

## ENTR' ACTE I

Allegretto grazioso

Musical score for Entr' Acte I, featuring piano and bass staves. The tempo is marked *Allegretto grazioso*. The score includes dynamic markings such as *f*, *poco accel*, *sfz*, *a tempo*, *p*, *fs*, *fp*, and *fz*. The piece concludes with a *3* (triple) marking.

*poco rit.*

*a tempo sfs*

*poco rit.*

**Allegro moderato**

*pp*

*poco marcato*

*poco rit.*

*p a tempo*

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 single notes, with a long horizontal line above the treble staff indicating a sustained or tied note.

Second system of musical notation, continuing the piece. It includes the instruction *poco marcato* in the right-hand part.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked *Più mosso*. It includes dynamic markings *f*, *mf cresc.*, and *sf*.

Fifth system of musical notation, concluding the page. It features dynamic markings *f*, *sf*, and *sfz*.

OPENING 2<sup>nd</sup> ACT

Allegro

*fp* *fp* *sfz* *p* *pp*

Molto meno  
Valse lente

(CURTAIN)

The musical score is written for piano and consists of four systems. The first system begins with the tempo marking 'Allegro' and dynamic markings *fp*, *fp*, *sfz*, *p*, and *pp*. It includes a section marked 'Molto meno Valse lente' and ends with '(CURTAIN)'. The second system continues the piano accompaniment with various chordal textures. The third system features more melodic lines in the right hand. The fourth system concludes the piece with a final cadence.



2

*Fine*

The first system of music consists of four measures. The right hand begins with a second-measure rest, followed by a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and the word "Fine".

*p*

*p*

The second system contains four measures. The right hand continues the melodic pattern with eighth notes. The left hand features a steady accompaniment of chords, with a piano (*p*) dynamic marking in both hands.

*p*

The third system contains four measures. The right hand's melody continues with eighth notes. The left hand accompaniment remains consistent with the previous system, marked with a piano (*p*) dynamic.

*p*

*p*

The fourth system contains four measures. The right hand melody continues. The left hand accompaniment is marked with a piano (*p*) dynamic in both hands.

*p*

*D.S. al Fine*

26

The fifth system contains four measures. The right hand melody concludes with a final note. The left hand accompaniment is marked with a piano (*p*) dynamic. The system ends with a double bar line, the instruction "D.S. al Fine", and the page number "26".

Estelle and Chorus  
THE AMERICAN SERENADE

Moderato

Introduction for piano. The music is in 2/4 time and B-flat major. It features a rhythmic pattern of eighth and sixteenth notes in both hands. The first measure is marked with a forte (*f*) dynamic. The second measure is also marked *f*, and the third measure is marked *dim.* (diminuendo). The piano introduction concludes with a final chord in the right hand.

(ESTELLE)

Down in the south you

First line of the song. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand. The piano part concludes with a mezzo-piano (*mp*) dynamic.

hear the dark-ies sing On nights in spring

Second line of the song. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand. The piano part concludes with a piano (*p*) dynamic, followed by a *poco rit.* (poco ritardando) section, and then a *a tempo* section.

*mf* Songs with a smile, a tear ——— They bring to me ——— *f* A mem-o- *p*

*p poco rit.*

- ry ——— *f* There ——— in the South-land

*a tempo* *f*

*p* — sor-rows all de-part. ——— *poco rit.* Hear them and you will quick-ly

*p* *poco rit.*

un-der-stand *piu rit.* Mel-o-dies come from the heart.

*piu rit.*

*f*

I like to hear \_\_\_\_\_ a real A - mer - i - can song \_\_\_\_\_

Down in the south \_\_\_\_\_ by ban - jos played \_\_\_\_\_

*f*

It has a swing \_\_\_\_\_ that sweeps you a - long \_\_\_\_\_

*f* *cresc.*

It's a won - der - ful rag - time ser - e - nade. \_\_\_\_\_

*mf* *cresc.*

(ESTELLE)

*mf*  
I like to hear \_\_\_\_\_ a real A - mer - i - can song \_\_\_\_\_

(MADAME, LISETTE &amp; COLONEL with CHORUS)

*fp*  
I like to hear \_\_\_\_\_ a real A - mer - i - can song \_\_\_\_\_

*fp*

Down in the south \_\_\_\_\_ by ban - jos played \_\_\_\_\_

Down in the south \_\_\_\_\_ by ban - jos played by ban - jos

It has a swing — that sweeps you a - long —

It has a swing — that sweeps you a - long —

It's a won-der-ful rag - time ser - e - nade —

It's a won-der-ful rag - time ser - e - nade —

*p*

*pp*

*pp*

*f*

*rit.*

*ff a tempo*

*f*

*rit.*

*ff a tempo*

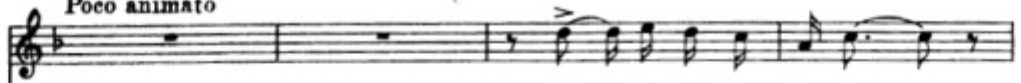
*f*

*rit.*

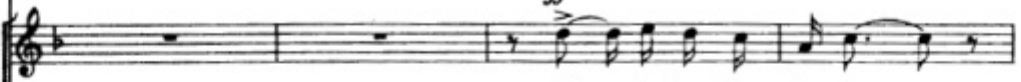
*a tempo*

*sfz*

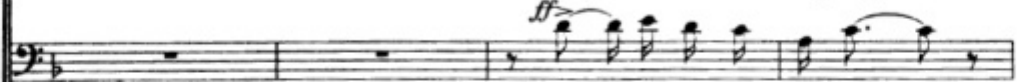
Poco animato

*ff*

Oh, — to hear them sing-ing —

*ff*

Oh, — to hear them sing-ing —

*ff*

Poco animato

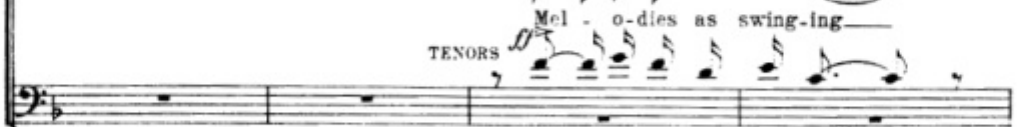


Mel - o - dies as swing-ing —

*ff*

Mel - o - dies as swing-ing —

TENORS



*p*

All of the South and dark-ies and Spring

*p*

All of the South and dark-ies and Spring

BASSES  
*ff*

*p*

Songs we've nev-er heard — what a treat —

*ff*

*fp* *p*

Detailed description: This system contains the first vocal and piano entries. The vocal parts (Soprano, Alto, and Basses) enter with a melody in a key with two flats. The piano accompaniment begins with a forte (*ff*) dynamic, then softens to piano (*p*) and fortissimo-piano (*fp*) dynamics. The lyrics are: "All of the South and dark-ies and Spring" and "Songs we've nev-er heard — what a treat —".

*p*

Ban-jos are play-ing Just as they sing—

*p*

Ban-jos are play-ing Just as they sing—

BASSES  
*ff*

*p*

Songs we've nev-er heard oh, how sweet —

*ff*

*ffp* *p*

Detailed description: This system continues the musical piece. The vocal parts repeat the melody with the lyrics: "Ban-jos are play-ing Just as they sing—" and "Songs we've nev-er heard oh, how sweet —". The piano accompaniment maintains its dynamic range, including fortissimo-piano (*ffp*) and piano (*p*) markings. The basses are specifically labeled with a forte (*ff*) dynamic.



With a song We'll u - nite An - y - thing

*f molto cresc.*

With a song We'll u - nite An - y - thing

*f molto cresc.*

Come a - long For to - night And we'll sing

*f*

*molto cresc.*

So — pre - pare Ah —

*ff*

So pre - pare, Sing it a - gain Quint - est re - frain

For we dare

*ff*

*ff*

*ff*

Tempo I?

Ah

Sing it and sing it a - gain I like to hear

*p*

*ff*

*fp*

Tempo I?

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a long note 'Ah' followed by the lyrics 'Sing it and sing it a - gain' and 'I like to hear'. The piano accompaniment features chords and a melodic line in the right hand, and a bass line in the left hand. Dynamics include piano (*p*), fortissimo (*ff*), and piano-forte (*fp*). The tempo marking 'Tempo I?' appears at the beginning and end of the system.

Ah

a real A mer - i - can song

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line starts with a long note 'Ah' followed by the lyrics 'a real A mer - i - can song'. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand. Dynamics include fortissimo (*ff*) and piano-forte (*fp*).

Ah

Down in the south \_\_\_\_\_ by ban-jos played \_\_\_\_\_

This system contains the first system of music. It features a vocal line with a melodic phrase starting on a high note and moving down. Below it is a guitar line with a rhythmic accompaniment of eighth notes. At the bottom is a piano accompaniment with chords and moving lines in both hands.

Ah

It has a swing \_\_\_\_\_ that sweeps you a - long \_\_\_\_\_

This system contains the second system of music. The vocal line continues with a similar melodic pattern. The guitar line maintains its rhythmic accompaniment. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand.

Ah this ser-e - nade

It's a won-der-ful-rag - time ser-e - nade

*f*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'Ah this ser-e - nade'. The middle staff is another vocal line with lyrics 'It's a won-der-ful-rag - time ser-e - nade'. The bottom staff is a piano accompaniment starting with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes.

*Tutta forza*  
*ff*

I like to hear a real A - mer-i - can song

*ff*

I like to hear a real A - mer-i - can song

*ff*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'I like to hear a real A - mer-i - can song', marked with *Tutta forza* and *ff*. The middle staff is another vocal line with the same lyrics, also marked with *ff*. The bottom staff is a piano accompaniment marked with *ff*, featuring a complex chordal texture with many beamed notes.

Down in the south \_\_\_\_\_ By ban-jos played \_\_\_\_\_

Down in the south \_\_\_\_\_ By ban-jos played \_\_\_\_\_

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a mix of eighth and quarter notes, with some notes beamed together. There are slurs over the vocal lines and dynamic markings like *mf* and *f* in the piano part.

It has a swing \_\_\_\_\_

It has a swing \_\_\_\_\_ that sweeps you a - long \_\_\_\_\_

The second system of the musical score continues with four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 2/4. The piano part includes a *ff* dynamic marking and continues with a rhythmic accompaniment of chords and moving lines.

*ff* *rit.* *a tempo*

It's a won-der - ful rag - time ser - e - nade

*ff* *rit.* *a tempo*

It's a won-der - fùl rag - time ser - e - nade

*ff* *rit.* *a tempo*

## DANCE

*ff*

*ff*

*ff*

## ART SONG (Eugene and Girls)

Molto Moderato

(EUGENE)

La - dies there is just one in - spi - ra - - tion \_\_\_\_  
 When my soul is stirred by maid-en's blush - - es \_\_\_\_

When I'm start - ing on a new cre - a - - tion \_\_\_\_  
 Then it seems there's mag - ic in my brush - - es \_\_\_\_

Ev - 'ry - thing I do \_\_\_\_ proves that it is true \_\_\_\_  
 Rem-brandt nev - er knew \_\_\_\_ Ru - bens could - n't do \_\_\_\_

*f* *p* *mf* *poco rall* *a tempo*

On the stand I de-mand noth-ing more or less— than you —  
 More then I When I try paint-ing such a group— as you —

*f* *p* *mf* *poco rall* *a tempo*

*poco rit*

(GIRLS) Come a - round and see —  
 I need ev - 'ry aid —

Oh, would you paint me? —  
 Then you need our aid? —

*fp* *poco rit*

*p a tempo*

Art-ists paint most an-y-thing But I'll paint noth-ing but you —  
 (GIRLS)  
 We'll be mod-els just for

*pp a tempo* *pp*



Mich - ael An - ge - lo knew — What a fel - low could  
 you An - y - thing you say we'll do

*pp*

do with beau - ty In - spi - ra - tion comes to me with  
 You're our Mich - ael An - ge - lo

each af - fair of the heart — And the more I see  
 We will glad - ly do our part

girls the more I love art

We'll be pa-trons of your art

*sfz*

*sfz*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics 'girls the more I love art'. The second staff is another vocal line with lyrics 'We'll be pa-trons of your art'. The piano accompaniment consists of two staves (treble and bass clef). The piano part features chords and moving lines, with dynamic markings *sfz* in both the treble and bass staves.

(Whistling)

*p a tempo*

Art-ists paint most an-y-thing but we're the mod-els for you —

*pp a tempo*

*pp*

Detailed description: This system contains the third and fourth lines of music. The top staff has a whistling section indicated by '(Whistling)'. The second staff is a vocal line with lyrics 'Art-ists paint most an-y-thing but we're the mod-els for you —'. The piano accompaniment consists of two staves. The piano part includes chords and moving lines, with dynamic markings *p a tempo* in the treble staff and *pp a tempo* and *pp* in the bass staff.

Mich-ael An-ge-lo knew — what a fel-low could

Detailed description: This system contains the fifth and sixth lines of music. The top staff is a vocal line with lyrics 'Mich-ael An-ge-lo knew — what a fel-low could'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

do with beau - ty In - spi - ra - tion comes to you with

each af - fair of the heart — And the more you see

girls the more you love art

*ff*

Duo (Estelle and Andre)  
 "SOMEDAY"

Molto Moderato

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The tempo is marked 'Molto Moderato'. The piece concludes with a 'poco accel.' marking.

(ESTELLE)

*i. A.* True love must

Estelle's vocal line begins with a rest, followed by the lyrics 'True love must'. The melody is simple and expressive, with a final note on a sharp. The piano accompaniment includes a 'rit.' marking and a 'p' dynamic.

grow And it comes on-ly once, A

(JOLICOEUR)

Yes I know

Estelle's vocal line continues with 'grow And it comes on-ly once, A'. Jolicoeur's vocal line begins with a rest, followed by the lyrics 'Yes I know'. The piano accompaniment continues with a steady accompaniment.

glance — a word, — And a sigh with a thrill, Like  
So I've heard —

breeze — or air, — No one knows whence it comes till its there, —  
But your

When its so — I will know —  
heart may for - get to tell you, —

*rit.*

*p a tempo*

Some - day Two lips will speak to me, Two eyes look in to mine,

*p a tempo*

Some - day, love and ro mance Roundmy heart will entwine ,

*con slancio*

Some - day, Oh, how I'm dreaming of Two arms hold-ing me fast,

*f a.* *poco rit.*

Ah, when that some-day comes true I'll know I'm in love at last. —

*p* *poco rit.*

DANCE *Poco più mosso*

*pp*

*f*

*p*

*PP* *morendo e calando al fine*

*pp* *fz* *fz*

## Finale Act II

Allegro Moderato



CHORUS

*f* *>*

What does it mean? What does it mean?

*f* *>*

Molto meno

(JOLICOEUR laughing)

Oh it's noth - ing! It is noth - ing! The

Colonel and I had an ar-gu-ment a-bout a cer-tain thrust and he

*p*

*Very sweetly*

vol-un-teered most graciously

*a tempo* *>*

to give me now a les-son!

*p*

*f* *a tempo* *accl.*

*p*

*sf*

**Allegro**

CHORUS

Oh what a treat! gen-tle-men be-gin We will watch you!

**Allegro**

*ff*

**Poco meno** (MADAME GUERRIRE) (to Col.)

Mad  
Guerr

You think that this is wise, you've lost your temper!

(EUGENE to Jolicœur)

Eu

You see what you have done! I warned you!

**Poco meno**

*fpp*

*pp*

(ESTELLE)

E

I ob-

Mad  
Guerr

Eu

COLONEL (to Mad. Guerr.) *rit.*

I as-sure you 'tis on-ly a joke!

**Piu mosso**

*pp rit.* *accel.* *ffs*

*pp* *ffs*

## Allegretto Moderato

E - ject, Oh pray de - sist! There's al - ways dan - ger in this fight - ing. Is it

right? that you should fight? It is a game far too ex - cit - ing. Ev'ry

heart should be light from the day to the night. Let us hap - py be

(MADAME GUERRIÈRE) to Col.

*p* Do you think it is wise

(JOLICOEUR) (Jol. to Estelle)

(EUGÈNE) (to Jolicoeur) There's no

(COLONEL) (Col. to Mad. Guerr.) Now you

'Tis on - ly a

(SOP.) *p* > (laughing)

(ALTO) Oh! what fun he will

(TENOR)

(BASS) *p*

*p* *cresc.*

E  
— Let us think just of fun till the eve-ning, is done, Won't you

Mad Gub.  
— You've let your tem - - per get the

J  
dan - ger

EU  
see what you have done! I warned you

C  
joke! be

give him a les-son! Oh! what

*p*

S  
 hear my plea ————— Oh pray de -

Mad Gue  
 bet - ter of you ————— Oh pray de -

T  
 No! ————— no dan - ger No no

A  
 warned you Now you

C  
 qui - et Be qui -

fun, Give a fight - ing les - son what a joke

Piano accompaniment:

E  
- sist \_\_\_\_\_ I feel that dan - - ger's nigh \_\_\_\_\_

Mad  
Gue.  
- sist \_\_\_\_\_ pray de - sist. I pray.

J  
no \_\_\_\_\_ There's no dan - ger

EU  
see. \_\_\_\_\_ what you've done. \_\_\_\_\_

C  
- et. \_\_\_\_\_ qui - - et qui - et 'Tis a

Come be-gin                      what a joke                      what fun! Ev-'ry

*f*                      *f*                      *p*

*p*

(to Eugène)

E  
 Cant'you do something to

Mad  
Gue  
 You've let your tem-per ——— get the best of

J

EU  
 I warned you —

(to Jelliecoeur)  
 C  
 P  
 joke! One word sir! — One word —

heart w'll be light What a won-der-ful night! Let us hap-py be! — Let us

*cresc*

E  
stop them! I'm a - fraid 'tis in ear - nest

Mad. Gue.  
you. Do you think it is wise? Do you think that it was wise \_\_\_\_\_

J  
(to the Colonel)  
All - right Sir, if you

EU  
Now you see what you have done

C  
Re - mem - ber Sir, although they take this for a joke \_\_\_\_\_

think just of fun till the eve - ning is done. Is our on - ly plea \_\_\_\_\_

*p*



*f* *molto cresc.*

E Not a joke Oh pray de - sist — And come a -

Mad. Gue. — De - sist I pray — come a -

J feel that way a - bout it, All-right, all - right Sir, — if you

EU *f* *cresc.* I warned you Sir, — yes I

C — It is a mat - ter of hon - or — and

*molto cresc.*

Oh hap - - py night —

*f* *molto accel.*

Detailed description of the musical score: The score is for a dramatic scene with five vocal parts and piano accompaniment. The vocal parts are labeled E, Mad. Gue., J, EU, and C. The piano part is at the bottom. The music is in a minor key and 4/4 time. The lyrics are: 'Not a joke Oh pray de - sist — And come a -', '— De - sist I pray — come a -', 'feel that way a - bout it, All-right, all - right Sir, — if you', 'I warned you Sir, — yes I', '— It is a mat - ter of hon - or — and', 'Oh hap - - py night —'. Performance markings include 'f' (forte), 'molto cresc.' (molto crescendo), and 'molto accel.' (molto accelerando). The piano part features a steady accompaniment with some melodic lines in the right hand.

E way I pray for my \_\_\_\_\_  
 Mad. Gue. - way I pray this is \_\_\_\_\_  
 J feel that way en - garde! \_\_\_\_\_  
 EU warned you well en - garde! \_\_\_\_\_  
 C one or the oth-er must pay! \_\_\_\_\_  
 Hap - py night, They'll fight. \_\_\_\_\_  
 ff  
 ff accel. ff

*ff* *accel.*

E my sake!

Mad. *ff* no - joke!

Gue. *ff* en - garde!

J *ff* en - garde!

EU *ff* en - garde!

C *ff* must pay!

what fun.

*tempo accel.*

*ff* *ff accel.* *ff accel.* *ff* *ffz*

Detailed description of the musical score: The page contains six vocal staves and a piano accompaniment. The vocal parts are labeled E, Mad. Gue., J, EU, and C. The lyrics are: 'my sake!', 'no - joke!', 'en - garde!', 'en - garde!', 'must pay!', and 'what fun.'. The piano part features a complex rhythmic pattern with many beamed notes. Dynamic markings include *ff* (fortissimo) and *accel.* (accelerando). The piano part also includes *tempo accel.* and *ffz* (fortissimozzissimo) markings.

## Allegro Animato

CHORUS

Come let the friend-ly bout be - gin!

## Allegro Animato

*ff*

Come let the friend-ly bout be - gin!

*ff* *ffs* *pp* *fpp*

## Allegro Moderato

spoken

(Jolieoeur & Colonel)  
(begin to fight)

Bravo!

CHORUS

## Allegro Moderato

*f* *f < sfz* *< f* *f < sfz* *< f* *sfz* *ff* *pp tremolo*

spoken  
CHOR. Bravo!

(They fight faster)

*a tempo* *ff* Timpany *f a tempo* *sfz*

(The Colonel runs Jolicoeur thru the right arm) (Estelle screams) (Jolicoeur falls on his knees)

*8* *accel* *a tempo* *f* *ff* *ffz*

(ESTELLE) *molto rit* (Jolicoeur spoken) (weaker)

What is it? Are you hurt? It's nothing, nothing.

*fp* *pp* *molto rit.* *pp*

CHORUS

Tempo di Valse lente

(Eugene (spoken to Jolicoeur) )  
Come with me! You had better get away.

Lento *ppp* Tempo di Valse lento *pp*  
*a tempo* *pp* *pp*

How sad.

How sad.

The musical score consists of four systems. The first system shows the vocal line with the lyrics "(Eugene (spoken to Jolicoeur) ) Come with me! You had better get away." and the piano accompaniment. The second system continues the piano accompaniment with dynamic markings *ppp*, *pp*, and *pp*, and tempo markings *Lento* and *Tempo di Valse lento*. The third system shows the vocal line with the lyrics "How sad." and the piano accompaniment. The fourth system continues the piano accompaniment with dynamic markings *pp* and *pp*, and tempo markings *pp* and *pp*.

(Mm. Guerrier to Col.)

You wouldn't lis-ten.

*pp* What a

*pp* What a

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The lyrics "You wouldn't lis-ten." are written below. The second staff is a piano accompaniment in bass clef, starting with a whole rest and then playing a series of chords. The lyrics "What a" appear in the vocal line, and "What a" appears in the piano line below it. The dynamic marking *pp* is present.

I told you how 'twould end. —

hap - py — night —

And so trag - ic an

hap - - py night. —

*pp*

*pp*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. It begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The lyrics "I told you how 'twould end. —" are written below. The second staff is a piano accompaniment in bass clef, starting with a whole rest and then playing a series of chords. The lyrics "hap - py — night —" appear in the vocal line, and "hap - - py night. —" appears in the piano line below it. The dynamic marking *pp* is present.

end - ing To our fun. — Just be - gun 'Tis mys - ter - i - ous.

*poco rit.*

*poco rit.*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef. It begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The lyrics "end - ing To our fun. — Just be - gun 'Tis mys - ter - i - ous." are written below. The second staff is a piano accompaniment in bass clef, starting with a whole rest and then playing a series of chords. The dynamic marking *poco rit.* is present.

## Poco Animato

*p* (ESTELLE with deep feeling)

E Some day, two lips will speak to me, Two

J

Poco Animato

*pp dolcissimo* *molto espress*

E eyes look in - to mine. Some day love and ro -

J

E - mance 'round my heart will en - twine

J



*sempre animato*

E *f* All a - lone, I'm dream-ing of sweet some

J

Mm (to the Colonel)  
GU'E Some - day, Oh how I'm dream-ing of when she's

EU (he's busy getting Jolicoeur out of the place)

C *f* Most un - for-tun-ate thing.

*ff*  
Some - day, Oh, how she's dream-ing of two arms

*ff*  
*Grandioso*  
*ff molto espress*

*ff* *largamente* *piu largamente*

E day \_\_\_\_\_ Ah! when that "some-day" comes true,

J \_\_\_\_\_ Ah! when that "some-day" comes true,

Mm mar-ried to you Ah! when that "some-day" comes true, She'll  
GUE

EU \_\_\_\_\_ Ah! when that "some-day" comes true, She'll

C 'Twas a sad mis-take Ah! when that duel is done, The

hold-ing her fast Ah! when that "some-day" comes true, She'll

*ff* *largamente* *piu largamente*

8.

8

## Molto più mosso

E I know I'll love at last. \_\_\_\_\_

J she'll know she loves at last. \_\_\_\_\_

Mm know she's in love at last. \_\_\_\_\_

GU know she'll in love at last. \_\_\_\_\_

EU know she'll in love at last. \_\_\_\_\_

C les - son is o'er at last. \_\_\_\_\_

know she's in love at last. \_\_\_\_\_

Molto più mosso

*rit.* *ff* *a tempo* *ff*

*ff* *ff* *ff* *ff* *ff* *ff*

*grava loco*

2<sup>nd</sup> ENTR' ACTE

Moderato

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The tempo is marked "Moderato".

- System 1:** Treble staff begins with a series of chords and a melodic line. Bass staff features a long, low note. Dynamics include *f* and *fz*. The system concludes with a *poco rit.* marking.
- System 2:** Treble staff continues with a melodic line. Bass staff has a steady accompaniment. Dynamics include *p a tempo*.
- System 3:** Treble staff features a melodic line with some grace notes. Bass staff continues the accompaniment. Dynamics include *p*.
- System 4:** Treble staff has a melodic line. Bass staff continues the accompaniment. Dynamics include *sfz*.
- System 5:** Treble staff features a melodic line. Bass staff continues the accompaniment. Dynamics include *p*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and melodic lines in both hands, with dynamic markings such as *mf* and *sfz*.

Second system of musical notation, continuing the piece. It includes dynamic markings *p* and *sfz poco rit.*, indicating a change in volume and tempo.

Molto moderato

Third system of musical notation, beginning with the tempo marking *Molto moderato* and the dynamic marking *pp*. The music features a steady, moderate pace.

Fourth system of musical notation, continuing the *Molto moderato* section with various chordal textures and melodic patterns.

Fifth system of musical notation, concluding the *Molto moderato* section with dynamic markings *p* and *sfz*.

*cresc. a poco a poco animando*      *molto cresc.*

This system features a treble clef with a key signature of one flat and a bass clef. The treble staff contains a complex, multi-measure chordal texture with many notes, while the bass staff has a simpler accompaniment of chords and single notes.

*ff poco piu animato*

The treble staff continues with dense, multi-measure chords, and the bass staff provides a steady accompaniment.

This system maintains the dense texture in the treble and the accompaniment in the bass.

*fff*

The treble staff shows a continuation of the complex chordal texture, with the bass staff providing accompaniment.

*fff*      *rit.*      *fff*      *fff*

This final system includes dynamic markings of *fff*, a *rit.* (ritardando) section, and another *fff* section. The treble staff features a multi-measure rest in the *rit.* section, and the bass staff continues with accompaniment.

OPENING 3<sup>rd</sup> ACT

Tempo di marcia

*sfz* *p*

*sfz* *p*

*sfz* *p* *3* *3* *sfz* *p*

(Blanquet is discovered cleaning his rifle)

*sfz* *sfz* *p*

*sfz* *3* *3* *sfz* *3* *3* *sfz* *3* *3* *sfz*

*sfz* *p* *sfz* *sfz* *p*

*sfz* *p* *sfz* *sfz* *p*

First system of musical notation. The upper staff (treble clef) begins with a series of chords, followed by a melodic line with a slur and a fermata. The lower staff (bass clef) plays a rhythmic accompaniment. Dynamics include *sfz* (sforzando) and *fp* (fortissimo piano). A hairpin symbol indicates a dynamic change.

Second system of musical notation. The upper staff continues with a melodic line. The lower staff features a dense chordal texture. Dynamics include *molto creso.* (molto crescendo) and *ff* (fortissimo).

Third system of musical notation. The upper staff has a melodic line with a fermata. The lower staff has a simple accompaniment. Dynamics include *p dim.* (piano diminuendo) and *p* (piano). The text "(He is pleased with his work)" is written below the upper staff.

Fourth system of musical notation. The upper staff has a complex, fast-moving melodic line. The lower staff has a simple accompaniment. Dynamics include *fp creso.* (fortissimo piano crescendo), *sfz* (sforzando), *p* (piano), and *p* (piano).



DUO WITH MALE CHORUS Lisette and Blanquet  
THE DEVIL AND THE DEEP BLUE SEA

Con amore

(LISETTE)

If you should see a  
If drinks I asked you

(BLANQUET)

sly gri-ette  
to de.cline  
(MEN)  
a sly gri-ette -  
oh he'd de- cline -  
were  
oh

And you my dear were with me yet  
And some-one said here have some wine  
(MEN)

(LISETTE)

Could a maid like that lead you a-stray  
Would you take a drink or would you stop  
(MEN)  
with him yet  
have some wine

He would- n't dare to  
We know what he would

(BLANQUET)

Why my dear, I'd look the oth - er way  
 Why you know I would - n't touch a drop (HUMMING)  
 (TENORS)

try  
do

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics: "Why my dear, I'd look the oth - er way". The middle staff is a vocal line in bass clef with the lyrics: "Why you know I would - n't touch a drop (HUMMING) (TENORS)". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a melodic line in the right hand and a bass line in the left hand. The lyrics "try" and "do" are written below the piano part.

*a2 a tempo*  
*rit.* *p* There are times when

(BASSES)  
(HUMMING)

*rit.* *p a tempo*

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "There are times when". It includes performance markings: "*a2 a tempo*", "*rit.*", and "*p*". The middle staff is a vocal line in bass clef with the lyrics: "(BASSES) (HUMMING)". It includes performance markings: "*rit.*". The bottom staff is a piano accompaniment in grand staff. It includes performance markings: "*rit.*" and "*p a tempo*".

an - y man Does - n't know what to do If he does or

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "an - y man Does - n't know what to do If he does or". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The lyrics "an - y man Does - n't know what to do If he does or" are written below the piano part.

does - nt, troub - le may en - - sue

*p*  
If he wants a sly gri-sette With his wife you'll a-gree  
If he wants a drinks of wine But his wife or-ders tea  
(HUMMING)  
*pp*

He's be - tween the dev - il and the deep blue sea. *D.S.*  
*f* *ff* *D.S.*

## Dance

First system of the musical score. The piece is in D major (two sharps) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth-note chords. Dynamics include *f* and *sfz*. Accents are marked with 'v' above notes.

Second system of the musical score. The right hand continues with melodic patterns, including a triplet of eighth notes. The left hand maintains the accompaniment. Dynamics include *f*, *sfz*, and *p*. Accents are marked with 'v'.

Third system of the musical score. The right hand has a more active melodic line with sixteenth-note runs. The left hand accompaniment is consistent. Dynamics include *f*, *sfz*, and *f*. A first ending bracket labeled '1' spans the final two measures.

Fourth system of the musical score. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a *ff* dynamic. Dynamics include *sfz*, *sfz*, and *ff*. A second ending bracket labeled '2' spans the first two measures.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *ff* dynamic. Dynamics include *ffz*, *ff*, *f*, and *ffz*. The piece concludes with a *Piano* marking.

## Superlative Love

ESTELLE

JOLICOEUR

When people like

*pp cresc et accel* *poco rit* *P* *al tempo*

us are in love There language is al - ways ab -

surd

They seem to pick out for their use most

Detailed description of the musical score: The score is for a piece titled 'Superlative Love' on page 127. It features two vocal parts, ESTELLE and JOLICOEUR, and a piano accompaniment. The music is in 3/4 time. The piano part begins with a *pp* dynamic, followed by *cresc* and *et accel*. It then transitions to *poco rit*, *P*, and *al tempo*. The lyrics are: 'When people like us are in love There language is al - ways ab - surd They seem to pick out for their use most'. The piano accompaniment includes various chords and melodic lines, with some notes marked with accents (*v*).

Their ad-jec-tives are so in-tense

every su-per-la-tive word

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The music is in a major key and 4/4 time. The piano part features a steady eighth-note bass line and chords in the right hand.

and how they ex-agg-er-ate too

I know; just im-

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The piano part continues with the same rhythmic pattern as the first system, with some harmonic changes in the right hand.

a-gine if I Should talk in this man-ner to you

*poco rit.*

*poco rit.*

Detailed description: This system contains the final two lines of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The tempo marking *poco rit.* appears above the vocal line and below the piano accompaniment.

## Molto Moderato

Your'e a  
 Your'e a beau-ti-ful girl  
 won-der-ful boy  
 I ec-static-al-ly love  
 With de-  
 you with glor-i-ous-joy

*p*  
*a tempo*

vo - tion stu - pen \_\_\_\_\_ dous I will be your dear wife \_\_\_\_\_

*p*

\_\_\_\_\_ and we'll live a co - loss - al - ly mar - vel - ous

and we'll live a co - loss - al - ly mar - vel - ous

*p*

1 2  
life \_\_\_\_\_ life \_\_\_\_\_

life \_\_\_\_\_ Your a life \_\_\_\_\_

*8va*  
*sfz*



## AS THE YEARS ROLL BY

BLANQUET

How ten - der his e - mo - tion and how  
Of coursethey will get mar - ried and then  
As soon as folks are mar - ried they be -

*Moderato*

beau - ti - ful her love, How sweet to see two  
in a - bout a year, The stork brings them a  
gin to want a nest, A lit - tle home to

peo - ple act - ing like a tur - tle dove. For  
ba - by. He's the cut - est lit - tle dear. They  
live in Like that gray one in the West. They

get - ting care and sor - row As in hon - eyed tones they speak Why  
wor - ship him and cod - dle For he fills their life with joy, They  
find the dear - est cot - tage In a new in - stall - ment zone, > Were

*poco rit.*

they don't know if it's to - day, to mor - row or last week. But  
weep sweet tears when - e'er they see this an - gel ba - by boy. But  
if they pay so much a month some day 'twill be their own. And

*poco rit.*

Moderato

five long years from to - day, what will it be  
nine - teen years from to - day, oh, what re - grets  
ten long years from to - day, they stop to think

When she wants an - oth - er gown will he a - gree? It's  
 Their sweet ba - by will be smok - ing ci - gar - ettes And  
 By next Aug - ust they will own the kit - chen sink, In -

eas - y to give Kiss - es but the cost of gowns is high Oh, a  
 spend - ing fath - ers mon - ey on some cho - rus girl, oh my - What a  
 stall - ments have con - tin - ued and the mort - gage hov - ers high, Oh, it's

*colla voce*

*sfz* *p*

*D.C.* *Last time only*

lot of things can hap - pen as the years roll by. years roll by. -  
 lot of things can hap - pen as the years roll by.  
 great if you don't weak - en as the years roll by.

*D.C.*

## VIVE LA FRANCE!

Tempo di Marcia.(Moderato)

JOLICOEUR

Though we need not al-ways  
There's a love we don't con-

The first system of the musical score for 'Vive la France!' consists of a vocal line and a piano accompaniment. The vocal line is in G minor, 2/4 time, and begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

show it, There is some-thing we com-mand That is price-less and we  
ceal it That to sol-dier hearts is dear And we know when-er we

The second system continues the vocal line with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar rhythmic patterns, including a change in dynamics to *sfz* (sforzando) and a key signature change to E-flat major for the final measure.

owe it, To France, our sun-ny moth-er-land. It's a  
feel it. There is no one that we would fear For in

The third system concludes the vocal line with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment features a final cadence with a key signature change to G minor.

brave and daunt-less spir-it It's a some-thing in the air, And no  
an-y kind of weath-er And no mat-ter what be-falls, We will

oth-er land comes near it, There is no land so fair, All for  
al-ways stand to-geth-er, And when our coun-try calls, All for

JOLICOEUR

France — we would ad-vance ——— To our death should you need

TENORS *p* *p*

SOLDIERS En a-vant En a-

BASSES *p*

JOLICOEUR

us We are free — as men can be — For you give us our

TENORS

vant En a - vant En a -

BASSES

PRINCIPALS  
and GIRLS

Lib - er - ty! — All for France — we would ad - vance —

vant, En a - vant! — All for France — we would ad - vance

To our death should you need us We are free — As men can

To our death should you need us We are free — As men can

be ——— For you give us our lib-er-ty. *ff* Vive la  
 be ——— For you give us our lib-er-ty. *ff* Vive la

France! — Vive la France! En a-vant! Vive la France!  
 France! — Vive la France! En a-vant! Vive la France!

*fff* Vive — la France! — Vive la France! —  
 Vive — la France! — Vive la France! —

*fff a tempo* *fff a tempo* *fff*  
 Drums *fff*

Detailed description: This is a musical score for a patriotic piece. It consists of six systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and piano accompaniment. The third system has two piano staves and a drum part. The fourth system has two piano staves. The fifth system has two piano staves and a drum part. The sixth system has two piano staves and a drum part. The score includes various musical notations such as dynamics (ff, fff), articulation (accents), and performance instructions (a tempo). The lyrics are in French and English, celebrating liberty and France.