

JOE WEBER

OFFERS

DONALD BRIAN

IN THE NEW OPERETTA

HER REGIMENT

BOOK AND LYRICS BY WILLIAM LE BARON

MUSIC BY VICTOR HERBERT

STAGED BY FRED G. LATHAM

Vocal Score

Two Dollars

New York

Published by T. B. Harms & Francis, Day & Hunter
62 West 45th St.

Copyright MCMXVII by T. B. Harms & Francis, Day & Hunter, N.Y.

All Rights Reserved

International Copyright Secured

M

1503

H537h

379735

Characters

COLONEL PONTSABLE	HUGH CHILVERS
ANDRE DE COURCY	DONALD BRIAN
BLANQUET	FRANK MOULAN
EUGENE DE MERRIAME	SIDNEY JARVIS
SERGEANT SABRETACHE	FREDERICK MANATT
CARABINE	GEORGE AVERILL
FRANCOIS	NATE ELLIS
ESTELLE DURVERNAY	AUDREY MAPLE
LISETTE BERLIER	JOSIE INTROPIDI
MADAME GUERRIERE	PAULINA FRENCH
JEANETTE	NORMA BROWN
GEORGETTE	CISSIE SEWELL
FIFI	EDYTHE MASON

Soldiers, Peasants, Girls, Guests, Servants, etc.

Ladies of the Chorus

Clara Eckstrom, Alice Leslie, Phyllis Curl, Lillian Ring, Virginia O'Brien, Beryl Gwynne, Mina Davis, Elizabeth Young, Elaine Landau, Norma Day, Florence Jay, Ethyl Tennis, Alice Maurice and Betty Diggott.

Gentlemen of the Chorus

Charles Hessong (over age), Arthur Kinney (exempt), William Kline (over age), P. McShane (over age), George Avery (over age), August Shelthrope (red ink 3444), P. Scott Paton (exempt), C. Hornick (U. S. Reserve Corps, Base Hospital Unit—subject to future call), D. Peel (over age), G. Arnold (over age), J. Preslow (exempt), Jack Sparley (serial 2420), Harry Bostock (over age), Ben Rogers (exempt), Lionel Chalmers (over age), George Averill (over age).

Synopsis of Scenes

- ACT I. Outside the "Pomme d'Or."
- ACT II. Reception Room of the Chateau Belleville.
- ACT III. Officers Quarters at the Barracks.

The action of the operetta takes place in Normandy in June, 1914.

1.50

Musical Numbers

Musical Director **Mr. Fritz Stahlberg**
Concert Master **Mr. Harold Sanford**

ACT I.

	<i>Page</i>
Overture	7
Opening Chorus	14
"You Never Can Tell How Marriage Will Take".	Blanquet and Lisette 23
"Oh, My!"	Andre and Soldiers 29
"Soldier Men"	Estelle and Chorus 33
"Little Farm in Normandie"	Estelle and Andre 40
"Twixt Love and Duty"	Andre and Chorus 44
Finale	51

ACT II.

Entre Act I	71
Opening Act II.	74
"American Serenade"	Estelle and Chorus 76
"Art".	Eugene and Girls 89
"Some Day".	Estelle and Andre 94
Finale	98

ACT III.

Second Entre Act	118
Opening Act III	121
"The Devil and the Deep Blue Sea"	Blanquet, Lisette and Soldiers 123
"Superlative Love"	Estelle and Andre 127
"As the Years Roll By"	Blanquet 131
"Vive la France"	Andre and Chorus 134

OVERTURE

Allegro brillante

The musical score is written for piano and violin. It consists of six systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Allegro brillante".

The score includes various dynamic markings: *ff* (fortissimo), *sfz* (sforzando), *dim.* (diminuendo), and *ffz rit.* (fortissimo sforzando ritardando). There are also accents (*>*) and slurs throughout the piece. The piece concludes with a double bar line and a 2/4 time signature.

Molto moderato

8

First system of musical notation, featuring a treble and bass clef. The music is in 3/4 time and includes a *poco accel.* marking.

Second system of musical notation, featuring a treble and bass clef. The music includes a *rit.* marking and a *L.H.* marking above the treble staff.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef.

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef. The music concludes with a *rit.* marking.

Poco più mosso

First system of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Poco più mosso". The dynamic is *pp* (pianissimo). The right hand plays chords with some melodic movement, while the left hand plays a steady bass line with chords.

Second system of the musical score. The right hand continues with chords and some melodic lines, while the left hand maintains a consistent bass accompaniment.

Third system of the musical score. The right hand features more complex chordal textures and some melodic fragments. The left hand continues with a steady bass line.

Fourth system of the musical score. The right hand has a melodic line with some grace notes. The left hand has a bass line with some dynamics. The dynamic *f rit.* (forte ritardando) is indicated in the right hand.

Fifth system of the musical score. The right hand has a melodic line with some grace notes. The left hand has a bass line with some dynamics. The dynamic *p* (piano) is indicated in the left hand, and *rall.* (rallentando) is indicated in the right hand. The system ends with a double bar line and repeat signs.

Allegretto grazioso

Musical score for the first system. The piano part (left) is in 6/8 time, starting with a *mf* dynamic. The harp part (right) is in 6/8 time, starting with a *poco rit.* marking. The system concludes with a *rit.* marking and a *p* dynamic. The word "Harp" is written below the harp staff.

Musical score for the second system, piano part. The piano part (left) is in 6/8 time, starting with a *mf a tempo* dynamic. The system concludes with a *p* dynamic.

Musical score for the third system, piano part. The piano part (left) is in 6/8 time, starting with a *fz* dynamic. The system concludes with a *fp* dynamic.

Musical score for the fourth system, piano part. The piano part (left) is in 6/8 time, starting with a *fz* dynamic. The system concludes with a *p* dynamic.

Musical score for the fifth system, piano part. The piano part (left) is in 6/8 time, starting with a *poco rit.* marking. The system concludes with a *poco accel.* marking.

Allegro con spirito

mf *molto cresc.* *f* *f*

sfz p *ff* *dim.* *ffz*

p *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

molto allargando *sfz* *fffz* *ff* *ff*

più allargando *molto appassionato* *sfz* *sfz* *allargando*

fffz *fffz* *fffz*

Valse lente
Grandioso

First system of the musical score. The piece is in 3/4 time and B-flat major. The right hand features a melody with many slurs and accents, while the left hand provides a steady accompaniment. The dynamic marking *fff* is present at the beginning.

Second system of the musical score. It includes a first ending marked *8va...* with a dotted line. The dynamics change to *fff allargando*, then *a tempo*, and finally *rit.* (ritardando).

Third system of the musical score. The tempo changes to *Tempo di Marcia*. The right hand has a more rhythmic melody with triplets and slurs. The left hand continues with a steady accompaniment. Dynamic markings include *sf* and *fff*.

Fourth system of the musical score. The right hand features a complex melodic line with many slurs and accents. The left hand accompaniment is steady. The dynamic marking *fffz* is used.

Fifth system of the musical score. The right hand continues with a melodic line featuring slurs and accents. The left hand accompaniment is steady. The dynamic marking *sfz* is used.

First system of musical notation. The right hand (treble clef) features a complex texture with many beamed sixteenth notes and chords, some marked with accents (>) and slurs. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Second system of musical notation. The right hand continues with dense chordal textures and slurs. The left hand maintains its eighth-note accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Third system of musical notation. The right hand features a series of chords with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamic markings of *fff* are present in the first, second, and fourth measures.

Fourth system of musical notation. The right hand has a more active melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamic markings of *ff* are present in the second, third, and fourth measures.

Fifth system of musical notation. The right hand features a series of chords with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamic markings of *ff* are present in the first, second, third, and fourth measures. The system concludes with a double bar line and a *ffz* marking.

14
OPENING CHOS.
ACT I

All^o Moderato

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system is marked "All^o Moderato" and begins with a piano (*p*) dynamic. The second system continues the piano accompaniment. The third system introduces the trumpet part, labeled "(TRUMPET ON STAGE)" and "(FRENCH RETRAITE)", with a mezzo-forte (*mp*) dynamic and the instruction "a tempo giusto". The fourth system features a "sempre dim." (diminuendo) instruction for the trumpet and a "pp sempre dim." instruction for the piano accompaniment. The fifth system concludes with a "perdovisti" instruction for the trumpet part.

All^o marcato *Listesso tempo*
(♩ like ♩ of preceding tempo)

(GIRLS)

(TRUMPET)
(ON STAGE)

CHORUS
(SOLDIERS)

f

That's re-treat and du-ty's done

(GIRLS)

Tan-ta - ra!

Tan - ta - ra! Tan - ta - ra! Now's the time for sol - dier's fun

Tan-ta - ra! Here's the place to spend your pay drink and be gay

Tan-ta-ra! Tanta-ra! And so we'll spend our pay drink and be gay

ff

all of the day Let's be mer-ry while we can That's the on-ly plan Ah!

all of the day Bem-er-ry while we can That's the on-ly plan Ah!

ff

ffx

(GIRLS)

Tan-ta-ra!

That's re-treat and du-ty's done Tan-ta-ra! Tan-ta-ra!

Tan-ta-ra!

Now's the time for sol-dier's fun Tan-ta-ra! Tan-ta-ra!

We're here to do

Now you know what we will do With the finest brew to you're drink-ing

ff

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, with lyrics 'We're here to do'. The bottom line is a piano accompaniment in G major, with lyrics 'Now you know what we will do With the finest brew to you're drink-ing'. The piano part features a strong *ff* dynamic and includes various articulation marks like accents and slurs.

The same thing Here's a health to you!

Now you know what we will do Here's a health to you!

sfz sfz sfz ff

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in G major, with lyrics 'The same thing Here's a health to you!'. The bottom line is a piano accompaniment in G major, with lyrics 'Now you know what we will do Here's a health to you!'. The piano part features a strong *sfz* dynamic and includes various articulation marks like accents and slurs.

Mil-i-tar-y days are dull and hard and long But when

f *brillante*

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in G major, with lyrics 'Mil-i-tar-y days are dull and hard and long But when'. The bottom line is a piano accompaniment in G major, with lyrics 'Mil-i-tar-y days are dull and hard and long But when'. The piano part features a strong *f* dynamic and includes various articulation marks like accents and slurs.

sfz

du - ty's done there's al - ways lots of fun to have with wom - en wine and song

unis

ffz

Ev - ry girl who's faith - ful to a reg - i - ment is al - ways gay

ffz

— We try to bright - en up ——— The sol - dier's day. ———

— They try to bright - en to brighten up the sol - dier's day. ———

ff

(Grasioso)

We're true to you don't fear when you're here — But what we do don't question
Why should we fear?

The first system of the musical score consists of two staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. It begins with a treble clef and contains the lyrics: "We're true to you don't fear when you're here — But what we do don't question". The bottom staff is a piano accompaniment line, starting with a bass clef and a piano (*p*) dynamic marking. It features a simple harmonic accompaniment with quarter notes and rests.

when you dis - ap - pear If you think our hearts you're tak - ing You will have a sad a -
No! Not — it is not so We're true — to you! We're true —

The second system continues the musical score. The vocal line (top staff) has lyrics: "when you dis - ap - pear If you think our hearts you're tak - ing You will have a sad a -". The piano accompaniment (bottom staff) continues with a piano (*p*) dynamic. The lyrics "No! Not — it is not so We're true — to you! We're true —" are written below the piano staff.

Some day to you we'll say a - dieu!
- wak - ing Some day to you we'll say a - dieu!
— to you it can't — be true — you'd say a - dieu!

The third system concludes the musical score. The vocal line (top staff) has lyrics: "Some day to you we'll say a - dieu!". The piano accompaniment (bottom staff) features a more active texture with sixteenth-note patterns in the right hand and a steady bass line. Dynamics include *f* (forte) and *loco* (ritardando). The lyrics "- wak - ing Some day to you we'll say a - dieu!" and "— to you it can't — be true — you'd say a - dieu!" are written below the piano staff.

Mil - i - tar - y days are dull and hard and long But when

f *brillante*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a treble clef with a key signature of two flats. The lyrics are "Mil - i - tar - y days are dull and hard and long But when". The bottom line is the piano accompaniment in a bass clef. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *f* and the instruction *brillante* are present at the beginning of the piano part.

du - ty's done there's al - ways lots of fun to have with women wine and song

sfs *unis* *ffs*

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with the lyrics "du - ty's done there's al - ways lots of fun to have with women wine and song". The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *sfs* at the start of the vocal line, *unis* above the piano part, and *ffs* below the piano part.

Ev - ry girl who's faith - ful to a reg.i - ment is al - ways gay

ffs

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with the lyrics "Ev - ry girl who's faith - ful to a reg.i - ment is al - ways gay". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ffs* is present below the piano part.

— We try to bright-en up _____ the soldier's day _____

— They try to bright-en to bright-en up the soldier's day _____

ff *ff*

This system contains two vocal staves and two piano staves. The vocal staves have lyrics and melodic lines. The piano staves have a complex accompaniment with triplets and dynamic markings of *ff*.

(GENERAL DANCE)
Allegretto tempo

ff *ff*

This system contains two piano staves. The tempo is marked *Allegretto tempo*. The music is a general dance with a steady rhythm and dynamic markings of *ff*.

ff *dim.* *cresc.*

This system contains two piano staves. It begins with a *ff* dynamic, followed by a *dim.* (diminuendo) section and ends with a *cresc.* (crescendo) section.

2

ff

ffz

ff (THE SOLDIERS)

3

8

(THE GIRLS)

(THE GIRLS)

(THE SOLDIERS)

sfz

sfz

sfz

sfz

ff

ff

sfz

ff

ffz

ffz

3

8

DUO: (Blanquet and Madame Berlier)

YOU NEVER CAN TELL HOW MARRIAGE WILL TAKE

Allegro leggiero (MME BERLIER)

The wo-man who mar-ries is

Allegro leggiero

p *ff* *p*

tak-ing a chance She of-fers temp-ta-tion to fate (BLANQUET)

But

I'll be a mod-el I'll love you and cud-dle and be an ex-em-pla-ry

mate I'll give up my flirt-ing with all of the girls My

(MME BERLIER)

Dont talk of such vir-tue For
thoughts will be on-ly of you_____

p

if you dont flirt You will find some-thing wild-er to do

(BLANQUET)

My

(MME BERLIER) *poco rit.* *a tempo*
P.
 Oh, yes, but it can-not be done! You
a tempo
P.
 Vic-es you want me to shun You

nev-er can tell how mar-riage will take Till af-ter the hon-ey-moon's
 nev-er can tell how mar-riage will take Till af-ter the hon-ey-moon's

ov - er And man de - ceives And
 ov - er For wo - man is fick - le And

one nev-er knows what the oth-er be-lieves A hus-band is eas-i-ly
 one nev-er knows what the oth-er be-lieves

fp

tempt - ed That's
 A wife's res - o - lutions may break That's

p
fp
fz
p

why all the same It's a won-der-ful game for you nev-er know how 'twill take.
 why all the same It's a won-der-ful game for you nev-er know how 'twill take.

8

First system of a piano score. The right hand features a complex texture with many beamed notes and triplets, while the left hand plays a steady eighth-note accompaniment. The tempo and style are marked *p elegante*. Dynamics include *p* and *sfz*. A triplet of eighth notes is marked with a '3' and a slur.

Second system of the piano score. The right hand continues with a melodic line of eighth notes, and the left hand maintains the accompaniment. Dynamics include *fz*. A triplet of eighth notes is marked with a '3' and a slur.

Third system of the piano score. The right hand has a dense texture of beamed notes and triplets. The left hand continues the accompaniment. The tempo and style are marked *p elegante*. Dynamics include *p* and *sfz*. A triplet of eighth notes is marked with a '3' and a slur.

Fourth system of the piano score. The right hand features a melodic line with a triplet of eighth notes and a dynamic marking of *sfz*. The left hand continues the accompaniment. A dynamic marking of *sfz* is also present in the bass line. A triplet of eighth notes is marked with a '3' and a slur.

Fifth system of the piano score. The right hand has a melodic line with a triplet of eighth notes and a dynamic marking of *sfz*. The left hand continues the accompaniment. Dynamics include *sfz* and *fp*. A triplet of eighth notes is marked with a '3' and a slur.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. It features a melodic line with a triplet of eighth notes in the second measure. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff is marked *p elegante* and contains a complex texture of chords and triplets. The bass clef staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The treble clef staff features a melodic line with a triplet in the final measure. The bass clef staff includes a fortissimo (*sfz*) dynamic marking in the fourth measure.

Fourth system of musical notation. The treble clef staff is marked *p elegante* and contains a complex texture of chords and triplets. The bass clef staff continues the accompaniment with a steady eighth-note pattern.

Fifth system of musical notation. The treble clef staff features a melodic line with a triplet in the final measure. The bass clef staff includes a fortissimo (*sfz*) dynamic marking in the fourth measure.

Andre and Chorus

'OH, MY

Allegro giocoso (JOLICOEUR)

1. I sing of our sweet Ba -
 2. I sing of our dear Ma -
 3. I sing of my Cel - es -

Allegro giocoso

(JOLICOEUR)

- bette. _____
 - rie _____
 - tine. _____

She lived in a coun - try
 Who prom-ised to be my
 Oh, she was a thrif - ty

(MEN)

1. Our dear, our jol - ly Ba - bette. _____
 2. Our sweet, our pret - ty Ma - rie. _____
 3. Our dear, our sweet Cel - es - tine. _____

(JOLICOEUR)

town, _____ And she loved a glass of
 wife, _____ And I spent my pay on
 lass, _____ For she nev - er let you

(MEN)

p This maid of great re - nown...
 She loved the ar - my life...
 None, could this maid sur - pass...

(JOLICOEUR)

wine. _____ A sol - dier was her de - light...
 her. _____ I bought her a love - ly ring...
 spend. _____ I loved her with might and main...

(MEN)

Oh, man - y a glass of wine... But
 Oh, man - y did that for her... She
 Your mon - ey she loved to tend... She

Oh, my Ba - bette, I'll ne'er for-
 Oh, my Ma - rie, How she loved
 Oh, Cel - es - tine, The vil - lage

what an ap - pe - tite.
 thought you were a king. 1.-3. Zim la la la la la la la
 lived just down the lane.

pp

- get _____ She staid with me till she could see My purse was
 me _____ She oft - en said when we were wed, We'd be so
 queen _____ She took my pay to put a - way So we could

Zim la la la la la la la Zim la la la Zim la la la

emp - ty _____ Then sad to say, _____ She turned a - way, _____
 hap - py _____ But on the day, _____ She ran a - way, _____
 mar - ry, _____ When I went down, _____ She'd skipped the town, _____

p

Zim la Zim la Zim la Zim la Zim la la la la la la la Zim la la la

pp

pp

— And bid me a sweet good-bye, _____ Oh, my! _____ *(shouted)*
 — And mar-ried a pass - er - by. _____ Oh, my! _____ *D.C.*
 — Not e - ven a franc had I. _____ Oh, my! _____

la la la la Zim la Zim la Zim Oh, my! _____ *(shouted)*
D.C.

(shouted)
D.C.

ff

D.C.

SONG (Estelle and Chorus)
SOLDIER MEN

Molto grazioso (ESTELLE)

I have

mf *p*

al-ways heard how ver-y fas-ci-nat-ing Are the sol-diers in their reg-i-men-tal

p

rubato

braid. And of course I've al-ways known That a un-i-form a-lone Is in-

rubato

a tempo

-vin - ci - ble to al - most an - y maid. _____ But I

poco rit. *a tempo*

a tempo

won - der if you're not ex - ag - ger - at - ing When you

a tempo

think that ev-'ry girl should be your prey. For, though, many you dis - arm With your

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

mil - i - ta - ry charm. It is true, — that a few — Aren't that

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

(ESTELLE) (MEN) *rit.*

way. — Well, I real-ly hate to say Oh, my

TENORS *p*

Which are you, Miss? But your debt, 'tis a kiss.

BASSES *p*

(ESTELLE) *L'istesso tempo*

debts, I nev-er pay. Sol-dier men, now and then, Cap-ti-vate a

rit. *pp*

girl. Make her thrill when you drill, As the flags un-furl.

With just half a start, You'll steal her heart Leave her with a

poco marcato

long-ing that will lin - ger But be-ware you may fare

poco rit. *a tempo*

poco mf *pp*

Bad-ly in that game. I'm a - fraid ev-'ry maid Is - n't quite the

same. When you chance to find The oth - er kind,

poco marcato

She will wind you 'round her lit - tle fin - ger. —

(ESTELLE) *p* *tr*

Ah! —

MIXED Sol - dier men, now and then, Cap - ti - vate a girl.
CHORUS

p

tr *tr* *tr*

Ah ah — ah, ah — Ah —

Make her thrill when you drill, As the flags un - furl.

Ah! Ah
 With just half a start, You'll steal her heart.

Ah
 Leave her with a long-ing that will lin-ger.

Ah
 But be-ware you may fare Bad-ly in that game

poco marcato
poco mf
pp

(ESTELLE)

39

Ah, ah, Ah ah ah

CHORUS I'm a - fraid ev - 'ry maid Is - n't quite the same.

Ah When you chance to find the oth - er kind.

She will wind you 'round her lit - tle fin - ger. —

She will wind you 'round her lit - tle fin - ger. —

poco marcato

f rit. *atempo*

f rit. *ffz*

Detailed description: This is a page of a musical score for the song 'Estelle'. It features a vocal line for Estelle and a chorus, with piano accompaniment. The score is written in G major and 2/4 time. The vocal line includes several 'Ah' exclamations and the lyrics 'I'm a - fraid ev - 'ry maid Is - n't quite the same.' and 'When you chance to find the oth - er kind.' The piano accompaniment includes a piano introduction and accompaniment for the chorus. The score includes various musical notations such as trills, slurs, and dynamic markings like *poco marcato*, *f rit.*, and *atempo*. The page number 39 is located at the top center.

DUET (Estelle and Andre)
A LITTLE FARM IN NORMANDY

ESTELLE

JOLICŒUR

Allegretto semplice

mf *p*

In a sim-ple coun-try lass

In

I love the trees and

that there's no dis - grace

fields and grass

What

They're all right in their place

joy to trudge be - hind the plow And

That joy I can - not see

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics 'joy to trudge be - hind the plow' and 'And'. The second staff is another vocal line with lyrics 'That joy I can - not see'. The third staff is a piano accompaniment with chords and a melodic line.

then to milk my Jer - sey cow

The milk - man does for

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'then to milk my Jer - sey cow'. The second staff is another vocal line with lyrics 'The milk - man does for'. The third staff is a piano accompaniment with chords and a melodic line.

a tempo

A pret - ty lit - tle farm in Nor - man - dy

me A

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'A pret - ty lit - tle farm in Nor - man - dy'. The second staff is another vocal line with lyrics 'me' and 'A'. The third staff is a piano accompaniment with chords and a melodic line.

I like to see the low-ing herd wind
co-zy lit-tle flat in town _____

slow-ly through the gates
I'd rath-er hear the tax-i-cabs a'

I like to don my ging-ham smock and do the
call-ing to their mates

churn - ing

But I'll bet you'd rath - er wear an eve - ning

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a fermata over a whole note, followed by eighth notes. The second line is a vocal line with lyrics. The piano accompaniment is in the bottom two staves, featuring chords and a bass line.

poco rit.

No I would - n't trade my farm in

gown, _____ Oh, I'm sure you'd trade your farm in

Detailed description: This system contains the third and fourth lines of music. The tempo marking 'poco rit.' is placed above the first vocal line. The vocal lines continue with lyrics. The piano accompaniment continues with chords and a bass line.

a tempo *poco rit.*

Nor - man - dy For a co - zy lit - tle flat in town —

Nor - man - dy For a co - zy lit - tle flat in town —

poco rit.

Detailed description: This system contains the fifth, sixth, and seventh lines of music. The tempo marking 'a tempo' is placed above the first vocal line, and 'poco rit.' appears above the second and seventh lines. The vocal lines continue with lyrics. The piano accompaniment continues with chords and a bass line, ending with a double bar line.

SONG (Andre and Chorus)

'TWIXT LOVE AND DUTY

Moderato grazioso

p *f* *fz* *p*

The piano introduction is in 6/8 time and B-flat major. It begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Moderato grazioso'. Dynamics include piano (*p*), forte (*f*), fortissimo (*fz*), and piano (*p*).

When you're talk - ing of ro - mance Not a

f *p*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'When you're talk - ing of ro - mance Not a'. The piano accompaniment includes a dynamic marking of *f* (forte) and *p* (piano). There is a fermata over the final chord of the piano part.

reg - i - ment in France Has the slight - est sort of

f *p*

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'reg - i - ment in France Has the slight - est sort of'. The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano). There is a fermata over the final chord of the piano part.

chance With our own It is known That a

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on 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 measure. The piano accompaniment includes dynamic markings of *f* and *p*, and a slur with a fermata over the first two measures of the right hand.

maid of us be - wares If to keep her heart she

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a slur with a fermata over the first two measures of the right hand.

cares For she knows, We sup - pose We are

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a slur with a fermata over the first two measures of the right hand.

famed for our af - fairs Oh! There are times we must in -

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *f* and *p*, and performance directions of *rit.* and *portato*. A slur with a fermata is present over the first two measures of the right hand.

-sist When a maid - en should be kissed And it's

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 measure. The piano accompaniment includes dynamic markings of *f* and *p*, and a first ending bracket with a repeat sign and a fermata over the final measure.

sel - dom they re - sist For they say We've a

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment features dynamic markings of *f* and *p*, and a first ending bracket with a repeat sign and a fermata over the final measure.

way That re - moves each last re - gret For we

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *f* and *p*, and a first ending bracket with a repeat sign and a fermata over the final measure.

love them all but yet We con - fess Each ca -

The fourth system concludes the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes dynamic markings of *f* and *p*, and a first ending bracket with a repeat sign and a fermata over the final measure.

-ress It is ea - sy to for - get Our

rit.

REFRAIN

reg-i - ment Mag - nif - i - cent Must ans - wer first

pp

to du - ty Though love may call We

rit.

nev - er fall But one and all We turn a - way from

rit.

si - ren's beau - ty And we're found — At bu - gle's sound —

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "si - ren's beau - ty And we're found — At bu - gle's sound —". The piano accompaniment is in a grand staff with a key signature of two flats. The melody is simple and follows the vocal line.

— Each man a gal - lant sol - dier —

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "dier". The piano accompaniment provides harmonic support with chords and a steady bass line.

— With - - out dis - sent — Pre - pared for ac - tion we pre -

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over "dis - sent" and a slur over "Pre - pared for ac - tion we pre -". The piano accompaniment features some chromatic movement in the bass line.

- sent For du - ty — our reg - i - ment —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over "sent" and a slur over "our reg - i - ment". The piano accompaniment ends with a triplet figure in the bass line.

GIRLS
Our reg-i-ment — Mag - nif - i - cent — Must ans-er first —

MEN
Our reg - i - ment So mag - nif - i - cent — Must

The first system of the musical score consists of three staves. The top staff is for the girls' vocal line, the middle staff is for the men's vocal line, and the bottom two staves are for the piano accompaniment. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are: GIRLS: Our reg-i-ment — Mag - nif - i - cent — Must ans-er first —; MEN: Our reg - i - ment So mag - nif - i - cent — Must.

— to du - ty — Though love may call — We nev-er fall —

ans - wer first to du - ty Though love may of - ten call We nev -

The second system of the musical score continues the vocal and piano parts. The lyrics are: — to du - ty — Though love may call — We nev-er fall —; ans - wer first to du - ty Though love may of - ten call We nev -.

— But one and all — We turn a-way from si-rens' beau-ty

- er fall We turn a - way from si-rens' beau-ty —

The third system of the musical score concludes the page. The lyrics are: — But one and all — We turn a-way from si-rens' beau-ty; - er fall We turn a - way from si-rens' beau-ty —.

And we're found at bu-gle's sound Each man a gal -

And we are found at the bu-gle's sound Each

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a steady bass line and chords in the right hand.

- lant sol - dier With - out dis-sent Pre-pared for ac-tion they pre-

man a gal - lant sold - ier ev - er with-out dis-sent pre-pared for ac-tion

The second system continues the musical score. The vocal lines include the lyrics: "- lant sol - dier With - out dis-sent Pre-pared for ac-tion they pre-". The piano accompaniment includes a dynamic marking of *fz* (forzando).

- sent For du - ty our reg - i - ment

We pre - sent - our gal - lant reg - i - ment

The third system concludes the musical score. The vocal lines include the lyrics: "- sent For du - ty our reg - i - ment". The piano accompaniment includes dynamic markings of *sfz* and *ff* (fortissimo), and a fermata over the final chord.

Finale Act I

Allegro (ESTELLE)

How dare you!

Allegro

p *sfz* *accel*

(JEANETTE)

What do you mean?

piu accel. *sfz* *sf* *sfz*

— How dare you take such li-ber-ties?

poco accel. *sfz* *sfz* *ffz*

Meno mosso

(GIRLS)

Oh hor-ri-ble ca-tas-tro-phe A kiss! Oh what a

fuss! Why, we would all feel hon-ored Had Jol-i-coeur kissed

(ESTELLE) to Jeanette
us. Please don't make such a scene, it's ov-er now you see

E Don't make such a scene,
(JEANETTE) excitedly
I should not have left you here a-lone. I should not have

(laughing)

E
— it's ov - er now — Ah - - - -

J
left you, left you here a - lone - - - -

GIRLS
(GIRLS) *mf*
She

E
- - - - -

J
- - - - - How dare he!

GIRLS
does - n't act so wor - ried that's a fact, For no doubt she's ver - y oft - en longed for

E
Please don't make such a scene! — — — — — It's all ov - er now —

J
dare he take such li - ber - ties, take such li - ber - ties! — — — — —

GIRLS
this. — — — — — There's no re - gret, Why should she be up - set For there's

E all ov - er! *f* All *p*

J Oh hor - ri - ble ca - tas - tro - phe! *f* I should - nt have *p*

GIRLS real - ly noth - ing trag - ic in a kiss — Oh she should - nt act so wor - ried

E ov - er — It real - ly was - nt bad

J left her here a - lone!

GIRLS that's a fact no doubt she's ver - y oft - en longed for this, For

E — It's ov - er, it's ov - er. Don't make a scene! —

J Left her, left her, left her here a - lone! —

GIRLS an - y one would do as she would If they on - ly thought that he would give her one sweet kiss!

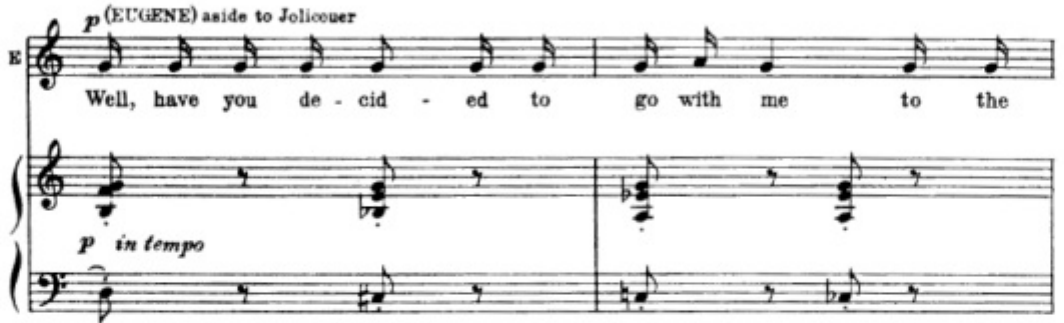
(Eugene enters)



p *fp*

p (EUGENE) aside to Jolicouer

Well, have you de - cid - ed to go with me to the



p in tempo

(JOLICOEUR) lightly

ball to-night? Oh I don't know, I have - n't



p poco cresc *a tempo*

(JEANETTE)

thought of it. You sol - diers mind your own busi - ness!



sf

J
Here per-haps you may do as you please, But in the town that we have

J
come from, for such an in-sult you would have to pay. _____ (GIRLS)
She

E
J
EU
(JEANETTE)
How dare he
(EUGENE) (JOLICOEUR)
(aside) An in - sult
does - n't act so wor - ried that's a fact, For no doubt she's ver - y oft - en longed for

(ESTELLE)

E Please don't make such a fuss _____ it's all over now, —

J dare he take such liberties, take such liberties!

E
J — Ha! ha!

this. _____ There's no regret, why should she be upset For there's

E all over! all

J Oh hor-ri-ble ca-tas-tro-phe! I should'n't have

E (laughing) Pay for such an in-sult! What is the

J real-ly noth-ing trag-ic in a kiss. _____ Oh she should'n't act so wor-ried

E
ov - er! — It real-ly was - n't bad. — It's ov - er,

J
left her here a - lone, left her,

E & G
game? We can - not be - lieve — that a kiss

that's a fact, no doubt she's very oft-en longed for this, For an-y one would do as she would

E
it's ov - er. Don't make a scene! —

J
left her, left her here a - lone! —

E & G
like this is a ser-i-ous thing. —

if they on-ly thought that he would give her one sweet kiss. —

(JOLICOEUR)

Tranquillo

What is the name of this mor-al town you

(JEANETTE) (Jolicoeur laughs) (ESTELLE)

live in? It's Belle-ville Jea -

fp *f animato* *fp*

to JEANETTE (JOLICOEUR) to Eugene

-nette, you should-n't have said that. What town did you say you were

a tempo *p* *p*

(EUGENE) (JOLICOEUR) spoken: Good, I have decided to go with you!

go - ing to to - night? To Belle-ville

f *poco accel* *sfz* *fp*

Tempo di Marcia

pp

The first system consists of a vocal line (treble clef) which is silent, and a piano accompaniment (grand staff). The piano part begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. The music is in a minor key and 2/4 time.

(JEANETTE) to Estelle

Come! let us go.

The second system features a vocal line (treble clef) with the lyrics "Come! let us go." and a piano accompaniment (grand staff). The piano part continues with the same accompaniment as the first system. The vocal line begins with a half rest followed by the lyrics.

(ESTELLE)

pp

Yes! 'twere bet-ter so!

sempre cresc

The third system features a vocal line (treble clef) with the lyrics "Yes! 'twere bet-ter so!" and a piano accompaniment (grand staff). The piano part continues with the same accompaniment as the first system. The vocal line begins with a half rest followed by the lyrics. The piano part has a *sempre cresc* marking.

The final system consists of a vocal line (treble clef) which is silent, and a piano accompaniment (grand staff). The piano part continues with the same accompaniment as the first system.

(SABRETACHE)
spoken
Halt! I

Allegretto tempo (ESTELLE)
What has he done?

(JEANETTE)
What has he done?

(JOLICOEUR)
You want me?

(SABRETACHE) very formally
want you! He was

(GIRLS)
What has he done?

Allegretto tempo

(ESTELLE)
The

J

S *senza tempo* (to Jolicoeur)
ab-sent from pa-rade with-out leave. I'm sor-ry Jol-i-coeur, but it's the Col-onel's or-ders.

E

fp *fp* *f* *fz*

Allegro Marcato

(MADAME BERLIER) to Sabretache sweetly

E Col - onel's? Dear old

J (JOLICOEUR)
What have I done? What have I done?

CHORUS
The Col - onel's?

Allegro Marcato

fp *fp* *f* *a tempo* *f*

Poco meno

Mm
B Sab-re-tache, don't ar-rest our friend, don't for-get he paid your bill, he's your

Mm
B friend, I know you can let him go.

J (JEANETTE)
I as-

S (SABRETACHE) sternly
But you don't know our Col-onel!

J -sure you sir, were it not for her, that this nev-er would have been, But with-

Girl Oh be kind! Sab-re-tache! It is true, he was rash,

mf (ESTELLE)

- out de-lay she will go a-way. It is true you see, were it

Let him go, please! (SABRETACHE)

But you don't know our Col-onel!

f *ff* *ff* *p* *pp*

CHORUS

not for me, this ar - rest would not be made, But with - out de-lay I will

sternly *p*

Don't for - get he paid your

(EUGENE)

go a-way *ff* I'll paint him for noth - ing and

But you don't know our Col-onel!

bill.

f *ff* *ff* *ff* *p*

E
hang him in the "Sa-lon" You tell him I said so

S
(SABRETACHE)
But you

f (with emphasis) *ff*

E
Sure-ly this is no crime

J
Sure-ly this is no crime

Eu
This is no crime

S
don't know our Col-onel! But you don't know our

CHORUS
This is no crime

ff *ff* *ff* *ff* *ff poco a poco accel.* *f*

E Sure-ly this is no crime The (angrily)

J Sure-ly this is no crime

ESG this is no crime

S Col-onell But you don't know our Col-onell!

CHORUS
this is no crime

E Agitato *f* Col-onell! the Col-onell! *p* You've got-ten in-to trou-ble on (turning to Jolicoeur feelingly)

E my ac-count, and if it had-n't been for me, This

Jol (JOLICOEUR)
Oh I'm re-paid quite amp-ly, The

(SABRETACHE) getting restless

E
mo-ment you'd be free! — You know this

J
guard-house I don't fear! —

cresc. molto ed accel. *sfz in tempo*

is - n't my af - fair Come Jol - i - coeur, fall

ff *loco* *f* *sfz*

E
Fall in! —

J
(JEANETTE)
Fall in!

S.
in!

SOLDIERS
Come Jol - i - coeur fall in!

CHOEUR
Fall in!

E
— you must o - bey!

J
Jol - i - coeur, fall in! They're

Jol - i - coeur, fall in! They're

ff *ff*

ff *f*

Tempo di Marcia
(L'istesso tempo)

E
Bon jour!

J
al - ways found at bu - gle's sound each

al - ways found at bu - gle's sound each

f

Tempo di Marcia
L'istesso tempo

Each gal - lant sol - dier, at bu - gle's sound

ff

E Au re -

J man a gal - lant sol - dier with - out dis - sent

man a gal - lant sol - dier with - out dis - sent

- each gal - lant sol - dier with - out dis - sent Pre -

- voir! A - dieu! Au re -

In ac - tion they pre - sent For du - ty their reg - i -

In ac - tion they pre - sent For du - ty their reg - i -

pared for ac - tion we now pre - sent For du - ty our own reg - i -

E *ff* *ment!*
 - voir! _____
 J *ff* *ment!*
 - ment! _____
ff *ment!*
 - ment! _____
ff *ment!*
 - ment! _____
ff *tutta forza*

E
 J
ffz *ffz* *ffz* *ffz*