

OH, YOU WERE ONCE THAT SOMEONE  
 WHO I FOLLOWED LIKE A STAR.  
 THEN SUDDENLY YOU CHANGED  
 AND NOW I DON'T KNOW WHO YOU ARE.  
 OR COULD IT BE  
 THAT I NEVER REALLY KNEW YOU FROM THE START?  
 DID I CREATE A DREAM?  
 WAS HE A FANTASY?  
 EVEN A MEMORY IS PARADISE FOR ALL THE FOOLS LIKE ME.  
 NOW REMEMBERING IS ALL THAT I CAN DO,  
 BECAUSE I MISS HIM SO...  
 WHEN I LOOK AT YOU.

*(Lights back up as JESSUP enters.)*

JESSUP

Lady Blakeney, you have a visitor in the rose garden.

MARGUERITE

In the garden?

*(JESSUP exits.)*

PERCY

No doubt it's a frog, m'dear. Toads and frogs do prefer meetin' a princess in the garden- Always hopin' for that kiss, don't you know...

**No. 9a**

**PLAYOFF: WHEN I LOOK AT YOU**

*(orchestra)*

*(MARGUERITE exits.)*

**START**

PERCY

Marie, a letter's just come from Paris. We've made contact with your fiancé.

*(MARIE crosses to PERCY.)*

MARIE

With Tussaud?

PERCY

Yes, and not only is he safe—

MARIE

Oh, thank God!

PERCY

—but we now make our headquarters in the poor bloke's cellar! Can you do your work there?

MARIE

In his cellar? Yes, of course! Tussaud will work beside me.

(*ARMAND enters, crossing to PERCY and MARIE.*)

PERCY

Armand- there you are. I wouldn't bother to unpack your bags, my boy. We must get Marie back to Paris in the morning. You'll take her straight to the hideaway and tell Dewhurst- Oh, didn't I tell you? She's working with us now.

ARMAND

You, Mademoiselle? But I had no idea-

MARIE

Nor did I. Until last evening. Your leader is very persuasive.

PERCY

We can't speak here.

MARIE

I will fetch my shawl and meet you both by the river then?

**END**

(*MARIE exits.*)

ARMAND

Tomorrow morning, Percy? But - what shall I tell Marguerite? I've only just *returned*. She worries so for my safety, and if she finds out I go to France-

PERCY

Don't *let* her find out. Give another excuse. Lord only knows what new excuse I'll give her- Perhaps I should "go fishing in Scotland" again...

ARMAND

She'll believe it. She has no *idea* who you really are. Lord, Percy, why don't you just tell her the truth?

PERCY

Armand, she is to know *nothing*

ARMAND

But... why don't you *trust* her?

PERCY

Odd's my life, boy, who trusts *anyone* in this slippery world? Better to play the game, what? Be on your guard. Zounds, when the heart goes soft, that's when the dagger plunges in. Off with you then. I'll meet you by the river.

(*ARMAND exits as the scene changes to the garden.*)

No. 15a

OUILLES GAVOTTE (orchestra)

*(Music for The Gavotte begins under.)*

**START**

PERCY

Marguerite? Will you...dance?

MARGUERITE

Oh, Percy - I don't know what to do. I -

PERCY

I see. You've promised this dance to someone else.

*(PERCY turns away.)*

MARGUERITE

No - Don't go. Always you leave, you put me off -

PERCY

Ah, but that gives you all the more time to spend with your other ... friends.

MARGUERITE

Stop it. Percy. Oh God, what have I *done* that you should *hate* me so?

PERCY

And what have I done that you should turn and live another life behind my back?!

MARGUERITE

Oh, I don't know what to say to you anymore!

PERCY

Then say nothing, my dear. Simply dance.

**END**

*(PERCY and MARGUERITE dance. Partners change and MARGUERITE dances with CHAUVELIN.)*

CHAUVELIN

Marguerite, you know a man by the name of Farleigh? And another who goes by the name of "Izzy" or "Ozzy"?

MARGUERITE

Why?

Please pick your preferred vocal part

81

82

83

tell me how I might i - den - ti - fy you. There are man - y things I'd like to

(Tpts)

(Hns)

(Harpsi/Stgs/Bsn)

84

85

86

ask And... Were I the Pim - py, tell me, what should I do? Drop your

Percy:

Bounders: [To 88]

(+Cl)

88

89

90

mask! They

Percy: "No need for vulgarity..."

**START**

Ensemble:  
S, Men/Alto:

(Glock)

(Harpsi/Stgs/Hns/Brs)

(+Rds)

91 [Big seek]

92 93 94

seek him here! They seek him there! Those French-ies seek him ev - 'ry - where!

*f* (Rds/Hns/Brs/Harpsi/Stgs)

Dictated

95 96 97 98

Is he in heav - en or is he in hell? That demned e - lu - sive Pim - per -

S,A/T/B:

(Timp)

A tempo

99 100 101 102 103

nel!

(Ob/Cl/Tpt/Tbn1/"Hpscd") (+Fl 8va)

(Hns/Tpt2/Stgs) (Tbn2) non rit.

(Timp)

**END**

Quick to "Ouilles Gavotte"



A tempo

35 mem - o - ry? And love is - n't ev - 'ry - thing. That moon - light on the bed will melt a -

(WWs) (Hns)

(Str)

(Tbns/Pno/Vc) (+ Bs 8vb)

38 way Some — day. Oh,

(Cl/Hn)

(Tpt2) *molto rall.* (+Tpt1)

**START**

40 Tempo

41 you were once that some - one Who I fol - lowed like a

42

(Vlns) 8<sup>va</sup> (Tpts) (Hns)

(WWs) (Pno) (Tbns)

43 44 45

star. Then sud - den - ly you changed, And now I

(Vlns) 8<sup>va</sup>

(Hns) (loco)

46 47 48

don't know who you are. Or could it be That I nev - er real - ly

(Vlns) 8<sup>va</sup>

(Vns) (loco)

(+Cl)

mp

49 50 51

knew you— from the start? Did I cre - ate a dream? Was he a

Tempo

(Ob, Glock, Vlns) 8<sup>va</sup>

(Fl)

(Cl/Tpts)

(Fl)

molto rall.

f

(Tpts/Hns)

(Tbns/Pno)

(Tbns)

(Bsn/Timp/Pno/Vcl/Bs)



52 fan - ta - sy? 53 Ev - en a mem - o - ry is 54 par - a - dise for all the fools like me. Now re -

8<sup>va</sup>

55 mem - ber - ing is all that I can do, 56 Be - cause I miss him so 57 When I look at 58

(Str) (+Bsn) (Cl) (Fl) mp

(Bs)

59 you. 60 61 62

p (Pno) (Ob) (Bsn/Str) ten.