



A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE.

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(B)

JUST GO TO THE MOVIES

(MAN 1.)

1 2

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

3 4 5

LO-SAL ARCH-ITEC-TU-RAL SEN-SA-TION FROM THE PLUSH OF YOUR SEAT IN THE

I

II

E<sub>b</sub>

E<sub>b</sub>

The musical score is written for a vocal line and two keyboard parts (I and II). The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line is marked with measure numbers 1 through 5. The keyboard parts provide harmonic support with chords and melodic accompaniment. Chord symbols E<sub>b</sub> and C<sub>b7</sub> are indicated for the keyboard parts.

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

7 8

II

I

E<sup>b</sup>      C<sup>b</sup>7      E<sup>b</sup>

9  
 DO-ALL YOUR DREAM-ING IN STYLE. FOL-LOW ME I HAVE TWO ON THE AISLE -

10 11 *rall.* 12

II

I

C<sup>m</sup>.      C<sup>m</sup>?      F<sup>m</sup>?      B<sup>b</sup>? sus.      B<sup>b</sup>?      E<sup>b</sup> m<sup>a</sup>?      C<sup>m</sup>?      F<sup>m</sup>?      F<sup>m</sup>/B<sup>b</sup>      B<sup>b</sup>?

13      WOMAN 3: (LAST X)      14      15      16

NEED TO RE-LAX?      NEED TO ES-CAPE?

II

I

E<sup>b</sup>6      E<sup>b</sup> m<sup>a</sup>?

7 13 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

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

MAN 3:

Handwritten notes in the piano part include: Eb7, Ab, Ab6, Eb6, Cm7, Cm7/F, F7, Eb7, E, Fm7, Bb13.

29 30 31 32

WHEN YOUR MO-RALE — NEEDS SOME RE-PAIRS —

33 34 35 36

WATCH BUS-BY'S BEAU — TIES DE-SCENDING THE STAIRS —

37 38 39 40

HUN-DREDS OF GIRLS — DO-ING HIGH KICKS. > JUST GO TO THE

II

I

I

II

I

E<sup>b</sup> E<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>ma<sup>7</sup>

E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>6

A<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m<sup>6</sup> E<sup>b</sup> C<sup>m</sup>7

Detailed description: This is a handwritten musical score for a vocal and piano piece. The score is organized into systems, each containing a vocal line and piano accompaniment. The piano part is divided into two hands, labeled 'I' and 'II'. The lyrics are written below the vocal line. The score includes measure numbers (29-40) and chord symbols. The key signature has two flats (Bb and Eb). The tempo and style are not explicitly stated, but the notation suggests a moderate, possibly swing-influenced style. The lyrics are: 'WHEN YOUR MO-RALE — NEEDS SOME RE-PAIRS — WATCH BUS-BY'S BEAU — TIES DE-SCENDING THE STAIRS — HUN-DREDS OF GIRLS — DO-ING HIGH KICKS. > JUST GO TO THE'. The piano accompaniment features a steady bass line and a more active treble line with some syncopation.

41 42 43 44 (MAN 2.)

MOVIES JUST GO TO THE FLICKS. AND

45 46 47 48

ALL FOR THE SUM OF A QUARTER LIFE IS PEACH-Y

49 50 51 52

YOU CAN BECOME A-LICE FAYE OR DON A-ME-CHE.

*simile*

*G sus. 2* *G* *Am<sup>7</sup>-5* *F#*

*Gm. sus. 2* *Gm.* *Am<sup>7</sup>* *Fm<sup>7</sup>/Bb* *Bb7(-9)*

Detailed description: This is a handwritten musical score for a song titled 'MOVIES'. It consists of two vocal parts (I and II) and piano accompaniment (I and II). The score is divided into four systems, each with four measures. The lyrics are: 'MOVIES JUST GO TO THE FLICKS. AND ALL FOR THE SUM OF A QUARTER LIFE IS PEACH-Y YOU CAN BECOME A-LICE FAYE OR DON A-ME-CHE.' The piano part includes various chords such as C2/F, F7, Fm7, D7, G sus. 2, G, Am7-5, F#, Gm. sus. 2, Gm., Am7, Fm7/Bb, and Bb7(-9). There are also performance markings like 'simile' and 'MAN 2.'.

53 (WOMAN 1.)

SWAMPED WITH YOUR BILLS — LATE WITH YOUR RENT —

54 55 56

II

I

E<sup>b</sup>6 E<sup>b</sup>6 E<sup>b</sup>ma<sup>7</sup> E<sup>b</sup>ma<sup>7</sup>

57

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

58 59 60

II

I

E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>6 A<sup>b</sup>6

61 (WOMAN 2.)

SEE FRED AS- TAIRE — STEP HOPIN' IN STYLE. WHEN EV-'RY- THING'S

62 63 64

II

I

A<sup>b</sup>m.6 A<sup>b</sup>m.6 E<sup>b</sup> Cm<sup>7</sup>





77 SEE SCAR-LET MAKE — A DRESS. OUT OF THE DRAPES —

78 79 80

II

I

E7 A A6

81 LIFE CAN BE GRAND — FROM THE THIRD ROW. JUST GOT TO THE

82 83 84

II

I

Am Am6 E6 C#m7

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

86 87 88

II

I

C#m7/F# F#7 A6 G# F#m7 B13

WOMAN 3

89

COOP. LA IN "WINDS" CLAW. X FORD IN "RAIN"

I

E E7

93

SID FAR-ZAN BEAT HIS CHEST WITH HIS MISSY SANG

I

E7 A A6

97

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

I

A mi6 E Ch mi7

101 **MEN:**

MOVIES JUST GO TO THE FLICKS

105 **GIRLS:**

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

109 **GIRLS:**

SHARE THE MAR - QUESS WITH MISS - ES MARX'S ZA - NY TRI - O

**RALL.**.....112

**TEMPO**  
**ALL:**

113 SO WHEN YOUR LIFE SEEMS A BIT LEAN.

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

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

**E<sup>b</sup>** **E<sup>mai</sup>?** **E<sup>7</sup>** **A<sup>6</sup>** **A<sup>mi</sup>6** **E** **C<sup>#mi</sup>?**

125 126 127 128

DOWN IN THE DUMPS TRY PUTTING ON JUDY'S RED PUMPS JUST GO TO A

129 130

MAR - VE - LOUS MO - VIE AND

131 132

SMILE

II

I

F#mi

Ami6 (add 9)

G#mi (sus)

G#mi?

C#mi

C#7

F#mi?

B7(-9)

B9

F6

G#

F#mi?

F7

Detailed description: This is a handwritten musical score for voice and keyboard. It consists of three systems of music. Each system has a vocal line (labeled 'Voc') and two keyboard parts (labeled 'I' and 'II'). The lyrics are written below the vocal line. Chord markings are written below the keyboard parts. The first system covers measures 125-128 with lyrics 'DOWN IN THE DUMPS TRY PUTTING ON JUDY'S RED PUMPS JUST GO TO A'. The second system covers measures 129-130 with lyrics 'MAR - VE - LOUS MO - VIE AND'. The third system covers measures 131-132 with the lyric 'SMILE'. The keyboard parts include various chords such as F#mi, Ami6 (add 9), G#mi (sus), G#mi?, C#mi, C#7, F#mi?, B7(-9), B9, F6, G#, F#mi?, and F7. The score is written in a clear, legible hand.

133 FULL

134 135 136 137 138

II

I

FF

FULL

E

E<sup>7</sup> maj

E<sup>7</sup>

139

140 141 142 143 144

II

I

A<sup>6</sup>

A<sup>mi</sup> 6

E

C<sup>#mi</sup> 7

145

146 147 148 149

II

I

C<sup>#mi</sup> 7 / F<sup>#</sup>

F<sup>#7</sup>

A<sup>6</sup> C<sup>#0</sup> F<sup>#mi</sup> 7 B<sup>13</sup>

Voc/K4BD I+II

WHISPER CHORUS

149 SO: WHEN YOUR LIFE SEEMS A BIT LEAN

150

151

152

153 JUST LET SOME SHA DOORS APPEAR ON THE SCREEN

154

155

156

157 SHINE LIKE A STAR FOR A BRIEF WHILE WHEN E-VER YOU'RE

158

159

160 FULL VOICE



161 | 162 | 163 | 164

DOWN IN THE DUMPS, TRY PUT-TING ON JU-DE'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

II

I

F#mi A6 G#mi(sus) G#mi C#? C#?

F#mi? B7-9 B9 E6 (F#i) C#?

F#mi? Eb6/G Eb7/G E#6/G F/A F#A

173 AN-CIENT HIGH LA - MA, A HIGH STEP-PIN' MA - MA, JUST

174 175 176

177 GO TO THE MO - VIES AND SMILE

178 179 180

181 182

I A#0 B7(9) B9 E C#m7 C#7

II

I A/F# B7(9) B9 E6

II

I A G#m F#m B7 E6

II

# PIANO-CONDUCTOR

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE 1A

(FAST.) REFERENCE

MOVIES - TAG

PNO. 2

PNO. 1

Musical notation for Piano 2, measures 3-6. Measure 3: F major chord, forte (f). Measure 4: F major chord, forte (f). Measure 5: F major chord, forte (f). Measure 6: F major chord, forte (f). Includes markings for 8VA and 8VA.

Musical notation for Piano 1, measures 3-6. Measure 3: F major chord, forte (f). Measure 4: F major chord, forte (f). Measure 5: F major chord, forte (f). Measure 6: F major chord, forte (f). Includes markings for FMAJ7 and FMAJ7.

Musical notation for Piano 2, measures 7-10. Measure 7: F major chord, forte (f). Measure 8: F major chord, forte (f). Measure 9: F major chord, forte (f). Measure 10: F major chord, forte (f). Includes markings for 8VA and 8VA.

Musical notation for Piano 1, measures 7-10. Measure 7: F major chord, forte (f). Measure 8: F major chord, forte (f). Measure 9: F major chord, forte (f). Measure 10: F major chord, forte (f). Includes markings for F7 and Bb.

PC. 12 13 14

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

PNO. 2

PNO. 1

Bb m F Dm

15 SWING-LIGHTLY 16 17 18

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

II

I

Fm Bb m F G D

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

## MR. SID GRAUMAN

REFERENCE

1 (ALL:) HOLD BACK-FANFARE

PNO. II

PNO. I

5 (ALL:)

MIS-TER SID GRAU — MAN

PNO. II

PNO. I

P.C.

-2-

MR. SID GRAUMAN

9

10

MAN WITH A

11

MAN WITH A

*f*

*p*

12

13

RALL. - - - - - 14 - - - - - 15

DREA - - - - - mm

*p*

*f*

X GONG (ON TAPE)

**PIANO-CONDUCTOR**

KEYBOARD I - II

**FAMOUS FEET**

A DAY IN HOLLYWOOD / A NIGHT IN THE UKRAINE

Four empty musical staves, likely for Piano 2, Piano 1, and two other instruments, positioned at the top of the page.

(1) *Allegro* (2) (3) (4)

PNO. 2

PNO. 1

*f* G Ami<sup>7</sup> Bb<sup>o</sup> Ami<sup>7</sup> G Ami<sup>7</sup> Bb<sup>o</sup> Ami<sup>7</sup>

*ff* (5) (6) (7) (8)

G Ami<sup>7</sup> Bb<sup>o</sup> Ami<sup>7</sup> G Ami<sup>7</sup> Bb<sup>o</sup> Ami<sup>7</sup>

Musical score for Piano 1 and Piano 2. The score includes notes, chords, and dynamics. The first system shows Piano 2 with a treble and bass clef, and Piano 1 with a grand staff. The second system continues the Piano 1 part with a grand staff. The third system continues the Piano 1 part with a grand staff. The score includes notes, chords, and dynamics. The first system shows Piano 2 with a treble and bass clef, and Piano 1 with a grand staff. The second system continues the Piano 1 part with a grand staff. The third system continues the Piano 1 part with a grand staff.

A3375/802/81

ASTOR 0117



9

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

(10) (11) (12)

Dmi<sup>11</sup> G7 Dmi<sup>11</sup> G7

(13) (14) (15) (16)

THERE'S A \_\_\_\_\_ HALL OF \_\_\_\_\_ FAME \_\_\_\_\_ WHERE THE  
 YOU \_\_\_\_\_ AIN'T \_\_\_\_\_ WORTH A \_\_\_\_\_ CENT \_\_\_\_\_ IN THIS

Dmi<sup>11</sup> G G9 Dmi7 G9-5

(17) (18) (19) (20) (21) (22)

MO- VIE CZARS — AND THE STAR-RI- EST STARS — YOU CAN NAME  
TOWN YOU'LL FIND — THAT UN- LESS YOU'RE EN-SHRINED IN CE- MENT

C9 Db9 C9 Db9 C9 Db9 C9 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.

SEEMS I STAND AND STARE AT THOSE FOOT-PRINTS OUT

G/B (G) B7 C#mi E/B B7 C#mi/B B6/F#

THERE A-BOU-T A DO-ZEN TIMES A DAY

A/B B7 E6 EMa7 E6 Esus2

(37)

(38) (39) (40) (41)

ALL THE FAME THEY'VE HAD OH DO I WANT IT BAD AND WILL IT EV-ER

E Cmi<sup>6</sup>/E<sup>b</sup> G/D G<sup>6</sup>/B G/D GMa<sup>7</sup>/B A7 A<sup>6</sup> Ami<sup>7</sup> Cmi<sup>6</sup>/E<sup>b</sup>

(42) (43) (44) (45)

COME MY WAY? I'LL DANCE MY

Dmi A<sup>b</sup>9(-5) G<sup>13</sup> A<sup>7</sup>b<sup>9</sup>

(46) SHOES OFF OV- ER AND OV- ER. AND

Bva

Dmi<sup>11</sup> G<sup>7</sup> Dmi<sup>11</sup> G<sup>7</sup>

(50) GET THAT BREAK SOME HOW TELL ME,

Bva

Dmi<sup>11</sup> G G<sup>9</sup> Dmi<sup>7</sup> G<sup>9-5</sup>

54 55 56 57

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

+8vb. +8vb. +8vb. +8vb.  $\frac{b7}{9}$

C9 Db9 C9 Db9 C9 Db9 C9 Db9 C9 C/Bb

58 59 60 61

NOW. WILL THEY BE FA - MOUS FEET?

(loco) (loco)

A Bm7 C A/C# D7

62 63 64 65

G Am7 Bb° Am7 G Am7 G

v.v.

66

67 68 69 70

71 72 73 74

75 76 77

Chord symbols: B7, Cm/F#, E/B, B7, Cm/B, B/F#, Cm/B, B7, E6, Emaj7, E6, E sus 2, E, Cm6/Eb, G/D, Em/D, G/D, Bm/D, A7, A6, Am7, Cm6/Eb



8va

78 79 80 81

Dm7 Ab9 G13 A7(b9)

(loco)

82

82 83 84 85

Dm11 G7 Dm11 G7

(loco)

86 87 88 89 90

Dm11 G7 G9 Dm7 G7(-5)

(loco)

90 (loco)

91 +8vb

92 +8vb

93 +8vb

94 +8vb

95 +8vb

96 +8vb

97 +8vb

98 +8vb

99 +8vb

100

101

Chords: C9, Db9, 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

102 Interlude

Musical score for measures 102-105. The system includes a vocal line, a piano accompaniment with a 'Loco' section, and a grand staff with chords. The lyrics are: OH SEE THOSE FA MOUS FEET. The piano accompaniment features chords Ebm7, Ab7, Ebm7, and Ab7. A 'Loco' section is indicated in the piano part.

Musical score for measures 106-109. The system includes a vocal line, a piano accompaniment with a 'Loco' section, and a grand staff with chords. The lyrics are: ALL THOSE FA MOUS FEET. The piano accompaniment features chords Ebm7, Ab7, Ebm7, and Ab7. A 'Loco' section is indicated in the piano part.

Pk

110

OH SEE THOSE FA- MOUS FEET

111 112 113

Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

LOVE THOSE FA- MOUS FEET!

114 115 116 117

Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

118

119 120 121

ga boy, oh boy id LIKE TO BE

B.V. R.H.

122 123 124 125

THERE IN THAT GAL-LER-Y

P/C

126 127 128 129

BET YOUR LIFE YOUR LIFE IS SWEET WHEN YOU'VE

130 131 CLICK CLICK 132 133

GOT THOSE FA-MOUS FEET

134

135 136 137

OH SEE THOSE FA- MOUS FEET

138

139 140 141

ALL THOSE FA- MOUS FEET

P/C

FAMOUS FEET

142

143 144 145

OH SEE THOSE FA- MOUS FEET

146 147 148 149

LOVE THOSE FA- MOUS FEET



150

151

152

153

154

155

156

157

(158) (♩ = ♩.) (159) (160) (161)

Bva

Dmi

F/G

Dmi?

G

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

Bva

Musical notation for measures 166-169. Measure 166 starts with a treble clef and a key signature of one sharp (F#). Measure 167 has a fermata over the first two notes. Measure 168 has a fermata over the first two notes. Measure 169 has a fermata over the first two notes. The bass line features a steady eighth-note accompaniment.

Musical notation for measures 170-177. Measure 170 is marked with a circled measure number (170) and a piano (*p*) dynamic. Measures 171-177 feature complex chordal textures with many beamed notes and slurs. Measure 174 includes an *A°* (augmented triad) chord. Measure 175 is marked with a piano (*p*) dynamic. Measure 177 ends with a fermata.

Musical notation for measures 178-183. Measure 178 is marked with a circled measure number (178) and contains the instruction "JUDY CLICKS HEELS" in a box. Measures 179-183 continue with a rhythmic pattern of eighth notes. Measure 181 is marked with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line.

Famous Feet

184

(WOMAN)

(185)

(186) (+MAN)

(187)

OH OH OH

*P* *G* *Ami7* *cresc.* *Ami7*

(188) (189)

*f* *f* *G* *Ami7* *A#o* *G/B*

(190)

FOOT- PRINTS THANKS TO THAT AC- CI- DENT

Musical notation for measures 190-193. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in grand staff. Measure 190: vocal 'FOOT-', piano accompaniment has a half note chord in the right hand and a half note bass line in the left hand. Measure 191: vocal 'PRINTS', piano accompaniment has a half note chord in the right hand and a half note bass line in the left hand. Measure 192: vocal 'THANKS TO THAT AC-', piano accompaniment has a half note chord in the right hand and a half note bass line in the left hand. Measure 193: vocal 'CI- DENT', piano accompaniment has a half note chord in the right hand and a half note bass line in the left hand.

E<sup>b</sup>mi<sup>11</sup> Ab<sup>7</sup> E<sup>b</sup>mi<sup>11</sup> Ab<sup>7</sup>

Piano accompaniment for measures 190-193. The right hand plays chords and the left hand plays a steady bass line. Measure 190: E<sup>b</sup>mi<sup>11</sup>. Measure 191: Ab<sup>7</sup>. Measure 192: E<sup>b</sup>mi<sup>11</sup>. Measure 193: Ab<sup>7</sup>.

(194)

WE CAN CER- TI- FY THAT FROM-

Musical notation for measures 194-197. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in grand staff. Measure 194: vocal 'WE CAN', piano accompaniment has a half note chord in the right hand and a half note bass line in the left hand. Measure 195: vocal 'CER- TI- FY', piano accompaniment has a half note chord in the right hand and a half note bass line in the left hand. Measure 196: vocal 'THAT FROM-', piano accompaniment has a half note chord in the right hand and a half note bass line in the left hand. Measure 197: vocal 'THAT FROM-', piano accompaniment has a half note chord in the right hand and a half note bass line in the left hand.

E<sup>b</sup>mi<sup>11</sup> Ab<sup>7</sup> E<sup>b</sup>mi<sup>11</sup> Ab<sup>7-5</sup>

Piano accompaniment for measures 194-197. The right hand plays chords and the left hand plays a steady bass line. Measure 194: E<sup>b</sup>mi<sup>11</sup>. Measure 195: Ab<sup>7</sup>. Measure 196: E<sup>b</sup>mi<sup>11</sup>. Measure 197: Ab<sup>7-5</sup>.

(198)

(199) (200) (201) (202) (203)

NOME TO DO - VER THEY COME FROM ALL OV- ER, AND WHY?

Chord Chart:  
 Db13 Eb13 Db13 Eb13 Db13 Eb13 Db13 Eb13  
 Bb Cm7 C# Bb/D

(204) (205) (206) (207) (208) (209)

TO SEE THOSE FA-MOUS FEET. loco

Chord Chart:  
 Ab Bbm7 B° Bbm7 Ab Bbm7 B° Ab

(210)

OH, SEE THOSE FA-MOUS FEET

8va

(loco)

Emi7 A7 Emi7 A7

(214)

ALL THOSE FA-MOUS FEET

Emi A7 Emi A7

218

(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,

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

PLEASE MAKE 'EM MINE.

48

238 *Bva*

*(lcc)*

*E<sup>b</sup>m9* *Ab7* *E<sup>b</sup>m9* *Ab7*

242 *(Bva)*

*(lcc)*

*E<sup>b</sup>m9* *Ab* *B<sup>b</sup>m* *B<sup>o</sup>* *Ab/C*

246 *(Bva)*

*(lcc)*

*D7*

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs) and a guitar staff. The first system (measures 250-253) includes a *grva* marking and a *(Loco)* instruction. The second system (measures 254-257) features chord symbols: *Am11*, *D9*, *Am11*, and *D9*. The third system (measures 258-261) includes a *grva* marking and a *(Loco)* instruction, with chord symbols: *Am11*, *D*, *Em?*, *E1+*, and *D/F#*. Measure numbers 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, and 261 are clearly marked above the staves.

Musical notation for measures 262-265. Includes a dashed line labeled (8va) above the staff. Chord symbols (G7) and (8va) are present.

Musical notation for measures 266-267. Includes a dashed line labeled (8va) above the staff.

Musical notation for measures 268-271. Chord symbols: E, F#m7, G°, E7/G#.

Musical notation for measures 268-271. Includes a boxed measure number 268. Dynamics: P, f.

Musical notation for measures 268-271. Includes a dashed line labeled (8va) above the staff. Dynamics: P, f.

272 273 274 275

Musical score for measures 272-275. The score is in G major (one sharp) and 4/4 time. It features a vocal line and two piano accompaniment systems. The first piano system has a treble clef and a bass clef. The second piano system has a treble clef and a bass clef. The vocal line starts in measure 272 with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and moving lines. Measure 272 includes a dynamic marking of *mf* and a chord symbol of D13. Measure 275 includes a dynamic marking of *sffz*. The score ends with a double bar line and repeat signs.

276 277 278 279

Musical score for measures 276-279. The score is in G major (one sharp) and 4/4 time. It features a vocal line and two piano accompaniment systems. The first piano system has a treble clef and a bass clef. The second piano system has a treble clef and a bass clef. The vocal line starts in measure 276 with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and moving lines. Measure 276 includes a dynamic marking of *mf* and a chord symbol of B/F. Measure 279 includes a dynamic marking of *f*. The score ends with a double bar line and repeat signs.

Handwritten musical score for 'Famous Feet', measures 280-291. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of piano accompaniment, each with a treble and bass clef staff. The first system covers measures 280-283, and the second system covers measures 284-287. The third system, starting at measure 288, features a complex chordal texture with many beamed notes and accents. Measure numbers 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, and 291 are clearly marked above the staves. Chord symbols such as Dmi<sup>7</sup>, G<sup>9</sup>, and (C) are present. The notation includes various rhythmic values, slurs, and dynamic markings.

Musical notation for measures 292-295. Includes piano and bass staves with chords and melodic lines. Measure numbers 292, 293, 294, and 295 are indicated. Chord symbols include D7 and Eb.

Musical notation for measures 296-299. Includes piano and bass staves with chords and melodic lines. Measure numbers 296, 297, 298, and 299 are indicated. Chord symbols include (Eb13), (Eb), Eb, and D13.

Musical notation for measures 300-303. Includes piano and bass staves with chords and melodic lines. Measure numbers 300, 301, 302, and 303 are indicated. Chord symbols include G7.

Handwritten musical score for measures 294-307. The system consists of two grand staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a piano accompaniment with chords and bass notes. Measure numbers 294, 295, 296, and 307 are marked above the first staff. Chord markings include *Cmaj7*, *C*, and *Bm<sup>b</sup>*.

Handwritten musical score for measures 308-310. The system consists of two grand staves. The upper staff has a melodic line with a dotted line indicating an acceleration. The lower staff has a piano accompaniment. Measure numbers 308, 309, and 310 are marked above the first staff. The word "ACCEL..." is written in the first staff of both systems. Chord markings include *E<sup>b</sup>*, *A<sup>o</sup>*, and *B<sup>b</sup>*.

Handwritten musical score for measures 311-313. The system consists of two grand staves. The upper staff has a melodic line. The lower staff has a piano accompaniment with chords. Measure numbers 311, 312, and 313 are marked above the first staff. Chord markings include *A<sup>b</sup>maj7*, *A<sup>b</sup>6*, and *A<sup>b</sup>*.



314

MAN  
WOMAN

(315)

(316)

(317)

I'LL DANCE MY SHOES OFF

8va R.H.

L.H.  $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$   $\downarrow$   $\uparrow$

G<sup>b</sup> A<sup>b</sup> mf

A<sup>7</sup> *v*

Dmi<sup>7</sup>

D<sup>b</sup> G<sup>9</sup>

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

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

Stacc.

Dmi<sup>7</sup>

G<sup>b</sup> D<sup>9</sup>

Dmi<sup>7</sup>

Dmi<sup>7</sup>

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

TELL ME WHAT'LL HAPPEN, THESE

loco 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#

SM

(330) (331) (332) (333)

WILL THEY BE FA- MOUS FEET?

D7 G Dmi2/F

(334) E7 (335) 7 (336) (337) E7

FOR- EV- ER IN CON- CRETE

Eb7 D7 D7 Bmi? E7-9# E7

(338)

(339) (340) STEP STEP (341) (342)

8va LIKE ALL THOSE FA-MOUS FEET.

The first system of music features a vocal line in treble clef with lyrics "LIKE ALL THOSE FA-MOUS FEET." and a piano accompaniment in grand staff. The piano part includes a right-hand line with chords and a left-hand line with a bass line. Above the vocal line, there are annotations: "(339)", "(340) STEP", "STEP", "(341)", and "(342)". A "8va" marking is placed above the first note of the vocal line.

E9 D13 G A/F# Bb/F C/E Db/Eb Eb/D

The piano accompaniment for the first system is shown in grand staff. The right-hand part contains a series of chords: E9, D13, G, A/F#, Bb/F, C/E, Db/Eb, and Eb/D. The left-hand part provides a bass line.

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

The second system of music consists of piano accompaniment in grand staff. It features a right-hand line with chords and a left-hand line with a bass line. Above the first measure, there are annotations: "(343)", "(344)", "(345)", "(346)", and "(347)".

E/Db F/C

PIANO 1

HOLLY/UKRAINE

# NELSON

A

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

*RUBATO*

Handwritten musical notation for the first system of piano accompaniment. It consists of two staves. The right hand has a melodic line with a 'gliss' marking and a 'Bb' chord. The left hand has a bass line with 'Cm19' and 'F7' chords. There are various musical notations including notes, rests, and slurs.

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "My heart, my love, my life is his a lone. But". The piano accompaniment is marked *mp* and features a bass line with chords. Chord diagrams for Bb and Cm are shown above the vocal line.

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "if, but if, but if the truth be known." The piano accompaniment features a bass line with chords. Chord diagrams for Eb, Cm, F7sus4, and F7 are shown above the vocal line. The piano part ends with a *poco rit.* marking.

4649

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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

Gm7 Ebmaj7 Eb6 G7

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

Cm Cm7 Cm7 Cm6

car - ry in sur - ance by Lloyd's and so, might I add should  
heav - en, the fans love to say, but each time we kiss I

*rall.*

Eb/F Rit. F7 Bb Bb/A Bb/G

his ad - e - noids. The lights will his hair - do on cam - era he'll  
swear that he's gay. In film af - ter film af - ter film I be -

*ten.*

*hesitate 1st time  
a tempo 2nd time*

Dbdim Cm7 F7 Cm7 D7

primp and quite frank - ly, his hair is - n't all that goes limp. Dar - ling  
trothed him, we snug - gled and smooched, and oh God, how I toathed him. My





NELSON-EXIT

PN0 II

PN0 I

3/4

3/4

4/4

B<sup>b</sup>

B/A

B<sup>b</sup>/G

B<sup>b</sup>

II

I

Cm17

F7

Cm17

F7

II

I

dim.

6/8

dim.

6/8

Cm17

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

Musical score for Piano I and II, and Voice I and II. The score is written in G major and 4/4 time. It features a melody line and a harmonic accompaniment. The piano parts include various chords such as Fm17, Bb7, Eb7, and C7. The voice parts include lyrics and performance instructions like "rall...".

**Piano I:** Chords: Fm17, Bb7, Eb7, C7, F7.

**Piano II:** Chords: Bb7, Fm17, Bb7-5, Eb7, %.

**Voice I:** Lyrics: "...few are chosen." (with fermatas), "rall...".

**Voice II:** Lyrics: "rall...".

THE BEST IN THE WORLD

5

Four empty musical staves, each consisting of a grand staff (treble and bass clefs).

PRISC:

Handwritten musical notation for the first system. It includes a vocal line with lyrics and a keyboard accompaniment line. The lyrics are: "STORY BOYS AT THE ORIGINAL LOUISIANA WALK-IN FROM FIVE TO MIDNIGHT AS ANOTHER LITTLE BOY WALKS BY". There are triplets and other musical notations.

Handwritten musical notation for the second system. It includes a vocal line with lyrics and a keyboard accompaniment line. The lyrics are: "STORY BOYS AT THE ORIGINAL LOUISIANA WALK-IN FROM FIVE TO MIDNIGHT AS ANOTHER LITTLE BOY WALKS BY". There are triplets and other musical notations. Below the keyboard line, there are chord symbols: F7#9/bb Bb6+9, F7#9/bb Bb6+9, F7#9/bb, and Bb6+9.

BEST

Handwritten musical notation for the first system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "HOLD-ING DOORS, PA-PA SAID, 'WITH YOUR FACE LIKE YOURS THERE'S A FINE-NEEDED THAT YOU JUST GOT-TAGG AND GET.'" The piano part includes chords such as D<sup>b</sup>, D<sup>m</sup>, and D<sup>9</sup>.

Handwritten musical notation for the second system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "PUT A WAY LIGHT AND MY GLOVES TO GO AND BE THE STAR THE WORLD LOVES. PA-PA SAID, 'YOU'RE THE BRIGHT-EST STAR IN THE WORLD.'" The piano part includes chords such as E<sup>11</sup>, E<sup>7</sup>, A<sup>7</sup>, and F<sup>9</sup>.

Handwritten musical notation for the third system, including a vocal line with lyrics and a piano accompaniment. 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-EST STAR IN THE WORLD." The piano part includes chords such as E<sup>11</sup>, E<sup>7</sup>, A<sup>7</sup>, F<sup>9</sup>, and C<sup>7</sup>.

Handwritten musical notation for the fourth system, including a vocal line with lyrics and a piano accompaniment. 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-EST STAR IN THE WORLD." The piano part includes chords such as B<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, and B<sup>7</sup>.

REST

STARR THAT STANDS OUT FROM THE REST. IF YOU MAKE OR NOT DON'T GET WITH THE PARENTS. THE BEST. I SAID. THE

*f* *Rall.*

G<sup>7</sup> (9) G<sup>7</sup> D<sup>3sus</sup> D<sup>m</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup>-5 F<sup>7</sup>#9 G<sup>b</sup>

TEMPO I°

BEAT UP LOEW'S NITCHELO MY WAY TUN. STU. DI. OS. KNOW. A LITTLE LA. OF WOULD BE CAN. ERK. IN THE WEST. THE LEAN AND THE

EASY

F<sup>7</sup>#9 G<sup>b</sup>2sus G<sup>b</sup>2 F<sup>7</sup>#9 G<sup>b</sup>2sus G<sup>b</sup>2

HUN- GRAY DAYS LIVING MOST. LYN PA- PA'S PRAISE I HEARD. SOME WHO'S PER. WHY NO GIVE THE GIRL TEST. MY

TRP

D<sup>b</sup> D<sup>3sus</sup> D<sup>b</sup> F

Roll - - - BEST

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

WERE KNEES

CRESC. *f* - - - Roll.

*p* E7 → A7 A7 D9 D6 D C7-F C7 F7

RUBATO accel - - - *pp*

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

+ OCT

*b7* B7 G7b9 C7 F7 C7 F7 B7 B7 B7

STAR THAT STANDS OUT IN THE REST IF YOU MAKE IT OR NOT DENY IT. YOU CAN'T WIN THE BEST OF THE WORLD AND YOU CAN'T LOSE.

+ BASS

Gm G7 G7 D9 D7 G7 G7 C7-F F#7 B7b9

*FREELY*

RE-DESIGNED  
 GREEN-  
 SILENTLY WIND-  
 AND DINED  
 THE  
 LING  
 LIFE TO JUST IMAGINED  
 IN MY HEART. I WAS  
 THE  
 VEINE

*ANIMATO*

*mf*

GRAND RE-START-  
 ED WITH  
 AN ACT-  
 ING COMET  
 AND  
 ALL THEY  
 FLED IN LEAD-  
 ING PAINT. I

*mf*

*RALL*

NEAR. SO, GUESS  
 FLEW OUT THE BIG  
 MIENE IN THE MASH  
 AND

*ff* *RALL*

+OCT- - - -

EM A7-5 A7 D<sub>2</sub> D D<sub>2</sub> D F/C C1-5 C3 C5 C7 C7 F7

78



SLOWER

- 6 -

BEST

DARK PASS BY MY SIDE. I WAS ON THE SCENE NOW THE MUCUS GRID. THE LIGHT YOU'RE LITTLE

*pp* *pp* *cresc* *cresc*

*Bbm7* *G7b9* *C7* *F7* *C7* *F7* *Bbm7* *B*

STAR, HELENER, FINE AND NO ONE AS YOUR ASSENT THE PRESENT ALL! WE CAN HAVE ONLY

*mf* *f* *cresc*

*Gm* *G7b9* *D7sus* *D7* *G7b9* *G7* *C7b9* *F7b9* *Bb*

RO-NICKAY. FOR THE TRANSE-YEN DAYS. AND UN-CON-SOLATE BACK ON IN AT. PAPA WENT TO THE FEW

*mf* *off* *off*

MEANS WE WERE DROWNED IN THE OCEAN CALLED THE TITANIC WAS CRASHED. BUT YOU SAID YOU SAID A GINNY OF TA PIER RENT.

ACCEL - - -

U-S HER WANTED TO SEE AD. THEY HEARD THE WHAT SHE SAID. SHE HAD THE

RALL - - -

E11 A7-5 A7 D F/c C-5 C7 C7-5 F9

Slower

BEST! IN THE BEST IN THE WORLD IN THE BEST IN THE WORLD IN THE BRIGHT LITTLE

(roll) 3 3 3 3 3 3 3 3 (push)

B7-9 G7-9 Cm C7 F7 C7 F7 Bb7 Bb6 Bb

STAIR THAT STANDS OUT FROM THE REST IF I MAKE IT NOT ALL...  
 WOOD + Bass

Chords: Gm, Gm<sup>maj7</sup>, Gm<sup>7</sup>, Dm<sup>sus2</sup>, Dm, G<sup>7-9</sup>, G<sup>7</sup>, Cm<sup>7-5</sup>

PUSH →

BEST

Chords: +B, +B, +B, +B

PLAYOFF 5A

Chords: Ab, C7

THE STORY BEHIND THE SONG. 6 TACET

PIANO-CONDUCTOR

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE

RICHARD WHITING MEDLEY

7

19 FREELY MAN I: IT ALL COMES OUT OF THE PIANO - INTRO

(20) (21) (22)

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

(STAGE PIANO ONLY)

mf AbMa? Bbmi7 Cmi7 DbMa?

(23) (24) (25) (26)

SO MA-NY HITS FOR MOV-IE SHOWS OH WON'T YOU TELL US HOW?

Cmi7 Db6 Bb7 Bb7#9 Eb9

(27) MAN II (27)

WHEN IT COMES TO WRIT-ING

AbMa?

(29) (30)

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

Bbmi7 Cmi7 DbMa?

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

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

STG

Ab/Eb  
Bb  
Gb7 F7 Bb7 (Eb?)

(35) TEMPO

(36)

(37) (38)

2.S.

to 60

P.C.

- 4 -

Whiting Med.

"IT ALL COMES OUT OF THE PIANO"

Carlo

(40) MAN II:

Musical notation for voice part (MAN II) with lyrics: GOT MY FIN-GERS ON THE KEYS \_\_\_\_\_ WAN-DER-ING THE WAY THEY PLEASE \_\_\_\_\_ IT

Measure numbers (41), (42), (43) are indicated above the staff.

PNO. 2

Piano accompaniment for the first system, corresponding to measures 41-43.

STAGE PNO. ONLY

Stage piano accompaniment for the first system, showing chords: AbMaj9, Ab6, Fmi", Fmi?

Musical notation for voice part with lyrics: ALL COMES OUT OF THE PIA - NO \_\_\_\_\_ A - NY OLD PI - A - NO \_\_\_\_\_

Measure numbers (44), (45), (46), (47) are indicated above the staff.

Piano accompaniment for the second system, corresponding to measures 44-47.

Stage piano accompaniment for the second system, showing chords: Bbmi?, Eb7, Bbmi", E7/A, Bbmi?, Eb7

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

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

PNO. 2

(ADD PNO. 1)

APMa9 Abo Fmi" Fmi7

STG. PNO. 1

(47E) (47F) (47G) (47H)

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

(PNO. 1 ONLY)

Bbmi7 Eb7 Bbmi" F7/A Bbmi7 Eb7



(28)

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

PNO. 2

STG. PNO. ONLY (STRAIGHT 8th)

STG. + PNO. 1

Ar3 Ab+7 Ab9 Gb7

(S) (S) (S) (S)

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 Bb7 Eb9 Eb79

(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

Detailed description: This system contains measures 56 through 61. The top staff is a vocal line with lyrics: "PUT ME AT THE WOOD-EN BOX: SOON A PRETTY TUNE UN-LOCKS IT ALL COMES OUT OF THE PIA-NO". The piano accompaniment is in the middle and bottom staves, featuring a rhythmic pattern of eighth and sixteenth notes with triplets. Measure 56 has a key signature of one flat and a common time signature. Measure 57 includes a "trio" marking. The piano part has various fingering and articulation marks.

Ab Ma<sup>7</sup> Ab<sup>6</sup> Fmi<sup>11</sup> Fmi<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>9</sup>

Detailed description: This system shows the piano accompaniment for measures 56-61. The chords are: Ab Ma<sup>7</sup>, Ab<sup>6</sup>, Fmi<sup>11</sup>, Fmi<sup>7</sup>, Bbmi<sup>7</sup>, and Eb<sup>9</sup>. The piano part continues with the same rhythmic pattern as the previous system.

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

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

Detailed description: This system contains measures 62 through 65. The top staff is a vocal line with lyrics: "AN-Y OLD PI-AN-O AN-Y TIME". The piano accompaniment is in the middle and bottom staves, featuring a rhythmic pattern of eighth and sixteenth notes with triplets. Measure 62 has a key signature of one flat and a common time signature. Measure 63 includes a "trio" marking. The piano part has various fingering and articulation marks.

Bbmi<sup>11</sup> A<sup>o</sup> Bmi<sup>7</sup> Eb<sup>13</sup> Ab E<sup>7</sup>

Detailed description: This system shows the piano accompaniment for measures 62-65. The chords are: Bbmi<sup>11</sup>, A<sup>o</sup>, Bmi<sup>7</sup>, Eb<sup>13</sup>, Ab, and E<sup>7</sup>. The piano part continues with the same rhythmic pattern as the previous system.

(66)

(67) (68) (69)

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

*locos*

A Ma9 A6 F#mi<sup>11</sup> F#mi<sup>7</sup>

(70) (71) (72) (73)

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

*locos* *gliss.*

Bmi<sup>7</sup> E7 Bmi<sup>7</sup> E7

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

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

Am9 A6 F#mi'' F#mi?

(73E) (73F) (73G) (73H)

I'LL BE THERE AT THE PIA- NO BANG-IN' YOUR PI-A - NO

Bmi? E7 Bmi? E7

(74) *8va* GEE, (75) OTH-ER KIDS WERE ME-LAN-CHO-LY (76) AT THE (77) KEY-BOARD

Chords: A13, A+7, A7, Emi?, A7, G7

(78) *8va* ME, (79) I COULD GO FOR HO-URS AT A STRETCH! (80) AND NEV-ER BE (81) BORED!

Chords: F#7, F#7sus, F#7, F#7, B13, B+7, E9, E7-9

(82)

WHEN A PAIR OF WINGS I WEAR, WON'T BE PLAY-IN' HARP UP THERE IT

(83) (84) (85)

8va

(loca)

\*Ped.

A Ma9 A6 F#mi11 F#7

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

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

R.H. L.H. 7

loca

Bmi7 E9 Bmi9 Bmi7 E13

(90) (91) (MAN 3: CL. ON STG.)

TIME

8va

(Loco)

(A)

(92) (93)

TEMPO

94

'AIN'Y WE GOT FUN'

(CLAR. ON SIG.)

(95) (96) (97)

8va

(loco)

E<sub>b</sub>6

E°

(98) (MAN 2)

(99) (CLAR)

'AIN'Y WE GOT FUN.

(100) (101)

8va

Fmi?

B<sub>b</sub>7



(102) WOMAN 2 (103) CLAR. (104) (105) (106) (107)

AIN'T WE GOT FUN.

Chords: Eb6, Ab6, G, Cm7, Ab6, D7/A, Eb/Bb, Abm6/Cb

(108) (109) (110) MAN 2: WOMAN 2: (111) CLAR. (112)

AIN'T WE GOT FUN. WOMAN 2: YOU'RE

Chords: Eb6/Bb, F9, Bb13, Eb, C, D9b9, C7

"TOO MARVELOUS FOR WORDS"

(113) TEMPO

[WOMAN 2:]

(114) (115) (116)

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

SIG. PNO. ONLY

Gmi7 Bb/C C9 Gmi7 Bb/C C7b9

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

GLO-RI- OUS GLA-MO-ROUS AND THAT OLD STAND-BY AM-O-ROUS. IT'S

FMa7 D9#11 FMa7 Gmi7 Ami D7

121 TEMPO

121 122 123 124

ALL TOO WON-DEE-FUL ILL NEVER FIND THE WORDS THAT

CLARINET (ON STAGE)

121 122 123 124

Gm7 Gm7/C C13 Gm7 Gm7/C C13

125 126 127 128

SAY E-NOUGH TELL E-NOUGH I MEAN THEY'RE JUST NOT SWELLE-NOUGH YOU'RE

(LIGHT SPARCE JAZZ FILLS)

125 126 127 128

FMAJ7 Bb9#11 A Bm7 A6

129

129 130 131 132

MUCH TOO MUCH AND JUST TOO VER-Y VER-Y TO

CLAR. (ON STAGE)

(LIGHT SPACE JAZZ FILLS)

Cm7 Eb/F F7 Cm7 Eb/F F7

133 134 135 136

E - VER BE IN WEB-STER'S DIC-TION-AR-Y AND

BbMAJ7 Eb9 Dm7 G13 Gm7 Bb/C

137 138 139 140 RALL.

SO I'M BOR-ROW-ING A LOVE SONG FROM THE BIRDS TO

[CLAR]

Gm7 B<sup>b</sup>/C C7<sup>b9</sup> FMAJ7 Cm<sup>b</sup>/E<sup>b</sup> D7sus D7

141 142 143

TELL YOU THAT YOU'RE MAR-VE-LOUS, TOO MAR-VE-LOUS FOR

Gm7 Eb9

144 TEMPO  
♩ = 112

145 146

Words \_\_\_\_\_  
(WOMAN III: CHOPSTICKS ON STAGE)

### JAPANESE SANDMAN

147 / MAN I + III  
WOMAN III

148

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

[CHOP STICKS]

C

[UKULELE (ON STAGE)]

Aa A7

151

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

D7 G7 G6 C

155

HE WILL TAKE EV-RY SOL - LOW OF THE DAY THAT IS THROUGH

Ami E

159

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

Bb 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.

Am G6 Am C Gm Am

167 168 169 170

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

Fmaj7 Fm Dm

171 172 173 174 175 176

HERE'S A JAP-A-NESE SAND-MAN TRADE HIM SILVER FOR GOLD JUST AN OLD SE-COND-HAND MAN

G6 Am C Am 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'VE THROWN A-WAY MY TOYS E-VEN MY DRUM AND TRAINS

This system contains the first two measures of the piece. The vocal line starts with a whole note on G4 (measure 183) and continues with a melodic line in measure 184. The piano accompaniment consists of a simple harmonic accompaniment with chords in the right hand and single notes in the left hand.

STAGE PIANO ONLY

183 184 185 186 187

*f* B<sup>b</sup>7<sup>b</sup>9<sup>b</sup> *p* *f* *p* *f* *p*

*mf* E<sup>b</sup> E<sup>o</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup> C1<sup>b</sup>9 Fm G7<sup>b</sup>9

This system shows the piano accompaniment for the first two measures. It includes dynamic markings such as *f*, *p*, and *mf*. Chords are written in the right hand, and single notes are in the left hand. The key signature has one flat.

188 189 190 191

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

This system contains the next two measures of the piece. The vocal line continues with a melodic line. The piano accompaniment follows the same pattern as the first system.

188 189 190 191

Cm E<sup>b</sup>/B<sup>b</sup> Am7-5 D7(+)<sup>#</sup> Gm D/F<sup>#</sup> Fm7 B<sup>b</sup>9

This system shows the piano accompaniment for the second system. It includes dynamic markings such as *mf*, *p*, and *f*. Chords are written in the right hand, and single notes are in the left hand.



192 193 194 195

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

STAGE PIANO ONLY

E<sup>b</sup>6 Cm7 Fm7 B<sup>b</sup>7 Gm D/F#

RALL.

196 197 198 199

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

B<sup>b</sup>/F RALL Gm7 C9 F7sus F7 B<sup>b</sup>sus B<sup>b</sup>9

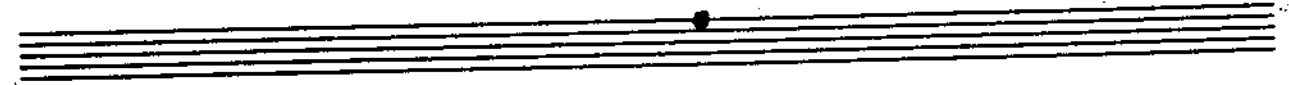
200 | TEMPO ♩ = 120

200 | BARITONE SAX | 201 | 202 | 203

STAGE PIANO ONLY | + PNO I

f E<sup>b</sup>6

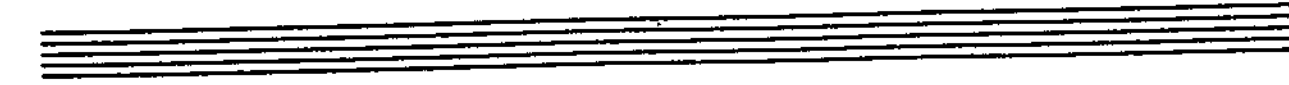
B<sup>b</sup>7



204 | 205 | 206 | 207

B<sup>b</sup>7

B<sup>b</sup>7



**BARITONE SAX**

(SUNG)

ON THE GOOD SHIP LAL-LI-POP

**BARITONE SAX**

**STAGE PIANO ONLY**

DOUBLE TROUBLE

220 Fast

Musical notation for measures 220-223. The top staff is a vocal line with notes and rests. The bottom two staves are piano accompaniment. Measure numbers 220, 221, 222, and 223 are indicated above the vocal staff.

On-Stage Pno. Only

+ Pno. I

Piano accompaniment for measures 220-223. Chord symbols are written above the piano staves: *f* B $\flat$ 6, G7(b9), Cm7 sus, F+9, B $\flat$ 6, G7(b9), Cm7 sus, F+9. The notation includes stems, beams, and vertical strokes indicating fingerings or accents.

Man. I. & II. Melodicas

Musical notation for measures 224-227. The top staff is a vocal line with notes and rests. The bottom two staves are piano accompaniment. Measure numbers 224, 225, 226, and 227 are indicated above the vocal staff.

Piano accompaniment for measures 224-227. The notation includes stems, beams, and vertical strokes.

Piano accompaniment for measures 224-227. Chord symbols are written above the piano staves: B $\flat$ 6, G7(b9), Cm7 sus, F+9, B $\flat$ 6, G7(b9), Eb9. The notation includes stems, beams, and vertical strokes.

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)

237 238 239

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

(Melodica)

Bb6 G7(b9) Cm7 sus F+9 Bb6 Bb Cm/Bb Bb6 Bb Bb

240 241 242 243

TALK WITH THEM, I CAN WALK WITH THEM, I CAN

even

Cm7 sus F7 Cm7 F7 Bb maj7 Bb6

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 D° F7/C F+7

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

The musical score is arranged in three systems. Each system contains a vocal line (treble clef), a piano accompaniment line (grand staff), and a chord diagram line (bass clef). The first system covers measures 244-247, the second system covers measures 248-251. The piano accompaniment includes various chords and rhythmic patterns. The chord diagrams provide specific chord voicings for the piano accompaniment.

252 253 254 255

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

257 258 259

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

B $\flat$  B $\flat$ /D E $\flat$  G $\flat$ /E

104



260 Applause segue

Two

261 262 263

Handwritten musical score for measures 260-263. The score includes a vocal line with lyrics "Two", a piano accompaniment with chords (Bb/F, Eb/F, C, Bb, C, F), and a grand staff with empty staves below.

"LOUISE"

264 Soft-shoe tempo

On-stg pno. only (easy)

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

+ pno. I

276

Musical score for measures 276-280. The system includes a vocal line with notes and rests, and a piano accompaniment with chords and bass line. Chord symbols are: F, F+, F6, Dm, G7, G9.

Musical score for measures 281-285. The system includes a vocal line, piano accompaniment, and chord symbols: F6/C, D7, Gm7, C9, Gm7, Cm7, C7, (F), F+, Eb+, D+, B+, C+, F sfz. Performance instructions include "on-strings pmo. only" and "+ pmo. I".

285 MAIN-T "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 MOVIE ONCE MORE — THEY DONT KEEPED-LE STAY-ING UP UN-TIL FOUR —

B<sup>13</sup> B<sup>7</sup> Emi B<sup>13</sup> B<sup>7</sup> Emi E<sup>b7</sup>

297 298 299 300 301

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

G<sup>6</sup> E<sup>b9</sup> A<sup>9</sup> D<sup>7</sup> Ami D<sup>7</sup>

302 303 304 305

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

G<sup>b</sup> G/B E<sup>b</sup>/B<sup>b</sup> D<sup>7</sup> Am<sup>i</sup> D<sup>7</sup>

306 307 308 309

SLEE-PY TIME GAL YOU'VE DANCED THE EVENING A-WAY BE-FORE EACH

Am<sup>i</sup> D<sup>13</sup> Gmaj<sup>7</sup> G F<sup>#</sup> F<sup>#</sup>

310 31 312 313

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

+ R.H. 8va

E<sup>7</sup> A<sup>9</sup> A<sup>9</sup> A<sup>9</sup>

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-ING FOR

YOUR

Emi<sup>11</sup>

318 319 320 321

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

Handwritten guitar chords for measures 318-321: G6, G/B, E<sup>b</sup>/B<sup>b</sup>, D<sup>7</sup>/A, Am<sup>7</sup>/D, F<sup>7</sup>/A, D<sup>7</sup>/A.

322 323 324 325

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

Handwritten guitar chords for measures 322-325: Am<sup>7</sup>, F<sup>7</sup>/mi (bs), B<sup>7</sup>, Emi<sup>7</sup>, Emi, G<sup>7</sup>, Gmi<sup>7</sup>, Cmi<sup>7</sup> (bs).



326 327 328

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

A9# Cm11b9 G6 F(b5)

329 330 330A

WHEN YOU'RE A STAY AT HOME, PLAY AT HOME EIGHT O-CLOCK SLEE-PY TIME

Am11 F/A D7/A D13

P-T T

330B

330C

GAL

(G) f

(G) f

331

332

(A<sup>b</sup>)

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)

Musical score for measures 1-4. Part I (Vocal) has rests. Part II (Keyboard) has a wavy line with 'BVA' above it. Part I (Piano) has a rhythmic accompaniment.

DANCER 2 (OR GIRL)  
ENTERS

Musical score for measures 5-8. Part I (Vocal) has rests. Part II (Keyboard) has a rhythmic accompaniment. Part I (Piano) has a rhythmic accompaniment.

Musical score for measures 9-12. Part I (Vocal) has rests. Part II (Keyboard) has a rhythmic accompaniment. Part I (Piano) has a rhythmic accompaniment.

SB559/802/10-81

13 (MAN 2:)

14 15 16

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

*BVA* *GLISS* *BVA*

I

*Ab ma?* *Ab6* *Fm. 11* *Fm. 7*

17 18 19 20

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

II

I

*Bbm. 7* *Eb9* *Ab13* *Ab+7*

21 22 23 24

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

II

I

$E^b m^7$   $A^b 7$   $G^b 9$   $F^7$   $F^7 sus.$   $F^13$

25 26 *rall...*

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

II

I

[ON STAGE PIANO ONLY]

$F^13$  *rall...*

27 28 29 30 31

ONE FINGER SOLO

ON STAGE PIANO

32 33 34 35 36

sfz

37 38 39

ON STAGE PIANO

KYBD. I

sfz

accel.

40 41 42 43

KYBD. II

ON STAGE PIANO

KYBD. I

ALL:

BE-

cresc.

f>

(mp)

G13 G7 G9 C9 C9#

44

-YOND THE BLUE HOR- I - ZON

45

47

C9

I

mp F sus 2 F (ADDG) F sus 2 B<sup>b</sup> min ma<sup>7</sup> C9

II

48

WAITS A BEAU-TI-FUL DAY GOOD-

49

(8va)

I

F sus 2 F (ADDG) F sus 2 F<sup>6</sup> sus 2 F sus 2 D9 D9-5 D9 D<sup>+</sup>9 D9 D7

II

52

— BYE TO THINGS THAT BORE ME.

II

I

Gmi(sus 2) Gmi<sup>7</sup> B<sup>b</sup>mi<sup>6</sup> FG(9) Fo

56

JOY IS WAIT - ING FOR ME

II

I

G13 G<sup>7</sup> G9 Cmi<sup>7</sup>-5 C<sup>7</sup> C<sup>9</sup> C<sup>7</sup> C<sup>7</sup> C<sup>b</sup>/B<sup>b</sup>



Voc/KYBD I+II

HARDER + SLIGHTLY FASTER

.7.

HORIZON

SEE A NEW HORIZON

SEE A NEW HORIZON

F#6 A°(add G)

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'SEE' and a half note 'A'. The piano accompaniment features a steady eighth-note bass line. Chords are indicated as F#6 and A°(add G). The guitar part has a simple bass line with a capo on the first fret.

BE - YOND THE BLUE HORIZON

BE - YOND THE BLUE HORIZON

D<sup>b</sup>m<sup>7</sup> Eb Eb<sup>9</sup> Eb13

Detailed description: This system contains the next two measures. The vocal line continues with 'BE - YOND THE BLUE HORIZON'. The piano accompaniment maintains the eighth-note bass line. Chords are marked as D<sup>b</sup>m<sup>7</sup>, Eb, Eb<sup>9</sup>, and Eb13. The guitar part continues with the same bass line and capo position.

64

MY LIFE HAS ON - LY BE - GUN

R.H.  
L.H.

AbG A<sup>b</sup>ma<sup>7</sup> A<sup>o</sup>

66

BE -

R.H.  
L.H.

F G<sup>#o</sup> F<sup>7</sup>/A F

Voc/KYBD I+II

.9.

Hor

BA

SOND THE BLUE HO - RI - ZON LIES A

*B<sup>b</sup> mi* *B<sup>b</sup> mi* *B<sup>b</sup> mi -5* *B<sup>b</sup> mi* *D<sup>b</sup> mi/E* *A/E<sup>b</sup>* *E<sup>0</sup>* *F mi*

*POCO ACCEL*

72

RI SING +br. s...

*B<sup>b</sup> mi* *B<sup>b</sup> mi* *E<sup>b</sup>*

(+B basso)

76

SUD.

cresc.

78

R.H.

L.H.

sfz

sfz

THANKS FOR THE MEMORY B

TACET

VOCAL  
KEYBOARD I + II

EASY TO LOVE

"NIGHT IN UKRAINE"

8A

The musical score is written for two keyboard players (I and II) and a vocal line. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into systems, with measures numbered 1 through 10. The vocal line begins with the lyrics "(MAN I/WOMAN II) MUCH". The keyboard parts include complex chord voicings and rhythmic patterns, including triplets and slurs. Performance markings include "RALL." (Ritardando) and "MOLTO RIT" (Molto Ritardando). Chord symbols such as Ebmaj7, Abmaj7, Eb6, and F#11 are present throughout the score.

[TEMPO]

Musical notation for measures 12-14. Includes piano accompaniment and guitar chords: F#m, Bm, F#m, B, B/A.

Musical notation for measures 16-18. Includes piano accompaniment and guitar chords: E/G#, G0, E/G#, A, F#m, E, E/G#, Em. Includes the instruction "(SIMILE)".

Musical notation for measures 19-22. Includes piano accompaniment and guitar chords: F#m, Em, Eb. Includes the instruction "loco".

Musical notation for measures 23-26. The system includes a vocal line with triplets and a piano accompaniment with chords and bass line. Chords are labeled: F#m, B7b9, B9, E7b9, and Gm.

Musical notation for measures 27-30. Measure 27 is marked "(SING OUT)". The system includes a vocal line and piano accompaniment. Chords are labeled: F#m, Bm, F#m, and B7.

Musical notation for measures 31-34. The system includes a vocal line and piano accompaniment. Chords are labeled: E, E7, E, A6, A7, F#m, F#m, E6, and C#7.

Musical notation for measures 35-38. Includes piano (p) and mezzo-forte (mf) dynamics. Chords: F#m, F#m7b5, Em7, G#m, G#m6, G#m, G#m.

Musical notation for measures 39-42. Includes piano (p) and mezzo-forte (mf) dynamics. Chords: B7, C#m/A#, Am.

Musical notation for measures 43-46. Includes piano (p) and mezzo-forte (mf) dynamics. Chords: G#m, G#m13, F#m, B9.



47 [DRIVING]

Handwritten musical score for 'Easy To Love', page 5. The score is written in 4/4 time and consists of six systems of staves. The first system (measures 47-50) includes a vocal line and piano accompaniment. The second system (measures 51-54) continues the piano accompaniment with chords labeled Cm7 and Cm7b9. The third system (measures 55-58) features a vocal line with a 'tu' marking and piano accompaniment. The fourth system (measures 59-62) continues the piano accompaniment with Cm7 chords. The fifth system (measures 63-66) includes a vocal line with a 'tu' marking and piano accompaniment. The sixth system (measures 67-70) concludes the piano accompaniment with Cm7 chords. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like sfz.

Handwritten musical score for 'Easy to Love'. The score is written on six systems of staves. The first system starts with a circled measure number '57'. The notation includes vocal lines and piano accompaniment. Chord symbols such as Gm, Cm, F, Fb, and F#6 are present. Measure numbers 58, 59, 60, 62, 63, 64, 65, 66, 67, and 68 are marked. A '8va' marking is present above the first system. A '(Loco)' marking is present above measure 64. The piano part features various rhythmic patterns and chord voicings.

Musical notation for measures 69-72. The system consists of two staves. The upper staff contains a melodic line with notes and rests, including a sixteenth-note triplet in measure 70. The lower staff contains a piano accompaniment with chords and rhythmic patterns. Handwritten annotations include 'Gm7' in measure 69, 'C7b9' in measure 70, 'C9' in measure 71, and 'FMA7' in measure 72. A 'me' annotation is present in measure 72.

Musical notation for measures 73-76. The system consists of two staves. Measures 73 and 74 are mostly empty. Measure 75 contains a few notes. Measure 76 contains a melodic phrase. Handwritten annotations include '74', '75', and '76' above the staves.

Musical notation for measures 77-80. The system consists of two staves. A 'CRESC' marking with a dashed line is written above the upper staff. The piano accompaniment features a steady rhythmic pattern. Handwritten annotations include 'EbMA7' in measure 77, 'Ebm7' in measure 78, and 'FMA7' in measures 79 and 80.

Musical notation for measures 81-84. The system consists of two staves. Measures 81 and 82 are mostly empty. Measures 83 and 84 contain melodic lines. Handwritten annotations include '27', '28', '29', and '30' above the staves.

Musical notation for measures 85-88. The system consists of two staves. The piano accompaniment continues with a rhythmic pattern. Handwritten annotations include 'EbMA7' in measure 85, 'Ebm7' in measure 86, and 'FMA7' in measure 87. A 'gliss' marking is written in the right margin of measure 88.

Musical notation for measures 81-84. The system includes a grand staff with treble and bass clefs. Measure 81 starts with a whole note chord. Measures 82-84 feature a melodic line with triplets and a bass line with chords. Chord symbols *Abmaj7* and *D6 9* are present.

Musical notation for measures 85-86. The system includes a grand staff. Measures 85-86 feature a melodic line with triplets and a bass line with chords. Chord symbols *D6 9 #11* and *D6 9* are present.

Musical notation for measures 87-88. The system includes a grand staff. Measure 87 features a melodic line with quintuplets and a bass line with chords. Measure 88 features a melodic line with quintuplets and a bass line with chords. Chord symbols *D6 9* and *D6 9* are present. The instruction *(CATCH OVERTONES)* is written above the bass line.

8VA -----

89 90

ACCEL -----

91 92 93

Ebmaj7 Eo Bb7/F Eb6 Eo Fm7

ACCEL -----

RALL.

94 95

C7b9 Fm7 Ab6 G0 Ab6 Fm7/Bb Bb13b9

RALL.

Voc / Key I + II

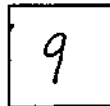
EASY TO LOVE

8VA

(HARD LIKE)

(Coda)

# DOIN' THE PRODUCTION CODE



Words by  
DICK VOSBURGH

Moderately fast

(Taps:)

(Spoken:)

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

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

au - di - ence is in - im - m - 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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No up - 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,

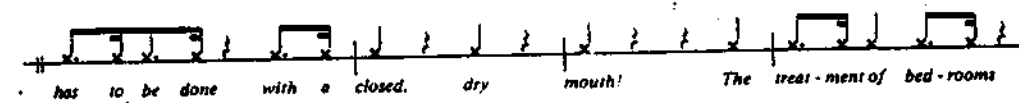
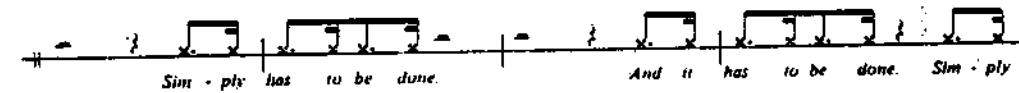
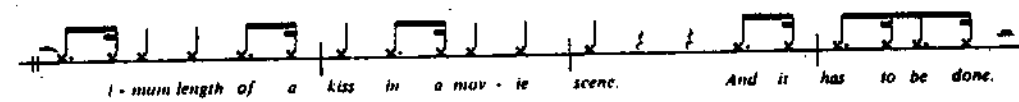
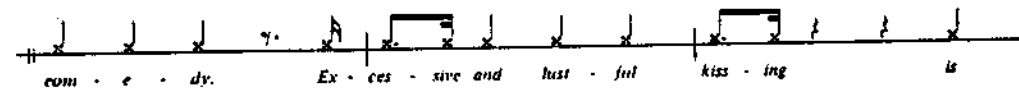
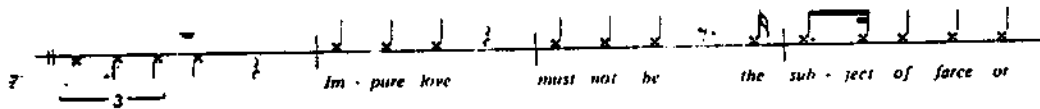
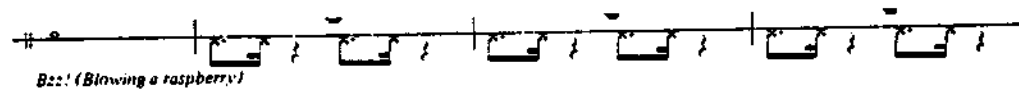
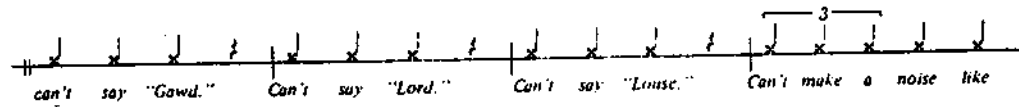
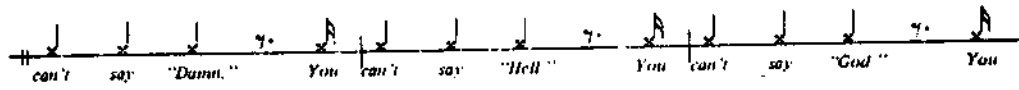
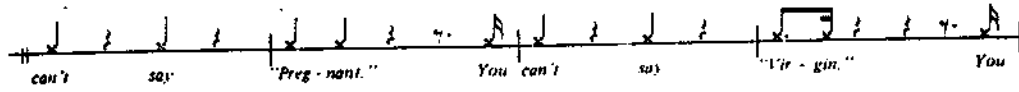
Goose, in a vul - gar sense, You

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 ~

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 skin - 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

NIGHT IN UKRAINE - ACT I

10A

(FINALE)

Hand II (Hand I) *Allegro*  
*A TEMPO - FAST*

Hand II (Hand III) *Allegro*

Hand I (Hand II) *Allegro*  
*(staccato throughout)*  
Fm1

Hand II (Hand III) *Allegro*  
C7

11 *7*

PNO I

PNO II

*Fm1*

*D<sup>b</sup>*

15

II

III

*Gm17<sup>b5</sup>*

*C7*

*Fm1*

19

II

I

*Fm1*

23

II

I

*Gm17<sup>b5</sup>*

*C7*

27

II

+ 15 VA ---

I

Fm1

Db

31

II

rock

I

Gm17 b5

C7

Fm1

F7

35

+ 15 VA ..

crisp / 7

II

Sub...

I

Bbm1

Fm1

39

+ 15 VA ..

II

I

Gm17 b5

C7

Fm1

F7

WESBOS 2.2

- 4 -

VARRINS AUF I

43 + 15 VA..

II

I

B<sup>b</sup>mi

Fmi

47

II

I

G7

C7

51 + 15 VA..

II

I

Fmi

55 + 15 VA..

II

I

Gmi7<sup>b9</sup>

C7

59 +15 VA

Staff II: Melody line with notes and rests, including a slur over measures 60-62.

Staff I: Bass line with notes and rests. Chord label: Fm1.

63 +15 VA..

Staff II: Melody line with notes and rests, including a slur over measures 64-66.

Staff I: Bass line with notes and rests. Chord labels: Abm1, Abm1/bb.

67 +15 VA..

Staff II: Melody line with notes and rests, including a slur over measures 68-70.

Staff I: Bass line with notes and rests. Chord labels: Fm7, Bbm1, Cm7/bb.

71

+15 VA -----

+8 VA -----

Staff II: Melody line with notes and rests, including a slur over measures 72-74.

Staff I: Bass line with notes and rests. Chord labels: Fm1/bb, Cm7, Fm1.

451605 2.2

-6-

UKRAINE ACT II

75

2.8

(ONSTAGE PIANO)

75-98

75-98

2.8

4

VAMP

VAMP

(99-102)

(103) (CUE: (104))

(103) (CUE: (104))

105

II

I

8<sup>b</sup>m<sub>1</sub>

Fm<sub>1</sub>

8va

109

II

I

6m<sub>1</sub> 7 8 5

G7

Fm<sub>1</sub>

F7

8va

113

II

I

8<sup>b</sup>m<sub>1</sub>

Fm<sub>1</sub>

8va



11705 1.2

-7-

VIOLINE ACT I  
15/12/19  
quick  
gliss

117

Violin I

Piano

C7

121

Violin II

Piano

Fm1

vra

+ vra - - - etc.

125

Violin II

Piano

Gm17 b5

C7

vra - - - etc.

+ vra - - - etc.

129

Violin II

Piano

Fm1

vra

+ vra

133 + 8 VA + 15 VA

PNO II

I

Ab mi

Ab mi / Gb

F7

138 + 15 VA ..

II

I

F7

Bb mi

Fmi, Gb5

Fmi / C

Fmi sus4 / C

143 + 15 VA .. (+ 15 VA)

II

I

Fmi / C

C7

Fmi

147 + 15 VA .. (ISSUE AS ONE)

II

I

Fmi (ISSUE AS ONE)

ACT I - BOWS

11

PIANO II

A

B col sva ..

PIANO I

1 2 3

(+ sva)

(+ sva)

Fm1

5

Gm7 b5

C7

V.S.

147

KEYBOARDS

2.

ACT I (60s)

9 (F#m) (F#m)

PNO II

PNO I

F#m Db

13

II

I

G#m17#9 C7 F#m

17 2.

II

I

(F#m) A#m1

20

II

I

(A#m1)

KEYBOARDS

ACT I (60ms)

23 *(+ Vln)*

*(+ Vln)*

F7 Bbm1 Gm17b5

27 *col 15 Vln...*

(2) (4) (4)

Fm1/c (Fm1/c)

31

(6) (6)

Gm17b5 C7

35

(10) (15)

Fm1

V.S. ↗

39 *trifurca*

40

41

42

43

*Fm1*

*Fm1* *C7* *Fm1*

*aliss*

*trifurca*

*trifurca*

# ENTR'ACTE

HOLLYWOOD/UKRAINE  
12

Four empty musical staves, two for Piano 1 and two for Piano 2, positioned at the top of the page.

**PNO 2**

Musical notation for Piano 2, measures 1-4. Measure 1 has a treble clef and a key signature of one flat. Measure 2 has a '2' above it. Measure 3 has a '3' above it. Measure 4 has a '4' above it and a circled '4' below it. The notation includes notes and rests.

**PNO 1**

Musical notation for Piano 1, measures 1-4. Measure 1 has a treble clef and a key signature of one flat. Measure 2 has a '2' above it. Measure 3 has a '3' above it. Measure 4 has a '4' above it and a circled '4' below it. The notation includes notes, rests, and dynamic markings like 'dim.' and 'somm.'.

Musical notation for Piano 1, measures 5-7. Measure 5 has a '5' above it. Measure 6 has a '6' above it. Measure 7 has a '7' above it. The notation includes notes and rests.

Musical notation for Piano 1, measures 8-10. Measure 8 has an '8' above it. Measure 9 has a '9' above it. Measure 10 has a '10' above it. The notation includes notes and rests.

Musical score for PIANO 2, PIANO 1, and VOCAL. The score is divided into systems, with measures numbered 8 through 16. The notation includes treble and bass clefs, notes, rests, and various musical markings.

**System 1 (Measures 8-10):**  
 - PIANO 2: Treble clef, notes with slurs and accents. Measure 8 has a *sm.* marking.  
 - PIANO 1: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Measure 8 has a *+ Gvb* marking.  
 - VOCAL: Treble clef, notes with slurs. Measure 8 has a *sm.* marking.

**System 2 (Measures 11-13):**  
 - PIANO 2: Treble clef, notes with slurs. Measure 11 has a *Em* marking.  
 - PIANO 1: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Measure 11 has a *Ag* marking.  
 - VOCAL: Treble clef, notes with slurs. Measure 11 has a *Em* marking.

**System 3 (Measures 14-15):**  
 - PIANO 2: Treble clef, notes with slurs. Measure 14 has a *Chab* marking.  
 - PIANO 1: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Measure 14 has a *Ag* marking.  
 - VOCAL: Treble clef, notes with slurs. Measure 14 has a *Ag* marking.

**System 4 (Measures 16-17):**  
 - PIANO 2: Treble clef, notes with slurs. Measure 16 has a *Ag* marking.  
 - PIANO 1: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Measure 16 has a *Ag* marking.  
 - VOCAL: Treble clef, notes with slurs. Measure 16 has a *Ag* marking.

**System 5 (Measures 18-19):**  
 - PIANO 2: Treble clef, notes with slurs. Measure 18 has a *Ag* marking.  
 - PIANO 1: Treble and bass clefs. Treble clef has notes with slurs. Bass clef has notes with slurs. Measure 18 has a *Ag* marking.  
 - VOCAL: Treble clef, notes with slurs. Measure 18 has a *Ag* marking.



Musical score for measures 17-19. The system includes a vocal line and two piano accompaniment parts (PNO 1 and PNO 2).

**VOCAL:** Measures 17-19. Lyrics: "D'UN GRAND - O. HAP - O, EN - GO,"

**PNO 2:** Measures 17-19. Includes a  $5/2$  time signature and a  $10/8$  time signature.

**PNO 1:** Measures 17-19. Includes a  $5/2$  time signature and a  $10/8$  time signature.

Musical score for measures 20-22. The system includes a vocal line and two piano accompaniment parts (PNO 1 and PNO 2).

**VOCAL:** Measures 20-22. Lyrics: "YOU'RE A MURDER! WHAT A TEAM! SIMPLY IN THE SAME, THE"

**PNO 2:** Measures 20-22. Includes a  $10/8$  time signature.

**PNO 1:** Measures 20-22. Includes a  $10/8$  time signature and chord markings:  $A7$  and  $E_{mi}^{7}/6b$ .

23 24 25

V  
 MIA - BY MARS - ES AT THIS DOWN - BY BEST. WALK - ING AROUND VIA JUST LIKE

PNO 2  
 2018 m3 2018

PNO 3  
 Dm1 m3 2018

26 27 28

V  
 MEN FOR SELLING. WAS IT? NOUGH TO MAKE THE EAST HAVE VISIT. COME SEE A

PNO 2

PNO 3  
 D7 Gm1 2018

29

VOCAL

NIGHT IN THE MARINE

PHO 2

Dmi. Gm7 A7

PHO 3

Dmi/A Gm7/E A7 Dmi

32

33

34

35

STOLEN

LIVATS! CAN-BA! AL-TION

FANFARE AFTER ENTR'ACTE

13

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. Above the staff, the word "A" is written. Below the staff, the word "COUNT:" is followed by the numbers 1, 2, 3, and 4, each positioned above a corresponding note. The notes are: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piece ends with a double bar line.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The music consists of four measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f* and a chord marking of *E<sup>b</sup>/G*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f* and a chord marking of *A<sup>b</sup>/E<sup>b</sup>*.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The music consists of seven measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f* and a chord marking of *E<sup>b</sup>/G*. The third measure has a dynamic marking of *f* and a chord marking of *A<sup>b</sup>/E<sup>b</sup>*. The fourth measure has a dynamic marking of *f* and a chord marking of *(ROAR)*. The fifth measure has a dynamic marking of *f* and a chord marking of *(ROAR)*. The sixth measure has a dynamic marking of *f* and a chord marking of *(ROAR)*. The seventh measure has a dynamic marking of *f* and a chord marking of *(ROAR)*. The piece ends with a double bar line and the word "Seq" written below.

KEYBOARDS (I) - II

ACT II OPENING  
(MERRY VILLAGERS)

UKRAINE

14

The musical score is arranged in a system with five staves. The top two staves are empty. The third staff is for Piano II (PNO II), starting with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It contains two measures of music, with a first ending bracket over the second measure and a second ending bracket over the third measure. The fourth and fifth staves are for Piano I (PNO I), with a grand staff (treble and bass clefs). The fourth staff contains a melodic line with a fermata over the final note. A box below this staff contains the instruction: "SPK + BVA BASS" and "SPK + 1/2 Vb BASS". The fifth staff contains a bass line with a fermata over the final note. The sixth staff is a chordal accompaniment for Piano I, showing chords: Bb, Bb, Bb, C9, and F7. The word "simile" is written above the first two measures of this staff.

KEYBOARDS

-2-

ACT II (OPENING)

Musical score for PIANO I and PIANO II. The score includes melodic lines and chordal accompaniment.

**PNO II** (Measures 14-18):  
Melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the first six notes. Measure 18 has a first ending (1.) and a second ending (2.).

**PNO I** (Measures 14-18):  
Chordal accompaniment. Measure 14: Bb. Measure 15: Bb. Measure 16: Bb. Measure 17: C7, F7. Measure 18: Bb, F7. A slur covers the last two notes of measure 18.

**Chord Progression (PNO I):**  
Bb | Bb | Bb | C7 F7 | Bb F7 | Bb

PIANO I  
(OPT)

# GINO MIME

15

Freely

8va

QUICK

8va

8va

ad lib.

segue

15 A TACET

16 TACET

# SAMOVAR THE LAWYER

16A

Words by  
DICK VOSBURGH

Music by  
FRANK LAZARUS

Brightly

*mp*

**Gmaj7**

1. I'm Rus - sia's lead - ing le - gal brain. I'm wise to fill the  
2. (My) well - known lack of le - gal skill has ex - ty - one in

**A**

loop - holes. And I've yet to modest - ly I man - tan I have n't an - y  
awe. bro - ken man - y a wom - an's will. it's more fun than the

**D7**

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 oid Mus - co -

**G**

**Eb**

4049

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155A

155.



Chords: Eb, E, D7, E, A

he vite, In fact he shout - ed "I ob - ject!" the first time he saw  
 In Got four - teen years for fore - going 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 hood of the bar, a most ob - nox - ious  
 But I have - n't in - tro - duced my - self, I'm Sam - o - var, the

*poco rit* *a tempo*

Chords: C, C, C, D7, G, A7

law - yer; I'll press your law - suit while you wait and scorch it to an -  
 Law - yer, I once ad - dressed the court for days in Spring - field, il - li -

D7 G C

noy ya. I'm a sew - er who knows how to sue. you slan - der me and  
 no - ya. On a tri - ling point I would n't hudge. I turned the ju - ry's

G Am7 G B A7 D To Coda

that's my cue; I'll bi - gate all o - ver you. I'm Sam - o - var. The  
 brains to fudge. They freed the crook and hanged the judge' don't hire me I'll de -

G D G Gm Cm Gm

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

Cm Gm Cm Gm Cm Gm

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

SAMQVAR - DANCE

277 *mf* *tempo* (BRISK 2)

LAW-SER SAM - VAR, HES!

Handwritten musical notation for the vocal line, including notes, rests, and dynamic markings.

ANO I

ANO II

5 *mf*

Handwritten musical notation for the piano accompaniment, including chords, arpeggios, and dynamic markings.

ANO II

*mf* *mf* *mf* *mf* *mf* *mf*

Handwritten musical notation for the piano accompaniment, including chords and dynamic markings.

Handwritten musical score for two piano parts, PNO I and PNO II. Both parts are marked *mp*. PNO I features a melodic line with eighth and sixteenth notes, while PNO II provides a rhythmic accompaniment with eighth notes. The system concludes with a *2. S. al CODA* instruction.

Handwritten musical score for strings, labeled I and II. Part I consists of a melodic line with slurs and ties. Part II is a chordal accompaniment with notes such as Gmi, G/A, Gmi/D, Gmi/D7, and Gmi. The system concludes with a *2. S. al CODA* instruction.

Four empty musical staves, likely intended for other instruments or as a continuation of the previous parts.

Coda

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

Detailed description: This system of musical notation is for the first part of the Coda. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). Above the staff, there are two guitar chord diagrams: a G major chord (x00032) and a B major chord (244232). The lyrics are "stroy - ya! So three hur - rahs for Sam - o - var. Hur -". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

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

Detailed description: This system of musical notation is for the second part of the Coda. It continues the vocal line and piano accompaniment. Above the staff, there are two guitar chord diagrams: a D major chord (xx0232) and a G major chord (x00032). The lyrics are "rah! Hur - rah! Hur - rah! Hur - rah! I'm Sam - o - var. The Law - yer." The piano accompaniment continues with two staves, including some fingerings (1, 2, 3, 4) and accents in the right hand.

4649

# PIANO-CONDUCTOR

STAGE MANAGER

A DAY IN HOLLYWOOD, A NIGHT IN THE UKRAINE

17

## JUST LIKE THAT

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

NINA: 2

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

PNO. II

(ON STAGE PNO. ONLY)

PNO. I

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

(+ OFF-STAGE PNO.)

II

I

C Am<sup>7</sup> Dm<sup>7</sup> F<sup>6</sup> G<sup>7</sup> C Am Dm G<sup>7</sup>

P.C.

JUST LIKE THAT

10 11 12 13

NO W I HOPE HELL HAS- TEN TO END MY WOE. HE'LL BE SWEET. I'LL

BVA ... (THROUGHOUT) 3

PNO. 2

PNO. 1

C Am<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> F

14 15 16 17

LOOK IN-TO HIS FACE 'N' JUST LIKE THAT I'LL KNOW. HIS SMILE WILL

J 1500

PNO. 1

C Am<sup>7</sup> Dm<sup>9</sup> F/G G<sup>7</sup> C Am Cm<sup>7</sup>(C)

18 19 20 21

SURE ON THE SUN, LIFE WILL BE FUN, AL-ICE IN WON- DER- LAND SOME-

F 1000

PNO. 1

Fm C<sup>7</sup>/E C<sup>7</sup>/E Fm Db<sup>7</sup> C<sup>7</sup> F G#

P.C.

- 3 - JUST LIKE THAT

Handwritten musical score for the song "Just Like That". The score is written on a grand staff (treble and bass clefs) and includes lyrics and guitar chord diagrams.

**Measures 22-25:**

- 22: *COULD BE YOUNG AND HAND-SOME*
- 23: *AND KIND OF AIN'T LOVE GRAND.*
- 24: *SOME*
- 25: *my*

**Measures 26-29:**

- 26: *HEART'S NOT OUT OF SCHOOL YET*
- 27: *BUT E - VEN*
- 28: *SO*
- 29: *WHEN WE MEET I'LL*

**Measures 30-33:**

- 30: *SMILE THE WAY THAT JULIET*
- 31: *SMILED AT RO - ME - O.*
- 32: *THE*
- 33: *THE*

**Chord Diagrams:**

- 22:  $b^b$
- 23:  $b^b$
- 24:  $b^b$
- 25:  $b^b$
- 26:  $b^b$
- 27:  $b^b$
- 28:  $b^b$
- 29:  $b^b$
- 30:  $b^b$
- 31:  $b^b$
- 32:  $b^b$
- 33:  $b^b$

**Chord Symbols:**

- 22:  $b^b$
- 23:  $b^b$
- 24:  $b^b$
- 25:  $b^b$
- 26:  $b^b$
- 27:  $b^b$
- 28:  $b^b$
- 29:  $b^b$
- 30:  $b^b$
- 31:  $b^b$
- 32:  $b^b$
- 33:  $b^b$

**Chord Symbols (continued):**

- 22:  $b^b$
- 23:  $b^b$
- 24:  $b^b$
- 25:  $b^b$
- 26:  $b^b$
- 27:  $b^b$
- 28:  $b^b$
- 29:  $b^b$
- 30:  $b^b$
- 31:  $b^b$
- 32:  $b^b$
- 33:  $b^b$



P.C.

JUST LIKE THAT

34 *Rall.* ----- 35 ----- 36 ----- 37

MINUTE THAT I SEE HIM.

38 39 40 41

*Dm A7 Dm D7/F* *Fm/E*

42 43 44 (DIALOGUE)

P.C. FREELY (CONSTANTINE!)

46 47 48

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

A F#m7 Bm7 Dm A B E F

49 50 51 52

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

Bm E7#9 A F#m Bm E9

53 NINA: 54 55 56

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

A F#m7 Bm7 (F#7) F#m Dm F#m E9

P.C.

JUST LIKE THAT

57 58 59 60

AND THEN IT GOES PAT A PIT DEAR.

Chords: G<sup>7</sup>/B, A<sup>7</sup>m, G<sup>7</sup>m, C<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>.

61 CONSTANTINE: 62 63 64

ONE LOOK AT YOU AND MY LI - BI - DO. SO

Chords: B, B/A, G<sup>7</sup>m, G<sup>7</sup>/F, G<sup>7</sup>, F, B, B.

65 66 67 RIT. 68

SWEETLY SINGS, DO RE MI FA SOL LA TI. DO I

Chords: Bm, Dm, Dm, Em, F, G<sup>7</sup>/F.

JUST LIKE THAT

-7-

P.C.

PNO. I

PNO. II

69 70 71 72

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

73 74 75 76

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

(NINA:)

77 78 79 80

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

73 74 75 76

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

(NINA:)

77 78 79 80

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

73 74 75 76

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

(NINA:)

P.C.

JUST LIKE THAT

CONSTANTINE:

81 82 83 84

LIFE IS GIRL AND BOY-FUL JUST LIKE THAT I KNEW WE'D MAKE A

*mf* *mf* *mf* *mf*

C Am<sup>7</sup> Dm<sup>9</sup> F<sup>7</sup> G<sup>7</sup> C Am Cmaj<sup>7</sup>(C)

85 86 87 88

DREAM OF A TEAM YOU'RE WHAT I DEEM MORE THAN SU-PREME-LY LOVE-LY.

*mf* *mf* *mf* *mf*

Fm C<sup>7</sup>/E C<sup>7</sup>/E Fm Db<sup>7</sup>b C<sup>7</sup>b Fmaj<sup>9</sup> F<sup>6</sup>

89 90 91 92

NINA! AND YOU'RE SO STARS AB-OVE-LY. CONSTANTINE! AND YOU'RE SO TUR-TLE-DOVE-LY. YOU

*mf* *mf* *mf* *mf*

Bb<sup>m</sup> Eb<sup>7</sup>(9) Abmaj<sup>7</sup> Ab<sup>6</sup> D13 D13 Dm<sup>7</sup> 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!

98 P P

99 P

100 P NINA!

101 RALL.

102 FAST (BOON)

103 TEMPO

104

105

106

THOUGH 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, F7, E7, G7b9

Detailed description: This is a handwritten musical score for a piece titled '9. JUST LIKE THAT'. The score is written on a grand staff (treble and bass clefs) and includes vocal lines and piano accompaniment. The music is divided into measures numbered 93 through 106. The lyrics are: 'HAVE THE GENTLE SOUL OF A WIFE SO TRUE. BE MY BRIDE, AND PROUDLY I WILL CROW, LOVE, COCK-A-DOO-DLE DOO! NINA! THOUGH YOU'D NEVER ASK ME! JUST LIKE THAT WE KNEW.' The score includes various musical notations such as notes, rests, and dynamic markings (p, P). Chords are indicated below the piano part, including C, Am7, Dm7, E+7, E7, A7(-9), A7, Dm7, G7, D, F, G7, E+7, E7, A7(-9), A7, Dm, A7, Dm, D7, F7, E7, and G7b9. Performance instructions include 'RAIL.', 'FAST (BOON)', and 'TEMPO'. There are also some handwritten annotations like '4/16' and '15/16'.

SAMOVAR'S EXIT 17A

TACET

AGAIN 18 TACET

PIANO/CONDO  
(OPT)

# GINO'S "HARP" SOLO (BICYCLE WHEEL)

HOLLYWOOD/UNRAINE  
19

A TAPE RECORDING ALSO EXISTS

SCORED FOR HARP

DCB D E F G A

(slightly broken)

mf

2

3

4

cresc...

pp

accelerando

(ACTOR SPINS WHEEL)

7

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WHEEL HAS LOST MOMENTUM (ACTOR SPINS WHEEL HARD)

(ACTOR PLUCKS  
ALICE WHEEL)

fine

20

TACET

21

TACET

NATASHA

ad lib. (PIANO II) 7

"THESE ARE THE MOST  
WATERS I'VE EVER  
SEEN!" LOCAL

A-G

1

II

1660

1601 8va

B<sup>b</sup>m<sub>1</sub>

5

II

1601 8va

B<sup>b</sup>m<sub>1</sub> E<sup>b</sup>7 A<sup>b</sup>6

174 a



9

(+ 18 basso)

13

*TACIT*  
*200 PLY*

17

+ 18 basso

21

Handwritten annotations: *p15va*, *2nd x 10*

Chord labels:  $B^b m_1$ ,  $C_7$ ,  $F_7$

25

Handwritten annotations: *p15va*, *2nd x 10*, *3rd x 10*

Chord labels:  $B^b m_1$ ,  $B^b m_1 B^b$ ,  $C m_1$ ,  $F_7$

29

Handwritten annotations: *p15va*

Chord labels:  $B^b m_1$ ,  $E^b_7 B^b$ ,  $A^b$

"YOU KNOW, THOROUGHLY...  
... LIKE A PIANO" TEMPO

Musical score system 1, measures 32-35. Includes parts for II and I with annotations like '+ VIVA' and '(SUS / 1) + VIVA'.

Musical score system 2, measures 36-39. Includes parts for II and I. Measure 36 is marked 'DANCE'. Includes annotations like '+ VIVA...' and '2'.

Musical score system 3, measures 39-42. Includes parts for II and I. Includes annotations like '2'.

(FLOWER BUSINESS)

RALL...

D.S. al  $\text{♩}$

42

(FLOWER BUSINESS)

RALL...

$E^b13$  D.S. al  $\text{♩}$

(45) 45 RALL.....

CODA

RALL.....

CODA

$B^b m.$   $G^b/B^b$   $B^b m.7$   $E^b7,9$

49

sim. + vva

+ vva

+ vva

+ vva + vva

+ vva basso

+ vva

+ vva

+ vva

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



32

II

I

Am,7 b5

D7

36

II

I

Gm1

40

II

I

B<sup>b</sup> m1

Ab

Handwritten musical notation for the first system, labeled with a Roman numeral **II**. It consists of two staves with notes and rests.

Handwritten musical notation for the second system, labeled with a Roman numeral **I**. It consists of two staves with notes, rests, and dynamic markings. Chord symbols *G7*, *G7#9*, *Gm1*, and *Amin7b5* are written below the notes.

Handwritten musical notation for the third system, labeled with a Roman numeral **II**. It consists of two staves with notes and rests.

Handwritten musical notation for the fourth system, labeled with a Roman numeral **I**. It consists of two staves with notes, rests, and dynamic markings. Chord symbols *Gm1/d*, *Gm1 10b7/d*, *Gm1/d*, and *D7* are written below the notes.

Handwritten musical notation for the fifth system, labeled with a Roman numeral **II**. It features a *ff* dynamic marking, a *52* measure number, a *2* measure rest, and a double bar line with a repeat sign. The notation includes complex chordal textures.

Handwritten musical notation for the sixth system, labeled with a Roman numeral **I**. It consists of two staves with notes and rests. A *Gm1* chord symbol is present at the beginning, and a *2* measure rest is indicated.

Handwritten musical score for two hands (H). The score is written on two systems of staves. The first system consists of two staves (treble and bass clef) for each hand. The second system also consists of two staves for each hand. The first measure of the first system is marked with a double bar line and a '2' above it. The second measure of the first system contains notes and chords, with 'D', 'D7', and 'Gm1' written below the bass staff. There are also some handwritten annotations like '56 (6)' and '2'.

A series of empty musical staves for the two hands, arranged in two systems of two staves each. The staves are blank, indicating that the music for these parts has not been written on this page.



CURTAIN CALL

PIANO I

SOMEWHAT FASTER

PIANO I

I

+BVA

+BVA

I

Fm1

Gm19<sup>95</sup>

II

+BVA

+BVA

I

C7

Fm1

D<sup>b</sup>

II

+BVA

+BVA

I

Gm19<sup>95</sup>

C7

Fm1

Fm1

F7<sup>9</sup>

19

PNO II

PNO I

23 + vva

27

31

Chords: Bbm1, Fm1, Gm1/9b5, C7, Fm1, F7+, Bbm1, Fm1, G7, G7, 1, C7

35 +Bva

•Bva

Fm1

39 +Bva

•Bva

Cm17b5

C7

43 +Bva

•Bva

Fm1

47 +Bva

•Bva

Abm1

Abm1/bb

Handwritten musical score for keyboards, featuring a melody line (II) and accompaniment (I) across four systems. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

**System 1:**

- Melody (II): Starts at measure 51. Includes notes with slurs and dynamic markings like *f* and *ff*. Above the staff, there are markings *+Bva* and *+Bva*.
- Accompaniment (I): Includes chords *F7*, *Bb mi*, and *Gmi7 b5*.

**System 2:**

- Melody (II): Starts at measure 55. Includes notes with slurs and dynamic markings like *f* and *ff*. Above the staff, there are markings *+Bva* and *+Bva*.
- Accompaniment (I): Includes chords *Fmi/C*, *Fmi sus/C*, *Fmi/C*, and *C7*.

**System 3:**

- Melody (II): Starts at measure 59. Includes notes with slurs and dynamic markings like *f* and *ff*. Above the staff, there are markings *nb* and *nb - etc.*. A large slur covers measures 59-62. A *2* marking is present at the end of the system.
- Accompaniment (I): Includes chord *Fmi*. A *2* marking is present at the end of the system.

**System 4:**

- Melody (II): Starts at measure 63. Includes notes with slurs and dynamic markings like *f* and *ff*. A *2* marking is present at the beginning of the system.
- Accompaniment (I): Includes chords *C7* and *Fmi*. A *2* marking is present at the beginning of the system.

PIANO 1 / PIANO 2

# EXIT MUSIC

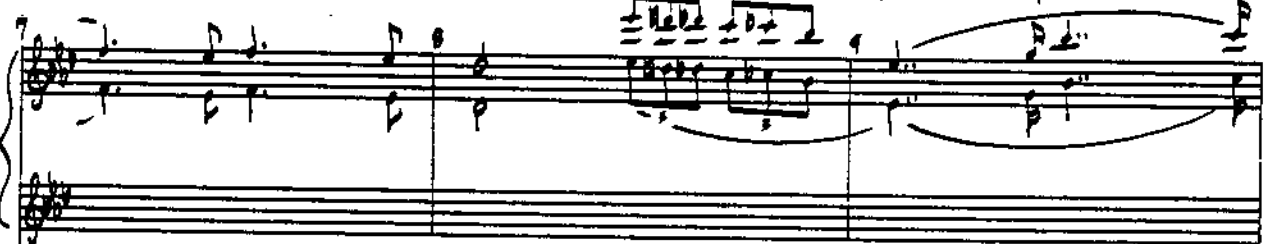
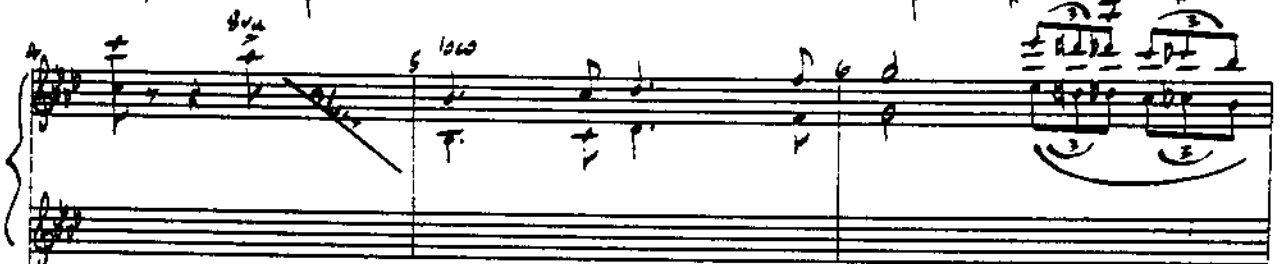
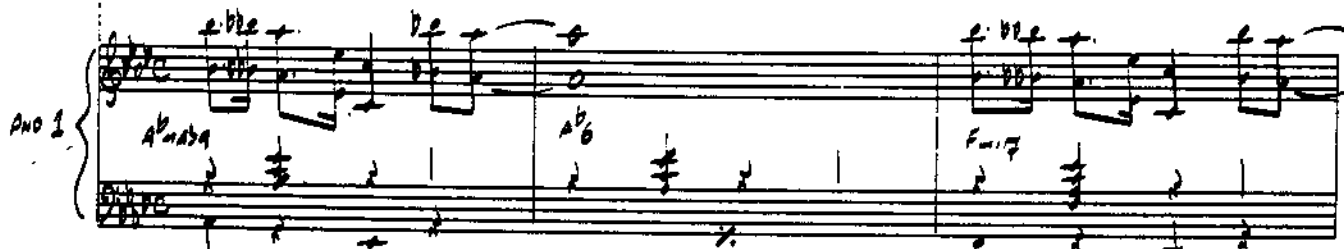
HOLLYWOOD / UKRAIN

25

PIANO 2



PIANO 1



PNO 1 / PNO 2

-2-

EXIT MUSIC

Handwritten musical score for two pianos (PNO 1 and PNO 2). The score is written on ten systems of staves. The first system is for PNO 2, and the second system is for PNO 1. The score includes various musical notations such as notes, rests, and chords. Chords are labeled with letters and numbers, including A<sup>b</sup>6, F<sup>m</sup>17, B<sup>m</sup>17, E<sup>b</sup>7, F<sup>m</sup>7/A, E<sup>b</sup>7, A<sup>b</sup>7, and A<sup>b</sup>7. Dynamics like *mf* and *loco* are also present. The score is marked with measure numbers 10, 12, 13, 14, 15, 16, 17, 18, and 19. The notation includes treble and bass clefs, and various note values and rests.

(*sva*)

19

20

21

PNO 2

PNO 1

*E<sup>b</sup>m17*

*A<sup>b</sup>7*

*G<sup>b</sup>7*

*F7*

*F<sup>b</sup>7*

*F<sup>b</sup>7*

*F<sup>b</sup>7*

*F<sup>b</sup>7*

22

23

24

25

26

27

1000

*sva*

*A<sup>b</sup>m17*

*A<sup>b</sup>6*

*Fm17*

(Sua)

IND 2

IND 1

31

34

37

Musical notation for IND 2, measures 28-30. Includes treble and bass staves with notes and rests.

Musical notation for IND 1, measures 28-30. Includes treble and bass staves with notes and chords. Chords: Fm17, Bbm17, Eb9.

Musical notation for IND 2, measures 31-33. Includes treble and bass staves with notes and rests. Measure 33 includes the instruction "accel".

Musical notation for IND 1, measures 31-33. Includes treble and bass staves with notes and chords. Chords: Bbm17, A0, Bbm17, Eb9. Measure 33 includes the instruction "accel".

Musical notation for IND 2, measures 34-36. Includes treble and bass staves with notes and rests. Measure 36 includes the instruction "SLIGHTLY FASTER".

Musical notation for IND 1, measures 34-36. Includes treble and bass staves with notes and chords. Chords: Dm17, G9, C7. Measure 36 includes the instruction "SLIGHTLY FASTER".



(3/4)

37

PNO 2

1000

3/4

3/4

PNO 1

40

acc1

43

FASTER

FASTER

Fm1

Fm1

PNO 2

PNO 1

Handwritten musical score for two pianos (PNO 1 and PNO 2). The score is divided into systems by a dashed line. The first system (measures 46-48) features a melodic line in the upper right hand of PNO 2 with a handwritten '3/4' above it, and a bass line in the lower left hand of PNO 1. The second system (measures 49-51) continues the melodic line in PNO 2 and includes chord markings in the lower left hand of PNO 1: C7, Gm7/D0, C7, and Fm7. The third system (measures 53-54) shows further melodic development in PNO 2 and chord markings in PNO 1: A0 and A0/D0. The notation includes various note values, rests, and dynamic markings.

PIANO 1 / PIANO 2

~ 7 ~

EXIT MUSIC

(bva)

Handwritten musical score for two pianos, labeled PIANO 1 and PIANO 2. The score is divided into six systems, each with two staves. The music is written in treble and bass clefs. Measure numbers 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64 are visible. The score includes various musical notations such as notes, rests, and chords. Dynamic markings include *ff*, *sfz*, and *cresc.*. There are also some handwritten annotations like "bva" and "10VA".