ALFRED BUTT in conjunction with LEE EPHRAIM

PRESENTS

THE DESERT SONG

A MUSICAL PLAY

BOOK AND LYRICS BY

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

MUSIC BY

SIGMUND ROMBERG

Vocal Score . . $5.00

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The Play produced by LAURENCE SCHWAB.

THE DESERT SONG

CHARACTERS

Sid El Kar	Sidney Pointer
Mindar	Edgar Pierce
Hassi	Clifford Heatherley
Benjamin Kidd	Gene Gerrard
Captain Paul Fontaine	Barry Mackay
Azuri	Phebe Brune
Lieutenant La Vergne	Alfred Atkins
Sergeant Du Bassac	Gordon Crocker
Margot Bonvalet	Edith Day
General Birabeau	Leonard Mackay
Pierre Birabeau	Harry Welchman
Susan	Clarice Hardwicke
Edith	Sybil Rhoda
Ali Ben Ali	Dennis Hoey
Clementina	Maria Minetti
Neri	Ruby Morriss
Hadji	Caton Woodville

French Girls, Spanish Cabaret Girls and Soldiers' Wives

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

Native Dancers

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

Servants of General Birabeau

Roy Devereux — Caton Woodville

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

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

Soldiers of Ali Ben Ali

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

SYNOPSIS OF SCENES

ACT I.

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

ACT II.

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

Scenery designed and painted by Joseph and Phil Harker
Dances and Ensembles staged by Robert Connolly.
Musical Director: Mr. HERMAN FINCK.

THE DESERT SONG

ACT I.

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THE DESERT SONG

Book and Lyrics by.
OTTO HARBACH,
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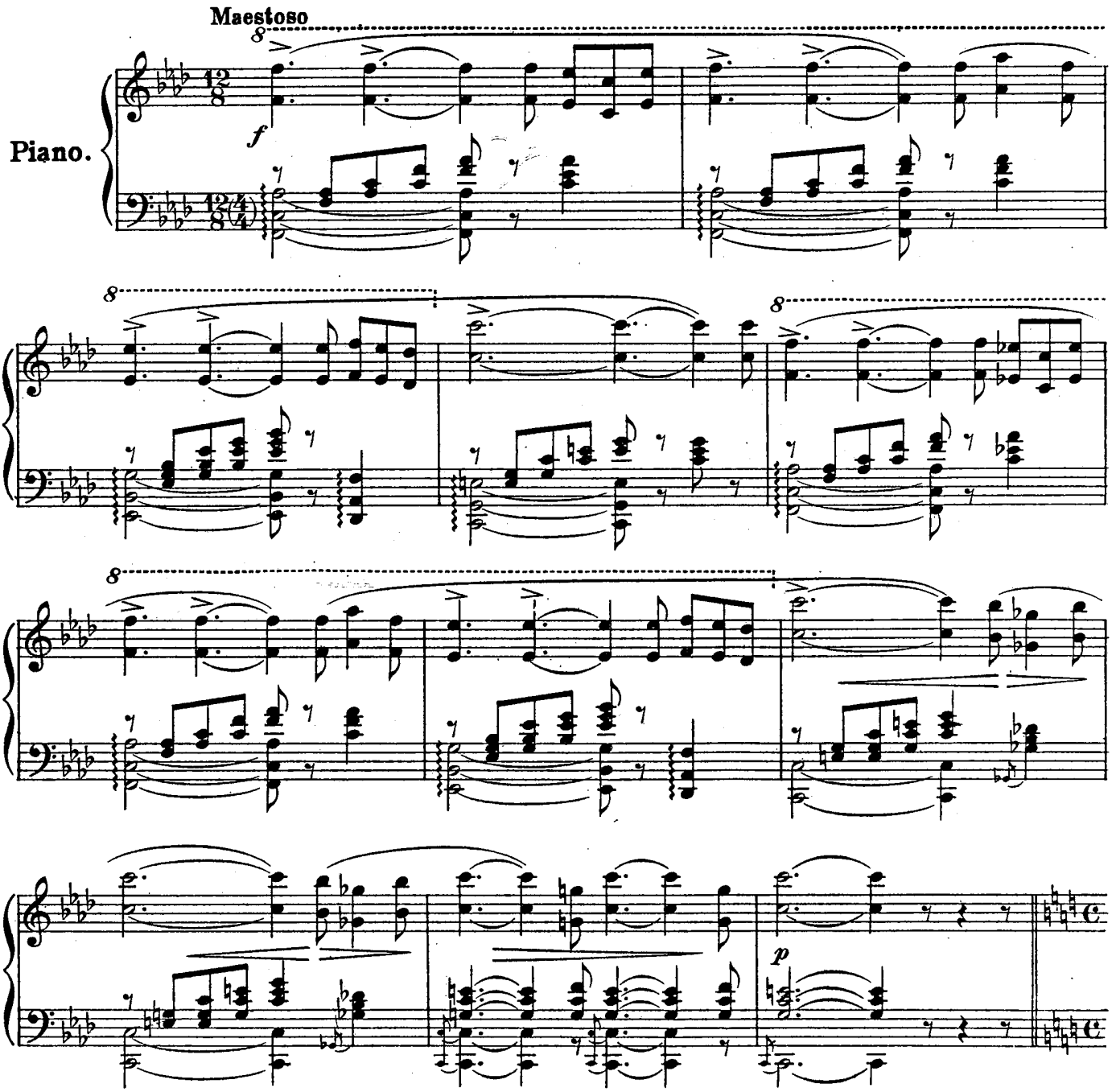
and FRANK MANDEL.

Music by
SIGMUND ROMBERG

Act I

No. 1 — **PRELUDE and OPENING CHORUS**



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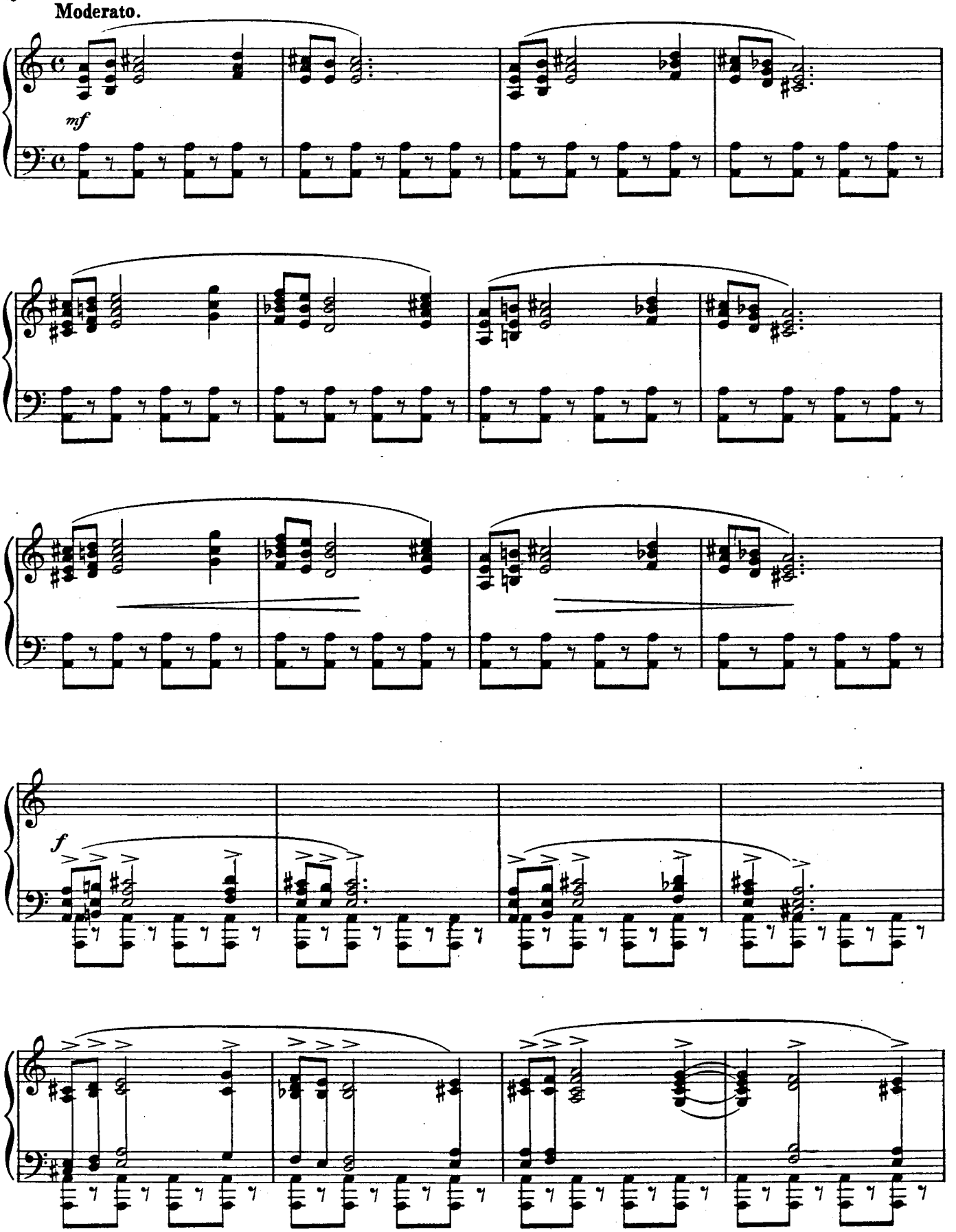
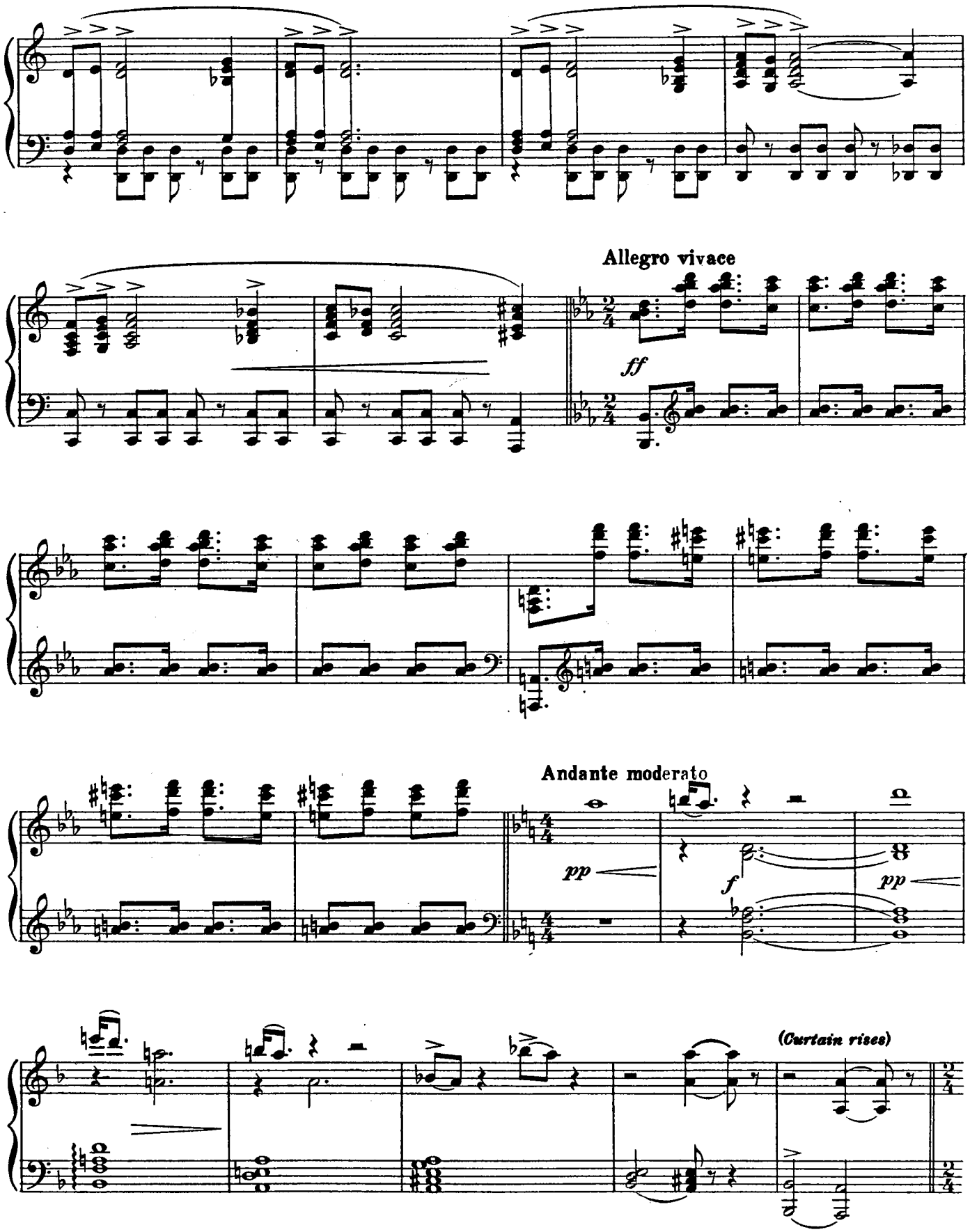
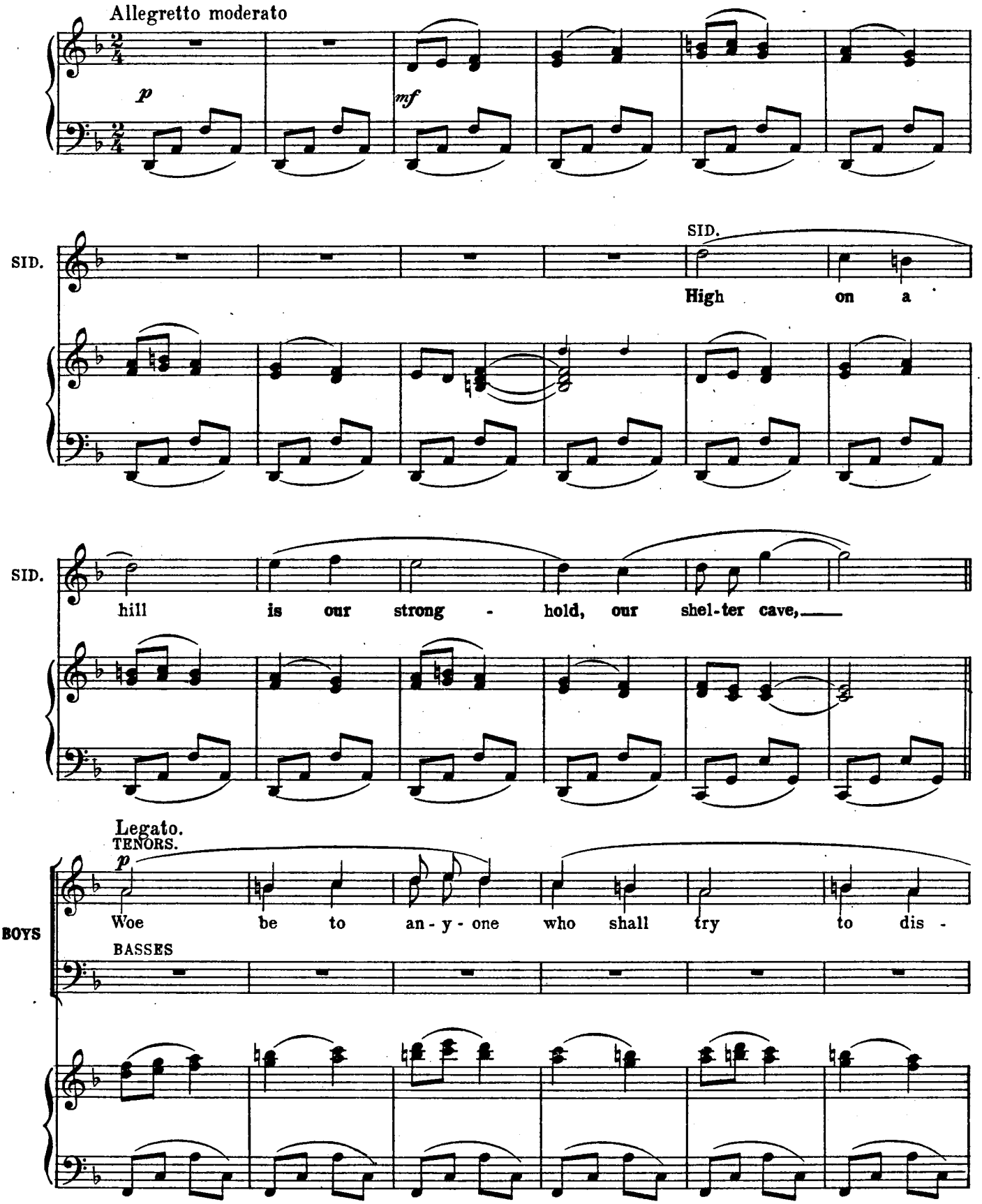
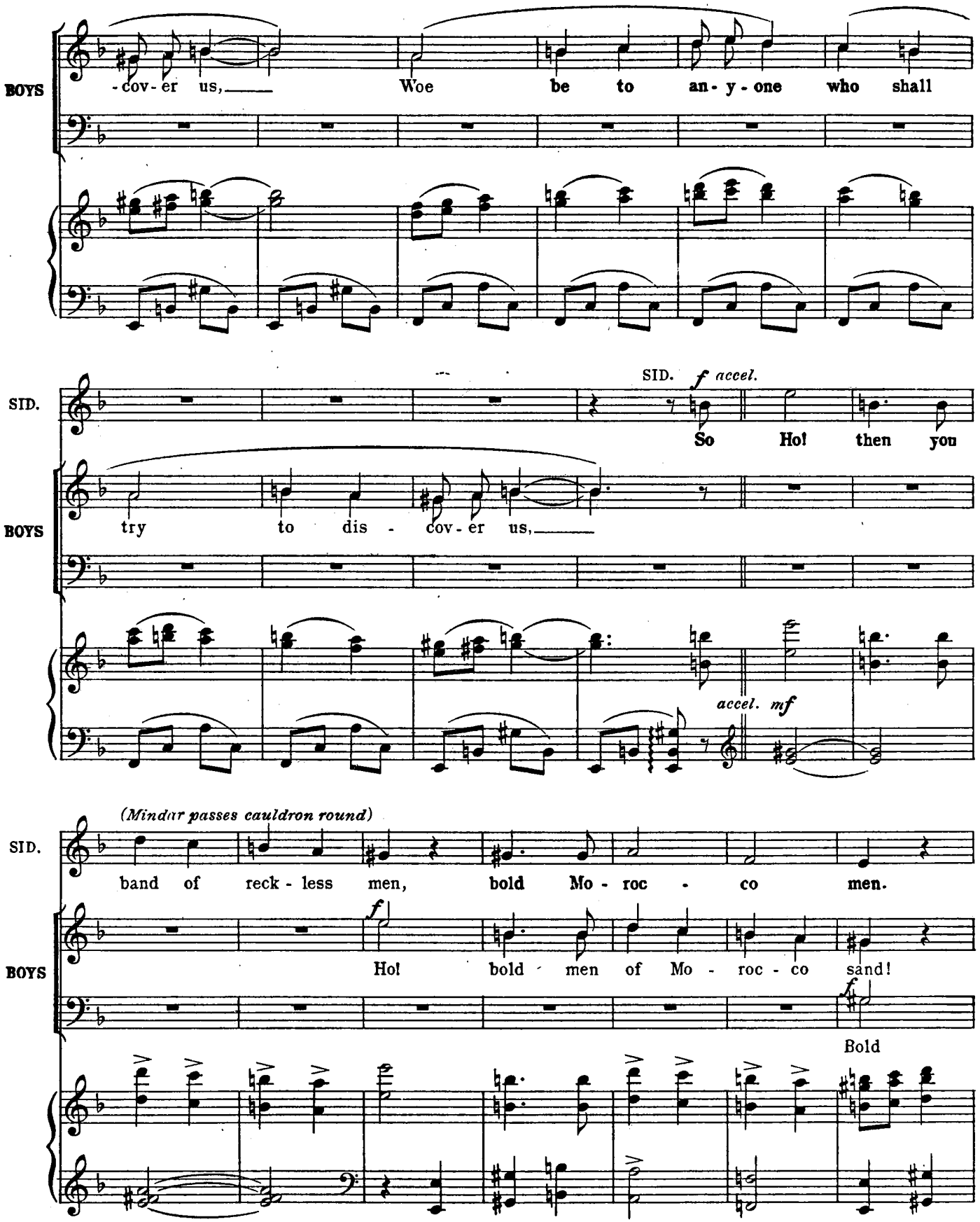
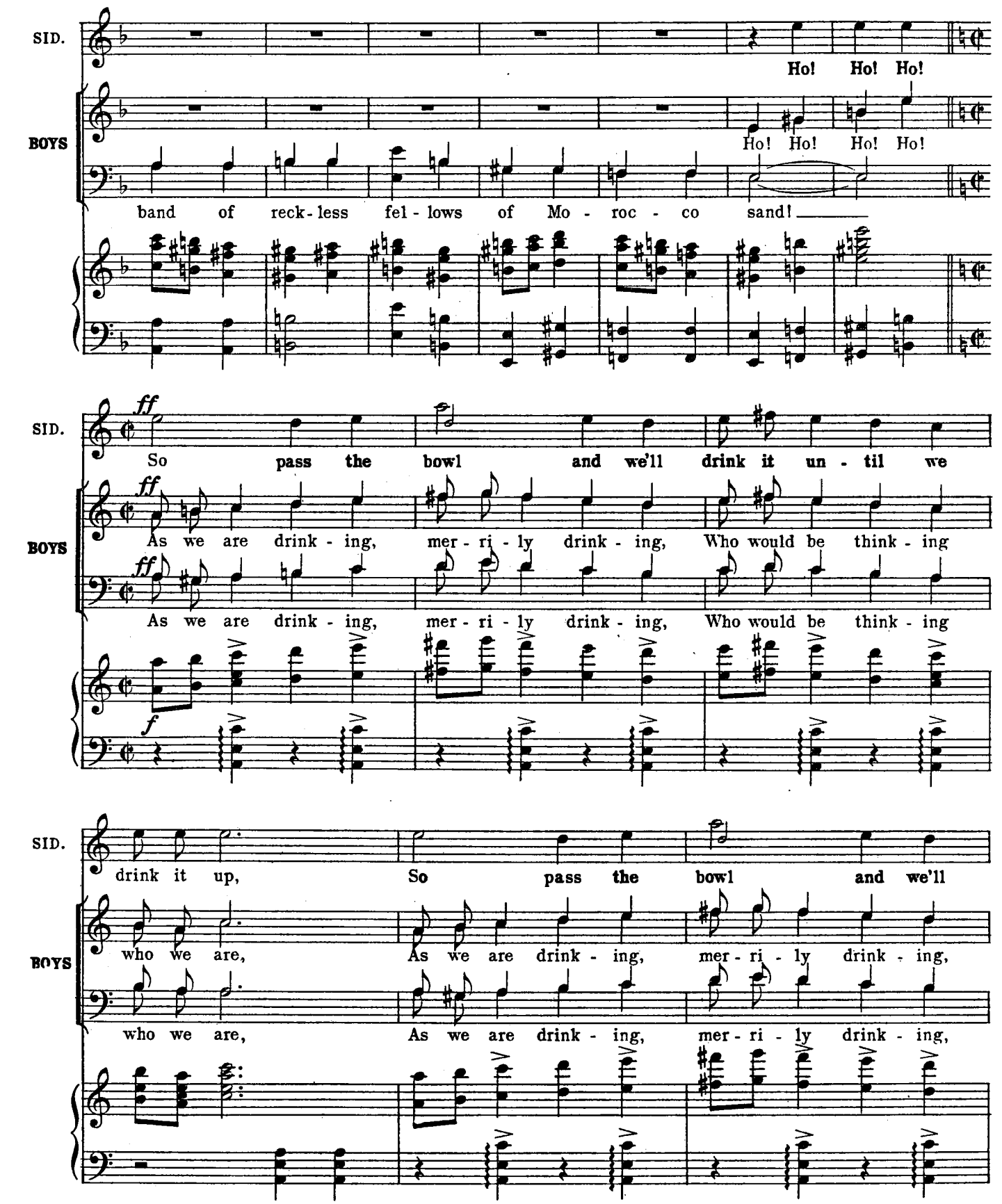
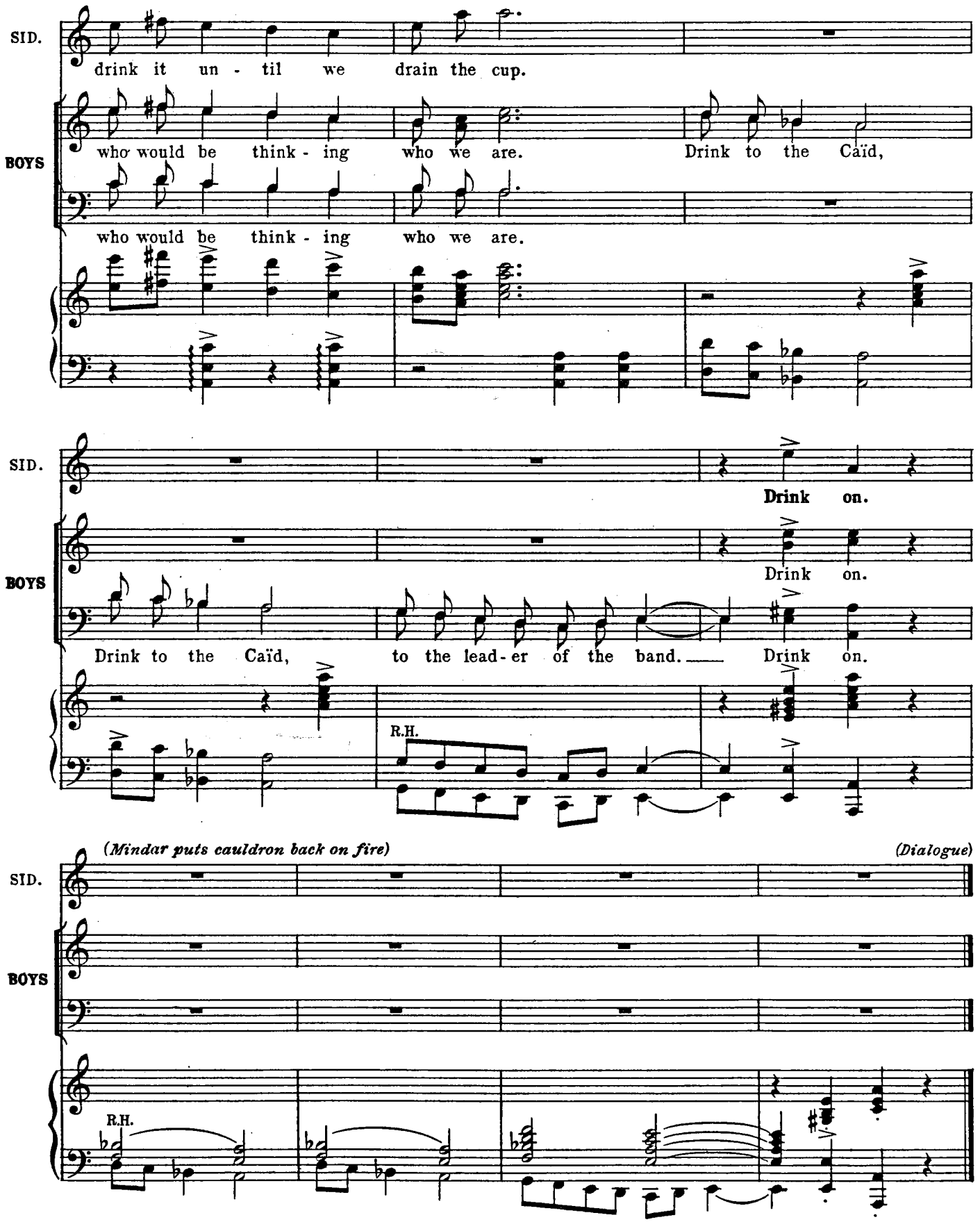



Allegro vivace
ff
Andante moderato
pp
f
pp
(Curtain rises)


Allegretto moderato
p
mf
SID.
SID.
High on a
SID.
hill is our strong - hold, our shel-ter cave,
Legato.
TENORS.
p
BOYS
Woe be to an - y - one who shall try to dis -
BASSES


BOYS
-cov- er us,
Woe be to an- y- one who shall
SID.
SID. f accel.
So Ho! then you
BOYS
try to dis - cov- er us,
accel. mf
(Mindar passes cauldron round)
SID.
band of reck - less men, bold Mo - roc - co men.
BOYS
f
Ho! bold men of Mo - roc - co sand!
f
Bold

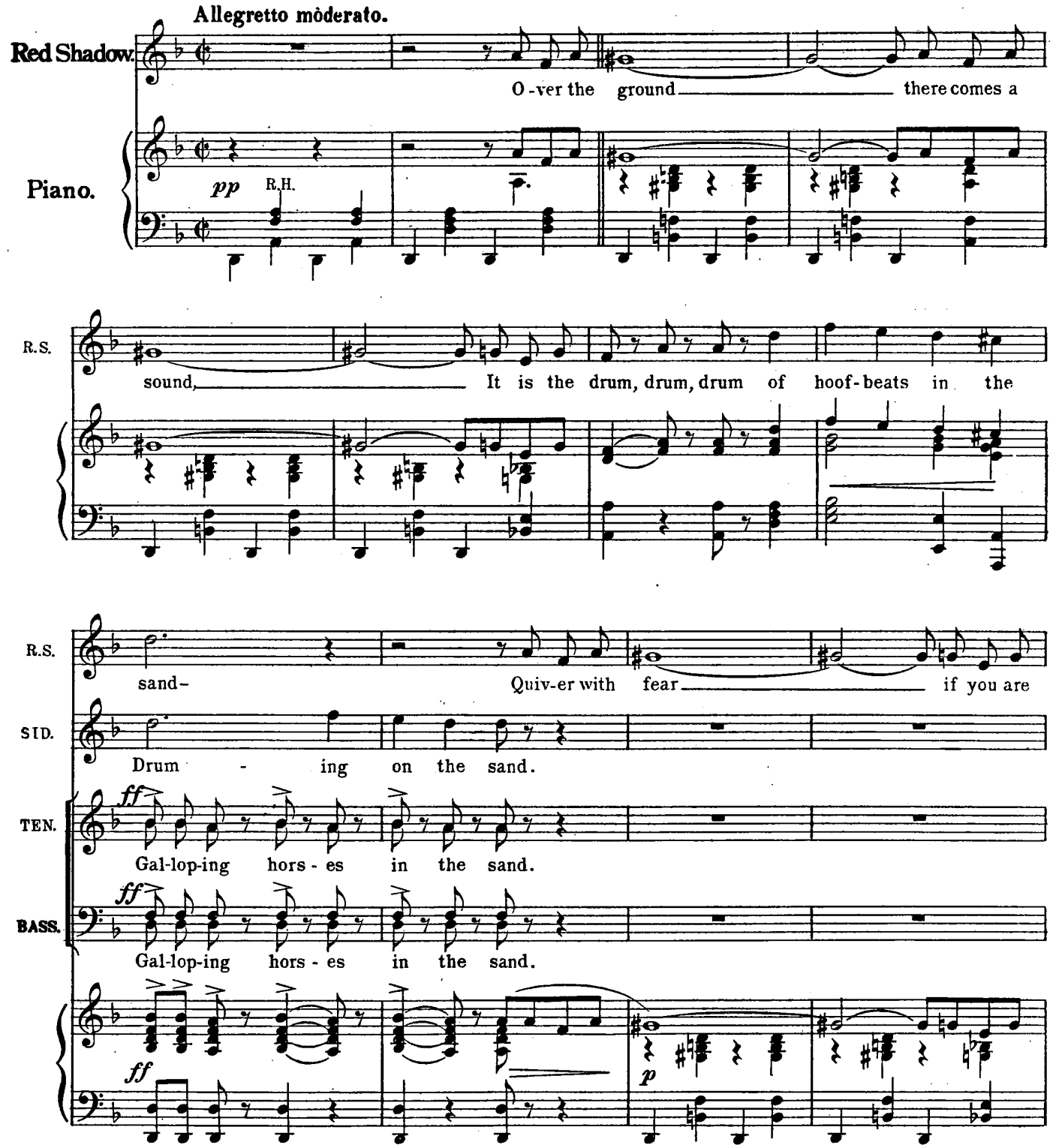

SID.
Ho! Ho! Ho!
BOYS
Ho! Ho! Ho! Ho!
band of reck-less fel-lows of Mo-roc-co sand!
ff
SID.
So pass the bowl and we'll drink it un-til we
ff
BOYS
As we are drink-ing, mer-ri-ly drink-ing, Who would be think-ing
ff
As we are drink-ing, mer-ri-ly drink-ing, Who would be think-ing
f
SID.
drink it up, So 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,

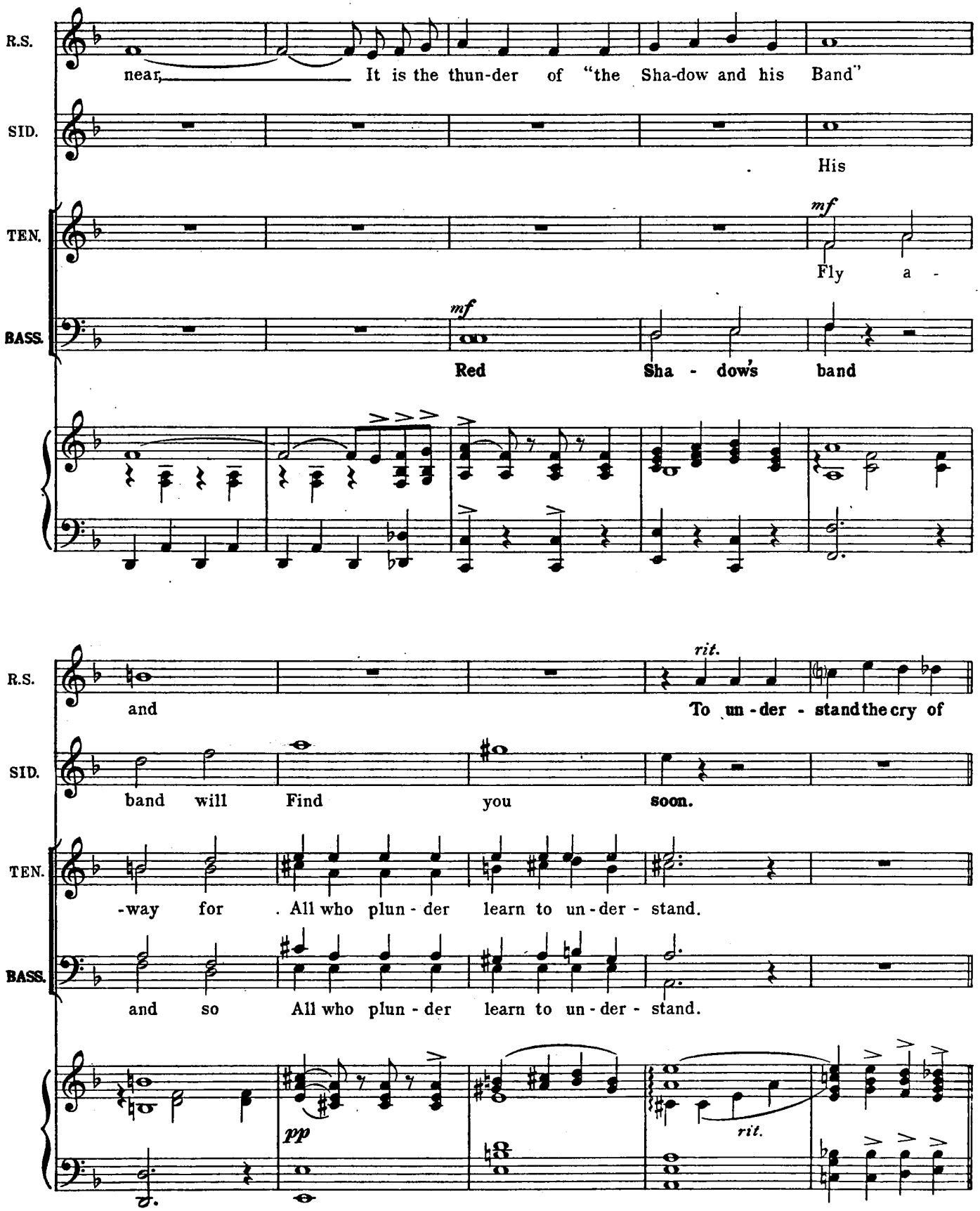

SID.
drink it un - til we drain the cup.
BOYS
who would be think - ing who we are. Drink to the Caïd,
who would be think - ing who we are.
SID.
Drink on.
BOYS
Drink on.
Drink to the Caïd, to the lead - er of the band. Drink on.
R.H.
(Mindar puts cauldron back on fire)
(Dialogue)
SID.
BOYS
R.H.

No. 2.

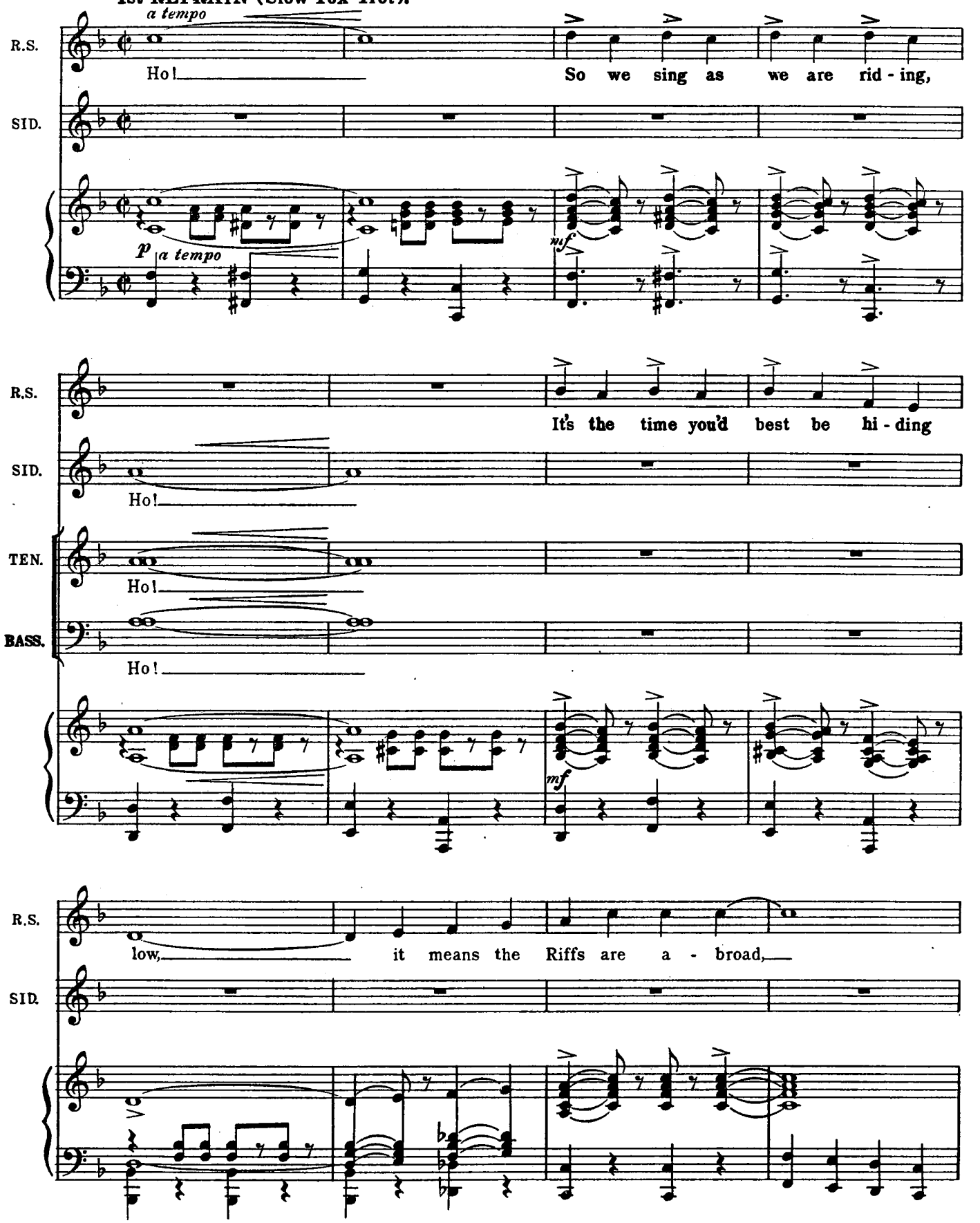
SONG– (Red Shadow) Sid and Riffs.

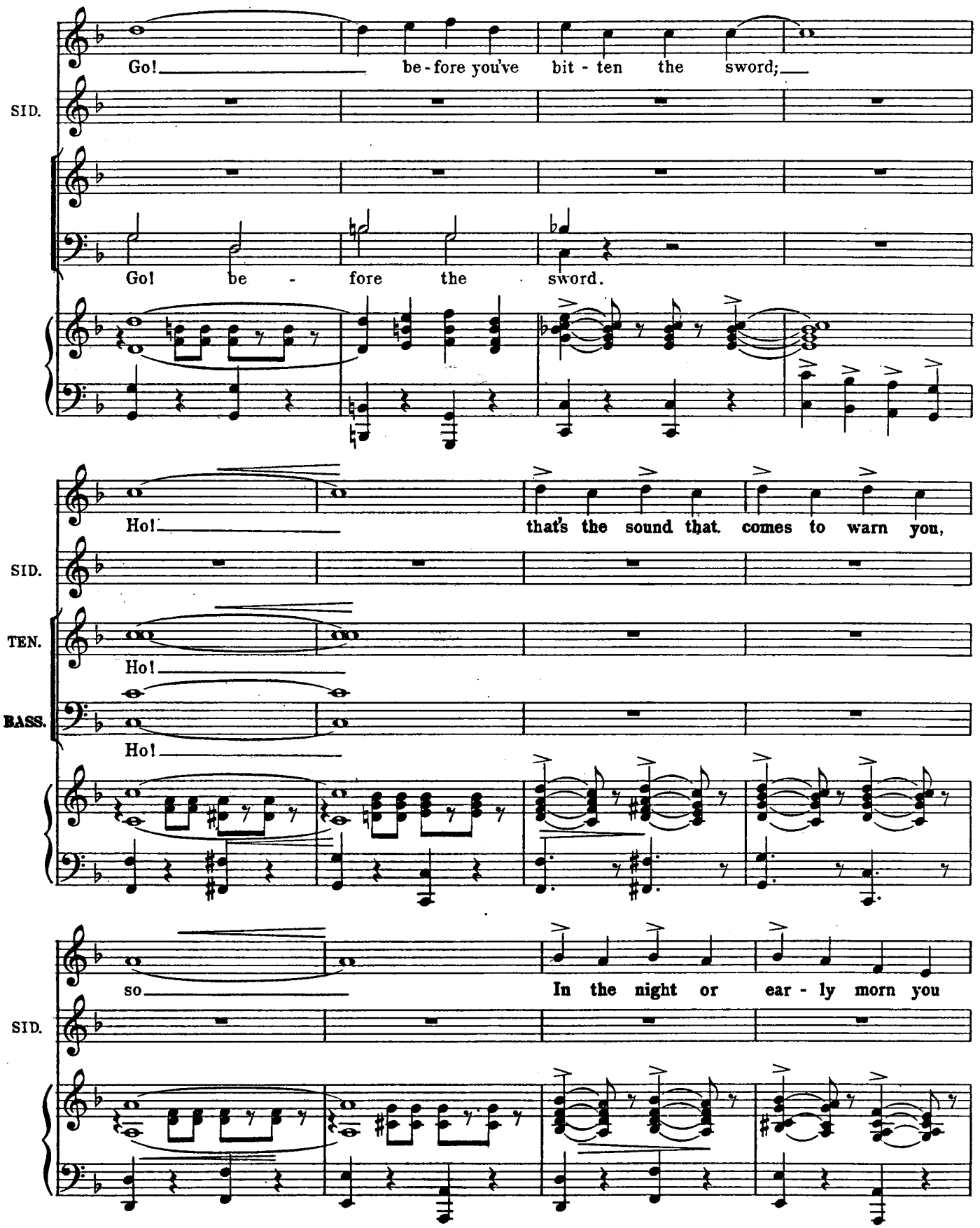
"THE RIFF SONG"

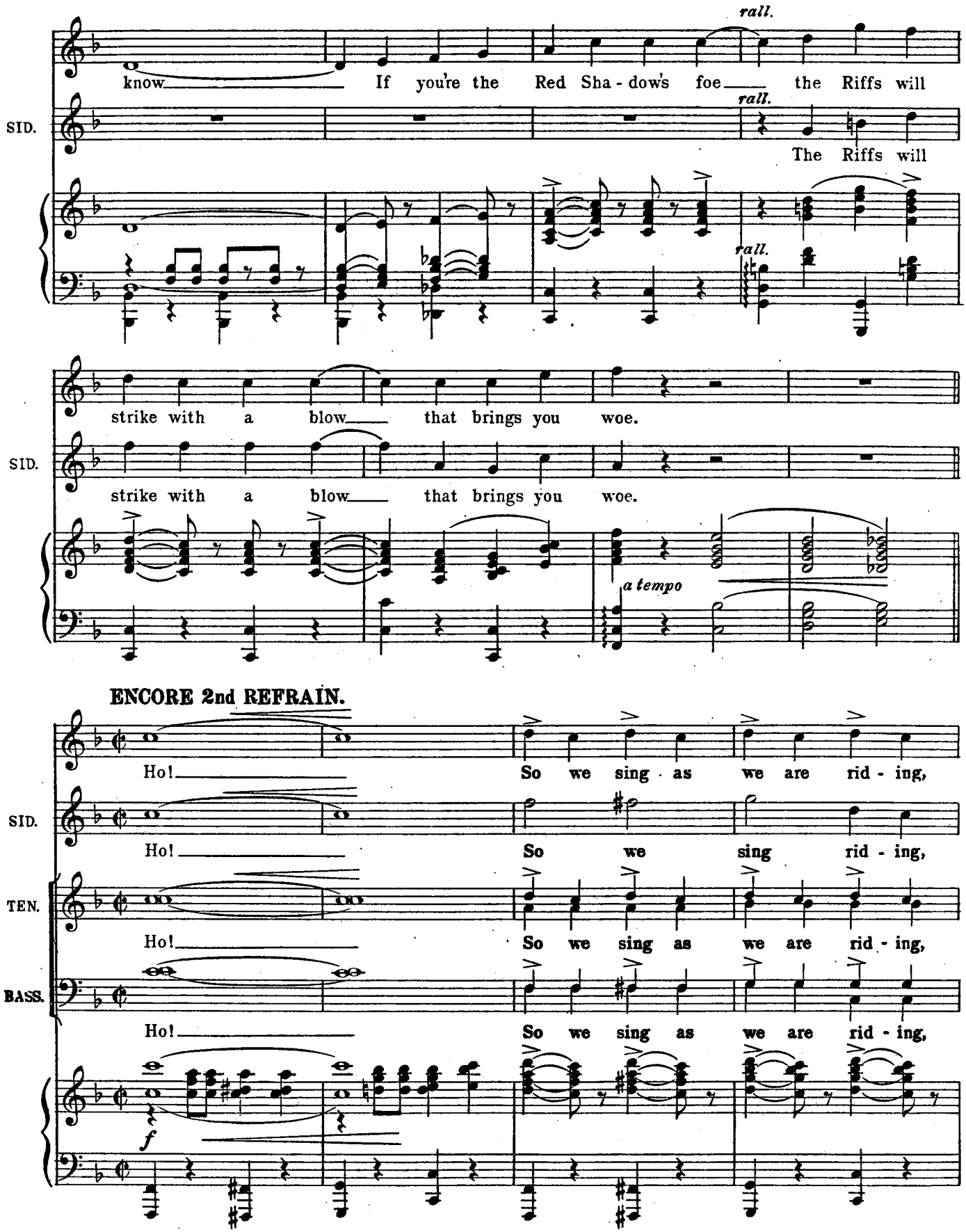


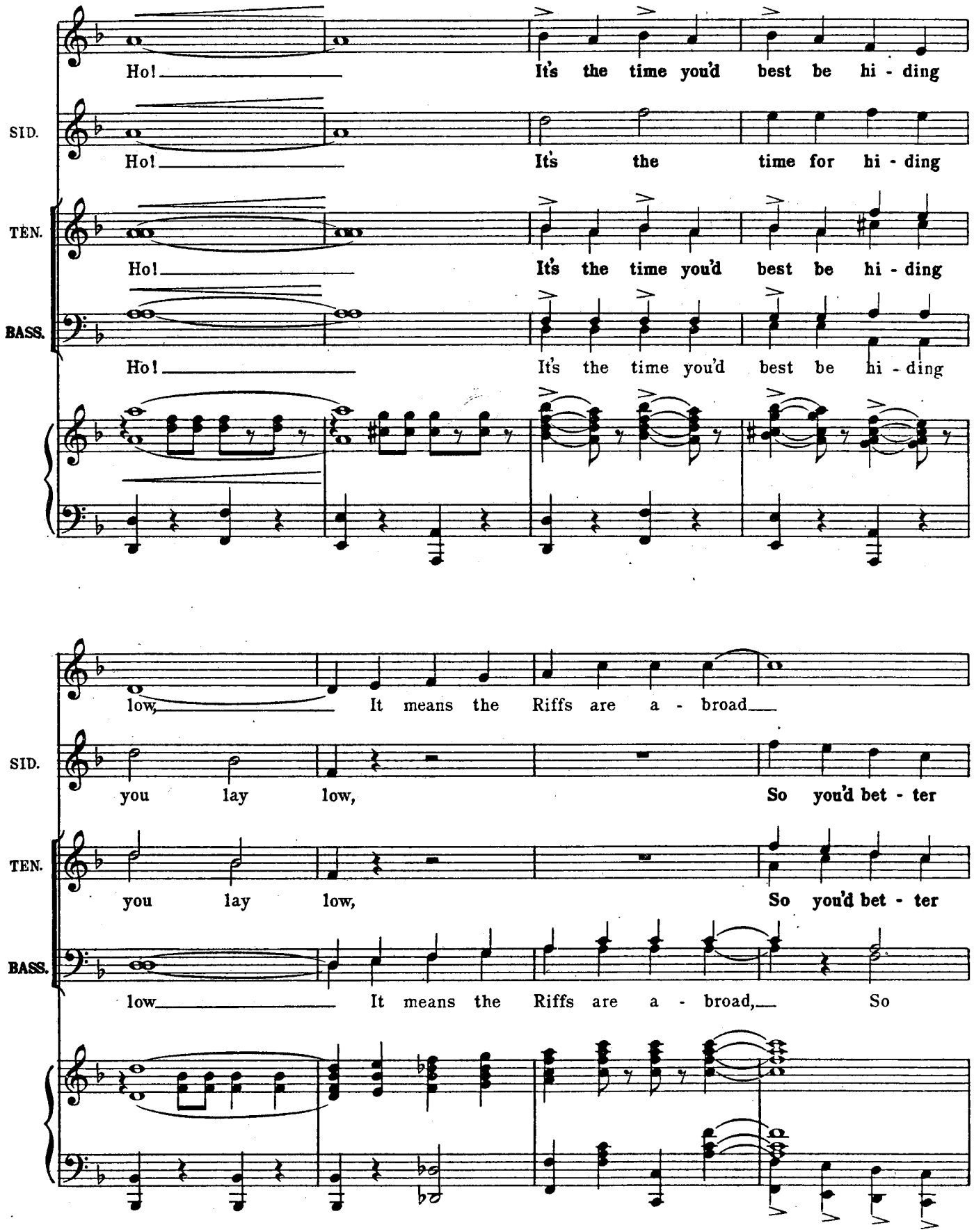

R.S.
near, It is the thun-der of "the Sha-dow and his Band"
SID.
His
TEN.
mf
Fly a -
BASS.
mf
Red Sha - dow's band
R.S.
rit.
and To un - der - stand the cry of
SID.
band will Find you soon.
TEN.
-way for . All who plun - der learn to un - der - stand.
BASS.
and so All who plun - der learn to un - der - stand.
pp
rit.

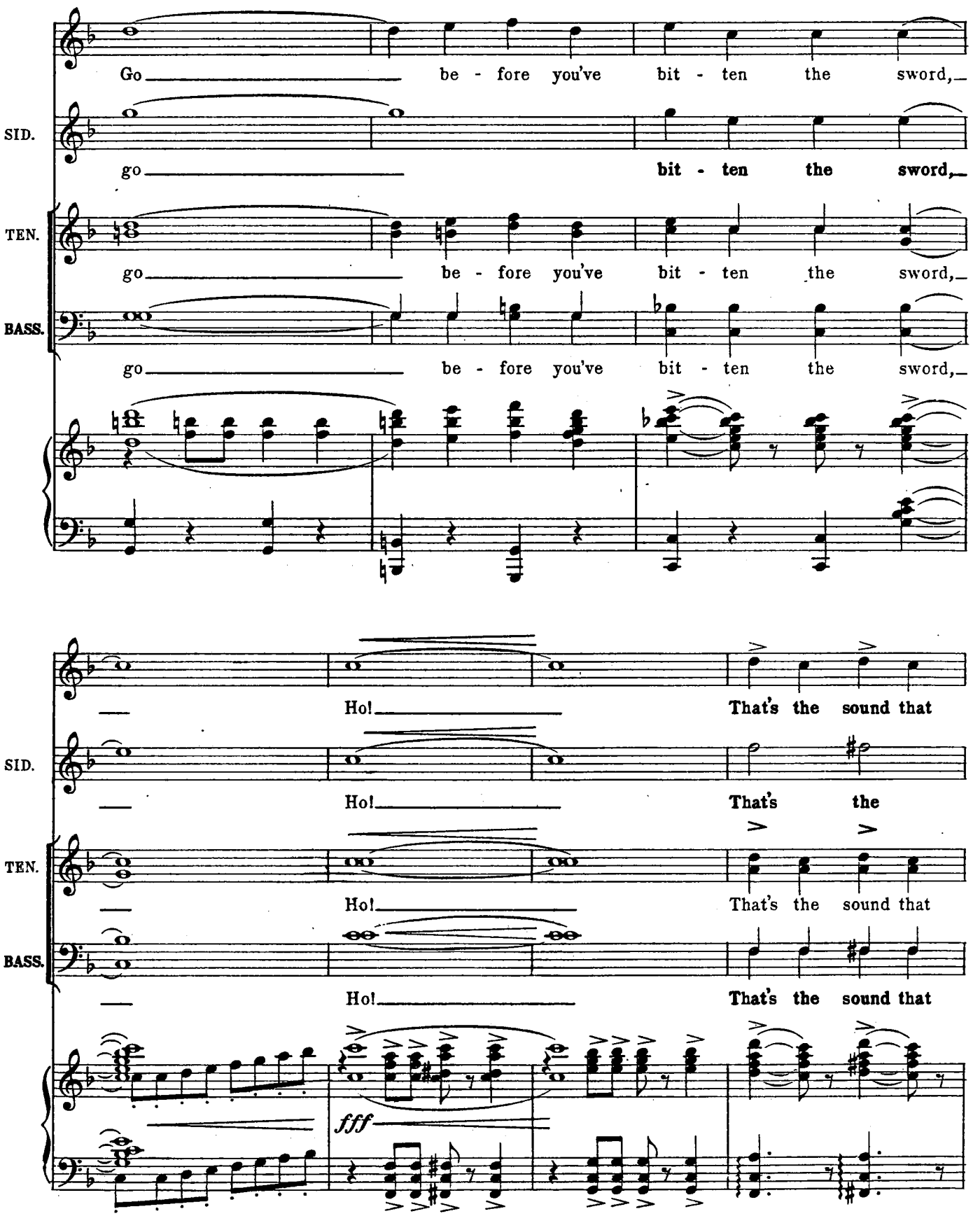
1st REFRAIN (Slow Fox-Trot).

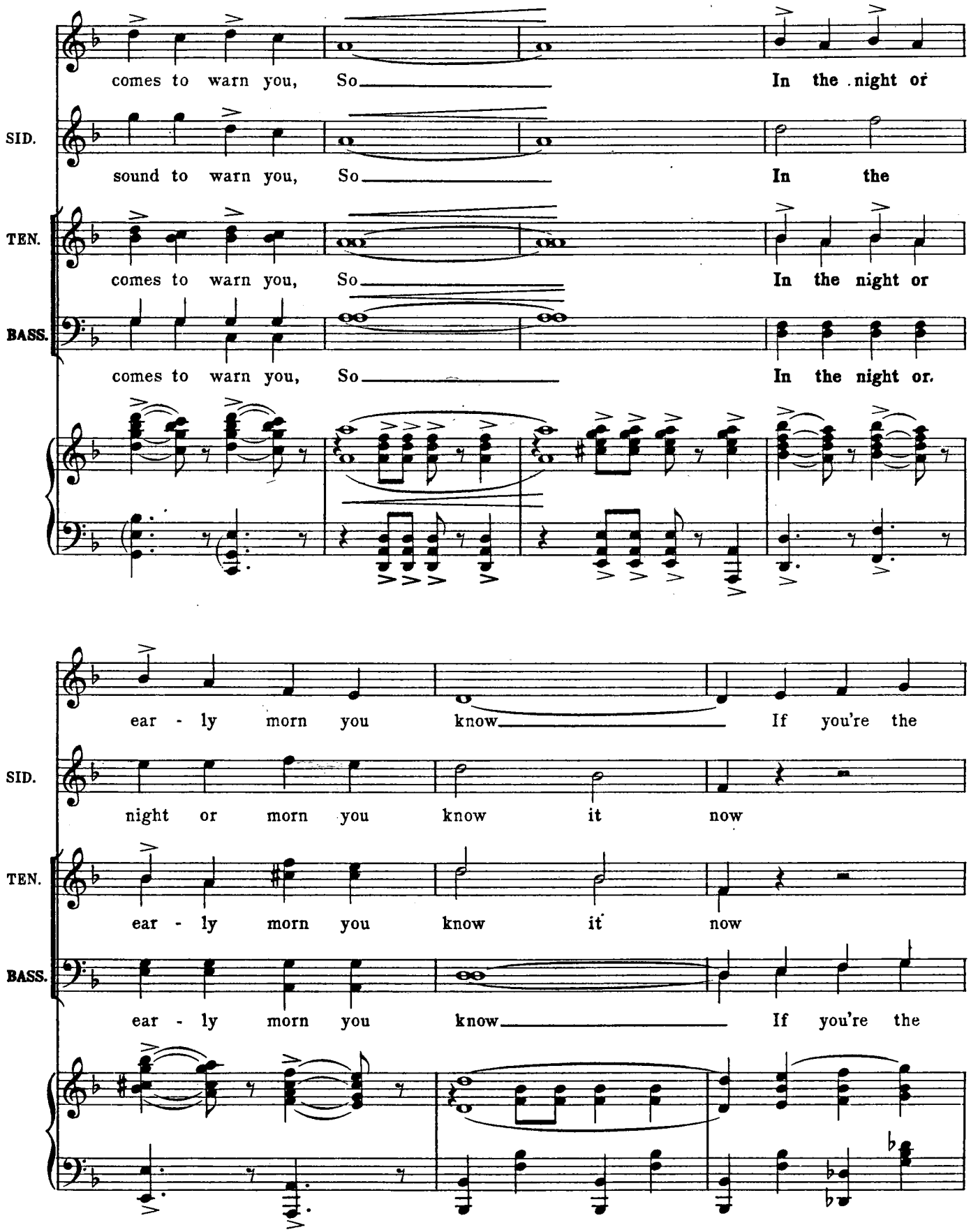


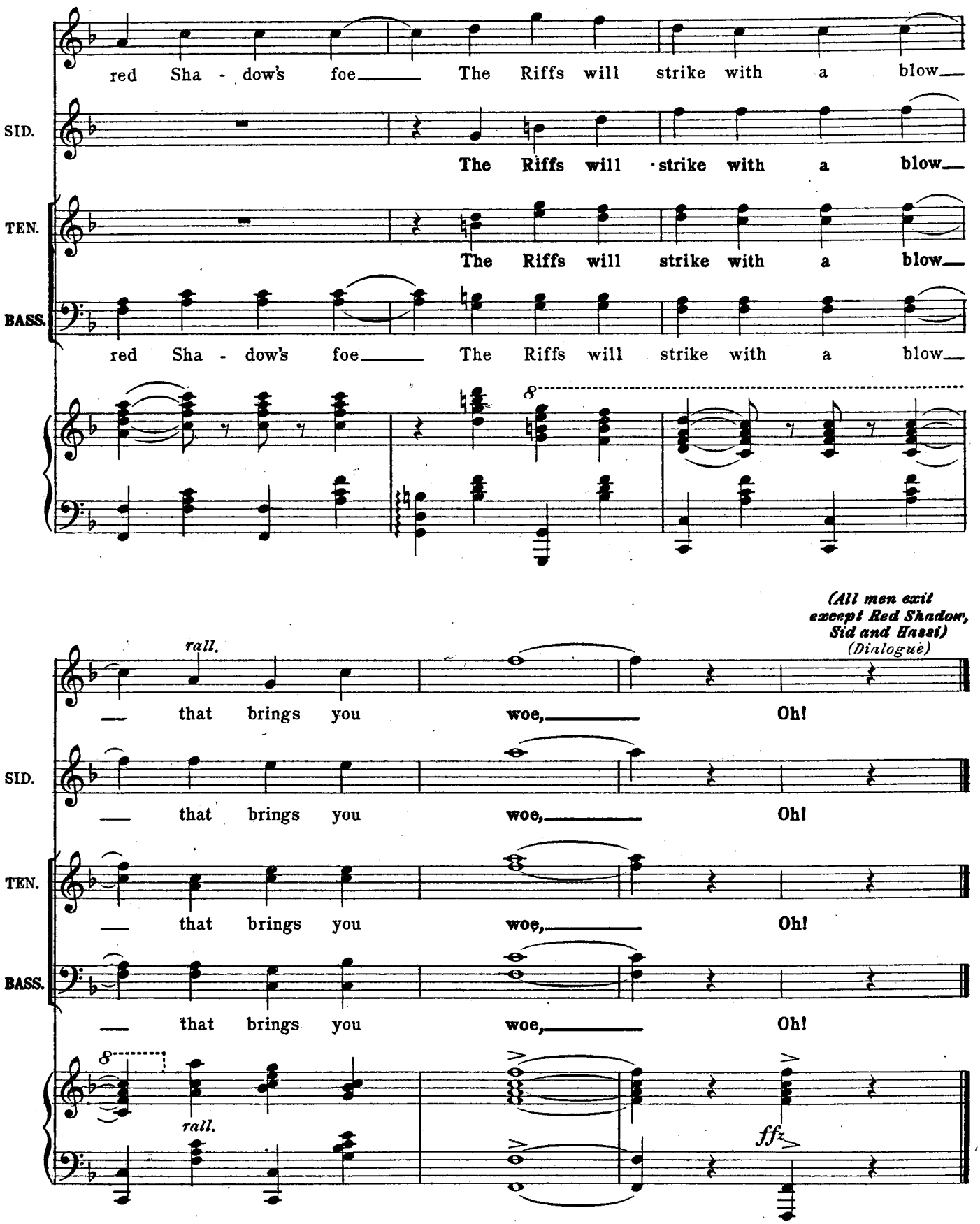

Go! be-fore you've bit - ten the sword;
SID.
Go! be - fore the sword.
Ho! that's the sound that comes to warn you,
SID.
TEN.
Ho!
BASS.
Ho!
so In the night or ear - ly morn you
SID.


rall.
know If you're the Red Sha - dow's foe the Riffs will
SID.
rall.
The Riffs will
rall.
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,
f

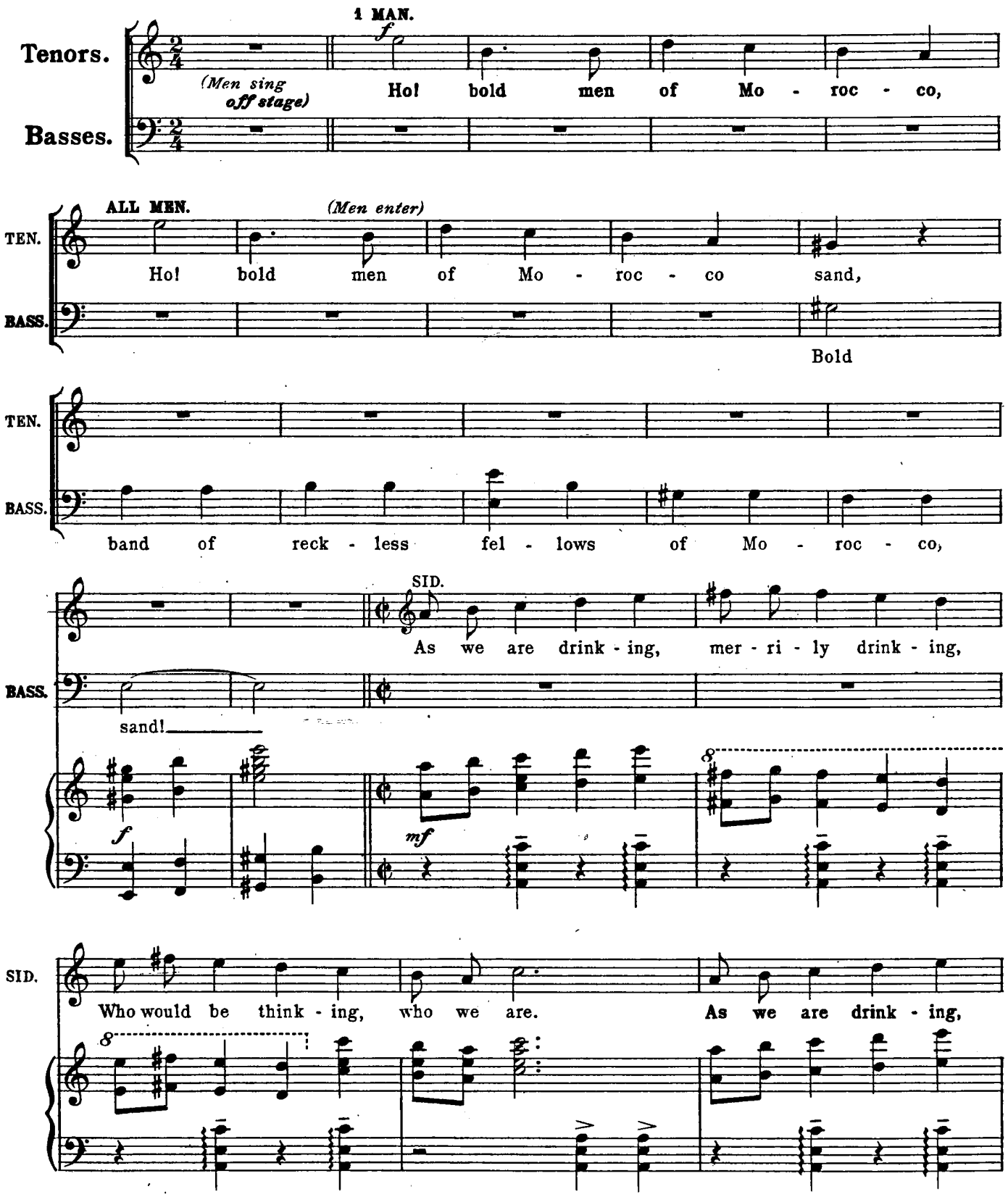

Ho! It's the time you'd best be hi - ding
SID.
Ho! It's the time for hi - ding
TEN.
Ho! It's the time you'd best be hi - ding
BASS.
Ho! It's the time you'd best be hi - ding
low, It means the Riffs are a - broad
SID.
you lay low, So you'd bet - ter
TEN.
you lay low, So you'd bet - ter
BASS.
low It means the Riffs are a - broad, So

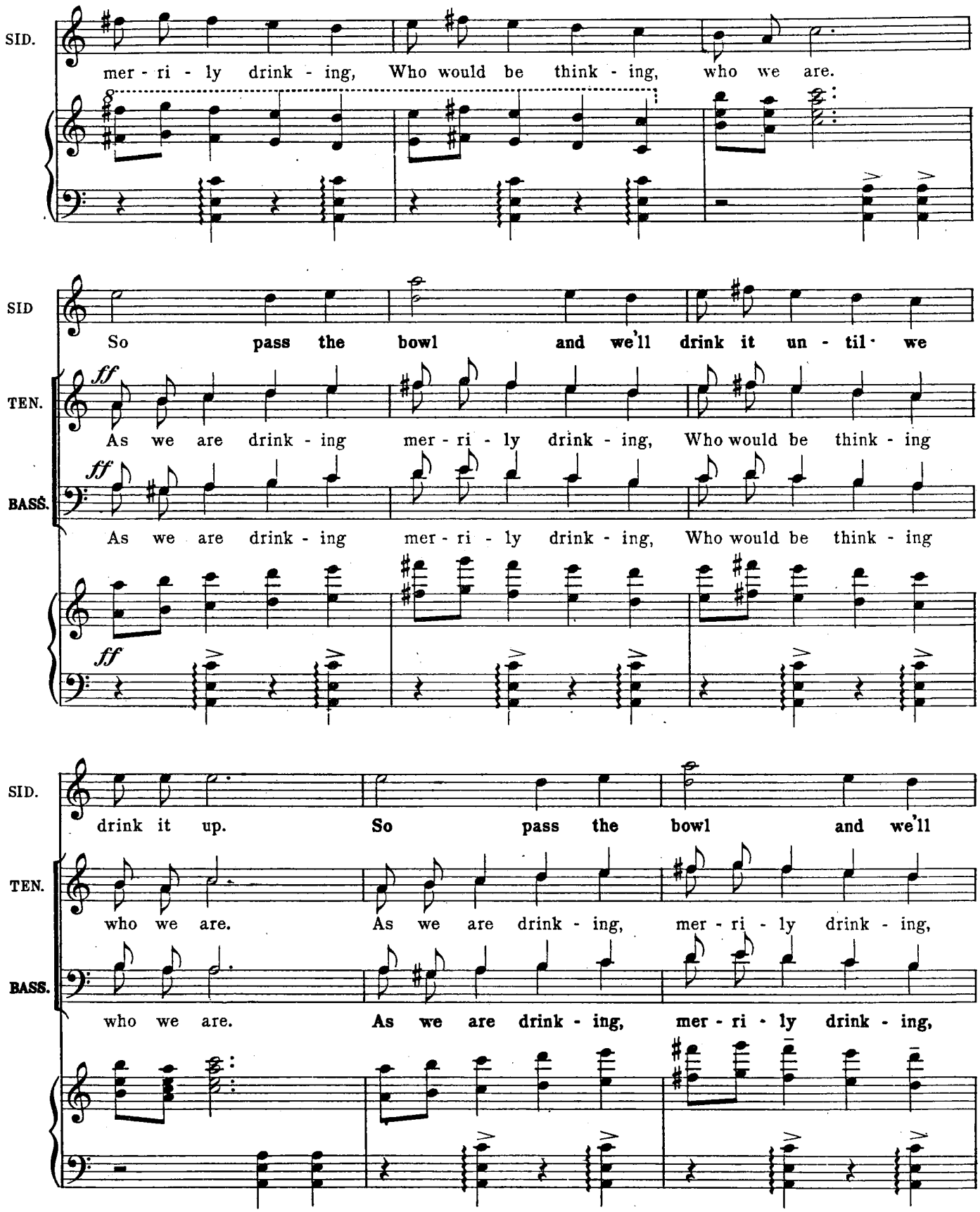

Go be - fore you've bit - ten the sword,
SID.
go bit - ten the sword,
TEN.
go be - fore you've bit - ten the sword,
BASS.
go be - fore you've bit - ten the sword,
Ho! That's the sound that
SID.
Ho! That's the
TEN.
Ho! That's the sound that
BASS.
Ho! That's the sound that
fff

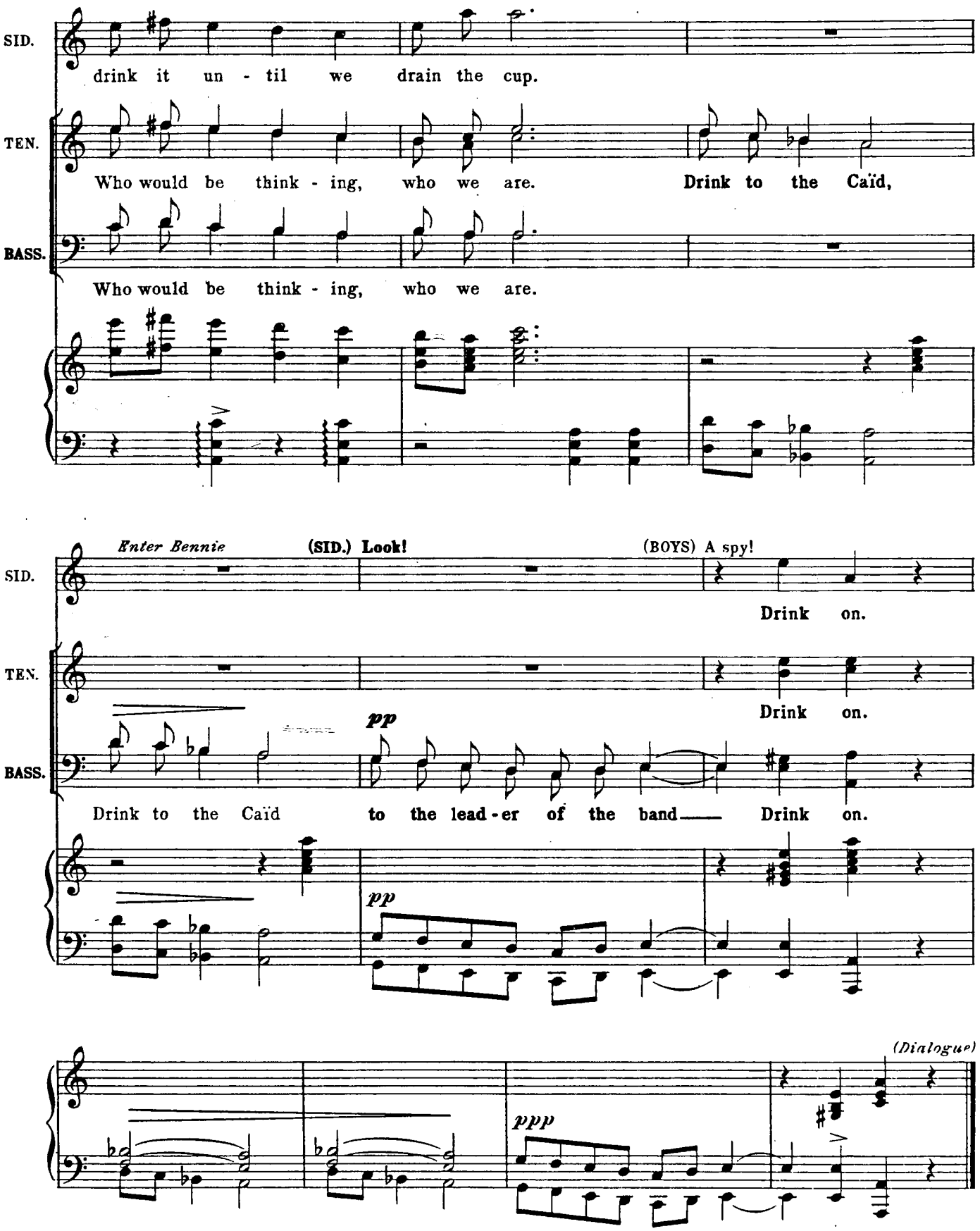

comes to warn you, So In the night or
SID.
sound to warn you, So In the
TEN.
comes to warn you, So In the night or
BASS.
comes to warn you, So In the night or.
ear - ly morn you know If you're the
SID.
night or morn you know it now
TEN.
ear - ly morn you know it now
BASS.
ear - ly morn you know If you're the


red Sha - dow's foe The Riffs will strike with a blow
SID.
The Riffs will strike with a blow
TEN.
The Riffs will strike with a blow
BASS.
red Sha - dow's foe The Riffs will strike with a blow
8
(All men exit except Red Shadow, Sid and Hassi)
(Dialogue)
rall.
that brings you woe, Oh!
SID.
that brings you woe, Oh!
TEN.
that brings you woe, Oh!
BASS.
that brings you woe, Oh!
8
rall.
ffz

No. 2a. REPRISE.




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
ff
SID.
drink it up. So pass the bowl and we'll
TEN.
who we are. As we are drink - ing, mer - ri - ly drink - ing,
BASS.
who we are. As we are drink - ing, mer - ri - ly drink - ing,


SID.
drink it un - til we drain the cup.
TEN.
Who would be think - ing, who we are. Drink to the Caïd,
BASS.
Who would be think - ing, who we are.
Enter Bennie
(SID.) Look!
(BOYS) A spy!
SID.
Drink on.
TEN.
Drink on.
pp
BASS.
Drink to the Caïd to the lead - er of the band—— Drink on.
pp
(Dialogue)
ppp

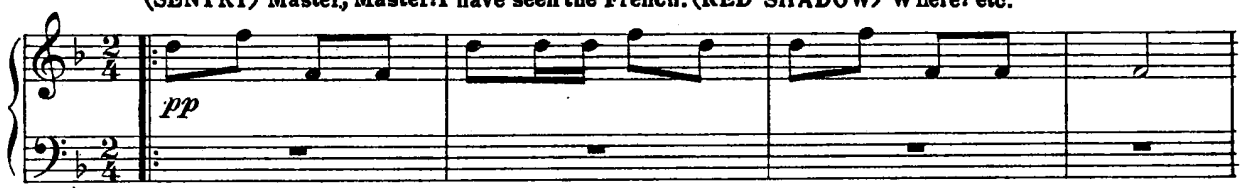
No. 3 FINALETTO-SCENE I.

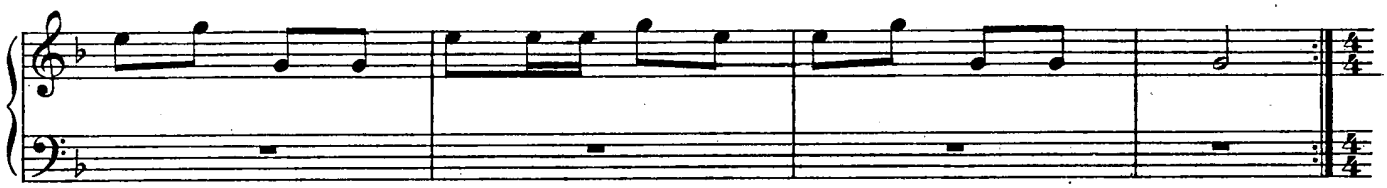
Allegretto.

(The Sentry rushes in)

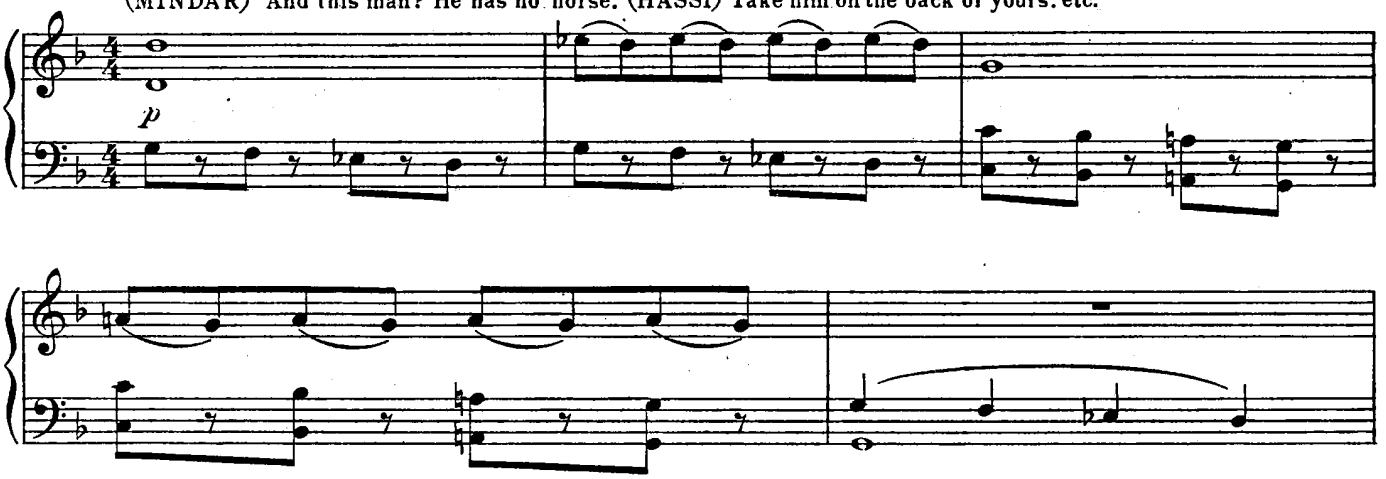
(SENTRY) Master, Master!I have seen the French. (RED SHADOW) Where? etc.

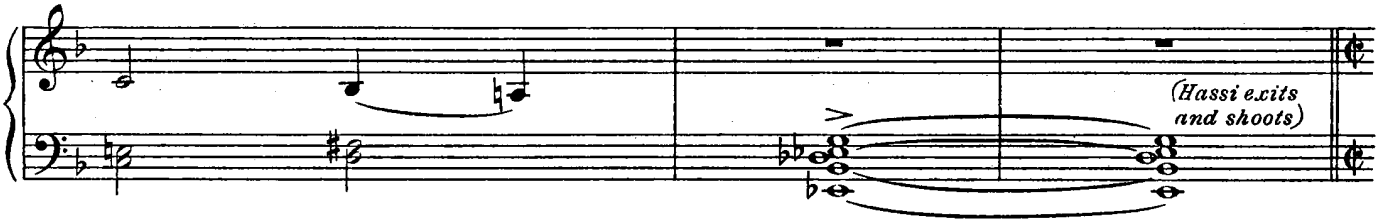
Piano.

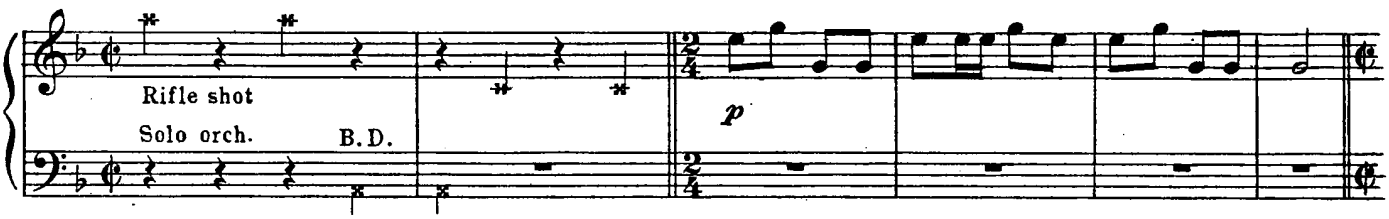




(MINDAR) And this man? He has no horse. (HASSI) Take him on the back of yours. etc.







Tempo di Fox-trot.

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

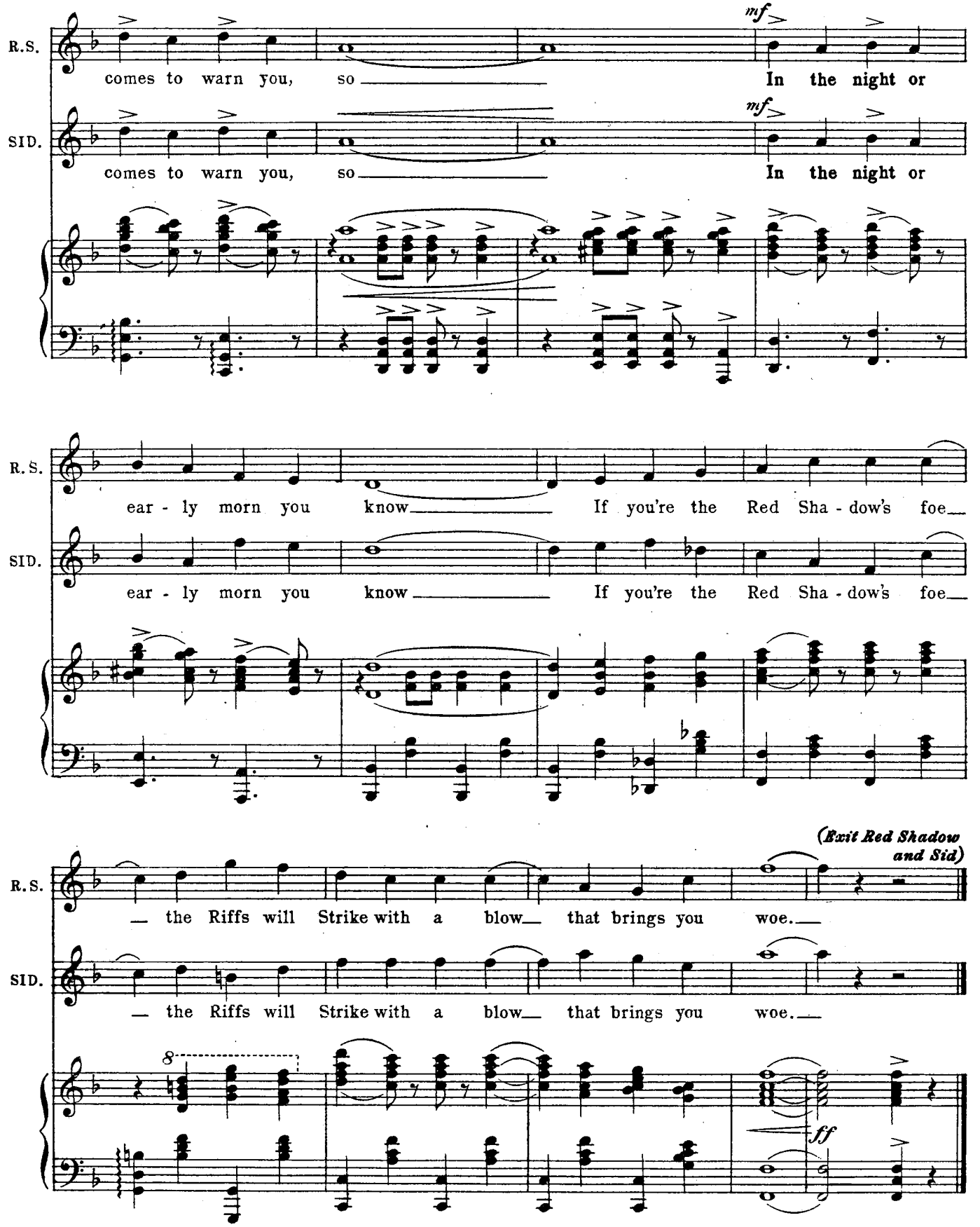
pp

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

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

SID. Ho! *mf* That's the sound that

mf *mf*


R.S.
comes to warn you, so
mf
In the night or
SID.
comes to warn you, so
mf
In the night or
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
(Exit Red Shadow and Sid)
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.
8
ff

No 3a ENTRANCE OF AZURI.

Lento.

(Creeping over top of cave)

p

(Hears bugle call, runs and hides inside cave)

ad lib.

No 3b TRUMPET SOLO.

Tempo di marcia.

Trumpet

f

(3 men enter with machine gun)

(Captain Paul Fontaine and 2 men enter)

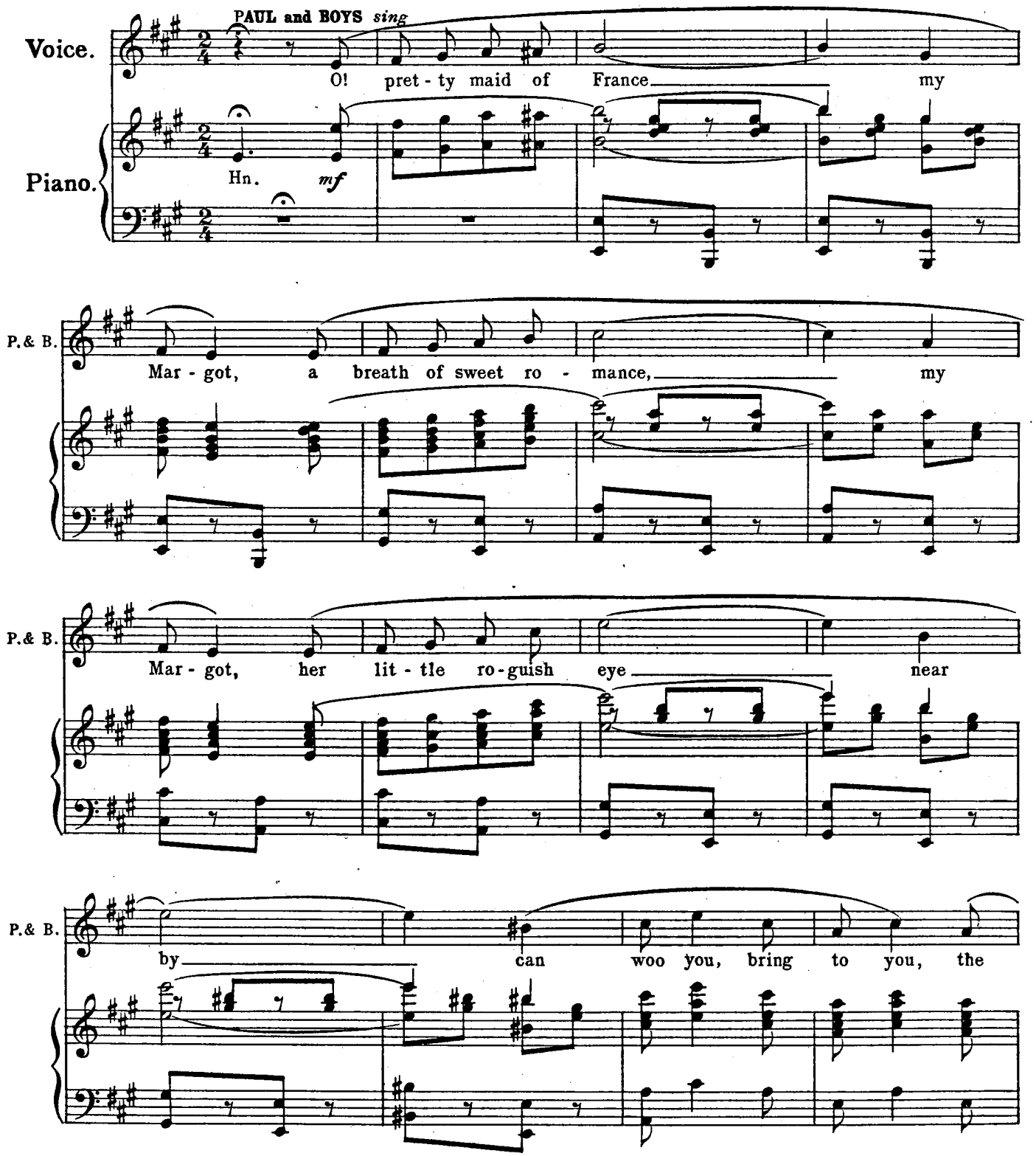
(PAUL) Ah! their camp fire etc. etc.

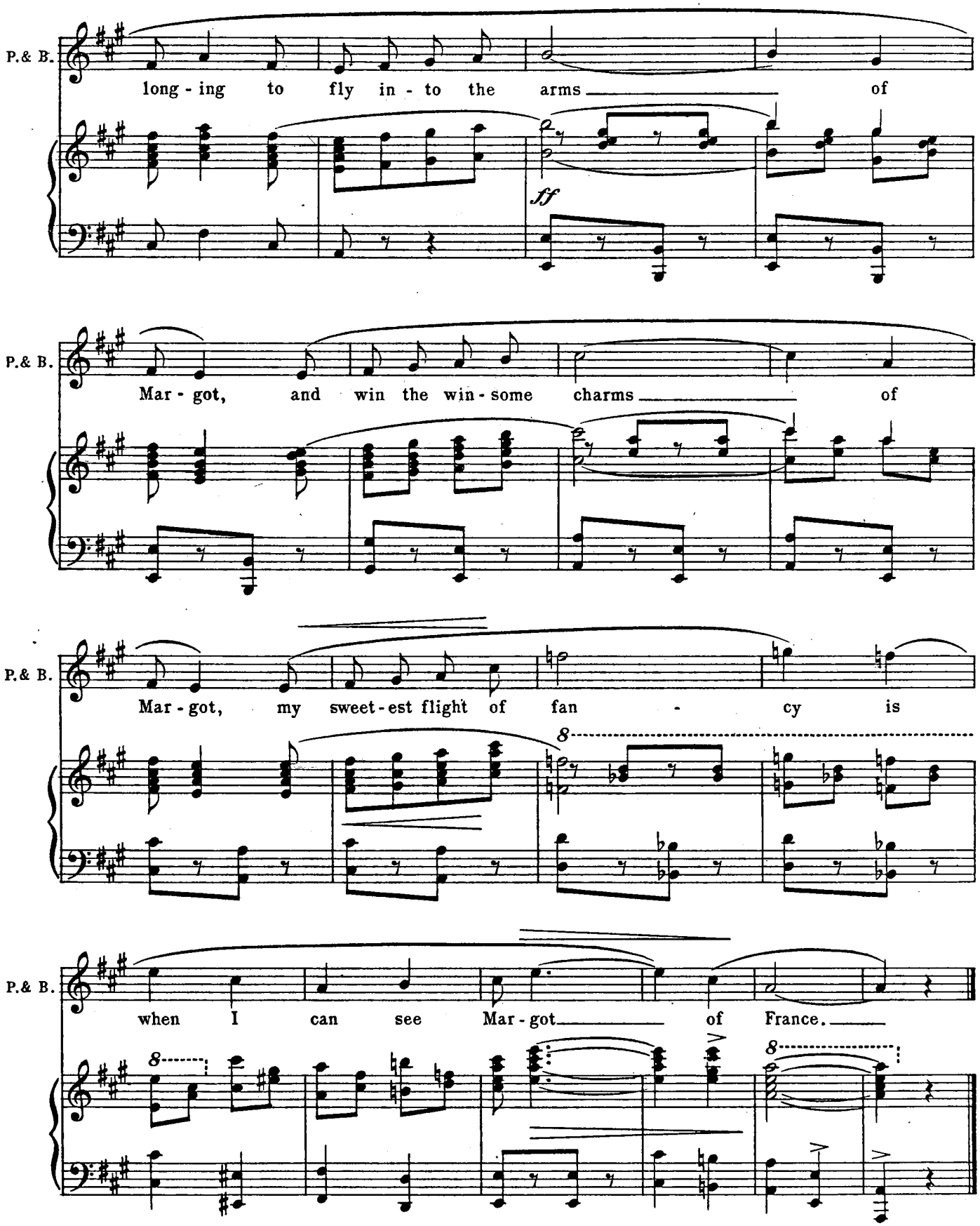
(Dialogue continues)

No. 4.

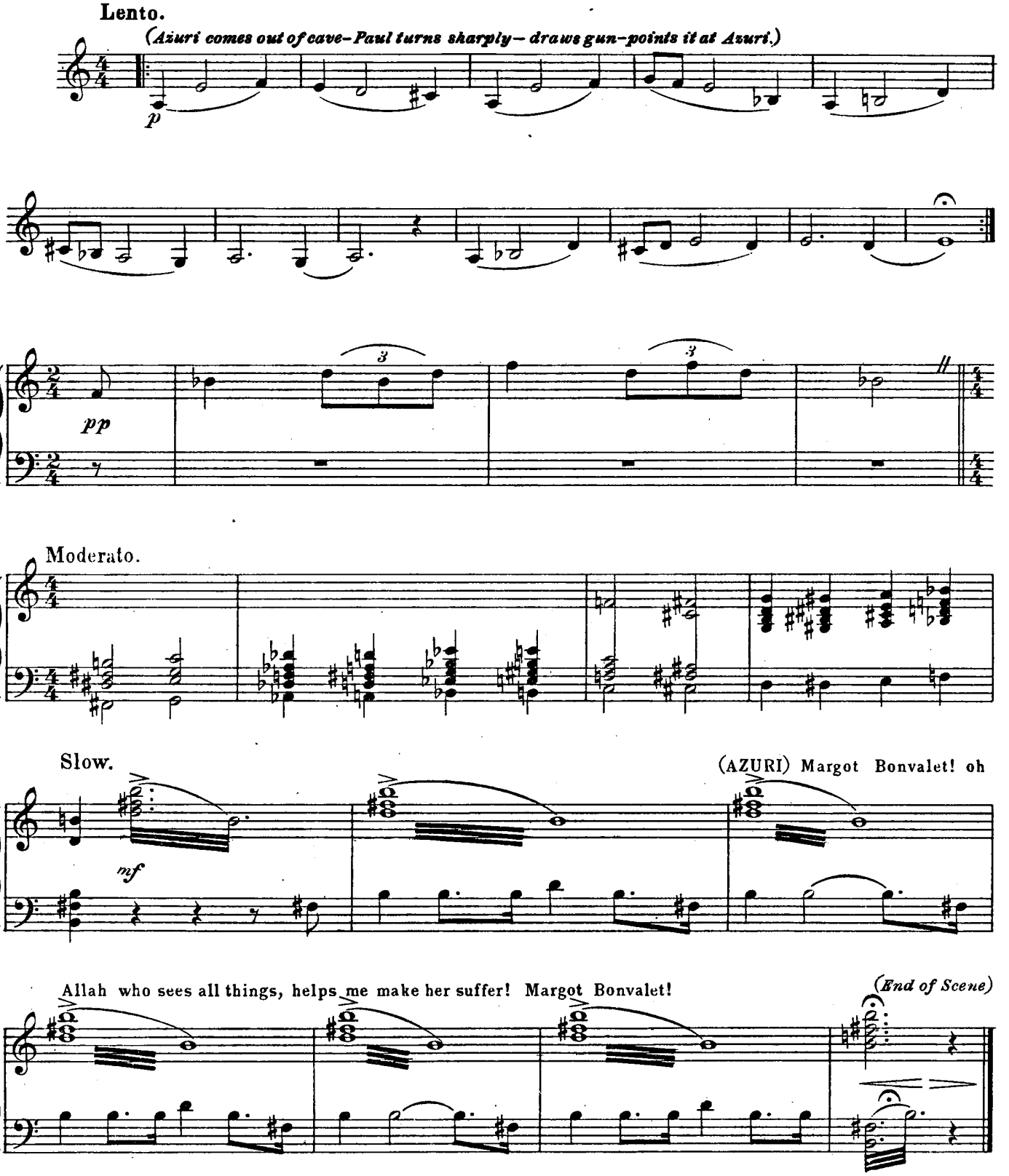
SONG (Paul) and SOLDIERS

MARGOT.



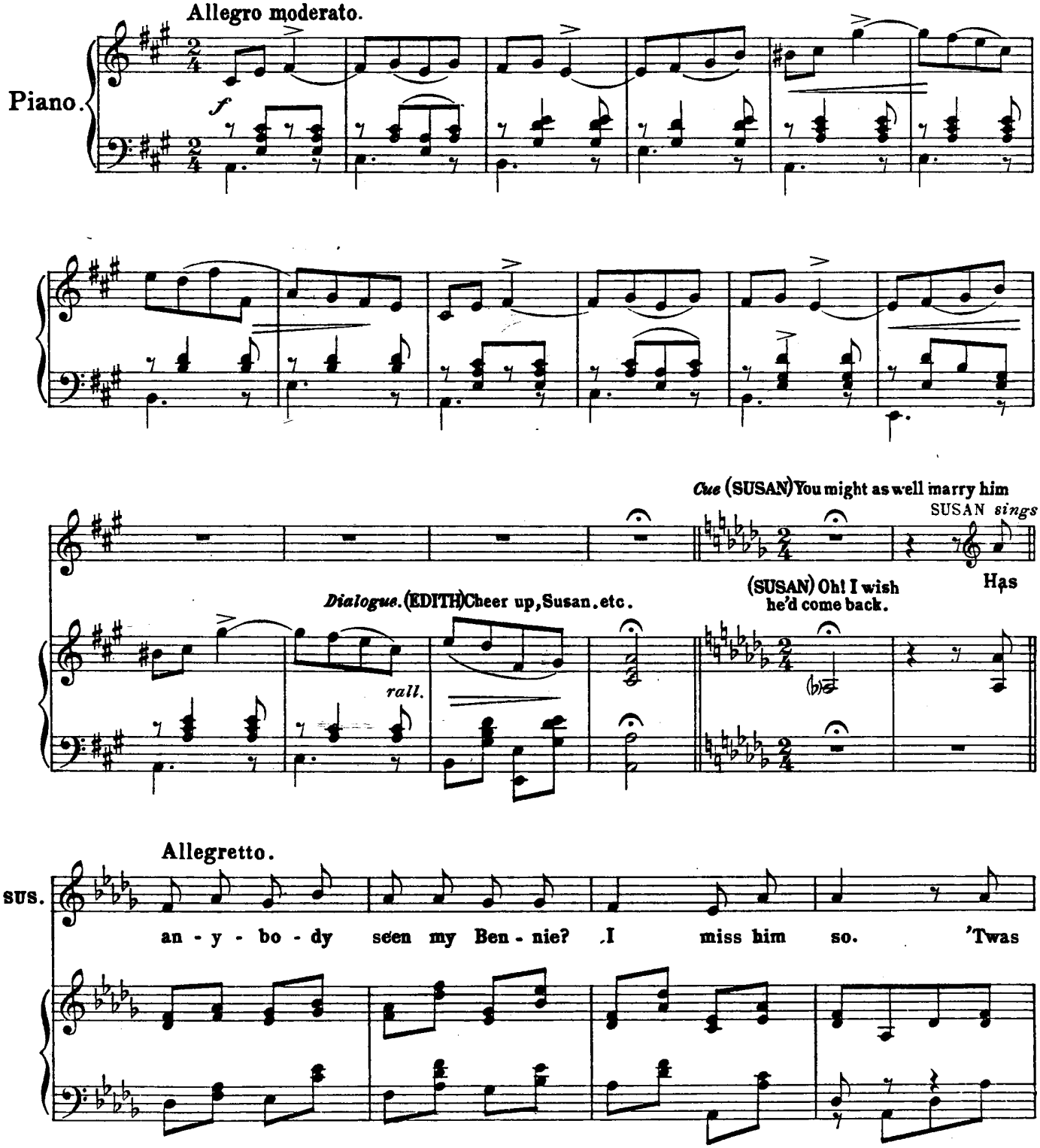

P.& B.
long - ing to fly in - to the arms of
ff
P.& B.
Mar - got, and win the win - some charms of
P.& B.
Mar - got, my sweet - est flight of fan - cy is
8
P.& B.
when I can see Mar - got of France.
8
8

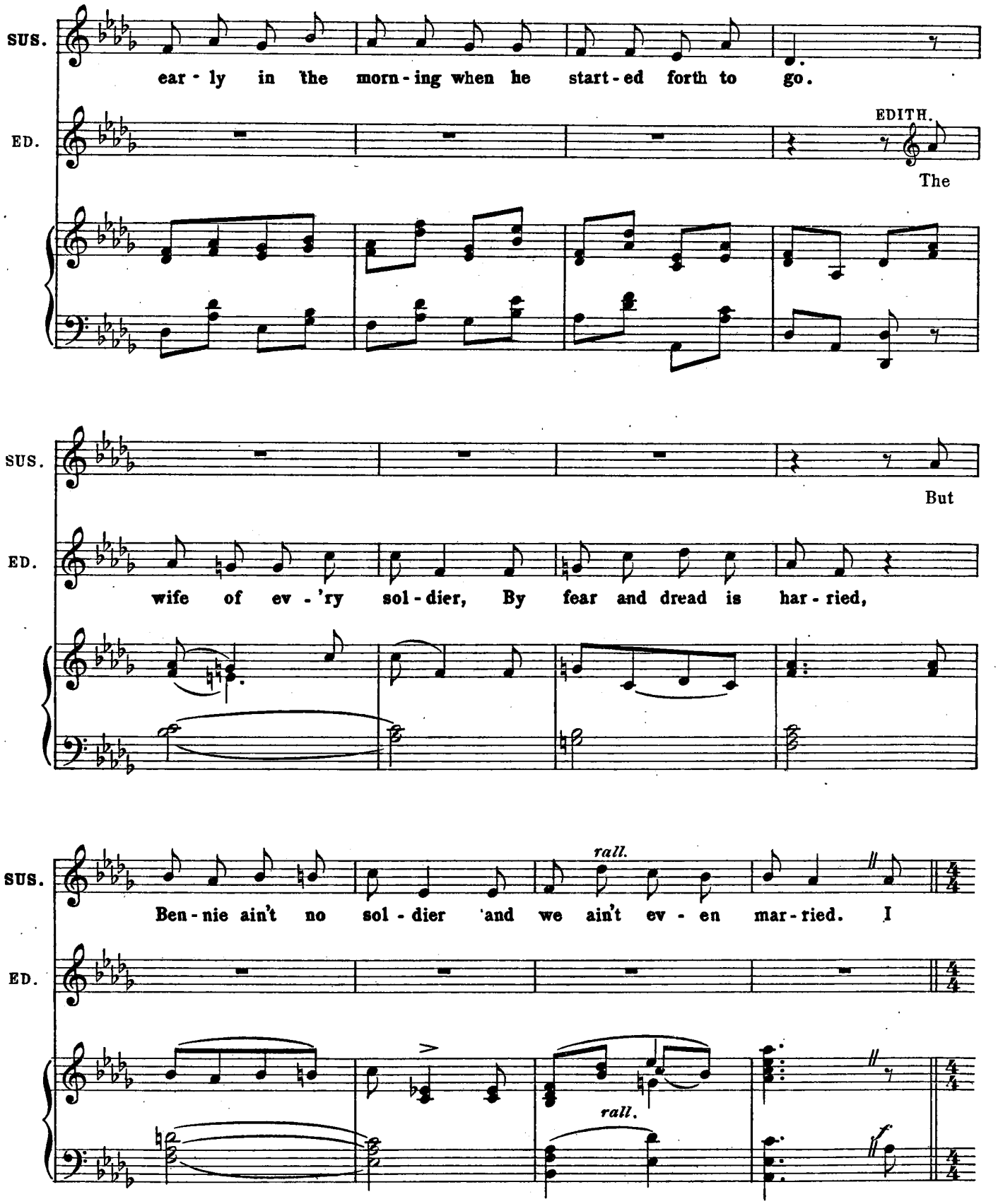
No 4a FINALE— SCENE I.

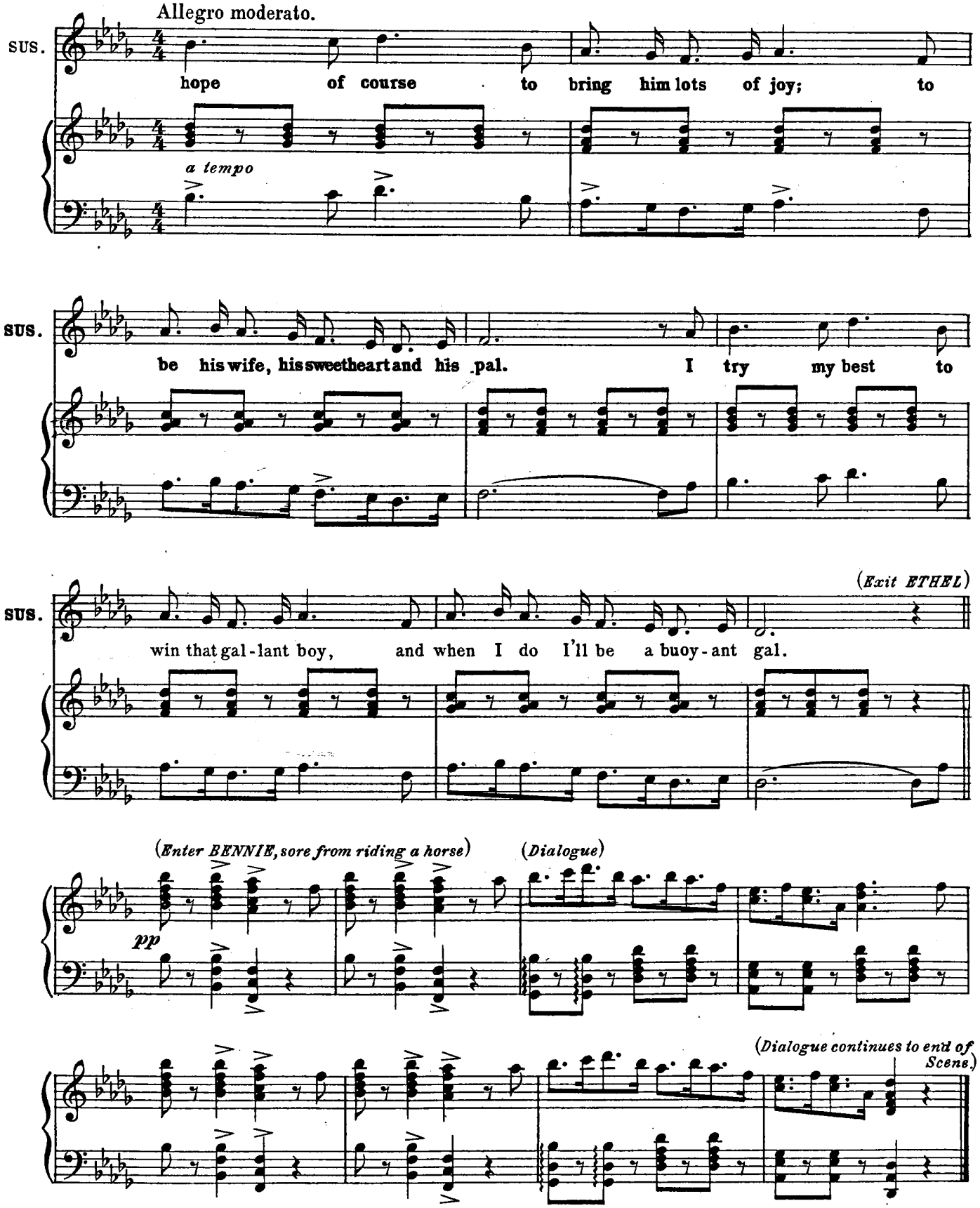


No. 5. OPENING — SCENE II. and SONG (Susan)

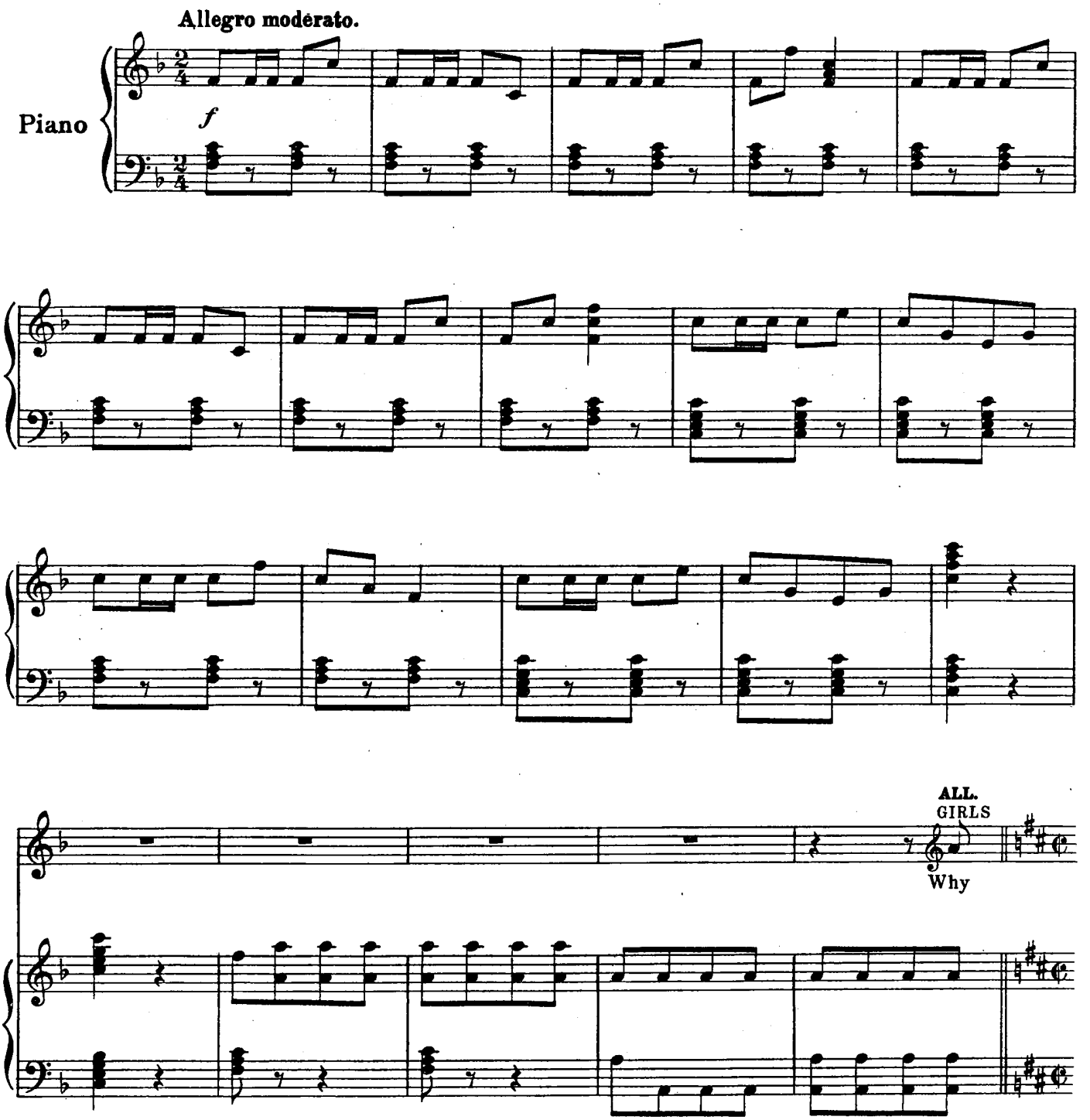
I'LL BE A BUOYANT GIRL.

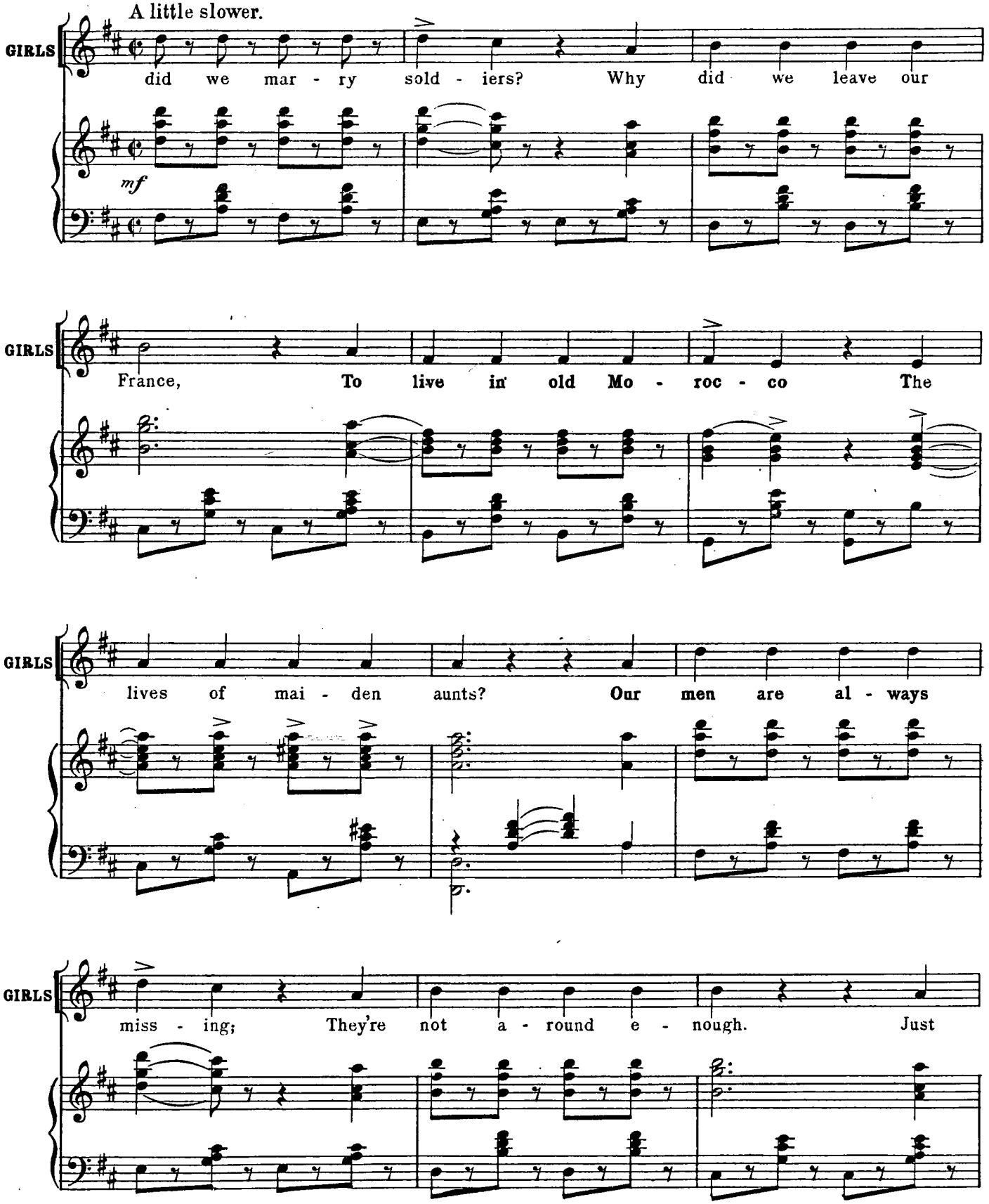


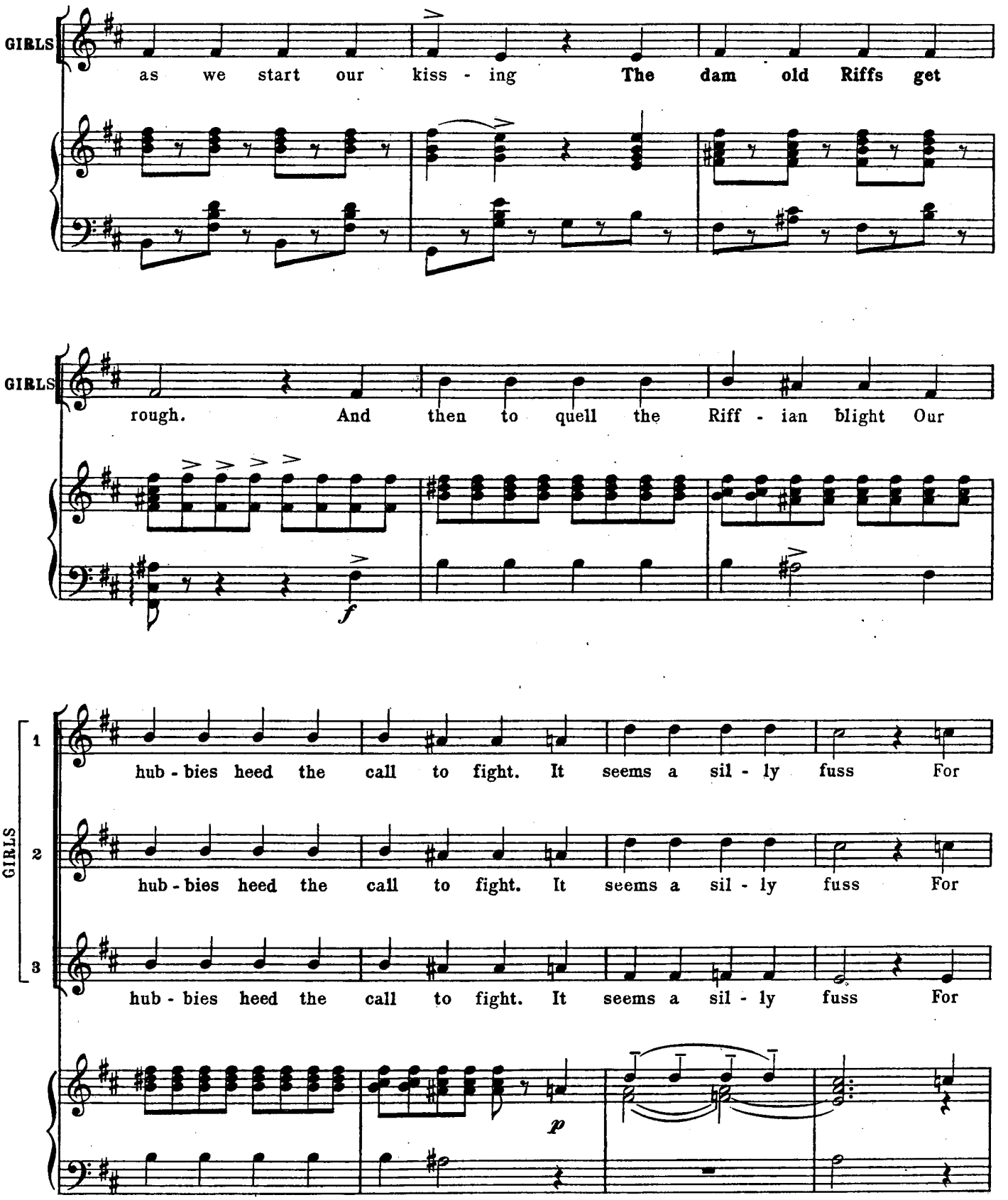

SUS.
ear - ly in the morn - ing when he start - ed forth to go.
ED.
EDITH.
The
SUS.
But
ED.
wife of ev - 'ry sol - dier, By fear and dread is har - ried,
SUS.
rall.
Ben - nie ain't no sol - dier 'and we ain't ev - en mar - ried. I
ED.
rall.

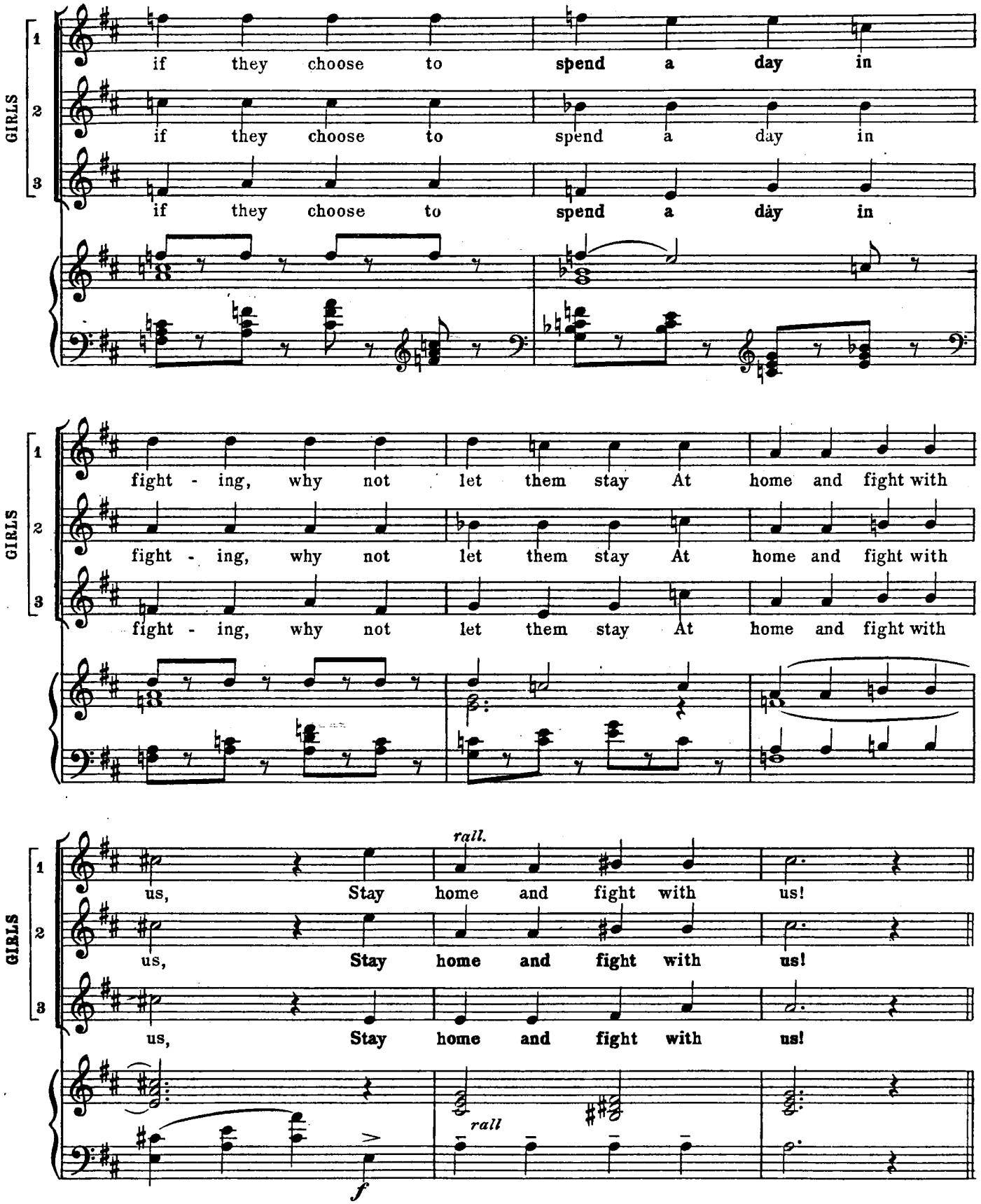

Allegro moderato.
SUS.
hope of course to bring him lots of joy; to
a tempo
SUS.
be his wife, his sweetheart and his pal. I try my best to
SUS.
(Exit ETHEL)
win that gal-lant boy, and when I do I'll be a buoy-ant gal.
(Enter BENNIE, sore from riding a horse)
(Dialogue)
pp
(Dialogue continues to end of Scene.)

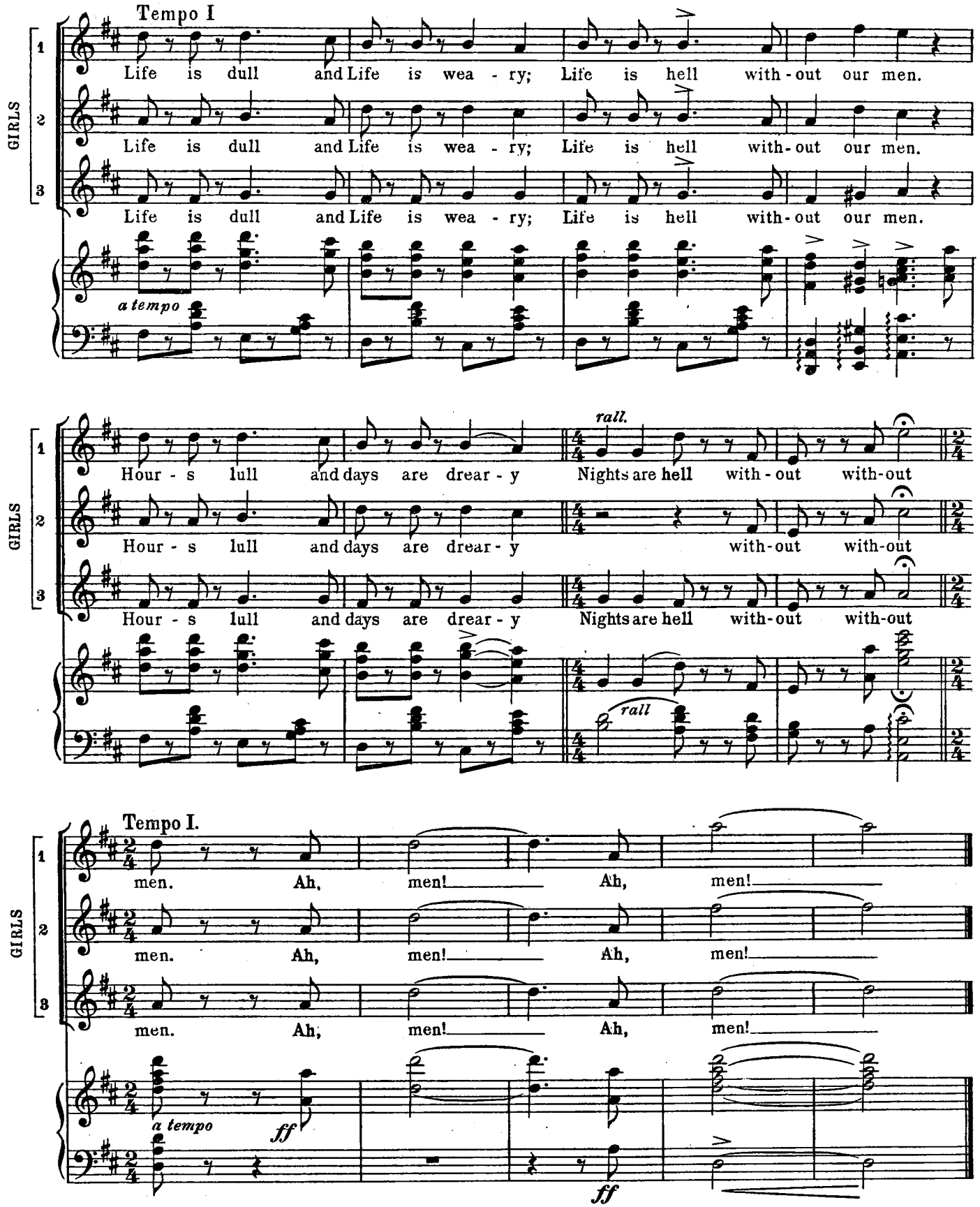
No 6. OPENING CHORUS – SCENE III.




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
f
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
p


GIRLS
1
2
3
if they choose to spend a day in
if they choose to spend a day in
if they choose to spend a day in
fight - ing, why not let them stay At home and fight with
fight - ing, why not let them stay At home and fight with
fight - ing, why not let them stay At home and fight with
rall.
us, Stay home and fight with us!
us, Stay home and fight with us!
us, Stay home and fight with us!
rall
f


Tempo I
GIRLS
1
2
3
Life is dull and Life is wea - ry; Life is hell with - out our men.
Life is dull and Life is wea - ry; Life is hell with - out our men.
Life is dull and Life is wea - ry; Life is hell with - out our men.
a tempo
rall.
Hour - s lull and days are drear - y Nights are hell with - out with - out
Hour - s lull and days are drear - y with - out with - out
Hour - s lull and days are drear - y Nights are hell with - out with - out
rall
Tempo I.
men. Ah, men! Ah, men!
men. Ah, men! Ah, men!
men. Ah, men! Ah, men!
a tempo
ff
ff

No. 7. FRENCH MILITARY MARCHING SONG (Margot) and GIRLS.

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

S.D. *f*

Tempo di Marcia.

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

MAR. MARGOT.

Oh! girls, girls,

Trumpets

p

MAR.

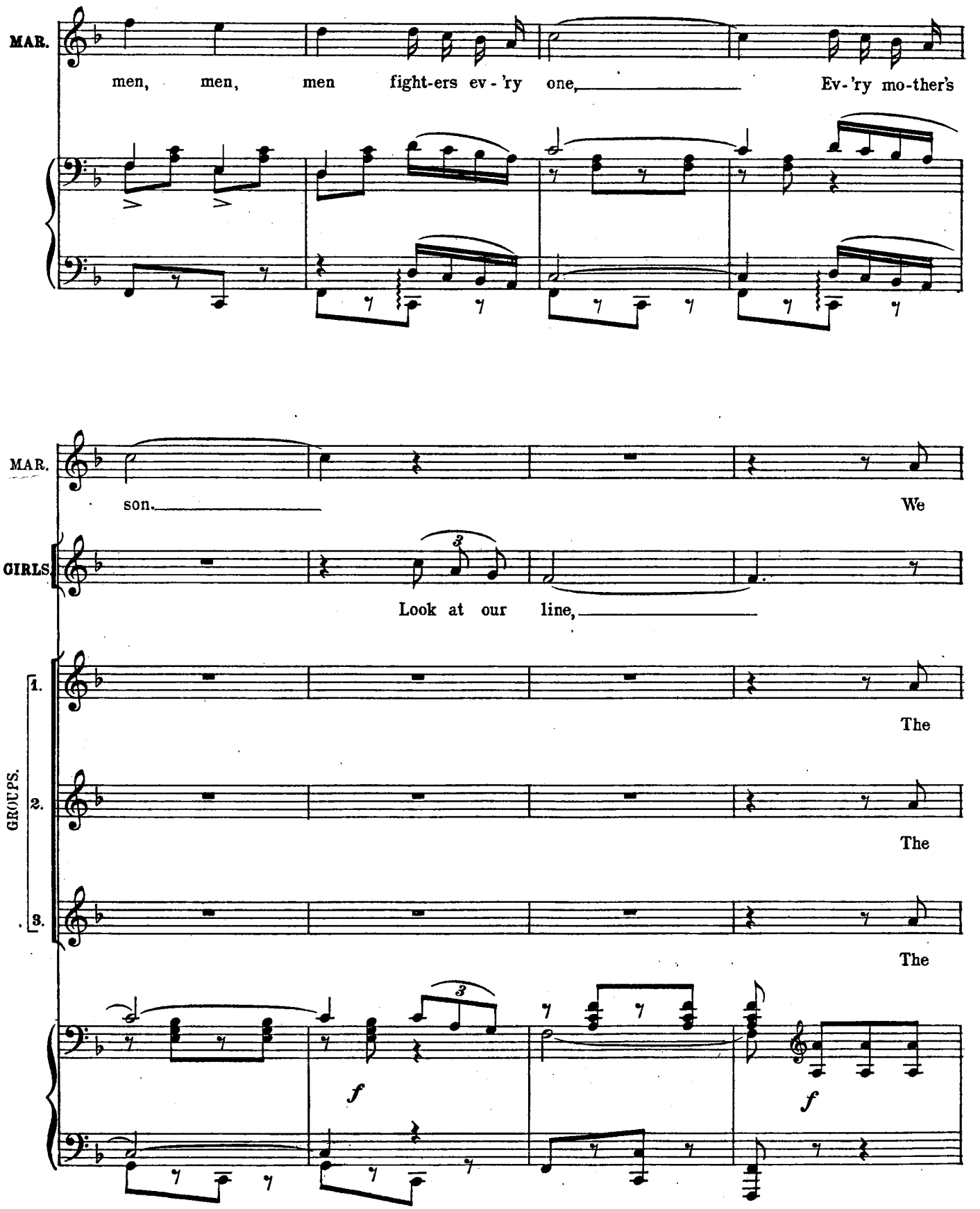
girls here are cav- a - liers, Handsome cav- a - liers,

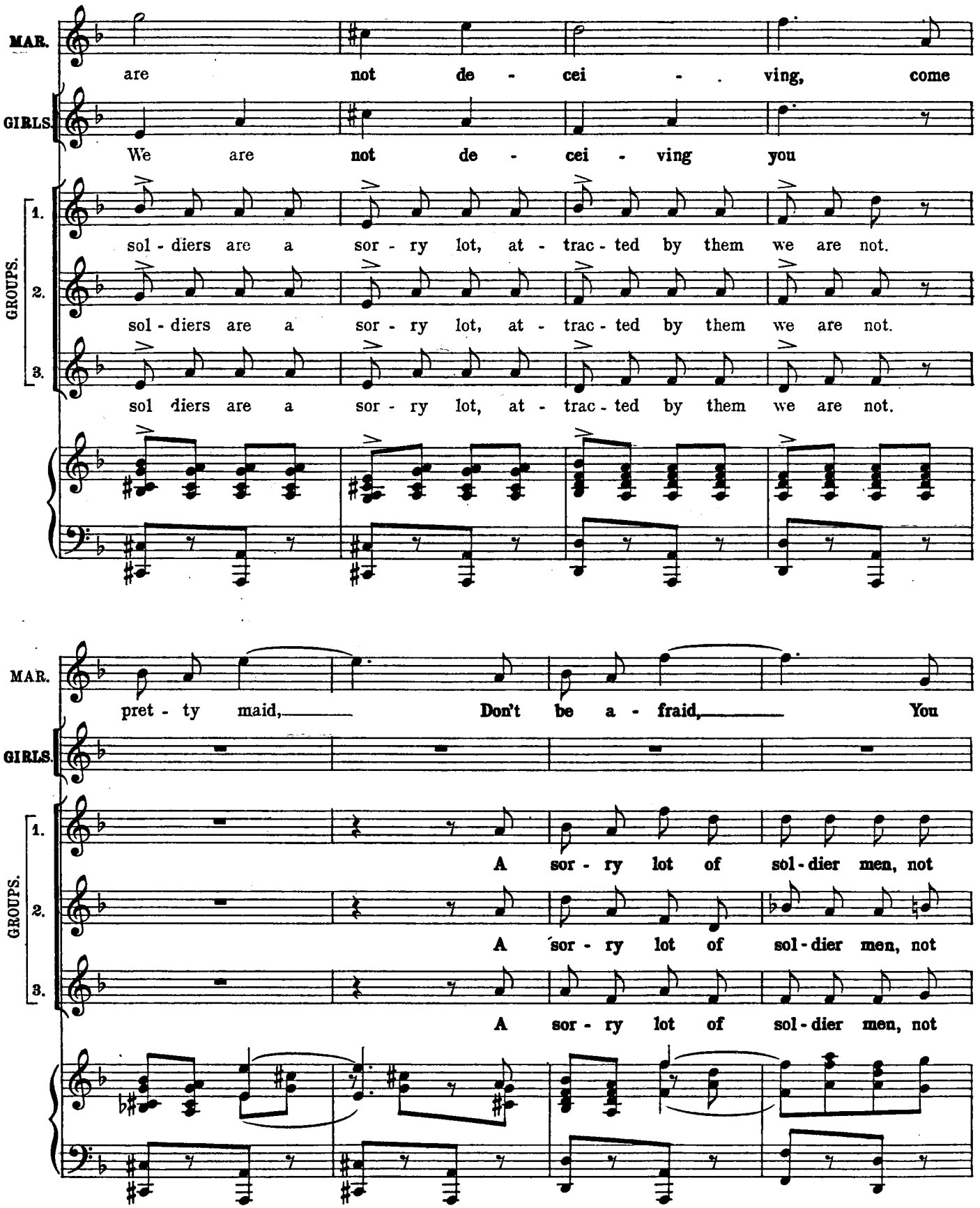
MAR. We're

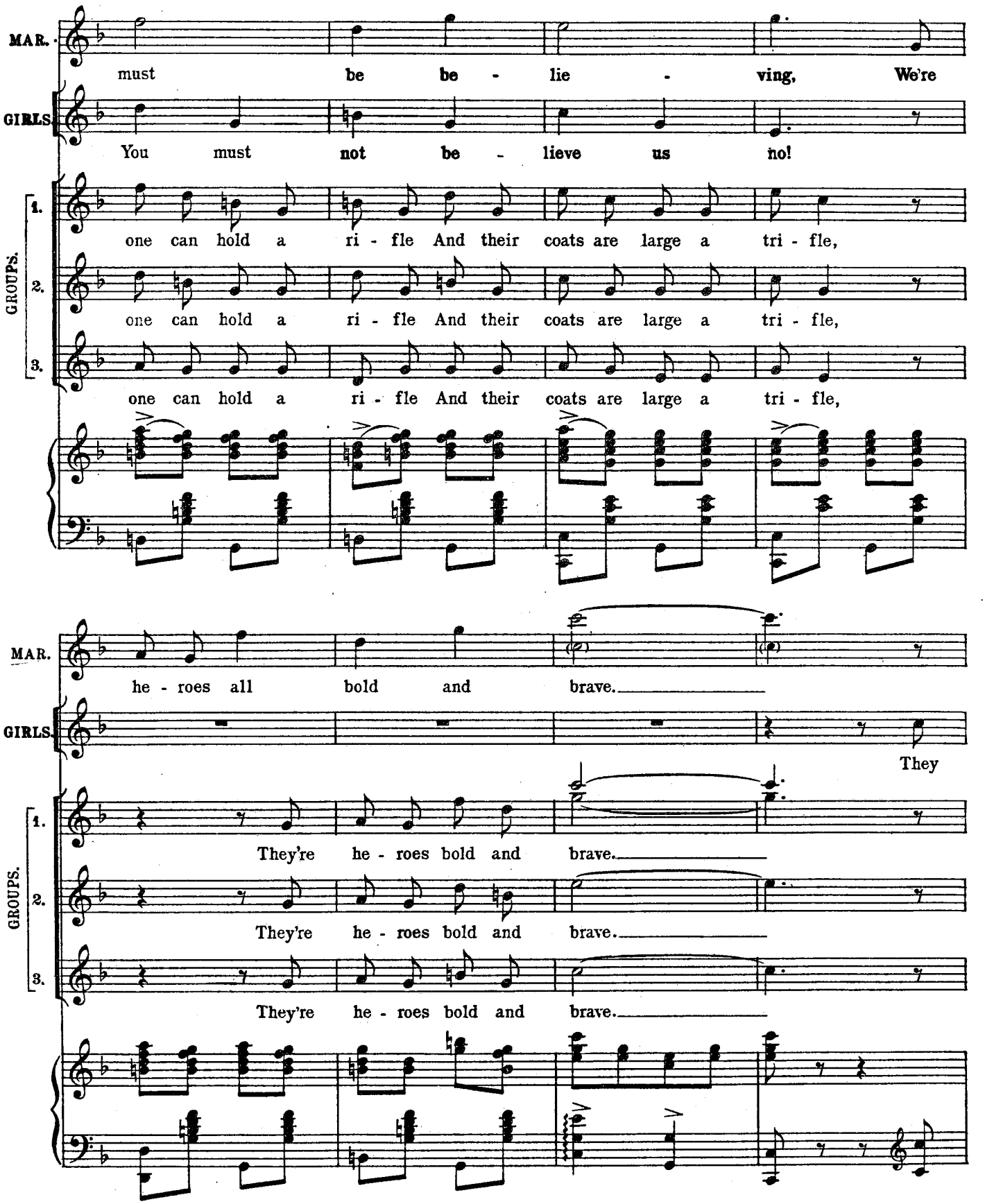
GIRLS. GIRLS

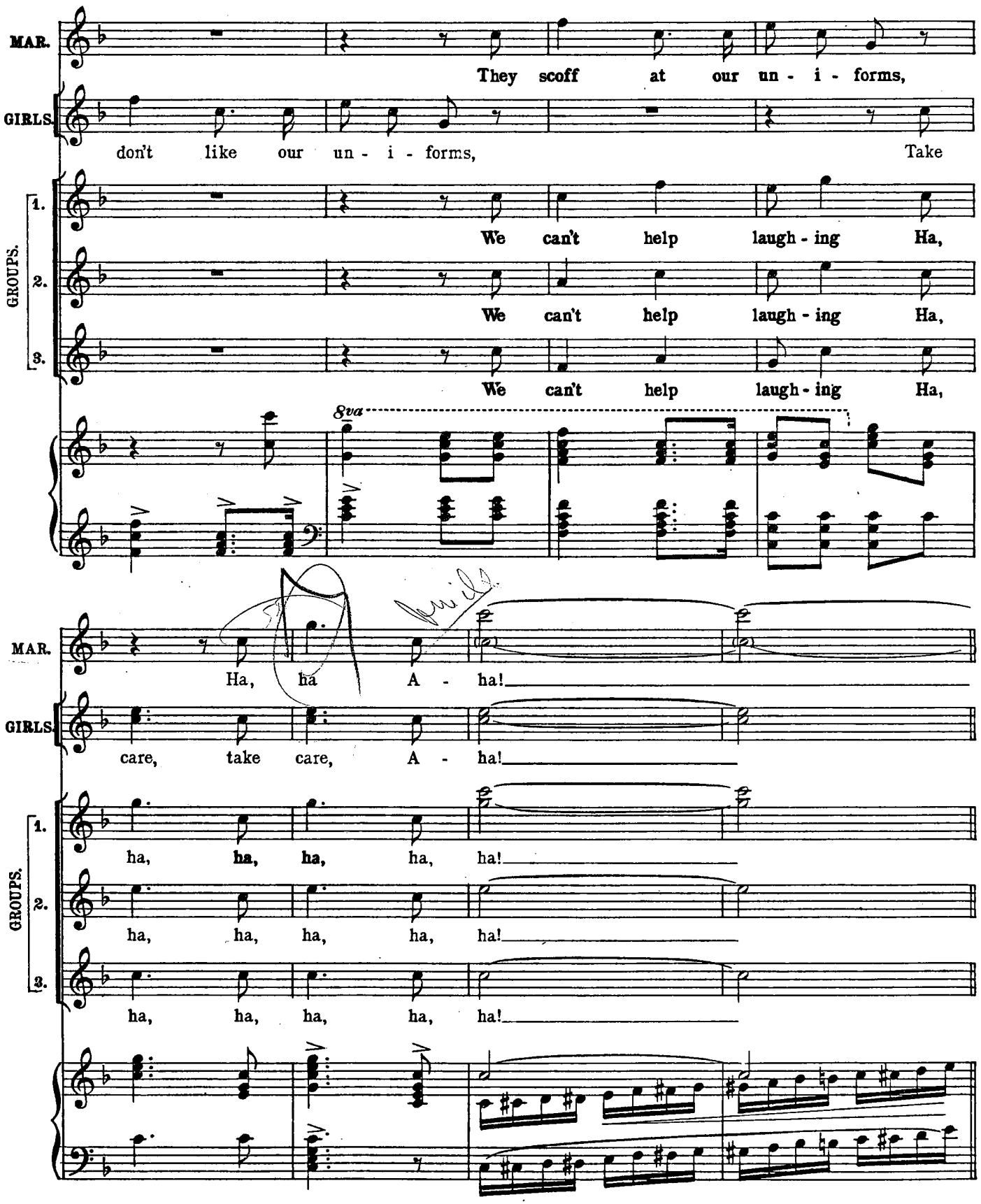
Ar - 'n't we fine?

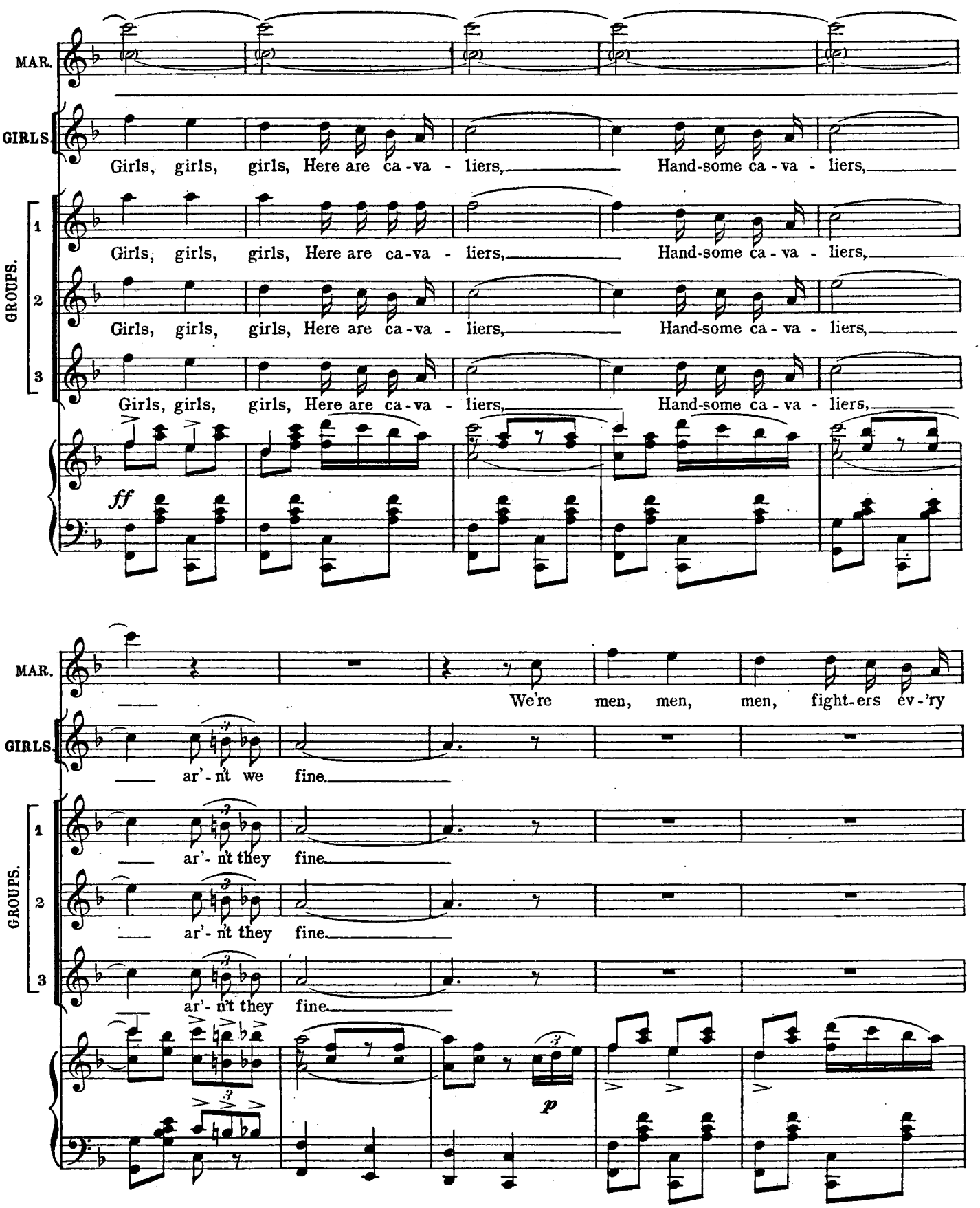
f *p*

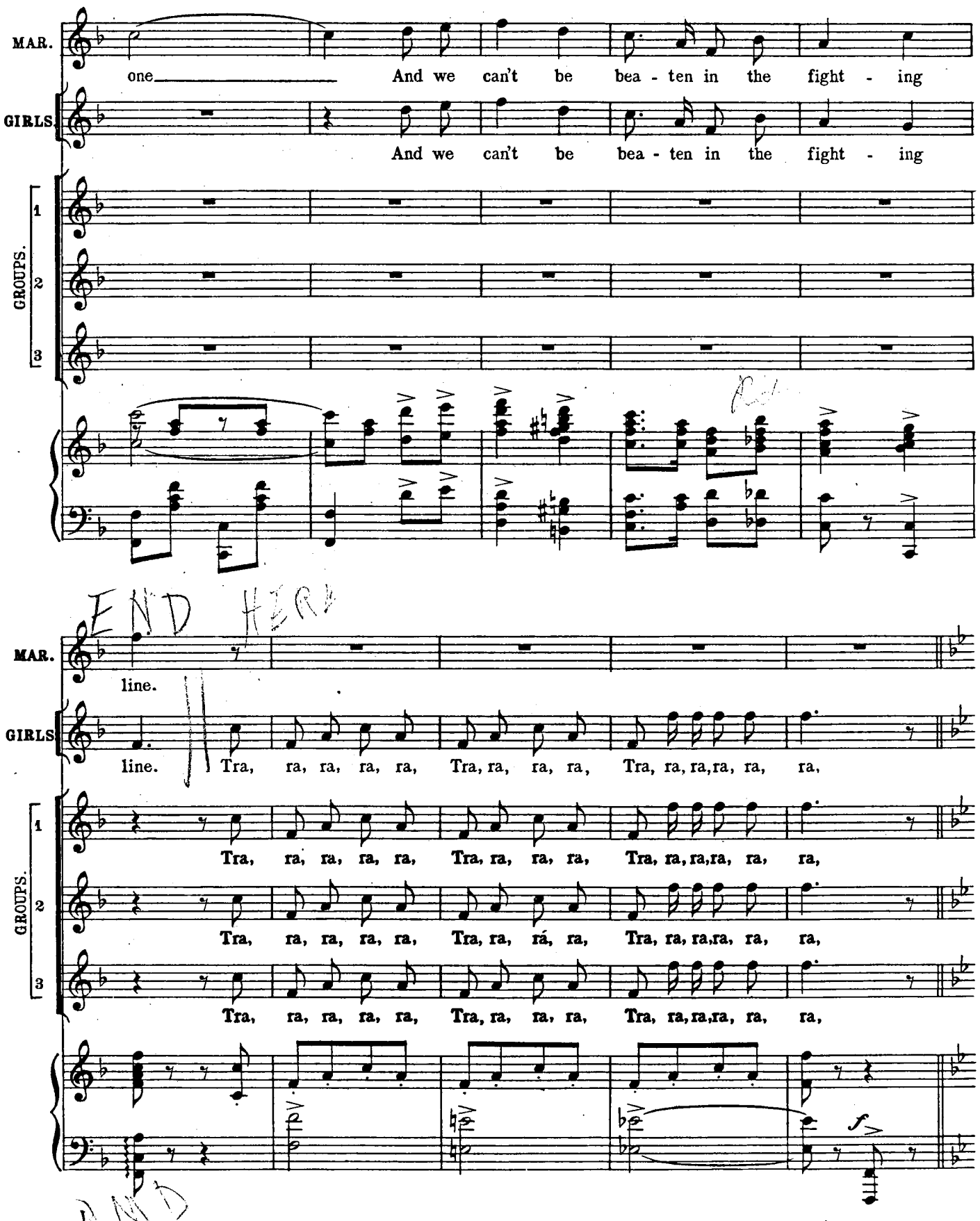

MAR.
men, men, men fight-ers ev-'ry one, Ev-'ry mo-ther's
MAR.
son. We
GIRLS
Look at our line,
GROUPS.
1.
The
2.
The
3.
The
f
f

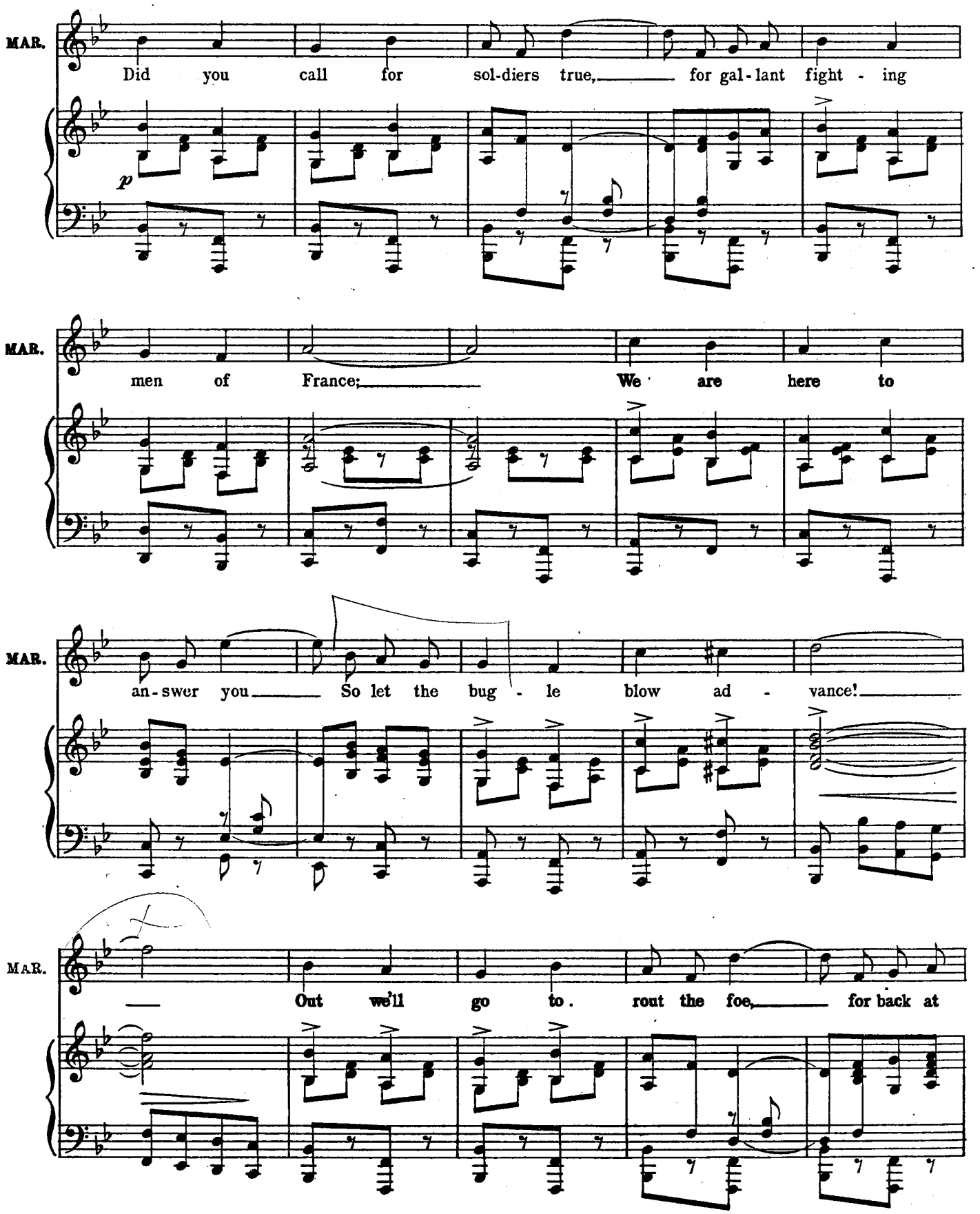

MAR.
are not de - cei - ving, come
GIRLS.
We are not de - cei - ving you
GROUPS.
1.
sol - diers are a sor - ry lot, at - trac - ted by them we are not.
2.
sol - diers are a sor - ry lot, at - trac - ted by them we are not.
3.
sol diers are a sor - ry lot, at - trac - ted by them we are not.
MAR.
pret - ty maid, Don't be a - fraid, You
GIRLS.
GROUPS.
1.
A sor - ry lot of sol - dier men, not
2.
A sor - ry lot of sol - dier men, not
3.
A sor - ry lot of sol - dier men, not

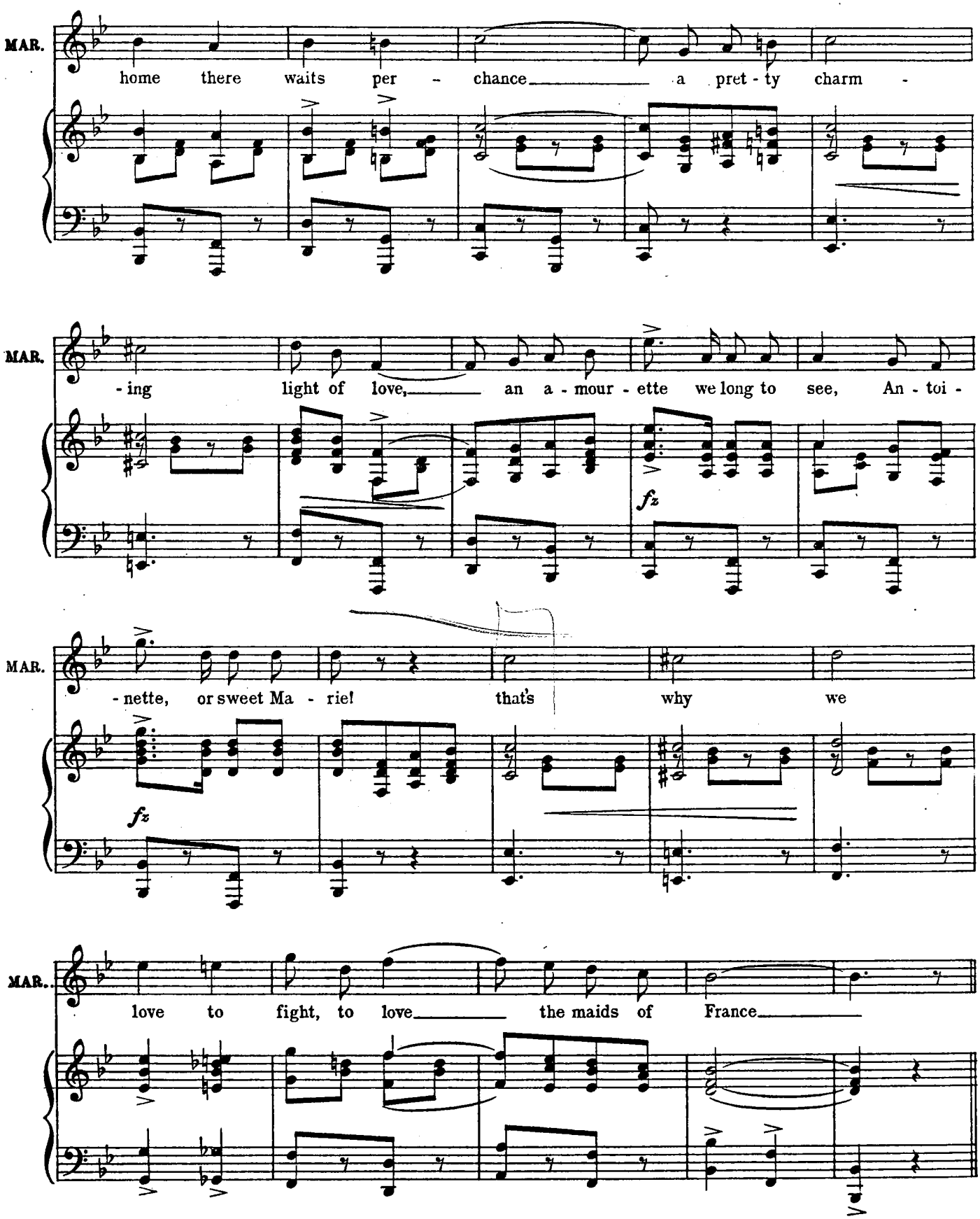

MAR.
must be be - lie - ving, We're
GIRLS.
You must not be - lieve us no!
GROUPS.
1.
one can hold a ri - fle And their coats are large a tri - fle,
2.
one can hold a ri - fle And their coats are large a tri - fle,
3.
one can hold a ri - fle And their coats are large a tri - fle,
MAR.
he - roes all bold and brave.
GIRLS.
They
GROUPS.
1.
They're he - roes bold and brave.
2.
They're he - roes bold and brave.
3.
They're he - roes bold and brave.

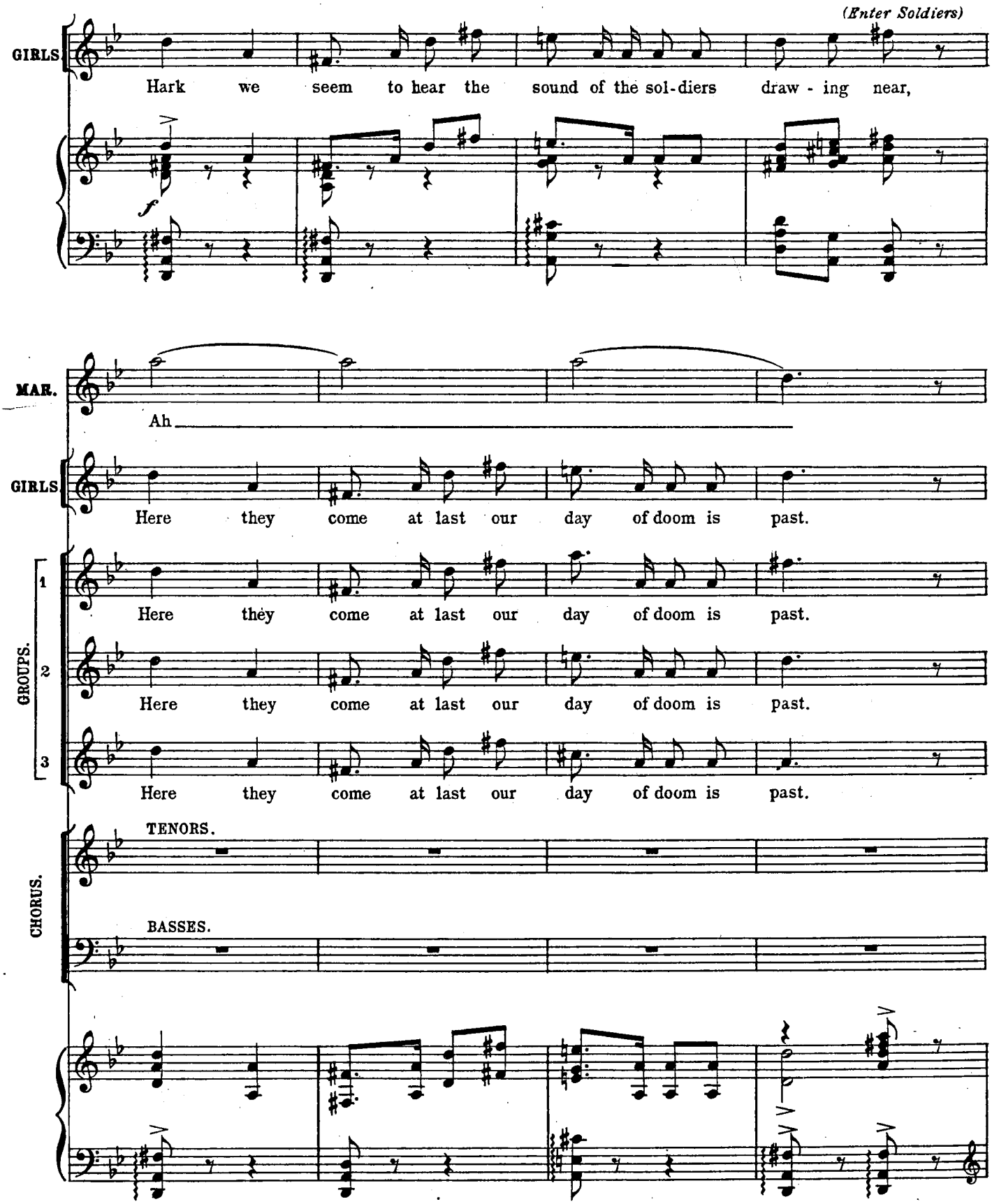

MAR.
They scoff at our un - i - forms,
GIRLS.
don't like our un - i - forms, Take
GROUPS.
1.
We can't help laugh - ing Ha,
2.
We can't help laugh - ing Ha,
3.
We can't help laugh - ing Ha,
8va
MAR.
Ha, ha A - ha!
GIRLS.
care, take care, A - ha!
GROUPS.
1.
ha, ha, ha, ha, ha!
2.
ha, ha, ha, ha, ha!
3.
ha, ha, ha, ha, ha!

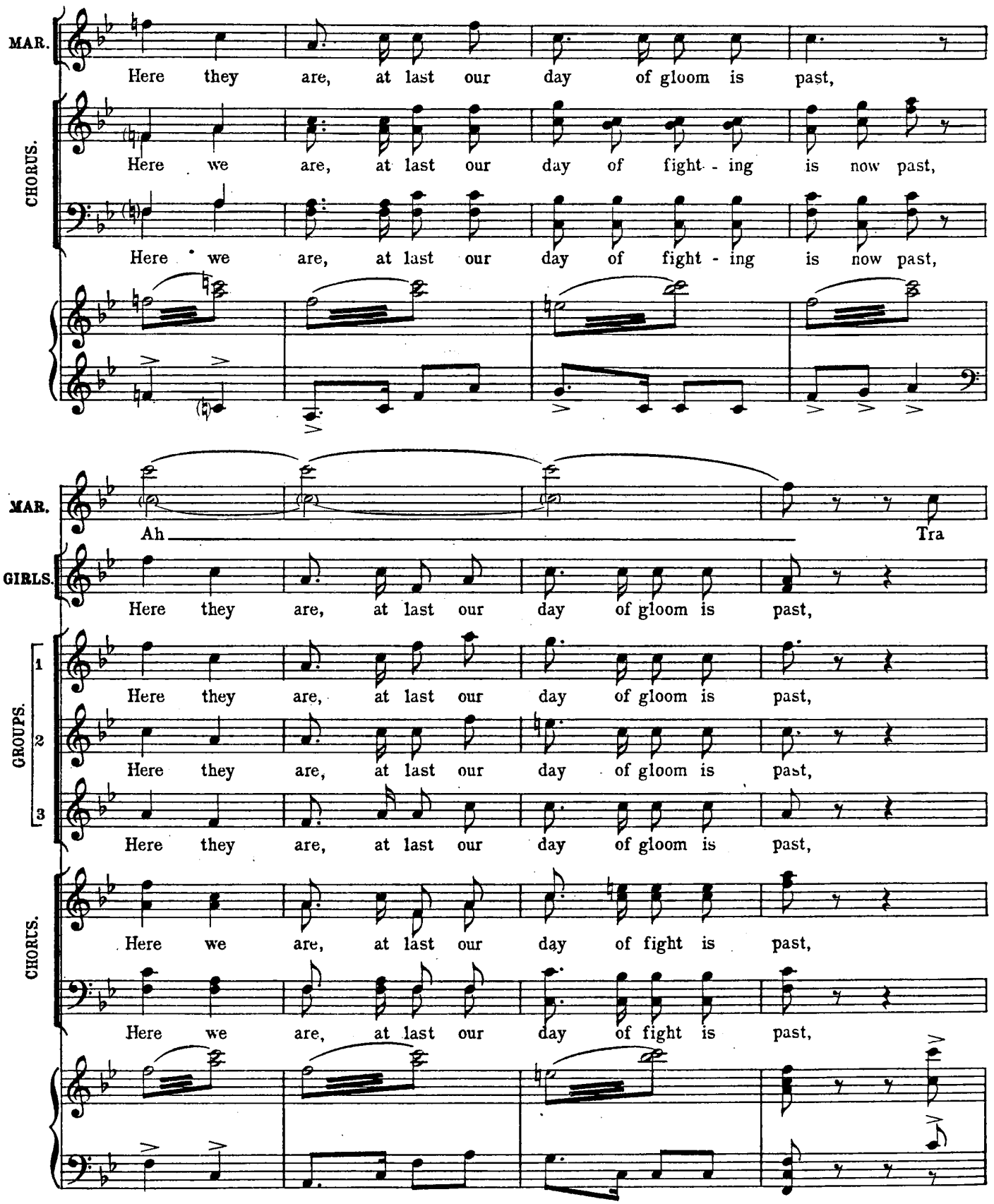

MAR.
GIRLS.
Girls, girls, girls, Here are ca-va - liers, Hand-some ca-va - liers,
GROUPS.
1
2
3
Girls, girls, girls, Here are ca-va - liers, Hand-some ca-va - liers,
ff
MAR.
We're men, men, men, fight-ers ev-'ry
GIRLS.
ar'-nt we fine.
GROUPS.
ar'-nt they fine.
p

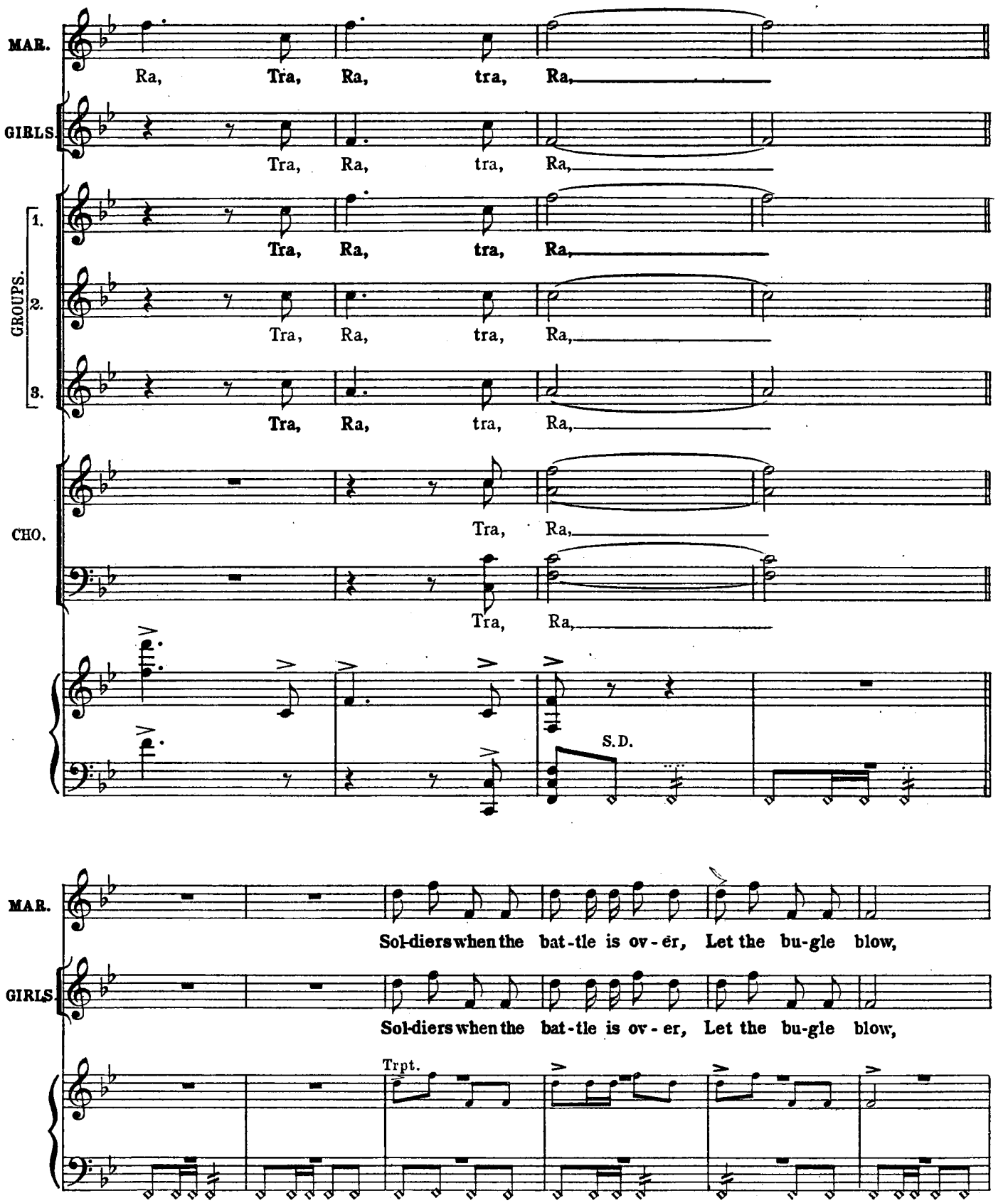

MAR.
one
And we can't be bea - ten in the fight - ing
GIRLS.
And we can't be bea - ten in the fight - ing
GROUPS.
1
2
3
END HERE
MAR.
line.
GIRLS.
line. Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,
GROUPS.
1
Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,
2
Tra, ra, ra, ra, ra, Tra, ra, rá, ra, Tra, ra, ra, ra, ra, ra,
3
Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,
f
END

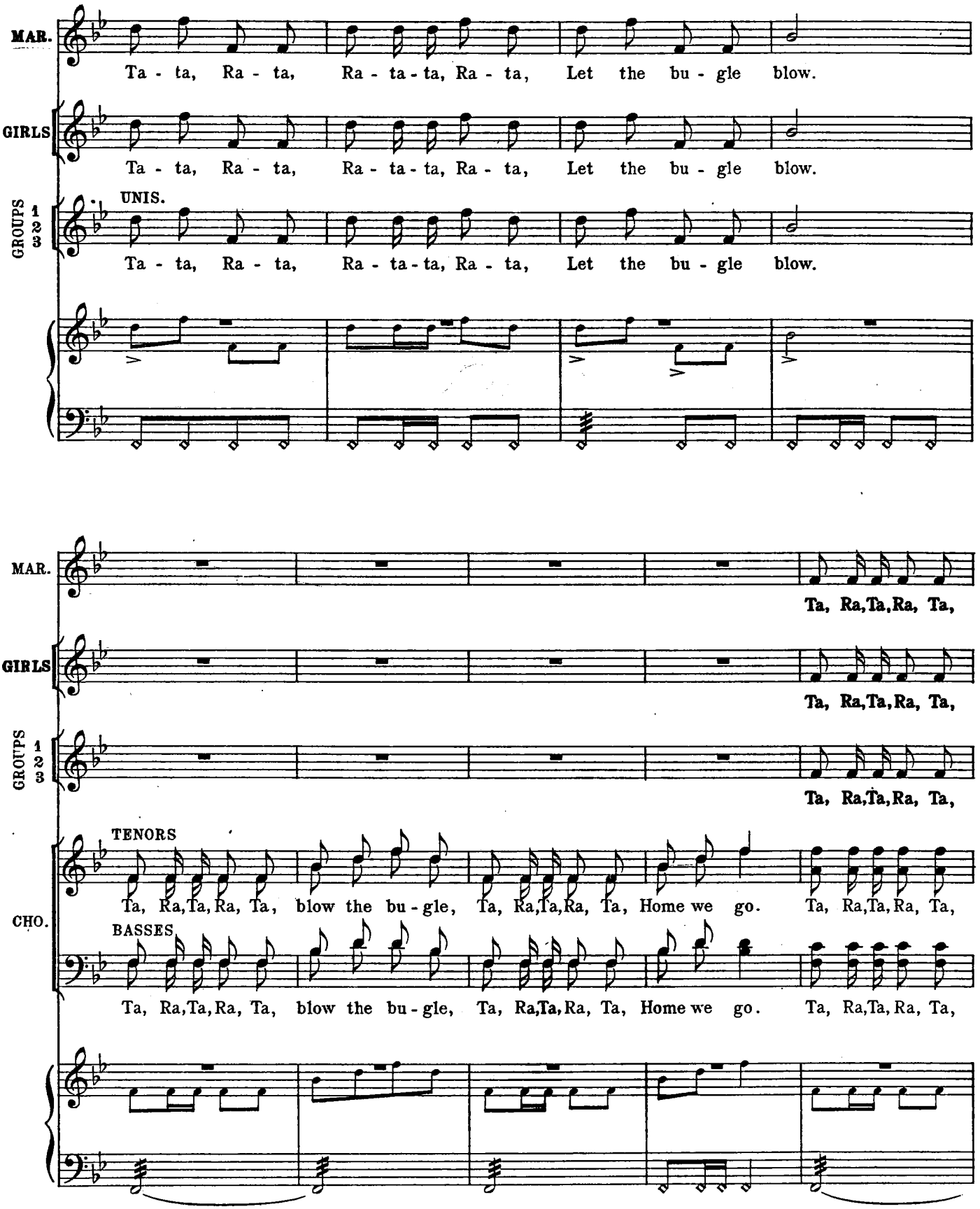

MAR.
Did you call for sol-diers true, for gal-lant fight - ing
p
MAR.
men of France; We are here to
MAR.
an-swer you So let the bug - le blow ad - vance!
MAR.
Out we'll go to . rout the foe, for back at

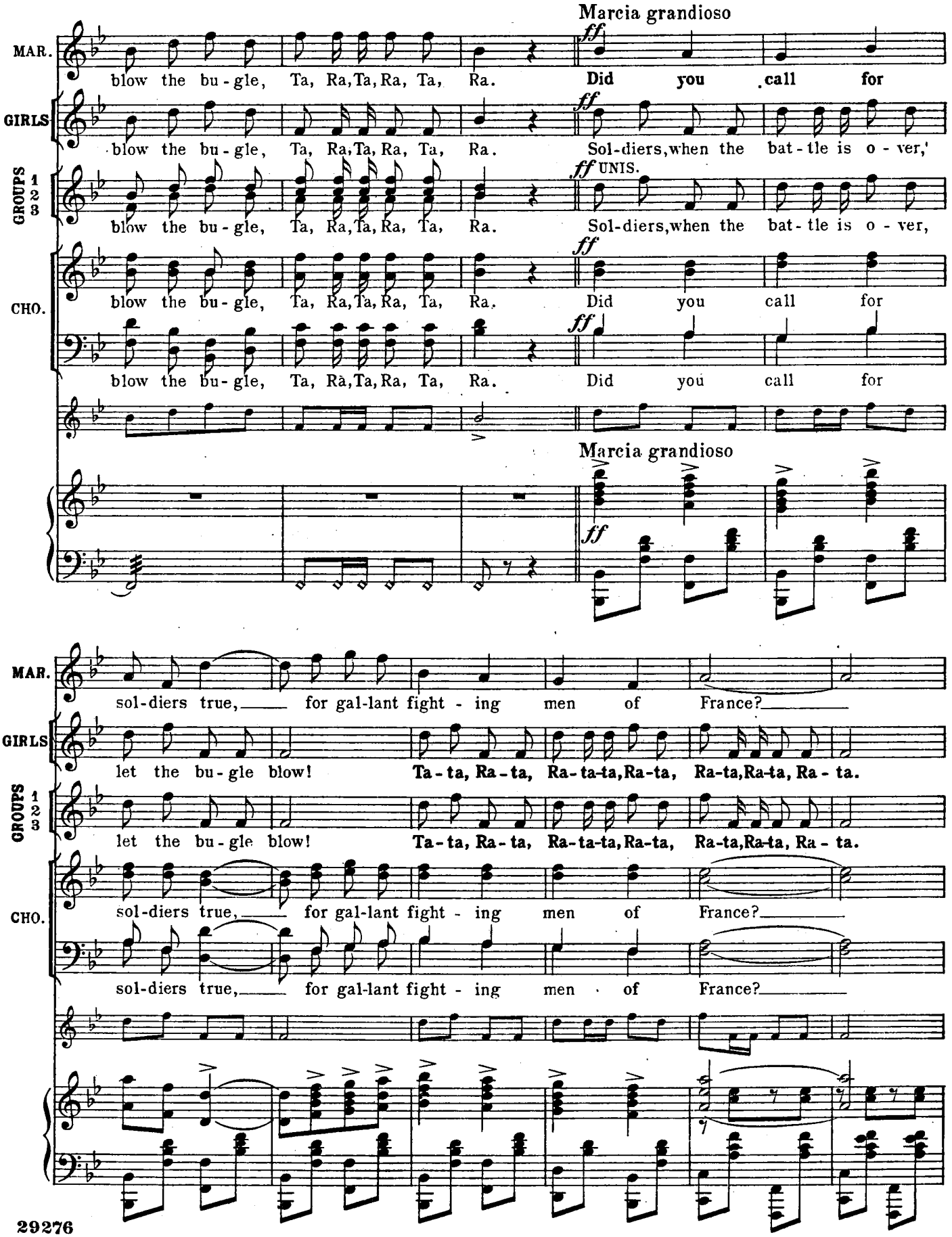

MAR.
home there waits per - chance a pret - ty charm -
MAR.
- ing light of love, an a - mour - ette we long to see, An - toi -
fz
MAR.
- nette, or sweet Ma - rie! that's why we
fz
MAR.
love to fight, to love the maids of France

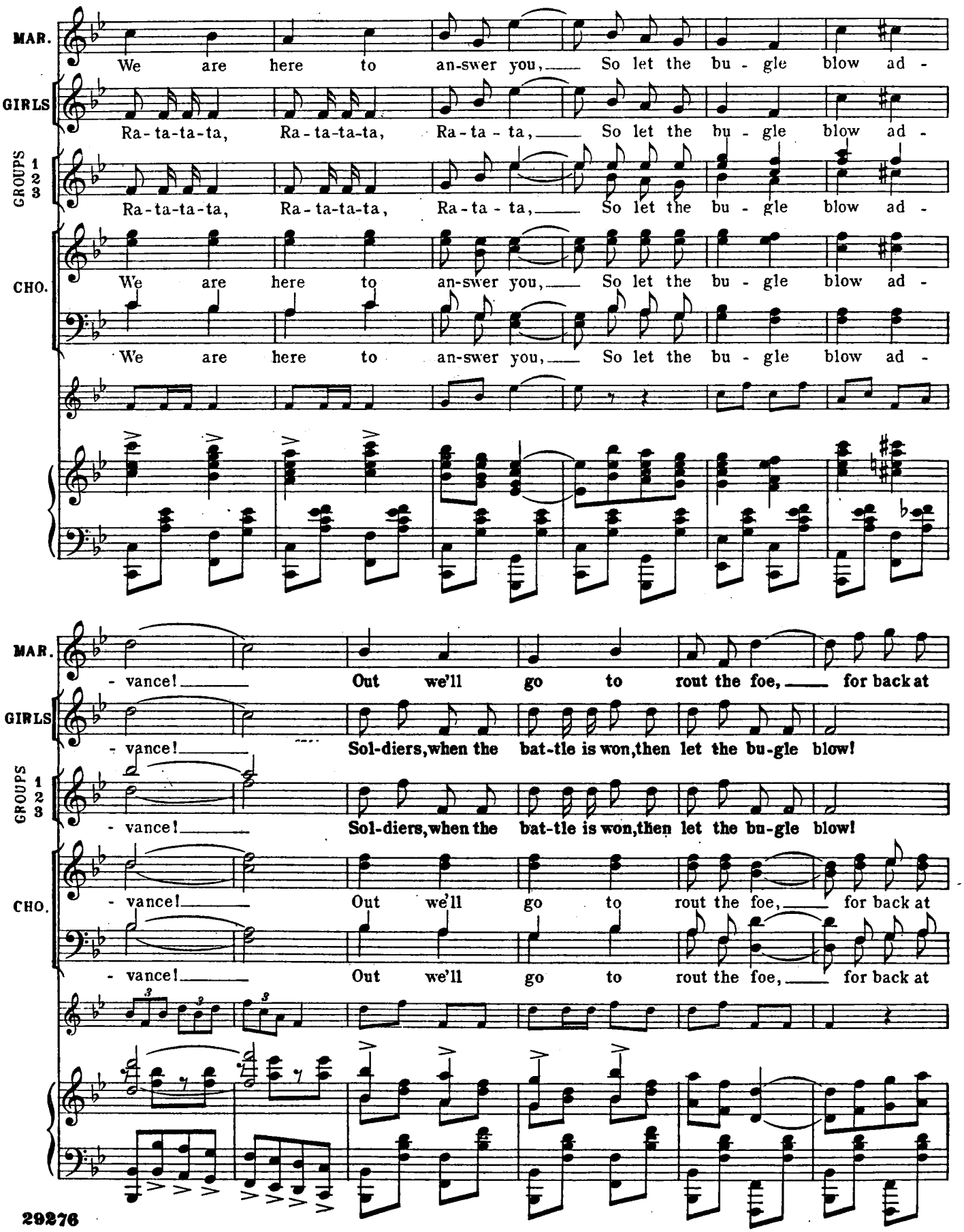

(Enter Soldiers)
GIRLS
Hark we seem to hear the sound of the sol-diers draw - ing near,
f
MAR.
Ah
GIRLS
Here they come at last our day of doom is past.
GROUPS.
1
Here they come at last our day of doom is past.
2
Here they come at last our day of doom is past.
3
Here they come at last our day of doom is past.
CHORUS.
TENORS.
BASSES.

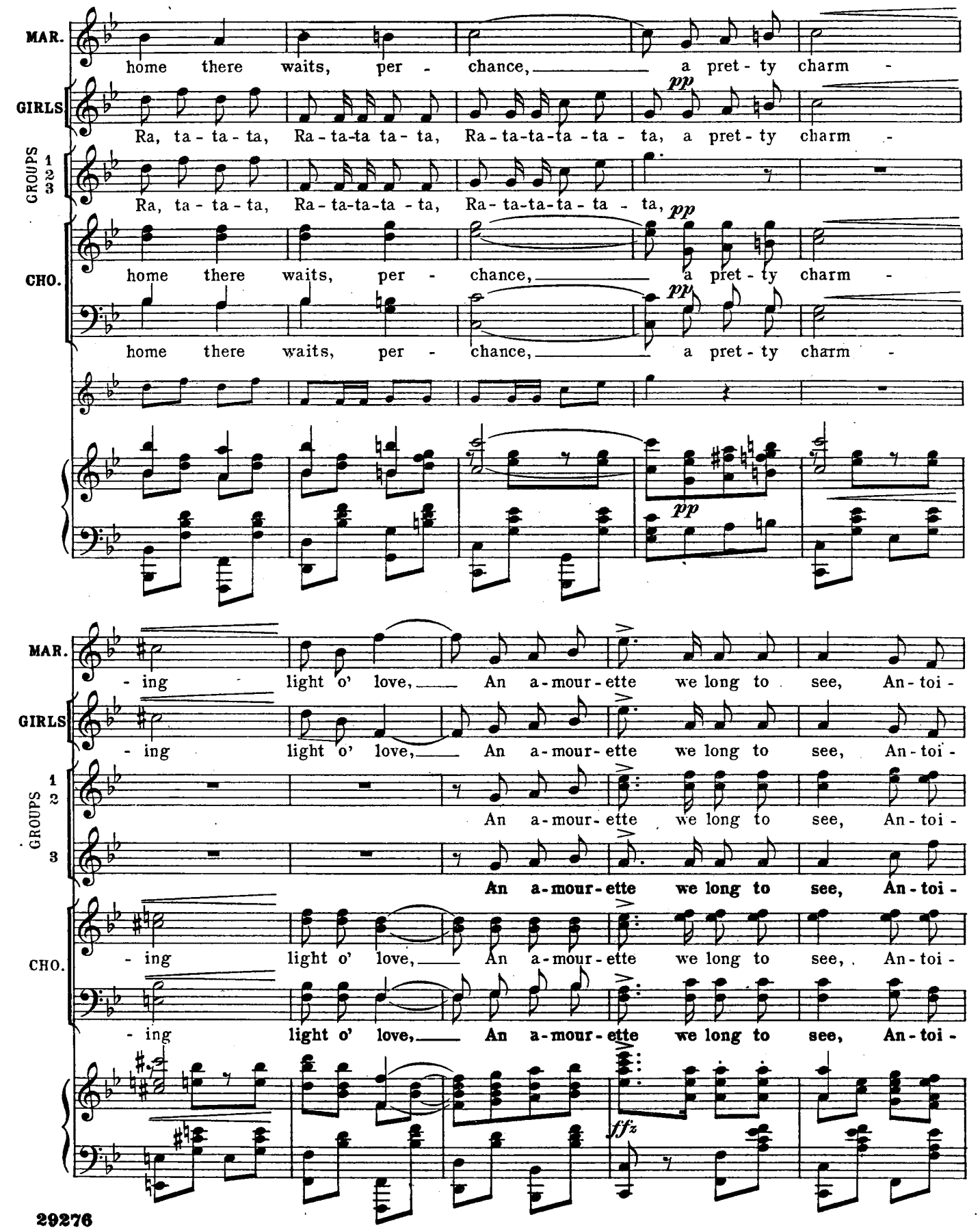

MAR.
Here they are, at last our day of gloom is past,
CHORUS.
Here we are, at last our day of fight - ing is now past,
Here we are, at last our day of fight - ing is now past,
MAR.
Ah
Tra
GIRLS.
Here they are, at last our day of gloom is past,
GROUPS.
1
Here they are, at last our day of gloom is past,
2
Here they are, at last our day of gloom is past,
3
Here they are, at last our day of gloom is past,
CHORUS.
Here we are, at last our day of fight is past,
Here we are, at last our day of fight is past,

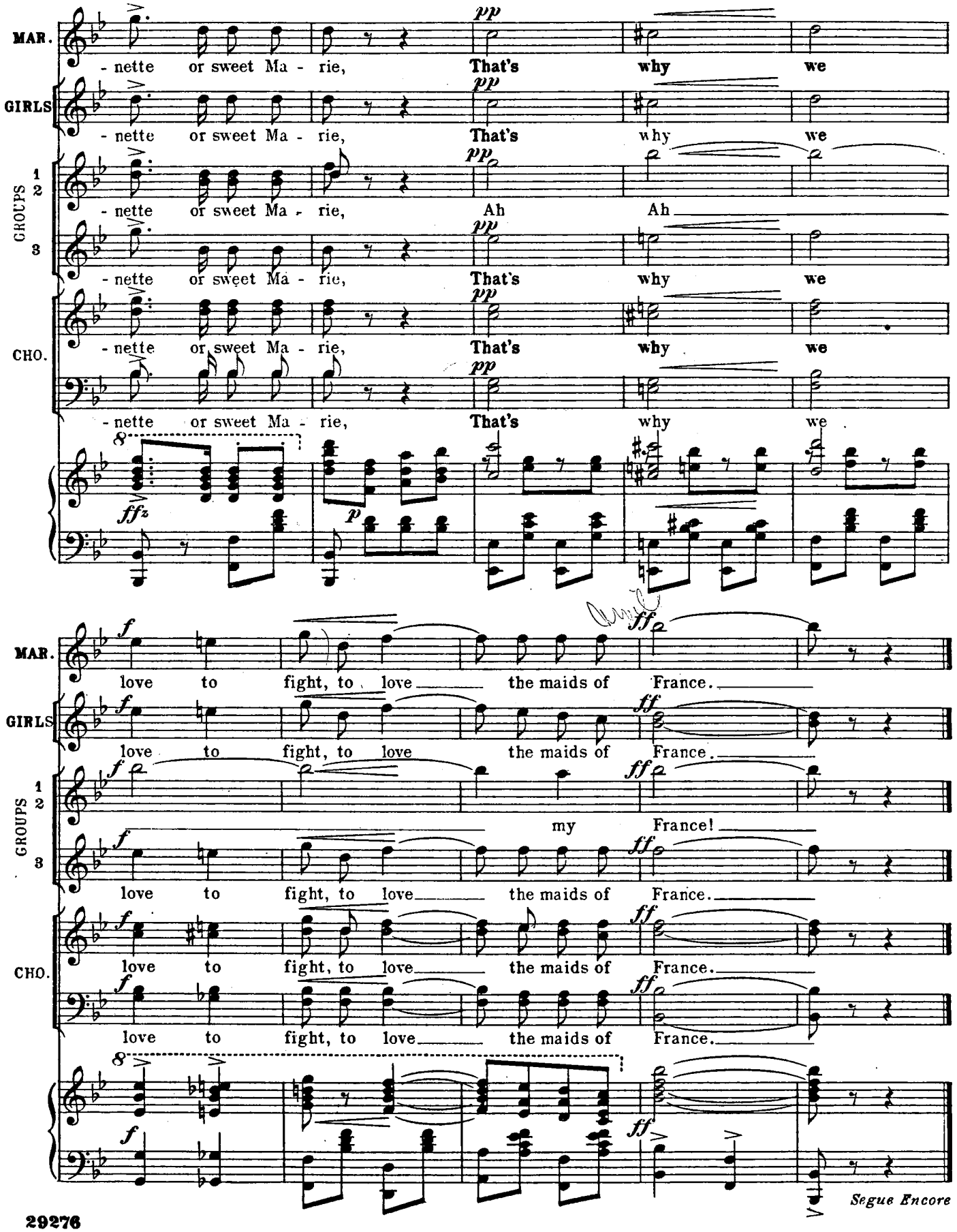

MAR.
Ra, Tra, Ra, tra, Ra,
GIRLS.
Tra, Ra, tra, Ra,
GROUPS.
1.
Tra, Ra, tra, Ra,
2.
Tra, Ra, tra, Ra,
3.
Tra, Ra, tra, Ra,
CHO.
Tra, Ra,
Tra, Ra,
S.D.
MAR.
Sol-diers when the bat-tle is ov-er, Let the bu-gle blow,
GIRLS.
Sol-diers when the bat-tle is ov-er, Let the bu-gle blow,
Trpt.


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

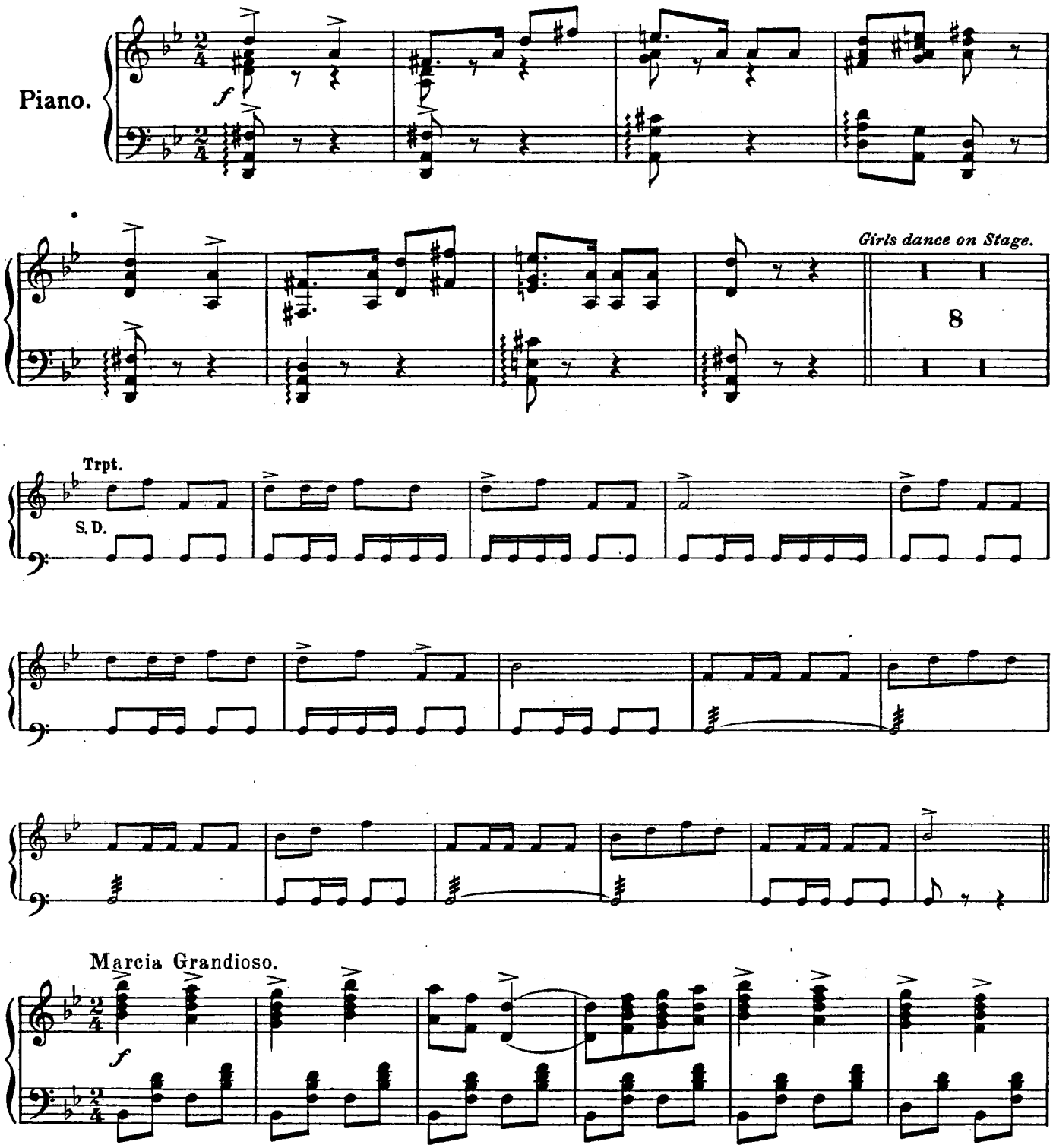

Marcia grandioso
MAR.
blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra.
Did you call for
GIRLS
blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra.
Sol-diers, when the bat - tle is o - ver,
GROUPS 1 2 3
ff UNIS.
blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra.
Sol-diers, when the bat - tle is o - ver,
CHO.
blow the bu - gle, 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?

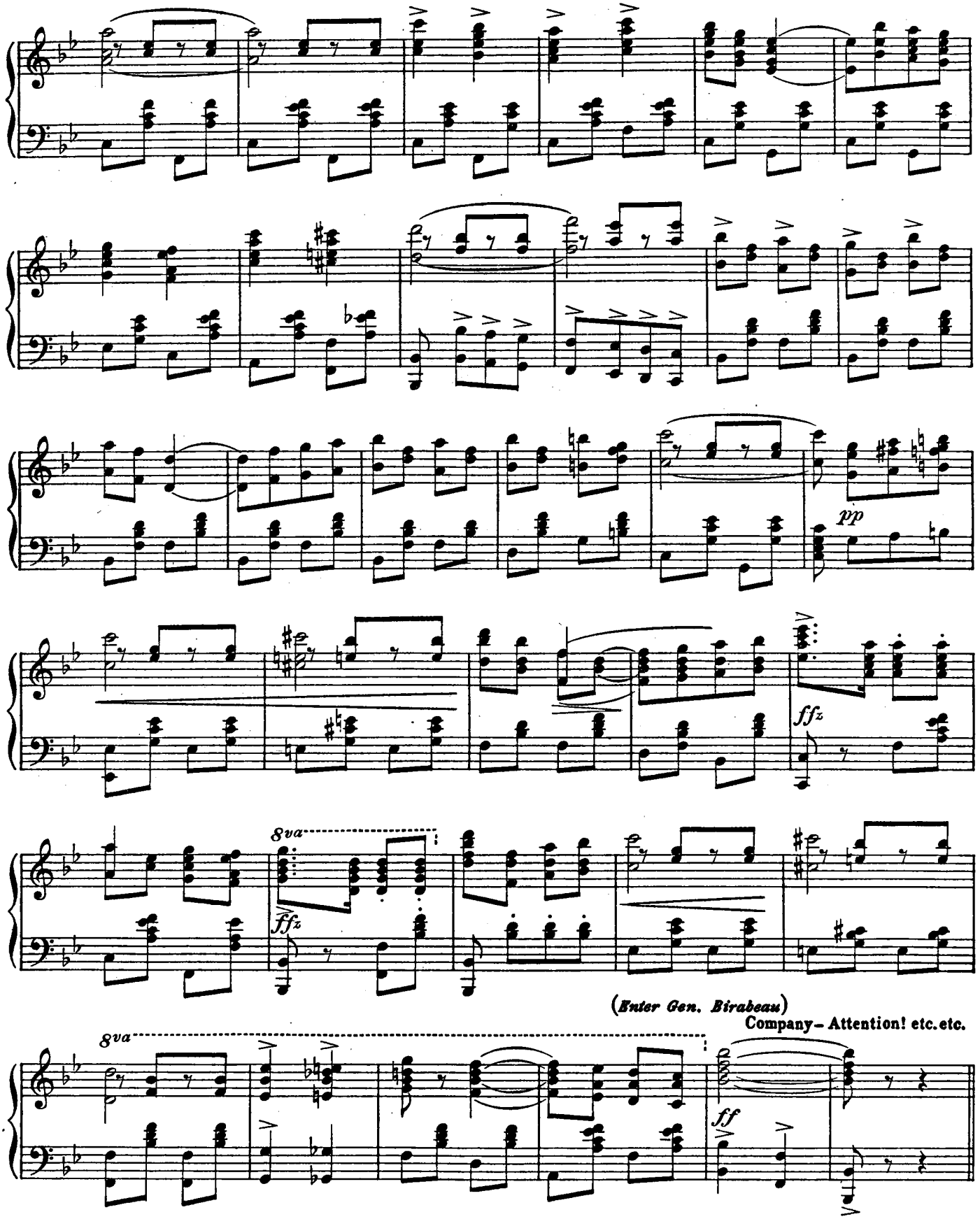

MAR.
We are here to an-swer you, So let the bu - gle blow ad -
GIRLS
Ra-ta-ta-ta, Ra-ta-ta-ta, Ra-ta - ta, So let the bu - gle blow ad -
GROUPS 1 2 3
Ra-ta-ta-ta, Ra-ta-ta-ta, Ra-ta - ta, So let the bu - gle blow ad -
CHO.
We are here to an-swer you, So let the bu - gle blow ad -
We are here to an-swer you, So let the bu - gle blow ad -
- vance! Out we'll go to rout the foe, for back at
- vance! Sol-diers, when the bat-tle is won, then let the bu-gle blow!
- vance! Sol-diers, when the bat-tle is won, then let the bu-gle blow!
- vance! Out we'll go to rout the foe, for back at
- vance! Out we'll go to rout the foe, for back at


MAR.
home there waits, per - chance, a pret - ty charm -
GIRLS
Ra, ta - ta - ta, Ra - ta-ta ta - ta, Ra - ta-ta-ta - ta - ta, a pret - ty charm -
GROUPS 1 2 3
Ra, ta - ta - ta, Ra - ta-ta-ta - ta, Ra - ta-ta-ta - ta - ta,
CHO.
home there waits, per - chance, a pret - ty charm -
home there waits, per - chance, a pret - ty charm -
pp
- 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-
An a-mour-ette we long to see, An-toi-
An a-mour-ette we long to see, An-toi-
- 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-
ffz


MAR.
- nette or sweet Ma - rie, That's why we
GIRLS
- nette or sweet Ma - rie, That's why we
GROUPS 1 2
- nette or sweet Ma - rie, Ah Ah
GROUPS 3
- nette or sweet Ma - rie, That's why we
CHO.
- nette or sweet Ma - rie, That's why we
- nette or sweet Ma - rie, That's why we
love to fight, to love the maids of France.
love to fight, to love the maids of France.
my France!
love to fight, to love the maids of France.
love to fight, to love the maids of France.
love to fight, to love the maids of France.
Segue Encore

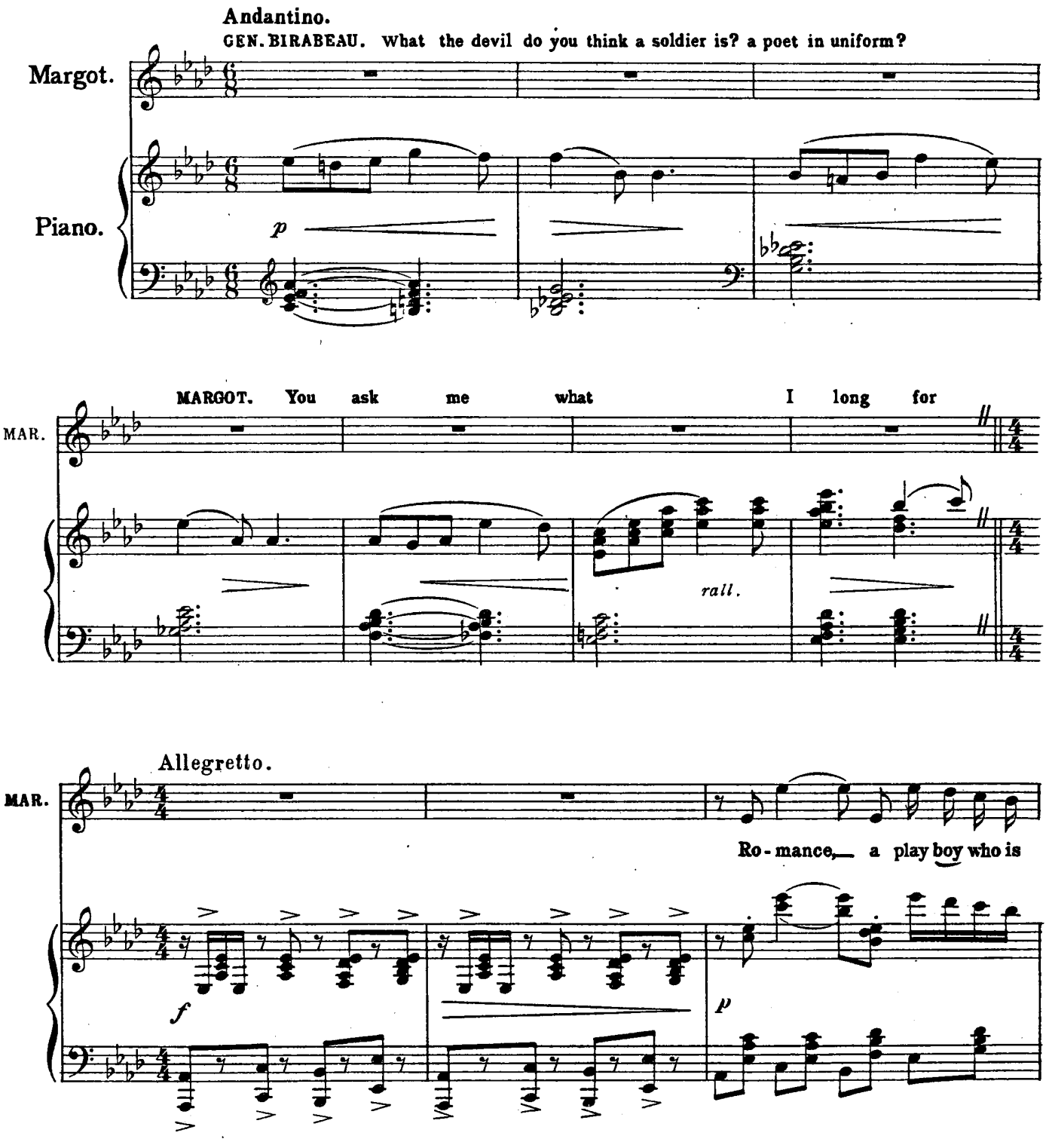
ENCORE- DANCE.

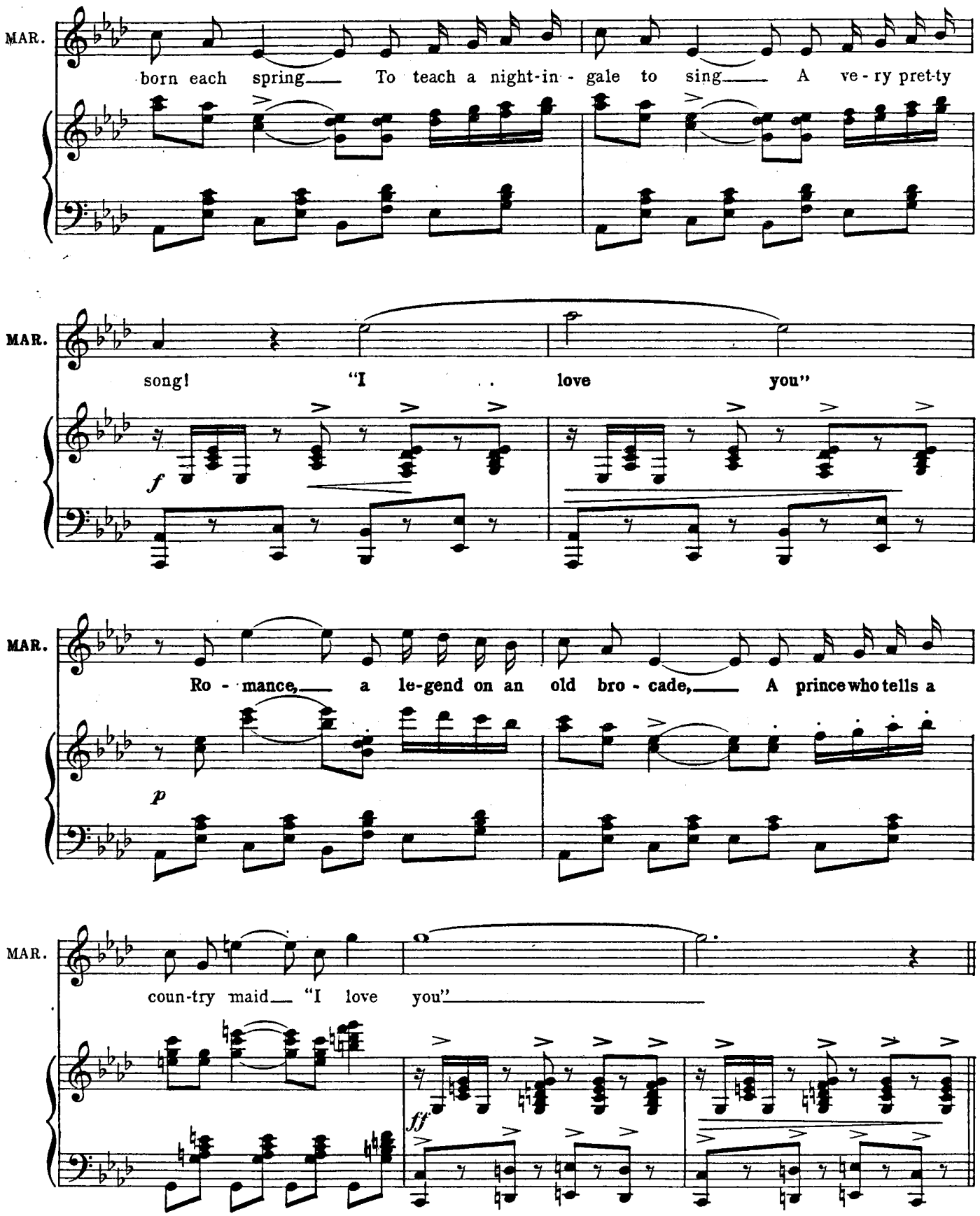


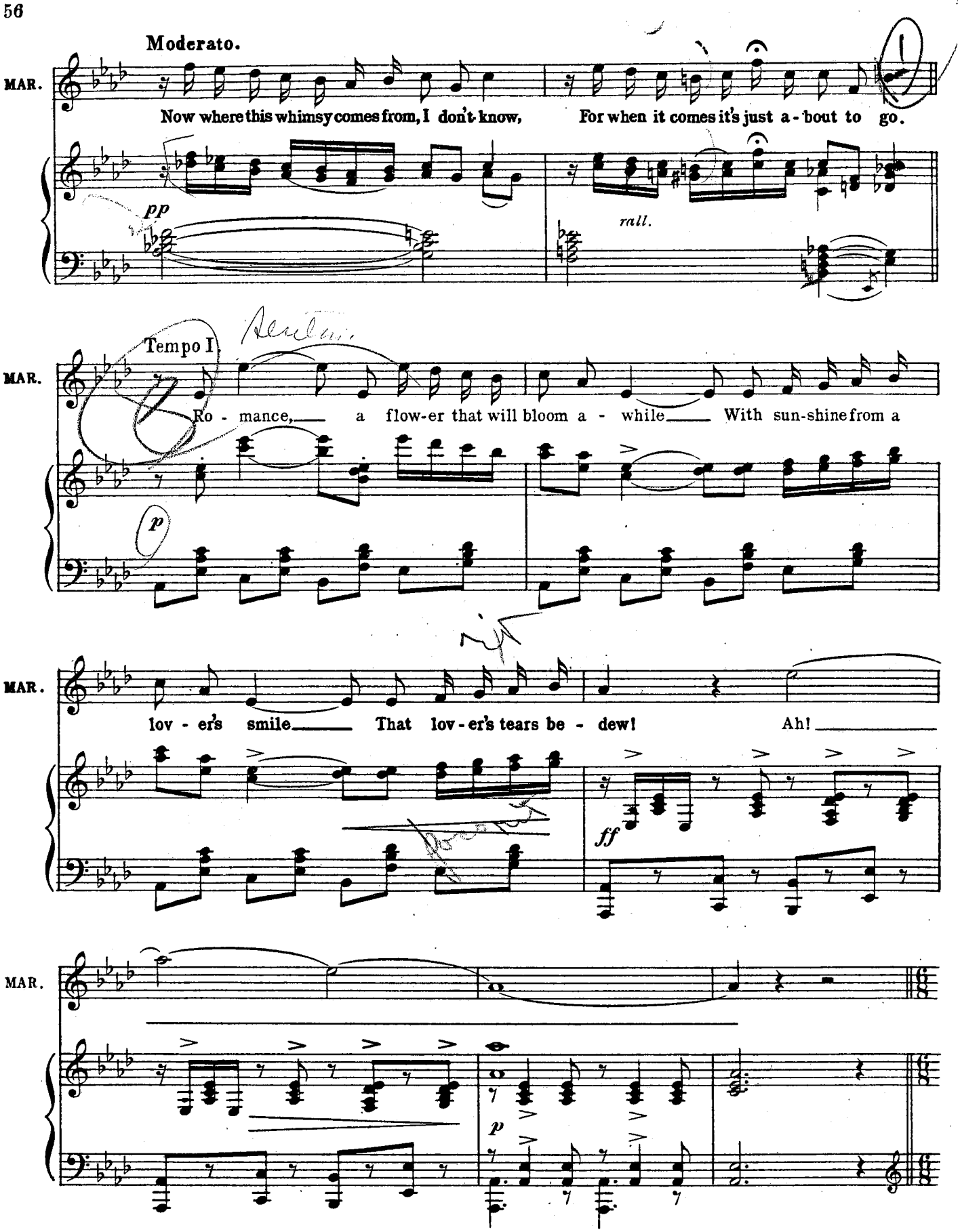

pp
ffz
8va
ffz
(Enter Gen. Birabeau)
Company– Attention! etc. etc.
8va
ff

No. 8. SONG (Margot) and GIRLS.

"ROMANCE".




MAR.
born each spring— To teach a night-in - gale to sing— A ve - ry pret-ty
MAR.
song! "I . . love you"
f
MAR.
Ro - mance,— a le-gend on an old bro - cade,— A prince who tells a
p
MAR.
coun-try maid— "I love you"—
ff


Moderato.
MAR.
Now where this whimsy comes from, I don't know, For when it comes it's just a - bout to go.
pp
rall.
Tempo I.
MAR.
Ro - mance, a flow-er that will bloom a - while With sun-shine from a
p
MAR.
lov - er's smile That lov - er's tears be - dew! Ah!
ff
MAR.
p

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

MAR.

a tempo

rall.

Tempo di Valse.

MAR.

Yet when I seek this beau - ty,

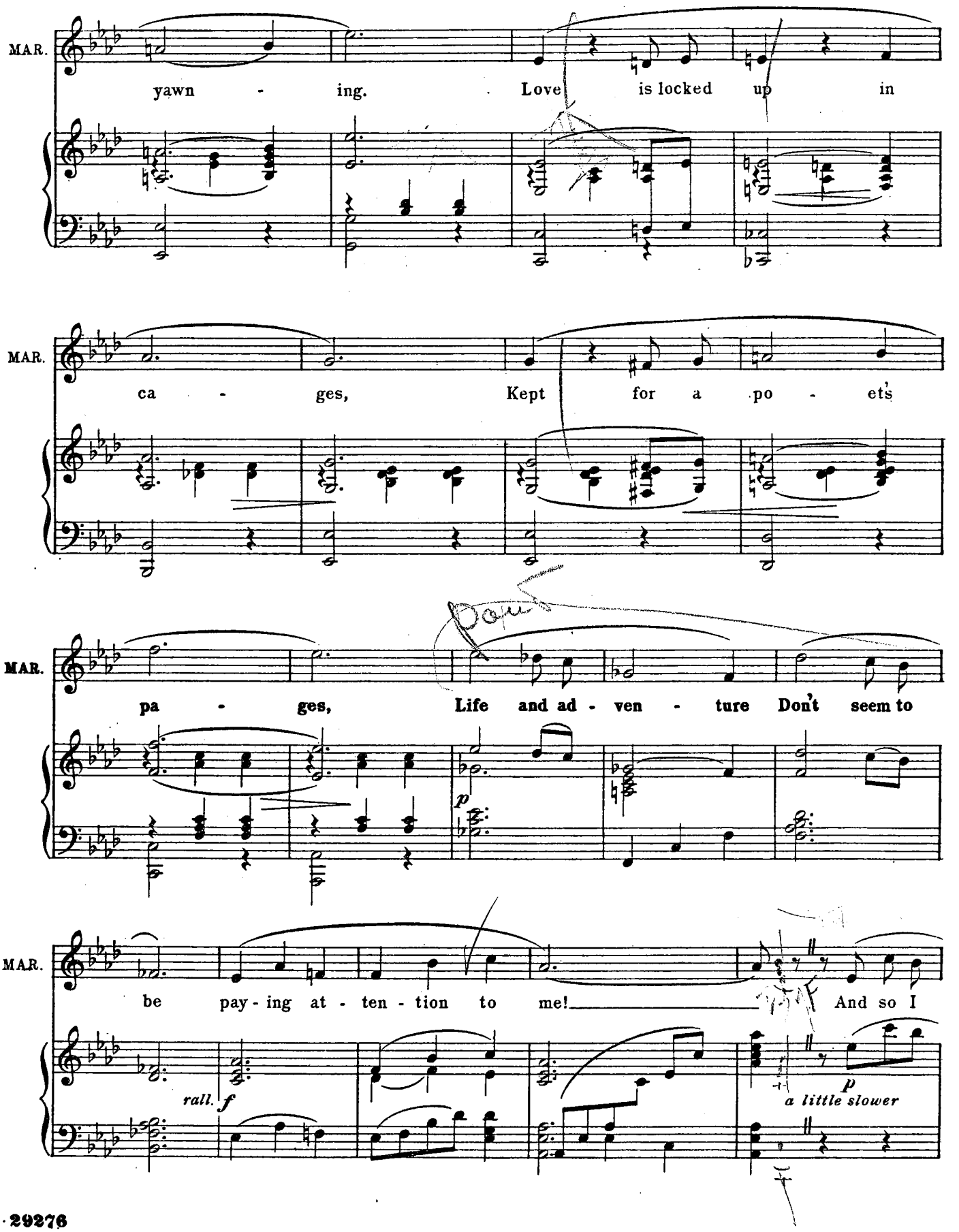
p

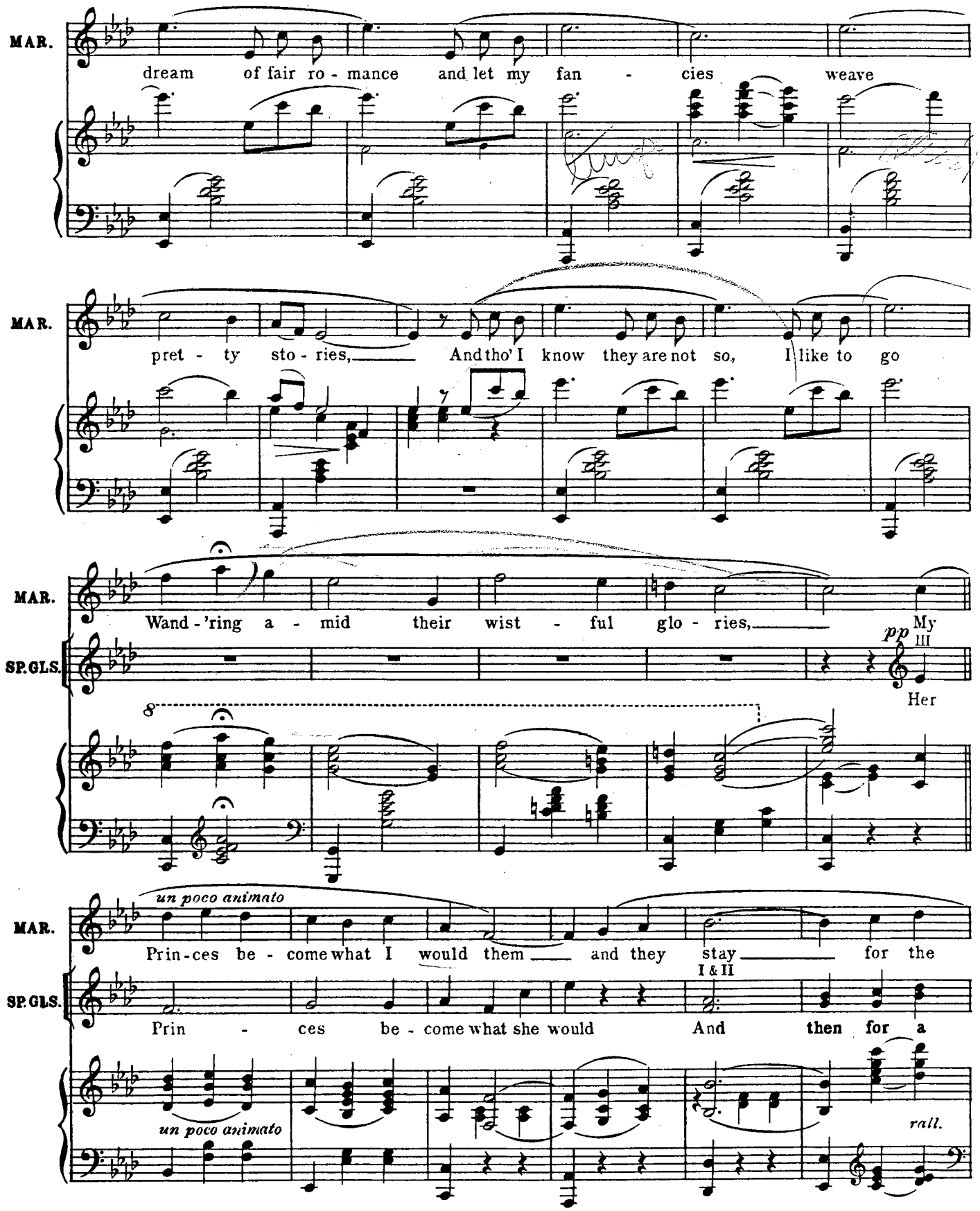
MAR.

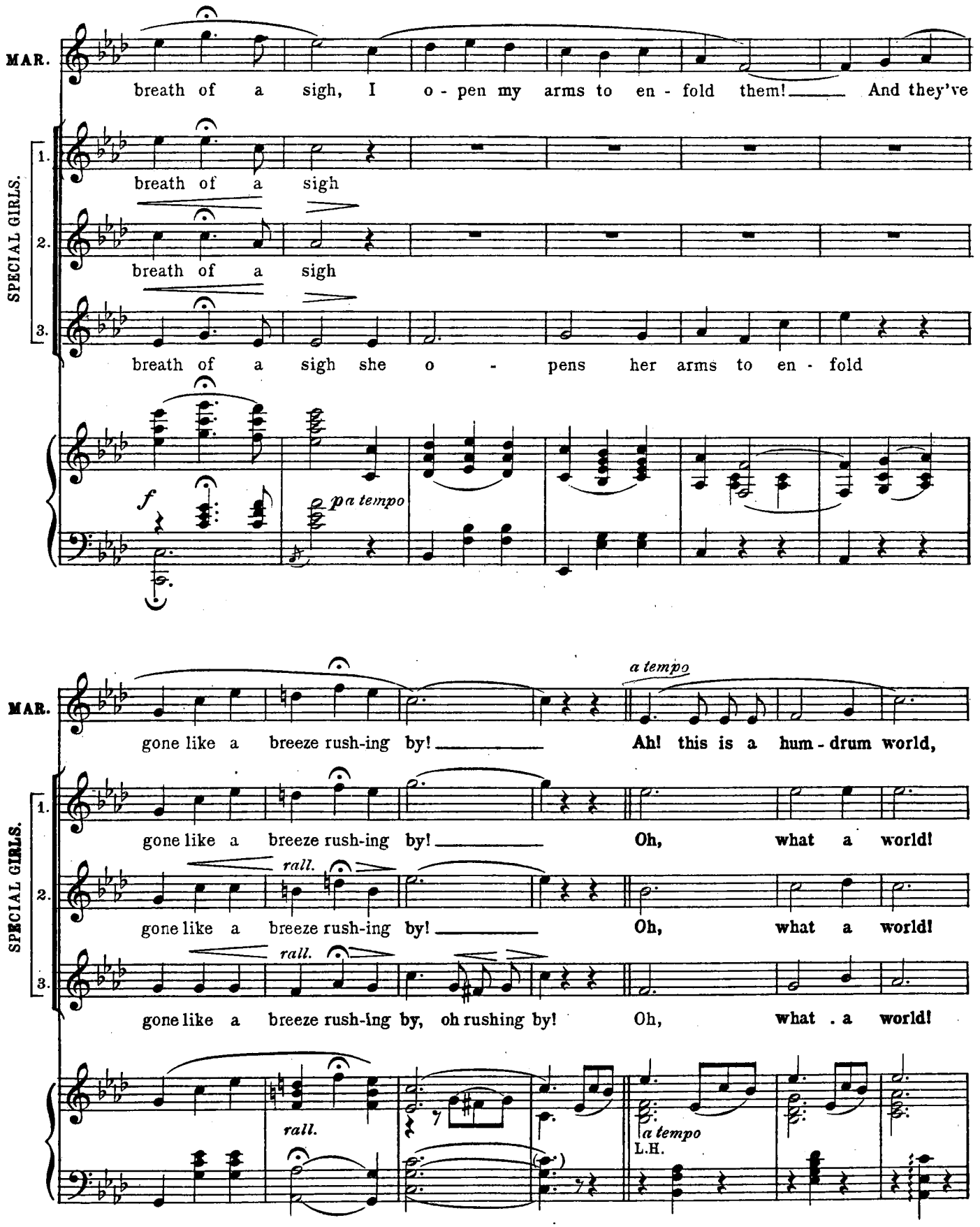
Flow - er of youth's first dawn - ing, I find a

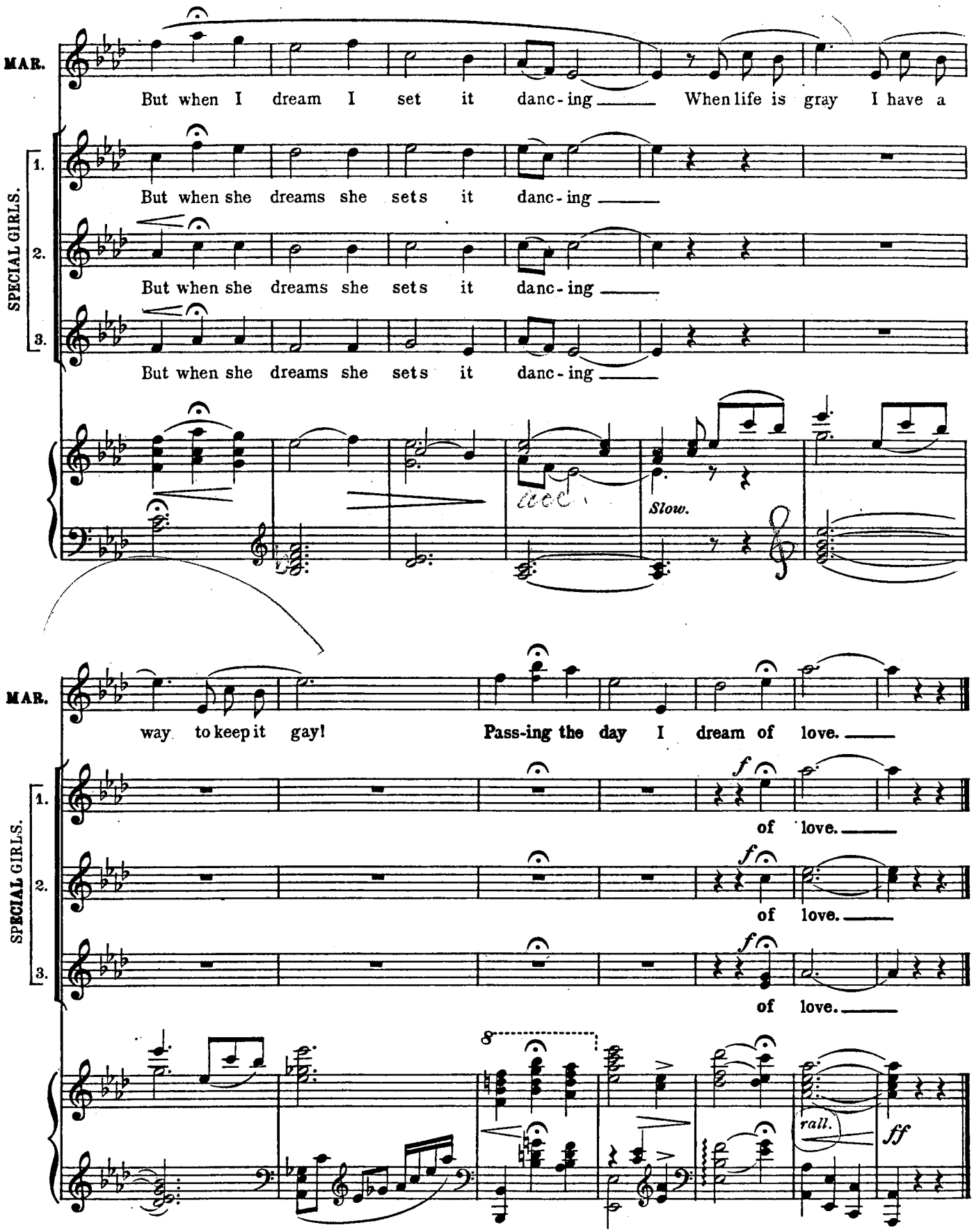
MAR.

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


MAR.
yawn - ing. Love is locked up in
MAR.
ca - ges, Kept for a po - et's
MAR.
pa - ges, Life and ad - ven - ture Don't seem to
p
MAR.
be pay - ing at - ten - tion to me! And so I
rall.
f
p
a little slower


MAR.
dream of fair ro - mance and let my fan - cies weave
MAR.
pret - ty sto - ries, And tho' I know they are not so, I like to go
MAR.
Wand - 'ring a - mid their wist - ful glo - ries,
SP. GLS.
pp
My
Her
MAR.
un poco animato
Prin - ces be - come what I would them and they stay for the
SP. GLS.
I & II
Prin - ces be - come what she would And then for a
un poco animato
rall.


MAR.
breath of a sigh, I o - pen my arms to en - fold them! And they've
SPECIAL GIRLS.
1.
breath of a sigh
2.
breath of a sigh
3.
breath of a sigh she o - pens her arms to en - fold
f
p a tempo
MAR.
gone like a breeze rush-ing by!
a tempo
Ah! this is a hum - drum world,
SPECIAL GIRLS.
1.
gone like a breeze rush-ing by!
Oh, what a world!
2.
rall.
gone like a breeze rush-ing by!
Oh, what a world!
3.
rall.
gone like a breeze rush-ing by, oh rushing by!
Oh, what . a world!
rall.
a tempo
L.H.


MAR.
But when I dream I set it danc-ing When life is gray I have a
SPECIAL GIRLS.
1.
But when she dreams she sets it danc-ing
2.
But when she dreams she sets it danc-ing
3.
But when she dreams she sets it danc-ing
Slow.
MAR.
way to keep it gay! Pass-ing the day I dream of love.
SPECIAL GIRLS.
1.
f
of love.
2.
f
of love.
3.
f
of love.
8
rall.
ff

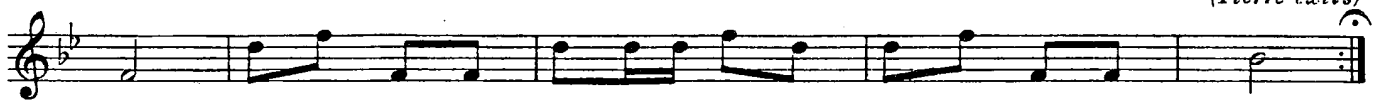
No 8a

INCIDENTAL MUSIC.

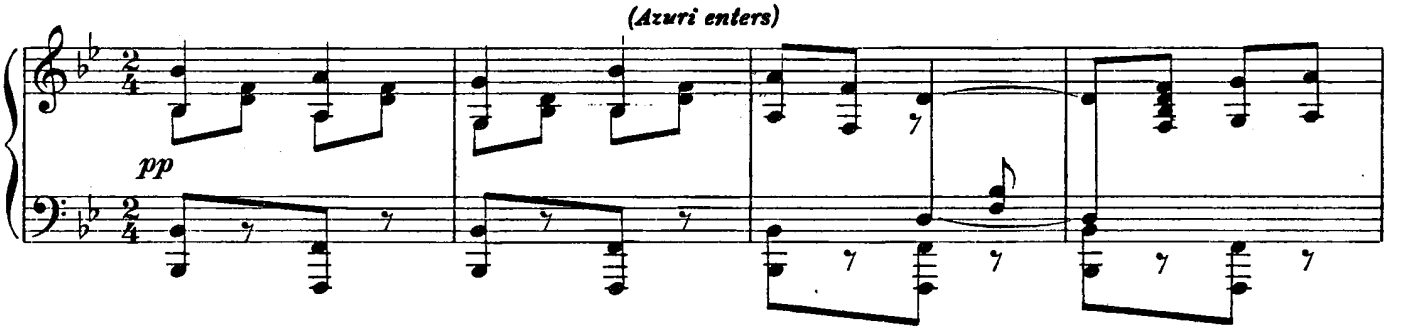
Sid enters. (whistles.) Red Shadow enters.
(Dialogue) (SID) "Oh, Pierre,
This was a mad chance." *etc.*

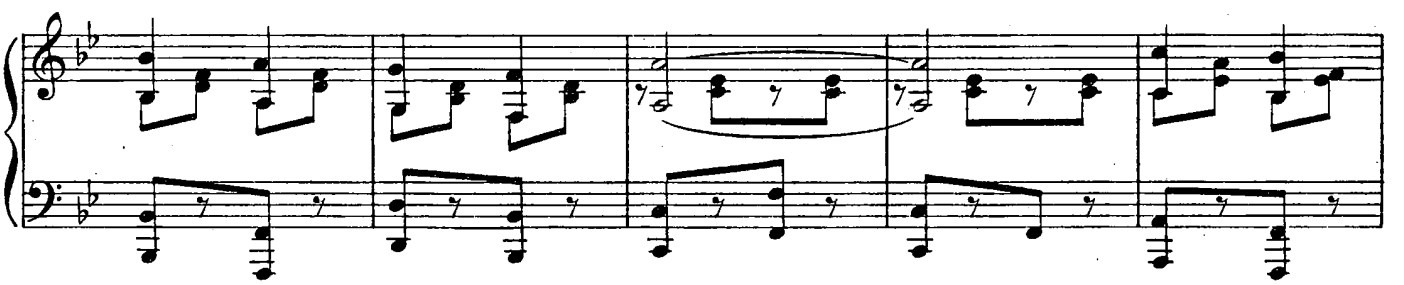
(SID) Listen, French cavalry. etc.

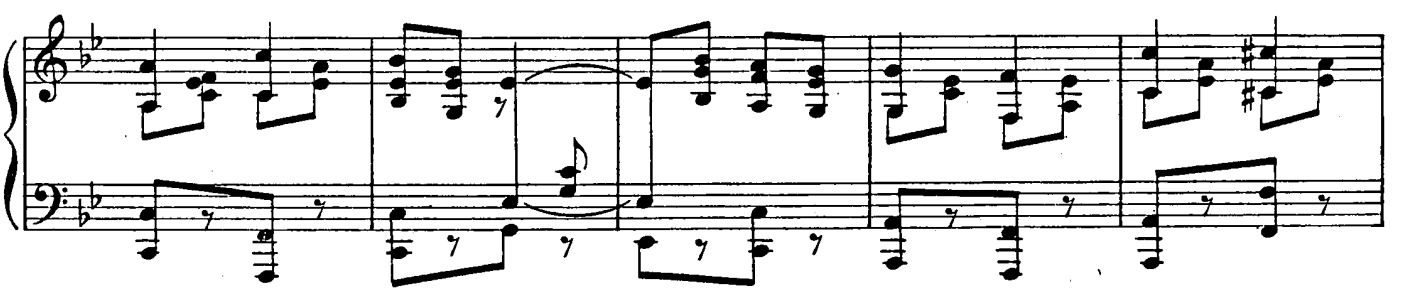
(Pierre exits)

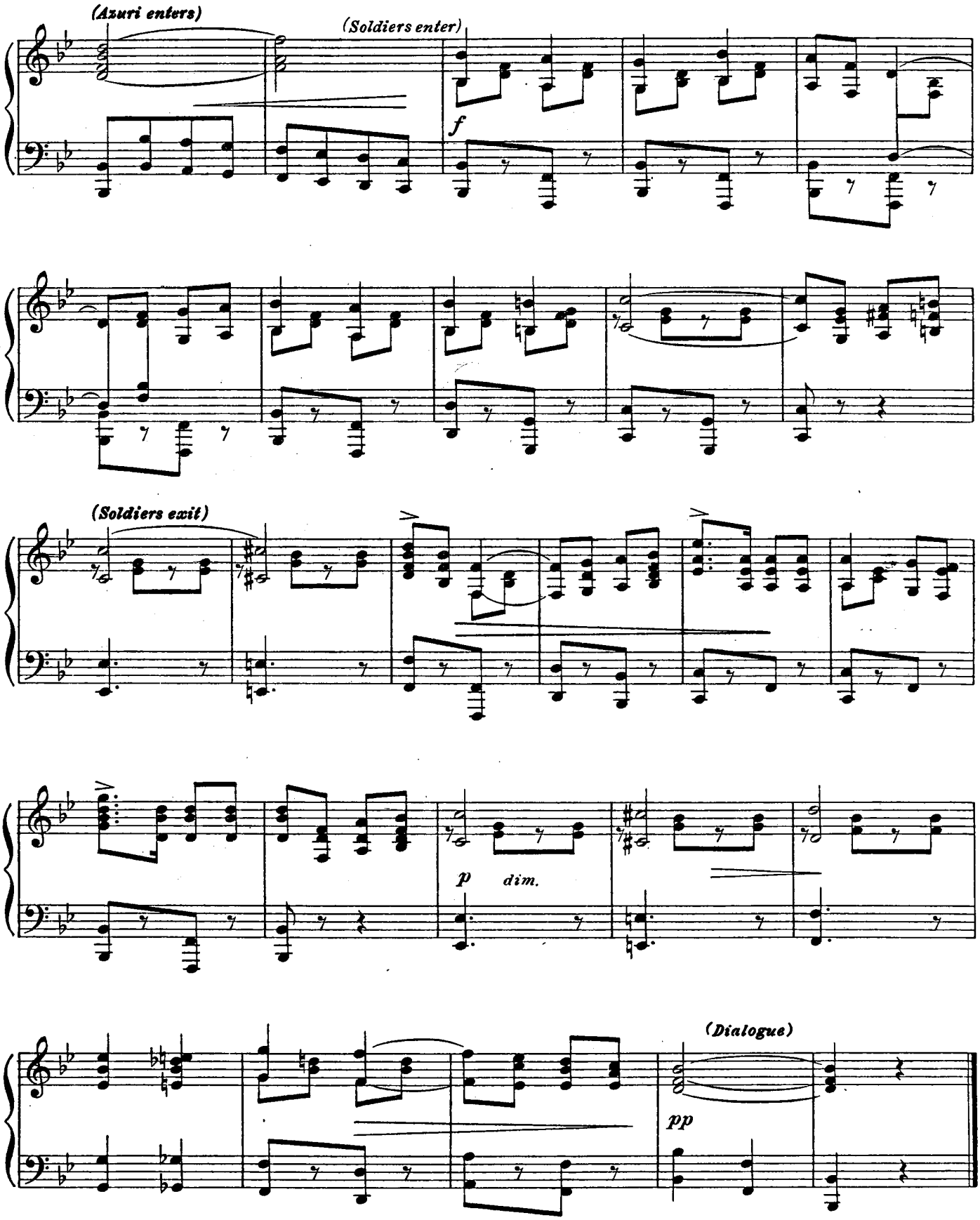


(Azuri enters)



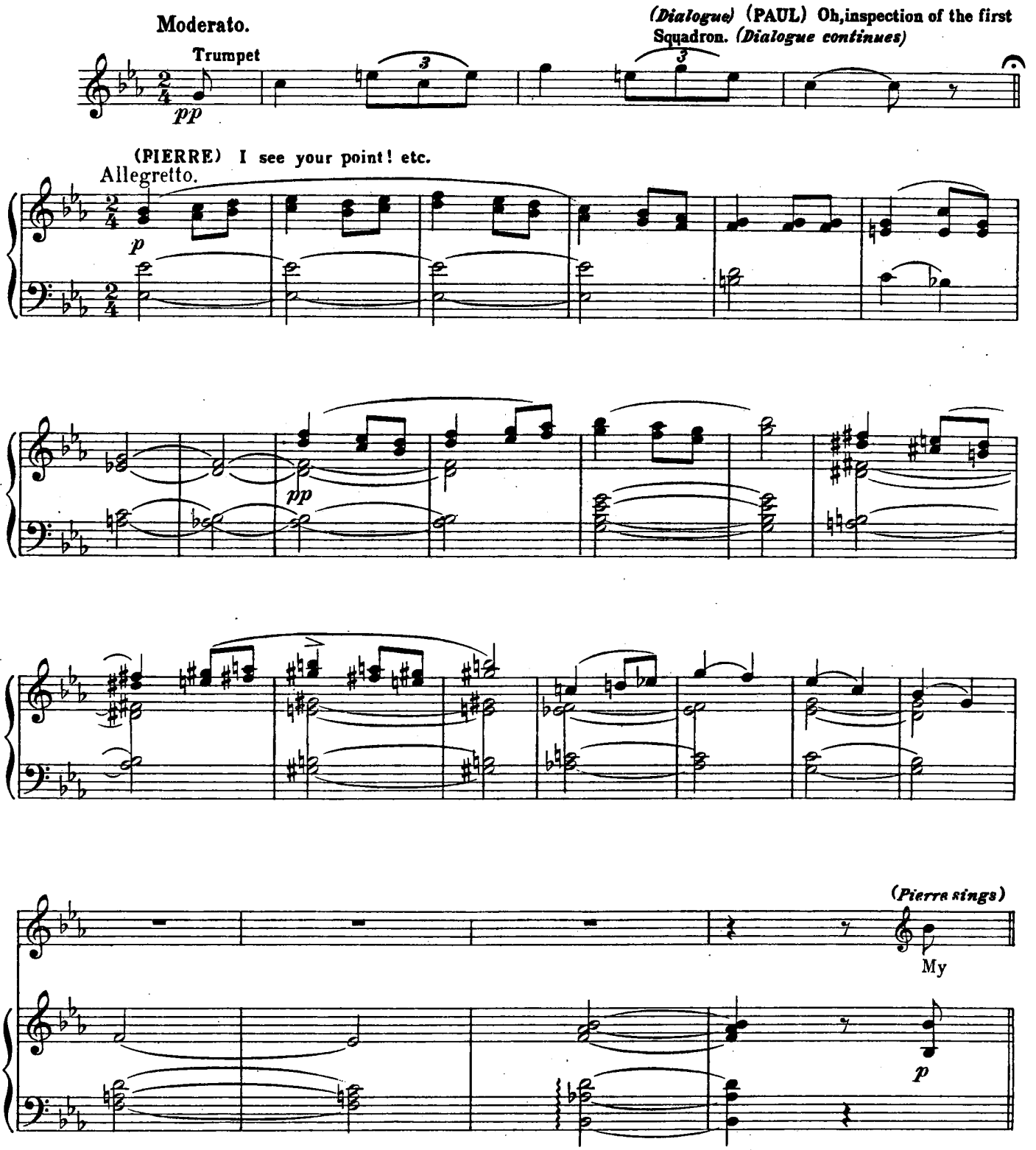


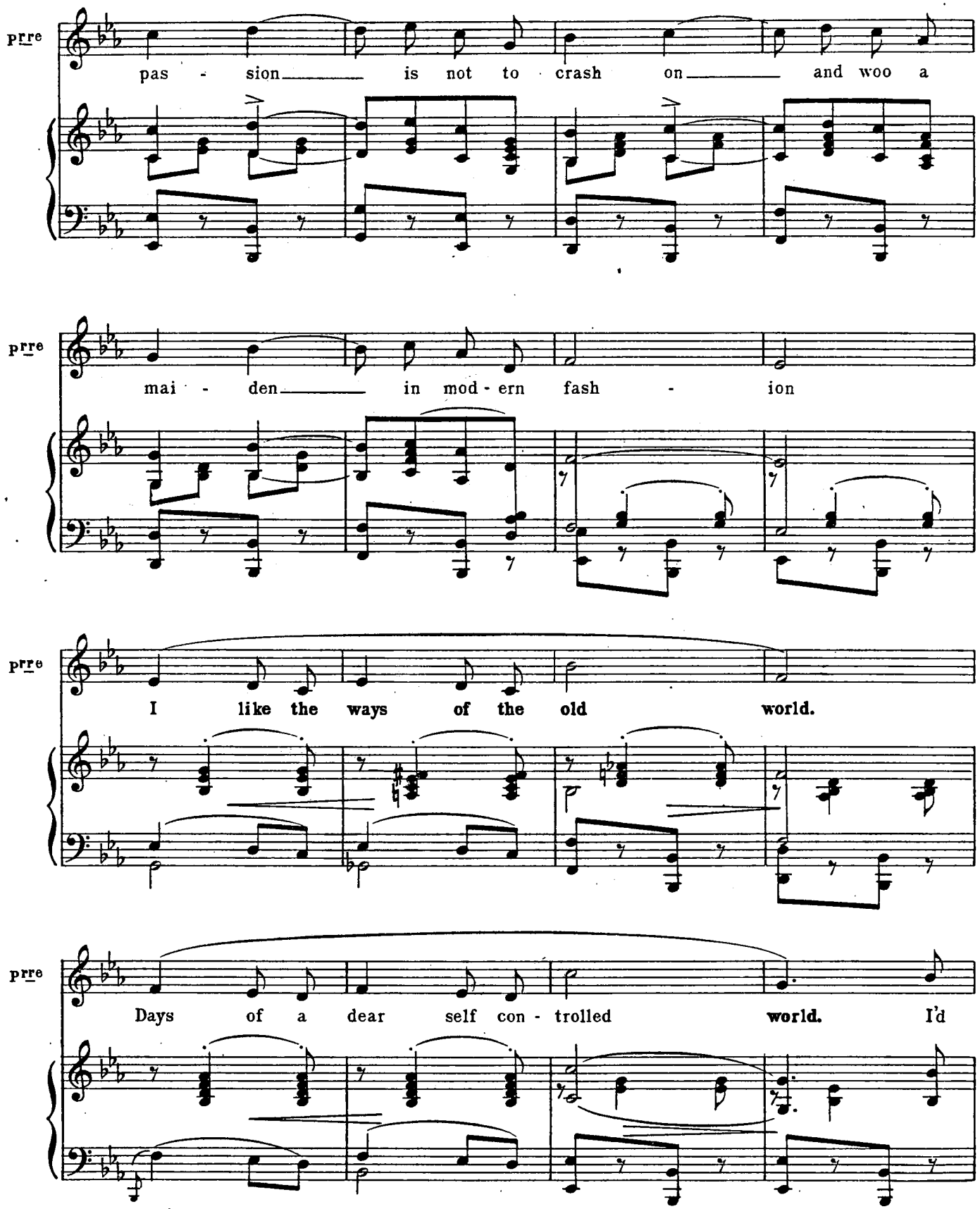


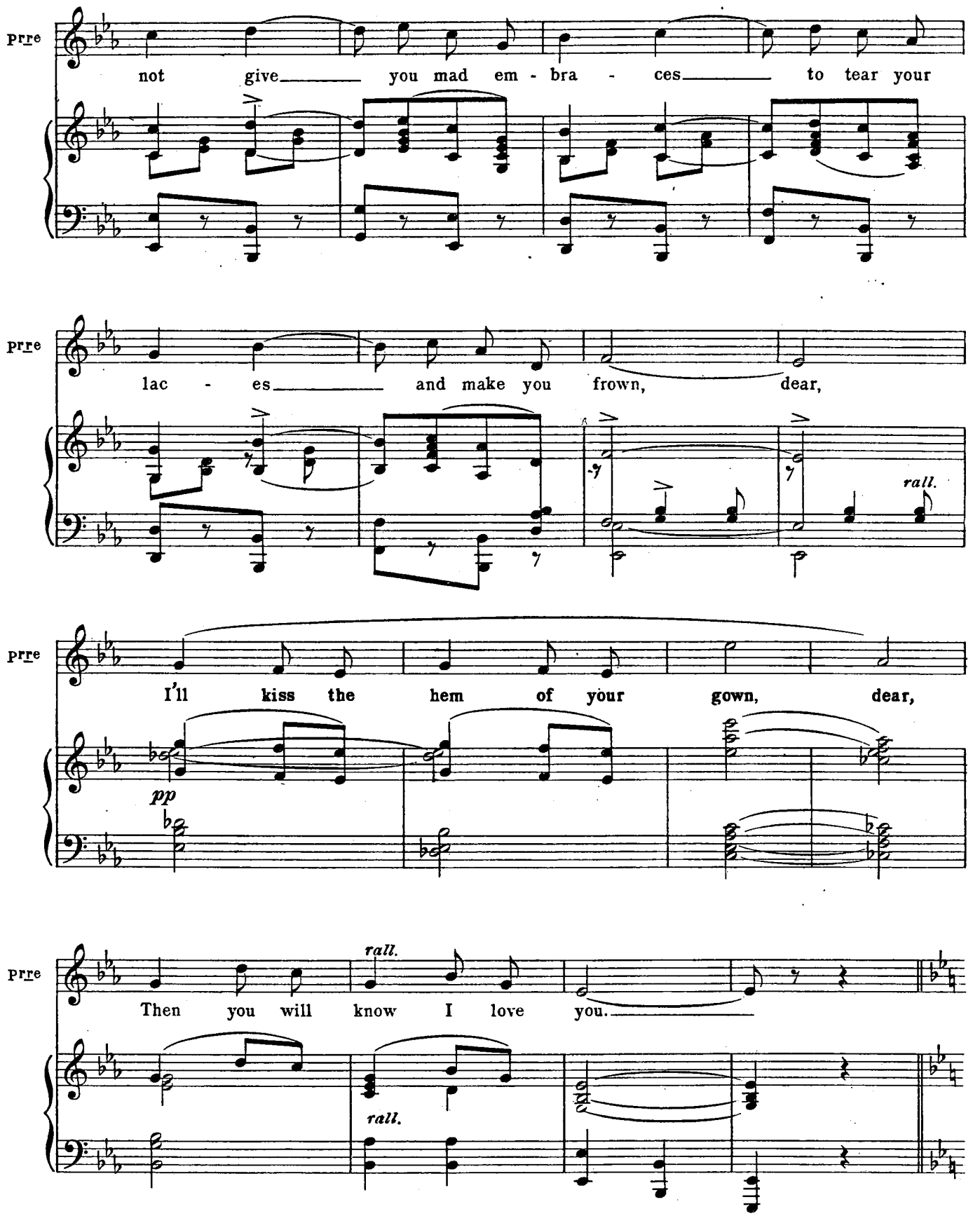

(Azuri enters)
(Soldiers enter)
f
(Soldiers exit)
p
dim.
(Dialogue)
pp

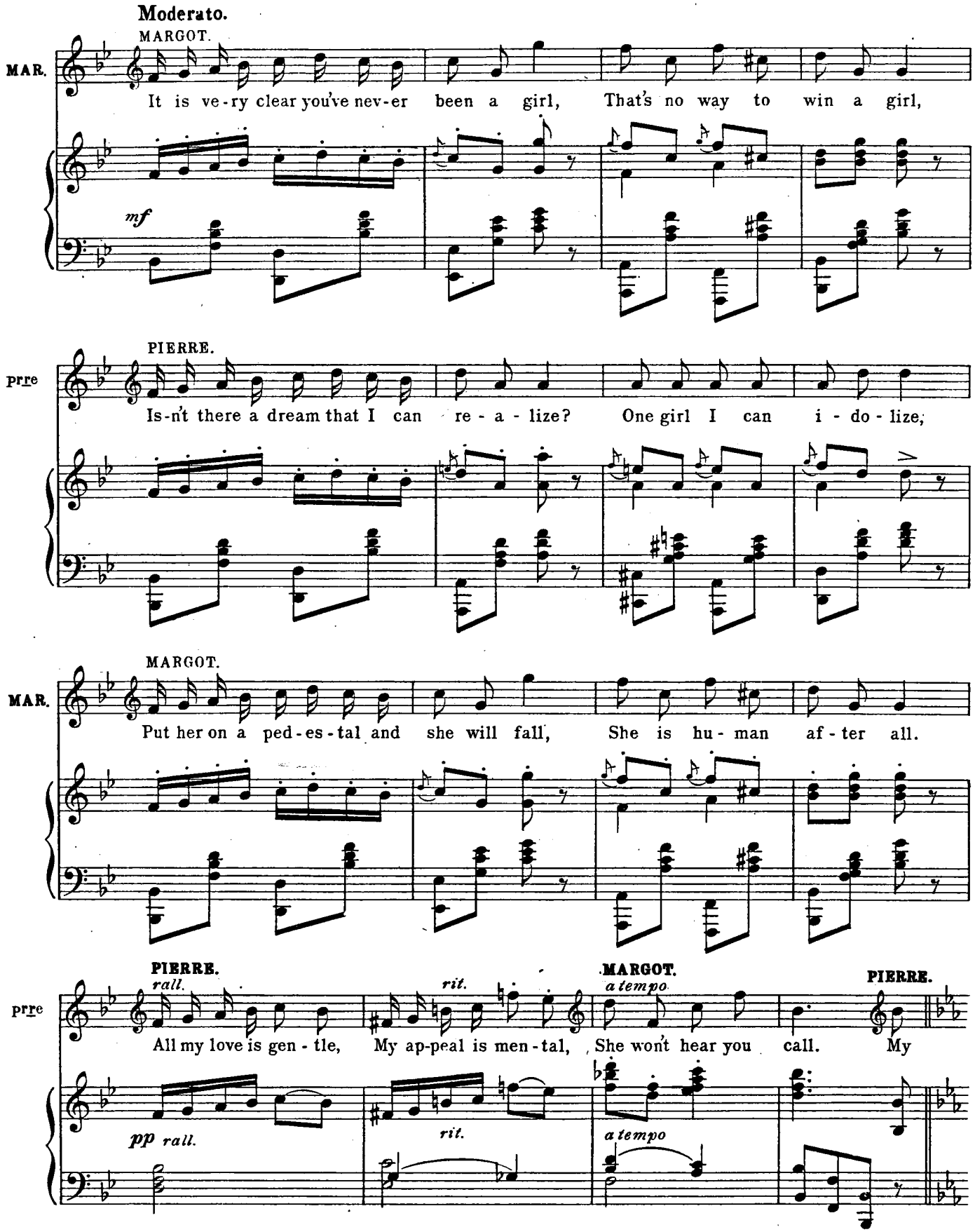
No 9. DUET (Margot and Pierre) and CHORUS.

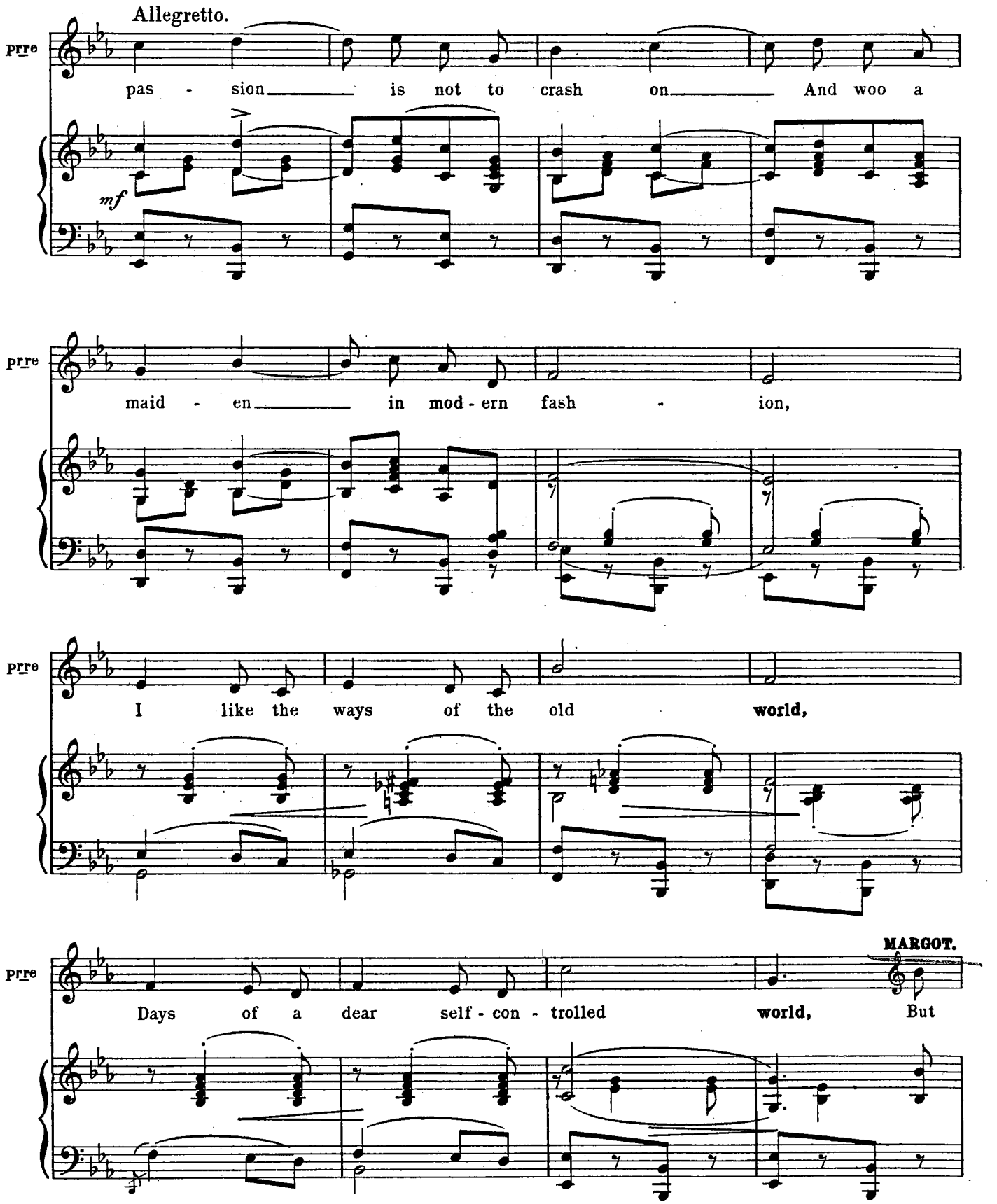
"THEN YOU WILL KNOW"

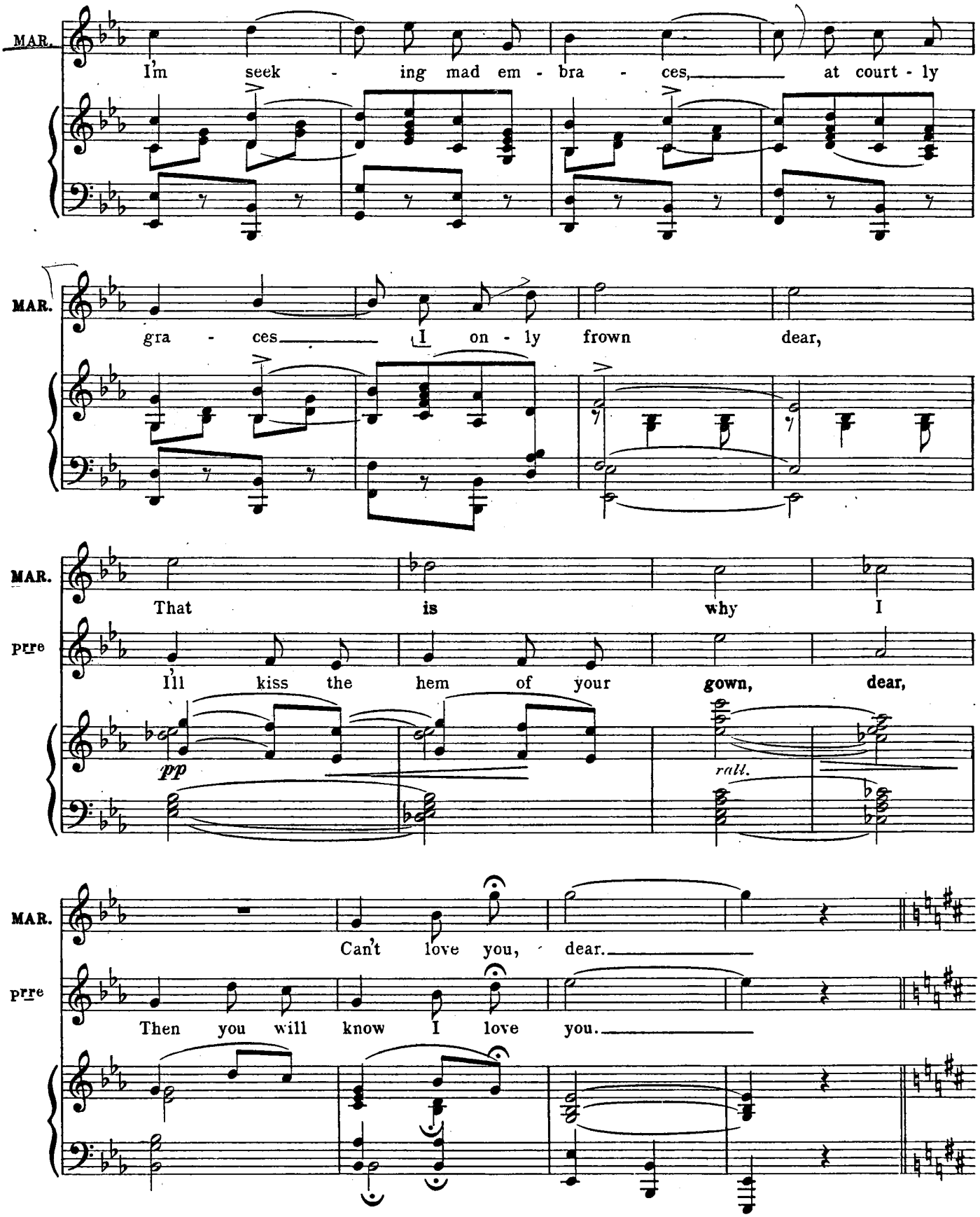


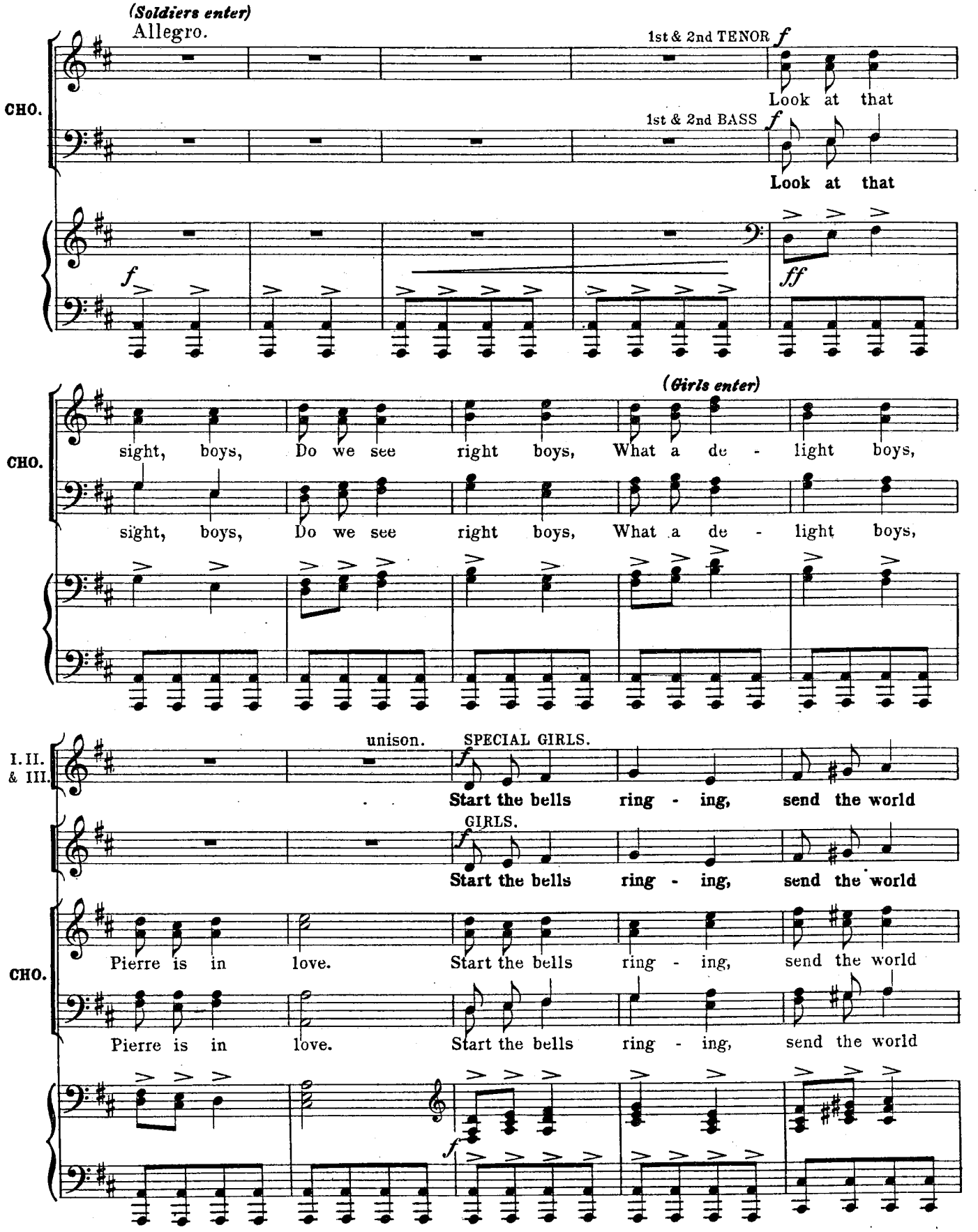

prre
pas - sion is not to crash on and woo a
prre
mai - den in mod - ern fash - ion
prre
I like the ways of the old world.
prre
Days of a dear self con - trolled world. I'd

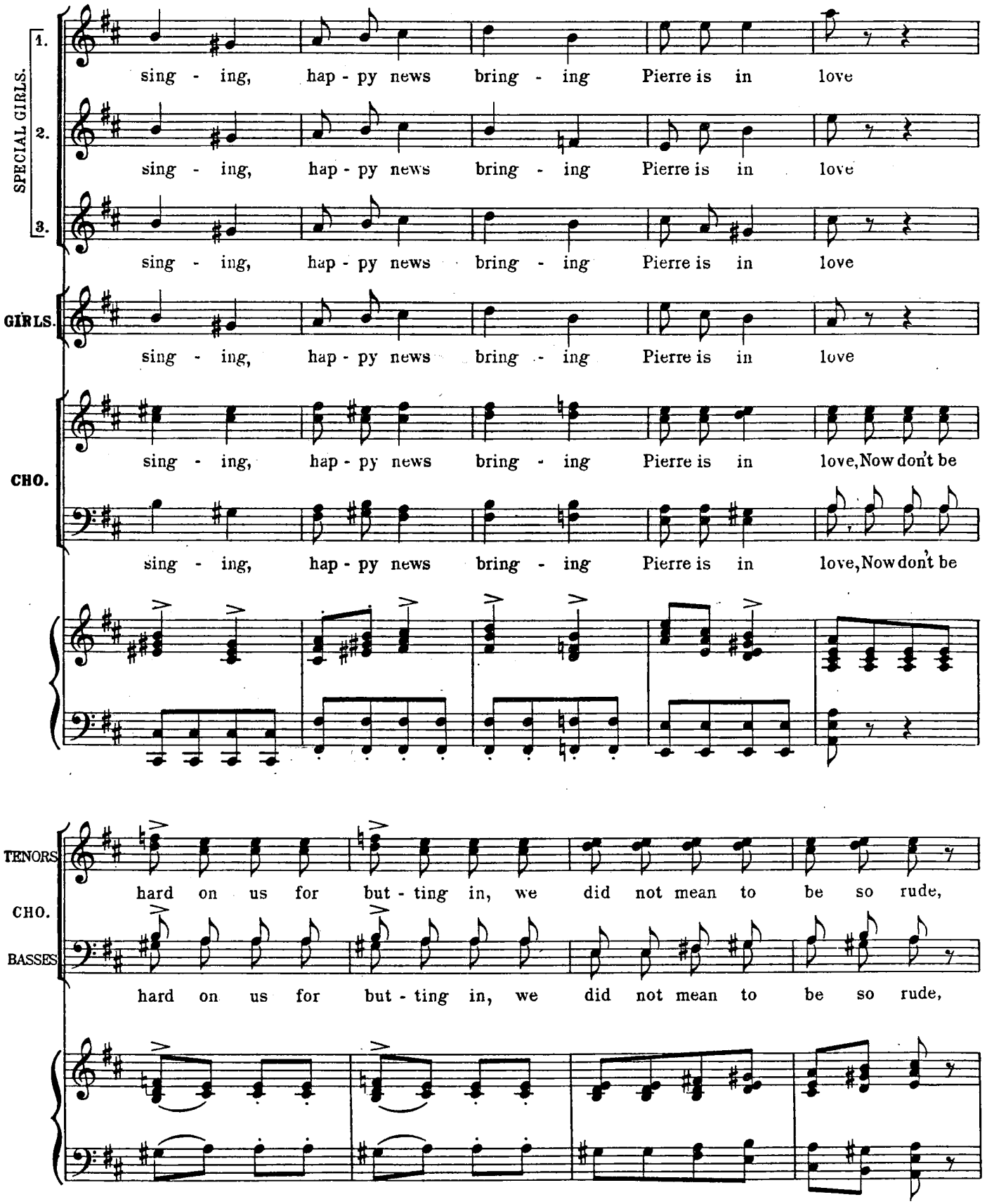

prre
not give you mad em - bra - ces to tear your
prre
lac - es and make you frown, dear,
rall.
prre
I'll kiss the hem of your gown, dear,
pp
prre
rall.
Then you will know I love you.
rall.

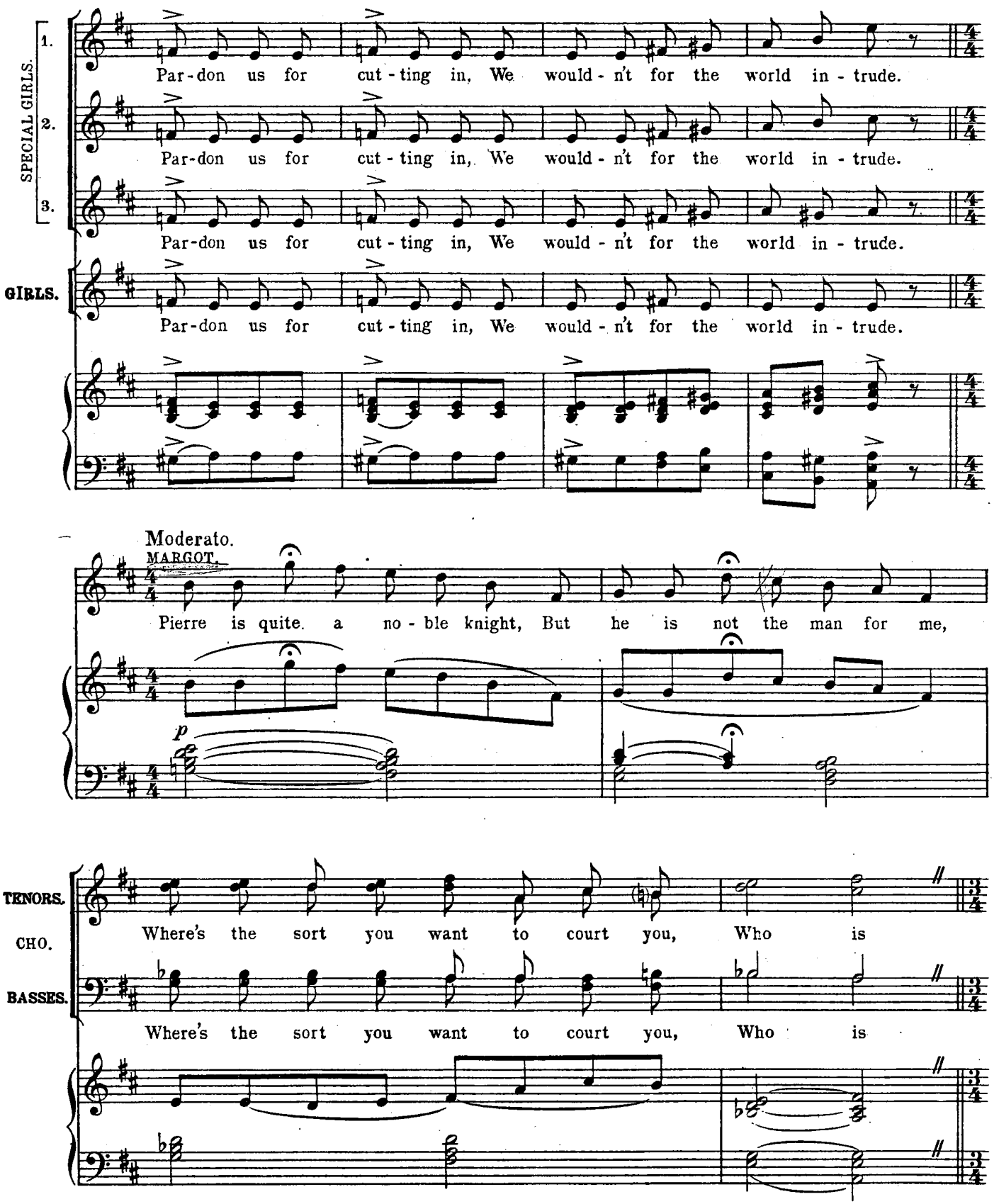

Moderato.
MARGOT.
MAR.
It is ve-ry clear you've nev-er been a girl, That's no way to win a girl,
mf
PIERRE.
Prre
Is-n't there a dream that I can re-a-lize? One girl I can i-do-lize,
MARGOT.
MAR.
Put her on a ped-es-tal and she will fall, She is hu-man af-ter all.
PIERRE.
rall.
rit.
MARGOT.
a tempo
PIERRE.
Prre
All my love is gen-tle, My ap-peal is men-tal, She won't hear you call. My
pp rall.
rit.
a tempo

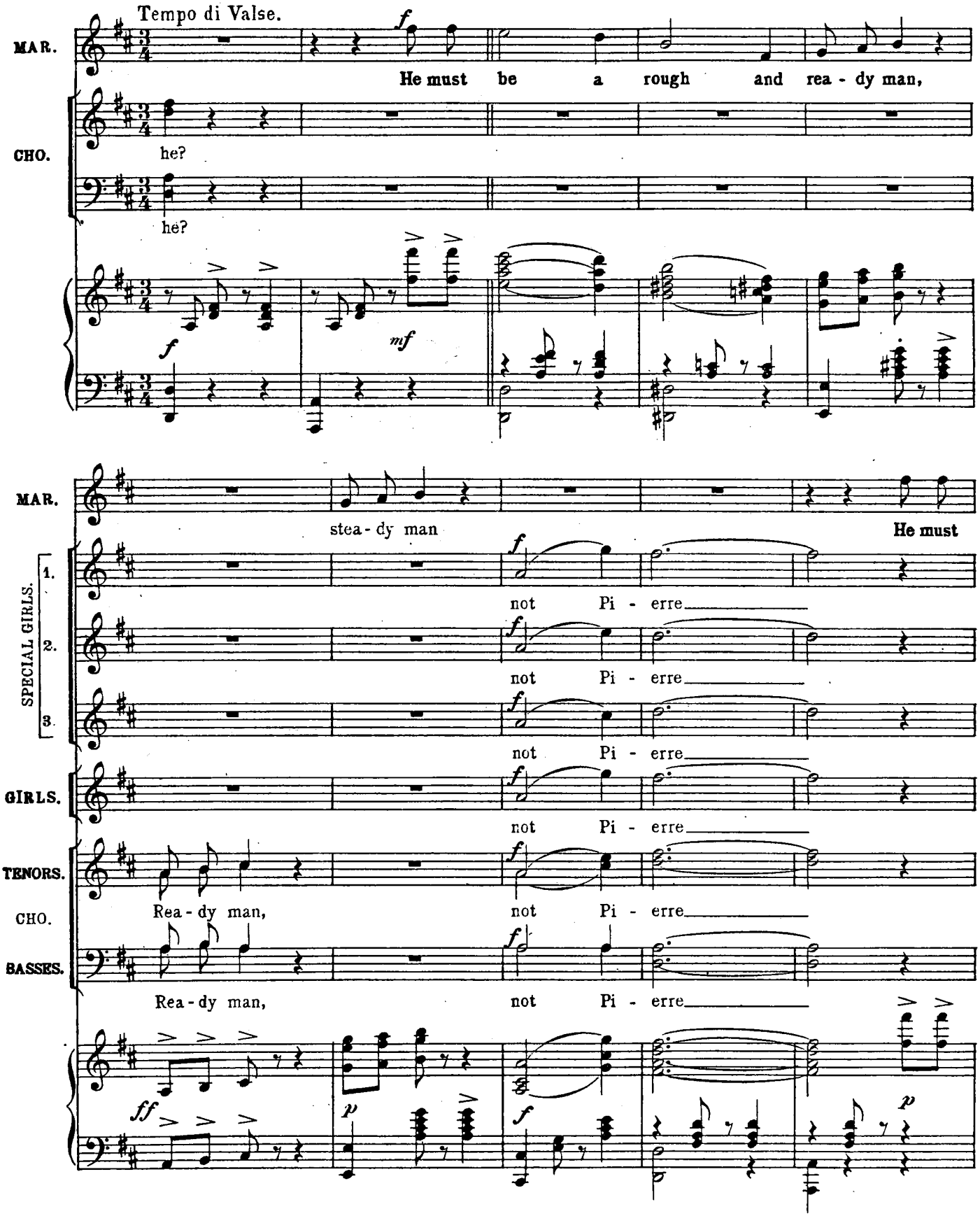

Allegretto.
Prre
pas - sion is not to crash on And woo a
mf
Prre
maid - en in mod - ern fash - ion,
Prre
I like the ways of the old world,
Prre
MARGOT.
Days of a dear self - con - trolled world, But

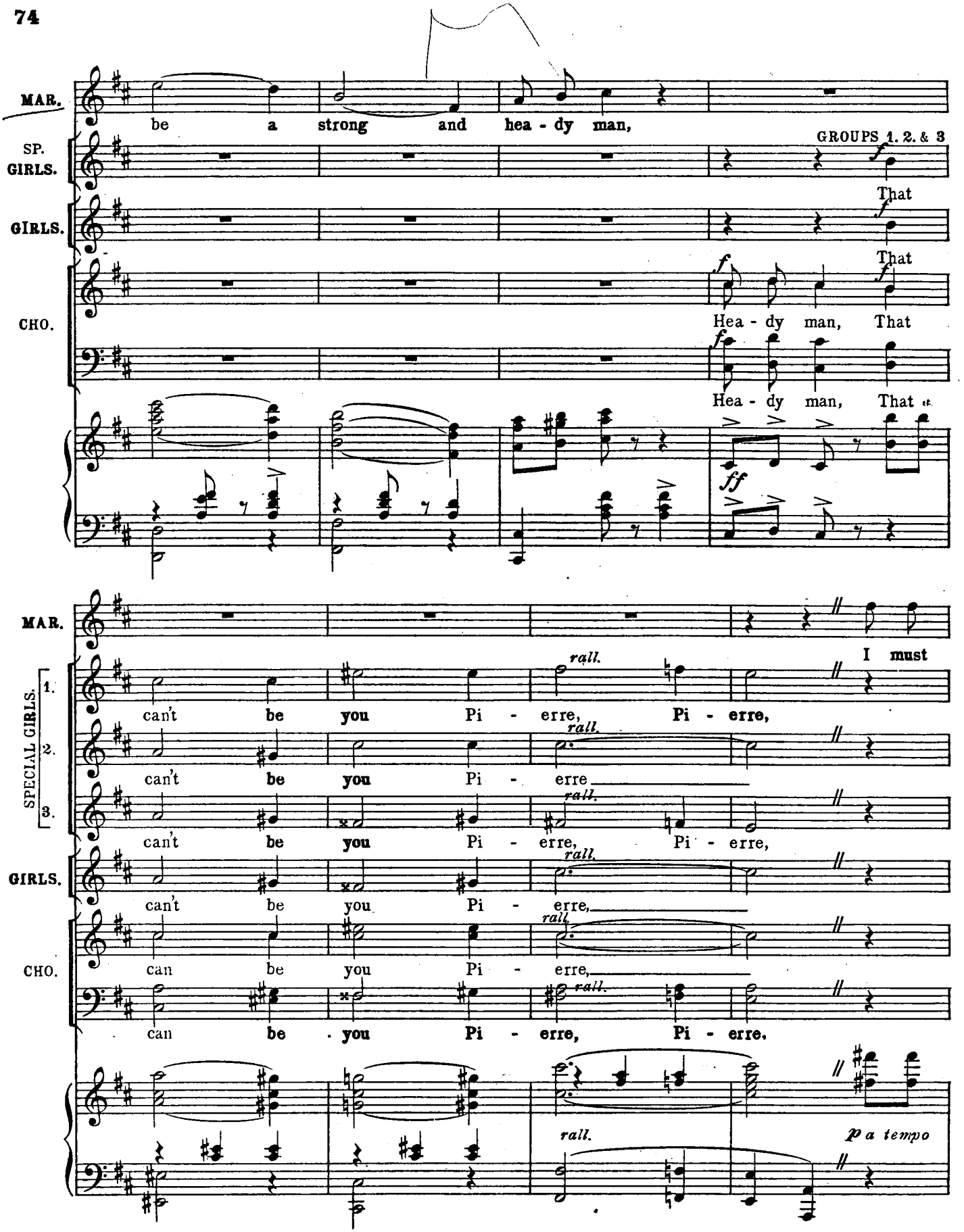

MAR.
I'm seek - ing mad em - bra - ces, at court - ly
MAR.
gra - ces I on - ly frown dear,
MAR.
That is why I
prre
I'll kiss the hem of your gown, dear,
pp
rall.
MAR.
Can't love you, dear.
prre
Then you will know I love you.

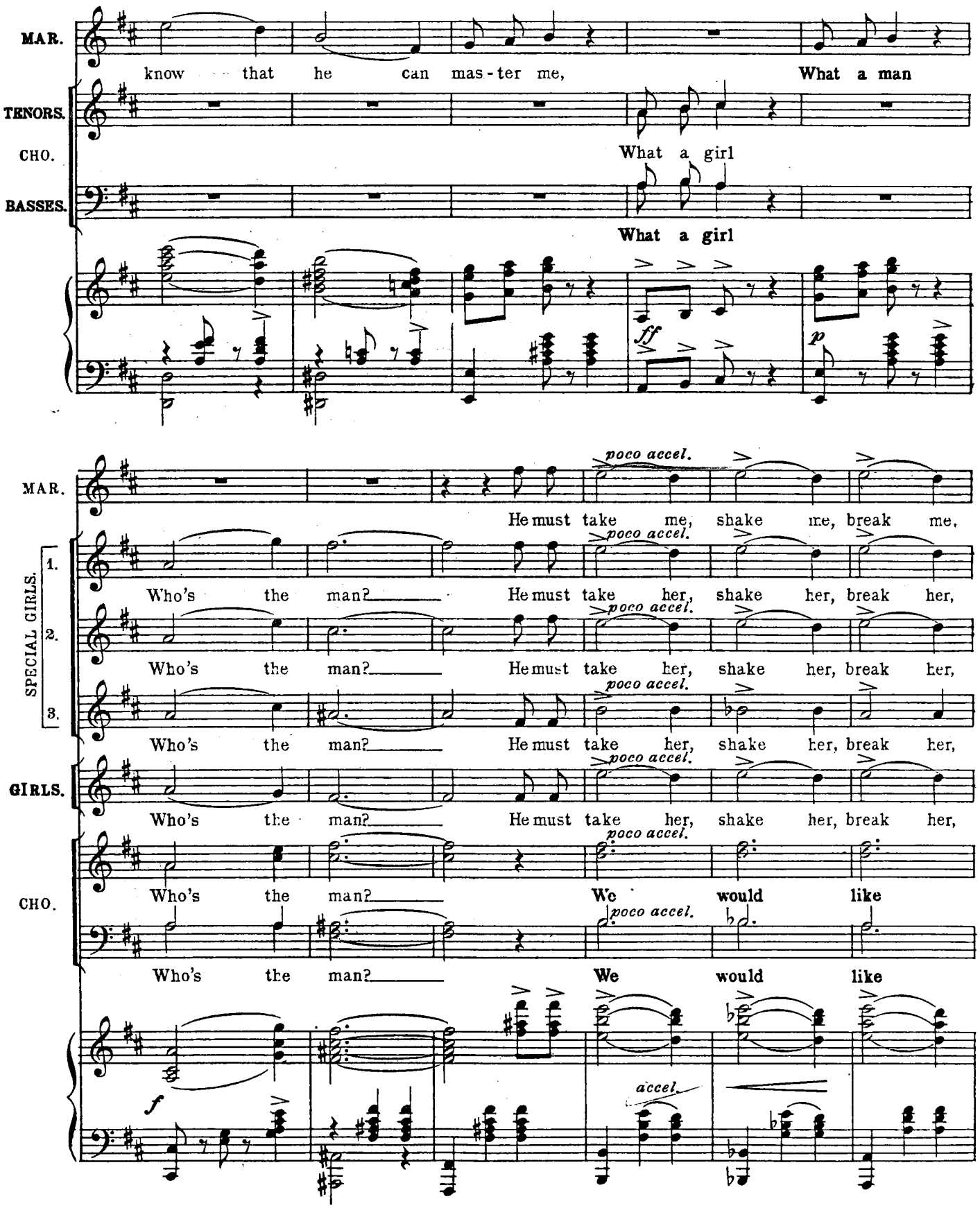

(Soldiers enter)
Allegro.
CHO.
1st & 2nd TENOR
Look at that
1st & 2nd BASS
Look at that
(Girls enter)
sight, boys, Do we see right boys, What a de - light boys,
sight, boys, Do we see right boys, What a de - light boys,
I. II. & III.
unison.
SPECIAL GIRLS.
Start the bells ring - ing, send the world
GIRLS.
Start the bells ring - ing, send the world
Pierre is in love. Start the bells ring - ing, send the world
Pierre is in love. Start the bells ring - ing, send the world

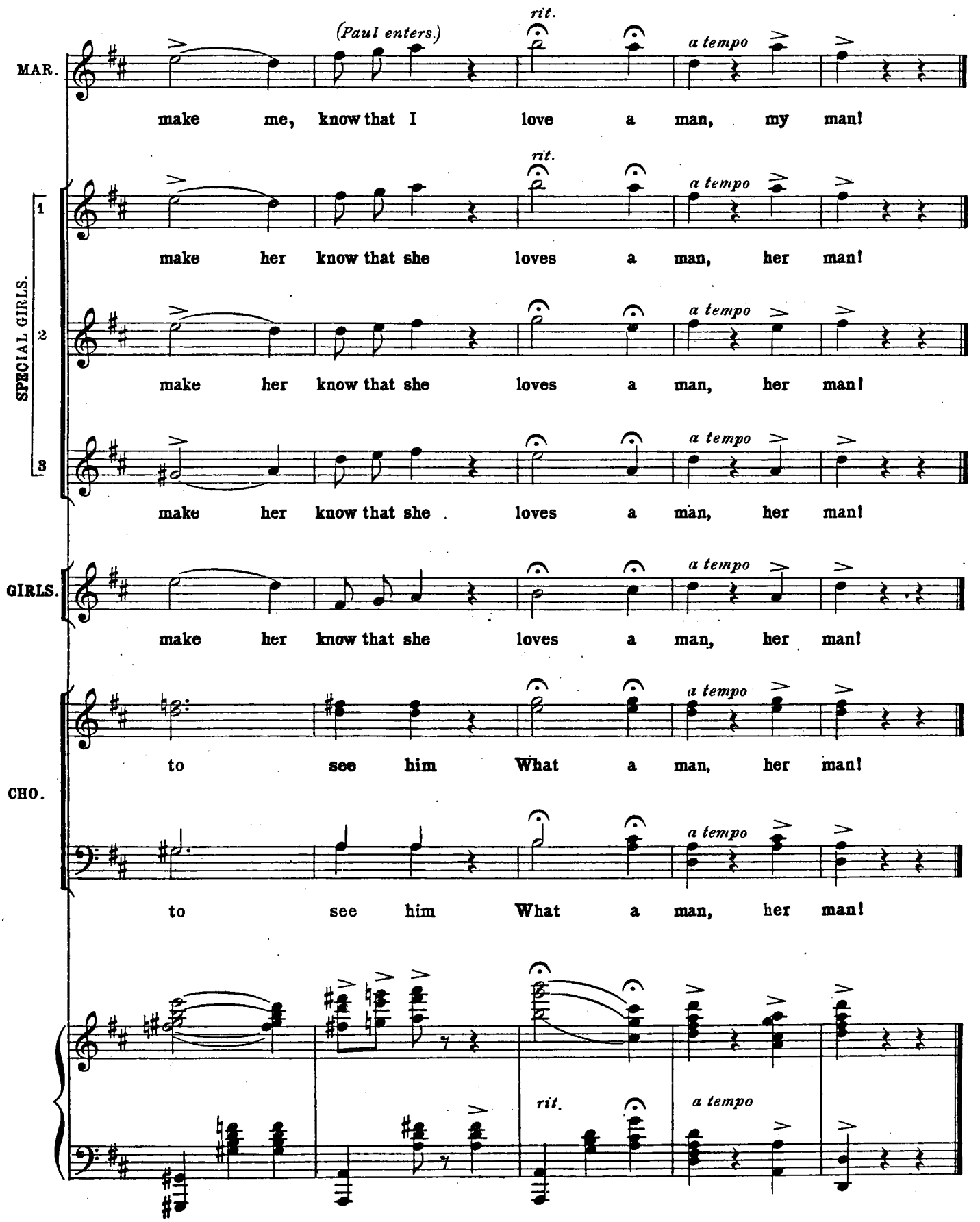

SPECIAL GIRLS.
1.
2.
3.
GIRLS.
CHO.
sing - ing, hap - py news bring - ing Pierre is in love
sing - ing, hap - py news bring - ing Pierre is in love
sing - ing, hap - py news bring - ing Pierre is in love
sing - ing, hap - py news bring - ing Pierre is in love
sing - ing, hap - py news bring - ing Pierre is in love, Now don't be
sing - ing, hap - py news bring - ing Pierre is in love, Now don't be
TENORS
CHO.
BASSES
hard on us for but - ting in, we did not mean to be so rude,
hard on us for but - ting in, we did not mean to be so rude,


SPECIAL GIRLS.
1.
2.
3.
GIRLS.
Par-don us for cut-ting in, We would-n't for the world in-trude.
Par-don us for cut-ting in, We would-n't for the world in-trude.
Par-don us for cut-ting in, We would-n't for the world in-trude.
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,
p
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.
He must be a rough and rea - dy man,
CHO.
he?
he?
f
mf
MAR.
stea - dy man
He must
SPECIAL GIRLS.
1.
2.
3.
not Pi - erre
GIRLS.
not Pi - erre
TENORS.
Rea - dy man,
not Pi - erre
CHO.
BASSES.
Rea - dy man,
not Pi - erre
ff
p
f
p

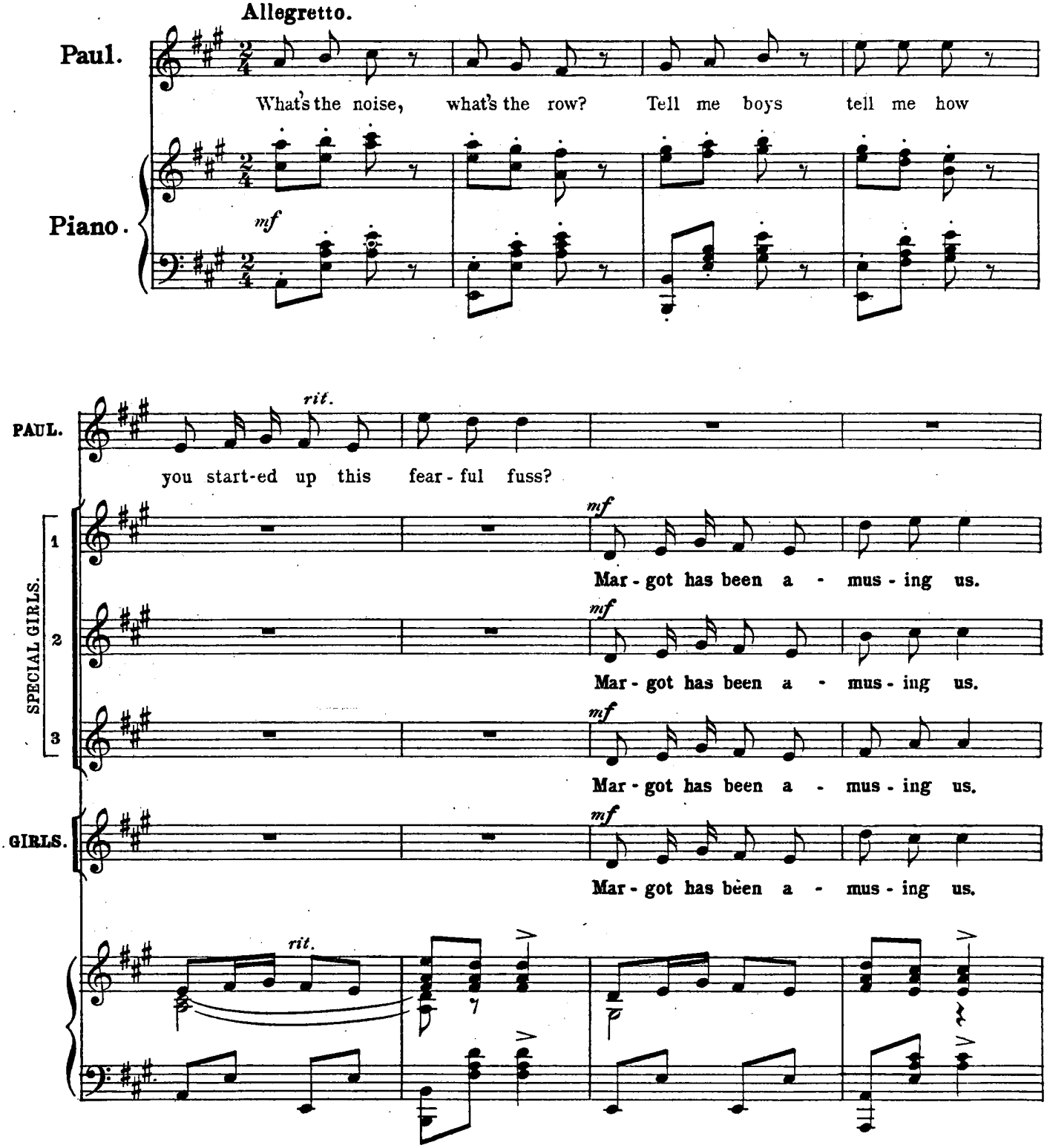

MAR.
be a strong and hea - dy man,
SP. GIRLS.
GROUPS 1. 2. & 3
f
That
GIRLS.
That
CHO.
Hea - dy man, That
Hea - dy man, That
ff
MAR.
I must
SPECIAL GIRLS.
1.
can't be you Pi - erre, Pi - erre,
rall.
2.
can't be you Pi - erre
3.
can't be you Pi - erre, Pi - erre,
GIRLS.
can't be you Pi - erre,
CHO.
can be you Pi - erre,
can be you Pi - erre, Pi - erre.
p a tempo

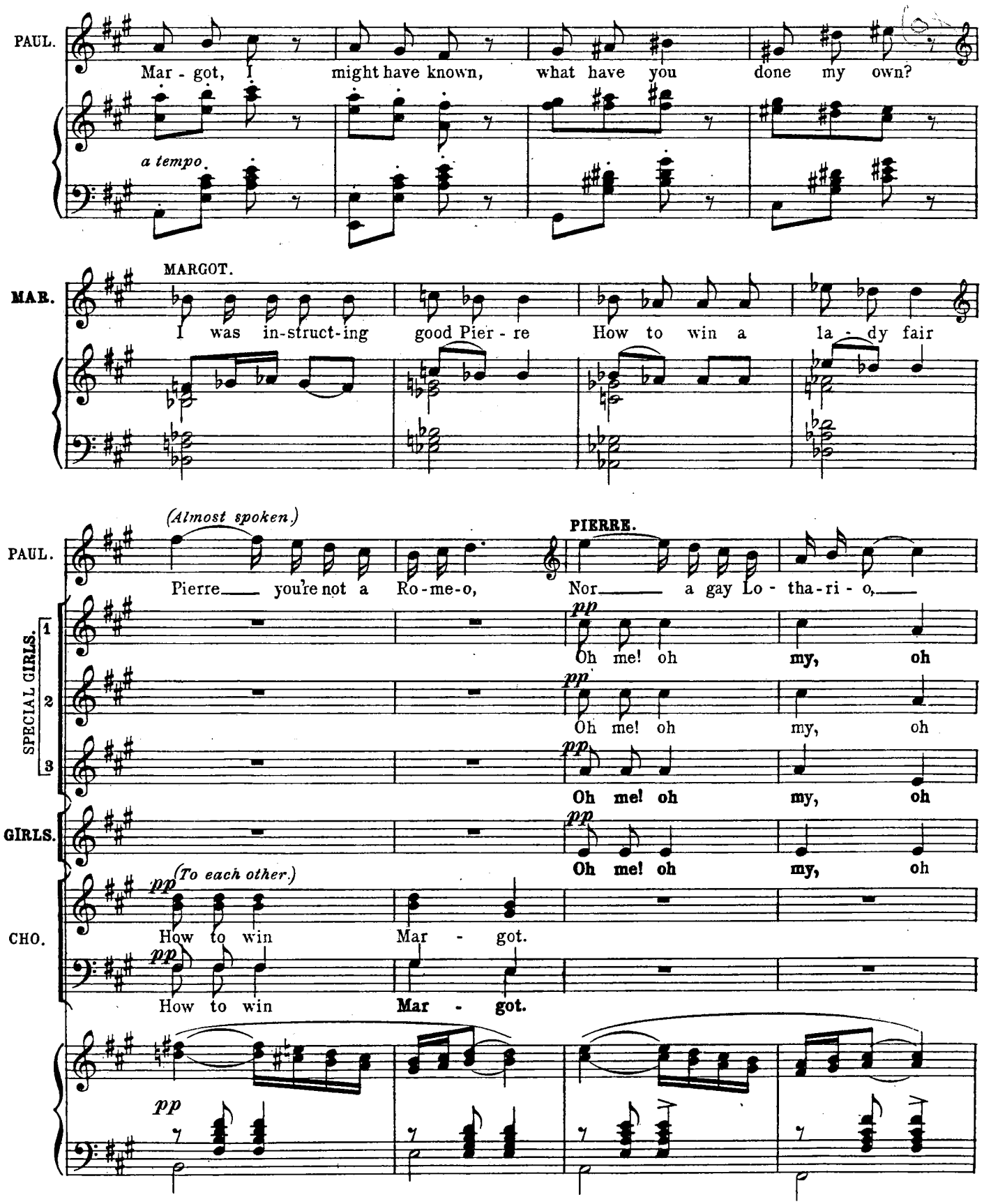

MAR.
know that he can mas-ter me,
What a man
TENORS.
CHO.
What a girl
BASSES.
What a girl
ff
p
MAR.
poco accel.
He must take me, shake me, break me,
SPECIAL GIRLS.
1.
Who's the man?
He must take her, shake her, break her,
2.
Who's the man?
He must take her, shake her, break her,
3.
Who's the man?
He must take her, shake her, break her,
GIRLS.
Who's the man?
He must take her, shake her, break her,
CHO.
Who's the man?
We would like
Who's the man?
We would like
f
accel.

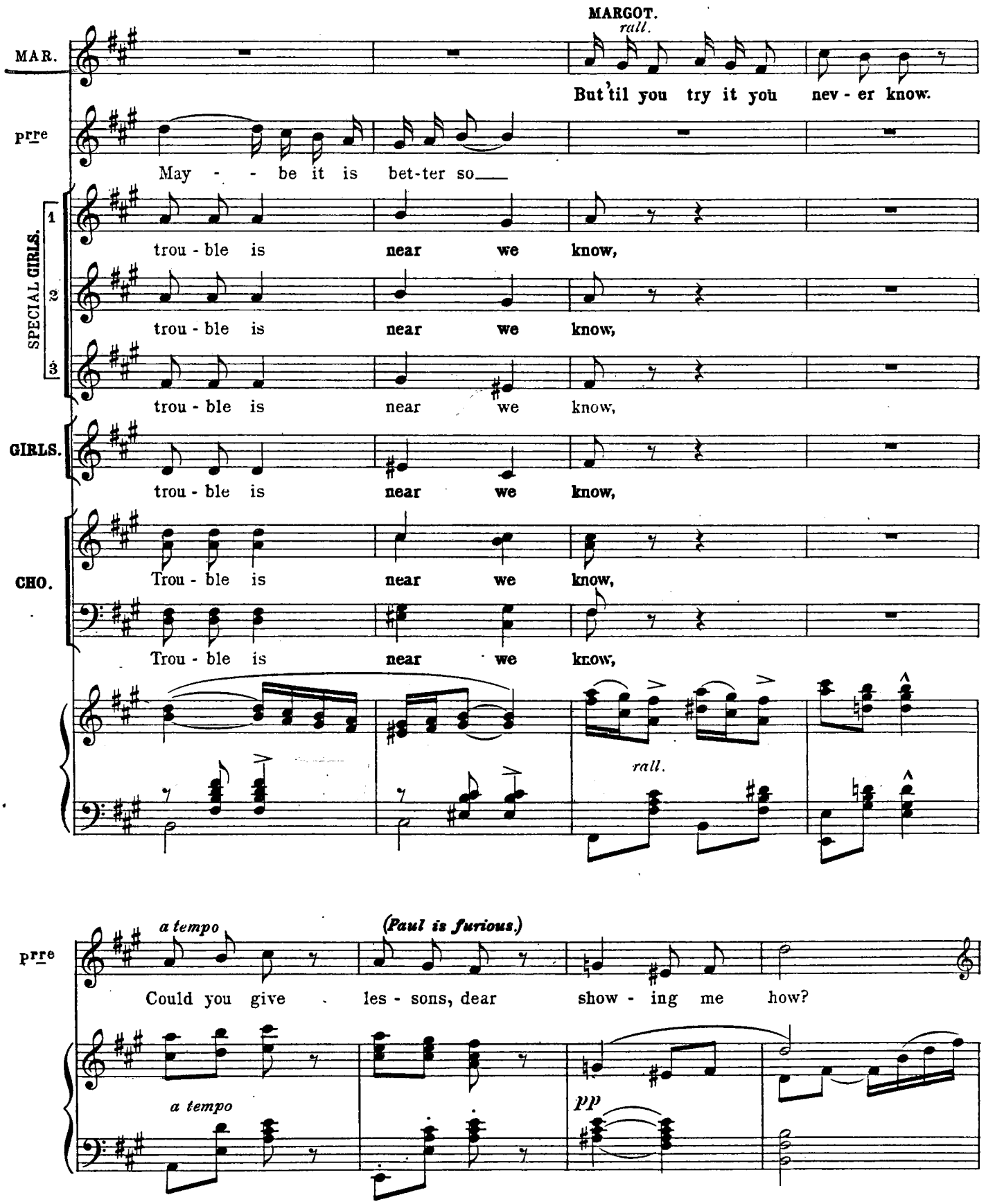

MAR.
(Paul enters.)
rit.
a tempo
make me, know that I love a man, my man!
SPECIAL GIRLS.
1
make her know that she loves a man, her man!
2
make her know that she loves a man, her man!
3
make her know that she loves a man, her man!
GIRLS.
make her know that she loves a man, her man!
CHO.
to see him What a man, her man!
to see him What a man, her man!
rit.
a tempo

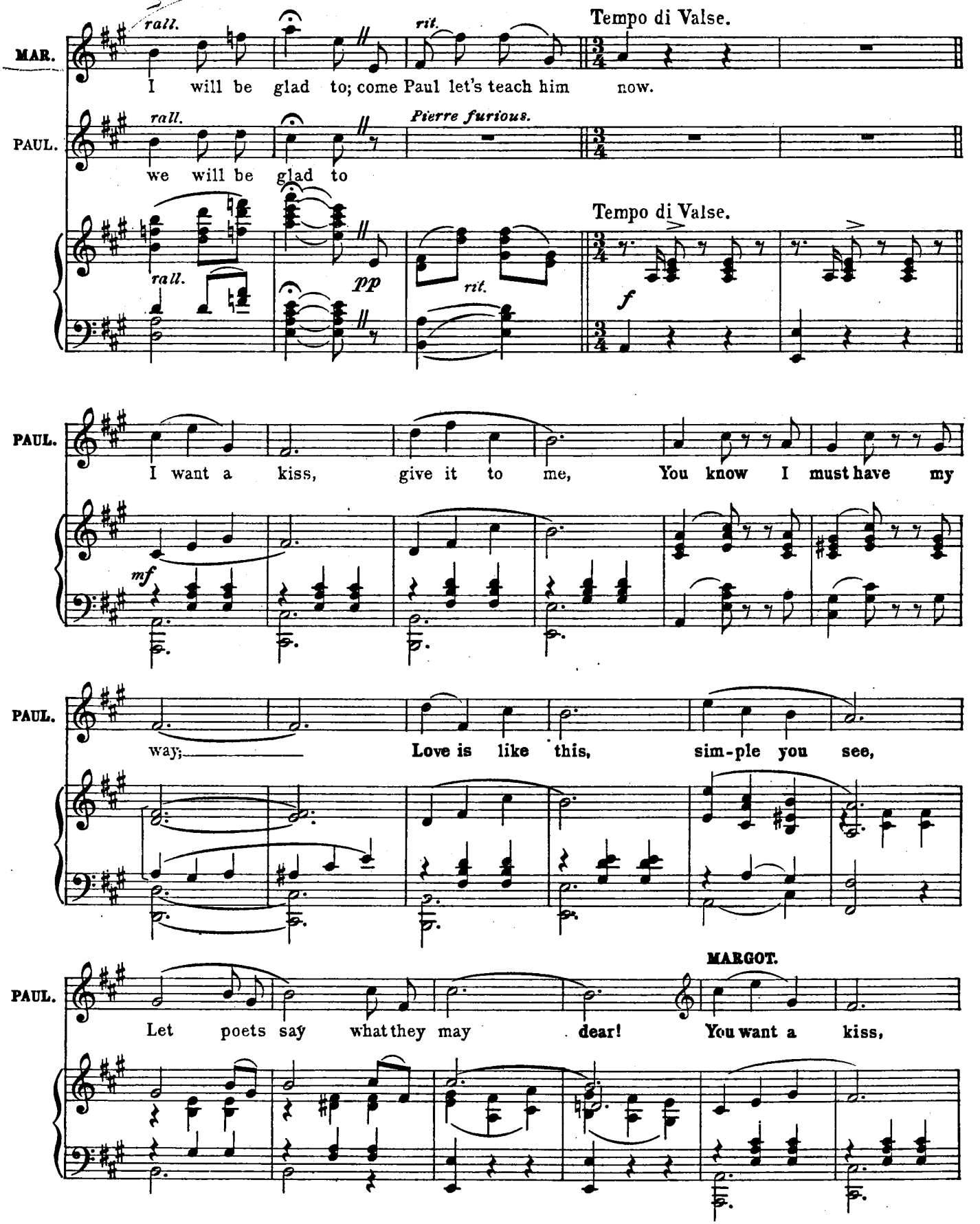
Nº 10. TRIO (Margot, Paul & Pierre) and CHORUS.

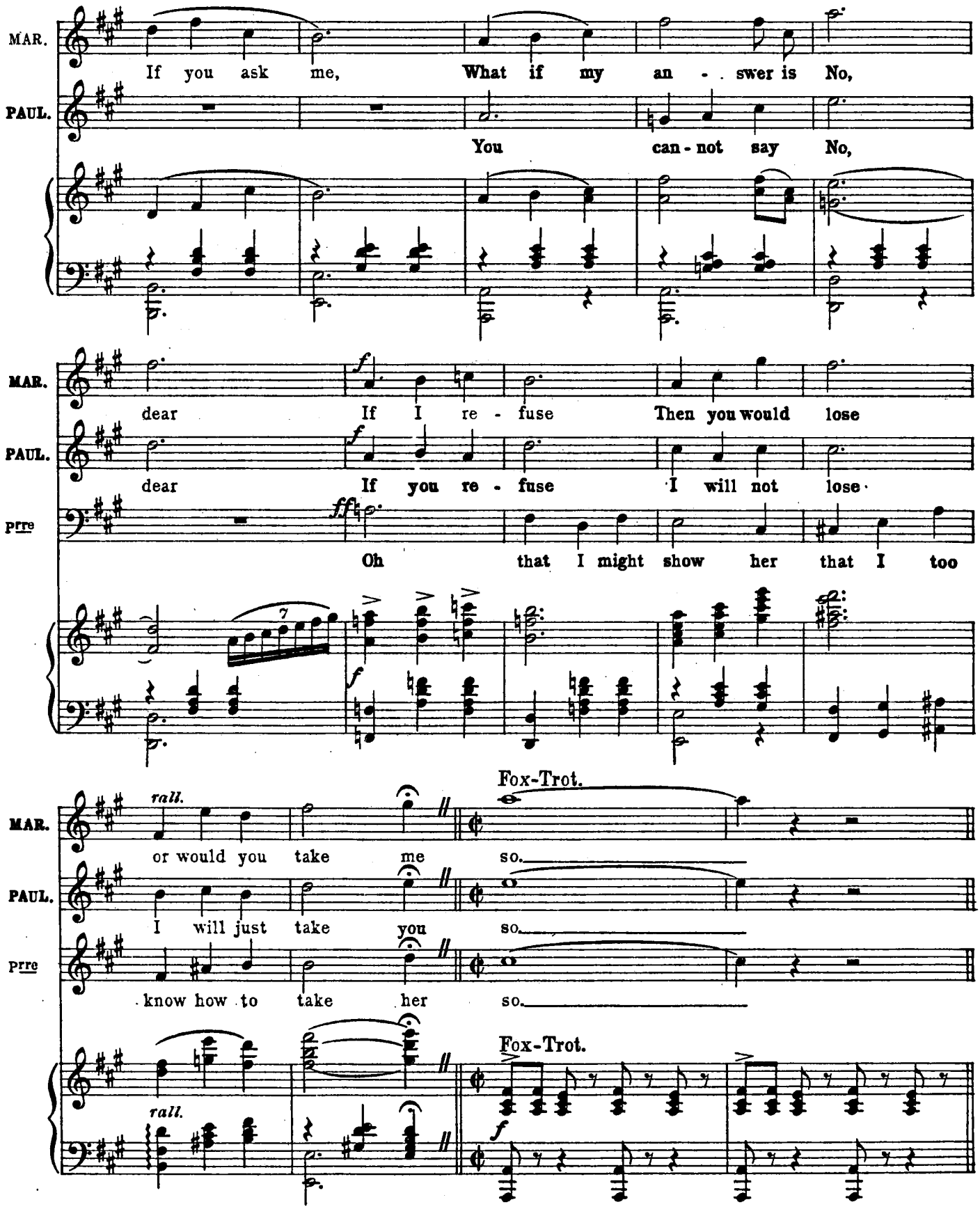
"I WANT A KISS."

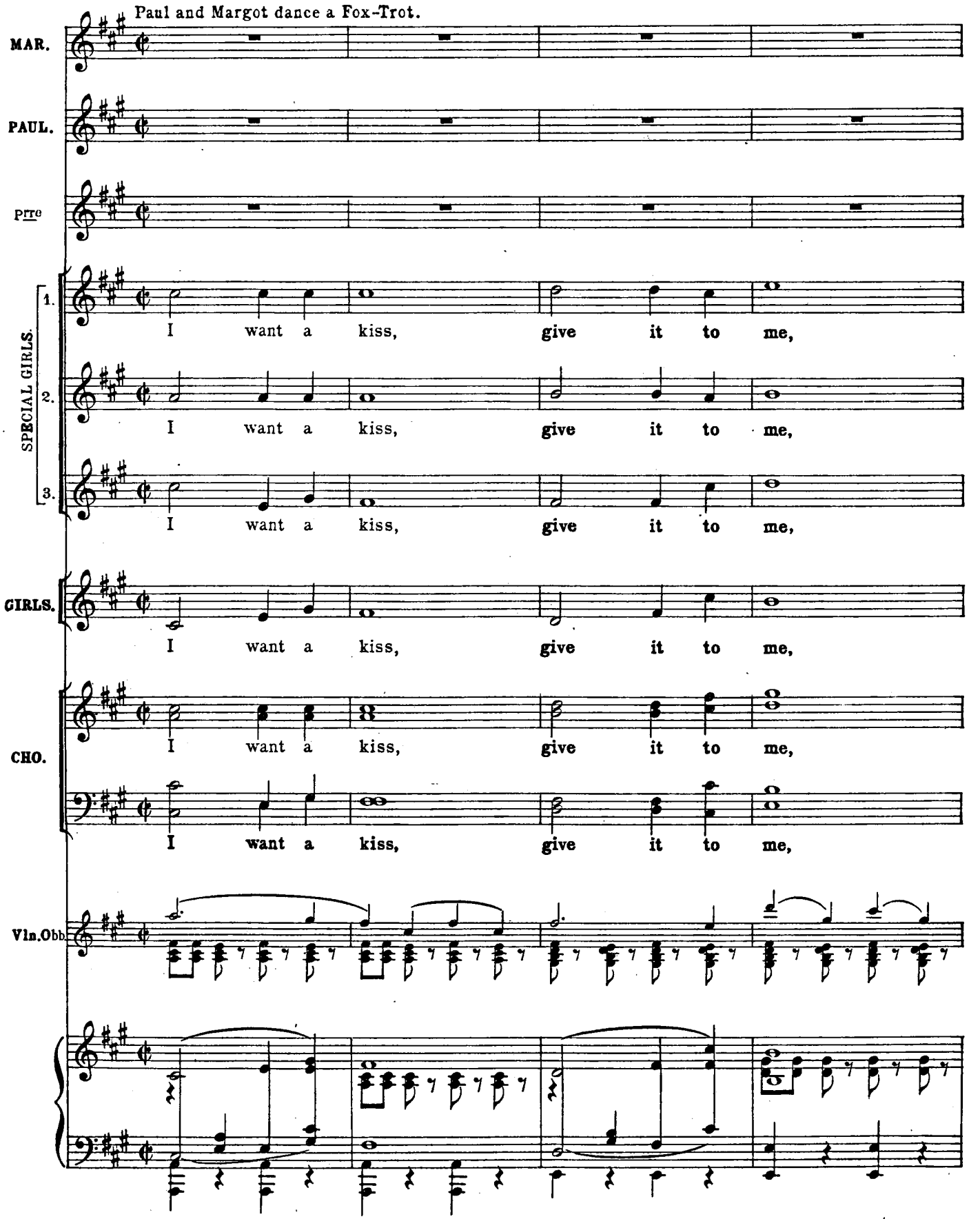


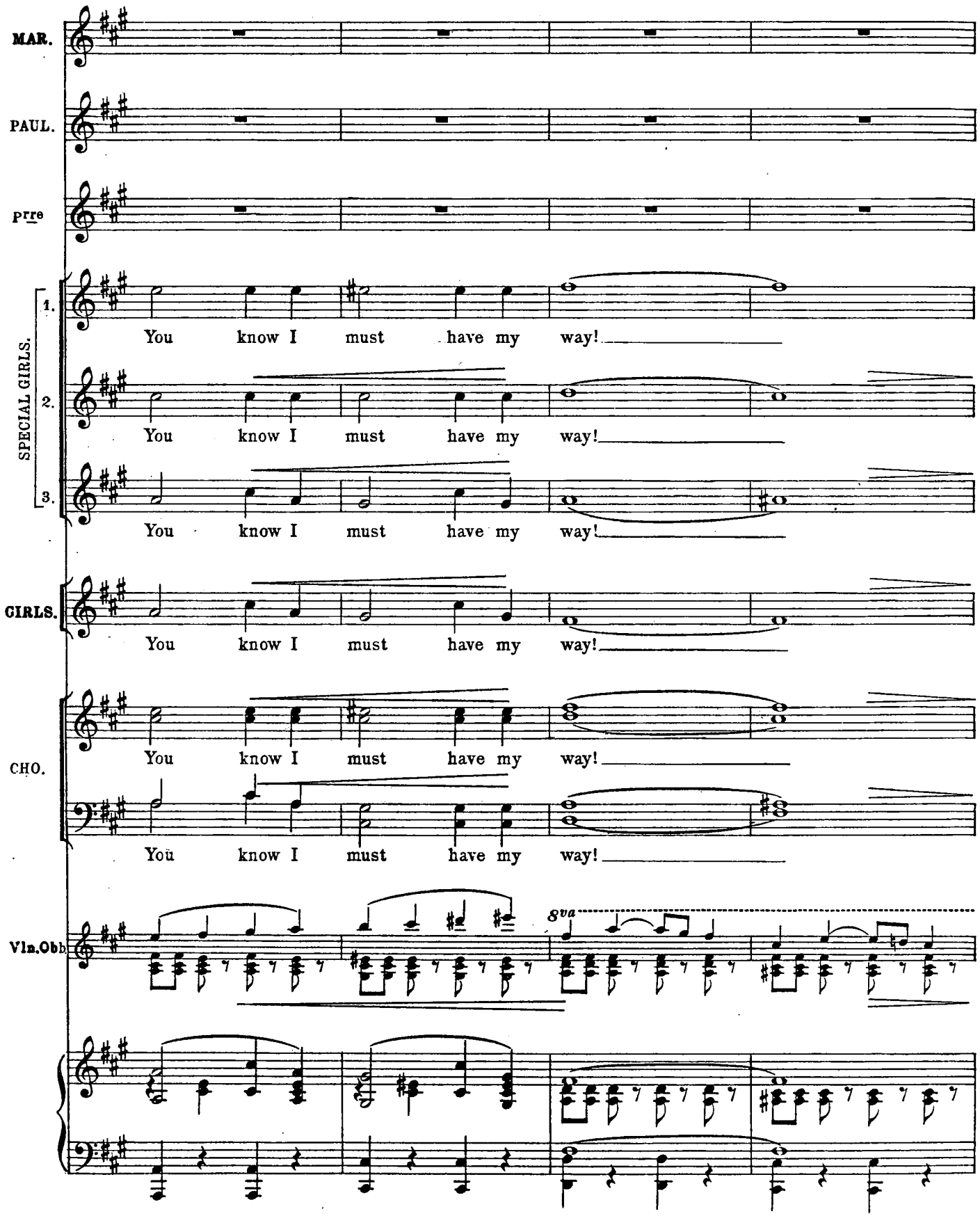

PAUL.
Mar - got, I might have known, what have you done my own?
a tempo.
MAR.
MARGOT.
I was in-struct-ing good Pier - re How to win a la - dy fair
PAUL.
(Almost spoken.)
Pierre you're not a Ro-me-o,
PIERRE.
Nor a gay Lo - tha-ri - o,
SPECIAL GIRLS.
1
2
3
pp
Oh me! oh my, oh
GIRLS.
Oh me! oh my, oh
CHO.
(To each other.)
How to win Mar - got.
How to win Mar - got.

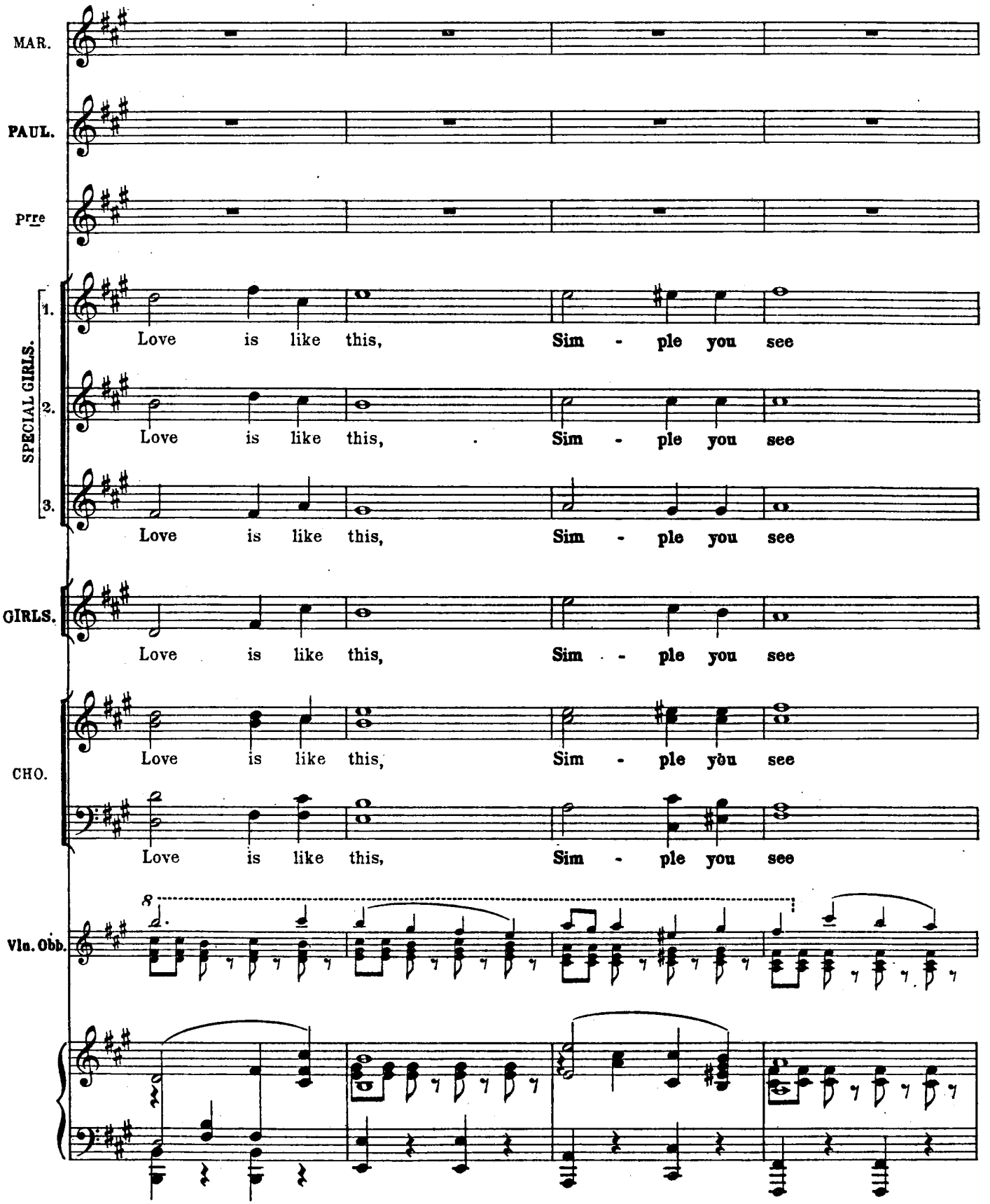

MARGOT.
rall.
MAR.
But'til you try it you nev - er know.
prre
May - - be it is bet-ter so___
SPECIAL GIRLS.
1
2
3
trou - ble is near we know,
trou - ble is near we know,
trou - ble is near we know,
GIRLS.
trou - ble is near we know,
CHO.
Trou - ble is near we know,
Trou - ble is near we know,
rall.
a tempo
(Paul is furious.)
prre
Could you give les - sons, dear show - ing me how?
a tempo
pp

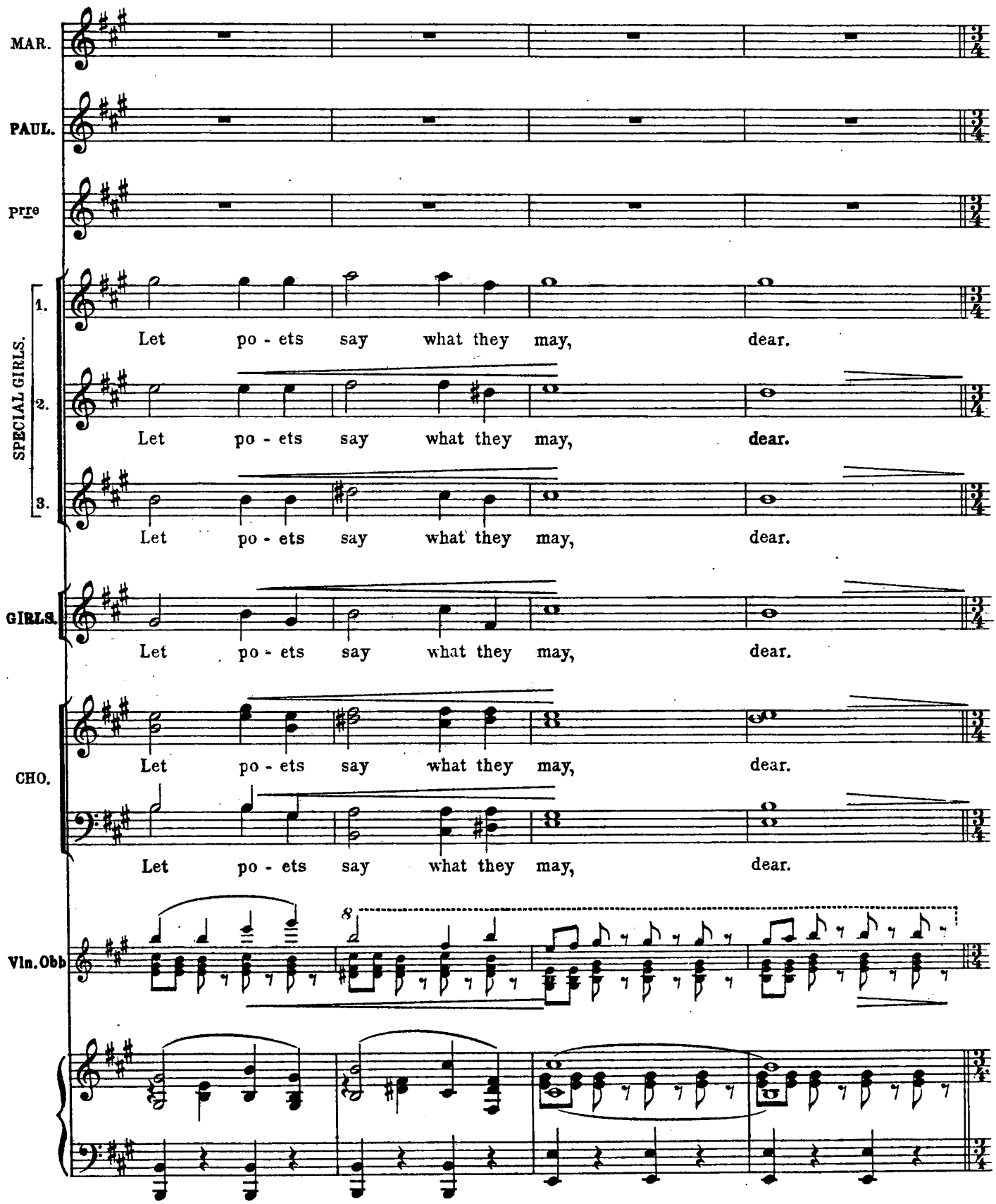

rall.
rit.
Tempo di Valse.
MAR.
I will be glad to; come Paul let's teach him now.
PAUL.
rall.
Pierre furious.
we will be glad to
Tempo di Valse.
rall.
pp
rit.
f
PAUL.
I want a kiss, give it to me, You know I must have my
mf
PAUL.
way; Love is like this, sim-ple you see,
PAUL.
MARGOT.
Let poets say what they may dear! You want a kiss,

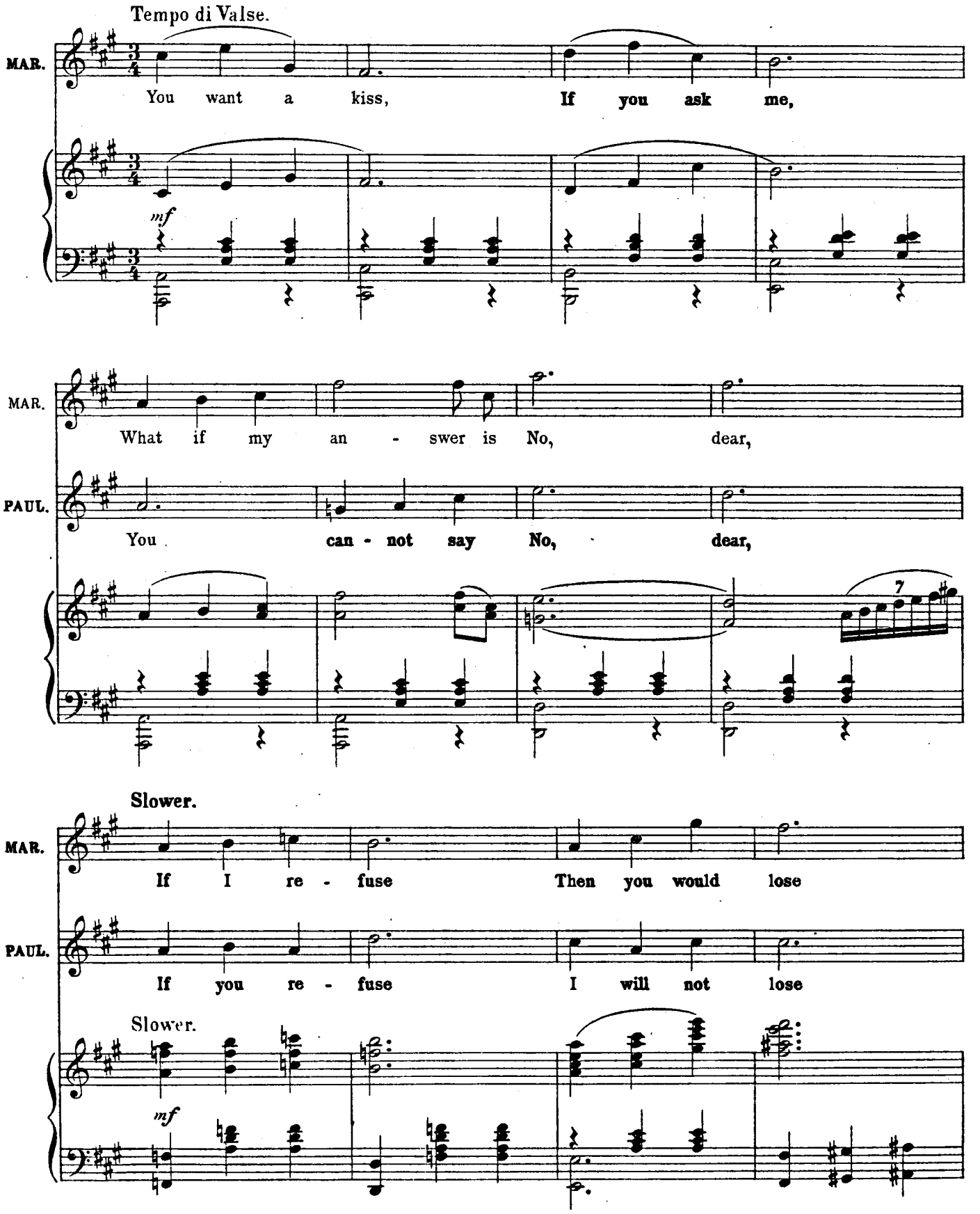

MAR.
If you ask me, What if my an - swer is No,
PAUL.
You can - not say No,
MAR.
dear If I re - fuse Then you would lose
PAUL.
dear If you re - fuse I will not lose
Prre
Oh that I might show her that I too
rall.
or would you take me so.
PAUL.
I will just take you so.
Prre
know how to take her so.
Fox-Trot.
rall.
Fox-Trot.

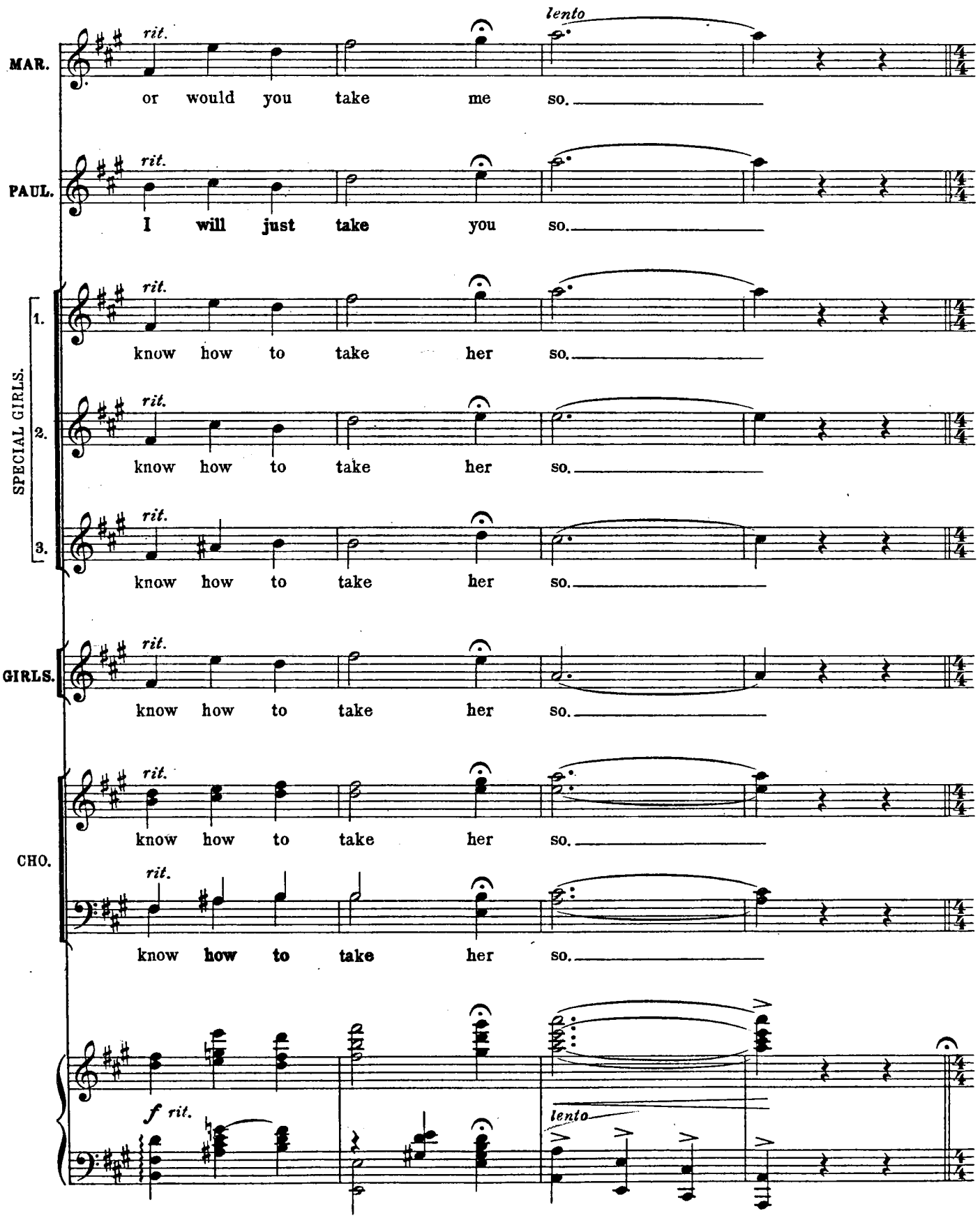

Paul and Margot dance a Fox-Trot.
MAR.
PAUL.
PITT
SPECIAL GIRLS.
1.
I want a kiss, give it to me,
2.
I want a kiss, give it to me,
3.
I want a kiss, give it to me,
GIRLS.
I want a kiss, give it to me,
CHO.
I want a kiss, give it to me,
I want a kiss, give it to me,
Vln.Obb.

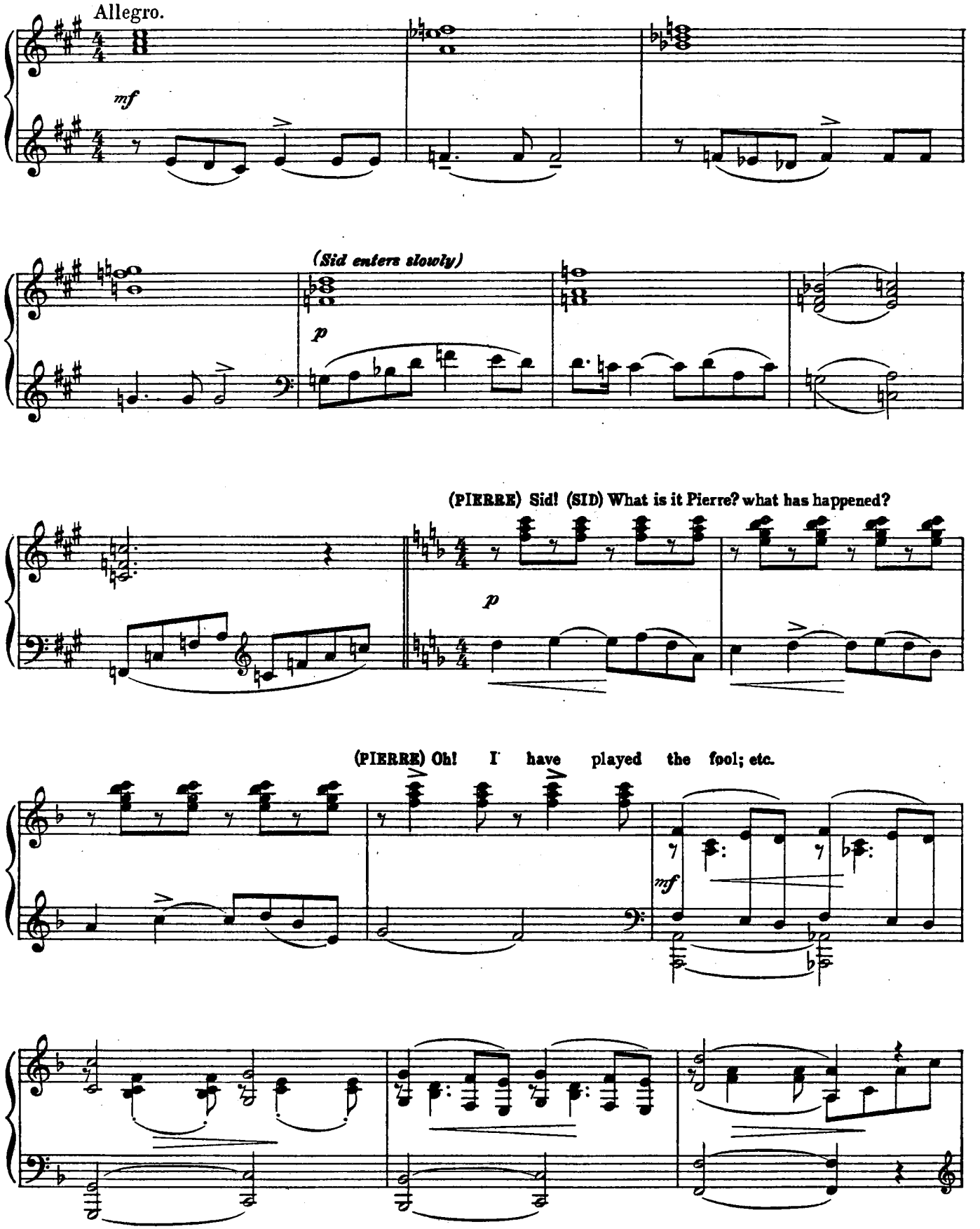

MAR.
PAUL.
Prre
SPECIAL GIRLS.
1.
You know I must have my way!
2.
You know I must have my way!
3.
You know I must have my way!
GIRLS.
You know I must have my way!
CHO.
You know I must have my way!
You know I must have my way!
Vln.Obb
8va

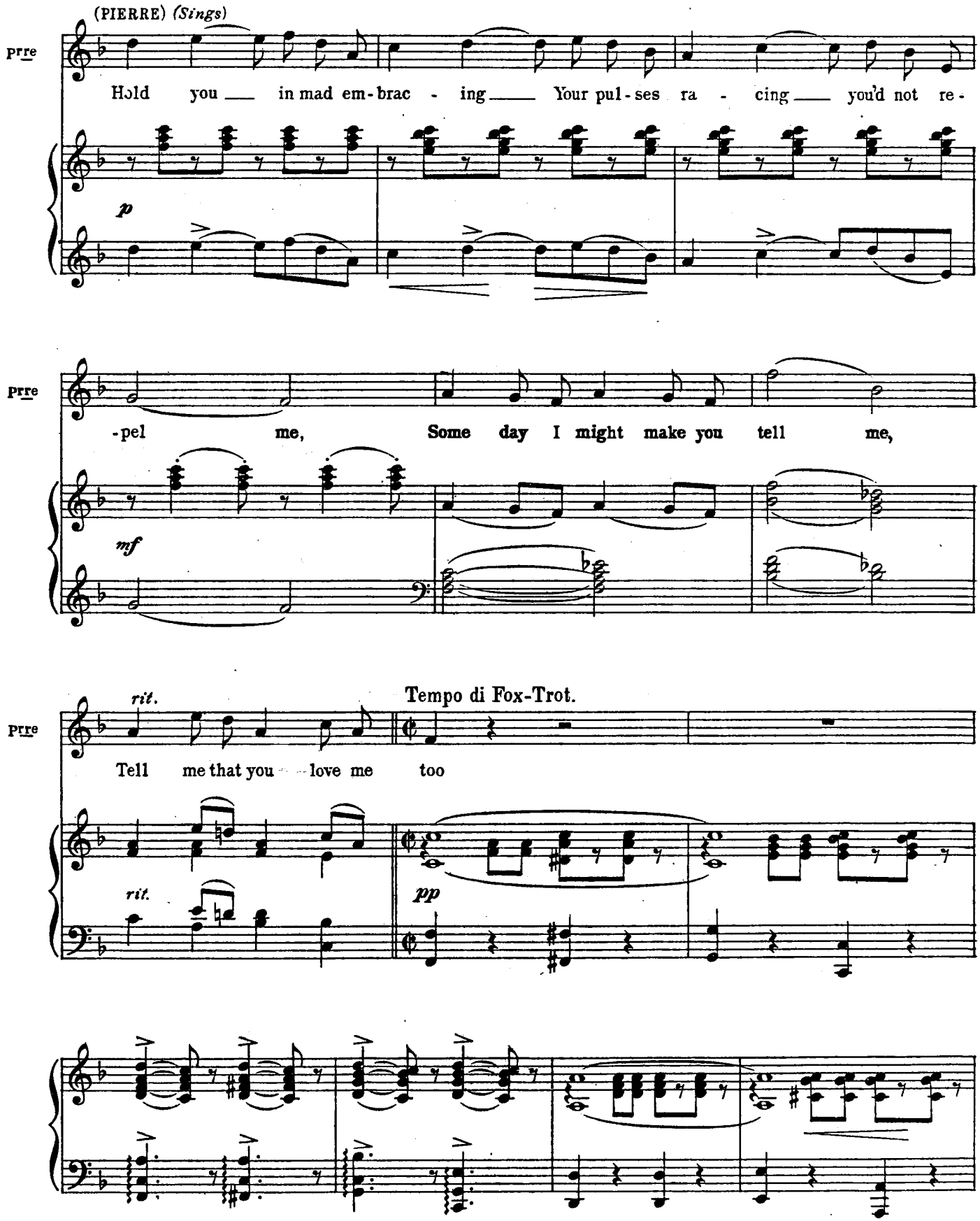

MAR.
PAUL.
Prre
SPECIAL GIRLS.
1.
Love is like this, Sim - ple you see
2.
Love is like this, Sim - ple you see
3.
Love is like this, Sim - ple you see
GIRLS.
Love is like this, Sim - ple you see
CHO.
Love is like this, Sim - ple you see
Love is like this, Sim - ple you see
Vln. Obb.

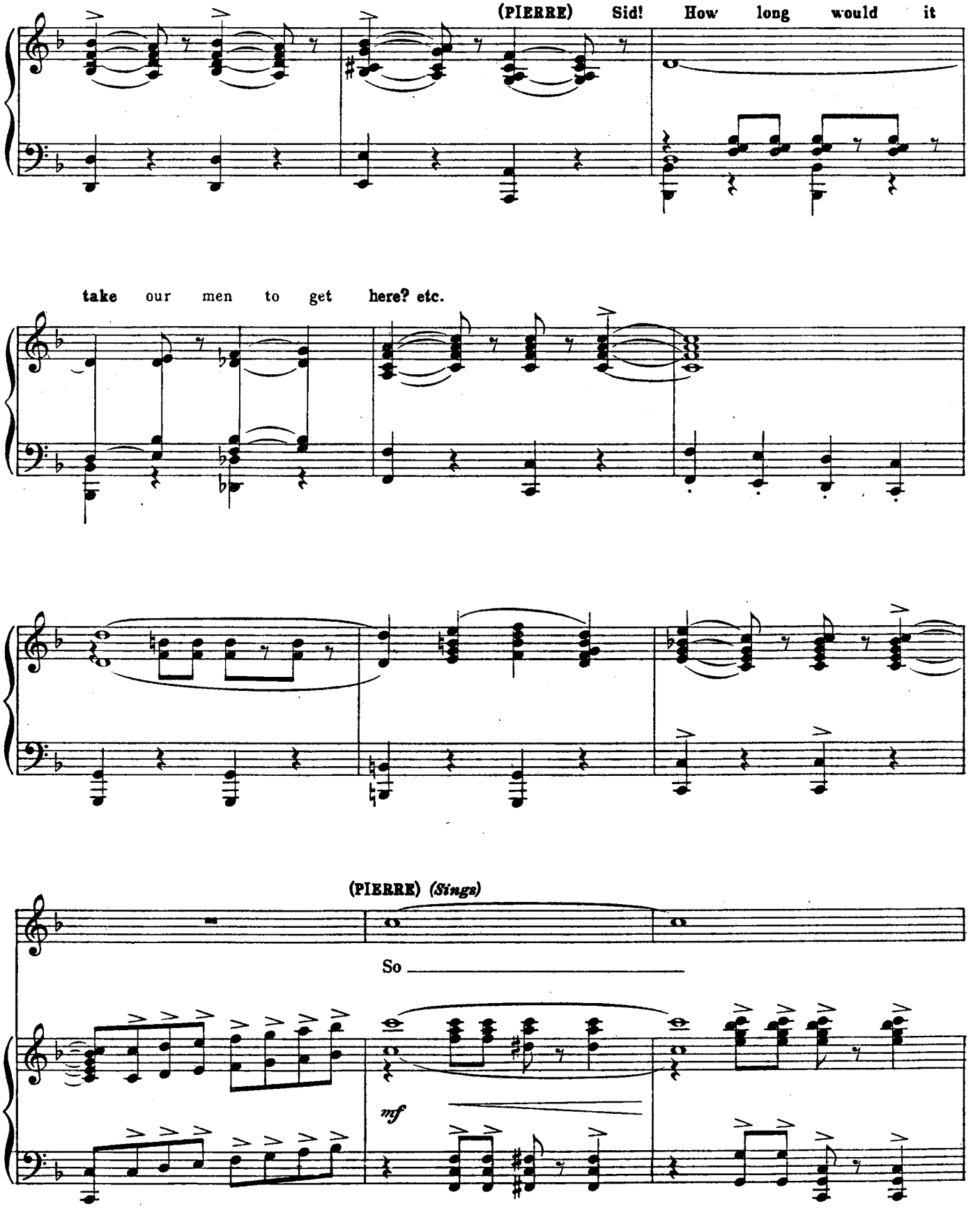

MAR.
PAUL.
Prre
SPECIAL GIRLS.
1.
Let po - ets say what they may, dear.
2.
Let po - ets say what they may, dear.
3.
Let po - ets say what they may, dear.
GIRLS.
Let po - ets say what they may, dear.
CHO.
Let po - ets say what they may, dear.
Let po - ets say what they may, dear.
Vln. Obb
8

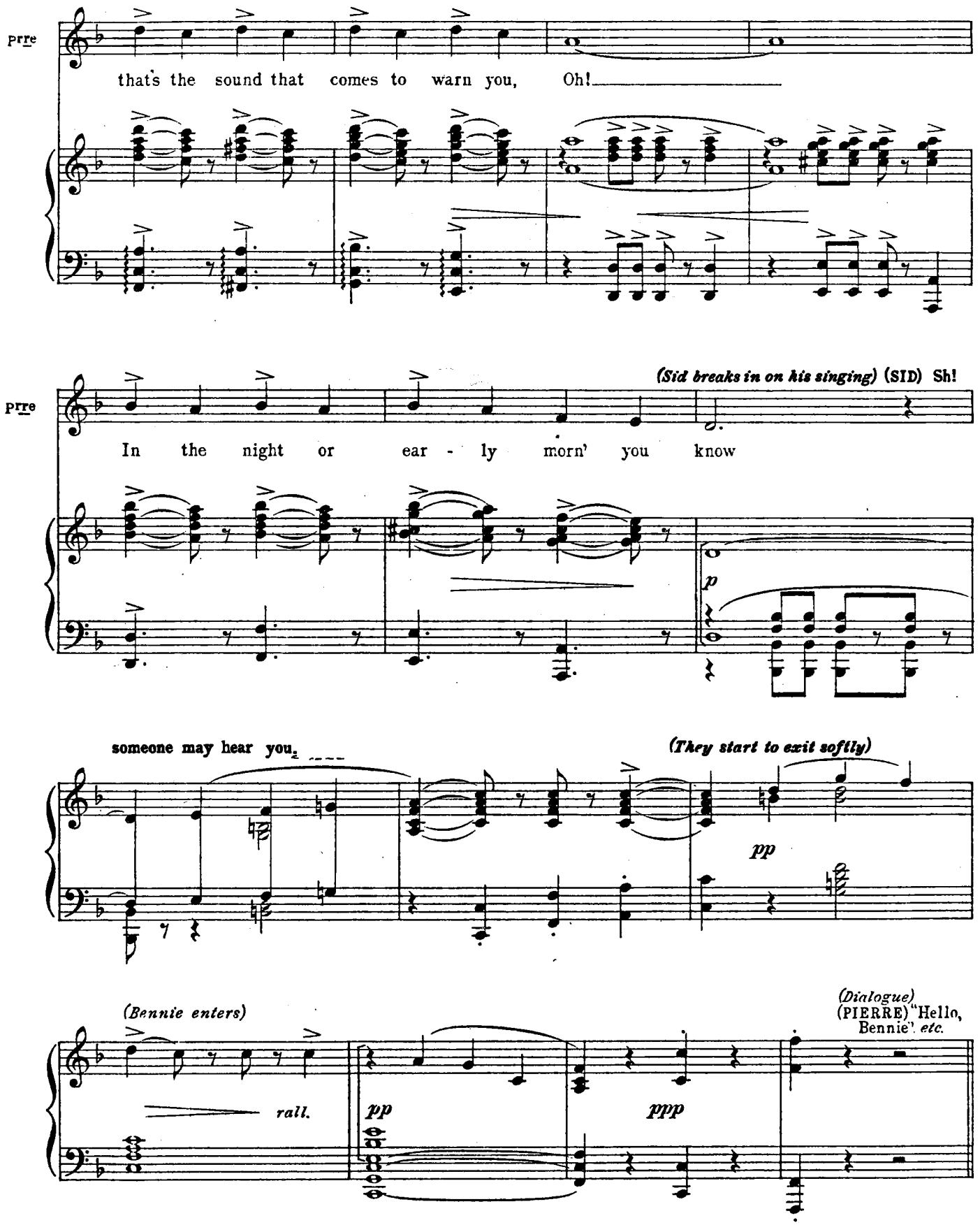

Tempo di Valse.
MAR.
You want a kiss, If you ask me,
mf
MAR.
What if my an - swer is No, dear,
PAUL.
You can - not say No, dear,
7
Slower.
MAR.
If I re - fuse Then you would lose
PAUL.
If you re - fuse I will not lose
Slower.
mf


MAR.
rit.
lento
or would you take me so.
PAUL.
rit.
I will just take you so.
SPECIAL GIRLS.
1.
rit.
know how to take her so.
2.
rit.
know how to take her so.
3.
rit.
know how to take her so.
GIRLS.
rit.
know how to take her so.
CHO.
rit.
know how to take her so.
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

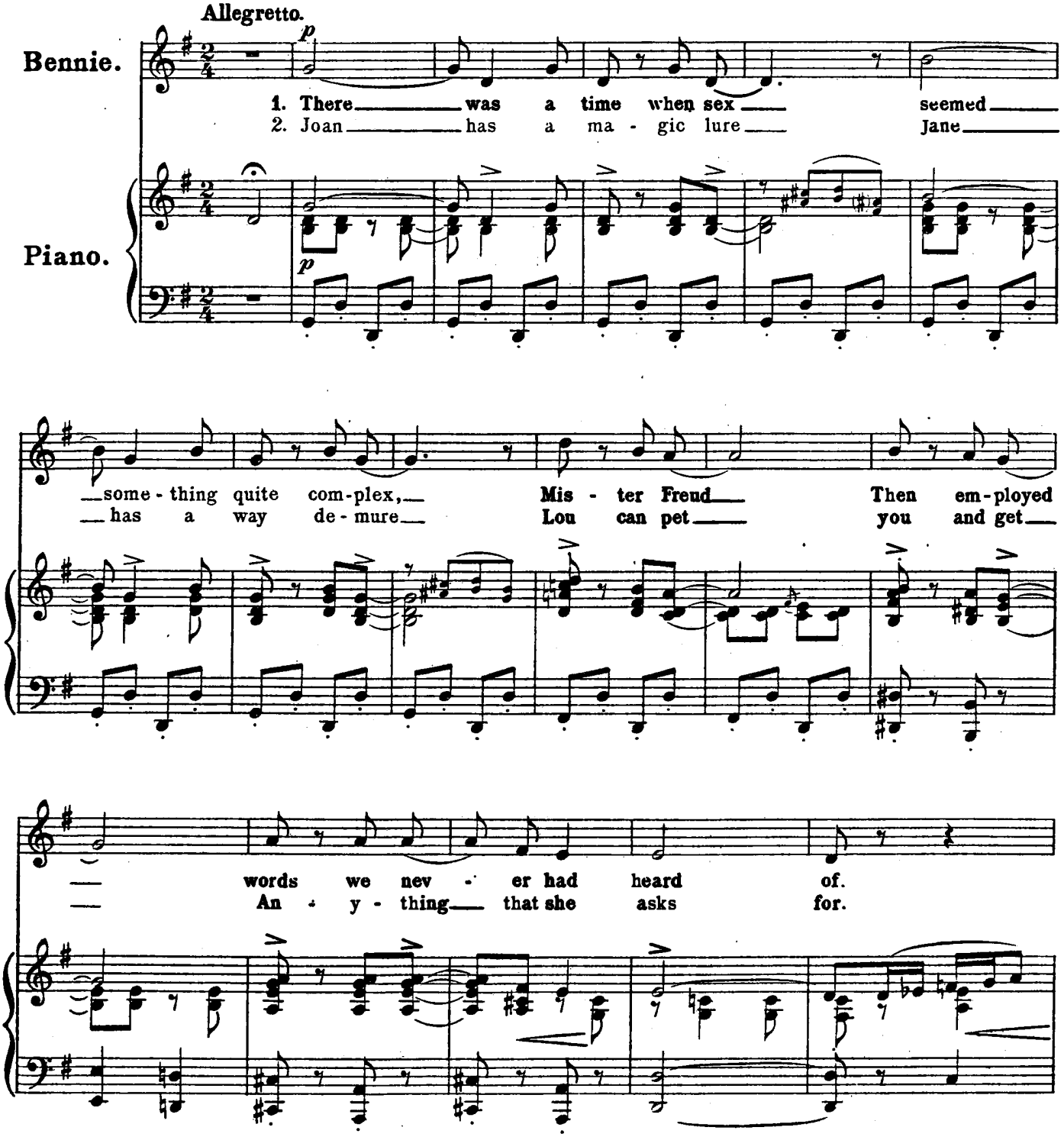

(PIERRE) (Sings)
Prre
Hold you in mad em-brac - ing Your pul-ses ra - cing you'd not re-
p
Prre
-pel me, Some day I might make you tell me,
mf
Prre
rit.
Tell me that you love me too
Tempo di Fox-Trot.
rit.
pp

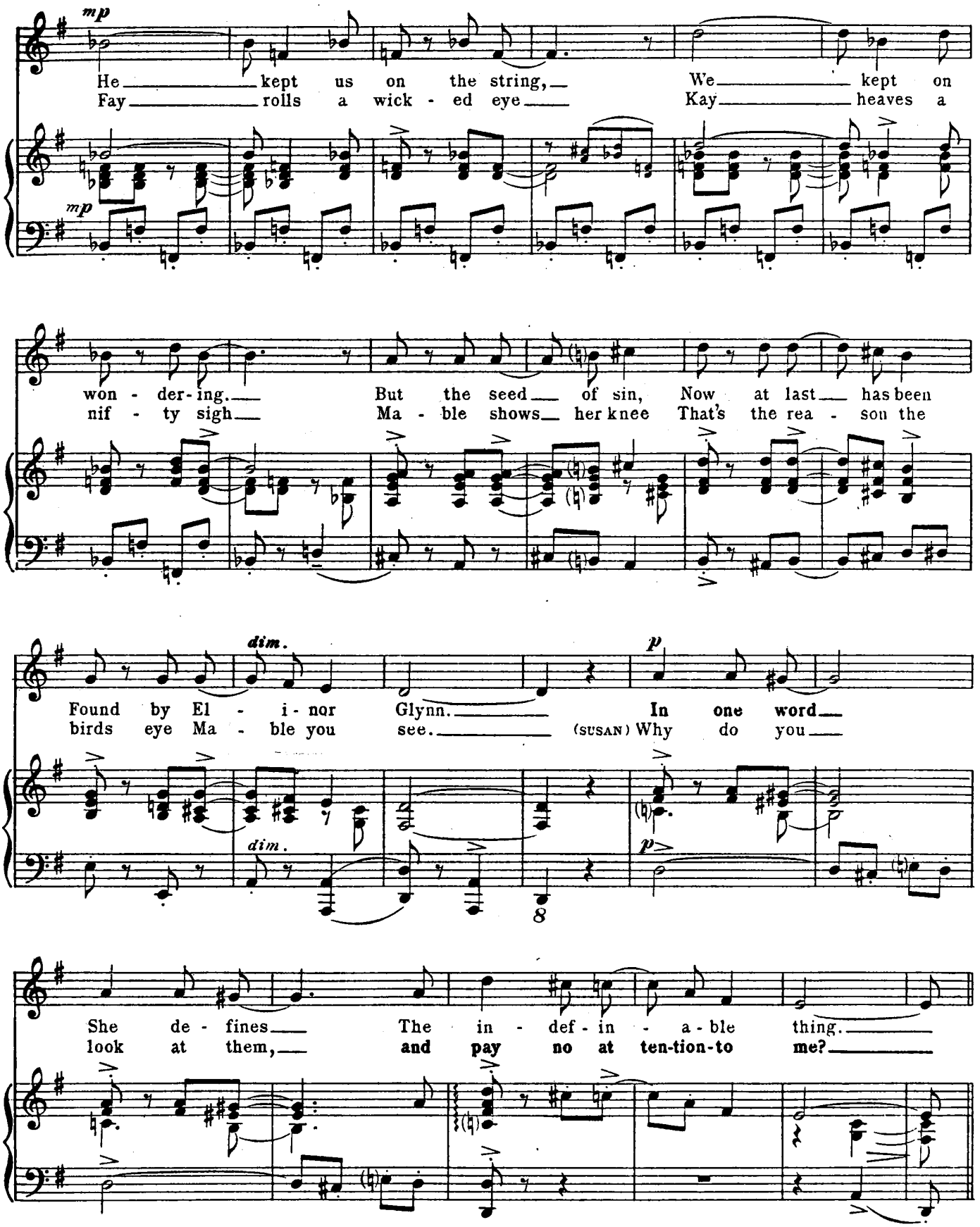

(PIERRE) Sid! How long would it
take our men to get here? etc.
(PIERRE) (Sings)
So
mf

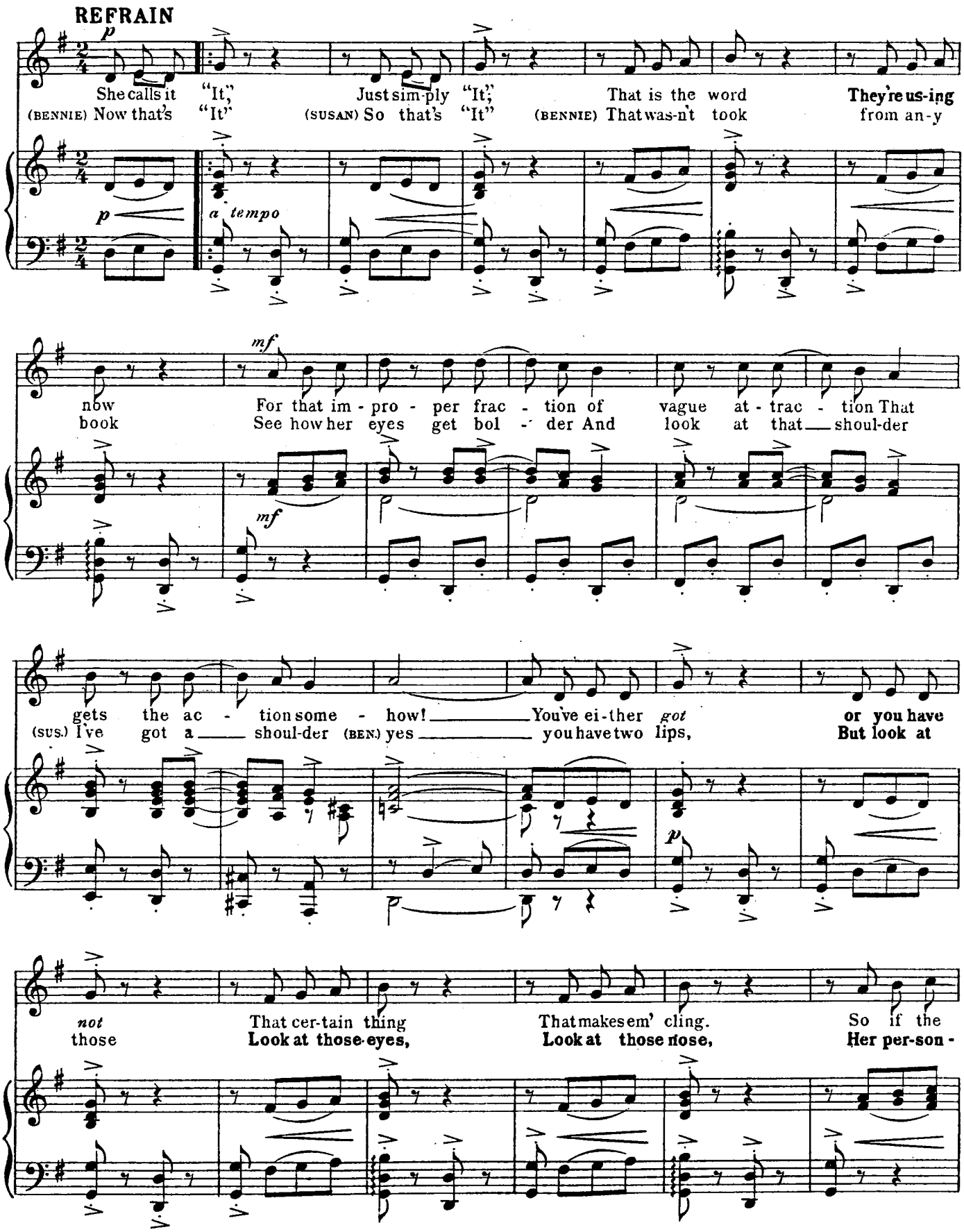

Prre
that's the sound that comes to warn you, Oh!
Prre
(Sid breaks in on his singing) (SID) Sh!
In the night or ear - ly morn' you know
p
someone may hear you
(They start to exit softly)
pp
(Bennie enters)
rall.
pp
ppp
(Dialogue)
(PIERRE) "Hello, Bennie", etc.

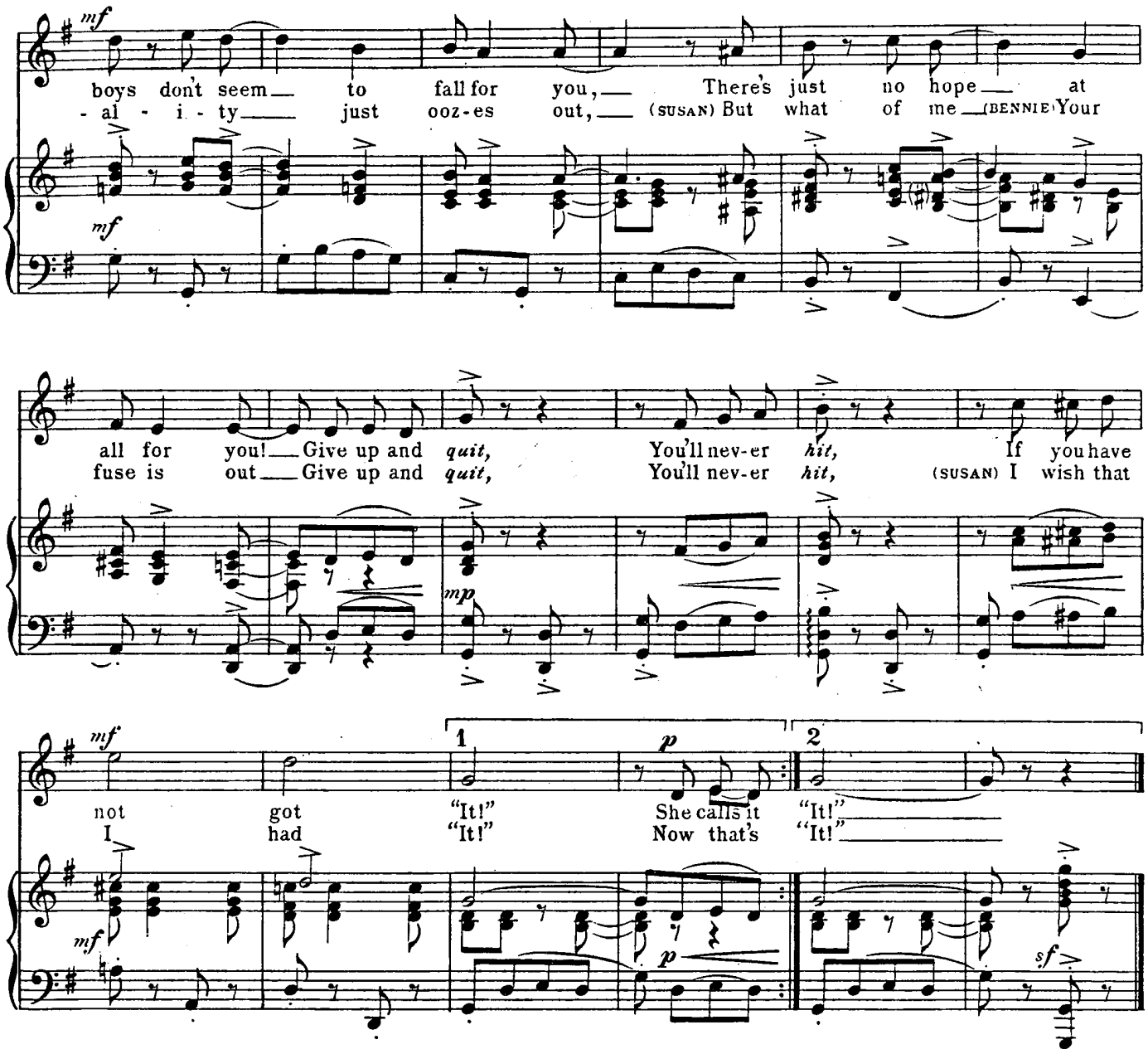
No. 11. DUET.-(Susan and Bennie)and GIRLS.

"IT"




mp
He kept us on the string, We kept on
Fay rolls a wick - ed eye Kay heaves a
mp
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.
Found by El - i - nor Glynn. In one word
birds eye Ma - ble you see. (SUSAN) Why do you
dim.
p
p
She de - fines The in - def - in - a - ble thing.
look at them, and pay no at ten-tion-to me?

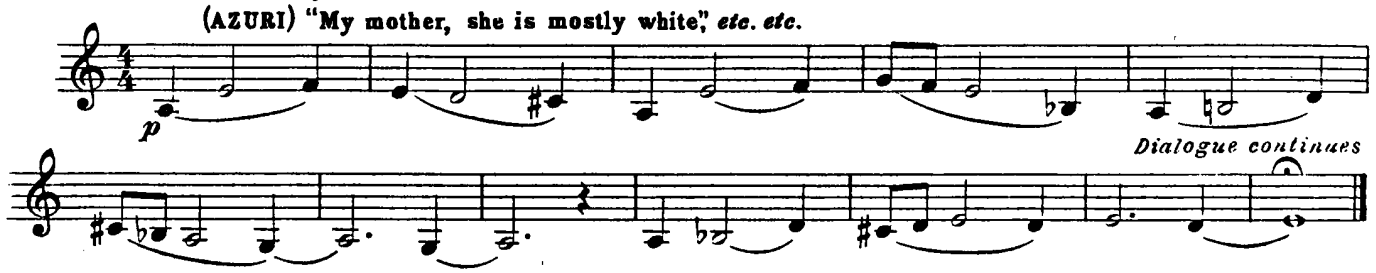

REFRAIN
p
She calls it "It," Just sim-ply "It," That is the word They're us-ing
(BENNIE) Now that's "It" (SUSAN) So that's "It" (BENNIE) That was-n't took from an-y
a tempo
mf
now For that im - pro - per frac - tion of vague at - trac - tion That
book See how her eyes get bol - der And look at that shoul-der
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 -



No 11a

INCIDENTAL MUSIC.

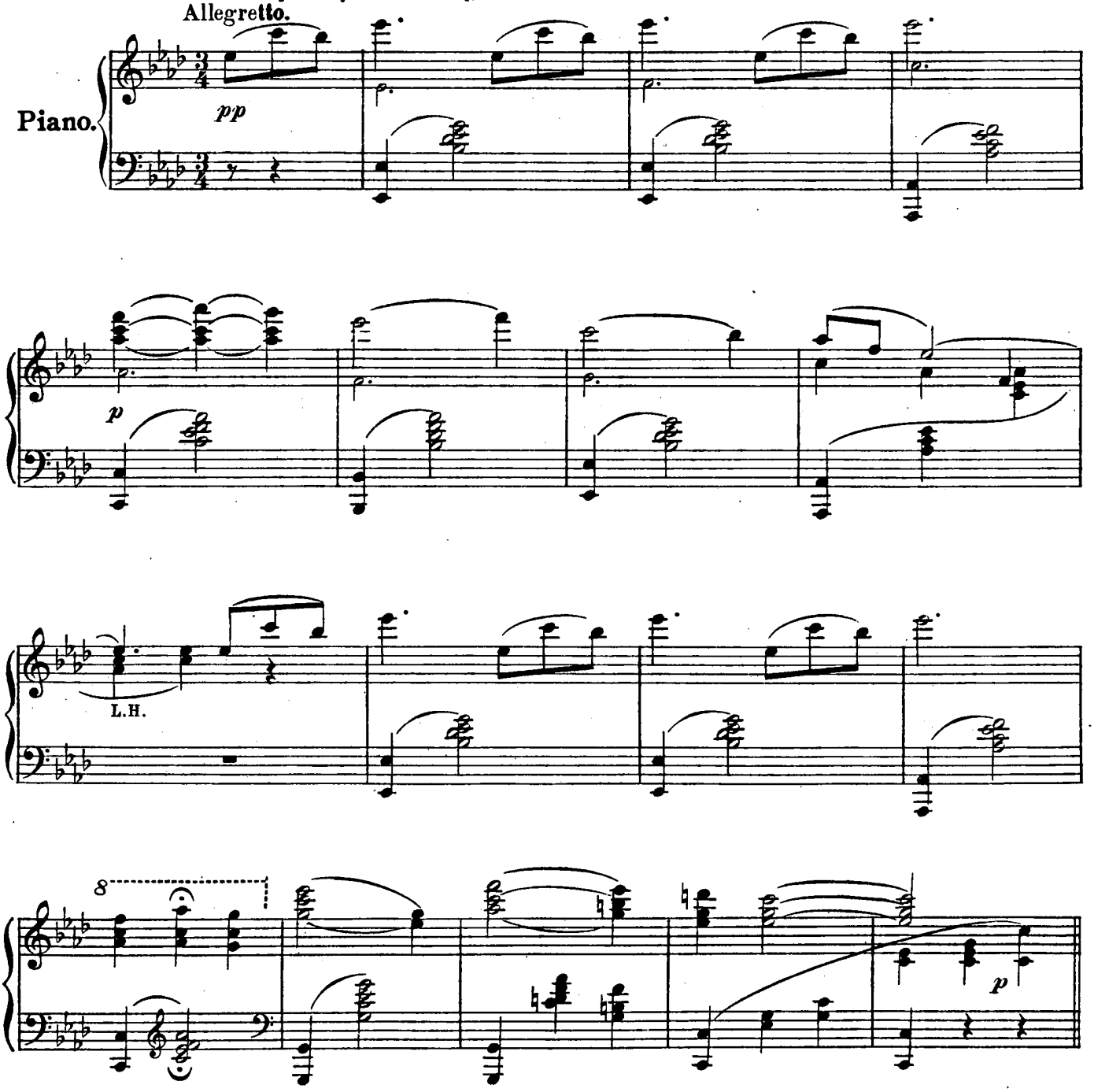
(BIRABEAU) what are you going to do? use a knife?
(AZURI) "My mother, she is mostly white," *etc. etc.*

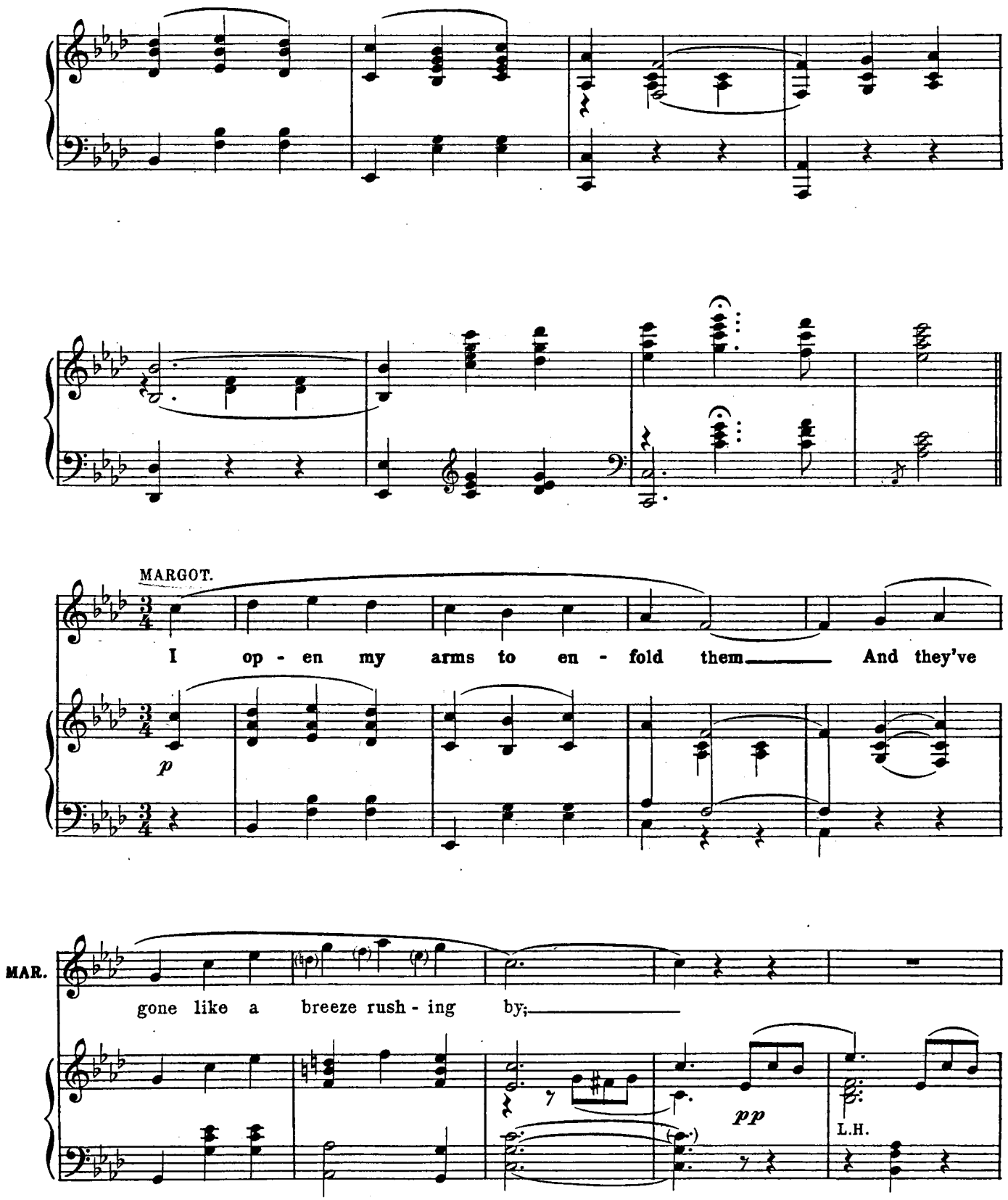


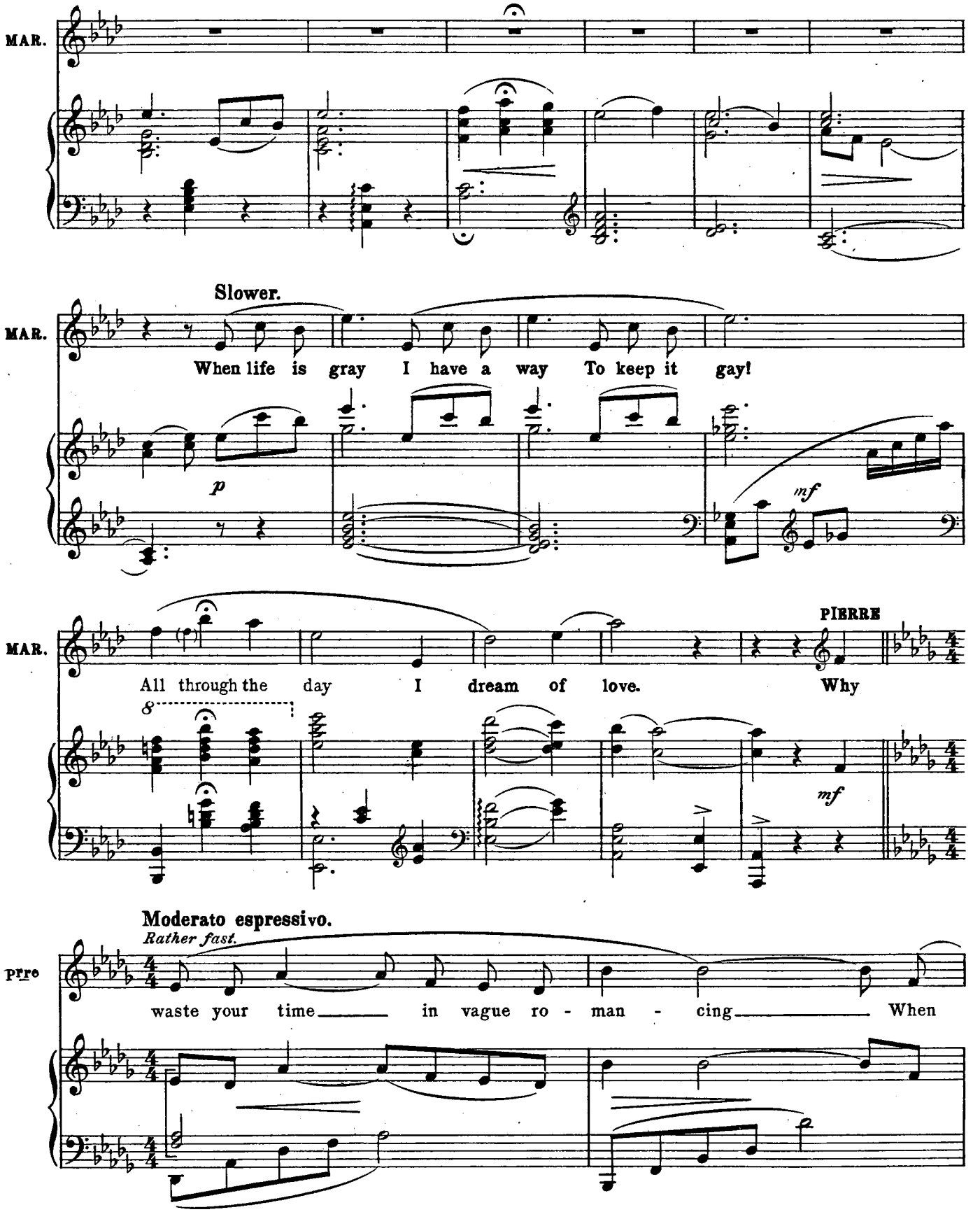
No. 12. DUET:- (Margot and Red Shadow.)

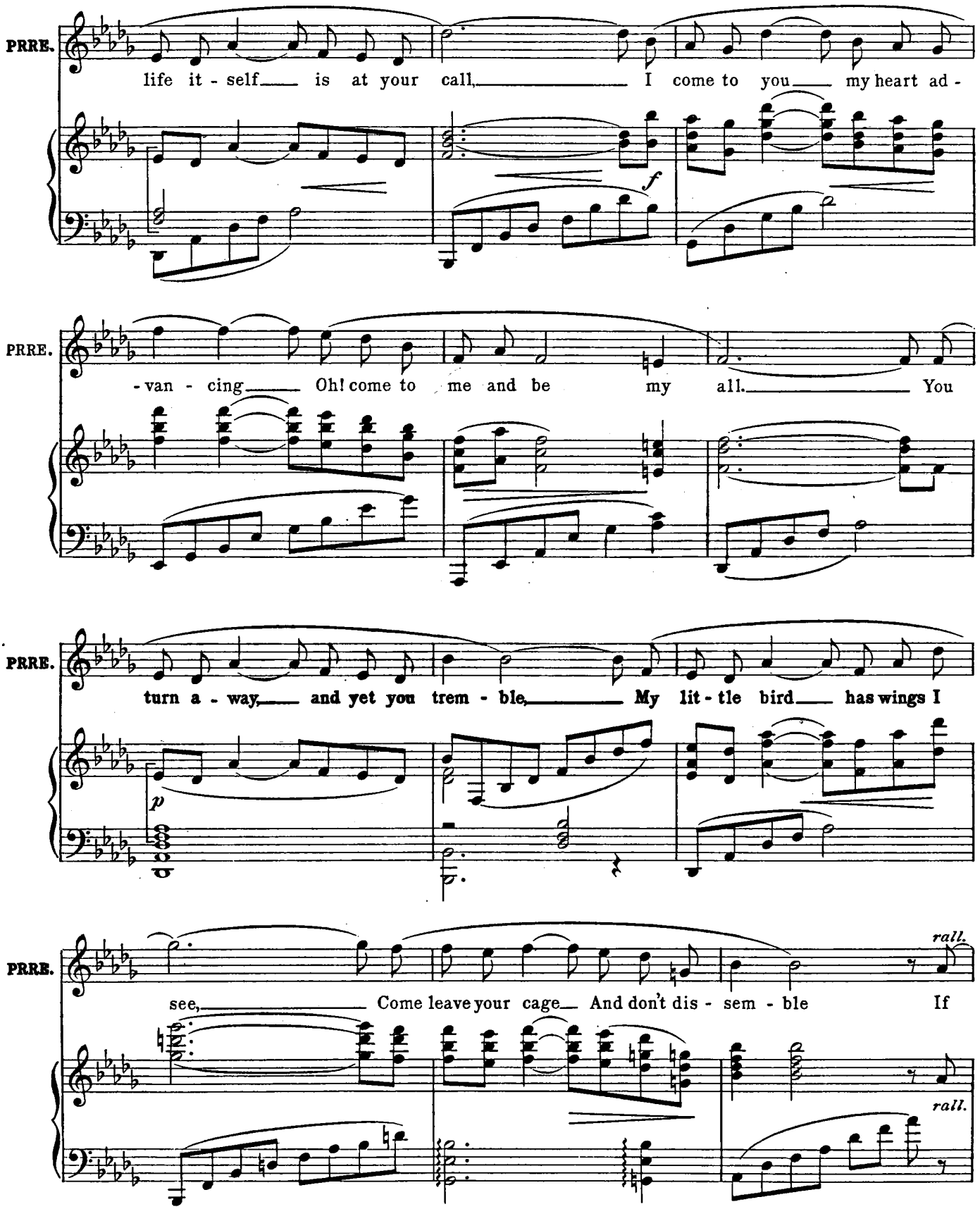
"THE DESERT SONG."

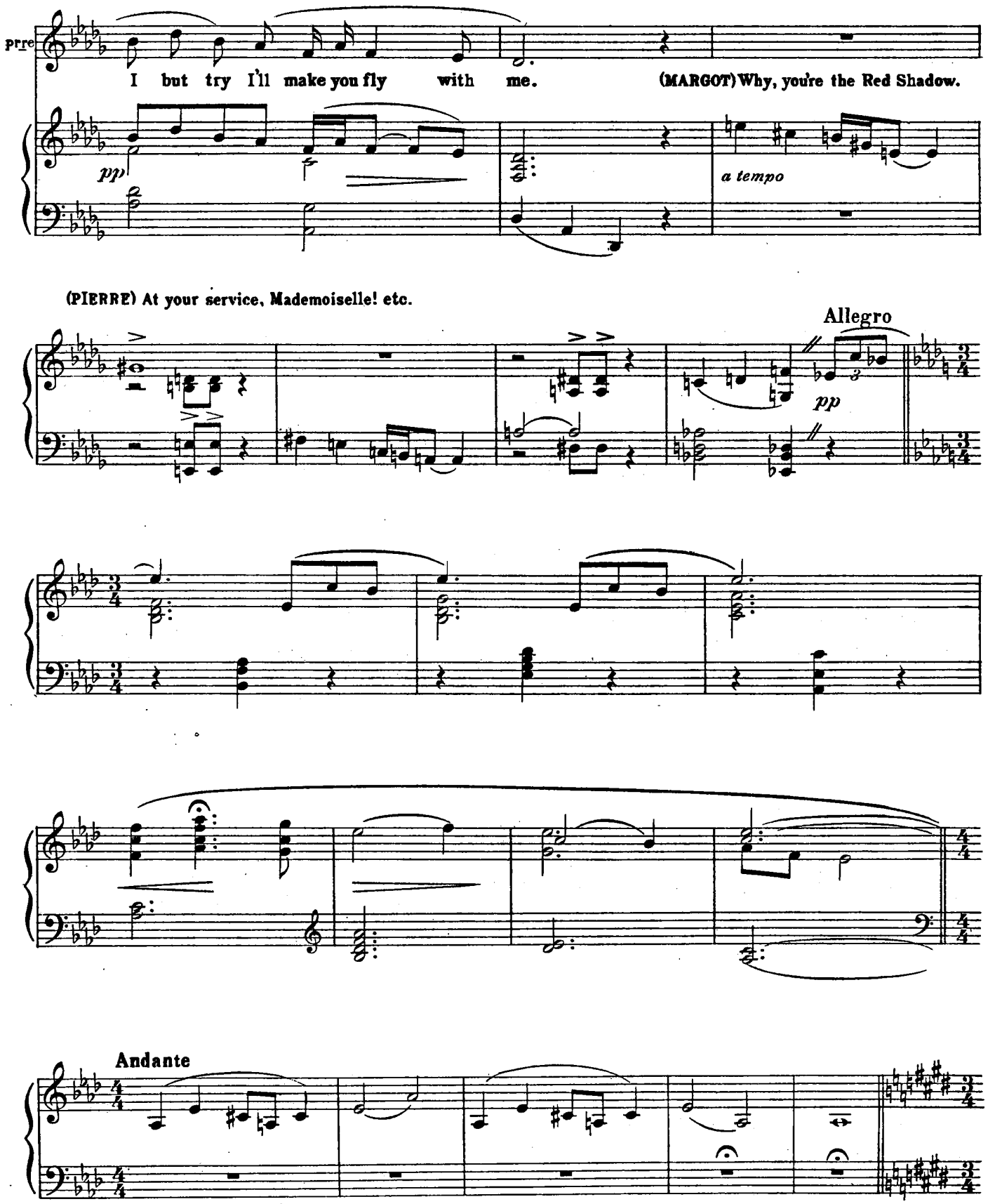
(BIRABEAU) Will you stop that whistling *(whistle)* (PIERRE) I've finished father. etc.




MARGOT.
I op - en my arms to en - fold them And they've
p
MAR.
gone like a breeze rush - ing by;
pp
L.H.


MAR.
Slower.
When life is gray I have a way To keep it gay!
p
mf
PIERRE
All through the day I dream of love. Why
mf
Moderato espressivo.
Rather fast.
PIERRE
waste your time in vague ro - man - cing When


PRRE.
life it - self is at your call, I come to you my heart ad -
f
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
p
PRRE.
see, Come leave your cage And don't dis - sem - ble If
rall.
rall.


prre
I but try I'll make you fly with me.
(MARGOT) Why, you're the Red Shadow.
pp
a tempo
(PIERRE) At your service, Mademoiselle! etc.
Allegro
pp
Andante

Tempo di Valse.

PIERRE.

Prre

My des - ert is wait - ing, Dear,

mf

Prre

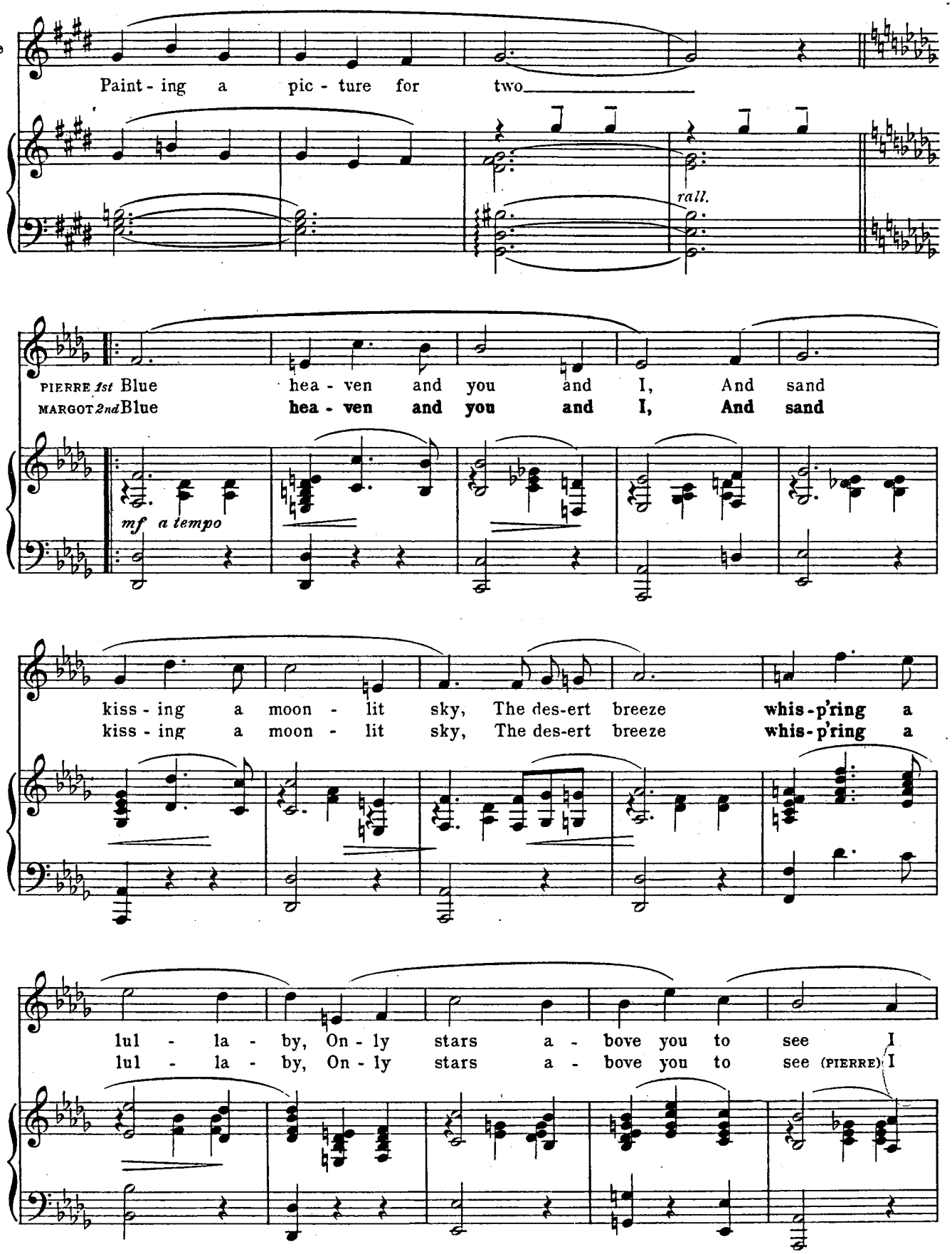
come there with me. I'm long - ing to

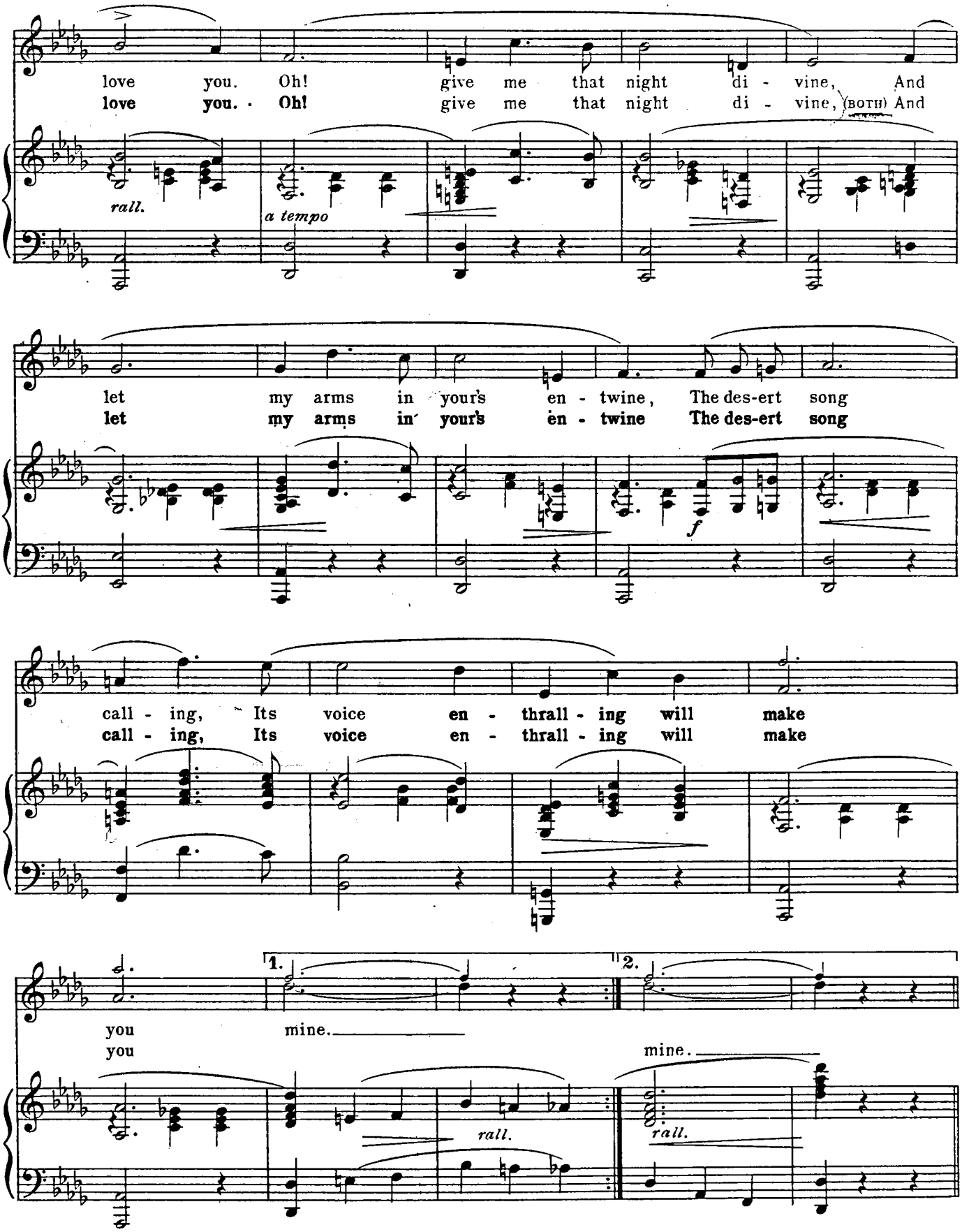
Prre

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

Prre

I'll sing a dream song to you,


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
f
call - ing, Its voice en - thrall - ing will make
call - ing, Its voice en - thrall - ing will make
1.
2.
you mine.
you mine.
rall.
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

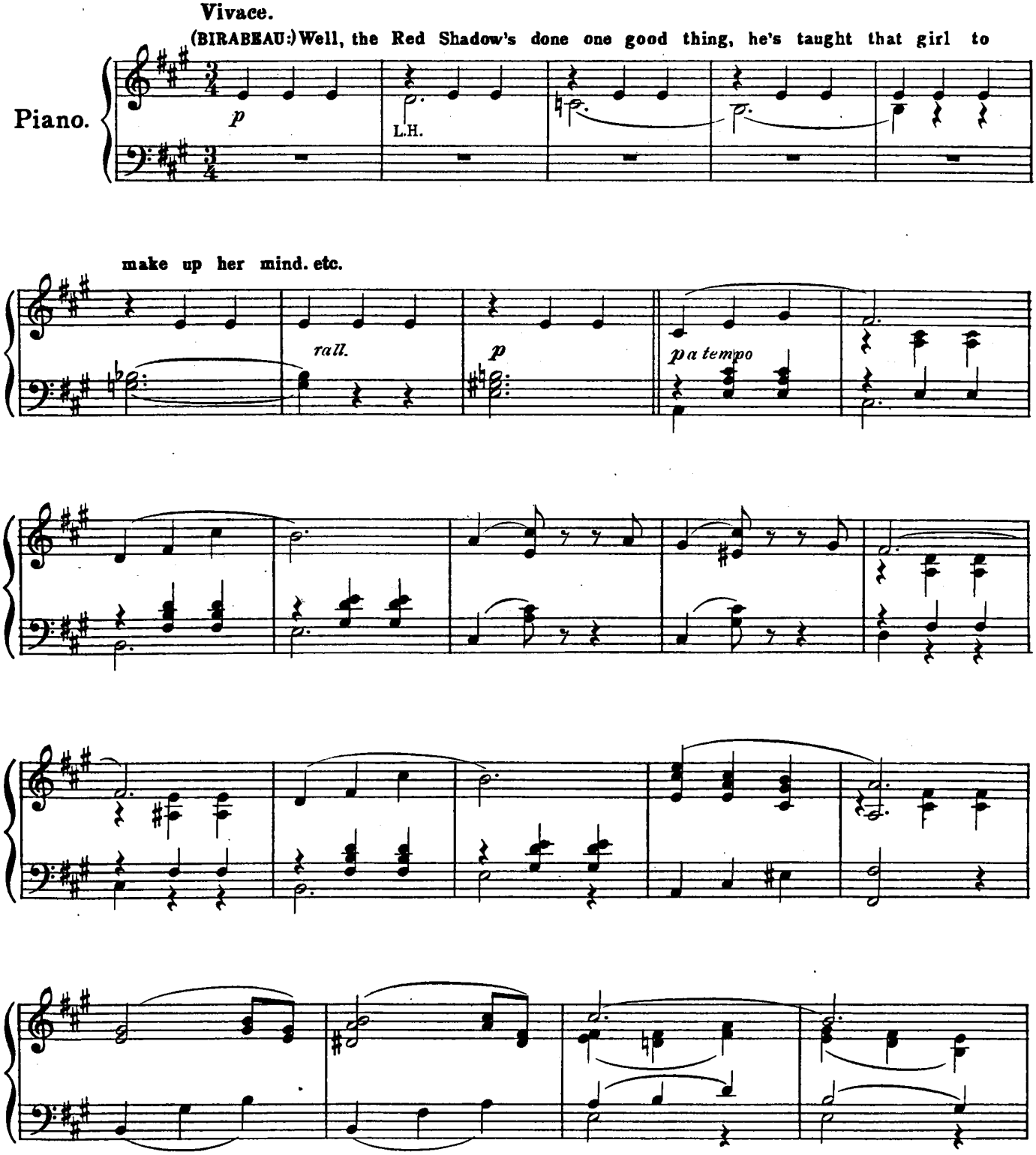
(Margot recovers and in great alarm) **(MARGOT) General Birabeau! Paul! Paul!**

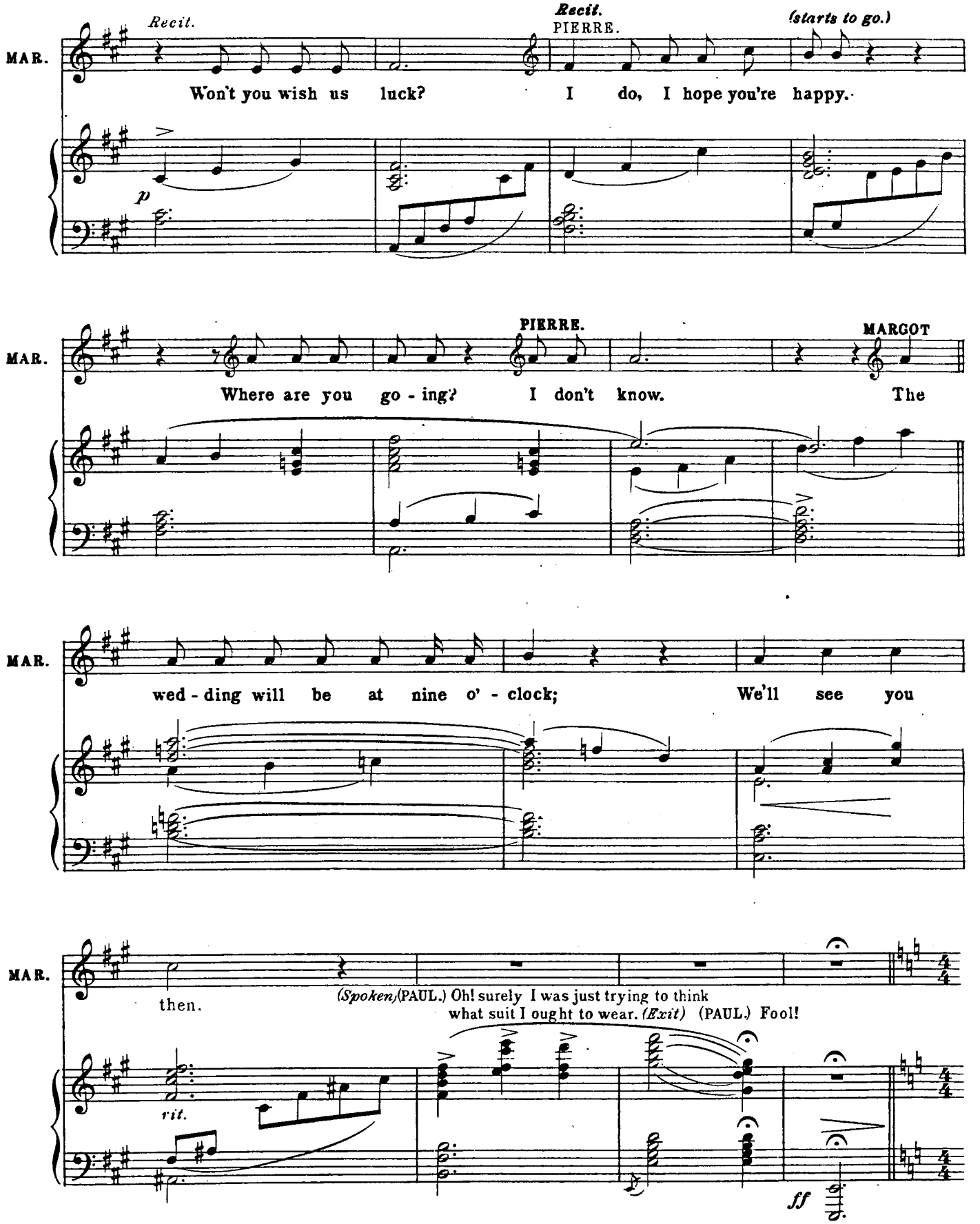
Agitato

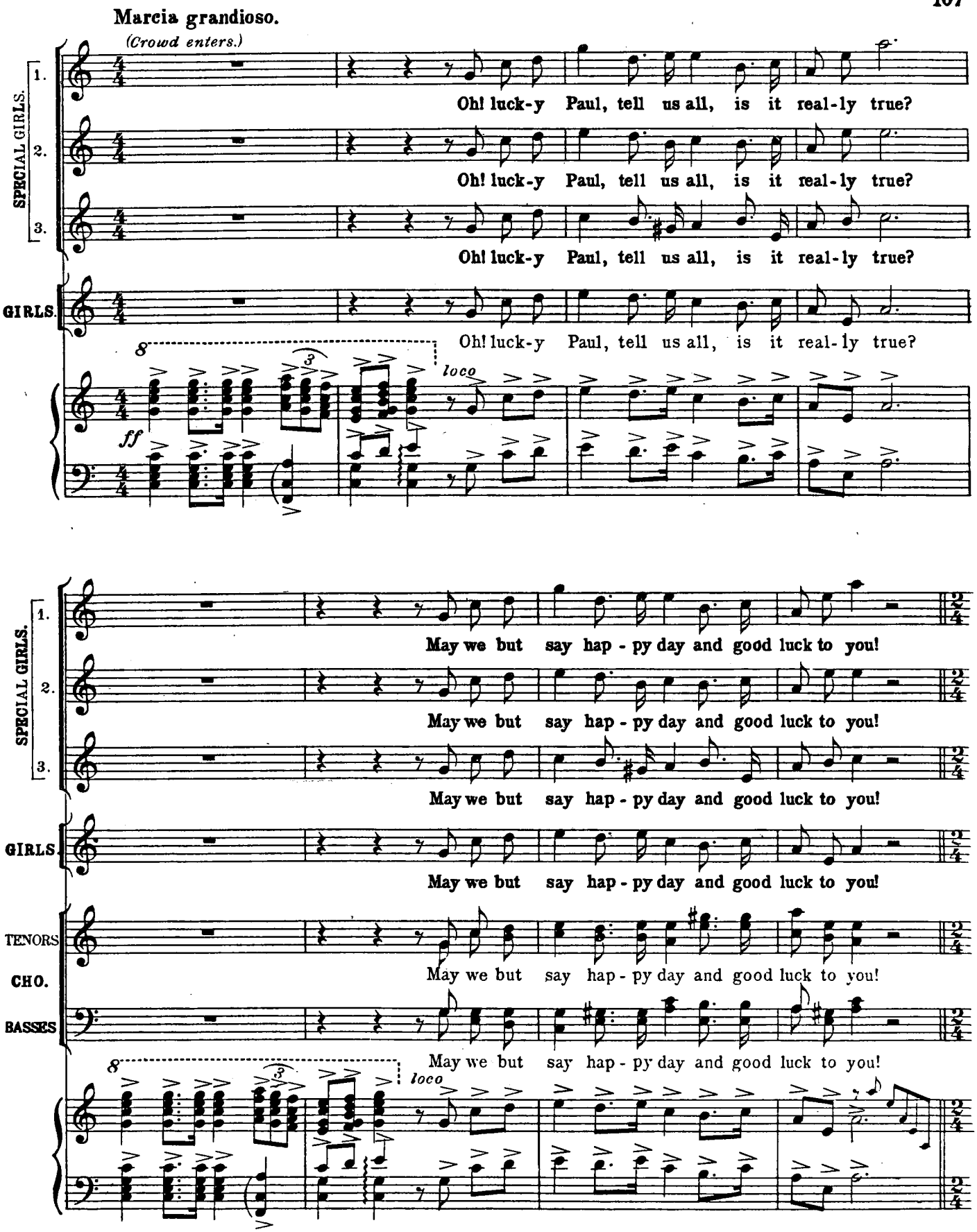
p

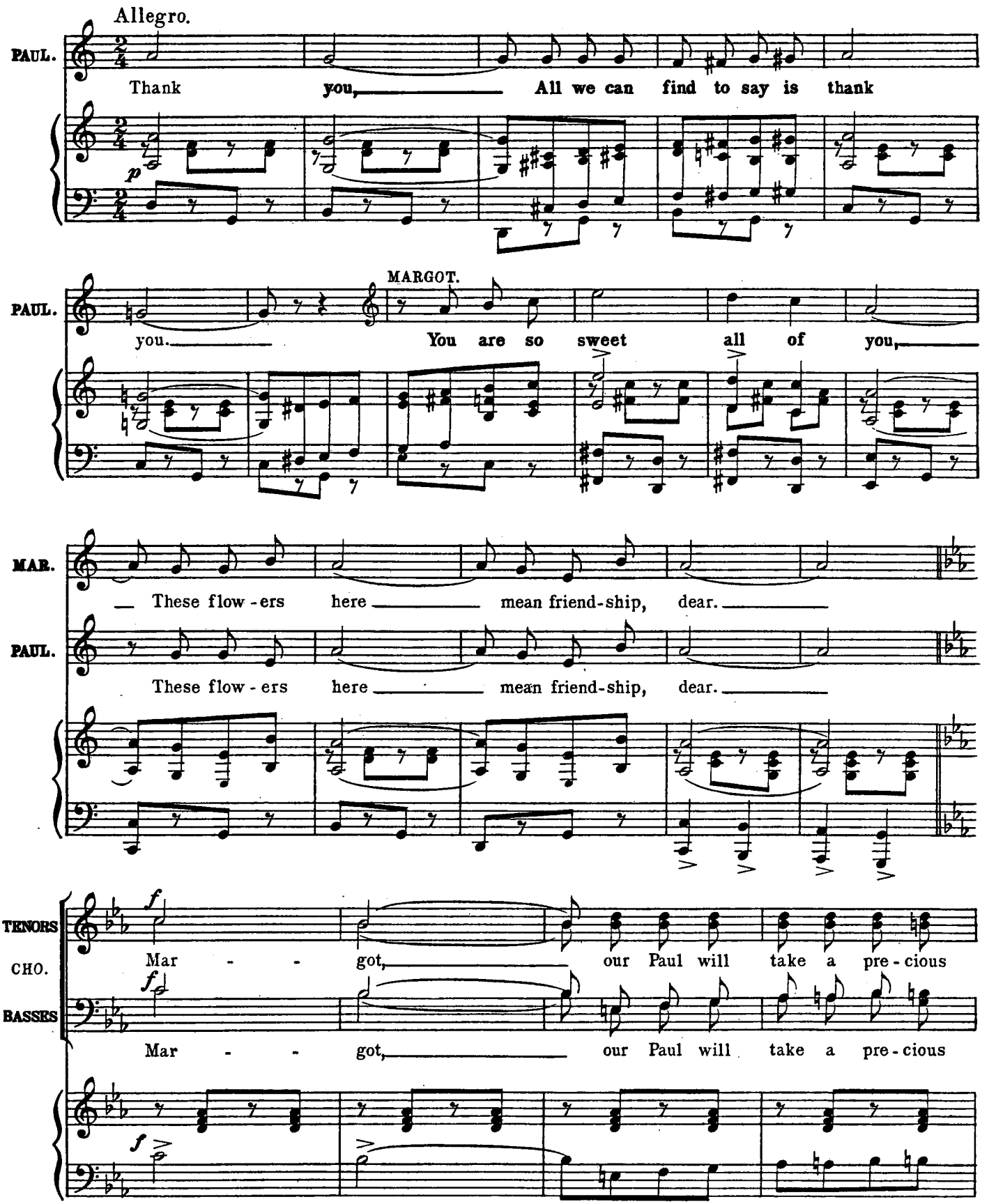
(Dialogue)

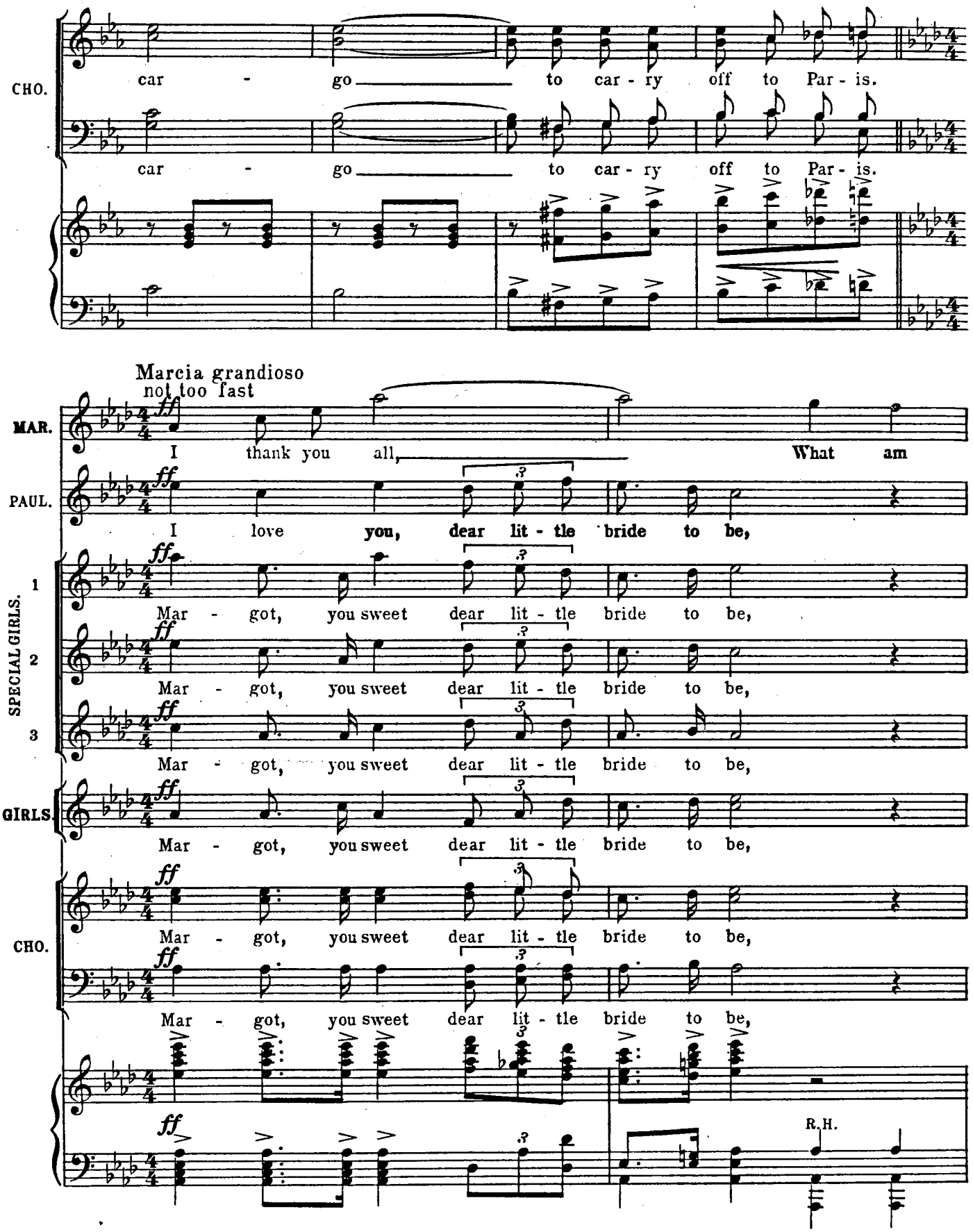
Nº 13. FINALE—ACT I.

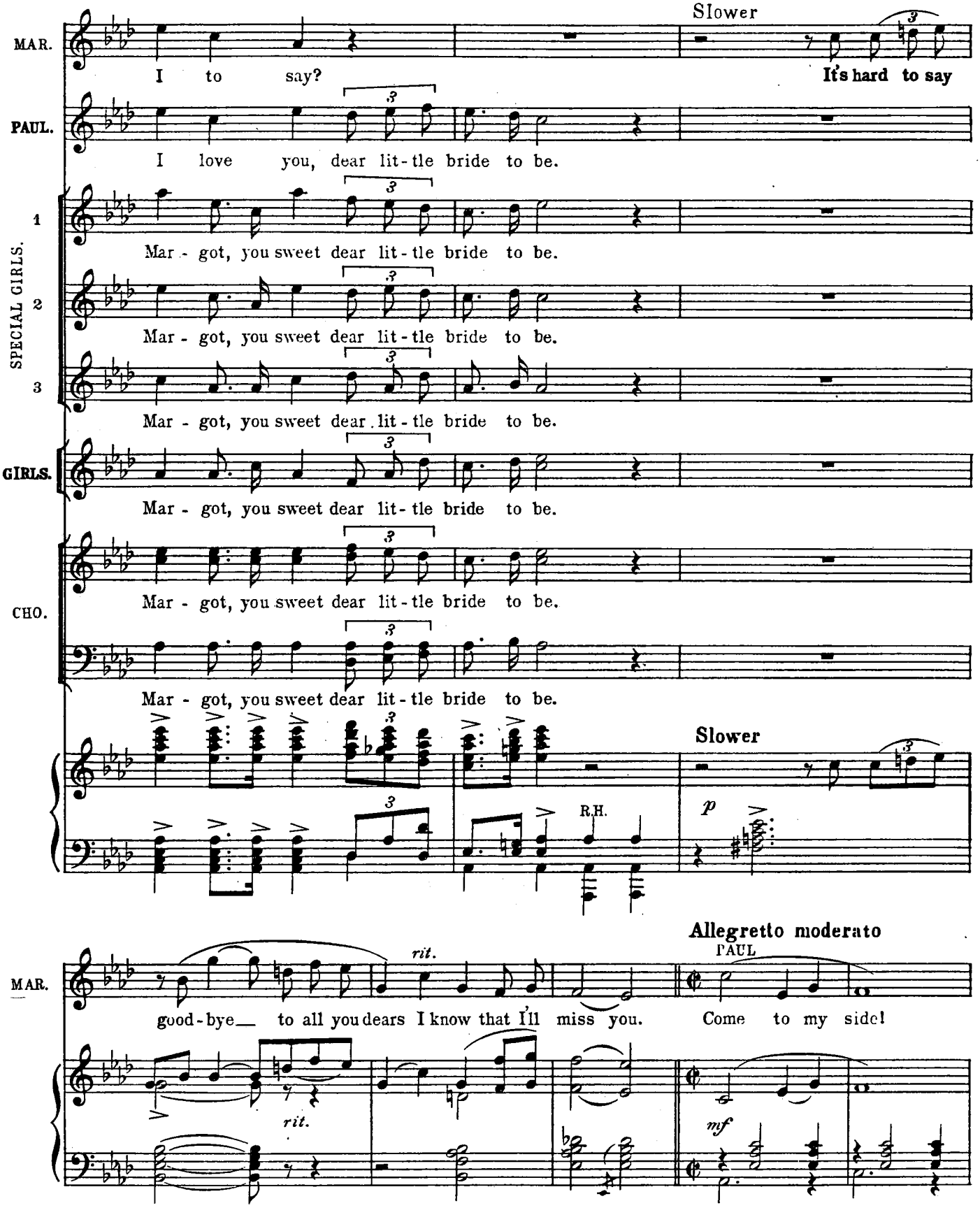


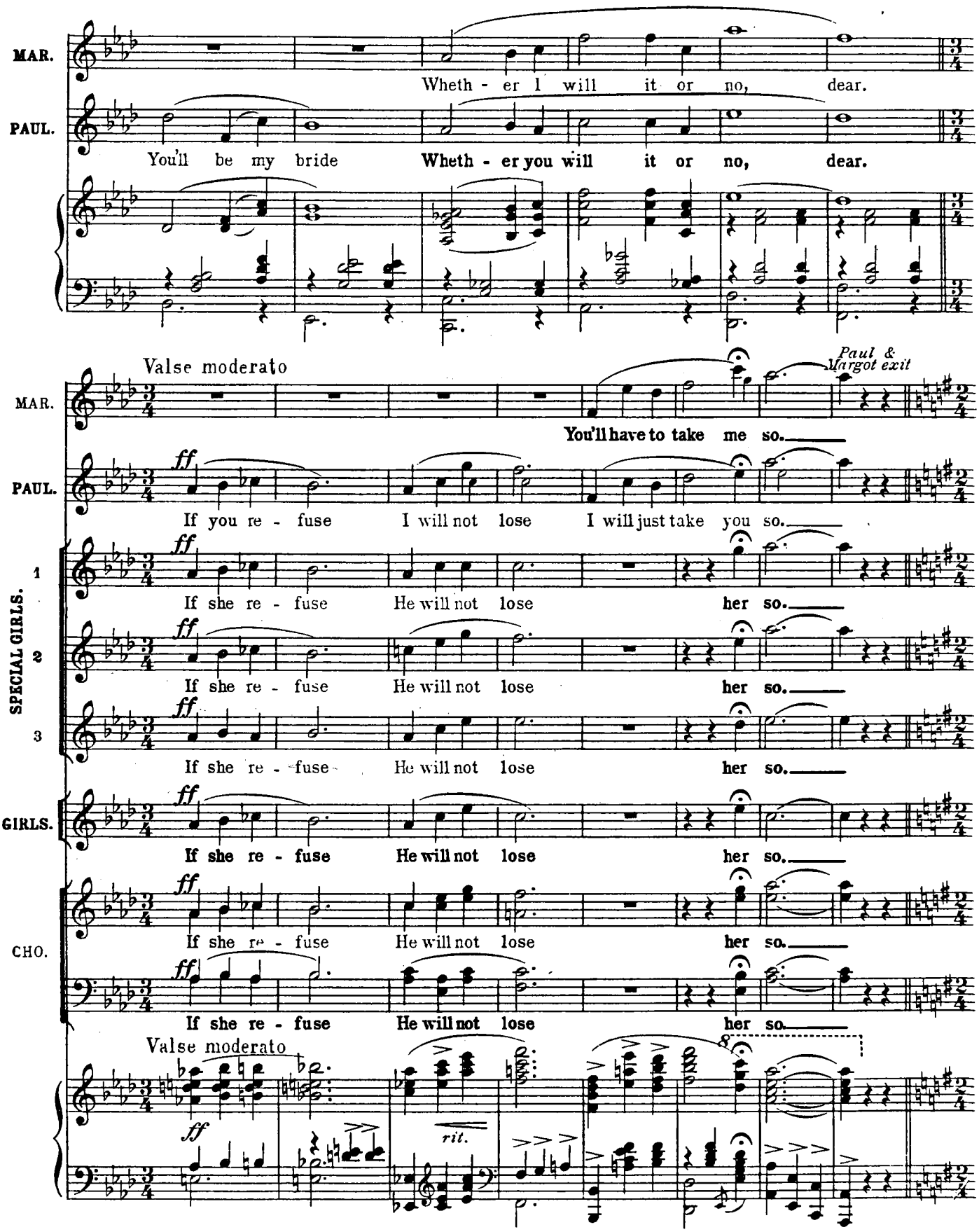

Recit.
MAR.
Won't you wish us luck?
Recit.
PIERRE.
I do, I hope you're happy.
(starts to go.)
p
PIERRE.
Where are you go - ing?
I don't know.
MARGOT
The
wed - ding will be at nine o' - clock;
We'll see you
then.
(Spoken)(PAUL.) Oh! surely I was just trying to think
what suit I ought to wear. (Exit) (PAUL.) Fool!
rit.
ff


Marcia grandioso.
(Crowd enters.)
SPECIAL GIRLS.
1.
2.
3.
GIRLS.
Oh! luck-y Paul, tell us all, is it real-ly true?
8
loco
ff
May we but say hap - py day and good luck to you!
TENORS
CHO.
BASSES


Allegro.
PAUL.
Thank you, All we can find to say is thank
p
PAUL.
MARGOT.
you. 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.
f
TENORS
CHO.
BASSES
Mar - got, our Paul will take a pre-cious
Mar - got, our Paul will take a pre-cious


CHO.
car - go to car - ry off to Par - is.
car - go to car - ry off to Par - is.
Marcia grandioso
not too fast
MAR.
ff
I thank you all, What am
PAUL.
ff
I love you, dear lit - tle bride to be,
SPECIAL GIRLS.
1
ff
Mar - got, you sweet dear lit - tle bride to be,
2
ff
Mar - got, you sweet dear lit - tle bride to be,
3
ff
Mar - got, you sweet dear lit - tle bride to be,
GIRLS.
ff
Mar - got, you sweet dear lit - tle bride to be,
CHO.
ff
Mar - got, you sweet dear lit - tle bride to be,
ff
Mar - got, you sweet dear lit - tle bride to be,
ff
R.H.


Slower
MAR.
I to say?
It's hard to say
PAUL.
I love you, dear lit-tle bride to be.
SPECIAL GIRLS.
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
PAUL
MAR.
rit.
good-bye to all you dears I know that I'll miss you.
Come to my side!
rit.
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
Paul & Margot exit
MAR.
You'll have to take me so.
PAUL.
If you re - fuse I will not lose I will just take you so.
SPECIAL GIRLS.
1
If she re - fuse He will not lose her so.
2
If she re - fuse He will not lose her so.
3
If she re - fuse He will not lose her so.
GIRLS.
If she re - fuse He will not lose her so.
CHO.
If she re - fuse He will not lose her so.
If she re - fuse He will not lose her so.
Valse moderato
rit.

Moderato

Azuri enters

mf

f

(BIRABEAU) Azuri!

2 Cyms.

ff

pp

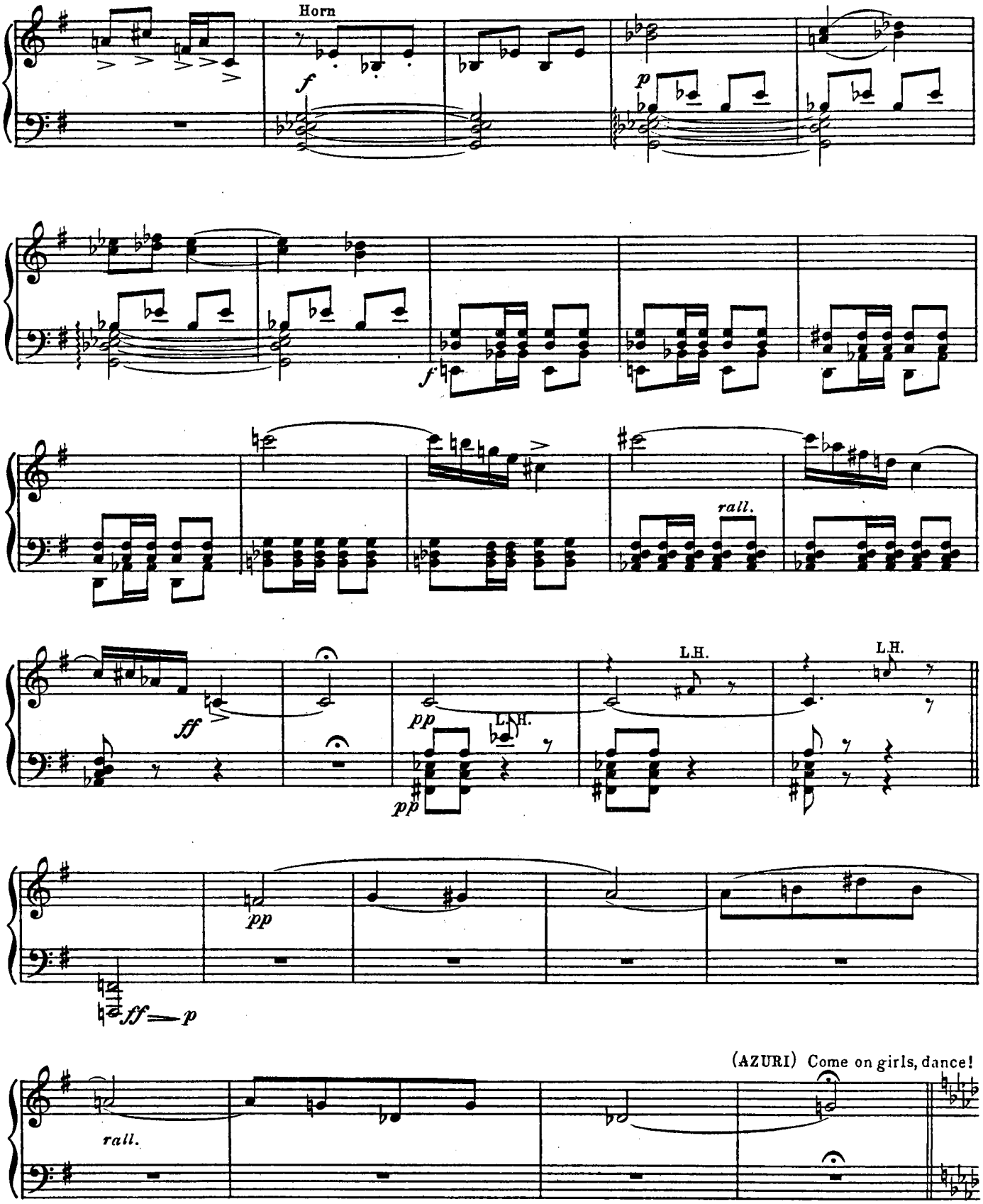
p

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

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

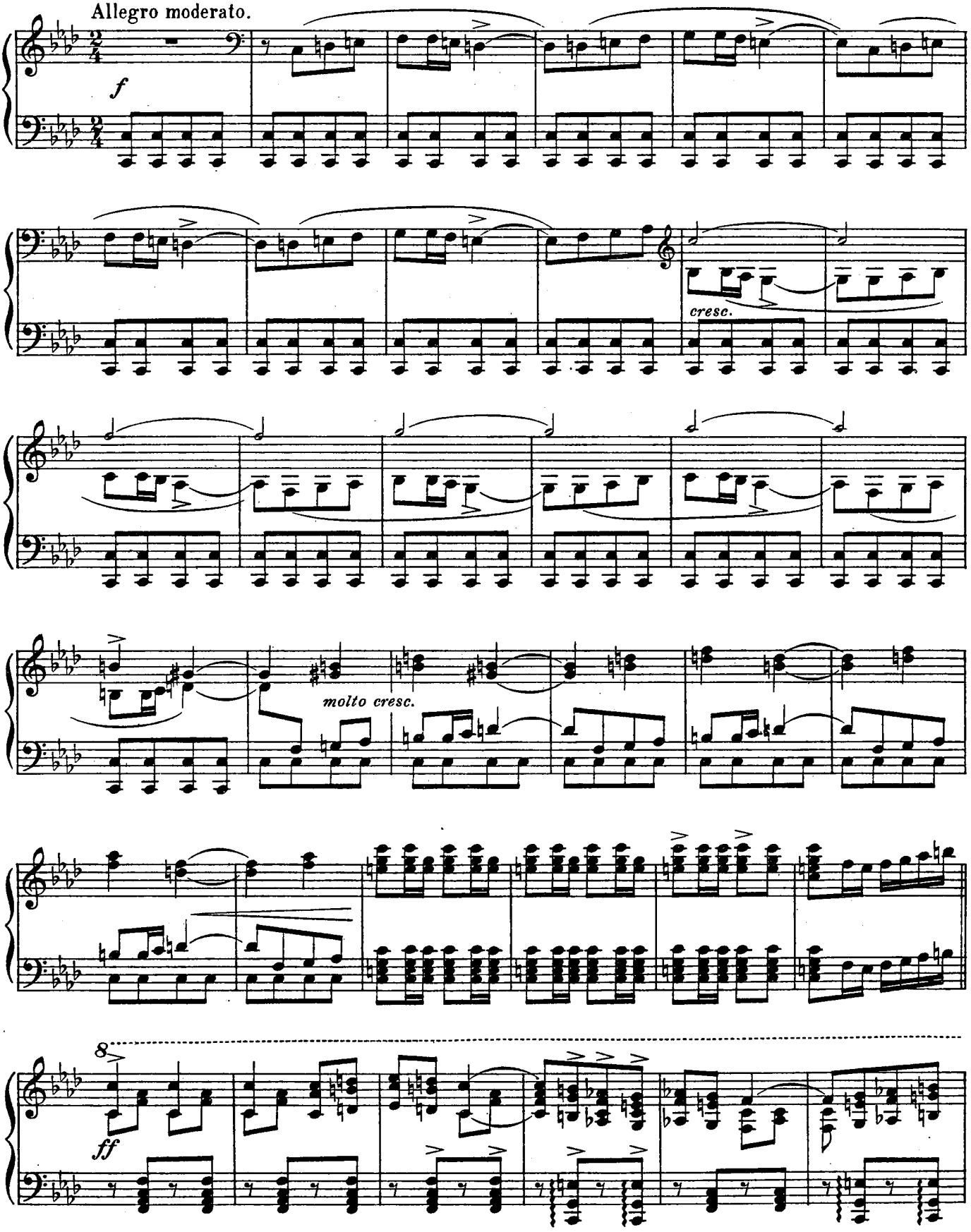
ff

ff


Horn
f
p
f
rall.
ff
pp
L.H.
pp
L.H.
L.H.
pp
ff — p
(AZURI) Come on girls, dance!
rall.

DANCE.

Allegro moderato.



8

8

accel.

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

ff

dim.

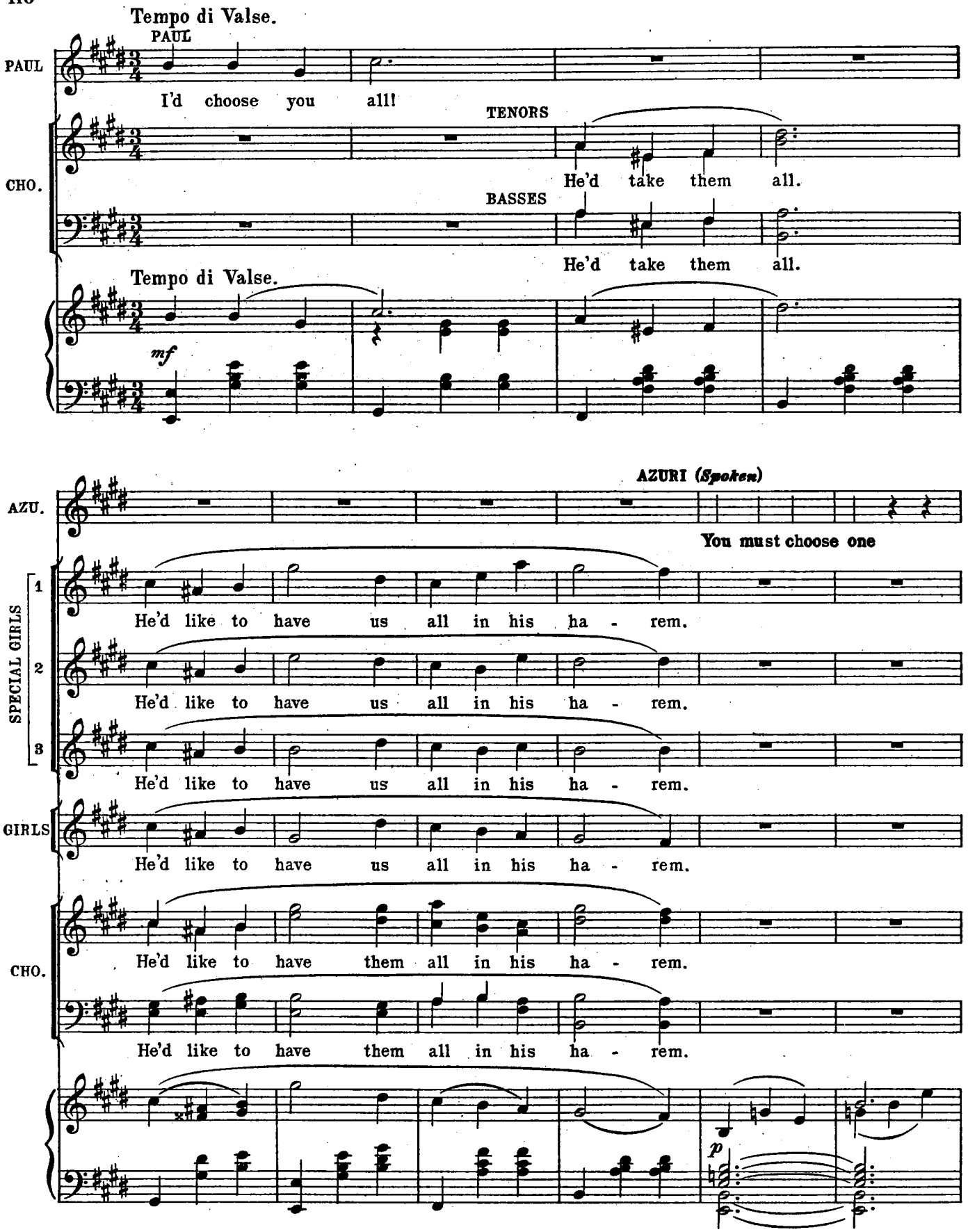
ppp

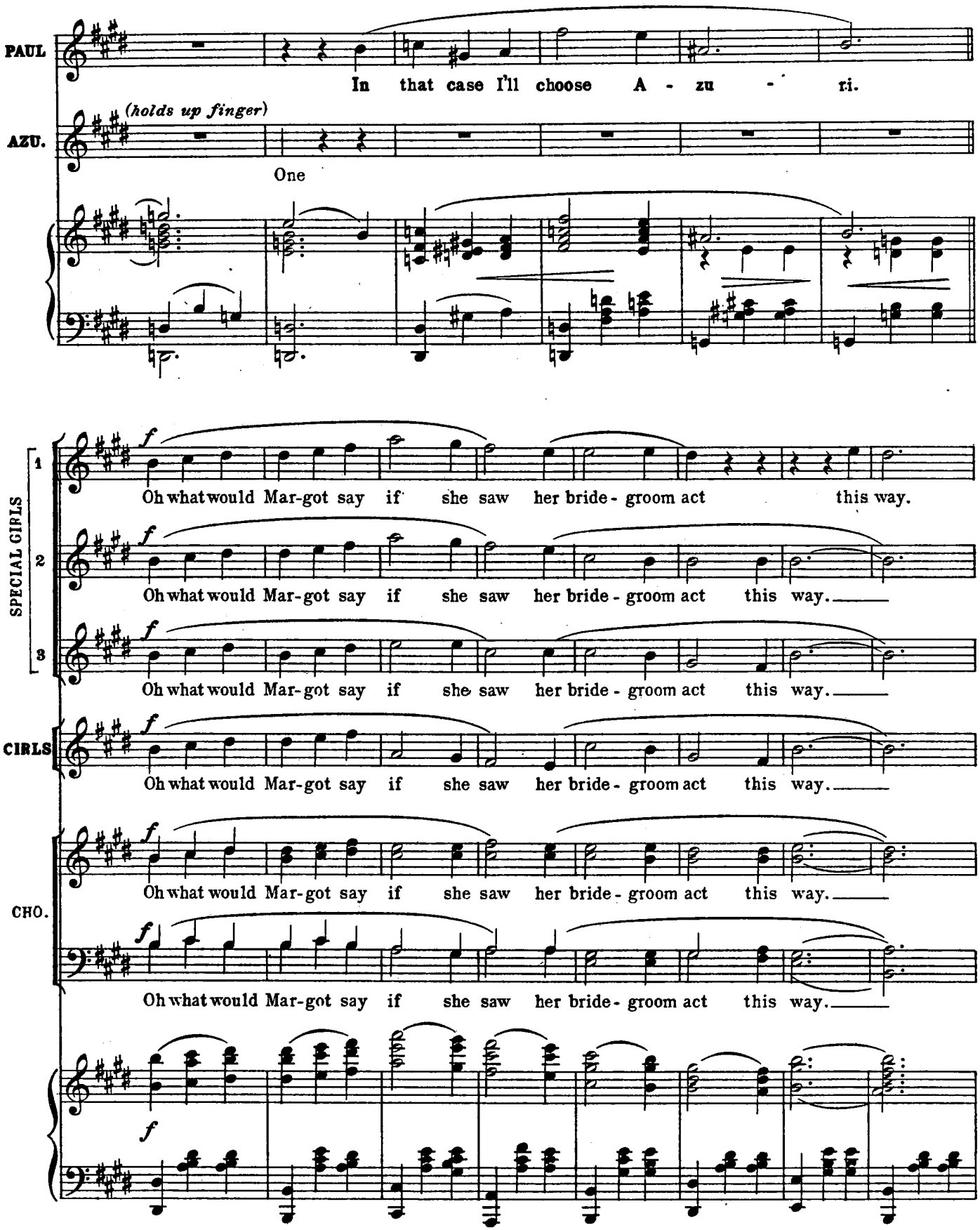
(AZURI) Ah, it is very gay, what you call a good joke! etc.

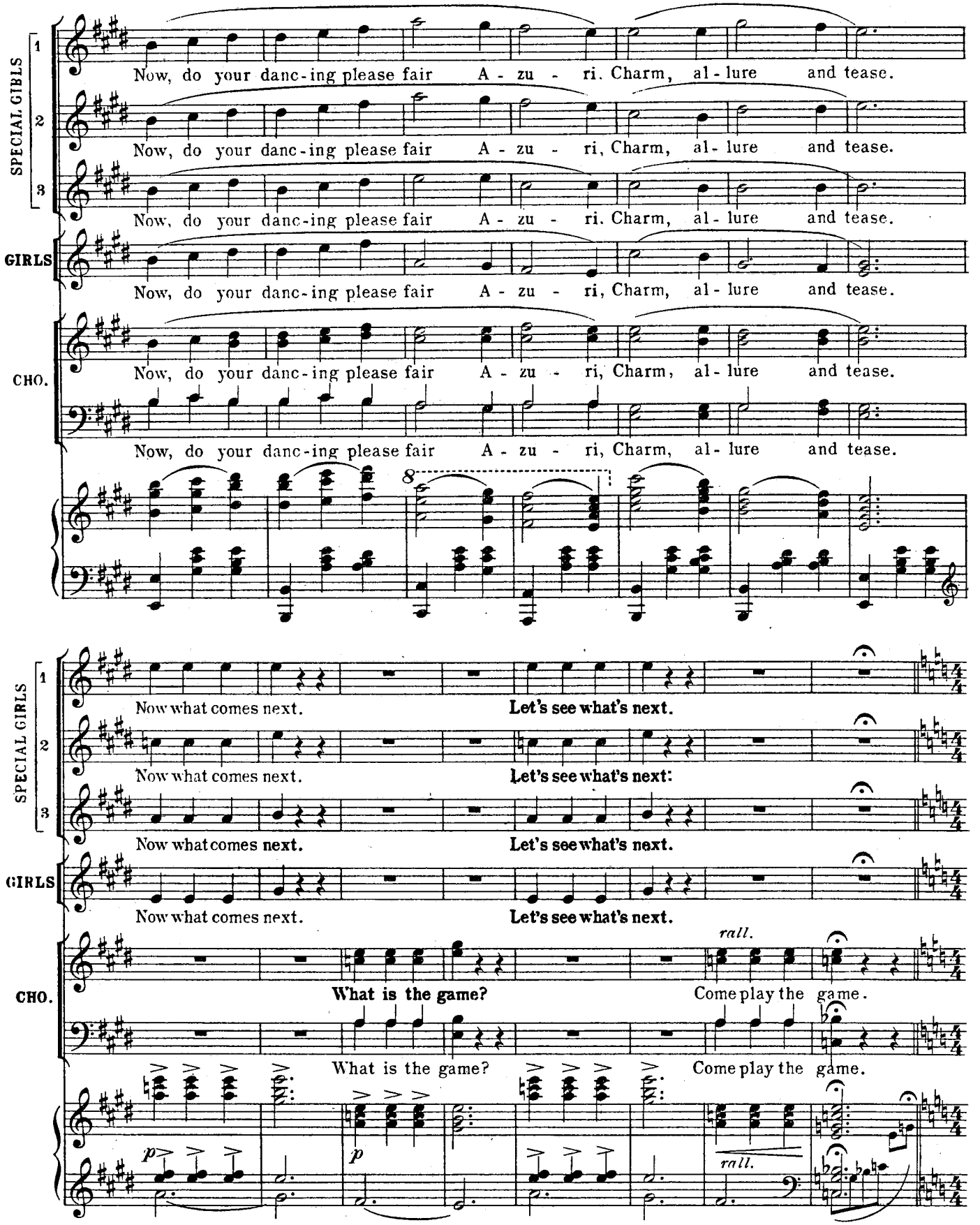
Moderato.

very slow

pp a tempo

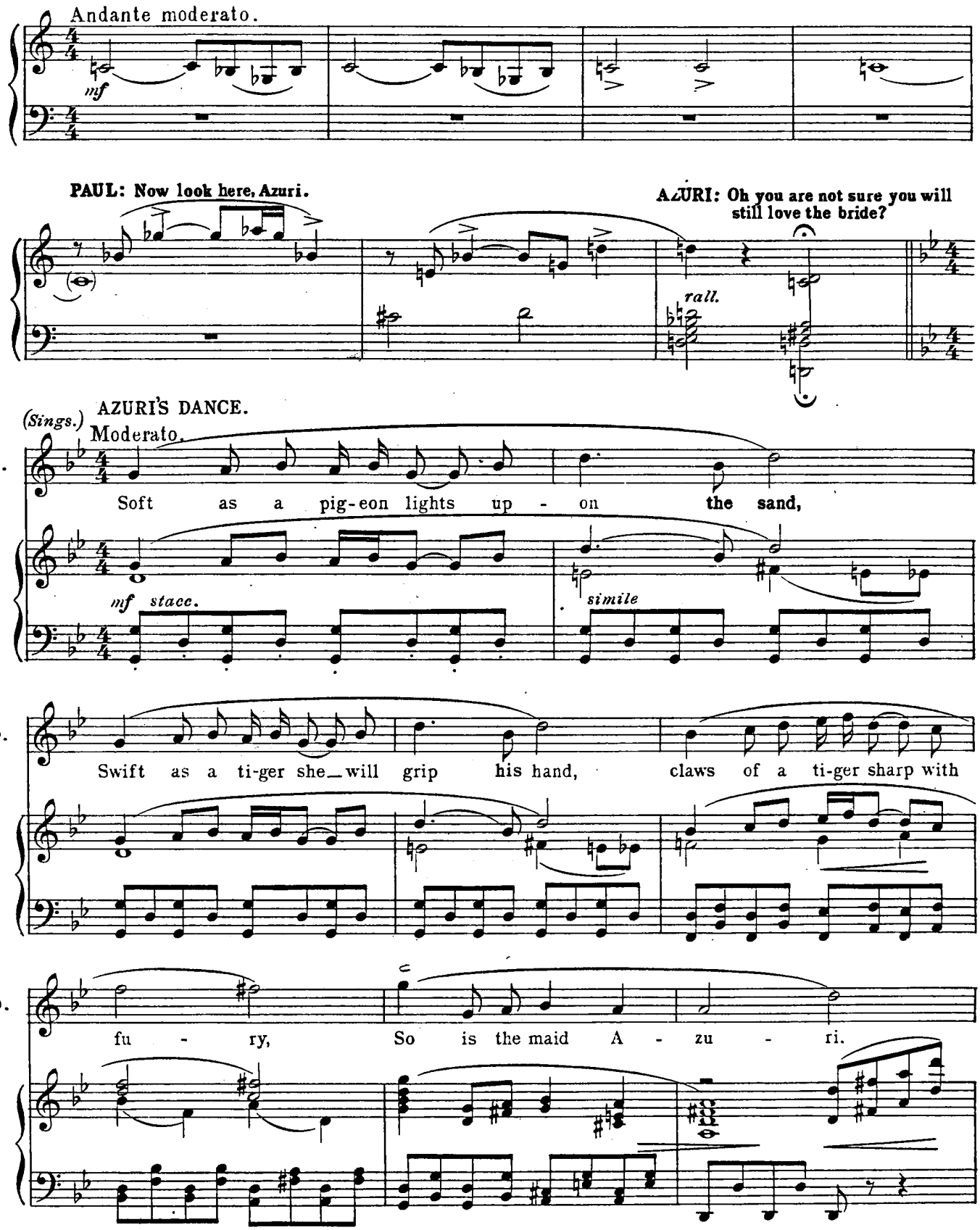

Tempo di Valse.
PAUL
PAUL
I'd choose you all!
CHO.
TENORS
He'd take them all.
BASSES
He'd take them all.
Tempo di Valse.
mf
AZU.
AZURI (Spoken)
You must choose one
SPECIAL GIRLS
1
2
3
He'd like to have us all in his ha - rem.
GIRLS
He'd like to have us all in his ha - rem.
CHO.
He'd like to have them all in his ha - rem.
He'd like to have them all in his ha - rem.
p

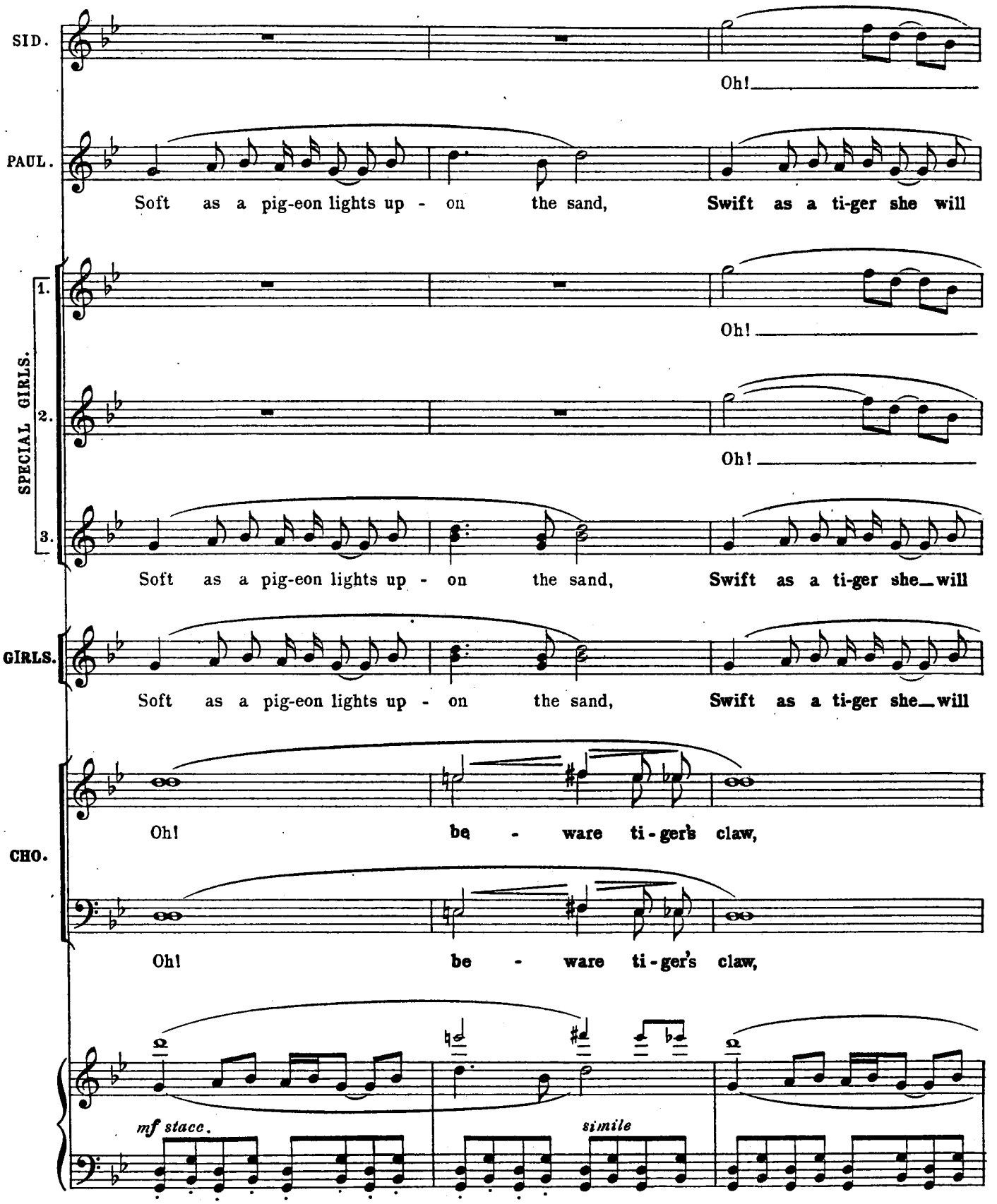

PAUL
In that case I'll choose A - zu - ri.
(holds up finger)
AZU.
One
SPECIAL GIRLS
1
2
3
f
Oh what would Mar-got say if she saw her bride - groom act this way.
CIRLS
CHO.

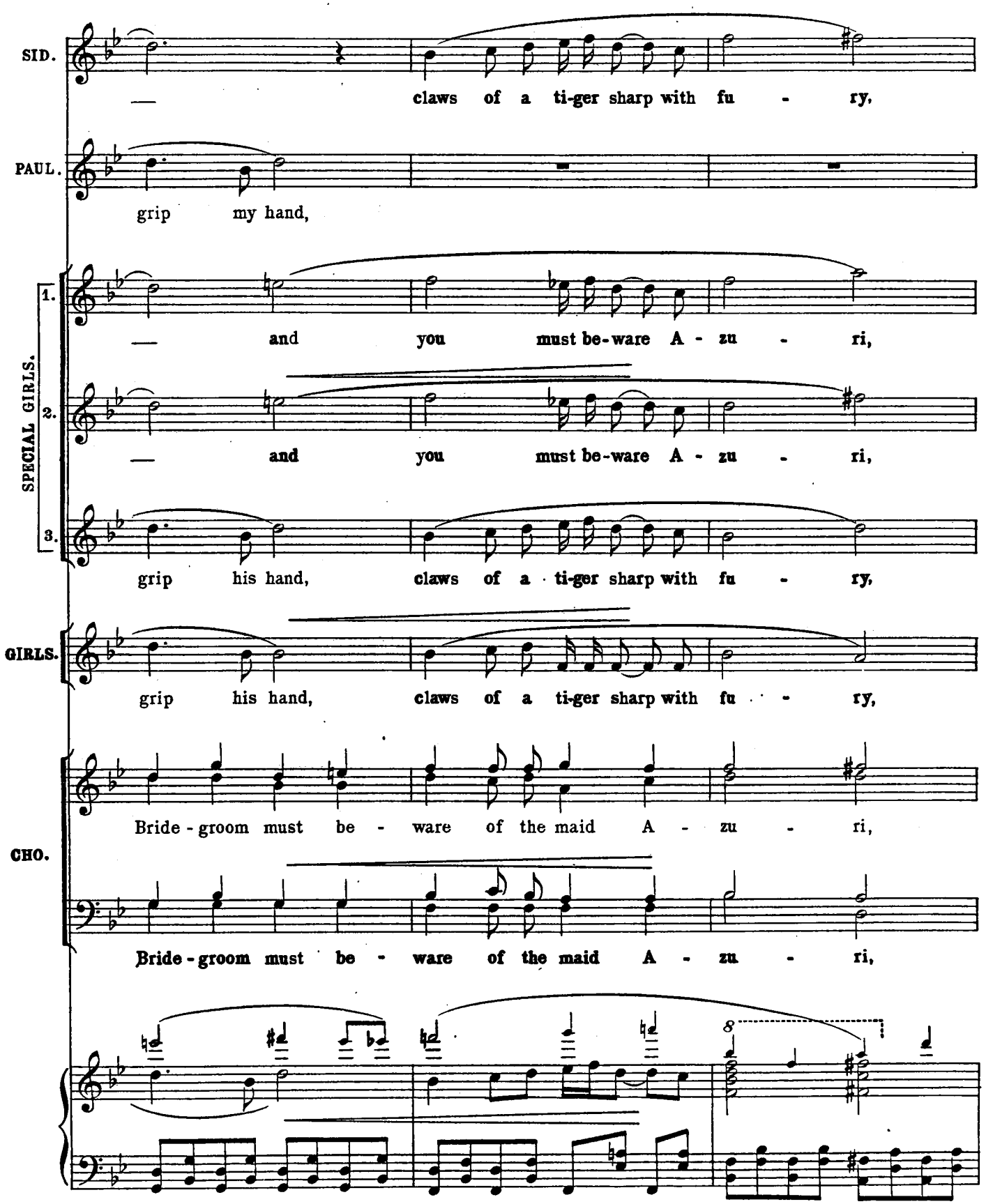

SPECIAL GIRLS
1
2
3
GIRLS
CHO.
Now, do your danc-ing please fair A - zu - ri. Charm, al - lure and tease.
Now, do your danc-ing please fair A - zu - ri, Charm, al - lure and tease.
Now what comes next. Let's see what's next.
What is the game? Come play the game.
rall.
p

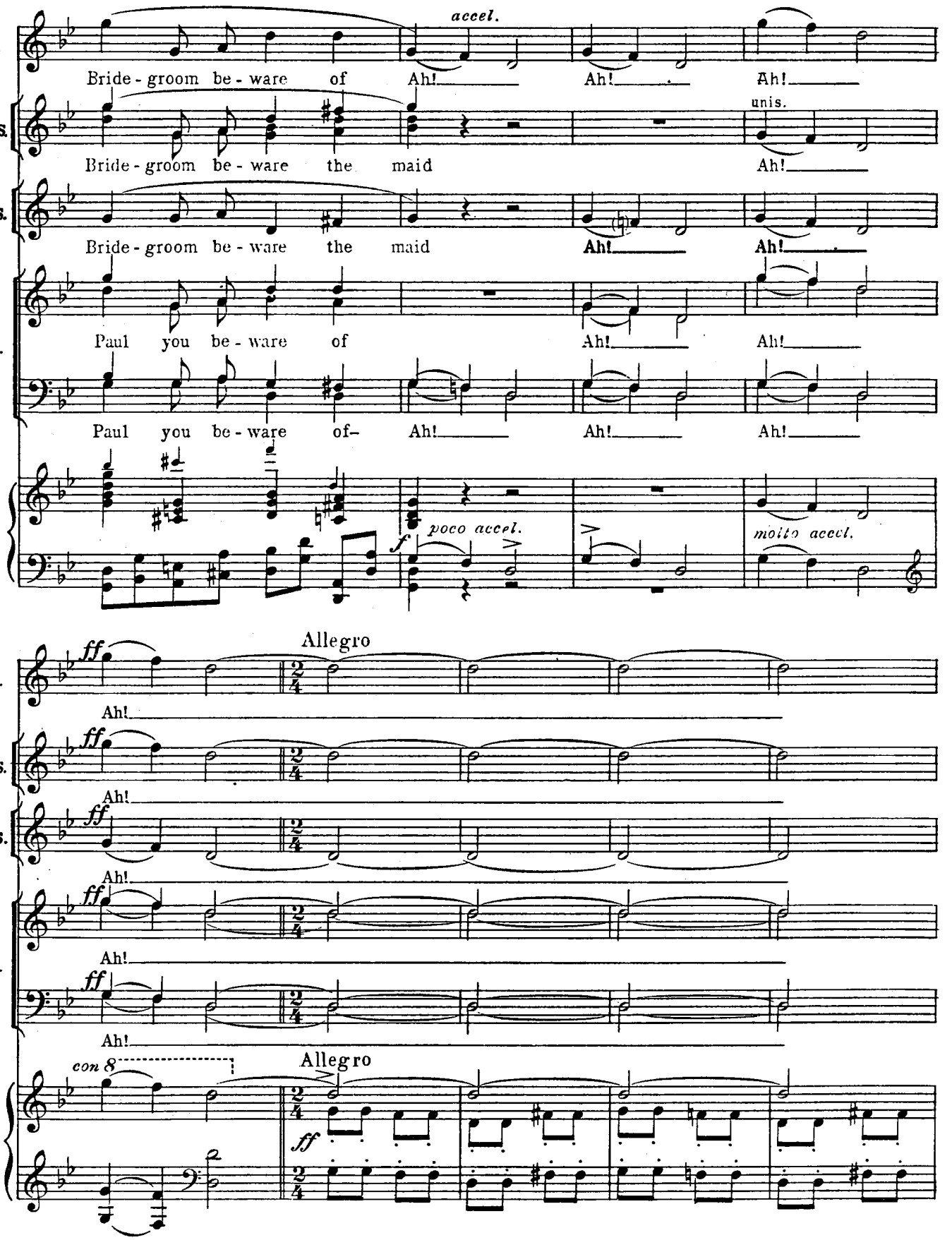
(During this, **SID** *comes on in his beggar clothes)*

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




SID.
Oh!
PAUL.
Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will
SPECIAL GIRLS.
1.
Oh!
2.
Oh!
3.
Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will
GIRLS.
Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will
CHO.
Oh! be - ware ti-ger's claw,
Oh! be - ware ti-ger's claw,
mf stacc.
simile


SID.
— claws of a ti-ger sharp with fu - ry,
PAUL.
grip my hand,
SPECIAL GIRLS.
1.
— and you must be-ware A - zu - ri,
2.
— and you must be-ware A - zu - ri,
3.
grip his hand, claws of a ti-ger sharp with fu - ry,
GIRLS.
grip his hand, claws of a ti-ger sharp with fu - ry,
CHO.
Bride - groom must be - ware of the maid A - zu - ri,
Bride - groom must be - ware of the maid A - zu - ri,
8


SID.
accel.
Bride - groom be - ware of Ah! Ah! Ah!
S. GLS.
unis.
Bride - groom be - ware the maid Ah!
GIRLS.
Bride - groom be - ware the maid Ah! Ah!
CHO.
Paul you be - ware of Ah! Ah!
Paul you be - ware of- Ah! Ah! Ah!
f
poco accel.
molto accel.
Allegro
ff
Ah!
con 8
Allegro
ff

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

(Girls shriek)

8

Furioso

f

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

PAUL: Another challenge!

Moderato.

pp

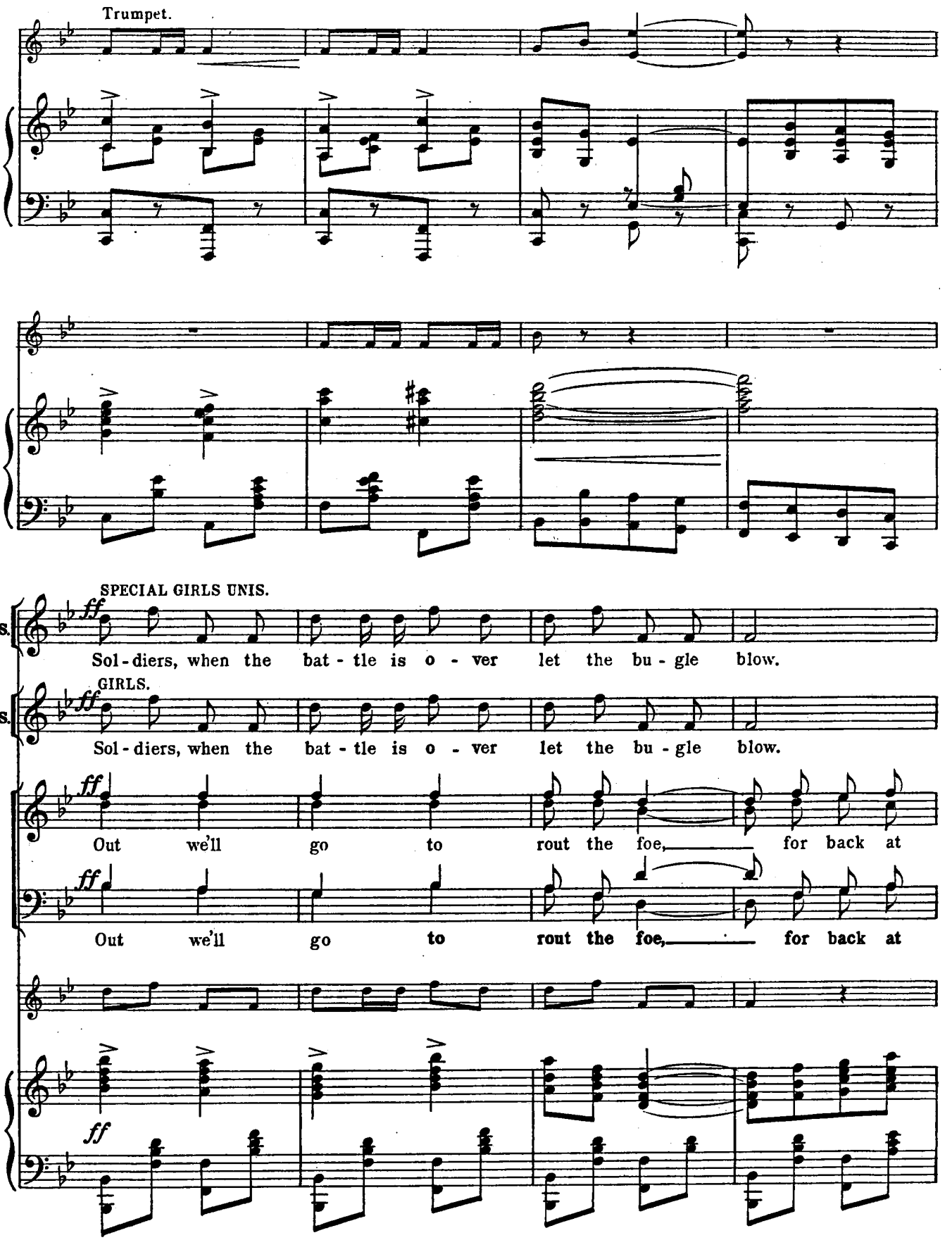
R.H.

Segue

Tempo di Marcia.

p

cresc.


Trumpet.
SPECIAL GIRLS UNIS.
SP.GLS.
ff
Sol - diers, when the bat - tle is o - ver let the bu - gle blow.
GIRLS.
GIRLS.
ff
Sol - diers, when the bat - tle is o - ver let the bu - gle blow.
CHO.
ff
Out we'll go to rout the foe, for back at
ff
Out we'll go to rout the foe, for back at
ff

(Soldiers and crowd Exit)

SP.GLS. 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

3

ff

BIRABEAU: "What does this mean?" etc.

(Enter Bennie 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.

prre

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

pp *ff* *pp*

prre

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

ff *pp* *ff* *p*

prre

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

Unpunished
Untouched!

sf *ff*

PIERRE.
You have heard my command!

Valse moderato.

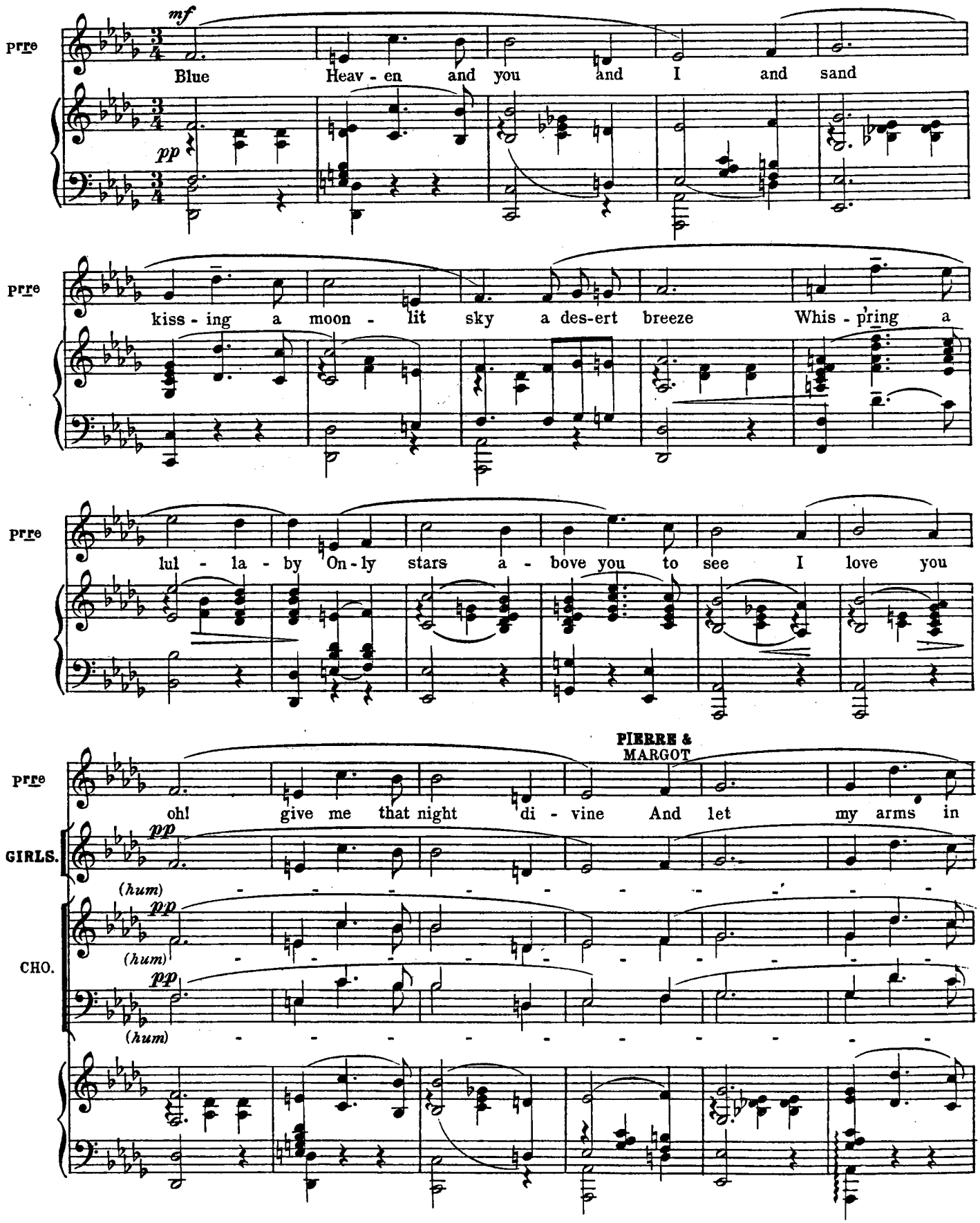
p

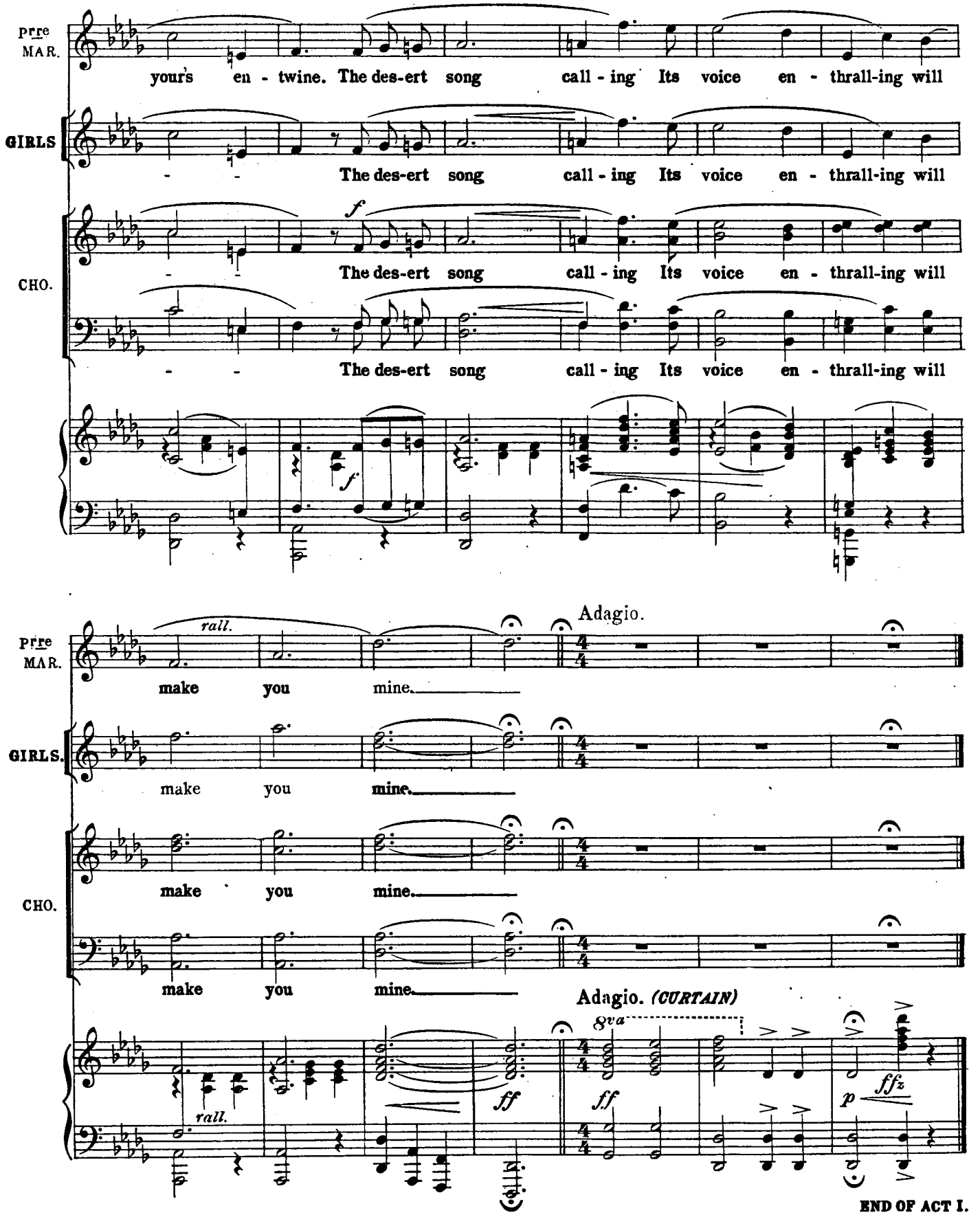
prre

molto espressivo

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

rall.


PRre
mf
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
(hum)
CHO.
pp
(hum)
pp
(hum)

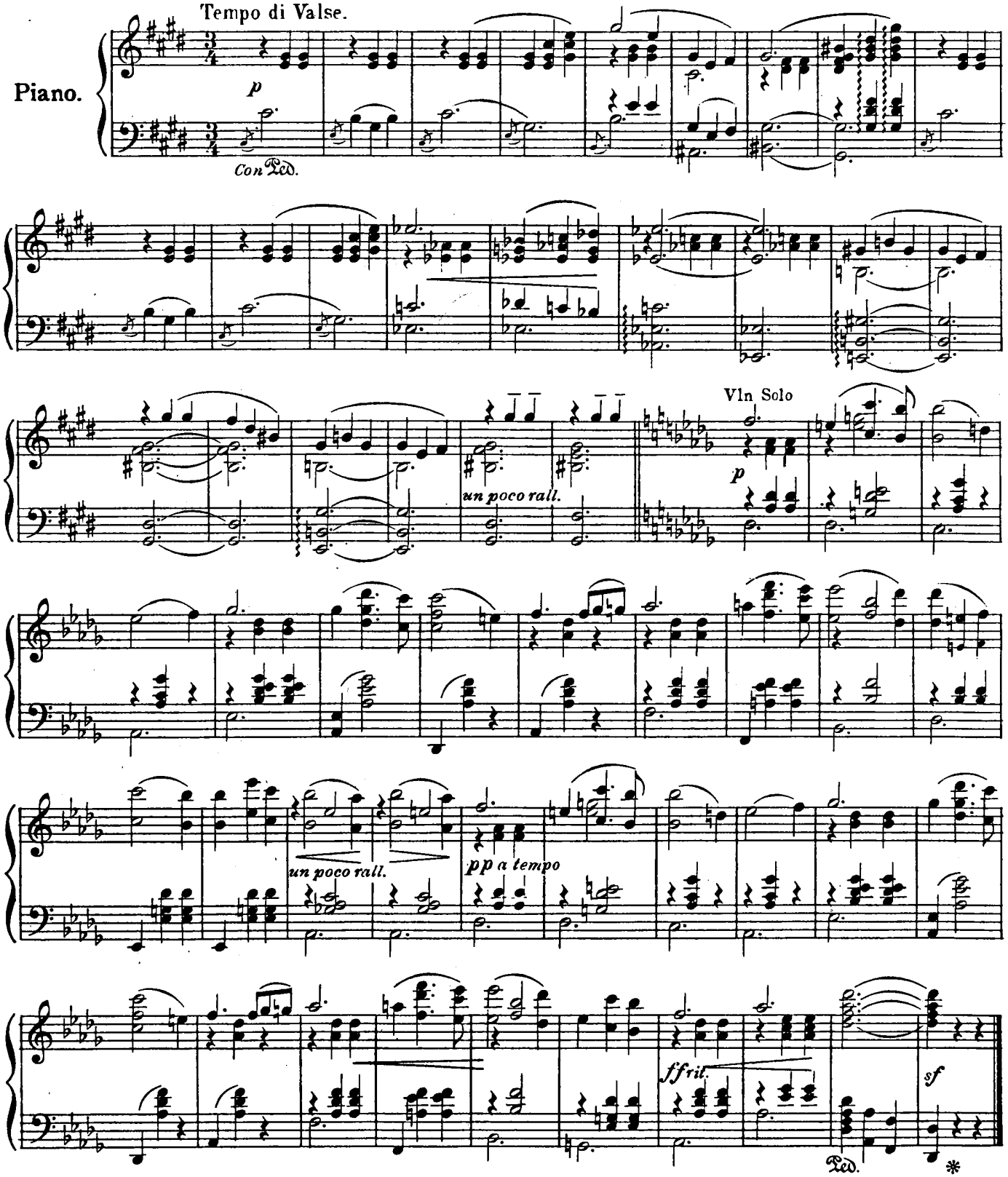

Prre MAR.
yours en - twine. The des-ert song call - ing Its voice en - thrall-ing will
GIRLS
- - The des-ert song call - ing Its voice en - thrall-ing will
CHO.
f
- - The des-ert song call - ing Its voice en - thrall-ing will
- - The des-ert song call - ing Its voice en - thrall-ing will
f
rall.
Adagio.
make you mine.
make you mine.
make you mine.
make you mine.
Adagio. (CURTAIN)
8va
ff
ff
fffz
p
rall.

END OF ACT I.

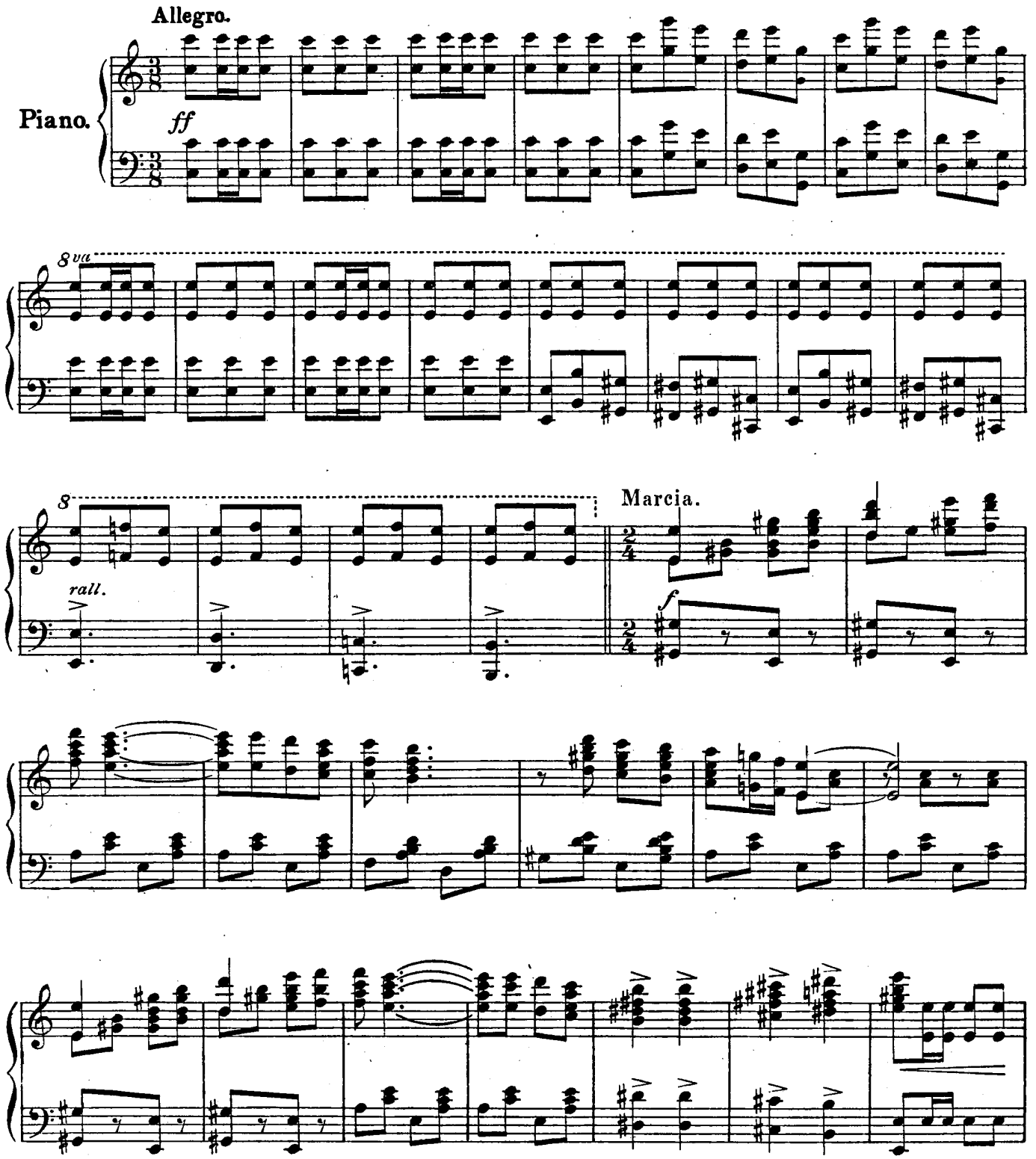
No 14.

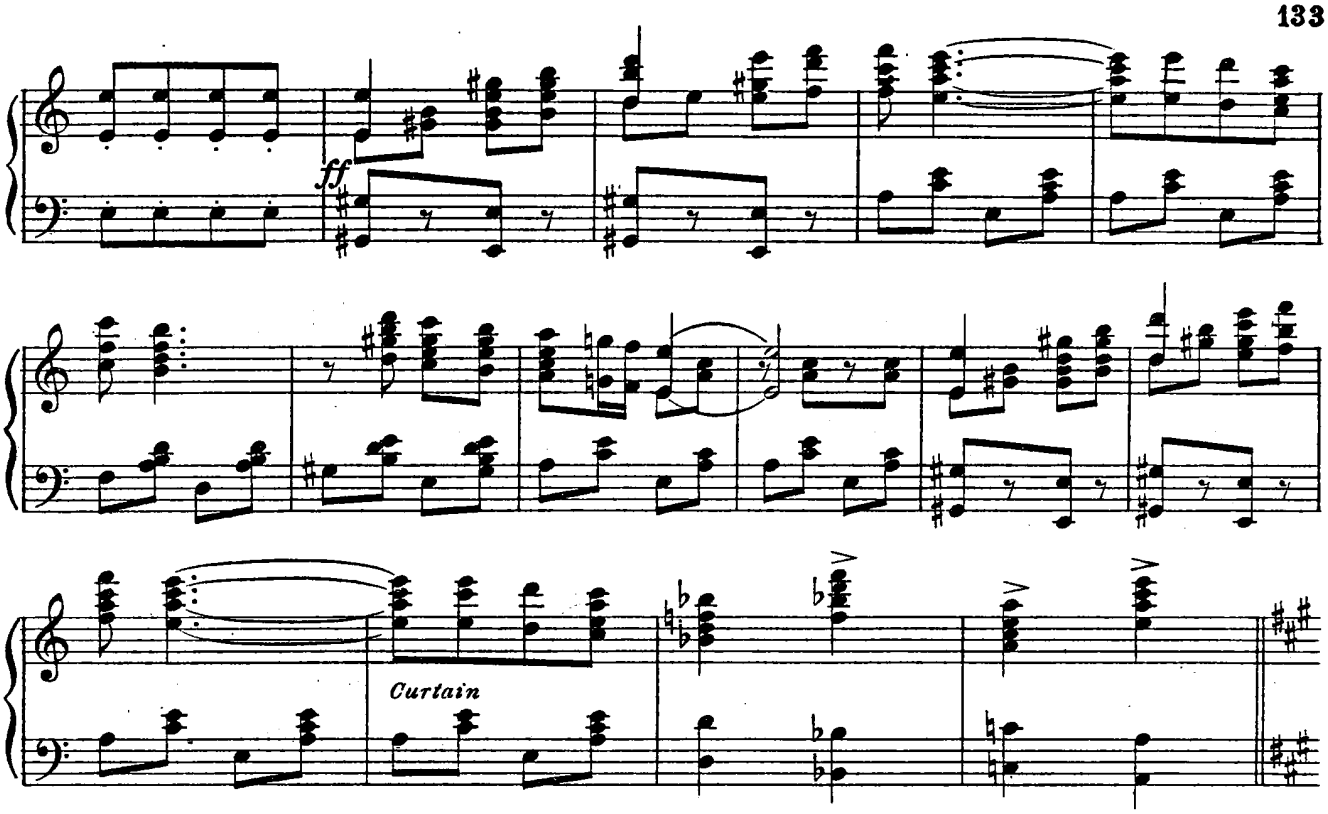
Act II.

ENTR'ACTE.



OPENING CHORUS.

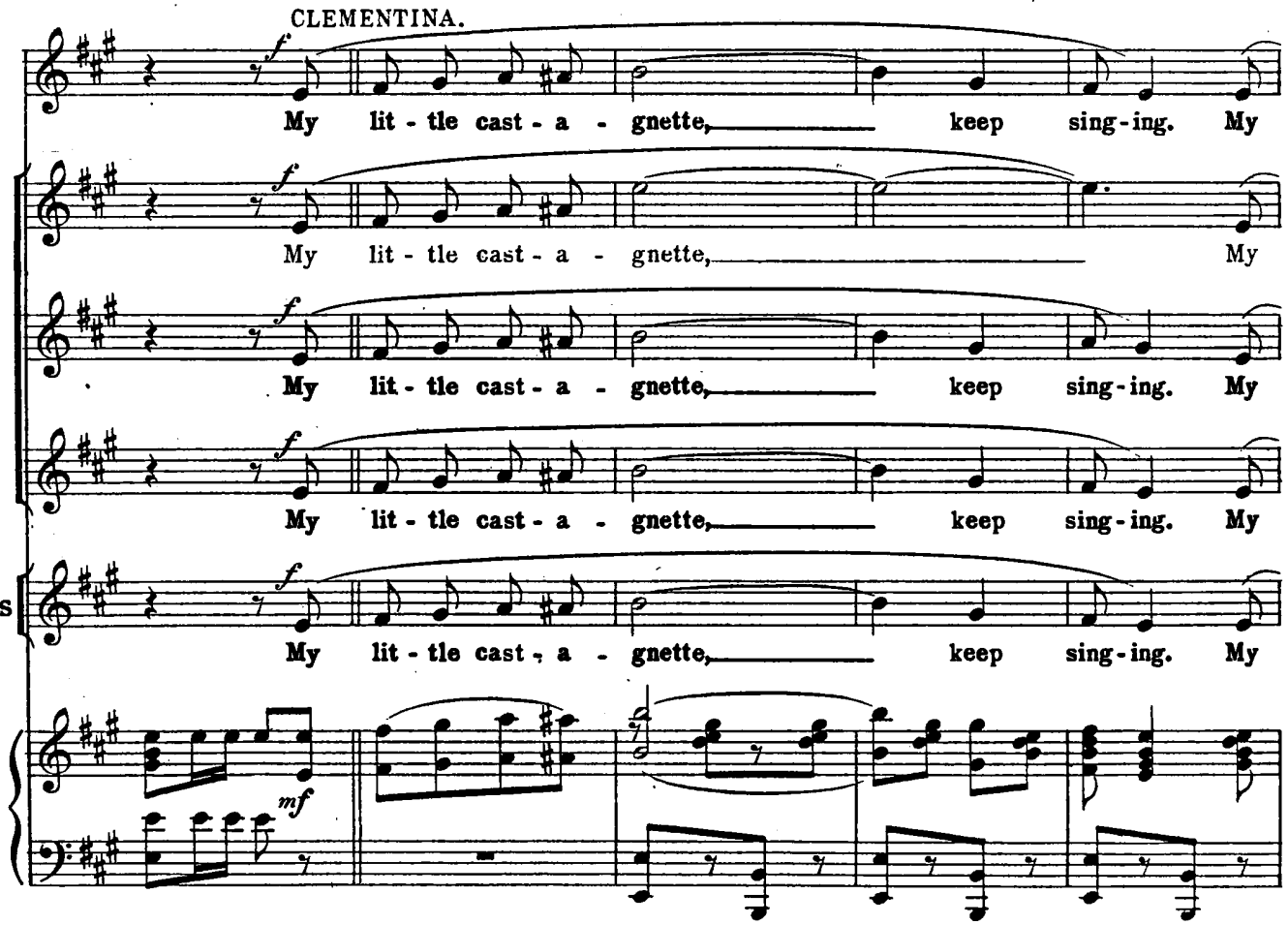


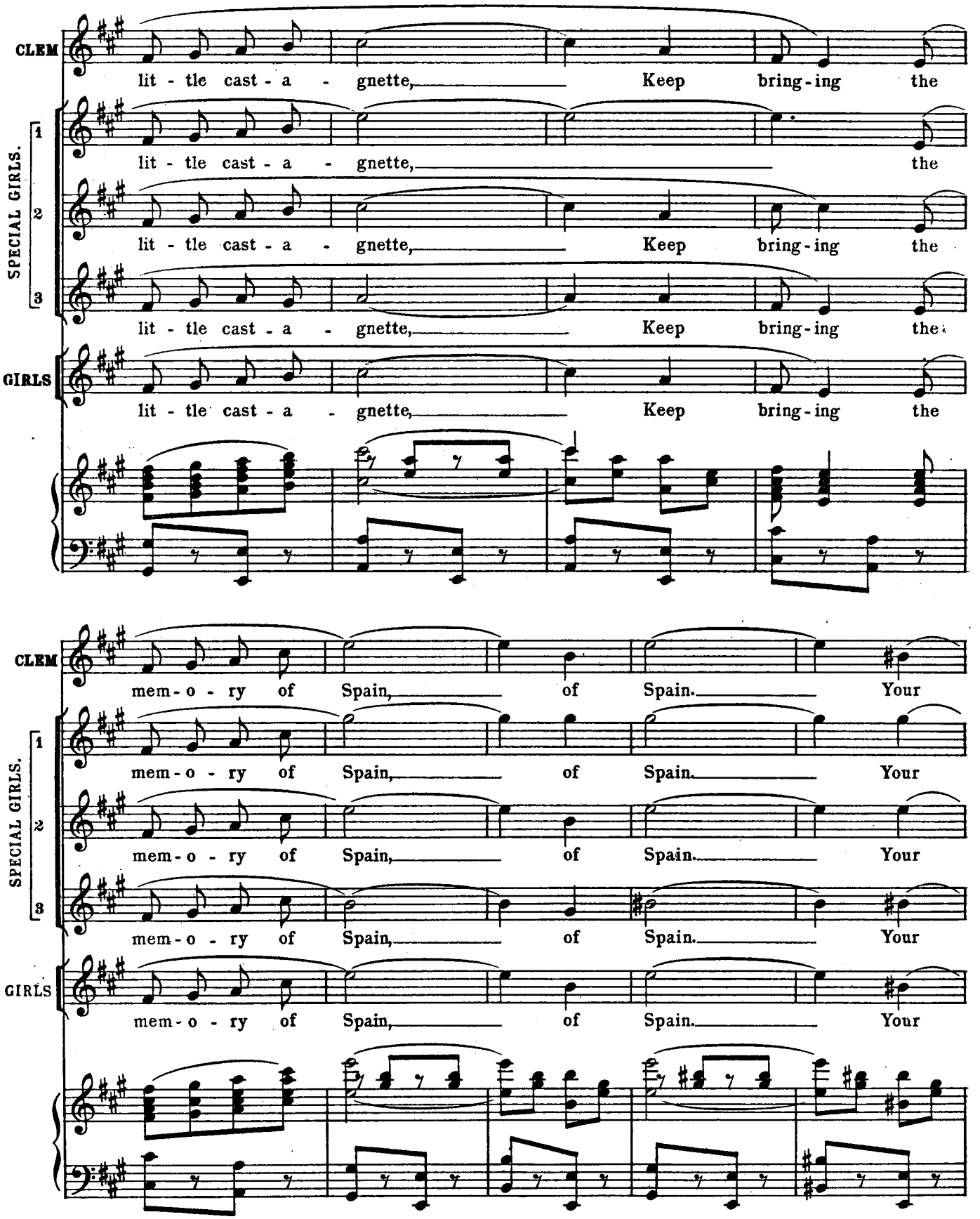


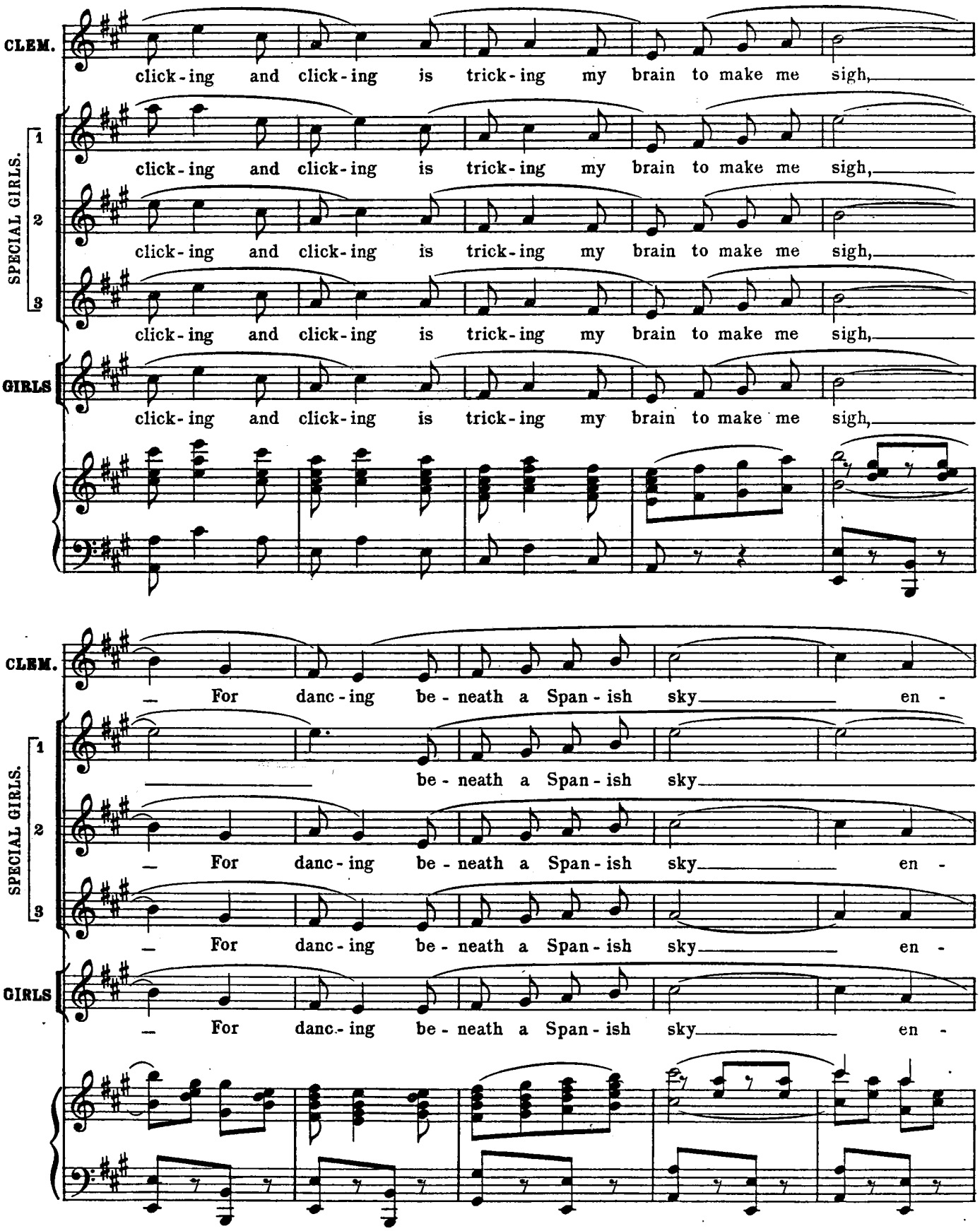
CLEMENTINA.

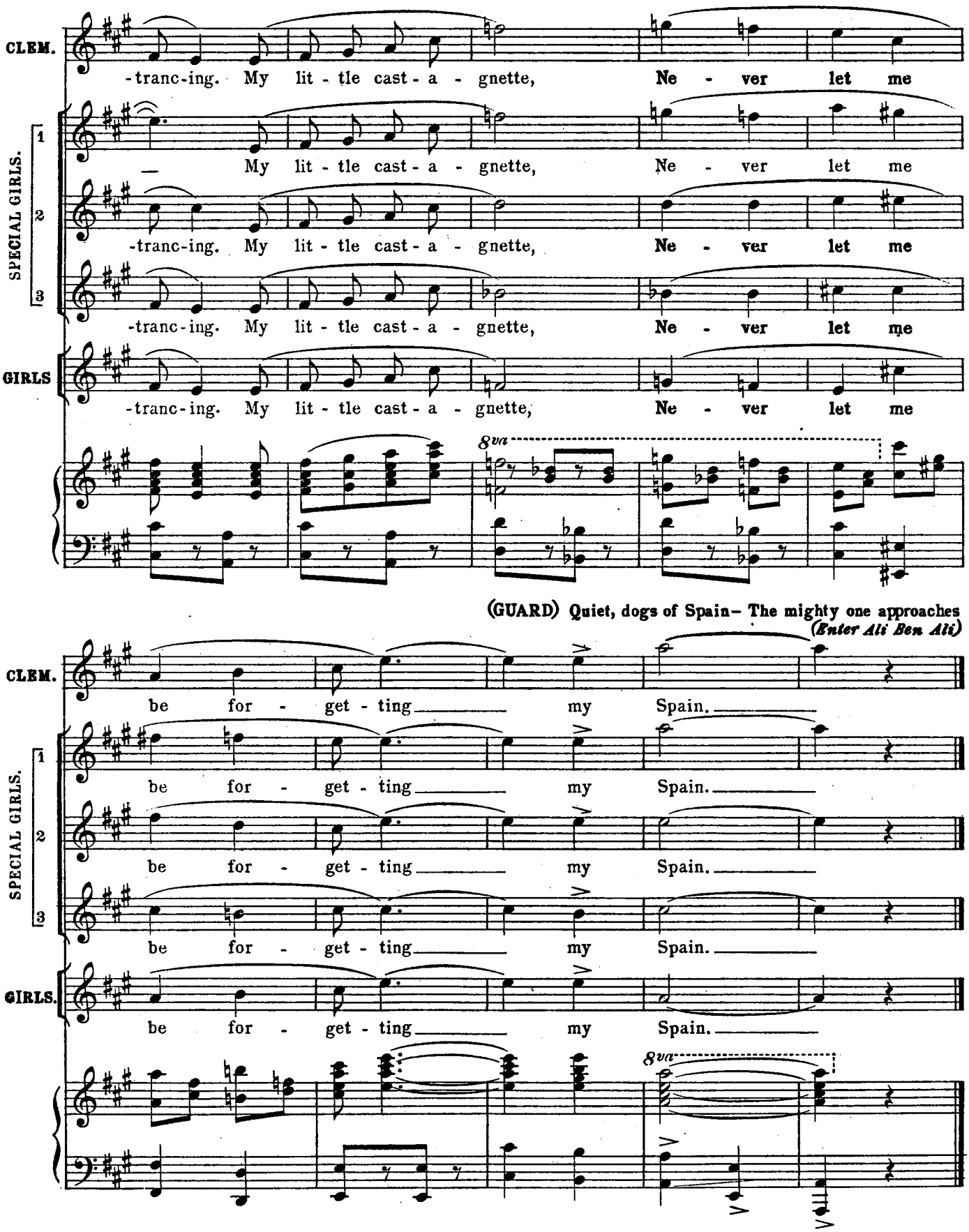
SPECIAL GIRLS. 1 2 3

GIRLS




CLEM
lit - tle cast - a - gnette, Keep bring-ing the
SPECIAL GIRLS.
1
lit - tle cast - a - gnette, the
2
lit - tle cast - a - gnette, Keep bring-ing the
3
lit - tle cast - a - gnette, Keep bring-ing the
GIRLS
lit - tle cast - a - gnette, Keep bring-ing the
CLEM
mem - o - ry of Spain, of Spain. Your
SPECIAL GIRLS.
1
mem - o - ry of Spain, of Spain. Your
2
mem - o - ry of Spain, of Spain. Your
3
mem - o - ry of Spain, of Spain. Your
GIRLS
mem - o - ry of Spain, of Spain. Your


CLEM.
click-ing and click-ing is trick-ing my brain to make me sigh,
SPECIAL GIRLS.
1
2
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-
be-neath a Span-ish sky
SPECIAL GIRLS.
1
2
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
8va
(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.
8va

No16

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.

Piano.

p

On__ the streets of Spain Love_ lies at your

CLEM. feet; Love's__ ad-ven-ture sweet.

SPECIAL GIRLS.

SP.GLS. *f* **Lives on the streets of Spain**

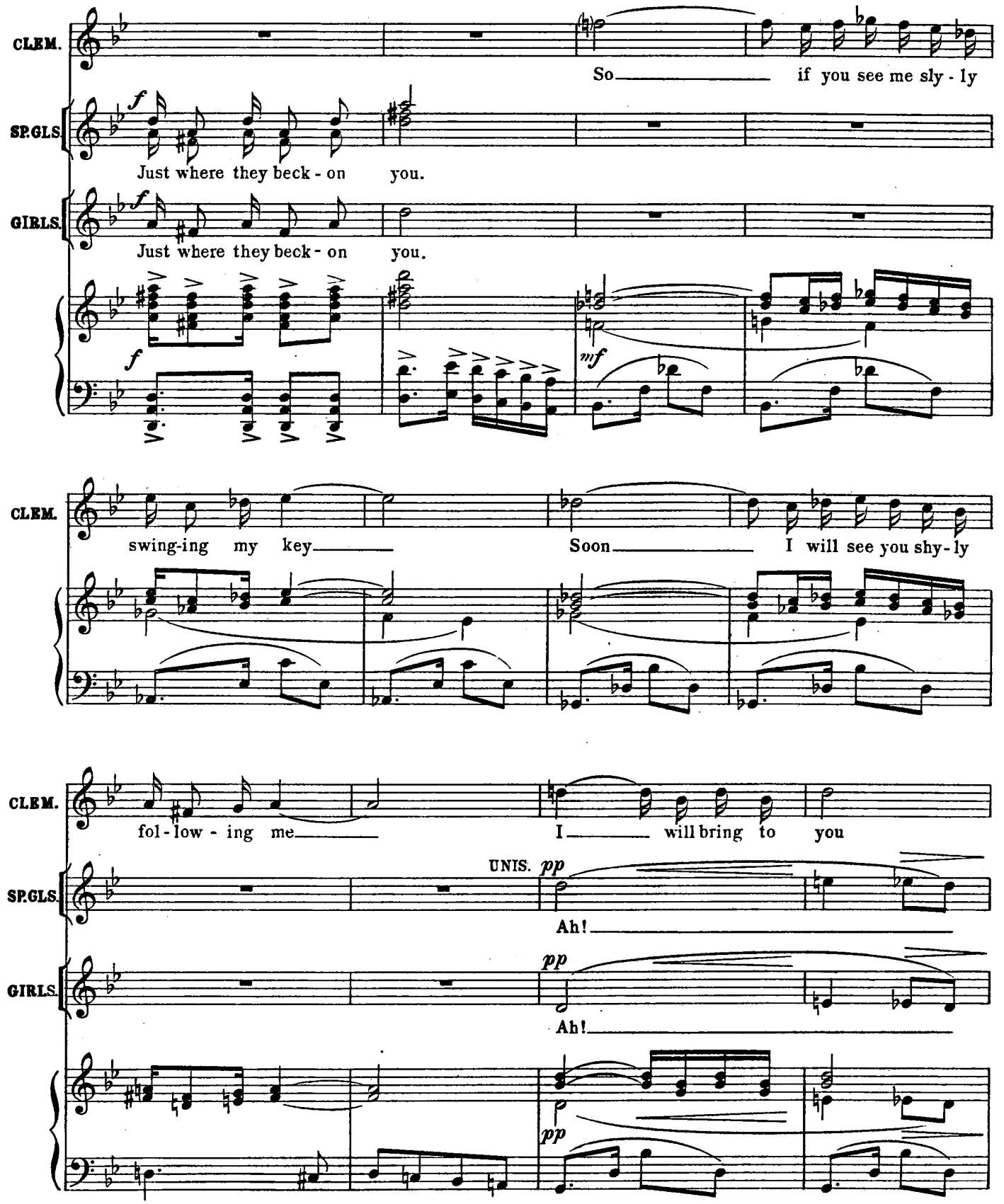
GIRLS.

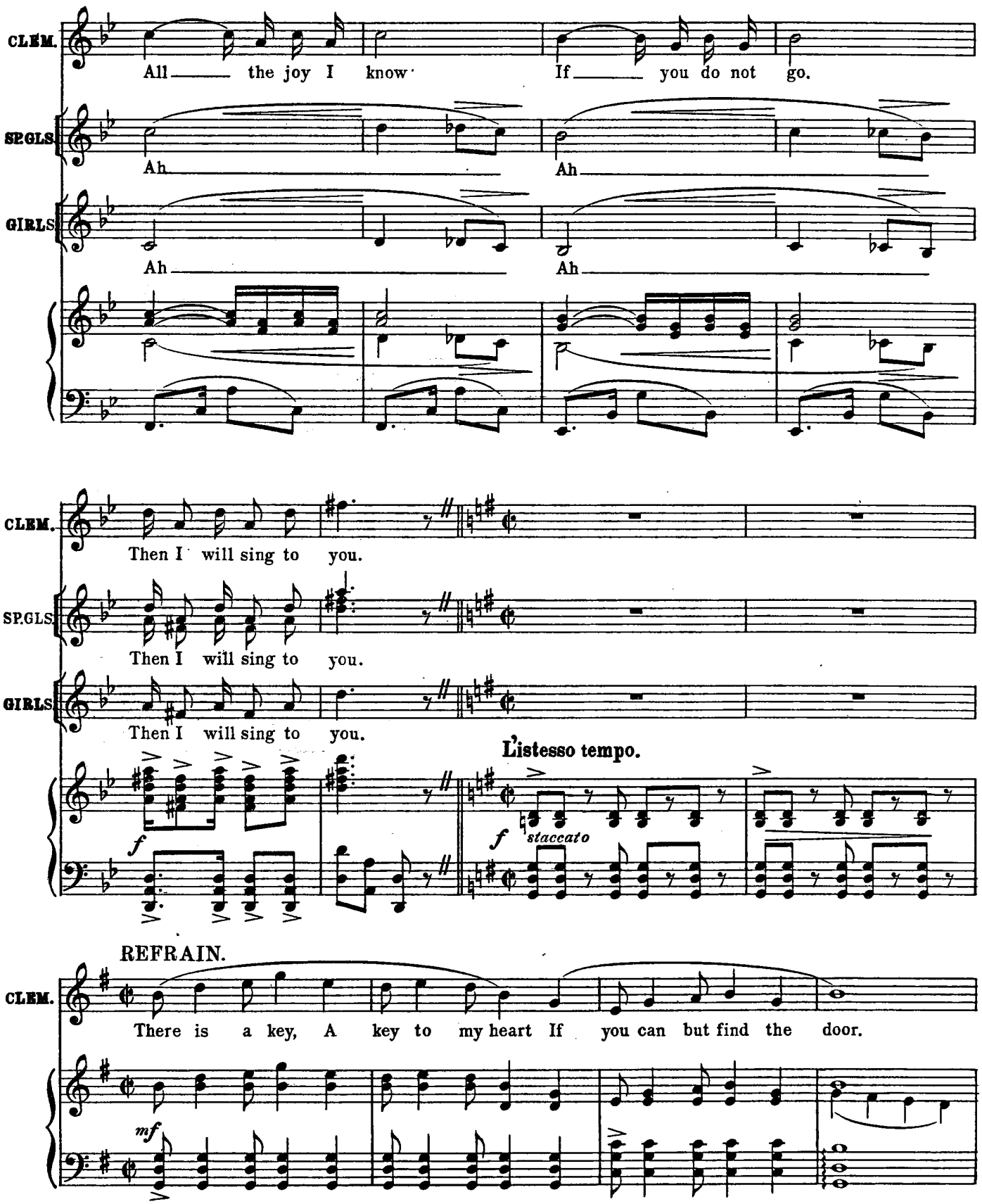
GIRLS. *f* **Lives on the streets of Spain**

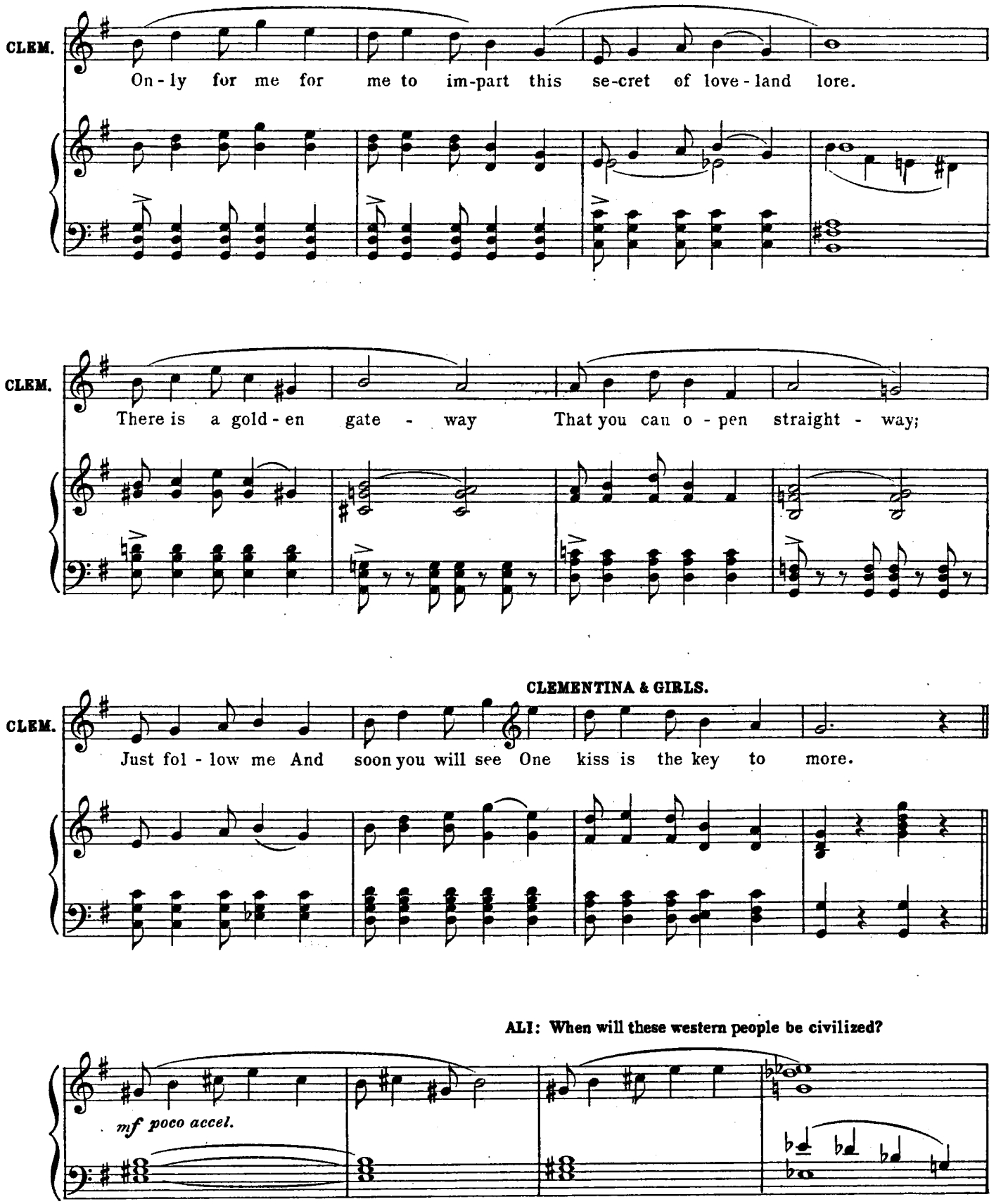
f

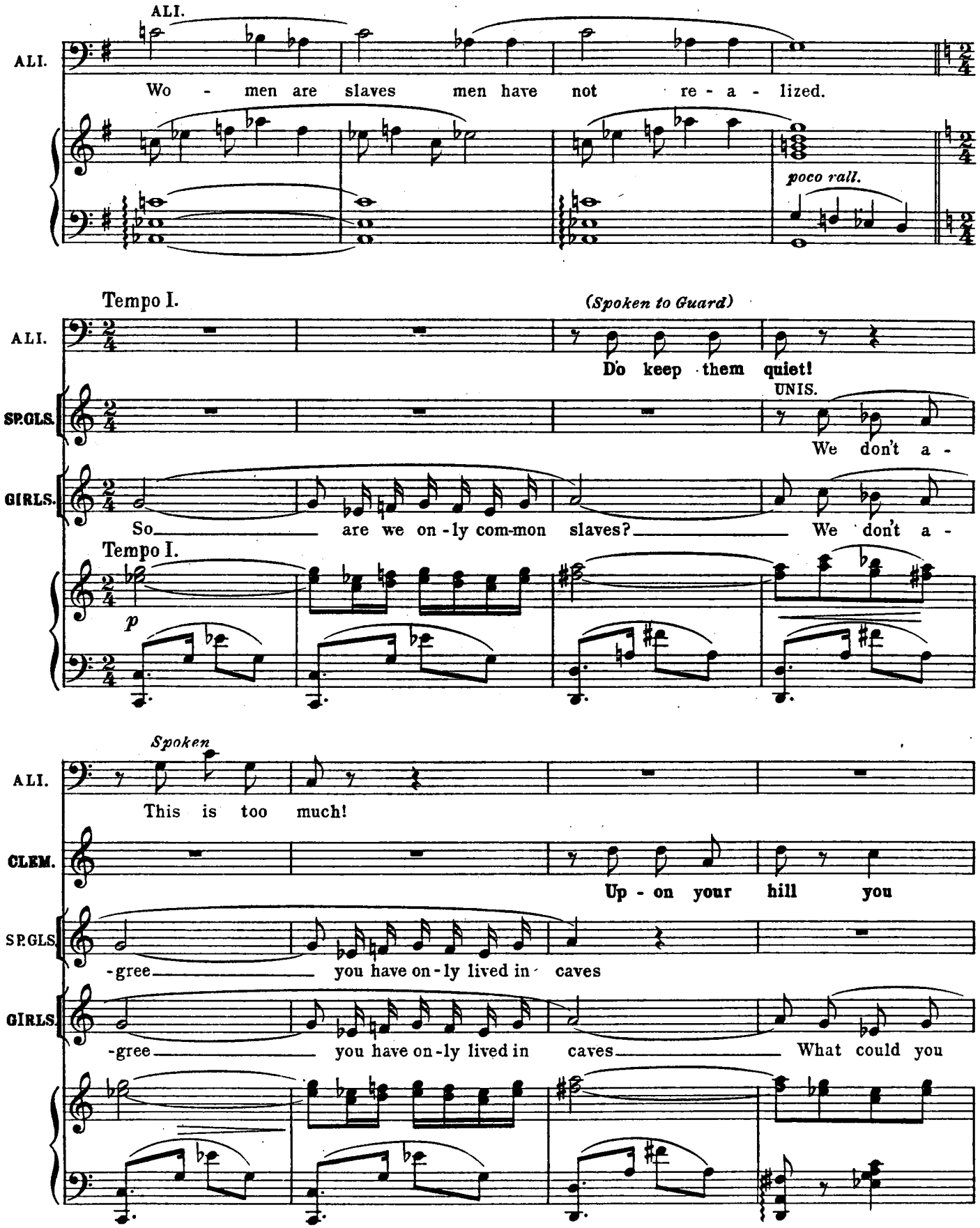
CLEM. La - dies beckon you **with__ a lit-tle key. Fol - low and you'll see**

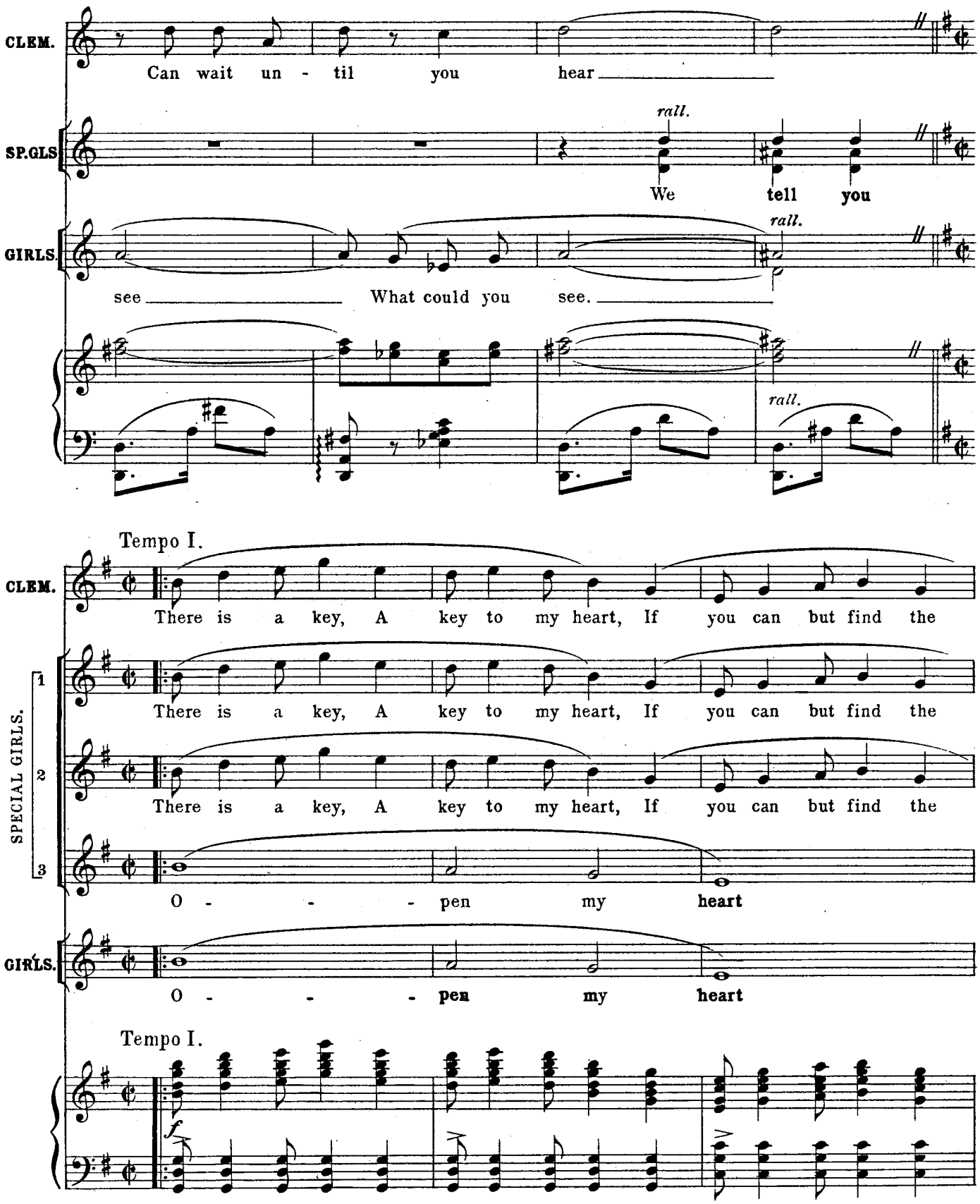
p

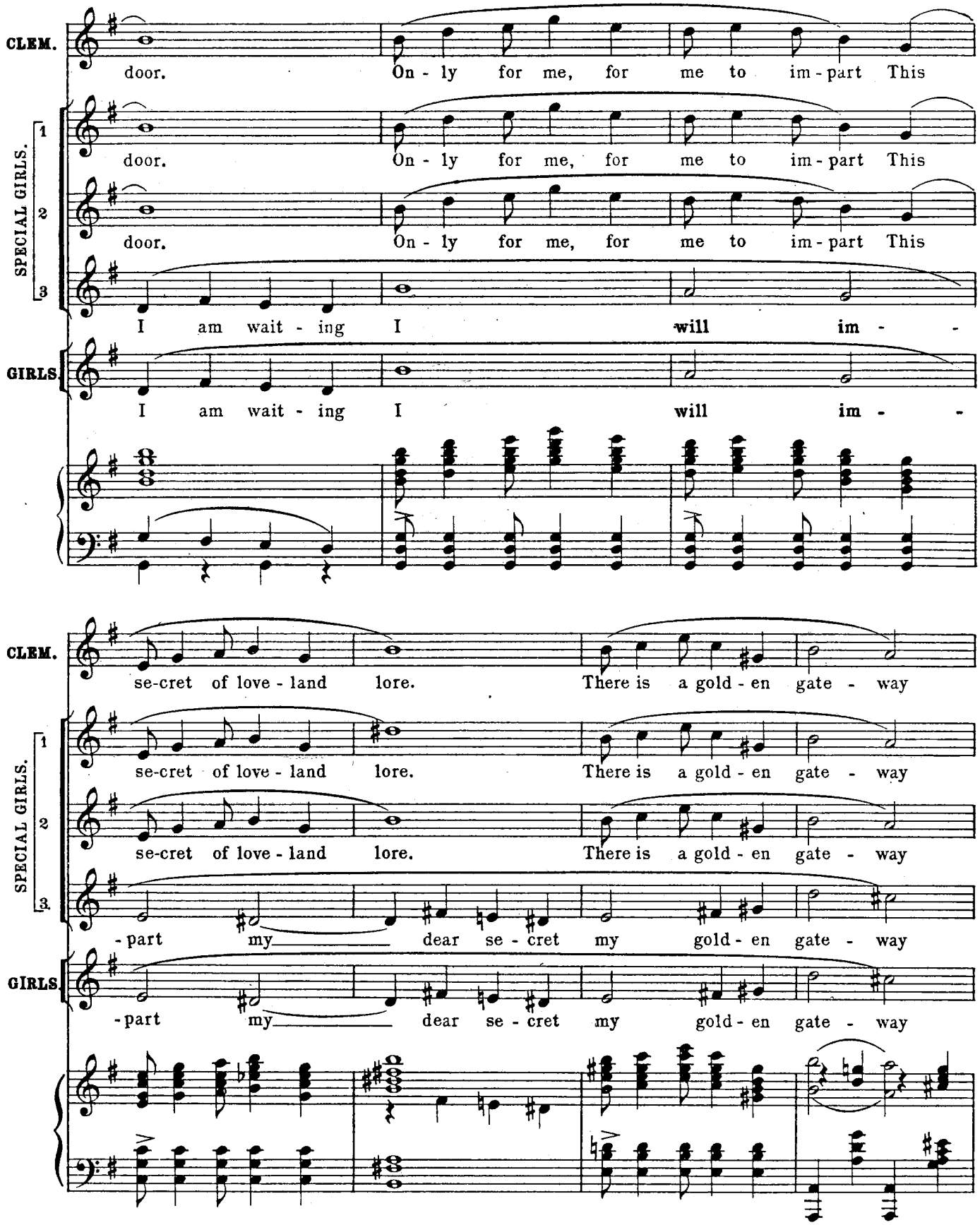

CLEM.
So if you see me sly - ly
SP.GLS.
f
Just where they beck - on you.
GIRLS.
f
Just where they beck - on you.
f
mf
CLEM.
swing-ing my key
Soon I will see you shy - ly
CLEM.
fol - low - ing me
I will bring to you
SP.GLS.
UNIS. pp
Ah!
GIRLS.
pp
Ah!
pp

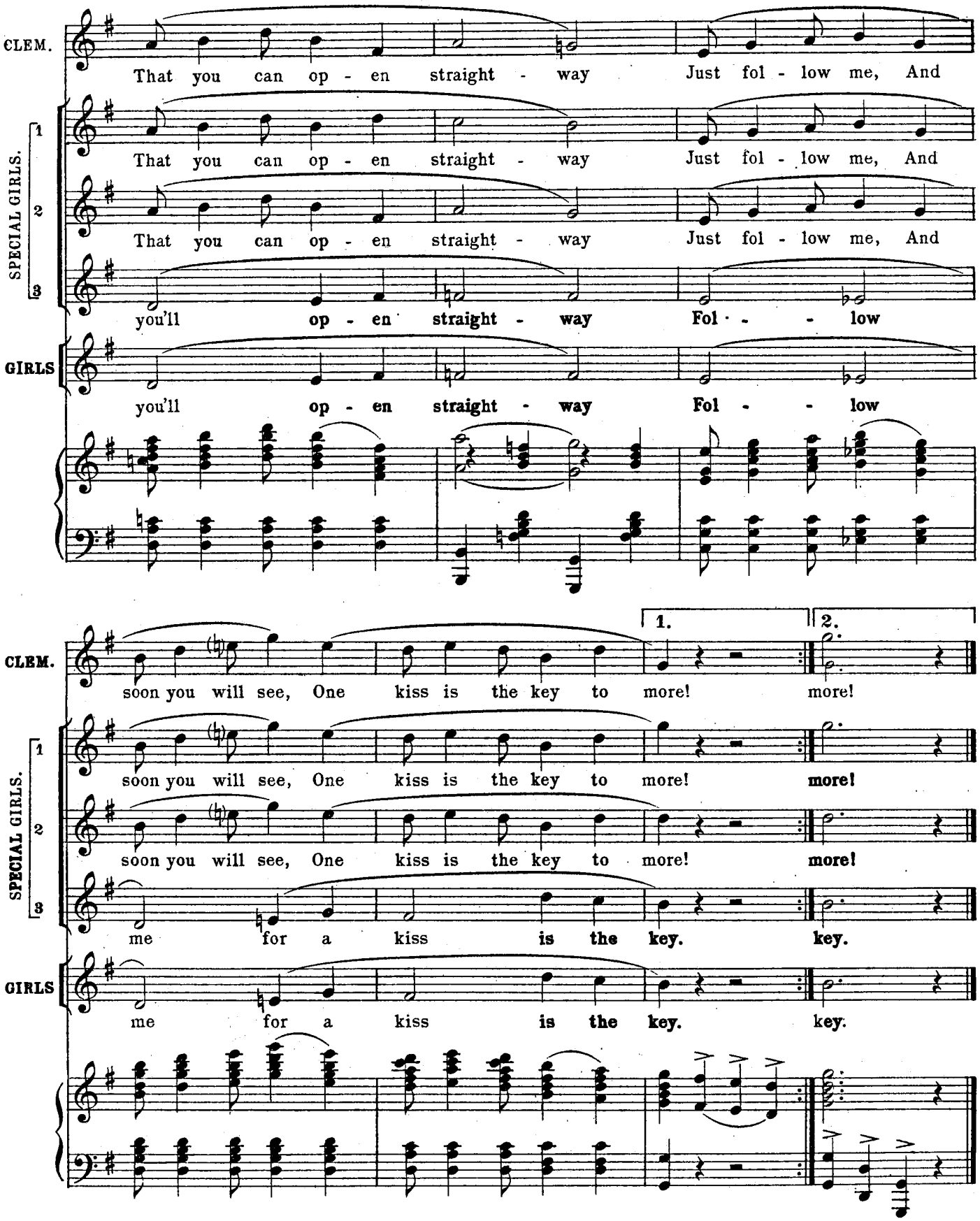

CLEM.
All the joy I know If you do not go.
SP.GLS.
Ah Ah
GIRLS
Ah Ah
CLEM.
Then I will sing to you.
SP.GLS.
Then I will sing to you.
GIRLS
Then I will sing to you.
L'istesso tempo.
f
f staccato
REFRAIN.
CLEM.
There is a key, A key to my heart If you can but find the door.
mf


CLEM.
On - ly for me for me to im-part this se-cret of love - land lore.
CLEM.
There is a gold - en gate - way That you can o - pen straight - way;
CLEMENTINA & GIRLS.
CLEM.
Just fol - low me And soon you will see One kiss is the key to more.
ALI: When will these western people be civilized?
mf poco accel.


ALI.
Wo - men are slaves men have not re - a - lized.
poco rall.
Tempo I.
(Spoken to Guard)
ALI.
Do keep them quiet!
SP.GLS.
UNIS.
We don't a -
GIRLS.
So are we on - ly com-mon slaves? We don't a -
Tempo I.
p
Spoken
ALI.
This is too much!
CLEM.
Up - on your hill you
SP.GLS.
-gree you have on - ly lived in caves
GIRLS.
-gree you have on - ly lived in caves What could you

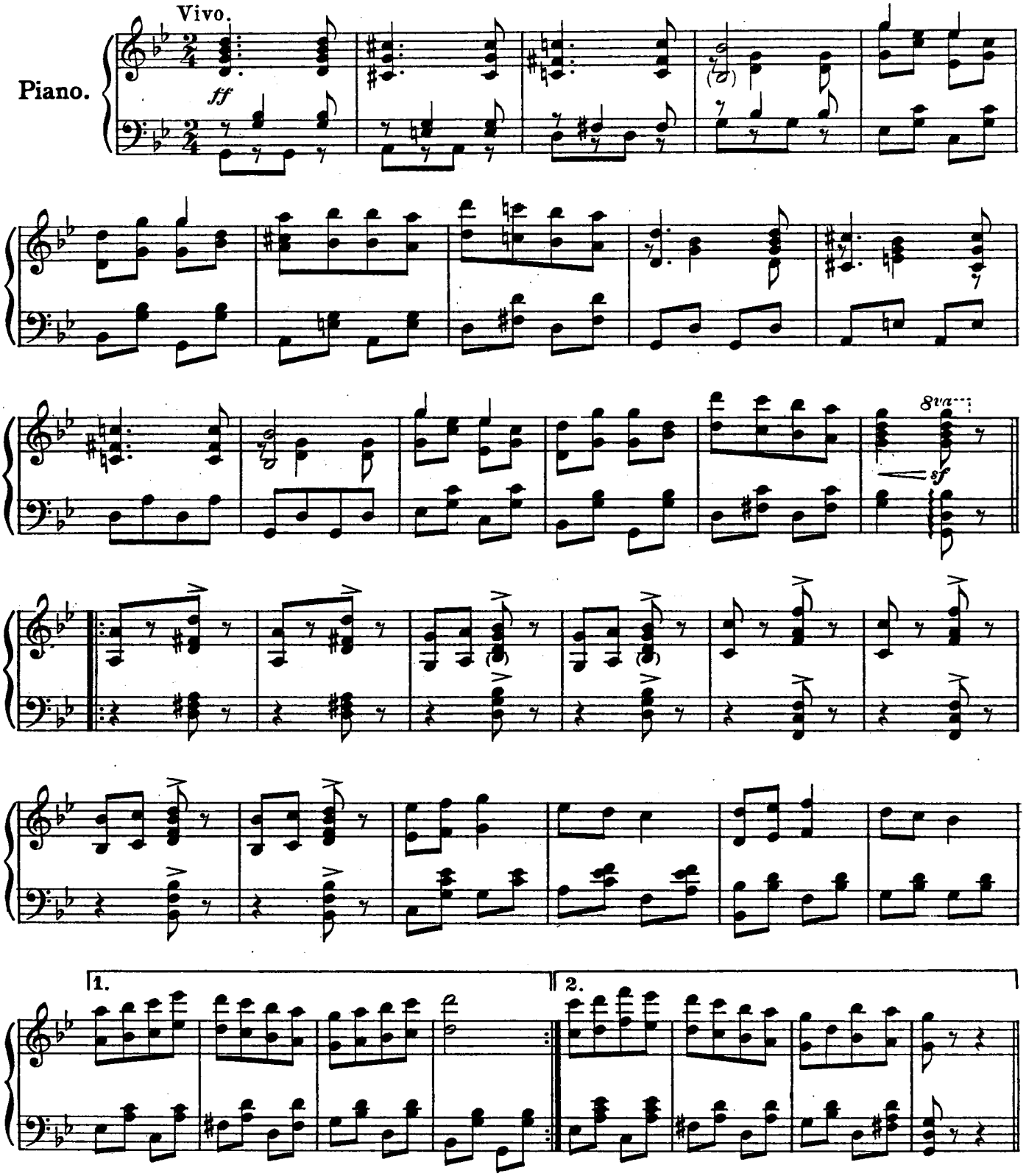

CLEM.
Can wait un - til you hear
SP.GLS
rall.
We tell you
GIRLS.
rall.
see What could you see.
rall.
Tempo I.
CLEM.
There is a key, A key to my heart, If you can but find the
SPECIAL GIRLS.
1
There is a key, A key to my heart, If you can but find the
2
There is a key, A key to my heart, If you can but find the
3
O - - - pen my heart
GIRLS.
O - - - pen my heart
Tempo I.
f

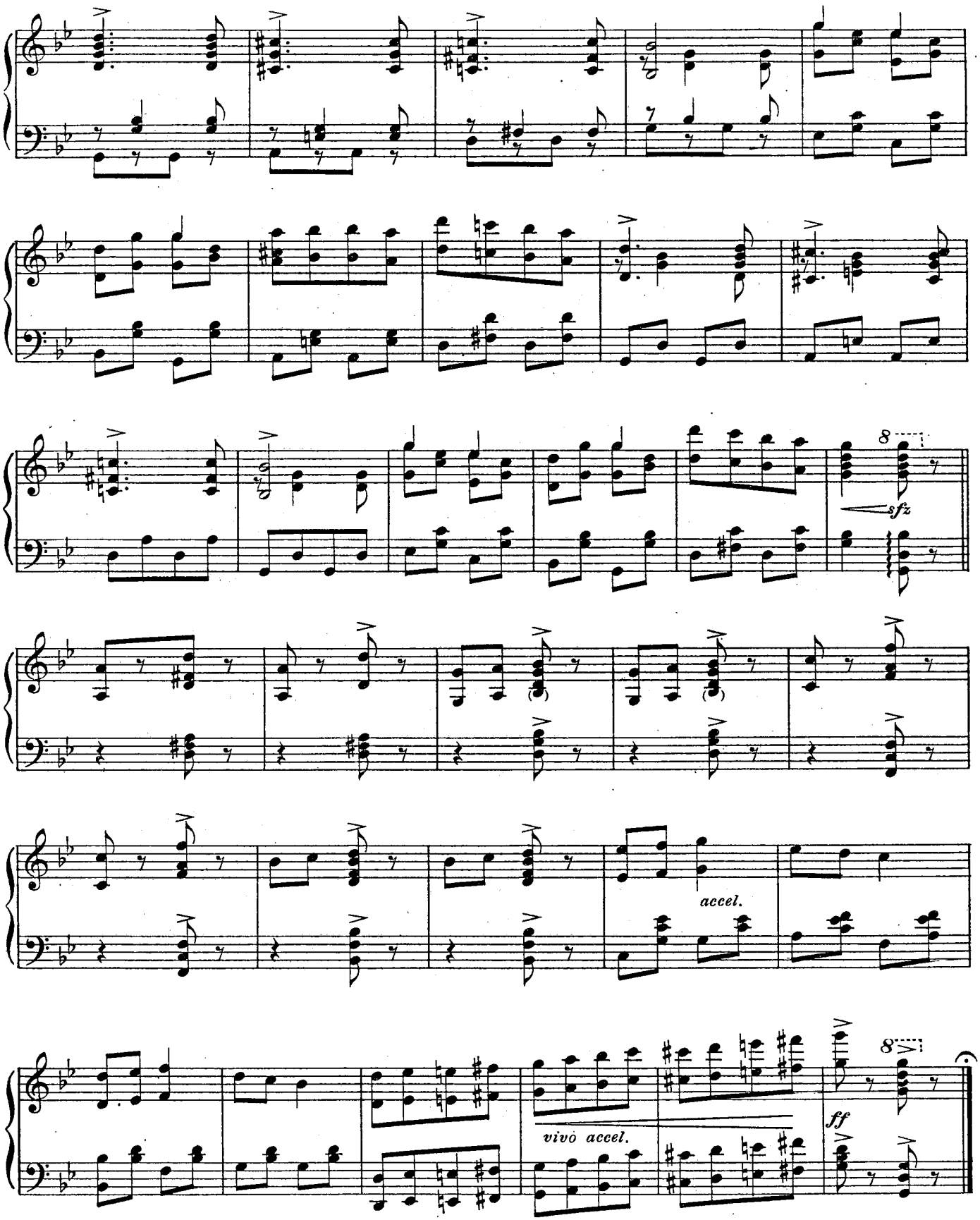

CLEM.
door. On - ly for me, for me to im - part This
SPECIAL GIRLS. 1
door. On - ly for me, for me to im - part This
2
door. On - ly for me, for me to im - part This
3
I am wait - ing I will im -
GIRLS.
I am wait - ing I will im -
CLEM.
se-cret of love - land lore. There is a gold - en gate - way
SPECIAL GIRLS. 1
se-cret of love - land lore. There is a gold - en gate - way
2
se-cret of love - land lore. There is a gold - en gate - way
3
- part my dear se - cret my gold - en gate - way
GIRLS.
- part my dear se - cret my gold - en gate - way


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

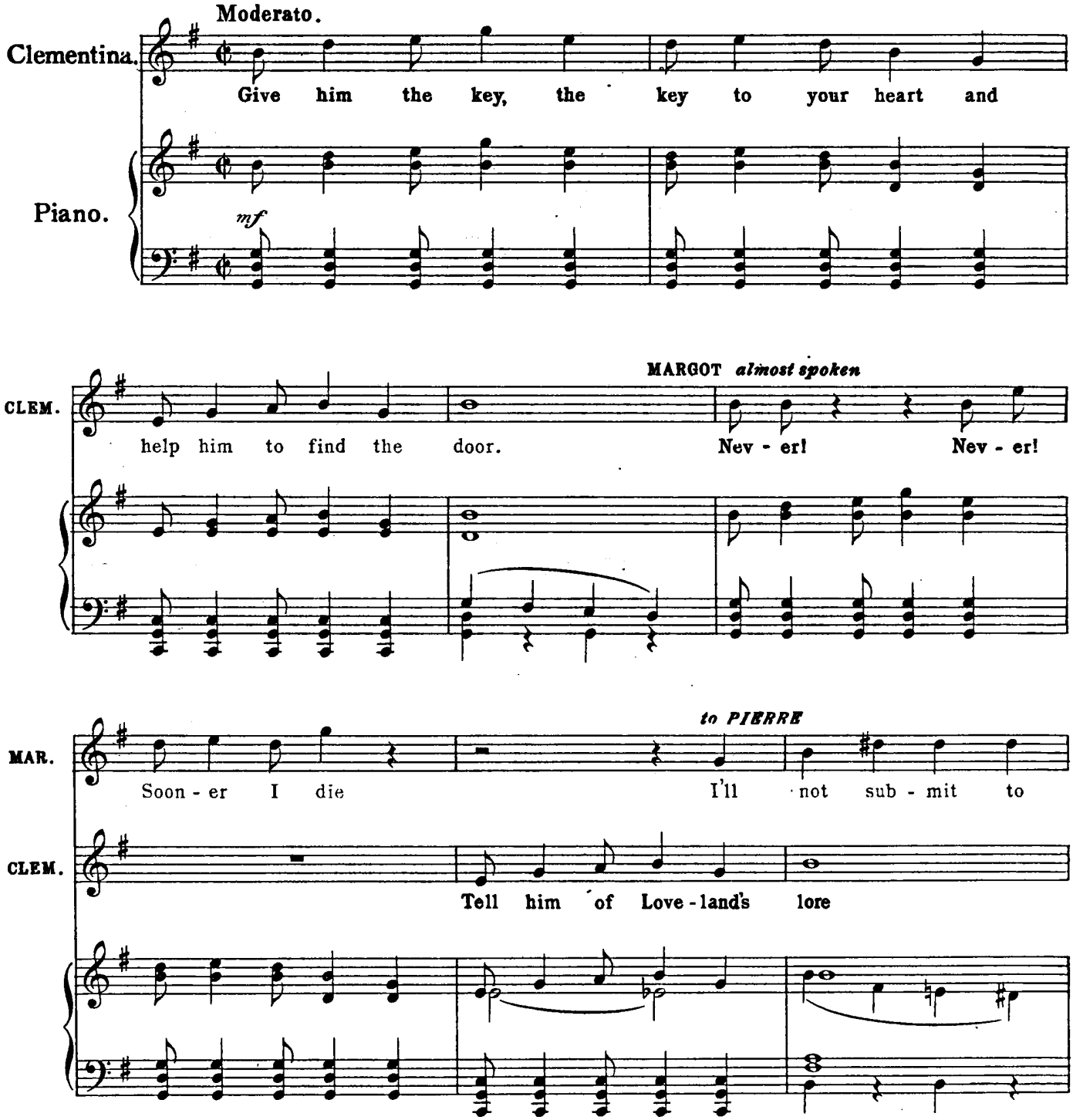
SPANISH DANCE.

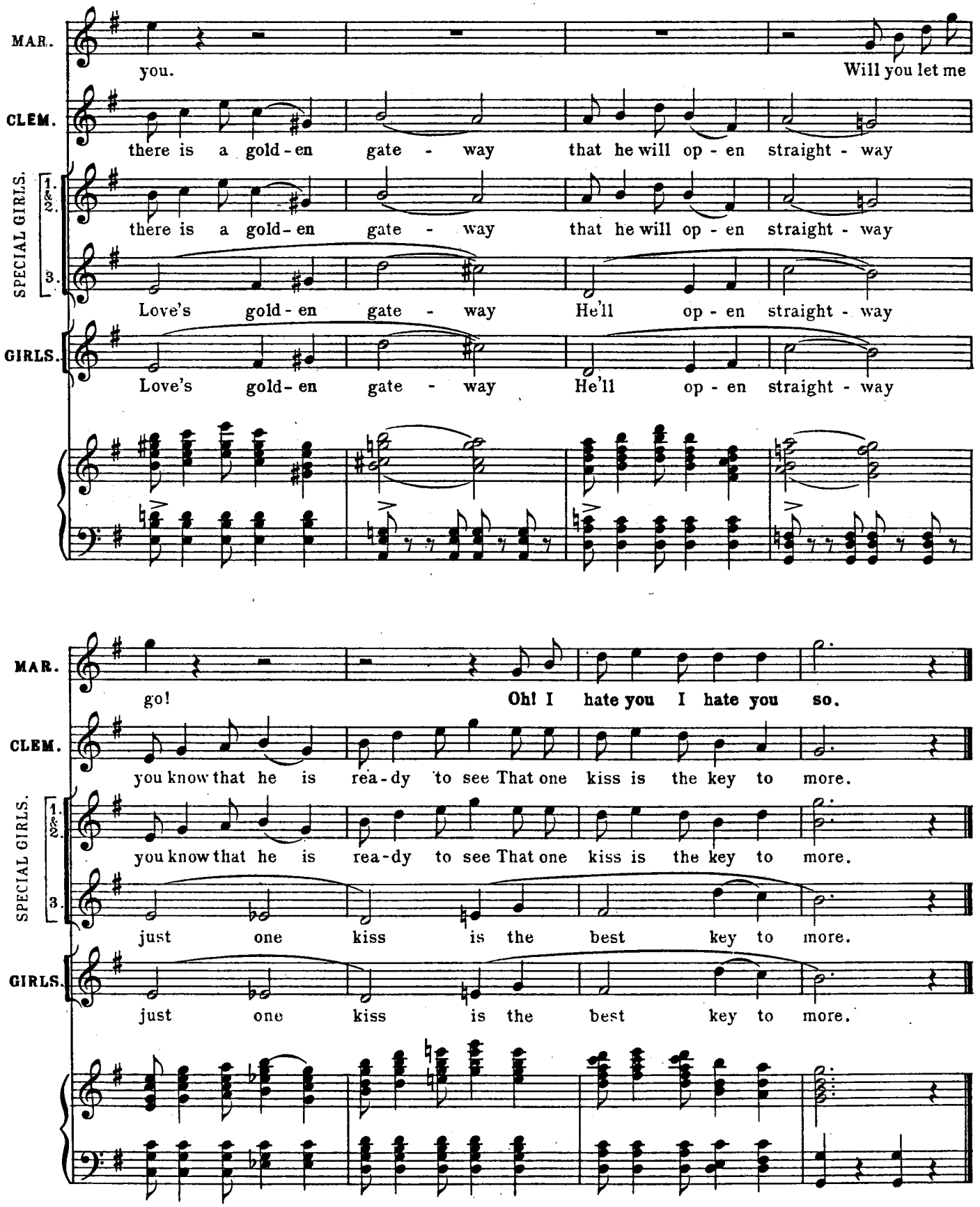



8
sfz
accel.
vivo accel.
ff
8

Nº 16b

REPRISE.

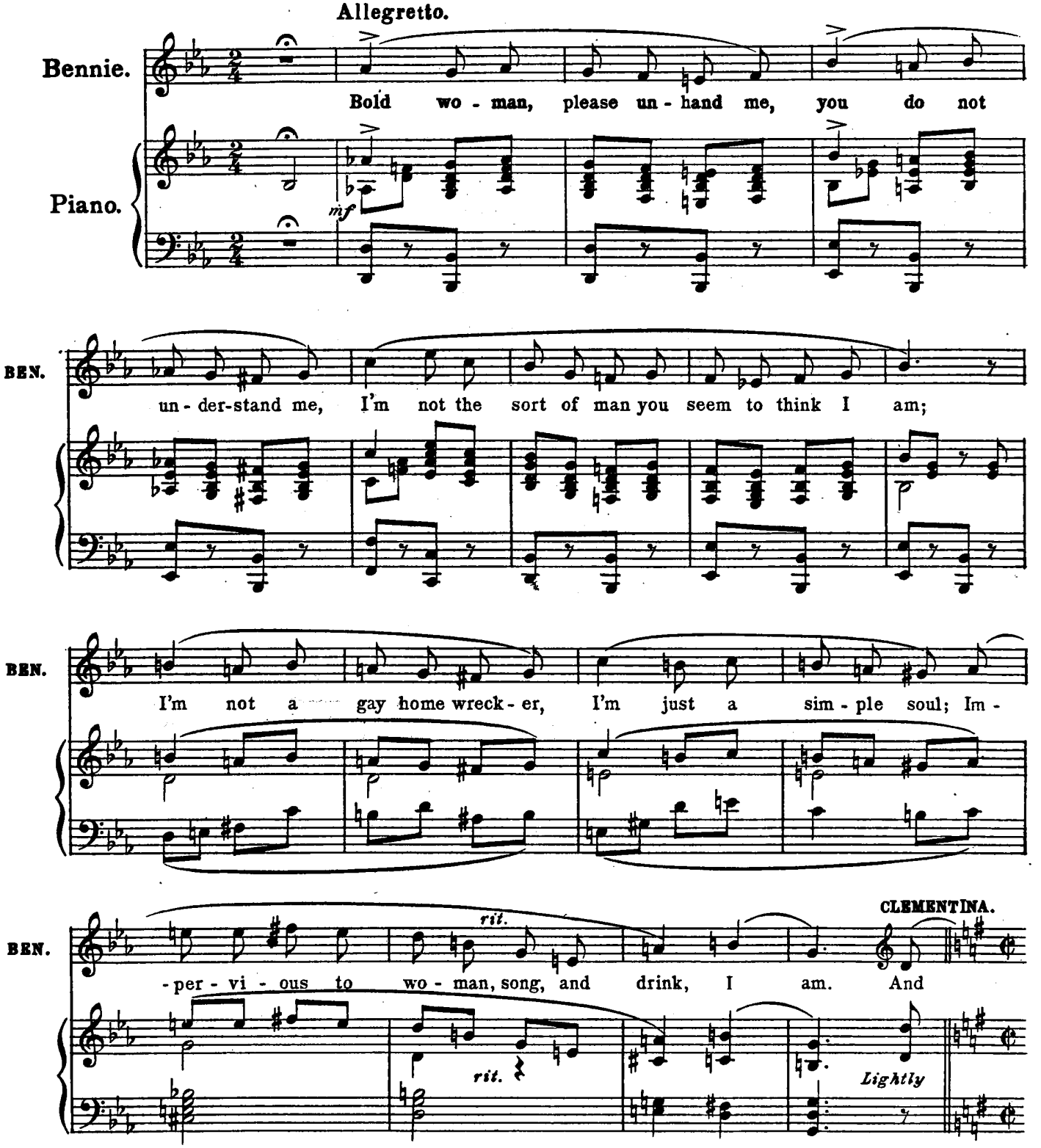


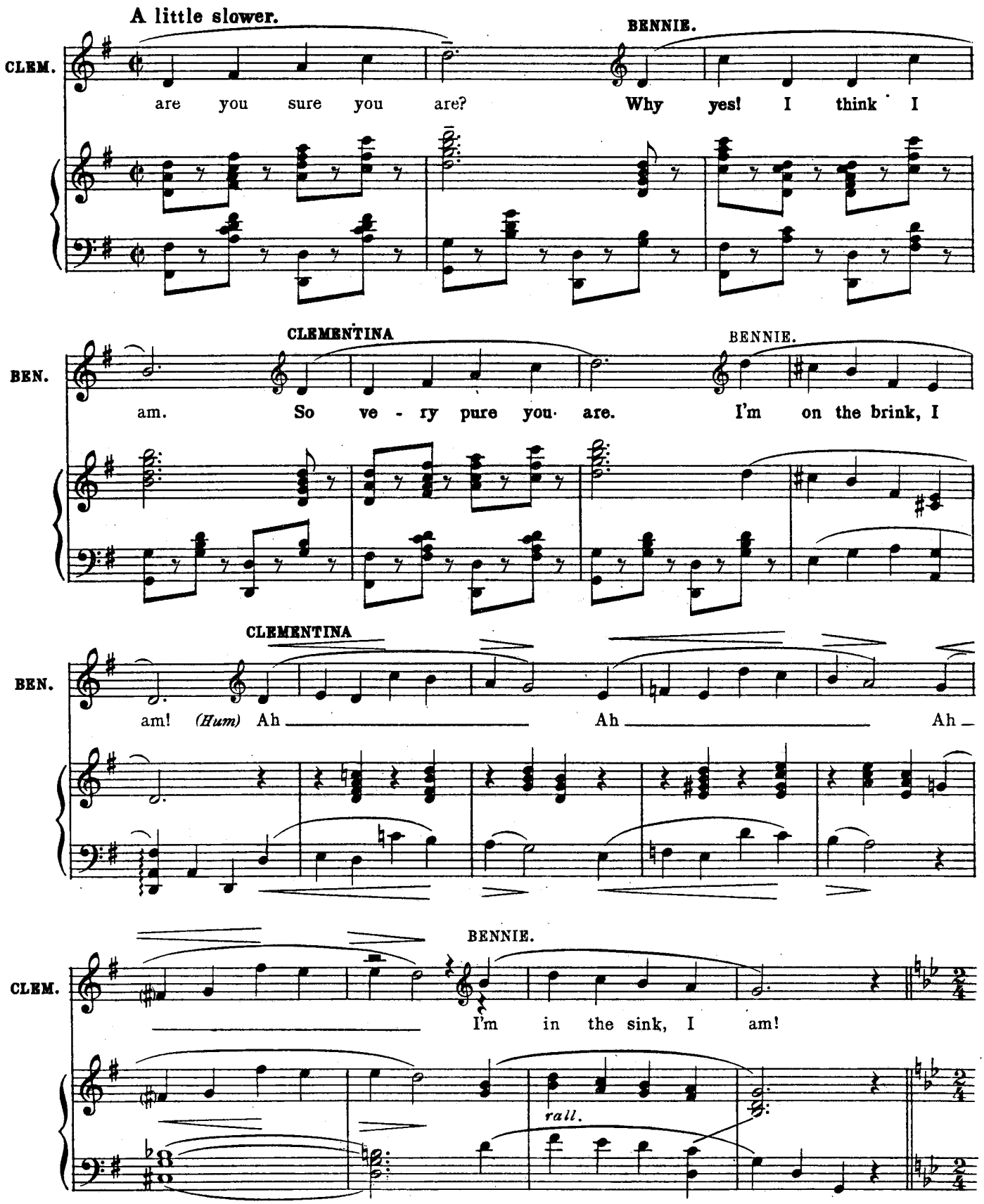

MAR.
you.
Will you let me
CLEM.
there is a gold-en gate - way that he will op - en straight - way
SPECIAL GIRLS.
1. & 2.
there is a gold-en gate - way that he will op - en straight - way
3.
Love's gold-en gate - way He'll op - en straight - way
GIRLS.
Love's gold-en gate - way He'll op - en straight - way
MAR.
go!
Oh! I hate you I hate you so.
CLEM.
you know that he is rea-dy to see That one kiss is the key to more.
SPECIAL GIRLS.
1. & 2.
you know that he is rea-dy to see That one kiss is the key to more.
3.
just one kiss is the best key to more.
GIRLS.
just one kiss is the best key to more.

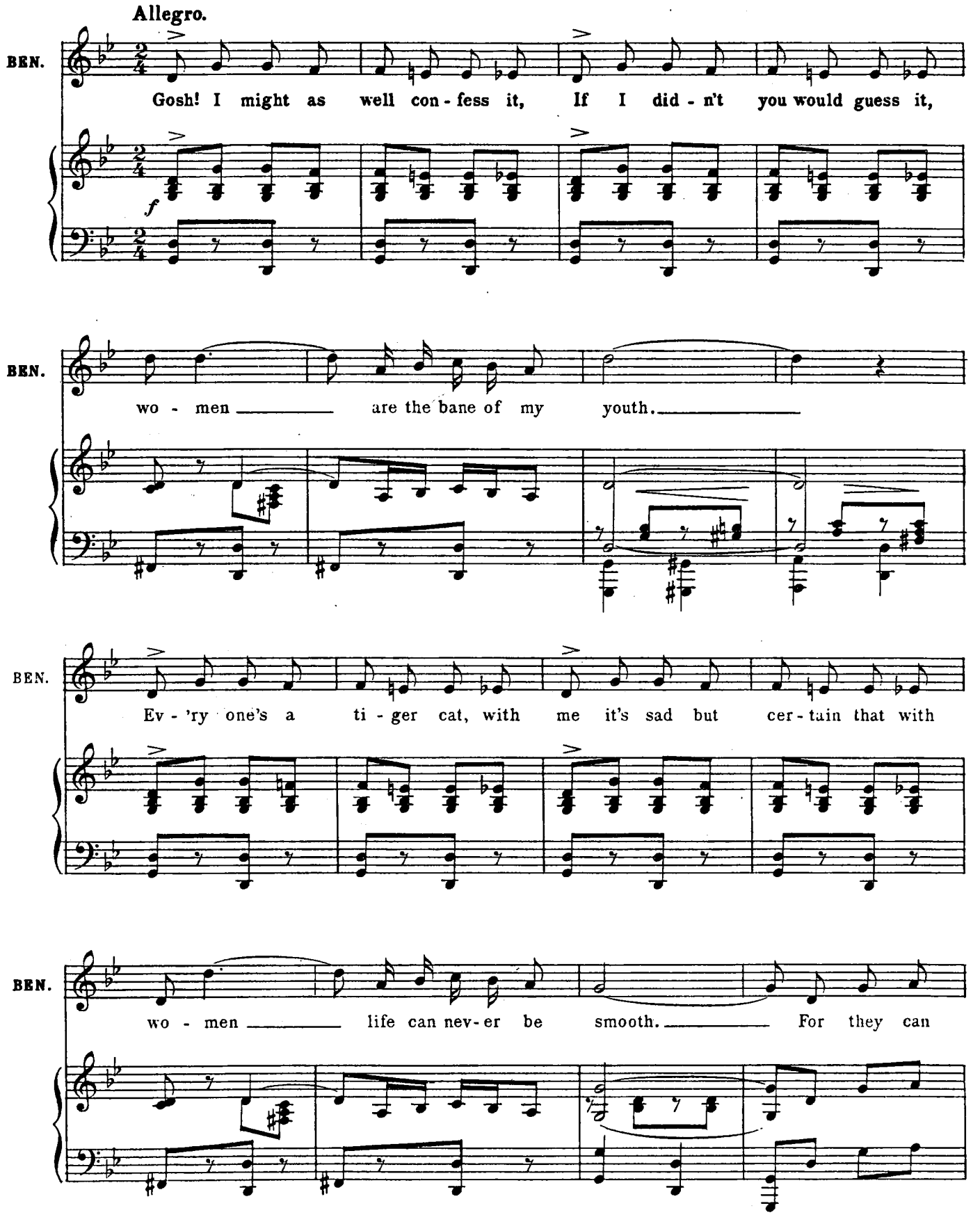
No. 17.

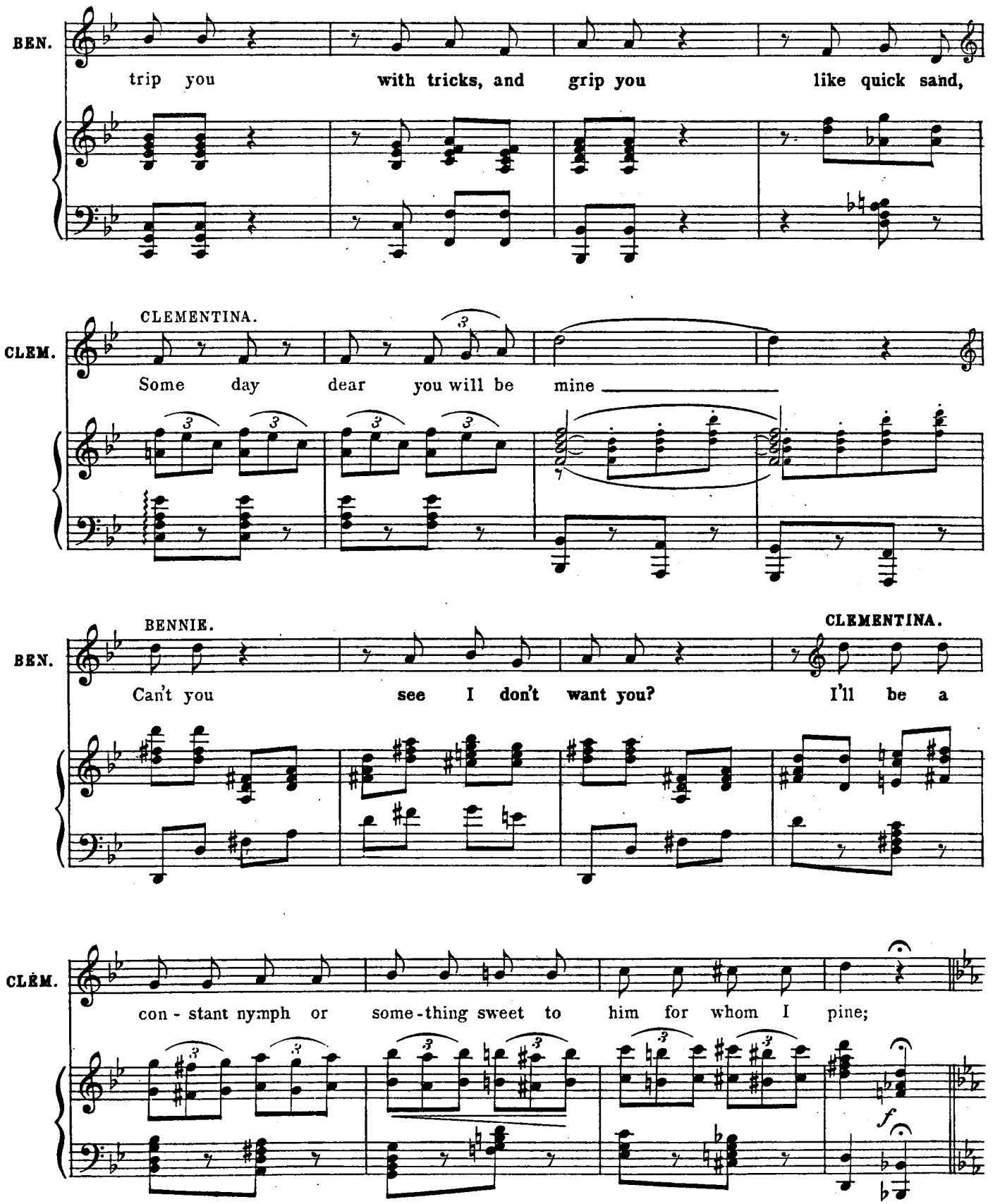
DUET —(Clementina and Bennie)

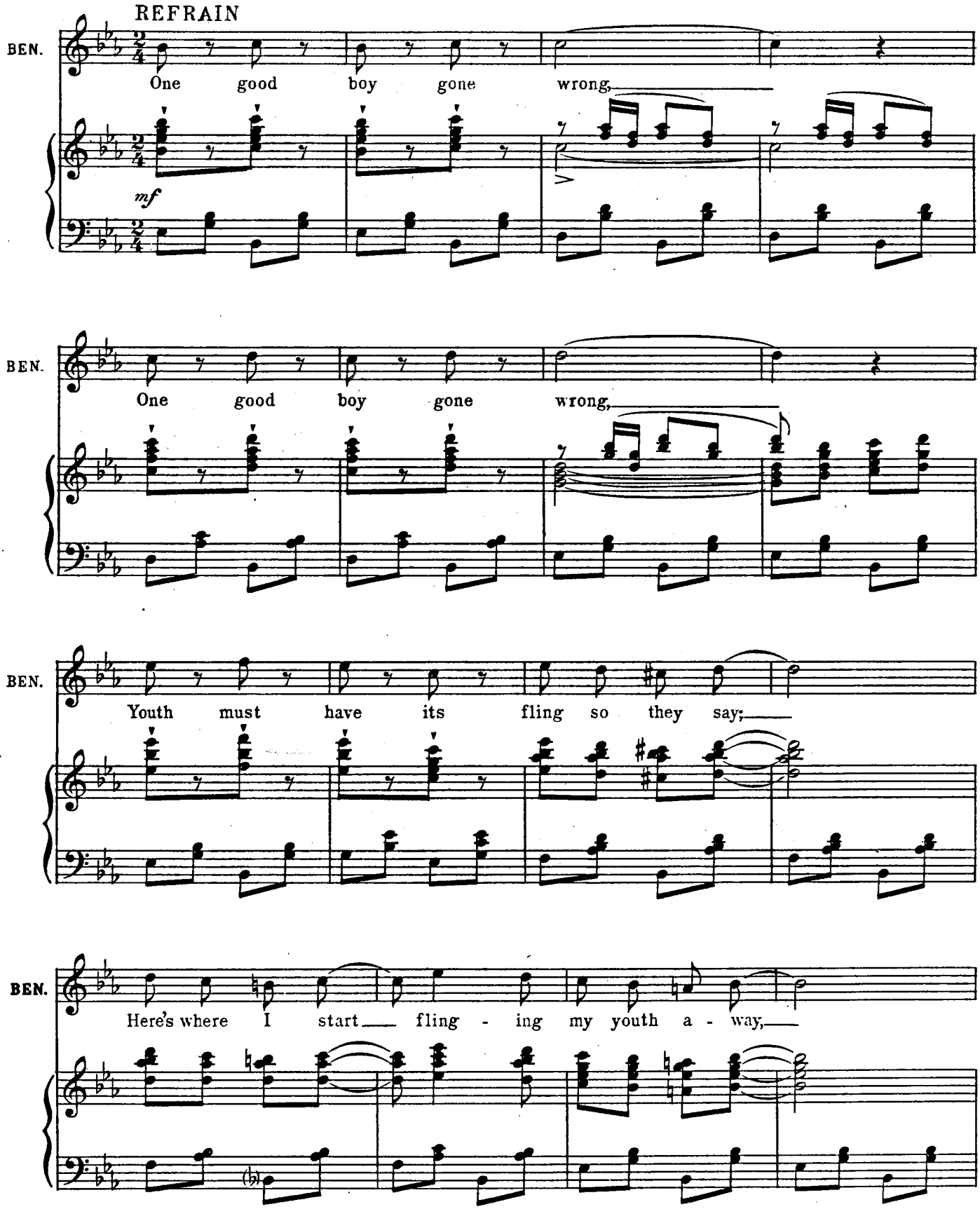
"ONE GOOD BOY GONE WRONG."

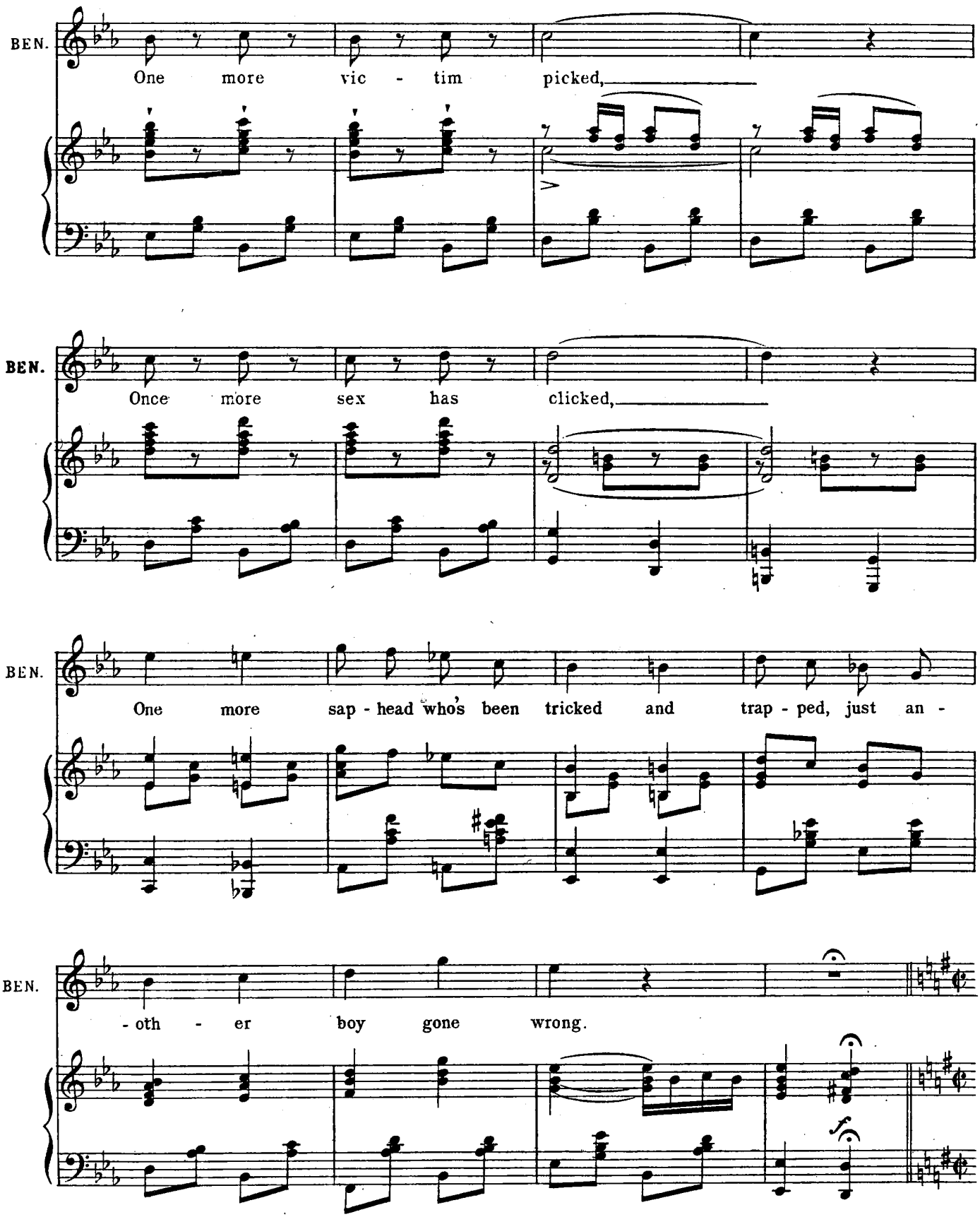



A little slower.
BENNIE.
CLEM.
are you sure you are?
Why yes! I think I
CLEMENTINA
BENNIE.
BEN.
am.
So ve - ry pure you are.
I'm on the brink, I
CLEMENTINA
BEN.
am! (Hum) Ah
Ah
Ah
BENNIE.
CLEM.
I'm in the sink, I am!
rall.

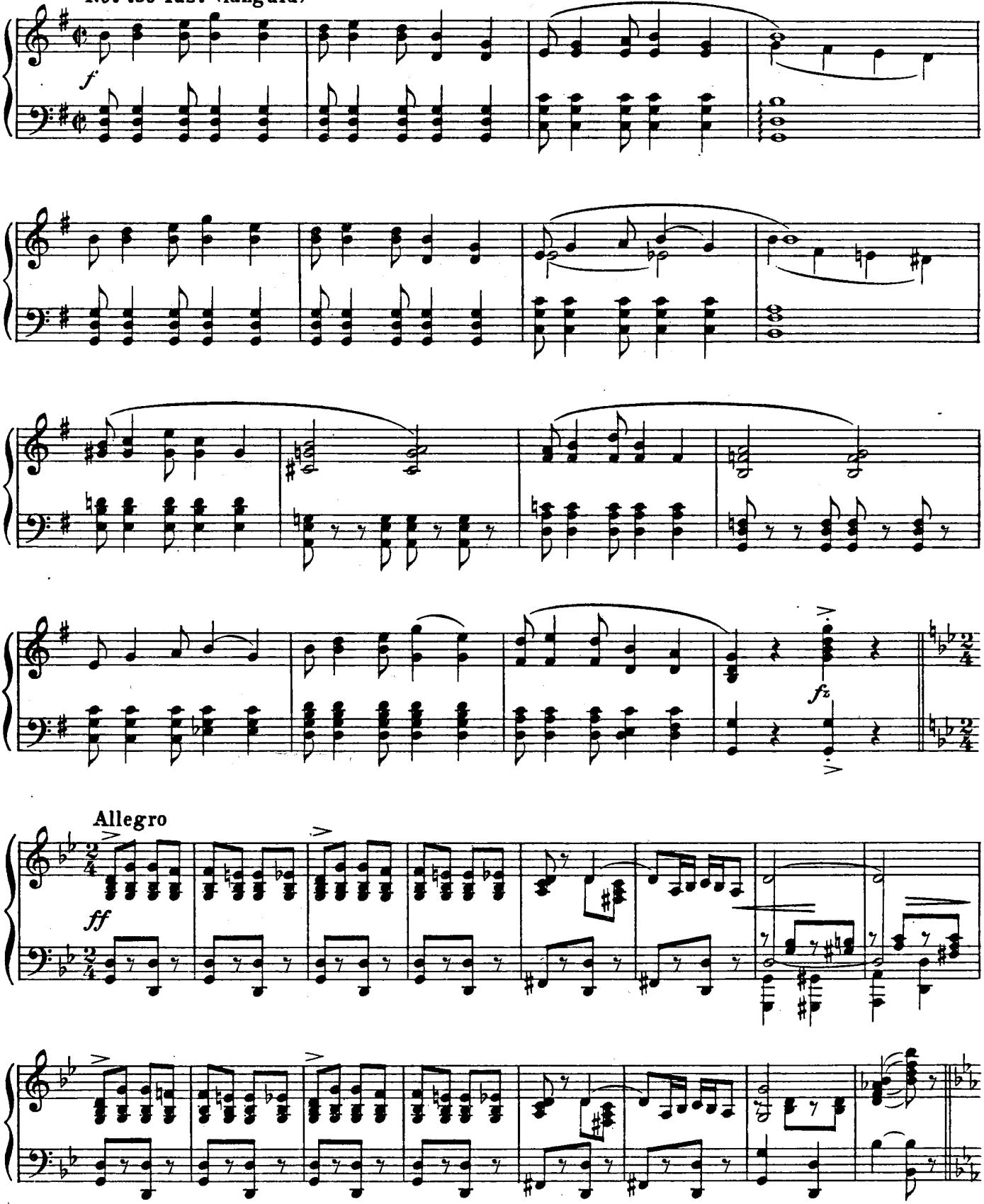

Allegro.
BEN.
Gosh! I might as well con - fess it, If I did - n't you would guess it,
f
BEN.
wo - men are the bane of my youth.
BEN.
Ev - 'ry one's a ti - ger cat, with me it's sad but cer - tain that with
BEN.
wo - men life can nev - er be smooth. For they can

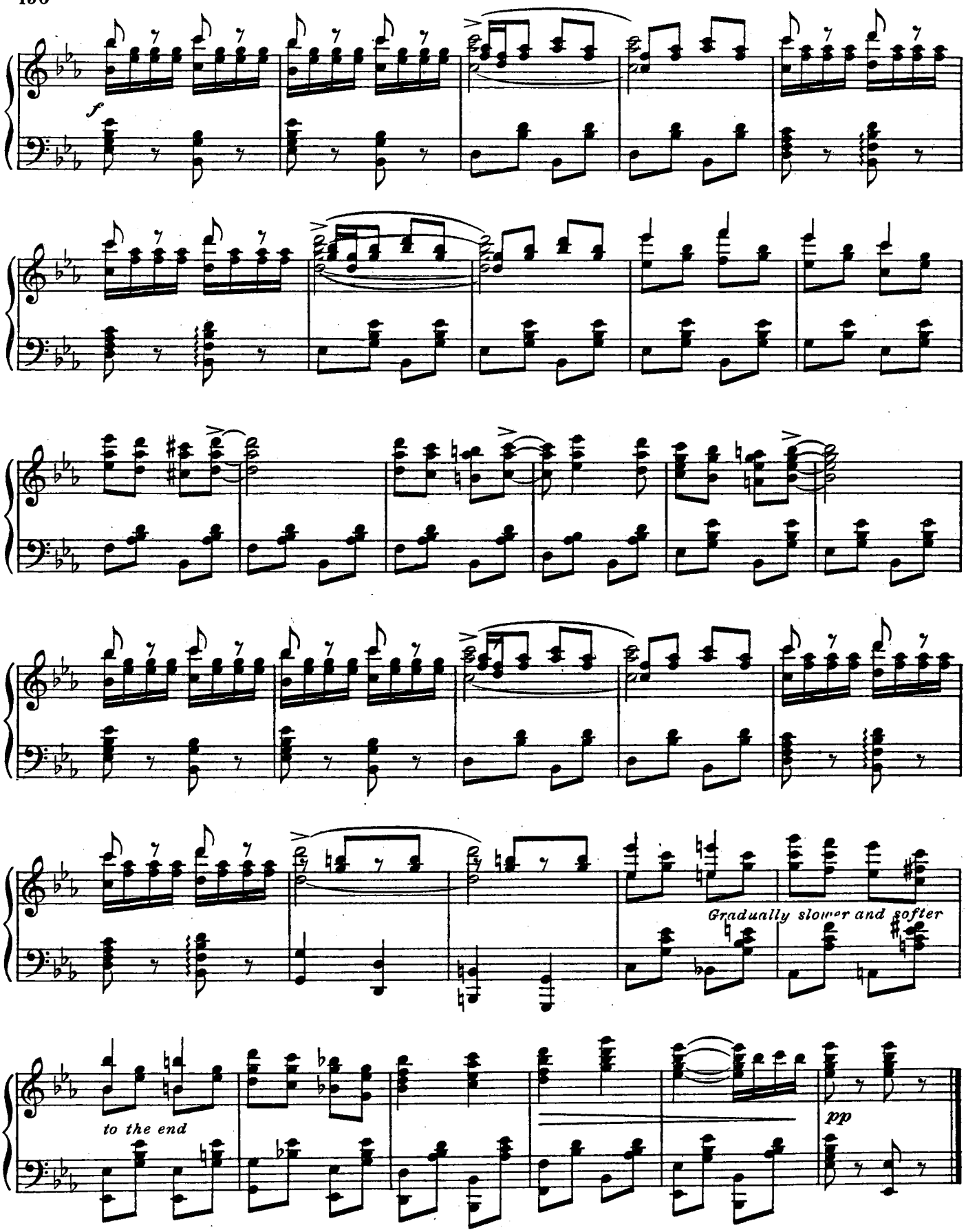

BEN.
trip you with tricks, and grip you like quick sand,
CLEMENTINA.
CLEM.
Some day dear you will be mine
BENNIE.
CLEMENTINA.
BEN.
Can't you see I don't want you? I'll be a
CLEM.
con - stant nymph or some - thing sweet to him for whom I pine;
f


REFRAIN
BEN.
One good boy gone wrong,
mf
BEN.
One good boy gone wrong,
BEN.
Youth must have its fling so they say;
BEN.
Here's where I start fling - ing my youth a - way,


BEN.
One more vic - tim picked,
BEN.
Once more sex has clicked,
BEN.
One more sap - head who's been tricked and trap - ped, just an -
BEN.
- oth - er boy gone wrong.

DANCE
Not too fast (languid)

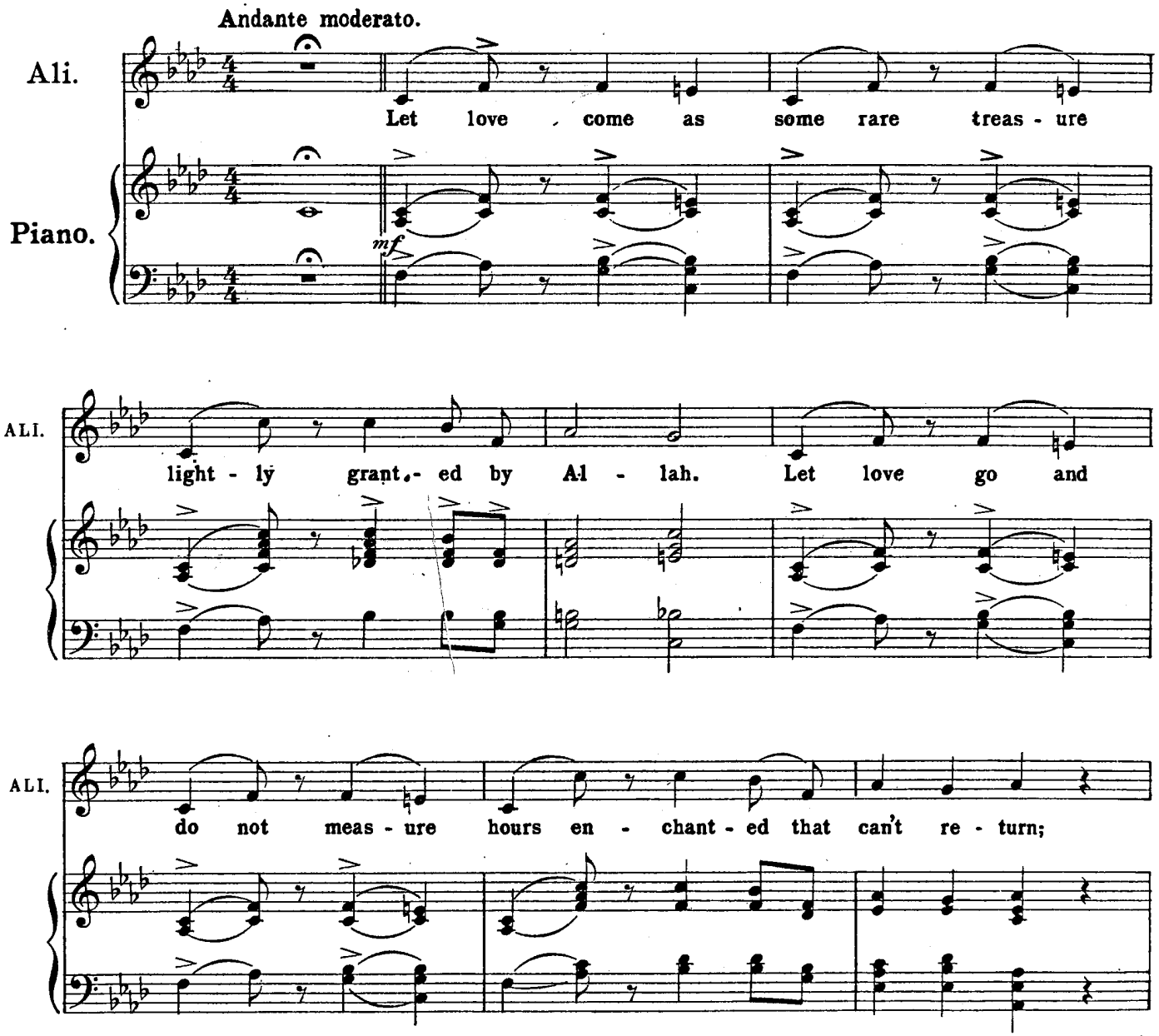


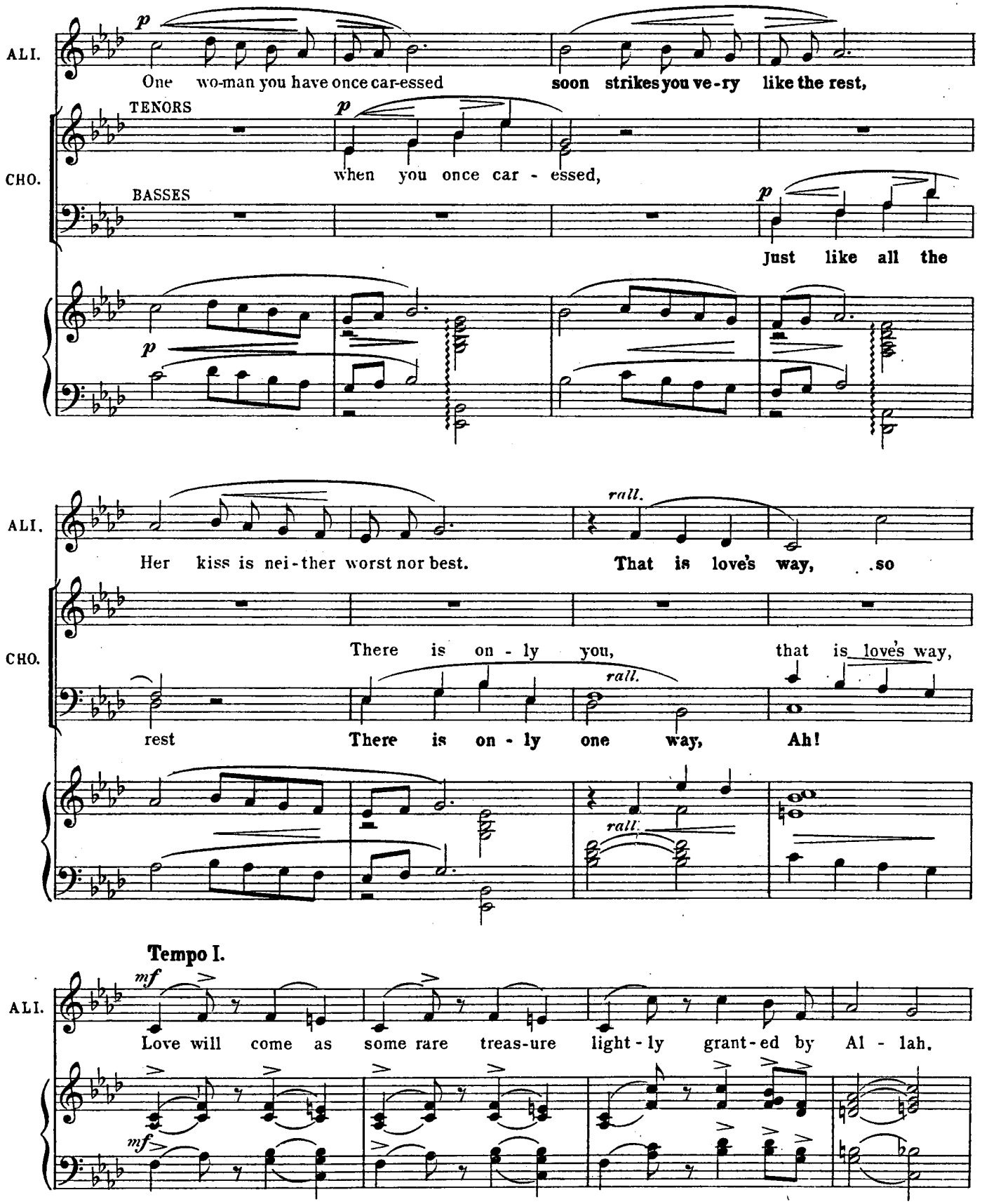

f
Gradually slower and softer
to the end
pp

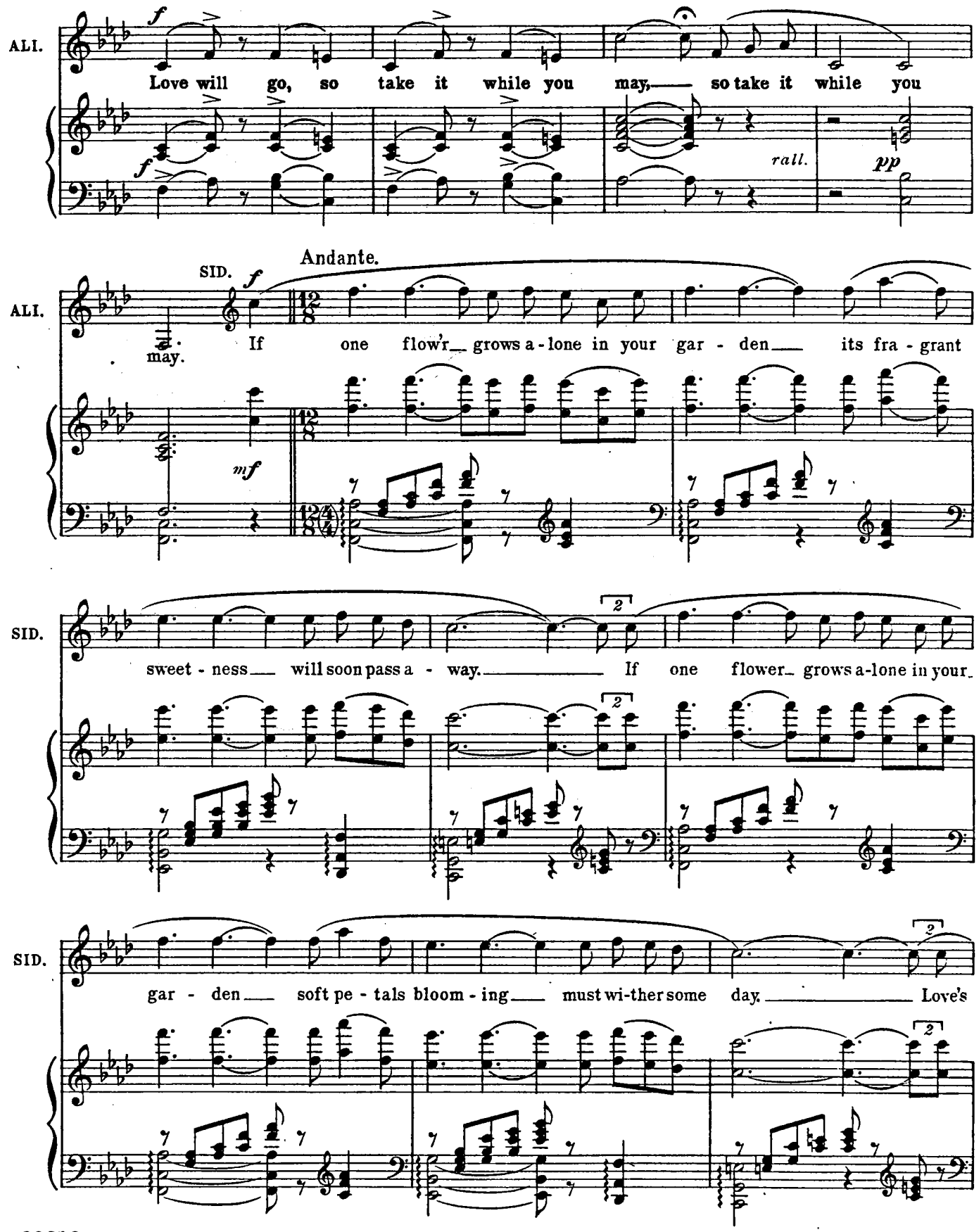
No 18 CONCERTED NUMBER (Red Shadow, Sid, Ali) & Men

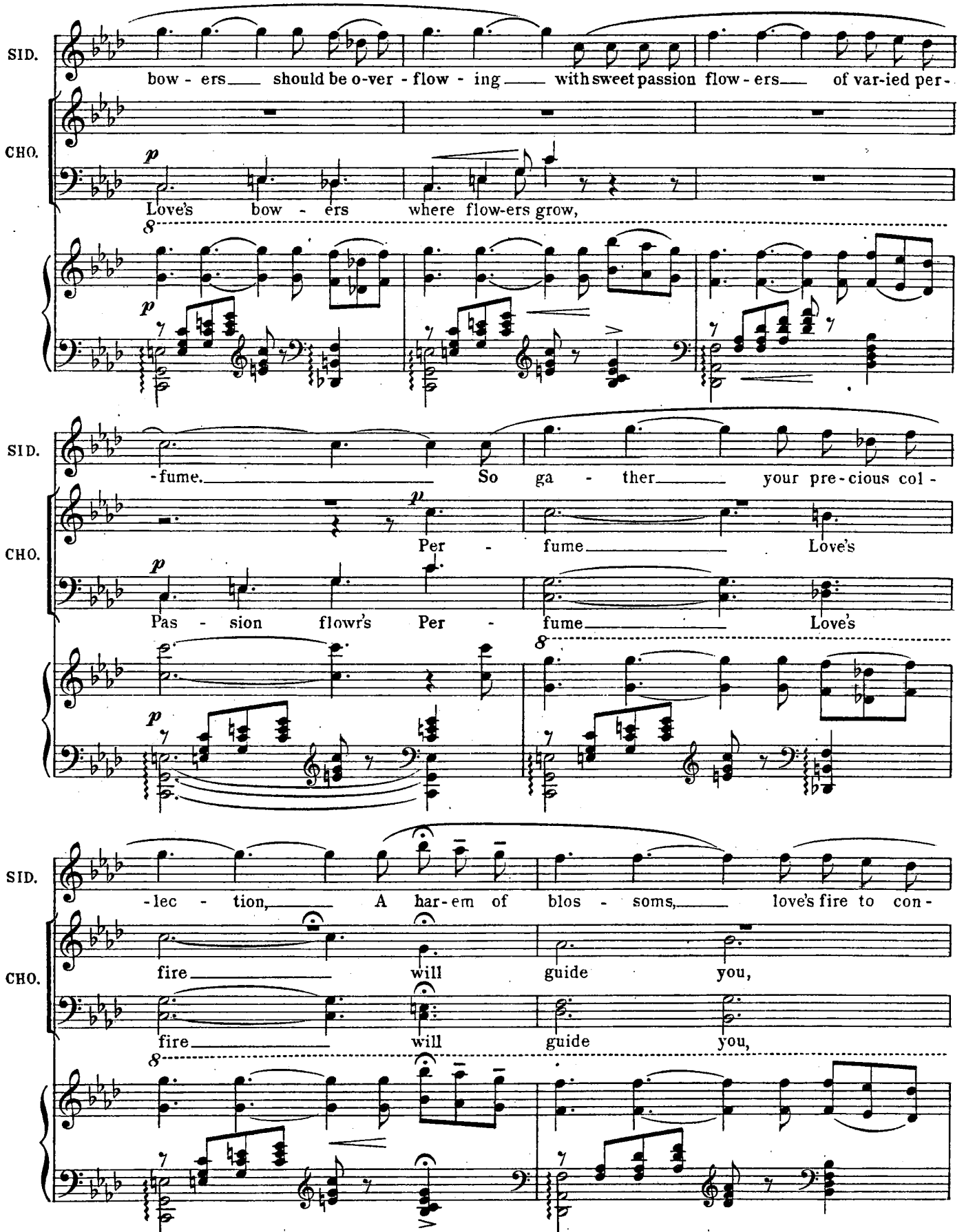
"EASTERN AND WESTERN LOVE"

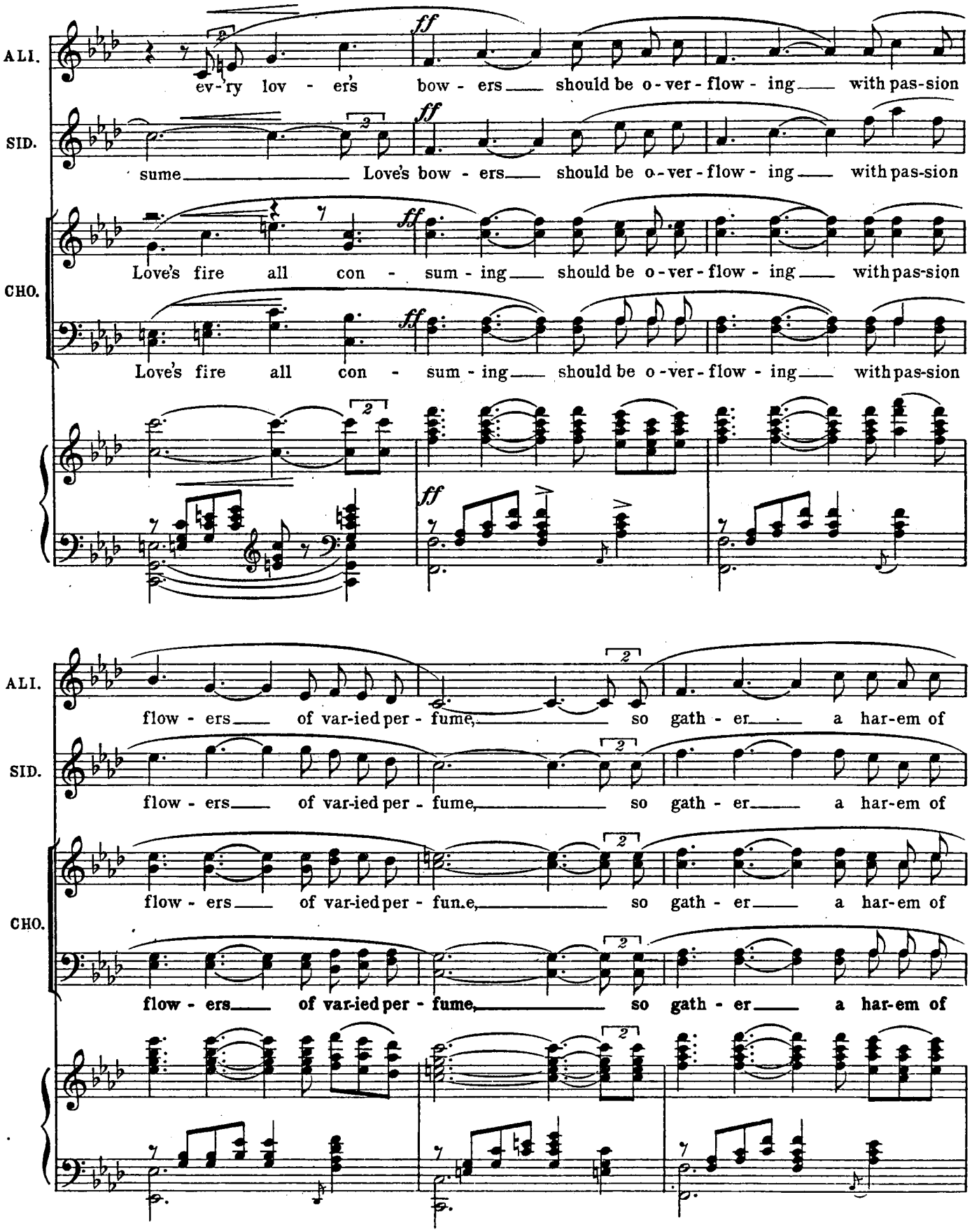
(A) LET LOVE GO
(B) ONE FLOWER IN YOUR GARDEN
(C) ONE ALONE

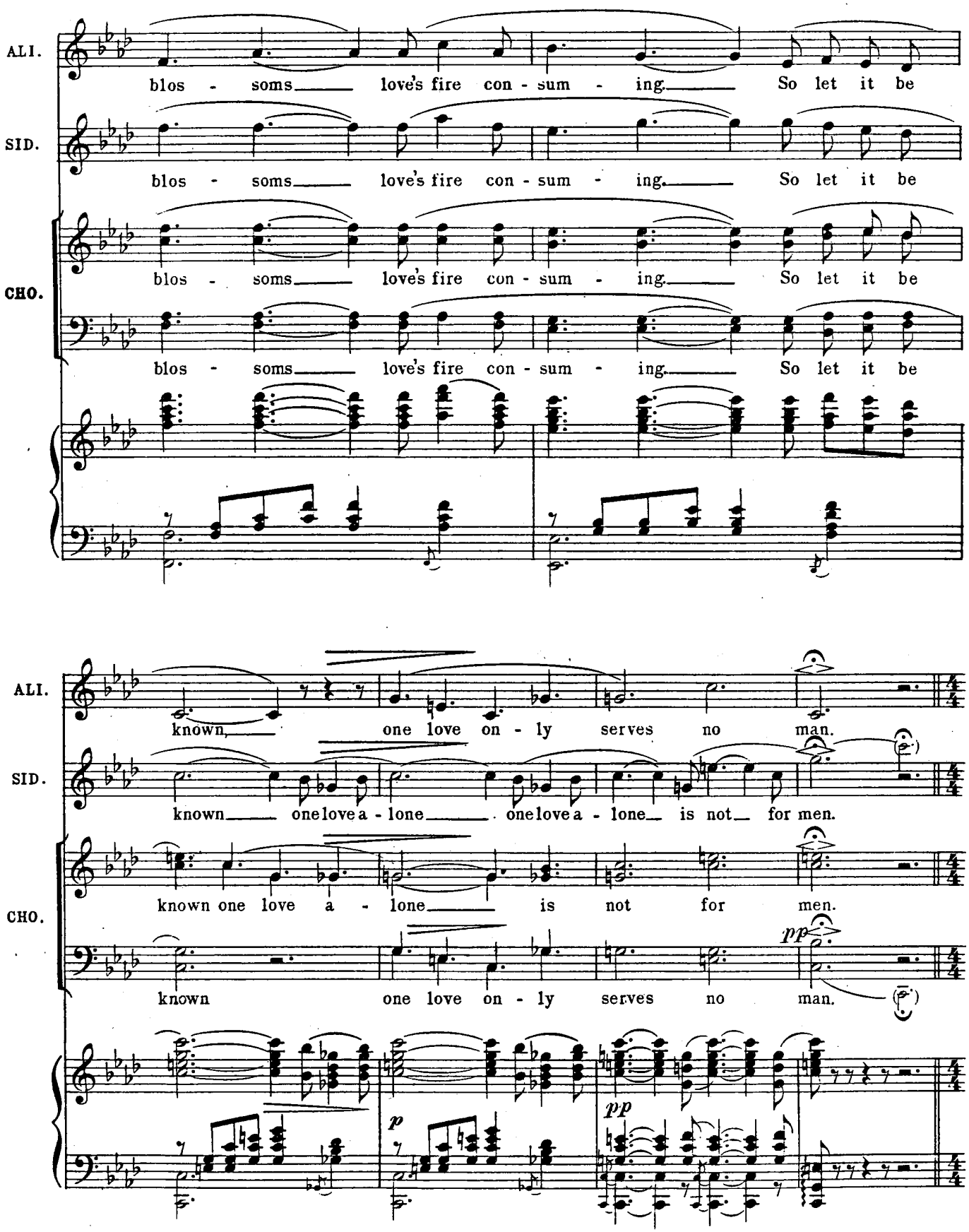


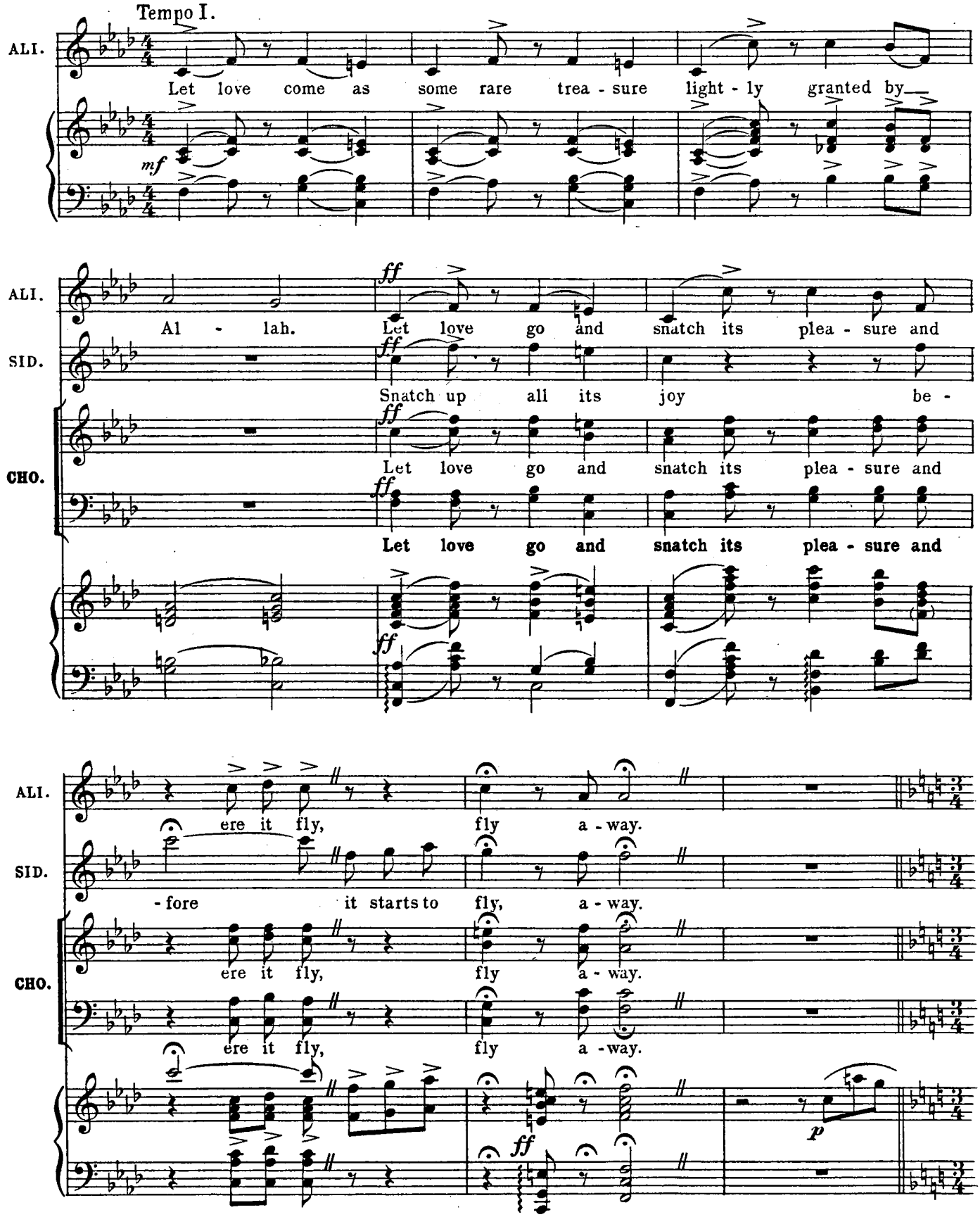

ALI.
p
One wo-man you have once car-essed soon strikes you ve-ry like the rest,
CHO.
TENORS
p
when you once car - essed,
BASSES
p
Just like all the
ALI.
Her kiss is nei-ther worst nor best.
rall.
That is love's way, so
CHO.
There is on - ly you, that is love's way,
rall.
rest There is on - ly one way, Ah!
rall.
Tempo I.
ALI.
mf
Love will come as some rare treas-ure light - ly grant-ed by Al - lah.
mf

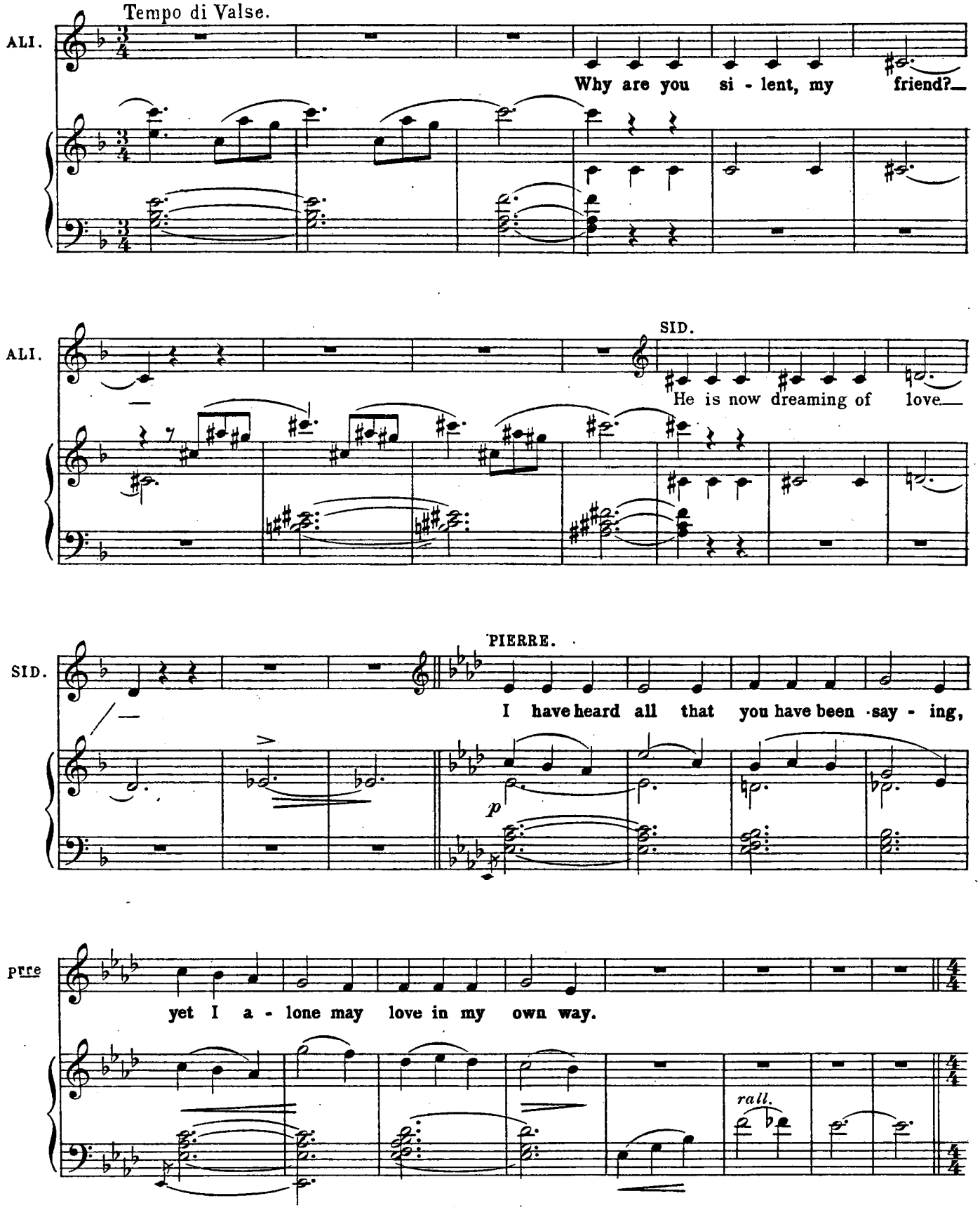

ALI.
Love will go, so take it while you may, so take it while you
rall.
pp
Andante.
SID.
ALI.
may.
If one flow'r grows a-lone in your gar - den its fra - grant
mf
SID.
sweet - ness will soon pass a - way. If one flower grows a-lone in your
SID.
gar - den soft pe - tals bloom - ing must wi-ther some day. Love's

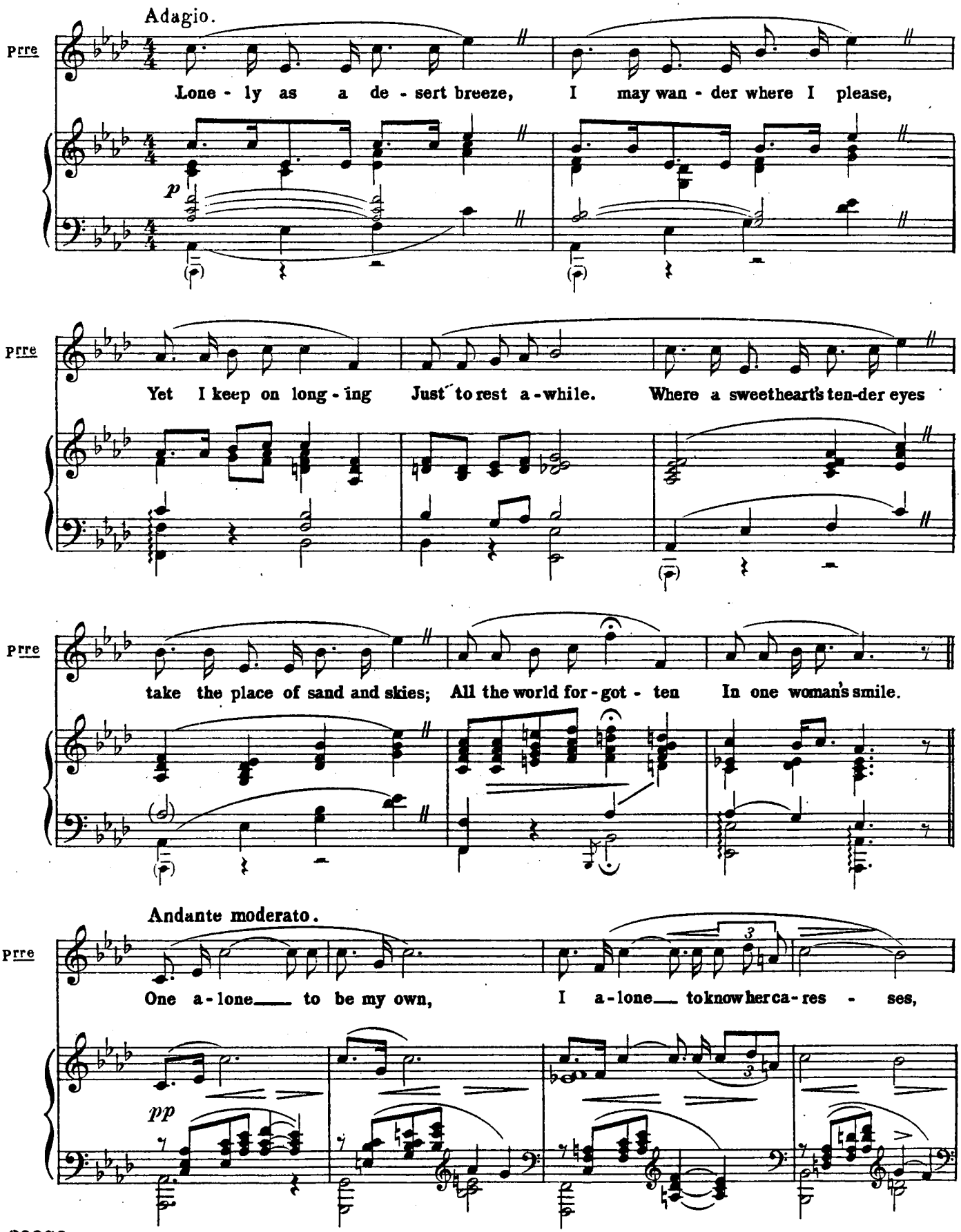

SID.
bow - ers should be o-ver - flow - ing with sweet passion flow - ers of var-ied per-
CHO.
p
Love's bow - ers where flow-ers grow,
8
p
SID.
-fume. So ga - ther your pre-cious col -
CHO.
p
Per - fume Love's
p
Pas - sion flowr's Per - fume Love's
8
p
SID.
-lec - tion, A har-em of blos - soms, love's fire to con -
CHO.
fire will guide you,
fire will guide you,
8

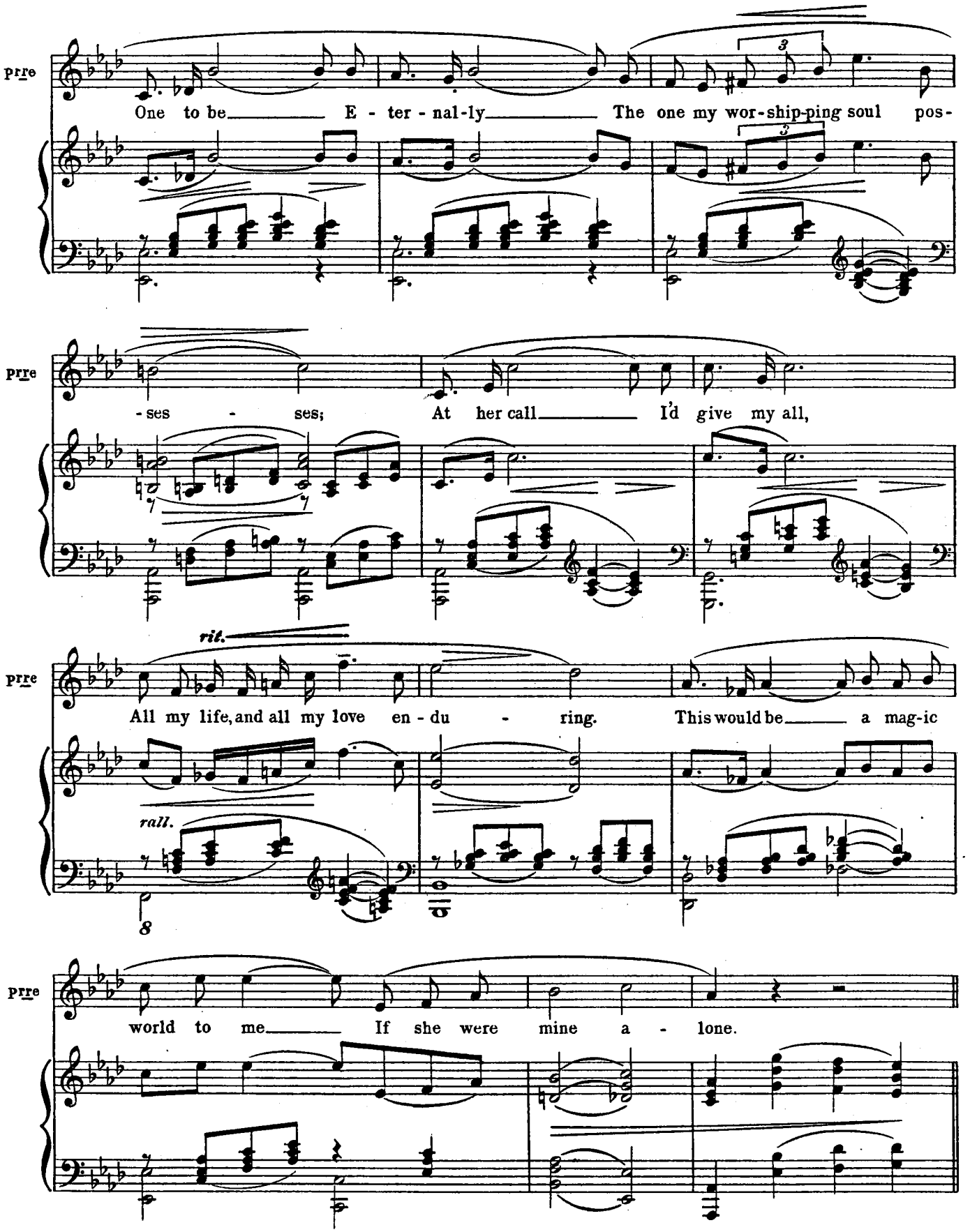

ALI.
ev-ry lov - er's bow - ers should be o-ver-flow - ing with pas-sion
SID.
sume Love's bow - ers should be o-ver-flow - ing with pas-sion
CHO.
Love's fire all con - sum - ing should be o-ver-flow - ing with pas-sion
Love's fire all con - sum - ing should be o-ver-flow - ing with pas-sion
ff
ALI.
flow - ers of var-ied per - fume, so gath - er a har-em of
SID.
flow - ers of var-ied per - fume, so gath - er a har-em of
CHO.
flow - ers of var-ied per - fun.e, so gath - er a har-em of
flow - ers of var-ied per - fume, so gath - er a har-em of

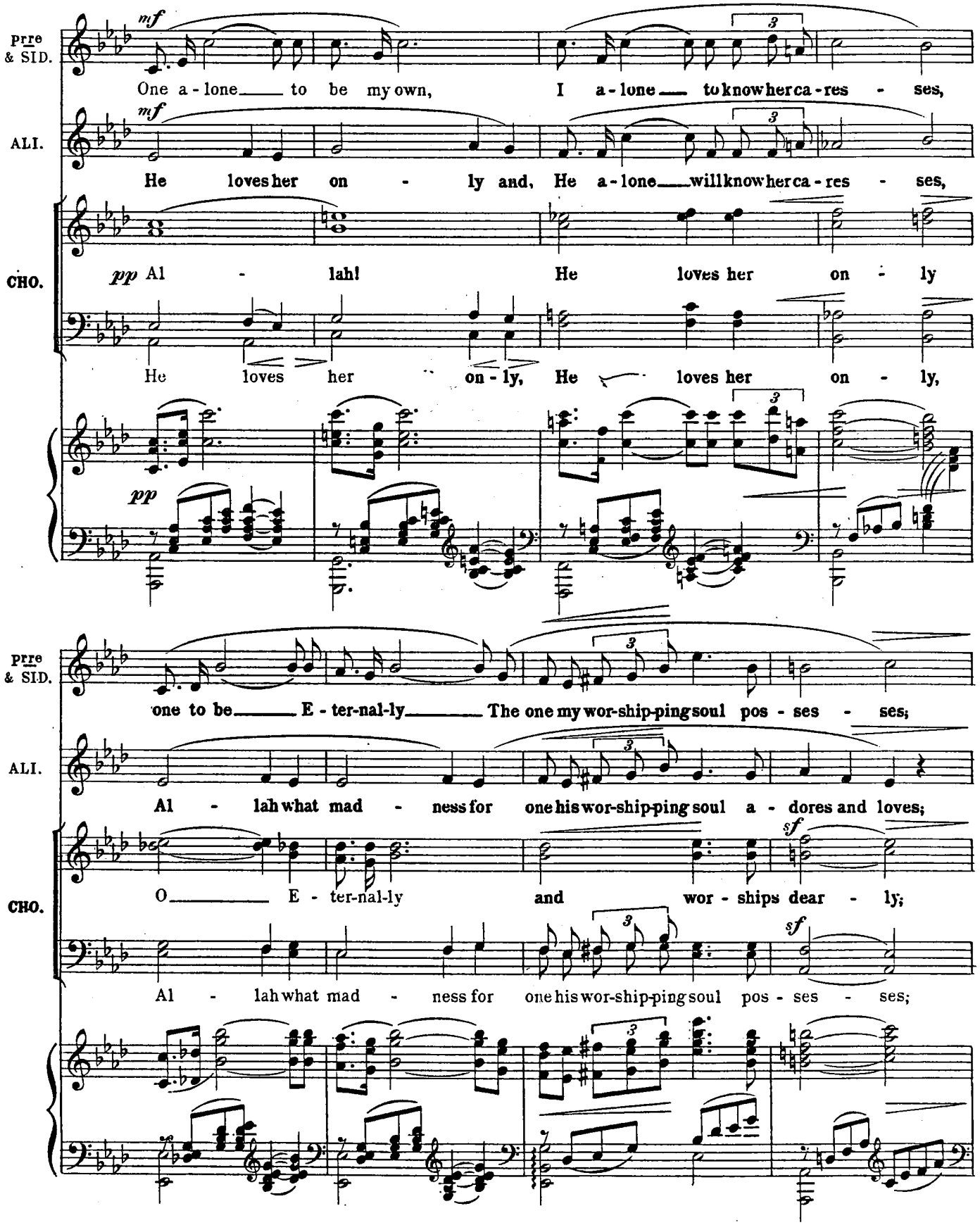

ALI.
blos - soms love's fire con - sum - ing. So let it be
SID.
blos - soms love's fire con - sum - ing. So let it be
CHO.
blos - soms love's fire con - sum - ing. So let it be
blos - soms love's fire con - sum - ing. So let it be
ALI.
known one love on - ly serves no man.
SID.
known one love a - lone one love a - lone is not for men.
CHO.
known one love a - lone is not for men.
known one love on - ly serves no man.
pp
p
pp

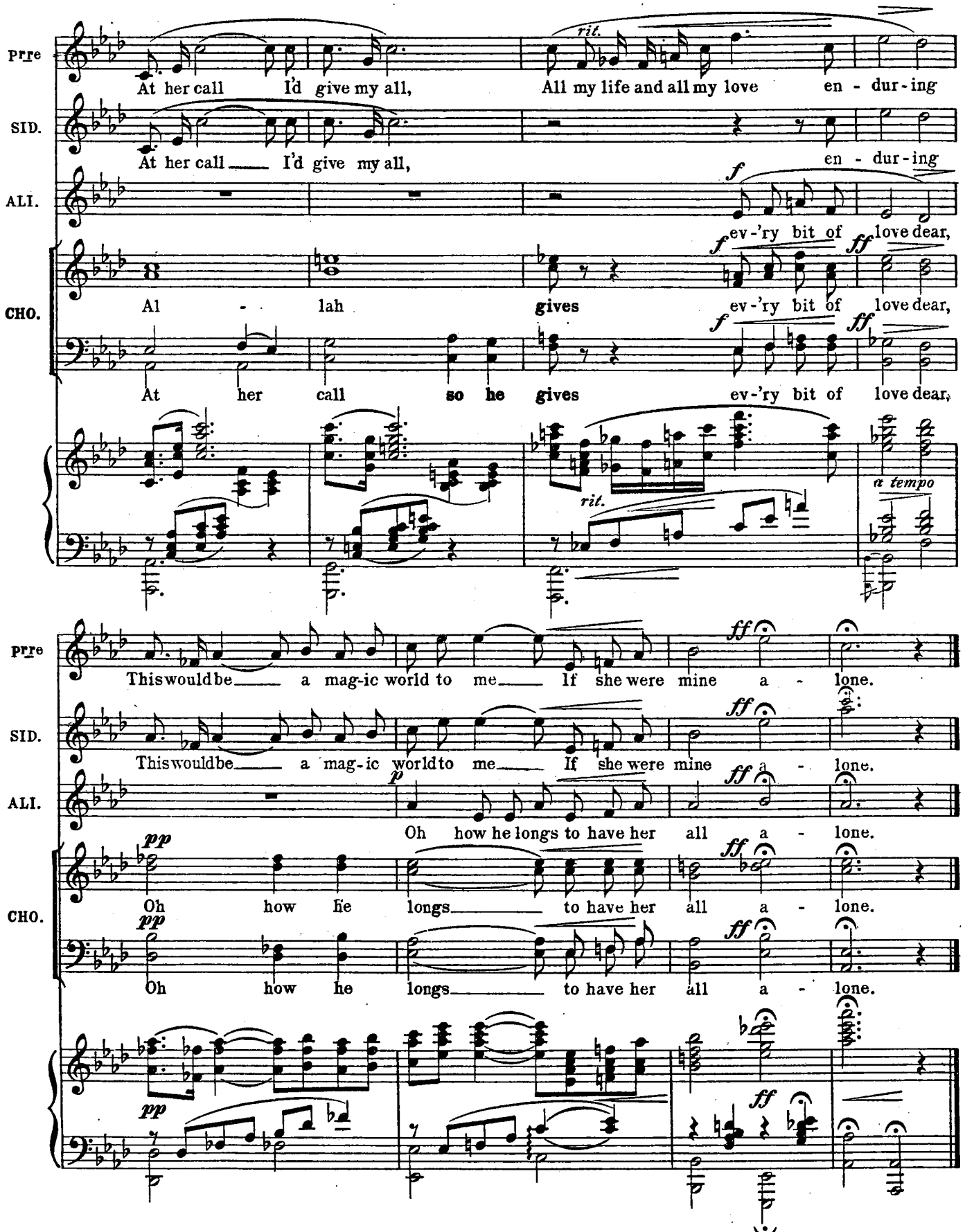

Tempo I.
ALI.
Let love come as some rare trea - sure light - ly granted by
mf
ALI.
Al - lah.
Let love go and snatch its plea - sure and
ff
SID.
Snatch up all its joy be -
CHO.
Let love go and snatch its plea - sure and
Let love go and snatch its plea - sure and
ALI.
ere it fly, fly a - way.
SID.
- fore it starts to fly, a - way.
CHO.
ere it fly, fly a - way.
ere it fly, fly a - way.
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,
p
Pre
yet I a - lone may love in my own way.
rall.


Adagio.
prre
Lone - ly as a de - sert breeze, I may wan - der where I please,
p
prre
Yet I keep on long - ing Just to rest a - while. Where a sweetheart's ten-der eyes
prre
take the place of sand and skies; All the world for - got - ten In one woman's smile.
Andante moderato.
prre
One a - lone to be my own, I a - lone to know her ca - res - ses,
pp


prre
One to be E - ter - nal-ly The one my wor-ship-ping soul pos-
3
3
prre
-ses - ses; At her call I'd give my all,
prre
rit.
All my life, and all my love en - du - ring. This would be a mag-ic
rall.
8
prre
world to me If she were mine a - lone.


Prre & SID.
mf
One a - lone to be my own, I a - lone to know her ca - res - ses,
ALI.
mf
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
Prre & 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;
sf
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.
f
ev-'ry bit of love dear,
CHO.
Al - lah gives ev-'ry bit of love dear,
At her call so he gives ev-'ry bit of love dear,
rit.
a tempo
Prre
This would be a mag-ic world to me If she were mine a - lone.
SID.
This would be a mag-ic world to me If she were mine a - lone.
ALI.
Oh how he longs to have her all a - lone.
CHO.
Oh how he longs to have her all a - lone.
Oh how he longs to have her all a - lone.

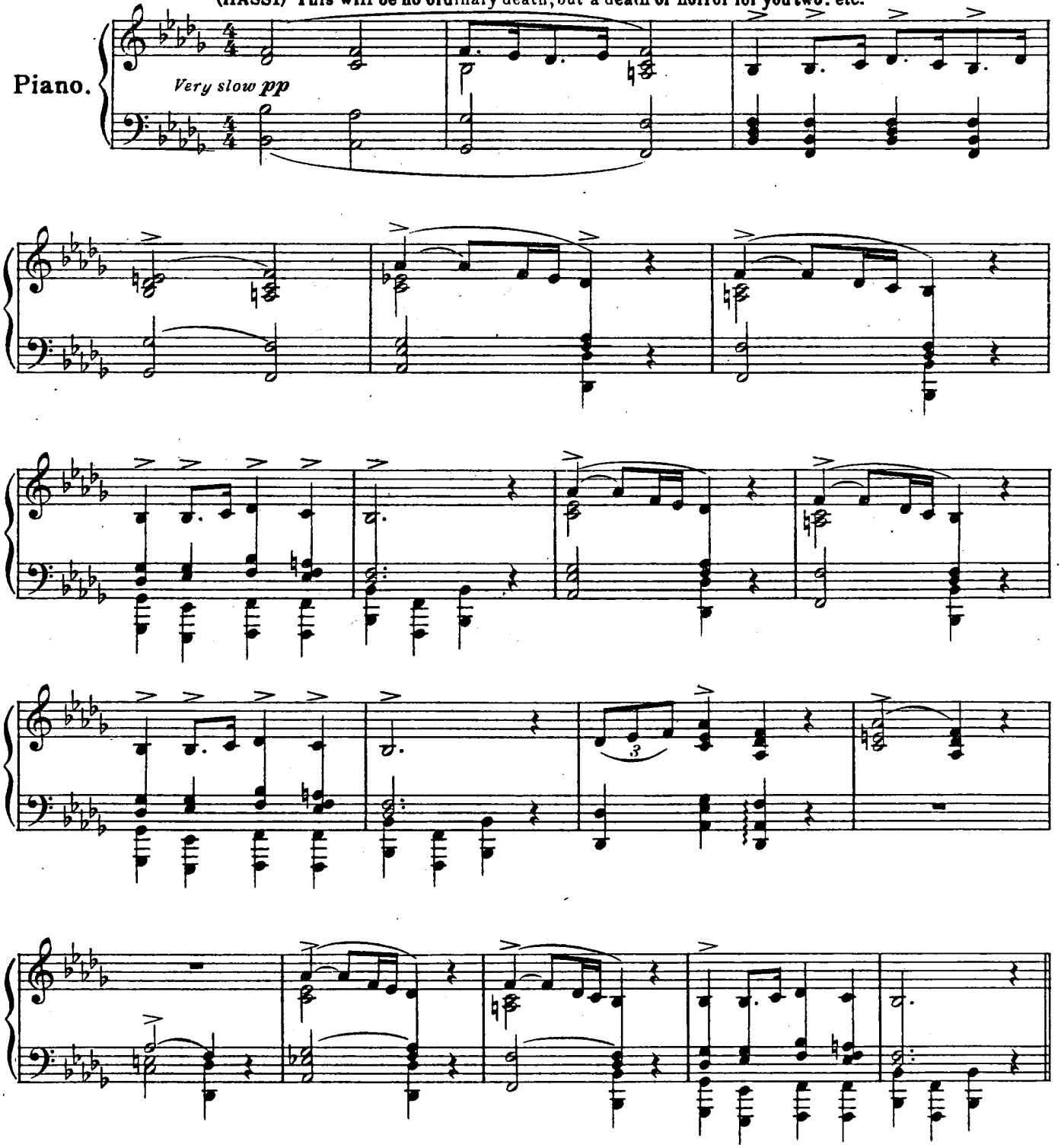
No 18a INCIDENTAL FINALETTO - SCENE II.

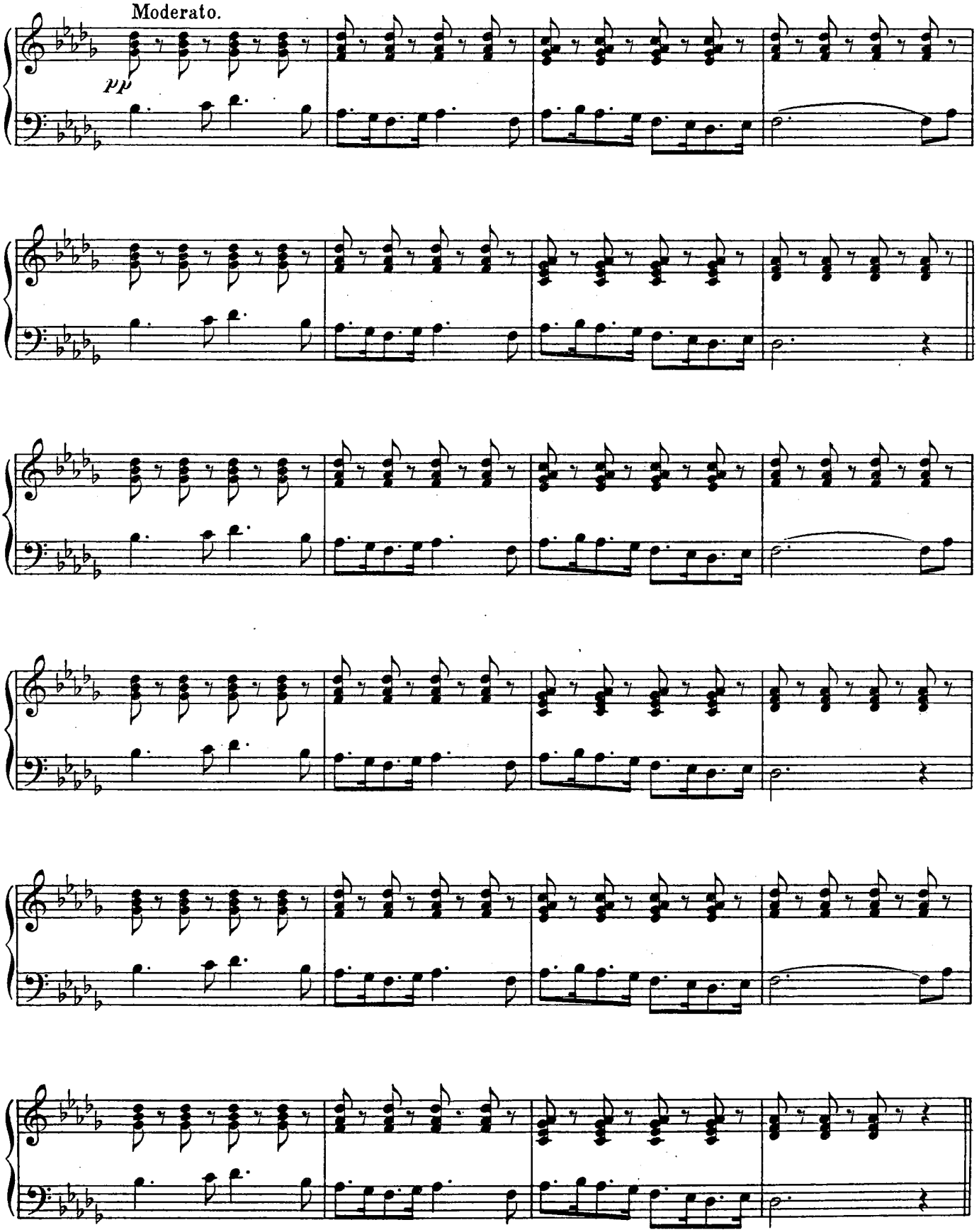
Marche Funèbre.

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

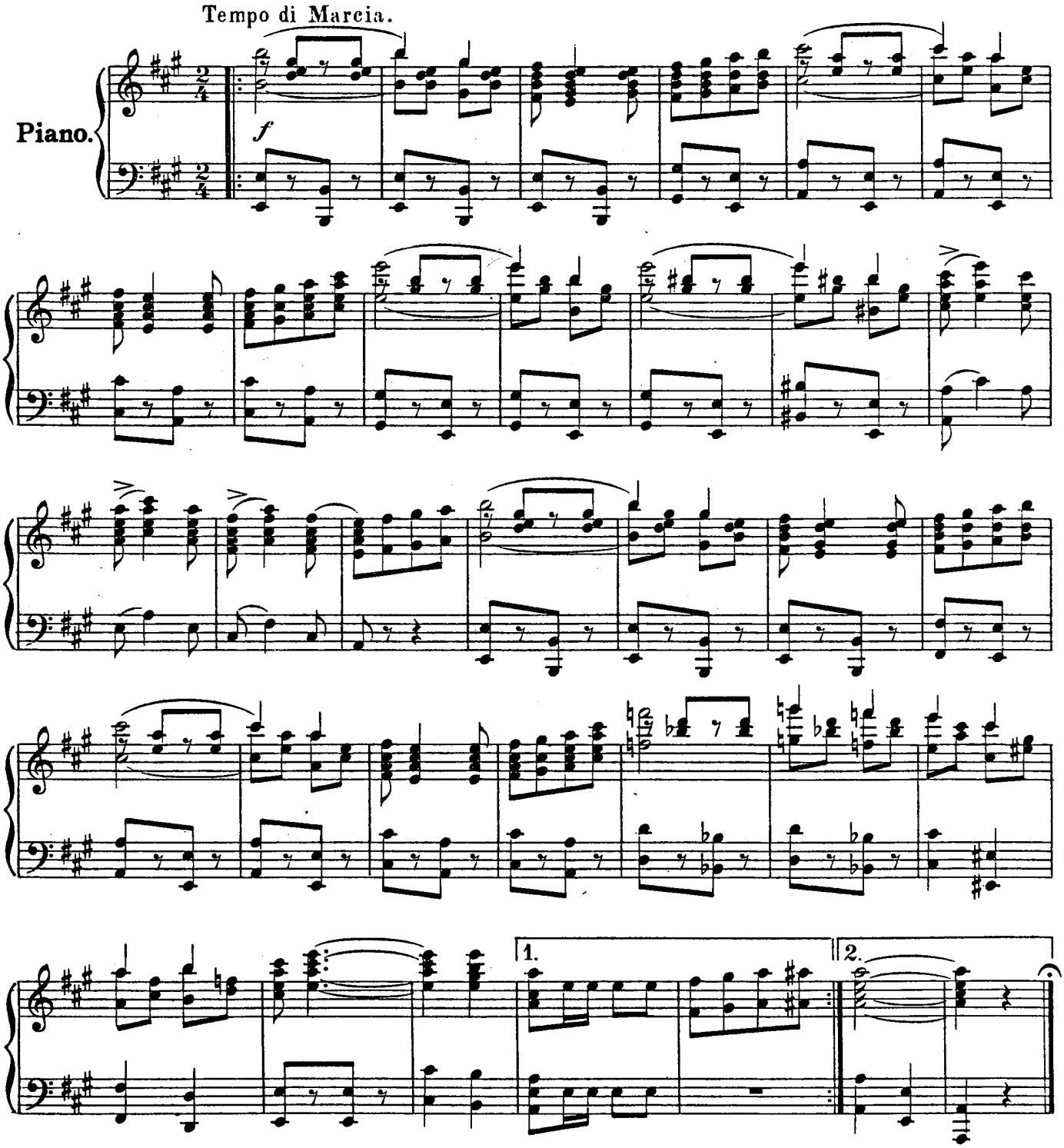
Piano.

Very slow pp




Moderato.
pp

No. 19. OPENING-SCENE III.



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!

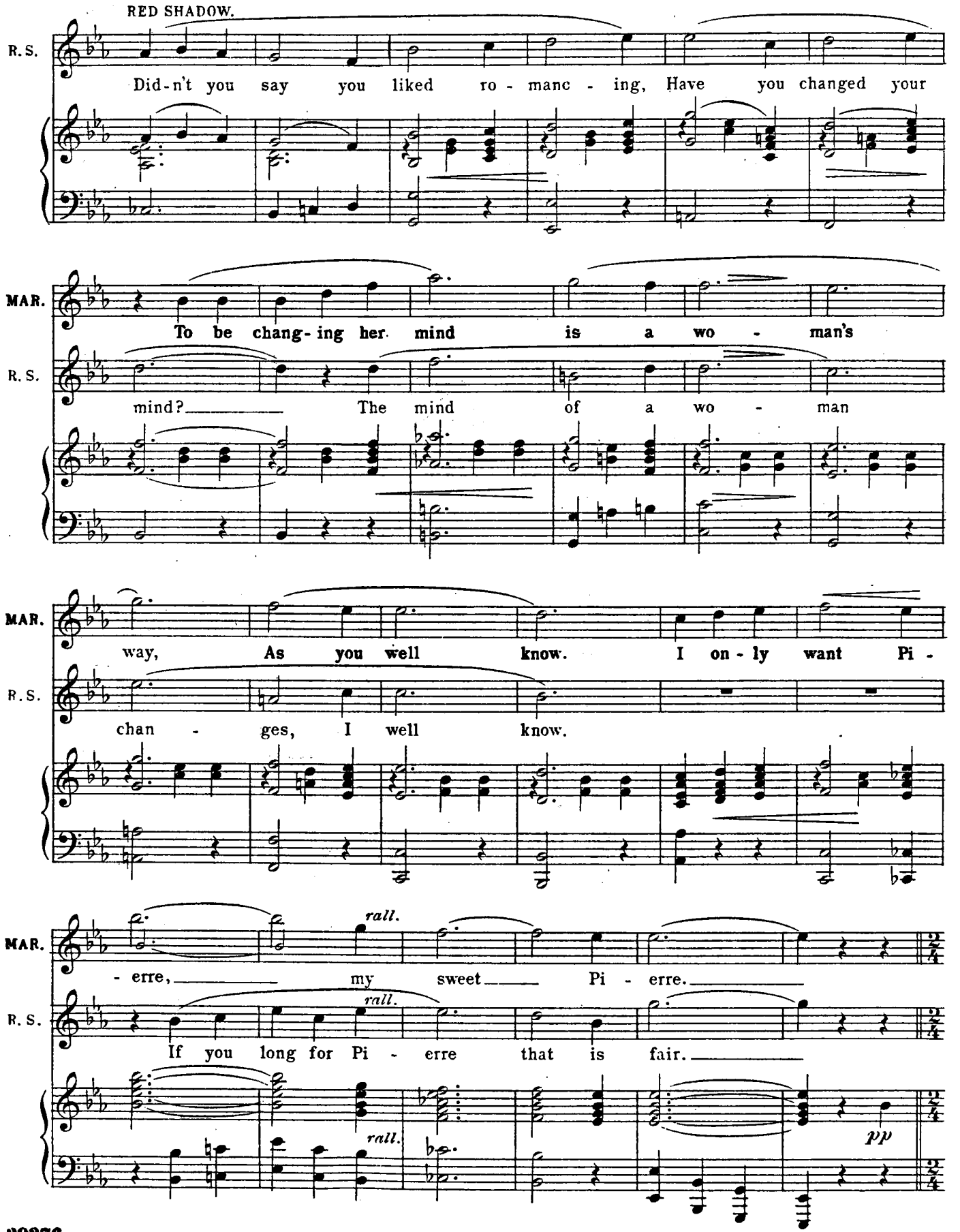
(MARGOT) Oh! I've had enough of it. etc.

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.
rall.
- erre, my sweet Pi - erre.
R. S.
rall.
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,*

L'istesso tempo

mf

and puts sword down again)

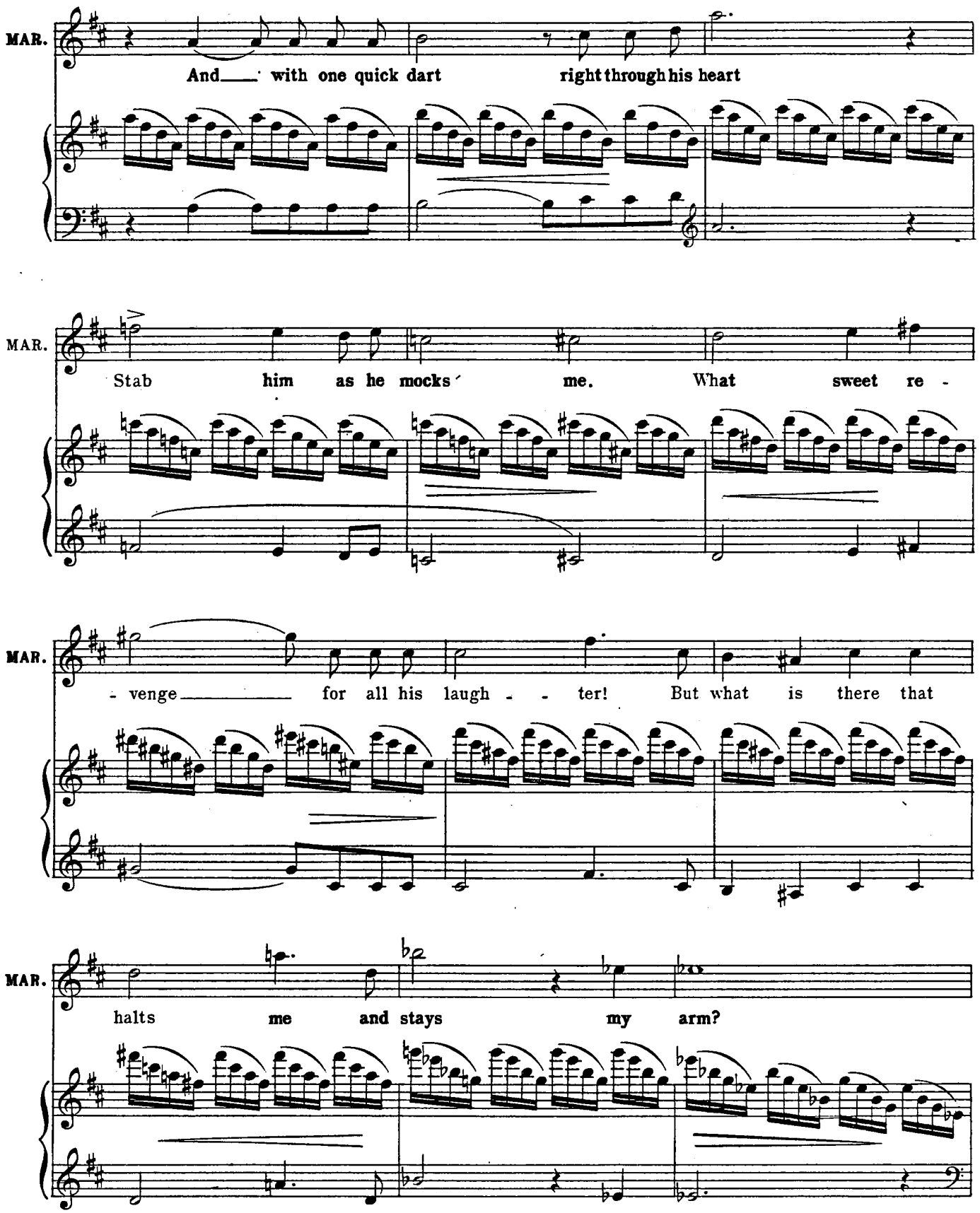
rall.

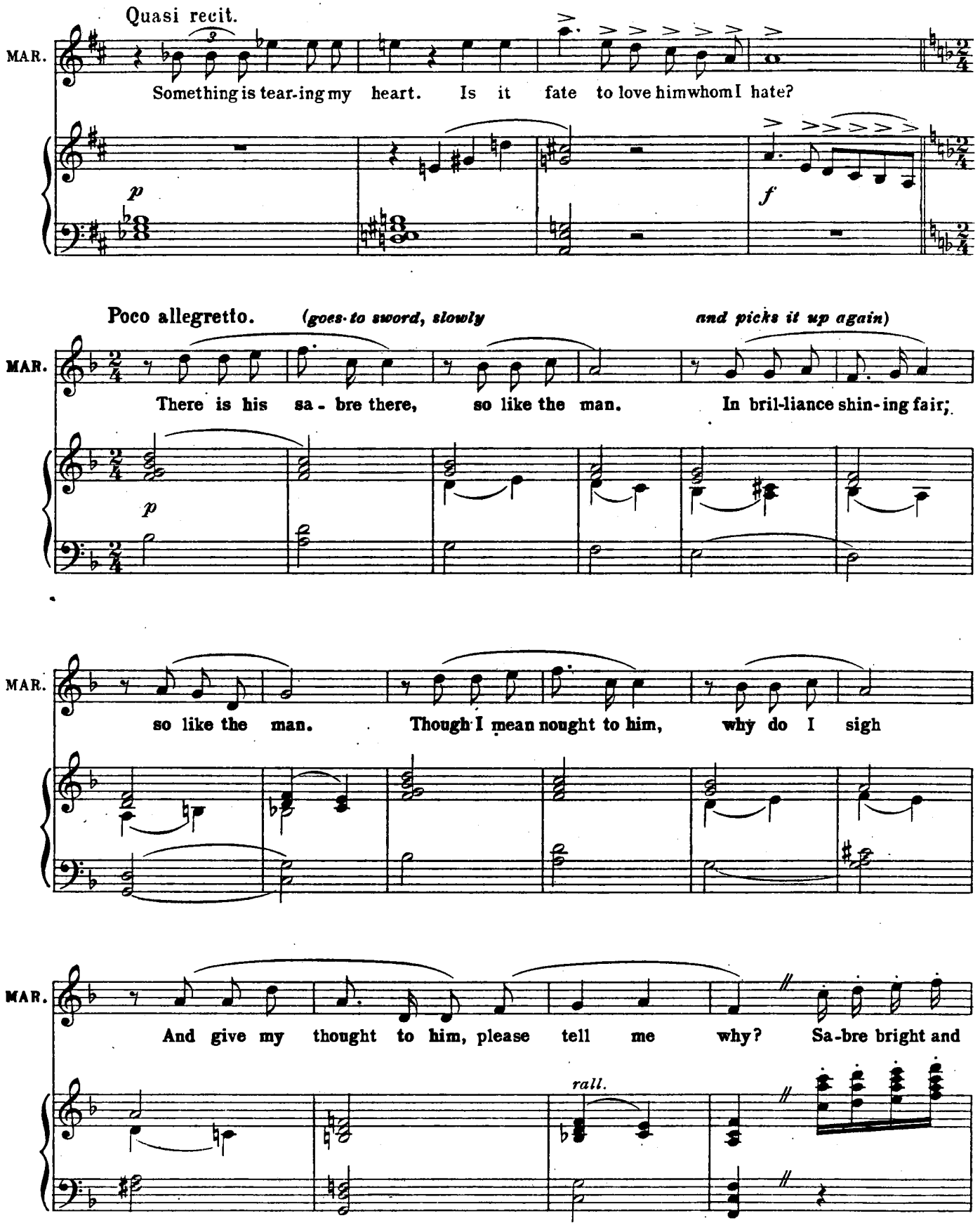
Andantino

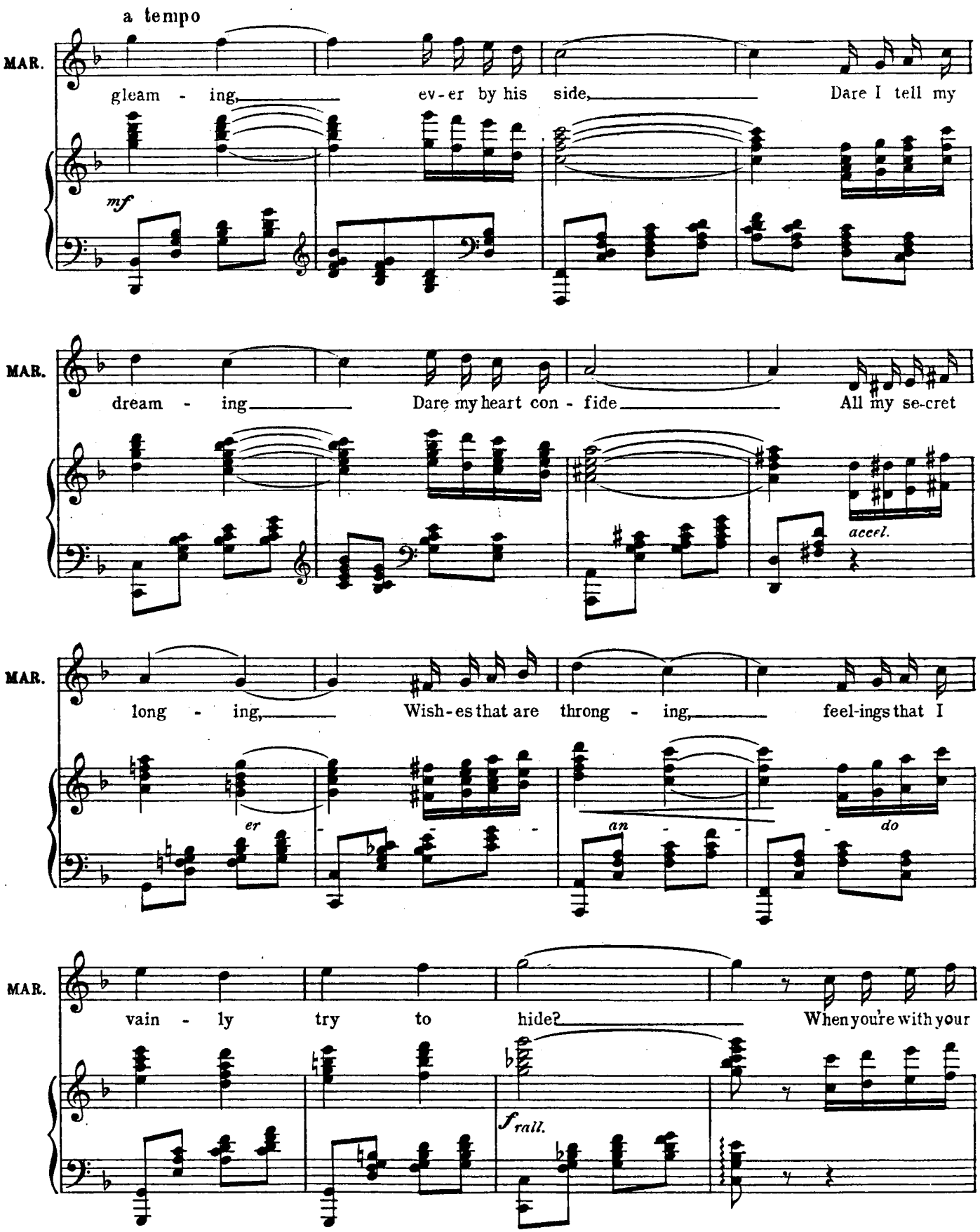
MARGOT.

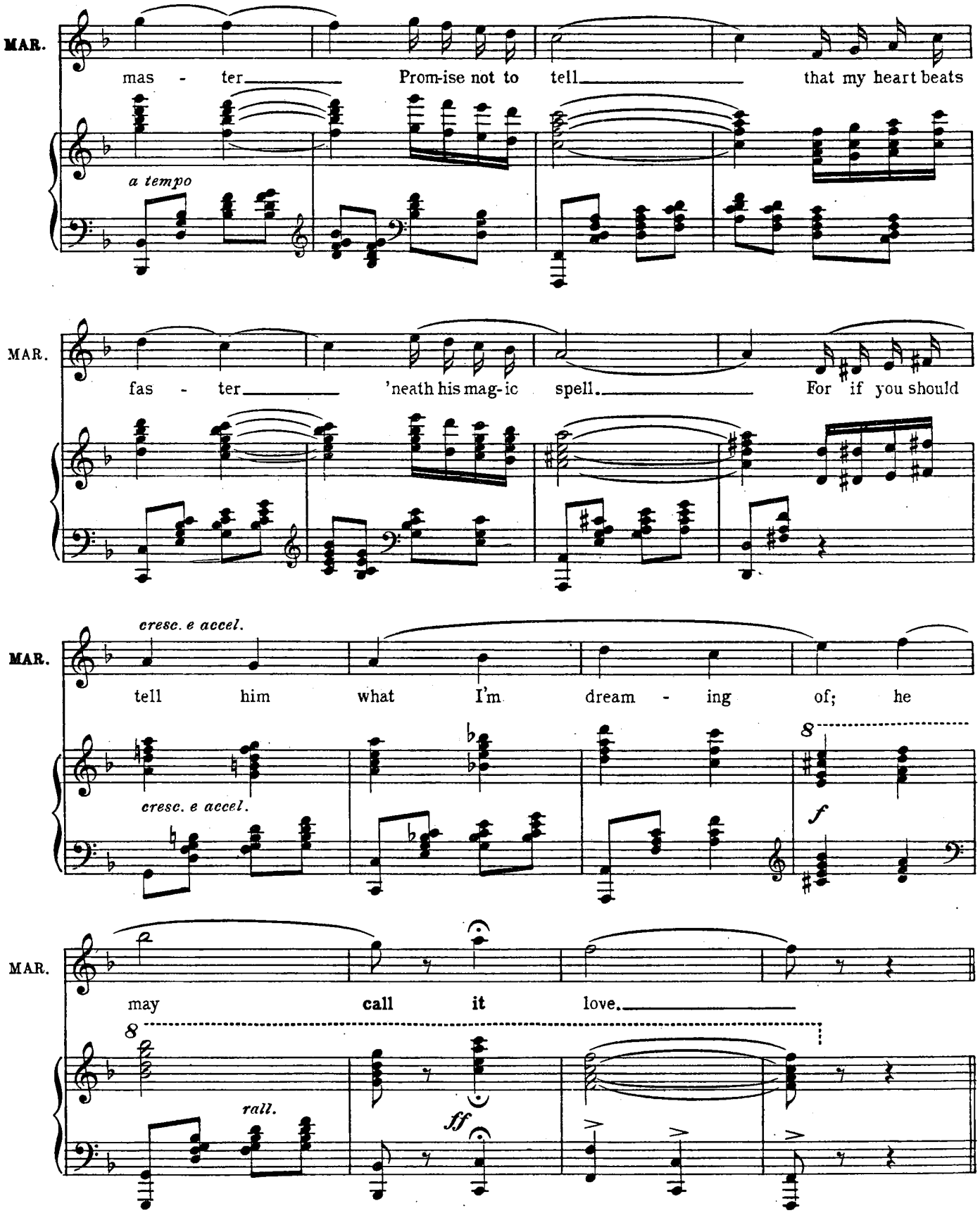
Why I can take his sword here

f


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.

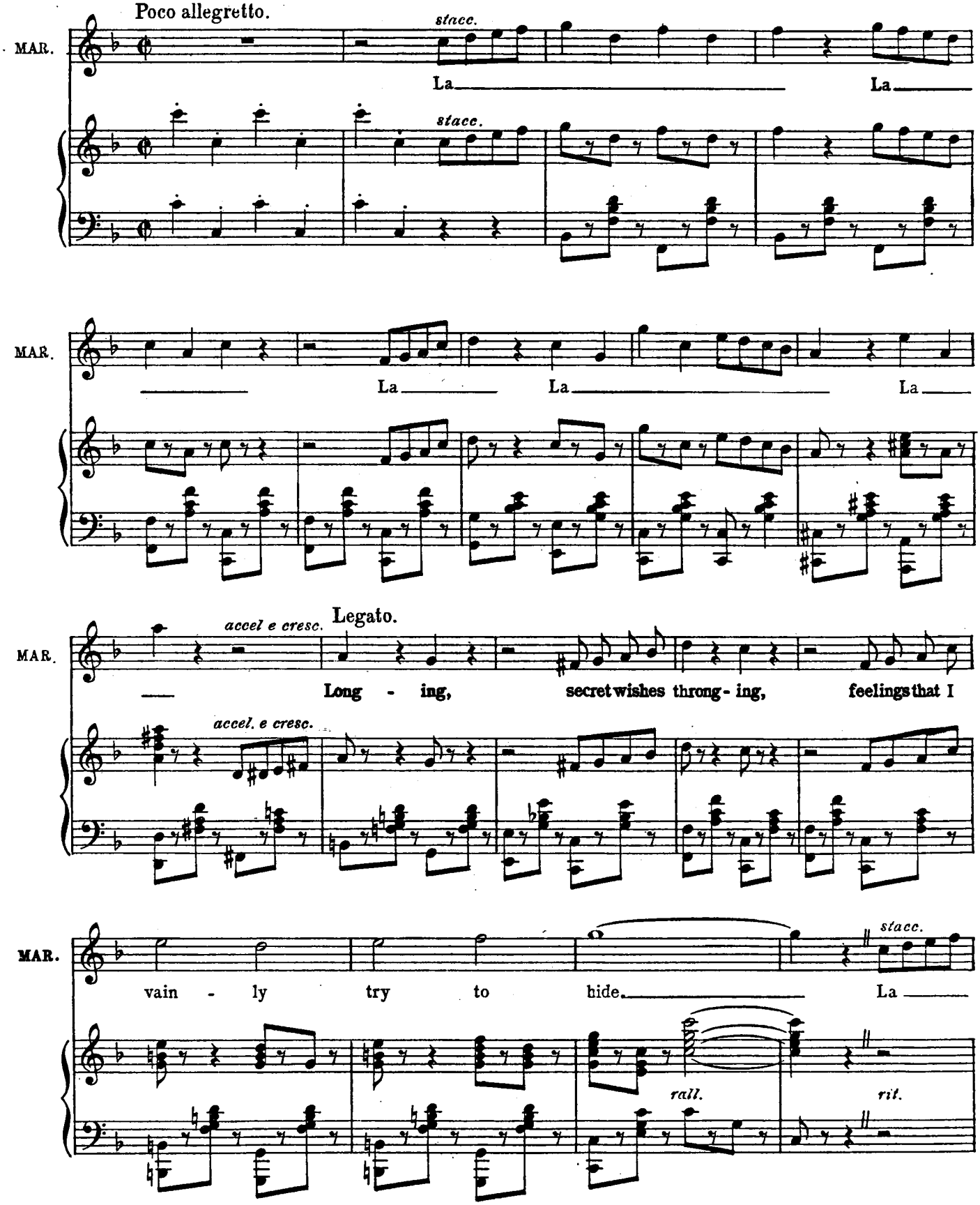

a tempo
MAR.
gleam - ing, ev-er by his side, Dare I tell my
mf
MAR.
dream - ing Dare my heart con - fide All my se-cret
accel.
MAR.
long - ing, Wish-es that are throng - ing, feel-ings that I
er
an
do
MAR.
vain - ly try to hide? When you're with your
f rall.

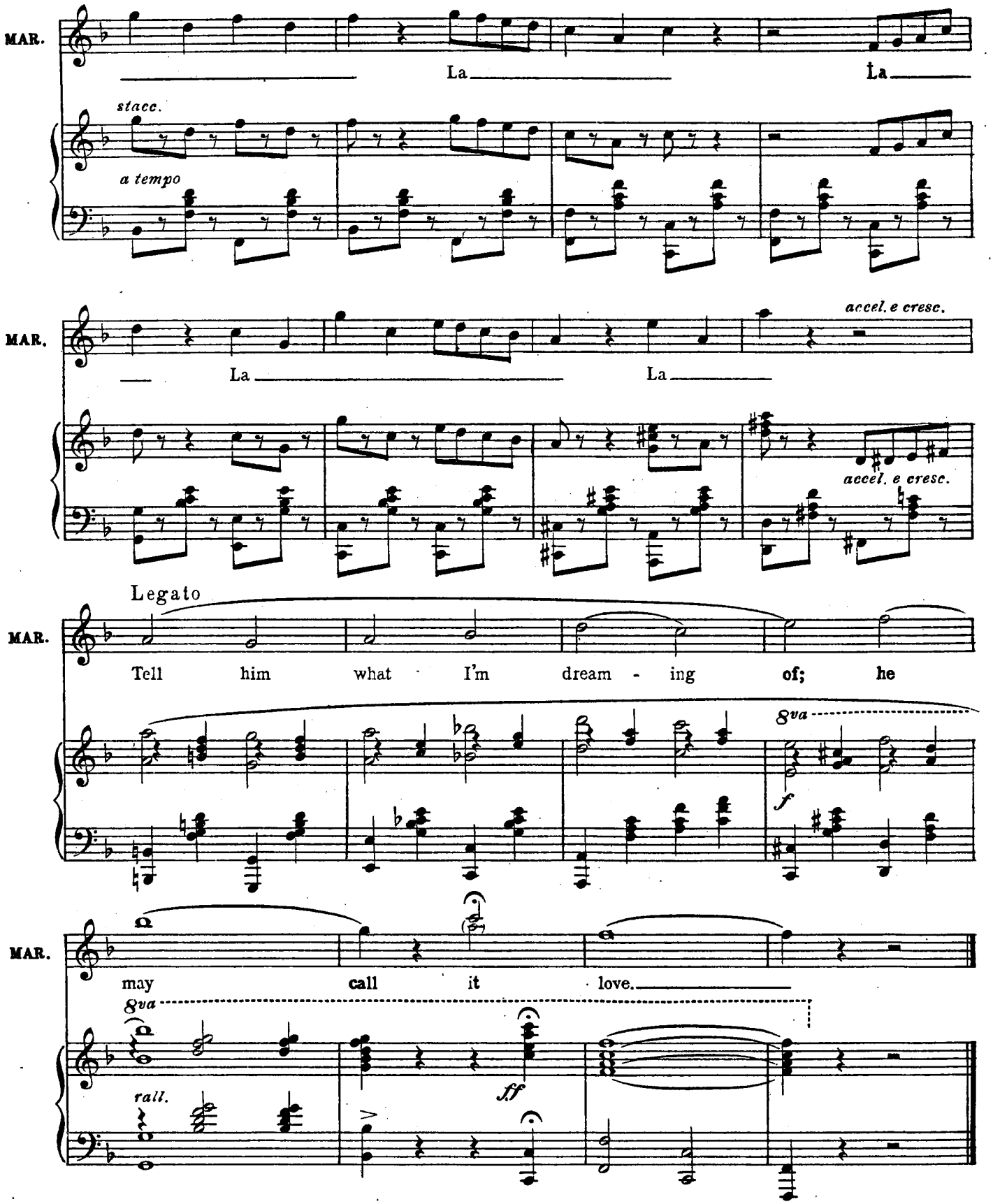

MAR.
mas - ter Prom-ise not to tell that my heart beats
a tempo
MAR.
fas - ter 'neath his mag-ic spell. For if you should
MAR.
cresc. e accel.
tell him what I'm dream - ing of; he
cresc. e accel.
8
f
MAR.
may call it love.
8
rall.
ff

ENCORE.

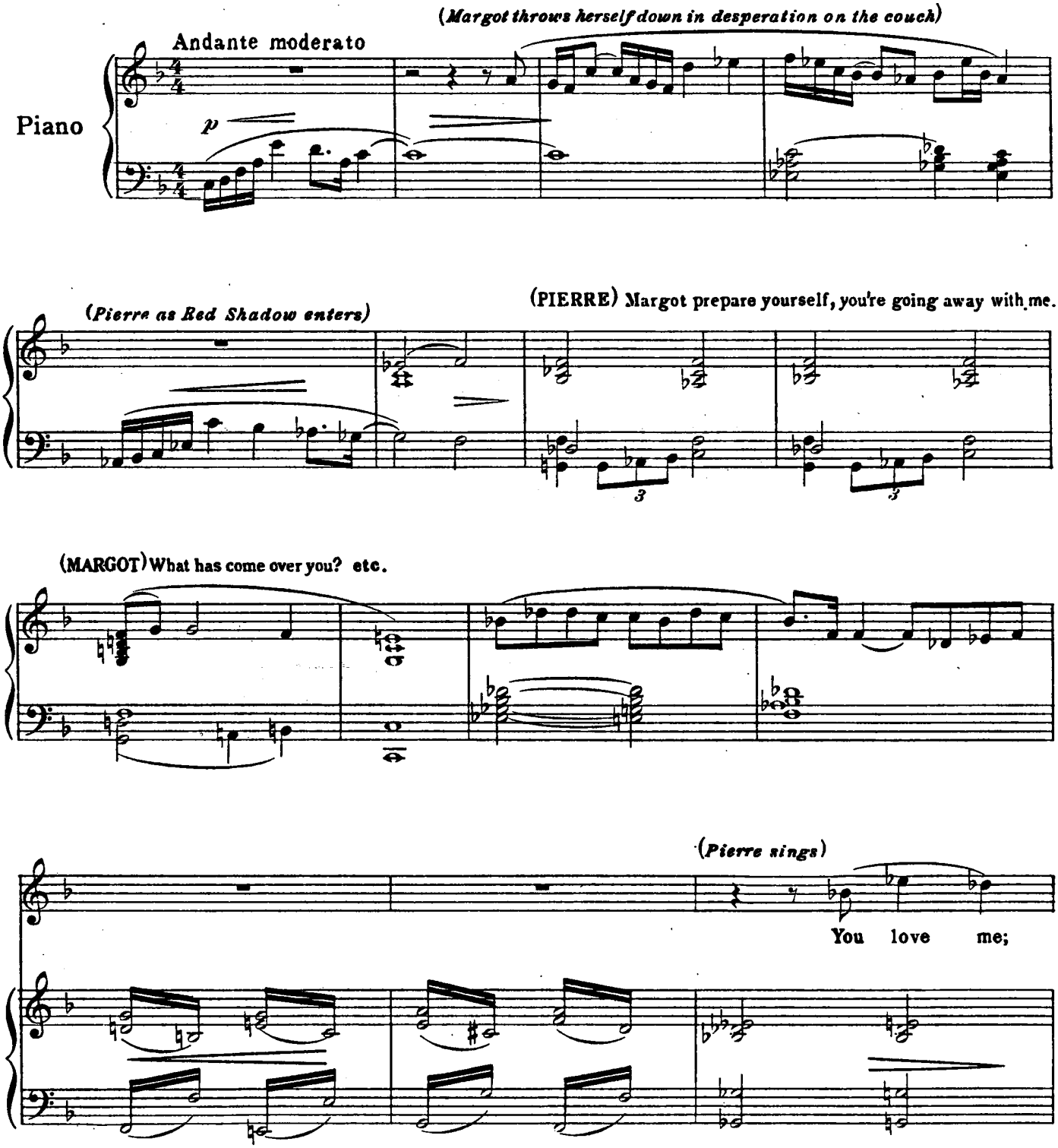
(At beginning of Encore, Margot goes over to mirror)

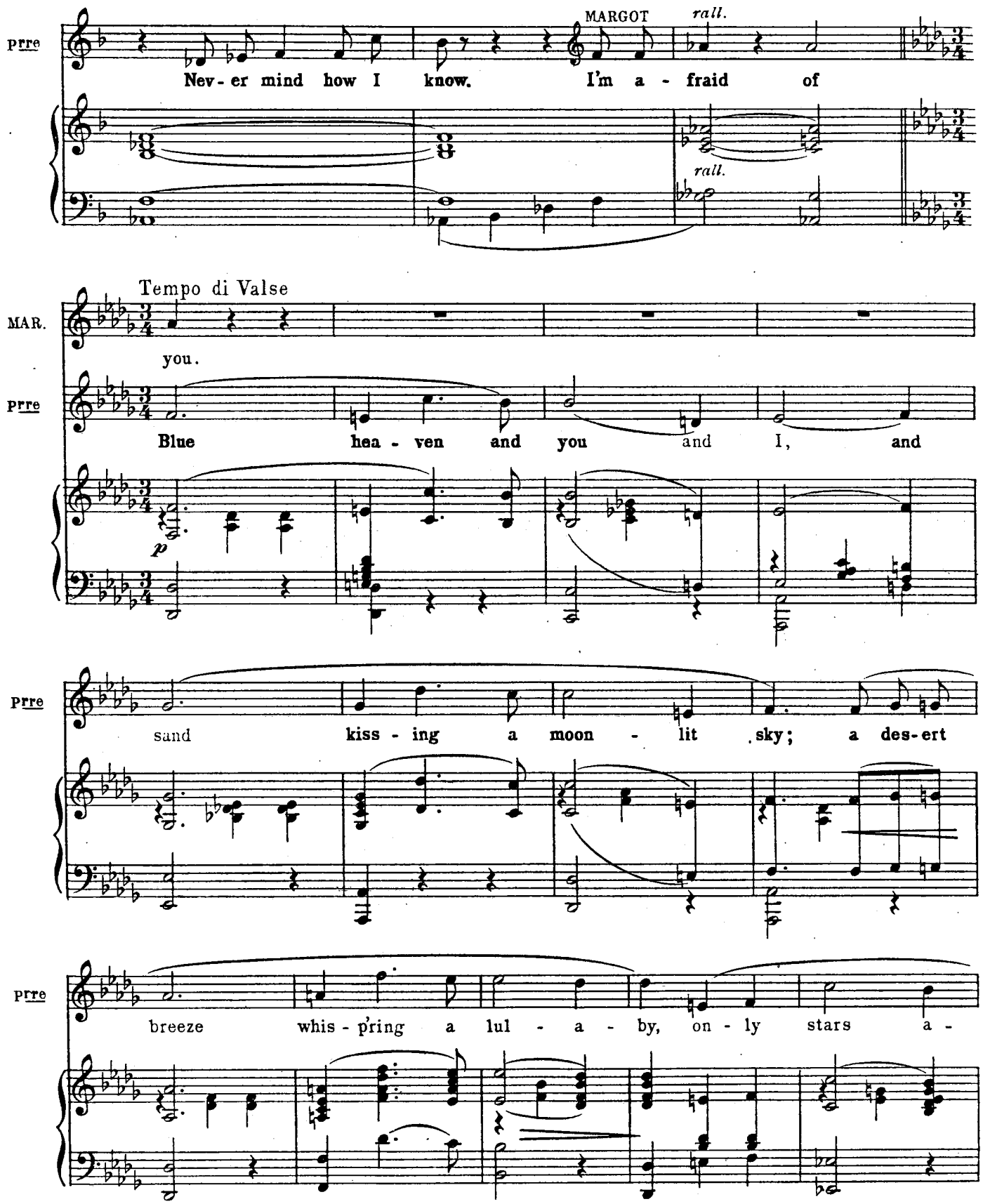
Poco allegretto.

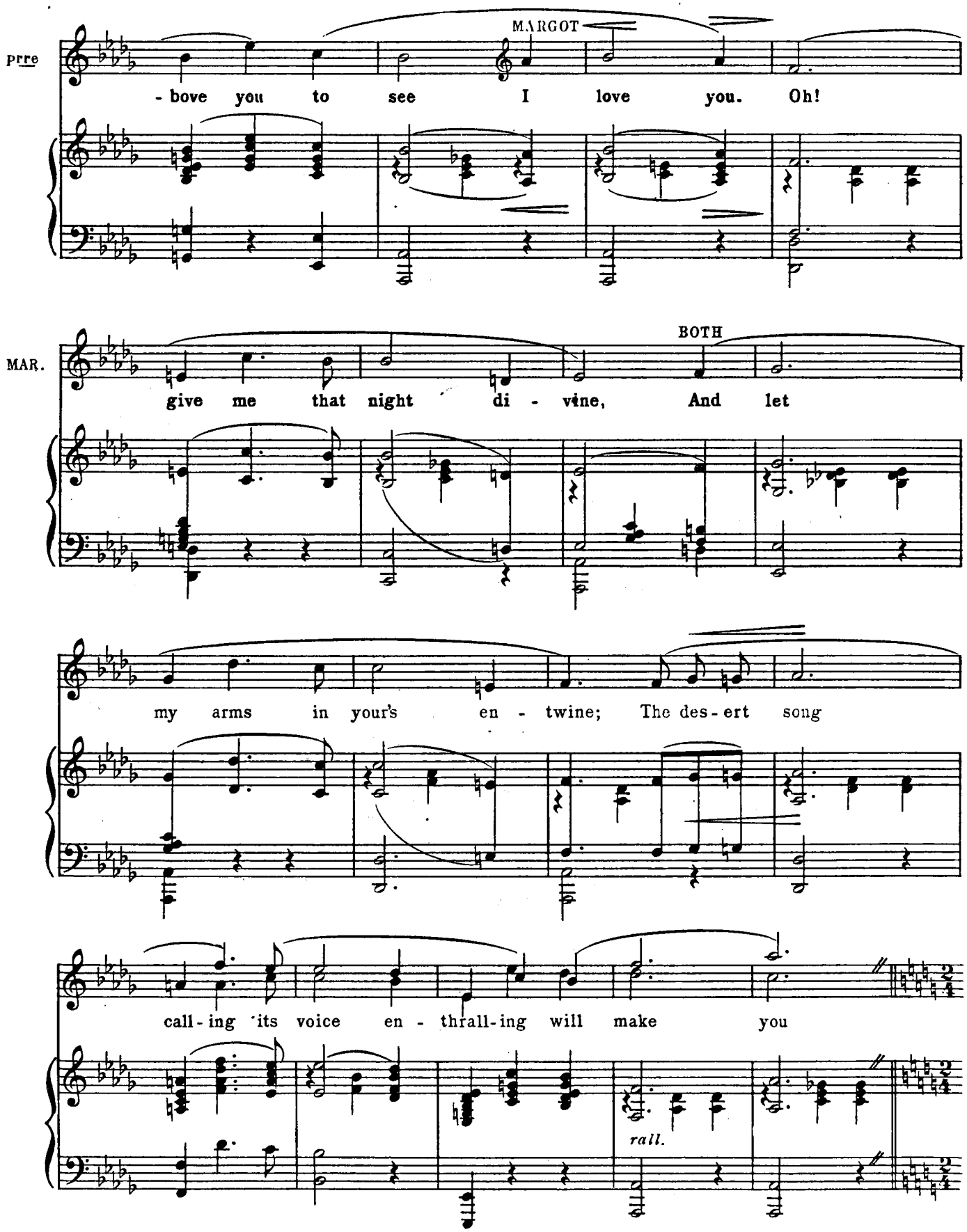



MAR.
La
La
stacc.
a tempo
MAR.
La
La
accel. e cresc.
accel. e cresc.
Legato
MAR.
Tell him what I'm dream - ing of; he
8va
f
MAR.
may call it love.
8va
rall.
ff

Nº 21 FINALETTO– SCENE III



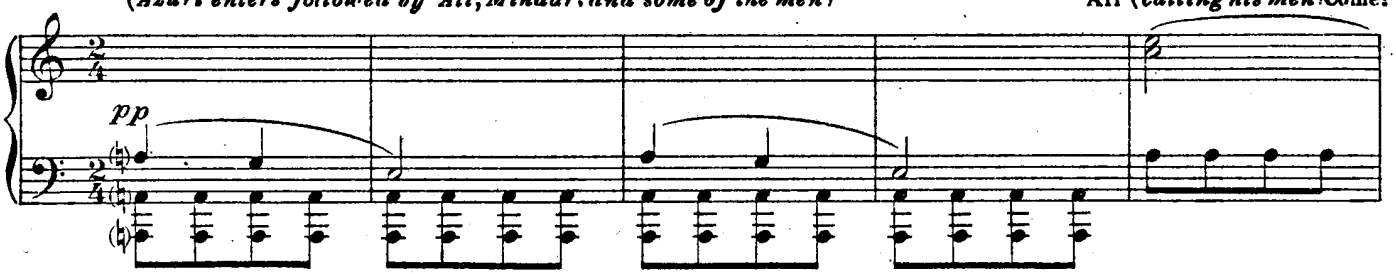

Prre
MARGOT
rall.
Nev - er mind how I know. I'm a - fraid of
rall.
Tempo di Valse
MAR.
you.
Prre
Blue hea - ven and you and I, and
p
Prre
sand kiss - ing a moon - lit sky; a des - ert
Prre
breeze whis - p'ring a lul - a - by, on - ly stars a -


Prre
MARGOT
- bove you to see I love you. Oh!
MAR.
BOTH
give me that night di - vine, And let
my arms in your's en - twine; The des - ert song
call - ing its voice en - thrall - ing will make you
rall.

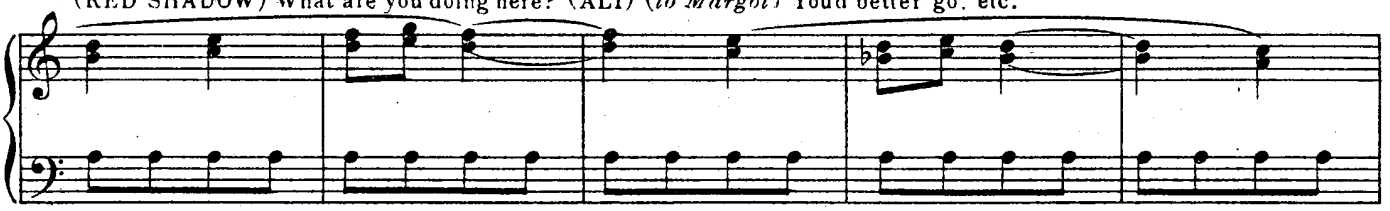
Allegretto moderato.

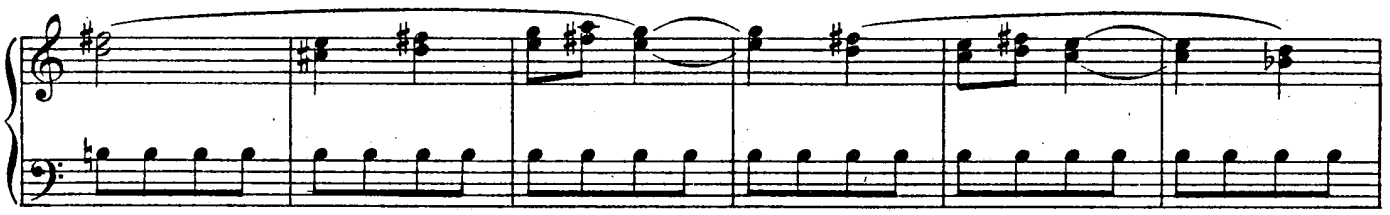
(*Azuri enters followed by Ali, Mindar, and some of the men*)

Ali (*calling his men*) Come!



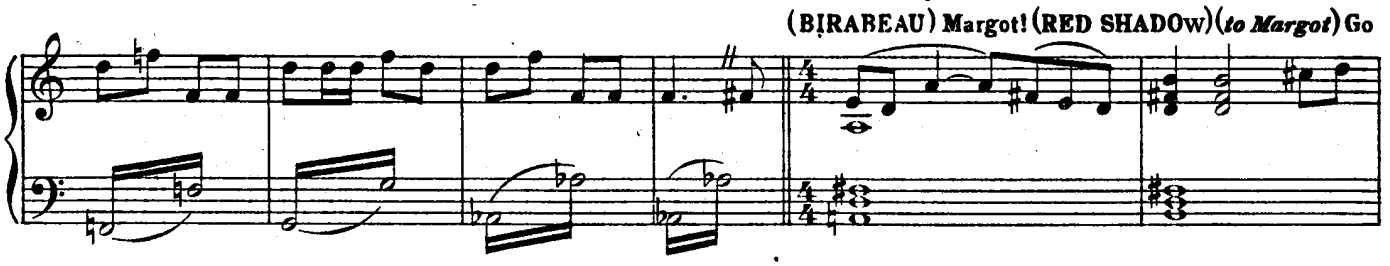
(RED SHADOW) What are you doing here? (ALI) (*to Margot*) You'd better go. etc.



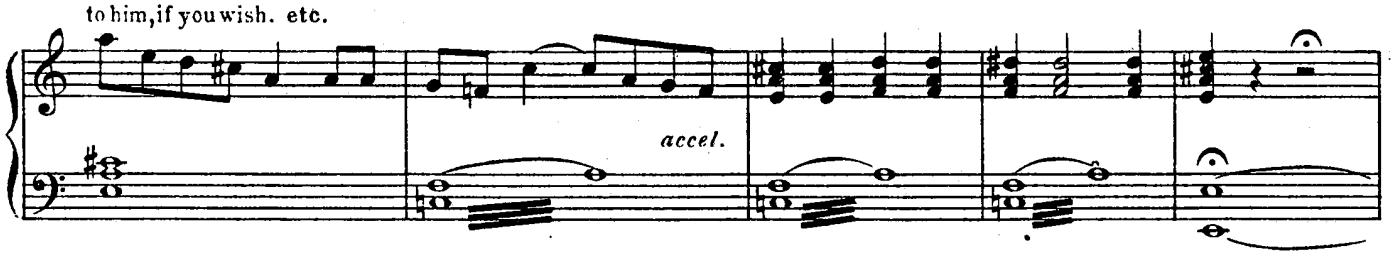


Moderato.

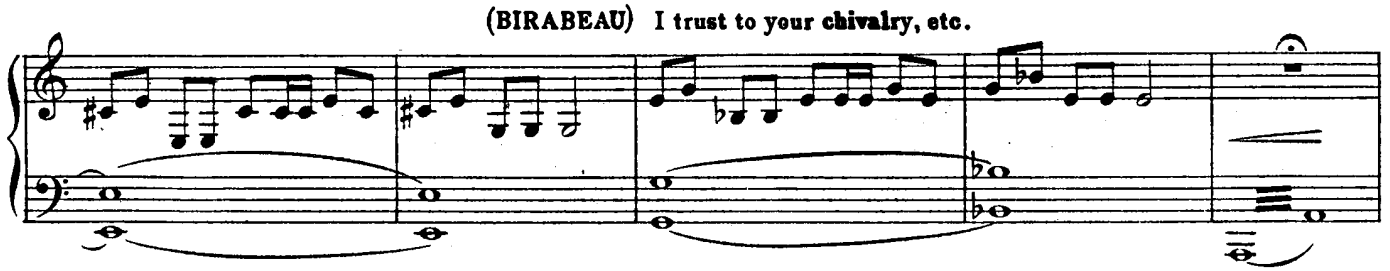
(BIRABEAU) Margot! (RED SHADOW) (*to Margot*) Go



to him, if you wish. etc.



(BIRABEAU) I trust to your chivalry, etc.



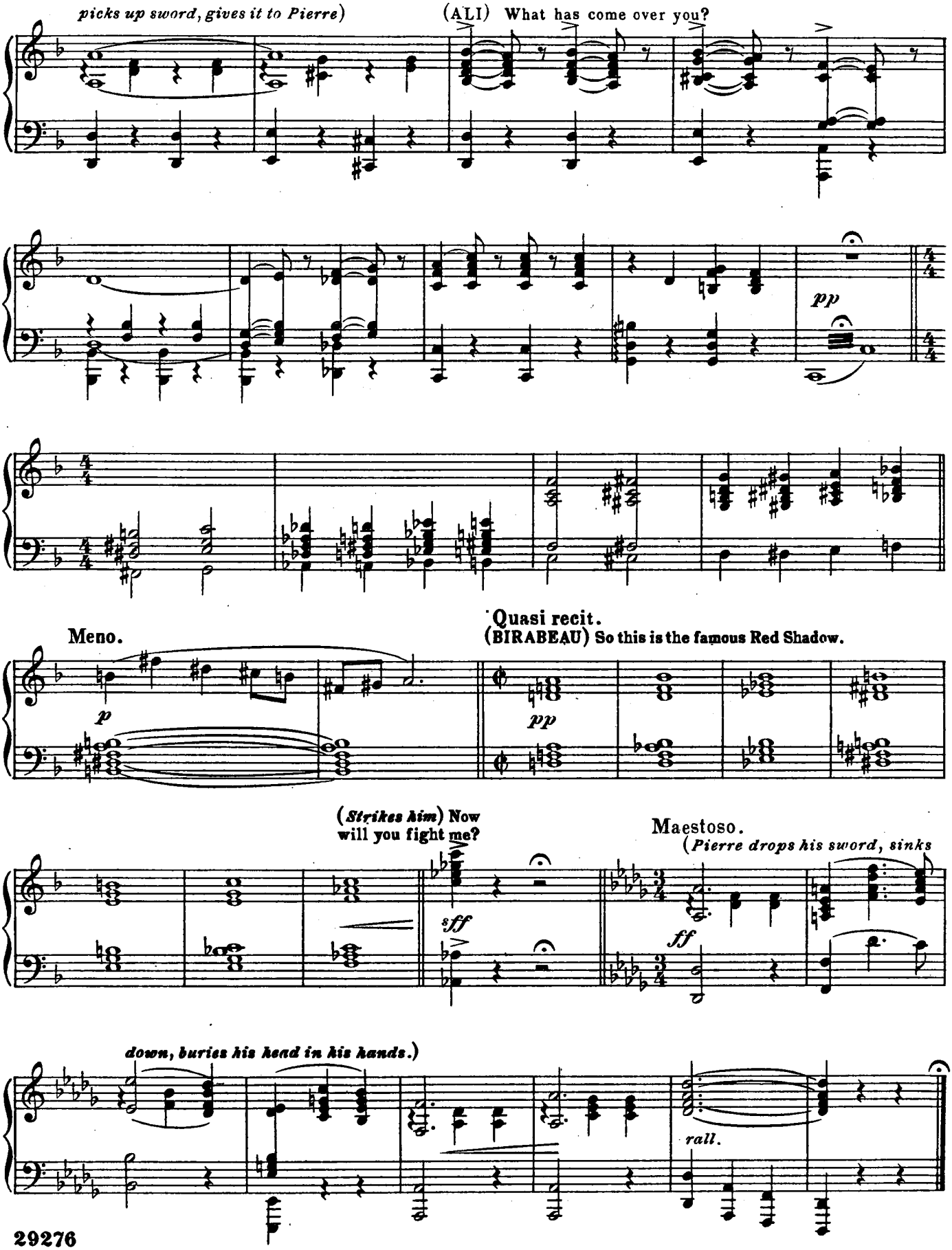
(*to Red Shadow*)
(BIRABEAU) Sir, Azuri guided me here - I've come alone - I've come for Margot to take her home. Your leader seems afraid to speak.

p *slow*

(*Dialogue*)

pp

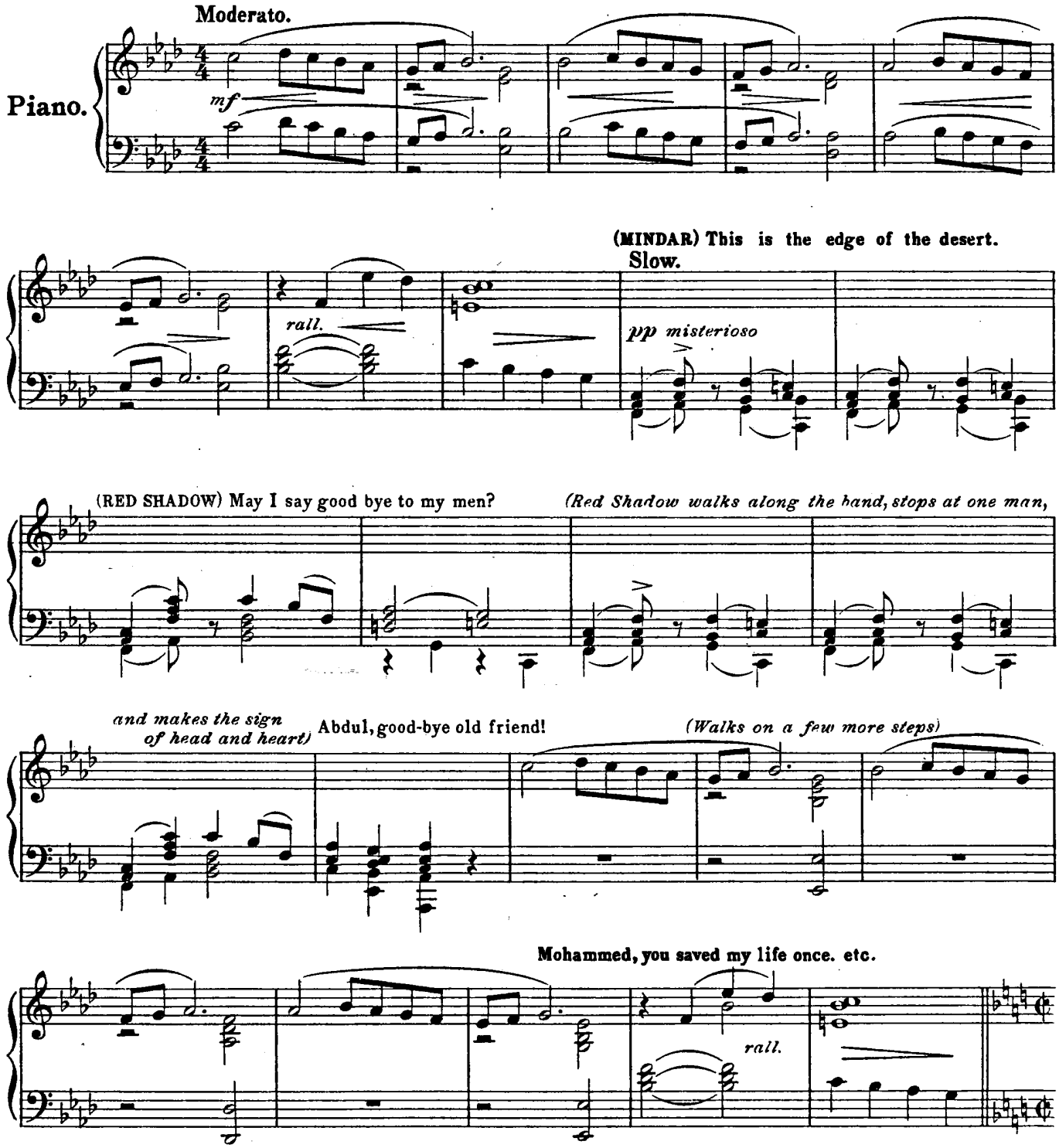
(*Biraheau draws sword*) (*Red Shadow drops his sword*) (*Ali*

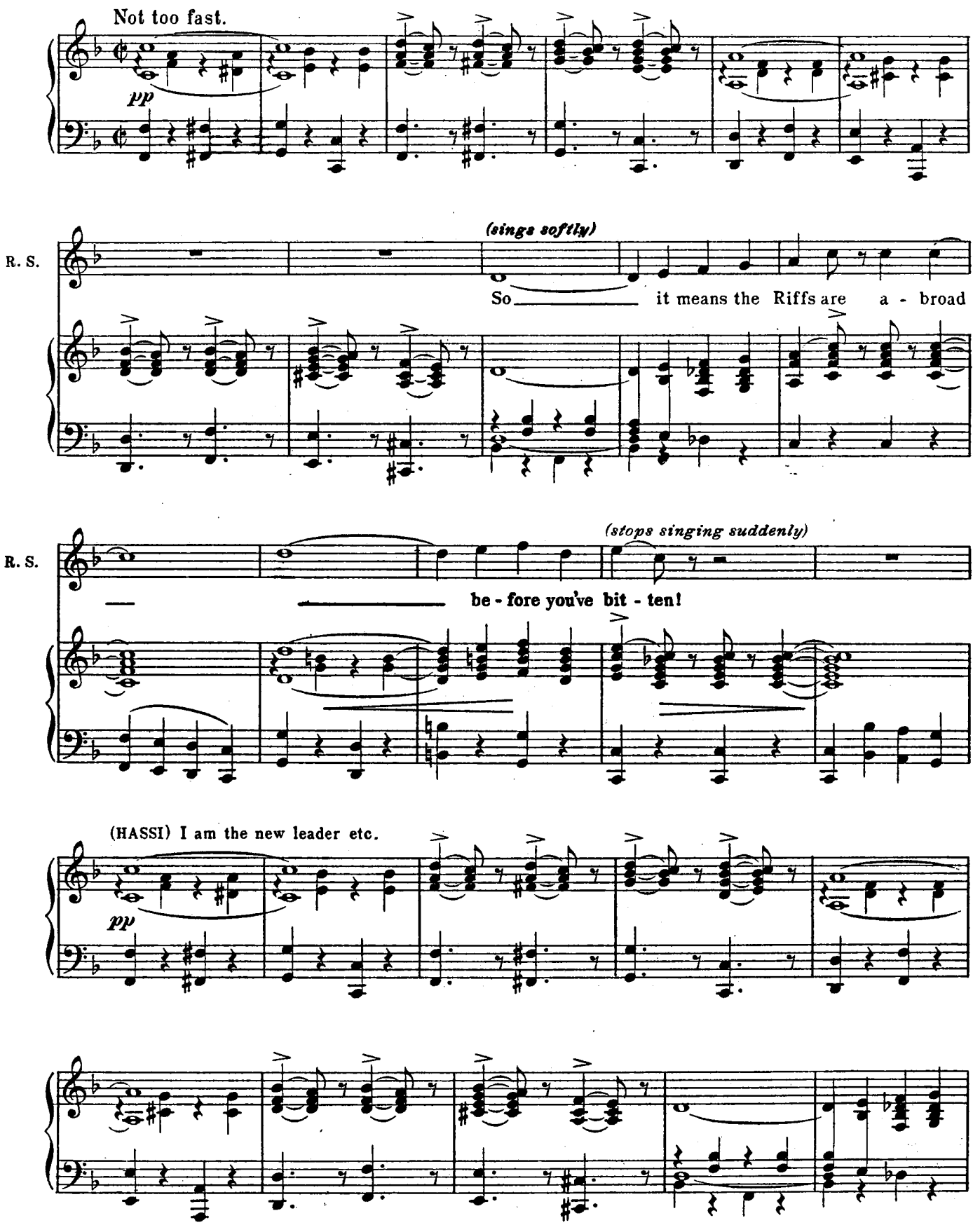

picks up sword, gives it to Pierre)
(ALI) What has come over you?
pp
Meno.
p
Quasi recit.
(BIRABEAU) So this is the famous Red Shadow.
pp
(Strikes him) Now will you fight me?
sff
Maestoso.
(Pierre drops his sword, sinks
ff
down, buries his head in his hands.)
rall.

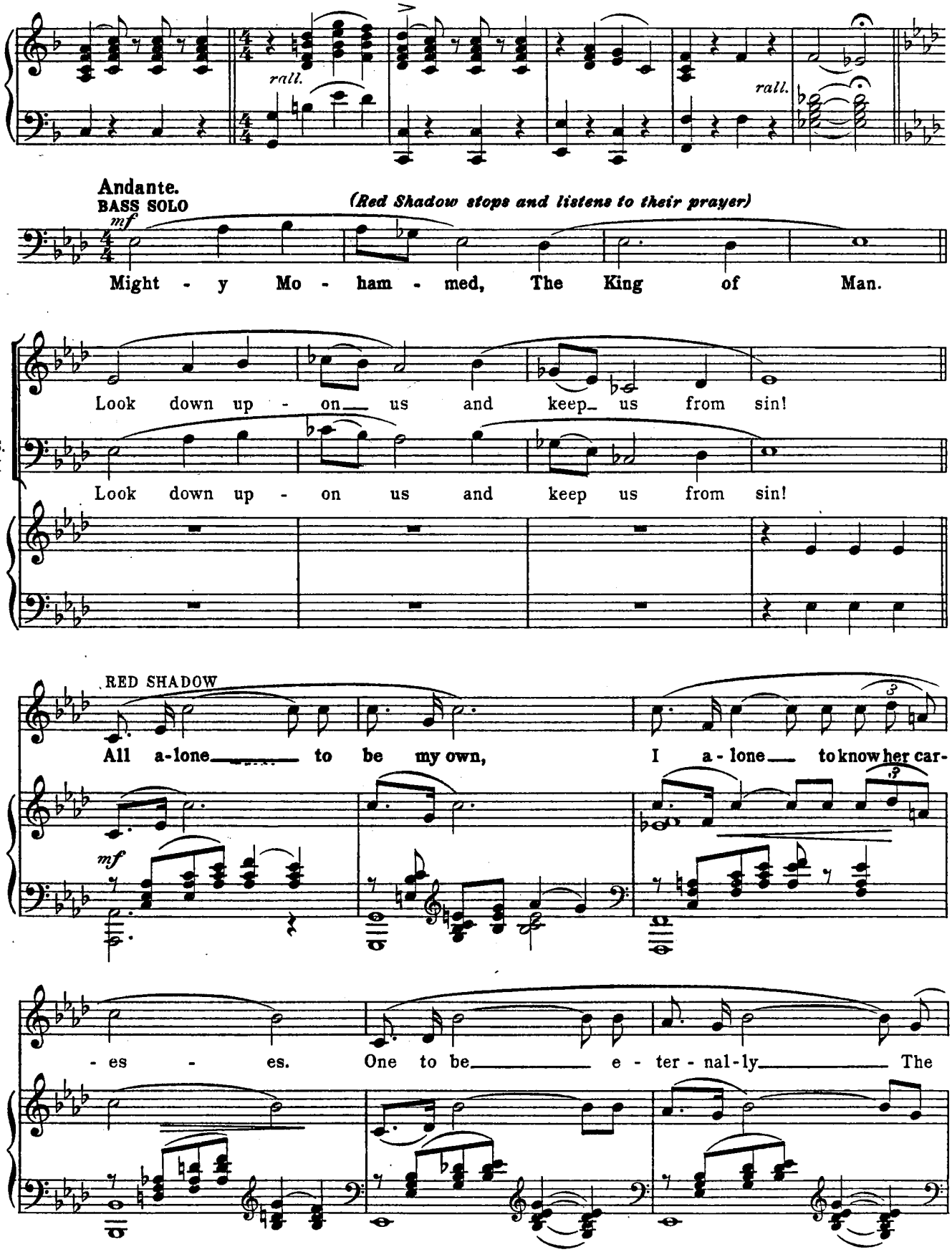
Nº 22.

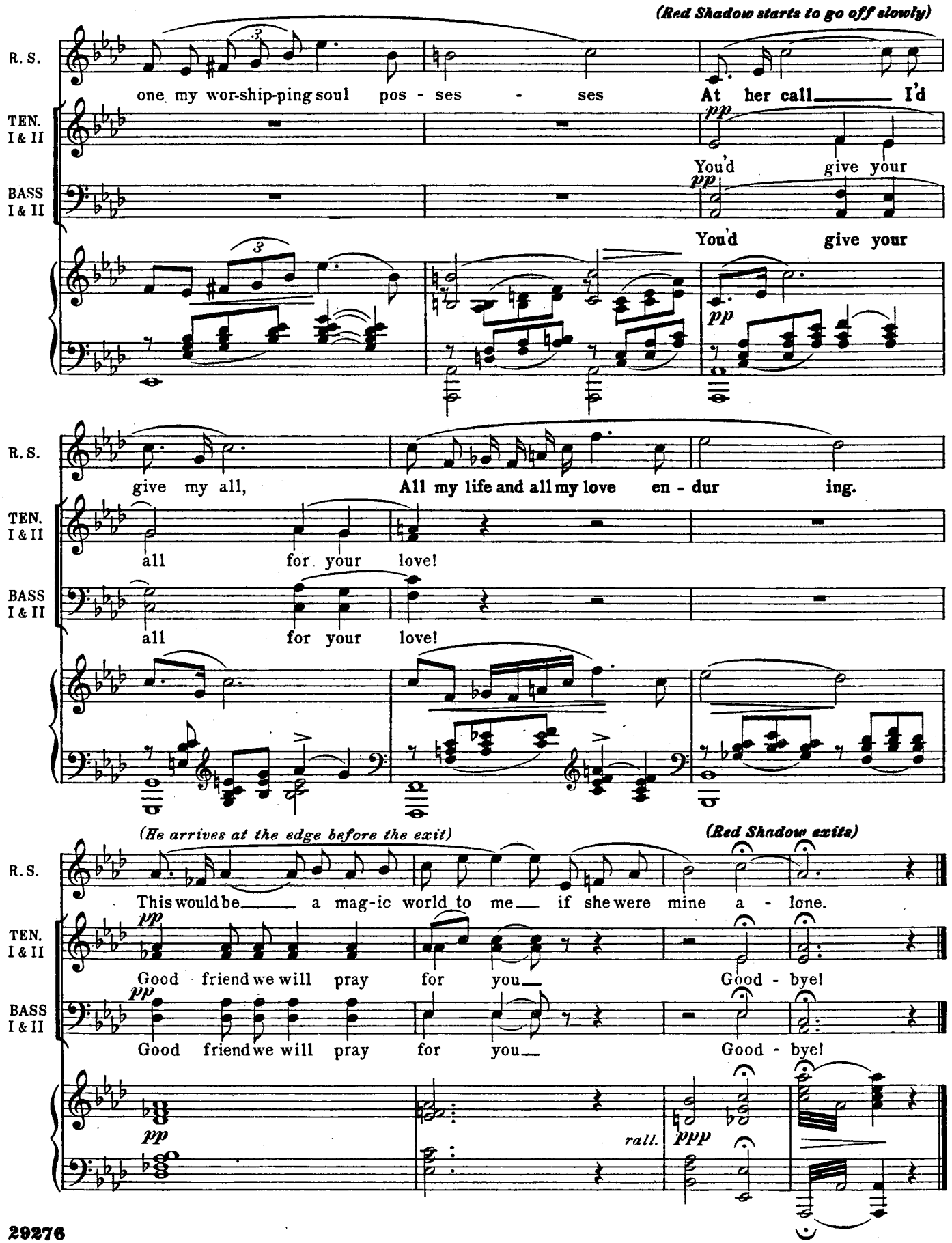
SCENE IV.

"FAREWELL."

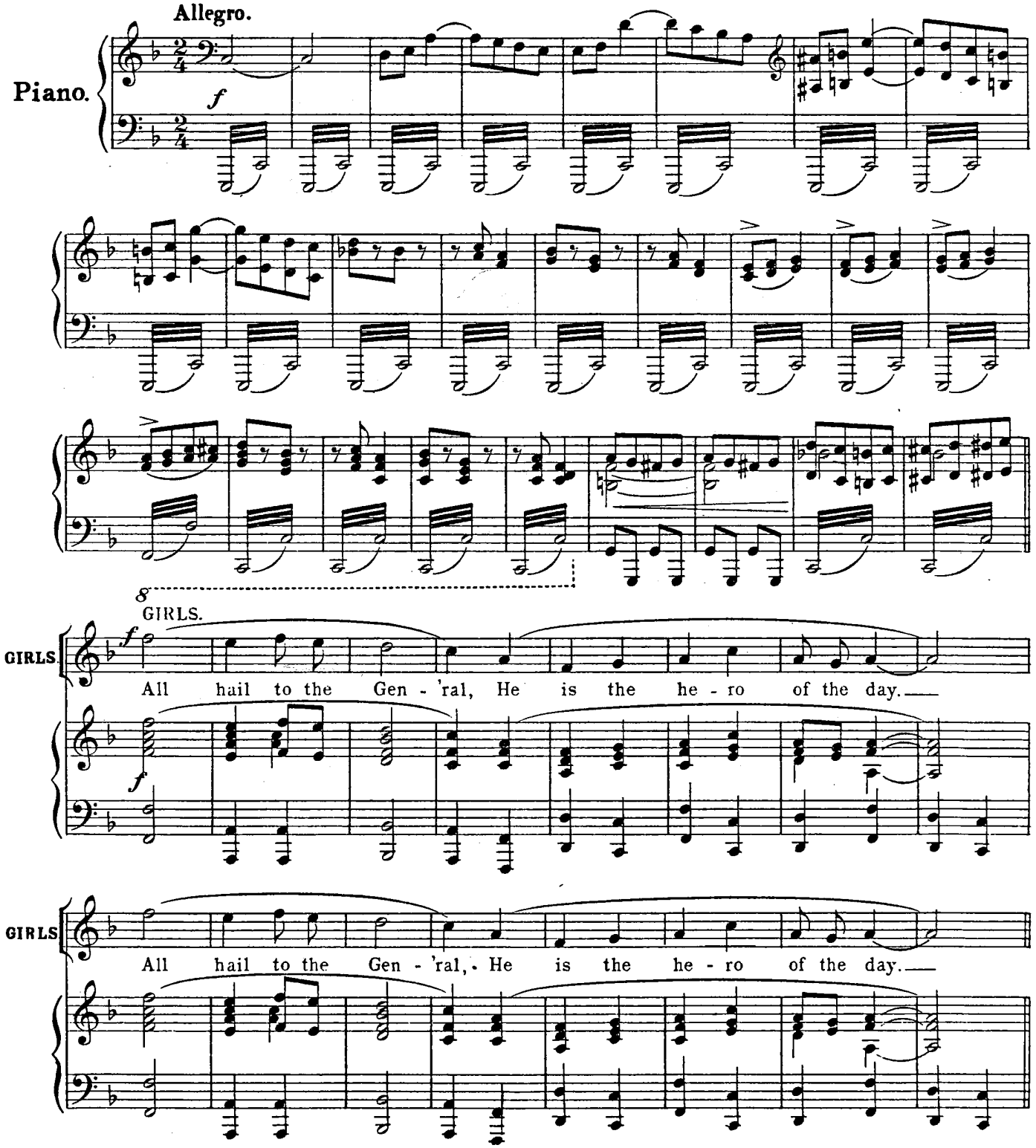


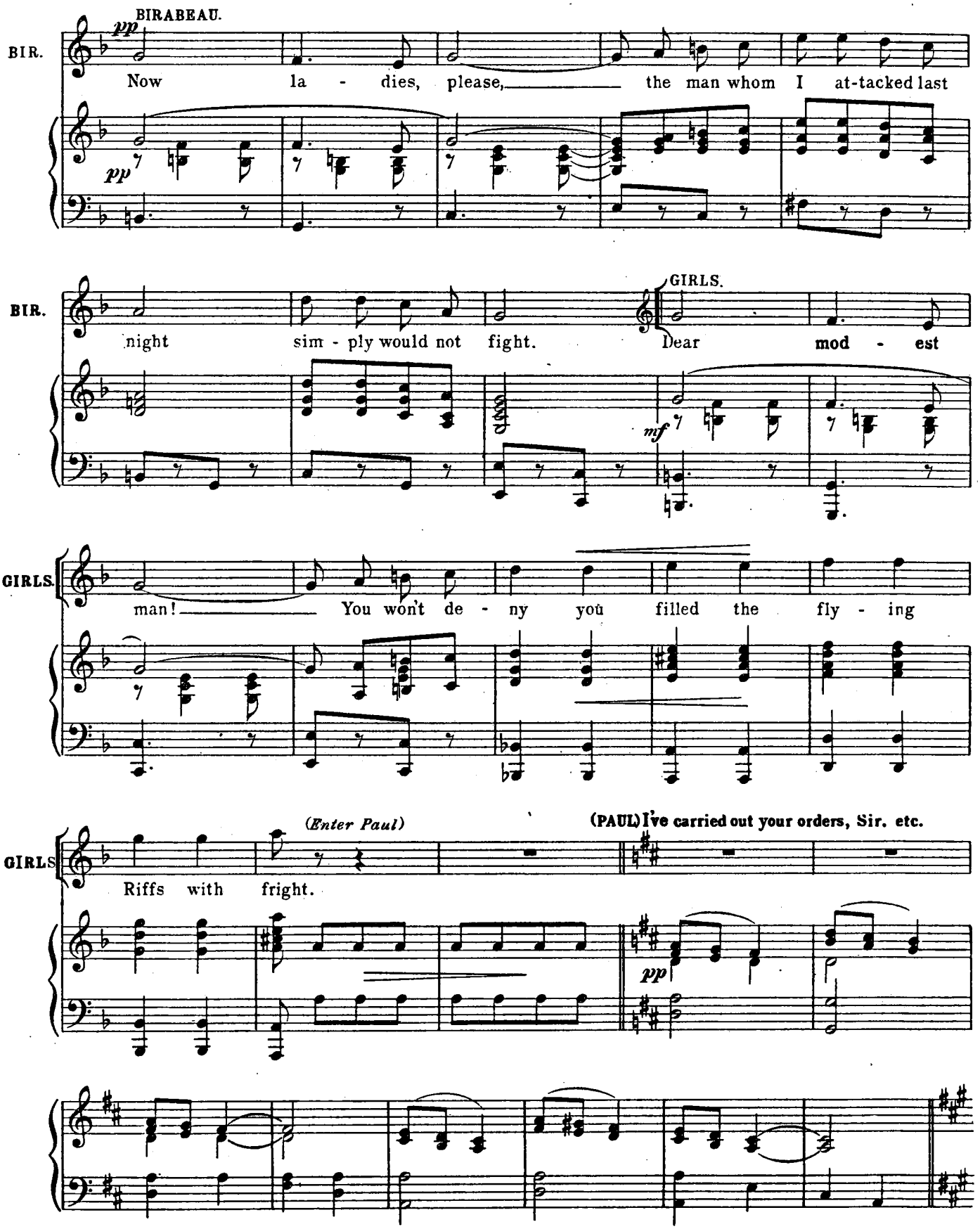

Not too fast.
pp
(sings softly)
R. S.
So it means the Riffs are a - broad
(stops singing suddenly)
R. S.
be - fore you've bit - ten!
(HASSI) I am the new leader etc.
pp

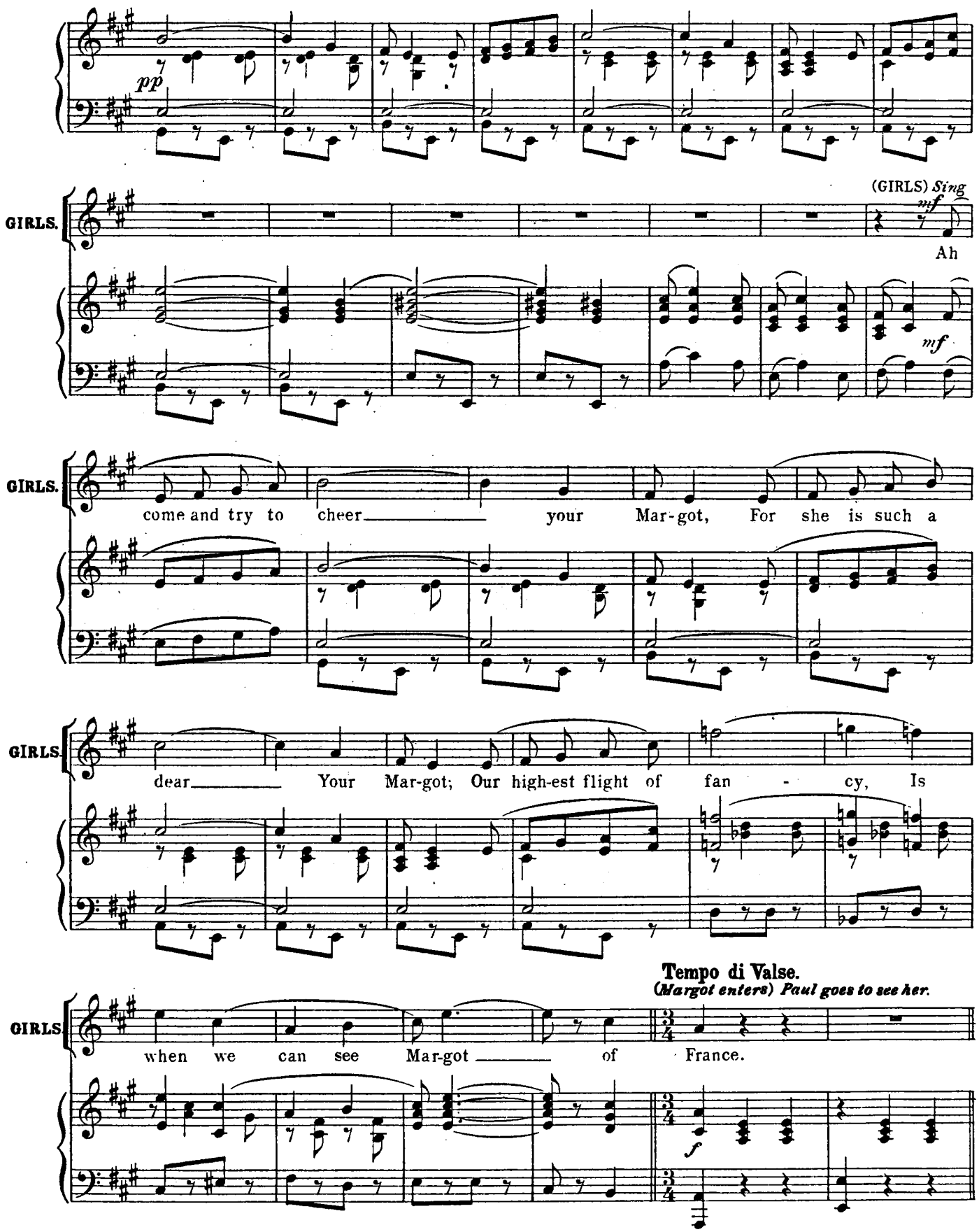

rall.
rall.
Andante.
BASS SOLO
(Red Shadow stops and listens to their prayer)
mf
Might - y Mo - ham - med, The King of Man.
TEN. I & II
CHO.
BASS. I & II
Look down up - on us and keep us from sin!
Look down up - on us and keep us from sin!
RED SHADOW
All a-lone to be my own, I a-lone to know her car-
mf
R. S.
- es - es. One to be e - ter - nal-ly The

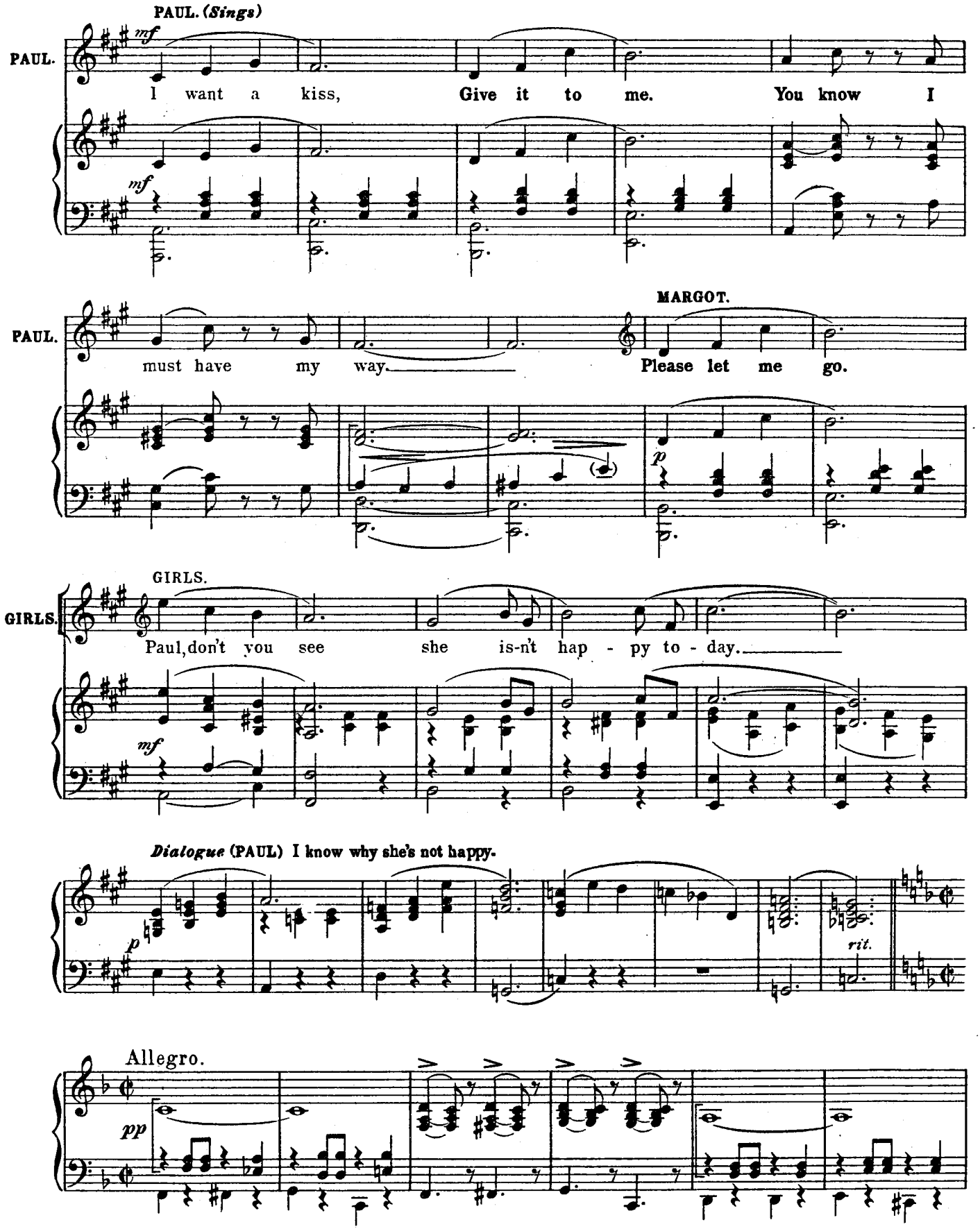

(Red Shadow starts to go off slowly)
R. S.
one my wor-ship-ping soul pos - ses - ses
At her call I'd
TEN. I & II
pp
You'd give your
BASS I & II
pp
You'd give your
pp
R. S.
give my all,
All my life and all my love en - dur ing.
TEN. I & II
all for your love!
BASS I & II
all for your love!
(He arrives 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
pp
Good friend we will pray for you Good - bye!
BASS I & II
pp
Good friend we will pray for you Good - bye!
pp
rall.
ppp

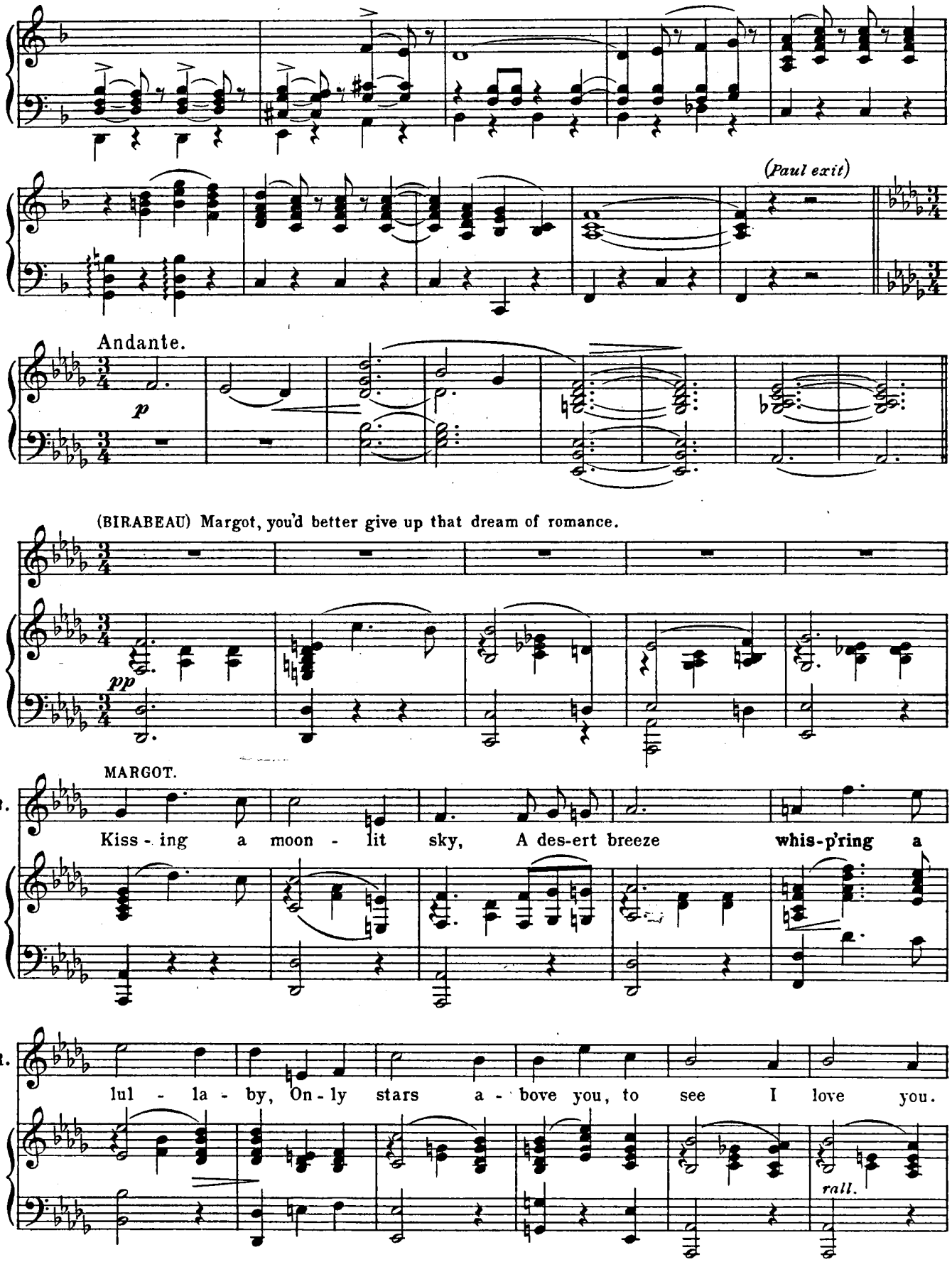
Nº 23. OPENING–SCENE V.

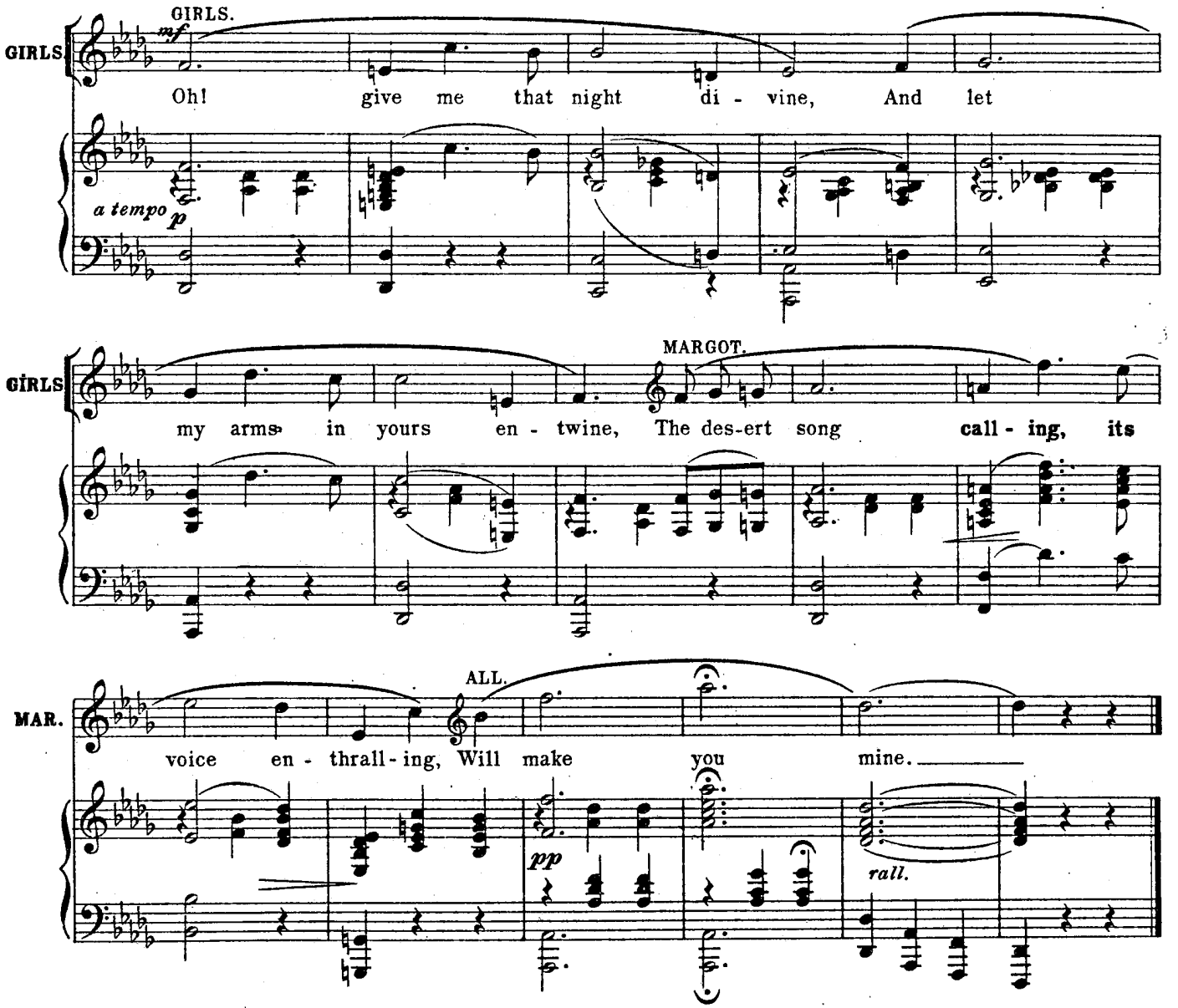



BIRABEAU.
pp
BIR.
Now la - dies, please, the man whom I at-tacked last
pp
BIR.
night sim - ply would not fight.
GIRLS.
Dear mod - est
mf
GIRLS.
man! You won't de - ny you filled the fly - ing
(Enter Paul)
(PAUL) I've carried out your orders, Sir. etc.
GIRLS
Riffs with fright.
pp

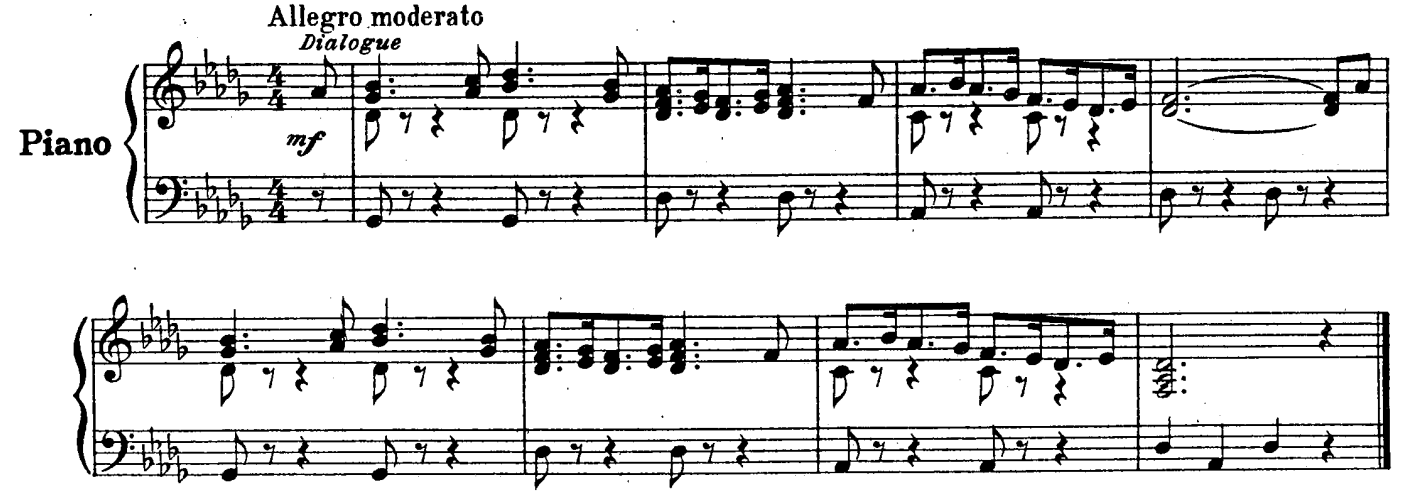

pp
GIRLS.
(GIRLS) Sing
mf
Ah
mf
GIRLS.
come and try to cheer your Mar-got, For she is such a
GIRLS.
dear Your Mar-got; Our high-est flight of fan - cy, Is
Tempo di Valse.
(Margot enters) Paul goes to see her.
GIRLS
when we can see Mar-got of France.
f


PAUL. (Sings)
PAUL.
mf
I want a kiss, Give it to me. You know I
mf
PAUL.
must have my way.
MARGOT.
Please let me go.
p
GIRLS.
GIRLS.
Paul, don't you see she is-n't hap - py to - day.
mf
Dialogue (PAUL) I know why she's not happy.
p
rit.
Allegro.
pp


(Paul exit)
Andante.
p
(BIRABEAU) Margot, you'd better give up that dream of romance.
pp
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.

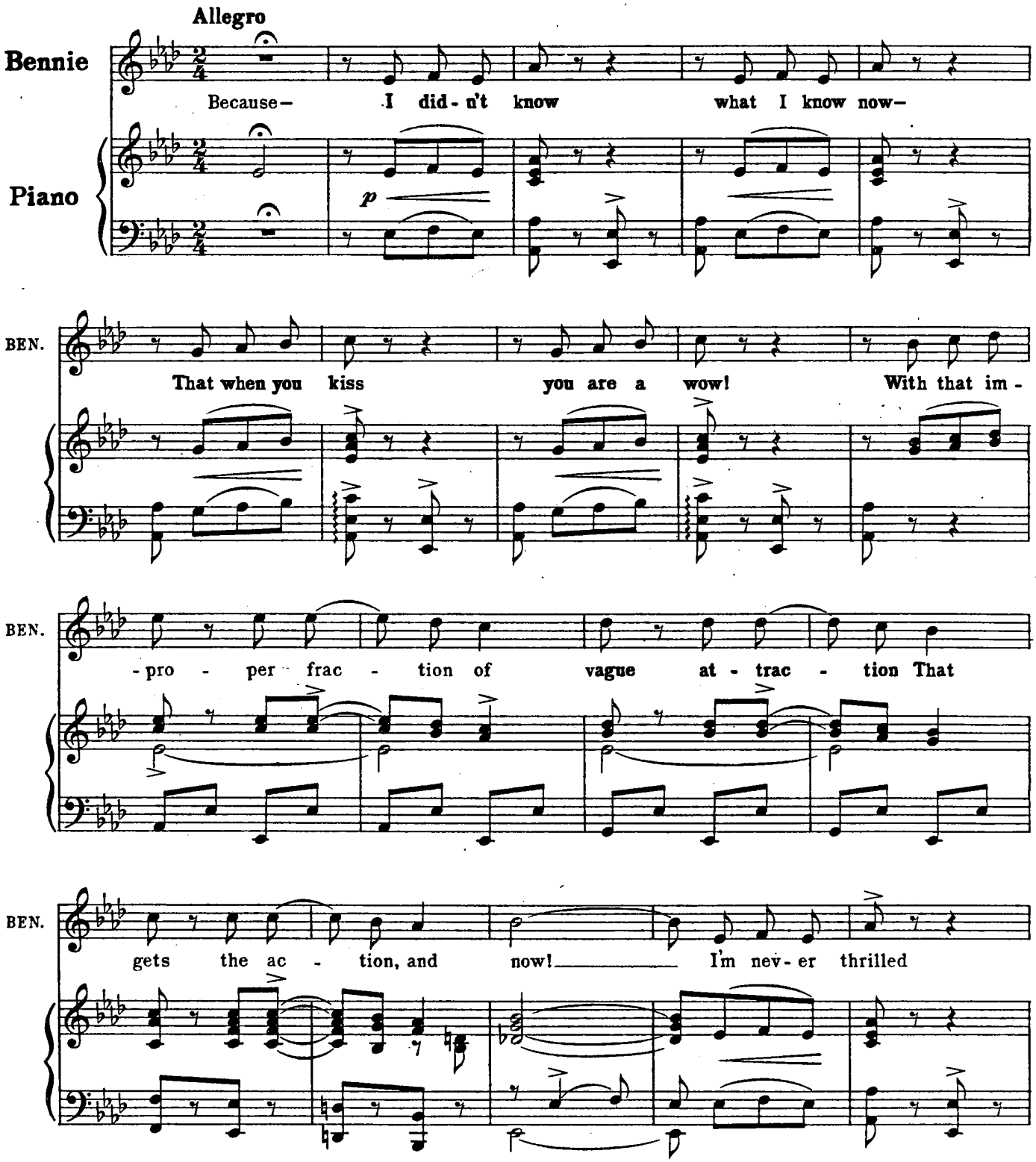


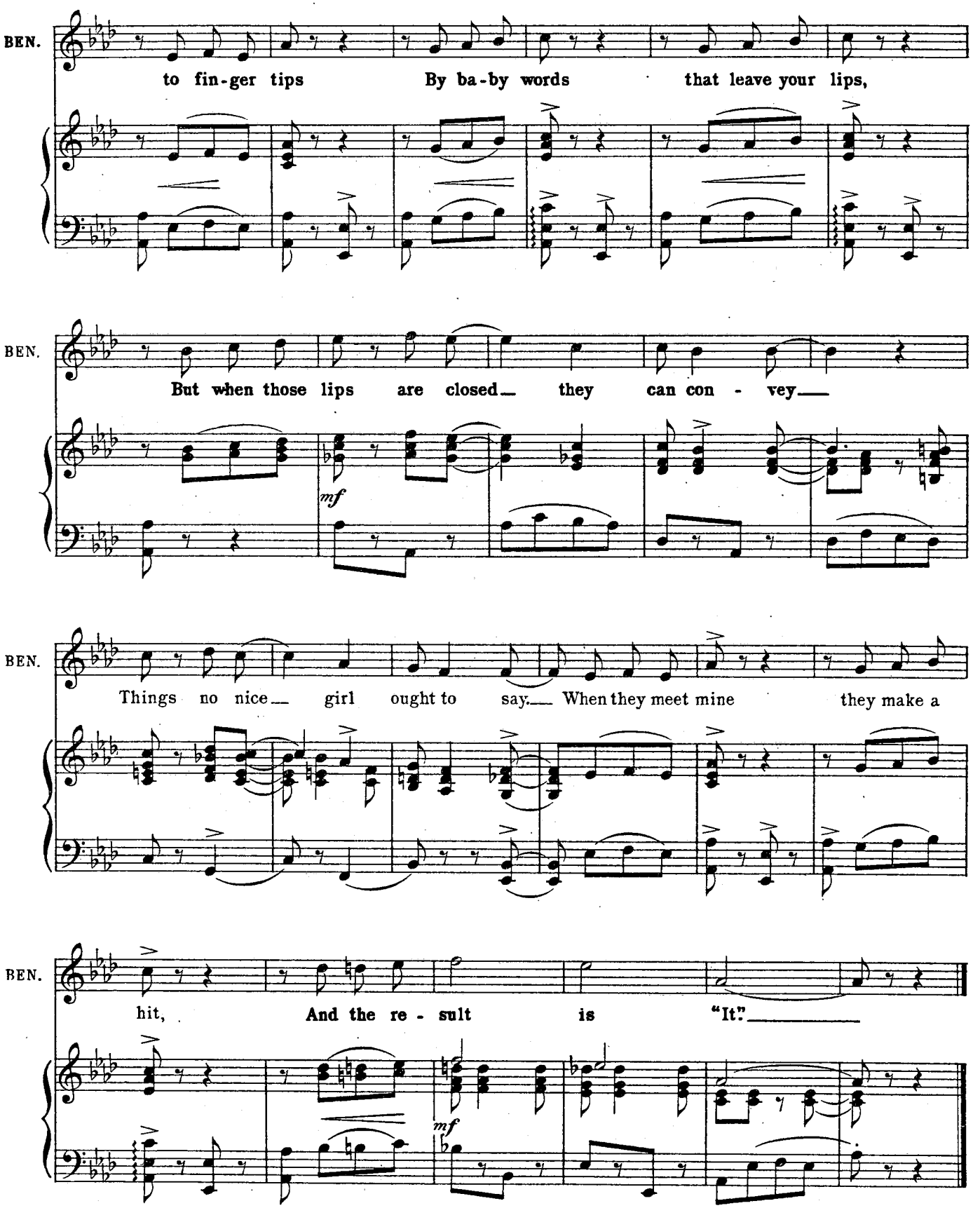
ENTRANCE OF SUSAN & BENNIE



No 24 REPRISE (Susan, Bennie & Girls)

"IT"




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)*

mf

Men

As we are drink-ing, mer-ri - ly drink-ing, whowould be think - ing who we are?

f

MEN

As we are drink-ing, mer-ri - ly drink-ing, whowould be think - ing who we are?

BASSES

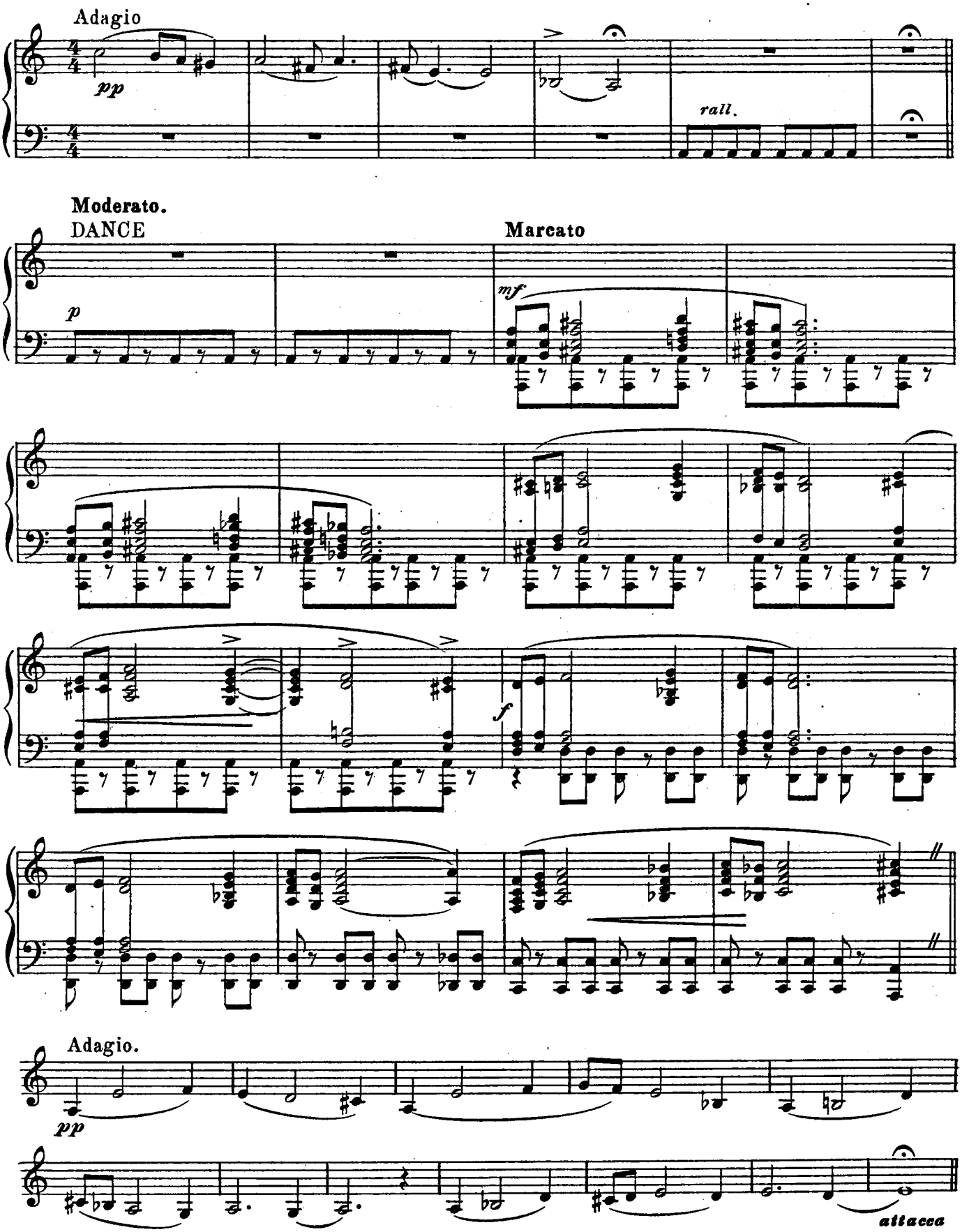
MEN

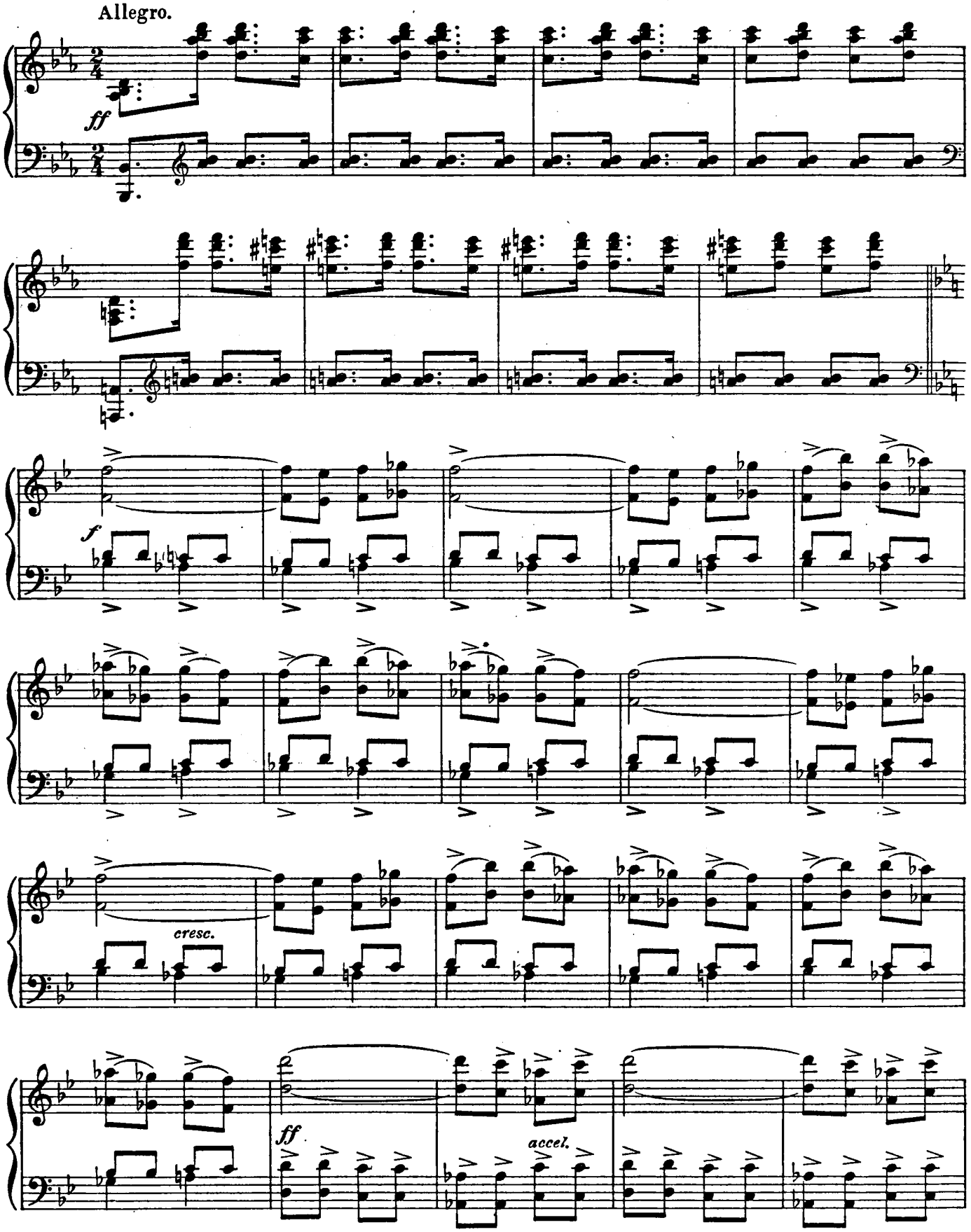
Drink to the Caïd, Drink to the Caïd, To the lead-er of the band Drink on!

Moderato

p Tom - Tom

(AZURI) General Birabeau I come for pay


Adagio
pp
rall.
Moderato.
DANCE
Marcato
mf
p
f
Adagio.
pp
attacca


Allegro.
ff
f
cresc.
ff
accel.

molto cresc.

Allegro vivace.

cresc.

Presto.

8va

fff

Nº 26. FINALE – ACT II.

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

Moderato.

Piano.

pp

(BIRABEAU) What do you mean?

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

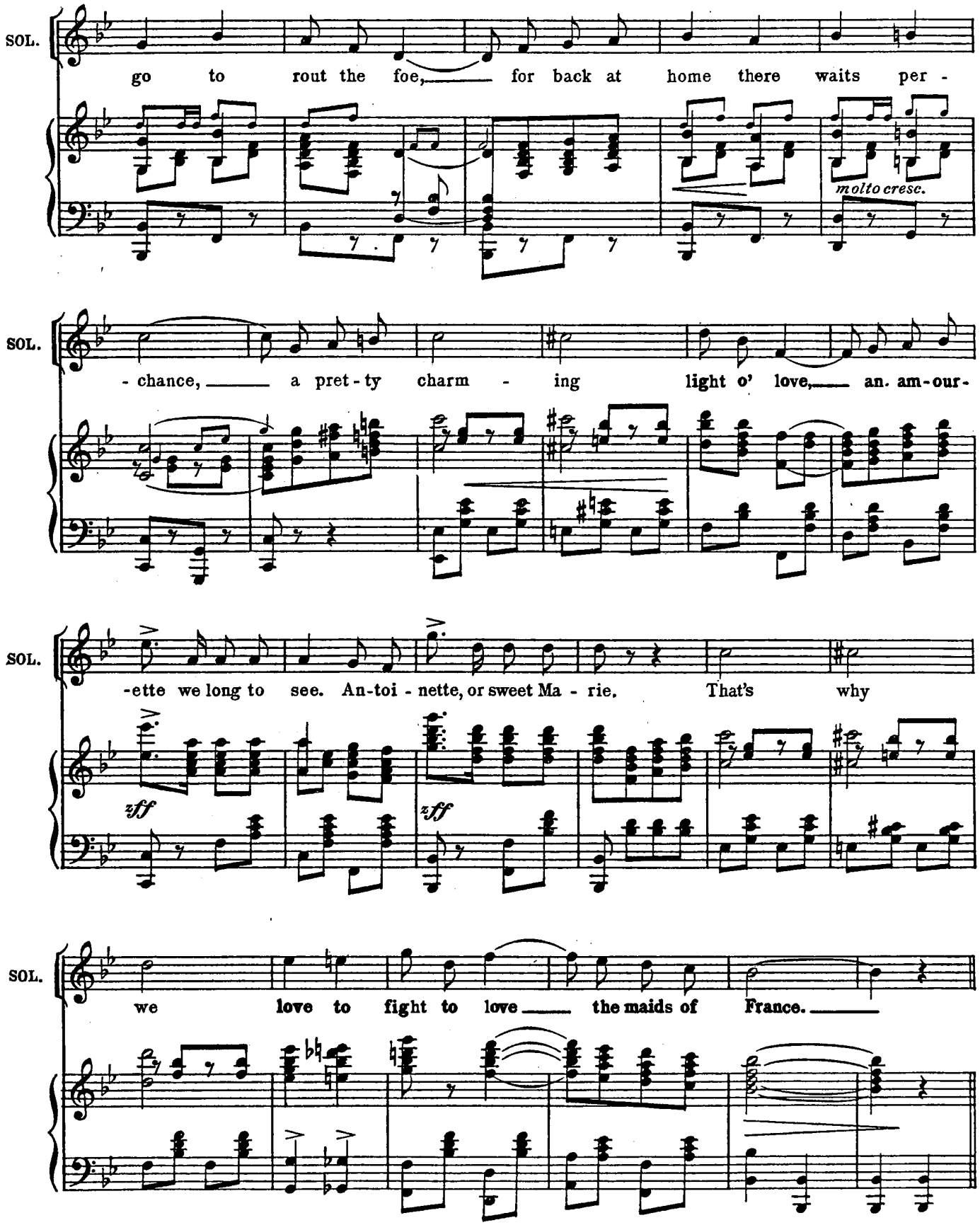
SOL.

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

(BIRABEAU) Tell me—what happened

pp

Furioso.

(*Pierre enters*)

f

R.H.

Allegretto.

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

ppp

L'istesso tempo.

rit.

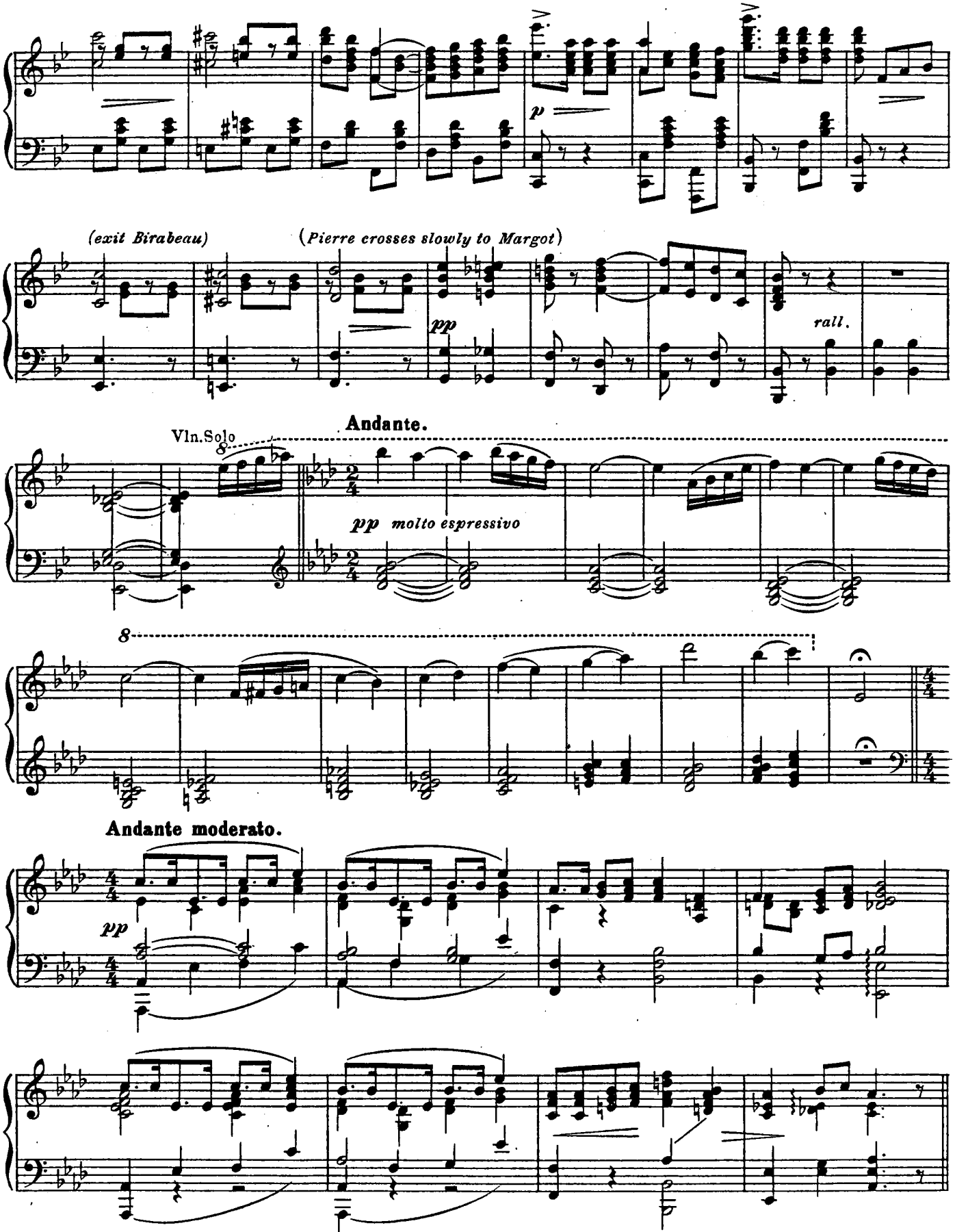
Tempo di Marcia.

pp

Tempo di Marcia.

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

ff


p
(exit Birabeau)
(Pierre crosses slowly to Margot)
pp
rall.
Andante.
Vln.Solo
pp molto espressivo
Andante moderato.
pp

A little faster.

(Margot sings)

MAR. All a-lone ___ to be my own I a-lone ___ to know his ca-res - ses.

p

MAR. One to be ___ e-ternally ___ the one my worshipping soul pos-ses - ses.

(Pierre sings)

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

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

rit.

rit.

ff

END OF OPERA.