

## FARLEIGH - SIDE 1

CHAUVELIN

A pretty state of affairs, is it not? Go to work, Cherie. Now.

(MARGUERITE moves toward FARLEIGH and PERCY and DEWHURST pass each other.)

DEWHURST

What's Chauvelin up to?

PERCY

Not sure.

DEWHURST

And... your wife? Percival- your wife?

(MARGUERITE is now dancing with FARLEIGH.)

START

FARLEIGH

Lady Blakeney-

MARGUERITE

It shall be *our* secret...

FARLEIGH

But I tell you, I have no *idea* who the Pimpernel is. Even if I *did*.. what makes you think the man is here tonight?

MARGUERITE

Dear God, we both *know* he is here - I see it in your eyes! Farleigh, now I *beg* of you- If you know him, pray find him, tell him I *must* speak to him tonight- soon. What hour is it?

FARLEIGH

Near midnight, Milady.

END

MARGUERITE

...o'clock then. Tell the Pimpernel I shall wait for him outside. On the footbridge. I *must* deliver this message, Farleigh- tell you- it is a matter of life and death.

(FARLEIGH moves away. Both CHAUVELIN and PERCY hear as MARGUERITE says:)

PLEASE READ ALL ROLES  
THAT AREN'T PERCY AS  
ONE CHARACTER

## SCENE ELEVEN

Blakeney Estate: The Library

*(As the lights come up, PERCY stands in his library, wearing an outrageous outfit. JESSUP enters.)*

JESSUP

Sir- The gentlemen have been readied.

PERCY

Send them in.

*(JESSUP exits. DEWHURST, OZZY, ELTON, FARLEIGH, HAL AND BEN enter, wearing equally outrageous outfits.)*

START

DEWHURST

Percy, really now- there *is* a *limit*.

PERCY

Patience, lads. There's a method to my madness.

DEWHURST

But *tis* madness! Spies and cutthroats surround us and we play *dress-ups*?

PERCY

Precisely.

FARLEIGH

Percy! I *demand* to know why I'm forced into this get-up! Upon leaving my house, the footman *giggled*- right in my *face*!

ELTON

Well, I think it's rather nice for a change. Quite..summery.

PERCY

Elton, sometimes you frighten me...*But*- we shall all continue to look "*summery*" for a while yet, boys. Desperate times call for desperate measures, what? We've been summoned to the palace.

BEN

The *palace*?

FARLEIGH

By the *prince*?

PERCY

Yes. He has his suspicions. If he finds us out, he'll shut us down straightaway. British-French relations are tenuous enough these days without rabble rousers runnin' about.

HAL

Is that what he calls us? *Rabble Rousers*?

PERCY

That is how he refers to "the Pimpernel and his men," whomever they might be. But he'll never think it's *us*, will he? Naturally not, for the mere mention of that scoundrel makes us...

ALL

..Swoon?

**END**

PERCY

Indeed! Such ruffians besmirch the very name of manhood. Nay, tis our duty as males not to rush to the battle, but to the tailor!

## No. 12

### THE CREATION OF MAN

(Percy, Ozzy Dewhurst, Elton, Farleigh, Hal & Ben)

Percy: PEACOCKS!

Elton: SINK ME!

Percy: THINK YE, SIR,  
HOW THOSE FEATHERED BOYS  
LOVE TO FLAUNT THEIR TAILS!  
STALLIONS!

Farleigh: ZOUNDS, SIR!

Percy: HOUNDS, SIR! STAGS!

Dewhurst: OF THE GOOSIE AND THE GANDER, SIR,  
WHICH GENDER IS THE GRANDER, SIR?

Percy: TO RENDER TOTAL CANDOR, SIR:  
THE SPLENDOR IS THE MALE'S!

OZZY

But Percy, I simply can *not* hop about wearin' pink chiffon.

PERCY

Ozzy, whatever we *must* do to deflect suspicion, we *shall* do- which in this case is.. *to shimmer*!

**SONG - INTO THE FIRE**

112 113 114

[Lightning & Thunder — Men turn and put on their disguises. When they whirl about in unison, they have been transformed into a motley group of French townspeople.]

When it splits, choose the  
vocal part that best  
suits your voice

**START**

115 116 117 118

ALL: Percy, T., B,  
Some- one

(Str)  
(Hns/Tbns/Bsn)  
(Vcl/Bs)  
(+Rds)  
(+Tpts)

119 has to face the val - ley, rush in and ral - ly And win, boys! \_\_\_\_\_

T1/T2, Bari, Bs: 120 121 122 Ten: Percy: Ten:

has to face the val-ley! Rush in! We have to ral-ly And win, \_\_\_\_\_ boys! When the

(Rds in 8vas/Hns/Tpts)

(Vn/Vlai "Str")

(Low Str/Tbns/Bsn)

123 By God, you know you've got to March on, \_\_\_\_\_ boys!

124 125 126 Percy:

world is say-ing not to, By God, you know you've got to March on, \_\_\_\_\_ boys! Nev-er

T1/Percy, T2/Bari, Bs:

(Tpt1) (Tpt2) (Hns)

("Pno")

127 [France!] 128 129 130 All:

hold back your step for a mo- ment! Look a - live! Oh, your cour- age will grow! Yes, it's

*tr.*  
(Picc, Fl tr/Vns 8va)

("Pno"/Ob)

(Hns/Tbns)

(Hns/Tbns)

131 132 133 T1/T2, B1/B2 (~Percy) T1, T2/Bari/Bs:

high - er and high - er And in - to the fire we go

(Picc)

(Vns)

9

(Vns)

(Brs)

(Hns/Brs)

("Pno")

(Vcl/Bs)

*ff*  
(Timp)

The image shows a page of a musical score for the piece "Into The Fire". The page is numbered 82. It contains two systems of music, each with vocal lines and instrumental accompaniment. The first system (measures 127-130) features a vocal line with lyrics in French and English, and instrumental parts for Piccolo, Flute, Violins, Piano/Oboe, Horns, and Trombones. The second system (measures 131-133) continues the vocal line and includes parts for Piccolo, Violins, Horns/Brombones, Basses, and Timpani. The score includes various musical notations such as notes, rests, trills, and dynamic markings like *ff* and *tr.*

134 Percy: 135 Percy, Ten: 136

In - to fire Bari: Bs: On - ward

(Sn. Dr) (+Field Dr) (Vns)

(Piccl/"Glock" 8va)

(Hns)

(Low Str/Tbn1-2/Bsn)

[As the number ends, the scene is transformed from Percy's schooner to the Place de la Bastille.]

137 Percy, Ten: (straight tone) 138 139 140 (add vibrato)

Bari, Bs: ho!

(Field Dr/Sn. Dr) **END**

Applause segue