

ALFRED BUTT in conjunction with LEE EPHRAIM 490

PRESENTS

THE DESERT SONG

A MUSICAL PLAY

BOOK AND LYRICS BY

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

MUSIC BY

SIGMUND ROMBERG

Vocal Score . . . \$5.00

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No 8.

SONG (Margot) and GIRLS.

"ROMANCE"

Andantino.

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

Margot.

Piano.

p

bbce:

Detailed description: This block contains the first musical system. It features a vocal line for Margot and a piano accompaniment. The vocal line consists of three measures with a whole rest in each. The piano accompaniment is in 6/8 time, starting with a piano (*p*) dynamic. The first two measures have a melody in the right hand and chords in the left hand. The third measure has a change in the left hand to a *bbce:* chord. The key signature has three flats (B-flat, E-flat, A-flat).

MARGOT. You ask me what I long for

MAR.

rall.

Detailed description: This block contains the second musical system. The vocal line for Margot has the lyrics "You ask me what I long for" over four measures. The piano accompaniment continues with a melody in the right hand and chords in the left hand. The third measure is marked *rall.* (rallentando). The system ends with a double bar line and a 4/4 time signature. The key signature remains three flats.

Allegretto.

MAR. Ro-mance, a play boy who is

f

p

Detailed description: This block contains the third musical system. The tempo is marked *Allegretto*. The vocal line for Margot has the lyrics "Ro-mance, a play boy who is" over four measures. The piano accompaniment features a rhythmic pattern of eighth notes in both hands. The first measure is marked *f* (forte) and the second measure is marked *p* (piano). The system ends with a double bar line. The key signature remains three flats.

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

MAR. *song! "I . . . love you"*

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

MAR. *coun - try maid — "I love you"*

Moderato.

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

pp *rall.*

MAR. *Ro - mance, a flow - er that will bloom a - while With sun - shine from a*

Tempo I *p*

MAR. *lov - er's smile That lov - er's tears be - dew! Ah!*

ff

MAR.

p

Start Here

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

MAR.

a tempo *rall.*

MAR.

Tempo di Valse.

Yet when I seek this bean - ty,

MAR.

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

MAR.

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

MAR. *yawn* - ing. Love is locked up in

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a fermata over the first two notes, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical piece. The vocal line has a fermata over the first two notes. The piano accompaniment features a prominent chordal texture in the right hand and a more active bass line.

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

The third system includes a handwritten word "Dawn" written above the vocal line. The piano accompaniment has a dynamic marking of *p* (piano) in the bass line.

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

The fourth system concludes the page. The piano accompaniment includes dynamic markings of *rall. f* (ritardando, forte) and *p* (piano) with the instruction "a little slower". There are some handwritten annotations and a double bar line at the end of the system.

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

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

MAR. Wand - ring a - mid their wist - ful glo - ries, Her

SP. GLS. *pp* My III

MAR. *un poco animato* Prin - ces be - come what I would them and they stay for the

SP. GLS. Prin - ces be - come what she would And then for a

un poco animato *rall.*

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

SPECIAL GIRLS.

1. breath of a sigh

2. breath of a sigh

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

f *pa tempo*

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

SPECIAL GIRLS.

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

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

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

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

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

SPECIAL GIRLS.

1. *But when she dreams she sets it danc-ing —*

2. *But when she dreams she sets it danc-ing —*

3. *But when she dreams she sets it danc-ing —*

acc. Slow.

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

SPECIAL GIRLS.

1. *of love. —*

2. *of love. —*

3. *of love. —*

rall. ff