



No. 1 – Overture “The Tale of Mata Hari”

After a brief introduction, this movement opens with the melody that serves as the leitmotif of the show. Dr. Bizzard first sings this melody to the words, “Do you know all the tale of Mata Hari? Will you swear to the truth of what you heard?” This overture is really one of many waltz-like settings that permeate through the entire musical. Indeed, the prevalence of the waltz in **One Last Night With Mata Hari** is akin to the similar way that the waltz in its many guises, underlies a great deal of the music that was created and performed in Europe during Mata Hari’s life.

No. 2 – March

This movement is a pastiche of a number of militaristic musical clichés including punchy fanfares and strident march-like patterns. Although a number of themes from the actual show make an appearance in this solo piano movement, the main tune of this march is borrowed from the song, “An Officer to Marry,” and is first treated here in a kind of mock fugue immediately following the boisterous introduction.



No. 3 – Mata Hari Embraces the New Day

“Mati Hari” is often translated as “Eye of the Day” and this movement captures the languidness of an improvised dance that builds in volume to match the dawning of the sun. The music draws heavily upon Eastern Asian influences filtered through the melodic and harmonic vocabulary of the European tonal system around 1900. The melody characterized by many repeated notes comes from the moment in the show when Mata is imagining how her exotically improvised dance will unfold using the words, “A touch here of Buddha and Krishna too, A dollop of temples Siamese.”



No. 4 – The Incognito Rag

This movement is a moderately paced bit of ragtime piano with a syncopated main theme that repeats three times in an ABACA design.

Mata Hari was recruited to spy for France during the First World War by George Ladoux, and although Mata Hari was convicted and shot for being a double agent, George Ladoux was himself tried twice on similar charges after the war and acquitted both times. Still, it seems likely that Mata Hari could have been framed by Ladoux. There are three meetings between Mata Hari and Ladoux in the show. These meetings are entirely sung and set in a very humorous rhyming dialogue underscored by a fast polka rhythm. The main melody of these meetings forms the basis of the C section of this rag.



No. 5 – Avec Amour

Mata Hari’s one true love in the show is a Russian cavalryman named Vadime. She sings of this romance in the show’s only ballad, “No More New Beginnings.” In the show this song is structured like a duet with the piano providing the second melody in a call and response pattern to Mata’s vocal part. In the suite’s solo piano treatment, both melodies are placed in the piano part, first set very simply and then repeated in a more emotionally charged fashion with a florid pattern of faster moving sixteenth notes surrounding the two melodies. As in the show, this setting modulates with the first verse starting in F major and the second verse sliding upwards to G major as a way of increasing the intensity in both an emotional and tonal fashion.



No. 6 – The Abandoned Waltz

The principal melody of this piano piece was one of the many tunes that didn’t make it into the show and it seemed fitting to actually use it in the piano suite with the rather appropriate title of, “The Abandoned Waltz.” The ending of this piano piece is very incomplete as it drifts ambiguously up the keyboard, implying perhaps that the waltz was left incomplete to also strongly suggest the questioning of Mata Hari’s guilt. The very noticeable melodic bass line supported by offbeat chords in the right hand is a direct quote from Mata Hari’s song, “The Wild Ride.” The photograph shown at the side here is taken from the end of the show and is the actual photograph of Mata Hari before she was shot.

