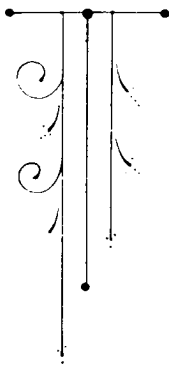
THE NEW MOON



MUSIC BY

SIGMUND ROMBERG

THEATRE ROYAL—DRURY LANE

ALFRED BUTT

PRESENTS

THE NEW MOON

A ROMANTIC MUSICAL PLAY

BOOK AND LYRICS

BY

OSCAR HAMMERSTEIN 2nd,

FRANK MANDEL and LAURENCE SCHWAB

MUSIC BY

SIGMUND ROMBERG

CHAPPELL & CO., LTD.,
50, NEW BOND STREET, LONDON, W.1,
and SYDNEY.

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PRINTED IN ENGLAND

THE NEW MOON

The Play produced by FELIX EDWARDES.

CAST OF CHARACTERS

(in the order of their appearance.)

Julie	Dolores Farris
Monsieur Beaunoir	Vincent Clive
Captain Georges Duval	Jack Livesey
Vicomte Ribaud	Edmund Willard
Fouchet	Barrie Livesey
Robert	Howett Worster
Alexander	Gene Gerrard
Besac	Roy Emerton
Jacques	John MacMahon
Marianne	Evelyn Laye
Philippe	Ben Williams
Doorman of the Tavern	Gordon Crocker
Emile	Walter Donahue
Waiter	A. J. Willard
Landlord	Selwyn Morgan
Brunet	Ernest Ludlow
A Flower Girl	Margery Hicklin
A Spaniard	William Wallace
A Dancer	Kathleen Gerrard
Clotilde Lombaste	Vera Pearce
Captain Dejean	Hubert Ennor

Ladies of the Chorus :

Hero Allen	Zita Da Costa	Grace Gorrod	Phyllis Neal
Sybil Allnatt	Eileen Dubarry	Joyce Holloway	Esme Oxley
Cynthia Arthurs	Constance Edwardes	Maureen Julian	Eileen Pemberthy
Margaret Boyle	Molly Egbert	Mavice Kalmar	Constance Perrin
Corinne Brandon	Nancy Eshelby	Elsie Lawrence	Sylvia Phipps
Nancy Brown	Kathleen Fitchie	Alma Lee	Audrey Robbins
Hazel Carnegie	Lena Fitchie	Linda Lindose	Marjorie Ross
Dorothy Cooper	Winnie Ford	Peggy Lovat	Rosalind Snow
Rita Cooper	Nan Forster	Nance Miriam	Christine Symons
Dorothy Crofts	Doree Gabelle	Mary Morris	Winifred Talbot
Muriel Cronshaw	Kathleen Gerrard	Myrette Morven	Billie Webb

Gentlemen of the Chorus :

Bernard S. Adams	Vincent Davis	Donald Kingstone	G. Pennington
Reginald Adams	John Delaney	Harry Lacey	H. E. Richards
Jack Allen	Edward Del Foss	Leonard Lowe	J. W. Robinson
Arthur Bell	Tom Drew	Ernest Ludlow	Victor Robson
C. Britton-Eldred	Alfred Fairhurst	Guy Lynton	John O. Scott
Kennedy Brooker	Walter Farrance	T. G. MacBenn	Ronald Stear
Eric Broster	Egbert Faul	Trevor Mansell	Eric Sutherland
Haydn Campbell	Harry Fergusson	Phillip Merritt	Scott Thompson
William Colvin	Reginald Gibson	David Morgan	William Wallace
Richard Crawford	Alvon Hawke	Selwyn Morgan	Wilfred Ward
Herbert Court	Ivan Hawkes	Basil Neale	A. C. Whitehead
Gordon Crocker	William Herbert	Roy Neilson	A. J. Willard
Walter Cutler	Clifford Kennedy		

SYNOPSIS OF SCENES.

The whole action of the play takes place in the years 1792-1793.

ACT I.

Scene 1.—Grand Salon of Monsieur Beaunoir's Mansion, near New Orleans. Afternoon.
Scene 2.—Entrance to Chez Creole. That Night.
Scene 3.—Interior of Chez Creole. A few minutes later.
Scene 4.—Outside Chez Creole.
Scene 5.—Grand Salon of Monsieur Beaunoir's Mansion. Midnight.

ACT II.

Scene 1.—The Deck of "The New Moon." In the Caribbean Seas. Late afternoon, a week later.
Scene 2.—The Road from the Beach. The Isle of Pines. Two days later.
Scene 3.—The Stockade. One year later.
Scene 4.—A Clearing. That evening.
Scene 5.—Marianne's Cabin. Later that evening.
Scene 6.—The Stockade. Daybreak next morning.

Scenery in Act I designed by Prince Galitzine. Act II designed by Joseph and Phil Harker.
Scenery painted by Joseph and Phil Harker. Dances and Ensembles staged by Robert Connolly.
Musical Director : Mr. HERMAN FINCK.

THE NEW MOON

NO.				PAGE
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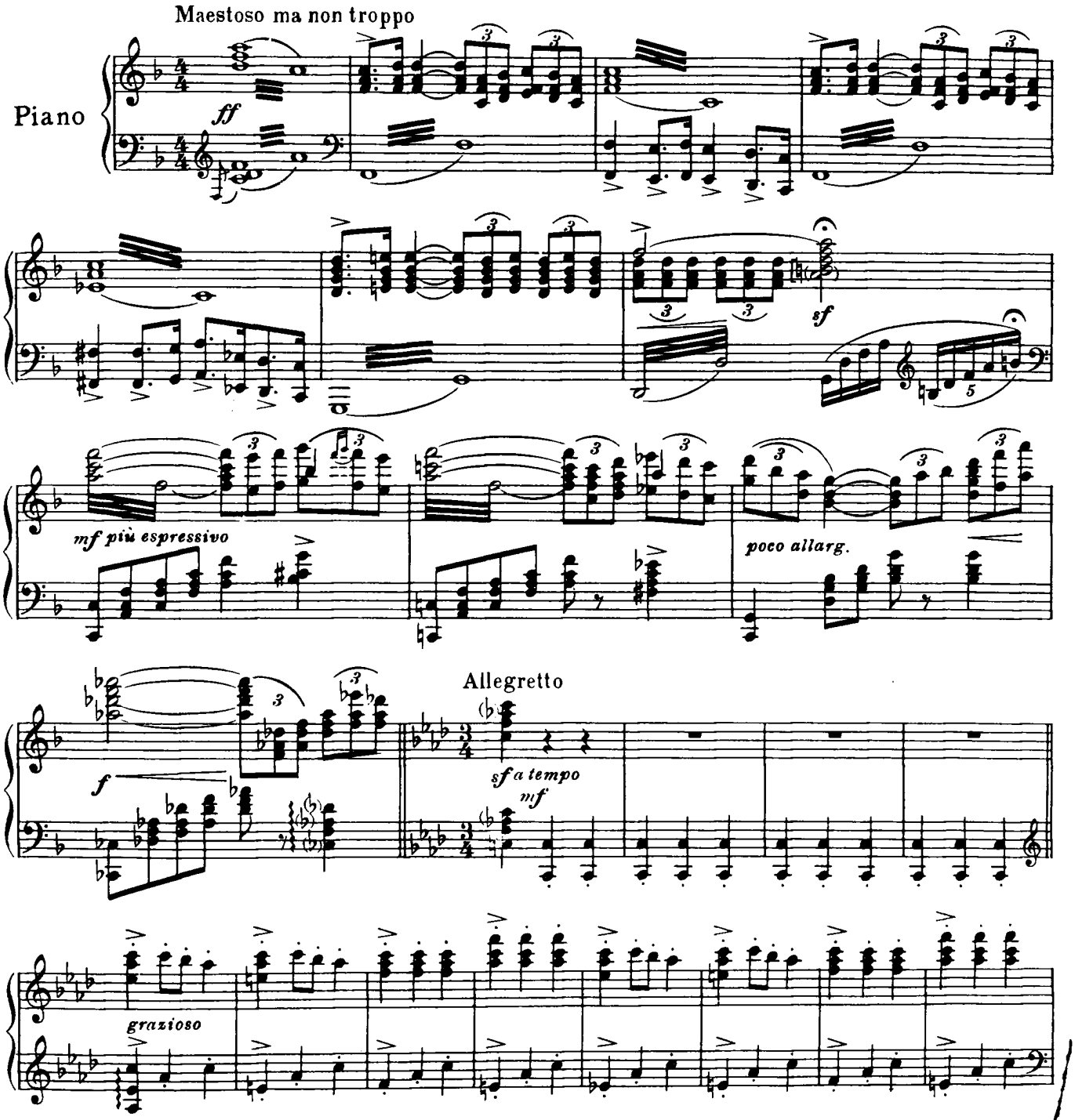
THE NEW MOON

Book and Lyrics by
OSCAR HAMMERSTEIN IInd
FRANK MANDEL
and LAURENCE SCHWAB

Music by
SIGMUND ROMBERG

Overture



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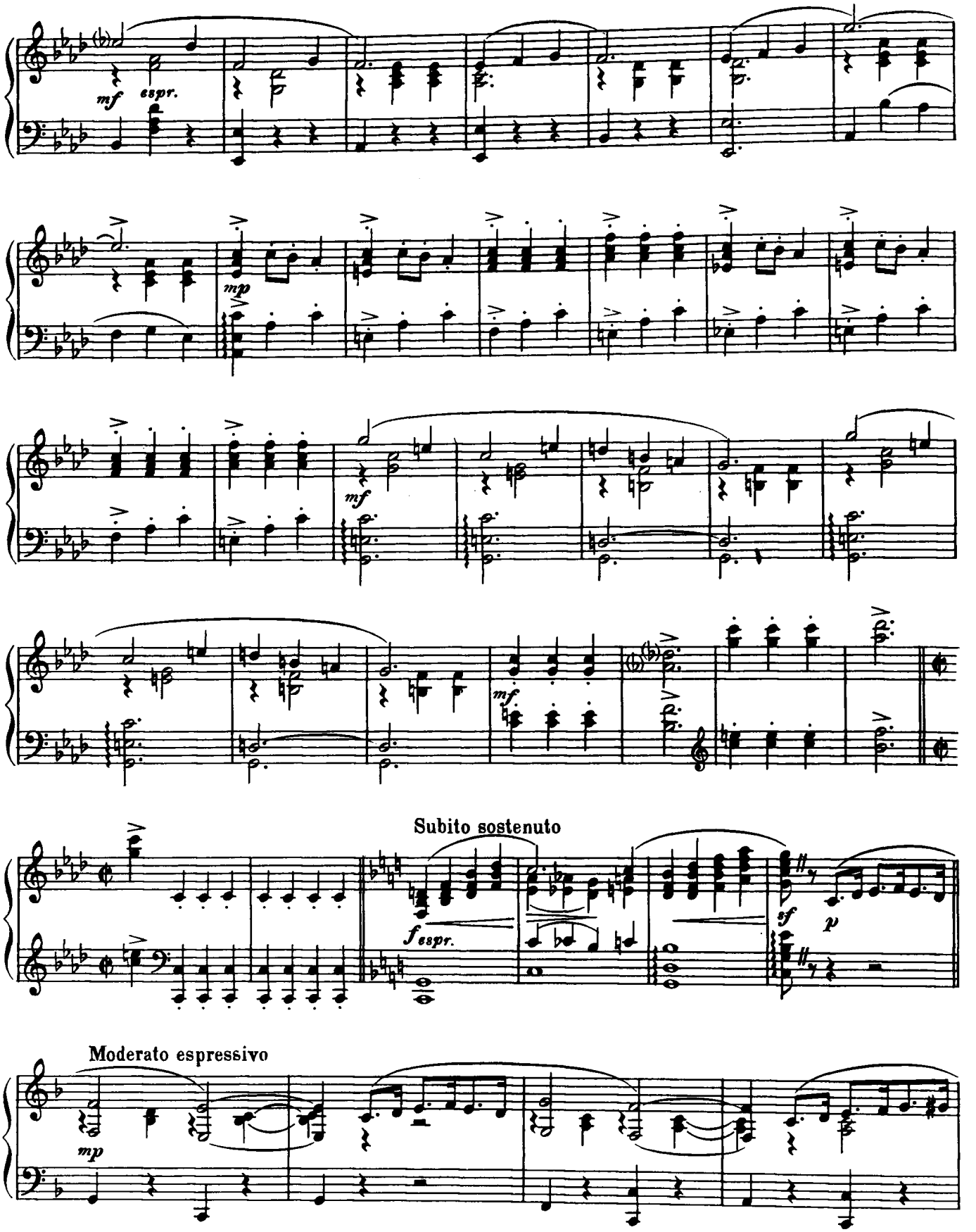
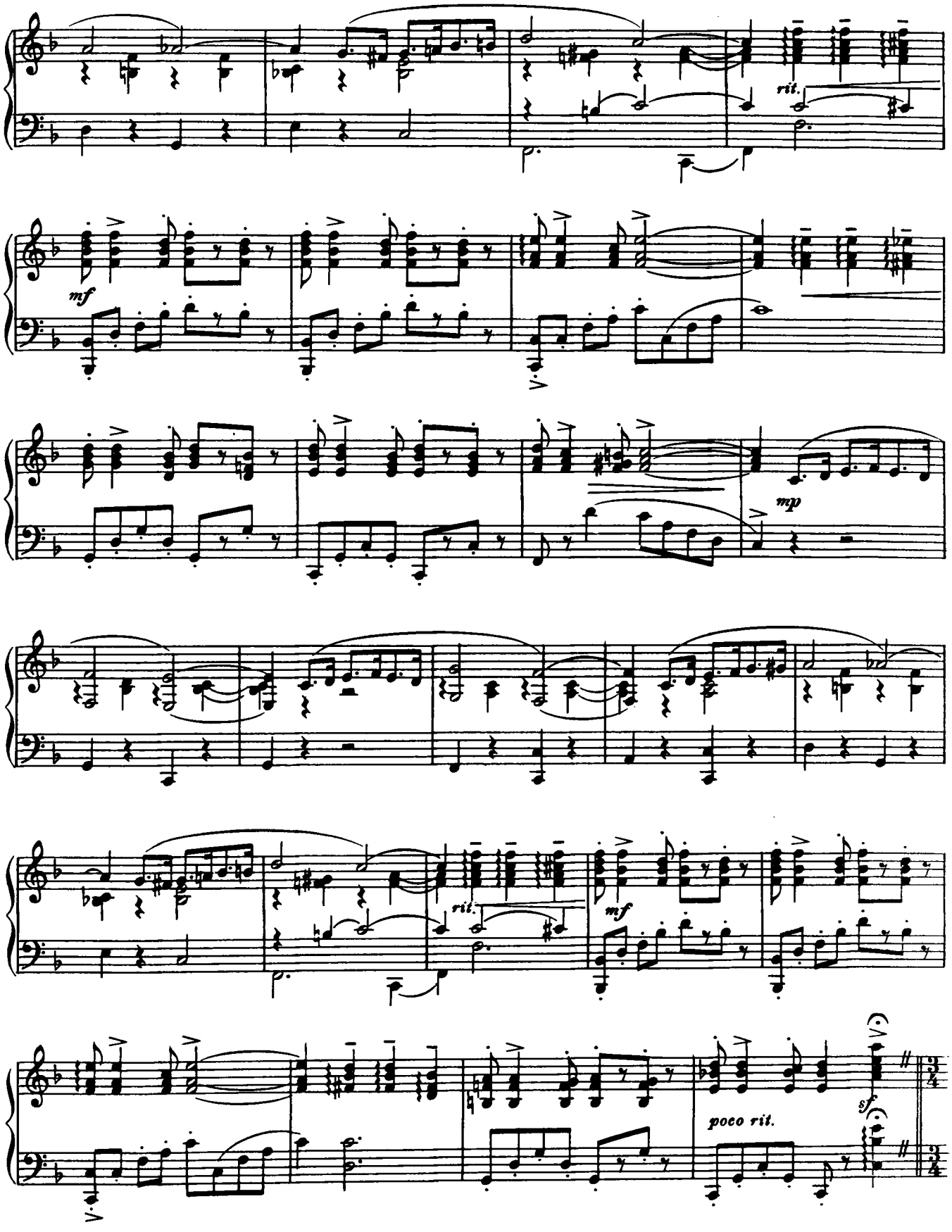
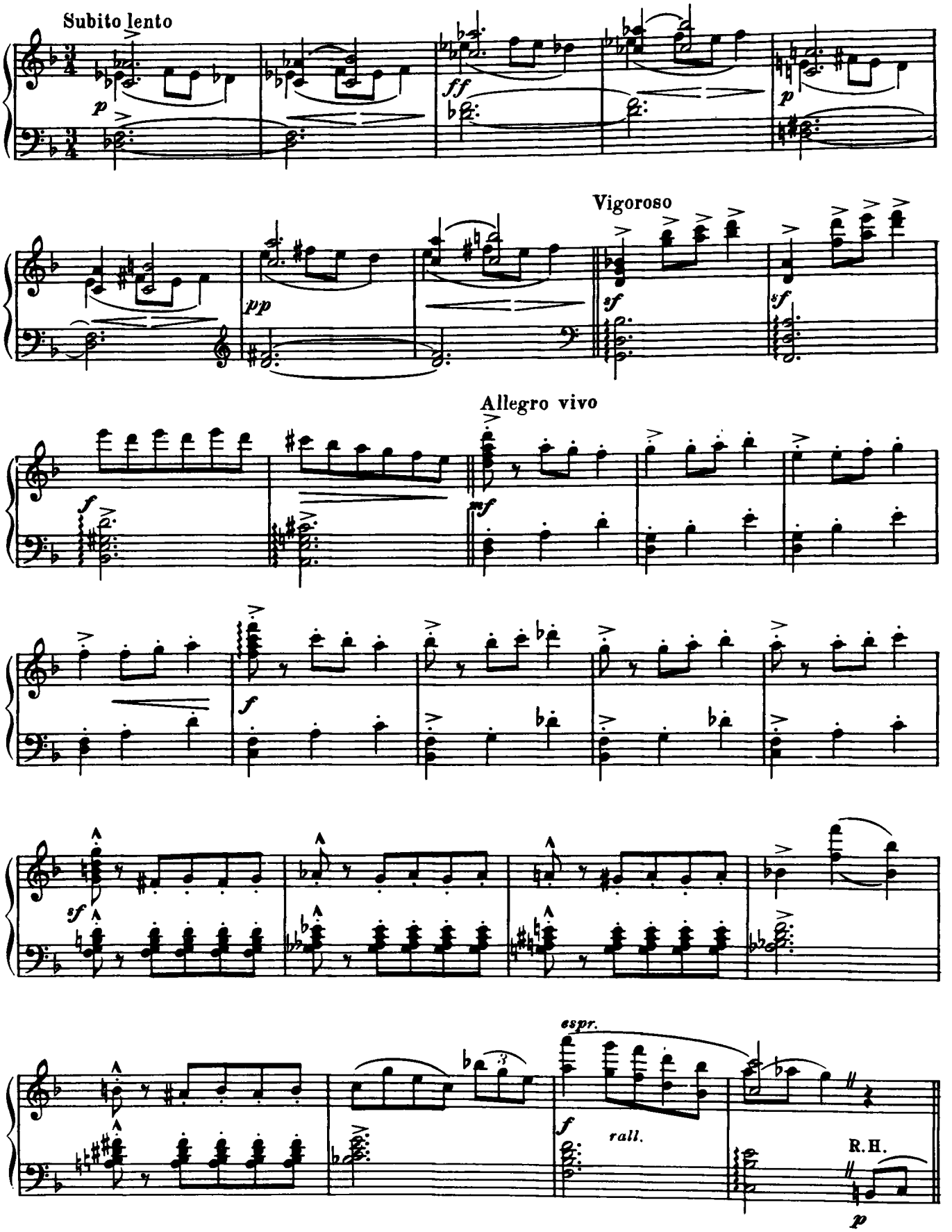
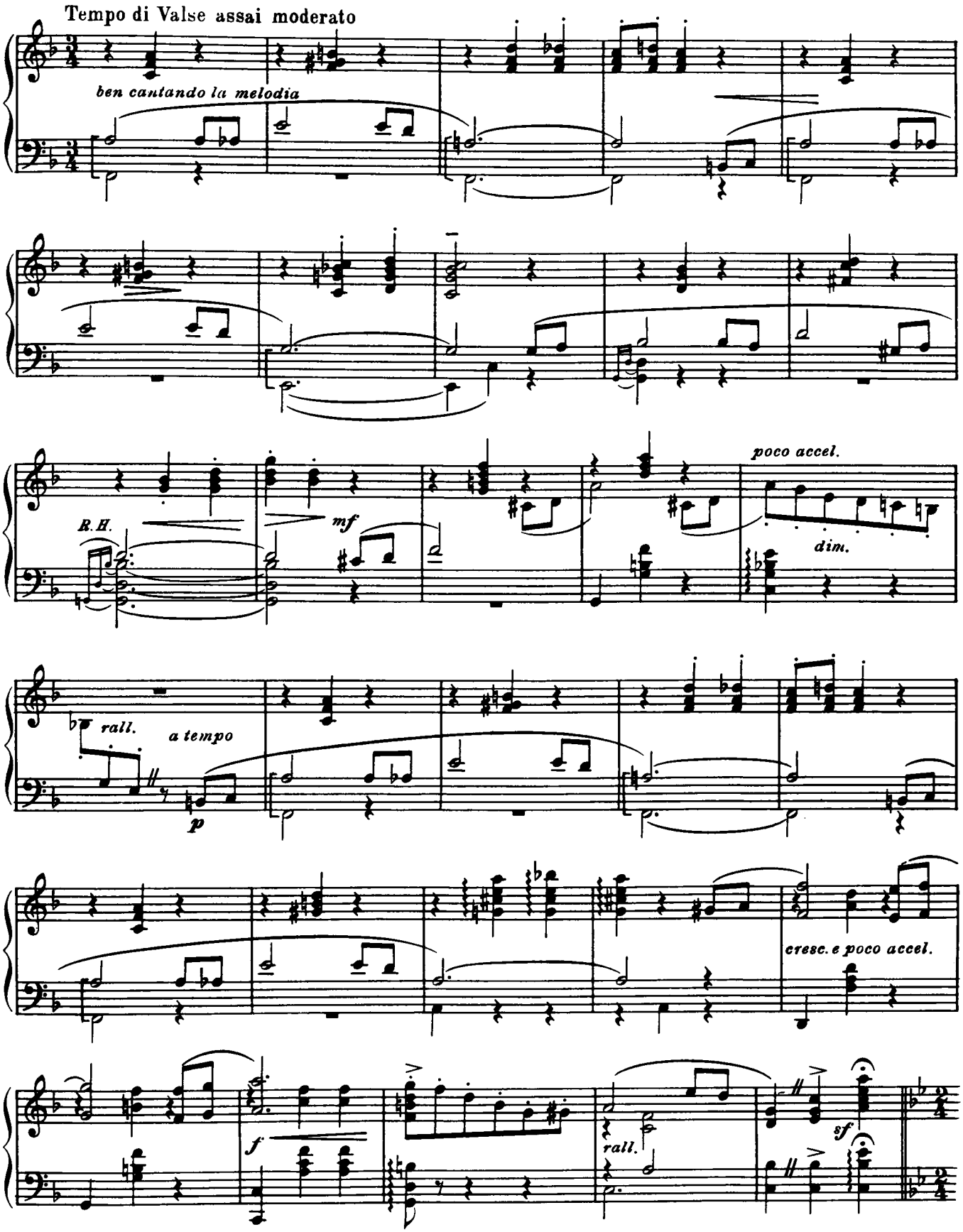
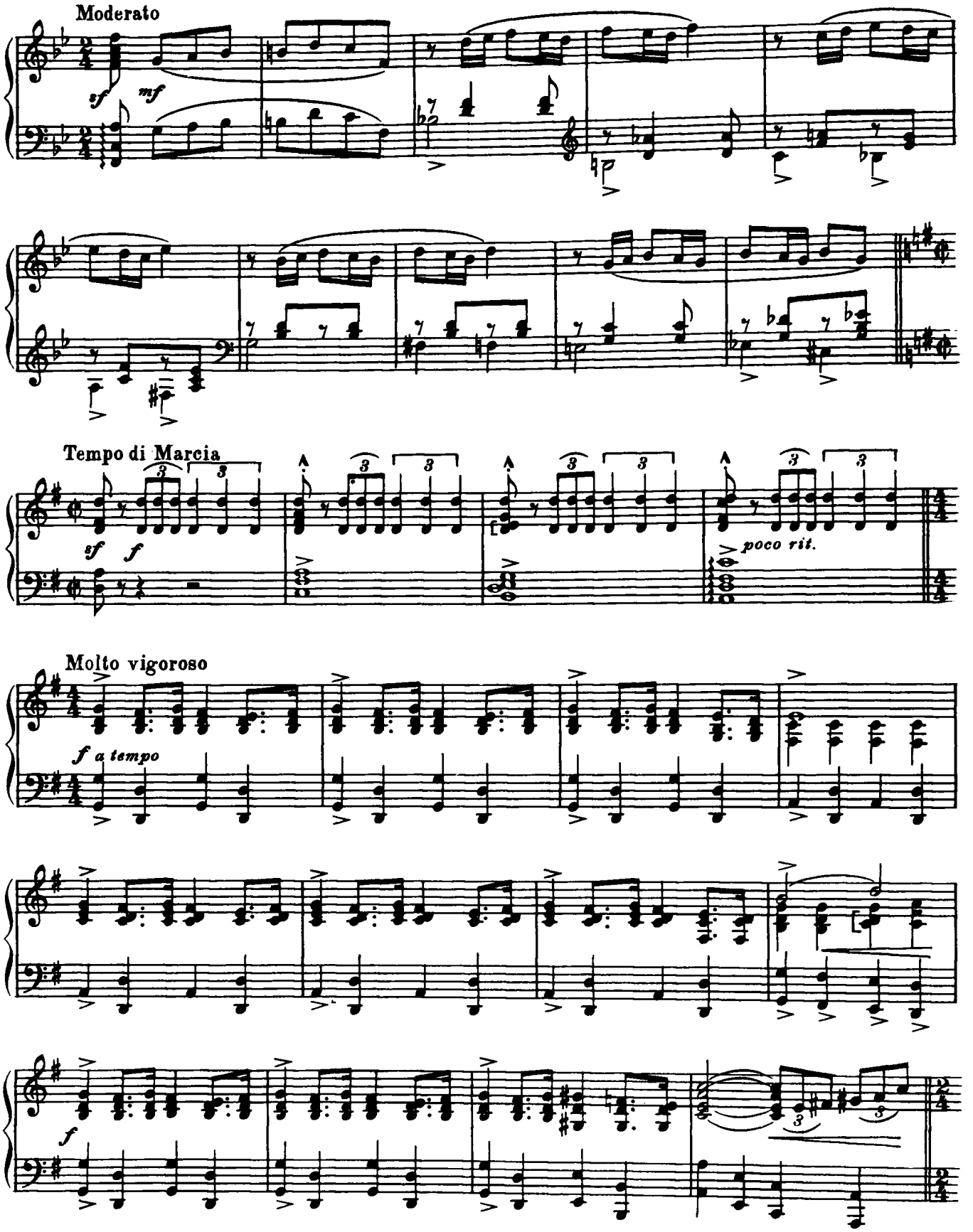
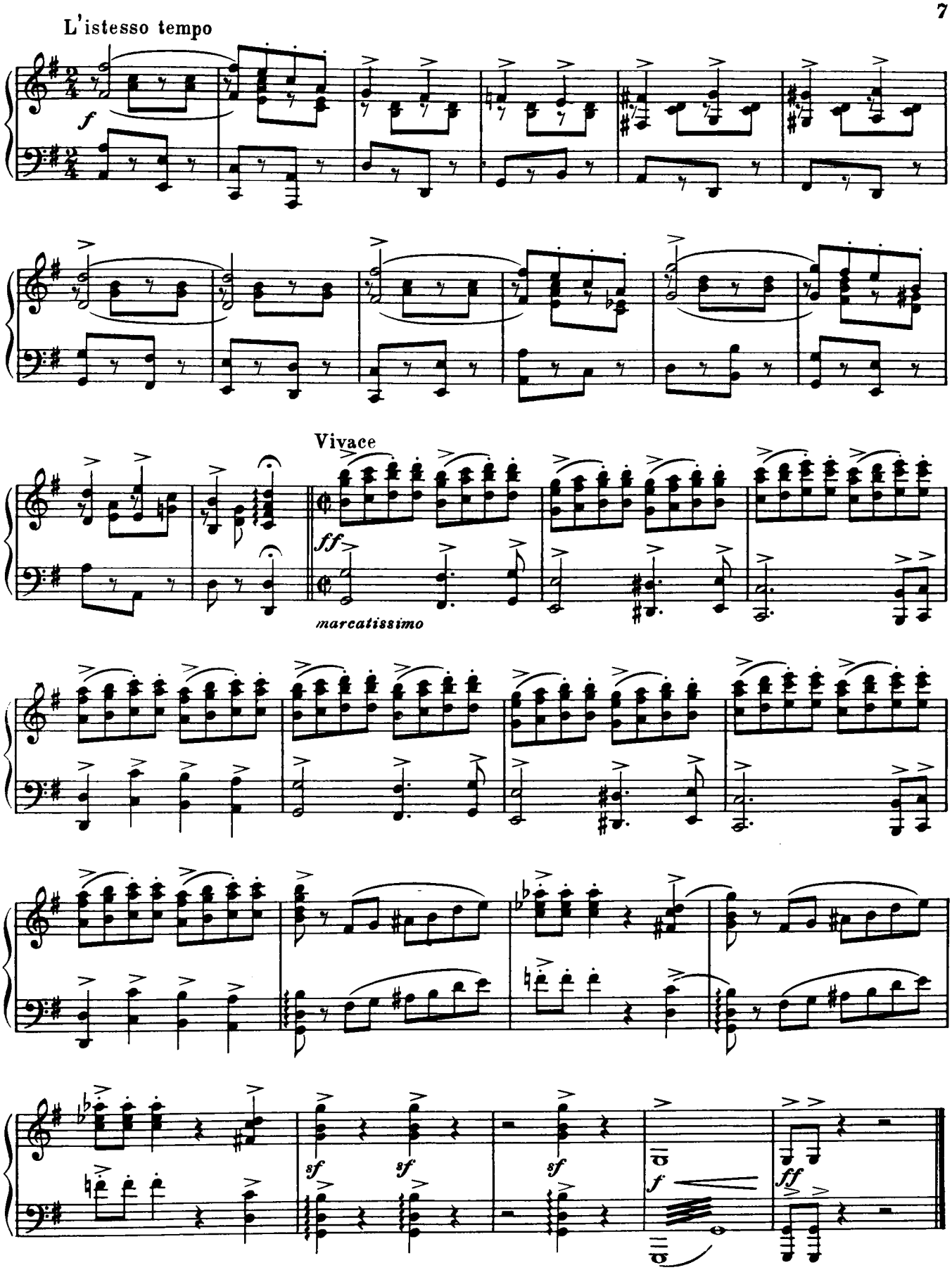

mf espr.
mp
mf
mf
Subito sostenuto
f espr.
sf
p
Moderato espressivo
mp


rit.
mf
mp
rit.
mf
poco rit.
sf


Subito lento
Vigoroso
Allegro vivo
espr.
rall.
R.H.

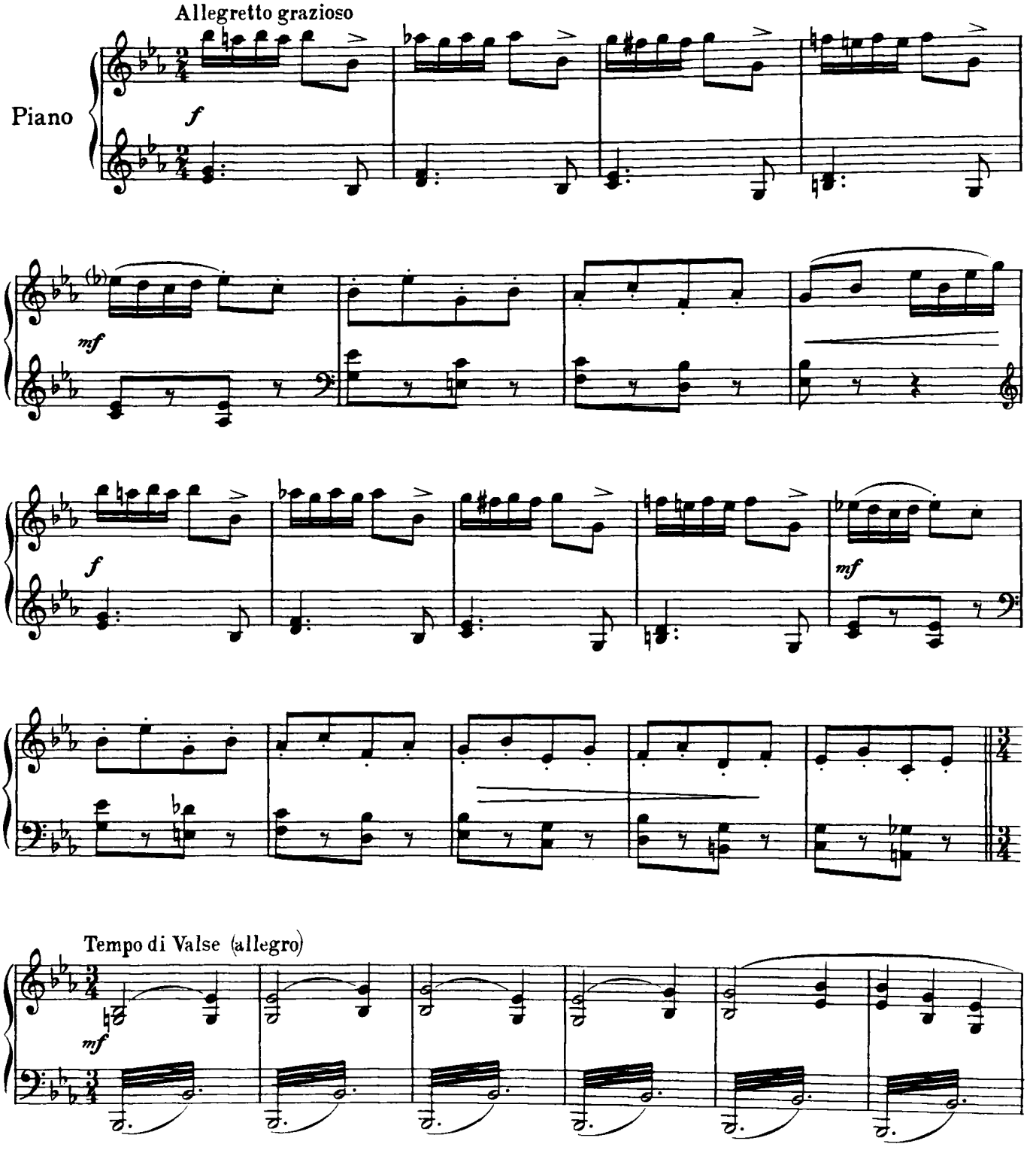

Tempo di Valse assai moderato
ben cantando la melodia
R.H.
mf
poco accel.
dim.
rall.
a tempo
p
cresc. e poco accel.
f
rall.
sf

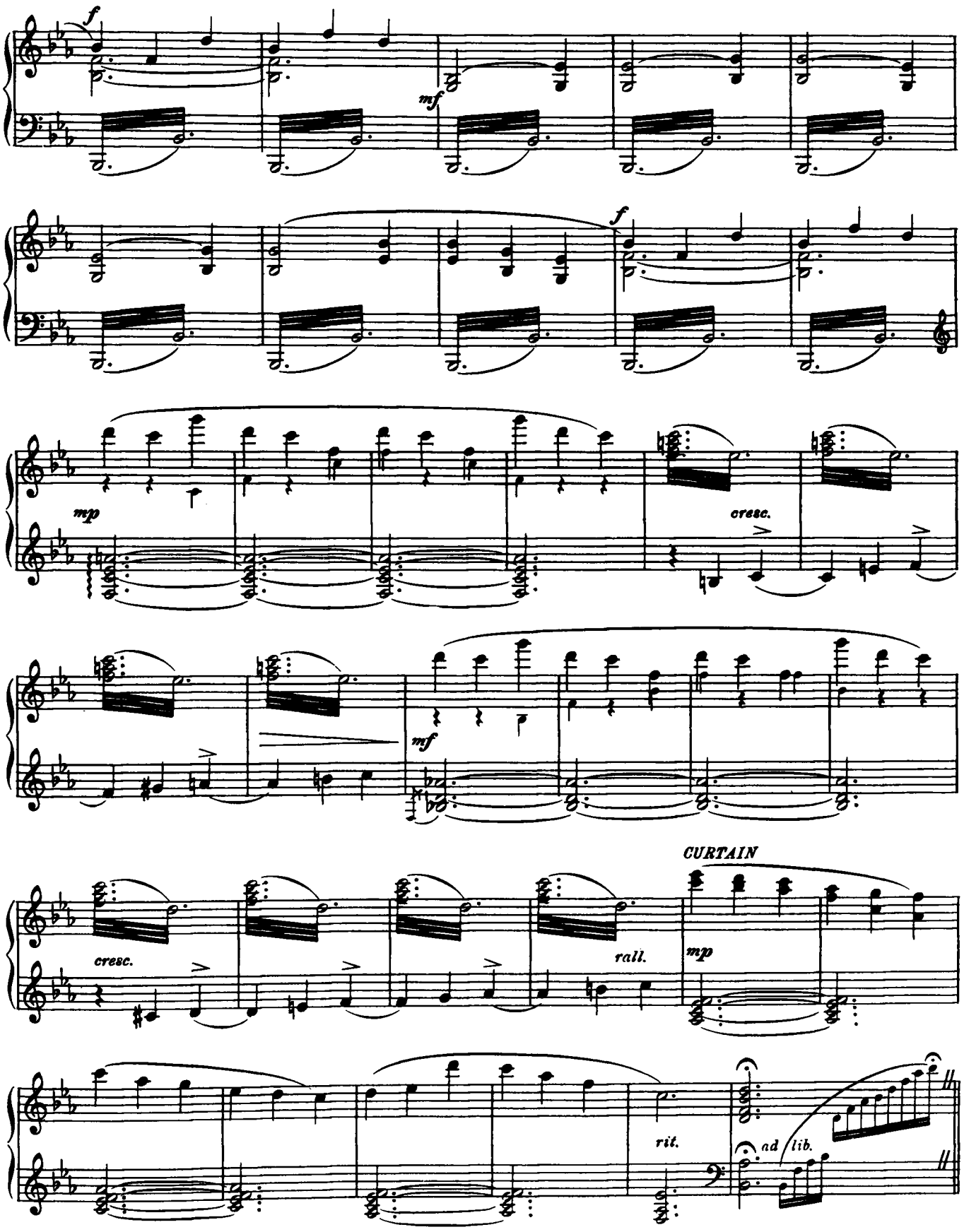

Moderato
sf
mf
Tempo di Marcia
sf
f
poco rit.
Molto vigoroso
f a tempo
f

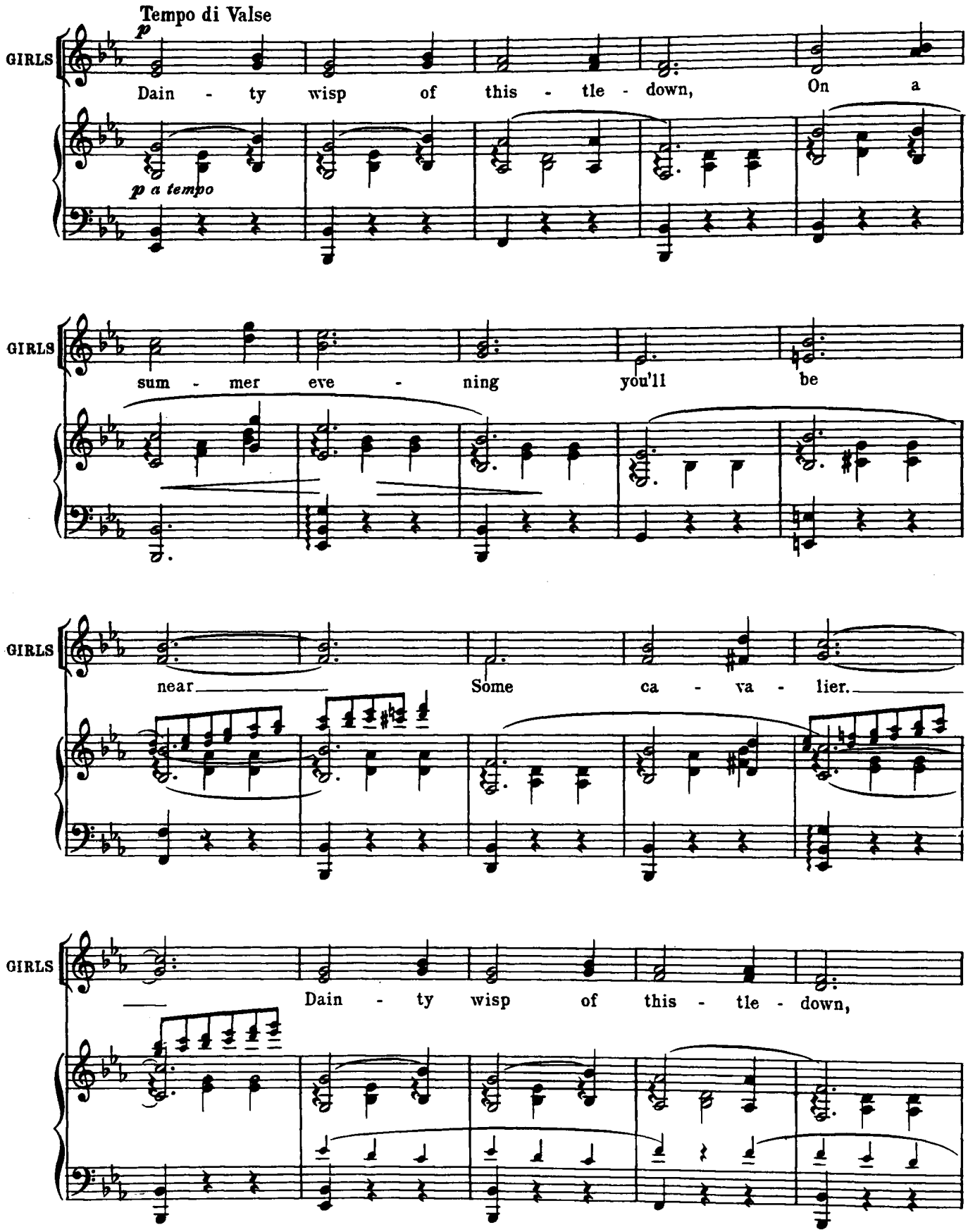

L'istesso tempo
f
Vivace
ff
marcatissimo
sf
sf
sf
f
ff

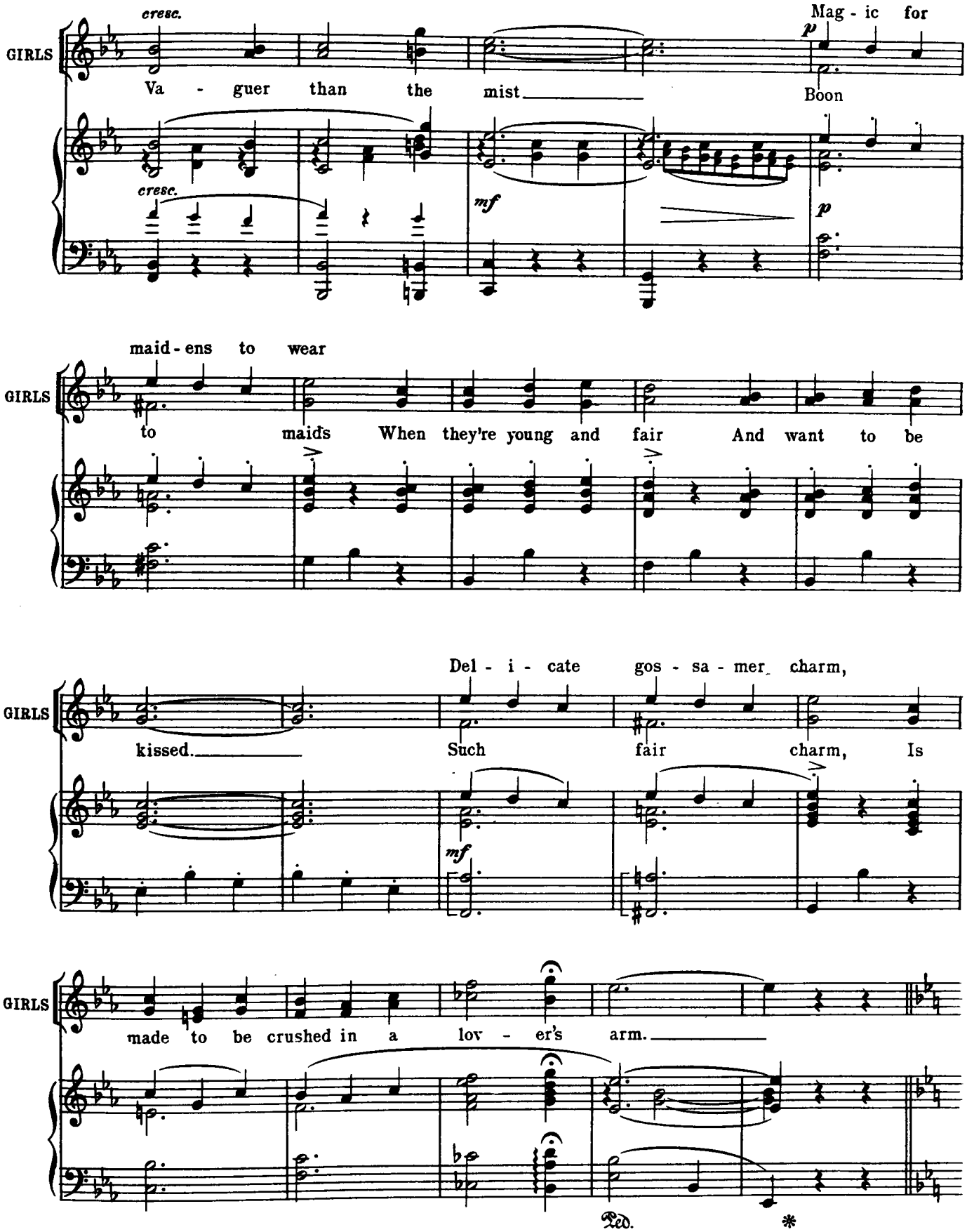
Act I

No. 1 OPENING CHORUS




f
mf
f
mp
cresc.
mf
CURTAIN
cresc.
rall.
mp
rit.
ad lib.

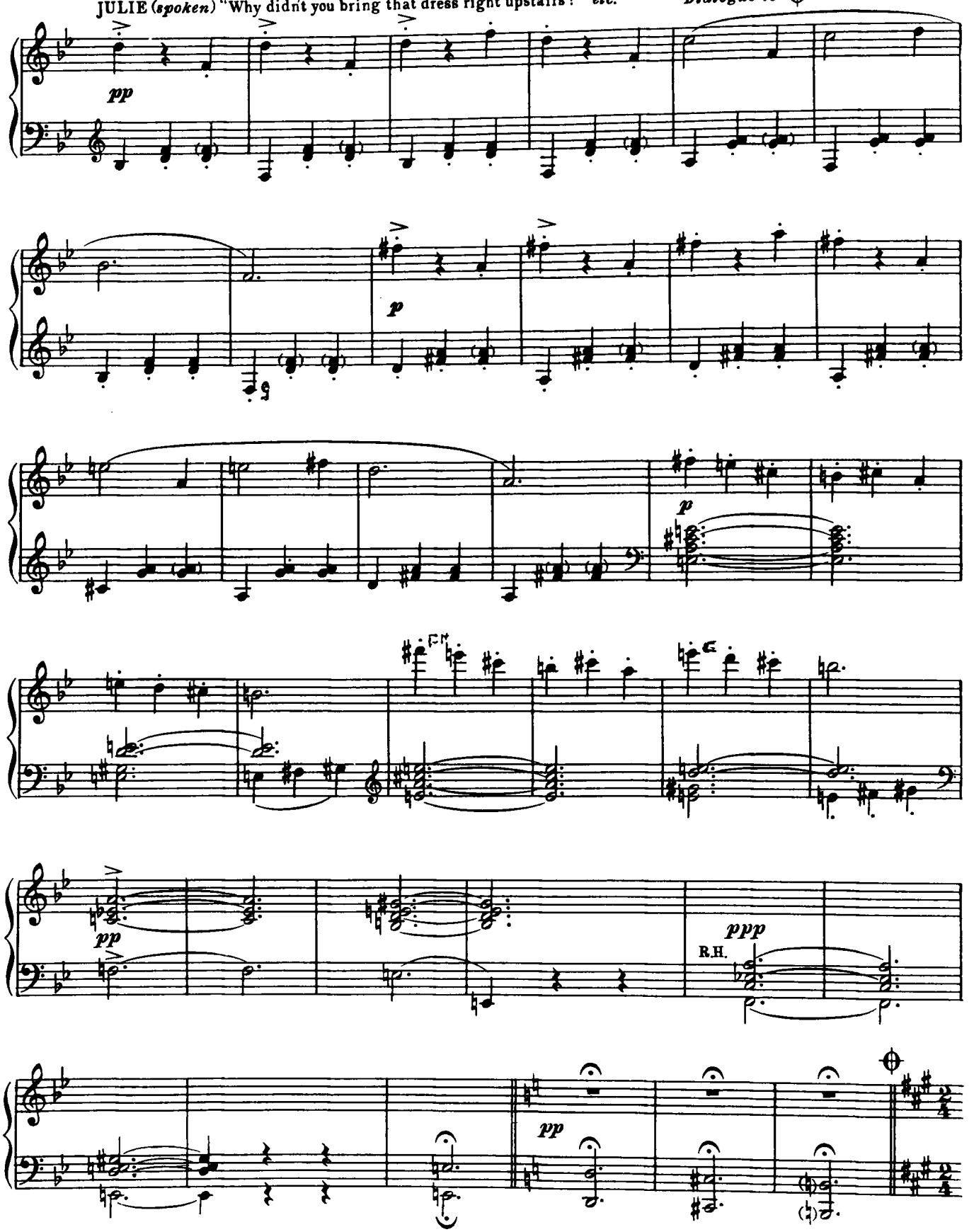

Tempo di Valse
p
GIRLS
Dain - ty wisp of this - tle - down, On a
p a tempo
GIRLS
sum - mer eve - ning you'll be
GIRLS
near Some ca - va - lier.
GIRLS
Dain - ty wisp of this - tle - down,


GIRLS
cresc.
Va - guer than the mist
Mag - ic for
Boon
p
mf
maid - ens to wear
to maids When they're young and fair And want to be
Del - i - cate gos - sa - mer charm,
kissed.
Such fair charm, Is
made to be crushed in a lov - er's arm.
Ped.
*

(Julie appears in upper balcony)

JULIE *(spoken)* "Why didn't you bring that dress right upstairs?" *etc.*

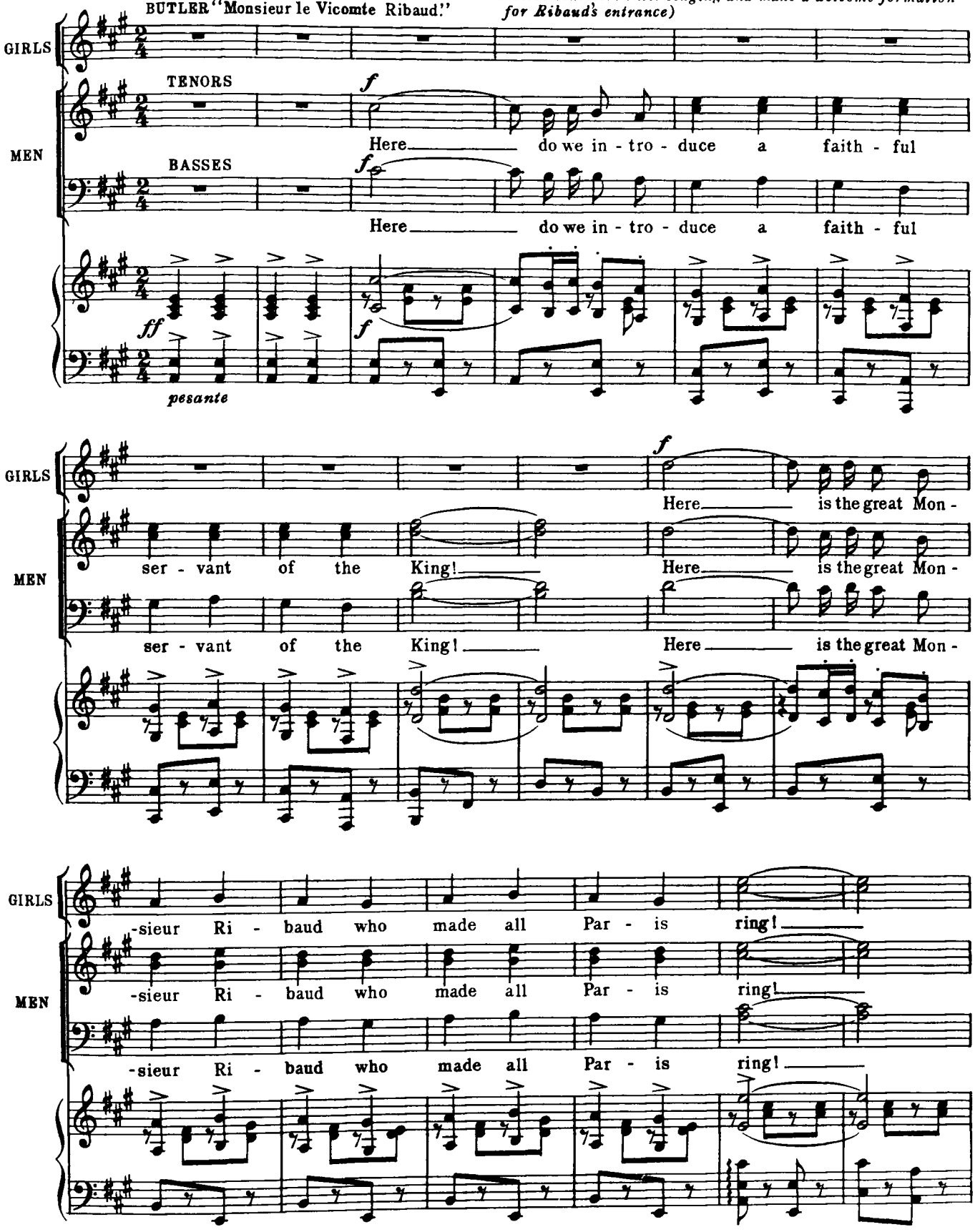
Dialogue to ⊕

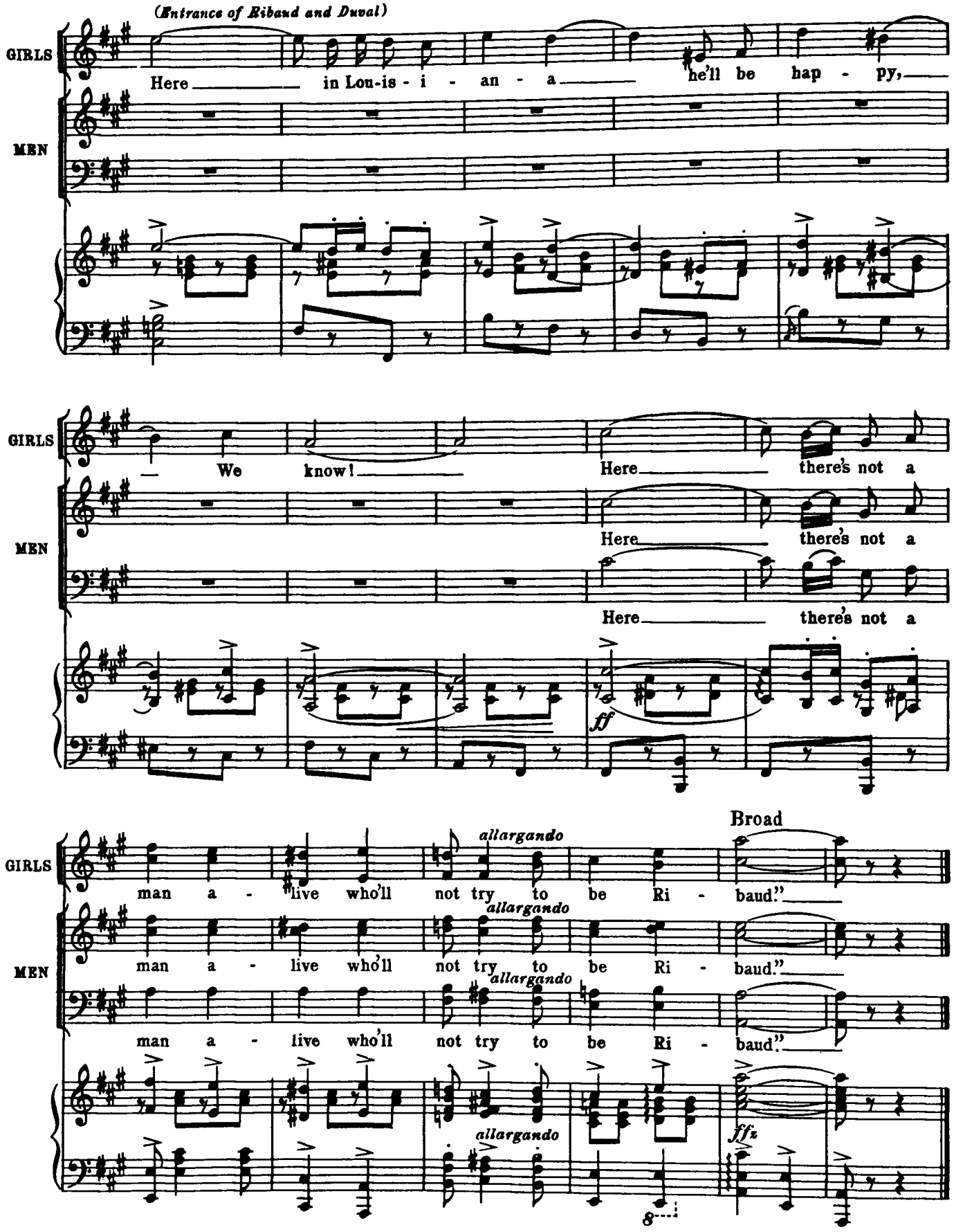


Tempo di Marcia (Grandioso)

BUTLER "Monsieur le Vicomte Ribaud!"

(Twelve courtiers enter singing and make a welcome formation for Ribaud's entrance)

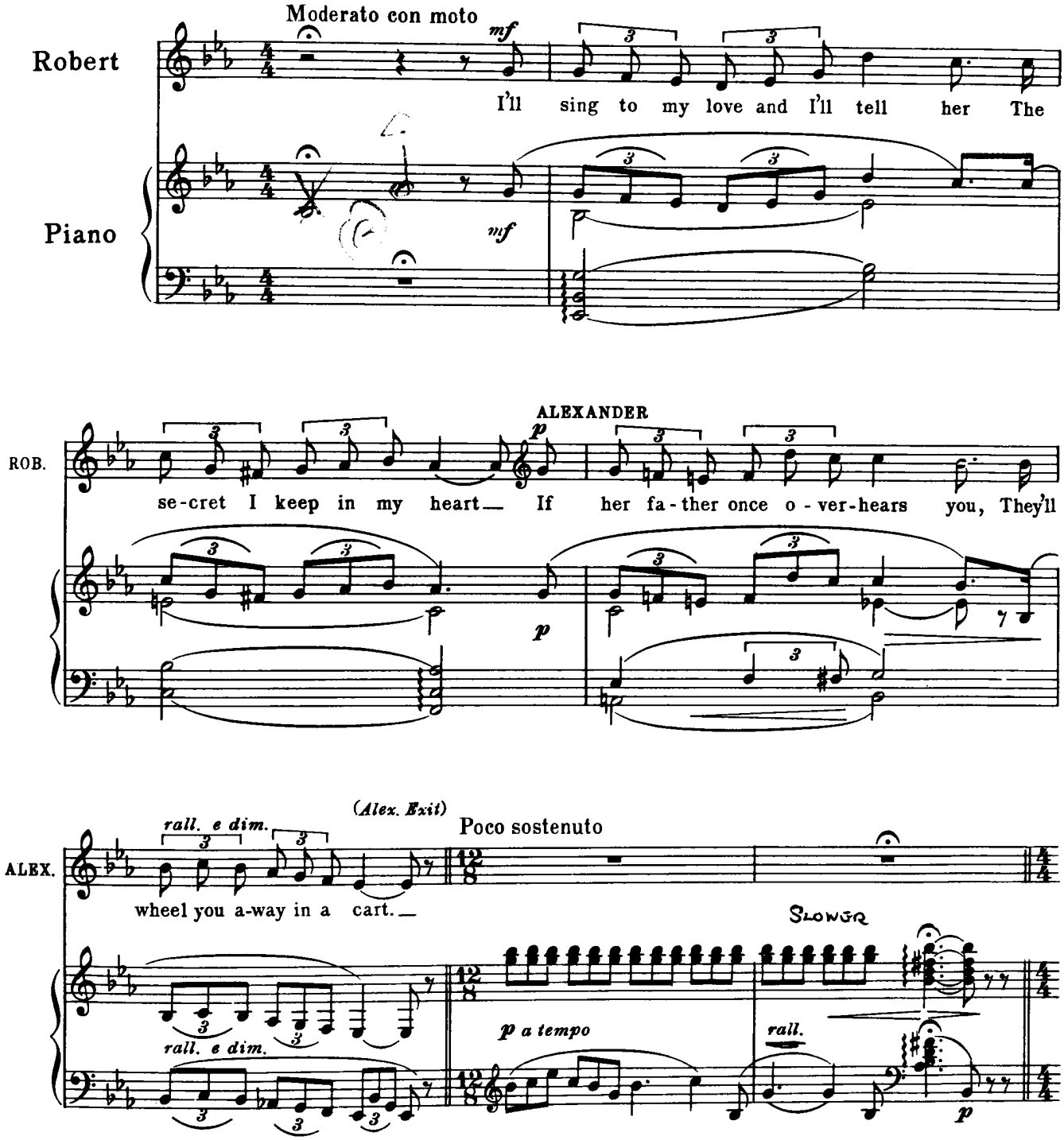


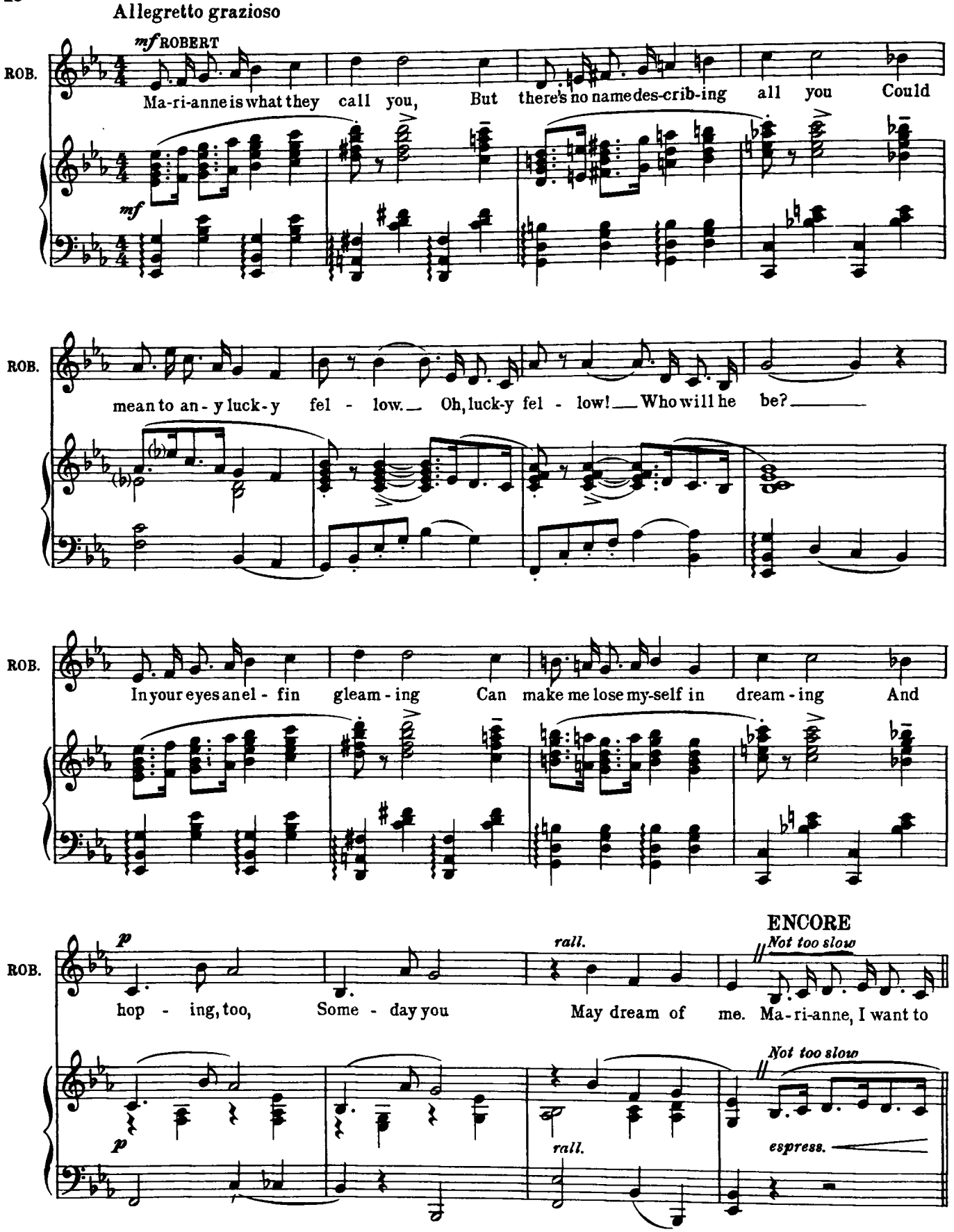

(Entrance of Ribaud and Duval)
GIRLS
Here in Lou-is-i-an-a he'll be hap-py,
MEN
GIRLS
We know! Here there's not a
MEN
Here there's not a
Here there's not a
ff
GIRLS
man a-live who'll not try to be Ri-baud."
allargando
Broad
MEN
man a-live who'll not try to be Ri-baud."
allargando
man a-live who'll not try to be Ri-baud."
allargando
allargando
ffz
8

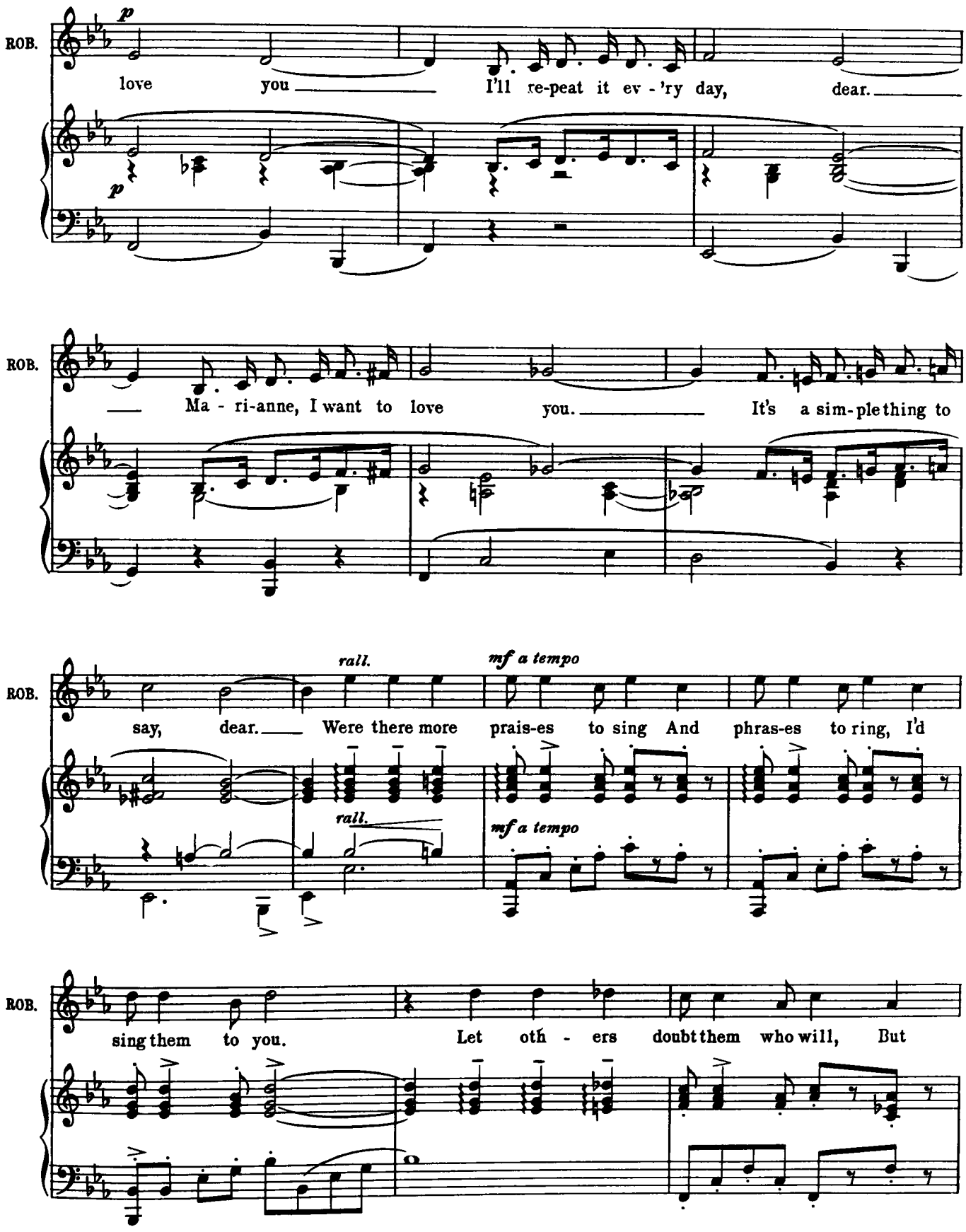
No 2.

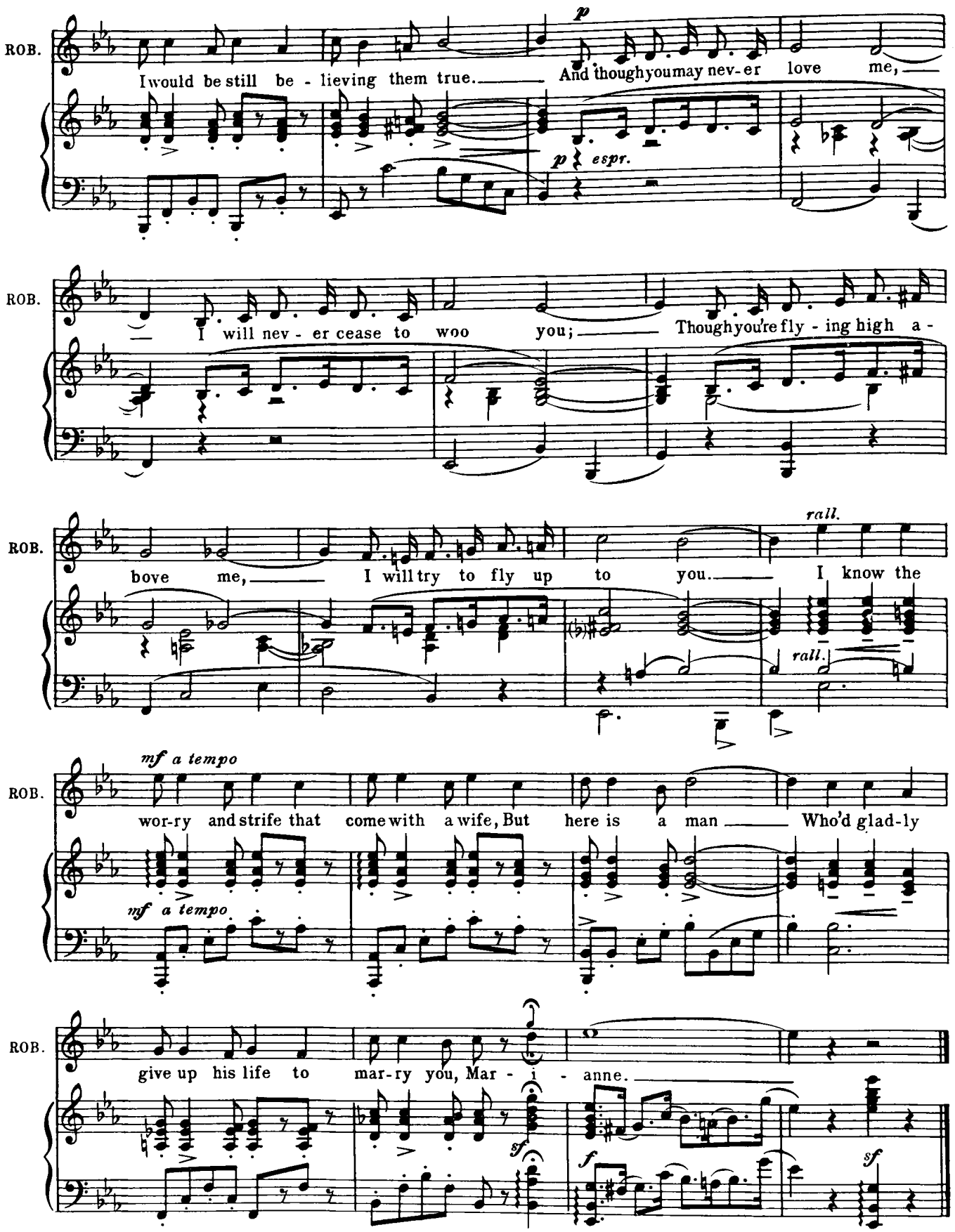
SONG-(Robert)

"MARIANNE"

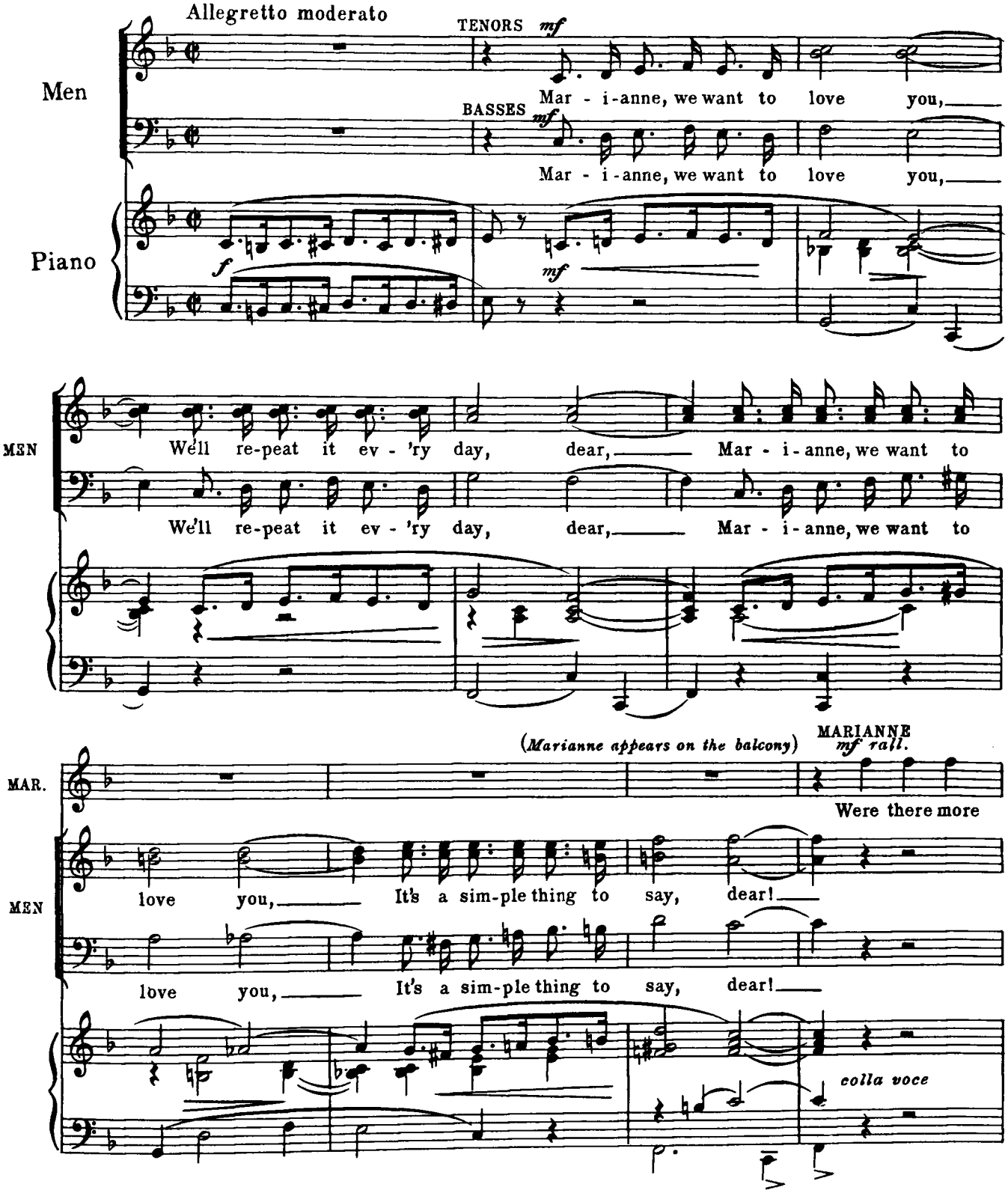


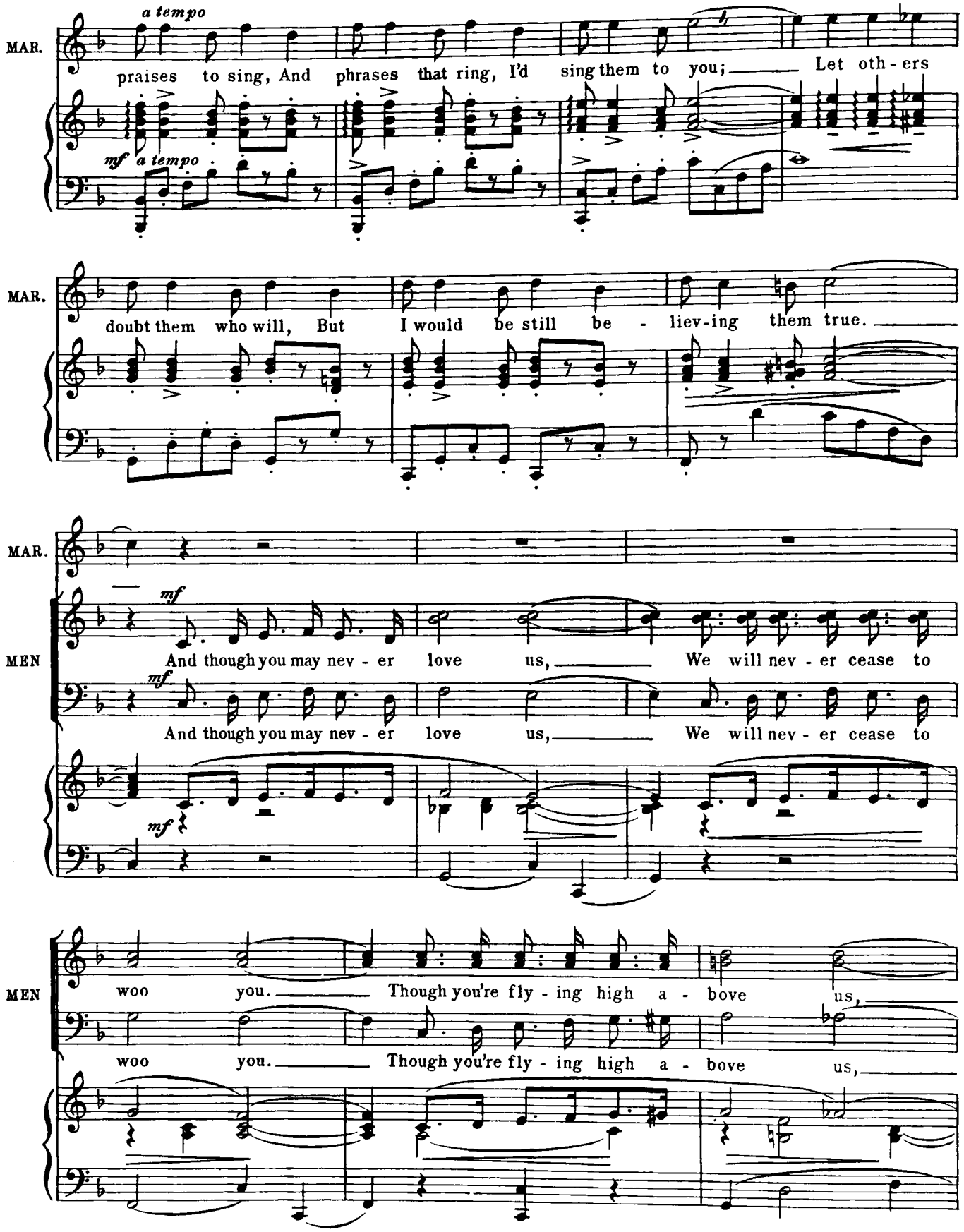

Allegretto grazioso
mf ROBERT
ROB.
Ma-ri-anne is what they call you, But there's no name des-crib-ing all you Could
mf
ROB.
mean to an-y luck-y fel - low. Oh, luck-y fel - low! Who will he be?
ROB.
In your eyes an el - fin gleam - ing Can make me lose my-self in dream - ing And
ENCORE
Not too slow
p
rall.
ROB.
hop - ing, too, Some - day you May dream of me. Ma-ri-anne, I want to
Not too slow
p
rall.
espress.

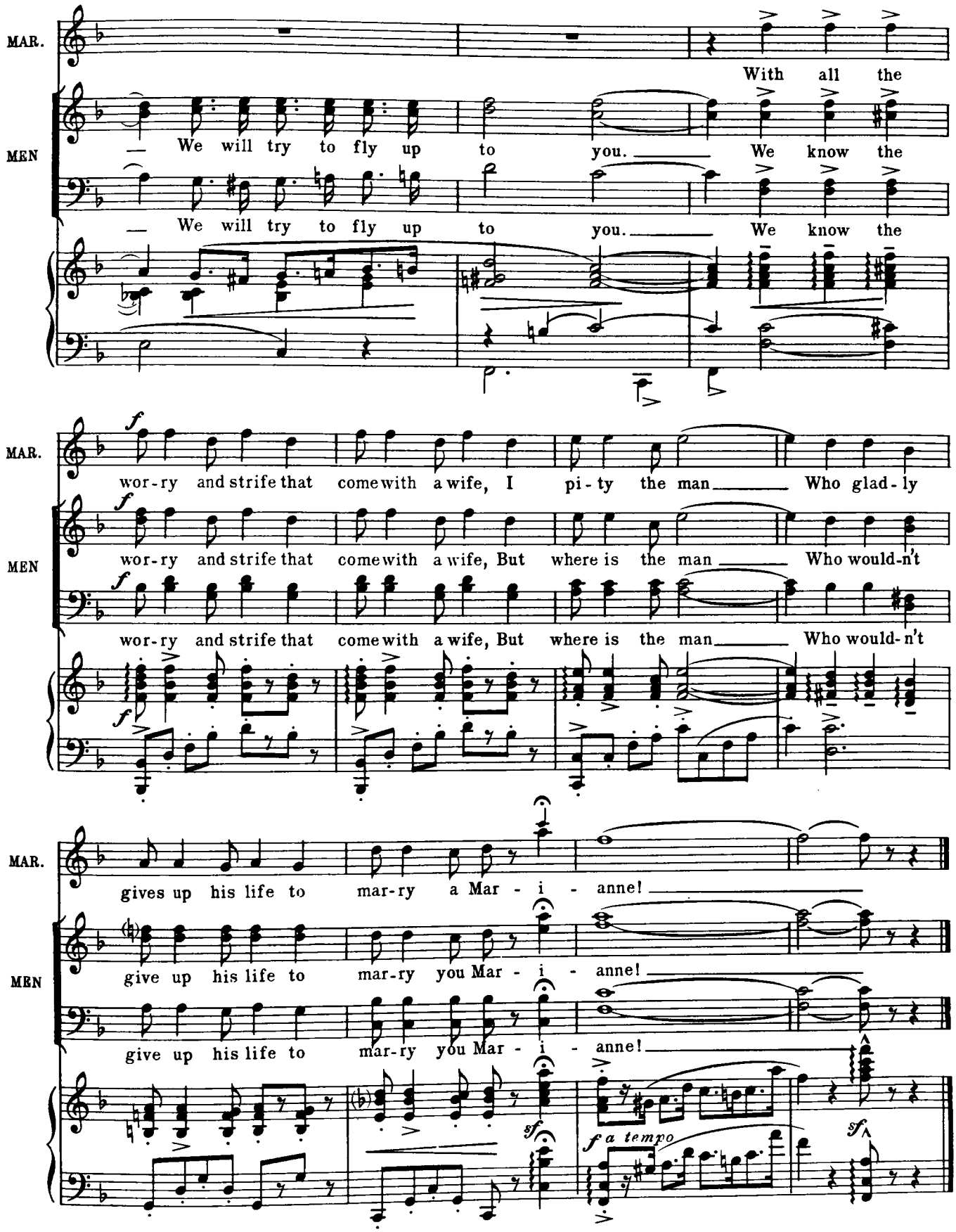

ROB.
p
love you I'll re-peat it ev - 'ry day, dear.
p
ROB.
Ma - ri-anne, I want to love you. It's a sim-ple thing to
ROB.
rall.
mf a tempo
say, dear. Were there more prais-es to sing And phras-es to ring, I'd
rall.
mf a tempo
ROB.
sing them to you. Let oth - ers doubt them who will, But


ROB.
I would be still be - lieving them true.
And though you may nev-er love me,
p
p espr.
ROB.
I will nev - er cease to woo you;
Though you're fly - ing high a -
ROB.
bove me,
I will try to fly up to you.
I know the
rall.
rall.
ROB.
mf a tempo
wor-ry and strife that come with a wife, But here is a man
Who'd glad-ly
mf a tempo
ROB.
give up his life to mar-ry you, Mar - i - anne.
sf
f
sf

Nº 3 ENTRANCE–(Marianne) & CHORUS



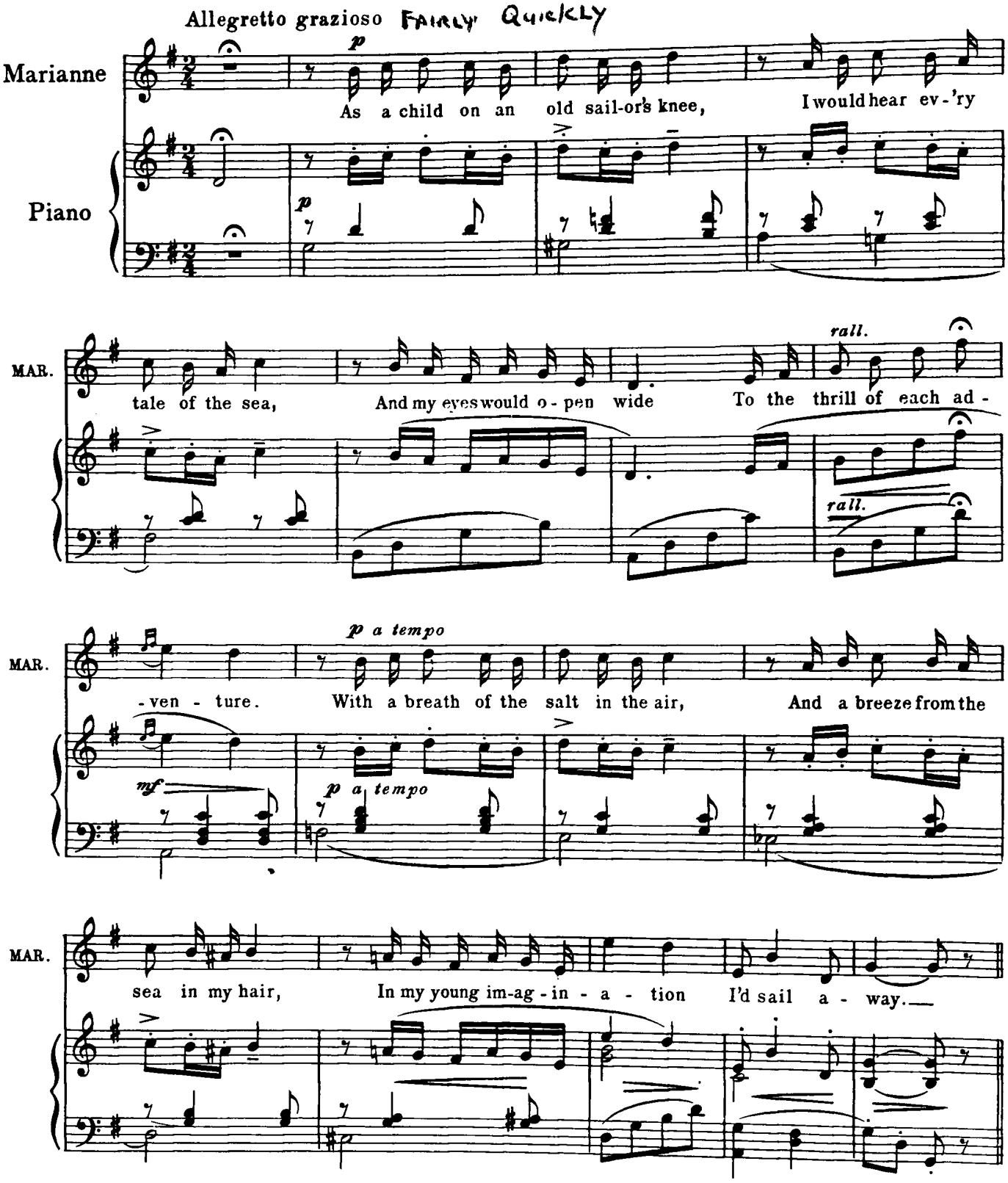

MAR.
a tempo
praises to sing, And phrases that ring, I'd sing them to you; Let oth - ers
mf a tempo
MAR.
doubt them who will, But I would be still be - liev-ing them true.
MAR.
MEN
mf
And though you may nev - er love us, We will nev - er cease to
mf
And though you may nev - er love us, We will nev - er cease to
mf
MEN
woo you. Though you're fly - ing high a - bove us,
woo you. Though you're fly - ing high a - bove us,

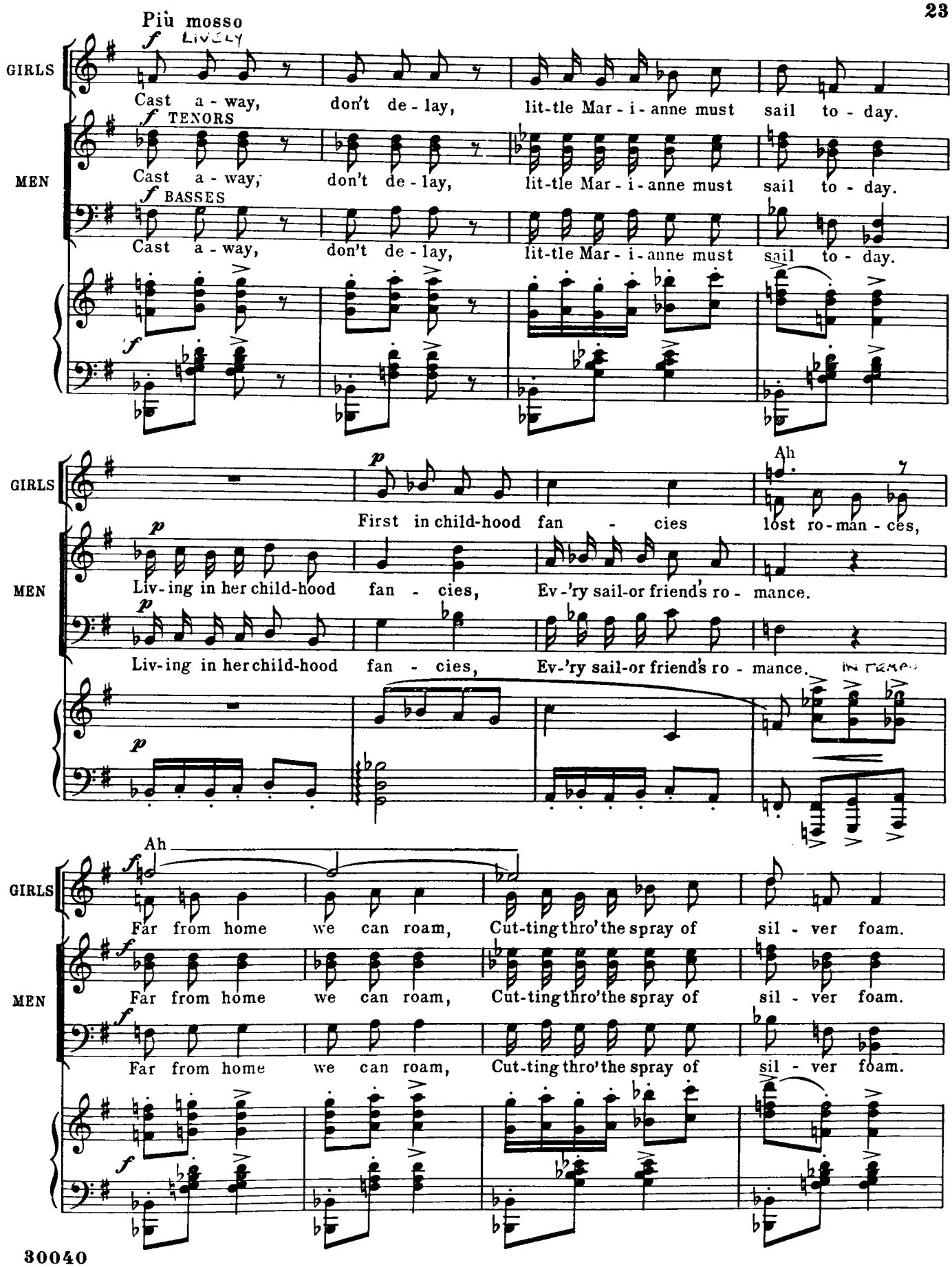

MAR.
With all the
MEN
— We will try to fly up to you. — We know the
— We will try to fly up to you. — We know the
MAR.
f
wor-ry and strife that come with a wife, I pi-ty the man — Who glad-ly
MEN
f
wor-ry and strife that come with a wife, But where is the man — Who would-n't
f
wor-ry and strife that come with a wife, But where is the man — Who would-n't
MAR.
gives up his life to mar-ry a Mar - i - anne!
MEN
give up his life to mar-ry you Mar - i - anne!
give up his life to mar-ry you Mar - i - anne!
sf
f a tempo
sf

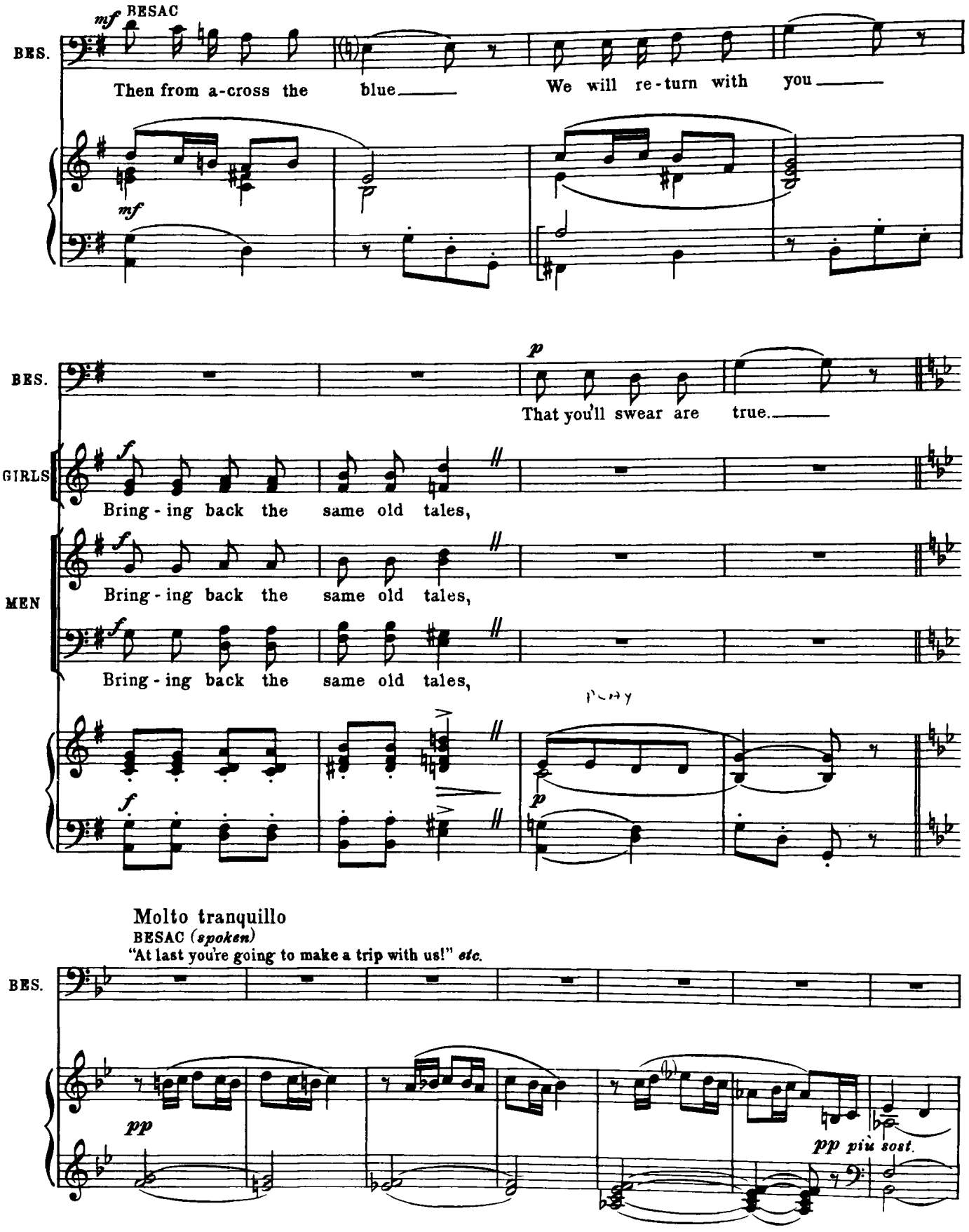
No 4

DUET- (Marianne & Besac) & CHORUS

"THE GIRL ON THE PROW"

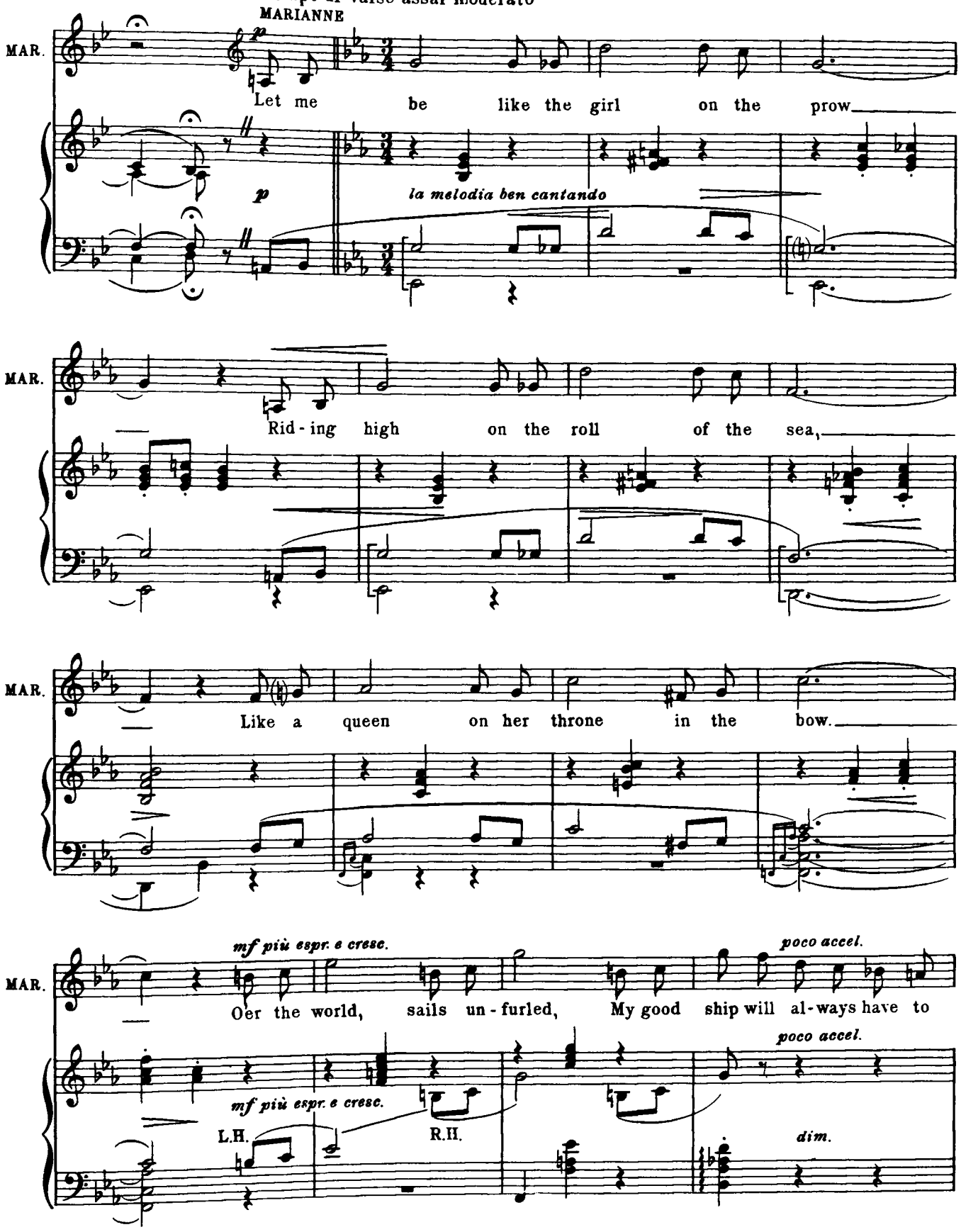


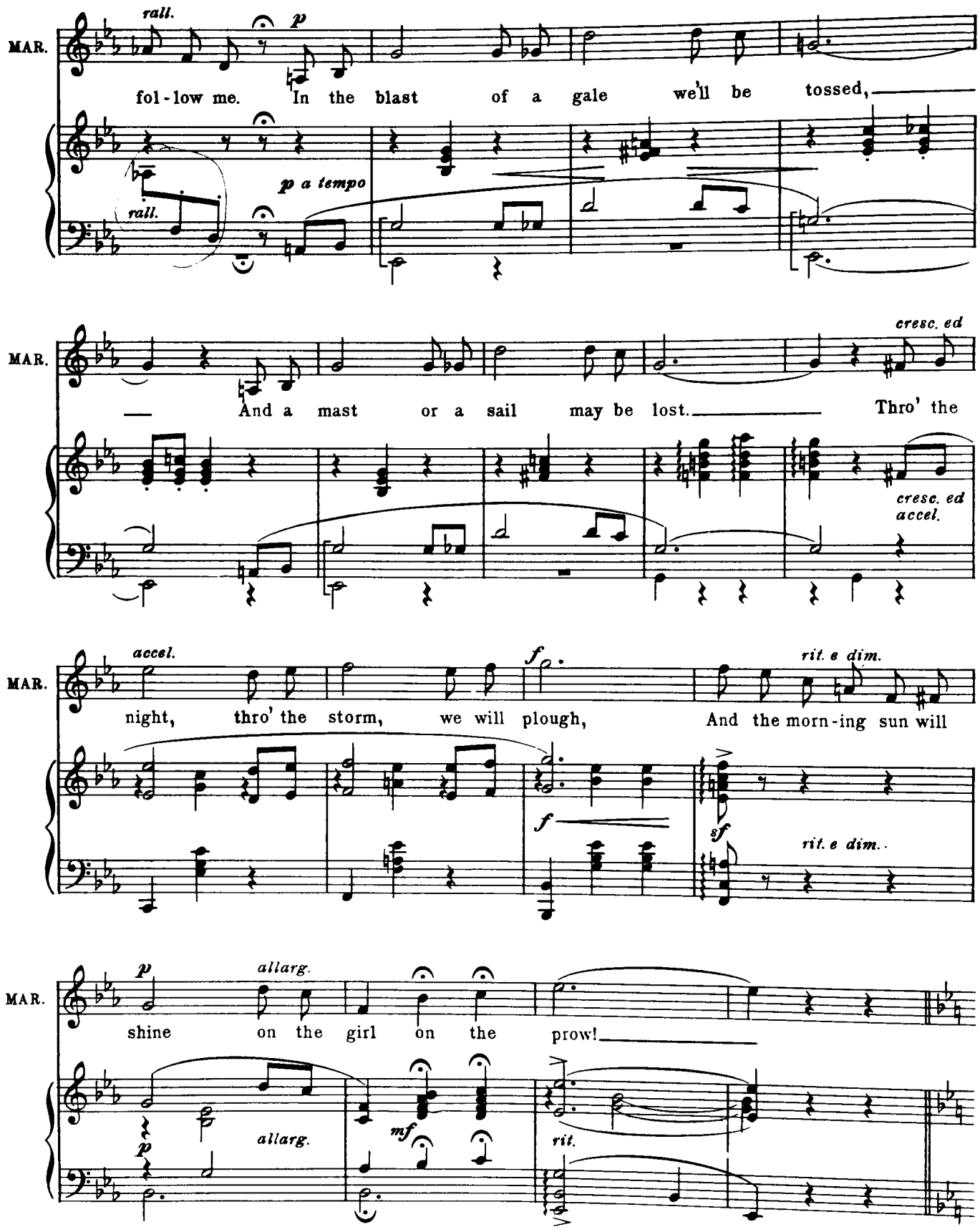

Più mosso
f LIVELY
GIRLS
Cast a - way, don't de - lay, lit-tle Mar - i - anne must sail to - day.
f TENORS
MEN
Cast a - way, don't de - lay, lit-tle Mar - i - anne must sail to - day.
f BASSES
Cast a - way, don't de - lay, lit-tle Mar - i - anne must sail to - day.
p
GIRLS
Ah
First in child-hood fan - cies lost ro-man - ces,
p
MEN
Liv-ing in her child-hood fan - cies, Ev-'ry sail-or friend's ro - mance.
p
Liv-ing in her child-hood fan - cies, Ev-'ry sail-or friend's ro - mance.
IN TEMPO
Ah
f
GIRLS
Far from home we can roam, Cut-ting thro' the spray of sil - ver foam.
f
MEN
Far from home we can roam, Cut-ting thro' the spray of sil - ver foam.
f
Far from home we can roam, Cut-ting thro' the spray of sil - ver foam.

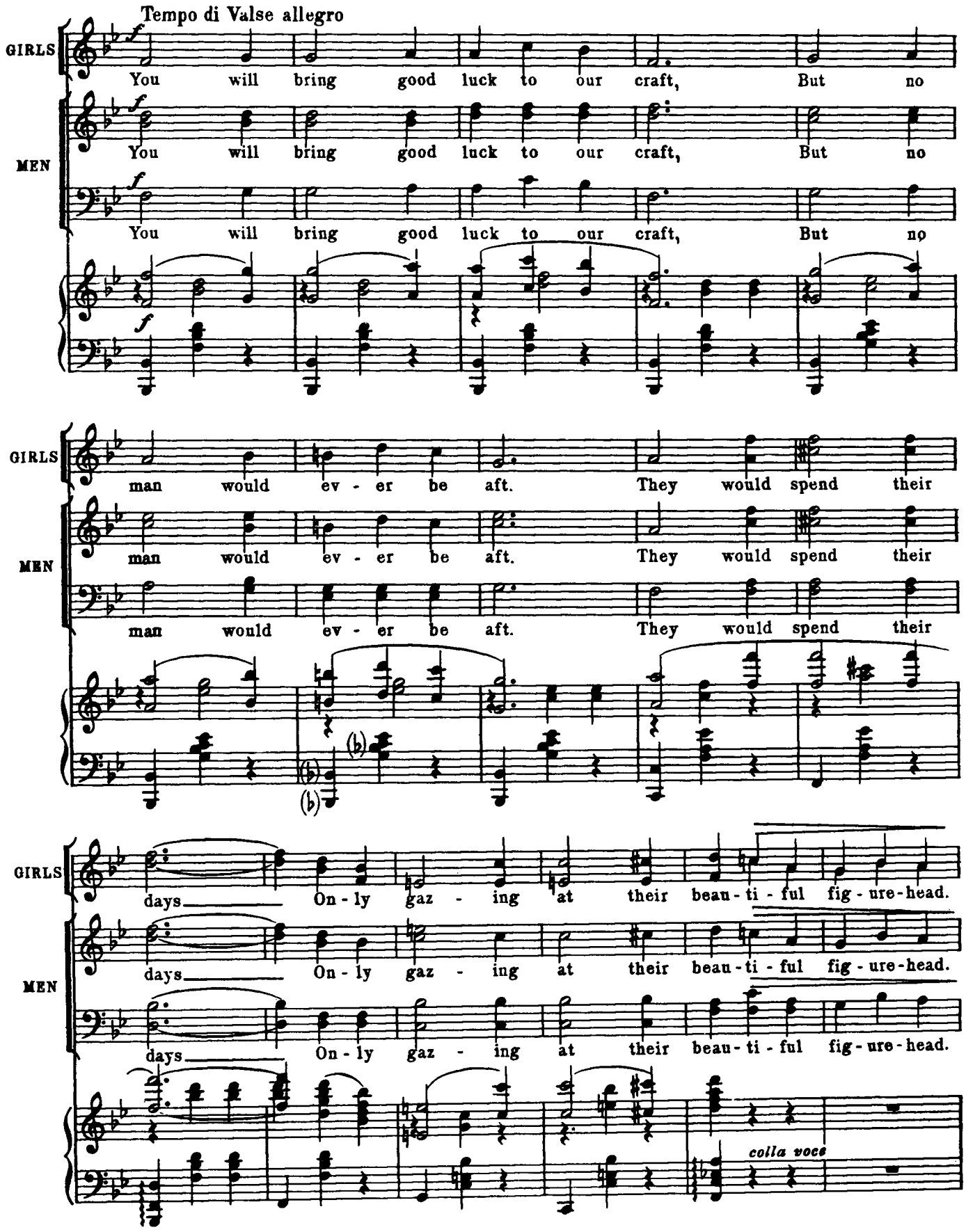

mf BESAC
BES.
Then from a-cross the blue
We will re-turn with you
mf
p
That you'll swear are true.
GIRLS
f
Bring-ing back the same old tales,
MEN
Bring-ing back the same old tales,
Bring-ing back the same old tales,
Molto tranquillo
BESAC (spoken)
"At last you're going to make a trip with us!" etc.
pp
pp più sost.

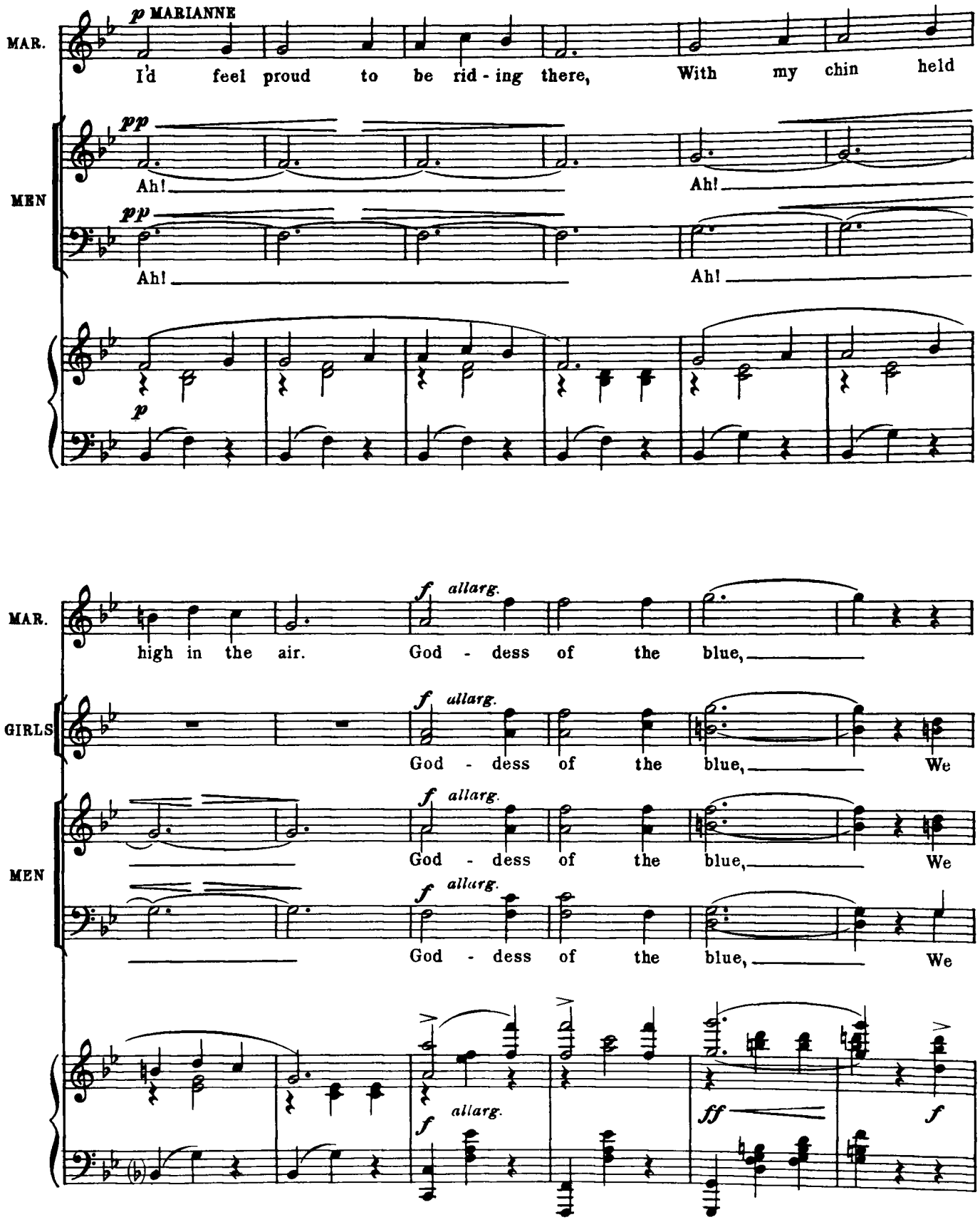
Tempo di Valse assai moderato

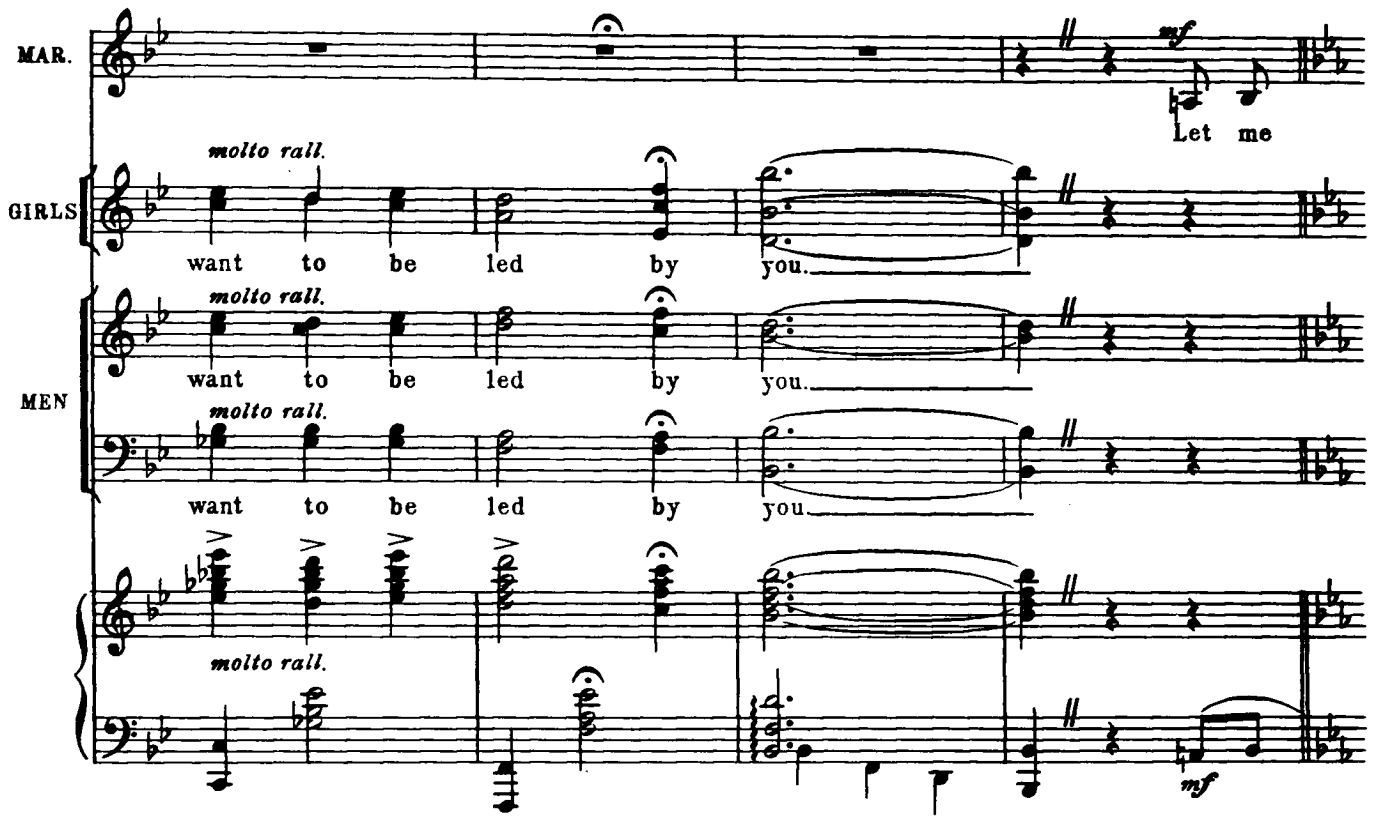
MARIANNE

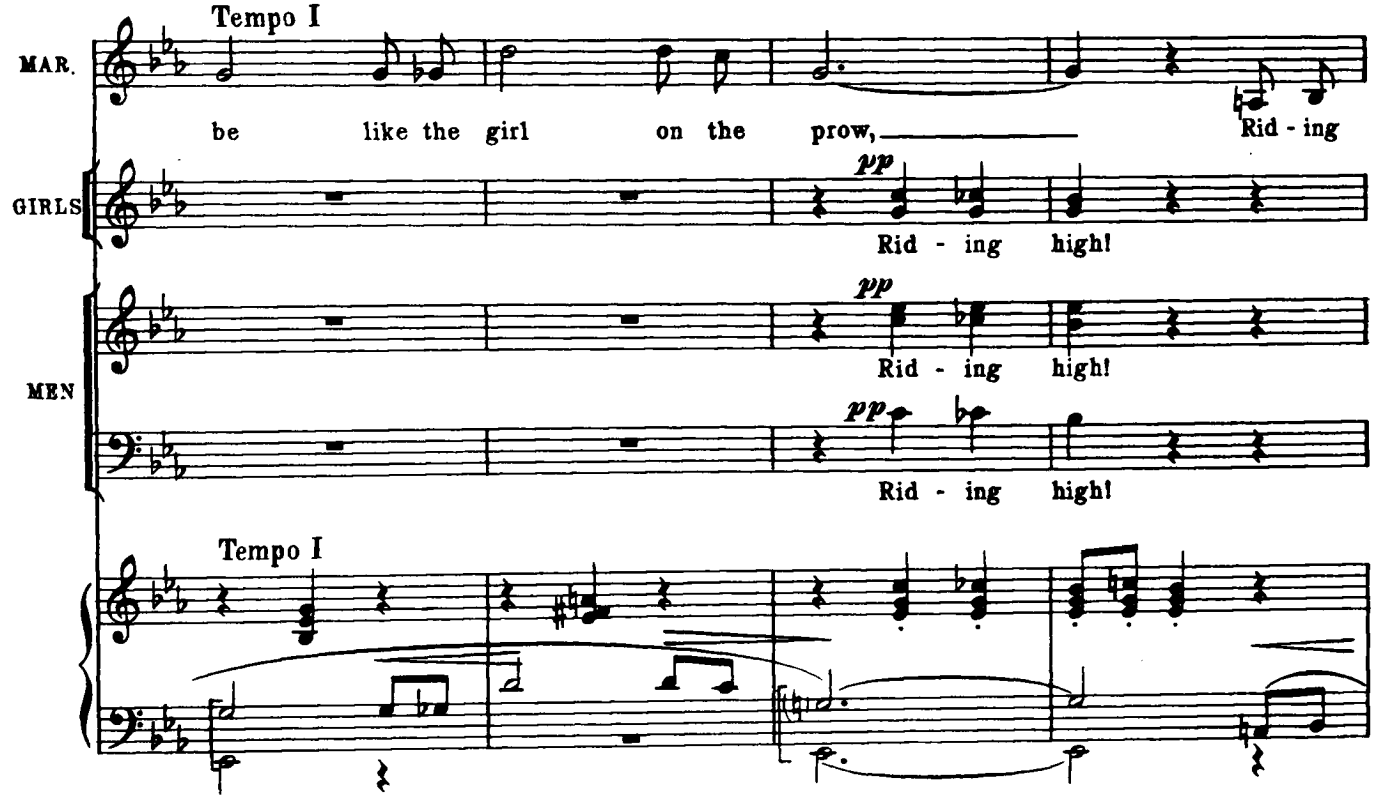


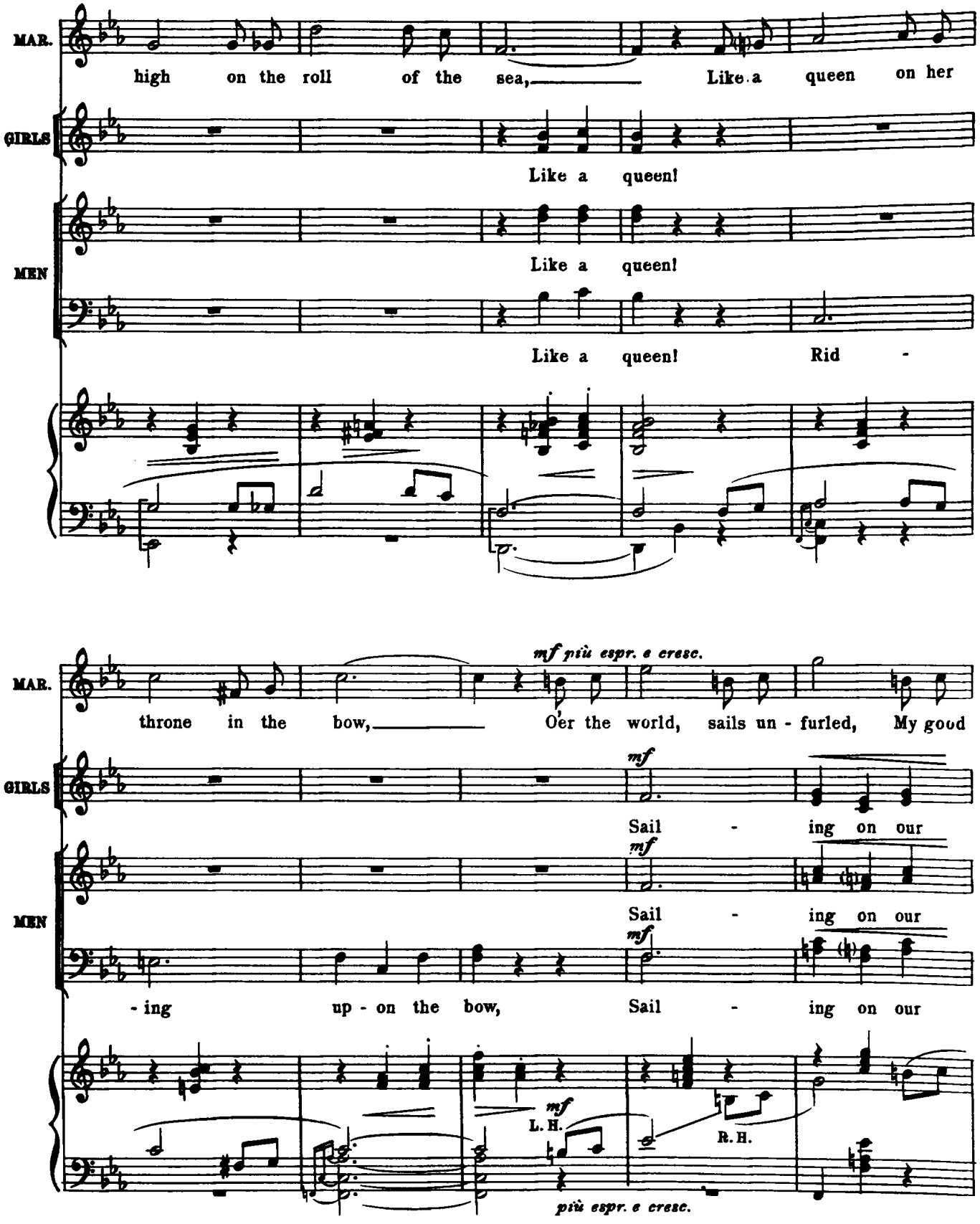

MAR.
rall.
p
fol - low me. In the blast of a gale we'll be tossed,
p a tempo
rall.
MAR.
cresc. ed
And a mast or a sail may be lost. Thro' the
cresc. ed
accel.
MAR.
accel.
f
rit. e dim.
night, thro' the storm, we will plough, And the morn - ing sun will
f
sf
rit. e dim.
MAR.
p
allarg.
shine on the girl on the prow!
allarg.
mf
rit.

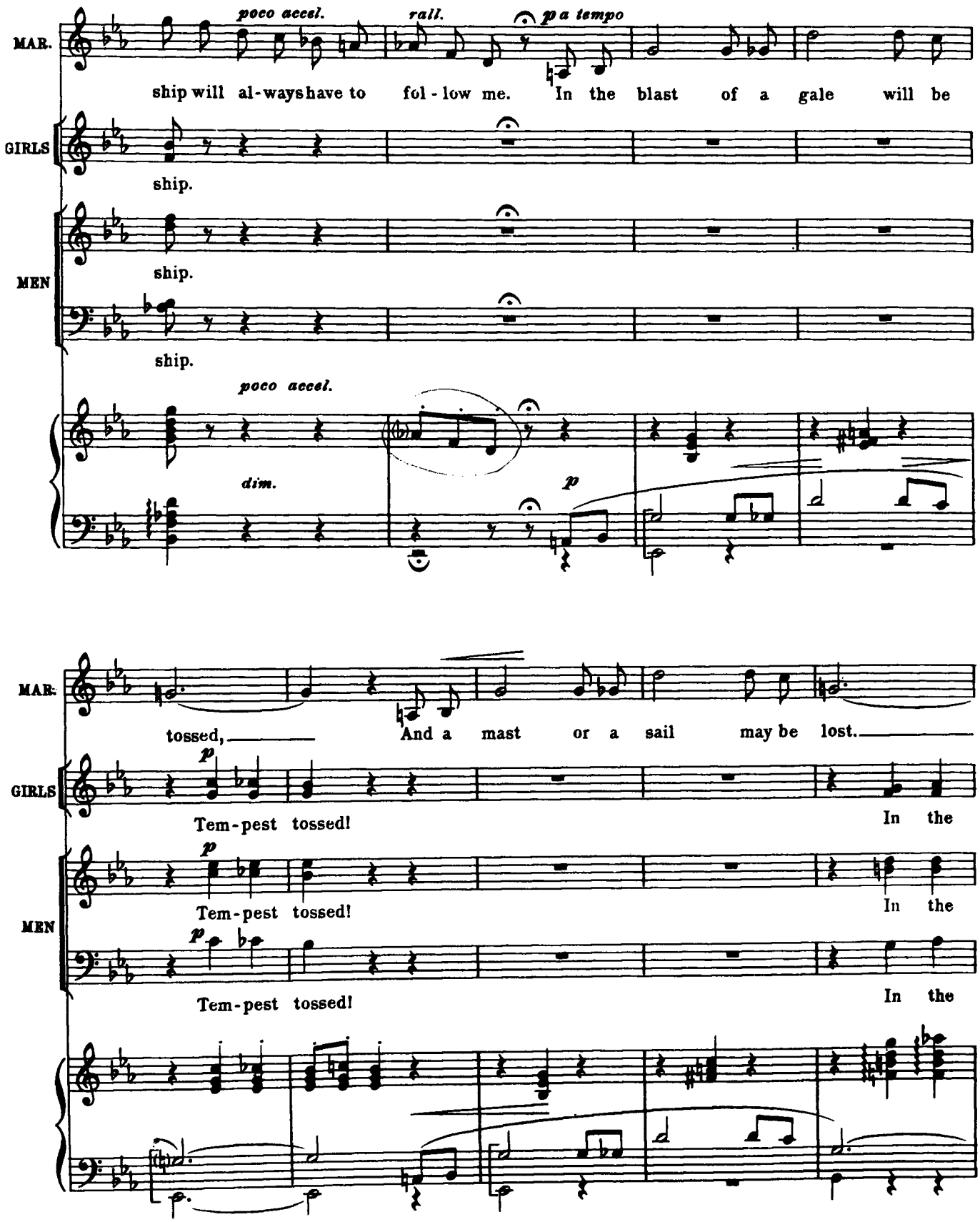

Tempo di Valse allegro
GIRLS
MEN
You will bring good luck to our craft, But no
man would ev - er be aft. They would spend their
days On - ly gaz - ing at their beau - ti - ful fig - ure - head.
colla voce

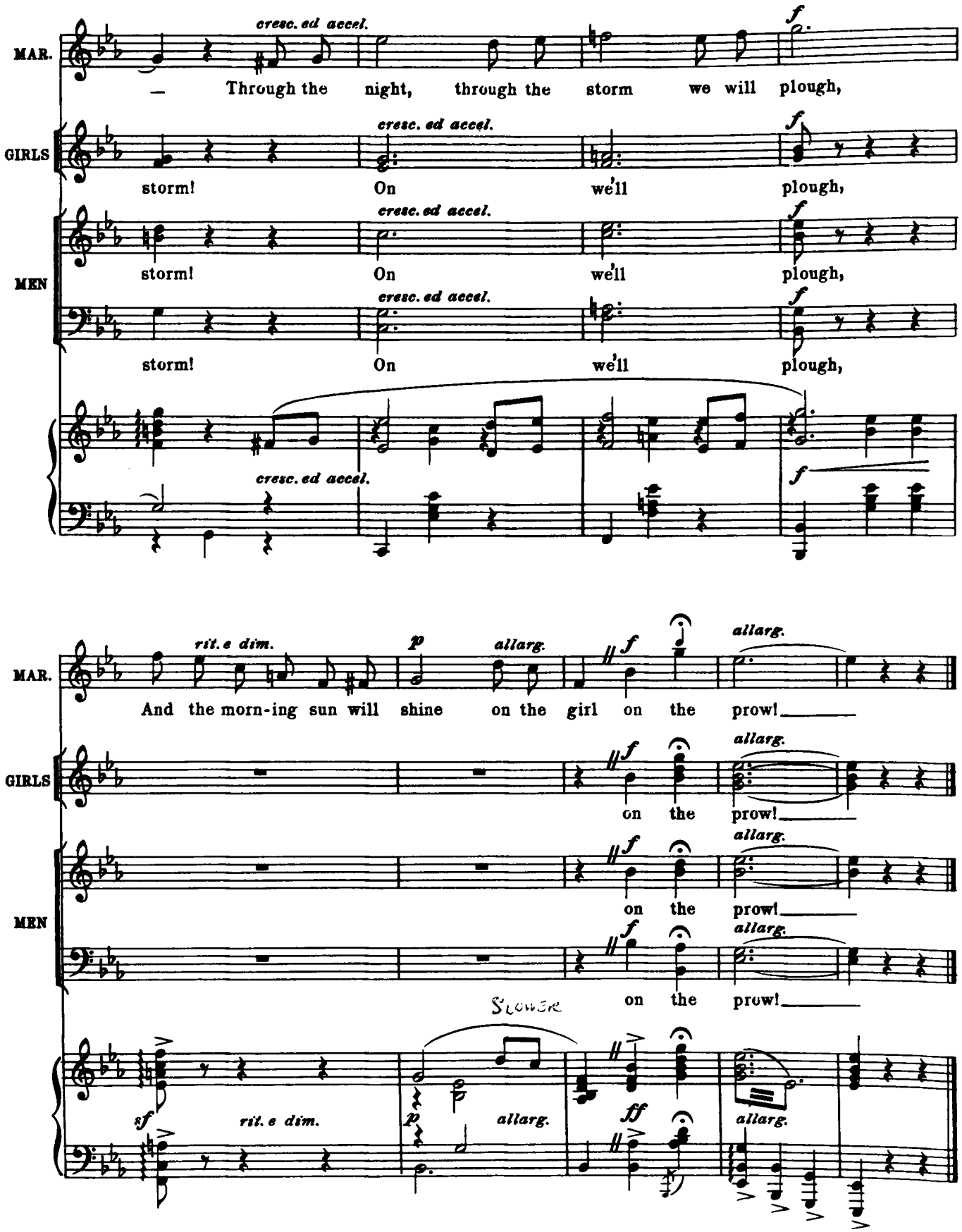

MAR.
p MARIANNE
I'd feel proud to be rid - ing there, With my chin held
MEN
pp
Ah! Ah!
pp
Ah! Ah!
p
MAR.
high in the air. God - dess of the blue,
f allarg.
GIRLS
God - dess of the blue, We
MEN
God - dess of the blue, We
God - dess of the blue, We
f allarg.
ff
f


MAR.
mf
Let me
molto rall.
GIRLS
want to be led by you.
molto rall.
MEN
want to be led by you.
molto rall.
want to be led by you.
molto rall.
mf


Tempo I
MAR.
be like the girl on the prow,
Rid - ing
GIRLS
pp
Rid - ing high!
MEN
pp
Rid - ing high!
pp
Rid - ing high!
Tempo I


MAR.
high on the roll of the sea, Like a queen on her
GIRLS
Like a queen!
MEN
Like a queen!
Like a queen! Rid -
mf più espr. e cresc.
throne in the bow, O'er the world, sails un - furled, My good
mf
Sail - ing on our
mf
Sail - ing on our
mf
- ing up - on the bow, Sail - ing on our
mf
L. H.
R. H.
più espr. e cresc.


MAR.
poco accel.
rall.
p a tempo
ship will al-ways have to fol-low me. In the blast of a gale will be
GIRLS
ship.
MEN
ship.
ship.
poco accel.
dim.
p
MAR.
tossed, And a mast or a sail may be lost.
GIRLS
p
Tem-pest tossed!
In the
MEN
p
Tem-pest tossed!
In the
p
Tem-pest tossed!
In the


MAR.
cresc. ed accel.
f
— Through the night, through the storm we will plough,
GIRLS
cresc. ed accel.
f
storm! On we'll plough,
MEN
cresc. ed accel.
f
storm! On we'll plough,
cresc. ed accel.
f
storm! On we'll plough,
cresc. ed accel.
f
rit. e dim.
p
allarg.
f
allarg.
And the morn-ing sun will shine on the girl on the prow!
f
allarg.
on the prow!
f
allarg.
on the prow!
f
allarg.
on the prow!
Slower
sf
rit. e dim.
p
allarg.
ff
allarg.

No 5 DUET:-(Julie, Alexander) and GIRLS

"GORGEOUS ALEXANDER"

ALLEGRO

~~Allegretto ma non troppo~~

Piano

JU.

JULIE

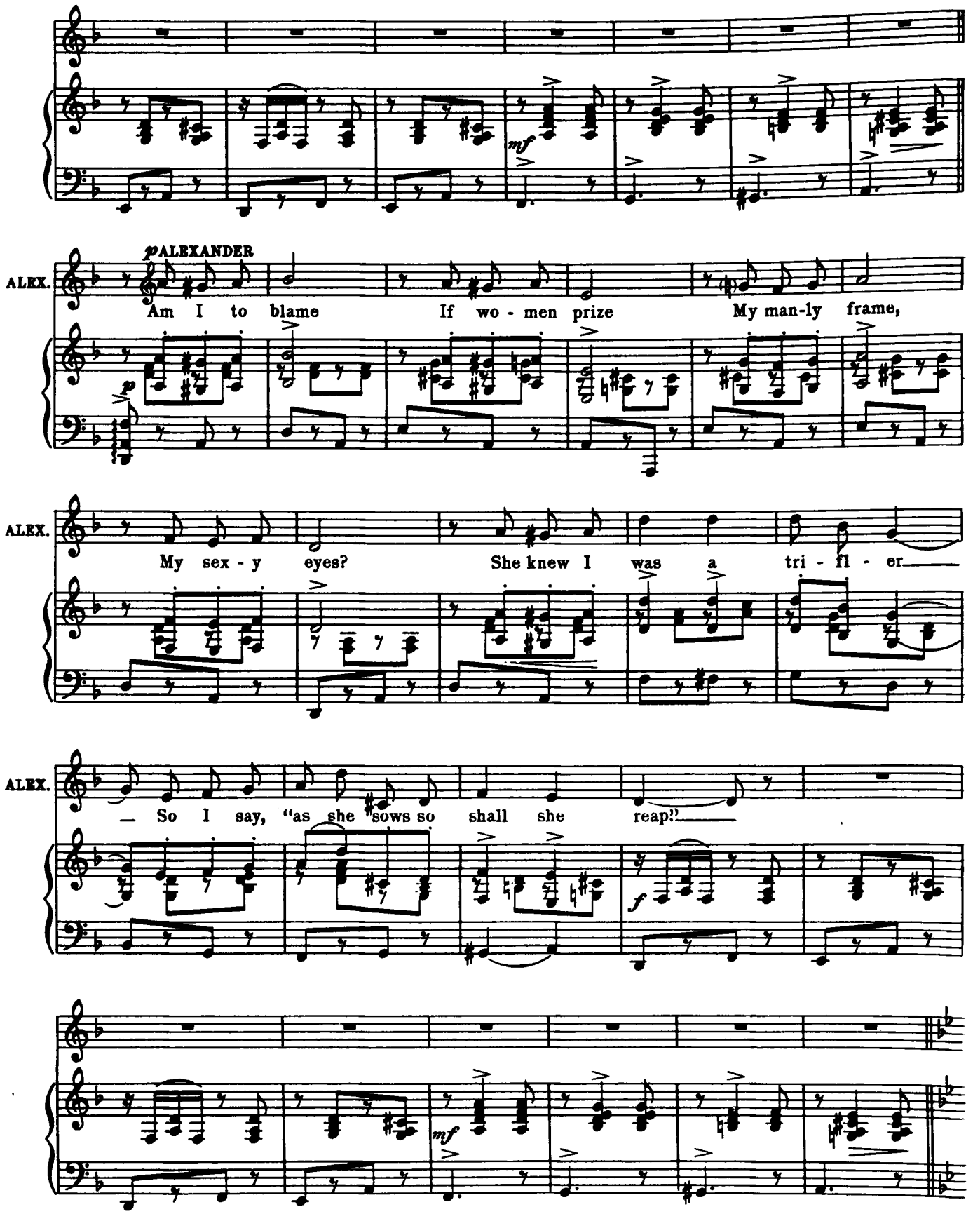
This is the end, My heart is

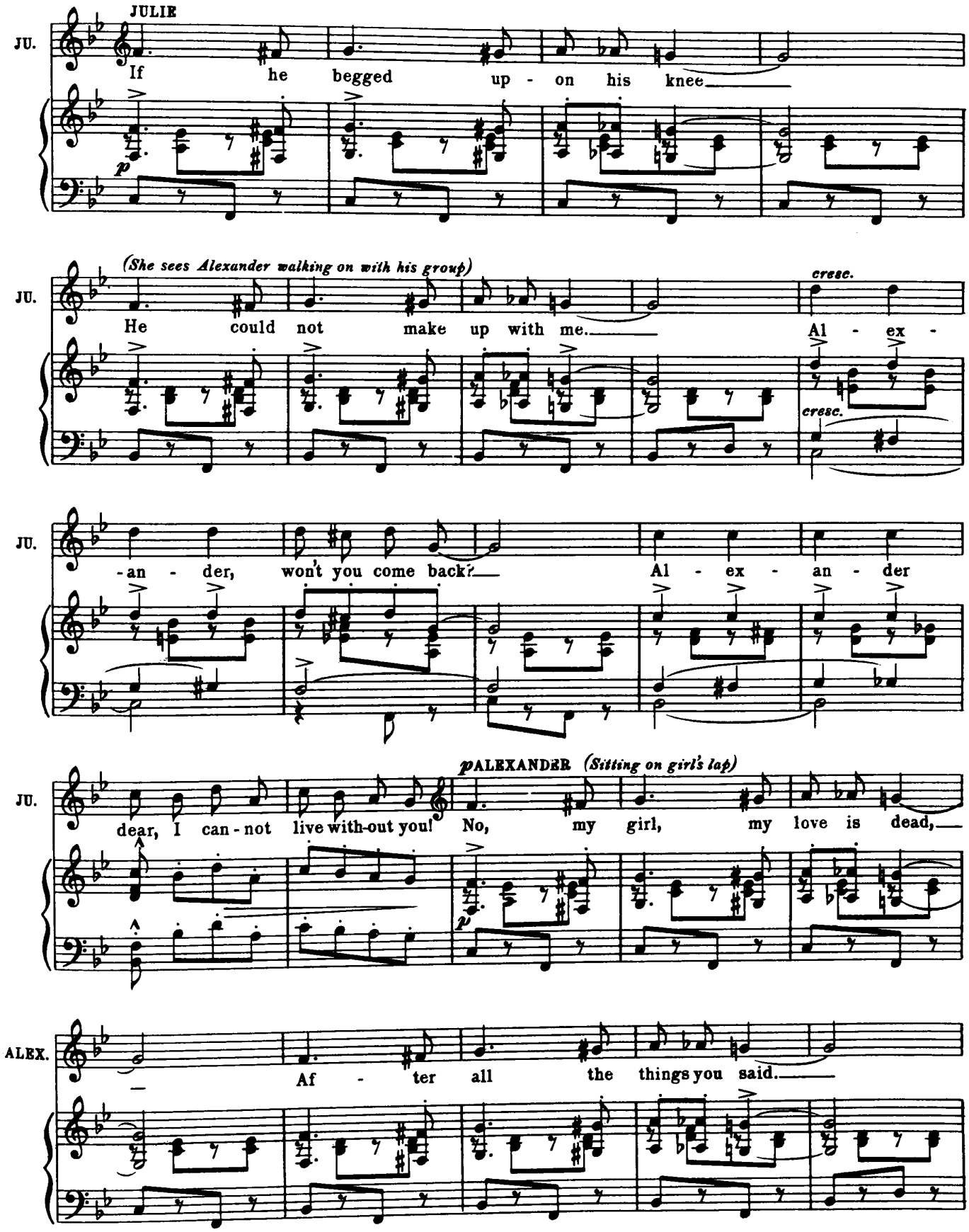
JU.

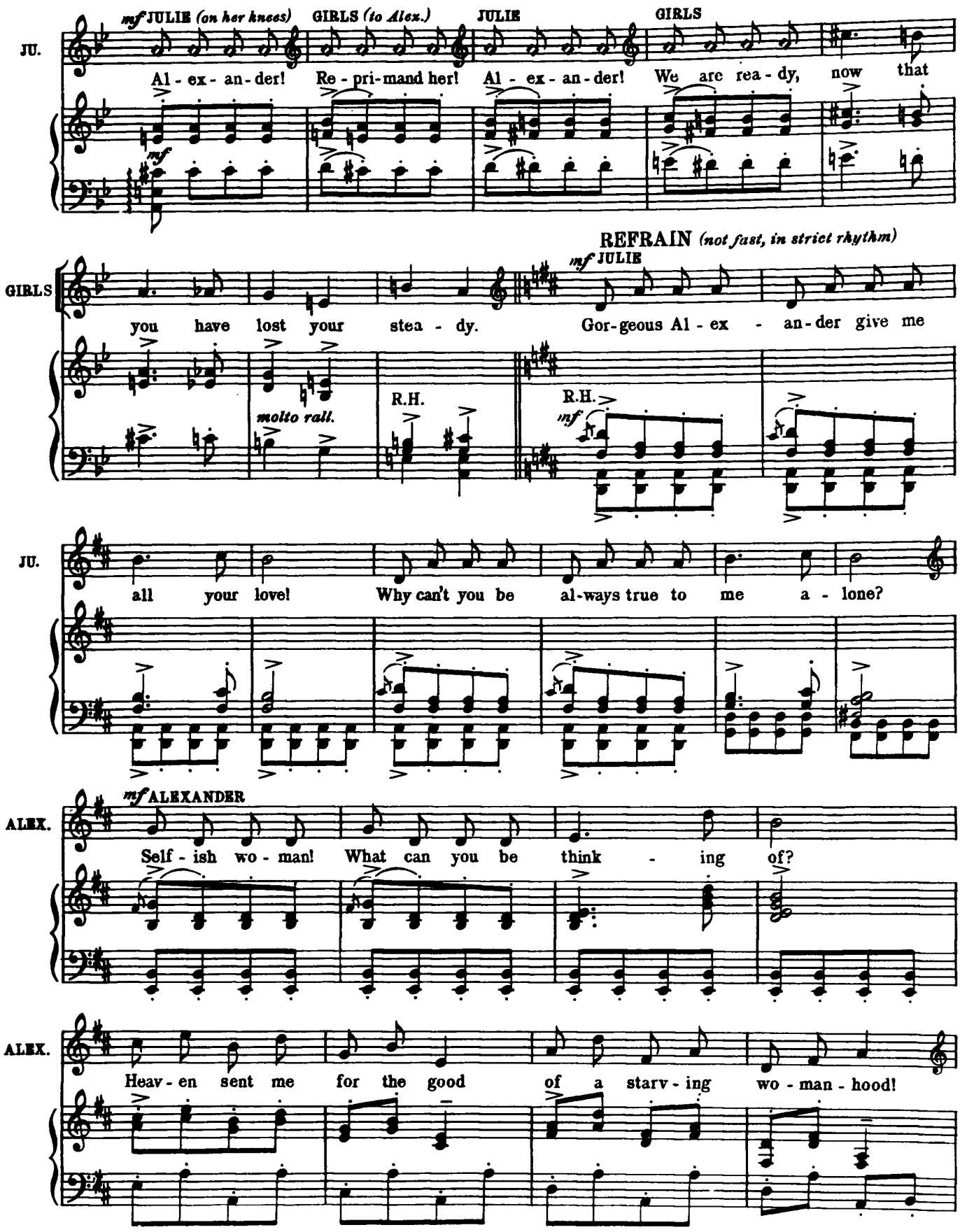
broke, It will not mend And that's no joke. The man I

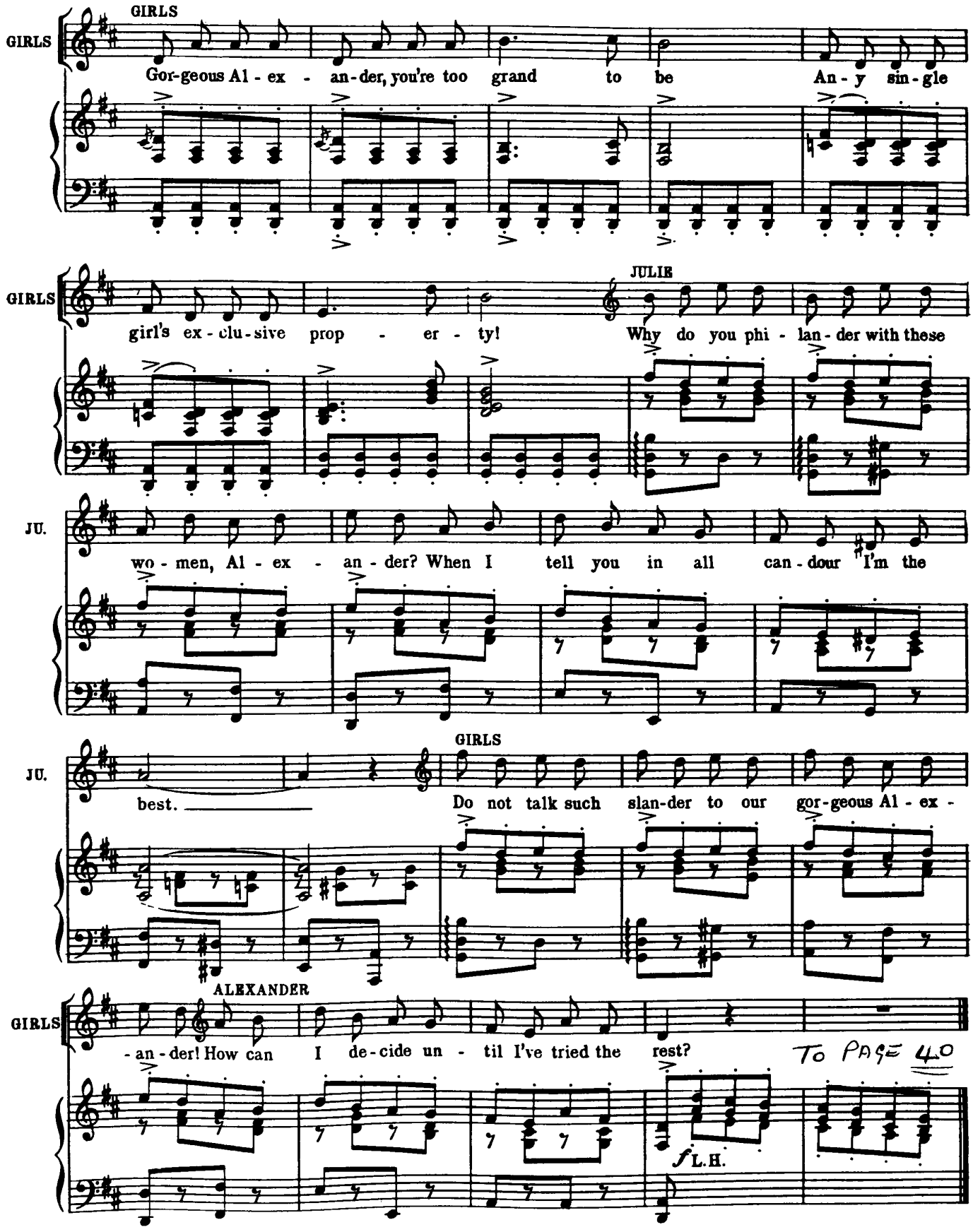
JU.

love's a tri - fl - er, A wolf who wears the clothing of a sheep.

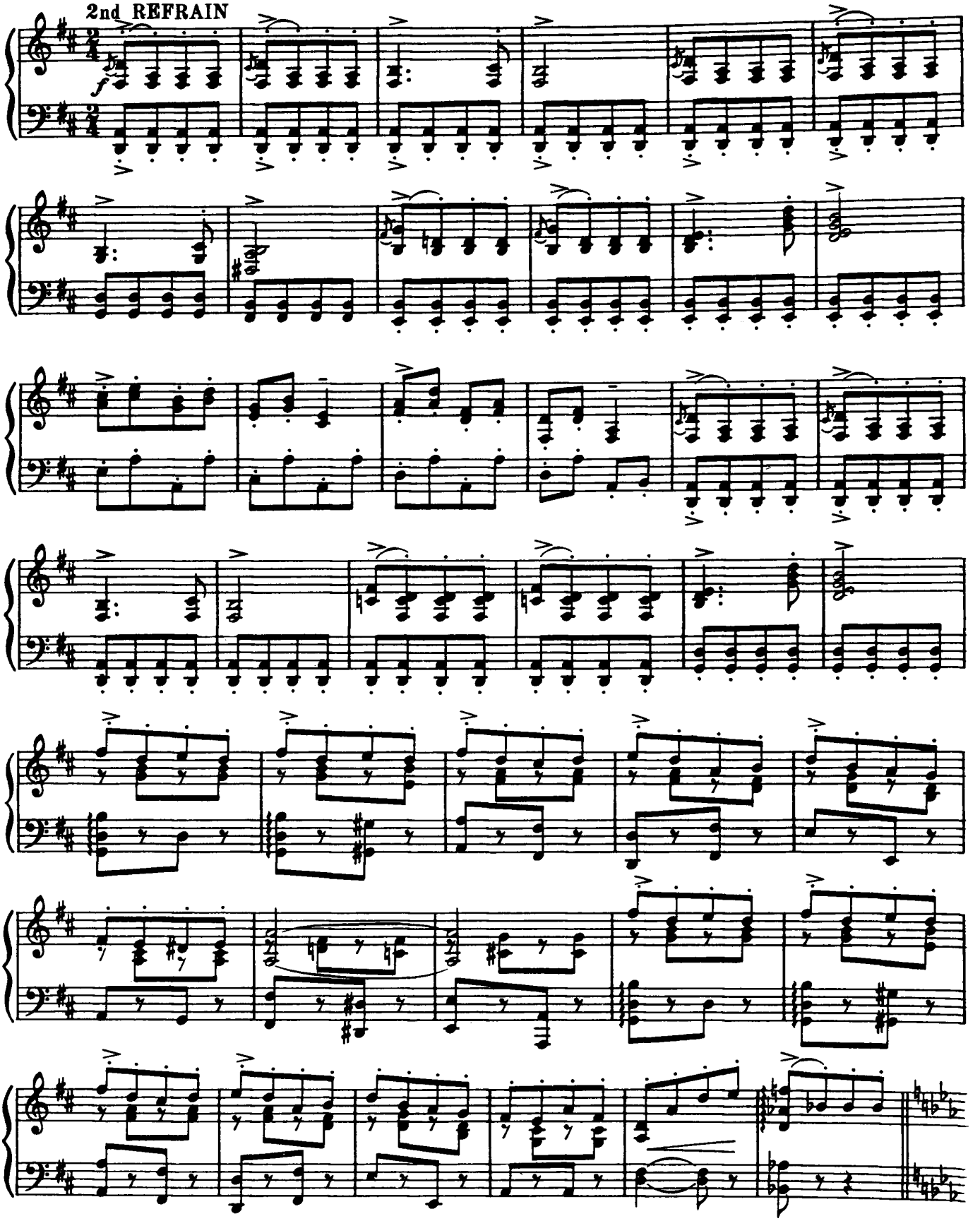

mf
p ALEXANDER
ALEX.
Am I to blame If wo - men prize My man-ly frame,
p
ALEX.
My sex - y eyes? She knew I was a tri - fl - er
ALEX.
So I say, "as she sows so shall she reap!"
f
mf

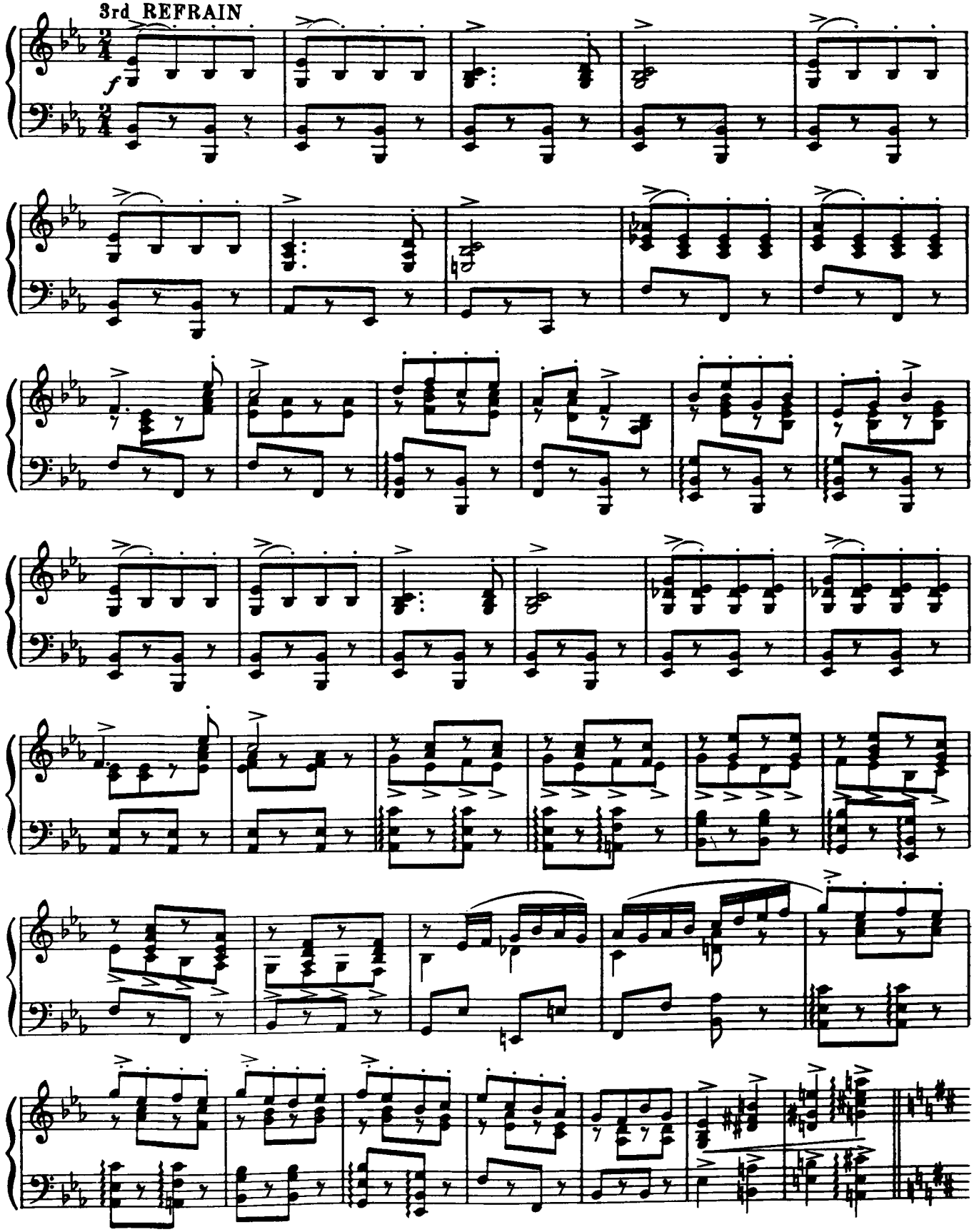

JULIE
JU.
If he begged up - on his knee
p
(She sees Alexander walking on with his group)
JU.
He could not make up with me.
cresc.
Al - ex -
cresc.
JU.
-an - der, won't you come back?
Al - ex - an - der
JU.
dear, I can - not live with-out you!
p ALEXANDER (Sitting on girl's lap)
No, my girl, my love is dead,
p
ALEX.
Af - ter all the things you said.

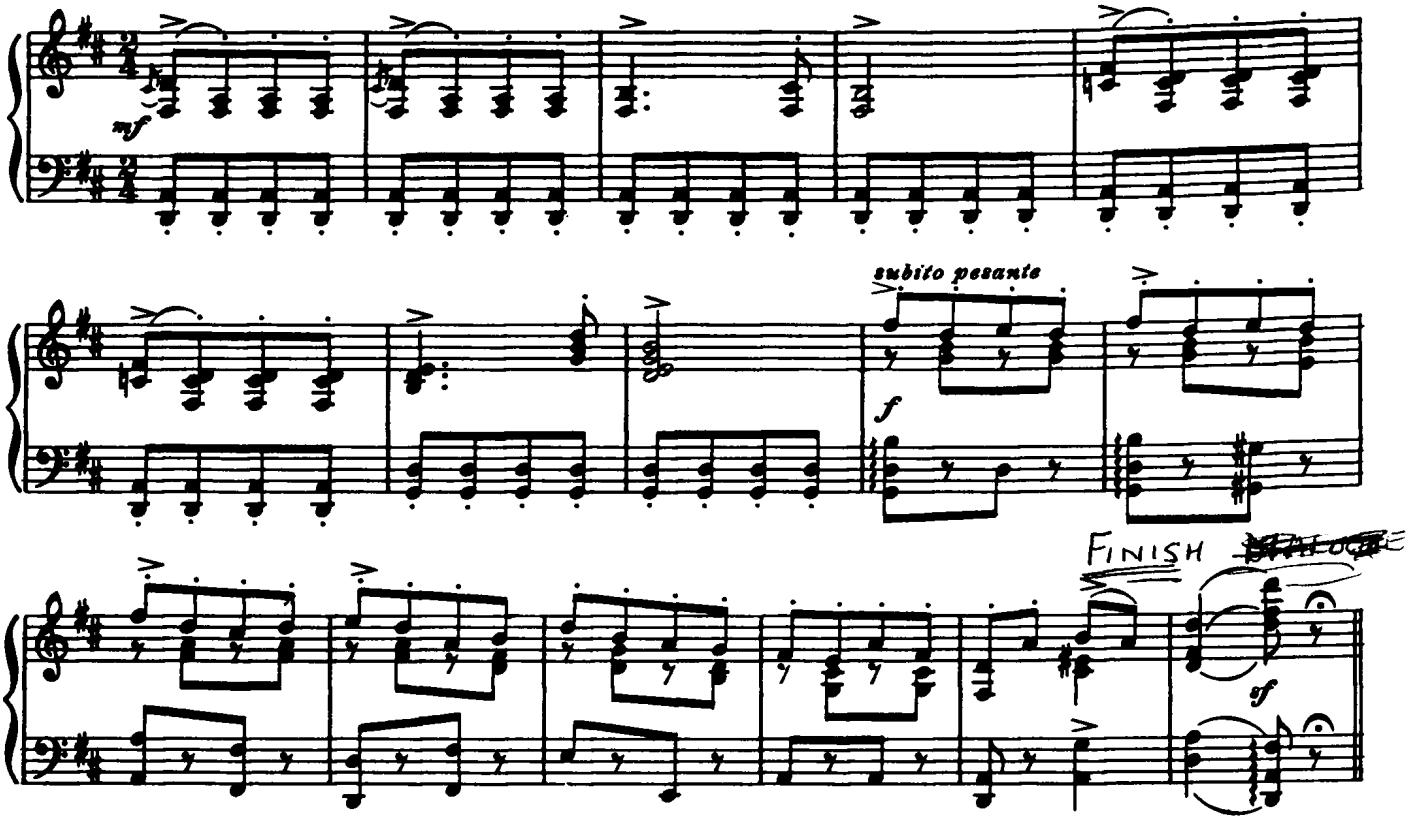

mf JULIE (on her knees)
GIRLS (to Alex.)
JULIE
GIRLS
JU.
Al - ex - an - der! Re - pri - mand her! Al - ex - an - der! We are rea - dy, now that
mf
REFRAIN (not fast, in strict rhythm)
mf JULIE
GIRLS
you have lost your stea - dy. Gor - geous Al - ex - an - der give me
molto rall.
R.H.
R.H.
mf
JU.
all your love! Why can't you be al - ways true to me a - lone?
mf ALEXANDER
ALEX.
Self - ish wo - man! What can you be think - ing of?
ALEX.
Heav - en sent me for the good of a starv - ing wo - man - hood!


GIRLS
Gor-geous Al - ex - an-der, you're too grand to be An - y sin - gle
GIRLS
girl's ex - clu - sive prop - er - ty!
JULIE
Why do you phi - lan - der with these
JU.
wo - men, Al - ex - an - der? When I tell you in all can - dour I'm the
JU.
best.
GIRLS
Do not talk such slan-der to our gor-geous Al - ex -
GIRLS
ALEXANDER
- an - der! How can I de - cide un - til I've tried the rest?
To PAGE 40
f L.H.

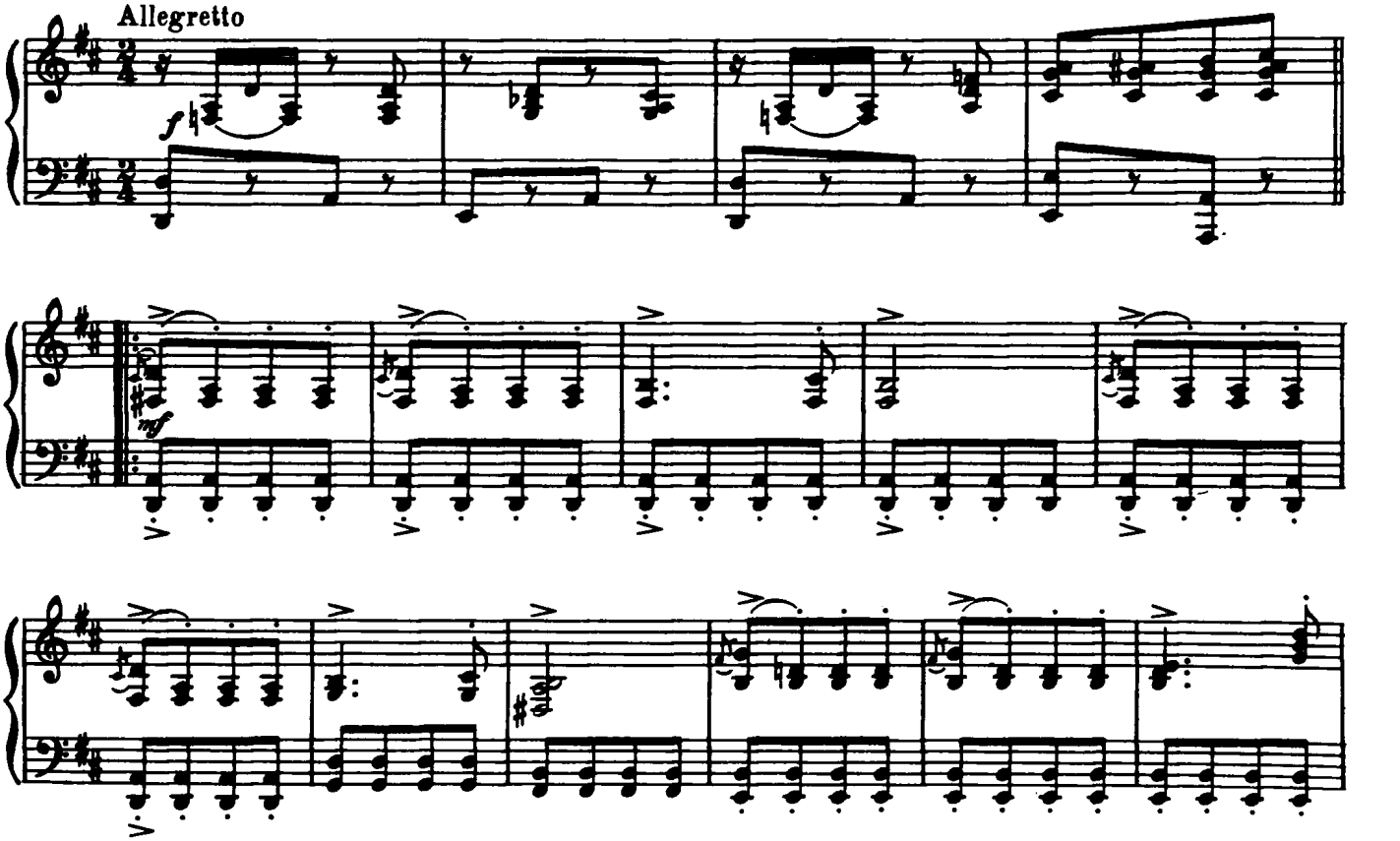
DANCE
2nd REFRAIN

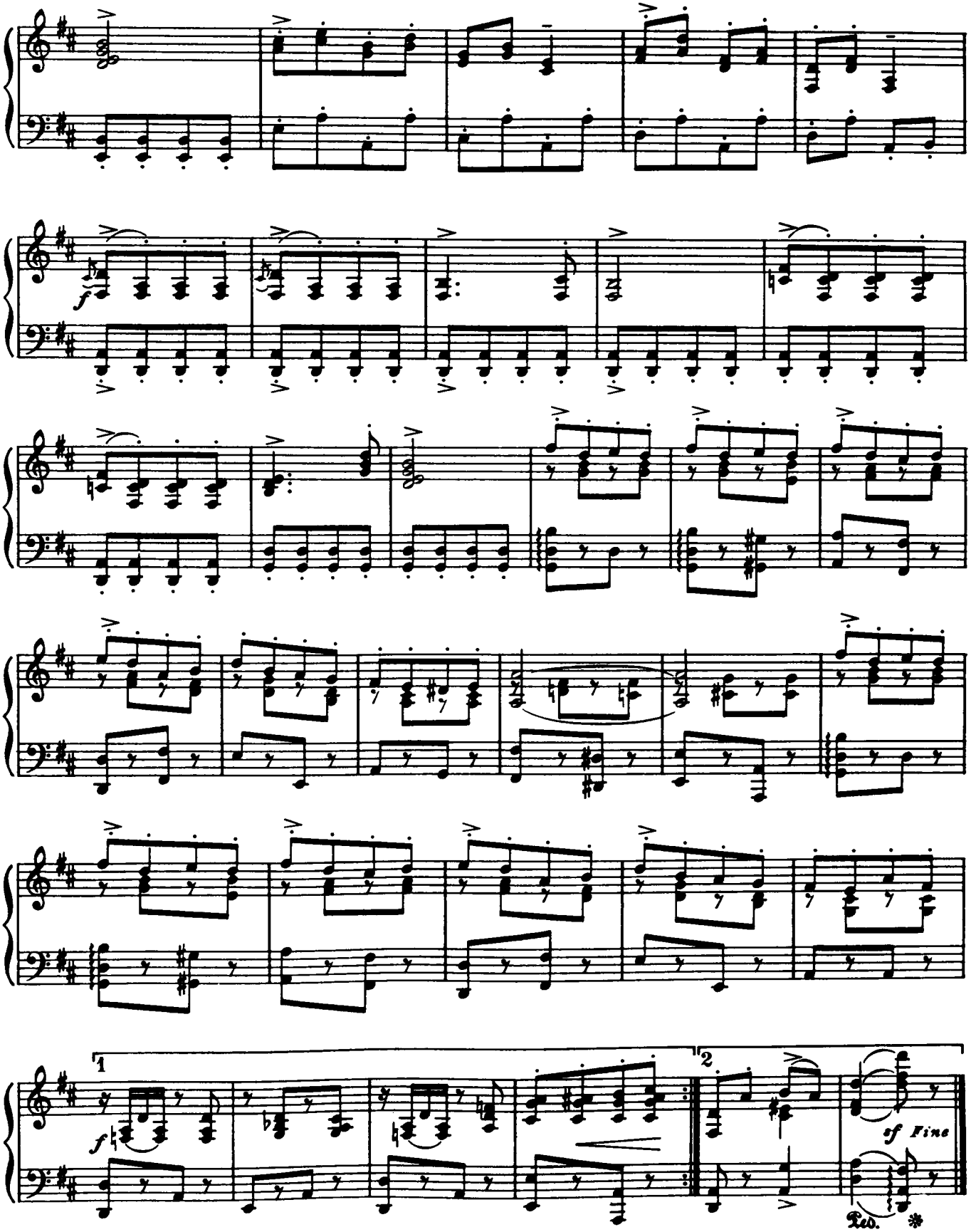



3rd REFRAIN
f

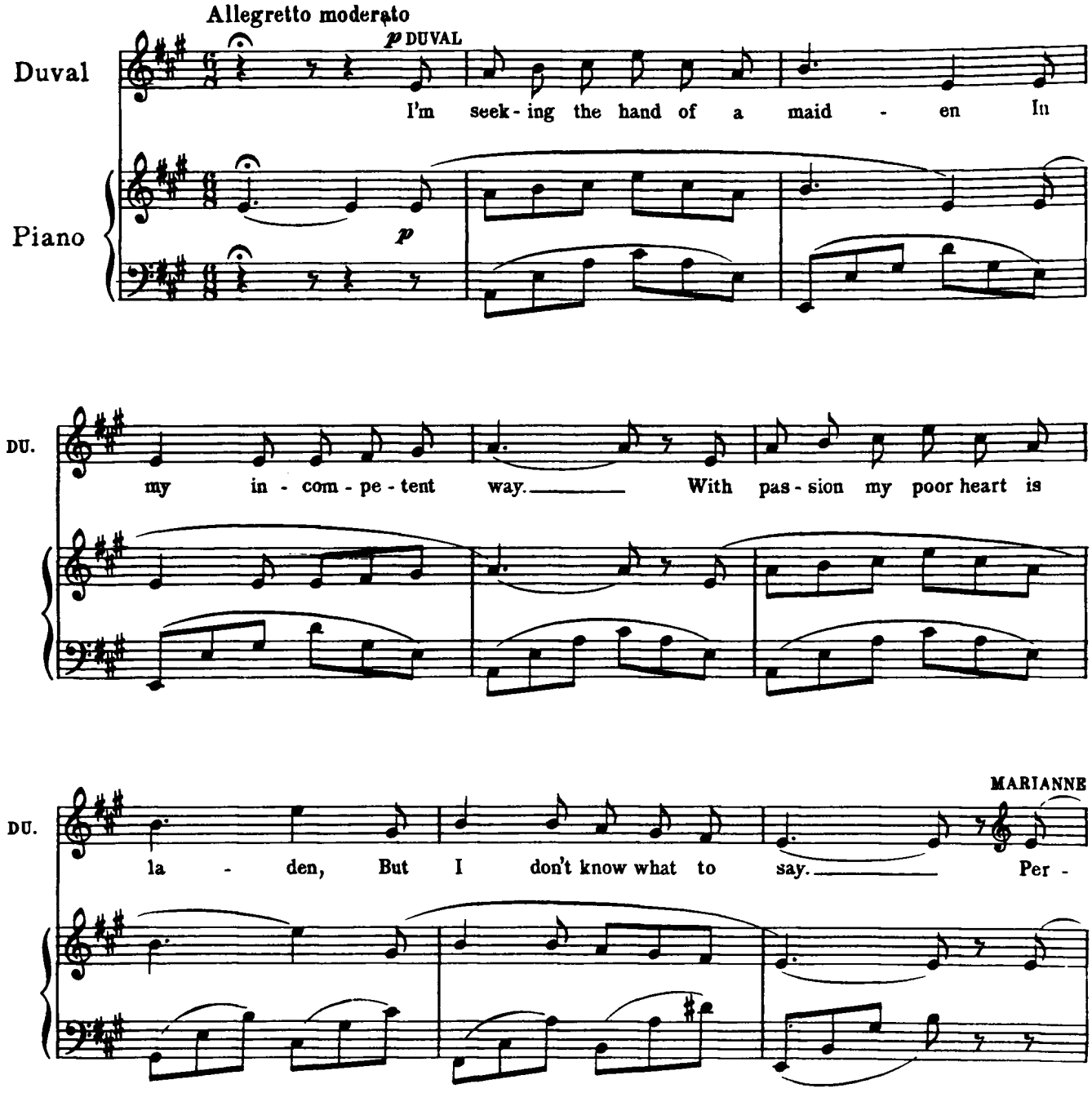


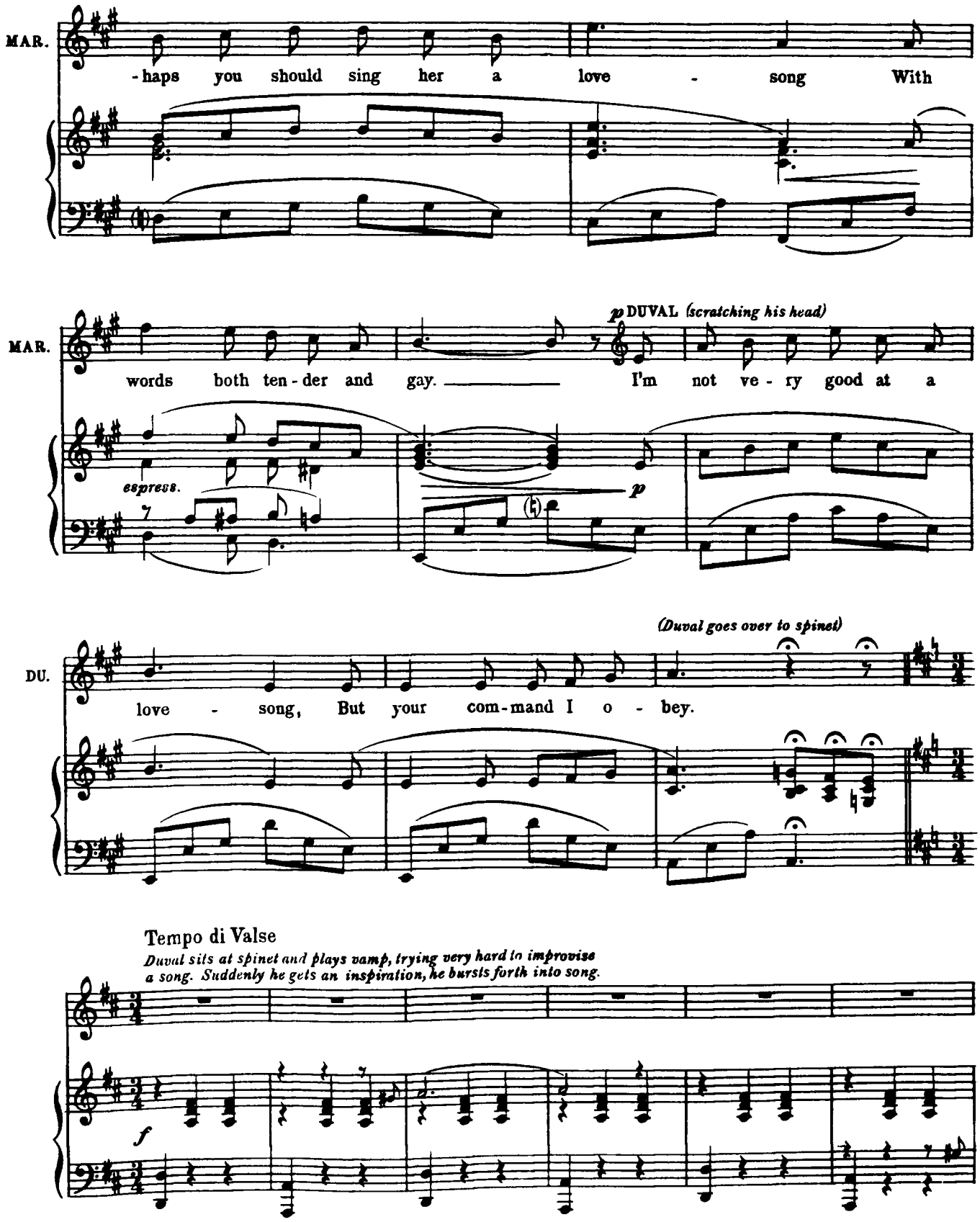
ENCORE
Allegretto

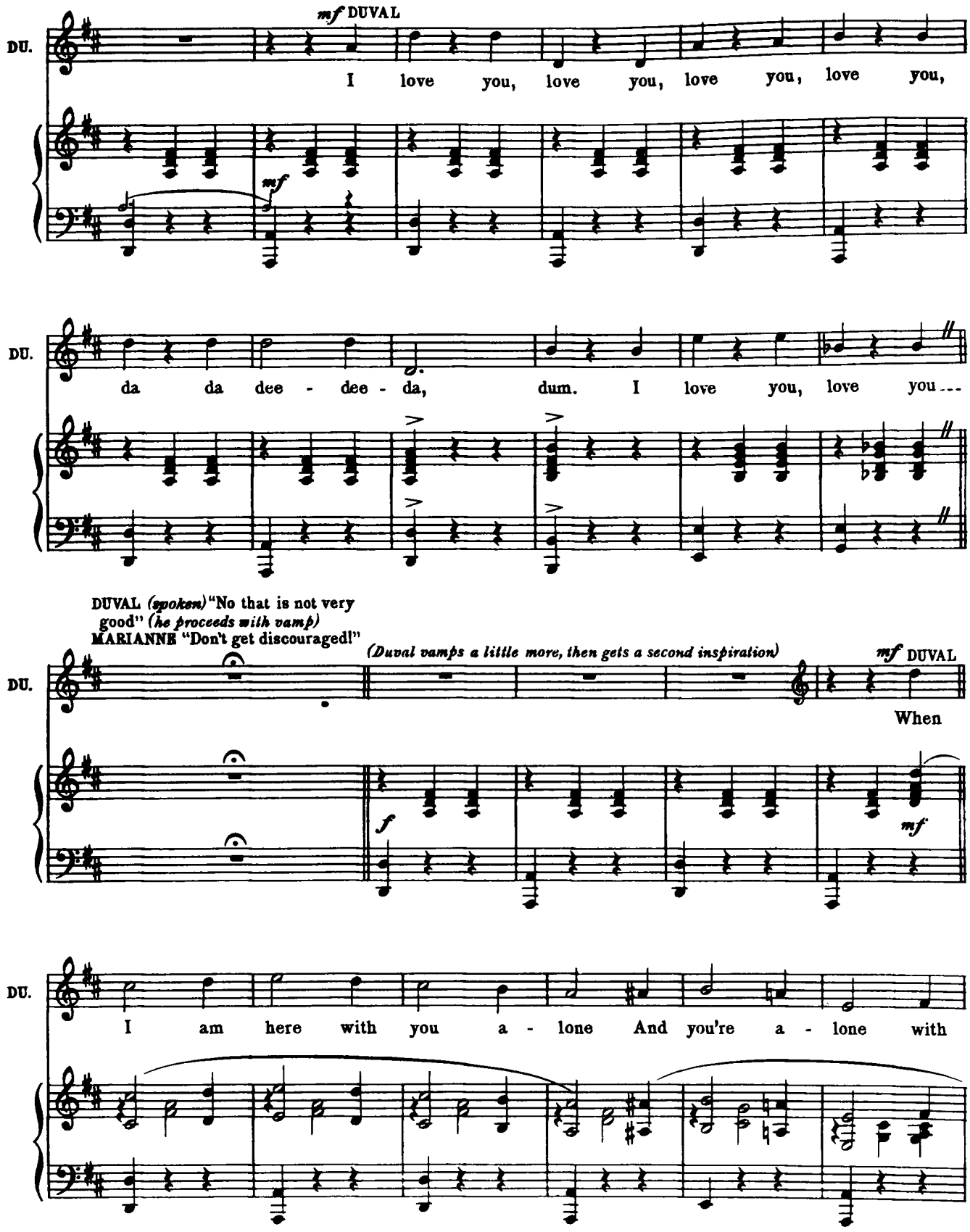


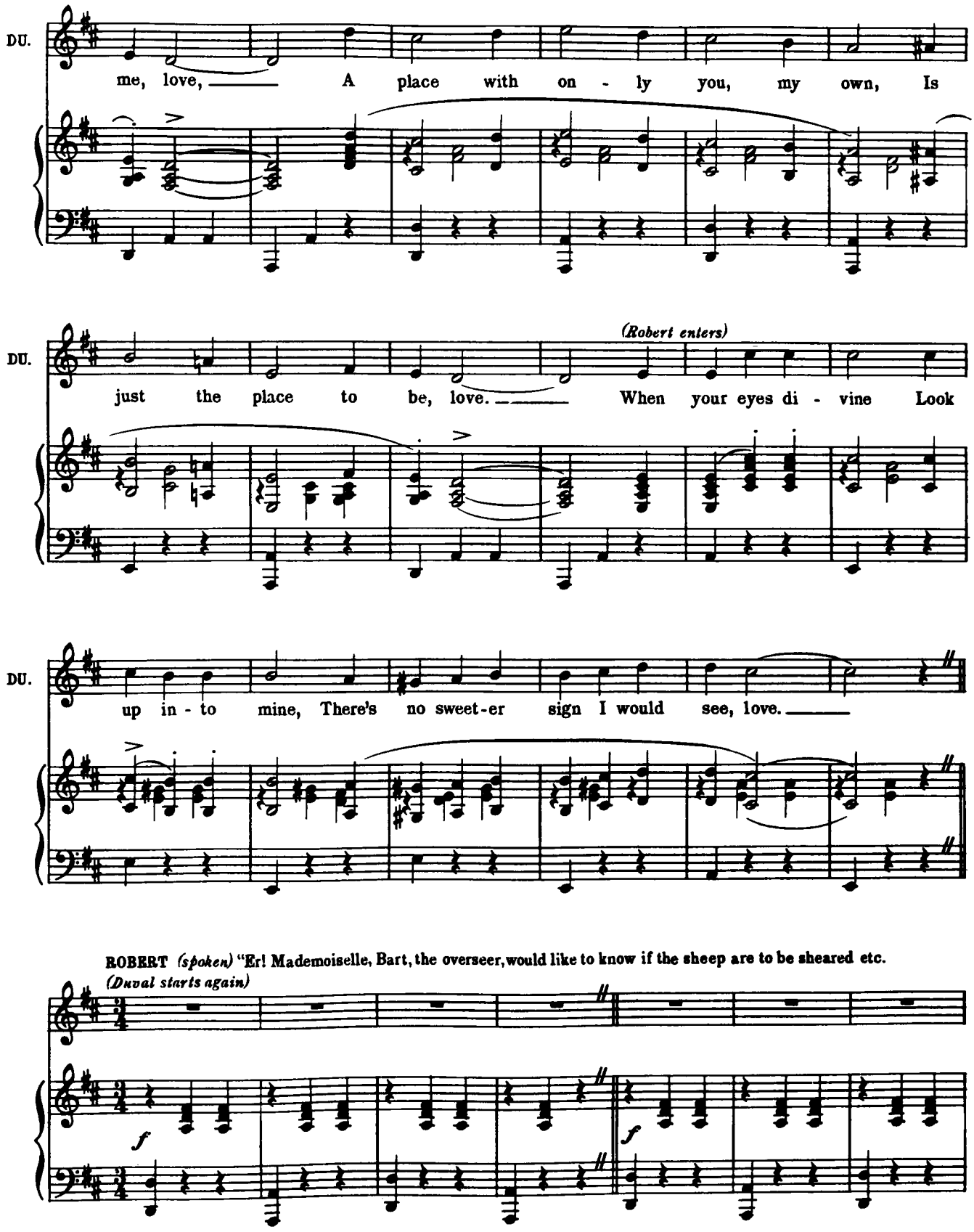

f
1
2
f
of Fine
Ped.
*

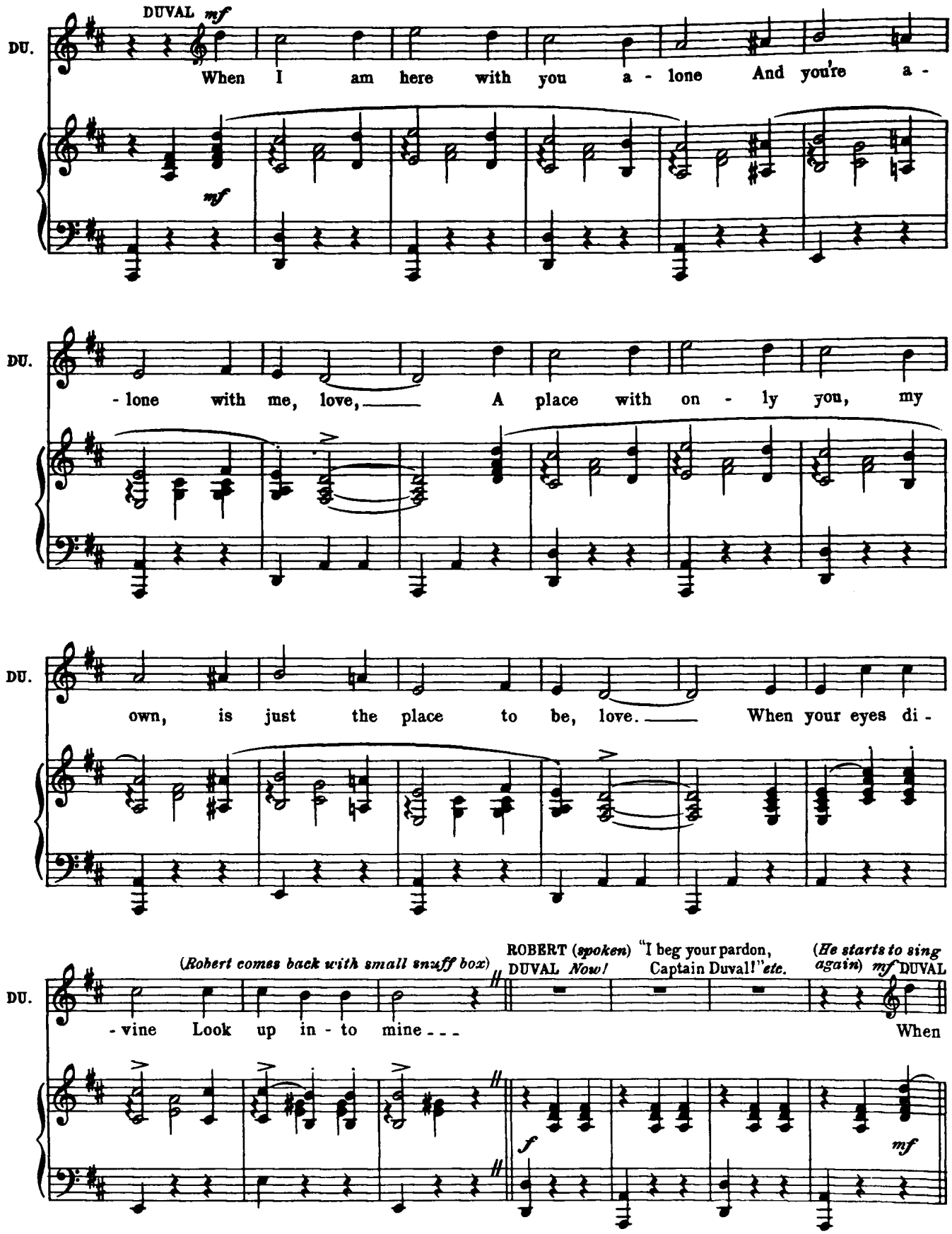
Nº 6 INTERRUPTED TRIO:-(Marianne, Duval and Robert)

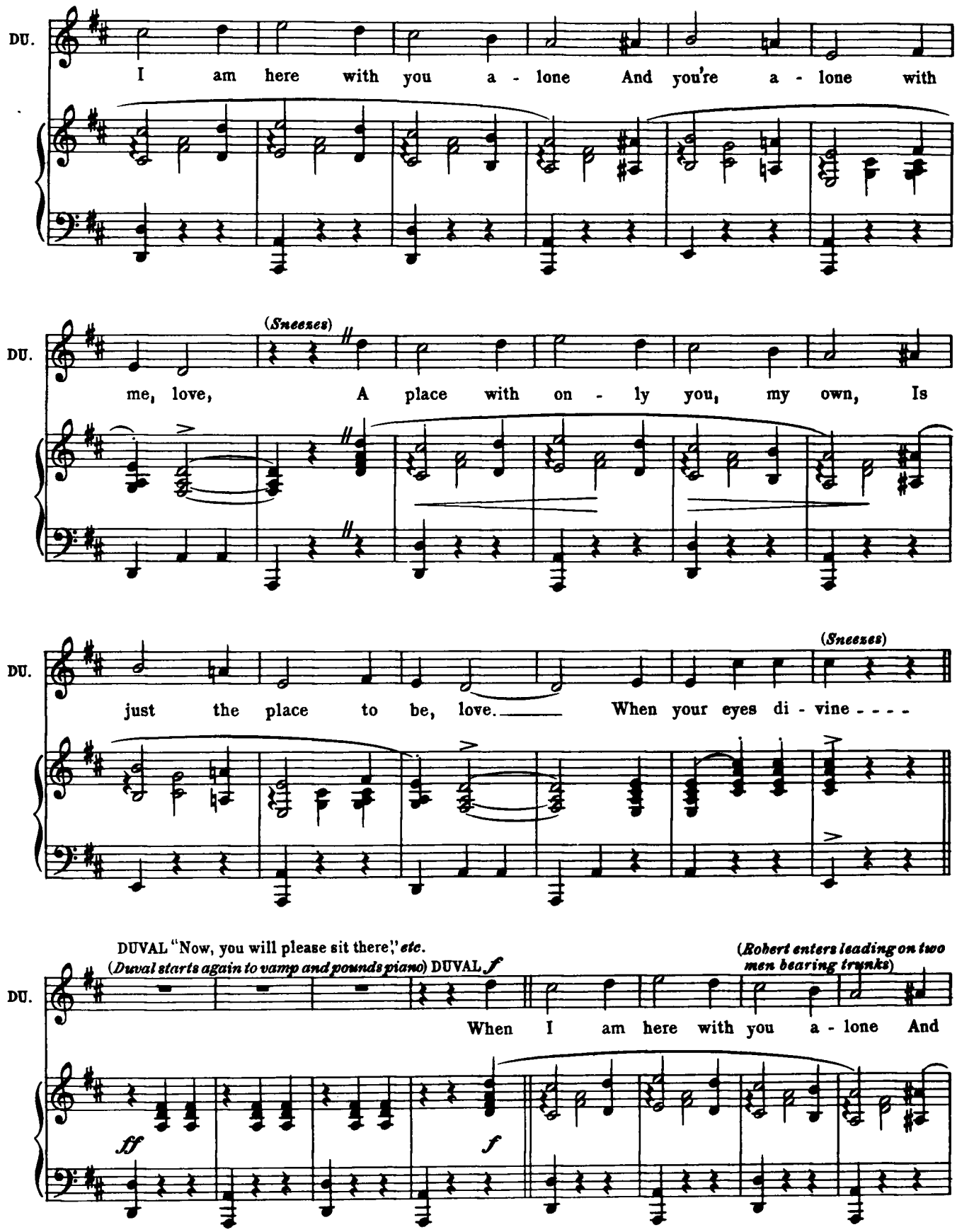


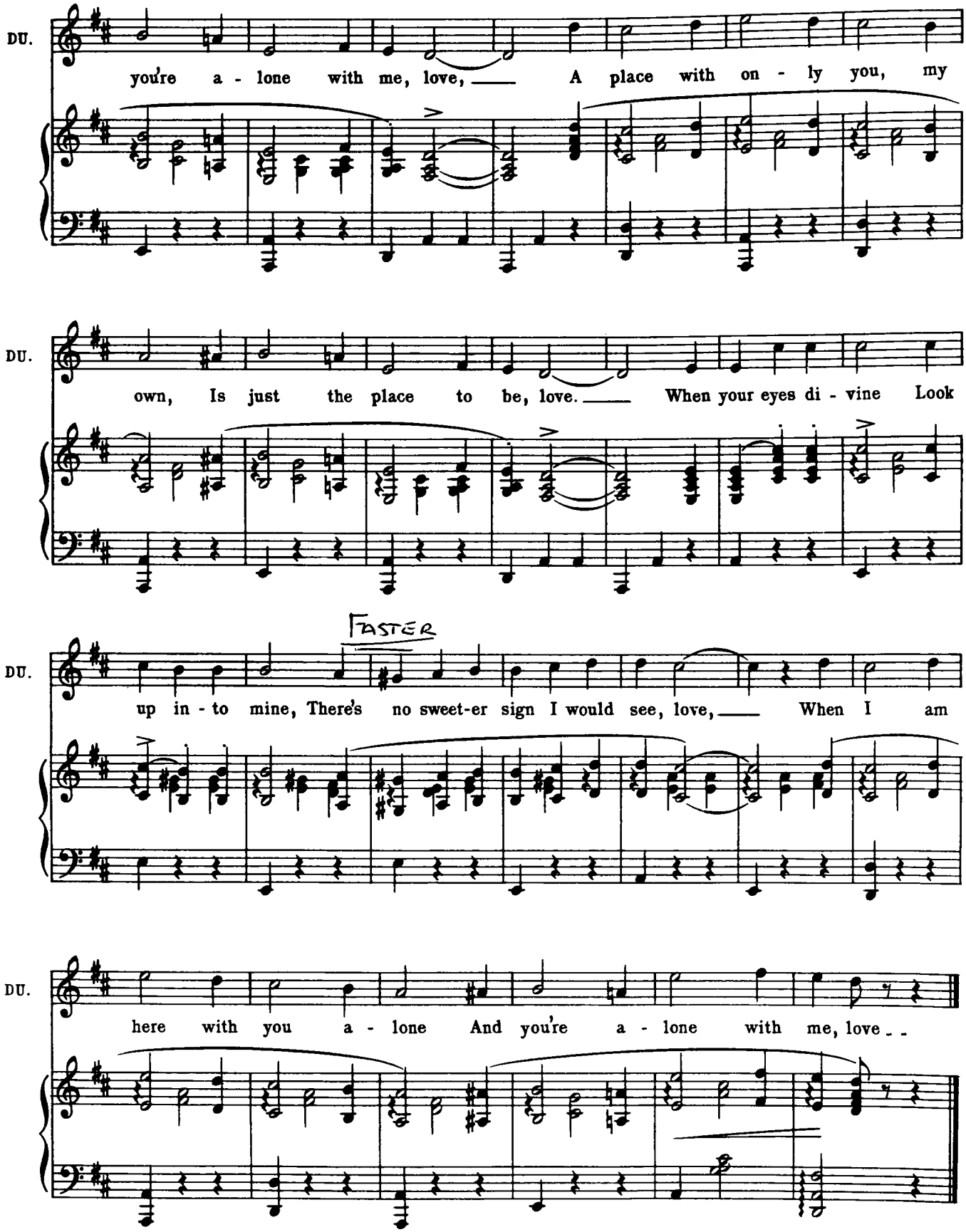

MAR.
-haps you should sing her a love - song With
MAR.
p DUVAL (scratching his head)
words both ten-der and gay. I'm not ve-ry good at a
espress.
p
(Duval goes over to spinet)
DU.
love - song, But your com-mand I o - bey.
Tempo di Valse
Duval sits at spinet and plays vamp, trying very hard to improvise a song. Suddenly he gets an inspiration, he bursts forth into song.
f


mf DUVAL
DU.
I love you, love you, love you, love you,
mf
DU.
da da dee - dee - da, dum. I love you, love you...
DUVAL (spoken) "No that is not very good" (he proceeds with vamp)
MARIANNE "Don't get discouraged!"
(Duval vamps a little more, then gets a second inspiration)
mf DUVAL
DU.
When
f
mf
DU.
I am here with you a - lone And you're a - lone with


DU.
me, love, A place with on - ly you, my own, Is
DU.
(Robert enters)
just the place to be, love. When your eyes di - vine Look
DU.
up in - to mine, There's no sweet-er sign I would see, love.
ROBERT (spoken) "Er! Mademoiselle, Bart, the overseer, would like to know if the sheep are to be sheared etc.
(Duval starts again)
f
f

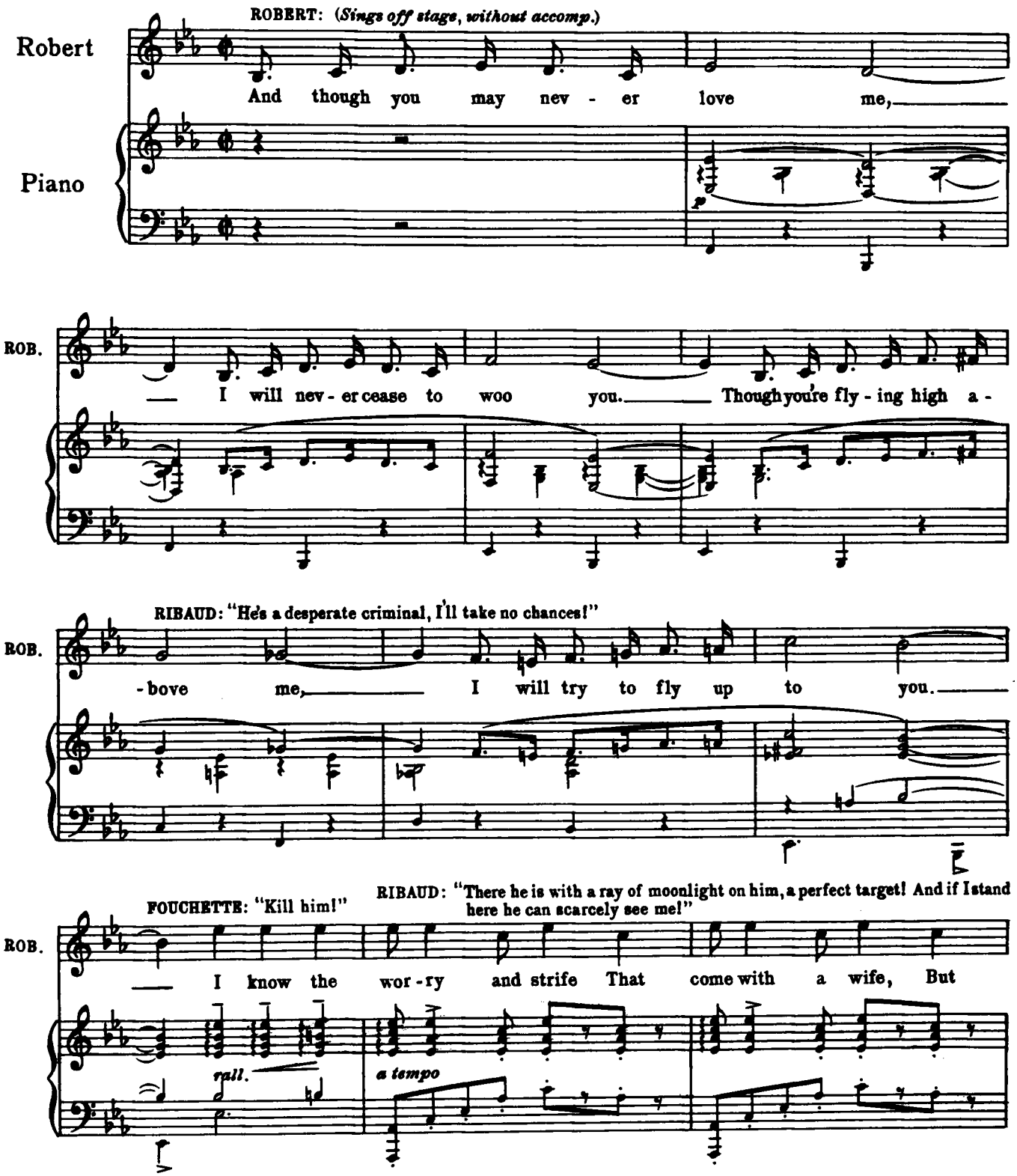

DUVAL mf
DU.
When I am here with you a - lone And you're a -
mf
DU.
- lone with me, love, A place with on - ly you, my
DU.
own, is just the place to be, love. When your eyes di -
(Robert comes back with small snuff box)
ROBERT (spoken) "I beg your pardon,
DUVAL Now! Captain Duval!" etc.
(He starts to sing again) mf DUVAL
DU.
- vine Look up in - to mine - - -
When
f
mf

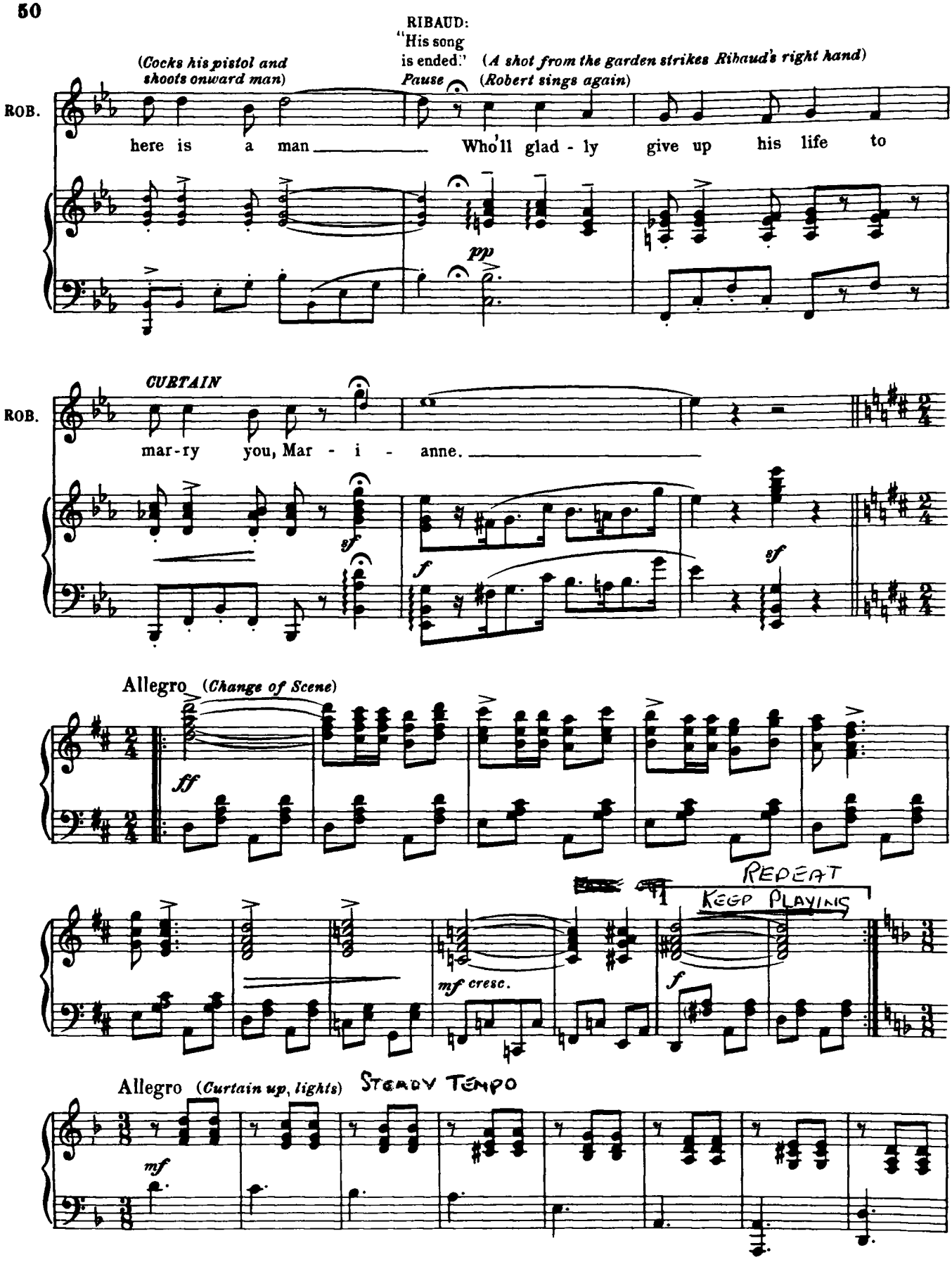

DU.
I am here with you a - lone And you're a - lone with
(Sneezes)
DU.
me, love, A place with on - ly you, my own, Is
(Sneezes)
DU.
just the place to be, love. When your eyes di - vine - - - -
DUVAL "Now, you will please sit there," etc.
(Duval starts again to vamp and pounds piano) DUVAL f
(Robert enters leading on two men bearing trunks)
DU.
When I am here with you a - lone And
ff
f

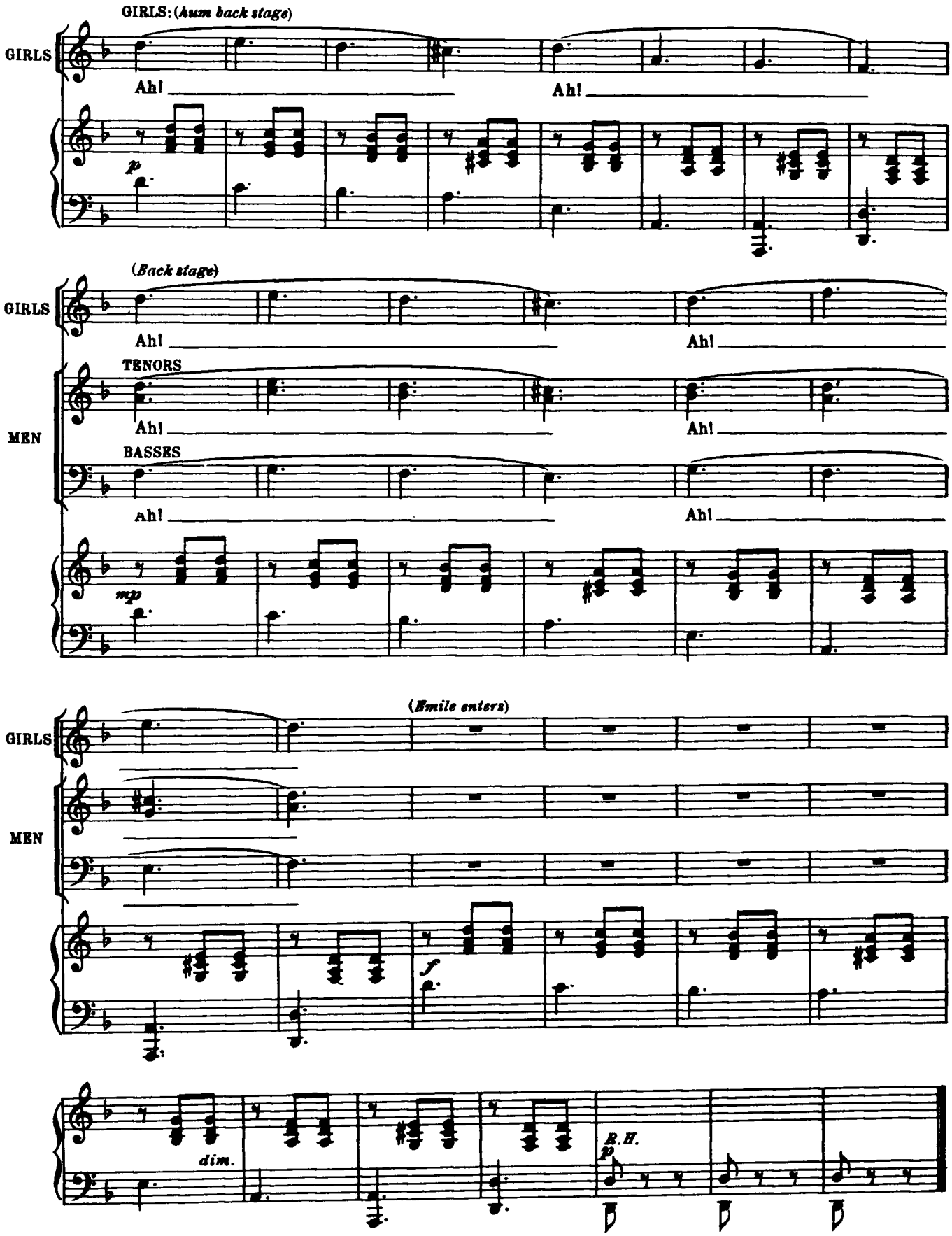

DU.
you're a - lone with me, love, A place with on - ly you, my
DU.
own, Is just the place to be, love. When your eyes di - vine Look
FASTER
DU.
up in - to mine, There's no sweet-er sign I would see, love, When I am
DU.
here with you a - lone And you're a - lone with me, love - -

No 7

FINALETTO I




RIBAUD:
"His song is ended."
Pause
(Cocks his pistol and shoots onward man)
(A shot from the garden strikes Ribaud's right hand)
(Robert sings again)
ROB.
here is a man
Who'll glad - ly give up his life to
pp
CURTAIN
ROB.
mar-ry you, Mar - i - anne.
sf
f
sf
Allegro (Change of Scene)
ff
REPEAT
KEEP PLAYING
1
mf cresc.
f
Allegro (Curtain up, lights)
STEADY TEMPO
mf

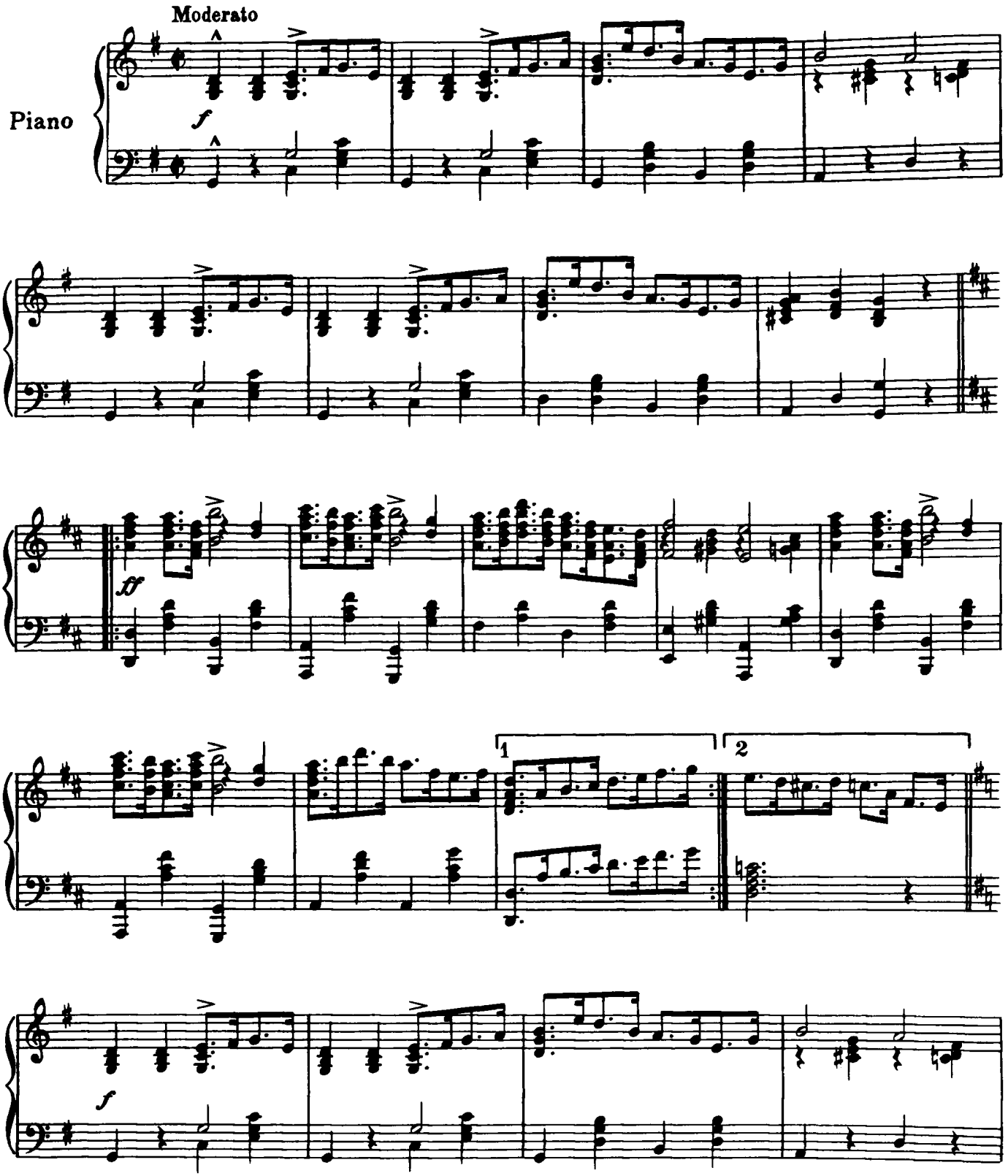

GIRLS: (hum back stage)
GIRLS
Ah!
Ah!
p
(Back stage)
GIRLS
Ah!
Ah!
TENORS
MEN
Ah!
Ah!
BASSES
Ah!
Ah!
mp
(Emile enters)
GIRLS
MEN
f
dim.
R.H.
p

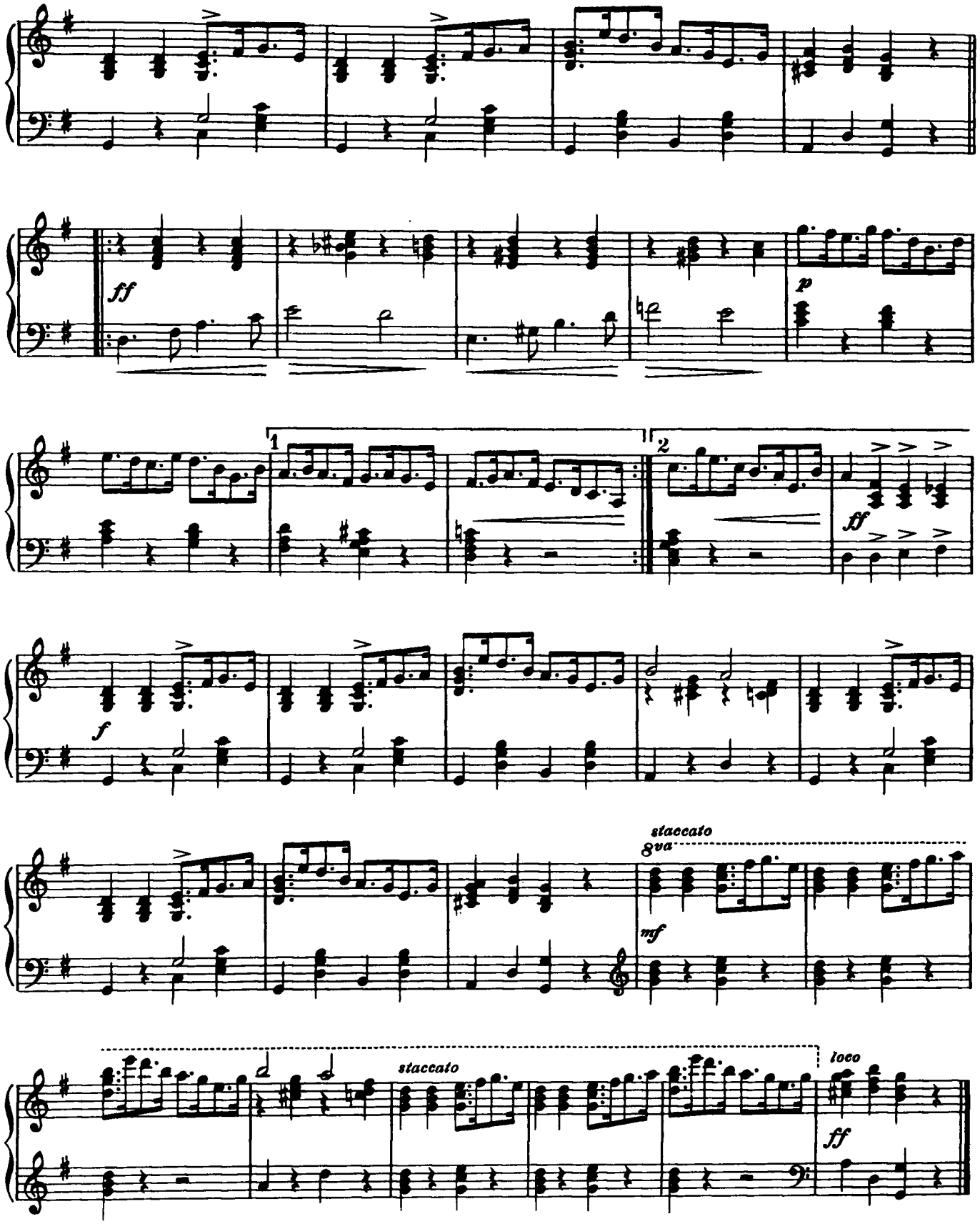
No. 7a

DANCE (Emile)

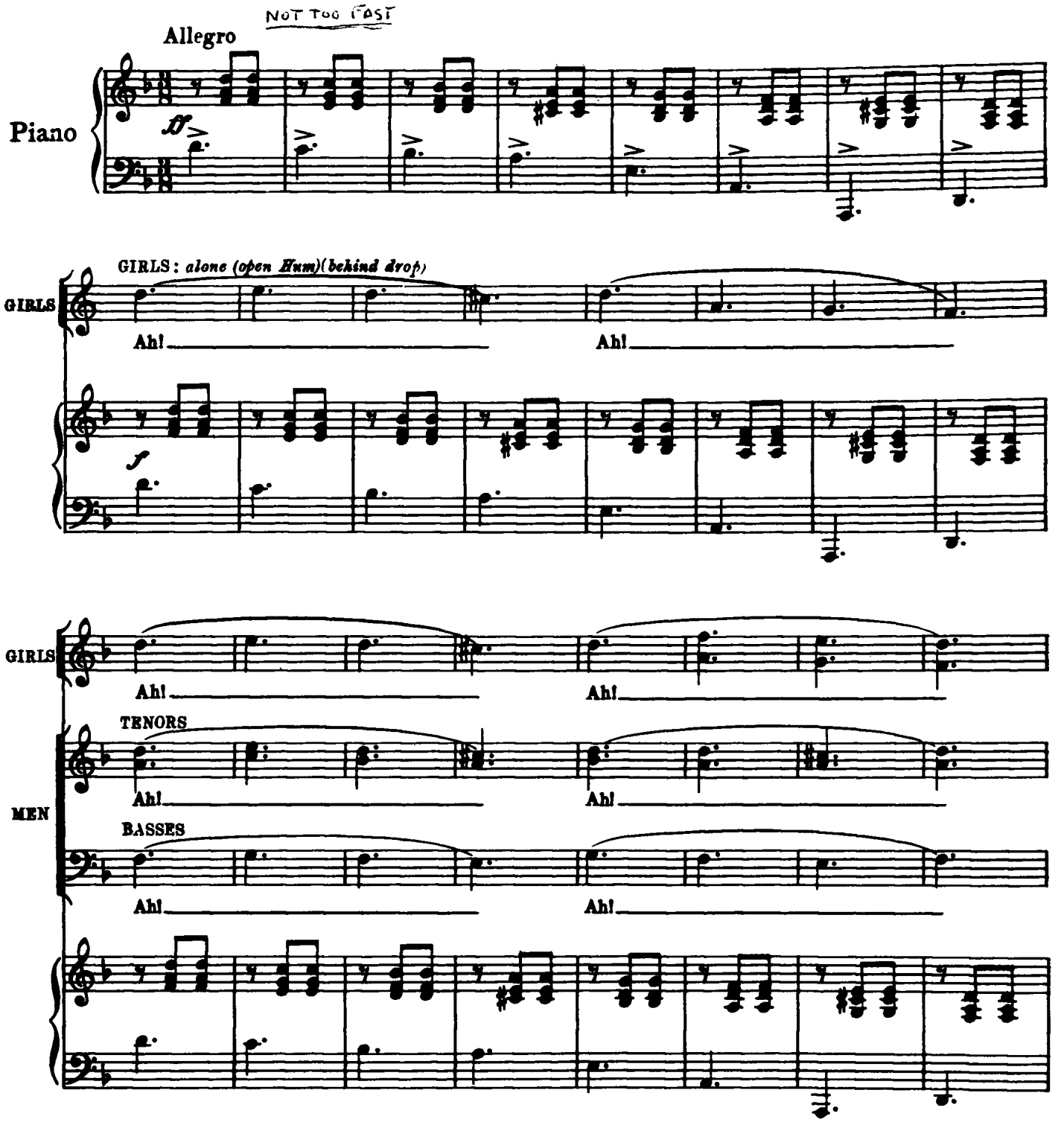
Moderato

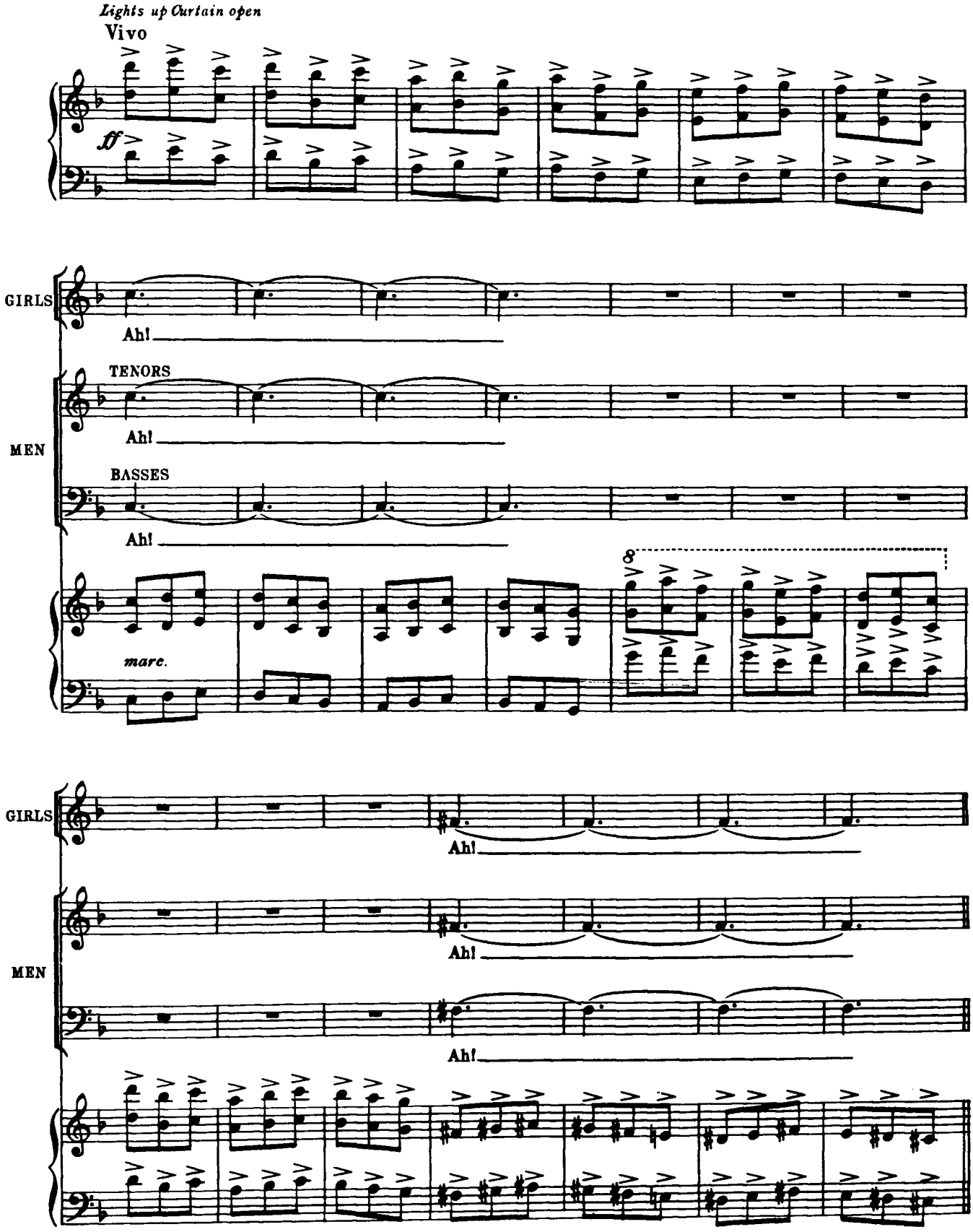
Piano



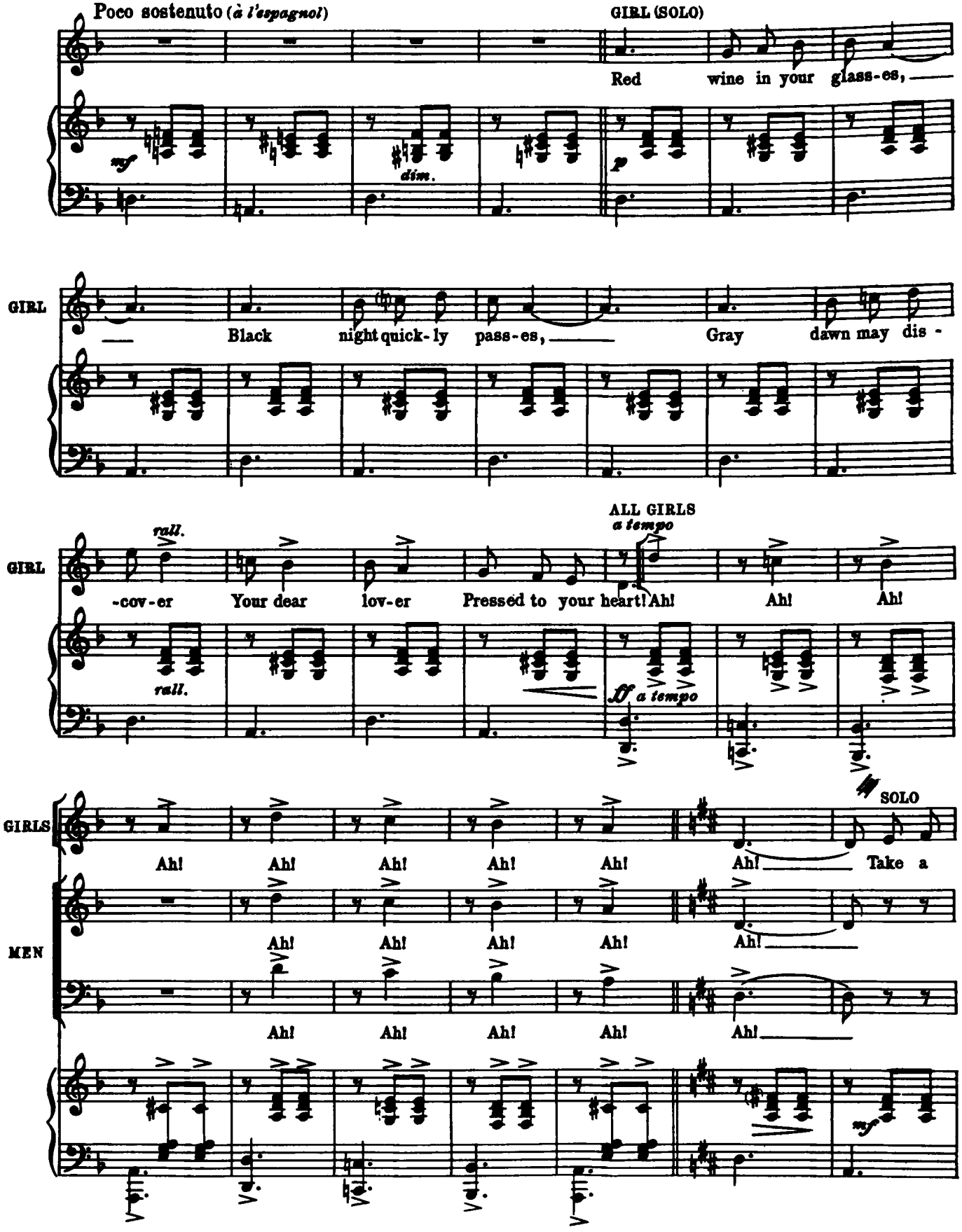

ff
p
1
2
ff
f
staccato
8va
mf
staccato
loco
ff

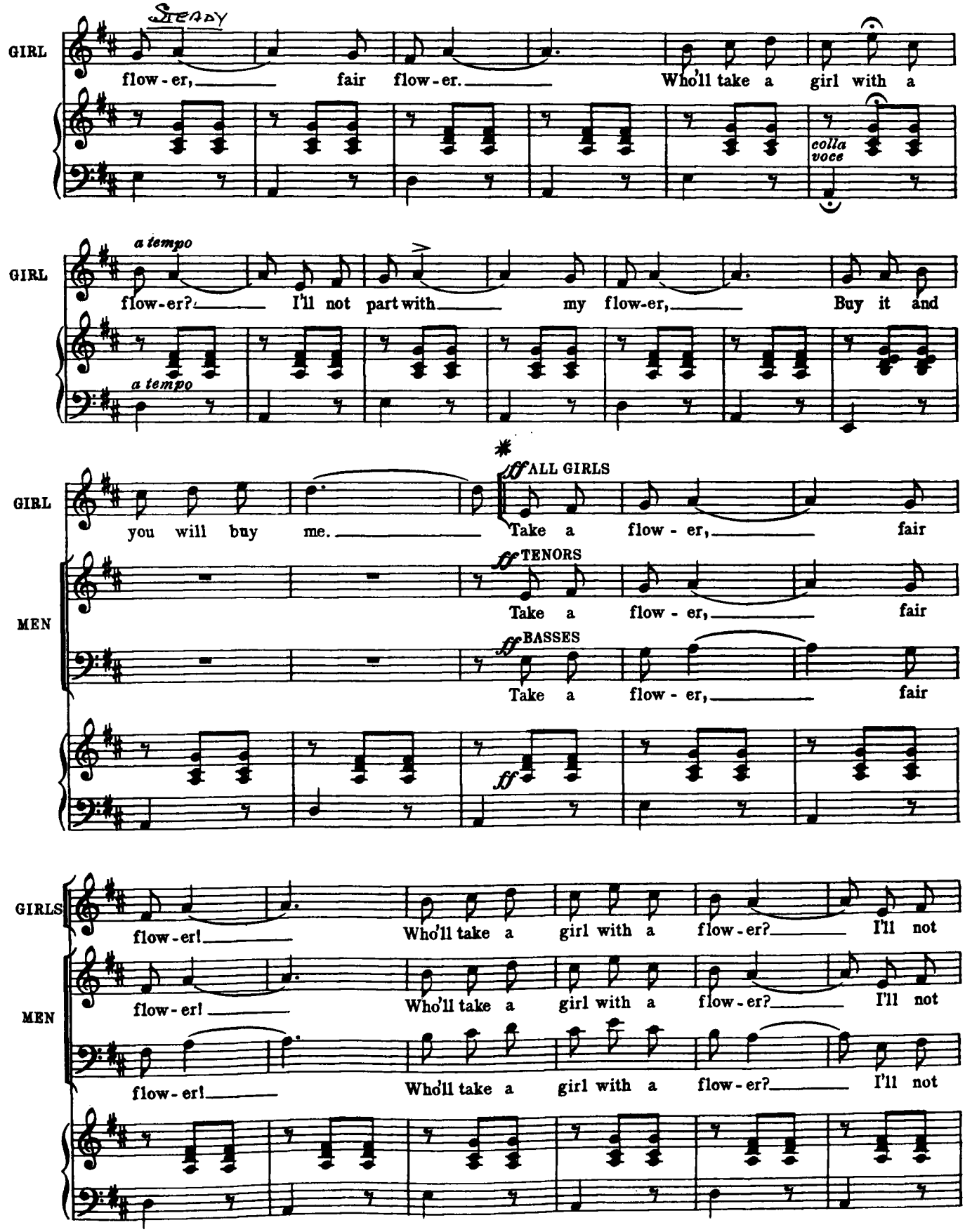
No 8 TAVERN SCENE

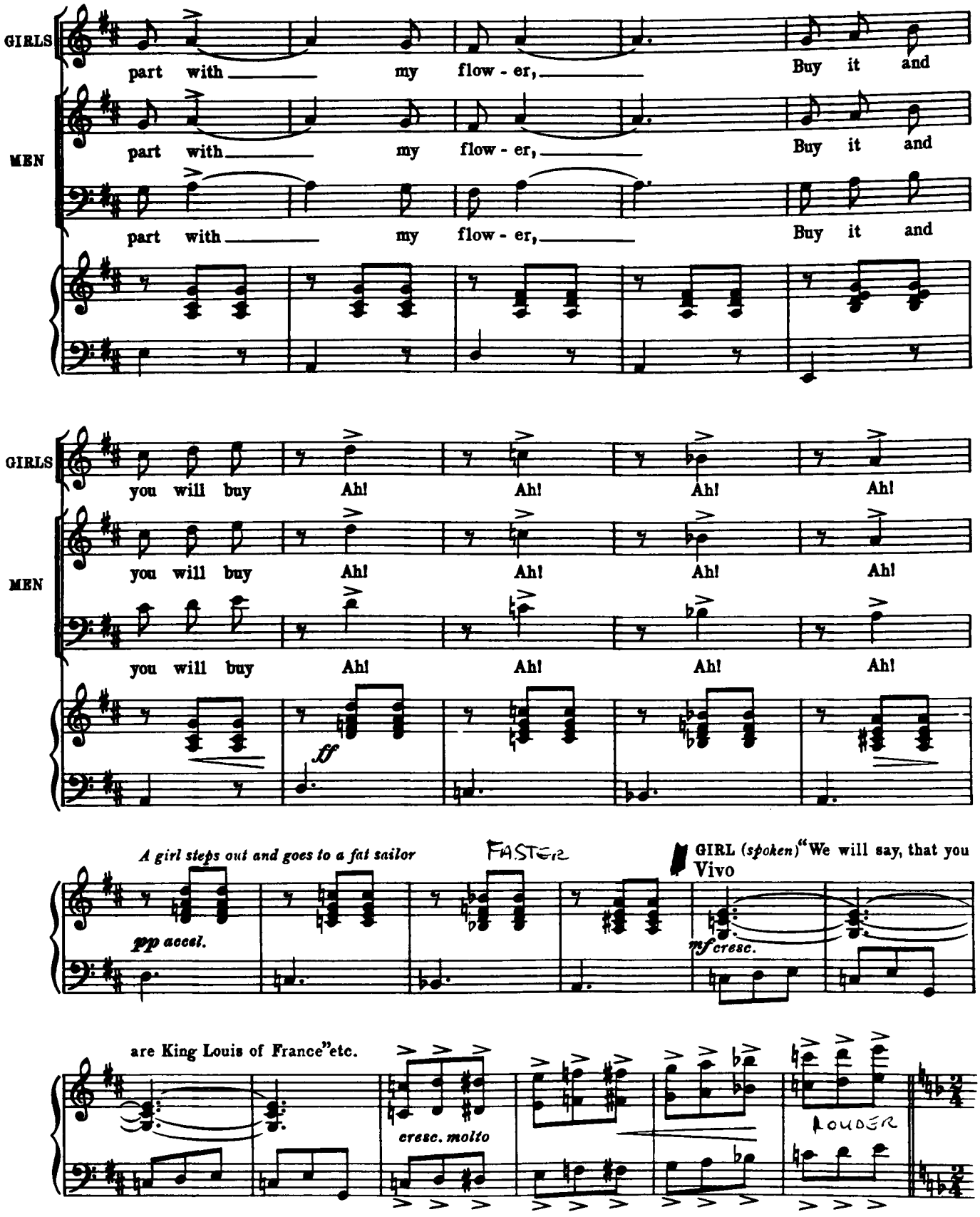



Lights up Curtain open
Vivo
ff
GIRLS
Ah!
TENORS
Ah!
MEN
BASSES
Ah!
8
marc.
GIRLS
Ah!
MEN
Ah!
Ah!

OLD TIME TEMPO

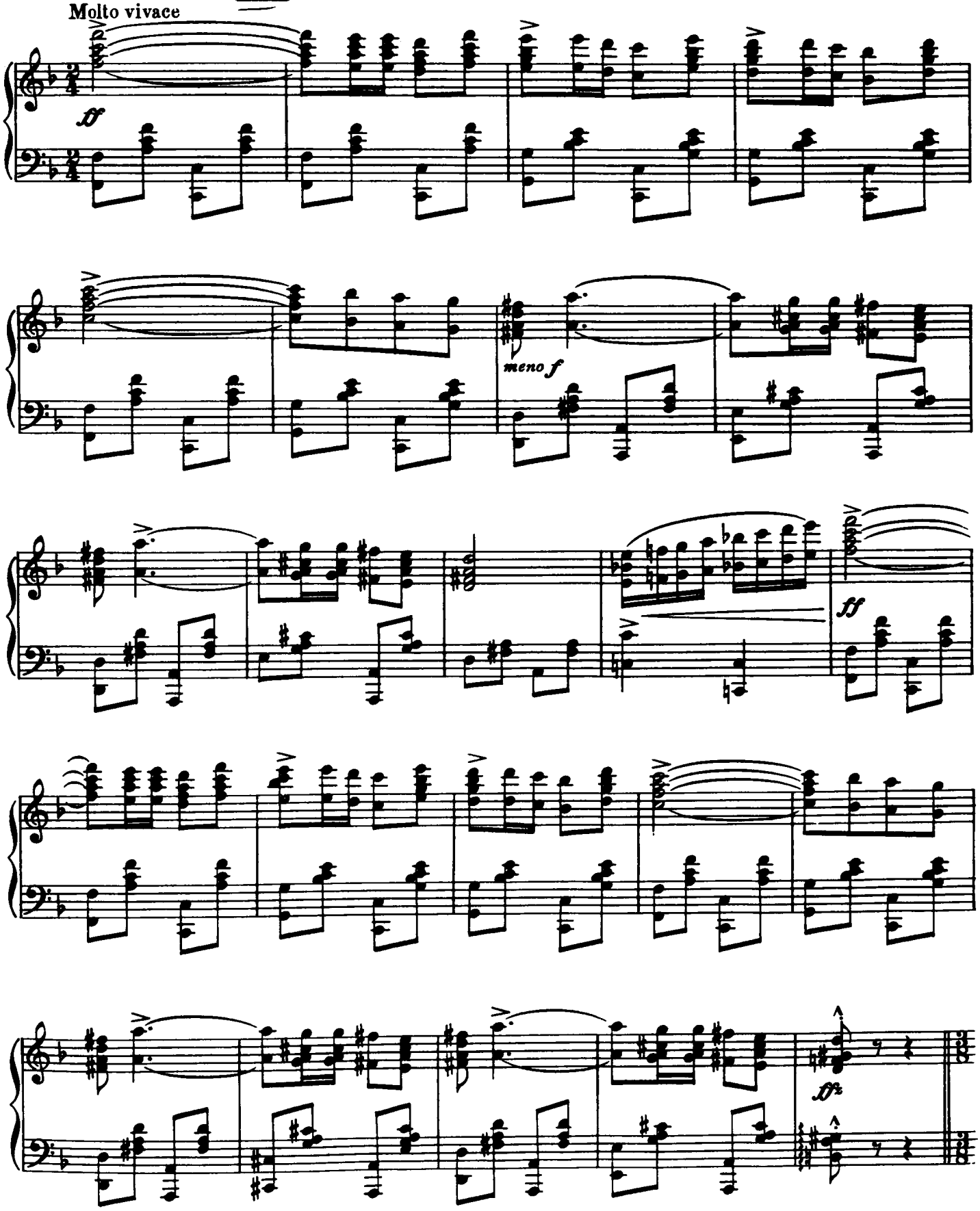


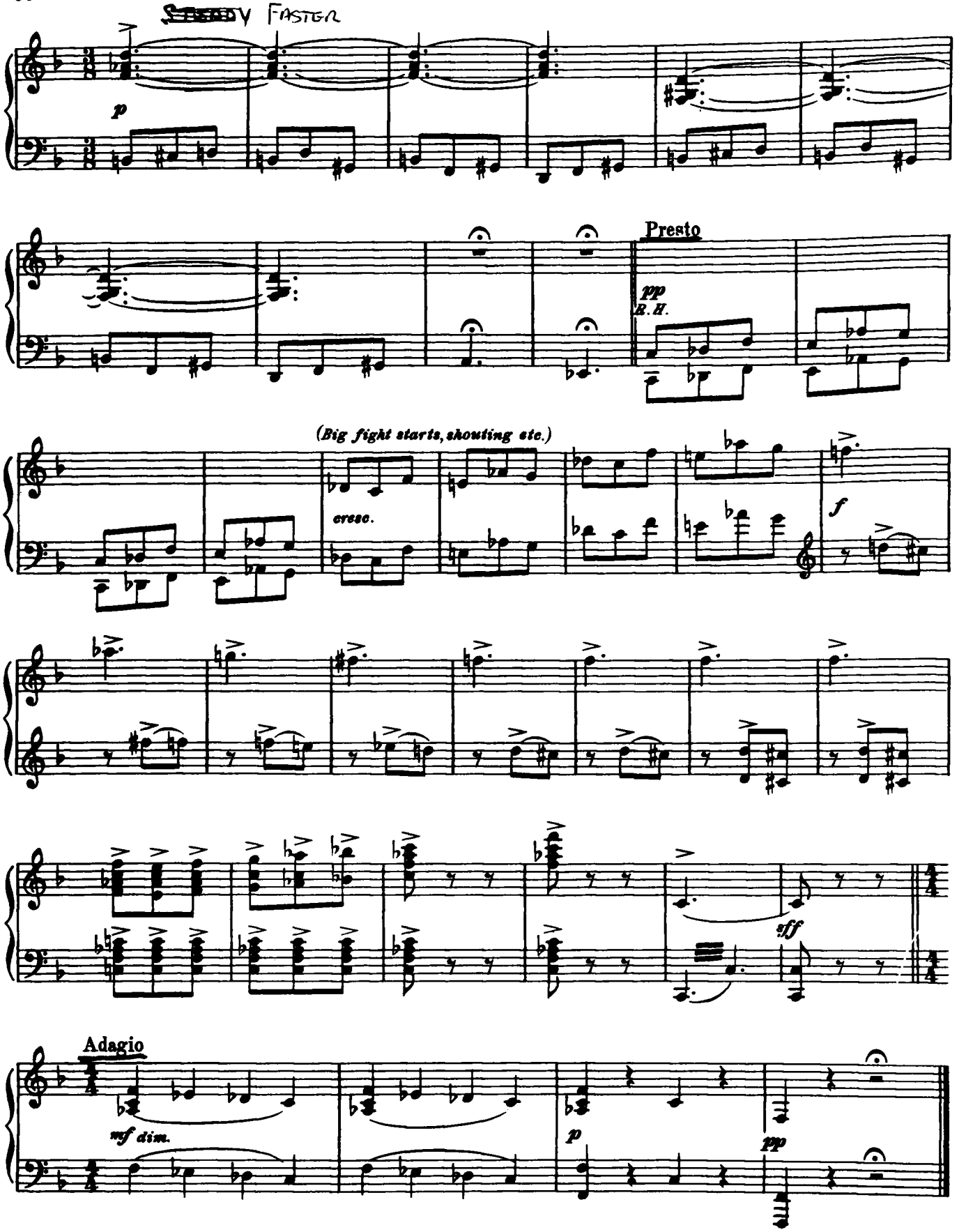

Steady
GIRL
flow-er, fair flow-er. Who'll take a girl with a
colla voce
a tempo
GIRL
flow-er? I'll not part with my flow-er, Buy it and
a tempo
GIRL
you will buy me.
ff ALL GIRLS
Take a flow-er, fair
MEN
ff TENORS
Take a flow-er, fair
ff BASSES
Take a flow-er, fair
ff
GIRLS
flow-er! Who'll take a girl with a flow-er? I'll not
MEN
flow-er! Who'll take a girl with a flow-er? I'll not
flow-er! Who'll take a girl with a flow-er? I'll not


GIRLS
part with my flow - er, Buy it and
MEN
part with my flow - er, Buy it and
part with my flow - er, Buy it and
GIRLS
you will buy Ah! Ah! Ah! Ah!
MEN
you will buy Ah! Ah! Ah! Ah!
you will buy Ah! Ah! Ah! Ah!
ff
A girl steps out and goes to a fat sailor
FASTER
GIRL (spoken)"We will say, that you
Vivo
pp accel.
mf cresc.
are King Louis of France"etc.
cresc. molto
LOUDER

DANCE
Molto vivace

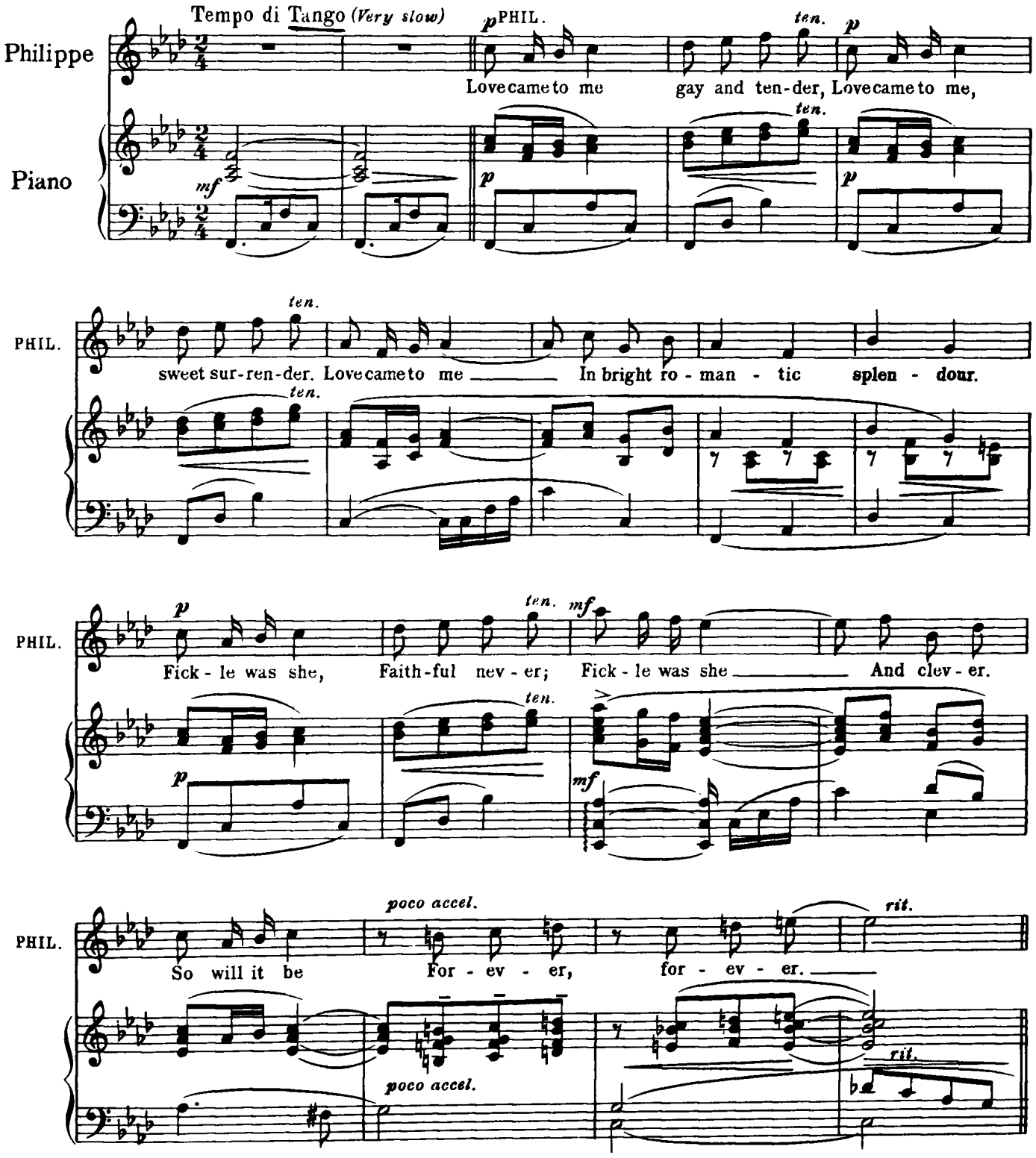
FAST

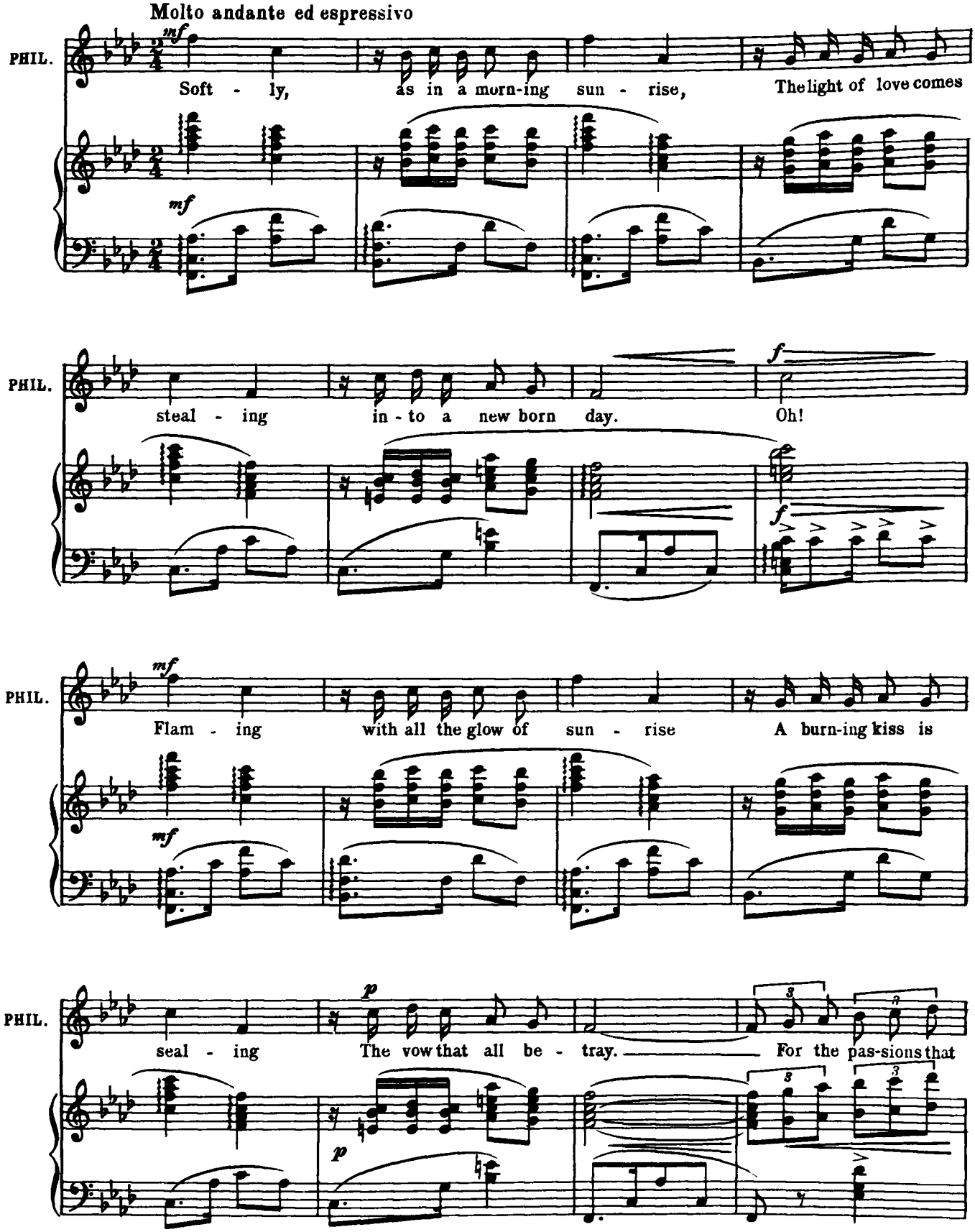


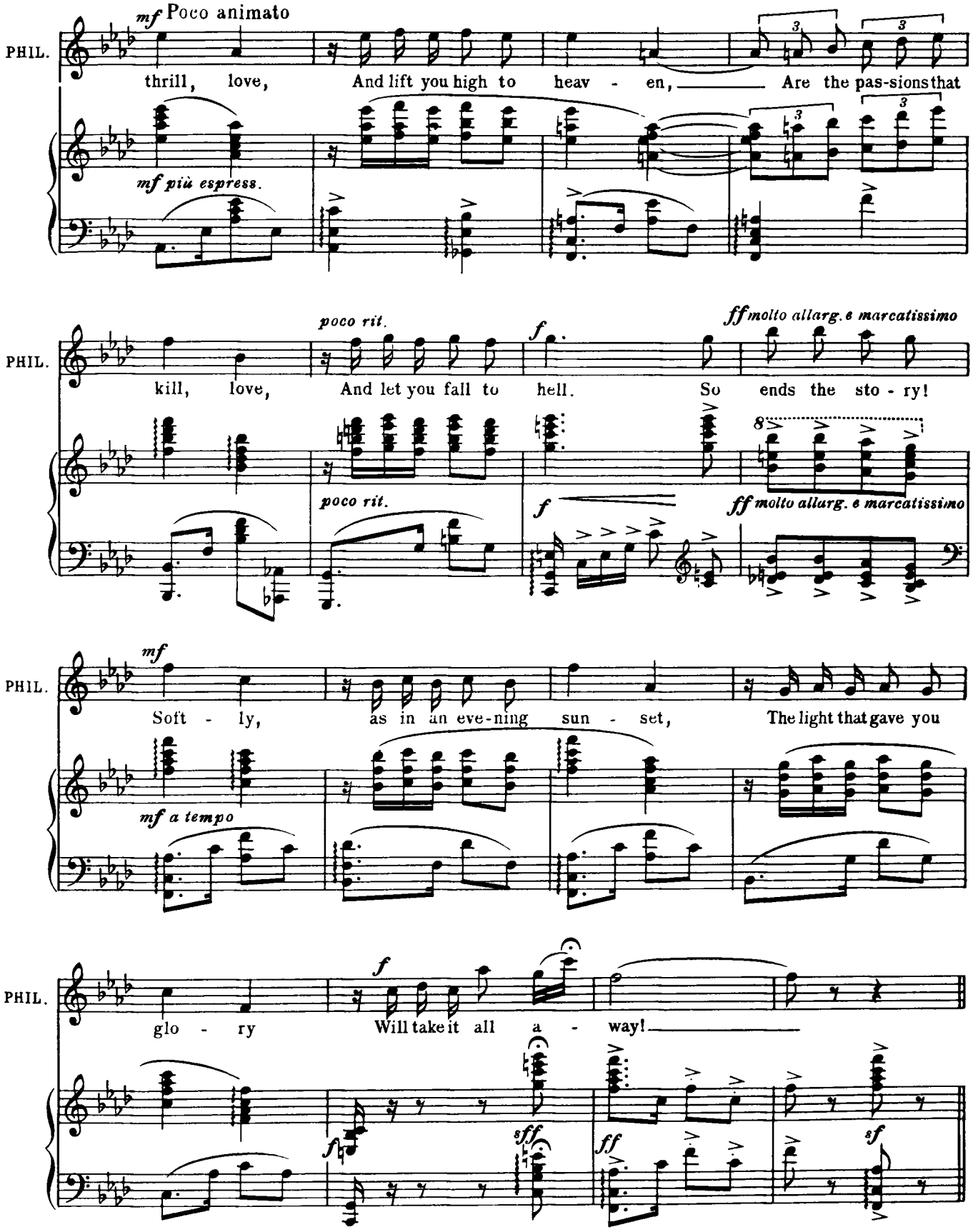

FASTER
p
Presto
pp
R. H.
(Big fight starts, shouting etc.)
cresc.
f
fff
Adagio
mf dim.
p
pp

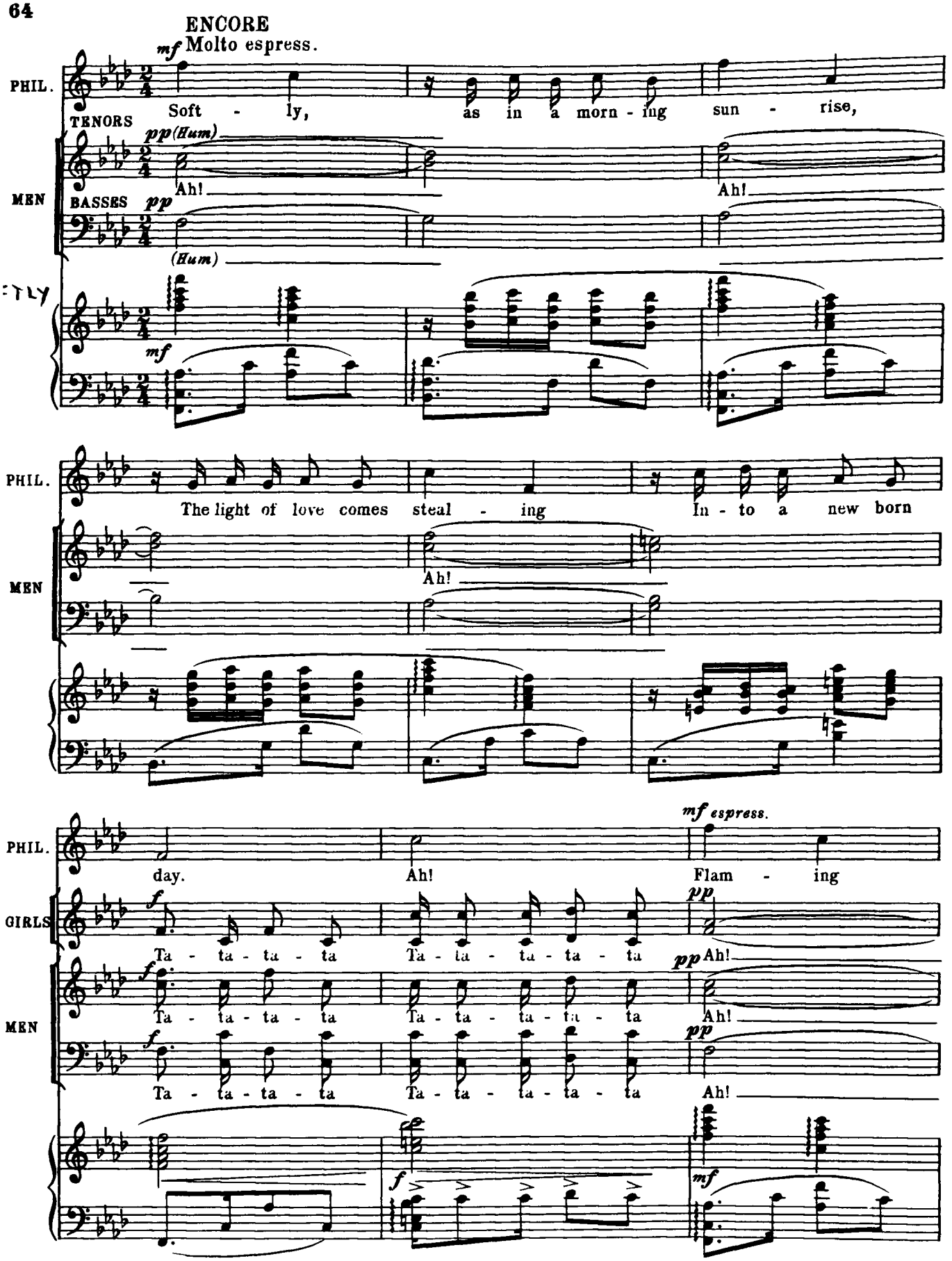
No. 9 SONG:–(Philippe) and CHORUS

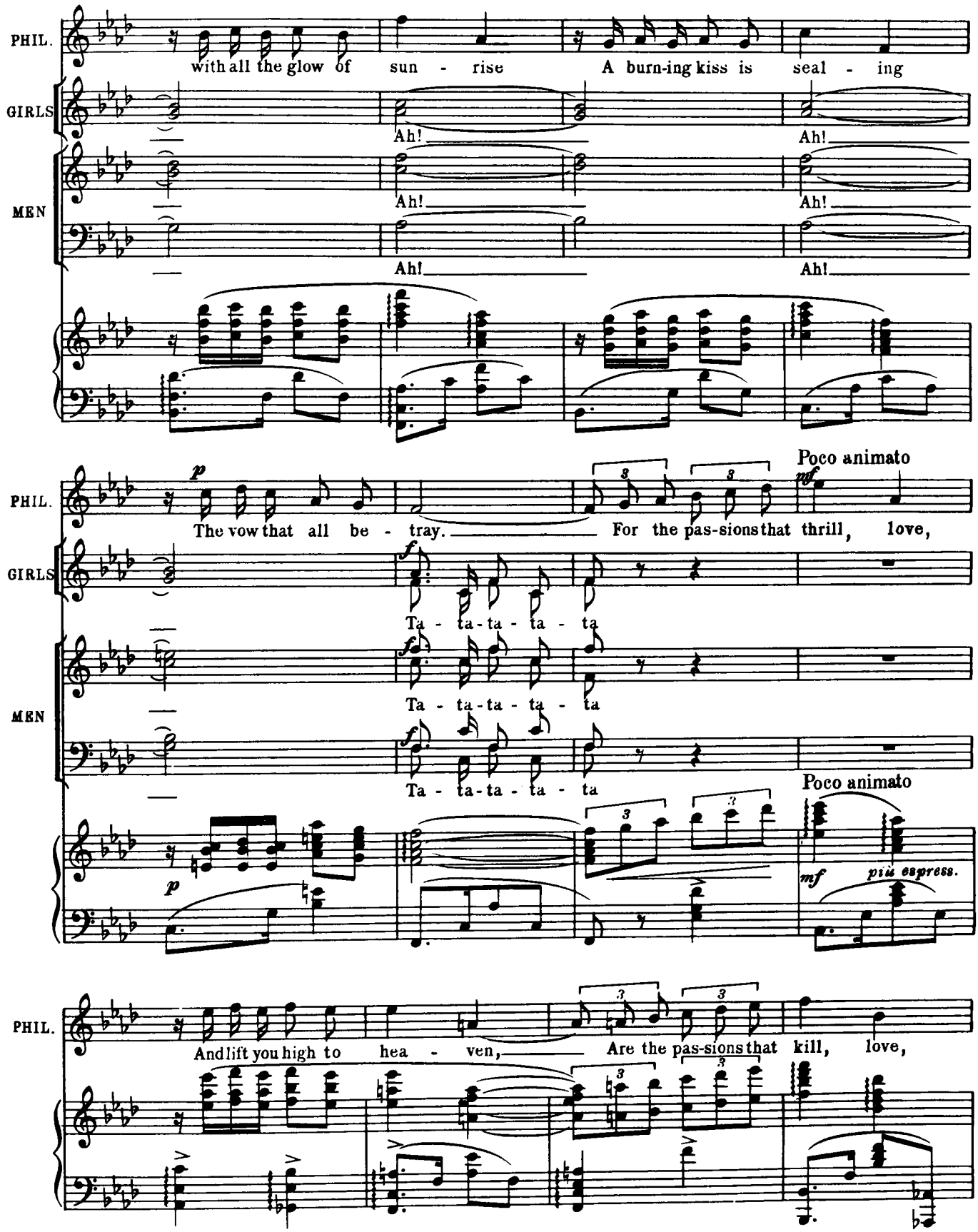
"SOFTLY, AS IN A MORNING SUNRISE"

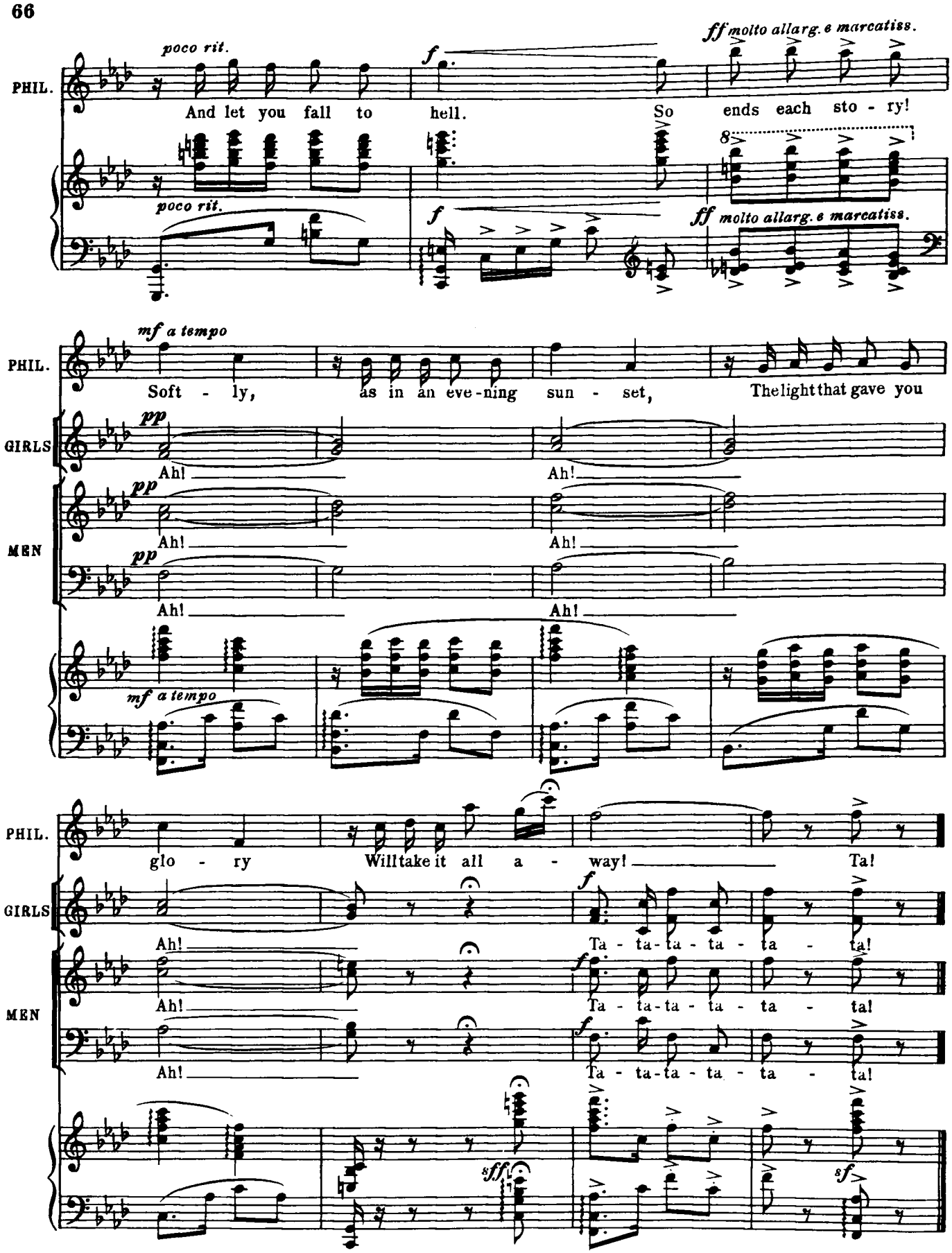



1st REFRAIN
Molto andante ed espressivo
PHIL.
mf
Soft - ly, as in a morn-ing sun - rise, The light of love comes
steal - ing in - to a new born day. Oh!
f
Flam - ing with all the glow of sun - rise A burn-ing kiss is
p
seal - ing The vow that all be - tray. For the pas-sions that


mf Poco animato
PHIL.
thrill, love, And lift you high to heav - en, Are the pas-sions that
mf più espress.
poco rit.
f
ff molto allarg. e marcatissimo
PHIL.
kill, love, And let you fall to hell. So ends the sto - ry!
poco rit.
f
ff molto allarg. e marcatissimo
mf
PHIL.
Soft - ly, as in an eve-ning sun - set, The light that gave you
mf a tempo
f
PHIL.
glo - ry Will take it all a - way!
f
sff
ff
sf


ENCORE
mf Molto espress.
PHIL.
Soft - ly, as in a morn - ing sun - rise,
TENORS
pp (Hum)
Ah!
Ah!
MEN
BASSES
pp
(Hum)
mf
PHIL.
The light of love comes steal - ing In - to a new born
MEN
Ah!
PHIL.
mf espress.
day.
Ah!
Flam - ing
GIRLS
f
Ta - ta - ta - ta
Ta - ta - ta - ta - ta
pp
Ah!
MEN
f
Ta - ta - ta - ta
Ta - ta - ta - ta - ta
pp Ah!
f
Ta - ta - ta - ta
Ta - ta - ta - ta - ta
pp
Ah!
f
mf


PHIL.
with all the glow of sun - rise
A burn-ing kiss is seal - ing
GIRLS
Ah!
Ah!
MEN
Ah!
Ah!
Ah!
Ah!
PHIL.
The vow that all be - tray.
For the pas-sions that thrill, love,
Poco animato
GIRLS
Ta - ta - ta - ta - ta
MEN
Ta - ta - ta - ta - ta
Ta - ta - ta - ta - ta
Poco animato
più espress.
PHIL.
And lift you high to hea - ven,
Are the pas-sions that kill, love,

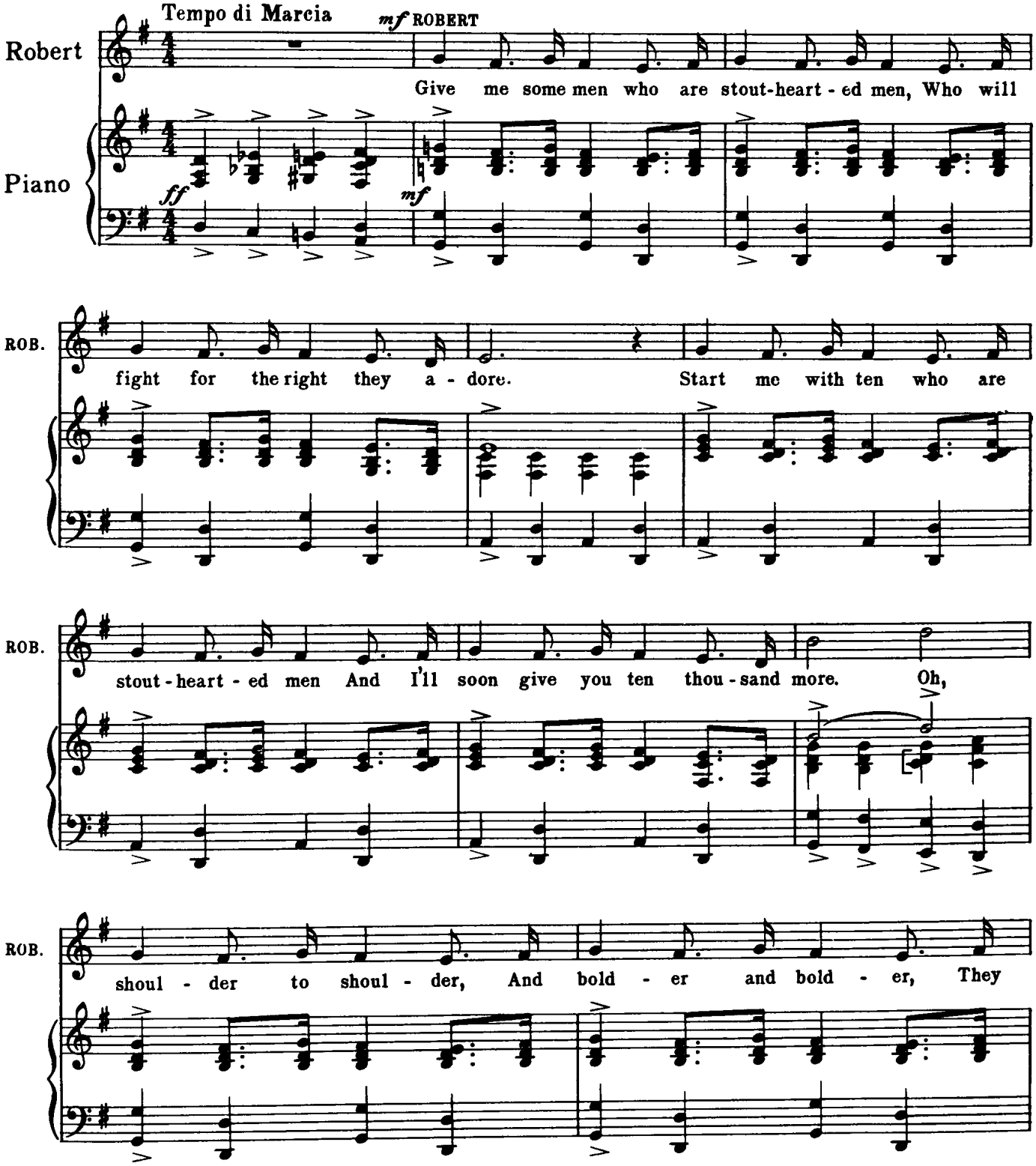

poco rit.
f
ff molto allarg. e marcatiss.
PHIL.
And let you fall to hell. So ends each sto - ry!
poco rit.
f
ff molto allarg. e marcatiss.
mf a tempo
PHIL.
Soft - ly, as in an eve - ning sun - set, The light that gave you
GIRLS
pp
Ah! Ah!
MEN
pp
Ah! Ah!
pp
Ah! Ah!
mf a tempo
PHIL.
glo - ry Will take it all a - way! Ta!
GIRLS
Ah!
f
Ta - ta - ta - ta - ta - ta!
MEN
Ah!
f
Ta - ta - ta - ta - ta - ta!
Ah!
f
Ta - ta - ta - ta - ta - ta!
sff
sf

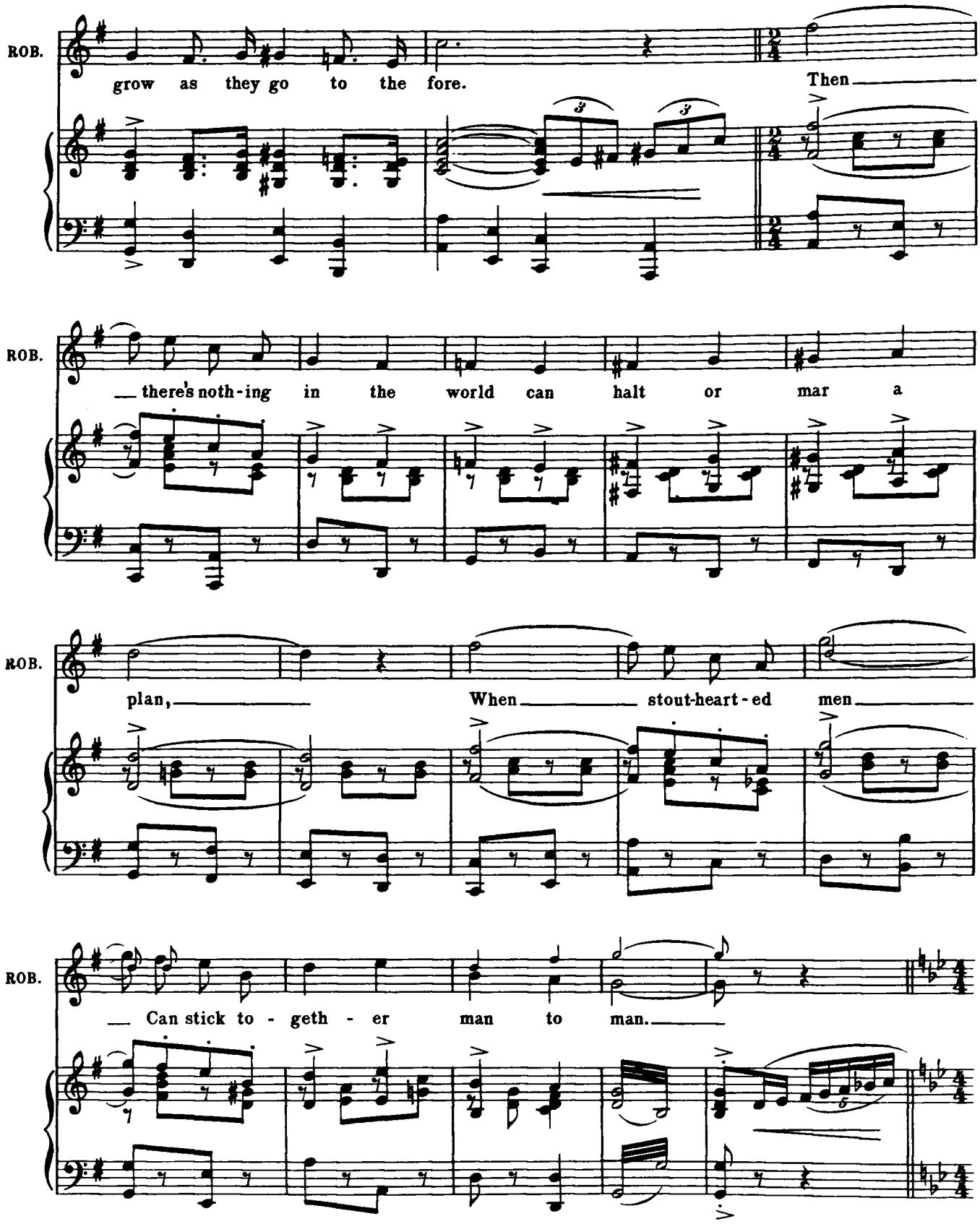
Nº 10

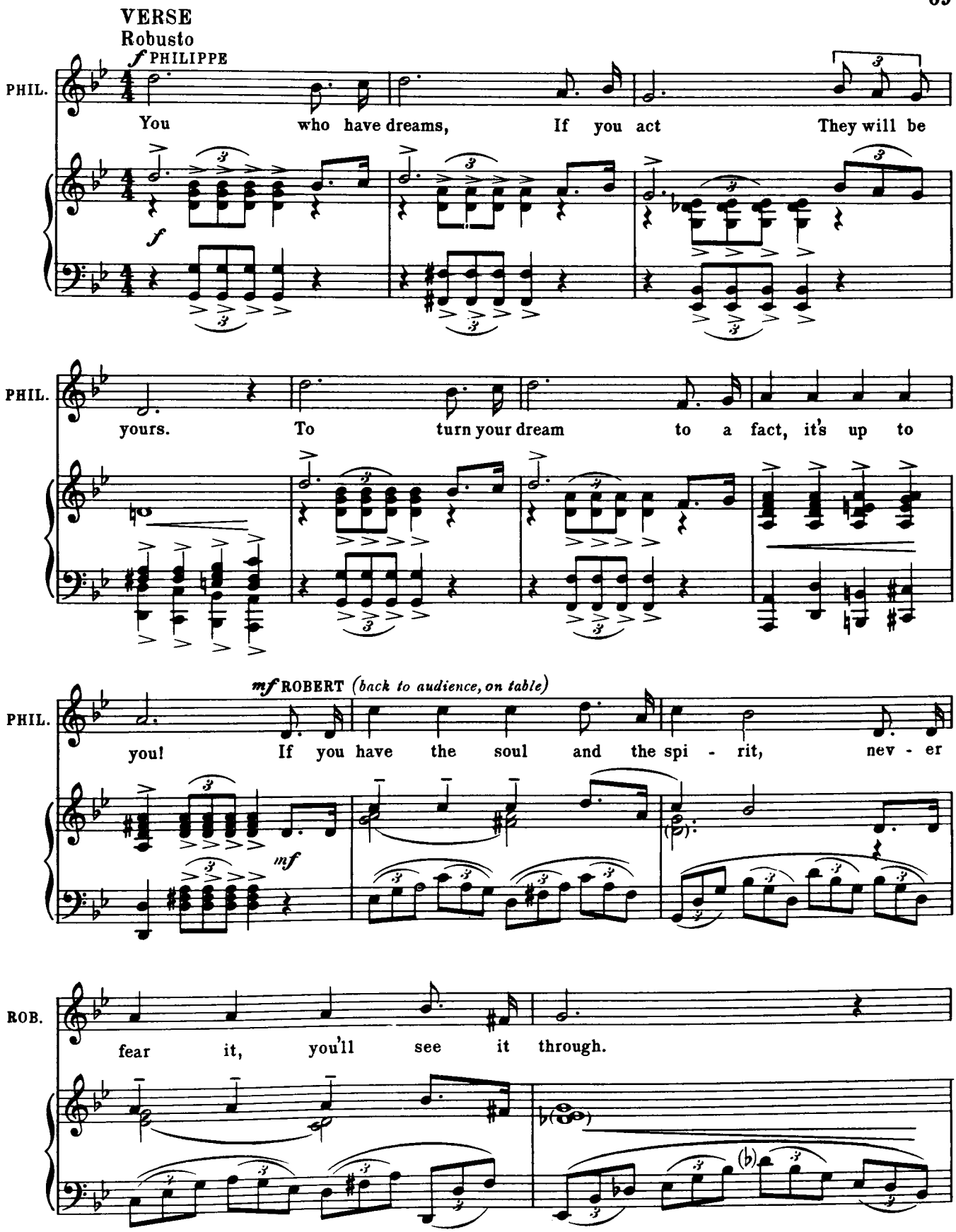
DUET:– (Robert, Philippe) and MEN

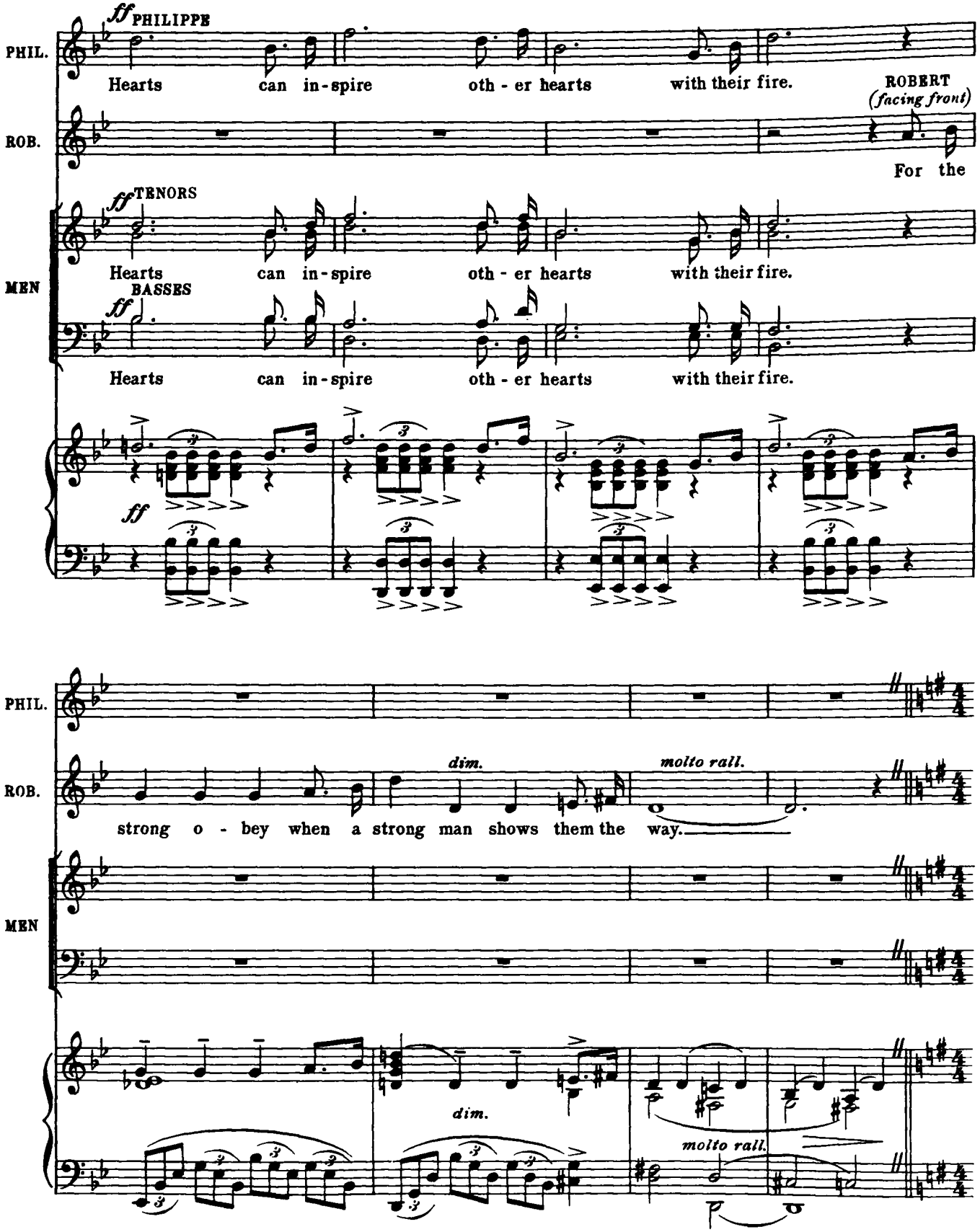
"STOUT-HEARTED MEN"

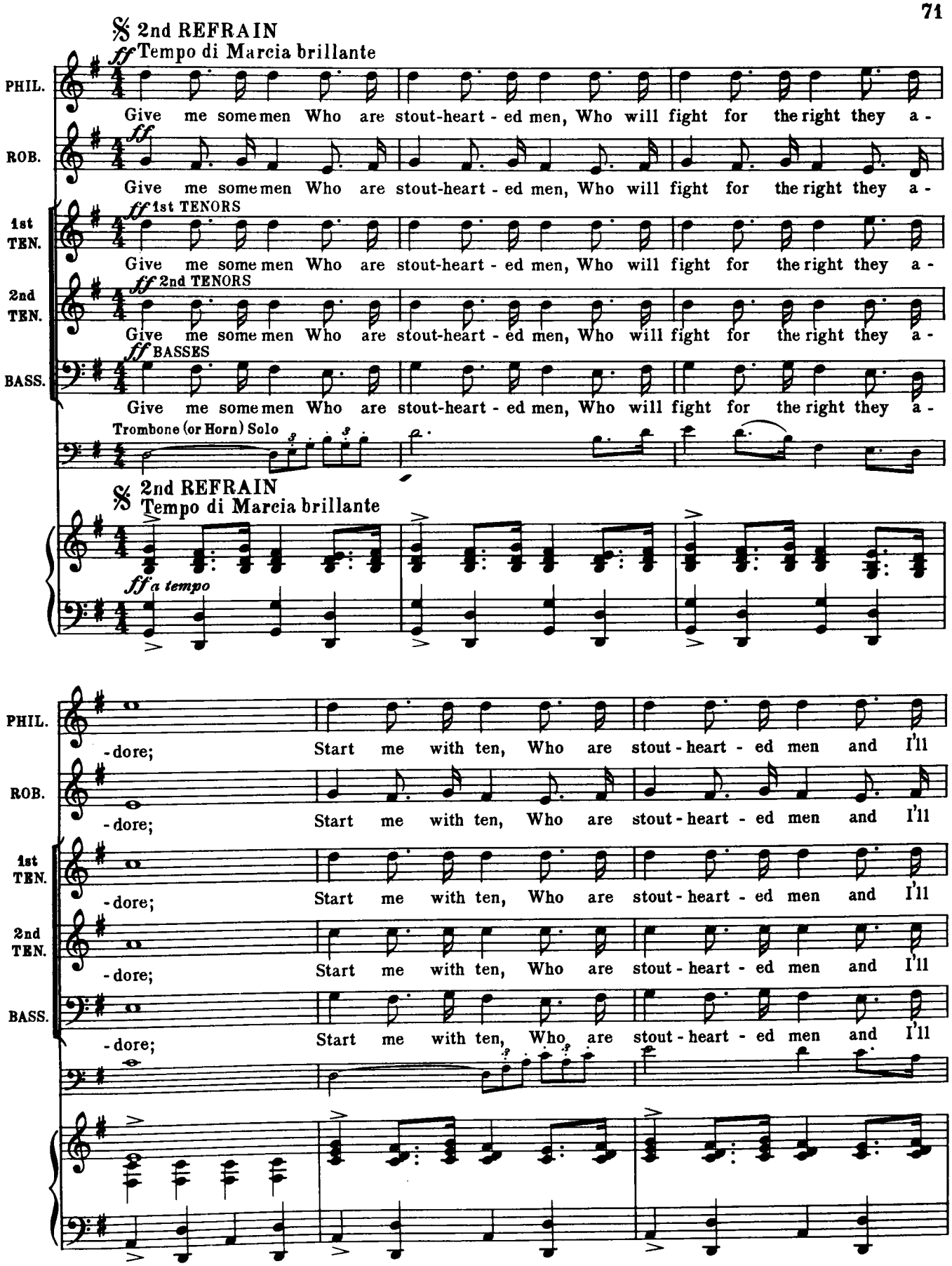
(LIBERTY SONG)

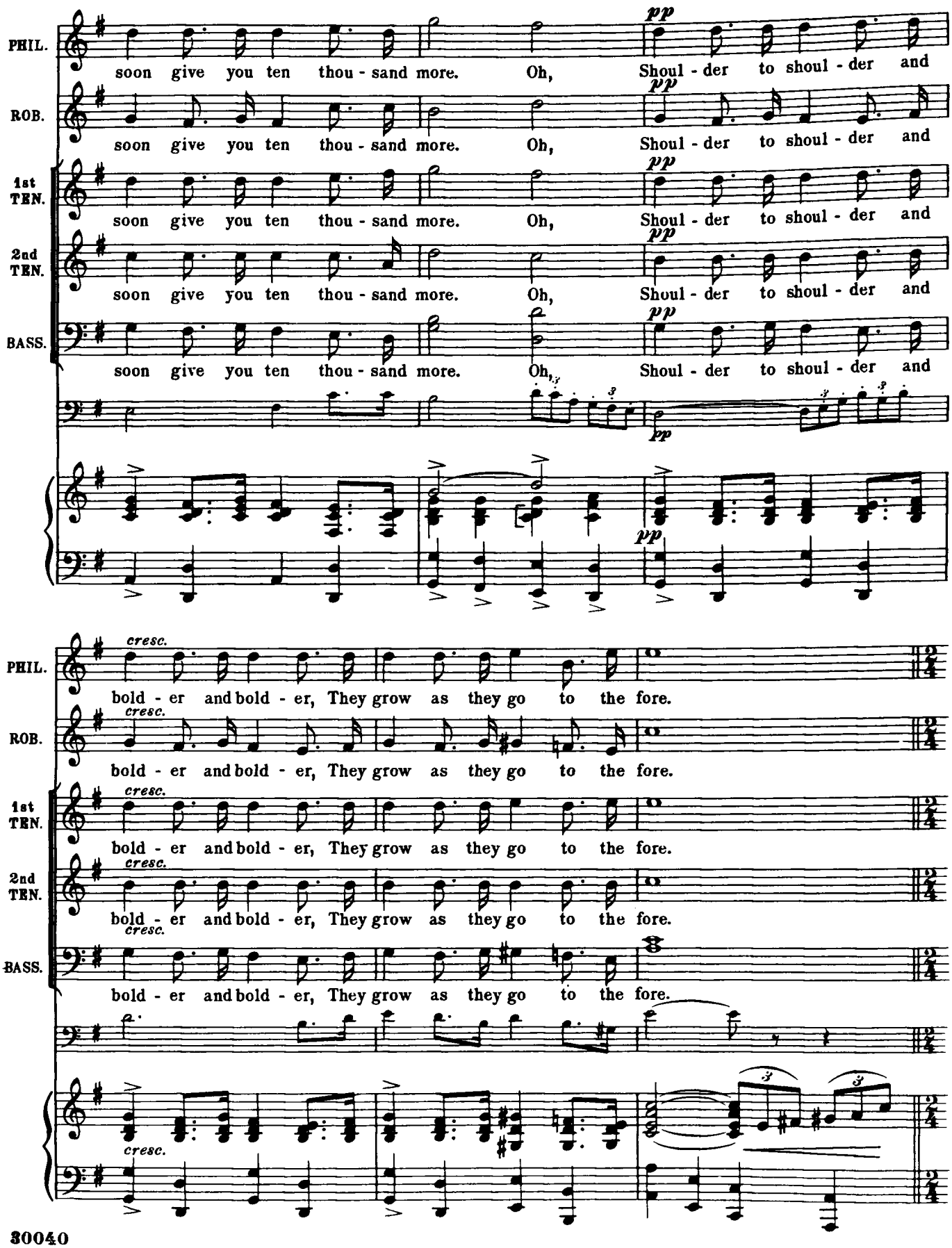


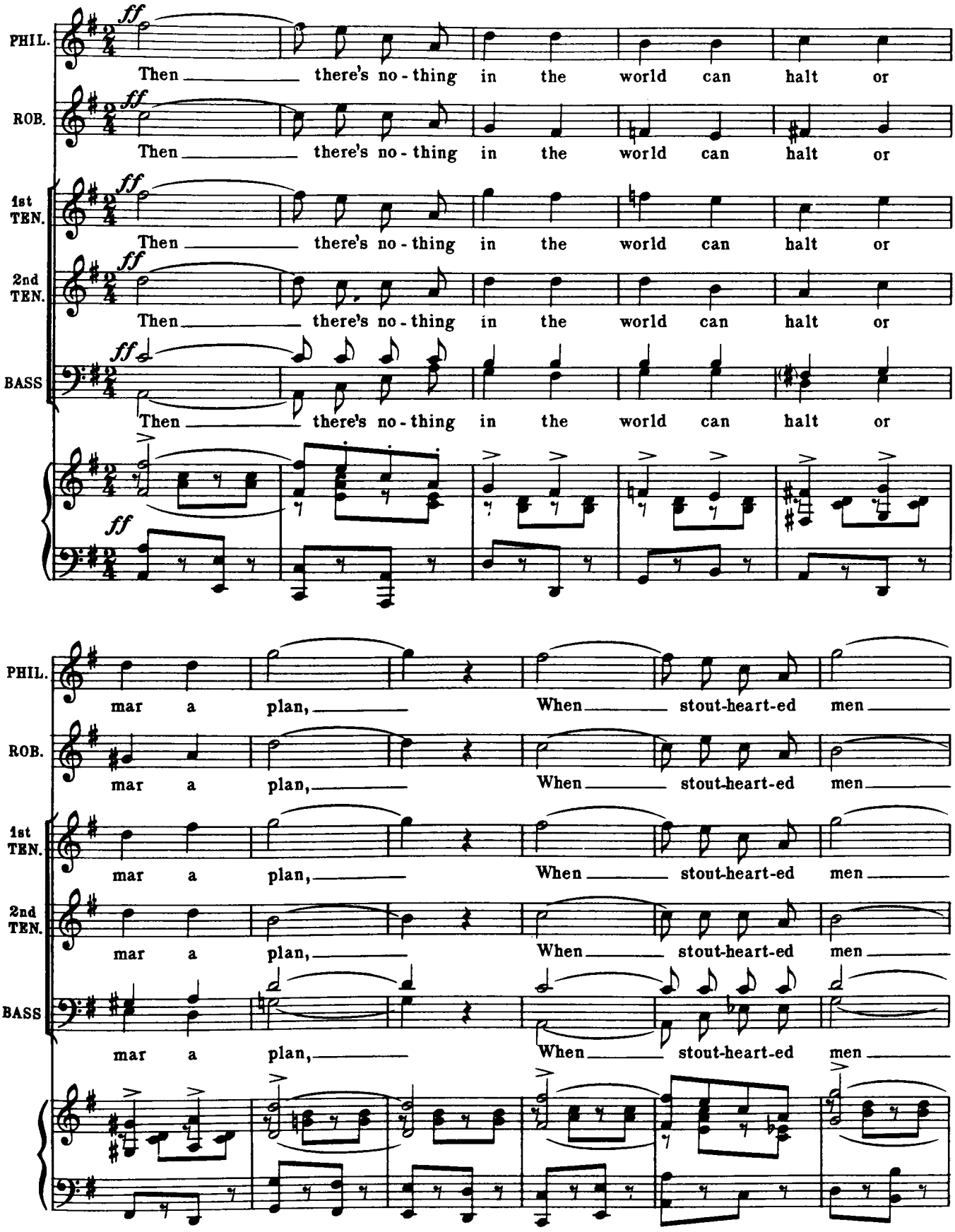

ROB.
grow as they go to the fore.
Then
ROB.
there's noth-ing in the world can halt or mar a
ROB.
plan,
When
stout-heart-ed men
ROB.
Can stick to - geth - er man to man.

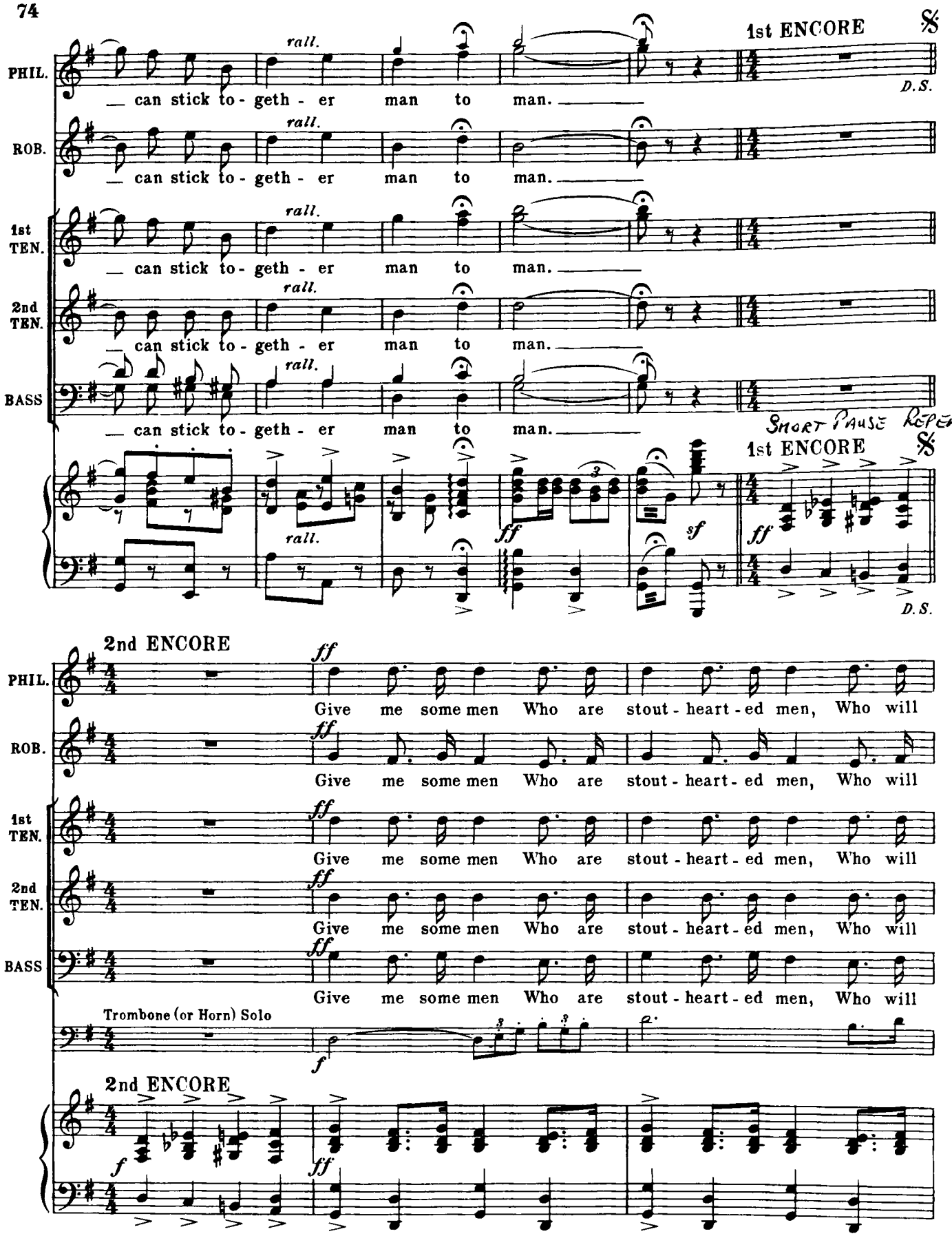

VERSE
Robusto
f PHILIPPE
PHIL.
You who have dreams, If you act They will be
f
PHIL.
yours. To turn your dream to a fact, it's up to
mf ROBERT (back to audience, on table)
PHIL.
you! If you have the soul and the spi - rit, nev - er
mf
ROB.
fear it, you'll see it through.

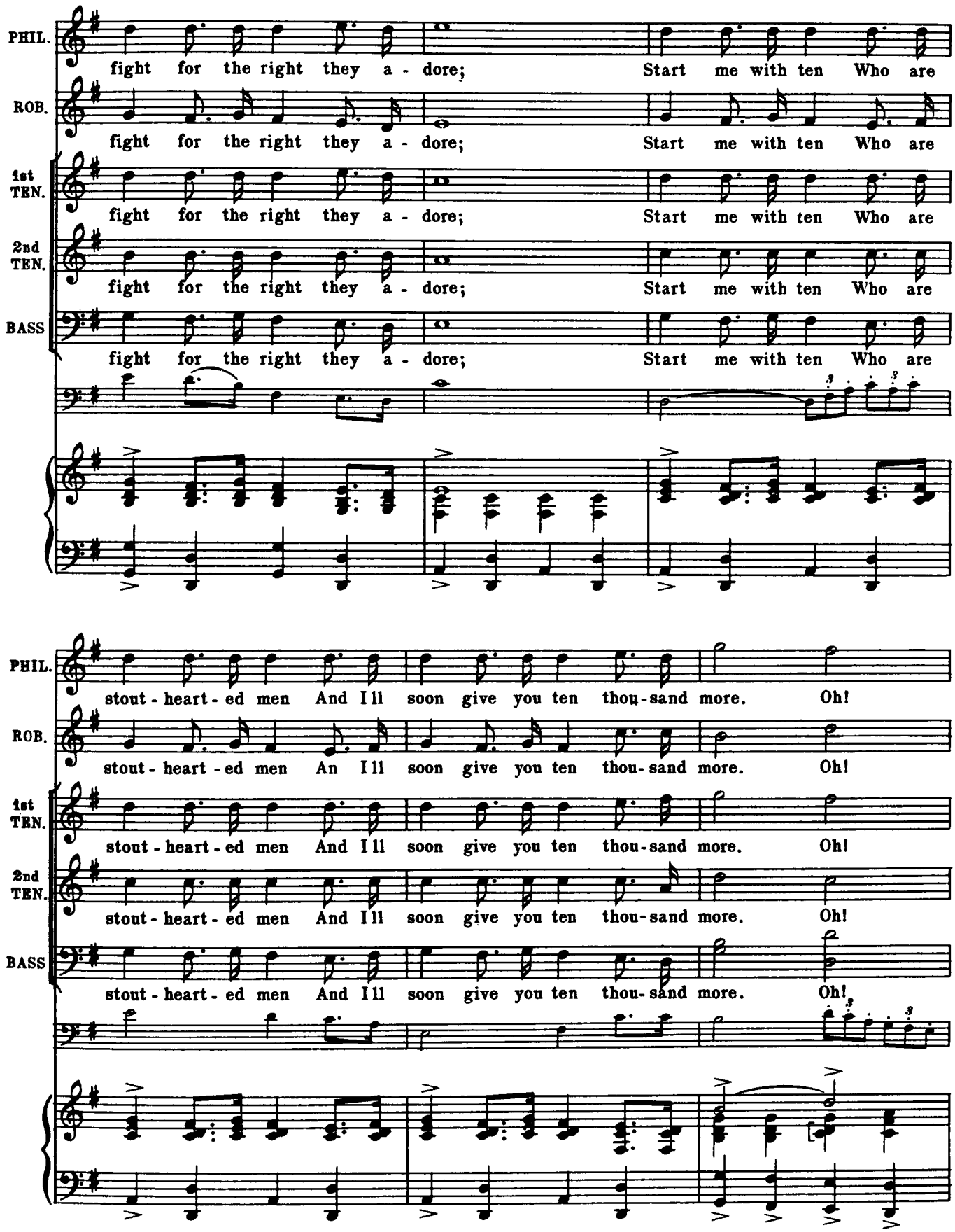

ff PHILIPPE
PHIL.
Hearts can in-spire oth-er hearts with their fire.
ROBERT
(facing front)
ROB.
For the
ff TENORS
MEN
Hearts can in-spire oth-er hearts with their fire.
BASSES
ff
Hearts can in-spire oth-er hearts with their fire.
ff
PHIL.
dim.
molto rall.
ROB.
strong o-bey when a strong man shows them the way.
MEN
dim.
molto rall.


𝄋 2nd REFRAIN
ff Tempo di Marcia brillante
PHIL.
Give me some men Who are stout-heart - ed men, Who will fight for the right they a -
ROB.
ff
Give me some men Who are stout-heart - ed men, Who will fight for the right they a -
1st TEN.
ff 1st TENORS
Give me some men Who are stout-heart - ed men, Who will fight for the right they a -
2nd TEN.
ff 2nd TENORS
Give me some men Who are stout-heart - ed men, Who will fight for the right they a -
BASS.
ff BASSES
Give me some men Who are stout-heart - ed men, Who will fight for the right they a -
Trombone (or Horn) Solo
𝄋 2nd REFRAIN
Tempo di Marcia brillante
ff a tempo
PHIL.
-dore; Start me with ten, Who are stout - heart - ed men and I'll
ROB.
-dore; Start me with ten, Who are stout - heart - ed men and I'll
1st TEN.
-dore; Start me with ten, Who are stout - heart - ed men and I'll
2nd TEN.
-dore; Start me with ten, Who are stout - heart - ed men and I'll
BASS.
-dore; Start me with ten, Who are stout - heart - ed men and I'll

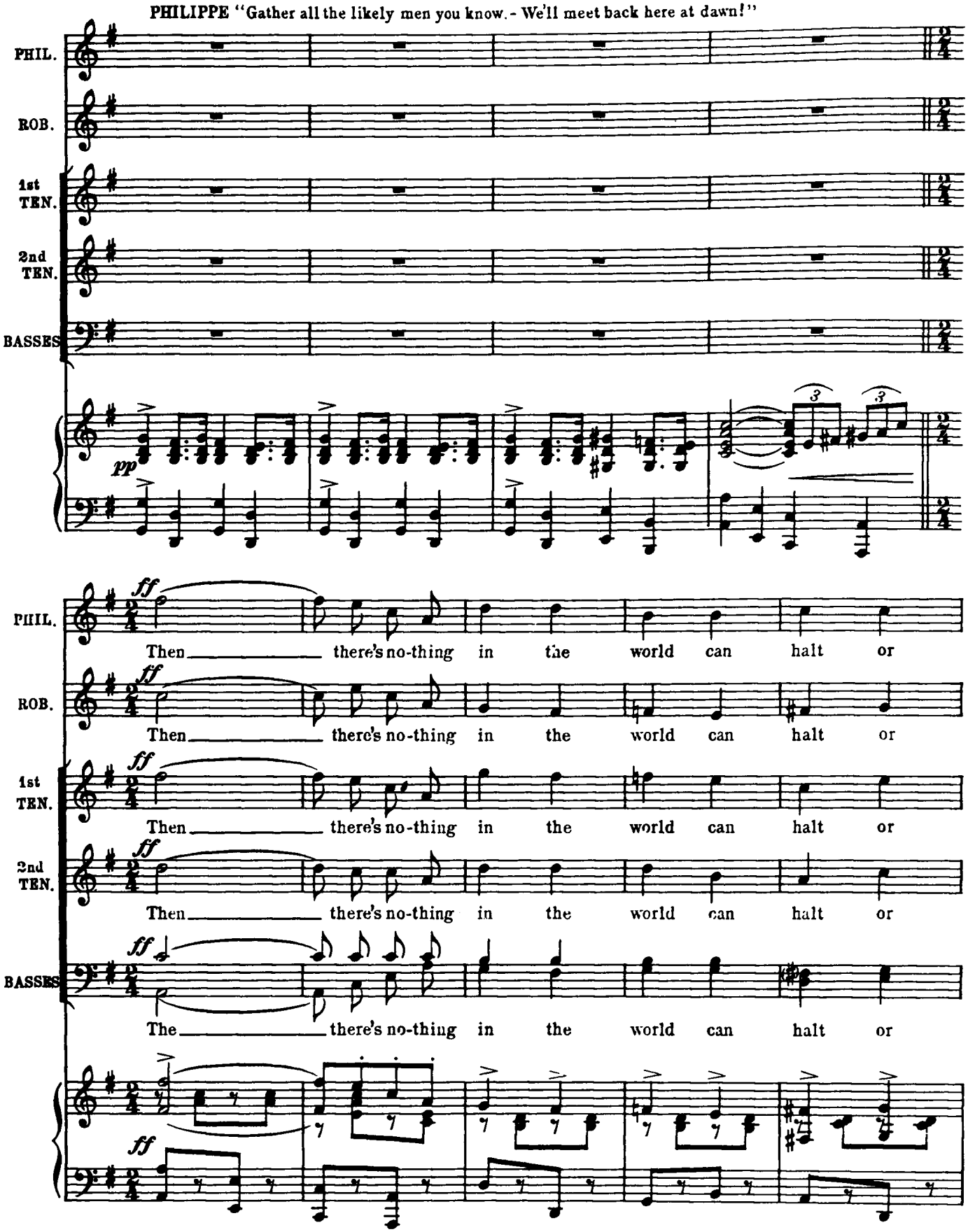

PHIL.
soon give you ten thou - sand more. Oh,
pp
Shoul - der to shoul - der and
ROB.
soon give you ten thou - sand more. Oh,
pp
Shoul - der to shoul - der and
1st TEN.
soon give you ten thou - sand more. Oh,
pp
Shoul - der to shoul - der and
2nd TEN.
soon give you ten thou - sand more. Oh,
pp
Shoul - der to shoul - der and
BASS.
soon give you ten thou - sand more. Oh,
pp
Shoul - der to shoul - der and
cresc.
PHIL.
bold - er and bold - er, They grow as they go to the fore.
cresc.
ROB.
bold - er and bold - er, They grow as they go to the fore.
cresc.
1st TEN.
bold - er and bold - er, They grow as they go to the fore.
cresc.
2nd TEN.
bold - er and bold - er, They grow as they go to the fore.
cresc.
BASS.
bold - er and bold - er, They grow as they go to the fore.
cresc.

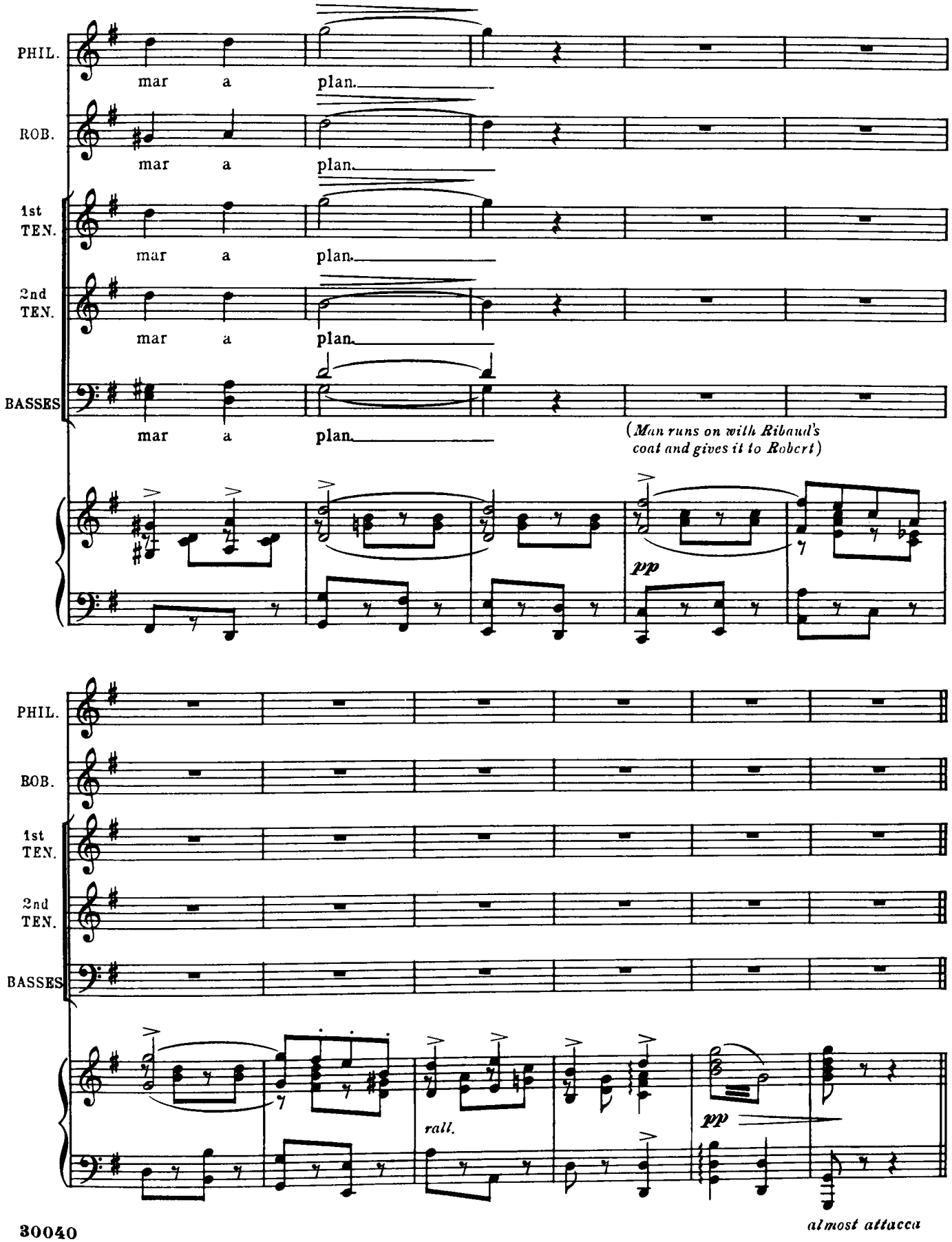

PHIL.
ROB.
1st TEN.
2nd TEN.
BASS
ff
Then there's no-thing in the world can halt or
mar a plan, When stout-heart-ed men


1st ENCORE
D.S.
PHIL.
ROB.
1st TEN.
2nd TEN.
BASS
rall.
can stick to - geth - er man to man.
SHORT PAUSE REPEAT
1st ENCORE
D.S.
2nd ENCORE
Give me some men Who are stout - heart - ed men, Who will
Trombone (or Horn) Solo
2nd ENCORE


PHIL.
fight for the right they a - dore; Start me with ten Who are
ROB.
fight for the right they a - dore; Start me with ten Who are
1st TEN.
fight for the right they a - dore; Start me with ten Who are
2nd TEN.
fight for the right they a - dore; Start me with ten Who are
BASS
fight for the right they a - dore; Start me with ten Who are
PHIL.
stout - heart - ed men And I ll soon give you ten thou - sand more. Oh!
ROB.
stout - heart - ed men An I ll soon give you ten thou - sand more. Oh!
1st TEN.
stout - heart - ed men And I ll soon give you ten thou - sand more. Oh!
2nd TEN.
stout - heart - ed men And I ll soon give you ten thou - sand more. Oh!
BASS
stout - heart - ed men And I ll soon give you ten thou - sand more. Oh!

PHILIPPE "Gather all the likely men you know. - We'll meet back here at dawn!"




PHIL.
mar a plan.
ROB.
mar a plan.
1st TEN.
mar a plan.
2nd TEN.
mar a plan.
BASSES
mar a plan.
(Man runs on with Ribaud's coat and gives it to Robert)
pp
PHIL.
ROB.
1st TEN.
2nd TEN.
BASSES
rall.
pp
almost attacca

Finaletto II

No 11

(Robert and Philippe)

PHILIPPE "You're a runaway servant. They'll thrash you and make you a prisoner!"

ROBERT "They won't even know I'm there." *etc.*

Molto moderato

Piano

pp

PHILIPPE "A mask? Why are you going there? Some mad adventure?" *etc.*

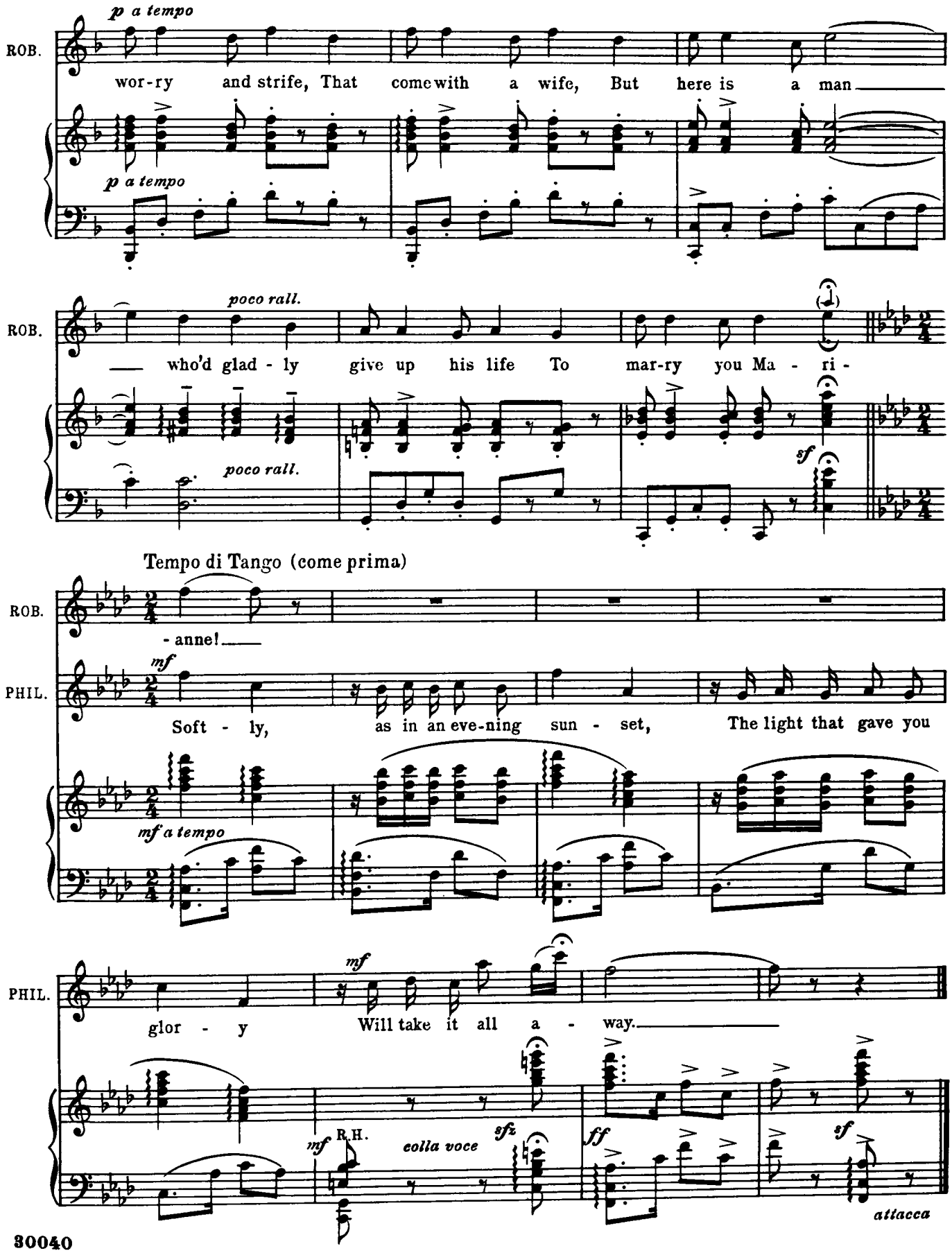
p poco espress. Fairly Slow *p* *pp dolce*

Allegretto moderato

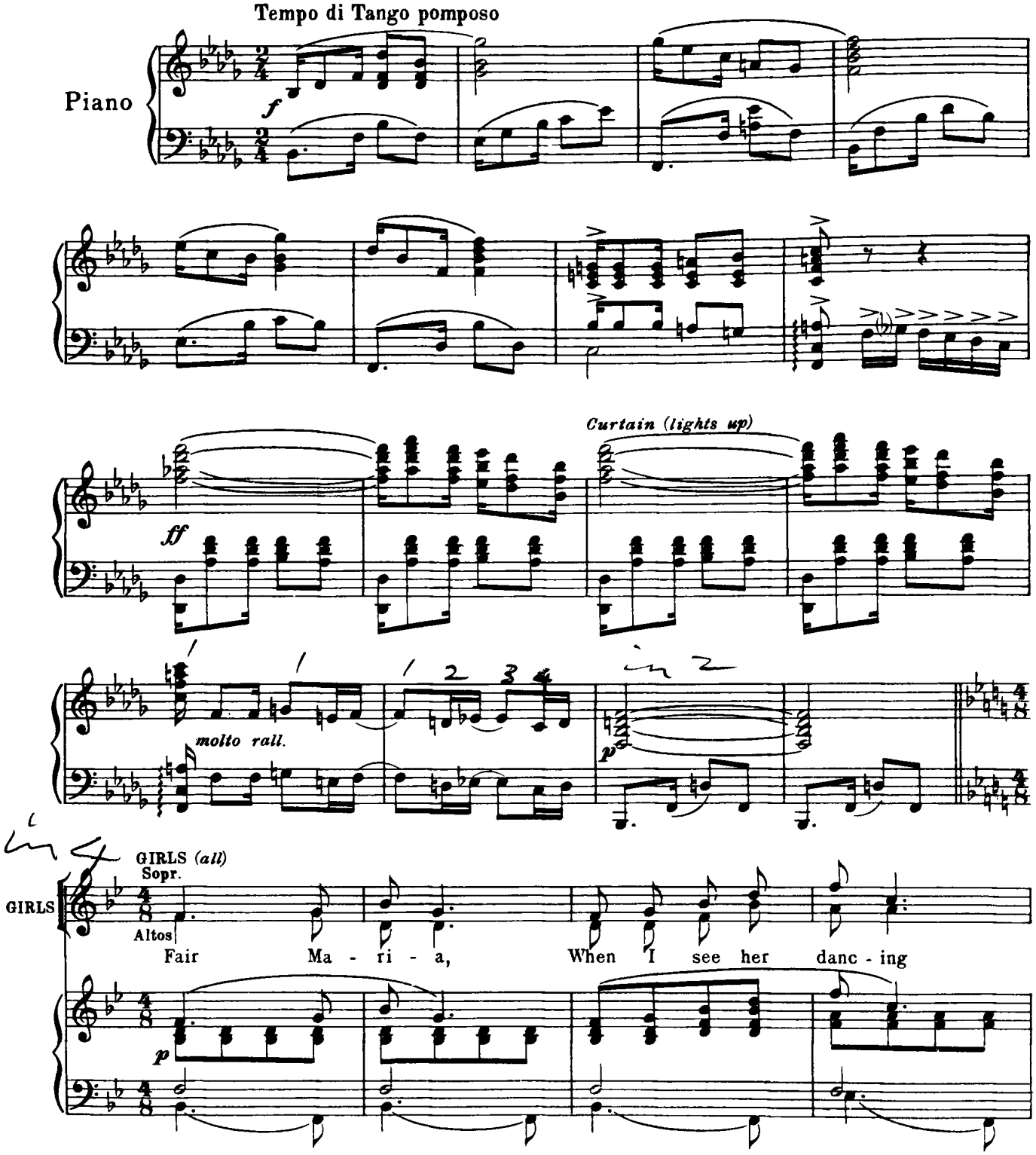
ROBERT (*Sings*)

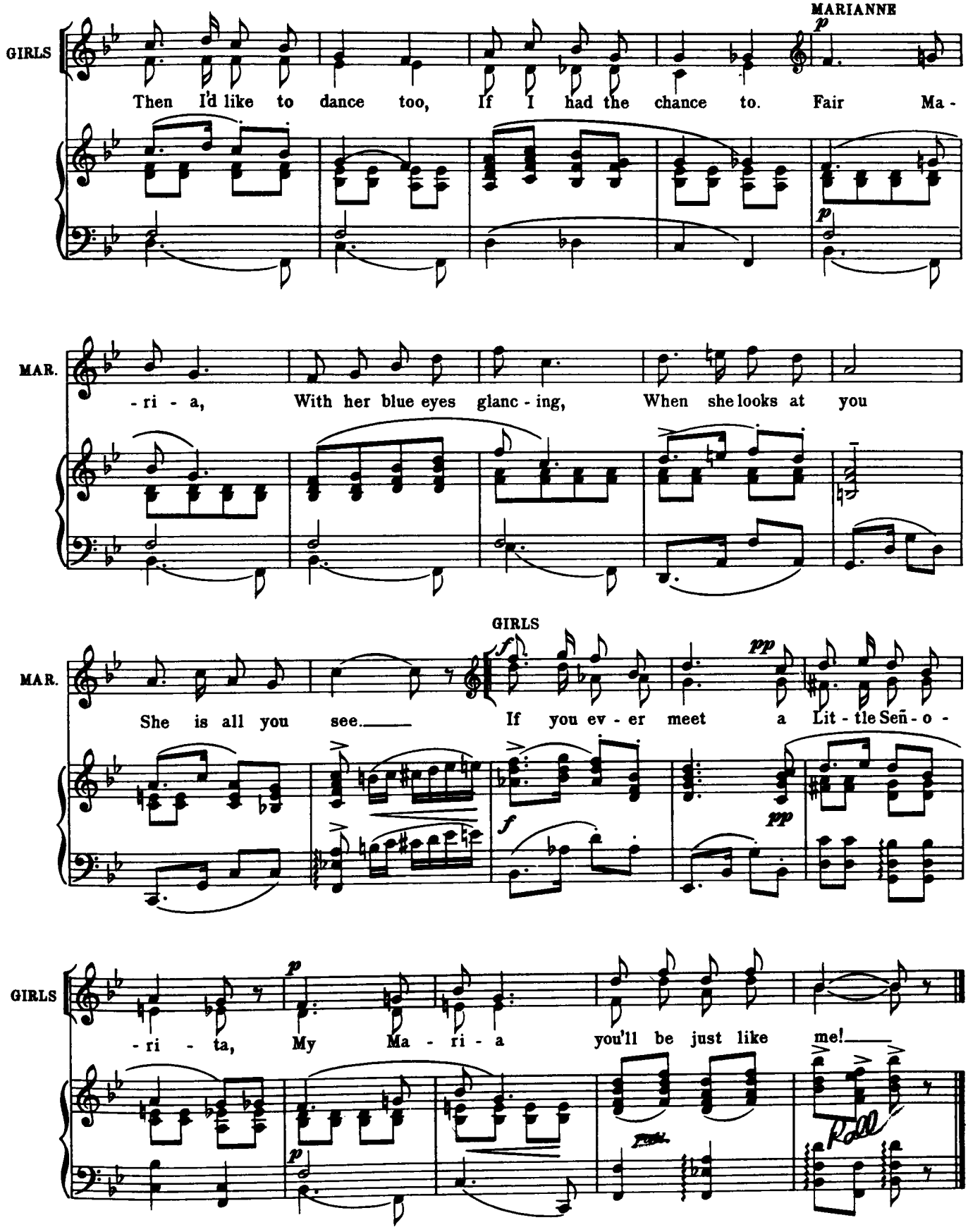
mf rit.

I know the

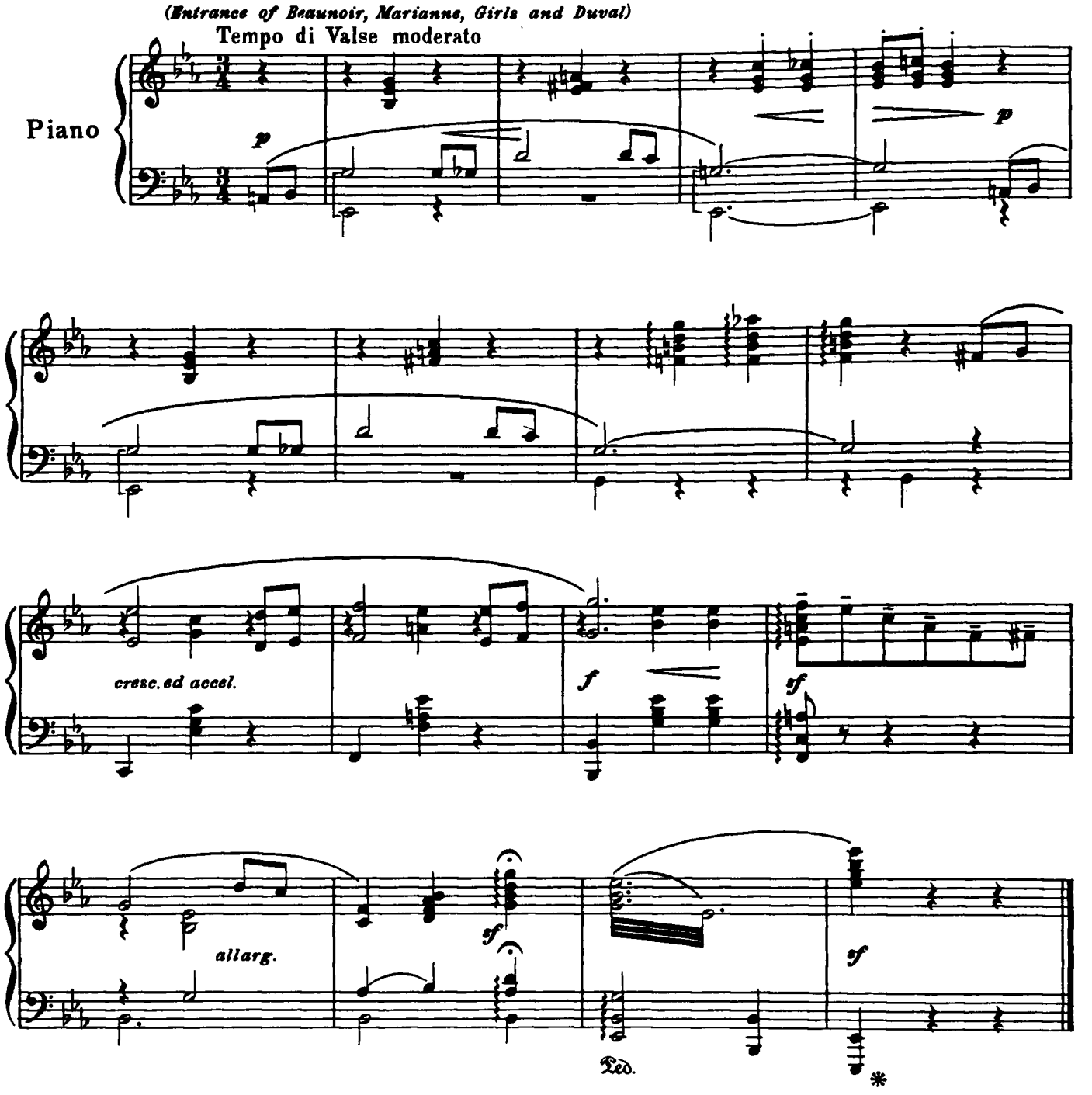

p a tempo
ROB.
wor-ry and strife, That come with a wife, But here is a man
p a tempo
poco rall.
ROB.
who'd glad - ly give up his life To mar-ry you Ma - ri -
poco rall.
sf
Tempo di Tango (come prima)
ROB.
- anne!
mf
PHIL.
Soft - ly, as in an eve-ning sun - set, The light that gave you
mf a tempo
mf
PHIL.
glor - y Will take it all a - way.
mf
R.H.
colla voce
sfz
ff
sf
attacca

Nº 12 TANGO:-(Marianne) and GIRLS



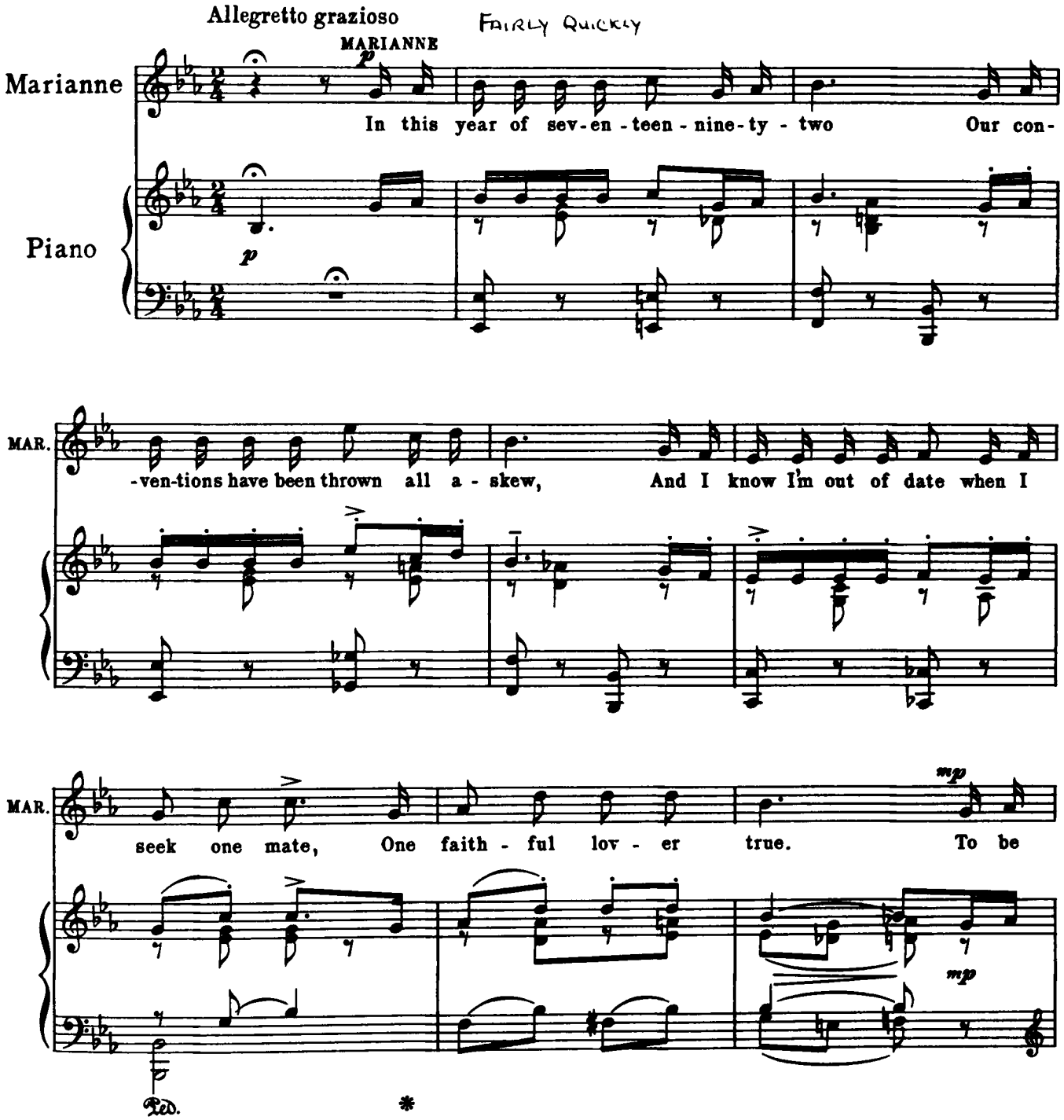

MARIANNE
GIRLS
Then I'd like to dance too, If I had the chance to. Fair Ma -
MAR.
- ri - a, With her blue eyes glanc - ing, When she looks at you
GIRLS
MAR.
She is all you see. If you ev - er meet a Lit - tle Señ - o -
GIRLS
- ri - ta, My Ma - ri - a you'll be just like me!
Roll

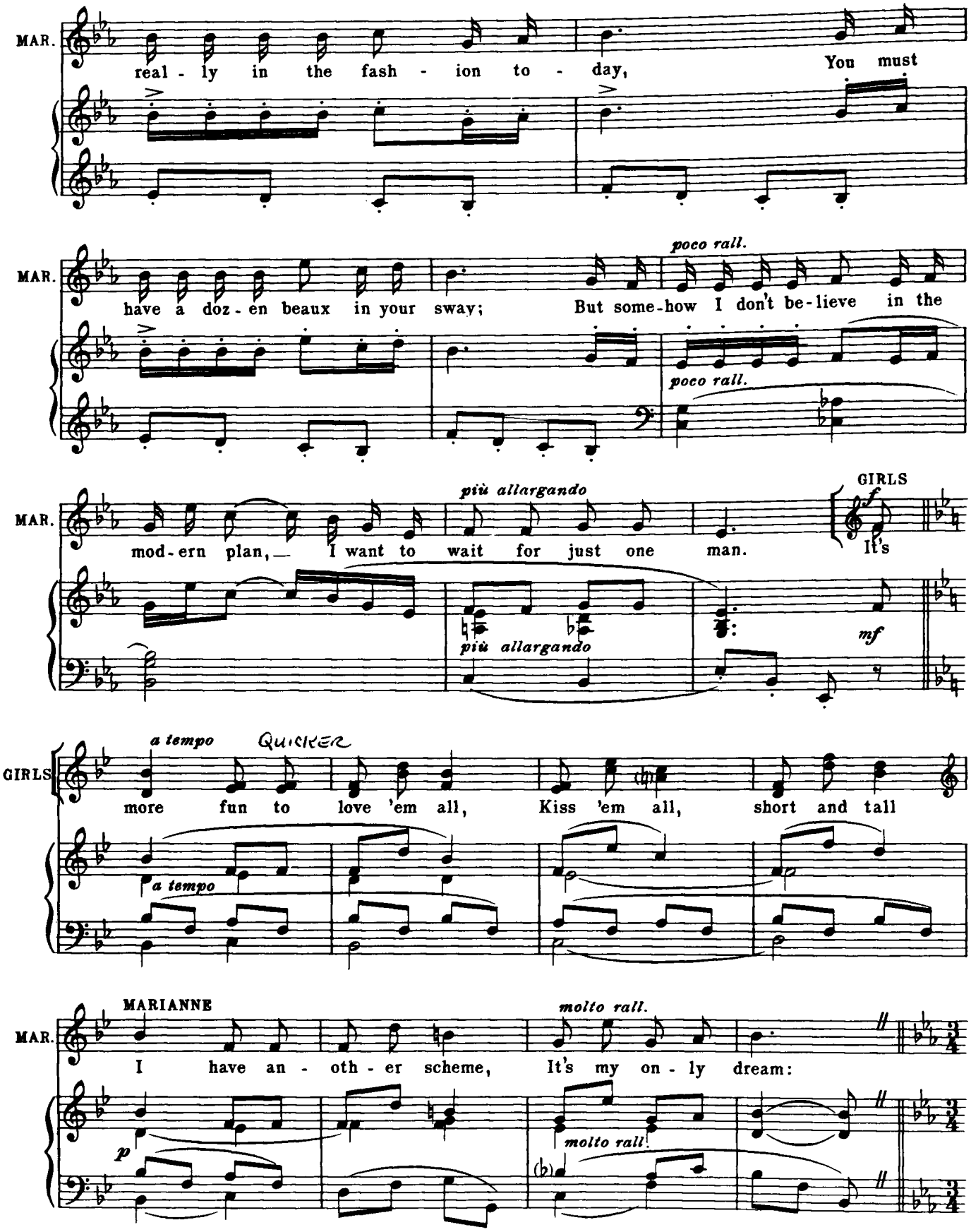
No 13 INCIDENTAL MUSIC

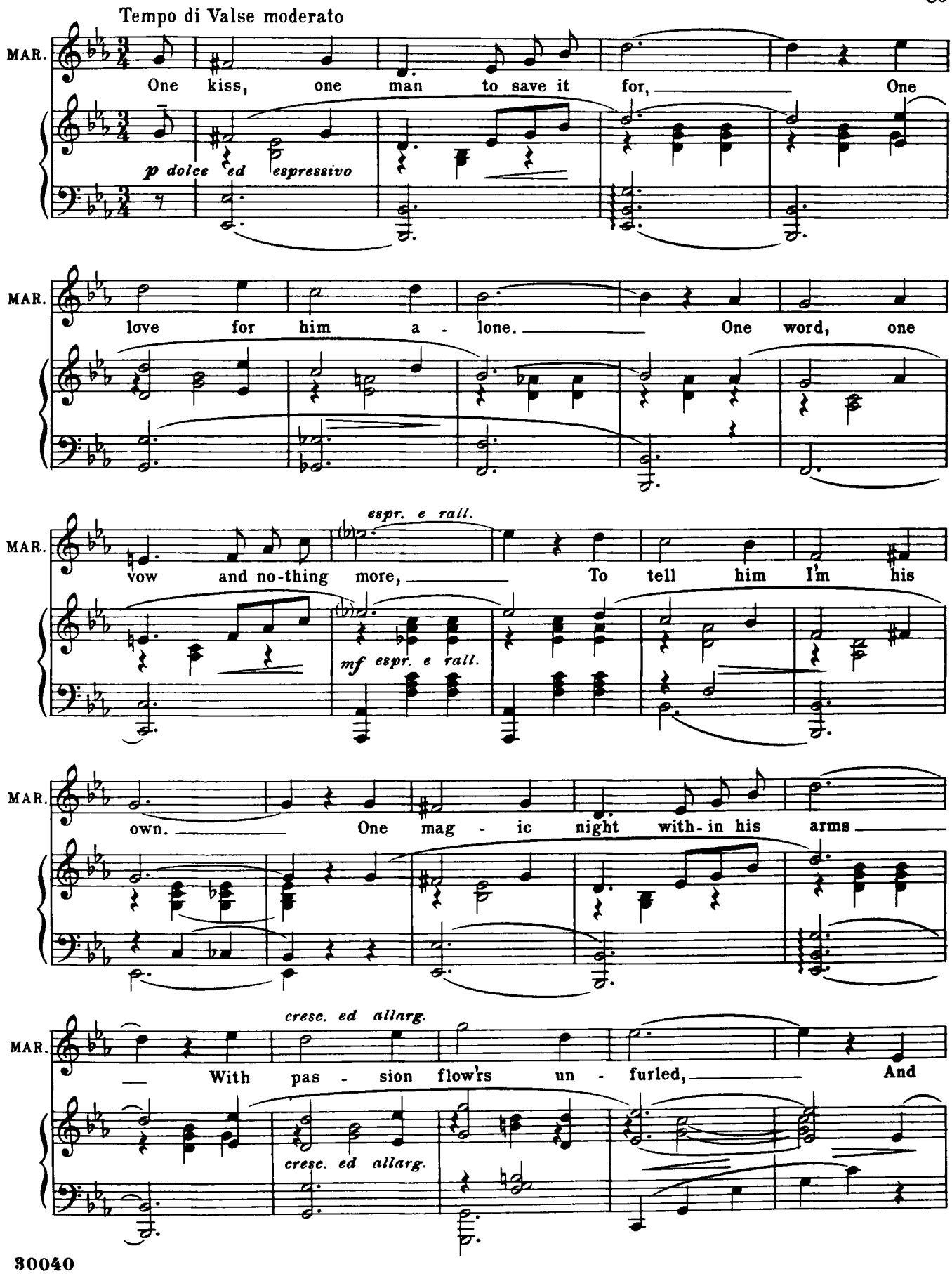


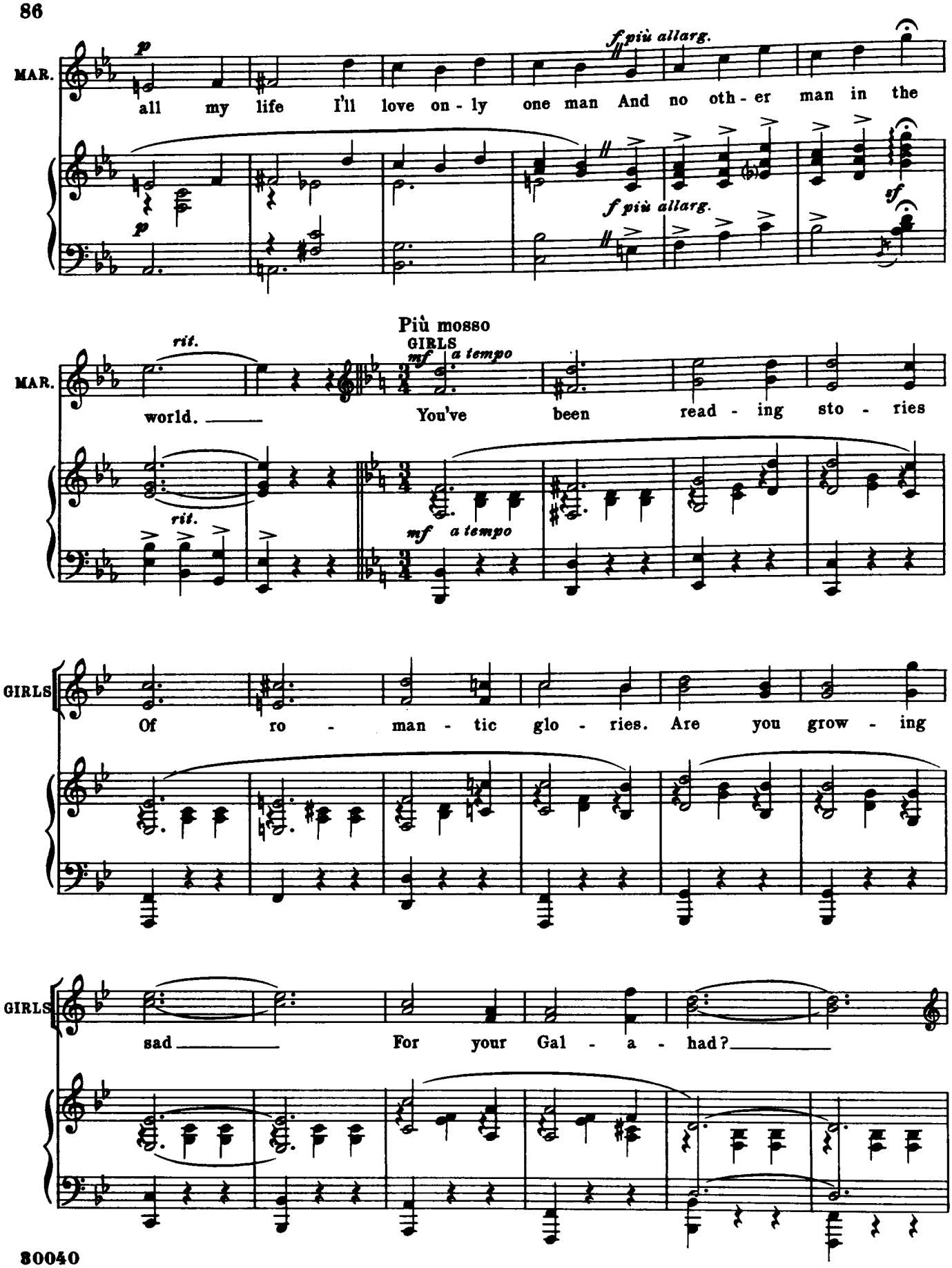
No. 14 SONG - (Marianne) and GIRLS

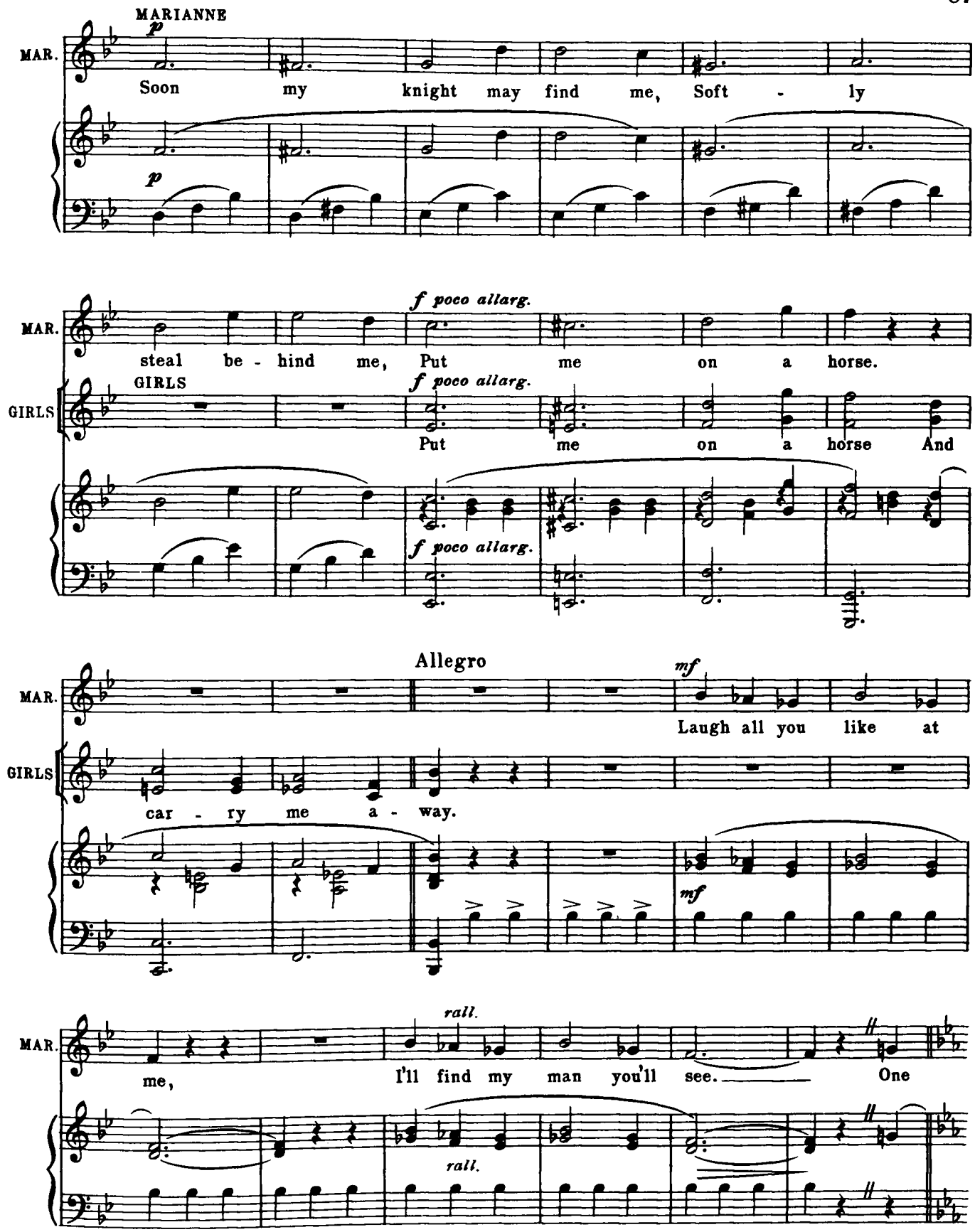
"ONE KISS"

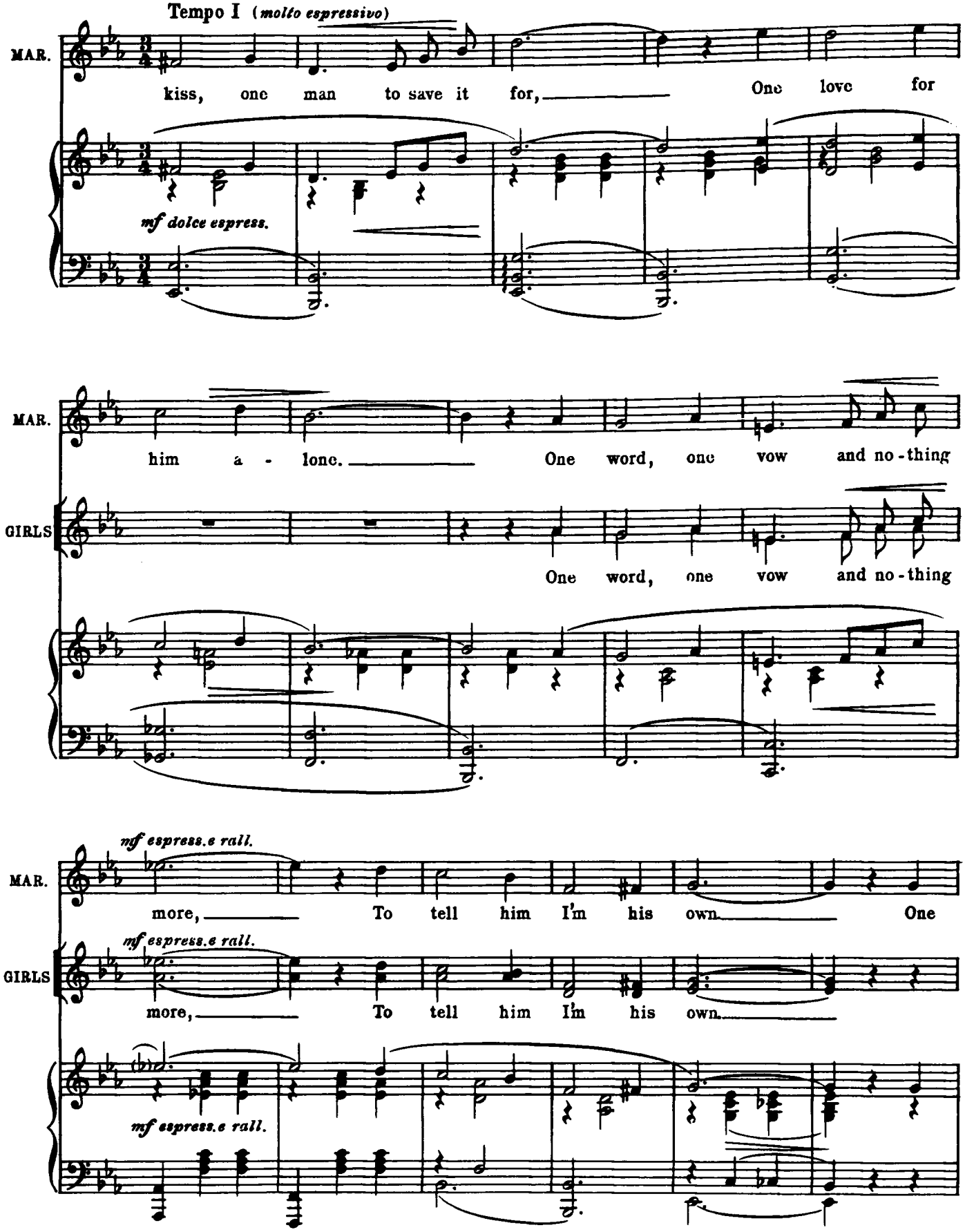


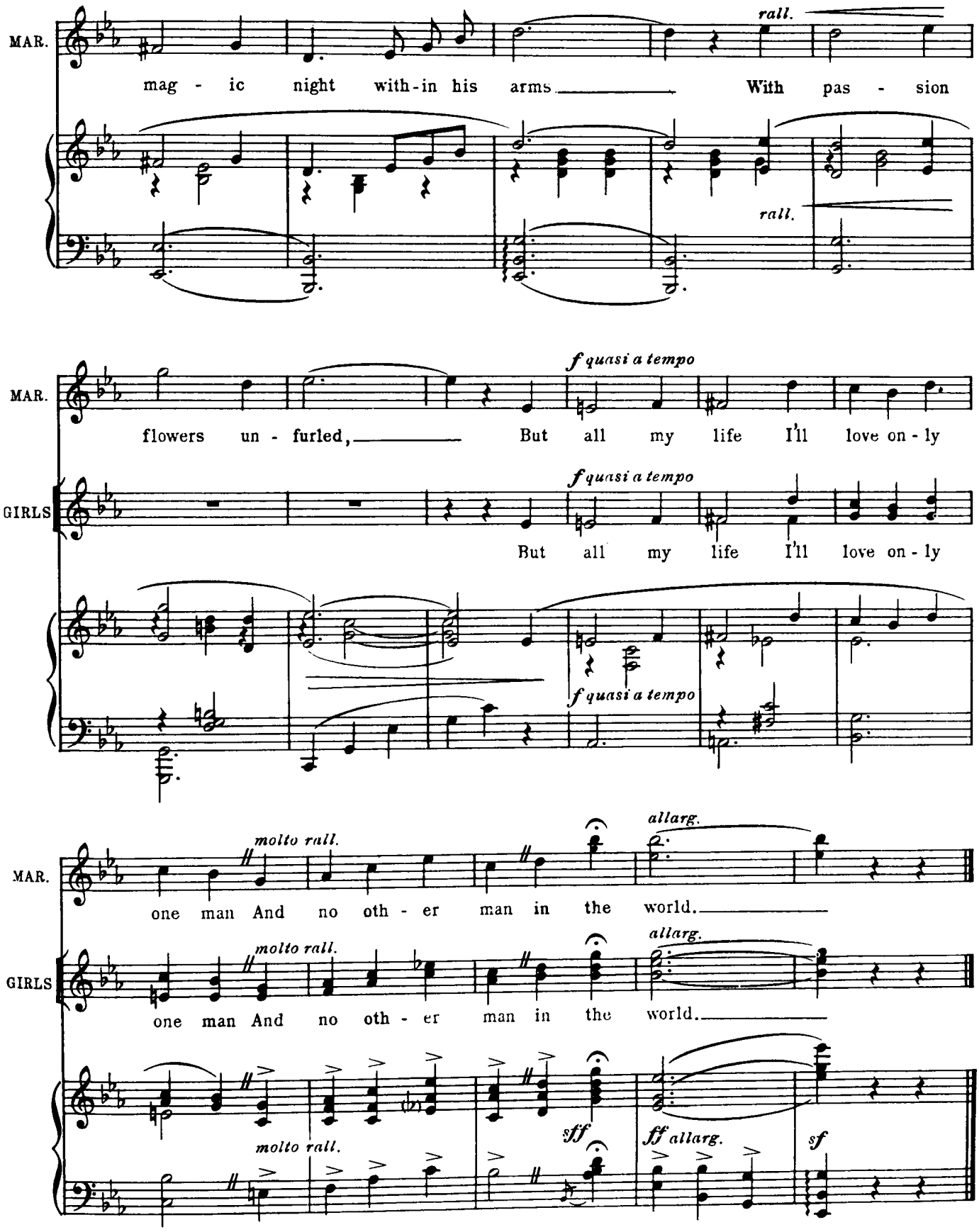

MAR.
real - ly in the fash - ion to - day,
You must
MAR.
have a doz - en beaux in your sway;
But some-how I don't be-lieve in the
poco rall.
poco rall.
MAR.
mod-ern plan, — I want to wait for just one man.
più allargando
più allargando
GIRLS
It's
mf
GIRLS
a tempo
Quicker
more fun to love 'em all, Kiss 'em all, short and tall
a tempo
MAR.
MARIANNE
I have an - oth - er scheme, It's my on - ly dream:
molto rall.
molto rall.
p


Tempo di Valse moderato
MAR.
One kiss, one man to save it for, One
p dolce ed espressivo
MAR.
love for him a - lone. One word, one
MAR.
espr. e rall.
vow and no-thing more, To tell him I'm his
mf espr. e rall.
MAR.
own. One mag - ic night with-in his arms
MAR.
cresc. ed allarg.
With pas - sion flow'rs un - furled, And
cresc. ed allarg.


MAR.
p
f più allarg.
all my life I'll love on - ly one man And no oth - er man in the
f più allarg.
sf
Più mosso
GIRLS
rit.
mf a tempo
world. You've been read - ing sto - ries
rit.
mf a tempo
GIRLS
Of ro - man - tic glo - ries. Are you grow - ing
GIRLS
sad For your Gal - a - had?


MARIANNE
p
MAR.
Soon my knight may find me, Soft - ly
p
f poco allarg.
MAR.
steal be - hind me, Put me on a horse.
GIRLS
f poco allarg.
GIRLS
Put me on a horse And
f poco allarg.
Allegro
mf
MAR.
Laugh all you like at
GIRLS
car - ry me a - way.
mf
rall.
MAR.
me, I'll find my man you'll see. One
rall.

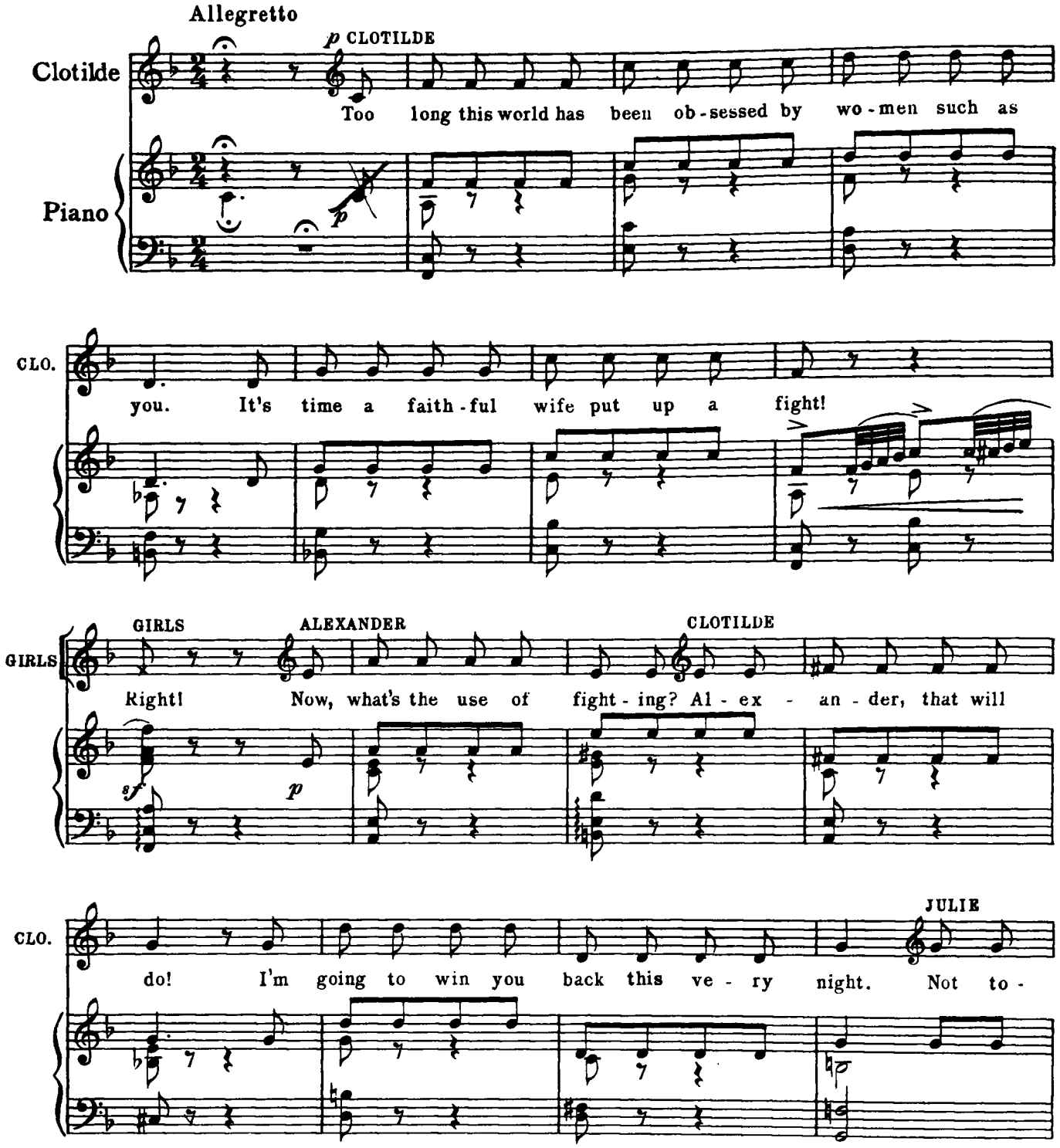

Tempo I (molto espressivo)
MAR.
kiss, one man to save it for, One love for
mf dolce espress.
MAR.
him a - lone. One word, one vow and no-thing
GIRLS
One word, one vow and no-thing
mf espress.e rall.
MAR.
more, To tell him I'm his own One
mf espress.e rall.
GIRLS
more, To tell him I'm his own
mf espress.e rall.

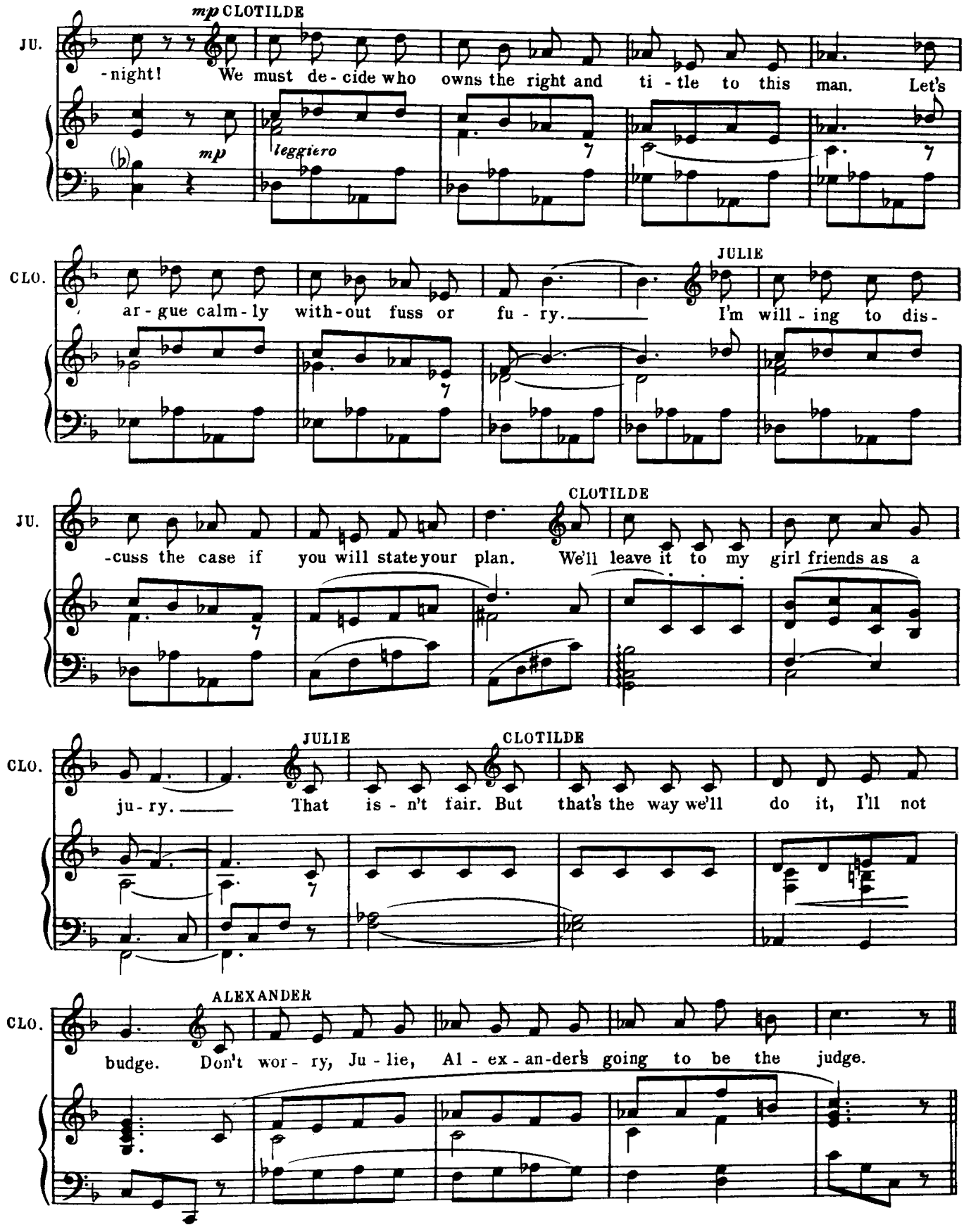

MAR.
mag - ic night with-in his arms With pas - sion
rall.
rall.
MAR.
flowers un - furled, But all my life I'll love on - ly
f quasi a tempo
GIRLS
But all my life I'll love on - ly
f quasi a tempo
f quasi a tempo
MAR.
one man And no oth - er man in the world.
molto rall.
allarg.
GIRLS
one man And no oth - er man in the world.
molto rall.
allarg.
molto rall.
sff
ff allarg.
sf

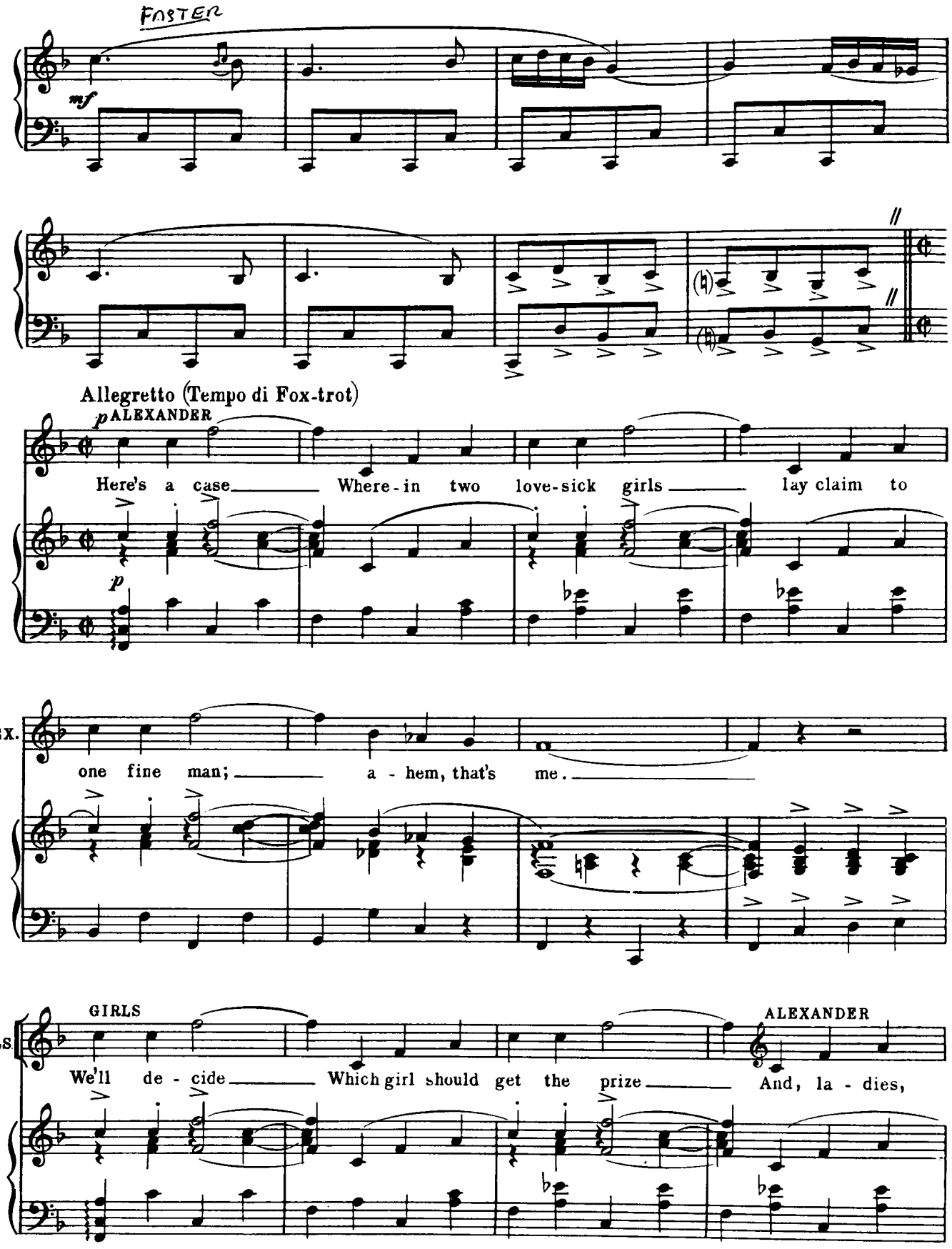
Nº 15

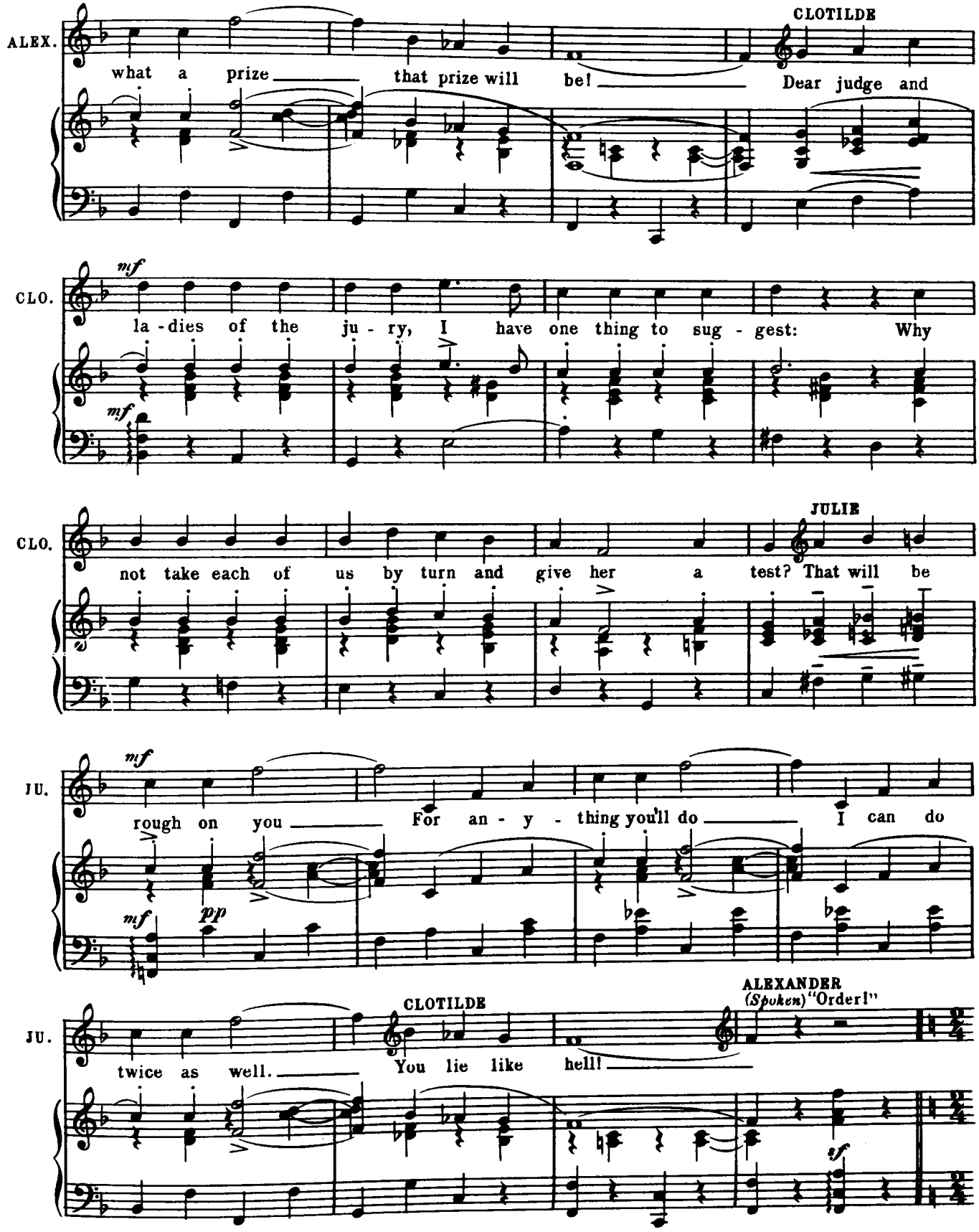
THE TRIAL

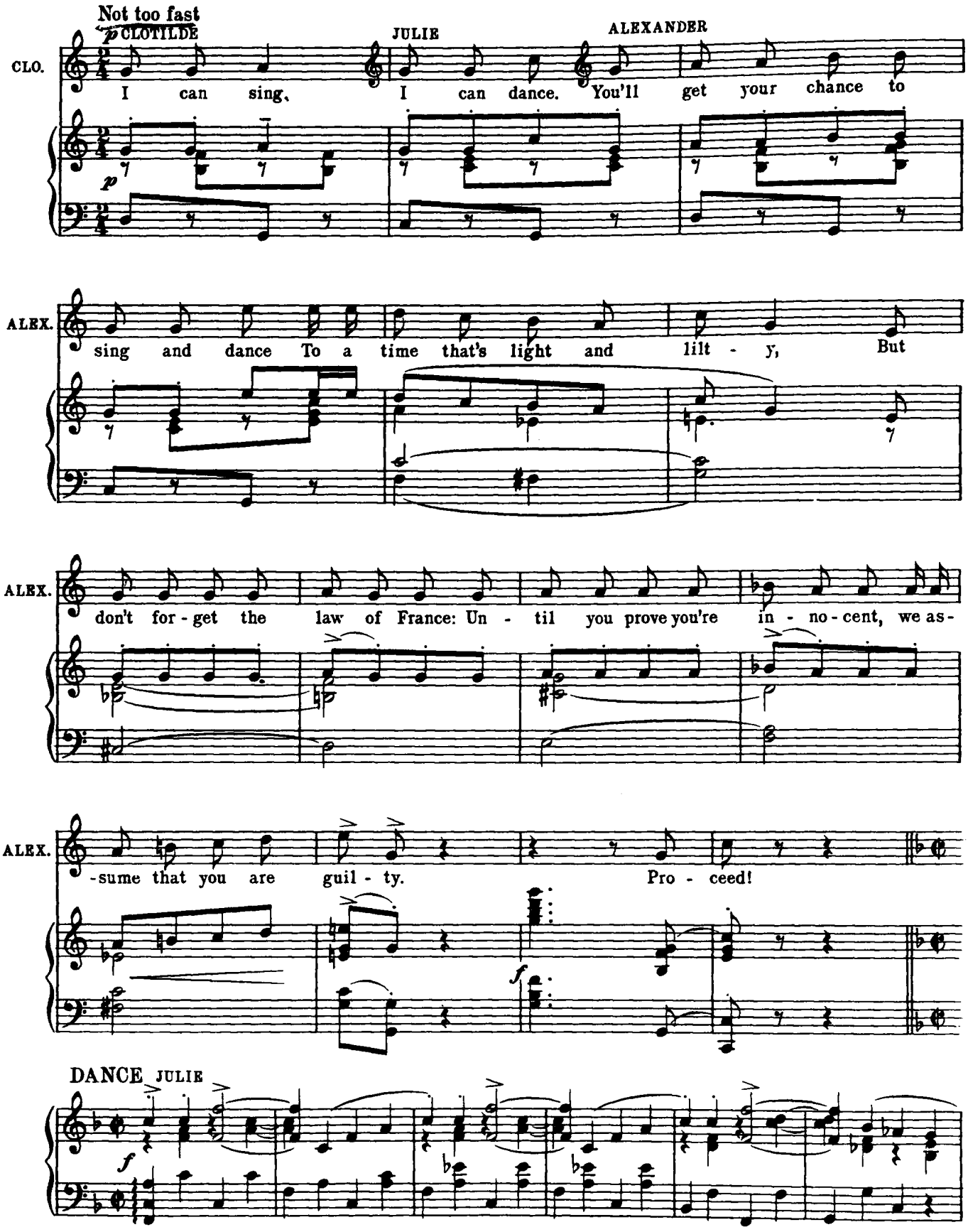
(Julie, Clotilde, Alexander) and Girls

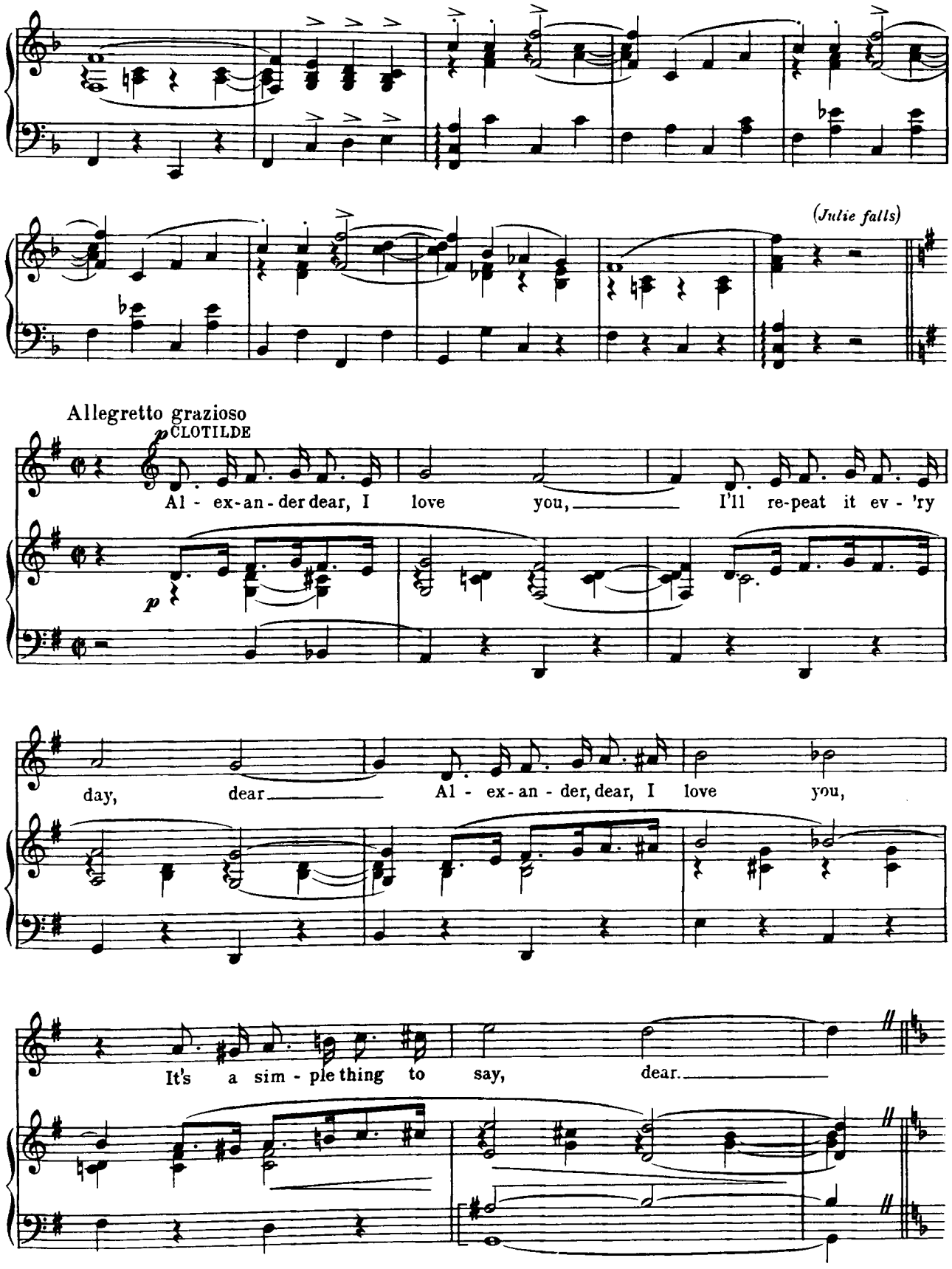


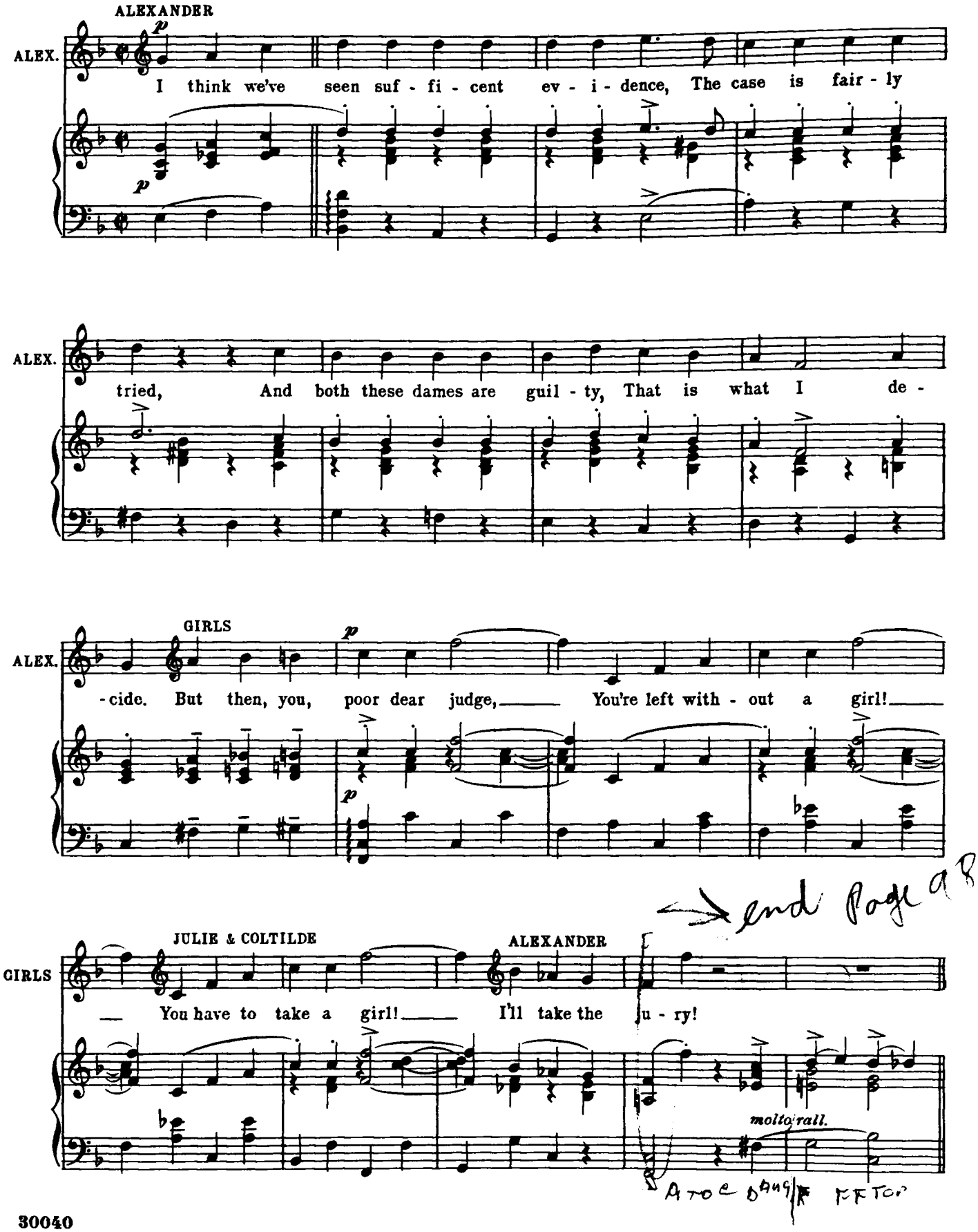

mp CLOTILDE
JU.
-night! We must de-cide who owns the right and ti-tle to this man. Let's
mp
leggiero
JULIE
CLO.
ar-gue calm-ly with-out fuss or fu-ry. I'm will-ing to dis-
CLOTILDE
JU.
-cuss the case if you will state your plan. We'll leave it to my girl friends as a
JULIE
CLOTILDE
CLO.
ju-ry. That is-n't fair. But that's the way we'll do it, I'll not
ALEXANDER
CLO.
budge. Don't wor-ry, Ju-lie, Al-ex-an-der's going to be the judge.


FOSTER
mf
Allegretto (Tempo di Fox-trot)
p ALEXANDER
Here's a case Where-in two love-sick girls lay claim to
p
ALEX.
one fine man; a - hem, that's me.
GIRLS
ALEXANDER
GIRLS
We'll de - cide Which girl should get the prize And, la - dies,

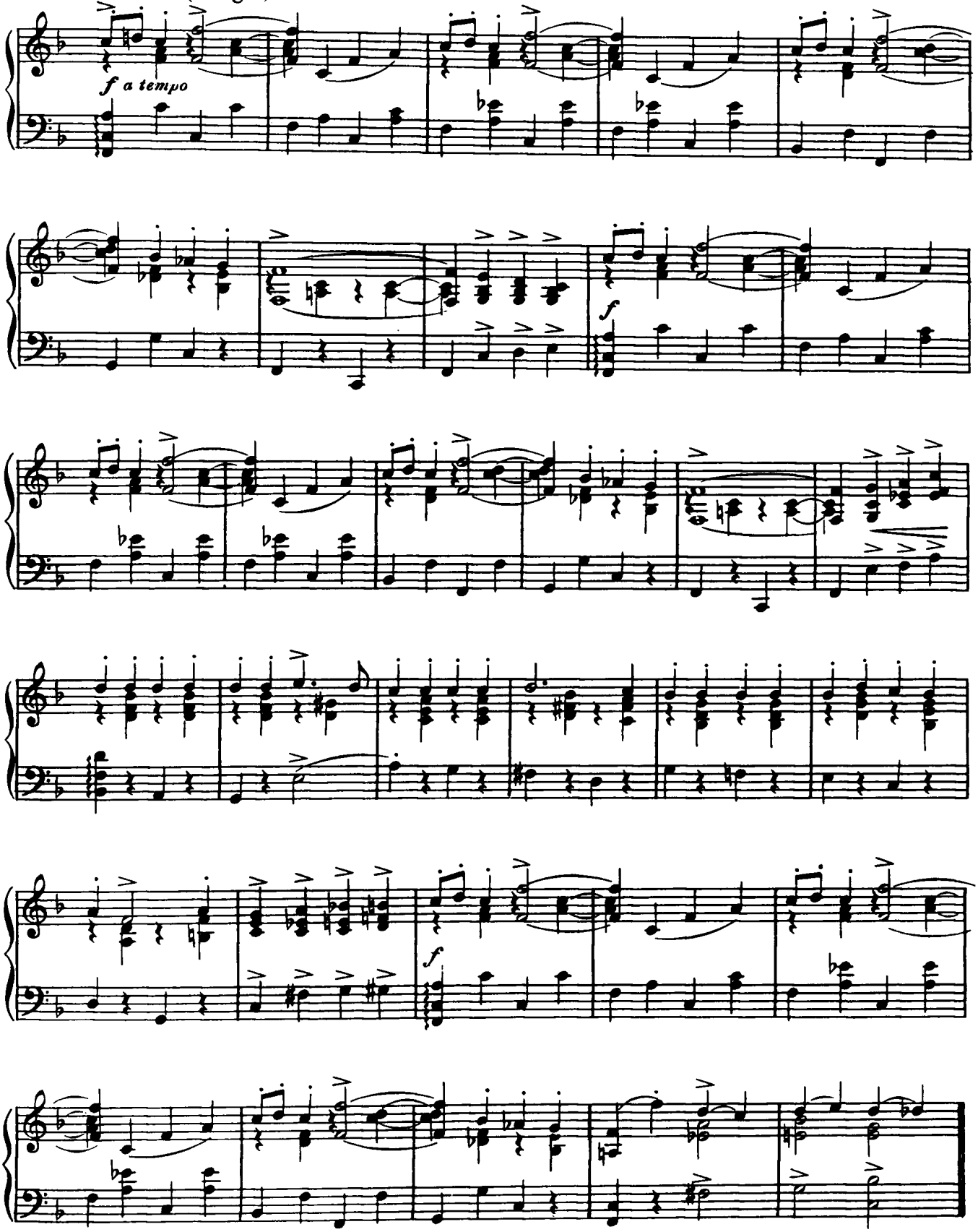

ALEX.
what a prize that prize will be!
CLOTILDE
Dear judge and
CLO.
mf
la-dies of the ju-ry, I have one thing to sug-gest: Why
mf
CLO.
not take each of us by turn and give her a test? That will be
JULIE
JU.
nf
rough on you
For an-y-thing you'll do
I can do
nf
pp
JU.
twice as well.
CLOTILDE
You lie like hell!
ALEXANDER
(Spoken) "Order!"
sf

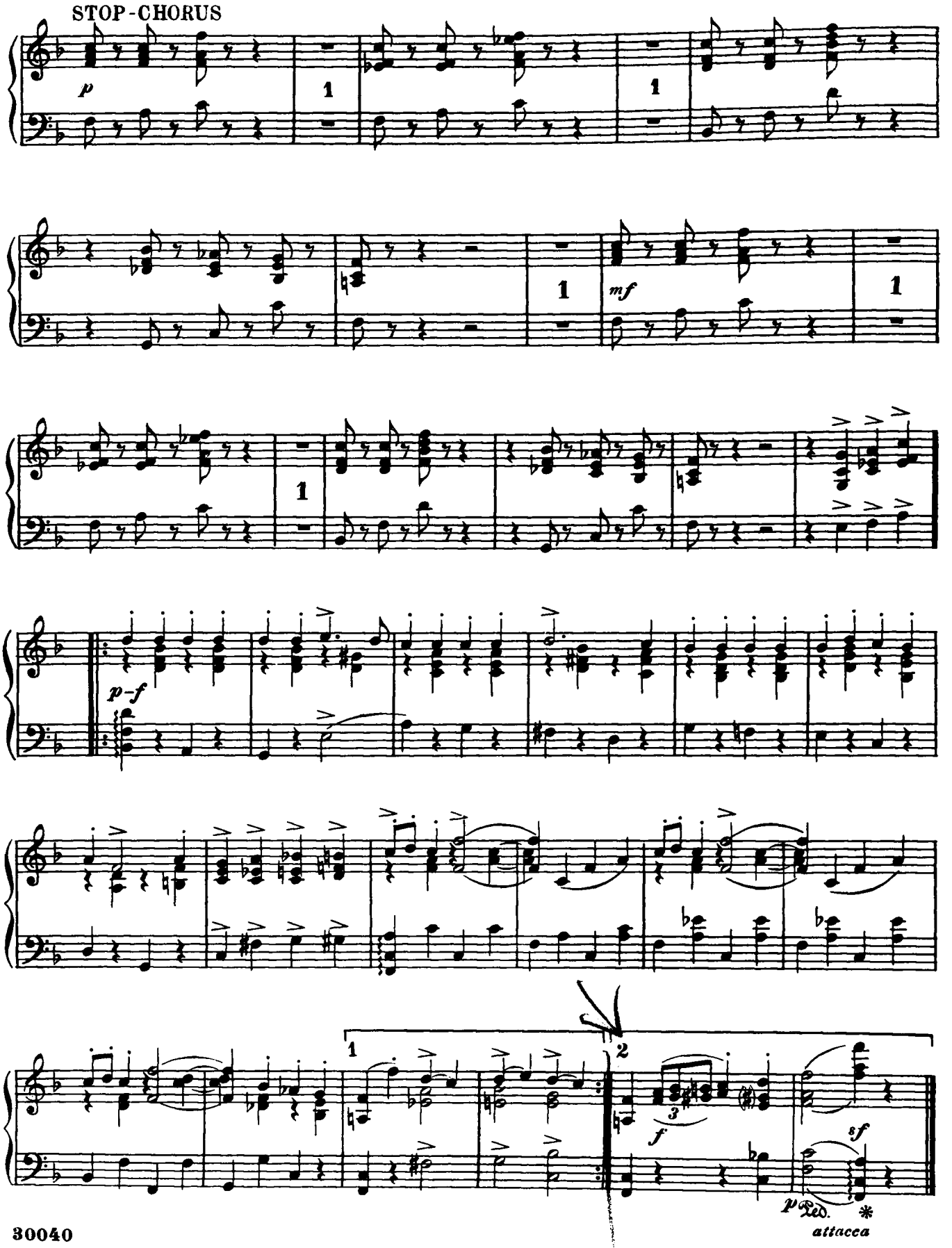

Not too fast
p CLOTILDE
JULIE
ALEXANDER
CLO.
I can sing, I can dance. You'll get your chance to
p
ALEX.
sing and dance To a time that's light and lilt - y, But
ALEX.
don't for - get the law of France: Un - til you prove you're in - no - cent, we as-
ALEX.
-sume that you are guil - ty. Pro - ceed!
f
DANCE JULIE
f


(Julie falls)
Allegretto grazioso
p CLOTILDE
Al - ex-an-der dear, I love you, I'll re-peat it ev - 'ry
p
CLO.
day, dear Al - ex-an - der, dear, I love you,
CLO.
It's a sim - ple thing to say, dear.

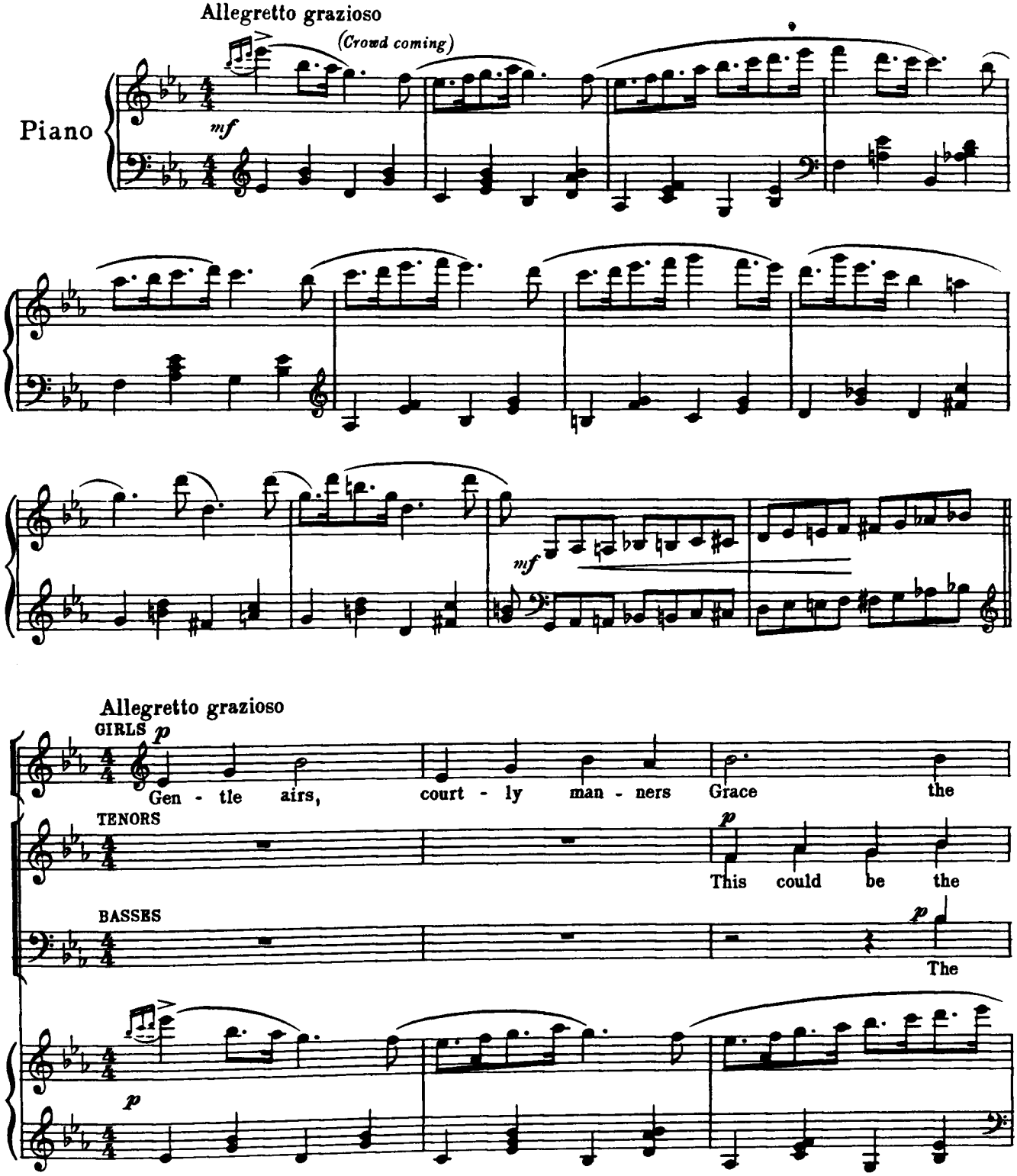

ALEXANDER
ALEX.
I think we've seen suf - fi - cent ev - i - dence, The case is fair - ly
ALEX.
tried, And both these dames are guil - ty, That is what I de -
GIRLS
ALEX.
-cide. But then, you, poor dear judge, You're left with - out a girl!
JULIE & COLTILDE
ALEXANDER
GIRLS
You have to take a girl! I'll take the ju - ry!
molto rall.

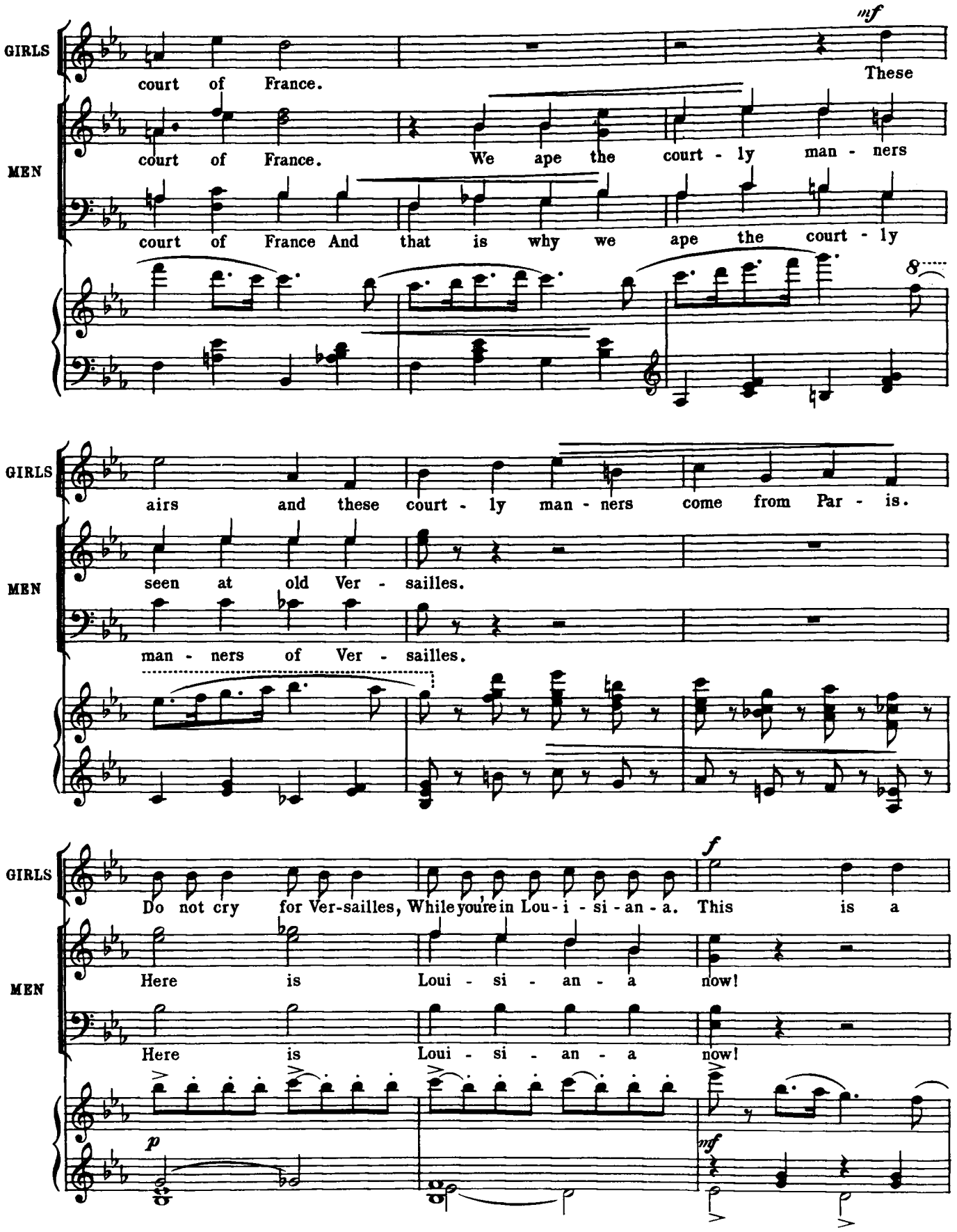
DANCE (Allegro)

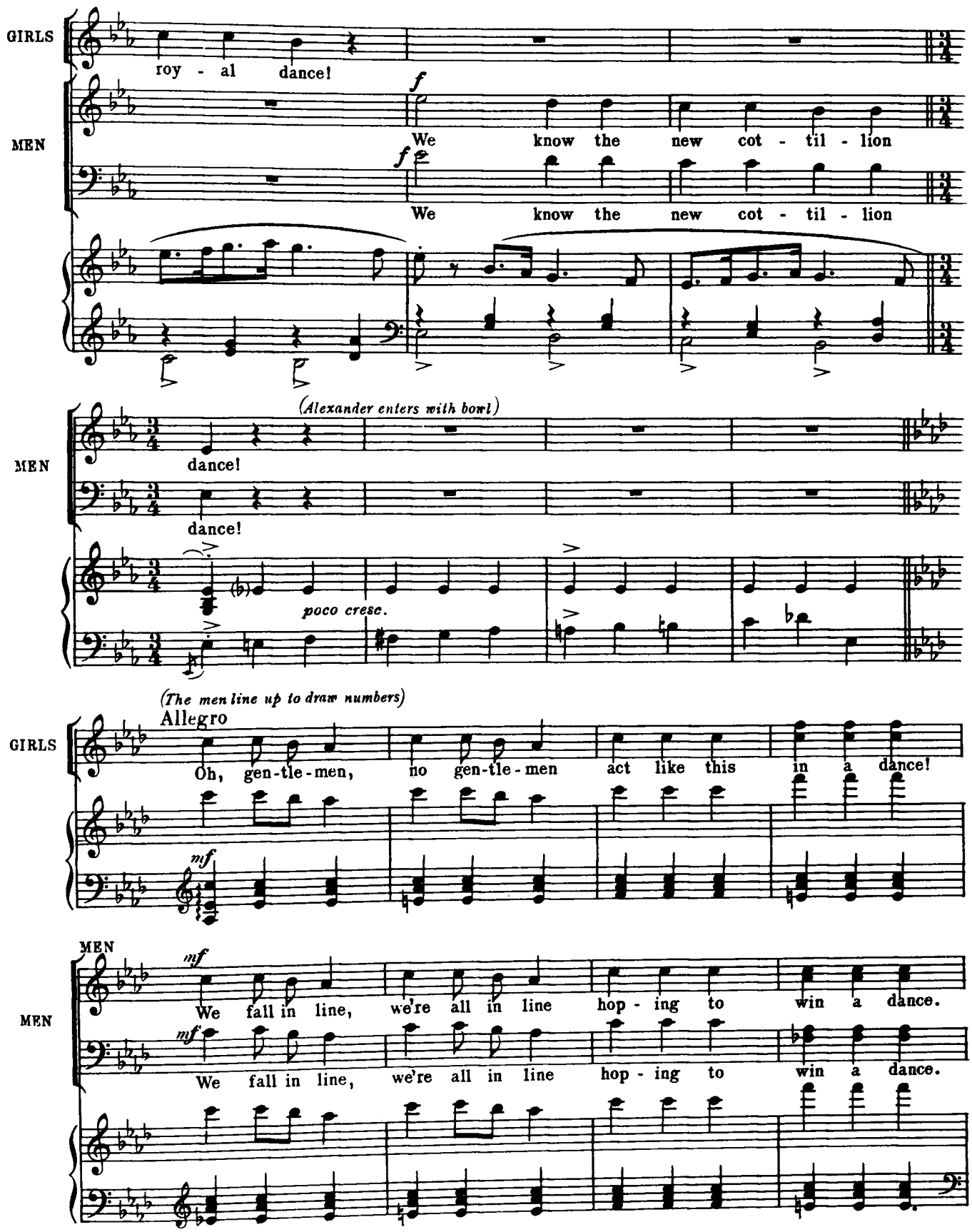


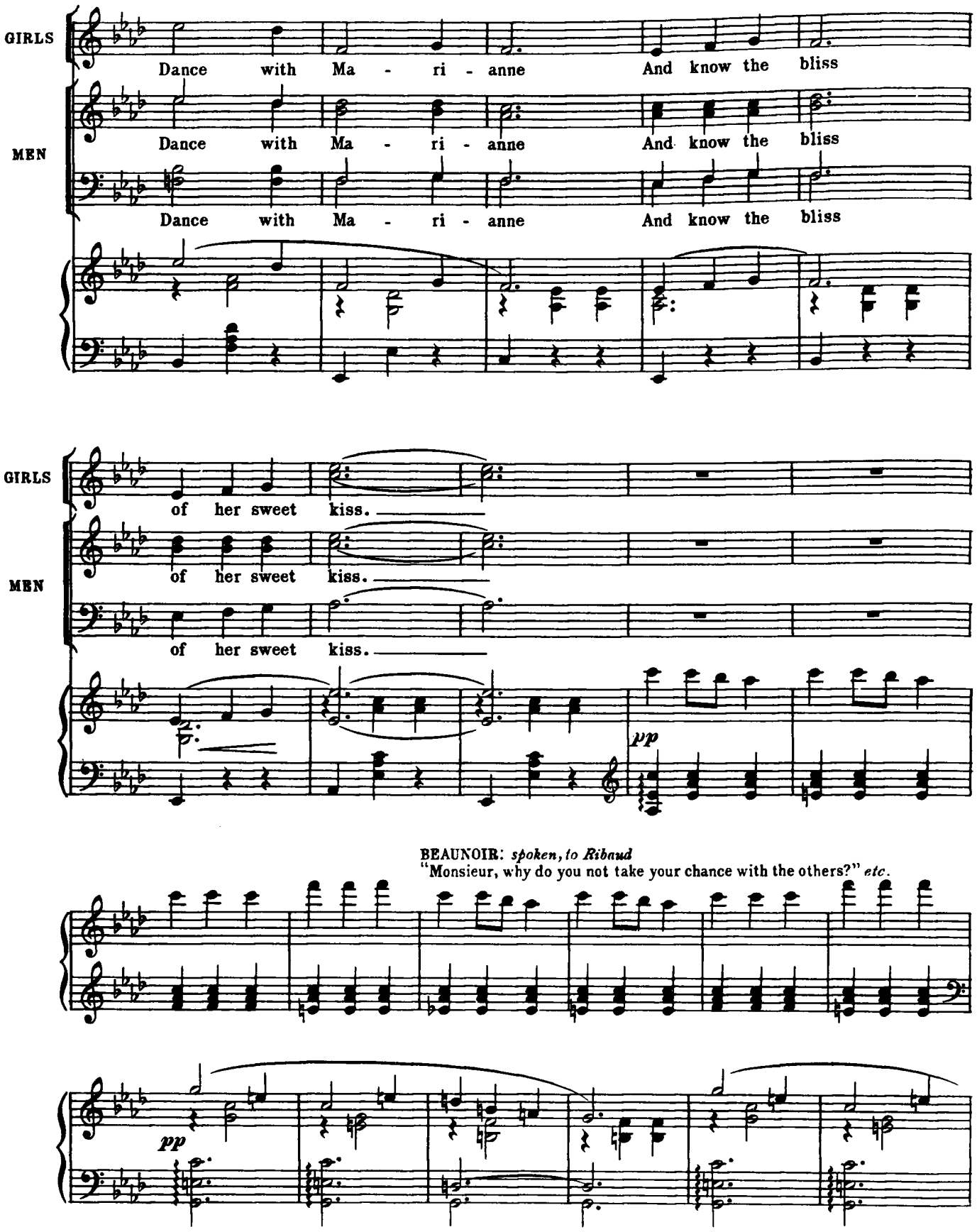

STOP-CHORUS
p
1
1
mf
1
1
p-f
1
2
f
sf
p Ped. *
attacca

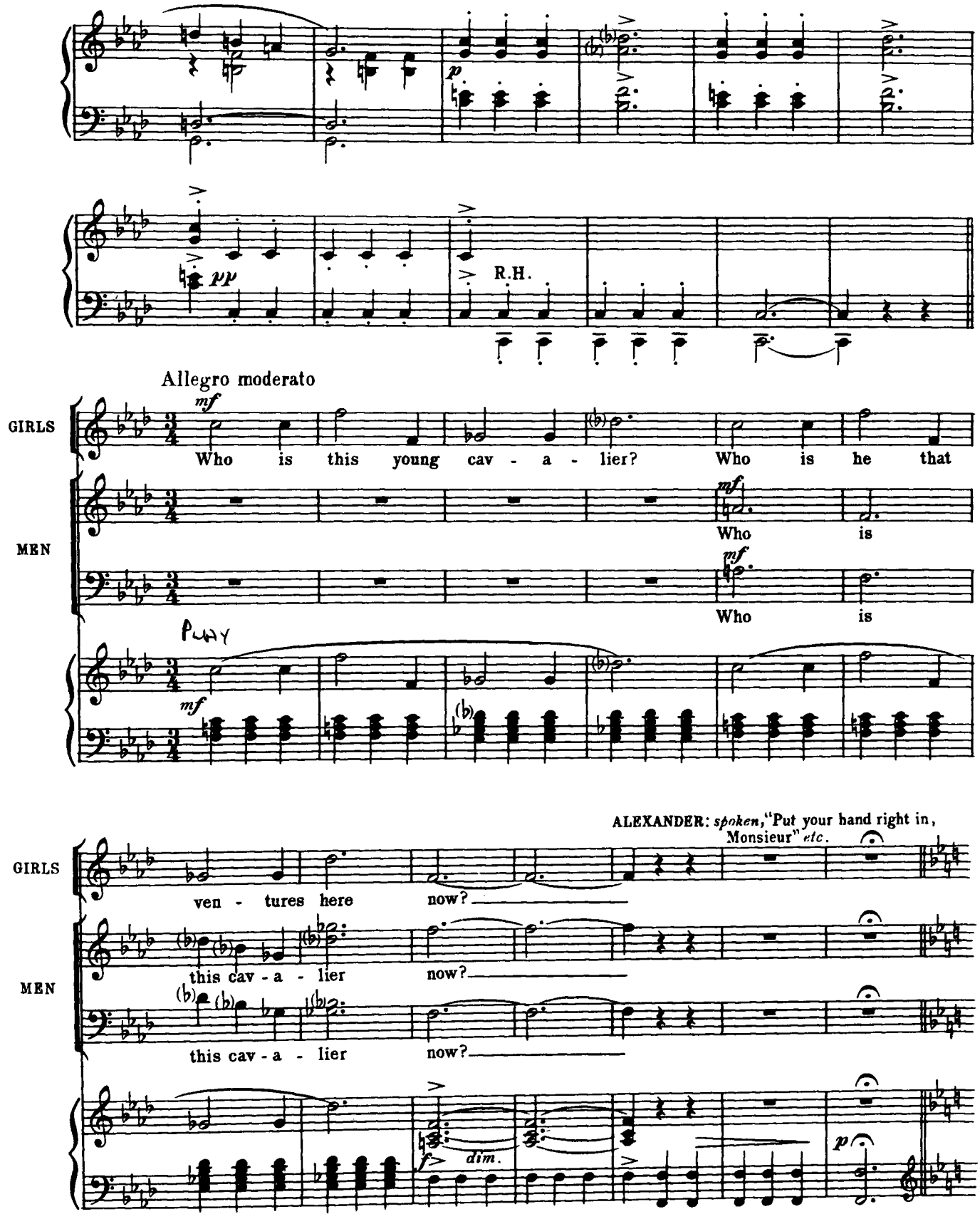
No 16 FINALE – ACT I




GIRLS
court of France.
mf
These
MEN
court of France.
We ape the court - ly man - ners
court of France And that is why we ape the court - ly
8
GIRLS
airs and these court - ly man - ners come from Par - is.
MEN
seen at old Ver - sailles.
man - ners of Ver - sailles.
GIRLS
Do not cry for Ver-sailles, While you're in Lou - i - si - an - a.
f
This is a
MEN
Here is Loui - si - an - a now!
Here is Loui - si - an - a now!
p
mf


GIRLS
roy - al dance!
MEN
f
We know the new cot - til - lion
f
We know the new cot - til - lion
(Alexander enters with bowl)
MEN
dance!
dance!
poco cresc.
(The men line up to draw numbers)
Allegro
GIRLS
Oh, gen-tle-men, no gen-tle-men act like this in a dance!
mf
MEN
mf
We fall in line, we're all in line hop - ing to win a dance.
mf
We fall in line, we're all in line hop - ing to win a dance.


GIRLS
Dance with Ma - ri - anne And know the bliss
MEN
Dance with Ma - ri - anne And know the bliss
Dance with Ma - ri - anne And know the bliss
GIRLS
of her sweet kiss.
MEN
of her sweet kiss.
of her sweet kiss.
pp
BEAUNOIR: spoken, to Ribaud
"Monsieur, why do you not take your chance with the others?" etc.
pp


pp
R.H.
Allegro moderato
mf
GIRLS
Who is this young cav - a - lier? Who is he that
MEN
Who is
Who is
PLAY
mf
ALEXANDER: spoken, "Put your hand right in, Monsieur" etc.
GIRLS
ven - tures here now?
MEN
this cav - a - lier now?
this cav - a - lier now?
f
dim.
p

MARIANNE: *spoken,* "To you, monsieur, a stranger - I grant the privilege of the victor, a dance."

FLOWING

Allegro vivace

pp

p

ROBERT: "And a kiss?" MARIANNE: "And a kiss" ROBERT: "And I want one more privilege"

poco a poco cresc.

MARIANNE: *amused,* "What is that?"

mf

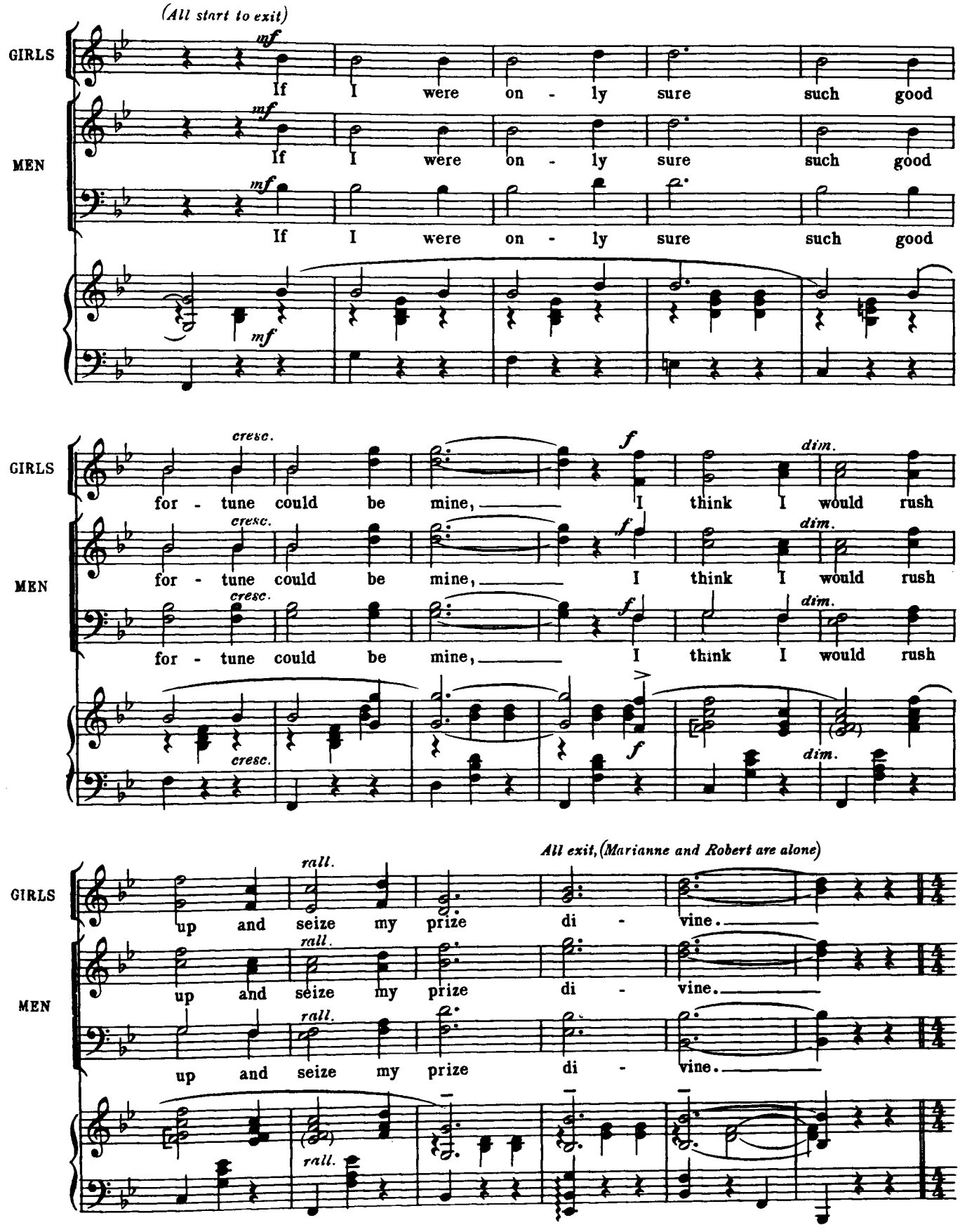
ROBERT: "Before I kiss mademoiselle, I want to talk to her for five minutes alone!"

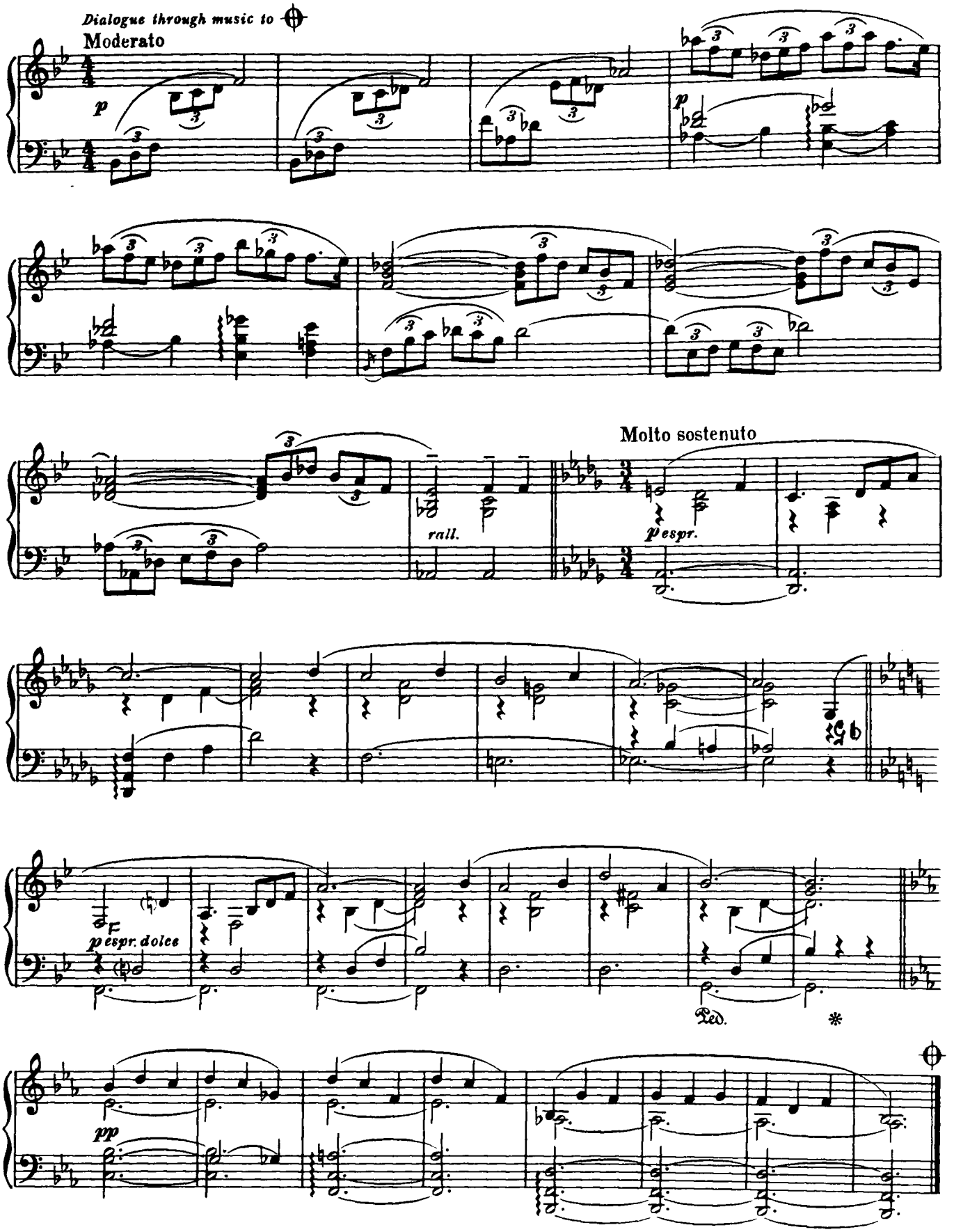
Tempo di Valse

DUVAL: "I am afraid that is irregular Monsieur!"

p

MARIANNE: "Monsieur, I grant your request!"


(All start to exit)
GIRLS
MEN
mf
If I were on - ly sure such good
cresc.
for - tune could be mine,
f
I think I would rush
dim.
rall.
All exit, (Marianne and Robert are alone)
up and seize my prize di - vine.

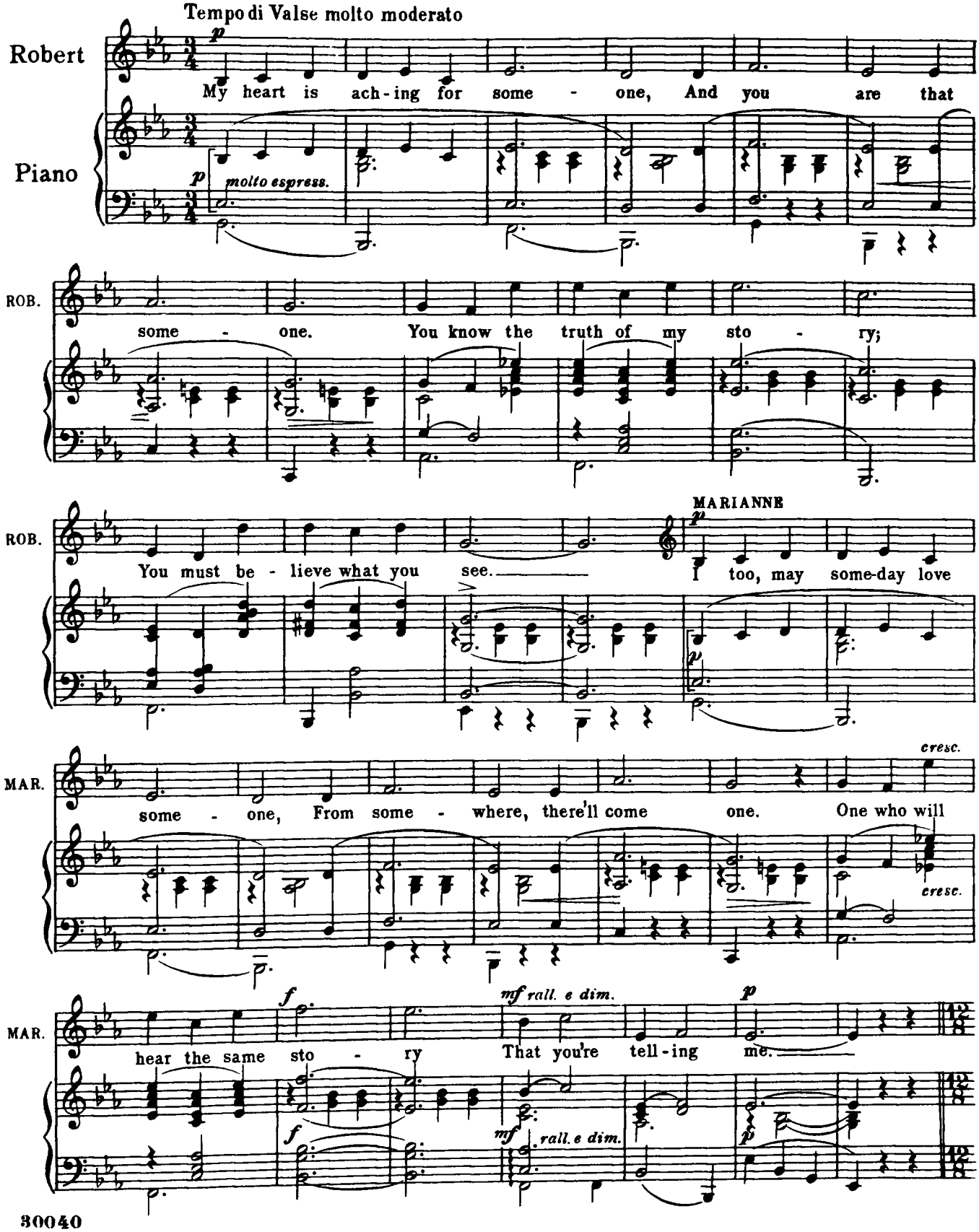

Dialogue through music to
Moderato
p
rall.
Molto sostenuto
pespr.
pespr. dolce
Ped.
*
pp

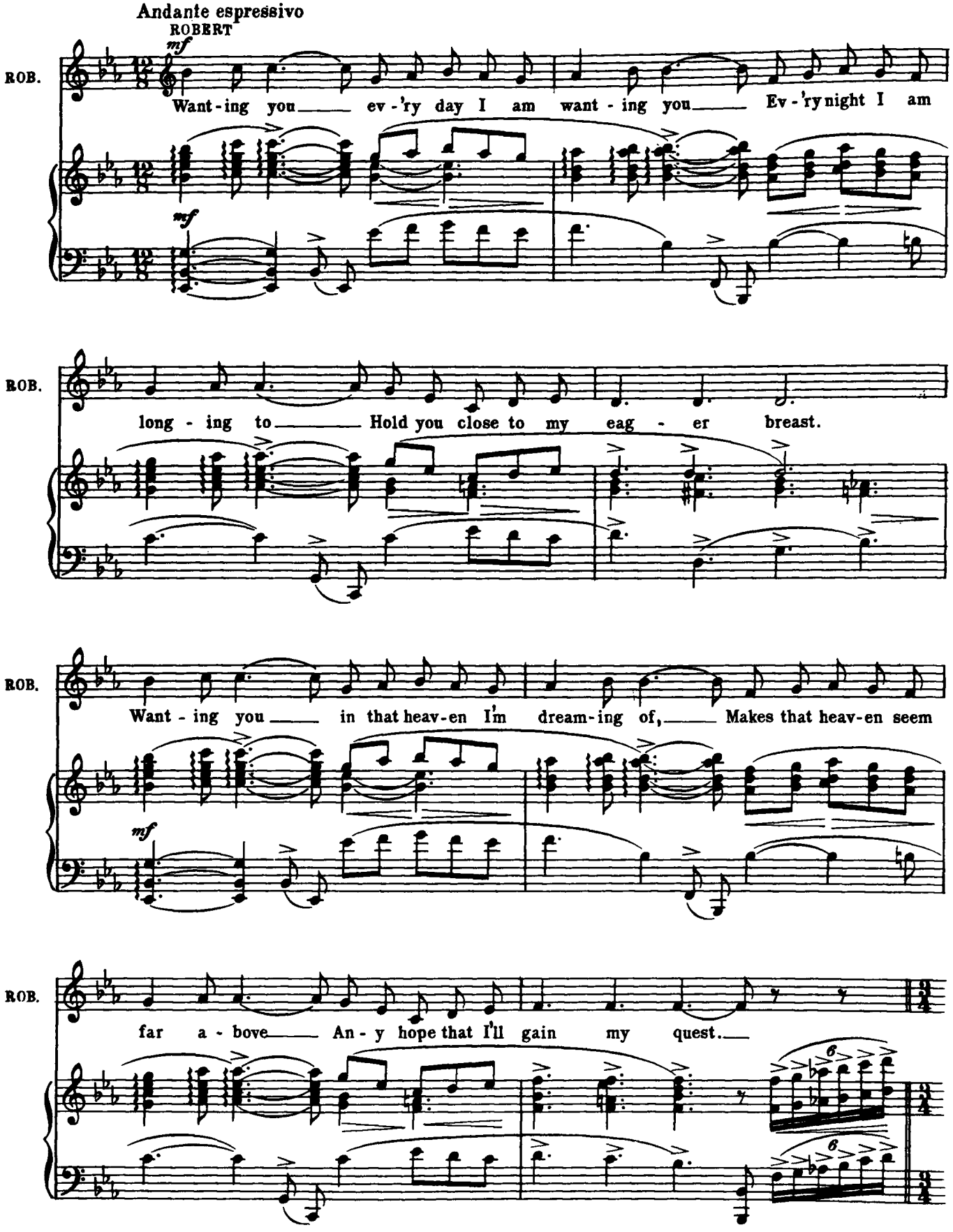
No 16a

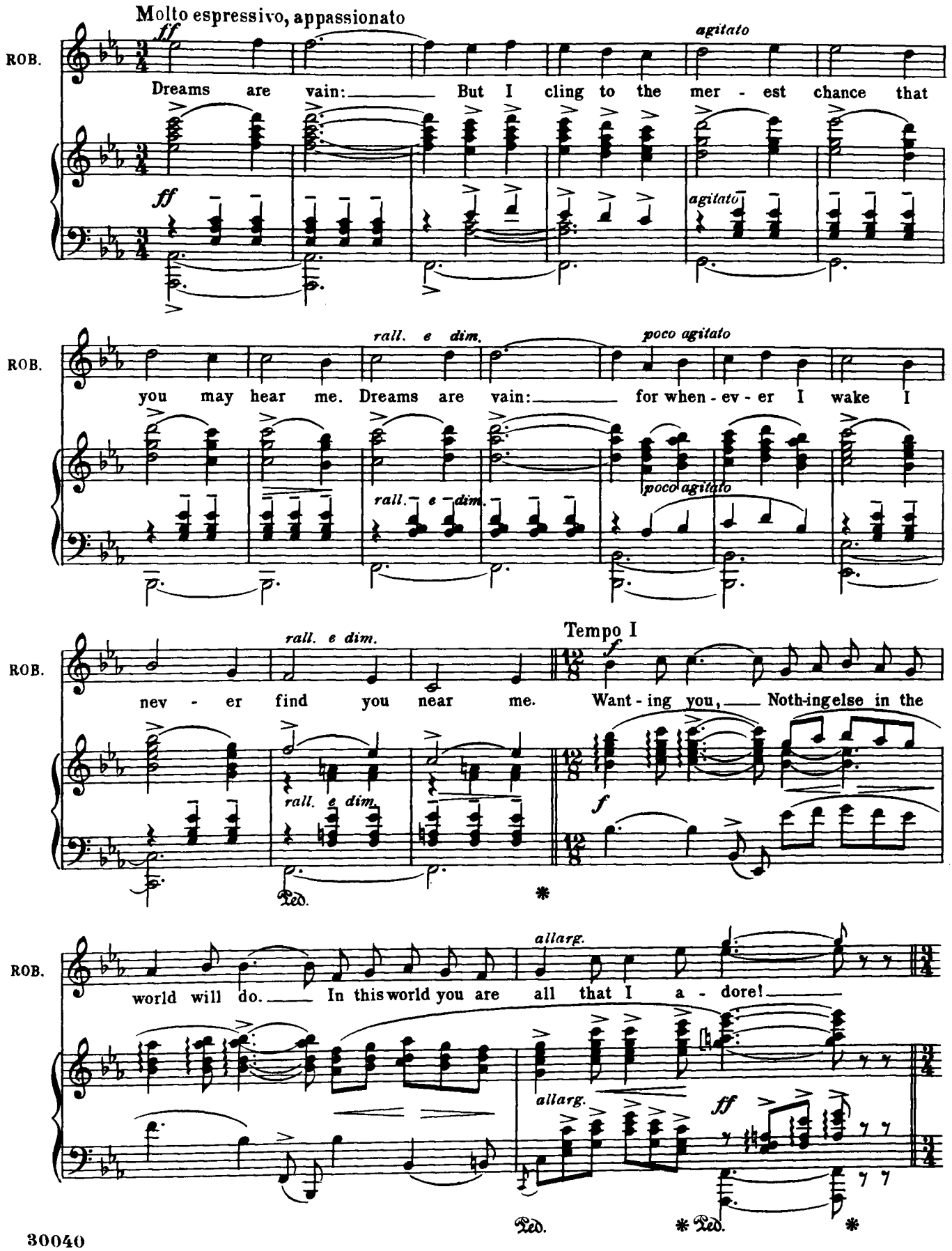
DUET-(Marianne and Robert)

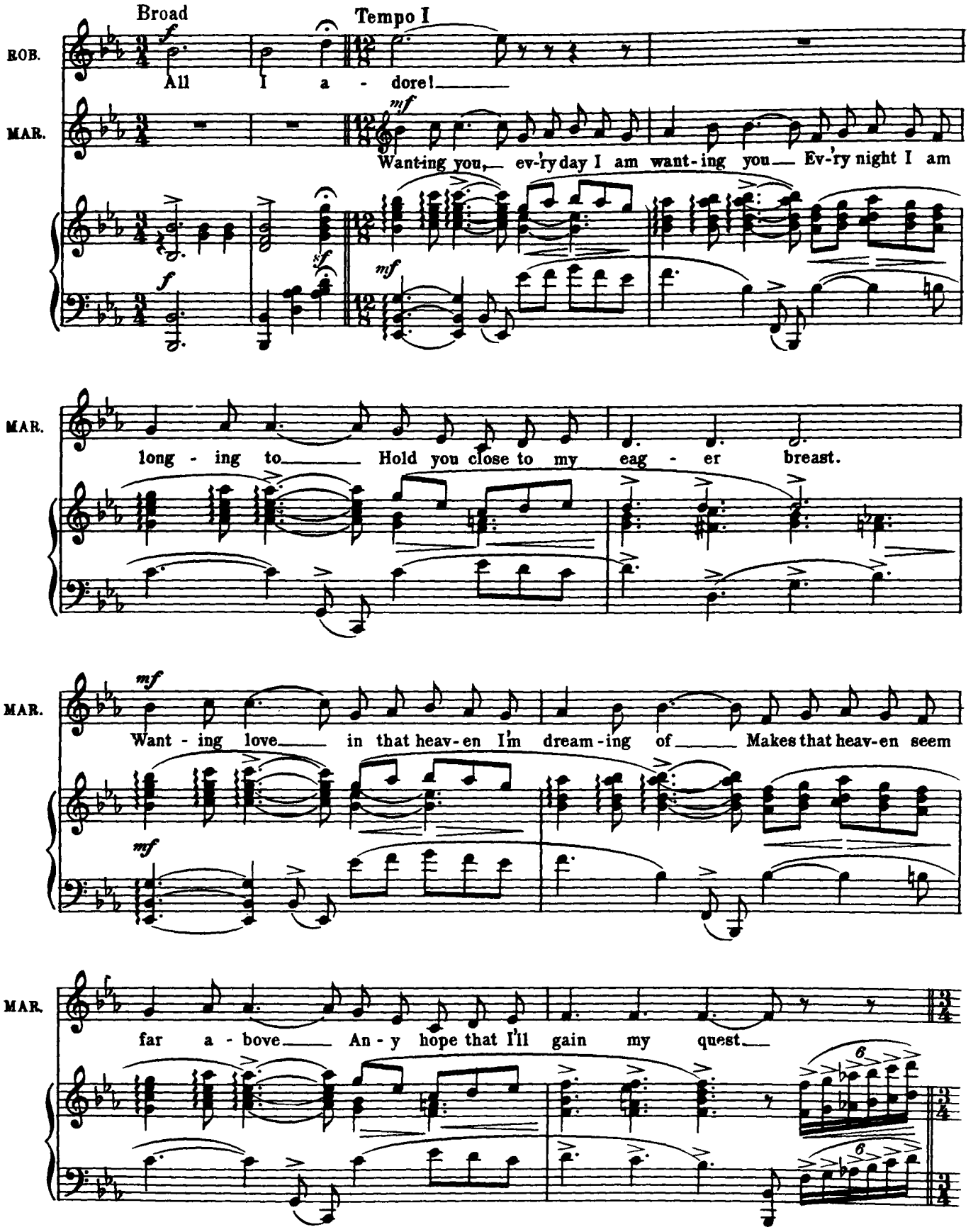
"WANTING YOU"

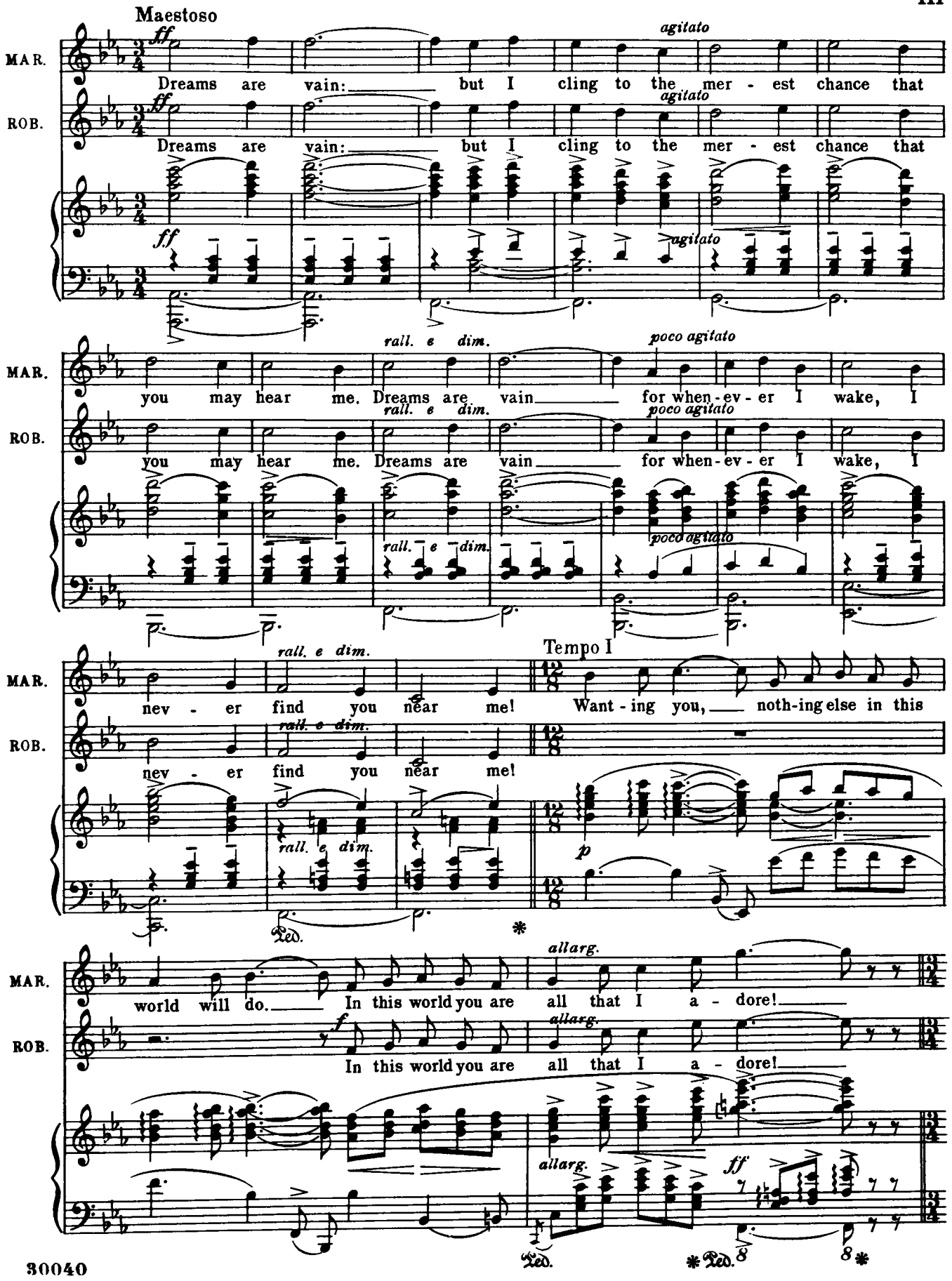
Tempo di Valse molto moderato

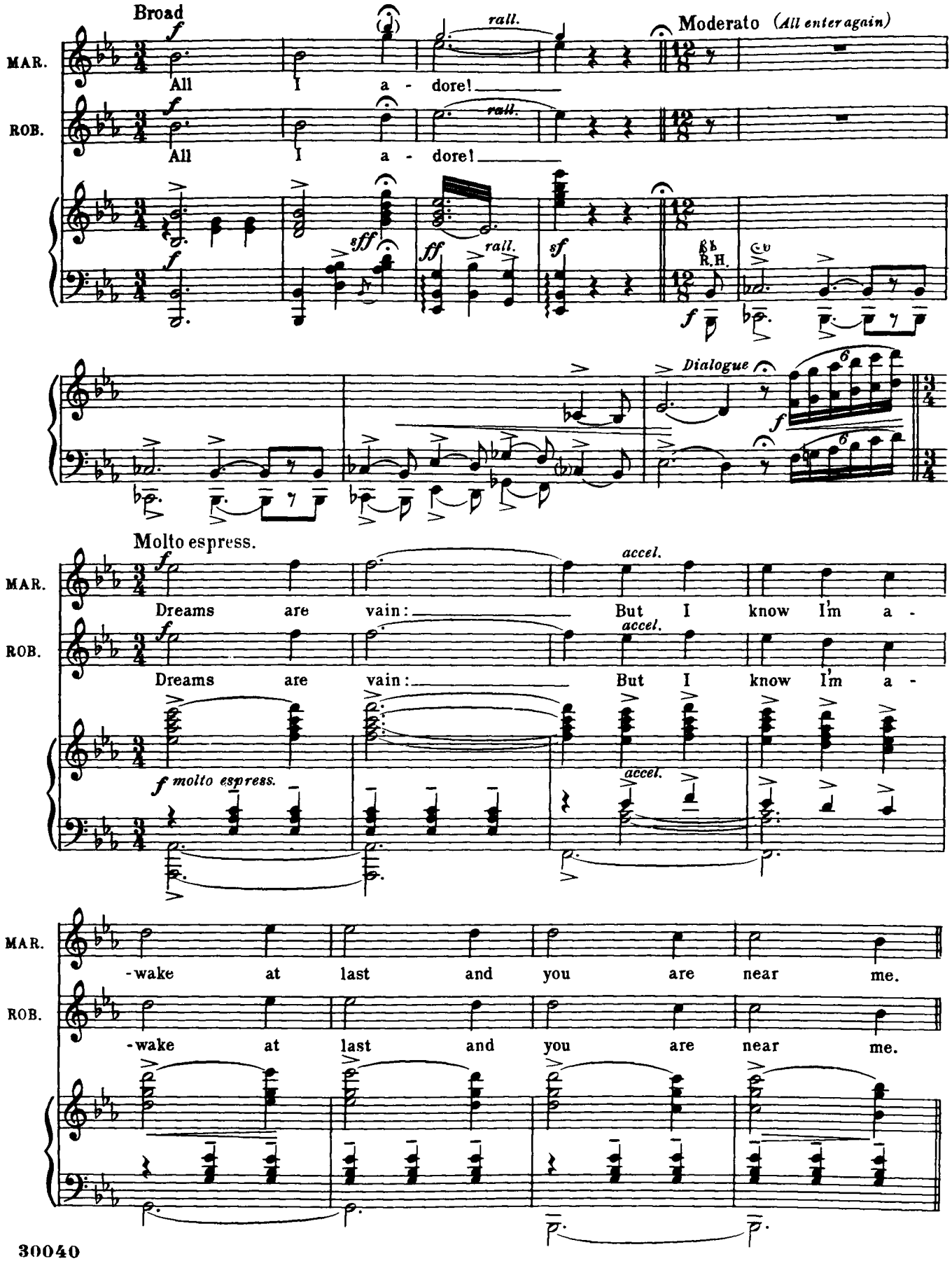



Andante espressivo
ROBERT
mf
ROB.
Want - ing you ev - 'ry day I am want - ing you Ev - 'ry night I am
mf
ROB.
long - ing to Hold you close to my eag - er breast.
ROB.
Want - ing you in that heav-en I'm dream-ing of, Makes that heav-en seem
mf
ROB.
far a - bove An - y hope that I'll gain my quest.


Molto espressivo, appassionato
ff
agitato
ROB.
Dreams are vain: But I cling to the mer - est chance that
ff
agitato
rall. e dim.
poco agitato
you may hear me. Dreams are vain: for when - ev - er I wake I
rall. e dim.
poco agitato
rall. e dim.
Tempo I
nev - er find you near me. Want - ing you, Noth-ing else in the
rall. e dim.
f
f
Ped.
allarg.
world will do. In this world you are all that I a - dore!
allarg.
ff
Ped.
Ped.


Broad
Tempo I
ROB.
All I a - dore!
MAR.
Want-ing you, ev-'ry day I am want-ing you Ev-'ry night I am
long - ing to Hold you close to my eag - er breast.
Want - ing love in that heav-en I'm dream-ing of Makes that heav-en seem
far a - bove An - y hope that I'll gain my quest


Maestoso
MAR.
ROB.
Dreams are vain: but I cling to the mer - est chance that
agitato
you may hear me. Dreams are vain for when - ev - er I wake, I
rall. e dim.
poco agitato
nev - er find you near me!
Tempo I
Want - ing you, noth-ing else in this
world will do. In this world you are all that I a - dore!
allarg.
Ped.


Broad
MAR.
All I a - dore!
ROB.
All I a - dore!
rall.
Moderato (All enter again)
sff
ff
sf
R.H.
Dialogue
Molto espress.
Dreams are vain: But I know I'm a -
accel.
f molto espress.
-wake at last and you are near me.

DANCE

Slow Valse *(Robert starts waltz with Marianne)*

(Robert walks towards the garden.)

Più mosso *(faster)*

GIRLS

GIRLS. *f* So they dance to the gar - den that breathes ro - mance.

TENORS

MEN *f* So they dance to the gar - den that breathes ro - mance.

BASSES

f So they dance to the gar - den that breathes ro - mance.

molto cresc. *rall.*

GIRLS They're be - gin-ning to climb the heights of love.

molto cresc. *rall.*

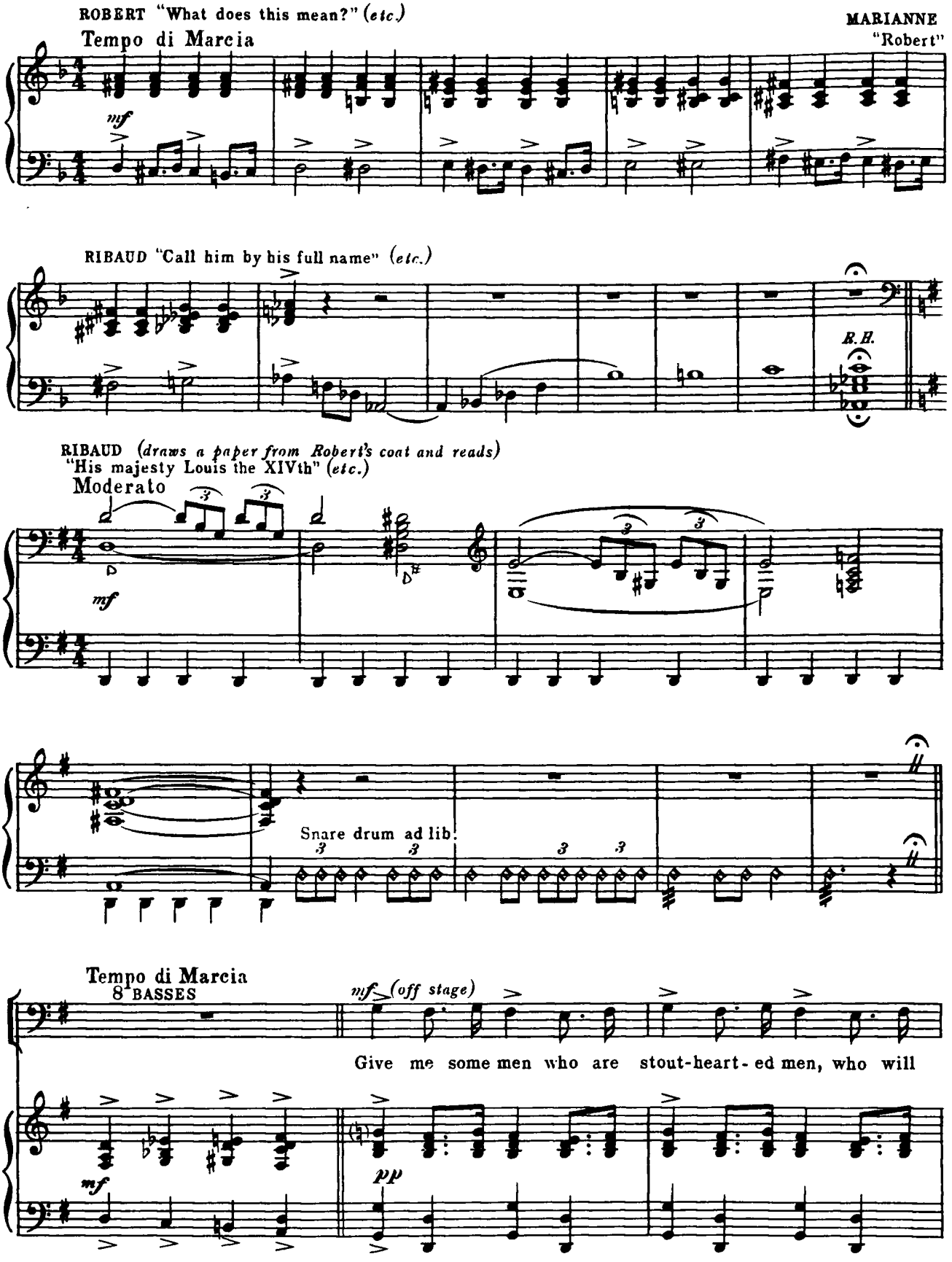
MEN They're be - gin-ning to climb the heights of love.

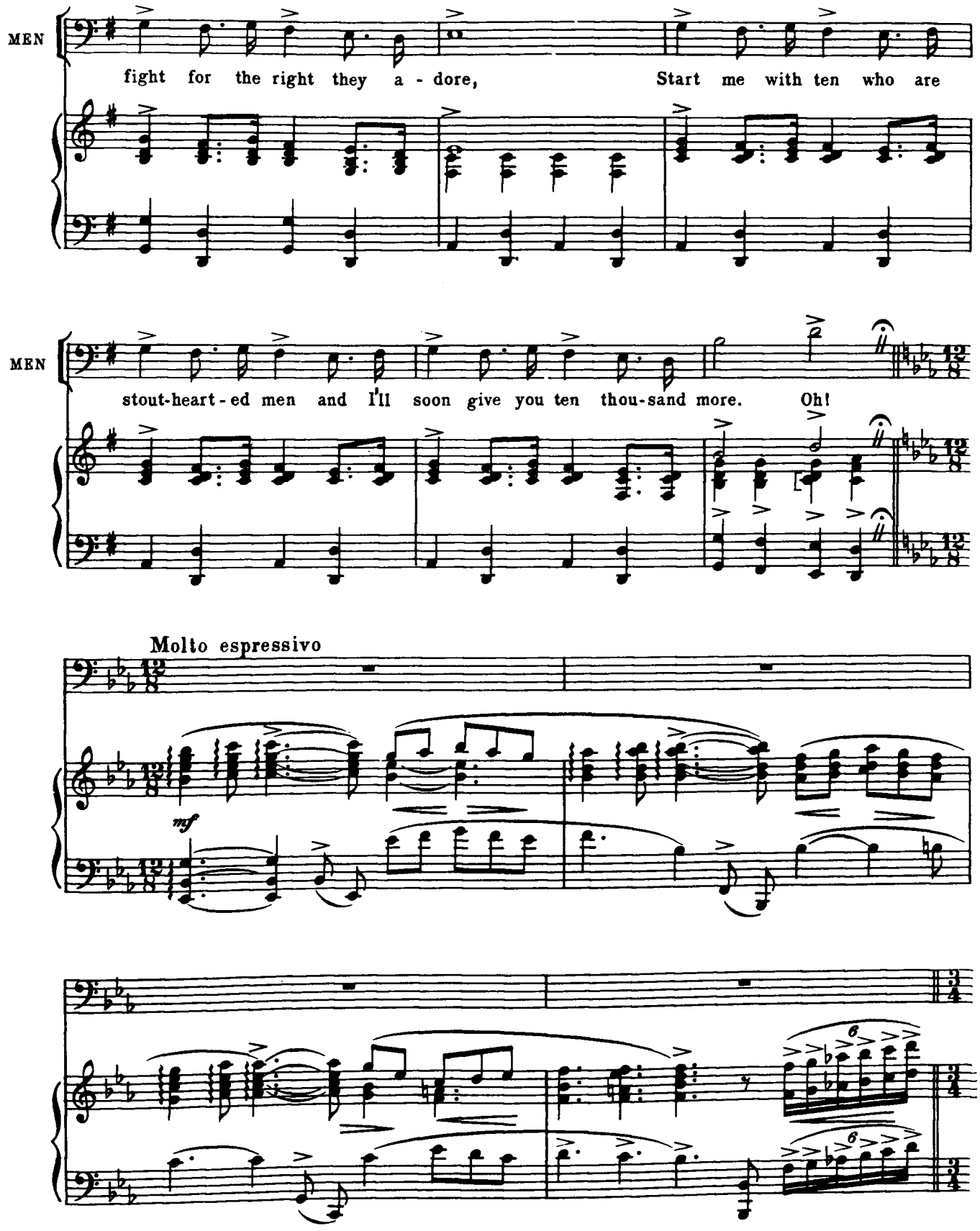
molto cresc. *rall.*

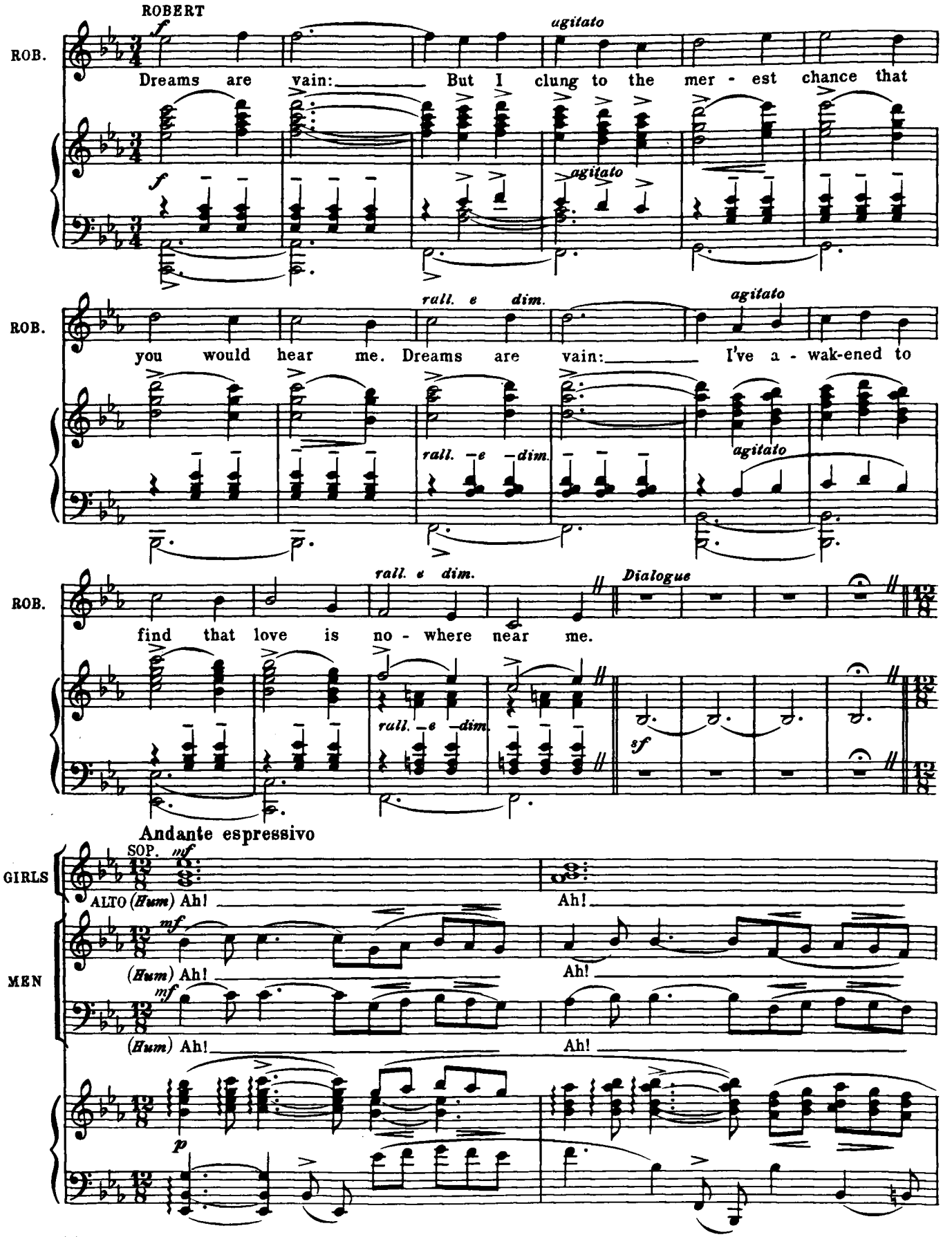
They're be - gin-ning to climb the heights of love.

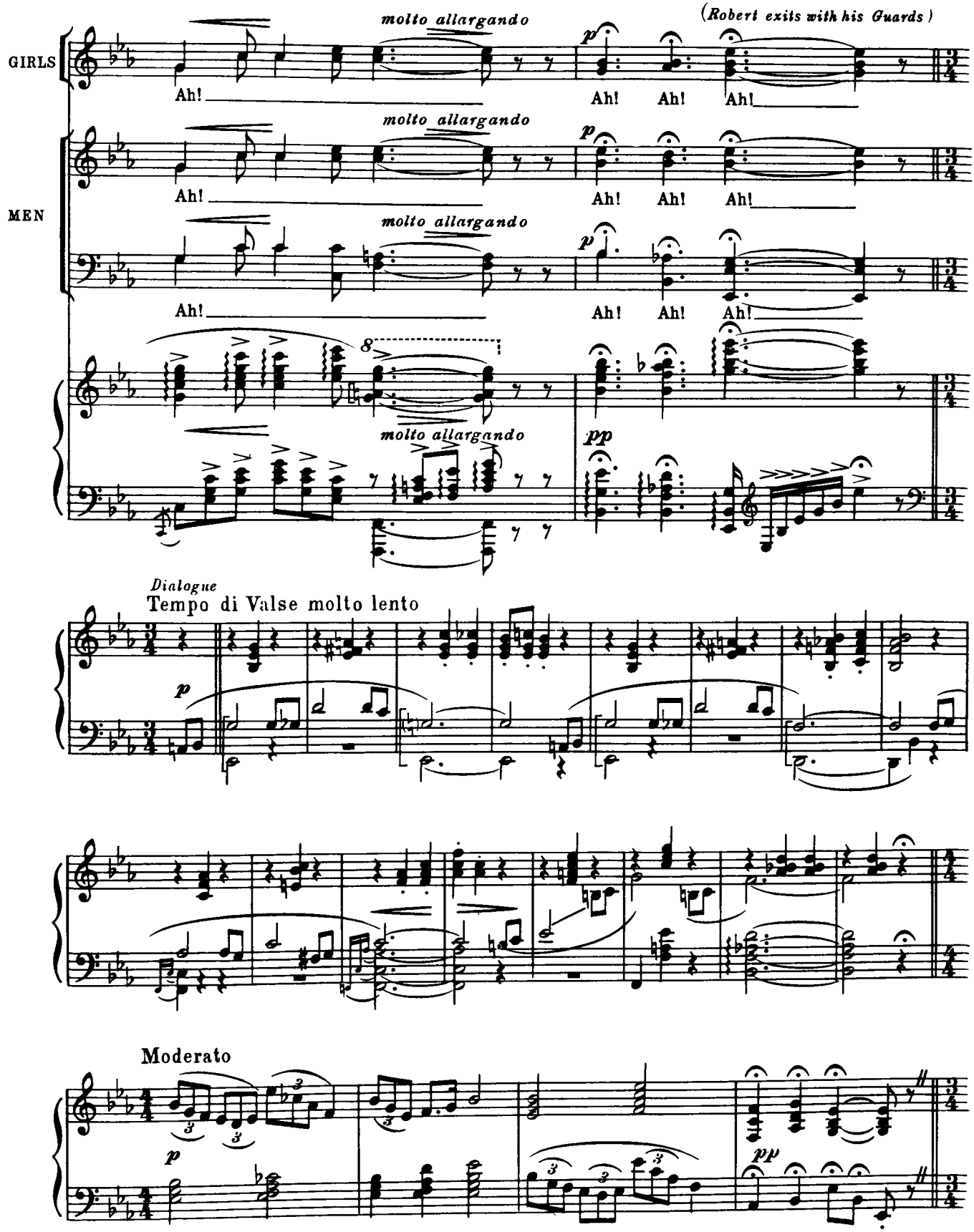
molto cresc. *ff* *rall.*

Ped. *

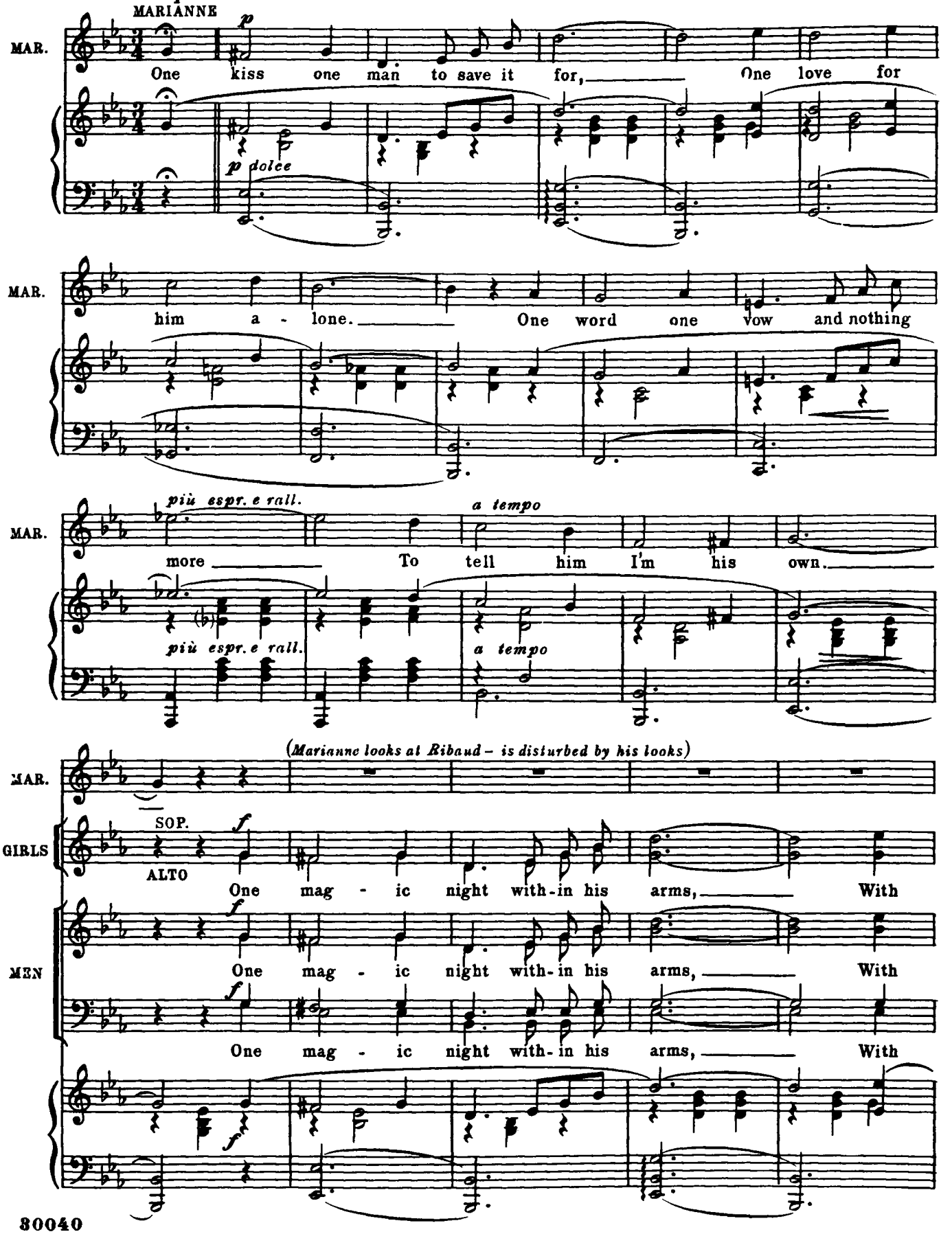

ROBERT "What does this mean?" (etc.)
Tempo di Marcia
MARIANNE
"Robert"
mf
RIBAUD "Call him by his full name" (etc.)
R.H.
RIBAUD (draws a paper from Robert's coat and reads)
"His majesty Louis the XIVth" (etc.)
Moderato
mf
Snare drum ad lib.
Tempo di Marcia
8 BASSES
mf (off stage)
MEN
Give me some men who are stout-heart-ed men, who will
mf
pp

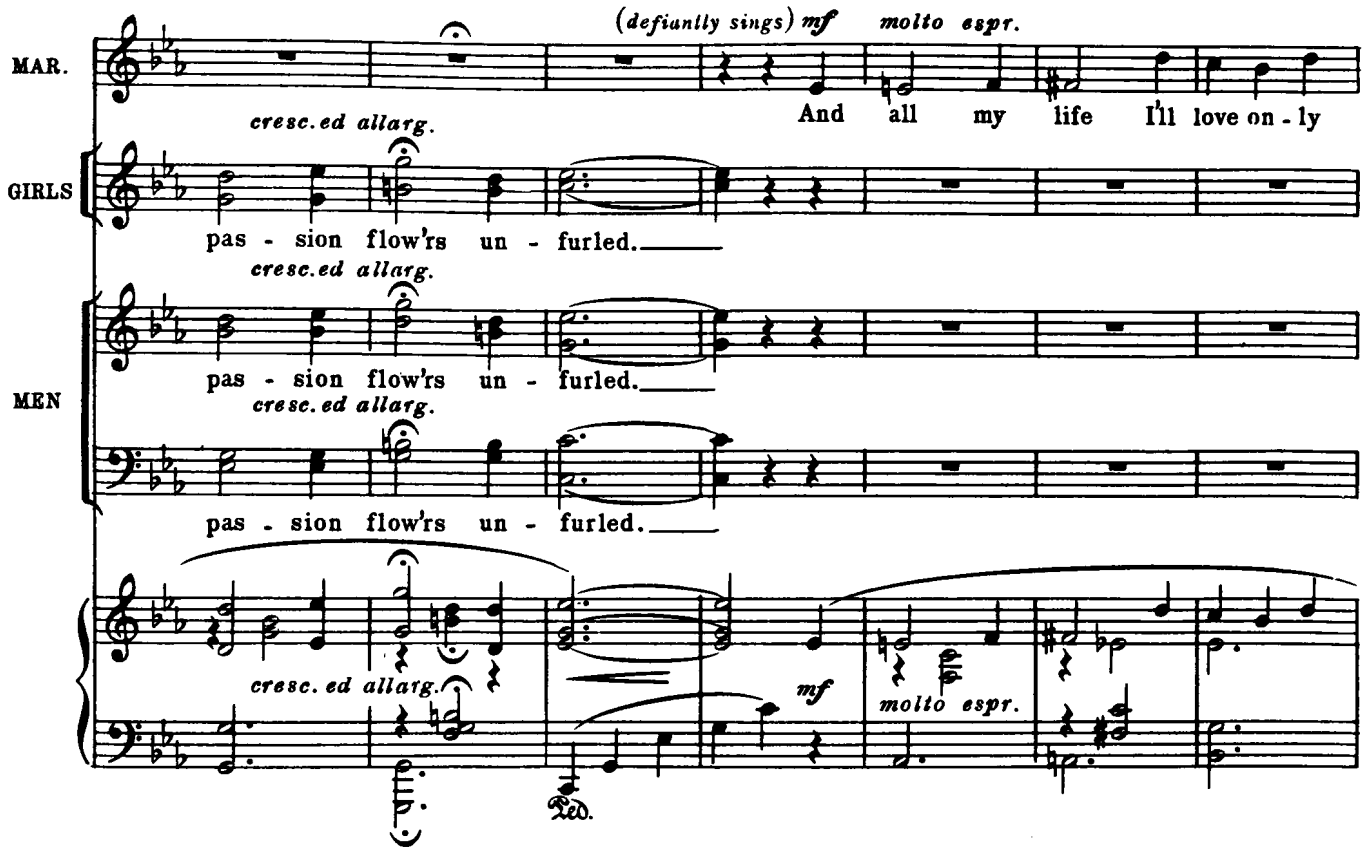

MEN
fight for the right they a - dore,
Start me with ten who are
MEN
stout-heart-ed men and I'll soon give you ten thou-sand more.
Oh!
Molto espressivo
mf


ROBERT
ROB.
Dreams are vain: But I clung to the mer - est chance that
agitato
you would hear me. Dreams are vain: I've a - wak-ened to
rall. e dim.
find that love is no - where near me.
Dialogue
Andante espressivo
GIRLS
SOP.
ALTO (Hum) Ah!
Ah!
MEN
(Hum) Ah!
Ah!

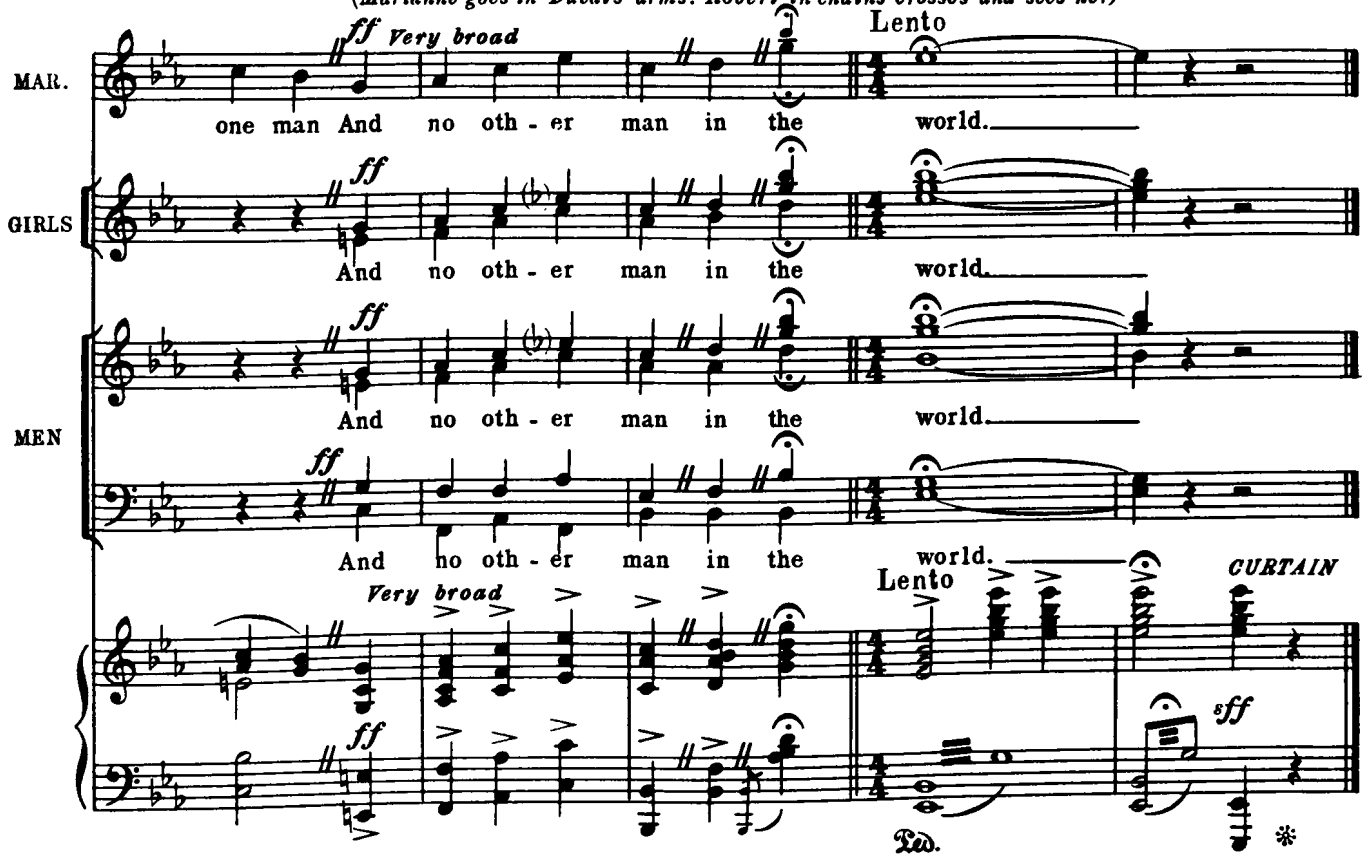

GIRLS
MEN
molto allargando
(Robert exits with his Guards)
Ah!
Ah! Ah! Ah!
p
pp
Dialogue
Tempo di Valse molto lento
Moderato

Tempo di Valse moderato





(Marianne goes in Duval's arms. Robert in chains crosses and sees her)

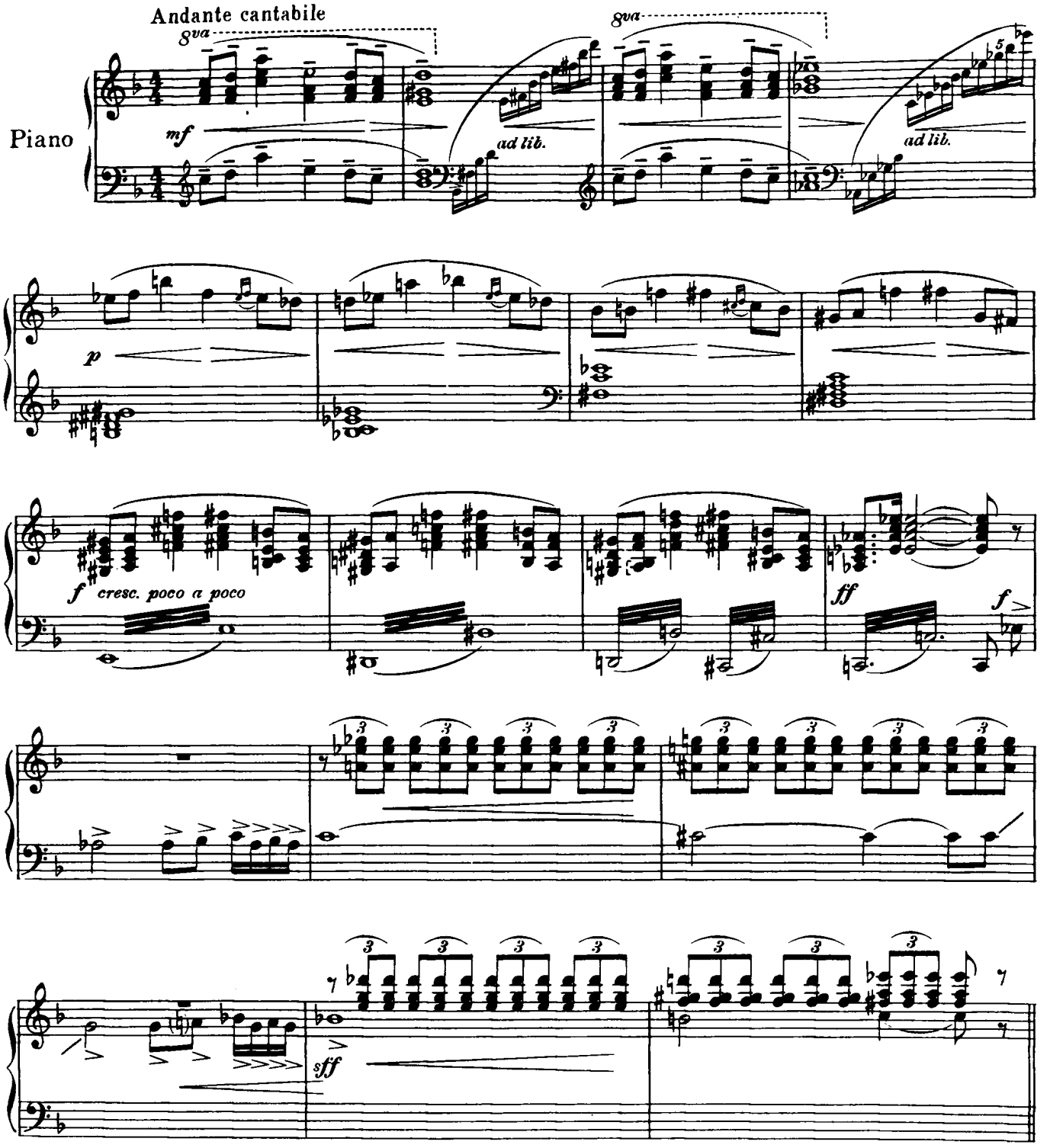


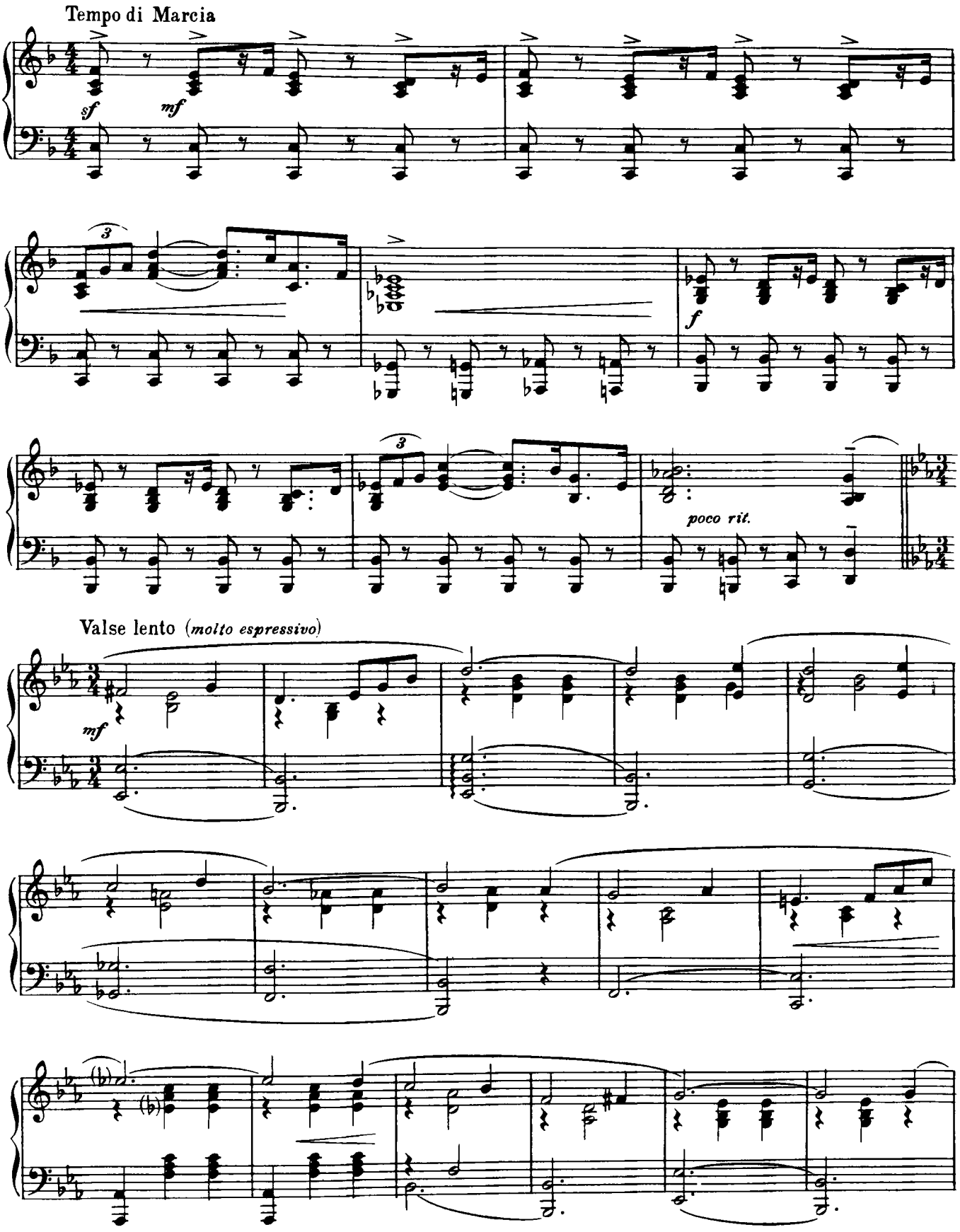
END OF ACT I

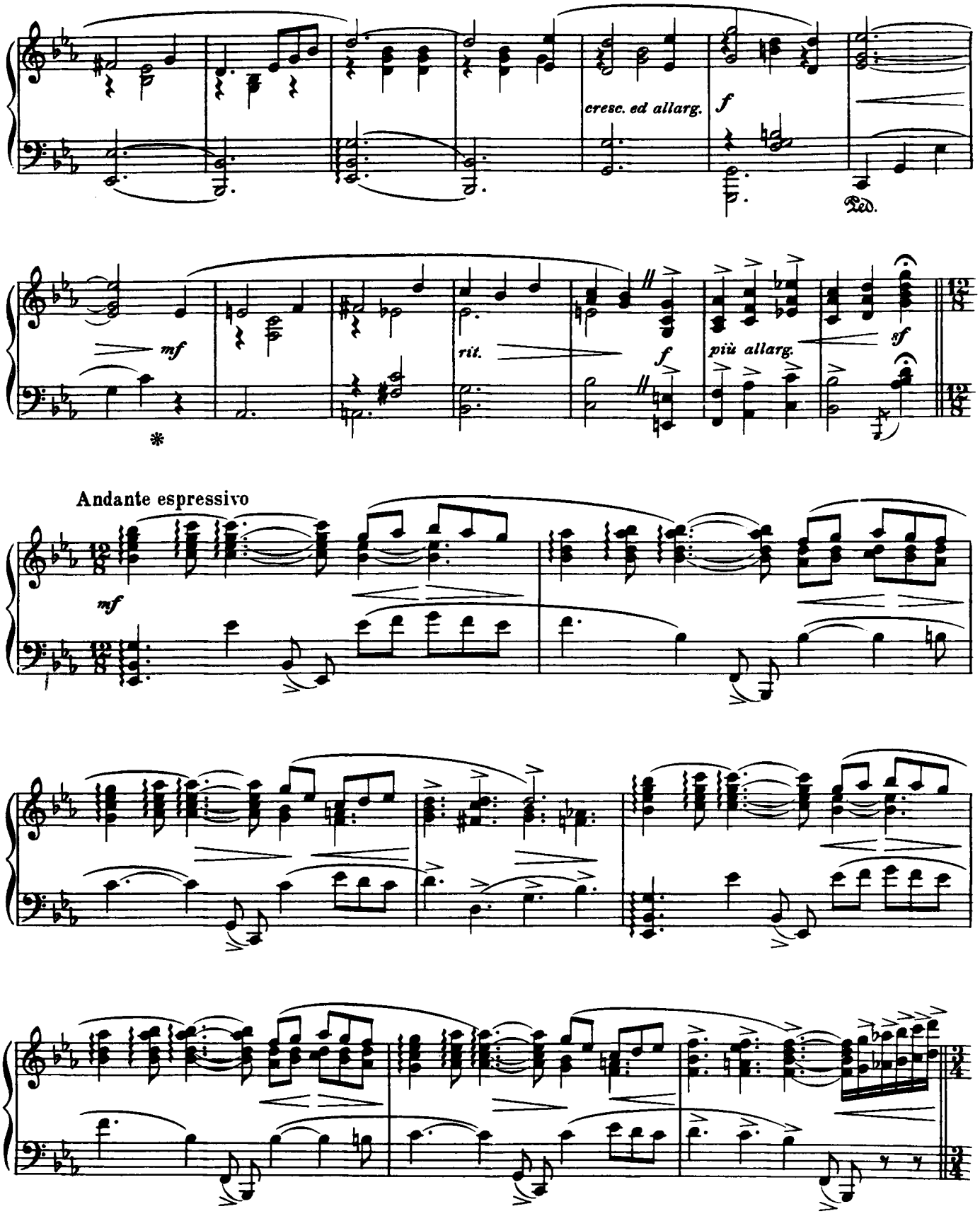
Act II

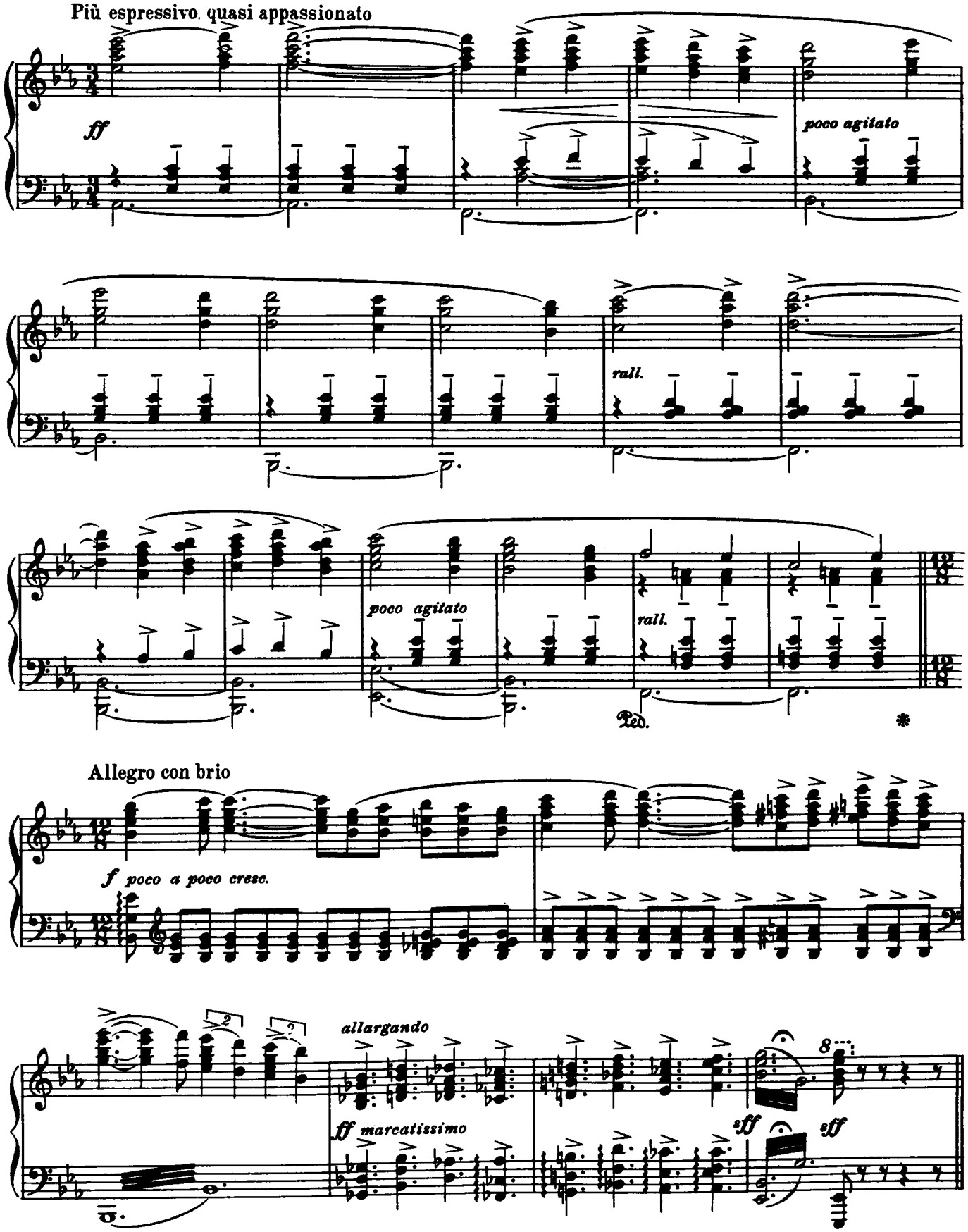
INTERMEZZO

No. 17

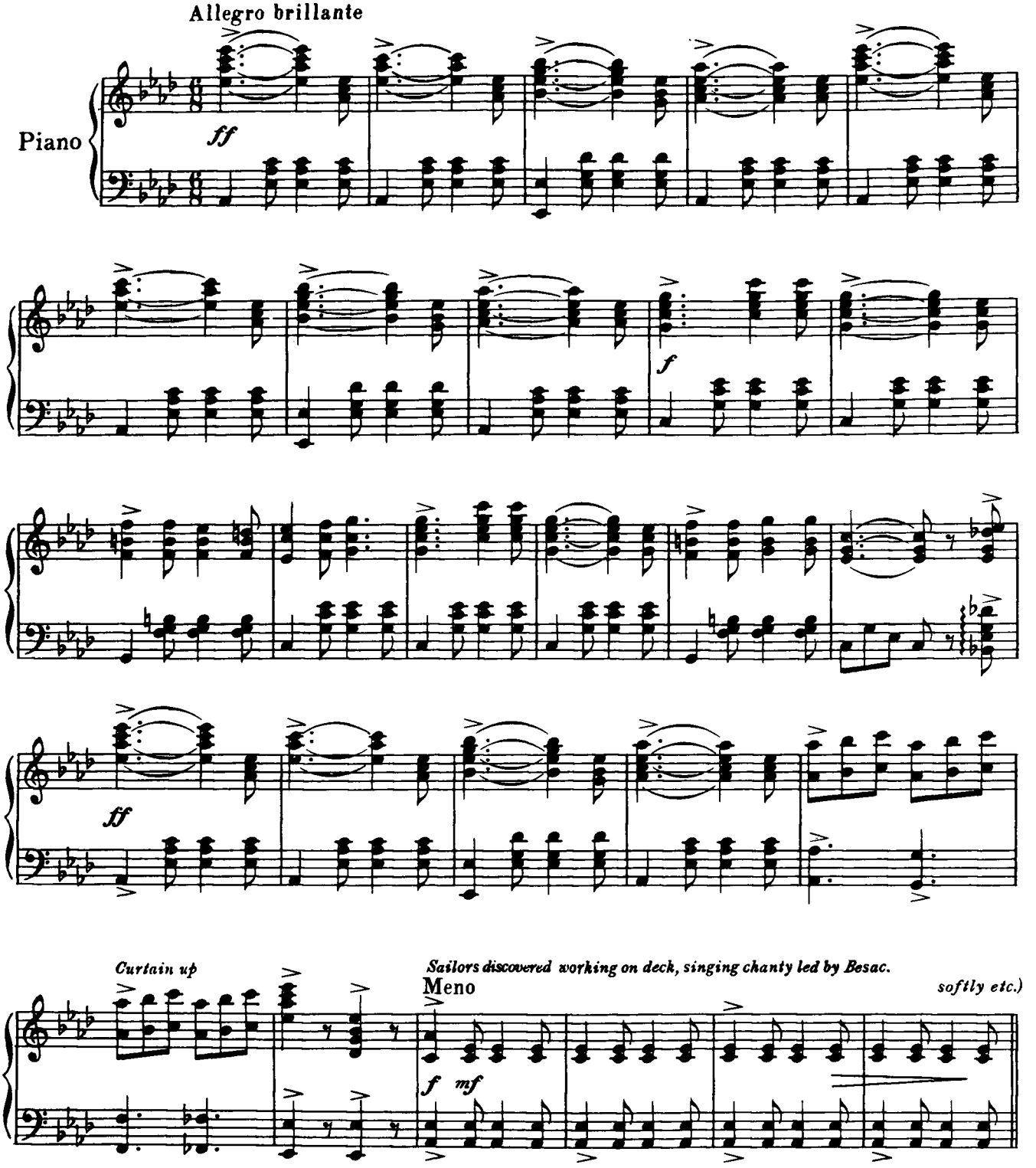


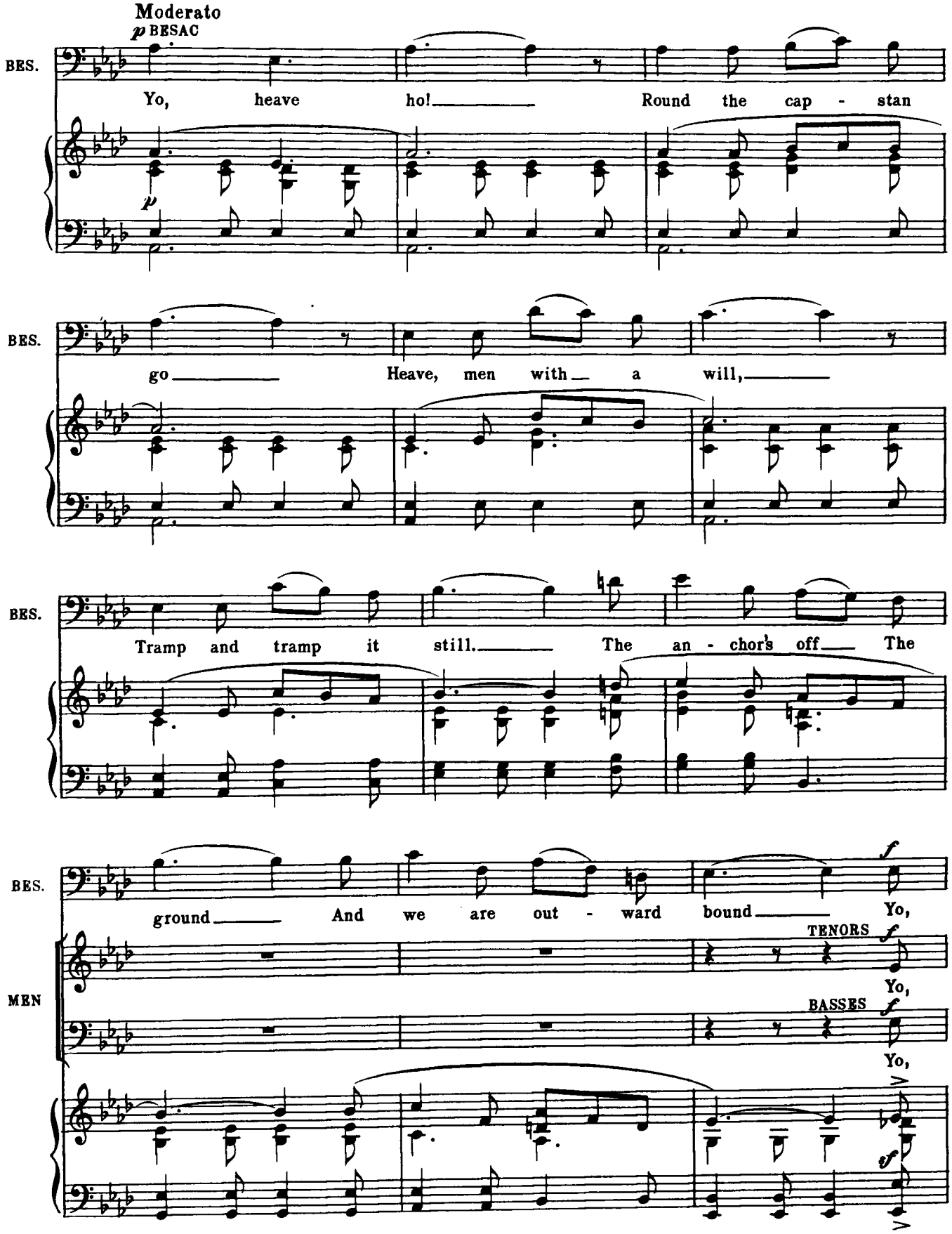

Tempo di Marcia
sf
mf
f
poco rit.
Valse lento (molto espressivo)
mf

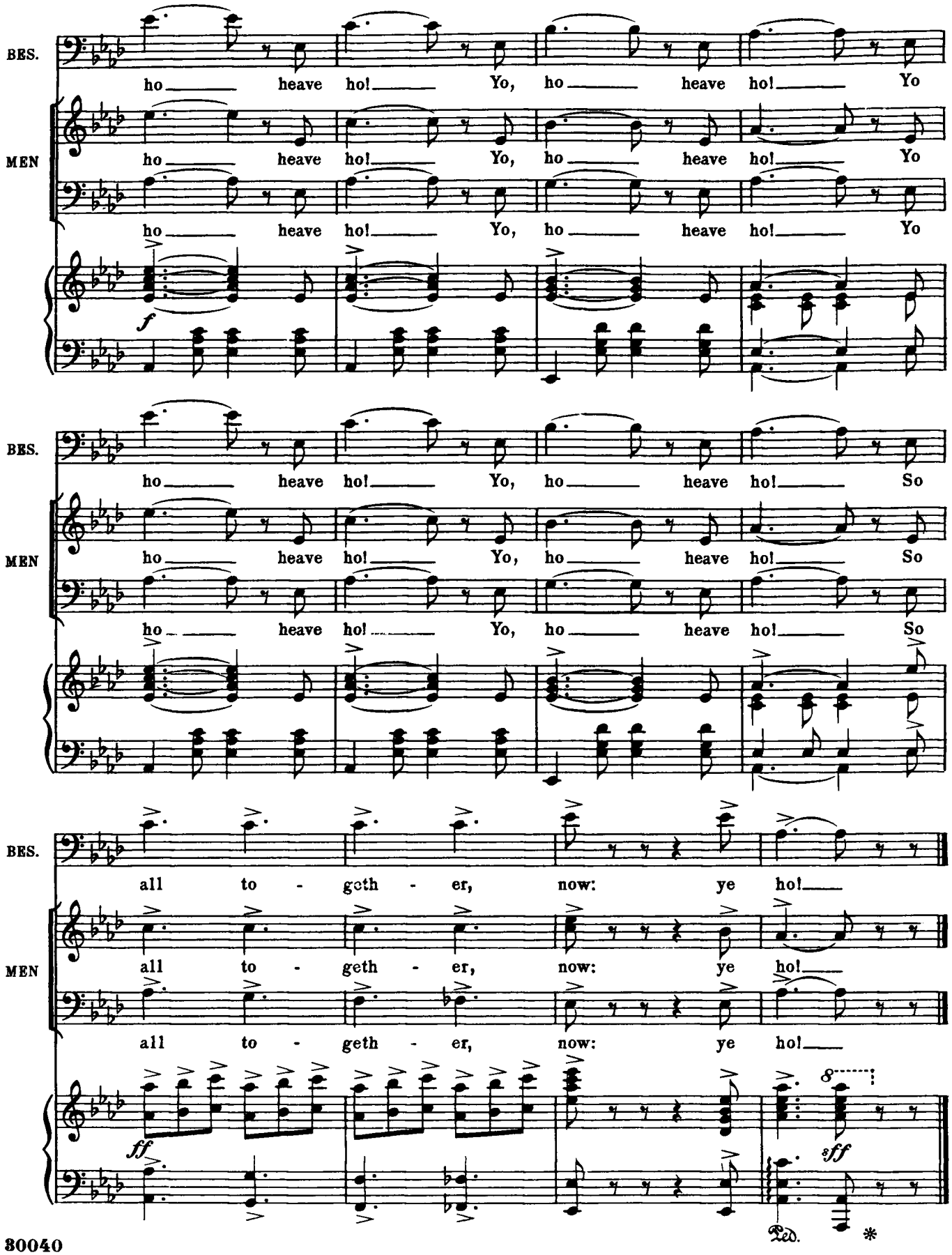

cresc. ed allarg.
f
Ped.
mf
rit.
f
più allarg.
sf
*
Andante espressivo
mf


Più espressivo, quasi appassionato
ff
poco agitato
rall.
poco agitato
rall.
Ped.
*
Allegro con brio
f poco a poco cresc.
allargando
ff marcatissimo
8
sff
sff

No. 18 OPENING CHORUS



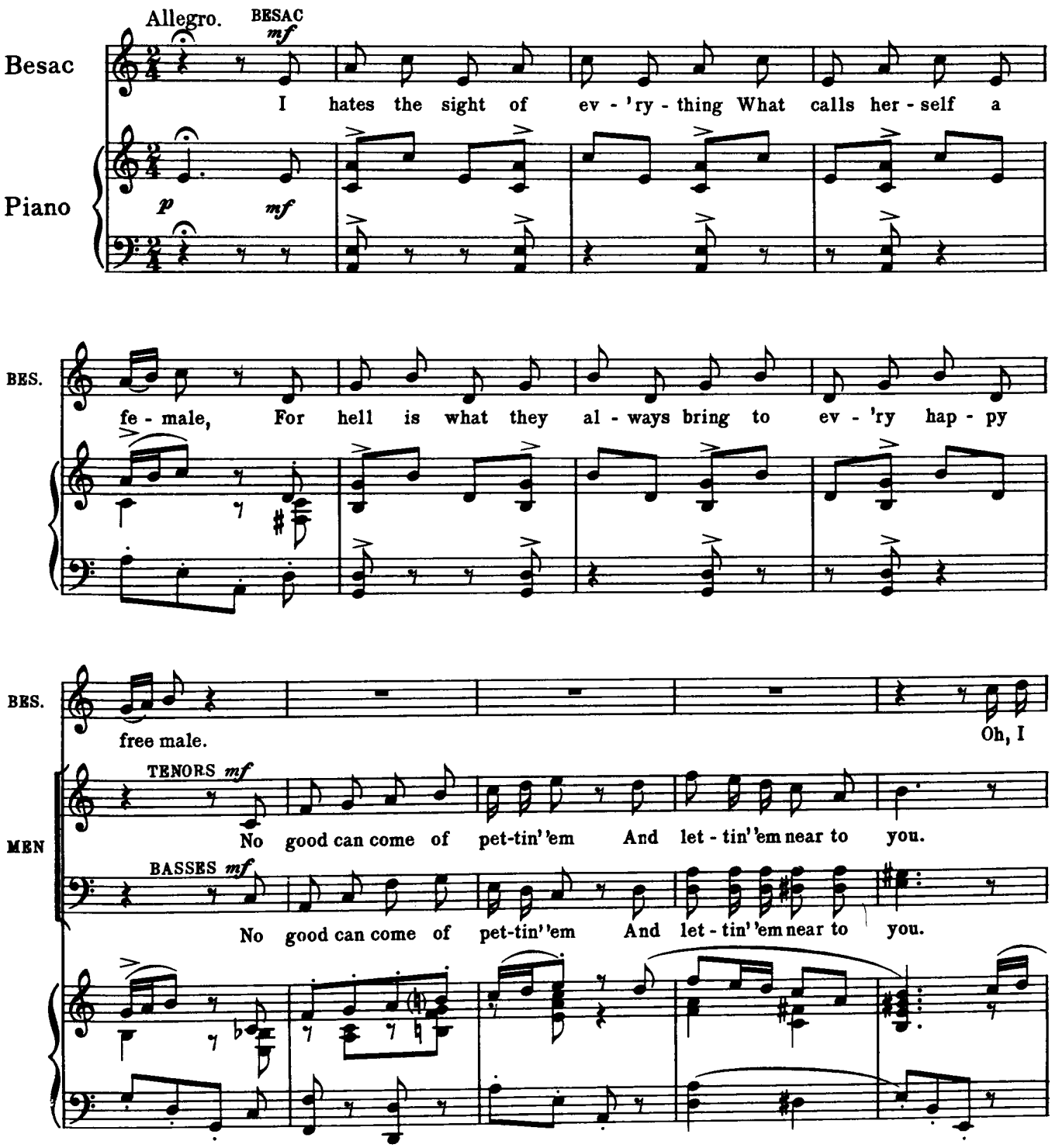

Moderato
p BESAC
BES.
Yo, heave ho! Round the cap - stan
p
BES.
go Heave, men with a will,
BES.
Tramp and tramp it still. The an - chor's off The
BES.
ground And we are out - ward bound Yo,
f
MEN
TENORS
f
Yo,
BASSES
f
Yo,
ff

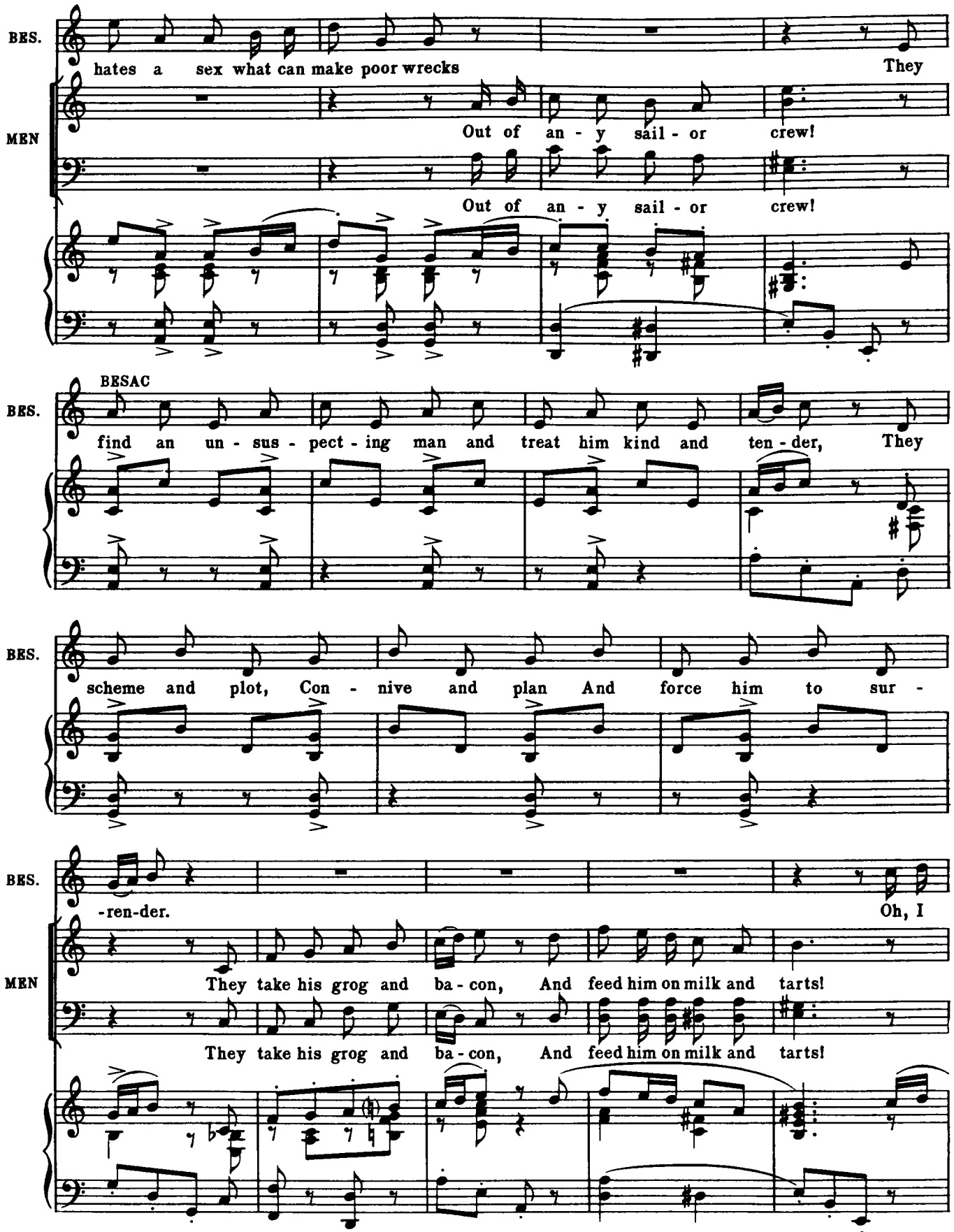

BES.
ho heave ho! Yo, ho heave ho! Yo
MEN
ho heave ho! Yo, ho heave ho! Yo
ho heave ho! Yo, ho heave ho! Yo
f
BES.
ho heave ho! Yo, ho heave ho! So
MEN
ho heave ho! Yo, ho heave ho! So
ho heave ho! Yo, ho heave ho! So
BES.
all to - geth - er, now: ye ho!
MEN
all to - geth - er, now: ye ho!
all to - geth - er, now: ye ho!
ff
8
sff
Ped.
*

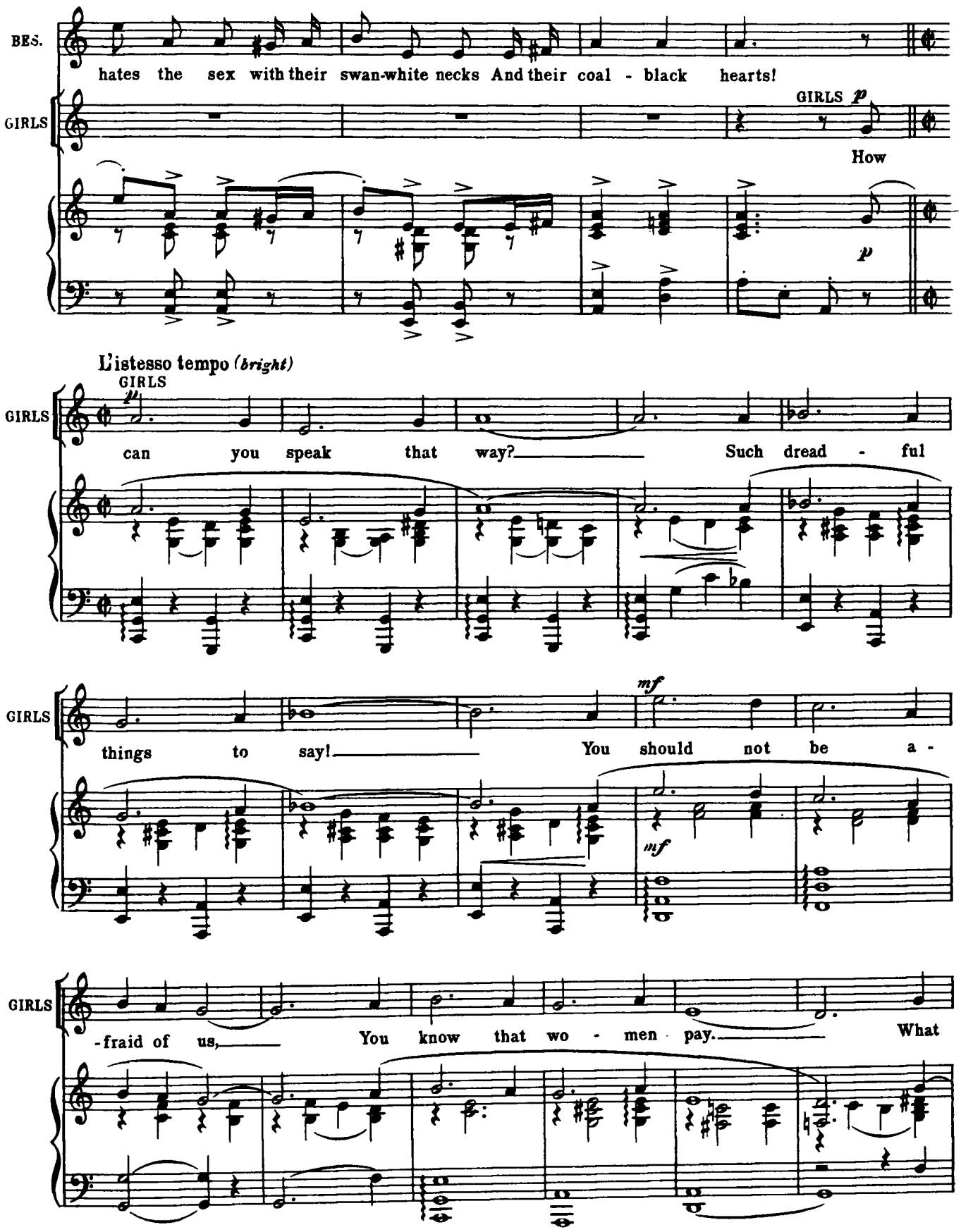
Nº 19

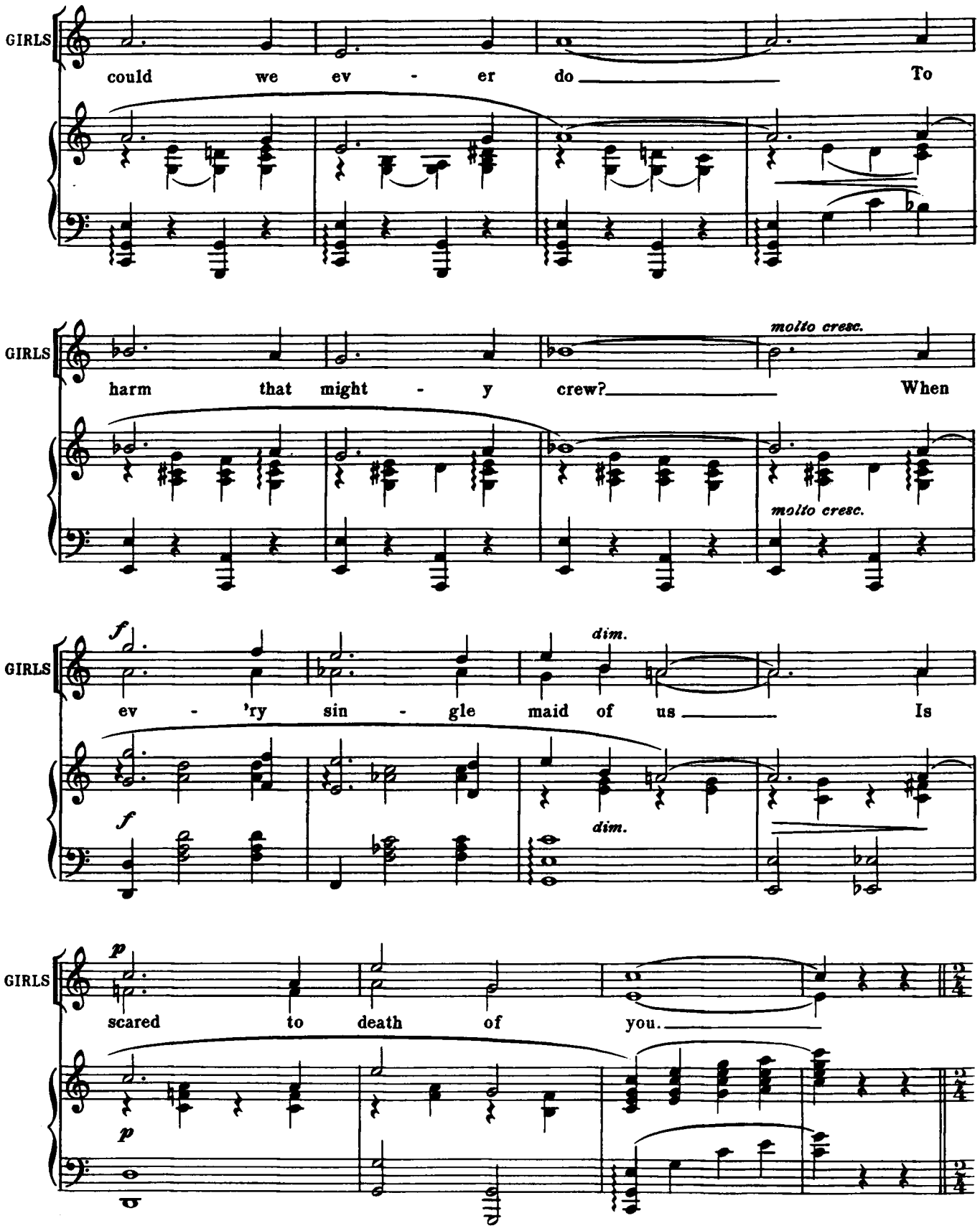
DUET:– (Clotilde, Besac) and CHORUS

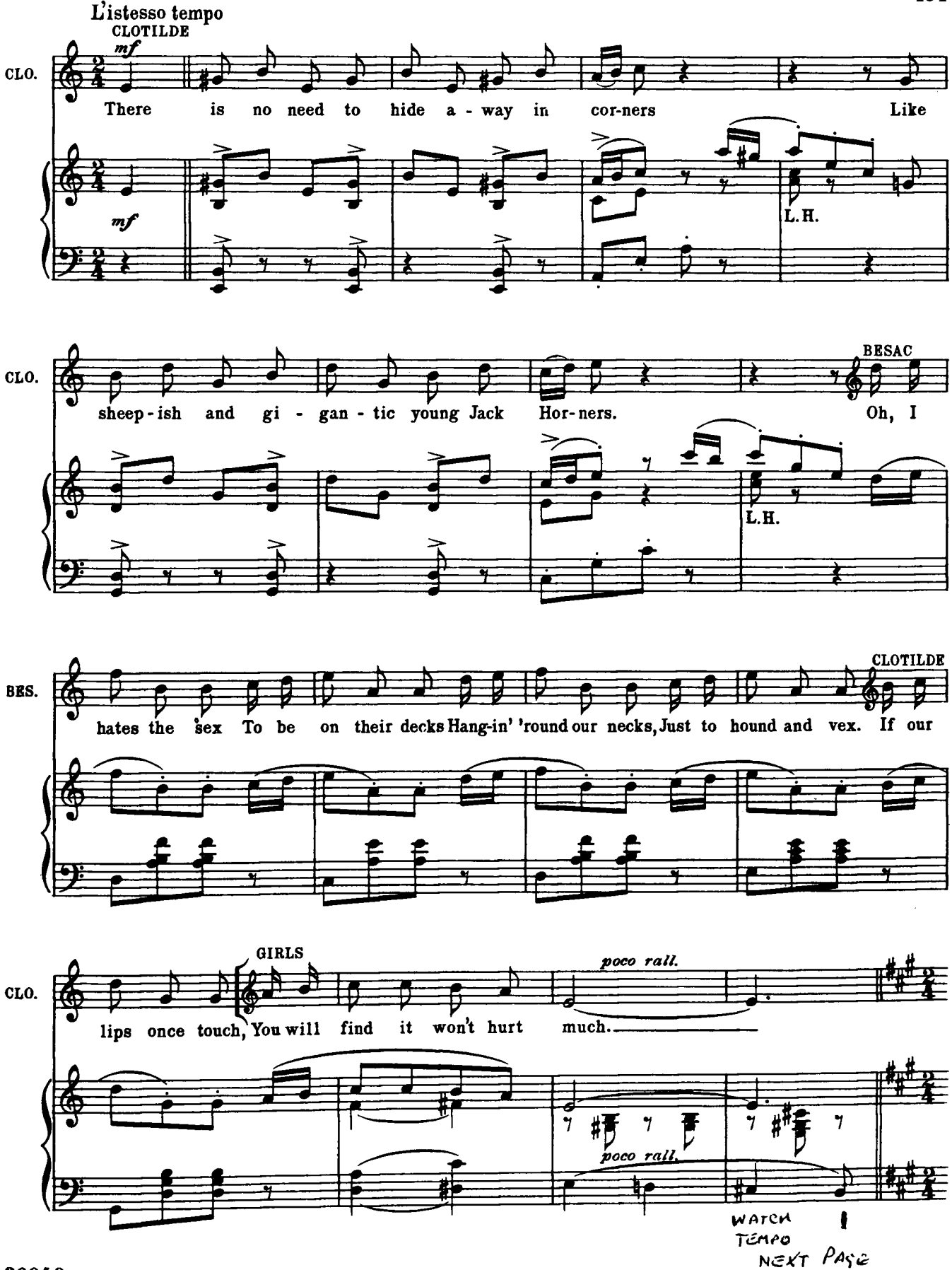
"FUNNY LITTLE SAILOR MEN"

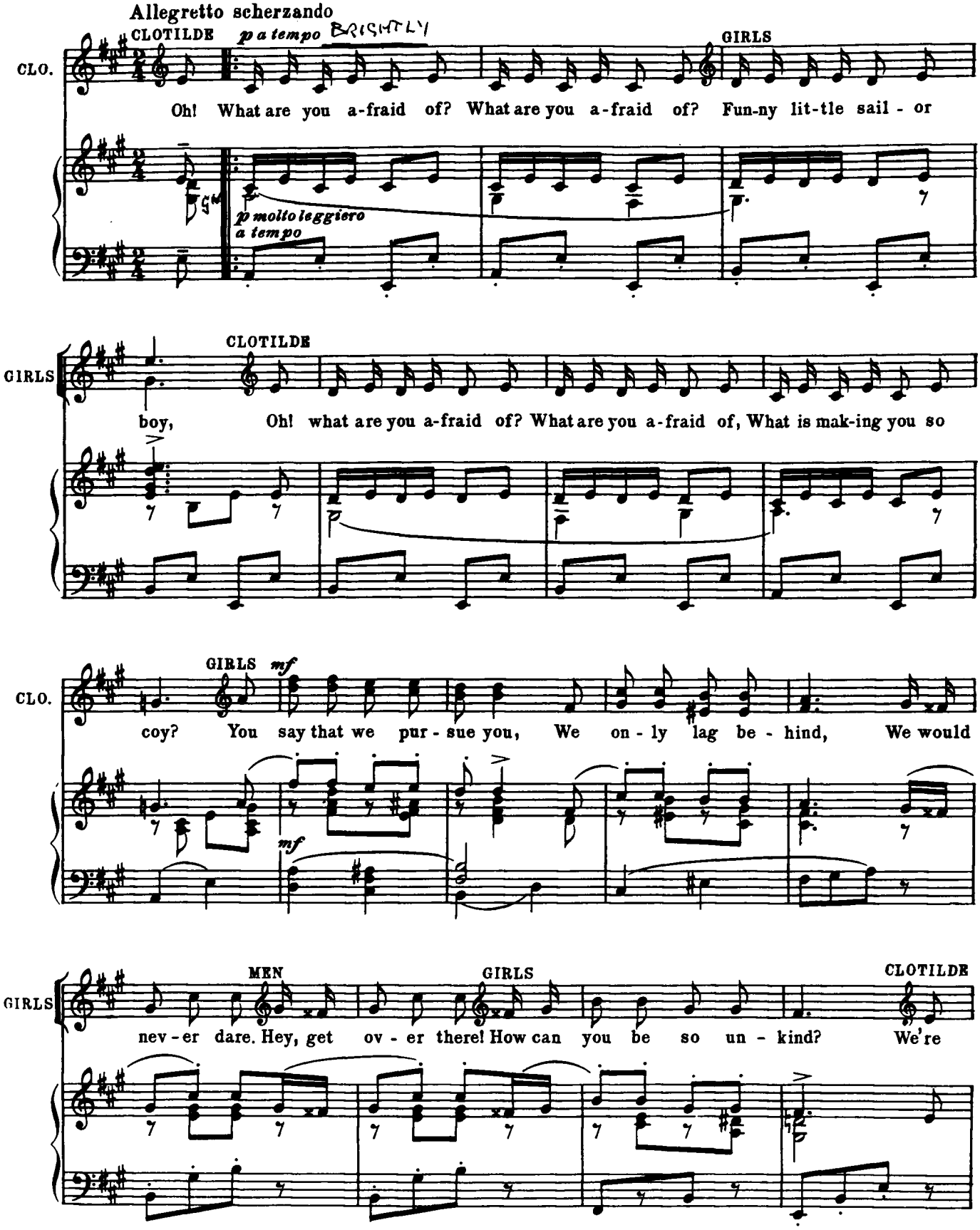


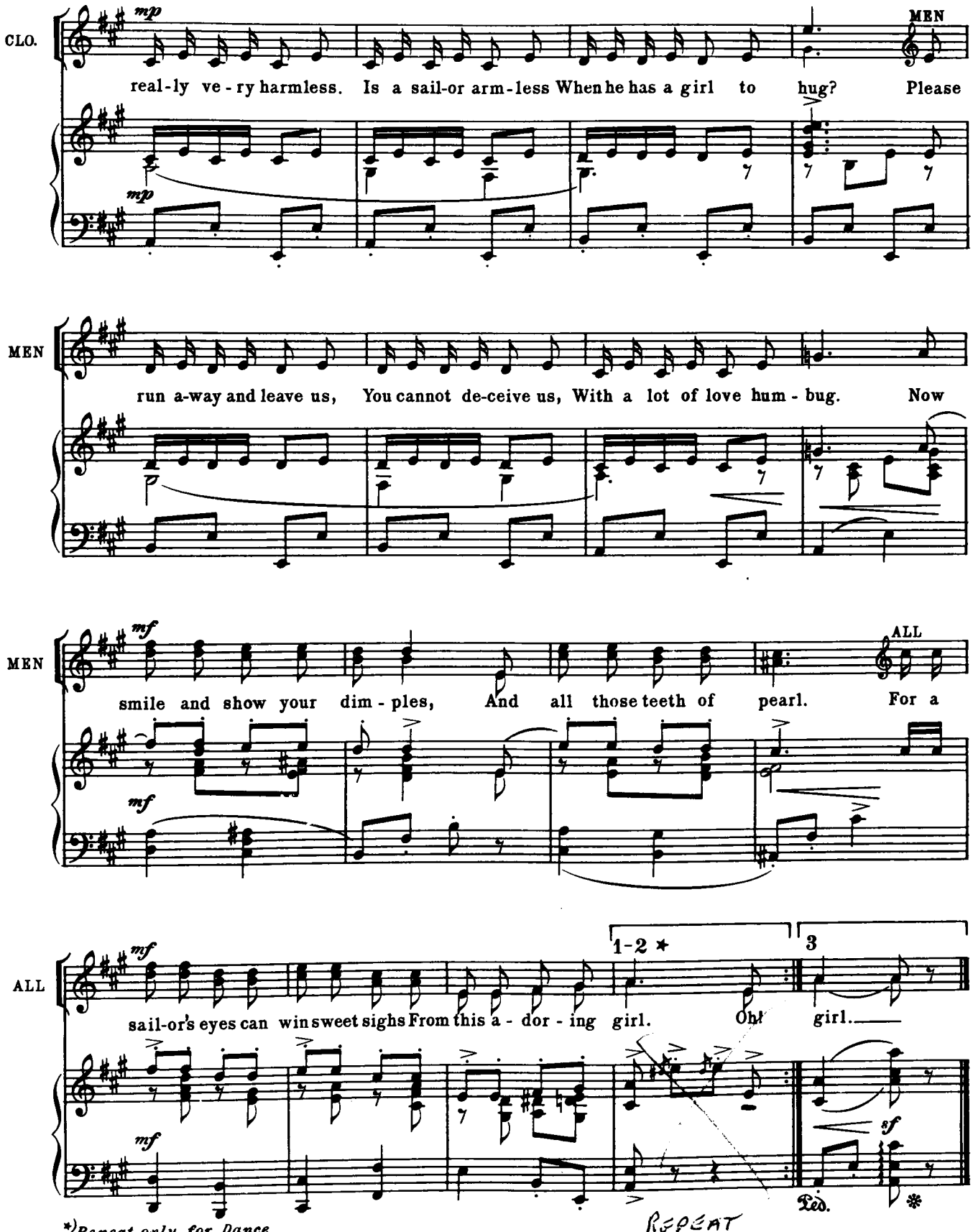

BES.
hates a sex what can make poor wrecks
They
MEN
Out of an - y sail - or crew!
Out of an - y sail - or crew!
BESAC
BES.
find an un - sus - pect - ing man and treat him kind and ten - der, They
BES.
scheme and plot, Con - nive and plan And force him to sur -
BES.
-ren-der.
Oh, I
MEN
They take his grog and ba - con, And feed him on milk and tarts!
They take his grog and ba - con, And feed him on milk and tarts!


BES.
hates the sex with their swan-white necks And their coal - black hearts!
GIRLS
GIRLS p
How
p
L'istesso tempo (bright)
GIRLS
GIRLS
p
can you speak that way? Such dread - ful
GIRLS
mf
things to say! You should not be a -
mf
GIRLS
-fraid of us, You know that wo - men pay. What


GIRLS
could we ev - er do To
GIRLS
molto cresc.
harm that might - y crew? When
molto cresc.
GIRLS
f
dim.
ev - 'ry sin - gle maid of us Is
f
dim.
GIRLS
p
scared to death of you.
p

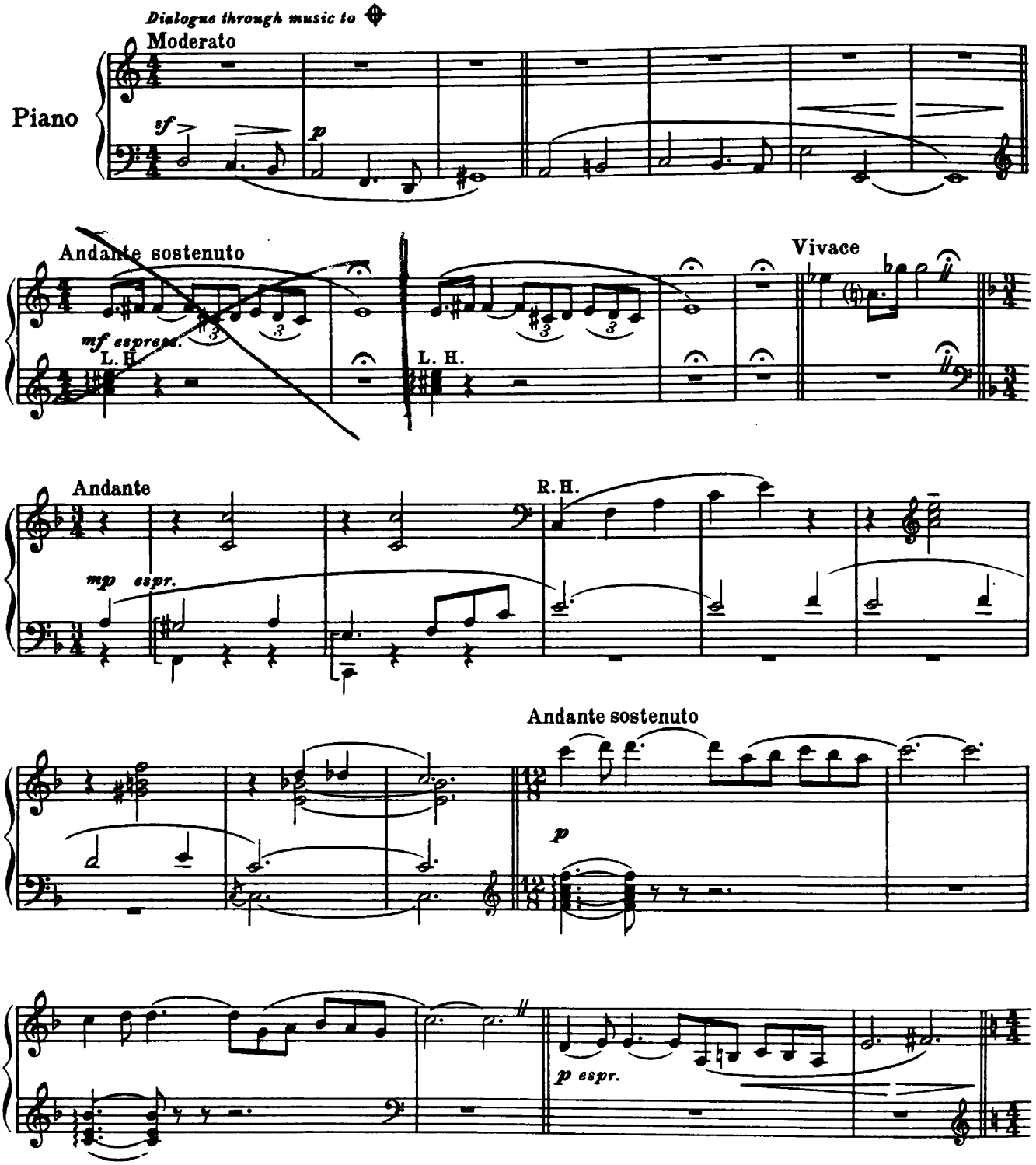

L'istesso tempo
CLOTILDE
mf
CLO.
There is no need to hide a - way in cor-ners Like
mf
L.H.
CLO.
sheep-ish and gi - gan - tic young Jack Hor-ners.
BESAC
Oh, I
L.H.
BES.
hates the sex To be on their decks Hang-in' 'round our necks, Just to hound and vex.
CLOTILDE
If our
CLO.
lips once touch,
GIRLS
You will find it won't hurt much.
poco rall.
poco rall.
WATCH TEMPO
NEXT PAGE

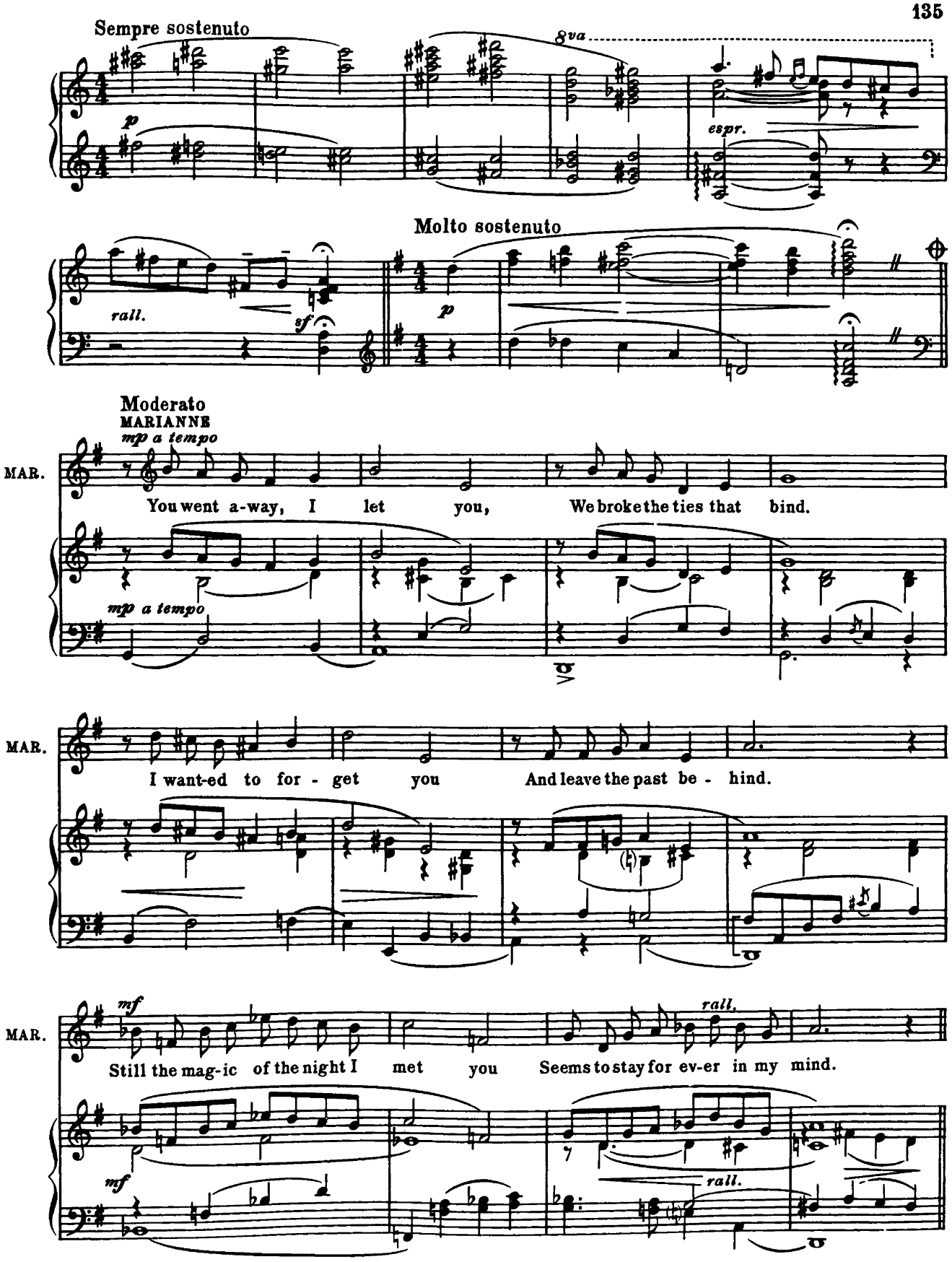

Allegretto scherzando
CLOTILDE
p a tempo BRISKLY
GIRLS
CLO.
Oh! What are you a-fraid of? What are you a-fraid of? Fun-ny lit-tle sail - or
p molto leggiero
a tempo
CLOTILDE
GIRLS
boy, Oh! what are you a-fraid of? What are you a-fraid of, What is mak-ing you so
GIRLS mf
CLO.
coy? You say that we pur - sue you, We on - ly lag be - hind, We would
mf
MEN
GIRLS
CLOTILDE
GIRLS
nev - er dare. Hey, get ov - er there! How can you be so un - kind? We're


CLO.
mp
MEN
real-ly ve-ry harmless. Is a sail-or arm-less When he has a girl to hug? Please
mp
MEN
run a-way and leave us, You cannot de-ceive us, With a lot of love hum-bug. Now
MEN
mf
ALL
smile and show your dim-ples, And all those teeth of pearl. For a
mf
ALL
mf
1-2 ⋆
3
sail-or's eyes can win sweet sighs From this a-dor-ing girl. Oh! girl.
mf
sf
Ped.
*)Repeat only for Dance
REPEAT

No. 20 INCIDENTAL MUSIC and SONG–(Marianne)

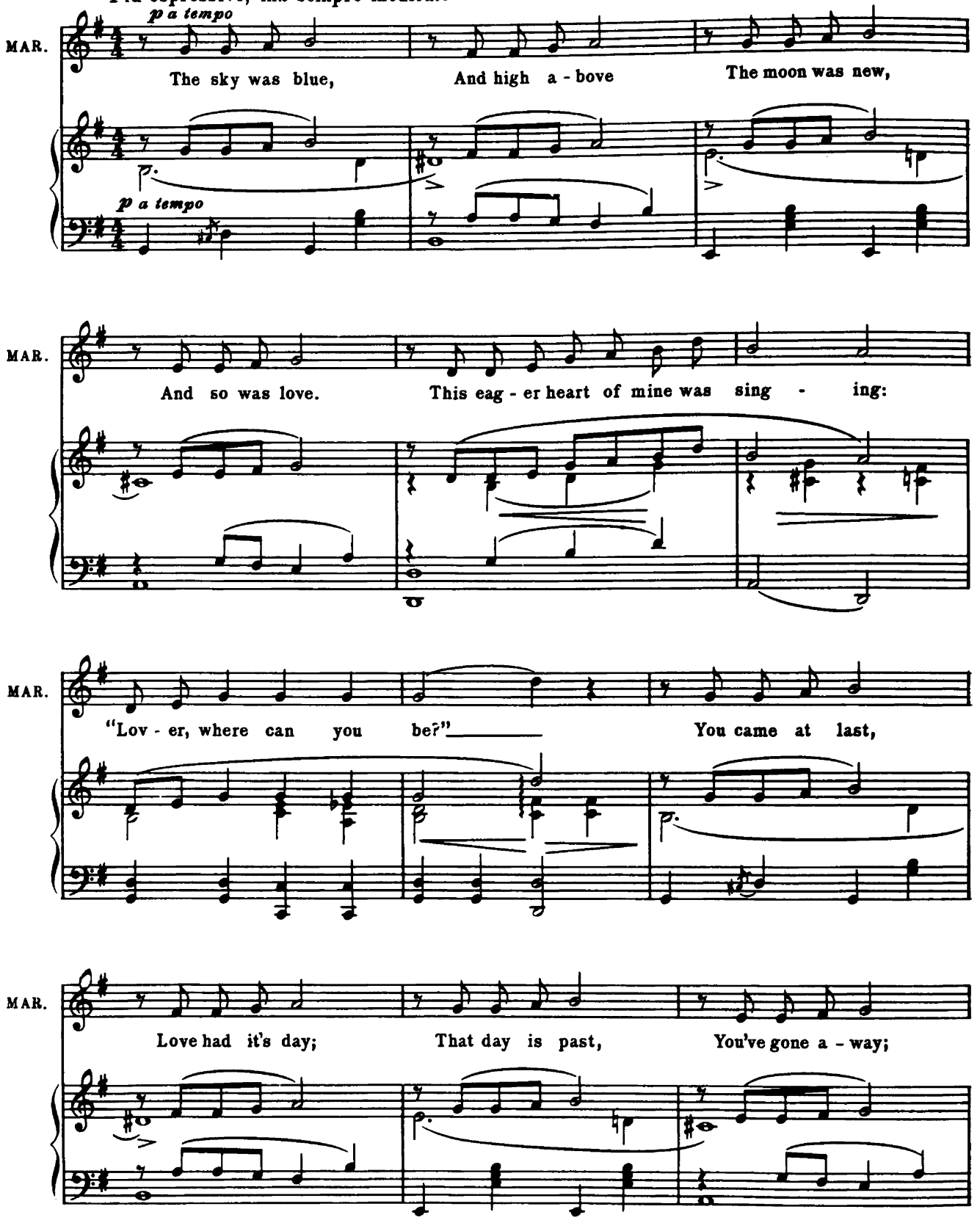
"LOVER, COME BACK TO ME"

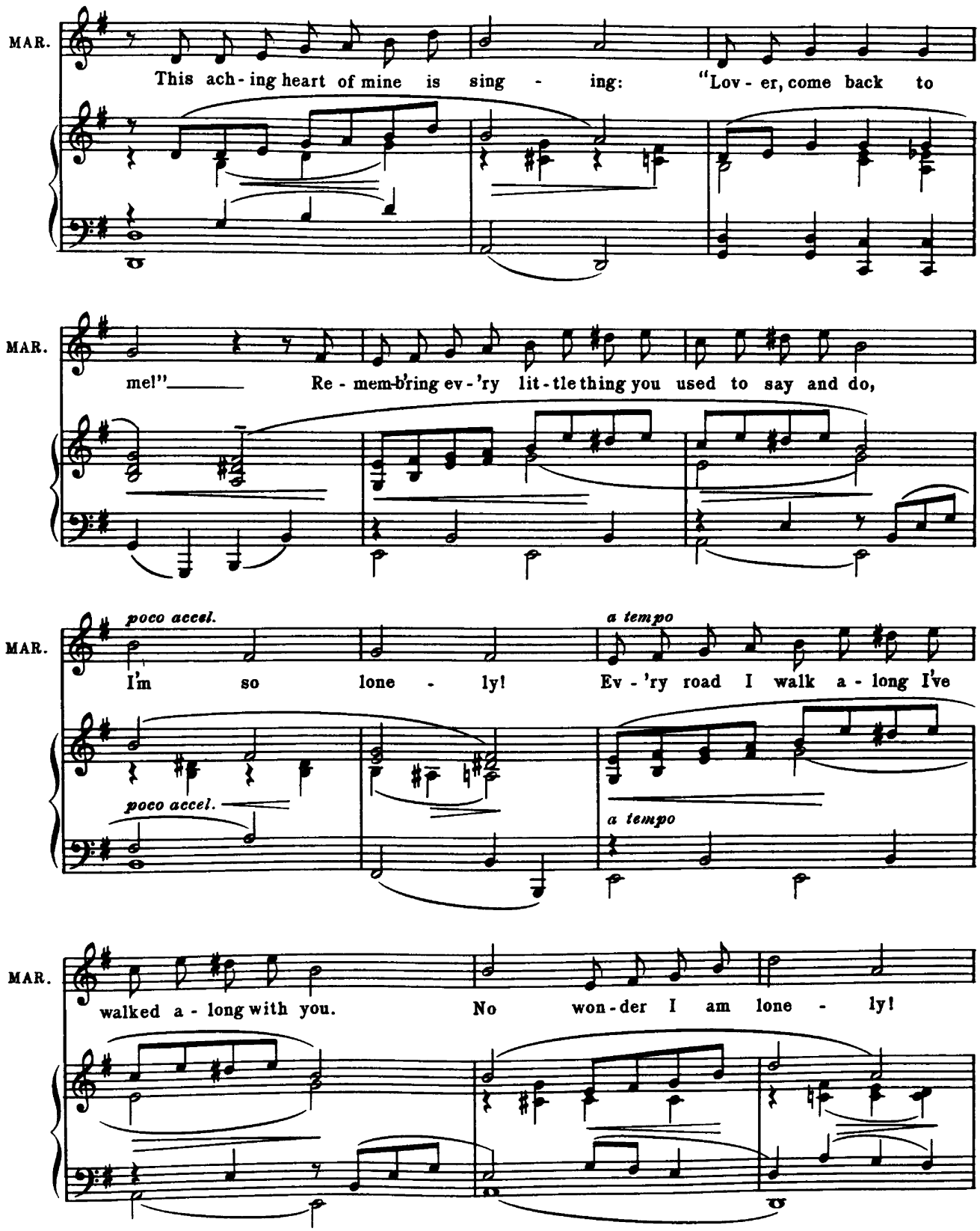


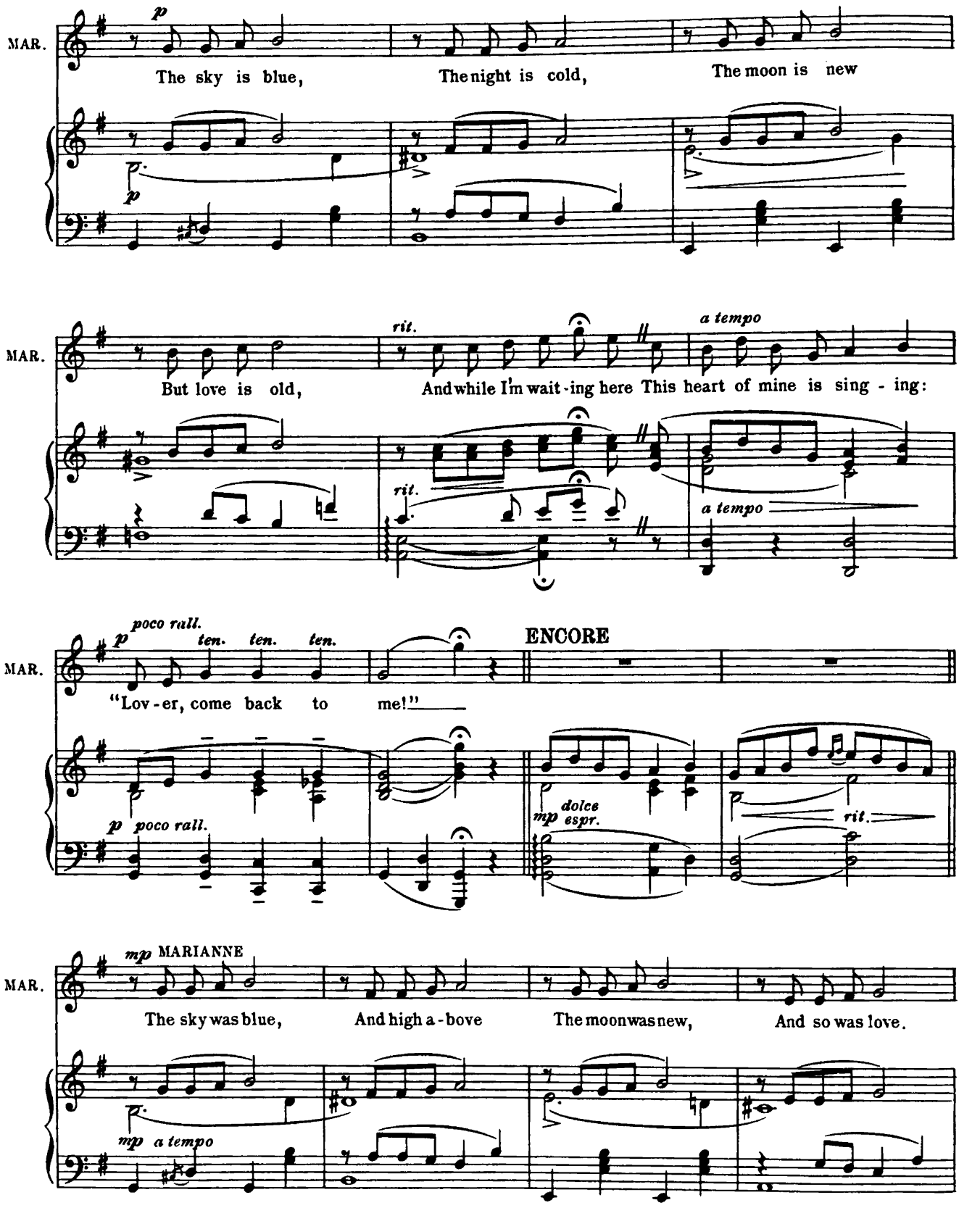

Sempre sostenuto
8va
p
espr.
Molto sostenuto
rall.
sf
p
Moderato
MARIANNE
mp a tempo
MAR.
You went a-way, I let you, We broke the ties that bind.
mp a tempo
MAR.
I want-ed to for - get you And leave the past be - hind.
MAR.
mf
rall.
Still the mag-ic of the night I met you Seems to stay for ev-er in my mind.
mf
rall.

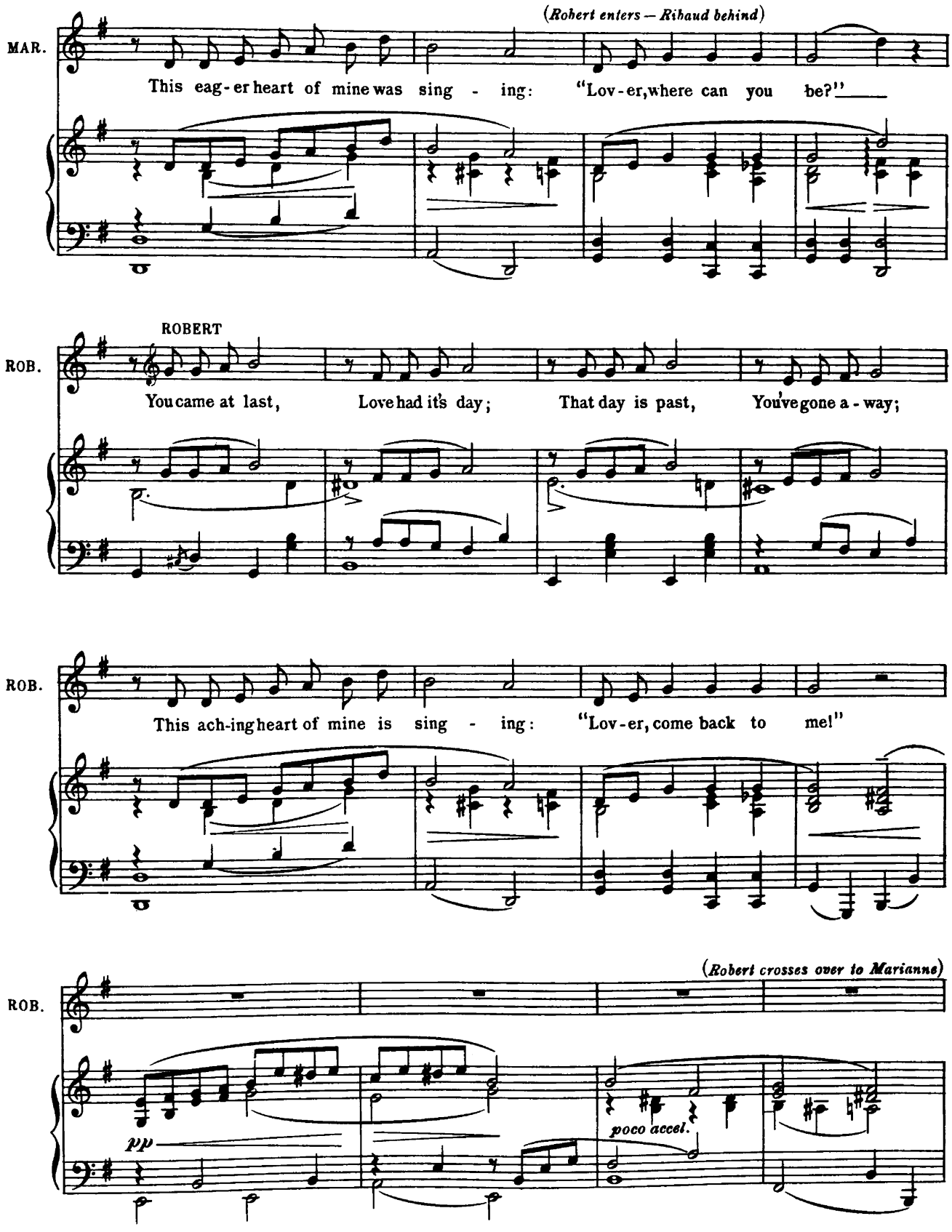
REFRAIN

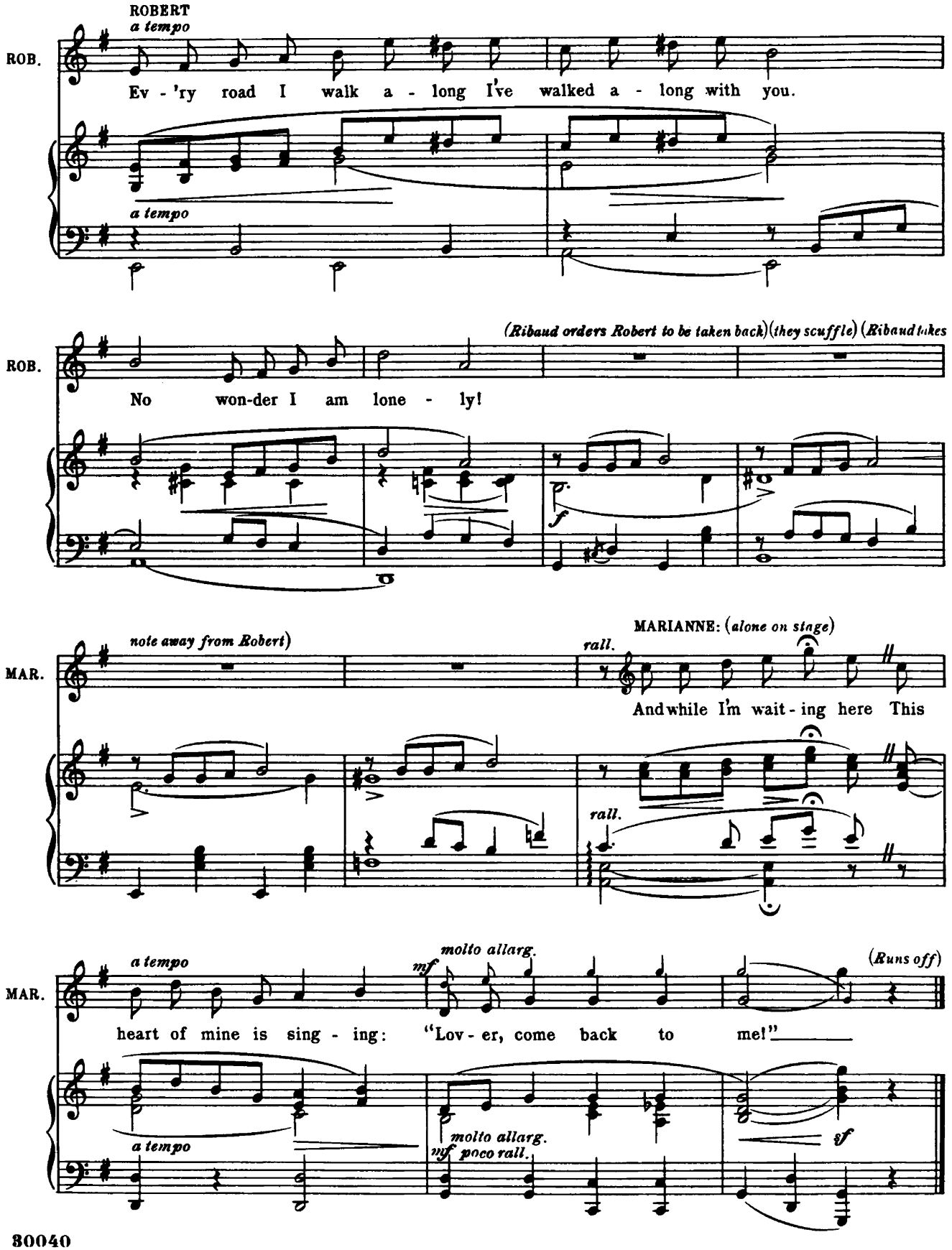
Più espressivo, ma sempre moderato




MAR.
This ach - ing heart of mine is sing - ing: "Lov - er, come back to
MAR.
me!" Re - mem-b'ring ev - 'ry lit - tle thing you used to say and do,
MAR.
poco accel.
I'm so lone - ly!
a tempo
Ev - 'ry road I walk a - long I've
poco accel.
a tempo
MAR.
walked a - long with you. No won - der I am lone - ly!

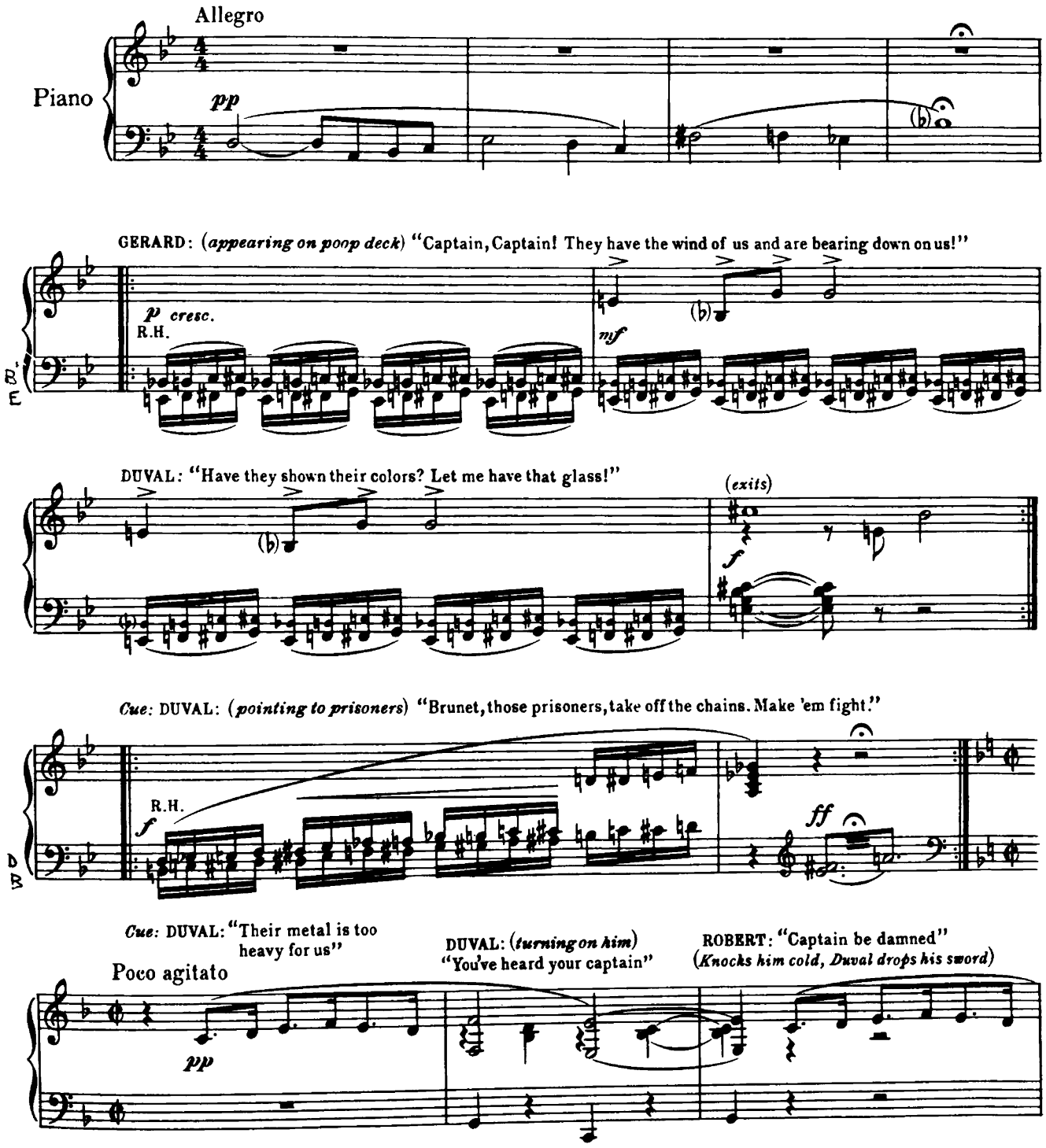

MAR.
p
The sky is blue,
The night is cold,
The moon is new
MAR.
rit.
a tempo
But love is old,
And while I'm wait - ing here This heart of mine is sing - ing:
rit.
a tempo
MAR.
poco rall.
p
ten. ten. ten.
ENCORE
"Lov - er, come back to me!"
p poco rall.
mp dolce espr.
rit.
MAR.
mp MARIANNE
The sky was blue,
And high a - bove
The moon was new,
And so was love.
mp a tempo


(Robert enters – Rihaud behind)
MAR.
This eag-er heart of mine was sing - ing: "Lov-er, where can you be?"
ROBERT
ROB.
You came at last, Love had it's day; That day is past, You've gone a-way;
ROB.
This ach-ing heart of mine is sing - ing: "Lov-er, come back to me!"
(Robert crosses over to Marianne)
ROB.
pp
poco accel.


ROBERT
a tempo
ROB.
Ev - 'ry road I walk a - long I've walked a - long with you.
a tempo
(Ribaud orders Robert to be taken back) (they scuffle) (Ribaud takes
ROB.
No won-der I am lone - ly!
f
MARIANNE: (alone on stage)
note away from Robert)
rall.
MAR.
And while I'm wait - ing here This
rall.
a tempo
molto allarg.
mf
(Runs off)
MAR.
heart of mine is sing - ing: "Lov - er, come back to me!"
a tempo
molto allarg.
mf poco rall.
sf

No 21

BATTLE SCENE



ROBERT: "Men, do you know what surrender means?"

EMILE: "Chevalier, I salute you"

(*Robert picks up sword*) "Salute hell, we've got work ahead"

SAILORS: "But, our Captain?"

ROBERT: "We're fighting for our lives and our women. Throw that man into his cabin"

ROBERT: "I'm captain now"

BESAC: "They're two to one, it's useless to fight them hand to hand"

JACQUES: "They're drawing alongside they're waiting to board us. man that rail"

ROBERT: "Come on, men, forward" (*leads men off*)

sff

Cue: ROBERT: "You're worth five of them!"

Molto agitato

FAST

(*Pirates board ship*)

mf

Sempre agitato

(*Sailors fight with swords*)

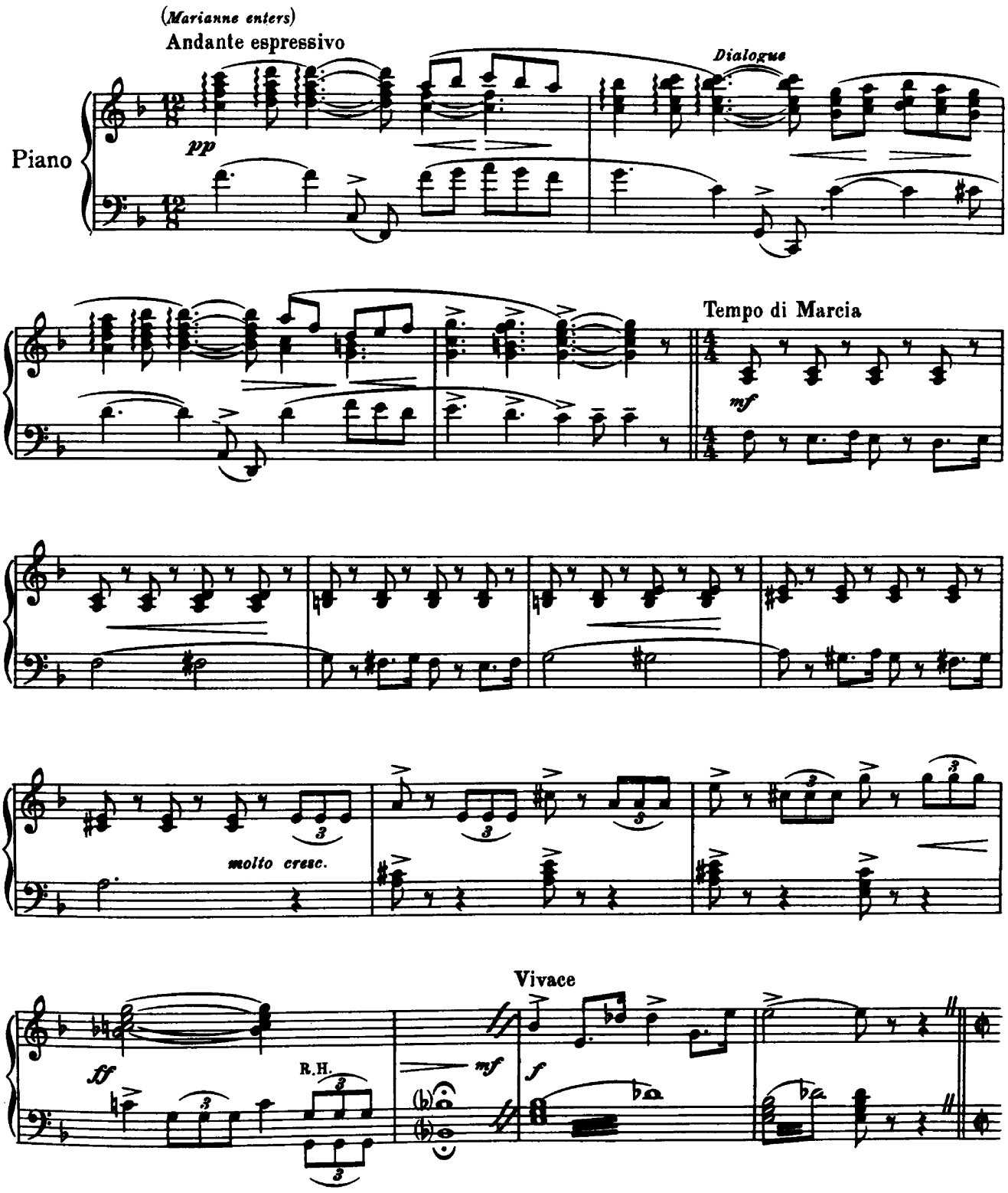
sf sf sf

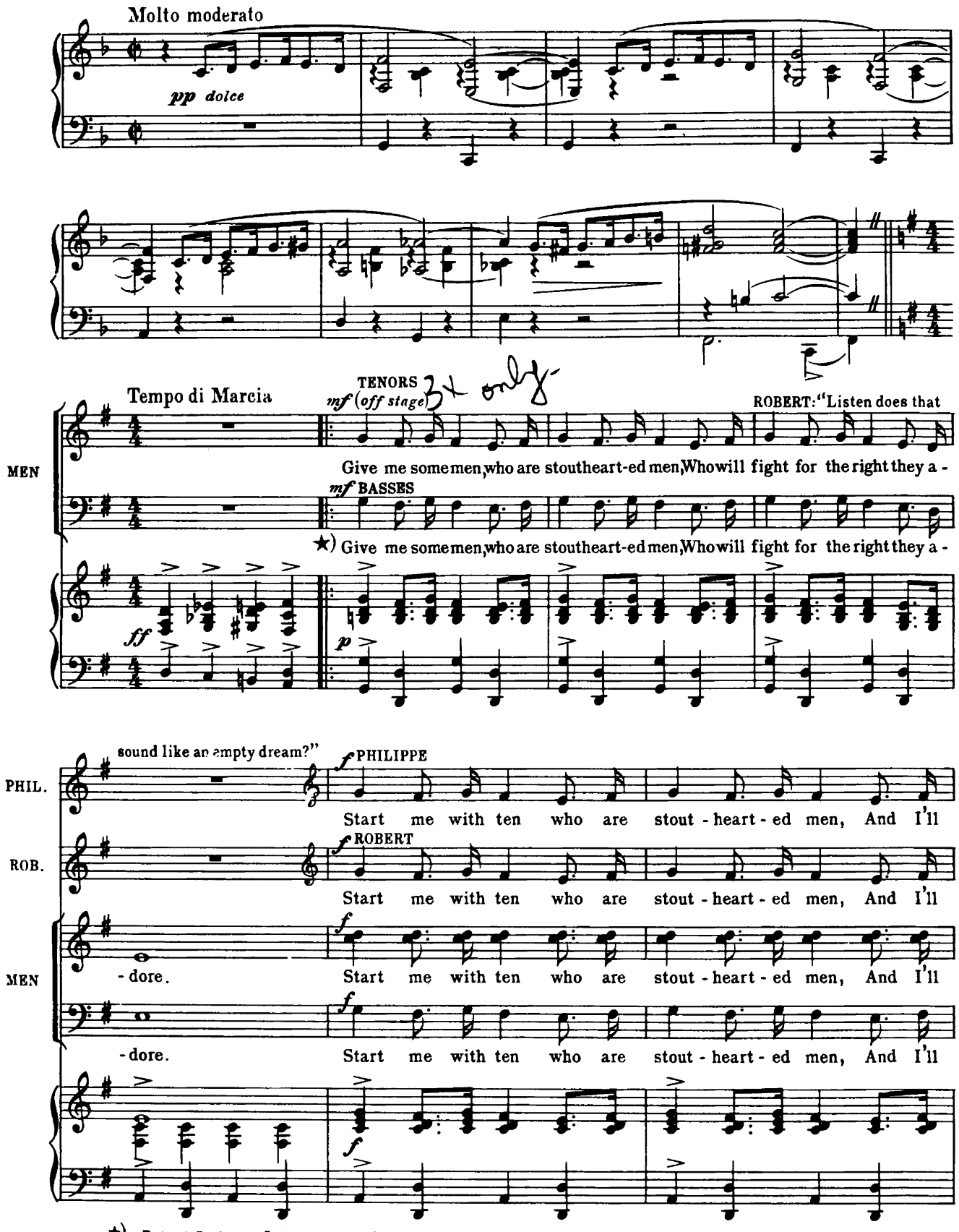
ff

(*pp and stop, when Robert recognizes Philippe*)

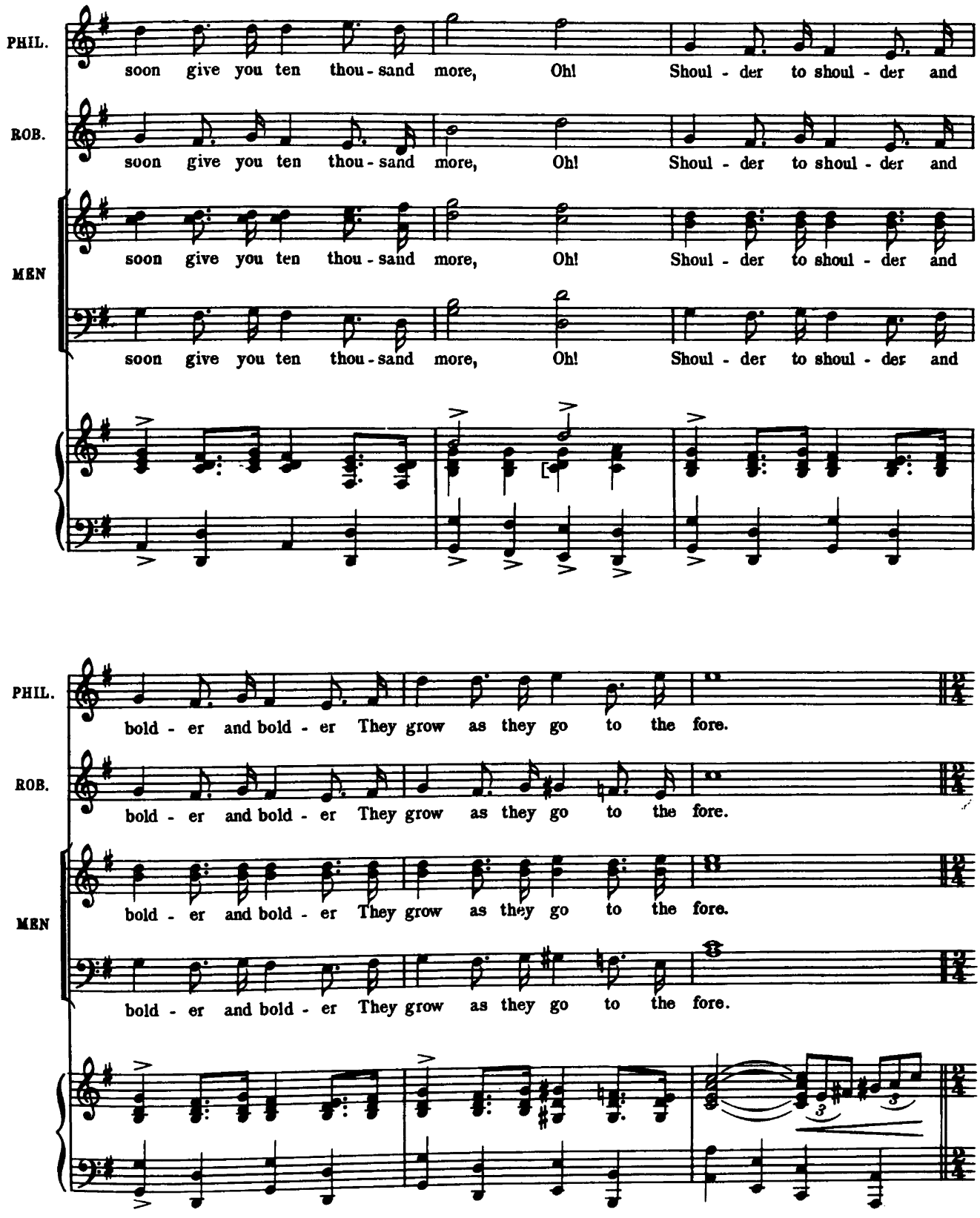
Repeat ad lib.

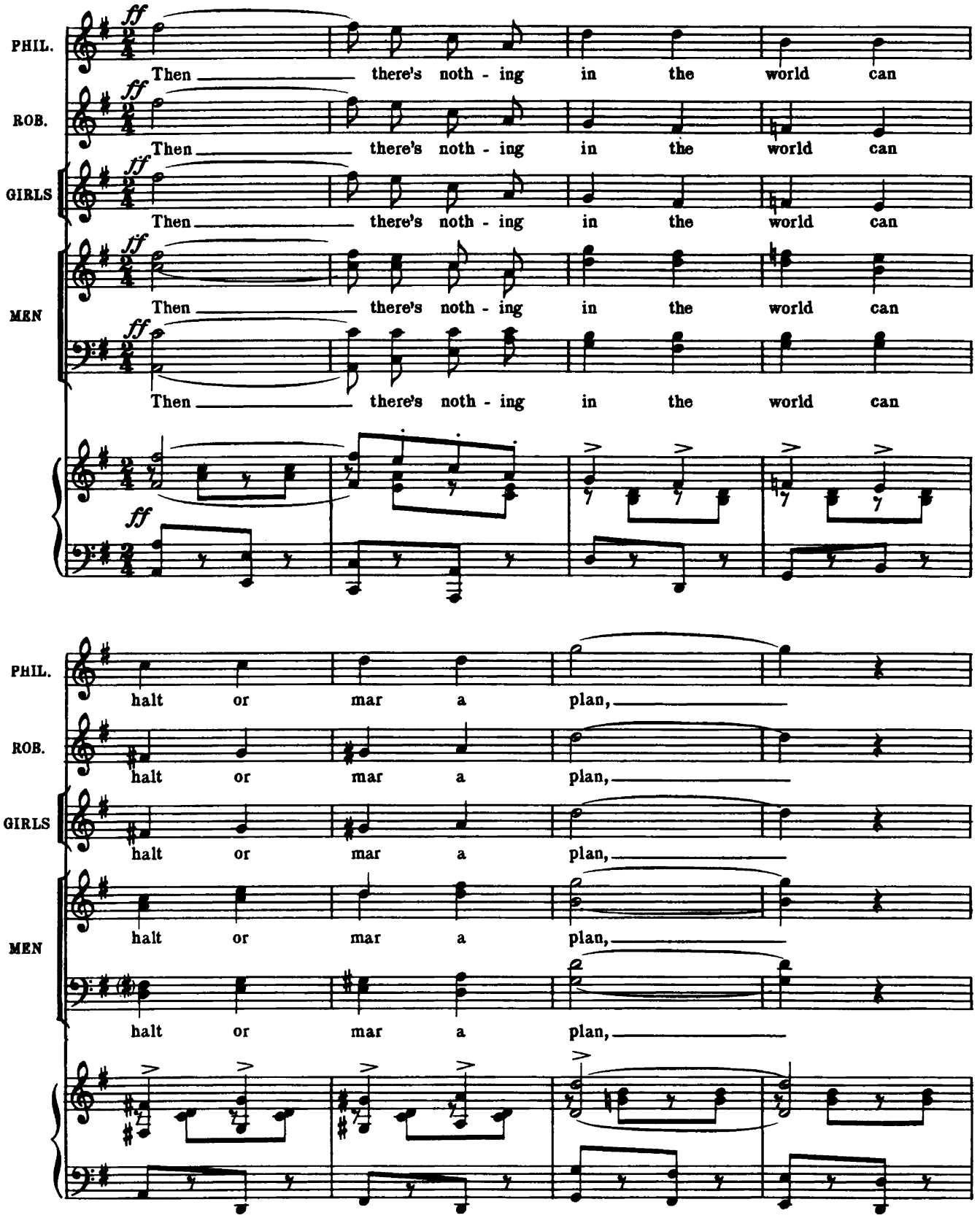
No. 22 FINALETTO AND DRILL

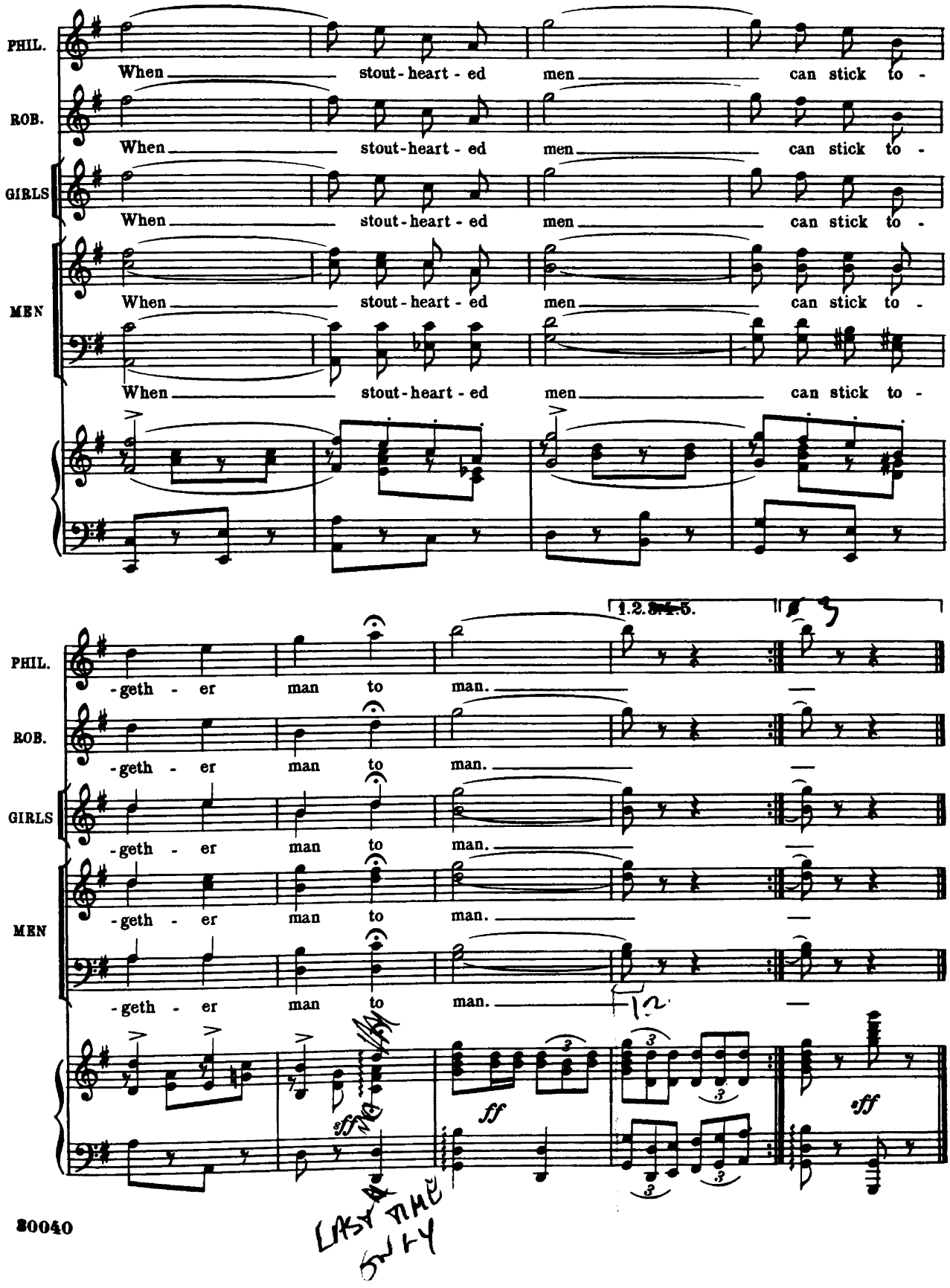




★) *Repeat 5 times. Girls only sing during March-Evolutions*

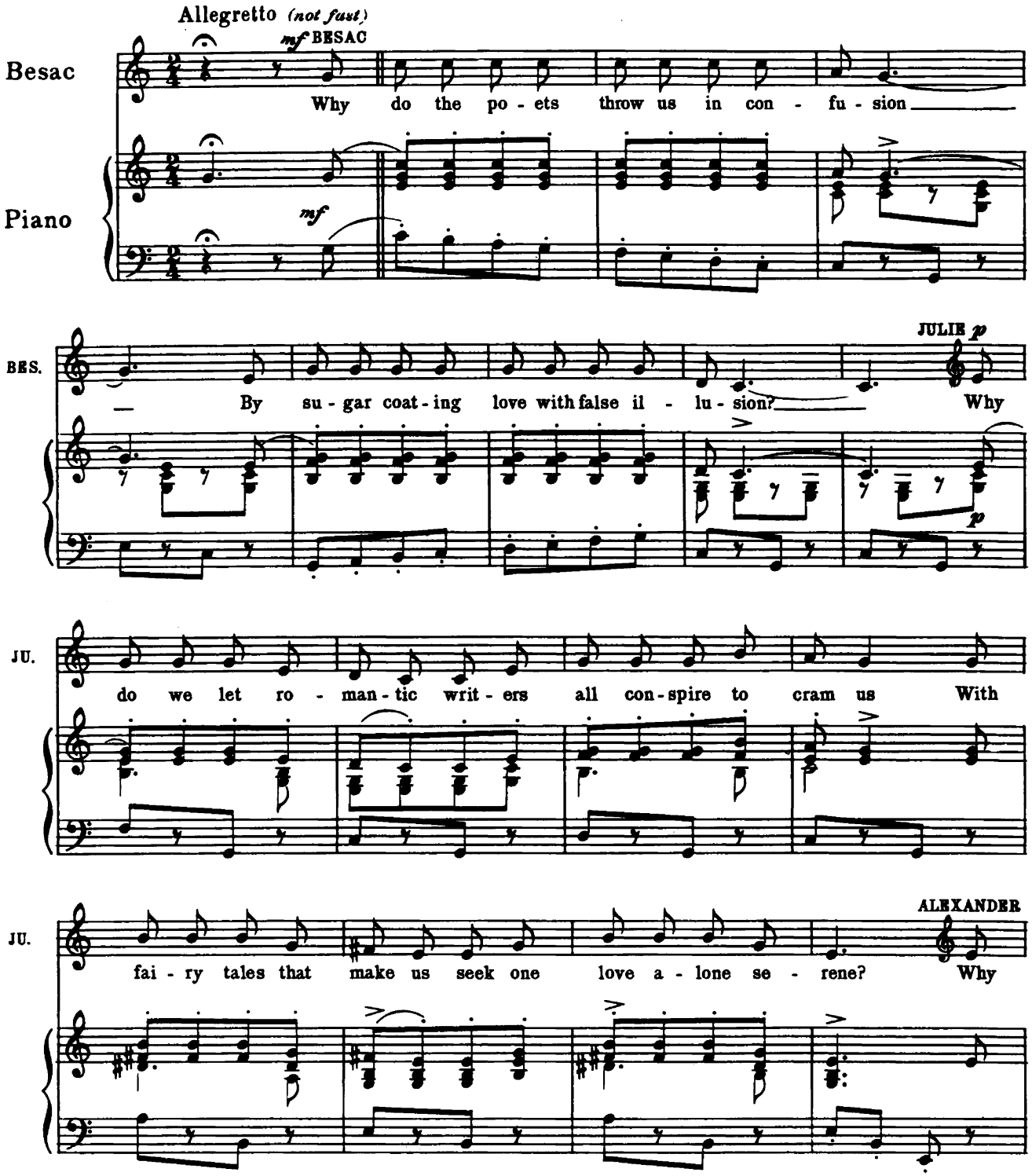

PHIL.
soon give you ten thou - sand more, Oh! Shoul - der to shoul - der and
ROB.
soon give you ten thou - sand more, Oh! Shoul - der to shoul - der and
MEN
soon give you ten thou - sand more, Oh! Shoul - der to shoul - der and
soon give you ten thou - sand more, Oh! Shoul - der to shoul - der and
PHIL.
bold - er and bold - er They grow as they go to the fore.
ROB.
bold - er and bold - er They grow as they go to the fore.
MEN
bold - er and bold - er They grow as they go to the fore.
bold - er and bold - er They grow as they go to the fore.

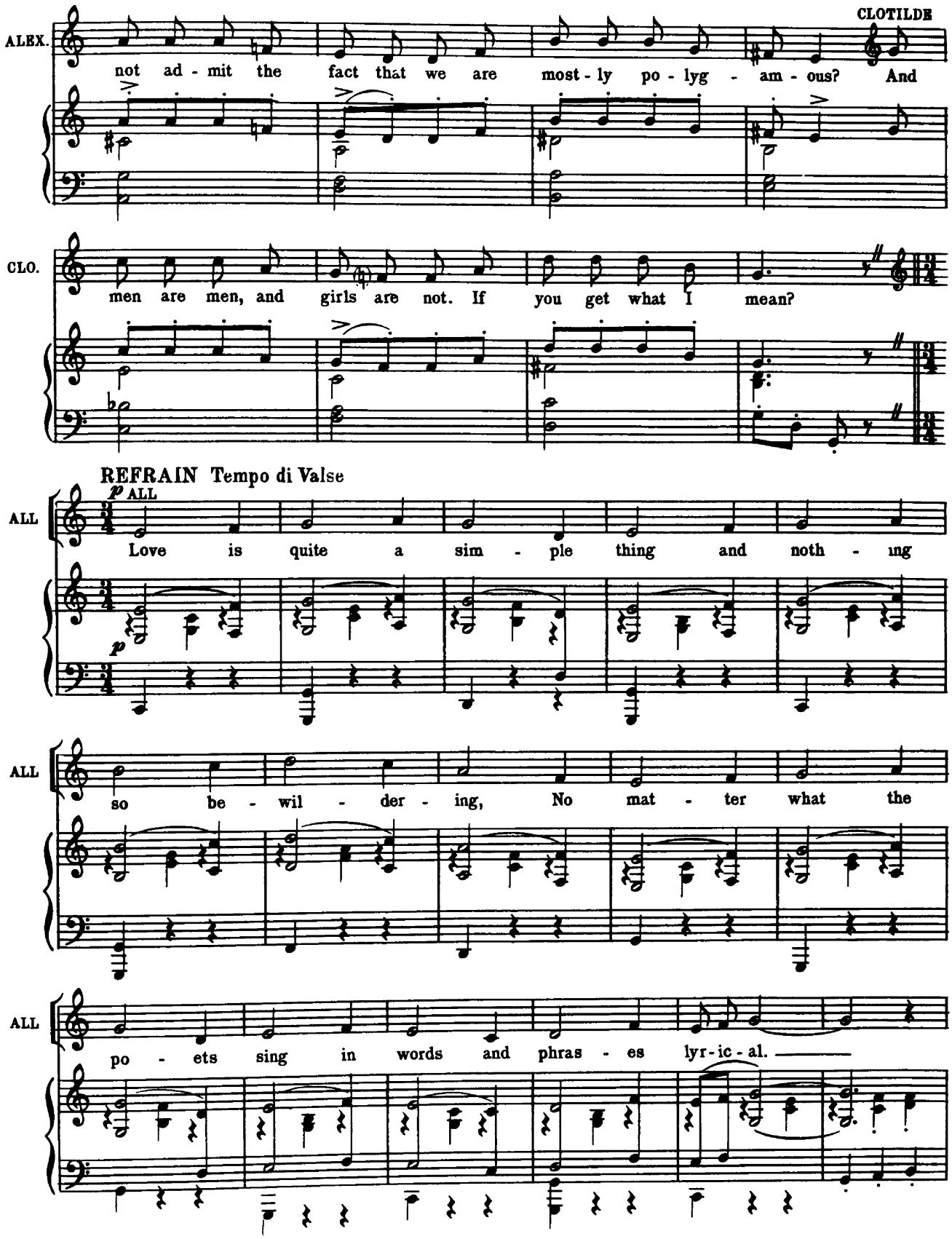

PHIL.
ROB.
GIRLS
MEN
ff
Then there's noth - ing in the world can
halt or mar a plan,

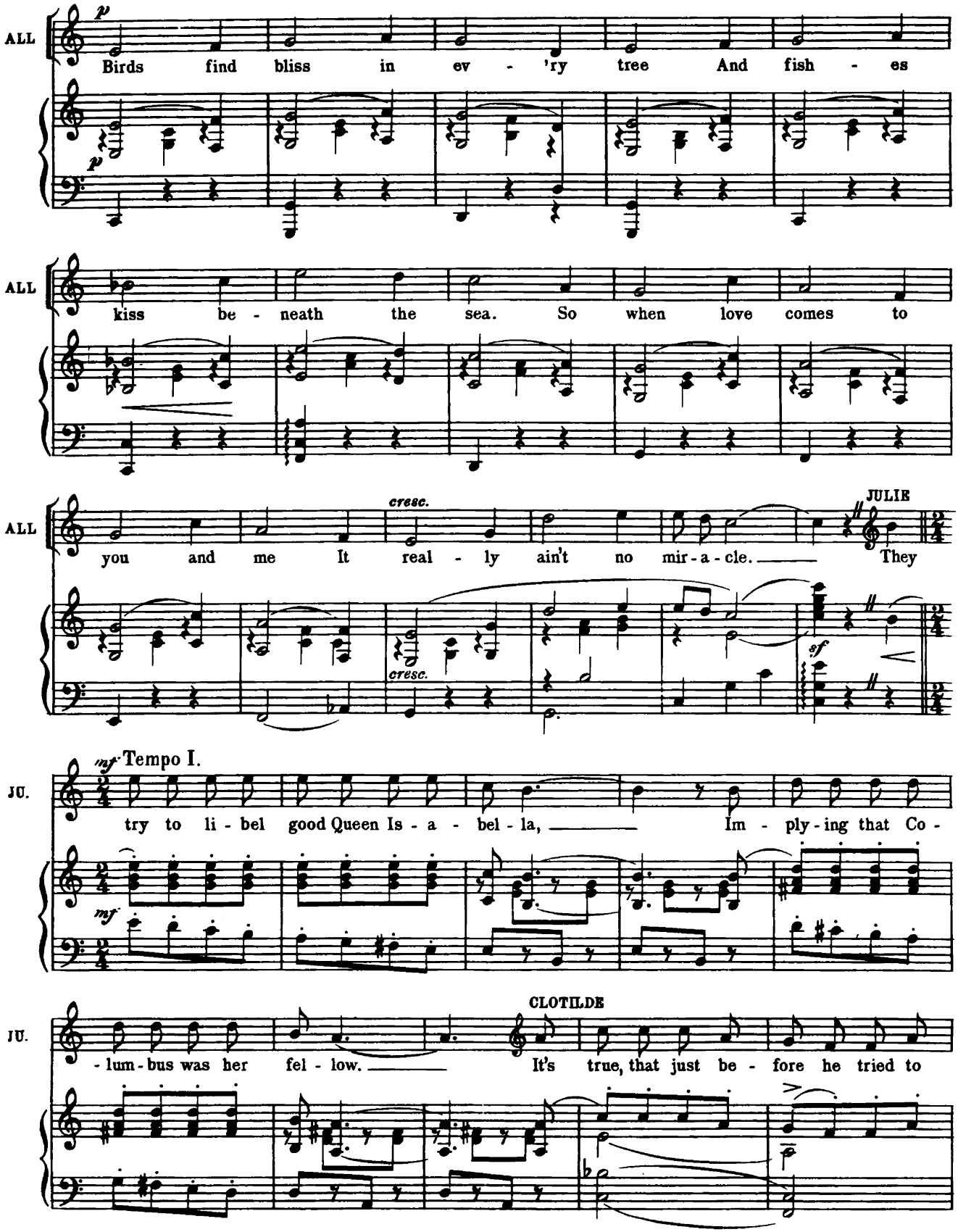

PHIL.
When stout-heart-ed men can stick to-
ROB.
When stout-heart-ed men can stick to-
GIRLS
When stout-heart-ed men can stick to-
MEN
When stout-heart-ed men can stick to-
When stout-heart-ed men can stick to-
1.2.3.4.5.
-geth-er man to man.
-geth-er man to man.
-geth-er man to man.
-geth-er man to man.
-geth-er man to man.
ff
sff
sff
30040

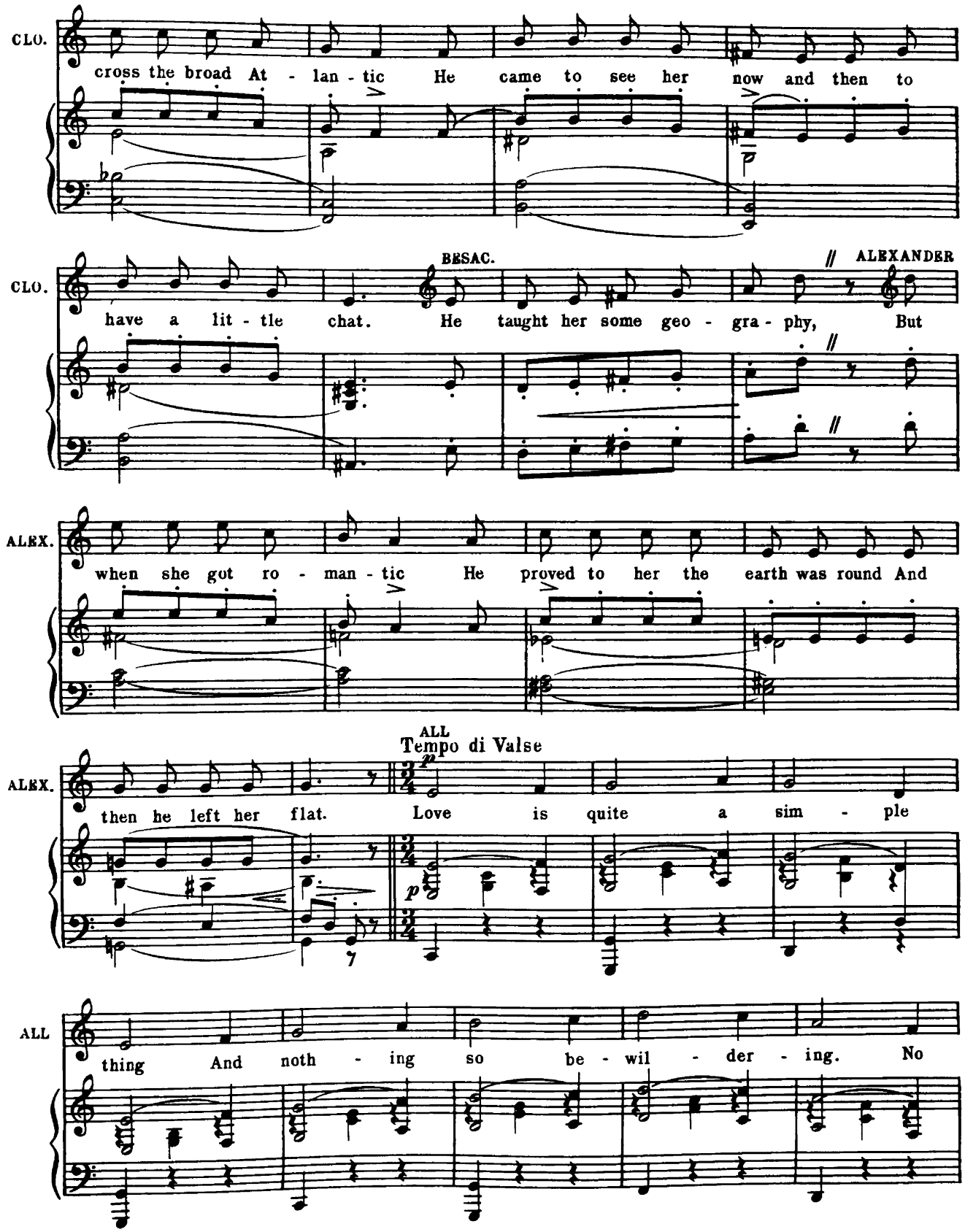
Nº 23 QUARTET:- (Julie, Alexander, Besac and Clotilde)

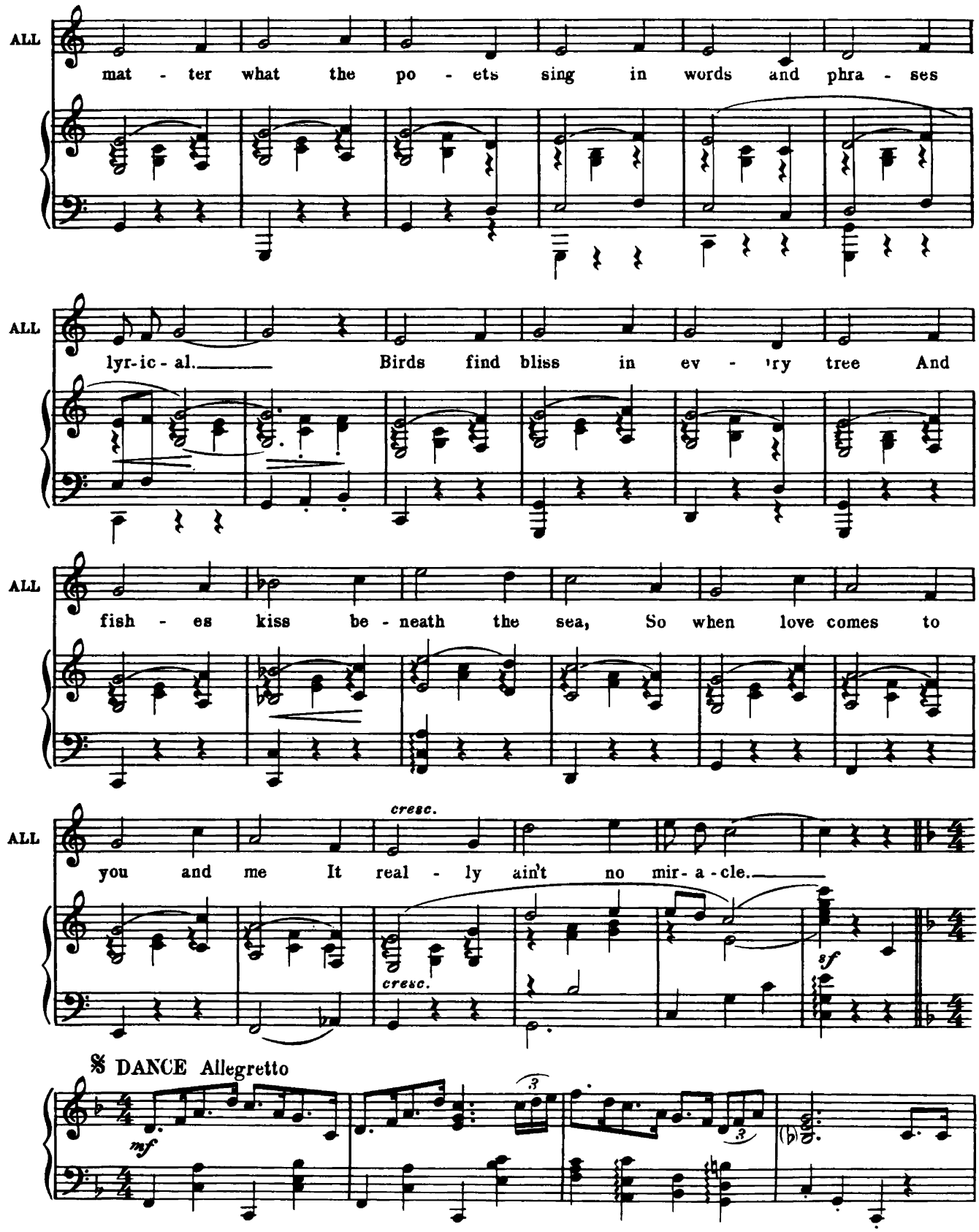
"LOVE IS QUITE A SIMPLE THING"

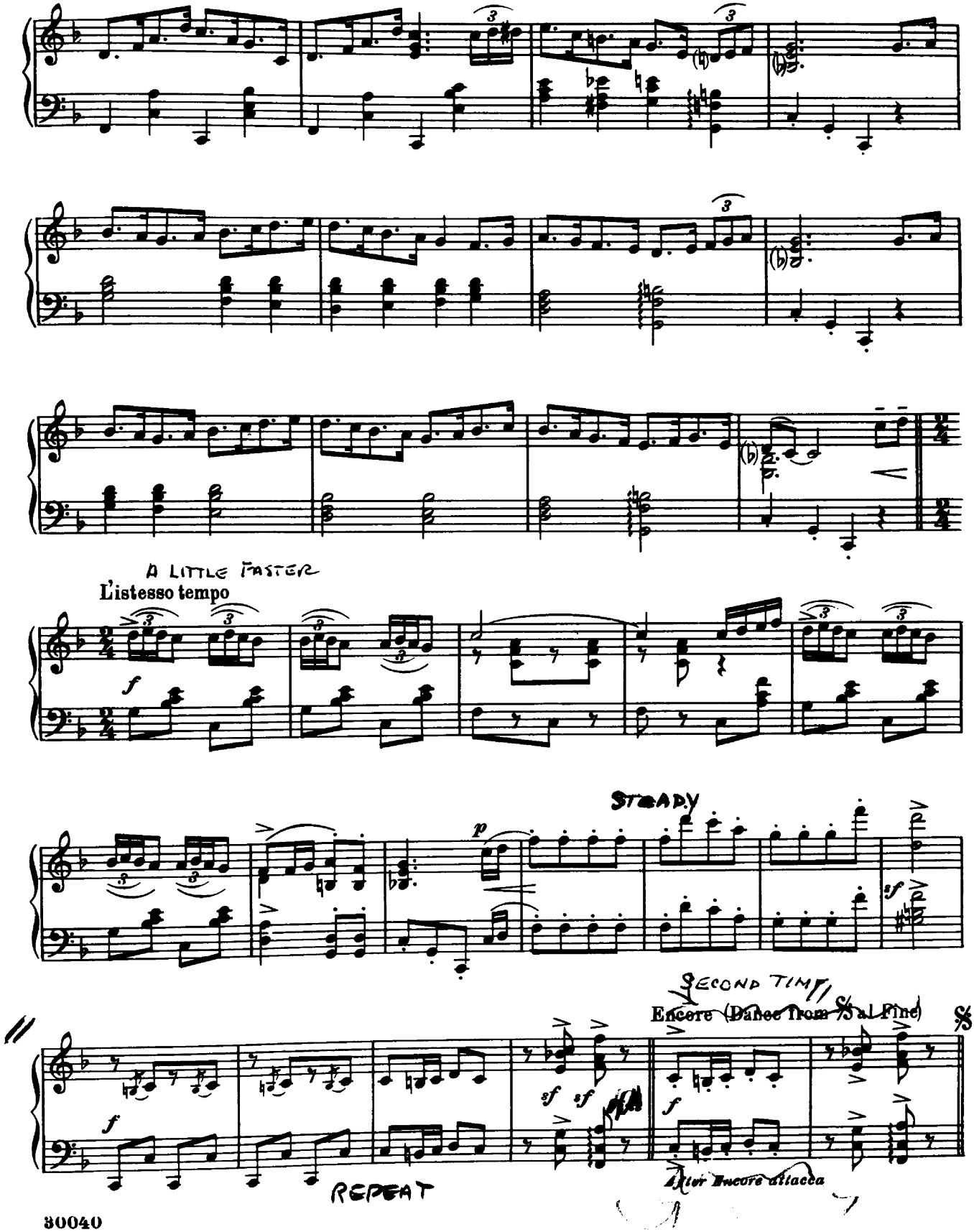



ALEX.
not ad - mit the fact that we are most - ly po - lyg - am - ous? And
CLOTILDE
CLO.
men are men, and girls are not. If you get what I mean?
REFRAIN Tempo di Valse
ALL
Love is quite a sim - ple thing and noth - ing
ALL
so be - wil - der - ing, No mat - ter what the
ALL
po - ets sing in words and phras - es lyr - ic - al.

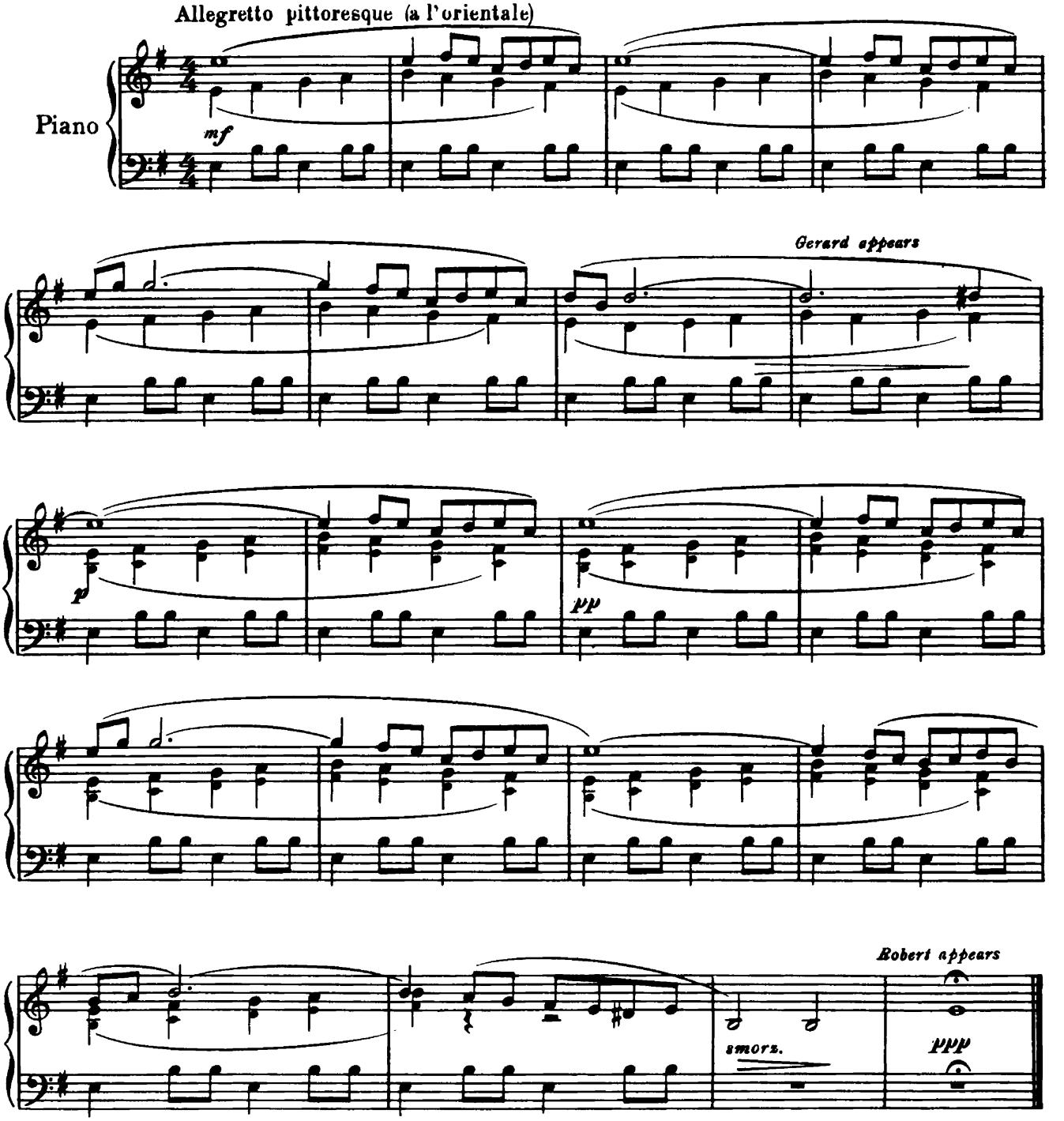

ALL
p
Birds find bliss in ev - 'ry tree And fish - es
p
ALL
kiss be - neath the sea. So when love comes to
ALL
cresc.
you and me It real - ly ain't no mir - a - cle.
JULIE
They
cresc.
sf
JU.
mf Tempo I.
try to li - bel good Queen Is - a - bel - la,
Im - ply - ing that Co -
mf
JU.
CLOTILDE
- lum - bus was her fel - low.
It's true, that just be - fore he tried to


CLO.
cross the broad At - lan - tic He came to see her now and then to
BESAC.
ALEXANDER
CLO.
have a lit - tle chat. He taught her some geo - gra - phy, But
ALEX.
when she got ro - man - tic He proved to her the earth was round And
ALL
Tempo di Valse
ALEX.
then he left her flat. Love is quite a sim - ple
ALL
thing And noth - ing so be - wil - der - ing. No


ALL
mat - ter what the po - ets sing in words and phra - ses
ALL
lyr-ic - al. Birds find bliss in ev - 'ry tree And
ALL
fish - es kiss be - neath the sea, So when love comes to
ALL
cresc.
you and me It real - ly ain't no mir- a - cle.
cresc.
sf
𝄋 DANCE Allegretto
mf


A LITTLE FASTER
L'istesso tempo
STEADY
SECOND TIME
Encore (Dance from 𝄋 al Fine)
After Encore attacca
REPEAT

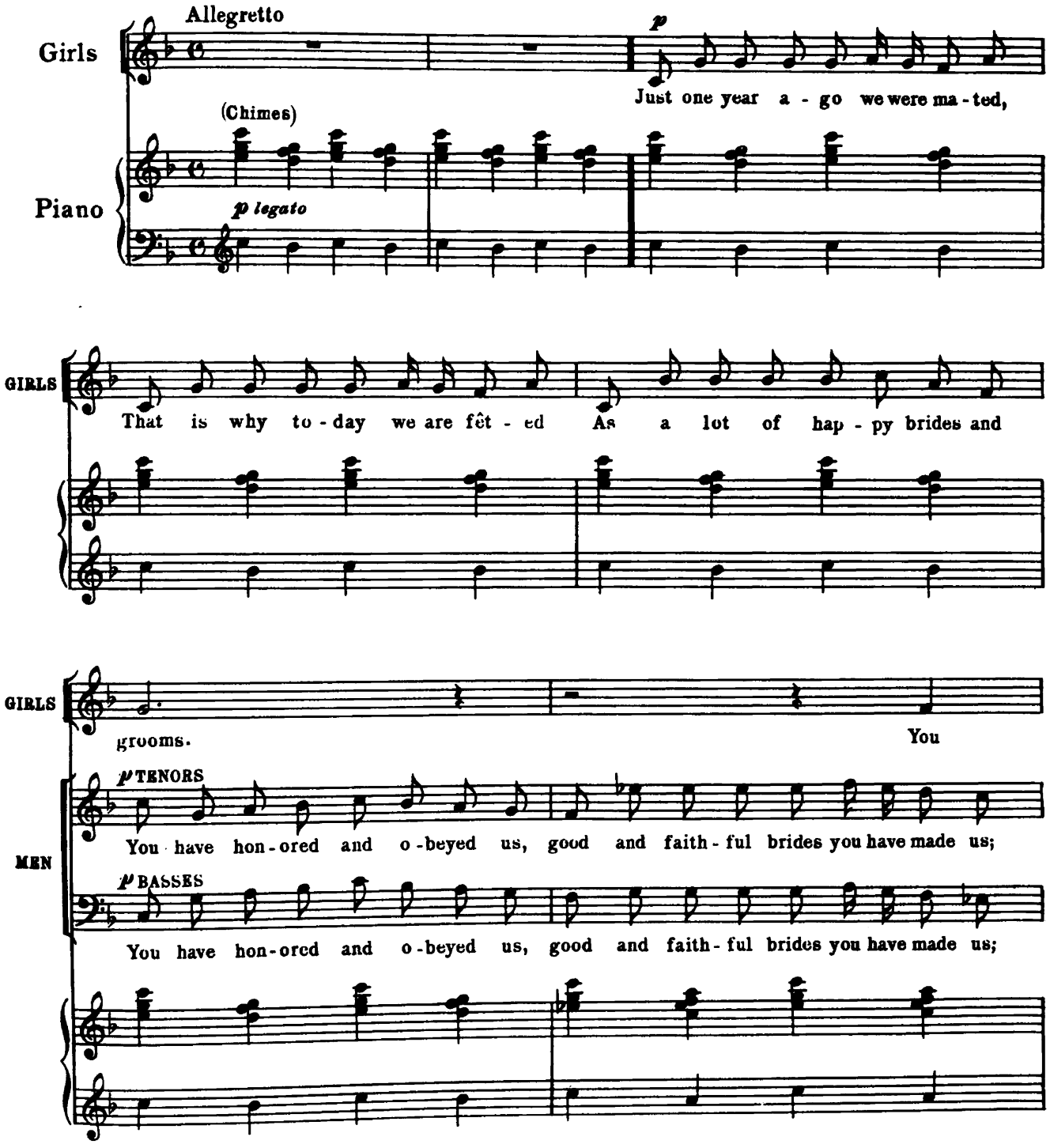
No. 24 OPENING MUSIC FOR STOCKADE

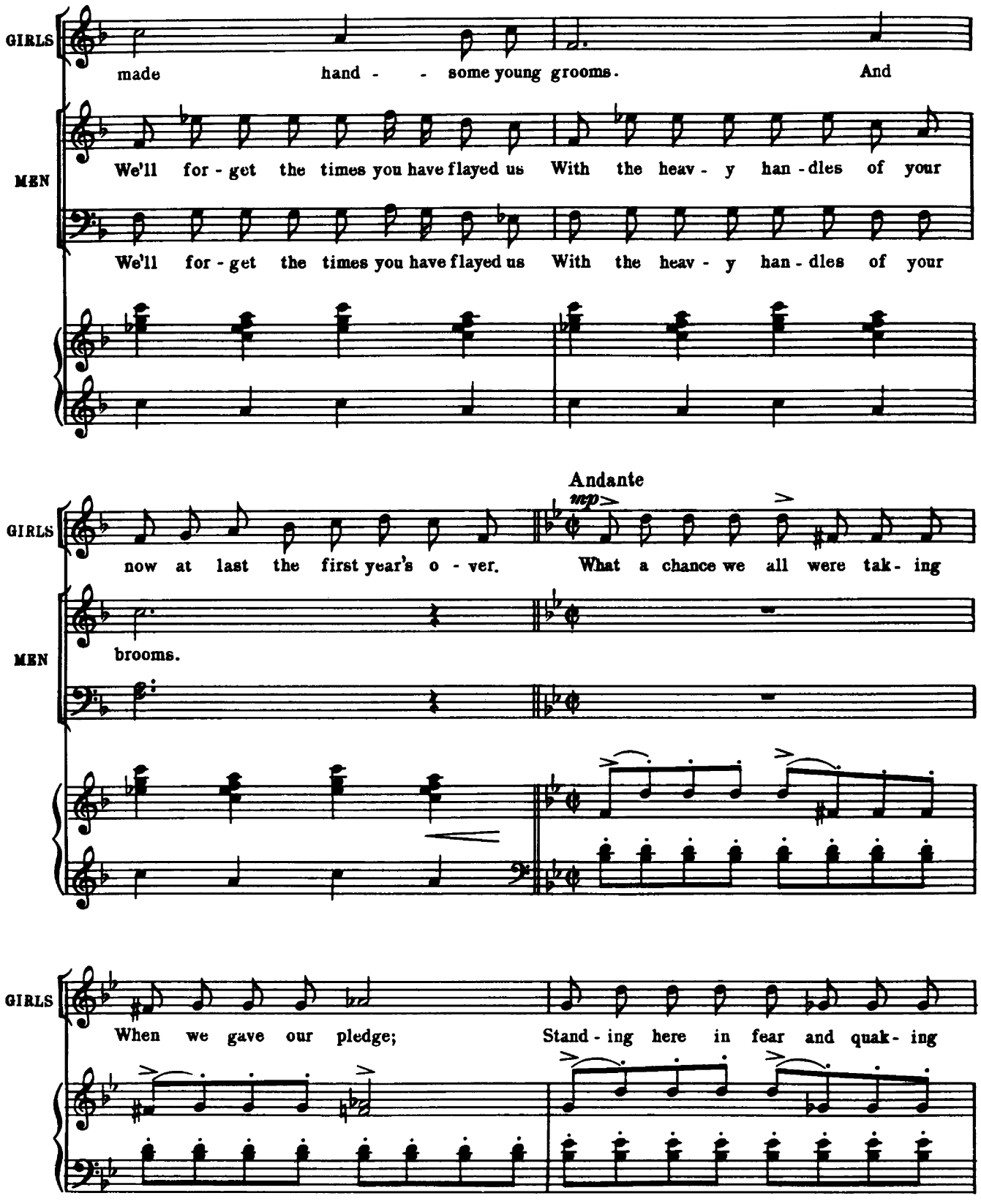


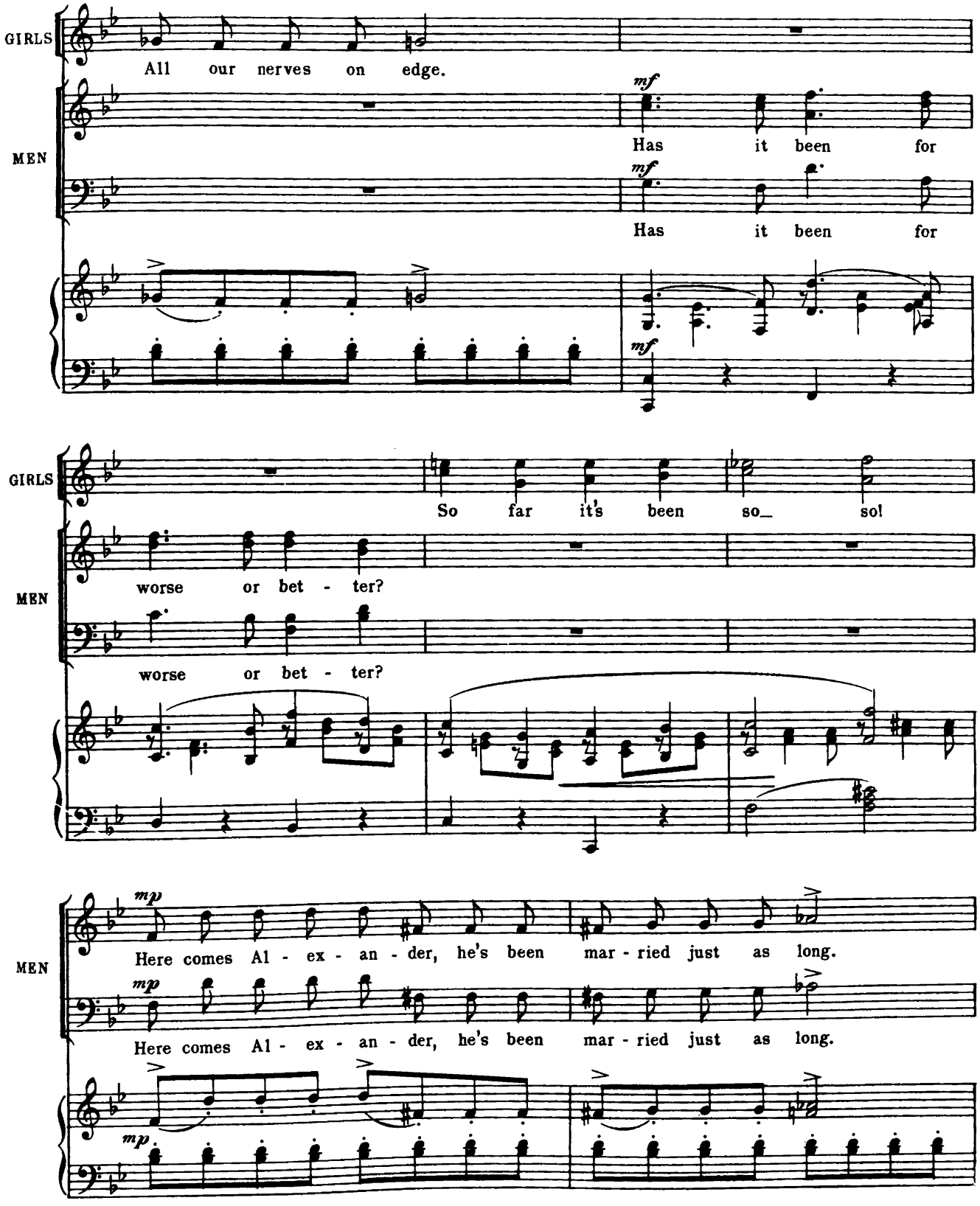
No. 25

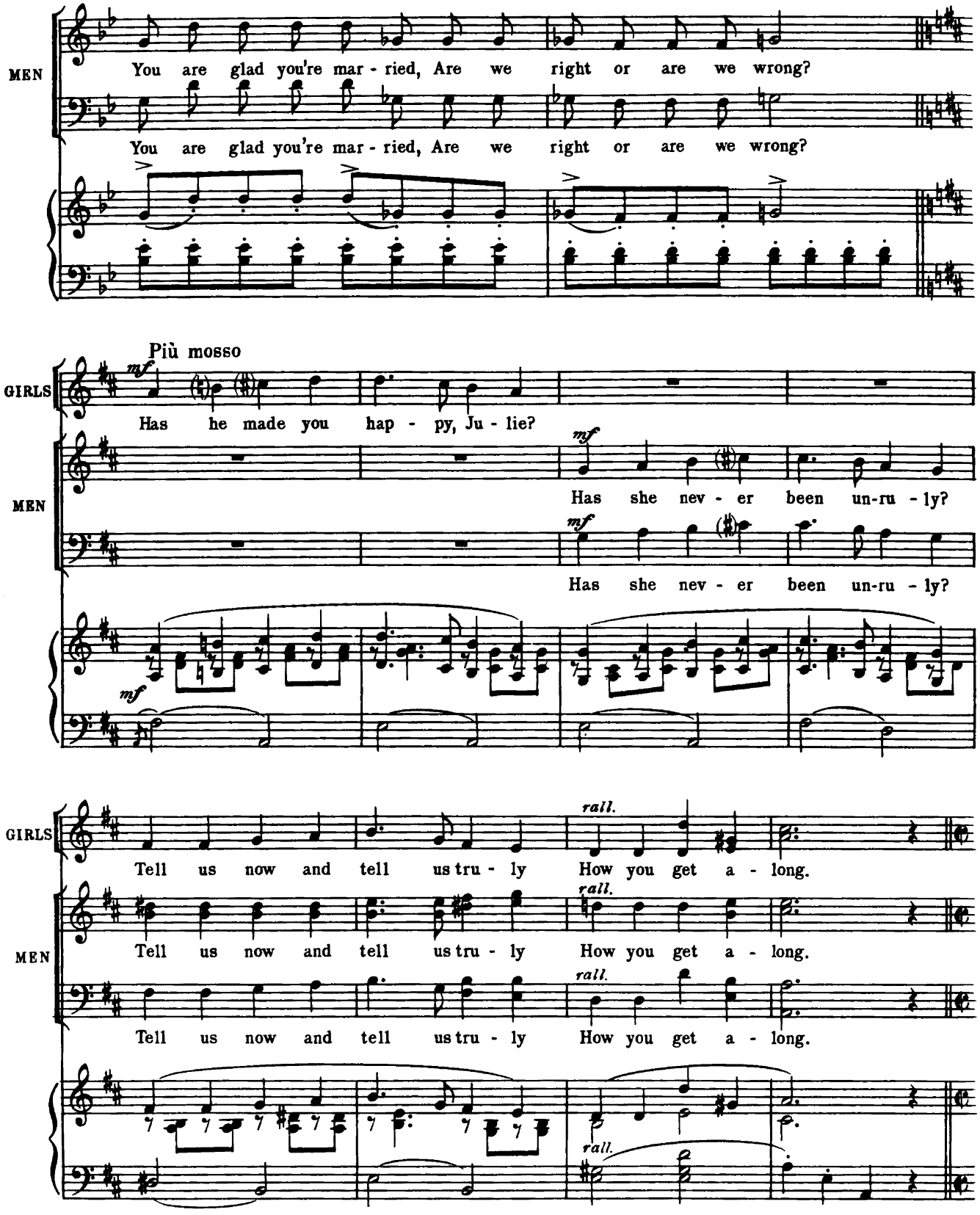
MARRIAGE NUMBER

(Julie, Alexander and Chorus)




GIRLS
made hand - - some young grooms. And
MEN
We'll for - get the times you have flayed us With the heav - y han - dles of your
We'll for - get the times you have flayed us With the heav - y han - dles of your
Andante
mp
GIRLS
now at last the first year's o - ver. What a chance we all were tak - ing
MEN
brooms.
GIRLS
When we gave our pledge; Stand - ing here in fear and quak - ing

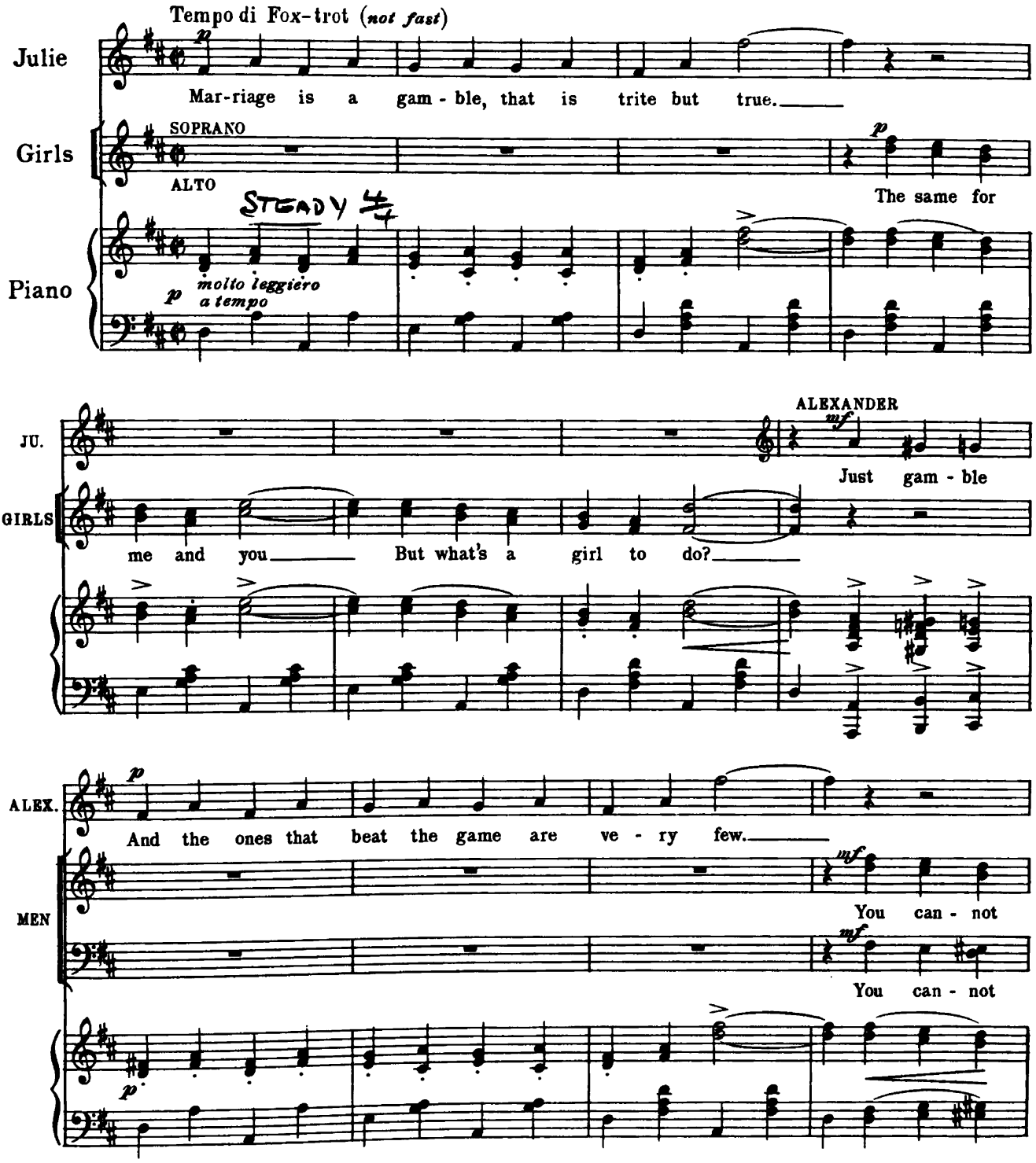

GIRLS
All our nerves on edge.
MEN
mf
Has it been for
mf
Has it been for
mf
GIRLS
So far it's been so_ so!
MEN
worse or bet - ter?
worse or bet - ter?
MEN
mp
Here comes Al - ex - an - der, he's been mar - ried just as long.
mp
Here comes Al - ex - an - der, he's been mar - ried just as long.
mp

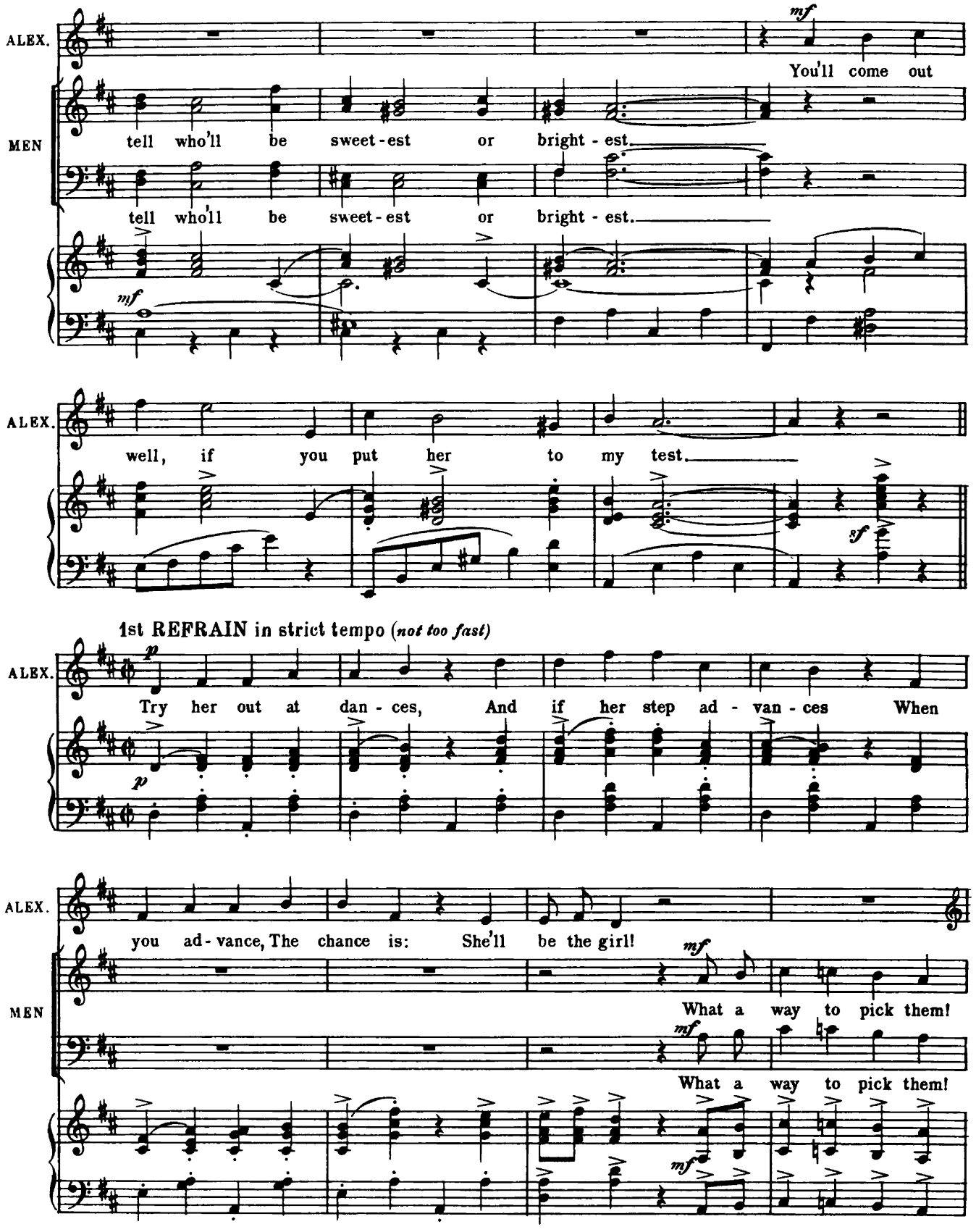

MEN
You are glad you're mar - ried, Are we right or are we wrong?
You are glad you're mar - ried, Are we right or are we wrong?
Più mosso
mf
GIRLS
Has he made you hap - py, Ju - lie?
MEN
mf
Has she nev - er been un-ru - ly?
mf
Has she nev - er been un-ru - ly?
mf
GIRLS
rall.
Tell us now and tell us tru - ly How you get a - long.
MEN
rall.
Tell us now and tell us tru - ly How you get a - long.
rall.
Tell us now and tell us tru - ly How you get a - long.
rall.

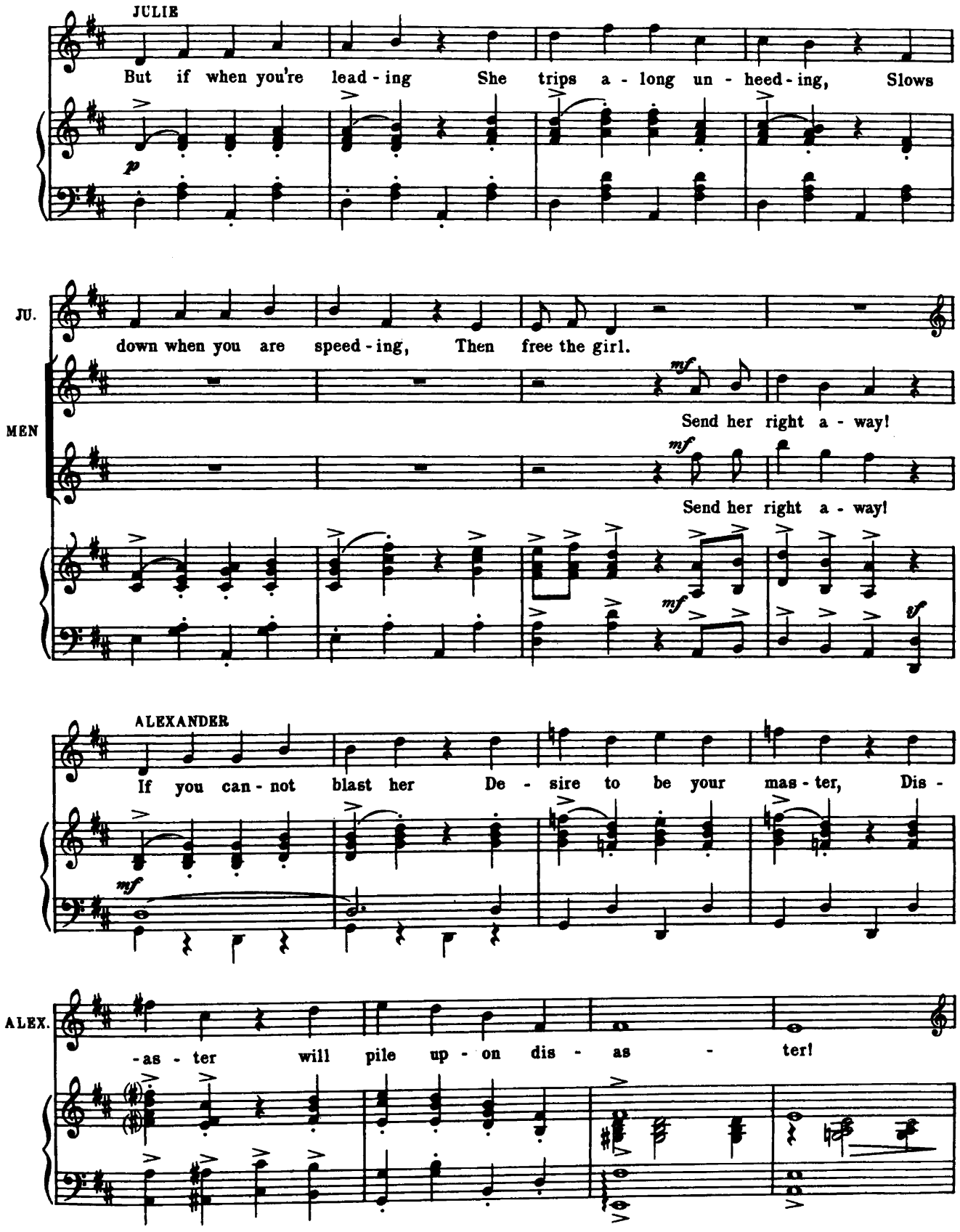
Nº 26

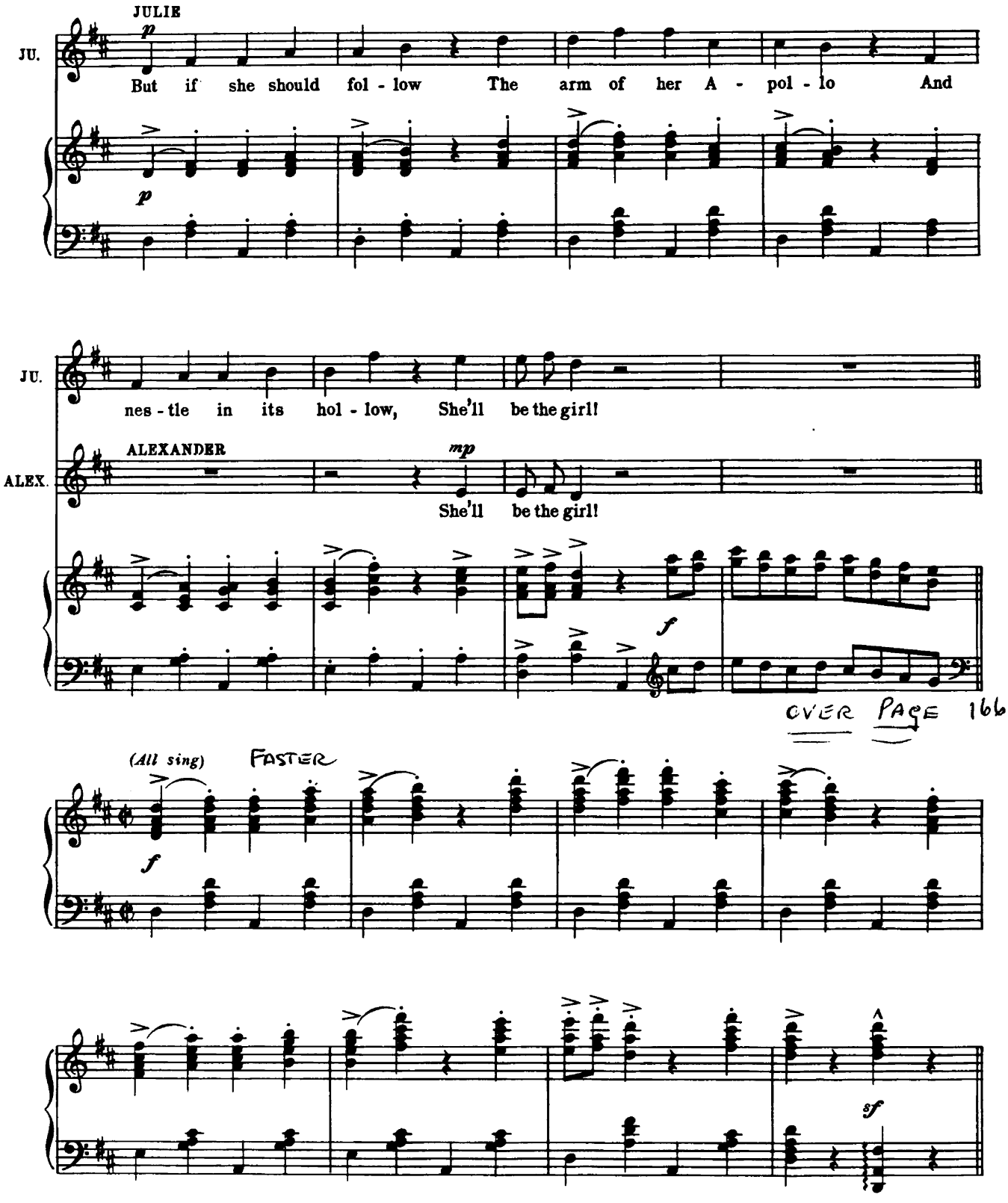
DUET- (Julie and Alexander) & CHORUS

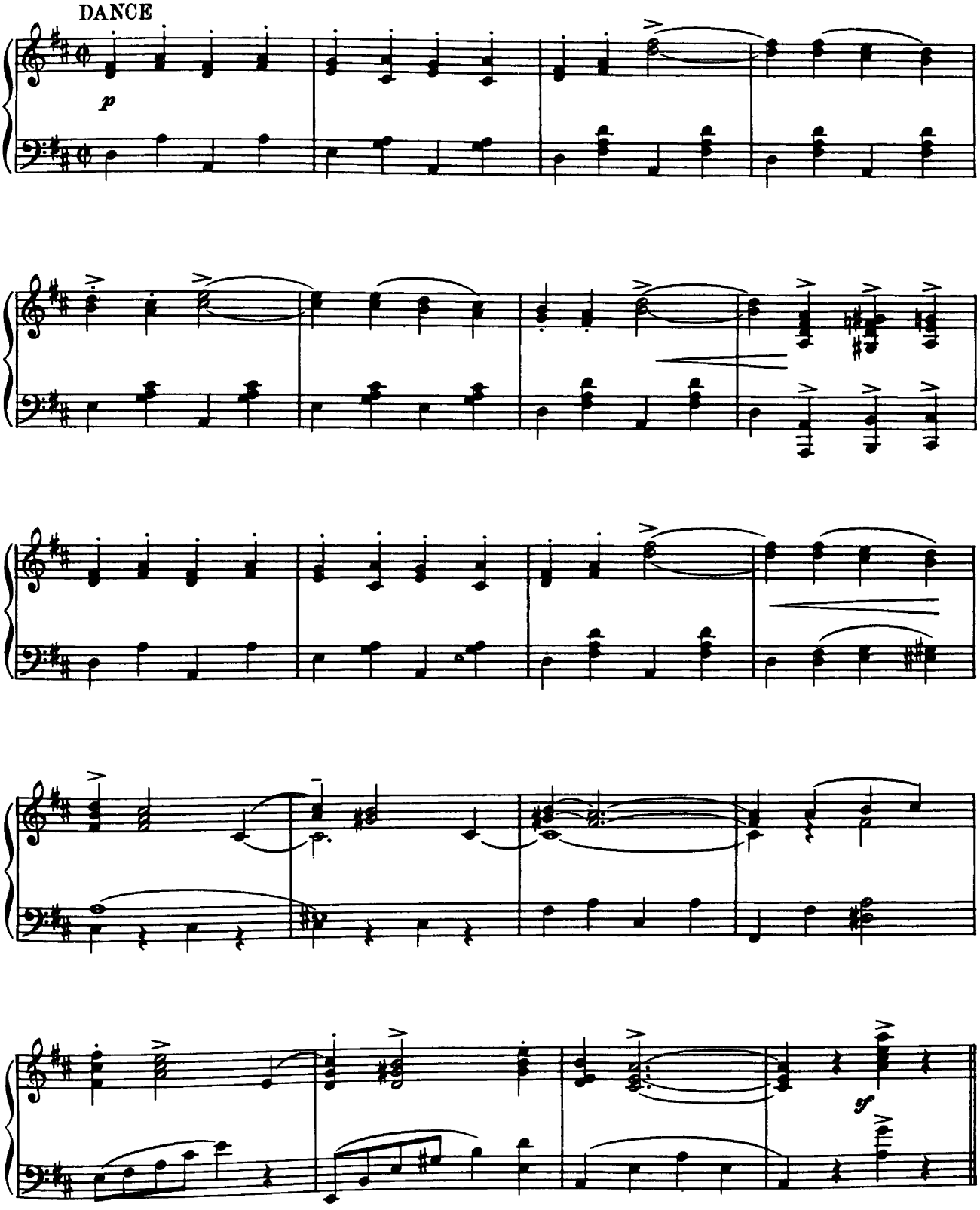
"TRY HER OUT AT DANCES"

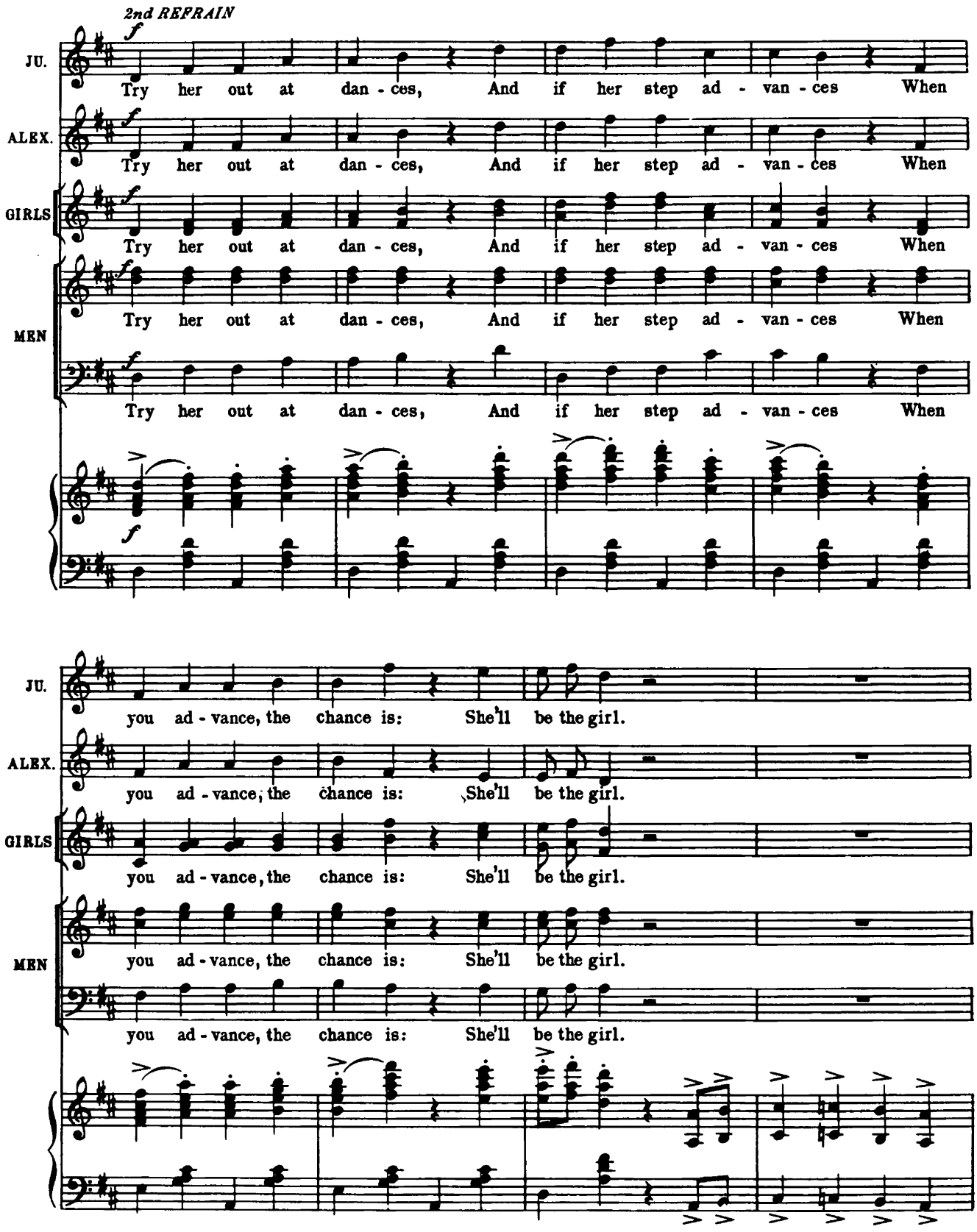


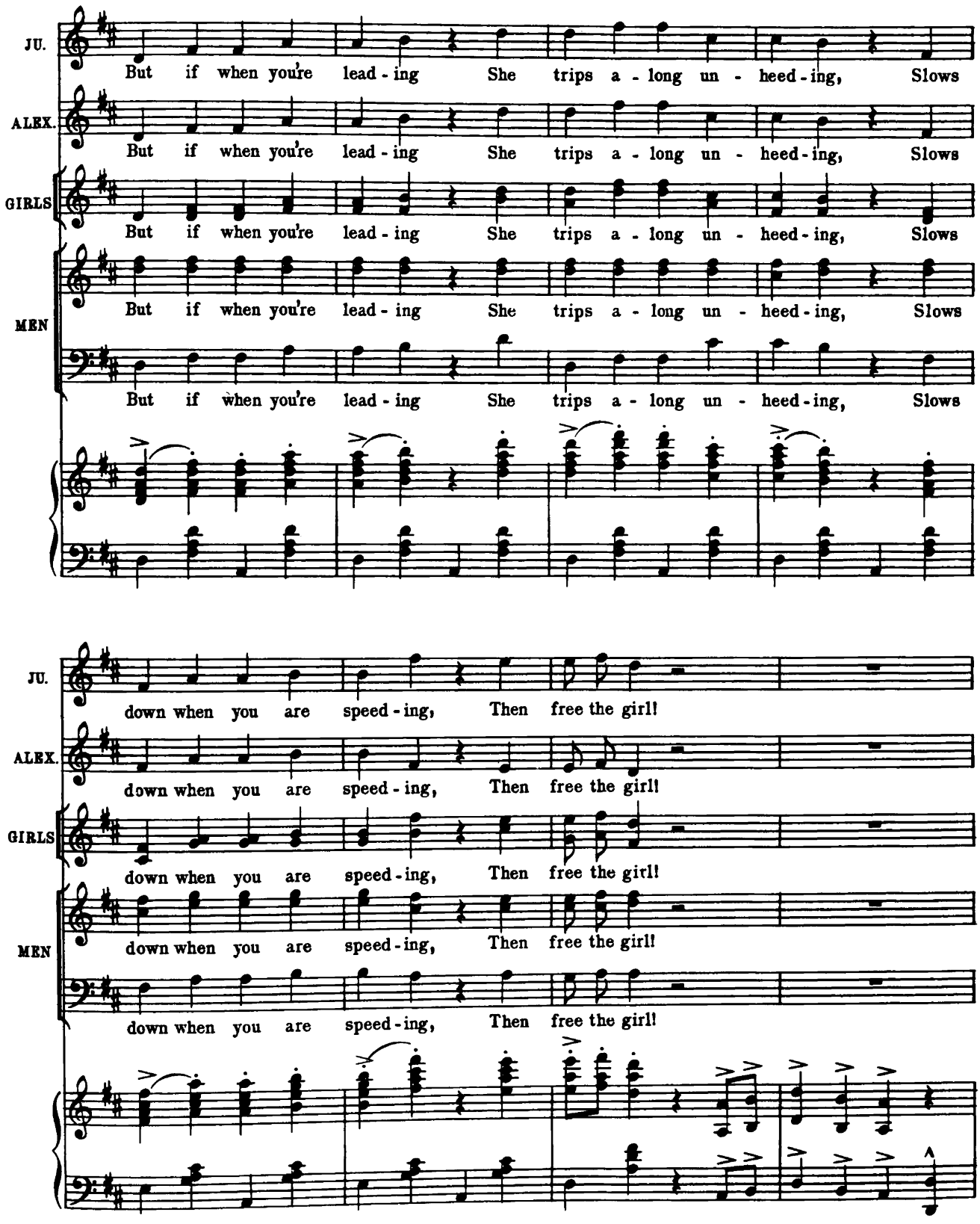

ALEX.
mf
You'll come out
MEN
tell who'll be sweet-est or bright-est.
tell who'll be sweet-est or bright-est.
mf
ALEX.
well, if you put her to my test.
sf
1st REFRAIN in strict tempo (not too fast)
ALEX.
p
Try her out at dan-ces, And if her step ad-van-ces When
p
ALEX.
you ad-vance, The chance is: She'll be the girl!
MEN
mf
What a way to pick them!
mf
What a way to pick them!
mf

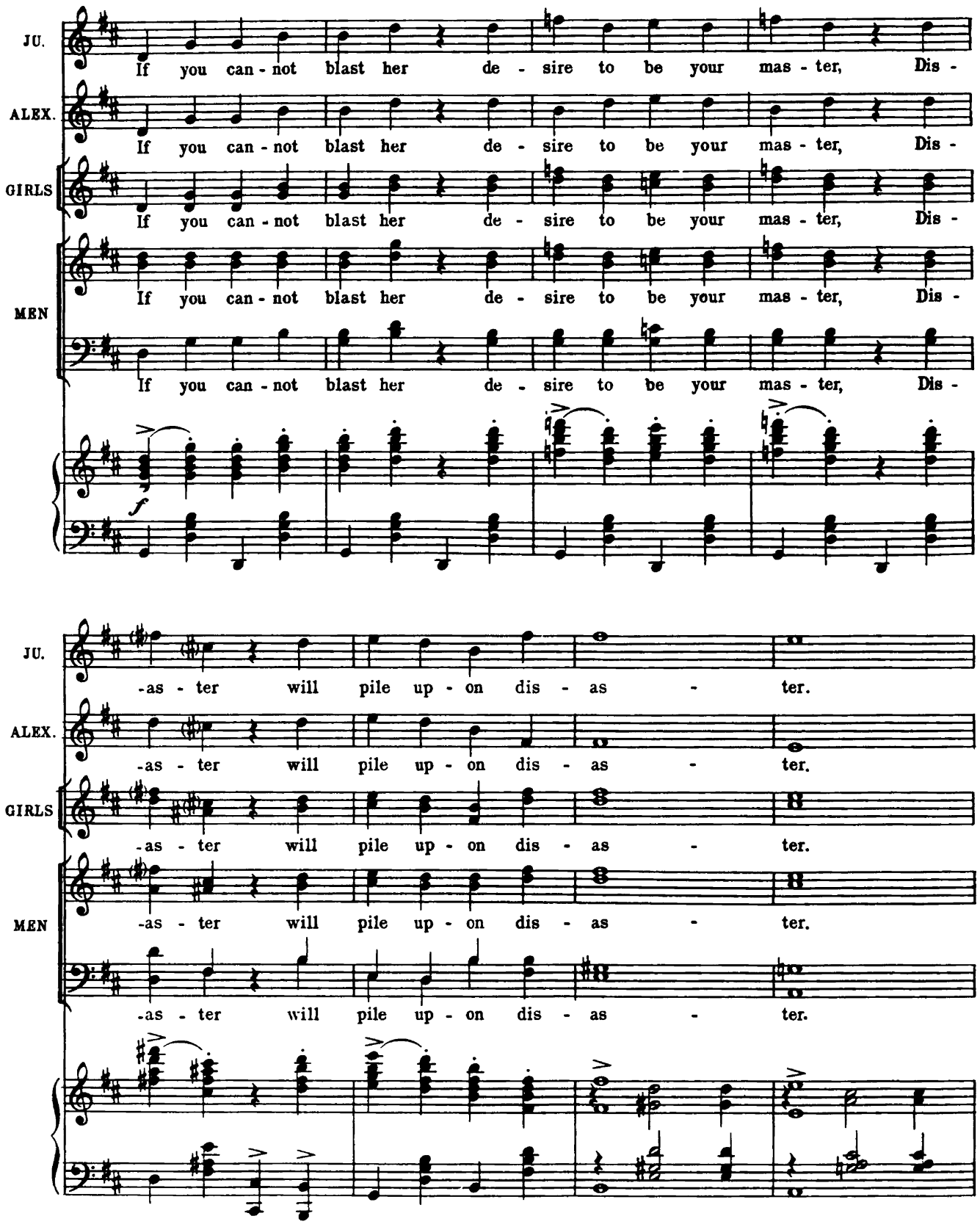

JULIE
But if when you're lead - ing She trips a - long un - heed - ing, Slows
p
JU.
down when you are speed - ing, Then free the girl.
MEN
mf
Send her right a - way!
mf
Send her right a - way!
mf
ALEXANDER
If you can - not blast her De - sire to be your mas - ter, Dis -
mf
ALEX.
- as - ter will pile up - on dis - as - ter!

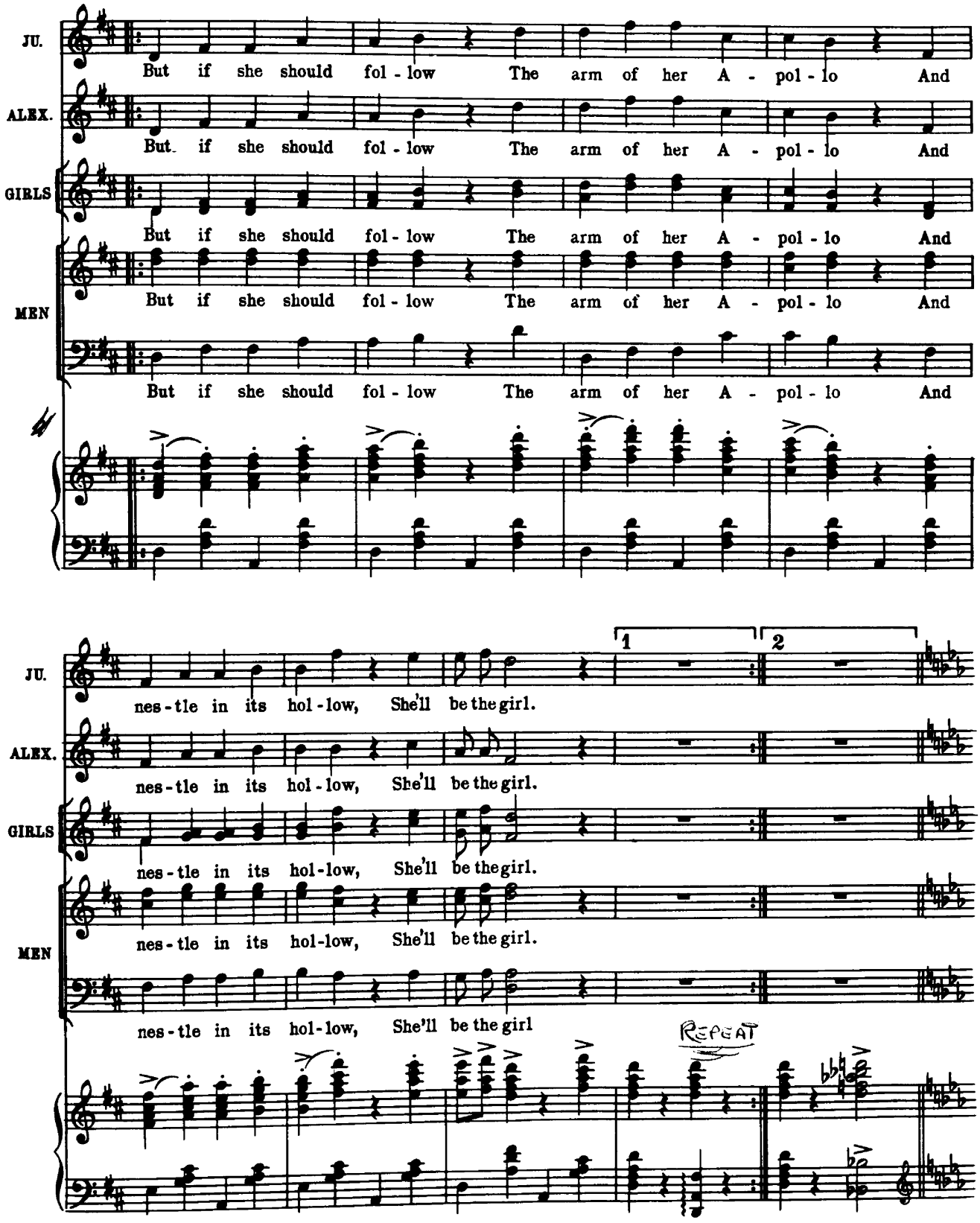

JULIE
JU.
But if she should fol - low The arm of her A - pol - lo And
JU.
nes - tle in its hol - low, She'll be the girl!
ALEXANDER
ALEX.
She'll be the girl!
OVER PAGE 166
(All sing)
FASTER

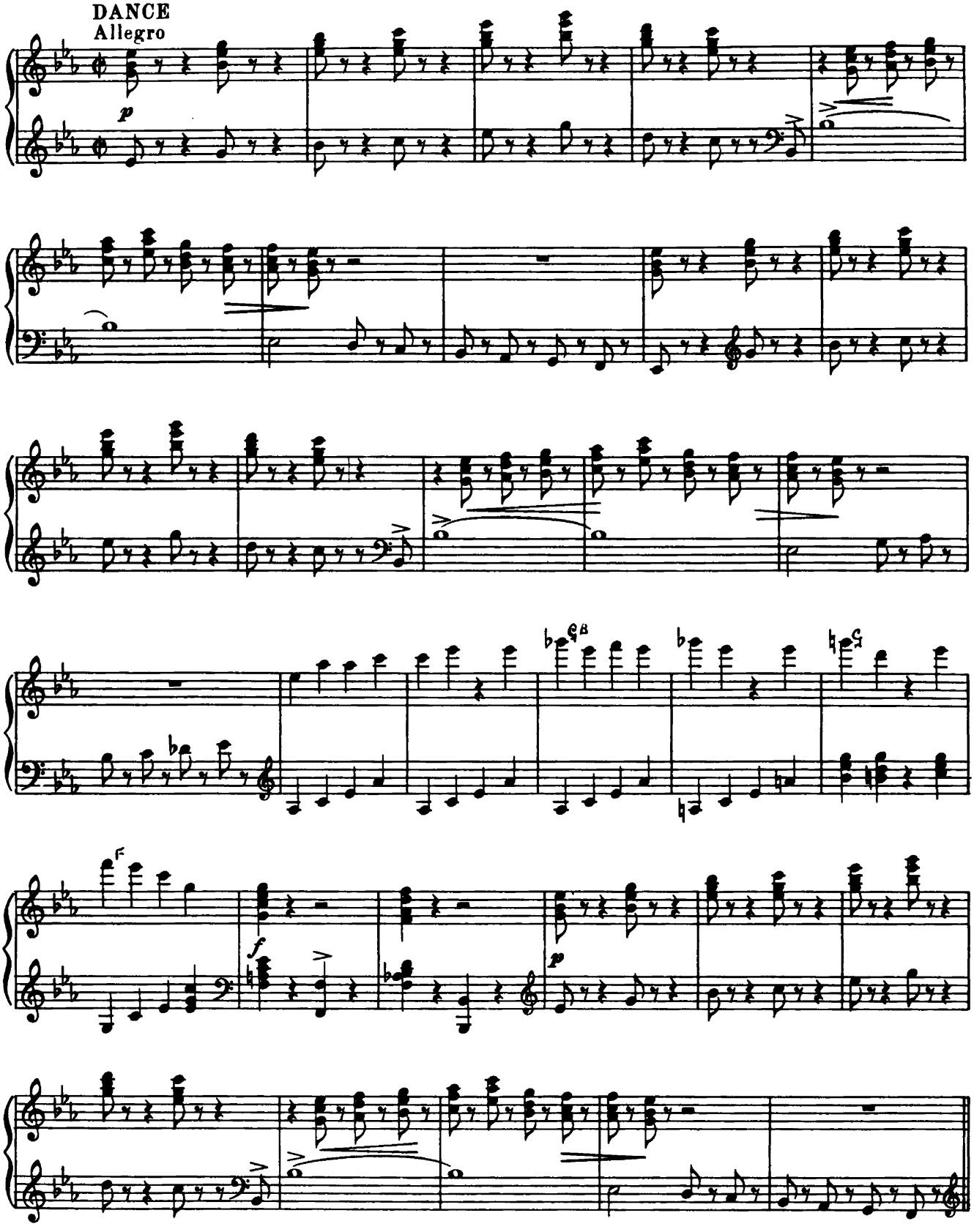

DANCE
p
f

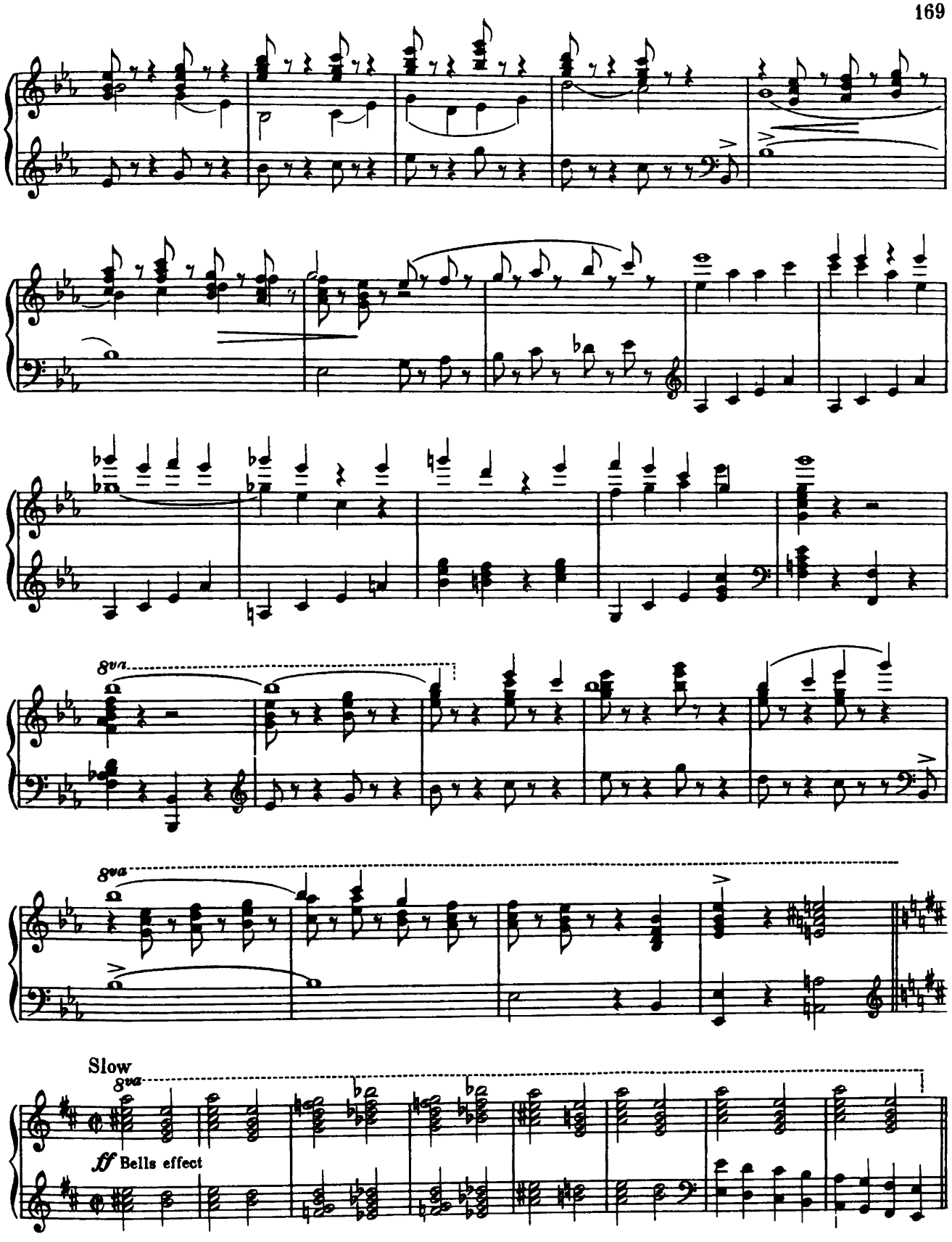

2nd REFRAIN
JU.
Try her out at dan - ces, And if her step ad - van - ces When
ALEX.
Try her out at dan - ces, And if her step ad - van - ces When
GIRLS
Try her out at dan - ces, And if her step ad - van - ces When
MEN
Try her out at dan - ces, And if her step ad - van - ces When
Try her out at dan - ces, And if her step ad - van - ces When
JU.
you ad - vance, the chance is: She'll be the girl.
ALEX.
you ad - vance, the chance is: She'll be the girl.
GIRLS
you ad - vance, the chance is: She'll be the girl.
MEN
you ad - vance, the chance is: She'll be the girl.
you ad - vance, the chance is: She'll be the girl.

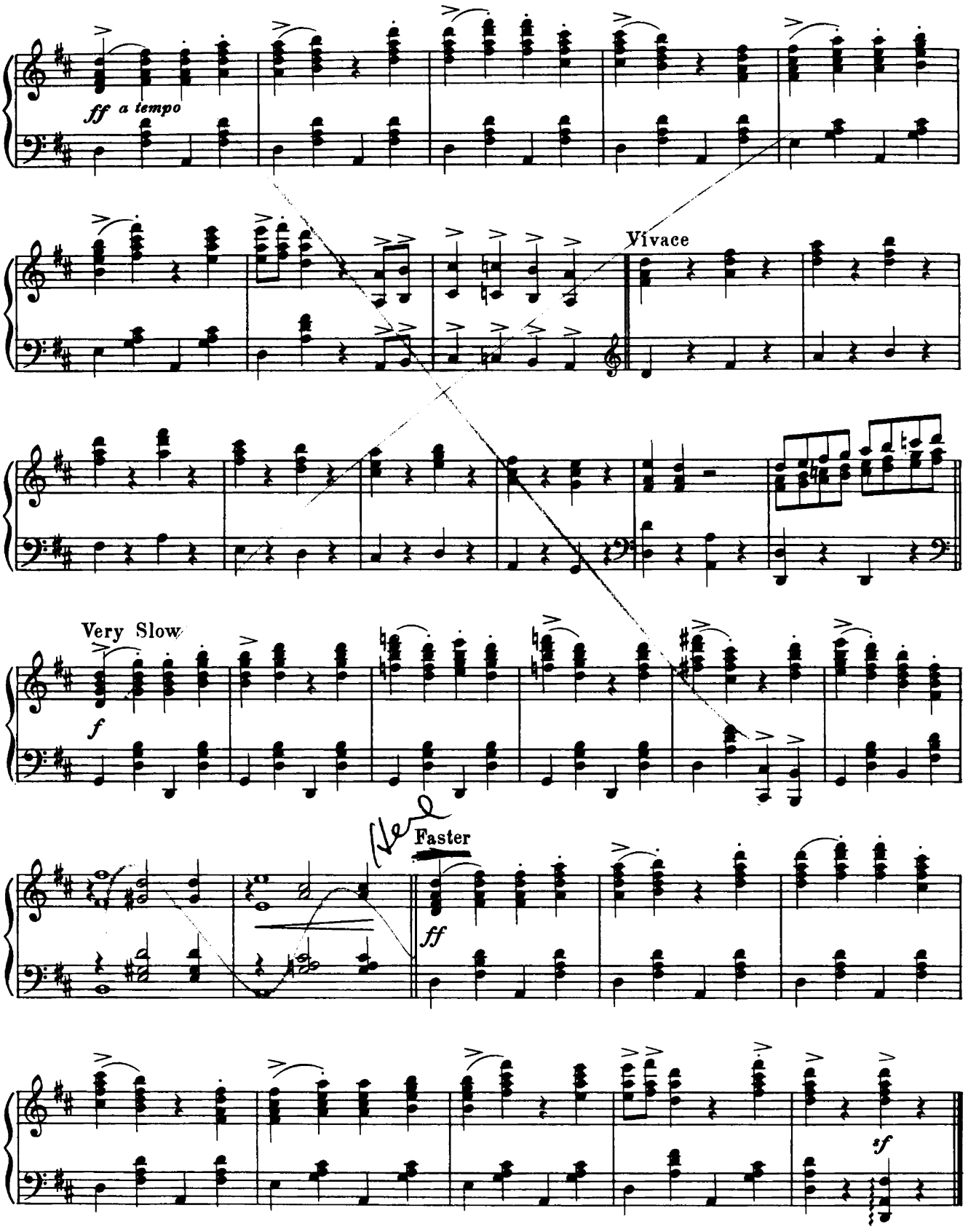

JU.
But if when you're lead - ing She trips a - long un - heed - ing, Slows
ALEX.
But if when you're lead - ing She trips a - long un - heed - ing, Slows
GIRLS
But if when you're lead - ing She trips a - long un - heed - ing, Slows
MEN
But if when you're lead - ing She trips a - long un - heed - ing, Slows
JU.
down when you are speed - ing, Then free the girl!
ALEX.
down when you are speed - ing, Then free the girl!
GIRLS
down when you are speed - ing, Then free the girl!
MEN
down when you are speed - ing, Then free the girl!


JU.
If you can - not blast her de - sire to be your mas - ter, Dis -
ALEX.
If you can - not blast her de - sire to be your mas - ter, Dis -
GIRLS
If you can - not blast her de - sire to be your mas - ter, Dis -
MEN
If you can - not blast her de - sire to be your mas - ter, Dis -
f
JU.
-as - ter will pile up - on dis - as - ter.
ALEX.
-as - ter will pile up - on dis - as - ter.
GIRLS
-as - ter will pile up - on dis - as - ter.
MEN
-as - ter will pile up - on dis - as - ter.


JU.
But if she should fol - low The arm of her A - pol - lo And
ALEX.
But if she should fol - low The arm of her A - pol - lo And
GIRLS
But if she should fol - low The arm of her A - pol - lo And
MEN
But if she should fol - low The arm of her A - pol - lo And
But if she should fol - low The arm of her A - pol - lo And
1
2
JU.
nes - tle in its hol - low, She'll be the girl.
ALEX.
nes - tle in its hol - low, She'll be the girl.
GIRLS
nes - tle in its hol - low, She'll be the girl.
MEN
nes - tle in its hol - low, She'll be the girl.
nes - tle in its hol - low, She'll be the girl
REPEAT


DANCE
Allegro
p
f
p

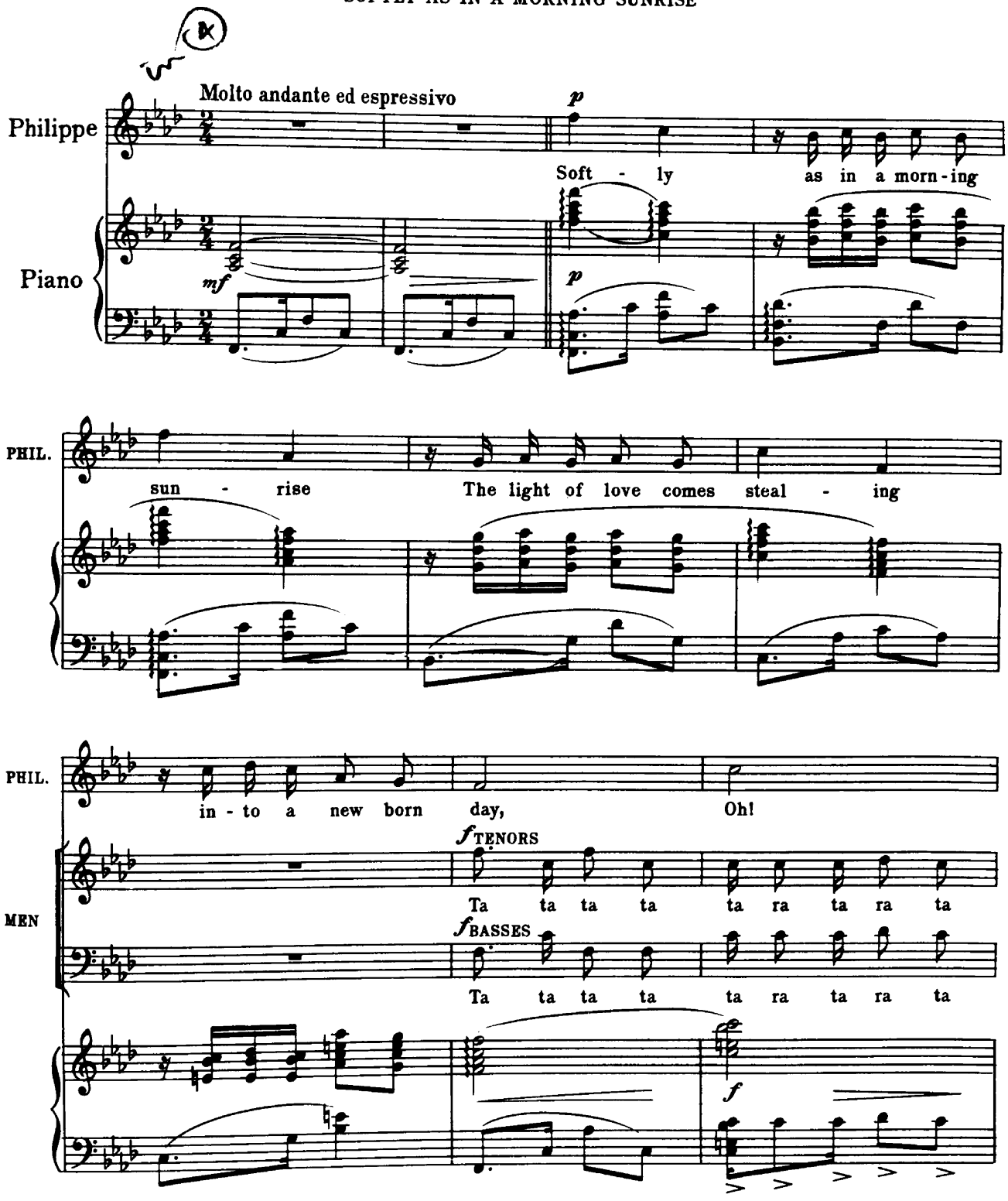

8va
8va
Slow
8va
ff Bells effect

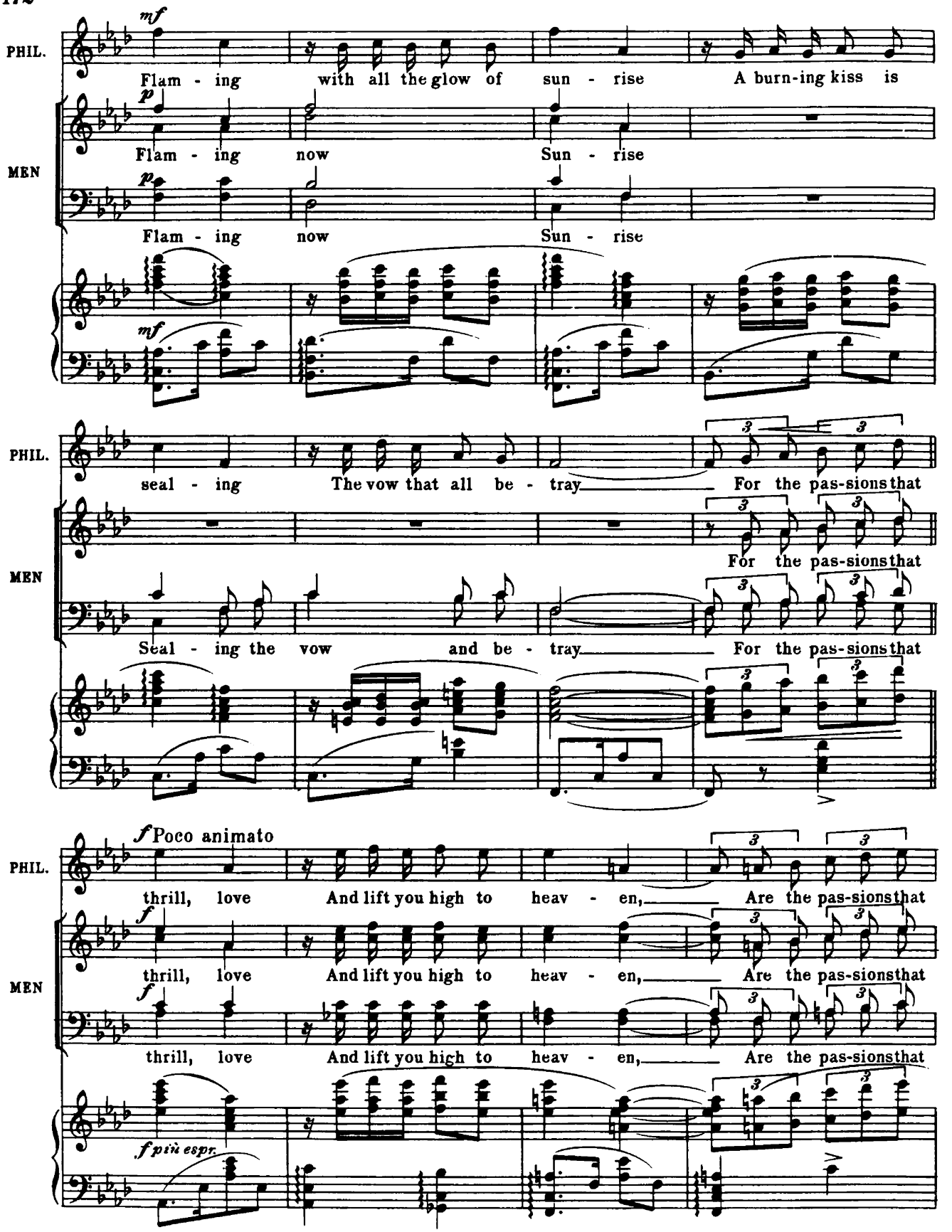

ff a tempo
Vivace
Very Slow
f
Faster
ff
sf

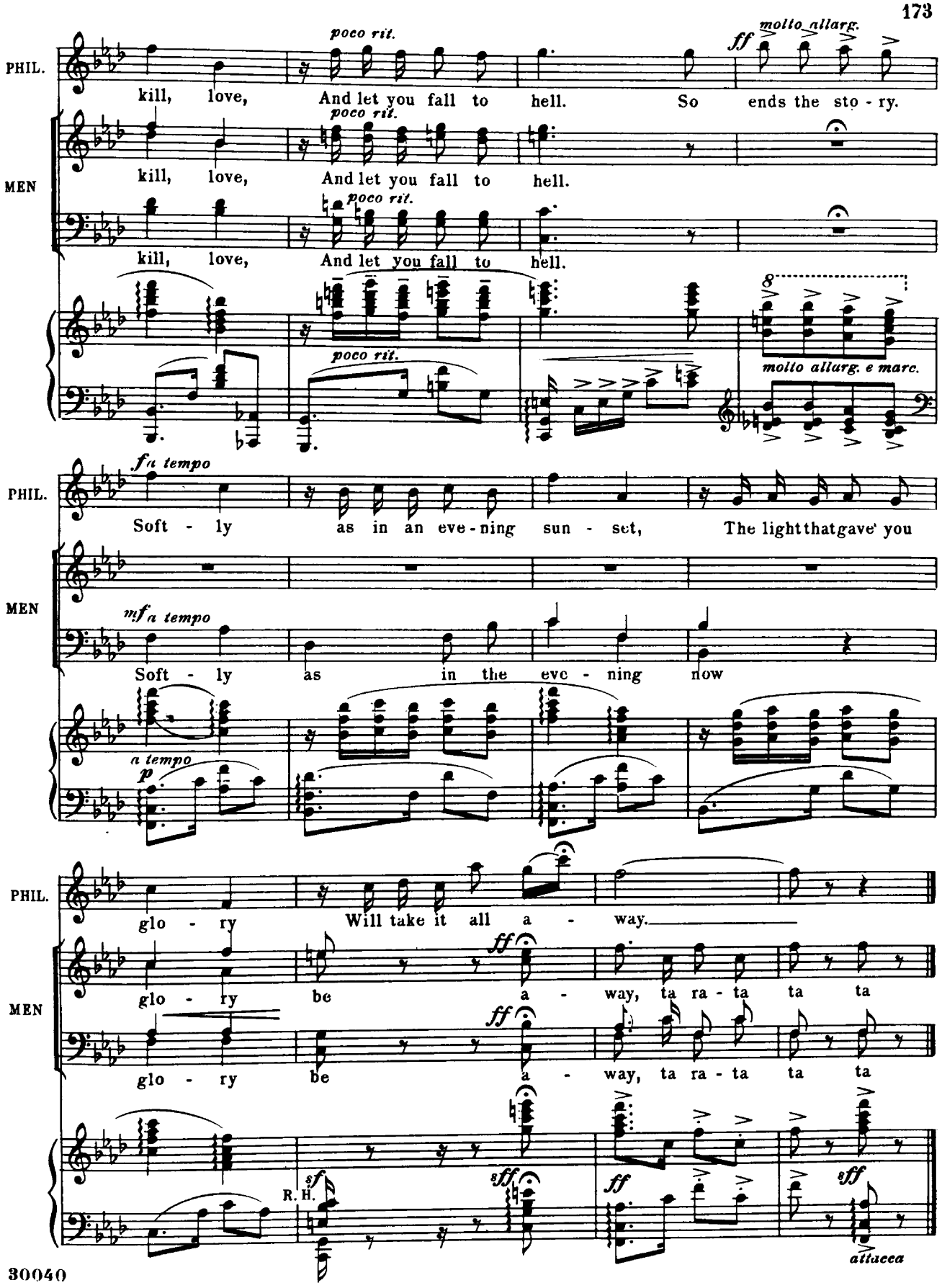
No 27

REPRISE:– Philippe and MEN

"SOFTLY AS IN A MORNING SUNRISE"



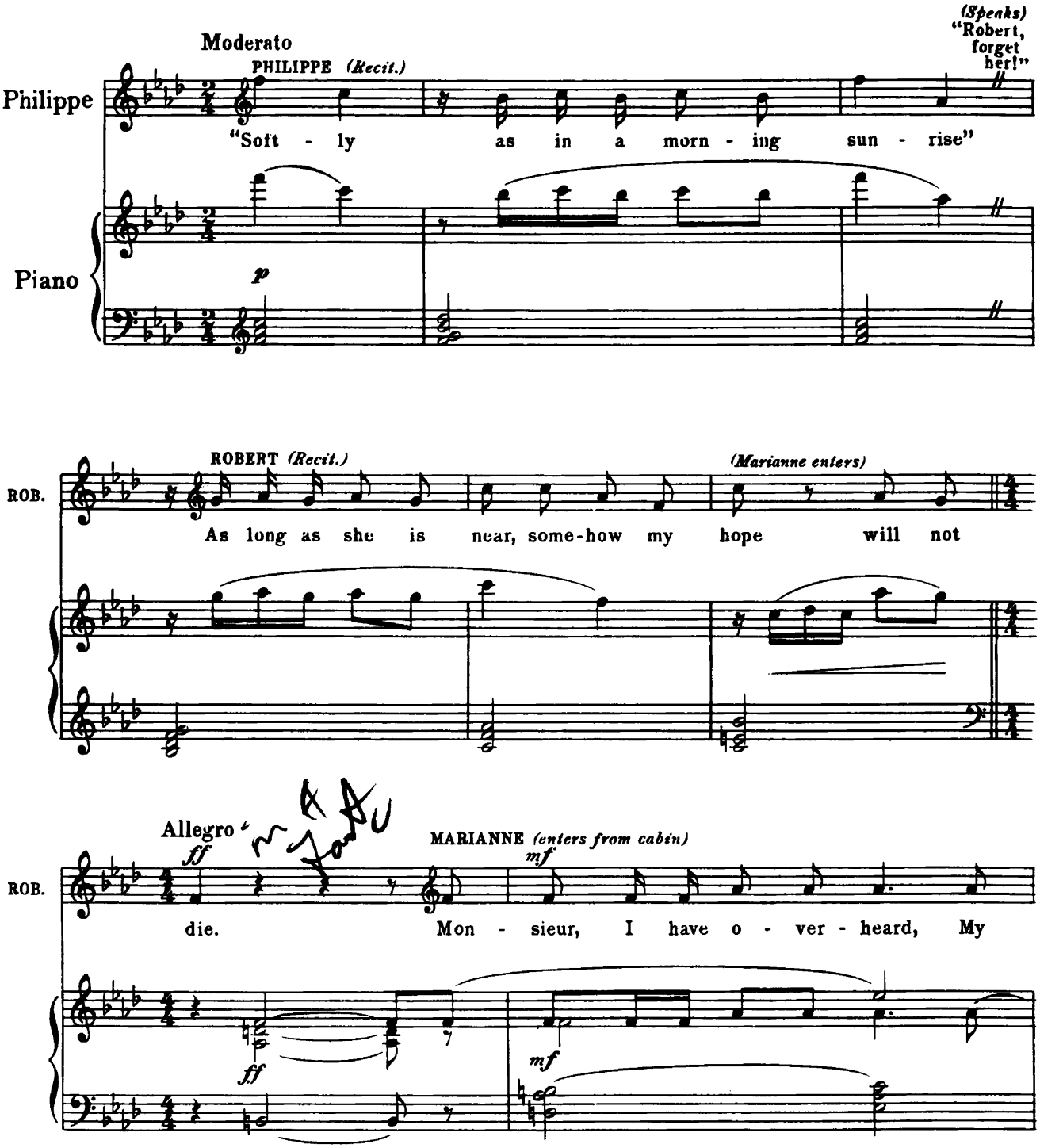

PHIL.
mf
Flam - ing with all the glow of sun - rise A burn-ing kiss is
MEN
p
Flam - ing now Sun - rise
p
Flam - ing now Sun - rise
mf
PHIL.
seal - ing The vow that all be - tray For the pas-sions that
MEN
For the pas-sions that
Seal - ing the vow and be - tray For the pas-sions that
PHIL.
f Poco animato
thrill, love And lift you high to heav - en, Are the pas-sions that
MEN
f
thrill, love And lift you high to heav - en, Are the pas-sions that
f
thrill, love And lift you high to heav - en, Are the pas-sions that
f più espr.


PHIL.
poco rit.
molto allarg.
ff
kill, love, And let you fall to hell. So ends the sto - ry.
MEN
poco rit.
kill, love, And let you fall to hell.
poco rit.
kill, love, And let you fall to hell.
poco rit.
molto allarg. e marc.
PHIL.
fa tempo
Soft - ly as in an eve - ning sun - set, The light that gave you
MEN
mf a tempo
Soft - ly as in the eve - ning now
a tempo
p
PHIL.
glo - ry Will take it all a - way.
MEN
ff
glo - ry be a - way, ta ra - ta ta ta
ff
glo - ry be a - way, ta ra - ta ta ta
sf
R. H.
sff
ff
sff
attacca

No 28

SONG:– Marianne

"NEVER FOR YOU"



FASTER

Poco animato

MAR.

win - dow's just a - bove. Your du - ty is

ve - ry plain, Don't shirk it for a hope that's vain. Your

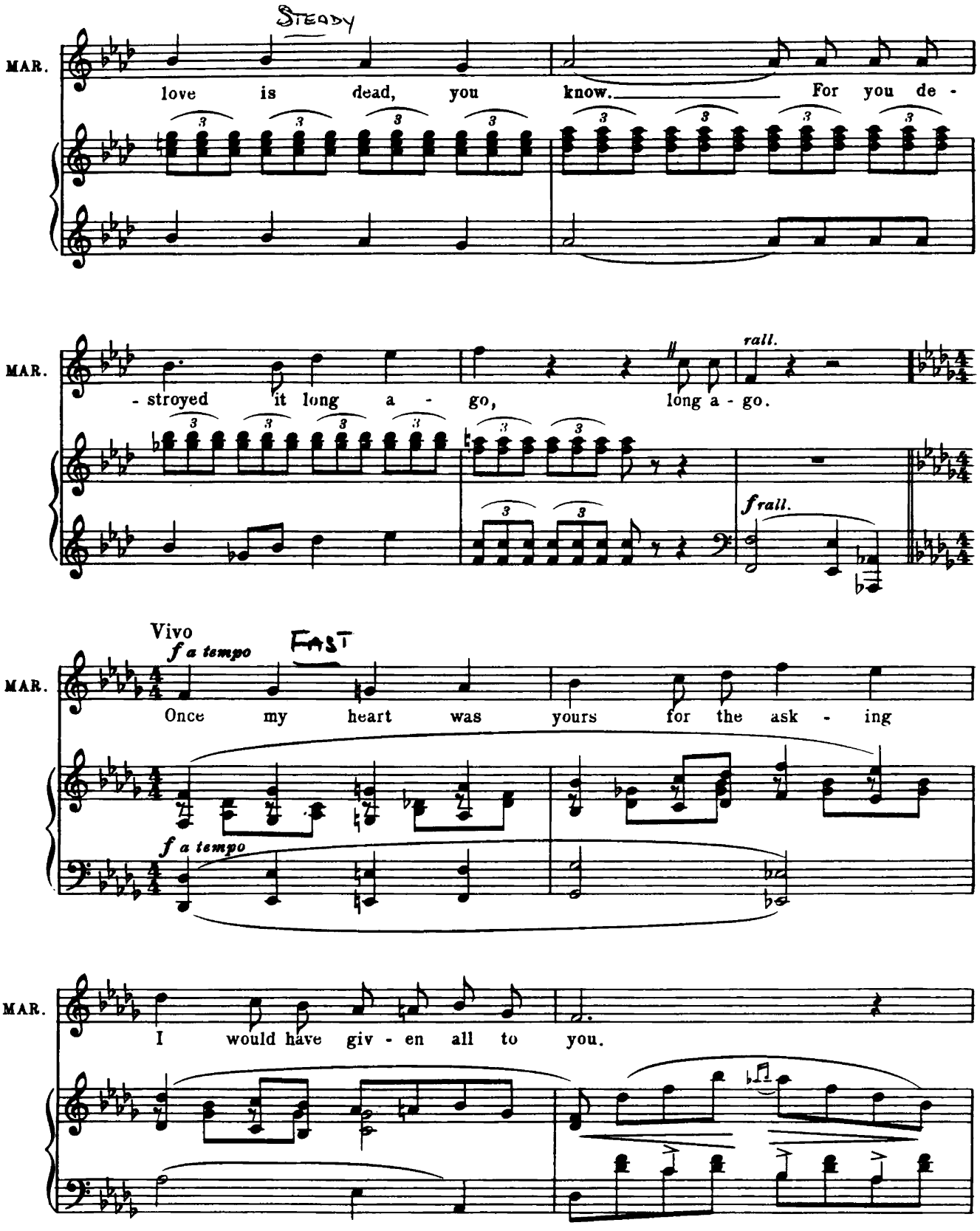
peo - ple come first. Give me up and let me

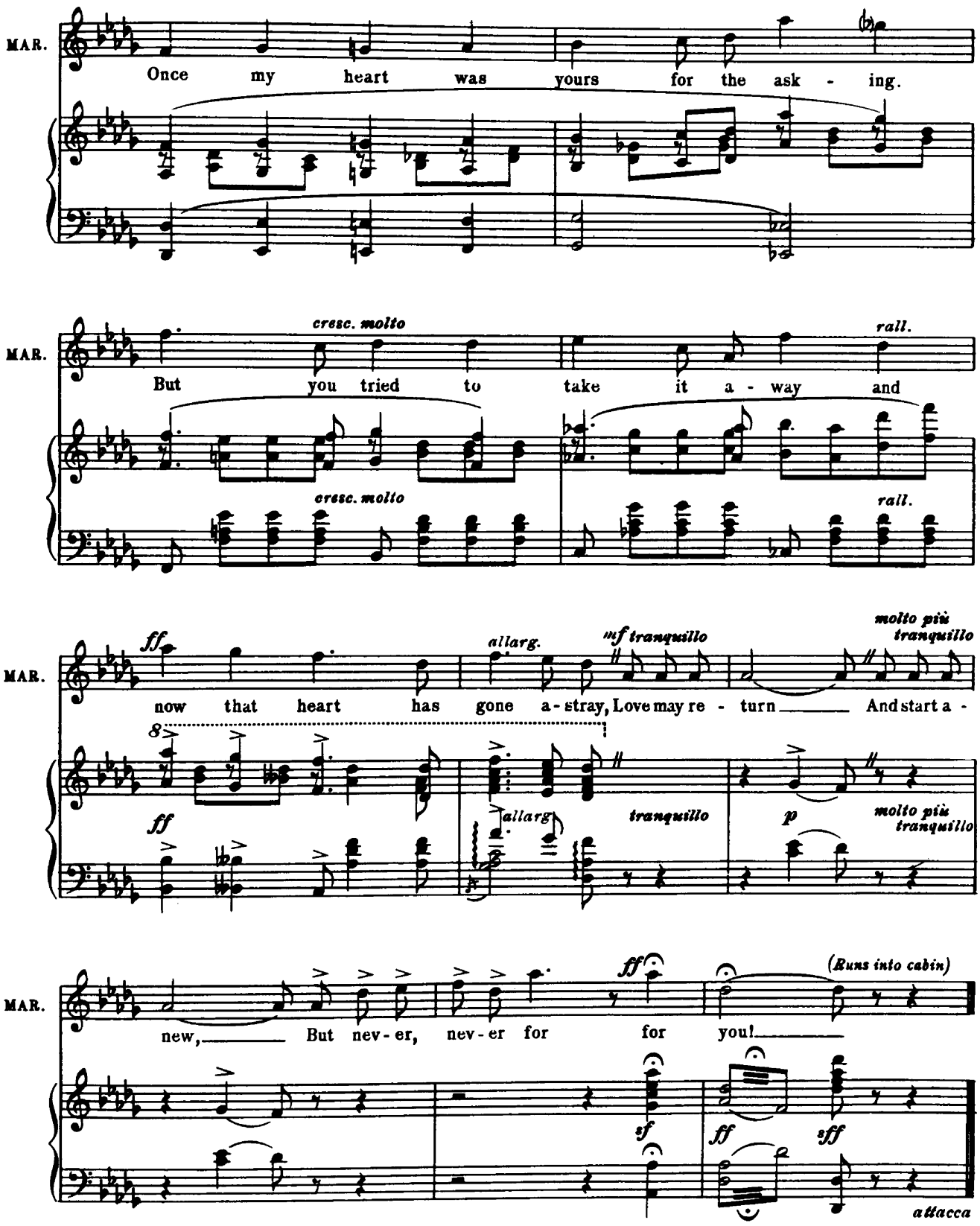
rall.

Allegretto

go!

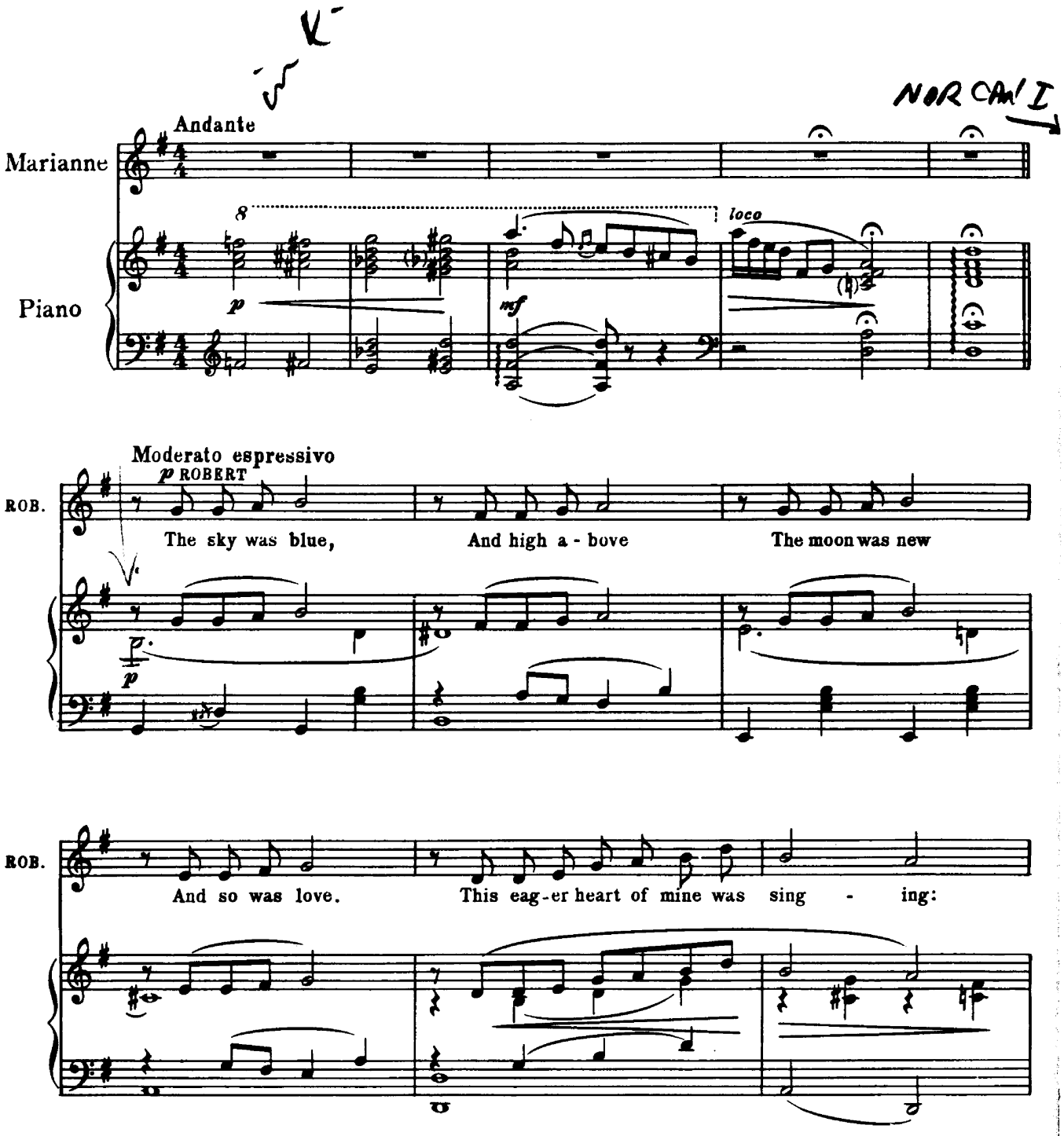
Our

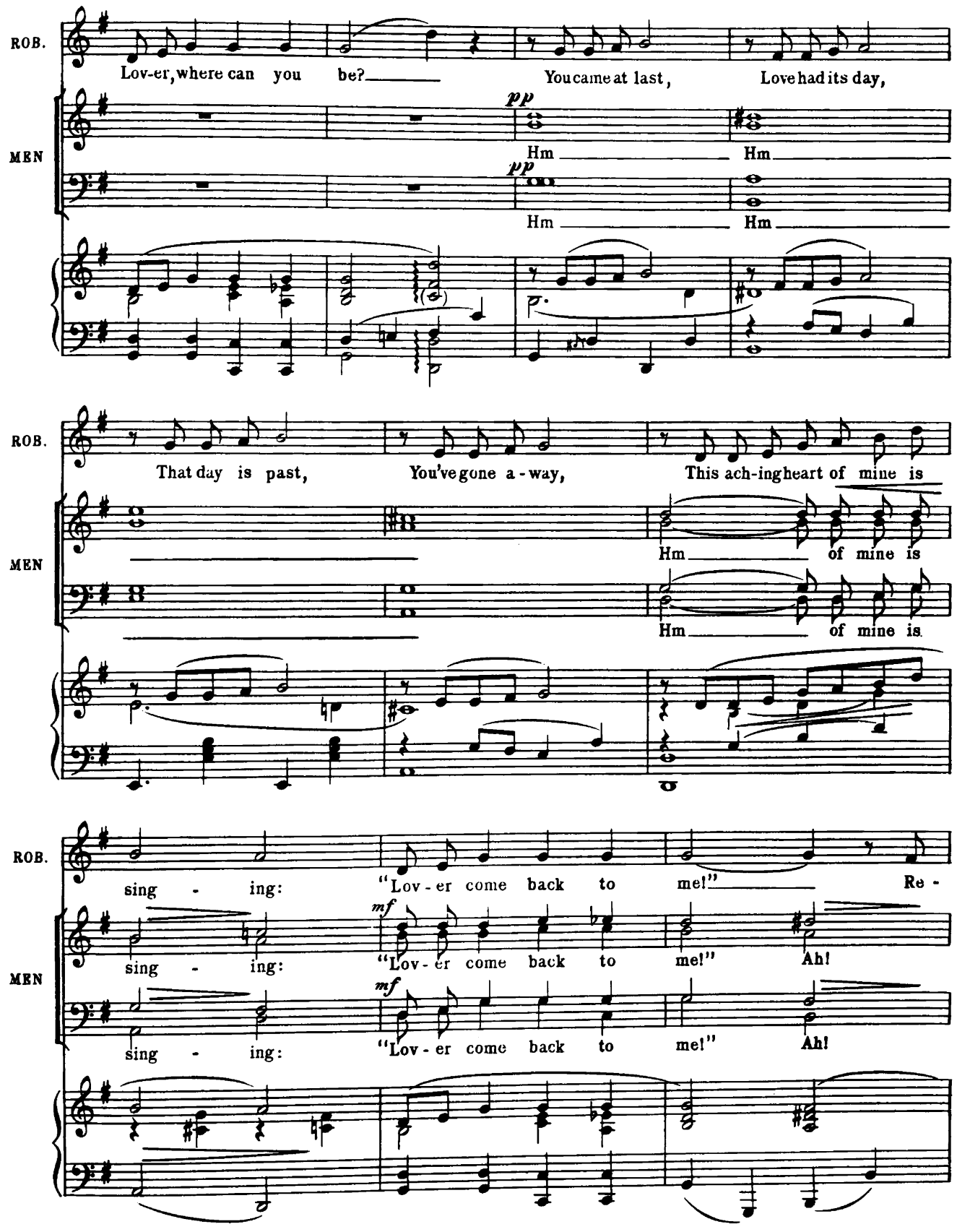

Steady
MAR.
love is dead, you know. For you de -
MAR.
- stroyed it long a - go, long a - go.
rall.
frall.
Vivo
f a tempo
Fast
MAR.
Once my heart was yours for the ask - ing
f a tempo
MAR.
I would have giv - en all to you.

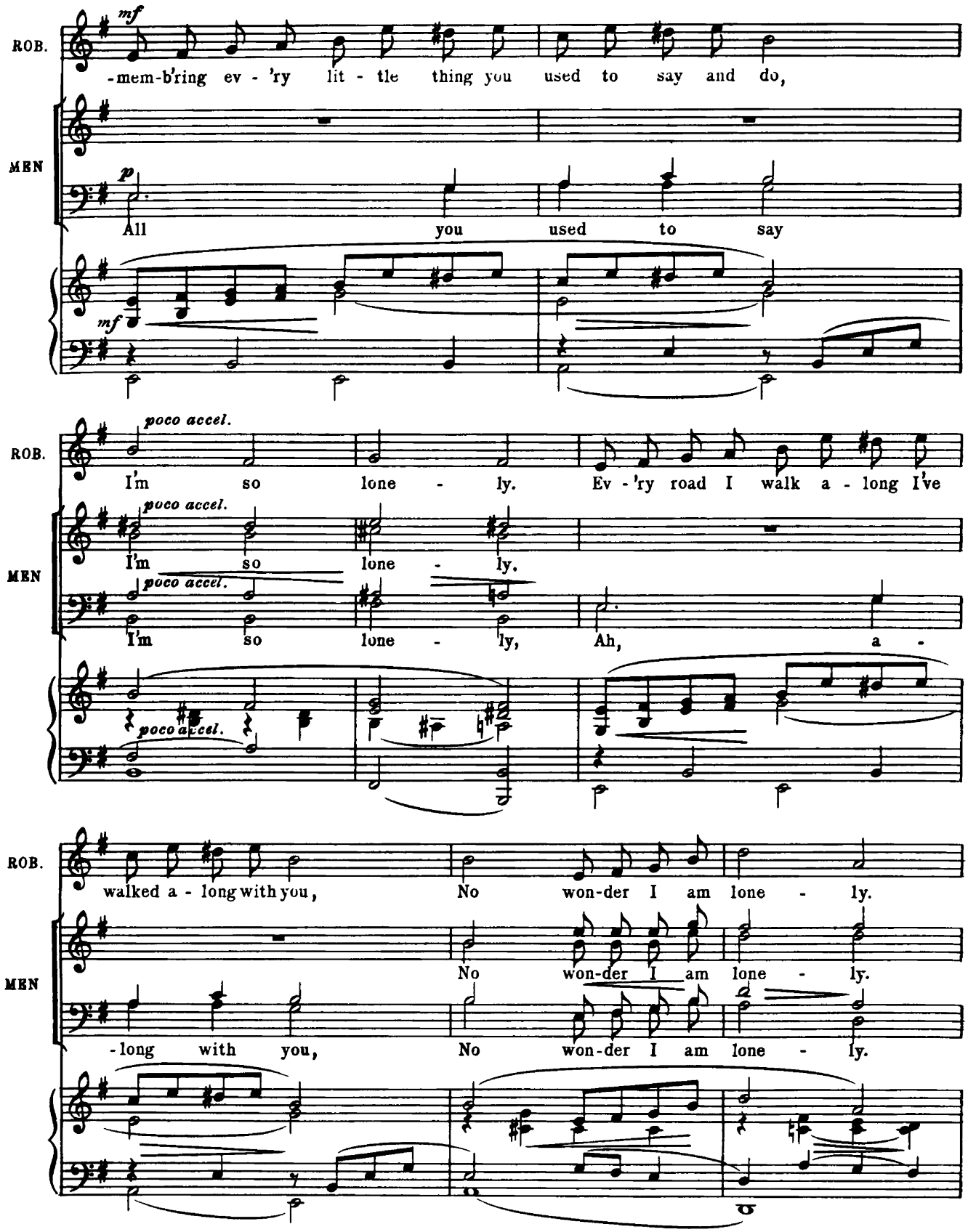

MAR.
Once my heart was yours for the ask - ing.
MAR.
cresc. molto
rall.
But you tried to take it a - way and
cresc. molto
rall.
MAR.
ff
allarg.
mf tranquillo
molto più tranquillo
now that heart has gone a - stray, Love may re - turn And start a -
8
ff
allarg.
tranquillo
p
molto più tranquillo
MAR.
ff
(Runs into cabin)
new, But nev - er, nev - er for for you!
sf
ff
sfff
attacca

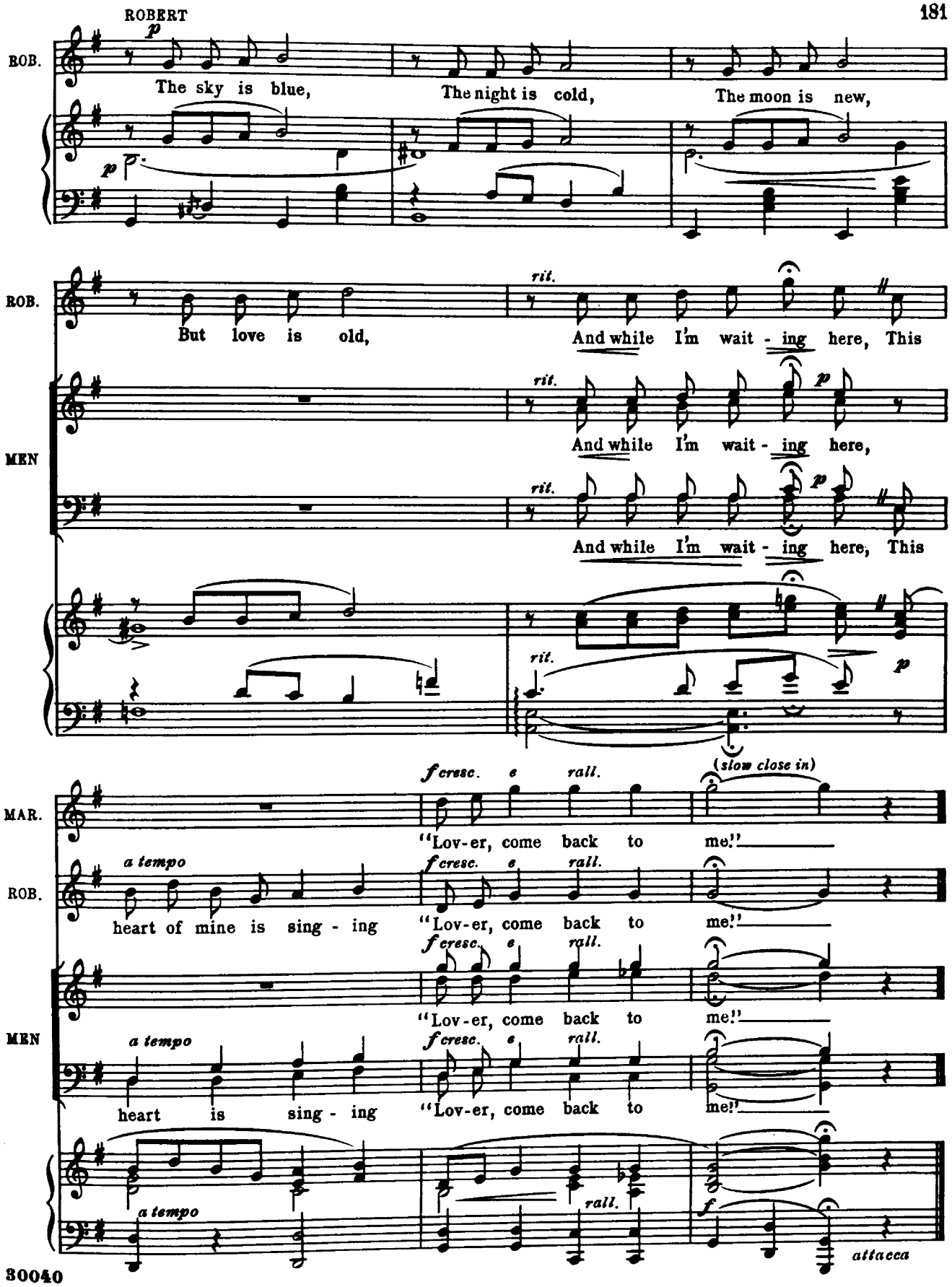
No. 29 REPRISE:-(Marianne, Robert) and Men

"LOVER, COME BACK TO ME"

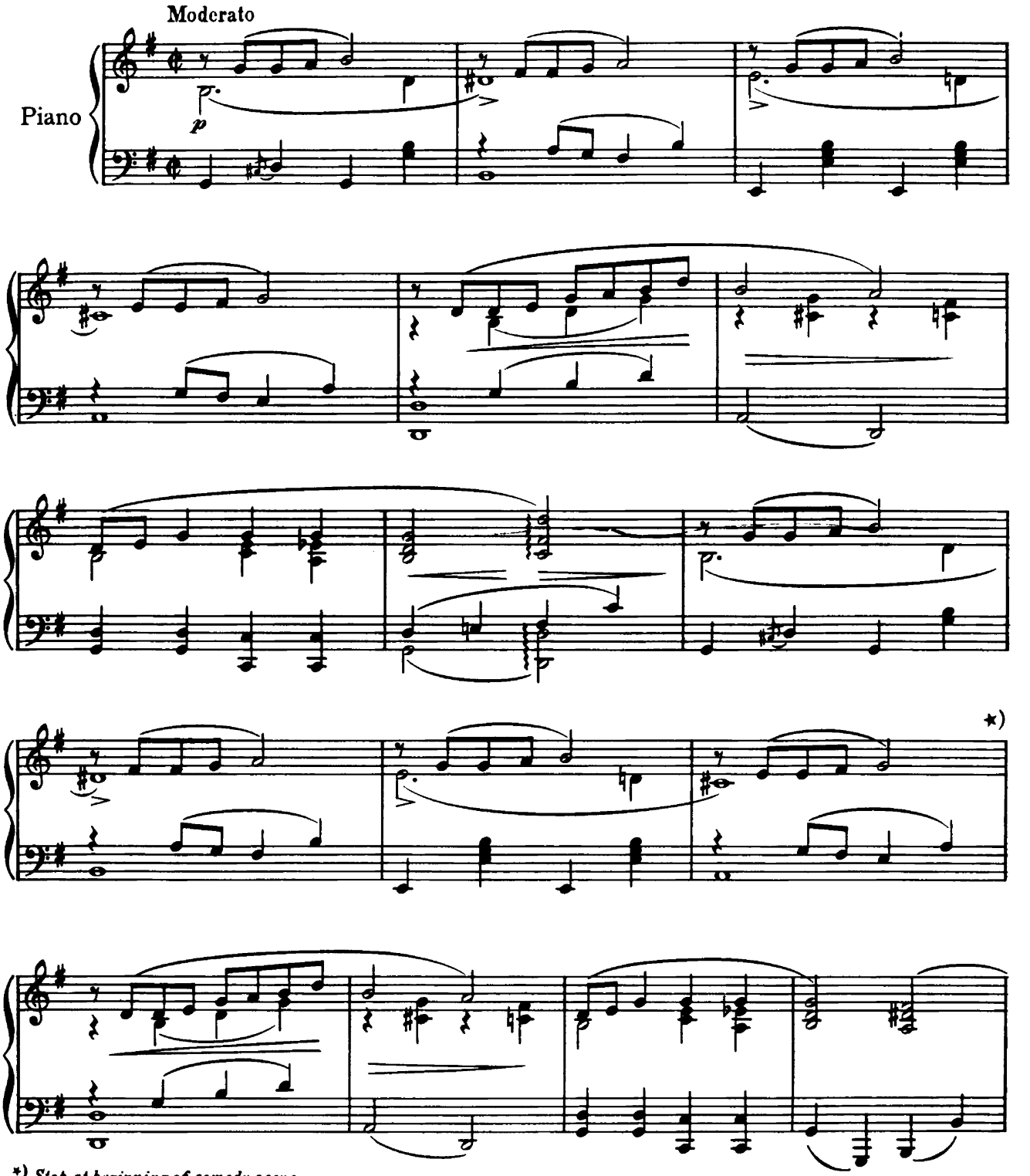



ROB.
Lov-er, where can you be?
You came at last,
Love had its day,
MEN
pp
Hm
Hm
pp
Hm
Hm
ROB.
That day is past,
You've gone a-way,
This ach-ing heart of mine is
MEN
Hm
of mine is
Hm
of mine is
ROB.
sing - ing:
"Lov-er come back to me!"
Re -
MEN
mf
sing - ing:
"Lov-er come back to me!"
Ah!
mf
sing - ing:
"Lov-er come back to me!"
Ah!


ROB.
mf
-mem-b'ring ev - 'ry lit - tle thing you used to say and do,
MEN
p
All you used to say
mf
ROB.
poco accel.
I'm so lone - ly. Ev - 'ry road I walk a - long I've
MEN
poco accel.
I'm so lone - ly.
poco accel.
I'm so lone - ly, Ah, a -
poco accel.
ROB.
walked a - long with you, No won-der I am lone - ly.
MEN
No won-der I am lone - ly.
-long with you, No won-der I am lone - ly.

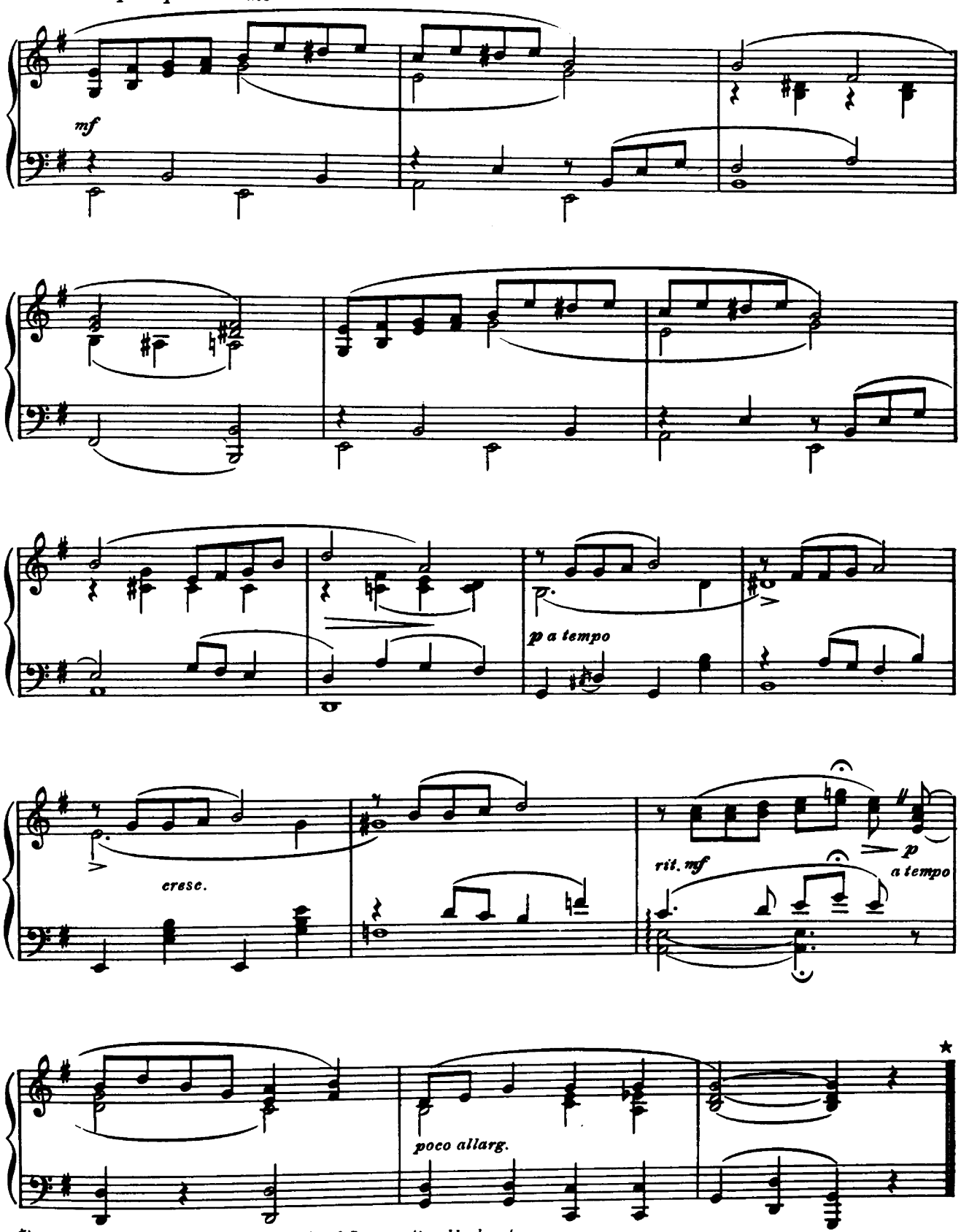

ROBERT
ROB.
The sky is blue,
The night is cold,
The moon is new,
ROB.
But love is old,
rit.
And while I'm wait - ing here, This
MEN
And while I'm wait - ing here,
And while I'm wait - ing here, This
MAR.
f cresc. e rall.
(slow close in)
"Lov-er, come back to me!"
ROB.
a tempo
heart of mine is sing - ing
"Lov-er, come back to me!"
MEN
a tempo
heart is sing - ing
"Lov-er, come back to me!"
rall.
attacca

№ 30 DARK CHANGE



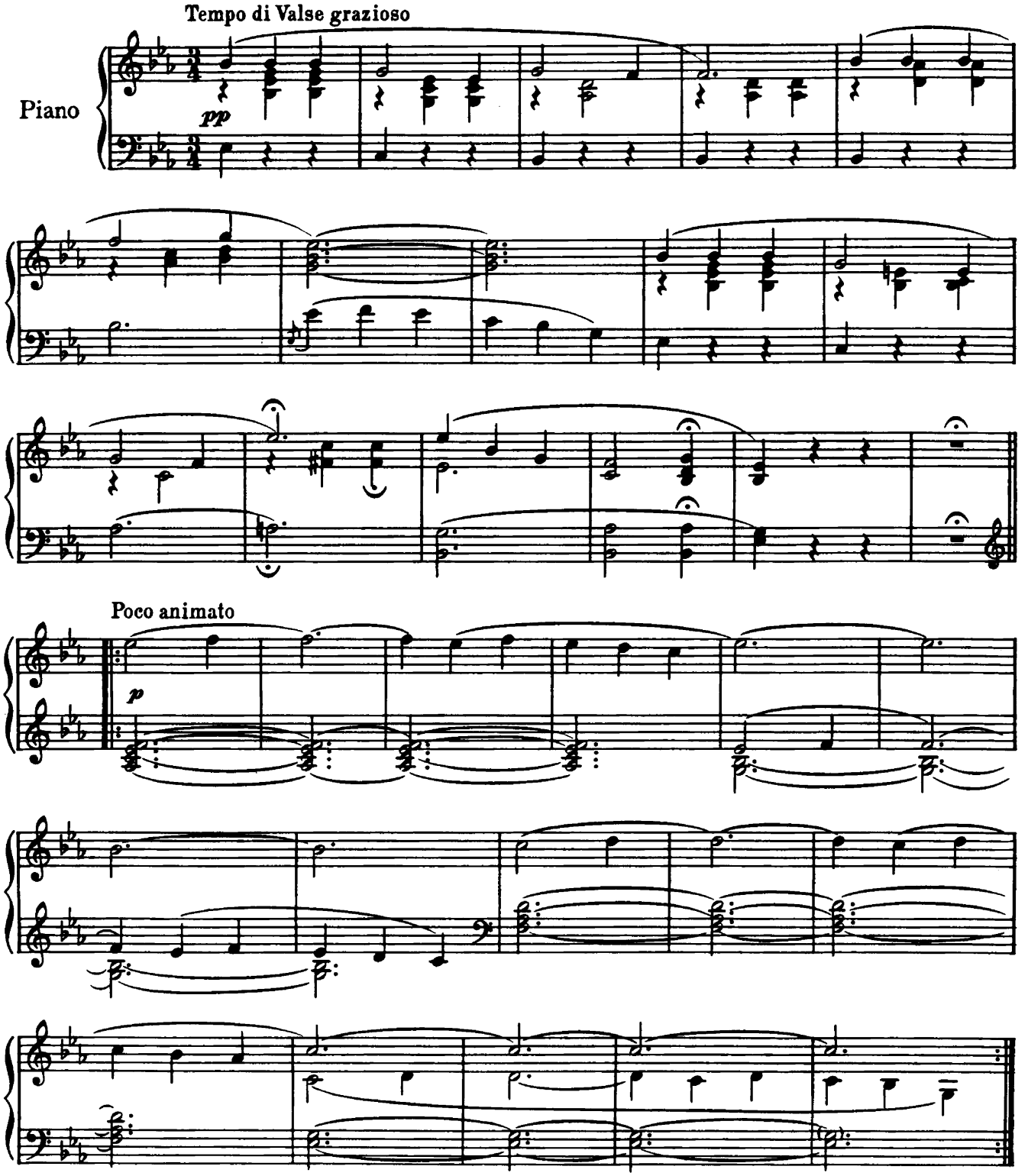
*) *Stop at beginning of comedy scene*

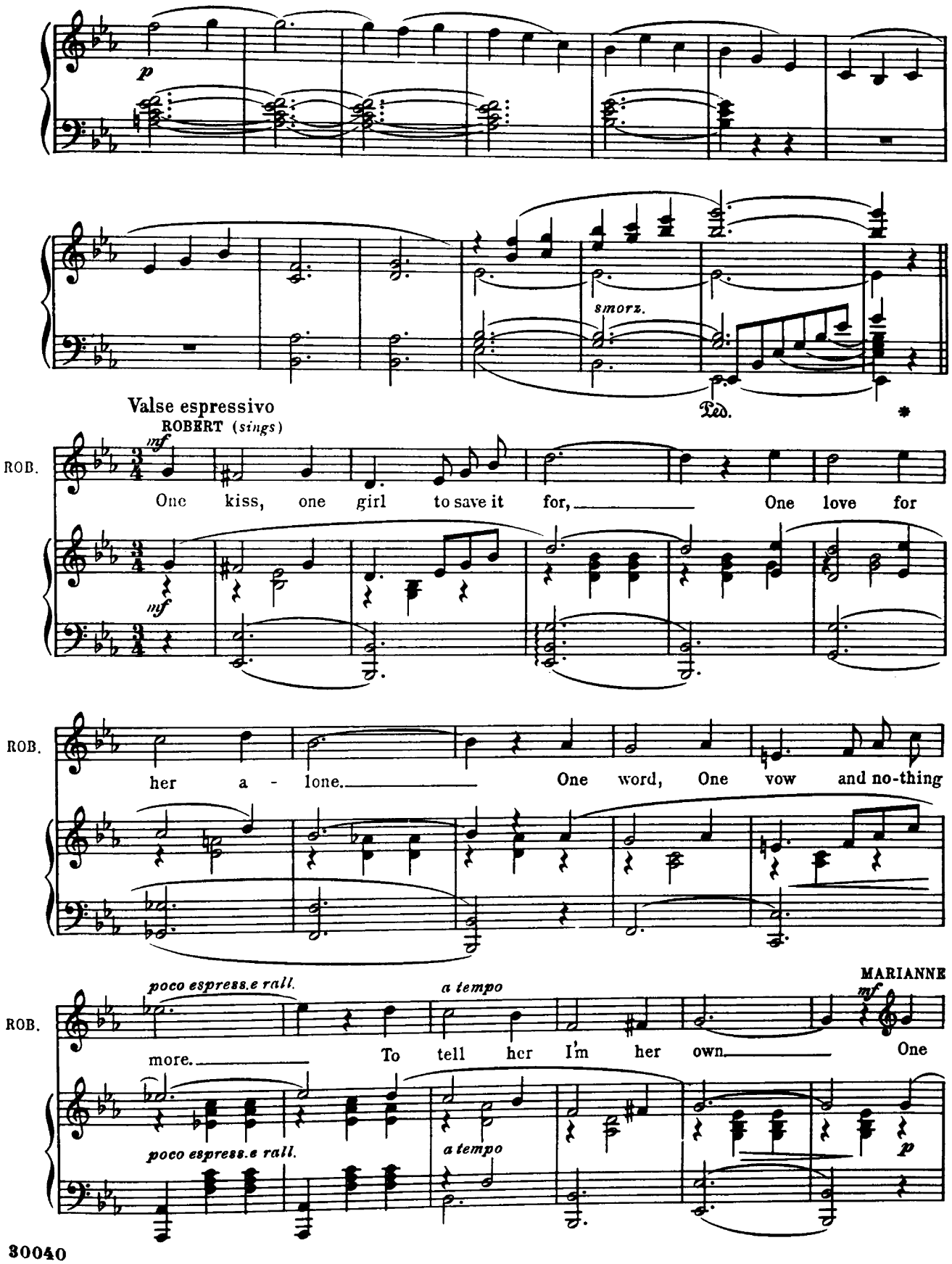
Un poco più animato

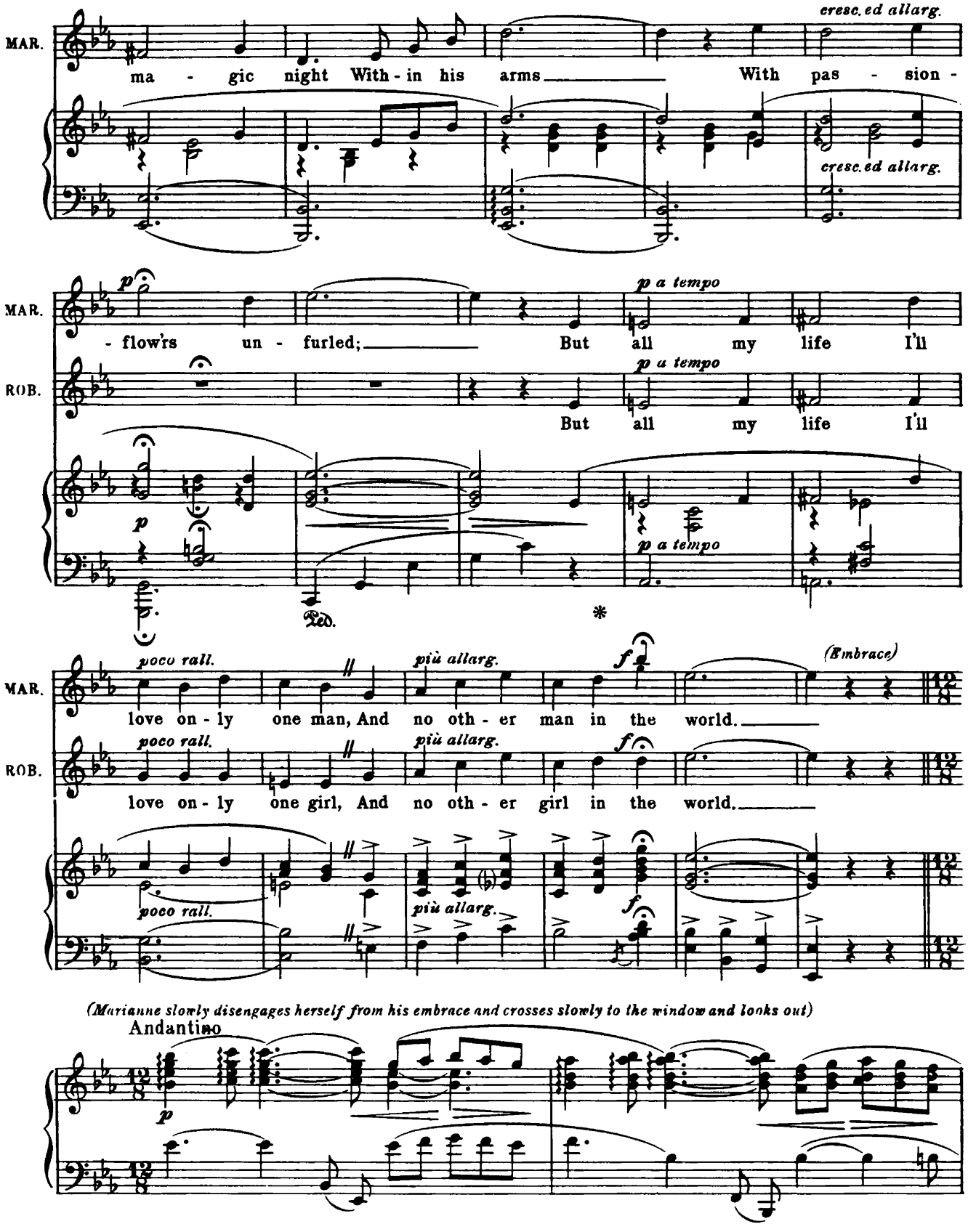


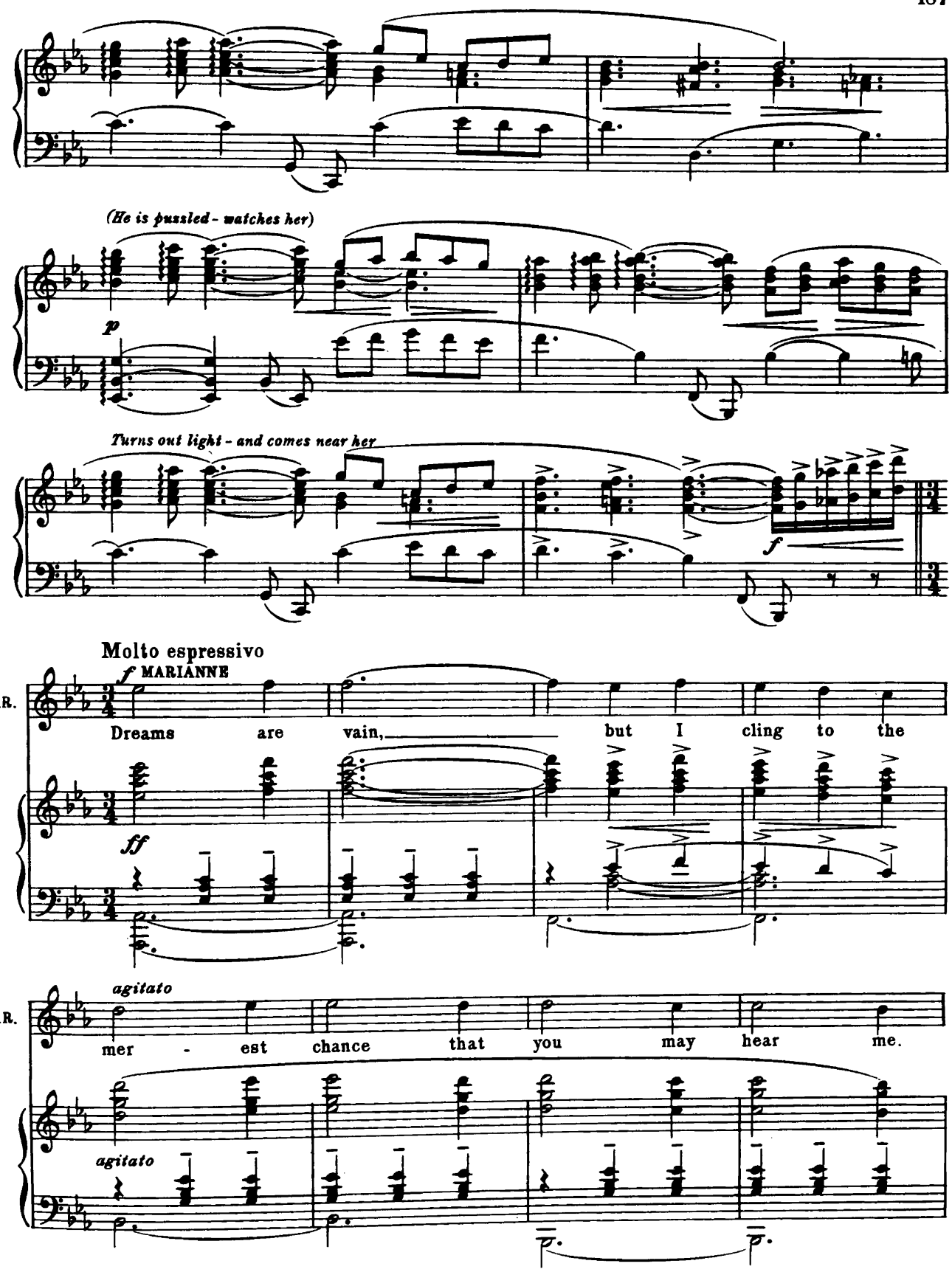
*) *Repeat the entire reprise after Ribaud and Besac exit on black out.*

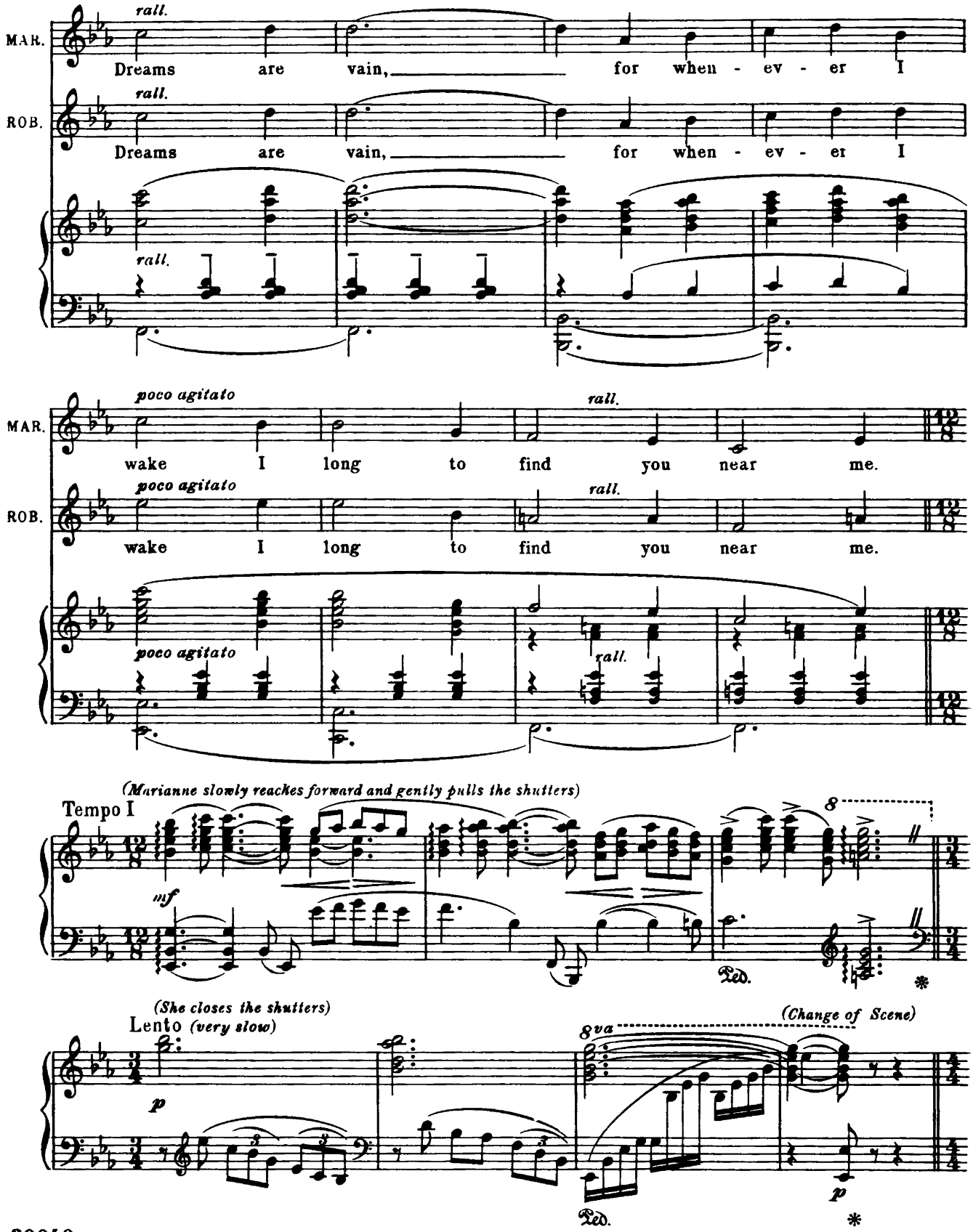
Nº 31 FINALE- ACT II (Cabin Scene)




p
smorz.
Ped.
*
Valse espressivo
ROBERT (sings)
mf
ROB.
One kiss, one girl to save it for, One love for
mf
ROB.
her a - lone. One word, One vow and no-thing
poco espress.e rall.
a tempo
MARIANNE
mf
ROB.
more. To tell her I'm her own. One
poco espress.e rall.
a tempo
p

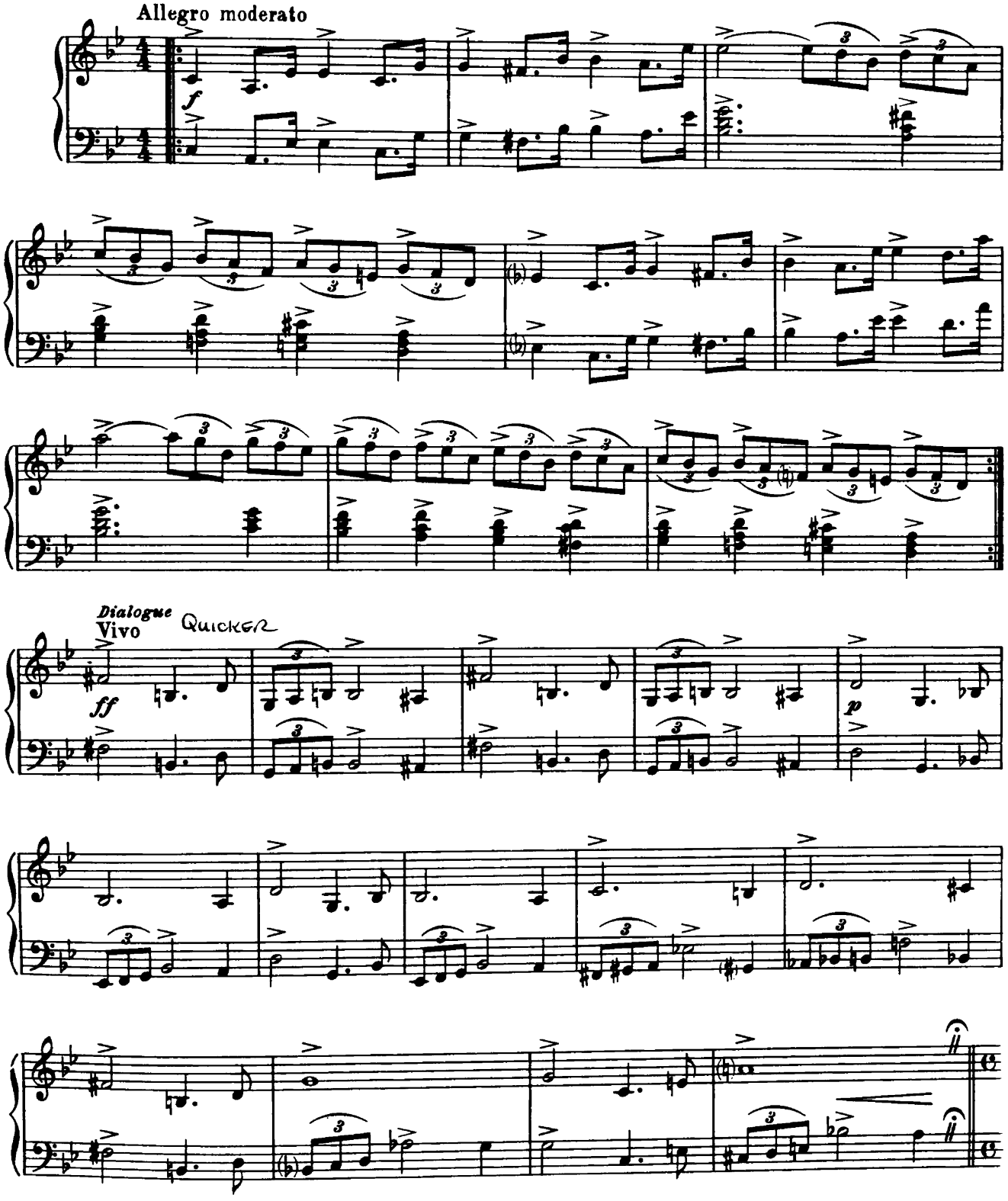

MAR.
cresc. ed allarg.
ma - gic night With - in his arms With pas - sion -
cresc. ed allarg.
p
MAR.
p a tempo
- flow'rs un - furled; But all my life I'll
ROB.
p a tempo
But all my life I'll
p
p a tempo
Ped.
*
poco rall.
più allarg.
f
(Embrace)
MAR.
love on - ly one man, And no oth - er man in the world.
poco rall.
più allarg.
f
ROB.
love on - ly one girl, And no oth - er girl in the world.
poco rall.
più allarg.
f
(Marianne slowly disengages herself from his embrace and crosses slowly to the window and looks out)
Andantino
p


(He is puzzled - watches her)
p
Turns out light - and comes near her
f
Molto espressivo
f MARIANNE
MAR.
Dreams are vain, but I cling to the
ff
agitato
MAR.
mer - est chance that you may hear me.
agitato


rall.
MAR.
Dreams are vain, for when - ev - er I
rall.
ROB.
Dreams are vain, for when - ev - er I
rall.
poco agitato
rall.
MAR.
wake I long to find you near me.
poco agitato
rall.
ROB.
wake I long to find you near me.
poco agitato
rall.
(Marianne slowly reaches forward and gently pulls the shutters)
Tempo I
8
mf
Ped.
*
(She closes the shutters)
Lento (very slow)
(Change of Scene)
8va
p
Ped.
p
*

No. 32

FINALE ULTIMO



S 190

Vivo

f marcato

fff

Energico

ff *fff*

mf

FAST

Allegro

f

GIRLS

mp (Spoken - shouted in derision)

The Prin - cess her - self!

MEN

mp

The

mp

The

8

p

pp

GIRLS

ONE GIRL

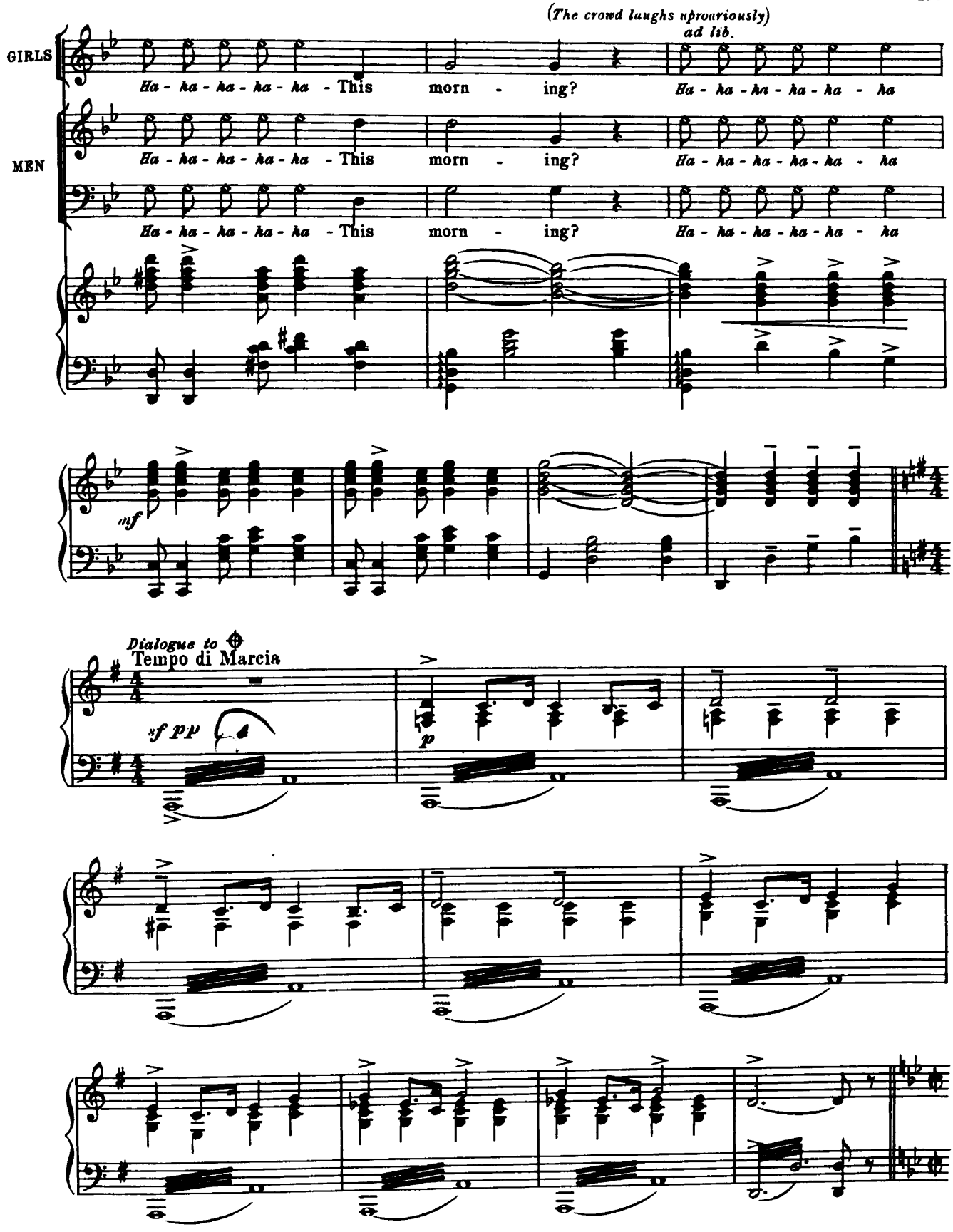
The Prin - cess! How is your high - ness,

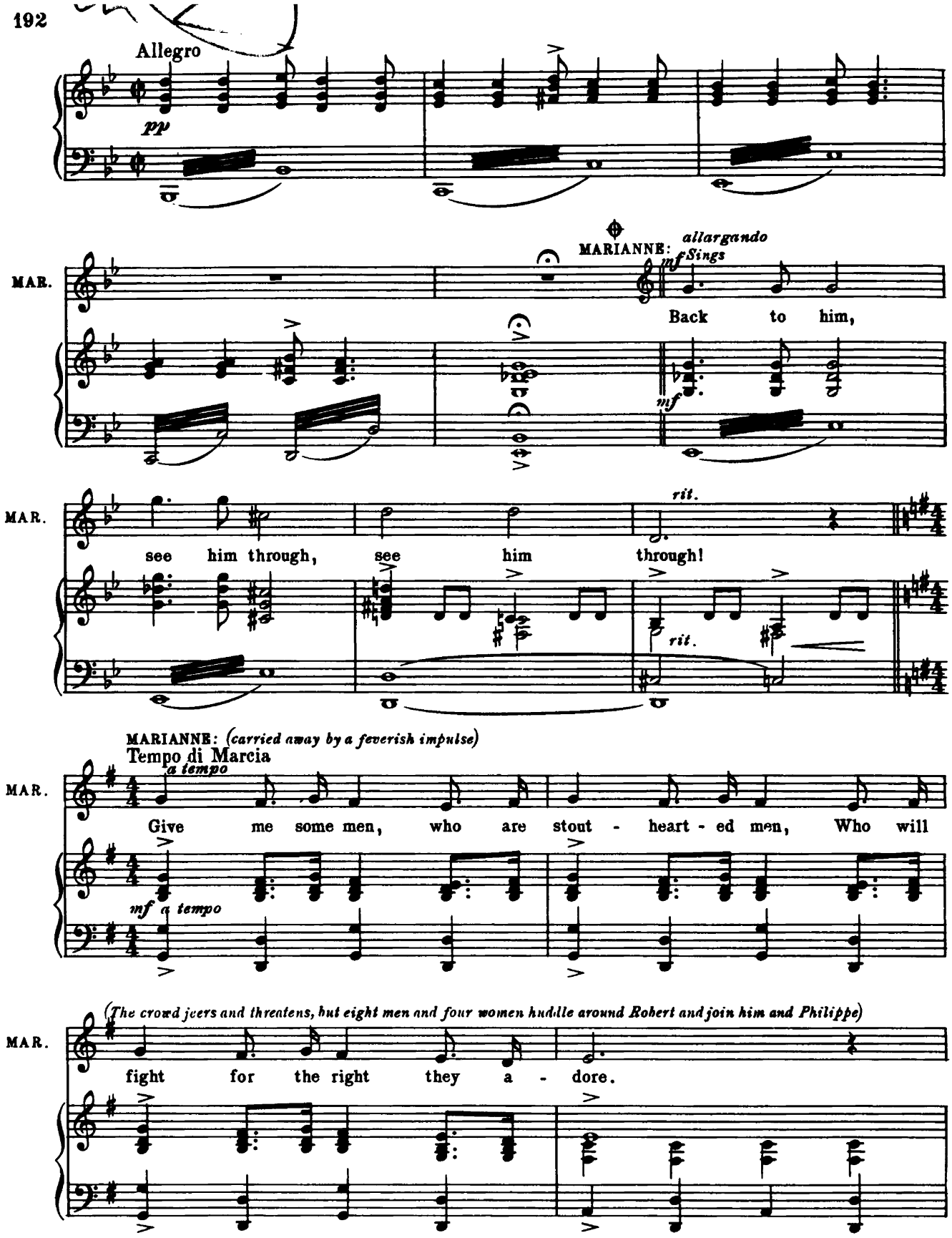
MEN

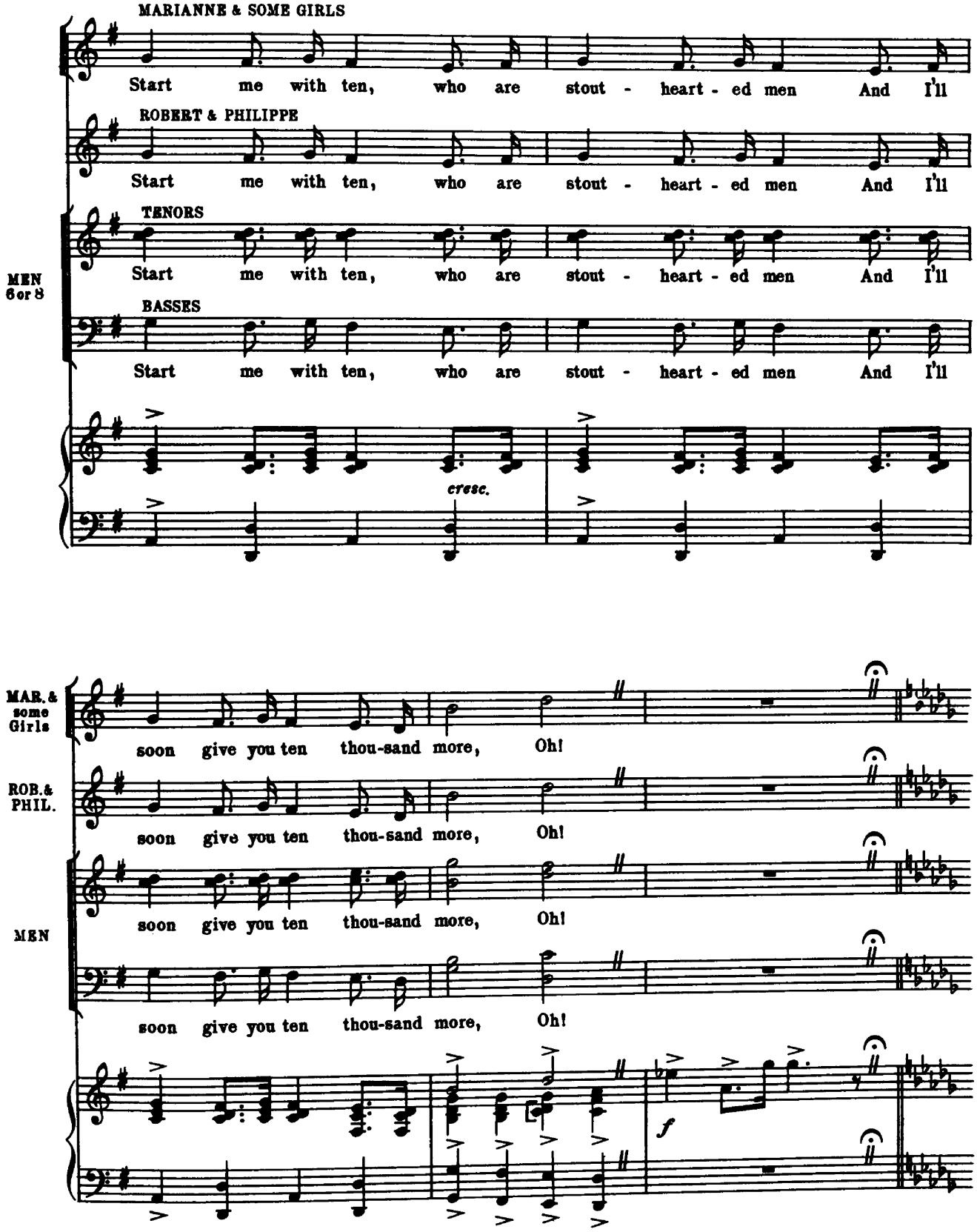
Prin - cess, The Prin - cess!

Prin - cess, The Prin - cess!

8

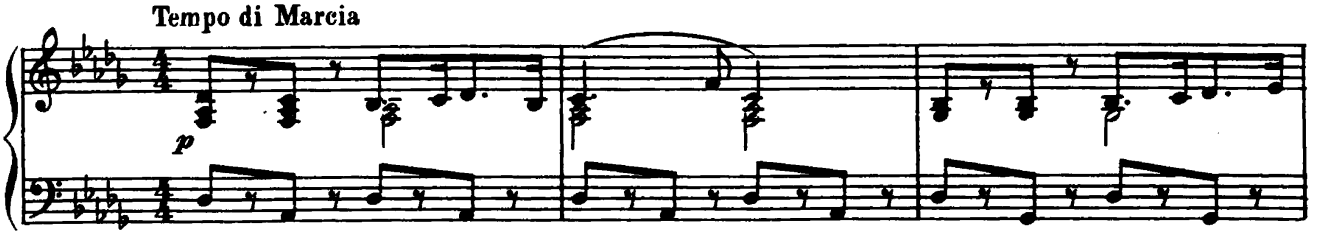

(The crowd laughs uproariously)
ad lib.
GIRLS
Ha - ha - ha - ha - ha - This morn - ing? Ha - ha - ha - ha - ha - ha
MEN
Ha - ha - ha - ha - ha - This morn - ing? Ha - ha - ha - ha - ha - ha
Ha - ha - ha - ha - ha - This morn - ing? Ha - ha - ha - ha - ha - ha
mf
Dialogue to
Tempo di Marcia
sf pp
p

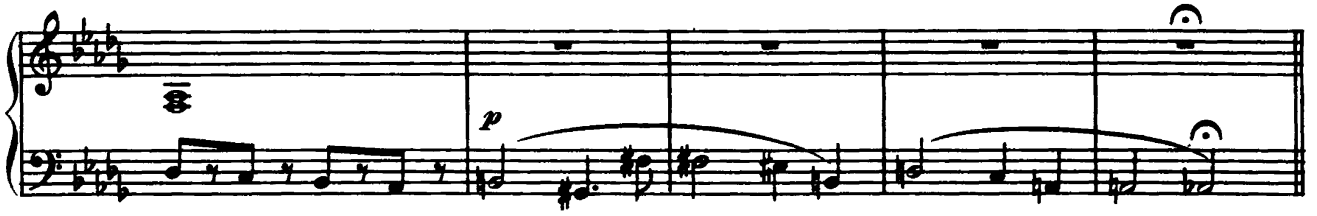

Allegro
pp
MARIANNE: allargando
mf Sings
MAR.
Back to him,
mf
MAR.
rit.
see him through, see him through!
rit.
MARIANNE: (carried away by a feverish impulse)
Tempo di Marcia
a tempo
MAR.
Give me some men, who are stout - heart - ed men, Who will
mf a tempo
(The crowd jeers and threatens, but eight men and four women huddle around Robert and join him and Philippe)
MAR.
fight for the right they a - dore.


MARIANNE & SOME GIRLS
Start me with ten, who are stout - heart - ed men And I'll
ROBERT & PHILIPPE
Start me with ten, who are stout - heart - ed men And I'll
TENORS
Start me with ten, who are stout - heart - ed men And I'll
MEN
6 or 8
BASSES
Start me with ten, who are stout - heart - ed men And I'll
cresc.
MAR. & some Girls
soon give you ten thou-sand more, Oh!
ROB. & PHIL.
soon give you ten thou-sand more, Oh!
MEN
soon give you ten thou-sand more, Oh!
soon give you ten thou-sand more, Oh!
f

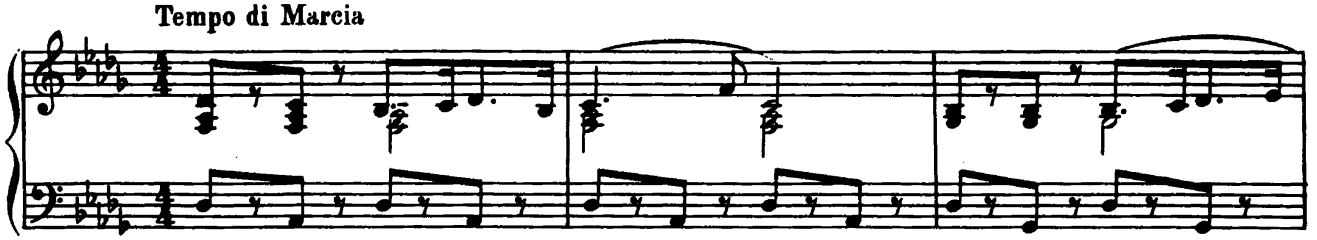
Dialogue to ⊕

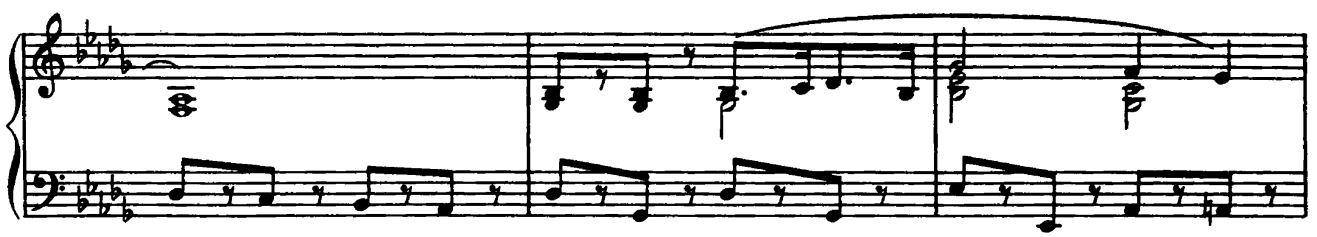
Tempo di Marcia

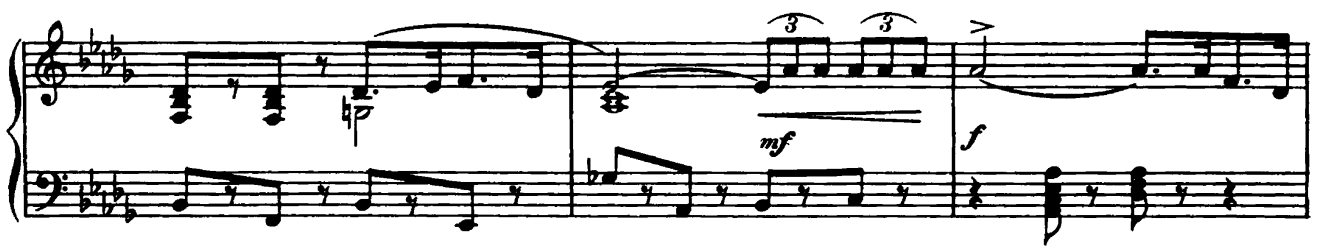


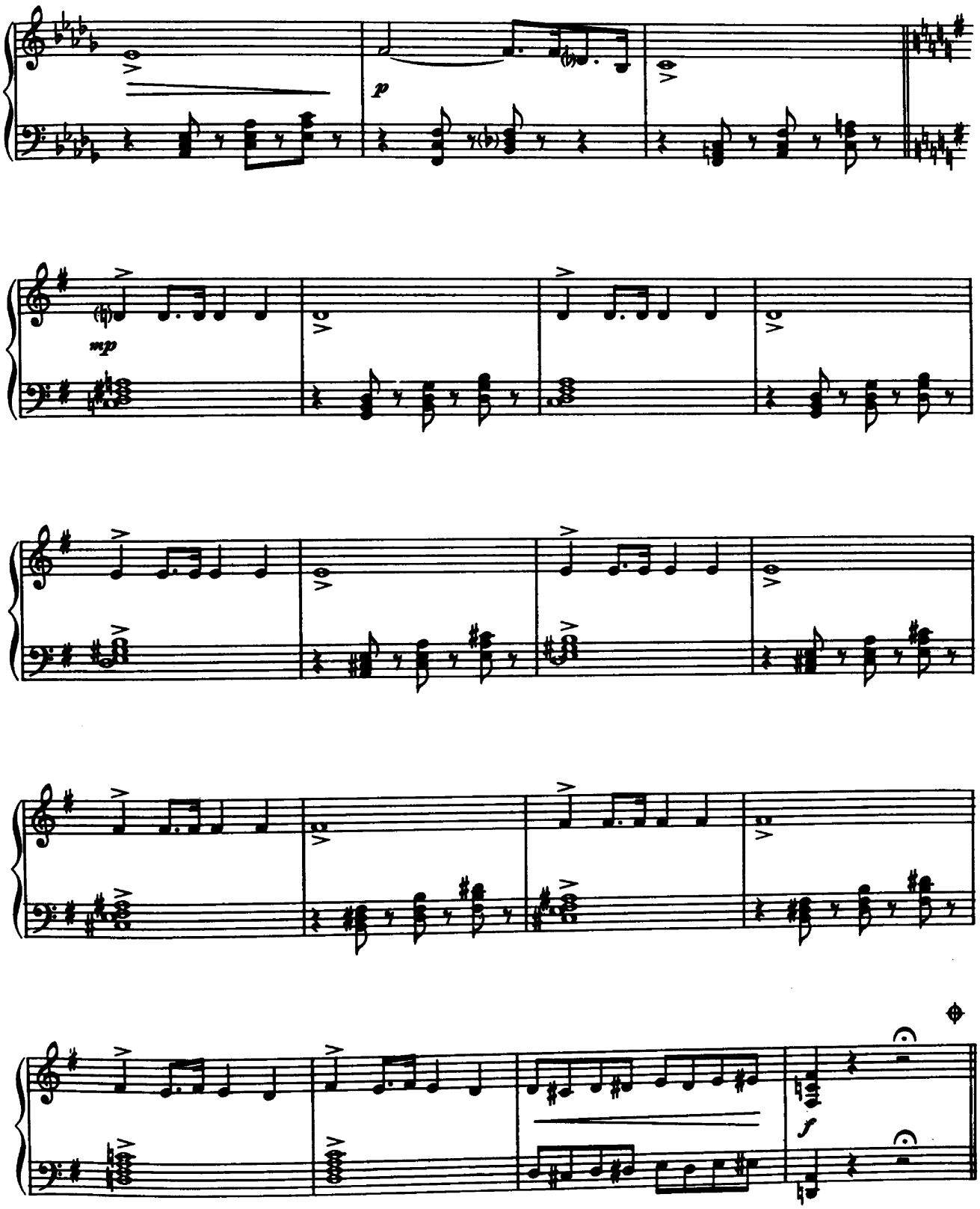


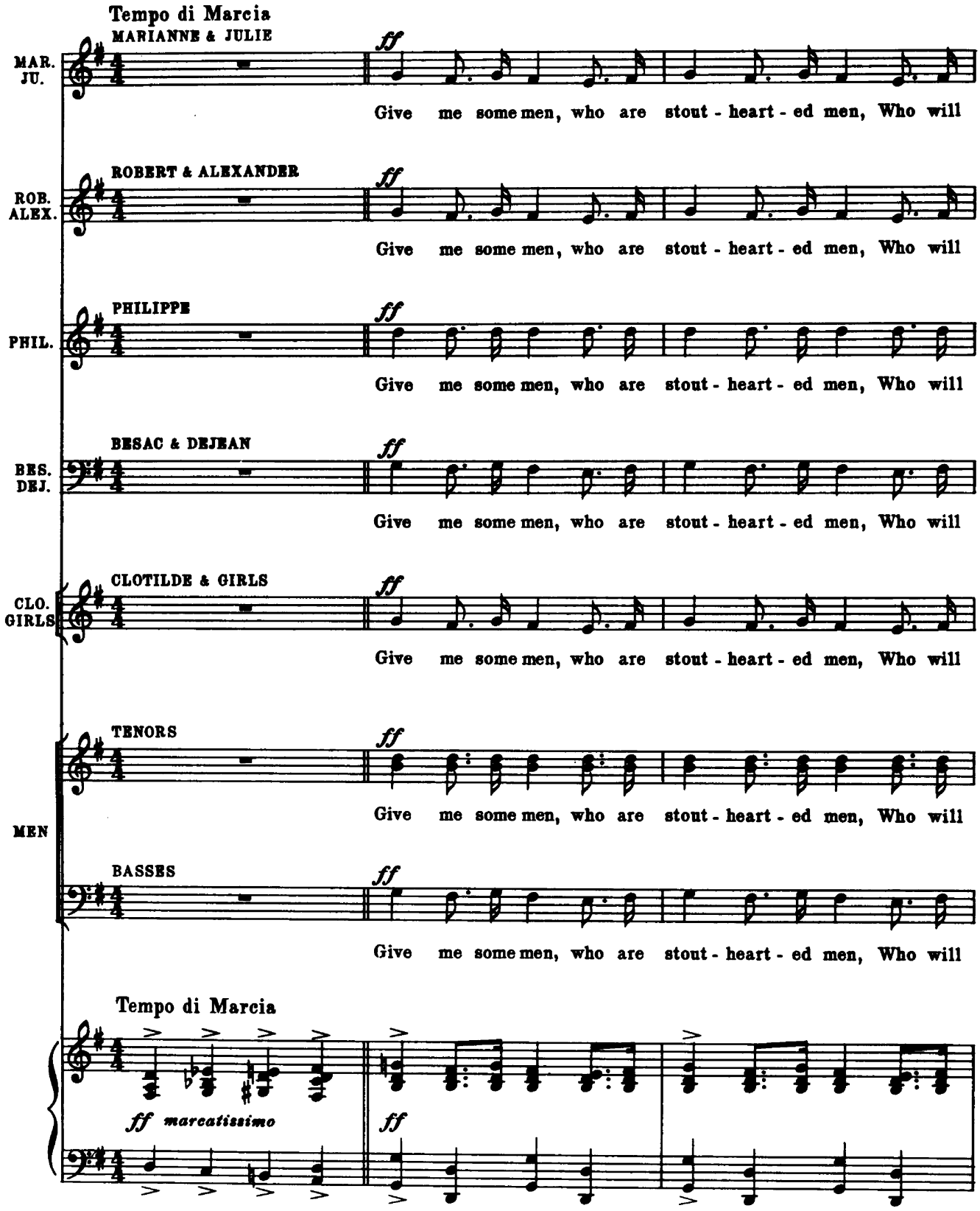
Tempo di Marcia

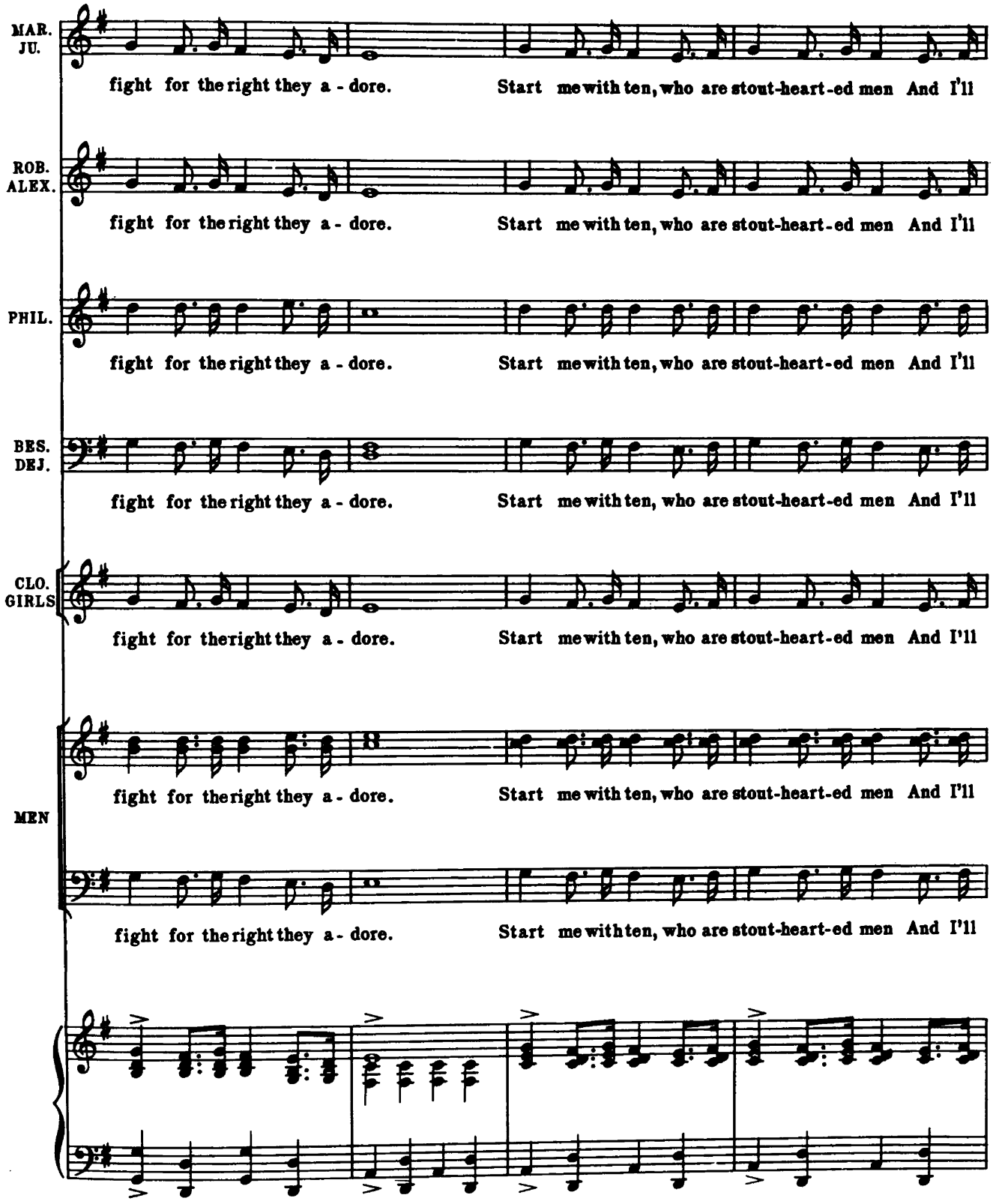


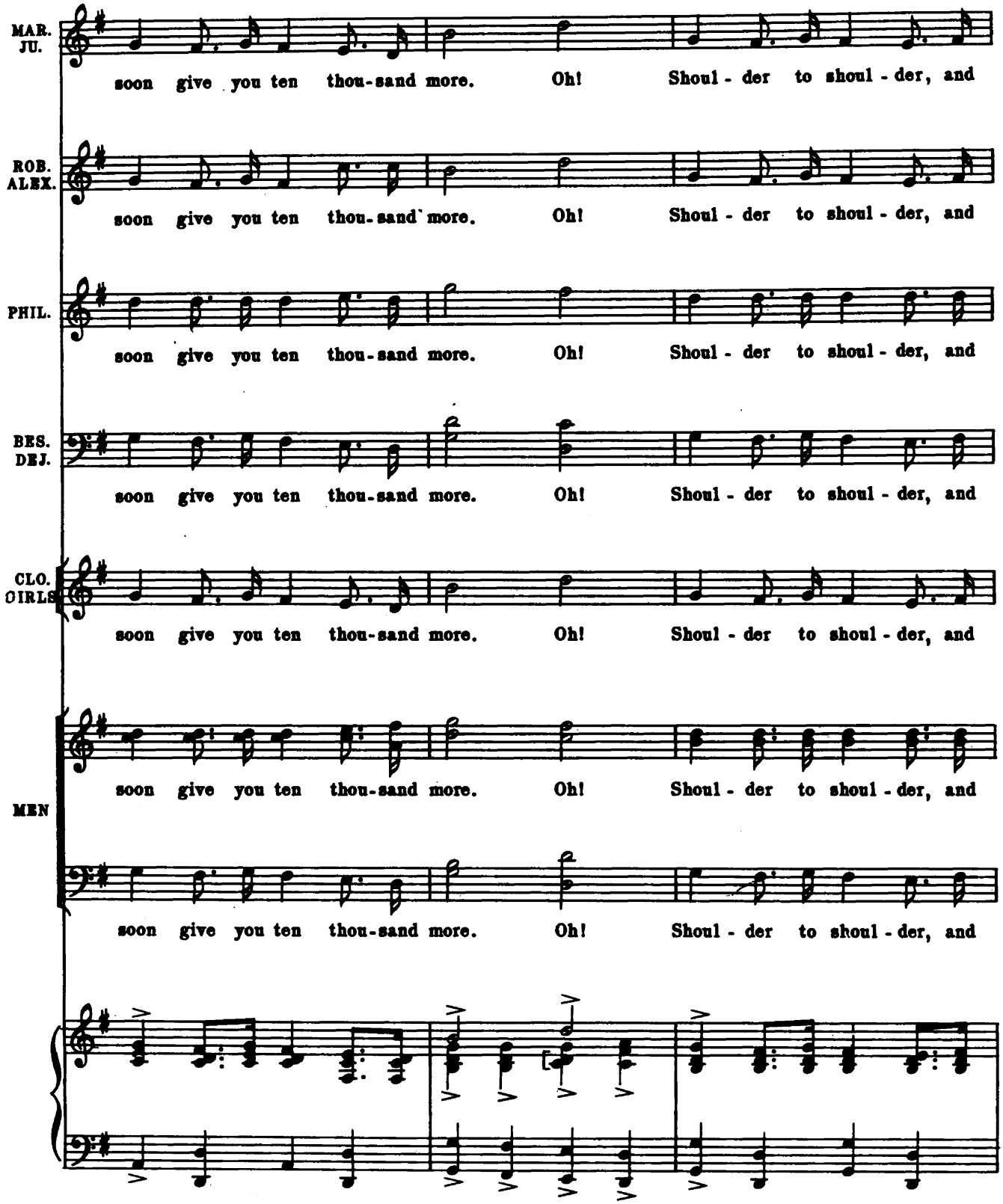


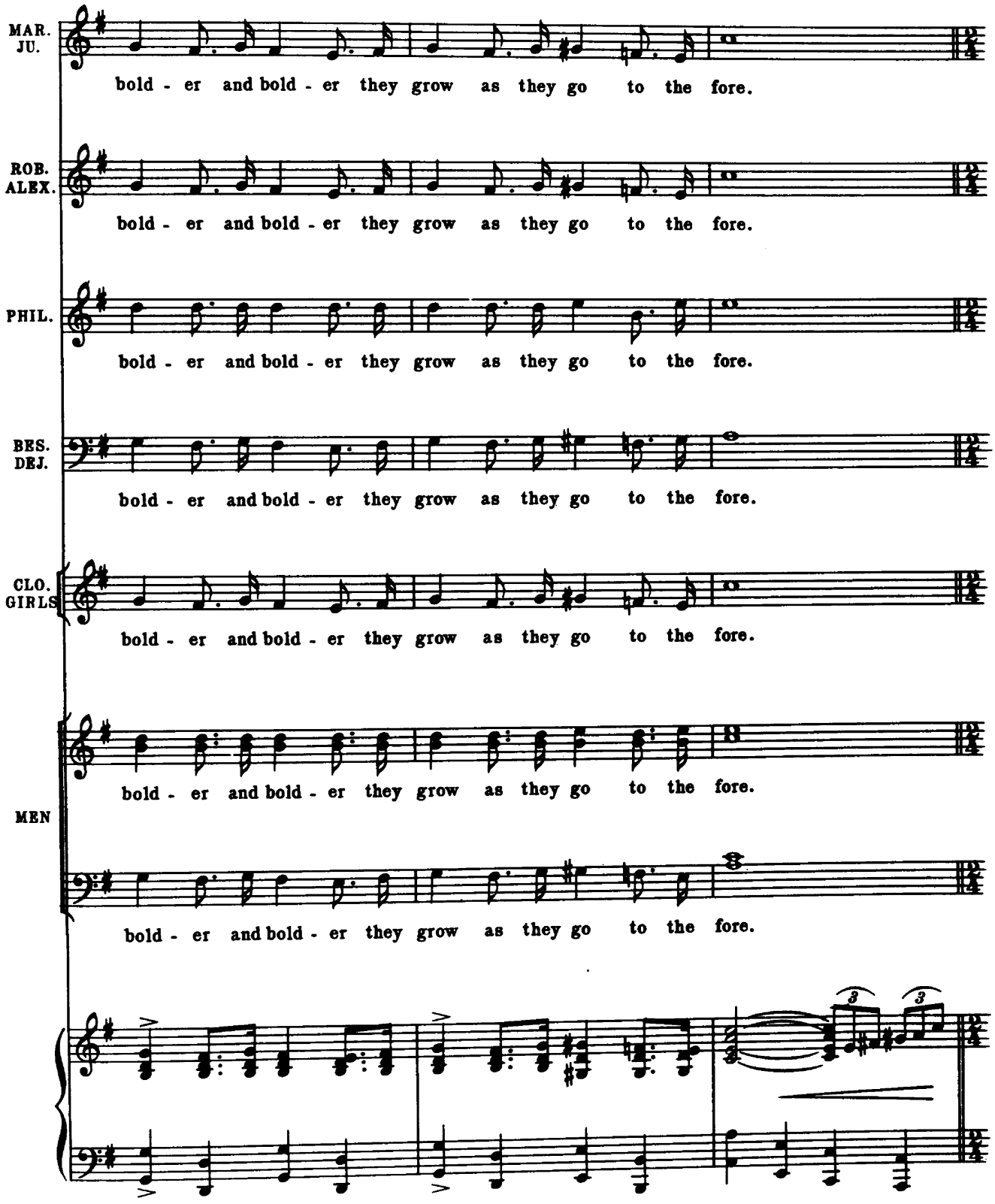


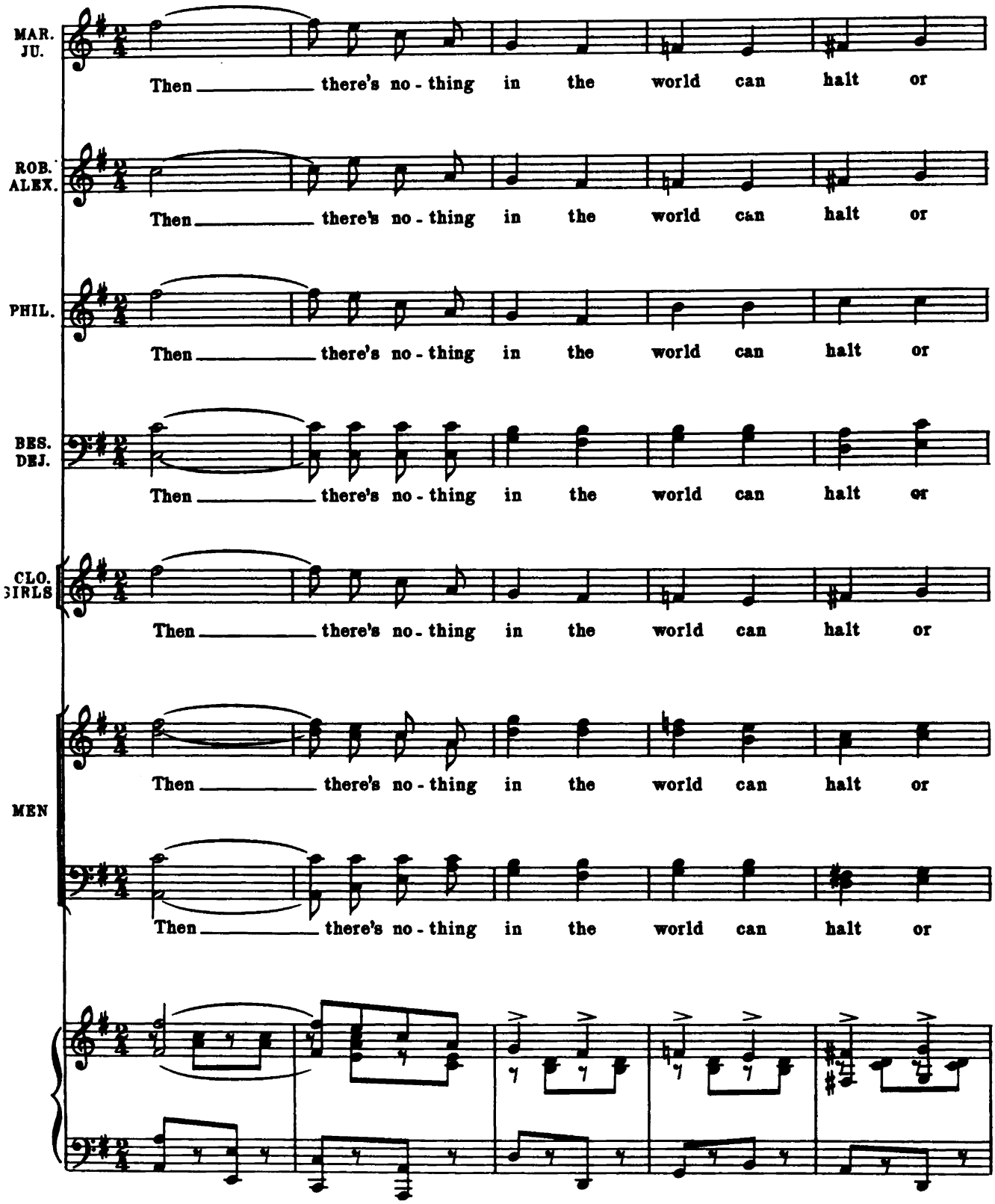

p
mp
f

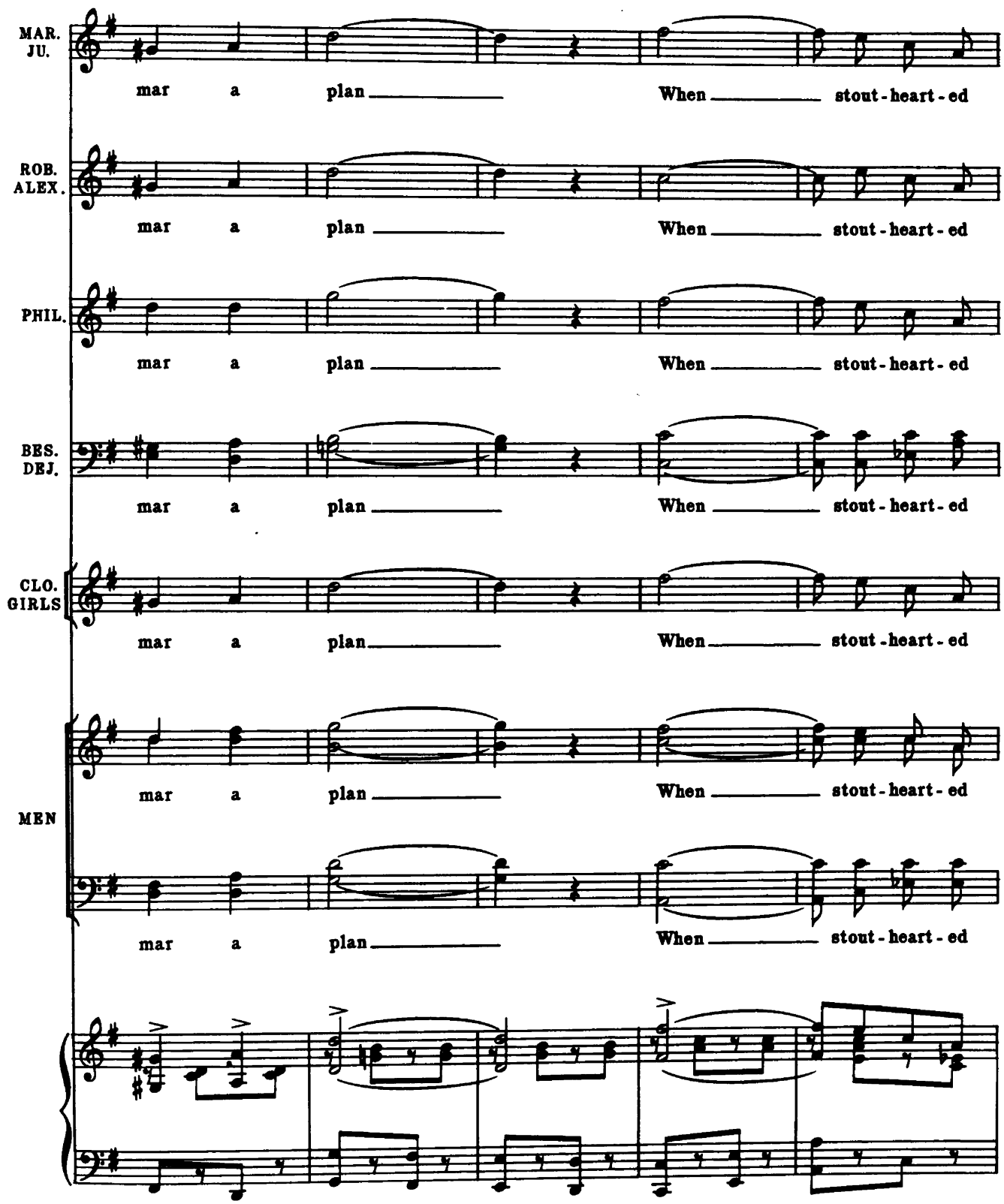

Tempo di Marcia
MARIANNE & JULIE
MAR.
JU.
ff
Give me some men, who are stout - heart - ed men, Who will
ROBERT & ALEXANDER
ROB.
ALEX.
Give me some men, who are stout - heart - ed men, Who will
PHILIPPE
PHIL.
Give me some men, who are stout - heart - ed men, Who will
BESAC & DEJEAN
BES.
DEJ.
Give me some men, who are stout - heart - ed men, Who will
CLOTILDE & GIRLS
CLO.
GIRLS
Give me some men, who are stout - heart - ed men, Who will
TENORS
MEN
Give me some men, who are stout - heart - ed men, Who will
BASSES
Give me some men, who are stout - heart - ed men, Who will
Tempo di Marcia
ff marcatissimo
ff

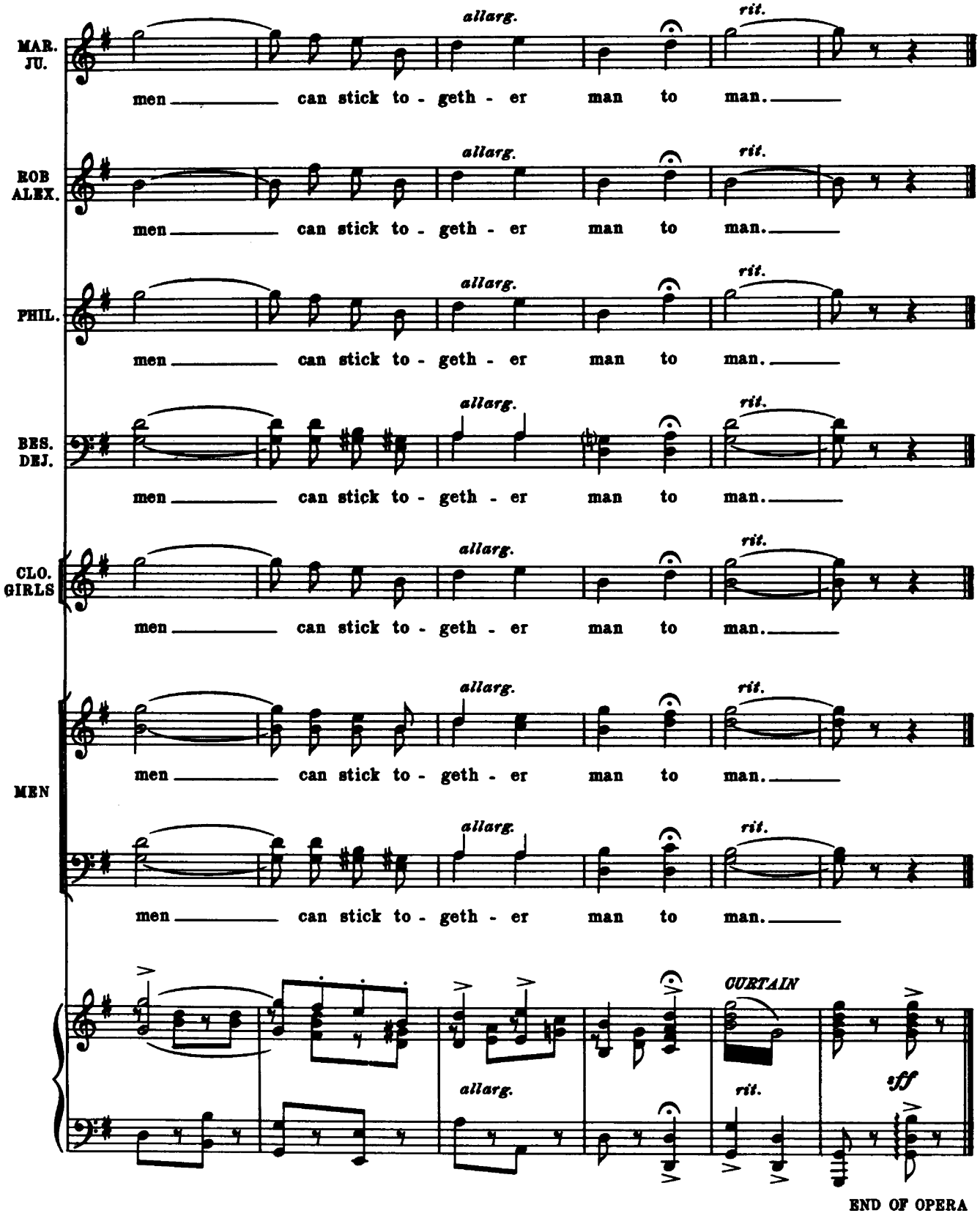

MAR. JU.
fight for the right they a - dore. Start me with ten, who are stout-heart-ed men And I'll
ROB. ALEX.
fight for the right they a - dore. Start me with ten, who are stout-heart-ed men And I'll
PHIL.
fight for the right they a - dore. Start me with ten, who are stout-heart-ed men And I'll
BES. DEJ.
fight for the right they a - dore. Start me with ten, who are stout-heart-ed men And I'll
CLO. GIRLS
fight for the right they a - dore. Start me with ten, who are stout-heart-ed men And I'll
MEN
fight for the right they a - dore. Start me with ten, who are stout-heart-ed men And I'll
fight for the right they a - dore. Start me with ten, who are stout-heart-ed men And I'll


MAR.
JU.
soon give you ten thou-sand more. Oh! Shoul - der to shoul - der, and
ROB.
ALEX.
soon give you ten thou-sand more. Oh! Shoul - der to shoul - der, and
PHIL.
soon give you ten thou-sand more. Oh! Shoul - der to shoul - der, and
BES.
DEJ.
soon give you ten thou-sand more. Oh! Shoul - der to shoul - der, and
CLO.
GIRLS
soon give you ten thou-sand more. Oh! Shoul - der to shoul - der, and
MEN
soon give you ten thou-sand more. Oh! Shoul - der to shoul - der, and
soon give you ten thou-sand more. Oh! Shoul - der to shoul - der, and


MAR.
JU.
bold - er and bold - er they grow as they go to the fore.
ROB.
ALEX.
bold - er and bold - er they grow as they go to the fore.
PHIL.
bold - er and bold - er they grow as they go to the fore.
BES.
DEJ.
bold - er and bold - er they grow as they go to the fore.
CLO.
GIRLS
bold - er and bold - er they grow as they go to the fore.
MEN
bold - er and bold - er they grow as they go to the fore.
bold - er and bold - er they grow as they go to the fore.


MAR.
JU.
Then there's no - thing in the world can halt or
ROB.
ALEX.
Then there's no - thing in the world can halt or
PHIL.
Then there's no - thing in the world can halt or
BES.
DEJ.
Then there's no - thing in the world can halt or
CLO.
GIRLS
Then there's no - thing in the world can halt or
MEN
Then there's no - thing in the world can halt or
Then there's no - thing in the world can halt or


MAR.
JU.
mar a plan When stout-heart-ed
ROB.
ALEX.
mar a plan When stout-heart-ed
PHIL.
mar a plan When stout-heart-ed
BES.
DEJ.
mar a plan When stout-heart-ed
CLO.
GIRLS
mar a plan When stout-heart-ed
MEN
mar a plan When stout-heart-ed
mar a plan When stout-heart-ed


MAR. JU.
men can stick to - geth - er man to man.
allarg.
rit.
ROB ALEX.
men can stick to - geth - er man to man.
allarg.
rit.
PHIL.
men can stick to - geth - er man to man.
allarg.
rit.
BES. DEJ.
men can stick to - geth - er man to man.
allarg.
rit.
CLO. GIRLS
men can stick to - geth - er man to man.
allarg.
rit.
MEN
men can stick to - geth - er man to man.
allarg.
rit.
men can stick to - geth - er man to man.
allarg.
rit.
CURTAIN
allarg.
rit.
sff
END OF OPERA