

ALFRED BUTT in conjunction with LEE EPHRAIM

1920

PRESENTS

THE DESERT SONG

A MUSICAL PLAY

BOOK AND LYRICS BY

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

MUSIC BY

SIGMUND ROMBERG

Vocal Score . . . \$5.00

HARMS Incorporated

by arrangement with

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The Play produced by LAURENCE SCHWARZ.

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
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Soldiers of the French Legion—Members of the Red Shadow's Band

Jack Allen	Reginald Gibson	Cliff Jones	Kilmore Scott
Reginald Auston	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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and FRANK MANDL

Music by
SIGMUND ROMBERG

Act I

No 1

PRELUDE and OPENING CHORUS

Piano.

Maestoso

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Moderato.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures and a repeat sign at the end. The bass clef staff contains a steady eighth-note accompaniment. The dynamic marking *mf* is present in the first measure.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, featuring a melodic line with slurs and a consistent eighth-note bass accompaniment.

Fourth system of musical notation. The treble clef staff begins with a dynamic marking of *f* and features a melodic line with slurs and accents. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation, concluding the piece with a melodic line that includes slurs and accents, and a final eighth-note accompaniment.

First system of a piano score. It consists of two staves, treble and bass. The music features a series of chords and melodic lines with accents and slurs. The key signature has one flat, and the time signature is 2/4.

Allegro vivace

Second system of the piano score. It continues with two staves. The tempo is marked **Allegro vivace**. The music includes a dynamic marking of **ff** (fortissimo). The key signature remains one flat, and the time signature is 2/4.

Third system of the piano score. It consists of two staves. The music continues with various chordal textures and melodic fragments. The key signature is one flat, and the time signature is 2/4.

Andante moderato

Fourth system of the piano score. It consists of two staves. The tempo is marked **Andante moderato**. The music features a dynamic marking of **pp** (pianissimo) and a **f** (forte) dynamic. The key signature is one flat, and the time signature is 4/4.

(Curtain rises)

Fifth system of the piano score. It consists of two staves. The music includes a dynamic marking of **pp** and a **f** dynamic. The key signature is one flat, and the time signature is 2/4. The system concludes with the instruction "(Curtain rises)".

Allegretto moderato

p *mf*

SID.

SID.
High on a

SID.

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

Legato.
TENORS.
p

BOYS

BASSES

Woe be to an - y - one who shall try to dis -

BOYS - cov - er us, — Woe be to an - y - one who shall

SID. *f accel.* So Hol then you

BOYS try to dis - cov - er us, —

(Mindir passes cauldron round)

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

BOYS Hol bold - men of Mo - roc - co sand!

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

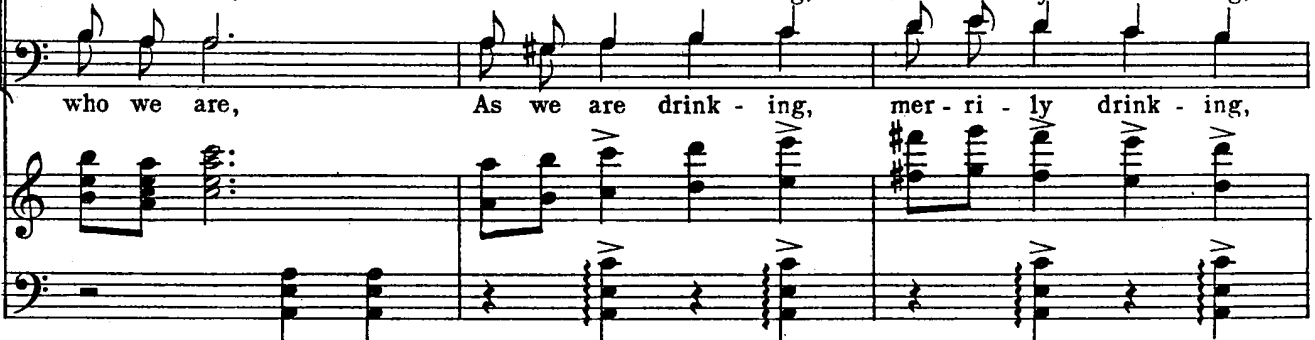
As we are drink-ing, mer-ri-ly drink-ing, Who would be think-ing



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.

R.H.

(Mindar puts cauldron back on fire) (Dialogue)

SID.

BOYS

R.H.

SONG- (Red Shadow) Sid and Riffs.

"THE RIFF SONG"

Allegretto moderato.

Red Shadow.

O-ver the ground _____ there comes a

Piano.

pp R.H.

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.

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

BASS.

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

ff *p*

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

SID.

TEN. His

BASS. *mf* Fly a -

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.

Hol _____ that's the sound that comes to warn you,

SID.

TEN.

BASS.

Hol _____

so _____ In the night or ear - ly morn you

SID.

rall.

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

SID. *rall.* The Riffs will

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

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

a tempo

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,

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, -

Hol _____ That's the sound that

SID. Hol _____ That's the

TEN. Hol _____ That's the sound that

BASS. Hol _____ 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.

The first system of the musical score includes four staves. The top staff is the vocal line for SID, the second for TEN, and the third for BASS. The fourth staff is the piano accompaniment. The lyrics are: 'comes to warn you, So In the night or'. The piano part features a complex texture with many beamed sixteenth notes and slurs.

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

The second system of the musical score includes four staves. The top staff is the vocal line for SID, the second for TEN, and the third for BASS. The fourth staff is the piano accompaniment. The lyrics are: 'ear - ly morn you know If you're the'. The piano part continues with a similar complex texture of beamed sixteenth notes and slurs.

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 Hansel)
(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. *ff*

Tenors. *1 MAN.* *f*
(Men sing off stage) Hol bold men of Mo - roc - co,

Basses.

TEN. *ALL MEN.* *(Men enter)*
 Hol bold men of Mo - roc - co sand,

BASS. Bold

TEN.

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

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

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.

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

Drink on.

TEN. Drink on.

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

pp

pp

(Dialogue)

ppp

FINALETTO-SCENE I.

Allegretto.

*(The Sentry rushes in)***(SENTRY)** Master, Master! I have seen the French. **(RED SHADOW)** Where? etc.

Piano.

pp

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

p

(Hassi exits and shoots)

Rifle shot
Solo orch. B.D.

p

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

Musical notation for the first system, piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *pp* is present at the beginning.

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

Musical notation for the second system, piano accompaniment. It continues the rhythmic pattern from the first system. A dynamic marking of *pp* is present at the beginning.

Musical notation for the third system, piano accompaniment. It continues the rhythmic pattern from the second system.

Musical notation for the fourth system, piano accompaniment. It continues the rhythmic pattern from the third system.

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

SID. Ho! _____ That's the sound that

Musical notation for the fifth system, piano accompaniment. It continues the rhythmic pattern from the fourth system. A dynamic marking of *mf* is present at the beginning.

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._

ff

(Exit Red Shadow and Sid)

No 3a

ENTRANCE OF AZURI.

Lento.

(Creeping over top of cave)

First staff of music for 'ENTRANCE OF AZURI.' It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Lento.' and the instruction is '(Creeping over top of cave)'. The music starts with a piano (*p*) dynamic and features a series of quarter and eighth notes with slurs, moving across the staff.

(Hears bugle call, runs and hides inside cave)

ad lib.

Second staff of music for 'ENTRANCE OF AZURI.' It continues the melody from the first staff. The instruction is '(Hears bugle call, runs and hides inside cave)' and it ends with 'ad lib.' (ad libitum). The notation includes various note values and rests, with a final fermata over the last note.

No 3b

TRUMPET SOLO.

Tempo di marcia.

Trumpet

(3 men enter with machine gun)

First system of music for 'TRUMPET SOLO.' It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is 'Tempo di marcia.' and the instrument is 'Trumpet'. The instruction is '(3 men enter with machine gun)'. The music is marked with a forte (*f*) dynamic and consists of a rhythmic pattern of eighth and sixteenth notes.

Second system of music for 'TRUMPET SOLO.' It continues the rhythmic pattern from the first system. The notation shows the trumpet line and a piano accompaniment consisting of chords in the bass line.

(Captain Paul Fontaine and 2 men enter)

Third system of music for 'TRUMPET SOLO.' It continues the rhythmic pattern. The instruction is '(Captain Paul Fontaine and 2 men enter)'. The notation shows the trumpet line and piano accompaniment.

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

Fourth system of music for 'TRUMPET SOLO.' It continues the rhythmic pattern. The instruction is '(PAUL) Ah! their camp fire etc. etc.'. The notation shows the trumpet line and piano accompaniment.

(Dialogue continues)

Fifth system of music for 'TRUMPET SOLO.' It continues the rhythmic pattern. The instruction is '(Dialogue continues)'. The notation shows the trumpet line and piano accompaniment, ending with a double bar line.

SONG (Paul) and SOLDIERS

MARGOT.

PAUL and BOYS *sing*

Voice. *mf*

Piano. *Hn. mf*

O! pret - ty maid of France my

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

P. & B. long - ing to fly in - to the arms of

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (D major). The lyrics are "long - ing to fly in - to the arms of". The piano accompaniment is written in a grand staff (treble and bass clefs). It features a steady bass line in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present in the right hand.

P. & B. Mar - got, and win the win - some charms of

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Mar - got, and win the win - some charms of". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

P. & B. Mar - got, my sweet - est flight of fan - cy is

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Mar - got, my sweet - est flight of fan - cy is". The piano accompaniment includes a fermata over the final chord of the system.

P. & B. when I can see Mar - got of France.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "when I can see Mar - got of France.". The piano accompaniment includes a fermata over the final chord of the system.

No 4a

FINALE— SCENE I.

Lento.

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

Moderato.



Slow.

(AZURI) Margot Bonvalet! oh

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

(End of Scene)

I'LL BE A BUOYANT GIRL.

Allegro moderato.

Piano.

The first system of piano accompaniment consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes, including some grace notes. The tempo is marked 'Allegro moderato'.

Cue (SUSAN) You might as well marry him


SUSAN sings

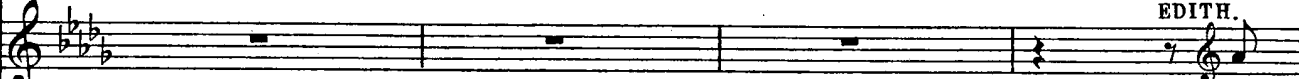
The second system includes vocal lines and piano accompaniment. The top staff is for Susan's vocal line, with lyrics: "Cue (SUSAN) You might as well marry him". The middle staff is for Edith's vocal line, with lyrics: "Dialogue. (EDITH) Cheer up, Susan, etc." and "(SUSAN) Oh! I wish he'd come back." The bottom staff is the piano accompaniment, which changes to a 'rall.' tempo and a key signature of two flats. The piano part includes some fermatas and rests.


Allegretto.

SUS.

The third system features a vocal line for Susan and piano accompaniment. The tempo is marked 'Allegretto'. The key signature is two flats. The lyrics for Susan are: "an - y - bo - dy seen my Ben - nie? I miss him so. 'Twas". The piano accompaniment consists of chords and moving lines in both staves.

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

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

f

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

GIRLS

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

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

3 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! *rall.*

2 us, Stay home and fight with us!

3 us, Stay home and fight with us!

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 Nights are hell with - out with - out

rall.

Tempo I.

GIRLS

1 men. Ah, men! Ah, men!

2 men. Ah, men! Ah, men!

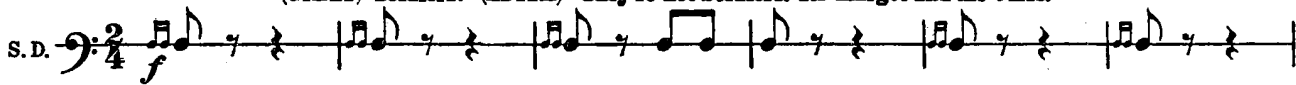
3 men. Ah, men! Ah, men!

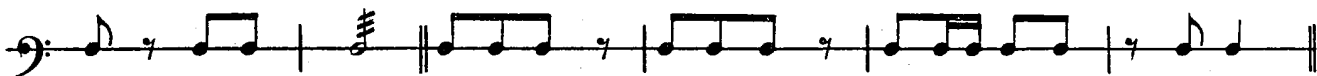
a tempo *ff*

No. 7.

FRENCH MILITARY MARCHING SONG (Margot) and GIRLS.

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

S.D. 



Tempo di Marcia.

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

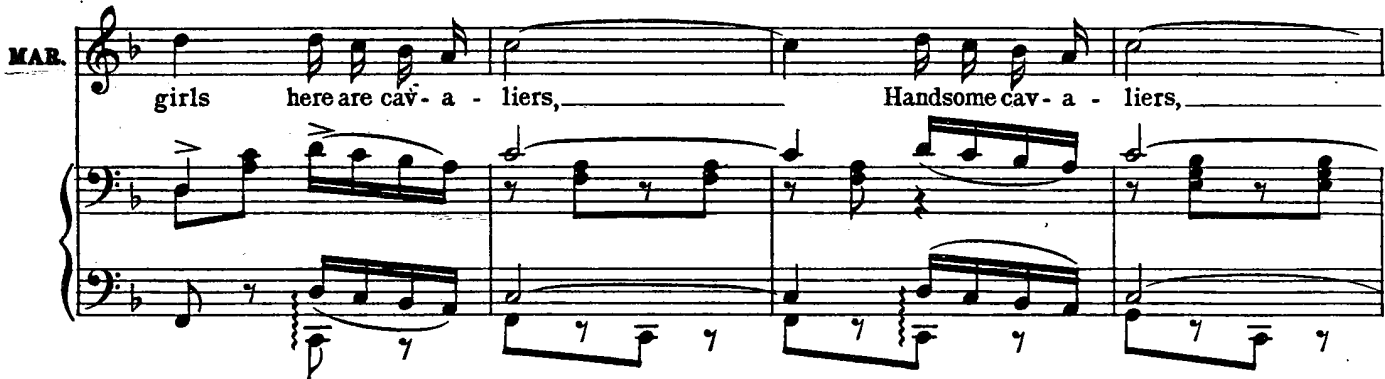
MARGOT.

fine

MAR. 

Oh! girls, girls,

p

MAR. 

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

MAR. 

We're

GIRLS. 

Ar - 'nt we fine?

f *p*

MAR.

men, men, men fight-ers ev-'ry one, Ev-'ry mo-ther's

MAR.

son. We

GIRLS

Look at our line,

1.

The

2.

The

3.

The

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,*

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
We're men, men, men, fight - ers ev - 'ry
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

END HERE

MAR. line.

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

GROUPS. 1 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

2 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

3 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

END

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.

GROUPS.
1

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

GROUPS.
2

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

GROUPS.
3

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

TENORS.

CHORUS.
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.
1. Tra, Ra, tra, Ra,
2. Tra, Ra, tra, Ra,
3. Tra, Ra, tra, Ra,

CHO. Tra, Ra,
Tra, Ra,

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.

GROUPS ¹ ₂ ₃ UNIS. 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 Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,

CHO. 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. Did you call for

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

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

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

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

GROUPS 1 2 3 let the bu-gle blow! Ta-ta, Ra-ta, Ra-ta-ta, Ra-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. - vancel — Out we'll go to rout the foe, — for back at

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

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

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

- vancel — 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 - ta, Ra - ta - ta - ta - ta, a pret - ty charm -

GROUPS
1
2
3
Ra, ta - ta - ta, Ra - 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
2
3
- nette or sweet Ma - rie, Ah Ah

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

ff *p*

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

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

GROUPS
1
2
3
love to fight, to love the maids of France. my France!

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

ff

Segue Encore

ENCORE- DANCE.

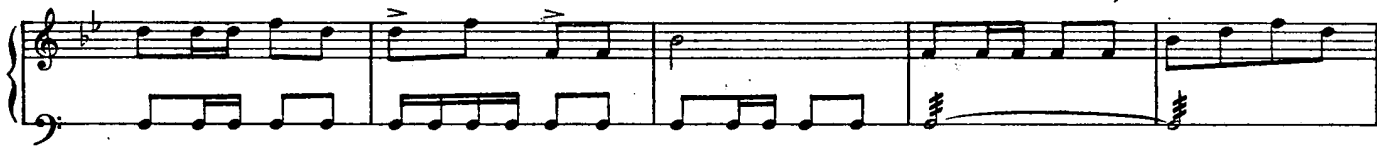
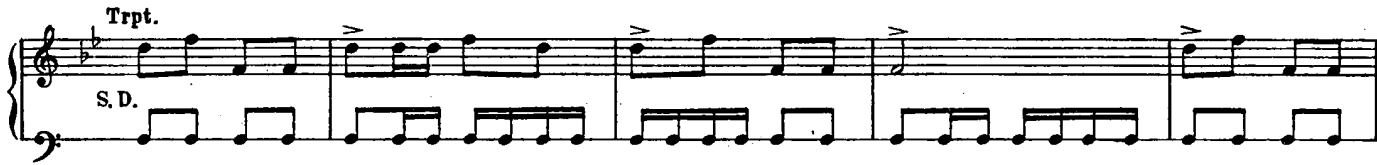
Piano.



Girls dance on Stage.

Trpt.

S. D.



Marcia Grandioso.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with several measures marked with a 'V' above the staff.

Second system of musical notation, continuing the piece with similar chordal and melodic textures. A 'V' is present above the staff in the final measure.

Third system of musical notation, showing a change in dynamics to *pp* (pianissimo) in the final measure.

Fourth system of musical notation, featuring a dynamic marking of *ffz* (fortissimo z) in the final measure.

Fifth system of musical notation, including a dynamic marking of *ffz* and a *Sva* (Soprano) line indicated by a dashed line above the staff.

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

Sixth system of musical notation, concluding the page with a dynamic marking of *ff* and a *Sva* line indicated by a dashed line above the staff.

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 pret - ty*

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.

MAR.

Tempo I

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 bean - ty,

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*

The first system of music features a vocal line (MAR.) and a piano accompaniment. The vocal line begins with a long note on 'yawn' followed by a melodic phrase for 'ing. Love is locked up in'. The piano accompaniment consists of chords and moving lines in both hands, with some notes circled in the right hand.

MAR. *ca - ges, Kept for a po - ets*

The second system continues the vocal line and piano accompaniment. The vocal line has 'ca - ges, Kept for a po - ets'. The piano accompaniment features a prominent chord in the right hand during the 'po - ets' phrase.

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

The third system shows the vocal line and piano accompaniment. The vocal line includes 'pa - ges, Life and ad - ven - ture Don't seem to'. A handwritten 'Daw' is written above the vocal line. The piano accompaniment includes a dynamic marking 'p' and some notes are circled.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has 'be pay - ing at - ten - tion to me! And so I'. The piano accompaniment includes dynamic markings 'rall. f' and 'p a little slower', and a handwritten 'f' at the end.

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,

SP. GLS. Her

MAR. 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

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!

a tempo *rall.* *la 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) "Ob, 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 score. The first measure is marked "(Azuri enters)" and features a long, sustained chord in the right hand. The second measure is marked "(Soldiers enter)" and begins a rhythmic accompaniment in the left hand with eighth notes. A dynamic marking of *f* (forte) is placed above the first measure of the second system.

This system contains the next two measures of the piano accompaniment, continuing the rhythmic pattern established in the first system.

(Soldiers exit)

p dim.

This system contains the next two measures. The first measure is marked "(Soldiers exit)". The piano accompaniment continues, with a dynamic marking of *p dim.* (piano, diminuendo) appearing in the second measure.

This system contains the next two measures of the piano accompaniment, maintaining the same rhythmic and dynamic characteristics.

(Dialogue)

pp

This system contains the final two measures of the score. The first measure is marked "(Dialogue)". The piano accompaniment concludes with a long, sustained chord in the right hand, marked with a dynamic of *pp* (pianissimo).

No 9.

DUET (Margot and Pierre) and CHORUS.

"THEN YOU WILL KNOW"

Moderato.

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

Trumpet

pp

(PIERRE) I see your point! etc.

Allegretto.

p

pp

pp

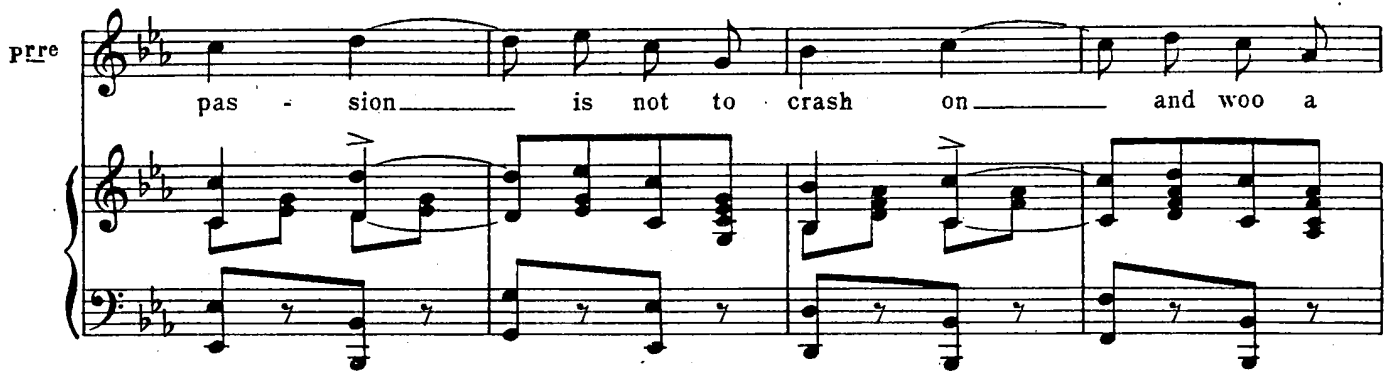
(Pierre sings)

My

p

pre

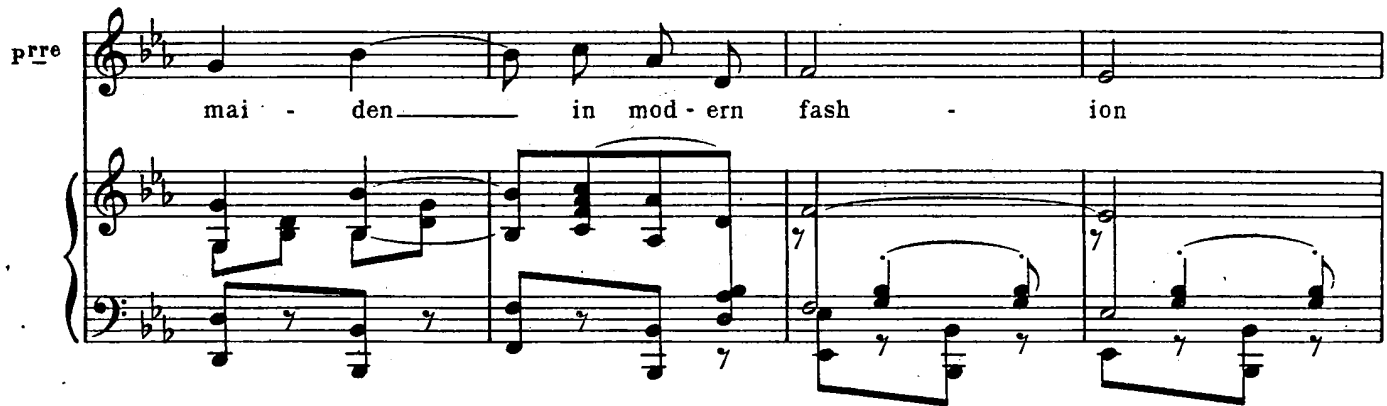
pas - sion is not to crash on and woo a



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'pas', followed by a quarter note 'sion', a half note 'is', a quarter note 'not', a half note 'to', a quarter note 'crash', a half note 'on', a quarter note 'and', a half note 'woo', and a quarter note 'a'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

pre

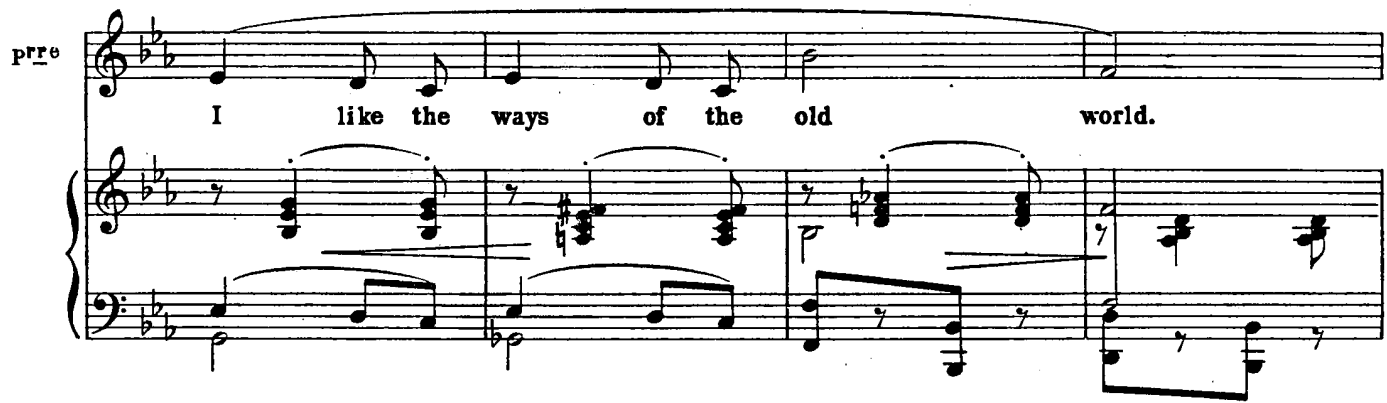
mai - den in mod - ern fash - ion



The second system continues the musical piece. The vocal line has a half note 'mai', a quarter note 'den', a half note 'in', a quarter note 'mod', a half note 'ern', a quarter note 'fash', a half note 'ion'. The piano accompaniment continues with chords and a bass line.

pre

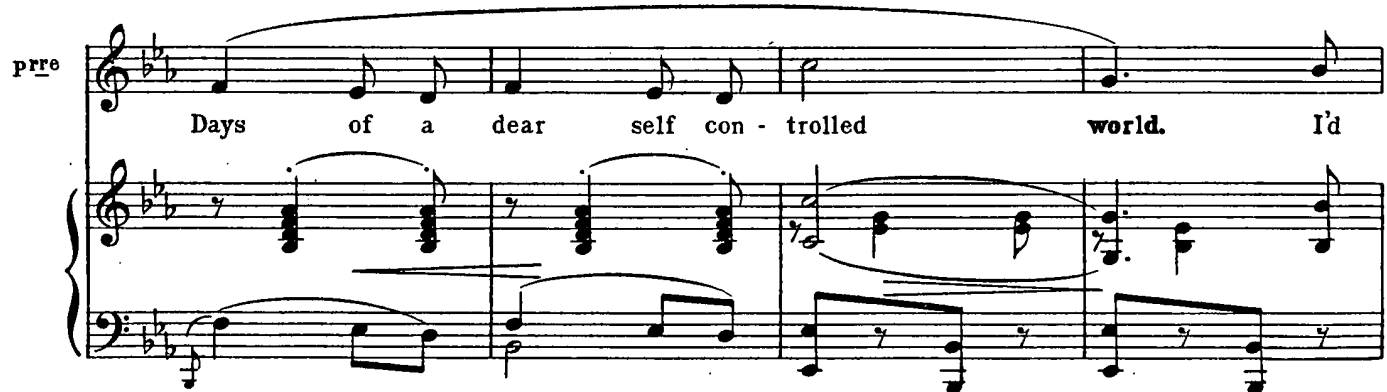
I like the ways of the old world.



The third system shows the vocal line with a half note 'I', a quarter note 'like', a half note 'the', a quarter note 'ways', a half note 'of', a quarter note 'the', a half note 'old', and a quarter note 'world.'. The piano accompaniment includes a piano (p) dynamic marking.

pre

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



The fourth system concludes the page with the vocal line having a half note 'Days', a quarter note 'of', a half note 'a', a quarter note 'dear', a half note 'self', a quarter note 'con', a half note 'trolled', a quarter note 'world.', and a half note 'I'd'. The piano accompaniment continues with chords and a bass line.

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.

PIERRE. Is-n't 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.

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

pp *rall.*

MAR. Can't love you, dear.

pre Then you will know I love you.

(Soldiers enter)
Allegro.

1st & 2nd TENOR *f*
Look at that

1st & 2nd BASS *f*
Look at that

f *ff*

CHO.

(Girls enter)

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

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

CHO.

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

SPECIAL GIRLS.

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

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

SPECIAL GIRLS. 2. not Pi - erre

SPECIAL GIRLS. 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

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, *rall.*

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

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

rall. *Pa tempo*

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

TENORS. What a girl

CHO. What a girl

BASSES. What a girl

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

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

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

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

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

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

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

(Paul enters.)

rit.

a tempo

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

rit.

a tempo

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!

a tempo

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

a tempo

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

a tempo

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

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.

pp Oh me! oh my, oh

SPECIAL GIRLS. 1 *pp* Oh me! oh my, oh

2 *pp* Oh me! oh my, oh

3 *pp* Oh me! oh my, oh

GIRLS. *pp* Oh me! oh my, oh

CHORUS. *pp* (To each other.) How to win Mar - got.

pp How to win Mar - got.

MARGOT.

rall.

MAR.

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

prre

May - - be it is bet-ter so__

SPECIAL GIRLS.
1
2
3

trou - ble is near we know,

trou - ble is near we know,

trou - ble is near we know,

GIRLS.

trou - ble is near we know,

CHO.

Trou - ble is near we know,

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

rall. *rit.* **Tempo di Valse.**

MAR. I will be glad to; come Paul let's teach him now.

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

rall. *pp* *rit.* *f* **Tempo di Valse.**

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

mf

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

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

MARGOT.

MAR. If you ask me, What if my answer 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.

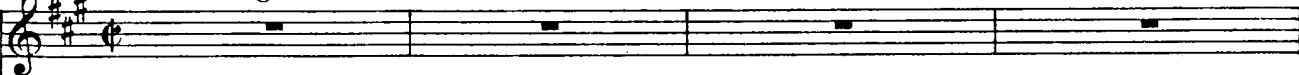
prre Oh that I might show her that I too

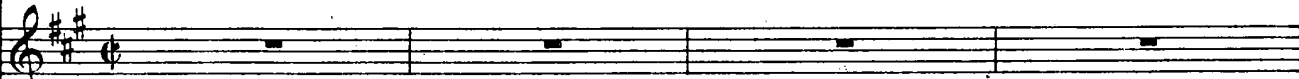
MAR. *rall.* or would you take me so. *Fox-Trot.*

PAUL. I will just take you so.

prre know how to take her so.


Paul and Margot dance a Fox-Trot.


MAR. 


PAUL. 


PFR. 

SPECIAL GIRLS.


1. 


2. 

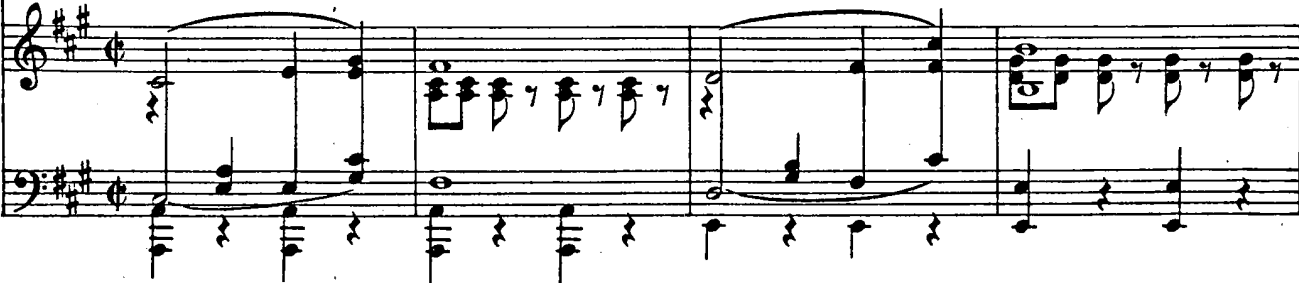
3. 

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! _____

Vln.Obb. *gva* _____

MAR.

PAUL.

Pre

1.
SPECIAL GIRLS.
Love is like this, Sim - ple you see

2.
Love is like this, Sim - ple you see

3.
Love is like this, Sim - ple you see

GIRLS.
Love is like this, Sim - ple you see

CHO.
Love is like this, Sim - ple you see

Vln. Obb.

8. 2.

Piano

MAR.

PAUL.

prre

SPECIAL GIRLS.

1. Let po - ets say what they may, dear.

2. Let po - ets say what they may, dear.

3. Let po - ets say what they may, dear.

GIRLS. Let po - ets say what they may, dear.

CHO. Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Vln.Obb.

Tempo di Valse.

MAR. *mf*

You want a kiss, If you ask me,

MAR. *mf*

What if my an - swer is No, dear,

PAUL. *mf*

You can - not say No, dear,

Slower.

MAR. *mf*

If I re - fuse Then you would lose

PAUL. *mf*

If you re - fuse I will not lose

Slower.

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.

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

SPECIAL GIRLS. 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 two staves. The upper staff is a vocal line for Pierre, starting with a whole note G4. The lower staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The lyrics "Sid! How long would it" are written above the vocal line.

take our men to get here? etc.

The second system of music consists of two staves. The upper staff is a vocal line for Pierre, starting with a whole note G4. The lower staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The lyrics "take our men to get here? etc." are written above the vocal line.

The third system of music consists of two staves. The upper staff is a vocal line for Pierre, starting with a whole note G4. The lower staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The lyrics "take our men to get here? etc." are written above the vocal line.

(PIERRE) (Sings)

So

The fourth system of music consists of three staves. The top staff is a vocal line for Pierre, starting with a whole note G4. The middle staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The lyrics "So" are written above the vocal line. The dynamic marking *mf* is present below the piano accompaniment.

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)

(Dialogue) (PIERRE) 'Hello, Bennie' etc.

rall. *pp* *ppp*

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-n't 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

mp

mf

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

1 *p* 2 *sf*

No 11a

INCIDENTAL MUSIC.

(BIRABEAU) what are you going to do? use a knife?
 (AZURI) "My mother, she is mostly white," etc. etc.

p

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*

The first system of musical notation 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 4/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with eighth notes and quarter notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

p

The second system of musical notation continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment. The dynamic marking *p* is present at the beginning of the system.

L.H.

The third system of musical notation shows the continuation of the melody and accompaniment. The dynamic marking *L.H.* is visible at the start of the system.

The fourth and final system of musical notation concludes the piece. It features a melodic line in the upper staff and an accompaniment in the lower staff. The dynamic marking *p* is present at the end of the system.

Piano accompaniment for the first system, featuring a treble and bass staff with chords and melodic lines.

Piano accompaniment for the second system, continuing the musical texture with various chord voicings.

MARGOT.

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

p

Vocal line for Margot and piano accompaniment for the third system.

MAR.

gone like a breeze rush - ing by;_____

pp L.H.

Vocal line for Margot and piano accompaniment for the fourth system.

MAR.

MAR.

Slower.

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

p *mf*

MAR.

All through the day I dream of love. Why

mf

PIERRE

PIERRE

Moderato espressivo.
Rather fast.

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.

pre

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' and a quarter note 'but', followed by a melodic phrase. The piano accompaniment features a treble and bass clef with chords and moving lines. Dynamics include *pp* and *a tempo*.

(PIERRE) At your service, Mademoiselle! etc.

pp **Allegro**

Detailed description: This system is a piano introduction for the second system. It features a treble and bass clef with chords and moving lines. The tempo is marked **Allegro** and the dynamics are *pp*. The key signature has two flats and the time signature is 3/4.

Detailed description: This system is a piano accompaniment for the second system. It features a treble and bass clef with chords and moving lines. The key signature has two flats and the time signature is 3/4.

Detailed description: This system is a piano accompaniment for the second system. It features a treble and bass clef with chords and moving lines. The key signature has two flats and the time signature is 4/4.

Andante

Detailed description: This system is a piano introduction for the third system. It features a treble and bass clef with chords and moving lines. The tempo is marked **Andante**. The key signature has two flats and the time signature is 4/4.

Tempo di Valse.

PIERRE.

Prre

My des - ert is wait - ing, Dear,

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal line in 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 two lines are piano accompaniment in treble and bass clefs. The piano part begins with a dynamic marking of *mf*. The piano accompaniment 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 lines 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, maintaining the 3/4 time signature and key signature.

Prre

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

Detailed description: This system contains the third line of music. The vocal line has the lyrics "teach you Love's sweet mel - o - dy.". The piano accompaniment continues, with some chromatic movement in the bass line and right hand chords.

Prre

I'll sing a dream song to you,

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

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, (BOTH) 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. **1.** you mine. **2.**
 you mine. *rall.* you mine. *rall.*

(Pierre embraces and kisses Margot)

mf a tempo

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

rall. *p*

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

p

(Dialogue)

No 13.

FINALE—ACT I.

Vivace.

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

Piano.

Musical score for the first system, piano accompaniment. The score is in 2/4 time, key of D major (two sharps). The right hand (RH) plays a melody starting on G4, moving up stepwise to D5. The left hand (LH) plays a bass line starting on G2, moving up stepwise to D3. Dynamics include *p* and *p.*. The notation includes a grand staff with treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The word "Piano." is written to the left of the staff. The tempo marking "Vivace." is above the staff. The character name "(BIRABEAU:)" and the first part of the dialogue are above the staff. The first measure of the right hand has a *p* dynamic. The first measure of the left hand has an "L.H." marking. The second measure of the right hand has a *p.* dynamic. The third measure of the right hand has a *p.* dynamic. The fourth measure of the right hand has a *p.* dynamic. The fifth measure of the right hand has a *p.* dynamic.

make up her mind. etc.

Musical score for the second system, piano accompaniment. The score continues from the first system. The right hand (RH) plays a melody starting on E4, moving up stepwise to D5. The left hand (LH) plays a bass line starting on G2, moving up stepwise to D3. Dynamics include *rall.*, *p*, and *pa tempo*. The notation includes a grand staff with treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The tempo marking "Vivace." is above the staff. The character name "(BIRABEAU:)" and the first part of the dialogue are above the staff. The first measure of the right hand has a *rall.* dynamic. The second measure of the right hand has a *p* dynamic. The third measure of the right hand has a *pa tempo* dynamic. The fourth measure of the right hand has a *pa tempo* dynamic. The fifth measure of the right hand has a *pa tempo* dynamic.

Musical score for the third system, piano accompaniment. The score continues from the second system. The right hand (RH) plays a melody starting on E4, moving up stepwise to D5. The left hand (LH) plays a bass line starting on G2, moving up stepwise to D3. Dynamics include *p* and *pa tempo*. The notation includes a grand staff with treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The tempo marking "Vivace." is above the staff. The character name "(BIRABEAU:)" and the first part of the dialogue are above the staff. The first measure of the right hand has a *p* dynamic. The second measure of the right hand has a *pa tempo* dynamic. The third measure of the right hand has a *pa tempo* dynamic. The fourth measure of the right hand has a *pa tempo* dynamic. The fifth measure of the right hand has a *pa tempo* dynamic.

Musical score for the fourth system, piano accompaniment. The score continues from the third system. The right hand (RH) plays a melody starting on E4, moving up stepwise to D5. The left hand (LH) plays a bass line starting on G2, moving up stepwise to D3. Dynamics include *p* and *pa tempo*. The notation includes a grand staff with treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The tempo marking "Vivace." is above the staff. The character name "(BIRABEAU:)" and the first part of the dialogue are above the staff. The first measure of the right hand has a *p* dynamic. The second measure of the right hand has a *pa tempo* dynamic. The third measure of the right hand has a *pa tempo* dynamic. The fourth measure of the right hand has a *pa tempo* dynamic. The fifth measure of the right hand has a *pa tempo* dynamic.

Musical score for the fifth system, piano accompaniment. The score continues from the fourth system. The right hand (RH) plays a melody starting on E4, moving up stepwise to D5. The left hand (LH) plays a bass line starting on G2, moving up stepwise to D3. Dynamics include *p* and *pa tempo*. The notation includes a grand staff with treble and bass clefs, a key signature of two sharps, and a 2/4 time signature. The tempo marking "Vivace." is above the staff. The character name "(BIRABEAU:)" and the first part of the dialogue are above the staff. The first measure of the right hand has a *p* dynamic. The second measure of the right hand has a *pa tempo* dynamic. The third measure of the right hand has a *pa tempo* dynamic. The fourth measure of the right hand has a *pa tempo* dynamic. The fifth measure of the right hand has a *pa tempo* dynamic.

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*

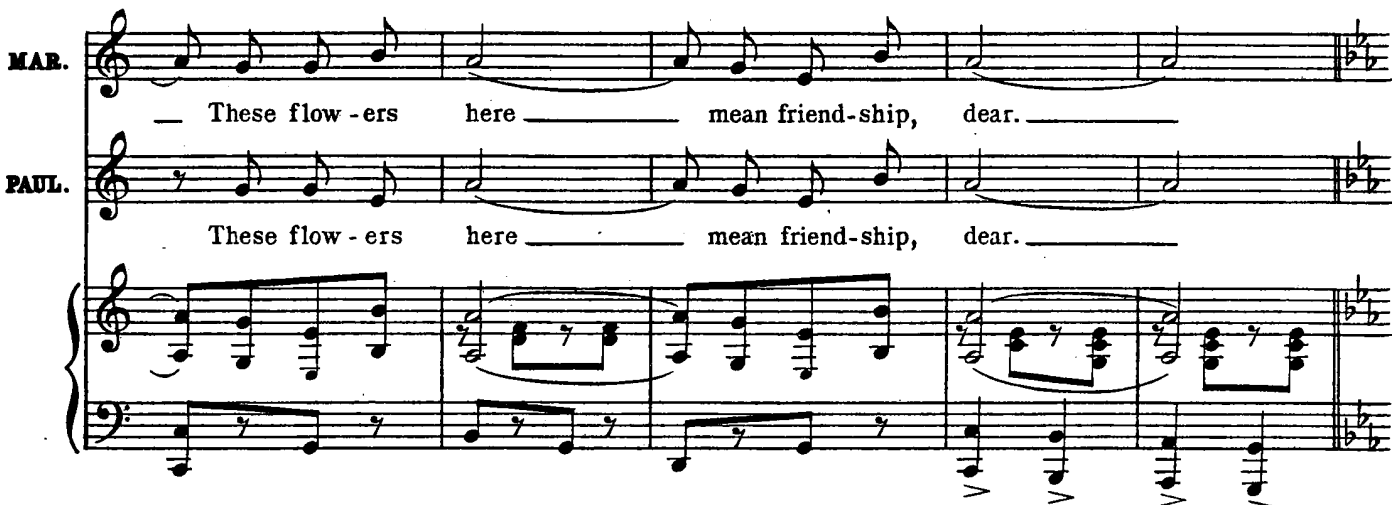
Allegro.

PAUL. 


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

PAUL. 


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

MAR. 

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

PAUL. 

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

TENORS 

CHO. *f* Mar - - got, ——— our Paul will take a pre - cious

BASSES *f* Mar - - got, ——— our Paul will take a pre - cious

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

The chorus consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The lyrics are "car - go to car - ry off to Par - is." The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The piano part features a steady accompaniment with some triplet figures.

Marcia grandioso
not too fast

MAR. I thank you all, What am

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,

R.H.

The Marcia section is marked "Marcia grandioso" and "not too fast". It features a variety of vocal parts: a soloist (MAR.), a soloist (PAUL.), three soloists (SPECIAL GIRLS 1, 2, 3), a group (GIRLS), and a chorus (CHO.). The lyrics are "I thank you all, What am" for the soloist and "I love you, dear lit - tle bride to be," for the others. The piano accompaniment includes a right-hand part (R.H.) with a triplet figure. The music is in a 4/4 time signature with a key signature of two flats.

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

R.H. *p*

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

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

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

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

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

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

Valse moderato

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

First system of musical notation. The top staff is for Horn, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is for piano accompaniment, starting with a bass clef and a key signature of one sharp (F#). The Horn part begins with a series of eighth notes, followed by a dynamic marking of *f*. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand.

Second system of musical notation, piano accompaniment. The top staff continues the melodic line from the first system. The bottom staff continues the chordal accompaniment. A dynamic marking of *f* is present in the bottom staff.

Third system of musical notation, piano accompaniment. The top staff features a melodic line with a dynamic marking of *p*. The bottom staff continues the chordal accompaniment. A dynamic marking of *rall.* is present in the bottom staff.

Fourth system of musical notation, piano accompaniment. The top staff features a melodic line with a dynamic marking of *ff*. The bottom staff features a chordal accompaniment with dynamic markings of *pp* and *L.H.*.

Fifth system of musical notation, piano accompaniment. The top staff features a melodic line with a dynamic marking of *pp*. The bottom staff features a chordal accompaniment with a dynamic marking of *ff* transitioning to *p*.

(AZURI) Come on girls, dance!

Sixth system of musical notation, piano accompaniment. The top staff features a melodic line with a dynamic marking of *rall.*. The bottom staff features a chordal accompaniment.

DANCE.

Allegro moderato.

f

cresc.

molto cresc.

ff

8

8

8

accel.

(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.

ff

dim.

ppp

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

very slow

pp a tempo

Tempo di Valse.

PAUL

PAUL I'd choose you all!

TENORS He'd take them all.

BASSES He'd take them all.

Tempo di Valse.

mf

AZURI (*Spoken*)

AZU. You must choose one

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

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

SPECIAL GIRLS 3 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

SPECIAL GIRLS
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?

(Sings.) AZURI'S DANCE.

Moderato.

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

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

1. Oh!

2. Oh!

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

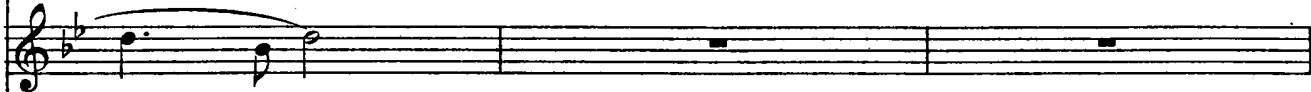
GIRLS. Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

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

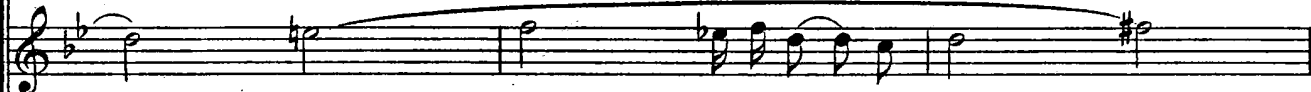
CHO. Oh! be - ware ti-ger's claw,

mf stacc. *simile*

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

PAUL.  grip my hand,

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,

CHO.  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!

poco accel. *molto accel.*

SID. *ff.* *Allegro*
 Ah!

S. GLS. *ff.*
 Ah!

GIRLS. *ff.*
 Ah!

CHO. *ff.*
 Ah!

Ah! *con 8* *Allegro* *ff.*

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

(Girls shriek)

Musical score for the first system, featuring piano accompaniment. The tempo is marked *Furioso*. A measure at the beginning is marked with the number 8. The score consists of two staves (treble and bass clef) with various chords and rhythmic patterns.

Musical score for the second system, featuring piano accompaniment. The dynamic marking is *f* (forte). The score consists of two staves with a melodic line in the treble clef and a bass line in the bass clef.

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

PAUL: Another challenge!

Moderato.

Musical score for the third system, featuring piano accompaniment. The dynamic marking is *pp* (pianissimo). There are markings for *R.H.* (Right Hand) and *Segue*. The score consists of two staves with a melodic line in the treble clef and a bass line in the bass clef.

Tempo di Marcia.

Musical score for the fourth system, featuring piano accompaniment. The dynamic marking is *p* (piano). The tempo is marked *Tempo di Marcia*. The score consists of two staves with a melodic line in the treble clef and a bass line in the bass clef.

Musical score for the fifth system, featuring piano accompaniment. The marking is *cresc.* (crescendo). The score consists of two staves with a melodic line in the treble clef and a bass line in the bass clef.

Trumpet.

Trumpet. *ff*

First system of music for Trumpet and piano accompaniment. The trumpet part is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of music for Trumpet and piano accompaniment. The trumpet part continues in the upper staff, and the piano accompaniment continues in the lower two staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SPECIAL GIRLS UNIS.

SP. GLS. *ff*

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

GIRLS. *ff*

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

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

Third system of music for piano accompaniment. The piano accompaniment continues in the lower two staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(Soldiers and crowd Exit)

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

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

CHO.
home there waits per - chance.—
home there waits per - chance.—

pp *rall.*

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)
Vivace.

(Riffs bind General Birabeau)

ff

ff

BIRABEAU: "What does this mean?" etc.

(Enter Bennis
and Susan)

rit.

f

Moderato grazioso.
(Hassi enters pushing Bennie)

p

(Susan is pushed in)

(Bennie and Susan are pushed off)

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

molto accel.

Andantino marcato.

PIERRE (singing)

quasi Recit.

ppre

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

ppre

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

ppre

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

Valse moderato.

PIERRE.
You have heard my command!

ppre

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

mf

prre Blue Heav - en and you and I and sand

pp

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

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

PIERRE & MARGOT

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

GIRLS. *pp*

CHO. *pp* (hum)

PRE
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

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

PRE
MAR.

rall. make you mine. *Adagio.*

GIRLS

make you mine.

CHO.

make you mine.

make you mine.

rall. *ff* *ff* *p* *ffz*

Adagio. (CURTAIN)

sva

END OF ACT I.

Nº 14.

Act II.
ENTR'ACTE.

Tempo di Valse.

Piano.

p

Con Ced.

The first system of the musical score is for piano. It consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is 'Tempo di Valse'. The first staff begins with a piano (*p*) dynamic. The second staff has a 'Con Ced.' (con cello) marking. The music features a mix of chords and moving lines.

The second system continues the piano accompaniment. It features more complex chordal textures and some chromatic movement in the bass line. The dynamics remain generally piano.

Vln Solo

un poco rall.

p

The third system introduces a violin solo. The piano accompaniment is marked 'un poco rall.' (a little slower) and 'p' (piano). The violin part has a melodic line with some grace notes. The piano accompaniment provides harmonic support.

The fourth system continues the violin solo and piano accompaniment. The piano part has a steady accompaniment pattern.

un poco rall.

pp a tempo

The fifth system features a change in dynamics for the piano part to 'pp a tempo' (pianissimo at tempo). The violin part continues with its melodic line.

ffrit.

ff

Ced.

*

The sixth system concludes the piece. The piano part reaches a fortissimo (*ff*) dynamic. The violin part has a final melodic flourish. The system ends with a 'Ced.' (crescendo) marking and an asterisk (*).

Piano. *ff* **Allegro.**

8va

8va *rall.* **Marcia.**

First system of piano accompaniment. The right hand features a melodic line with a long note in the final measure, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of piano accompaniment. The right hand continues the melodic line with some grace notes, and the left hand maintains the accompaniment pattern.

Third system of piano accompaniment. The right hand has a long note in the first measure. The word "Curtain" is written in the middle of the system. The piece concludes with a key signature change to two sharps.

CLEMENTINA.

Vocal and piano accompaniment for the song "Clementina". The vocal parts are arranged for Special Girls (1, 2, 3) and Girls. The lyrics are: "My lit - tle cast - a - gnette, keep sing - ing. My". The piano accompaniment is marked *mf* and features a rhythmic accompaniment with eighth notes in the left hand and chords in the right hand.

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, Senor- We are from Barcelona - -
and not rubbish, if you please - - We are ladies of the Brass Key.

Allegretto.

Clementina.

On the streets of Spain Love lies at your

CLEM.

feet, Love's ad-ven-ture sweet.

SRGLS.

SPECIAL GIRLS.

Lives on the streets of Spain

GIRLS.

GIRLS.

Lives on the streets of Spain

CLEM.

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

CLEM. So _____ if you see me sly - ly

SPGLS Just where they beck - on you.

GIRLS Just where they beck - on you.

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

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

SPGLS Ah! _____

GIRLS Ah! _____

UNIS. *pp*

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

SPGLES Ah Ah

GIRLS Ah Ah

CLEM. Then I will sing to you.

SPGLES 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;

CLEM.

CLEMENTINA & GIRLS.

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. *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*

CLEM. *Can wait un - til you hear*

SP. GLS. *We tell you* *rall.*

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 I 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!

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.

Vivo.
Piano.
ff

ff

ff

ff

ff

1. 2.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a series of chords in the right hand and a rhythmic pattern in the left hand. A fermata is placed over the first measure of the right hand.

Second system of musical notation, continuing the piece. The right hand features a melodic line with eighth notes, while the left hand provides harmonic support with chords and eighth notes.

Third system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with a steady eighth-note accompaniment. A fermata is present at the end of the system, with a *sfz* dynamic marking below it.

Fourth system of musical notation. The right hand has a melodic line with grace notes. The left hand continues with a steady eighth-note accompaniment. A fermata is present at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with grace notes. The left hand continues with a steady eighth-note accompaniment. A fermata is present at the end of the system, with an *accel.* marking above it.

Sixth system of musical notation. The right hand has a melodic line with grace notes. The left hand continues with a steady eighth-note accompaniment. A fermata is present at the end of the system, with *vivo accel.* and *ff* markings below it.

No 16^b

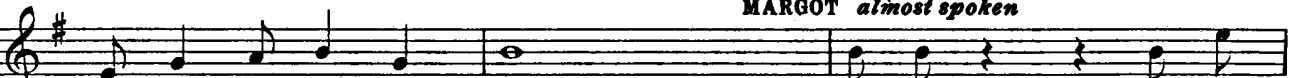
REPRISE.

Moderato.


Clementina. 

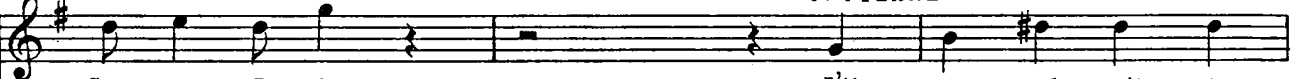
Give him the key, the key to your heart and

Piano.  *mf*

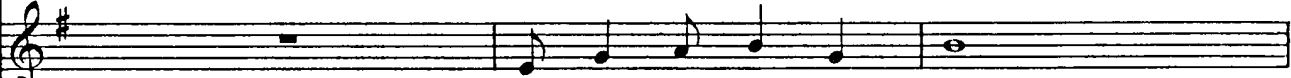
CLEM. 

help him to find the door. **MARGOT almost spoken** 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.
3.

GIRLS. Love's gold - en gate - way He'll op - en straight - way
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.
3.

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

rit.

CLEMENTINA.

Lightly

A little slower.

CLEM. BENNIE.

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

BEN. BENNIE.

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

BEN. BENNIE.

am! (Hum) Ah Ah Ah

CLEM. BENNIE.

I'm in the sink, I am!

rall.

Allegro.

BEN.

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.

CLEMENTINA.

Some day dear you will be mine

BEN.

BENNIE.

Can't you see I don't want you?

CLEMENTINA.

I'll be a

CLEM.

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


REFRAIN

BEN.  *mf*

One good boy gone wrong,

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 whos' 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 2/4 time signature. It begins with a piano (*p*) dynamic and features a melody of eighth and quarter notes, with some notes beamed together. The lower staff is in bass clef and provides a harmonic accompaniment of chords, primarily consisting of eighth and quarter notes.

The second system continues the musical notation from the first system. The upper staff shows a continuation of the melody, with some notes tied across the bar line. The lower staff continues the chordal accompaniment.

The third system of the 'DANCE' section shows further development of the melody and accompaniment. The upper staff includes some longer note values and ties. The lower staff maintains the rhythmic accompaniment.

The fourth system concludes the 'DANCE' section. The upper staff features a final melodic phrase. The lower staff ends with a series of chords. A dynamic marking of *ff* (fortissimo) is present in the lower staff. The system ends with a double bar line and a change in key signature to two flats (Bb) and a change in time signature to 2/4.

Allegro

The first system of the 'Allegro' section is marked with a forte (*ff*) dynamic. The upper staff is in treble clef with a key signature of two flats (Bb) and a 2/4 time signature. It features a more active melody with eighth and sixteenth notes. The lower staff is in bass clef and provides a rhythmic accompaniment of eighth notes.

The second system of the 'Allegro' section continues the fast-paced melody and accompaniment. The upper staff shows more complex rhythmic patterns. The lower staff continues the eighth-note accompaniment. The system concludes with a double bar line and a change in key signature to three flats (Bbb).

First system of musical notation. The treble clef staff contains a series of chords with a 7-measure rest above them. The bass clef staff contains a series of chords with a 7-measure rest below them. The piece is in a key with two flats (B-flat and E-flat). Dynamics include piano (*p*) and accents (*>*).

Second system of musical notation. Similar to the first system, it features a series of chords in both staves with 7-measure rests. The treble clef staff has a slur over the first two measures. Dynamics include piano (*p*) and accents (*>*).

Third system of musical notation. The treble clef staff shows a change in chord structure with some accidentals (sharps and naturals). The bass clef staff continues with a steady accompaniment. Dynamics include piano (*p*) and accents (*>*).

Fourth system of musical notation. Similar to the first system, it features a series of chords in both staves with 7-measure rests. Dynamics include piano (*p*) and accents (*>*).

Fifth system of musical notation. The treble clef staff has a slur over the first two measures. The instruction *Gradually slower and softer* is written in the right margin. Dynamics include piano (*p*) and accents (*>*).

Sixth system of musical notation. The instruction *to the end* is written in the left margin. The piece concludes with a final chord in the treble clef staff and a 7-measure rest in the bass clef staff. Dynamics include piano (*p*) and piano-piano (*pp*).

No 18

CONCERTED NUMBER (Red Shadow, Sid, Ali) & Men

"EASTERN AND WESTERN LOVE"

(A) LET LOVE GO

(B) ONE FLOWER IN YOUR GARDEN

(C) ONE ALONE

Andante moderato.

Ali.

Let love come as some rare treasure

Piano.

ALI.

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

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

mf *f*

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

f *mf*

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

f *mf*

SID. *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*
Per - fume — Love's
Pas - sion flow'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,

ALL. *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

ALL. *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.*

pp

Tempo I.

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

mf

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

ff

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.

ff *p*

Tempo di Valse.

ALI.

Why are you si - lent, my friend?_

ALI.

SID.

He is now dreaming of love_

SID.

PIERRE.

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

PIERRE.

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

Adagio.

prre

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

p

prre

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

p

prre

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

p

Andante moderato.

prre

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

pp

pre

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

pre

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

pre

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

rit.

rall.

pre

world to me. If she were mine a - lone.

mf
 P^{re} & SID. One a-lone to be my own, I a-lone to know her ca-res - ses,
 ALI. He loves her on - ly and, He a-lone will know her ca-res - ses,
 CHO. *pp* Al - lah! He loves her on - ly
 He loves her on - ly, He loves her on - ly,
pp
 P^{re} & SID. one to be E - ter-nal-ly The one my wor-ship-ping soul pos - ses - ses;
 ALI. Al - lah what mad - ness for one his wor-ship-ping soul a - dores and loves;
 CHO. O E - ter-nal-ly and wor - ships dear - ly;
 Al - lah what mad - ness for one his wor-ship-ping soul pos - ses - ses;
sf

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,

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

rit. *ff* *rit.* *al 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*

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.

Very slow pp

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system includes the performance instruction 'Piano.' and 'Very slow pp'. The music is characterized by a slow, somber tempo with a focus on chordal textures and melodic lines. The first system features a melodic line in the treble clef with accents and a bass line with sustained chords. The second system continues the melodic development with a triplet in the bass line. The third system shows a more active bass line with eighth notes. The fourth system features a triplet in the treble clef. The fifth system concludes with a final chordal texture in the bass line.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, each marked with a fermata. The lower staff is in bass clef and contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note tied to the next system. A dynamic marking of *pp* is placed above the first chord in the upper staff.

The second system of musical notation continues the piece. The upper staff has four measures of chords with fermatas. The lower staff continues the melodic line with quarter notes and a final half note.

The third system of musical notation continues the piece. The upper staff has four measures of chords with fermatas. The lower staff continues the melodic line with quarter notes and a final half note.

The fourth system of musical notation continues the piece. The upper staff has four measures of chords with fermatas. The lower staff continues the melodic line with quarter notes and a final half note.

The fifth system of musical notation continues the piece. The upper staff has four measures of chords with fermatas. The lower staff continues the melodic line with quarter notes and a final half note.

The sixth system of musical notation continues the piece. The upper staff has four measures of chords with fermatas. The lower staff continues the melodic line with quarter notes and a final half note.

No 19.**OPENING-SCENE III.***Tempo di Marcia.***Piano.**

f

1. 2.

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

looks at it tenderly,

Listesso tempo

and puts sword down again)

Andantino
MARGOT.

Why I can take his sword here

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?*

p *f*

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;*

p

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 throng - ing, feel - ings that I

er *an* *do*

MAR. vain - ly try to hide? When you're with your

f *rall.*

MAR. *mas - ter* *Promise 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 throug - ing, feelings that I

accel. e cresc.

MAR. *stacc.*
vain - ly try to hide. _____ La _____

rall. *rit.*

MAR. *La* *La*

stacc.
a tempo

MAR. *La* *La*

accel. e cresc.

MAR. *Legato*

Tell him what I'm dream - ing of; he

Sua

MAR. may call it love.

Sua

rall.

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

Tempo di Valse

MAR.

you.

Prre

Blue hea - ven and you and I, and

Prre

sand kiss - ing a moon - lit sky; a des - ert

Prre

breeze whis - ping a lul - a - by, on - ly stars a -

PRE

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.

Musical notation for the first system, including piano (*p*) and slow markings.

(Dialogue)

Musical notation for the second system, including piano (*pp*) marking.

Musical notation for the third system.

Musical notation for the fourth system.

Musical notation for the fifth system.

(Biraheau draws sword)

(Red Shadow drops his sword)

(Ali

Musical notation for the sixth system, including dynamic markings (*>*).

picks up sword, gives it to Pierre)

(ALI) What has come over you?

Musical score for the first system, featuring piano accompaniment for the first two staves. The music is in a minor key with a 4/4 time signature. The first staff contains a melodic line with slurs and accents, while the second staff provides a harmonic accompaniment with chords and moving lines.

Musical score for the second system, continuing the piano accompaniment. The first staff continues the melodic line, and the second staff continues the harmonic accompaniment. A *pp* dynamic marking is present in the second staff towards the end of the system.

Musical score for the third system, continuing the piano accompaniment. The first staff continues the melodic line, and the second staff continues the harmonic accompaniment. The system concludes with a double bar line.

Meno.

Quasi recit.

(BIRABEAU) So this is the famous Red Shadow.

Musical score for the fourth system, featuring piano accompaniment. The first staff contains a melodic line starting with a *p* dynamic. The second staff contains a harmonic accompaniment with chords and moving lines, marked with *pp*. The system concludes with a double bar line.

(Strikes him) Now
will you fight me?

Maestoso.

(Pierre drops his sword, sinks

Musical score for the fifth system, featuring piano accompaniment. The first staff contains a melodic line with a *ff* dynamic marking. The second staff contains a harmonic accompaniment with chords and moving lines, marked with *ff*. The system concludes with a double bar line.

down, buries his head in his hands.)

Musical score for the sixth system, featuring piano accompaniment. The first staff contains a melodic line with a *rall.* dynamic marking. The second staff contains a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

No 22.

SCENE IV.

"FAREWELL."

Piano. *Moderato.* *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 hand, 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

rall. *rall.*

Andante.
BASS SOLO

(Red Shadow stops and listens to their prayer)

mf

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-

mf

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!

No. 23.

OPENING-SCENE V.

Piano. *Allegro.* *f*

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

GIRLS. (Enter Paul) Riffs with fright. (PAUL) I've carried out your orders, Sir. etc. *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. *mf*

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.

p

rit.

Allegro.

pp

(Paul exit)

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.

rall.

GIRLS. *mf*

GIRLS Oh! give me that night di - vine, And let

a tempo p

GIRLS

MARGOT.

my arms in yours en - twine, The des-ert song call - ing, its

MAR.

ALL.

voice en - thrall - ing, Will make you mine.

pp *rall.*

ENTRANCE OF SUSAN & BENNIE

Allegro moderato
Dialogue

Piano *mf*

No 24

REPRISE (Susan, Bennie & 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—

mf

BEN.

Things no nice— girl ought to say— When they meet mine they make a

BEN.

hit, And the re - sult is "It"_____

mf

No 25

DANCE OF TRIUMPH (Azuri)

Allegro.

TENORS (off Stage)

Men

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.

This system shows the beginning of the Adagio section. The right hand plays a melodic line with a *pp* dynamic, while the left hand provides a simple accompaniment. The tempo is marked *Adagio* and *rall.* is indicated later in the system.

Moderato.
DANCE

Marcato

p

mf

This system marks the start of the *Moderato. DANCE* section. The right hand has rests, and the left hand plays a rhythmic pattern of eighth notes with a *p* dynamic. The section then transitions to *Marcato* with a *mf* dynamic.

This system continues the *Marcato* section. The right hand plays chords and melodic fragments, while the left hand maintains the eighth-note accompaniment.

This system continues the *Marcato* section. The right hand features a melodic line with accents, and the left hand continues the eighth-note accompaniment.

This system continues the *Marcato* section. The right hand has a melodic line with a slur, and the left hand continues the eighth-note accompaniment.

Adagio.

pp

allacca

This system shows the end of the piece. The right hand plays a melodic line with a *pp* dynamic, and the left hand plays a simple accompaniment. The tempo is marked *Adagio.* and the piece concludes with *allacca*.

Allegro.

The first system of music 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 (*ff*) dynamic marking. The upper staff contains a series of chords, while the lower staff features a rhythmic accompaniment of eighth notes.

The second system continues the piece with similar chordal textures in the upper staff and rhythmic accompaniment in the lower staff. The dynamics remain consistent with the first system.

The third system introduces melodic lines in the treble clef, with notes beamed together and some slurs. The bass clef continues with its rhythmic accompaniment. The dynamic remains *ff*.

The fourth system shows further development of the melodic and harmonic material. The treble clef has more intricate phrasing, and the bass clef accompaniment remains steady.

The fifth system includes a *cresc.* (crescendo) marking in the lower staff, indicating a gradual increase in volume. The melodic lines in the upper staff continue to evolve.

The sixth system features a *ff* dynamic marking and an *accel.* (accelerando) marking in the lower staff, indicating a change in tempo. The music concludes with a final chord in the upper staff.

molto cresc.

Allegro vivace.

cresc.

Presto.
qu
fff

Nº 26.

FINALE - ACT II.

(BIRABEAU) See here, Azuri— now listen — I must know, etc.

Moderato.

Piano.

pp

The musical score consists of six systems of piano accompaniment. Each system has a treble clef staff on top and a bass clef staff on the bottom. The time signature is 2/4. The first system includes the dynamic marking *pp*. The second system has a circled '5' in the treble staff. The third system has a circled 'P' in the treble staff. The fourth system has a circled 'P' in the treble staff. The fifth system has a circled 'P' in the treble staff. The sixth system includes the lyrics "(BIRABEAU) What do you mean?" and ends with a double bar line and repeat sign. The score is written in a style typical of early 20th-century musical publications.

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
ff

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

zff

SOL. we love to fight to love the maids of France.

(BIRABEAU) Tell me—what happened

pp

Musical score for Birabeau's piano introduction, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The piece begins with a piano (*pp*) dynamic and consists of several measures of flowing eighth and sixteenth notes in the treble, with a simple accompaniment in the bass.

Furioso.
(Pierre enters)

f R.H. *rit.*

Musical score for Pierre's entrance, marked **Furioso**. It features a treble and bass clef with a key signature of two flats and a 2/4 time signature. The piece starts with a forte (*f*) dynamic and includes a right-hand (*R.H.*) section with a *rit.* (ritardando) marking. The music is characterized by rapid sixteenth-note passages and a dramatic, stormy atmosphere.

Allegretto.

(PIERRE) I'm the man who put an end to the Red Shadow

ppp

Musical score for Pierre's vocal line, marked **Allegretto**. It features a treble and bass clef with a key signature of two flats and a 2/4 time signature. The piece begins with a pianissimo (*ppp*) dynamic and consists of a melodic line in the treble with a simple accompaniment in the bass.

Listesso tempo.

Musical score for the **Listesso tempo** section, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The piece consists of a steady, rhythmic accompaniment in both hands, with a consistent eighth-note pattern in the treble and a similar pattern in the bass.

Tempo di Marcia.

rit. *pp*

Musical score for the **Tempo di Marcia** section, featuring a treble and bass clef with a key signature of two flats and a 2/4 time signature. The piece begins with a *rit.* (ritardando) marking and a pianissimo (*pp*) dynamic, transitioning into a steady march rhythm.

Tempo di Marcia.

(PAUL) Company! into file, left turn, Right wheel. Quick March! (Soldiers march off)

ff

Musical score for Paul's vocal line, marked **Tempo di Marcia**. It features a treble and bass clef with a key signature of two flats and a 2/4 time signature. The piece begins with a fortissimo (*ff*) dynamic and consists of a rhythmic, march-like melody in the treble with a simple accompaniment in the bass.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking of *p* is present.

(exit Birabeau)

(Pierre crosses slowly to Margot)

Second system of musical notation, continuing the grand staff. It includes dynamic markings *pp* and *rall.*

Vln. Solo

Andante.

Third system of musical notation, featuring a grand staff. The tempo is marked *Andante.* and the dynamics are *pp molto espressivo*. A dotted line with the number 8 is positioned above the staff.

8

Fourth system of musical notation, featuring a grand staff. The tempo is marked *Andante moderato.*

Andante moderato.

Fifth system of musical notation, featuring a grand staff. The dynamics are marked *pp*.

Sixth system of musical notation, featuring a grand staff.

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 worshippingsoul pos - ses - ses.

(Pierre sings)

PRE

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

PRE

This would be — a magic world to me — if she were mine a - lone.