

Kickline/Finale

20

Cue:

SCOTT: Write me.

J.P.: Write!

Music and Lyrics
by PETER MILLS

Freely

1^{ière} JEUNE FILLE

Morn - ings I shop ze bou - tiques of Mont - mar - tre. 'Ere in my

2^{ième} JEUNE FILLE

'eart (re), I feel ze smart (re). Af - ter-noons I stroll ze Bois de Bou - lo - gne,

3^{ième} JEUNE FILLE

all on my own (ya), ma-king ze moan (ya). Eve - nings I sit and I gaze at ze

LES TROIS

21 Sei - ne, won - der - ing when (ne) will come back ze men (ne). We're so a - lone and a -

28 fraid. (de). We need ze— 'ow you say?— for - eign aid...

Bright Can-Can ♩ = 140

ALL BOYS

34 We are les jeu - nes filles. We live in gay Pa - ris. We are de -

37 lec - ta - ble, pro - tec - ta - ble, and très jo - lies! — Can't you see 'ow we're in dis - tress.

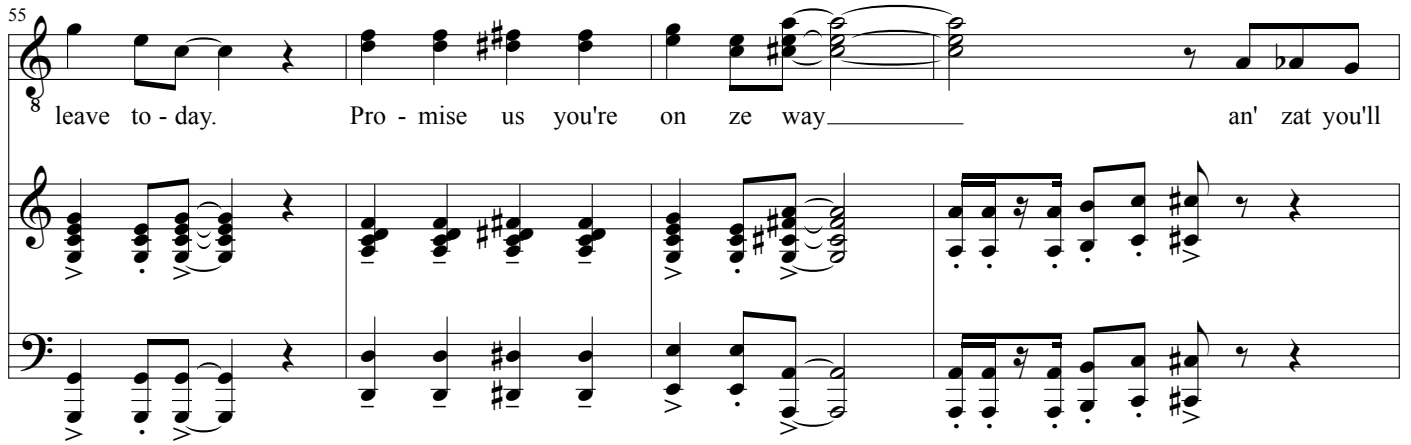
41
8 We need ze 'and_ from ze U. S.____ Each and ev - 'ry *ma-de-moi-sel-le* is

45
8 'o-ping to land an A - me - ri - can fel - la. [squeal] Oh, won't you

48
8 cross the sea_ to save *les jeu - nes filles?* We need ze tom - my gun an' tank - ee an' ze

51
8 Yan-kee han - ky pan - ky. All you dough-boys, oh, boys, don't de-lay._ Pack your bags and

55
8
leave to - day. Pro - mise us you're on ze way _____ an' zat you'll



Dance Break

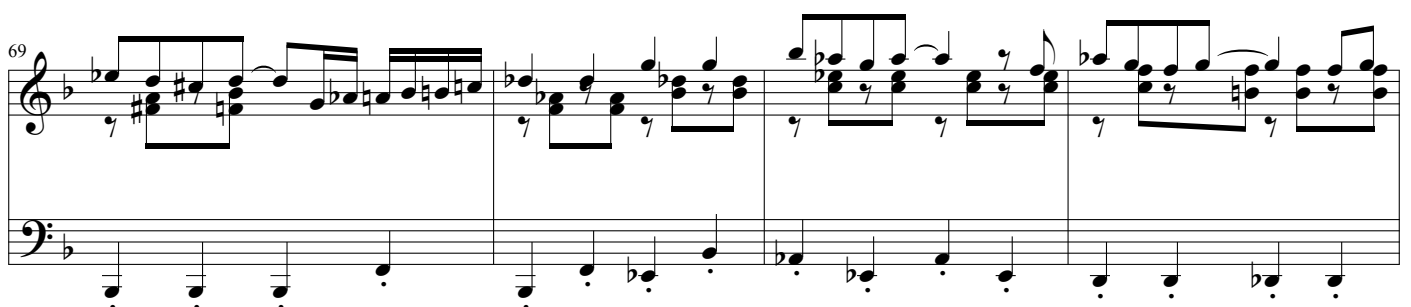
59
8
come to see_ *les jeu-nes filles.*



64



69



73

78

83

87

93

98

Musical notation for measures 98-103. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff features a series of chords with accents (>) and some notes with stems pointing downwards. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, including some beamed patterns.

104

Musical notation for measures 104-108. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff shows a melodic line with eighth notes and some chords. The bass staff continues the rhythmic accompaniment with eighth notes.

109

Musical notation for measures 109-113. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff features a complex melodic line with many sixteenth notes and some chords. The bass staff continues the rhythmic accompaniment with eighth notes.

114

Musical notation for measures 114-118. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff shows a melodic line with eighth notes and some chords. The bass staff continues the rhythmic accompaniment with eighth notes.

119

Musical notation for measures 119-123. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff features a melodic line with eighth notes. The bass staff continues the rhythmic accompaniment with eighth notes and includes some sustained chords indicated by long horizontal lines.

One by one, the BOYS exit, leaving the kickline to begin their transformation into soldiers.

123

SCOTT re-enters, also wearing a soldier's uniform.

SCOTT

128

My

132

God, to think that

135

far - a - way be - yond this qui - - - et shore,

139

na - - - tions are at war,

143

o - ver there! O - ver there...

BOYS O - ver there. O - ver

147

Can there be so much world, so much sea

there. O - - - - -

151

out - side me? _____

ver there. _____

SCOTT: Dear J.P.—I hope this letter finds its way to you, and I hope that it finds you somewhere far from the front lines. Then again, life here at my post is so uneventful I'm starting to envy the boys who've made it overseas. The one bit of excitement was a dance at a country club last night. Naturally, I'd made some inquiries, and it seems that the talk of town is a certain Miss Zelda Sayre. She's the biggest of the Big Four—at least, she is down here in Montgomery—and, oh J.P... I think I'm in love! You'll laugh at me, of course. You'll remind me how I swore I'd never get over Ginevra. You'll ask why I'm falling in love instead of writing. But I am writing. And I never will get over Ginevra. Instead, I write. I try over and over to capture her. I re-read her letters—and I live it all again. There she is for the first time, coming down the stairs in Saint Paul. There's that voice of hers, like silver. I write, and she comes back to me, J.P. Fresh as a daisy.

156

G^b A^b/G^b $C^b m/G^b$ G^b

163

$B^b m$ F B^b

169

G7
B

Cm

Gm

174

Cm

Gm

A \flat

B \flat 7

Cm

179

A \flat

E
A

184

Freely

A \flat m

B \flat 7sus4

189

F \flat

B \flat 7

a tempo

BOYS

194

Here _____ you can make a start. _____ Find a voice _____

Here _____ you can make a start. _____ Find a voice _____

+GIRLS

199

There is po - - - - et-ry deep in -

_____ of your own to guide you. _____ There is po - - - - et-ry deep in -

_____ of your own to guide you. _____ There is po - - - - et-ry deep in -

A^b/C

rall.

204

side you that you will write _____ when you find a place a -

side you that you will write _____ when you find a place a -

side you that you will write _____ when you find a place a -

rit. ff

Broadly

210

part. _____

part. _____

part. _____

rit. ff

8va - 7