

② A DAY IN HOLLYWOOD / A NIGHT IN THE UKRAINE

ACT I

АСТ II-

1 JUST GO TO THE MOVIES

12. EXTRACTE

1A " " " " " - ASPIRIN

FANFARE

2 MR. SID GRAUMAN

1990

3. FAMOUS FEET

15 VINO MINE

4. NELSON

15A CARLO SOLO "MELODY IN F"

16 SAMOVAR ENTRANCE

4A NELSON EXIT (PLAYOFF)

FIGA SANDOVAR THE LAWYER

5 - BEST IN THE WORLD (P. 68)

106 SAMOVAR - DANCE

5A: PLAYOFF (AT END OF #5)

17 JUST LIKE THAT

6. STORY BEHIND THE SONG

17A SAMOVAR'S EXIT

(COURTNEY - 2 / 2 PUPPIES / 100% ORTH - RAINBOW)

6A HOLLYWOOD. PLAYOFF

18 AGAIN (Xerox)

7. RICHARD WHITING MOOREY

19 KING'S "HARP" SOLO - TAPE ALSO AVAILABLE

(All combs out - hands / arms w/ not run)

✓ (TOO MARVELOUS - WARD6 / JAPANESE SANDMAN)

(WOOD SHIP. LOLLY POP / DOUBLE TROUBLE)

(LOUISE P-SLEEPYTIME CAL)

20 A DUEL, A DUEL!

21 "CARLO PLAYS TCHAIKOVSKY" (LWAD5)

7A BLUE HORIZEN (INCL. ST ALL COMES OUT - PLANE)

22 NATASHA

(AND BEYOND THE BLUE HORIZON)

22A NATASHA PLAYOFF

~~XEROX~~ 8 = THANKS FOR THE MEMORY

23 FINALE - ACT II

125 SA = EASY TO LOVE

88 MEMORY - REPRISÉ

24 CURTAIN CALL

9 DOING THE PRODUCTION CODE

10A FINAL (ACT I) NIGHT IN THE UKRAINE

25 - FIVE MUSIC

11. ACT I BOWS

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE.

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(B)

VOCAL

KEYBOARDS I & II

REFERENCE

NIGHT IN THE UKRAINE

JUST GO TO THE MOVIES

1

MAN 1:

1 FOL-LOW ME 2 DOWN THE AISLE OF THE GRAU-MAN'S CHIN-ESE THEATRE A COL-

3 LO-SAL AR-CHI-TEC-TU-RAL SEN-SA-TION 4 FROM THE 5 PLUSH OF YOUR SEAT IN THE

I Eb

II

I Cb7- Eb

SB559/802/10.81

1

6 GRAU-MANS CHINESE THEA-TER LIFE CAN BE AS PLUSH AS YOUR I-MA-GI-NA-TION YOU CAN

II

I

9 DO-ALL YOUR DREAM-ING IN STYLE. 10 11 rall. FOL-Low ME I HAVE TWO ON THE AISLE - 12 ten.

II

I

13 WOMAN 3: (LAST X) 14 15 16

II

I

NEED TO RE-LAX? NEED TO ES-CAPE?

17 18 19 20

GO SEE FAY WRAY — IN THE PALM OF AN APE —

21 22 23 24

WATCH ER-ROL FLYNN — SHOOT-ING HIS BOW. JUST GO TO THE

25 26 27 29 (MAN 3:)

MOV-IES JUST GO TO A PIC-TURE SHOW. OH,

I Eb7 Ab Ab6

II

I Abm. Abm6 Eb6 Cm7

II

I Cm7/F F7 Fm7 Eo Fm7 Bb13

29 30 31 32

WHEN YOUR MD - RALE NEEDS SOME RE - PAIRS

33 34 35 36

WATCH BUS - BY'S BEAU - TIES DE - SCEND - ING THE STAIRS -

37 38 39 40

HUN - DREDS OF GIRLS - DO - IN' HIGH KICKS. > JUST GO TO THE

I II I II I II

E^b E^b $E^b m a.?$ $E^b m a.?$

$E^b 7$ $E^b 7$ A^b $A^b 6$

$A^b m. 6$ $A^b m. 6$ E^b $C m.?$

41 42 43 44 (MAN 2.)

MOV-IES JUST GO TO THE FLICKS. AND

45 46 47 48

ALL FOR THE SUM OF A QUAR-TER LIFE IS PEACH-Y

49 50 51 52

YOU CAN BE- COME A- LICE FAYE DR DON A- ME- CHE.

simile

G sus. 2 G Am⁷-5 F#₀

Gm. sus. 2 Gm. Cm⁷ Fm⁷/B_b B_b7(-9)

I

II

53. (WOMAN 1.)

SWAMPED WITH YOUR BILLS — LATE WITH YOUR RENT —

54 55 56

II

I

E^b6 E^b6 E^bma⁷ E^bma⁷

57 58 59 60

WATCH BET-TE DA- VIS RUN OUT ON GEORGE BRENT —

II

I

E^b7 E^b7 A^b6 A^b6

61 (WOMAN 2.) 62 63 64

SEE FRED AS- TAIRE — STEP A-PIN' IN STYLE. WHEN EV-'RY-THINGS

II

I

A^bm.6 A^bm.6 E^b Cm⁷

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^bm. 6 Gm. 7 C7**

69 70 71 72 **MAR- VE- LOUS MO- VIE AND SMILE**

II **f**

I **Fm. 7 B^b7-9 B^b9 E^b6 E^b6 B^b9 B7**

73 (MAN I:) 74 75 76 **GIRLS IN SA- RONGS MON- STERS IN CAPES**

II

I **E^b Ema.**

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. Am.6 E6 C#m.7

85 86 87 88

MOV-IES JUST GO TO A PIC- TURE SHOW. OH,

C#m.7/F# F#7 A6 G#6 F#m.7 B13

WOMAN 3

89 COOP. LA IN "WINDS" 90 91 CRAW. X FORD IN "RAIN" 92

II

I E Ema?

93 94 95 96

II

I E7 A A6

97 98 99 100 (GIRLS)

→ SING WITH DICK POWELL RIDE WITH TOM MIX JUST GO TO THE

II

I A mi⁶ E C# mi⁷

101 102 103 104 **MEN:**

MO-VIES JUST GO TO THE FLICKS VI

105 106 107 108

CAR-I-I-OUS-LY, YOU ARE FLY-IN' DOWN TO RI-O

(Ab6) (B^bmi-5) (G^o)

109 110 111 112

GIRLS: SHARE THE MAR-QUEE WITH MISS-ES MARX'S ZA-NY TRI-O

RALL.

Ab sus 2 Ab B^bmi-5 G^o

Ab mi (sus 2) Ab mi C⁺mi Ab B6 B7-9

TEMPO
ALL:

113 SO WHEN YOUR LIFE 114 SEEMS A BIT LEAN. 115 116

II

I E⁶ E^{mai}?

117 JUST LET SOME SHA - DOWS AP - PEAR 118 119 ON THE SCREEN 120

II

I E⁷ A⁶

121 SHINE LIKE A STAR 122 FOR A BRIEF WHILE 123 WHEN-E-VER YOU'RE

II

I A^{mi} E C^{#mi}?

125 126 127 128

DOWN IN THE DUMPS TRY PUTTING ON JU- DA'S RED PUMPS JUST GO TO A

129 130

MAR - VE - LOUS MO VIE AND

131 132

SMILE

I

II

F#mi⁹ A^{mi}6 (add 9) G#mi⁷ (sus) G#mi⁷ C#mi⁷ C#⁷

F#mi⁷ B⁷(-9) B⁹

F6 G# F#mi⁷ F⁷

Handwritten musical score for measures 133-138. The score is for two staves, I and II, in treble clef with a key signature of two sharps (F# and C#). A bracket labeled "FULL" spans measures 133-138. Measure numbers 133, 134, 135, 136, 137, and 138 are written above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*. Chord symbols are present: *E* in measure 133, *E⁷ maj* in measure 135, and *E⁷* in measure 137.

Handwritten musical score for measures 139-144. The score is for two staves, I and II, in treble clef with a key signature of two sharps (F# and C#). Measure numbers 139, 140, 141, 142, 143, and 144 are written above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*. Chord symbols are present: *A6* in measure 139, *A^{mi}6* in measure 141, *E* in measure 143, and *C#^{mi}7* in measure 144.

Handwritten musical score for measures 145-149. The score is for two staves, I and II, in treble clef with a key signature of two sharps (F# and C#). Measure numbers 145, 146, 147, 148, and 149 are written above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*. Chord symbols are present: *C#^{mi}7* and *F#* in measure 145, *F#7* in measure 146, *A6* and *C#0* in measure 147, and *F#^{mi}7* and *B¹³* in measure 148.

Voc/KYBD I+II

WHISPER CHORUS

149 SO: WHEN YOUR LIFE SEEMS A BIT LEAN

150

151

152

153 JUST LET SOME SHA — DOGS AP — PEAR * ON THE SCREEN

154

155

156

157 SHINE LIKE A STAR

158

159 FOR A BRIEF WHILE WHEN E-VER YOU'RE

160 FULL VOICE

II

I

Sub P E⁶

E⁶

E⁶

E⁷

E⁷

A⁶

A⁶

A^{mi}

A^{mi}

E⁶

E⁶

Handwritten musical score for Vocals (Voc) and Keyboard (KYBD) parts, I and II. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The lyrics are: "DOWN IN THE DUMPS, TRY PUTTING ON JE- DY'S RED PUMPS AND VI-SIT A GUN TO-TIN' SHARP-LE, A MOTH EAT-EN HAR-PIE, A DAN-GE-RUS BEAU-TY, A KEW-PIE DOLL CU-TIE, AN". The score includes measures 161 through 172. The keyboard part includes chord notations: F#mi, A6, G#mi(sus), G#mi, C#7, C#7, F#mi, B7-9, B9, E6, (F#mi), C#7, F#mi, Eb6/G, Eb7/G, E6/G, F/A, and F#A.

161 162 163 164

DOWN IN THE DUMPS, TRY PUTTING ON JE- DY'S RED PUMPS AND VI-SIT A

165 166 167 168

GUN TO-TIN' SHARP-LE, A MOTH EAT-EN HAR-PIE, A

169 170 171 172

DAN-GE-RUS BEAU-TY, A KEW-PIE DOLL CU-TIE, AN

Handwritten musical score for Voice (Voc) and Keyboard (KYBD) I and II, measures 173 to 182. The score is written in treble and bass staves for both parts, with a key signature of one sharp (F#) and a common time signature (C).

Measures 173-176:

- Voc:** AN-CIENT HIGH LA - MA, A HIGH STEP-PIN' MA - MA, JUST
- KYBD I:** A#0, B7(-9), B9, E, C#m, C#7
- KYBD II:** (Accompanying chords and melody)

Measures 177-180:

- Voc:** GO TO THE MO - VIES AND SMILE
- KYBD I:** A/F#, B7(-9), B9, E6
- KYBD II:** (Accompanying chords and melody)

Measures 181-182:

- Voc:** (Silent)
- KYBD I:** A, G#m, F#m, B7, E6
- KYBD II:** (Accompanying chords and melody)

PIANO-CONDUCTOR

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE

1A

(1) FAST.

REFERENCE

MOVIES - TAG

PNO.
2

PNO.
1

8VA

8VA

FMAJ

FMAJ

8VA

PC. 11

12 13 14

SHINE LIKE A STAR. 8va FOR A BRIEF WHILE. AND, SO, IN THIS

PNO. 2

PNO. 1

Bbm F Dm

15 SWING-LIGHTLY 16 17 18

LIT-TLE RE-PRIZE. THE STAFF OF THE GRAU-MAN'S CHI-NESE. IN-VITES YA TO

II

I

Fm Bbm F6 D7

P.C.

19 20 21 22

GO TO A MO - VIE A MARX BROTHERS MO - VIE, JUST

6m7 C7-9 C9 F6 Dmaj7 D7

23 24 25 26

GO TO A MO - VIE AND SMILE

6m7 C7(b9) C9 F

PIANO-CONDUCTOR

REFERENCE

MR. SID GRAUMAN

2

1 (ALL!) HOLD BACK-FANFARE

2 3 4

PNO. II

PNO. I

5 (ALL!) MIS-TER SID GRAU- MAN

PNO. II

PNO. I

Am/E Eb D7

Db Fm/C Eb/Bb Cb

P.C.

-2-

MR. SID GRAUMAN

Handwritten musical score for measures 9-11. The score is written on three systems of staves. The first system (measures 9-11) includes a vocal line with lyrics "A MAN WITH A" and a piano accompaniment. The second system (measures 10-11) continues the piano accompaniment. The third system (measures 11-11) includes a vocal line with lyrics "A MAN WITH A" and a piano accompaniment. The score is marked with "f" (forte) and "p" (piano) dynamics. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Handwritten musical score for measures 12-15. The score is written on three systems of staves. The first system (measures 12-13) includes a vocal line with lyrics "DREA MM" and a piano accompaniment. The second system (measures 13-14) includes a vocal line with lyrics "DREA MM" and a piano accompaniment. The third system (measures 14-15) includes a vocal line with lyrics "DREA MM" and a piano accompaniment. The score is marked with "f" (forte) and "p" (piano) dynamics. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes a "RALL." (Ritardando) marking and a "GONG (ON TAPE)" marking.

PIANO-CONDUCTOR
KEYBOARD I-II

FAMOUS FEET

A DAY IN HOLLYWOOD / A NIGHT IN THE UKRAINE

Handwritten musical score for Piano-Conductor, Keyboard I-II, titled "FAMOUS FEET". The score is in G major (one sharp) and 4/4 time. It features three systems of staves. The first system includes a grand staff with a piano part (PNO. 1) and a conductor part (PNO. 2). The piano part begins with a forte (f) dynamic and includes chords such as G, Ami7, Bb°, and G. The conductor part is marked (1) Allegro. The second system continues the piano part with a fortissimo (ff) dynamic and includes chords such as G, Ami7, Bb°, and G. The third system continues the piano part with a fortissimo (ff) dynamic and includes chords such as G, Ami7, Bb°, and G. The score is marked with measures (1) through (12). The piano part is marked with a double bar line after measure 4.

A3375/802/81

Astuc C112

27
DIAZ-TOC 280

9

1.) HERE ON HOL- LY- WOOD BOU- LE- VARD
2.) FOOT- PRINTS MAK- IN YOU CER- TAIN THAT

Dmi¹¹ G⁷ Dmi¹¹ G⁷

(13) THERE'S A _____ HALL OF _____ FAME _____ WHERE THE
(14) YOU _____ AIN'T _____ WORTH A _____ CENT _____ IN THIS
(15) (16)

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

+8vb... J +8... J +8... J +8... J

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.

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics: "SEEMS I STAND AND STARE AT THOSE FOOT-PRINTS OUT". Measure numbers (30), (31), and (32) are written above the vocal line. The piano accompaniment consists of two staves (treble and bass clefs). The bass line includes the following chord markings: G/B (G), B7, C#mi, E/B, B7, C#mi/B, and B6/F#.

Handwritten musical score for the second system. The vocal line (treble clef) contains the lyrics: "THERE A-BOU-A DO-ZEN TIMES A DAY". Measure numbers (33), (34), (35), and (36) are written above the vocal line. The piano accompaniment consists of two staves (treble and bass clefs). The bass line includes the following chord markings: A/B, B7, E6, EMa7, E6, and Esus2.

(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 GMa⁷/_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

54 55 56 57

WHAT - 'LL HAP - PEN THESE FEET THAT I'M TAP - PIN' RIGHT

+8vb. +8vb. +8vb. +8vb.

C9 D^b9 C9 D^b9 C9 D^b9 C9 D^b9 C9 C/B^b

58 59 60 61

NOW. WILL THEY BE FA - MOUS FEET?

8vb. (loco)

A Bm7 C° A/C# D7

62 63 64 65

G Am7 Bb° Am7 G Am7 G

Empty musical staves for measures 66-72.

66

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P.C.

10.

Famous Feet

8va

78 (loco)

79

80

81

Dm7

A^b9

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

94 95 96 97

98 (loco) 99 100 101

C9 Db9 C9 Db9 C9 Db9 C9 C/Bb

A Bm7(-5) C° A/C# D7

G Am7 Bb° Am7 G Am7 Bb° G/B

The image shows a handwritten musical score for a piece titled "Famous Feet". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 90, which is marked with a circled "90" and the word "(loco)". The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Chord symbols are written below the staves at specific intervals. The score ends at measure 101, which is marked with a circled "101".

102 Interlude

103 104 105

OH SEE THOSE FA - MOUS FEET

8va

(Loco)

$E^b m7$ A^b7 $E^b m7$ A^b7

106 107 108 109

ALL THOSE FA - MOUS FEET.

8va

(Loco)

$E^b m7$ A^b7 $E^b m7$ A^b7

110

Handwritten musical score for measures 110-113. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: OH SEE THOSE FA-MOUS FEET. Measure 110 has a vocal line starting with "OH" and a piano accompaniment. Measures 111-113 continue the melody and accompaniment. Chords are marked: Emi⁷, A⁷, Emi⁷, and A⁷.

Handwritten musical score for measures 114-117. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: LOVE THOSE FA-MOUS FEET! Measure 114 has a vocal line starting with "LOVE" and a piano accompaniment. Measures 115-117 continue the melody and accompaniment. Chords are marked: Emi⁷, A⁷, Emi⁷, and A⁷.

P/C

-14-

FAMOUS FEET

118

Handwritten musical score for measures 118-121. The score is written for a piano (P/C) and includes lyrics: "boy, oh boy I'd like to be". The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff, with "boy" appearing twice. The measure numbers 118, 119, 120, and 121 are indicated above the staff. The piano accompaniment is shown in the lower staves.

Handwritten musical score for measures 122-125. The score is written for a piano (P/C) and includes lyrics: "THERE IN THAT GAL-LER-Y". The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the staff, with "THERE IN THAT" and "GAL-LER-Y". The measure numbers 122, 123, 124, and 125 are indicated above the staff. The piano accompaniment is shown in the lower staves.

P/C

126 BET YOUR LIFE YOUR LIFE IS SWEET 127 128 129 WHEN YOU'VE

Handwritten musical score for measures 126-129. The vocal line (treble clef) contains the lyrics: "BET YOUR LIFE YOUR LIFE IS SWEET WHEN YOU'VE". The piano accompaniment (grand staff) features chords and arpeggiated figures. Measure 129 ends with a fermata.

130 GOT THOSE 131 CLICK CLICK 132 133 FA-MOUS FEET

Handwritten musical score for measures 130-133. The vocal line continues with the lyrics: "GOT THOSE FA-MOUS FEET". The piano accompaniment includes chords labeled E^b/A and A^7 . Measure 133 ends with a fermata.

134

Handwritten musical score for measures 134-137. The key signature is D major (two sharps). The melody is written in treble clef with lyrics: "OH SEE THOSE FA-MOUS FEET". The piano accompaniment is written in grand staff (treble and bass clefs). Chords are indicated below the piano part: Emi⁷, A⁷, Emi⁷, A⁷. Measure numbers 135, 136, and 137 are marked above the staff.

Handwritten musical score for measures 138-141. The key signature is D major (two sharps). The melody is written in treble clef with lyrics: "ALL THOSE FA-MOUS FEET". The piano accompaniment is written in grand staff (treble and bass clefs). Chords are indicated below the piano part: Emi⁷, A⁷, Emi⁷, A⁷. Measure numbers 138, 139, 140, and 141 are marked above the staff.

P/C

-17-

FAMOUS FEET

142

Handwritten musical score for measures 142-145. The score is written for voice and piano. The voice part has lyrics: "OH SEE THOSE FA-MOUS FEET". The piano part features a complex accompaniment with many beamed sixteenth notes in both hands. Chord symbols are written below the piano staves: Fmi⁷, B^b7, Fmi⁷, and B^b7.

Handwritten musical score for measures 146-149. The score is written for voice and piano. The voice part has lyrics: "LOVE THOSE FA-MOUS FEET". The piano part continues with a complex accompaniment. Chord symbols are written below the piano staves: Fmi⁷, B^b7, Fmi⁷, and B^b7.

P/C

150

151

152

153

HEAVY

ff

ff (B)

(E)

154

155

156

157

(G/b)

(D)

G¹³ A⁷(M)

(158) (♩ = ♩.)

(159) (160) (161)

8va

Dmi¹¹ F/G Dmi⁷ G

(162) (163) (164) (165)

8va

Handwritten musical score for "Famous Feet". The score is written on four systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Measure numbers are indicated in parentheses above the staves:

- System 1: (166), (167), (168), (169)
- System 2: (170), (171), (172), (173), (174), (175), (176), (177)
- System 3: (178), (179), (180), (181), (182), (183)

Dynamic markings include *p* (piano), *A°* (accidental), and *mf* (mezzo-forte). A box labeled "JUDY CLICKS HEELS" is present in the third system, spanning measures 178 to 183. The score ends with a double bar line and a repeat sign.

(184) (WOMAN) (185) (186) (+ MAN) (187)

OH OH

p G Ami7 *cresc.* B \flat o Ami7

(188) (189)

f *f* G Ami7 A \sharp o G/B

(190)

FOOT- PRINTS THANKS TO THAT AC- CI- DENT

E^bmi^{II} Ab⁷ E^bmi^{II} Ab⁷

(194)

WE CAN CER- TI- FY THAT FROM

E^bmi^{II} Ab⁷ E^bmi Ab⁷-5

198

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# Bb/D

Handwritten musical score for the song "TO SEE THOSE FA-MOUS FEET." The score is written on three systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the piano accompaniment. The third system shows the piano accompaniment with chord symbols: Eb7, Ab, Bbm7, Bb, Ab, Bbm7, Bb, Ab, and C. The score is marked with measure numbers 204 through 209. The key signature is B-flat major (two flats). The tempo is marked "loco".

(210)

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

(laco)

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 Eb9

232 *rall.* 233 *(slower - hold back feel)* 234 235 236 237

PLEASE MAKE 'EM MINE.

G Am7 A# G/B C C# G/D G13

238 8va

239 240 241

(loco)

$E^b m9$ $A^b 7$ $E^b m9$ $A^b 7$

242 (8va)

243 244 245

(loco)

$E^b m9$ A^b $B^b m$ B^o A^b/C

246 (8va)

247 248 249

(loco)

$D^b 7$

8va

250

(Loco)

251

252

253

(Loco)

254

255

256

257

Am11

D9

Am11

D9

258

259

260

261

8va

(Loco)

Am11

D

Em7

E7

D/F#

262 (8va) 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

Musical score for measures 272-275. The score is written for piano (p) and features a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#). Measure 272 starts with a piano (p) dynamic. Measure 273 has a piano (p) dynamic. Measure 274 has a piano (p) dynamic. Measure 275 has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

276 277 278 279

Musical score for measures 276-279. The score is written for piano (p) and features a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#). Measure 276 starts with a piano (p) dynamic. Measure 277 has a piano (p) dynamic. Measure 278 has a piano (p) dynamic. Measure 279 has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measures 280 through 291. The score is written for two staves (treble and bass clef) and includes chord markings and dynamic markings.

Measures 280-283: Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment. Chord markings: Dmi¹¹, G⁹, Dmi⁷, G⁹.

Measures 284-287: Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment. Chord markings: Dmi¹¹, G, G, G.

Measures 288-291: Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment. Chord markings: (C⁷), (C⁷).

292 (H) 293 294 295

Handwritten notes: (H), D7, Eb

296 (Loco) 297 298 299

Handwritten notes: (Loco), (Eb13), Eb, D13

300 301 302 303

Handwritten notes: G7

Handwritten musical score for "FAMOUS FEET" on page 33. The score is written on three systems of grand staves (treble and bass clef). The first system (measures 304-307) features a treble staff with a melodic line and a bass staff with a bass line. The second system (measures 308-310) includes "ACCEL..." markings and a key signature change to E-flat major. The third system (measures 311-313) continues the piece with various chords and a key signature change to A-flat major. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Measures 304-307: Treble staff has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff has a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3. Chords are marked: Cmaj7, C, Bmib.

Measures 308-310: Treble staff has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff has a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3. Chords are marked: Eb, Ab, A0.

Measures 311-313: Treble staff has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff has a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3. Chords are marked: Abmaj7, Ab6, Ab.

314 MAN WOMAN (315) (316) (317)

I'LL DANCE MY SHOES OFF

8va R.H. L.H.

G¹³ A⁷ Dmi⁷ G⁹

mf

(318) (319) (320) (321)

OV-ER AND OV-ER AND GET THAT BREAK SOME-HOW

seacc.

Dmi⁷ G⁹ Dmi⁷ Dmi⁷

(322) (323) (324) (325)

TELL ME WHAT'LL HAPPEN, 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) E7 (335) 7 (336) (337) E7 L7

FOR- EV- ER IN CON- CRETE

Eb7 D7 D+7 Bmi7 E7-9# E7

(338)

8va LIKE ALL THOSE FA-MOUS FEET.

(339) STEP STEP (34) (3 1/2)

ED9 D13 G A/F# Bb/F C/E Db/Eb Eb/D

(343) (344) (345) (346) (347)

E/Db F#C

PIANO 1

HOLLY/UKRAINE

NELSON

A

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

RUBATO

Handwritten musical notation for the piano introduction. It consists of two systems of grand staves. The first system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Chords and notes are marked with handwritten annotations: *gliss*, *Bb*, *Gm19*, and *Gm17*. The second system continues the accompaniment with similar chordal textures.

Handwritten musical notation for the first line of the song. The top staff is a vocal line with the lyrics: "My heart, my love, my life is his a - lone. But". The bottom staff is the piano accompaniment. Chords *Bb* and *Gm* are indicated above the vocal staff. The piano part includes a *mp* (mezzo-piano) dynamic marking.

Handwritten musical notation for the second line of the song. The top staff is a vocal line with the lyrics: "if, but if, but if the truth be known." The bottom staff is the piano accompaniment. Chords *Eb*, *Cm*, *F7sus4*, and *F7* are indicated above the vocal staff. The piano part includes a *poco rit.* (poco ritardando) marking at the end of the line.

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60-61

Fast Waltz (in one)

B \flat B \flat /A B \flat /G D \flat dim

My he - ro must stand on a box in our love scenes. And

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

Handwritten: - 4 -

Chord diagrams: Gm7, Ebmaj7, Eb6, G7, Cm, Cm7#, Cm7, Cm6, Eb/F, F7, Bb, Bb/A, Bb/G, Dbdim, Cm7, F7, Cm7, D7.

Lyrics:

not hard to sleep through it all. His vo - cal chords
mer - i - ca's sweet - hearts my ass. "A" pair made in

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

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 -

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

Handwritten: *Rit.*, *ten.*, *hesitate 1st time a tempo 2nd time*

-5-

NELSON 39

Chord diagrams: Gm, Ebm6, Bb, Gm, Ebm6, Bb, Gm, Cm7, Eb/F, F7, Bb, Gm, Eb, F7, Cm7, F7sus4, Bb, Gm, Cm7, F7, Bb.

Nel - son, how in - cred - i - bly bor - ing
Nel - son, oh so calm - ing you'll nev - er

That's not sing - ing, it's snor - ing! What you're
need em - balm - ing, Oh Nel son, *cresc.*

put - ting me through! *f* *mf* *A*

what you're put - ting me through! *ten.* *tr.* *15va*
poco rit. *f a tempo* *accel.* *A*
4649 *8va bassa*

NELSON-EXIT

Handwritten musical score for PIANO II and PIANO I. The system is in 3/4 time and B-flat major. PIANO II has a melodic line with a slur and a fermata. PIANO I has a harmonic accompaniment with chords: B^b/A , B^b/A , B^b/G , and B^b . The first measure of PIANO I includes the numbers 3 and 4.

Handwritten musical score for PIANO II and PIANO I. The system is in 3/4 time and B-flat major. PIANO II has a melodic line with a slur and a fermata. PIANO I has a harmonic accompaniment with chords: $Cm17$, $F7$, $Cm17$, and $F7$. The first measure of PIANO I includes the number 2.

Handwritten musical score for PIANO II and PIANO I. The system is in 3/4 time and B-flat major. PIANO II has a melodic line with a slur and a fermata. PIANO I has a harmonic accompaniment with chords: $Cm17$, $Cm17$, $Cm17$, and $Cm17$. The first measure of PIANO I includes the number 2. The system is marked with "dim." and "LOGO".

DIALOGUE OVER: "the beautiful hopefuls of Hollywood!"

Handwritten musical score for piano (PNO I and PNO II) and voice (I and II). The score is written on staves with treble and bass clefs, featuring various chords and melodic lines.

PNO I: Treble clef. Chords: Fm17, Bb7, Fm17. A double bar line is present after the first measure.

PNO II: Treble clef. Chords: Bb7, Fm17, Bb7-5, Eb7, and a final measure with a slash (/).

VOICE I: Treble clef. Chords: Eb7, C7, F7. A double bar line is present after the first measure.

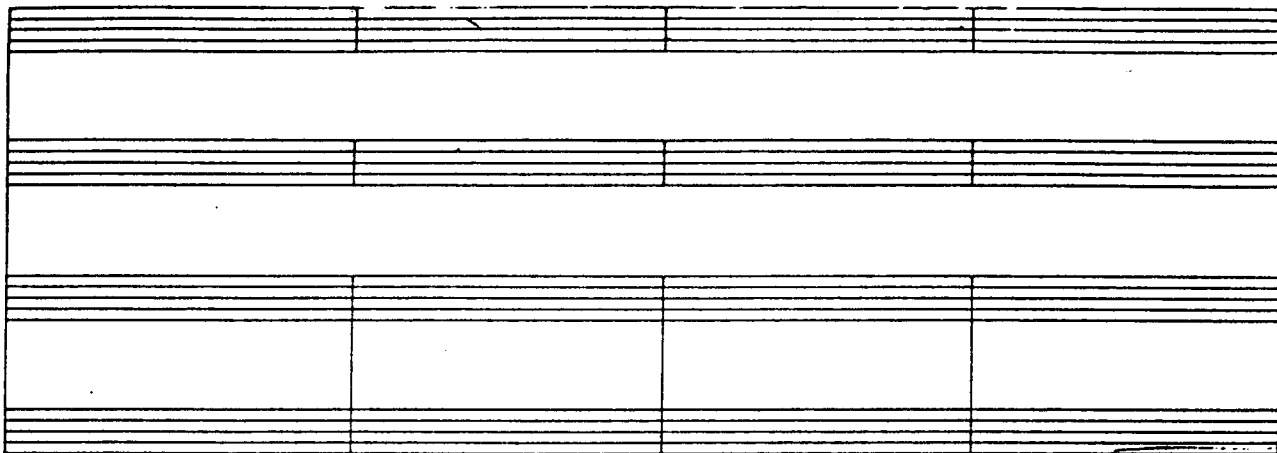
VOICE II: Treble clef. Chords: Bb, Cm17, Cm17, and a final measure with a slash (/).

Lyrics: ("...few are chosen.")

Tempo/Performance markings: RALL...

THE BEST IN THE WORLD

5



PRISC:

Handwritten musical notation for the first system. It includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notation features a melody line with triplets and a bass line with a circled 'C' and a fermata. There are handwritten notes: 'STORY GOES AT THE DISNEY LOU'S' and 'IN FROM FIVE TO MIDNIGHT AS A FISHER-LITTLE'. There are also some other handwritten notes like 'HERE'S' and 'OPT'.

Handwritten musical notation for the second system. It includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notation features a melody line with triplets and a bass line with a circled 'C' and a fermata. There are handwritten notes: 'STORY GOES AT THE DISNEY LOU'S' and 'IN FROM FIVE TO MIDNIGHT AS A FISHER-LITTLE'. There are also some other handwritten notes like 'HERE'S' and 'OPT'. Below the staves, there are handwritten notes: 'F7#9/Bb Bb6+9', 'F7#9/Bb Bb6+9', 'F7#9/Bb', and 'Bb6+9'. There is a handwritten number '68' in the bottom right corner.

BEST

Handwritten musical notation for the first system. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are: "HOLD-ING OURS, PA-PA SAID, 'FACE LIKE YOURS THERE'S A FIRE THAT YOU JUST GOT, TAG AND GET.' I". The accompaniment is in bass clef with a key signature of one flat (Bb). The lyrics are: "HOLD-ING OURS, PA-PA SAID, 'FACE LIKE YOURS THERE'S A FIRE THAT YOU JUST GOT, TAG AND GET.' I".

Handwritten musical notation for the second system. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are: "PUT A WAY, M. FLAUNT AND MY GLOVES TO GO AND BE THE STAR THE WORLD LOVES. PA-PA SAID, 'YOU'RE'". The accompaniment is in bass clef with a key signature of one flat (Bb). The lyrics are: "PUT A WAY, M. FLAUNT AND MY GLOVES TO GO AND BE THE STAR THE WORLD LOVES. PA-PA SAID, 'YOU'RE'".

Handwritten musical notation for the third system. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are: "BEST, YOU'RE THE BEST IN THE WORLD. ALL YOU NEED IS THE CHANCE TO BE BEST IN THE WORLD. YOU'RE THE BRIGHT". The accompaniment is in bass clef with a key signature of one flat (Bb). The lyrics are: "BEST, YOU'RE THE BEST IN THE WORLD. ALL YOU NEED IS THE CHANCE TO BE BEST IN THE WORLD. YOU'RE THE BRIGHT".

Handwritten musical notation for the fourth system. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are: "BEST, YOU'RE THE BEST IN THE WORLD. ALL YOU NEED IS THE CHANCE TO BE BEST IN THE WORLD. YOU'RE THE BRIGHT". The accompaniment is in bass clef with a key signature of one flat (Bb). The lyrics are: "BEST, YOU'RE THE BEST IN THE WORLD. ALL YOU NEED IS THE CHANCE TO BE BEST IN THE WORLD. YOU'RE THE BRIGHT".

- 4 -

Roll - - - BEST

WERE SHAK- IN MY HANDS WERE COLD. BUT I REMEM- BER AS THE CARDS ROLLED.

CRESC. - - - Roll.

(P) E^m → A75 A7 D^m9 D6 D F/C C7-5 C7 C7 F7

RUBATO accel - - - TPO

REST! YOU'RE BEST IN THE WORLD. ALL YOU NEED IS THE CHANCE TO BE BEST IN THE WORLD. YOU'RE THE BRISHT!

+ OCT

B⁷ G7b9 C^m F7 C^m F7 B⁷ B⁷ B⁷

STAIR THAT STANDS OUT FROM THE REST IF YOU MAKE IT OR NOT DON'T FORGET THAT THE BEST... ED AND

+ BB4442

G^m G^m G^m D^m D^m G7b9 G7 C^m5 F[#]7 B^b6+9

1 SLOWER

Musical score system 1. Treble and bass staves with lyrics: DARK, A PART, MY SIDE. WHEN I FLASHED ON THE SCENE, HE THE THINGS CRIED. LITTLE THING, YOU'RE THE LIGHT.

Handwritten annotations: *pp*, *pp*, *CRASC*, *CRASC*.

Chord symbols: B^b7 , G^b9 , $C7$, $F7$, B^b9 , B .

Musical score system 2. Treble and bass staves with lyrics: STAR, NEEDN'T, FEAR, AND NO ONE'S ASSENT, THE FUTURE'S ALL! LIFE CAN HAVE IT.

Handwritten annotations: *loco*, *ms*, *CRHC*.

Chord symbols: G^m , G^b9 , $G7$, D^b9 , D^m , G^b9 , $G7$, $C7^b9$, $F7^b9$.

Musical score system 3. Treble and bass staves with lyrics: RO-NICKAY, FURTHER, TRANS, VEN DAYS, AND UNCON, SOLATE, BACK, CIN, NAT, PA, PA WENT, TO THE FEW.

Handwritten annotations: *off*, *off*.

Chord symbols: B^b7 , G^b9 , $G7$, $C7^b9$, $F7^b9$.

Handwritten musical notation for the first system. The lyrics are: "DREAMS WERE DREAMS, BUT YOU SAID 'A GINNY OF A LER RENT.'". The notation includes treble and bass staves with various musical symbols and accidentals.

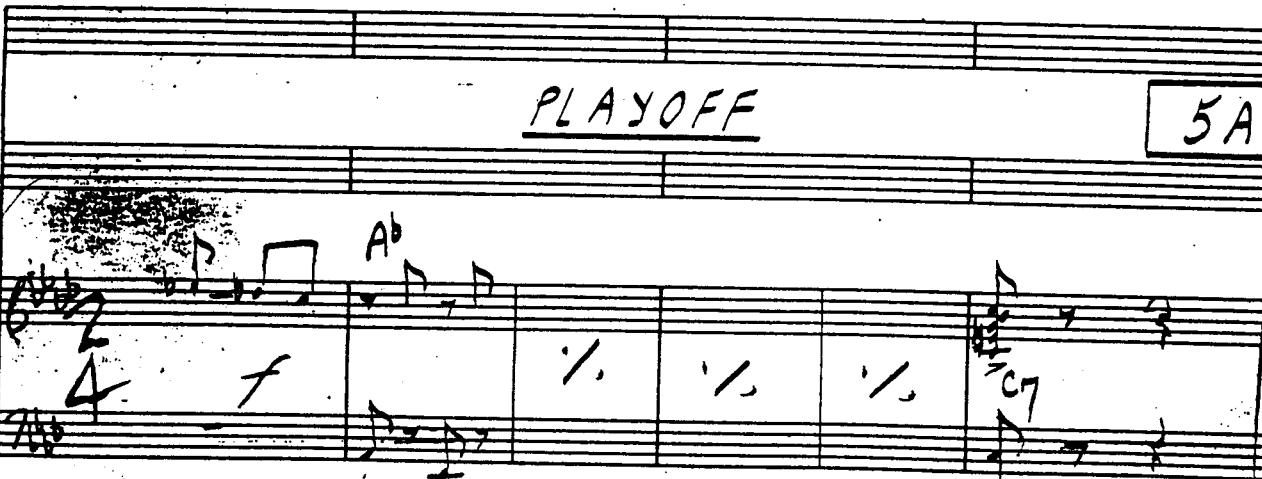
Handwritten musical notation for the second system. The lyrics are: "U-S HER WANTED PIANO AD. THEY ASKED ME WHAT I HAD. THE". The notation includes treble and bass staves with various musical symbols and accidentals.

Handwritten musical notation for the third system, marked "SLOWER". The lyrics are: "BEST! I'M THE BEST IN THE WORLD. I'M THE BEST IN THE WORLD. I'M THE BRIGHT LITTLE". The notation includes treble and bass staves with various musical symbols and accidentals.

[illegible]

PLAYOFF

5A



THE STORY BEHIND THE SONG - 6 TACET

PIANO-CONDUCTOR

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE

RICHARD WHITING MEDLEY

7

Sammy
↓ 3 staves

Someday
Blues

V.S.

76

DIAZ, INC. 990

19 FREELY
MAN I:

IT ALL COMES OUT OF THE PIANO - INTRO

MIS-TER RICH-ARD WHIT-ING. AT YOUR PI-AN-O YOU COM-POSE

STAGE PIANO ONLY

mf AbMa7 Bbmi7 Cmi7 DbMa7

STG.

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

WHEN IT COMES TO WRIT-ING

AbMa7

29 I'M NO PRO-FES-SOR NO SIR-EE

30

Bbmi7 Cmi7 DbMa7

(31) (32) (33) (34)

STILL I'VE A METH- O- DO- LO- GY LET'S MAKE IT WORK RIGHT NOW....

STG. $A\flat/E\flat$ $B\flat$ $G\flat 7$ $F 7$ $B\flat 7$ $(E\flat 7)$

(35) TEMPO (36)

(37) (38)

10/10

2/5.

P.C.

- 4 -

Whiting Med.

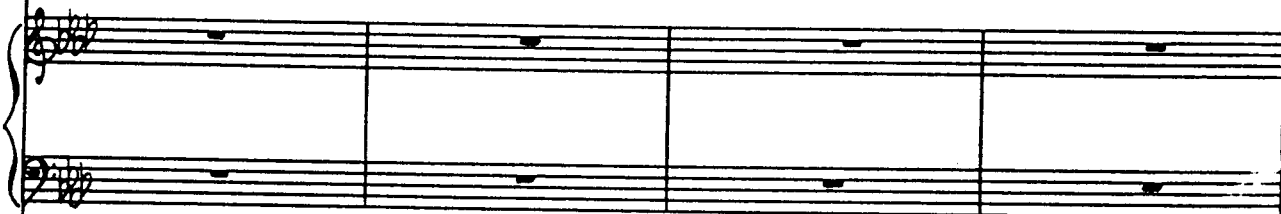
"IT ALL COMES OUT OF THE PIANO"

Carlo

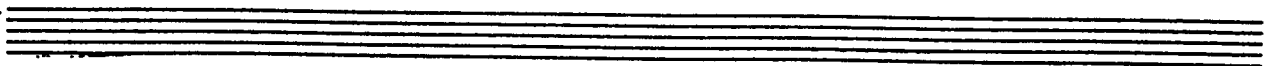
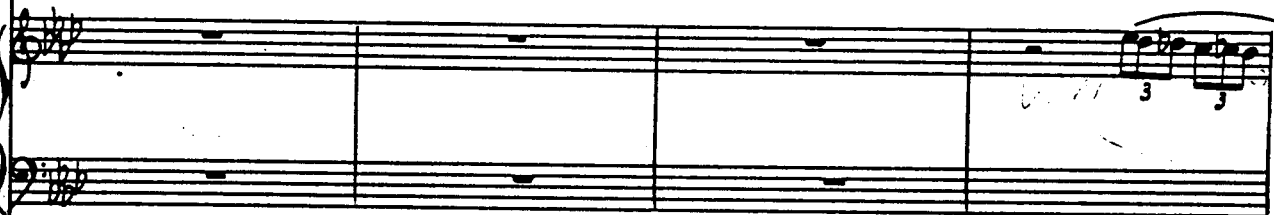
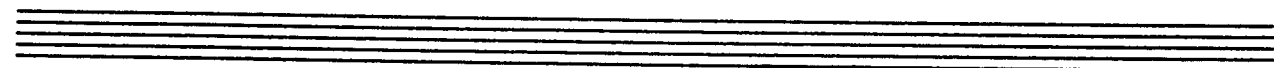
(40) MAN II:



PNO. 2



STAGE PNO. ONLY



(47A) (47B) (47C) (47D)

SIT-TING AT THE EIGHT-Y- EIGHT SUM-PIN'S STARTS TO PER-CO-LATE IT

PNO. 2

STG. PNO. 1

(ADD PNO. 1)

AbMa9 Aba 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

(28)

HEY _____ HERE'S A LIT-TLE ME-LO-DY IN A FLAT MA-JOR, _____

STG. PNO. ONLY (STRAIGHT 8th)

STG. + PNO. 1

Ab7 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 Bb9 Bb+7 Eb9 Eb7-9

(56) (57) (58) (59) (60) (61)

PUT ME AT THE WOOD-EN BOX: SOON A PRETTY TUNE UN-LOCKS IT ALL COMES OUT OF THE PIA-NO

Ab Ma⁷ Ab^o Fmi¹¹ Fmi⁷ Bbmi⁷ Eb⁹

(62) (63) (64) (65)

AN- Y OLD PI- AN- O AN- Y TIME

Bbmi¹¹ A^o Bmi⁷ Eb¹³ Ab E⁷

(66)

(67) (68) (69)

EV'RY SIN-GLE NOTE I NEED POS-I-TIVE-LY GUA-RAN-TEED IT

(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.)

Bmi7 E7 Bmi7 E7

(loco gliss.)

(73A) (73B) (73C) (73D)

NEV-EREY-ER ASK ME OUT IF A BA-BY GRAND'S-A-BOUT 'CAUSE

Am9 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) GEE, (75) OTH-ER KIDS WERE ME-LAN-CHO-LY AT THE (76) KEY-BOARD. (77)

8va

(1000)

A¹³ A⁺7 A⁷ Emi⁷ A⁷ G⁷

(78) ME, (79) I COULD GO FOR HO-URS AT A STRETCH AND NEV-ER BE- BORED! (80) (81)

(8va)

F⁷ F⁷ SUS F⁷ F⁷ B¹³ B⁺7 E⁹ E⁷⁻⁹

(82)

WHEN A PAIR OF WINGS I WEAR (83) WON'T BE PLAY-IN' HARP UP THERE (84) IT (85)

8va

(loco)

*Ped.

Am⁹ A⁶ F#mi¹¹ F#7

(86) (87) (88) (89)

ALL COMES OUT OF THE PIA- NO AN - Y OLD PI - AN - O, AN - Y

R.H. L.H. 7

loco

8va

Bmi⁷ E⁹ Bmi⁹ Bmi⁷ E¹³

(90)

TIME

8va

(91)

(MAN 3: CL. ON STG.)

(Loco)

(A)

92

(93)

Bb7

TEMPO

94

'AIN'T WE GOT FUN"

(CLAR. ON SIG.)

8va

(loco)

Eb6

E°

(91) (MAN 2)

(99) (CLAR)

(100)

(101)

AIN'T WE GOT FUN.

8va

Fmi?

jBb7

Handwritten musical score for "Ain't We Got Fun." The score is written on five staves. The first staff is for the vocal line, starting with the lyrics "AIN'T WE GOT FUN." and measure numbers 102 through 107. The second staff is for the piano accompaniment, featuring a bass line and a treble line. The third staff is for the clarinet solo, marked "CLAR." and "loco". The fourth staff is for the piano accompaniment, featuring a bass line and a treble line. The fifth staff is for the piano accompaniment, featuring a bass line and a treble line. The score includes various musical notations such as "CLAR.", "loco", "Bva", and "Ab6".

Handwritten musical score for the song "Ain't We Got Fun." The score is written on four staves. The top staff is for the vocal melody, with measure numbers (108), (109), (110), and (111) written above it. The lyrics "AIN'T WE GOT FUN." are written below the vocal staff. The second staff is for the piano accompaniment, with chord markings such as E_b/Bb , F_7 , Bb^{13} , E_b , and C^{+7} written below it. The third and fourth staves are for the piano accompaniment, with chord markings such as C^{+7} and C^{+7} written below it. The score is written in a handwritten style, with some corrections and annotations.

"TOO MARVELOUS FOR WORDS"

(113) TEMPO

[WOMAN 2:] 112

(114) (115) (116)

JUST TOO MAR-VE-LOUS, TOO MAR-VE-LOUS FOR WORDS. LIKE

STG. PNO. ONLY

Gmi7 Bb/C C9 Gmi7 Bb/C C7b9

(117) (118) (119) (120)

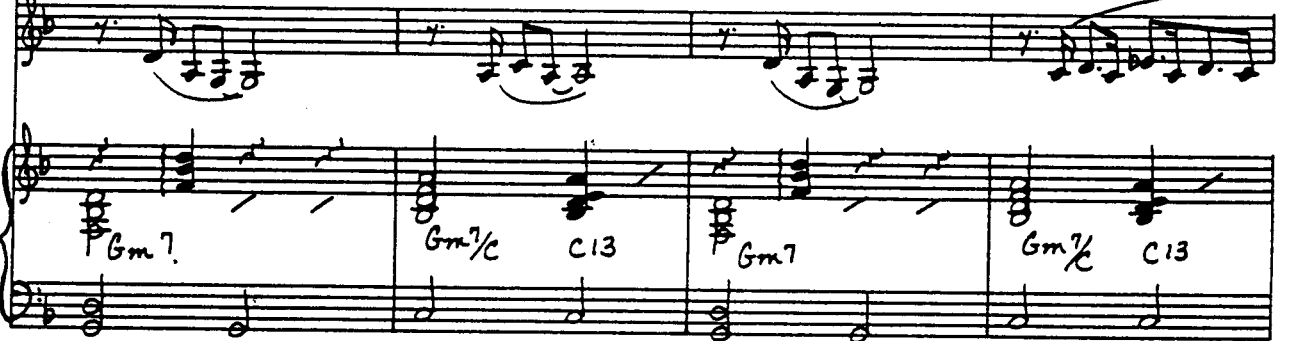
GLORIOUS GLAMOROUS AND THAT OLD STAND-BY AMOROUS. IT'S

FMa7 B9#11 FMa7 Gmi7 Ami D7

121 TEMPO



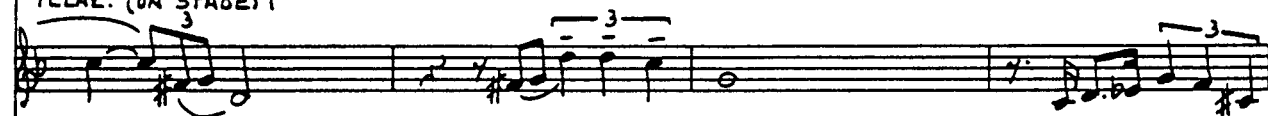
CLARINET (ON STAGE)



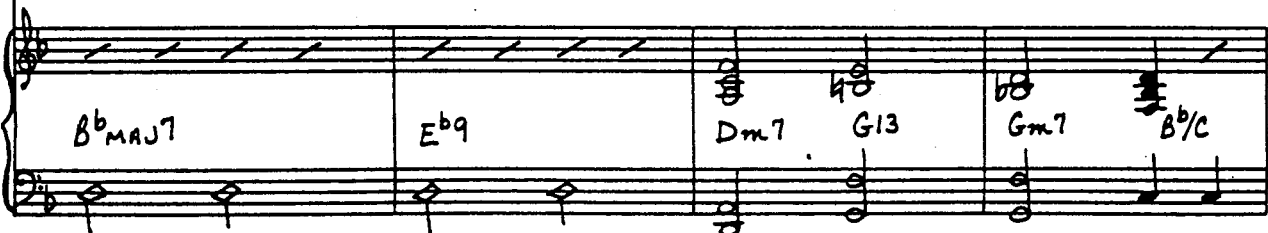
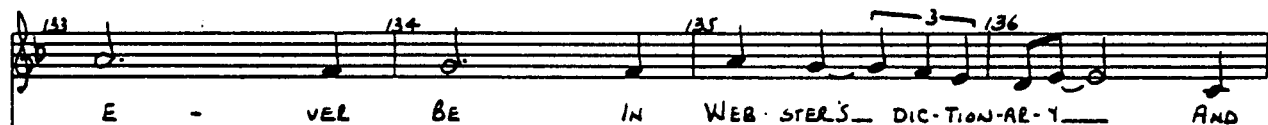
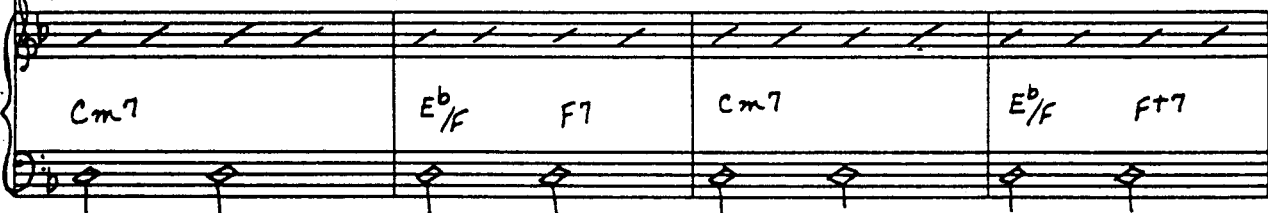
129



CLAR. (ON STAGE)



(LIGHT SPARSE JAZZ FILLS)



Handwritten musical score for a song. The score includes vocal lines, a clarinet part, and piano accompaniment with chords and fingerings.

Section 1 (Measures 137-140):

- Vocal:** So I'm BOR-ROW-ING A LOVE SONG FROM THE BIRDS TO
- Clarinet:** [CLAR] (Measures 137-140)
- Piano:**
 - Measures 137-138: Gm7
 - Measures 138-139: B^b/C C7^{b9}
 - Measures 139-140: FMAJ7
 - Measure 140: Cm^b/E^b D7sus D7

Section 2 (Measures 141-143):

- Vocal:** TELL YOU THAT YOU'RE MAR-VE-LOUS, TOO MAR-VE-LOUS FOR
- Piano:**
 - Measure 141: Gm7
 - Measure 142: E^b9
 - Measure 143: (Chord progression)

Section 3 (Measures 144-146):

- Tempo:** 144 TEMPO ♩ = 112
- Words:** (WOMAN III: CHOPSTICKS ON STAGE)
- Piano:** (Measures 144-146)

JAPANESE SANDMAN

147 MAN I + III
WOMAN III

148 149 150

HERE'S A JAP-A-NESE SAND-MAN SNEAK-IN' ON WITH THE DEW

[CHOP STICKS]

C Aa A7

[UKULELE (ON STAGE)]

151 152 153 154

JUST AN OLD SE-COND - HAND MAN HELL BUY YOUR OLD DAYS FROM YOU.

D7 G7 G6 C

155 156 157 158

HE WILL TAKE EV-RY MOR- ROW OF THE DAY THAT IS THROUGH

A m1 E

159 160 161 162

AND HELL GIVE YOU TO - MOR- ROW JUST TO START LIFE A - NEW.

B6 B7 E A#0

CHOP
STICKS

UKULELE

163 164 165 166

AND YOU'LL BE A BIT OLD - ER IN THE DAWN WHEN YOU WAKE.

Asus G6 Am C Gm1 Am1

167 168 169 170

AND YOU'LL BE A BIT BOLD - ER WITH THE NEW DAY YOU MAKE

Fmaj7 Fm1 Dm1

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 Am1 C Am1 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

183 184 185 186 187

WOMAN I I
I'VE THROWN A-WAY MY TOYS E-VEN MY DRUM AND TRAINS

STAGE PIANO ONLY

f $Bb7$ E^b E^o $Fm7$ $Bb7$ E^b $C7b9$ Fm $G7b9$

188 189 190 191

I WANT TO MAKE SOME NOISE WITH REAL LIVE AER-O-PLANES.

Cm E^b/Bb $Am7-5$ $D7(+)$ Gm $D/F\#$ $Fm7$ $Bb9$

PNO/COND.

-22-

WHITING MED.

192 193 194 195

SOME-DAY I'M GOING TO FLY I'LL BE A PI-LOT TOO. AND

STAGE PIANO ONLY

E^b6 Cm7 Fm7 B^b7 Gm D/F#

196 197 198 199

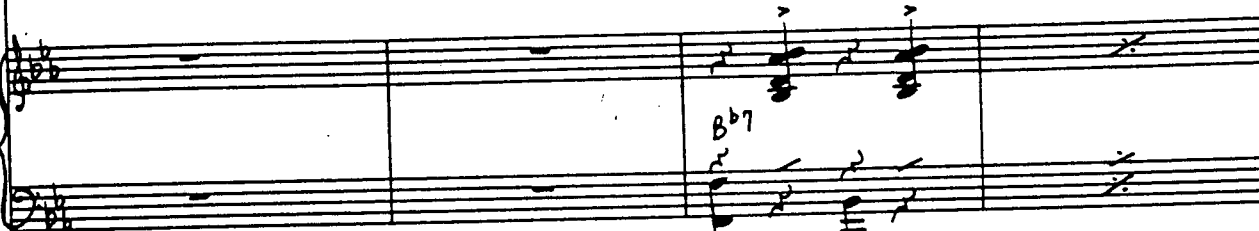
WHEN I DO HOW WOULD YOU LIKE TO BE MY CREW?

RALL. BARITONE SAX

B^b/F RALL. Gm7 C9 F7sus F7 B^bsus B^b7

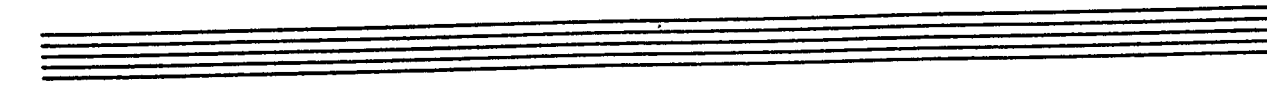
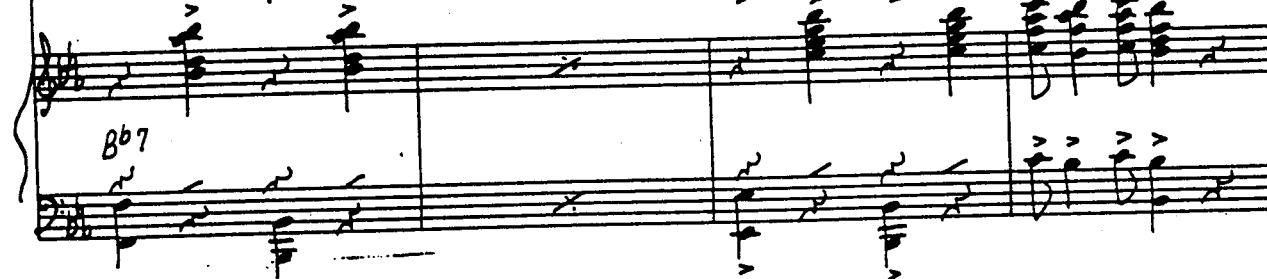
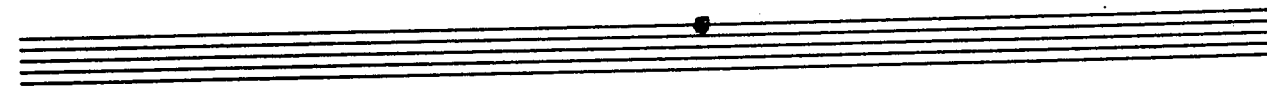
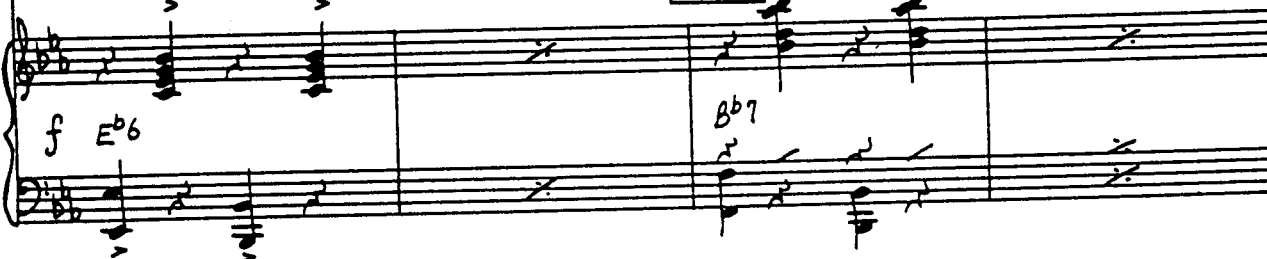
200 TEMPO ♩ = 120

200 BARIOTONE SAX



STAGE PIANO ONLY

+ PNO I



BARITONE SAX

(SUNG)

ON THE GOOD SHIP LOL-LI-POP

BARITONE SAX

STAGE PIANO ONLY

"DOUBLE TROUBLE"

220

Fast

Musical score for measures 220-223. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes a section labeled "On-Stage Pno. Only" and another labeled "+ Pno. I". The piano part includes the following chords: f Bb6, G7(b9), Cm7 sus, F+9, Bb6, G7(b9), Cm7 sus, F+9.

**Man: I & II:
Melodicas**

224

225

226

227

Musical score for measures 224-227. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes the following chords: Bb6, G7(b9), Cm7 sus, F+9, Bb6, G7(b9), Eb9.

228 (melodica) 229 230 231

On-stg. pno.

Bb6 G7(b9) Cm7 sus F+9 Bb6 G7(b9) Cm7 sus F+9

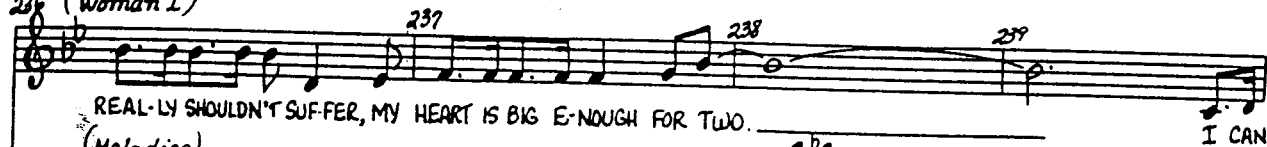
232 Woman I: 233 234 235

I'VE GOT TROU-BLE, DOU-BLE TROU-BLE. WHAT A BUS-'NESS, OO-OO I

(Melodica)

Bb6 G7(b9) Cm7 sus F+9 Bb6 G7(b9) Eb9

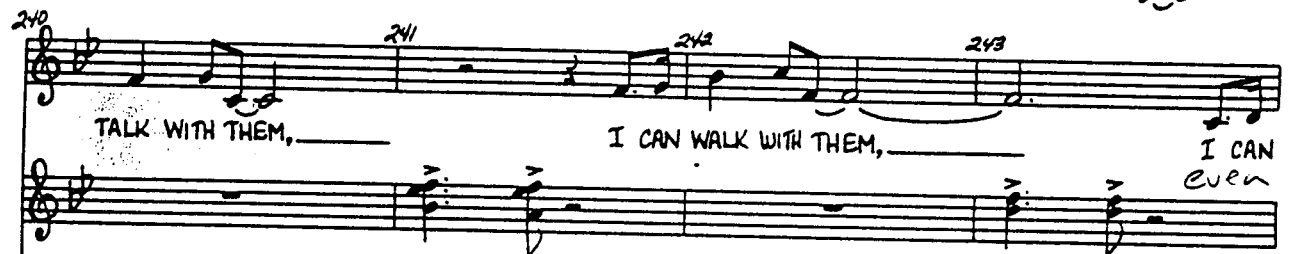
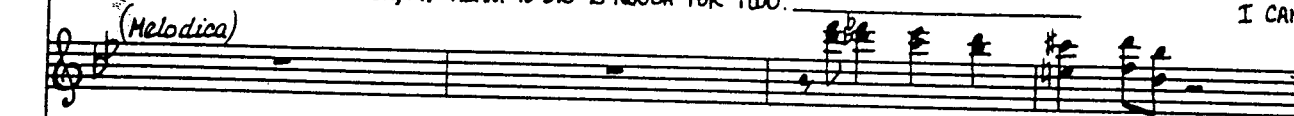
236 (Woman I)



REAL-LY SHOULDN'T SUFFER, MY HEART IS BIG E-NOUGH FOR TWO.

I CAN

(Melodica)



TALK WITH THEM,

I CAN WALK WITH THEM,

I CAN
even

244 245 246 247

SPoon WITH THEM, BUT I CAN'T GO ON A HON-ey-MOON WITH THEM, AND

248 249 250 251

THAT'S MY TROU-BLE, DOU-BLE TROU-BLE. I DON'T KNOW WHAT TO DO. I'M

Cm7 sus F7 Bb/D Db° F7/C F+7

Bb6 G7(b9) Cm7 sus F+9 Bb6 G7(b9) Eb9

252 253 254 255

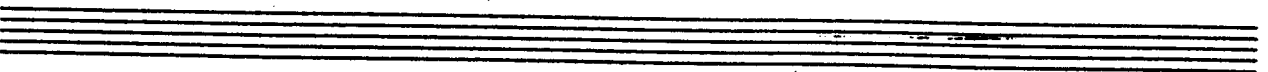
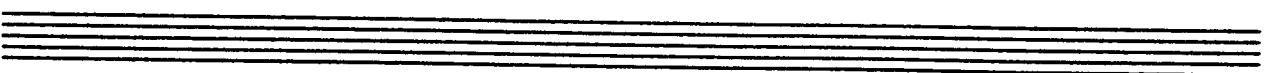
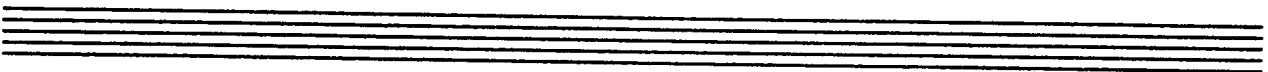
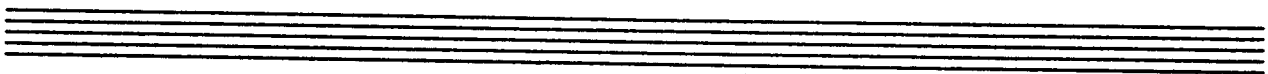
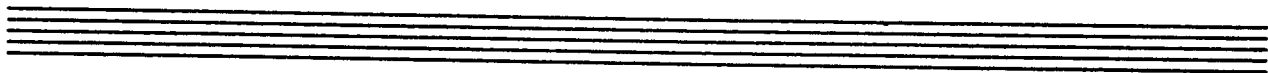
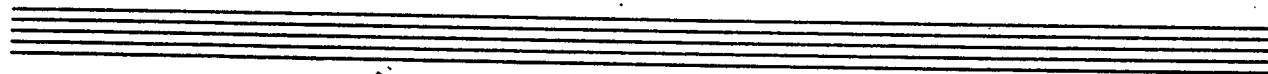
CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE, I'M AS CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE, I'M AS

256 257 258 259

CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE TO TWO.

B^b B^b/D E^b G^b/E

260 *Two* 261 262 263 *Applause segue*



"LOUISE"

264 Soft-shoe tempo

On-stg pno. only (easy)

265 266 267

F F#° Gm7 C7

Man I & III, Woman I & II:
(WHISTLE)

268 269 270 271

+ pno. I

F F+ F6 F+ F G7

272 273 274 275

F6/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. pmo. only + pmo. I

F6/C D7 Gm7 C9 Gm7 Cm7 C7 (F) F+ Eb+ Db+ B+ C+ F sfz D7

285 MAIN: "SLEEPY TIME GAL"

286 287 288

WOULD-NT IT BE A CHANGE FOR YOU AND ME TO STAY AT HOME ONCE IN A WHILE

W

289 290 291 292

WE CAB-A-RET UN-TIL THE BREAK OF DAY I BET WE DANCED MA-NY A MILE

293 294 295 296

ID LIKE TO SEE A MOV-IE ONCE MORE — THEY DONT KEEPE-LE STAY-ING UP UN-TIL FOUR —

B¹³ B⁷ Emi B¹³ B⁷ Emi E^{b7}

297 298 299 300 301

WOULD-NT IT BE A PEA-SANT NOV-EL-TV TO TOM-BLE IN EAR-LY ONCE MORE?

G⁶ E^{b9} A⁹ D⁷ Am⁷ D⁷

302 303 304 305

SLEE-PY TIME GAL YOU'RE TURN-ING NIGHT IN-TO DAY

G⁶ G/B E^{b7}/B^b 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} F^{#7}

310 311 312 313

SIL-VER-Y STAR FADES OUT OF SIGHT JUST GIVE ME

+ R.H. 8va

E⁷ A⁹ A⁹ A⁹

PED.

314 315 316 317

ONE LITTLE KISS THEN LET US WHIS-PER "GOOD - NIGHT" IT'S GET-TIN' LATE AND, DEAR PIL-LOW'S WAIT-IN' YOUR

Emi¹¹

318 319 320 321

SLEE-PYTIME GAL WHEN ALL YOUR DAN-CIN' IS THROUGH

G⁶ G/B E^{b7}/B^b D⁷/A Am⁷/D F⁷/A D⁷/F⁷

322 323 324 325

SLEE-PYTIME GAL I'LL FIND A COT-TAGE FOR YOU YOU'LL LEARN TO

Am⁷ F⁷mi⁷(bs) B⁷ Emi⁷ Emi⁷ G⁷ G⁷mi⁷ Cmi⁷(bs)

326 327 328

COOK AND TO SEW WHAT'S MORE, YOU'LL LOVE IT I KNOW

A⁹ # Cmi m5³ G⁶ F (b5)

329 330 330A

WHEN YOU'RE A STAY AT HOME, PLAY AT HOME EIGHT O'CLOCK SLEEPY TIME

A^{mi} F/A D⁷/A D¹³

B-T T

330B 330C

GAL

(G) f

331 332

(A^b)

SEGUE AS ONE to "BLUE HORIZON"

VOCAL/KEYBOARD I-II

NIGHT IN THE UKRAINE

7A

REFERENCE

BLUE HORIZON

DANCER 1 (OR BOY)
ENTERS

(WITH PIANO II)

(BVA)

DANCER 2 (OR GIRL)
ENTERS

Musical notation for measures 1-4. The system includes staves for Vocal I, Vocal II, and Piano I. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

Musical notation for measures 5-8. The system includes staves for Vocal I, Vocal II, and Piano I. Measure numbers 5, 6, 7, and 8 are indicated above the staves.

Musical notation for measures 9-12. The system includes staves for Vocal I, Vocal II, and Piano I. Measure numbers 9, 10, 11, and 12 are indicated above the staves.

SB559/802/10-81

13 (MAN 2:)

14 15 16

GOT MY FINGERS ON THE KEY — WAN-DER-ING THE WAY THEY PLEASE — IT

8va

8va

II

I

$A^b m7$ $A^b 6$ Fm^{11} Fm^7

17 18 19 20

ALL COMES OUT OF THE PIA- NO — OH — ONCE I HEARD A

3 3

II

I

$B^b m7$ $E^b 9$ $A^b 13$ $A^b +7$

21 22 23 24

TRAIN WHILE I WAS IM- PRO- VI- SIN- SO, I CAME UP WITH

II

I

$E^b_m?$ A^b7 G^b9 F^7 $F^7sus.$ F^13

25 26 rall...

SOME - THING CALLED BE- YOND THE BLUE HOR- I - ZON

II

I

F^13 [ON STAGE PIANO ONLY] 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

KYBD. I

accel.

40 41 42 43

ALL: BE -

(KYBD. II)

cresc.

f

(mp)

ON STAGE PIANO

KYBD. I

G13 G7 G9 C9 C+9#

(mp)

44 45 46 47

-YOND THE BLUE HOR - I - ZON

II

I

mp F sus 2 F (ADDG) F sus 2 B^b m m C9

48 49 50 51 52 53 54 55

WAITS A BEAU - TI - FUL DAY GOOD -

II

I

F sus 2 F (ADDG) F sus 2 F^b sus 2 F sus 2 D9 D9-5 D9 D⁺9 D9 D7

52

— BYE TO THINGS THAT BORE ME.

II

I

Gmi(sus 2) Gmi⁷ B^bmi⁶ FG(9) F^o

56

JOY IS WAIT - ING FOR ME —

II

I

G13 G⁷ G⁹ Cmi⁷-5 C⁷ C⁹ C⁷ C⁺ B^b

Voc/KYBD I+II

HARDER + SLIGHTLY FASTER

.7.

Horizon

Handwritten musical score for the first system. The vocal line (top staff) includes lyrics: "SEE A NEW HORIZON". The keyboard accompaniment (bottom staves) includes chord markings: $F\flat 6$ and $A^\circ (add G)$. The tempo instruction "HARDER + SLIGHTLY FASTER" is written above the staff.

Handwritten musical score for the second system. The vocal line (top staff) includes lyrics: "BE - YOND THE BLUE HORIZON". The keyboard accompaniment (bottom staves) includes chord markings: $D\flat m. 6$, $E\flat 9$, $D^+ / E\flat$, and $E\flat 13$. The tempo instruction "HARDER + SLIGHTLY FASTER" is implied from the first system.

64

MY LIFE HAS ON - LY BE - GUN

R.H.
L.H.

AbG Abmaj7 A°

66

BE -

R.H.
L.H.

F C#m G#° F/A F

VOC/KYBD I+II

.9.

HOK

BA

SOND THE BLUE HO - RI - ZON LIES A

$B^b_{mi}{}^{11}$ $B^b_{mi}{}^7$ $B^b_{mi}{}^{7-5}$ $B^b_{mi}{}^7$ $D^b_{mi}{}^6/E$ A^b/E^b E^o $F_{mi}{}^7$

POCO ACCEL...

72 RI Sing + tra. n...?

$B^b_{mi}{}^7$ $B^b_{mi}{}^7$ E^b^7

(+B basso)

Y/K 160 I+II

-10-

HORIZON

76

SUN.

cresc.

78

79

80

Bva LACO

R.H.

L.H.

sfz

Bva

sfz

THANKS FOR THE MEMORY

8

TACET

VOCAL
KEYBOARD I + II

EASY TO LOVE

"NIGHT IN UKRAINE"

8A

Handwritten musical score for "Easy to Love" (Night in Ukraine). The score is written for Vocal, Keyboard I, and Keyboard II. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures 1 through 10. The vocal line (I) includes lyrics: "MUCH". The keyboard parts (I and II) include various chords and melodic lines. The score includes performance instructions such as "RALL." and "MOLTO RIT".

Measures 1-4: (MAN I/WOMAN II) MUCH

Measures 5-8: Ebmaj7, Abmaj7, Eb6, Ebmaj7, Eb6, Abmaj7, Eb6, Eb6

Measures 9-10: F#11, F#11, F#11, F#11, RALL., MOLTO RIT

[Tempo]

Handwritten musical score for the song "Easy to Love". The score is written on three systems of staves, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes measure numbers 12 through 22. Chord symbols are written below the piano parts: F#m, Bm, F#m, B, B/A, E/G#, G°, E/G#, A, F#m, E, E/G#, Em, F#m, Em7, and Eb. Performance instructions include "sing", "loco", and "simile". The score ends with a double bar line and the number 126.

Handwritten musical score for measures 23 to 26. The score is written on three staves (treble, alto, and bass clefs). Measure 23 starts with a treble clef and a key signature of two sharps (F# and C#). Measures 24, 25, and 26 continue the melody. Chords are indicated below the bass staff: F#m, B7, B9, E7, and Gm. There are also handwritten annotations like "R267" and "EMAS".

Handwritten musical score for measures 27 to 30. Measure 27 is marked "(SING OUT)" and "R.H.". The score continues on three staves. Chords indicated below the bass staff include F#m, Bm, F#m, and B7. The melody is written in the treble and alto staves.

Handwritten musical score for measures 31 to 34. The score continues on three staves. Chords indicated below the bass staff include E, E7, E, A6, A7, F#m, F#m, E6, and C#7. The melody is written in the treble and alto staves.

Handwritten musical score for 'Easy to Love'. The score is written on ten staves, organized into five systems of two staves each. The key signature is F# (one sharp). The notation includes various musical symbols such as notes, rests, and chords. Chord symbols are written in the left margin of each system: F#m, F#m7b5, Em7, G#m, G#m6, G#m+G#m, B7, C#m/A#, Am, G#m7, G13, F#m7, and B9. The score is numbered with measure numbers 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, and 46. There are also some handwritten annotations like 'p.' and 'sfz'.

47 [DRIVING]

Handwritten musical score for 'Easy to Love' starting at measure 47. The score is written for piano and includes various musical notations such as notes, rests, accidentals, and dynamic markings. Measure numbers 47 through 56 are indicated. The key signature changes from one flat to two flats between measures 54 and 55. The score ends with a double bar line and the number 129.

Measures 47-50: Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 47: Treble has a quarter note G4, bass has a half note F3. Measure 48: Treble has a whole rest, bass has a half note F3. Measure 49: Treble has a whole rest, bass has a half note Bb3. Measure 50: Treble has a whole rest, bass has a half note Bb3. Measure 51: Treble has a whole rest, bass has a half note Bb3. Measure 52: Treble has a whole rest, bass has a half note Bb3. Measure 53: Treble has a whole rest, bass has a half note Bb3. Measure 54: Treble has a whole rest, bass has a half note Bb3. Measure 55: Treble has a whole rest, bass has a half note Bb3. Measure 56: Treble has a whole rest, bass has a half note Bb3.

Measures 51-56: Treble clef, 4/4 time. Bass clef, 4/4 time. Measure 51: Treble has a whole rest, bass has a half note F3. Measure 52: Treble has a whole rest, bass has a half note F3. Measure 53: Treble has a whole rest, bass has a half note F3. Measure 54: Treble has a whole rest, bass has a half note F3. Measure 55: Treble has a whole rest, bass has a half note F3. Measure 56: Treble has a whole rest, bass has a half note F3.

Handwritten musical score for piano and voice, titled "EASY TO LOVE". The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves, each with a grand staff (treble and bass clef) and a vocal line.

The score includes the following measures and annotations:

- Measure 57: Vocal line starts with a whole note G4. Chord: Gm.
- Measure 58: Vocal line has a whole note G4. Chord: Gm.
- Measure 59: Vocal line has a whole note G4. Chord: Gm.
- Measure 60: Vocal line has a whole note G4. Chord: Gm.
- Measure 61: Vocal line has a whole note G4. Chord: Gm.
- Measure 62: Vocal line has a whole note G4. Chord: Gm.
- Measure 63: Vocal line has a whole note G4. Chord: Gm.
- Measure 64: Vocal line has a whole note G4. Chord: Gm.
- Measure 65: Vocal line has a whole note G4. Chord: Gm.
- Measure 66: Vocal line has a whole note G4. Chord: Gm.
- Measure 67: Vocal line has a whole note G4. Chord: Gm.
- Measure 68: Vocal line has a whole note G4. Chord: Gm.
- Measure 69: Vocal line has a whole note G4. Chord: Gm.
- Measure 70: Vocal line has a whole note G4. Chord: Gm.
- Measure 71: Vocal line has a whole note G4. Chord: Gm.
- Measure 72: Vocal line has a whole note G4. Chord: Gm.
- Measure 73: Vocal line has a whole note G4. Chord: Gm.
- Measure 74: Vocal line has a whole note G4. Chord: Gm.
- Measure 75: Vocal line has a whole note G4. Chord: Gm.
- Measure 76: Vocal line has a whole note G4. Chord: Gm.
- Measure 77: Vocal line has a whole note G4. Chord: Gm.
- Measure 78: Vocal line has a whole note G4. Chord: Gm.
- Measure 79: Vocal line has a whole note G4. Chord: Gm.
- Measure 80: Vocal line has a whole note G4. Chord: Gm.
- Measure 81: Vocal line has a whole note G4. Chord: Gm.
- Measure 82: Vocal line has a whole note G4. Chord: Gm.
- Measure 83: Vocal line has a whole note G4. Chord: Gm.
- Measure 84: Vocal line has a whole note G4. Chord: Gm.
- Measure 85: Vocal line has a whole note G4. Chord: Gm.
- Measure 86: Vocal line has a whole note G4. Chord: Gm.
- Measure 87: Vocal line has a whole note G4. Chord: Gm.
- Measure 88: Vocal line has a whole note G4. Chord: Gm.
- Measure 89: Vocal line has a whole note G4. Chord: Gm.
- Measure 90: Vocal line has a whole note G4. Chord: Gm.
- Measure 91: Vocal line has a whole note G4. Chord: Gm.
- Measure 92: Vocal line has a whole note G4. Chord: Gm.
- Measure 93: Vocal line has a whole note G4. Chord: Gm.
- Measure 94: Vocal line has a whole note G4. Chord: Gm.
- Measure 95: Vocal line has a whole note G4. Chord: Gm.
- Measure 96: Vocal line has a whole note G4. Chord: Gm.
- Measure 97: Vocal line has a whole note G4. Chord: Gm.
- Measure 98: Vocal line has a whole note G4. Chord: Gm.
- Measure 99: Vocal line has a whole note G4. Chord: Gm.
- Measure 100: Vocal line has a whole note G4. Chord: Gm.

Handwritten musical score for measures 69-72. The score is written on two staves (treble and bass clef). Measure 69 starts with a treble clef and a key signature of one flat. The melody in the treble staff features eighth and sixteenth notes, with some triplets. The bass staff has a similar rhythmic pattern. Chord symbols are written below the bass staff: Gm7, C7b9, C9, C9#9, F#m7, and F#m7. A dynamic marking 'mp' is present in measure 72. A handwritten '6' is above measure 70, and a '22' is above measure 72.

Handwritten musical score for measures 73-76. The score is written on two staves. Measures 73 and 74 are mostly empty, with a few notes in measure 74. Measures 75 and 76 show a continuation of the melody in the treble staff. Chord symbols are written below the bass staff: F#m7, F#m7, and F#m7. A dynamic marking 'mp' is present in measure 76.

Handwritten musical score for measures 77-80. The score is written on two staves. A 'CRESC' marking is written above the treble staff, with a dashed line indicating a crescendo. Chord symbols are written below the bass staff: Ebm7, Ebm7, F#m7, and F#m7. The melody in the treble staff is more active, featuring eighth and sixteenth notes.

Handwritten musical score for measures 81-84. The score is written on two staves. Measures 81 and 82 are mostly empty, with a few notes in measure 82. Measures 83 and 84 show a continuation of the melody in the treble staff. Chord symbols are written below the bass staff: F#m7, F#m7, and F#m7. A dynamic marking 'mp' is present in measure 84.

Handwritten musical score for measures 85-88. The score is written on two staves. Measures 85 and 86 are mostly empty, with a few notes in measure 86. Measures 87 and 88 show a continuation of the melody in the treble staff. Chord symbols are written below the bass staff: Ebm7, Ebm7, F#m7, and F#m7. A dynamic marking 'mp' is present in measure 88. A handwritten 'gliss' is written above the treble staff in measure 88.

Voc | Key I+II

- 8 -

EASY TO LOVE

Handwritten musical score for measures 81-84. The top system shows a piano accompaniment with triplets and slurs. The bottom system shows a vocal line with notes and rests, and a piano accompaniment with chords and slurs. Measure numbers 81, 82, 83, and 84 are written above the staff.

Handwritten musical score for measures 85-86. The top system shows a piano accompaniment with triplets and slurs. The bottom system shows a piano accompaniment with chords and slurs. Measure numbers 85 and 86 are written above the staff.

Handwritten musical score for measures 87-88. The top system shows a piano accompaniment with triplets and slurs. The bottom system shows a piano accompaniment with chords and slurs. Measure numbers 87 and 88 are written above the staff. The text "(CATCH OVERTONES)" is written in parentheses above the bottom system.

8VA - - - - -

89 90

ACCEL - - - - -

91 92 93

$Eb\text{maj}^7$ E^o Bb^7/F $Eb6$ E^o Fm^7

ACCEL - - - - -

RALL.

94 95

$C7b9$ Fm^7 G^o $Ab6$ Fm^7/Bb $Bb13b9$

RALL.

Voc / Key I + II

-10-

EASY TO LOVE

8VA

(HARD LIKE)

Handwritten musical notation for measures 96-98. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 9/8 time signature. The melody is written in the treble staff, featuring eighth and sixteenth notes. The bass staff contains sustained chords, with an Eb chord indicated. Measure numbers 96, 97, and 98 are written above the staff.

Handwritten musical notation for measures 99-100. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 9/8 time signature. The melody is written in the treble staff, featuring eighth and sixteenth notes. The bass staff contains sustained chords, with an Eb chord indicated. Measure numbers 99 and 100 are written above the staff.

Handwritten musical notation for measures 101-102. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 9/8 time signature. The melody is written in the treble staff, featuring eighth and sixteenth notes. The bass staff contains sustained chords, with an Eb chord indicated. Measure numbers 101 and 102 are written above the staff.

DOIN' THE PRODUCTION CODE

9

Words by
DICK VOSBURGH

Moderately fast

(Taps:)

(Spoken:)

Nu - di - ty can nev - er be per - mit - ted as he - ing nec - es - sa - ry for the plot.

The ef - fect of nu - di - ty on the av - er - age

au - di - ence is im - mun - al Trans - par - ent ma -

te - ri - als, trans - lu - cent ma - te - ri - als

and sil - hou - ette

are e - ven more sug - gest - ive than ex - po - sure.

Ex - ces - sive bod - y move - ments while the feet are sta - tion - a - ry

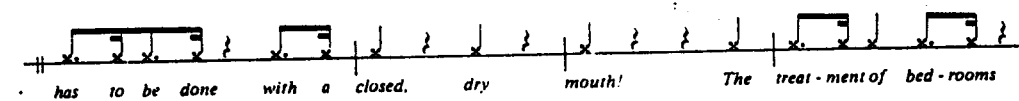
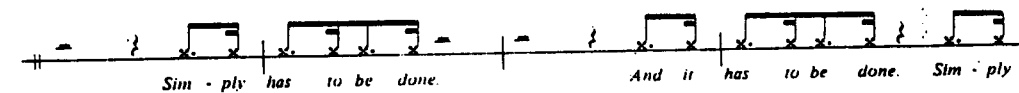
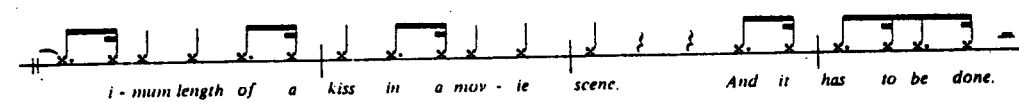
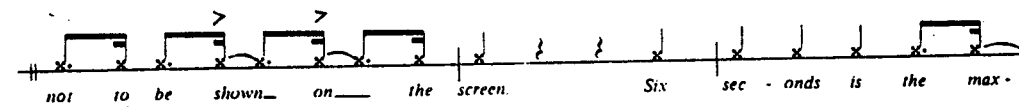
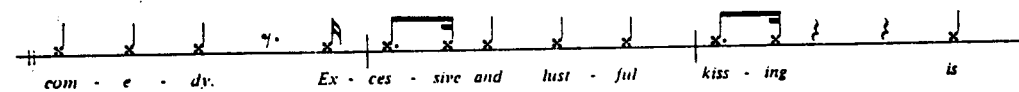
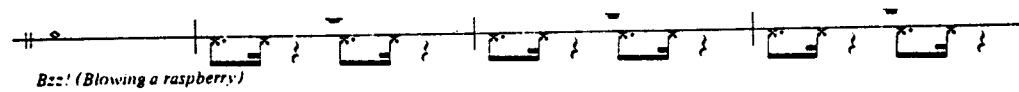
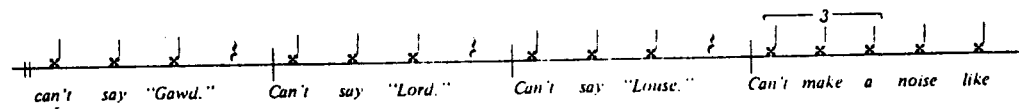
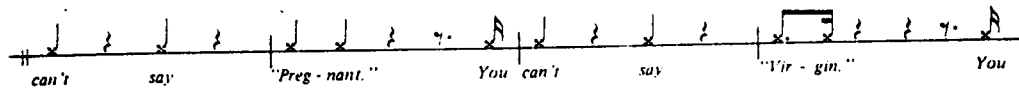
vi - o - late de - cen - cy and are wrong.

4649

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1.35

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



- 4 ~

PRODUCTION CODE 55

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

138

NIGHT IN UKRAINE - ACT I

10A

(KINALE)

Hand II (Piano II) staff with musical notation. Includes a measure with a whole note and a measure with a half note. Above the staff, there are markings: "1 (CUE)" and "2".

A TEMPO - FAST

Hand I (Piano I) staff with musical notation. Includes a measure with a whole note and a measure with a half note. The staff is marked with "PNO I".

Hand II (Piano II) staff with musical notation. Includes a measure with a whole note and a measure with a half note. Above the staff, there is a marking: "3 (staccato throughout)".

Hand I (Piano I) staff with musical notation. Includes a measure with a whole note and a measure with a half note. The staff is marked with "PNO I".

Hand II (Piano II) staff with musical notation. Includes a measure with a whole note and a measure with a half note. Above the staff, there is a marking: "7".

Hand I (Piano I) staff with musical notation. Includes a measure with a whole note and a measure with a half note. The staff is marked with "PNO I".

Handwritten musical score for Piano I and II, measures 11 through 23. The score includes notes, rests, and chord markings.

Measure 11: Piano II (PNO II) has a treble clef and a key signature of two flats. The melody starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The bass line has a half note G3, followed by a quarter rest, then a half note A3, and a quarter note B3. Chord markings: Fm1.

Measure 15: Piano II has a treble clef. The melody starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The bass line has a half note G3, followed by a quarter rest, then a half note A3, and a quarter note B3. Chord markings: Gm1, 7b5, C7, Fm1.

Measure 19: Piano II has a treble clef. The melody starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The bass line has a half note G3, followed by a quarter rest, then a half note A3, and a quarter note B3. Chord markings: Fm1.

Measure 23: Piano II has a treble clef. The melody starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The bass line has a half note G3, followed by a quarter rest, then a half note A3, and a quarter note B3. Chord markings: Gm1, 7b5, C7.

Handwritten notes and markings include: "11", "15", "19", "23", "Fm1", "Gm1, 7b5", "C7", "Fm1", "Gm1, 7b5", "C7", "15 va..", "+ 15 va..", "+ 8va..", "8va..", "+ 8va..", "gliss".

Handwritten musical score for Keyboard 1.2, Act I, featuring two staves (I and II) and various musical notations including notes, rests, and chords.

Staff II (Measures 27-31): Measures 27-31. Measure 27 starts with a treble clef and a key signature of one flat. Measure 31 includes the annotation "+ 15 va ---".

Staff I (Measures 27-31): Measures 27-31. Measure 27 includes the annotation "Fm1". Measure 31 includes the annotation "Db".

Staff II (Measures 32-35): Measures 32-35. Measure 32 includes the annotation "rock". Measure 35 includes the annotation "+ 15 va ..".

Staff I (Measures 32-35): Measures 32-35. Measure 32 includes the annotation "Gm17 b5". Measure 33 includes the annotation "C7". Measure 34 includes the annotation "Fm1". Measure 35 includes the annotation "F7".

Staff II (Measures 36-39): Measures 36-39. Measure 36 includes the annotation "cresp. 7". Measure 39 includes the annotation "+ 15 va ..".

Staff I (Measures 36-39): Measures 36-39. Measure 36 includes the annotation "Bbm1". Measure 37 includes the annotation "Fm1".

Staff I (Measures 40-43): Measures 40-43. Measure 40 includes the annotation "Gm17 b5". Measure 41 includes the annotation "C7". Measure 42 includes the annotation "Fm1". Measure 43 includes the annotation "F7".

KISSOS 2.2

~ 4 ~

UKRAINE AUT I

43 + 15 VA..

II

I

Bbm1

Fm1

47

II

I

G7

C7

51 + 15 VA..

II

I

Fm1

55 + 15 VA..

II

I

Gbm17b5

C7

59 +15 VA

II

I

Fm1

63 +15 VA..

II

I

Abm1

Abm1/Gb

67 +15 VA..

II

I

F7

Bbm1

Gm17b5

71

+15 VA - - - - -

+8 VA - - - - -

II

I

Fm1/C

G7

Fm1

ESY605 1-2

~6~

UKRAINE ACT I

75

PNO II

28

(ONSTAGE PIANO)

75-98

75-98

28

4

VAMP

VAMP

(99-102)

(103) (106)

(103) (106)

105

II

I

Bbm1

Fm1

109

II

I

Gm1 7 b5

C7

Fm1

F7

113

II

I

Bbm1

Fm1

462605 1.2

- 7 -

UKRAINE ACT I
15th - 19th
quick
gliss

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is for the voice, and the bottom two staves are for piano (No I and No II). The key signature is one flat (B-flat), and the time signature is 3/4. The music is in common time (C). The score includes a melody for the voice and piano accompaniment. The piano part features a bass line with a 6/7 chord and a treble line with a 6/7 chord. The score ends with a double bar line and a fermata.

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is for the voice, and the bottom two staves are for piano (No I and No II). The key signature is one flat (B-flat), and the time signature is 3/4. The music is in common time (C). The score includes a melody for the voice and piano accompaniment. The piano part features a bass line with a 6/7 chord and a treble line with a 6/7 chord. The score ends with a double bar line and a fermata.

Handwritten musical score for guitar and piano. The guitar part (II) starts with a 12th fret marker and a D5 power chord. The piano part (I) shows a sequence of chords: Fm1, Dm, and Dm. The guitar part continues with a D5 power chord and a 'vva' (vibrato) marking.

Handwritten musical score for guitar and bass. The guitar part (II) is in 12/5 time, featuring a melodic line with a 'p' dynamic marking. The bass part (I) is in 6/8 time, featuring a bass line with a 'p' dynamic marking. The score is divided into four measures.

Handwritten musical score for "The Rose Tree". The score is written on a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The time signature is 12/4. The score consists of a melody in the treble staff and a bass line in the bass staff. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into four measures. The first measure contains the melody and the bass line. The second measure contains the melody and the bass line. The third measure contains the melody and the bass line. The fourth measure contains the melody and the bass line. The score is written in a simple, folk-like style.

133 +8va +15va

PNO II

I

Abm1

Abm1/Cb F7

138 +15va..

II

I

F7 Bbm1 Gm7b5 Fm1/C Fm1b5/C

143 +15va.. (+15va)

II

I

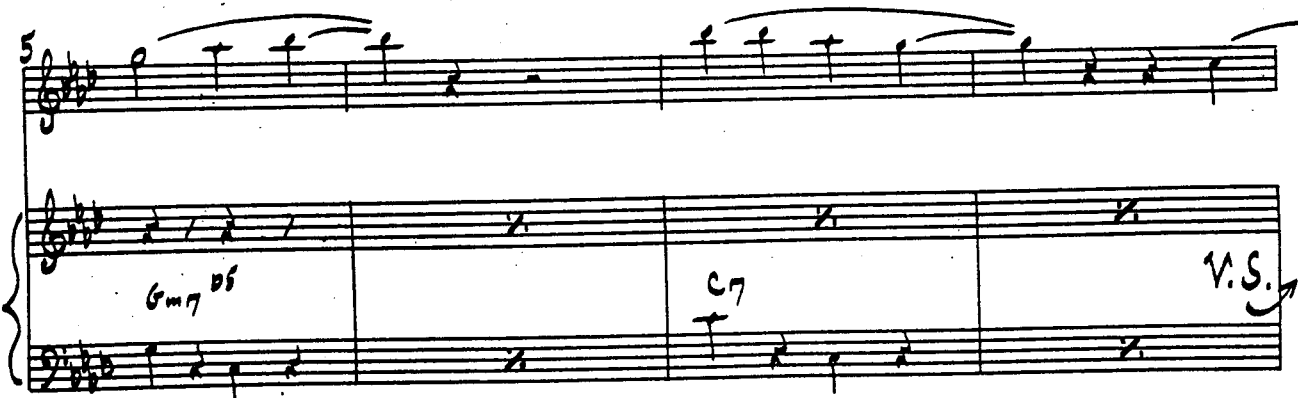
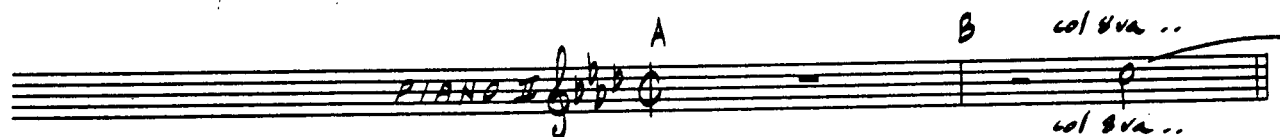
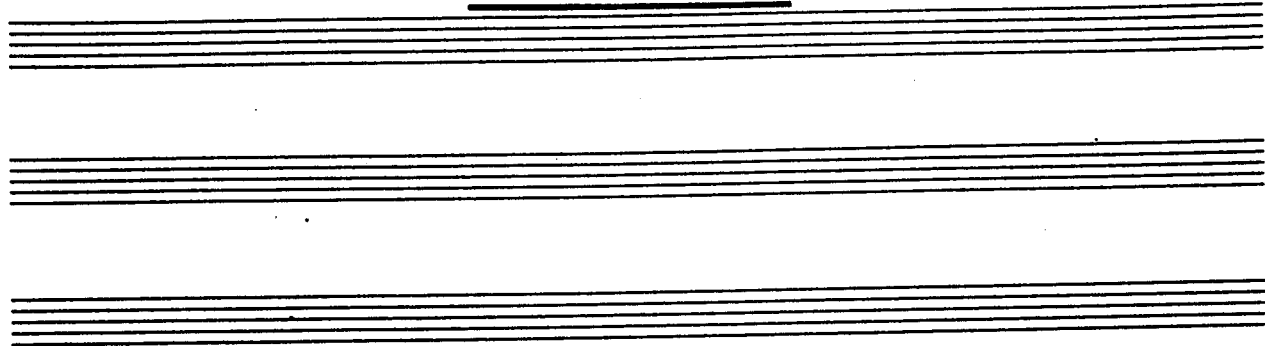
Fm1/C C7 Fm1

147 +15va.. (15va AS ONE)

II

I

Fm1 (15va AS ONE)

ACT I - BOWS

KEYBOARDS

. 2 .

ACT I (60M)

9 (+Bva) 1.

PNO II

PNO I

Fm1

D^b

13

II

I

Gm1 7^{b5}

C7

Fm1

17 2.

II

I

(Fm1)

A^bm1

20

II

I

(A^bm1)

KEYBOARDS

- 3 -

ACT I (60ms)

Handwritten musical score for Keyboards, Act I (60ms). The score is divided into four systems, each with a treble and bass staff. The first system starts at measure 23 and includes a large slur over the first two staves. The second system starts at measure 27 and includes a slur over the first staff. The third system starts at measure 31 and includes a slur over the first staff. The fourth system starts at measure 35 and includes a slur over the first staff. The score includes various musical notations, including notes, rests, and chords. The first system includes a large slur over the first two staves. The second system includes a slur over the first staff. The third system includes a slur over the first staff. The fourth system includes a slur over the first staff. The score includes various musical notations, including notes, rests, and chords. The first system includes a large slur over the first two staves. The second system includes a slur over the first staff. The third system includes a slur over the first staff. The fourth system includes a slur over the first staff.

23 (8va) (4va) F7 B^bm1 Gm17^{b5}

27 col 15va... (2) (4)

31 (6) (6)

35 (10) (12) V.S.

Fm1/c (Fm1/c) Gm17^{b5} C7 Fm1

Handwritten musical score for keyboards, featuring two systems of staves (II and I) with notes, chords, and performance markings.

System 1:

- Staff II: Treble clef, key signature of two sharps (F# and C#). Measure 39 is marked. A melodic line with eighth notes is written. A bracket labeled "+15va" spans measures 39-42.
- Staff I: Bass clef. Measure 40 is marked. Chord "Fm1" is written. A melodic line with eighth notes is written. A bracket labeled "+15va" spans measures 40-43.

System 2:

- Staff II: Treble clef. Measure 43 is marked. A melodic line with eighth notes is written. A bracket labeled "+15va" spans measures 43-46.
- Staff I: Bass clef. Measure 43 is marked. Chord "Fm1" is written. A melodic line with eighth notes is written. A bracket labeled "+15va" spans measures 43-46.

Additional markings include "a/134" and "C7" in the lower system.

juice

PIANO 1 / PIANO 2 / VOCAL

ENTR'ACTE

HOLLYWOOD/UKRAINE

12

Handwritten musical score for PIANO 2, PIANO 1, and VOCAL parts. The score is written on four systems of staves.

System 1: PIANO 2 (treble and bass clef) and PIANO 1 (treble and bass clef). PIANO 2 has a melodic line with a slur and a fermata. PIANO 1 has a rhythmic accompaniment. VOCAL (treble clef) has a melodic line with a slur and a fermata.

System 2: PIANO 2 (treble and bass clef) and PIANO 1 (treble and bass clef). PIANO 2 has a melodic line with a slur and a fermata. PIANO 1 has a rhythmic accompaniment. VOCAL (treble clef) has a melodic line with a slur and a fermata.

System 3: PIANO 2 (treble and bass clef) and PIANO 1 (treble and bass clef). PIANO 2 has a melodic line with a slur and a fermata. PIANO 1 has a rhythmic accompaniment. VOCAL (treble clef) has a melodic line with a slur and a fermata.

System 4: PIANO 2 (treble and bass clef) and PIANO 1 (treble and bass clef). PIANO 2 has a melodic line with a slur and a fermata. PIANO 1 has a rhythmic accompaniment. VOCAL (treble clef) has a melodic line with a slur and a fermata.

17 18 19

VOCAL

3rd 7

OH GRACE - O, HARP - O, CH - GO,

PNO 2

sfz

p

col 8

PNO 1

Dm1

sfz

Dm1

20 21 22

YOU'RE A DREAM! WHAT A TEAM! SIM - PLY IN - SANE. THE

PNO 2

PNO 1

A7

Em1 5/6b

col 8

23 24 25

V
MIR- BY MARS- ES AT THEIR DOWN- LY BEST. WACK- ING AUS- SIA JUST LIKE

PNO 2
6018

PNO 3
Dm1

26 27 28

V
MEN POS- SIBLE, WAS IT'S B. NOUGH TO MAKE THE EAST MOVE WEST. COME SEE A

PNO 2

PNO 3
D7 Gm1 E07

29

VOCAL

NIGHT IN THE

30

31

KEARNE

PNO 2

Dm1

Um19

A7

P

PNO 1

Dm1/A

Um19/E

A7

Dm1

10'8

9'1000

32

33

34

35

36

37

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ASTEC³ C-12 R

KEYBOARDS (I)-II

ACT II OPENING
(MERRY VILLAGERS)

UKRAINE

14

1. 2.

PNO II

PNO I

II

1ST X + 2ND X BASS
2ND X + 1ST X BASS

I

Bb

simile

II

I

Bb Eb Bb Cg F7

14

PNO II

PNO I

8b

8b7

15

II

I

E^b C7 B^b/F C7 F7 B^b F7 B^b

(3rd x 4th)

1. 2.

PIANO I
(OPT)

GINO MIME

15

Freely

8va

QUICK GLISS.

8va

8va

L.H. R.H. L.H. R.H.

(clusters)

ad lib.

8va

SEGUE

15 A TACET

16 TACET

SAMOVAR THE LAWYER

16A

Words by
DICK VOSBURGH

Music by
FRANK LAZARUS

Brightly

Gmaj7

1. I'm Rus - sa's lead - ing le - gal brain. I'm wise to all the
2. (My) well - known lack of le - gal skill has ev - ry - one in

mp

A

Gmaj7

Cm

loop - holes. And I've ver - y mod - est - ly I man - tam I have n't an - y
awe. bro - ken man - y a wom - an's will. it's more fun than the

D7

G

Eb

scroop - holes. Let's not for - get my fa - ther. a law - yer. too, was
law! The first case I de - fend - ed. a poor old Mus - co -

4049

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155.

155A

Chords: Eb, E, B7, E, A

he, vite, In Got fact he shout - ed, "I ob - ject!" the first time he saw
forg - ing checks and he could - n't e - ven

Chords: D7, G, C, C#dim, D

me, write! I'm But I Sam - o - var, the boor of the bar, a most ob - nox - ious
I have - n't in - tro - duced my self, I'm Sam - o - var, the

poco rit *a tempo*

Chords: 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 -

noy ya. I'm a sewer 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

that's my cue; I'll hit - 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 -

Law - yer. Hel - lo law - yer, hel - lo

law - yer, hel - lo law - yer. Hel - lo law - yer,

mf

To Coda

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line. The first system has chords D7, G, and C. The second system has chords G, Am7, G/B, A7, and D. The third system has chords G, D, G, Gm, Cm, and Gm. The fourth system has chords Cm, Gm, Cm, Gm, Cm, and Gm. The score ends with a 'To Coda' instruction.

SAMQVAR - DANCE

16B

Handwritten musical score for "SAMQVAR - DANCE". The score is written on multiple staves, including vocal lines and piano accompaniment for two pianos (PND I and PND II).

Vocal Lines:

- Staff 1: Melody line with lyrics "LAW-SER SAM - C - VAR, HES!". Above the staff are markings "27", "27", "En-TEMPO", and "(BRISK 2)".
- Staff 2: Continuation of the vocal melody.

Piano Accompaniment:

- PND I:**
 - Staff 3: Treble clef, starting with a measure rest marked "Bva" and a dashed line.
 - Staff 4: Bass clef, starting with a measure rest marked "ff (+Bva)".
- PND II:**
 - Staff 5: Treble clef, starting with a measure rest marked "ff".
 - Staff 6: Bass clef, starting with a measure rest marked "ff".
- Other Piano Parts:**
 - Staff 7: Treble clef, starting with a measure rest marked "5" and "mf".
 - Staff 8: Bass clef, starting with a measure rest marked "mf".

Handwritten Annotations:

- "En-TEMPO" and "(BRISK 2)" above the first vocal staff.
- "Bva" above the first measure rest of PND I.
- "ff (+Bva)" above the first measure rest of PND I bass staff.
- "ff" above the first measure rests of PND II.
- "5" and "mf" above the first measure rest of the lower piano part.
- "mf" above the first measure rest of the lower piano part.
- "C#07" and "D7" above the piano part in the final measures.

Handwritten musical score for Piano I and Piano II. The score is in 9/8 time. Piano I (PNO I) and Piano II (PNO II) both start with a *mp* (mezzo-piano) dynamic. The music features a mix of eighth and sixteenth notes, with some rests. The key signature has one sharp (F#).

Handwritten musical score for strings, divided into Section I (I) and Section II (II). Section I consists of two staves with a *ff* (fortissimo) dynamic. Section II consists of two staves with a *Gm1* (G minor 1) dynamic. The music includes various chordal textures and melodic lines. The key signature has one sharp (F#).

Empty musical staves for additional instruments or parts.

~6~

SAMOVAR 63

Coda

G B

stroy - ya! So three hur - rahs for Sam - o - var, Hur -

rah! Hur - rah! Hur - rah! Hur - rah! I'm Sam - o - var, The Law - yer.

D G

1 2 3

4649

PIANO-CONDUCTOR

STAGE MANAGER

JUST LIKE THAT

A DAY IN HOLLYWOOD, A NIGHT IN THE UKRAINE

17

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

1 ^{NINA:} 2 3 4 5

THE DAY I MEET MY LOY-ER THE BIRDS WILL GO TWIT-TER TWEET, EACH

PN. II

(ON STAGE PNO. ONLY) -

PN. I

6 7 8 9

LARK AND FINCH AND PLO-VER JUST LIKE THAT I'LL KNOW. OH,

(+ OFF-STAGE PNOS.)

II

I

C Am⁷ Dm⁷ F⁷ G⁷ C Am Dm G⁷

P.C.

-2-

JUST LIKE THAT

Handwritten musical score for "Just Like That". The score is written for Piano (PNO. 1 and PNO. 2) and includes lyrics. The music is in 4/4 time and features a key signature of one flat (B-flat).

Lyrics:

10. NOW I HOPE HELL HAS-TEN TO END MY WOE. HE'LL BE SWEET. I'LL
11. LOOK IN-TO HIS FACE 'N' JUST LIKE THAT I'LL KNOW. HIS SMILE WILL
12. SLICK ON THE SUN, LIFE WILL BE FUN, AL-ICE IN WON-DER-LAND SOME-
13. TIME

Chords and Annotations:

- PNO. 2:** 8VA --- (THROUGHOUT)
- PNO. 1:** C, Am⁷, Dm⁷, E⁷, E⁷ #P, A⁷(9), A⁷, Dm⁷, G⁹, F⁷, C, Am⁷, Dm⁹, F⁷/G⁷, C, Am, CMA⁷(C), Fm, C⁷/E⁷, Fm, Db⁷, C⁷, F, G⁷.

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings (p, f). The lyrics are written below the vocal line, and the piano accompaniment is written for two staves (PNO. 1 and PNO. 2).

P.C.

-3- JUST LIKE THAT

Handwritten musical score for "Just Like That". The score is written on a grand staff (treble and bass clefs) with lyrics and chords. The lyrics are: "COS HE'S YOUNG AND HAND-SOME AND KIND OF AIN'T LOVE GRAND. SOME MY HEART'S NOT OUT OF SCHOOL YET BUT E - VEN SO WHEN WE MEET I'LL SMILE THE WAY THAT JULIET SMILED AT RO - ME - O. THE". The chords are: Bbm7, Eb7(-9), Ab sus.2, D13, Dm7, C, Am7, Dm7, E7, E7 A7(-9) A7, Dm7, G9, C, Am7, Dm9, F/G, G7, E7, E7, A7(-9).

Measure numbers 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33 are indicated above the staff.

Handwritten notes include "P.C.", "P", "8va", and "3".

P.C.

JUST LIKE THAT

24 Rall. - - - - -

35 - - - - -

- 4 -

36

37

MINUTE THAT I SEE HIM.

38

39

40

41

42

43

44 (DIALOGUE:)

P.C. FREELY (CONSTANTINE!)

46 3 - 47 3 - 48

WELL, WELL, MY WOR-RIES HAVE FLED NOW. PRES-TO, THEY LEFT ME FLAT.

A F#m7 Bm7 Dm A B E F

49 50 51 52

AND YOU'RE THE CAUSE, I AD-MIT, DEAR.

Bm E7 A F#m Bm E9

53 NINA: 54 3 - 55 3 - 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 F#m F#m

57 58 59 60

AND YOU'RE THE CAUSE, I AD-MIT, DEAR.

Bm E7 A F#m Bm E9

61 62 63 64

WELL, WELL, MY HEART'S OFF ITS HEAD NOW. FIRST IT GOES PIT-A - PAT

A F#m7 Bm7 C#7 F# D#m F#m F#m

65 66 67 68

AND YOU'RE THE CAUSE, I AD-MIT, DEAR.

Bm E7 A F#m Bm E9

JUST LIKE THAT

P.C. -7-

69 70 71 72

DRIFT-ED LIKE A BOAT ON THE BRI-NY BLUE. TILL I SPIED THE

PNO. I

8va

8va

73 74 75 76

DARLING THAT I DOTE ON. JUST LIKE THAT I KNEW. my

77 78 79 80

LIFE WAS FAR FROM JOY-FUL TILL I SAW YOU By my SIDE. NOW

4/5va

C Am⁷ Dm⁷ E⁷ A⁷(-9) A⁷ Dm⁷ G⁹

C Am⁷ Dm⁷ E⁷ A⁷(-9) A⁷ Dm⁷ G⁹

C Am⁷ Dm⁷ E⁷ A⁷(-9) A⁷ Dm⁷ G⁹

C Am⁷ Dm⁷ E⁷ A⁷(-9) A⁷ Dm⁷ G⁹

P.C.

-8-

JUST LIKE THAT

CONSTANTINE!

Handwritten musical score for piano and voice, measures 81 through 92. The score includes vocal lines, piano accompaniment, and guitar chords.

Measures 81-84:

- 81: LIFE IS GIRL AND BOY. FUL
- 82: JUST LIKE THAT I KNEW.
- 83: WE'D MAKE A
- 84: CONSTANTINE!

Measures 85-88:

- 85: DREAM OF A TEAM.
- 86: YOU'RE WHAT I DEEM
- 87: MORE THAN SU-PREME-LY
- 88: LOVE-LY.

Measures 89-92:

- 89: NINA! AND YOU'RE SO STARS AB - OVE-LY.
- 90: AND YOU'RE SO TUR-TLE - DOVE-LY.
- 91: CONSTANTINE!
- 92: YOU

Chords and Harmonization:

- 81: C, Am⁷
- 82: Dm⁹, F⁷, G⁷
- 83: C, Am
- 84: CMAJ⁷ (C)
- 85: Fm, C⁷/_E
- 86: C⁷/_E, Fm
- 87: Db⁷b, C⁷b
- 88: FMAJ⁹, Fb
- 89: Bbm⁷, Eb⁷ (9)
- 90: AbMAJ⁷, Abb
- 91: D13, D13
- 92: Dm⁷, G13

P.C.

-9-

JUST LIKE THAT

93 HAVE THE GENTLE SOUL OF A WIFE SO TRUE. BE MY BRIDE, AND

94

95

96

97 PROUDLY I WILL CROW, LOVE, COCK-A-DOO-DLE DOO! NINA!

98

99

100

101 RALL.

102 FAST (BOOM)

103 TEMPO

104

105

106

THOUGHT YOU'D NEVER ASK ME! JUST LIKE THAT WE KNEW.

Chords: C, Am7, Dm7, E+7, E7, A7(-9), A7, Dm7, G7, D, F, G7, E+7, E7, A7(-9), A7, Dm, A7, Dm, D7, Fm, G7b9.

SAMOVAR'S EXIT 17A

TACET

AGAIN 18 TACET

ATHE C-16R

169
DIAZ TECH

PIANO/COND
(OPT)

GINO'S "HARP" SOLO (BICYCLE WHEEL)

HOLLYWOOD/UKRAINE
19

A TAPE RECORDING ALSO EXISTS

SCORED FOR HARP

DCBD EFGA

(slightly broken)

mf

cresc...

pp

accelerando
(ACTOR SPINS WHEEL)

f

gliss

molto rit...

(DAMP)

(ACTOR STOPS WHEEL)

mf

BB

NOTE: WHEEL HAS LOST MOMENTUM (ACTOR SPINS WHEEL HARD)

(ACTOR PLUCKS AIR WHEEL)

fine

20 TACET

21 TACET

Handwritten musical score for two staves, labeled I and II. The score is divided into three systems, each starting with a measure number (9, 13, 17).

System 1 (Measures 9-12):

- Staff II: Treble clef, key signature of two flats. Measures 9-12 show a melodic line with eighth and quarter notes. Measure 11 includes the annotation "(+ 15 basso)".
- Staff I: Treble clef, key signature of two flats. Measures 9-12 show a bass line with eighth and quarter notes. Chord symbols are written below the staff: A^b (measure 9), $A^b 9$ (measure 10), and D^b (measure 11).

System 2 (Measures 13-16):

- Staff II: Treble clef, key signature of two flats. Measures 13-16 show a melodic line with eighth and quarter notes. Measure 15 includes the annotation "TACIT" and "200X PLAY".
- Staff I: Treble clef, key signature of two flats. Measures 13-16 show a bass line with eighth and quarter notes. Chord symbols are written below the staff: $B^b m_1$ (measure 13), G^b (measure 14), $B^b m_1 6$ (measure 15), G^b (measure 16), $E^b 7 / B^b$ (measure 17), $E^b 7$ (measure 18), and $E^b 7 (+)$ (measure 19).

System 3 (Measures 17-20):

- Staff II: Treble clef, key signature of two flats. Measures 17-20 show a melodic line with eighth and quarter notes. Measure 17 includes the annotation "+ 15 basso".
- Staff I: Treble clef, key signature of two flats. Measures 17-20 show a bass line with eighth and quarter notes. Chord symbols are written below the staff: A^b (measure 17) and $B^b m_1$ (measure 18).

Handwritten musical score for "NATASHA", page 3. The score is written for two staves, I and II, in a key signature of two flats (B-flat and E-flat). The music is divided into three systems, each starting with a measure number (21, 25, 29).

System 1 (Measures 21-24):

- Staff II: Melodic line with a slur over measures 21-24. Measure 21 has a handwritten "15va" below it.
- Staff I: Accompanying line with chords. Measure 21 has a handwritten "15va" below it. Chords are marked: Bbm1 (measure 21), Cbm7 (measure 23), and F7 (measure 24).

System 2 (Measures 25-28):

- Staff II: Melodic line with a slur over measures 25-28. Measure 25 has a handwritten "15va" below it. Measure 27 has a handwritten "2nd x to" above it. Measure 28 has a circled "2nd x to" above it.
- Staff I: Accompanying line with chords. Chords are marked: Bbm1 (measure 25), Bbm1 b5 (measure 26), Cbm1 (measure 27), and F7 (measure 28).

System 3 (Measures 29-32):

- Staff II: Melodic line with a slur over measures 29-32. Measure 29 has a handwritten "15va" below it.
- Staff I: Accompanying line with chords. Chords are marked: Bbm1 (measure 29), Eb7 b9 (measure 30), and Ab (measure 31).

"YOU KNOW, INDOOR KIDS ...
... LIKE A PIANO" TEMPO

32 +8va

(C#1 / 1) +8va

B

C#m17

+8va Ab7

36 DANCE

+8va ...

Db

Dbm17

Db

2

39

2

(FLOWER BUSINESS)

RALL ...

D.S. al \oplus

42 *RALL ...*

Handwritten musical score for a piano piece, measures 42-45. The score is written on two staves. The left staff has a treble clef and a key signature of one flat (B-flat). The right staff has a bass clef and a key signature of one flat (B-flat). The tempo marking "RALL ..." is written above the first staff. The music consists of chords and single notes. In measure 44, there are handwritten notes "(OH, OH)" and "NA-" below the staff. The piece ends with a double bar line in measure 45.

(FLOWER BUSINESS)

RALL...

D.S. al ~~Q~~

Handwritten musical score for a piano piece. The score is written on two staves, with the left hand (L.H.) on the bottom staff and the right hand (R.H.) on the top staff. The music is in 4/4 time, indicated by a 'C' with a '4' below it. The key signature is one flat (B-flat), indicated by a 'B' with a flat symbol. The tempo is marked 'RALL...' (Ritardando). The piece is titled '(FLOWER BUSINESS)' in parentheses. The score includes various musical notations such as notes, rests, and dynamic markings. The right hand part features a melodic line with slurs and ties, while the left hand part provides a rhythmic accompaniment with chords and single notes. The piece concludes with a double bar line and a final chord in the right hand.

(45)

45

RALL - - -

CODA

(45) $b\sharp$ 45 RALL - - -

The image shows a handwritten musical score for the Coda section of a piece. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 4/5. The section is marked with a bracket and the word 'CODA' on the left. The music begins with a measure containing a whole note chord of F#4 and A5. This is followed by a series of eighth notes on the top staff and whole notes on the bottom staff. The notes on the top staff are G4, A4, B4, C5, B4, A4, G4, F#4. The notes on the bottom staff are F#3, E3, D3, C3, B2, A2, G2, F#2. The section ends with a final measure containing a whole note chord of F#4 and A5. The word 'RALL' is written above the final measure, indicating a rallentando.

CODA

86m

6/8/66

ROLL -

86.7

67

49

Sim. T 812

+8va

+ div basso

444

• 4/4

+15 Va

Handwritten musical score for measures 49-52. The score is written on two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and bar lines. Handwritten annotations include 'Sim.' above the first measure, '+ Bva' above the second, third, and fourth measures, '+ Bva basso' below the first measure, and '+ Bva' and '+ Bva + 16va' below the third and fourth measures respectively. The piece ends with a double bar line and a repeat sign in the fourth measure.

ab

22 A TACET

DIAZ-TEC 500

198

FINALE ACT II

PN2 3/VOCAL 24 (1-24)

PN2 II 25 A TEMPO 26 27

(GUS: IAD IAN-O - VAR THE LAW- JIK! -) ()

A TEMPO

28

I

Gm1

Handwritten musical score for two parts, I and II, across three systems. The score includes treble and bass staves with notes, rests, and chord symbols.

System 1 (Measures 32-35):

- Part II:** Treble staff has a melodic line with ties. Bass staff has a bass line with ties.
- Part I:** Treble staff has a melodic line with ties. Bass staff has a bass line with ties. Chord symbols: $A_{m1} \eta^{b5}$ and $D7$.

System 2 (Measures 36-39):

- Part II:** Treble staff has a melodic line with ties. Bass staff has a bass line with ties.
- Part I:** Treble staff has a melodic line with ties. Bass staff has a bass line with ties. Chord symbol: G_{m1} .

System 3 (Measures 40-43):

- Part II:** Treble staff has a melodic line with ties. Bass staff has a bass line with ties. Chord symbols: B^b_{m1} and A^b .

[illegible]

Handwritten musical score for guitar and piano. The guitar part (top) is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. It consists of four measures, each with a single eighth note on the first string, followed by a whole rest. The piano part (bottom) is in bass clef and consists of four measures. The first measure has a whole note chord labeled 'Gm1/D'. The second measure has a whole note chord labeled 'Gm1 sus4/D'. The third measure has a whole note chord labeled 'Gm1/D'. The fourth measure has a whole note chord labeled 'D7'. The piano part also includes eighth notes in the first and third measures.

Handwritten musical score for two staves, labeled H and I. The score is in 2/4 time, indicated by a '2' over the first measure. The key signature is one sharp (F#), indicated by a sharp sign on the first line of the H staff. The H staff begins with a treble clef and a key signature change to one sharp. The I staff begins with a bass clef and a key signature change to one sharp. The score consists of three measures. The first measure is marked with a double bar line and a sharp sign. The second measure contains a double bar line and a sharp sign. The third measure contains a double bar line and a sharp sign. The H staff has a treble clef and a key signature change to one sharp. The I staff has a bass clef and a key signature change to one sharp. The score is marked with a '2' over the first measure. The H staff has a treble clef and a key signature change to one sharp. The I staff has a bass clef and a key signature change to one sharp. The score consists of three measures. The first measure is marked with a double bar line and a sharp sign. The second measure contains a double bar line and a sharp sign. The third measure contains a double bar line and a sharp sign.

CURTAIN CALL

UKRAINE

24

PIANO II

SOMEWHAT FASTER

PIANO I

1

1

2

7

13

14

15

16

17

18

19

20

21

22

23

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25

26

27

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Handwritten musical score for keyboards, featuring two systems of staves (PNO I and PNO II) and a system of staves (I and II). The score includes various musical notations, including notes, rests, and chords, with some handwritten annotations.

System 1 (Measures 19-22):

- PNO II:** Measures 19-22. Handwritten notes and rests.
- PNO I:** Measures 19-22. Chords: $B^b m_1$ (measures 19-20), $F m_1$ (measures 21-22).

System 2 (Measures 23-26):

- II:** Measures 23-26. Handwritten notes and rests. Annotations: $+8va$ above measure 23, $+4va$ below measure 23.
- I:** Measures 23-26. Chords: $G m_1 7^b 5$ (measures 23-24), $C 7$ (measures 25-26), $F m_1$ (measures 27-28), $F 7^+$ (measures 29-30).

System 3 (Measures 27-30):

- II:** Measures 27-30. Handwritten notes and rests.
- I:** Measures 27-30. Chords: $B^b m_1$ (measures 27-28), $F m_1$ (measures 29-30).

System 4 (Measures 31-34):

- II:** Measures 31-34. Handwritten notes and rests.
- I:** Measures 31-34. Chords: $G 7$ (measures 31-32), $G 7$ (measures 33-34), 1 (measures 35-36), $C 7$ (measures 37-38).

Handwritten musical score for Keyboard I and II. Handwritten measure numbers 35 and 36 are present. The score includes a melodic line for Hand II and a harmonic accompaniment for Hand I. Chords are marked as Fm1.

Handwritten musical score for Keyboard I and II. Handwritten measure numbers 37 and 38 are present. The score includes a melodic line for Hand II and a harmonic accompaniment for Hand I. Chords are marked as Gm1, 7b5 and C7.

Handwritten musical score for Keyboard I and II. Handwritten measure numbers 39 and 40 are present. The score includes a melodic line for Hand II and a harmonic accompaniment for Hand I. Chords are marked as Fm1.

Handwritten musical score for Keyboard I and II. Handwritten measure numbers 41 and 42 are present. The score includes a melodic line for Hand II and a harmonic accompaniment for Hand I. Chords are marked as Abm1 and Abm1/bb.

Handwritten musical score for guitar, featuring two systems of staves. The first system includes staves for guitar (II), bass (I), and guitar (II). The second system includes staves for guitar (II), bass (I), and guitar (II). The score includes various musical notations such as chords (F7, Bbm1, Gm1, C7, Fm1/C, Fm1 sus/C), accidentals (sharps, flats, naturals), and dynamic markings (f, sf).

PIANO 1 / PIANO 2

EXIT MUSIC

HOLLYWOOD / UNGAIN

25

Handwritten musical score for PIANO 1 and PIANO 2. The score is written on six systems of staves. PIANO 1 is on the left and PIANO 2 is on the right. The music is in 4/4 time and features various chords and melodic lines. Chord symbols include A^bMA9 , A^b6 , F^bM7 , B^bM7 , E^b7 , B^bM7 , F^b7/A , E^b7 , and A^bMA9 . The score includes dynamic markings such as sfz and sf , and articulation marks like accents and slurs. The notation is in a handwritten style, typical of a composer's sketch or a working draft.

PNO 1 / PNO 2

-2-

EXIT MUSIC

Handwritten musical score for two pianos (PNO 1 and PNO 2). The score is written on six systems of staves. The first system is labeled "PNO 2" and the second system is labeled "PNO 1". The score includes various musical notations such as notes, rests, and chords. Chords are labeled with letters and numbers, including A^b6, F^m7, B^bm7, E^b7, F^b7/A, A^b7, and A^b7. The score also includes a section labeled "LOLO" and a section labeled "EXIT MUSIC". The score is written in a style that suggests it is a rehearsal or working draft, with some markings and corrections visible.

Handwritten musical score for "The Rose Tree". The score is written on ten systems of staves, with two piano parts labeled PNO 1 and PNO 2. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes measure numbers 19 through 27. Chord symbols like Ebm17, Ab7, Eb7, F7, Bbm13, Bbm7, Abm17, Ab6, and Fm17 are written above the piano parts. The melody in PNO 2 includes many trills and ornaments, some marked with "sua" (sustained) and "1060" (likely a tempo or performance instruction). The piece ends with a final chord of Fm17.

PNO 1 / PNO 2

- 4 -

EXIT MUSIC

(Sua)

Handwritten musical score for two pianos (PNO 1 and PNO 2). The score is written on ten staves, with PNO 2 on the top two staves and PNO 1 on the bottom eight staves. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Chord symbols are written throughout, such as $Fm17$, $Bbm17$, $Eb9$, $Bbm17$, $A0$, $Eb7$, $Dm17$, $G9$, $C7$, F , and $sol8$. Performance instructions include "acccl" (accelerando), "SLIGHTLY FASTER", and "Sua". Measure numbers 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

ASTEC® C-12 R

PNO 1 / PNO 2

-6-

EXIT MUSIC

Handwritten musical score for two pianos (PNO 1 and PNO 2). The score is divided into two systems, each containing two staves. The first system (measures 46-48) features a melodic line in the upper staff of PNO 2, marked with a slur and a fermata, and a supporting line in the lower staff. The second system (measures 49-51) continues the melodic line in the upper staff of PNO 2, with a supporting line in the lower staff. The third system (measures 52-54) features a melodic line in the upper staff of PNO 2, marked with a slur and a fermata, and a supporting line in the lower staff. The fourth system (measures 55-57) continues the melodic line in the upper staff of PNO 2, with a supporting line in the lower staff. The score includes various musical notations such as notes, rests, slurs, and fermatas. Chord symbols are present: C7, Gm7/b9, C7, Fm7, Abm7, and Am7/b9.

PIANO 1 / PIANO 2

~ 7 ~

EXIT MUSIC

(bva)

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