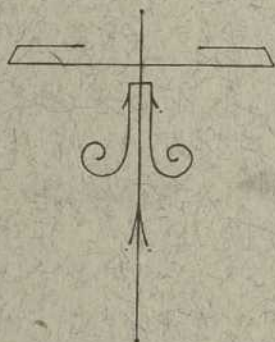


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*General Samois*

# THE DESERT SONG



MUSIC BY

## SIGMUND ROMBERG



PRICE

in U.S.A.

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NEW YORK

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Lullaby (Jocelyn)	B. Godard	Villanelle	E. Del' Acqua
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O Loving Heart Trust On	L. M. Gottschalk	Without Thee	Mrs. W. T. Rhodes

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Heaven And Ocean (Cielo e mar), from "Gioconda"	A. Ponchielli	Serenade (Standchen)	F. Schubert
I Love Thee (Ich Liebe dich)	E. Grieg	Serenade (La Serenata)	F. P. Tosti
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Like A Dream (M'Appari), from "Martha"	F. von Flotow	Winds In The Trees	A. G. Thomas
Oh Fair, Oh Sweet And Holy (Du Bist Wie Eine Blume)	O. Cantor		

M. WITMARK & SONS

NEW YORK

ALFRED BUTT in conjunction with LEE EPHRAIM

PRESENTS

# THE DESERT SONG

A MUSICAL PLAY

BOOK AND LYRICS BY

OTTO HARBACH, OSCAR HAMMERSTEIN 2nd, and  
FRANK MANDEL.

MUSIC BY

SIGMUND ROMBERG

HARMS, INC.  
NEW YORK

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The Play produced by LAURENCE SCHWAB

# THE DESERT SONG

## CHARACTERS

Sid El Kar .. .. .	SIDNEY POINTER
Mindar .. .. .	EDGAR PIERCE
Hassi .. .. .	CLIFFORD HEATHERLEY
Benjamin Kidd .. .. .	GENE GERRARD
Captain Paul Fontaine .. .. .	BARRY MACKAY
Azuri .. .. .	PHEBE BRUNE
Lieutenant La Vergne .. .. .	ALFRED ATKINS
Sergeant Du Bassac .. .. .	GORDON CROCKER
Margot Bonvalet .. .. .	EDITH DAY
General Birabeau .. .. .	LEONARD MACKAY
Pierre Birabeau .. .. .	HARRY WELCHMAN
Susan .. .. .	CLARICE HARDWICKE
Edith .. .. .	SYBIL RHODA
Ali Ben Ali .. .. .	DENNIS HOEY
Clementina .. .. .	MARIA MINETTI
Neri .. .. .	RUBY MORRIS
Hadji .. .. .	CATON WOODVILLE

### *French Girls, Spanish Cabaret Girls and Soldiers' Wives*

Sybil Allnatt	Norah Edwards	Mavice Kalmar	Paula Reid
Pat Andrew	Nancy Eshelby	Elsie Lawrence	Sybil Rhoda
Betty Bailey	Dorothy Eyre	Joan Layton	Marjorie Robertson
Jean Barnes	Heather Featherstone	Linda Lindose	Noranna Rose
Margaret Boyle	Kathleen Fitchie	Nance Miriam	Eileen Scott
Madeline Bray	Lena Fitchie	Maureen Moore	Eunice Vickridge
Millicent Cane	Nan Forster	Myrette Morven	Rosalind Wade
April Clare	Roma Forster	Phyllis Neal	Veda Wardman
Anne Crecy	Helene Francois	Inez O'Connor	Lola Waring
Tina Dakyn	Pauline Gilmer	Esme Oxley	Margaret Watson
	Stephanie Insall	Marjorie Poncia	

### *Native Dancers*

April Clare	Kathleen Fitchie	Esme Oxley	Noranna Rose
Anne Crecy	Lena Fitchie	Marjorie Robertson	Eunice Vickridge

### *Servants of General Birabeau*

Roy Devereux	Caton Woodville
--------------	-----------------

### *Soldiers of the French Legion---Members of the Red Shadow's Band*

Jack Allen	Reginald Gibson	Cliff Jones	Kilmore Scott
Reginald Austen	Frank Grant	Donald Kingston	Geoffrey Startin
Edward Barrie	Victor Hamel	Ernest Ludlow	Harry Stevenson
Richard Bodley	Alvon Hawke	Grant Maclean	Scott Thompson
Hayden Campbell	Hal Hatswell	Fred Maguire	Elgar Villiers
Richard Crawford	William Herbert	Barend J. Marais	Wilfred Ward
Geoffrey F. Davies	Felix Hill	Selwyn Morgan	J. S. Warren
Cecil Dereham	Eric Hodges	Fred Rickett	Alec J. Willard
Walter Farrance	Evan John	Joseph W. Robinson	Pilton Wilson
			Timothy Wing

### *Soldiers of Ali Ben Ali*

Richard Bodley	Victor Hamel	Selwyn Morgan	Elgar Villiers
Reginald Gibson	Hal Hatswell	Harry Stevenson	Wilfrid Ward

## SYNOPSIS OF SCENES

### ACT I.

- SCENE 1. Retreat of the Red Shadow in the Riff Mountains. Evening.  
 SCENE 2. Outside General Birabeau's House. The same evening.  
 SCENE 3. A Room in General Birabeau's House. A few minutes later.

### ACT II.

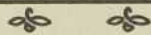
- SCENE 1. The Harem of Ali Ben Ali. Afternoon of the following day.  
 SCENE 2. A Corridor. A few minutes later.  
 SCENE 3. The Room of the Silken Couch.  
 SCENE 4. The Edge of the Desert. The following morning; half-an-hour before dawn.  
 SCENE 5. Courtyard of General Birabeau's House. Two days later.

Scenery designed and painted by JOSEPH and PHIL HARKER

Dances and Ensembles staged by ROBERT CONNOLLY.

Musical Director: Mr. HERMAN FINCK.

# THE DESERT SONG



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Gionel Samois

# THE DESERT SONG

Book and Lyrics by  
OTTO HARBACH,  
OSCAR HAMMERSTEIN 2nd  
and FRANK MANDEL

Music by  
SIGMUND ROMBERG

## Act I

### No 1

### PRELUDE and OPENING CHORUS

*Maestoso*  
8

Piano.

Moderato.

The first system of music consists of four measures. The treble clef staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The first measure contains a half note chord of F#4 and C5. The second measure contains a half note chord of G#4 and D5. The third measure contains a half note chord of A5 and E5. The fourth measure contains a half note chord of B5 and F#5. The bass clef staff begins with a bass clef and a common time signature. It features a steady eighth-note accompaniment: F#2, A2, C3, E3, G#2, B2, D3, F#3, A3, C4, E4, G#3, B3, D4, F#4, A4, C5, E5, G#4, B4, D5, F#5, A5, C6, E6, G#5, B5, D6, F#6, A6, C7, E7, G#6, B6, D7, F#7, A7, C8, E8, G#7, B7, D8, F#8, A8, C9, E9, G#8, B8, D9, F#9, A9, C10, E10, G#9, B9, D10, F#10, A10, C11, E11, G#10, B10, D11, F#11, A11, C12, E12, G#11, B11, D12, F#12, A12, C13, E13, G#12, B12, D13, F#13, A13, C14, E14, G#13, B13, D14, F#14, A14, C15, E15, G#14, B14, D15, F#15, A15, C16, E16, G#15, B15, D16, F#16, A16, C17, E17, G#16, B16, D17, F#17, A17, C18, E18, G#17, B17, D18, F#18, A18, C19, E19, G#18, B18, D19, F#19, A19, C20, E20, G#19, B19, D20, F#20, A20, C21, E21, G#20, B20, D21, F#21, A21, C22, E22, G#21, B21, D22, F#22, A22, C23, E23, G#22, B22, D23, F#23, A23, C24, E24, G#23, B23, D24, F#24, A24, C25, E25, G#24, B24, D25, F#25, A25, C26, E26, G#25, B25, D26, F#26, A26, C27, E27, G#26, B26, D27, F#27, A27, C28, E28, G#27, B27, D28, F#28, A28, C29, E29, G#28, B28, D29, F#29, 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D154, F#154, A154, C155, E155, G#154, B154, D155, F#155, A155, C156, E156, G#155, B155, D156, F#156, A156, C157, E157, G#156, B156, D157, F#157, A157, C158, E158, G#157, B157, D158, F#158, A158, C159, E159, G#158, B158, D159, F#159, A159, C160, E160, G#159, B159, D160, F#160, A160, C161, E161, G#160, B160, D161, F#161, A161, C162, E162, G#161, B161, D162, F#162, A162, C163, E163, G#162, B162, D163, F#163, A163, C164, E164, G#163, B163, D164, F#164, A164, C165, E165, G#164, B164, D165, F#165, A165, C166, E166, G#165, B165, D166, F#166, A166, C167, E167, G#166, B166, D167, F#167, A167, C168, E168, G#167, B167, D168, F#168, A168, C169, E169, G#168, B168, D169, F#169, A169, C170, E170, G#169, B169, D170, F#170, A170, C171, E171, G#170, B170, D171, F#171, A171, C172, E172, G#171, B171, D172, F#172, A172, C173, E173, G#172, B172, D173, F#173, A173, C174, E174, G#173, B173, D174, F#174, A174, C175, E175, G#174, B174, D175, F#175, A175, C176, E176, G#175, B175, D176, F#176, A176, C177, E177, G#176, B176, D177, F#177, A177, C178, E178, G#177, B177, D178, F#178, A178, C179, E179, G#178, B178, D179, F#179, A179, C180, E180, G#179, B179, D180, F#180, A180, C181, E181, G#180, B180, D181, F#181, A181, C182, E182, G#181, B181, D182, F#182, A182, C183, E183, G#182, B182, D183, F#183, A183, C184, E184, G#183, B183, D184, F#184, A184, C185, E185, G#184, B184, D185, F#185, A185, C186, E186, G#185, B185, D186, F#186, A186, C187, E187, G#186, B186, D187, F#187, A187, C188, E188, G#187, B187, D188, F#188, A188, C189, E189, G#188, B188, D189, F#189, A189, C190, E190, G#189, B189, D190, F#190, A190, C191, E191, G#190, B190, D191, F#191, A191, C192, E192, G#191, B191, D192, F#192, A192, C193, E193, G#192, B192, D193, F#193, A193, C194, E194, G#193, B193, D194, F#194, A194, C195, E195, G#194, B194, D195, F#195, A195, C196, E196, G#195, B195, D196, F#196, A196, C197, E197, G#196, B196, D197, F#197, A197, C198, E198, G#197, B197, D198, F#198, A198, C199, E199, G#198, B198, D199, F#199, A199, 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F#222, A222, C223, E223, G#222, B222, D223, F#223, A223, C224, E224, G#223, B223, D224, F#224, A224, C225, E225, G#224, B224, D225, F#225, A225, C226, E226, G#225, B225, D226, F#226, A226, C227, E227, G#226, B226, D227, F#227, A227, C228, E228, G#227, B227, D228, F#228, A228, C229, E229, G#228, B228, D229, F#229, A229, C230, E230, G#229, B229, D230, F#230, A230, C231, E231, G#230, B230, D231, F#231, A231, C232, E232, G#231, B231, D232, F#232, A232, C233, E233, G#232, B232, D233, F#233, A233, C234, E234, G#233, B233, D234, F#234, A234, C235, E235, G#234, B234, D235, F#235, A235, C236, E236, G#235, B235, D236, F#236, A236, C237, E237, G#236, B236, D237, F#237, A237, C238, E238, G#237, B237, D238, F#238, A238, C239, E239, G#238, B238, D239, F#239, A239, C240, E240, G#239, B239, D240, F#240, A240, C241, E241, G#240, B240, D241, F#241, A241, C242, E242, G#241, B241, D242, F#242, A242, C243, E243, G#242, B242, D243, F#243, A243, C244, E244, G#243, B243, D244, F#244, A244, C245, E245, G#244, B244, D245, F#245, A245, C246, E246, G#245, B245, D246, F#246, A246, C247, E247, G#246, B246, D247, F#247, A247, C248, E248, G#247, B247, D248, F#248, A248, C249, E249, G#248, B248, D249, F#249, A249, C250, E250, G#249, B249, D250, F#250, A250, C251, E251, G#250, B250, D251, F#251, A251, C252, E252, G#251, B251, D252, F#252, A252, C253, E253, G#252, B252, D253, F#253, A253, C254, E254, G#253, B253, D254, F#254, A254, C255, E255, G#254, B254, D255, F#255, A255, C256, E256, G#255, B255, D256, F#256, A256, C257, E257, G#256, B256, D257, F#257, A257, C258, E258, G#257, B257, D258, F#258, A258, C259, E259, G#258, B258, D259, F#259, A259, C260, E260, G#259, B259, D260, F#260, A260, C261, E261, G#260, B260, D261, F#261, A261, C262, E262, G#261, B261, D262, F#262, A262, C263, E263, G#262, B262, D263, F#263, A263, C264, E264, G#263, B263, D264, F#264, A264, C265, E265, G#264, B264, D265, F#265, A265, C266, E266, G#265, B265, D266, F#266, A266, C267, E267, G#266, B266, D267, F#267, A267, C268, 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D313, F#313, A313, C314, E314, G#313, B313, D314, F#314, A314, C315, E315, G#314, B314, D315, F#315, A315, C316, E316, G#315, B315, D316, F#316, A316, C317, E317, G#316, B316, D317, F#317, A317, C318, E318, G#317, B317, D318, F#318, A318, C319, E319, G#318, B318, D319, F#319, A319, C320, E320, G#319, B319, D320, F#320, A320, C321, E321, G#320, B320, D321, F#321, A321, C322, E322, G#321, B321, D322, F#322, A322, C323, E323, G#322, B322, D323, F#323, A323, C324, E324, G#323, B323, D324, F#324, A324, C325, E325, G#324, B324, D325, F#325, A325, C326, E326, G#325, B325, D326, F#326, A326, C327, E327, G#326, B326, D327, F#327, A327, C328, E328, G#327, B327, D328, F#328, A328, C329, E329, G#328, B328, D329, F#329, A329, C330, E330, G#329, B329, D330, F#330, A330, C331, E331, G#330, B330, D331, F#331, A331, C332, E332, G#331, B331, D332, F#332, A332, C333, E333, G#332, B332, D333, F#333, A333, C334, E334, G#333, B333, D334, F#334, A334, C335, E335, G#334, B334, D335, F#335, A335, C336, E336, G#335, B335, D336, F#336, A336, C337, E337, G#336, B336, D337, F#337, A337, C338, E338, G#337, B337, D338, F#338, A338, C339, E339, G#338, B338, D339, F#339, A339, C340, E340, G#339, B339, D340, F#340, A340, C341, E341, G#340, B340, D341, F#341, A341, C342, E342, G#341, B341, D342, F#342, A342, C343, E343, G#342, B342, D343, F#343, A343, C344, E344, G#343, B343, D344, F#344, A344, C345, E345, G#344, B344, D345, F#345, A345, C346, E346, G#345, B345, D346, F#346, A346, C347, E347, G#346, B346, D347, F#347, A347, C348, E348, G#347, B347, D348, F#348, A348, C349, E349, G#348, B348, D349, F#349, A349, C350, E350, G#349,

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with a prominent melodic line in the treble clef and a supporting bass line. A large slur covers the first two measures.

Second system of musical notation, starting with the tempo marking **Allegro vivace**. The music transitions to a 2/4 time signature and includes a dynamic marking of **ff** (fortissimo). The treble clef part features a more active melodic line with slurs.

Third system of musical notation, continuing the piece with a consistent rhythmic pattern of eighth notes in both hands. The treble clef part has a more complex texture with some triplets.

Fourth system of musical notation, marked **Andante moderato**. The tempo slows down, and the music features a 4/4 time signature. Dynamic markings include **pp** (pianissimo) and **f** (forte). The treble clef part has a melodic line with slurs, while the bass clef part provides a steady accompaniment.

Fifth system of musical notation, concluding the page with the instruction **(Curtain rises)**. The music features a mix of eighth and sixteenth notes, with a final cadence in 2/4 time. The treble clef part has a melodic line with slurs.

Allegretto moderato

*p* *mf*

SID. High on a

SID. hill is our strong - hold, our shel-ter cave, —

Legato.  
TENORS.  
*p* Woe be to an - y - one who shall try to dis -

BOYS  
BASSES

BOYS

- cov - er us, \_\_\_\_\_ Woe be to an - y - one who shall

SID. *f accel.*

So Ho! then you

BOYS

try to dis - cov - er us, \_\_\_\_\_

*accel. mf*

(Mundur passes cauldron round)

SID.

band of reck - less men, bold Mo - roc - co men.

BOYS

Ho! bold men of Mo - roc - co sand!

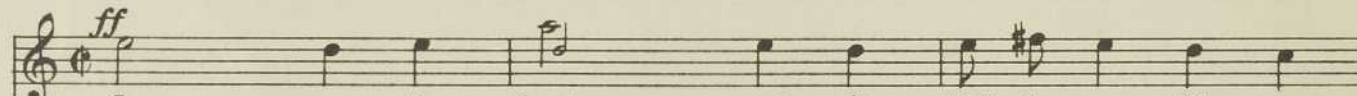
Bold

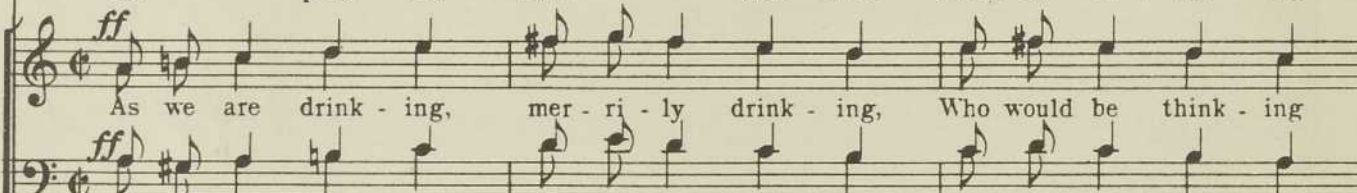
SID.  Ho! Ho! Ho!

BOYS  Ho! Ho! Ho! Ho!


band of reck-less fel-lows of Mo-roc-co sand!



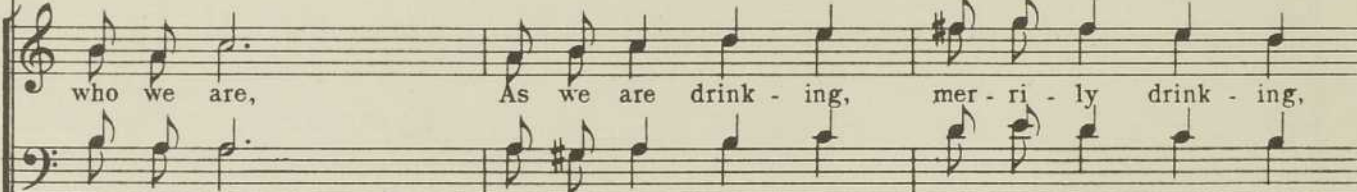
SID. *ff*  So pass the bowl and we'll drink it un-til we

BOYS *ff*  As we are drink-ing, mer-ri-ly drink-ing, Who would be think-ing


As we are drink-ing, mer-ri-ly drink-ing, Who would be think-ing



SID.  drink it up, So pass the bowl and we'll

BOYS  who we are, As we are drink-ing, mer-ri-ly drink-ing,

who we are, As we are drink-ing, mer-ri-ly drink-ing,



SID.  drink it un - til we drain the cup.

BOYS  who would be think - ing who we are. Drink to the Caïd,  
 who would be think - ing who we are.



SID.  Drink on.

BOYS  Drink on.  
 Drink to the Caïd, to the lead - er of the band. — Drink on.



(Mindar puts cauldron back on fire) (Dialogue)

SID. 

BOYS 



SONG- (Red Shadow) Sid and Riffs.

"THE RIFF SONG"

Allegretto moderato.

Red Shadow.



O-ver the ground there comes a

Piano.



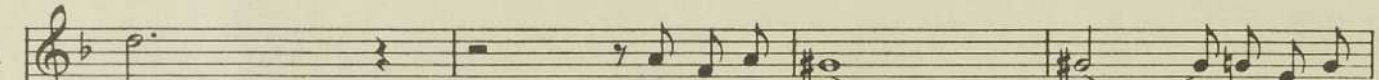
R.S.



sound, It is the drum, drum, drum of hoof-beats in the

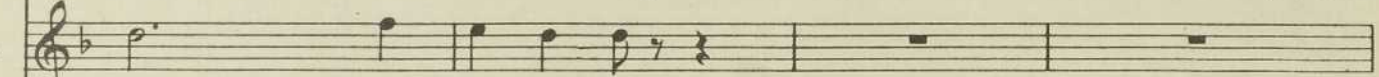


R.S.



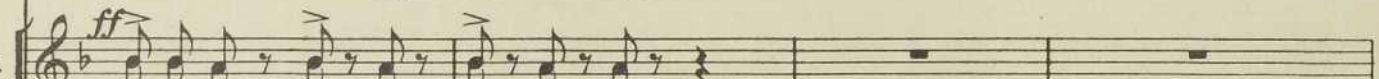
sand- Quiv-er with fear if you are

SID.



Drum - ing on the sand.

TEN.



Gal-lop-ing hors-es in the sand.

BASS.



Gal-lop-ing hors-es in the sand.



R.S. near, It is the thun-der of "the Sha-dow and his Band"

SID. His

TEN. *mf* Fly a -

BASS. *mf* Red Sha - dows' band

R.S. and To un - der - stand the cry of

SID. band will Find you soon.

TEN. - way for All who plun - der learn to un - der - stand.

BASS. and so All who plun - der learn to un - der - stand.

*pp* *rit.*

1st REFRAIN (Slow Fox-Trot).

*a tempo*

R.S. Ho! So we sing as we are rid - ing,

SID.

*p a tempo*

R.S. It's the time you'd best be hi - ding

SID. Ho!

TEN. Ho!

BASS. Ho!

*mf*

R.S. low, it means the Riffs are a - broad,

SID.

Go! \_\_\_\_\_ be-fore you've bit - ten the sword; \_\_\_\_\_

SID.

Go! be - fore the sword.

The first system of music features a vocal line for the Soprano (SID) and a piano accompaniment. The vocal line begins with a long note on 'Go!' followed by a melodic phrase for 'be-fore you've bit - ten the sword;'. The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line.

Ho! \_\_\_\_\_ that's the sound that comes to warn you.

SID.

TEN.

BASS.

Ho!

Ho!

The second system includes vocal lines for Soprano (SID), Tenor (TEN.), and Bass (BASS.), along with piano accompaniment. The vocal lines all begin with a long note on 'Ho!'. The SID line continues with 'that's the sound that comes to warn you.'. The piano accompaniment continues with similar rhythmic patterns as the first system.

so \_\_\_\_\_ In the night or ear - ly morn you

SID.

The third system features a vocal line for the Soprano (SID) and piano accompaniment. The vocal line starts with a long note on 'so' followed by 'In the night or ear - ly morn you'. The piano accompaniment continues with the same rhythmic structure.

*rall.*

know ————— If you're the Red Sha - dows' foe ————— the Riffs will

SID. *rall.*

The Riffs will

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "know ————— If you're the Red Sha - dows' foe ————— the Riffs will". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It includes a melodic line in the right hand and a bass line in the left hand. The tempo marking *rall.* is placed above the vocal line and below the piano accompaniment.

strike with a blow ————— that brings you woe.

SID.

strike with a blow ————— that brings you woe.

*a tempo*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "strike with a blow ————— that brings you woe." and is repeated for a second voice part labeled "SID.". The piano accompaniment includes the tempo marking *a tempo* below the right-hand part.

ENCORE 2nd REFRAIN.

Ho! ————— So we sing as we are rid - ing,

SID. Ho! ————— So we sing rid - ing,

TEN. Ho! ————— So we sing as we are rid - ing,

BASS. Ho! ————— So we sing as we are rid - ing,

The 2nd Refrain section of the musical score features four vocal parts: SID., TEN., and BASS., along with a piano accompaniment. Each vocal part has a treble clef and a key signature of one flat. The lyrics are "Ho! ————— So we sing as we are rid - ing," for SID., TEN., and BASS., and "Ho! ————— So we sing rid - ing," for the SID. part. The piano accompaniment is in a grand staff with a key signature of one flat and includes various musical notations such as slurs and accents.

Ho! It's the time you'd best be hi - ding

SID. Ho! It's the time for hi - ding

TEN. Ho! It's the time you'd best be hi - ding

BASS. Ho! It's the time you'd best be hi - ding

low, It means the Riffs are a - broad,

SID. you lay low, So you'd bet - ter

TEN. you lay low, So you'd bet - ter

BASS. low, It means the Riffs are a - broad, So

Go ————— be - fore you've bit - ten the sword, —

SID. go ————— bit - ten the sword, —

TEN. go ————— be - fore you've bit - ten the sword, —

BASS. go ————— be - fore you've bit - ten the sword, —

Ho! ————— That's the sound that

SID. Ho! ————— That's the

TEN. Ho! ————— That's the sound that

BASS. Ho! ————— That's the sound that

*fff*

comes to warn you, So In the night or

SID. sound to warn you, So In the

TEN. comes to warn you, So In the night or

BASS. comes to warn you, So In the night or.

ear - ly morn you know. If you're the

SID. night or morn you know it now

TEN. ear - ly morn you know it now

BASS. ear - ly morn you know. If you're the

red Sha - dow's foe — The Riffs will strike with a blow —

SID. The Riffs will strike with a blow —

TEN. The Riffs will strike with a blow —

BASS. red Sha - dow's foe — The Riffs will strike with a blow —

*(All men exit  
except Red Shadow,  
Sid and Hassi)  
(Dialogue)*

*rall.*  
that brings you woe, — Oh!

SID. that brings you woe, — Oh!

TEN. that brings you woe, — Oh!

BASS. that brings you woe, — Oh!

*rall.* *ffz*

1 MAN. *f*

Tenors. (Men sing off stage) Ho! bold men of Mo - roc - co,

Basses.

ALL MEN. (Men enter)

TEN. Ho! bold men of Mo - roc - co sand,

BASS. Bold

TEN.

BASS. band of reck - less fel - lows of Mo - roc - co,

SID.

BASS. sand! As we are drink - ing, mer - ri - ly drink - ing,

*f* *mf*

SID. Who would be think - ing, who we are. As we are drink - ing,

SID. mer - ri - ly drink - ing, Who would be think - ing, who we are.

SID. So pass the bowl and we'll drink it un - til we

TEN. *ff* As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

BASS. *ff* As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

SID. drink it up. So pass the bowl and we'll

TEN. who we are. As we are drink - ing, mer - ri - ly drink - ing,

BASS. who we are. As we are drink - ing, mer - ri - ly drink - ing,

SID. drink it un - til we drain the cup.

TEN. Who would be think - ing, who we are. Drink to the Caïd,

BASS. Who would be think - ing, who we are.

*Enter Bennie* (SID.) Look! (BOYS) A spy!

SID. Drink on.

TEN. Drink on.

BASS. *pp* Drink to the Caïd to the lead - er of the band — Drink on.

*ppp* (Dialogue)

FINALETTO-SCENE I.

Allegretto.

(The Sentry rushes in)

(SENTRY) Master, Master! I have seen the French. (RED SHADOW) Where? etc.

Piano.

(MINDAR) And this man? He has no horse. (HASSI) Take him on the back of yours. etc.

(Hassi exits and shoots)

Rifle shot  
Solo orch. B. D.

Tempo di Fox-trot.

(RED SHADOW) Listen, Sid! when the French reach the creek -

pp

you and I - we'll ride out in the open. etc.

R.S. Ho! That's the sound that

SID. Ho! That's the sound that

mf

R.S. comes to warn you, so In the night or

SID. comes to warn you, so In the night or

*mf*

R.S. ear - ly morn you know If you're the Red Sha - dow's foe

SID. ear - ly morn you know If you're the Red Sha - dow's foe

R.S. — the Riffs will Strike with a blow — that brings you woe. —

SID. — the Riffs will Strike with a blow — that brings you woe. —

(Exit Red Shadow and Sid)

*ff*

No 3a

ENTRANCE OF AZURI.

Lento.

(Creeping over top of cave)

Musical notation for the first staff of No 3a, featuring a treble clef, 4/4 time signature, and a piano (p) dynamic marking.

(Hears bugle call, runs and hides inside cave)

ad lib.

Musical notation for the second staff of No 3a, featuring a treble clef and a fermata at the end.

No 3b

TRUMPET SOLO.

Tempo di marcia.

Trumpet

(3 men enter with machine gun)

Musical notation for the first system of No 3b, featuring a treble and bass clef, 2/4 time signature, and a forte (f) dynamic marking.

END

Musical notation for the second system of No 3b, featuring a treble and bass clef, 2/4 time signature, and a red diagonal line crossing through it.

(Captain Paul Fontaine and 2 men enter)

Musical notation for the third system of No 3b, featuring a treble and bass clef, 2/4 time signature, and a red diagonal line crossing through it.

(PAUL) Ah! their camp fire etc. etc.

Musical notation for the fourth system of No 3b, featuring a treble and bass clef, 2/4 time signature, and a red diagonal line crossing through it.

(Dialogue continues)

Musical notation for the fifth system of No 3b, featuring a treble and bass clef, 2/4 time signature, and a red diagonal line crossing through it.

## SONG (Paul) and SOLDIERS

MARGOT.

PAUL and BOYS sing

Voice. O! pret - ty maid of France my

Piano. Hn. *mf*

P. & B. Mar - got, a breath of sweet ro - mance, my

P. & B. Mar - got, her lit - tle ro - guish eye near

P. & B. by can woo you, bring to you, the

The musical score is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music. The first system features a vocal line for 'PAUL and BOYS' and a piano accompaniment. The piano part includes a horn (Hn.) and is marked *mf*. The lyrics for the first system are 'O! pret - ty maid of France my'. The second system continues the vocal line with 'Mar - got, a breath of sweet ro - mance, my'. The third system continues with 'Mar - got, her lit - tle ro - guish eye near'. The fourth system concludes with 'by can woo you, bring to you, the'. The piano accompaniment consists of chords and a simple bass line.

P. & B.

long - ing to fly in - to the arms of

*ff*

Detailed description: This system contains the first line of music. The vocal line (top staff) is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "long - ing to fly in - to the arms of". The piano accompaniment (bottom two staves) is in treble and bass clefs. A fortissimo (*ff*) dynamic marking is present in the piano part.

P. & B.

Mar - got, and win the win - some charms of

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "Mar - got, and win the win - some charms of". The piano accompaniment continues with similar harmonic support.

P. & B.

Mar - got, my sweet - est flight of fan - cy is

*8*

Detailed description: This system contains the third line of music. The vocal line has the lyrics "Mar - got, my sweet - est flight of fan - cy is". The piano accompaniment features a change in key signature to one sharp (F#) and includes a first ending bracket labeled with the number "8".

P. & B.

when I can see Mar - got of France.

*8*

Detailed description: This system contains the fourth and final line of music on the page. The vocal line concludes with the lyrics "when I can see Mar - got of France.". The piano accompaniment includes a second first ending bracket labeled with the number "8".

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N<sup>o</sup> 4a

## FINALE— SCENE I.

Lento.

*(Azuri comes out of cave—Paul turns sharply—draws gun—points it at Azuri.)*

The first section consists of a vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a piano (*p*) dynamic. It features a series of eighth and quarter notes, with some slurs and a fermata at the end. The piano accompaniment is in 2/4 time, starting with a pianissimo (*pp*) dynamic. It features a simple bass line with some triplets and a final double bar line.

Moderato.

The second section is a piano accompaniment in 4/4 time, marked Moderato. It features a complex harmonic structure with many accidentals and a dense texture of chords and moving lines in both the treble and bass staves.

Slow.

*(AZURI) Margot Bonvalet! oh*

The third section consists of a vocal line and piano accompaniment. The vocal line is in 4/4 time, marked Slow, and features a series of chords and slurs. The piano accompaniment is in 4/4 time, marked *mf*, and features a series of chords and slurs. The vocal line ends with the text *(AZURI) Margot Bonvalet! oh*.

Allah who sees all things, helps me make her suffer! Margot Bonvalet!

*(End of Scene)*

The fourth section is a piano accompaniment in 4/4 time, marked Slow. It features a series of chords and slurs, ending with a fermata. The vocal line is not present in this section.

I'LL BE A BUOYANT GIRL.

*Allegro moderato.*

Piano.

*Cue (SUSAN) You might as well marry him*  
*SUSAN sings*

*Dialogue. (EDITH) Cheer up, Susan, etc.*


*(SUSAN) Oh! I wish he'd come back.* Has

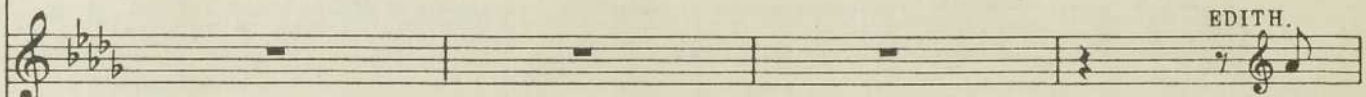
*rall.*


*Allegretto.*

SUS.

an - y - bo - dy seen my Ben - nie? I miss him so. 'Twas

SUS.  ear - ly in the morn - ing when he start - ed forth to go.

ED.  EDITH.  
The



SUS.  But

ED.  wife of ev - 'ry sol - dier, By fear and dread is har - ried,



SUS.  Ben - nie ain't no sol - dier and we ain't ev - en mar - ried. I *rall.*

ED. 



Allegro moderato.

SUS. hope of course to bring him lots of joy; to

*a tempo*

SUS. be his wife, his sweetheart and his pal. I try my best to

SUS. win that gal-lant boy, and when I do I'll be a buoy-ant gal.

(Exit *ETHEL*)

(Enter *BENNIE*, sore from riding a horse) (Dialogue)

*pp*

(Dialogue continues to end of Scene.)

OPENING CHORUS - SCENE III.

*Allegro moderato.*

Piano

ALL.  
GIRLS  
Why

A little slower.

GIRLS

did we mar - ry sold - iers? Why did we leave our

*mf*

GIRLS

France, To live in old Mo - roc - co The

GIRLS

lives of mai - den aunts? Our men are al - ways

GIRLS

miss - ing; They're not a - round e - nough. Just

GIRLS

as we start our kiss - ing The dam old Riffs get

GIRLS

rough. And then to quell the Riff - ian blight Our

1

2

3

GIRLS

hub - bies heed the call to fight. It seems a sil - ly fuss For

hub - bies heed the call to fight. It seems a sil - ly fuss For

hub - bies heed the call to fight. It seems a sil - ly fuss For

GIRLS

1 if they choose to spend a day in

2 if they choose to spend a day in

3 if they choose to spend a day in

GIRLS

1 fight - ing, why not let them stay At home and fight with

2 fight - ing, why not let them stay At home and fight with

3 fight - ing, why not let them stay At home and fight with

GIRLS

1 us, Stay home and fight with us!

2 us, Stay home and fight with us!

3 us, Stay home and fight with us!

*rall.*

Tempo I

GIRLS

1 Life is dull and Life is wea - ry; Life is hell with - out our men.

2 Life is dull and Life is wea - ry; Life is hell with - out our men.

3 Life is dull and Life is wea - ry; Life is hell with - out our men.

*a tempo*

GIRLS

1 Hour - s lull and days are drear - y *rall.* Nights are hell with - out with - out

2 Hour - s lull and days are drear - y with - out with - out

3 Hour - s lull and days are drear - y *rall.* Nights are hell with - out with - out

*rall.*

Tempo I.

GIRLS

1 men. Ah, men! Ah, men!

2 men. Ah, men! Ah, men!

3 men. Ah, men! Ah, men!

*a tempo* *ff*

*ff*

No. 7.

FRENCH MILITARY MARCHING SONG (Margot) and GIRLS.

(GIRLS) Soldiers! (EDITH) They're not Soldiers. It's Margot and the Girls.

S.D.  $\frac{2}{4}$  *f*

Tempo di Marcia.

(Margot entrance) comes down stage centre (Margot sings)

MARGOT.

MAR.  $\frac{2}{4}$

Oh! girls, girls,

Trumpets *p*

MAR. girls here are cav - a - liers, Handsome cav - a - liers,

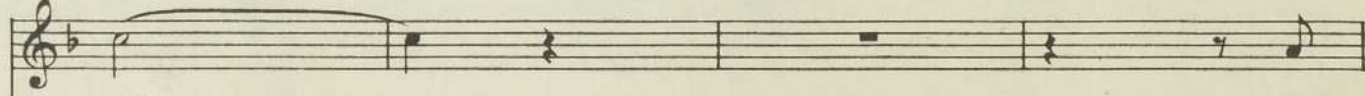
MAR. We're

GIRLS. Ar - 'nt we fine?

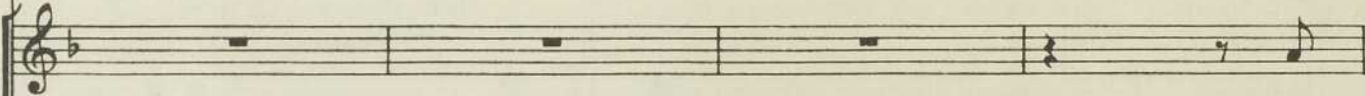
GIRLS *f* *p*

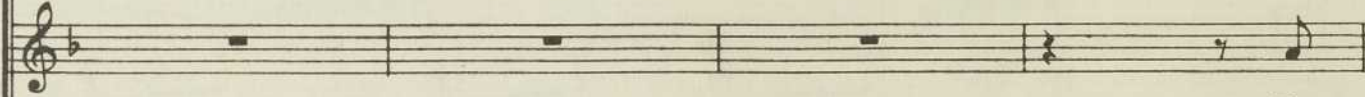
MAR.  men, men, men fight-ers ev-'ry one, \_\_\_\_\_ Ev-'ry mo-ther's

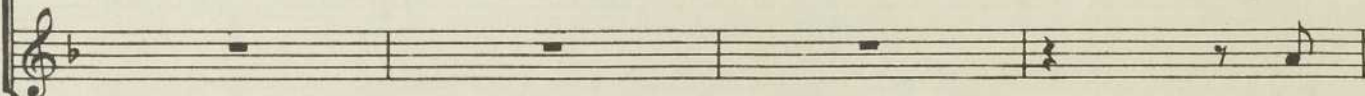


MAR.  son. \_\_\_\_\_ We

GIRLS  Look at our line, \_\_\_\_\_

GROUPS. 1.  The

GROUPS. 2.  The

GROUPS. 3.  The



*f* *f*

MAR. are not de - cei - ving, come

GIRLS. We are not de - cei - ving you

GROUPS.

1. sol - diers are a sor - ry lot, at - trac - ted by them we are not.

2. sol - diers are a sor - ry lot, at - trac - ted by them we are not.

3. sol diers are a sor - ry lot, at - trac - ted by them we are not.

MAR. pret - ty maid, Don't be a - fraid, You

GIRLS.

GROUPS.

1. A sor - ry lot of sol - dier men, not

2. A sor - ry lot of sol - dier men, not

3. A sor - ry lot of sol - dier men, not

MAR. must be be - lie - ving, We're

GIRLS You must not be - lieve us no!

GROUPS.  
1. one can hold a ri - fle And their coats are large a tri - fle,  
2. one can hold a ri - fle And their coats are large a tri - fle,  
3. one can hold a ri - fle And their coats are large a tri - fle,



MAR. he - roes all bold and brave.

GIRLS They

GROUPS.  
1. They're he - roes bold and brave.  
2. They're he - roes bold and brave.  
3. They're he - roes bold and brave.



MAR. They scoff at our un - i - forms,

GIRLS don't like our un - i - forms, Take

GROUPS.  
1. We can't help laugh - ing Ha,  
2. We can't help laugh - ing Ha,  
3. We can't help laugh - ing Ha,

*Sua*

MAR. Ha, ha A - ha!

GIRLS care, take care, A - ha!

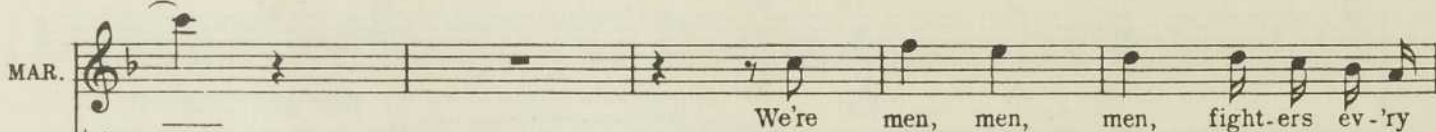
GROUPS.  
1. ha, ha, ha, ha, ha!  
2. ha, ha, ha, ha, ha!  
3. ha, ha, ha, ha, ha!

MAR. 

GIRLS  
Girls, girls, girls, Here are ca - va - liers, Hand - some ca - va - liers,


GROUPS.  
1  
Girls, girls, girls, Here are ca - va - liers, Hand - some ca - va - liers,  
2  
Girls, girls, girls, Here are ca - va - liers, Hand - some ca - va - liers,  
3  
Girls, girls, girls, Here are ca - va - liers, Hand - some ca - va - liers,


*ff* 


MAR. 

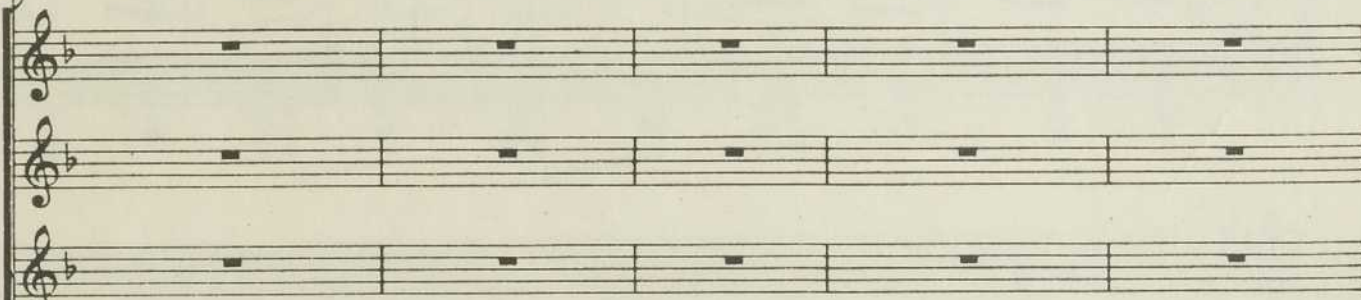
GIRLS  
ar' - nt we fine.


GROUPS.  
1  
ar' - nt they fine.  
2  
ar' - nt they fine.  
3  
ar' - nt they fine.

*p* 

MAR.  one \_\_\_\_\_ And we can't be bea - ten in the fight - ing

GIRLS  And we can't be bea - ten in the fight - ing

GROUPS.  1  
2  
3



MAR.  line.

GIRLS  line. Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

GROUPS.  1  
2  
3  
Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,  
Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,  
Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,



MAR. Did you call for sol-diers true, ——— for gal-lant fight - ing

MAR. men of France; ——— We are here to

MAR. an-swer you ——— So let the bug - le blow ad - vance! ———

MAR. ——— Out we'll go to rout the foe, ——— for back at

MAR. home there waits per - chance a pret - ty charm -

MAR. - ing light of love, an a - mour - ette we long to see, An - toi -

MAR. - nette, or sweet Ma - riel that's why we

MAR. love to fight, to love the maids of France

(Enter Soldiers)

GIRLS

Hark we seem to hear the sound of the sol-diers draw - ing near,

MAR.

Ah

GIRLS

Here they come at last our day of doom is past.

1

Here they come at last our day of doom is past.

2

Here they come at last our day of doom is past.

3

Here they come at last our day of doom is past.

TENORS.

BASSES.

MAR. Here they are, at last our day of gloom is past,

CHORUS. Here we are, at last our day of fight - ing is now past,

Here we are, at last our day of fight - ing is now past,

MAR. Ah \_\_\_\_\_ Tra

GIRLS. Here they are, at last our day of gloom is past,

GROUPS. 1 Here they are, at last our day of gloom is past,

2 Here they are, at last our day of gloom is past,

3 Here they are, at last our day of gloom is past,

CHORUS. Here we are, at last our day of fight is past,

Here we are, at last our day of fight is past,

MAR. *Ra, Tra, Ra, tra, Ra,*

GIRLS *Tra, Ra, tra, Ra,*

GROUPS. *Tra, Ra, tra, Ra,*

CHO. *Tra, Ra,*

*V. all. V. all.*

*S.D.*

MAR. *Soldiers when the bat-tle is ov-er, Let the bu-gle blow,*

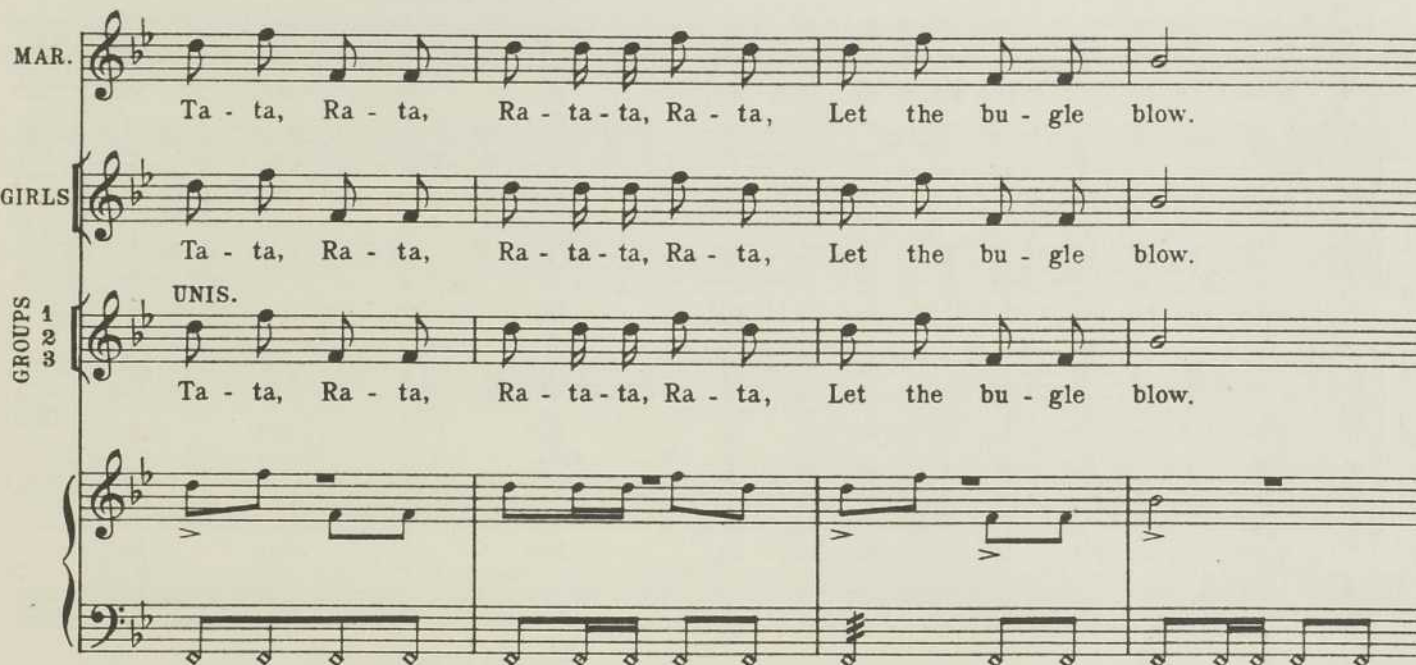
GIRLS *Soldiers when the bat-tle is ov-er, Let the bu-gle blow,*

*Trpt.*

MAR. Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

GIRLS Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

UNIS.  
GROUPS 1 2 3 Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.



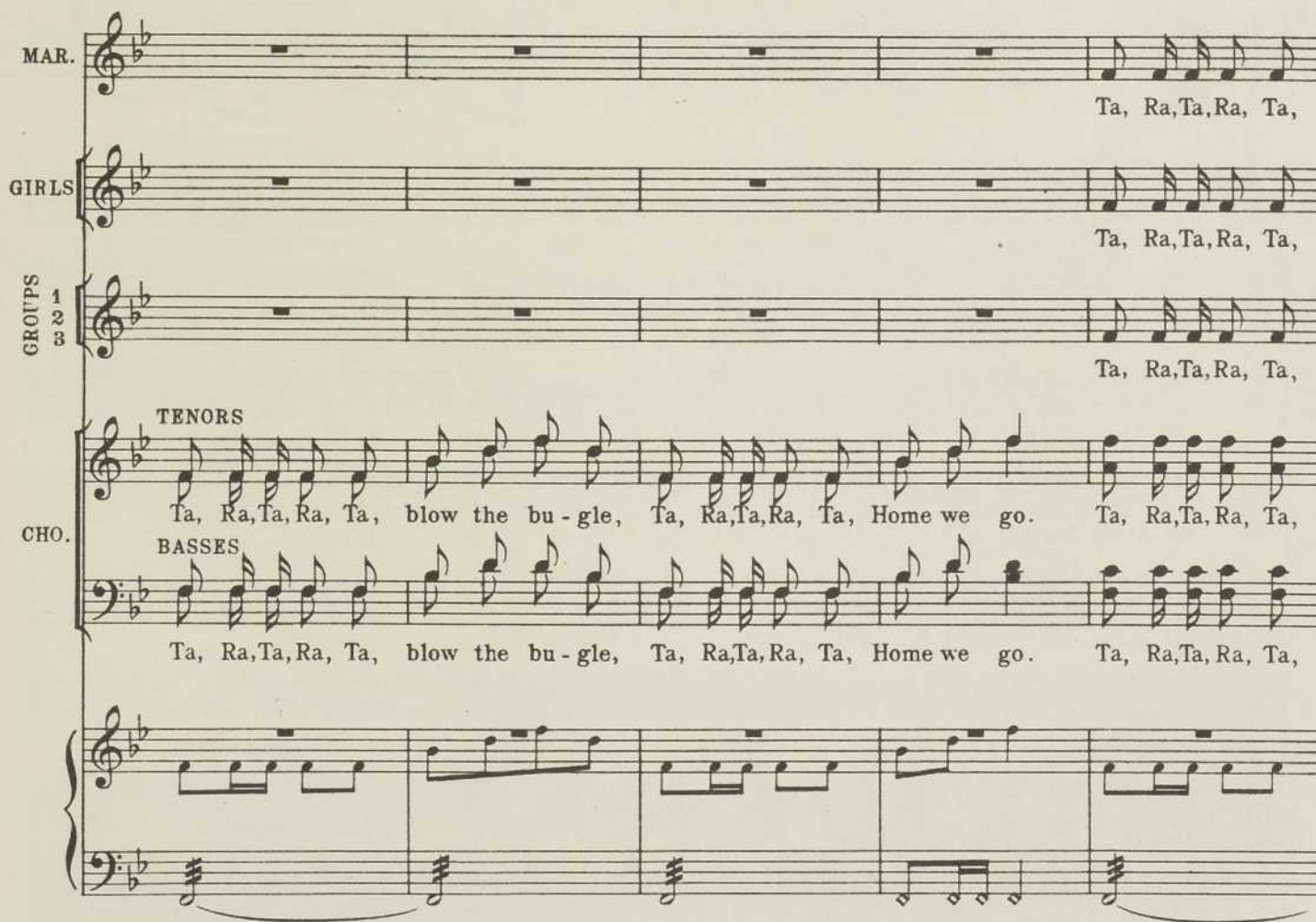
MAR. Ta, Ra, Ta, Ra, Ta,

GIRLS Ta, Ra, Ta, Ra, Ta,

GROUPS 1 2 3 Ta, Ra, Ta, Ra, Ta,

TENORS  
CHO. Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,

BASSES  
Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,



Marcia grandioso

MAR. blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

GIRLS blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Sol - diers, when the bat - tle is o - ver,

GROUPS 1 2 3 blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* UNIS. Sol - diers, when the bat - tle is o - ver,

CHO. blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

Marcia grandioso

MAR. sol - diers true, — for gal - lant fight - ing men of France? —

GIRLS let the bu - gle blow! Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Ra - ta, Ra - ta.

GROUPS 1 2 3 let the bu - gle blow! Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Ra - ta, Ra - ta.

CHO. sol - diers true, — for gal - lant fight - ing men of France? —

sol - diers true, — for gal - lant fight - ing men of France? —

Marcia grandioso

MAR. We are here to answer you, — So let the bu - gle blow ad -

GIRLS Ra - ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta, — So let the bu - gle blow ad -

GROUPS 1 2 3 Ra - ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta, — So let the bu - gle blow ad -

CHO. We are here to answer you, — So let the bu - gle blow ad -

We are here to answer you, — So let the bu - gle blow ad -

MAR. - vance! — Out we'll go to rout the foe, — for back at

GIRLS - vance! — Sol - diers, when the bat - tle is won, then let the bu - gle blow!

GROUPS 1 2 3 - vance! — Sol - diers, when the bat - tle is won, then let the bu - gle blow!

CHO. - vance! — Out we'll go to rout the foe, — for back at

- vance! — Out we'll go to rout the foe, — for back at

MAR. home there waits, per - chance, a pret - ty charm -

GIRLS Ra, ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta - ta - ta, a pret - ty charm -

GROUPS 1 2 3 Ra, ta - ta - ta, Ra - ta - ta - ta - ta, Ra - ta - ta - ta - ta, *pp*

CHO. home there waits, per - chance, a pret - ty charm -

home there waits, per - chance, a pret - ty charm -

MAR. - ing light o' love, An a - mour - ette we long to see, An - toi -

GIRLS - ing light o' love, An a - mour - ette we long to see, An - toi -

GROUPS 1 2 3 An a - mour - ette we long to see, An - toi -

CHO. - ing light o' love, An a - mour - ette we long to see, An - toi -

- ing light o' love, An a - mour - ette we long to see, An - toi -

MAR. *pp*  
 - nette or sweet Ma - rie, That's why we

GIRLS *pp*  
 - nette or sweet Ma - rie, That's why we

GROUPS  
 1 *pp*  
 - nette or sweet Ma - rie, Ah Ah

2 *pp*  
 - nette or sweet Ma - rie, That's why we

3 *pp*  
 - nette or sweet Ma - rie, That's why we

CHO. *pp*  
 - nette or sweet Ma - rie, That's why we

MAR. *f* *ff*  
 love to fight, to love the maids of France.

GIRLS *f* *ff*  
 love to fight, to love the maids of France.

GROUPS  
 1 *f* *ff*  
 love to fight, to love the maids of France.

2 *f* *ff*  
 love to fight, to love the maids of France.

3 *f* *ff*  
 love to fight, to love the maids of France.

CHO. *f* *ff*  
 love to fight, to love the maids of France.

my France!

Segue Encore

## ENCORE- DANCE.

Piano.

*Girls dance on Stage.*

8

Trpt.

S.D.

Marcia Grandioso.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, some of which are beamed together. The bass staff provides a rhythmic accompaniment with chords and single notes. There are several accents (>) above notes in both staves.

The second system continues the musical piece. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamics include accents and a *pp* marking in the final measure.

The third system shows a change in dynamics to *pp* (pianissimo) in the final measure of the bass staff. The treble staff continues with its melodic line.

The fourth system features a *ffz* (fortissimo) dynamic marking in the final measure of the bass staff. The treble staff has a melodic line with some slurs.

The fifth system includes a *gva* (ritardando) marking above the treble staff and a *ffz* dynamic marking in the bass staff. The music concludes with a final chord.

(Enter Gen. Birabeau)  
Company - Attention! etc. etc.

The sixth system features a *gva* marking above the treble staff and a *ff* (fortissimo) dynamic marking in the bass staff. The music concludes with a final chord.

No 8.

SONG (Margot) and GIRLS.

"ROMANCE."

Andantino.

GEN. BIRABEAU. What the devil do you think a soldier is? a poet in uniform?

Margot.

Piano.

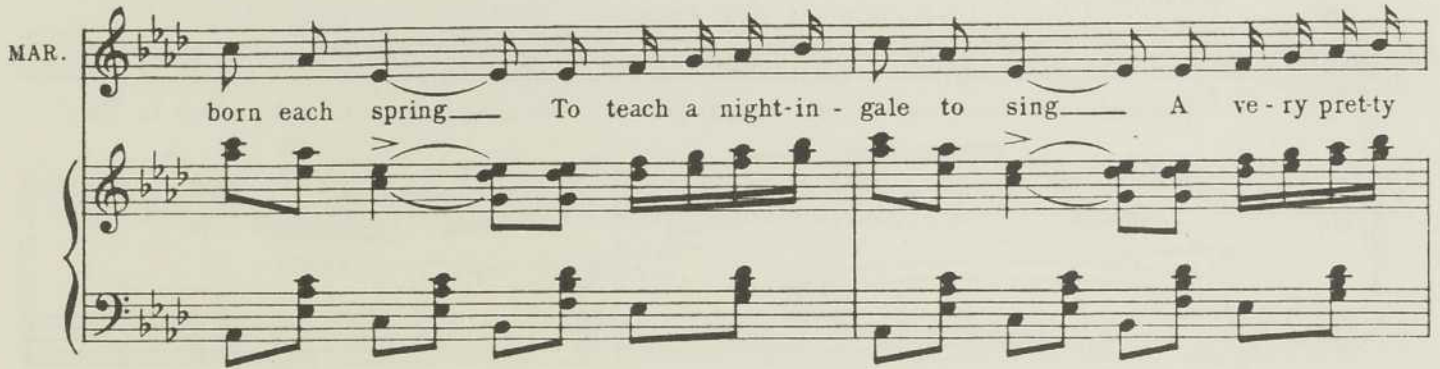
MARGOT. You ask me what I long for

rall.

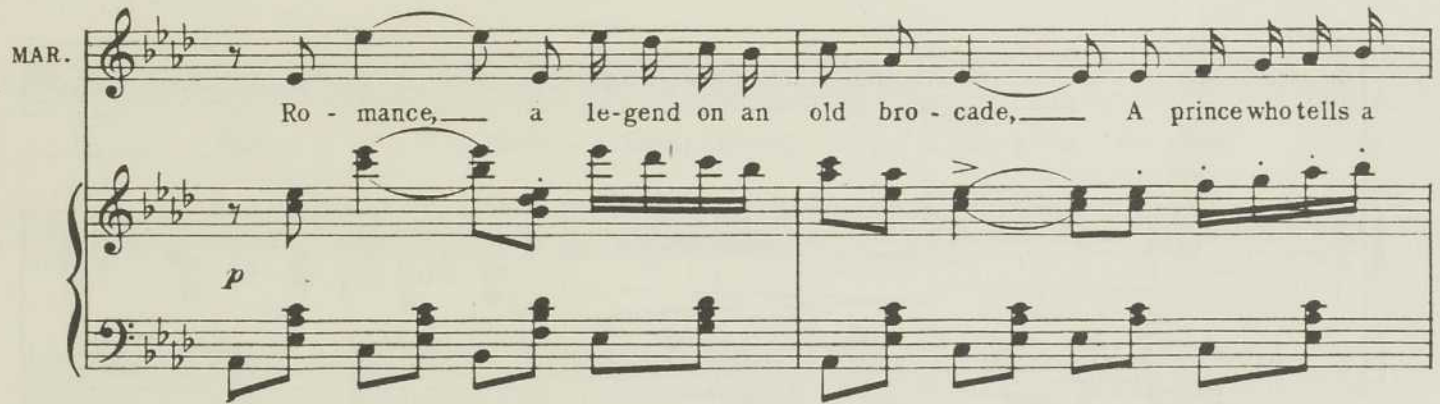
MAR.

Allegretto.

Ro-mance,— a play boy who is

MAR.  born each spring — To teach a night-in - gale to sing — A ve - ry pretty

MAR.  song! "I love you"

MAR.  Ro - mance, — a le - gend on an old bro - cade, — A prince who tells a

MAR.  coun - try maid — "I love you"

## Moderato.

MAR. 

Now where this whimsy comes from, I don't know, For when it comes it's just a - bout to go.


*pp* *rall.*

## Tempo I.

MAR. 

Ro - mance, — a flow - er that will bloom a - while — With sun - shine from a

*p*

MAR. 

lov - er's smile — That lov - er's tears be - dew! Ah! —

*ff*

MAR. 

*p*

(Enter Girls) (GEN. BIRABEAU.) Romance! you'd better tell that to a lot of silly girls.

MAR.

*a tempo* *rall.*

MAR. *Tempo di Valse.*

Yet when I seek this beauty,

*p*

MAR.

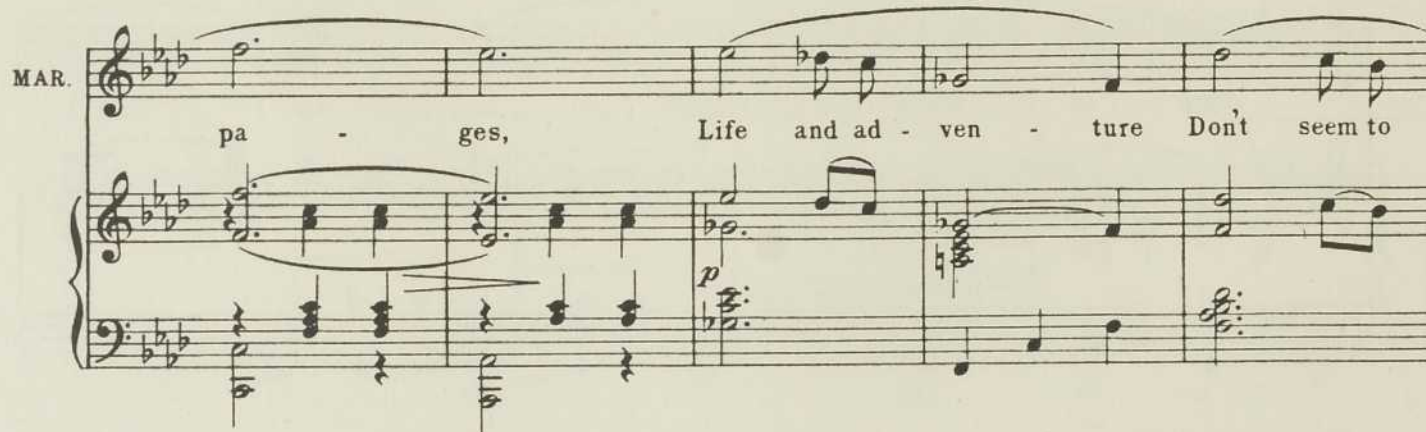
Flow - er of youth's first dawn - ing, I find a

MAR.

pros - y work - a - day world stretch - ing And

MAR.  yawn - ing. Love is locked up in

MAR.  ca - ges, Kept for a po - et's

MAR.  pa - ges, Life and ad - ven - ture Don't seem to

MAR.  be pay - ing at - ten - tion to me! And so I

*rall. f* *p* a little slower

MAR. dream of fair ro - mance and let my fan - cies weave

MAR. pret - ty sto - ries, And tho' I know they are not so, I like to go

MAR. Wand - 'ring a - mid their wist - ful glo - ries, My  
SP.GLS. Her

MAR. *un poco animato* Prin - ces be - come what I would them and they stay for the  
SP.GLS. Prin - ces be - come what she would And then for a *rall.*

MAR. breath of a sigh, I o - pen my arms to en - fold them! — And they've

SPECIAL GIRLS.

1. breath of a sigh

2. breath of a sigh

3. breath of a sigh she o - pens her arms to en - fold

*f* *pa tempo*

MAR. gone like a breeze rush-ing by! — Ah! this is a hum - drum world,

SPECIAL GIRLS.

1. gone like a breeze rush-ing by! — Oh, what a world!

2. gone like a breeze rush-ing by! — Oh, what a world!

3. gone like a breeze rush-ing by, oh rushing by! Oh, what a world!

*rall.* *a tempo* L.H.

MAR. *But when I dream I set it danc-ing — When life is gray I have a*

SPECIAL GIRLS.  
 1. *But when she dreams she sets it danc-ing —*  
 2. *But when she dreams she sets it danc-ing —*  
 3. *But when she dreams she sets it danc-ing —*

*Slow.*

MAR. *way to keep it gay! Pass-ing the day I dream of love. —*

SPECIAL GIRLS.  
 1. *of love. —*  
 2. *of love. —*  
 3. *of love. —*

*rall. ff*

No 8a

INCIDENTAL MUSIC.

*Sid enters. (whistles.) Red Shadow enters.  
(Dialogue) (SID) "Oh, Pierre,  
This was a mad chance." etc.*

(SID) Listen, French cavalry. etc.

*pp*

(Pierre exits)

(Azuri enters)

*pp*

(Azuri enters) (Soldiers enter)

*f*

This system contains the first two measures of the piano accompaniment. The first measure is marked "(Azuri enters)" and features a sustained chord in the right hand and a rhythmic pattern in the left hand. The second measure is marked "(Soldiers enter)" and begins with a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand continues with a rhythmic accompaniment.

This system contains the next two measures of the piano accompaniment. The right hand continues with eighth-note chords, and the left hand maintains its rhythmic pattern. The music concludes with a sustained chord in the right hand.

(Soldiers exit)

*p* *dim.*

This system contains the next two measures of the piano accompaniment. The first measure is marked "(Soldiers exit)". The dynamics are marked *p* (piano) and *dim.* (diminuendo). The right hand features a melodic line with slurs, and the left hand continues with its rhythmic accompaniment.

This system contains the next two measures of the piano accompaniment. The right hand continues with a melodic line, and the left hand maintains its rhythmic accompaniment.

(Dialogue)

*pp*

This system contains the final two measures of the piano accompaniment. The first measure is marked "(Dialogue)". The dynamics are marked *pp* (pianissimo). The right hand features a sustained chord, and the left hand continues with its rhythmic accompaniment.

Nº 9.

DUET (Margot and Pierre) and CHORUS.

"THEN YOU WILL KNOW"

Moderato.

Trumpet

*pp*

(Dialogue) (PAUL) Oh, inspection of the first Squadron. (Dialogue continues)

(PIERRE) I see your point! etc.

Allegretto.

*p*

*pp*

(Pierre sings)

My

*p*

prre

pas - sion is not to crash on and woo a

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "pas - sion is not to crash on and woo a". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature. The right hand plays a melodic line with some grace notes, while the left hand provides a steady bass line with eighth notes.

prre

mai - den in mod - ern fash - ion

The second system continues the vocal line with the lyrics "mai - den in mod - ern fash - ion". The piano accompaniment continues with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes in both hands.

prre

I like the ways of the old world.

The third system begins with the vocal line saying "I like the ways of the old world.". The piano accompaniment continues, with the right hand playing chords and the left hand moving in a steady eighth-note pattern.

prre

Days of a dear self con - trolled world. I'd

The fourth system concludes the vocal line with "Days of a dear self con - trolled world. I'd". The piano accompaniment continues, ending with a final chord in the right hand and a sustained bass note in the left hand.

prre

not give you mad em - bra - ces to tear your

prre

lac - es and make you frown, dear,

*rall.*

prre

I'll kiss the hem of your gown, dear,

*pp*

prre

Then you will know I love you.

*rall.*

Moderato.

MARGOT.

MAR. It is ve-ry clear you've nev-er been a girl, That's no way to win a girl,

*mf*

PIERRE.

Prre Is-nt there a dream that I can re - a - lize? One girl I can i - do - lize,

MARGOT.

MAR. Put her on a ped-es-tal and she will fall, She is hu-man af-ter all.

PIERRE.

*rall.**rit.*

MARGOT.

*a tempo*

PIERRE.

Prre All my love is gen - tle, My ap-peal is men - tal, She won't hear you call. My

*pp rall.* *rit.* *a tempo*

*Allegretto.*

*prre* pas - sion is not to crash on And woo a

*mf*

*prre* maid - en in mod - ern fash - ion,

*prre* I like the ways of the old world,

*prre* Days of a dear self - con - trolled world, But

MARGOT.

MAR. I'm seek - ing mad em - bra - ces, at court - ly

MAR. gra - ces I on - ly frown dear,

MAR. That is why I

pre I'll kiss the hem of your gown, dear,

MAR. Can't love you, dear.

pre Then you will know I love you.

(Soldiers enter)  
Allegro.

1st & 2nd TENOR *f*  
 1st & 2nd BASS *f*

CHO. Look at that  
 Look at that

*f* *ff*

(Girls enter)

CHO. sight, boys, Do we see right boys, What a de - light boys,  
 sight, boys, Do we see right boys, What a de - light boys,

unison. SPECIAL GIRLS.

I. II. & III. Start the bells ring - ing, send the world  
 GIRLS. Start the bells ring - ing, send the world

CHO. Pierre is in love. Start the bells ring - ing, send the world  
 Pierre is in love. Start the bells ring - ing, send the world

1. sing - ing, hap - py news bring - ing Pierre is in love

2. sing - ing, hap - py news bring - ing Pierre is in love

3. sing - ing, hap - py news bring - ing Pierre is in love

GIRLS. sing - ing, hap - py news bring - ing Pierre is in love

CHO. sing - ing, hap - py news bring - ing Pierre is in love, Now don't be

TENORS hard on us for but - ting in, we did not mean to be so rude,

CHO. hard on us for but - ting in, we did not mean to be so rude,

BASSES hard on us for but - ting in, we did not mean to be so rude,

SPECIAL GIRLS.

1. Par-don us for cut-ting in, We would - n't for the world in - trude.

2. Par-don us for cut-ting in, We would - n't for the world in - trude.

3. Par-don us for cut-ting in, We would - n't for the world in - trude.

GIRLS.

Par-don us for cut-ting in, We would - n't for the world in - trude.

Moderato.  
MARGOT.

Pierre is quite a no - ble knight, But he is not the man for me,

TENORS.

CHO.

BASSES.

Where's the sort you want to court you, Who is

Where's the sort you want to court you, Who is

Tempo di Valse.

MAR. *f* He must be a rough and rea - dy man,

CHO. he?

*mf*

MAR. stea - dy man He must

SPECIAL GIRLS. 1. not Pi - erre

2. not Pi - erre

3. not Pi - erre

GIRLS. not Pi - erre

TENORS. not Pi - erre

CHO. Rea - dy man, not Pi - erre

BASSES. Rea - dy man, not Pi - erre

*ff* *p* *f* *p*

MAR. be a strong and hea - dy man, GROUPS 1. 2. & 3

SP. GIRLS. That

GIRLS. That

CHO. Hea - dy man, That

Hea - dy man, That

MAR. I must

SPECIAL GIRLS. 1. can't be you Pi - erre, Pi - erre, *rall.*

2. can't be you Pi - erre, *rall.*

3. can't be you Pi - erre, Pi - erre, *rall.*

GIRLS. can't be you Pi - erre, *rall.*

CHO. can be you Pi - erre, *rall.*

can be you Pi - erre, Pi - erre.

*rall.* *p a tempo*

MAR. know that he can mas-ter me, What a man

TENORS.

CHO. What a girl

BASSES. What a girl

MAR. *poco accel.* He must take me, shake me, break me.

SPECIAL GIRLS. 1. Who's the man? *poco accel.* He must take her, shake her, break her.

2. Who's the man? *poco accel.* He must take her, shake her, break her.

3. Who's the man? *poco accel.* He must take her, shake her, break her.

GIRLS. Who's the man? *poco accel.* He must take her, shake her, break her.

CHO. Who's the man? *poco accel.* We would like

Who's the man? We would like

*accel.*

(Paul enters.)

*rit.*

*a tempo*

MAR. make me, know that I love a man, my man!

SPECIAL GIRLS.

1 make her know that she loves a man, her man!

2 make her know that she loves a man, her man!

3 make her know that she loves a man, her man!

GIRLS. make her know that she loves a man, her man!

CHO. to see him What a man, her man!

to see him What a man, her man!

*rit.*

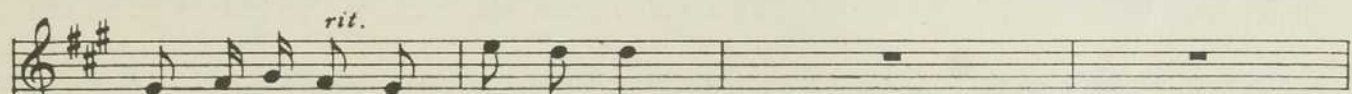
*a tempo*

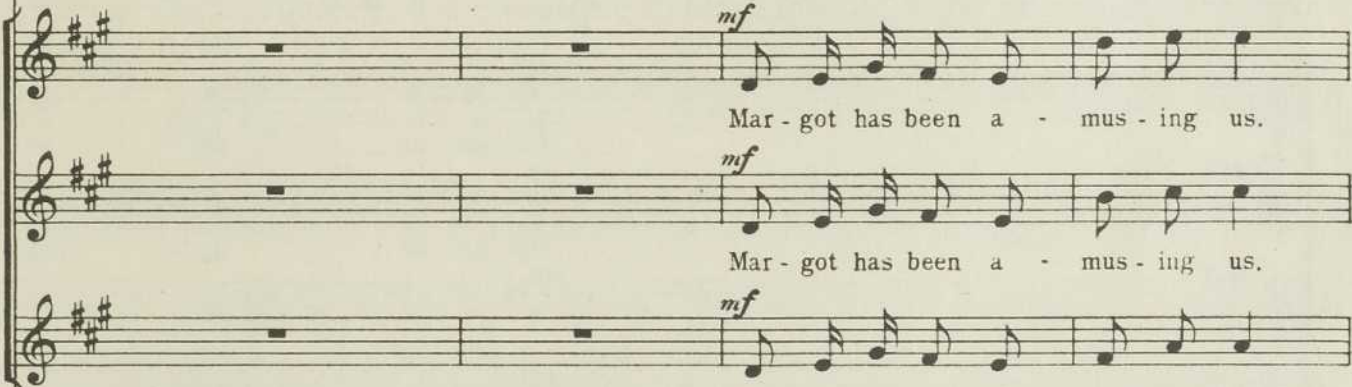
"I WANT A KISS!"


Allegretto.


Paul.  What's the noise, what's the row? Tell me boys tell me how

Piano. *mf*

PAUL. *rit.*  you start-ed up this fear-ful fuss?

SPECIAL GIRLS. *mf*  Mar-got has been a - mus - ing us.

GIRLS. *mf*  Mar-got has been a - mus - ing us.

*rit.* 

PAUL.

Mar - got, I might have known, what have you done my own?

*a tempo.*

MARGOT.

I was in-struct-ing good Pier - re How to win a la - dy fair

(Almost spoken.)

PAUL. Pierre — you're not a Ro-me-o, Nor — a gay Lo - tha - ri - o,

PIERRE.

Oh me! oh my, oh

Oh me! oh my, oh

Oh me! oh my, oh

Oh me! oh my, oh

Oh me! oh my, oh

GIRLS.

CHORUS.

*pp* (To each other.)


How to win Mar - got.

How to win Mar - got.

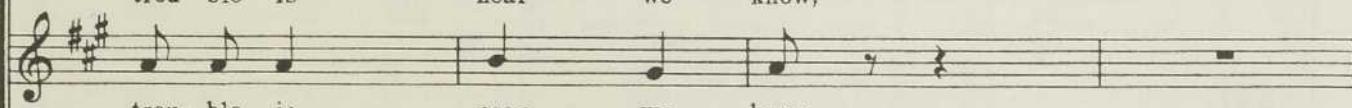
*pp*

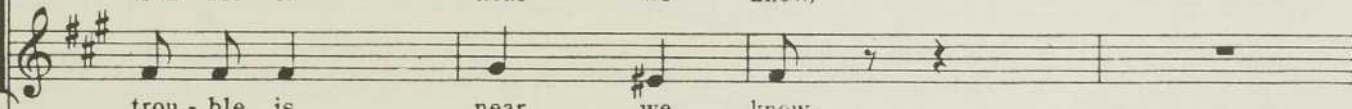
MARGOT.  
*rall.*

MAR.  But 'til you try it you nev - er know.

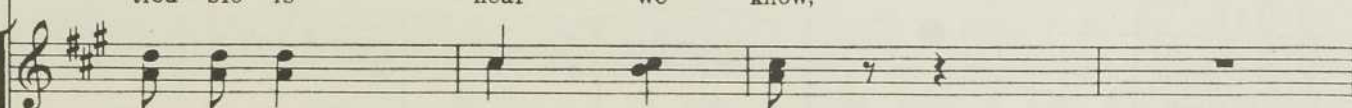
prre  May - - be it is bet-ter so\_

SPECIAL GIRLS. 1  trou - ble is near we know,

SPECIAL GIRLS. 2  trou - ble is near we know,

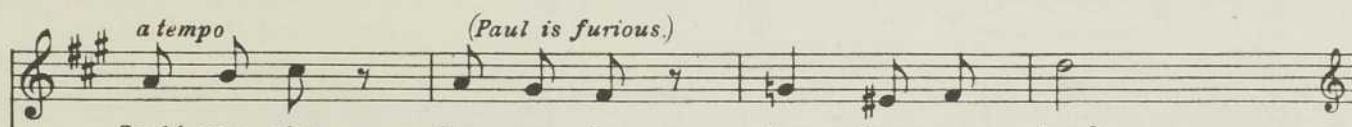
SPECIAL GIRLS. 3  trou - ble is near we know,

GIRLS.  trou - ble is near we know,

CHO.  Trou - ble is near we know,

CHO.  Trou - ble is near we know,

 *rall.*

prre *a tempo* *(Paul is furious.)*  Could you give les - sons, dear show - ing me how?

 *a tempo* *pp*

MAR. *rall.* I will be glad to; come Paul let's teach him now. *rit.* Tempo di Valse.

PAUL. *rall.* we will be glad to *Pierre furious.*

PAUL. I want a kiss, give it to me, You know I must have my

PAUL. way; Love is like this, simple you see,

PAUL. Let poets say what they may dear! **MARGOT.** You want a kiss,

MAR. If you ask me, What if my an - swer is No,

PAUL. You can - not say No,

MAR. dear If I re - fuse Then you would lose

PAUL. dear If you re - fuse I will not lose

prre Oh that I might show her that I too

MAR. *rall.* or would you take me so. **Fox-Trot.**

PAUL. I will just take you so.

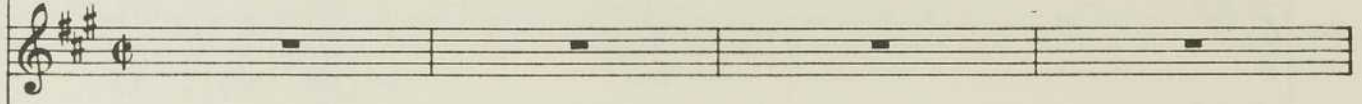
prre know how to take her so.

Paul and Margot dance a Fox-Trot.

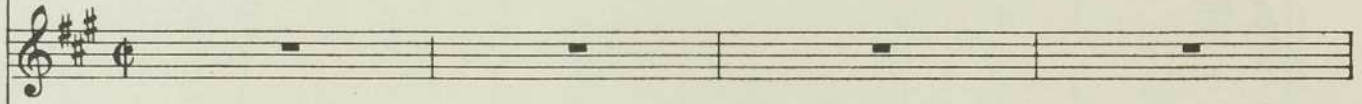
MAR.



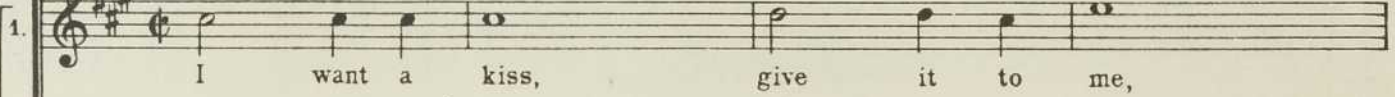
PAUL.



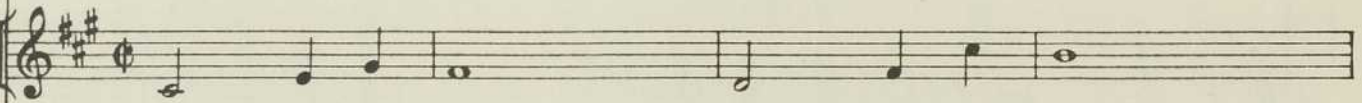
Prrc



SPECIAL GIRLS.



GIRLS.



CHO.



Vln.Obb.



MAR. \_\_\_\_\_

PAUL. \_\_\_\_\_

prre \_\_\_\_\_

SPECIAL GIRLS.  
1. You know I must have my way! \_\_\_\_\_  
2. You know I must have my way! \_\_\_\_\_  
3. You know I must have my way! \_\_\_\_\_

GIRLS.  
You know I must have my way! \_\_\_\_\_

CHO.  
You know I must have my way! \_\_\_\_\_  
You know I must have my way! \_\_\_\_\_

Vln.Obb. *gva* \_\_\_\_\_

MAR.

PAUL.

prre

SPECIAL GIRLS. 1.

2.

3.

GIRLS.

CHO.

Vln. Obb.

MAR. PAUL. Prre

SPECIAL GIRLS.

GIRLS.

CHO.

Vln. Obb

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.


Let po - ets say what they may, dear.

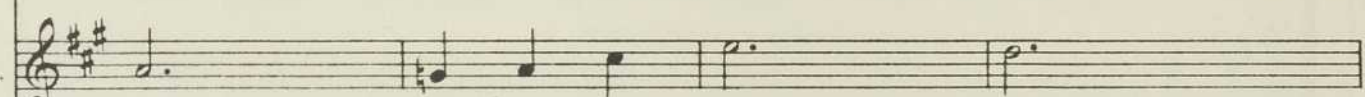
## Tempo di Valse.

MAR.  You want a kiss, If you ask me,



*mf*

MAR.  What if my an - swer is No, dear,

PAUL.  You can - not say No, dear,



MAR.  If I re - fuse Then you would lose

PAUL.  If you re - fuse I will not lose

*mf*



MAR. *rit.* or would you take me so. *lento*

PAUL. *rit.* I will just take you so.

SPECIAL GIRLS.  
1. *rit.* know how to take her so.  
2. *rit.* know how to take her so.  
3. *rit.* know how to take her so.

GIRLS. *rit.* know how to take her so.

CHO. *rit.* know how to take her so.

*f rit.* *lento*

Allegro.

*mf*

(Sid enters slowly)

*p*

(PIERRE) Sid! (SID) What is it Pierre? what has happened?

*p*

(PIERRE) Oh! I have played the fool; etc.

*mf*

(PIERRE) (Sings)

prre

Hold you in mad em-brac - ing Your pul - ses ra - cing you'd not re -

*p*

prre

-pel me, Some day I might make you tell me,

*mf*

prre

*rit.* Tell me that you love me too

Tempo di Fox-Trot.

*rit.* *pp*

(PIERRE) Sid! How long would it

The first system of music consists of a piano accompaniment and a vocal line. The piano part is in the left hand, with a bass clef and a key signature of one flat (B-flat). It features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line is in the right hand, with a treble clef and a key signature of one flat. It begins with a whole note rest, followed by a half note 'Sid!' and a long note for 'How long would it'.

take our men to get here? etc.

The second system continues the piano accompaniment and vocal line. The piano part maintains its eighth-note accompaniment and chordal structure. The vocal line continues with a long note for 'take our men to get here? etc.'.

The third system continues the piano accompaniment and vocal line. The piano part features some melodic movement in the treble hand. The vocal line continues with a long note.

(PIERRE) (Sings)

So

*mf*

The fourth system features a vocal line for Pierre and piano accompaniment. The vocal line begins with a whole note rest, followed by a long note for 'So'. The piano accompaniment is in the left hand, with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *mf* (mezzo-forte) is indicated. The piano part includes some melodic movement in the treble hand.

*ppre*

that's the sound that comes to warn you, Oh!

*ppre*

*(Sid breaks in on his singing) (SID) Sh!*

In the night or ear - ly morn' you know

someone may hear you.

*(They start to exit softly)*

*pp*

*(Bennie enters)*

*rall.*

*pp*

*ppp*

*(Dialogue)*  
*(PIERRE) "Hello, Bennie" etc.*

DUET- (Susan and Bennie)and GIRLS.

"IT"

Allegretto.

Bennie.

1. There \_\_\_\_\_ was a time when sex \_\_\_\_\_ seemed \_\_\_\_\_  
 2. Joan \_\_\_\_\_ has a ma - gic lure \_\_\_\_\_ Jane \_\_\_\_\_

Piano.

— some - thing quite com - plex, — Mis - ter Freud — Then em - ployed  
 — has a way de - mure — Lou can pet — you and get —

— words we nev - er had heard of.  
 — An - y - thing — that she asks for.

*mp*

He kept us on the string, — We kept on  
 Fay rolls a wick - ed eye — Kay heaves a

won - der - ing. — But the seed — of sin, Now at last — has been  
 nif - ty sigh — Ma - ble shows — her knee That's the rea - son the

*dim.* *p*

Found by El - i - nor Glynn. — In one word —  
 birds eye Ma - ble you see. — (SUSAN) Why do you —

She de - fines — The in - def - in - a - ble thing. —  
 look at them, — and pay no at - ten - tion - to me? —

REFRAIN

*p*

She calls it "It," Just simply "It," That is the word They're us-ing  
 (BENNIE) Now that's "It" (SUSAN) So that's "It" (BENNIE) That was-nt took from an-y

*p* *a tempo*

*mf*

now For that im - pro - per frac - tion of vague at - trac - tion That  
 book See how her eyes get bol - der And look at that — shoul-der

*mf*

gets the ac - tion some - how! You've ei-ther got or you have  
 (sus.) I've got a — shoul-der (BEN.) yes you have two lips, But look at

*p*

*not* That cer-tain thing That makes em' cling. So if the  
 those Look at those eyes, Look at those nose, Her per-son-

*mf*

boys don't seem — to fall for you, — There's just no hope — at  
 - al - i - ty — just ooz-es out, — (SUSAN) But what of me — (BENNIE) Your

all for you! — Give up and quit, You'll nev-er hit, If you have  
 fuse is out — Give up and quit, You'll nev-er hit, (SUSAN) I wish that

*mf*

not got had "It!" She calls it "It!"  
 I had "It!" Now that's "It!"

1 2

No 11a

INCIDENTAL MUSIC.

(BIRABEAU) What are you going to do? use a knife?

(AZURI) "My mother, she is mostly white," etc. etc.

*Dialogue continues*

Nº 12.

DUET:- (Margot and Red Shadow.)

"THE DESERT SONG."

(BIRABEAU) Will you stop that whistling (*whistle*) (PIERRE) I've finished father. etc.  
Allegretto.

Piano. *pp*



*p*



L.H.



8



Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

Piano accompaniment for the second system, continuing the harmonic structure.

MARGOT.

I op - en my arms to en - fold them ——— And they've

*p*

MAR.

gone like a breeze rush - ing by; ———

*pp* L.H.

MAR.

MAR.

Slower.

When life is gray I have a way To keep it gay!

MAR.

All through the day I dream of love. Why

PIERRE

Moderato espressivo.  
Rather fast.

PRRO

waste your time in vague ro - man - cing When

PRRE.  life it - self — is at your call, — I come to you — my heart ad -

PRRE.  - van - cing — Oh! come to me and be my all. — You

PRRE.  turn a - way. — and yet you trem - ble, — My lit - tle bird — has wings I

PRRE.  see, — Come leave your cage — And don't dis - sem - ble If *rall.*

prre

I but try I'll make you fly with me. (MARGOT) Why, you're the Red Shadow.

*pp* *a tempo*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'I' followed by eighth notes 'but try I'll make you fly with me.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo marking 'a tempo' is placed above the piano part.

(PIERRE) At your service, Mademoiselle! etc.

*pp* **Allegro**

Detailed description: This system shows the piano accompaniment for the second system. It begins with a piano (*pp*) dynamic and an 'Allegro' tempo marking. The music is in a 3/4 time signature and features a rhythmic pattern of eighth and sixteenth notes in both hands.

Detailed description: This system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

Detailed description: This system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

**Andante**

Detailed description: This system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with some chords and rests. The tempo marking 'Andante' is placed above the first measure.

Tempo di Valse.

PIERRE.

Prre

My des - ert is wait - ing, Dear,

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for a male voice (Prre) in a treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "My des - ert is wait - ing, Dear,". The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs), marked *mf*. The piano part features a steady bass line and chords in the right hand.

Prre

come there with me. I'm long - ing to

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "come there with me. I'm long - ing to". The piano accompaniment continues with similar harmonic support.

Prre

teach you Love's sweet mel - o - dy.

Detailed description: This system contains the third set of staves. The vocal line has the lyrics "teach you Love's sweet mel - o - dy.". The piano accompaniment continues.

Prre

I'll sing a dream song to you,

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics "I'll sing a dream song to you,". The piano accompaniment concludes with sustained chords.

prre

Paint - ing a pic - ture for two

*rall.*

PIERRE 1st Blue hea - ven and you and I, And sand  
 MARGOT 2nd Blue hea - ven and you and I, And sand

*mf a tempo*

kiss - ing a moon - lit sky, The des - ert breeze whis - p'ring a  
 kiss - ing a moon - lit sky, The des - ert breeze whis - p'ring a

lul - la - by, On - ly stars a - bove you to see I  
 lul - la - by, On - ly stars a - bove you to see (PIERRE) I

love you. Oh! give me that night di - vine, And  
 love you. Oh! give me that night di - vine, (born) And

*rall.* *a tempo*

let my arms in your's en - twine, The des-ert song  
 let my arms in your's en - twine The des-ert song

call - ing, Its voice en - thrall - ing will make  
 call - ing, Its voice en - thrall - ing will make

you mine.  
 you mine.

*rall.* *rall.*

(Pierre embraces and kisses Margot)

mf a tempo

Musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines.

(She breaks away from him and strikes him across the face with whip)

Musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines.

(Exit Pierre)

rall. p

Musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines.

(Margot recovers and in great alarm) (MARGOT) General Birabeau! Paul! Paul!

Agitato

p

Musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines.

(Dialogue)

Musical score for piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Nº 13.

## FINALE—ACT I.

Vivace.

(BIRABEAU:) Well, the Red Shadow's done one good thing, he's taught that girl to

Piano.

make up her mind. etc.

MAR. *Recit.* Won't you wish us luck? *Recit.* PIERRE. I do, I hope you're happy. *(starts to go.)*

MAR. Where are you go - ing? PIERRE. I don't know. MARGOT The

MAR. wed - ding will be at nine o' - clock; We'll see you

MAR. then. *(Spoken)(PAUL.)* Oh! surely I was just trying to think what suit I ought to wear. *(Exit)* (PAUL.) Fool!

Marcia grandioso.

(Crowd enters.)

SPECIAL GIRLS.

1. Oh! luck-y Paul, tell us all, is it real-ly true?

2. Oh! luck-y Paul, tell us all, is it real-ly true?

3. Oh! luck-y Paul, tell us all, is it real-ly true?

GIRLS. Oh! luck-y Paul, tell us all, is it real-ly true?

*ff* *loco*

SPECIAL GIRLS.

1. May we but say hap - py day and good luck to you!

2. May we but say hap - py day and good luck to you!

3. May we but say hap - py day and good luck to you!

GIRLS. May we but say hap - py day and good luck to you!

TENORS May we but say hap - py day and good luck to you!

CHO. May we but say hap - py day and good luck to you!

BASSES May we but say hap - py day and good luck to you!

*ff* *loco*

Allegro.

PAUL.

Thank you, ————— All we can find to say is thank

The first system of music features Paul's vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro.' The lyrics are 'Thank you, ————— All we can find to say is thank'. The piano accompaniment includes a piano (p) dynamic marking.

PAUL.

you. ————— MARGOT. You are so sweet all of you, —————

The second system continues Paul's vocal line and piano accompaniment. The lyrics are 'you. ————— MARGOT. You are so sweet all of you, —————'. The piano accompaniment continues with various chordal textures.

MARGOT.

— These flow - ers here ————— mean friend-ship, dear. —————

PAUL.

These flow - ers here ————— mean friend-ship, dear. —————

The third system shows Margot's vocal line on a treble clef staff and Paul's vocal line on a lower treble clef staff, with piano accompaniment on a grand staff. The key signature changes to two flats (Bb, Eb). The lyrics are '— These flow - ers here ————— mean friend-ship, dear. —————' for Margot and 'These flow - ers here ————— mean friend-ship, dear. —————' for Paul.

TENORS

CHO.

BASSES

Mar - - got, our Paul will take a pre - cious

Ma - - got, our Paul will take a pre - cious

The fourth system features vocal lines for Tenors, Chorus, and Basses on separate staves, with piano accompaniment on a grand staff. The lyrics are 'Mar - - got, our Paul will take a pre - cious' for the Tenors and 'Ma - - got, our Paul will take a pre - cious' for the Basses. The piano accompaniment includes a forte (f) dynamic marking.

CHO. car - go to car - ry off to Par - is.

MAR. Marcia grandioso  
not too fast

PAUL. I thank you all, What am

1 I love you, dear lit - tle bride to be,

2 Mar - got, you sweet dear lit - tle bride to be,

3 Mar - got, you sweet dear lit - tle bride to be,

GIRLS. Mar - got, you sweet dear lit - tle bride to be,

CHO. Mar - got, you sweet dear lit - tle bride to be,

R.H.

Slower

MAR. I to say? It's hard to say

PAUL. I love you, dear lit-tle bride to be.

1. Mar - got, you sweet dear lit - tle bride to be.

2. Mar - got, you sweet dear lit - tle bride to be.

3. Mar - got, you sweet dear lit - tle bride to be.

GIRLS. Mar - got, you sweet dear lit - tle bride to be.

CHO. Mar - got, you sweet dear lit - tle bride to be.

Mar - got, you sweet dear lit - tle bride to be.

Slower

p

R.H.

Allegretto moderato

MAR. good-bye\_ to all you dears I know that I'll miss you. Come to my side!

PAUL

mf

MAR. *Wheth - er I will it or no, dear.*

PAUL. *You'll be my bride Wheth - er you will it or no, dear.*

*Valse moderato*

MAR. *You'll have to take me so.*

PAUL. *If you re - fuse I will not lose I will just take you so.*

1. *If she re - fuse He will not lose her so.*

2. *If she re - fuse He will not lose her so.*

3. *If she re - fuse He will not lose her so.*

GIRLS. *If she re - fuse He will not lose her so.*

CHO. *If she re - fuse He will not lose her so.*

*Valse moderato*

*ff* *rit.*

*Paul & Margot exit*

Moderato  
*Azuri enters*

(BIRABEAU) Azuri!  
2 Cyms.

(AZURI) General Birabeau, I take your advice. I am going back to

the hills with the girls. I wait there. etc.

Horn

*f* *p*

This system features a Horn part in the upper staff and piano accompaniment in the lower staff. The Horn part begins with a melodic line marked with accents (>) and a dynamic of *f*. The piano accompaniment provides a harmonic foundation with chords and moving lines.

*f*

The second system continues the piano accompaniment with a more active bass line and sustained chords in the right hand.

*rall.*

The third system shows a change in tempo to *rall.* (rallentando). The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the right hand.

*ff* *pp* *L.H.* *L.H.*

The fourth system includes dynamic markings of *ff* and *pp*. The right hand (L.H.) has a melodic line with a fermata, while the left hand (L.H.) plays a rhythmic accompaniment.

*pp* *ff* *p*

The fifth system features a melodic line in the right hand starting with a *pp* dynamic, and a bass line in the left hand with a dynamic shift from *ff* to *p*.

(AZURI) Come on girls, dance!

*rall.*

The sixth system is marked *rall.* and includes the vocal instruction "(AZURI) Come on girls, dance!". The piano accompaniment is sparse, with a few chords in the right hand and a sustained bass note in the left hand.

DANCE.

Allegro moderato.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment of eighth notes.

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues with eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the lower staff towards the end of the system.

The third system shows the continuation of the melodic and accompanimental lines. The upper staff has a more active melodic line with slurs. The lower staff maintains the eighth-note accompaniment.

The fourth system features a change in the upper staff's texture, moving towards a more chordal or block-like structure. A *molto cresc.* (molto crescendo) marking is placed above the upper staff.

The fifth system is characterized by a dense, rhythmic texture in both staves, with many beamed notes and chords, suggesting a more complex or driving section of the dance.

The sixth system begins with an *8* (ottava) marking above the upper staff, indicating an octave shift. The dynamic is marked *ff* (fortissimo). The music continues with a complex, rhythmic texture in both staves.

(Paul enters. Azuri sees him and stops her dance) (AZURI) The bridegroom! Ah, now we can do (CROWD) Yes, yes, how does it go?  
this Morocco dance of marriage.

(AZURI) Ah, it is very gay, what you call a good joke! etc.

Moderato.

Tempo di Valse.

PAUL PAUL I'd choose you all!

CHO. TENORS He'd take them all.

BASSES He'd take them all.

Tempo di Valse.

*mf*

AZURI (*Spoken*) You must choose one

SPECIAL GIRLS 1 He'd like to have us all in his ha - rem.

2 He'd like to have us all in his ha - rem.

8 He'd like to have us all in his ha - rem.

GIRLS He'd like to have us all in his ha - rem.

CHO. He'd like to have them all in his ha - rem.

He'd like to have them all in his ha - rem.

*p*

PAUL

In that case I'll choose A - zu - ri.

AZU. *(holds up finger)*

One

1

Oh what would Mar-got say if she saw her bride - groom act this way.

2

Oh what would Mar-got say if she saw her bride - groom act this way. —

3

Oh what would Mar-got say if she saw her bride - groom act this way. —

GIRLS

Oh what would Mar-got say if she saw her bride - groom act this way. —

CHO.

Oh what would Mar-got say if she saw her bride - groom act this way. —

**SPECIAL GIRLS**

1 Now, do your danc-ing please fair A - zu - ri. Charm, al - lure and tease.

2 Now, do your danc-ing please fair A - zu - ri, Charm, al - lure and tease.

3 Now, do your danc-ing please fair A - zu - ri. Charm, al - lure and tease.

**GIRLS**

Now, do your danc-ing please fair A - zu - ri, Charm, al - lure and tease.

**CHO.**

Now, do your danc-ing please fair A - zu - ri, Charm, al - lure and tease.

**SPECIAL GIRLS**

1 Now what comes next. Let's see what's next.

2 Now what comes next. Let's see what's next.

3 Now what comes next. Let's see what's next.

**GIRLS**

Now what comes next. Let's see what's next.

**CHO.**

What is the game? Come play the game. *rall.*

What is the game? Come play the game. *rall.*

(During this, SID comes on in his beggar clothes)

AZURI (Spoken):- Now, the Bridegroom dances with the chosen one - etc.

Andante moderato.

PAUL: Now look here, Azuri.

AZURI: Oh you are not sure you will still love the bride?

rall.

(Sings.) AZURI'S DANCE.

Moderato.

SID. Soft as a pig-eon lights up - on the sand,

mf stacc. simile

SID. Swift as a ti-ger she will grip his hand, claws of a ti-ger sharp with

SID. fu - ry, So is the maid A - zu - ri.

SID. Oh!

PAUL. Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

SPECIAL GIRLS. 1. Oh! 2. Oh! 3. Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

GIRLS. Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

CHO. Oh! be - ware ti-ger's claw, Oh! be - ware ti-ger's claw,

*mf stacc.* *simile*

SID.  
— claws of a ti-ger sharp with fu - ry,

PAUL.  
grip my hand,

SPECIAL GIRLS.  
1. — and you must be-ware A - zu - ri,  
2. — and you must be-ware A - zu - ri,  
3. grip his hand, claws of a ti-ger sharp with fu - ry,

GIRLS.  
grip his hand, claws of a ti-ger sharp with fu - ry,

CHO.  
Bride - groom must be - ware of the maid A - zu - ri,  
Bride - groom must be - ware of the maid A - zu - ri,

SID. *accel.*  
 Bride - groom be - ware of Ah! Ah! Ah!  
 S. GLS. *unis.*  
 Bride - groom be - ware the maid Ah!  
 GIRLS.  
 Bride - groom be - ware the maid Ah! Ah!  
 CHO.  
 Paul you be - ware of Ah! Ah!  
 Paul you be - ware of - Ah! Ah! Ah!  
*f poco accel. molto accel.*

SID. *ff* *Allegro*  
 Ah!  
 S. GLS. *ff*  
 Ah!  
 GIRLS. *ff*  
 Ah!  
 CHO. *ff*  
 Ah!  
*con 8* *ff* *Allegro*

(At the sound of the siren, Azuri stops her dance) A soldier rushes in.

(Girls shriek)

*Furioso*  
*f*

SOLDIER: Look, look, the fires on the hill! (Crowd) "The Red Shadow! The Red Shadow!" etc.

PAUL: Another challenge!

*Moderato.*

*pp* *R.H.* *Segue*

*Tempo di Marcia.*

*p*

*cresc.*

Trumpet.

Musical notation for the Trumpet part and piano accompaniment. The trumpet part is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats, and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical notation for the piano accompaniment, continuing from the previous system. It shows the right and left hand parts with various chords and melodic lines.

SPECIAL GIRLS UNIS.

SP.GLS. *ff* Sol - diers, when the bat - tle is o - ver let the bu - gle blow.

Musical notation for the Special Girls Unisons part, starting with a forte (*ff*) dynamic. The lyrics are: "Sol - diers, when the bat - tle is o - ver let the bu - gle blow."

GIRLS.

GIRLS. *ff* Sol - diers, when the bat - tle is o - ver let the bu - gle blow.

Musical notation for the Girls part, also starting with a forte (*ff*) dynamic. The lyrics are: "Sol - diers, when the bat - tle is o - ver let the bu - gle blow."

CHO. *ff* Out we'll go to rout the foe, for back at

CHO. *ff* Out we'll go to rout the foe, for back at

Musical notation for the Chorus part, starting with a forte (*ff*) dynamic. The lyrics are: "Out we'll go to rout the foe, for back at".

Musical notation for the piano accompaniment, continuing from the previous system. It shows the right and left hand parts with various chords and melodic lines.

(Soldiers and crowd Exit)

SEGLS.  
Ra, ta, ta, ta, Ra, ta, ta, ta, Ra, ta, ta, ta, ta,

GIRLS.  
Ra, ta, ta, ta, Ra, ta, ta, ta, Ra, ta, ta, ta, ta,

CHO.  
home there waits per - chance.-

home there waits per - chance.-

BIRABEAU: Come, Margot, it isn't so bad, etc.  
Andante con moto.

(Exit Margot.)  
(Enter Susan.)

Segue

SUSAN: General, General—the Riffs! BIRABEAU: Where?  
Tempo di Marcia.

Shot—(Girls scream)

*mf*

*rall.*

(Enter Riffs) (Riffs bind General Birabeau)

Vivace.

*ff*

BIRABEAU: "What does this mean?" etc.

(Enter Bennie and Susan.)

*rit.*

*f*

Moderato grazioso.

(Hassi enters pushing Bennie)

The first system of music is in 4/4 time and a key signature of three flats. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with some grace notes. A piano (*p*) dynamic marking is present.

(Susan is pushed in)

The second system continues the piece. The right hand has a more active melodic line with eighth notes, while the left hand provides a steady bass accompaniment.

The third system shows a more complex texture with a prominent melodic line in the right hand and a bass line in the left hand. There are some dynamic markings like *mf* and *f*.

The fourth system is characterized by a dense texture with many notes in both hands, creating a rich harmonic sound.

(Bennie and Susan are pushed off)

The fifth system continues with a melodic line in the right hand and a bass line in the left hand. The music is still in 4/4 time.

(MARGOT) Come a step nearer, and I'll fire (PIERRE) Mindar, put down that gun!

The sixth system is marked *molto accel.* and features a melodic line in the right hand and a bass line in the left hand. The music is in a key signature of two sharps and 3/4 time.

Andantino marcato.

PIERRE (singing)

quasi Recit.

prre

I have a com - mand for you all. If this

*pp*

*pp*

prre

la - dy should be brave e - nough to kill me — it is my

*ff*

*pp*

*p*

prre

or - der that you do not harm her. Let her go Unpunished Untouched!

*sf*

*ff*

PIERRE.  
You have heard my command!

Valse moderato.

*p*

prre

And you have heard my command, there is your pistol (Sings) And here is my heart.

*molto espressivo*

*rall.*

prre *mf*  
 Blue Heav - en and you and I and sand

prre  
 kiss - ing a moon - lit sky a des - ert breeze Whis - ping a

prre  
 lul - la - by On - ly stars a - bove you to see I love you

prre  
 oh! give me that night di - vine And let my arms in

PIERRE & MARGOT

GIRLS. *pp*

CHO. *pp* (hum)

CHO. *pp* (hum)

Prre  
MAR. yours en - twine. The des-ert song call - ing Its voice en - thrall-ing will

GIRLS The des-ert song call - ing Its voice en - thrall-ing will

CHO. The des-ert song call - ing Its voice en - thrall-ing will

Prre  
MAR. *rall.* make you mine. *Adagio.*

GIRLS. make you mine.

CHO. make you mine.

*rall.* *ff* *8va* *Adagio. (CURTAIN)* *ff* *p* *ffz*

Nº 14.

Act II.  
ENTR' ACTE.

Tempo di Valse.

Piano.

*p*

*Con Ped.*

Vln Solo

*p*

*un poco rall.*

*un poco rall.*

*pp a tempo*

*ffrit.*

*f*

*Ped.*

\*

Nº 15.

OPENING CHORUS.

Allegro.

Piano. *ff*

*rit.*

*rall.*

Marcia.

The musical score is written for piano and consists of five systems. The first system is in 3/8 time, marked 'Allegro.' and 'Piano. ff'. The second system is marked 'rit.'. The third system is marked 'rall.' and 'Marcia.', with a change to 2/4 time. The fourth and fifth systems continue the 'Marcia.' section with complex chordal textures and melodic lines in both hands.

CLEMENTINA.

1

2

3

GIRLS

CLEM  
lit - tle cast - a - gnette, Keep bring - ing the

SPECIAL GIRLS.  
1 lit - tle cast - a - gnette, the  
2 lit - tle cast - a - gnette, Keep bring - ing the  
3 lit - tle cast - a - gnette, Keep bring - ing the

GIRLS  
lit - tle cast - a - gnette, Keep bring - ing the

CLEM  
mem - o - ry of Spain, of Spain. Your

SPECIAL GIRLS.  
1 mem - o - ry of Spain, of Spain. Your  
2 mem - o - ry of Spain, of Spain. Your  
3 mem - o - ry of Spain, of Spain. Your

GIRLS  
mem - o - ry of Spain, of Spain. Your

CLEM.  click - ing and click - ing is trick - ing my brain to make me sigh,

SPECIAL GIRLS.  1 click - ing and click - ing is trick - ing my brain to make me sigh,  
2 click - ing and click - ing is trick - ing my brain to make me sigh,  
3 click - ing and click - ing is trick - ing my brain to make me sigh,

GIRLS  click - ing and click - ing is trick - ing my brain to make me sigh,



CLEM.  For danc - ing be - neath a Span - ish sky en -

SPECIAL GIRLS.  1 be - neath a Span - ish sky  
2 For danc - ing be - neath a Span - ish sky en -  
3 For danc - ing be - neath a Span - ish sky en -

GIRLS  For danc - ing be - neath a Span - ish sky en -



CLEM. *-tranc-ing. My lit - tle cast - a - gnette, Ne - -ver let me*

SPECIAL GIRLS. 1 *My lit - tle cast - a - gnette, Ne - ver let me*

2 *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

3 *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

GIRLS *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

(GUARD) Quiet, dogs of Spain - The mighty one approaches  
(Enter Ali Ben Ali)

CLEM. *be for - get - ting my Spain.*

SPECIAL GIRLS. 1 *be for - get - ting my Spain.*

2 *be for - get - ting my Spain.*

3 *be for - get - ting my Spain.*

GIRLS. *be for - get - ting my Spain.*

**Nº 16**

**SONG-(Clementina) & GIRLS.**

"SONG OF THE BRASS KEY."

CLEMENTINA: Oh, no, Señor - We are from Barcelona - -  
and not rubbish, if you please - - We are ladies of the Brass Key.

**Clementina.** *Allegretto.*

On the streets of Spain Love lies at your

**Piano.** *p*

**CLEM.** feet, Love's ad-venture sweet.

**SPECIAL GIRLS.**

**GIRLS.** Lives on the streets of Spain

Lives on the streets of Spain

**CLEM.** La - dies beckon you with a lit-tle key. Fol - low and you'll see

CLEM. *mf* So \_\_\_\_\_ if you see me sly - ly

SPGLS. *f* Just where they beck - on you.

GIRLS. *f* Just where they beck - on you.

Detailed description: This system contains the first vocal entry. Clemence (CLEM.) has a vocal line starting with a rest, followed by the lyrics 'So \_\_\_\_\_ if you see me sly - ly'. The Soprano Girls (SPGLS.) and Girls (GIRLS.) have vocal lines with the lyrics 'Just where they beck - on you.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *f* and *mf*.

CLEM. swing - ing my key \_\_\_\_\_ Soon \_\_\_\_\_ I will see you shy - ly

Detailed description: This system continues the vocal line for Clemence with the lyrics 'swing - ing my key \_\_\_\_\_ Soon \_\_\_\_\_ I will see you shy - ly'. The piano accompaniment continues with similar rhythmic patterns and dynamics.

CLEM. fol - low - ing me \_\_\_\_\_ I \_\_\_\_\_ will bring to you

SPGLS. UNIS. *pp* Ah! \_\_\_\_\_

GIRLS. *pp* Ah! \_\_\_\_\_

Detailed description: This system features the final vocal entry for Clemence with the lyrics 'fol - low - ing me \_\_\_\_\_ I \_\_\_\_\_ will bring to you'. The Soprano Girls (SPGLS.) and Girls (GIRLS.) have vocal lines with the lyrics 'Ah! \_\_\_\_\_'. The piano accompaniment includes dynamics like *pp* and *mf*.

CLEM. All the joy I know If you do not go.

SPGLS Ah Ah

GIRLS Ah Ah

CLEM. Then I will sing to you.

SPGLS Then I will sing to you.

GIRLS Then I will sing to you.

*Listesso tempo.*

*f staccato*

## REFRAIN.

CLEM. There is a key, A key to my heart If you can but find the door.

*mf*

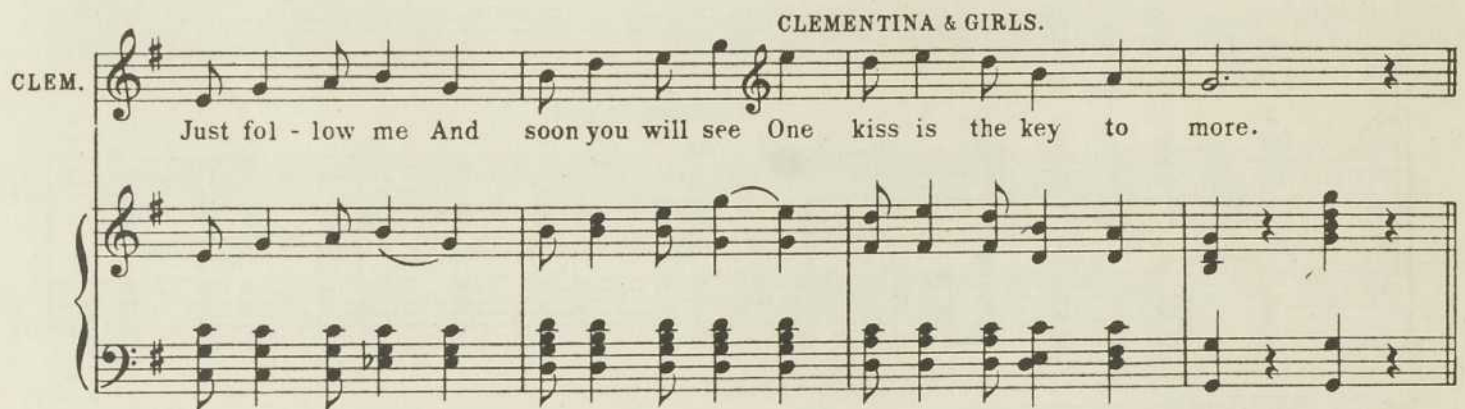
CLEM. 

On - ly for me for me to im - part this se - cret of love - land lore.

CLEM. 

There is a gold - en gate - way That you can o - pen straight - way;

CLEMENTINA & GIRLS.

CLEM. 

Just fol - low me And soon you will see One kiss is the key to more.

ALI: When will these western people be civilized?

*mf poco accel.* 

ALI.

ALI. Wo - men are slaves men have not re - a - lized.

*poco rall.*

Tempo I. (Spoken to Guard)

ALI. Do keep them quiet!

SPGLS. UNIS. We don't a -

GIRLS. So are we on - ly com - mon slaves? We don't a -

Tempo I.

*p*

*Spoken*

ALI. This is too much!

CLEM. Up - on your hill you

SPGLS. -gree you have on - ly lived in caves

GIRLS. -gree you have on - ly lived in caves What could you

*Spoken*

CLEM. Can wait un - til you hear

SP.GLS. We tell you

GIRLS. see What could you see.

*rall.*

Tempo I.

CLEM. There is a key, A key to my heart, If you can but find the

SPECIAL GIRLS. 1 There is a key, A key to my heart, If you can but find the

2 There is a key, A key to my heart, If you can but find the

3 O - - - pen my heart

GIRLS. O - - - pen my heart

Tempo I.

CLEM. door. On - ly for me, for me to im - part This

SPECIAL GIRLS. 1 door. On - ly for me, for me to im - part This

2 door. On - ly for me, for me to im - part This

3 I am wait - ing I will im - -

GIRLS I am wait - ing I will im - -

CLEM. se - cret of love - land lore. There is a gold - en gate - way

SPECIAL GIRLS. 1 se - cret of love - land lore. There is a gold - en gate - way

2 se - cret of love - land lore. There is a gold - en gate - way

3 - part my dear se - cret my gold - en gate - way

GIRLS - part my dear se - cret my gold - en gate - way

CLEM.  That you can op - en straight - way Just fol - low me, And

SPECIAL GIRLS.  1 That you can op - en straight - way Just fol - low me, And  
2 That you can op - en straight - way Just fol - low me, And  
3 you'll op - en straight - way Fol - - low

GIRLS  you'll op - en straight - way Fol - - low



CLEM.  soon you will see, One kiss is the key to more! more! 1. 2.

SPECIAL GIRLS.  1 soon you will see, One kiss is the key to more! more!  
2 soon you will see, One kiss is the key to more! more!  
3 me for a kiss is the key. key.

GIRLS  me for a kiss is the key. key.



No 16a

SPANISH DANCE.

Piano. *Vivo.* *ff*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a *Vivo.* tempo marking and a *ff* dynamic. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic accompaniment in the bass and a melody in the treble.

The second system continues the piece with two staves. The upper staff has a melody with various intervals and rests, while the lower staff provides a steady accompaniment.

The third system features two staves. The upper staff includes a *Sur.* marking above the final measure. The lower staff continues the accompaniment.

The fourth system consists of two staves. The upper staff has a melody with many eighth notes and rests, and the lower staff has a corresponding accompaniment.

The fifth system consists of two staves. The upper staff has a melody with eighth notes and rests, and the lower staff has a corresponding accompaniment.

The sixth system consists of two staves. It includes two endings: a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier part of the piece, and the second ending concludes the piece.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features chords and eighth notes in both staves.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in the grand staff.

Third system of musical notation, featuring a dynamic marking of *sfz* (sforzando) in the final measure of the bass staff.

Fourth system of musical notation, showing a continuation of the rhythmic and harmonic patterns.

Fifth system of musical notation, including a dynamic marking of *accel.* (accelerando) in the middle of the system.

Sixth system of musical notation, the final system on the page, featuring a dynamic marking of *ff* (fortissimo) and a tempo marking of *vivo accel.* (vivo accelerando).

No 16<sup>b</sup>

## REPRISE.

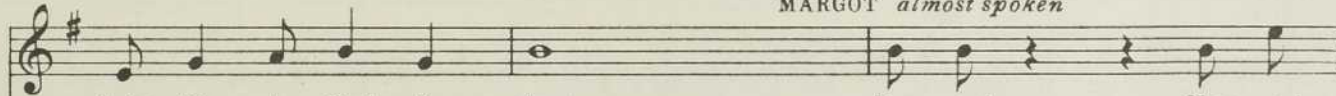
Moderato.

Clementina. 


Give him the key, the key to your heart and

Piano.  *mf*

MARGOT *almost spoken*

CLEM. 

help him to find the door. Nev - er! Nev - er!



MAR. 

Soon - er I die *to PIERRE* I'll not sub - mit to

CLEM. 

Tell him of Love - land's lore



MAR. you. Will you let me

CLEM. there is a gold-en gate - way that he will op - en straight - way

SPECIAL GIRLS. 1. there is a gold-en gate - way that he will op - en straight - way  
2. there is a gold-en gate - way that he will op - en straight - way  
3. Love's gold - en gate - way He'll op - en straight - way

GIRLS. Love's gold - en gate - way He'll op - en straight - way

MAR. go! Oh! I hate you I hate you so.

CLEM. you know that he is rea-dy to see That one kiss is the key to more.

SPECIAL GIRLS. 1. you know that he is rea-dy to see That one kiss is the key to more.  
2. you know that he is rea-dy to see That one kiss is the key to more.  
3. just one kiss is the best key to more.

GIRLS. just one kiss is the best key to more.

## No 17.

## DUET — (Clementina and Bennie)

"ONE GOOD BOY GONE WRONG."

Allegretto.

Bennie.

Bold wo - man, please un - hand me, you do not

Piano.

BEN.

un - der - stand me, I'm not the sort of man you seem to think I am;

BEN.

I'm not a gay home wreck - er, I'm just a sim - ple soul; Im -

BEN.

- per - vi - ous to wo - man, song, and drink, I am. And

CLEMENTINA.

*rit.*

*Lightly*

A little slower.

CLEM. BENNIE.

are you sure you are? Why yes! I think I

The first system of music includes a vocal line for Clem and a vocal line for Bennie. Clem's line starts with the lyrics "are you sure you are?" and Bennie's line starts with "Why yes! I think I". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

CLEMENTINA BENNIE.

BEN. am. So ve - ry pure you are. I'm on the brink, I

The second system features a vocal line for Bennie with lyrics "am. So ve - ry pure you are. I'm on the brink, I". The piano accompaniment continues with chords and melodic lines.

CLEMENTINA

BEN. am! (Hum) Ah Ah Ah

The third system shows a vocal line for Bennie with lyrics "am! (Hum) Ah Ah Ah". The piano accompaniment features sustained chords and a melodic line in the bass.

BENNIE.

CLEM. I'm in the sink, I am!

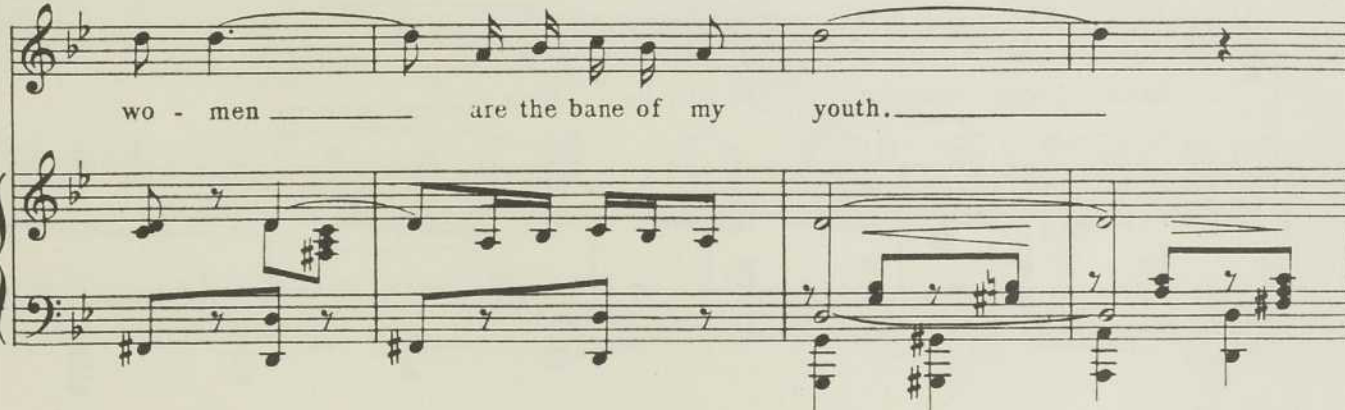
*rall.*

The fourth system includes a vocal line for Clem with lyrics "I'm in the sink, I am!". The piano accompaniment features a melodic line in the bass with a "rall." (rallentando) marking. The system ends with a double bar line and a key signature change to two flats.

Allegro.

BEN.  *f*

Gosh! I might as well con - fess it, If I did - n't you would guess it,

BEN. 

wo - men \_\_\_\_\_ are the bane of my youth. \_\_\_\_\_

BEN. 

Ev - 'ry one's a ti - ger cat, with me it's sad but cer - tain that with

BEN. 

wo - men \_\_\_\_\_ life can nev - er be smooth. \_\_\_\_\_ For they can

BEN.

trip you with tricks, and grip you like quick sand,

CLEM.

Some day dear you will be mine

BEN. BENNIE. CLEMENTINA.

Can't you see I don't want you? I'll be a

CLEM.

con - stant nymph or some-thing sweet to him for whom I pine;

## REFRAIN

BEN.

One good boy gone wrong,

*mf*

BEN.

One good boy gone wrong,

BEN.

Youth must have its fling so they say;

BEN.

Here's where I start fling - ing my youth a - way,

BEN. One more vic - tim picked,

BEN. Once more sex has clicked,

BEN. One more sap - head who's been tricked and trap - ped, just an -

BEN. - oth - er boy gone wrong.

DANCE  
Not too fast (languid)

The first system of the 'DANCE' section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*f*) dynamic and features a series of chords and a melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and a steady bass line.

The second system continues the 'DANCE' section with two staves. The upper staff shows a continuation of the melodic and harmonic material from the first system. The lower staff maintains the accompaniment pattern.

The third system of the 'DANCE' section consists of two staves. The upper staff features a melodic line with some chromatic movement. The lower staff continues the accompaniment with chords and a steady bass line.

The fourth system of the 'DANCE' section consists of two staves. The upper staff has a melodic line that concludes with a fermata. The lower staff continues the accompaniment. The system ends with a double bar line and a change in key signature to two flats (Bb) and a time signature of 2/4.

Allegro

The fifth system of the 'DANCE' section consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb) and a time signature of 2/4. It begins with a fortissimo (*ff*) dynamic and features a fast, rhythmic melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with chords and a steady bass line.

The sixth system of the 'DANCE' section consists of two staves. The upper staff continues the fast, rhythmic melodic line. The lower staff continues the accompaniment. The system ends with a double bar line and a change in key signature to three flats (Bbb) and a time signature of 2/4.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. The lower staff is in bass clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. A red diagonal line crosses through the system from the top left to the bottom right.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. The lower staff is in bass clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. A red diagonal line crosses through the system from the top left to the bottom right.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. The lower staff is in bass clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. A red diagonal line crosses through the system from the top left to the bottom right.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. The lower staff is in bass clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. A red diagonal line crosses through the system from the top left to the bottom right.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. The lower staff is in bass clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. A red diagonal line crosses through the system from the top left to the bottom right.

*Gradually slower and softer*

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. The lower staff is in bass clef and contains a series of eighth-note chords with a '7' above them, followed by a melodic line with a slur and a 'p' dynamic marking. A red diagonal line crosses through the system from the top left to the bottom right.

*to the end*

*pp*

No 18

## CONCERTED NUMBER (Red Shadow, Sid, Ali) &amp; Men

## "EASTERN AND WESTERN LOVE"

(A) LET LOVE GO

(B) ONE FLOWER IN YOUR GARDEN

(C) ONE ALONE

Andante moderato.

Ali.

Piano.

Let love come as some rare treas - ure

ALI.

light - ly grant - ed by Al - lah. Let love go ard

ALI.

do not meas - ure hours en - chant - ed that can't re - turn;

ALI. *p* One wo-man you have once car-essed soon strikes you ve-ry like the rest,

TENORS *p*

CHO. when you once car - essed,

BASSES *p* Just like all the

ALI. *rall.* Her kiss is nei-ther worst nor best. That is love's way, so

CHO. There is on - ly you, that is love's way, *rall.*

rest There is on - ly one way, Ah!

Tempo I.

ALI. *mf* Love will come as some rare treas-ure light - ly grant-ed by Al - lah.

ALI. *f* Love will go, so take it while you may, — so take it while you

*f* *rall.* *pp*

ALI. *f* *Andante.* If one flow'r grows a-lone in your gar - den — its fra - grant  
may.

*f* *Andante.* *mf*

SID. sweet - ness — will soon pass a - way. — — — — — If one flower grows a-lone in your

*mf*

SID. gar - den — soft pe - tals bloom - ing — must wi - ther some day. — — — — — Love's

*mf*

SID. *p* bow - ers — should be o-ver - flow - ing — with sweet passion flow - ers — of var-ied per -

CHO. *p* Love's bow - ers where flow-ers grow,

SID. -fume. So ga - ther — your pre-cious col -

CHO. *p* Pas - sion flow'r's Per - fume — Love's

SID. -lec - tion, A har-em of blos - soms, — love's fire to con -

CHO. fire will guide you,

fire will guide you,

ALI. *ff*  
 ev-ry lov - ers bow - ers should be o-ver-flow - ing with pas-sion

SID. *ff*  
 some Love's bow - ers should be o-ver-flow - ing with pas-sion

CHO. *ff*  
 Love's fire all con - sum - ing should be o-ver-flow - ing with pas-sion

Love's fire all con - sum - ing should be o-ver-flow - ing with pas-sion

ALI. *ff*  
 flow - ers of var-ied per - fume, so gath - er a har-em of

SID. *ff*  
 flow - ers of var-ied per - fume, so gath - er a har-em of

CHO. *ff*  
 flow - ers of var-ied per - fume, so gath - er a har-em of

flow - ers of var-ied per - fume, so gath - er a har-em of

ALI.    
 blos - soms — love's fire con - sum - ing. — So let it be

SID.    
 blos - soms — love's fire con - sum - ing. — So let it be

CHO.    
 blos - soms — love's fire con - sum - ing. — So let it be



ALI.    
 known, — one love on - ly serves no man.

SID.    
 known — one love a - lone — one love a - lone — is not — for men.

CHO.    
 known one love a - lone — is not for men.



Tempo I.

ALI. Let love come as some rare trea - sure light - ly granted by

ALI. Al - lah. Let love go and snatch its plea - sure and

SID. Snatch up all its joy be -

CHO. Let love go and snatch its plea - sure and

Let love go and snatch its plea - sure and

ALI. ere it fly, fly a - way.

SID. - fore it starts to fly, a - way.

CHO. ere it fly, fly a - way.

ere it fly, fly a - way.

Tempo di Valse.

ALI. Why are you si - lent, my friend?

SID. He is now dreaming of love.

PIERRE. I have heard all that you have been say - ing,

prce yet I a - lone may love in my own way.

rall.

## Adagio.

prre

Lone - ly as a de - sert breeze, I may wan - der where I please,

prre

Yet I keep on long - ing Just to rest a - while. Where a sweetheart's ten - der eyes

prre

take the place of sand and skies; All the world for - got - ten In one woman's smile.

## Andante moderato.

prre

One a - lone — to be my own, I a - lone — to know her ca - res - ses,

prre

One to be E - ter - nal - ly The one my wor - ship - ping soul pos -

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a quarter note G4, followed by a half note A4, and then a series of eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A triplet of eighth notes is marked with a '3' above it.

prre

- ses - ses; At her call I'd give my all,

Detailed description: This system contains the second line of music. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment continues with chords and a rhythmic pattern. A triplet of eighth notes is marked with a '3' above it.

prre

*rit.*

All my life, and all my love en - du - ring. This would be a mag - ic

*rall.*

8

Detailed description: This system contains the third line of music. The vocal line begins with a quarter note G4, followed by a half note A4, and then a series of eighth notes. The piano accompaniment continues with chords and a rhythmic pattern. A triplet of eighth notes is marked with a '3' above it. The tempo marking 'rit.' is placed above the vocal line, and 'rall.' is placed above the piano accompaniment. The number '8' is written below the bass clef staff.

prre

world to me If she were mine a - lone.

Detailed description: This system contains the fourth line of music. The vocal line begins with a quarter note G4, followed by a half note A4, and then a series of eighth notes. The piano accompaniment continues with chords and a rhythmic pattern.

*mf*  
 One a-lone — to be my own, I a-lone — to know her ca-res - ses,

*mf*  
 He loves her on - ly and, He a-lone — will know her ca-res - ses,

*pp* Al - lah! He loves her on - ly  
 He loves her on - ly, He loves her on - ly,

*pp*

*mf*  
 one to be — E - ter-nal-ly — The one my wor-ship-ping soul pos - ses - ses;

Al - lah what mad - ness for one his wor-ship-ping soul a - dores and loves;

*sf*  
 O — E - ter-nal-ly and wor - ships dear - ly;

*sf*  
 Al - lah what mad - ness for one his wor-ship-ping soul pos - ses - ses;

Prre At her call I'd give my all, All my life and all my love en - dur - ing

SID. At her call I'd give my all, en - dur - ing

ALI. ev - ry bit of love dear, ev - ry bit of love dear,

CHO. Al - lah gives ev - ry bit of love dear, At her call so he gives ev - ry bit of love dear,

*rit.* *a tempo*

Prre This would be a mag - ic world to me If she were mine a - lone.

SID. This would be a mag - ic world to me If she were mine a - lone.

ALI. Oh how he longs to have her all a - lone.

CHO. Oh how he longs to have her all a - lone. Oh how he longs to have her all a - lone.

*pp* *ff* *pp* *ff*

*Repetition*  
*Accelerando*  
*momento d'arrivo*

No 18a

INCIDENTAL FINALETTO - SCENE II.

Marche Funèbre.

(HASSI) This will be no ordinary death, but a death of horror for you two. etc.

Piano.

Moderato.

*pp*

No 19.

OPENING-SCENE III.

Tempo di Marcia.

Piano.

The musical score is written for piano in 2/4 time, marked 'Tempo di Marcia'. It consists of five systems of two staves each. The first system begins with a dynamic marking of *f* and the instruction 'Piano.'. The music is characterized by a steady, rhythmic bass line and a treble line with various chords and melodic fragments. The final system includes first and second endings, marked '1.' and '2.' respectively.

Nº 20

SCENE - (Margot & Red Shadow)

"THE SABRE SONG"

(MARGOT) I'm not, I'm not - oh it's not true - etc  
Tempo di Valse.

Piano

*pp fast*

(RED SHADOW) Yes!

(MARGOT) Oh! I've had enough of it, etc.

Tempo di Valse.

MARGOT

I find the sim - ple life en - tranc - ing, Gen - tle and calm and kind, \_\_\_\_\_

*mf*

RED SHADOW.

R. S. Did-n't you say you liked ro - manc - ing, Have you changed your

MAR. To be chang - ing her mind is a wo - man's

R. S. mind? The mind of a wo - man

MAR. way, As you well know. I on - ly want Pi -

R. S. chan - ges, I well know.

MAR. - erre, my sweet Pi - erre.

R. S. If you long for Pi - erre that is fair.

*rall.* *pp*

(RED SHADOW) You long for Pierre, that is fair. Margot, I'll give you your chance. I'll send Pierre to you. etc.  
Allegretto.

(Red Shadow exits)


(Margot picks up the sword, comes forward  
L'istesso tempo

looks at it tenderly,

and puts sword down again)

Andantino  
MARGOT.

MAR.  And — with one quick dart right through his heart

MAR.  Stab him as he mocks me. What sweet re -

MAR.  - venge — for all his laugh - - ter! But what is there that

MAR.  halts me and stays my arm?

Quasi recit.

MAR. *Something is tear-ing my heart. Is it fate to love him whom I hate?*

Poco allegretto. *(goes to sword, slowly and picks it up again)*

MAR. *There is his sa - bre there, so like the man. In bril-liance shin-ing fair,*

MAR. *so like the man. Though I mean nought to him, why do I sigh*

MAR. *And give my thought to him, please tell me why? Sa-bre bright and*

*rall.*

a tempo

MAR. gleam - ing, ev - er by his side, Dare I tell my

*mf*

MAR. dream - ing Dare my heart con - fide All my se - cret

*accel.*

MAR. long - ing, Wish - es that are thron - ing, feel - ings that I

*er an do*

MAR. vain - ly try to hide? When you're with your

*f rall.*

MAR. mas - ter. Prom-ise not to tell that my heart beats

*a tempo*

MAR. fas - ter 'neath his mag-ic spell. For if you should

MAR. *cresc. e accel.* tell him what I'm dream - ing of; he

*cresc. e accel.*

MAR. may call it love.

*rall.* *ff*

ENCORE.

(At beginning of Encore, Margot goes over to mirror)

Poco allegretto.

MAR. *stacc.*  
La \_\_\_\_\_ La \_\_\_\_\_

MAR. *stacc.*  
La \_\_\_\_\_ La \_\_\_\_\_ La \_\_\_\_\_

MAR. *accel. e cresc.* Legato:  
Long - ing, secret wishes throng - ing, feelings that I

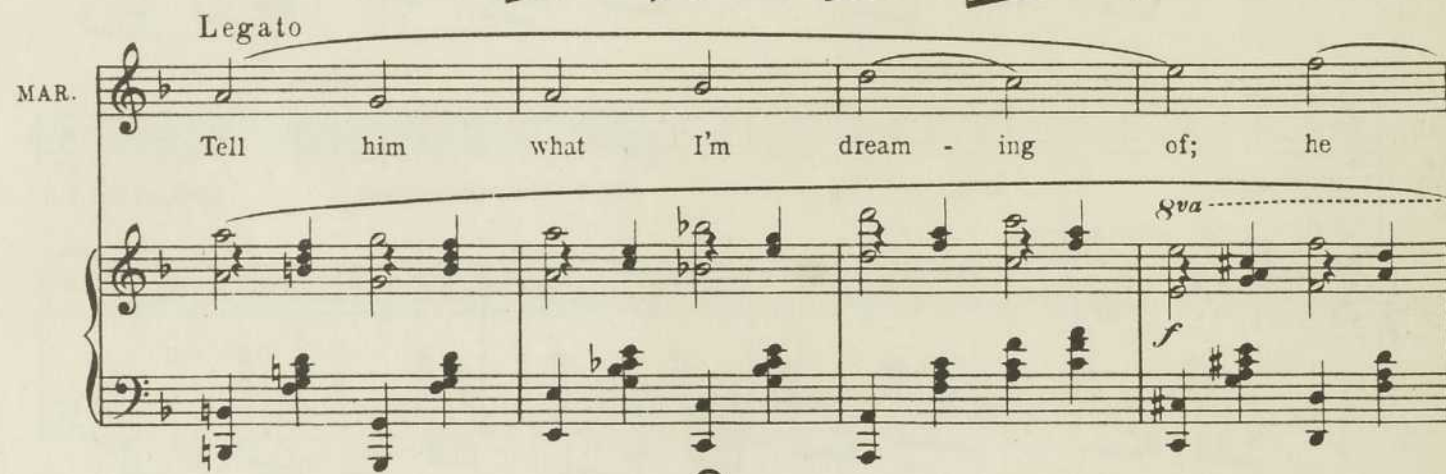
*accel. e cresc.*

MAR. *stacc.*  
vain - ly try to hide. \_\_\_\_\_ La \_\_\_\_\_

*rall.* *rit.*

MAR. 

MAR. 

MAR. *Legato*  
Tell him what I'm dream - ing of; he *Gua*  


MAR. may call it love. *Gua*  
*rall.* *ff*  


Nº 21

FINALETTO— SCENE III

*(Margot throws herself down in desperation on the couch)*

Andante moderato

Piano

*(Pierre as Red Shadow enters)*

(PIERRE) Margot prepare yourself, you're going away with me.

(MARGOT) What has come over you? etc.

*(Pierre sings)*

You love me;

prre

MARGOT *rall.*

Nev - er mind how I know, I'm a - fraid of

MAR.

*Tempo di Valse*

you.

prre

Blue hea - ven and you and I, and

prre

sand kiss - ing a moon - lit sky; a des - ert

prre

breeze whis - p'ring a lul - a - by, on - ly stars a -

prre

MARGOT

-bove you to see I love you. Oh!

MAR.

BOTH

give me that night di-vine, And let

my arms in your's en-twine; The des-ert song

call-ing its voice en-thrall-ing will make you

rall.

Allegretto moderato.

(Azuri enters followed by Ali, Mindar, and some of the men)

Ali (calling his men) Come!

pp

(RED SHADOW) What are you doing here? (ALI) (to Margot) You'd better go. etc.

Moderato.

(BIRABEAU) Margot! (RED SHADOW) (to Margot) Go

to him, if you wish. etc.

accel.

(BIRABEAU) I trust to your chivalry, etc.

(to Red Shadow)  
 (BIRABEAU) Sir, Azuri guided me here - I've come alone - I've come for Margot to take her home. Your leader seems afraid to speak.

(Dialogue)

(Birabeau draws sword)

(Red Shadow drops his sword)

(Ali

*picks up sword, gives it to Pierre)* (ALI) What has come over you?

Meno. Quasi recit. (BIRABEAU) So this is the famous Red Shadow.

(Strikes him) Now will you fight me? Maestoso. (Pierre drops his sword, sinks

down, buries his head in his hands.)

No. 22.

## SCENE IV.

## "FAREWELL."

Moderato.

Piano. *mf*

(MINDAR) This is the edge of the desert.  
Slow.

*rall.* *pp misterioso*

(RED SHADOW) May I say good bye to my men? (Red Shadow walks along the band, stops at one man,

and makes the sign of head and heart) Abdul, good-bye old friend! (Walks on a few more steps)

Mohammed, you saved my life once. etc.

*rall.*

Not too fast.

*pp*

R. S.

(sings softly)

So \_\_\_\_\_ it means the Riffs are a - broad

R. S.

(stops singing suddenly)

\_\_\_\_\_ be - fore you've bit - ten!

(HASSI) I am the new leader etc.

*pp*

Andante.  
BASS SOLO

(Red Shadow stops and listens to their prayer)

Might - y Mo - ham - med, The King of Man.

TEN.  
I & II

CHO.

BASS.  
I & II

Look down up - on us and keep us from sin!

Look down up - on us and keep us from sin!

RED SHADOW

All a-lone to be my own, I a-lone to know her car-

R. S.

- es - es. One to be e - ter - nal - ly The

(Red Shadow starts to go off slowly)

R. S. one my wor-ship-ping soul pos - ses - ses At - her call I'd  
 TEN. I & II You'd give your  
 BASS I & II You'd give your

R. S. give my all, All my life and all my love en - dur - ing.  
 TEN. I & II all for your love!  
 BASS I & II all for your love!

(He arrives at the edge before the exit)

(Red Shadow exits)

R. S. This would be a mag-ic world to me if she were mine a - lone.  
 TEN. I & II Good friend we will pray for you - Good - bye!  
 BASS I & II Good friend we will pray for you - Good - bye!

N<sup>o</sup> 23.

## OPENING-SCENE V.

Allegro.

Piano.

*f*

8  
GIRLS.

GIRLS. *f*

All hail to the Gen - 'ral, He is the he - ro of the day.—

GIRLS. *f*

All hail to the Gen - 'ral, He is the he - ro of the day.—

BIRABEAU.

BIR. *pp* Now la - dies, please, the man whom I at-tacked last

BIR. night sim - ply would not fight.

GIRLS. Dear mod - est

GIRLS. man! You won't de - ny you filled the fly - ing

(Enter Paul)

(PAUL) I've carried out your orders, Sir. etc.

GIRLS. Riffs with fright.

*pp*

GIRLS. *(GIRLS) Sing*  
*mf*  
 Ah

GIRLS.  
 come and try to cheer your Mar-got, For she is such a

GIRLS.  
 dear Your Mar-got; Our high-est flight of fan - cy, Is

**Tempo di Valse.**  
*(Margot enters) Paul goes to see her.*

GIRLS.  
 when we can see Mar-got of France.

PAUL. (Sings)

PAUL. *mf*  
I want a kiss, Give it to me. You know I

MARGOT.

PAUL. must have my way. Please let me go.

GIRLS.

GIRLS. *mf*  
Paul, don't you see she is-n't hap - py to - day.

Dialogue (PAUL) I know why she's not happy.

Allegro.

*pp*

Andante.

(BIRABEAU) Margot, you'd better give up that dream of romance.

MARGOT.

MAR. Kiss - ing a moon - lit sky, A des-ert breeze whis-p'ring a

MAR. lul - la - by, On - ly stars a - bove you, to see I love you.

GIRLS. *mf*

GIRLS Oh! give me that night di - vine, And let

*a tempo p*

GIRLS MARGOT.

GIRLS my arms in yours en - twine, The des - ert song call - ing, its

MAR. ALL.

MAR. voice en - thrall - ing, Will make you mine. \_\_\_\_\_

*pp* *rall.*

### ENTRANCE OF SUSAN & BENNIE

*Allegro moderato*  
*Dialogue*

Piano *mf*

## No 24

## REPRISE (Susan, Bennie &amp; Girls)

"IT"

Allegro

Bennie

Because - I did - n't know what I know now -

Piano

*p*

BEN.

That when you kiss you are a wow! With that im -

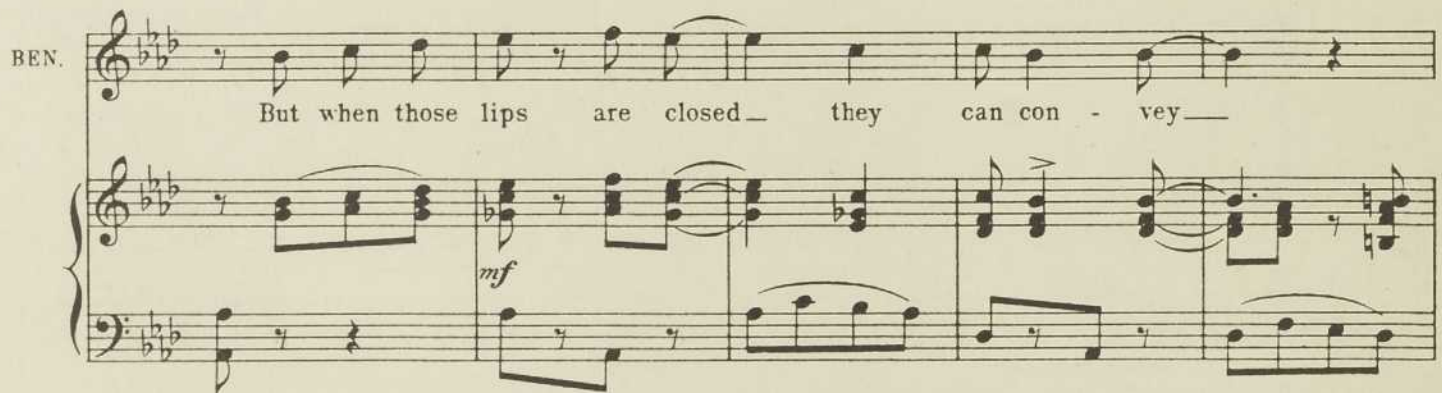
BEN.

- pro - per frac - tion of vague at - trac - tion That

BEN.

gets the ac - tion, and now! I'm nev - er thrilled

BEN.    
 to fin-ger tips By ba-by words that leave your lips,

BEN.    
 But when those lips are closed— they can con - vey—

BEN.    
 Things no nice— girl ought to say— When they meet mine they make a

BEN.    
 hit, And the re - sult is "It."

## No 25

## DANCE OF TRIUMPH (Azuri)

Allegro.

TENORS (off Stage)

Men *mf*

As we are drink-ing, mer-ri-ly drink-ing, whowould be think-ing who we are?

MEN

As we are drink-ing, mer-ri-ly drink-ing, whowould be think-ing who we are?

BASSES

MEN

Drink to the Caïd, Drink to the Caïd, To the lead-er of the band— Drink on!

Moderato

*p* Tom - Tom

(AZURI) General Birabeau I come for pay

Adagio

*pp* *rall.*

Moderato.  
DANCE

Marcato

*p* *mf*

Adagio.

*pp* *attacca*

Allegro.

The first system of music consists of two staves. The treble staff begins with a forte (*ff*) dynamic marking. The music is in a 2/4 time signature with a key signature of two flats. The bass staff provides a steady accompaniment.

The second system continues the piece. The treble staff features a more complex melodic line with some chromaticism, while the bass staff maintains its rhythmic pattern.

The third system introduces a forte (*f*) dynamic marking. The treble staff has several notes with accents (>), and the bass staff continues with its accompaniment.

The fourth system includes a crescendo (*cresc.*) marking. The treble staff has a long note with a slur, and the bass staff continues with its accompaniment.

The fifth system features a forte (*ff*) dynamic marking and an acceleration (*accel.*) marking. The treble staff has a long note with a slur, and the bass staff continues with its accompaniment.

*molto cresc.*

*Allegro vivace.*

*cresc.*

*Presto.*

*qua*

*fff*

N<sup>o</sup> 26.

## FINALE - ACT II.

(BIRABEAU) See here, Azuri— now listen — I must know, etc.

Moderato.

Piano.

*Soldiers sing "March" off stage.*

Tempo di marcia. (AZURI) Soldiers! Soldiers!

Sol-diers, when the bat-tle is ov-er, let the bu-gle blow. Ta, ta, ra, ta,

SOL. Ra, ta, ta, ra, ta, Let the bu-gle blow. Ta, ra, ta, ra, ta, blow the bu-gle

SOL. Ta, ra, ta, ra, ta, Home we go, Ta, ra, ta, ra, ta, blow the bu-gle, Ta, ra, ta, ra, ta, ra.

*ff* (Soldiers march on)

SOL. Did you call for sol-diers true, — for gal-lant fight-ing men of

SOL. France? — We are here to an-swer you — so let the

SOL. bu - gle blow Ad - vance: — Out we'll

*poco cresc.*

SOL. go to rout the foe, for back at home there waits per -

*molto cresc.*

SOL. - chance, a pret - ty charm - ing light o' love, an am - our -

SOL. -ette we long to see. An - toi - nette, or sweet Ma - rie. That's why

*ff*

SOL. we love to fight to love the maids of France.

(BIRABEAU) Tell me - what happened

pp

Musical score for Birabeau's dialogue line. The music is in a minor key with a 2/4 time signature. The piano accompaniment is marked *pp*. The melody is in the right hand, featuring eighth and sixteenth notes.

Furioso.  
(Pierre enters)

f R.H.

Musical score for Pierre's entrance. The music is in a minor key with a 2/4 time signature. The piano accompaniment is marked *f*. The melody is in the right hand, featuring a rapid sixteenth-note passage. The left hand has a steady bass line.

Allegretto.

(PIERRE) I'm the man who put an end to the Red Shadow

ppp

Musical score for Pierre's dialogue line. The music is in a minor key with a 2/4 time signature. The piano accompaniment is marked *ppp*. The melody is in the right hand, featuring eighth notes. The left hand has a steady bass line.

Listesso tempo.

Musical score for the 'Listesso tempo' section. The music is in a minor key with a 4/4 time signature. The piano accompaniment is marked *ppp*. The melody is in the right hand, featuring eighth notes. The left hand has a steady bass line.

Tempo di Marcia.

rit. pp

Musical score for the 'Tempo di Marcia' section. The music is in a minor key with a 2/4 time signature. The piano accompaniment is marked *pp*. The melody is in the right hand, featuring eighth notes. The left hand has a steady bass line.

Tempo di Marcia.

(PAUL) Company! into file, left turn, Right wheel. Quick March! (Soldiers march off)

ff

Musical score for Paul's dialogue line. The music is in a minor key with a 2/4 time signature. The piano accompaniment is marked *ff*. The melody is in the right hand, featuring eighth notes. The left hand has a steady bass line.

*p*

(exit Birabeau) (Pierre crosses slowly to Margot)

*pp* *rall.*

Vln. Solo

Andante.

*pp molto espressivo*

8

Andante moderato.

*pp*

A little faster.  
(Margot sings)

MAR. All a-lone — to be my own I a-lone — to know his ca-res - ses.

MAR. One to be — e - ternally — the one my worshipping soul pos - ses - ses.

PRre (Pierre sings)  
At her call — I'd give my all, All my life and all my love en - dur - ing,

PRre This would be — a magic world to me — if she were mine a - lone.

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Eysler  
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YANKEE TOURIST, A (W) Robyn  
YES, YES, YVETTE (H) Caesar &  
Charig  
YOURS TRULY (H) Hubbell  
ZIEGFELD FOLLIES 1914 (H)  
Stamper & Hubbell  
ZIEGFELD FOLLIES 1915 (W) Hirsch  
ZIEGFELD FOLLIES 1917 (H) Hubbell  
& Stamper  
ZIEGFELD FOLLIES 1918 (H) Hirsch  
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 HER LITTLE HIGHNESS (R) DeKoven  
 HER REGIMENT (H).....Herbert  
 HIPPODROME (W).....Klein  
 IN THE BARRACKS (R).....Bowers  
 KATY DID (W).....Hoschna  
 KISS WALTZ (H).....Ziehrer  
 LADY OF THE SLIPPER (W) Herbert  
 LEONARDO (H).....Thorne  
 LITTLE BOY BLUE (R).....Madden  
 LITTLE NEMO (W).....Herbert  
 LONELY ROMEO (R).....Bowers  
 LOVE'S LOTTERY (W).....Edwards  
 MADAME SHERRY (W).....Hoschna  
 Mlle. MODISTE (W).....Herbert

MAM'ELLE NAPOLEON (W) Luders  
 MAN FROM CHINA (W).....Bratton  
 MAN FROM NOW (W).....Klein  
 MARCELLE (W).....Luders  
 MARY'S LAMB (W).....Carle  
 MAYOR OF TOKIO (W).....Peters  
 MELODY (H).....Romberg  
 MISS DOLLY DOLLARS (W) Herbert  
 MOTOR GIRL (W).....Edwards  
 MY HOME TOWN GIRL (W) Hirsch  
 NAUGHTY MARIETTA (W) Herbert  
 NEW MOON (H).....Romberg  
 NINA ROSA (H).....Romberg  
 NO, NO, NANETTE (H).....Youmans  
 OF THEE I SING (NW).....Gershwin  
 OLD DUTCH (W).....Herbert  
 ONLY GIRL (W).....Herbert  
 ORANGE BLOSSOMS (W).....Herbert  
 PATRIOTS (W).....Edwards  
 PEARL AND THE PUMPKIN (W) Bratton  
 PIED PIPER (W).....Klein  
 POM POM (H).....Felix  
 PRETENDERS (W).....Clark  
 PRIMA DONNA (W).....Herbert  
 PRINCESS BEGGAR (W).....Robyn  
 PRINCESS CAPRICE (H).....Fall  
 PRINCE OF PILSEN (W).....Luders  
 PRINCESS PAT (W).....Herbert  
 PURPLE ROAD (H).....Peters  
 RAINBOW GIRL (W).....Hirsch  
 RAMBLER ROSE (H).....Jacobi  
 RED MILL (W).....Herbert  
 RED ROSE (R).....Bowers  
 RED WIDOW (W).....Gebest  
 ROLLICKING GIRL (W).....Francis  
 ROSE-MARIE (H).....Friml  
 ROYAL VAGABOND (W).....Goetzl  
 ROSE OF ALGERIA (W).....Herbert  
 ROSE OF ALHAMBRA (H).....Hosmer  
 SOCIAL WHIRL (H).....Kerker  
 SOUL KISS (W).....Levi  
 STRIKE UP THE BAND (NW) Gershwin  
 STUDENT PRINCE (H).....Romberg  
 TAKE IT FROM ME (W).....Anderson  
 TATTOOED MAN (W).....Herbert  
 THREE TWINS (W).....Hoschna  
 TOP O' THE WORLD (W).....Caldwell  
 TOURISTS (H).....Kerker  
 VELVET LADY (W).....Herbert  
 VIENNESE NIGHTS (H).....Romberg  
 WEDDING TRIP (R).....DeKoven  
 WHEN SWEET SIXTEEN (W).....Herbert  
 WILDFLOWER (H).....Stosbart, Youmans  
 WONDERLAND (W).....Herbert  
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