A DAY IN HOLLYWOOD / A NIGHT IN THE UKRAINE

ACT I

1 JUST GO TO THE MOVIES
1A " " " " " - REPRISE
2 MR. SID GRAUMAN
3 FAMOUS FEET
4 NELSON
4A NELSON EXIT (PLAYOFF)
5 = BEST IN THE WORLD (p. 68)
5A PLAYOFF (AT END OF #5)
6 STORY BEHIND THE SONG
~~(CURTAINS-2 / 2 LITTLE PIGGIES / OVER-RAINBOW)~~
6A HOLLYWOOD PLAYOFF
7 RICHARD WHITING MEDLEY
~~(ALL COMES OUT-PIANO / AIN'T WE GOT FUN)~~
(TOO MARVELOUS FOR WORDS / JAPANESE SANDMAN)
(HOOD SHIP. LOLLYPOP / DOUBLE TROUBLE)
(LOUISE / SLEEPYTIME GAL)
7A BLUE HORIZEN (INCL. ST ALL COMES OUT - PIANO)
(AND BEYOND THE BLUE HORIZEN)
8 = THANKS FOR THE MEMORY
8A = EASY TO LOVE
8B MEMORY - REPRISE
9 DOIN' THE PRODUCTION CODE
10A FINALE (ACT I) NIGHT IN THE UKRAINE
11 ACT I BOWS

Movie Cliche

xerox p. 125

p. 135 xerox

ACT II

12 ENTR'ACTE
13 FANFARE
14 [illegible]
15 GINO MIME
15A CARLO SOLO "MELODY IN F"
16 SAMOVAR ENTRANCE
16A SAMOVAR THE LAWYER
16B SAMOVAR - DANCE
17 JUST LIKE THAT (p. 161)
17A SAMOVAR'S EXIT
18 AVAIN xerox
19 GINO'S "HARP SOLO - TAPE ALSO AVAILABLE
20 A DUEL, A DUEL!
21 "CARLO PLAYS TCHAIKOVSKY" (CHAOS)
22 NATASHA
22A NATASHA PLAYOFF
23 FINALE - ACT II
24 CURTAIN CALL
25 - EXIT MUSIC

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE.

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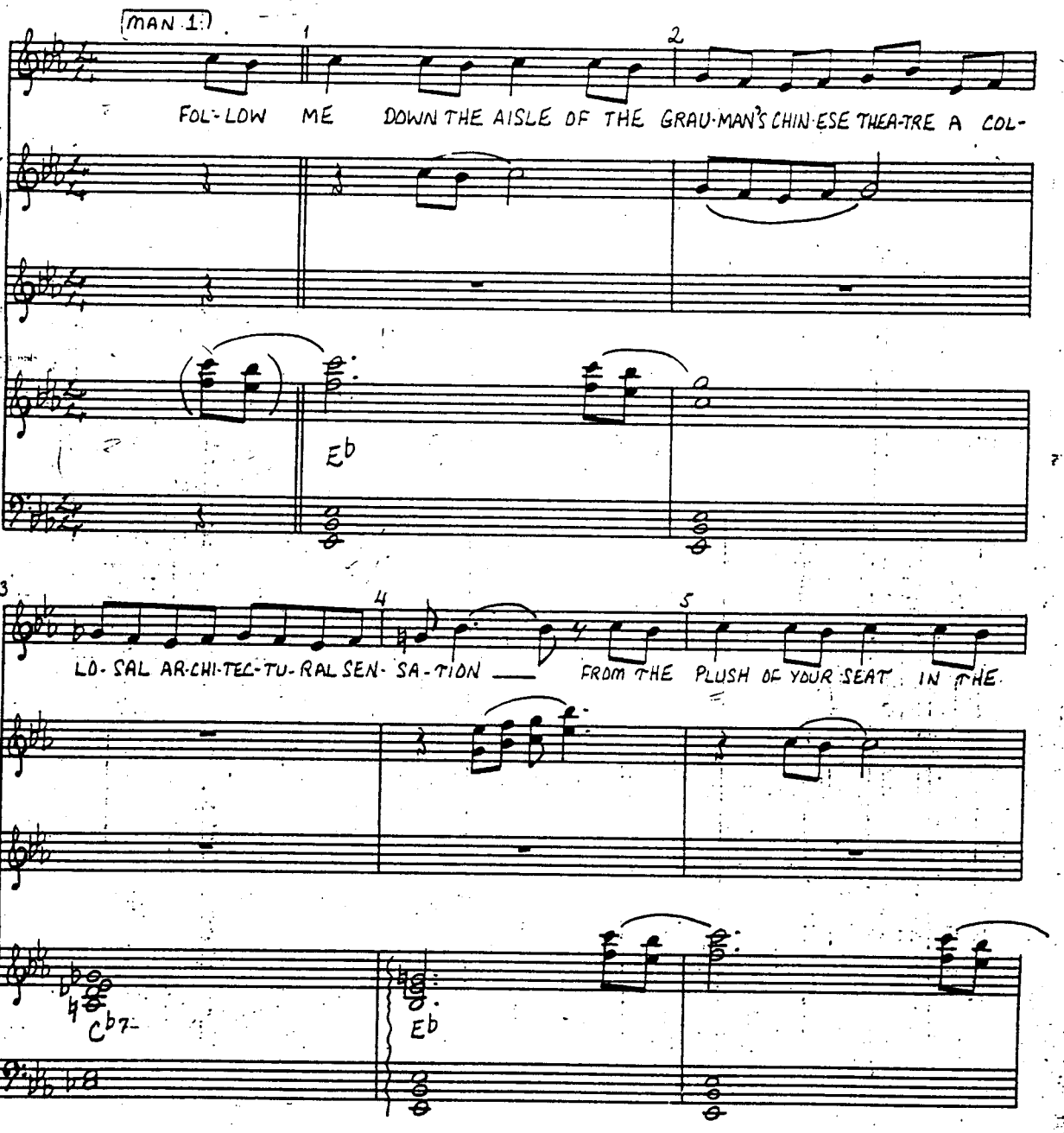
(B)

VOCAL
KEYBOARDS (I) & II
REFERENCE

JUST GO TO THE MOVIES



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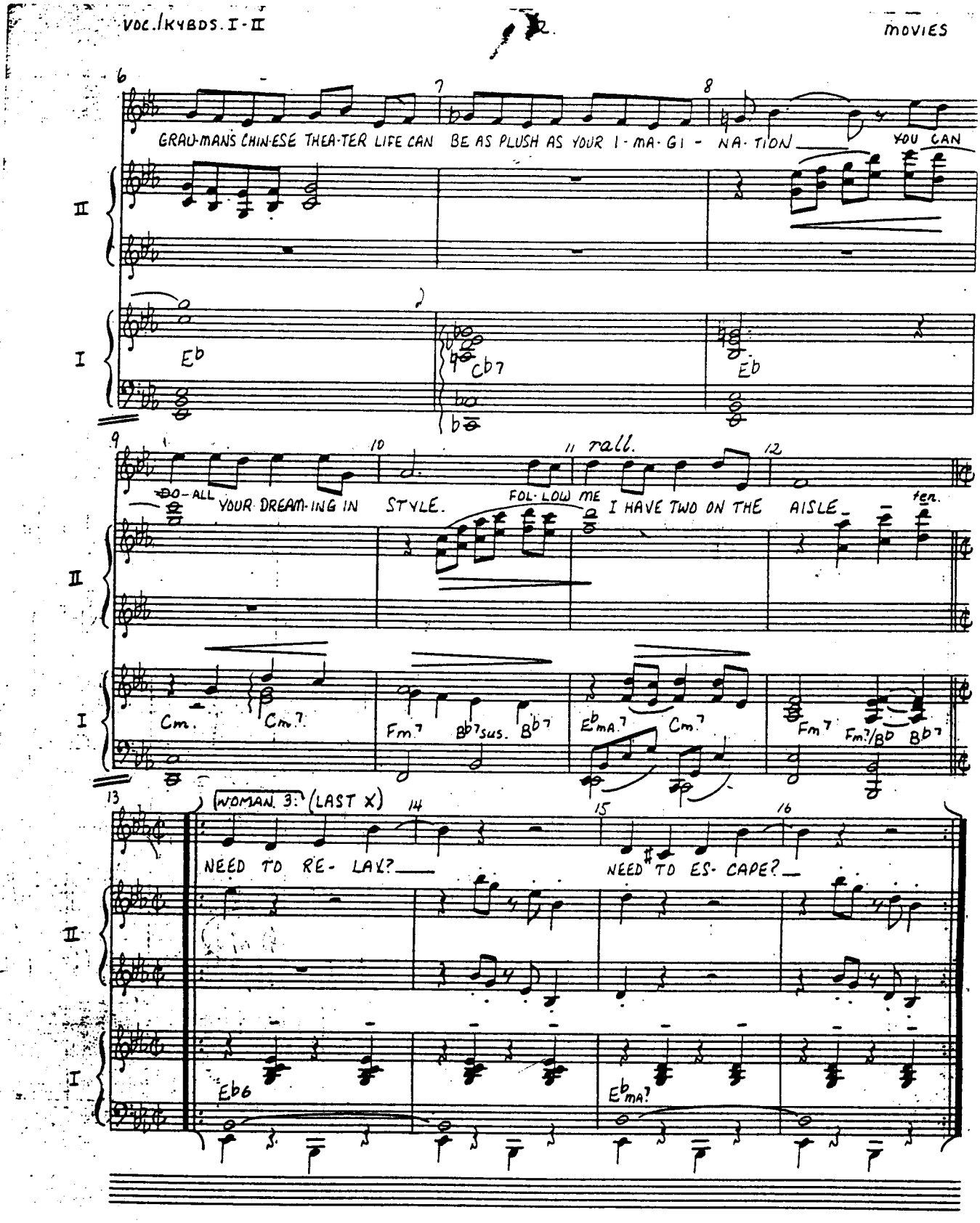
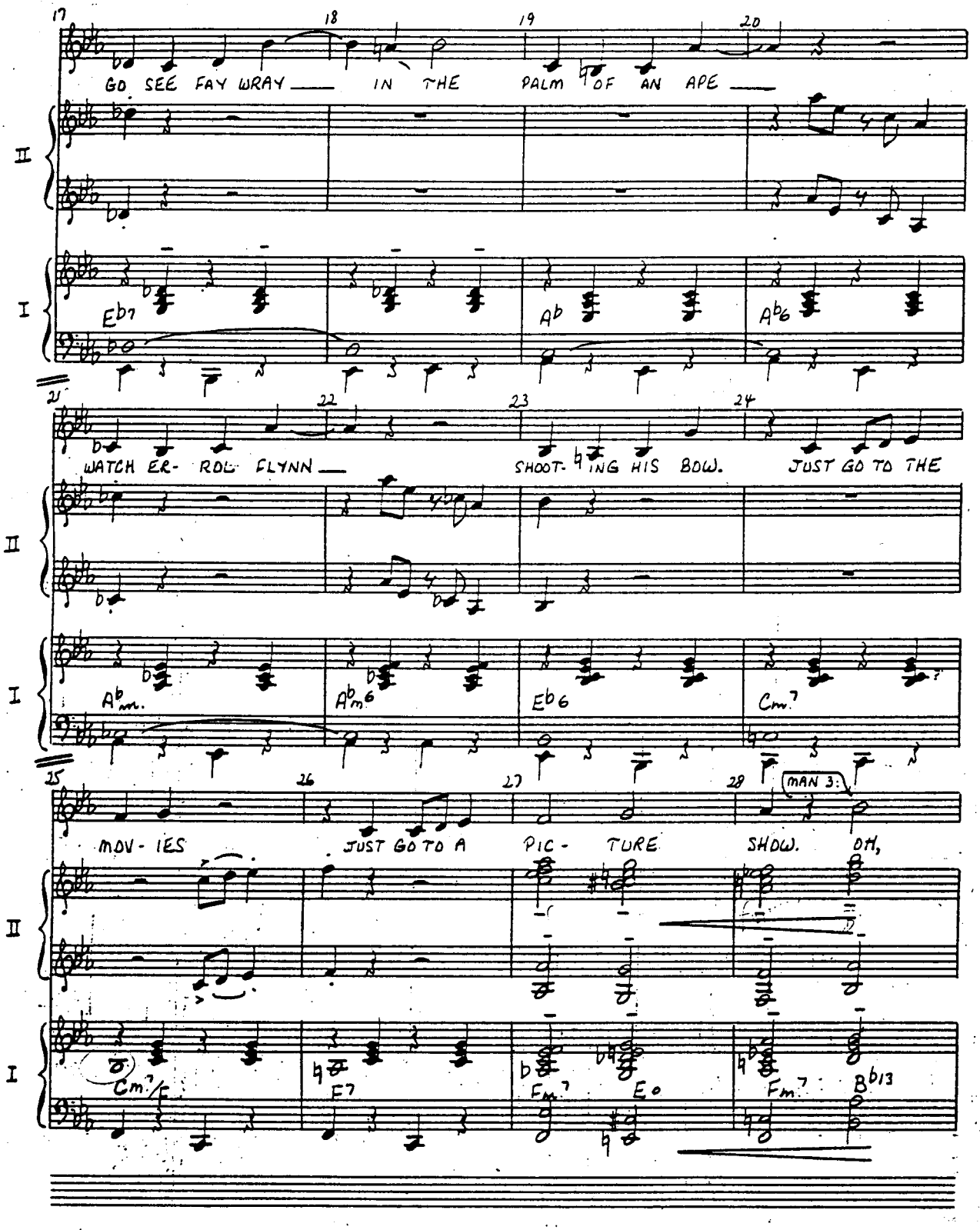
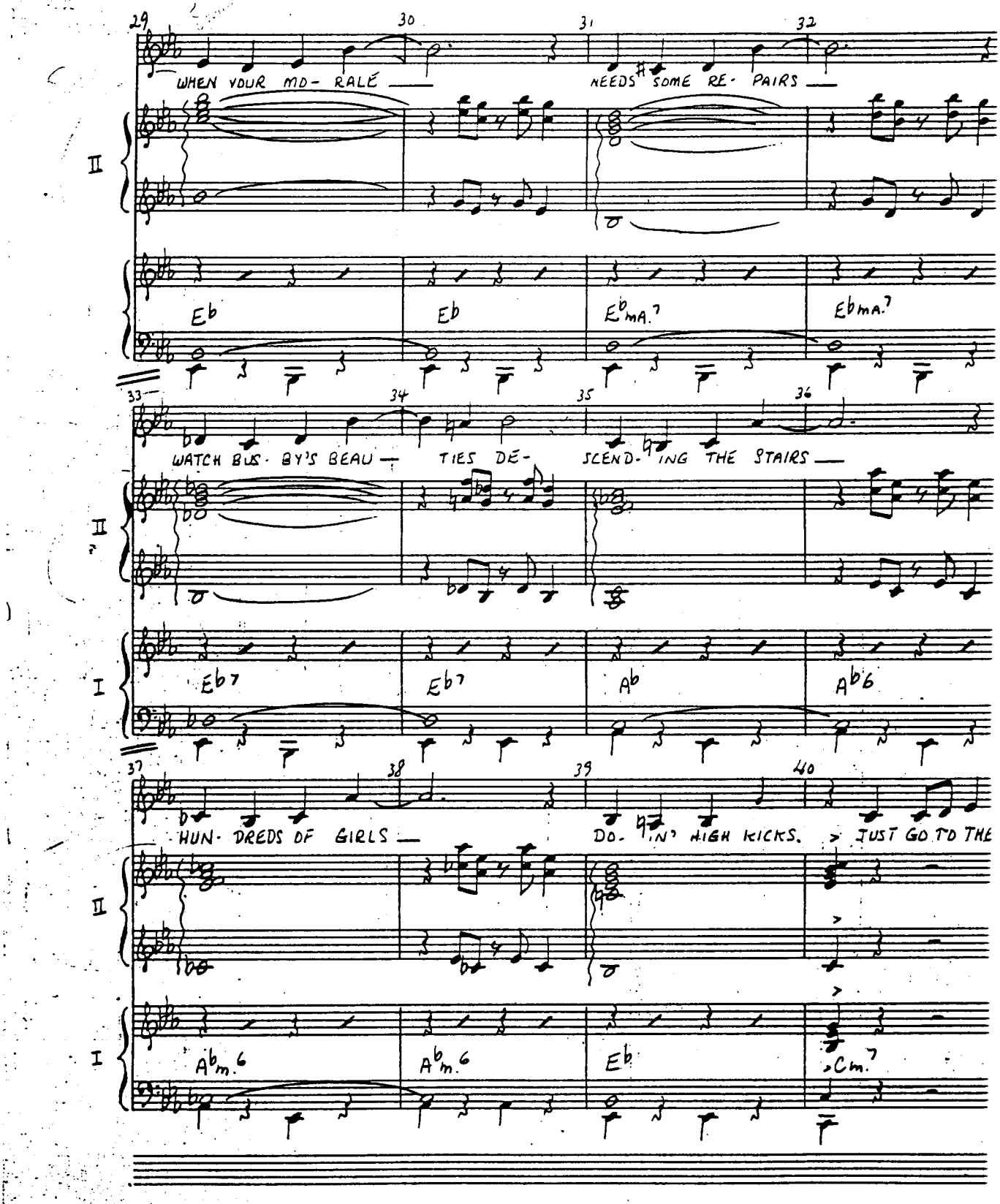
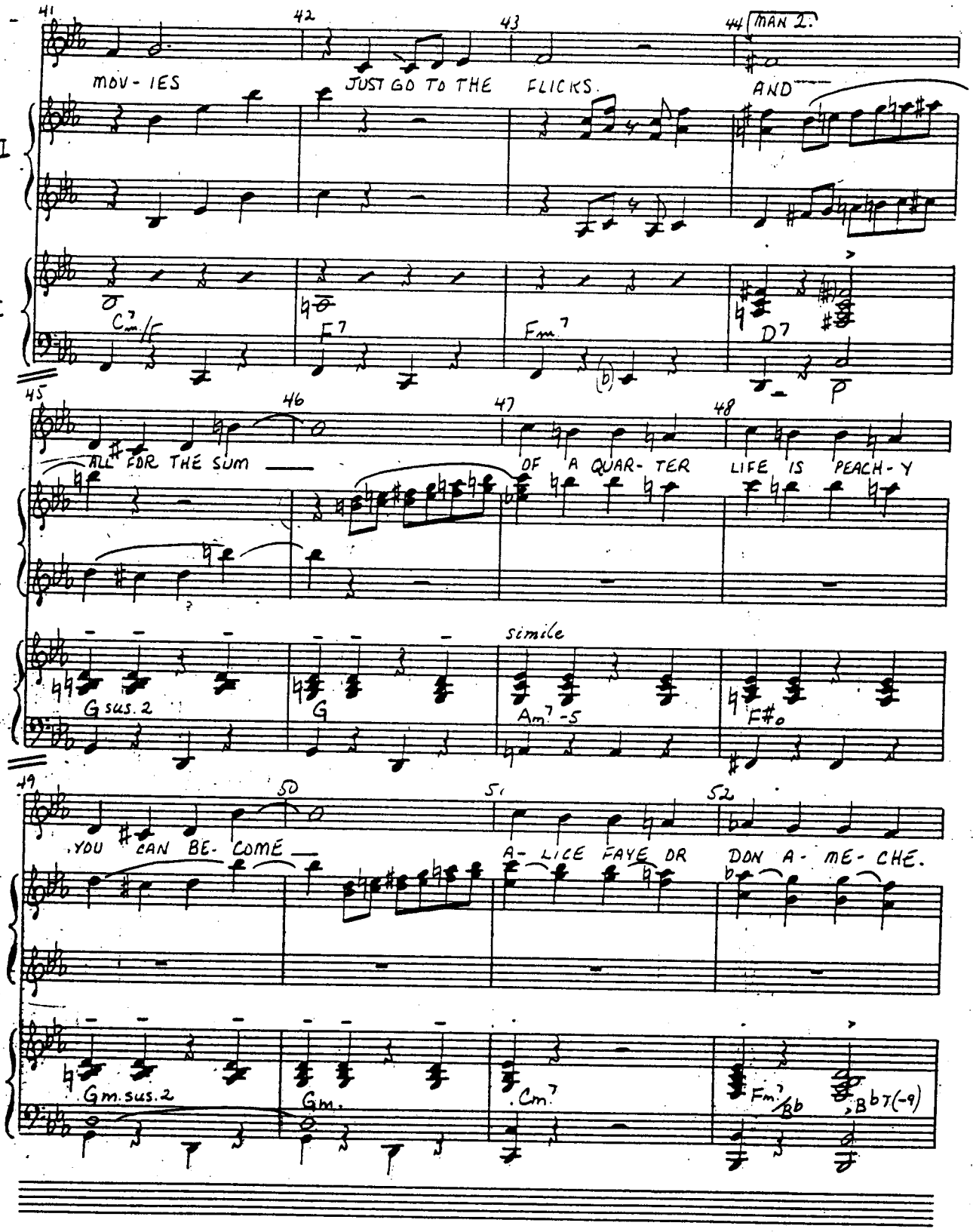
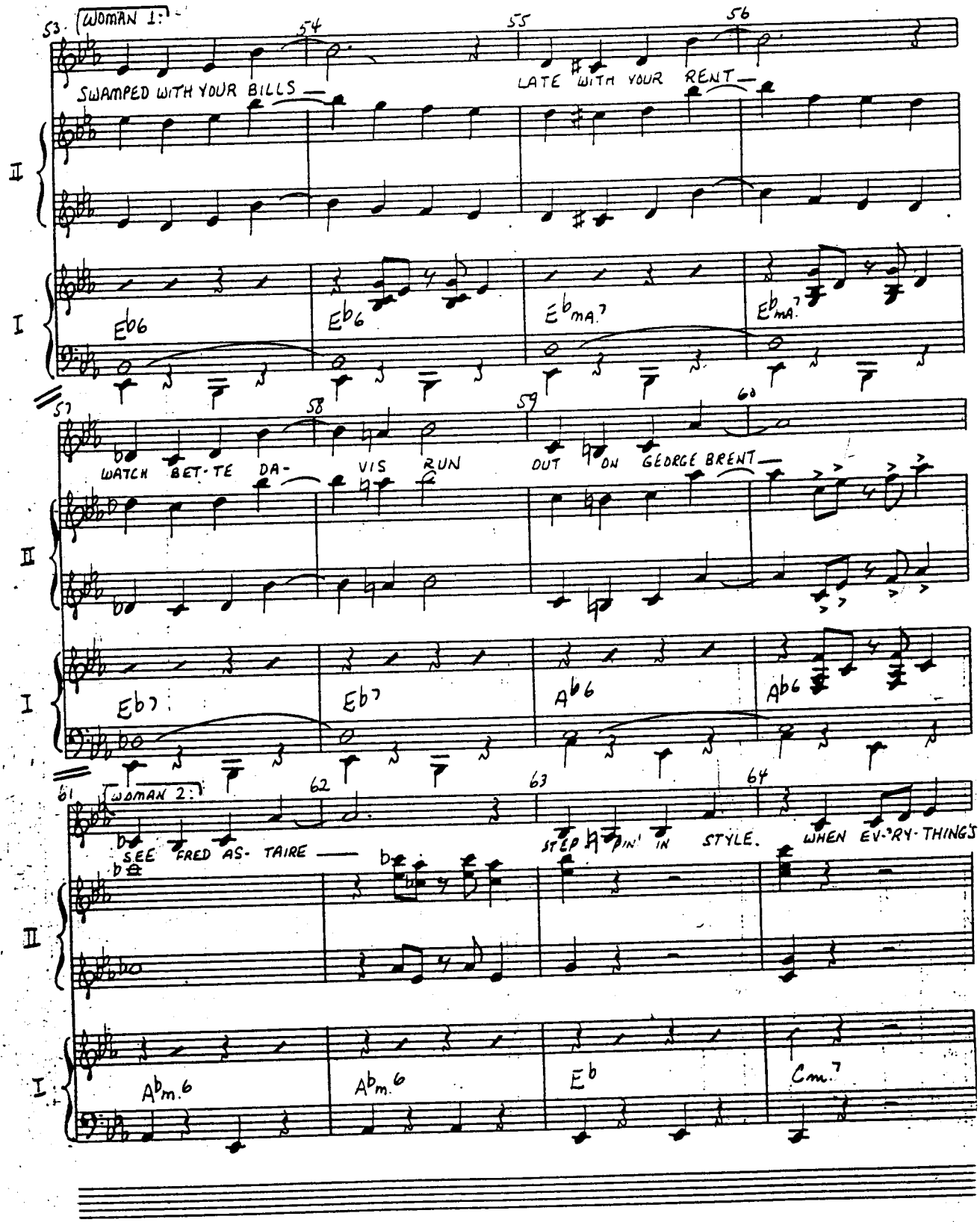

6
7
8
GRAU-MANS CHIN-ESE THEA-TER LIFE CAN BE AS PLUSH AS YOUR I-MA-GI-NA-TION
YOU CAN
II
I
Eb
Cb7
Eb
9
10
11 rall.
12
DO-ALL YOUR DREAM-ING IN STYLE.
FOL-LOW ME I HAVE TWO ON THE AISLE
ten.
II
I
Cm.
Cm.7
Fm.7
Bb7sus.
Bb7
Ebma.7
Cm.7
Fm.7
Fm.7/Bb
Bb7
13
WOMAN 3: (LAST X)
14
15
16
NEED TO RE-LAX?
NEED TO ES-CAPE?
II
I
Eb6
Ebma.7


17
18
19
20
GO SEE FAY WRAY IN THE PALM OF AN APE
II
I
Eb7
Ab
Ab6
21
22
23
24
WATCH ER- ROL FLYNN
SHOOT- ING HIS BOW.
JUST GO TO THE
Abm.
Abm6
Eb6
Cm7
25
26
27
28
MAN 3:
MOV- IES
JUST GO TO A
PIC- TURE
SHOW.
OH,
Cm7/F
F7
Fm7
Eo
Fm7
Bb13


29
30
31
32
WHEN YOUR MO- RALE
NEEDS SOME RE- PAIRS
II
Eb
Eb
Ebma.7
Ebma.7
33
34
35
36
WATCH BUS- BY'S BEAU- TIES DE-
SCEND- ING THE STAIRS
II
I
Eb7
Eb7
Ab
Ab6
37
38
39
40
HUN- DREDS OF GIRLS
DO- IN' HIGH KICKS.
JUST GO TO THE
II
I
Abm.6
Abm.6
Eb
Cm.7


41
42
43
44
MAN 2.
MOV - IES
JUST GO TO THE FLICKS.
AND
II
I
Cm7
F7
Fm7
D7
45
46
47
48
ALL FOR THE SUM
OF A QUAR - TER
LIFE IS PEACH - Y
simile
Gsus.2
G
Am7-5
F#o
49
50
51
52
YOU CAN BE - COME
A - LICE FAYE OR DON A - ME - CHE.
Gm.sus.2
Gm.
Cm7
Fm7/Bb
Bb7(-9)



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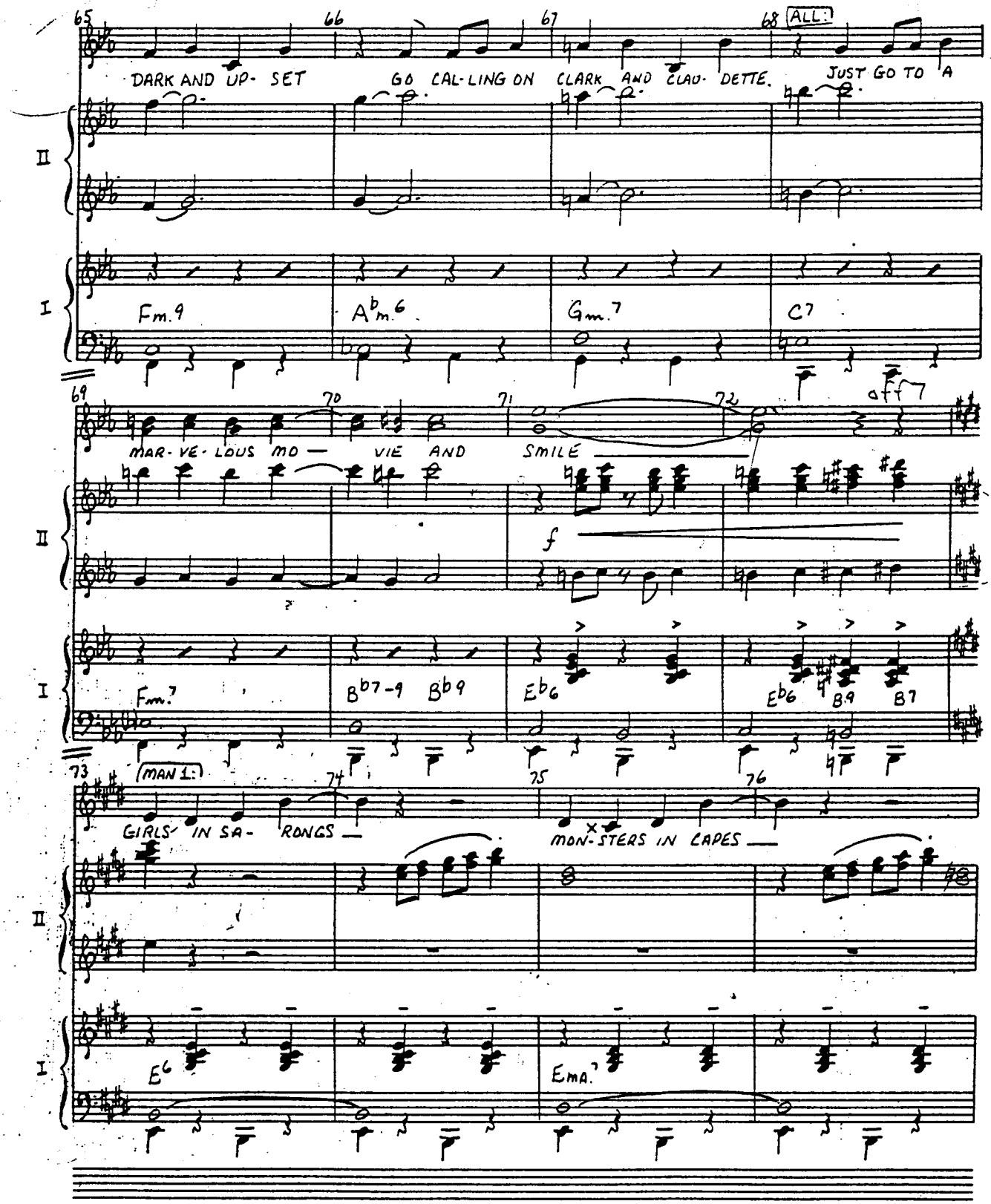
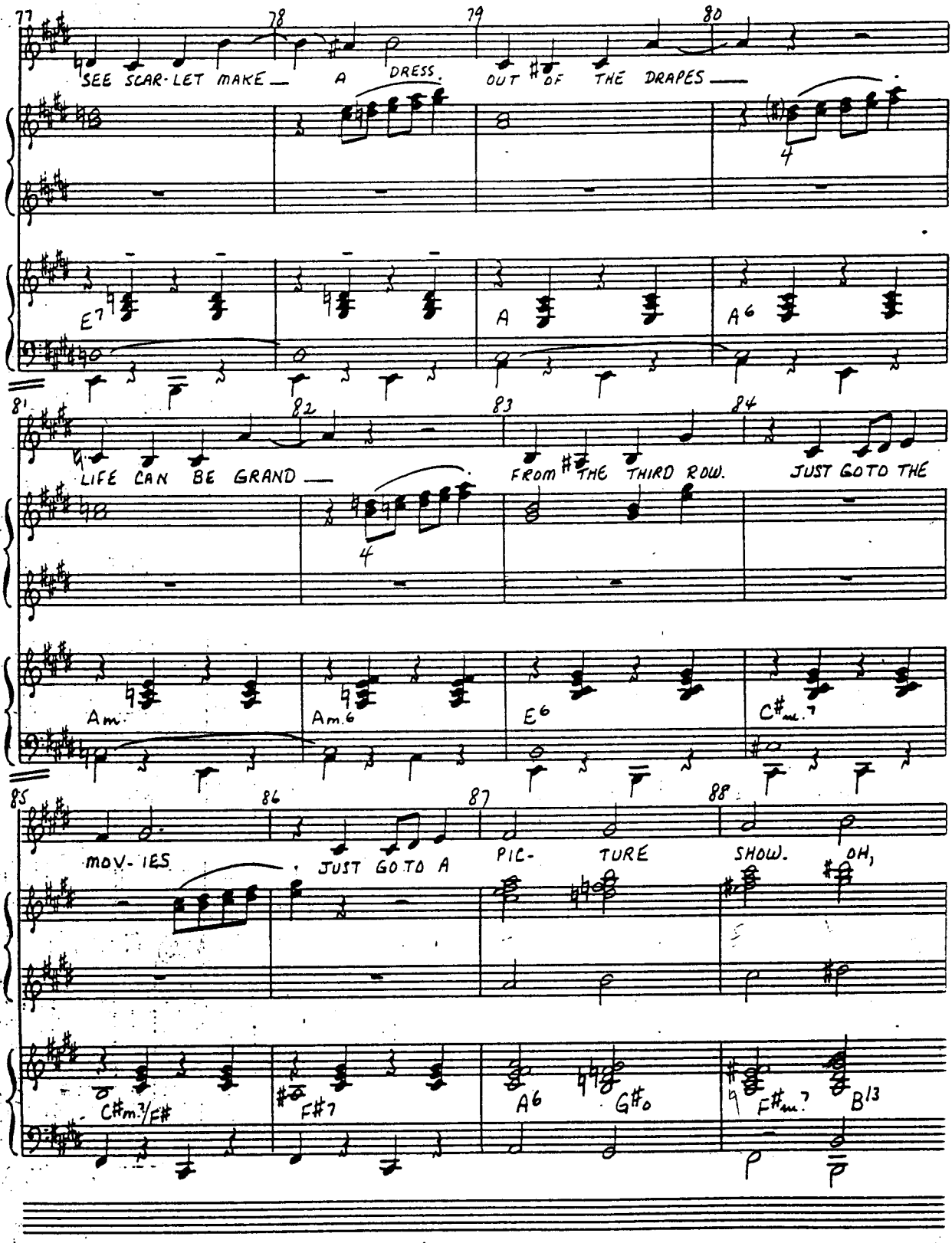
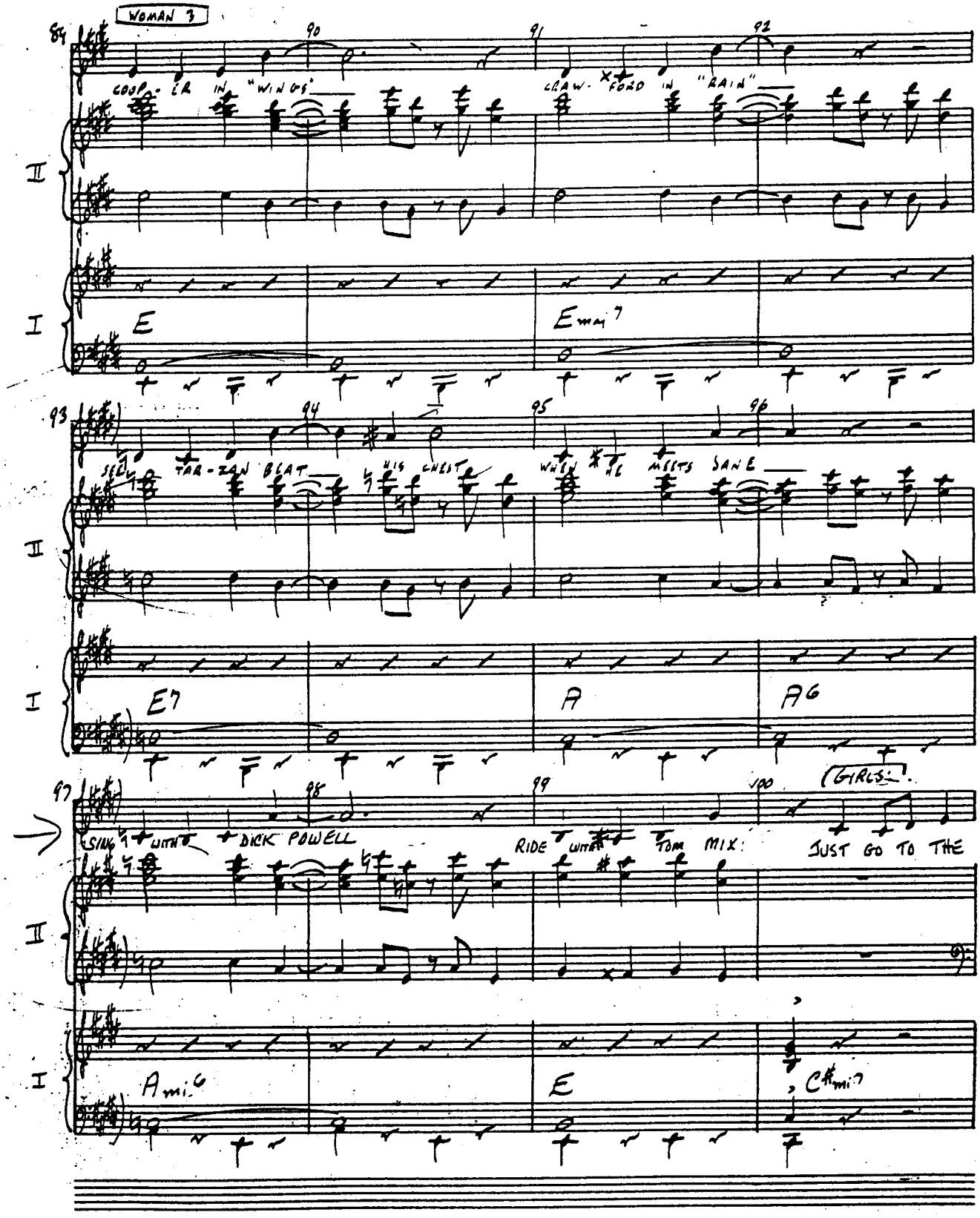
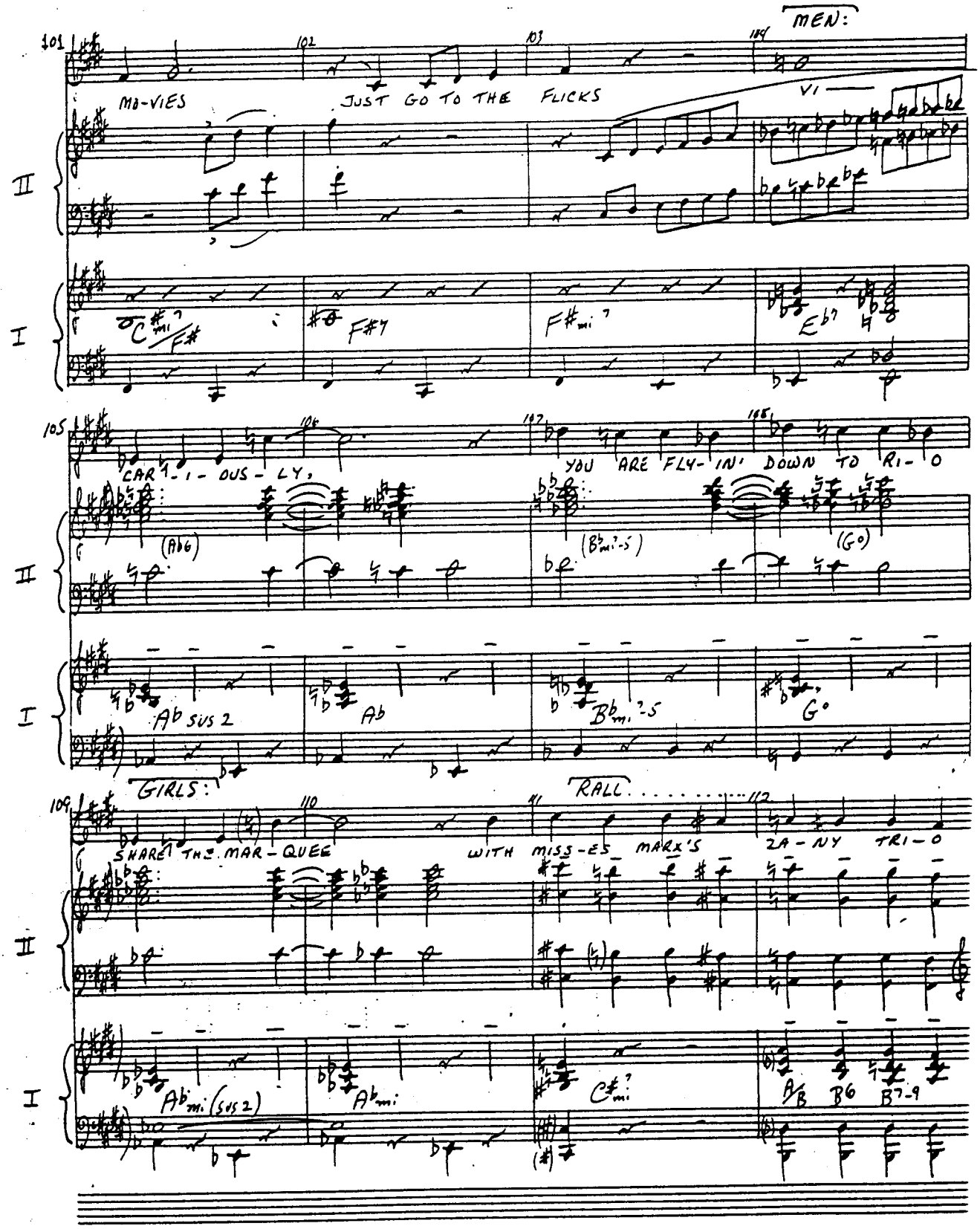
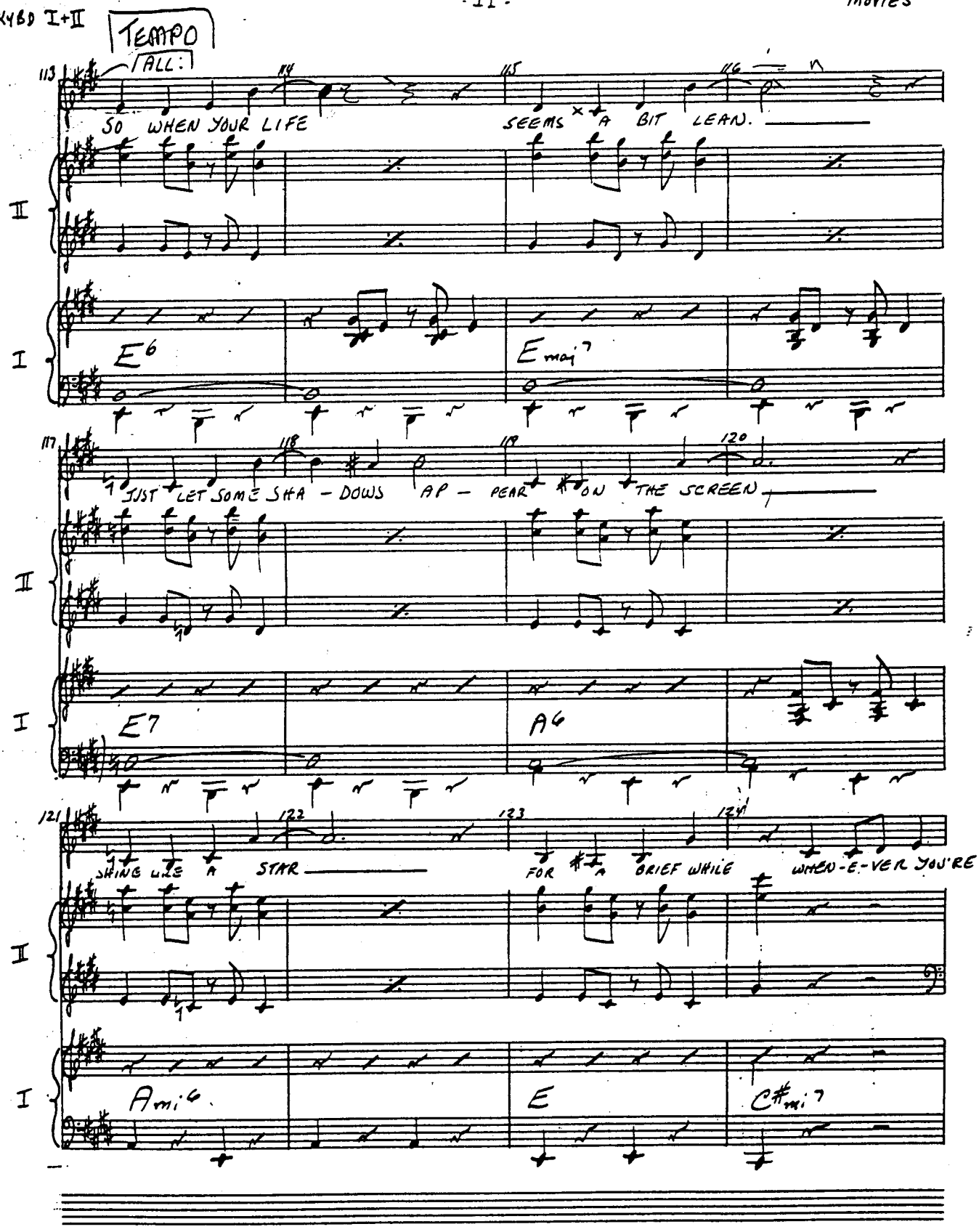
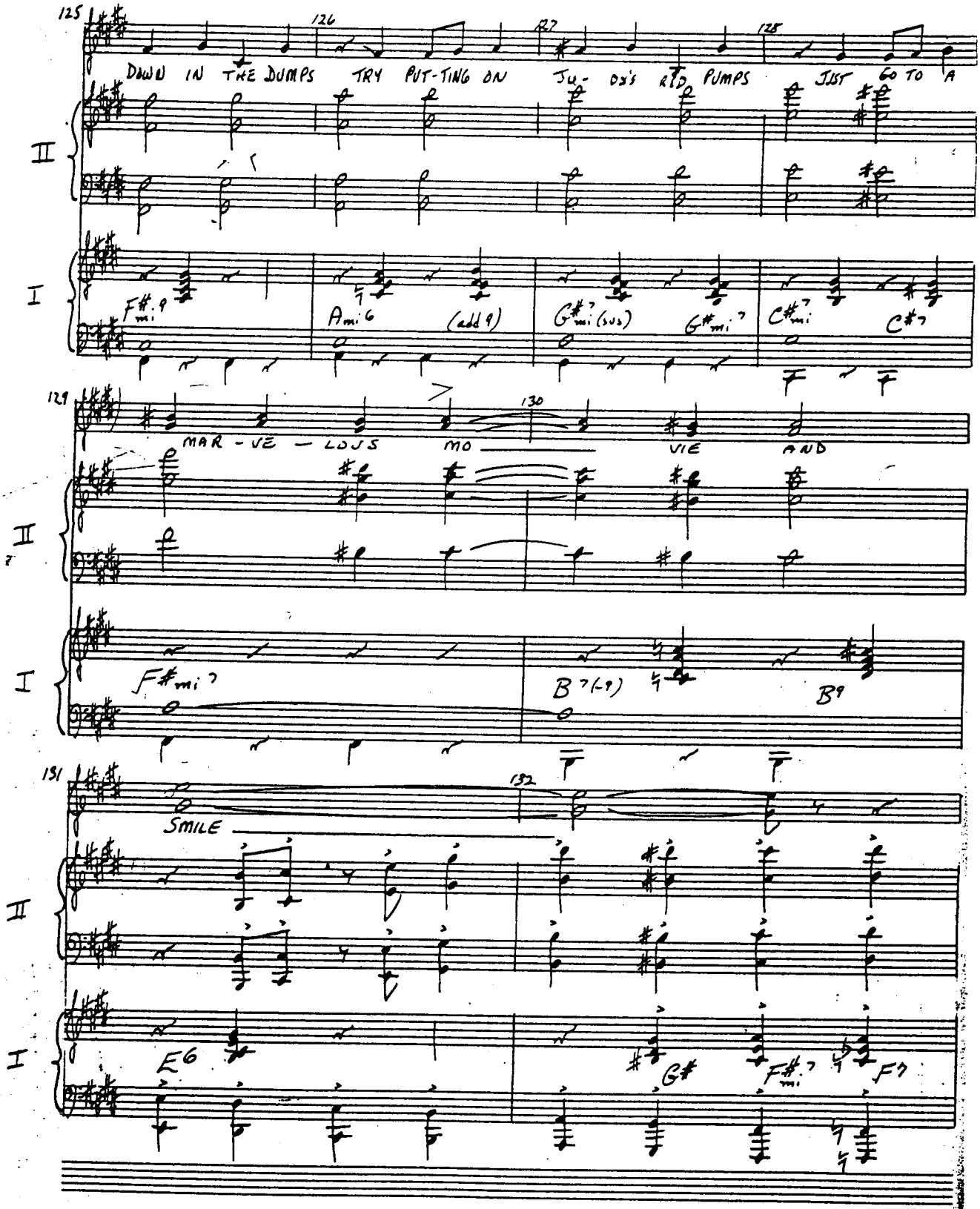

65
66
67
68
ALL:
DARK AND UP- SET
GO CAL-LING ON CLARK AND CLAU- DETTE.
JUST GO TO A
II
I
Fm.9
A♭m.6
Gm.7
C7
69
70
71
72
aff 7
MAR- VE- LOUS MO — VIE AND SMILE
f
Fm.7
B♭07-9
B♭9
E♭6
E♭6
B9
B7
73
MAN 1:
74
75
76
GIRLS IN SA- RONGS
MON-STERS IN CAPES
E6
EMA.7

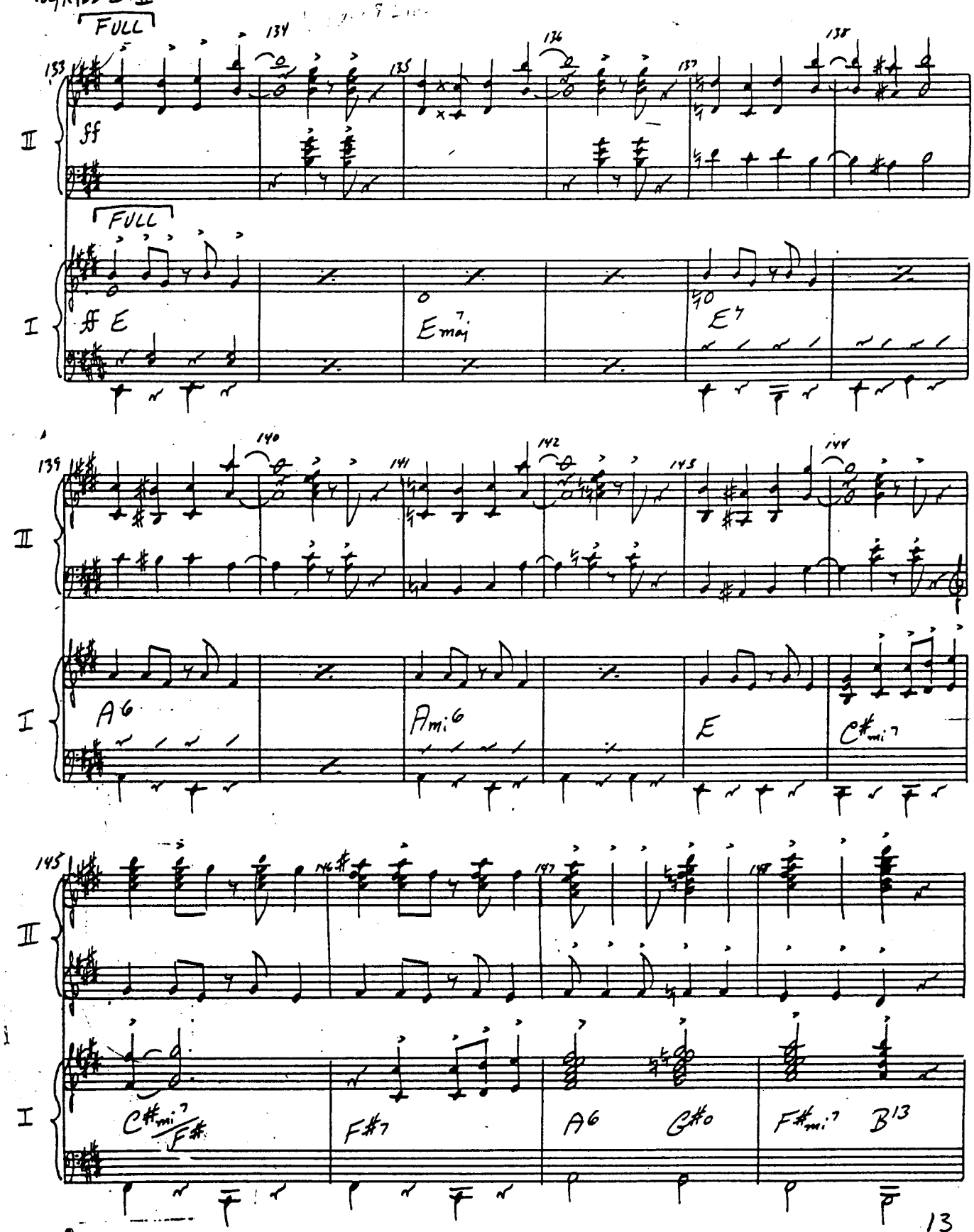

77
78
79
80
SEE SCAR-LET MAKE A DRESS. OUT OF THE DRAPES
II
I
E7
A
A6
81
82
83
84
LIFE CAN BE GRAND FROM THE THIRD ROW. JUST GO TO THE
II
I
Am
Am6
E6
C#m7
85
86
87
88
MOV-IES JUST GO TO A PIC- TURE SHOW. OH,
C#m7/F#
F#7
A6
G#o
F#m7
B13

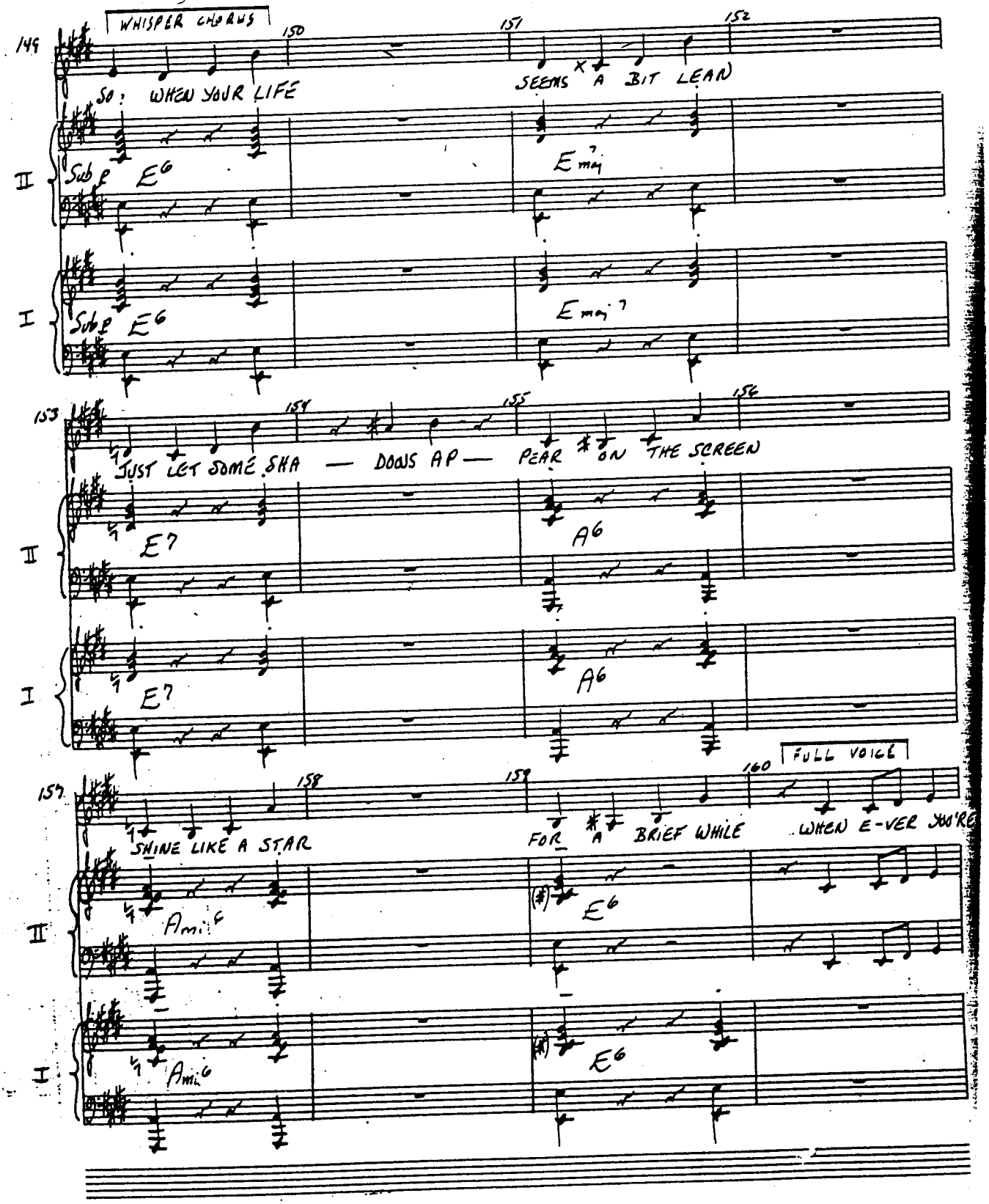

WOMAN 3
84
90
91
92
COOP- ER IN "WINGS"
CRAW- X FORD IN "RAIN"
II
I
E
Emaj7
93
94
95
96
SEL- TAR-ZAN BEAT HIS CHEST
WHEN HE MEETS JANE
E7
A
A6
97
98
99
100
(GIRLS:)
SING WITH DICK POWELL
RIDE WITH TOM MIX:
JUST GO TO THE
Ami6
E
C#mi7

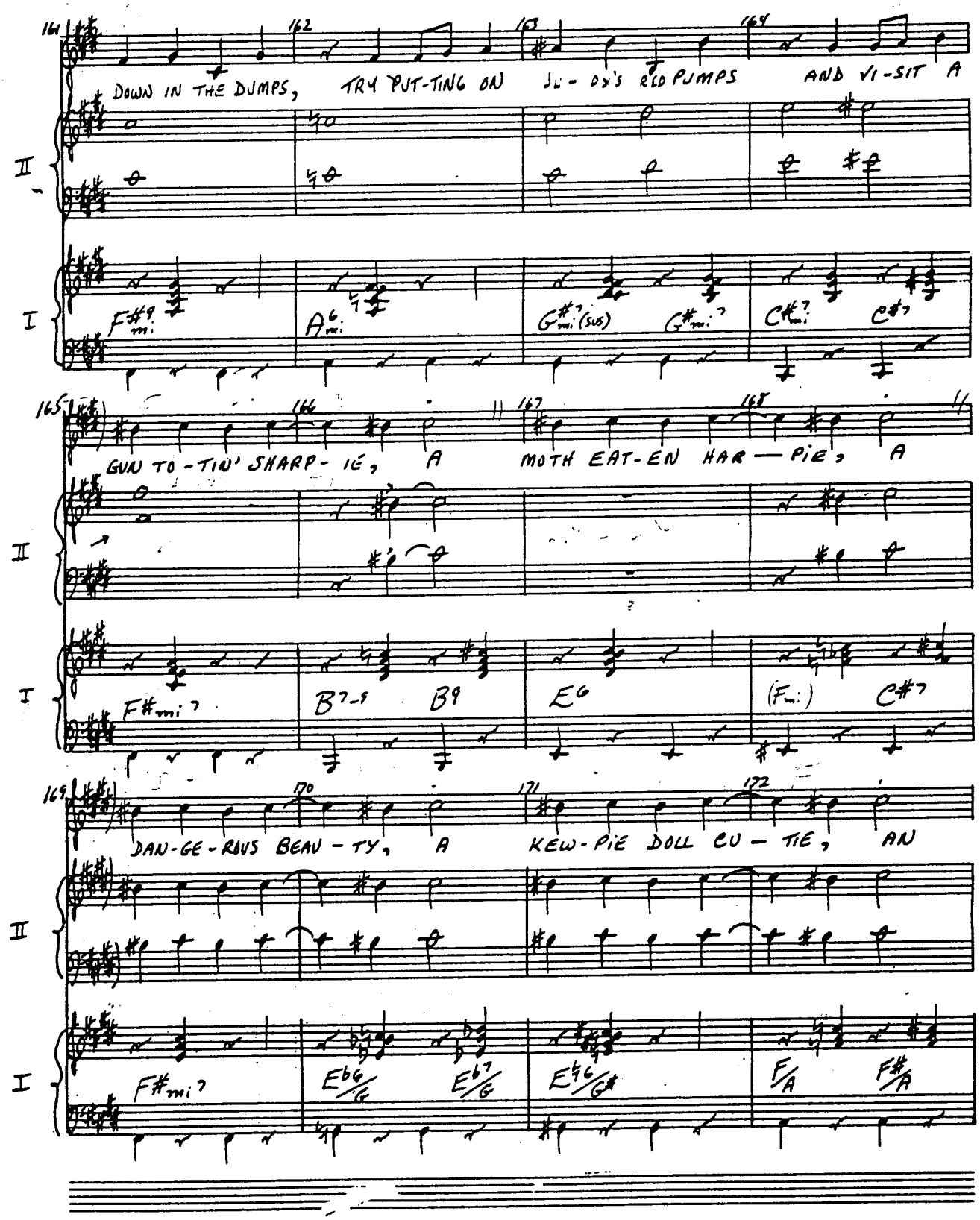

MEN:
101
102
103
104
MO-VIES
JUST GO TO THE FLICKS
VI
II
I
C#mi7/F#
F#7
F#mi7
Eb7
105
106
107
108
CAR-I-OUS-LY,
YOU ARE FLY-IN' DOWN TO RI-O
(Ab6)
(Bbmi7-5)
(Go)
Ab sus 2
Ab
Bbmi7-5
Go
GIRLS:
RALL.....
109
110
111
112
SHARE THE MAR-QUEE
WITH MISS-ES MARX'S
ZA-NY TRI-O
Abmi(sus2)
Abmi
C#mi7
A/B
B6
B7-9

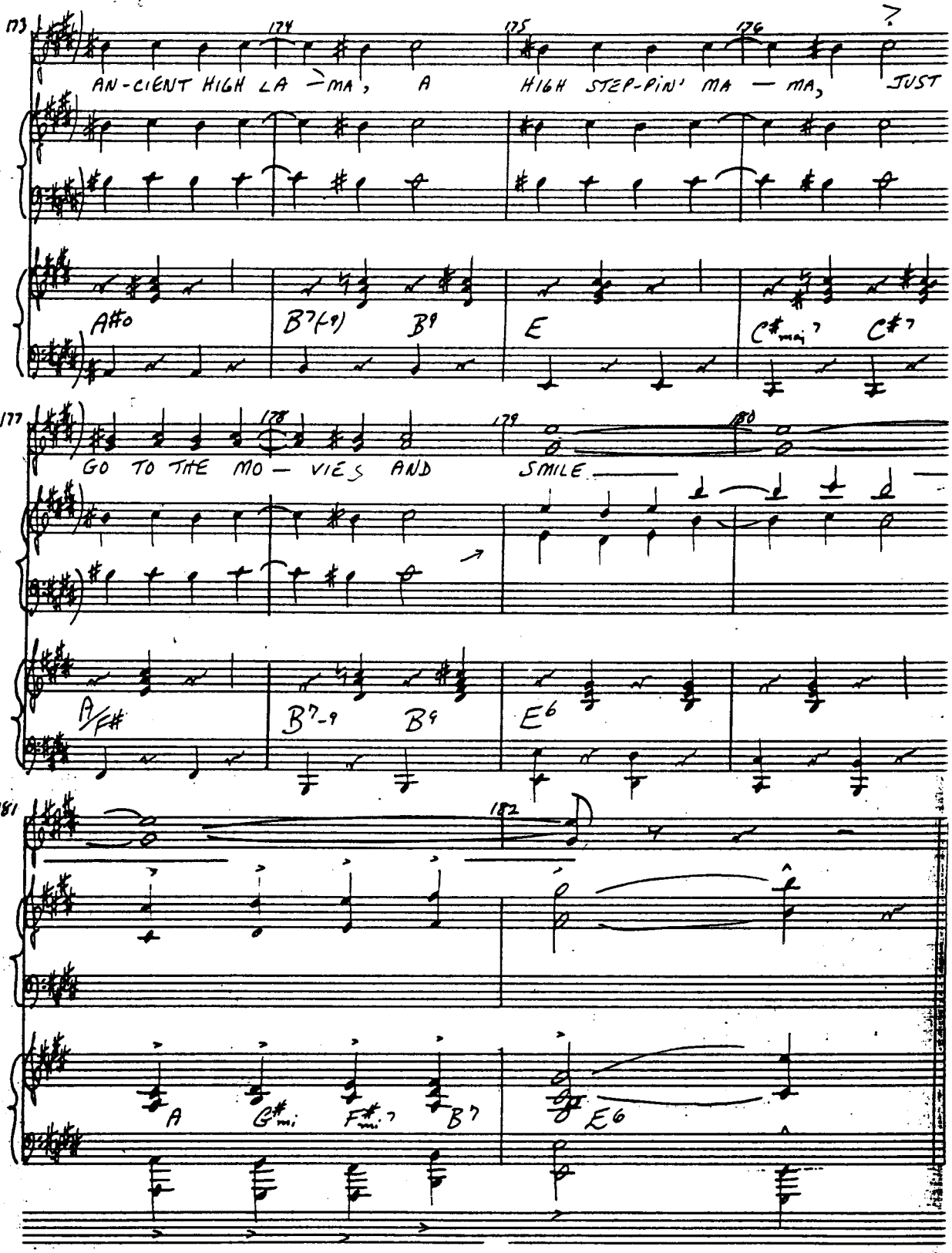

TEMPO
ALL:
113
114
115
116
SO WHEN YOUR LIFE
SEEMS A BIT LEAN.
II
I
E6
Emaj7
117
118
119
120
JUST LET SOME SHA - DOWS AP - PEAR ON THE SCREEN
E7
A6
121
122
123
124
SHINE LIKE A STAR
FOR A BRIEF WHILE
WHEN-E-VER YOU'RE
Ami6
E
C#mi7


125
126
127
128
DOWN IN THE DUMPS TRY PUT-TING ON JU- DY'S RED PUMPS JUST GO TO A
II
I
F#mi9
Ami6 (add9)
G#mi7 (sus)
G#mi7
C#mi7
C#7
129
130
MAR - VE - LOUS MO VIE AND
F#mi7
B7(-9)
B9
131
132
SMILE
E6
G#
F#mi7
F7


FULL
133
134
135
136
137
138
II
ff
FULL
I
ff E
Emaj7
E7
139
140
141
142
143
144
II
I
A6
Ami6
E
C#mi7
145
146
147
148
II
I
C#mi7/F#
F#7
A6
G#o
F#mi7
B13


WHISPER CHORUS
149
150
151
152
SO: WHEN YOUR LIFE
SEEMS A BIT LEAN
II
Sub E6
Emaj7
I
Sub E6
Emaj7
153
154
155
156
JUST LET SOME SHA — DOWS AP — PEAR ON THE SCREEN
II
E7
A6
I
E7
A6
157
158
159
160
FULL VOICE
SHINE LIKE A STAR
FOR A BRIEF WHILE
WHEN E-VER YOU'RE
II
Ami6
E6
I
Ami6
E6

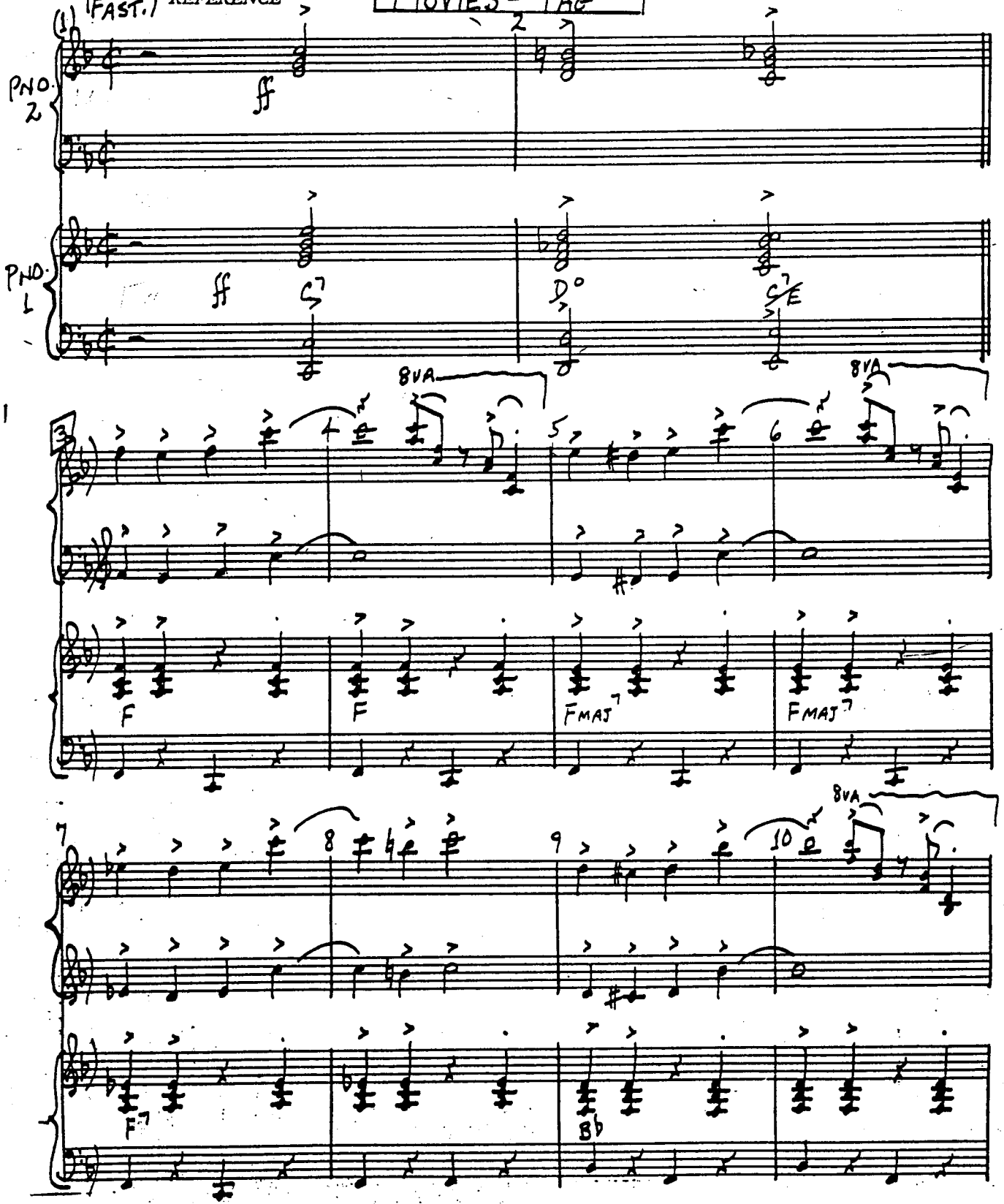

DOWN IN THE DUMPS, TRY PUT-TING ON JU-DY'S RED PUMPS AND VI-SIT A
F#9 mi. A6 mi. G#7 mi.(sus) G#mi.7 C#mi.7 C#7
GUN TO-TIN' SHARP-IE, A MOTH EAT-EN HAR—PIE, A
F#mi.7 B7-9 B9 E6 (Fmi.) C#7
DAN-GE-ROUS BEAU-TY, A KEW-PIE DOLL CU—TIE, AN
F#mi.7 Eb6/G Eb7/G E6/G# F/A F#/A

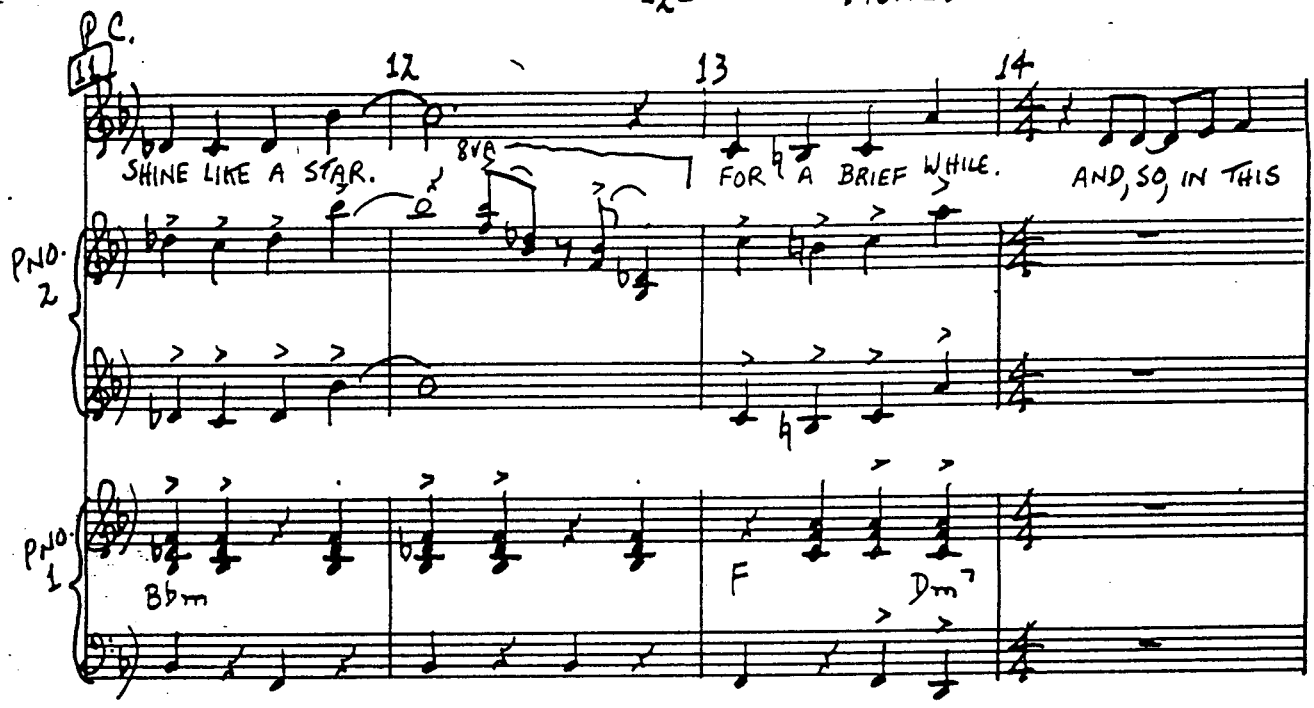

173
174
175
176
AN-CIENT HIGH LA — MA, A HIGH STEP-PIN' MA — MA, JUST
II
I
A#o
B7(-9)
B9
E
C#maj7
C#7
177
178
179
180
GO TO THE MO — VIES AND SMILE
II
I
A/F#
B7-9
B9
E6
181
182
II
I
A
G#mi
F#mi7
B7
E6

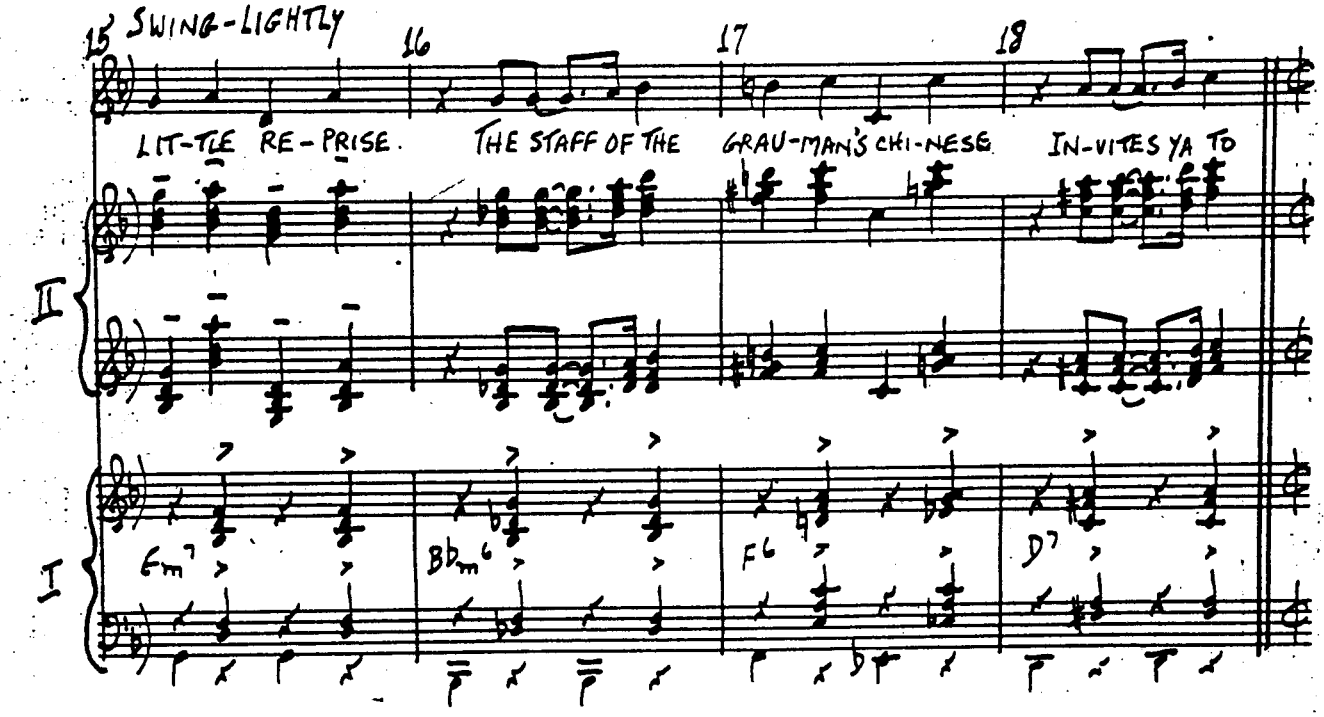
PIANO-CONDUCTOR

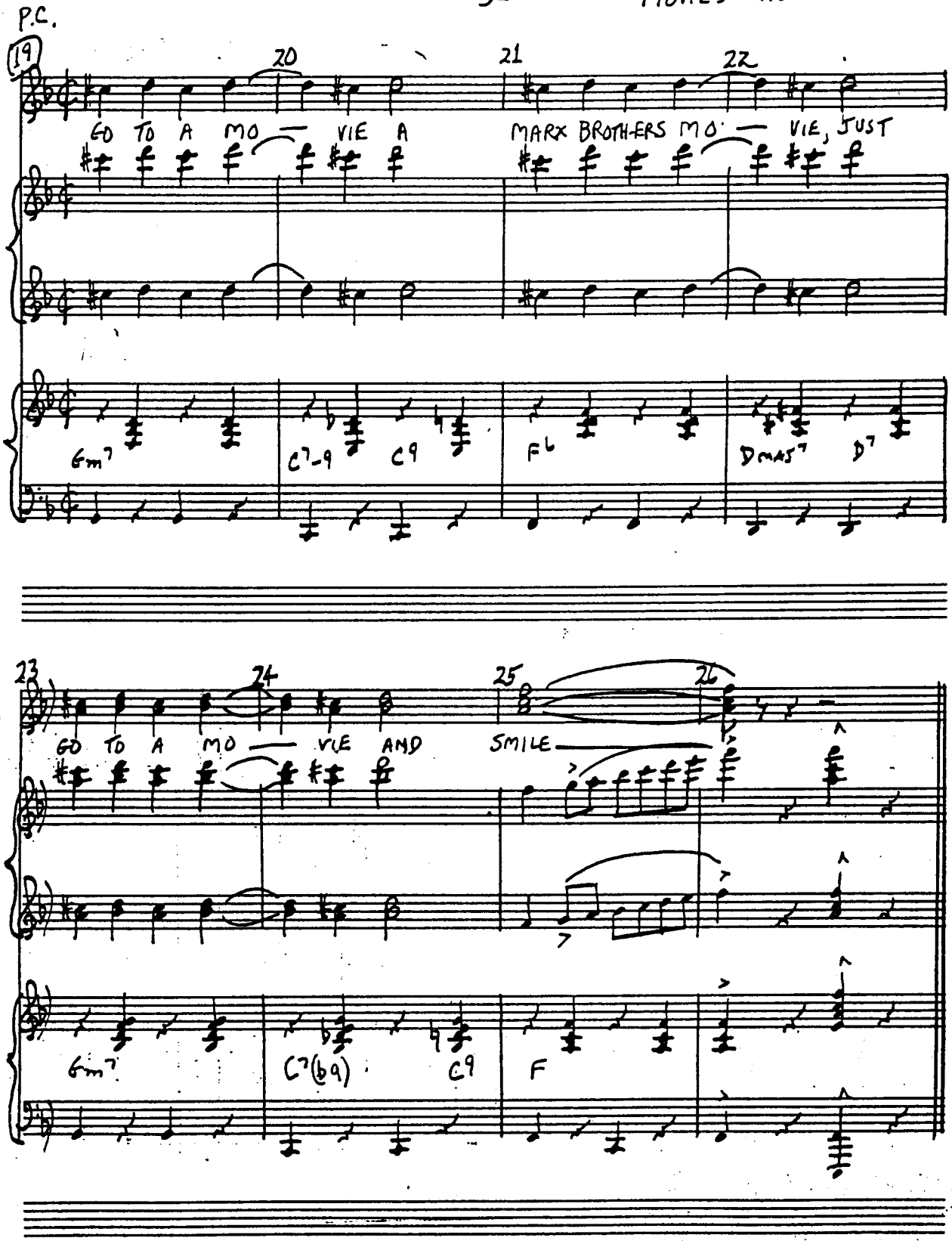
FAST. REFERENCE

MOVIES - TAG




P.C.
11
12
13
14
SHINE LIKE A STAR.
8VA
FOR A BRIEF WHILE.
AND, SO, IN THIS
PNO. 2
PNO. 1
Bbm
F
Dm7

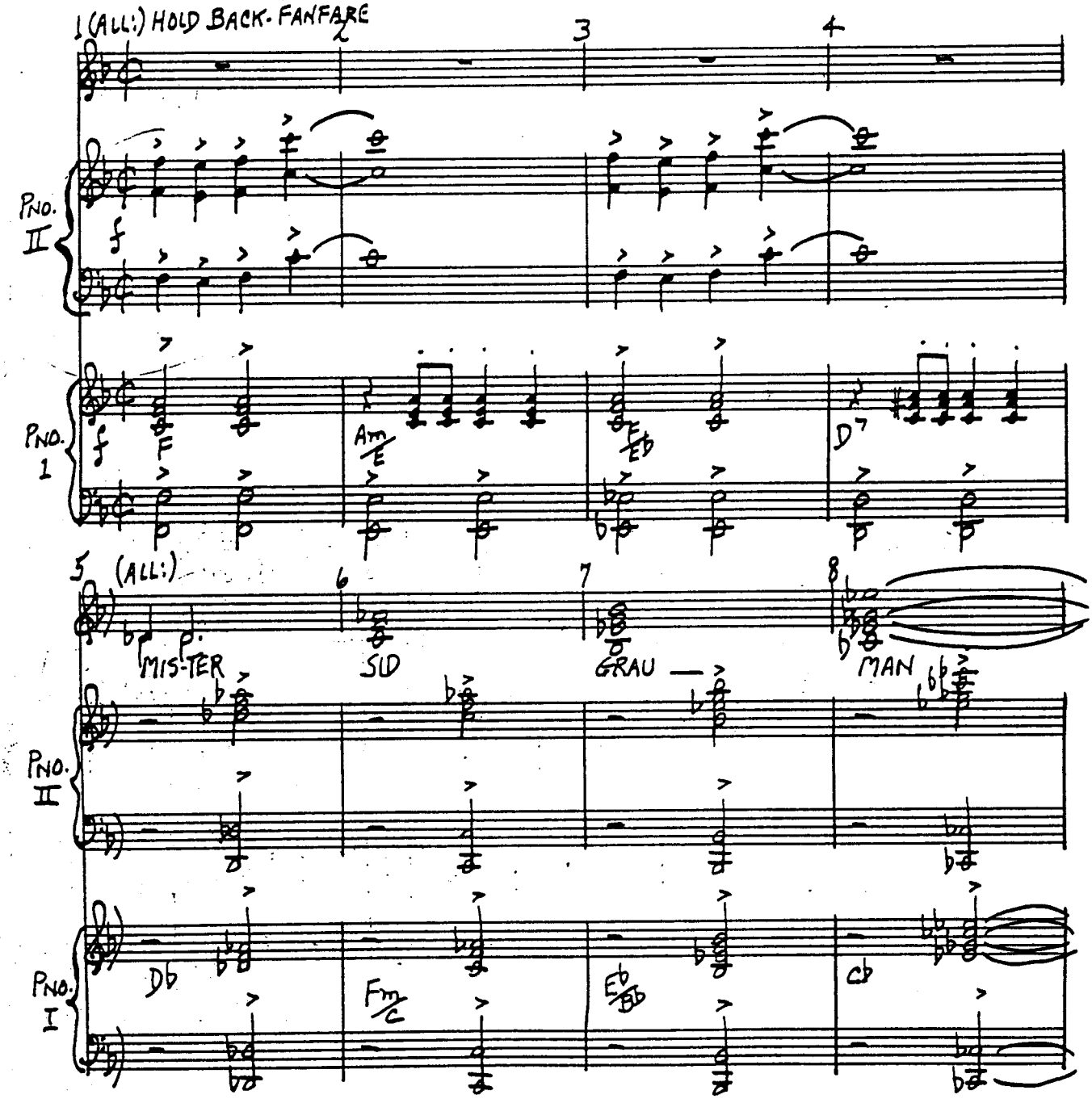

15 SWING-LIGHTLY
16
17
18
LIT-TLE RE-PRISE.
THE STAFF OF THE
GRAU-MAN'S CHI-NESE
IN-VITES YA TO
II
I
Em7
Bbm6
F6
D7

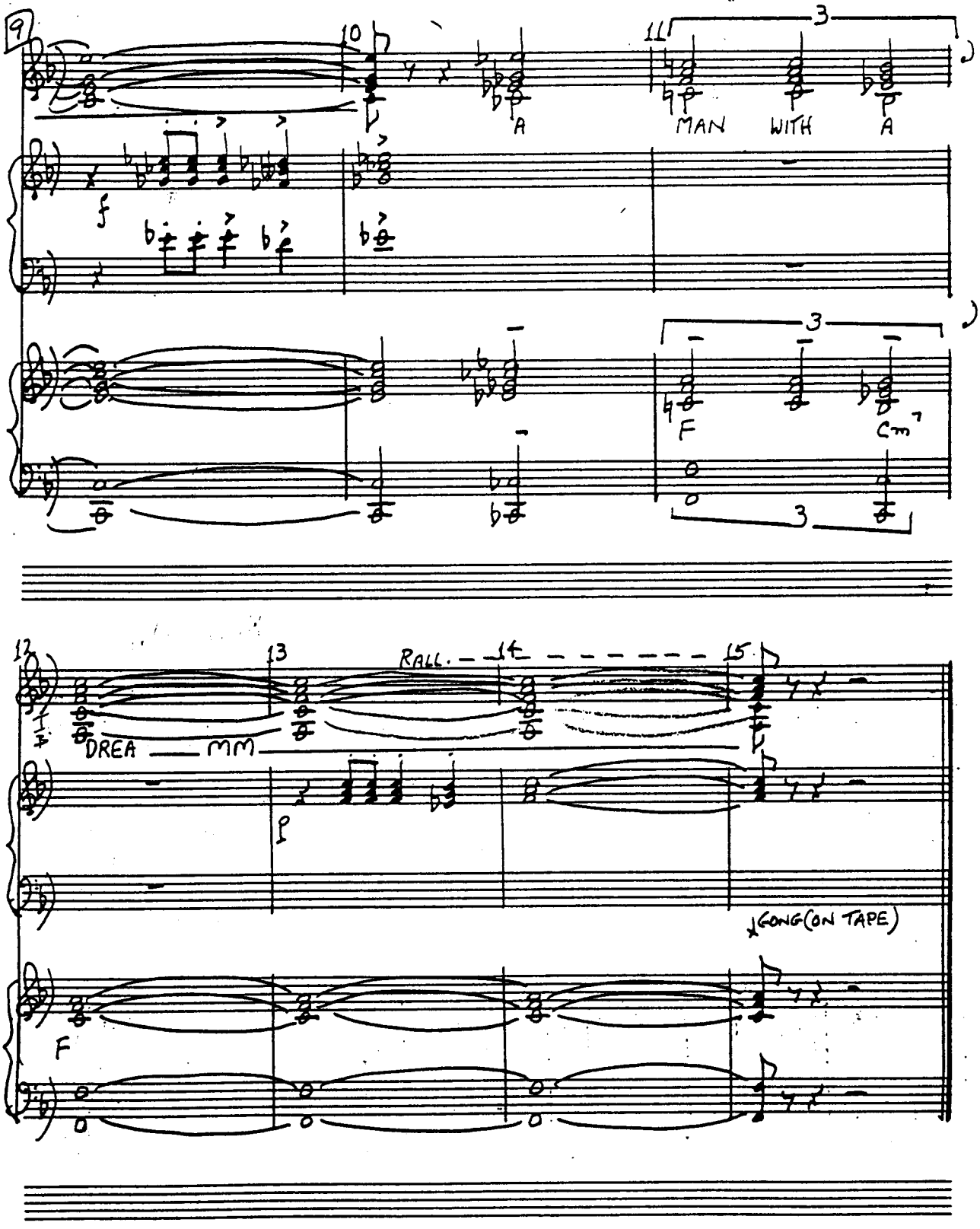

P.C.
19
20
21
22
GO TO A MO — VIE A
MARX BROTHERS MO — VIE, JUST
Gm7
C7-9
C9
F6
DMAJ7
D7
23
24
25
26
GO TO A MO — VIE AND
SMILE
Gm7
C7(b9)
C9
F

PIANO-CONDUCTOR

REFERENCE

MR. SID GRAUMAN



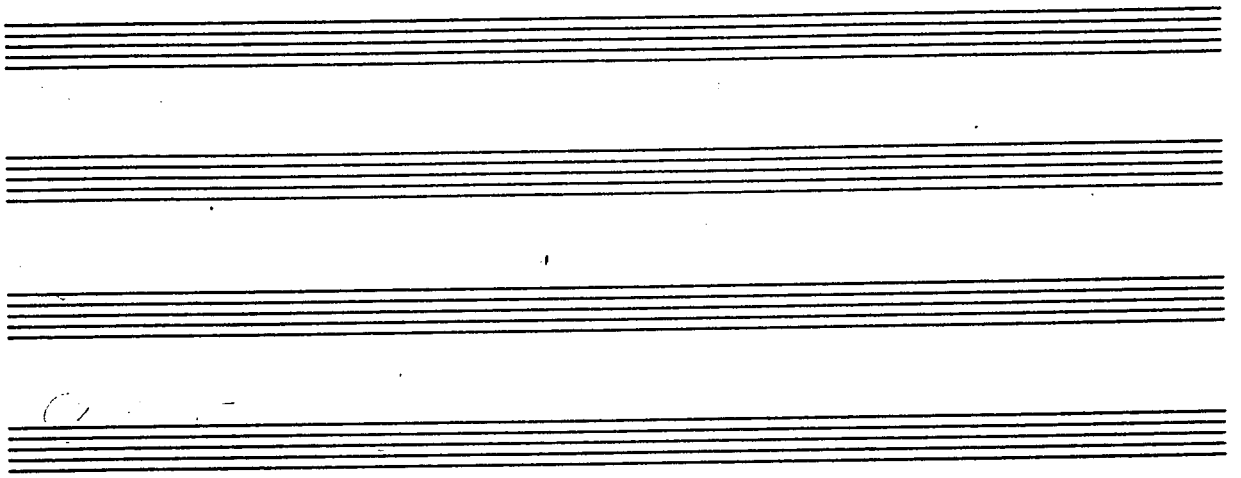

9
10
11
3
A
MAN
WITH
A
f
F
Cm7
3
12
13
RALL.
14
15
DREA
MM
p
GONG (ON TAPE)
F

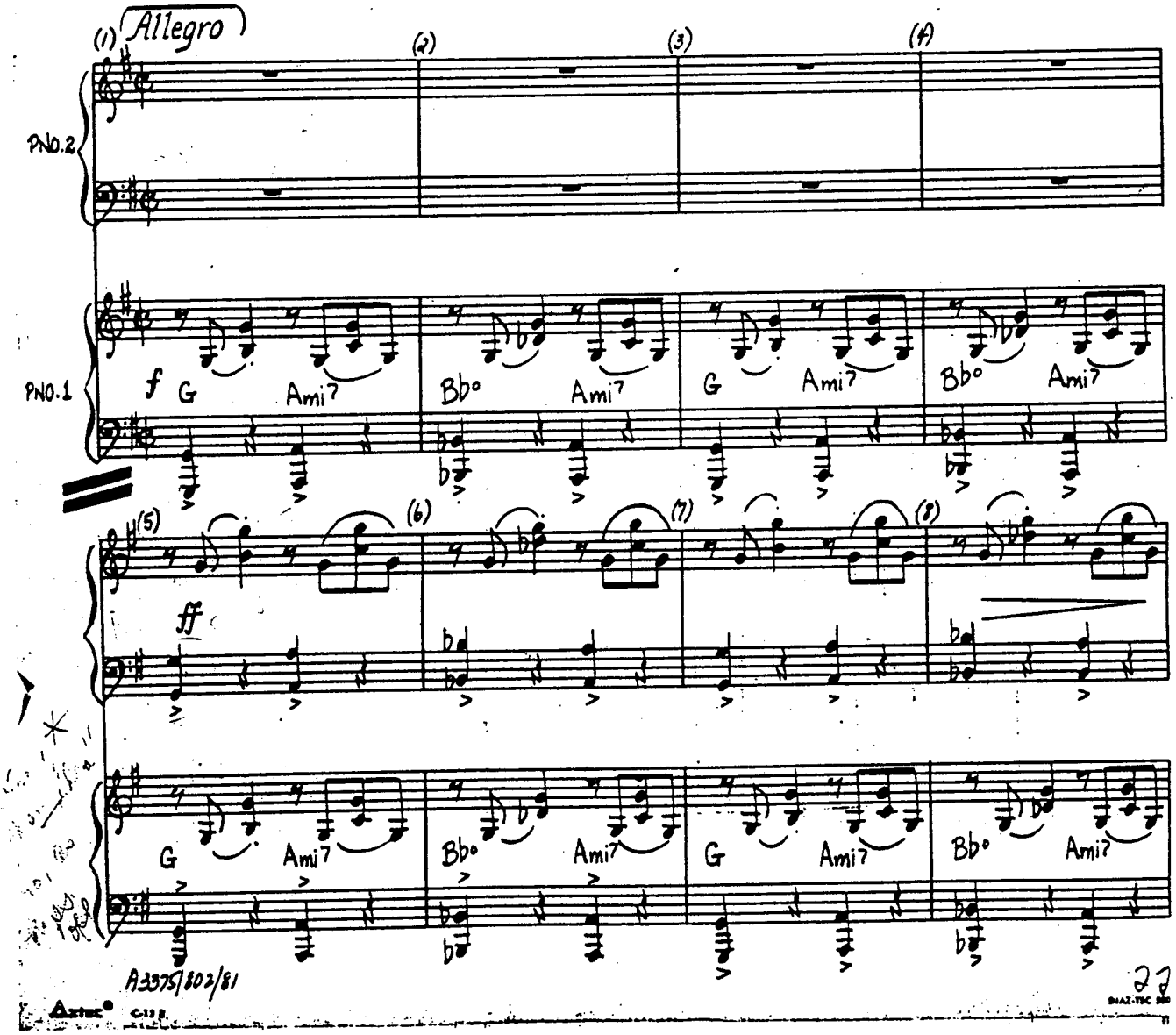
PIANO-CONDUCTOR

KEYBOARD I - II

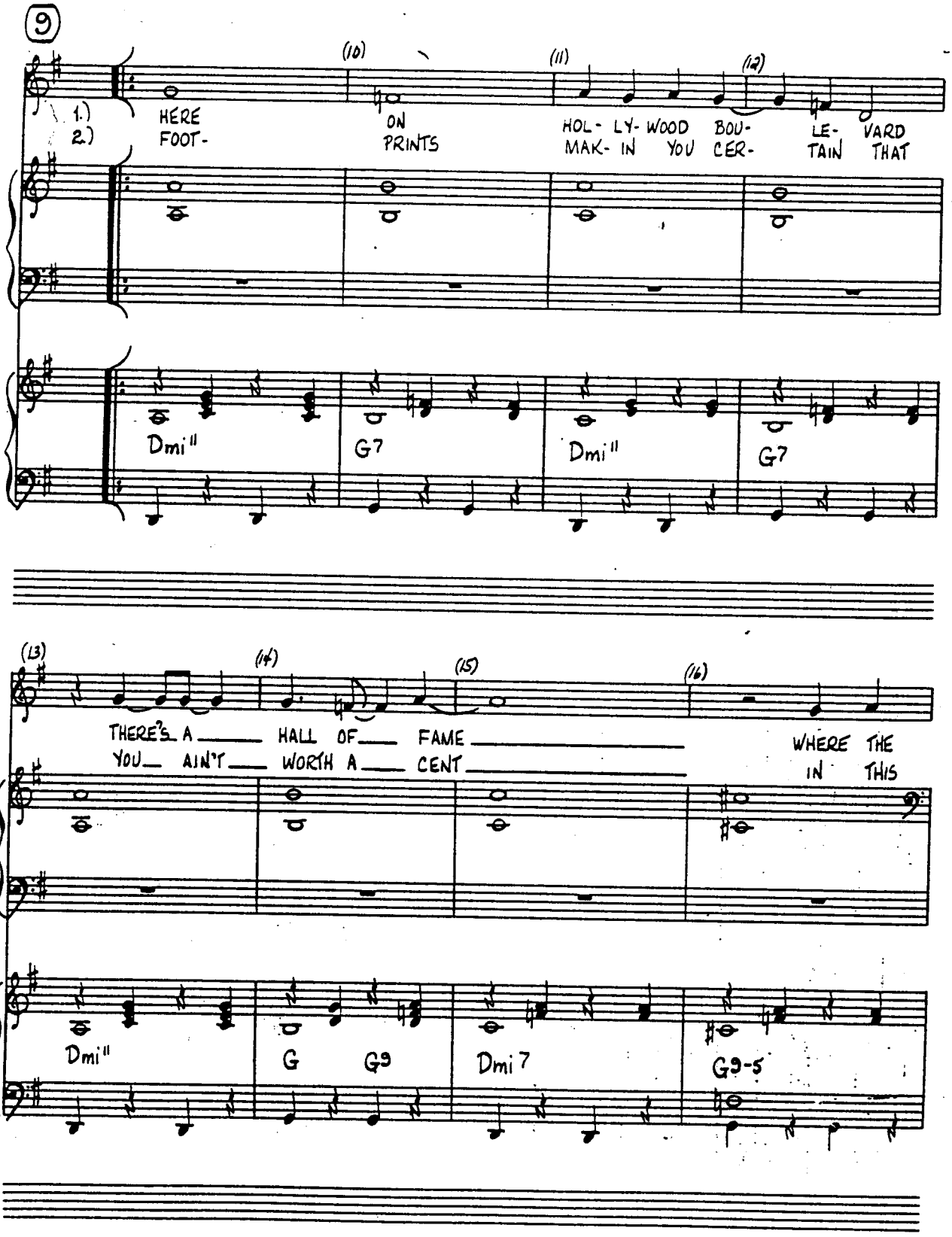
FAMOUS FEET

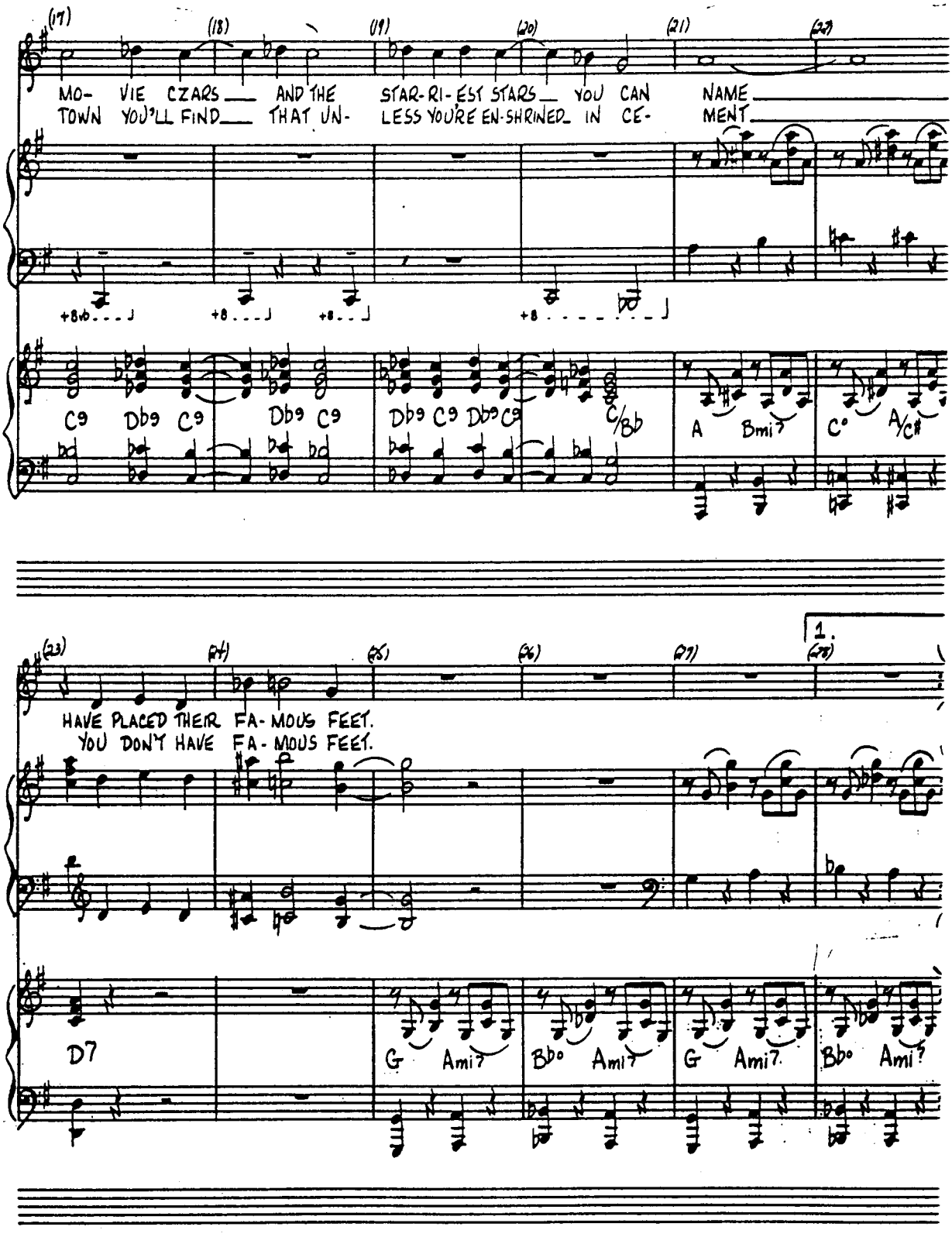
A DAY IN HOLLYWOOD / A NIGHT IN THE UKRAINE

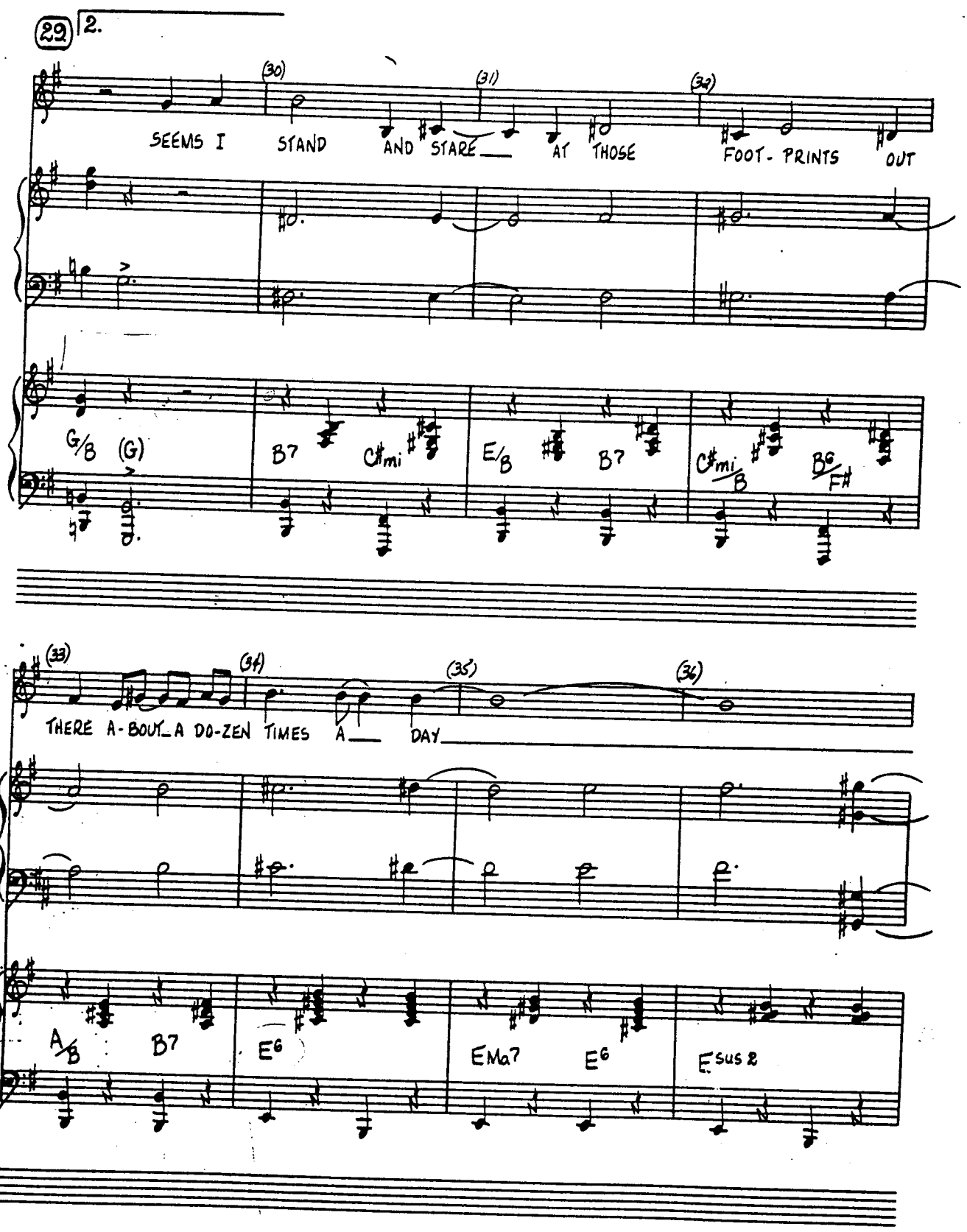


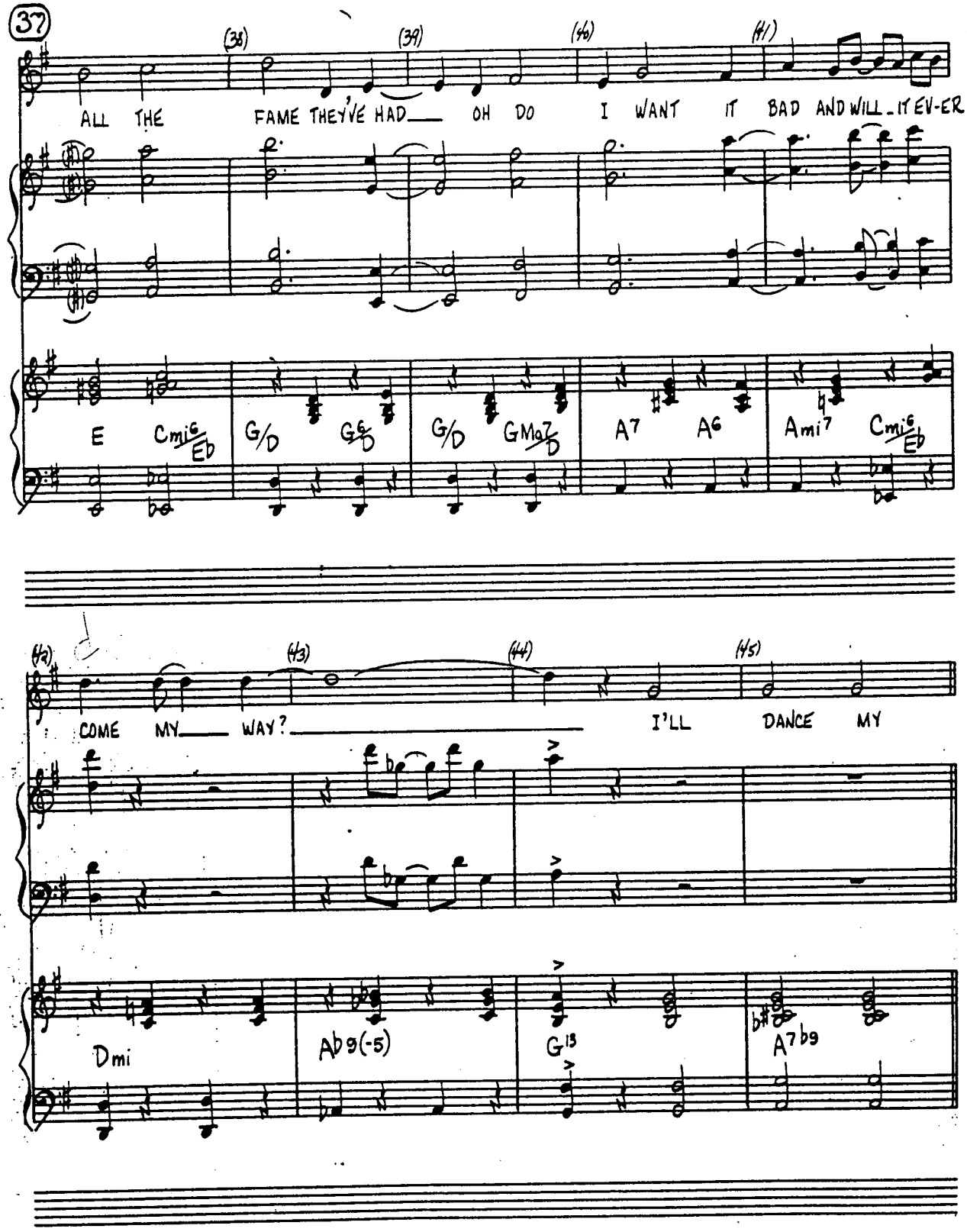


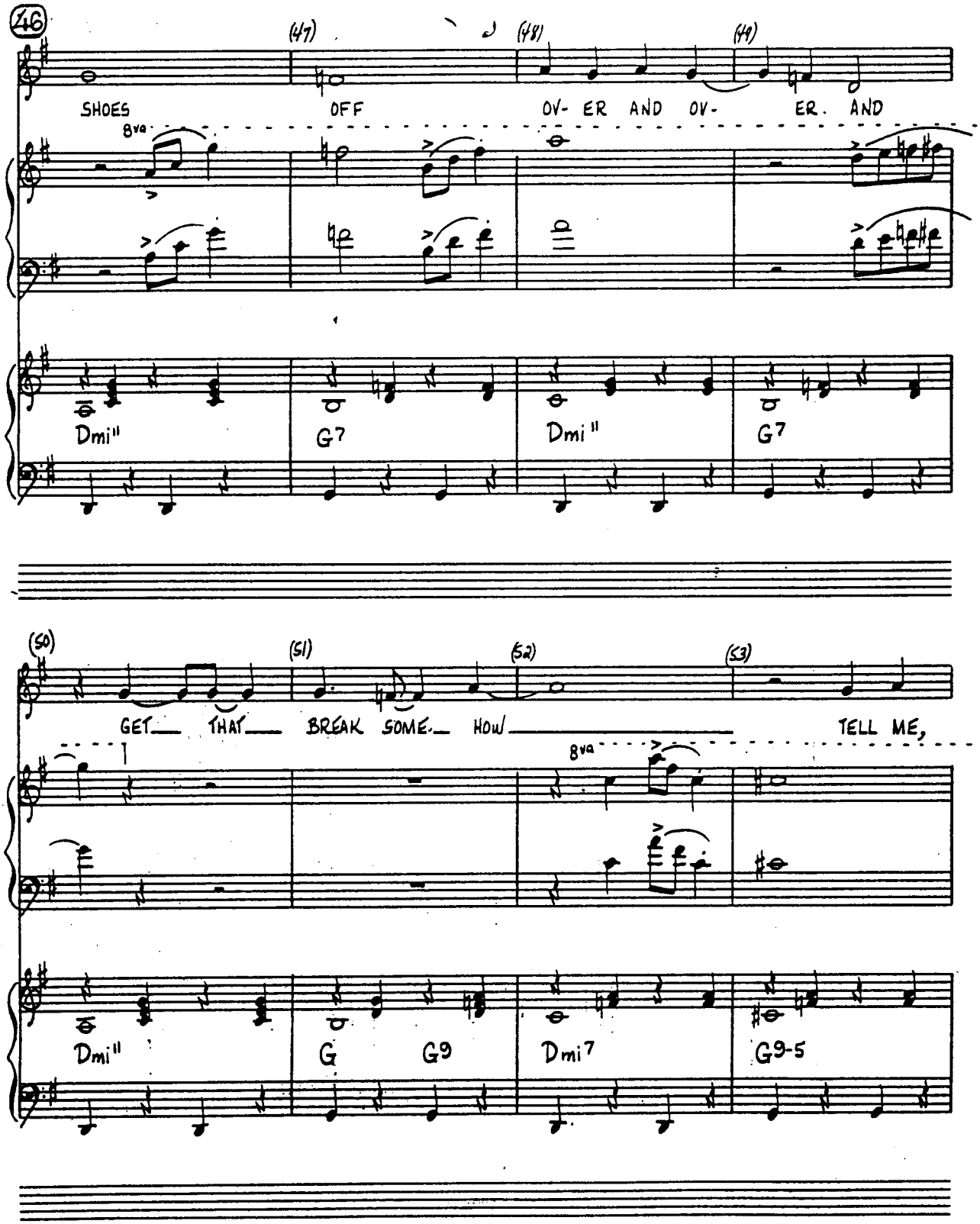
A3375/802/81

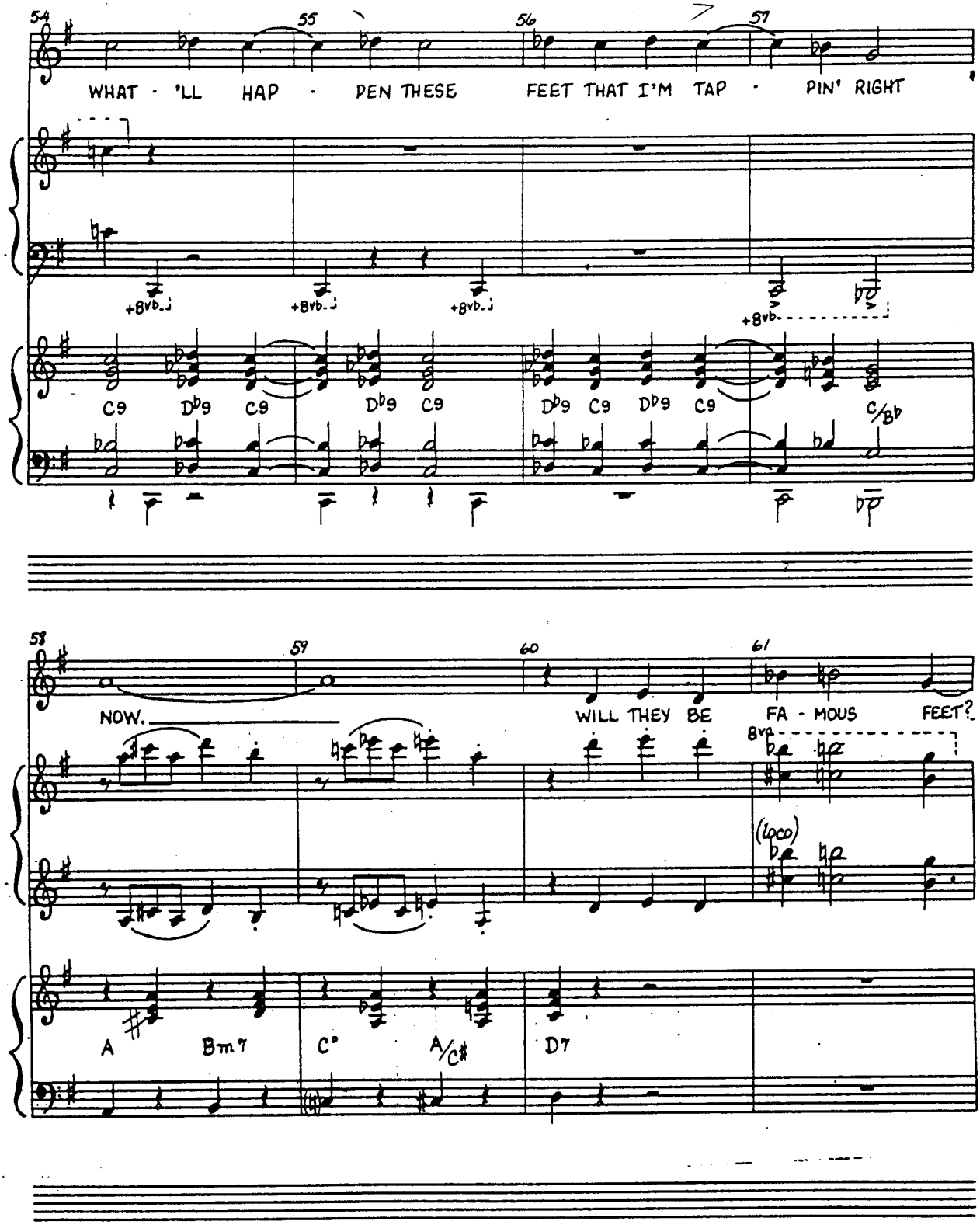

9
(10)
(11)
(12)
1.)
2.)
HERE
FOOT-
ON
PRINTS
HOL- LY- WOOD BOU-
MAK- IN YOU CER-
LE- VARD
TAIN THAT
Dmi11
G7
Dmi11
G7
(13)
(14)
(15)
(16)
THERE'S A ___ HALL OF ___ FAME ___
YOU ___ AIN'T ___ WORTH A ___ CENT ___
WHERE THE
IN THIS
Dmi11
G
G9
Dmi7
G9-5


(17) (18) (19) (20) (21) (22)
MO- VIE CZARS AND THE STAR-RI-EST STARS YOU CAN NAME
TOWN YOU'LL FIND THAT UN- LESS YOU'RE EN-SHRINED IN CE- MENT
C9 Db9 C9 Db9 C9 Db9 C9 Db9 C9 C/Bb A Bmi7 C° A/C#
(23) (24) (25) (26) (27) 1. (28)
HAVE PLACED THEIR FA-MOUS FEET.
YOU DON'T HAVE FA-MOUS FEET.
D7 G Ami7 Bb° Ami7 G Ami7 Bb° Ami7


29
2.
(30)
(31)
(32)
SEEMS I STAND AND STARE AT THOSE FOOT-PRINTS OUT
G/B (G)
B7
C#mi
E/B
B7
C#mi/B
B6/F#
(33)
(34)
(35)
(36)
THERE A-BOUT A DO-ZEN TIMES A DAY
A/B
B7
E6
EMa7
E6
Esus 2


37
(38)
(39)
(40)
(41)
ALL THE FAME THEY'VE HAD OH DO I WANT IT BAD AND WILL IT EV-ER
E
Cmi6/Eb
G/D
G6/D
G/D
GMaj7/D
A7
A6
Ami7
Cmi6/Eb
(42)
(43)
(44)
(45)
COME MY WAY?
I'LL DANCE MY
Dmi
Ab9(-5)
G13
A7b9


46
(47)
(48)
(49)
SHOES OFF OV- ER AND OV- ER. AND
8va
Dmi11
G7
Dmi11
G7
(50)
(51)
(52)
(53)
GET THAT BREAK SOME HOW TELL ME,
8va
Dmi11
G
G9
Dmi7
G9-5



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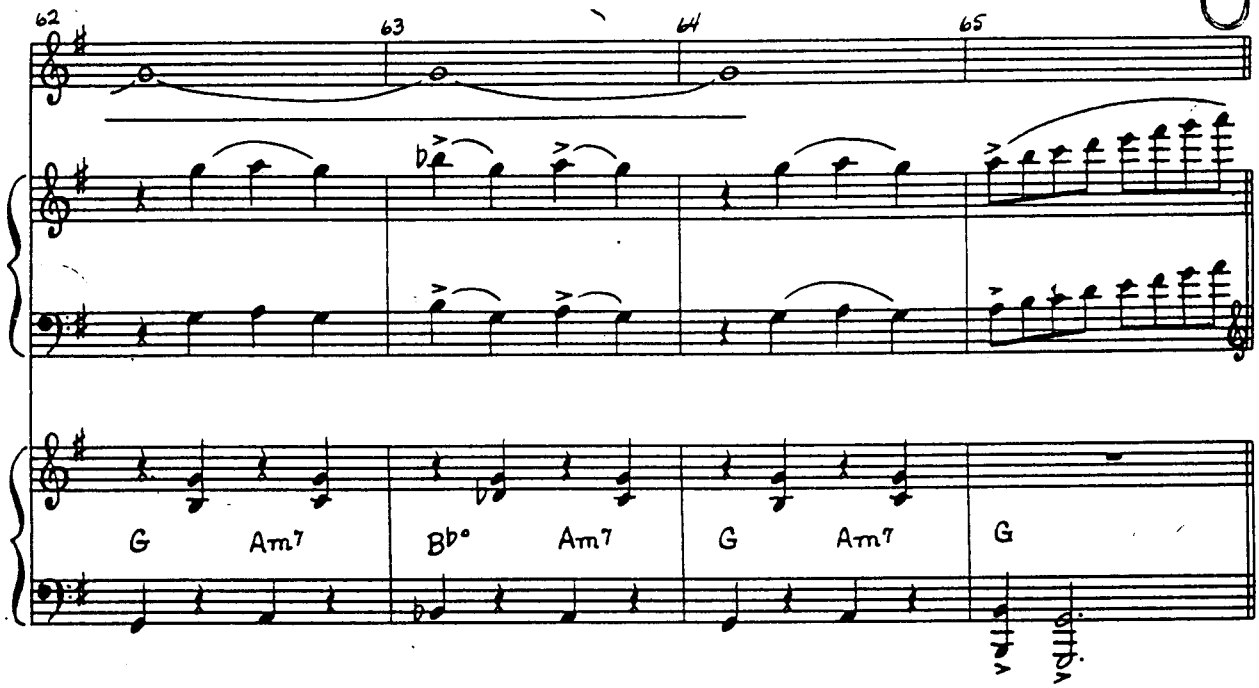
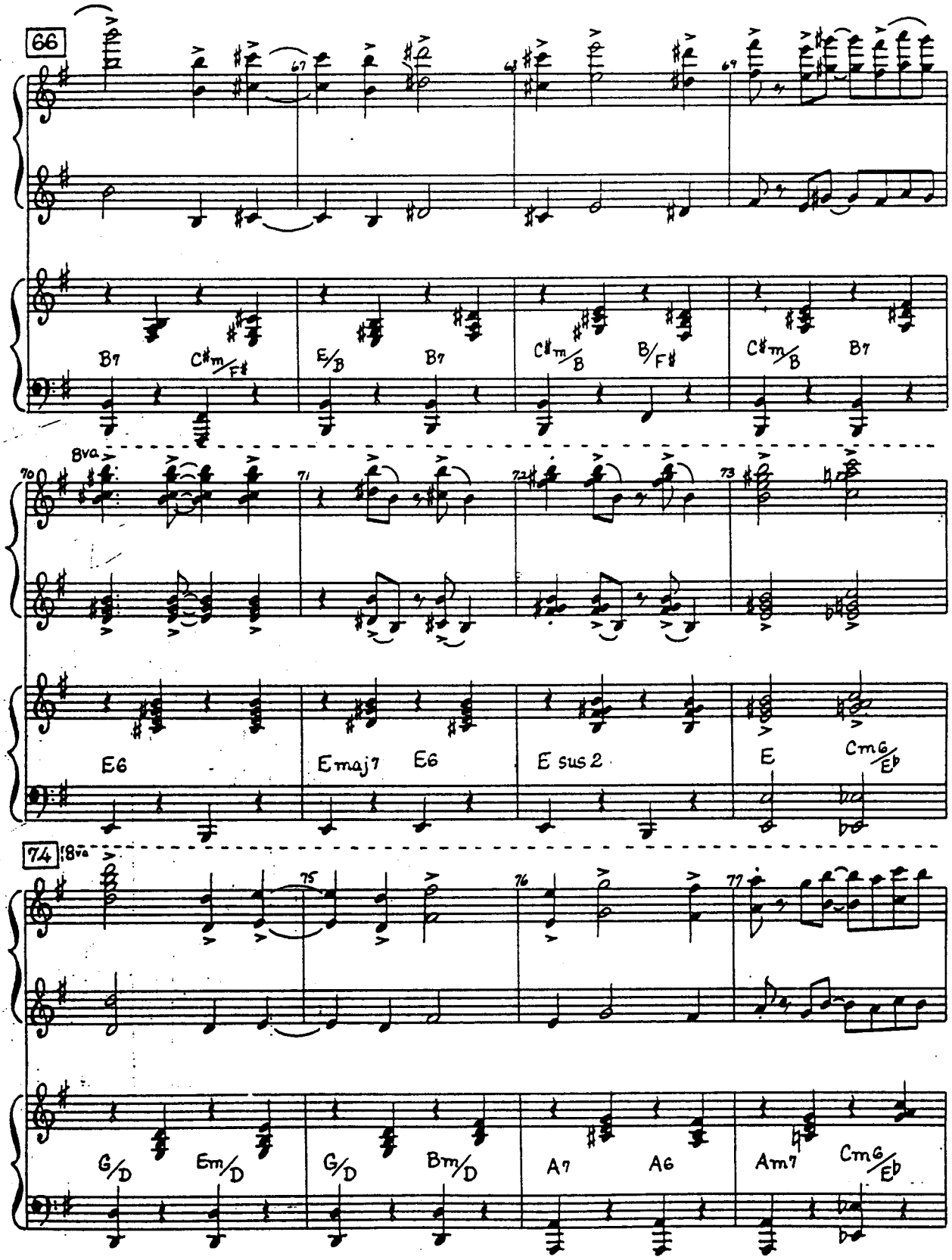
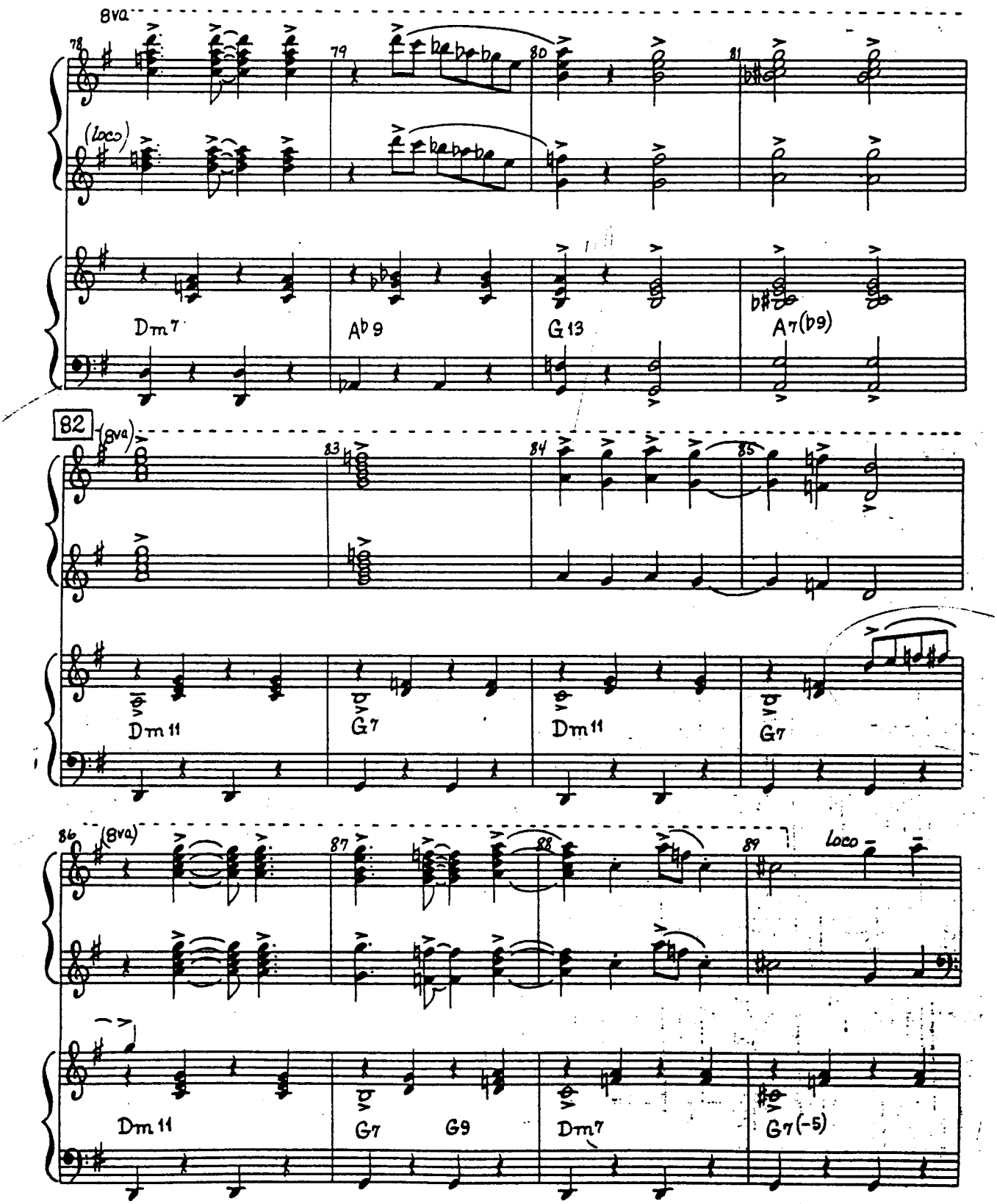
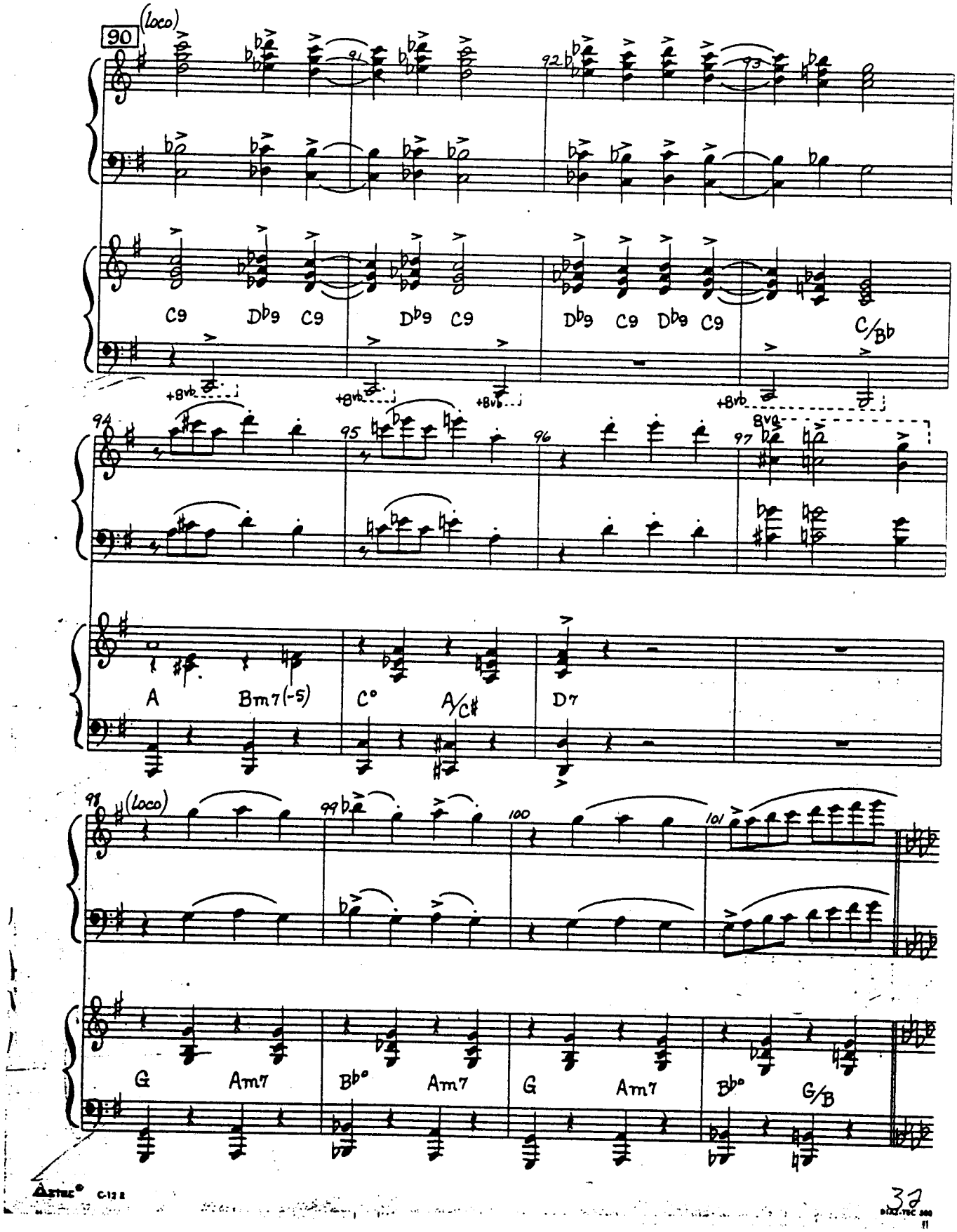
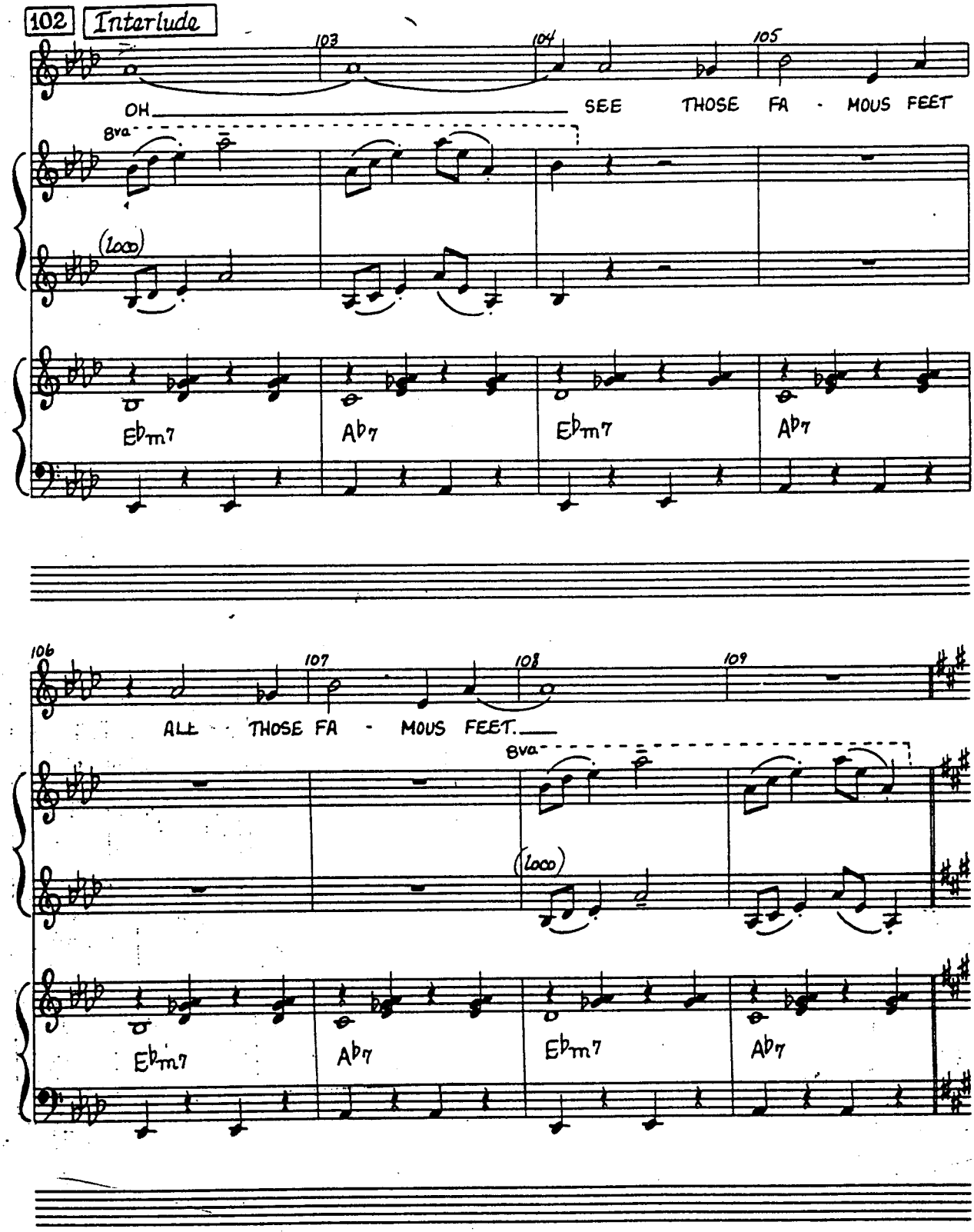
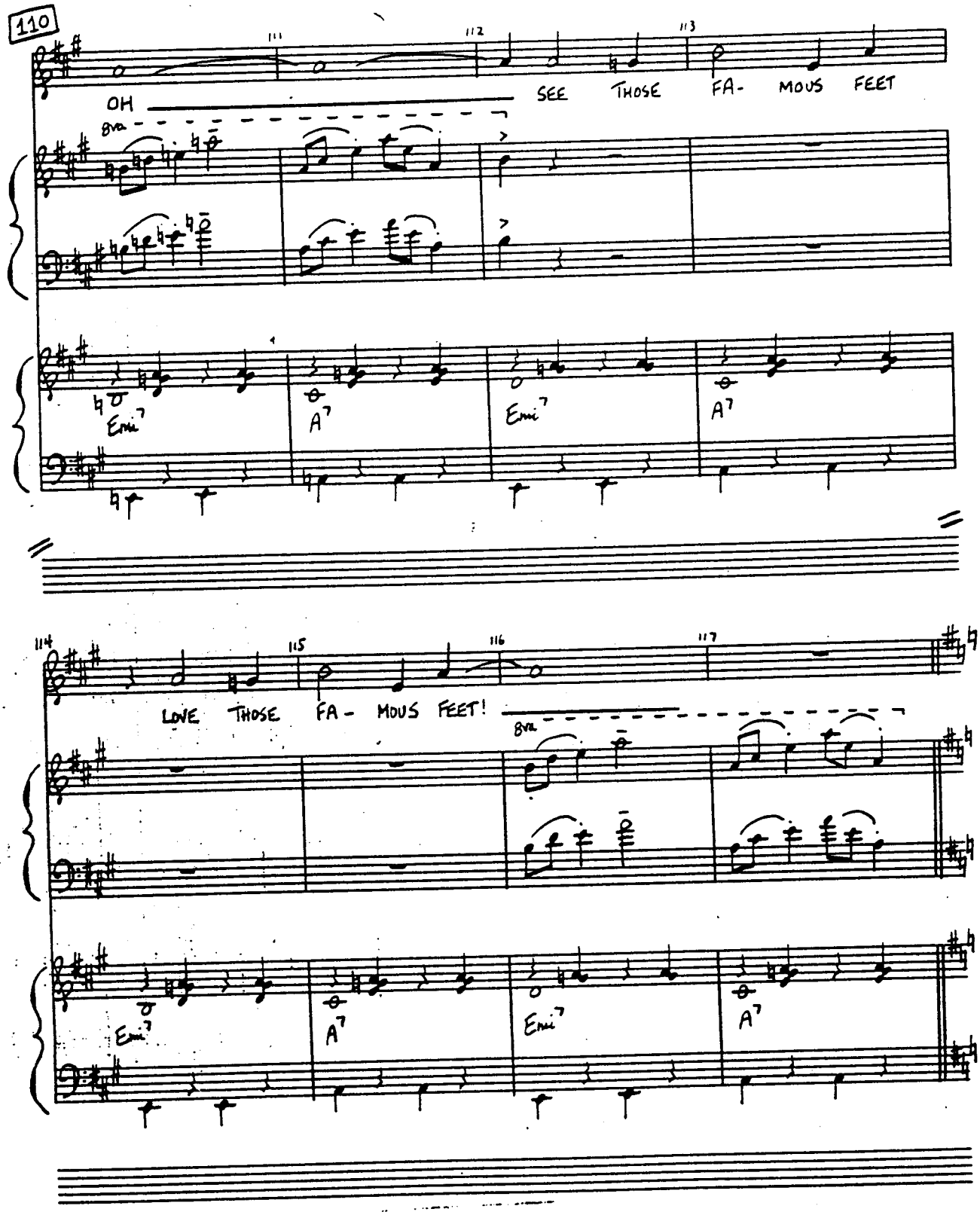

62
63
64
65
G
Am7
Bb°
Am7
G
Am7
G

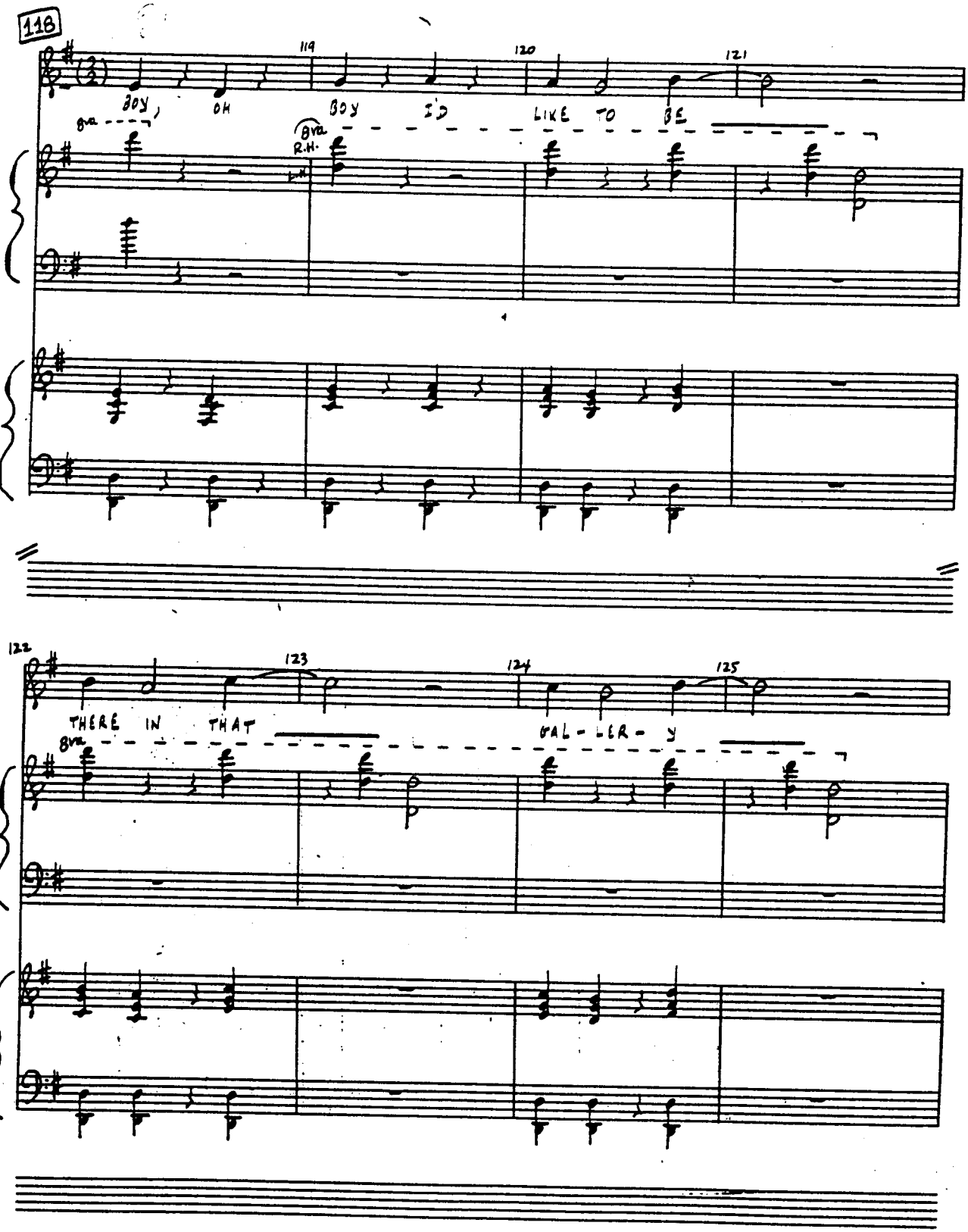

66
67
68
69
B7
C♯m/F♯
E/B
B7
C♯m/B
B/F♯
C♯m/B
B7
8va
70
71
72
73
E6
Emaj7
E6
E sus 2
E
Cm6/E♭
74
8va
75
76
77
G/D
Em/D
G/D
Bm/D
A7
A6
Am7
Cm6/E♭


8va
78
79
80
81
(Loco)
Dm7
Ab9
G13
A7(b9)
82
(8va)
83
84
85
Dm11
G7
Dm11
G7
86
(8va)
87
88
89
Loco
Dm11
G7
G9
Dm7
G7(-5)

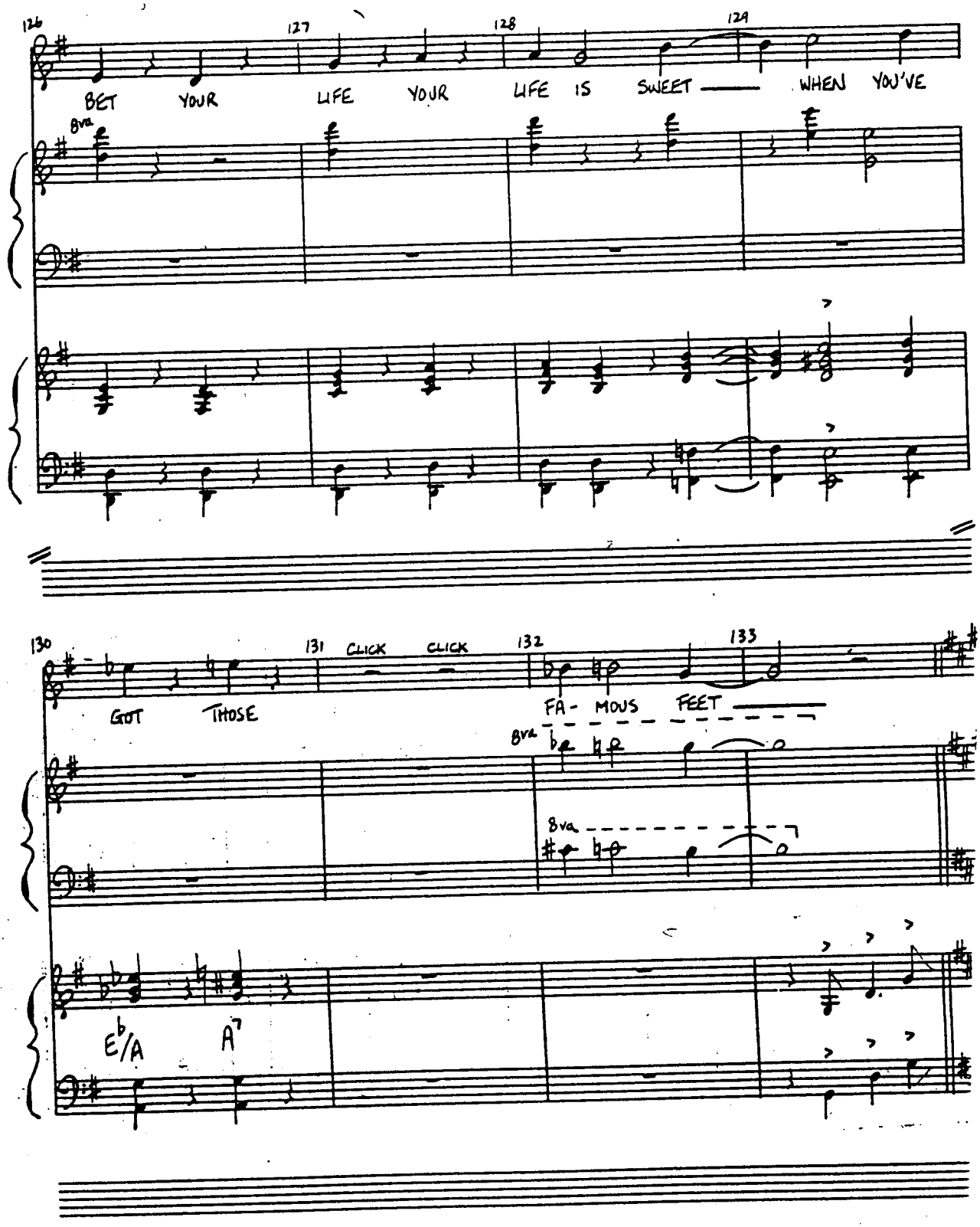

90
(loco)
91
92
93
C9 Db9 C9 Db9 C9 Db9 C9 Db9 C9 C/Bb
+8vb
94
95
96
97
8va
A Bm7(-5) C° A/C# D7
98
(loco)
99
100
101
G Am7 Bb° Am7 G Am7 Bb° G/B


102
Interlude
103
104
105
OH
SEE THOSE FA - MOUS FEET
8va
(loco)
Eb m7
Ab 7
Eb m7
Ab 7
106
107
108
109
ALL THOSE FA - MOUS FEET.
8va
(loco)
Eb m7
Ab 7
Eb m7
Ab 7


110
111
112
113
OH
SEE THOSE FA- MOUS FEET
8va
Emi7
A7
Emi7
A7
114
115
116
117
LOVE THOSE FA- MOUS FEET!
8va
Emi7
A7
Emi7
A7


11B
119
120
121
BOY, OH BOY I'D LIKE TO BE
8va
8va
R.H.
122
123
124
125
THERE IN THAT GAL-LER-Y
8va

P/C



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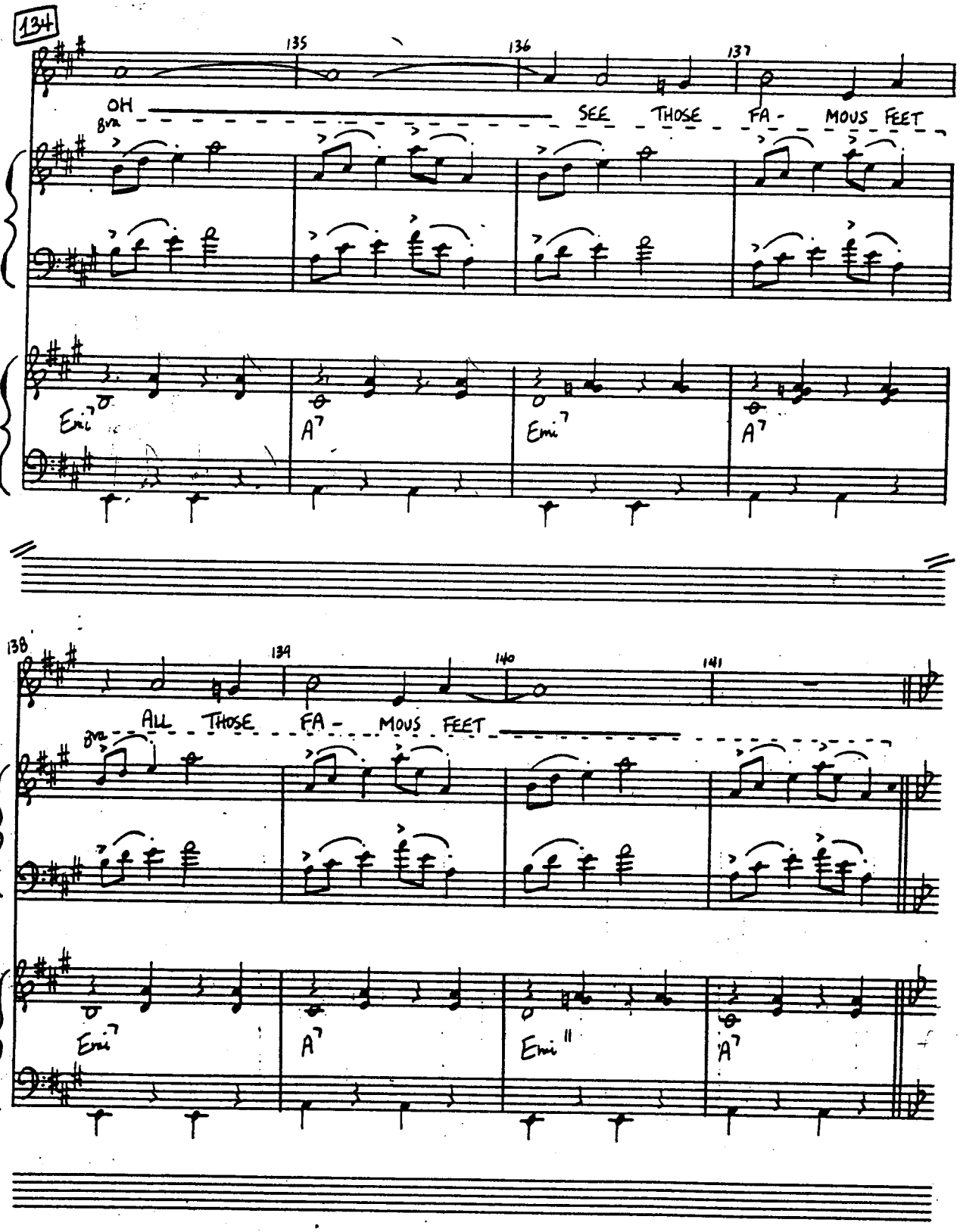

134
135
136
137
OH
8va
SEE THOSE FA - MOUS FEET
Emi7
A7
Emi7
A7
138
139
140
141
ALL THOSE FA - MOUS FEET
8va
Emi7
A7
Emi11
A7

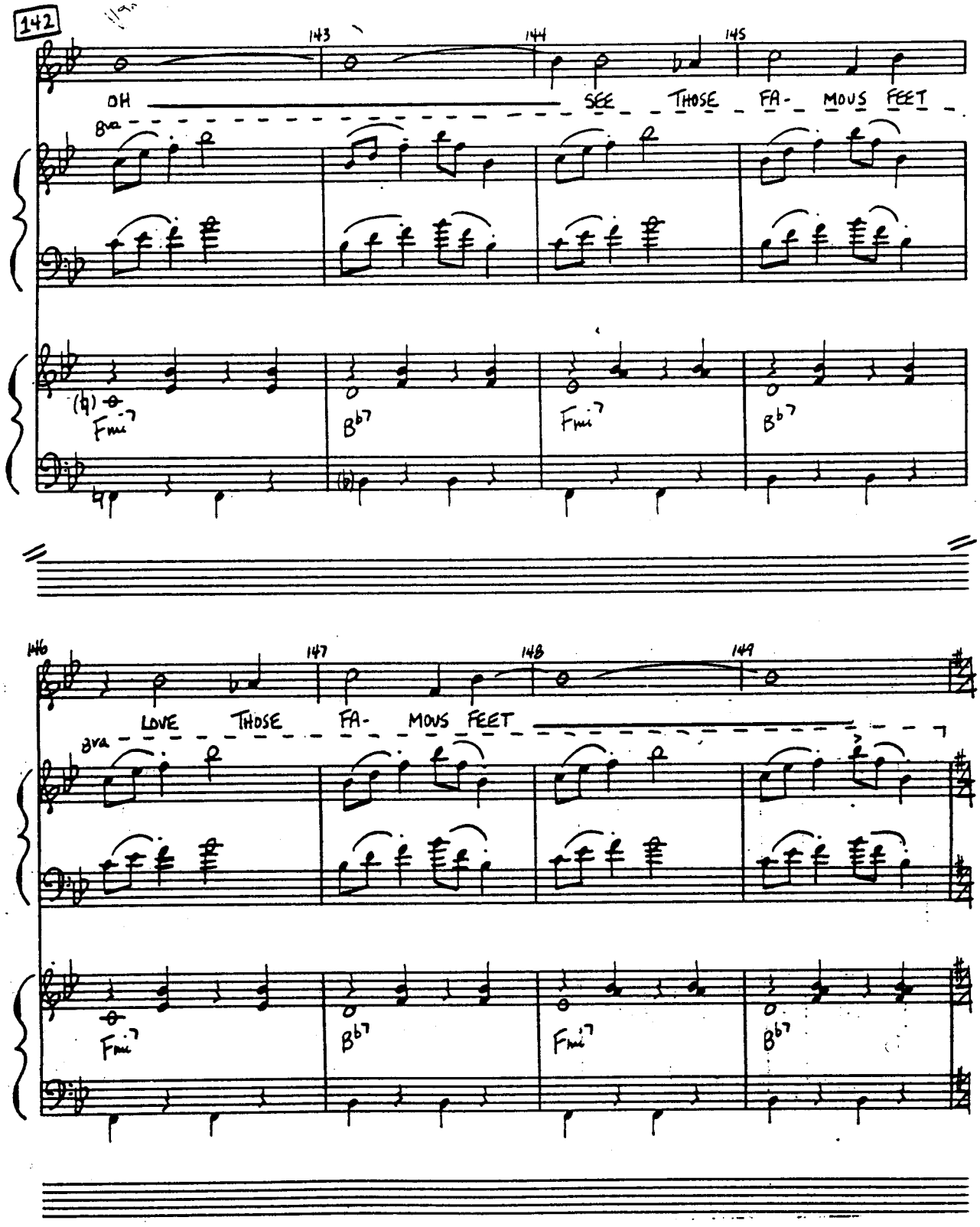
P/C

142

143 144 145

OH SEE THOSE FA- MOUS FEET

8va



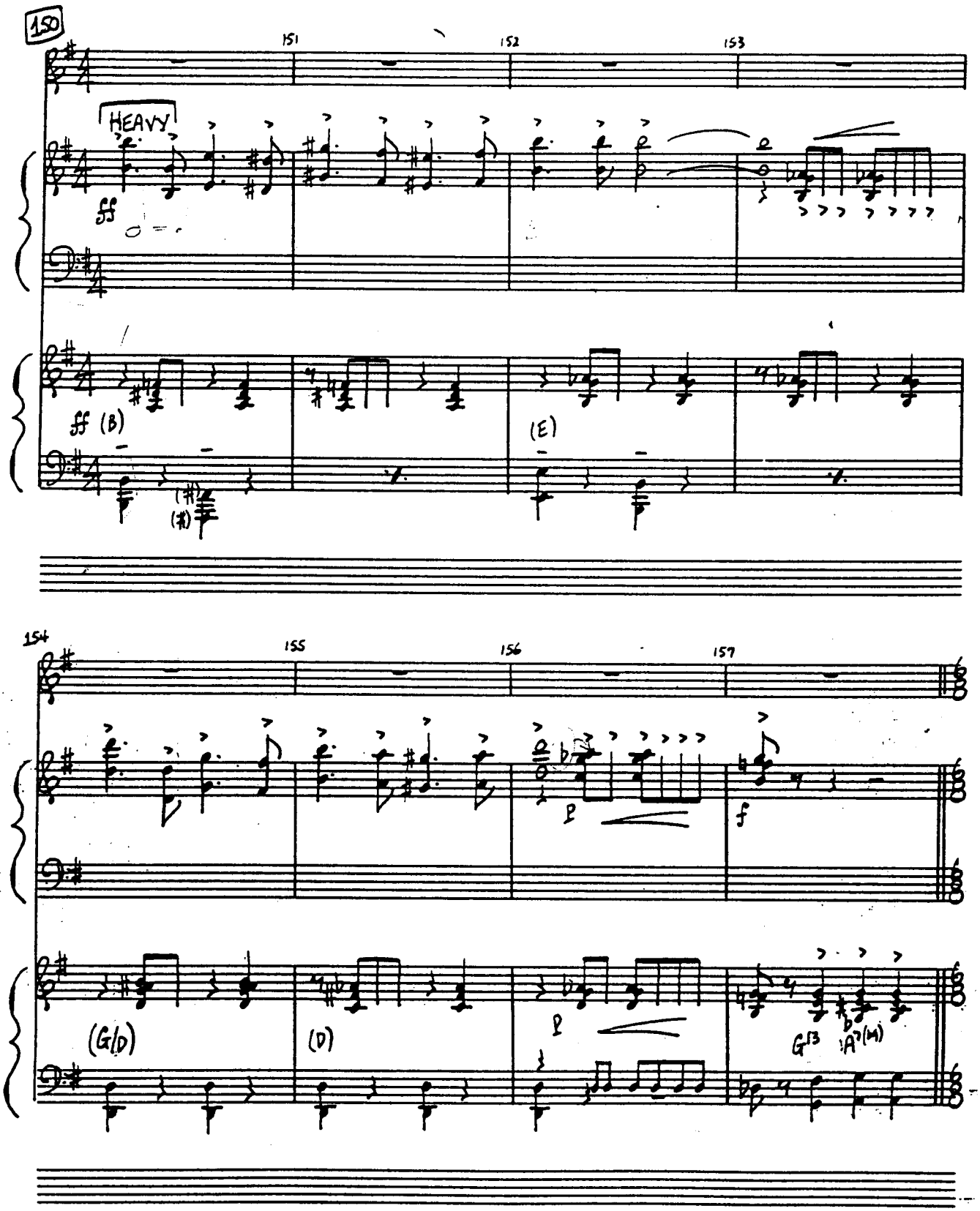
Fmi7 Bb7 Fmi7 Bb7

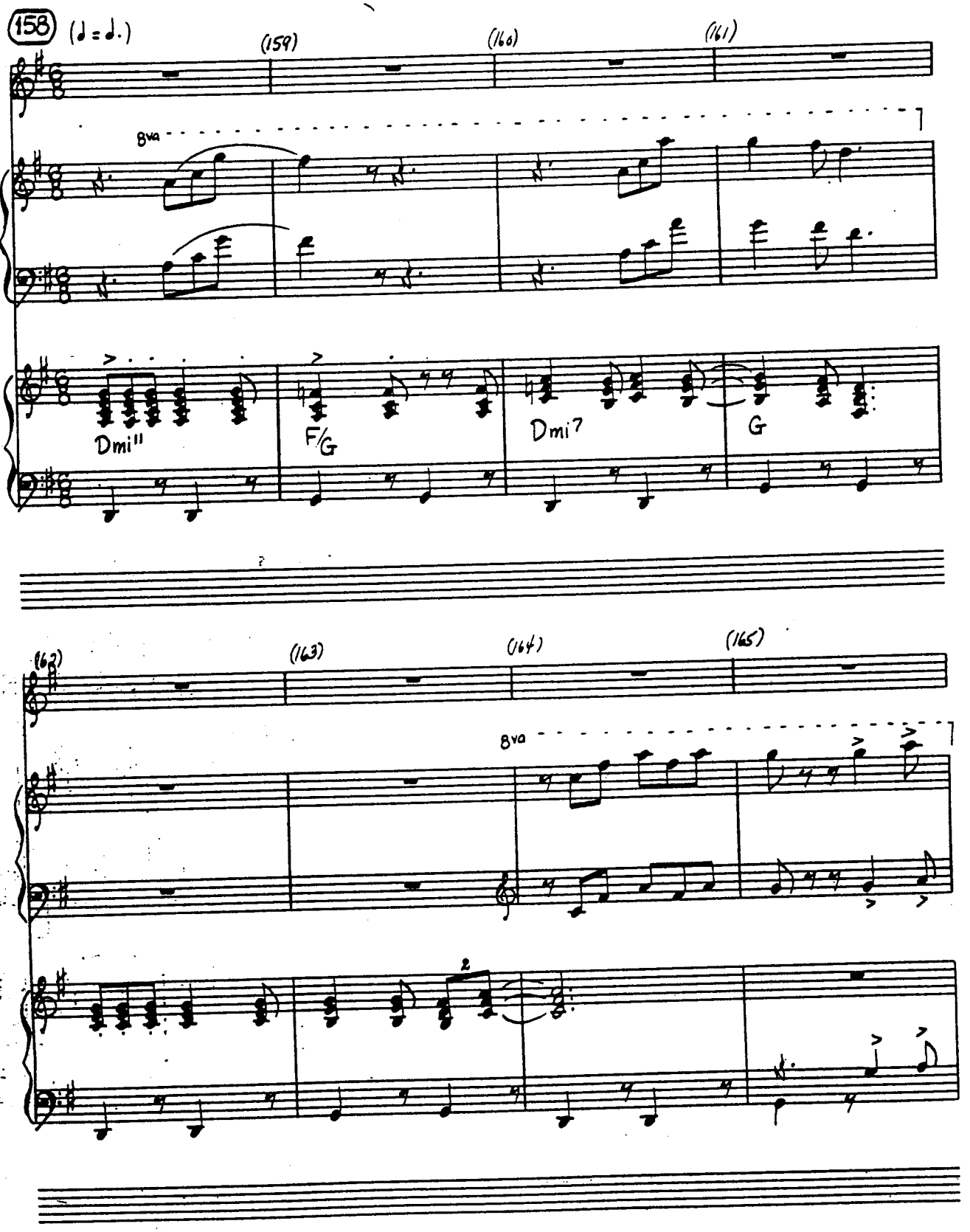
146 147 148 149

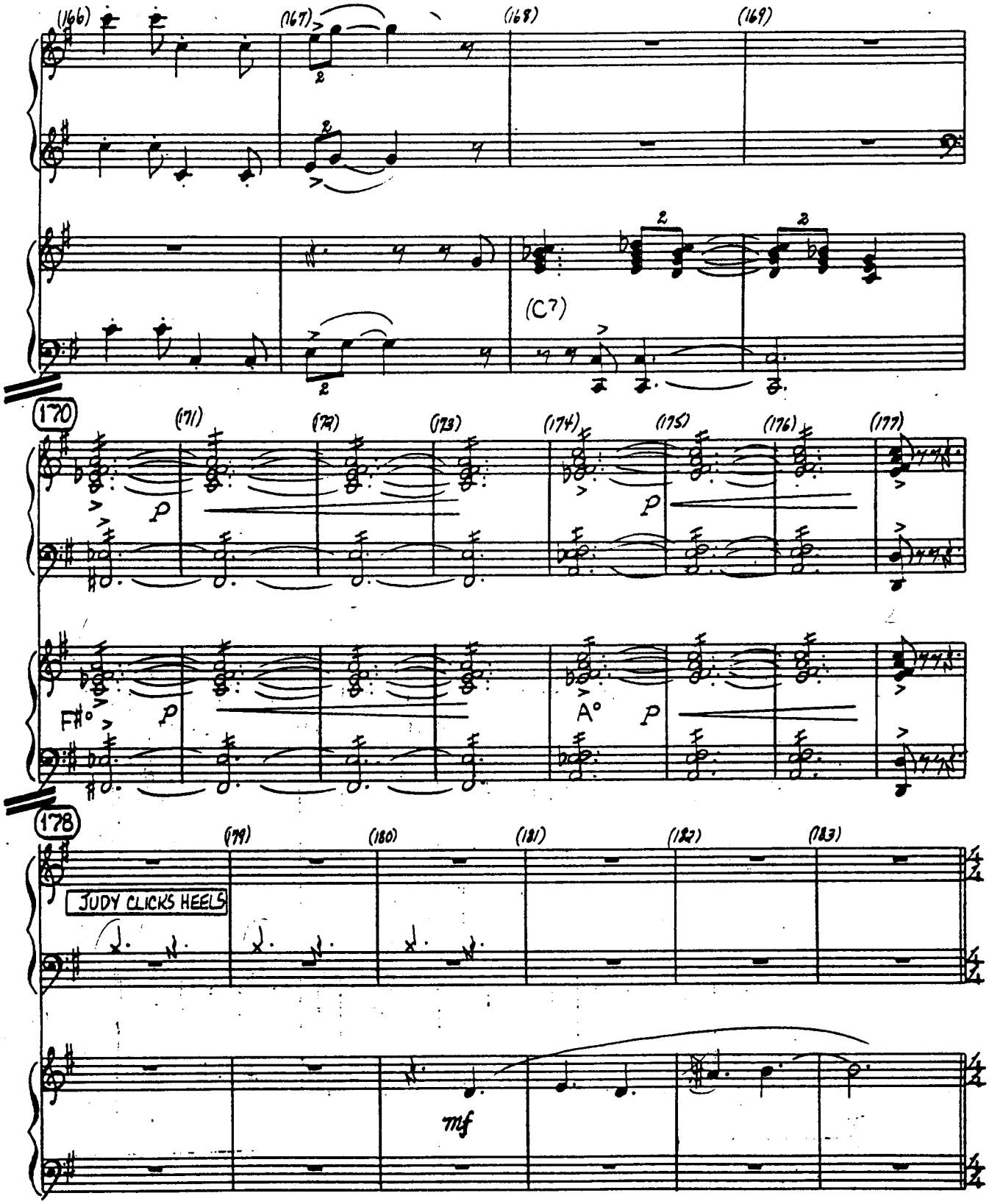
LOVE THOSE FA- MOUS FEET

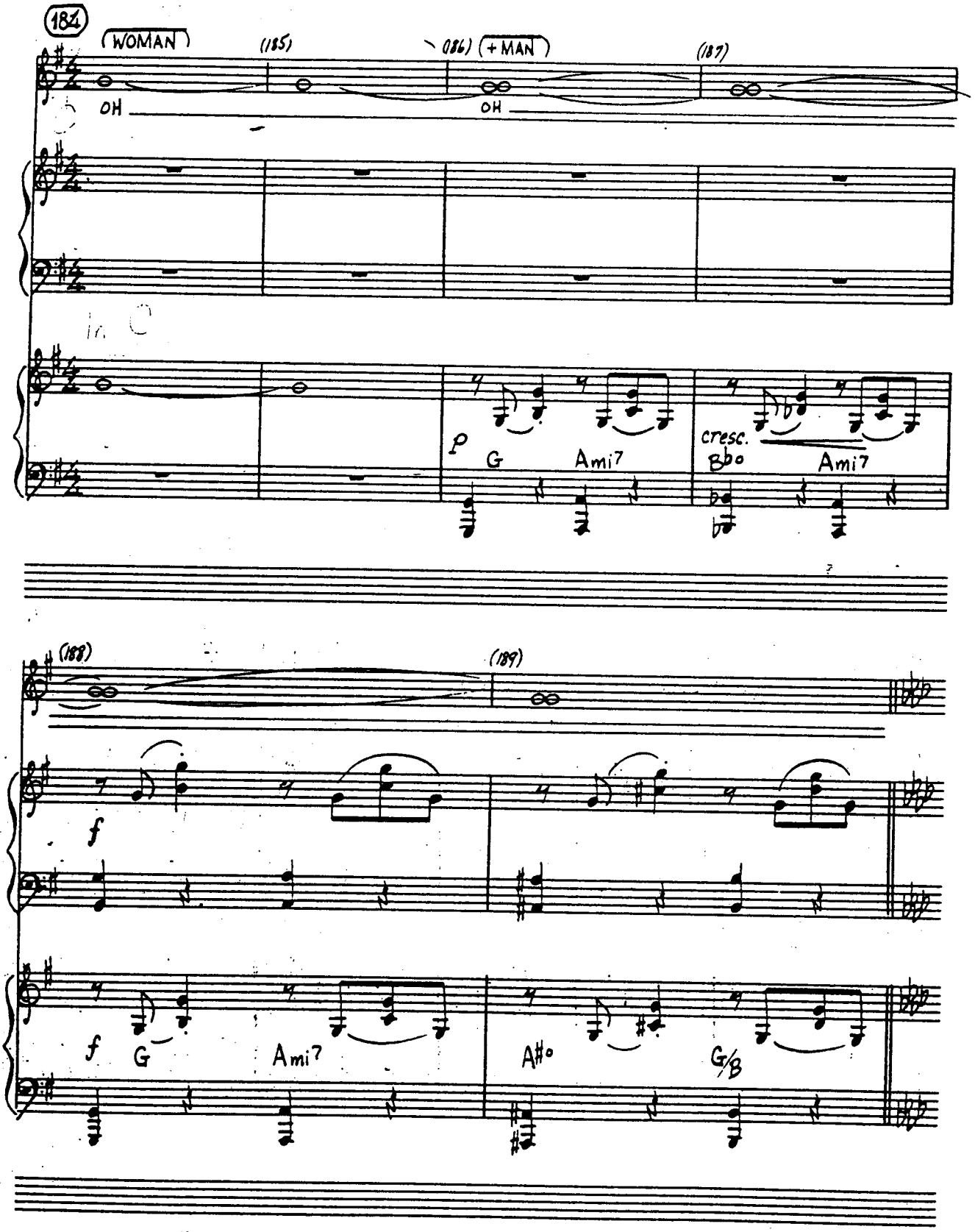
8va

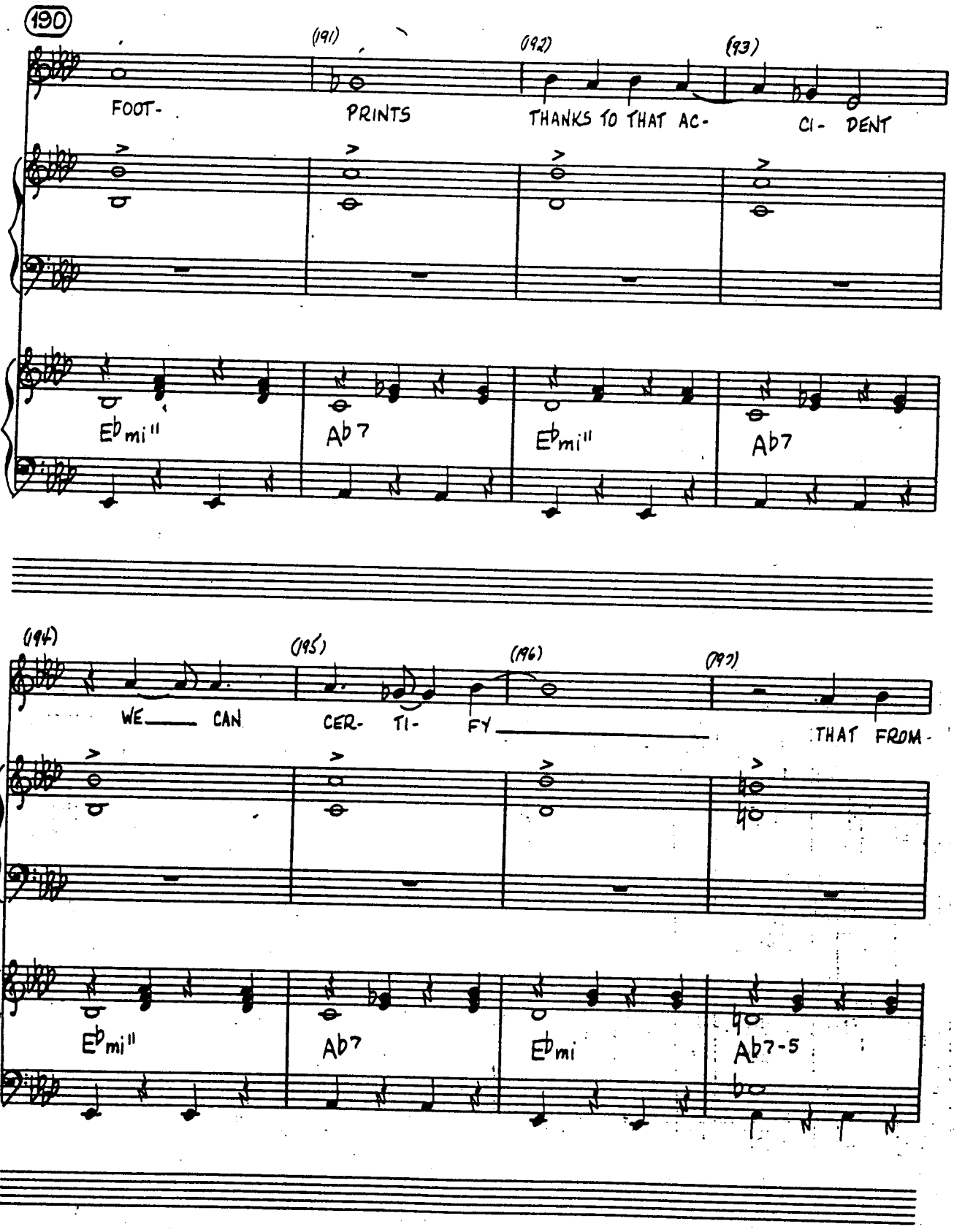
Fmi7 Bb7 Fmi7 Bb7

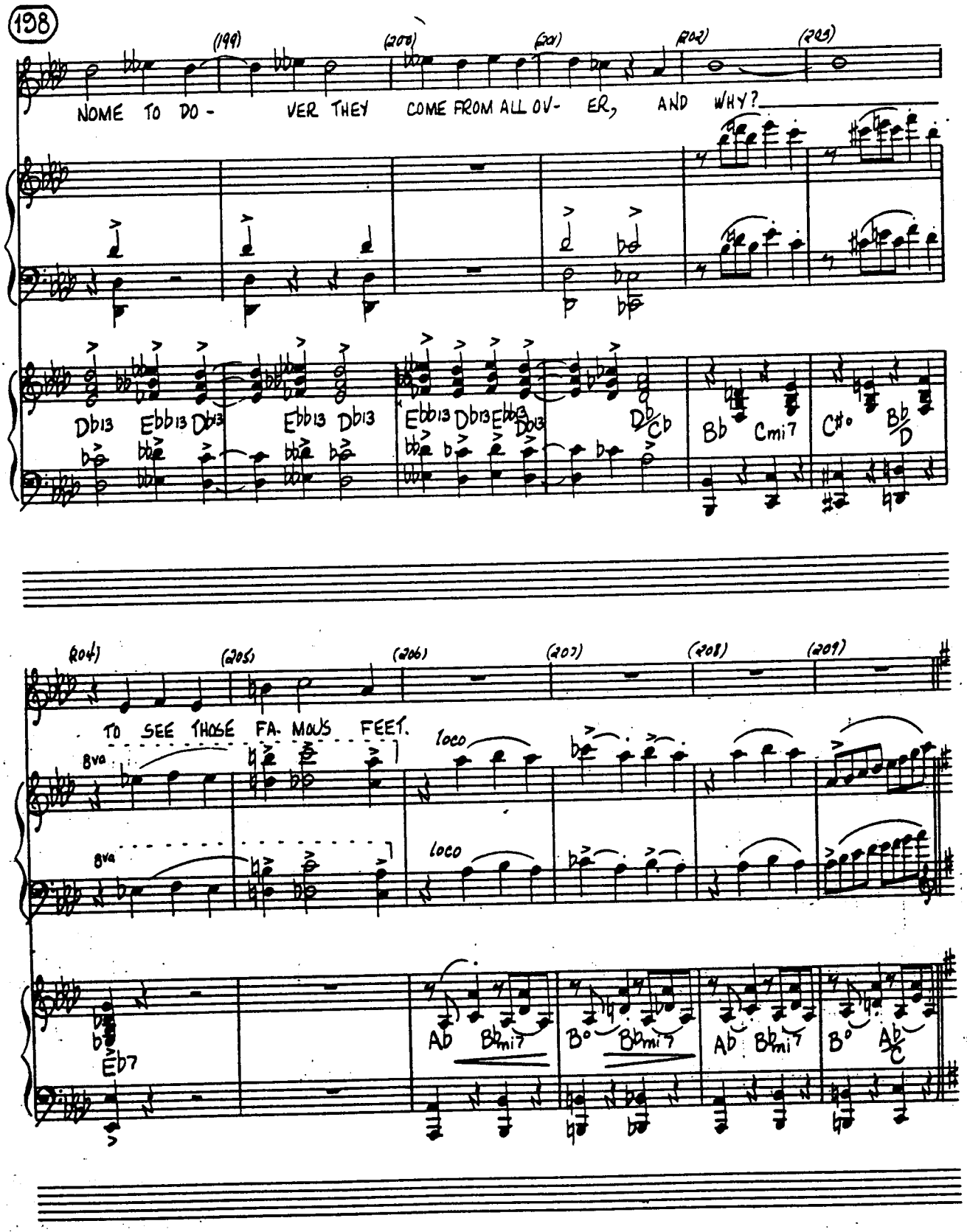

150
151
152
153
HEAVY
ff
ff (B)
(E)
154
155
156
157
f
(G/D)
(D)
G13
A7(#9)


158
(♩ = ♩.)
(159)
(160)
(161)
8va
Dmi11
F/G
Dmi7
G
(162)
(163)
(164)
(165)
8va

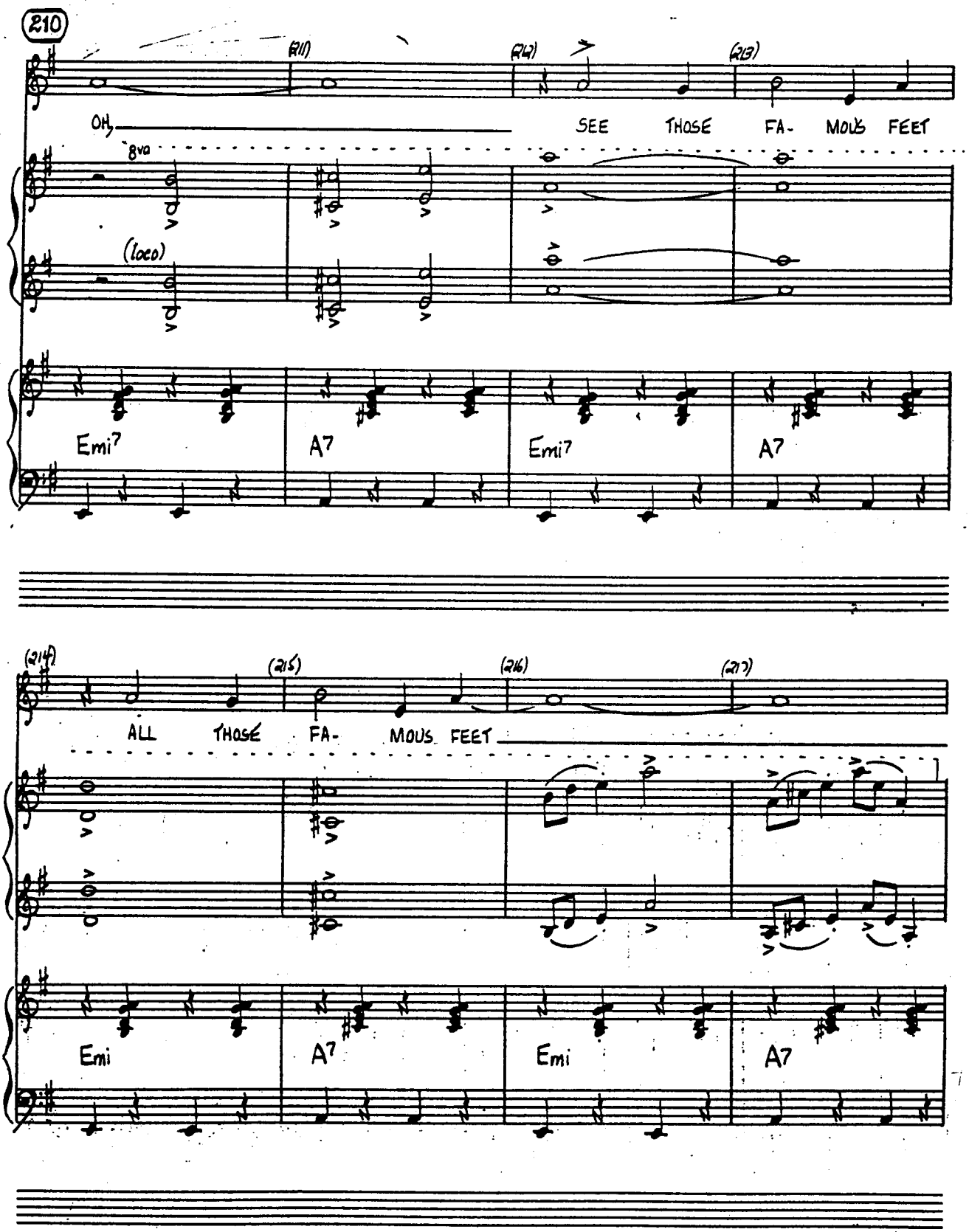

(166)
(167)
(168)
(169)
(C7)
170
(171)
(172)
(173)
(174)
(175)
(176)
(177)
p
F#°
A°
178
(179)
(180)
(181)
(182)
(183)
JUDY CLICKS HEELS
mf

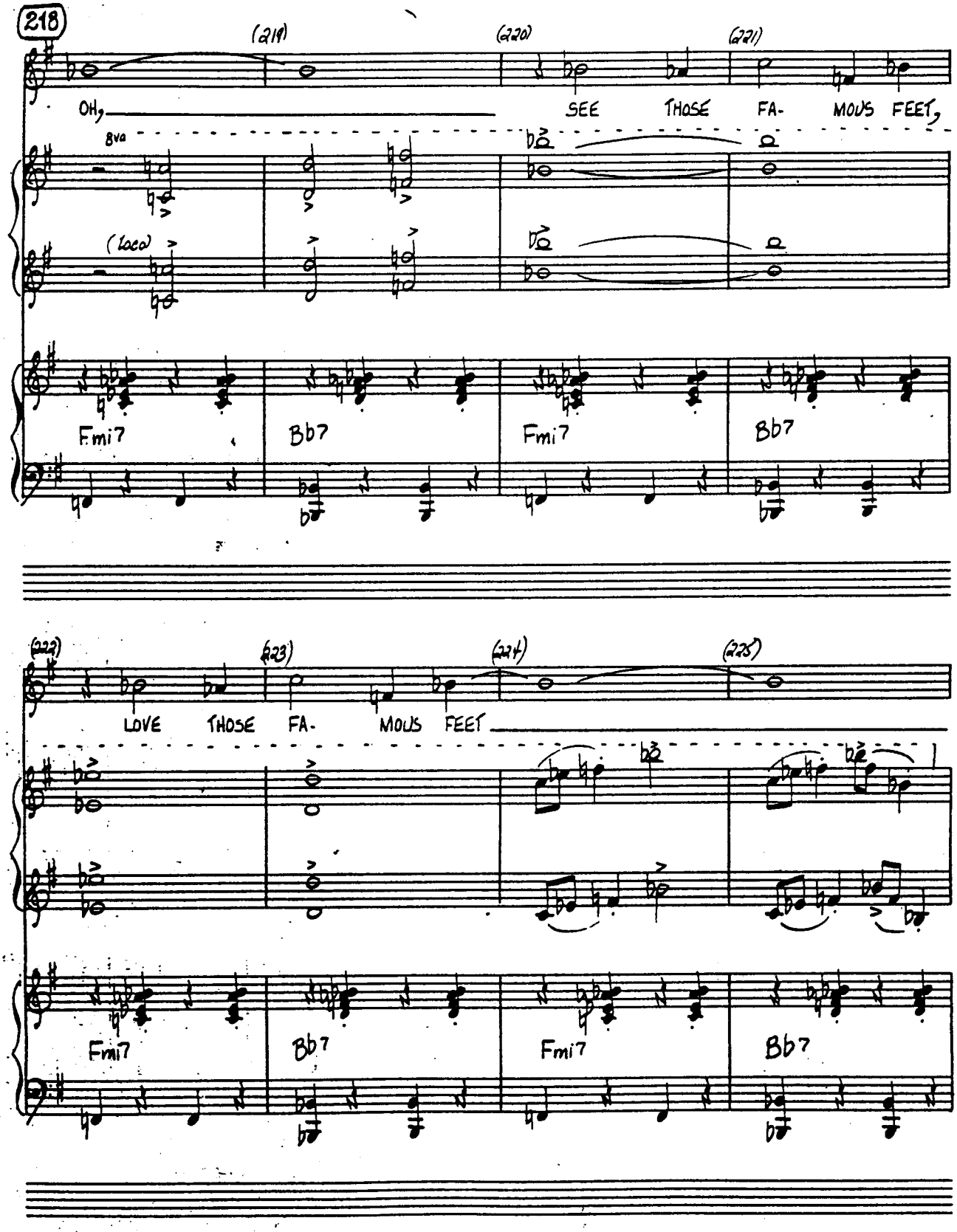

184
WOMAN
(185)
(186)
+ MAN
(187)
OH
OH
p
G
Ami7
cresc.
B♭o
Ami7
(188)
(189)
f
f
G
Ami7
A#o
G/B

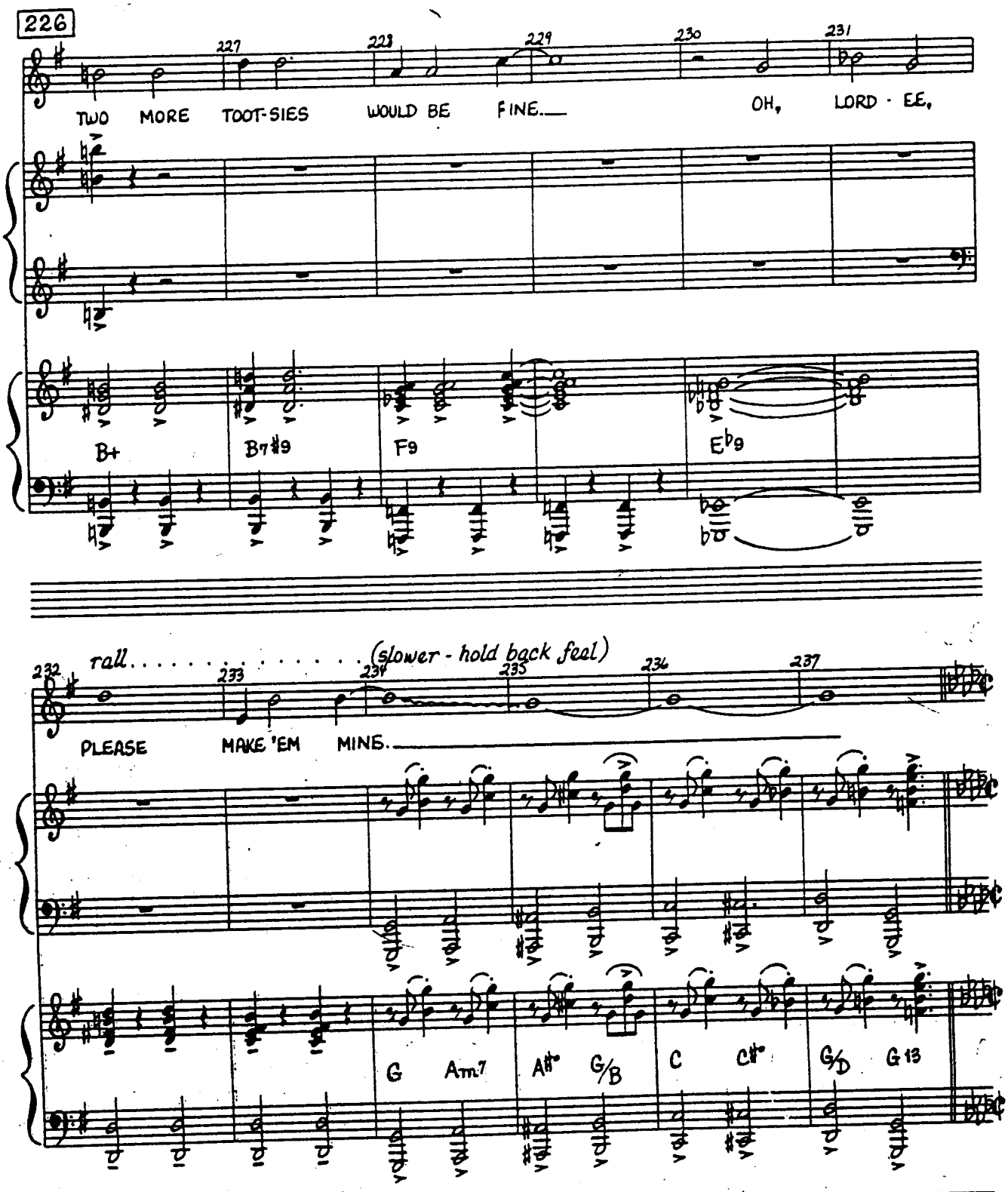

190
(191)
(192)
(193)
FOOT-
PRINTS
THANKS TO THAT AC-
CI- DENT
Eb mi11
Ab 7
Eb mi11
Ab7
(194)
(195)
(196)
(197)
WE CAN
CER- TI-
FY
THAT FROM-
Eb mi11
Ab7
Eb mi
Ab7-5

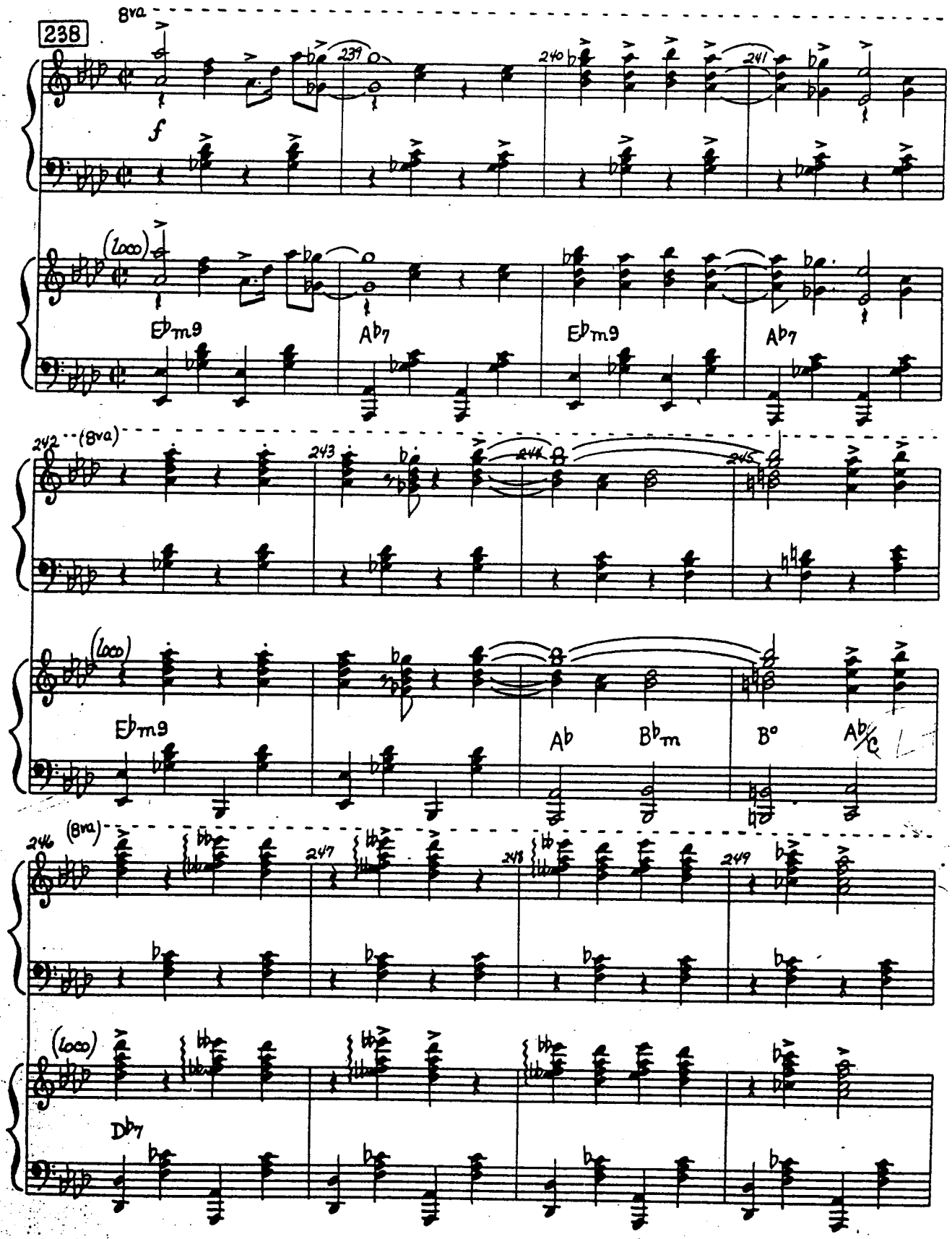

198
(199)
(200)
(201)
(202)
(203)
NOME TO DO - VER THEY COME FROM ALL OV- ER, AND WHY?
Db13 Ebb13 Db13 Ebb13 Db13 Ebb13 Db13 Ebb13 Db13 Db Cb Bb Cmi7 C#o Bb/D
(204)
(205)
(206)
(207)
(208)
(209)
TO SEE THOSE FA- MOUS FEET.
8va
loco
Eb7
Ab Bbmi7 B° Bbmi7 Ab Bbmi7 B° Ab/C

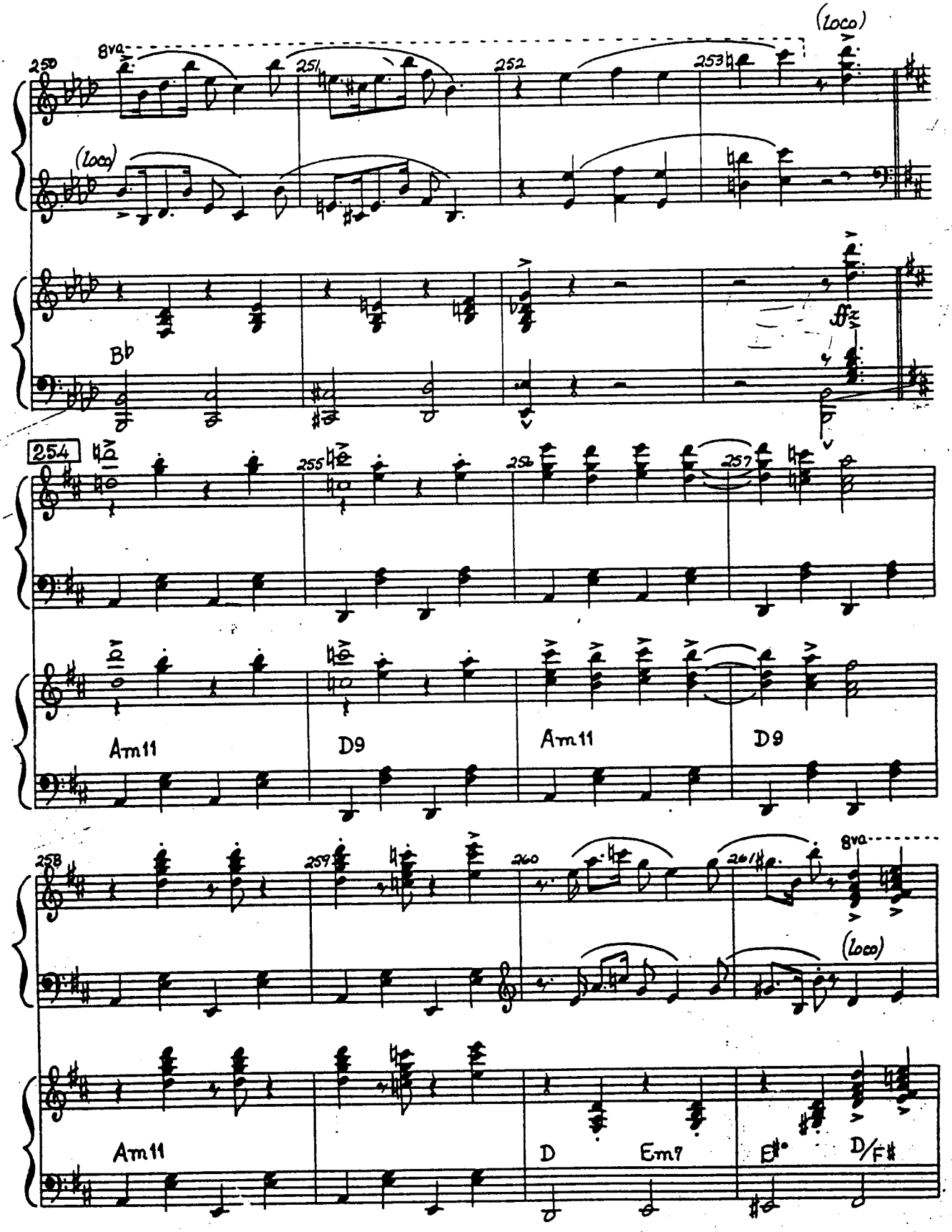
Aztec C-132

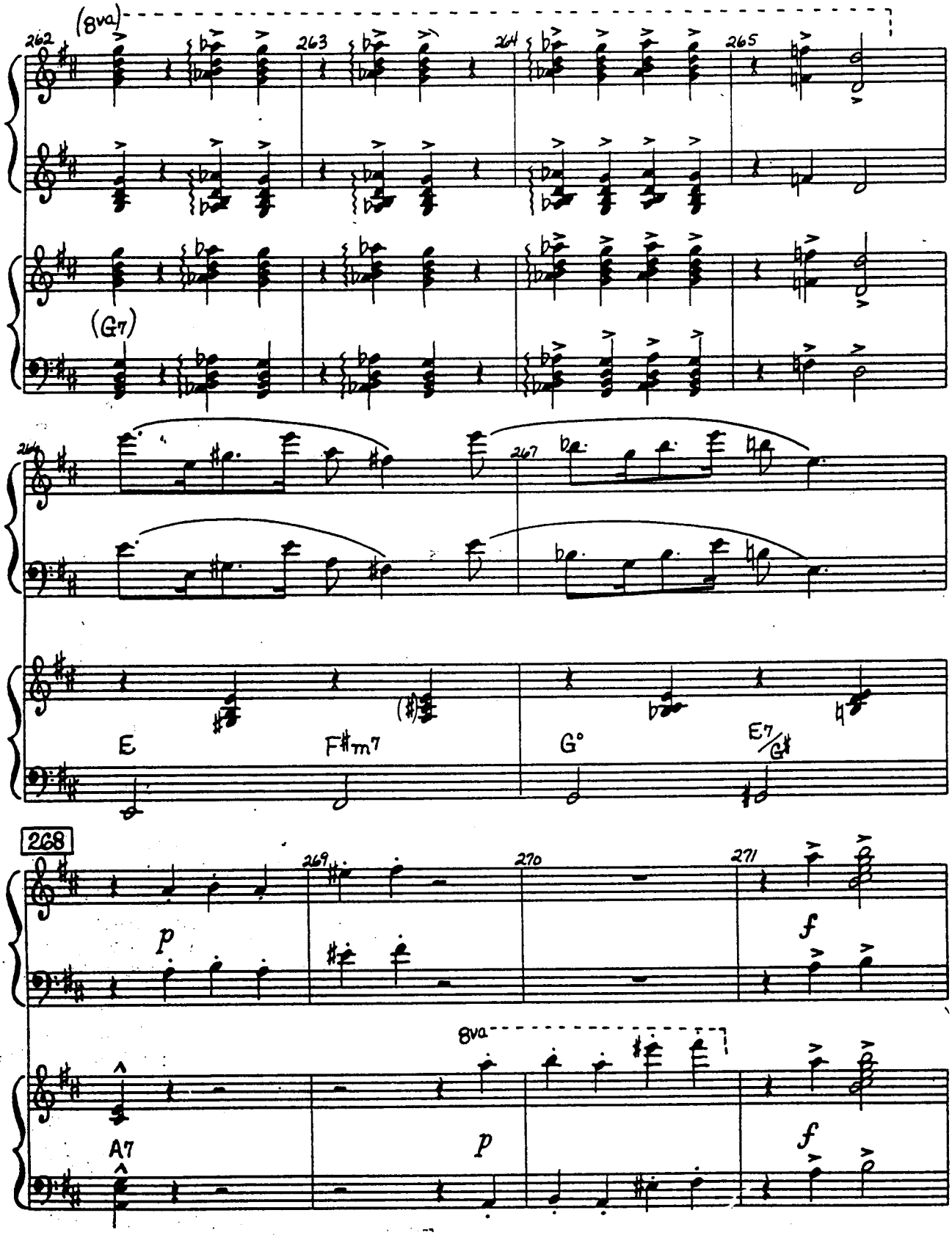

210
(211)
(212)
(213)
OH,
SEE THOSE FA- MOUS FEET
8va
(loco)
Emi7
A7
Emi7
A7
(214)
(215)
(216)
(217)
ALL THOSE FA- MOUS FEET
Emi
A7
Emi
A7

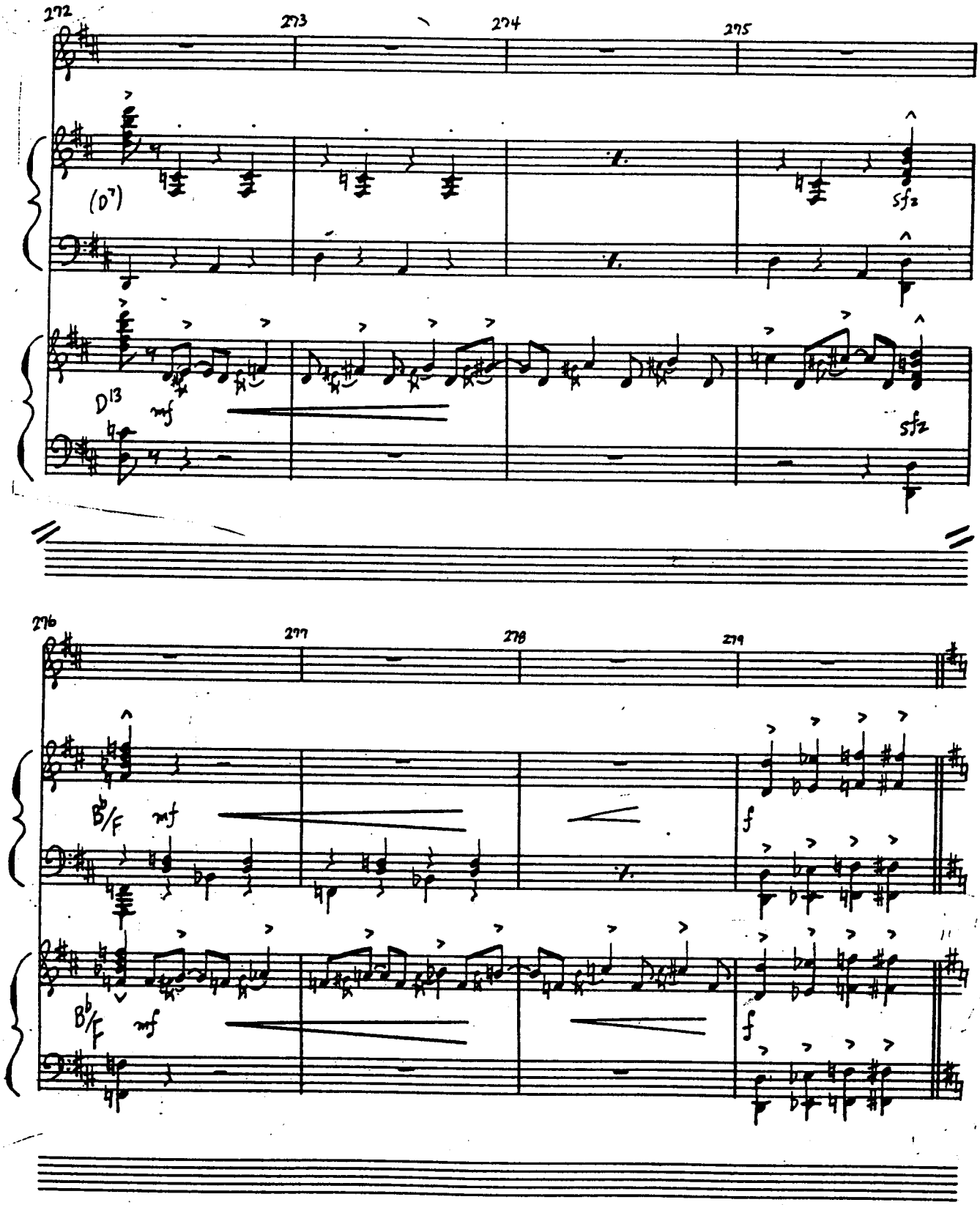

218
(219)
(220)
(221)
OH,
SEE THOSE FA- MOUS FEET,
8va
(loco)
Fmi7
Bb7
Fmi7
Bb7
(222)
(223)
(224)
(225)
LOVE THOSE FA- MOUS FEET
Fmi7
Bb7
Fmi7
Bb7

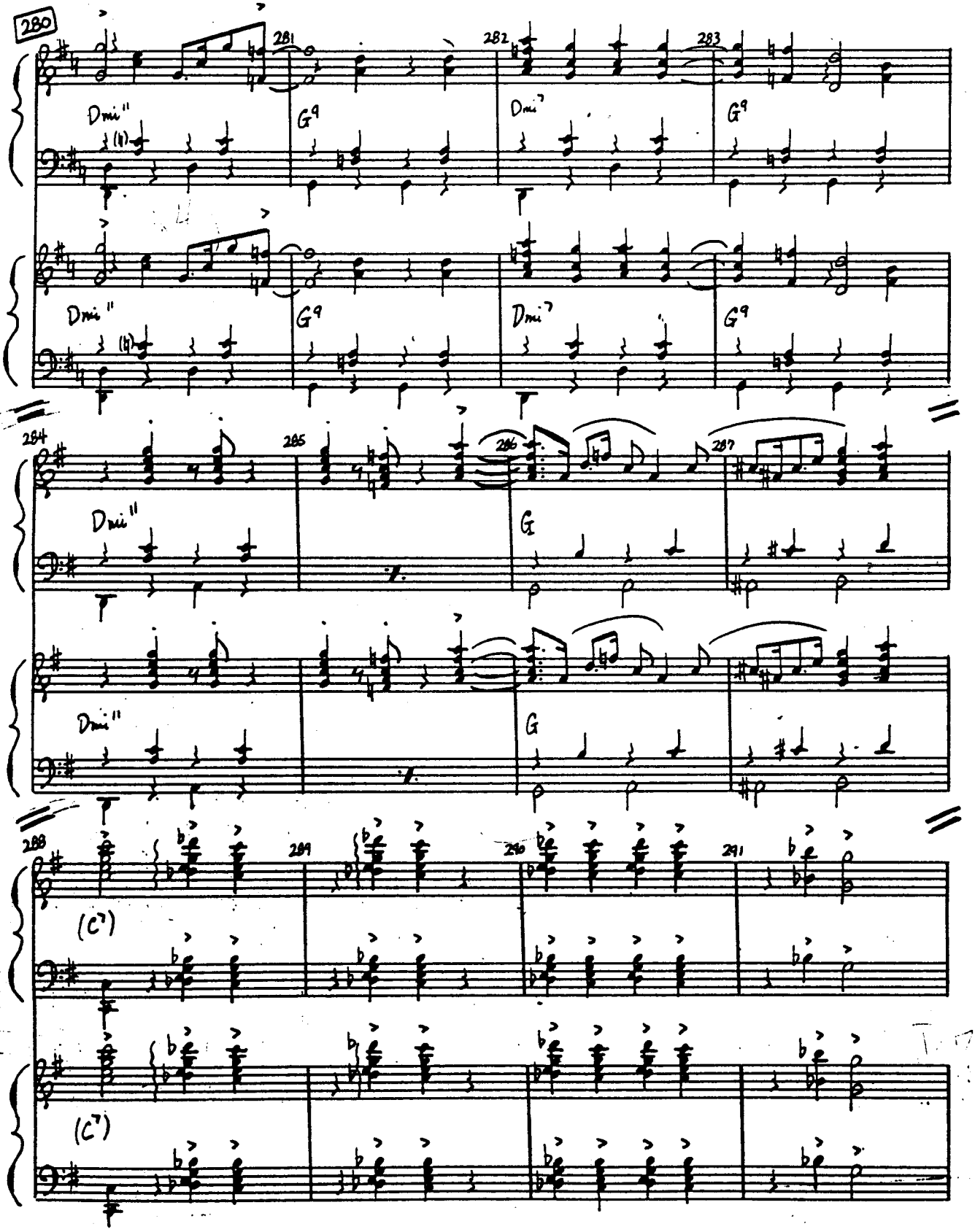

226
227
228
229
230
231
TWO MORE TOOT-SIES WOULD BE FINE. OH, LORD - EE,
B+
B7♯9
F9
E♭9
rall. . . . . (slower - hold back feal)
232
233
234
235
236
237
PLEASE MAKE 'EM MINE.
G
Am7
A♯°
G/B
C
C♯°
G/D
G13

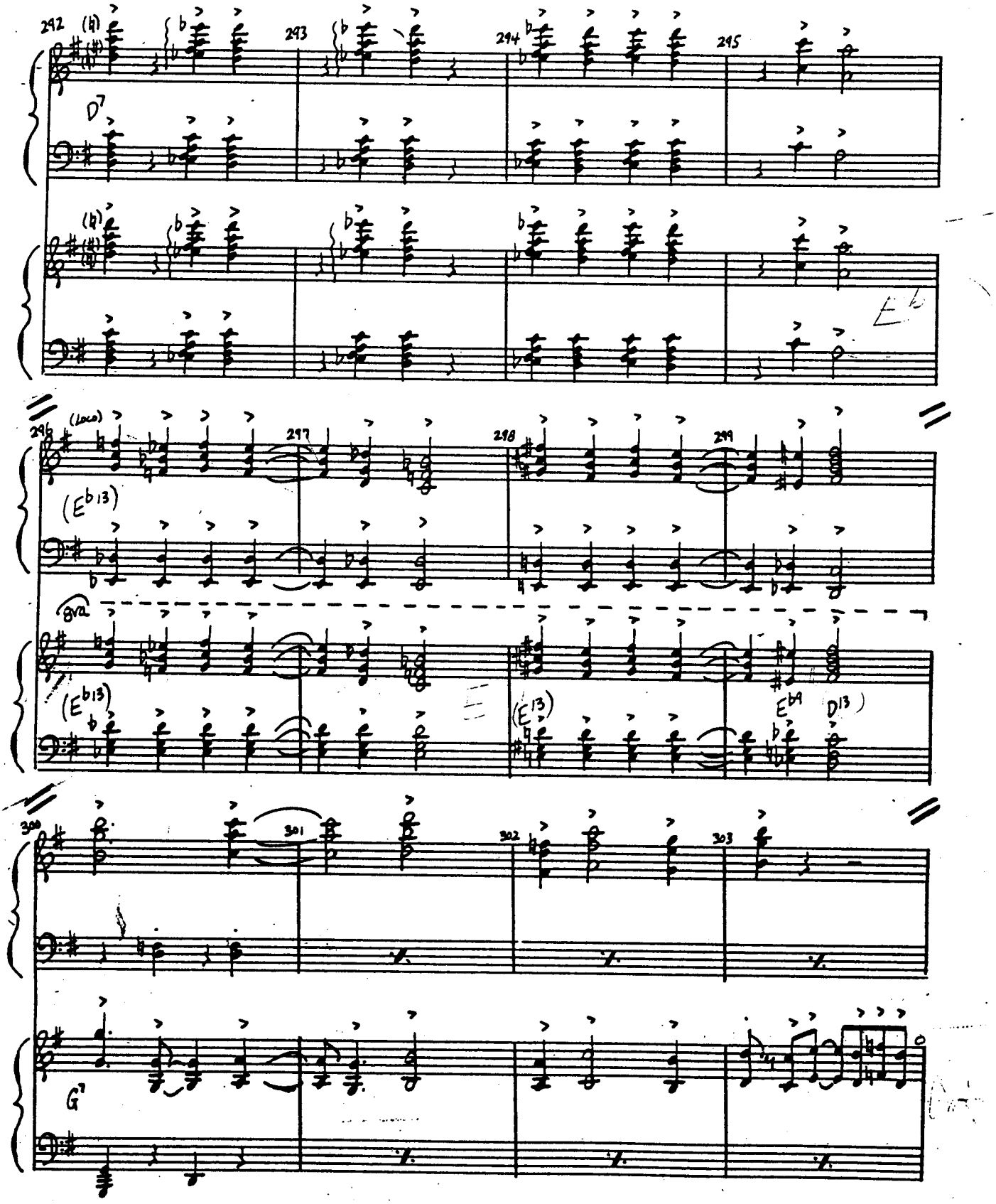

8va
238
239
240
241
f
(loco)
Eb m9
Ab7
Eb m9
Ab7
242
(8va)
243
244
245
(loco)
Eb m9
Ab
Bb m
B°
Ab/C
246
(8va)
247
248
249
(loco)
Db7

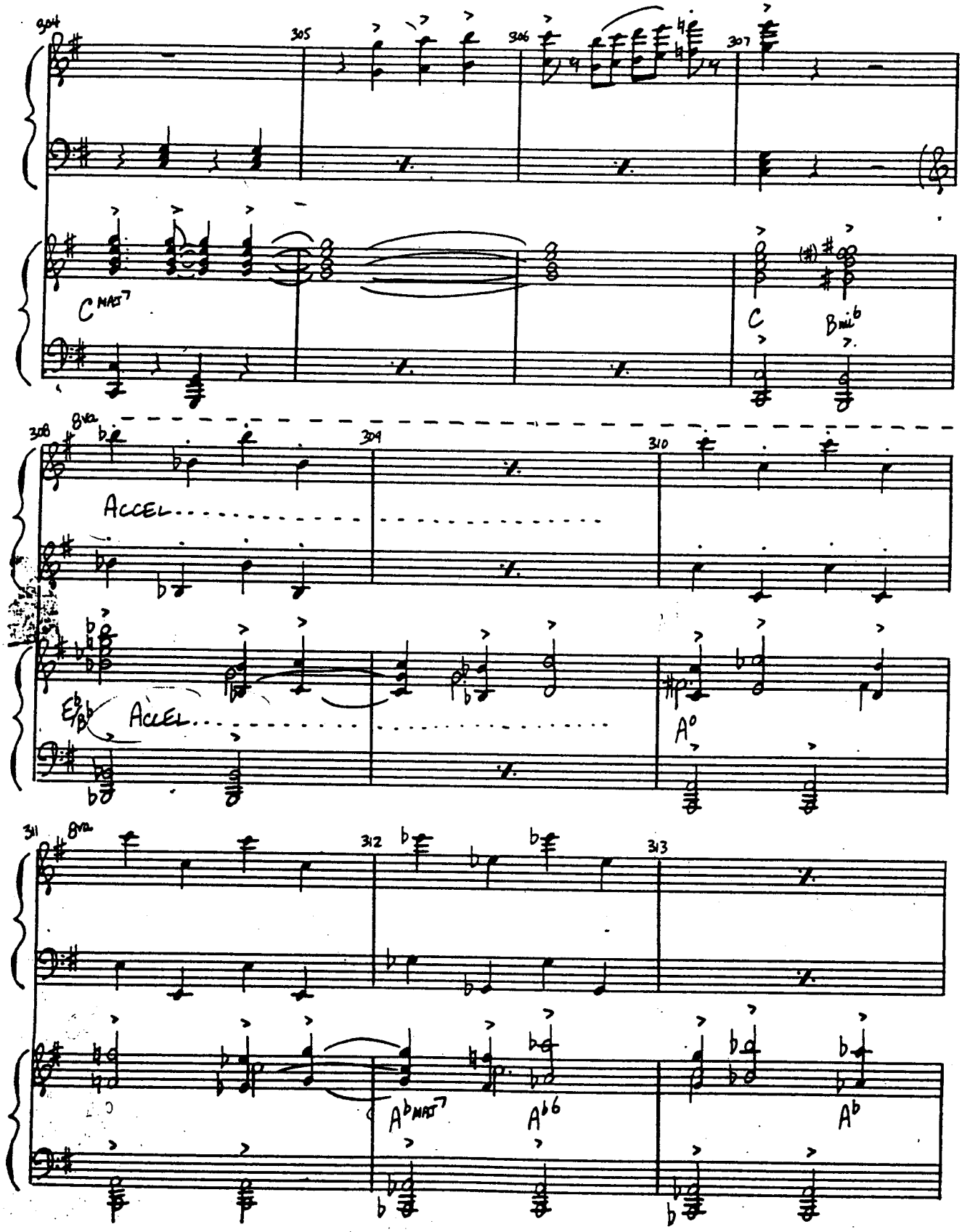

(loco)
8va
250
251
252
253
(loco)
Bb
ffz
254
255
256
257
Am11
D9
Am11
D9
258
259
260
261
8va
(loco)
Am11
D
Em7
E°
D/F#

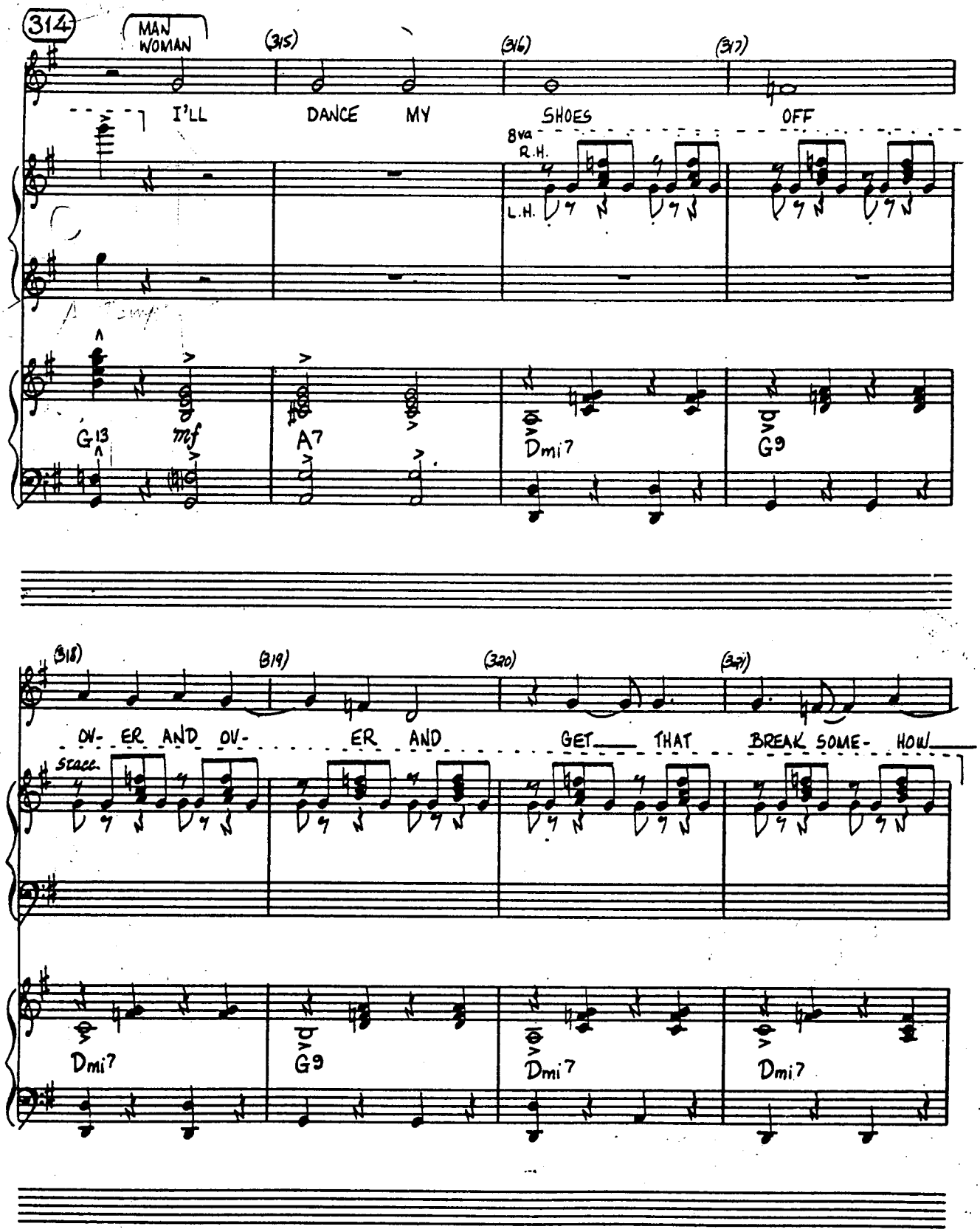

(8va)
262
263
264
265
(G7)
266
267
E
F♯m7
G°
E7/G♯
268
269
270
271
p
f
8va
A7
p
f

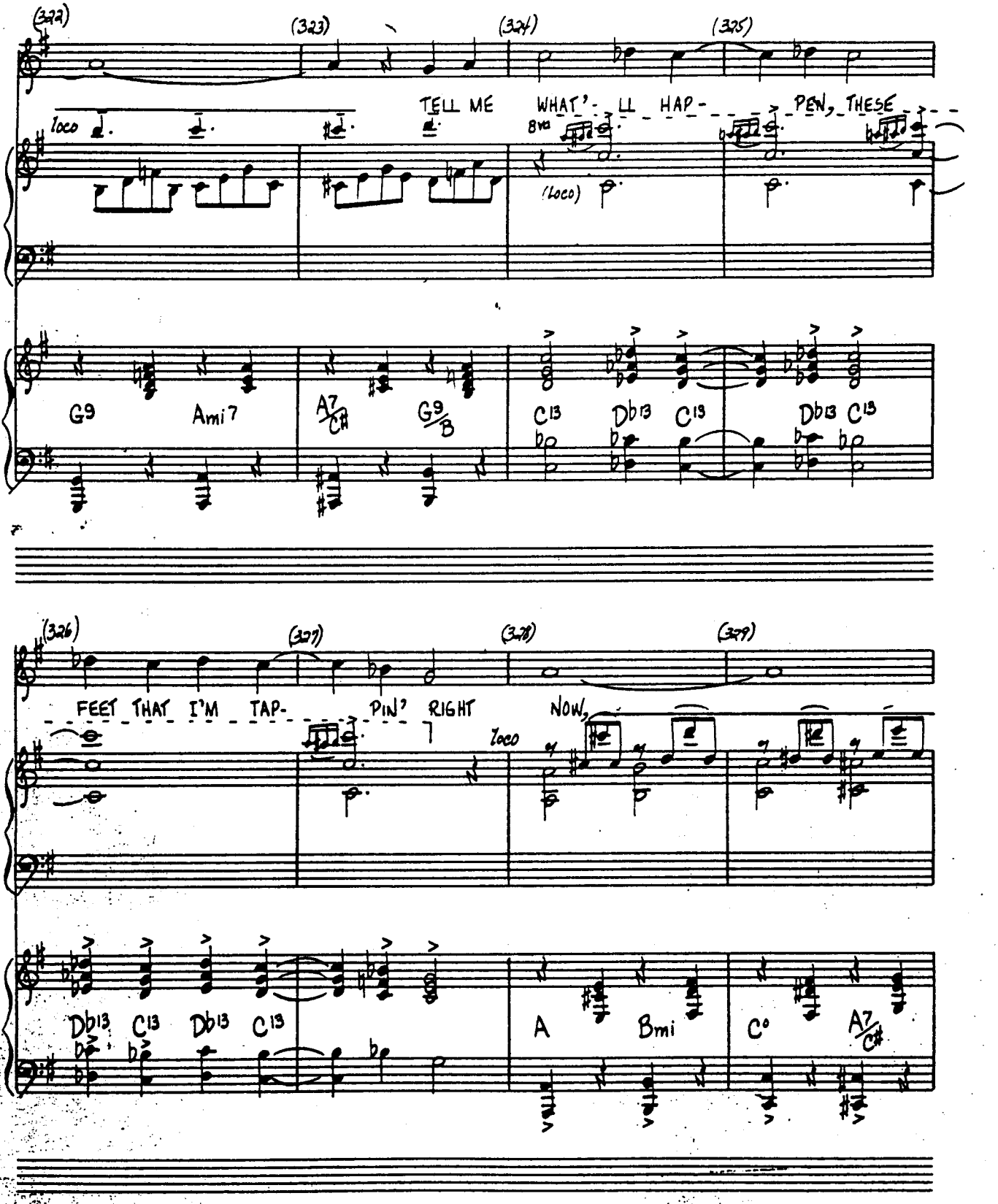

272
273
274
275
(D7)
sfz
D13
mf
sfz
276
277
278
279
Bb/F
mf
f
Bb/F
mf
f

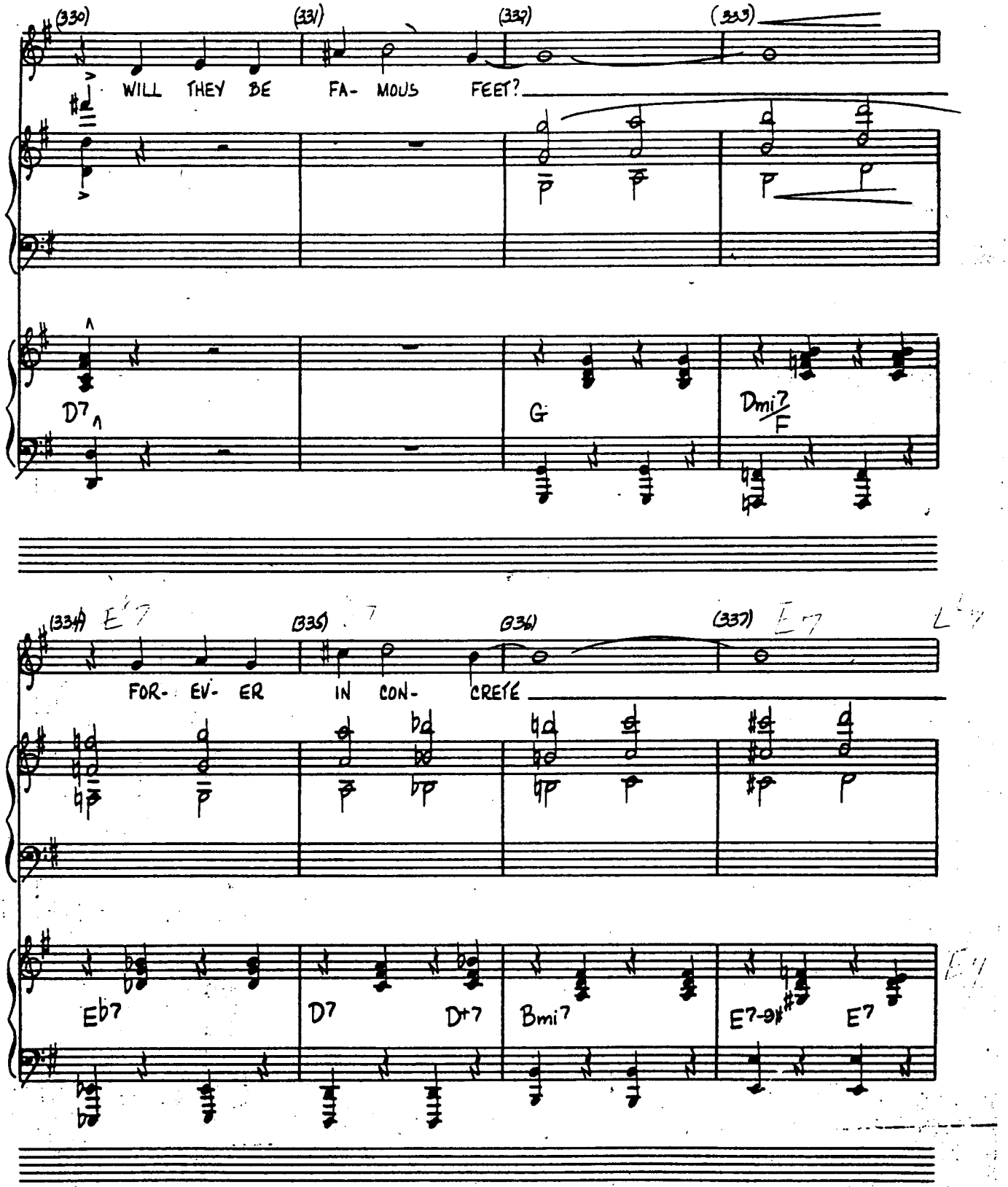

280
281
282
283
Dmi11
G9
Dmi7
G9
284
285
286
287
Dmi11
G
288
289
290
291
(C7)

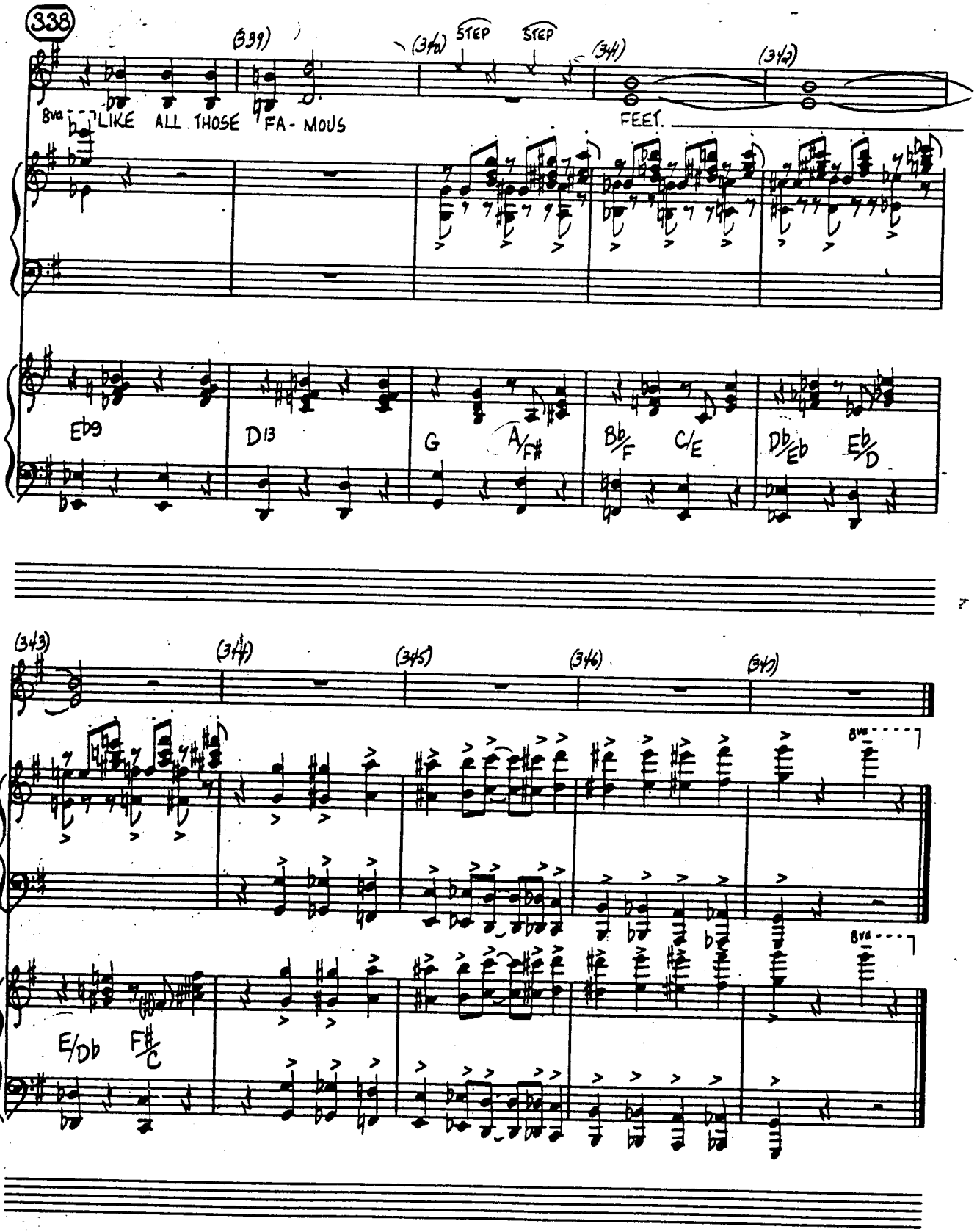

292
293
294
295
D7
Eb
296
(loco)
297
298
299
(Eb13)
8va
(Eb13)
(E13)
Eb9
D13)
300
301
302
303
G7


304
305
306
307
C MAJ7
C
B mi b
308
8va
309
310
ACCEL
E b/B b
ACCEL
A o
311
8va
312
313
A b MAJ7
A b 6
A b


314
MAN
WOMAN
(315)
(316)
(317)
I'LL DANCE MY SHOES OFF
8va
R.H.
L.H.
G13
mf
A7
Dmi7
G9
(318)
(319)
(320)
(321)
OV- ER AND OV- ER AND GET THAT BREAK SOME- HOW
stacc.
Dmi7
G9
Dmi7
Dmi7


(322)
(323)
(324)
(325)
TELL ME WHAT'- LL HAP- - - - PEN, THESE
loco
8va
(loco)
G9
Ami7
A7/C#
G9/B
C13
Db13
C13
Db13
C13
(326)
(327)
(328)
(329)
FEET THAT I'M TAP- - PIN' RIGHT NOW,
loco
Db13
C13
Db13
C13
A
Bmi
C°
A7/C#


(330)
(331)
(332)
(333)
WILL THEY BE FA- MOUS FEET?
D7
G
Dmi7
F
(334)
(335)
(336)
(337)
FOR- EV- ER IN CON- CRETE
Eb7
D7
D+7
Bmi7
E7-9
E7


338
(339)
(340)
STEP
STEP
(341)
(342)
8va
LIKE ALL THOSE FA-MOUS
FEET.
Eb9
D13
G
A/F#
Bb/F
C/E
Db/Eb
Eb/D
(343)
(344)
(345)
(346)
(347)
8va
8va
E/Db
F#/C

PIANO 1

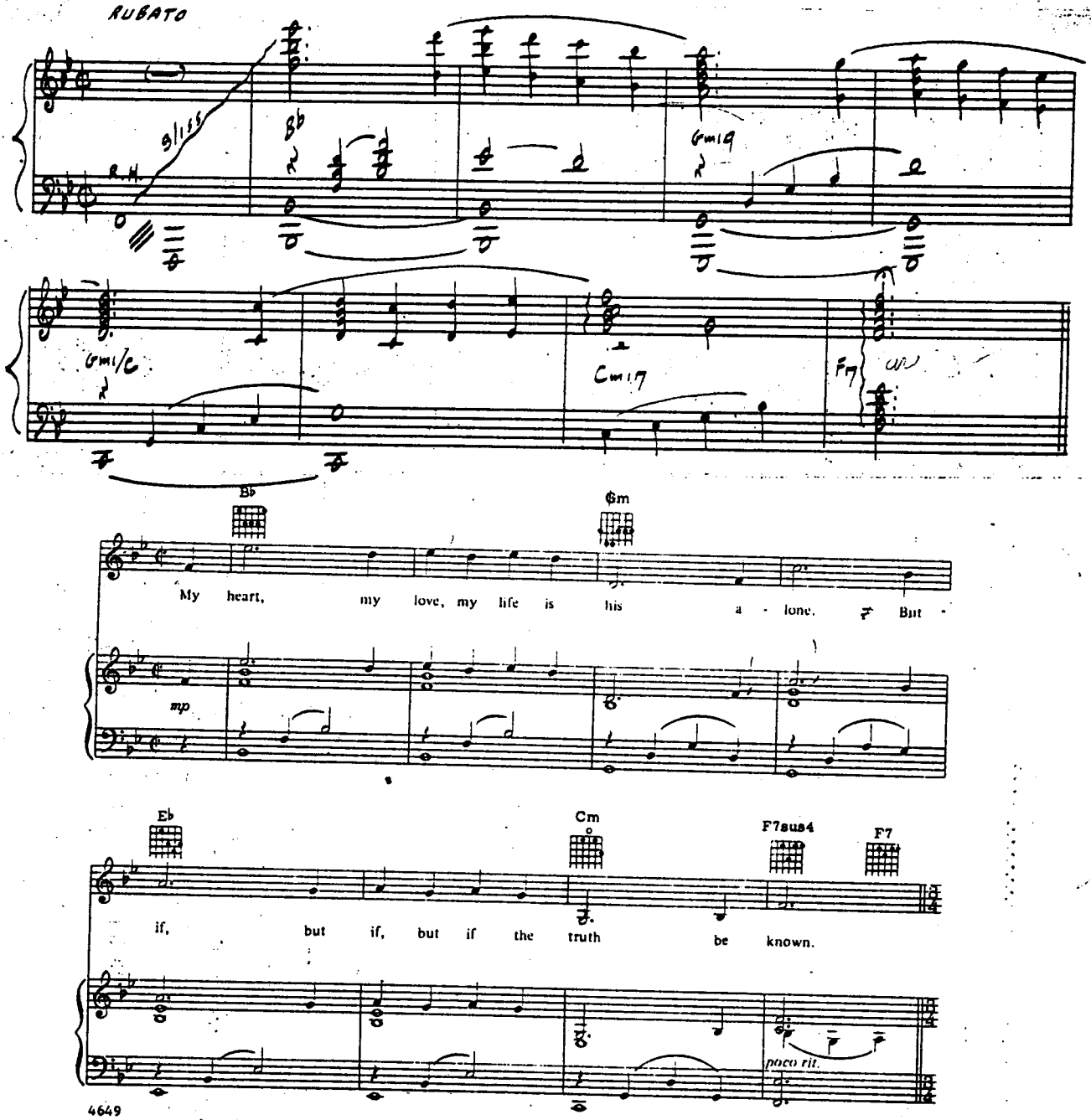
HOLLY/UKRAINE

4

NELSON

ACCOMPANIMENT (2 PNOS) TO BE DONE WITH MUCH MORE FLOURISH

RUBATO



4649

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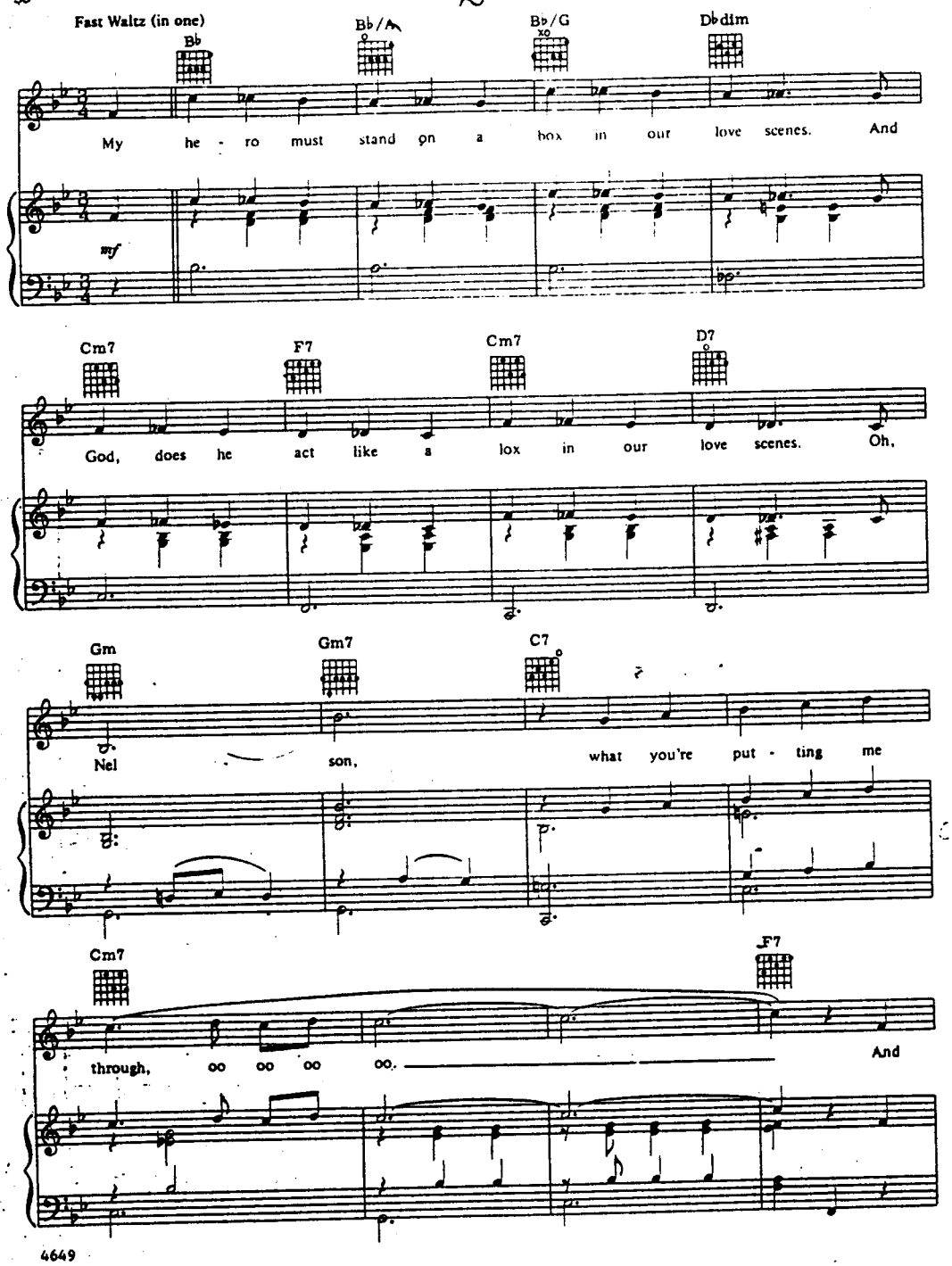
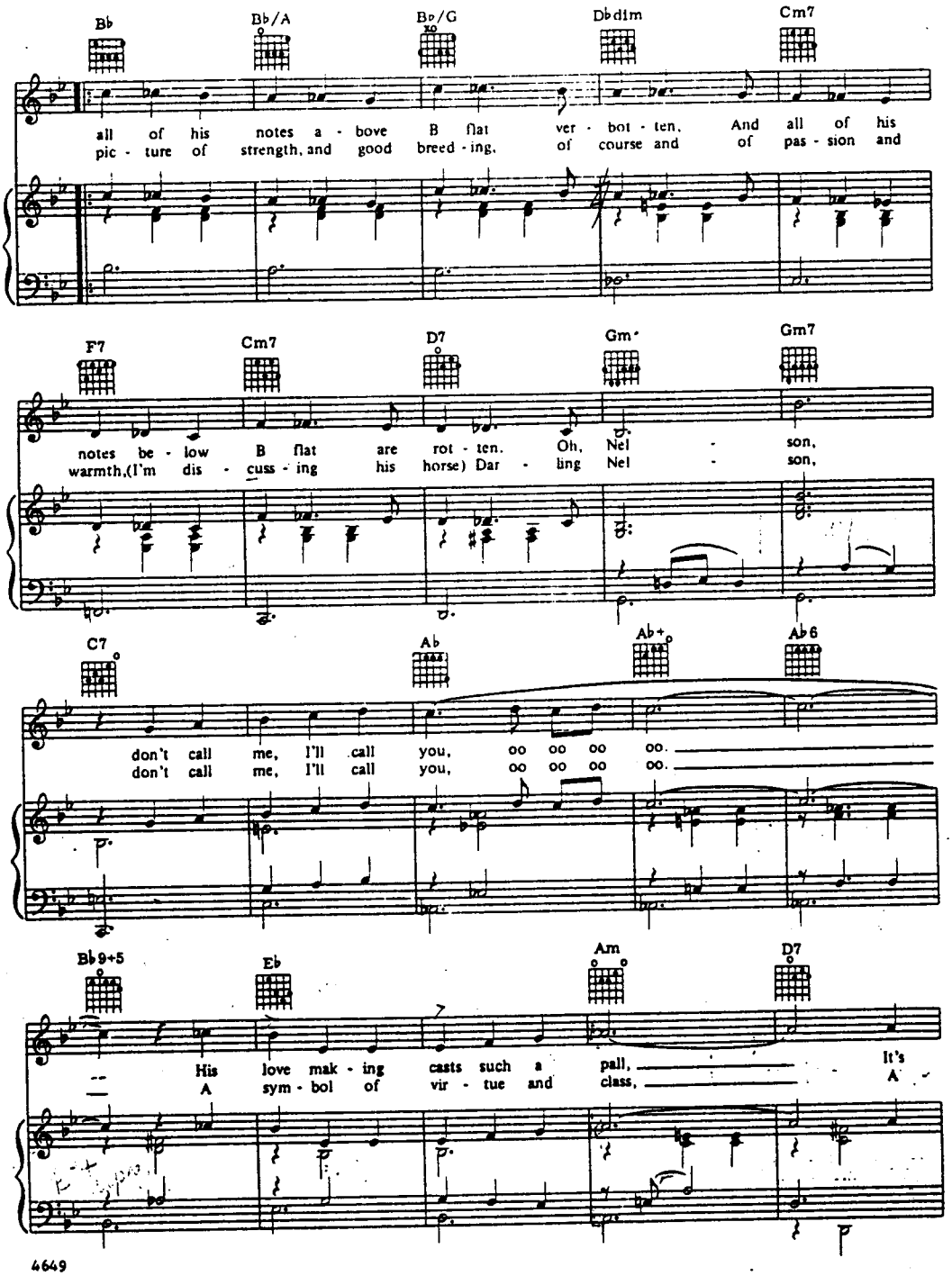
60-61

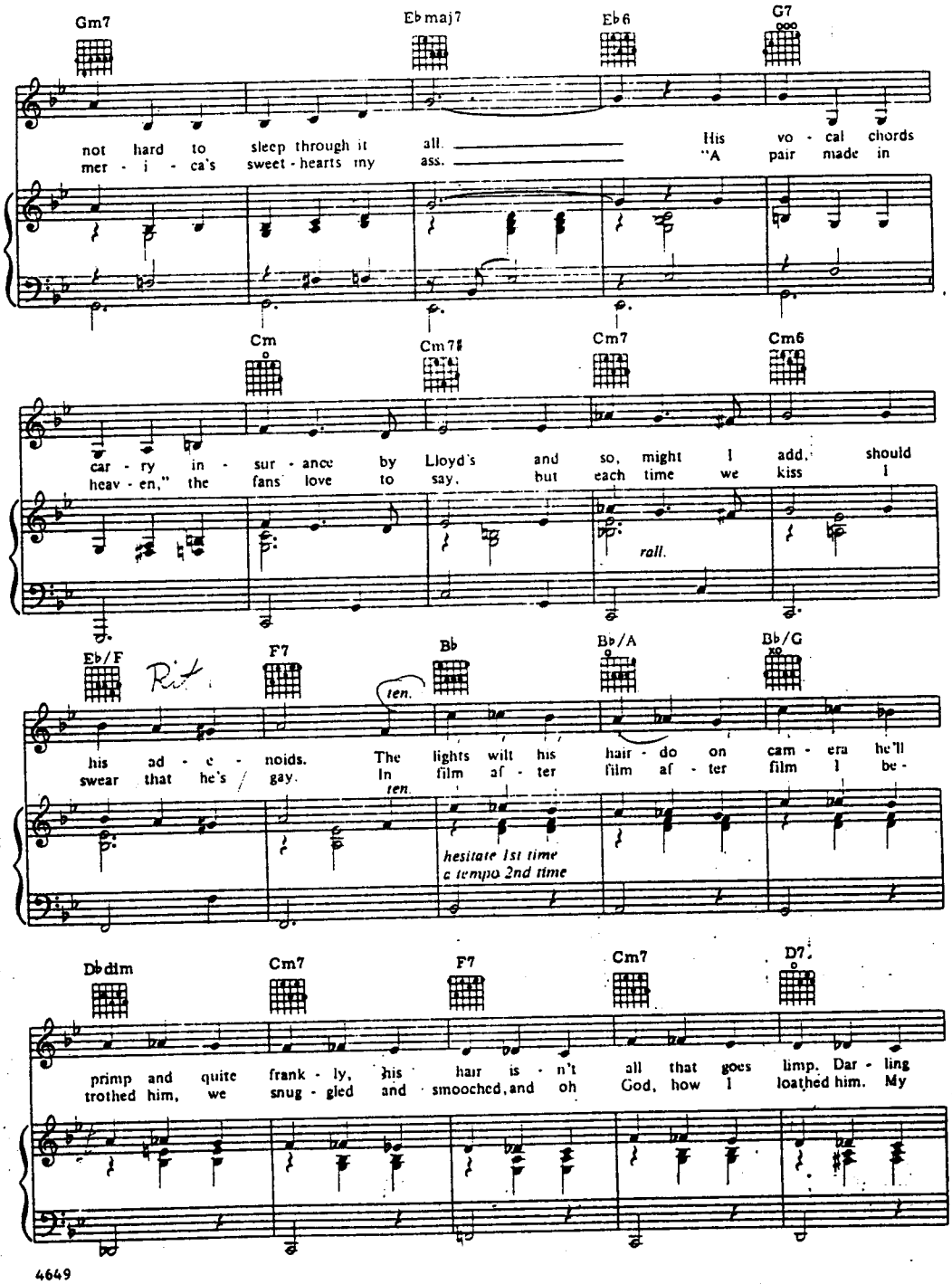

Fast Waltz (in one)
Bb
Bb/A
Bb/G
Dbdim
My he - ro must stand on a box in our love scenes. And
mf
Cm7
F7
Cm7
D7
God, does he act like a lox in our love scenes. Oh,
Gm
Gm7
C7
Nel son, what you're put - ting me
Cm7
F7
through, oo oo oo oo. And


Bb
Bb/A
Bb/G
Dbdim
Cm7
all of his notes a - bove B flat ver - bot - ten. And all of his
pic - ture of strength, and good breed - ing, of course and of pas - sion and
F7
Cm7
D7
Gm
Gm7
notes be - low B flat are rot - ten. Oh, Nel - son,
warmth,(I'm dis - cuss - ing his horse) Dar - ling Nel - son,
C7
Ab
Ab+
Ab6
don't call me, I'll call you, oo oo oo oo.
don't call me, I'll call you, oo oo oo oo.
Bb9+5
Eb
Am
D7
-- His love mak - ing casts such a pall, It's
A sym - bol of vir - tue and class, A

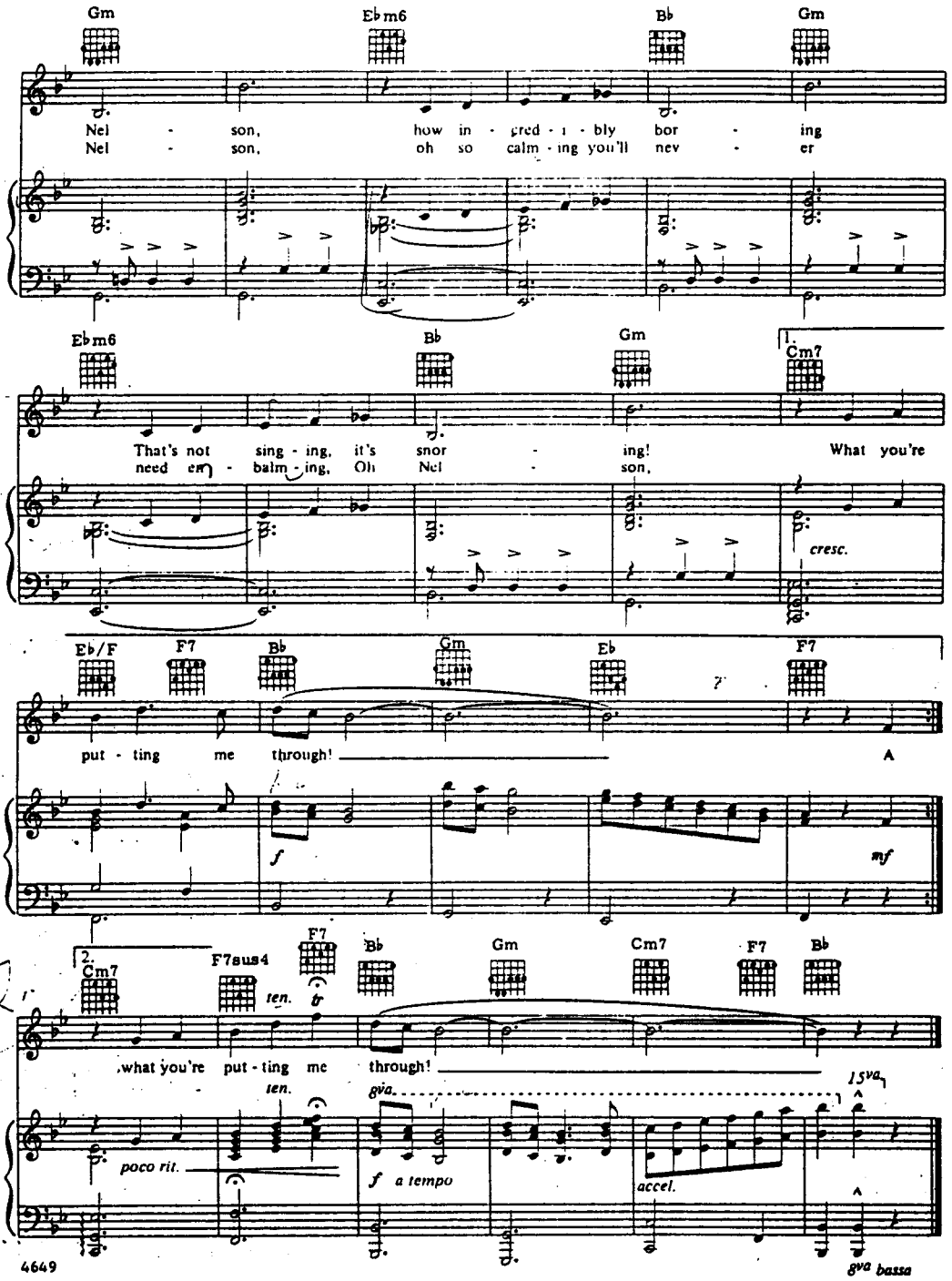
4649

-A-

NELSON


Gm7
Ebmaj7
Eb6
G7
not hard to sleep through it all.
mer - i - ca's sweet - hearts my ass.
His vo - cal chords
"A pair made in
Cm
Cm7♯
Cm7
Cm6
car - ry in - sur - ance by Lloyd's and so, might I add, should
heav - en," the fans love to say, but each time we kiss I
rall.
Eb/F
Rit.
F7
Bb
Bb/A
Bb/G
ten.
his ad - e - noids. The lights wilt his hair - do on cam - era he'll
swear that he's gay. In film af - ter film af - ter film I be -
ten.
hesitate 1st time
a tempo 2nd time
Dbdim
Cm7
F7
Cm7
D7
primp and quite frank - ly, his hair is - n't all that goes limp. Dar - ling
trothed him, we snug - gled and smooched, and oh God, how I loathed him. My

64

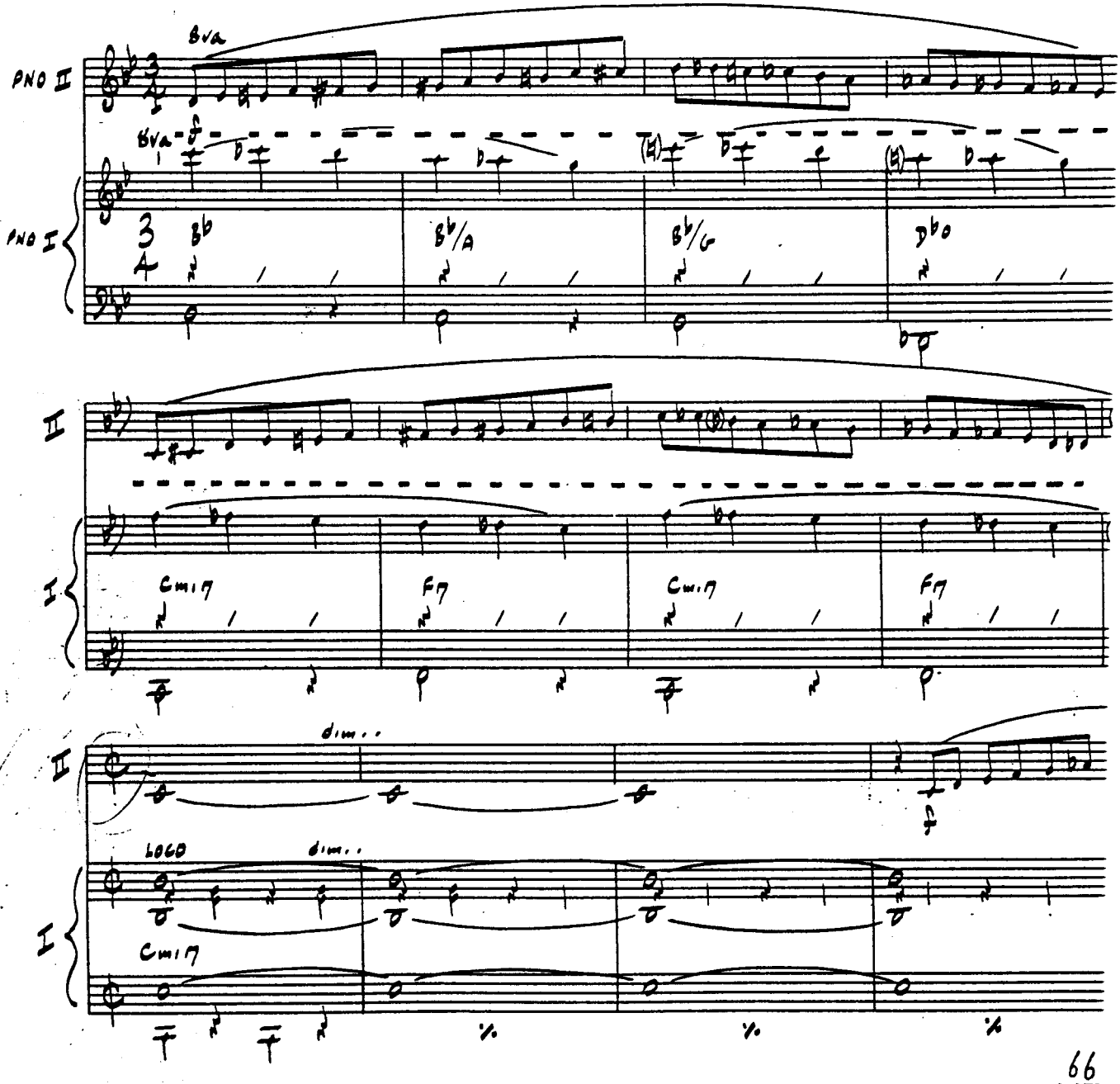

Gm
Eb m6
Bb
Gm
Nel - son, how in - cred - i - bly bor - ing
Nel - son, oh so calm - ing you'll nev - er
Eb m6
Bb
Gm
1.
Cm7
That's not sing - ing, it's snor - ing! What you're
need em - balm - ing, Oh Nel - son,
cresc.
Eb/F
F7
Bb
Gm
Eb
F7
put - ting me through!
A
f
mf
2.
Cm7
F7sus4
F7
Bb
Gm
Cm7
F7
Bb
what you're put - ting me through!
ten.
ten.
15va
gva
poco rit.
f a tempo
accel.
gva bassa
4649

65

KEYBOARDS
- (I)-II

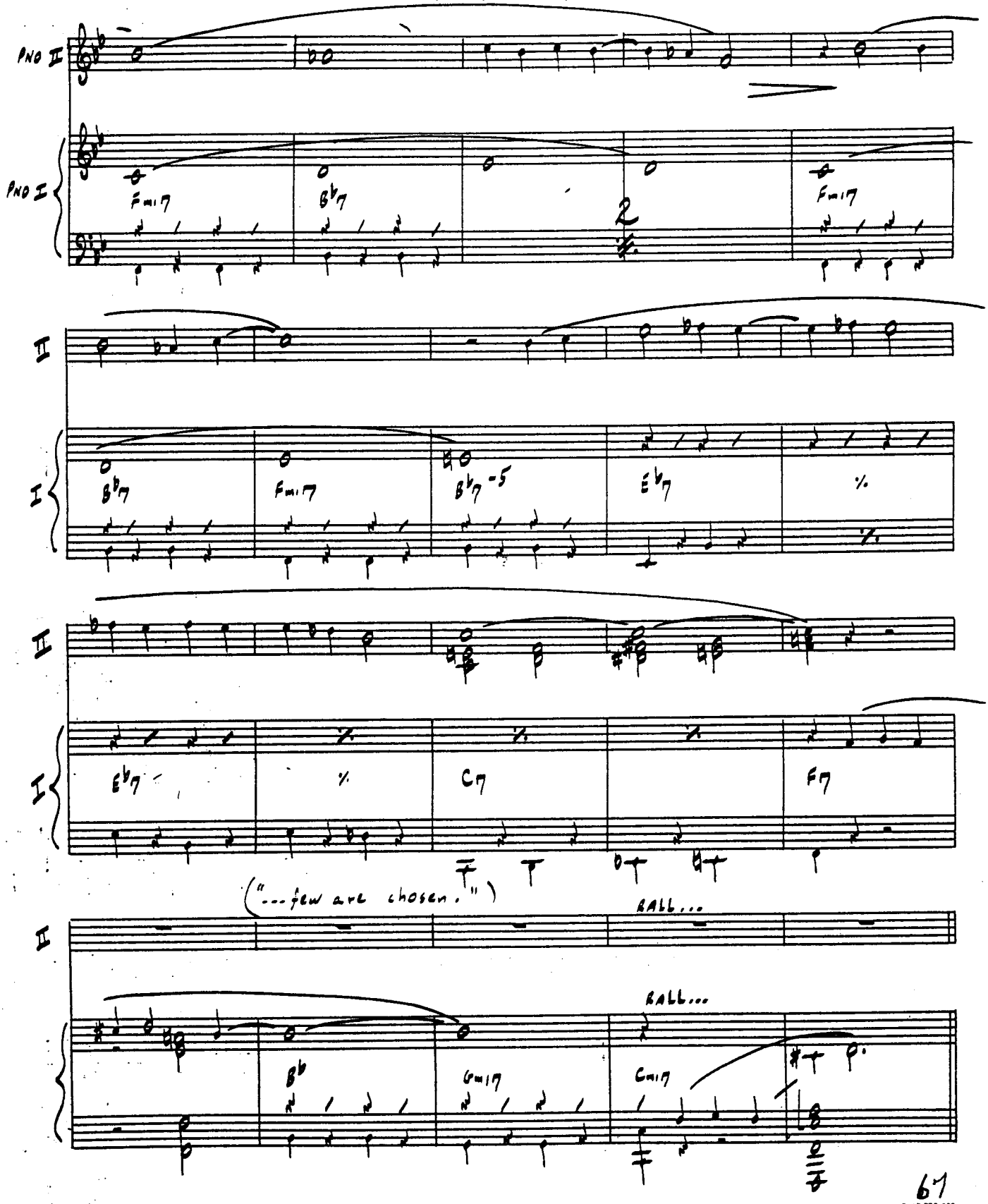
NELSON-EXIT

UKRAINE
4A



DIAZ-TEC C-12 R

DIALOGUE OVER: "the beautiful hopefuls of Hollywood! ...."



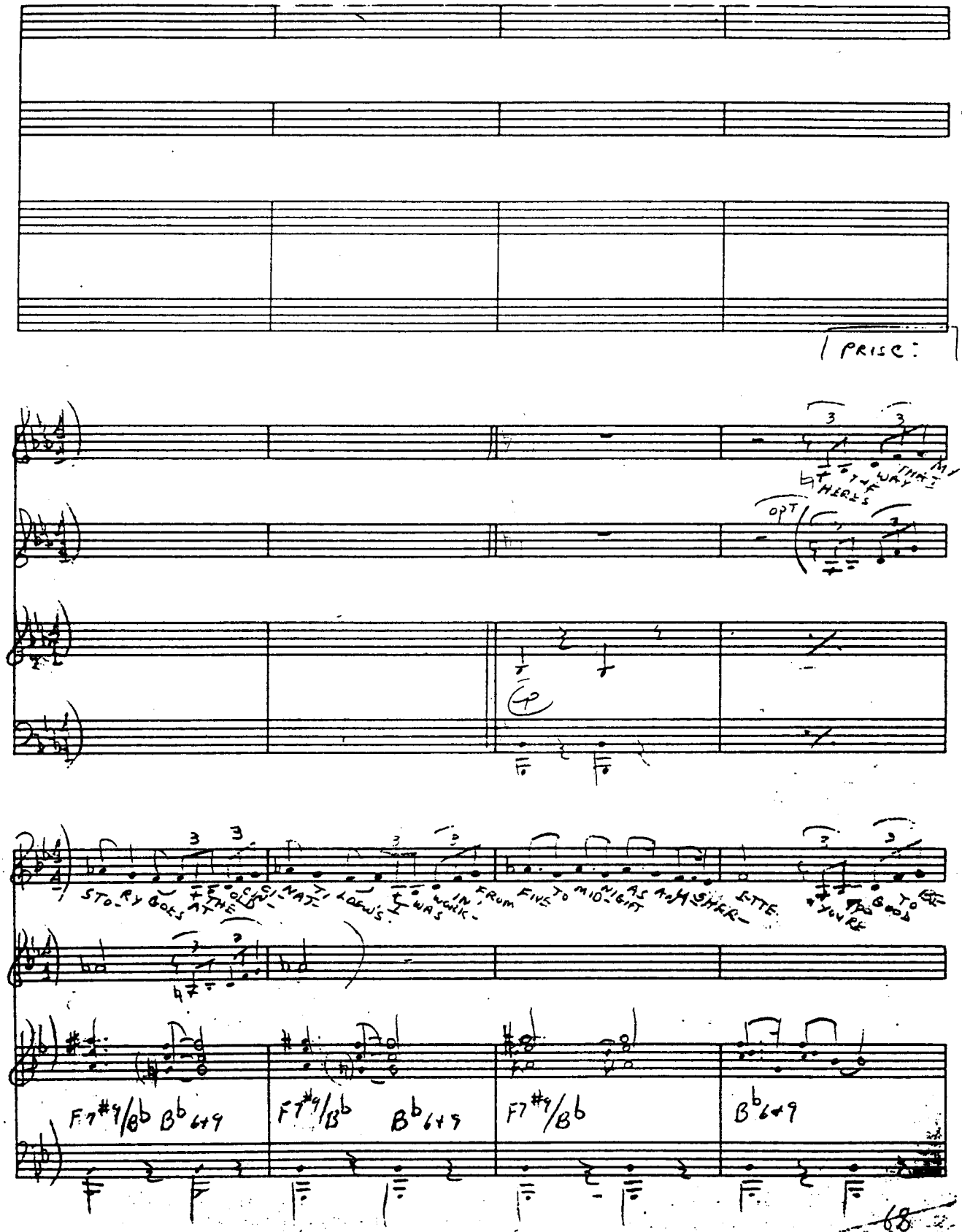
AZTEC® C-12 B
DIAZ-TEC 300

KEYBOARDS / VOCAL

UKRAINE

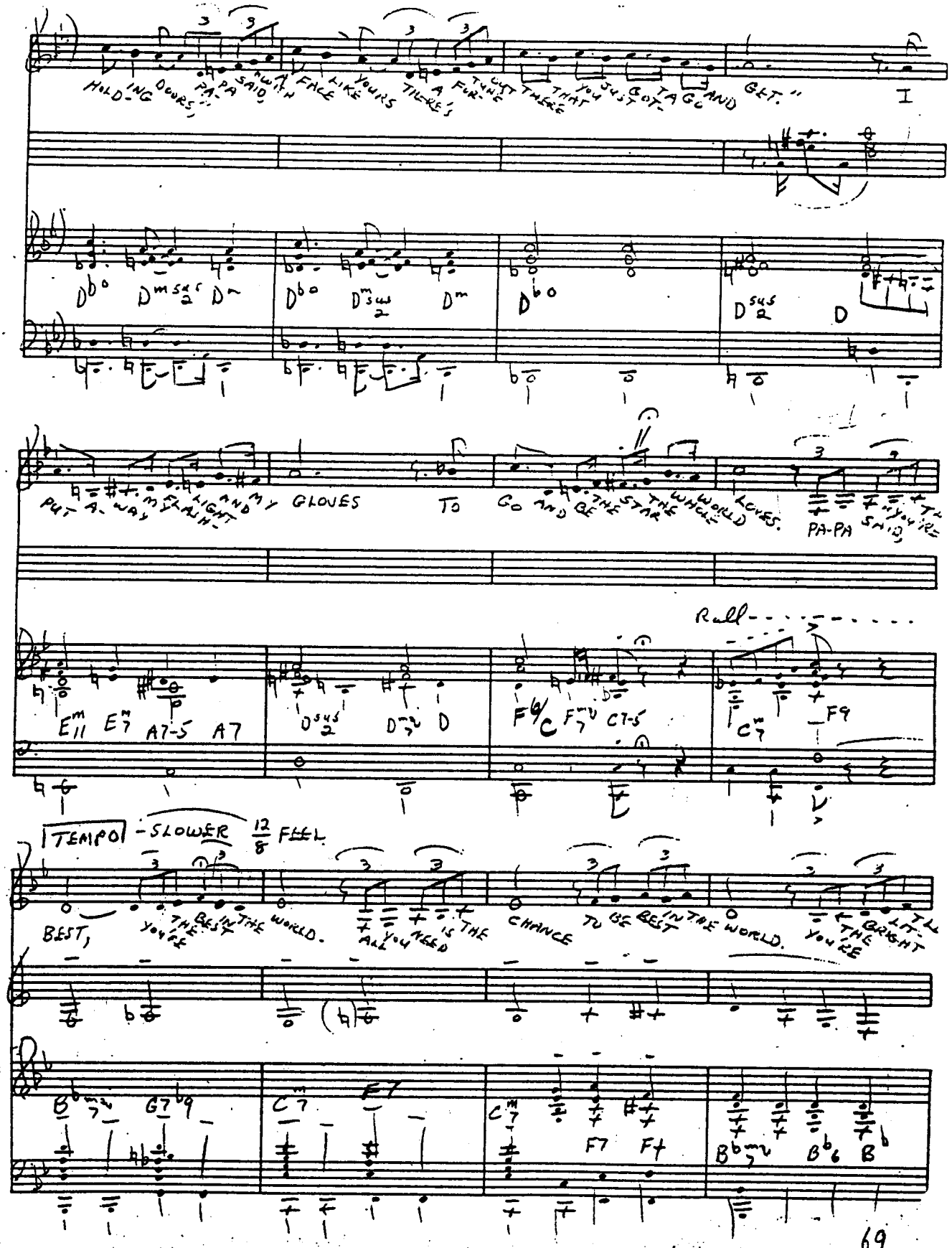
5

THE BEST IN THE WORLD

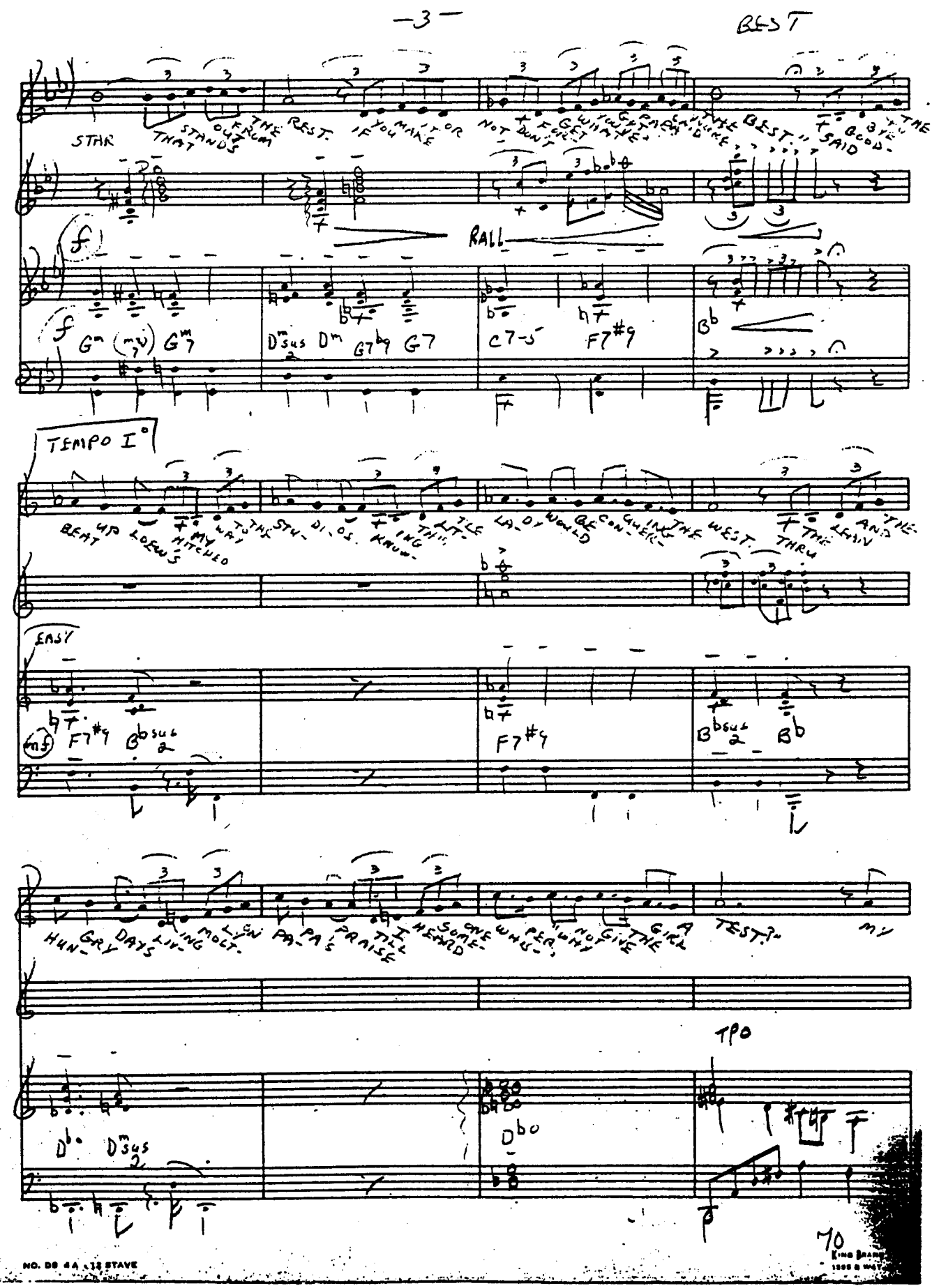


NO. DB-4A - 12 STAVE

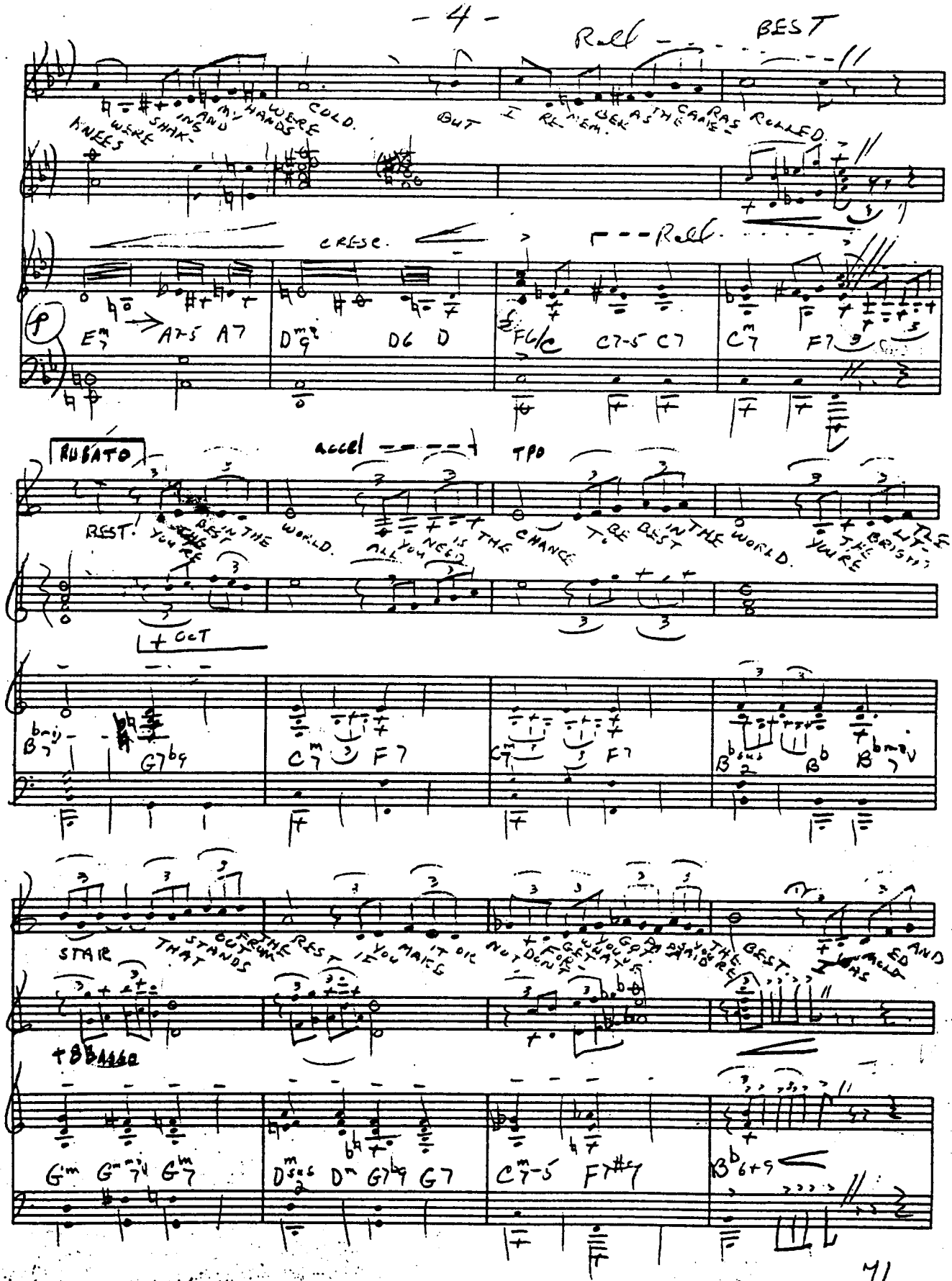
BEST



NO. DS 4A - 12 STAVE
King Brand
1595 B WAY, N. Y.


BEST
STAR
THAT STANDS OUT FROM THE REST.
IF YOU MAKE IT OR NOT
DON'T FORGET WHAT YOU'VE GOT
AND REMEMBER THE BEST
SAID GOOD-BYE
RALL
Gm (maj7) Gm7
D7sus D7 G7b9 G7
C7-5
F7#9
Bb
TEMPO I°
BEAT UP LOEW'S MITCHELL
MY WAY TO THE STU-DI-OS
KNOW-ING THAT LITTLE LA-DY
WOULD BE CON-QUER-ING THE WEST.
THRU THE LEVIN AND THE-
EASY
F7#9 Bbsus2 Bb
F7#9
Bbsus2 Bb
HUN-GRY DAYS LIV-ING MOLT-EN
PA-PA'S PRAISE TILL I
SOME-ONE HEARD
WHIS-PER, "WHY NOT GIVE THE GIRL
A TEST?"
MY
TPO
Db Dsus2
Db
TPO
mp
NO. DB 44 - 12 STAVE
King Brand

Rall — BEST



KNEES WERE SHAKING AND MY HANDS WERE COLD. BUT I REMEMBER AS THE CAMERAS ROLLED.

CRESC. — Rall.

E^{m}_{7} A7-5 A7 D^{m}_{9} D6 D F6/C C7-5 C7 C^{m}_{7} F7

RUBATO — accel — TPO

BEST. YOU'RE THE BEST IN THE WORLD. ALL YOU NEED IS THE CHANCE TO BE BEST IN THE WORLD. YOU'RE THE BRIGHT LITTLE

+ OCT

$B^{b\,maj}_{7}$ $G7^{b9}$ C^{m}_{7} F7 C^{m}_{7} F7 $B^{b\,sus}_{2}$ B^{b} $B^{b\,maj}_{7}$

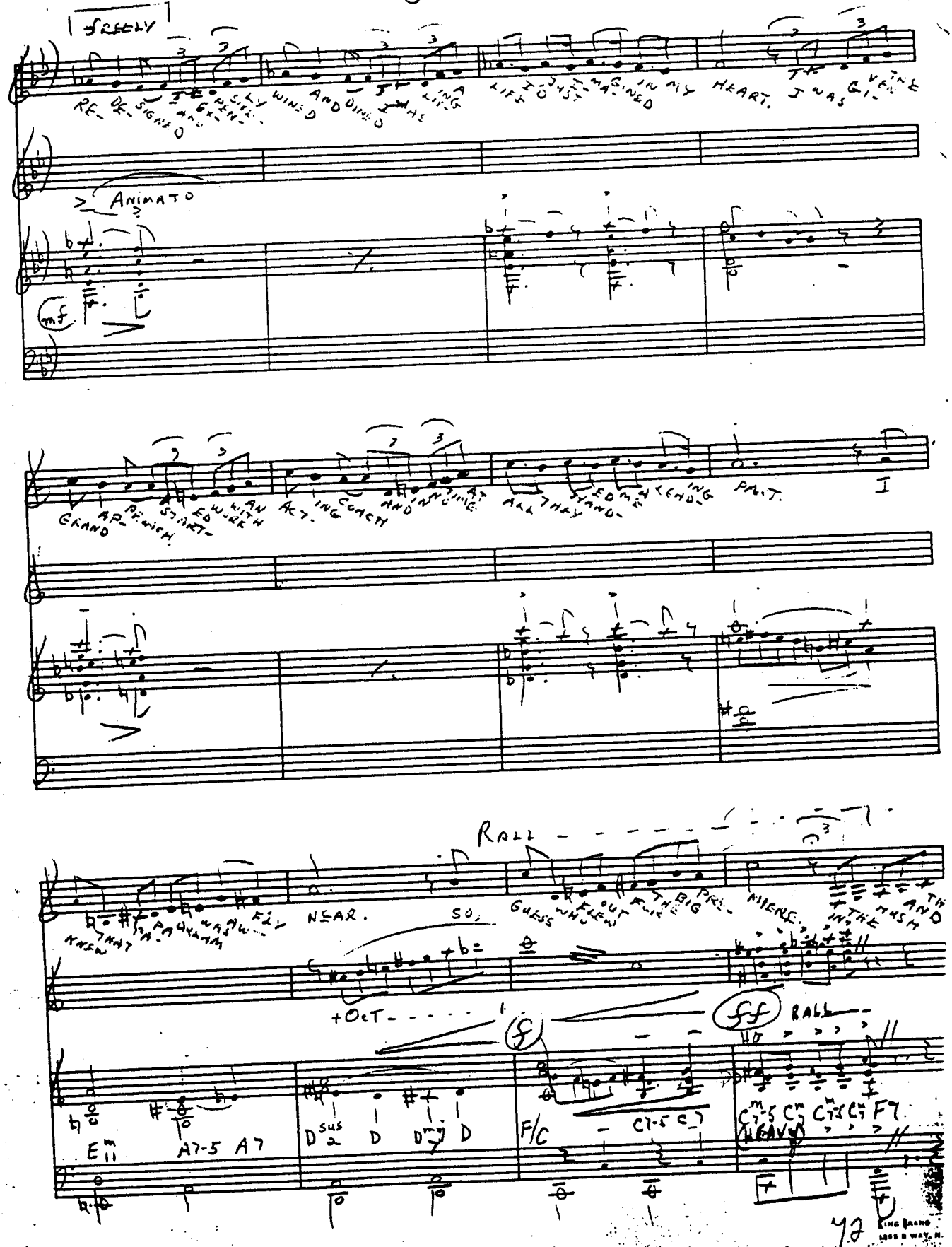
STAR THAT STANDS OUT FROM THE REST IF YOU MAKE IT OR NOT DON'T FORGET WHAT YOU'VE PASSED THE BEST. I WAS MOLDED AND

+ 8 BASSO

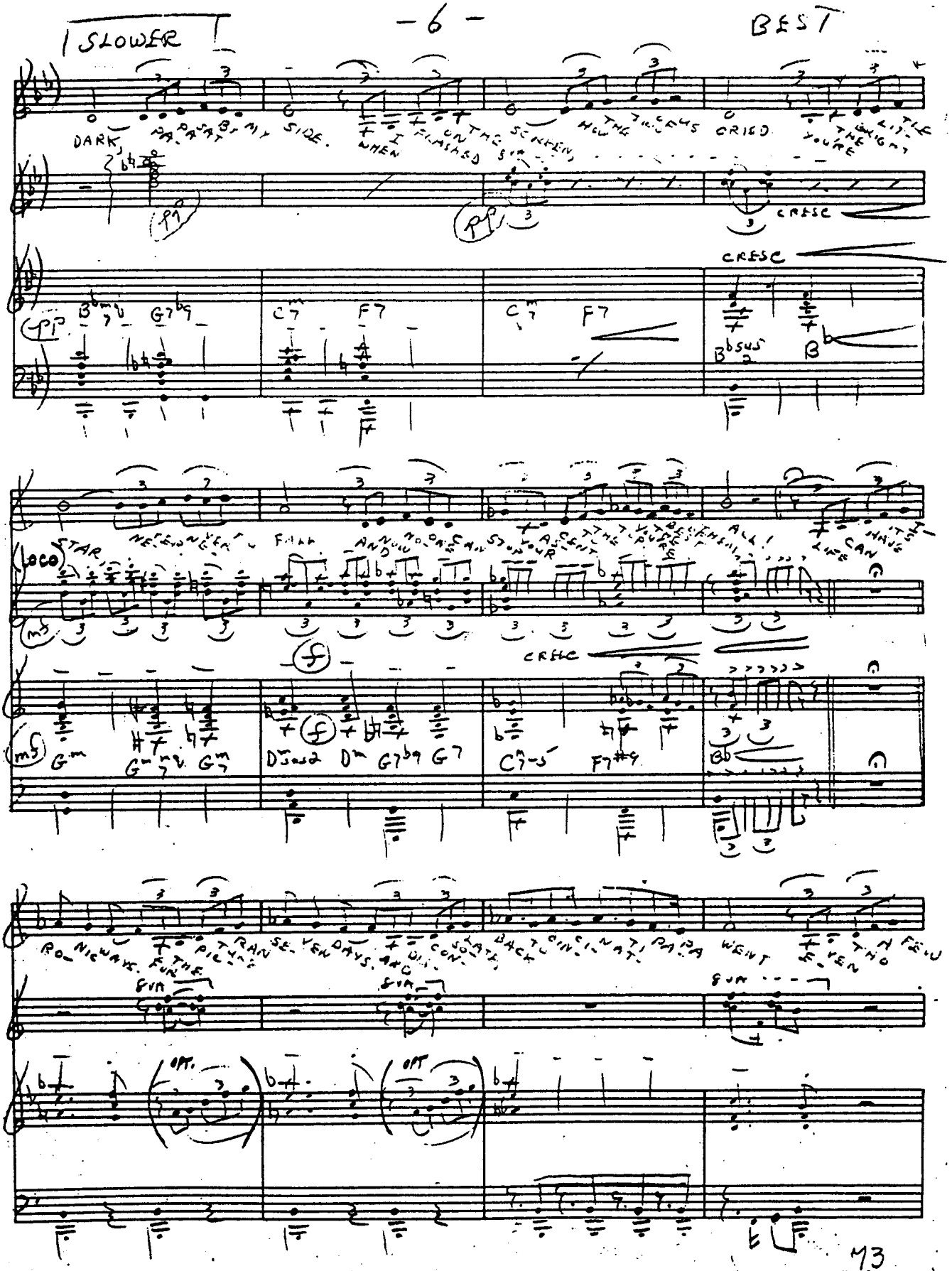
G^{m} $G^{m\,maj}_{7}$ G^{m}_{7} $D^{m\,sus}_{2}$ D^{m} $G7^{b9}$ G7 C^{m}_{7}-5 $F7^{\#9}$ B^{b}_{6+9}

NO. DS 4A - 12 STAVE
KING BRAND
1333 S WAY, N.Y.

BEST



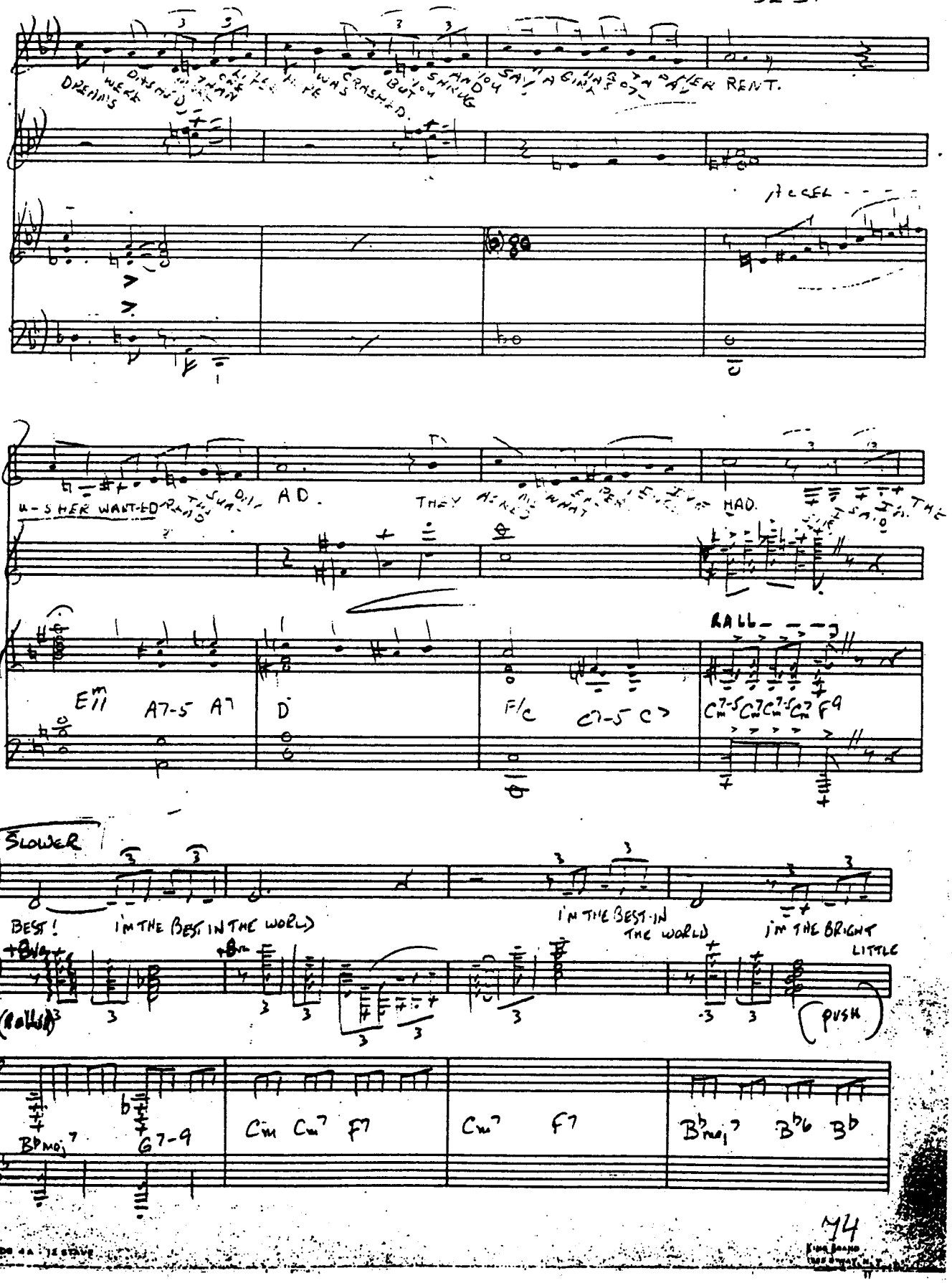
NO. DS 4A - 12 STAVE



NO. DS 4A - 12 STAVE
KING BRAND
1359 B WAY, N. Y.

BEST

DREAMS WERE DASHED THAN ONE LIFE HOPE WAS CRASHED. BUT YOU SHRUG AND YOU SAY A GIRL HAS TO PAY HER RENT.



ACCEL

U-SHER WANT-ED READ THE SUA-DIA AD. THEY ASKED ME WHAT EXPERIENCE I'VE HAD. I SAID IN THE

RALL

Em11 A7-5 A7 D F/C C7-5 C7 Cm7-5 Cm7 Cm7-5 Cm7 F9

SLOWER

BEST! I'M THE BEST IN THE WORLD I'M THE BEST IN THE WORLD I'M THE BRIGHT LITTLE

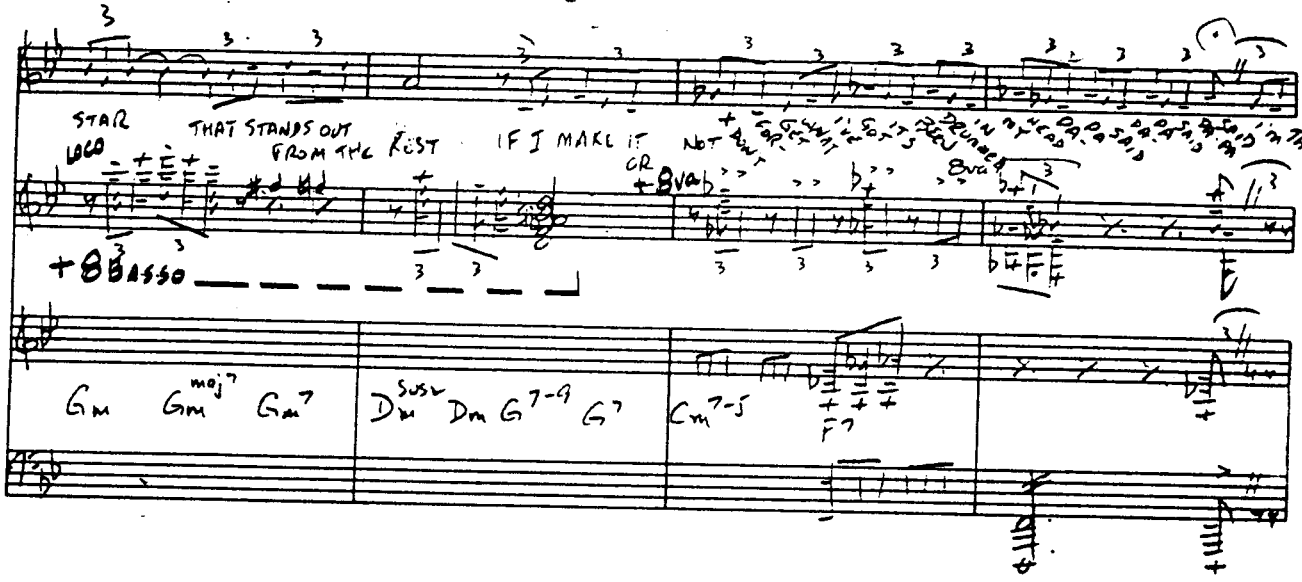
(RALL)

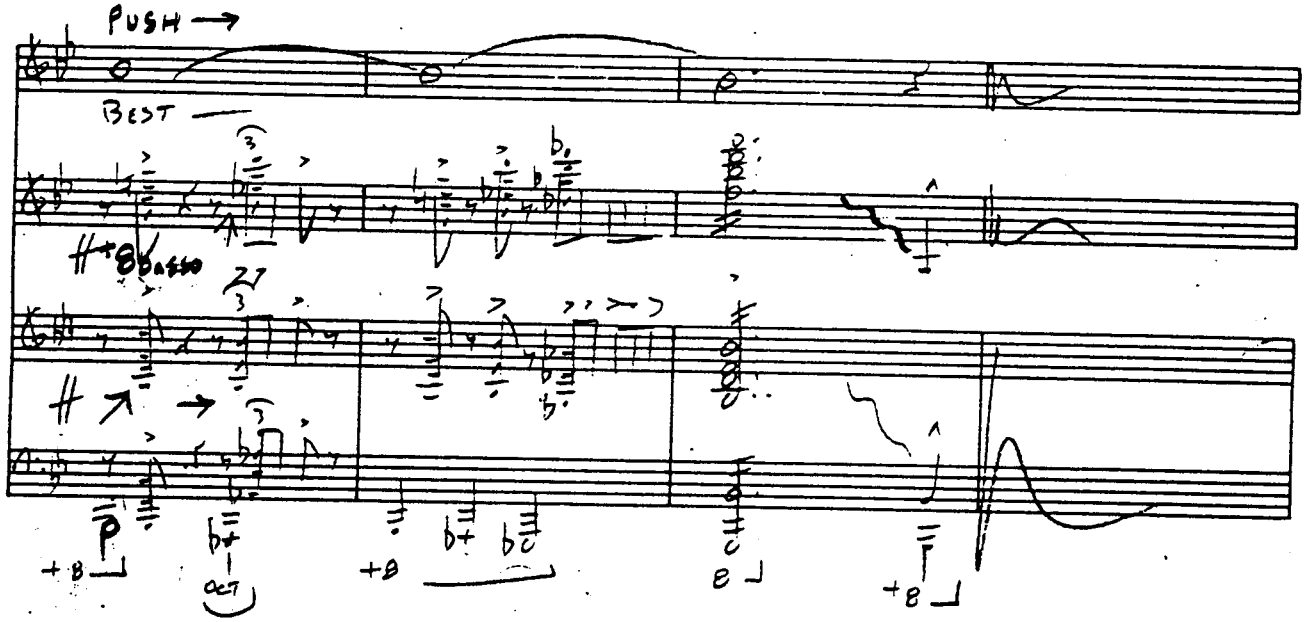
(PUSH)

B♭maj7 G7-9 Cm Cm7 F7 Cm7 F7 B♭maj7 B♭6 B♭

NO. DS 4A - 12 STAVE

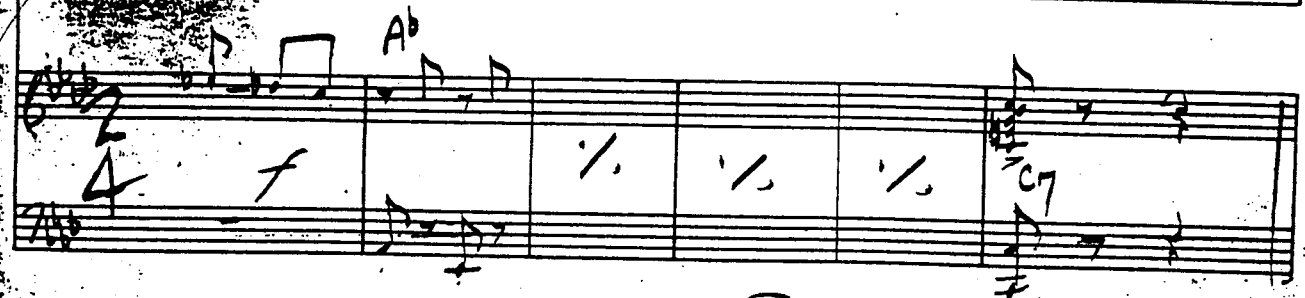
BEST





PLAYOFF

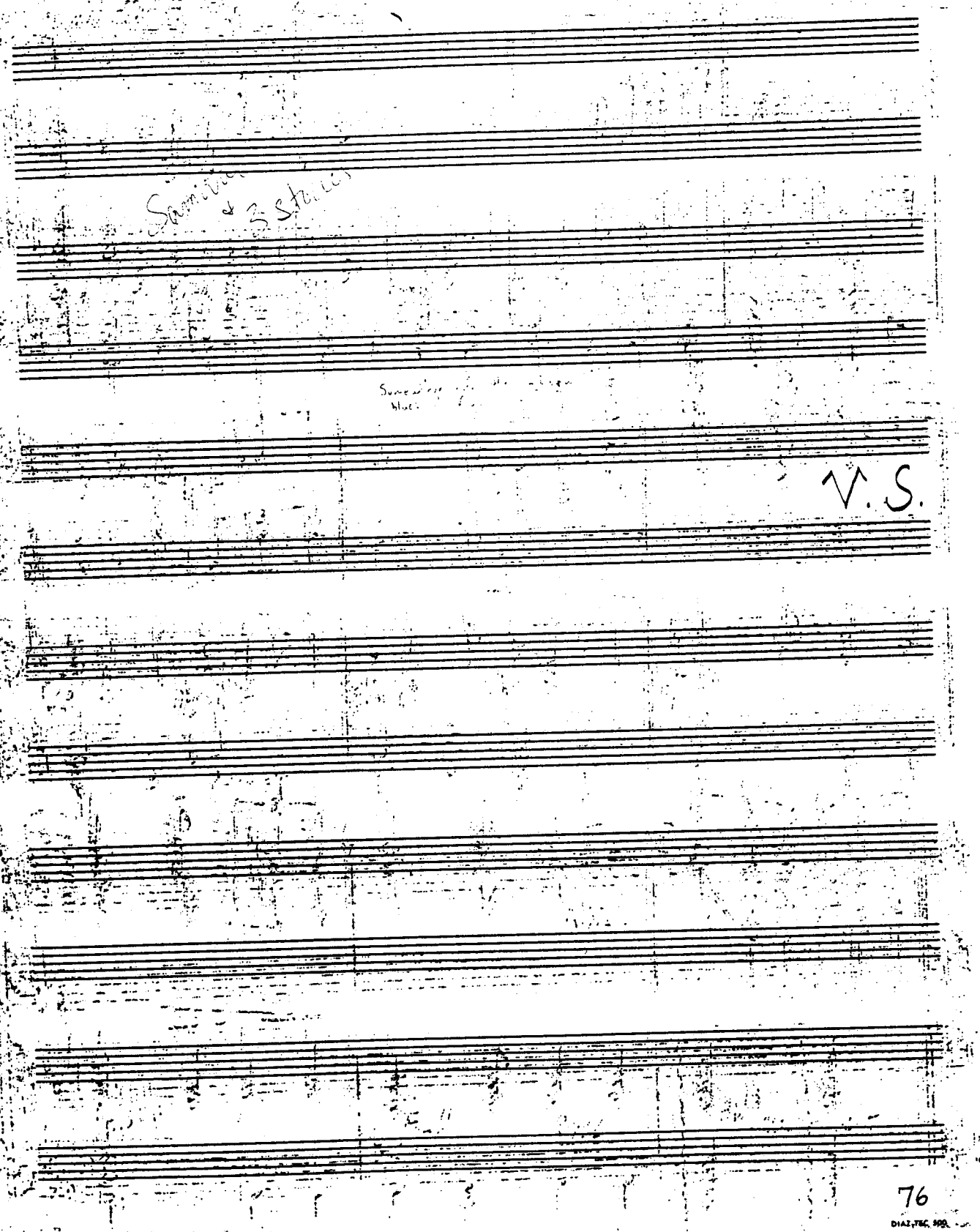
5A



THE STORY BEHIND THE SONG · 6 TACET

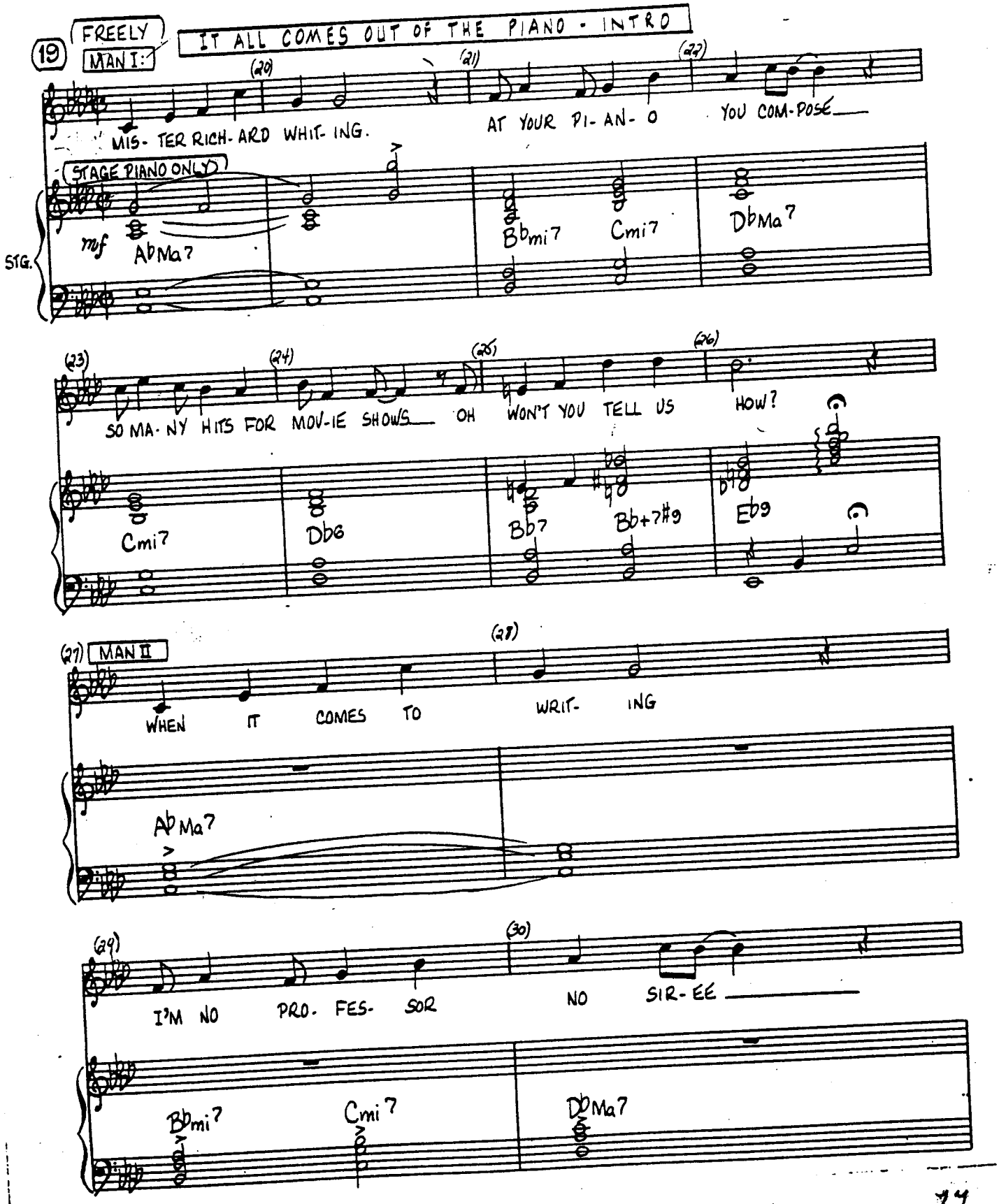
PIANO-CONDUCTOR

RICHARD WHITING MEDLEY

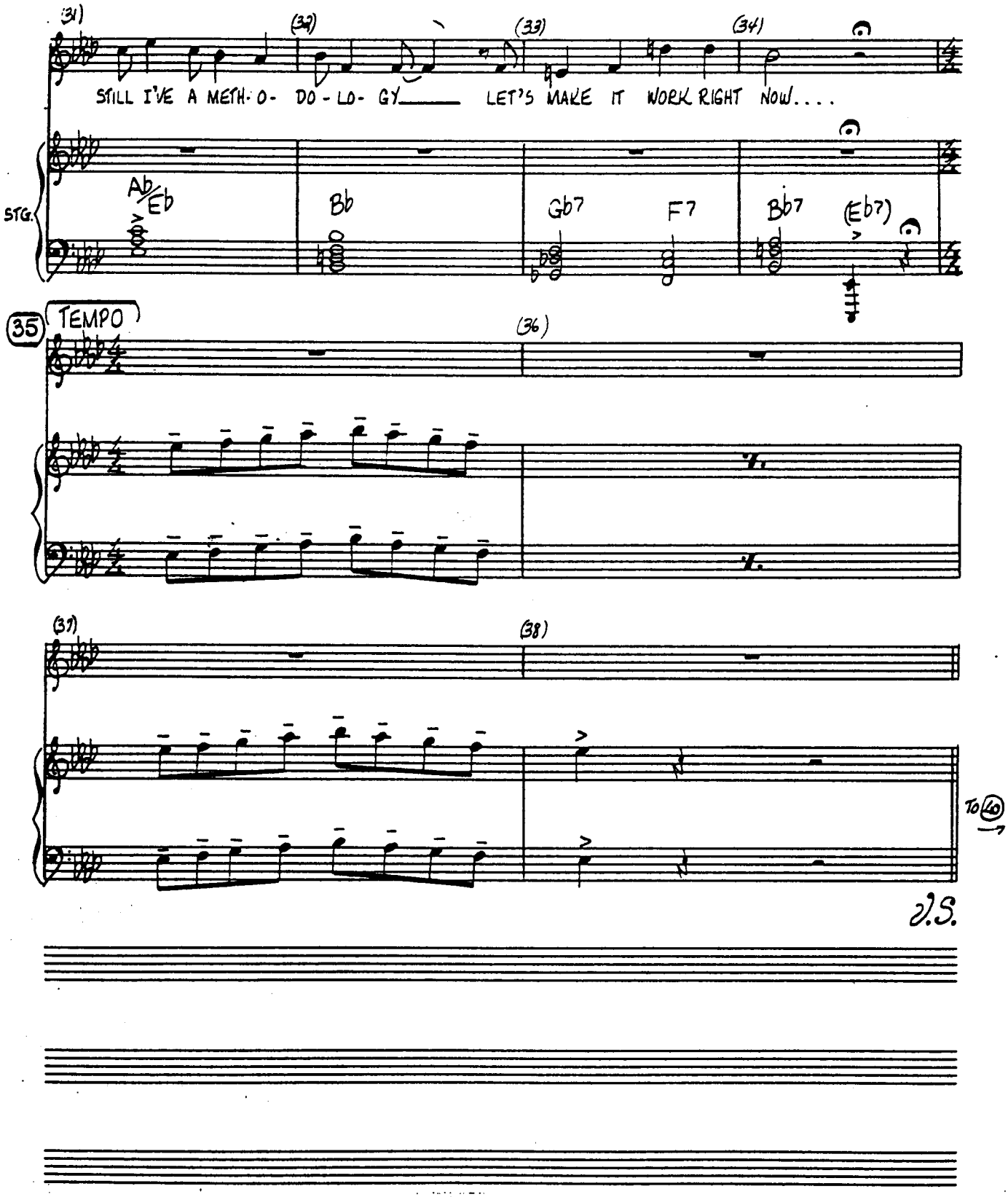


Samiri & 3 stories

V.S.


19
FREELY
MAN I:
IT ALL COMES OUT OF THE PIANO - INTRO
(20)
(21)
(22)
MIS- TER RICH- ARD WHIT- ING.
AT YOUR PI- AN- O
YOU COM- POSE
STAGE PIANO ONLY
STG.
mf
AbMa7
Bbmi7
Cmi7
DbMa7
(23)
(24)
(25)
(26)
SO MA- NY HITS FOR MOV- IE SHOWS
OH WON'T YOU TELL US
HOW?
Cmi7
Db6
Bb7
Bb+7#9
Eb9
(27)
MAN II
(28)
WHEN IT COMES TO
WRIT- ING
AbMa7
(29)
(30)
I'M NO PRO- FES- SOR
NO SIR- EE
Bbmi7
Cmi7
DbMa7

AZTEC® C-12 E


(31)
(32)
(33)
(34)
STILL I'VE A METH- O- DO - LO- GY LET'S MAKE IT WORK RIGHT NOW....
STG.
Ab/Eb
Bb
Gb7
F7
Bb7
(Eb7)
35 TEMPO
(36)
(37)
(38)
To 40
D.S.

"IT ALL COMES OUT OF THE PIANO"

Carlo (40) MAN II:

(41) (42) (43)

GOT MY FIN-GERS ON THE KEYS ___ WAN-DER-ING THE WAY THEY PLEASE ___ IT

PNO. 2

STAGE PNO. ONLY

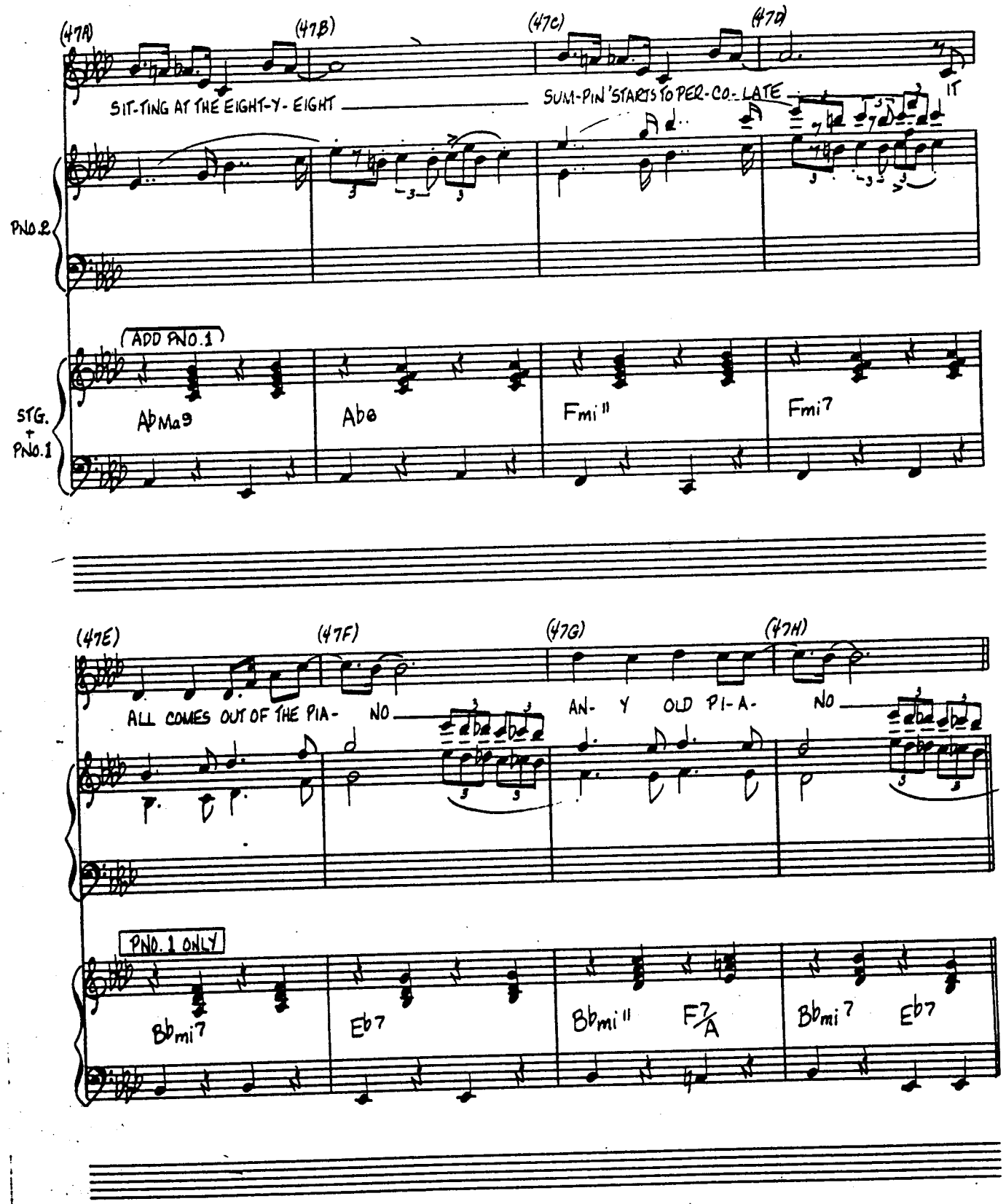
AbMaj9 Ab6 Fmi11 Fmi7

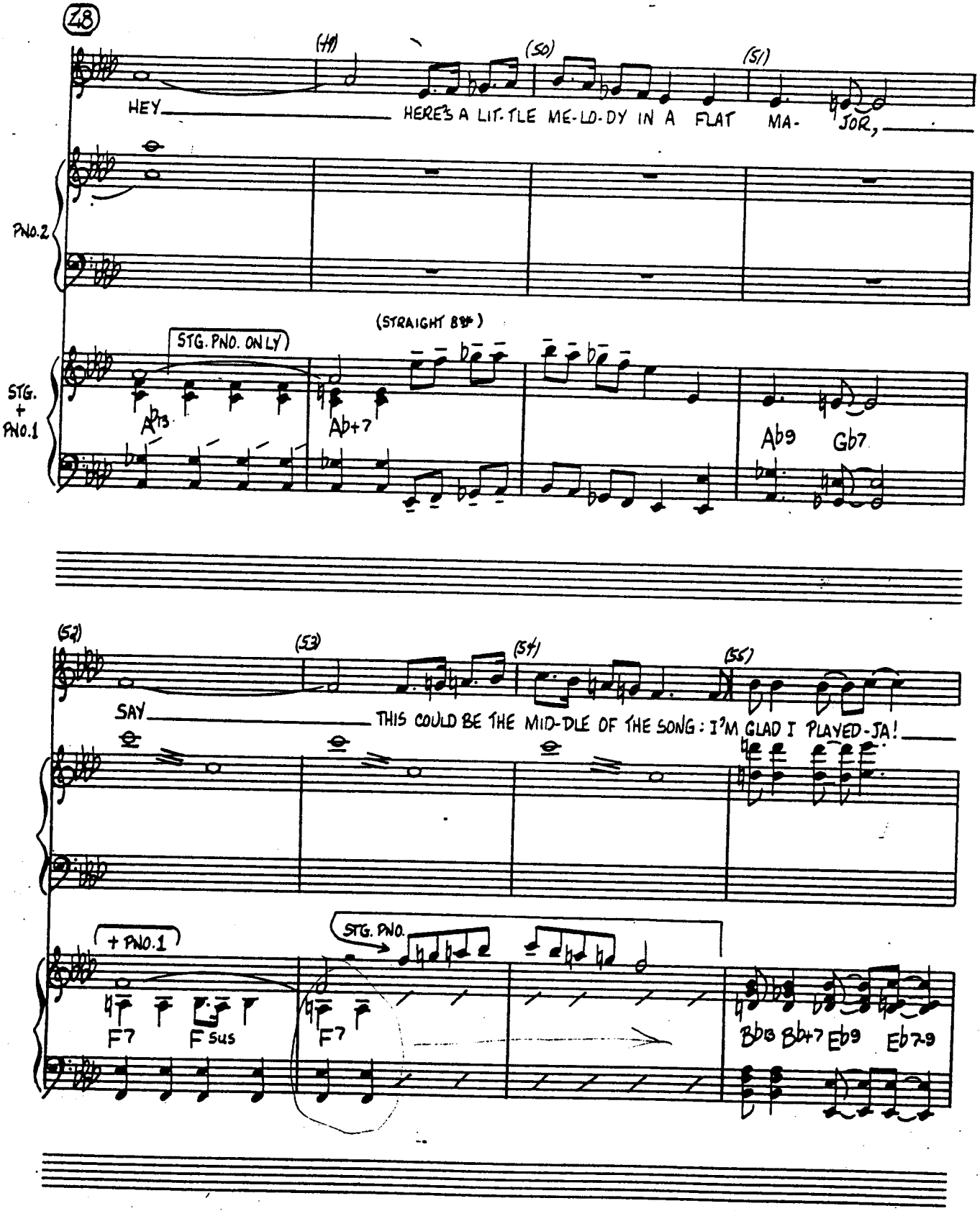
(44) (45) (46) (47)

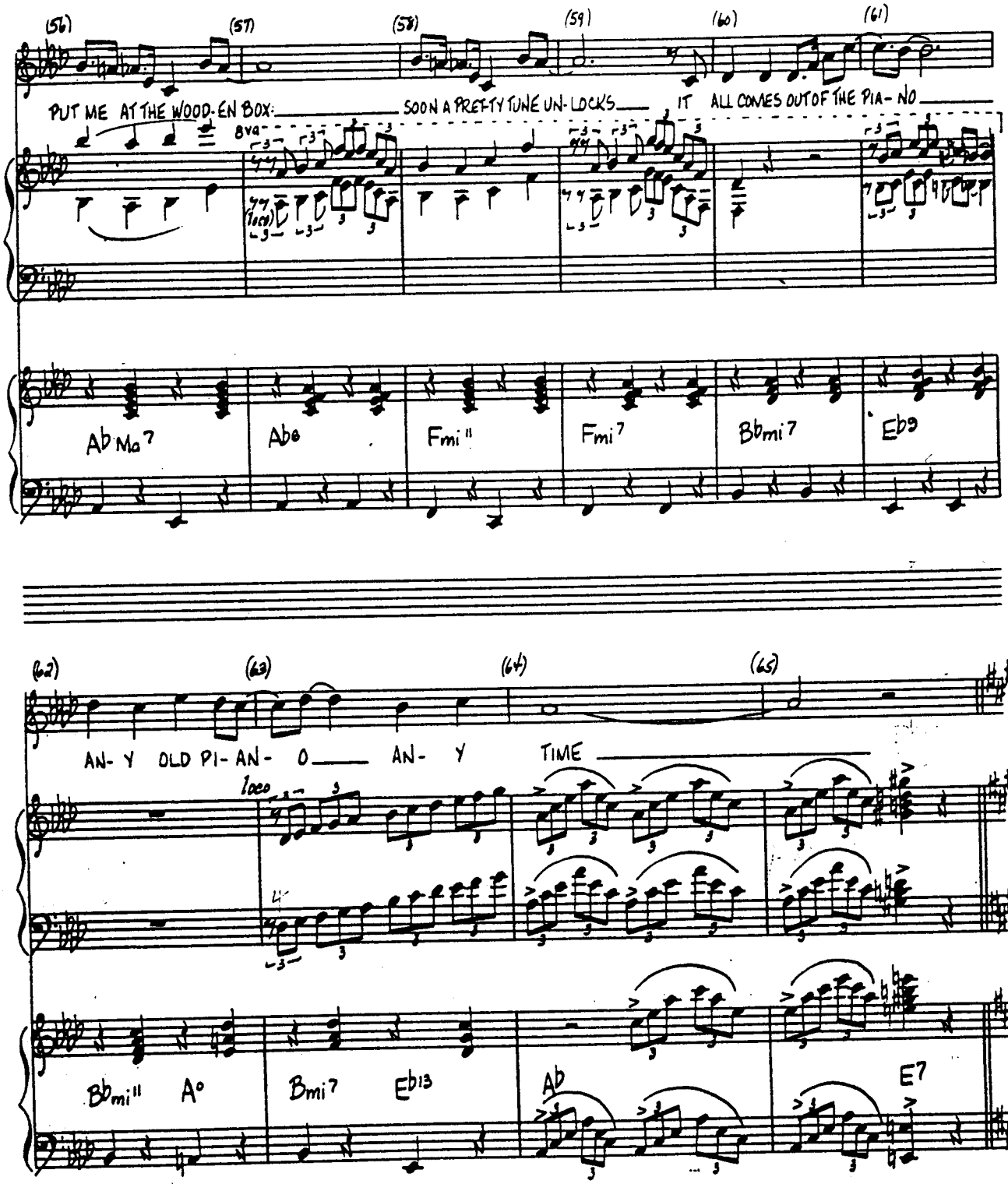
ALL COMES OUT OF THE PIA- NO ___ A- NY OLD PI- A- NO ___

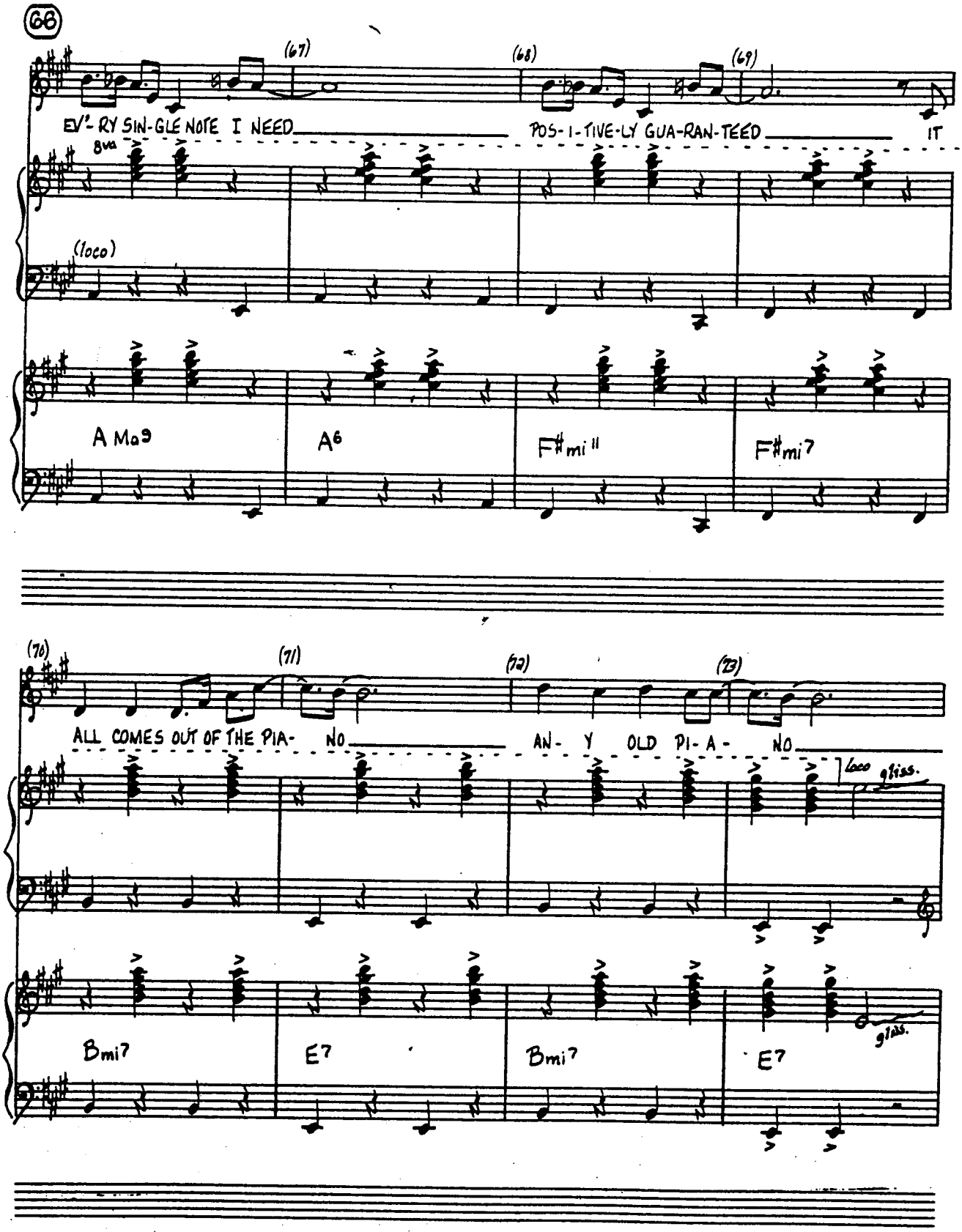
3 3

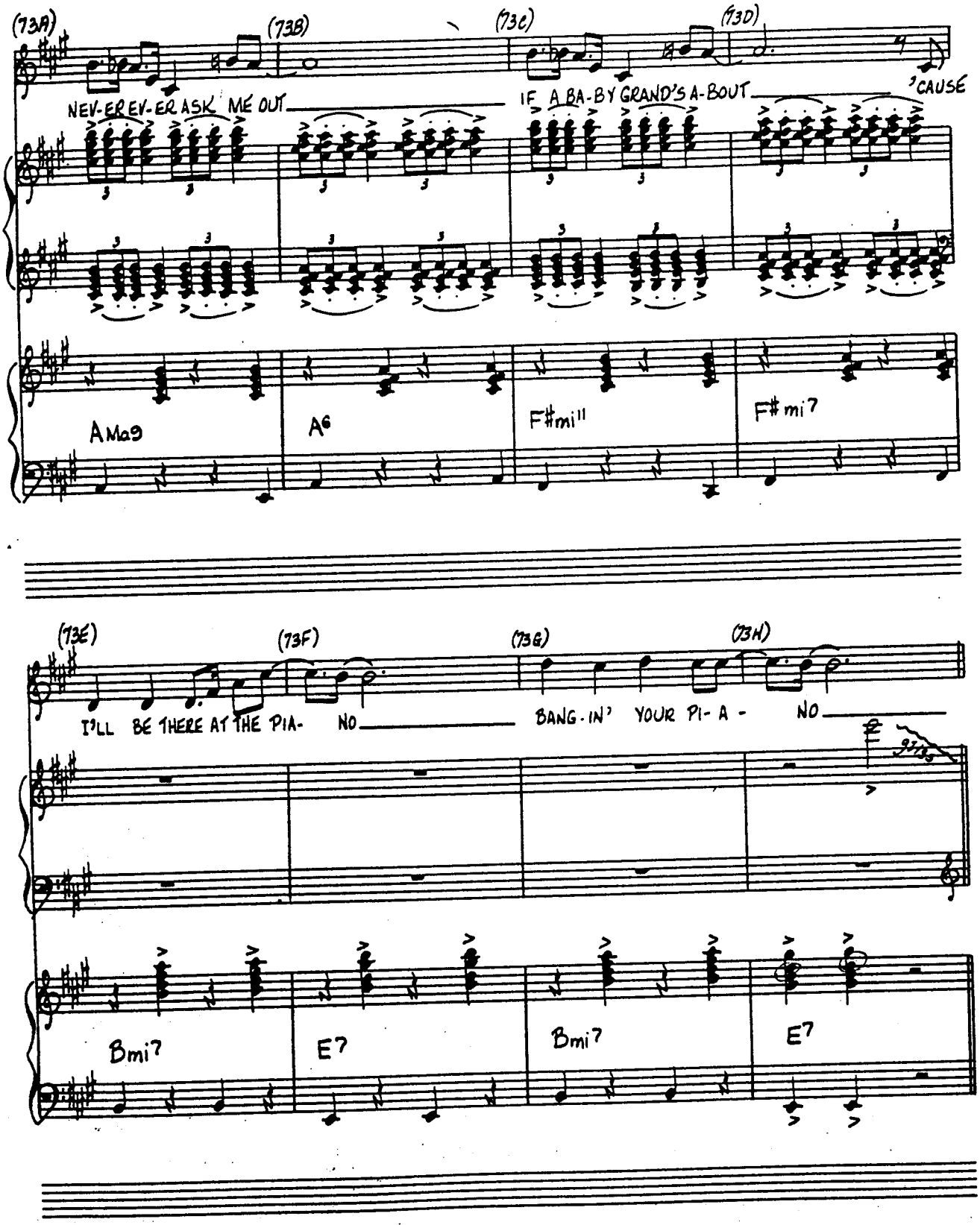
Bbmi7 Eb7 Bbmi11 F7/A Bbmi7 Eb7

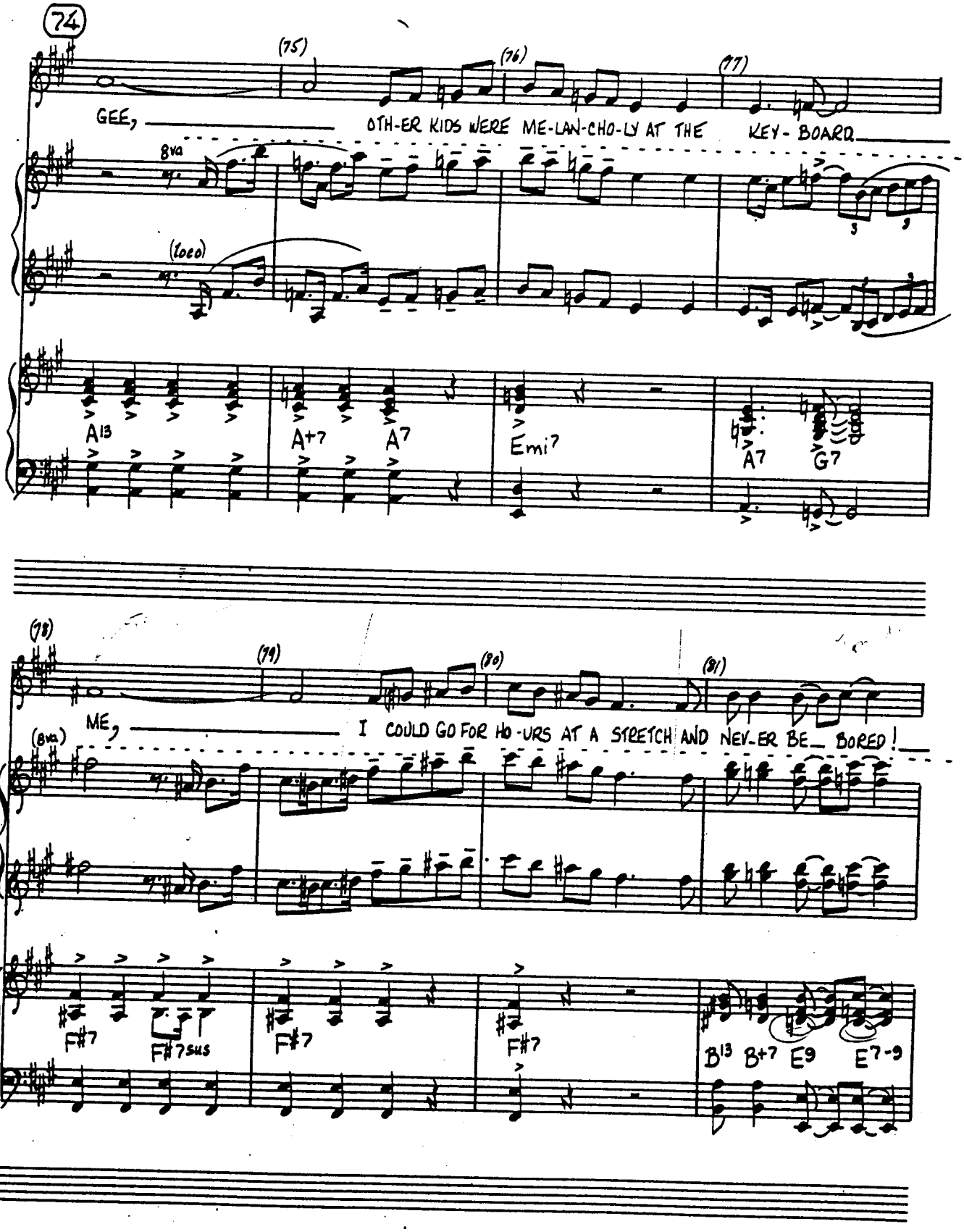

(47A)
(47B)
(47C)
(47D)
SIT-TING AT THE EIGHT-Y-EIGHT
SUM-PIN' STARTS TO PER-CO-LATE
IT
PNO.2
ADD PNO.1
STG. + PNO.1
AbMa9
Abø
Fmi11
Fmi7
(47E)
(47F)
(47G)
(47H)
ALL COMES OUT OF THE PIA- NO
AN- Y OLD PI-A- NO
PNO. 1 ONLY
Bbmi7
Eb7
Bbmi11
F7/A
Bbmi7
Eb7

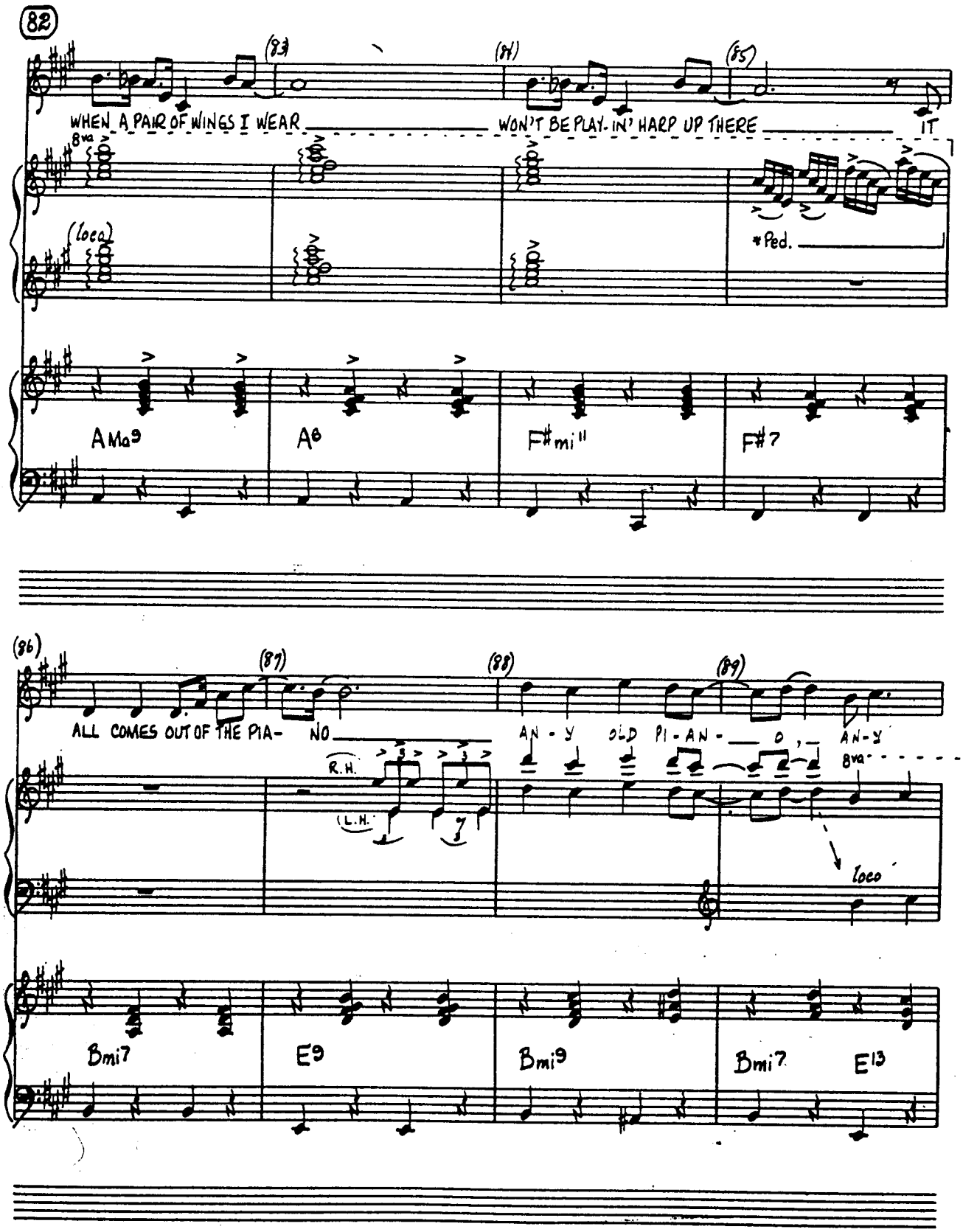

Z8
(49)
(50)
(51)
HEY HERE'S A LIT-TLE ME-LO-DY IN A FLAT MA- JOR,
PNO.2
STG. + PNO.1
STG. PNO. ONLY
(STRAIGHT 8th)
Ab13
Ab+7
Ab9
Gb7
(52)
(53)
(54)
(55)
SAY THIS COULD BE THE MID-DLE OF THE SONG: I'M GLAD I PLAYED-JA!
+ PNO.1
STG. PNO.
F7
F sus
F7
Bb13
Bb+7
Eb9
Eb7-9

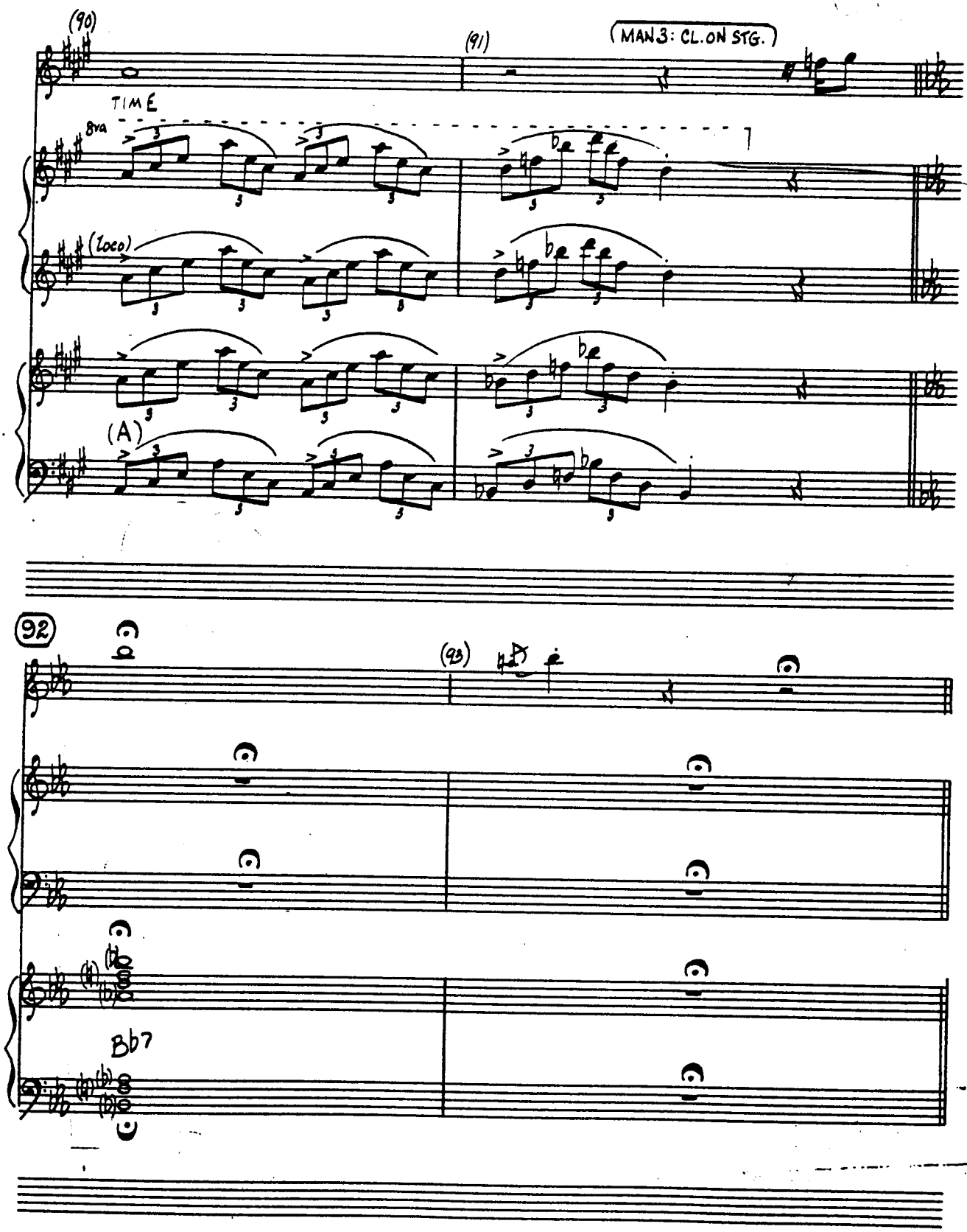

(56)
(57)
(58)
(59)
(60)
(61)
PUT ME AT THE WOOD-EN BOX: SOON A PRET-TY TUNE UN-LOCKS IT ALL COMES OUT OF THE PIA-NO
8va
(loco)
Ab Ma7
Abo
Fmi11
Fmi7
Bbmi7
Eb9
(62)
(63)
(64)
(65)
AN-Y OLD PI-AN-O AN-Y TIME
loco
Bbmi11
A°
Bmi7
Eb13
Ab
E7

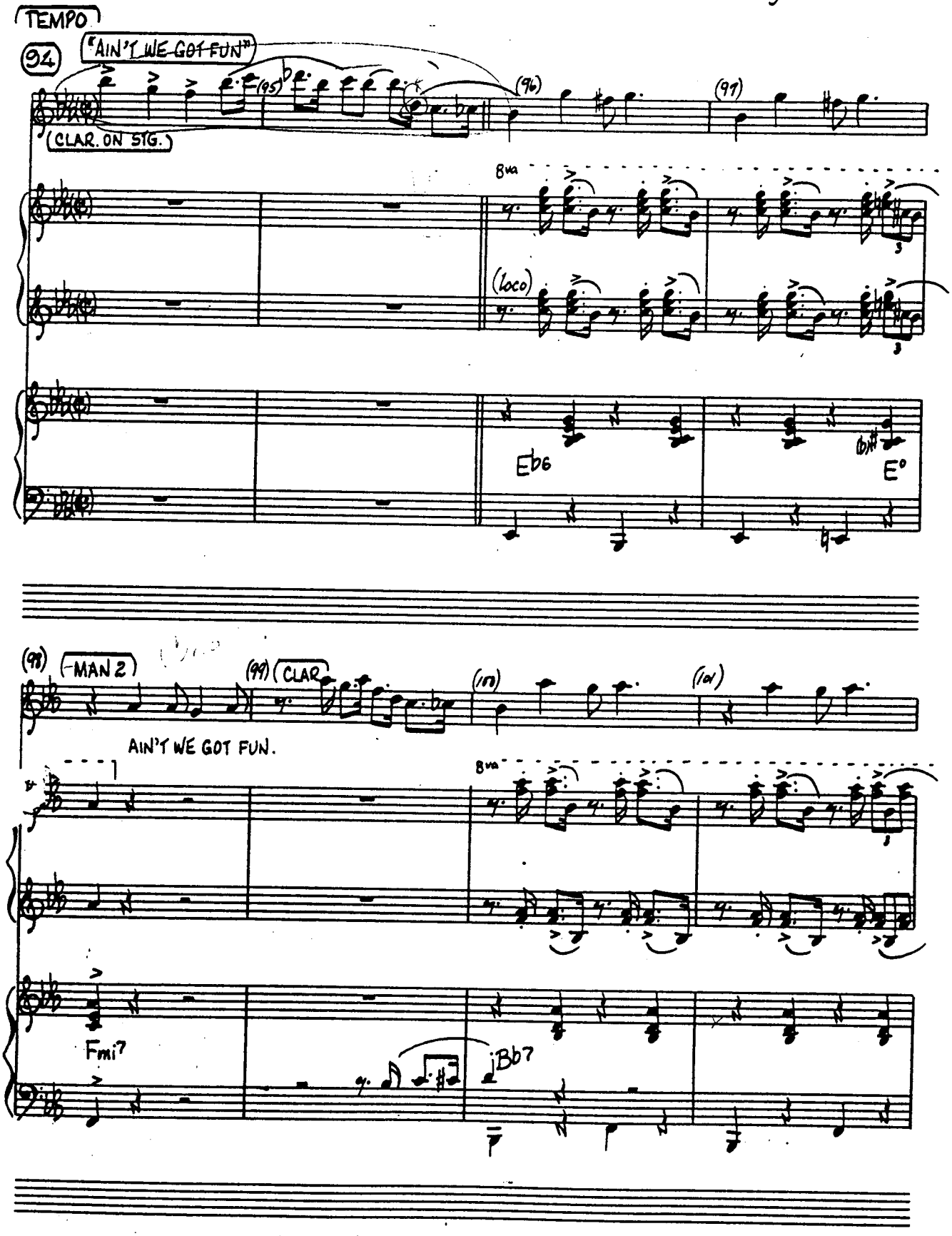

66
(67)
(68)
(69)
EV'-RY SIN-GLE NOTE I NEED
POS-I-TIVE-LY GUA-RAN-TEED
IT
8va
(loco)
A Ma9
A6
F#mi11
F#mi7
(70)
(71)
(72)
(73)
ALL COMES OUT OF THE PIA- NO
AN- Y OLD PI- A- NO
loco gliss.
gliss.
Bmi7
E7
Bmi7
E7

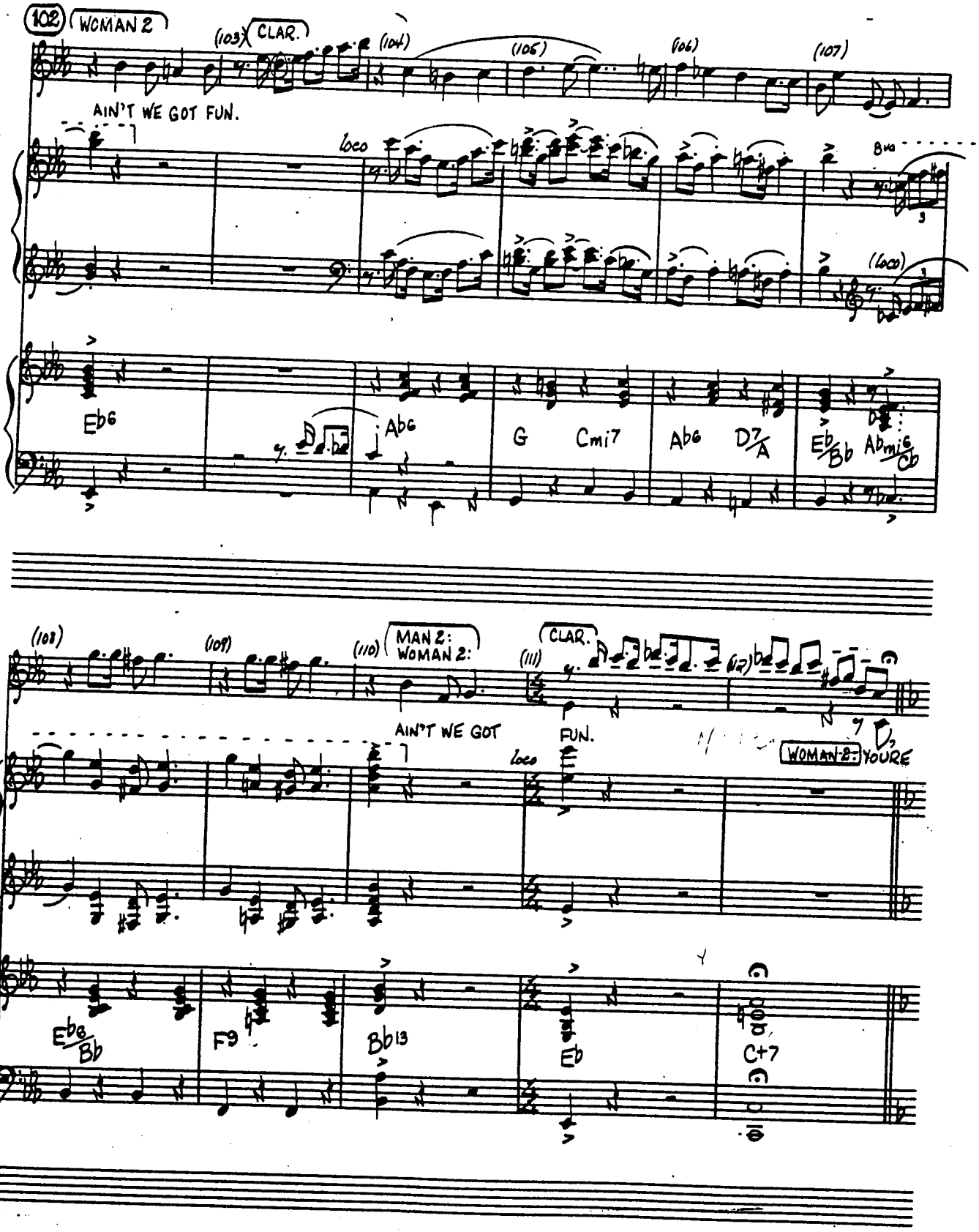

(73A)
(73B)
(73C)
(73D)
NEV-ER EV-ER ASK ME OUT
IF A BA-BY GRAND'S A-BOUT
'CAUSE
AMa9
A6
F#mi11
F#mi7
(73E)
(73F)
(73G)
(73H)
I'LL BE THERE AT THE PIA- NO
BANG-IN' YOUR PI-A- NO
Bmi7
E7
Bmi7
E7


74
(75)
(76)
(77)
GEE, OTH-ER KIDS WERE ME-LAN-CHO-LY AT THE KEY-BOARD.
8va
(loco)
A13
A+7
A7
Emi7
A7
G7
(78)
(79)
(80)
(81)
ME, I COULD GO FOR HO-URS AT A STRETCH AND NEV-ER BE BORED!
(8va)
F#7
F#7sus
F#7
F#7
B13
B+7
E9
E7-9


82
83
84
85
WHEN A PAIR OF WINGS I WEAR
WON'T BE PLAY-IN' HARP UP THERE
IT
8va
(loco)
*Ped.
AMa9
A6
F#mi11
F#7
86
87
88
89
ALL COMES OUT OF THE PIA- NO
AN-Y OLD PI-AN-O, AN-Y
8va
R.H.
L.H.
loco
Bmi7
E9
Bmi9
Bmi7
E13


(90)
(91)
MAN 3: CL. ON STG.
TIME
8va
(Loco)
(A)
92
(93)
Bb7

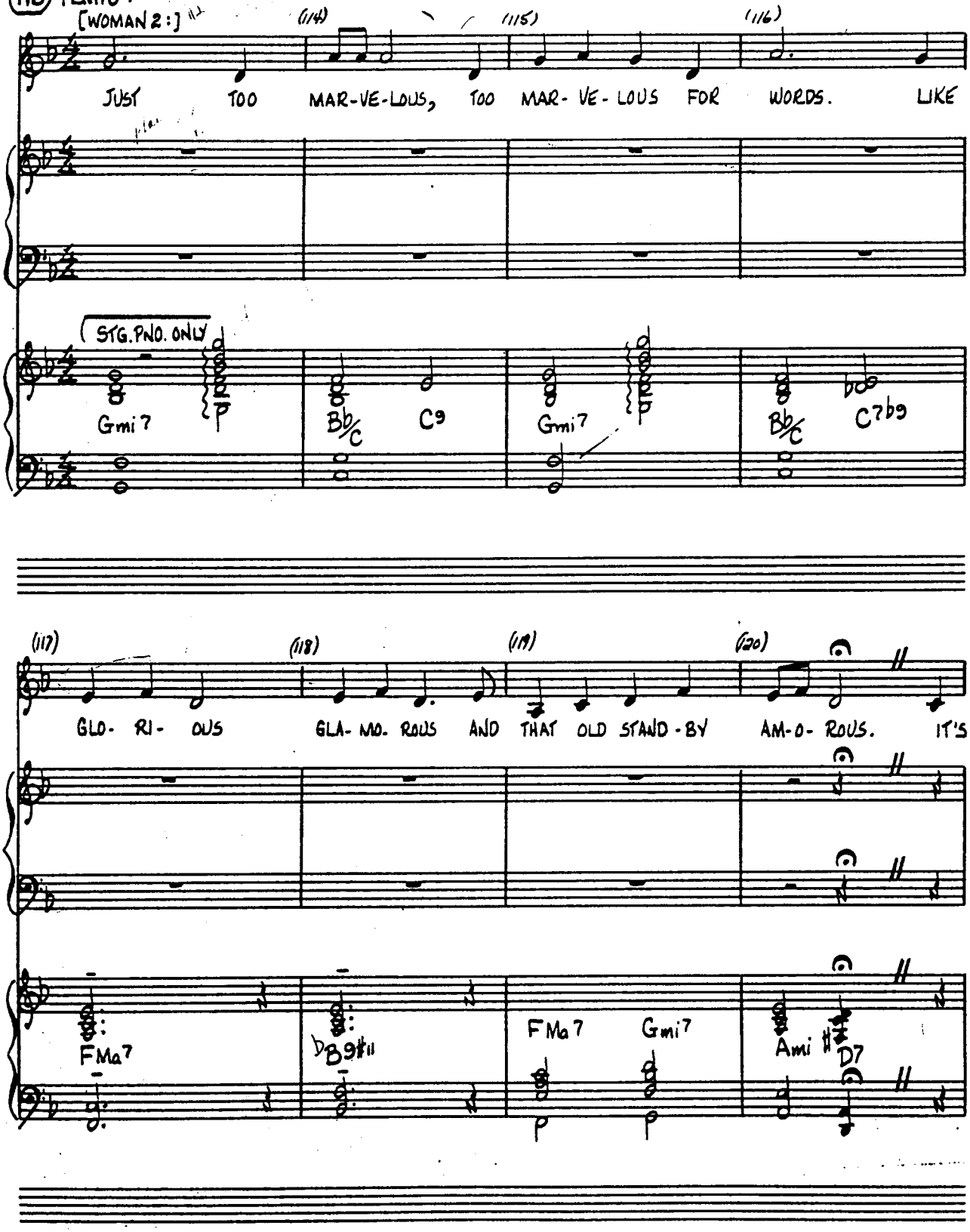

TEMPO
94
"AIN'T WE GOT FUN"
(95)
(96)
(97)
(CLAR. ON STG.)
8va
(loco)
Eb6
E°
(98)
MAN 2
(99)
CLAR
(100)
(101)
AIN'T WE GOT FUN.
8va
Fmi7
Bb7

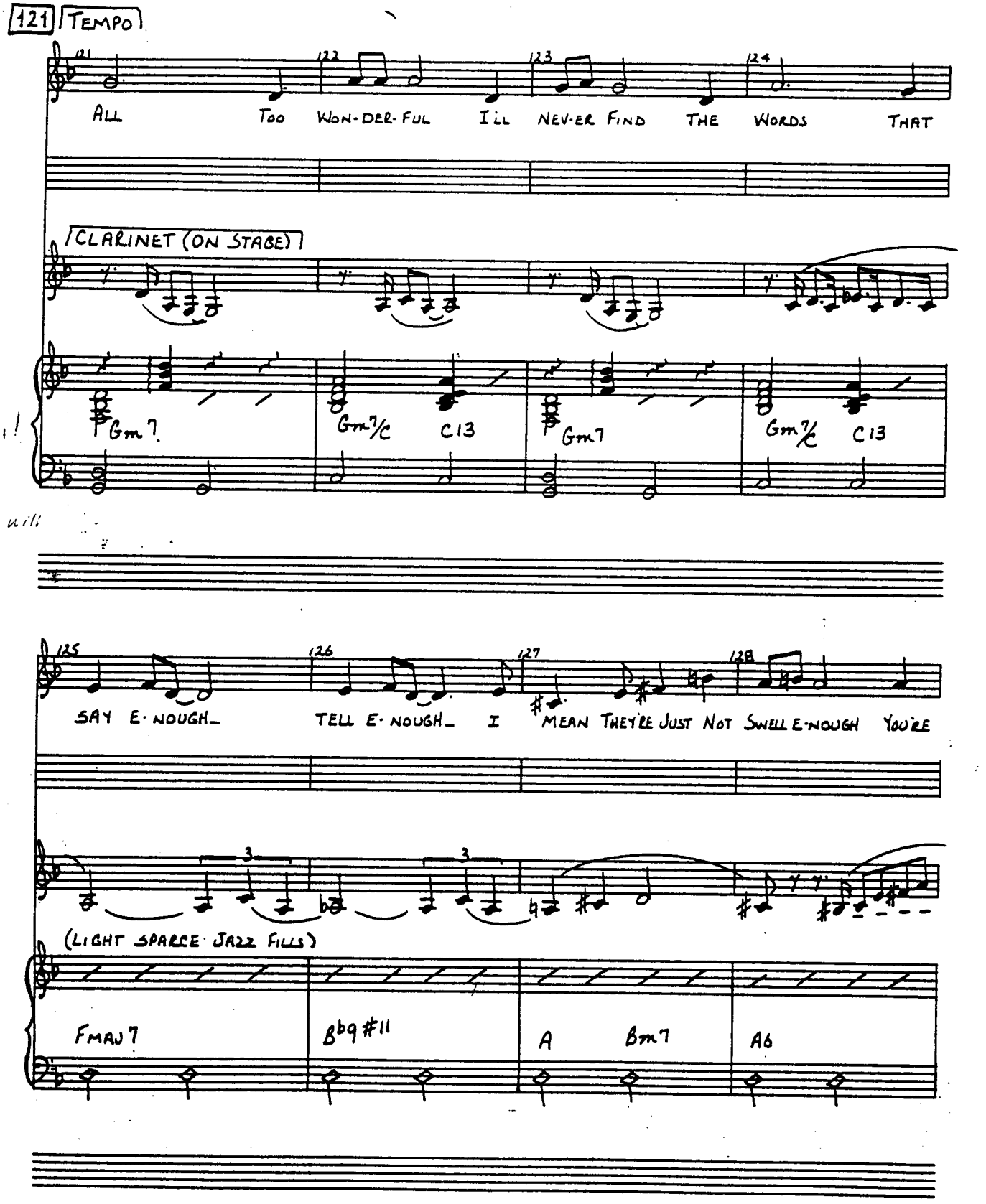

102
WOMAN 2
(103)
CLAR.
(104)
(105)
(106)
(107)
AIN'T WE GOT FUN.
loco
8va
(108)
(109)
(110)
MAN 2:
WOMAN 2:
(111)
CLAR.
AIN'T WE GOT
FUN.
loco
WOMAN 2:
YOURE
Eb6
Ab6
G
Cmi7
Ab6
D7/A
Eb/Bb
Abmi6/Cb
Eb6/Bb
F9
Bb13
Eb
C+7

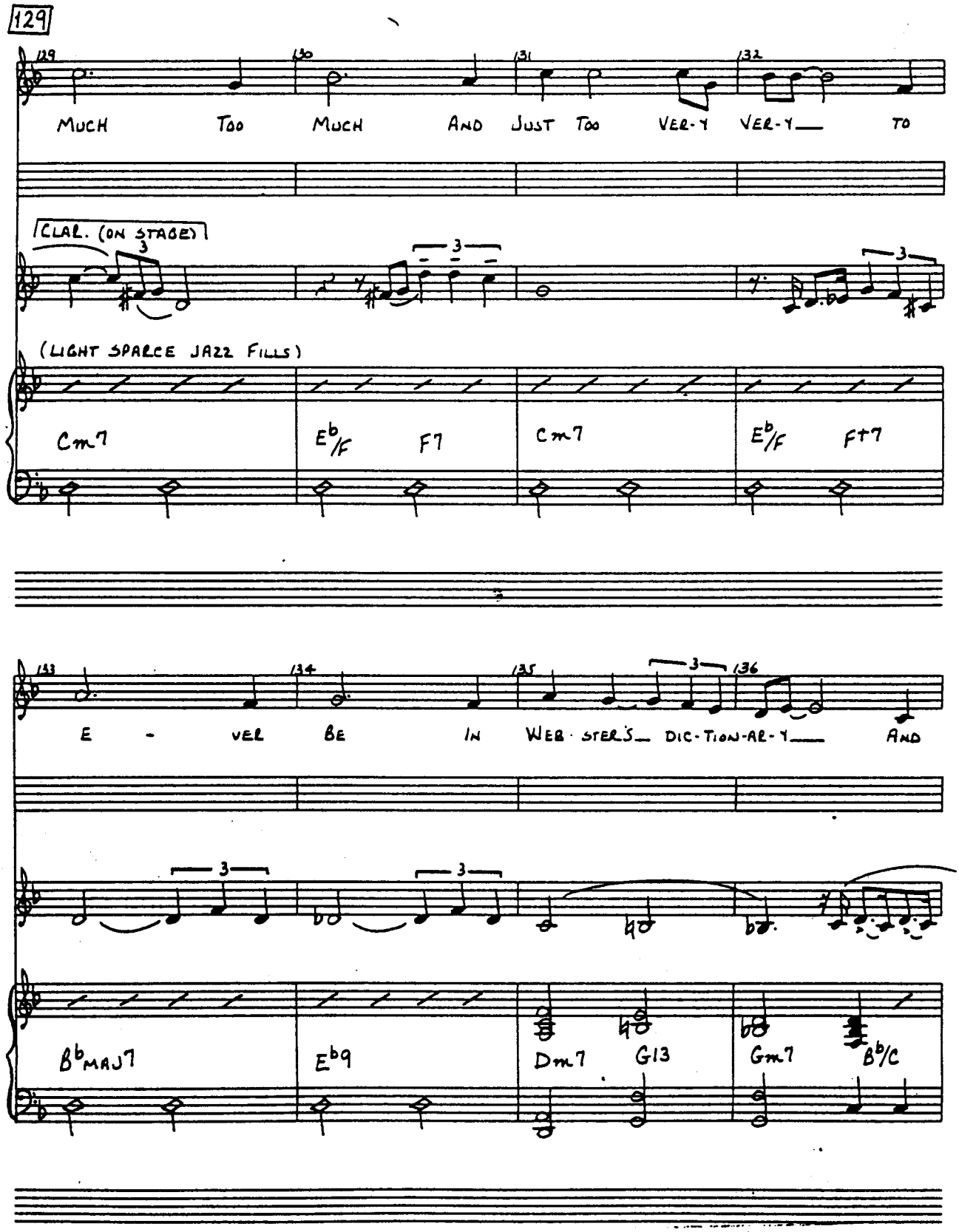
"TOO MARVELOUS FOR WORDS"

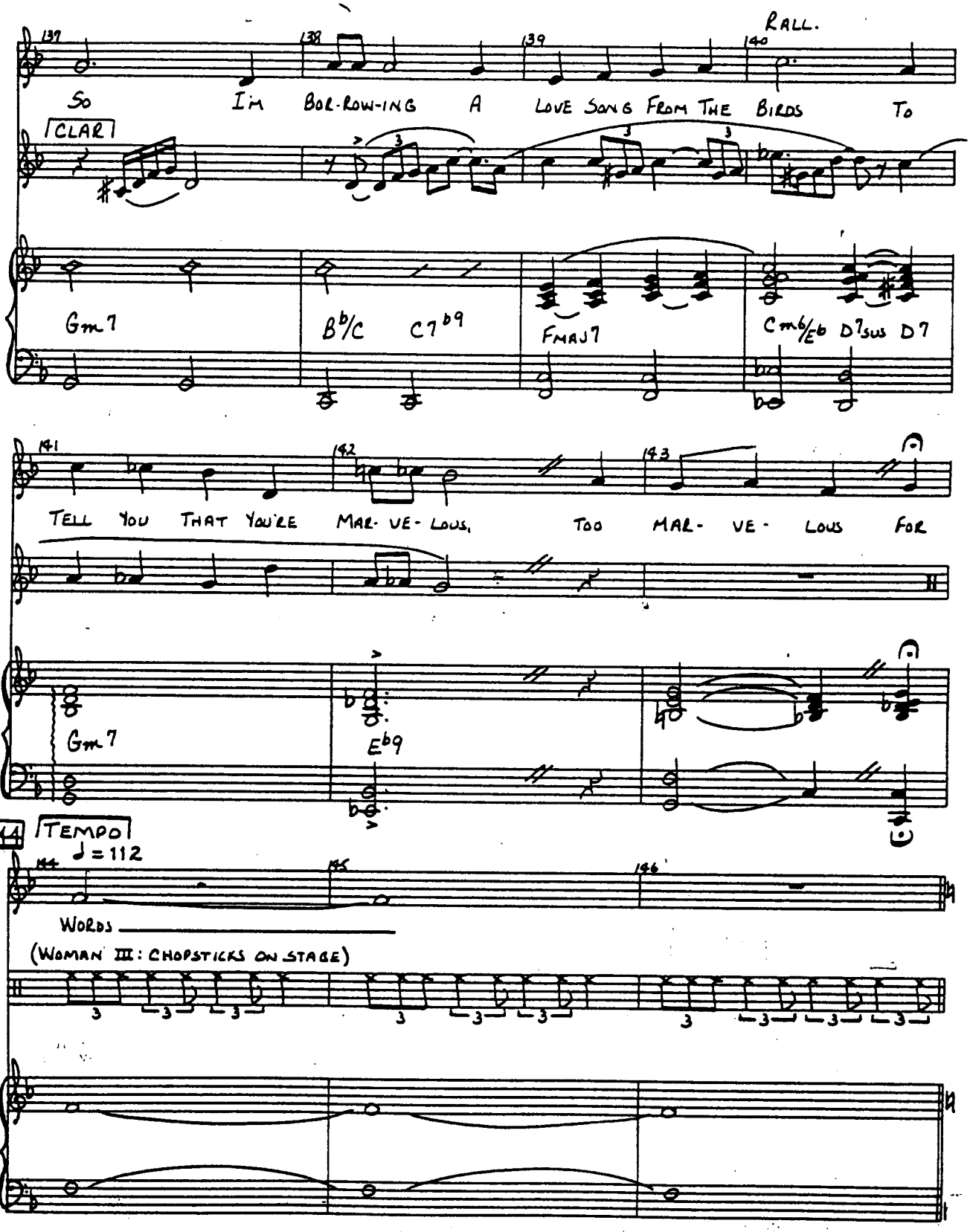
113 TEMPO

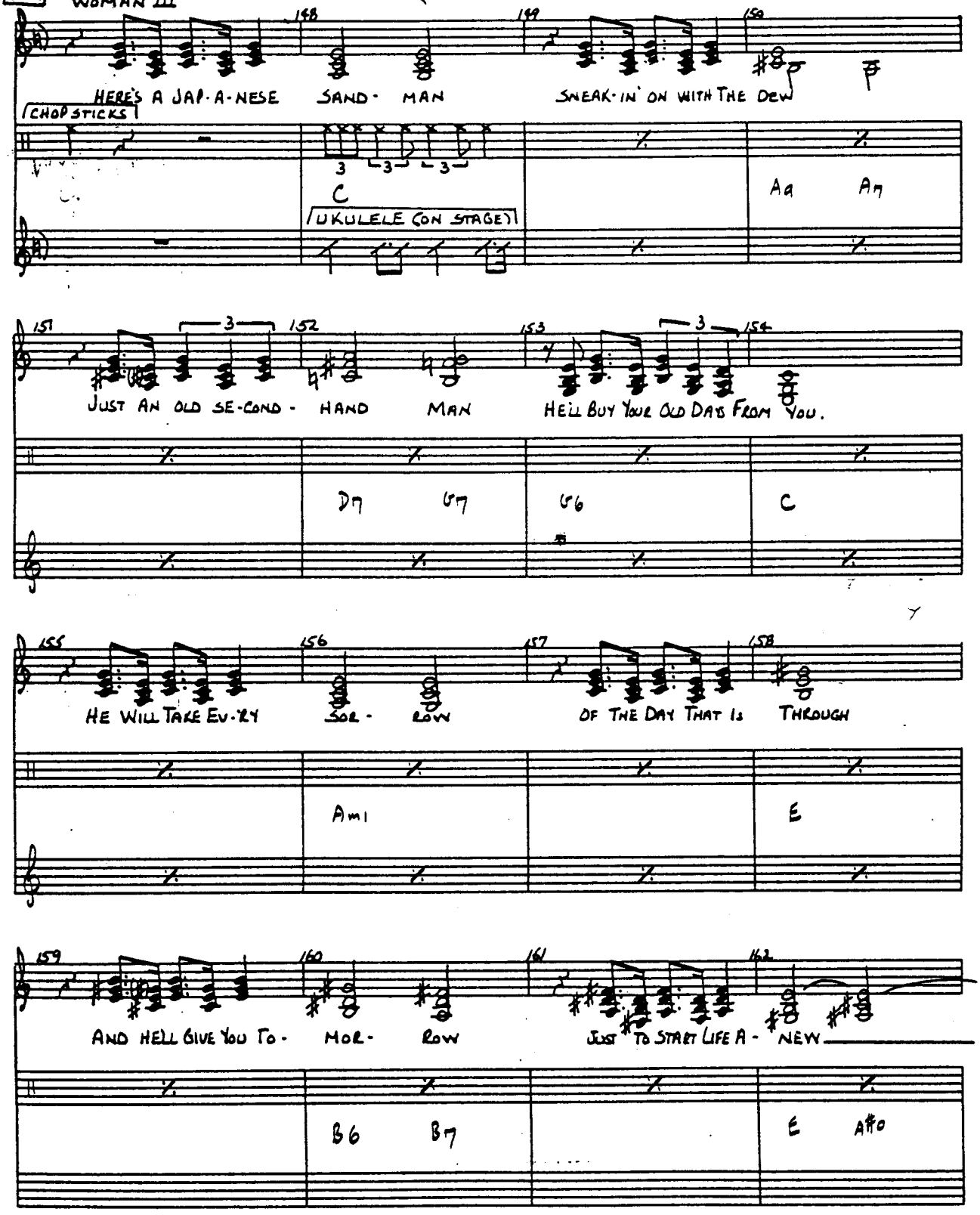
[WOMAN 2:]

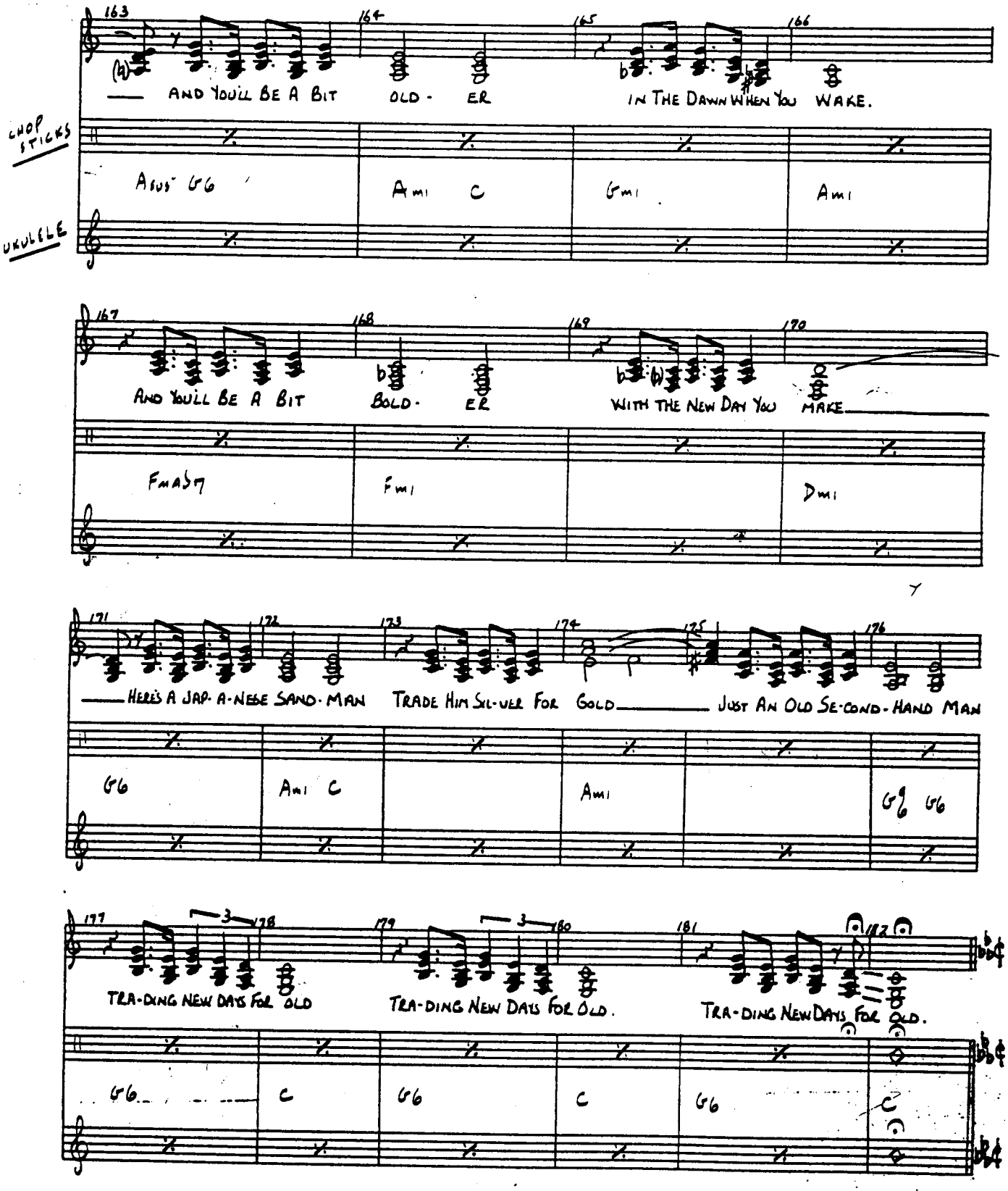


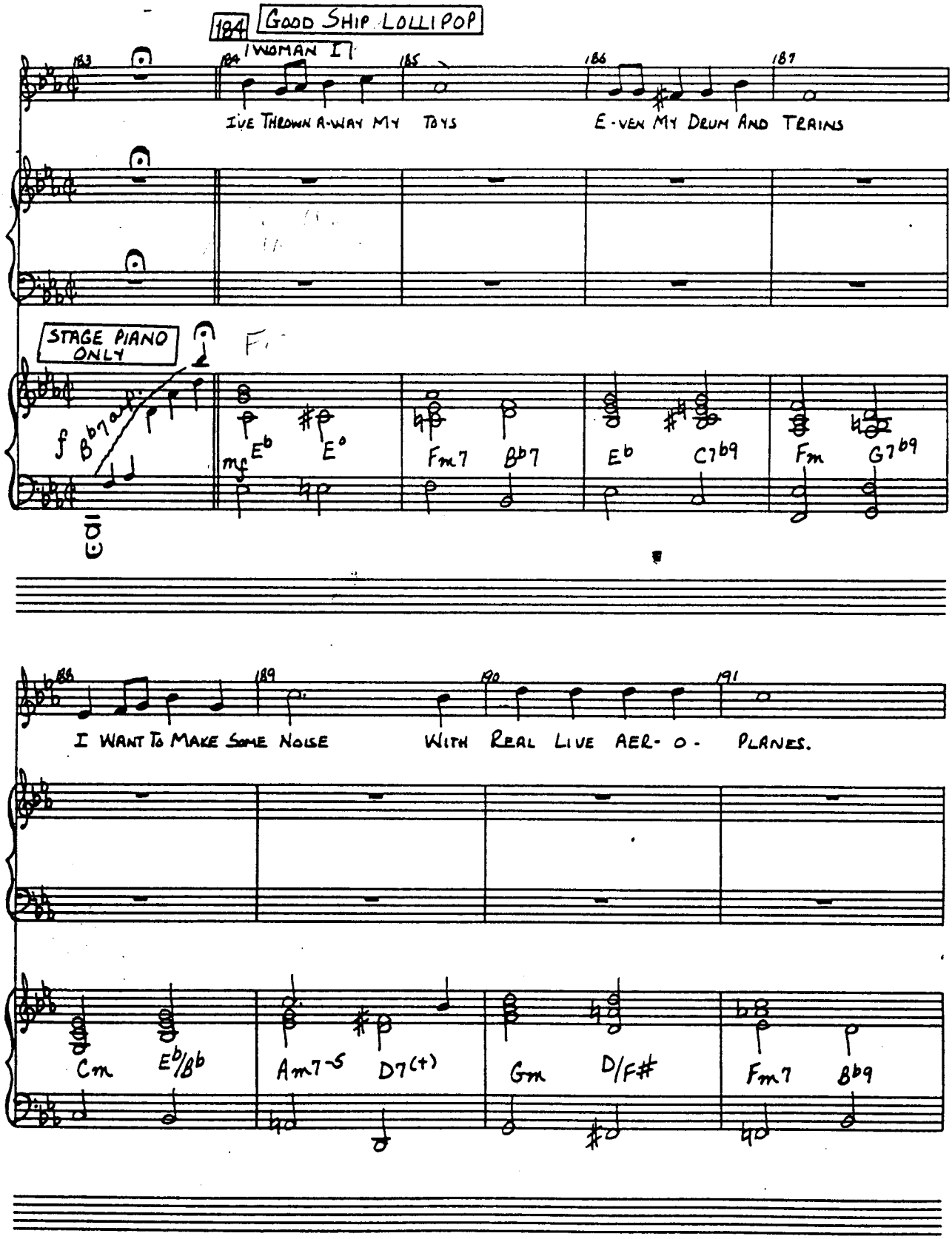

121 TEMPO
121
122
123
124
ALL TOO WON-DER-FUL I'LL NEV-ER FIND THE WORDS THAT
CLARINET (ON STAGE)
Gm7
Gm7/C
C13
Gm7
Gm7/C
C13
125
126
127
128
SAY E-NOUGH_ TELL E-NOUGH_ I MEAN THEY'RE JUST NOT SWELL E-NOUGH YOU'RE
3
3
(LIGHT SPARCE JAZZ FILLS)
FMAJ7
B♭9#11
A
Bm7
A6

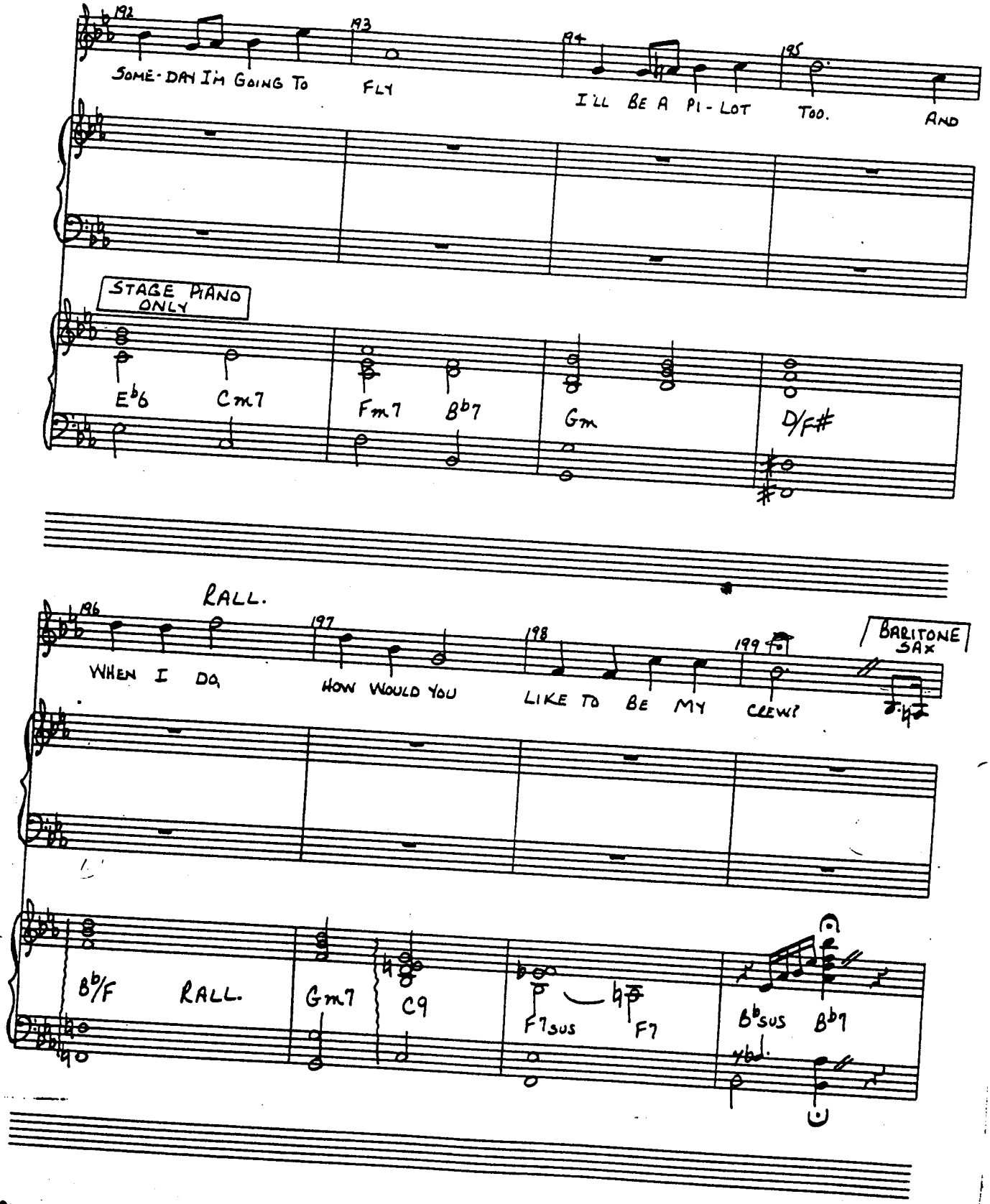

129
MUCH TOO MUCH AND JUST TOO VER-Y VER-Y TO
CLAR. (ON STAGE)
(LIGHT SPARCE JAZZ FILLS)
Cm7 Eb/F F7 Cm7 Eb/F F+7
E - VER BE IN WEB-STER'S DIC-TION-AR-Y AND
BbMAJ7 Eb9 Dm7 G13 Gm7 Bb/C

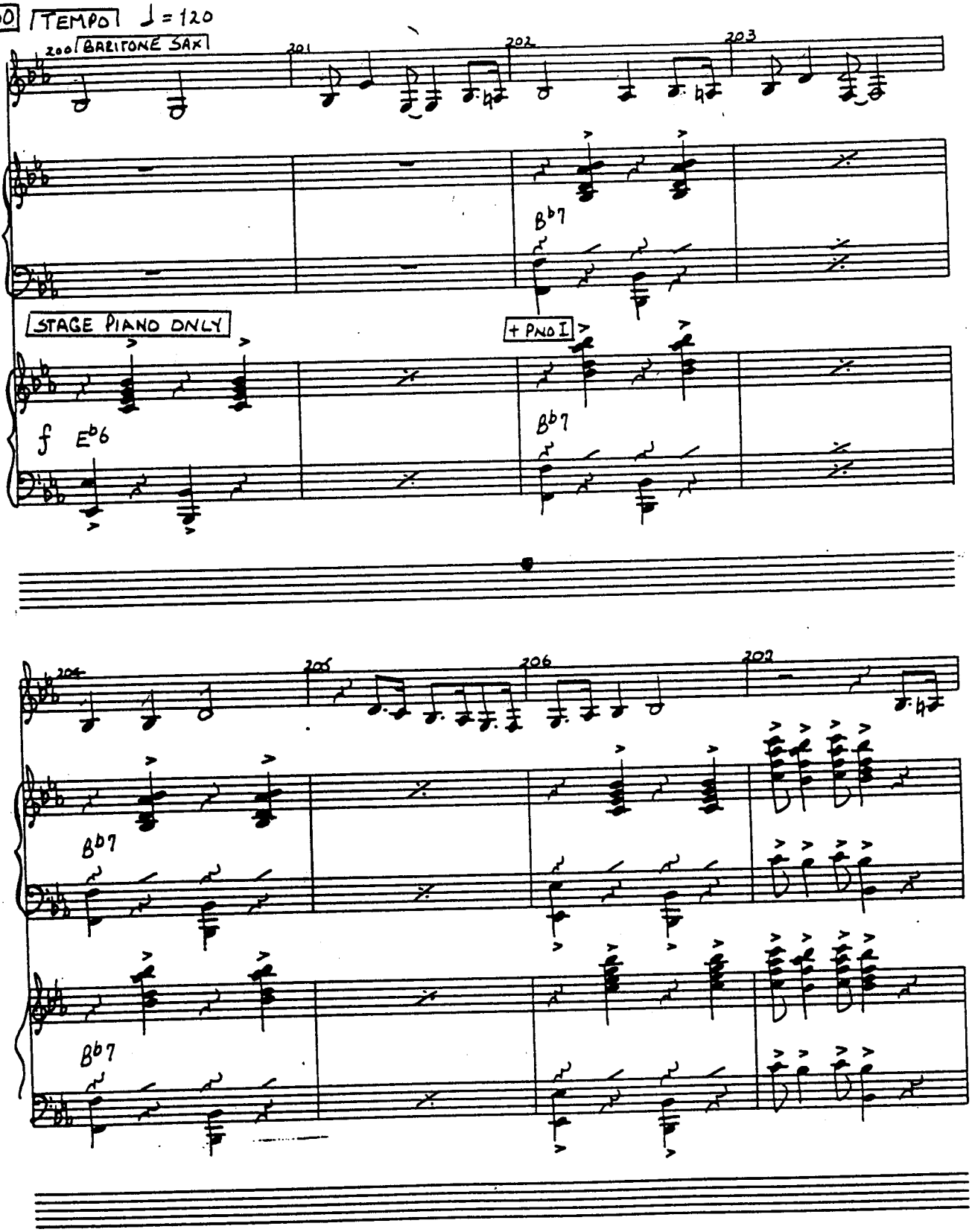

RALL.
So I'm BOR-ROW-ING A LOVE SONG FROM THE BIRDS To
CLAR
Gm7
B♭/C C7♭9
FMAJ7
Cm6/E♭ D7sus D7
TELL YOU THAT YOU'RE MAR-VE-LOUS, TOO MAR-VE-LOUS FOR
Gm7
E♭9
144
TEMPO
♩ = 112
WORDS
(WOMAN III: CHOPSTICKS ON STAGE)

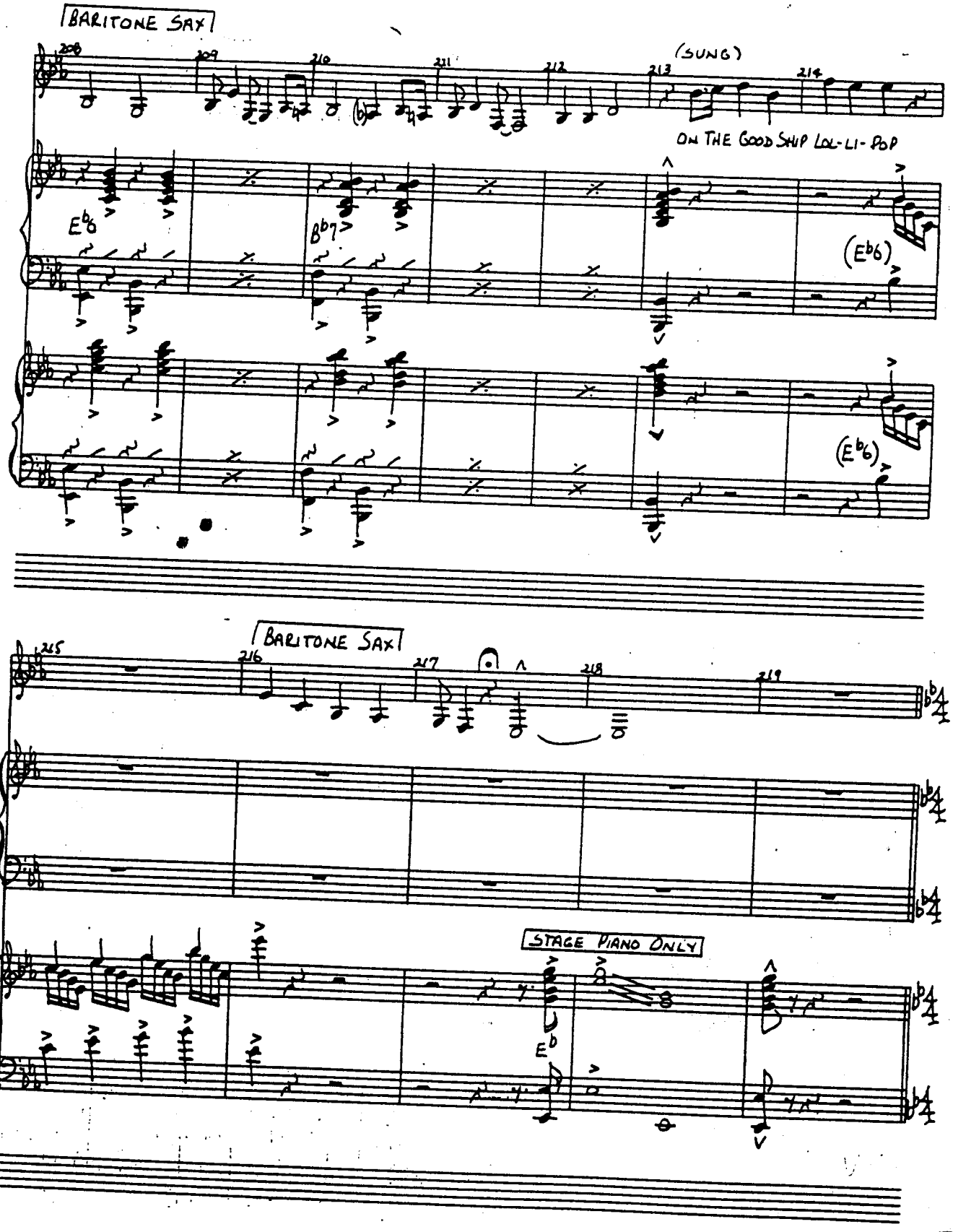

JAPANESE SANDMAN
147 MAN I + III
WOMAN III
HERE'S A JAP-A-NESE SAND-MAN SNEAK-IN' ON WITH THE DEW
CHOP STICKS
C
UKULELE (ON STAGE)
A9 A7
JUST AN OLD SE-COND-HAND MAN HE'LL BUY YOUR OLD DAYS FROM YOU.
D7 G7 G6 C
HE WILL TAKE EV-'RY SOR-ROW OF THE DAY THAT IS THROUGH
Am1 E
AND HE'LL GIVE YOU TO-MOR-ROW JUST TO START LIFE A-NEW
B6 B7 E A#0

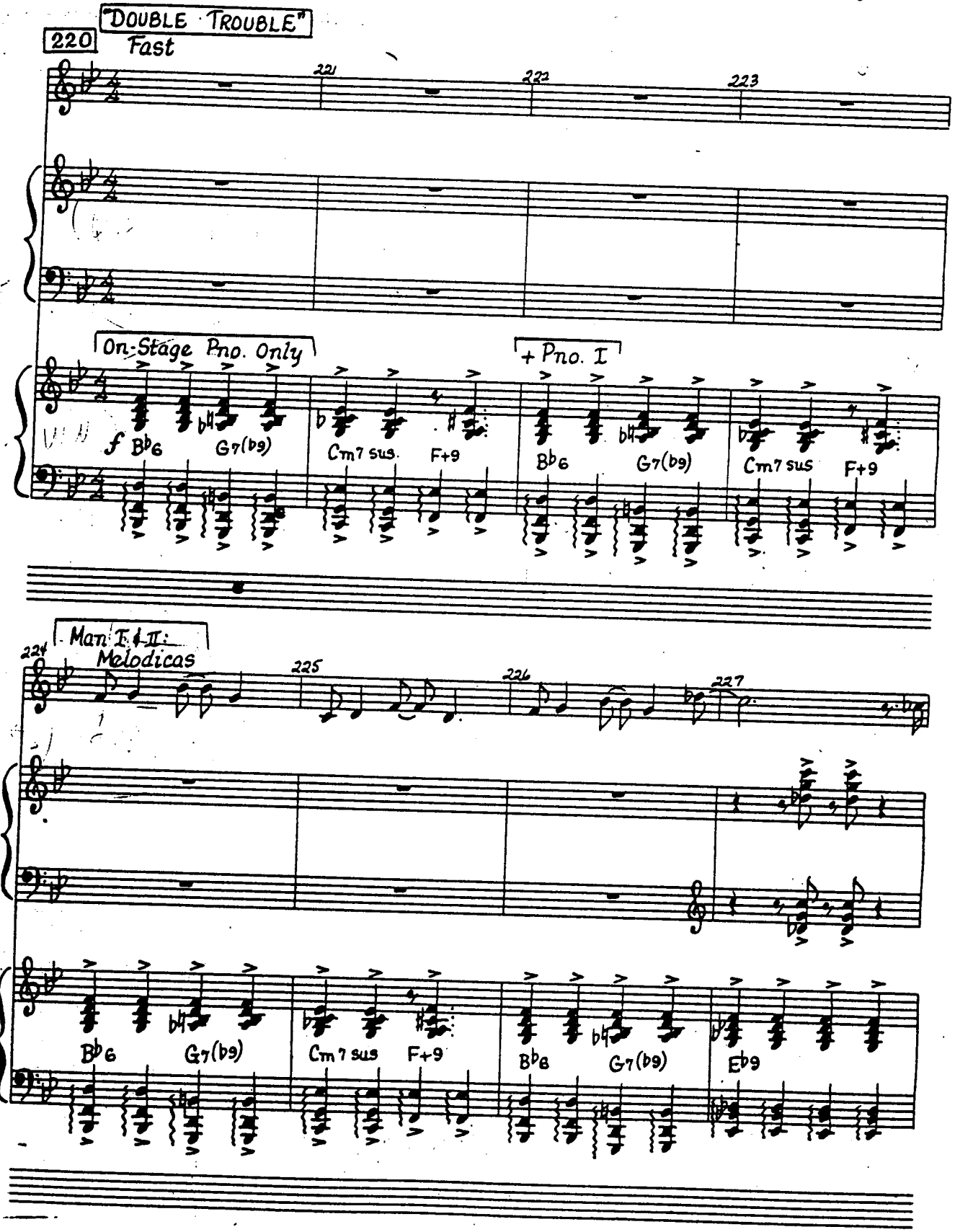

163
164
165
166
AND YOU'LL BE A BIT OLD- ER IN THE DAWN WHEN YOU WAKE.
CHOP STICKS
UKULELE
A6/G6
Ami C
Gmi
Ami
167
168
169
170
AND YOU'LL BE A BIT BOLD- ER WITH THE NEW DAY YOU MAKE
FMAJ7
Fmi
Dmi
171
172
173
174
175
176
HERE'S A JAP-A-NESE SAND-MAN TRADE HIM SIL-VER FOR GOLD JUST AN OLD SE-COND-HAND MAN
G6
Ami C
Ami
G6 G6
177
178
179
180
181
182
TRA-DING NEW DAYS FOR OLD
TRA-DING NEW DAYS FOR OLD.
TRA-DING NEW DAYS FOR OLD.
G6
C
G6
C
G6
C

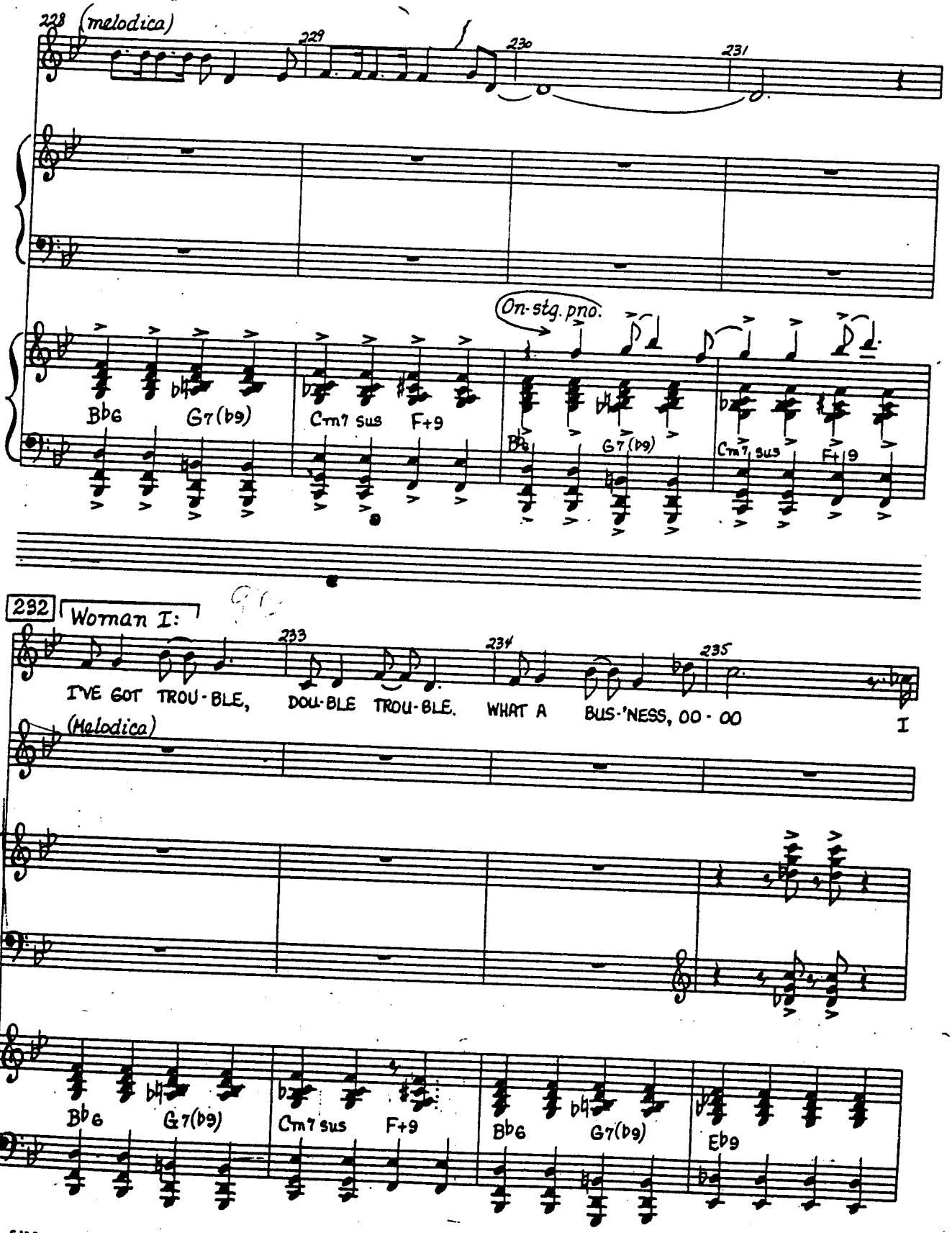

184
GOOD SHIP LOLLIPOP
WOMAN I
I'VE THROWN A-WAY MY TOYS
E-VEN MY DRUM AND TRAINS
STAGE PIANO ONLY
I WANT TO MAKE SOME NOISE
WITH REAL LIVE AER- O - PLANES.

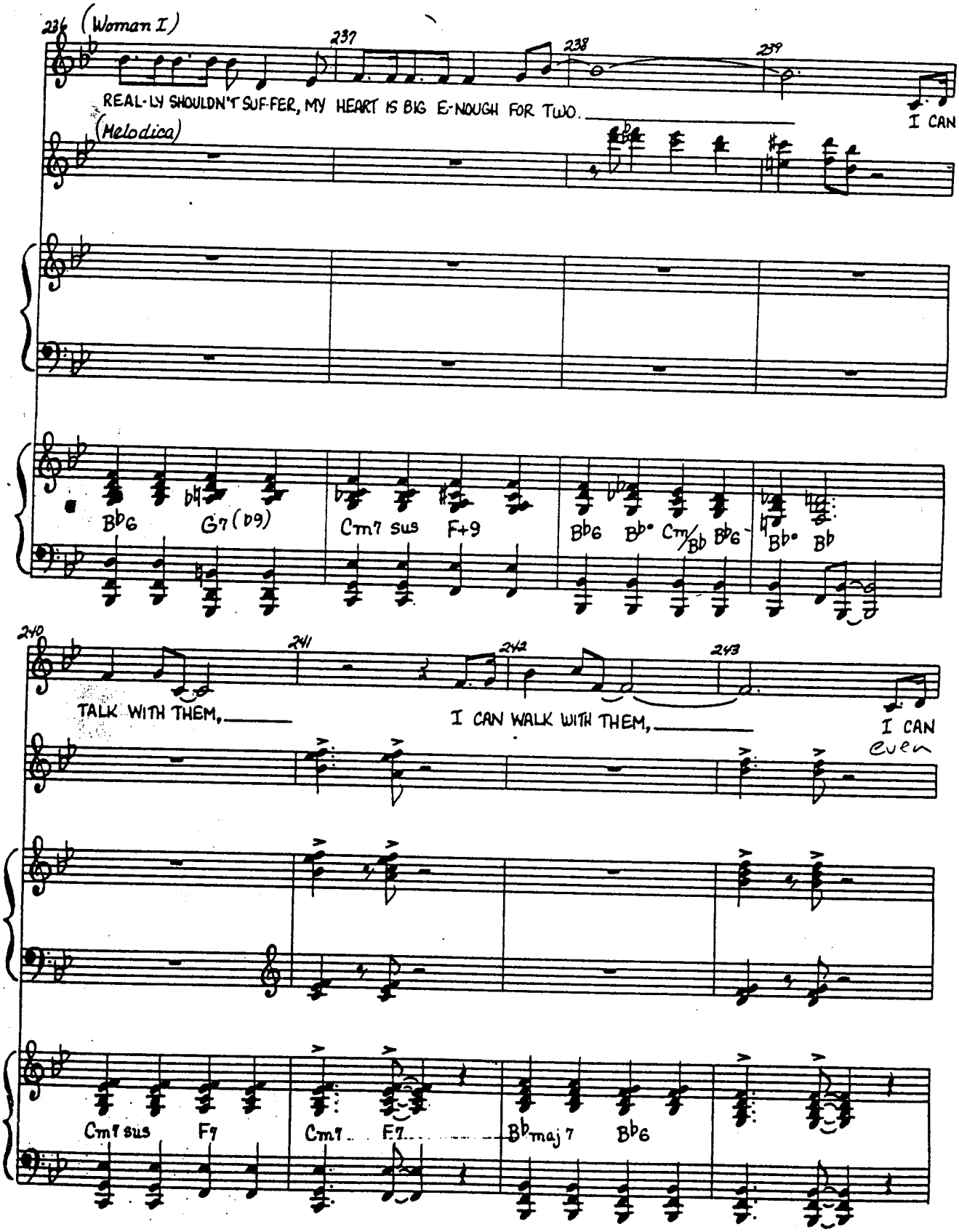

192
193
194
195
SOME-DAY I'M GOING TO FLY
I'LL BE A PI-LOT TOO. AND
STAGE PIANO ONLY
Eb6
Cm7
Fm7
Bb7
Gm
D/F#
RALL.
196
197
198
199
BARITONE SAx
WHEN I DO
HOW WOULD YOU
LIKE TO BE MY CREW?
Bb/F
RALL.
Gm7
C9
F7sus
F7
Bbsus
Bb7

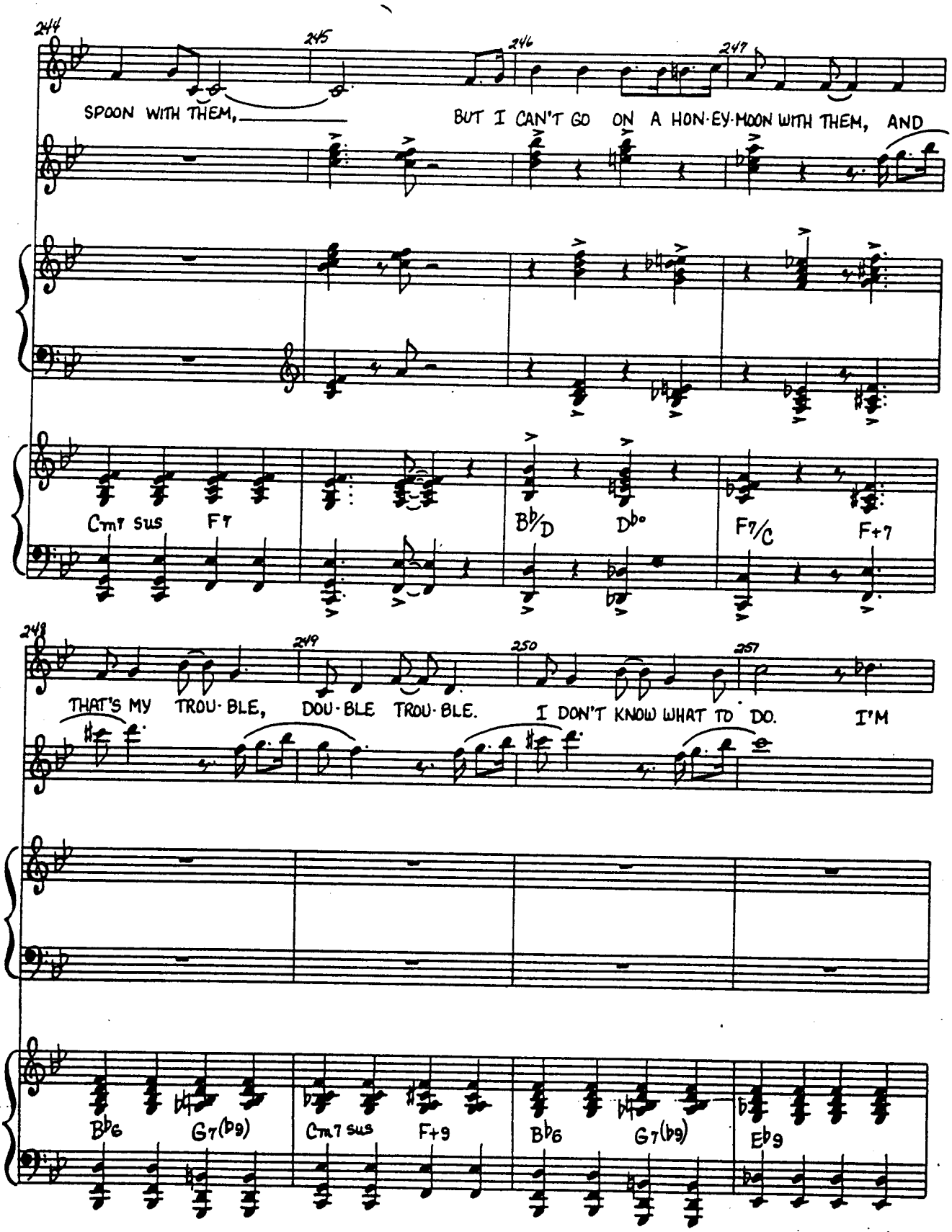

200 TEMPO ♩ = 120
200 BARITONE SAX
201
202
203
B♭7
STAGE PIANO ONLY
+ PNO I
f E♭6
B♭7
204
205
206
207
B♭7
B♭7

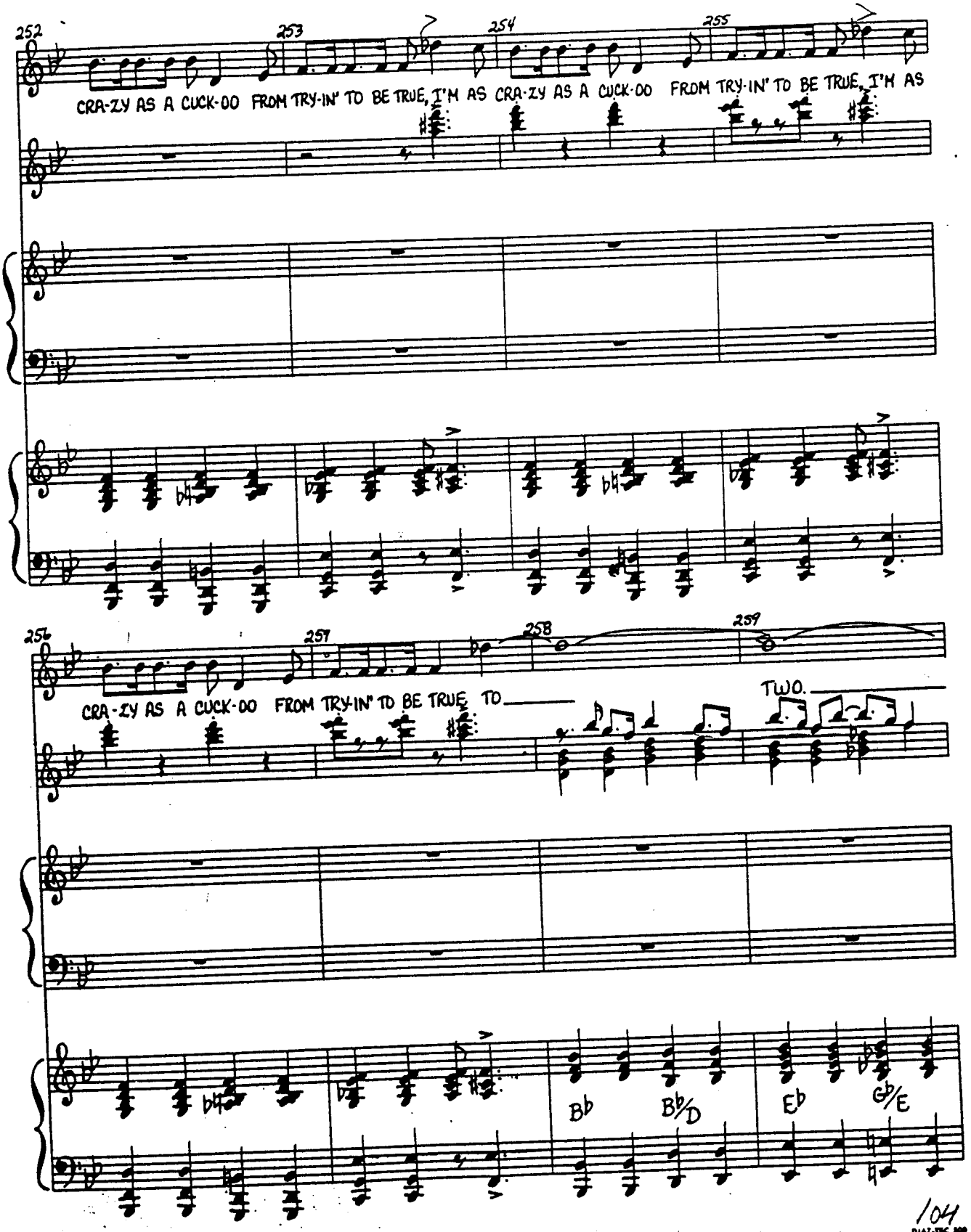

BARITONE SAX
208
209
210
211
212
213
214
(SUNG)
ON THE GOOD SHIP LOL-LI-POP
Eb6
Bb7
(Eb6)
(Eb6)
BARITONE SAX
215
216
217
218
219
STAGE PIANO ONLY
Eb

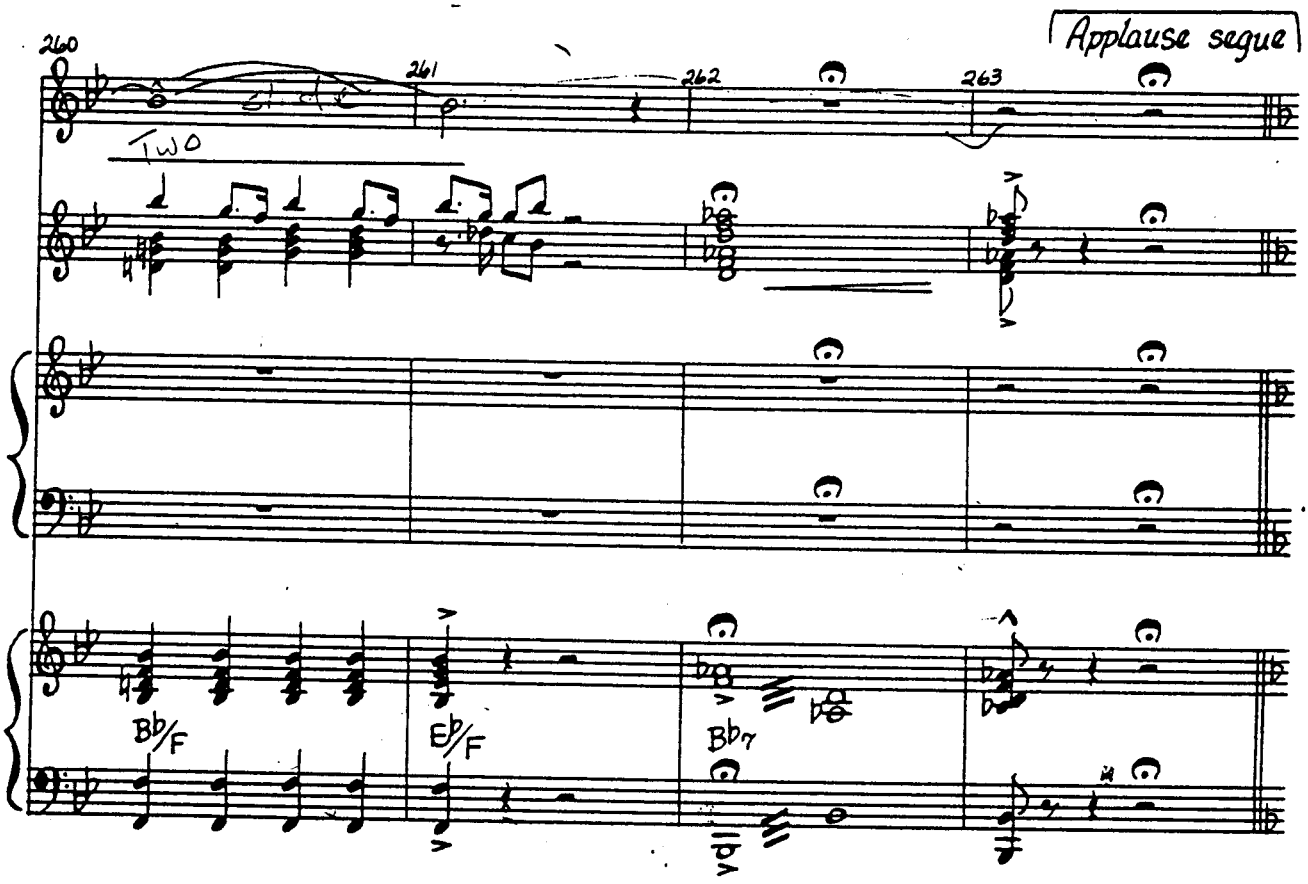

"DOUBLE TROUBLE"
220
Fast
221
222
223
On-Stage Pno. Only
+ Pno. I
f
Bb6
G7(b9)
Cm7 sus
F+9
Bb6
G7(b9)
Cm7 sus
F+9
Man. I & II:
Melodicas
224
225
226
227
Bb6
G7(b9)
Cm7 sus
F+9
Bb6
G7(b9)
Eb9

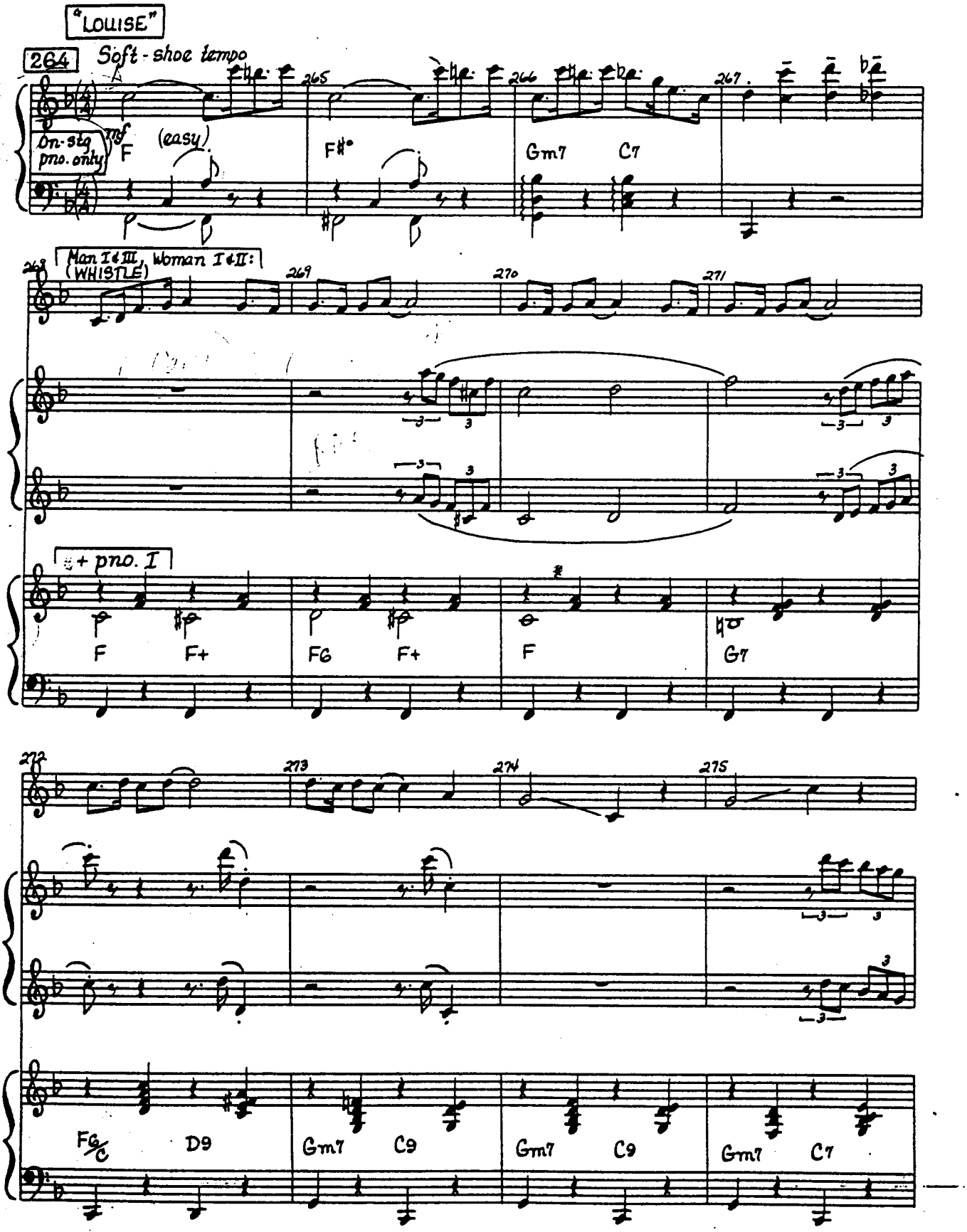

228 (melodica)
229
230
231
On-stg. pno.
B♭6 G7(♭9) Cm7 sus F+9
B♭6 G7(♭9) Cm7 sus F+9
232 Woman I:
233
234
235
I'VE GOT TROU-BLE, DOU-BLE TROU-BLE. WHAT A BUS-'NESS, OO-OO I
(Melodica)
B♭6 G7(♭9) Cm7 sus F+9 B♭6 G7(♭9) E♭9

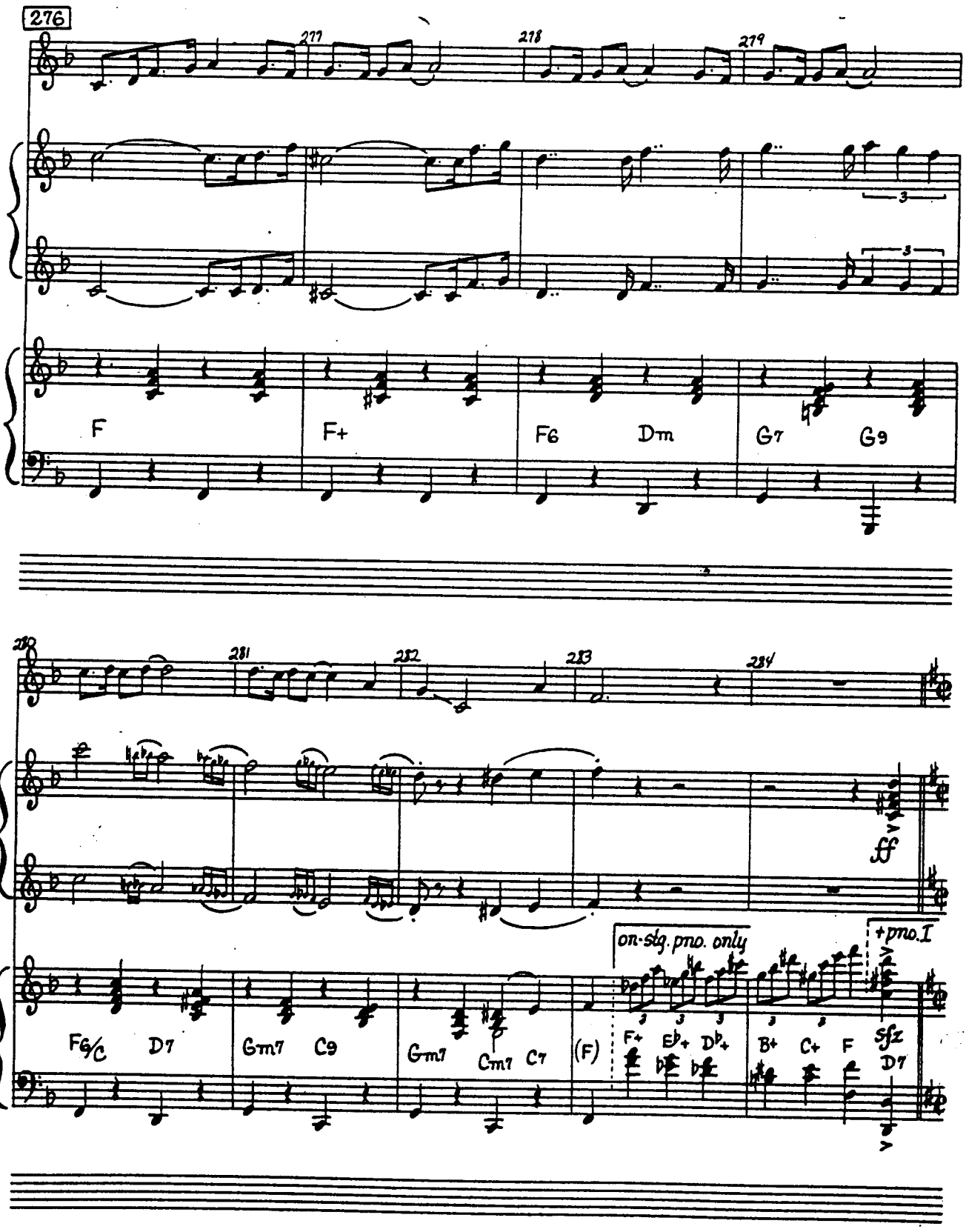

236 (Woman I)
237
238
239
REAL-LY SHOULDN'T SUF-FER, MY HEART IS BIG E-NOUGH FOR TWO.
I CAN
(Melodica)
B♭6
G7 (b9)
Cm7 sus
F+9
B♭6
B♭°
Cm/B♭
B♭6
B♭°
B♭
240
241
242
243
TALK WITH THEM,
I CAN WALK WITH THEM,
I CAN
even
Cm7 sus
F7
Cm7
F7
B♭maj 7
B♭6


244
245
246
247
SPOON WITH THEM,
BUT I CAN'T GO ON A HON·EY·MOON WITH THEM, AND
Cm7 sus
F7
B♭/D
D♭°
F7/C
F+7
248
249
250
257
THAT'S MY TROU·BLE, DOU·BLE TROU·BLE.
I DON'T KNOW WHAT TO DO.
I'M
B♭6
G7(♭9)
Cm7 sus
F+9
B♭6
G7(♭9)
E♭9

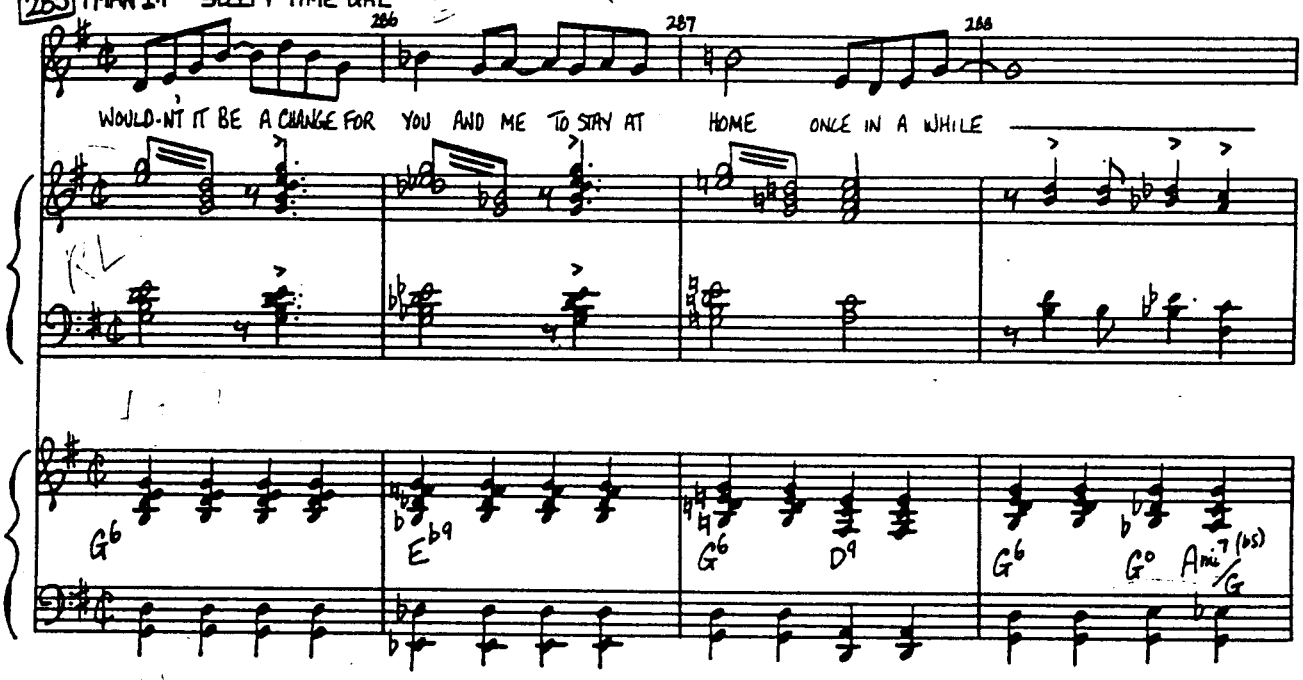

252
253
254
255
CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE, I'M AS CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE, I'M AS
256
257
258
259
CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE TO
TWO.
B♭
B♭/D
E♭
G♭/E

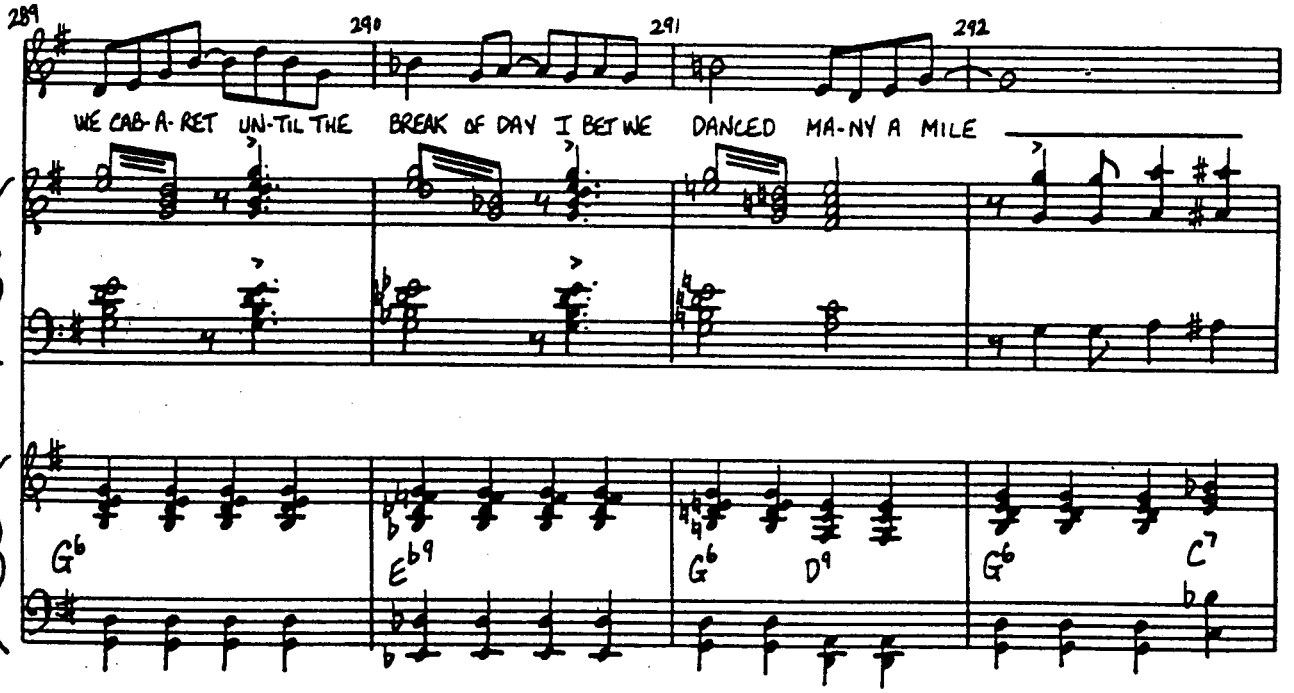

Applause segue
260
261
262
263
TWO
Bb/F
Eb/F
Bb7

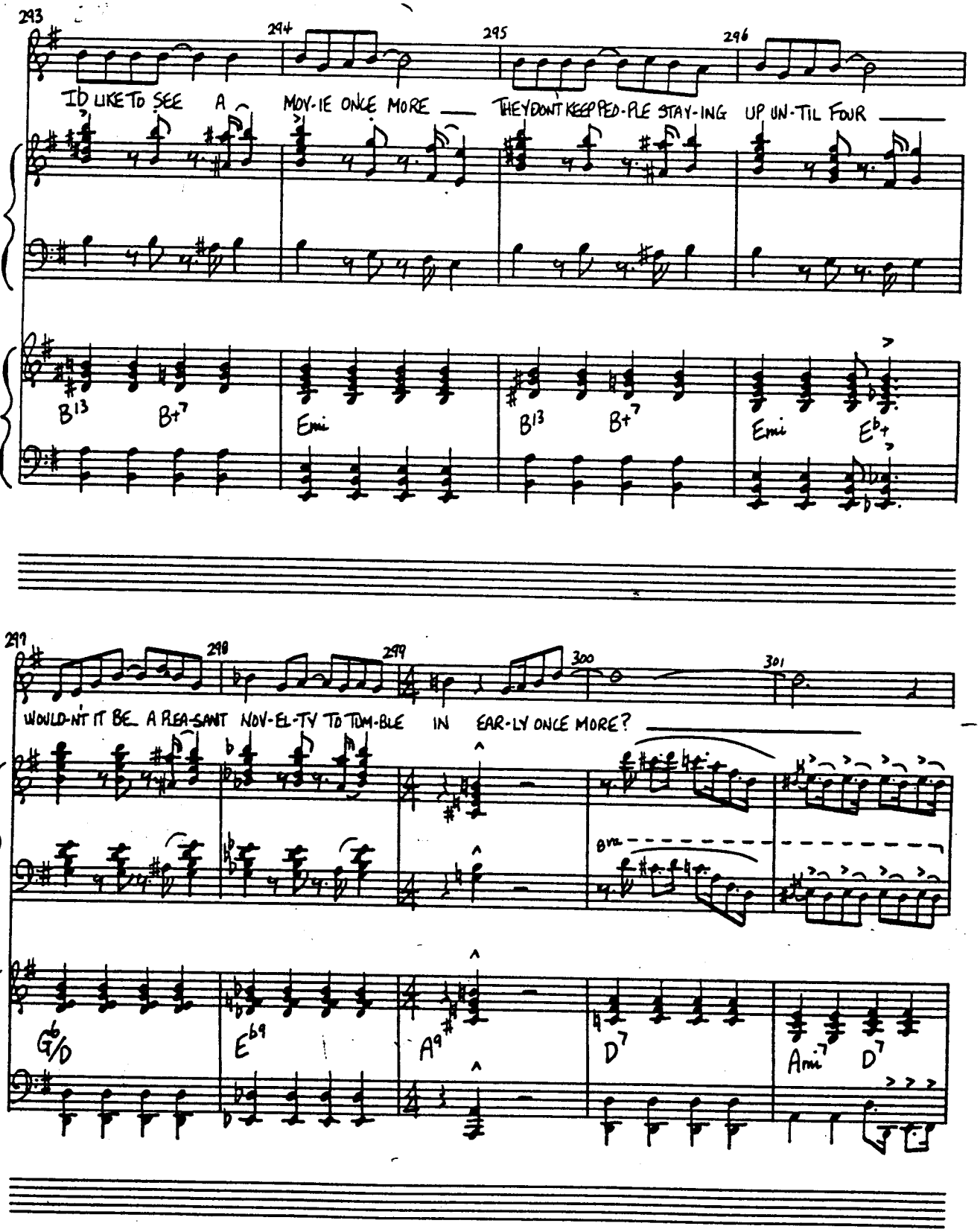

"LOUISE"
264
Soft-shoe tempo
On-stg. pno. only
mf
F
(easy)
F#°
Gm7
C7
Man I & III (WHISTLE), Woman I & II:
+ pno. I
F
F+
F6
F+
F
G7
FG/C
D9
Gm7
C9
Gm7
C9
Gm7
C7

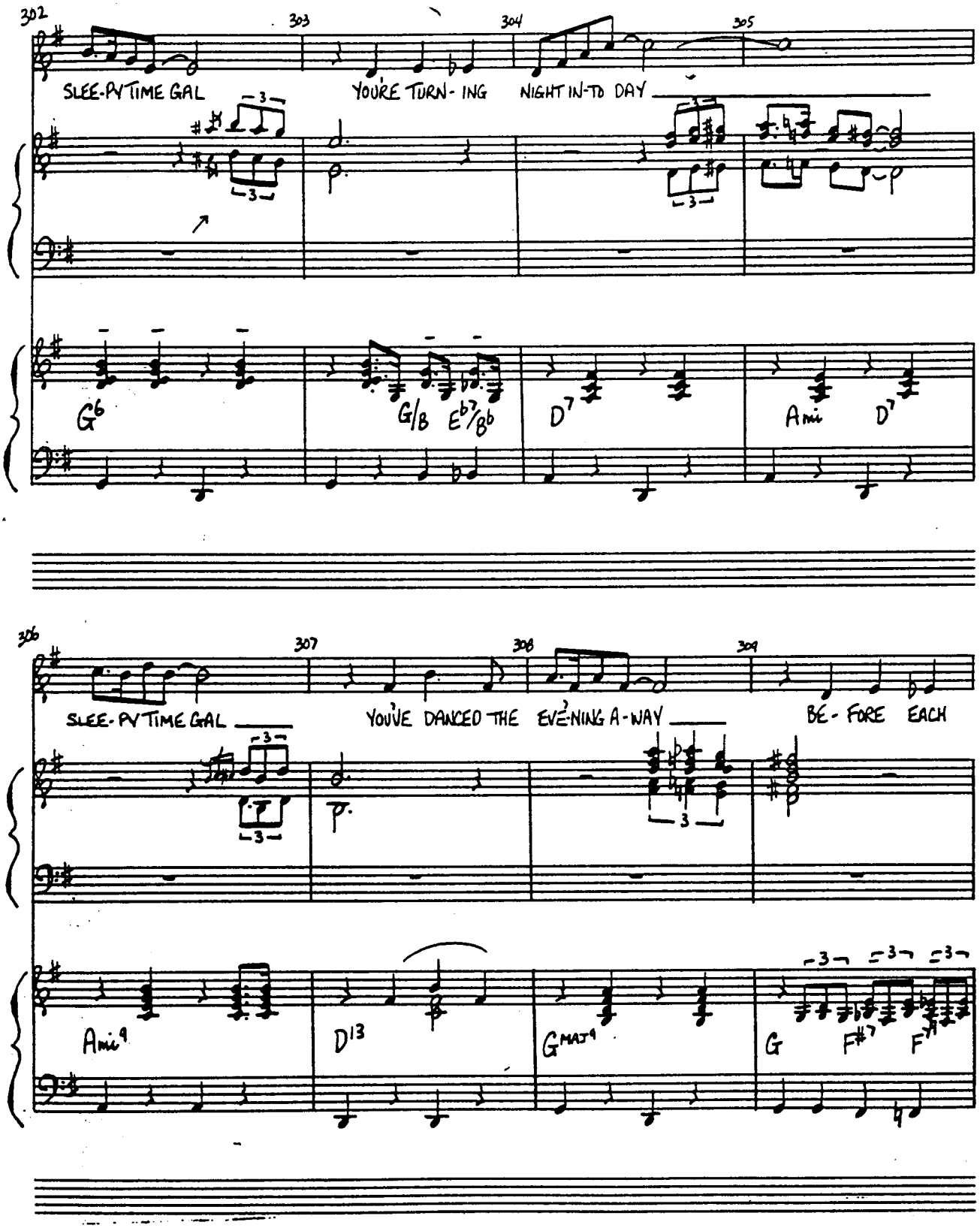

276
277
278
279
F
F+
F6
Dm
G7
G9
280
281
282
283
284
ff
on-stg. pno. only
+pno. I
F6/C
D7
Gm7
C9
Gm7
Cm7
C7
(F)
F+
Eb+
Db+
B+
C+
F
sfz
D7

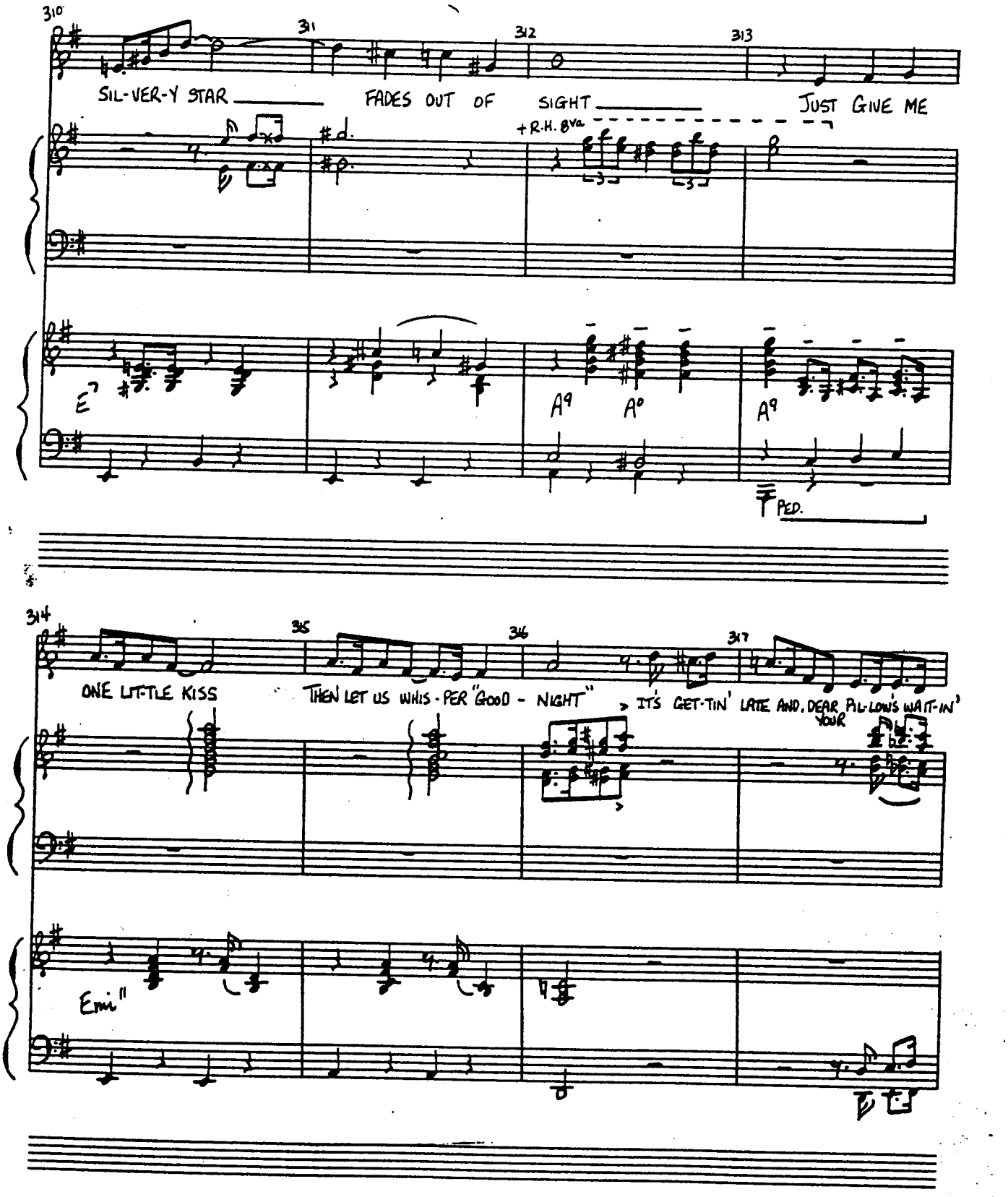
285 MAN I: "SLEEPY TIME GAL"

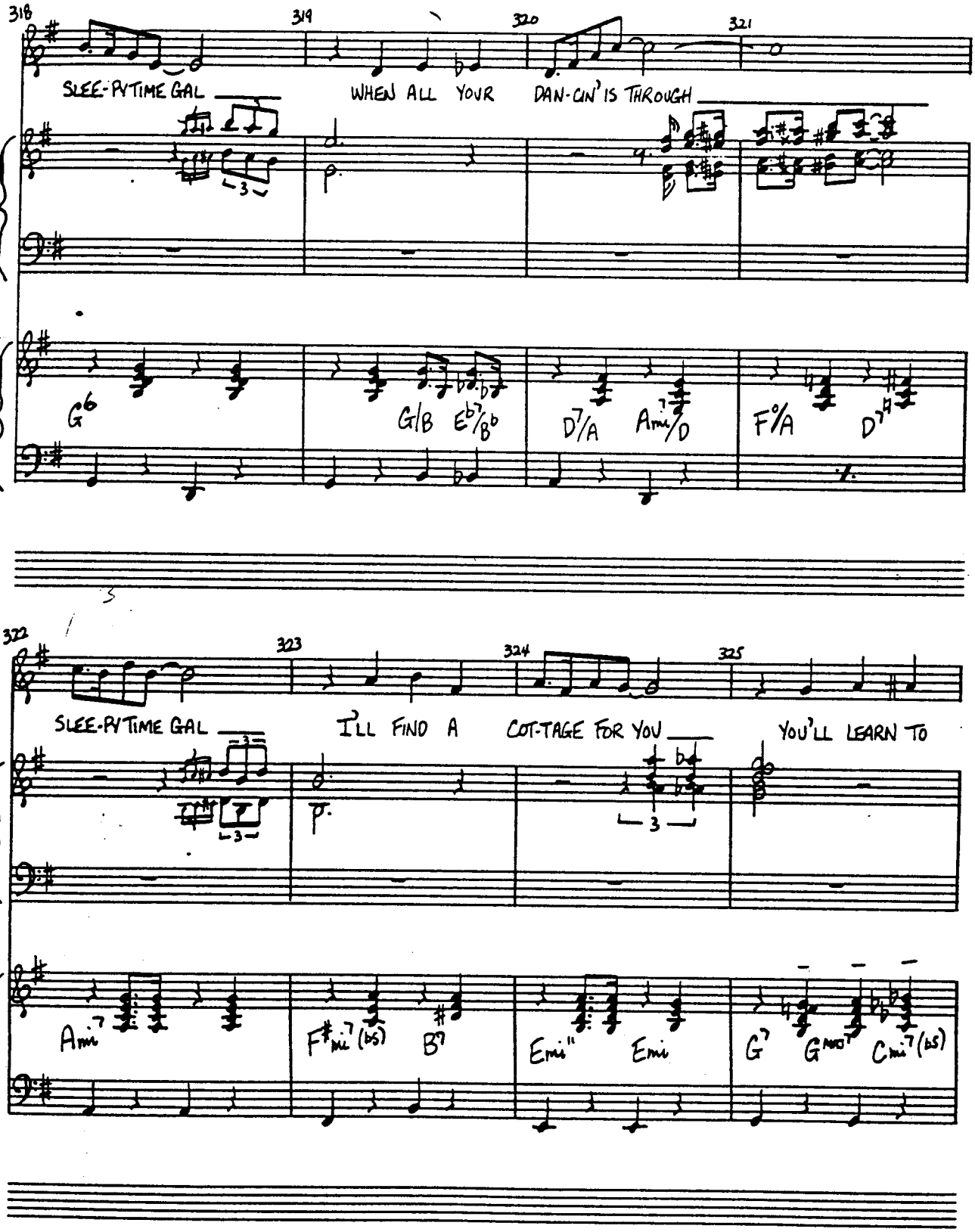


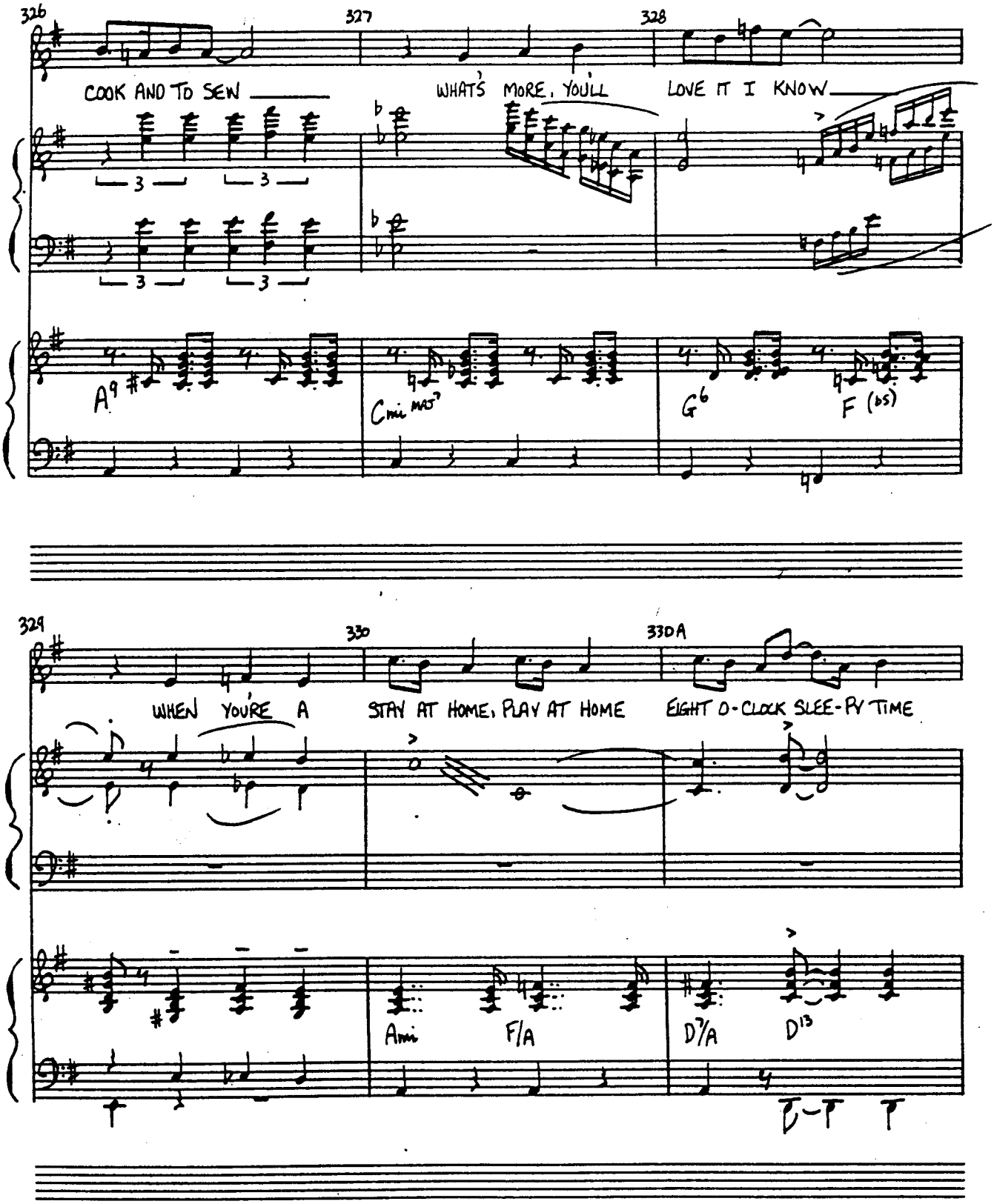


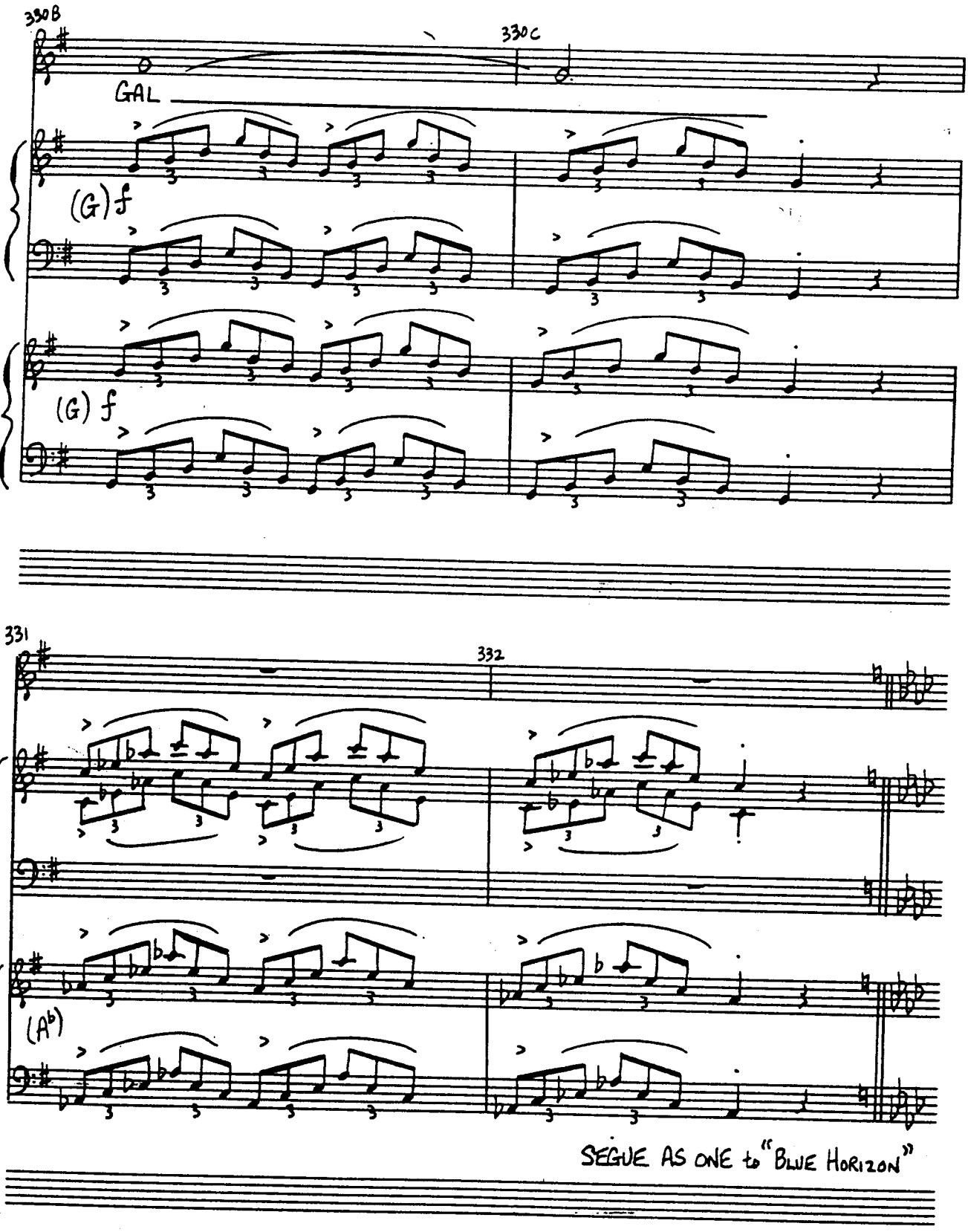

293
294
295
296
I'D LIKE TO SEE A MOV-IE ONCE MORE — THEY DON'T KEEP PEO-PLE STAY-ING UP UN-TIL FOUR —
B13 B+7 Emi B13 B+7 Emi Eb+
297
298
299
300
301
WOULD-N'T IT BE A PLEA-SANT NOV-EL-TY TO TUM-BLE IN EAR-LY ONCE MORE? —
G6/D Eb9 A9 D7 Ami7 D7


302
303
304
305
SLEE-PY TIME GAL
YOU'RE TURN-ING
NIGHT IN-TO DAY
G6
G/B
Eb7/Bb
D7
Ami
D7
306
307
308
309
SLEE-PY TIME GAL
YOU'VE DANCED THE EVE-NING A-WAY
BE-FORE EACH
Ami9
D13
GMAJ9
G
F#7
F7


310
31
312
313
SIL-VER-Y STAR
FADES OUT OF SIGHT
JUST GIVE ME
+R.H. 8va
E7
A9
A°
A9
PED.
314
35
36
317
ONE LIT-TLE KISS
THEN LET US WHIS-PER "GOOD - NIGHT"
IT'S GET-TIN' LATE AND, DEAR PIL-LOWS WAIT-IN'
YOUR
Emi


318
319
320
321
SLEE-PY TIME GAL
WHEN ALL YOUR DAN-CIN' IS THROUGH
G6
G/B
Eb7/Bb
D7/A
Ami7/D
F°/A
D7#9
322
323
324
325
SLEE-PY TIME GAL
I'LL FIND A COT-TAGE FOR YOU
YOU'LL LEARN TO
Ami7
F#mi7(b5)
B9
Emi11
Emi
G7
GMAJ7
Cmi7(b5)


326
327
328
COOK AND TO SEW
WHAT'S MORE, YOU'LL
LOVE IT I KNOW
A9
Cmi MAJ7
G6
F (bs)
329
330
330A
WHEN YOU'RE A
STAY AT HOME, PLAY AT HOME
EIGHT O-CLOCK SLEE-PY TIME
Ami
F/A
D7/A
D13


330B
330C
GAL
(G) f
(G) f
331
332
(Ab)
SEGUE AS ONE to "BLUE HORIZON"

REFERENCE

BLUE HORIZON

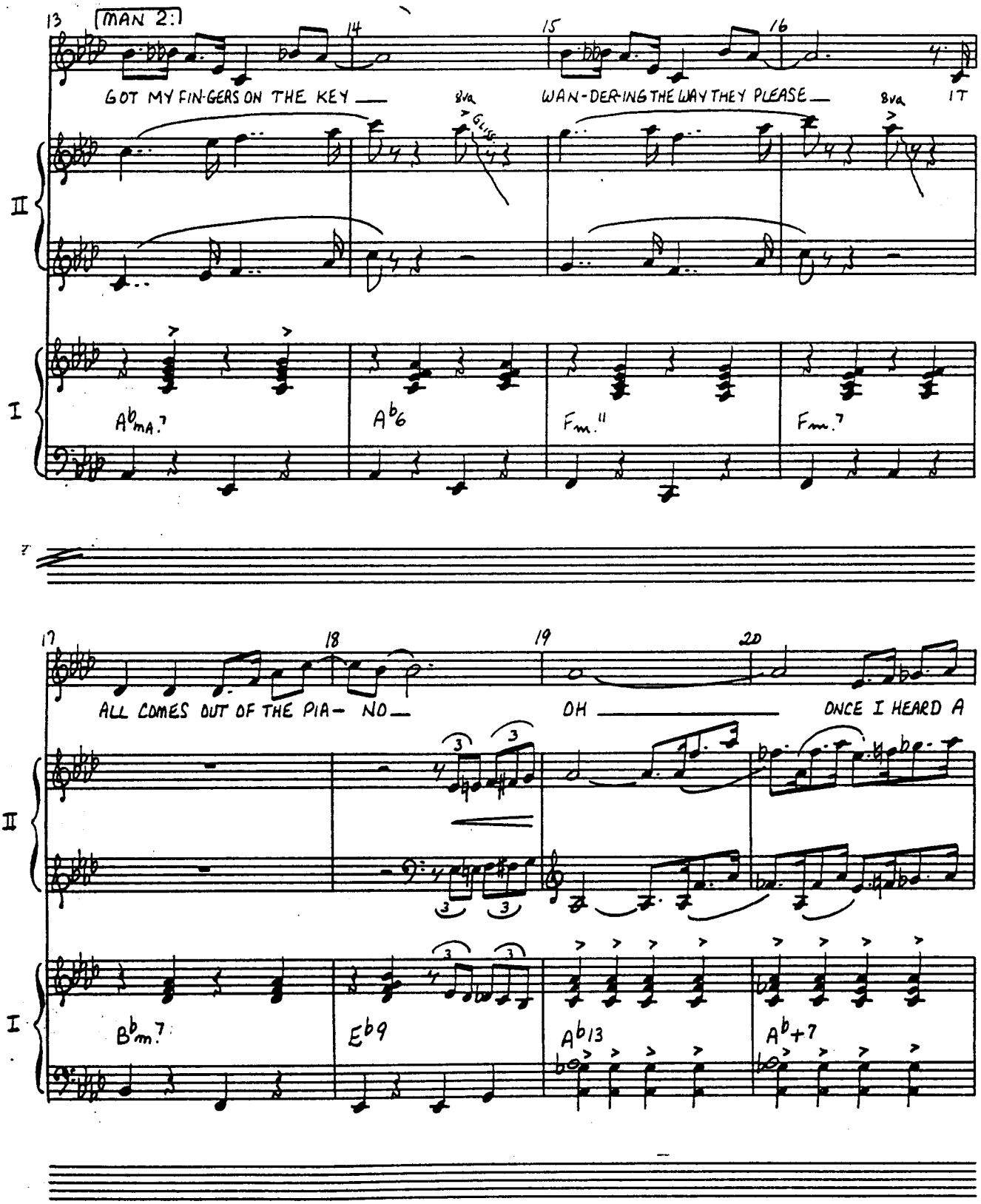
DANCER 1 (OR BOY) ENTERS

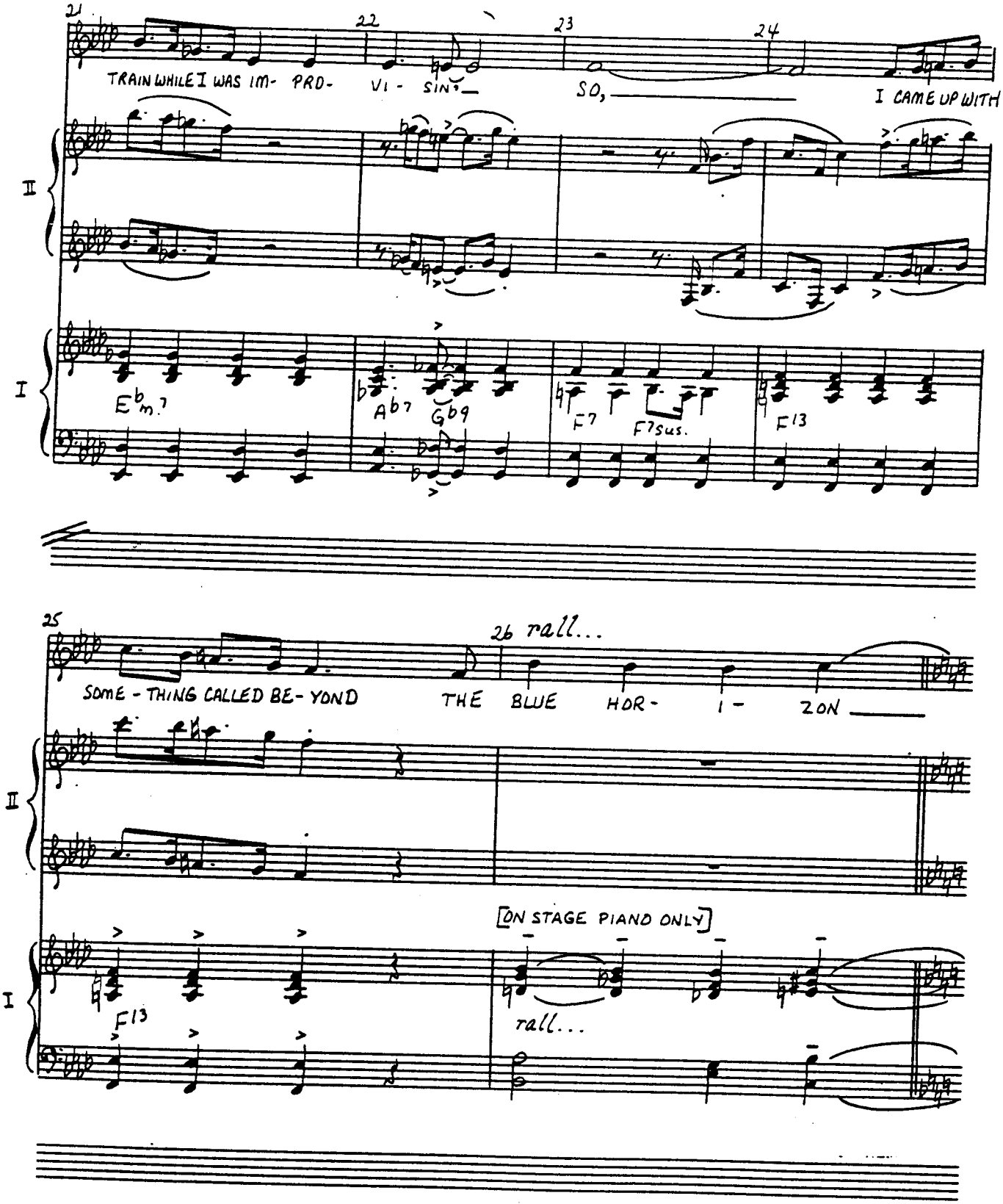
(WITH PIANO III)

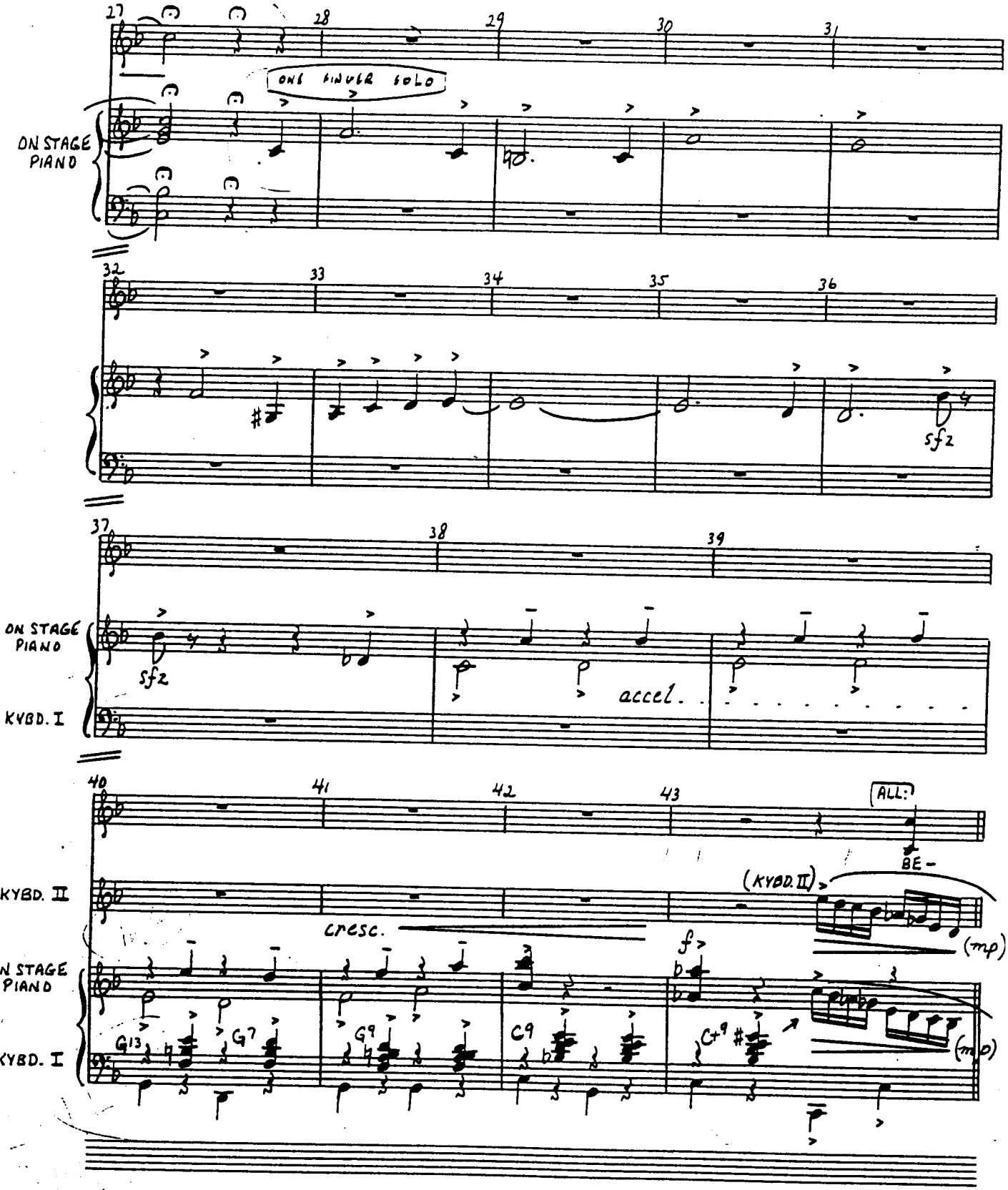
8VA

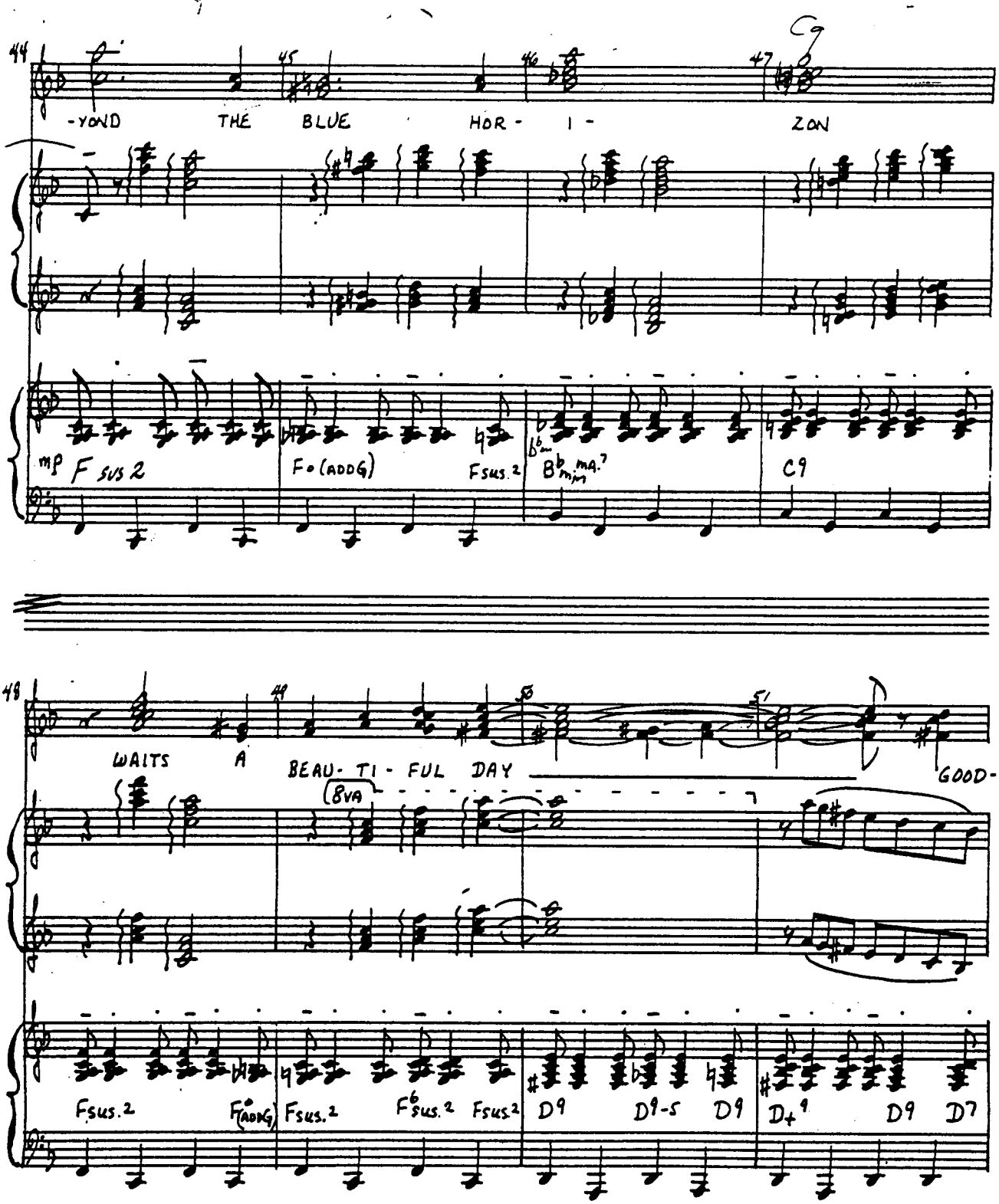
DANCER 2 (OR GIRL) ENTERS

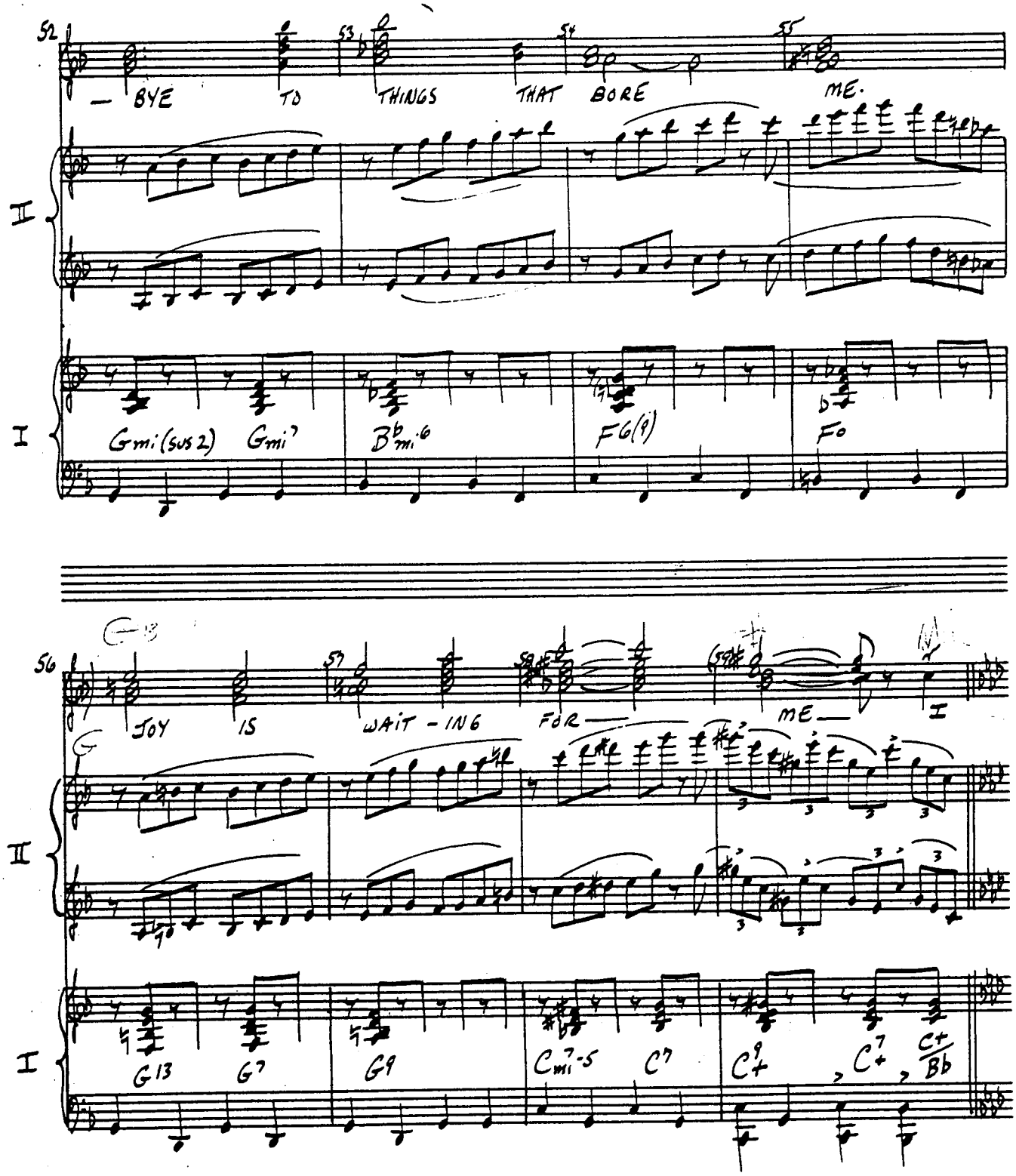
AZTEC® 124CR


13
MAN 2:
14
15
16
GOT MY FIN-GERS ON THE KEY
8va
WAN-DER-ING THE WAY THEY PLEASE
8va
IT
II
I
Ab maj.7
Ab6
Fm.11
Fm.7
17
18
19
20
ALL COMES OUT OF THE PIA- NO
OH
ONCE I HEARD A
II
I
Bbm.7
Eb9
Ab13
Ab+7


21
22
23
24
TRAIN WHILE I WAS IM- PRO- VI- SIN'
SO,
I CAME UP WITH
II
I
E♭m7
A♭7
G♭9
F7
F7sus.
F13
25
26 rall...
SOME-THING CALLED BE-YOND THE BLUE HOR- I- ZON
II
[ON STAGE PIANO ONLY]
I
F13
rall...


27
28
29
30
31
ONE FINGER SOLO
ON STAGE PIANO
32
33
34
35
36
sfz
37
38
39
ON STAGE PIANO
sfz
accel.
KYBD. I
40
41
42
43
ALL:
BE-
KYBD. II
(KYBD. II)
cresc.
(mp)
ON STAGE PIANO
f
KYBD. I
G13
G7
G9
C9
C+9
(mp)


44
45
46
47
G
-YOND THE BLUE HOR - I - ZON
II
I
mp F SUS 2
F∘(ADDG)
Fsus.2
B♭m MA.7
C9
48
49
51
WAITS A BEAU- TI - FUL DAY
GOOD-
8VA
Fsus.2
F∘(ADDG)
Fsus.2
F6sus.2
Fsus2
D9
D9-5
D9
D+9
D9
D7



AZTEC C-12 E DIAZ-TEC 300

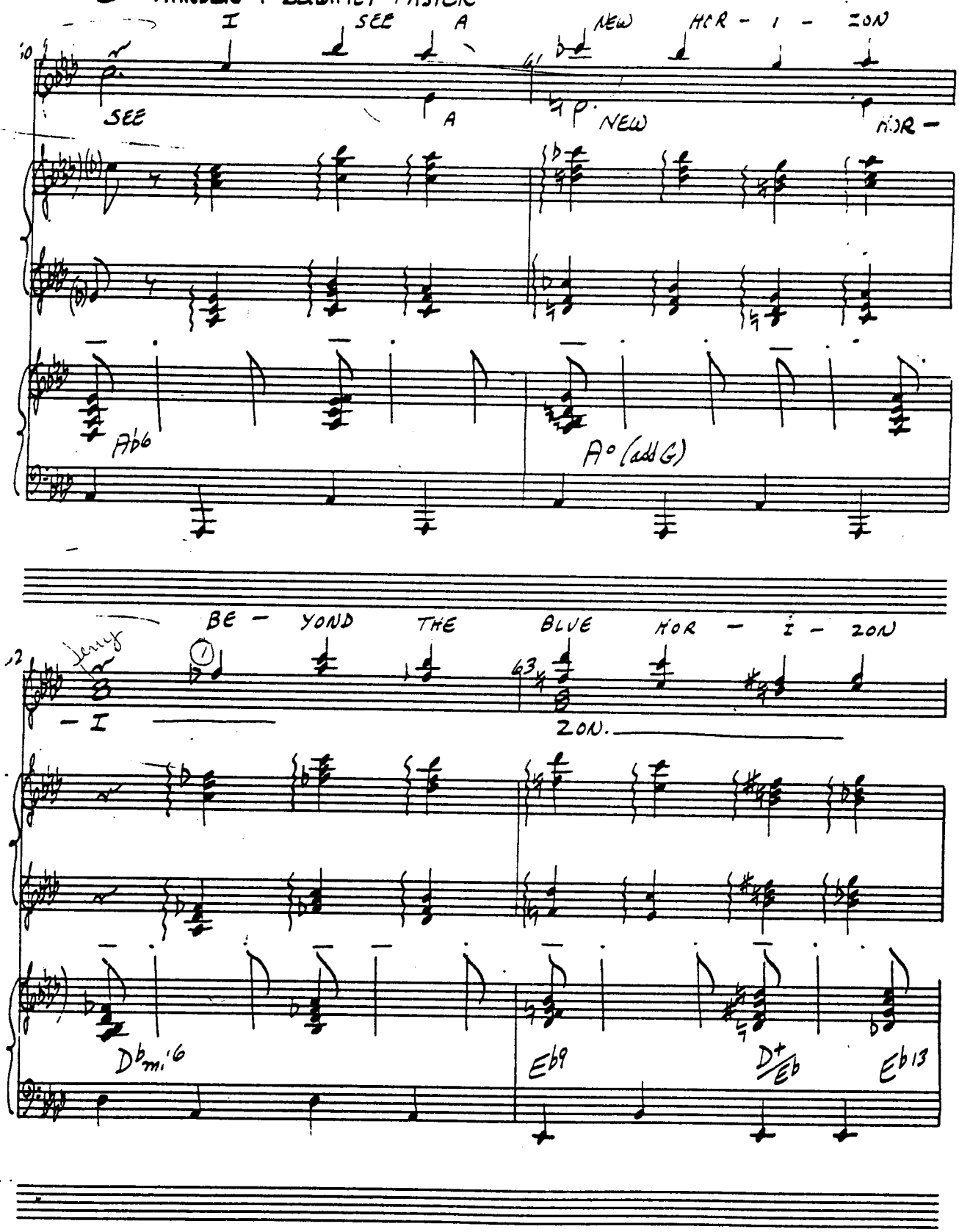
HARDER + SLIGHTLY FASTER

I SEE A NEW HOR - I - ZON

SEE A NEW HOR -

Ab6 A° (add G)

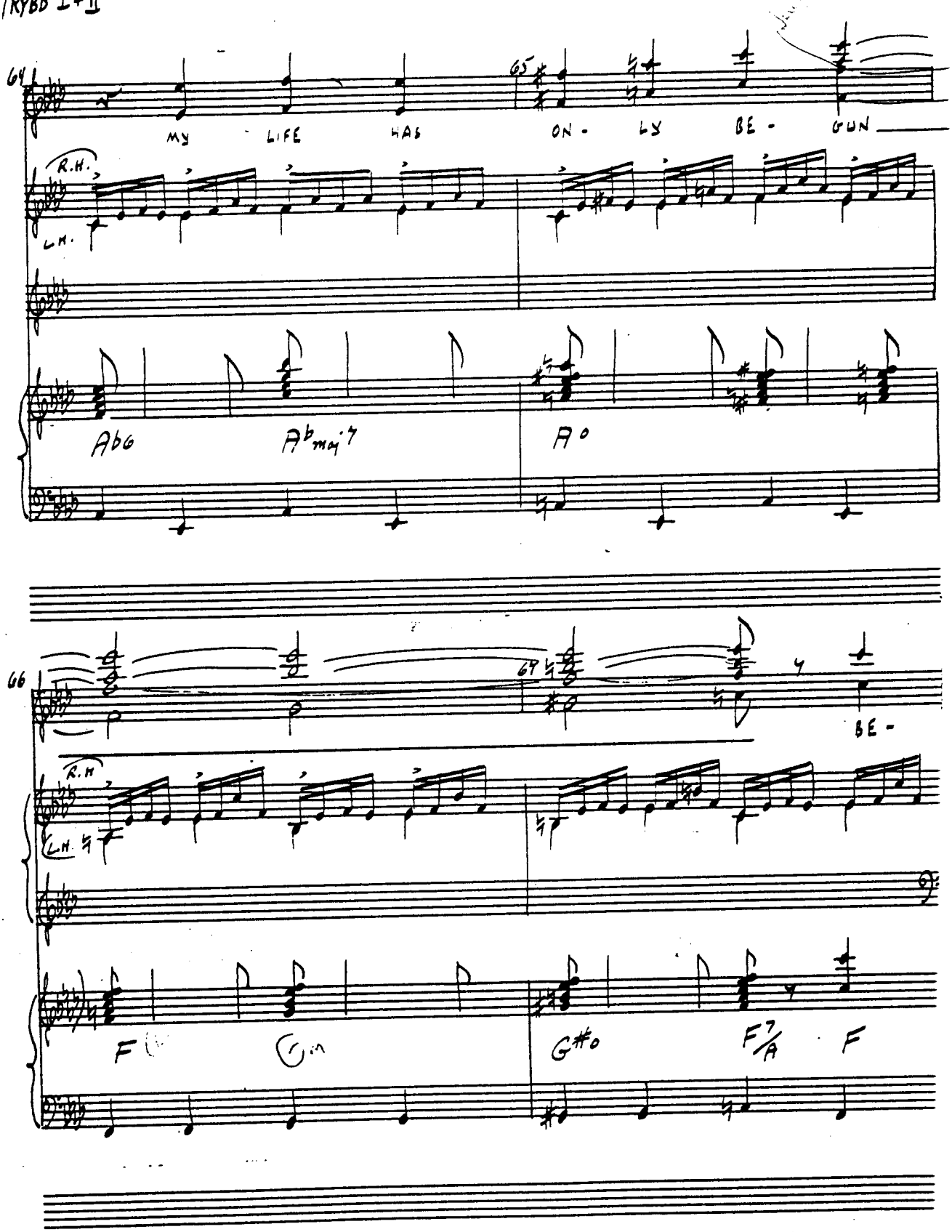
BE - YOND THE BLUE HOR - I - ZON



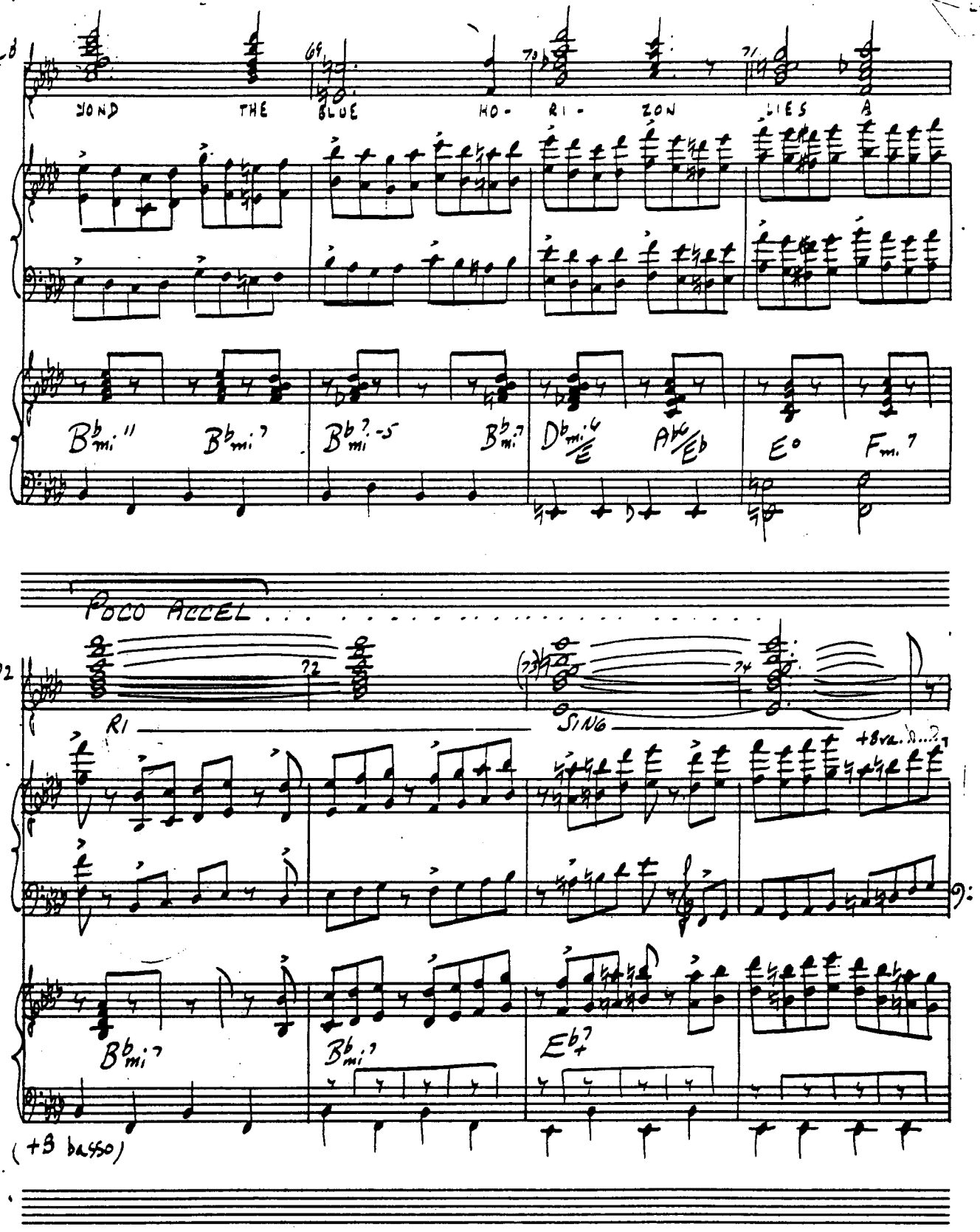
Jerry

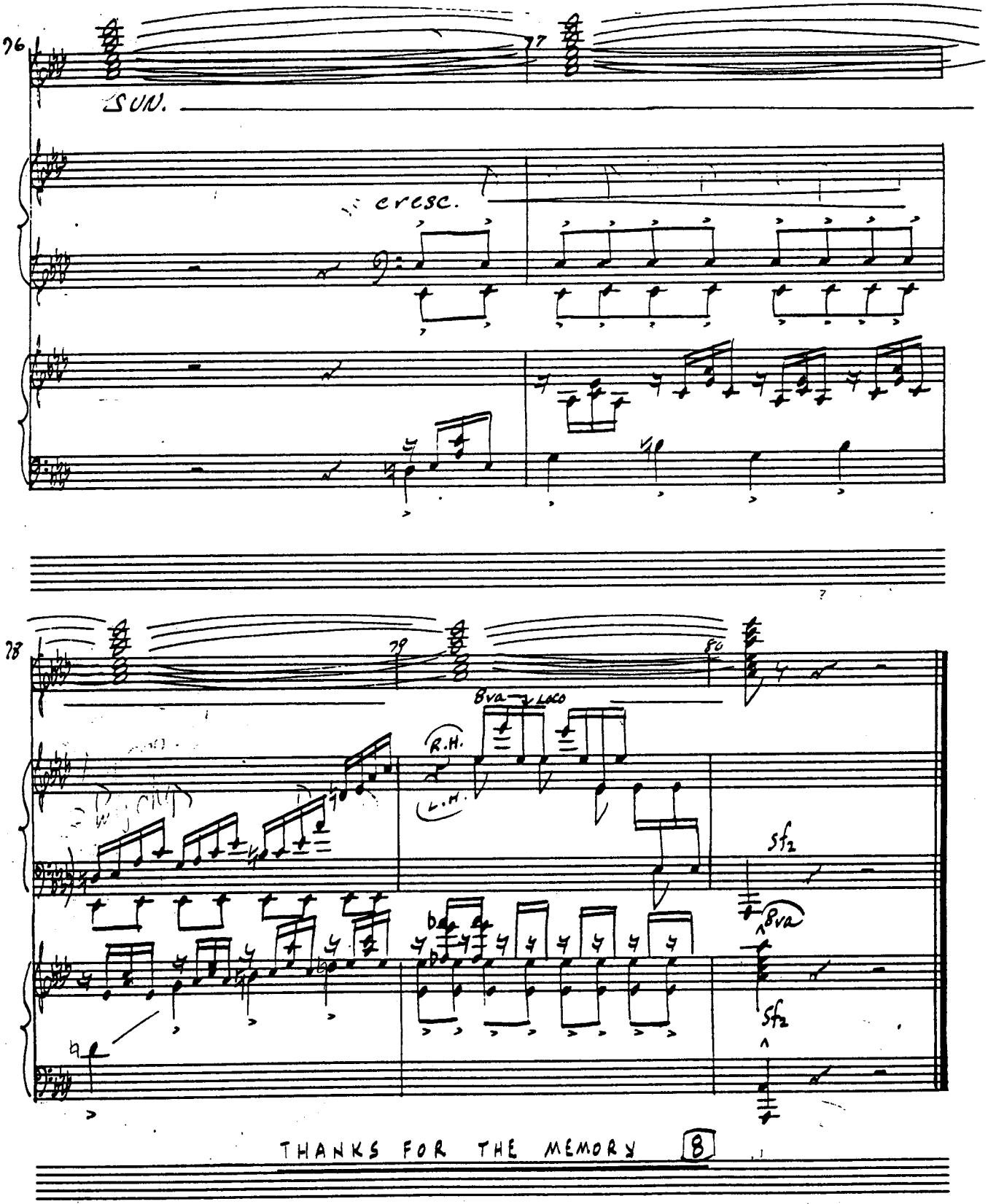
- I ZON.

Db mi6 Eb9 D+/Eb Eb13


64
65
MY LIFE HAS ON- LY BE- GUN
R.H.
L.H.
Ab6
Abmaj7
A o
66
67
BE-
R.H
L.H.
F
Gm
G#o
F7/A
F

Aztec® C-12 R


YOND THE BLUE HO- RI- ZON LIES A
POCO ACCEL
RI
SING
+8va
(+8 basso)



THANKS FOR THE MEMORY 8

TACET

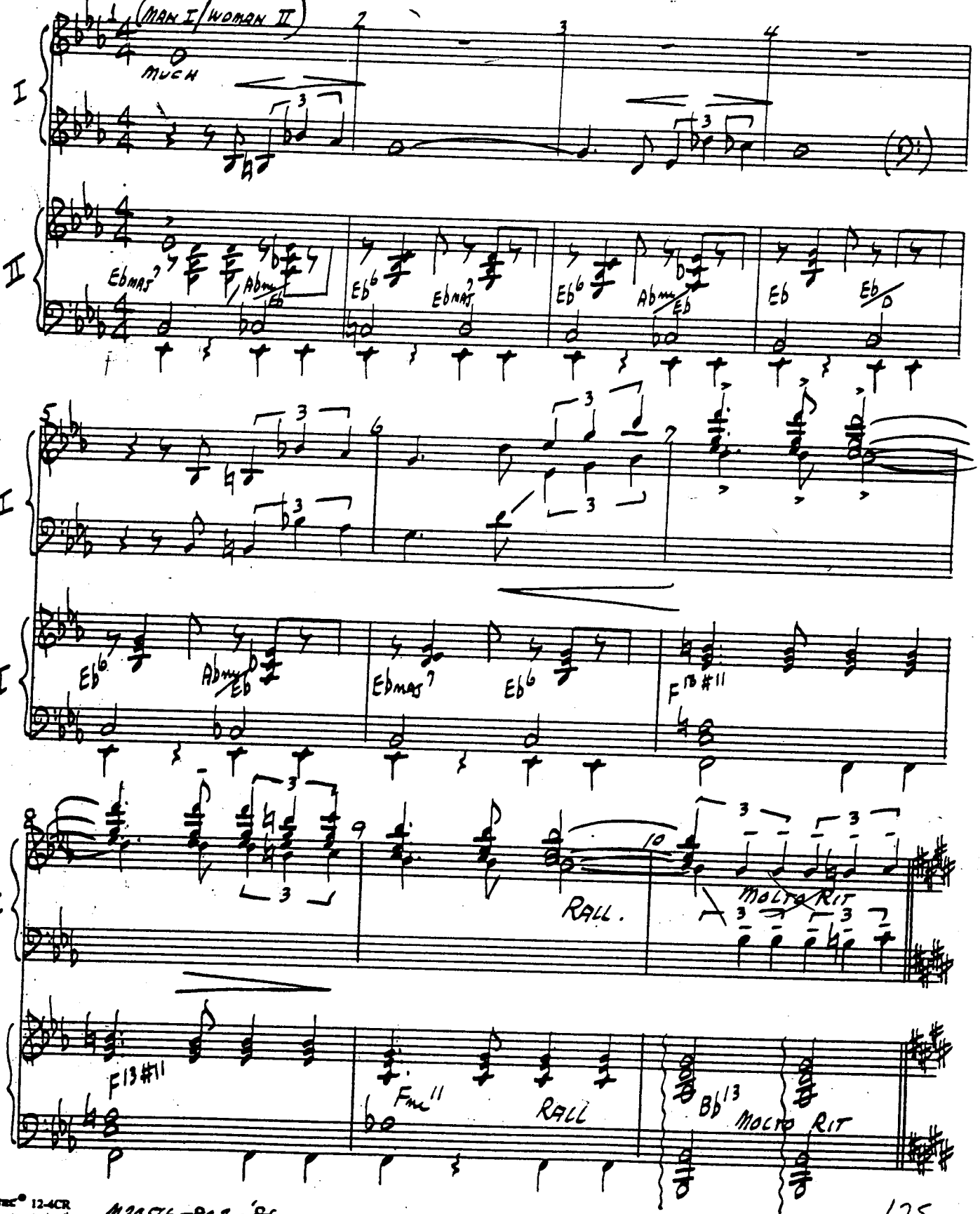
Axtec® C-12 B.
DIAZ-TEC 800

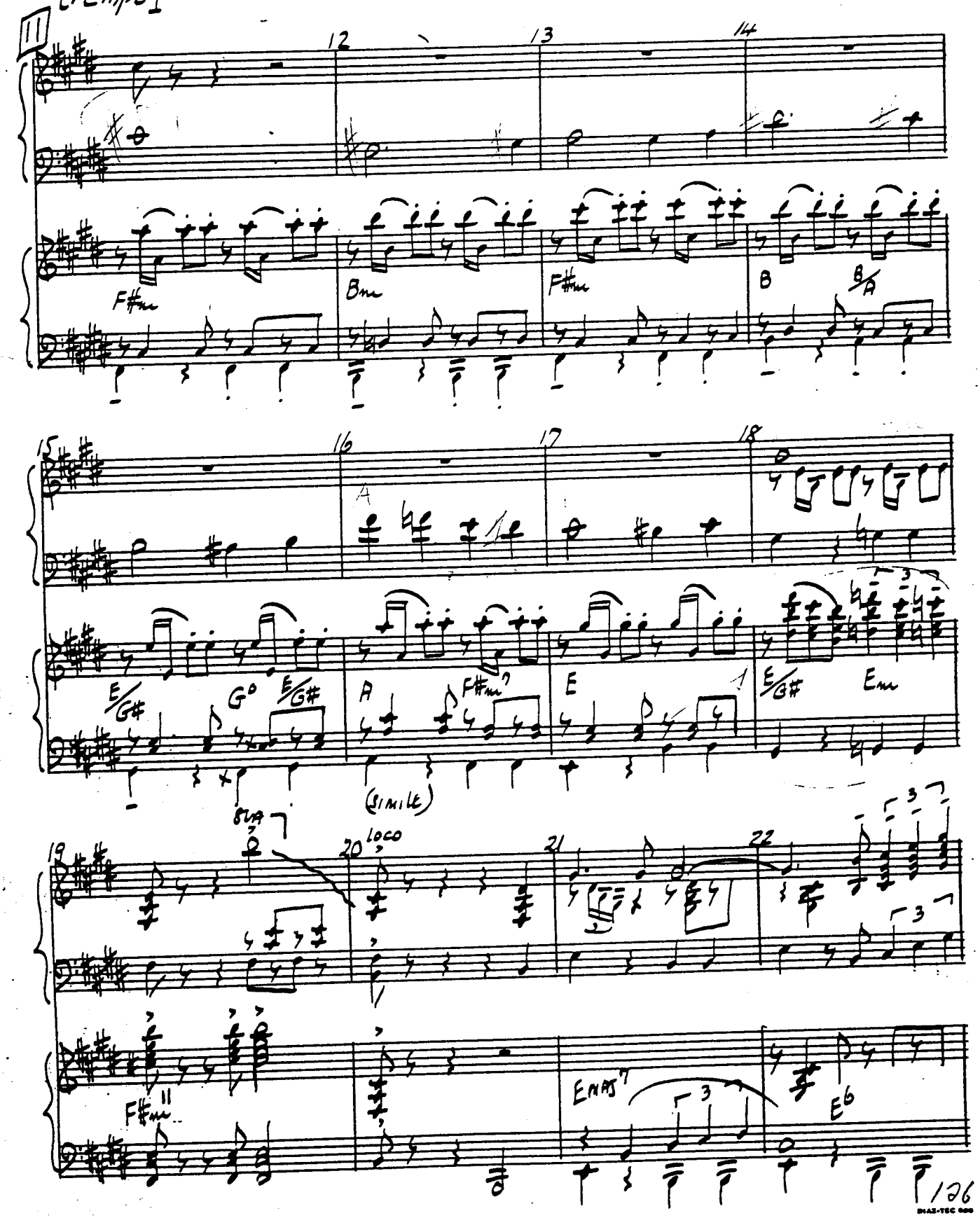
VOCAL
KEYBOARD I + II

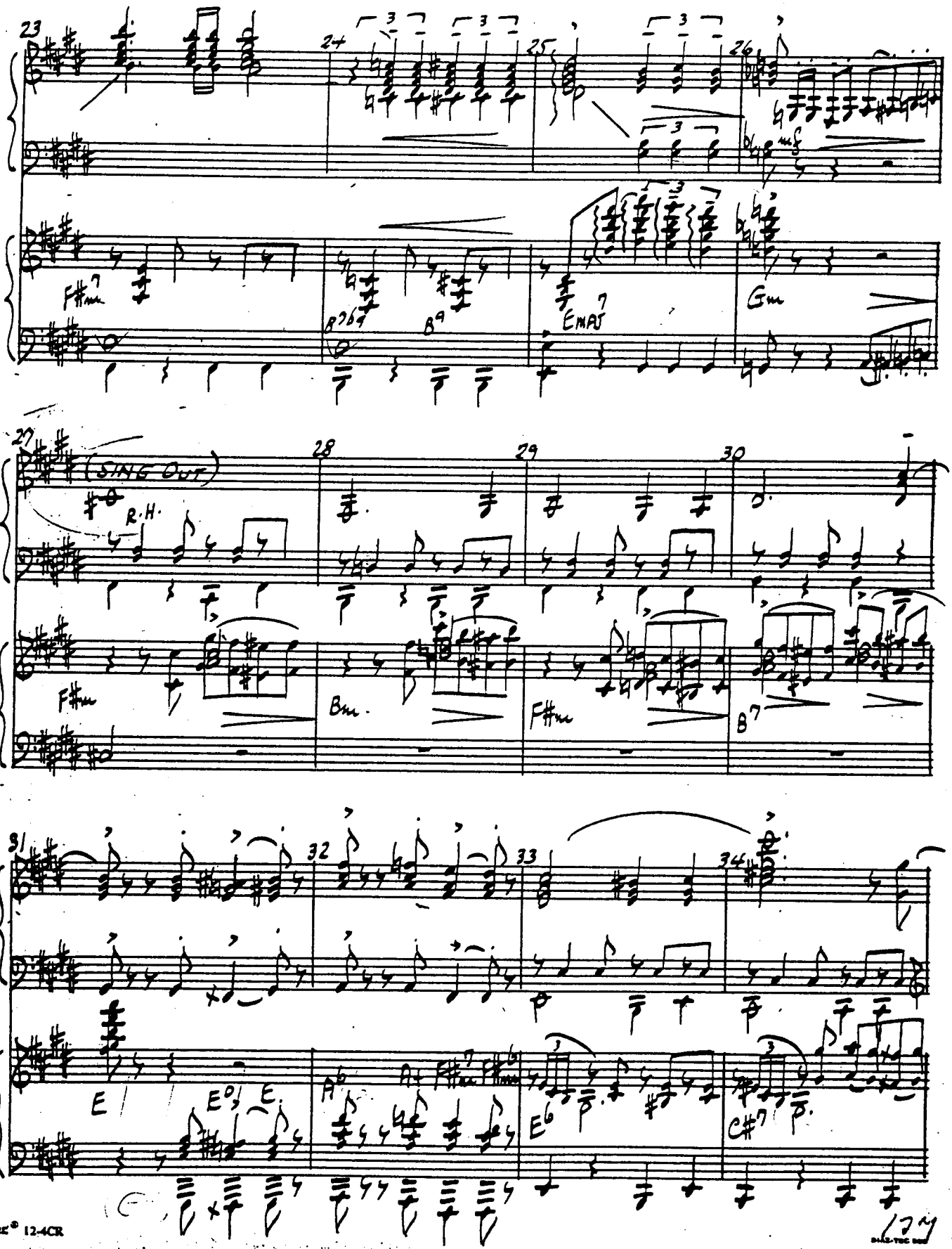
EASY TO LOVE

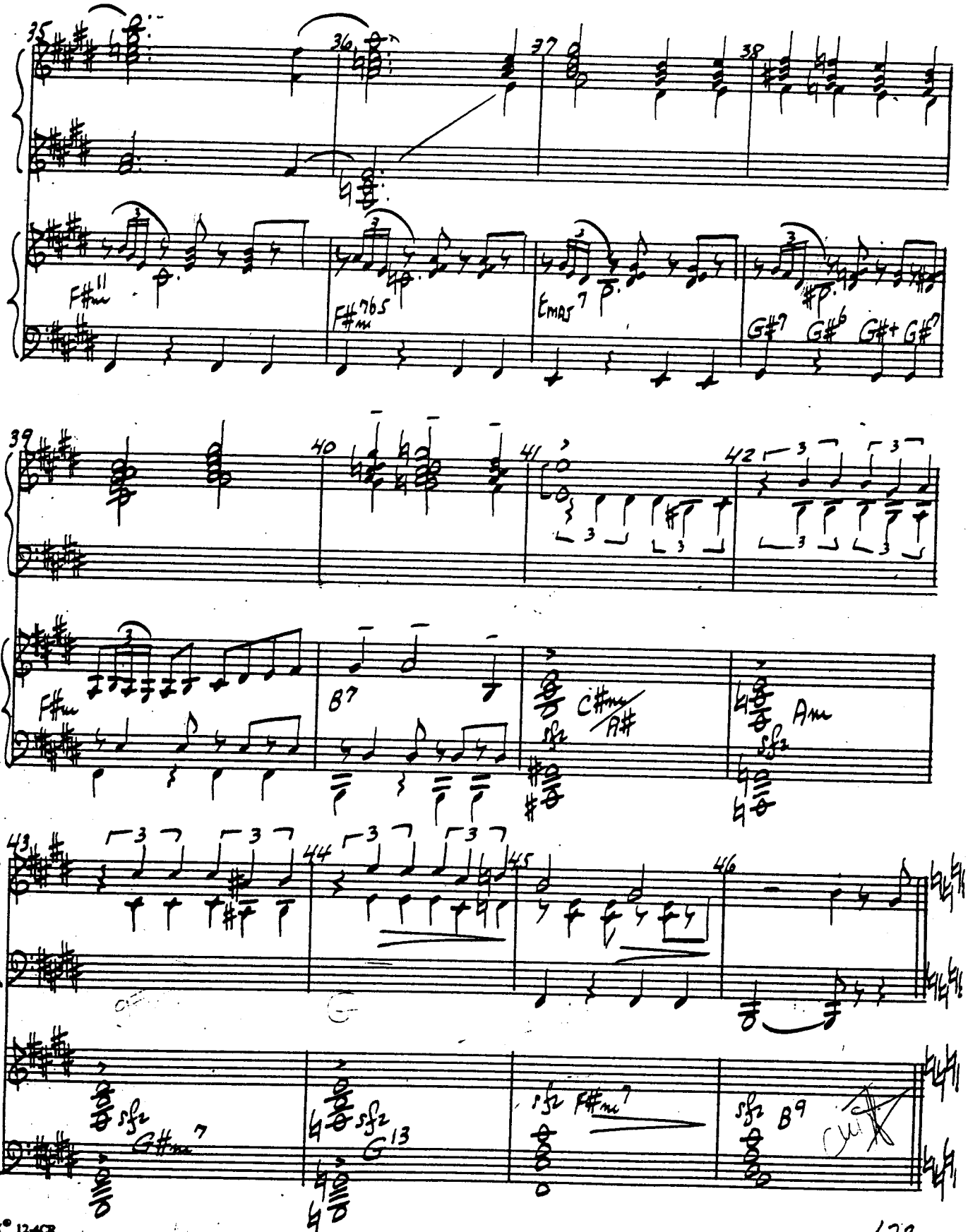
"NIGHT IN UKRAINE"

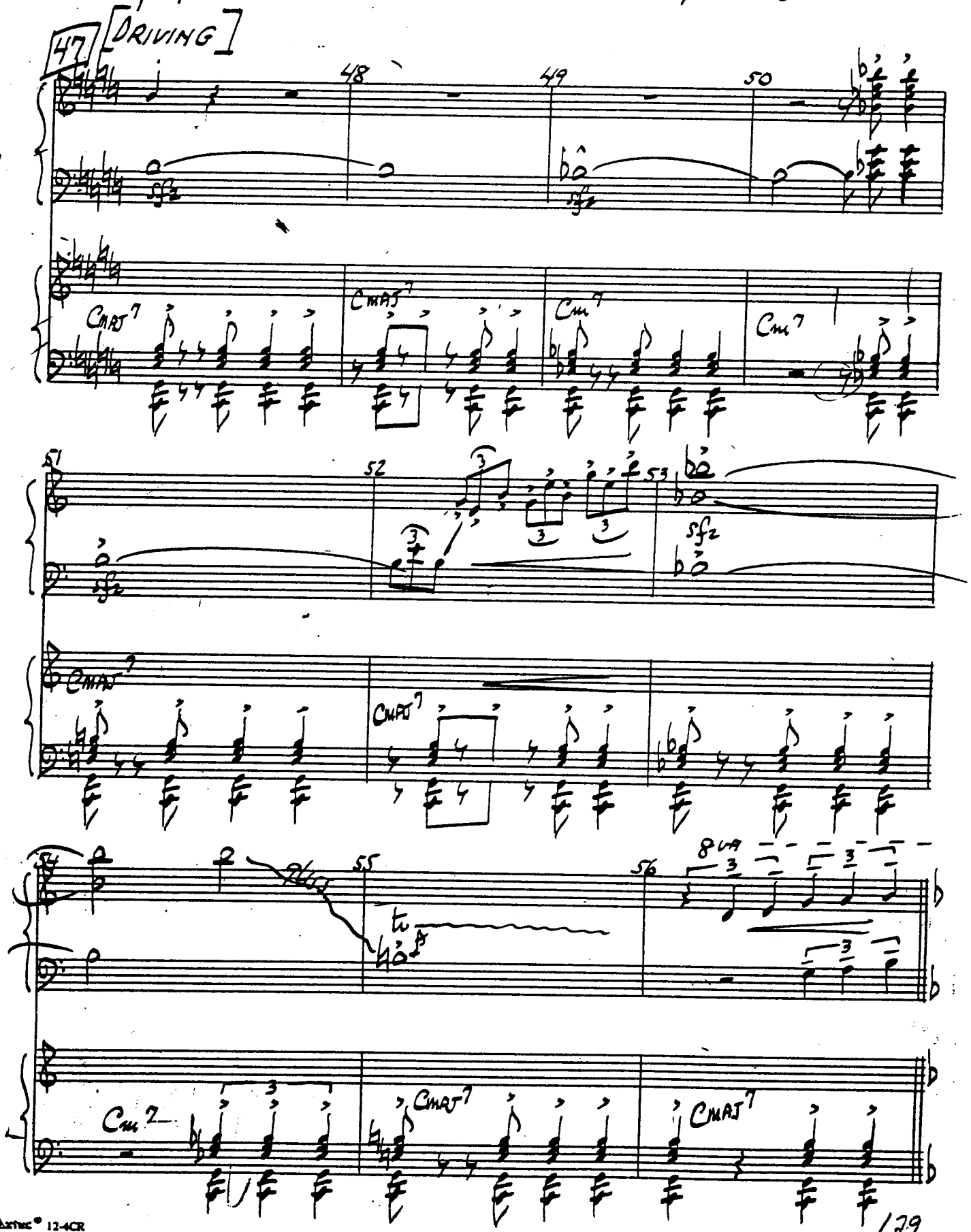
8A

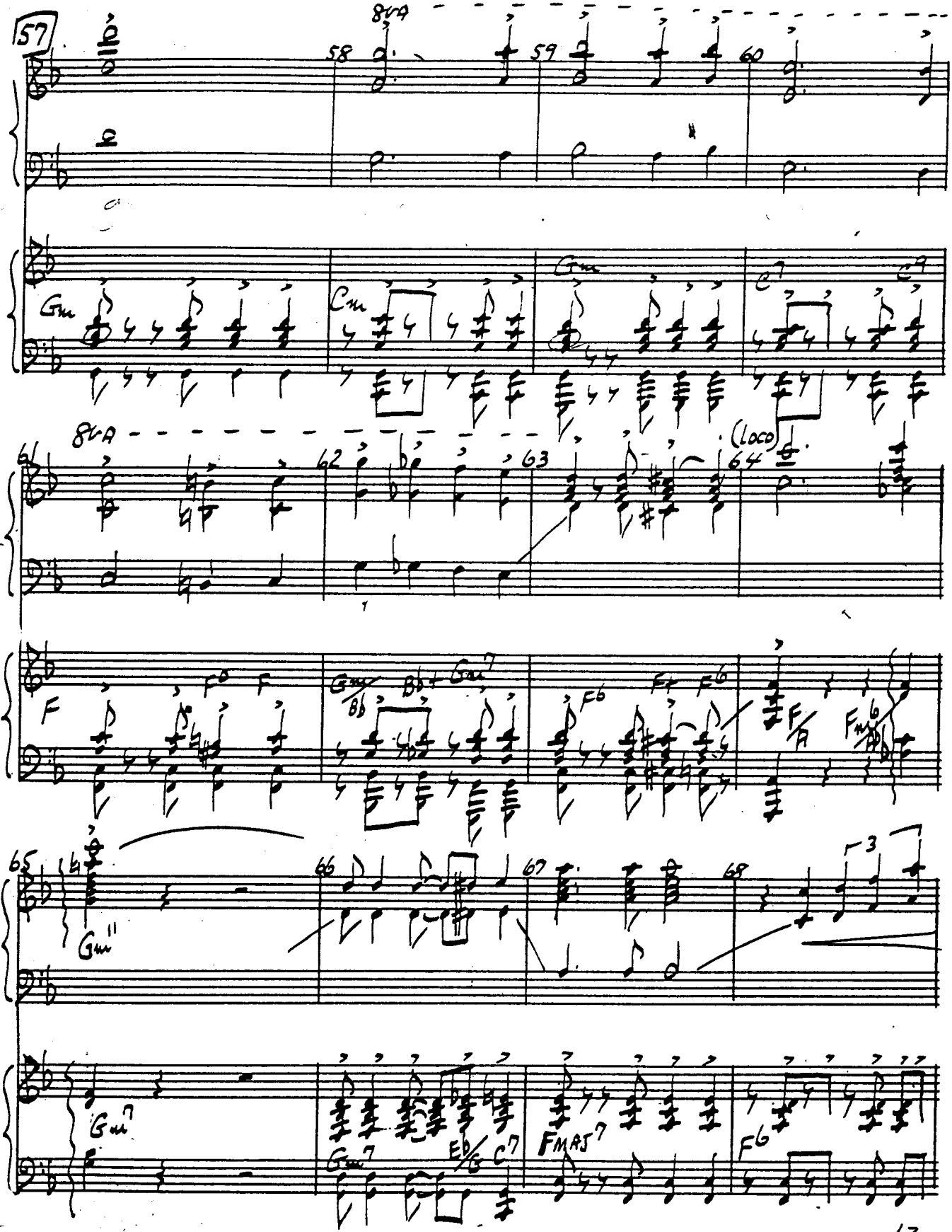


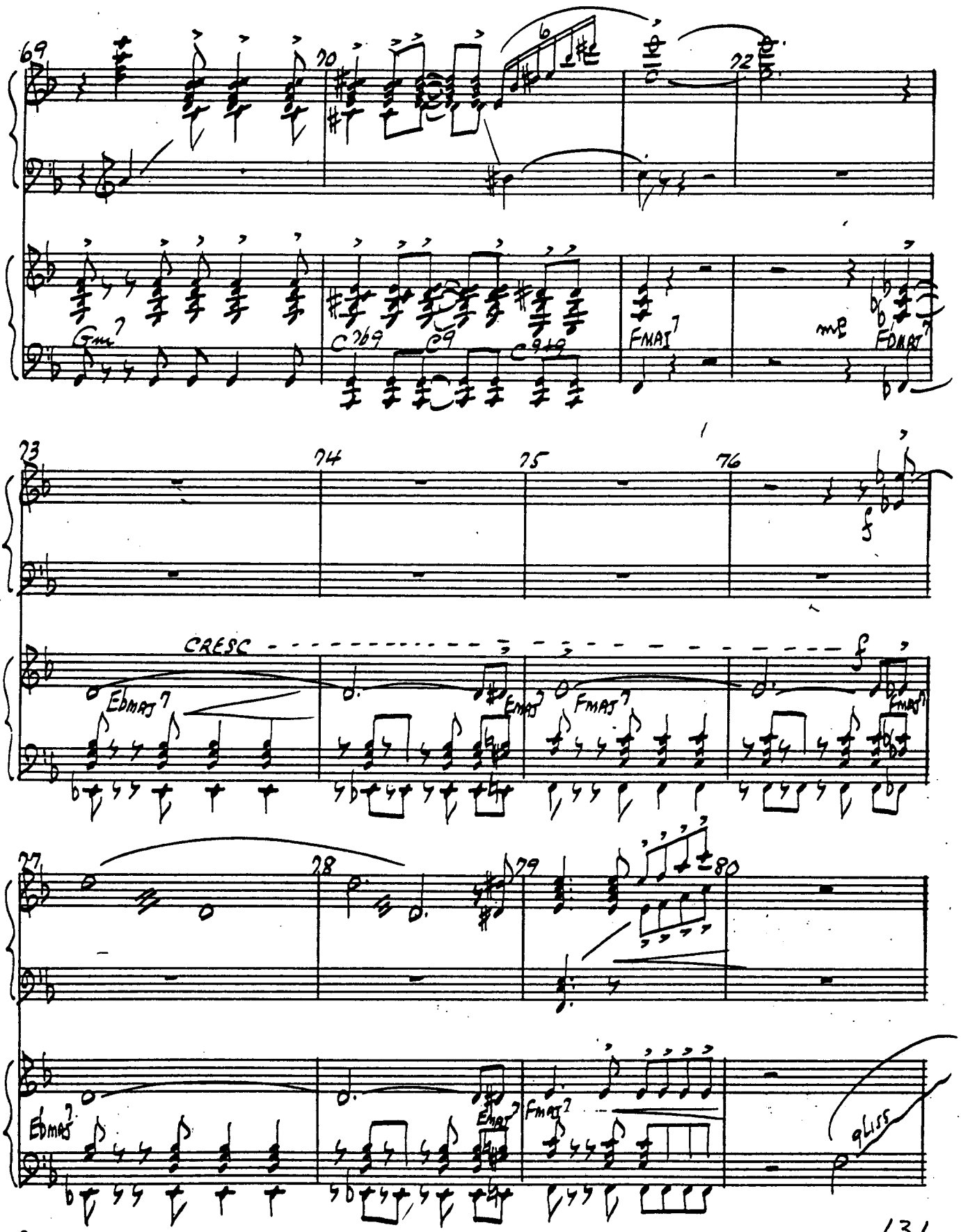

[Tempo]
11
12
13
14
F#m
Bm
F#m
B
B/A
15
16
17
18
A
E/G#
G°
E/G#
A
F#m7
E
E/G#
Em
(simile)
19
8va
20
loco
21
22
F#m11
Emaj7
E6
126

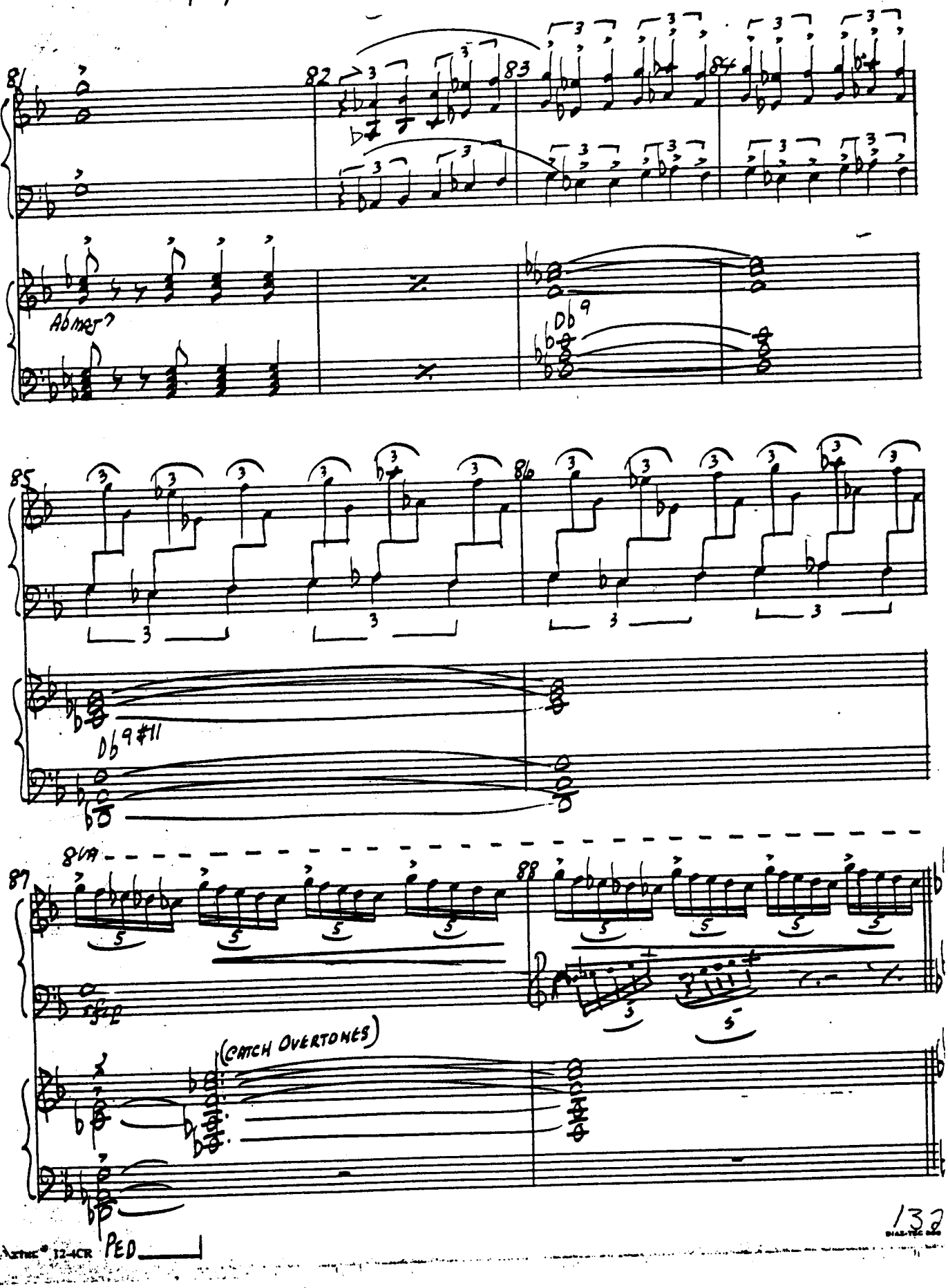

23
24
25
26
mf
F#m7
B♭7♭9
B9
EMAJ7
Gm
27
28
29
30
(SING OUT)
R.H.
F#m
Bm
F#m
B7
31
32
33
34
E
E°
A♭
E6
C#7

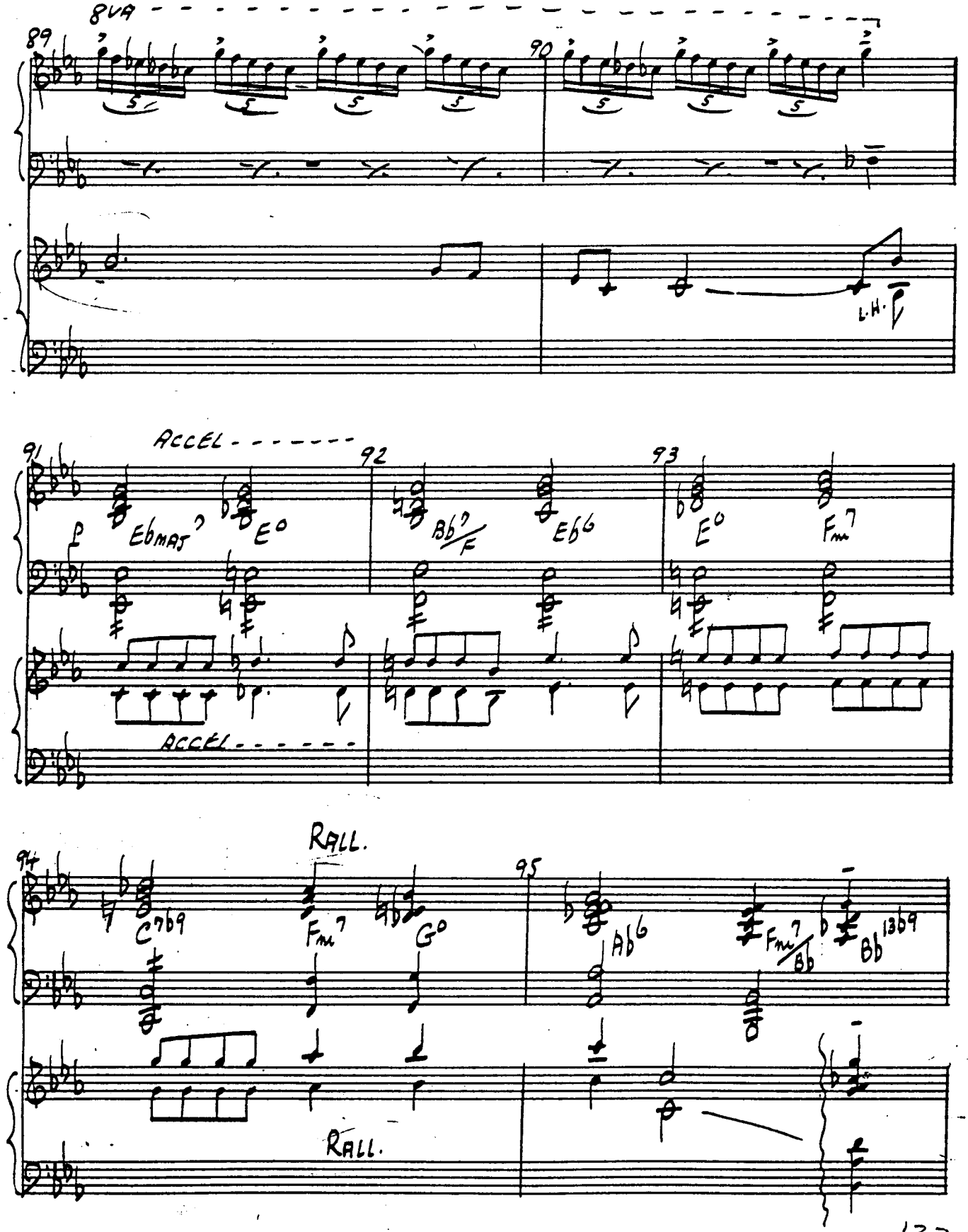

35
36
37
38
F#m11
F#m765
Emaj7
G#7
G#6
G#+
G#7
39
40
41
42
F#m
B7
C#m/A#
Am
43
44
45
46
sfz
G#m7
G13
F#m7
B9

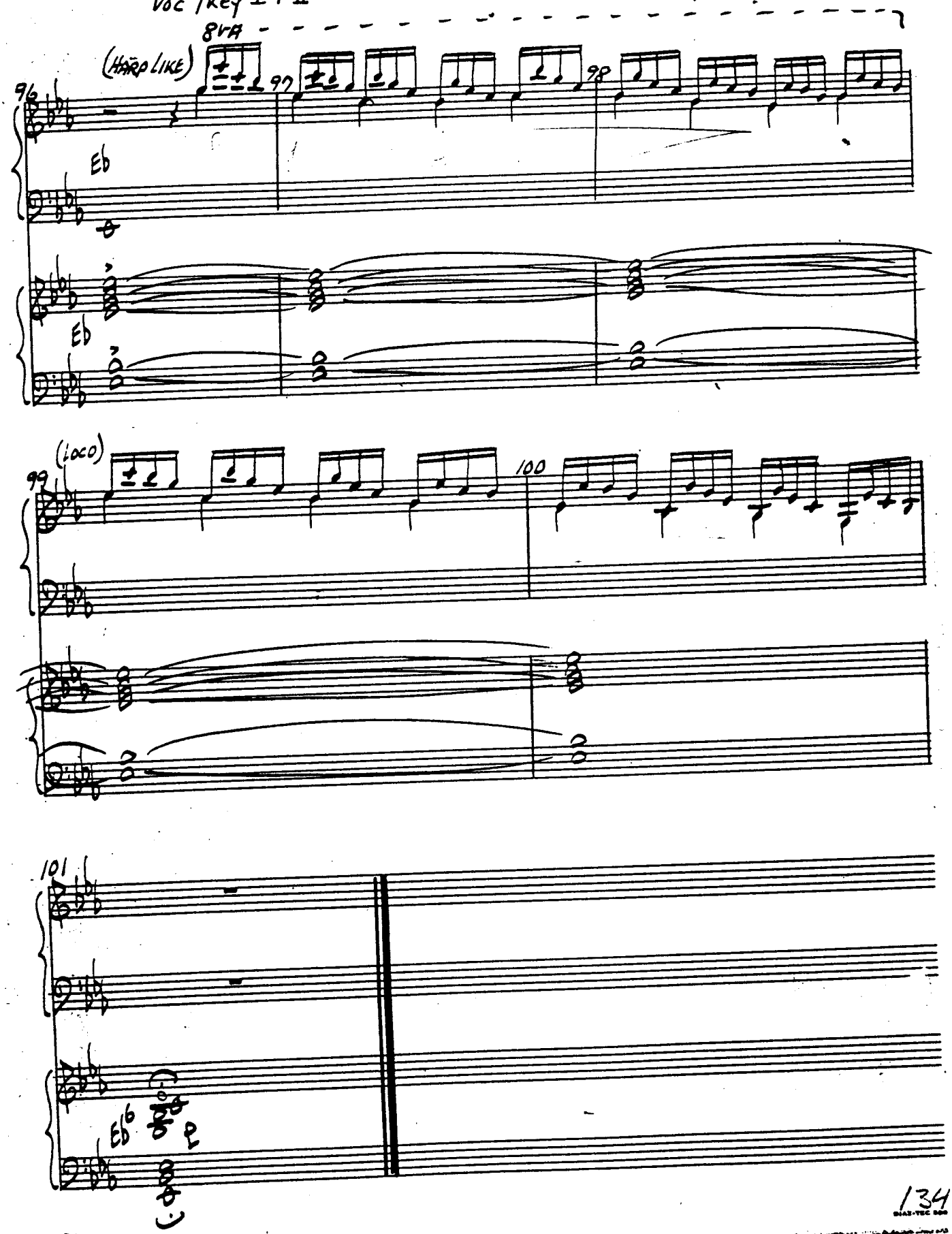

47
[DRIVING]
48
49
50
CMAJ7
CMAJ7
Cm7
Cm7
51
52
53
sfz
sfz
CMAJ7
CMAJ7
54
55
56
8va
tr
Cm7
CMAJ7
CMAJ7


57
58
59
60
8va
Gm
Cm
C7
61
62
63
64
(loco)
F
Gm
Bb
Gm7
F6
F/A
Fm6
65
66
67
68
3
Gm11
Gm7
Eb/G
C7
FMAJ7
F6


69
70
72
Gm7
C7b9
C9
C9#9
FMAJ7
mp
FMAJ7
73
74
75
76
f
CRESC
f
EbMAJ7
EMAJ7
FMAJ7
FMAJ7
77
78
79
80
EbMAJ7
EMAJ7
FMAJ7
gliss


8
82
3
83
84
Abmaj7
Db9
85
86
Db9#11
8va
87
88
5
(CATCH OVERTONES)
PED


8VA
89
90
L.H.
ACCEL
91
92
93
P
EbMAJ7
E°
Bb7/F
Eb6
E°
Fm7
ACCEL
RALL.
94
95
C7b9
Fm7
G°
Ab6
Fm7/Bb
Bb13b9
RALL.



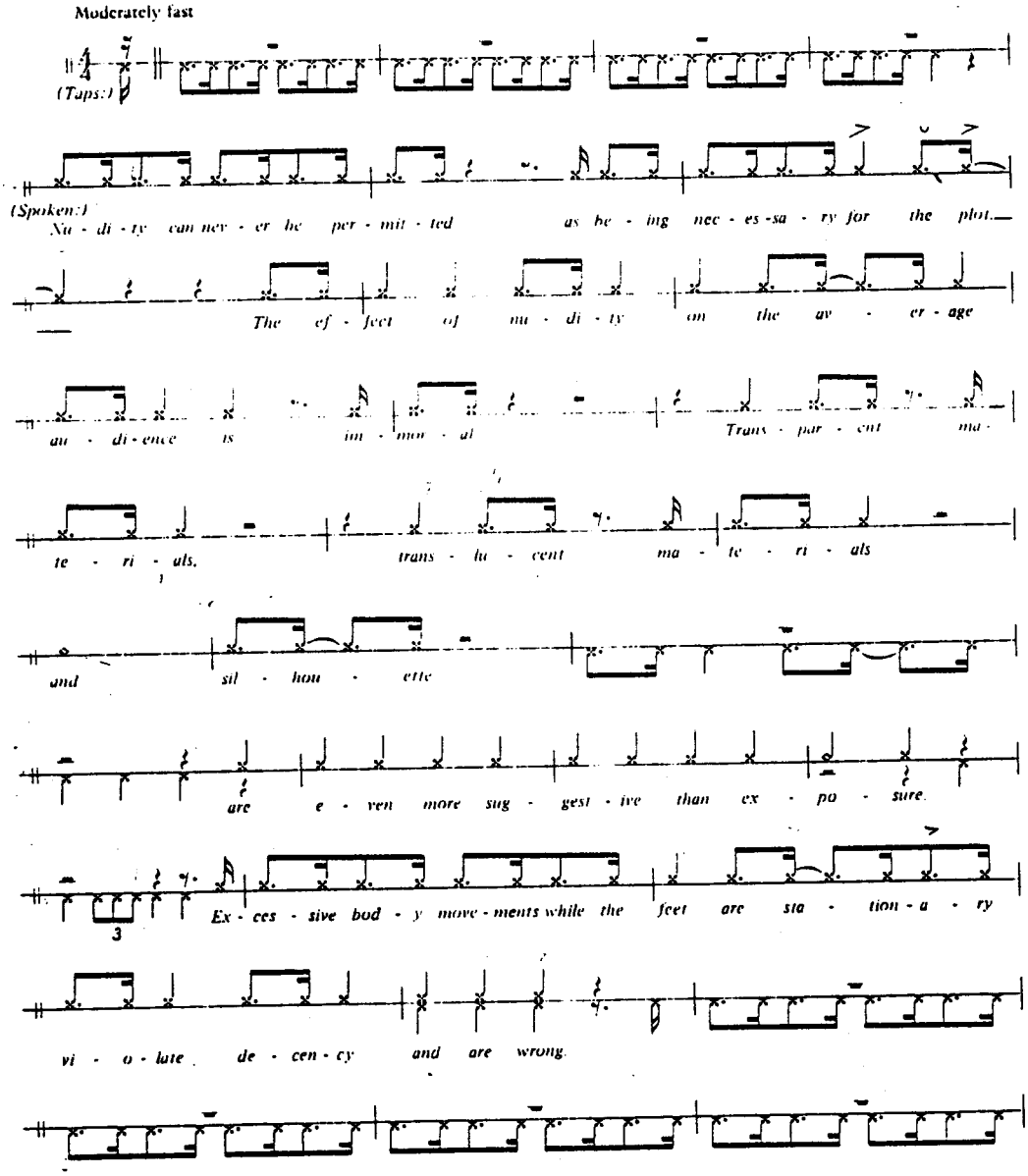
Aztec® 1240CR

DOIN' THE PRODUCTION CODE

9

Words by
DICK VOSBURGH

Moderately fast



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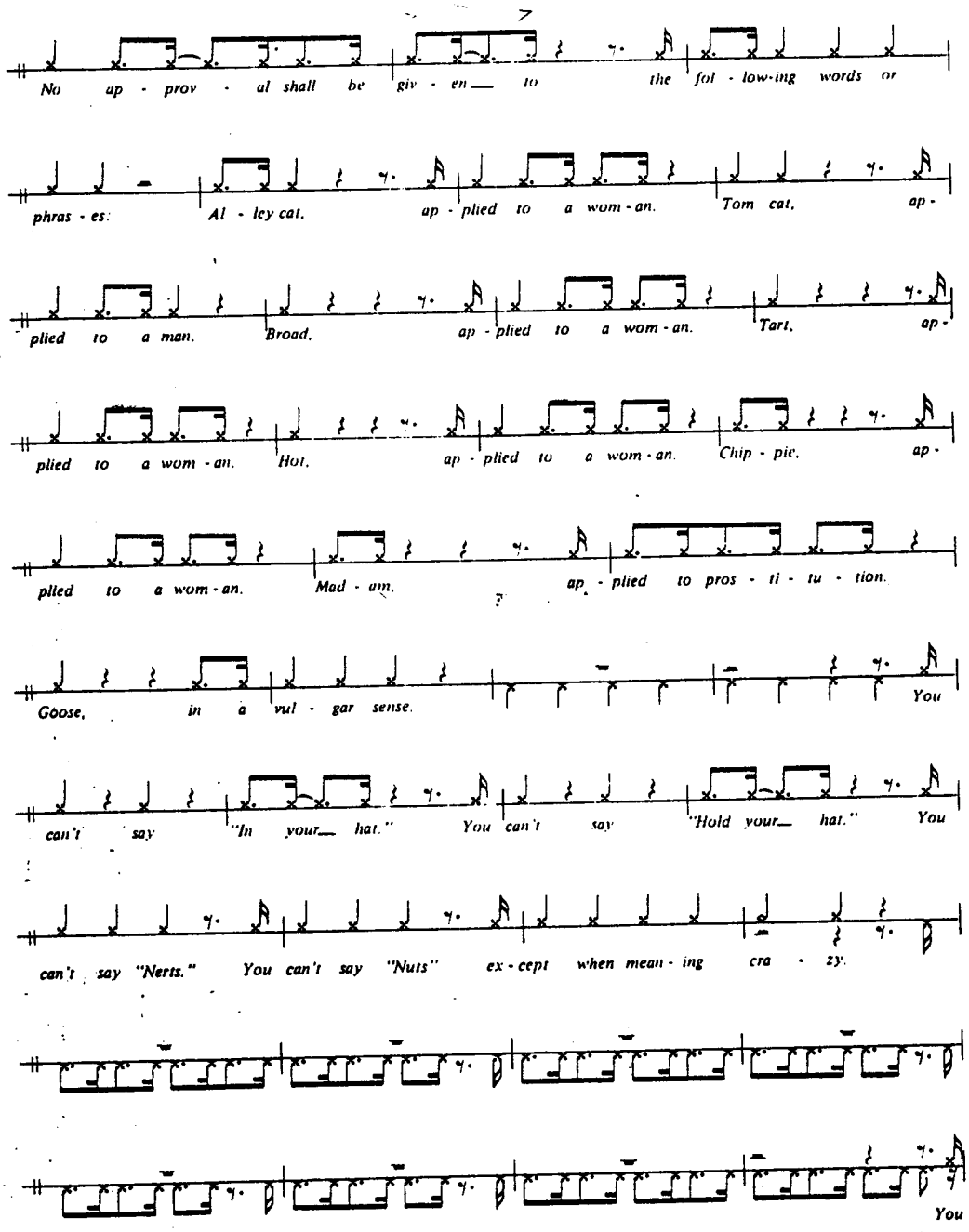
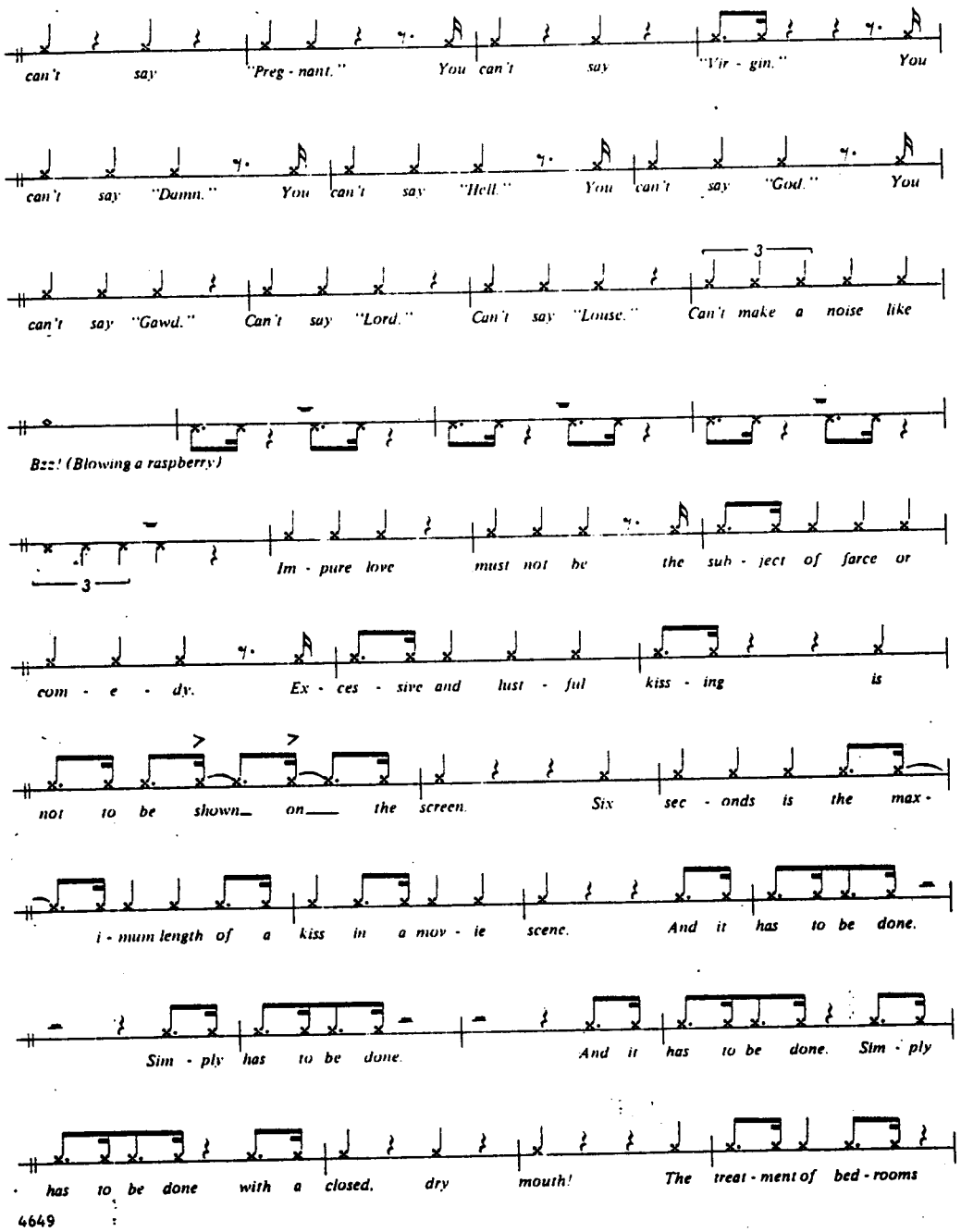
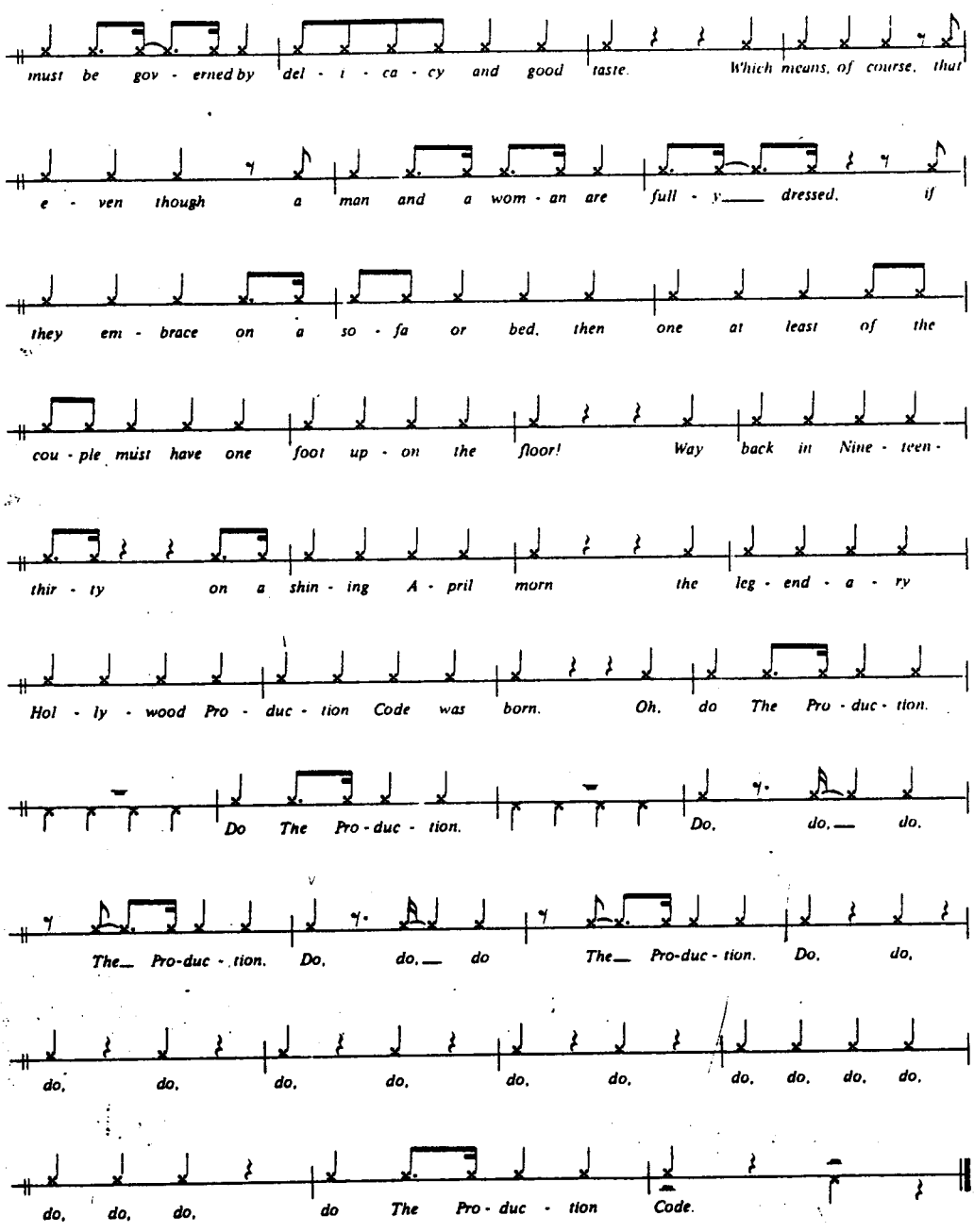
International Copyright Secured Made in U.S.A. All Rights Reserved


No ap - prov - al shall be giv - en to the fol - low-ing words or
phras - es: Al - ley cat, ap - plied to a wom - an. Tom cat, ap -
plied to a man. Broad, ap - plied to a wom - an. Tart, ap -
plied to a wom - an. Hot, ap - plied to a wom - an. Chip - pie, ap -
plied to a wom - an. Mad - am, ap - plied to pros - ti - tu - tion.
Goose, in a vul - gar sense. You
can't say "In your hat." You can't say "Hold your hat." You
can't say "Nerts." You can't say "Nuts" ex - cept when mean - ing cra - zy.
You


can't say "Preg - nant." You can't say "Vir - gin." You
can't say "Damn." You can't say "Hell." You can't say "God." You
3
can't say "Gawd." Can't say "Lord." Can't say "Louse." Can't make a noise like
Bzz! (Blowing a raspberry)
3
Im - pure love must not be the sub - ject of farce or
com - e - dy. Ex - ces - sive and lust - ful kiss - ing is
not to be shown on the screen. Six sec - onds is the max -
i - mum length of a kiss in a mov - ie scene. And it has to be done.
Sim - ply has to be done. And it has to be done. Sim - ply
has to be done with a closed, dry mouth! The treat - ment of bed - rooms


must be gov - erned by del - i - ca - cy and good taste. Which means, of course, that
e - ven though a man and a wom - an are full - y dressed, if
they em - brace on a so - fa or bed, then one at least of the
cou - ple must have one foot up - on the floor! Way back in Nine - teen -
thir - ty on a shin - ing A - pril morn the leg - end - a - ry
Hol - ly - wood Pro - duc - tion Code was born. Oh, do The Pro - duc - tion.
Do The Pro - duc - tion. Do, do, do.
The Pro-duc - tion. Do, do, do The Pro-duc - tion. Do, do,
do, do, do, do, do, do, do, do, do, do,
do, do, do, do The Pro - duc - tion Code.

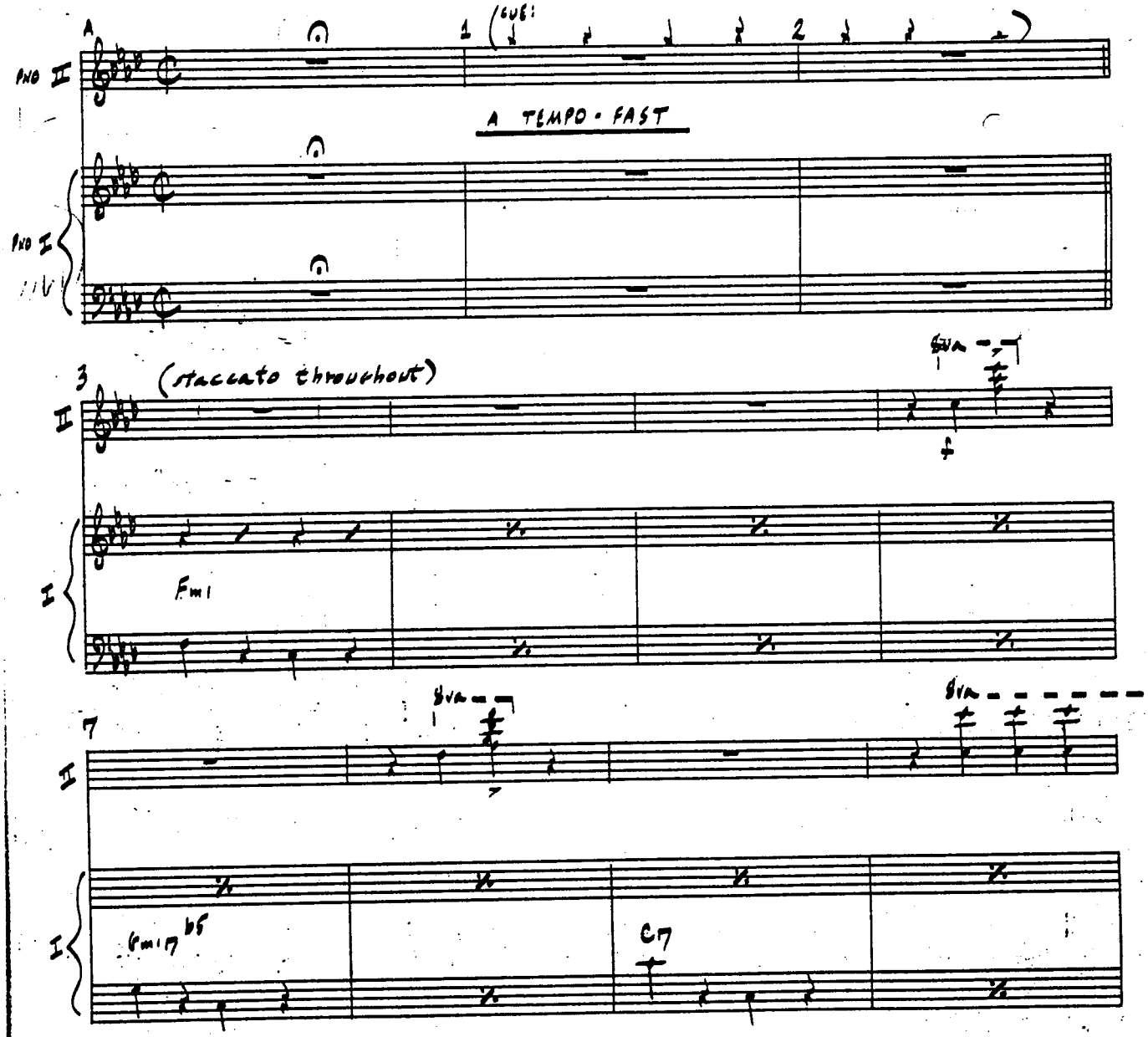
4649

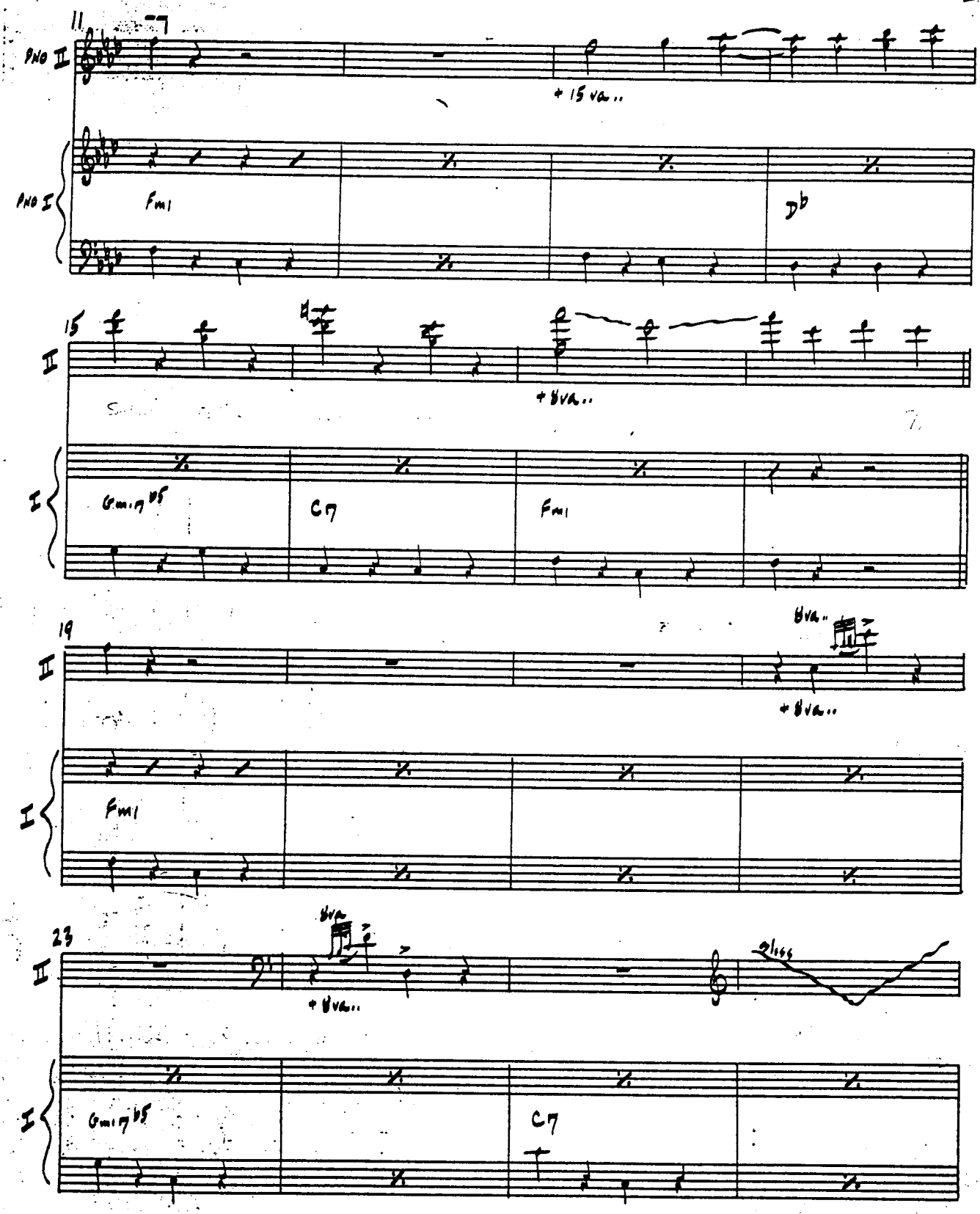
KEYBOARD 1 · 2

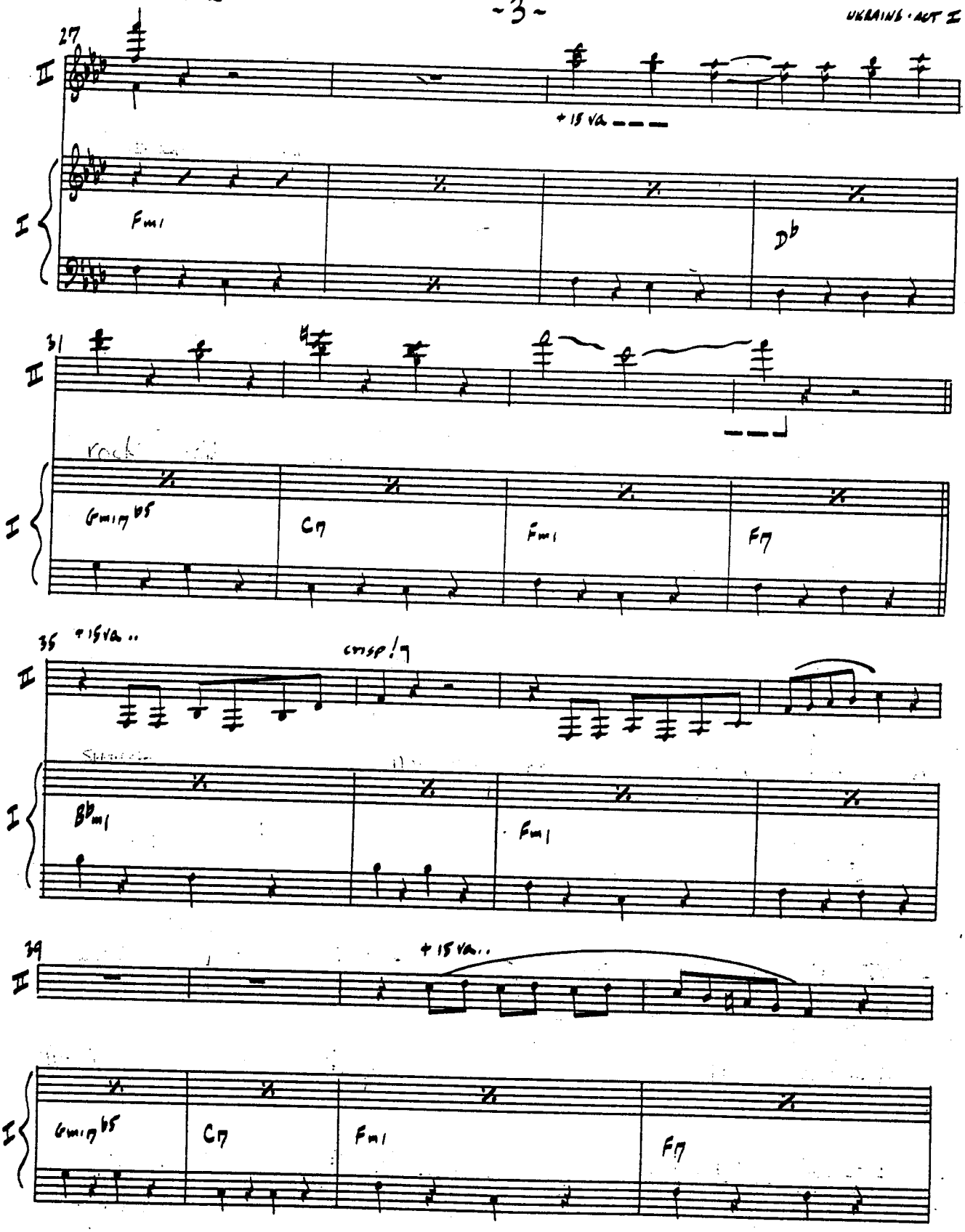
NIGHT IN UKRAINE · ACT I

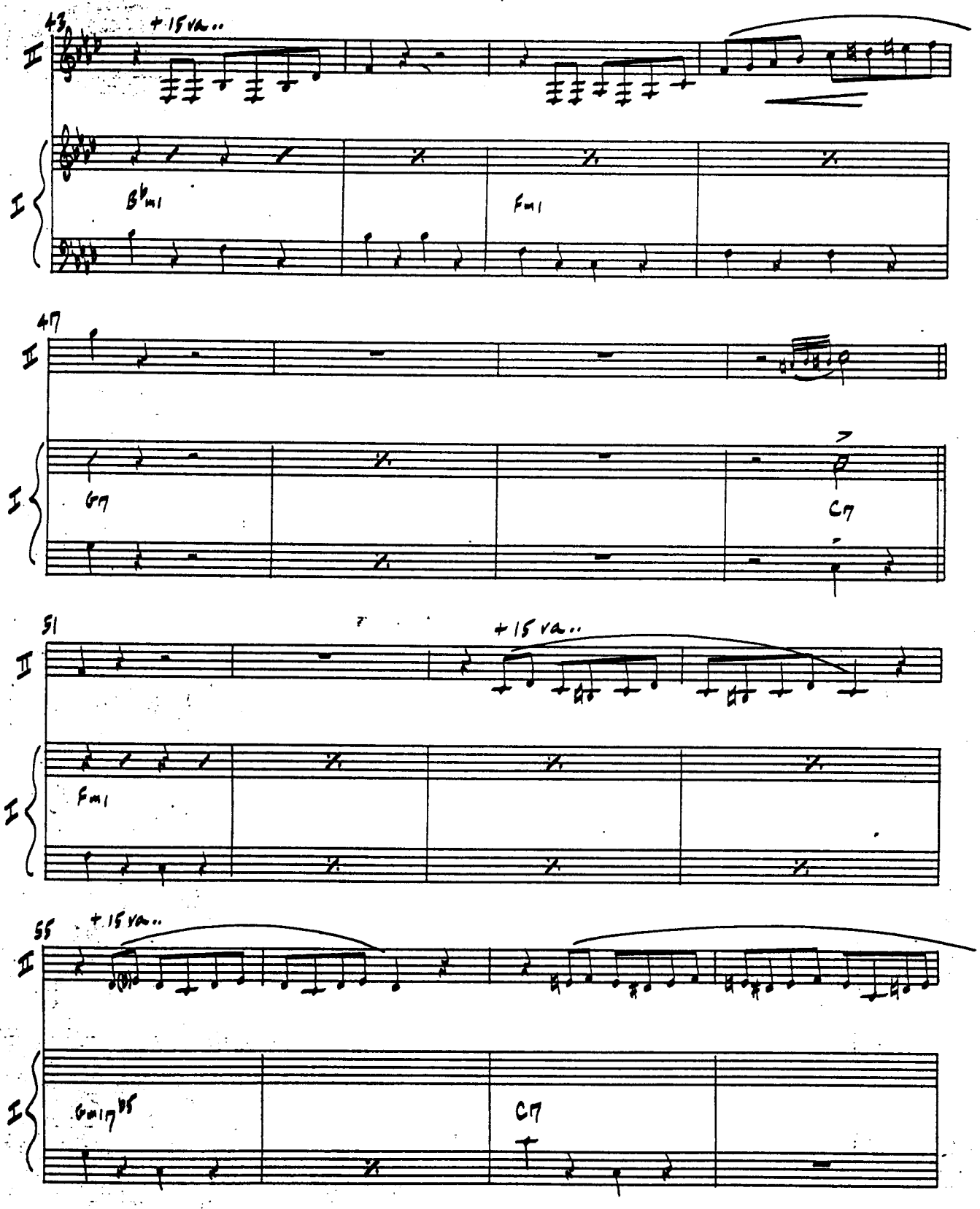
(FINALE)

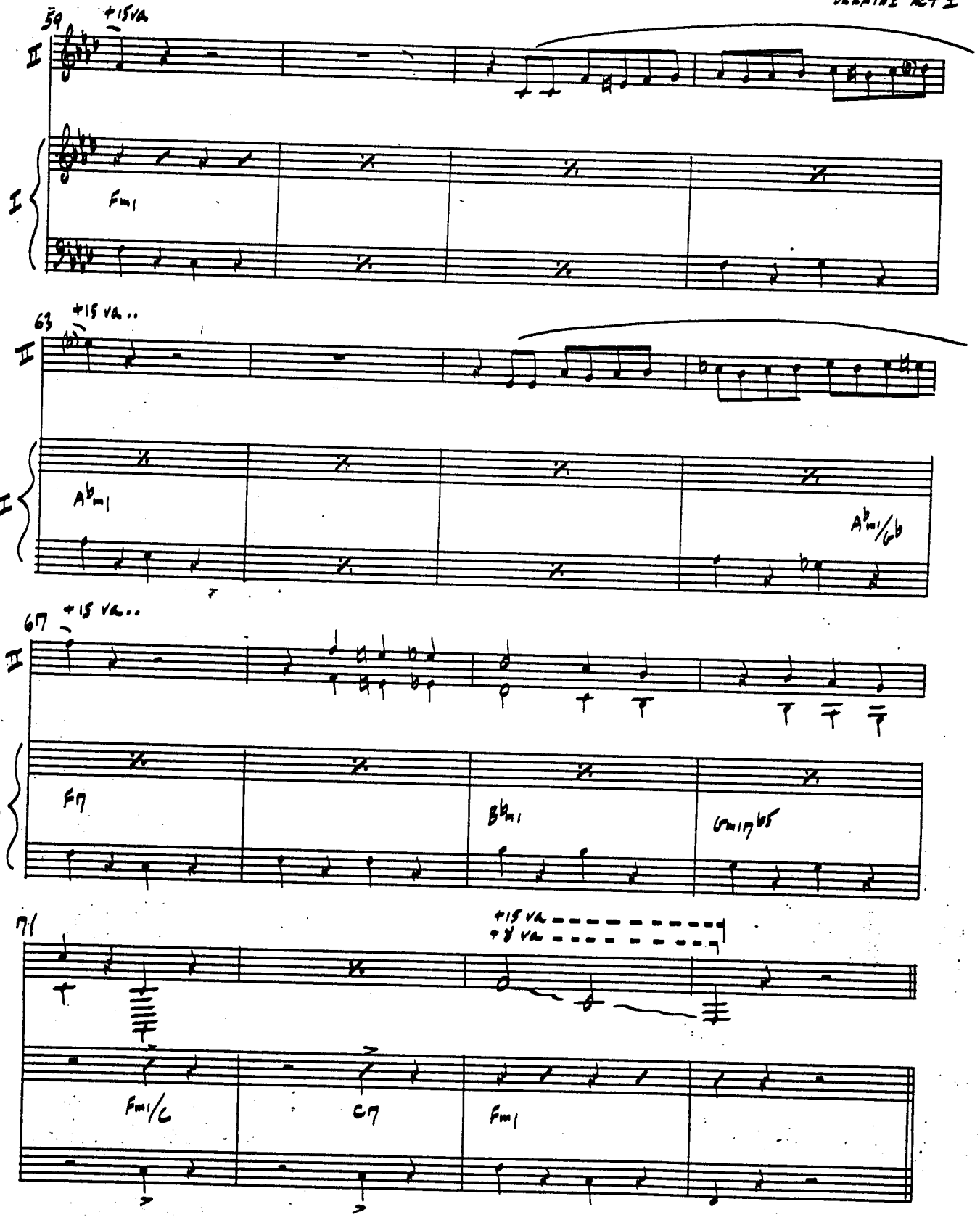
10A

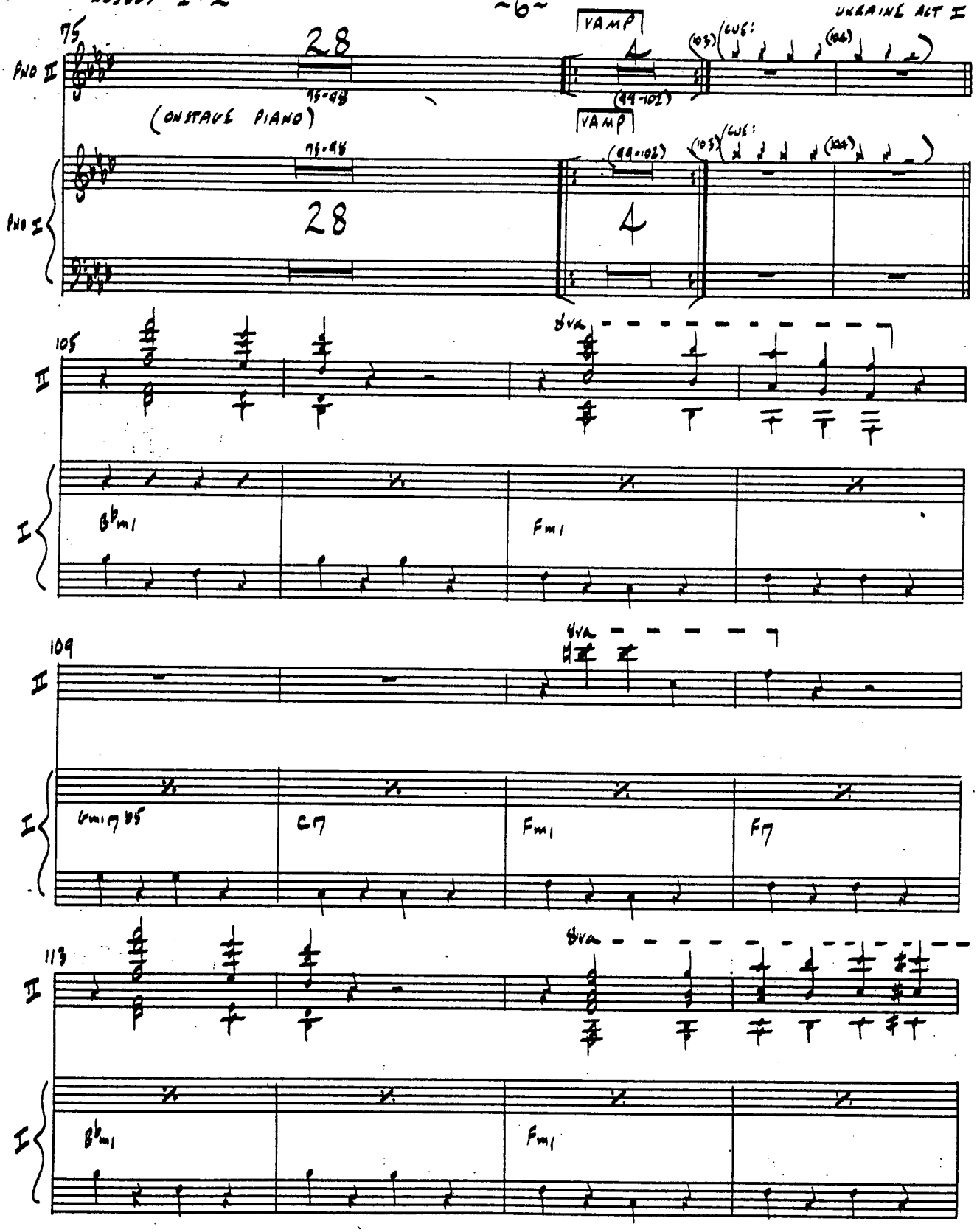


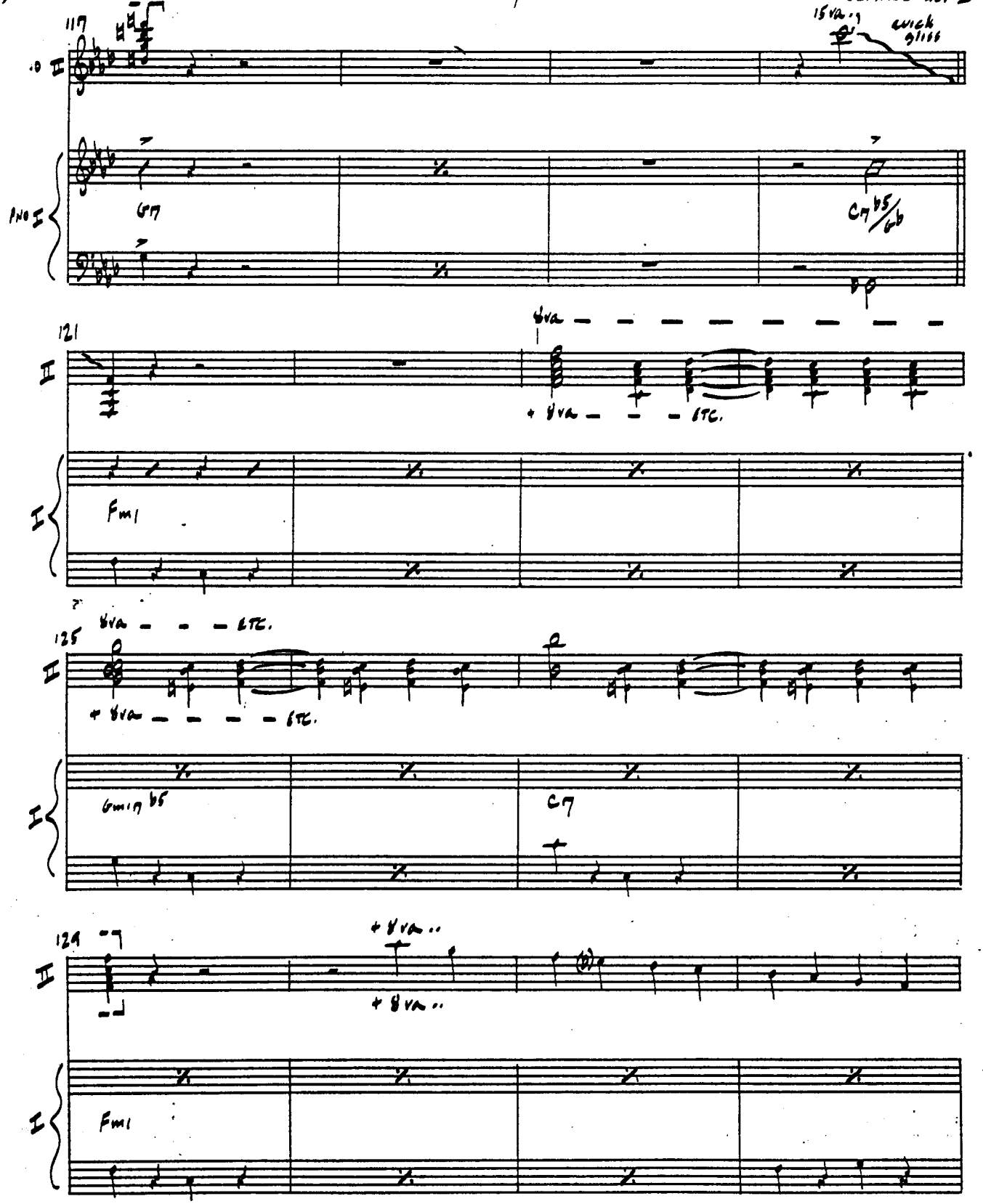

11
PNO II
+ 15va..
PNO I
Fm1
Db
15
II
+ 8va..
I
Gm7b5
C7
Fm1
19
II
8va..
+ 8va..
I
Fm1
23
II
8va
+ 8va..
I
Gm7b5
C7

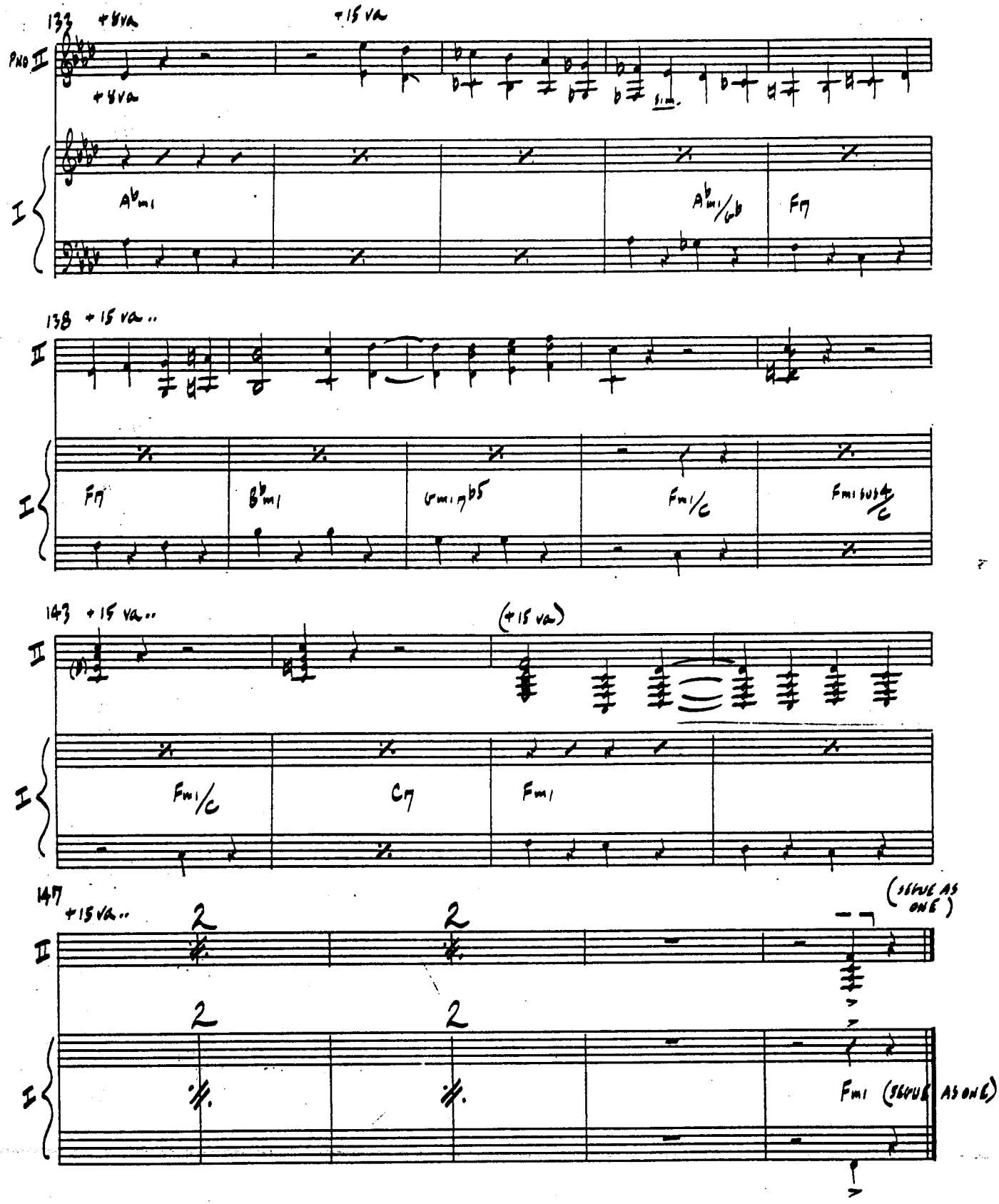

27
II
+ 15 va
I
Fm1
Db
31
II
rock
I
Gmi7b5
C7
Fm1
F7
35
+ 15va..
cresp!7
II
I
Bbm1
Fm1
39
+ 15va..
II
I
Gmi7b5
C7
Fm1
F7


43
+15va..
II
I
B♭m1
Fm1
47
II
I
Gm7
C7
51
+15va..
II
I
Fm1
55
+15va..
II
I
Gm17b5
C7


59
+15va
II
I
Fm1
63
+15 va..
II
I
A♭m1
A♭m1/G♭
67
+15 va..
II
I
F7
B♭m1
Gm17♭5
71
+15 va
+8 va
Fm1/C
C7
Fm1

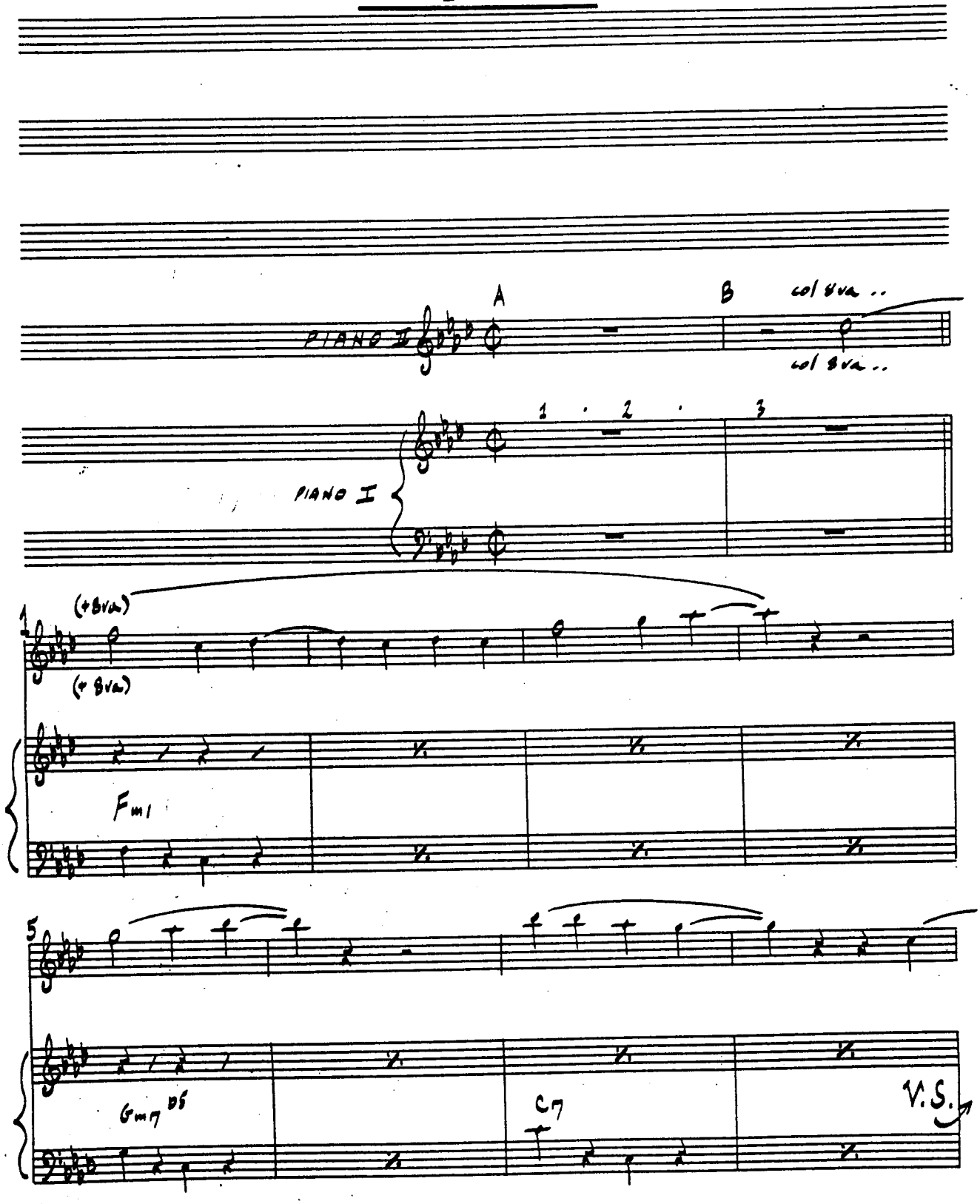

75
PNO II
28
75-98
(ONSTAGE PIANO)
VAMP
4
(99-102)
(103)
(CUE:
(104)
PNO I
105
8va
B♭m1
Fm1
109
Gm17b5
C7
Fm1
F7
113
B♭m1
Fm1


117
15va
quick gliss
PNO I
G7
C7 b5/Gb
121
8va
+ 8va ETC.
Fm1
125
8va ETC.
+ 8va ETC.
Gmin b5
C7
129
+ 8va
+ 8va
Fm1

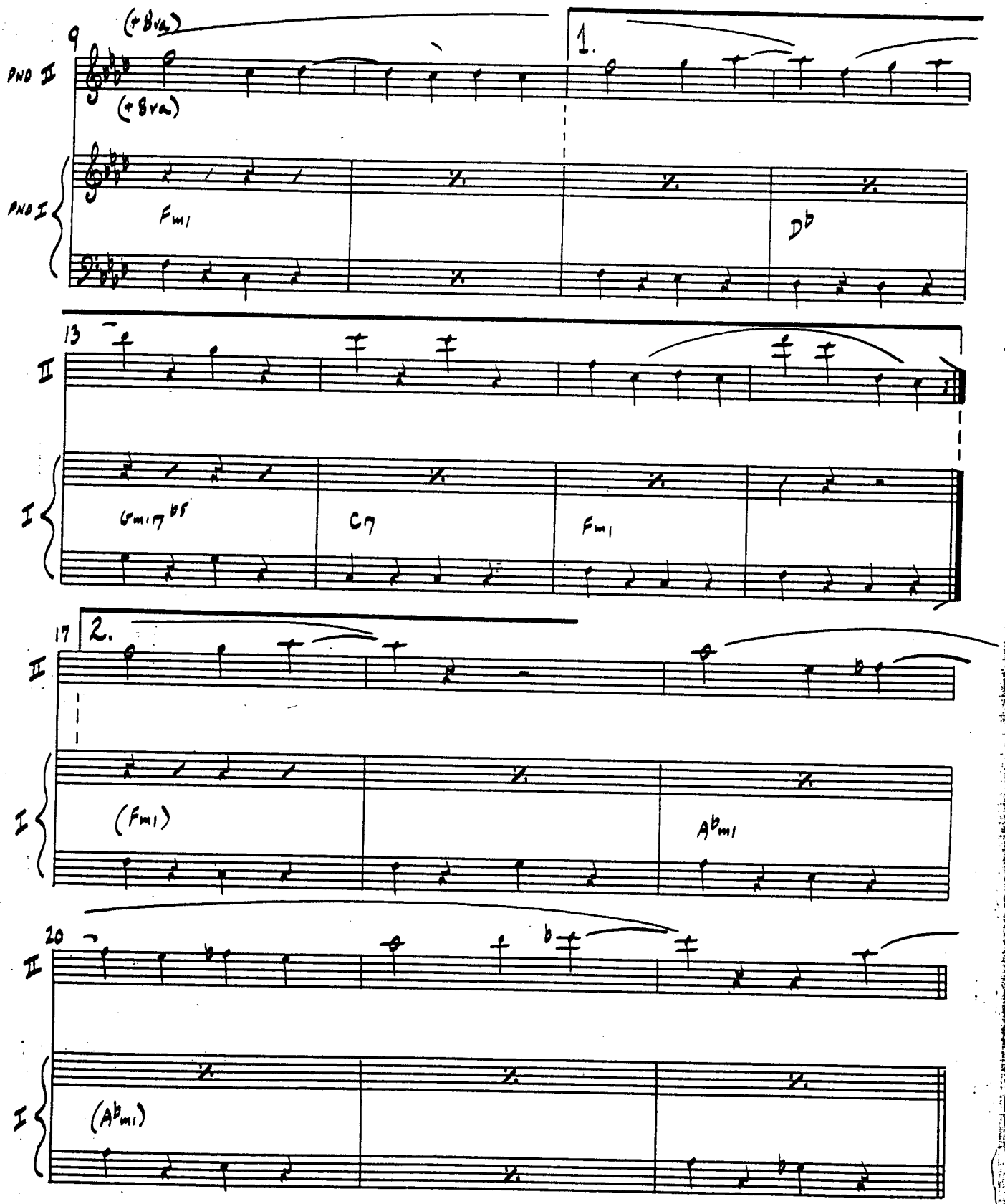

133
+8va
+15va
PNO II
+8va
sim.
I
Ab m1
Ab m1/Gb
Fm
138
+15va..
II
I
Fm
Bb m1
Gm1 b5
Fm1/C
Fm1 sus4/C
143
+15va..
(+15va)
II
I
Fm1/C
C7
Fm1
147
+15va..
(segue as one)
II
I
2
Fm1 (segue as one)

KEYBOARDS I-II

ACT I - BOWS

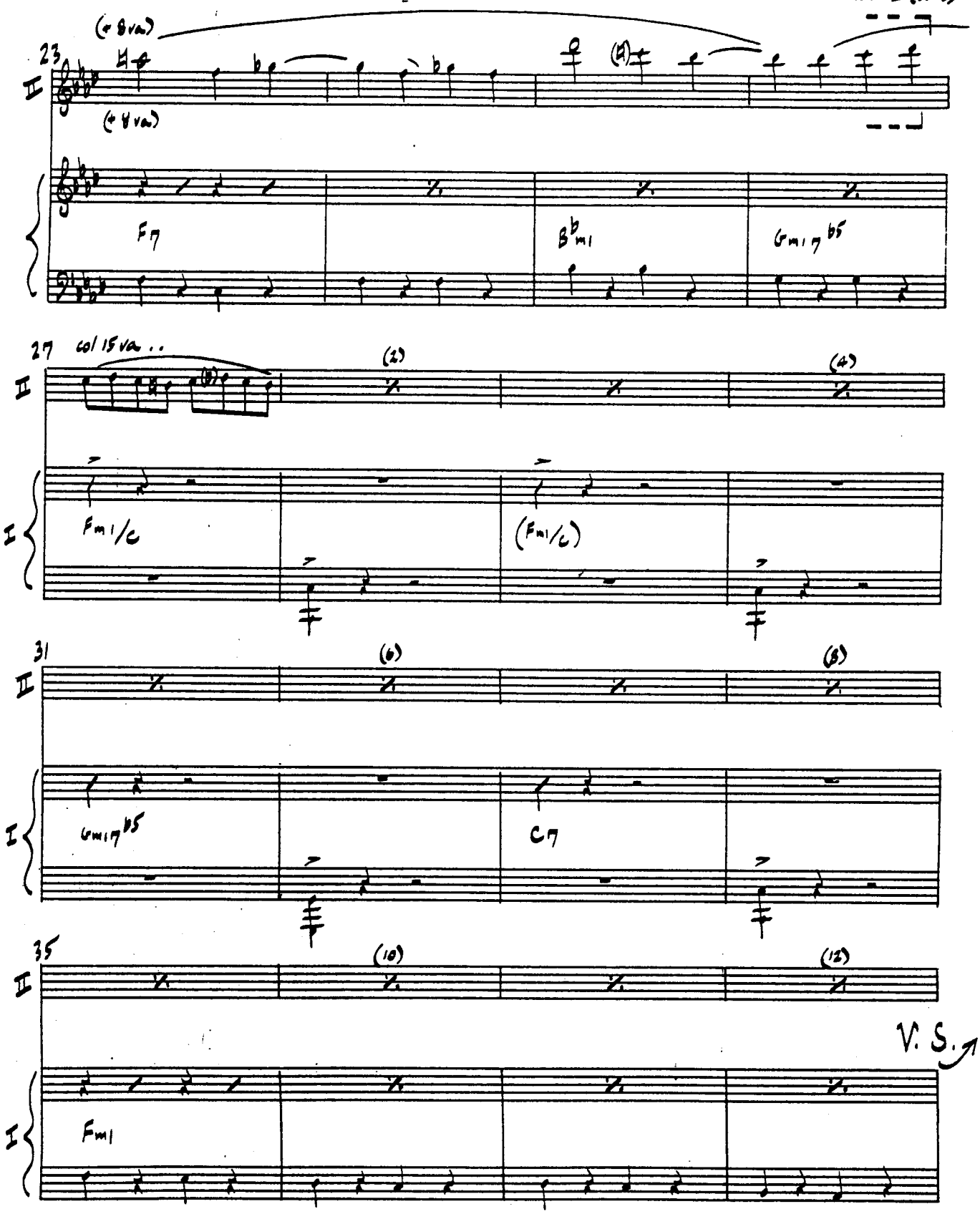


AZTEC C-12 E
DIAZ-TEC 500


9
(+8va)
1.
PNO II
(+8va)
PNO I
Fm1
Db
13
II
I
Gm17b5
C7
Fm1
17
2.
II
I
(Fm1)
Abm1
20
II
I
(Abm1)

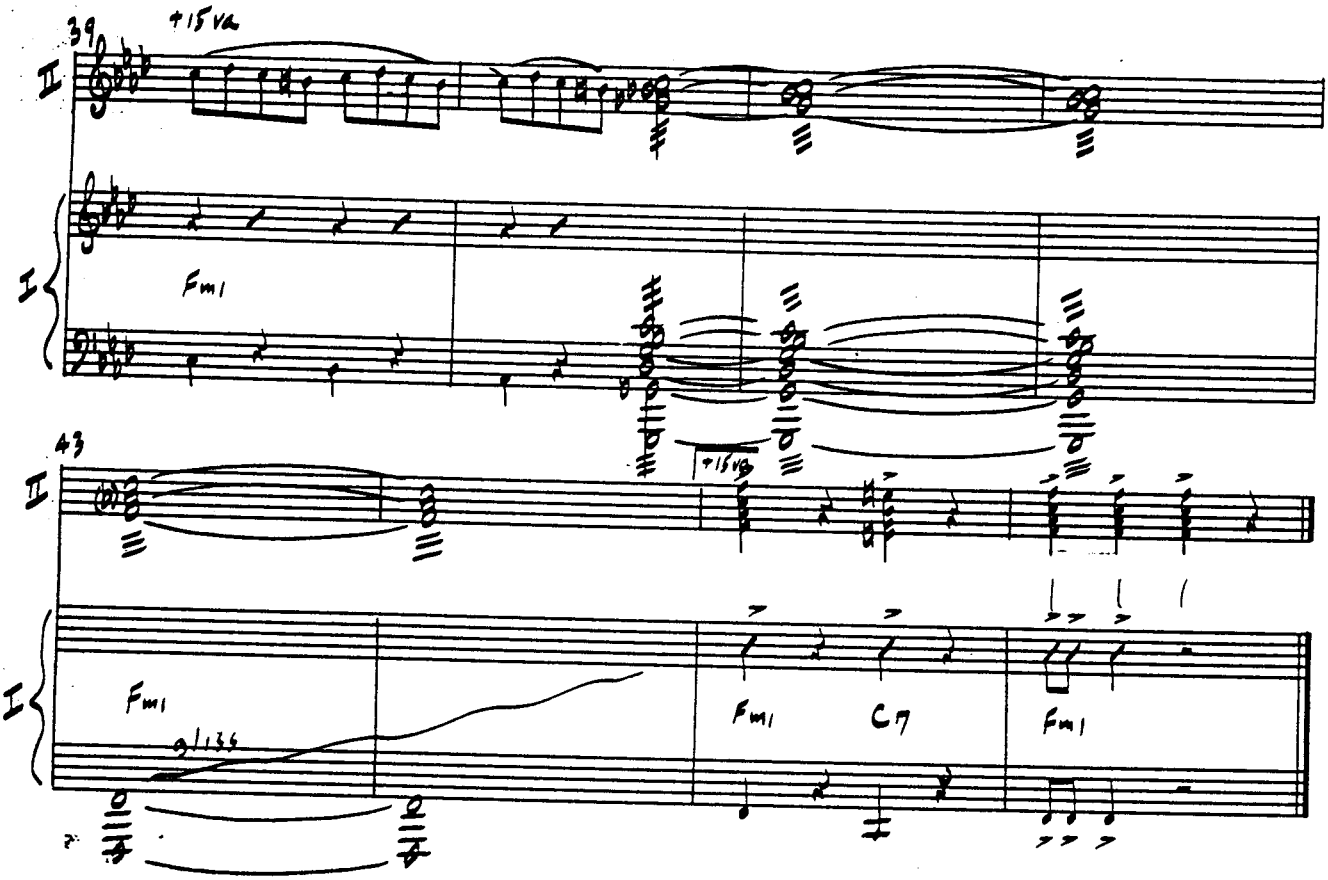
KEYBOARDS

ALT I (BOWS)



V. S.

DIAZ-TEC 800

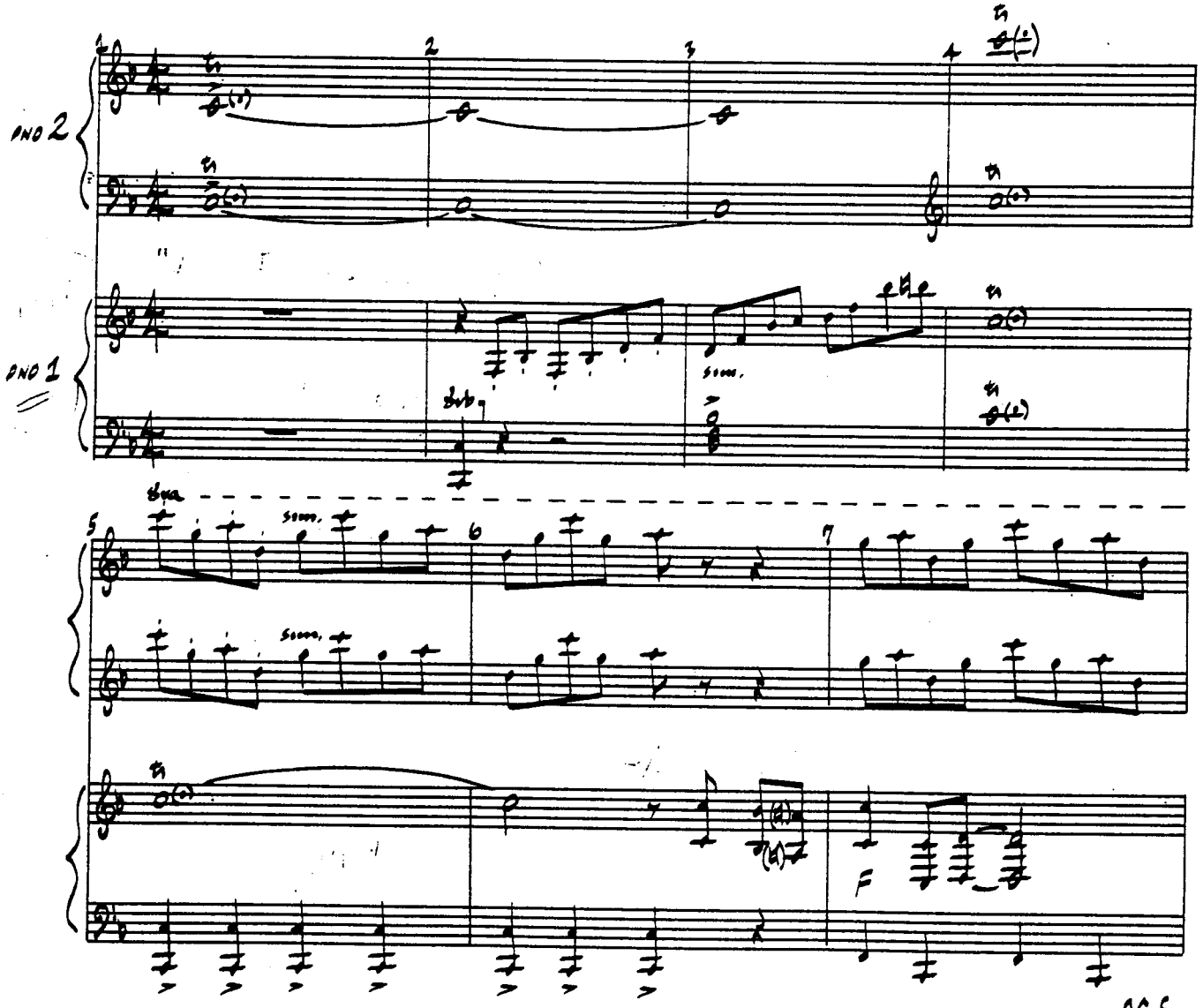

39
+15va
II
I
Fm1
43
+15va
Fm1
Fm1
C7
Fm1

PIANO 1 / PIANO 2 / VOCAL

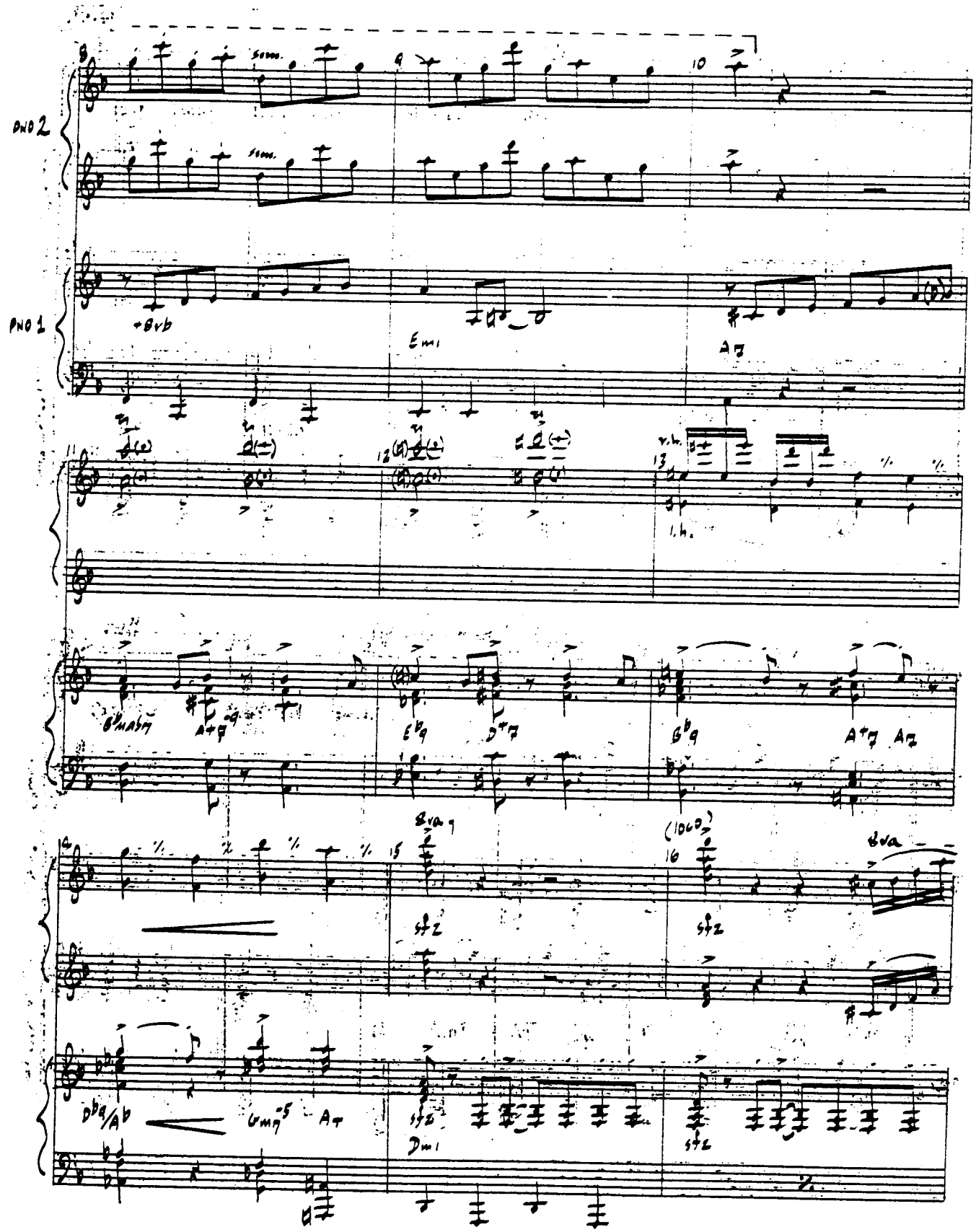
ENTR'ACTE

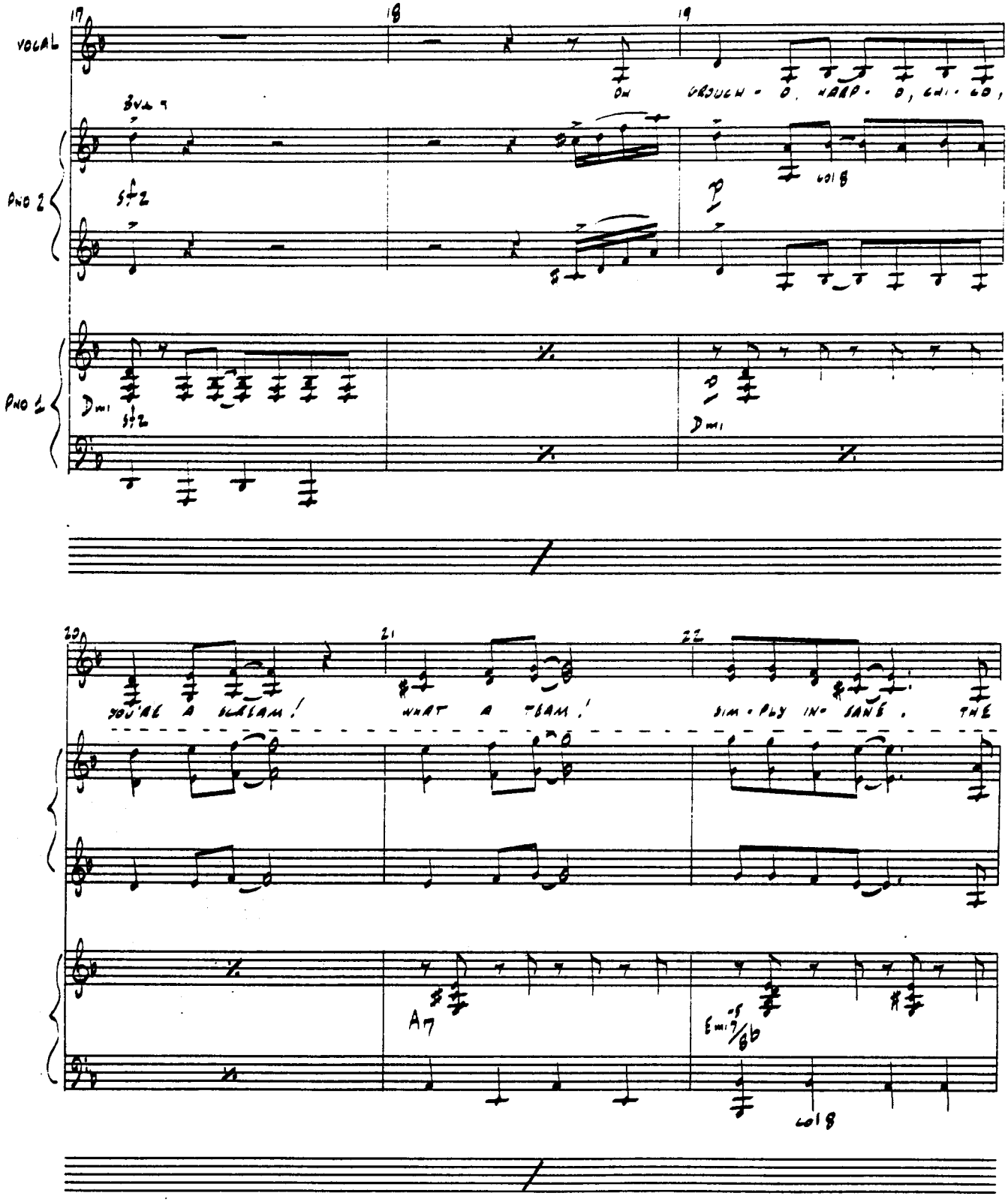
HOLLYWOOD/UKRAINE

12

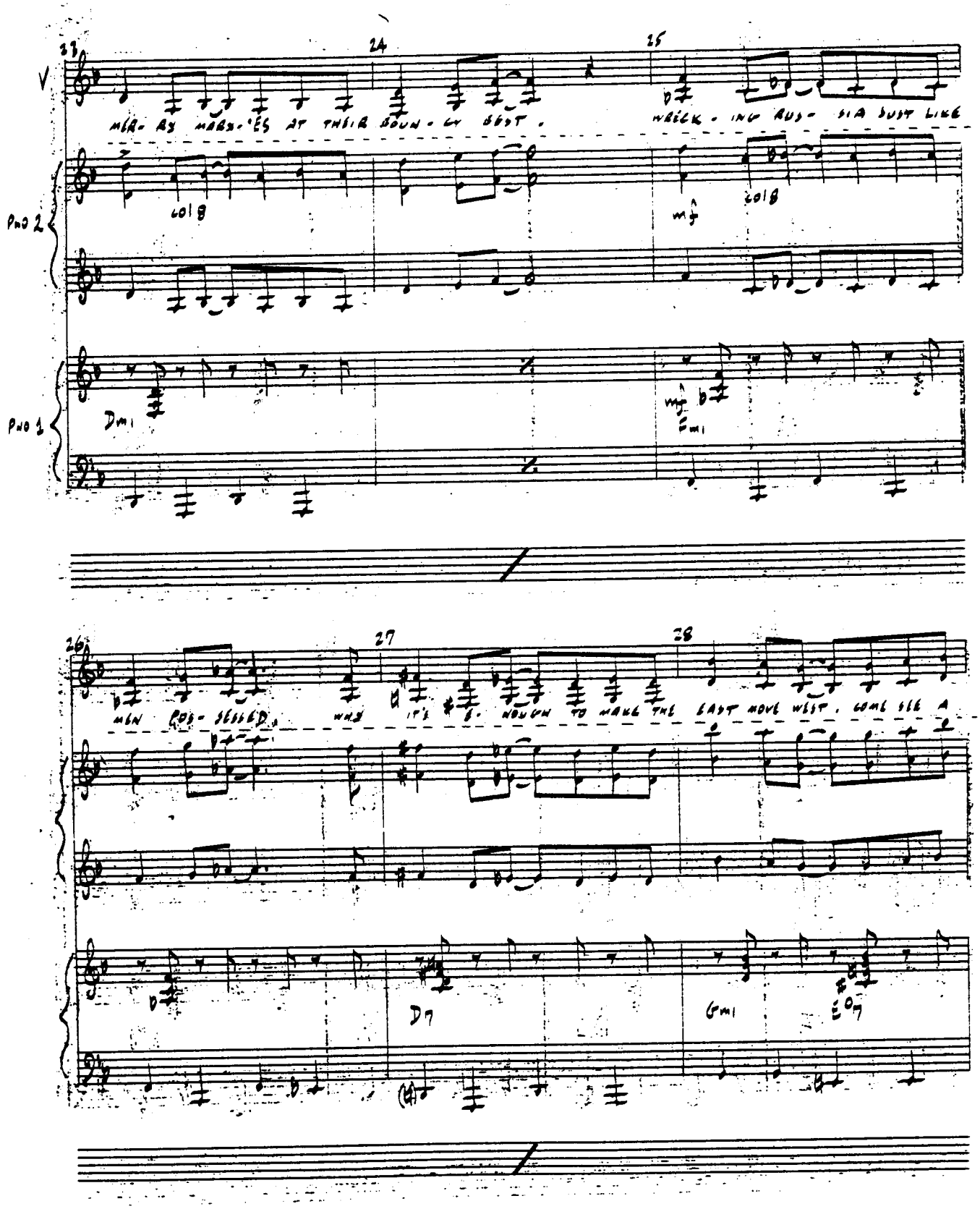


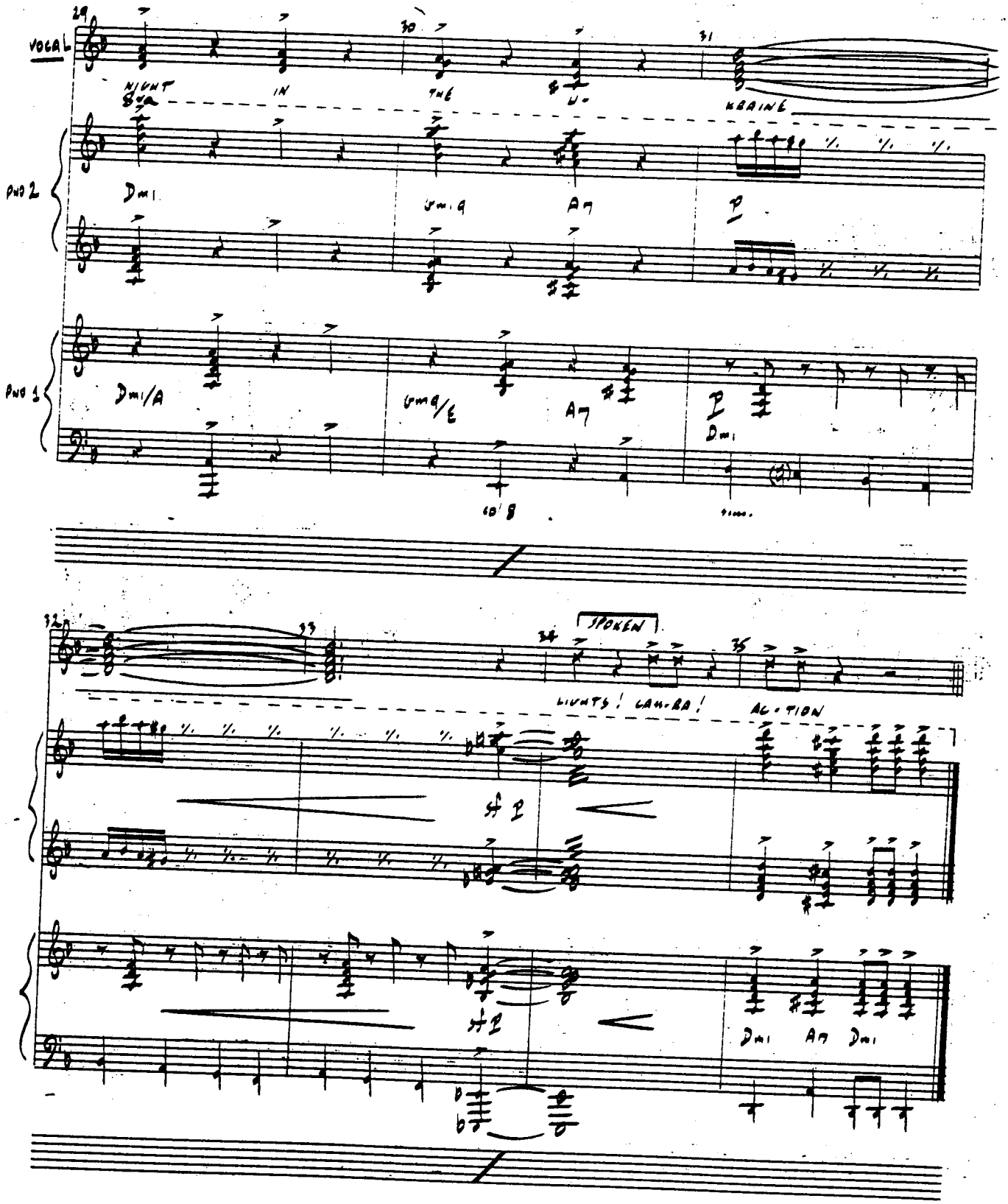
V.S.


PNO 2
PNO 1
+8vb
Emi
A7
8va
(loco)
8va
sfz
Dmi



AZTEC® C-12 R
DIAZ-TEC 500


23
24
25
V
MER- RY MARY-'ES AT THEIR BOUN- CY BEST.
WRECK- ING RUS- SIA JUST LIKE
PNO 2
col 8
mf
col 8
PNO 1
Dm1
mf
Fm1
26
27
28
MEN POS- SESSED, WHY IT'S E- NOUGH TO MAKE THE EAST MOVE WEST. COME SEE A
D7
Gm1
E°7

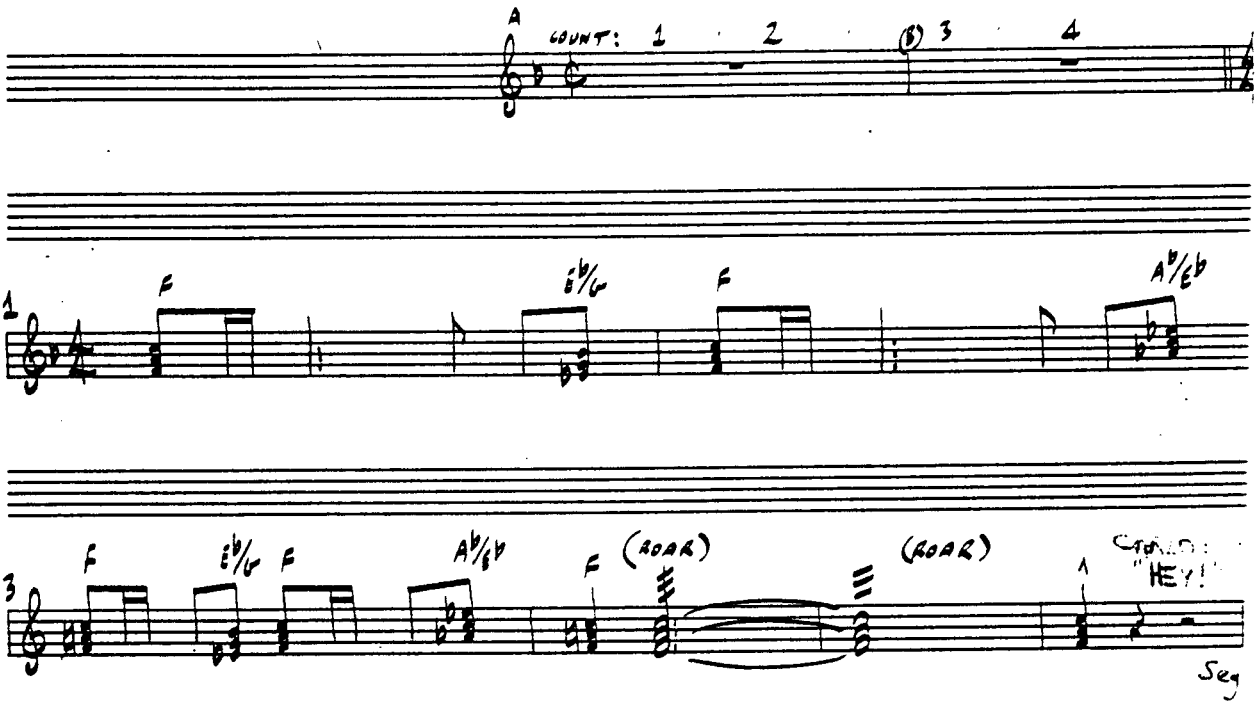

VOCAL
NIGHT IN THE U- KRAINE
PNO 2
Dmi
Gmi9
A7
PNO 1
Dmi/A
Gmi9/E
A7
Dmi
SPOKEN
LIGHTS! CAM-RA! AC-TION
Dmi A7 Dmi

KEYBOARD I/II

UKRAINE

13

FANFARE AFTER ENTR'ACTE



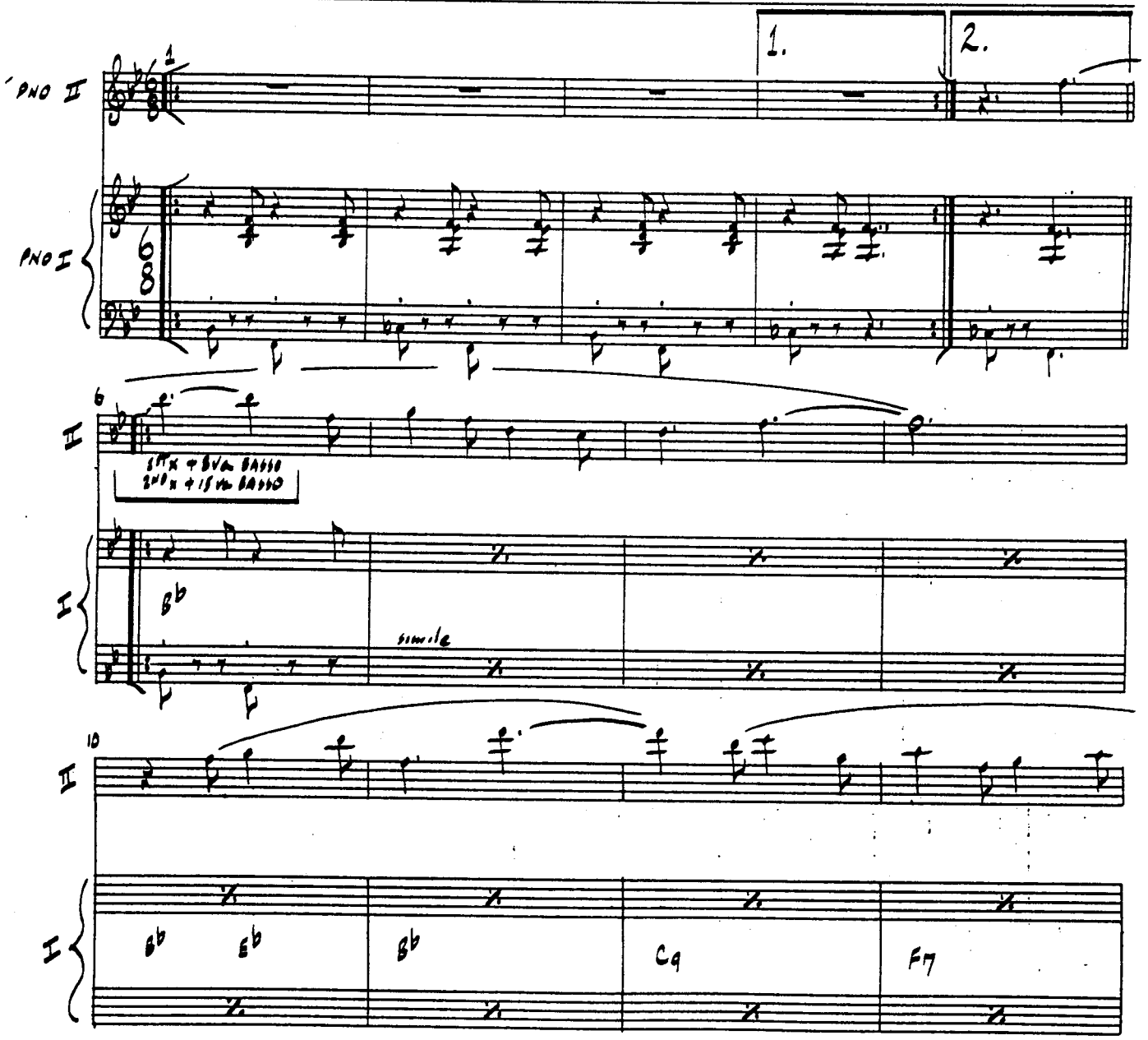
DIAZ-TEC® C-12 R

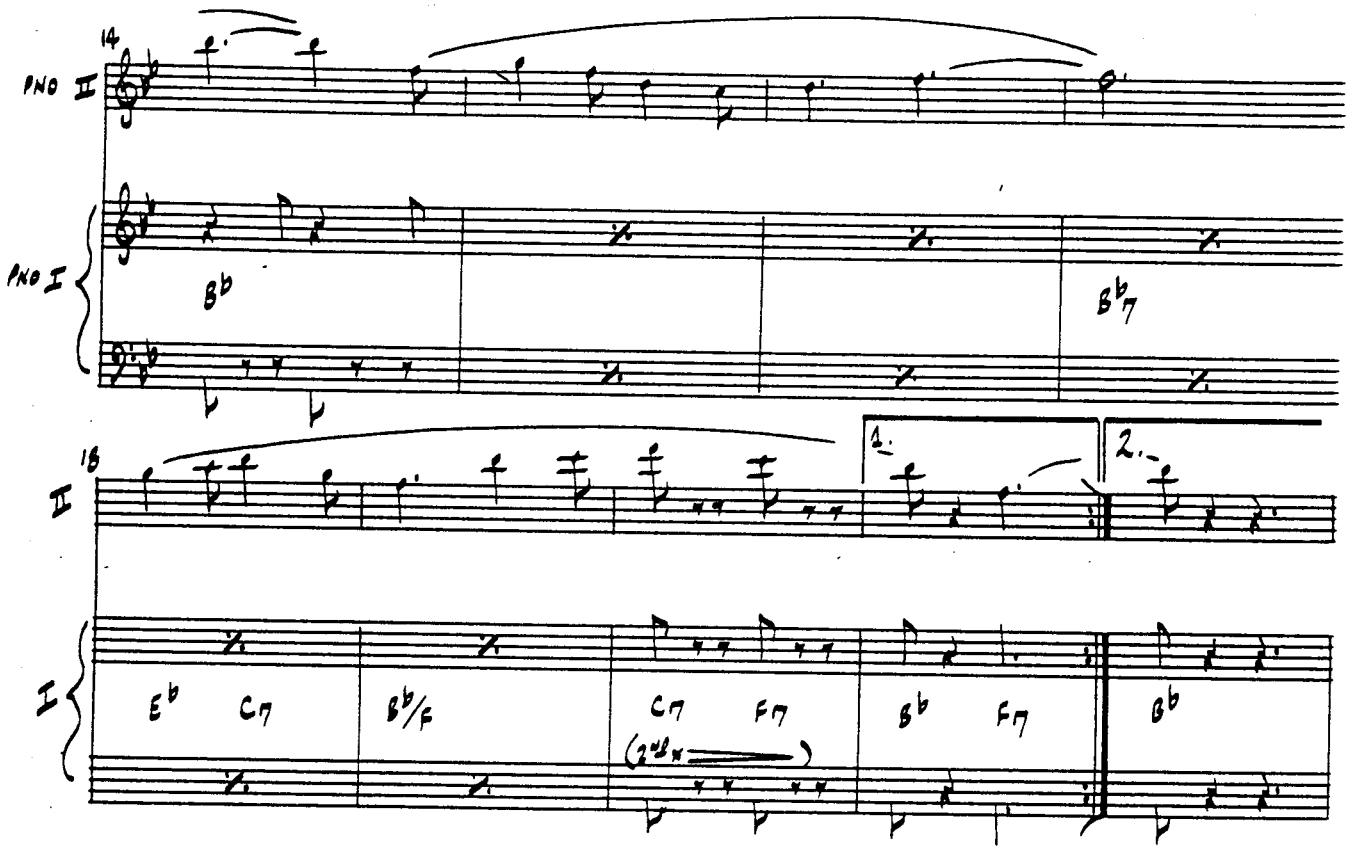
KEYBOARDS (I)-II

ACT II OPENING
(MERRY VILLAGERS)

UKRAINE

14

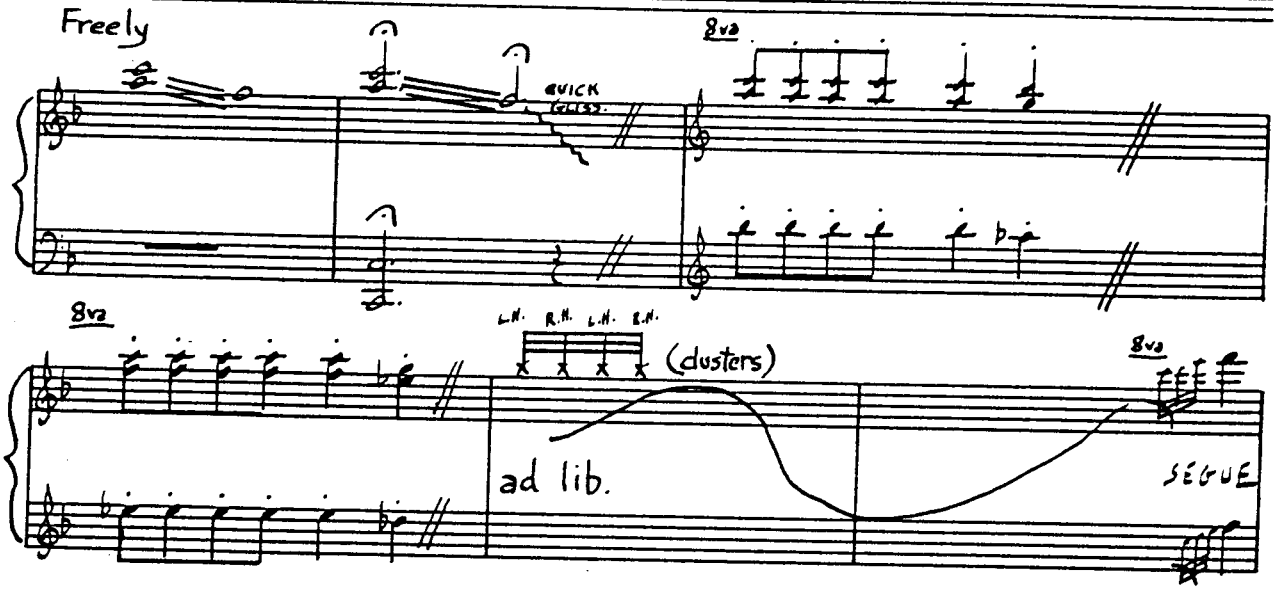



14
PNO II
PNO I
B♭
B♭7
16
II
I
1.
2.
E♭ C7 B♭/F C7 F7 B♭ F7 B♭
(2nd x)

PIANO I
(OPT)

GINO MIME

15



15A TACET

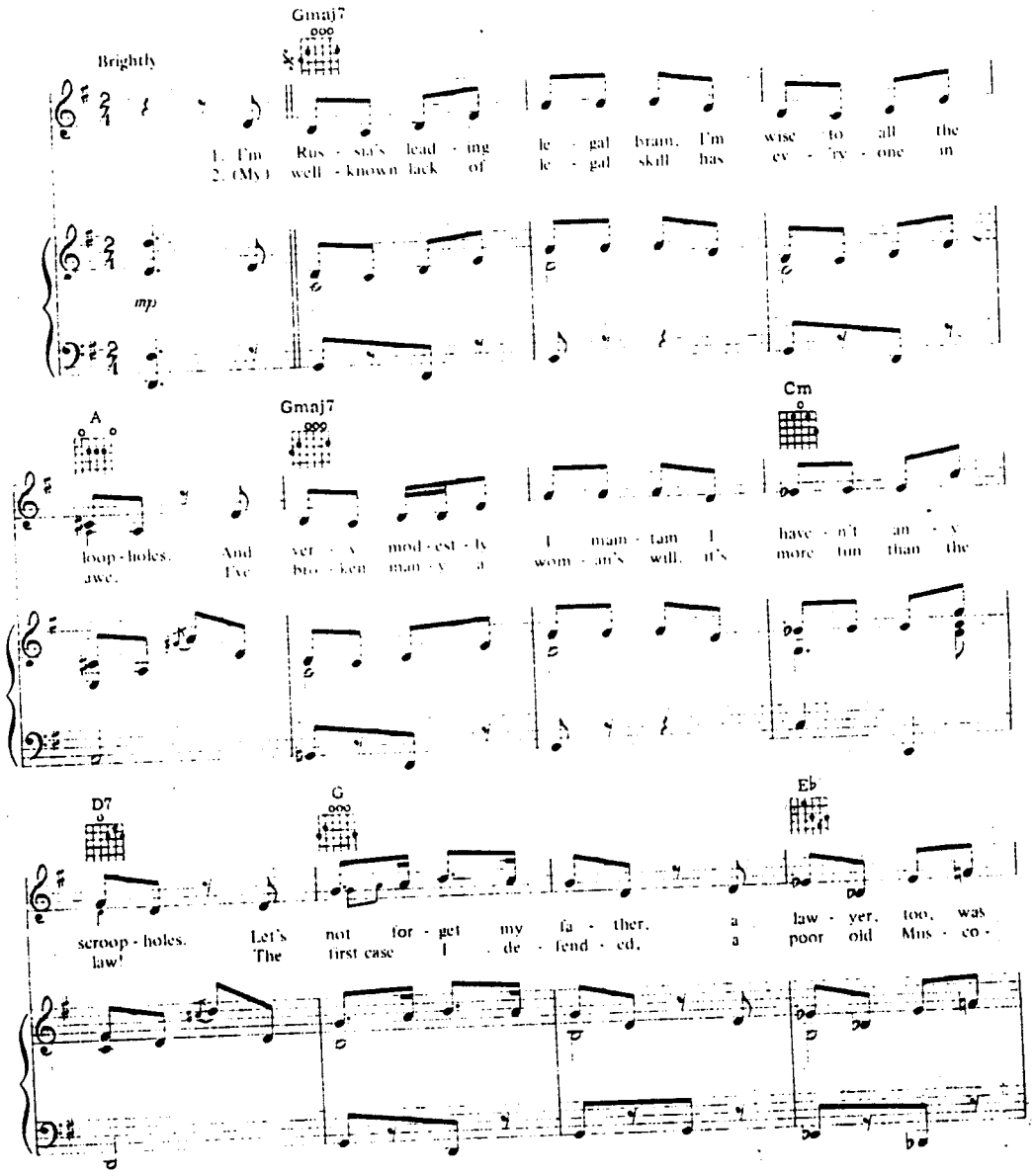
16 TACET

SAMOVAR THE LAWYER

16A

Words by
DICK VOSBURGH

Music by
FRANK LAZARUS



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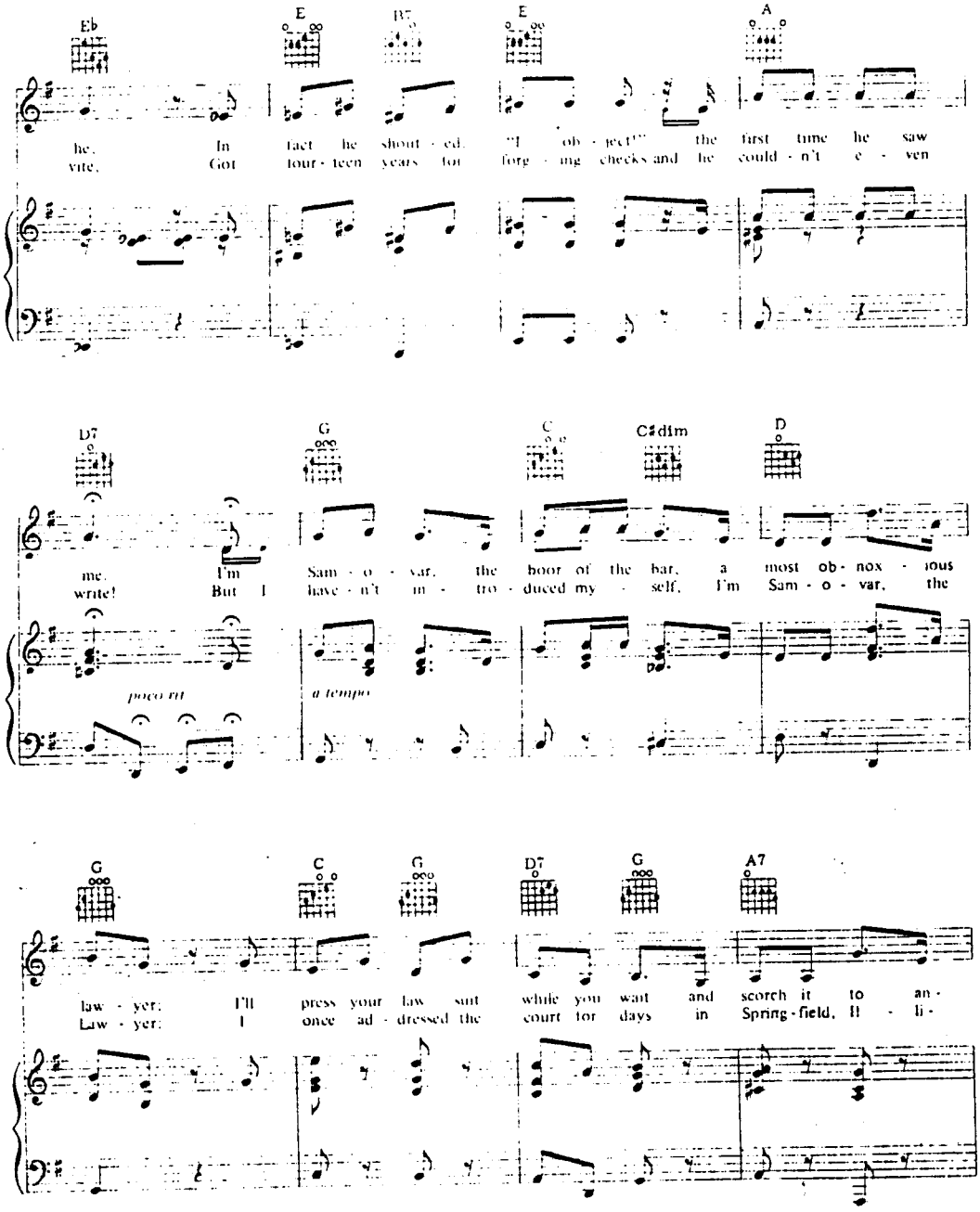
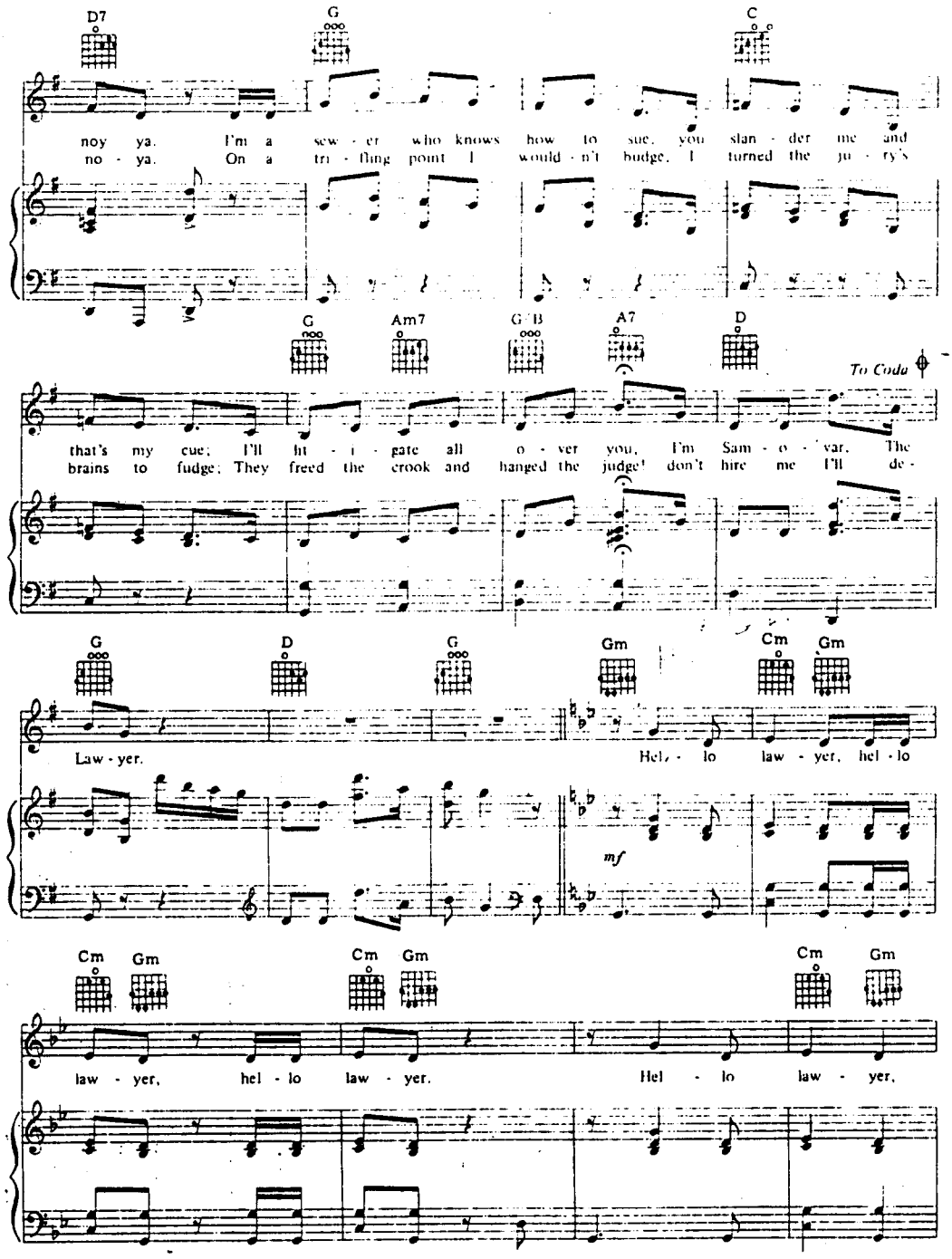
155A

155.

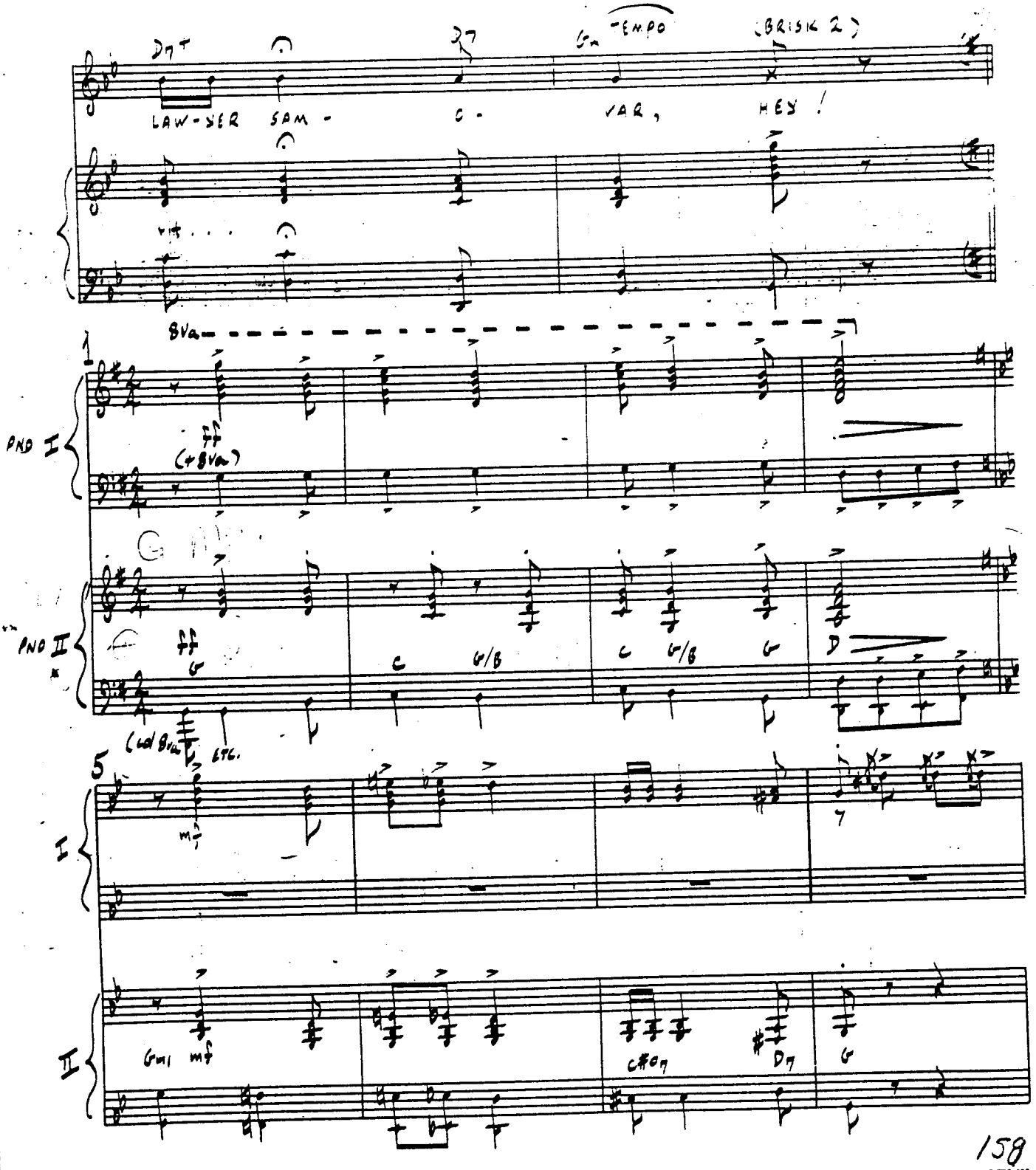

Eb E B7 E A
he. In fact he shout - ed: "I ob - ject!" the first time he saw
vite. Got four - teen years for forg - ing checks and he could - n't e - ven
D7 G C C♯dim D
me. I'm Sam - o - var, the boor of the bar, a most ob - nox - ious
write! But I have - n't in - tro - duced my - self, I'm Sam - o - var, the
poco rit
a tempo
G C G D7 G A7
law - yer; I'll press your law suit while you wait and scorch it to an -
Law - yer; I once ad - dressed the court for days in Spring - field, Il - li -


D7 G C
noy ya. I'm a sew - er who knows how to sue. you slan - der me and
no - ya. On a tri - fling point I would - n't budge. I turned the ju - ry's
G Am7 G B A7 D
To Coda
that's my cue; I'll lit - i - gate all o - ver you, I'm Sam - o - var. The
brains to fudge; They freed the crook and hanged the judge! don't hire me I'll de -
G D G Gm Cm Gm
Law - yer. Hel - lo law - yer, hel - lo
mf
Cm Gm Cm Gm Cm Gm
law - yer, hel - lo law - yer. Hel - lo law - yer,

KEYBOARD I · II

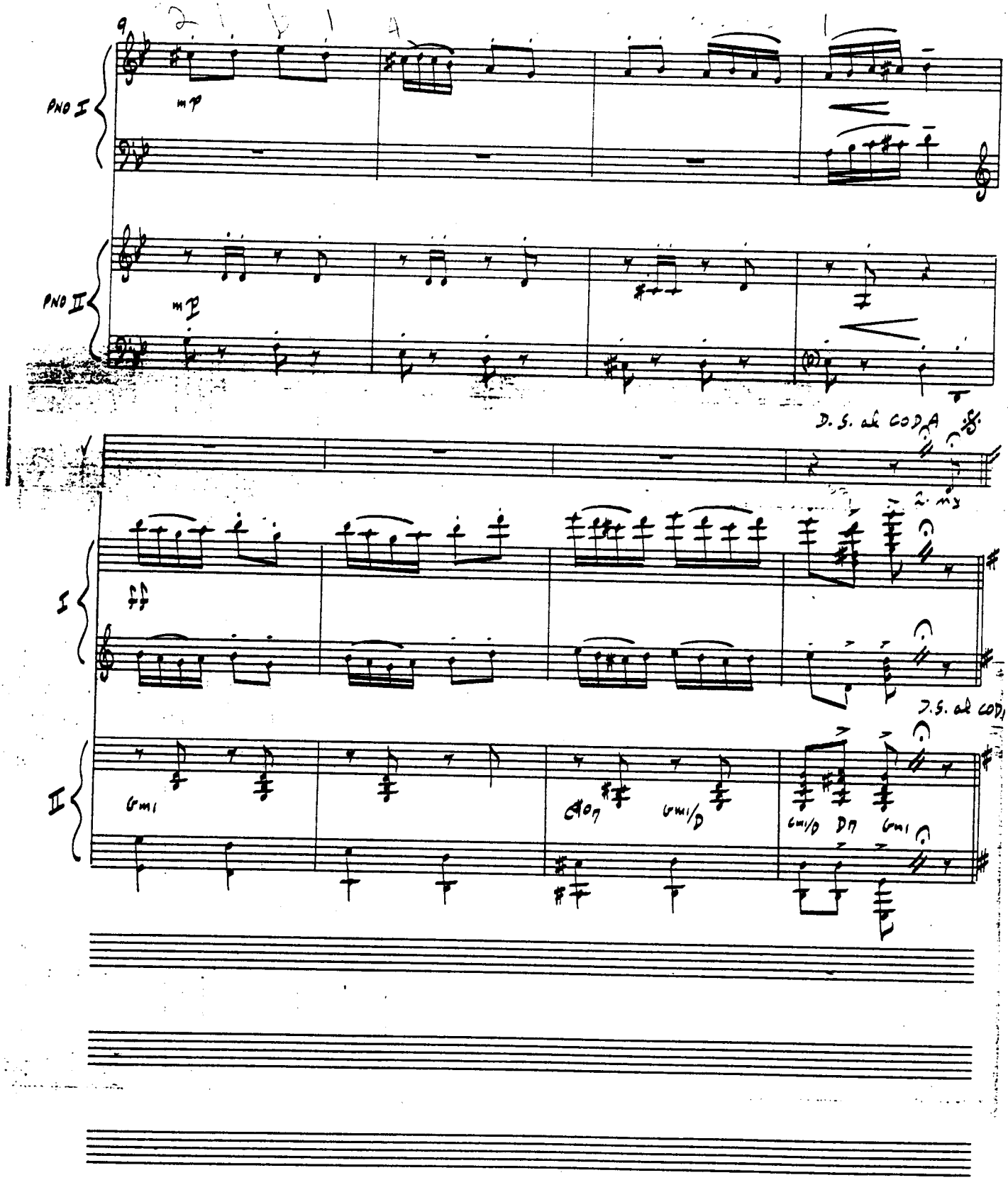
SAMOVAR - DANCE

16B



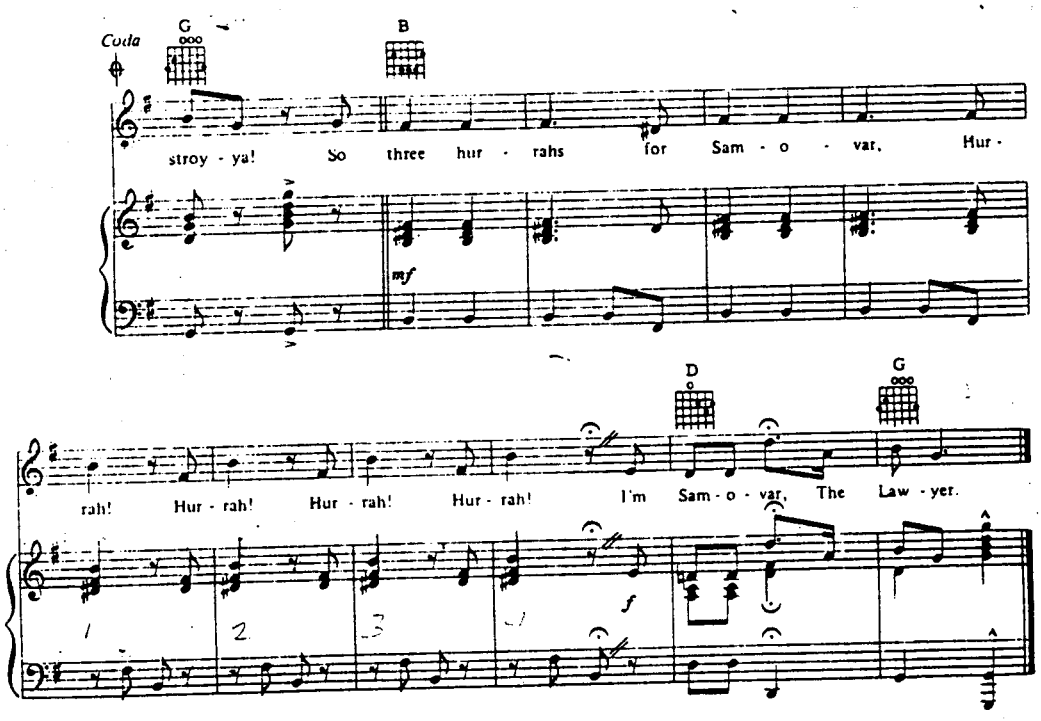
DIAZ-TEC 500

DIAZTEC C-12 8



AZTEC® C-12 R

DIAZ-TEC 500

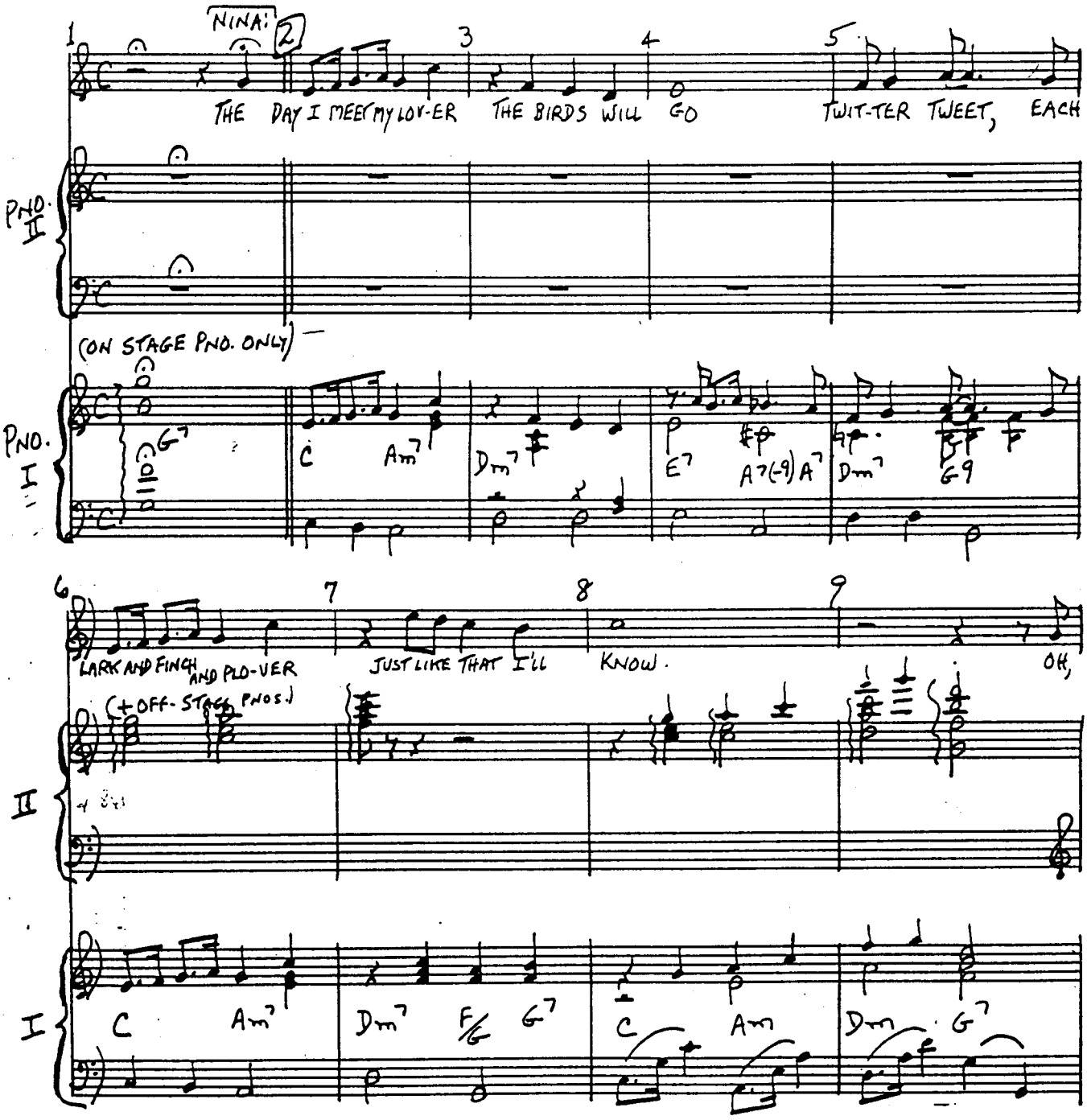

Coda
G
B
stroy - ya! So three hur - rahs for Sam - o - var, Hur -
mf
D
G
rah! Hur - rah! Hur - rah! Hur - rah! I'm Sam - o - var, The Law - yer.
1
2
3
4
f

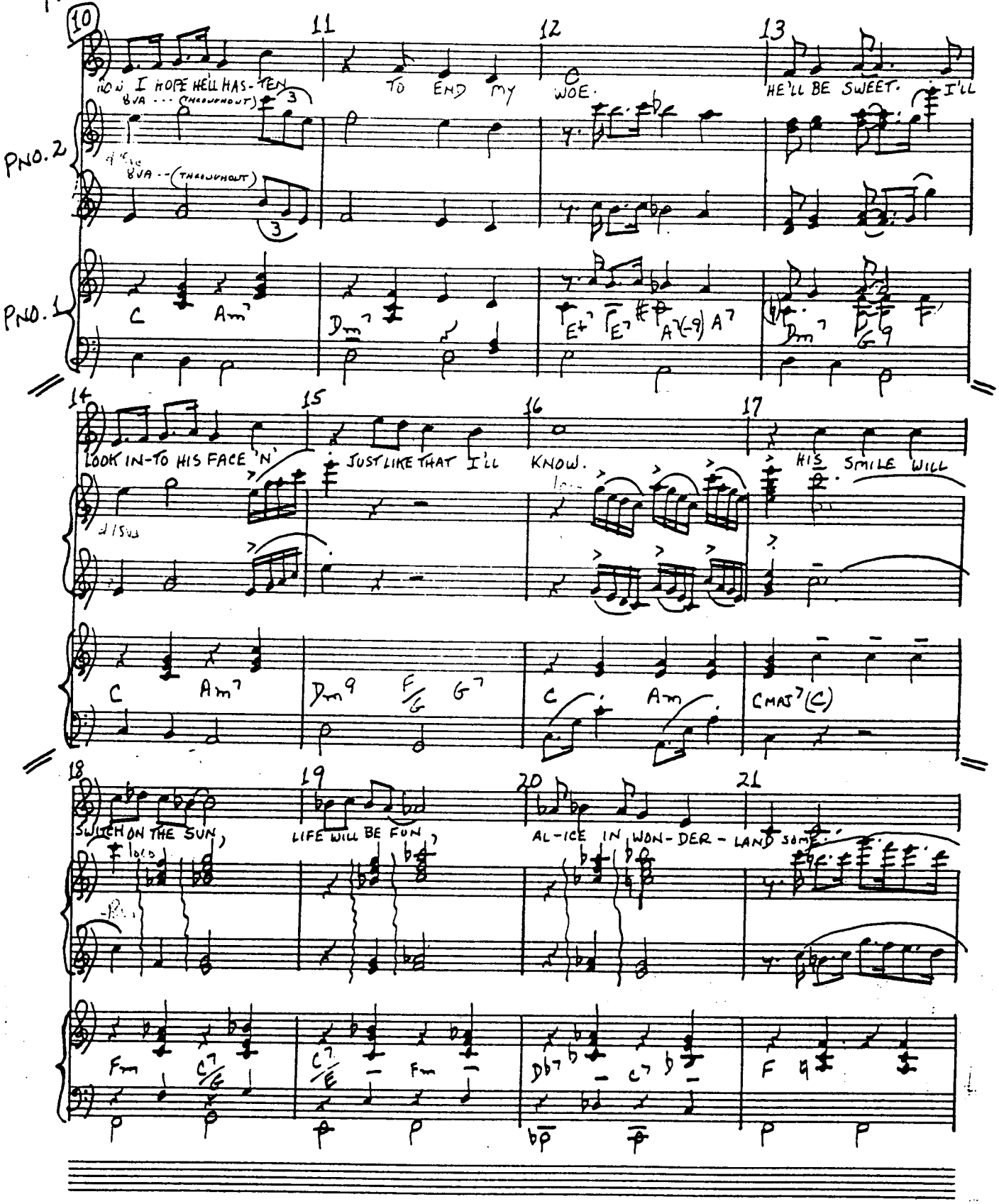
PIANO-CONDUCTOR

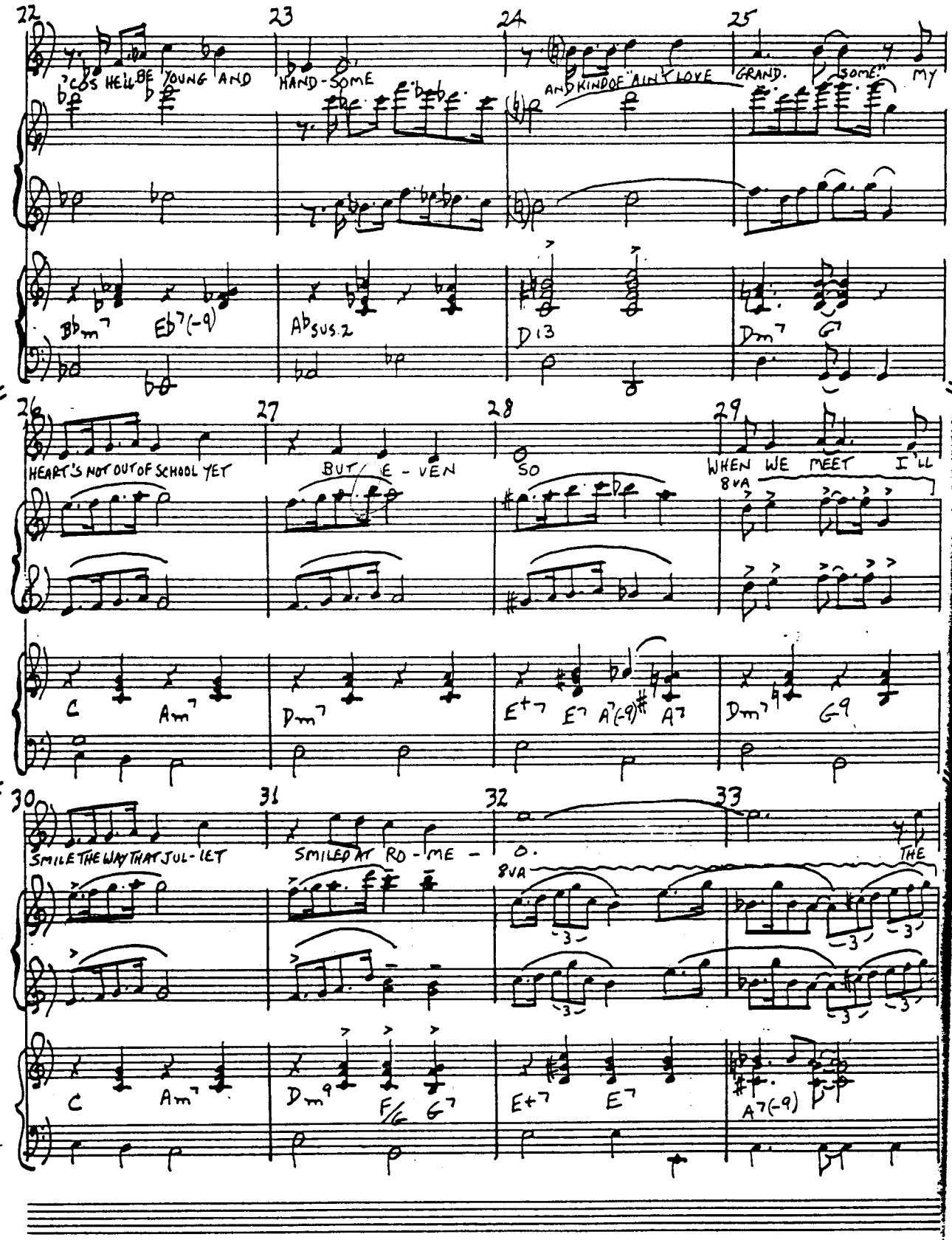
STAGE MANAGER

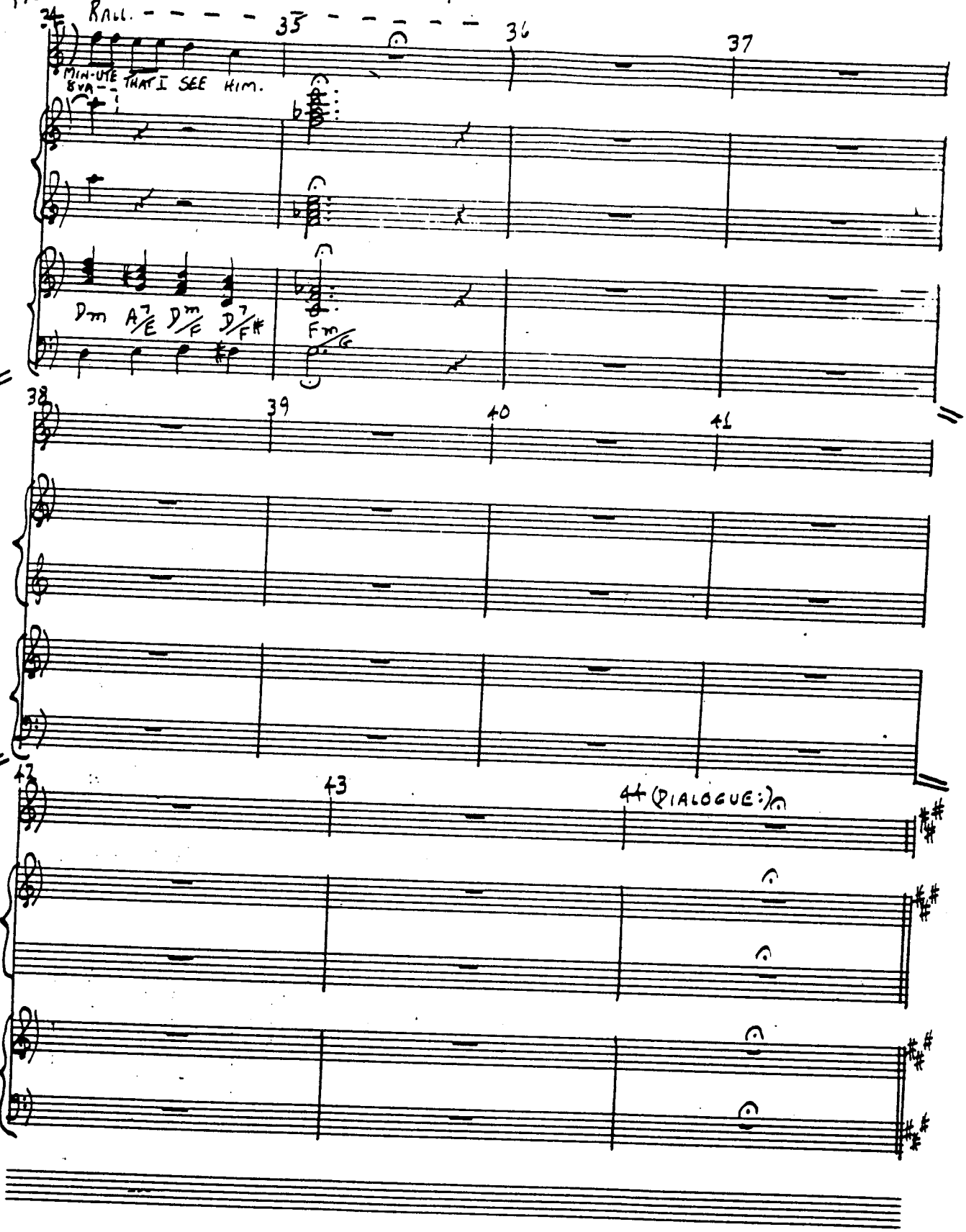
JUST LIKE THAT

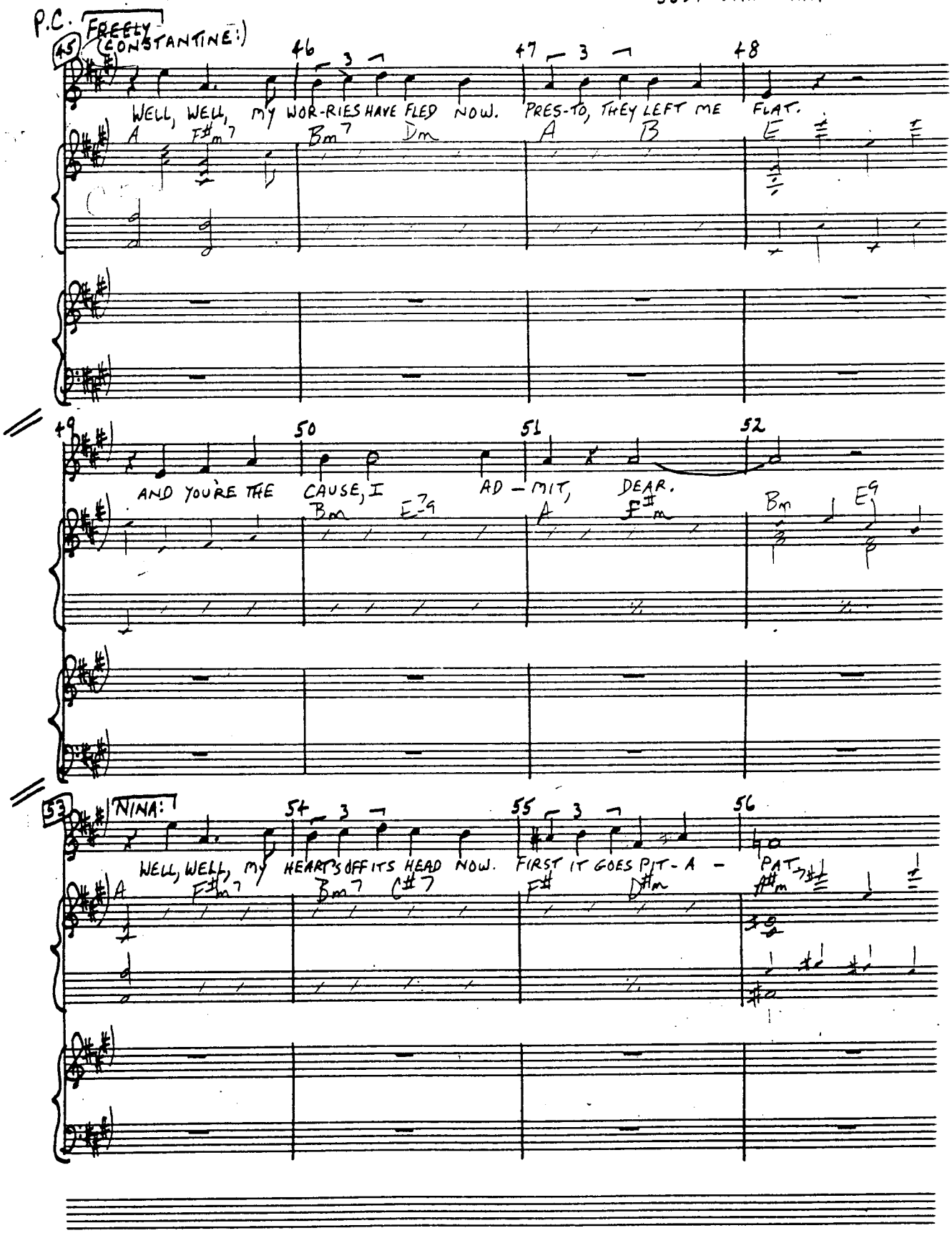
PIANO III PLAYS THROUGHOUT - JOINED BY PNOS. I & II



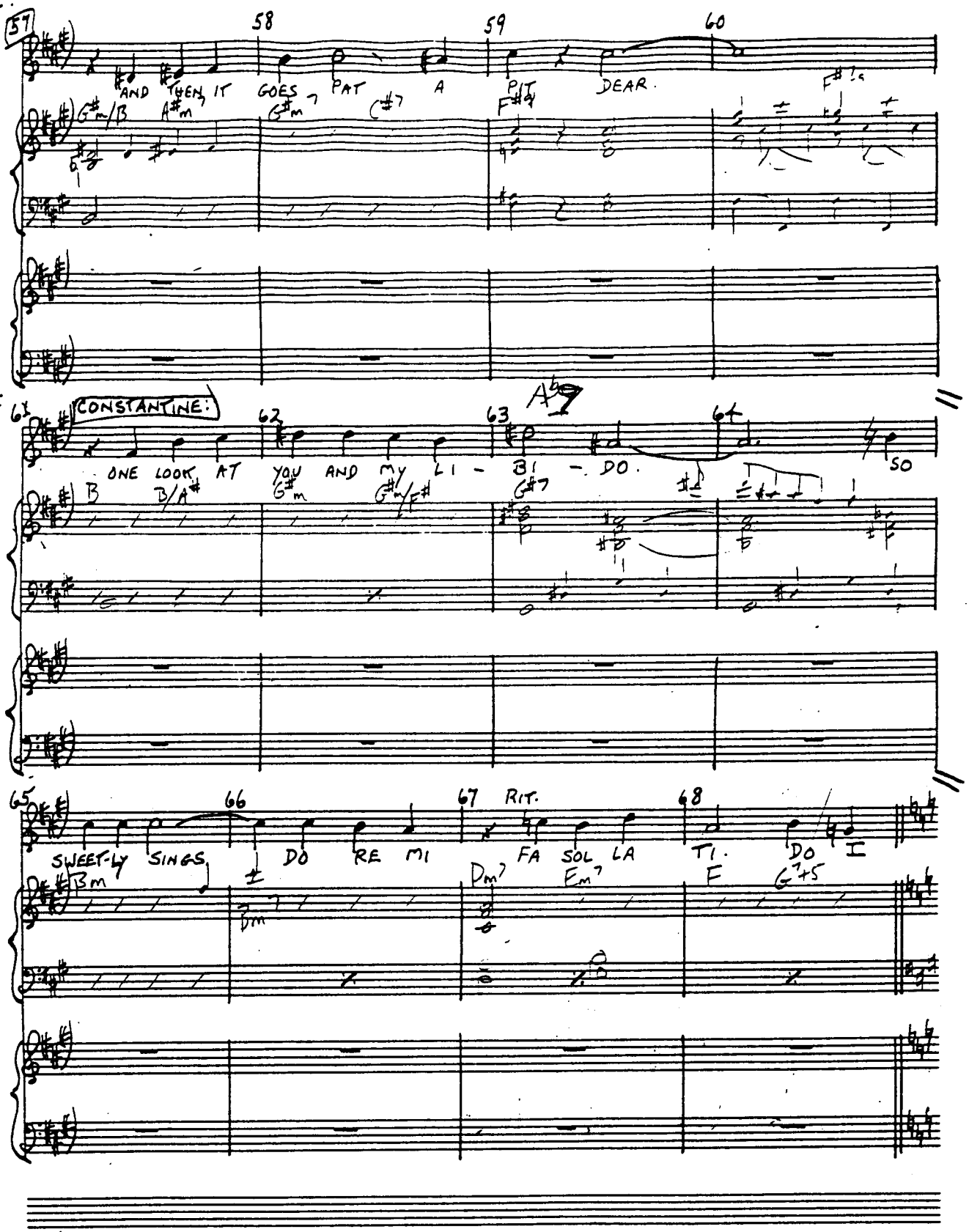

P.C.
PNO. 2
PNO. 1
NOW I HOPE HELL HAS-TEN TO END MY WOE. HE'LL BE SWEET. I'LL
LOOK IN-TO HIS FACE 'N' JUST LIKE THAT I'LL KNOW. HIS SMILE WILL
SWITCH ON THE SUN, LIFE WILL BE FUN, AL-ICE IN WON-DER-LAND SOME-
8VA --(THROUGHOUT)
C Am7 Dm7 E+7 E7 A7(-9) A7 Dm7 G9
C Am7 Dm9 F/G G7 C Am CMAJ7(C)
Fm C7/G C7/E Fm Db7 C7 F


22
23
24
25
'COS HE'LL BE YOUNG AND
HAND-SOME
AND KIND OF AIN'T LOVE
GRAND.
-SOME."
MY
Bbm7
Eb7(-9)
Ab SUS.2
D13
Dm7
G
26
27
28
29
HEART'S NOT OUT OF SCHOOL YET
BUT E-VEN
SO
WHEN WE MEET
I'LL
8VA
C
Am7
Dm7
E+7
E7
A7(-9)#
A7
Dm7
G9
30
31
32
33
SMILE THE WAY THAT JUL-IET
SMILED AT RO-ME-
O.
THE
8VA
C
Am7
Dm9
F/G
G7
E+7
E7
A7(-9)

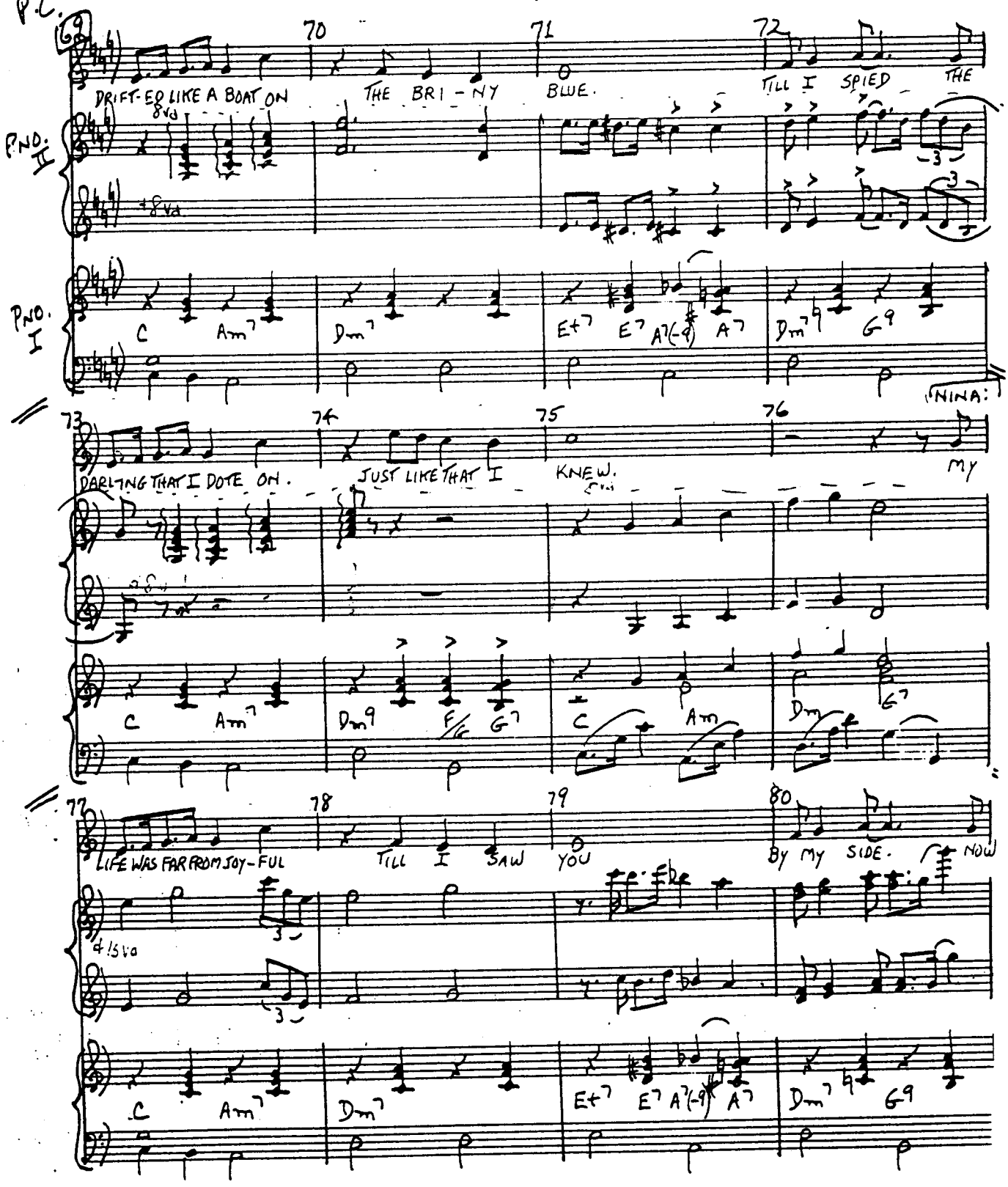

RALL.
MIN-UTE THAT I SEE HIM.
8VA
Dm A7/E Dm/F D7/F# Fm/G
(DIALOGUE:)

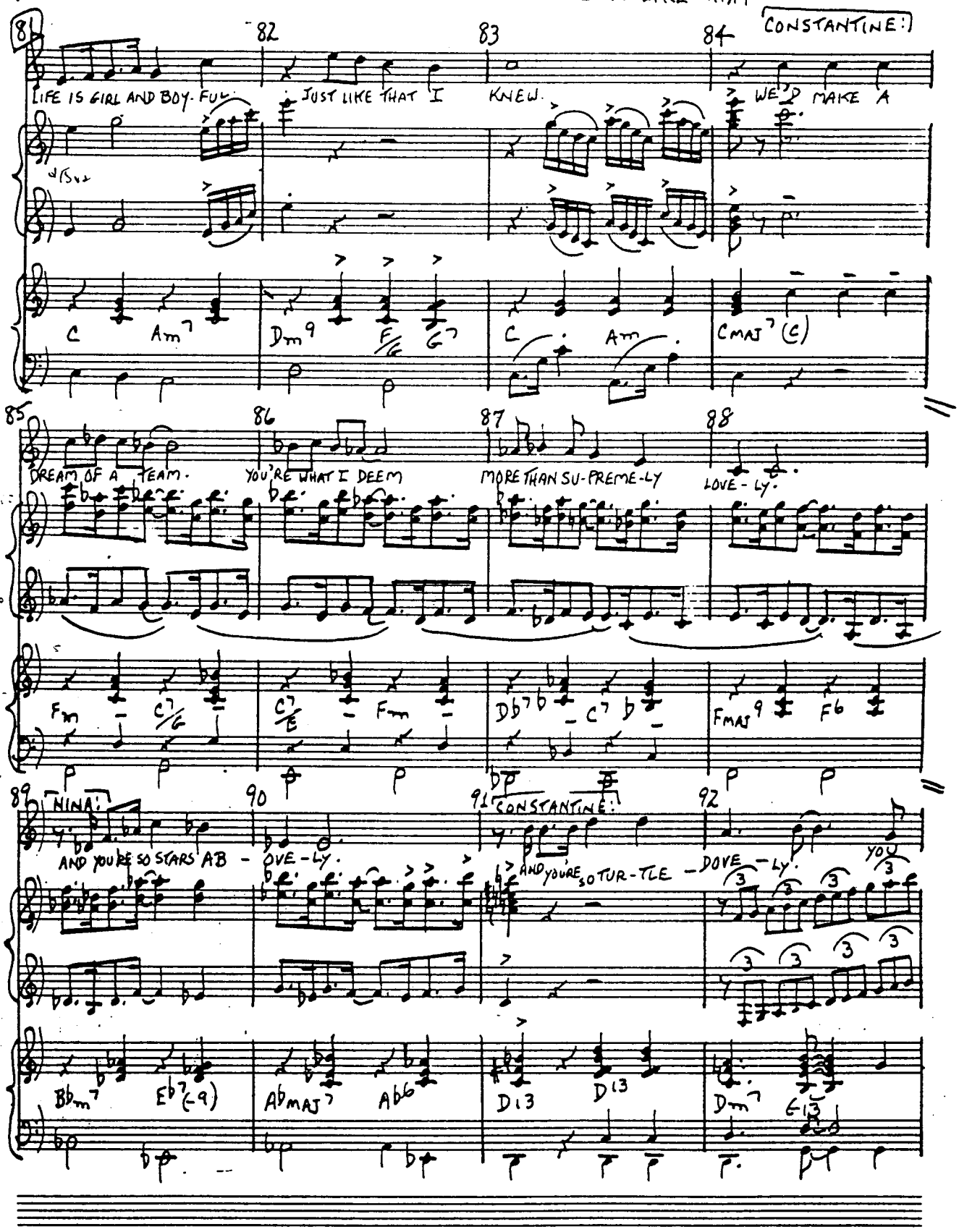

P.C.
FREELY
(CONSTANTINE:)
45
46
47
48
WELL, WELL, MY WOR-RIES HAVE FLED NOW. PRES-TO, THEY LEFT ME FLAT.
A F#m7 Bm7 Dm A B E
49
50
51
52
AND YOU'RE THE CAUSE, I AD-MIT, DEAR.
Bm E7 A F#m Bm E9
53
NINA:
54
55
56
WELL, WELL, MY HEART'S OFF ITS HEAD NOW. FIRST IT GOES PIT-A-PAT
A F#m7 Bm7 C#7 F# D#m A#m

P.C.

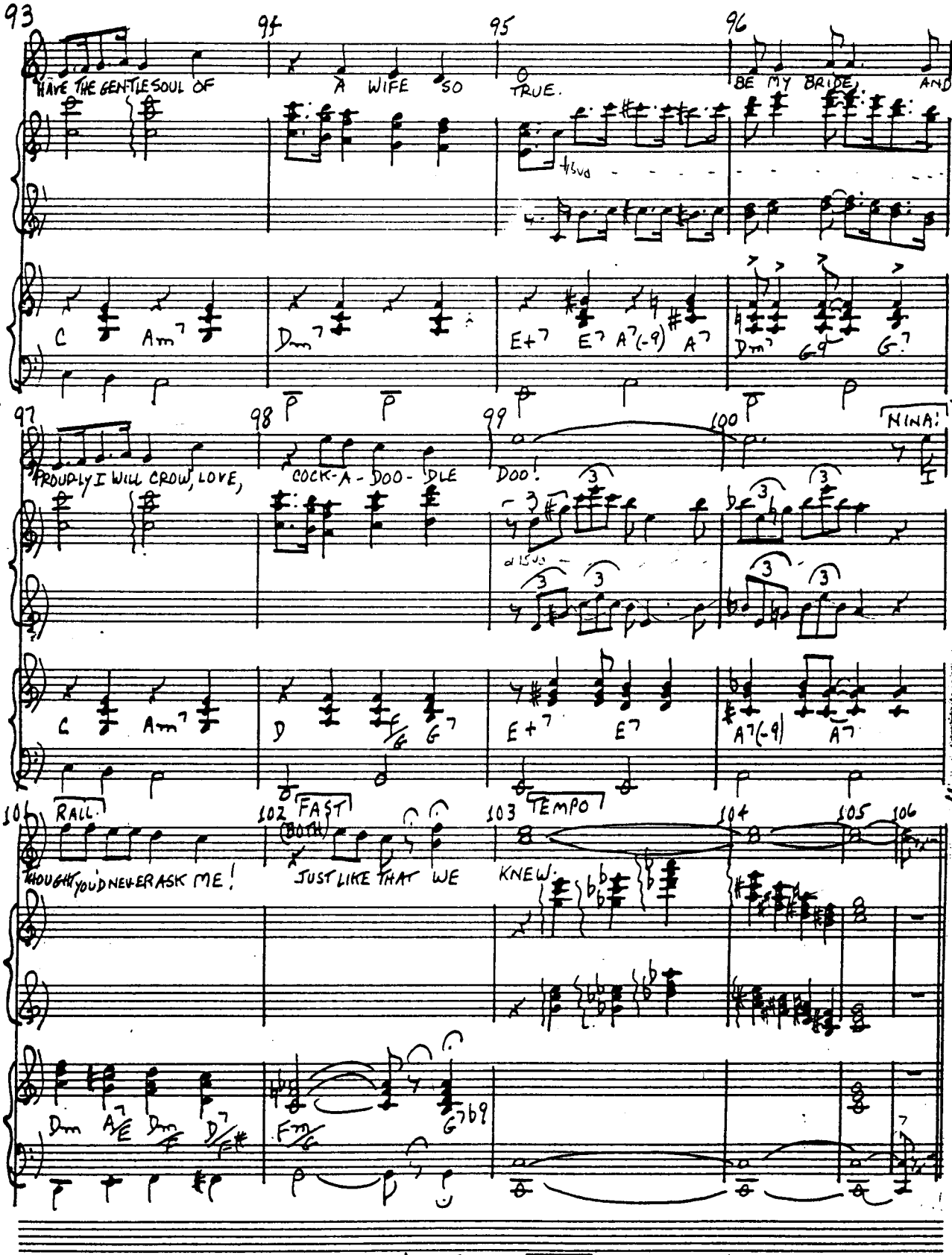


ZTEC® C-16 R
DIAZ-TEC 500


P.C.
69
70
71
72
DRIFT-ED LIKE A BOAT ON THE BRI-NY BLUE. TILL I SPIED THE
P.NO. II
8va
+8va
P.NO. I
C Am7 Dm7 E+7 E7 A7(-9) A7 Dm9 G9
(NINA:
73
74
75
76
DARLING THAT I DOTE ON. JUST LIKE THAT I KNEW. My
C Am7 Dm9 F/G G7 C Am Dm G7
77
78
79
80
LIFE WAS FAR FROM JOY-FUL TILL I SAW YOU By my SIDE. NOW
8va
C Am7 Dm7 E+7 E7 A7(-9) A7 Dm7 G9



AZTEC® C-16 R
DIAZ-TEC 600



SAMOVAR'S EXIT 17A

TACET

AGAIN 18 TACET

PIANO I / COND (OPT)

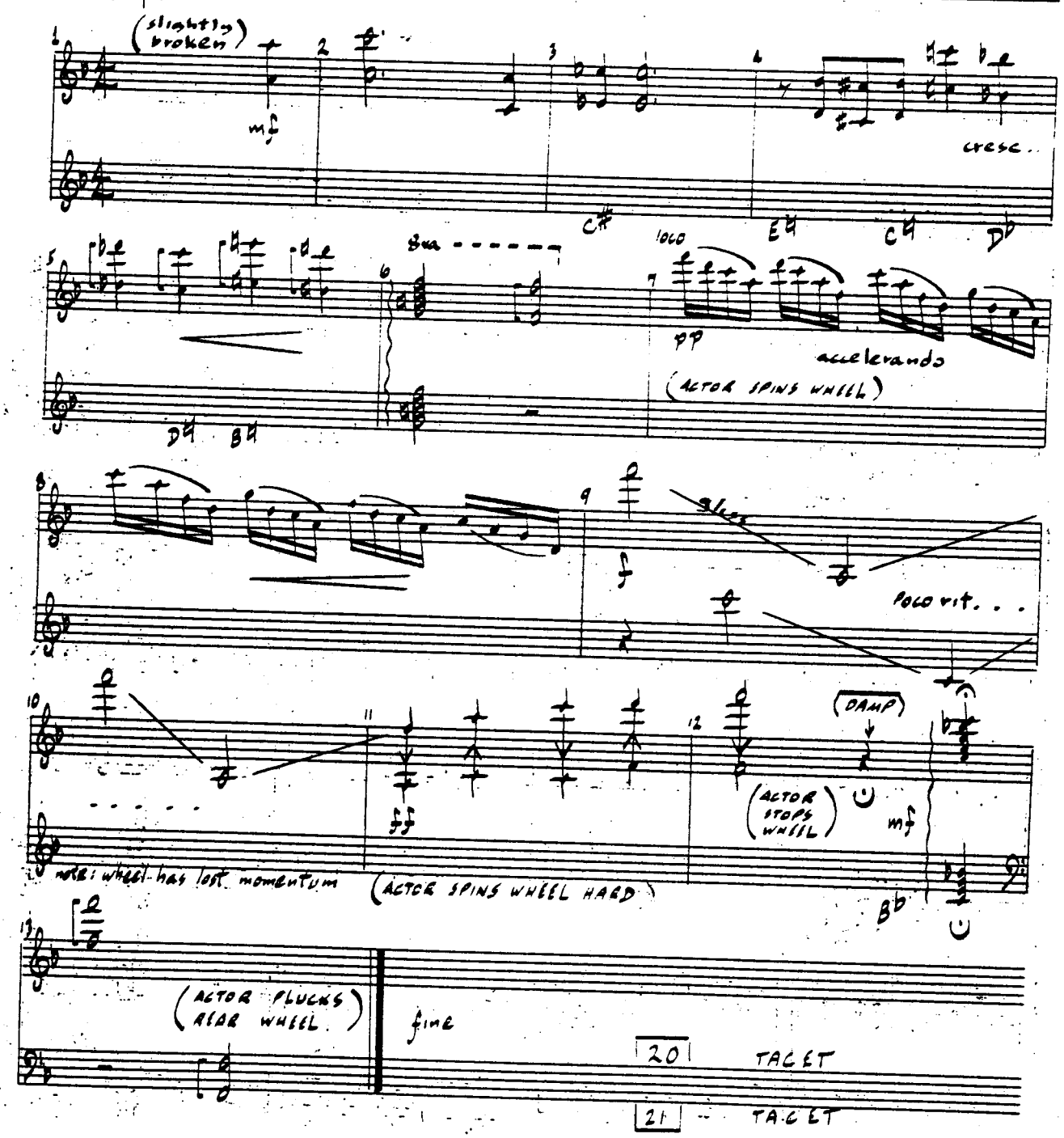
GINO'S "HARP" SOLO
(BICYCLE WHEEL)

HOLLYWOOD / UKRAINE

19

A TAPE RECORDING ALSO EXISTS

SCORED FOR HARP



AZTEC® C-12 R

170 – 174

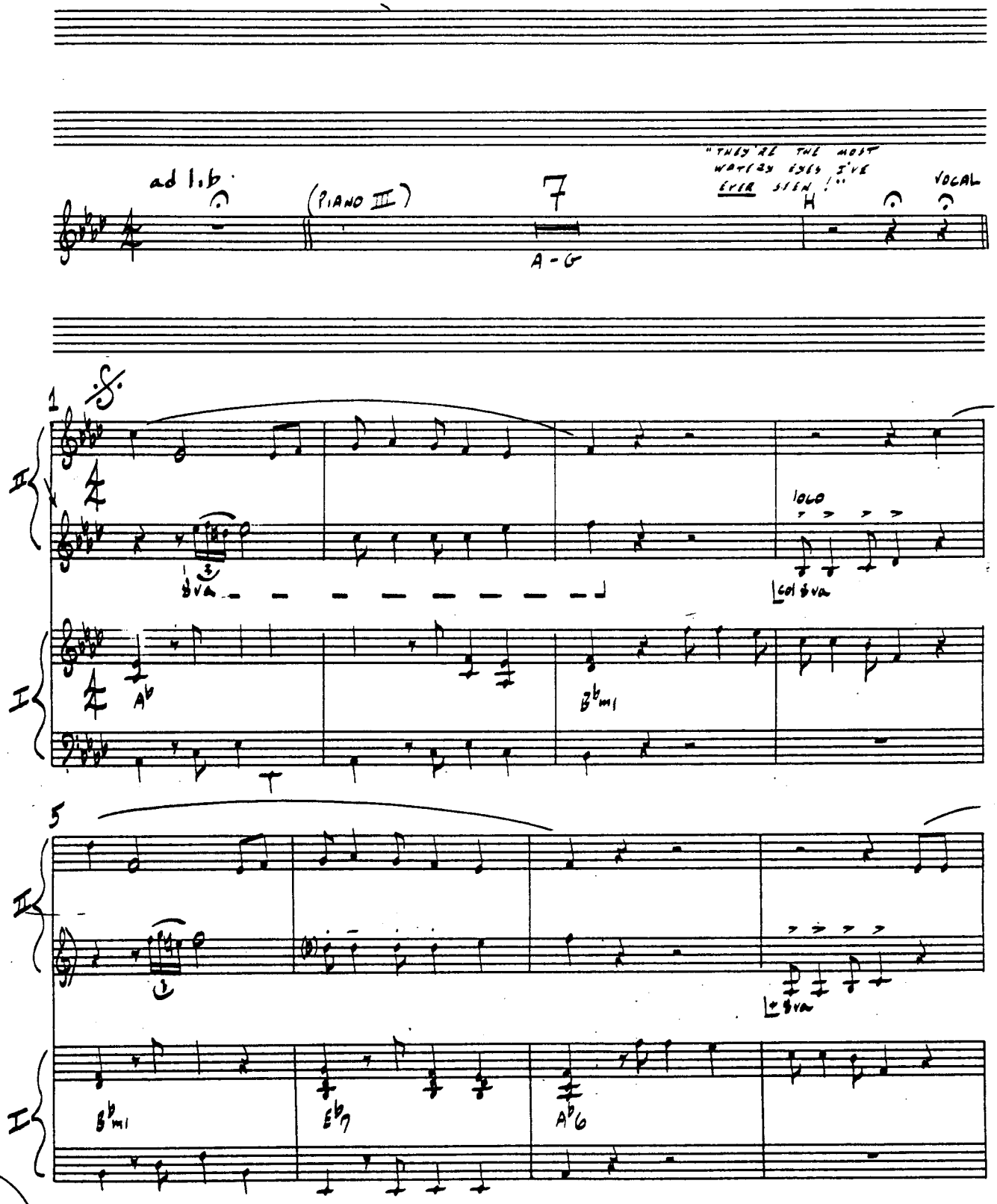
DIAZ-TEC 500

KEYBOARDS (I)-II

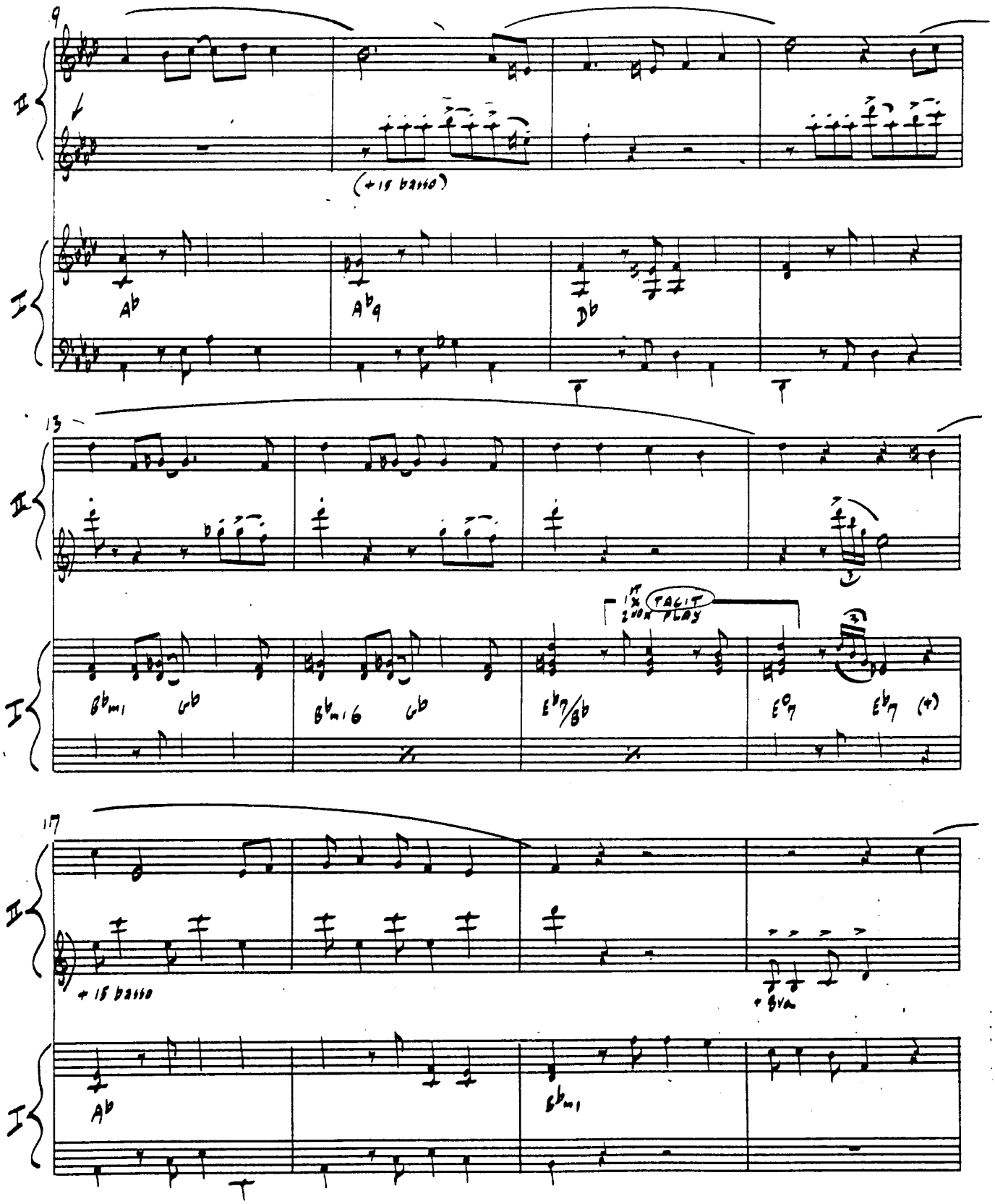
UKRAINE

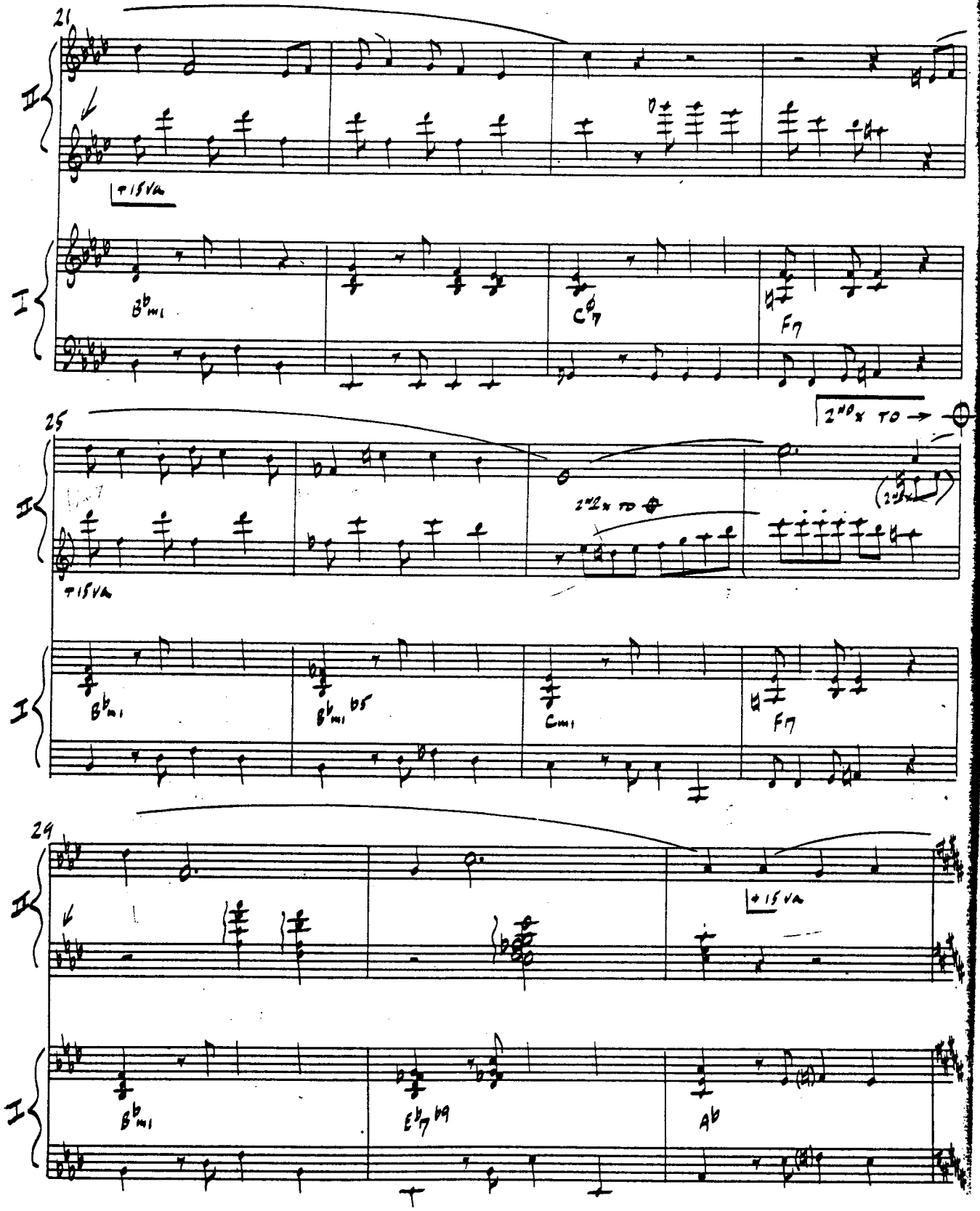
22

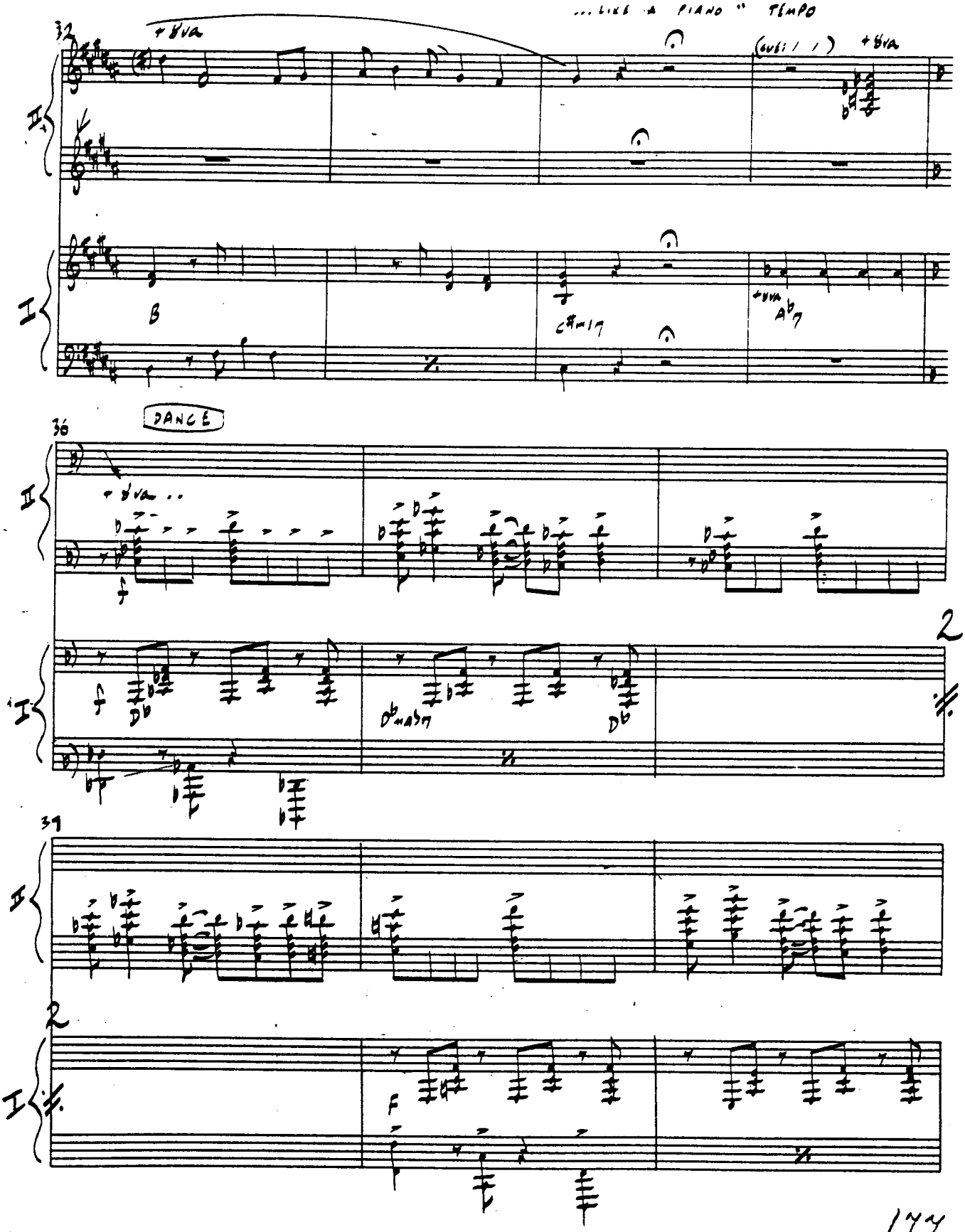
NATASHA

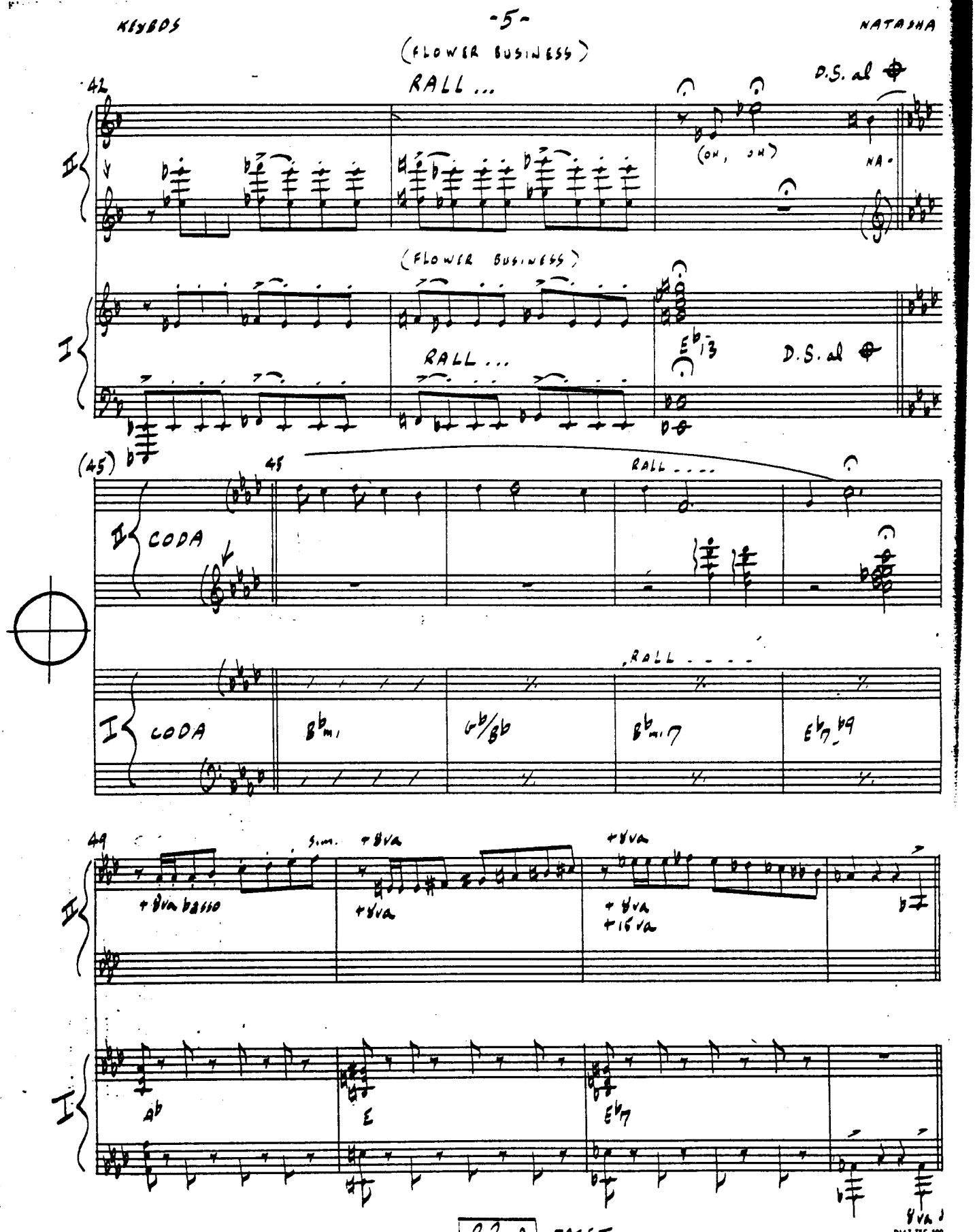


174a


9
II
(+15 basso)
I
A♭
A♭9
D♭
13
II
1st X TACIT
2nd X PLAY
I
B♭m1
G♭
B♭m16
G♭
E♭7/B♭
E°7
E♭7
(+)
17
II
+15 basso
+8va
I
A♭
B♭m1

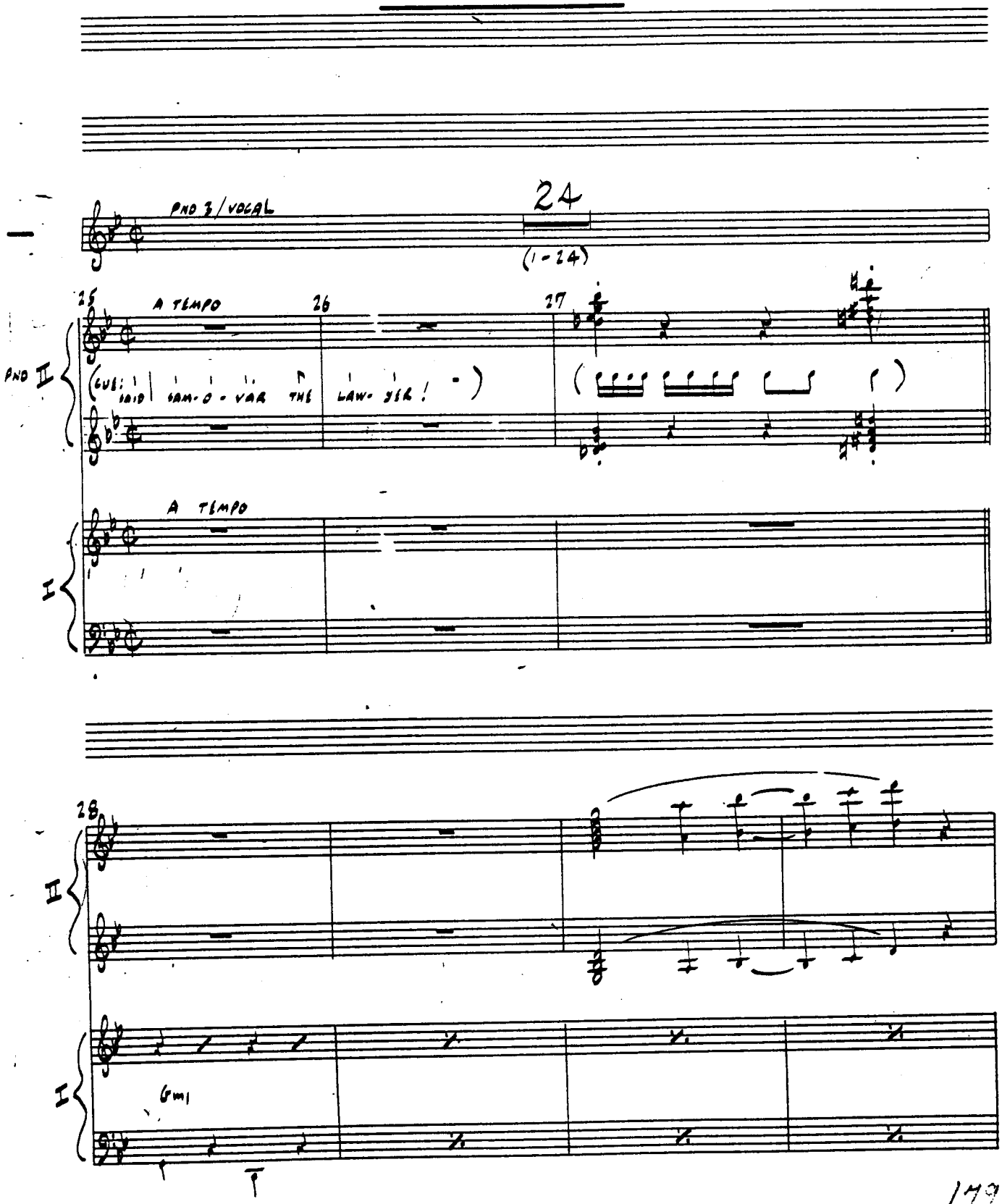

21
II
+15va
I
B♭m1
C♯7
F7
25
2ND x TO →
II
2ND x TO
+15va
I
B♭m1
B♭m1 ♭5
Cm1
F7
29
II
+15va
I
B♭m1
E♭7 ♭9
A♭


"YOU KNOW, ENDOKUMS...
...LIKE A PIANO" TEMPO
32
+8va
(cue: / /)
+8va
B
C#m17
+8va
Ab7
DANCE
36
+8va..
Db
Dbmaj7
Db
2
37
2
F


(FLOWER BUSINESS)
42
RALL ...
D.S. al ⊕
(OH, OH)
NA-
(FLOWER BUSINESS)
RALL ...
Eb13
D.S. al ⊕
(45)
45
RALL ....
II CODA
I CODA
RALL ....
Bbm1
Gb/Ab
Bbm17
Eb7b9
49
s.m.
+8va
+8va bassa
+8va
+8va
+16va
Ab
E
Eb7
8va

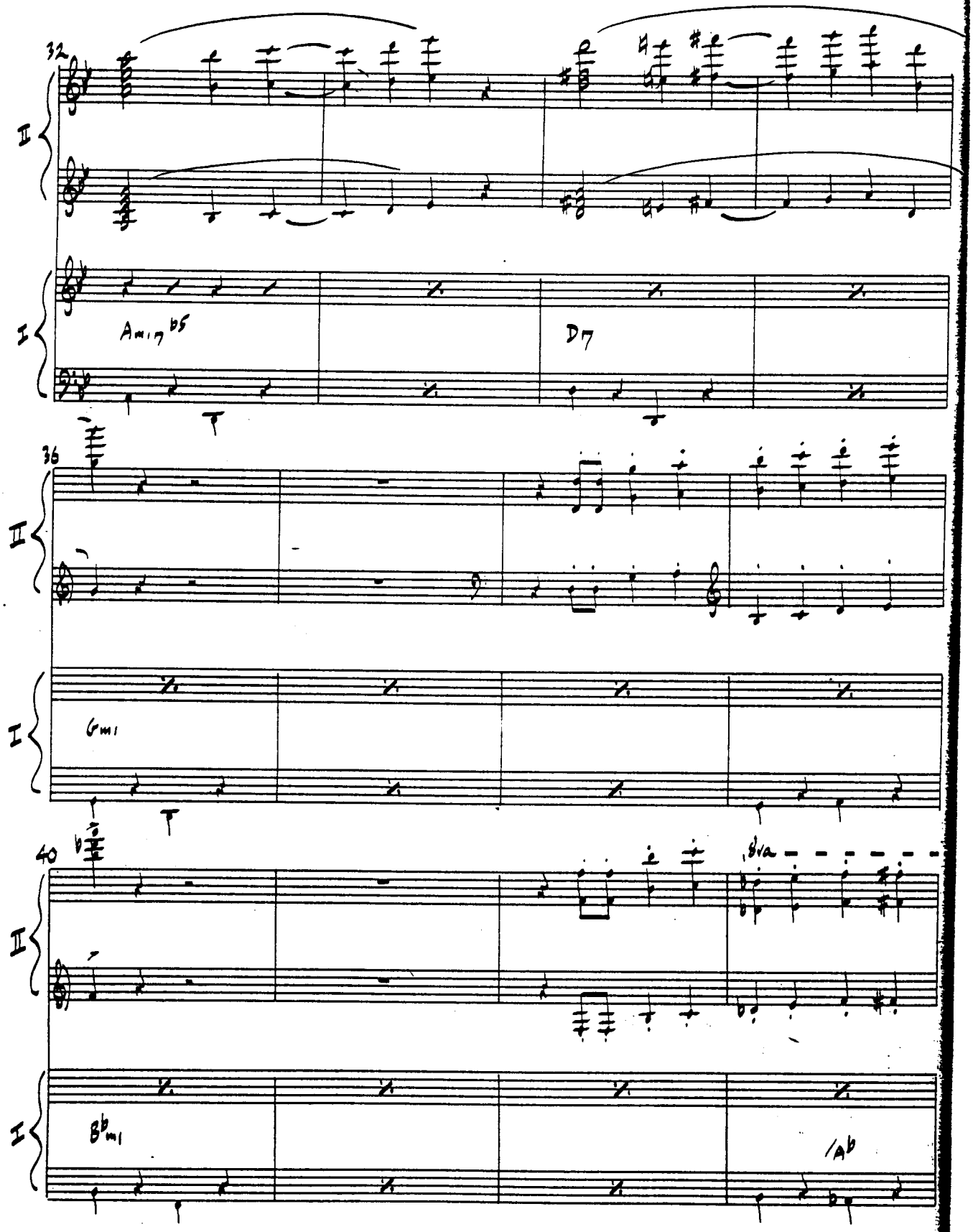
22 A TACET

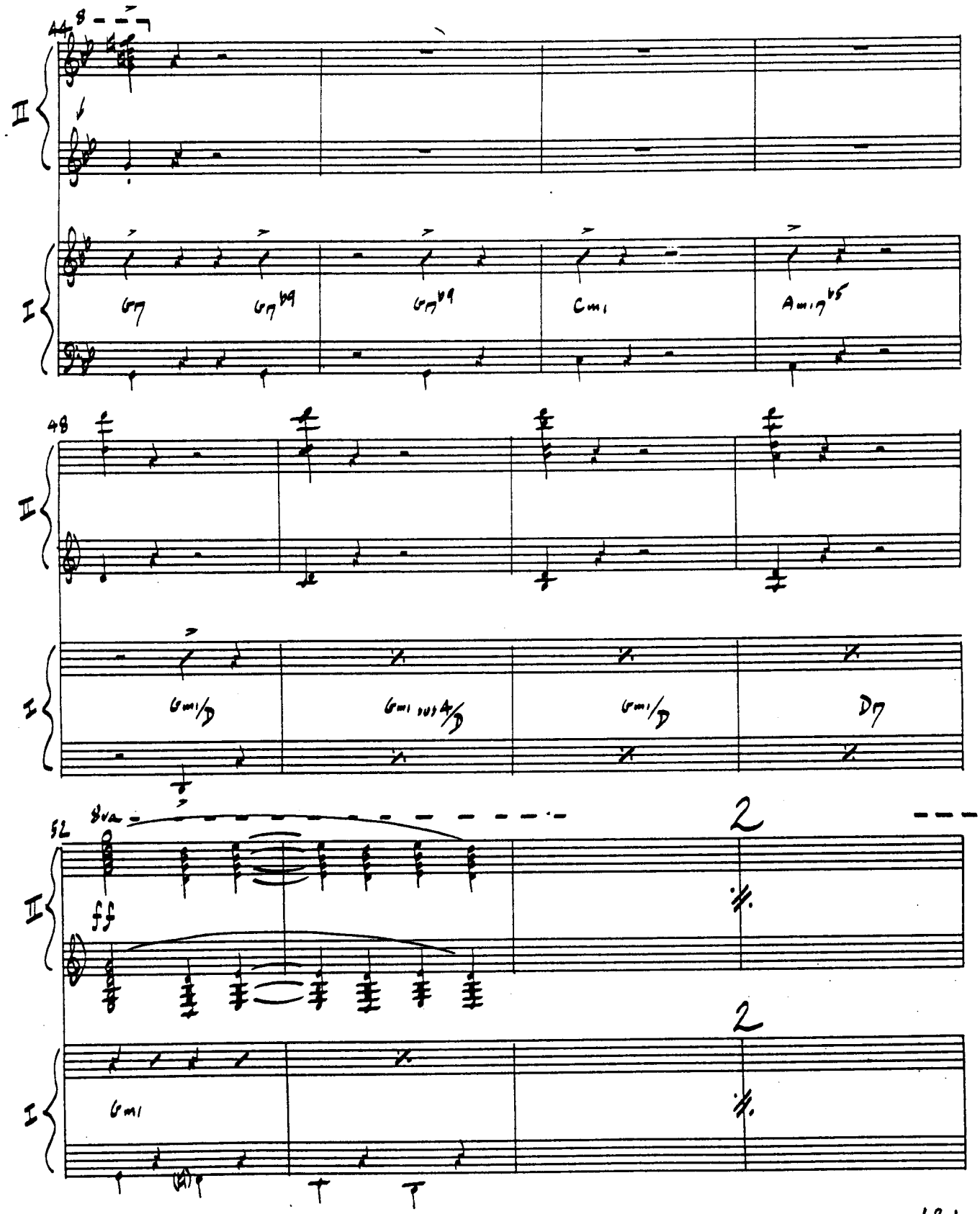
FINALE ACT II



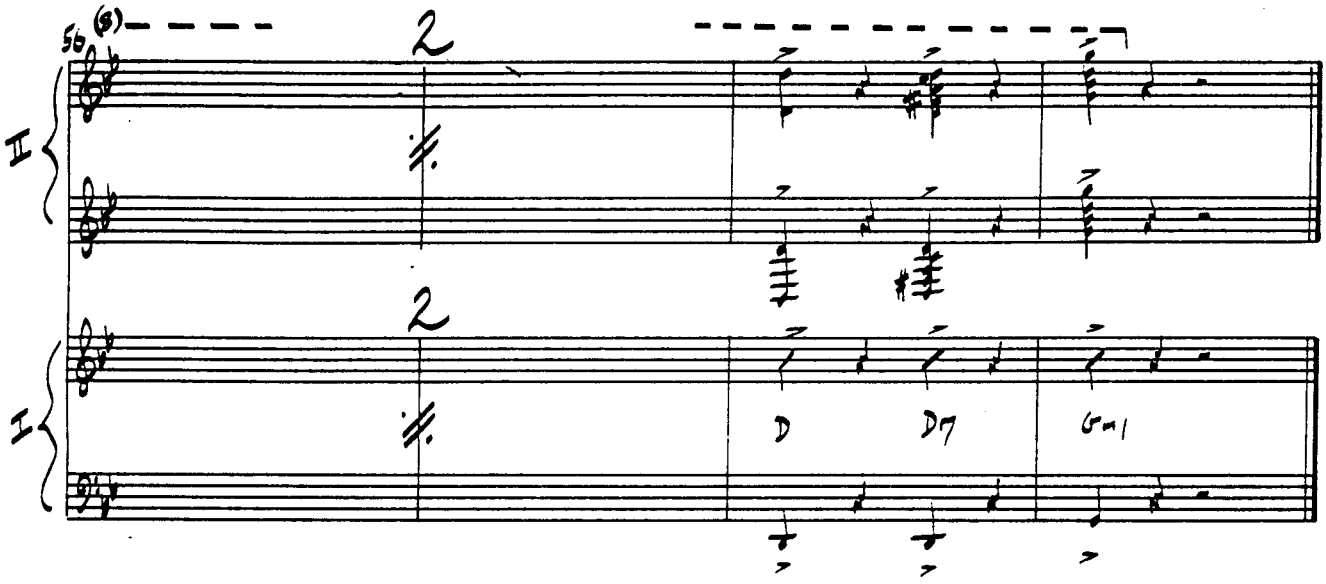
DIAZ-TEC 600

AZTEC® C-12 E


32
II
I
Amin7b5
D7
36
II
I
Gmi
40
II
I
8va
Bbmi
Ab



DIAZ-TEC 300
C-12 II



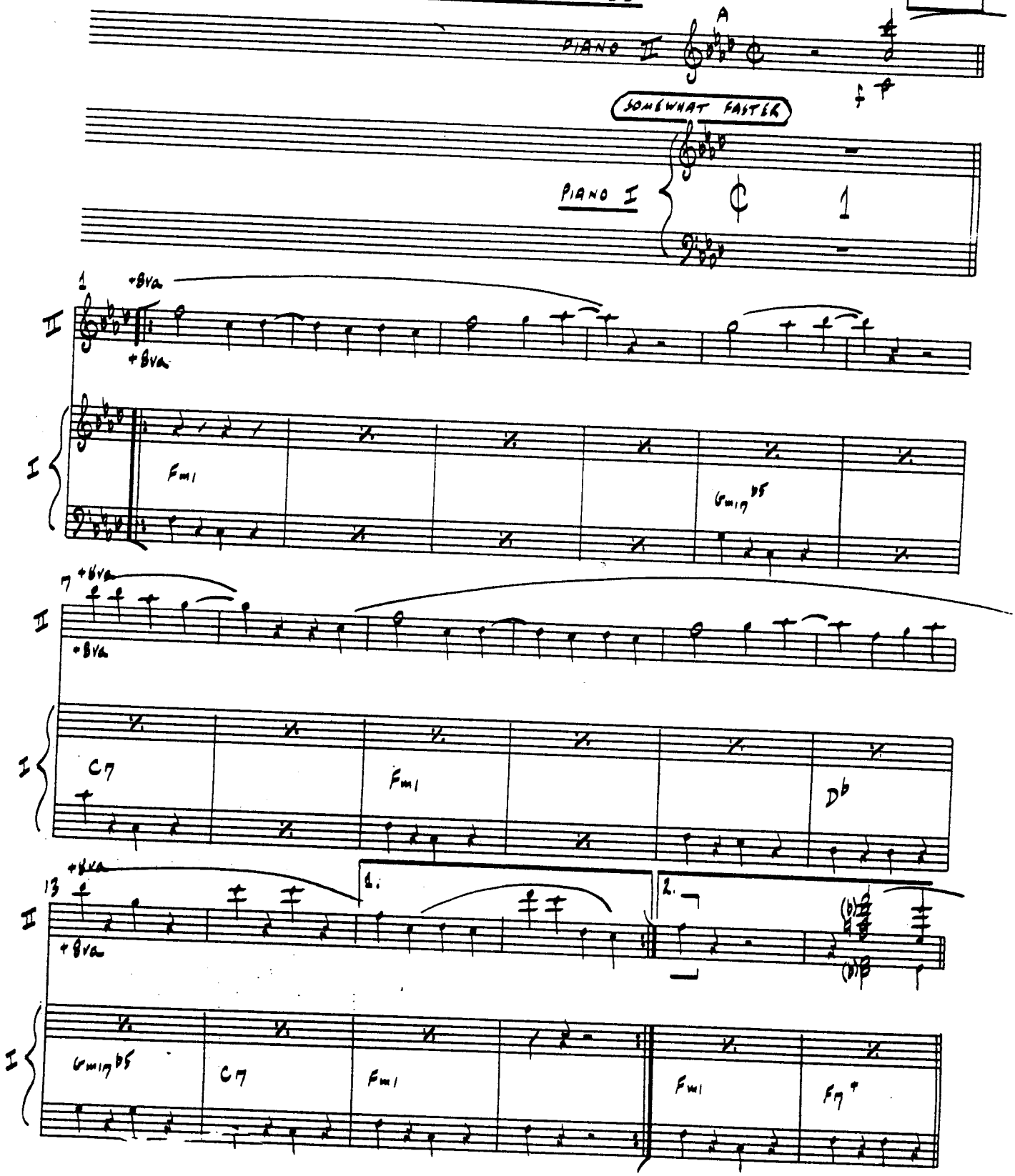
DIAZ-TEC C-12 8

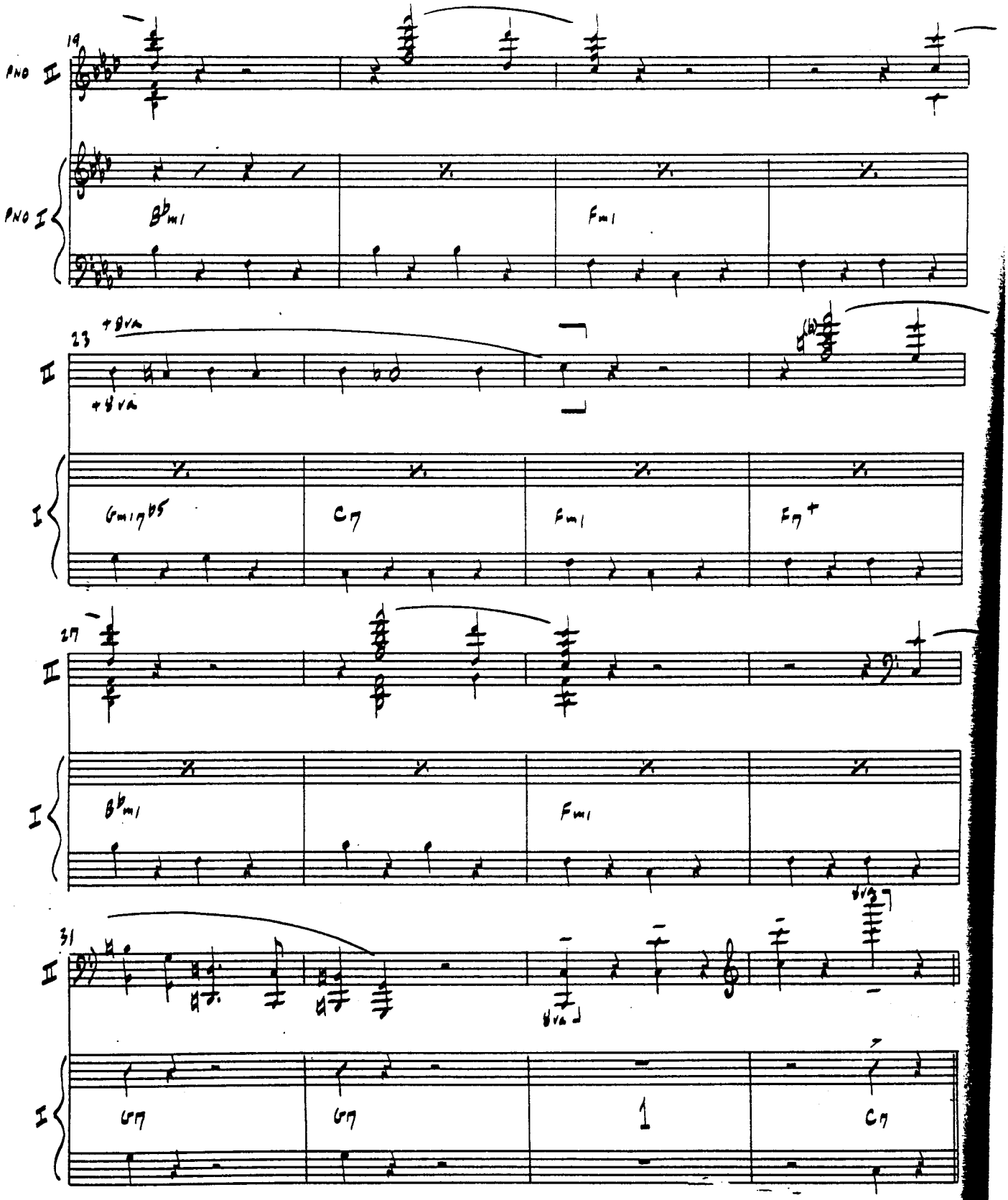
KEYBOARD I · II

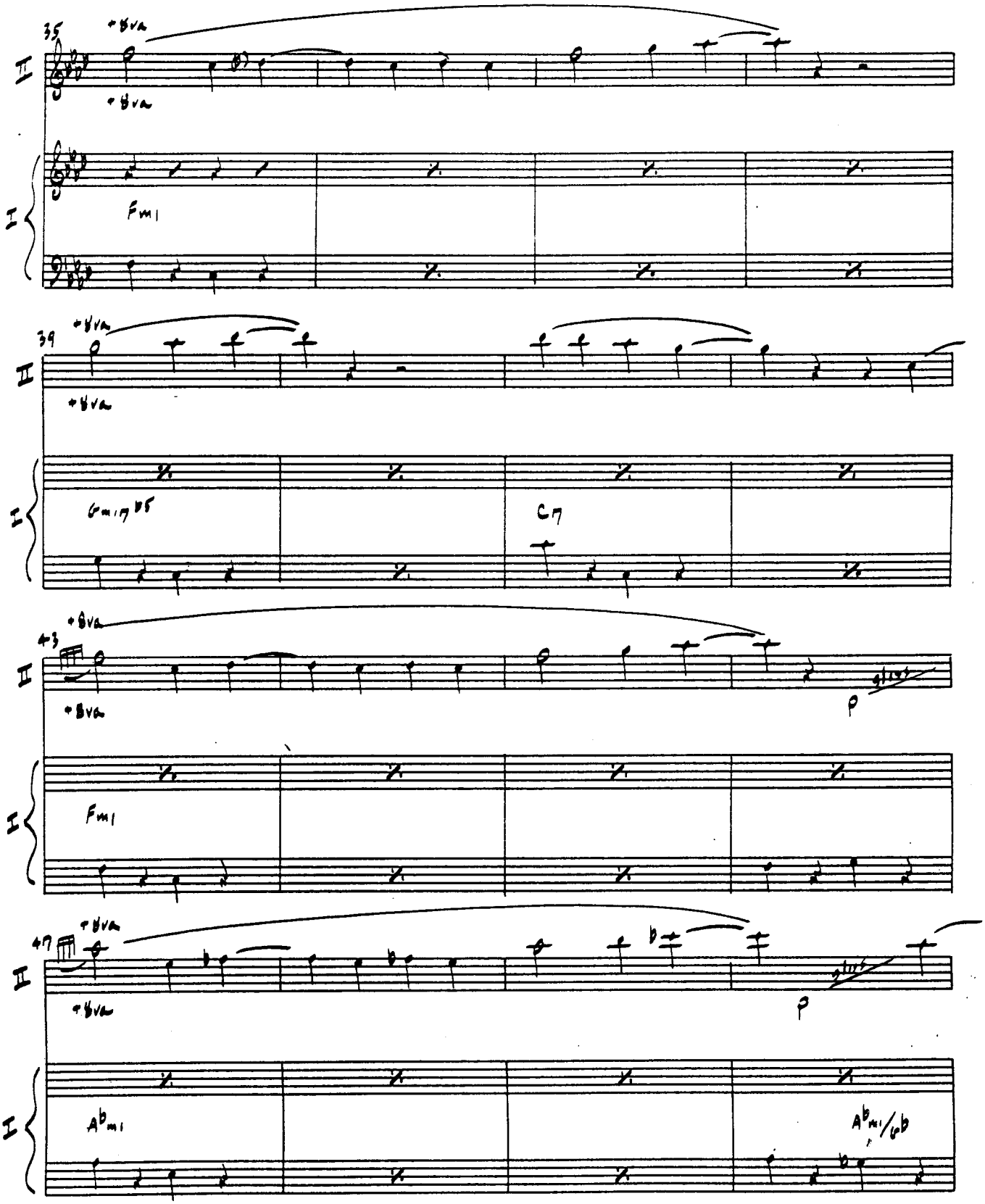
UKRAINE

2A

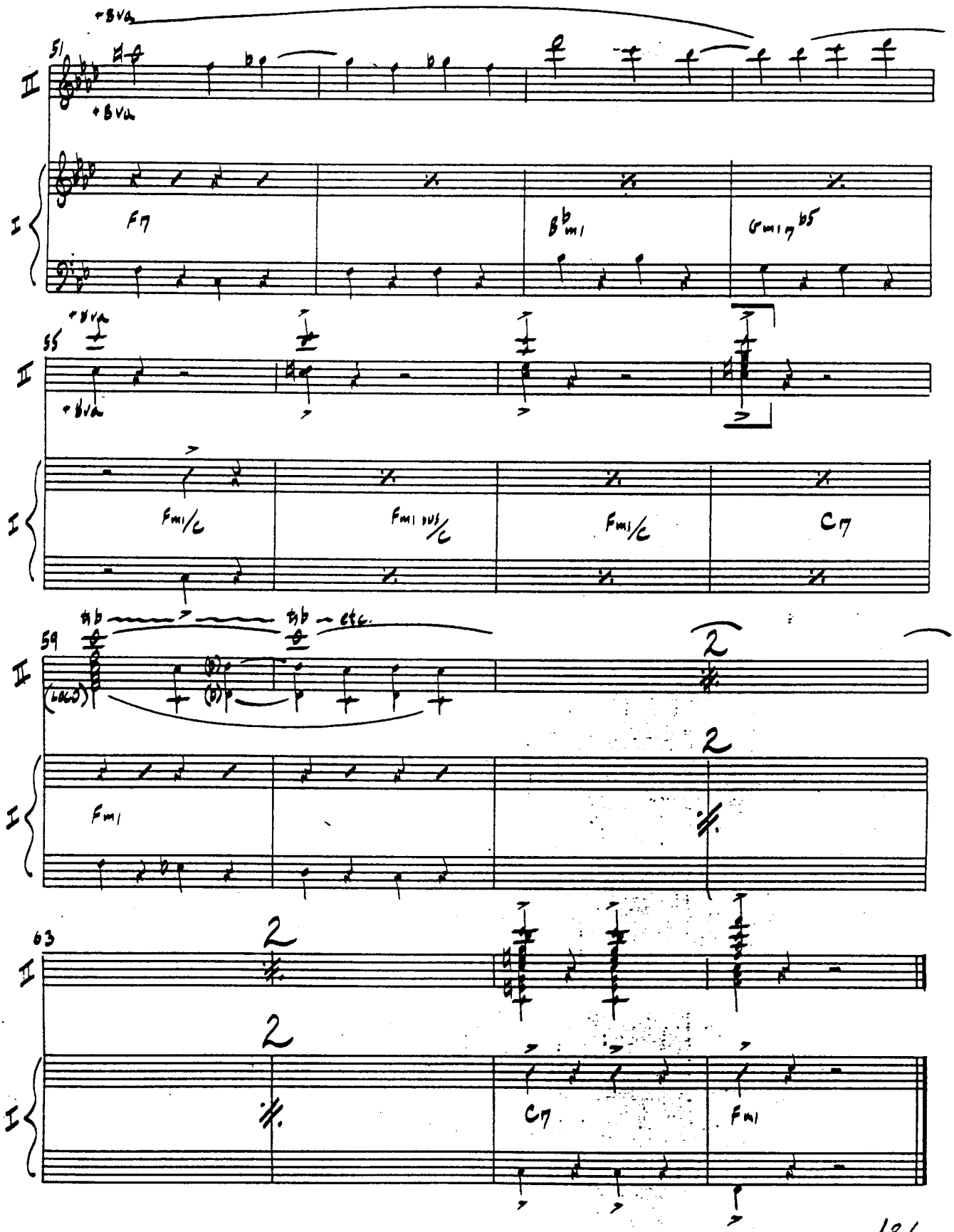
CURTAIN CALL




19
PNO II
PNO I
B♭m1
Fm1
23
+8va
+8va
II
I
Gm17♭5
C7
Fm1
F7+
27
II
I
B♭m1
Fm1
8va
31
II
8va
I
G7
G7
1
C7



AZTEC® C-12 R
DIAZ-TEC 300



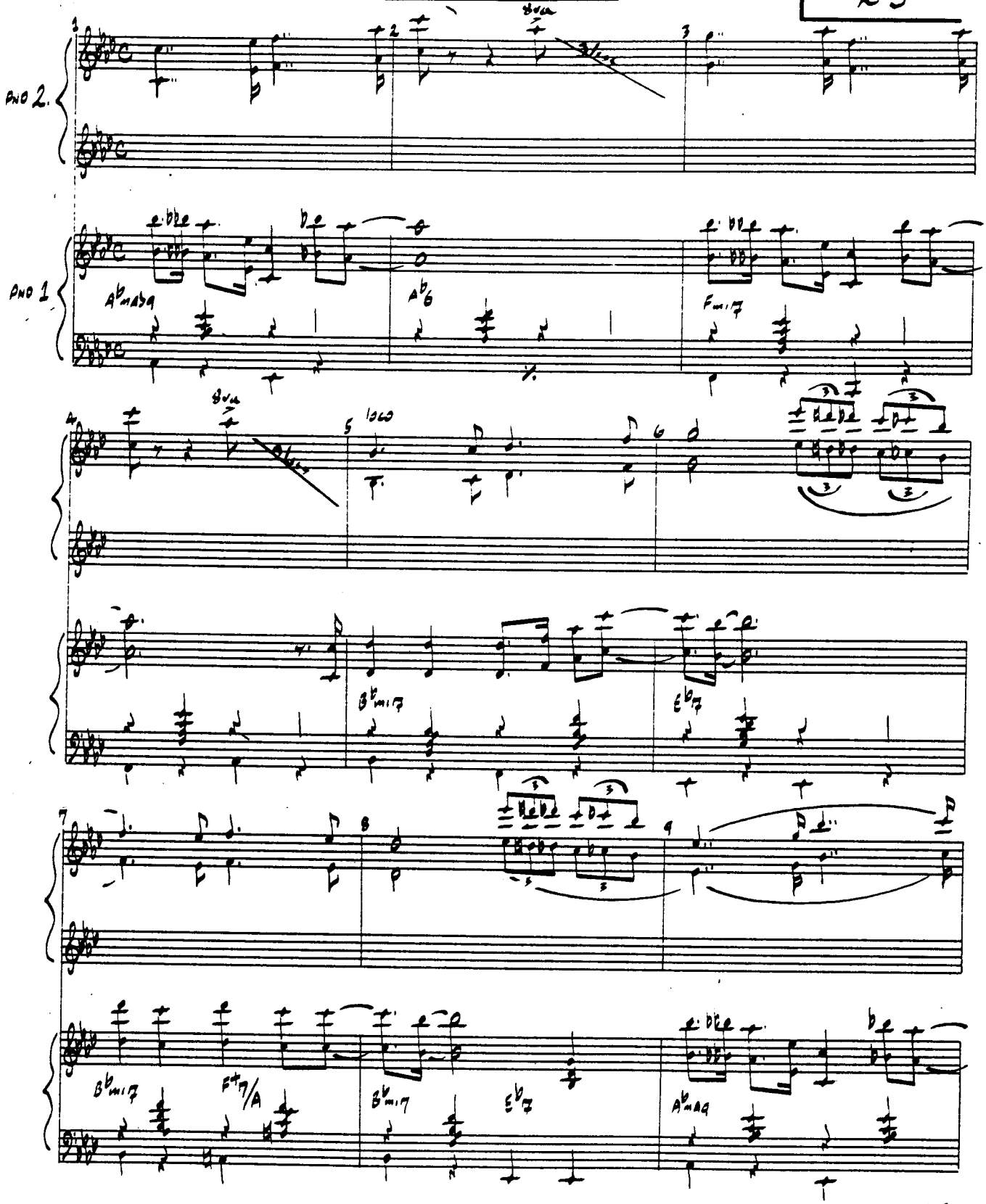
AZTEC® C-12 R
DIAZ-TEC 500

PIANO 1 / PIANO 2

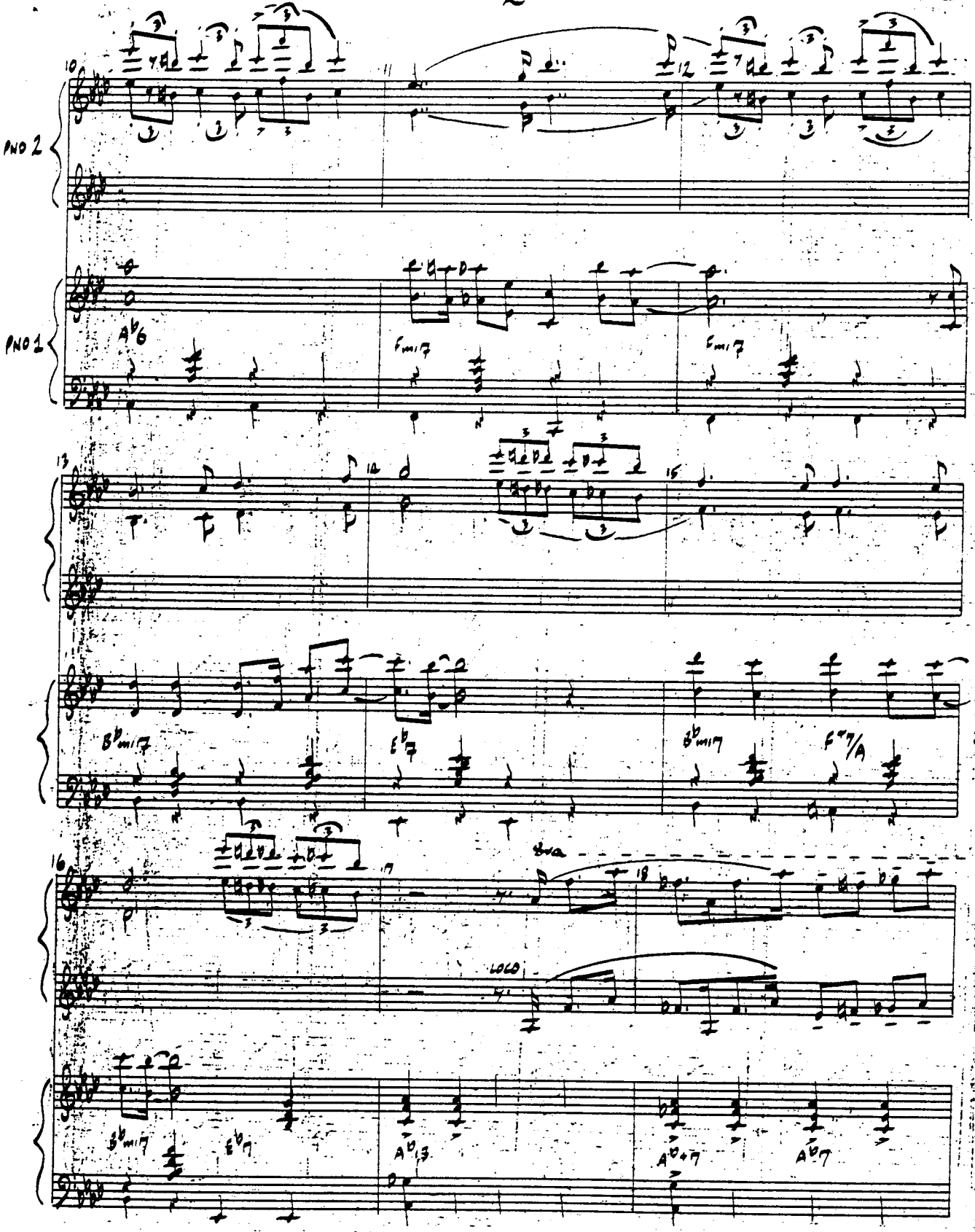
EXIT MUSIC

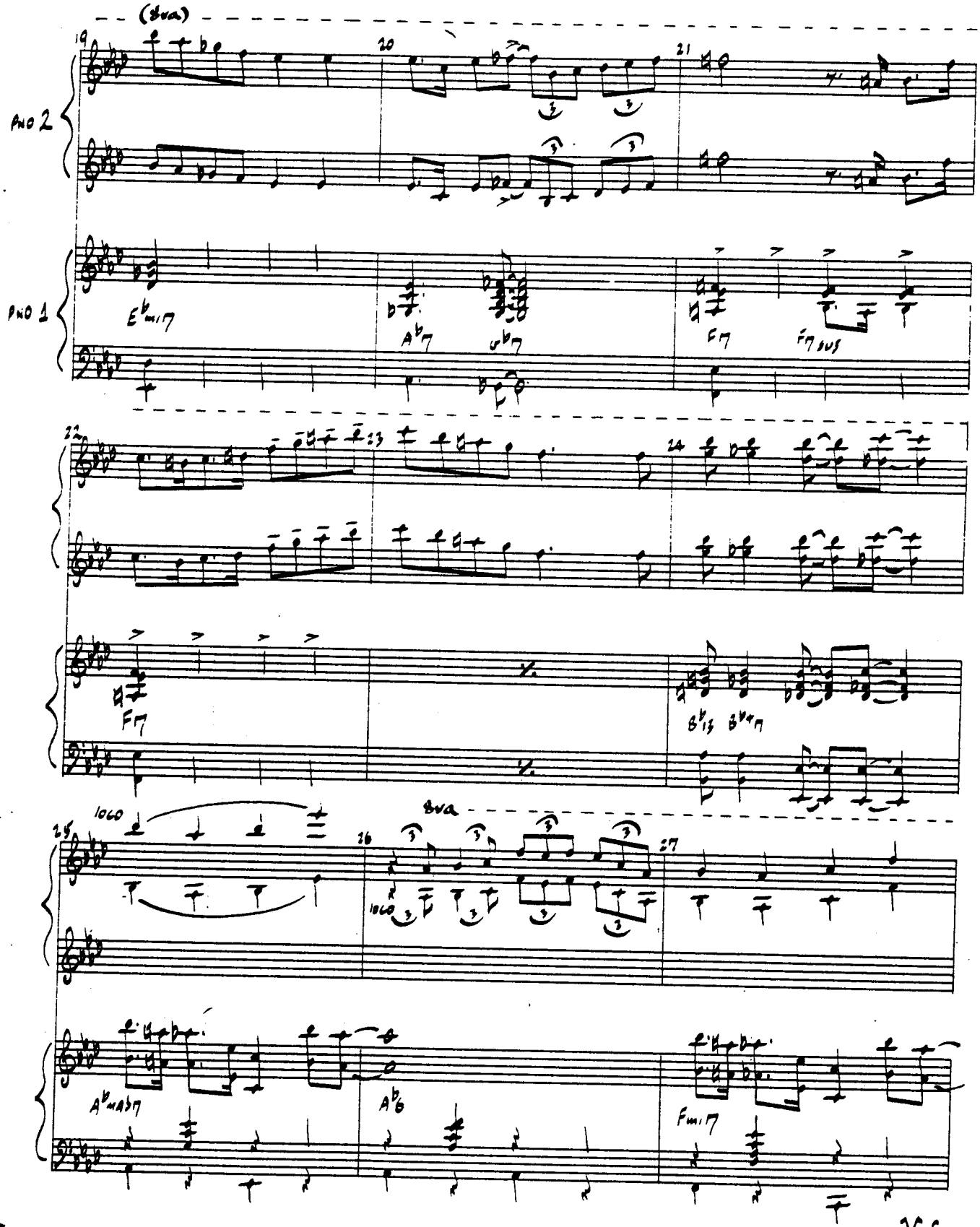
HOLLYWOOD / UKRAIN

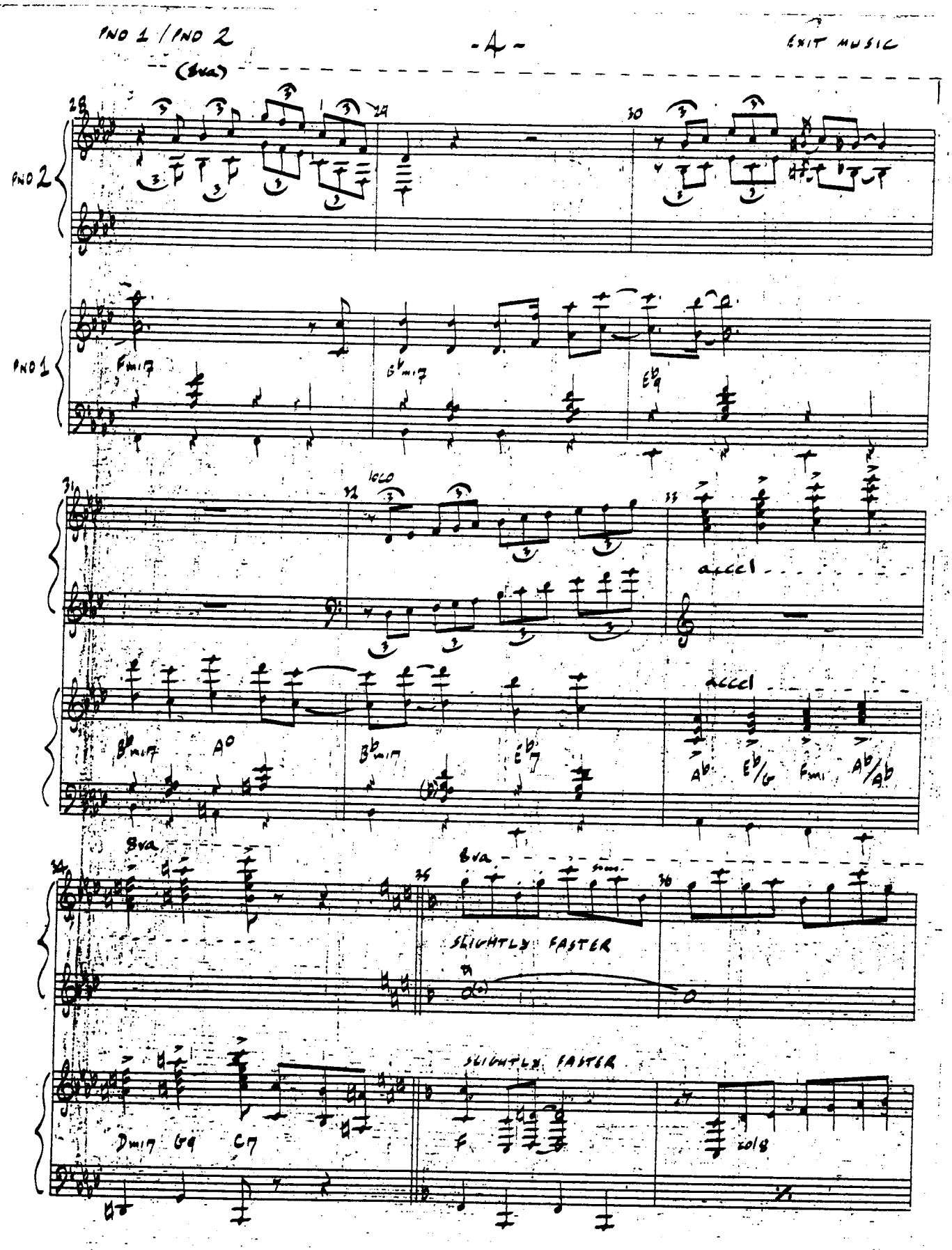
25

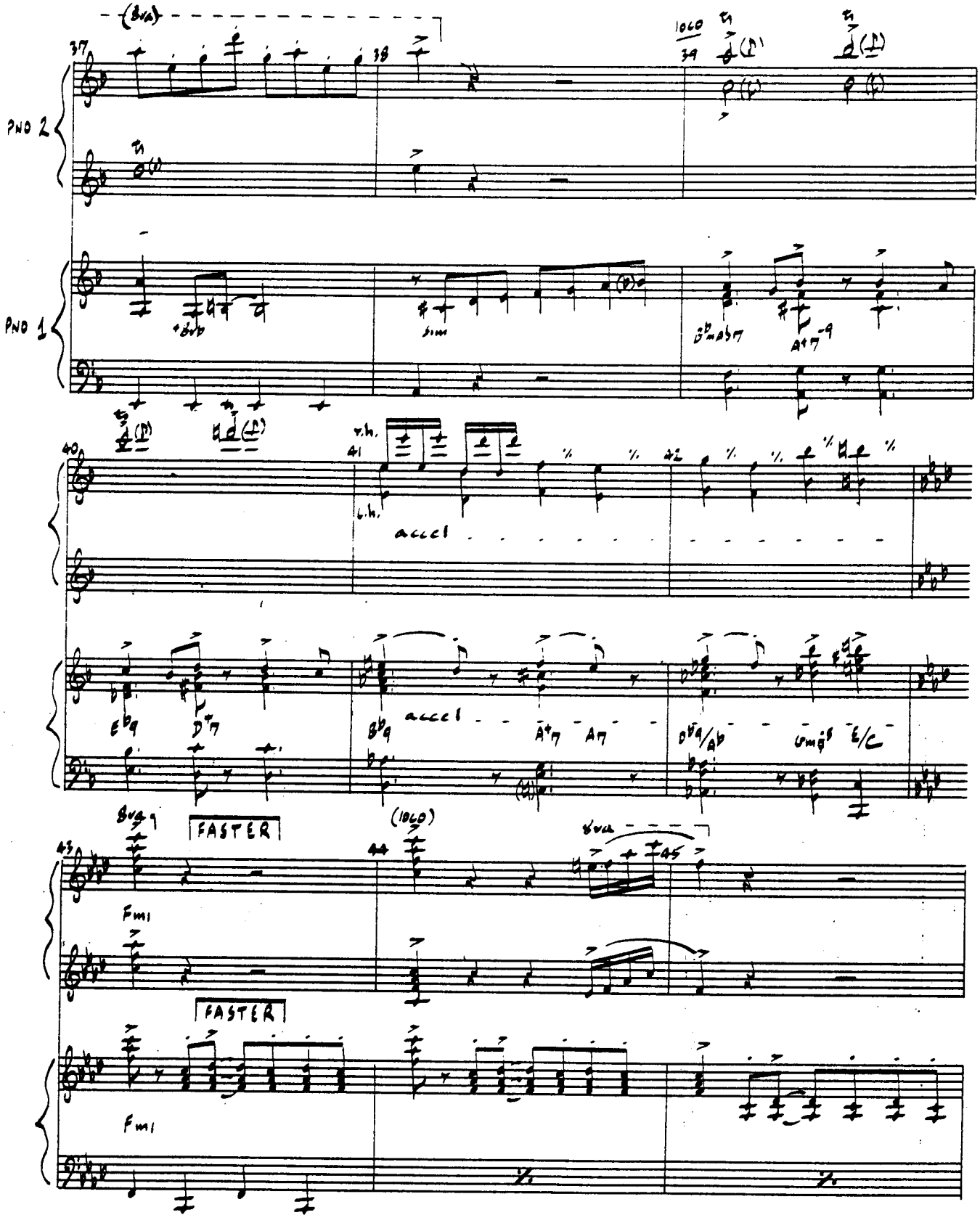


V.S.

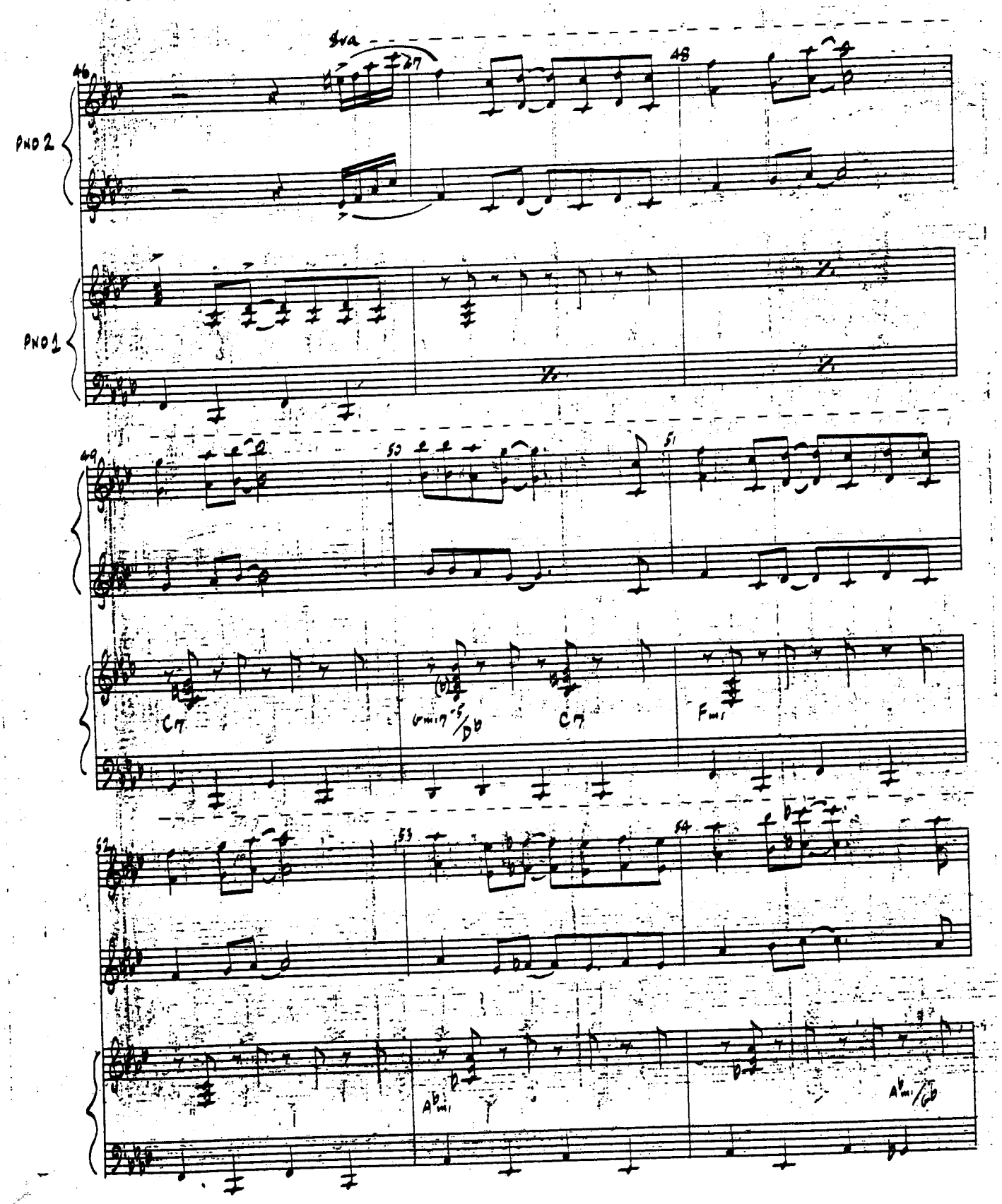

PNO 2
PNO 1
10
11
12
13
14
15
16
17
18
Ab6
Fmi7
Fmi7
Bbmi7
Eb7
Bbmi7
F7/A
8va
LOCO
Bbmi7
Eb7
Ab13
Ab+7
Ab7


(8va)
PNO 2
PNO 1
E♭mi7
A♭7
G♭7
F7
F7sus
F7
B♭13
B♭♯7
loco
8va
loco
A♭maj7
A♭6
Fmi7

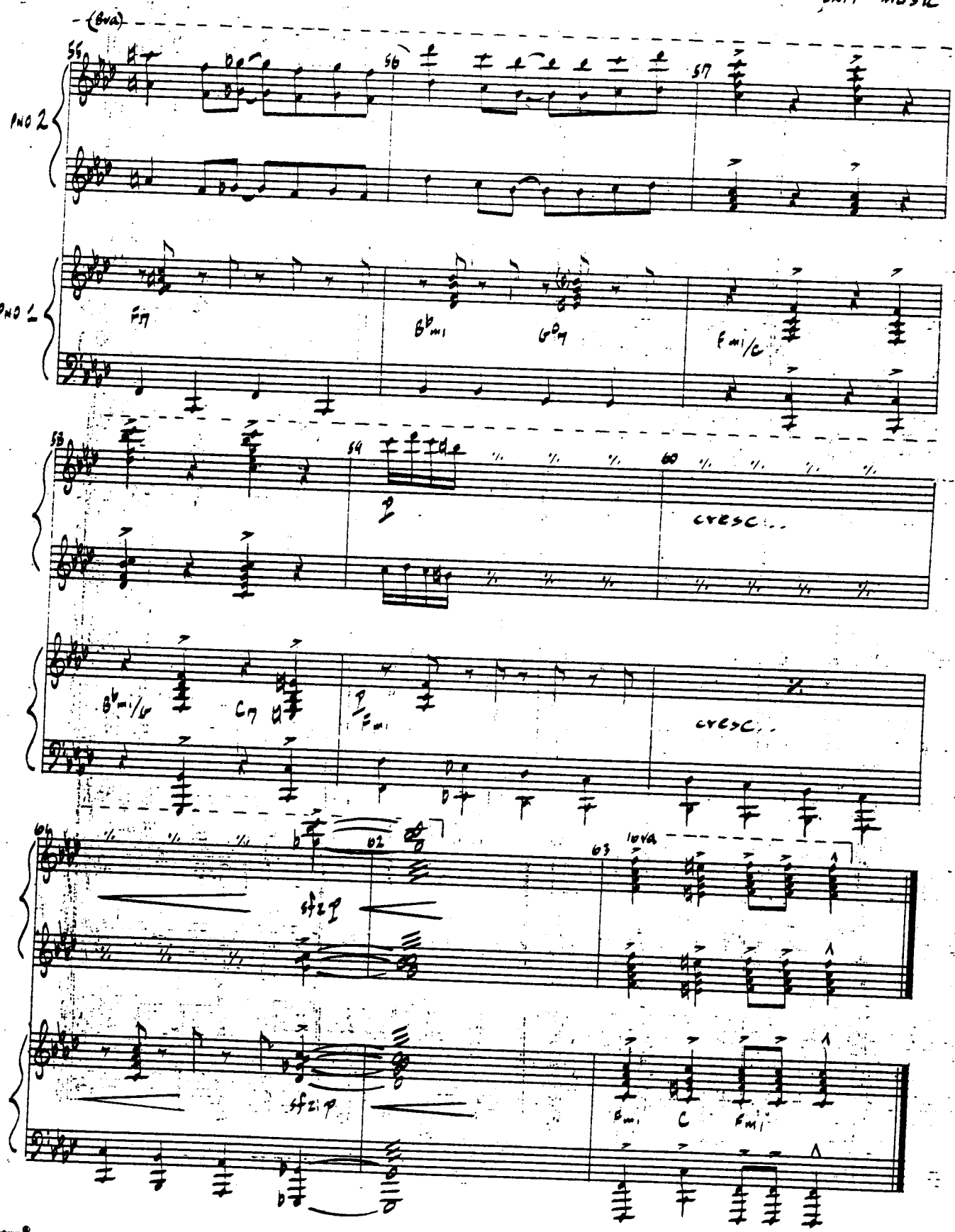

(8va)
PNO 2
PNO 1
Fmi7
Gbmi7
Eb9
loco
accel
accel
Bbmi7
A°
Bbmi7
Eb7
Ab
Eb/G
Fmi
Ab/Ab
8va
8va
SLIGHTLY FASTER
SLIGHTLY FASTER
Dmi7
G9
C7
F
solo


PNO 2
PNO 1
(8va)
1060
sim
accel
accel
FASTER
(1060)
8va
FASTER
Fm1
Fm1

V.S.



DIAZ-TEC 500
C-12 R


(8va)
PNO 2
PNO 1
cresc..
cresc..
sfz p
sfz p
8va