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Main voice

Mademoiselle Louise and the Flying Yankee

a commission of the Académie Musicale de Villecroze
work dedicated to Anise Postel-Vinay

*A corridor, in a boarding school.
Pupils are lined up in twos; they're about to go to class. Some have their
bags on their backs, others have left them at their feet.
They're impatient and look around them.
A few pupils move downstage (or to one side of the stage) as if they were
looking through a window.*

DO YOU SEE ANYTHING ?

$\text{♩} = 120$

Group 1 **Group 2** **Group 1**

3
Do you see a-ny-thing? No, we can't see a-ny-thing. Did you

Group 2 **Group 1** **Group 2**

7
hear a-ny-thing? No, we ha-ven't heard a thing. Hold on now, look once more. Are you sure, real-ly sure? Still

All

10
no-thing, no-thing there. What's happe-ning? This is rare! She's ne-ber late Don't you a-gree?

Em **Em (maj7)Em 7** **Am** **D7** **G** **Eb7** **Bb** **D7**

14
Ne-ver makes us wait. Where... Where could she be? Our tea-cher is not here, and that's bi-zarre

G **Eb7** **Bb** **D7** **Cm 7** **F** **Dm** **Gm** **Cm** **F7** **Eb**

18
She's not u-sual-ly late. Is she near, is she far? Ma-de-moi-selle Lou-i-se, I hope she is O K.

Group 2 (spoken) : Hold on ! Look !
There she is !

Group 2

22
This is not her style at all, this is not her way. Here she is, wal-king

Bb **D7** **G** **Eb7** **Bb** **D7** **Cm 7** **F** **Dm** **Gm**

27
with the neigh-bor's horse Which tows a cart of hay, care-ful-ly on its course She guides it all the way to the

Group 1
mimicking
'look of alarm'

Group 2

31
end of the barn And looks all a-round with a look of a-larm. Like that? No, more wör-ried much

Main voice

35 *D7* *G* *Group 1* *G* *E♭7* *Group 2* *D7* *G* **2**

more an-xious than that Ah, like that? That's clo-ser, near-ly right.

GROUP 1 now takes the place of GROUP 2, at the window.

40 *Group 1* *G* *E♭7* *G* *E♭7* *D7* *G*

Hey move o-ver, I can-not see Hey move o-ver, what a myste-ry!

43 *Group 1* *Em* *Em (maj7)* *Em 7* *D♭°/E* *Em* *Em (maj7)* *Em 7* *Am* *D7*

Here comes the neigh-bor, he's ta-king back his horse He nods at her, what's this? Some-thing has gone off course! He

47 *G* *E♭7* *B♭* *D7* *Cm 7* *F7* *Dm* *Gm* *Cm 7* *D7* *Gm* *Group 2* narrowing eyes

gives a big smile but al- so nar-rows his eyes Then he quick-ly leaves with-out say-ing his good-byes. Like

51 *Group 1* *G* *E♭7* *D7* *G* *Group 2* *G* *E♭7* *Group 1* *D7* *G* **2**

that? No, more wor-ried much more an-xious than that Ah, like that? That's clo-ser, near-ly right.

57 *All* *G* *E♭7* *B♭* *D7* *G* *E♭7* *B♭* *D7*

Look at the tea-cher run-ning a-cross the yard Chec-king the play-ground, the fields, sear-ching hard.

A FEW (spoken): She's coming, quick, come back!

61 *Cm 7* *F7* *Dm* *Gm* *Cm 7* *F* *B♭* *Cm 7* *F7* *Dm 7* *Gm* *Cm 7* *D7* *Gm* **2**

This is so strange, is she kee-ving a se-cret? Is she guil-ty of some crime she won't ad-mit?

67 *All* *Em* *Em (maj7)* *Em 7* *D♭°/E* *Em* *Em (maj7)* *Em 7* *Am* *D7*

She's so flaw-less She's so stea-dy What kind of mess Is she try-ing to face?

72 *G* *E♭7* *B♭* *D7* *G* *E♭7* *B♭* *D7*

Could there be a con-nection with the ru-mours run-ning through the vil-lage? Did you hear the mur-murs?

76 *Cm 7* *F* *Dm* *Gm* *Cm 7* *F* *B♭* *Cm 7* *F7* *Dm 7* *Gm* *Cm 7* *D7* *Gm*

For the past few days, They whis-per eve-ry-where Peo-ple sprea-ding tall tales big-ger ev'-ry day That an A-

80 *G* *E♭7* *D7* *G* *G* *E♭7* *D7* *G*

me-ri-can plane Has crashed down in flames. That's how, from o-ver-seas lan-ded, the fly-ing Yan-kees.

Main voice

The children sit in a semi-circle on stage, lights dimmed. Centre stage, Louise walks, looking thoughtful. She stops, her gaze on the horizon (or she goes to her table to write: it must be understood that she writes not a letter, but in her private journal).

Louise (spoken, on the music)

René, my little brother, my brave little soldier... I feel so weak tonight, I'm sorry. Rescuing the pilot has been quite a task. I have hidden him in the attic. I don't know if it was the right thing to do. I think the children suspect something. I struggle with those decisions. Since the principal has left, I'm alone, responsible for the whole school, and there's a war going on at the same time... I've had to gather all the pupils together in one class. The children are so brave: they receive the odd bit of news from their families, if they're lucky. Our parents are far away too, and you... you're a prisoner of war in Germany.

YOU WHO ARE NOT HERE

$\text{♩} = 60$

almost closed mouth

The musical score is written in G minor, 4/4 time. It consists of several staves of music with lyrics underneath. The score includes various musical notations such as rests, notes, and accidentals. Chord symbols are provided above the notes. Performance instructions like 'almost closed mouth' and 'All' are included. The lyrics are: 'You who are not here You are so far a-way I have on-ly you, dear To talk to in these dark days. Can I still dream of hap-pi-ness? Or has this war ta-ken a-way All hope of love and peace-ful-ness? We dread the dawn of the new day. I would like to leave one day, you see, Go to new and dis-tant lands fi-nal-ly I feel a-ban-doned so lone-ly Some-times I lack cou-rage to break free. You who are not here You are so far a-way I have on-ly you, dear To talk to in these dark days. I must ad-mit I'd like one day, to fall in love, with a young man I'm scared I'll re-main just like this :

Main voice

78 *Gm C Gm Dm Gm/D Dm*
 A sim-ple young wo-man, that I am You who are not here You are so far a-way I have on-ly you, dear

84 *C Dm Gm Dm/F Em 7(b5) A7 Dm-3*
 To talk to in these dark days. Can I still dream of hap-pi-ness? Or has this war ta-ken a-way

90 *Gm-3 D/Gb Dm/F Ebmaj3 Em 7(b5) A7*
 All hope of love and peace-ful-ness? We dread the dawn of the new day.

The music stops. Louise erupts from her day-dreaming.
LOUISE
 I think the children have seen me. I should have acted differently. I must not get them involved.

They're in class. The pupils are seated on their benches and listen attentively to snippets of a conversation taking place in the corridor.

*Mademoiselle Louise's voice is heard.
 'Yes, Herr Major. As you wish.'
 The children look at each other fearfully.*

*Louise enters. She seems worried.
 She looks at the pupils and finally speaks:*

LOUISE
 You will most probably be interrogated by the Germans. They are most probably going to ask you questions. They will want to know whether I left the classroom yesterday. I cannot ask you to lie, but... I know you saw me go into the barn. I should have... I'm sorry to put you in such a difficult position. I've always told you to behave appropriately, and not to lie ...

A PUPIL
 Don't worry, Mademoiselle!

LOUISE (spoken)
 But I've always told you...

ALL
 Yes, you have always told us:
 They start singing, mimicking Louise.

RIGHT AND WRONG

♩ = 100 All

G Am 7
 There is right and there is wrong O-bey the law, you'll get a long If you don't re-spect the

6 *D7 G C F#m Bm Em*
 rules You will make your-self a fool! Real-ly, what do you think of us? We're

10 *Am D7 G C D7/C rit. Eb D7*
 all with you, please don't fuss. We won't let you down, we swear When you need us we'll be there.

15 *stightly faster Gm Am 7(b5) D7 Am 7(b5) D7 Gm Cm 7 F7 Bb*
 We know a-bout In the school, you've been hi-ding A pi-lot, an A-me-ri-can


21 *Am 7(b5) D7 a tempo G C G/B Am 7 D G*
 Who crashed on Thurs-day mor-ning. The Ger-mans, they won't know a thing, They won't know we're ly-ing

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Main voice

LOUISE (rhythmically spoken)
But I've always told you...

ALL
Yes, you have always told us:
(mimicking Louise again)


26 Cm G/D D7 G G

 Cross our heart and hope to die We must save the Yank who flies. You have rightsbut du-ties too,

31 Am7 D7 G

 There is white, there is black too, If you find you can't de-cide Let your con-science be your guide

36 C G/B Am7 D G Cm G/D


 Main - tain your in - te - gri - ty Try it out and you will see The num - ber one au - tho - ri - ty Is

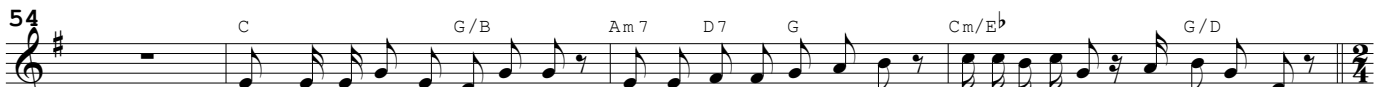
39 D7 G C F#m Bm Em Am D7 G C D7/C

 in your-self ex-clu-siv'-ly Real-ly, what do you think of us? We're all with you, please don't fuss. We won't let you down, we swear

LOUISE (spoken)
No, no, no, I can't, I *stightly faster*
can't ask you to... ALL

43 rit. Eb D Gm Am7(b5) D7 Am7(b5) D7

 When you need us we'll be there. Big lies, white lies, all of them From time to time,

49 Gm Cm7 F7 Bb Am7(b5) D7 G a tempo

 we tell them. To-day for once we're al - lowed We'll pro-tect you in the crowd.

54 C G/B Am7 D7 G Cm/Eb G/D

 We're good at ma-king up tall tales, Fibs and hoa-xes we won't fail It's a pa-ra-doxe, don't you a - gree?

58 D7 G C D7/C Bm Em Am D G

 To lie to show your loy-al - ty So, don't wor-ry, have no fear! When you need us we'll be here!

LOUISE (spoken)
Thank you, thank you all so much. The pilot whose plane crashed the day before yesterday is called Mister Fabrizi. A member of his crew was killed but the others were able to parachute safely and they're hiding in the vicinity. But Fabrizi has hurt his leg, so I had to call a doctor and pretend that I was unwell. But now, back to class, and don't be distracted!

Main voice

At the end of classes, in the yard.

CHILD 1 (spoken)

What will we say to the American pilot if we meet him?

CHILD 2

It's going to be tricky if he doesn't speak French!

CHILD 3

I know a few English words.

CHILD 2

But not enough to talk to him.

CHILD 3

Sure I do!

NEW YORK ! AMERICA !

Swing! $\text{♩} = \text{♩}^3$ **All**

New York! A - me - ri - ca! I know how to say that 'Hel - lo, what

is your name?' I don't sound so lame What else can we say If

he does - n't speak French? Boo-gie Woo-gie Bu-gle Boy I am so snaz - zy

Boys

(with a strong French accent)

Girls

My name is An - tho - ny And this is my coun - try Er, my name is Flo - rence And...

do you like la France? Be bop hel - lo ba - bay! I'm no fud - dy - dud - dy

I can count I'm a smar - ty Un deux trois : One Two Three! I would like to tell

him 'Wel - come to our vil - lage' It's the same in En - glish 'Bien - ve - nu to our vil - lage'

How was the ac - ci - dent? You say 'ac - ci - dent' It's all in the ac - cent It's

all in the ac - cent!

CHILD 1 (spoken, interrupts the song)

Watch out, German trucks are coming!

CHILD 2

What are they doing at the far end of the village?

CHILD 3

They're looking for the pilot.

CHILD 2

Oi, ouch, danger, 'danger' (with thick French accent)

ALL (with thick French accent)

Danger, danger. For the aviators.

Main voice

52 ^{All}
^{B^b7} ^{F7} ^{G7}
 To be a cool cat You twist your mouth like that Pinch your nose and say

59 ^{C7} ^F ^{F7/A} ^{B^b} ^{C7} ^F
 I am the cat's me-ow! New York! A-me-ri-ca! I know how to say that

65 ^{B^b} ^{F/A} ^{G7} ^{C7} ^{B^b} ^{F/A}
 'Hel-lo, what is your name?' I don't sound so lame Jee-pers Cree-pers

71 ^{Gm7} ^{C7} ^F ^{B^b} ^{F/A} ^{G7} ^{C7}
 where'd ya get those pee-pers, Beat me dad-dy 8 to the bar oh yeah! Beat me dad-dy 8 to the bar!

77 ^{All}
^{B^b7} ^{F7} ^{G7}
 It sure is-n't ea-sy to be hot dig-gi-ty And sound just like a Yank With-out

83 ^{C7} ^F ^{F7/A} ^{B^b7} ^{C7} ^F
 look-ing like a plank. New York! A-me-ri-ca! I know how to say that

89 ^{B^b} ^{F/A} ^{G7} ^{C7} ^F ^{F7/A}
 'Hel-lo, what is your name?' I don't sound so lame. Ché-rie oh I love you I'm

95 ^{B^b} ^{C7} ^F ^{B^b} ^{F/A} ^{G7} ^{C7} ^F
 cra-zy 'bout you! I speak like a Yan-kee and sound a bit wac-ky!

Main voice

In the yard :

Louise is agitated and has isolated herself from the group. In the meantime the children go backstage to get a few baskets and bags.

LOUISE

I don't have a choice now. If I protect the pilot, I'll put the children in a dangerous position. Still, I must take that risk.. Right now, the Germans suspect nothing. They haven't even interrogated the children. We must make the most of it.

The children gather around Louise: they hold what might be picnic baskets.

LOUISE

You all have your bags? Are you ready to pretend to go on a picnic? Not too scared? Right, let's go then!

THE PICNIC

♩ = 108 No Swing... ♩ = ♩

A small group

Hic-ko - ry dic - ko - ry dock, Let's look in - no - cent, shall we? The mouse ran up the clock

Lined up two by two neat - ly. Hic - ko - ry dic - ko - ry dock, Let's look in - no - cent, shall we? The mouse ran

They suddenly look offstage left, and make a nervous smile.

LOUISE (spoken)
Very nice, just act natural.
That's it, big smile to the soldiers... and we sing again!

up the clock Lined up two by two neat - ly. If you're hap - py and

you know it Clap you hands, (clap, clap, clap) We're sin - ging to set a trap And the Ger - mans

won't know that. It's such a love - ly walk Through the fine coun - try - side The sky is blue and clear, We're

wal - king side by side La la la la la let's sing all to - ge - ther And we'll all

LOUISE (spoken)
He landed over there. We should be able to find his parachute easily enough.

feel bet - ter Pa - ba - la pam - pam, pam - pam - pam - pam Pa - ba - la pam - pam Pam - pam - pam - pam

LOUISE
Watch out, the Germans!

With such a mer - ry tune, We're loo - king an - ge - lic And we'll ar - rive quite soon En -

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Main voice

58 *D7* *G* *Em* *A/D^b* *B7* *Em* *Am*
 joy - ing our pic - nic. La la la la la la We sing a - long sweet - ly And that makes us

65 *B7* *Em* *D7* *G* *E^b7* *D7*
LOUISE (spoken)
 Hurry up, we're not there yet. *Really faster!* *♩ = 144*
 all hap - py... Pa - ba - la pam - pam Pam - pam - pam - pam Hic - ko - ry dic - ko - ry dock, Let's look in - no -

They make the sound of the wind in the trees.

LOUISE (spoken)
 We're entering the forest, the path is getting treacherous. Stay close together.

72 *G* *G* *E^b7* *D7* *G*
 cent, shall we? The mouse ran up the clock Lined up two by two neat - ly.

78 *a tempo* *Em* *Am* *B* *Em* *Em* *Am* *D7* *slowing*
 We're deep in - to the woods, let's stay close to - ge - ther Let's keep up the pace We're light as a

86 *G* *Em* *A/D^b* *B* *Em* *Am* *B* *frankly slower*
 fea - ther La la la la la la we sing a long sweet - ly But this is get - ting ve - ry

LOUISE (spoken)
 Don't lose heart. We must be very close. He mentioned a blue bag, with the parachute. It's the bag we really need. Well, the papers that are inside at least.

They all look around.

93 *To gain heart* *E^b7* *A^b* *E*
 sca - ry... One, two, three! We sing, that's what we do

100 *E^b7* *A^b 3* *A^b* *E* *E^b7* *A^b*
 One, two, buck - le my shoe. This pic - nic's full of joy It's such a per - fect poy!

CHILD
 Here, Miss, look! I've found it!

All gather around. Lights out.

Main voice

In the classroom - same as in scene 3. The children are already seated when Louise enters.

LOUISE (spoken)

The school is going to be searched. They're going in every building, every room. I don't know where to move Mr. Fabrizi.

CHILDREN

At the baker's?
Or the preacher's?
Or at the barber's?
Or the doctor's?

LOUISE

Certainly not at the doctor's. He risked so much already by coming here and pretending I was sick... Hold on, that gives me an idea! (She looks around her) Pull the blinds and shut the door. The children obey before gathering around her.

The solution might lie with the doctor. But I must rely on you. You see, the Germans won't search every house, not where someone's contagious, for example... If the doctor would diagnose you with a few cases of typhoid fever, the school would be quarantined. I'm not sure it will work, but... What do you think?

CHILDREN

Yes, yes, yes!!!

LOUISE

But you'll have to fake it really well, you can't mess it up. We've gone over the symptoms before, so you know them. Go on, pretend I'm a soldier and I've come on an inspection.

The children line up and begin to cough and lose balance.

LOUISE

What's going on here?

TYPHOID FEVER

$\text{♩} = 80$

Children

We're fee-ling dead - ful At night we're not slee-ping It's real-ly quite aw -

Louise

ful And Now I am blee-ding. Do you have a fe-ver? Oh yes, for sure. I have trou - ble

Children

brea-thing My fe-ver is spi-king! Was it in the wa-ter? Or the meat from the but-cher? What is your o -

CHILDREN (spoken, with their hands in front of them as if they were blind)
Where are you?

LOUISE (smiling)
Don't overdo it now...

Children

pi - nion? I have dou-ble vi - sion... It's time to

Children

face facts, we know, E-ven if it's quite a blow: I'm star-ting to shi-ver It's ty-phoid

Main voice

CHILDREN
Ah, aargh, ouh, beuh...

LOUISE (spoken)
Are your bellies sore?

25 **Children**

fe - ver. I don't mean to be rude May I please be ex - cused I sim - ply can - not

30 **Louise Children**

stay I'm in the bath - room all day How's your ap - pe - tite? I can't eat a - ny - thing, not soup not

34 **Children**

toast I can't keep down a thing! It's time to face facts, we know, E - ven if we're fee - ling low: I'm

CHILDREN
Ah, aargh, ouh, beuh...

LOUISE (checking their tongues)
Say 'Ah'.

CHILDREN
Aaaaahhh...

40 **Children**

star - ting to shi - ver It's ty - phoid fe - ver. Is my tongue too

45 **Children**

pale? I'm feel - ing ve - ry frail Is my fe - ver too high? Do you think I'll die

They all start to cough.

LOUISE
Stop coughing, it's not a symptom. Look feverish, haggard. Yes, that's much better.

The children position themselves in a circle around Louise and close the circle on her, walking in more menacingly.

49 **Children**

It's time to face facts, we know, E - ven if we don't know

55 **Children**

how: I'm star - ting to shi - ver It's ty - phoid fe ver. So, eve - ry - one, eve - ry - one

61 **Children**

be - ware, be - ware! We're in - fec - ted, please take care Be - fore this e - pi - de - mic Turns in - to a pan -

66 **Children**

de - mic It's ty - phoid, ty - phoid fe - ver! Ty - phoid! We are con - ta - gious! It's time to

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① a round

face facts, we know, E-ven if we don't know how: I'm star-ting to shi-ver It's
 ty-phoid fe-ver. So, eve-ry-one, eve-ry-one be-ware, be-ware! We're in-fec-ted, please
 take care Be-fore this e-pi-de-mic Turns in-to a pan-de-mic It's ty-phoid, ty-phoid fe-ver! Ty-
 phoid! We are con-ta-gious! We are feel-ling real-ly, real-ly low. We've all faced facts, you
 to finish
 know... It's time to Ty-phoid! We are con-ta-gious!

Night. The classroom has been turned into a dorm.
 Centre stage, an old wireless-radio. The children are lying down or sitting on blankets.

LOUISE
 You respect the shifts, alright? I don't want you up all night listening to the radio. Anyhow, you remember the code?

ALL
 'The strawberries are juicy. I repeat: the strawberries are juicy.'

LOUISE
 Fetch me as soon as you hear the message. I'll be in the attic with Mr. Fabrizi.

A group of 6 children gather around the radio. The others stay on their blankets. Louise rushes back in.

LOUISE
 And be discreet! You really must be extremely cautious. You understand we're all taking great risks here... (smiling) See you later.

The children near the radio cup their hands over their ears as if they had headsets, while others look on, with a complicit smile, in the direction of the door through which Louise exited.

The "radio group" is divided into 3:
 1 speaks the lines (mimicking the style of the radio during the war)
 2 make crackling and chhhh sounds
 3 make ascending and descending zzzzzz(i) sounds of the radio waves

WIRELESS-RADIO

RADIO GROUP (spoken)
 'Andromache's perfume is lavender.
 Be careful, she bites. We say three times.
 It is time to pick the tomatoes.
 It always rains in England.'


All
 (except the radio-group which continues soundscape)

♩ = 88

Did you see the way she smiled

The ten-der way, she said good bye? It's not like her to be so free, she's so re-served u-sual-ly

Main voice


9 ^{All}

 Our Miss Louise, oh could it be Is in-volved in a con-spi-ra-cy And we all know a-bout her plot,
 E^bm E^bm 7/D^b Cm 7 (b5) B E^bm/B^b A^bm Fm 7 (b5)

soundscape again

RADIO GROUP (spoken)
 'Clementine can clean her teeth.
 A friend is coming tonight.'

12

 She's ta-king care of her pi - lot.
 B^b7sus B^b7 3 Bmaj

16

 Does she feel some-thing more for him? Oh yes, we woul-dn't be sur-prised. If it's true, she's in love with him
 F[#]m D/F[#] E^b/F[#] F[#]m 7 (cm it5) B Bm

RADIO GROUP (spoken)
 The elephant broke his tusk.
 Money grows on trees.
 The sofa is in the middle of the living-room.
 The carrots are cooked, the carrots are cooked,
 the carrots are cooked!

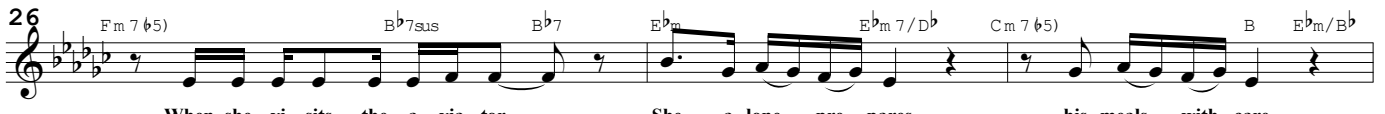
Two children go and check at the door through
 which Louise exited.

19

 It's real-ly no sur-prise
 G[#]m 7 (b5) C[#]sus C[#] F[#]


23 ^{All}

 Did you no-tice ear-li-er? There's a new glow in her eyes And a blush she can-not dis-guise
 E^bm B/E^b C^o/E^b E^bm 7 A^b A^bm

26

 When she vi - sits the a - via - tor. She a - lone pre - pares his meals with care
 Fm 7 (b5) B^b7sus B^b7 E^bm E^bm 7/D^b Cm 7 (b5) B E^bm/B^b

soundscape again

RADIO GROUP (spoken)
 Mary's eyes are blue. We say :
 Mary's eyes are blue.
 Turn your eyes to the wall. The
 chimpanzee is protocol.

29

 Did you see the way she sewed re-paired all of his clothes
 A^bm Fm 7 (b5) B^b7sus B^b7 Bmaj

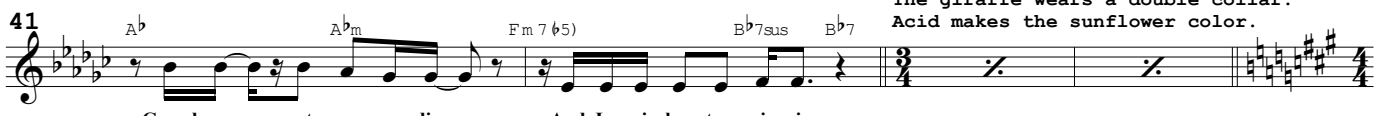
34

 Does she feel some-thing more for him? Oh yes, we woul-dn't be sur-prised. If it's true, she's in love with him
 F[#]m D/F[#] E^b/F[#] F[#]m 7 (cm it5) B Bm

37 ^{All}

 It's real-ly no sur-prise At mid-nighthe roos-ter sings The se cre ta ry is cal-ling
 G[#]m 7 (b5) C[#]sus C[#] F[#] E^bm B/E^b C^o/E^b E^bm 7

RADIO GROUP
 The giraffe wears a double collar.
 Acid makes the sunflower color.

41

 Grand-ma eats our can dies And Le-wis has two pig-gies.
 A^b A^bm Fm 7 (b5) B^b7sus B^b7

Main voice

All
(except the radio-group
which continues soundscape)

45 *F#m D/F# Eb°/F# F#m 7 (cm it5) B Bm*
Does he feel the way she does? Will he re-turn her love? Will they leave to-ge-ther when

48 *G#m 7 (b5) C#sus C#*
He will join his coun-try men?

RADIO GROUP
The strawberries are juicy.

ALL
The strawberries are juicy, the strawberries are juicy, the strawberries are...

SMALL GROUP
SHHHHHH!

In the classroom. Louise is speaking to three boys. One of them holds Fabrizi's bag (which they found in scene 5)

LOUISE
So, when you're at the baker's, you ask for 'Two buns, please, if there's no croissant'.

THREE CHILDREN
'Two buns, please, if there's no croissant'.

LOUISE
That's the code. The baker will know he can talk to you. There are people in the village who don't think like us, so we must be very careful.

CHILD
How do you know?

LOUISE
Jewish families have been deported. It's people from the village who denounced them to the Germans. (Talking to the 3 children) Right, you have the pilot's papers? Good. Show them to the baker and he'll tell you how to evacuate Fabrizi.

ANOTHER CHILD
And how do we get out of the school? The doors have been guarded since we've been quarantined.

LOUISE
Ah, yes, that typhoid fever story is making things a bit tricky. Still, it had its use. You will go through the utility, there's a fire escape...

DO NOT FALTER

$\text{♩} = 132$

3 *F#m CHILDREN F#m (m aj7) F#m 7 Dm 7 (b5) / F*
Go through the u - ti - li - ty And do not make a peep

7 *F#m Eb/G Ab C#sus C*
Go down the fi - re es - cape Not a noise you must make

11 *All F#m F#m (m aj7) F#m 7 Dm 7 (b5) / F F#m Eb/G Ab C#sus*
And if a ger-man sol-dier Is at the school gate You must turn back, no de-bate And go the o - ther way

15 *C Am Am (m aj7) Am 7 F 7 (b5)*
Do not fal - ter Will you re mem ber? Do not fal - ter And stick to -

Main voice

19 *E 7sus* *E 7* *F#m* *F#m (maj7)* *F#m 7* *Ebm 7 (b5) / F#*
 ge-ther. The path will be all layed out Quick-ly jump o-ver the wall

24 *F#m* *E/G#* *A* *C#sus* *C#*
 Watch out, be on the look-out All for one and one for all.
 (spoken) Left... Right...

28 *Fm* *Fm (maj7)* *Fm 7* *Dm 7 (b5) / F*
 Once you're in the al-ley-way You're not in the clear just yet.

33 *Fm* *Eb/G* *Ab* *Csus* *C*
 Act in a na-tu-ral way Keep your eyes down and don't sweat.

37 *Am* *Am (maj7)* *Am 7* *Gbm 7 (b5) / A* *Am*
 The house with the big green door We can-not trust a-ny more As for the shop kee-per

(spoken) Go on, and on.
 42 *G/B* *C* *E 7sus* *E 7* *Am* *Am (maj7)*
 She left to-day, I saw her... The trick-iest spot I swear

46 *Am 7* *Gbm 7 (b5) / A* *Am* *G/B* *C* *E 7sus* *E 7*
 Is at the phar-ma-cy If the che-mist sees you there He'll cause you trou-ble, be-ware!
 (spoken) Quick! Run!

50 *Am* *Am (maj7)* *Am 7* *F 7 (b5)* *E 7sus*
 Do not fal-ter Will you re-mem-ber? Do not fal-ter And stick to-ge-ther.

55 *Fm* *Fm (maj7)* *Fm 7* *Dm 7 (b5) / F* *Fm*
 Through the gar-den run fast At the pink door you should pause You've reached the cob-bler at last

60 *Eb/G* *Ab* *Csus* *C* *Fm* *Fm (maj7)*
 He's a friend to our cause Run all the way through his shop

64 *Fm 7* *Dm 7 (b5) / F* *Fm* *Eb/G* *Ab* *Csus*
 You're in the main street now Do not be seen some-how At the ba-ker's you can stop,
 All except
 the three children

67 *Am* *Am (maj7)*
 At the ba-ker's you can stop! The code is: 'Two buns, please, If there is no crois-sant'

71 *Am 7* *F 7 (b5)* *E 7sus* *E 7* *Am* *rit.*
 You must not waste a mo-ment Just be a-ware and take care...
 LOUISE
 Hurry up now, and good luck.
 CHILDREN
 Good luck!!!!

Mademoiselle Louise and the Flying Yankee

Main voice

Children leave. Louise follows them, but pauses at the doorstep.

LOUISE

I told Fabrizi that you had prepared a show for him. Don't forget to stand in the middle so he can see you through the floorboards. And articulate!

Louise disappears. The children look at each other meaningfully and take position. They glance up at the ceiling, smile, and start.

ON FEBRUARY 8TH, 1944

♩. = 120
imitate drum

The musical score is written for a main voice part. It begins with a 12/8 time signature and a tempo of 120 beats per minute. The first four measures are instrumental, featuring a drum-like pattern with asterisks under the notes. The vocal line starts at measure 5 with the lyrics 'Feb - ru - a - ry eighth, nine - teen for - ty four Fa - bri - zi and his men are set to soar They have the cou - rage of those who can't be stopped In his B se - ven - teen, the plane that can't be topped. With five ma - chine gun - ners and a bom - bar - dier A ra - di - o man and a na - vi ga - tor A co - pi - lot as well: The team adds up to ten Rea - dy for take off watch out for these men! They're twen - ty years old It's their first big fight their for - ma - tion un - folds They take off in the night They fly a - cross the sea, to sou - thern Ger - ma - ny The mis - sion must ad - vance through oc - cu - pied France. But as da - wn breaks they're seen from a - bove The ger - man figh - ter rip through the sky There is no place to hide they don't know where they are Fa - bri - zi has been hit. Their col - leagues are too far. Ma - chine guns all a - round there is no place to hide Some - thing must be done,'. The score includes various musical notations such as chords (C, F/C, Am, G7sus, G, B7, G#m, F#/A#, B, C#m, G#m/D#, Bb/Eb), dynamics (accel.), and time signature changes (6/8, 4/4, 3/4, 3/2).

On
5 *C*
Feb - ru - a - ry eighth, nine - teen for - ty four Fa - bri - zi and his men are set to soar They
9 *C* *F/C* *C*
have the cou - rage of those who can't be stopped In his B se - ven - teen, the plane that can't be topped. With
13 *C* *F/C* *C* *F/C* *C*
five ma - chine gun - ners and a bom - bar - dier A ra - di - o man and a na - vi ga - tor A
17 *C* *F/C* *C* *Am* *F* *G7sus* *G* *C*
co - pi - lot as well: The team adds up to ten Rea - dy for take off watch out for these men! They're
22 *A^b* *E^b* *F^m* *Dm 7 (♭5)* *G7sus*
twen - ty years old It's their first big fight their for - ma - tion un - folds They take off in the night
26 *(♩. = 120)* *G7* *accel.* *C* *F/C* *C* *C*
They fly a - cross the sea, to sou - thern Ger - ma - ny The mis - sion must ad - vance through
30 *F/C* *C* *E^m* *D/F#* *G* *Am* *F#m 7 (♭5)*
oc - cu - pied France. But as da - wn breaks they're seen from a - bove The ger - man figh - ter
34 *B7sus* *B7* *G#m* *F#/A#* *B*
rip through the sky There is no place to hide they don't know where they are Fa - bri - zi has been hit. Their
39 *C#m* *G#m/D#* *G#m/D#* *B^b/E^b*
col - leagues are too far. Ma - chine guns all a - round there is no place to hide Some - thing must be done,

Main voice

43 $\text{E}^{\flat}7_{\text{sus}}$ $\text{E}^{\flat}7$ A^{\flat} E^{\flat} Fm $\text{Dm } 7(\flat 5)$
 they have to de-cide! E - va - cua - tion! They must not des-pair, As their first mis - sion might

47 $\text{G}7_{\text{sus}}$ $\text{G}7$ A^{\flat} F/C C
 blow up mid - air. From out of the sky The Ger-man figh - ters Come

51 F/C C E^{\flat} D/E^{\sharp} G
 up to their side It's all a blur. Fa - bri - zi keeps his cool the plane veers a - round He

55 A^{\flat} F^{\sharp} $\text{B}7_{\text{sus}}$ $\text{B}7$ G^{\sharp} $\text{F}^{\sharp}/\text{A}^{\sharp}$
 hides in the clouds low un-der the clouds. The plane has been hit, they can't turn it a-round The

60 B $\text{C}^{\sharp}\text{m}$ $\text{G}^{\sharp}\text{m}/\text{D}^{\sharp}$ $\text{G}^{\sharp}\text{m}/\text{D}^{\sharp}$
 en-gines start to leak the mo-tor grows weak They're run-ning out of time the Ger-mans' in pur-suit

64 $\text{E}^{\flat}/\text{E}^{\flat}$ $\text{E}^{\flat}\text{sus}$ E^{\flat} A^{\flat} A^{\flat} E^{\flat}
 They have no choice now but jump in pa - ra - chutes They have been hit But they've reached France They

70 Fm $\text{G}^{\flat}\text{sus}$ G C
 jump for it This is their last chance. So one by one they jump, they

74 F/C C F/C C C Em
 land in fields near-by Flee - ing from the Ger - mans loo - king for al - lies Fa - bri - zi has been hurt

78 F C A^{\flat} F $\text{G}^{\flat}\text{sus}$ G C F/C C
 He could be seized So the vil - la - gers call Ma - de-moi-selle Louise.

Main voice

The 3 children from scene 8 come back, panicked and breathless.

3 CHILDREN

Where is Mademoiselle Louise? Where is she? Where?

Louise appears straight away.

LOUISE

What's happened?

CHILD

The baker said you and Mr Fabrizi must leave right away.

CHILD

You've been turned in. The police will be here any minute now.

Louise grows pale. Her mouth opens, but she's speechless. She's trying to keep control of herself.

LOUISE

I... (looking up at the ceiling). Go and tell Mr. Fabrizi. (To the 3 children) Did the baker tell you what I should do ?

CHILD

He'll hide you at his place tonight. Tomorrow, you'll see.

LOUISE

Children... (she struggles to keep her composure) Don't be afraid, everything will be fine. I don't know if we'll meet again when this war is over, but I wish you... I wish you the best, of course, and I hope you see your parents again, and your friends... (she's about to leave, but she stops) And I hope you won't forget what we've been through together when you're all grown up... Farewell!

CHILDREN

Goodbye! Goodbye, Mademoiselle.

The children are disconcerted by her departure. They can hear her talk to Fabrizi. A door slams. They're gone.

OTHERS WILL MEET AS WELL

$\text{♩} = 60$

All

Musical score for 'Others Will Meet As Well'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as $\text{♩} = 60$. The score consists of 43 measures, with lyrics written below the notes. The lyrics are: 'What's in store for them now? Will they sur-vive some-how? What will the war al-low? As for him He'll find the Re-sis-tance fig-hers In charge of U. S. a-vi-a-tors Once they're to-ge-ther a-gain They'll make their way to the Seine. As for her... Will Lou-ise be a-ble to hide? Or cross the A-tlan-tic di-vide? Be smug-gled to a safe place Va-nish with-out a trace? ooh What's in store for them now? Will they sur-vive some-how? What will the war al-low? As for him...'. The score includes various musical notations such as rests, notes, and ornaments, as well as dynamic markings like 'rit.' and 'a tempo'. Chord symbols are provided throughout the score, including Gm, Cm/G, Gm, E♭, B♭/D, C, E♭m, B♭/D, D♯, D, Gm, Cm/G, Gm, Dm/F, Dm/F, E♭, Em 7(b5), A, Dm, Gm, D/G♭, Dm/F, E♭, Em 7(b5), A7, Dm, Gm/D, Dm, C, Dsus, D, G, Cm/G, G, Cm/G, G, Em, Cm/E♭, D7sus, and D7.

Mademoiselle Louise and the Flying Yankee

Main voice

48 *Gm* *E^b* *Gm* *C* *B^b/D*
 The net-work of the Re-sis-tance Will lead him slow-ly a-cross France To a beach,

53 *E^bm* *B^b/D* *rit.* *D^ø* *D* *a tempo* *Gm* *Dm/F* *E^m 7 (b5)* *A*
 dis-tant and white Where from he will ship one night. Will Lou-ise find se-cu-ri-ty With fal-si-fied i-

59 *Dm* *Gm* *D/G^b* *Dm/F* *E^b* *E^m 7 (b5)* *A*
 den-ti-ty? And thanks to frien-dly ac-com-lice She'll fool the na-zis And French po-lice

64 *Dm* *Gm/D* *Dm* *Gm/D* *Dm*
 This is how they met that day Did they love each o-ther? Who knows? Be-fore they par-ted ways

69 *C* *3* *D^{sus}* *D* *rit.* *a tempo* *Gm* *E^b*
 For bet-ter to-mor-rows. O - thers will meet as well They'll have tales to tell Do -

74 *Gm* *C* *B^b/D* *E^bm*
 nald, Clyde or Pierre Mi - chèle, Da-nielle or Claire On o - ther fo-foreign shores In o - ther towns, in o - ther wars

78 *rit.* *B^b/D* *D^ø* *D* *a tempo* *4* *G* *Cm/G*
 Wil-liam, James or Ray-mond An - dré, Paul or Ed-mund. O - thers have met as well

86 *G* *Cm/G* *G* *Gmaj/F[#]* *E^m* *Cm/E^b* *D7^{sus}* *D7* *G*
 They all had tales to tell Lu-cienne, Gene-viève, Lu-cy, Ro-ber-t, Mar-cel, Jean or Louis...

92 *4*