

PLUMP JACK



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Gordon Getty (born 1933)

PLUMP JACK

Libretto by the composer after Shakespeare (*Henry IV Part 1 & 2, Henry V*)

Opera in Two Acts

Concert Version

(Scene 1 and Scene 8 of the opera are not included in the concert version)

Act One

1	Overture	11. 18
2	Scene 2: "Hal's Memory" (Henry IV, Hal)	3. 27
3	Scene 3: "Gad's Hill" (Falstaff, Hal, Boy, 1st Traveler, 2nd Traveler, Bardolph, Pistol)	3. 35
4	Scene 4: "Clarence" (Henry IV, Chief Justice, Clarence)	5. 16
5	Scene 5: "Boar's Head Inn" (Falstaff, Hal, Hostess, Boy, Pistol, 1st Captain, 2nd Captain)	9. 00

Act Two

6	Scene 6: "Shallow's Orchard" (Shallow, Falstaff)	5. 04
7	Scene 7: "Jerusalem" (Clarence, Chief Justice, Henry IV, Warwick, Hal, Chorus)	6. 33
8	Scene 9: "Pistol's News" (Davy, Falstaff, Bardolph, Shallow, Pistol, Chorus)	4. 47
9	Scene 10: "Banishment" (Hostess, Bardolph, Pistol, Boy, Shallow, Falstaff, Henry V (Hal), Chorus)	10. 06
10	Scene 11: "Muse of Fire" (Pistol, Boy, Hostess, Shallow, Bardolph, Davy, Henry V (Hal), Chorus)	4. 00
11	Scene 12: "Off to War" (Pistol, Boy, Shallow, Bardolph, Davy, Hostess, Chorus)	12. 20

Cast in order of appearance

Henry IV / Pistol

Hal (Henry V)

Boy / Clarence

Bardolph / Chief Justice

Falstaff

First Traveler

Second Traveler / Second Captain/ Warwick

Hostess (Nell Quickly)

Shallow / First Captain

Davy

- Christopher Robertson, Bass-baritone

- Nikolai Schukoff, Tenor

- Melody Moore, Soprano

- Nathaniel Webster, Baritone

- Lester Lynch, Baritone

- Diana Kehrig, Mezzo-soprano

- Bruce Rameker, Baritone

- Susanne Mentzer, Mezzo-soprano

- Robert Breault, Tenor

- Chester Patton, Bass-baritone

Chor des Bayerischen Rundfunks

Chorus Master: Florian Helgath

Münchner Rundfunkorchester

Concertmaster: Olga Pogorelova

conducted by: Ulf Schirmer

Recording Venue:

Studio One of the Bavarian Radio Munich, May 2011

Executive Producers:

Lisa Delan (Rork Music), Veronika Weber & Florian Lang (Bavarian Radio), Job Maarse (PentaTone Music)

Recording Producer:

Job Maarse

Balance Engineer:

Jean-Marie Geijsen

Recording Engineers:

lentje Mooij & Roger de Schot

Editing:

lentje Mooij

A co-production of Rork Music, Bavarian Radio & PentaTone Music

Total playing time: 75.34



Falstaff and his gang attack travellers
(Stich, 1858–1860)

Origins of Plump Jack

The three plays of *Henry the Fourth* and *Fifth* add literary invention to famous history. This rooting in fact, as with *Julius Caesar*, seems to give them a head start toward a story line more plausible and vital than what we expect from the time. I found them an easy choice when Sam Wannamaker suggested in 1982 that I should set something by Shakespeare. The opera grew by pieces. A part of what is now the *Boar's Head Inn* scene was performed by John Del Carlo and Paul Sperry and the San Francisco Symphony in 1985. Within two years I had added *Shallow's Orchard*, *Banishment* and *Off to War*, and all four

scenes were performed by the same forces with added singers and chorus. I then filled out the story with spoken scenes, changing Shakespeare as little as possible, and gradually set those spoken scenes to music as I came to realize that I could not control moods and inflections in any other way.

Mood and inflection are everything in *Plump Jack*. The words come first, and I prefer them to keep the contours and cadences of the spoken stage. Shakespeare in any case is mainly prose and iambic pentameter, both of which I tend to hear as recitative. Thus I place most of the musical content in the orchestra, like Wagner in the *Ring*, and

fit a recitative-like prosody to this melodic background. Most of the few vocal melodies, such as the choruses in *Jerusalem* and *Off to War*, are set to my own texts or other exogenous ones rather than to Shakespeare's. His drinking songs in *Pistol's News* scan in tetrameter, however, and are composed melodically.

This bias toward recitative, leaving most melody to the accompaniment, makes it easy to write *ossias* to suit voices of different ranges. I need only pick other notes in the harmonies in a sequence that keeps the rough shape of the line. Thus Falstaff may be sung by bass-baritone or high baritone, and Henry IV by bass-baritone or bass. A single bass-baritone might therefore double both roles, following Peter Sellars' fine idea, although singing Falstaff alone is an ample workload.

Taking my cue from the plays, I wanted *Plump Jack* to be bursting at the seams, as vivid and varied and multitudinous as possible. I could not have done that within the musical idioms of Shakespeare's time, even if I wanted to try, and like other composers I am pretty much stuck with my own musical language anyhow. But I have sought realism by quoting music from the Renaissance wherever I usefully could. Falstaff's reference to the "Carman's Whistle"

in *Shallow's Orchard*, for example, is set to that once-popular tune. Students will also recognize "Tapster, Drinker" in the first bars of *Pistol's News*, and again whenever Davy is about to sing. Other quotations include the "Agincourt Song" and "L'Homme Armé" (both twice) in *Off to War*, and the second "Agincourt Song" ("Enforce we us") in *Banishment*. The longest and most interesting quotations are also in *Banishment*, in the offstage Latin plainsong that begins and ends this scene. These are apparently the actual words and music sung at the coronation of Henry V, beginning with the Proper Mass for that week ("Judica me deus. . .") and ending with the Ordinary Mass ("Agnus dei").

I would have stolen more if I had found more worth stealing. I set "Veni, Sancte Spiritus" in a way to suggest a work of the time because I could not find an authentic setting that I liked. Authenticity does not imply quality. Likewise the "bagpipe" music from *Off to War* (oboes and strings *non vibrato*), and the woodwind motifs from that scene, suggest the period within my own notions of how such music ought to go. Many touches in *Plump Jack* are meant to give an impression of Ars Nova or earlier schools without fooling any experts. What matters is that the music must be my best.

Although *Plump Jack* has been per-

formed over the years, or as much of it as existed at a given time, all of it is recently revised. Its slow genesis has tracked my slow development as an orchestrator. Composing and orchestration are separate gifts. Composing is melody, rhythm, harmony and counterpoint. Orchestration is choice of instruments to play notes already written. Composing is like writing a play, and orchestration is like casting the play. Although composing always came easily to me, it has taken good teaching and stubborn repetition to pound orchestration into my head. Good orchestration simply means getting the balances and colors you meant. I preferred to make my own mistakes, rather than let specialists do the orchestration, because the specialists might not know what I meant. At long last, somehow, what I hear back is converging to what was in my mind.

I find it much easier to rank my favorite composers, past and present, than to figure out which ones have influenced my music. It takes shape, and I write it down. Of course it is derivative. I did not invent the triad or the diatonic scale. Beyond that, I am something like an unwed mother who cannot name the father. The composers I most revere begin with Bach, Beethoven, Schubert and Wagner. Yet I hear little trace of them in *Plump Jack*.

What I hear more of, come to the think of it, is movie music. Falstaff's monologue in *Gad's Hill* may derive from what we hear when Sylvester is sneaking up on Tweetie Pie. Likewise the harp/violins *ostinato* in Hal's *Banishment* aria, as gentle as the ticking of a time bomb, or the celesta theme that introduces and describes the pilgrims in *Gad's Hill*, might fit the same moments in a film where the lines are spoken rather than sung. Movies, after all, are spoken operas where the score tells us what to expect and how things feel.

Movie music is all-inclusive. We might hear Heavy Metal as the camera tools along the freeway, then neoclassicism for a picnic in the park, then atonalism as the murderer stalks his prey. By the same token, movie music is less proprietary and single-authored than opera. A film score might include nothing original, and no two pieces by the same composer. *Plump Jack* doesn't fit that model, but shows a similar bent in its eclecticism and love of contrasts. Clearly it derives from Western music as a whole, but perhaps from nothing more specific. The surprise is that I myself do not know what my sources are, even though it is my job to study such things.

Gordon Getty

Performance notes

A wise scholar has said that the real protagonist in the plays from which *Plump Jack* is drawn is neither Hal nor Falstaff, but the English people. We see an age in which war, peril and treason crowd everywhere, but in which spite and malaise cannot be imagined. There are no villains in the three plays, nor even a single unsympathetic character.

A chief theme is the conflict between the worlds of impulse and responsibility. Falstaff and Hal are large enough to be at home in both, but must take the main roles in the struggle between them. In the end, Shakespeare endorses both worlds and both men, and so should we. We are meant to love Falstaff, and yet support every word of Hal's renunciation of him. Whether we humanly can do both these things has been much debated, but there is no doubt Shakespeare intended us to. It may be relevant that the defeat of the Armada was of very recent memory when the three plays were written, and that English audiences might have been willing then to give old friends' feelings a low priority against the soundness of the state.

And soundness of the state is the real issue in Falstaff's banishment, rather than any hollow "confirmation conversion" of Hal

to establishment mores. Shakespeare takes pains to reassure us of this. Hal's wooing of Katherine in *Henry V* long after the banishment will be set in unbuttoned prose, full of humor and self-deprecation. Hal has not lost the common touch. He is never a prig, but rather always a king who does his duty to old friends and strangers even-handedly.

For Shakespeare's audience, Henry V was one of the greatest Englishmen in history, and the three plays are built around this perception. Never mind that historians today take a dimmer view of him. What matters is that the plays and *Plump Jack* can't work if Hal loses our respect at any point, particularly in the banishment scene. He will lose it if he pulls his punches there. He must chill Falstaff to the bone without the least indication that he either enjoys the business or is squeamish about it. In particular, he must not smile. He must leave the crowd desperately glad they are not Falstaff, and convinced that they have a great and fair king. No doubt the scene plays easier, in an antiheroic age, if Hal is shown as a demagogue whose latent mean streak has been brought out by power. But it cheats Shakespeare and it cheats the audience in the end.

The court scenes are all gravity and mel-

ancholy, while the scenes in Eastcheap and Gloucestershire are all zest and sunshine. Stanislavsky must be forgotten when we enact the latter. The Falstaffian men are built on familiar theatrical models, but exalted and ennobled by genius. Pistol is the *miles gloriosus* (glorious soldier) of Roman comedy, the blustering blowhard who would not frighten a moth. Think of Yosemite Sam. Better still, see Robert Newton's Pistol in Olivier's movie of *Henry V*. Shallow is the soul of Merry England, the irrepressible opposite of Pistol. Think of Mr. Magoo.

Hostess has more dimension. By giving her some lines of Doll Tearsheet, I have cobbled together a romantic history and love duet between Hostess and Falstaff which does not exist in the plays. She can be as shrill as a fishwife in firing up the constables, and then otherworldly in recollecting moments of tenderness. Hostess and Shallow must draw tears as well as laughter.

Falstaff is all the world. We must meet him at the top of his game; outwitting his arresters, winning the crowd, pulling the Chief Justice's beard and borrowing another ten pounds for good measure. His next scene at Gad's Hill is the endearing opposite. Here Falstaff is flustered, flummoxed and

apoplectic as Hal and Boy play their tricks on him. It makes little difference whether Falstaff is really fooled or is pretending, since the scene plays and registers about the same either way. It is at Gad's Hill that we love Falstaff most.

Love him we must, since all who know him do. He is mourned in the end as much as Hamlet or Brutus or Lear. "Falstaff, he is dead," says Pistol, "and we must yearn therefore." "He's in Arthur's bosom," says Hostess, even though she never saw a farthing back from him. Bardolph adds the most beautiful tribute of all: "Would I were with him, wheresome'er he is, either in heaven or in hell." (I give the line to all of the Falstaffians.) Before Shakespeare and Falstaff, the world was not accustomed to comic figures who aroused feelings of that kind. A great performer can show us why this one does.

Gordon Getty



CHRISTOPHER ROBERTSON

Partly thanks to the excellent training he received at Oberlin College (Ohio), Christopher Robertson has since enjoyed a remarkable career on both sides of the Atlantic. Since graduating in 1987, the American baritone has extended his



diverse repertoire to include roles such as Scarpia in Puccini's *Tosca* and Enrico in Donizetti's *Lucia di Lammermoor*, as well as rarely performed pieces such as Massenet's *Thaïs*.

Christopher Robertson has

sung Agamemnon in Gluck's *Iphigénie en Aulide* under Riccardo Muti at La Scala, and the title role in Mozart's *Don Giovanni* under James Levine at the New York Met. In San Francisco, he sang the role of Germont in *La Traviata*, and in Houston, Kurwenal in Wagner's *Tristan und Isolde*. He has performed Verdi's *Rigoletto* at the Komische Oper in Berlin and elsewhere.

As a concert singer, he has sung in Beethoven's Symphony No. 9 as well as in Britten's *War Requiem*.

NIKOLAI SCHUKOFF

The tenor Nikolai Schukoff was born in Graz, Austria. His repertoire is varied, ranging from Danilo in Lehár's *Die Lustige Witwe* and Pollione in Bellini's *Norma* to Dionysus in Henze's *Die Bassariden*. Other roles include Max in Weber's *Der Freischütz*, which he performed in Geneva and Salzburg, and Don José in Bizet's *Carmen*, which he sang in Baden-Baden, Zurich and, most recently, Hamburg.

Nikolai

Schukoff was especially successful in the title role of Wagner's *Parsifal*, which he performed in Munich and Dresden, among other cities. Subsequently,



he was invited to sing this role in 2013 at the Easter Festival in Salzburg under the baton of Sir Simon Rattle.

As a concert singer, Nikolai Schukoff has sung with many major orchestras, including the Munich Philharmonic, the Leipzig Gewandhaus Orchestra, and the London

Philharmonic Orchestra. Nikolai Schukoff has often performed with conductor/pianist Christoph Eschenbach, with whom he also gives joint Lieder evenings.

MELODY MOORE

When Melody Moore made her début in London at the English National Opera during the 2008-2009 season as Mimi in Puccini's *La Bohème*, she was widely acclaimed for her magnificent voice. Subsequently, she was reinvented to sing the role of Marguerite in Gounod's *Faust*.

However, as a graduate of the Cincinnati College-Conservatory of Music and a 2007 San Francisco Opera Adler Fellow, the young soprano made her first career moves in her native America. Major performances in the U.S.A. have included the Countess in Mozart's *Le Nozze di Figaro* in Los Angeles, the title role in Puccini's *Suor*

Angelica at the Orlando Opera, and Donna Anna in Mozart's *Don Giovanni* with the Cincinnati Chamber Orchestra. At the New York City Opera, she sang

in a contemporary opera, *Séance on a Wet Afternoon*, by Stephen Schwartz.

Melody Moore has collaborated with renowned conductors such as Kent Nagano and Donald Runnicles.

NATHANIEL WEBSTER

The critically acclaimed American baritone Nathaniel Webster received his vocal training at the Eastman School of Music in Rochester, U.S.A. and at the Royal Scottish Academy of Music in Glasgow.

He has sung at the Opéra National de Paris, the New York City Opera, and the Théâtre de La Monnaie in Brussels, among others. As a guest soloist, he has performed with orchestras such as the Atlanta Symphony and the Auckland Philharmonic. He has sung numerous roles at the Frankfurt Opera, such as Apollo in Monteverdi's *Orfeo*, Masetto in Mozart's *Don Giovanni*, Melot in Wagner's *Tristan und Isolde*, and the title role in Rossini's *Il Barbiere di Siviglia*.

As a concert singer, Nathaniel Webster's performances include Handel's *Messiah* with the Dallas

Symphony Orchestra, and Beethoven's *Symphony No. 9* with the San Diego Symphony. His Lieder evenings include, for example, a Schumann recital at the Frankfurt Goethe House.

LESTER LYNCH

One of the most important American operas, Gershwin's *Porgy and Bess*, holds an important position in Lester Lynch's biography. The baritone, who was born in Ohio and studied at New York's Juilliard School of Music, has performed in this opera in Washington, Chicago, and San Francisco; and he has also toured Europe with *Porgy and Bess* (with the Houston Grand Opera), alternately singing the roles of Porgy and Crown.

However, Lester Lynch has also made a name for himself singing Verdi. Past roles have included the Count di Luna in *Il Trovatore* at the Deutsche Oper am Rhein and the Minnesota Opera, and Germont in

La Traviata at the Cleveland Opera and Houston Grand Opera. At the Bregenz

Festival 2011, he sang in Giordano's *Andrea Chénier*, under conductor Ulf Schirmer.

Lester Lynch has demonstrated his enormous stylistic range in the concert field in performances including works such as Handel's *Messiah*, Fauré's *Requiem*, and Vaughan Williams' *Sea Symphony*.

DIANA KEHRIG

The mezzo-soprano Diana Kehrig studied singing in Cincinnati and Philadelphia, as well as at the American Institute of Musical Studies in Graz (Austria). Subsequently, she became a permanent member of the New York City Opera Company. Other engagements have taken her to the opera houses in Washington, Philadelphia and Baltimore. In Miami, she shared the stage with Plácido Domingo in Cilea's *Adriana Lecouvreur*.

In addition to roles such as Papagena in Mozart's *Magic Flute*, and the title role in Bizet's *Carmen*, Diana Kehrig has made several appearances singing on Broadway. During a period of nine years, she was invited back to the



Heidelberg Schlossfestspielen (Heidelberg Castle Festival) to perform in Romberg's operetta *The Student Prince*. She performed in Gordon Getty's *Plump Jack* at the Moscow Conservatoire with the Russian National Orchestra; this was followed by further performances of this opera in Germany (Bonn and Dresden), Austria, and the U.S.A. (San Francisco and Hawaii). Diana Kehrig has also been involved in film and television productions.

ROBERT BREAUT

Thanks to his outstanding vocal and dramatic qualities, the American tenor Robert Breault has become a much sought-after artist. Highlights of the 2010-2011 season included Schubert's *Mass in E flat* with the San Diego Symphony and Bach's *St. John Passion* at the Bach Festival in Florida, as well as the role of Cavaradossi in



Puccini's *Tosca* at the Opera Edmonton in Canada (where he had also sung the Duke in Verdi's *Rigoletto* during the previous season).

Other engagements have included the role of Edgardo in

Donizetti's *Lucia di Lammermoor* at the Utah Opera, and Don José in Bizet's *Carmen* at the Arizona Opera. Robert Breault's concert repertoire ranges from Baroque music to Orff's *Carmina Burana*.

Other major orchestras with which he has performed include the London Philharmonic Orchestra and the Jerusalem Symphony Orchestra, as well as many American orchestras. Robert Breault is a professor and opera director at the University of Utah.

BRUCE RAMEKER

Bruce Rameker has the unusual gift of being able to sing both as a baritone and as a countertenor. In conjunction with his diverse musical interests, this provides him with an ample playing field, ranging from early to contemporary music, from oratorio and opera to tango.

He has performed as a soloist in Bach's *Mass in B Minor* and Handel's *Solomon*, as well as in Bernstein's *Chichester Psalms* and Orff's *Carmina Burana*. Major venues where he has sung include the Lincoln



Center in New York, the Concertgebouw in Amsterdam, the Spoleto Festival in Italy, the Chicago Opera Theater, the New York City Opera, and the Anchorage Opera. Recently, he appeared with the American performance artist, Meredith Monk, at the Edinburgh Festival as well as in Poland.

Bruce Rameker studied at the Curtis Institute of Music in Philadelphia and also in San Francisco. His recordings include Klaas de Vries' opera *A King, Riding*.

SUSANNE MENTZER

Opera, concert singing, teaching – the American mezzo-soprano Susanne Mentzer focuses her artistic attention on all three areas. She was born in Philadelphia and first studied music therapy before enter-



ing the Juilliard School of Music in New York to train as a singer. In Europe, she has performed at all major opera-houses from Milan to London.

In the United States, in particular since 1989, she has received

regular invitations to perform at the New York Met. She has sung there in various Mozart operas, as well as in the world première of Tan Dun's *The First Emperor*, sharing the stage with Plácido Domingo. She has also gained a reputation for herself with her portrayal of various trouser roles, such as Cherubino (*Le Nozze di Figaro*) and Octavian (*Der Rosenkavalier*).

In concert, Susanne Mentzer has been widely acclaimed for her interpretations of works by Berlioz and Mahler. She has been a professor of voice at Rice University in Houston and has also taught at De Paul University and the Aspen Music Festival and School

CHESTER PATTON

Chester Patton was born in the state of Mississippi (U.S.A.). He received his vocal training at the San Francisco Opera Center, where

he sang the title role in Tippett's *King Priam*, under conductor Donald Runnicles, as well as Basilio in Rossini's *Il Barbiere di Siviglia* and Colline in Puccini's



La Bohème.

The bass has since sung leading roles in many opera houses throughout North America, ranging from Boston to Vancouver. Chester Patton made his European début as the High Priest in Verdi's *Nabucco* at the Opéra Bastille in Paris. In Lyon, he sang Pizarro in Beethoven's *Fidelio*, and he has received various invitations to sing at the Salzburg Festival as Charles V in Verdi's *Don Carlo* and as Lorenzo in Bellini's *I Capuleti e i Montecchi*.

Chester Patton has also performed in Amsterdam, Bologna, Rome, and Madrid; and he has travelled to Tokyo to sing Escamillo in Bizet's *Carmen* and Orest in Strauss' *Elektra*.

ULF SCHIRMER

Since 2006, Ulf Schirmer has been the Artistic Director of the Munich Radio Orchestra, with which he presents a varied programme, ranging from operetta, opera and film music to the sacred music of 20th and 21st centuries in the series "Paradisi gloria". He always presents rarely performed or unjustly neglected works – recently, for instance, Lehár's operetta *Das Fürstenkind* and Lortzing's opera *Regina*.

Ulf Schirmer was born in Eschenhausen (near Bremen, Germany). He received

his musical training from György Ligeti, Christoph von Dohnányi, and Horst Stein. He was assistant to Lorin Maazel, chief conductor of the Vienna State Opera, Music Director in Wiesbaden, and chief conductor of the Danish Radio Symphony Orchestra.

He is a regular guest at the Deutsche Oper Berlin and the Vienna State Opera, as well as at the Bregenz Festival, where he presented Giordano's *Andrea Chénier* in summer 2011. He recently conducted Richard Strauss' *Arabella* at the New National Theatre in Tokyo.

In 2000, Ulf Schirmer was appointed a professor at the Hamburg Academy of Music. In 2009, he was appointed Music Director of the Leipzig Opera, and shortly afterwards Artistic Director. In Leipzig, Ulf Schirmer has conducted performances of Puccini's *La Bohème*, Humperdinck's *Hänsel und Gretel*, and Wagner's *Lohengrin*, among others.



GORDON GETTY

Gordon Getty was born in Los Angeles in 1933, and has lived in San Francisco since 1945. He graduated in English literature from the University of San Francisco in 1956. His first published piece was an a cappella chorus on Tennyson's "All Along the Valley," written while he was working for his father in the Middle East. He then studied theory at the San Francisco Conservatory of Music under Sol Joseph in 1961 and 1962. Five piano pieces he wrote there, now collectively the *Homework Suite*, were published in 1964.

Meanwhile he married, went back to work for his father, and completed nothing new for 18 years. Then compositions came steadily. His song cycle *The White*

Election set 31 poems by Emily Dickinson for soprano and piano. It was recorded by Kaaren Erickson and Armen Guzelimian on Delos in 1986, and by Lisa Delan and Fritz Steinegger on PentaTone in 2009.

Plump Jack, meanwhile, grew piece by

piece. Part of what is now the *Boar's Head Inn* scene was premiered by the San Francisco Symphony in 1984. A fuller version was repeated there in 1986, along with the newly written *Shallow's Orchard*, *Banishment* and *Off to War*. The same four scenes were soon heard in the Dorothy Chandler Pavilion and at the Spoleto Festival. The complete opera, again in concert version, premiered in London in 2002.

Most of Getty's compositions are for voice. His work for chorus and orchestra includes settings of Tennyson and Housman in *Victorian Scenes* (1989), ending with a



reworked “All Along the Valley,” and of Poe in *Annabel Lee* (1990). Orchestral choruses setting mostly or wholly his own texts include *Three Welsh Songs* (1998) and *Young America* (2001). His cantata *Joan and the Bells* (1998), also to his own text, is for the same forces with soprano and baritone soloists. All have been recorded by PentaTone. His second opera, *Usher House*, to his own libretto after Poe’s short story, is due release by PentaTone late in 2012.

Of his compositions Getty has said: “My style is undoubtedly tonal, though with hints of atonality, such as any composer would likely use to suggest a degree of disorientation. But I’m strictly tonal in my approach. I represent a viewpoint that stands somewhat apart from the 20th century, which was in large measure a repudiation of the 19th, and a sock in the nose to sentimentality. Whatever it was that the great Victorian composers and poets were trying to achieve, that’s what I’m trying to achieve.”

Synopsis

(Scenes 1 & 8 of the fully staged version of *Plump Jack*, as well as portions of other scenes, do not occur in the concert version but are included here for dramatic context.)

ACT I

Scene 1: “The Warrant”

Hostess Nell Quickly has summoned Constables Fang and Snare to arrest Falstaff for nonpayment of debt. They do so as he arrives with his entourage, including Pistol, Bardolph and Boy. The Falstaffians fight the constables. The Chief Justice and his men arrive to restore order. A crowd gathers. The Chief Justice chides Falstaff for draft-dodging in the current war with the Scots and Welsh. Hostess explains her grievances to the Chief Justice. Falstaff promises to pay, but inveigles her into dropping the lawsuit and lending him another ten pounds. All leave but Falstaff.

Prince Hal has been watching Falstaff’s performance from the crowd, and now comes forward to applaud his audacity. Boy reappears, and reports that pilgrims with fat purses will be crossing Gad’s Hill the following morning before daylight. Falstaff plans a robbery and invites Hal to take part. Hal refuses. Boy offers to persuade Hal in private.

Falstaff exits. Boy tells Hal of his plot to rob the Falstaffians after they rob the pilgrims. Hal accepts.

Scene 2: “Hal’s Memory”

Hal is alone with his memories. He recalls a chiding by his father, King Henry IV, warning him against his life of indolence and folly. He is touched to the heart, and promises to reform.

Scene 3: “Gad’s Hill”

We are at Gad’s Hill. It is pitch dark. Falstaff cannot find Hal or Boy or his horse, and rails against the ingratitude of man. The others appear and report that the rich pilgrims are about to arrive. All hide. The pilgrims enter. Falstaff, Pistol and Bardolph attack them and follow them offstage. They reappear with the pilgrims bound and Falstaff holding the loot. Disguised, Hal and Boy enter, drive them off, and give the money back to the pilgrims. Falstaff roars in the distance as Boy and Hal make merry.

Scene 4: “Clarence”

Henry IV and the Chief Justice are discussing the wars at Windsor Palace. Enter Hal’s younger brother Thomas of Clarence. Henry IV advises him to stay close to Hal as a moderating influence, and to bear his

humors with patience. He learns that Hal is dining with Falstaff, and laments the fate of his kingdom under the madcap reign to come: "O thou wilt be a wilderness again, / Peopled with wolves, thy old inhabitants."

Scene 5: "Boar's Head Inn"

We are at the Boar's Head Inn. Hal relaxes at his ease. Boy and Hostess Quickly serve him. Falstaff, Pistol and Bardolph enter, flummoxed and bedraggled. Falstaff denounces Hal for his nonappearance at the robbery. He reports his heroic defense against troops of assailants, the number increasing with each breath. Pistol and Bardolph swear to every word. Hal produces his mask and disguise and the empty moneybag. Falstaff swears that he saw through the trick from the start, and spared Hal's life out of civic duty. Changing the subject, Falstaff invites Hal to rehearse the defense of his playboy lifestyle that he will present to his father. Hal agrees.

The Falstaffians put a stool on the table and heave Falstaff onto it. Playing Henry IV, he denounces Hal and vilifies all his companions save for that single paragon Falstaff. Then the two switch places as Hal plays the father and Falstaff the son. This time the son is played for consorting with Falstaff, "that old white-bearded Satan." Falstaff, still

playing Hal, answers "No, my good lord. Banish Pistol, banish Bardolph, banish Boy, banish Nell, but for good Jack Falstaff, kind Jack Falstaff, sweet Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company. Banish Plump Jack, and banish all the world." Hal answers softly, "I do, I will."

Constables bang at the door, demanding that Falstaff join in the wars. All exit but Falstaff and Hostess. These two have known each other "some twenty-nine years come peascod-time," through thick and thin, and share a tender moment before he emerges to face down the constables and march off to war.

ACT II

Scene 6: "Shallow's Orchard"

The elderly Justice Shallow is napping in his orchard in Gloucestershire. Falstaff's arrival wakes him. They reminisce about merriment and wenching in times long gone. Shallow leaves to organize dinner for the Falstaffians. Falstaff, alone, lampoons Shallow and declares a plan to swindle him.

Scene 7: "Jerusalem"

Henry IV confers with his council at

Westminster. Warwick enters with the news that the rebellion against him has been crushed. In the rejoicing the king falls ill. Hal enters, repents his follies, and is reconciled with his dying father.

Scene 8: "Davy's Ledger"

Shallow, in his sumptuous country drawing room, cannot find the silver and cloth he needs to impress his dinner guests. He climbs to a high cupboard and tumbles head over heels. His snooty and super-efficient steward Davy appears with servants. Without a word Davy restores order, finds the missing tableware in the chest on which Shallow had balanced in his climb, and directs setting of the table. Shallow, sunny and unflusterable, discusses farm matters with Davy as if nothing had gone amiss. Davy is instructed to treat Falstaff well: "A friend in the court is better than a penny in purse." Falstaff and his men enter and are ushered to the table. Again Falstaff tries to tell us his designs on Shallow. Meanwhile Davy, out of their sight, takes a nip from the wine flask.

Scene 9: "Pistol's News"

At Shallow's table all are four sheets to the wind. Davy, insufferable when sober, is the life of the party when drunk. He sings

bawdy songs as he pours, and all join in. As he finally collapses, Pistol is announced with news from London. The news, decoded with effort by Falstaff, is that Henry IV is dead and Hal is now king. Elated, Falstaff makes plans to share the spoils and to settle accounts with the Chief Justice.

Scene 10: "Banishment"

A crowd including the Falstaffians and Shallow gathers along the route of Henry V's coronation procession. Falstaff has "borrowed" a thousand pounds from Shallow, supposedly to arrange Shallow's political advancement. The king's train approaches. As all others kneel, Falstaff runs into the road to embrace his old chum. The king stares him down, blisters him and banishes him "not to come near our person by ten mile." The procession continues with Falstaff prostrate. Falstaff pulls himself up and laughs off the tongue-lashing as public relations. Certainly Shallow cannot have his money back, or even half; it will still buy him great office as originally bargained. "Come with me to dinner," commands Falstaff as he leads them off. "I shall be sent for soon at night!" Snow falls on the empty street as monks offstage sing the Agnus Dei.

Scene 11: "Muse of Fire"

Cannon are heard in the darkness. Unseen voices sing of preparations for war with France. They also tell us that Pistol and Hostess are married. A spotlight finds Boy asking these two to come to Falstaff, who is very sick. "The king hath killed his heart." Blackout and cannon again as the king exhorts the nation to war. Once more the spotlight finds Hostess calling the Falstaffians to their dying master.

Scene 12: "Off to War"

It is just before dawn outside the Boar's Head Inn. Pistol calls out to Bardolph and Boy, and tells them Falstaff is dead. Hostess describes his death. As dawn breaks, the street fills with men to go to war and women to see them off. Recruiting officers, vendors, tumblers, street entertainers and pipers join the scene. Companies march off as others form. The king and his train pass. Finally Pistol, Bardolph and Boy march away. Hostess and the women remain to bid their men farewell.

Gordon Getty



Sir John Falstaff and a page (1857)

1385

Die Entstehung von Plump Jack

Die drei Dramen *Henry IV (Erster und Zweiter Teil)* und *Henry V* ergänzen die historische Vorlage um eine literarische Dimension. Diese tiefe Verwurzelung in der Historie sorgt - wie auch bei *Julius Caesar* - für eine Handlung, die weitaus glaubwürdiger und lebendiger ist, als wir es von dieser Epoche erwarten würden. Als Sam Wannamaker mir im Jahr 1982 vorschlug, ich solle doch mal etwas von Shakespeare vertonen, hielt ich diese drei Dramen für eine gute und einfache Wahl. Die Oper entstand dann Stück für Stück. Ein Teil der Szene, die in der *Boar's Head Inn* spielt, wurde mit John Del Carlo, Paul Sperry und dem San Francisco Symphony im Jahr 1985 aufgeführt. Keine zwei Jahre später hatte ich *Shallows Obstgarten, Verbannung und Auf in den Krieg* fertiggestellt; und diese vier Szenen wurden in gleicher Besetzung, mit weiteren Sängern und mit Chor aufgeführt. Danach habe ich die Geschichte um gesprochene Szenen erweitert, und dabei die Shakespeareschen Texte so wenig wie möglich angefasst. Diese gesprochenen Szenen wurden im Anschluss nach und nach vertont, weil mir klar wurde, dass ich Stimmungen und Tonfall nur auf diesem Wege wirklich würde beeinflussen können.

In *Plump Jack* sind Stimmungen und

Tonfall essenziell. Zuerst kommen die Worte und ich bevorzuge es, die Konturen und Kadenzen aus dem Sprechtheater beizubehalten. Ohnedies schreibt Shakespeare hauptsächlich Prosa und fünfhebige Jamben. Für meine Ohren klingt beides sehr rezitativisch angelegt. Den Löwenanteil der Musik habe ich ins Orchester verlegt, wie Wagner in seinem *Ring*, und dann über diese melodische Grundierung eine rezitativische Prosodie gelegt. Die meisten der dünn gesäten Gesangsmelodien, wie etwa die Chöre in *Jerusalem* und in *Auf in den Krieg* sind Vertonungen meiner eigenen Texte oder anderer Textvorlagen, die nicht von Shakespeares Hand stammen. Die Trinklieder in *Pistol's Neuigkeiten* allerdings folgen dem Raster des Tetrameters und sind melodisch komponiert.

Diese Tendenz, ja Vorliebe für das Rezitativ, bei der die Melodie häufig in der Begleitung liegt, macht es einfach, *ossia* zu schreiben und damit den Stimmen mit unterschiedlichem Umfang entgegenzu kommen. Ich muss lediglich andere Töne aus den Harmonien auswählen und in einer Reihenfolge verwenden, durch die die melodische Linie im groben Rahmen bleibt. Falstaff könnte mithin von einem Bass-Bariton oder auch von einem hohen

Bariton gesungen werden, während Heinrich IV. einem Bass-Bariton oder Bass anvertraut werden könnte. Ein Bass-Bariton könnte also beide Rollen ausfüllen, wie es Peter Sellars vorgeschlagen hat, auch wenn allein die Rolle des Falstaff eine recht große Partie ist.

Durch die drei Historiendramen inspiriert, wollte ich *Plump Jack* aus allen Nähten platzen lassen, es sollte so lebendig, so abwechslungsreich und vierteilig wie nur möglich sein. Nur mit den musikalischen Idiomen aus der Shakespeare-Zeit wäre mir das sicherlich nicht gelungen, trotz manigfaltiger Versuche; und wie viele andere Komponisten komme ich von meiner eigenen musikalischen Sprache nur schwer los. Dennoch wollte ich durch musikalische Zitate aus der Renaissance überall dort Realismus erzeugen, wo er mir sinnvoll erschien. In *Shallows Obstgarten* nutze ich etwa die Originalmelodie des einstmals so bekannten Liedes „The Carman's Whistle“ für Falstaffs Anspielung auf dieses Stück. In den ersten Takten von *Pistol's Neuigkeiten* und immer dann, wenn Davy anfängt zu singen, wird man auch das Trinklied „Tapster, Drinker“ wiedererkennen. Weitere Zitate umfassen das „Lied zur Schlacht von Agincourt“ und „L'homme Armé“ in *Auf in den Krieg*, sowie das zweite „Schlacht von Agincourt“

(„Enforce we us“) in *Verbannung*. Die längsten und wohl auch interessantesten Zitate finden sich ebenfalls in *Verbannung* und zwar mit dem hinter der Bühne erklingenden Cantus planus. Hierbei handelt es sich exakt um jene Worte und Musik, die zur Krönung König Heinrich V. erklingen sind, beginnend mit den Propriumsgesängen jener Woche („Judica me deus ...“) und endend mit dem „Agnus dei“.

Ich hätte mehr Originalmusik verwendet, wenn ich passende Stücke gefunden hätte. Das „Veni, Sancte Spiritus“ habe ich im Stil der damaligen Zeit vertont, da mir keine Originalfassung wirklich taugte. Authentizität bedeutet eben nicht automatisch immer auch Qualität. Gleichfalls deuten die Sackpfeifer-Musik aus *Auf in den Krieg* (Oboen und Streicher ohne Vibrato) sowie die Holzbläsermotive jener Szene die Epoche an, so wie ich sie meiner Vorstellung nach musikalisch umgesetzt hätte. Viele Feinheiten in *Plump Jack* sollen einen Eindruck von der Ars Nova oder früheren Schulen geben, ohne die Fachleute zu täuschen. Für mich geht es stets nur darum, meine beste Musik zu schreiben.

Obwohl *Plump Jack* in den Jahren seit seiner Entstehung sowohl in Teilen als auch als Ganzes bereits aufgeführt wurde, habe ich das gesamte Material vor kurzem

einer Überarbeitung unterzogen. Die langwierige Entstehung des Werks spiegelt auch meine langsame Entwicklung auf dem Gebiet der Orchestration wider. Komponieren und orchestrieren sind eben zwei Paar Schuhe. Komposition ist Melodie, Rhythmus, Harmonie und Kontrapunkt. Orchestration heißt Instrumente auswählen, die bereits geschriebene Noten spielen sollen. Komposition bedeutet, ein Stück zu schreiben und Orchestration bedeutet, die Schauspieler dazu zu finden. Obwohl mir die Komposition immer recht leicht von der Hand ging, bedurfte es eines intensiven Unterrichts und hartnäckiger Wiederholungen, bis das Thema Orchestration wahrhaft eingepaukt war. Hinter einer gelungenen Orchestration verbirgt sich eigentlich nicht mehr als Balance und Klangfarben. Mir war es lieber, selber Fehler zu machen und aus diesen zu lernen, anstatt die Orchestration in die Hände von Fachleuten zu übergeben. Denn diese Spezialisten konnten ja nicht wirklich ahnen, was ich gemeint hatte. Zu guter Letzt stimmt das, was ich höre, irgendwie mit dem überein, was ich im Kopf hatte.

Es fällt mir deutlich leichter, meine Lieblingskomponisten in eine Reihenfolge zu bringen, als herauszubekommen, welcher von ihnen meine Musik beeinflusst

hat. Sie nimmt Gestalt an und ich schreibe sie dann nieder. Natürlich ist sie abgeleitet, nicht originär. Ich habe weder den Dreiklang noch die diatonische Tonleiter erfunden. Darüber hinaus bin ich so etwas wie eine unverheiratete Mutter, die den Namen des Vaters nicht kennt. Die Komponisten, die ich am meisten verehere, sind Bach, Beethoven, Schubert und Wagner. Und doch höre ich bei *Plump Jack* kaum etwas von ihnen. Wenn ich es mir recht überlege, vernehme ich da eher Filmmusik. Falstaffs Monolog in *Gad's Hill* klingt so ähnlich wie eine Szene, in der sich Sylvester an Tweetie¹ heranmacht. Filmmusikanklänge finden sich auch im *ostinato* von Harfe und Violinen in Hals Arie in *Verbannung*, so dezent wie das Ticken einer Bombe; oder das Celestathema, das die Pilger in *Gad's Hill* einführt und beschreibt, könnte auf die gleichen Momente in einem Film passen, in dem die Worte gesprochen und nicht gesungen werden. Im Grunde genommen sind Filme nichts anderes als gesprochene Opern, in denen uns die Partitur erzählt, was wir zu erwarten haben und wie Dinge empfunden werden.

¹ Beschrieben werden hier die Zeichentrickfiguren Sylvester, ein gefräßiger Kater, und Tweetie, ein gelber Kanarienvogel

Filmmusik ist gesamtheitlich. Wenn die Kamera an der Autobahn entlang fährt, könnte Heavy Metal erklingen. Oder neoklassizistische Musik zu einem Picknick im Park. Oder atonale Musik, wenn sich der Mörder seinem Opfer nähert. Eine Filmmusik-Partitur könnte kein Stück Originalmusik enthalten und auch keine zwei Stücke eines Komponisten. *Plump Jack* passt zwar nicht auf dieses Modell, zeigt aber eine ähnliche Neigung in Richtung Eklektizismus und bei der Vorliebe für Kontraste. Ohne Frage leitet die Oper sich aus der westlichen Musik ab, aber genauer lässt sich das kaum spezifizieren. Für mich ist die eigentliche Überraschung, dass ich selber nicht erkennen kann, wo meine Quellen liegen, obwohl ich mich doch gerade damit beschäftigen sollte.

Gordon Getty
Aus dem Amerikanischen von Franz Steiger

Anmerkungen zu *Plump Jack*

Ein kluger Gelehrter hat einmal angemerkt, dass in jenen Werken, die meiner Oper *Plump Jack* als dramatische Vorlage dienten, weder Hal (Prinz Heinrich) noch Falstaff die wahren Protagonisten seien. Vielmehr gebühre diese Rolle dem englischen Volk. Wir erleben ein Zeitalter, das von Krieg, Gefahr und Hochverrat geprägt

ist, in dem Bosheit und Malaise allerdings unvorstellbar sind. In den drei Stücken gibt es keinen einzigen Schurken, ja nicht mal einen unsympathischen Charakter.

Zentrales Thema ist der Konflikt zwischen impulsivem Verhalten einerseits und Verantwortung für eine Sache andererseits. Falstaff und Hal sind beides ausreichend entwickelte Charaktere, die in beiden Welten zuhause sind, sich in deren Widerstreit gleichzeitig aber auch als Hauptvertreter gegenüber stehen. Letzten Endes billigt Shakespeare beide Welten – und damit beide Männer. Das sollten auch wir tun: Falstaff lieben und gleichzeitig Hals Abkehr von ihm unterstützen. Ob man beides tun und dabei Mensch bleiben kann, ist oft diskutiert worden, aber es besteht nicht der geringste Zweifel daran, dass Shakespeare genau das von uns erwartet. Dabei könnte es von Belang sein, dass die Erinnerungen an den Sieg über die spanische Armada zum Entstehungszeitpunkt der drei Stücke noch recht lebendig waren und dass zudem das englische Publikum bereit war, die Verlässlichkeit des Staates höher zu bewerten als alte, gewachsene Freundschaftsgefühle.

Und genau um diese Verlässlichkeit des Staates geht es bei Falstaffs Verbannung. Viel eher als um ein lediglich nach außen

gewandtes Lippenbekenntnis Hals an den Hof und dessen gesellschaftliche Konventionen, dass er sich gewandelt habe. Denn Hal hat eine bewusste innere Umkehr vollzogen. Shakespeare bemüht sich sehr, uns dessen zu versichern. Hals Werben um Katherine in *Henry V* lange nach der Verbannung ist in offene Prosa verpackt, voller Humor und Selbstironie. Hal ist keineswegs abgehoben. Er ist niemals ein kleinkariert Tugendbold, sondern stets eher ein Fürst, der sich alten Freunden wie Fremden gleichermaßen verpflichtet fühlt.

Shakespeares Publikum betrachtete König Heinrich V. als einen der größten Söhne des Landes, und die drei Historiendramen bauen auf dieser Vorstellung auf. Ganz gleich, ob einige Historiker heute ein deutlich düsteres Bild seiner Person zeichnen. Entscheidend ist vielmehr, dass weder Shakespeares Dramen noch *Plump Jack* funktionieren können, wenn Hal auch nur an einer einzigen Stelle unseren Respekt verliert. Dies gilt insbesondere für die Verbannungsszene. Hielte er sich an diesem Punkt zurück, verlor wir unseren Respekt. Er muss Falstaff hier bis ins Mark erschüttern, ohne sich dabei auch nur im Geringsten anmerken zu

lassen, ob er nun Gefallen daran findet oder er zimperlich agiert. Vor allen Dingen darf er auf keinen Fall lächeln. Ihm muss zweierlei gelingen: Die Menge muss sich glücklich schätzen, nicht in Falstaffs Haut zu stecken und gleichzeitig davon überzeugt sein, in ihm einen großen und gerechten Fürsten zu haben. Ganz zweifellos lässt sich diese Szene (in einem Zeitalter der Antihelden) leichter umsetzen, wenn Hal etwa als Demagoge dargestellt wird, hinter dessen latent gemeiner Ader die Macht steckt. Aber am Ende ist nicht nur Shakespeare, sondern auch das Publikum getäuscht.

Die Szenen am Hofe sind voller Ernsthaftigkeit und Melancholie, während die Szenen in Eastcheap und Gloucestershire Lebenslust und Sonnenschein versprühen. Wenn man Letzteres inszeniert, sollte man Stanislawski und seine Methode lieber außen vor lassen. Die Figuren aus Falstaffs Gefolge folgen bekannten Rollenmustern, werden aber durch Shakespeares Genie geadelt und erhoben. Pistol ist der *miles gloriosus* (glorreiche Soldat) aus Plautus' römischer Komödie, ein eitler, bramarbasierender Prahler, der keiner Fliege etwas zu leide tun kann. Ein Typ wie Yosemite Sam.¹ Oder noch besser schaue man sich Robert

¹ Yosemite Sam ist eine amerikanische Zeichentrickfigur der 1940er bis 1960er Jahre. Er ist ein rothaariger Cowboy mit stark aufbrausendem Temperament.

Newton als Pistol in der Verfilmung von *Henry V* unter der Regie von Laurence Olivier aus dem Jahr 1944 an. Shallow ist die Seele des guten, alten Englands, das unverwüstliche Gegenstück zu Pistol. Der alter ego von Mr. Magoo.²

Die Figur der Wirtin Quickly ist facettenreicher angelegt. Indem ich ihr einige Zeilen von Falstaffs „Lieblingsprostituierter“ Doll Tearsheet in den Mund gelegt habe, ergibt sich ein Liebesduett zwischen der Wirtin und Falstaff, das in den Historiendramen nicht vorkommt. Mal heizt sie mit gellender Stimme den Häschern ein, mal erinnert sie sich geradezu weltfern an Momente voller Zärtlichkeit. Quickly und Shallow müssen uns zu Tränen rühren und zum Lachen bringen.

Falstaff ist jedermann. Wir erleben ihn in Hochform: wenn er seine Häscher überlistet, die Menge für sich gewinnt, den Sheriff am Bart zieht und sich obendrein weitere zehn Pfund ausleiht. Die folgende Szene bei Gad's Hill ist der absolute Gegensatz. Hier erleben wir ihn jetzt nervös, verwirrt, geradezu cholerisch, wenn Hal und Boy ihre Spielchen mit ihm spielen. Und da spielt es überhaupt keine Rolle, ob Falstaff wirklich getäuscht wurde, oder ob er nur so tut. Und bei Gad's Hill liegt uns Falstaff wirklich am Herzen, ja hier lieben wir ihn wirklich.

Und lieben müssen wir ihn, wie alle, die ihn kennen. Am Ende wird er betrauert, so wie Hamlet, Brutus oder Lear. „Tot ist Falstaff“, sagt Pistol „und mithin sehnen wir uns nach ihm.“ „Er ist in Arthurs Schoß“, sagt die Wirtin Quickly³, obwohl sie keinen Farthing⁴ von ihm zurückerhalten hat. Und Bardolf findet wohl die schönsten Worte, wenn er sagt: „Wäre ich doch bei ihm, wo auch immer er jetzt ist, ganz gleich ob im Himmel oder in der Hölle.“ (Diese Zeile lasse ich Falstaffs Leute singen.) Vor Shakespeare und seinem Falstaff gab es keine komischen Figuren, die auch nur ansatzweise vergleichbare Gefühle hervorriefen. Ein großartiger Darsteller kann uns zeigen, warum es genau dieser Charakter vermag.

Gordon Getty
Aus dem Amerikanischen von Franz Steiger

2 Mr. Magoo ist eine amerikanische Zeichentrickfigur, die vor allem aufgrund ihrer Kurzsichtigkeit und der Weigerung eine Brille zu tragen, in die komischsten Situationen gerät.

3 Die eher ungebildete Wirtin Quickly bringt an dieser Stelle wohl die christliche Idee von „Abrahams Schoß“ mit der Legende von „King Arthur“ durcheinander.

4 Ein Farthing war eine britische Münze im Wert eines Viertelpenny.



Hal and Falstaff

Die Handlung

(Die Szenen Nr. 1 und 8 der Bühnenfassung von *Plump Jack* und auch Teile andere Szenen sind nicht Bestandteil der Konzertfassung, werden hier aber aus Gründen des inhaltlichen Zusammenhangs erwähnt.)

Erster Akt

1. Szene: „Der Haftbefehl“

Die Wirtin Nell Quickly hat die Häscher Fang und Snare aufgefordert, Falstaff wegen nicht bezahlter Schulden zu verhaften. Falstaff tritt mit seinem Gefolge, darunter Pistol, Bardolf und Boy auf. Es kommt zum Streit mit den Häschern. Der Lord Obrichter und seine Leute versuchen, die Ordnung wiederherzustellen. Volk versammelt sich. Der Lord Obrichter bezichtigt Falstaff der Kriegsdienstverweigerung im Krieg mit Schottland und Wales. Die Wirtin führt dem Lord Obrichter ihre Beschwerde aus. Falstaff gelobt, seine Schulden zu begleichen, und verleitet Quickly nicht nur, die Klage fallenzulassen, sondern ihm auch weitere zehn Pfund zu leihen. Alle verlassen den Schauplatz. Nur Falstaff bleibt zurück.

Aus der Menge heraus hat Prinz Hal (Prinz Heinrich) Falstaffs Auftritt beobachtet und lobt nun dessen Unverschämtheit. Boy

kehrt zurück und berichtet, dass wohlhabende Pilger kurz vor Sonnenaufgang Gad's Hill passieren werden. Falstaff plant einen Überfall und schlägt Hal vor mitzumachen. Der lehnt ab. Boy bietet an, Hal privatissime zu überreden. Falstaff geht ab. Boy berichtet Hal von seinem eigenen Plan, Falstaff und dessen Leute zu überfallen, nachdem diese die Pilger ausgeraubt haben. Hal nimmt das Angebot an.

2. Szene: „Hals Erinnerung“

Hal ist allein mit seinen Erinnerungen. Er erinnert sich an die Schelte seines Vaters, König Heinrich IV., der ihn vor einem Leben voller Trägheit und Narretei gewarnt hat. Voller Rührung verspricht er, sich zu bessern.

3. Szene: „Gad's Hill“

Wir befinden uns bei Gad's Hill. Es ist stockdunkel. Falstaff findet weder Hal noch Boy noch sein Pferd und wettet gegen die Undankbarkeit der Menschen. Die Anderen treten auf und erzählen, dass die reichen Pilger in Kürze eintreffen werden. Alle verstecken sich. Die Pilger treten auf. Falstaff, Pistol und Bardolf überfallen sie und verfolgen sie hinter die Bühne. Mit den gefesselten Pilgern treten sie wieder auf, Falstaff mit der Beute. Die maskierten Hal und Boy treten auf, vertreiben Falstaff und seine Leute und

geben den Pilgern das geraubte Gut zurück. Falstaff brüllt und wütet aus der Entfernung, während Boy und Hal ihre Scherze treiben und feiern.

4. Szene: „Clarence“

Im Palast von Windsor sprechen König Heinrich IV. und der Lord Obrichter über den Verlauf der Kriege. Thomas von Clarence, Hals jüngerer Bruder, tritt auf. König Heinrich IV. rät ihm, mäßigend auf Hal einzuwirken und dessen Launen mit Geduld zu ertragen. Er erfährt, dass Hal mit Falstaff zu Abend essen wird und lamentiert über das Schicksal seines Reiches, wenn es unter die Herrschaft des Tollkopfs Hal gerät: „O du wirst wieder eine Wildnis werden, von Wölfen, deinen alten Einwohnern, bewohnt!“

5. Szene: „In der Boar's Head Inn“

Wir befinden uns in der Boar's Head Inn. Hal lässt es sich gut gehen, bedient von Boy und der Wirtin Quickly. Falstaff, Pistol und Bardolf treten auf, verwirrt und völlig verwahrlost. Falstaff beschwert sich, dass Hal beim Raubzug nicht aufgetaucht sei. Er berichtet von seinem heldenhaften Kampf gegen die Angreifer, die mit jedem Atemzug mehr geworden seien. Pistol und Bardolf beschwören seine Worte. Hal zieht seine Maske, die Verkleidung und den lee-

ren Geldbeutel hervor. Falstaff schwört, er habe den Trick von Anfang an durchschaut und Hals Leben aus Bürgerpflicht verschont. Falstaff wechselt das Thema und bietet Hal seine Hilfe an. Schließlich muss dieser sein Lotterleben vor seinem Vater König Heinrich IV. verteidigen. Hal willigt ein.

Falstaffs Leute stellen einen Stuhl auf den Tisch und hieven Falstaff nach oben. Er nimmt die Rolle Heinrich IV. ein und prangert Hal an. Dann verunglimpft er dessen Begleiter - bis auf den Tugendbold Falstaff. Dann tauschen die Beiden ihre Rollen. Hal spielt den Vater, Falstaff den Sohn. An dem lässt der „König“ für seinen Umgang mit Falstaff, diesem „alten weißbärtigen Satan“, kein gutes Haar. Falstaff in der Rolle des Hal erwidert: „Nein, mein Herr. Verbannt Pistol, verbannt Bardolf, verbannt Boy, verbannt Nell, aber den guten, den lieben, den sanften, den tapferen, den alten Jack Falstaff, den verbannt nicht aus Harrys Gesellschaft, den verbannt nicht aus Harry Gesellschaft. Verbannt Plump Jack, verbannt die ganze Welt.“ Hal antwortet sanft, „Ich werde es tun.“

Häscher poltern an der Tür und fordern Falstaff zum Kriegsdienst auf. Alle verlassen die Bühne, bis auf Falstaff und die Wirtin. Die Beiden kennen sich seit „neunundzwanzig Jahren“, sind gemeinsam durch dick und dünn gegangen und verbringen nun einen

zärtlichen Moment miteinander, bevor Falstaff den Häschern energisch entgegentritt und in den Krieg zieht.

Zweiter Akt

6. Szene: „Shallows Obstgarten“

Der bejahrte Friedensrichter Shallow macht ein Nickerchen in seinem Obstgarten in Gloucestershire. Er erwacht mit Falstaffs Eintreffen. Sie schwelgen in alten Zeiten. Shallow tritt ab, um das Essen für Falstaff und dessen Leute vorbereiten zu lassen. Falstaff verspottet Shallow und tut kund, dass er ihn betrügen wird.

7. Szene: „Jerusalem“

Heinrich IV. hält Rat in Westminster. Warwick berichtet von der niedergeschlagenen Rebellion gegen den König. Während des Jubels erkrankt Heinrich plötzlich. Hal tritt auf, bereut seine Torheiten und versöhnt sich mit seinem sterbenden Vater.

8. Szene: „Davys Kontobuch“

In seinem üppigen Salon kann Shallow weder das Tafelsilber noch das edle Tischtuch finden, mit dem er seine Gäste beeindrucken möchte. Er steigt auf eine Truhe, um an einem hohen Schrank hochzuklettern und stürzt dabei kopfüber zu Boden. Sein hochnäsiger und doch tüchtiger Haushofmeister Davy

erscheint mit den Dienern. Ohne ein Wort zu verlieren stellt Davy die Ordnung wieder her, holt das Tafelgeschirr aus der Truhe, auf der Shallow hochgeklettert war und organisiert rasch Tischschmuck und -ordnung. Shallow und Davy sprechen über zu erledigende Angelegenheiten auf dem Bauernhof, so als ob der Unfall nie passiert wäre. Shallow instruiert Davy, Falstaff ja gut zu behandeln: „Ein Freund bei Hofe, ist besser als ein Pfenning im Beutel.“ Falstaff und seine Leute treten auf und werden zu Tisch geleitet. Erneut berichtet uns Falstaff, was er mit Shallow im Schilde führt. In der Zwischenzeit nippt Davy an der Weinflasche.

9. Szene: „Pistols Neuigkeiten“

Alle an Shallows Tisch haben ordentlich einen in der Krone. Nüchtern ist Davy unausstehlich, betrunken aber die absolute Stimmungskanone. Beim Einschenken singt er zotige Lieder und alle stimmen mit ein. Als Davy schließlich unter den Tisch sinkt, wird Pistol angekündigt, der Neuigkeiten aus London bringt. Falstaff kann diese nur mit Mühe entziffern: König Heinrich IV. ist tot und Hal ist der Thronfolger mit dem Namen Heinrich V.. Der beschwingte Falstaff plant, die Beute zu teilen und die offene Rechnung mit dem Lord Oberrichter zu begleichen.

10. Szene: „Verbannung“

In der Menge, die sich zur Thronprozession König Heinrich V. versammelt hat, stehen auch Falstaff und seine Leute. Falstaff hat sich Tausend Pfund von Shallow „geliehen“, angeblich, um für Shallow politische Lobbyarbeit betreiben zu können. Der Zug des Königs nähert sich. Als alle niederknien, bahnt sich Falstaff einen Weg auf die Straße, um seinen alten Kumpanen zu umarmen. Der König zwingt seinen Blick nieder, kritisiert ihn mit scharfen Worten und schickt ihn in die Verbannung: „Bis dahin verbann'ich dich, bei Strafe des Todes, dich und den Rest meiner Verführer, euch niemals unter zehn Meilen meiner Person zu nähern.“ Die Prozession zieht weiter, Falstaff bleibt kniend zurück. Er richtet sich auf und tut die Standpauke als reines Spiel, als Vorstellung für die Öffentlichkeit ab. Ganz sicherlich wird Shallow sein Geld nicht zurückerhalten, ja nicht einmal die Hälfte davon. Es wird ihm ein Amt einbringen, wie ausgehandelt. „Kommt mit zum Mahl“, kommandiert Falstaff seine Männer. „Er wird heute Nacht bald nach mir schicken.“ Der Schnee fällt auf die leere Straße, während Mönche hinter der Bühne das Agnus Dei singen.

11. Szene: „Muse des Feuers“

In der Dunkelheit ist Geschützfeuer zu

hören. Stimmen hinter der Bühne besingen die Vorbereitungen für den Krieg mit Frankreich. Und sie berichten von der Vermählung zwischen der Wirtin und Pistol. Ein Scheinwerfer strahlt Boy an, der die Beiden bittet, den ernsthaft erkrankten Falstaff aufzusuchen. „Der König hat sein Herz getötet.“ Es gibt einen Blackout und erneut ertönt Geschützfeuer, als der König die Nation zum Krieg ermahnt. Der Scheinwerfer richtet sich auf die Wirtin, die Falstaffs Männer zu ihrem sterbenden Dienstherren herbeiruft.

12. Szene: „Auf in den Krieg“

Kurz vor Tagesanbruch vor der Boar's Head Inn. Pistol ruft laut nach Bardolf und Boy, er erzählt ihnen, dass Falstaff tot ist. Die Wirtin beschreibt die Einzelheiten. Bei Tagesanbruch füllt sich die Straße mit Männern, die in den Krieg ziehen und Frauen, die sie verabschieden. Anwerber, Verkäufer, Säufer, Straßenclowns und Pfeiffer treten auf. Kompanien ziehen ab, neue formieren sich. Der König und seine Prozession ziehen vorbei. Auch Pistol, Bardolf und Boy marschieren los. Die Wirtin und die Frauen sagen ihren Männern Lebewohl.

Gordon Getty

Aus dem Amerikanischen von Franz Steiger

Les origines de Plump Jack

Les trois pièces d'*Henry IV* et *V* ajoutent des inventions littéraires à des faits historiques célèbres. Ces bases, en fait, comme dans le cas de *Jules César*, semblent fournir un bon départ pour un scénario plus plausible et vital que celui auquel nous pourrions nous attendre pour cette époque. Et lorsque Sam Wannamaker me suggéra en 1982 de mettre en musique quelque chose de Shakespeare, le choix fut vite fait. L'opéra se forma par petits morceaux. Une partie de ce qui est maintenant la scène de *Boar's Head Inn* fut interprétée par John Del Carlo et Paul Sperry, avec l'Orchestre Symphonique de San Francisco en 1985. En deux ans, j'y ai ajouté *Shallow's Orchard*, *Banishment* et *Off to War*, et les quatre scènes furent interprétées par les mêmes musiciens, auxquels vinrent s'ajouter des chanteurs et un chœur. J'ai étoffé ensuite l'histoire avec des scènes parlées, changeant le moins possible les textes de Shakespeare, et petit à petit, j'ai mis ces scènes parlées en musique, me rendant compte qu'il m'était impossible autrement de contrôler les ambiances et les inflexions.

Dans *Plump Jack*, l'ambiance et les inflexions font tout. Les mots viennent d'abord, et je préfère qu'ils suivent les contours et les cadences du théâtre parlé.

Celui de Shakespeare est en tout cas principalement fait de prose et de pentamètre iambique, que j'ai tous deux essayé d'entendre comme un récitatif. J'ai donc placé la plupart du contenu musical dans l'orchestre, comme Wagner dans *L'Anneau*, et ajusté une prosodie de style récitatif à ce contexte mélodique. La plupart des quelques mélodies vocales, telles que les chœurs de *Jerusalem* et *Off to War*, s'inscrivent sur mes propres textes ou autres écrits exogènes plutôt que sur ceux de Shakespeare. Ses chansons à boire, dans *Pistol's News*, sont scandées cependant en tétramètres et sont composées mélodiquement.

Cette inclination au récitatif, laissant la plus grande partie de la mélodie à l'accompagnement, facilite l'écriture d'*ossias* pour adapter les voix aux différents registres. Je n'ai eu besoin que de choisir d'autres notes dans les harmonies, dans une séquence conservant la forme brute de la ligne. Falstaff peut donc être chanté aussi bien par un baryton-basse que par un haut baryton, et Henry IV par un baryton-basse ou une basse. Un seul baryton-basse peut donc tenir ces deux rôles, selon la bonne idée de Peter Sellars, bien que chanter Falstaff tout seul soit une tâche suffisamment ample.

Dans le sillage des pièces, j'ai voulu que

Plump Jack soit plein à craquer, aussi vif, varié et universel que possible. Je n'aurais pas pu le faire dans les limites des idiomes musicaux de l'époque de Shakespeare, même si j'avais voulu essayer, et puis, comme d'autres compositeurs, je suis relativement ligoté à mon propre langage musical. J'ai toutefois cherché le réalisme en citant de la musique de la Renaissance partout où cela me semblait utile. La référence de Falstaff au «Carman's Whistle» dans *Shallow's Orchard*, par exemple, est placée sur cet air jadis populaire. Les étudiants reconnaîtront également «Tapster, Drinker» dans les premières mesures de *Pistol's News*, puis de nouveau lorsque Davy est sur le point de se mettre à chanter. Parmi les autres citations, on trouvera la «Chanson d'Agincourt» et «L'Homme Armé» (chacune deux fois) dans *Off to War*, et la seconde «Chanson d'Agincourt» («Enforce we us») dans *Banishment*. Les citations les plus longues et les plus intéressantes se trouvent également dans *Banishment*, dans le plain-chant en latin chanté hors scène, qui commence et clôt cet épisode. Il s'agit apparemment des mots et de la musique véritablement chantés lors du couronnement d'Henry V, commençant par la messe propre de la semaine concernée («Judica me deus...») et s'achevant par la messe ordinaire («Agnus dei»).

J'aurais volé davantage si j'avais trouvé davantage de matériel qui en vaille la peine. J'ai placé «Veni, Sancte Spiritus» de façon à suggérer une œuvre de l'époque parce que je pouvais pas trouver d'arrangement authentique qui me plaisait. Authenticité ne rime pas toujours avec qualité. De même, la musique «de cornemuse» dans *Off to War* (hautbois et cordes *non vibrato*), et les motifs des bois de cette scène suggèrent la façon dont j'estime que ce genre de musique devait sonner pendant la période en question. Dans *Plump Jack*, de nombreux détails sont faits pour donner une impression d'Ars Nova ou d'écoles plus anciennes, sans tromper en rien les experts. Ce qui importe, c'est que ma musique doit être la meilleure.

Bien que *Plump Jack* ait été interprété au fil des ans, ou que la plus grande part de sa musique ait existé à une période donnée, tout a été revu récemment. Sa lente genèse a suivi mon lent développement d'orchestrateur. La composition et l'orchestration sont deux talents totalement différents. La composition, c'est la mélodie, le rythme, l'harmonie et le contrepoint. L'orchestration est le choix des instruments pour jouer des notes déjà écrites. Composer est comme écrire une pièce, orchestrer comme distribuer les rôles. Bien que composer m'ait toujours été facile, il m'a fallu des très

bonnes leçons et des répétitions acharnées pour me mettre l'orchestration en tête. Une bonne orchestration signifie tout simplement acquérir les équilibres et les couleurs que l'on désire. J'ai préféré faire mes propres erreurs, plutôt que de laisser des spécialistes se charger de l'orchestration, parce que les spécialistes ne savent peut-être pas ce que je veux dire. Enfin, d'une manière où d'une autre, ce que j'entends converge avec ce que j'avais à l'esprit.

Il m'est beaucoup plus facile de classer mes compositeurs favoris, passés et présents, que de parvenir à savoir lesquels ont influencé ma musique. Elle prend forme et je la couche sur papier. Bien sûr c'est un dérivé. Je n'ai inventé ni l'accord parfait ni l'échelle diatonique. Qui plus est, je suis un peu comme une mère célibataire qui ne peut nommer le père de son enfant. La liste des compositeurs que je vénère le plus commence avec Bach, Beethoven, Schubert et Wagner. Pourtant, je n'en entends que très peu de traces dans *Plump Jack*. Ce que j'entend davantage, à bien y penser, c'est de la musique de film. Le monologue de Falstaff, dans *Gad's Hill*, peut dériver de ce que l'on entend lorsque Sylvestre s'approche furtivement de Titi. De même l'*ostinato* pour harpe/viols, dans l'aria du *Banishment* de Hal, aussi doux que le tic-tac d'une bombe

à retardement, ou le thème du célesta qui introduit et décrit les pèlerins dans *Gad's Hill*, pourrait s'adapter aux mêmes moments dans un film où les dialogues sont parlés plutôt que chantés. Les films, après tout, sont des opéras parlés où la musique nous dit ce à quoi nous pouvons nous attendre et quel effet cela nous fait.

La musique de film est inclusive. Ainsi nous pouvons entendre de l'heavy metal lorsque la caméra longe l'autoroute, de la musique néoclassique lors d'un pique-nique dans un parc, puis de l'atonalisme lorsque le meurtrier traque sa proie. De même, la musique de film est moins exclusive et l'œuvre d'un seul auteur que la musique d'opéra. Une musique de film peut ne contenir aucun morceau d'origine et pas deux du même compositeur. *Plump Jack* ne répond pas à ce modèle, mais affiche un penchant similaire dans son éclectisme et son amour des contrastes. Il prend clairement sa source dans la musique de western en tant que tout, mais peut-être dans rien de plus spécifique. La surprise est que je ne sais pas moi-même quelles sont mes sources, même si c'est mon travail d'étudier ce genre de choses.

Gordon Getty

Traduction française : Brigitte Zwerver-Berret

Notes sur l'interprétation

Un érudit plein de sagesse a dit que les véritables protagonistes des pièces dont *Plump Jack* est issu, ne sont ni Hal ni Falstaff, mais le peuple anglais. Nous voyons une époque à laquelle guerre, danger et trahison sont omniprésents, mais à laquelle ni dépit ni malaise ne peuvent s'imaginer. Il n'y a pas de vaurien dans les trois pièces, ni même de personnage antipathique. Un des principaux thèmes est le conflit entre les domaines de l'impulsion et de la responsabilité. Falstaff et Hal sont assez grands pour se sentir à leur aise dans chacun d'entre eux, mais ils doivent tenir les rôles principaux dans la lutte qui les oppose. À la fin, Shakespeare approuve aussi bien ces deux domaines que les deux hommes, et c'est aussi ce que nous devrions faire. Nous sommes censés aimer Falstaff et pourtant, nous approuvons chaque mot de Hal lorsqu'il le renie. Que nous puissions humainement faire les deux a été l'occasion de bien des débats, mais c'est sans aucun doute ce à quoi Shakespeare nous destinait. Il peut être important que la défaite de l'Armada ait encore été dans toutes les mémoires quand les trois pièces furent écrites et que les auditoires anglais aient alors été disposés à accorder une moins grande priorité aux sentiments de vieille amitié qu'à la solidité

de l'État.

Et dans le bannissement de Falstaff, c'est bien de la solidité de l'État qu'il s'agit plutôt que quelque creuse « conversion de confirmation » de Hal aux mœurs de l'establishment. Shakespeare s'emploie à nous rassurer sur ce point. Dans *Henry V*, la cour que fait Hal à Catherine, longtemps après le bannissement, est mise en prose débridée, pleine d'humour et d'autodénigrement. Hal a su rester simple. Il ne donne jamais de leçon, mais est plutôt un roi qui fait toujours impartialement son devoir envers ses vieux amis comme envers des étrangers.

Pour le public de Shakespeare, Henry V fut l'un des plus grands Anglais de l'histoire, et les trois pièces sont élaborées autour de cette opinion. Peu importe que les historiens contemporains aient des doutes à son sujet. Ce qui compte, c'est que les pièces et *Plump Jack* ne peuvent pas fonctionner si Hal perd notre respect à un moment ou un autre, et notamment dans la scène du bannissement. Il le perdra s'il ménage ses adversaires. Il doit transir Falstaff jusqu'aux os sans que rien n'indique qu'il y prenne plaisir ou que cela le dégoûte. Et tout particulièrement, il ne doit pas sourire. Il doit laisser la foule désespérément heureuse de ne pas être Falstaff, et convaincue que leur roi est grand

et équitable. Il ne fait aucun doute que la scène serait plus facile à jouer, à une époque antihéroïque, si Hal était montré comme un démagogue dont les mauvaises tendances latentes ont été mises en évidence par le pouvoir. Mais ce serait trahir Shakespeare et finalement, également le public.

Les scènes de la cour sont toutes graves et mélancoliques, tandis que celles qui se passent à Eastcheap et à Gloucestershire sont toutes empreintes d'entrain et de joie. Stanislavski doit avoir oublié quand nous avons joué ces dernières. Les hommes de Falstaff sont bâtis sur des modèles théâtraux familiers, mais exaltés et anoblis avec génie. Pistol est le *miles gloriosus* (soldat glorieux) de la comédie romaine, le vantard fanfaron qui ne se battrait pas contre une mouche. Pensez à Sam le pirate, ou mieux encore, au Pistol de Robert Newton dans le film *Henry V* d'Olivier. Shallow est l'âme de la Joyeuse Angleterre, l'opposé exubérant de Pistol. Pensez à Mr. Magoo.

L'hôtesse a davantage de stature. En lui donnant quelques vers de Doll Tearsheet, j'ai concocté une histoire romantique et un duo d'amour entre l'hôtesse et Falstaff, qui n'existe pas dans les pièces. Elle peut être aussi outrancière qu'une marchande de poisson lorsqu'elle excite les gens d'arme,

puis détachée du monde lorsqu'elle se rappelle des moments de tendresse. L'hôtesse et Shallow doivent à la fois tirer les larmes et faire rire.

Falstaff est tout le monde. Nous devons le rencontrer au mieux de sa forme, se montrant plus malin que ceux qui viennent l'arrêter, gagnant la foule à sa cause, tirant la barbe du grand juge et empruntant dix livres de plus pour faire bonne mesure. Sa scène suivante à Gad's Hill en est le touchant opposé. Ici, Falstaff est énervé, décontenancé et apoplectique lorsque Hal et Boy lui jouent des tours. Peu importe que Falstaff ait vraiment été trompé ou qu'il fasse semblant de l'être, puisque la scène se joue et s'enregistre de la même façon. C'est à Gad's Hill que nous aimons le plus Falstaff.

Nous devons l'aimer, puisque tout ceux qui le connaissent le font. À la fin, il est autant pleuré que Hamlet ou Brutus ou Lear. « Falstaff est mort, » dit Pistol, « et nous devons nous en émouvoir ». « Il est dans le sein d'Arthur, » déclare l'hôtesse, même si elle n'a pas revu un seul penny de sa part. Bardolph y ajoute le plus beau des hommages : « Puissè-je être de nouveau avec lui, là où il est, au ciel ou en enfer. » (Je fais dire cette phrase à tous les Falstaffiens.) Avant Shakespeare et Falstaff, le monde n'était

pas coutumier des personnages comiques éveillant des sentiments de ce genre. Un grand interprète peut nous montrer pourquoi celui-ci y parvient.

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Synopsis

(Les scènes 1 & 8 de la version intégrale de Plump Jack (le gros Jack), ainsi que des parties d'autres scènes, ne sont pas comprises dans la version de concert mais sont jointes ici pour le contexte dramatique.)

ACTE I

Scène 1 : « The Warrant » (le mandat d'arrêt)

L'hôtesse Nell Quickly a fait appeler les gens d'arme Fang et Snare pour arrêter Falstaff qui n'a pas payé ses dettes. C'est ce qu'ils font lorsqu'il arrive avec son entourage, qui comprend Pistol, Bardolph et Boy. Les

Falstaffiens se battent avec les gens d'arme. Le grand juge et ses hommes arrivent pour rétablir l'ordre. Une foule s'attroupe. Le grand juge réprimande Falstaff pour sa tentative d'échapper à la guerre qui fait rage entre les Écossais et les Gallois. L'hôtesse explique ses griefs au grand juge. Falstaff promet de payer, mais tente toutefois de l'amener à laisser tomber le procès et à lui prêter dix livres de plus. Tous partent sauf Falstaff.

Dans la foule, le prince Hal a assisté à la scène de Falstaff et s'avance à présent pour applaudir son audace. Réapparaissant, Boy déclare que des pèlerins à la bourse bien remplie passeront par Gad's Hill le lendemain matin avant la levée du jour. Falstaff prépare un vol et invite Hal à y participer. Hal refuse. Boy offre de persuader Hal en privé. Falstaff sort. Boy raconte à Hal comment il prévoit de voler les Falstaffiens après qu'ils auront dévalisé les pèlerins. Hal accepte.

Scène 2 : « Hal's Memory » (les souvenirs de Hal)

Hal est seul avec ses souvenirs. Il se souvient d'une réprimande que lui a fait son père, le roi Henry IV, le mettant en garde contre sa vie d'indolence et de sottises. Touché droit au cœur, il promet de changer.

Scène 3 : « Gad's Hill »

Nous sommes à Gad's Hill. Il fait noir comme dans un four. Ne pouvant trouver ni Hal, ni Boy, ni son cheval, Falstaff se répand en injures contre l'ingratitude humaine. Les autres apparaissent et déclarent que les riches pèlerins sont sur le point d'arriver. Tous se cachent. Les pèlerins entrent. Falstaff, Pistol et Bardolph les attaquent et les suivent en-dehors de la scène. Ils réapparaissent avec les pèlerins ligotés, Falstaff tenant le butin. Déguisés, Hal et Boy font leur entrée, les chassent et rendent leur argent aux pèlerins. Falstaff hurle au loin, pendant que Boy et Hal s'en divertissent.

Scène 4 : « Clarence »

Henry IV et le grand juge parlent de la guerre au palais de Windsor. Le frère cadet de Hal, Thomas de Clarence, apparaît. Henry IV lui conseille de rester près de Hal pour le modérer et de supporter ses humeurs avec patience. Il apprend que Hal dîne avec Falstaff et se lamente sur le destin de son royaume sous le règne de l'écervelé à venir : « Oh, tu redeviendras un lieu désert, / peuplé de loups, comme autrefois. »

Scène 5 : « Boar's Head Inn » (la Taverne de la Tête de sanglier)

Nous sommes à la Taverne de la Tête

de sanglier. Hal se repose à son aise. Boy et l'hôtesse Quickly le servent. Falstaff, Pistol et Bardolph entrent, décontenancés et débraillés. Falstaff accuse Hal de n'avoir pas participé au vol. Il relate sa défense héroïque contre les troupes des assaillants, dont le nombre croît à chacune de ses respirations. Pistol et Bardolph ne répondent pas. Hal montre son masque et son déguisement, et sa bourse vide. Falstaff jure qu'il savait tout de la ruse dès le début, et qu'il a épargné la vie de Hal par devoir civique. Changeant de sujet, Falstaff invite Hal à répéter avec lui la défense de sa vie de play-boy qu'il présentera à son père. Hal accepte.

Les Falstaffiens mettent une chaise sur la table où ils hissent Falstaff. Jouant le rôle d'Henry IV, il accuse Hal et diffame tous ses compagnons, mis à part le seul parangon de vertu, Falstaff. Puis les deux changent de place, Hal jouant le père et Falstaff le fils. Cette fois-ci, le fils est fustigé pour sa fréquentation de Falstaff, « ce vieux Satan à la barbe blanche. » Falstaff, toujours dans le rôle de Hal, répond : « Non, mon bon seigneur. Bannissez Pistol, bannissez Bardolph, bannissez Boy, bannissez Nell, mais pour ce qui est du bon Jack Falstaff, de l'aimable Jack Falstaff, du doux Jack Falstaff, du vaillant Jack Falstaff, d'autant plus vaillant qu'il est le vieux Jack Falstaff, ne le bannissez pas de la

compagnie de votre Harry. Si vous bannissez le gros Jack, autant vaudrait bannir tout le monde. » Hal répond doucement : « Je le bannirai ».

Des gens d'arme tapent à la porte, demandant à Falstaff de les rejoindre à la guerre. Tous partent sauf Falstaff et l'hôtesse. Ces deux-là se connaissent « il y aura vingt-neuf ans à la saison des pois verts, » contre vents et marées, et partagent un moment de tendresse avant que Falstaff ne se dégage pour faire face aux gens d'arme et ne parte à la guerre.

ACTE II

Scène 6 : « Shallow's Orchard » (le verger de Shallow)

Le vieux juge Shallow fait la sieste dans son verger de Gloucestershire. L'arrivée de Falstaff le réveille. Ensemble, ils évoquent les moments de gaieté et les aventures galantes qu'ils ont vécus il y a bien longtemps. Shallow part pour organiser un dîner pour les Falstaffiens. Falstaff, resté seul, raille Shallow et expose un plan pour l'escroquer.

Scène 7 : « Jérusalem »

Henry IV s'entretient avec son conseil à Westminster. Warwick vient apporter la nouvelle que la rébellion contre lui a été écrasée.

Au cours des réjouissances, le roi tombe malade. Hal entre, se repent de ses sottises et se réconcilie avec son père mourant.

Scène 8 : « Davy's Ledger » (le grand livre de Davy)

Dans son somptueux salon de campagne, Shallow ne parvient à trouver ni l'argenterie ni la nappe dont il a besoin pour impressionner ses hôtes. Il grimpe sur un haut placard et tombe. Son serviteur distingué et extrêmement efficace Davy apparaît avec des servantes. Sans un mot, Davy remet de l'ordre, trouve la vaisselle manquante dans le coffre sur lequel Shallow s'est mis en équilibre pour monter, et met tout de suite la table. Shallow, radieux et inébranlable, discute avec Davy de questions agricoles, comme si rien ne s'était passé. Davy a reçu des instructions pour bien traiter Falstaff : « Un ami à la Cour vaut mieux qu'un penny dans la bourse. » Falstaff et ses hommes font leur entrée et sont placés à table. Falstaff s'attarde encore une fois pour nous parler de ses desseins à propos de Shallow. Pendant ce temps, Davy, hors de leur vue, avale une gorgée de vin de la bouteille.

Scène 9 : « Pistol's News » (les nouvelles de Pistol)

À la table de Shallow, tous sont enivrés.

Davy, insupportable lorsqu'il est sobre, est le boute-en-train de la fête quand il a bu. Il entonne des chansons paillardes l'une après l'autre et tous se joignent à lui. Lorsqu'il s'écroule enfin, Pistol est annoncé avec des nouvelles de Londres. Celles-ci, décodées avec difficulté par Falstaff, disent qu'Henry IV est mort est que Hal est roi à présent. Transporté, Falstaff échafaude des plans pour partager le butin et pour régler son compte avec le grand juge.

Scène 10 : « Banishment » (le bannissement)

Une foule comprenant les Falstaffiens et Shallow se rassemble le long de la route où passe la procession du couronnement d'Henry V. Falstaff a « emprunté » un millier de livres à Shallow, soi-disant pour arranger l'avancement politique de ce dernier. L'équipage du roi approche. Tandis que tous s'agenouillent, Falstaff s'élance sur la route pour étreindre son vieil ami. Le roi baisse les yeux sur lui, le réprimande et le bannit, lui défendant « de mettre moins de dix milles entre toi et [sa] personne ». La procession continue, Falstaff est accablé. Il se redresse et tourne les remontrances en plaisanterie, disant qu'il ne s'agit que d'une façade. Shallow ne peut certainement pas récupérer son argent, pas même la moi-

tié : il lui rendra encore de grands services, comme cela avait été négocié. « Viens dîner avec moi, » commande Falstaff en le reconduisant. « Il m'enverra chercher ce soir de bonne heure ! » La neige tombe sur la rue vide, tandis qu'en-dehors de la scène, des moines chantent l'Agnus Dei.

Scène 11 : « Muse of Fire » (muse de feu)

On entend des canons dans la nuit. Des voix invisibles chantent les préparatifs de la guerre avec la France. Elles nous disent également que Pistol et l'hôtesse se sont mariés. Un projecteur trouve Boy leur demandant de se rendre auprès de Falstaff, qui est très malade. « La haine du roi lui a crevé le cœur. » La lumière s'éteint et le canon retentit de nouveau tandis que le roi exhorte la nation à la guerre. Encore une fois, le projecteur trouve l'hôtesse appelant les Falstaffiens auprès de leur maître mourant.

Scène 12 : « Off to War » (à la guerre !)

Juste avant l'aube, dans la Taverne de la Tête de sanglier. Pistol appelle Bardolph et Boy, et leur dit que Falstaff est mort. L'hôtesse décrit sa mort. Quand l'aurore se lève, la rue s'emplie d'hommes qui partent à la guerre et de femmes qui viennent leur faire leurs adieux. Officiers de recrutement, vendeurs, tambours, amuseurs de rues

et joueurs de cornemuse se joignent à la scène. Les compagnies partent et d'autres se forment. Le roi et son équipage passent. Finalement, Pistol, Bardolph et Boy sortent. L'hôtesse et les autres femmes restent pour dire au revoir à leurs hommes.

Gordon Getty

Traduction française : Brigitte Zwerver-Berret



Hal and Falstaff



Falstaff kneels before King Henry V. (1857)

LIBRETTO

Adapted from Shakespeare's *Henry IV, Parts One and Two*, and *Henry V* by GORDON GETTY

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CAST OF CHARACTERS IN ORDER OF APPEARANCE

Henry IV / Pistol

Hal (Henry V)

Boy / Clarence

Bardolph / Chief Justice

Falstaff

First Traveler

Second Traveler / Second Captain / Warwick

Hostess (Nell Quickly)

Shallow / First Captain

Davy

Christopher Robertson

Nikolai Schukoff

Melody Moore

Nathaniel Webster

Lester Lynch

Diana Kehrig

Bruce Rameker

Susanne Mentzer

Robert Breault

Chester Patton

ACT I

Scene 1: "The Warrant" is not included in the concert version.

Track 2

Scene 2: "Hal's Memory"

Spotlight on Hal. We hear a hubbub of male voices from the dark.

HENRY IV

Lords, give us leave. The Prince of Wales and I
Must have some private conference.

(The hubbub dies down to silence. Another spotlight finds Henry IV standing behind and above Hal, part of Hal's memory.)

Harry, son,
Thou know'st that Percy and Northumberland,
Douglas, and the Archbishop's Grace of York
Rise to make head against us in the north
And shake the peace and safety of our throne.
But why tell this to thee? For all the world,
As thou art to this hour was Richard once,
When I from France set foot at Ravenspurgh.
The skipping king, he ambled up and down,
Mingled his royalty with capering fools,
And grew companion to the common streets.
And in that very line, Harry, standest thou,
For thou hast lost thy privilege. Not an eye
But is a-weary of thy common sight
Save mine, which hath desired to see thee more,
Which now doth what I would not have it do,
Make blind itself with foolish tenderness.

(Spotlight on Henry IV fades out slowly. Spotlight up on Hal.)

HAL

So please your majesty, I would I could
Quit all offences I am charged withal,
But some are true. May these wherein my youth
Hath faulty wandered and irregular,
Find pardon in my true submission.
I shall hereafter, my thrice-gracious lord,
Be more myself, and will redeem myself.
This in the name of God I promise here.

Scene 3: “Gad’s Hill” (excerpt)

Track 3

We are at Gad’s Hill. Enter Boy, Hal, Falstaff, Bardolph and Pistol.

BOY

On with your masks, there’s money of the king’s coming down the hill!

BARDOLPH

’Tis going to the king’s exchequer.

FALSTAFF

Bardolph, ye lie, ye rogue. ’Tis going to the king’s tavern.

HAL

You three front them there in the narrow lane. I’ll close from behind. Boy, guard the horses.

FALSTAFF

Now, masters, every man to his business.

(Exeunt Falstaff, Pistol and Bardolph.)

HAL

Boy, where’s my disguise?

BOY

Here, my lord, hard by.

(Exeunt Hal and Boy. Enter First and Second Travelers.)

FIRST TRAVELER

Come, neighbor. The boy shall lead our horses down the hill. We’ll walk afoot awhile, and rest our legs.

(Falstaff, Pistol and Bardolph rush in and set upon the Travelers.)

FALSTAFF, PISTOL, BARDOLPH

Stand!

FIRST & SECOND TRAVELERS

Jesus bless us!

FALSTAFF

Strike! Down with them! Cut the villains’ throats! Ah, caterpillars, bacon-fed knaves, they hate us youth. Down with them, fleece them!

(In the scuffle, the Travelers tumble to the far side of the stage. Falstaff, Pistol and Bardolph follow them.)

FIRST TRAVELER

O! We are undone, both we and ours forever!

FALSTAFF

What, ye fat chuffs! Young men must live. We’ll teach ye, faith!

(Exeunt Falstaff, Pistol, Bardolph and Travelers. Enter Hal and Boy with lanterns from the opposite side of the stage. As they speak, Hal puts on his disguise.)

HAL

The thieves have bound the true men; now might I rob the thieves. It would be argument for a week, laughter for a month, and a good jest forever. Stand close, I hear them coming.

(Exeunt Hal and Boy. Enter Falstaff, Pistol and Bardolph with the bound Travelers.)

FALSTAFF

Come, my masters, let us share, then to horse before day. If the Prince be not an arrant coward, there's no equity stirring; there's no more valour in that Hal than in a wild duck.

(Enter Hal, disguised.)

HAL

Your money! Villains!

(They fight. Pistol and Bardolph run away. After a blow or two, Falstaff runs also, leaving the booty behind. Hal collects it while Boy cuts the bonds of the Travelers.)

Got with much ease.

(He tosses the money to the Travelers.)

SECOND TRAVELER

Thank you, sir.

FIRST TRAVELER

God bless your gracious worship.

(Exeunt the two Travelers. Hal and Boy reel with hilarity as Hal takes off his disguise.)

HAL

Now merrily to horse.

The thieves are scattered and possessed with fear
So strongly that they dare not meet each other;

Each takes his fellow for an officer.

Away, good Boy. Falstaff sweats to death,

And lards the lean earth as he walks along.

Were't not for laughing, I should pity him.

BOY

How the fat knight roared!

(Falstaff roars from offstage. Exeunt Hal and Boy.)

Scene 4: "Clarence"

We are at Westminster in the Jerusalem Chamber. Lights up on Henry IV and Chief Justice.

HENRY IV

My Lord Chief Justice,

If God shall please to give successful end

To this debate that bleedeth at our doors,

We will our youth lead on to higher fields,

And draw no swords but in the Holy Land.

Only we want a little personal strength,

And pause us, till these rebels, now afoot,

Come underneath the yoke of government.

CHIEF JUSTICE

Both which we doubt not but your majesty shall soon enjoy.

(Exit Chief Justice. Enter Clarence.)

HENRY IV
Thomas, my son of Clarence, come to my side.

CLARENCE
What would my lord and father?

HENRY IV
Nothing but well to thee, Thomas of Clarence.
How chance thou art not with the prince thy brother?
He loves thee, and thou dost neglect him, Thomas.
Thou hast a better place in his affections
Than all thy brothers. Cherish it, my boy.
He hath a tear for pity, and a hand
Open as day for meeting charity.
Yet notwithstanding, being incensed, he's flint,
As humorous as winter, and as sudden.
Chide him for faults, and do it reverently,
Till that his passions, like a whale on ground,
Confound themselves with working. Learn this, Thomas,
And thou shalt be a shelter to thy friends,
A hoop of gold to bind thy brothers in.

CLARENCE
I shall observe him with all care and love.

HENRY IV
Why art thou not at Windsor with him, Thomas?

CLARENCE
He is not there today. He dines in London.

HENRY IV
And how accompanied? Canst thou tell that?

CLARENCE
With Falstaff and his other followers.

HENRY IV
Most subject is the richest soil to weeds,
And he, the noble image of my youth,
Is overspread with them.
The blood weeps from my heart when I conceive
The rotten times that you will look upon
When I am sleeping with my ancestors.
For when his headstrong riot hath no curb,
When rage and hot blood are his counsellors,
O, my poor kingdom, sick with civil blows!
O, thou wilt be a wilderness again,
Peopled with wolves, thy old inhabitants.

Track 5

Scene 5: "Boar's Head Inn" (excerpt)

We are at the Boar's Head Inn in Eastcheap. It is crowded with revelers, including Hal and the Falstaffians. Hostess waits on them.

FALSTAFF
No, my good lord, banish Pistol, banish Bardolph, banish Boy, banish Nell, but for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff; and therefore more valiant being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company, banish Plump Jack, and banish all the world.

HAL
I do, I will.

HOSTESS
Who knocks so loud at door?

FALSTAFF
Look to the door there, lads.

(Bardolph and Pistol rush to open the door. Boy enters.)

HAL
Boy, what news?

BOY
The king your father is at Westminster, and there are twenty weak and weary posts come from the north, and as I came along, I met and overtook a dozen captains, bareheaded, sweating, knocking at the taverns, (Daggers drawn, Pistol and Bardolph scramble to guard the door.) mustering levies, haling up deserters, and asking every one for Sir John Falstaff.

HAL
By heaven, Boy, I feel me much to blame so idly to profane the precious time. Give me my sword and cloak. Falstaff, good night. *(Exit Hal.)*

FALSTAFF
More knocking? What now, Bardolph?

(Bardolph exits and returns almost immediately.)

BARDOLPH
You must away to court, sir, presently. A dozen captains stay at door for you.

FIRST CAPTAIN
(offstage) Sir John Falstaff!

SECOND CAPTAIN
(offstage) We'll bear no shirkers and malingerers!

FALSTAFF
(speaking to Hostess) You see, my good wench, how men of merit are sought after. The undeserver may sleep when the man of action is called on. *(sings)* To arms, lads. Tell them I come.

(Pistol and Bardolph each take a helmet, cuirass and sword from a cupboard upstage, then exeunt with Boy and all others except Falstaff and Hostess.)

Now comes in the sweetest morsel of the night, and we must hence, and leave it unpicked.

HOSTESS
Well, sweet Jack, have a care of thyself. Ah, rogue, in faith I love thee. By my troth, I kiss thee with a most constant heart.

FALSTAFF
Ah, Nell, thou dost give me but flattering kisses. Thou'lt forget me when I am gone.

HOSTESS
By the mass, thou'lt set me a-weeping if thou say'st so. Prove that I ever dress myself handsome till thy return.

FALSTAFF
I am old, Nell, I am old.

HOSTESS
I love thee better than I love e'er a scurvy young boy of them all. But when wilt thou leave fighting o' days and drinking o' nights, and begin to patch up thine old body for heaven?

FALSTAFF

Peace, good Nell, do not speak like a death's head. Do not bid me remember mine end.

HOSTESS

Well, fare thee well. I have known thee these twenty-nine years, come peascod time, but an honester and truer-hearted man . . .

FIRST CAPTAIN

(offstage) Sir John Falstaff!

SECOND CAPTAIN

(offstage) Sir John, come forth at once!

FALSTAFF

Will you brawl? Will you riot at an honest widow's hostel? Let Scots and Welsh beware: Jack Falstaff comes. Sweet Nell, wish me Godspeed. London farewell, and welcome Gloucestershire!

(Falstaff puts on his cuirass, hoists his sword belt over his shoulder, puts on his helmet, and strides to the door. At his most imperious, he throws wide the door and stares down the Captains. He then turns to Hostess, with a deep and courtly bow. Exit Falstaff.)

ACT II

Scene 6: "Shallow's Orchard" (excerpt)

We are in Shallow's orchard bordering a forest. Enter Falstaff, Bardolph, Boy and Shallow. The first three are still in armor. Shallow dodders along with a walking stick, showing them around.

SHALLOW

Ha, Sir John, said I well?

FALSTAFF

We have heard the chimes at midnight, Master Shallow.

SHALLOW

That we have, that we have, that we have, in faith, Sir John, we have. Our watchword was *(He strikes a drinking pose.)* 'Hem, boys!* Come, let's to dinner, come, let's to dinner. Jesus! The days that we have seen! Come, come!

(Shallow hobbles toward the exit. Bardolph and Boy go with him. Exeunt all but Falstaff. Falstaff waves after them.)

FALSTAFF

Fare you well, gentle gentlemen. As I return, I will fetch off[†] this justice. I do see the bottom of Justice Shallow. Lord, Lord, how subject we old men are to this vice of lying. This same starved justice hath done nothing but prate to me of the wildness of his youth, and the feats he hath done about Turnbull Street, and every third word a lie. I do remember him at Clement's Inn, like a man made after supper of a cheese-paring. When he was naked, he was for all the world like a forked radish with a head fantastically carved upon it with a knife. He came ever in the rearward of the fashion, and sang those tunes to the over-scutch'd hussies that he heard the carman whistle,[‡] and swore they were his fancies or his good-nights. And now is this Vice's dagger become a squire, and now has he lands and beefs. Well, I'll be acquainted with him as I return, and it shall go hard, but I'll make him a philosopher's two stones[°] to me. If the young dace^{°°} be a bait for the old pike, I see no reason in the law of nature, but I may snap at him. Let time shape, and there an end.

(Exit Falstaff.)

* "Down the hatch."

† "Swindle."

‡ The two main tunes of "The Carman's Whistle" are quoted here.

° Sources of wealth.

°° Kind of fish.

Scene 7: "Jerusalem" (excerpt)

The presence chamber in Westminster with Henry IV, Chief Justice, Clarence, Warwick and attendants. The King has collapsed while rejoicing at the news that the rebellion against him has been crushed. Chanting is heard from another room.

CHORUS OF MONKS AND BOYS

(offstage) Veni, Sancte Spiritus,
Veni Redemptor Mundi,
Veni, veni, veni, Sancte Spiritus.

CLARENCE

Comfort, your majesty!

CHIEF JUSTICE

Be patient, Prince, for you do know these fits
Are with his highness very ordinary.
Stand from him. Give him air. He'll straight be well.

CHORUS OF MONKS AND BOYS

(offstage) Kyrie eleison, Christe eleison, Kyrie eleison.

CLARENCE

No, no, he cannot long hold out these pangs.
The river hath thrice flowed, no ebb between,
Just as the old folk tell us that it did
When our great grandsire, Edward, sicked and died.

CHIEF JUSTICE

Speak lower, Prince, for now the king recovers.

HENRY IV

I pray you, take me up, and bear me hence
Into some other chamber. Softly, pray.

WARWICK

(to Clarence and Chief Justice) Lords, with your leave, I must inform the Council.

(Exit Warwick. The retainers come forward; all bear Henry IV to a side of the stage.)

CLARENCE

His eye is hollow, and he changes much.

(They lay him on a couch. Hal, in a jaunty mood, enters from the opposite side of the stage.)

CHIEF JUSTICE

Less noise, less noise.

HAL

Who saw the Duke of Clarence?

CLARENCE

I am here, brother, full of heaviness.

HAL

How now! Rain within doors, and none abroad?
How doth the king?

CLARENCE

Exceedingly ill.

(Clarence leads him to a simple bedchamber where the King lies asleep, watched by the Chief Justice.)

HAL

Heard he the good news yet?
Tell it him!

CHIEF JUSTICE

No so much noise, my lords. Sweet Prince, speak low.
The king your father is disposed to sleep.

CLARENCE

Will't please your grace to go along with us?

HAL

No, I will sit and watch here by the king.

(Exeunt all but Hal and Henry IV.)

HENRY IV

(waking) Come hither, Harry, sit thou by my bed,
And hear, I think, the very latest counsel
That ever I shall breathe. God knows, my son,
By what bypaths and indirect crooked ways
I met the crown, and I myself know well
How troublesome it sat upon my head.
To thee it shall descend with better quiet,
Better opinion, better confirmation,
For all the soil of its achievement goes
With me into the earth.
More would I, but my lungs are wasted so
That strength of speech is utterly denied me.
How I came by the crown, O God forgive,
And grant it may with thee in true peace live.

(Enter Clarence.)

HENRY IV

Look, look, here comes my Thomas. Welcome, son!

CLARENCE

Health, peace and happiness to my royal father!

HENRY IV

Thou brings't me happiness and peace, son Thomas.
But health, alack, with youthful wings is flown
From this bare withered trunk. Upon thy sight
My worldly business makes a period.
Where is my Lord Chief Justice?

HAL

(calling) My Lord Chief Justice!

(Enter Chief Justice.)

CHORUS OF MONKS AND BOYS

(offstage) In manus tuas, Domine, commendo spiritum meum.
Sicut erat in principio, et nunc, et semper, et in secula seculorum.

HENRY IV

Doth any name particular belong
Unto this lodging?

CHIEF JUSTICE

'Tis called Jerusalem, my noble lord.

HENRY IV

Praise be to God! Even here my life must end.
It hath been prophesied to me many years,
I should not die but in Jerusalem,
Which vainly I supposed the Holy Land.
God led us to this chamber; here I'll lie.
In this Jerusalem shall Harry die.

CHORUS OF MONKS AND BOYS

(offstage) Salva nos, Domine, vigilantes, custodi nos dormientes.

(The King dies. Lights fade as the chanting continues from another room.)

Nunc dimittis servum tuum Domine, secundum verbum tuum in pace;
Quia viderunt oculi mei salutare tuum;
Requiescat in pace.

Track 8

Scene 8: “Davy’s Ledger” is not included in the concert version.

Scene 9: “Pistol’s News” (excerpt)

Lights up on Shallow’s house as before. It is night. Falstaff, Shallow, Bardolph and Boy are at table. The men have all drunk heavily. Boy is asleep in his chair. Davy and some servants keep the men’s glasses filled with wine, and Davy helps himself to some whenever the rest are not looking. He is thoroughly plastered, and untypically benign.

DAVY

Fill the cup, and let it come. I’ll pledge you a mile...

FALSTAFF, SHALLOW, BARDOLPH AND CHORUS OF SERVANTS

(as Davy fills the men’s glasses) Fill the cup, let it come. I’ll pledge you a mile ...

DAVY

... to the bottom.

(They hold out their glasses bottoms up. Meanwhile Davy, behind them, drains the pitcher. Shallow and Davy fall like trees, dead drunk. Servants rush in, prop Shallow back in his chair, and carry Davy out. Another servant enters and speaks inaudibly to Bardolph while Falstaff sits.)

BARDOLPH

Your worship, here’s Pistol come from the court with news. *(Bardolph also collapses.)*

FALSTAFF

From the court? Let him come in. *(Enter Pistol.)* How now, Pistol!

PISTOL

Sweet knight, thou art now one of the greatest men in this realm. Sir John, I am thy Pistol and thy friend, and helter-skelter have I rode to thee, and tidings do I bring, and lucky joys, and golden times and happy news of price.

FALSTAFF

I pray thee now, deliver them like a man of this world.

PISTOL

A foudre* for the world and worldlings base!
I speak of Africa and golden joys.

BARDOLPH, BOY

Bravo, Pistol!

FALSTAFF

O base Assyrian knight, what is thy news?
Let King Cophetua know the truth thereof.

PISTOL

Shall dunghill curs confront the Helicons?
And shall good news be baffled?
Then, Pistol, lay thy head in Furies’ lap.

(The picture of wounded dignity, Pistol slumps to his chair. Falstaff, unable to pry the news out of him, throws up his hands in good-natured surrender. Bardolph and Boy crack up. All this is enough to bring Shallow half-awake.)

* Fig. Pistol raises his thumbs between his fingers.

SHALLOW

Honest gentleman, I know not your breeding. I am, Sir, under the king, in some authority.

PISTOL

(rising) Under which king, Besonian? Speak, or die!

SHALLOW

Under King Harry.

PISTOL

Harry the Fourth, or Fifth?

SHALLOW

Harry the Fourth.

PISTOL

A foutre for thine office! Sir John, thy tender lambkin now is king.

FALSTAFF

What! Is the old king dead?

PISTOL

As nail in door. The things I speak are just.

FALSTAFF

Away, Bardolph! Saddle my horse. *(Exit Bardolph.)* Master Robert Shallow, choose what office thou wilt in the land, 'tis thine. Master Shallow, Lord Shallow, be as thou wilt; I am fortune's steward. Get on thy boots, we'll ride all night. Boy, to horse! *(Exit Boy.)* I know the young king is sick for me. Let us take any man's horses: the laws of England are at my commandment. Blessed are they that have been my friends, and woe to my Lord Chief Justice!

(Pistol, with a toothy grin, draws a forefinger slowly across his throat. Lights out.)

Scene 10: "Banishment" (excerpt)

Track 9

Westminster, near the Abbey. A threatening storm. A crowd has gathered to watch the newly crowned Henry V's procession. Hostess, Falstaff, Pistol, Shallow and Boy are among them. Shouts and roars are heard from the crowd as the procession is sighted.

HOSTESS

(shouts) The king! The king!

BARDOLPH

(shouts) God save the king! *(as everyone rushes to get a better view)* I see them!

(The crowd roars.)

PISTOL

There roared the sea, and trumpet-clangor sounds!

(A piper emerges from the crowd. The crowd grows silent as Hostess begins singing a hymn.)

HOSTESS

Enforce we us with all our might
To love Saint George, Our Lady's knight.

BOY, HOSTESS

In his virtue he will us lead;
The foe him see foremost in fight.

BOY, HOSTESS, SHALLOW, FALSTAFF, BARDOLPH, PISTOL

To worship George then have we need,
Which is our sov'reign Lady's knight.

BOY, HOSTESS, SHALLOW, FALSTAFF, BARDOLPH, PISTOL WITH THE CROWD
Enforce we us with all our might
To love Saint George, Our Lady's knight.
In his virtue he will us lead;
The foe him see foremost in fight.
To worship George then have we need,
Which is our sov'reign Lady's knight.

(The crowd cheers and roars as the King's train begins to enter.)

BARDOLPH
(shouts) God for Saint George!

FALSTAFF
God save thy Grace, King Hal, my royal Hal!

BOY
(shouts) King Harry!

PISTOL
The heav'ns thee guard and keep, most royal imp of fame!

FALSTAFF
God save thee, my sweet boy! My king, my Jove,

(Enter Chief Justice, followed by roars from the crowd. The King enters. All but Falstaff drop to their knees, silent. Falstaff runs into the road, brushing past the Chief Justice. He falls to his knees before the King, his arms outstretched in greeting.)

FALSTAFF
I speak to thee, . . .

(With a gesture, the King stops the procession.)

. . my heart.

(A long and painful silence as the King stares him down. Wilting, Falstaff collapses to all fours in the road.)

HENRY V (HAL)
I know thee not, old man, fall to thy prayers.
How ill white hairs become a fool and jester!
Leave gormandizing. Know that the grave doth gape
For thee thrice wider than for other men.
Reply not to me with a fool-born jest.
Presume not that I am the thing I was,
For God doth know, so shall the world perceive,
That I have turned away my former self:
So will I those that kept me company.
When thou dost hear I am as I have been,
Approach me, and thou shalt be as thou wast:
The tutor and the feeder of my riots.
Till then I banish thee, on pain of death,
As I have done the rest of my misleaders,
Not to come near our person by ten mile.
Set on.

(The procession resumes. Crowd roar offstage, ahead of it. Exeunt the King and his train. The crowd begins to follow. Falstaff remains on all fours, dazed. Pistol, Bardolph, Boy and Shallow remain kneeling. The crowd continues to follow.)

FALSTAFF
Master Shallow, *(He rises unsteadily.)* I owe you a thousand pound.

SHALLOW
Yea, marry, Sir John, which I beseech you to let me have home with me.

FALSTAFF

That can hardly be, Master Shallow. Do you not grieve at this; I shall be sent for in private to him. I shall be sent for soon at night.

(Exeunt omnes. Gradually we become aware of crowd noise, faint in the distance, from the direction the King has taken.)

FEMALE VOICE

God bless your majesty!

CHORUS OF MONKS AND BOYS

(from the abbey) Agnus Dei qui tollis peccata mundi, miserere nobis.
Dona nobis pacem. Amen.

Scene 11: "Muse of Fire"

Track 10

Spotlight on Pistol.

PISTOL

O for a muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the stance of Mars, and at his heels,
Leash'd in, like hounds, should famine, sword and fire
Crouch for employment.

(Blackout.)

CHORUS

Now all the youth of England are on fire,
And silken dalliance in the wardrobe lies.
Now thrive the armorers, and honor's thought

Reigns solely in the breast of every man.

They sell the pasture now to buy the horse.

For now sits Expectation in the air,
And hides a sword, from hilts unto the point,
With crowns imperial, crowns and coronets,
Promised to Harry and his followers.
Crowns imperial,
Promised to Harry and his followers,
Crowns and coronets, crowns and coronets.

(A spotlight finds Boy, Hostess, Bardolph, Pistol, Shallow and Davy.)

CHORUS

Here comes ancient Pistol and his wife, for 'tis certain he is married to Nell Quickly.

BOY

Mine host Pistol, you must come to my master, and you Hostess. He's very sick and would to bed.

HOSTESS, SHALLOW, BARDOLPH, PISTOL, DAVY

He'll make the crow a pudding one of these days. The king hath killed his heart.

(Darkness again. Canon in the distance. A hubbub of male voices, representing parliament. A spotlight finds the King. The others remain unseen.)

HENRY V (HAL)

My lords, omit no happy hour
That may give furtherance to our expedition,
For now we have no thought in us but France.

(The lords roar assent.)

Therefore let our proportions for these wars
Be soon collected, and all things thought upon
That may with reasonable swiftness add

More feathers to our wings; for, God before,
We'll chide this Dauphin at his father's door!

MEN OF PARLIAMENT

We'll chide this Dauphin at his father's door!

(More roars of assent from the lords. Spotlight out on King. New spotlight finds Boy, Shallow, Bardolph, Pistol and Davy conversing outside Boar's Head Inn. Hostess leans out from a window.)

HOSTESS

As ever you came of women, come in quickly to Sir John. Ah, poor heart, he is so shaken of a burning that it is most lamentable to behold. Ah, Sweet men, come to him.

(The men rush in.)

Track 11

Scene 12: "Off to War"

It is just before dawn. Pistol and Hostess stand outside Boar's Head Inn. Pistol, carrying a lantern, knocks on the door.

PISTOL

Bardolph, be blithe, Boy, bristle thy courage up, lads, rouse thy vaunting veins, *(Bardolph, Boy, Shallow and Davy emerge from the Inn, still half asleep.)* for Falstaff, he is dead, and we must yearn therefore.

BOY, SHALLOW, BARDOLPH, PISTOL, DAVY

Would I were with him, wheresome'er he is, either in heaven or in hell.

(Spotlight up on Hostess.)

HOSTESS

Nay, sure, he's not in hell, he's in Arthur's bosom, if ever man went to Arthur's bosom. He made a finer end, and went away, and it had been any Christom child. He parted even

just between twelve and one, even at the turning of the tide. For after I saw him fumble with the sheets, and play with flowers, and smile upon his fingers' ends, I knew there was but one way, for his nose was as sharp as a pen, and he babbled of green fields. 'How now, Sir John,' quoth I. 'What, man! Be of good cheer!' So he cried out, 'God, God, God,' three or four times. Now I, to comfort him, bid him he should not think of God; I hoped there was no need to trouble himself with any such thoughts yet. So he bade me lay more clothes on his feet. I put my hand into the bed, and felt them, and they were as cold as any stone. Then I felt to his knees, and so upward and upward, and all was as cold as any stone.

(The sky has brightened by imperceptible degrees, and it is now first dawn. We see that we are in the Square, outside Boar's Head Inn. Bardolph snuffs out the lanterns, takes them inside the Inn, and returns. The square begins to fill with soldiers and common folk. Officers begin to appear along with wagonloads of armaments and military paraphernalia. Soldiers join their units and receive pay and equipment. As sleepiness wears off, the mood becomes buoyant and patriotic. We sense that all England thrills to the martial spirit.)

BARDOLPH

Shall we shog? The king will be gone from Southampton.

SHALLOW

Londoners up!

DAVY

Londoners up!

BOY, SHALLOW, BARDOLPH, PISTOL, DAVY, CHORUS OF SOLDIERS AND TOWNSFOLK
Alive, alive, alive, alive, alive! Eastcheap in the van!

(Enter a procession headed by officers and prelates, on their way to Southampton. All others kneel. Priests give them absolution.)

BOY, HOSTESS, SHALLOW, BARDOLPH, PISTOL, DAVY, SOLDIERS AND TOWNSFOLK
Our king sails forth to Normandy.

SHALLOW, BARDOLPH, PISTOL, DAVY, SOLDIERS
To France, to France, to France, to France.

TOWNSWOMEN
Man of arms, go bravely, bravely forth!

(Bagpipers appear.)

BOY, SHALLOW, BARDOLPH, PISTOL, DAVY, SOLDIERS
Come, let's away, let's away ...

(The men raise colors and march off. The Falstaffians remain. Others enter and the enlistment cycle begins anew. Vendors and street entertainers join the scene.)

SHALLOW, DAVY, SOLDIERS
Come, let's away, let's away ...

(Exeunt soldiers with bagpipers.)

SHALLOW, DAVY
... over the channel to France, boys!

SOLDIERS
Away, away, away!

DAVY
Take arms, lads! A guinea a man and a go at the French!

SHALLOW
Mark on the line! A guinea a man and a go at the French!

TOWNSWOMEN
Cider and vinegar, tuppence a pint!

TOWNSMEN
Who'll wrestle the Turk! A crown if you throw him!

SHALLOW
Join in, lads! A guinea a man and a sail, boys!

DAVY
Join in lads! A walk in the sun and a sail, boys!

SHALLOW, DAVY, SOLDIERS
Shoulder your harness and shog, boys!

SHALLOW, DAVY, SOLDIERS AND TOWNSFOLK
Kiss her again and be off, boys! Good-bye to your girl and hello to the breach!

PISTOL
My love, give me thy lips.

SOLDIERS
Form, lads!

TOWNSWOMEN
Apples and quince! Cider and vinegar! Apples and quince!

SOLDIERS
Kiss her again and be off, boys! Shoulder your harness and shog, boys!

TOWNSWOMEN
Cider and vinegar!

SOLDIERS
Kiss her again and away!

PISTOL

Look to my chattels and my movables.
Let senses rule: the word is 'Pitch and pay.'
Trust none; for oaths are straws, men's faiths are wafer cakes,
And Holdfast is the only dog, my duck.
Therefore Caveto be thy counselor.

SOLDIERS

Off to France! To France!

PISTOL

Go, clear thy crystals.

TOWNSWOMEN

Faith, lads, faith, lads!

PISTOL

Yoke-fellows in arms, let us to France, like horse-leeches, my boys, to suck, to suck, the very blood to suck!

BOY, HOSTESS, SHALLOW, BARDOLPH, DAVY

And that's but unwholesome food, they say.

BARDOLPH, PISTOL, DAVY

It's shoulder your pack. It's muster and march. It's follow the drum.

BOY, SHALLOW

Good-bye, Jane! Good-bye, Nan! Goodbye, Meg!

BOY, SHALLOW, BARDOLPH, PISTOL, DAVY, SOLDIERS AND TOWNSFOLK

For the king's meat, and the king's coin,
And the king's true right!

(The King appears with the Chief Justice and their train.)

SOLDIERS AND TOWNSMEN

Deo gratias Anglia. Away.

TOWNSWOMEN

Away, away, away,

(The King, Chief Justice and their train continue on.)

TOWNSWOMEN

Man of arms, come safely, safely home.

PISTOL

Touch her soft mouth, and march.

(Again bagpipers appear. The soldiers march off as before. The Falstaffians remain.)

BOY, SHALLOW, BARDOLPH, DAVY, SOLDIERS AND TOWNSMEN

Come follow the colors and shog, my boys, come follow the colors and off, my boys, come step, lads, push, lads, march, lads! Come follow the pipes and away, my boys, and away. Good-bye, my love, bonjour, chérie, good-bye, my love, it's up with the anchor and over the sea, good-bye, my love. Aboard, lads! Push off, lads! Come follow the colors and shog, my boys, come follow the colors and off, my boys, (come step, lads, push, lads, march, lads! Come follow the pipes and away, my boys, and away, and away, and away!)

(The pipers and most of the soldiers are gone.)

SOLDIERS

Away, away, away!

BOY

Farewell, Hostess.

TOWNSWOMEN

Faith, lads!

BARDOLPH
I cannot kiss, that is the humor of it; but adieu.

TOWNSWOMEN
Faith, lads!

PISTOL
Let housewifery appear. Keep close, I thee command.

(All other men have now gone. The Falstaffian males join in the column. The women remain. Lieutenant Pistol leads, Corporal Bardolph carries the colors and Boy beats the drum as they march off proudly for Southampton.)

SOLDIERS
(offstage) March, boys! March, boys!

BOY, HOSTESS, TOWNSWOMEN
Farewell! Farewell! Farewell!

SHALLOW, BARDOLPH, PISTOL, DAVY, SOLDIERS
March, lads! Fare thee well!

BOY, HOSTESS, TOWNSWOMEN
Adieu! Adieu! Adieu! Adieu! Adieu!

SHALLOW, BARDOLPH, PISTOL, DAVY, SOLDIERS
March, lads! Fare thee well! Farewell! Farewell!



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