

Marguerite is French

SCENE TWO**A Footbridge in the garden near the Ballroom**

(Marguerite paces on the Footbridge. Percy enters from behind, careful to never let her see him.)

START

PERCY

Lady Blakeney? No... Stay as you are.. If you turn and look on me, you will endanger the lives of those you love.

MARGUERITE

...You are the Pimpernel?

PERCY

I am. You asked to meet with me?

MARGUERITE

Yes, I- No. No- go. And *quickly*. Is it one o'clock yet?

PERCY

We have some time. But did you not promise Chauvelin that I *would* be here at one?

MARGUERITE

Yes, but-

PERCY

Then we don't want to disappoint him, do we?

MARGUERITE

Do you know.. my brother? Armand St. Just? I've heard he is one of your band.

PERCY

And?

MARGUERITE

They've arrested him. Oh God, I would never have done this for Chauvelin—only he made it a condition of releasing my brother. They'll *kill* him.

PERCY

They *won't* kill him. They'll.. *question* him..

MARGUERITE

But Chauvelin told me-

PERCY

Don't *trust* Chauvelin. (A beat) This is not the first time you've done dirty work for Chauvelin, is it?

MARGUERITE

No. He has forced my hand before. Please- go. He'll be here any moment.

PERCY

How has he forced your hand?

MARGUERITE

He threatened to tell Percy- my husband- certain things about my past, but-

PERCY

Such as?

MARGUERITE

Dieu, they seem so petty now, compared to-

PERCY

Tell me.

MARGUERITE

In France, I lived as a... free woman. You understand? I met Chauvelin the day we stormed the Bastille. He became my lover. It was brief- it was.. mad. But it happened. This spring, when Percy and I were about to be married, Chauvelin came to me: "How would you like your husband to know what sort of woman you are?"

PERCY

And... would your husband have left you if he knew about.. your past?

MARGUERITE

I was so afraid he *would*. But if he knew *now* I doubt he'd care one way or the other.

PERCY

Go on..

MARGUERITE

Chauvelin promised silence if I found out where the English had hidden away the Marquis de St. Cyr. But Chauvelin *lied*. He promised not to kill St. Cyr. He's killed so often now- he won't hesitate with Armand. *Can* you save my brother? If you cannot, then somehow I will. Clearly, I'm beyond scruples.

PERCY

You would never be so foolish as to sail to France *alone*?

MARGUERITE

Armand is my *brother*-

PERCY

Do you think I would *ever* let harm come to that boy? (*Recovering his composure.*) Lady Blakeney, I will save Armand.

MARGUERITE

Oh, if you *can*- yes! But leave now- *Please*, before Chauvelin comes- save yourself, dear sir. *Go*.

PERCY

That decision is mine. But *you* must go now. *Go*-...and find your husband...

(MARGUERITE turns to leave.)

PERCY

You're-.. wrong, you know. I believe the poor sot loves you..

(MARGUERITE exits.)

END

No. 16

SHE WAS THERE

(Percy)

(Percy)

SO MANY NIGHTS I HAVE STOOD IN THE MOONLIGHT,
WATCHING IT FADE INTO DAWN,
WANTING HER BACK WITH ME, WARM IN THE MOONLIGHT,
KNOWING THAT MOMENT WAS GONE-
OUT OF MIND, OUT OF SIGHT-
TILL THE MOON ROSE.. TONIGHT..

No. 15a OUILLES GAVOTTE (orchestra)
(Music for The Gavotte begins under.)

START

PERCY

Marguerite? Will you...dance?

MARGUERITE

Oh, Percy - I don't know what to do. I -

PERCY

I see. You've promised this dance to someone else.

(PERCY turns away.)

MARGUERITE

No - Don't go. Always you leave, you put me off -

PERCY

Ah, but that gives you all the more time to spend with your other ... friends.

MARGUERITE

Stop it. Percy. Oh God, what have I *done* that you should *hate* me so?

PERCY

And what have I done that you should turn and live another life behind my back?!

MARGUERITE

Oh, I don't know what to say to you anymore!

PERCY

Then say nothing, my dear. Simply dance.

END

(PERCY and MARGUERITE dance. Partners change and MARGUERITE dances with CHAUVELIN.)

CHAUVELIN

Marguerite, you know a man by the name of Farleigh? And another who goes by the name of "Izzy" or "Ozzy"?

MARGUERITE

Why?

(PERCY exits with his MEN.)

CHAUVELIN

(to his aides:) Go. Stay in the shadows, but find what you can. Bring me papers, documents- anything that might pertain to this Pimpernel. Now.

No. 13

THE RIDDLE – PART I (Chauvelin)

(MERCIER and COUPEAU exit.)

Chauv: STICK TO YOUR PURPOSE
AND DON'T LET THE FIRE BURN OUT.
AN EYE FOR AN EYE
AND TO HELL WITH THOSE SHADOWS OF DOUBT.
NO ONE BLINDS ME WITH TRICKS AND DIVERSION.
NO ONE TREMBLES MY SOUL ON THE SLY.
I AM HERE FOR ONE REASON,
AND ALL OTHER REASONS MUST DIE!

(Music segues.)

No. 13a

THE RIDDLE – PART II (orchestra)

(MARGUERITE enters.)

START

CHAUVELIN

Ah. I see you received my message, Lady Blakeney. And you came. How.. cooperative.

MARGUERITE

It's not often I receive a message informing me that I hold someone's *life* in my hands, Chauvelin. Would that be my life... or yours?

CHAUVELIN

Your brother's. Yes. Unfortunately, my dear, it seems your brother has been arrested in Paris.

MARGUERITE

You- ..you think I'll *believe* this?

CHAUVELIN

I suggest that you do.

MARGUERITE

Why would they arrest him?

CHAUVELIN

For conspiracy against the French government. Your brother is a member of the league of The Scarlet Pimpernel.

MARGUERITE

It's not true!

CHAUVELIN

Ah, but it is. And now I put it to you, Marguerite: Will you use what great influence you have to uncover the identity of the Scarlet Pimpernel? For if you do not, Armand will be guillotined.

MARGUERITE

Chauvelin! *My God!* But- you can stop this- you have *power* in France-

CHAUVELIN

What do you care about this British rogue? *Betray* him!

MARGUERITE

You ask the impossible! *No one* knows who he is! How on earth am I to *do* this? Where? When?

CHAUVELIN

Tonight. At the ball. The Pimpernel, I am certain, will be there, and *nothing* is impossible for the "greatest actress in Europe."

MARGUERITE

Damn you, Chauvelin! And..if I *can* do this thing, you will release Armand?

CHAUVELIN

I swear it.

MARGUERITE

Can I trust you?

CHAUVELIN

Can I trust you?

END

No. 13b

THE RIDDLE – PART III

(Percy, Marguerite, Chauvelin & [offstage] chorus)

Chauv: SEE THE MOON SLINK DOWN IN THE SKY, DARLING.
LET YOUR FANTASIES FLY, DARLING.
LIFE IS COLD AND THE GAME IS OLD.

Marg: JUST SEE HOW VIRTUE REPAYS YOU-
YOU TURN AND SOMEONE BETRAYS YOU.
BETRAY HIM FIRST AND THE GAME'S REVERSED!

Both: FOR WE ALL ARE CAUGHT IN THE MIDDLE
OF ONE LONG TREACHEROUS RIDDLE:
CAN I TRUST YOU? SHOULD YOU TRUST ME, TOO?

Chauv: WE SHAMBLE ON THROUGH THIS HELL,

Marg: TAKING ON MORE SECRETS TO SELL

Both: TIL THERE COMES A DAY

WHEN WE SELL OUR SOULS AWAY.

A tempo

35 mem - o - ry? And love is - n't ev - 'ry - thing. That moon - light on the bed will melt a -

(WWs) (Hns)

(Str)

(Tbns/Pno/Vc) (+ Bs 8vb)

START

38 way Some — day. Oh,

(Cl/Hrn)

(Tpt2) *molto rall.* (+Tpt1)

40 Tempo

41 you were once that some - one Who I fol - lowed like a

42

(Vlns) 8va

(Tpts) (Hns)

(WWs)

(Pno)

(Tbns)

43 44 45

star. Then sud - den - ly you changed, And now I

(Vlns) 8^{va}

(Hns) (loco)

46 47 48

don't know who you are. Or could it be That I nev - er real - ly

(Vlns) 8^{va}

(Vns) (loco)

(+Cl)

mp

49 50 51

knew you— from the start? Did I cre - ate a dream? Was he a

Tempo

(Ob, Glock, Vlns) 8^{va}

(Fl)

(Cl/Tpts)

(Fl)

molto rall.

f

(Tpts/Hns)

(Tbns/Pno)

(Tbns)

(Bsn/Timp/Pno/Vcl/Bs)

52 fan - ta - sy? 53 Ev - en a mem - o - ry is 54 par - a - dise for all the fools like me. Now re -

8^{va}

55 mem - ber - ing is all that I can do, 56 Be - cause I miss him so 57 When I look at 58

(Str) (+Bsn) (Cl) (Fl) mp

(Bs)

59 you. 60 61 62

p (Pno) (Ob) (Bsn/Str) ten.

217 218 219 220

rêves, seuls mes

(Rds/Hns/Tpts)

(Kbd1 "Pno"/Kbd2 "Str arco")

(Bsn/Tbns/Vcl/Bs)

221 [Cue] Marg: "How could I ever leave Paris?" 222 223 **START** [Cherub dance] 224

rêves _____ Cupids: Et sur

(Ob/Cl/Vns/Vla) (+Tpts)

225 Marg. 226 227 228

Et sur mon ma - nèg - (e), l'a -
mon ma - nèg, l'a - mour tou - jours est

(Cl/Tpt1-2)

(Rds/Glock)

f (Hns)

(Tbns)

229 230 231 232 233 234

mour ———— tou - jours est chan - tant De mes rêves,
chan - tant. De mes rêves, c'est le com - mence - ment,

235 236 237 238 239 240

c'est le com - mence - ment, et j'e - spère une fin heu - reu - (se). Mais la
et j'e - spère une fin heu - reu - (se). Mais la

(Str trem)

241

242 243 244

fin, la fin de l'hi - stoire ne

fin de l'hi - stoire ne vient pas très

(Str/Tpts)

(WW/Glock)

(Hns/Tbns)

(Bsn/Tbn2/Vc/Bs)

245

246 247 248

vient pas très douce - ment.

douce ment. Pour l'hi - stoire, il faut faire

249

Musical score for measures 249-252. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Pour l'hi - stoire, il faut faire sem - blant, sem - blant, certes je n'em - brasse que mes". Measure numbers 250, 251, and 252 are indicated above the staff.

253

Musical score for measures 253-256. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "certes je n'em - brasse que mes rêves, seuls mes rêves, seuls mes". Measure numbers 254, 255, and 256 are indicated above the staff.

257

Musical score for measures 257-260. The score is in G major (one sharp) and 4/4 time. It features two vocal staves with the lyrics "rêves" and a piano accompaniment. The piano part consists of a right hand with eighth-note patterns and a left hand with a simple bass line. Measure numbers 258, 259, and 260 are indicated above the vocal staves. Instrumentation labels include "(Hns/Tpts/Glock/Vns/Vla/Kbd2)" and "(Pno/Rds)" for the piano part, and "(Bsn/Tbns/VclBs/Kbd2)" for the lower instruments.

261

Musical score for measures 261-264. The score continues in G major and 4/4 time. It features two vocal staves and a piano accompaniment. The piano part includes a right hand with eighth-note patterns and a left hand with a simple bass line. Measure numbers 262, 263, and 264 are indicated above the vocal staves. The word "END" is written in red in the center of the page. The piano part concludes with a final chord and a fermata.

Applause segue