

CHARACTERS

There's a war going on out there somewhere, and **ANDREY** isn't here.

NATASHA is young; she loves Andrey with all her heart.

SONYA is good; Natasha's cousin and closest friend.

MARYA D. is old-school; a grande dame of Moscow. Natasha's godmother, strict yet kind.

ANATOLE is hot; he spends his money on women and wine.

HÉLÈNE is a slut; Anatole's sister, married to Pierre.

DOLOKHOV is fierce (but not too important); Anatole's friend, a crazy good shot.

OLD PRINCE BOLKONSKY is crazy, and **MARY** is plain; Andrey's family – totally messed up.

BALAGA is just for fun.

And what about **PIERRE**? Dear, bewildered, awkward **PIERRE**?

ENSEMBLE/VARIOUS OTHERS (2f, 2m+)

TIME AND SETTING

Various locations in 19th-century Russia. The original production used immersive staging to create a 19th-century Russian diner club/21st-century New York nightclub atmosphere.

PRODUCTION NOTES

In the original production, actors played many of the instruments. While this is not mandatory, an Instrument Guide Breakdown is included in the rental package.

BOLKONSKY and **ANDREY** should be played by the same actor. **BALAGA** also plays all **SERVANTS** and an **OPERA SINGER**. **MARY** also plays the **MAIDSERVANT** and an **OPERA SINGER**.

NOTE ON THE TRANSLATION

The primary source for the libretto is Alymer and Louise Maude's 1922 translation; several other translations were also consulted, including those by Anthony Briggs, Richard Pevear & Larissa Volokhonsky, and Constant Garnett.

SYNOPSIS

PROLOGUE

Moscow, 1812, just before Napoleon's invasion of Russia and the burning of the city. As the story begins ("Prologue") we meet "Pierre," a wealthy aristocrat having an existential crisis, living a slothful life of wine, philosophy, and inaction.

PART I

Meanwhile, the young, newly engaged Natasha Rostova and her cousin Sonya arrive in "Moscow" to stay the winter with Marya D., Natasha's godmother, while Natasha waits for her fiancé, Andrey, to return from the war. Marya D. tells Natasha that she must visit her future in-laws, the demented, miserly old Prince Bolkonsky and his spinster daughter, Mary ("The Private and Intimate Life of the House"), to win their affection and secure the marriage, which is critical to the Rostovs' status and fortune. However, Natasha's visit ends in disaster ("Natasha & Bolkonskys"), and she leaves missing Andrey more than ever ("No One Else").

PART II

The next night, Natasha is introduced to decadent Moscow society at "The Opera"; there she meets Anatole, a young officer and notorious rogue ("Natasha & Anatole"); their interaction leaves Natasha feeling confused.

PART III

Anatole, his friend Dolokhov, and Pierre go out drinking; they are met by Hélène, (Pierre's wife and Anatole's sister), who taunts Pierre. Anatole declares his intention to have Natasha, although he is already married. Pierre finds his wife's familiarity with Dolokhov offensive and challenges him to a duel, almost getting himself killed ("The Duel"). Afterward, Pierre reflects on his life ("Dust and Ashes"). Natasha and her family go to church ("Sunday Morning"); later, Hélène arrives and invites Natasha to the ball that night ("Charming"), where Anatole seduces Natasha ("The Ball").

INTERMISSION

PART IV

Natasha and Anatole make plans to elope, and Natasha breaks off her engagement with Andrey ("Letters"). Sonya finds out about the plan and realizes it will mean Natasha's ruin ("Sonya & Natasha"); she determines to stop her at any cost ("Sonya Alone"). That evening Anatole and Dolokhov plan for the elopement ("Preparations") and call on their trusted troika driver, "Balaga," to take them to Natasha's house. However, "The Abduction" is thwarted at the last moment by Marya D.

PART V

After scolding a grief-stricken Natasha ("In My House"), Marya D. sends out a "A Call to Pierre," asking him to help handle the crisis. Pierre kicks Anatole out of Moscow ("Find Anatole"/"Pierre & Anatole"); Natasha poisons herself ("Natasha Very Ill"); Andrew returns. Pierre explains the scandal to him and asks him to be compassionate, but Andrey is unable to forgive ("Pierre & Andrey"). Finally, Pierre visits Natasha ("Pierre & Natasha"). After their meeting, Pierre experiences a moment of enlightenment while seeing "The Great Comet of 1812" in the night sky.

SCENIC BREAKDOWN

PROLOGUE

1. Prologue (Company)
2. Pierre (Aria and Chorus: Pierre, Company)

PART I

Chapter 1

3. Moscow (Trio: Mary D., Natasha, Sonya)

Chapter 2

4. The Private and Intimate Life of the House (Duet: Bolkonsky, Mary)
5. Natasha & Bolkonskys (Trio: Natasha, Mary, Bolkonsky)
6. No One Else (Aria: Natasha)

PART II

Chapter 3

7. The Opera (Company)
8. Natasha & Anatole (Duet: Natasha, Anatole)

PART III

Chapter 4

9. The Duel (Quartet and Chorus: Pierre, Anatole, Dolokhov, Hélène, Company)
10. Dust and Ashes (Aria: Pierre, with Chorus)

Chapter 5

11. Sunday Morning (Trio: Natasha, Sonya, Marya D.)
12. Charming (Aria: Hélène, with Natasha)

Chapter 6

13. The Ball (Duet: Natasha, Anatole)

PART IV

Chapter 7

14. Letters (Company)

Chapter 8

15. Sonya & Natasha (Duet: Sonya, Natasha)
16. Sonya Alone (Aria: Sonya)

Chapter 9

17. Preparations (Duet: Dolokhov, Anatole, with Pierre)
18. Balaga (Trio and Chorus: Balaga, Anatole, Dolokhov, Company)
19. The Abduction (Company)

PART V

Chapter 10

20. In My House (Trio: Marya D., Natasha, Sonya)
21. A Call to Pierre (Duet: Pierre, Marya D., with Chorus)

Chapter 11

- 22. Find Anatole (Aria: Pierre, with Natasha, Anatole, Hélène, Chorus)
- 23. Pierre & Anatole (Duet: Pierre, Anatole)

Chapter 12

- 24. Natasha Very Ill (Aria: Sonya)
- 25. Pierre & Andrey (Duet: Pierre, Andrey)

Chapter 13

- 26. Pierre & Natasha (Duet: Pierre, Natasha)
- 27. The Great Comet of 1812 (Aria and Chorus: Pierre, Company)

Pre-show

LX3 PS1 PJ0

House to Half

LX4 PS2

ANDREY STANDS

PS3 PJ5

House Out, Top of Show

LX5

PROLOGUE

1. "PROLOGUE"

(An accordion plays as ANDREY finishes putting on his uniform. He gives a last goodbye to NATASHA and then leaves.)

PIERRE.

THERE'S A WAR GOING ON
OUT THERE SOMEWHERE
AND ANDREY ISN'T HERE
THERE'S A WAR GOING ON
OUT THERE SOMEWHERE
AND ANDREY ISN'T HERE

ALL.

X THERE'S A WAR GOING ON
OUT THERE SOMEWHERE
AND ANDREY ISN'T HERE
THERE'S A WAR GOING ON
OUT THERE SOMEWHERE
AND ANDREY ISN'T HERE X

LX12

BOOM

LX13 SQ4 PJ10

CONDUCTOR.

Raz dva tri! X

LX14 PJ15

ALL.

AND THIS IS ALL IN YOUR PROGRAM
YOU ARE AT THE OPERA
GONNA HAVE TO STUDY UP A LITTLE BIT
IF YOU WANNA KEEP WITH THE PLOT
CUZ IT'S A COMPLICATED RUSSIAN NOVEL
EVERYONE'S GOT NINE DIFFERENT NAMES
SO LOOK IT UP IN YOUR PROGRAM
WE'D APPRECIATE IT, THANKS A LOT

DA DA DA
DA DA DA
DA DA DA

NATASHA X

LX15

NATASHA.

NATASHA IS YOUNG
SHE LOVES ANDREY WITH ALL HER HEART

ALL.

SHE LOVES ANDREY WITH ALL HER HEART X

LX15.5

NATASHA IS YOUNG

AND ANDREY ISN'T HERE X

LX16

SONYA.

SONYA IS GOOD
NATASHA'S COUSIN AND CLOSEST FRIEND

ALL.

NATASHA'S COUSIN AND CLOSEST FRIEND X

LX16.5

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE X

LX17

MARYA D.

MARYA IS OLD-SCHOOL, A GRANDE DAME OF MOSCOW
NATASHA'S GODMOTHER, STRICT YET KIND

ALL.

NATASHA'S GODMOTHER, STRICT YET KIND X

LX17.5

MARYA IS OLD-SCHOOL

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE

AND THIS IS ALL IN YOUR PROGRAM
YOU ARE AT THE OPERA
GONNA HAVE TO STUDY UP A LITTLE BIT
IF YOU WANNA KEEP WITH THE PLOT
CUZ IT'S A COMPLICATED RUSSIAN NOVEL
EVERYONE'S GOT NINE DIFFERENT NAMES
SO LOOK IT UP IN YOUR PROGRAM
WE'D APPRECIATE IT, THANKS A LOT
DA DA DA

DA DA DA
DA DA DA

ANATOLE!X

LX18

ANATOLE.

ANATOLE IS HOT
HE SPENDS HIS MONEY ON WOMEN AND WINE

ALL.

HE SPENDS HIS MONEY ON WOMEN AND WINE X

LX18.5

ANATOLE IS HOT
MARYA IS OLD-SCHOOL
SONYA IS GOOD
NATASHA IS YOUNG
AND ANDREY ISN'T HERE X

LX19

HÉLÈNE.

HÉLÈNE IS A SLUT
ANATOLE'S SISTER, MARRIED TO PIERRE

ALL.

ANATOLE'S SISTER, MARRIED TO PIERRE X

LX19.5

HÉLÈNE IS A SLUT
ANATOLE IS HOT
MARYA IS OLD-SCHOOL
SONYA IS GOOD
NATASHA IS YOUNG
AND ANDREY ISN'T HERE X

LX20

DOLOKHOV.

DOLOKHOV IS FIERCE, BUT NOT TOO IMPORTANT
ANATOLE'S FRIEND, A CRAZY GOOD SHOT

ALL.

ANATOLE'S FRIEND, A CRAZY GOOD SHOT X

LX20.5

DOLOKHOV IS FIERCE
HÉLÈNE IS A SLUT
ANATOLE IS HOT
MARYA IS OLD-SCHOOL
SONYA IS GOOD
NATASHA IS YOUNG
AND ANDREY ISN'T HERE

CHANDELIERS AND CAVIAR

THE WAR CAN'T TOUCH US HERE

MINOR CHARACTERS!X

LX21

BOLKONSKY.

OLD PRINCE BOLKONSKY IS CRAZY

MARY.

AND MARY IS PLAIN

MARY & BOLKONSKY.

ANDREY'S FAMILY, TOTALLY MESSED UPX

LX22

BALAGA.

AND BALAGA'S JUST FOR FUN!

ALL.

BALAGA'S JUST FOR FUN!X

LX22.5

BALAGA IS FUN

BOLKONSKY IS CRAZY

MARY IS PLAIN

DOLOKHOV IS FIERCE

HÉLÈNE IS A SLUT

ANATOLE IS HOT

MARYA IS OLD-SCHOOL

SONYA IS GOOD

NATASHA IS YOUNG

AND ANDREY ISN'T HERE!X

LX23

AND WHAT ABOUT PIERRE?

DEAR, BEWILDERED AND AWKWARD PIERRE?

WHAT ABOUT PIERRE?

RICH, UNHAPPILY MARRIED PIERRE?

WHAT ABOUT PIERRE?

WHAT ABOUT PIERRE?

WHAT ABOUT PIERRE?X

LX25 PJ20

2. "PIERRE"

PIERRE.

ITS DAWNED ON ME SUDDENLY
AND FOR NO OBVIOUS REASON
THAT I CAN'T GO ON
LIVING AS I AM

THE ZEST OF LIFE HAS VANISHED
ONLY THE SKELETON REMAINS
UNEXPECTEDLY VILE
I USED TO BE BETTER

CHORUS.

X AH...

LX26

OH PIERRE!
OUR MERRY FEASTING CRANK
OUR MOST DEAR, MOST KIND, MOST SMART
AND ECCENTRIC
A WARM-HEARTED RUSSIAN OF THE OLD SCHOOL
HIS PURSE IS ALWAYS EMPTY
CUZ IT'S OPEN TO ALL
OH PIERRE
JUST ONE OF A HUNDRED SAD OLD MEN
LIVING OUT THEIR FINAL DAYS IN MOSCOW X

LX26.5

PIERRE.

I DRINK TOO MUCH
RIGHT NOW, MY FRIEND FIGHTS AND BLEEDS
AND I SIT AT HOME AND READ
HOURS AT A TIME
HOURS AT MY SCREEN
ANYTHING, ANYTHING
ABANDONED TO DISTRACTION
IN ORDER TO FORGET
WE WASTE OUR LIVES
DROWNING IN WINE

I NEVER THOUGHT THAT I'D
END UP LIKE THIS
I USED TO BE BETTER

X AND THE WOMEN THEY ALL PITY ME

LX27PJ25

CUZ I'M MARRIED
BUT NOT IN LOVE
FROZEN AT THE CENTER~~X~~

LX28

WOMEN.

IL EST CHARMANT; IL N'A PAS DE SEXE
HE IS CHARMING; HE HAS NO SEX

CHORUS.

OH PIERRE! OUR MERRY FEASTING CRANK
OUR MOST DEAR, MOST KIND, MOST SMART
AND ECCENTRIC
A WARM-HEARTED RUSSIAN OF THE OLD SCHOOL
HIS PURSE IS ALWAYS EMPTY
CUZ IT'S OPEN TO ALL
OH PIERRE
JUST ONE OF A HUNDRED SAD OLD MEN
LIVING OUT THEIR FINAL DAYS IN MOSCOW

PIERRE.

THERE'S A RINGING IN MY HEAD
THERE'S A SICKNESS IN THE WORLD
AND EVERYONE KNOWS
BUT PRETENDS THAT THEY DON'T SEE
"OH, I'LL SORT IT OUT LATER"
BUT LATER NEVER COMES

PIERRE & MEN.

AND HOW MANY MEN BEFORE
GOOD RUSSIAN MEN
BELIEVING IN GOODNESS AND TRUTH

PIERRE.

ENTERED THAT DOOR
WITH ALL THEIR TEETH AND HAIR
AND LEFT IT TOOTHLESS AND BALD

~~YOU~~ EMPTY AND STUPID
CONTENTED FELLOWS
SATISFIED WITH YOUR PLACE
I'M DIFFERENT FROM YOU
I'M DIFFERENT FROM YOU
I STILL WANT TO DO SOMETHING

LX29

**pierre
aisle**

X OR DO YOU STRUGGLE TOO?
I PITY YOU, I PITY ME, I PITY YOU
I PITY YOU, I PITY ME, I PITY YOU

LX30

CHORUS.
AH...

LOOK!

PART I

Chapter 1

3. "MOSCOW"

LX31 SQ8 PJ30

PIERRE. *Raz dva tri!* X

(NATASHA and SONYA arrive on sleighs.)

NATASHA.

MARYA DMITRYEVNA AKHROSIMOVA

MARYA D.

COUNTESS NATALYA ILYINICHNA ROSTOVA

NATASHA.

YOU MUST CALL ME NATASHA

SONYA.

MARYA DMITRYEVNA AKHROSIMOVA

MARYA D.

SOFIA ALEXANDROVNA ROSTOVA

SONYA.

YOU MUST CALL ME SONYA

MARYA D.

WELCOME

WELCOME TO MOSCOW

WHERE FADED AND FADING PRINCESSES LIVE

I'LL TAKE YOU WHERE YOU MUST GO

PET YOU A BIT

AND I'LL SCOLD YOU A BIT

MY GODDAUGHTER, MY FAVORITE, NATASHA

I WILL TOUCH YOU ON THE CHEEK

NATASHA & SONYA.
MY COUSIN AND I
ARE SO PLEASED TO BE WITH YOU
WHILE WE WAIT ON OUR FIANCÉS
FIGHTING IN THE WAR

clap clap

MARYA D.
BRING IN THEIR THINGS!
WHAT ARE YOU DAWDLING FOR?
GET THE SAMOVAR READY!
YOU'RE HALF FROZEN, I'M SURE!
BRING SOME RUM FOR THE TEA!
SONYUSHKA BONJOUR
AND NATASHA MY DARLING
YOU'VE GROWN PLUMPER AND PRETTIER

NATASHA.
MY CHEEKS ARE GLOWING FROM THE COLD

SONYA.
SHE SAID
GAZING AT MARYA WITH KIND, GLITTERING EYES

MARYA D.
WELCOME
WELCOME TO MOSCOW
SCRUFFY AND COZY
LIKE AN OLD DRESSING GOWN

SONYA.
COUNTESS NATALYA

NATASHA.
SOFIA ALEXANDROVNA

SONYA.
HOW BEAUTIFUL YOU LOOKED IN THE SNOW

NATASHA.
COUSIN DEAR I LOVE YOU
TRUST NO ONE BUT YOU
BUT I CAN'T BEAR THIS WAITING
I CRY AND I CRY
ANDREY WHERE ARE YOU?
I WANT HIM NOW, AT ONCE

TO EMBRACE HIM AND CLING TO HIM
NO ONE CAN UNDERSTAND X

LX34

I LOVE HIM
I KNOW HIM
HE LOVES ME ONLY
HE'LL COME HOME ONE DAY X
AND TAKE ME AWAY
I WANT NOTHING MORE
I WANT NOTHING MORE
HMMM...

PJ40

MARYA D.

XFIRST THING TOMORROW TO MADAME CHAMBORD'S
DRESSES, DRESSES, WE'LL BUY WHAT WE CAN AFFORD
THEN DINNER AND A GAME OF BOSTON
THEN YOU'LL READ TO ME WHILE I KNIT!
HOW WONDERFUL TO HAVE YOU HERE
INSTEAD OF THESE GOSSIPS AND CRYBABIES

LX34.1PJ45

NATASHA & SONYA.

YOU'LL TAKE US WHERE WE MUST GO
PET US A BIT
AND SCOLD US A BIT

SONYA.

HER GODDAUGHTER, HER FAVORITE, NATASHA
SHE WILL TOUCH YOU ON THE CHEEK

(SONYA leaves.)

MARYA D.

WELL, NOW WE'LL TALK
I CONGRATULATE YOU AND ANDREY
YOU'VE HOOKED A FINE FELLOW!
ONE OF THE FINEST MATCHES IN ALL OF RUSSIA
I AM GLAD AND RELIEVED
HE'LL BE THE FAMILY'S SAVING GRACE

NATASHA.

I BLUSH HAPPILY X

LX35

MARYA D.

BUT HIS FATHER, PRINCE BOLKONSKY,
MUCH DISLIKES HIS SON'S MARRYING

THE OLD FELLOW'S CROTCHETY!
OF COURSE PRINCE ANDREY'S NOT A CHILD
BUT IT'S NOT NICE TO ENTER A FAMILY
AGAINST A FATHER'S WILL
ONE WANTS TO DO IT PEACEFULLY AND LOVINGLY
BUT YOU'RE A CLEVER GIRL
JUST BE KIND TO ANDREY'S SISTER
AND WHEN THE SISTER LOVES YOU
SO WILL THE FATHER
AND ALL WILL BE WELL X

LX35.5

LOOK!

Chapter 2

4. "THE PRIVATE AND INTIMATE LIFE OF THE HOUSE"

BOLKONSKY.

I'VE AGED
 I'VE AGED SO VERY MUCH
 I FALL ASLEEP AT THE TABLE
 MY NAPKIN DROPS TO THE FLOOR

I'M FULL OF CHILDISH VANITIES
 I FORGET THINGS
 AND I LIVE IN THE PAST
 I'VE AGED SO VERY MUCHX

SQ20

PEOPLE ENJOY ME THOUGH
 I COME IN FOR TEA IN MY OLD-FASHIONED COAT AND
 POWDERED WIG
 AND I TELL STORIES
 AND UTTER SCATHING CRITIQUES
 THIS STERN, SHREWD OLD MAN
 A RELIC OF THE PAST CENTURYX
 WITH HIS GENTLE DAUGHTER
 SUCH A MAJESTIC AND AGREEABLE SPECTACLEX

LX36

LX37

MARY.

BUT BESIDES THE COUPLE OF HOURS DURING WHICH WE
 HAVE GUESTS
 THERE ARE ALSO TWENTY-TWO HOURS IN THE DAY
 DURING WHICH THE PRIVATE AND INTIMATE LIFE OF
 THE HOUSE CONTINUES

BOLKONSKY.

BRING ME MY SLIPPERS

LX37.5

MARY.

YES FATHER YES FATHER

BOLKONSKY.

BRING ME MY WINE

MARY.

YES FATHER YES FATHER

BOLKONSKY.

IF YOU'RE NOT TOO BUSY
FIDDLING WITH YOUR INCENSE AND ICONS?

MARY.

NO FATHER NO FATHER
AND I HAVE NO FRIENDS
NO, NEVER GO ANYWHERE
NEVER INVITED
FOR WHO WOULD TAKE CARE OF HIM

table set

LX38

BOLKONSKY.

I CAN HURT YOU

BOTH.

I CAN HURT YOU

MARY.

BUT I NEVER EVER EVER EVER WOULD
NO FATHER
I LOVE YOU FATHERX

LX38.5

AND TIME MOVES ON
AND MY FATE SLIPS PAST
AND NOTHING EVER HAPPENS TO ME
AND COUNTESS NATALYA ROSTOVA IS COMING FOR TEAX

LX39

NATASHA.

I KNOW THEY'LL LIKE ME
EVERYONE HAS ALWAYS LIKED ME

BOLKONSKY.

NATASHA IS YOUNG
AND WORTHLESS AND DUMBX

LX40

MARY.

AND TIME MOVES ON
AND MY FATE SLIPS PAST
IS THIS ALL I'LL MAKE OF MY LIFE?
WILL I NEVER BE HAPPY?
WILL I NEVER BE ANYONE'S WIFE?

BOLKONSKY.

AH, WHAT'S THIS? A YOUNG SUITOR!

AH, COME IN, COME IN
BUT DON'T SIT DOWN, DON'T SIT DOWN
I'M COLD TO YOU
YES I'M MEAN TO YOU

NOW BE GONE, BE GONE, BE GONE!
AND DON'T COME BACK!

OH, MAYBE I'LL MARRY SOMEONE MYSELF
SOME CHEAP FRENCH THING
OH THAT OFFENDS YOU DOES IT?
AH, COME IN MY DEAR
COME IN MY DEAR, COME IN

MARY.

AND HE DRAWS HER TO HIM
AND HE KISSES HER HAND
EMBRACES HER AFFECTIONATELY
AND I FLUSH AND RUN OUT OF THE ROOM

BOLKONSKY.

COME BACK HERE
LET AN OLD MAN HAVE HIS FUN

MARY.

BUT SHE'S USING YOU PAPA
WANTS YOUR MONEY PAPA!
TO TAKE ADVANTAGE OF YOUR WEAKNESS LIKE THAT
IT'S DISGUSTING
MY VOICE BREAKS

BOLKONSKY.

IT'S MY MONEY AND I'LL THROW IT WHERE I WANT
NOT AT YOU!
AND NOT AT ANDREY'S HARLOT!

INSOLENT GIRL!
INSOLENT GIRL! X
WHERE –
WHERE –

WHERE ARE MY GLASSES?
WHERE ARE THEY?
WHERE ARE MY GLASSES?

LX41

OH GOD –
OH GOD I'M FRIGHTENED
OH GOD I'VE AGED SO VERY MUCH

WHERE ARE MY GLASSES?
WHERE ARE MY GLASSES?

MARY. X

LX42

THEY ARE THERE UPON HIS HEAD
THE PRIDE OF SACRIFICE
GATHERS IN MY SOUL

AND HE FORGETS THINGS
HE FALLS ASLEEP AT THE TABLE
HIS NAPKIN DROPS TO THE FLOOR
HIS SHAKING HEAD
SINKS OVER HIS PLATE X

LX43

HE IS OLD AND FEEBLE
AND I DARE TO JUDGE HIM
I DISGUST MYSELF
I DISGUST MYSELF

LOOK!

5. "NATASHA & BOLKONSKYS"

SERVANT.

MAY I PRESENT THE COUNTESS
NATALYA ROSTOVA

MARY.

OH
OH, HELLO
WON'T YOU COME IN? X

LX50.5

door

NATASHA.
HELLO X

LX51 SQ22

(NATASHA and MARY awkwardly move to a table in silence.)

right
before

MARY.
X AND FROM THE FIRST GLANCE I DO NOT LIKE NATASHA
TOO FASHIONABLY DRESSED
FRIVOLOUS AND VAIN
HER BEAUTY, YOUTH, AND HAPPINESS
MY BROTHER'S LOVE FOR HER
AND MY FATHER - X

LX52

LX53

BOLKONSKY.

I DO NOT WISH TO SEE HER!

MARY.

I KNOW AT ANY MOMENT HE MIGHT INDULGE IN SOME
FREAK

NATASHA.

I'M SORRY THE PRINCE IS STILL AILING

BOLKONSKY.

SONGSTRESS! X

LX54

NATASHA.

I AM NOT AFRAID OF ANYONE

BUT SUCH HESITATION
SUCH UNNATURAL MANNERS

AND FROM THE FIRST GLANCE I DO NOT UKE PRINCESS
MARY
TOO PLAIN AND AFFECTED

INSOLENT AND DRY
I SHRINK INTO MYSELF
ASSUME AN OFFHAND AIR X

LX54.6

MARY.
WHICH ALIENATES ME STILL MORE

NATASHA & MARY.

X CONSTRAINED AND STRAINED
CONSTRAINED AND STRAINED
CONSTRAINED AND STRAINED
IRKSOME
IRKSOME

LX55

(BOLKONSKY enters in his underthings.)

BOLKONSKY.

X OH!

LX56

MARY.

PAPA! X

LX56.5

BOLKONSKY.

OH, SO THIS IS NATASHA
NOT MUCH TO LOOK AT
SAYS THE MEAN OLD MAN IN HIS UNDERTHINGS
I NEVER DRESS FOR CHILDREN OR PEASANTS
SAYS THE MEAN OLD MAN IN HIS UNDERTHINGS

MARY.

AND HE LOOKED AT HER ONCE
HEAD TO TOE
AND LEFT MUTTERING X

LX57

NATASHA.

I MUST TAKE MY LEAVE

MARY.

PLEASE WAIT –

DEAR NATALIE
I WANT YOU TO KNOW HOW GLAD I AM MY BROTHER HAS
FOUND HAPPINESS

NATASHA.

IS THAT THE TRUTH?
I THINK IT IS NOT CONVENIENT TO SPEAK OF THAT NOW

DEAR PRINCESS

MARY.

SHE SAID
WITH SUCH DIGNITY AND COLDNESS X

LX58 PJ55

NATASHA.

WHAT HAVE I SAID, WHAT HAVE I DONE?
CRYING LIKE A CHILD
OH, THEY WERE SO AWFUL!
OH, IT ALL HURTS SO TERRIBLY
ANDREY
WHERE ARE YOU?

6. "NO ONE ELSE"

right b4
andrey
door

NATASHA.
~~X~~THE MOON=

SQ24 PJ60

LX61

FIRST TIME ~~X~~ HEARD YOUR VOICE
MOONLIGHT BURST INTO THE ROOM
AND I SAW YOUR EYES
AND I SAW YOUR SMILE
AND THE WORLD OPENED WIDE
AND THE WORLD WAS INSIDE OF ME

AND I CATCH MY BREATH
AND I LAUGH AND BLUSH
AND I HEAR GUITARS
YOU ARE SO GOOD FOR ME

I LOVE YOU I LOVE YOU I LOVE YOU I LOVE YOU
I LOVE YOU

OH THE MOON
OH THE ~~X~~ SNOW IN THE MOONLIGHT
AND YOUR CHILDLIKE EYES
AND YOUR DISTANT SMILE
I'LL NEVER BE THIS HAPPY AGAIN
YOU AND I
AND NO ONE ELSE

PJ65

runway

~~X~~WE'VE DONE THIS ALL BEFORE

LX62

WE WERE ANGELS ONCE
DON'T YOU REMEMBER?
JOY AND LIFE
INSIDE OUR SOULS,
AND NOBODY KNOWS
.JUST YOU AND ME
ITS OUR SECRET

THIS WINTER SKY
HOW CAN ANYONE SLEEP?
THERE WAS NEVER SUCH A NIGHT BEFORE!
I FEEL LIKE PUTTING MY ARMS ROUND MY KNEES
AND SQUEEZING TIGHT AS POSSIBLE

aisle

LX63

AND FLYING AWAY
LIKE THIS...
OH THE MOON
XOH THE SNOW IN THE MOONLIGHT

PJ70

AND YOUR CHILDLIKE EYES
AND YOUR DISTANT SMILE
I'LL NEVER BE THIS HAPPY AGAIN
YOU AND I
YOU AND I
YOU AND I
AND NO ONE ELSE X

SQ26

MAYBE HE'LL COME TODAY
MAYBE HE CAME ALREADY
AND HE'S SITTING IN THE DRAWING ROOM
AND I SIMPLY FORGOT X

LX65SQ28PJ75

LOOK!

PART II

Chapter 3

7. "THE OPERA"

MARYA D.

X THE OPERA, THE OPERA!

STOP MOONING AND MOANING, WE'LL MISS THE
CURTAIN! X

LX70

LX71 SQ30 PJ80

SERVANT.

LADIES

WELCOME TO THE OPERA

SONYA.

BARE ARMS AND SHOULDERS

BRILLIANT UNIFORMS

PEARLS AND SILK

GLITTERING BEFORE OUR EYES

FEMININE ENVY

A WHOLE CROWD OF MEMORIES

DESIRES AND EMOTIONS

NATASHA, SMOOTH YOUR GOWN X

LX71.5

CHORUS.

NATASHA, SMOOTH YOUR GOWN

NATASHA.

LOOKING IN THE GLASS

I SEE I AM PRETTY

NOT A GIRL ANYMORE

I'VE NEVER FELT LIKE THIS BEFORE

HUNDREDS OF EYES

LOOKING AT MY BARE ARMS

MY BARE ARMS AND NECK
MY BARE ARMS AND SHOULDERS

CHORUS.

X THE TWO REMARKABLY PRETTY GIRLS
HAD NOT BEEN SEEN IN MOSCOW IN MANY YEARS
EVERYBODY KNEW VAGUELY OF NATASHA'S ENGAGEMENT
ONE OF THE FINEST MATCHES IN ALL OF RUSSIA

LX72

SONYA.

LOOK, THERE'S ALEXEY, HOME FROM THE WAR AT LAST

MARYA D.

HE HAS CHANGED
DEAR ME, MICHAEL KIRILOVICH HAS GROWN STILL
STOUTER!

CHORUS.

THERE'S BORIS AND JULIE, ENGAGED
AND ANNA MIKHAYLOVNA, WHAT A HEADADDRESS SHE HAS
ON! X

LX73

HÉLÈNE.

AND IS THAT NATASHA?

CHORUS.

AND IS THAT NATASHA
AND IS THAT NATASHA

NATASHA.

THEY ARE LOOKING AT ME
THEY ARE TALKING ABOUT ME!
THEY ALL LIKE ME SO MUCH
THE WOMEN ENVIOUS
THE MEN CALMING THEIR JEALOUSY X

LX74

SERVANT.

ANNOUNCING FEDYA DOLOKHOV
HE DOMINATES MOSCOW'S MOST BRILLIANT YOUNG MEN
HE STANDS IN FULL VIEW,
WELL AWARE HE'S ATTRACTING ATTENTION
YET AS MUCH AT EASE AS THOUGH HE WERE IN HIS OWN
ROOM X

LX74.5

MARYA D.

DOLOKHOV WAS IN THE CAUCASUS

AND HE KILLED THE SHAH'S BROTHER!
NOW ALL THE MOSCOW LADIES ARE MAD ABOUT HIM
DOLOKHOV THE ASSASSIN! X

LX75

SERVANT.

ANNOUNCING COUNTESS HÉLÈNE BEZUKHOVA
THE QUEEN OF SOCIETY
BEAUTIFUL, BARELY CLOTHED
PLUMP BARE SHOULDERS, AND MUCH EXPOSED NECK
ROUND WHICH SHE WEARS A DOUBLE STRING OF PEARLS X

LX75.5

CHORUS.

HÉLÈNE AND DOLOKHOV, ARM IN ARM
PIERRE THE CUCKOLD SITS AT HOME
PIERRE THE CUCKOLD SITS AT HOME
THE POOR MAN X

LX76

PIERRE.

NO, I AM ENJOYING MYSELF AT HOME THIS EVENING

NATASHA.

OH, THAT NECK
OH, THOSE PEARLS

HÉLÈNE.

SO BEAUTIFUL
WHAT A CHARMING YOUNG GIRL
SO ENCHANTING

NATASHA.

I BLUSH SCARLET

MARYA D.

COUNTESS BEZUKHOVA, PIERRE'S WIFE
HAVE YOU BEEN HERE LONG?
AND WHERE IS DEAR PIERRE?
HE NEVER USED TO FORGET US

NATASHA

YES PIERRE, THAT GOOD MAN
A LITTLE SAD, A LITTLE STOUT
HE MUST COME VISIT US

HÉLÈNE.

I WILL IMPLORE HIM TO DO SO

MARYA D.

THERE'S A WOMAN ONE SHOULD STAY FAR AWAY FROM

NOW NATASHA
THE CURTAIN RISES X

LX77SQ32PJ85

CHORUS.

THE CURTAIN RISES

NATASHA.

EVERYONE IN THE BOXES AND THE STALLS BECAME
SILENT
ALL THE MEN, OLD AND YOUNG, IN UNIFORM AND
EVENING DRESS
ALL THE WOMEN IN THE HALL
WITH GEMS ON THEIR BARE FLESH
TURNED THEIR WHOLE ATTENTION
WITH CURIOSITY TO THE STAGE X

LX78

opera singers center *to SINGERS perform a scene from an avant-garde opera. It is grotesque and
zing.)*

LX78.1

X GROTESQUE AND AMAZING

I CANNOT FOLLOW THE OPERA
OR EVEN LISTEN TO THE MUSIC
I SEE PAINTED CARDBOARD
QUEERLY DRESSED ACTORS
MOVING AND SINGING SO STRANGELY IN THE LIGHTS
SO FALSE AND UNNATURAL
I'M ASHAMED AND AMUSED
AND EVERYONE ELSE SEEMS OBLIVIOUS
YES EVERYONE FEIGNS DELIGHT

LX79

SONYA.

X AND FEELING THE FLOOD OF BRILLIANT LIGHTS
THE WARM PERFUMED AIR HEATED BY THE CROWD
NATASHA LITTLE BY LITTLE
BEGAN TO PASS INTO A STATE OF INTOXICATION

LX80

(NATASHA joins the singers in the opera.)

NATASHA.

X OH I'D TICKLE YOU ALL IF I COULD
OH I'D TICKLE YOU ALL IF I COULD

LX80.5

SONYA.
~~X~~AND THEN

A RUSH OF COLD AIR

LX81

SQ34

NATASHA & SONYA.

Anatole start runway
EXCEPTIONALLY HANDSOME MAN WALKED IN
CONFIDENT YET COURTEOUS AIR

LX81.5

HÉLÈNE.

THIS WAS HÉLÈNE'S BROTHER
ANATOLE KURAGIN
HE MOVED WITH A SWAGGER
WHICH WOULD HAVE BEEN RIDICULOUS
HAD HE NOT BEEN SO GOOD-LOOKING
AND THOUGH IT WAS THE MIDDLE OF THE ACT
HE WALKED RIGHT DOWN THE AISLE
HIS SWORD AND SPURS JANGLING
HIS HANDSOME PERFUMED HEAD HELD HIGH
AND HE LOOKED RIGHT AT NATASHA

ANATOLE.

MAIS CHARMANTE

HÉLÈNE.

~~X~~ AND HE TOOK HIS PLACE IN THE FRONT ROW NEXT TO
DOLOKHOV

LX82

NATASHA.

HOW HANDSOME HE IS
HOW INTOXICATING

SONYA.

~~X~~IN THE SECOND ACT THERE WERE TOMBSTONES
THE MOON OVER THE FOOTLIGHTS
HORNS AND CONTRABASS
BLACK CLOAKS AND DAGGERS IN THEIR HANDS

LX83 PJ90

NATASHA.

I TURN AROUND AGAIN AND OUR EYES MEET
HE GAZES STRAIGHT INTO MY EYES
HE IS TALKING ABOUT ME

SONYA.

CANDLES BURNING
A CRIMSON THRONE

THE TSAR WAILS A MOURNFUL TUNE
THEY ALL WAVE THEIR ARMS
AND EVERYBODY CHEERS
“BRAVO, BRAVO!”

NATASHA.

EVERY TIME I LOOK AT HIM
HE’S LOOKING AT ME
EVERY TIME I LOOK AT HIM
HE’S LOOKING AT ME
EVERY TIME I LOOK AT HIM X

LX84

SONYA.

A TERRIBLE NOISE, A CLATTER IN THE CROWD
A STORM OF CHROMATIC SCALES AND DIMINISHED
SEVENTHS
WITH RAPTUROUS FACES EVERYONE WAS SHOUTING
SCREAMING AND SHOUTING, “BRAVO!” X

LX84.5

CHORUS.

BRAVO, BRAVO
BRAVO, BRAVO
BRAVO, BRAVO

SONYA.

XAND THEN

A RUSH OF COLD AIR
AND ANATOLE ENTERED THE BOX X

LX84.7

LX85 PJ95

8. "NATASHA & ANATOLE"

ANATOLE.

I HAVE LONG WISHED TO HAVE THIS HAPPINESS
EVER SINCE THE NARYSHKINS' BALL
WHERE I HAD THE WELL-REMEMBERED PLEASURE OF
SEEING YOU
HOW DO YOU LIKE THE PERFORMANCE?
LAST WEEK SEMONOVA FELL DOWN ON THE STAGE

NATASHA.

HE IS SENSIBLE AND SIMPLE
BOLD AND NATURAL
SO STRANGE AND AGREEABLE
THERE IS NOTHING FORMIDABLE
HIS SMILE IS MOST NAÏVE
CHEERFUL AND GOOD-NATURED
AND HE'S AS HANDSOME UP CLOSE AS AT A DISTANCE
AND HE'S AS HANDSOME UP CLOSE AS AT A DISTANCE

ANATOLE.

AND DO YOU KNOW, NATASHA
WE ARE HAVING A COSTUME TOURNAMENT SOON
YOU OUGHT TO COME, PLEASE COME!

NATASHA.

OH –

ANATOLE.

YOU OUGHT TO COME, PLEASE COME!

NATASHA.

OH –

ANATOLE.

AND I NEVER REMOVE MY SMILING EYES
FROM YOUR FACE, YOUR NECK, YOUR BARE ARMS
AND I NEVER REMOVE MY SMILING EYES
FROM YOUR FACE, YOUR NECK, YOUR BARE ARMS

NATASHA.

I KNOW FOR CERTAIN THAT HE IS TAKEN WITH ME
I KNOW FOR CERTAIN THAT HE IS ENRAPTURED BY ME
I FEEL HIM LOOKING AT MY SHOULDERS

MY FACE, MY NECK, MY BARE ARMS

ANATOLE.

AND I LOOK YOU IN THE EYE

NATASHA & ANATOLE.

AND I LOOK YOU IN THE EYE

NATASHA.

AND LOOKING INTO HIS EYES I AM FRIGHTENED
THERE'S NOT THAT BARRIER OF MODESTY
I'VE ALWAYS FELT WITH MEN

X I FEEL SO TERRIBLY NEAR

LX90

I FEAR THAT HE MAY SEIZE ME FROM BEHIND

X AND KISS ME ON THE NECK

LX90.1

X HOW DO YOU LIKE MOSCOW?

LX90.5

ANATOLE.

AT FIRST I DID NOT LIKE IT MUCH
BECAUSE WHAT MAKES A TOWN PLEASANT
CE SONT LES JOLIES FEMMES
ISN'T THAT SO?
BUT NOW I LIKE IT VERY MUCH INDEED
DO COME TO THE COSTUME TOURNAMENT COUNTESS
DO COME!
YOU WILL BE THE PRETTIEST THERE
YOU WILL BE THE PRETTIEST THERE
DO COME, DEAR COUNTESS, AND GIVE ME THIS FLOWER
AS A PLEDGE
WE ARE SPEAKING OF MOST ORDINARY THINGS

NATASHA.

YET I FEEL CLOSER TO YOU THAN I'VE EVER FELT WITH
ANY OTHER MAN
NO ONE ELSE IS HERE
NO ONE ELSE CAN SEE US
YOUR EYES
YOUR EYES
YOUR EYES
OH YOUR EYES

ANATOLE.

IT'S ALL RIGHT, NATASHA, I'M HERE

NATASHA & ANATOLE.

SO NEAR
NOTHING BETWEEN US

SMILE AT ME
THERE IS NOTHING BETWEEN US X

end of song
(takes a while)

LX91 PJ97

PART III

Chapter 4

9. "THE DUEL"

(ANATOLE leaves the opera and heads home to Pierre's house.)

ANATOLE.

GOOD EVENING PIERRE
STUDYING?

PIERRE.

YES. HOW WAS THE OPERA?

ANATOLE.

LOVELY
NATALYA ROSTOVA WAS THERE

PIERRE.

OH, OH DEAR ANDREY'S BETROTHED?
I HAVE KNOWN HER FAMILY FOR YEARS
AND LONG CARRIED AFFECTION FOR HER
ANATOLE.
YES, CHARMING
LOOK, DOLOKHOV'S COMING ROUND AND WE ARE OFF TO
THE CLUB
WILL YOU COME OLD MAN?

PIERRE.

I WILL COME

ANATOLE.

LEND ME FIFTY RUBLES? X

LX92

(DOLOKHOV arrives with many bottles of vodka.)

DOLOKHOV.

DRINK DRINK
GONNA DRINK TONIGHT
GONNA DRINK TONIGHT
GONNA DRINK
GONNA DRINK
GONNA DRINK TONIGHT
GONNA DRINK TONIGHT
GONNA DRINK TONIGHT
GONNA

DOLOKHOV, ANATOLE & PIERRE.

DRINK DRINK
GONNA DRINK TONIGHT
GONNA DRINK TONIGHT
GONNA
GONNA DRINK
GONNA DRINK TONIGHT
GONNA DRINK TONIGHT
GONNA DRINK TONIGHT X

LX93 PJ100

(They drink and dance.)

ALL.

Raz dva tri!

DRINK WITH ME MY LOVE
FOR THERE'S FIRE IN THE SKY
AND THERE'S ICE ON THE GROUND
EITHER WAY MY SOUL WILL DIE
WHOA...

PIERRE.

X THE DOCTORS WARN ME
THAT WITH MY CORPULENCE

LX94

A FEW CLUBBERS.
CORPULENCE

PIERRE.

VODKA AND WINE ARE DANGEROUS FOR ME

BUT I DRINK A GREAT DEAL

ONLY QUITE AT EASE
AFTER POURING SEVERAL GLASSES
MECHANICALLY INTO MY LARGE MOUTH

ALL.

~~X~~THEN I FEEL

A PLEASANT WARMTH IN MY BODY
A SENTIMENTAL ATTACHMENT TO MY FELLOW MEN

LX95

(HÉLÈNE arrives and sidles up to DOLOKHOV.)

HÉLÈNE.

KEEP DRINKING OLD MAN

ANATOLE & DOLOKHOV.

KEEP DRINKING OLD MAN

HÉLÈNE, ANATOLE & DOLOKHOV.

DRINK THE WHOLE NIGHT THROUGH
KEEP DRINKING OLD MAN

ALL.

KEEP DRINKING OLD MAN
DRINK THE WHOLE NIGHT THROUGH
KEEP DRINKING OLD MAN ~~X~~

LX96

(PIERRE continues to drink, too much.)

ANATOLE.

NATASHA, NATASHA
HER ARMS, HER SHOULDERS
HER NECK, HER FEET

HÉLÈNE.

THE AIR OF A CONNOISSEUR

ANATOLE.

I WILL MAKE LOVE TO HER

DOLOKHOV.

BETTER NOT, MONSIEUR
SHE'S FIRST-RATE
BUT NOTHING BUT TROUBLE

DOLOKHOV & HÉLÈNE.

BETTER WAIT 'TIL SHE'S MARRIED

DOLOKHOV.

ANATOLE IS A MARRIED MAN

A FACT KNOWN ONLY TO HIS INTIMATES
A POLISH LANDOWNER OF SOME SMALL MEANS
HAD FORCED HIM TO MARRY HIS DAUGHTER

ANATOLE.

NEVERMIND ABOUT THAT NOW
IT DOESN'T MATTER, I DON'T GIVE A DAMN
JUST AS A DUCK IS MADE TO SWIM IN WATER
GOD HAS MADE ME AS I AM
ALL I CARE FOR IS GAIETY AND WOMEN
AND THERE'S NO DISHONOR IN THAT
AS LONG AS THERE'S MONEY AND VODKA
I'LL KEEP A FEATHER IN MY HAT X

ON BEAT 5 (or
HAT)

LX97

ALL.

WHOA...

PIERRE.

I USED TO LOVE
I USED TO LOVE
I USED TO BE BETTER

CHORUS.

KEEP DRINKING OLD MAN

HÉLÈNE.

YES DRINK DRINK DRINK
GOD, TO THINK I MARRIED A MAN LIKE YOU

PIERRE.

DON'T SPEAK TO ME, WIFE
THERE IS SOMETHING INSIDE ME

HÉLÈNE.

DOLOKHOV POUR ME ANOTHER

PIERRE.

SOMETHING TERRIBLE AND MONSTROUS X

LX98

DOLOKHOV.

HERE'S TO THE HEALTH OF MARRIED WOMEN!
AND A SMILE LURKS AT THE CORNER OF MY MOUTH
HERE'S TO THE HEALTH OF MARRIED WOMEN, AND
THEIR LOVERS!

DOLOKHOV & CHORUS.

HERE'S TO THE HEALTH OF MARRIED WOMEN!

HERE'S TO THE HEALTH OF MARRIED WOMEN, AND
THEIR LOVERS!
HERE'S TO THE HEALTH OF MARRIED WOMEN!
HERE'S TO THE HEALTH OF MARRIED WOMEN, AND
THEIR LOVERS!

PIERRE.
HOW DARE YOU TOUCH HER?

DOLOKHOV.
YOU CAN'T LOVE HER~~X~~

LX99 PJ105

PIERRE.
ENOUGH!
YOU BULLY, YOU SCOUNDREL!
I CHALLENGE YOU!

DOLOKHOV.
OH, A DUEL!
YES, THIS IS WHAT I LIKE

HÉLÈNE.
HE WILL KILL YOU!
STUPID HUSBAND!

PIERRE.
SO I SHALL BE KILLED!
WHAT IS IT TO YOU!
ANATOLE, MY GUNS

ANATOLE.
OH! THIS IS HORRIBLY STUPID

DOLOKHOV.
WELL LET'S BEGIN!
THIS IS CHILD'S PLAY~~X~~

LX100

SERVANT (DENISOV).
AS THE ADVERSARIES HAVE REFUSED A RECONCILIATION,
WE SHALL PLEASE PROCEED WITH THE DUEL
READY YOUR PISTOLS, AND ON THE COUNT OF TRI, BEGIN
TO ADVANCE~~X~~

LX101

ALL
RAZ! DVA! TRI!~~X~~

LX102

(PIERRE and DOLOKHOV start toward each other.)

ANATOLE.

PIERRE, HOLD YOUR FIRE
PIERRE, HOLD YOUR FIRE
PIERRE, NOT YET~~X~~

LX103

(PIERRE fires early; DOLOKHOV is hit.)

DOLOKHOV.

NO!...
SHOT BY A FOOL

PIERRE.

NO WAIT –
I DIDN'T –

DOLOKHOV.

QUIET OLD MAN
MY TURN

PIERRE.

MY TURN

ANATOLE.

PIERRE, STAND BACK!~~X~~

LX104

*(PIERRE walks toward DOLOKHOV with his chest exposed. DOLOKHOV shoots.
PIERRE is unharmed.)*

DOLOKHOV.

~~X~~ MISSED
MISSED
OH MY MOTHER, MY ANGEL
MY ADORED ANGEL MOTHER!

LX105

HÉLÈNE.

TAKE HIM AWAY~~X~~

LX106

SERVANT (DENISOV).

THE SUN IS RISING
THE DUEL IS AT AN END
AND PIERRE BEZUKHOV IS THE WINNER~~X~~

LX107

PIERRE.

WINNER?

HÉLÈNE.

YOU ARE A FOOL

(Two CLUBGOERS laugh at PIERRE as they leave.)

ANATOLE.

WELL SWEET SISTER
YOU CERTAINLY BRING OUT THE BEAST IN MEN

HÉLÈNE.

WHAT CAN I SAY?
IT'S A GIFT

ANATOLE.

HOW I ADORE YOU
WILL YOU ASK NATASHA TO THE BALL TONIGHT?

HÉLÈNE.

OF COURSE
DEAR BROTHER

(She leaves. ANATOLE turns to PIERRE.)

ANATOLE.

~~X~~ COME ON OLD MAN
LET'S GET YOU HOME

LX108

PIERRE.

IN A MOMENT

ANATOLE.

SLEEP IT OFF
AND BE HAPPY
WE LIVE TO LOVE ANOTHER DAY

LOOK!

10. "DUST AND ASHES"

PIERRE.

IS THIS HOW I DIE?
 RIDICULED AND LAUGHED AT
 WEARING CLOWN SHOES
 IS THIS HOW I DIE?
 FURIOUS AND RECKLESS
 SICK WITH BOOZE

HOW DID I LIVE?
 I TASTE EVERY WASTED MINUTE
 EVERY TIME I TURNED AWAY
 FROM THE THINGS THAT MIGHT HAVE HEALED ME
 HOW LONG HAVE I BEEN SLEEPING?

IS THIS HOW I DIE?
 XFRIGHTENED LIKE A CHILD

runway

LX111

LAZY AND NUMB
 IS THIS HOW I DIE?
 PRETENDING AND PREPOSTEROUS
 AND DUMB

HOW DID I LIVE
 WAS I KIND ENOUGH AND GOOD ENOUGH?
 DID I LOVE ENOUGH

XDID I EVER LOOK UP

LX112

AND SEE THE MOON
 AND THE STARS
 AND THE SKY?
 OH WHY HAVE I BEEN SLEEPING?

pierre
room

XTHEY SAY WE ARE ASLEEP

LX113 PJ115

UNTIL WE FALL IN LOVE
 WE ARE CHILDREN OF DUST AND ASHES
 BUT WHEN WE FALL IN LOVE WE WAKE UP
 AND WE ARE A GOD
 AND ANGELS WEEP
 BUT IF I DIE HERE TONIGHT
 I DIE IN MY SLEEP

ALL OF MY LIFE I SPENT SEARCHING THE WORDS

OF POETS AND SAINTS AND PROPHETS AND KINGS
AND NOW AT THE END ALL I KNOW THAT I'VE LEARNED
IS THAT ALL THAT I KNOW IS I DON'T KNOW A THING

SO EASY TO CLOSE OFF
PLACE THE BLAME OUTSIDE
HIDING IN MY ROOM AT NIGHT
SO TERRIFIED

ALL THE THINGS I COULD HAVE BEEN
BUT I NEVER HAD THE NERVE
LIFE AND LOVE
I DON'T DESERVE

run-
way

X SO ALL RIGHT, ALL RIGHT
I'VE HAD MY TIME
CLOSE MY EYES
LET THE DEATH BELLS CHIME

LX114 PJ120

BURY ME IN BURGUNDY
I JUST DON'T CARE
NOTHING'S LEFT
I LOOKED EVERYWHERE

X IS THIS HOW I DIE?
WAS THERE EVER ANY OTHER WAY MY LIFE COULD BE?
IS THIS HOW I DIE?
SUCH A STORM OF FEELINGS INSIDE OF ME

LX115

BUT THEN X WHY AM I SCREAMING?
WHY AM I SHAKING?
OH GOD, WAS THERE SOMETHING THAT I MISSED?
DID I SQUANDER MY DIVINITY?
WAS HAPPINESS WITHIN ME THE WHOLE TIME?

LX115.5 PJ125

X THEY SAY WE ARE ASLEEP
UNTIL WE FALL IN LOVE
WE ARE CHILDREN OF DUST AND ASHES
BUT WHEN WE FALL IN LOVE WE WAKE UP
AND WE ARE A GOD
AND ANGELS WEEP
BUT IF I DIE HERE TONIGHT
I DIE IN MY SLEEP

LX116 PJ130

THEY SAY WE ARE ASLEEP
UNTIL WE FALL IN LOVE
AND I'M SO READY
TO WAKE UP NOW

LX116.5

~~X~~ I WANT TO WAKE UP

DON'T LET ME DIE WHILE I'M LIKE THIS
I WANT TO WAKE UP
GOD DON'T LET ME DIE WHILE I'M LIKE THIS
PLEASE LET ME WAKE UP NOW
GOD DON'T LET ME DIE WHILE I'M LIKE THIS
I'M READY

~~X~~ I'M READY

TO WAKE UP

LX117

LOOK!

Chapter 5

11. "SUNDAY MORNING"

SONYA.

EARLY SUNDAY MORNING
 NATASHA AND I LIT A CANDLE X
 LOOKED IN THE MIRROR

SQ42

NATASHA.

I SEE MY FACE

SONYA.

DON'T BE SILLY

THEY SAY YOU CAN SEE YOUR FUTURE
 IN THE LONG ROW OF CANDLES
 STRETCHING BACK AND BACK AND BACK
 INTO THE DEPTHS OF THE MIRROR
 IN THE DIM CONFUSED LAST SQUARE
 YOU'LL SEE A COFFIN OR A MAN
 EVERYONE SEES A MAN

NATASHA.

I SEE THE CANDLES
 STRETCHING BACK
 SO FAR AWAY
 I SEE THE MIRRORS

X I SEE A SHAPE IN THE DARKNESS

LX121

IS IT HIM OR IS IT –
 HE'S LYING DOWN
 OH SONYA WHY IS HE LYING DOWN?
 I'M SO FRIGHTENED!
 ANDREY WILL NEVER COME
 OR SOMETHING WILL HAPPEN TO ME
 BEFORE HE DOES X

LX122 SQ44 PJ135

MARYA D.

SUNDAY MORNING!
 TIME FOR CHURCH!

NATASHA.

I SUFFER MORE NOW THAN BEFORE

THE THEATER AND ANATOLE
THAT MAN WHO AROUSED SUCH TERRIBLE FEELINGS
I DON'T UNDERSTAND
HAVE I BROKEN FAITH WITH ANDREY?
AM I GUILTY?

SONYA.

AFTER CHURCH, MARYA LEFT FOR PRINCE BOLKONSKY'S

MARYA D.

THE RUDENESS OF THAT MAN!
I'LL STRAIGHTEN HIM OUT!

NATASHA.

THAT TERRIBLE OLD PRINCE
I CAN'T BEAR TO THINK OF IT
I'LL SHUT MYSELF IN MY ROOM
AND TRY ON NEW DRESSES

SONYA.

AND JUST AFTER MARYA LEFT
THERE WAS A KNOCK AT THE DOOR~~X~~ after knock
NATASHA HAD JUST TURNED HER HEAD TO THE GLASS
WHEN SHE HEARD A VOICE THAT MADE HER FLUSH

LX123SQ46

12. "CHARMING"

HÉLÈNE.

OH MY ENCHANTRESS
 OH YOU BEAUTIFUL THING
 CHARMING, CHARMING
 OH, THIS IS REALLY BEYOND ANYTHING
 THESE DRESSES SUIT YOU
 THIS ONE, "METALLIC GAUZE"
 STRAIGHT FROM PARIS

ANYTHING SUITS YOU, MY CHARMER
 OH HOW SHE BLUSHES, HOW SHE BLUSHES, MY PRETTY!
 OH HOW SHE BLUSHES, HOW SHE BLUSHES, MY PRETTY!
 CHARMANTE, CHARMANTE!
 YOU ARE SUCH A LOVELY THING
 OH WHERE HAVE YOU BEEN?
 IT'S SUCH A SHAME TO BURY PEARLS IN THE COUNTRY
 CHARMANTE, CHARMANTE, CHARMING

X NOW IF YOU HAVE A DRESS

LX127

YOU MUST WEAR IT OUT
 HOW CAN YOU LIVE IN MOSCOW AND NOT GO NOWHERE?
 SO YOU LOVE SOMEBODY, CHARMING
 BUT THAT'S NO REASON TO SHUT YOURSELF IN
 EVEN IF YOU'RE ENGAGED
 YOU MUST WEAR YOUR DRESS OUT SOMEWHERE

MY BROTHER DINED WITH ME YESTERDAY
 BUT HE DIDN'T EAT A THING
 CUZ HE WAS THINKING 'BOUT YOU
 HE KEPT SIGHING ABOUT YOU

OH HOW SHE BLUSHES, HOW SHE BLUSHES, MY PRETTY!
 OH HOW SHE BLUSHES, HOW SHE BLUSHES, MY PRETTY!
 CHARMANTE, CHARMANTE!
 YOU ARE SUCH A LOVELY THING
 OH WHERE HAVE YOU BEEN?
 IT'S SUCH A SHAME TO BURY PEARLS IN THE COUNTRY
 CHARMANTE, CHARMANTE, CHARMING

NOW A WOMAN WITH A DRESS

IS A FRIGHTENING AND POWERFUL THING
YOU ARE NOT A CHILD
WHEN YOU'RE DRAPED IN SCARLET AND LACE
YOUR FIANCÉ WOULD WANT YOU TO HAVE FUN
RATHER THAN BE BORED TO DEATH
*ALLIEZ DANS LE MONDE
PLUTÔT QUE DE DÉPÉRIR D'ENNUI!*

MY BROTHER IS QUITE MADLY IN LOVE
HE IS QUITE MADLY IN LOVE WITH YOU, MY DEAR

OH HOW SHE BLUSHES, HOW SHE BLUSHES, MY PRETTY!
OH HOW SHE BLUSHES, HOW SHE BLUSHES, MY PRETTY!
CHARMANTE, CHARMANTE!
YOU ARE SUCH A LOVELY THING
OH WHERE HAVE YOU BEEN?
IT'S SUCH A SHAME TO BURY PEARLS IN THE COUNTRY
CHARMANTE, CHARMANTE, CHARMING
SUCH A SHAME TO BURY PEARLS IN THE COUNTRY
CHARMANTE, CHARMANTE, CHARMING

NATASHA.

~~X~~WHAT ONCE SEEMED SO TERRIBLE
NOW SEEMS SIMPLE AND NATURAL
SHE KNOW'S THAT I'M ENGAGED
AND STILL SHE TALKS SO FRANKLY
SO IT MUST BE ALL RIGHT!

LX129 PJ145

HÉLÈNE.

THERE IS A BALL AT MY HOUSE TONIGHT
YOU MUST COME
OH YOUR WIDE-OPEN WONDERING EYES!
YOU WILL BE THE PRETTIEST THERE!
HOW THE THOUGHT OF THROWING THEM TOGETHER
AMUSES ME!
YOU MUST COME

NATASHA.

I WILL COME ~~X~~

LX130

Chapter 6

13. "THE BALL"

ANATOLE.

WAITING AT THE DOOR
WAITING AT THE DOOR
WAITING

freeze WAITING AT THE DOOR
(8) 3 counts WAITING AT THE DOOR
after "once" WAITING
HOW I ADORE LITTLE GIRLS
THEY LOSE THEIR HEADS AT ONCE

LX131

[The ball begins; ANATOLE and NATASHA dance.]

PJ150

NATASHA.

XI AM SEIZED BY FEELINGS OF VANITY AND FEAR
THERE IS NO BARRIER BETWEEN US
WHISPERS AND MOANS AND RINGING IN MY EAR
THERE IS NO BARRIER BETWEEN US

LX132

DIVINE, DELICIOUS
BUT I DO NOT SEE OR HEAR ANYTHING
I'M BORNE AWAY TO A SENSELESS WORLD
SO STRANGE, SO REMOTE
I DON'T KNOW GOOD FROM BAD
ANATOLE
ANATOLE
I'M SO FRIGHTENED

ANATOLE.

YOU ARE ENCHANTING

NATASHA.

AND AS WE DANCED HE PRESSED MY WAIST AND HAND
AND TOLD ME I WAS

NATASHA & ANATOLE.

BEWITCHING

ANATOLE.
AND I LOVE YOU

NATASHA & ANATOLE.
BEWITCHING

ANATOLE.
AND I LOVE YOU

NATASHA.
AND DURING THE ECOSSAISE, HE

NATASHA (& ANATOLE).
GAZED/(GAZE) IN MY EYES

NATASHA.
AND SAID NOTHING, JUST

NATASHA (& ANATOLE).
GAZED/(GAZE) IN MY EYES

NATASHA.
MY FRIGHTENED EYES

SUCH CONFIDENT TENDERNESS
I COULD NOT SAY WHAT I HAD TO SAY

ANATOLE.
DON'T LOWER YOUR EYES
I LOVE YOU
I AM IN LOVE DEAR
I AM IN LOVE

GAZE IN MY EYES
I LOVE YOU
YOU ARE BEWITCHING
WHAT CAN I DO?
DARLING WHAT CAN I DO?

NATASHA.
DON'T SAY SUCH THINGS
I AM BETROTHED
I LOVE ANOTHER

ANATOLE.
DON'T SPEAK TO ME OF THAT!
WHEN I TELL YOU THAT I AM MADLY, MADLY IN LOVE
WITH YOU!

IS IT MY FAULT THAT YOU'RE ENCHANTING?

NATASHA.

I'M SO FRIGHTENED
I DON'T UNDERSTAND ANYTHING TONIGHT

ANATOLE.

I'M HERE NOW **X**

LX133

(NATASHA breaks away.)

NATALIE!

NATASHA.

I CAN FEEL YOUR EYES UPON ME

ANATOLE.

BLOCKING HER PATH, I BRING HER FACE CLOSE TO MINE **X**

LX133.1

NATASHA.

HIS LARGE, GLITTERING, MASCULINE EYES ARE SO CLOSE
TO MINE
THAT I SEE NOTHING ELSE

ANATOLE.

IS IT POSSIBLE THAT I SHOULD NEVER SEE YOU AGAIN?
I LOVE YOU MADLY! CAN I NEVER?
NATALIE?

NATASHA.

YOU PRESS MY ARM

ANATOLE.

NATALIE?

NATASHA.

YOU'RE HURTING MY HANDS

ANATOLE.

NATALIE?

NATASHA.

I DON'T UNDERSTAND
I HAVE NOTHING TO SAY **X**

LX134 SQ48 PJ155

(They kiss.)

X BURNING LIPS PRESSED TO MINE
TELL ME WHAT JUST HAPPENED

LX135

I'M TREMBLING
SO FRIGHTENING

ANDREY

BUT I LOVE YOU
OF THAT THERE IS NO DOUBT
HOW ELSE COULD ALL OF THIS HAVE HAPPENED?
HOW ELSE COULD WE HAVE KISSED?
IT MEANS THAT I HAVE LOVED YOU FROM THE FIRST
IT MEANS THAT YOU ARE KIND, NOBLE, AND SPLENDID
AND I COULD NOT HELP LOVING YOU^X

LX136 PJ160

I WILL LOVE YOU ANATOLE
I'LL DO ANYTHING FOR YOU

NATASHA AND ANATOLE.
I'LL DO ANYTHING FOR YOU

scatter

LX137 PJ163

5 beats

LX138

button

LX138.4 PJ165

wait a bit
~~boom~~

SQ52

house up

LX140

INTERMISSION

house dim

LX141

PART IV

Chapter 7

14. "LETTERS"

ALL.

IN NINETEENTH CENTURY RUSSIA WE WRITE LETTERS
WE WRITE LETTERS
WE PUT DOWN IN WRITING
WHAT IS HAPPENING IN OUR MINDS

ONCE IT'S ON THE PAPER WE FEEL BETTER
WE FEEL BETTER
IT'S LIKE SOME KIND OF CLARITY
WHEN THE LETTER'S DONE AND SIGNED X

LX146

PIERRE.

DEAR ANDREY
DEAR OLD FRIEND
HOW GOES THE WAR?
DO WE MARCH ON THE FRENCH SPLENDIDLY?
DO OUR CANNONS CRACK AND CRY?
DO OUR BULLETS WHISTLE AND SING?
DOES THE AIR REEK WITH SMOKE?

I WISH I WERE THERE
WITH DEATH AT MY HEELS

DOLOKHOV IS RECOVERING
HE WILL BE ALL RIGHT THE GOOD MAN
AND NATASHA IS IN TOWN
YOUR BRIDE-TO-BE, SO FULL OF LIFE AND MISCHIEF
I SHOULD VISIT
I HEAR SHE IS MORE BEAUTIFUL THAN EVER

HOW I ENVY YOU AND YOUR HAPPINESS

HERE AT HOME
I DRINK AND READ AND DRINK AND READ AND DRINK
BUT I THINK I FINALLY FOUND IT
WHAT MY HEART HAS NEEDED

FOR I'VE BEEN STUDYING THE KABAL
AND I'VE CALCULATED THE NUMBER OF THE BEAST
IT IS NAPOLEON
SIX HUNDRED THREE SCORE AND SIX
AND I WILL KILL HIM ONE DAY
HE'S NO GREAT MAN
NONE OF US ARE GREAT MEN
WE'RE CAUGHT IN THE WAVE OF HISTORY
NOTHING MATTERS
EVERYTHING MATTERS
IT'S ALL THE SAME
OH IF ONLY I COULD NOT SEE IT
THIS DREADFUL, TERRIBLE *IT*?

ALL.

X IN NINETEENTH CENTURY RUSSIA WE WRITE LETTERS
WE WRITE LETTERS

LX147

NATASHA & PIERRE.

WE WRITE LETTERS

ALL.

WE PUT DOWN IN WRITING
WHAT IS HAPPENING IN OUR MINDS X

LX148

NATASHA.

DEAR ANDREY –

WHAT MORE CAN I WRITE
AFTER ALL THAT HAS HAPPENED?
WHAT AM I TO DO IF I LOVE HIM AND THE OTHER ONE
TOO?
MUST I BREAK IT OFF?
THESE TERRIBLE QUESTIONS X

LX149

NATASHA & PIERRE.

I SEE NOTHING BUT THE CANDLE IN THE MIRROR
NO VISIONS OF THE FUTURE

SO LOST AND ALONE

NATASHA.

AND WHAT OF PRINCESS MARY – X

LX150

MARY.

DEAR NATASHA
I'M IN DEEP DESPAIR AT THE MISUNDERSTANDING THERE
IS BETWEEN US
WHATEVER MY FATHER'S FEELINGS MIGHT BE
I BEG YOU TO BELIEVE THAT I CANNOT HELP LOVING YOU
HE IS A TIRED OLD MAN AND MUST BE FORGIVEN
PLEASE, COME SEE US AGAIN X

LX151

NATASHA.

DEAR PRINCESS MARY –

OH WHAT AM I TO WRITE?!
HOW DO I CHOOSE?
WHAT DO I DO?
I SHALL NEVER BE HAPPY AGAIN X

LX152

PIERRE.

THESE TERRIBLE QUESTIONS

MARY.

I'M SO ALONE HERE

NATASHA & PIERRE.

SO ALONE IN HERE

MARY.

AND I SEE NOTHING

NATASHA, PIERRE & MARY.

I SEE NOTHING BUT THE CANDLE IN THE MIRROR
NO VISIONS OF THE FUTURE
SO LOST AND ALONE

ALL.

X IN NINETEENTH CENTURY RUSSIA WE WRITE LETTERS
WE WRITE LETTERS

LX153

NATASHA & PIERRE.

WE WRITE LETTERS

MARY & ANATOLE.

WE WRITE LETTERS

ALL.

WE PUT DOWN IN WRITING
WHAT IS HAPPENING IN OUR MINDS X

LX154

ANATOLE.

DEAR NATALIE
A LOVE LETTER
A LOVE LETTER
A LOVE LETTER X

LX155

NATASHA.

A LETTER FROM HIM, FROM THE MAN THAT I LOVE

DOLOKHOV.

A LETTER WHICH I COMPOSED

ALL.

A LOVE LETTER
A LOVE LETTER...

ANATOLE.

X NATALIE NATALIE NATALIE

LX156

I MUST LOVE YOU OR DIE
NATALIE NATALIE NATALIE
IF YOU LOVE ME SAY YES
AND I WILL COME AND STEAL YOU AWAY
STEAL YOU OUT OF THE DARK
NATALIE NATALIE NATALIE
I WANT NOTHING MORE

NATALIE NATALIE NATALIE
I MUST LOVE YOU OR DIE
NATALIE NATALIE NATALIE
IF YOU LOVE ME SAY YES
AND I WILL COME AND STEAL YOU AWAY
STEAL YOU OUT OF THE DARK
NATALIE NATALIE NATALIE
I WANT NOTHING MORE X

LX156.5

JUST SAY YES
JUST SAY YES
JUST SAY YES

NATASHA.

X YES, YES, I LOVE HIM!

LX157

HOW ELSE COULD I HAVE HIS LETTER IN MY HAND?
I READ IT TWENTY TIMES
THIRTY TIMES, FORTY TIMES!
EACH AND EVERY WORD
I LOVE HIM, I LOVE HIM

(NATASHA sleeps. SONYA arrives and reads Anatole's letter.)

natasha off platform

LX160 PJ175

CHAPTER 8

15. "SONYA AND NATASHA"

SONYA.

HOW WAS IT I NOTICED NOTHING?
HOW COULD IT GO SO FAR?
IT CAN'T BE THAT SHE LOVES HIM
IT CAN'T BE X
NATASHA

LX161

(NATASHA awakes and sees SONYA.)

NATASHA.

SONYA, YOU'RE BACK
AND WITH THE TENDER RESOLVE THAT OFTEN COMES AT
THE MOMENT OF AWAKENING
I EMBRACED MY FRIEND
BUT NOTICING SONYA'S LOOK OF EMBARRASSMENT
MY FACE EXPRESSED CONFUSION
AND SUSPICION

SONYA, YOU'VE READ THE LETTER?

SONYA.

YES

NATASHA.

OH SONYA, I'M GLAD
I CAN'T HIDE IT ANY LONGER!
NOW YOU KNOW, WE LOVE ONE ANOTHER!
OH SONYA, HE WRITES, HE WRITES
HE WRITES, HE WRITES, HE WRITES

SONYA.

AND ANDREY?

NATASHA.

OH SONYA, IF YOU ONLY KNEW HOW HAPPY I AM!
YOU DON'T KNOW WHAT LOVE IS

SONYA.

BUT NATASHA, CAN THAT ALL BE OVER?

NATASHA.

I DO NOT GRASP THE QUESTION

SONYA.

ARE YOU REFUSING PRINCE ANDREY? X

LX162

NATASHA.

OH, YOU DON'T UNDERSTAND ANYTHING!
DON'T TALK NONSENSE, JUST LISTEN

SONYA.

BUT I CAN'T BELIEVE IT, I DON'T UNDERSTAND
HOW YOU LOVED ONE MAN A WHOLE YEAR
AND SUDDENLY –
YOU'VE ONLY KNOWN HIM THREE DAYS!
NATASHA, YOU'RE JOKING!

NATASHA.

THREE DAYS?
IT SEEMS TO ME I'VE LOVED HIM A HUNDRED YEARS
IT SEEMS TO ME I'VE NEVER LOVED ANYONE BEFORE
NOT LIKE THIS
I HAVE NO WILL
MY LIFE IS HIS
I'LL DO ANYTHING HE WANTS ME TO
WHAT CAN I DO?
SONYA, WHAT CAN I DO?

I'M SO HAPPY
AND SO FRIGHTENED
WHY CAN'T YOU UNDERSTAND?
I LOVE HIM! X

LX163

SONYA.

THEN I WON'T LET IT COME TO THAT, I SHALL TELL!
BURSTING INTO TEARS

NATASHA.

WHAT DO YOU MEAN?
FOR GOD'S SAKE, IF YOU TELL, YOU ARE MY ENEMY!
YOU WANT ME TO BE MISERABLE
YOU WANT TO TEAR US APART
FOR GOD'S SAKE, SONYA, DON'T TELL ANYONE, DON'T
TORTURE ME

I HAVE CONFIDED IN YOU

SONYA.

WHAT HAS HAPPENED BETWEEN YOU?
WHAT HAS HE SAID TO YOU?
WHY DOESN'T HE COME TO THE HOUSE AND OPENLY ASK
FOR YOUR HAND?
WHY THIS SECRECY?
HAVE YOU THOUGHT WHAT HIS SECRET REASONS MAY
BE?

NATASHA.

I DON'T KNOW WHAT THE REASONS ARE
BUT THERE MUST BE REASONS!
SONYA, ONE CAN'T DOUBT HIM!

SONYA.

DOES HE LOVE YOU?

NATASHA.

DOES HE LOVE ME?
WHY, YOU'VE READ HIS LETTER, YOU'VE SEEN HIM
I CAN'T LIVE WITHOUT HIM

SONYA.

NATASHA, THINK OF OUR FAMILY
AND THINK OF PRINCE ANDREY

NATASHA.

ANDREY SAID I WAS FREE TO REFUSE HIM

SONYA.

BUT YOU HAVEN'T REFUSED HIM, OR HAVE YOU?

NATASHA.

PERHAPS I HAVE
PERHAPS ALL IS OVER BETWEEN ME AND BOLKONSKY
WOULD YOU THINK SO BADLY OF ME?

SONYA.

I WON'T SUCCUMB TO YOUR TENDER TONE NATASHA
I DON'T TRUST HIM, NATASHA!
I'M AFRAID FOR YOU, NATASHA!
AFRAID YOU ARE GOING TO YOUR RUIN

NATASHA.

THEN I'LL GO TO MY RUIN, YES I WILL, AS SOON AS
POSSIBLE!

BUT IT'S NOT YOUR BUSINESS!
IT WON'T BE YOU, IT'LL BE ME, WHO'LL SUFFER
LEAVE ME ALONE, YES LEAVE ME ALONE!
I HATE YOU SONYA!
I HATE YOU SONYA!
I HATE YOU, I HATE YOU!
YOU'RE MY ENEMY FOREVER!

SONYA.

I BURST INTO SOBS **X**

LX164

(NATASHA runs out of the room.)

NATASHA.

AND WITHOUT A MOMENT'S REFLECTION
I WROTE THE ANSWER TO PRINCESS MARY
I'D BEEN UNABLE TO WRITE ALL MORNING

ALL OUR MISUNDERSTANDINGS ARE AT AN END;
FORGET EVERYTHING AND FORGIVE ME
BUT I CAN'T BE ANDREY'S WIFE **X**

SQ58

16. "SONYA ALONE"

SONYA.

HARD AS IT IS
IN THE COMING DAYS
I WATCH MY FRIEND
IN HER STRANGE UNNATURAL STATE
DON'T LET HER OUT OF MY SIGHT
SHE TRAILS OFF
STARES AT NOTHING
LAUGHS AT RANDOM
AND THE LETTERS COME

SHE WAITS BY THE WINDOW
AND I LISTEN AT THE DOOR

UNTIL ONE DAY
I SEE BY THE SAD LOOK ON HER FACE
THERE IS A DREADFUL PLAN IN HER HEART

I KNOW YOU ARE CAPABLE OF ANYTHING
I KNOW YOU SO WELL MY FRIEND
I KNOW YOU MIGHT JUST RUN AWAY
WHAT AM I TO DO?
WHO DO I ASK FOR HELP?
IS IT ALL ON ME?
IS IT ALL ON ME?

~~X~~I WILL STAND IN THE DARK FOR YOU

LX166

I WILL HOLD YOU BACK BY FORCE
I WILL STAND HERE RIGHT OUTSIDE YOUR DOOR
I WON'T SEE YOU DISGRACED
I WILL PROTECT YOUR NAME AND YOUR HEART

~~X~~BECAUSE I MISS MY FRIEND

LX167

I KNOW YOU'VE FORGOTTEN ME
I KNOW YOU SO WELL MY FRIEND
I KNOW YOU MIGHT JUST THROW YOURSELF OVER
BUT I WON'T LET YOU
I WON'T LET YOU

~~X~~IT'S ALL ON ME

LX168

When
sonya
steps
off ↘

In →
house

AND I REMEMBER THIS FAMILY
I REMEMBER THEIR KINDNESS
AND IF I NEVER SLEEP AGAIN

I WILL STAND IN THE DARK FOR YOU
I WILL HOLD YOU BACK BY FORCE
I WILL STAND HERE RIGHT OUTSIDE YOUR DOOR
I WON'T SEE YOU DISGRACED
I WILL PROTECT YOUR NAME AND YOUR HEART
BECAUSE I MISS MY FRIEND
BECAUSE I MISS MY FRIEND
BECAUSE I MISS YOU, MY FRIEND

LOOK!

Chapter 9

17. "PREPARATIONS"

(PIERRE runs into ANATOLE on the street. PIERRE is drunk, ANATOLE in a hurry.)

PIERRE.

AH, ANATOLE! WHERE ARE YOU OFF TO?

ANATOLE.

PIERRE, GOOD MAN
TONIGHT I GO AWAY, ON AN ADVENTURE
YOU'LL NOT BE SEEING ME FOR SOME TIME
I'VE FOUND A NEW PLEASURE
AND I'M TAKING HER AWAY
I'LL SEND YOU A LETTER FROM POLAND

PIERRE.

HA! AN ELOPEMENT!
FOOL, YOU ARE MARRIED ALREADY!

ANATOLE.

DON'T TALK TO ME OF THAT!
I WILL NOT DEPRIVE MYSELF OF THIS ONE!
TONIGHT! I TAKE HER TONIGHT!
LEND ME FIFTY RUBLES?

PIERRE.

AH, THAT'S A TRUE SAGE
LIVING IN THE MOMENT
WHAT I WOULDN'T GIVE TO BE LIKE HIM

DOLOKHOV.

X THE PLAN FOR NATALIE ROSTOVA'S ABDUCTION
HAD ALL BEEN ARRANGED AND THE PREPARATIONS
MADE
ON THE DAY THAT SONYA DECIDED TO SAVE HER
THAT WAS THE DAY THAT THE GAME WAS TO BE PLAYED
NATASHA WAS TO BE ON HER BACK PORCH AT TEN
ANATOLE AND HIS TROIKA WOULD SCOOP HER UP AND
THEN

LX171.5

THEY'D RIDE FORTY MILES TO THE VILLAGE OF KAMENKA
WHERE AN UNFROCKED PRIEST WAS TO MAKE 'EM GET
WED
THEN BACK INTO THE TROIKA OFF THEY'D GO
TAKE THE POLAND HIGHROAD TO THE WEDDING BEDX

LX172

ANATOLE.

PASSPORTS, HORSES, TEN THOUSAND RUBLES I HAVE
TAKEN FROM MY SISTER
AND ANOTHER TEN THOUSAND RAISED WITH
DOLOKHOVS HELP

DOLOKHOV.

WE WERE GATHERED IN MY STUDY DRINKING UP SOME
TEA
JUST ANATOLE THE TWO WEDDING WITNESSES AND ME
AN ABACUS AND PAPER MONEY STREWN ON THE DESK
PERSIAN RUGS AND BEARSKINS HANGING GROTESQUE
ANATOLE WAS WALKING WITH HIS UNIFORM
UNBUTTONED
WALKING TO AND FRO
TO AND FRO
TO AND FRO

ANATOLE & DOLOKHOV.

TO AND FRO
TO AND FRO
TO AND FRO
TO AND FRO

DOLOKHOV.

NOW WAIT!
YOU BETTER JUST
GIVE IT UP NOW
WHY DONT'CHA
WHILE THERE'S STILL TIME!
YOU'D REALLY BETTER DROP IT ALL
GIVE IT UP NOW!
WHILE THERE'S STILL TIME!
DO YOU KNOW?

ANATOLE.

WHAT, TEASING AGAIN?
FOOL DON'T TALK NONSENSE!
GO TO THE DEVIL EH?
REALLY THIS IS NO TIME FOR YOUR STUPID JOKES

DOLOKHOV.

I AM NOT JOKING, I AM TALKING SENSE
THIS IS SERIOUS BUSINESS, A DANGEROUS BUSINESS
COME HERE, COME HERE, COME HERE ANATOLE!
WHY WOULD I JOKE ABOUT IT?
ME OF ALL PEOPLE
WHO FOUND THE PRIEST, RAISED THE MONEY, GOT THE
PASSPORTS, GOT THE HORSES?

ANATOLE.

AND WELL I THANK YOU FOR IT
DO YOU THINK I AM NOT GRATEFUL?

DOLOKHOV.

AND NOW YOU'LL CARRY HER AWAY BUT WILL THEY LET
IT STOP THERE?
YOU HAVEN'T THOUGHT THIS THROUGH OR DO YOU JUST
DON'T CARE?
NOW LISTEN TO ME TELL IT TO YOU ONE LAST TIME
THEY WILL TAKE YOU TO THE COURT AND CONVICT YOU
FOR YOUR CRIME
ALREADY MARRIED AND YOU'RE PLAYING WITH A LITTLE
GIRL
DON'T YOU KNOW, DON'T YOU THINK, DON'T YOU KNOW? X

LX173

ANATOLE.

NONSENSE, NONSENSE!
I'M SCOWLING AND GRIMACING
DIDN'T I EXPLAIN IT TO YOU, DIDN'T I, WHAT?

DOLOKHOV.

AND HERE ANATOLE
WITH THE STUBBORN ATTACHMENT SMALL-MINDED
PEOPLE HAVE
FOR CONCLUSIONS THEY'VE WORKED OUT FOR
THEMSELVES

REPEATED HIS ARGUMENT TO ME FOR THE HUNDREDTH
TIME

ANATOLE.

IF THIS MARRIAGE ISN'T VALID
THEN I'M OFF THE HOOK
BUT IF IT IS VALID, IT REALLY DOESN'T MATTER!
NO ONE ABROAD IS GONNA KNOW A THING ABOUT IT
ISN'T THAT SO NOW DON'T YOU KNOW,
DON'T TALK TO ME, DON'T DON'T WHAT WHAT
AH GO TO HELL NOW
I'M CLUTCHING MY HAIR!
IT'S THE VERY DEVIL!
HERE, FEEL HOW IT BEATS! X

LX174

(He presses DOLOKHOV's hand to his heart. A light comes up on NATASHA across the room.)

AH MA CHERE, MA CHERE
QUEL PIED, QUEL REGARD!
WHAT A FOOT SHE HAS, WHAT A GLANCE,
A GODDESS!

AND MY HANDSOME LIPS
MUTTER SOMETHING TENDER TO MYSELF X

LX175

IT'S TIME!
IT'S TIME!
NOW THEN! NEARLY READY? YOU'RE DAWDLING!
THE DRIVER IS HERE
THE DRIVER IS HERE
BALAGA IS HERE! X

LX176

LOOK!

18. "BALAGA"

ANATOLE & DOLOKHOV.

HEY BALAGA
HO BALAGA
HEY HEY HO BALAGA
HEY HEY BALAGA
THE FAMOUS TROIKA DRIVER

HEY BALAGA HO BALAGA
HEY HEY HEY BALAGA
HEY HEY BALAGA
THE FAMOUS TROIKA DRIVER X

LX181

BALAGA.

WHO'S THAT MADMAN FLYING AT FULL GALLOP DOWN
THE STREET?
WHO'S THAT MADMAN KNOCKING PEOPLE OVER
RUNNING PEOPLE DOWN
WHILE HIS FINE GENTLEMEN
HOLD ON TO THEIR SEATS?

ANATOLE & DOLOKHOV.

IT'S BALAGA!

BALAGA.

DRIVING MAD AT TWELVE MILES AN HOUR

ANATOLE & DOLOKHOV.

BALAGA!

BALAGA.

COMIN' STRAIGHT AT YOU
GET OUT MY WAY, GET OUT MY WAY

ANATOLE & DOLOKHOV.

BALAGA!

BALAGA.

LASHIN' MY WHIP AT HORSES AND PEASANTS

ANATOLE & DOLOKHOV.

BALAGA!

BALAGA.

RISKING SKIN AND LIFE TWENTY TIMES A YEAR

FOR MY FINE FINE GENTLEMEN
YESSIR HEY HO YESSIR
YESSIR YESSIR YESSIR

ANATOLE & DOLOKHOV.
MORE THAN ONCE!

BALAGA.
FROM TULA TO MOSCOW AND BACK IN JUST ONE NIGHT

ANATOLE & DOLOKHOV.
MORE THAN ONCE!

BALAGA.
A NARROW ESCAPE FROM A WILD COSSACK FIGHT

ANATOLE & DOLOKHOV.
MORE THAN ONCE!

BALAGA.
THEY'VE BEATEN ME AND SLAPPED ME WITH THEIR
GLOVES

ANATOLE & DOLOKHOV.
MORE THAN ONCE!

BALAGA.
MADE ME DRUNK ON CHAMPAGNE, WHICH I LOVE! X

LX182

ALL.
HEY BALAGA
HO BALAGA
HEY HEY HO BALAGA
HEY HEY BALAGA
THE FAMOUS TROIKA DRIVER
HEY BALAGA HO BALAGA
HEY HEY HEY BALAGA
HEY HEY BALAGA
THE FAMOUS TROIKA DRIVER

ANATOLE.
WHO'S THAT SLOWPOKE WE ABUSE WITH WILD
AND TIPSY SHOUTS?

BALAGA.
WHO KNOWS THINGS THAT WOULD GET YOU SENT
STRAIGHT TO SIBERIA

IF ANYONE FOUND OUT?

ALL.

IT'S BALAGA!

BALAGA.

DRIVING MAD AT TWELVE MILES AN HOUR

ALL.

BALAGA!

BALAGA.

COMIN' STRAIGHT AT YOU
GET OUT MY WAY, GET OUT MY WAY

ALL.

BALAGA!

BALAGA.

DRINKING AND DANCING WITH MY RUSKA ROMA

ALL.

BALAGA!

BALAGA.

RIDING MY HORSES INTO THE GROUND
FOR MY FINE FINE GENTLEMEN
YESSIR HEY HO YESSIR
YESSIR YESSIR YESSIR

ALL.

MORE THAN ONCE!

BALAGA.

DRIVEN YOU ROUND WITH LADIES ON YOUR LAPS

ALL

MORE THAN ONCE!

BALAGA.

TAKEN YOU PLACES NOT ON ANY MAPS

ALL

MORE THAN ONCE!

BALAGA.

GALLOPED FASTER THAN ORDINARY MEN WOULD DARE

ALL

MORE THAN ONCE!

BALAGA.

JUMPED MY TROIKA RIGHT INTO THE AIR!

XAND I NEVER ASK FOR RUBLES
EXCEPT MAYBE ONCE A YEAR
I DON'T DO THIS FOR RUBLES X
I DO IT CUZ I LIKE 'EM!

LX183

LX184

ALL.
AND WE LIKE BALAGA TOO!X

LX185

ANATOLE.
WHOA...

ALL.
WHOA...

lift LX185.5

LOOK!

19. "THE ABDUCTION"

ANATOLE.

EVERYONE RAISE A GLASS ^X WHOA!

PJ195

WELL, COMRADES
 WE'VE HAD OUR FUN
 LIVED, LAUGHED AND LOVED
 FRIENDS OF MY YOUTH
 WHEN SHALL WE MEET AGAIN?
 I'M GOING ABROAD

GOODBYE MY GYPSY LOVERS
 ALL MY REVELS HERE ARE OVER
 WELL, GOODBYE, MATRYOSHA
 KISS ME ONE LAST TIME, WHOA
 REMEMBER ME TO STESHKA
 THERE, GOODBYE, GOODBYE, GOODBYE
 WISH ME LUCK MY GYPSY LOVERS
 NOW GOODBYE, GOODBYE, GOODBYE

ANATOLE.

NOW DRINK!

ALL.

HURRAH!
 SMASH THE GLASSES ON THE FLOOR! ^X

LX192 PJ200

(They dance.)

HEY! HEY! HEY! HEY!
 HEY! HEY! HEY! HEY!

[*(They dance more. PIERRE drunkenly raises a glass.)*] ^X

PJ201

down ups

LX194 PJ203

chaos

LX195 SQ70 PJ204

PIERRE.
X WHOA! X

LX196 PJ205

HERE'S TO HAPPINESS, FREEDOM, AND LIFE! WOO X
MAY YOUR TRAVELS BE SWIFT AS A SCYTHE CUTS
THROUGH THE GRASS!
MAY YOUR SORROWS BE COUNTED AND NUMBERED AS
MANY
AS DROPS OF WINE AND VODKA THAT STAY IN MY GLASS!

LX198 PJ210

VSEGO HOROSHEGO
NA POSOSHOK
POEKHALI

VSEGO HOROSHEGO
NA POSOSHOK
POEKHALI

ALL.

VSEGO HOROSHEGO
NA POSOSHOK
POEKHALI

VSEGO HOROSHEGO
NA POSOSHOK
POEKHALI
NA POSOSHOK
POEKHALI

Come on, let's go! X

LX198.5

(They start to leave.)

LX198.6

ANATOLE.

X NO, WAIT!

SHUT THE DOOR! X
FIRST WE HAVE TO SIT DOWN!
THAT'S THE WAY

LX200

SQ74 PJ215

ITS A RUSSIAN CUSTOM

(They shut the door and all sit down for a moment.)

ALL RIGHT X

LX202

(They start to leave.)

DOLOKHOV.

XWAIT, WAIT, WAIT, WAIT!

LX203PJ220

WHERE'S THE FUR CLOAK?

I HAVE HEARD WHAT ELOPEMENTS ARE LIKE

SHE'LL RUSH OUT MORE DEAD THAN ALIVE

JUST IN THE THINGS SHE'S WEARING

IF YOU DELAY AT ALL, THERE'LL BE TEARS AND "PAPA"

AND "MAMA"

AND SHE'S FROZEN IN A MINUTE AND MUST GO BACK

BUT YOU WRAP THE FUR CLOAK ROUND HER

AND YOU CARRY HER TO THE SLEIGH

THAT'S THE WAY

THAT'S THE WAY

ALL.

THAT'S THE WAY

THAT'S THE WAY **X**

LX204 SQ76PJ225

on music

BALAGA.

LET'S GET OUTTA HERE!

AND THE TROIKA TORE DOWN NIKITSKI BOULEVARD

WHOA! GIDDYUP, NOW! WHOA! WHOA!

ALL.

HEY BALAGA

HO BALAGA

HEY HEY HO BALAGA

HEY HEY BALAGA

THE FAMOUS TROIKA DRIVER

HEY BALAGA

HO BALAGA

HEY HEY HEY BALAGA

HEY HEY BALAGA

THE FAMOUS TROIKA DRIVER **X**

LX205

DOLOKHOV.

WHEN THEY REACHED THE GATE DOLOKHOV WHISTLED **X**

THE WHISTLE WAS ANSWERED, AND A MAIDSERVANT RAN

OUT

SQ78

MAIDSERVANT.

COME IN THROUGH THE COURTYARD OR YOU'LL BE SEEN;

SHE'LL COME OUT DIRECTLY

DOLOKHOV.

DOLOKHOV STAYED BY THE GATE
ANATOLE FOLLOWED THE MAID INTO THE COURTYARD
TURNED THE CORNER, RAN UP TO THE PORCH X

LX206 PJ230

(ANATOLE is stopped by MARYA D.)

MARYA D.

YOU WILL NOT ENTER MY HOUSE, SCOUNDREL! X

LX207 PJ235

DOLOKHOV.

ANATOLE, COME BACK!
BETRAYED! BETRAYED!
BETRAYED, ANATOLE! BETRAYED!
COME BACK!
BETRAYED, ANATOLE! BETRAYED! BETRAYED!

(DOLOKHOV rushes in and rescues ANATOLE. They flee.)

LOOK!

PART V

Chapter 10

20. "IN MY HOUSE"

MARYA D.

YOU SHAMELESS GOOD-FOR-NOTHING
YOU VILE, SHAMELESS GIRL
IN MY HOUSE
IN MY HOUSE
A NICE GIRL! VERY NICE!

YOU DIRTY NASTY WENCH OF A THING
NOW DON'T YOU SAY ONE WORD
IN MY HOUSE IN MY HOUSE
HORRID GIRL, HUSSY!

IT'S LUCKY FOR HIM HE ESCAPED, BUT I'LL FIND HIM
NOW YOU LISTEN TO ME WHEN I SPEAK TO YOU!
NOW YOU LISTEN TO ME WHEN I SPEAK TO YOU!
IN MY HOUSE!
IN MY HOUSE!
DO YOU HEAR WHAT I AM SAYING OR NOT?

SONYA.

NATASHA'S WHOLE BODY SHOOK
WITH NOISELESS, CONVULSIVE SOBS
MARYA TOUCHED HER HAND TO HER FACE

NATASHA.

DON'T TOUCH ME!
LET ME BE! WHAT IS IT TO ME? I SHALL DIE!

MARYA D.

WHAT ARE WE TO TELL YOUR FATHER EH?
IN MY HOUSE!
IN MY HOUSE!
WHAT ARE WE TO TELL PRINCE ANDREY EH?
OH WHAT DO WE TELL YOUR BETROTHED?

NATASHA.

I HAVE NO BETROTHED, I HAVE REFUSED HIM!

SONYA.

NATASHA, COME HERE, KISS ME
PRESS YOUR WET FACE TO MINE

NATASHA.

DON'T TOUCH ME!

MARYA D.

WHY DIDN'T HE COME TO THE HOUSE?
WHY DIDN'T HE OPENLY ASK FOR YOUR HAND?
YOU WERE NOT KEPT UNDER LOCK AND KEY!
CARRYING YOU OFF LIKE SOME GYPSY GIRL!
AND IF HE HAD CARRIED YOU OFF, DON'T YOU THINK
YOUR FATHER WOULD HAVE FOUND HIM?
YOUR FATHER, I KNOW HIM
HE WILL CHALLENGE HIM TO A DUEL AND WHAT THEN, WILL THAT BE ALL
RIGHT EH?
HE'S A SCOUNDREL, HE'S A WRETCH! THAT'S A FACT!

NATASHA.

HE IS BETTER THAN ANY OF YOU I SAY
HE IS BETTER THAN ANY OF YOU I SAY
WHY DID YOU INTERFERE! OH GOD, WHAT IS IT ALL?!
WHAT IS IT?!
WHO ARE YOU TO TELL ME ANYTHING?!
SONYA, WHY?!
GO AWAY!
EVERYONE, GO AWAY!

MARYA DMITRYEVNA TRIED TO SPEAK AGAIN BUT
NATASHA CRIED OUT
GO AWAY! GO AWAY! YOU ALL HATE AND DESPISE ME!
AND SHE THREW HERSELF DOWN ON THE SOFA

MARYA D.

NATASHA!
X NATALYA...

LX211

I PUT A PILLOW UNDER HER HEAD
COVERED HER WITH TWO QUILTS
BROUGHT HER A GLASS OF LIME-FLOWER WATER
BUT NATASHA DID NOT RESPOND
WELL, LET HER SLEEP
LET HER SLEEP

(MARYA D. leaves.)

NATASHA.

X BUT NATASHA WAS NOT ASLEEP

LX212

HER FACE WAS PALE
HER EYES WIDE OPEN
ALL THAT NIGHT SHE DID NOT SLEEP OR WEEP
SHE SAT AT THE WINDOW
WAITING FOR HIM X

SQ88

21. "A CALL TO PIERRE"

(A *SERVANT* hands a letter to *PIERRE*.)

NOT
TOP
OF
SONG

SERVANT.

X A LETTER FROM MARYA DMITRYEVNA ASKING YOU TO
COME AND VISIT HER

LX220

ON A MATTER OF GREAT IMPORTANCE
RELATING TO ANDREY BOLKONSKY AND HIS BETROTHED X

LX220.5

PIERRE.

WHAT?
WHAT CAN THEY WANT WITH ME?

marya entrance

(He arrives at Marya D's.)

LX221PJ245

MARYA D.

PIERRE, OLD FRIEND I'M SORRY IT'S LATE
I'M SORRY I HAVEN'T SEEN YOU ABOUT
WHERE HAVE YOU BEEN?
WHERE HAVE YOU BEEN?

runway

LX222

PIERRE.

I HAVE BEEN STUDYING

MARYA D.

PIERRE OLD FRIEND WE NEED YOUR HELP
PIERRE OLD FRIEND THE FAMILY NAME
WE NEED YOUR HELP
WE NEED YOUR HELP
THERE'S RUIN AT THE DOOR

PIERRE.

MARYA?

MARYA D.

NATASHA HAS LET DOWN THE FAMILY

PIERRE.

WHAT?

MARYA D.

NATASHA HAS BROKEN WITH ANDREY

PIERRE.

WHAT?

MARY D.

NATASHA HAS TRIED TO ELOPE

PIERRE.
WHAT?

MARYA D.
NATASHA AND ANATOLE KURAGIN!

PIERRE.
WHAT?

MARYA D.
WE NEED YOUR HELP
WE NEED YOUR HELP
THERE'S RUIN AT THE DOOR

PIERRE.
NATASHA, THAT CHARMING GIRL?
I CAN'T BELIEVE MY EARS
SO I AM NOT THE ONLY MAN
CHAINED TO A BAD WOMAN
AND ANATOLE, THAT STUPID CHILD
THEY'LL LOCK HIM UP FOR YEARS
FOR ANATOLE IS A MARRIED MAN!

MARYA D.
MARRIED? HE'S MARRIED?

PIERRE.
YES

MARYA D.
OH WAIT 'TIL I TELL HER

PIERRE.
POOR ANDREY

MARYA D.
AND WHEN ANDREY COMES HOME
HE WILL CHALLENGE ANATOLE TO A DUEL
AND GET HIMSELF KILLED
AND ALL WILL BE RUINED

XYOU MUST GO SEE YOUR BROTHER-IN-LAW
AND TELL HIM THAT HE MUST LEAVE MOSCOW
AND NOT DARE TO LET ME SET MY EYES ON HIM AGAIN

LX223

PIERRE.
AT ONCE

LOOK!

Chapter 11

22. "FIND ANATOLE"

PIERRE.

ANATOLE, FIND ANATOLE
 ANATOLE, FIND ANATOLE
 THE BLOOD RUSHES TO MY HEART
 IT'S DIFFICULT TO BREATHE
 ANATOLE, FIND ANATOLE
 ANATOLE, FIND ANATOLE
 NOT AT THE ICE HILLS
 NOT AT MATRESHKA'S
 NOT AT KOMONENO'S
 ANATOLE, FIND ANATOLE
 ANATOLE, FIND ANATOLE
 TO THE CLUB X

LX231PJ250

AND AT THE CLUB ALL IS GOING ON AS USUAL
 THE MEMBERS EAT THEIR DINNERS
 AND GOSSIP IN SMALL GROUPS

PIERRE & CHORUS.

HAVE I HEARD OF KURAGIN'S ABDUCTION?
 IS IT TRUE NATASHA IS RUINED?

PIERRE.

NONSENSE, NONSENSE
 NOTHING HAS HAPPENED
 EVERYTHING IS FINE X

LX232

(Pierre's house.)

ANATOLE.

NATASHA
 NATASHA
 IT IS ESSENTIAL THAT I SEE NATASHA
 HOW CAN I SEE HER?

HÉLÈNE.

ANATOLE, COME ANATOLE
 ANATOLE, HUSH ANATOLE

(Marya D's house.)

NATASHA.

WHAT? WHAT?
I DON'T BELIEVE THAT HE IS MARRIED
I DON'T BELIEVE YOU
AND I STARE LIKE A HUNTED WOUNDED ANIMAL
HE CAN'T BE MARRIED! X

LX233

(Pierre's house.)

SERVANT. *(To PIERRE.)*

GOOD EVENING SIR
PRINCE ANATOLE IS IN THE DRAWING ROOM WITH THE
COUNTESS

HÉLÈNE.

AH, PIERRE
SWEET HUSBAND
YOU DON'T KNOW WHAT A PLIGHT OUR ANATOLE HAS
HAD

PIERRE.

BE QUIET
I WILL NOT GREET YOU
AT THIS MOMENT YOU ARE MORE REPULSIVE TO ME
THAN EVER
ANATOLE, COME ANATOLE
ANATOLE, MUST SPEAK TO YOU X

LX234 PJ255

ANATOLE.

ANATOLE FOLLOWED WITH HIS USUAL JAUNTY STEP
BUT HIS FACE BETRAYED ANXIETY

PIERRE.

PIERRE CLOSED THE DOOR AND ADDRESSED ANATOLE
WITHOUT LOOKING AT HIM

LOOK!

23. "PIERRE & ANATOLE"

(During this scene, NATASHA prepares to poison herself.)

PIERRE.

YOU PROMISED COUNTESS ROSTOVA TO MARRY HER AND
WERE ABOUT TO ELOPE, IS THAT SO?

ANATOLE.

MON CHER

I DON'T CONSIDER MYSELF BOUND TO ANSWER
QUESTIONS PUT TO ME IN THAT TONE

PIERRE.

MY FACE, ALREADY PALE
BECOMES DISTORTED BY FURY
I SEIZE YOU BY THE COLLAR WITH MY BIG BIG HANDS
AND I SHAKE YOU FROM SIDE TO SIDE
UNTIL YOUR FACE SHOWS A SUFFICIENT DEGREE OF
TERROR
WHEN I TELL YOU I MUST TALK TO YOU!

ANATOLE.

COME NOW, THIS IS STUPID!
WHAT WHAT DON'T DON'T!

PIERRE.

YOU'RE A SCOUNDREL AND A BLACKGUARD
AND I DON'T KNOW WHAT DEPRIVES ME OF THE
PLEASURE
OF SMASHING YOUR HEAD IN WITH THIS!

(He takes a heavy paperweight and lifts it threateningly, but at once puts it back in its place.)

DID YOU PROMISE TO MARRY HER?

ANATOLE.

I DIDN'T THINK OF IT
I NEVER PROMISED, BECAUSE –

PIERRE.

HAVE YOU ANY LETTERS OF HERS?

ANY LETTERS?

I SHAN'T BE VIOLENT, DON'T BE AFRAID

(ANATOLE hands PIERRE a pack of letters.)

FIRST, THE LETTERS

SECOND, TOMORROW YOU MUST GET OUT OF MOSCOW

ANATOLE.

BUT HOW CAN I?

PIERRE.

THIRD

YOU MUST NEVER BREATHE A WORD OF WHAT HAS

HAPPENED BETWEEN YOU AND THE COUNTESS

NOW I KNOW I CAN'T PREVENT YOUR DOING SO

BUT IF YOU HAVE A SPARK OF CONSCIENCE –

PIERRE PACES THE ROOM SEVERAL TIMES IN SILENCE

ANATOLE.

ANATOLE SITS AT A TABLE FROWNING AND BITING HIS

LIPS

PIERRE.

AFTER ALL, YOU MUST UNDERSTAND

THAT BESIDES YOUR PLEASURE

THERE IS SUCH A THING AS OTHER PEOPLE, AND THEIR

HAPPINESS AND PEACE

AND THAT YOU ARE RUINING A WHOLE LIFE

FOR THE SAKE OF AMUSING YOURSELF!

AMUSE YOURSELF WITH WOMEN LIKE MY WIFE

WITH THEM YOU'RE WITHIN YOUR RIGHTS

BUT TO PROMISE A YOUNG GIRL TO MARRY HER

TO DECEIVE, TO KIDNAP

DON'T YOU UNDERSTAND THAT THAT'S AS CRUEL

AS BEATING AN OLD MAN OR A CHILD?

ANATOLE.

WELL I DON'T KNOW ABOUT THAT, EH?

I DON'T KNOW THAT AND I DON'T WANT TO

BUT YOU HAVE USED SUCH WORDS TO ME

“SCOUNDREL” AND SO ON

WHICH AS A MAN OF HONOR

I WILL NOT ALLOW ANYONE TO USE

PIERRE.

IS IT SATISFACTION YOU WANT?

ANATOLE.

YOU COULD AT LEAST TAKE BACK YOUR WORDS, EH?
IF YOU WANT ME TO DO AS YOU WISH

X (*NATASHA drinks the poison.*)

LX241 SQ90

PIERRE. X **END POISON**

LX241.5

FINE I TAKE THEM BACK, I TAKE THEM BACK!
AND I ASK YOU TO FORGIVE ME
AND IF YOU REQUIRE MONEY FOR YOUR JOURNEY –

ANATOLE.

ANATOLE SMILED
THE REFLECTION OF THAT BASE AND CRINGING SMILE
WHICH PIERRE KNEW SO WELL IN HIS WIFE
REVOLTED HIM

PIERRE.

OH, VILE AND HEARTLESS BROOD!

ANATOLE.

X NEXT DAY ANATOLE LEFT
FOR PETERSBURG!

LX242

LOOK!

Chapter 12

24. NATASHA VERY ILL”

SONYA.

NATASHA VERY ILL
THE WHOLE HOUSE
A STATE OF ALARM AND COMMOTION
NATASHA VERY ILL
HAVING POISONED HERSELF
WITH A BIT OF ARSENIC
SHE WOKE ME IN THE MIDDLE OF THE NIGHT
AND TOLD ME WHAT SHE HAD DONE
AND THE DOCTORS
AND THE ANTIDOTES
AND NOW SHE IS OUT OF DANGER
BUT STILL SO WEAK
AND ANDREY IS TO RETURN
WE WAIT WITH DREADX

sonya on
runway

LX244

LX250 PJ265 SQ92

LOOK!

25. "PIERRE & ANDREY"

(*ANDREY visits PIERRE.*)

ANDREY.

~~X~~WELL, HOW ARE YOU?
STILL GETTING STOUTER?

LX252

PIERRE.

THERE'S A NEW WRINKLE
ON YOUR FOREHEAD OLD FRIEND

ANDREY.

IT'S GOOD TO SEE YOU
I'VE BEEN AWAY TOO LONG

PIERRE.

MY FRIEND, YOU ARE IN NEED
YOUR FACE IS GLOOMY

ANDREY.

NO, I AM WELL
~~X~~THERE'S A WAR GOING ON

PJ275 SQ94

~~X~~FORGIVE ME FOR TROUBLING YOU
I HAVE RECEIVED A REFUSAL FROM COUNTESS ROSTOVA
AND HAVE HEARD REPORTS OF YOUR BROTHER-IN-LAW
HAVING SOUGHT HER HAND
OR SOMETHING OF THAT KIND
IS THIS TRUE?

PJ280

PIERRE.

SOMETHING OF THAT KIND

ANDREY.

HERE ARE HER LETTERS
PLEASE GIVE THEM TO THE COUNTESS

PIERRE.

NATASHA IS ILL
SHE HAS BEEN AT DEATH'S DOOR

ANDREY.

I MUCH REGRET HER ILLNESS

PIERRE.

AND HE SMILED LIKE HIS FATHER

COLDLY, MALICIOUSLY

ANDREY.

WELL, IT DOESN'T MATTER

PIERRE.

YOU TOLD ME ONCE
A FALLEN WOMAN SHOULD BE FORGIVEN

ANDREY.

BUT I DIDN'T SAY THAT I COULD FORGIVE
I CAN'T

YES, ASK HER HAND AGAIN
BE MAGNANIMOUS, AND SO ON
YES, THAT WOULD BE VERY NOBLE
BUT I CAN'T BE THAT MAN
IF YOU WISH TO BE MY FRIEND
NEVER SPEAK OF THAT AGAIN

WELL, GOODBYE **X**

LX253

(PIERRE takes the letters to NATASHA.)

LOOK!

26. "PIERRE & NATASHA"

PIERRE.

NATASHA WAS STANDING
 IN THE MIDDLE OF THE DRAWING ROOM
 WITH A PALE YET STEADY FACE X
 WHEN I APPEARED IN THE DOORWAY
 SHE GREW FLUSTERED AND I HURRIED TO HER
 I THOUGHT THAT SHE WOULD GIVE ME HER HAND
 BUT INSTEAD SHE STOPPED
 BREATHING HEAVILY
 HER THIN ARMS HANGING LIFELESSLY
 JUST IN THE VERY POSE
 SHE USED TO STAND IN AS A YOUNG GIRL
 WHEN SHE WENT TO THE MIDDLE OF THE BALLROOM TO
 SING
 BUT THE LOOK ON HER FACE WAS QUITE DIFFERENT X

LX255

LX256

NATASHA.

PETER KIRILOVICH –

PIERRE.

PIERRE

NATASHA.

PRINCE BOLKONSY WAS YOUR FRIEND –
 HE IS YOUR FRIEND
 HE ONCE TOLD ME THAT I SHOULD TURN TO YOU

PIERRE.

PIERRE SNIFFED AS HE LOOKED AT HER, BUT HE DIDN'T
 SPEAK
 'TIL THEN HE HAD REPROACHED HER, AND TRIED TO
 DESPISE HER.
 BUT NOW HE FELT SUCH PITY FOR HER
 THAT THERE WAS NO ROOM IN HIS SOUL FOR REPROACH

NATASHA.

HE IS HERE NOW

TELL HIM TO –
TELL HIM TO FORGIVE ME X

LX257

PIERRE.

YES, I WILL TELL HIM TO FORGIVE YOU
BUT, HE GAVE ME YOUR LETTERS –

NATASHA.

NO, I KNOW THAT ALL IS OVER
I KNOW THAT IT NEVER CAN BE
BUT STILL I'M TORMENTED BY THE WRONGS I'VE DONE
HIM
TELL HIM THAT I BEG HIM TO FORGIVE, FORGIVE
FORGIVE ME FOR EVERYTHING

PIERRE.

YES I WILL TELL HIM, TELL HIM EVERYTHING
BUT –
BUT I SHOULD LIKE TO KNOW ONE THING
DID YOU LOVE
DID YOU LOVE THAT BAD MAN?

NATASHA.

DON'T CALL HIM BAD
BUT I DON'T KNOW, I DON'T KNOW AT ALL

PIERRE.

SHE BEGAN TO CRY
AND A GREATER SENSE OF PITY, TENDERNESS, AND LOVE
OVERFLOWED PIERRE'S HEART
HE FELT THE TEARS BEGIN TO TRICKLE UNDERNEATH
HIS SPECTACLES
AND HE HOPED THAT NO ONE WOULD SEE

WE WON'T SPEAK OF IT ANYMORE
WE WON'T SPEAK OF IT, MY DEAR
BUT ONE THING I BEG OF YOU, CONSIDER ME YOUR
FRIEND
AND IF YOU EVER NEED HELP, OR SIMPLY TO OPEN YOUR
HEART TO SOMEONE
NOT NOW, BUT WHEN YOUR MIND IS CLEAR
THINK OF ME –

PIERRE GREW CONFUSED

NATASHA.

DON'T SPEAK TO ME LIKE THAT
I AM NOT WORTH IT

PIERRE.

STOP, STOP, STOP!
YOU HAVE YOUR WHOLE LIFE BEFORE YOU –

NATASHA.

BEFORE ME? NO, ALL IS OVER FOR ME!

PIERRE.

ALL OVER? **X**

LX258

(Music stops.)

If I were not myself,
but the brightest, handsomest,
best man on earth
I would get down on my knees this minute
and ask you for your hand
and for your love.

(Music resumes.)

NATASHA.

AND FOR THE FIRST TIME IN MANY DAYS
I WEEP TEARS OF GRATITUDE
TEARS OF TENDERNESS
TEARS OF THANKS
AND GLANCING AT PIERRE
OH PIERRE
I LEAVE THE ROOM SMILING

PIERRE.

XAND RESTRAINING TEARS OF TENDERNESS
TEARS OF JOY WHICH CHOKE ME
I THROW MY FUR COAT ON MY SHOULDERS
UNABLE TO FIND THE SLEEVES

LX259

OUTSIDE MY GREAT BROAD CHEST
BREATHES IN DEEP THE AIR WITH JOY
DESPITE THE TEN DEGREES OF FROST
AND I GET INTO MY SLEIGH **X**

LX265 SQ96PJ285

27. "THE GREAT COMET OF 1812"

PIERRE.

WHERE TO NOW?
WHERE CAN I GO NOW?
NOT TO THE CLUB
NOT TO PAY CALLS

MANKIND SEEMS SO PITIFUL
SO POOR
COMPARED TO THAT SOFTENED, GRATEFUL LAST GLANCE
SHE GAVE ME THROUGH HER TEARS

CHORUS.

IT WAS CLEAR AND COLD
ABOVE THE DIRTY STREETS
ABOVE THE BLACK ROOFS
X STRETCHED THE DARK STARRY SKY

LX266

PIERRE.

THIS VAST FIRMAMENT
OPEN TO MY EYES
WET WITH TEARS

CHORUS.

X AND THERE IN THE MIDDLE
ABOVE PRECHISTENSKY BOULEVARD
SURROUNDED AND SPRINKLED ON ALL SIDES BY STARS
SHINES THE X GREAT COMET OF 1812
THE BRILLIANT COMET OF 1812

Aidan

LX267 PJ290

PIERRE.

THE COMET SAID TO PORTEND
UNTOLD HORRORS
AND THE END OF THE WORLD

BUT FOR ME
THE COMET BRINGS NO FEAR
NO, I GAZE JOYFULLY X

LX268

AND THIS BRIGHT STAR
HAVING TRACED ITS PARABOLA
WITH INEXPRESSIBLE SPEED
THROUGH IMMEASURABLE SPACE

descend down

SEEMS SUDDENLY
TO HAVE STOPPED
LIKE AN ARROW PIERCING THE EARTH
STOPPED FOR ME

IT SEEMS TO ME
THAT THIS COMET
FEELS ME
FEELS MY SOFTENED AND UPLIFTED SOUL
AND MY NEWLY MELTED HEART
NOW BLOSSOMING
INTO A NEW LIFE X

LX270

clidan

door open

SQ100

door close

SQ102

Curtain call

LX280 PJ295

