

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

Commissioned by the San Francisco Opera

# Emperor Norton

*a Chamber Opera in One Act*  
*for Soprano, Mezzo-Soprano, Tenor and Baritone Soli,*  
*Violin, Violoncello and Piano*

John S. Bowman

Henry Mollicone

The playing area is a backstage in a San Francisco theater—suggested by typical paraphernalia—a rack of costumes, odds and ends of furniture, props, perhaps one bare bulb burning. The time is the present. The opera begins with a slightly tentative knocking on an exterior stage door.

(Knocking) **Andante flessibile** ♩ = 54

Diana *Is anyone here?*

\*Off-Stage Voice *Come in.*

Piano *mf*

*Andante flessibile* ♩ = 54

*Make yourself at home. Tryouts will begin soon.*

*Ped.*

(DIANA begins moving around, inspecting props, trying on an odd bit of costume, etc.)

Vn. *mp dolce*

*p poco a poco cresc.*

Pn. *p poco a poco cresc.*

*\* Ped.*

\*The OFF-STAGE VOICE is played by THE INTRUDER, and should be amplified.

(She finds a small mirror, picks it up and strikes a pose.)

(She gives a theatrical spin)

7 *più espr.* *rit.* *a tempo*

Vn. *(mf)* *f*

Pn. *8va* *rit.* *loco* *a tempo* *(mf)* *f*

\* Ped. \* Ped. Ped.

10 *poco rit.* *Poco riten.* *mf*

Vn. *poco rit.* *Poco riten.* *mf*

Pn. *mp*

\* Ped. \* Ped.

(Another knock, this time more assertive. DIANA freezes, and before she can respond...)

(MICHAEL enters. He cannot immediately see DIANA in the darkness.)

13 *a tempo* ♩ = 54

Mi. *p* *mf espr.*

Vo. *p* *mf espr.*

Vn. *p* *mf espr.*

Vc. *p* *mf espr.*

Pn. *mp*

\* Ped.

Where is everybody?

Come in. Tryouts will begin soon. Make yourself at home.

(Her presence surprises him)

**Più mosso, poco agitato** ♩ = 92

15

rit.

Di. *mp* Hel- lo. I'm here.

Mi. *mp* Who-

Vn. *sf-mp*

Vc. *sf*

Pn. *mf* *mp*

*rit.* *Più mosso, poco agitato* ♩ = 92

\* Ped. Ped. \*

(MICHAEL moves forward, confidently.)

18

Di. I did-n't mean to scare you.

Mi. Oh- Now I see you. You did-n't. You here for the try-outs?

Vn. *mp*

Vc. *mp*

Pn. *mp*

Ped. Ped.

6

21

Di. Yes. But I don't know much a - bout this play. Do you? —

Mi.

Vn.

Vc.

Pn.

23 **Poco meno mosso** ♩ = 72

(MICHAEL, with a nod toward off-stage) *mp*

Di. I don't

Mi. *mf* On - ly what that man told me o - ver the phone. Who is he? Where is he?

Vn. *p*

Vc. *mf*

Pn. **Poco meno mosso** ♩ = 72

*gently* *mf*

5 7 3

Red.

\*

25

Di. know. He's on - ly a voice on the phone. Just a voice. But you're here and

Vc. *mp*

Pn. *mp* *loco* *8va*

Ped.

27

Di. I'm here. So he must be real. *mf* (MICHAEL, impressed) Di - a-na. And yours?

Mi. *mf* 3 You've got a point. What's your name?

Pn. *mf* *loco* *L.H.* *8va*

Ped. 7 \* Ped.

29

Di. Is-n't ev-'ry - bo-dy?

Mi. 3 3 3 Mi - chael. Are you from San Fran - cis-co? I'm not. I moved here six

Pn. *loco*

Ped. \*