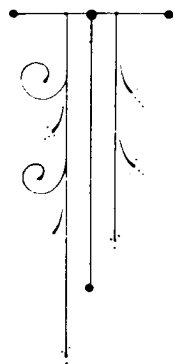


THE NEW MOON



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
Besae	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.**

Scenery painted by **JOSEPH and PHIL HARKER.**

Act II designed by **JOSEPH and PHIL HARKER.**

Dances and Ensembles staged by **ROBERT CONNOLLY.**

Musical Director : **Mr. HERMAN FINCK.**

THE NEW MOON



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THE NEW MOON

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

Music by
SIGMUND ROMBERG

Overture

Maestoso ma non troppo

Piano *ff*

mf più espressivo

poco allarg.

Allegretto

sf a tempo
mf

grazioso

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First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The music features a melodic line in the right hand with slurs and a bass line with chords. Dynamics include *mf* and *espr.*.

Second system of musical notation. Treble clef, key signature of three flats, and a common time signature. The music continues with a melodic line in the right hand and a bass line. Dynamics include *mp*.

Third system of musical notation. Treble clef, key signature of three flats, and a common time signature. The music continues with a melodic line in the right hand and a bass line. Dynamics include *mf*.

Fourth system of musical notation. Treble clef, key signature of three flats, and a common time signature. The music continues with a melodic line in the right hand and a bass line. Dynamics include *mf*. There are markings for *Vcllo* in both hands.

Fifth system of musical notation. Treble clef, key signature of three flats, and a common time signature. The music continues with a melodic line in the right hand and a bass line. Dynamics include *f espr.*. The section is marked *Subito sostenuto*. There are markings for *Vcllo* in both hands.

Sixth system of musical notation. Treble clef, key signature of three flats, and a common time signature. The music continues with a melodic line in the right hand and a bass line. Dynamics include *mp*. The section is marked *Moderato espressivo*.

First system of musical notation. The right hand features a melodic line with a trill and a fermata, while the left hand provides a steady accompaniment. A *rit.* marking is present in the right hand.

Second system of musical notation. The right hand has a series of chords with accents, and the left hand has a rhythmic accompaniment. A *mf* marking is present in the right hand.

Third system of musical notation. The right hand continues with accented chords, and the left hand has a rhythmic accompaniment. A *mp* marking is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with a trill and a fermata, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a trill and a fermata, and the left hand has a rhythmic accompaniment. *rit.* and *mf* markings are present.

Sixth system of musical notation. The right hand has a melodic line with a trill and a fermata, and the left hand has a rhythmic accompaniment. A *poco rit.* marking is present. The system concludes with a double bar line and a key signature change to one sharp.

Subito lento

The first system of music is marked "Subito lento". It consists of two staves. The right hand (treble clef) plays a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A fortissimo (*ff*) dynamic is indicated in the middle of the system.

Vigorouso

The second system is marked "Vigorouso". It continues the two-staff format. The right hand features more complex rhythmic patterns and slurs. The left hand has a steady accompaniment. Dynamics include piano (*pp*) and fortissimo (*ff*).

Allegro vivo

The third system is marked "Allegro vivo". The right hand has a rapid, repetitive melodic figure. The left hand accompaniment is also rhythmic. The dynamic is fortissimo (*ff*).

The fourth system continues the "Allegro vivo" tempo. The right hand's melodic line is highly rhythmic and repetitive. The left hand accompaniment consists of chords and moving lines. The dynamic is fortissimo (*ff*).

The fifth system continues the "Allegro vivo" tempo. The right hand has a melodic line with slurs and accents. The left hand accompaniment is rhythmic. The dynamic is fortissimo (*ff*).

The sixth system concludes the piece. It features a melodic line in the right hand with slurs and accents, and a rhythmic accompaniment in the left hand. Dynamics include fortissimo (*f*) and piano (*p*). The system ends with the instruction "R.H." and a final piano (*p*) dynamic.

Tempo di Valse assai moderato

ben cantando la melodia

R. H. *mf* *dim.* *poco accel.*

rall. *a tempo* *p*

cresc. e poco accel.

f *rall.* *sf*

Moderato

Tempo di Marcia

Molto vigoroso

L'istesso tempo

The first system of music consists of two staves. The treble staff begins with a series of chords, some of which are beamed together. The bass staff provides a steady accompaniment with eighth notes. The key signature has one sharp (F#) and the time signature is 2/4.

The second system continues the piece with similar chordal textures in the treble and a steady eighth-note accompaniment in the bass. The notation includes various chord voicings and melodic fragments.

The third system is marked **Vivace** and **marcatissimo**. It features a **ff** (fortissimo) dynamic marking. The treble staff has a more active, rhythmic texture with many beamed notes, while the bass staff continues with a steady accompaniment.

The fourth system shows dense chordal textures in the treble staff, with many beamed notes. The bass staff continues with a steady accompaniment. The overall texture is more complex and rhythmic due to the **Vivace** tempo.

The fifth system features a mix of chordal textures and melodic lines in both staves. The treble staff has some longer notes and beamed groups, while the bass staff continues with a steady accompaniment.

The sixth system concludes the piece. It features a **ff** dynamic marking and ends with a double bar line. The notation includes a final chord in the treble and a concluding bass line.

Act I

No 1

OPENING CHORUS

Allegretto grazioso

Piano

The first system of the opening chorus is written for piano. It consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and accents. The lower staff is in bass clef and contains a harmonic accompaniment with chords and single notes. The dynamic marking *f* is placed at the beginning of the first measure.

The second system of the opening chorus continues the piano accompaniment. It consists of two staves. The upper staff has a melodic line with eighth-note patterns and a slur over the final two measures. The lower staff has a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is placed at the beginning of the first measure.

The third system of the opening chorus continues the piano accompaniment. It consists of two staves. The upper staff has a melodic line with eighth-note patterns and a slur over the final two measures. The lower staff has a harmonic accompaniment with chords and single notes. The dynamic marking *f* is placed at the beginning of the first measure, and *mf* is placed at the beginning of the fifth measure.

The fourth system of the opening chorus continues the piano accompaniment. It consists of two staves. The upper staff has a melodic line with eighth-note patterns and a slur over the final two measures. The lower staff has a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is placed at the beginning of the first measure.

Tempo di Valse (allegro)

The fifth system of the opening chorus continues the piano accompaniment. It consists of two staves. The upper staff has a melodic line with eighth-note patterns and a slur over the final two measures. The lower staff has a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is placed at the beginning of the first measure.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f* (first measure), *mf* (third measure).

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f* (fifth measure).

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *mp* (first measure), *cresc.* (seventh measure).

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *mf* (third measure).

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *cresc.* (first measure), *rall.* (fourth measure), *mp* (fifth measure). The word **CURTAIN** is written above the staff.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *rit.* (third measure), *ad lib.* (fifth measure).

Tempo di Valse

GIRLS *p*

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 *p* Boon

GIRLS maid - ens to wear
to maids When they're young and fair And want to be

GIRLS Del - i - cate gos - sa - mer charm,
kissed. _____ Such fair charm, Is

GIRLS made to be crushed in a lov - er's arm. _____

*(Julie appears in upper balcony)*JULIE (*spoken*) "Why didn't you bring that dress right upstairs?" etc.

Dialogue to

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The piano part begins with a *pp* dynamic marking. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the grand staff. The piano part features a *p* dynamic marking. The system concludes with a fermata over the final notes.

Third system of musical notation, continuing the grand staff. The piano part features a *p* dynamic marking. The system concludes with a fermata over the final notes.

Fourth system of musical notation, continuing the grand staff. The piano part features a *p* dynamic marking. The system concludes with a fermata over the final notes.

Fifth system of musical notation, continuing the grand staff. The piano part features a *ppp* dynamic marking. The system concludes with a fermata over the final notes.

Sixth system of musical notation, continuing the grand staff. The piano part features a *pp* dynamic marking. The system concludes with a fermata over the final notes.

Tempo di Marcia (Grandioso)

BUTLER "Monsieur le Vicomte Ribaud!"

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

GIRLS

TENORS

MEN

BASSES

Here do we in - tro - duce a faith - ful

Here do we in - tro - duce a faith - ful

ff

f

pesante

GIRLS

MEN

ser - vant of the King! Here is the great Mon -

ser - vant of the King! Here is the great Mon -

ser - vant of the King! Here is the great Mon -

GIRLS

MEN

-sieur Ri - baud who made all Par - is ring!

-sieur Ri - baud who made all Par - is ring!

-sieur Ri - baud who made all Par - is ring!

(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

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*

No. 2.

SONG-(Robert)

"MARIANNE"

Moderato con moto *mf*

Robert

I'll sing to my love and I'll tell her The

Piano

ALEXANDER

ROB.

se-cret I keep in my heart— If her fa-ther once o-ver-hears you, They'll

rall. e dim. (Alex. Exit) Poco sostenuto

ALEX.

wheel you a-way in a cart.—

rall. e dim. *p a tempo* *rall.* **SLOWER** *p*

Allegretto grazioso

ROB. *mf* ROBERT
 Ma-ri-anne is what they call you, But there's no name des-crib-ing all you Could

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

ROB. *p* *rall.* **ENCORE** *Not too slow*
 hop - ing, too, Some - day you May dream of me. Ma-ri-anne, I want to

ROB. *p*
 love you I'll re-peat it ev-'ry day, dear.

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

ROB.
 sing them to you. Let oth - ers doubt them who will, But

ROB. *p*
I would be still be - lieving them true. — And though you may nev - er love me,

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

ROB. *mf a tempo*
wor - ry and strife that come with a wife, But here is a man — Who'd glad - ly

ROB. give up his life to mar - ry you, Mar - - anne.

No 3

ENTRANCE-(Marianne) & CHORUS

Allegretto moderato

Men **TENORS** *mf*

BASSES *mf*

Mar - i - anne, we want to love you, —
 Mar - i - anne, we want to love you, —

Piano *mf*

MEN

We'll re-peat it ev - 'ry day, dear, — Mar - i - anne, we want to
 We'll re-peat it ev - 'ry day, dear, — Mar - i - anne, we want to

MARIANNE *mf rall.*

(Marianne appears on the balcony)

Were there more

MEN

love you, — It's a sim-ple thing to say, dear! —
 love you, — It's a sim-ple thing to say, dear! —

colla voce

The musical score is written for Men (Tenors and Basses), Piano, and Marianne. It begins with a tempo marking of 'Allegretto moderato'. The Men's part starts with the lyrics 'Mar - i - anne, we want to love you, —'. The Piano accompaniment features a melodic line in the right hand and a more rhythmic bass line. The second system shows the Men repeating the lyrics 'We'll re-peat it ev - 'ry day, dear, — Mar - i - anne, we want to'. The third system introduces Marianne, who appears on the balcony and sings 'Were there more'. The Men then respond with 'love you, — It's a sim-ple thing to say, dear! —'. The score concludes with a 'colla voce' marking and a piano dynamic.

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.

mf

MEN

And though you may nev - er love us, — We will nev - er cease to

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, —

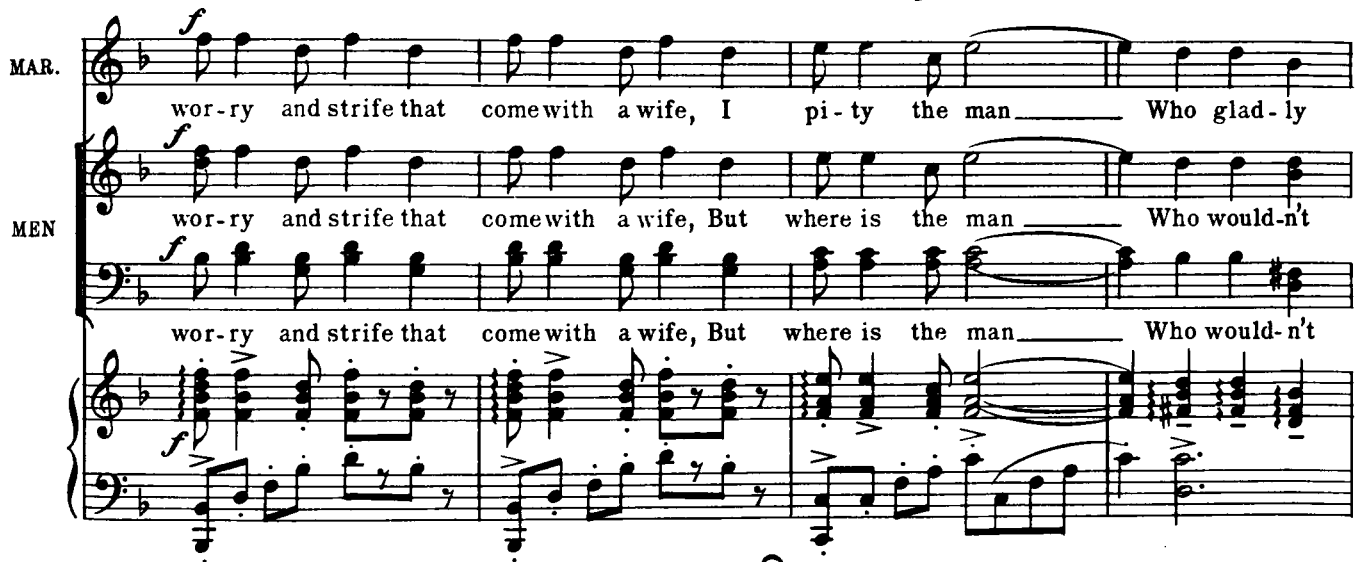
woo you. — Though you're fly - ing high a - bove us, —

MAR. 

MEN — We will try to fly up to you. We know the

— We will try to fly up to you. We know the

With all the

MAR. 

MEN wor-ry and strife that comewith a wife, I pi-ty the man Who glad-ly

wor-ry and strife that comewith a wife, But where is the man Who would-n't

wor-ry and strife that comewith a wife, But where is the man Who would-n't

MAR. 

MEN give up his life to mar-ry a Mar - i - anne!

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"

Allegretto grazioso FAIRLY QUICKLY

Marianne

As a child on an old sail-or's knee, I would hear ev-'ry

Piano

MAR.

tale of the sea, And my eyes would o - pen wide To the thrill of each ad -

rall.

MAR.

- ven - ture. With a breath of the salt in the air, And a breeze from the

p a tempo

mf

p a tempo

MAR.

sea in my hair, In my young im-ag - in - a - tion I'd sail a - way.—

Più mosso
LIVELY

GIRLS
Cast a - way, don't de - lay, lit - tle Mar - i - anne must sail to - day.

TENORS
Cast a - way, don't de - lay, lit - tle Mar - i - anne must sail to - day.

MEN
Cast a - way, don't de - lay, lit - tle Mar - i - anne must sail to - day.

BASSES
Cast a - way, don't de - lay, lit - tle Mar - i - anne must sail to - day.

GIRLS
p First in child - hood fan - cies lost ro - man - ces, *Ah*

MEN
p Liv - ing in her child - hood fan - cies, Ev - 'ry sail - or friends' ro - mance.

Liv - ing in her child - hood fan - cies, Ev - 'ry sail - or friends' ro - mance. *IN TEMPO*

GIRLS
Ah Far from home we can roam, Cut - ting thro' the spray of sil - ver foam.

MEN
Far from home we can roam, Cut - ting thro' the spray of sil - ver foam.

Far from home we can roam, Cut - ting thro' the spray of sil - ver foam.

mf RESAC

BES. Then from a-cross the blue _____ We will re-turn with you _____

BES. *p* That you'll swear are true. _____

GIRLS Bring - ing back the same old tales, //

MEN Bring - ing back the same old tales, //

Bring - ing back the same old tales, //

pp *piu*

Molto tranquillo

BESAC (*spoken*)

"At last you're going to make a trip with us!" etc.

BES. _____

pp *pp piu sost.*

Tempo di Valse assai moderato

MARIANNE

MAR. *Let me be like the girl on the prow.*

p *la melodia ben cantando*

MAR. *Rid-ing high on the roll of the sea,*

MAR. *Like a queen on her throne in the bow.*

MAR. *Oer the world, sails un-furled, My good ship will al-ways have to*

mf più espr. e cresc. *poco accel.* *poco accel.* *dim.*

L.H. R.H.

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. *rit. e dim.*

MAR. *p* *allarg.*
 shine on the girl on the prow!

p *allarg.* *mf* *rit.*

Tempo di Valse allegro

GIRLS
You will bring good luck to our craft, But no

MEN
You will bring good luck to our craft, But no

You will bring good luck to our craft, But no

GIRLS
man would ev - er be aft. They would spend their

MEN
man would ev - er be aft. They would spend their

man would ev - er be aft. They would spend their

GIRLS
days. On - ly gaz - ing at their beau - ti - ful fig - ure - head.

MEN
days. On - ly gaz - ing at their beau - ti - ful fig - ure - head.

days. On - ly gaz - ing at their beau - ti - ful fig - ure - head.

colla voce

p MARIANNE

MAR. I'd feel proud to be rid - ing there, With my chin held

MEN *pp* Ah! Ah!

pp Ah! Ah!

MAR. *f allarg.* high in the air. God - dess of the blue, _____

GIRLS *f allarg.* God - dess of the blue, _____ We

MEN *f allarg.* God - dess of the blue, _____ We

f allarg. *ff* *f*

MAR. *molto rall.* Let me

GIRLS *molto rall.* want to be led by you.

MEN *molto rall.* want to be led by you.

molto rall.

MAR. **Tempo I** 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 -

MAR. throne in the bow, O'er the world, sails un-furled, My good

GIRLS *mf* Sail - ing on our

MEN *mf* Sail - ing on our

- ing up - on the bow, Sail - ing on our

mf L. H. R. H.

più espr. e cresc.

poco accel. *rall.* *♩ a tempo*

MAR. 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

Tem-pest tossed! In the

cresc. ed accel.

MAR. — Through the night, through the storm we will plough,

GIRLS storm! On we'll plough,

MEN storm! On we'll plough,

cresc. ed accel.

rit. e dim. *p* *allarg.* *f* *allarg.*

MAR. And the morn-ing sun will shine on the girl on the prow!

GIRLS on the prow!

MEN on the prow!

rit. e dim. *p* *allarg.* *ff* *allarg.*

Slower on the prow!

No 5

DUET:-(Julie, Alexander) and GIRLS

"GORGEOUS ALEXANDER"

ALLEGRO

~~Allegretto ma non troppo~~

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes with chords, while the left hand plays a simple eighth-note accompaniment. The tempo is marked *Allegro* and the dynamics range from *f* to *mf*.

JU. *JULIE*

This is the end, My heart is

Julie's first vocal line is in treble clef. The piano accompaniment continues with chords and a steady eighth-note bass line.

JU.

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

Julie's second vocal line continues the melody. The piano accompaniment features some chordal changes and a consistent rhythmic accompaniment.

JU.

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

Julie's third vocal line concludes the phrase. The piano accompaniment ends with a final chord and a few notes in the bass line.

ALEX. *PALEXANDER*
 Am I to blame If wo - men prize My man - ly frame,

ALEX.
 My sex - y eyes? She knew I was a tri - fl - er

ALEX.
 - So I say, "as she sows so shall she reap!"

JULIE

JU. If he begged up - on his knee

JU. *(She sees Alexander walking on with his group)* He could not make up with me. Al - ex -

cresc.

JU. - an - der, wont you come back? Al - ex - an - der

JU. *p*ALEXANDER *(Sitting on girl's lap)* dear, I can - not live with - out you! No, my girl, my love is dead,

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

GIRLS

REFRAIN (not fast, in strict rhythm) *mf* JULIE

you have lost your stea - dy. Gor - geous Al - ex - an - der give me

molto rall. R.H. *mf* R.H.

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

GIRLS

Gor-geous Al - ex - an - der, you're too grand to be An - y sin - gle

GIRLS

JULIE

girl's ex - clu - sive prop - er - ty! 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.

GIRLS

best. 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

This musical score is for a piano accompaniment of a dance piece, specifically the second refrain. It is written in G major (one sharp) and 2/4 time. The score consists of seven systems, each with a grand staff (treble and bass clefs). The music is characterized by a steady, rhythmic accompaniment in the bass line, often using eighth notes and chords. The treble line features more melodic and harmonic movement, including chords, eighth-note patterns, and occasional sixteenth-note runs. The piece concludes with a double bar line and a key signature change to F major (one flat).

3rd REFRAIN

The musical score for the 3rd Refrain is presented in piano accompaniment. It consists of seven systems of music, each with a treble and bass staff. The key signature is one flat (F major), and the time signature is 4/4. The piece begins with a series of eighth-note chords in the right hand and a simple bass line in the left hand. As the piece progresses, the right hand introduces more complex rhythmic patterns, including sixteenth-note runs and chords with grace notes. The left hand maintains a steady accompaniment with eighth notes and chords. The score concludes with a final cadence in the right hand and a sustained bass line in the left hand.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a series of chords and melodic lines with various articulation marks such as accents and slurs.

Second system of musical notation, continuing the piece. It includes the instruction *subito pesante* above the staff, indicating a change in mood or dynamics. The notation includes chords and melodic fragments.

Third system of musical notation, concluding the main piece. It features the word **FINISH** written above the staff, along with some handwritten scribbles. The notation includes chords and melodic lines.

ENCORE
Allegretto

Fourth system of musical notation, the beginning of the *ENCORE* section. It is marked *Allegretto* and features a more rhythmic and melodic style with slurs and accents.

Fifth system of musical notation, continuing the *ENCORE* section. It consists of a series of chords and melodic lines with various articulation marks.

Sixth system of musical notation, the final system on the page. It includes a sharp sign (#) above the staff, possibly indicating a key signature change or a specific note. The notation includes chords and melodic lines.

First system of musical notation, measures 1-5. The piece is in G major (one sharp) and 2/4 time. The right hand features a melody with eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include accents (>) and a crescendo hairpin.

Second system of musical notation, measures 6-10. The right hand continues the melodic line with chords and eighth notes. The left hand maintains the eighth-note accompaniment. Dynamic markings include accents (>) and a crescendo hairpin.

Third system of musical notation, measures 11-15. The right hand features a melodic line with chords and eighth notes. The left hand continues the eighth-note accompaniment. Dynamic markings include accents (>) and a crescendo hairpin.

Fourth system of musical notation, measures 16-20. The right hand features a melodic line with chords and eighth notes. The left hand continues the eighth-note accompaniment. Dynamic markings include accents (>) and a crescendo hairpin.

Fifth system of musical notation, measures 21-25. The right hand features a melodic line with chords and eighth notes. The left hand continues the eighth-note accompaniment. Dynamic markings include accents (>) and a crescendo hairpin.

Sixth system of musical notation, measures 26-30. The right hand features a melodic line with chords and eighth notes. The left hand continues the eighth-note accompaniment. Dynamic markings include accents (>) and a crescendo hairpin. The system concludes with a first ending (1) and a second ending (2) leading to a *of Fine* section. A *Red.* (Reduction) symbol is present at the end.

No 6

INTERRUPTED TRIO: - (Marianne, Duval and Robert)

Allegretto moderato

Duval *p* DUVAL

I'm seek - ing the hand of a maid - en In

Piano *p*

DU. my in - com - pe - tent way. — With pas - sion my poor heart is

DU. la - den, But I don't know what to say. — Per -

MARIANNE

MAR. *- haps you should sing her a love - song With*

MAR. *words both ten - der and gay. I'm not ve - ry good at a*

p DUVAL (scratching his head)

espress.

p

DU. *love - song, But your com - mand I o - bey.*

(Duval goes over to spinet)

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.

mf DUVAL

DU. I love you, love you, love you, love you,

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*)

DU. *mf* DUVAL

When

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "me, love, A place with on - ly you, my own, Is". The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

DU. just the place to be, love. (Robert enters) When your eyes di - vine Look

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "just the place to be, love. (Robert enters) When your eyes di - vine Look". The piano accompaniment includes a fermata over the first few measures of the piano part.

DU. up in - to mine, There's no sweet-er sign I would see, love.

The third system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "up in - to mine, There's no sweet-er sign I would see, love.". The piano accompaniment ends with a double bar line.

ROBERT (*spoken*) "Er! Mademoiselle, Bart, the overseer, would like to know if the sheep are to be sheared etc.
(*Duval starts again*)

The fourth system of music shows the piano accompaniment for the spoken section. The vocal line is a single staff with a double bar line, indicating no vocal part for this section. The piano accompaniment consists of a rhythmic pattern in the bass and treble staves.

DU. *DUVAL* *mf*

When I am here with you a - lone And you're a -

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 -

DU. *(Robert comes back with small snuff box)* *ROBERT (spoken)* "I beg your pardon, *(He starts to sing again) mf* DUVAL

- vine Look up in - to mine - - - When

DU. I am here with you a - lone And you're a - lone with

DU. *(Sneezes)* me, love, A place with on - ly you, my own, Is

DU. just the place to be, love. *(Sneezes)* When your eyes di - vine - - -

DU. *DUVAL "Now, you will please sit there," etc. (Duval starts again to vamp and pounds piano) DUVAL, f* When I am here with you a - lone And *(Robert enters leading on two men bearing trunks)*

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

DU. **FASTER**
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

ROBERT: (*Sings off stage, without accomp.*)

Robert

And though you may nev - er love me,

Piano

ROB.

I will nev - er cease to woo you. — Though you're fly - ing high a -

RIBAUD: "He's a desperate criminal, I'll take no chances!"

ROB.

-bove me, — I will try to fly up to you.

FOUCHETTE: "Kill him!" RIBAUD: "There he is with a ray of moonlight on him, a perfect target! And if I stand here he can scarcely see me!"

ROB.

I know the wor - ry and strife That come with a wife, But

rall. a tempo

RIBAUD:
 "His song
 is ended." (A shot from the garden strikes Ribaud's right hand)
 Pause (Robert sings again)

(Cocks his pistol and
 shoots onward man)

ROB.

here is a man _____ Who'll glad - ly give up his life to

CURTAIN

ROB.

mar-ry you, Mar - i - anne. _____

Allegro (Change of Scene)

ff

mf cresc. REPEAT KEEP PLAYING

Allegro (Curtain up, lights) STEADY TEMPO

mf

GIRLS: (*Asm back stage*)

GIRLS

Ah! Ah!

p

(*Back stage*)

GIRLS

Ah! Ah!

TENORS

MEN

BASSES

Ah! Ah!

mp

(*Emile enters*)

GIRLS

MEN

dim.

R.H.

p

No. 7a

DANCE (Emile)

Moderato

Piano

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato'. The score begins with a piano (p) dynamic marking. The first system shows the right hand playing a series of chords and eighth notes, while the left hand plays a simple bass line. The second system continues this pattern. The third system features a more complex right-hand part with many beamed eighth notes and chords, while the left hand remains simple. The fourth system includes a first ending (marked '1') and a second ending (marked '2') in the right hand. The fifth system concludes the piece with a final chord in the right hand and a simple bass line in the left hand.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines in both staves.

Second system of musical notation, including dynamic markings *ff* and *p*. It features a treble and bass clef with a key signature of one sharp (F#).

Third system of musical notation, including first and second endings (1 and 2) and dynamic markings *ff*. It features a treble and bass clef with a key signature of one sharp (F#).

Fourth system of musical notation, including dynamic markings *f*. It features a treble and bass clef with a key signature of one sharp (F#).

Fifth system of musical notation, including dynamic markings *mf* and *staccato*. It features a treble and bass clef with a key signature of one sharp (F#).

Sixth system of musical notation, including dynamic markings *staccato*, *loco*, and *ff*. It features a treble and bass clef with a key signature of one sharp (F#).

No 8

TAVERN SCENE

Allegro NOT TOO FAST

Piano

GIRLS: *alone (open Hum)(behind drop)*

Ahl

Ahl

GIRLS

Ahl

Ahl

TENORS

Ahl

Ahl

MEN

BASSES

Ahl

Ahl

Lights up Curtain open

Vivo

Piano accompaniment for the first system, marked *ff* and *Vivo*. The music is written for a grand piano with treble and bass staves. It features a rhythmic pattern of eighth and sixteenth notes with accents.

GIRLS

First system of vocal line for GIRLS, featuring a melodic line with a slur and a fermata.

Ah!

TENORS

First system of vocal line for TENORS, featuring a melodic line with a slur and a fermata.

Ah!

MEN

BASSES

First system of vocal line for BASSES, featuring a melodic line with a slur and a fermata.

Ah!

Piano accompaniment for the second system, marked *marc.*. The music continues with a similar rhythmic pattern, including a section with a dotted line and a fermata.

GIRLS

Second system of vocal line for GIRLS, featuring a melodic line with a slur and a fermata.

Ah!

Second system of vocal line for TENORS, featuring a melodic line with a slur and a fermata.

Ah!

MEN

Second system of vocal line for BASSES, featuring a melodic line with a slur and a fermata.

Ah!

Piano accompaniment for the third system, continuing the rhythmic pattern with accents.

OLD TIME TEMPO

Poco sostenuto (à l'espagnol)

GIRL (SOLO)

Red wine in your glass-es,

GIRL
Black night quick-ly pass-es, Gray dawn may dis-

GIRL
-cov-er Your dear lov-er Pressed to your heart! Ah! Ah! Ah!

GIRLS
Ah! Ah! Ah! Ah! Ah! Ah! Take a

MEN
Ah! Ah! Ah! Ah! Ah!

STEADY

GIRL
 flow - er, fair flow - er. Who'll take a girl with a

colla voce

GIRL
 flow - er? I'll not part with my flow - er, Buy it and

a tempo

* *ff* ALL GIRLS
 you will buy me. Take a flow - er, fair

TENORS
 Take a flow - er, fair

BASSES
 Take a flow - er, fair

MEN

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

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!

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

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a series of chords in the right hand, some of which are beamed together. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *ff* in the bass staff and *V* (accents) above several notes in the right hand.

The second system continues the piece. It features similar chordal textures in the right hand and eighth-note accompaniment in the left. A dynamic marking of *meno f* appears in the middle of the system. The right hand has several notes with accents (*V*) and some are beamed together.

The third system shows a continuation of the musical ideas. The right hand has more complex chordal structures, including some with beamed notes. The left hand maintains its rhythmic pattern. A *ff* dynamic marking is present towards the end of the system.

The fourth system continues with similar musical textures. The right hand features several chords with beamed notes, and the left hand provides a consistent eighth-note accompaniment. Accents (*V*) are placed above various notes in the right hand.

The fifth system concludes the piece. It features a final sequence of chords in the right hand and eighth-note accompaniment in the left. The music ends with a final chord in the right hand and a few notes in the left. A *ff* dynamic marking is present near the end.

~~Steady~~ **FASTER**

p

Presto
pp
R.H.

(Big fight starts, shouting etc.)
cresc.

ff

Adagio
mf dim.
p
pp

N^o 9

SONG:—(Philippe) and CHORUS

"SOFTLY, AS IN A MORNING SUNRISE"

Philippe *Tempo di Tango (Very slow)* *p* PHIL. *ten.* *p*

Love came to me gay and ten-der, Love came to me,

Piano *mf* *p* *ten.* *p*

PHIL. *ten.*

sweet sur-ren-der. Love came to me In bright ro-man-tic splen-dour.

ten.

PHIL. *p* *ten.* *mf*

Fick-le was she, Faith-ful nev-er; Fick-le was she And clev-er.

ten.

p *mf*

PHIL. *poco accel.* *rit.*

So will it be For-ev-er, for-ev-er.

poco accel. *rit.*

1st REFRAIN
 Molto andante ed espressivo

PHIL. *mf*
 Soft - ly, as in a morn-ing sun - rise, The light of love comes

PHIL. *f*
 steal - ing in - to a new born day. Oh!

PHIL. *mf*
 Flam - ing with all the glow of sun - rise A burn-ing kiss is

PHIL. *p*
 seal - ing The vow that all be - tray. For the pas-sions that

PHIL. *mf* Poco animato

thrill, love, And lift you high to heav - en, Are the pas-sions that

mf più espress.

PHIL. *poco rit.* *f* *ff molto allarg. e marcatissimo*

kill, love, And let you fall to hell. So ends the sto - ry!

poco rit. *f* *ff molto allarg. e marcatissimo*

PHIL. *mf*

Soft - ly, as in an eve-ning sun - set, The light that gave you

mf a tempo

PHIL. *f*

glo - ry Will take it all a - way!

ff *ff* *f*

ENCORE

mf Molto espress.

PHIL. *mf* Soft - ly, as in a morn - ing sun - rise,

TENORS *pp* (Hum)

MEN *pp* Ah! Ah!

BASSES *pp* (Hum)

PIANO *mf*

PHIL. The light of love comes steal - ing In - to a new born

MEN Ah!

PIANO *mf*

PHIL. day. Ah! Flam - ing

GIRLS *f* Ta - ta - ta - ta Ta - ta - ta - ta *pp* Ah!

MEN *f* Ta - ta - ta - ta Ta - ta - ta - ta *pp* Ah!

PIANO *f* *mf*

mf espress.

PHIL. with all the glow of sun - rise A burn-ing kiss is seal - ing

GIRLS Ah! Ah!

MEN Ah! Ah!

PHIL. *p* The vow that all be - tray. *mf* 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

p *mf* *Poco animato* *piu 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!

mf a tempo

PHIL. Soft - ly, as in an eve - ning sun - set, The light that gave you

GIRLS Ah! Ah!

MEN Ah! Ah!

PHIL. glo - ry Will take it all a - way! Ta!

GIRLS Ah! Ta - ta - ta - ta - ta - ta!

MEN Ah! Ta - ta - ta - ta - ta - ta!

Nº 10

DUET:- (Robert, Philippe) and MEN

"STOUT-HEARTED MEN"

(LIBERTY SONG)

Tempo di Marcia *mf* ROBERT

Robert

Piano

ff *mf*

Give me some men who are stout-heart-ed men, Who will

ROB.

fight for the right they a - dore. Start me with ten who are

ROB.

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh,

ROB.

shoul - der to shoul - der, And bold - er and bold - er, They

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

PHILIPPE

PHIL.

You who have dreams, If you act They will be

PHIL.

yours. To turn your dream to a fact, it's up to

PHIL.

mf ROBERT (back to audience, on table)

you! If you have the soul and the spi - rit, nev - er

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.

ff BASSES

H hearts can in-spire oth - er hearts with their fire.

PHIL.

ROB. *dim.* *molto rall.*
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 somemen Who are stout-heart - ed men, Who will fight for the right they a -

ROB. Give me somemen 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 somemen 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. *pp*
soon give you ten thou - sand more. Oh, Shoul - der to shoul - der and

ROB. *pp*
soon give you ten thou - sand more. Oh, Shoul - der to shoul - der and

1st TEN. *pp*
soon give you ten thou - sand more. Oh, Shoul - der to shoul - der and

2nd TEN. *pp*
soon give you ten thou - sand more. Oh, Shoul - der to shoul - der and

BASS. *pp*
soon give you ten thou - sand more. Oh, Shoul - der to shoul - der and

PHIL. *cresc.*
bold - er and bold - er, They grow as they go to the fore.

ROB. *cresc.*
bold - er and bold - er, They grow as they go to the fore.

1st TEN. *cresc.*
bold - er and bold - er, They grow as they go to the fore.

2nd TEN. *cresc.*
bold - er and bold - er, They grow as they go to the fore.

BASS. *cresc.*
bold - er and bold - er, They grow as they go to the fore.

PHIL. *ff* Then _____ there's no - thing in the world can halt or

ROB. *ff* Then _____ there's no - thing in the world can halt or

1st TEN. *ff* Then _____ there's no - thing in the world can halt or

2nd TEN. *ff* Then _____ there's no - thing in the world can halt or

BASS *ff* Then _____ there's no - thing in the world can halt or

PHIL. mar a plan, _____ When _____ stout-heart-ed men _____

ROB. mar a plan, _____ When _____ stout-heart-ed men _____

1st TEN. mar a plan, _____ When _____ stout-heart-ed men _____

2nd TEN. mar a plan, _____ When _____ stout-heart-ed men _____

BASS mar a plan, _____ When _____ stout-heart-ed men _____

PHIL. *rall.* 1st ENCORE  *D.S.*

ROB. *rall.*

1st TEN. *rall.*

2nd TEN. *rall.*

BASS *rall.*

— can stick to - geth - er man to man. —

— can stick to - geth - er man to man. —

— can stick to - geth - er man to man. —

— can stick to - geth - er man to man. —

— can stick to - geth - er man to man. —

— can stick to - geth - er man to man. —

rall. *ff* *f* *ff* 1st ENCORE  *D.S.*

SHORT PAUSE REPENT



PHIL. *ff* 2nd ENCORE

ROB. *ff*

1st TEN. *ff*

2nd TEN. *ff*

BASS *ff*

Give me some men Who are stout - heart - ed men, Who will

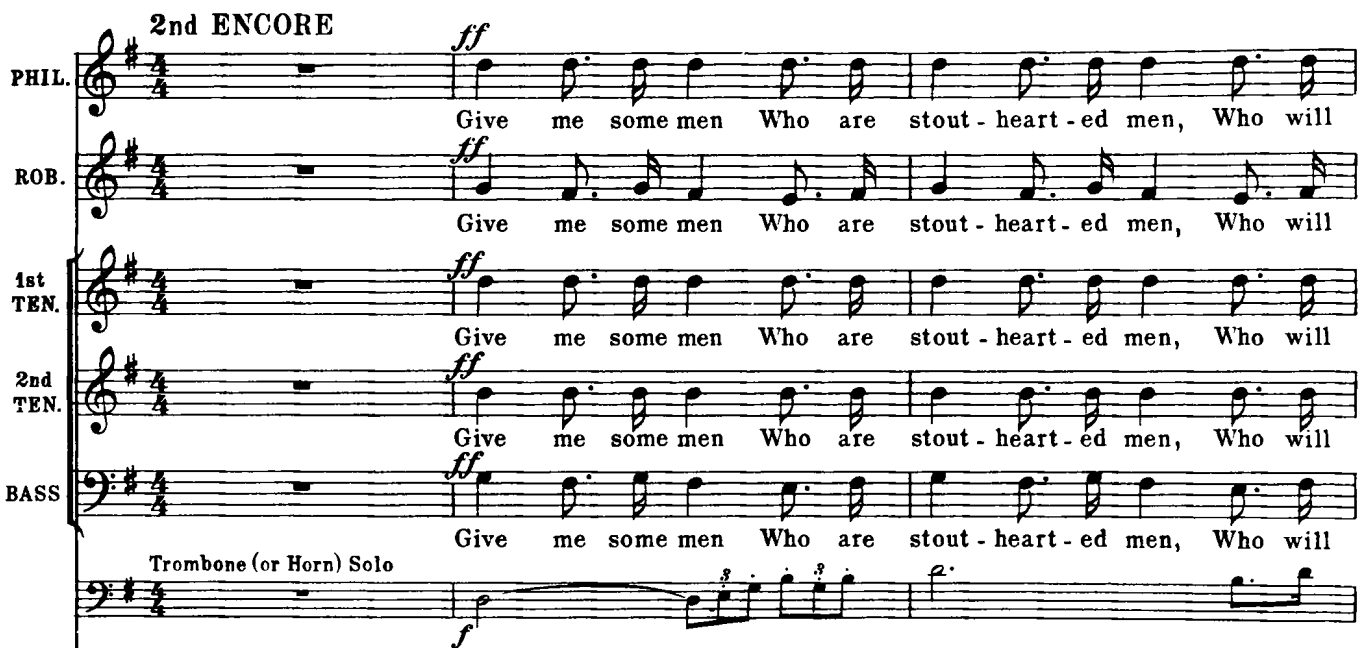
Give me some men Who are stout - heart - ed men, Who will

Give me some men Who are stout - heart - ed men, Who will

Give me some men Who are stout - heart - ed men, Who will

Give me some men Who are stout - heart - ed men, Who will

Trombone (or Horn) Solo *f*



2nd ENCORE

f *ff*



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 Ill soon give you ten thou - sand more. Oh!

ROB. stout - heart - ed men An Ill soon give you ten thou - sand more. Oh!

1st TEN. stout - heart - ed men And Ill soon give you ten thou - sand more. Oh!

2nd TEN. stout - heart - ed men And Ill soon give you ten thou - sand more. Oh!

BASS stout - heart - ed men And Ill soon give you ten thou - sand more. Oh!

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

PHIL.

ROB.

1st TEN.

2nd TEN.

BASSES

pp

PHIL.

ROB.

1st TEN.

2nd TEN.

BASSES

Then there's no-thing in the world can halt or

Then there's no-thing in the world can halt or

Then there's no-thing in the world can halt or

Then there's no-thing in the world can halt or

The there's no-thing in the world can halt or

ff

ff

ff

ff

ff

ff

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 Ribaul's coat and gives it to Robert)



PHIL.

ROB.

1st
TEN.

2nd
TEN.

BASSES

rall.

pp



Finaletto II

N^o 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 comewith 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.

Tempo di Tango (come prima)

ROB. - annel —

PHIL. *mf* Soft - ly, as in an eve-ning sun - set, The light that gave you

mf a tempo

PHIL. *mf* glor - y Will take it all a - way.

mf R.H. colla voce sf ff sf

attacca

Nº 12

TANGO:-(Marianne) and GIRLS

Tempo di Tango pomposo

Piano

Musical notation for the piano introduction, consisting of two systems of grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f* (forte). The second system concludes with a series of sixteenth-note patterns in the right hand.

Curtain (lights up)

Musical notation for the piano accompaniment during the 'Curtain (lights up)' section. It features a grand staff with a dynamic marking of *ff* (fortissimo) and a series of sustained chords in the right hand.

Musical notation for the piano accompaniment during the 'molto rall.' section. It includes a grand staff with a dynamic marking of *p* (piano) and a tempo change to *molto rall.* (molto rallentando). Handwritten annotations '1', '2', '3', '4', and 'in 2' are present above the staff.

Vocal and piano accompaniment for the 'GIRLS' section. The vocal line is for Soprano (Sopr.) and Alto (Altos), with lyrics: 'Fair Ma - ri - a, When I see her danc - ing'. The piano accompaniment is marked *p* (piano) and includes a grand staff.

GIRLS

MARIANNE *p*

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

MAR.

GIRLS

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!

Rall.

No 13

INCIDENTAL MUSIC

(Entrance of Beaunoir, Marianne, Girls and Duval)
 Tempo di Valse moderato

Piano

The first system of music consists of two staves. The right hand (treble clef) begins with a series of chords and a melodic line. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. A piano (*p*) dynamic marking is present in both hands.

The second system continues the musical piece. The right hand features a melodic line with some grace notes. The left hand continues with a steady accompaniment. The piano (*p*) dynamic is maintained.

The third system introduces a change in dynamics and tempo. The right hand has a melodic line with a crescendo. The left hand has a more active accompaniment. The marking *cresc. ed accel.* is written above the right hand.

The fourth system concludes the piece with a slower tempo. The right hand has a melodic line with a decrescendo. The left hand has a simple accompaniment. The marking *allarg.* is written above the right hand. The system ends with a double bar line and a fermata over the final chord. There are some handwritten annotations at the bottom of the system, including "Red." and an asterisk.

No 14

SONG - (Marianne) and GIRLS

"ONE KISS"

Allegretto grazioso

Fairly quickly

Marianne

MARIANNE

In this year of sev-en - teen - nine - ty - two Our con -

Piano

MAR.

-ven-tions have been thrown all a - skew, And I know I'm out of date when I

MAR.

seek one mate, One faith - ful lov - er true. To be

Ed.

*

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.

MAR. *mod - ern plan, — I want to wait for just one man. It's*

più allargando

GIRLS

GIRLS *a tempo* **QUICKER**

more fun to love 'em all, Kiss 'em all, short and tall

a tempo

MARIANNE

MAR. *I have an - oth - er scheme, It's my on - ly dream:*

molto rall.

p

molto rall.

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. vow and no-thing more, To tell him I'm his

espr. e rall.

mf espr. e rall.

MAR. own. One mag - ic night with-in his arms

MAR. With pas - sion flow'rs un - furled, And

cresc. ed allarg.

cresc. ed allarg.

MAR. *f più allarg.*
 all my life I'll love on - ly one man And no oth - er man in the

MAR. *rit.* **Più mosso**
 world. ——— You've been read - ing sto - ries

GIRLS *mf a tempo*

GIRLS
 Of ro - man - tic glo - ries. Are you grow - ing

GIRLS
 sad ——— For your Gal - a - had? ———

MARIANNE

MAR. *p*
 Soon my knight may find me, Soft - ly

f poco allarg.

MAR. steal be - hind me, Put me on a horse.
 GIRLS Put me on a horse And

Allegro

mf

MAR. Laugh all you like at
 GIRLS car - ry me a - way.

rall.

MAR. me, I'll find my man you'll see. One

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

MAR. *mf espress. e rall.* more, _____ To tell him I'm his own _____ One

GIRLS *mf espress. e rall.* more, _____ To tell him I'm his own _____

mf espress. e rall.

MAR. *rall.*
 mag - ic night with-in his arms _____ With pas - sion

MAR. *f quasi a tempo*
 flowers un - furled, _____ But all my life I'll love on - ly

GIRLS *f quasi a tempo*
 But all my life I'll love on - ly

MAR. *molto rall.* *allarg.*
 one man And no oth - er man in the world. _____

GIRLS *molto rall.* *allarg.*
 one man And no oth - er man in the world. _____

THE TRIAL

(Julie, Clotilde, Alexander) and Girls

Allegretto

Clotilde *p* CLOTILDE

Too long this world has been ob-sessed by wo-men such as

Piano

CLO.

you. It's time a faith-ful wife put up a fight!

GIRLS ALEXANDER CLOTILDE

GIRLS Right! Now, what's the use of fight-ing? Al-ex-an-der, that will

CLO. JULIE

do! I'm going to win you back this ve-ry night. Not to -

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.

FASTER

Allegretto (Tempo di Fox-trot)

p ALEXANDER

Here's a case ——— Where in two love-sick girls ——— lay claim to

ALEX. one fine man; ——— a - hem, that's me. ———

GIRLS GIRLS We'll de - cide ——— Which girl should get the prize ——— And, la - dies,

ALEXANDER

ALEX. CLOTILDE

what a prize — that prize will be! — Dear judge and

CLO. *mf*

la - dies of the ju - ry, I have one thing to sug - gest: Why

CLO. JULIE

not take each of us by turn and give her a test? That will be

JU. *mf*

rough on you — For an - y - thing you'll do — I can do

JU. CLOTILDE
ALEXANDER
(Spoken) "Order!"

twice as well. — You lie like hell!

Not too fast
CLOTILDE JULIE ALEXANDER

CLO. I can sing, I can dance. You'll get your chance to

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!

DANCE JULIE

(Julie falls)

Allegretto grazioso
CLOTILDE

Al - ex - an - der dear, I love you, I'll re - peat it ev - 'ry

CLO. day, dear Al - ex - an - der, dear, I love you,

CLO. It's a sim - ple thing to say, dear.

ALEXANDER

ALEX. *p*

I think we've seen suf - fi - cent ev - i - dence, The case is fair - ly

ALEX. *p*

tried, And both these dames are guil - ty, That is what I de -

ALEX. *p*

GIRLS

-side. But then, you, poor dear judge, You're left with - out a girl!

→ end page 98

GIRLS JULIE & COLTILDE ALEXANDER

— You have to take a girl! — I'll take the ju - ry!

molto rall.

A 702 049/R FRTOP

DANCE (Allegro)

First system of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes, accented with 'v' marks. The bass clef staff provides a harmonic accompaniment with chords and single notes. The tempo marking 'f a tempo' is written below the first few notes of the treble staff.

Second system of the musical score. The treble clef staff continues the melodic line with various rhythmic patterns and accents. The bass clef staff maintains the accompaniment with some chordal textures.

Third system of the musical score. The treble clef staff features more complex rhythmic figures and accents. The bass clef staff continues with a steady accompaniment.

Fourth system of the musical score. The treble clef staff has a more active melodic line with many notes. The bass clef staff provides a consistent accompaniment.

Fifth system of the musical score. The treble clef staff continues with a melodic line that includes some rests and accents. The bass clef staff maintains the accompaniment.

Sixth system of the musical score. The treble clef staff concludes the melodic phrase with a final note and an accent. The bass clef staff provides the final accompaniment.

STOP-CHORUS

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music begins with a piano (*p*) dynamic. The first ending is marked with a '1' and a repeat sign. The second ending is also marked with a '1' and a repeat sign.

The second system continues the piece. It features a mezzo-forte (*mf*) dynamic. The first ending is marked with a '1' and a repeat sign. The second ending is also marked with a '1' and a repeat sign.

The third system continues the piece. It features a first ending marked with a '1' and a repeat sign. The music includes accents (>) over several notes in both staves.

The fourth system continues the piece. It features a piano-forte (*p-f*) dynamic. The music includes accents (>) over several notes in both staves.

The fifth system continues the piece. It features accents (>) over several notes in both staves. The music includes phrasing slurs over the upper staff.

The sixth system concludes the piece. It features a first ending marked with a '1' and a repeat sign, and a second ending marked with a '2' and a repeat sign. The music includes a piano-forte (*p-f*) dynamic and a *p ed. * attacca* instruction at the end.

No 16

FINALE - ACT I

Allegretto grazioso

(Crowd coming)

Piano

mf

The piano accompaniment consists of two staves. The upper staff is in treble clef and features a melodic line with slurs and a dynamic marking of *mf*. The lower staff is in bass clef and provides harmonic support with chords and a steady bass line.

Allegretto grazioso

GIRLS *p*

Gen - tle airs,

court - ly man - ners Grace

the

TENORS

This could be the

BASSES

The

This system includes vocal parts and piano accompaniment. The vocal parts are arranged in three staves: GIRLS (treble clef), TENORS (treble clef), and BASSES (bass clef). The lyrics are: "Gen - tle airs, court - ly man - ners Grace the This could be the The". The piano accompaniment is shown in two staves (treble and bass clef) with a dynamic marking of *p*. The tempo is marked "Allegretto grazioso".

mf

GIRLS
court of France. These

MEN
court of France. We ape the court - ly man - ners
court of France And that is why we ape the court - ly

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. 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)

GIRLS
Allegro
Oh, gen - tle - men, no gen - tle - men act like this in a dance!

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.

BEAUNOIR: *spoken, to Ribaud*
"Monsieur, why do you not take your chance with the others?" etc.

Allegro moderato

GIRLS *mf* Who is this young cav - a - lier? Who is he that

MEN Who is

Who is

Play

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?

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

Flowing

pp

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 *mf* If I were on - ly sure such good

MEN *mf* If I were on - ly sure such good

mf If I were on - ly sure such good

GIRLS *cresc.* for - tune could be mine, *f* I think I would rush *dim.*

MEN *cresc.* for - tune could be mine, *f* I think I would rush *dim.*


cresc. for - tune could be mine, *f* I think I would rush *dim.*

All exit, (Marianne and Robert are alone)

GIRLS *rall.* up and seize my prize di - vine.

MEN *rall.* up and seize my prize di - vine.

rall. up and seize my prize di - vine.

Dialogue through music to 
Moderato

p

Molto sostenuto

rall.

p espr.

p

p espr. dolce

p

rit. *

pp

N^o 16^aDUET-(Marianne and Robert)
"WANTING YOU"

Tempo di Valse molto moderato

Robert

My heart is ach-ing for some - one, And you are that

Piano

p *molto espress.*

ROB.

some - one. You know the truth of my sto - ry;

ROB.

You must be - lieve what you see. MARIANNE I too, may some-day love

MAR.

some - one, From some - where, there'll come one. One who will

cresc.

MAR.

hear the same sto - ry That you're tell - ing me.

f *mf rall. e dim.* *p*

Andante espressivo

ROBERT

ROB. *mf*
Want - ing you — ev - 'ry day I am want - ing you — Ev - 'ry night I am



ROB.
long - ing to — Hold you close to my eag - er breast.



ROB. *mf*
Want - ing you — in that heav - en I'm dream - ing of, — Makes that heav - en seem



ROB.
far a - bove — An - y hope that I'll gain my quest. —



Molto espressivo, appassionato

ROB. *ff* Dreams are vain: But I cling to the mer - est chance that *agitato*

ROB. *rall. e dim.* you may hear me. Dreams are vain: *poco agitato* for when - ev - er I wake I

ROB. *rall. e dim.* nev - er find you near me. *Tempo I* Want - ing you, — Noth - ing else in the

ROB. *allarg.* world will do. — In this world you are all that I a - dore!

Broad Tempo I

ROB. All I a - dore!

MAR. *mf* Wanting you, ev-'ryday I am want-ing you — Ev-'ry night I am

MAR. long - ing to — Hold you close to my eag - er breast.

MAR. *mf* Want - ing love — in that heav-en I'm dream-ing of — Makes that heav-en seem

MAR. far a - bove — An - y hope that I'll gain my quest —

Maestoso

agitato

MAR. *ff* Dreams are vain: but I cling to the mer - est chance that

ROB. *ff* Dreams are vain: but I cling to the mer - est chance that

rall. e dim.

poco agitato

MAR. you may hear me. Dreams are vain for when - ev - er I wake, I

ROB. you may hear me. Dreams are vain for when - ev - er I wake, I

rall. e dim.

Tempo I

MAR. nev - er find you near me! Want - ing you, noth - ing else in this

ROB. nev - er find you near me!

red.

*

allarg.

MAR. world will do. In this world you are all that I a - dore!

ROB. In this world you are all that I a - dore!

red.

* *red.*

8 *

Broad *f* *rall.* **Moderato (All enter again)**

MAR. All I a - dore!

ROB. All I a - dore!

Dialogue

Molto espress. *f* *accel.*

MAR. Dreams are vain: But I know I'm a -

ROB. Dreams are vain: But I know I'm a -

f molto espress. *accel.*

MAR. -wake at last and you are near me.

ROB. -wake at last and you are near me.

p.

DANCE
Slow Valse (Robert starts waltz with Marianne)

(Robert walks towards the garden.)

Più mosso (faster)

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

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

MEN BASSES So they dance _____ to the gar - den that breathes ro - mance. _____

GIRLS *molto cresc.* They're be - gin-ning to climb the heights of love. *rall.*

TENORS *molto cresc.* They're be - gin-ning to climb the heights of love. *rall.*

MEN *molto cresc.* They're be - gin-ning to climb the heights of love. *rall.*

Red.

*

ROBERT "What does this mean?" (etc.)

MARIANNE

Tempo di Marcia

"Robert"

RIBAUD "Call him by his full name" (etc.)

RIBAUD (draws a paper from Robert's coat and reads)
"His majesty Louis the XIVth" (etc.)

Moderato

Tempo di Marcia
8 BASSES

mf (off stage)

MEN

Give me some men who are stout-heart-ed men, who will

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

ROBERT

ROB.

agitato

Dreams are vain: _____ But I clung to the mer - est chance that

ROB.

rall. e dim. *agitato*

you would hear me. Dreams are vain: _____ I've a - wak-ened to

ROB.

rall. e dim. *Dialogues*

find that love is no - where near me.

Andante espressivo

GIRLS

SOP. *mf*

ALTO (*Hum*) Ah!

MEN

(*Hum*) Ah!

(*Hum*) Ah!

Ah!

Ah!

Ah!

molto allargando (Robert exits with his Guards)

GIRLS
Ah! Ah! Ah! Ah!

MEN
Ah! Ah! Ah! Ah!

molto allargando *p*

molto allargando *pp*

Dialogue
Tempo di Valse molto lento

p

Moderato

p *pp*

Tempo di Valse moderato

MARIANNE

MAR. *p*
 One kiss one man to save it for, One love for

MAR. him a - lone. One word one vow and nothing

MAR. *più espr. e rall.* more *a tempo* To tell him I'm his own.

MAR. *(Marianne looks at Ribaud - is disturbed by his looks)*

GIRLS *SOP.*
ALTO One mag - ic night with-in his arms, With

MEN One mag - ic night with-in his arms, With

One mag - ic night with-in his arms, With

(defiantly sings) *mf* *molto espr.*

MAR. *cresc. ed allarg.* And all my life I'll love on - ly

GIRLS *cresc. ed allarg.* pas - sion flow'rs un - furled.

MEN *cresc. ed allarg.* pas - sion flow'rs un - furled.

cresc. ed allarg. *mf* *molto espr.*

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

MAR. *ff* *Very broad* *Lento* one man And no oth - er man in the world.

GIRLS *ff* And no oth - er man in the world.

MEN *ff* And no oth - er man in the world.

ff *Very broad* *Lento* world. **CURTAIN**

ff

Act II

No 17

INTERMEZZO

Andante cantabile
gva

Piano

mf

ad lib.

gva

ad lib.

p

f cresc. poco a poco

ff

f

ff

Tempo di Marcia

First system of the 'Tempo di Marcia' section. The music is in 4/4 time with a key signature of two flats. The right hand features a melody with accents and slurs, while the left hand provides a steady bass line. Dynamics include *sf* and *mf*.

Second system of the 'Tempo di Marcia' section. It includes a triplet in the right hand and a *cresc.* marking. The right hand has a *f* dynamic. The left hand continues with a steady bass line.

Third system of the 'Tempo di Marcia' section. It features a triplet in the right hand and a *poco rit.* marking. The right hand ends with a *f* dynamic. The left hand continues with a steady bass line.

Valse lento (*molto espressivo*)

First system of the 'Valse lento' section. The music is in 4/4 time with a key signature of two flats. The right hand has a melody with slurs and a *mf* dynamic. The left hand has a bass line with slurs.

Second system of the 'Valse lento' section. The right hand continues with a melody and slurs. The left hand has a bass line with slurs.

Third system of the 'Valse lento' section. The right hand has a melody with slurs and a *mf* dynamic. The left hand has a bass line with slurs.

First system of musical notation. The treble clef staff contains a melodic line with various intervals and rests. The bass clef staff contains a supporting bass line. The tempo and dynamics markings are *cresc. ed allarg.* and *f*. A *Red.* (ritardando) marking is present at the end of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. The tempo and dynamics markings are *mf*, *rit.*, *f*, *più allarg.*, and *sf*. A double bar line is present in the middle of the system. A small asterisk (*) is located below the bass clef staff.

Andante espressivo

Third system of musical notation, starting with the tempo marking *Andante espressivo*. The treble clef staff features a complex melodic line with many slurs and ties. The bass clef staff has a steady bass line. The dynamic marking is *mf*.

Fourth system of musical notation. The treble clef staff continues the complex melodic line. The bass clef staff continues the bass line. The dynamic marking is *mf*.

Fifth system of musical notation. The treble clef staff continues the complex melodic line. The bass clef staff continues the bass line. The dynamic marking is *mf*.

Più espressivo. quasi appassionato

ff poco agitato

This system shows the first two measures of the piece. The right hand features a series of chords with slurs and accents, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *ff* and the tempo is *poco agitato*.

rall.

This system covers measures 3 and 4. The right hand continues with slurred chords, and the left hand maintains the eighth-note pattern. A *rall.* marking is present in the second measure.

poco agitato rall.

Red. *

This system contains measures 5 and 6. The right hand has more complex chordal textures. The tempo is *poco agitato* in the first measure and *rall.* in the second. A *Red.* marking and an asterisk are at the end of the system.

Allegro con brio

f poco a poco cresc.

This system shows measures 7 and 8. The right hand has a more active melodic line with slurs and accents. The left hand continues with eighth notes. The dynamic is *f* with a *poco a poco cresc.* instruction.

allargando ff marcatissimo ff ff

This system contains measures 9 and 10. The right hand features a prominent melodic line with slurs and accents. The left hand has a more complex accompaniment. The tempo is *allargando*. Dynamics include *ff marcatissimo* and two *ff* markings.

OPENING CHORUS

Allegro brillante

Piano

ff
*Curtain up**Sailors discovered working on deck, singing chanty led by Besac.**Meno**softly etc.)*

Moderato
p BESAC

BES.

Yo, heave hol — Round the cap - stan

BES.

go — Heave, men with — a will, —

BES.

Tramp and tramp it still. — The an - chors off — The

BES.

ground — And we are out - ward bound — Yo,

TENORS

MEN

BASSES

Yo,

Yo,

BES. *ho — heave ho! — Yo, ho — heave ho! — Yo*

MEN *ho — heave ho! — Yo, ho — heave ho! — Yo*

BES. *ho — heave ho! — Yo, ho — heave ho! — So*

MEN *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!

N^o 19

DUET:- (Clotilde, Besac) and CHORUS

"FUNNY LITTLE SAILOR MEN"

Allegro. BESAC *mf*

Besac

I hates the sight of ev - 'ry - thing What calls her - self a

Piano *p* *mf*

BES.

fe - male, For hell is what they al - ways bring to ev - 'ry hap - py

BES.

free male. Oh, I

TENORS *mf*

MEN

BASSES *mf*

No good can come of pet-tin'em And let - tin'em near to you.

No good can come of pet-tin'em And let - tin'em near to you.

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 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 *p* How

Allegretto tempo (bright)
GIRLS

GIRLS can you speak that way? _____ Such dread - ful

GIRLS things to say! _____ You should not be a -

GIRLS -fraid of us, _____ You know that wo - men pay. _____ What

GIRLS

could we ev - er do _____ To

GIRLS

harm that might - y crew? _____ When

molto cresc.

molto cresc.

GIRLS

ev - 'ry sin - gle maid of us _____ Is

dim.

dim.

GIRLS

p scared to death of you. _____

p

L'istesso tempo
CLOTILDE

CLO. *mf*

There is no need to hide a - way in corners Like

mf L.H.

CLO. BESAC

sheep - ish and gi - gan - tic young Jack Hor - ners. Oh, I

L.H.

BES. CLOTILDE

hates the 'sex To be on their decks Hang-in' 'round our necks, Just to hound and vex. If our

CLO. GIRLS *poco rall.*

lips once touch, You will find it won't hurt much.

poco rall.

WATCH
TEMPO
NEXT PAGE

Allegretto scherzando

CLOTILDE *p a tempo* **BRIGHTLY** 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

GIRLS 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

GIRLS 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

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

ALL *mf*
 sail-or's eyes can win sweet sighs From this a - dor - ing girl. Oh! girl. —

1-2 * 3

**) Repeat only for Dance*

REPEAT

Red.

No 20

INCIDENTAL MUSIC and SONG-(Marianne)

"LOVER, COME BACK TO ME"

Dialogue through music to ♦
Moderato

Piano

The first system of music is for piano. It begins with a treble clef and a 4/4 time signature. The tempo is marked 'Moderato'. The music starts with a dynamic of *sf* (sforzando) and a fermata over the first measure. The melody in the right hand consists of a series of eighth notes, while the left hand provides a simple harmonic accompaniment. The dynamic changes to *p* (piano) in the second measure.

Andante sostenuto **Vivace**

mf espr.
L. H.

L. H.

The second system of music is for piano. It is divided into two parts. The first part is marked 'Andante sostenuto' and features a dynamic of *mf espr.* (mezzo-forte, espressivo). The left hand (L.H.) has a triplet of eighth notes. The second part is marked 'Vivace' and features a dynamic of *p*. The left hand (L.H.) has a triplet of eighth notes.

Andante **R. H.**

mp espr.

The third system of music is for piano. It is marked 'Andante' and features a dynamic of *mp espr.* (mezzo-piano, espressivo). The right hand (R.H.) has a melodic line with a fermata. The left hand (L.H.) has a simple harmonic accompaniment.

Andante sostenuto

p

The fourth system of music is for piano. It is marked 'Andante sostenuto' and features a dynamic of *p* (piano). The right hand (R.H.) has a melodic line with a fermata. The left hand (L.H.) has a simple harmonic accompaniment.

p espr.

The fifth system of music is for piano. It features a dynamic of *p espr.* (piano, espressivo). The right hand (R.H.) has a melodic line with a fermata. The left hand (L.H.) has a simple harmonic accompaniment.

Sempre sostenuto

Sua

espr.

Molto sostenuto

rall.

sf

p

The piano introduction consists of two systems of music. The first system is marked 'Sempre sostenuto' and features a complex, chromatic harmonic progression in the right hand, with the left hand providing a steady accompaniment. A 'Sua' (soprano) line is indicated above the right hand. The second system is marked 'Molto sostenuto' and begins with a 'rall.' (ritardando) marking, followed by a 'sf' (sforzando) dynamic. The music concludes with a final chord and a double bar line.

Moderato
MARIANNE
mp a tempo

MAR. You went a-way, I let you, We broke the ties that bind.

mp a tempo

The first system of the vocal entry is marked 'Moderato' and 'MARIANNE' in bold. The tempo is 'mp a tempo'. The vocal line (MAR.) is written in a treble clef with a key signature of one sharp (F#). The lyrics are 'You went a-way, I let you, We broke the ties that bind.' The piano accompaniment is also in a treble clef and provides harmonic support for the vocal line.

MAR. I want-ed to for - get you And leave the past be - hind.

The second system continues the vocal line with the lyrics 'I want-ed to for - get you And leave the past be - hind.' The piano accompaniment continues with a similar harmonic texture.

MAR. Still the mag-ic of the night I met you Seems to stay for ev-er in my mind.

mf

rall.

mf

rall.

The third system concludes the vocal line with the lyrics 'Still the mag-ic of the night I met you Seems to stay for ev-er in my mind.' The piano accompaniment features a 'mf' (mezzo-forte) dynamic and a 'rall.' (ritardando) marking towards the end of the system.

REFRAIN

Più espressivo, ma sempre moderato

MAR. *p a tempo*

The sky was blue, And high a - bove The moon was new,

p a tempo

MAR. *p a tempo*

And so was love. This eag - er heart of mine was sing - ing:

MAR. *p a tempo*

"Lov - er, where can you be?" You came at last,

MAR. *p a tempo*

Love had it's day; That day is past, You've gone a - way;

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

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:


MAR. *p poco rall.* *ten. ten. ten.* **ENCORE**

"Lov - er, come back to me!"


MAR. *mp* **MARIANNE**

The sky was blue, And high a - bove The moon was new, And so was love.

(Robert enters — Ribaud 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!

note away from Robert)

MARIANNE: (alone on stage)

MAR. And while I'm wait - ing here This

rall.

a tempo *mf* *molto allarg.* (Runs off)

MAR. heart of mine is sing - ing: "Lov - er, come back to me!"

a tempo *mf* *molto allarg.* *poco rall.*

No 21

BATTLE SCENE

Allegro

Piano

pp

GERARD: (*appearing on poop deck*) "Captain, Captain! They have the wind of us and are bearing down on us!"

p cresc.
R.H.

mf

(b)

DUVAL: "Have they shown their colors? Let me have that glass!"

(*exits*)

(b)

Cue: DUVAL: (*pointing to prisoners*) "Brunet, those prisoners, take off the chains. Make 'em fight!"

R.H.

ff

Cue: DUVAL: "Their metal is too heavy for us"

Poco agitato

pp

DUVAL: (*turning on him*) "You've heard your captain"

ROBERT: "Captain be damned" (*Knocks him cold, Duval drops his sword*)

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)

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

Molto agitato

FAST

(Private board ship)

Sempre agitato

(Sailors fight with swords)

(pp and stop, when Robert recognizes Philippe)

Repeat ad lib.

No. 22

FINALETTO AND DRILL

(Marianne enters)

Andante espressivo

Piano

pp

Dialogue

Tempo di Marcia

mf

molto cresc.

Vivace

ff

R.H.

mf

f

Molto moderato

pp dolce

The first system of the piano introduction features a treble and bass staff. The treble staff begins with a series of eighth notes, while the bass staff provides a simple harmonic accompaniment. The tempo is marked 'Molto moderato' and the dynamics are 'pp dolce'.

The second system continues the piano introduction. The treble staff has more complex rhythmic patterns, including some sixteenth notes. The bass staff continues with a steady accompaniment. The dynamics remain 'pp dolce'.

MEN

Tempo di Marcia

TENORS *mf (off stage)* *3x only*

ROBERT: "Listen does that

Give me somemen,who are stoutheart-ed men,Whowill fight for the right they a -

BASSES *mf*

★) Give me somemen,who are stoutheart-ed men,Whowill fight for the right they a -

This section contains the vocal parts for the first vocal group (MEN). It includes staves for Tenors and Basses. The tempo is 'Tempo di Marcia'. The music is in 4/4 time with a key signature of one sharp (F#). The piano accompaniment is marked 'ff' and 'p'. The lyrics are: "Give me somemen,who are stoutheart-ed men,Whowill fight for the right they a -".

PHIL. sound like an empty dream?"

ROB. Start me with ten who are stout - heart - ed men, And I'll

MEN - dore. Start me with ten who are stout - heart - ed men, And I'll

MEN - dore. Start me with ten who are stout - heart - ed men, And I'll

This section contains the vocal parts for the second vocal group (PHILIPPE, ROBERT, and MEN). The piano accompaniment continues with a steady accompaniment. The lyrics are: "Start me with ten who are stout - heart - ed men, And I'll - dore.".

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

The first system of the musical score includes three vocal staves and a piano accompaniment. The vocal parts are for Phil, Rob, and Men. The lyrics are: 'soon give you ten thousand more, Oh! Shoulder to shoulder and'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

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.

The second system of the musical score includes three vocal staves and a piano accompaniment. The vocal parts are for Phil, Rob, and Men. The lyrics are: 'bold - er and bold - er They grow as they go to the fore.'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

PHIL. *ff* Then there's noth - ing in the world can

ROB. *ff* Then there's noth - ing in the world can

GIRLS *ff* Then there's noth - ing in the world can

MEN *ff* Then there's noth - ing in the world can

ff

PHIL. halt or mar a plan,

ROB. halt or mar a plan,

GIRLS halt or mar a plan,

MEN 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 -

PHIL. -geth - er man to man.

ROB. -geth - er man to man.

GIRLS -geth - er man to man.

MEN -geth - er man to man.

1. 2. 3. 4. 5.

ff

ff

ff

LARRY THE SWIFT

QUARTET:- (Julie, Alexander, Besac and Clotilde)

"LOVE IS QUITE A SIMPLE THING"

Allegretto (not fast)
mf BESAC

Besac

Why do the po - ets throw us in con - fu - sion

Piano

BES. *p* JULIE

By su - gar coat - ing love with false il - lu - sion? Why

JU.

do we let ro - man - tic writ - ers all con - spire to cram us With

JU. *p* ALEXANDER

fai - ry tales that make us seek one love a - lone se - rene? Why

CLOTILDE

ALEX. not ad - mit the fact that we are most - ly po - lyg - am - ous? And

CLO. men are men, and girls are not. If you get what I mean?

REFRAIN Tempo di Valse

ALL *p* 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

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

JU. *mf* Tempo I.

try to li - bel good Queen Is - a - bel - la, ——— Im - ply - ing that Co -

JU. GLOTILDE

- 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

CLO. have a lit - tle chat. He taught her some geo - gra - phy, But

BESAC. // ALEXANDER

ALEX. when she got ro - man - tic He proved to her the earth was round And

ALEX. then he left her flat. Love is quite a sim - ple

ALL Tempo di Valse

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

you and me It real - ly ain't no mir - a - cle.

§ DANCE Allegretto

First system of musical notation, featuring a treble and bass clef with various notes and triplets.

Second system of musical notation, featuring a treble and bass clef with various notes and triplets.

Third system of musical notation, featuring a treble and bass clef with various notes and triplets.

A LITTLE FASTER
 Listesso tempo

Fourth system of musical notation, featuring a treble and bass clef with various notes and triplets.

STEADY

Fifth system of musical notation, featuring a treble and bass clef with various notes and triplets.

SECOND TIME
 Encore (Dance from Sal Fine)

Sixth system of musical notation, featuring a treble and bass clef with various notes and triplets.

REPEAT

After Encore attacca

OPENING MUSIC FOR STOCKADE

Allegretto pittoresco (a l'orientale)

Piano

mf

Gerard appears

pp

Robert appears

smorz.

ppp

The image shows a piano score for a piece titled 'Opening Music for Stockade'. The score is written for piano and is in 4/4 time with a key signature of one sharp (F#). The tempo and mood are indicated as 'Allegretto pittoresco (a l'orientale)'. The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system starts with a piano dynamic and a mezzo-forte (mf) dynamic. The second system includes the instruction 'Gerard appears'. The third system includes the instruction 'pp'. The fourth system includes the instruction 'Robert appears'. The fifth system includes the instruction 'smorz.' (smorzando) and 'ppp' (pianissimo). The music features a steady bass line and a more melodic upper line with various ornaments and phrasing.

No 25

MARRIAGE NUMBER
(Julie, Alexander and Chorus)

Allegretto

Girls

(Chimes)

p legato

Just one year a - go we were ma - ted,

GIRLS

That is why to - day we are fê - ed As a lot of hap - py brides and

GIRLS

grooms. You

p TENORS

p BASSES

MEN

You have hon - ored and o - beyed us, good and faith - ful brides you have made us;

You have hon - ored and o - beyed us, good and faith - ful brides you have made us;

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

GIRLS now at last the first year's o - ver. *Andante*
mp > 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
Has it been for
Has it been for

mf

GIRLS
So far it's been so_ sol

MEN
worse or bet - ter?
worse or bet - ter?

MEN
Here comes Al - ex - an - der, he's been mar - ried just as long.
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

GIRLS

Has he made you hap - py, Ju - lie?

MEN

Has she nev - er been un - ru - ly?

Has she nev - er been un - ru - ly?

GIRLS

Tell us now and tell us tru - ly How you get a - long.

MEN

Tell us now and tell us tru - ly How you get a - long.

Tell us now and tell us tru - ly How you get a - long.

No 26

DUET- (Julie and Alexander) & CHORUS
"TRY HER OUT AT DANCES"

Tempo di Fox-trot (*not fast*)

Julie
Mar-riage is a gam - ble, that is trite but true. _____

Girls
SOPRANO
ALTO
The same for

Piano
p molto leggiero
a tempo

STEADY 4/4

JU.
Just gam - ble

GIRLS
me and you _____ But what's a girl to do? _____

ALEXANDER
mf

ALEX.
And the ones that beat the game are ve - ry few. _____

MEN
You can - not
You can - not

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.

ALEX. well, if you put her to my test.

1st REFRAIN in strict tempo (*not too fast*)

ALEX. *p* Try her out at dan-ces, And if her step ad-van-ces When

ALEX. you ad-vance, The chance is: She'll be the girl! *mf*

MEN *mf* What a way to pick them!

What a way to pick them!

JULIE

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.

MEN

Send her right a - way!

Send her right a - way!

ALEXANDER

If you can - not blast her De - sire to be your mas - ter, Dis -

ALEX.

- as - ter will pile up - on dis - as - ter!

JULIE
p
 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
mp
 ALEX. She'll be the girl!

OVER PAGE 166

(All sing) **FASTER**

DANCE

The first system of music for 'DANCE' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The melody features a series of eighth notes in the first two measures, followed by a half note chord in the third measure, and a half note chord with a fermata in the fourth measure. The lower staff is in bass clef and provides a simple accompaniment of eighth notes.

The second system continues the piece. The upper staff features a half note chord with a fermata in the first measure, followed by a half note chord in the second measure, and a half note chord with a fermata in the third measure. The fourth measure contains a half note chord with a fermata, and the fifth and sixth measures feature a half note chord with a fermata. The lower staff continues with eighth notes, including a triplet of eighth notes in the fifth measure.

The third system shows the continuation of the melody. The upper staff has a half note chord with a fermata in the first measure, followed by a half note chord in the second measure, and a half note chord with a fermata in the third measure. The fourth measure contains a half note chord with a fermata, and the fifth and sixth measures feature a half note chord with a fermata. The lower staff continues with eighth notes, including a triplet of eighth notes in the fifth measure.

The fourth system features a half note chord with a fermata in the first measure, followed by a half note chord in the second measure, and a half note chord with a fermata in the third measure. The fourth measure contains a half note chord with a fermata, and the fifth and sixth measures feature a half note chord with a fermata. The lower staff continues with eighth notes, including a triplet of eighth notes in the fifth measure.

The fifth system concludes the piece. The upper staff has a half note chord with a fermata in the first measure, followed by a half note chord in the second measure, and a half note chord with a fermata in the third measure. The fourth measure contains a half note chord with a fermata, and the fifth and sixth measures feature a half note chord with a fermata. The lower staff continues with eighth notes, including a triplet of eighth notes in the fifth measure.

2nd REFRAIN

f

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

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.

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 -

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

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

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The upper staff features a series of chords and eighth-note patterns, while the lower staff has a more active melodic line with eighth notes and some rests.

The second system continues the piece. The upper staff has several measures of chords, some with slurs. The lower staff features a melodic line with eighth notes and some rests, maintaining the rhythmic pattern.

The third system shows further development of the musical themes. The upper staff continues with chordal textures, and the lower staff has a melodic line with some slurs and accents.

The fourth system introduces a new melodic line in the upper staff, starting with a series of eighth notes. The lower staff continues with a steady eighth-note accompaniment. There are some dynamic markings like *f* and *p* in this system.

The fifth system features a melodic line in the upper staff with some slurs and accents. The lower staff continues with the eighth-note accompaniment. There are some dynamic markings like *f* and *p* in this system.

The sixth system concludes the piece. The upper staff has a melodic line with slurs and accents. The lower staff continues with the eighth-note accompaniment. There are some dynamic markings like *f* and *p* in this system.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests. Includes a *gva* marking above the treble staff.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests. Includes a *gva* marking above the treble staff.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests. Includes a *Slow gva* marking above the treble staff and a *ff Bells effect* marking below the bass staff.

ff a tempo

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff contains chords with accents (>) and slurs. The second staff contains a bass line with eighth notes. The dynamic marking 'ff a tempo' is written in the first measure.

Vivace

Second system of the piano score. It continues the two-staff format. The first staff has chords with accents and slurs. The second staff has a bass line with eighth notes. The tempo marking 'Vivace' is written in the middle of the system.

Third system of the piano score. It continues the two-staff format. The first staff has chords with accents and slurs. The second staff has a bass line with eighth notes. The system ends with a double bar line.

Very Slow

f

Fourth system of the piano score. It continues the two-staff format. The first staff has chords with accents and slurs. The second staff has a bass line with eighth notes. The tempo marking 'Very Slow' is written in the first measure, and the dynamic marking 'f' is written in the second measure.

Faster

ff

Fifth system of the piano score. It continues the two-staff format. The first staff has chords with accents and slurs. The second staff has a bass line with eighth notes. The tempo marking 'Faster' is written in the first measure, and the dynamic marking 'ff' is written in the second measure.

f

Sixth system of the piano score. It continues the two-staff format. The first staff has chords with accents and slurs. The second staff has a bass line with eighth notes. The dynamic marking 'f' is written in the final measure of the system.

Nº 27

REPRISE:- Philippe and MEN

"SOFTLY AS IN A MORNING SUNRISE"

Molto andante ed espressivo *p*

Philippe

mf *p*

Piano

Soft - ly as in a morn - ing

PHIL.

sun - rise The light of love comes steal - ing

PHIL.

in - to a new born day, Oh!

f TENORS

f BASSES

MEN

Ta ta ta ta ta ra ta ra ta

Ta ta ta ta ta ra ta ra ta

PHIL. *mf*
Flam - ing with all the glow of sun - rise A burn - ing kiss is

MEN *p*
Flam - ing now Sun - rise

Flam - ing now Sun - rise

PHIL. seal - ing The vow that all be - tray For the pas - sion that

MEN For the pas - sion that

Seal - ing the vow and be - tray For the pas - sion that

PHIL. *f* Poco animato
thrill, love And lift you high to heav - en, Are the pas - sion that

MEN *f*
thrill, love And lift you high to heav - en, Are the pas - sion that

thrill, love And lift you high to heav - en, Are the pas - sion that

f più espr.

PHIL. *poco rit.*
kill, love, And let you fall to hell. So ends the sto - ry. *ff* *molto allarg.*

MEN *poco rit.*
kill, love, And let you fall to hell. *poco rit.*

poco rit. *molto allarg. e marc.*



PHIL. *fu 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 *ff*

ff *ff* *ff* *ff*

R. H. *ff* *ff* *ff* *ff*

attacca



No 28

SONG:- Marianne

"NEVER FOR YOU"

Moderato

PHILIPPE (*Recit.*)

(*Speaks*)
"Robert, forget her!"

Philippe

"Soft - ly as in a morn - ing sun - rise"

Piano

p

ROBERT (*Recit.*)

(*Marianne enters*)

ROB.

As long as she is near, some-how my hope will not

Allegro

MARIANNE (*enters from cabin*)

mf

ROB.

die. Mon - sieur, I have o - ver - heard, My

~~FAST~~ 2

Poco animato

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

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

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

rall.

MAR. go! Our

Allegretto

mf

MAR. *STEADY*

love is dead, you know. For you de -

MAR. *rall.*

- stroyed it long a - go, long a - go.

MAR. *Vivo f a tempo FAST*

Once my heart was yours for the ask - ing

MAR.

I would have giv - en all to you.

MAR. *Once my heart was yours for the ask - ing.*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Once my heart was yours for the ask - ing." The piano accompaniment is written in two staves, with a treble and bass clef. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

MAR. *cresc. molto* *rall.*
But you tried to take it a - way and

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "But you tried to take it a - way and". Above the vocal line, the markings "cresc. molto" and "rall." are present. The piano accompaniment also has "cresc. molto" and "rall." markings. The piano part features a steady accompaniment with some melodic lines in the right hand.

MAR. *ff* *allarg.* *mf tranquillo* *molto più tranquillo*
now that heart has gone a - stray, Love may re - turn And start a -

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "now that heart has gone a - stray, Love may re - turn And start a -". Above the vocal line, the markings "ff", "allarg.", "mf tranquillo", and "molto più tranquillo" are present. The piano accompaniment also has "ff", "allarg.", "tranquillo", and "p" markings. The piano part features a steady accompaniment with some melodic lines in the right hand.

MAR. *ff* *(Runs into cabin)*
new, But nev - er, nev - er for for you!

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "new, But nev - er, nev - er for for you!". Above the vocal line, the markings "ff" and "(Runs into cabin)" are present. The piano accompaniment also has "ff" markings. The piano part features a steady accompaniment with some melodic lines in the right hand.

No 29

REPRISE:- (Marianne, Robert) and Men

"LOVER, COME BACK TO ME"

Andante

Marianne

Piano

p *mf* *loco*

8

NOR CAN I

Moderato espressivo

p ROBERT

ROB.

The sky was blue, And high a - bove The moon was new

ROB.

And so was love. This eag-er heart of mine was sing - ing:

ROB. Lov-er, where can you be? _____ You came at last, Love had its day,

MEN *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

ROB. sing - ing: "Lov-er come back to me!" _____ Re -

MEN *mf* sing - ing: "Lov-er come back to me!" Ah!

sing - ing: "Lov-er come back to me!" Ah!

ROB. *mf*
-mem-bring ev - 'ry lit - tle thing you used to say and do,

MEN *p*
All you used to say

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 -

ROB.
walked a - long with you, No won - der I am lone - ly.

MEN
- long with you, No won - der I am lone - ly.

ROB. *p*
 The sky is blue, The night is cold, The moon is new,

ROB. *rit.*
 But love is old, And while I'm wait - ing here, This

MEN *rit.*
 And while I'm wait - ing here,

MEN *rit.*
 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* *f cresc. e rall.*
 heart of mine is sing - ing "Lov-er, come back to me!"

MEN *a tempo* *f cresc. e rall.*
 heart is sing - ing "Lov-er, come back to me!"

a tempo *rall.* *attacca*

Nº 30

DARK CHANGE

Moderato

Piano

*)

*) Stop at beginning of comedy scene

mf

The first system of music consists of four measures. The treble clef part features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef part provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the first measure.

The second system continues the piece with four more measures. The melodic and harmonic patterns established in the first system are maintained, with some variations in phrasing and articulation.

p a tempo

The third system contains four measures. A dynamic marking of *p* and a tempo marking of *a tempo* appear in the third measure, indicating a change in volume and a return to the original tempo.

cresc. *rit. mf* *p* *a tempo*

The fourth system spans four measures. It includes dynamic markings of *cresc.* (crescendo), *rit. mf* (ritardando mezzo-forte), and *p* (piano), along with a tempo marking of *a tempo* in the final measure.

poco allarg.

The fifth system consists of four measures, ending with a double bar line and a star symbol. A dynamic marking of *poco allarg.* (poco allargando) is present in the second measure, indicating a slight slowing down of the tempo.

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

No. 31

FINALE- ACT II (Cabin Scene)

Tempo di Valse grazioso

Piano

The first system of the musical score for 'Tempo di Valse grazioso' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features a melodic line in the upper staff with various note values and rests, and a corresponding accompaniment in the lower staff. The dynamics and tempo markings remain consistent with the first system.

The third system of the score shows further development of the musical themes. The upper staff continues with a melodic line, and the lower staff provides a steady accompaniment. The piece concludes this system with a double bar line.

Poco animato

The fourth system is marked 'Poco animato' and begins with a piano (*p*) dynamic. The upper staff features a melodic line with a more active rhythm than the previous section. The lower staff has a more complex accompaniment with chords and moving lines.

The fifth system continues the 'Poco animato' section. The melodic line in the upper staff is prominent, and the accompaniment in the lower staff is more intricate, featuring chords and moving lines.

The sixth system concludes the 'Poco animato' section. The melodic line in the upper staff leads to a final cadence, and the accompaniment in the lower staff provides a solid harmonic foundation. The piece ends with a double bar line.

Valse espressivo

ROBERT (sings)

ROB. *mf*

One kiss, one girl to save it for, ——— One love for

ROB.

her a - lone. ——— One word, One vow and no-thing

ROB. *poco espress. e rall.* *a tempo* *mf* **MARIANNE**

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.

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 *a tempo*

dim. *ad.* *

MAR. *poco rall.* *più allarg.* *f* (Embrace)
 love on - ly one man, And no oth - er man in the world. _____

ROB. *poco rall.* *più allarg.* *f*
 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

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

(He is puzzled - watches her)

Piano accompaniment for the second system, including a piano (*p*) dynamic marking.

Turns out light - and comes near her

Piano accompaniment for the third system, showing a more active piano part with many notes.

Molto espressivo

MARIANNE

MAR.

Vocal line for MARIANNE: "Dreams are vain, but I cling to the". Accompanied by piano with a fortissimo (*ff*) dynamic.

agitato

MAR.

Vocal line for MARIANNE: "mer - est chance that you may hear me." Accompanied by piano with an *agitato* tempo and a piano (*p*) dynamic.

MAR. *rall.*
 Dreams are vain, _____ for when - ev - er I

ROB. *rall.*
 Dreams are vain, _____ for when - ev - er I

MAR. *poco agitato* _____ *rall.*
 wake I long to find you near me.

ROB. *poco agitato* _____ *rall.*
 wake I long to find you near me.

(Murianne slowly reaches forward and gently pulls the shutters)

Tempo I

(She closes the shutters)

Lento (very slow)

(Change of Scene)

No 32

FINALE ULTIMO

Allegro moderato

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a series of eighth and sixteenth notes, followed by a triplet of eighth notes. The piece concludes with a double bar line and repeat signs.

The second system continues the musical piece with two staves. It features a mix of eighth and sixteenth notes, with some triplet markings. The bass line provides a steady accompaniment with chords and single notes.

The third system of the score shows two staves of music. The upper staff contains several triplet markings over eighth notes. The lower staff continues with a rhythmic accompaniment of chords and moving lines.

Dialogue
Vivo *Quicker*

The fourth system begins with a dynamic marking of *ff* (fortissimo) in the upper staff. The tempo is indicated as *Vivo* and *Quicker*. The music is more rhythmic and energetic, with frequent eighth and sixteenth notes.

The fifth system continues the *Vivo* section with two staves. The music maintains its rhythmic intensity with various note values and rests.

The sixth and final system of the page shows two staves of music. It concludes with a double bar line and repeat signs, ending the piece.

Vivo

for

Piano introduction for the first system, marked "Vivo" and "f marcato". The music is in 2/4 time and features a driving melody in the right hand and a rhythmic accompaniment in the left hand.

Energico

FAST Allegro

on stick

Piano introduction for the second system, marked "Energico" and "FAST Allegro". The music continues with a more energetic and rhythmic feel, featuring a melody in the right hand and a bass line in the left hand.

GIRLS

mp (Spoken - shouted in derision)

The Prin - cess her - self!

MEN

mp

The

The

Vocal and piano accompaniment for the first vocal entry. The girls sing "The Princess herself!" and the men sing "The". The piano accompaniment features a rhythmic pattern with dynamic markings of *mp*, *p*, and *pp*.

GIRLS

ONE GIRL

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

MEN

Prin - cess, The Prin - cess!

Prin - cess, The Prin - cess!

Vocal and piano accompaniment for the second vocal entry. The girls sing "The Princess! How is your highness," and the men sing "Princess, The Princess!". The piano accompaniment features a rhythmic pattern with dynamic markings of *p* and *pp*.

(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

Dialogue to Φ
Tempo di Marcia

f pp

Allegro
pp

MAR. *MARIANNE: allargando*
mf *Sings*
Back to him,

MAR. *rit.*
see him through, see him through!

MAR. *MARIANNE: (carried away by a feverish impulse)*
Tempo di Marcia
a tempo
Give me some men, who are stout - heart - ed men, Who will

MAR. *(The crowd jeers and threatens, but eight men and four women huddle around Robert and join him and Philippe)*
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

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!

Dialogue to \diamond
 Tempo di Marcia

First system of musical notation. The right hand (treble clef) plays a melody of eighth notes, starting with a piano (*p*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand has a sustained chord in the first measure, followed by a melodic line. The left hand continues the eighth-note accompaniment. A piano (*p*) dynamic is indicated.

Tempo di Marcia

Third system of musical notation. The right hand continues the melodic line with eighth notes. The left hand maintains the eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic line with some chords. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand includes a triplet of eighth notes and a dynamic change to *mf*. The left hand continues the eighth-note accompaniment, with a dynamic change to *f* in the final measure.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *p* (piano) is present. There are also markings for *vc* (crescendo) and *vo* (decrescendo).

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F-sharp). The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mp* (mezzo-piano) is present. There are also markings for *vc* (crescendo).

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F-sharp). The music features a melodic line in the treble clef and a bass line in the bass clef. There are markings for *vc* (crescendo) and *vo* (decrescendo).

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F-sharp). The music features a melodic line in the treble clef and a bass line in the bass clef. There are markings for *vc* (crescendo) and *vo* (decrescendo).

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F-sharp). The music features a melodic line in the treble clef and a bass line in the bass clef. There are markings for *vc* (crescendo) and *vo* (decrescendo). The system concludes with a double bar line and a diamond-shaped symbol.

Tempo di Marcia
 MARIANNE & JULIE

MAR. JU. *ff*

Give me some men, who are stout - heart - ed men, Who will

ROBERT & ALEXANDER *ff*

Give me some men, who are stout - heart - ed men, Who will

PHILIPPE *ff*

Give me some men, who are stout - heart - ed men, Who will

BESAC & DEJEAN *ff*

Give me some men, who are stout - heart - ed men, Who will

CLOTILDE & GIRLS *ff*

Give me some men, who are stout - heart - ed men, Who will

TENORS *ff*

Give me some men, who are stout - heart - ed men, Who will

BASSES *ff*

Give me some men, who are stout - heart - ed men, Who will

Tempo di Marcia

ff marcatisissimo *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

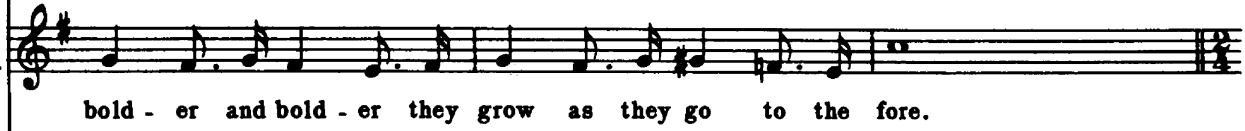
CLO. GIRLS soon give you ten thou-sand more. Oh! Shoul - der to shoul - der, and

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.



ROB. ALEX.


PHIL.


BES. DEJ.


CLO. GIRLS


MEN



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

The piano accompaniment at the bottom features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes various musical notations such as chords, beams, and slurs.

MAR. JU. *allarg.* *rit.*
 men _____ can stick to - geth - er man to man. _____

BOB ALEX. *allarg.* *rit.*
 men _____ can stick to - geth - er man to man. _____

PHIL. *allarg.* *rit.*
 men _____ can stick to - geth - er man to man. _____

BES. DEJ. *allarg.* *rit.*
 men _____ can stick to - geth - er man to man. _____

CLO. GIRLS *allarg.* *rit.*
 men _____ can stick to - geth - er man to man. _____

MEN *allarg.* *rit.*
 men _____ can stick to - geth - er man to man. _____

allarg. *rit.* **CURTAIN** *ff*

END OF OPERA