A DAY IN HOLLYWOOD / A NIGHT IN THE UKRAINE

ACT I

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

ACT II

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

Movie Cliche

Xerox p. 125

Xerox

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE.

Copyright © 1983, by Fredonia Productions, Inc. and Lazz Music, Inc.

"Over the Rainbow" , lyrics by E.Y. Harburg; music by Harold Arlen. © , 1938, 1966, by Metro-Goldwyn-Mayer, Inc. © , 1939, 1967, by Leo Feist, Inc.

"Sleepy Time Gal", Lyrics by Joseph R. Alden & Raymond B. Egan; music by Ange Lorenzo & Richard A. Whiting. © 1924, 1925, 1952, 1953, by Leo Feist, Inc.

"Easy To Love", music & lyrics by Cole Porter. © 1936, 1963, by Chappell & Co.

"On the Good Ship Lollypop", by Sidney Clare & Richard A. Whiting. ©1934, by Movietone Music Corp.

"Louise", by Leo Robin & Richard A. Whiting. © 1929, 1954, by Famous Music Corporation.

"Beyond the Blue Horizon", by Frankie Harling, Leo Robin & Richard A. Whiting. © 1930, 1957, by Famous Music Corporation.

"Thanks for the Memory", by Leo Robin & Ralph Rainger. ©1937, 1964, by Paramount Music Corporation.

"Two Sleepy People", by Hoagy Carmichael & Frank Loesser. ©1938, 1965, by Famous Music Corporation.

"Double Trouble", by Richard A. Whiting, Leo Robin & Ralph Rainger. © 1935, 1962, by Famous Music Corporation.

"Cocktails for Two", by Sam Coslow & Arthur Johnston. ©1934, 1961, by Famous Music Corporation.

"Too Marvelous For Words", by Johnny Mercer & Richard A. Whiting. ©1937, 1965, by Warner Bros., Inc.

"Japanese Sandman", by Raymond Egan & Richard A. Whiting. ©1920, 1948, by Warner Bros., Inc.

"Hooray for Hollywood", by Johnny Mercer & Richard A. Whiting. ©1937, 1965, by Warner Bros., Inc.

"Ain't We Got Fun", by Raymond Egan, Gus Kahn & Richard A. Whiting. © 1921, 1949, by Warner Bros., Inc.

"Just Go to the Movies"; "Nelson"; "The Best in the World" --- all by Jerry Herman. ©1980, by Jerry Herman.

<u>The following songs are by Frank Lazarus & Dick Vosburgh</u>

"It All Comes Out of the Piano" and "Doin' the Production Code" ©1979, 1980, by Regent Music Corp.

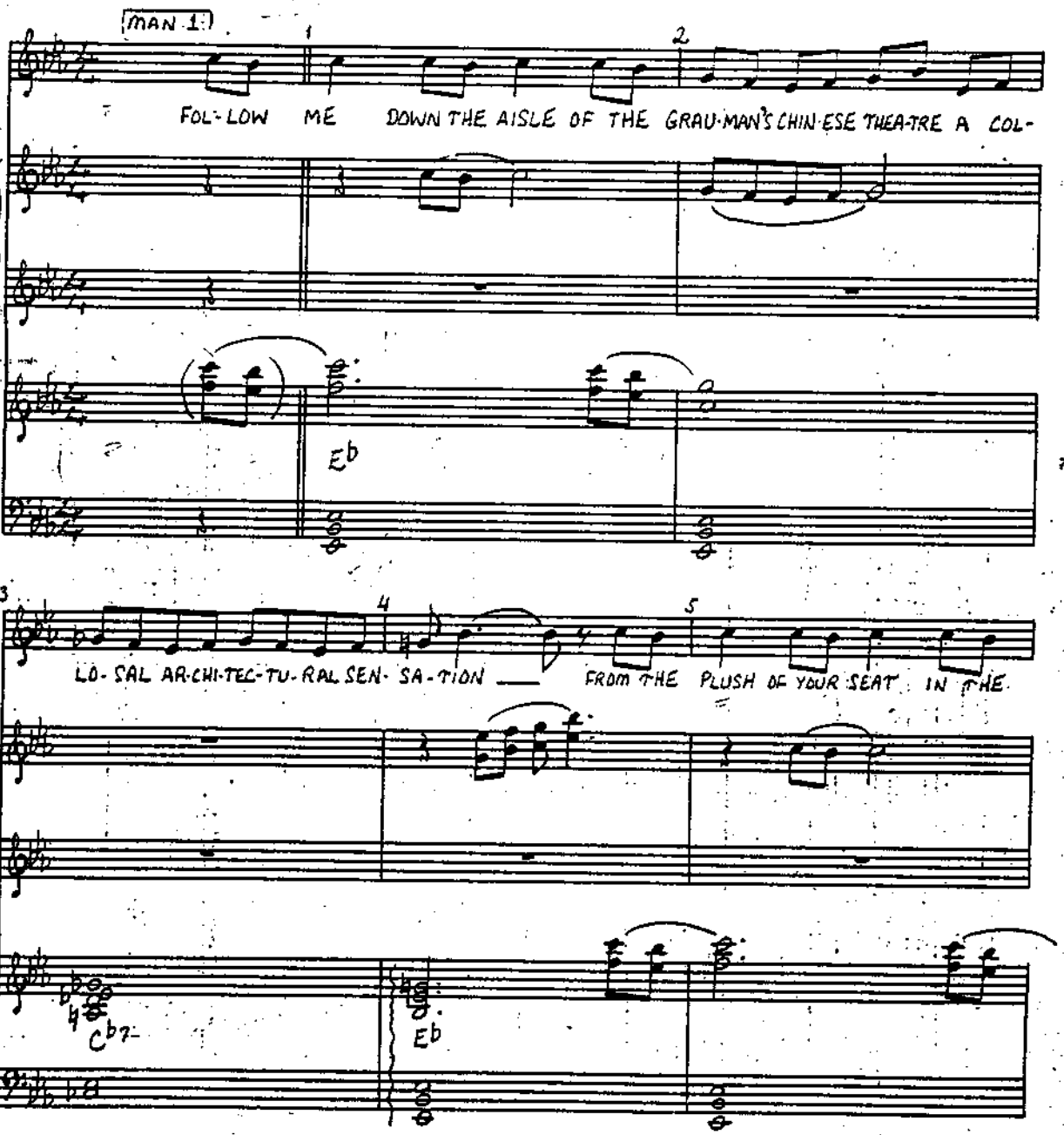
"A Night in the Ukraine"; "Samovar the Lawyer"; "Just Like That"; "Again"; "A Duel! A Duel!"; "Natasha", ©1978, 1980, by Regent Music Corp.

ALL SONGS USED BY PERMISSION. ALL RIGHTS RESERVED.

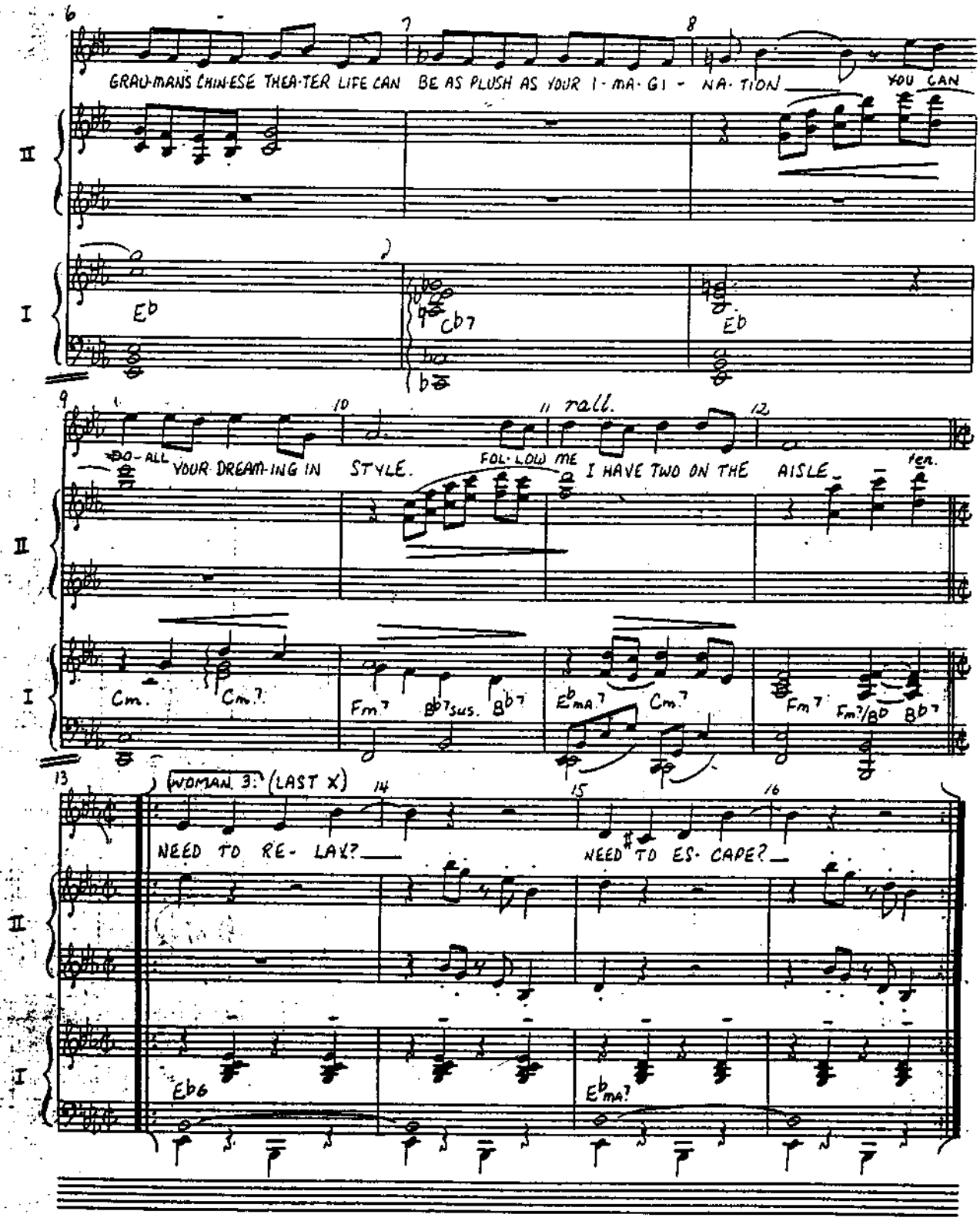
(B)

VOCAL
KEYBOARDS (I) & II
REFERENCE

JUST GO TO THE MOVIES

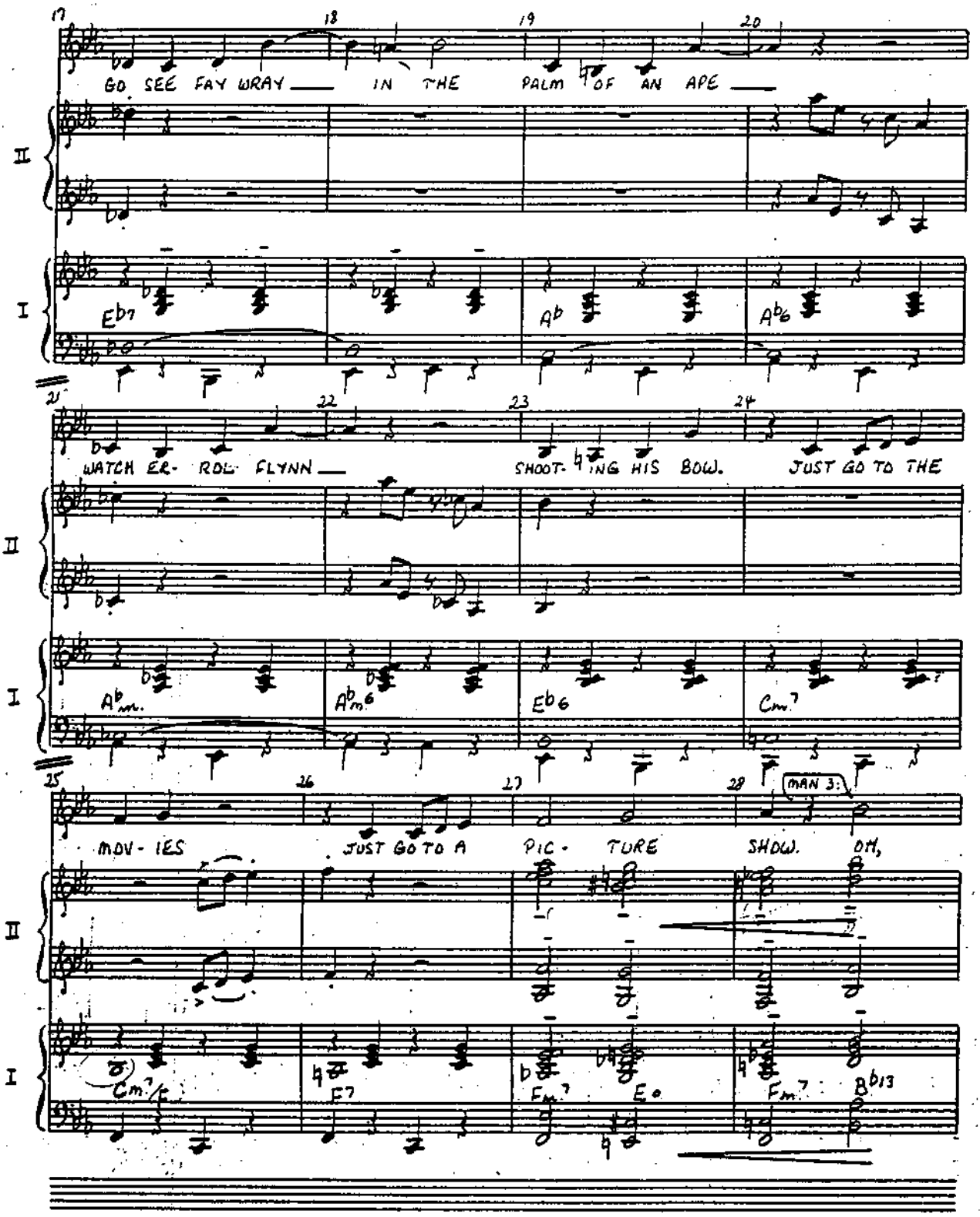


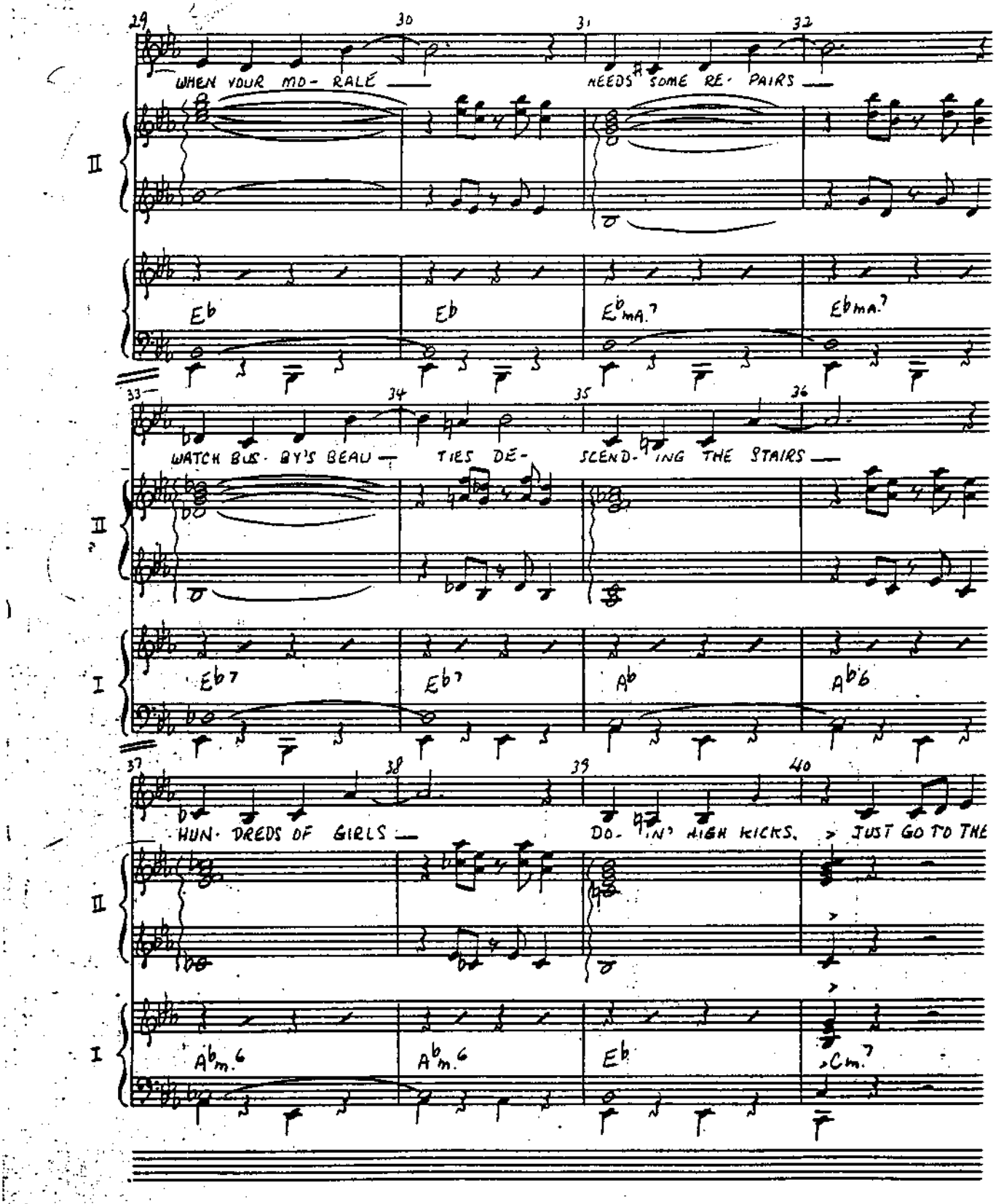
SB559/802/10.81

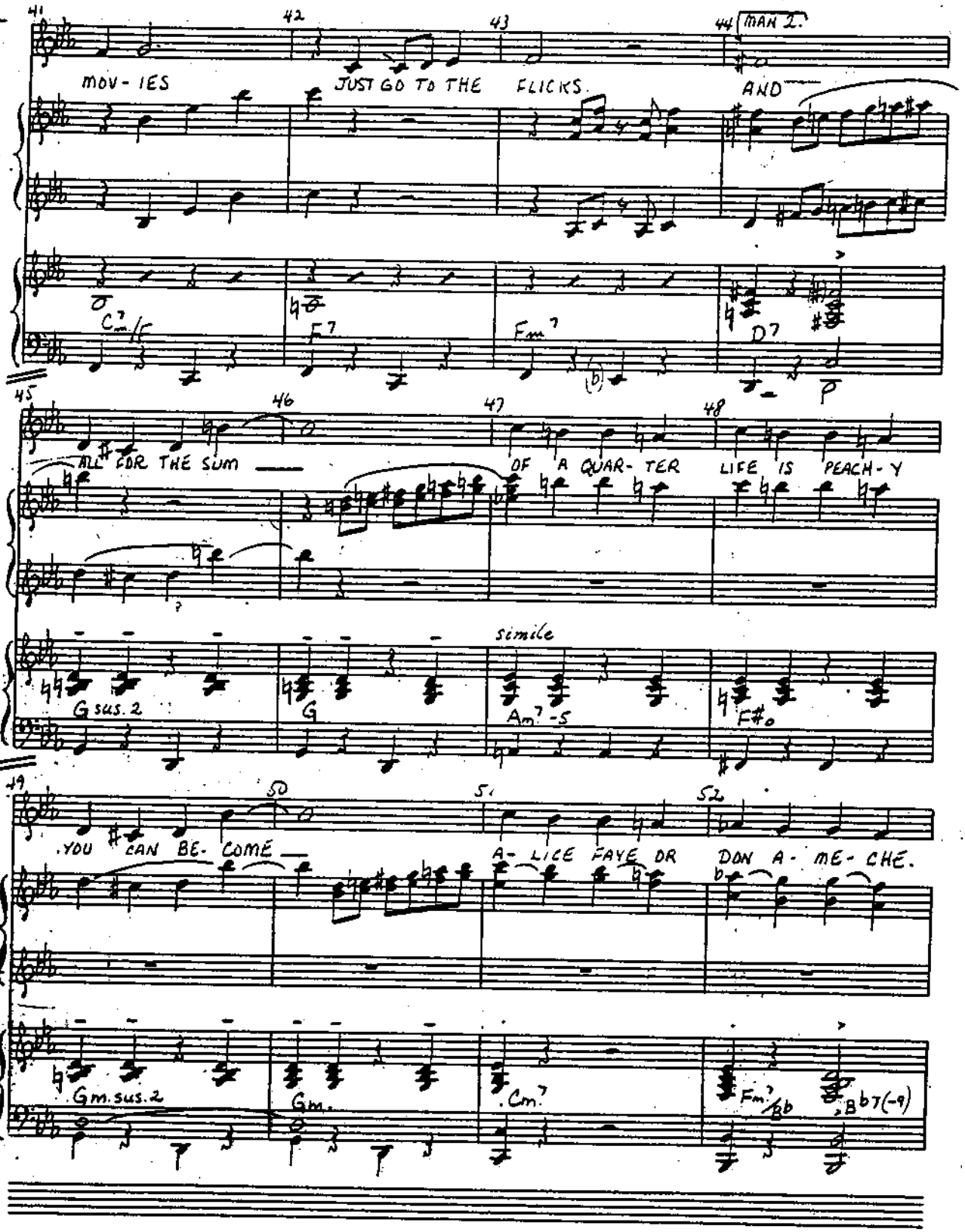

GRAU-MANS CHIN-ESE THEA-TER LIFE CAN BE AS PLUSH AS YOUR I-MA-GI-NA-TION YOU CAN

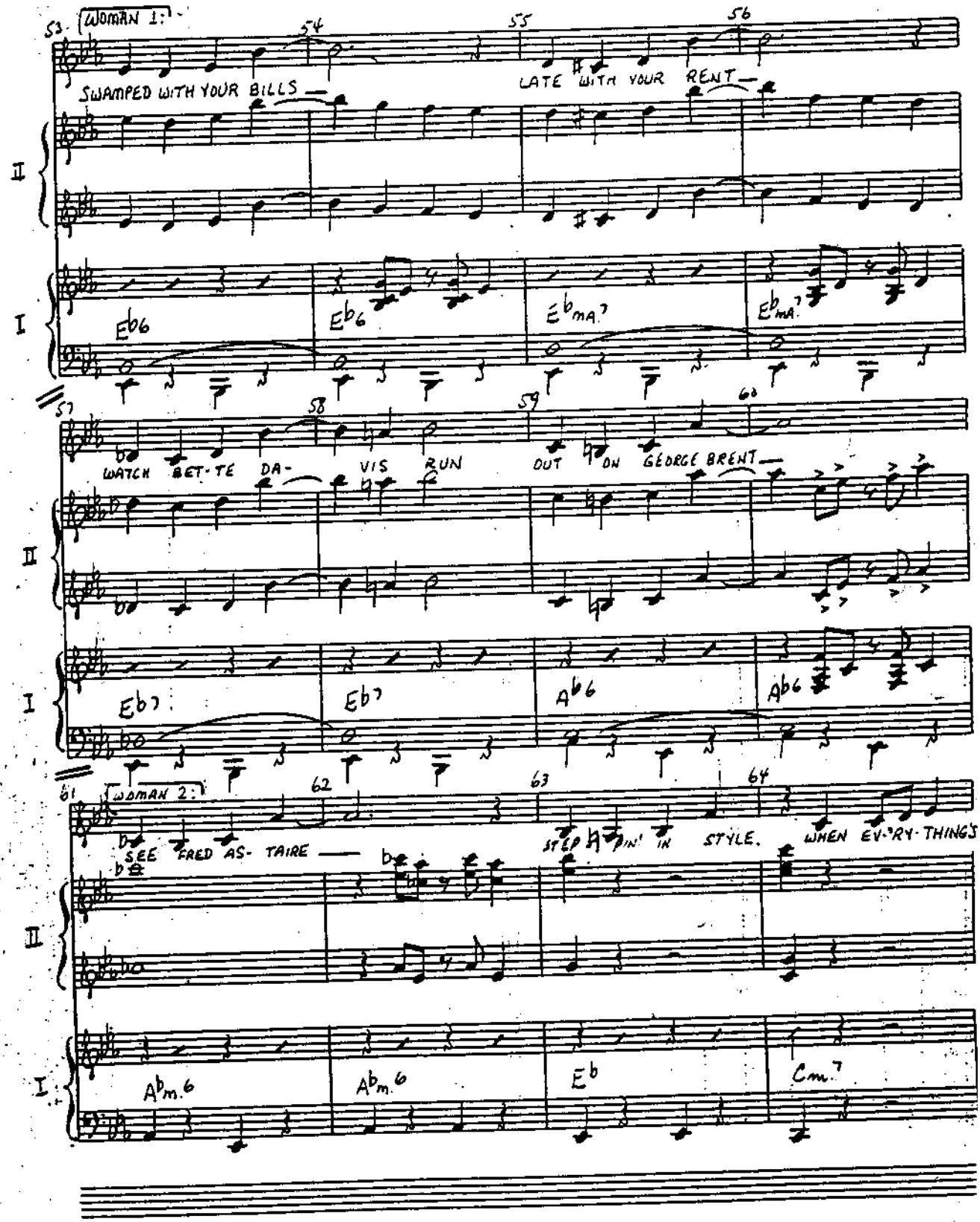
DO-ALL YOUR DREAM-ING IN STYLE. FOL-LOW ME I HAVE TWO ON THE AISLE
rall.
ten.

WOMAN 3: (LAST X)
NEED TO RE-LAX? NEED TO ES-CAPE?

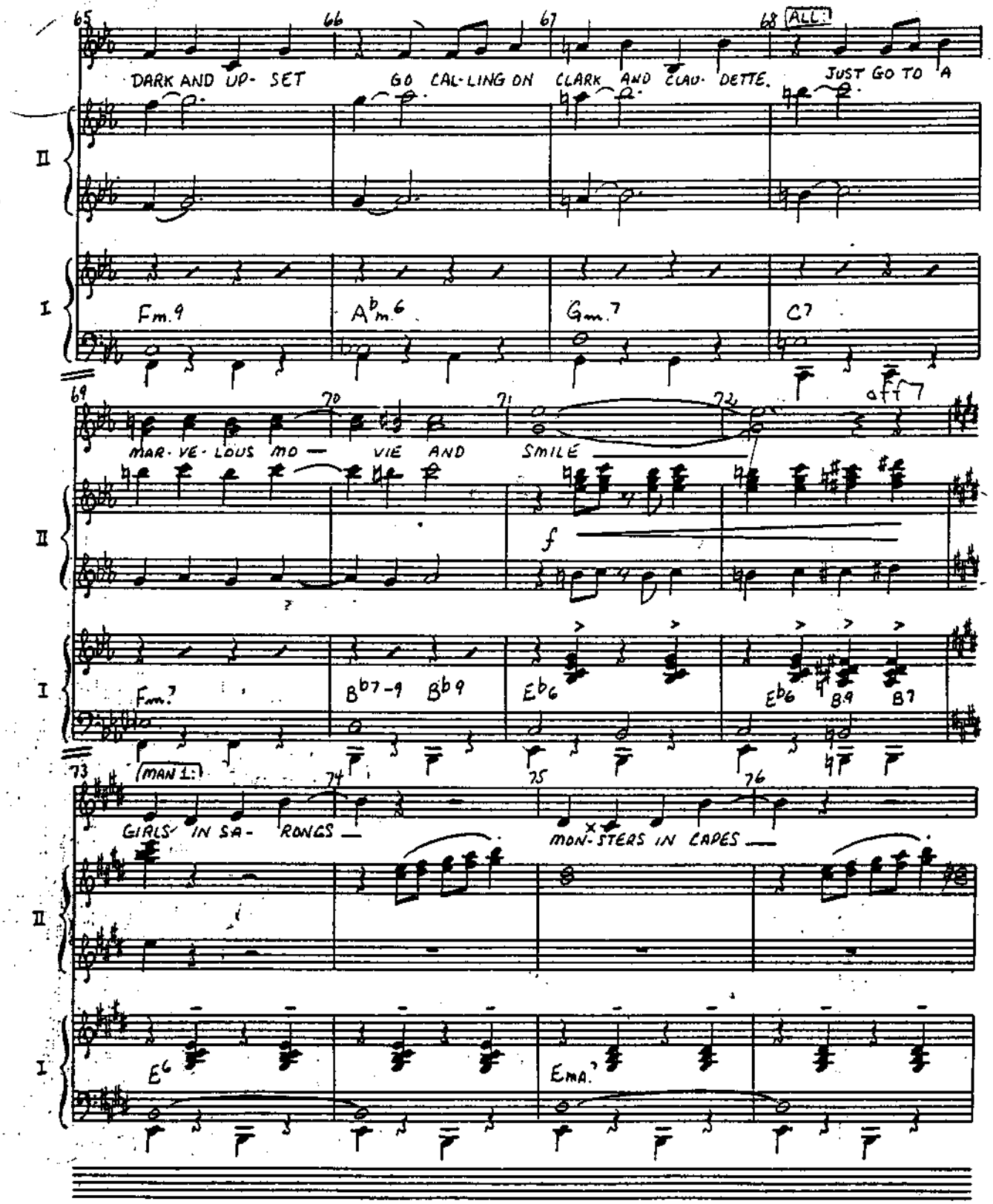

GO SEE FAY WRAY IN THE PALM OF AN APE
WATCH ER- ROL FLYNN SHOOT- ING HIS BOW. JUST GO TO THE
MOV- IES JUST GO TO A PIC- TURE SHOW. OH,

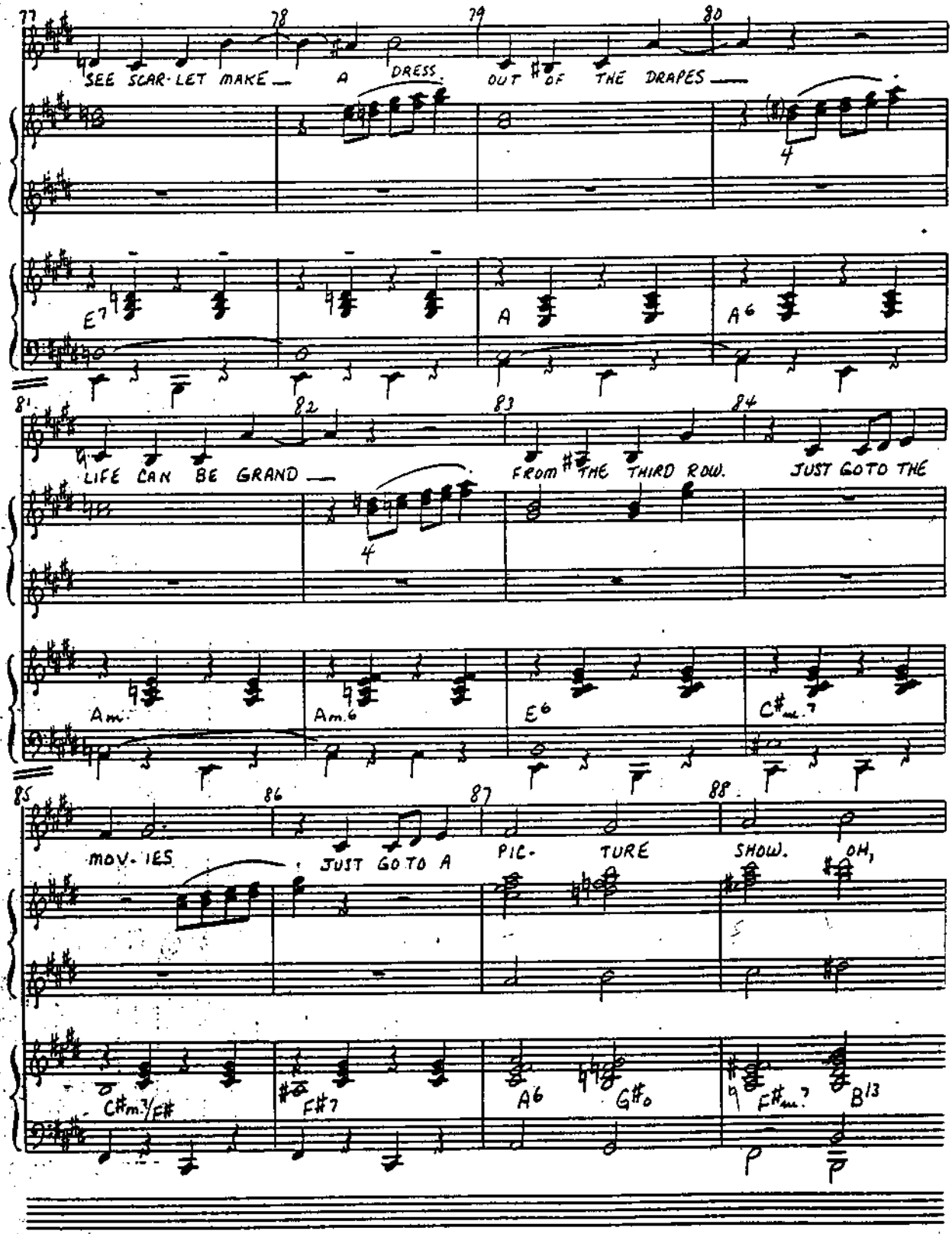

29
30
31
32
WHEN YOUR MO- RALE
NEEDS SOME RE- PAIRS
II
Eb
Eb
Ebma.7
Ebma.7
33
34
35
36
WATCH BUS- BY'S BEAU- TIES DE-
SCEND- ING THE STAIRS
II
I
Eb7
Eb7
Ab
Ab6
37
38
39
40
HUN- DREDS OF GIRLS
DO- IN' HIGH KICKS.
JUST GO TO THE
II
I
Abm.6
Abm.6
Eb
Cm.7

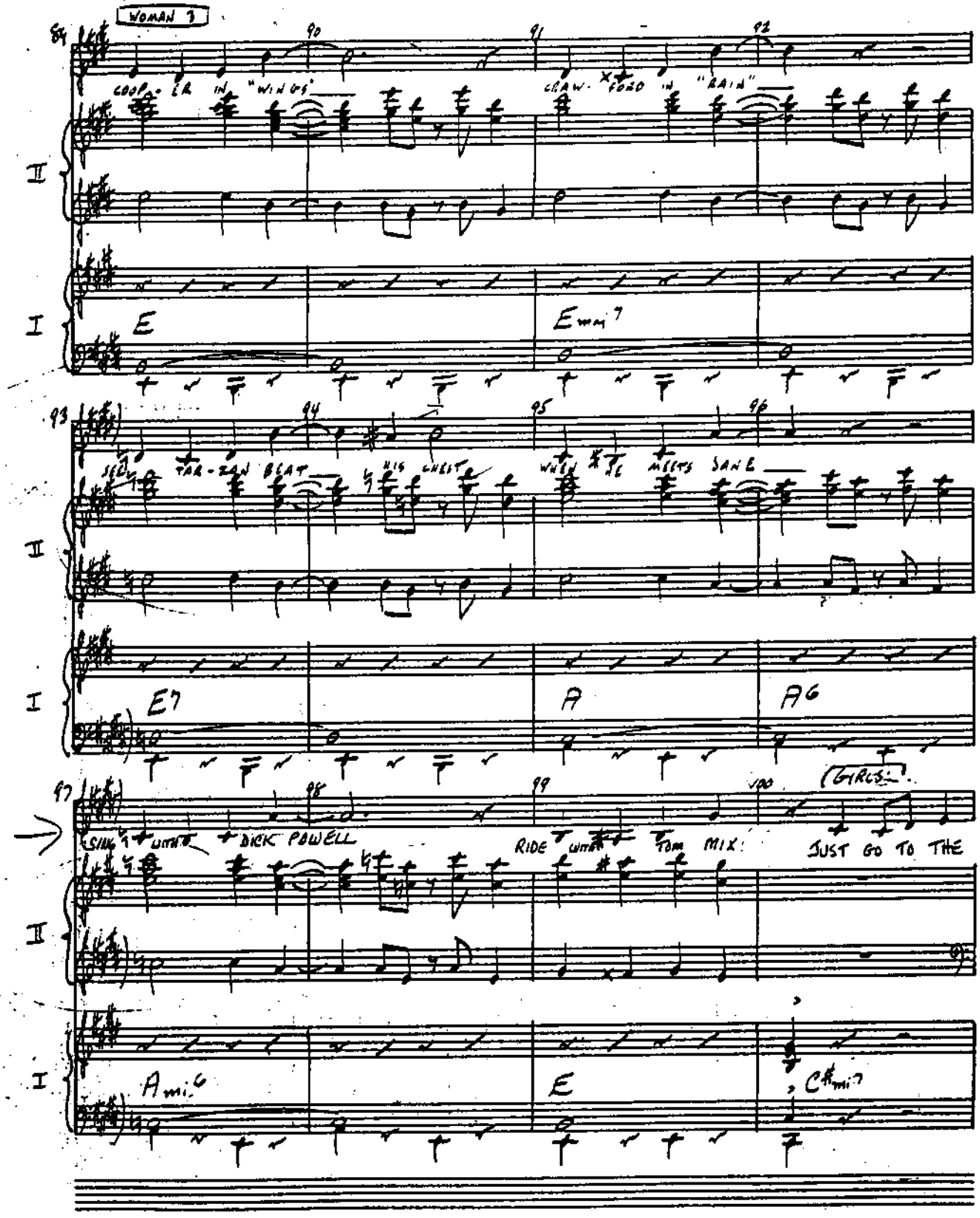

MAN 2.
MOV - IES JUST GO TO THE FLICKS AND
ALL FOR THE SUM OF A QUAR - TER LIFE IS PEACH - Y
simile
YOU CAN BE - COME A - LICE FAYE OR DON A - ME - CHE.
C7/F
F7
Fm7
D7
G sus. 2
G
Am7-5
F#o
Gm. sus. 2
Gm.
Cm7
Fm7/Bb
Bb7(-9)

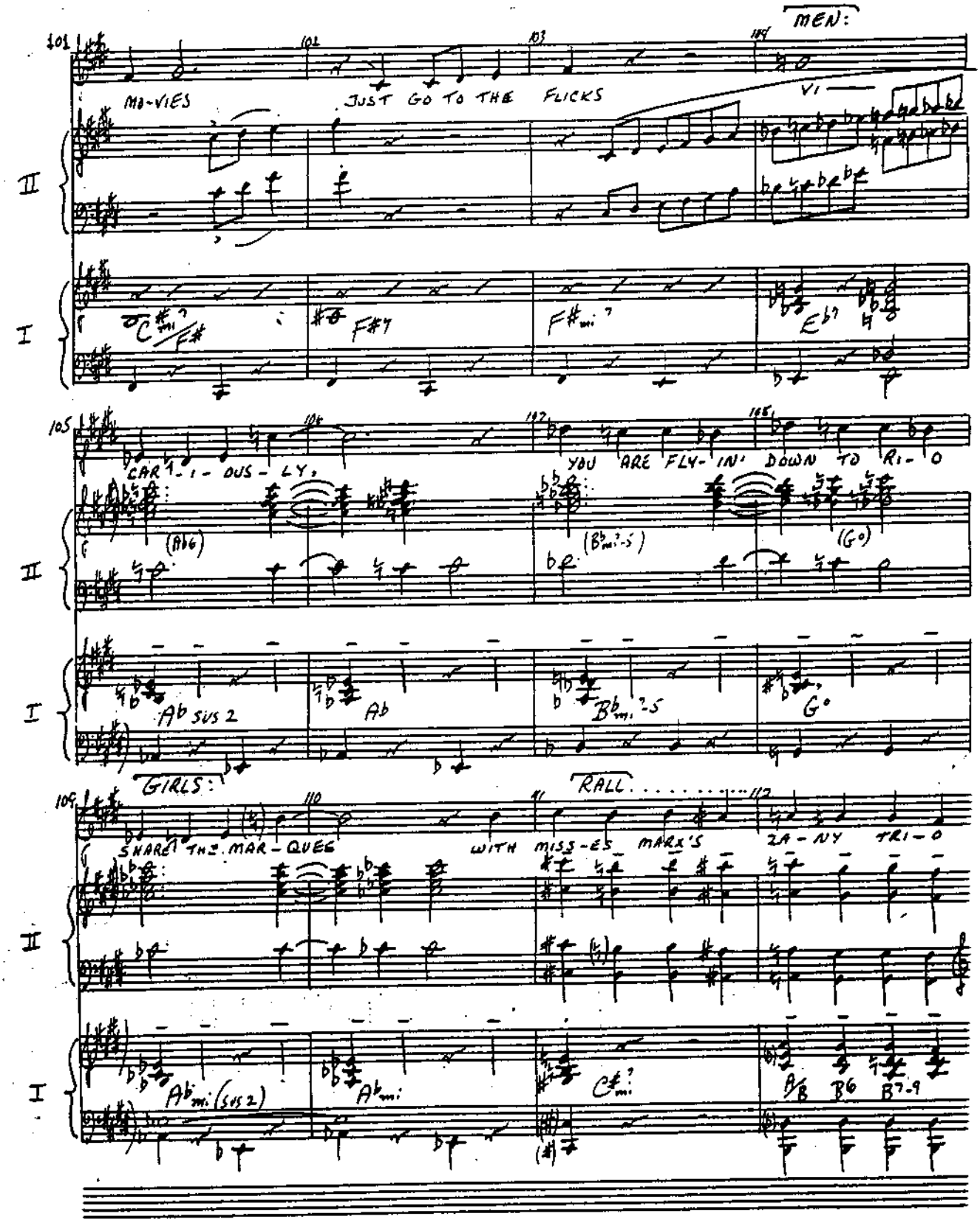

WOMAN 1:
SWAMPED WITH YOUR BILLS —
LATE WITH YOUR RENT —
WATCH BET-TE DA- VIS RUN OUT ON GEORGE BRENT —
WOMAN 2:
SEE FRED AS- TAIRE — STEP IN STYLE. WHEN EV-'RY-THING'S

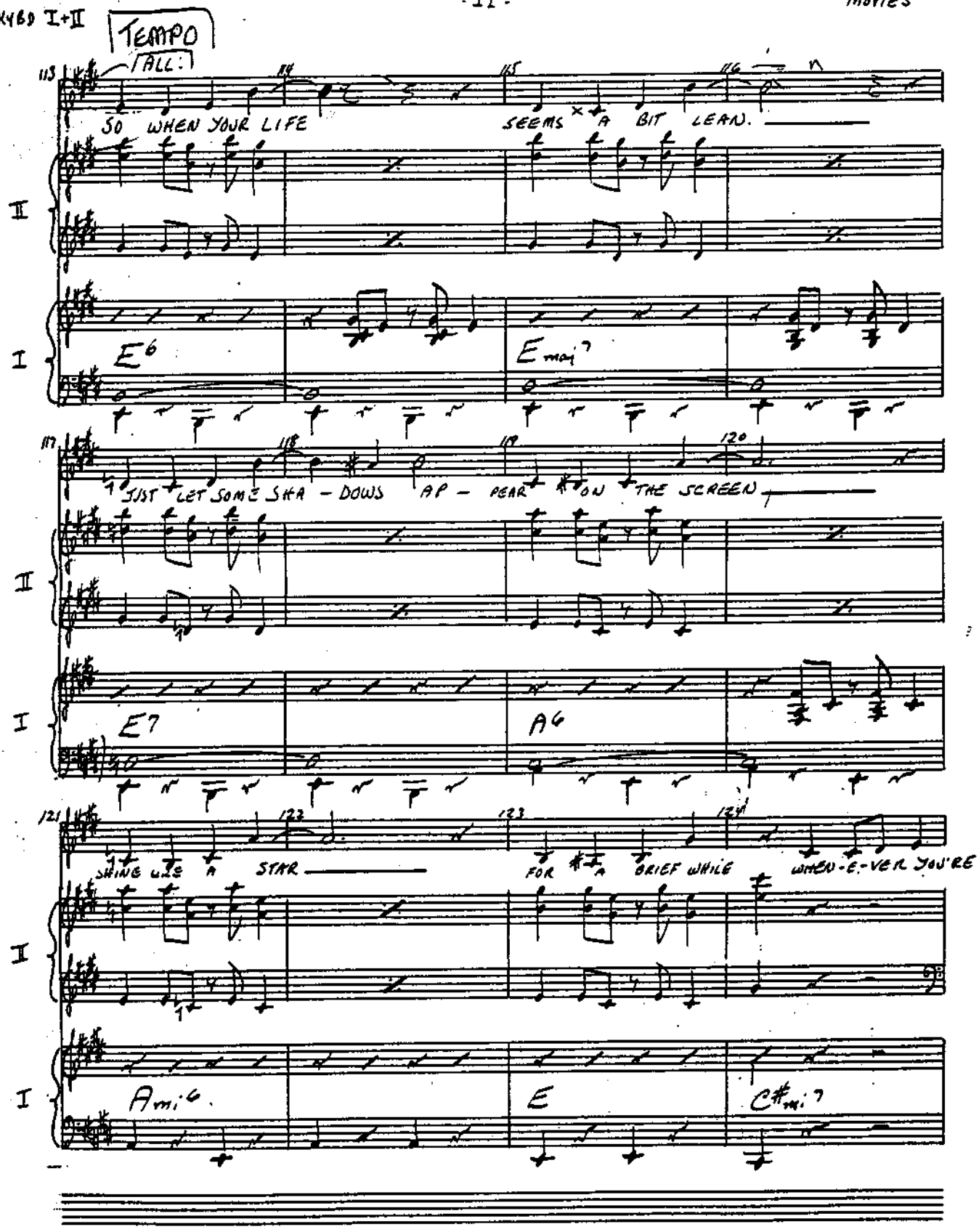
AZTEC® C-16 R

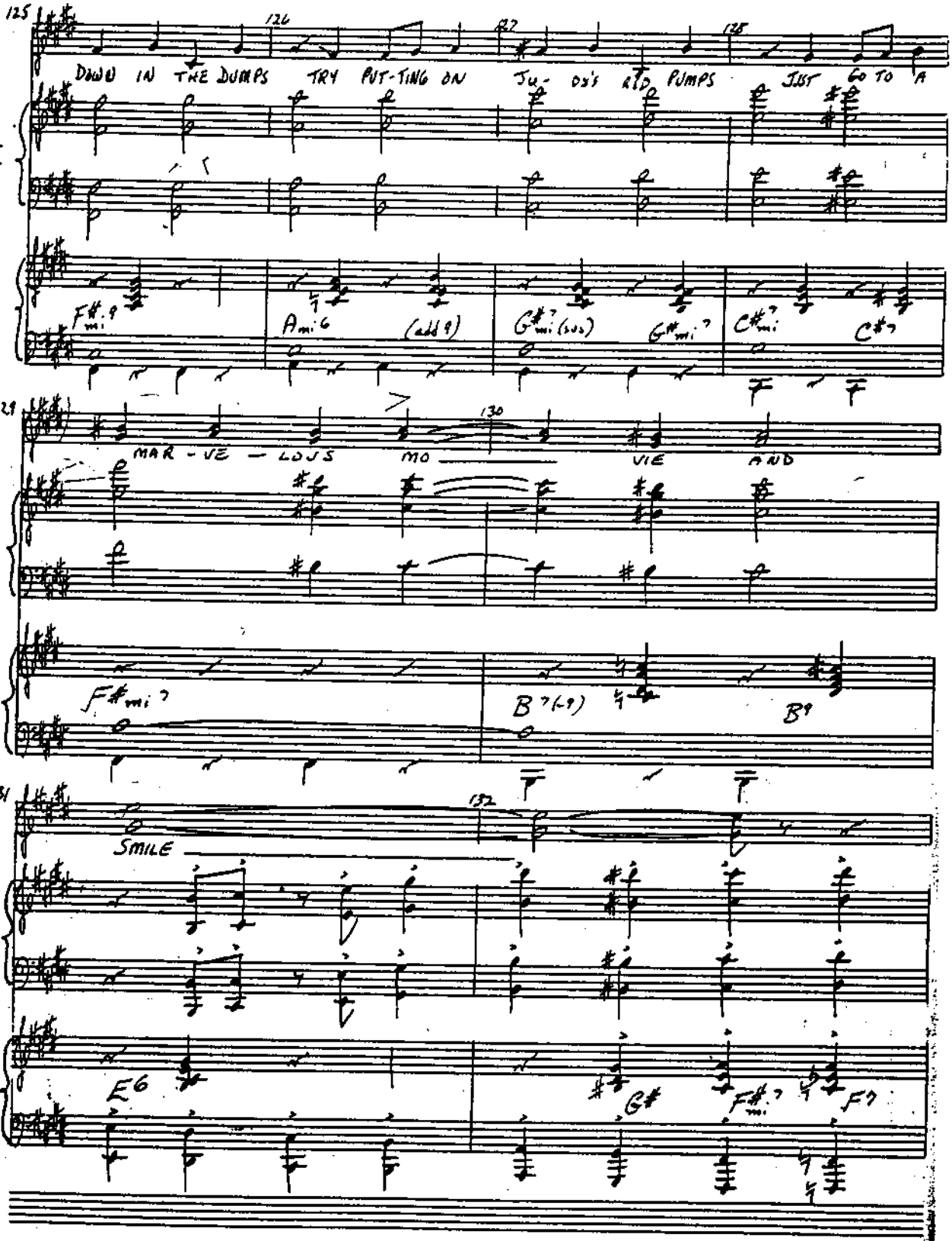

65
66
67
68
ALL
DARK AND UP- SET
GO CAL-LING ON CLARK AND CLAU- DETTE.
JUST GO TO A
II
I
Fm.9
A♭m.6
Gm.7
C7
69
70
71
72
aff 7
MAR- VE- LOUS MO —
VIE AND
SMILE
f
Fm.7
B♭7-9
B♭9
E♭6
E♭6
B9
B7
73
MAN 1:
74
75
76
GIRLS IN SA-
RONGS
MON-STERS IN CAPES
E6
EMA.7

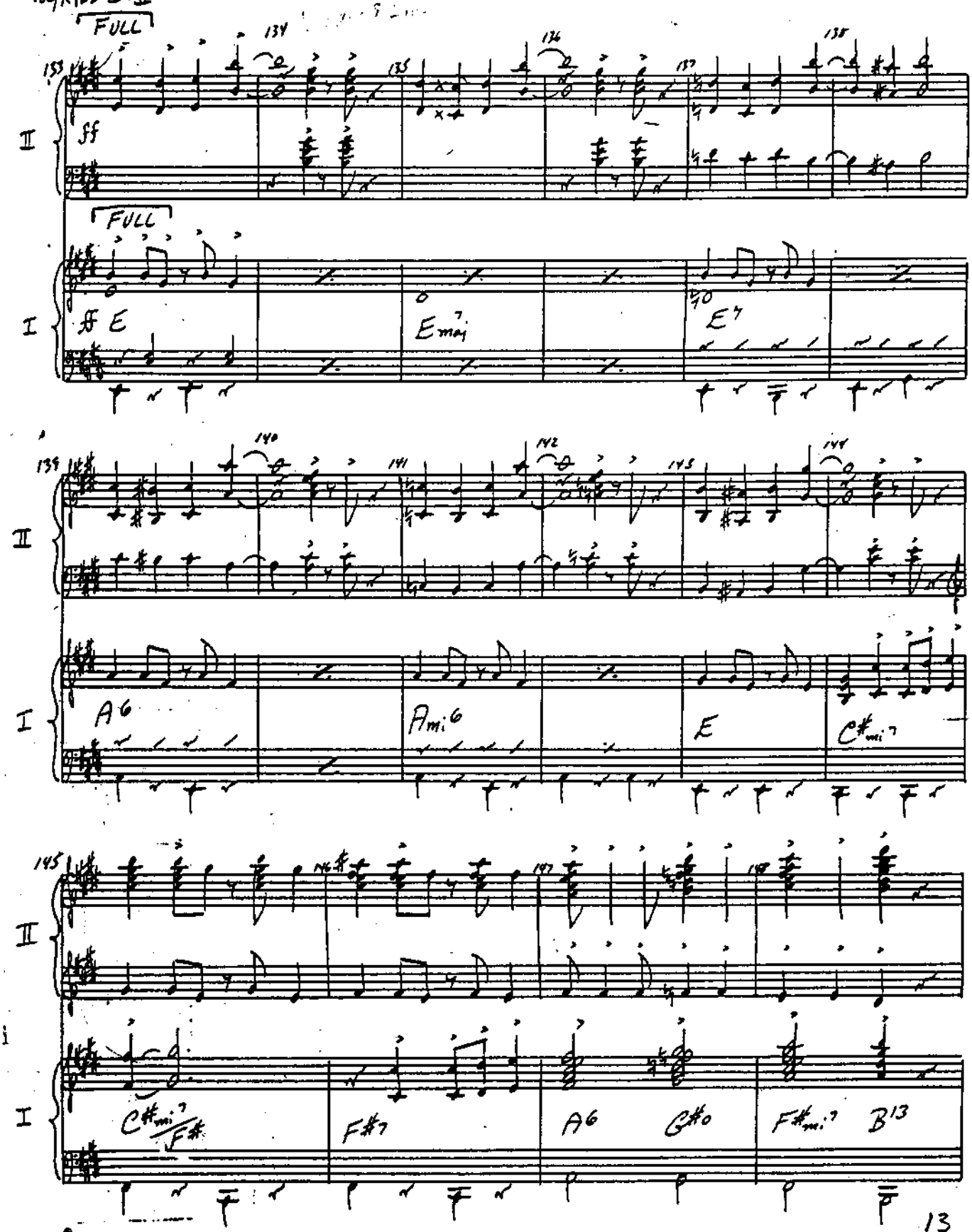

77
78
79
80
SEE SCAR-LET MAKE A DRESS OUT OF THE DRAPES
II
I
E7
A
A6
81
82
83
84
LIFE CAN BE GRAND
FROM THE THIRD ROW.
JUST GO TO THE
II
I
Am
Am6
E6
C#m7
85
86
87
88
MOV-IES
JUST GO TO A
PIC-
TURE
SHOW.
OH,
C#m7/F#
F#7
A6
G#o
F#m7
B13


WOMAN 3
COOP-ER IN "WINGS"
CRAW-FORD IN "RAIN"
E
E mi 7
SEE TAR-ZAN BEAT HIS CHEST
WHEN HE MEETS DANE
E7
A
A6
SING WITH DICK POWELL
RIDE WITH TOM MIX
(GIRLS)
JUST GO TO THE
A mi 6
E
C# mi 7

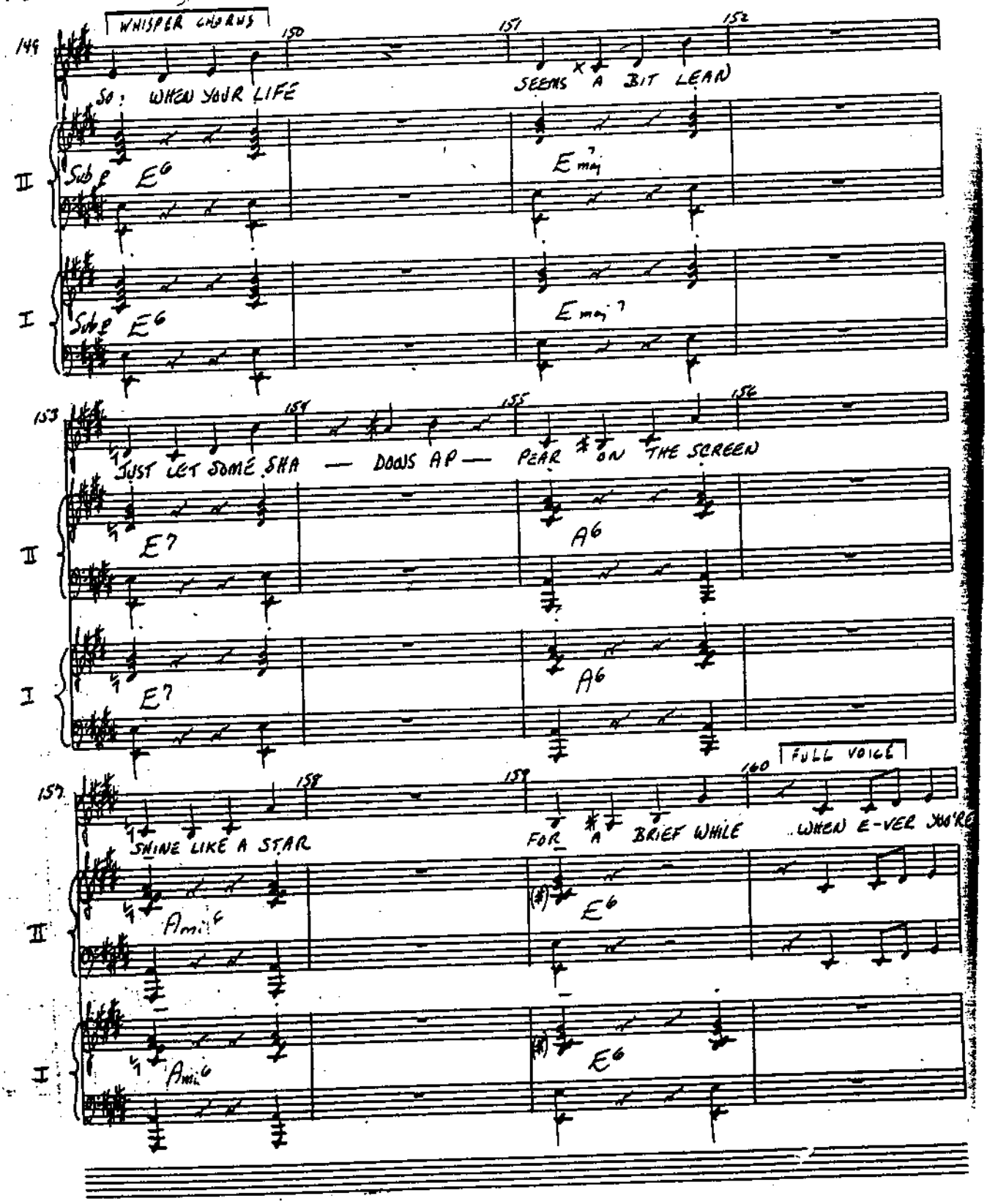

MEN:
MO-VIES
JUST GO TO THE FLICKS
VI
C#mi7/F#
F#7
F#mi7
Eb7
CAR-I-OUS-LY,
YOU ARE FLY-IN' DOWN TO RI-O
(Ab6)
(Bbmi7-5)
(G°)
Ab SUS 2
Ab
Bbmi7-5
G°
GIRLS:
RALL.
SHARE THE MAR-QUEE
WITH MISS-ES MARX'S
ZA-NY TRI-O
Abmi (SUS 2)
Abmi
C#mi7
B/B
B6
B7-9

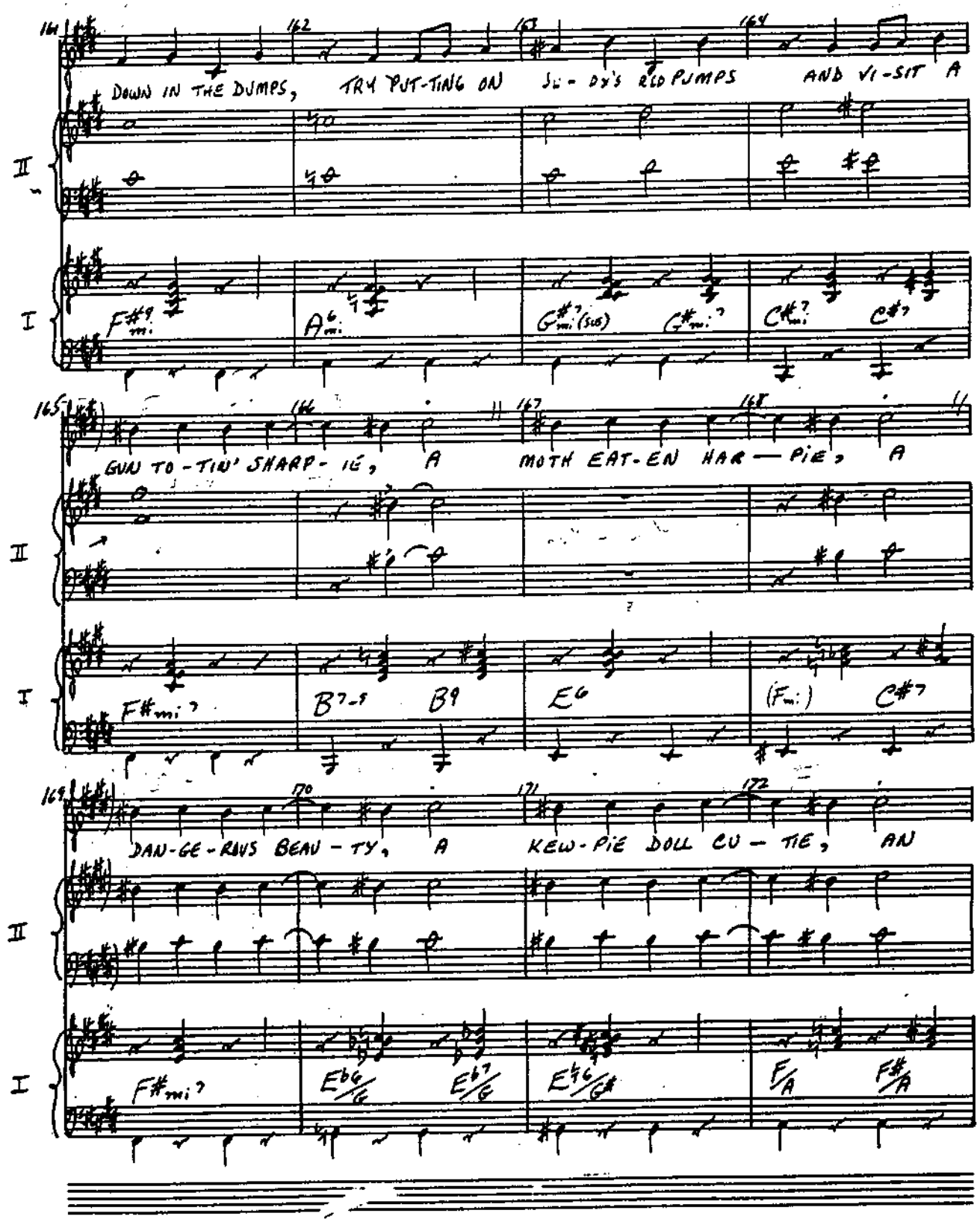

TEMPO
ALL:
113
114
115
116
SO WHEN YOUR LIFE
SEEMS A BIT LEAN.
II
I
E6
Emaj7
117
118
119
120
JUST LET SOME SKA - DOWS AP - PEAR ON THE SCREEN
II
I
E7
A6
121
122
123
123
124
SHINE LIKE A STAR
FOR A BRIEF WHILE
WHEN-E-VER YOU'RE
I
I
Ami6
E
C#mi7

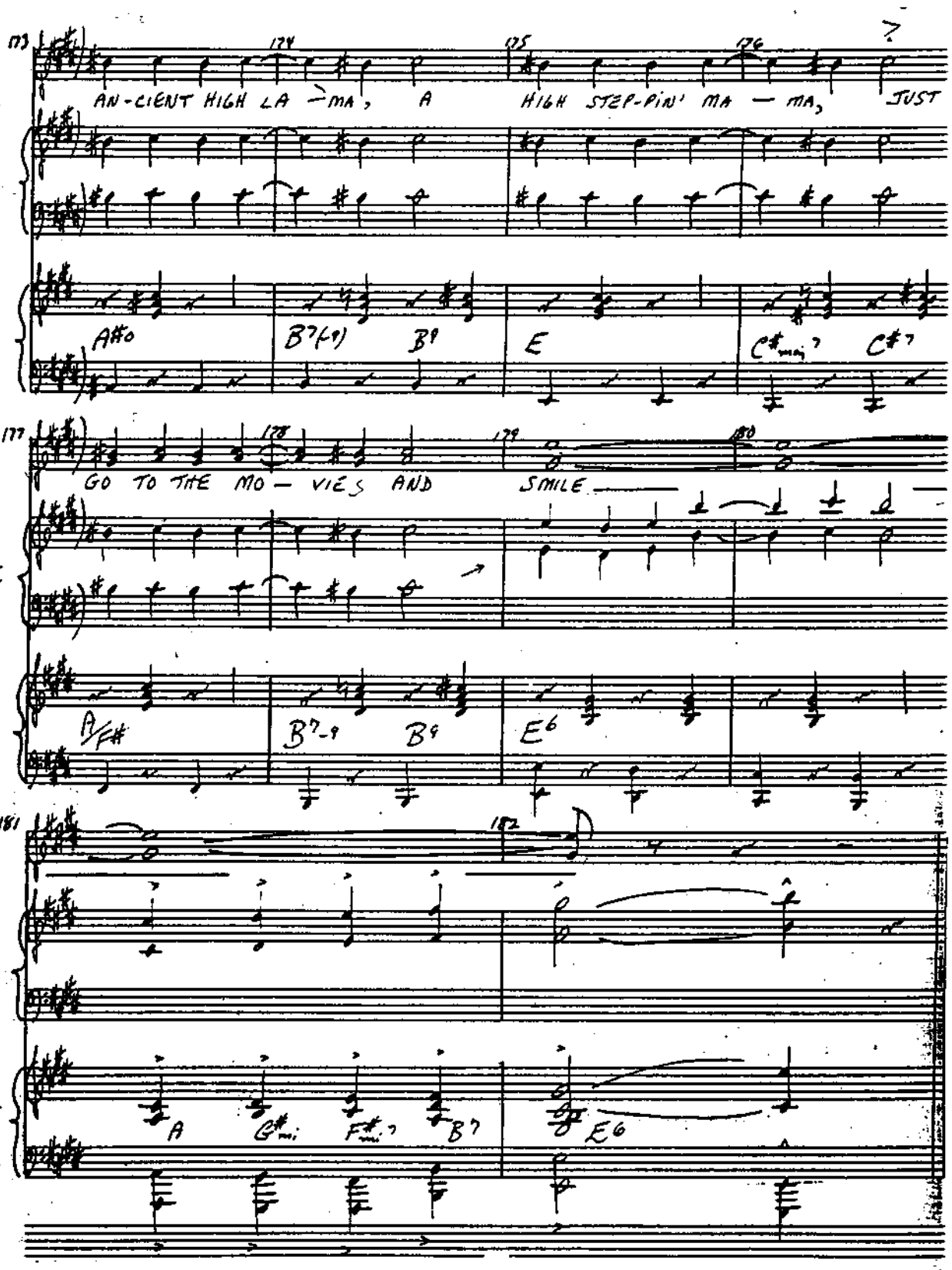

125
126
127
128
DOWN IN THE DUMPS TRY PUT-TING ON JU- DY'S KID PUMPS JUST GO TO A
II
I
F#mi9
Ami6 (add9)
G#mi7(b5)
G#mi7
C#mi7
C#7
129
130
MAR - VE - LOUS MO VIE AND
F#mi7
B7(-9)
B9
131
132
SMILE
E6
G#
F#mi7
F7


FULL
FULL
ff
E
Emaj7
E7
A6
Ami6
E
C#mi7
C#mi7/F#
F#7
A6
G#o
F#mi7
B13

Voc/KYBD I + II


WHISPER CHORUS
149
150
151
152
SO: WHEN YOUR LIFE
SEEMS A BIT LEAN
II
Sub E
E6
E maj 7
I
Sub E
E6
E maj 7
153
154
155
156
JUST LET SOME SHA — DOWS AP — PEAR ON THE SCREEN
II
E7
A6
I
E7
A6
157
158
159
160
FULL VOICE
SHINE LIKE A STAR
FOR A BRIEF WHILE
WHEN E-VER YOU'RE
II
Ami6
E6
I
Ami6
E6

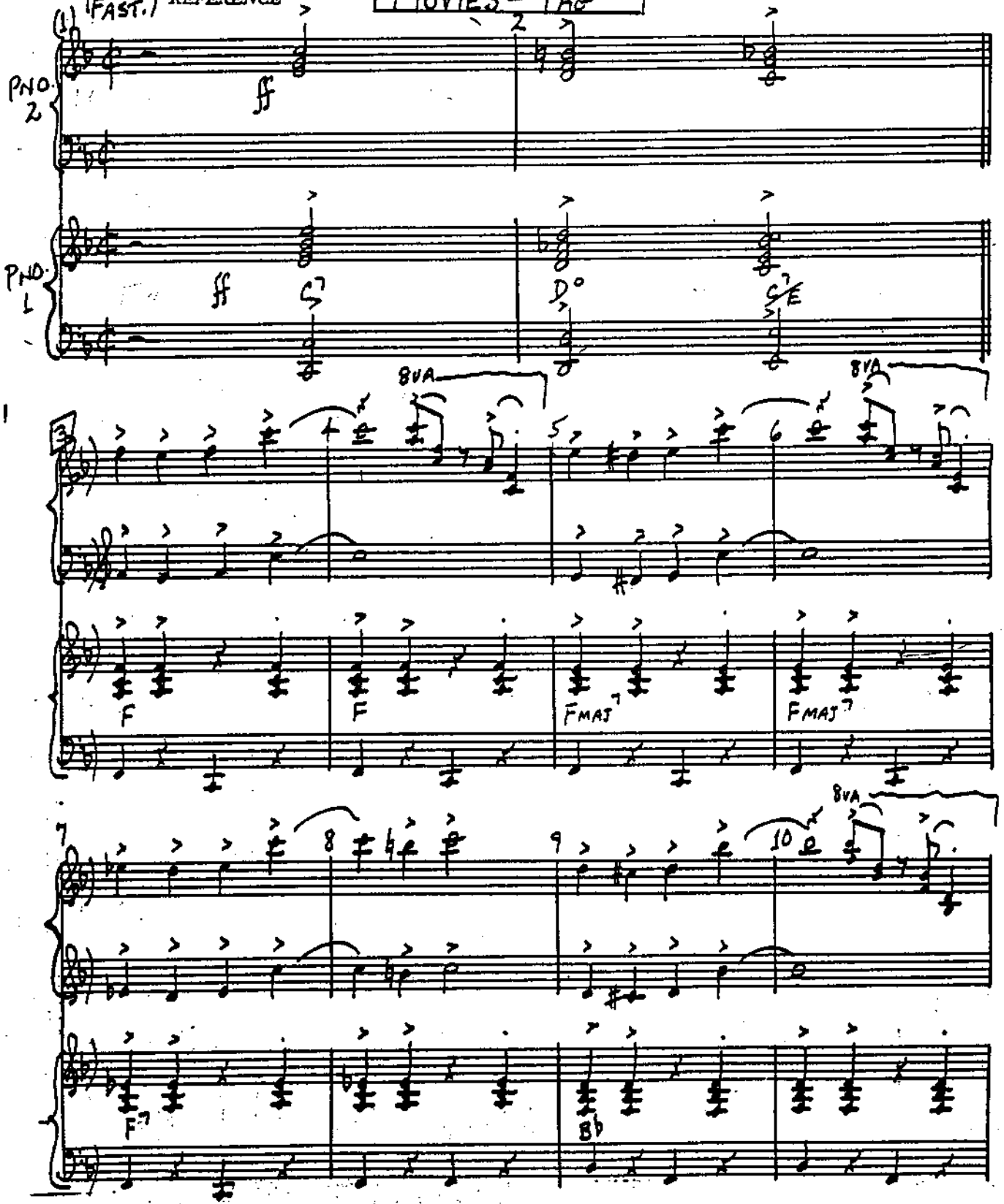

DOWN IN THE DUMPS, TRY PUT-TING ON SU-DY'S RED PUMPS AND VI-SIT A
GUN TO-TIN' SHARP-IE, A MOTH EAT-EN HAR-PIE, A
DAN-GE-ROUS BEAU-TY, A KEW-PIE DOLL CU-TIE, AN

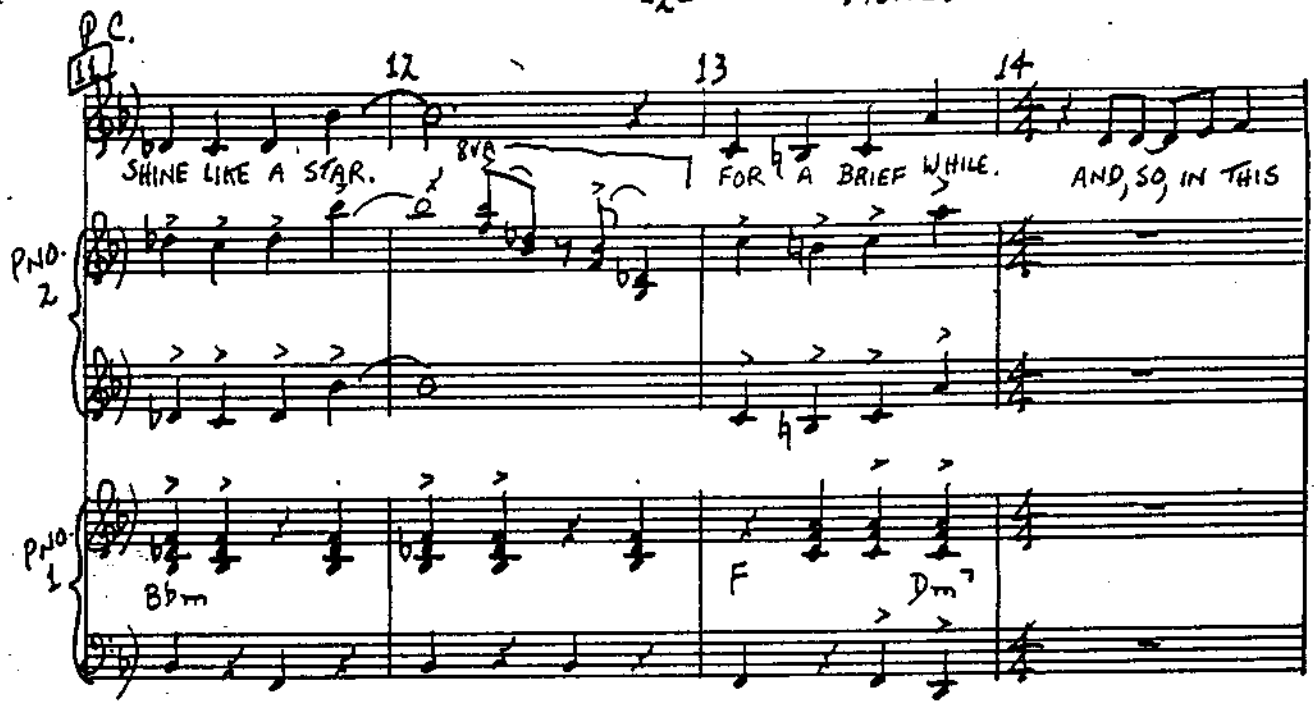

173
174
175
176
AN-CIENT HIGH LA — MA, A HIGH STEP-PIN' MA — MA, JUST
II
I
A#o
B7(-9)
B9
E
C#min7
C#7
177
178
179
180
GO TO THE MO — VIES AND SMILE
II
I
A/F#
B7-9
B9
E6
181
182
II
I
A
G#mi
F#min7
B7
E6

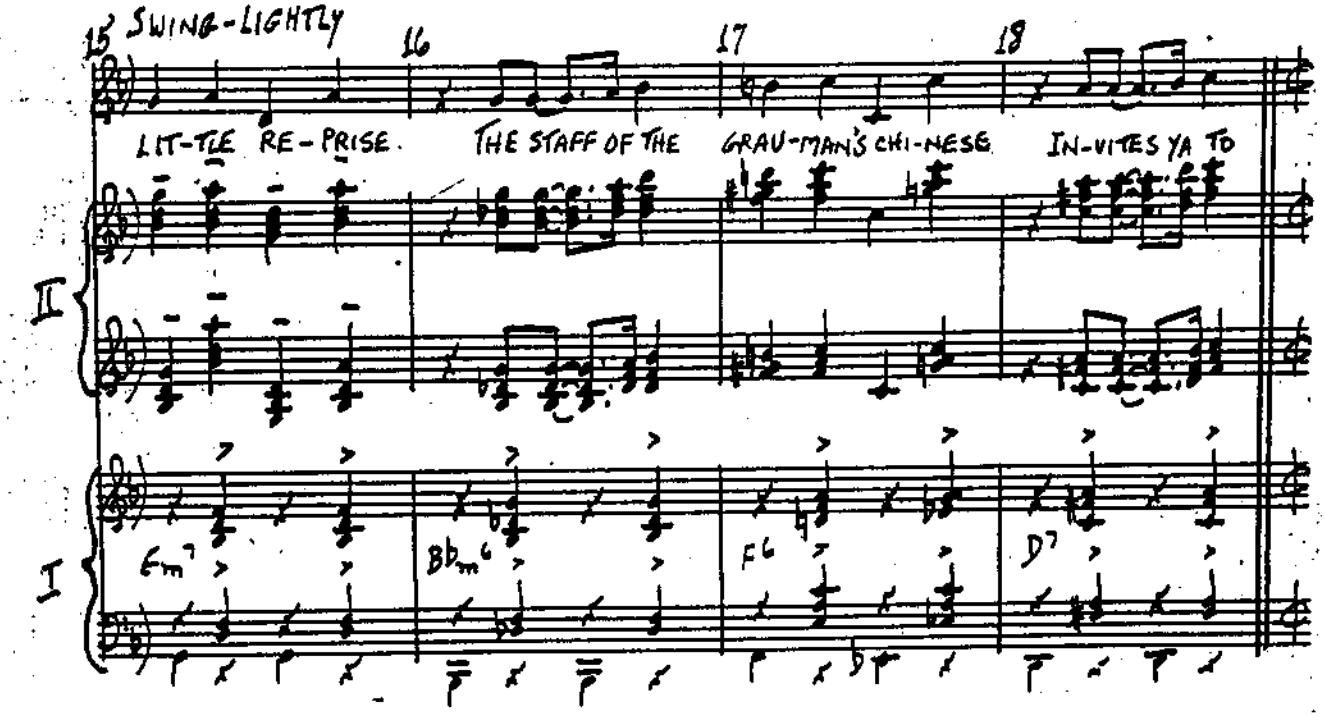
PIANO-CONDUCTOR

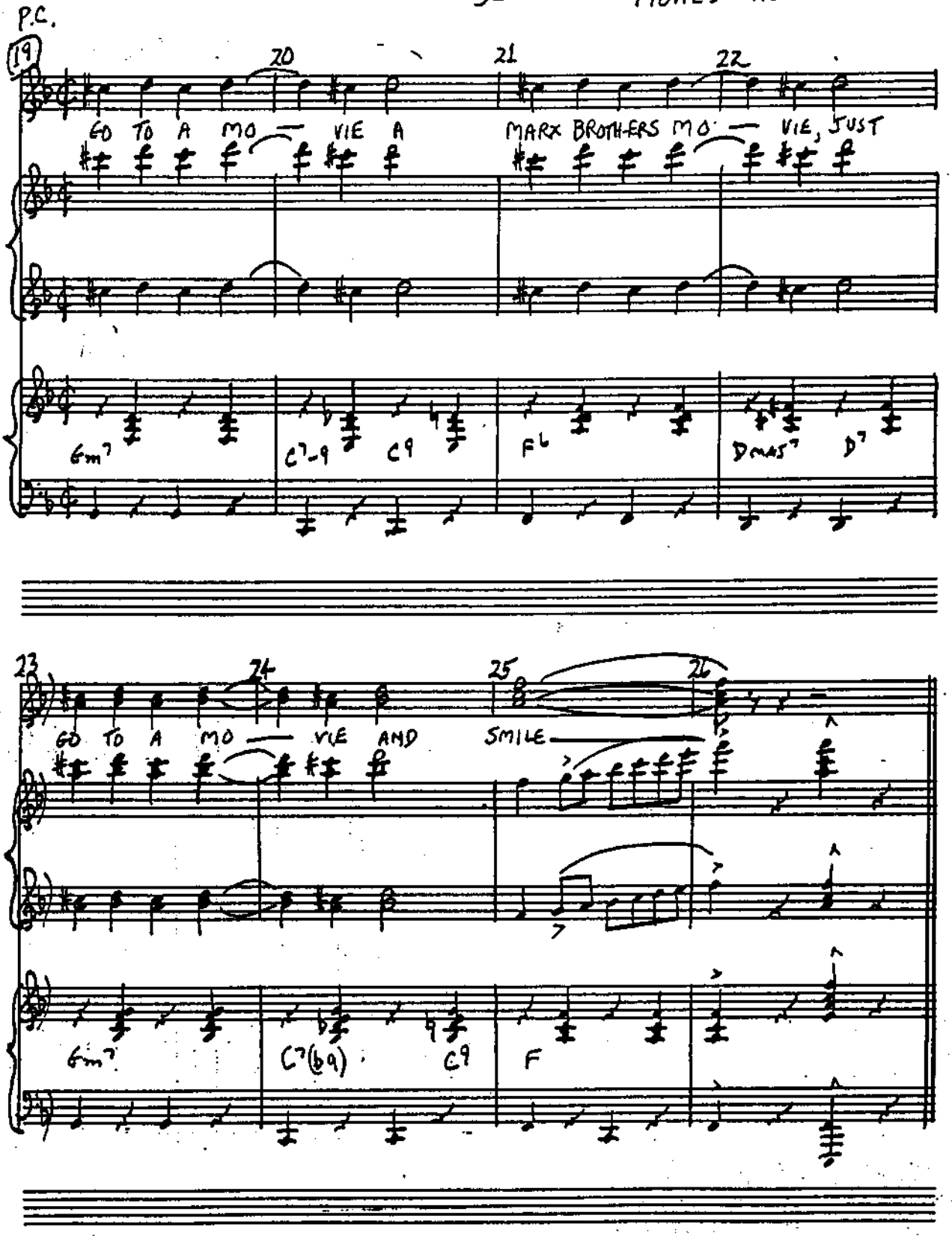
(FAST.) REFERENCE

MOVIES - TAG




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

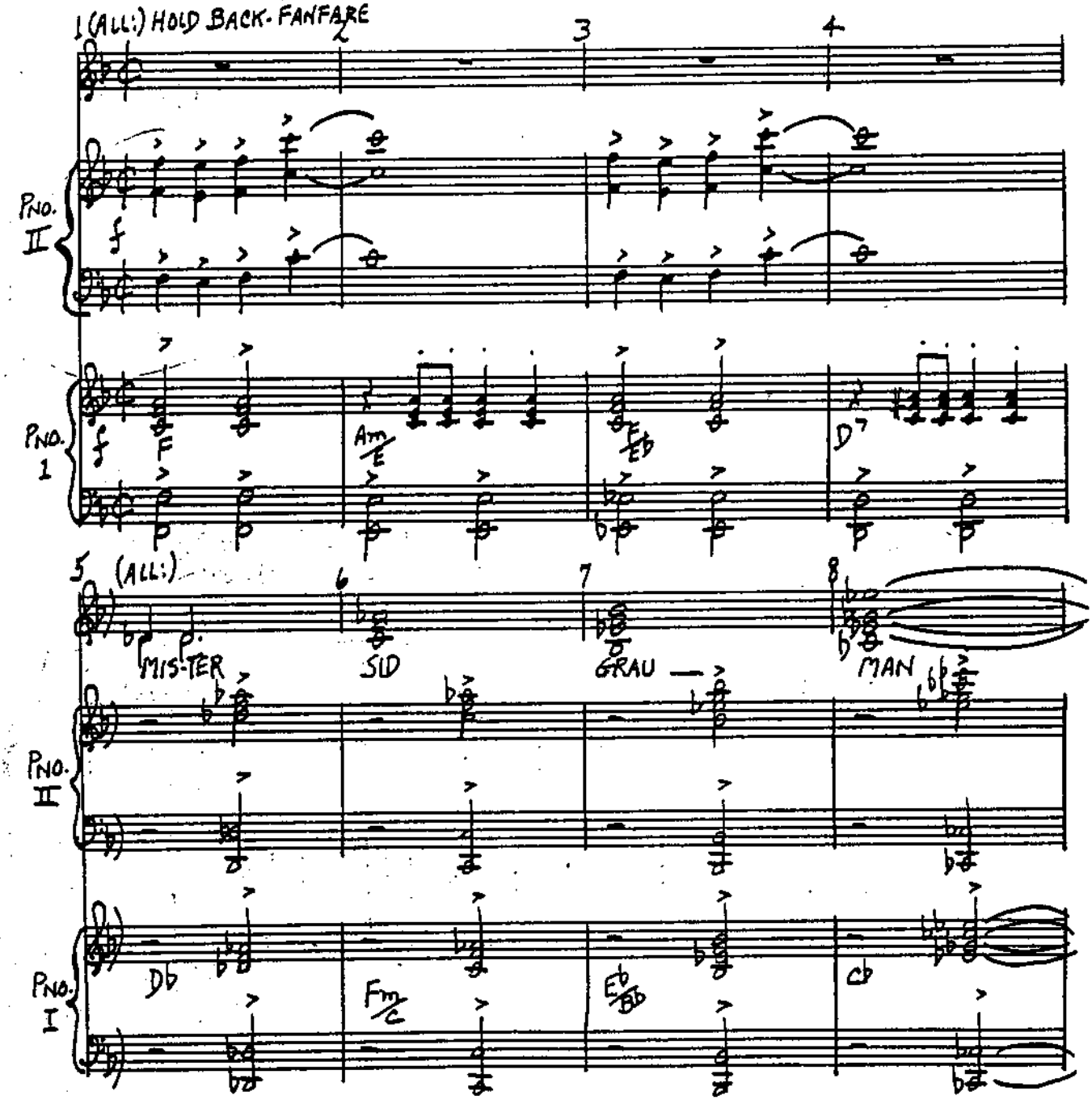

15 SWING-LIGHTLY
16
17
18
LIT-TLE RE-PRISE.
THE STAFF OF THE
GRAU-MAN'S CHI-NESE
IN-VITES YA TO
II
I
Em7
Bbm6
F6
D7

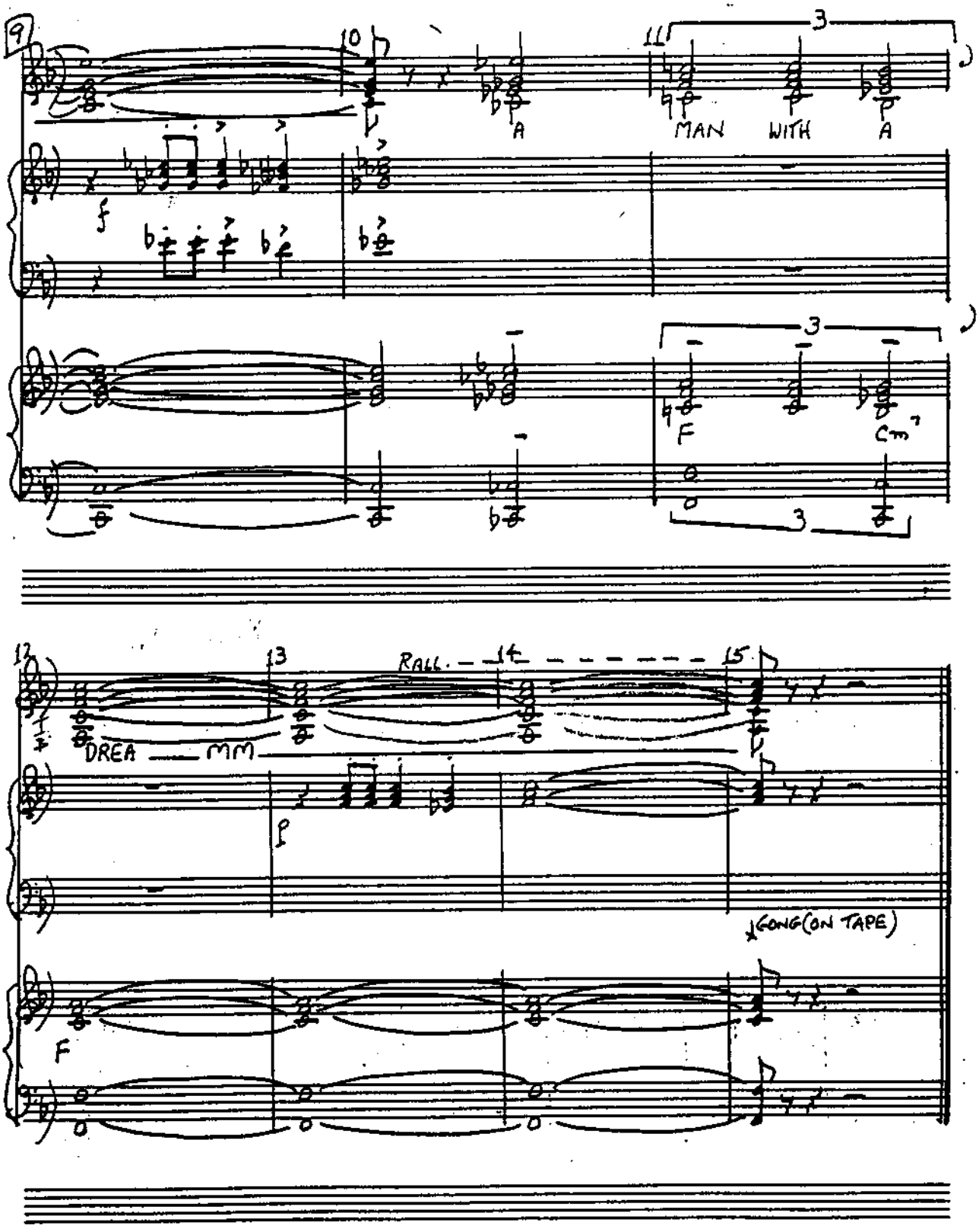

P.C.
19
20
21
22
GO TO A MO — VIE A
MARX BROTHERS MO — VIE, JUST
Gm7
C7-9
C9
F6
DMAJ7
D7
23
24
25
26
GO TO A MO — VIE AND
SMILE
Gm7
C7(b9)
C9
F

PIANO-CONDUCTOR

REFERENCE

MR. SID GRAUMAN



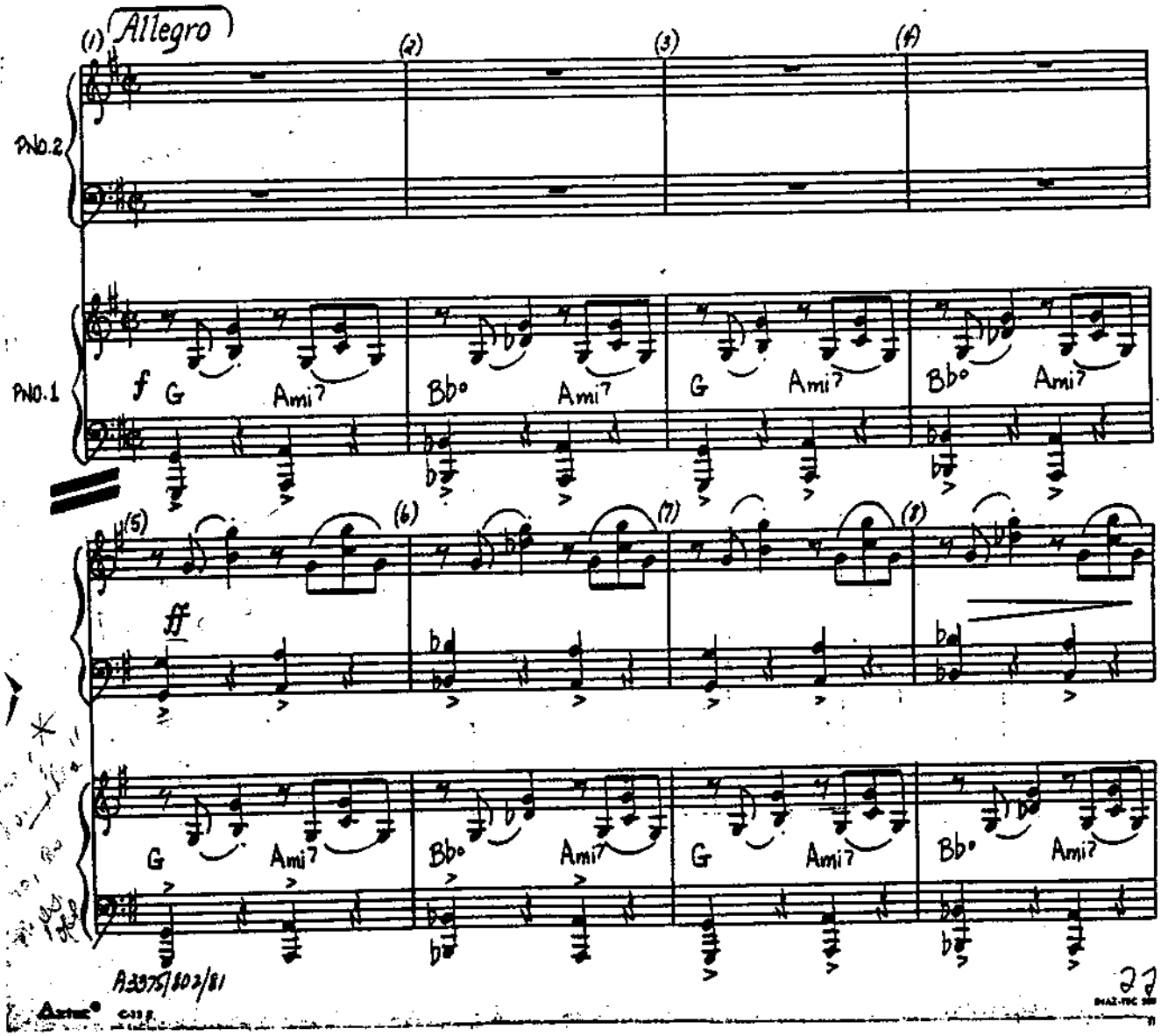

9
10
11
3
A
MAN
WITH
A
f
F
Cm7
3
12
13
RALL.
14
15
DREA
MM
p
GONG(ON TAPE)
F

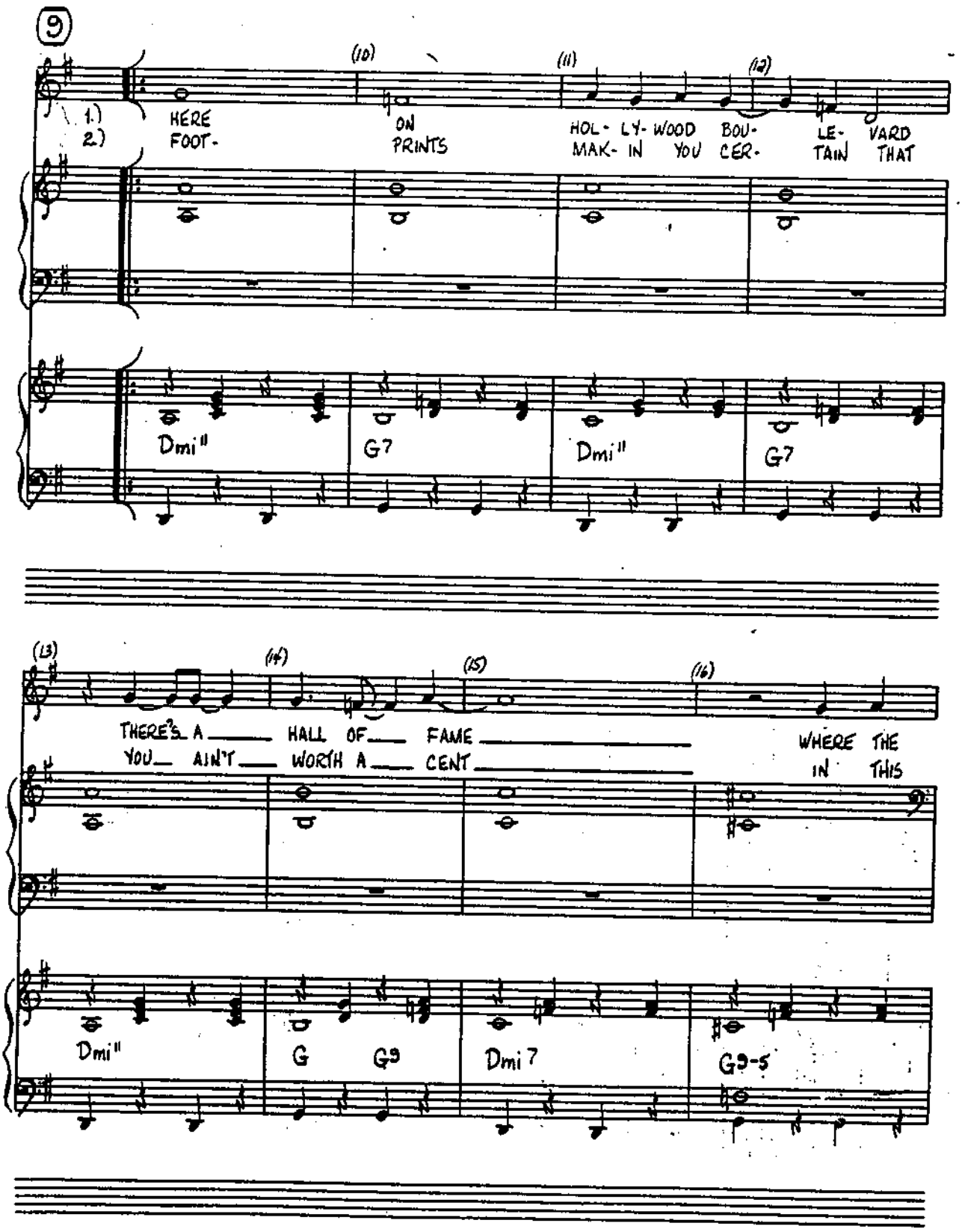
PIANO-CONDUCTOR

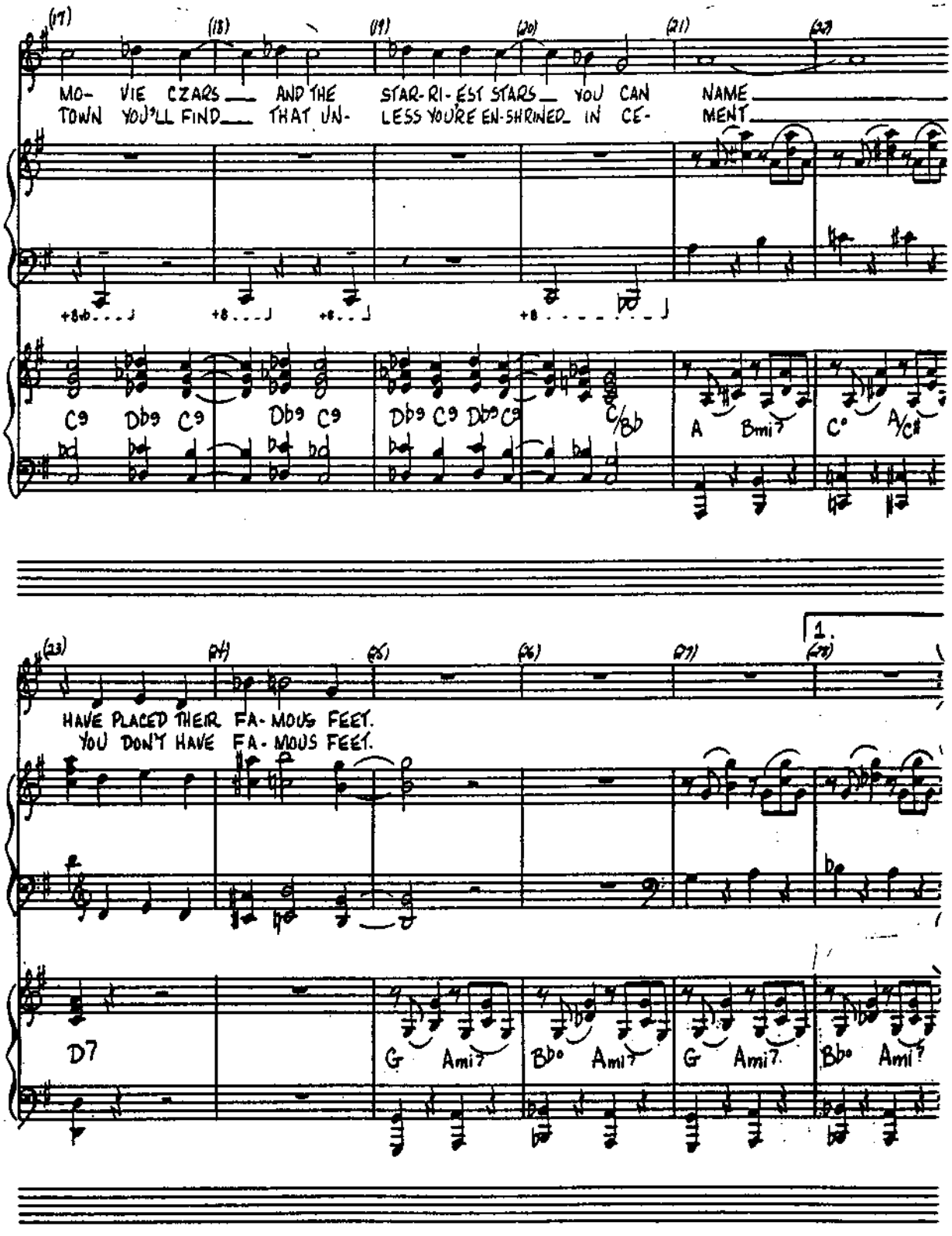
KEYBOARD I - II

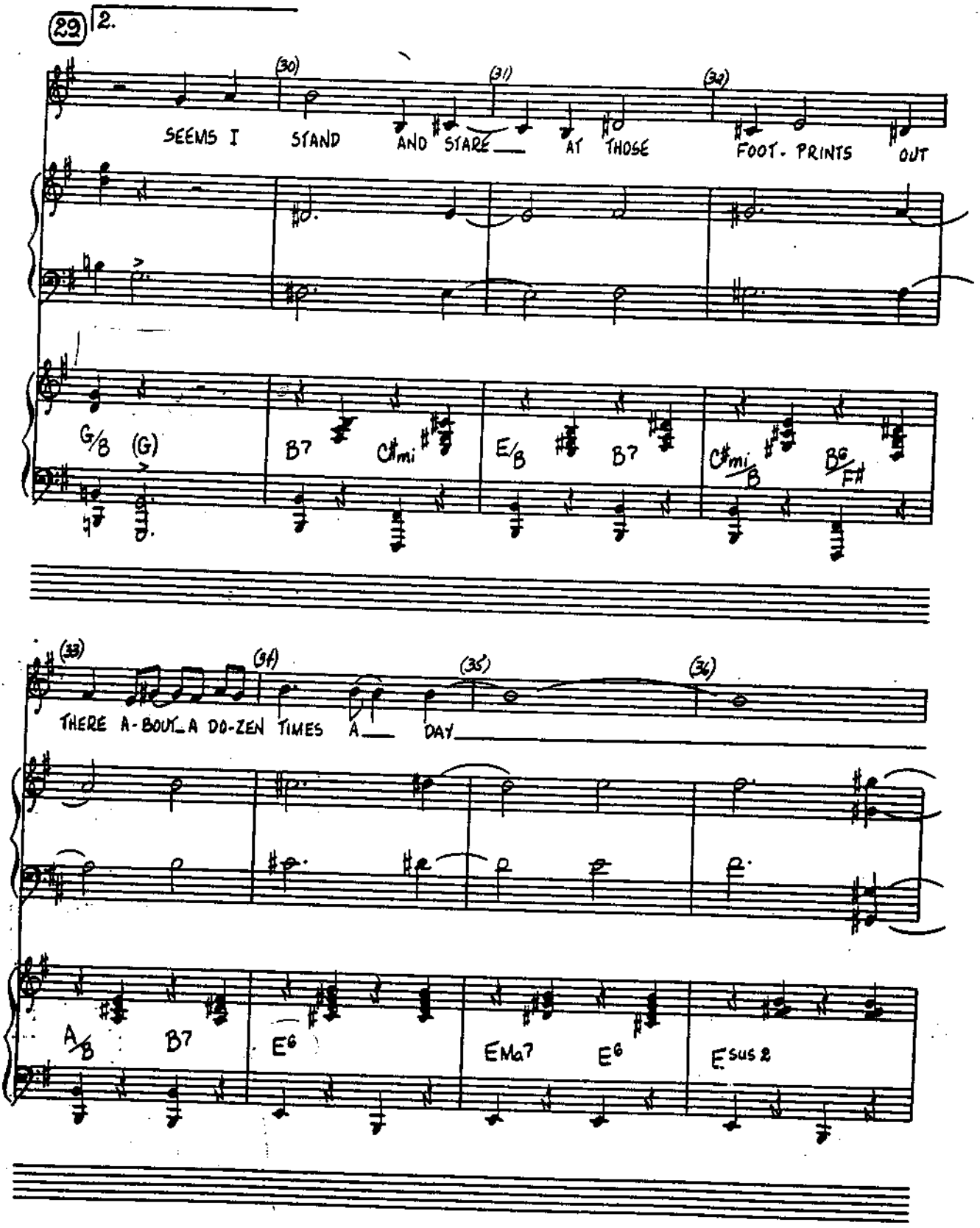
FAMOUS FEET

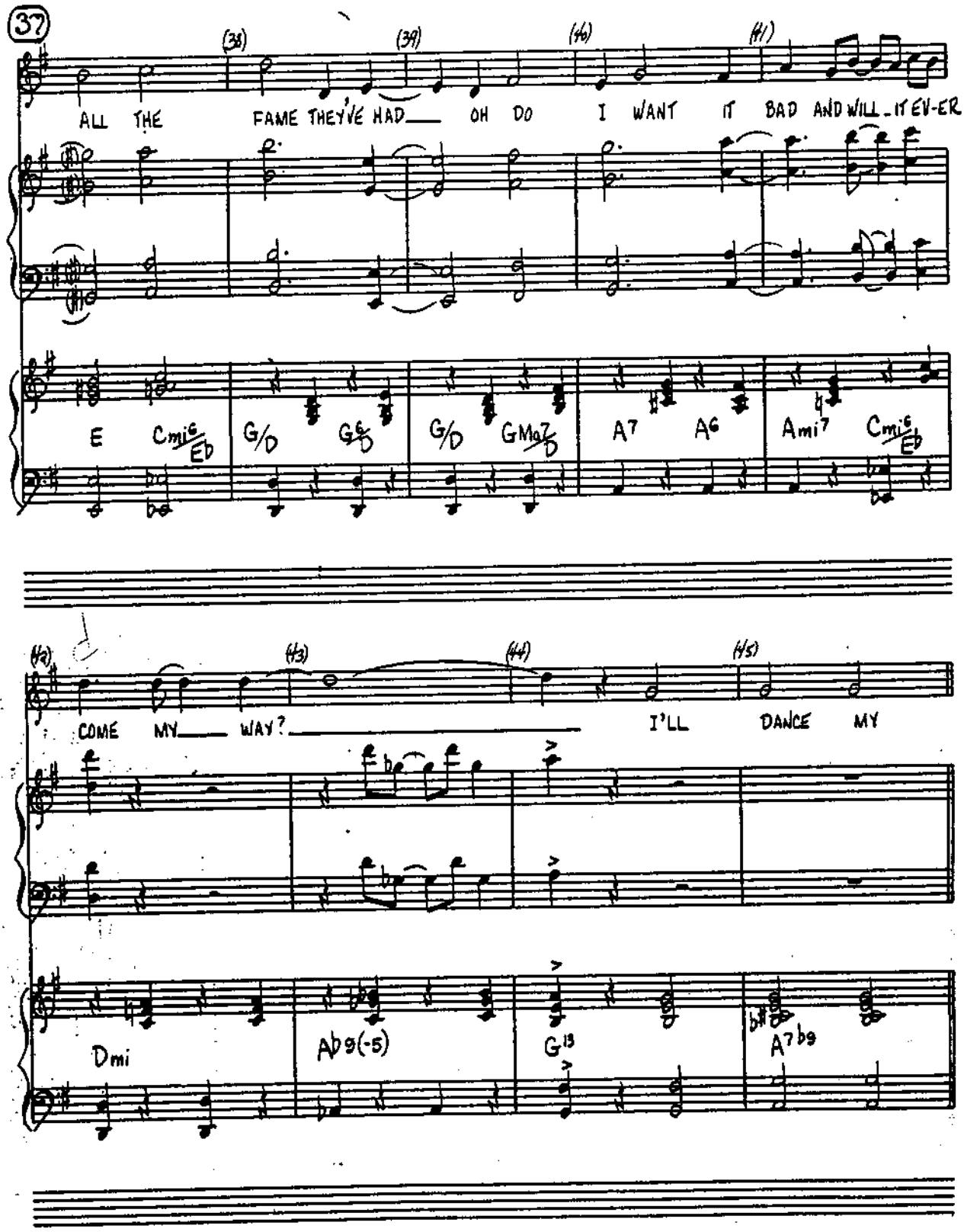
A DAY IN HOLLYWOOD / A NIGHT IN THE UKRAINE

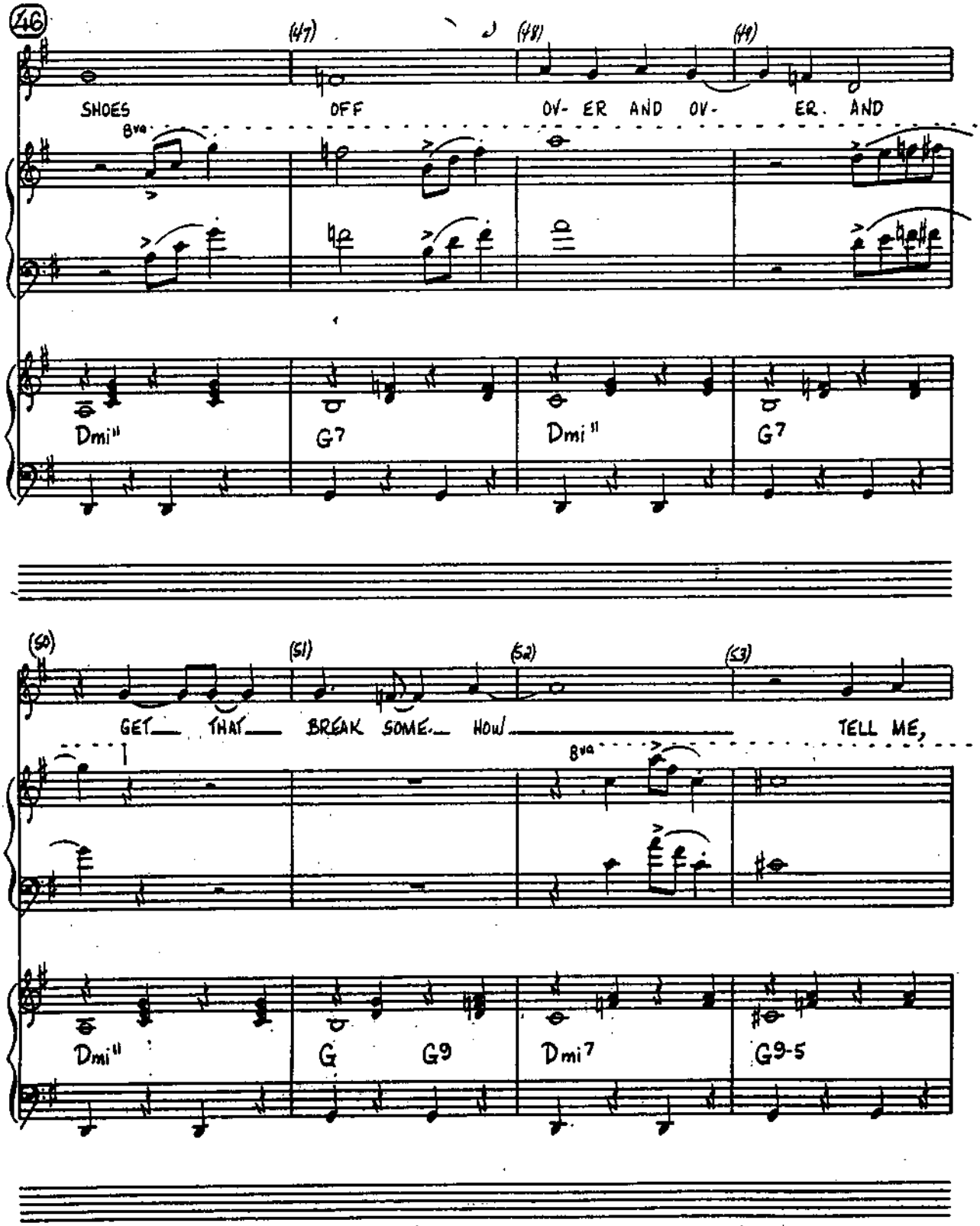


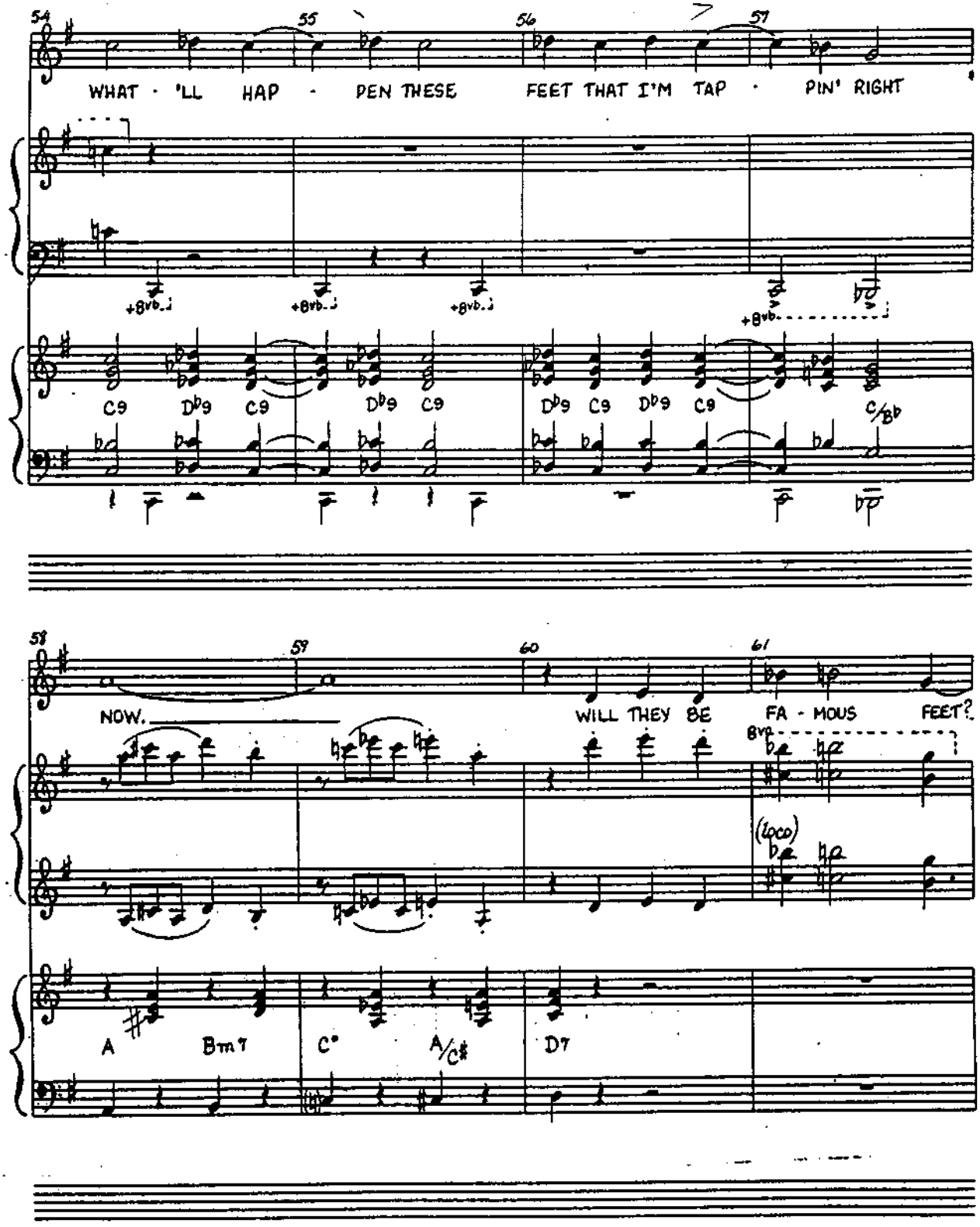

9
(10)
(11)
(12)
1.)
2.)
HERE
FOOT-
ON
PRINTS
HOL- LY- WOOD BOU-
MAK- IN YOU CER-
LE- VARD
TAIN THAT
Dmi"
G7
Dmi"
G7
(13)
(14)
(15)
(16)
THERE'S A ___ HALL OF ___ FAME ___
YOU ___ AIN'T ___ WORTH A ___ CENT ___
WHERE THE
IN THIS
Dmi"
G
G9
Dmi7
G9-5

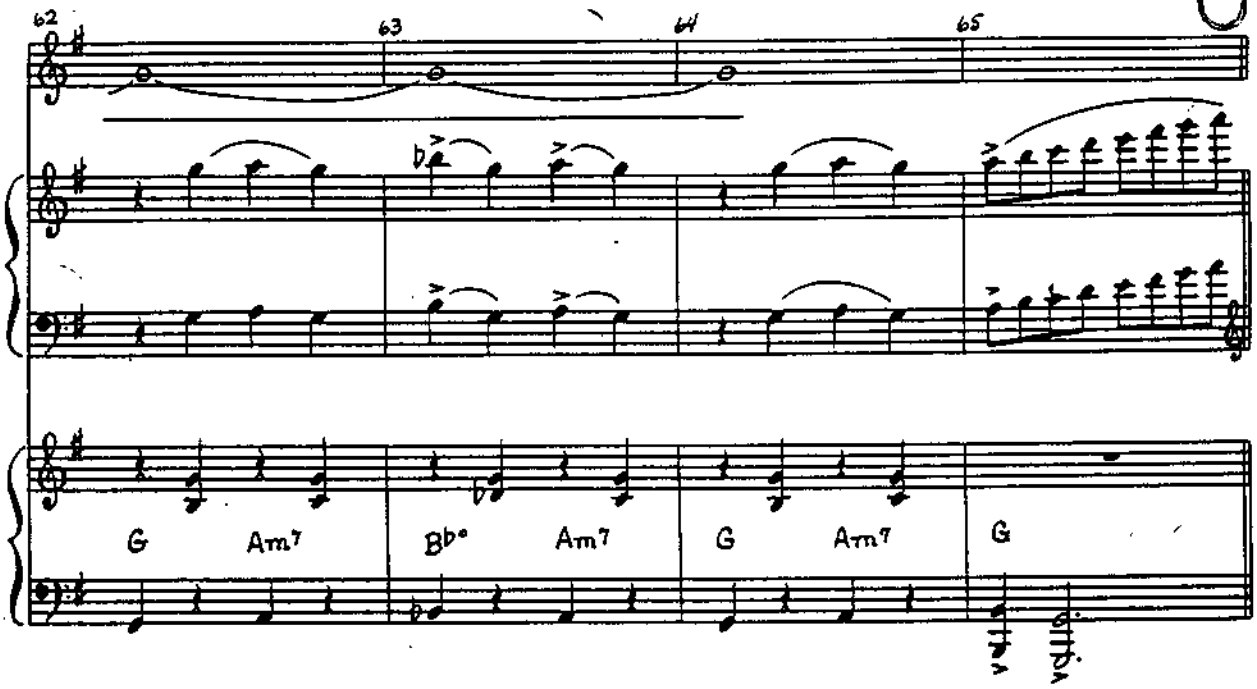

(17) (18) (19) (20) (21) (22)
MO- VIE CZARS AND THE STAR-RI-EST STARS YOU CAN NAME
TOWN YOU'LL FIND THAT UN- LESS YOU'RE EN-SHRINED IN CE- MENT
C9 Db9 C9 Db9 C9 Db9 C9 Db9 C9 C/Bb A Bmi7 C° A/C#
(23) (24) (25) (26) (27) 1. (28)
HAVE PLACED THEIR FA-MOUS FEET.
YOU DON'T HAVE FA-MOUS FEET.
D7 G Ami7 Bb°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

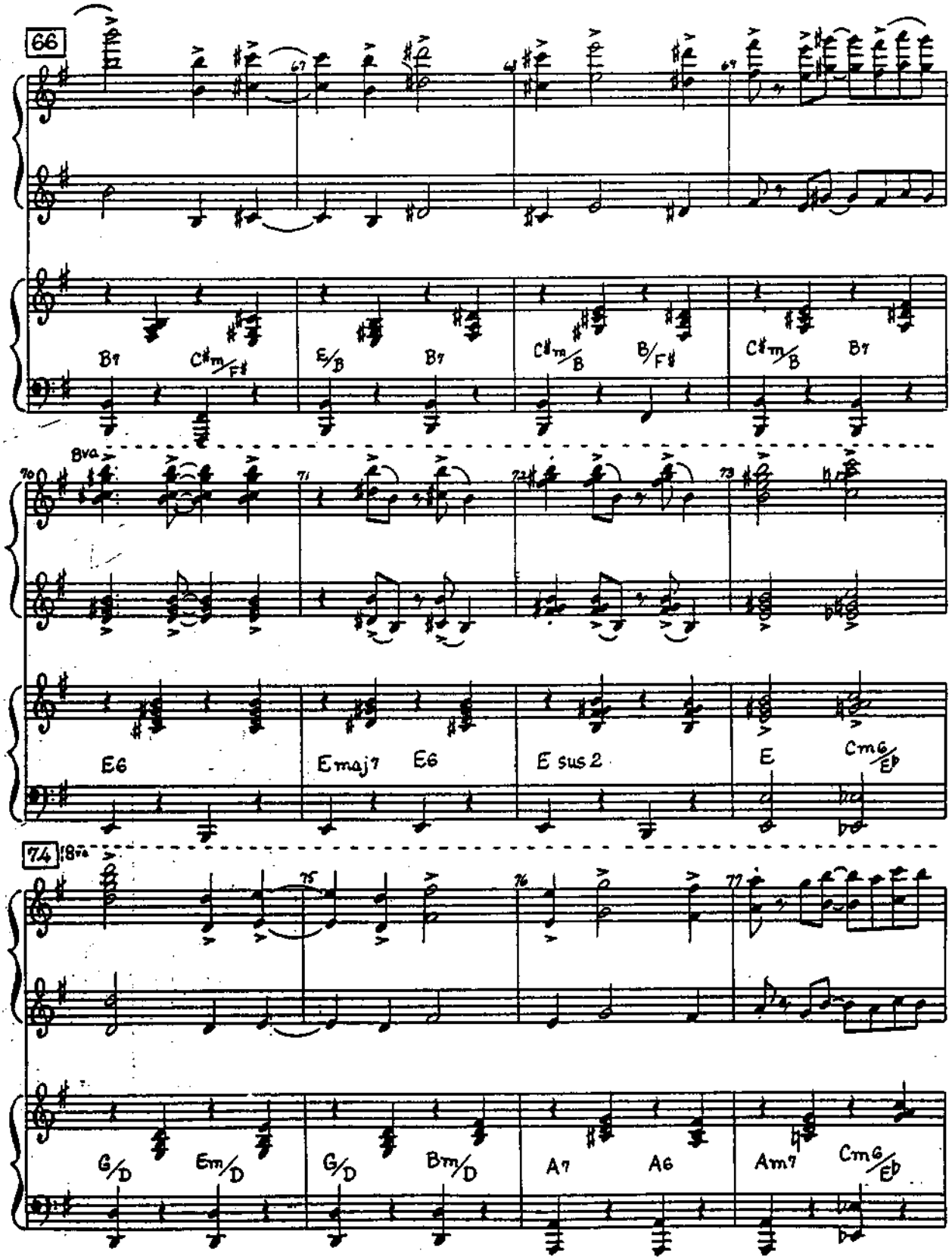

29
2.
(30)
(31)
(32)
SEEMS I STAND AND STARE AT THOSE FOOT-PRINTS OUT
G/B (G)
B7
C#mi
E/B
B7
C#mi/B
B6/F#
(33)
(34)
(35)
(36)
THERE A-BOUT A DO-ZEN TIMES A DAY
A/B
B7
E6
EMa7
E6
Esus2

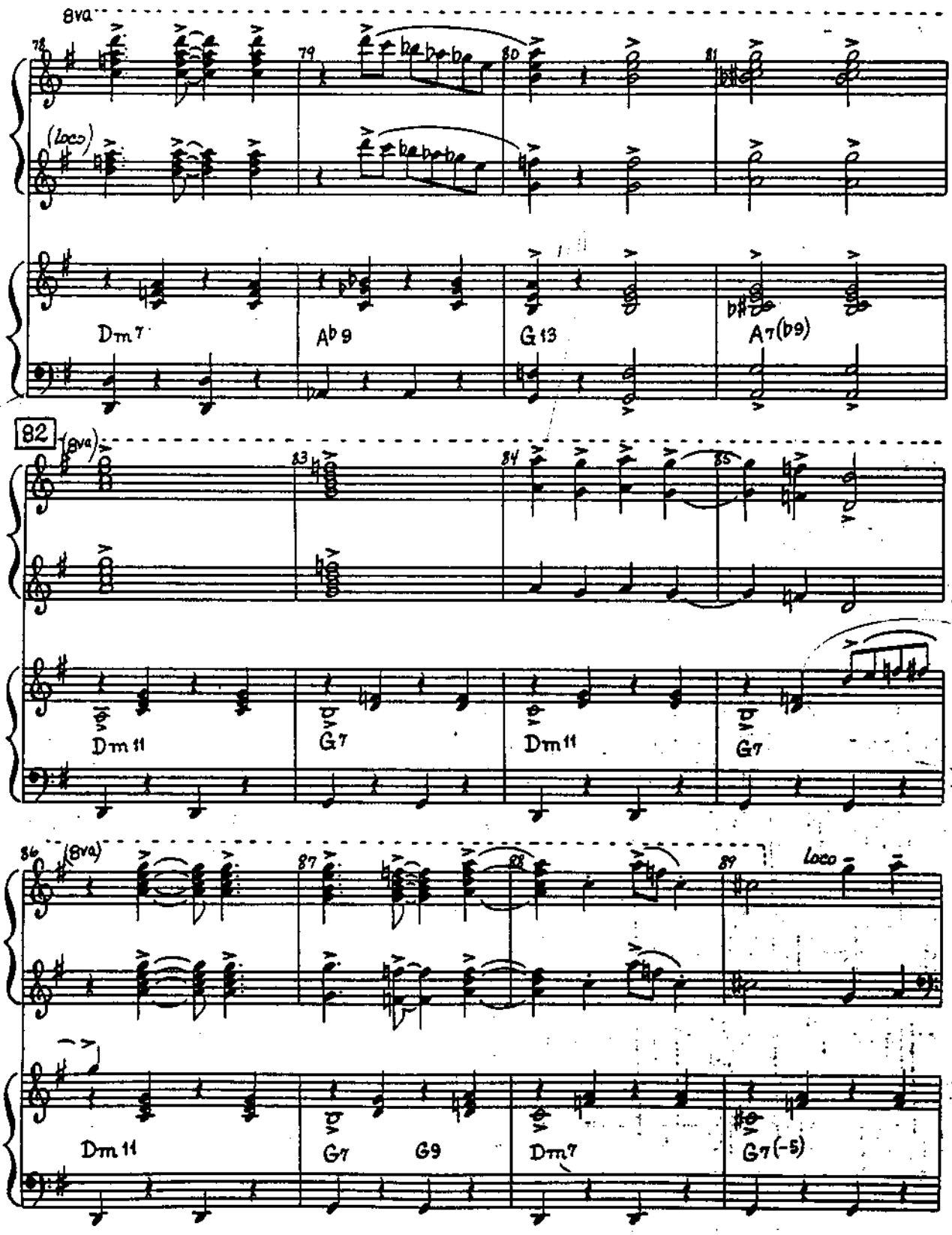

37
(38)
(39)
(40)
(41)
ALL THE FAME THEY'VE HAD OH DO I WANT IT BAD AND WILL IT EV-ER
E Cmi6/ED G/D G6/D G/D GMaj7/D A7 A6 Ami7 Cmi6/Eb
(42)
(43)
(44)
(45)
COME MY WAY? I'LL DANCE MY
Dmi Ab9(-5) G13 A7b9

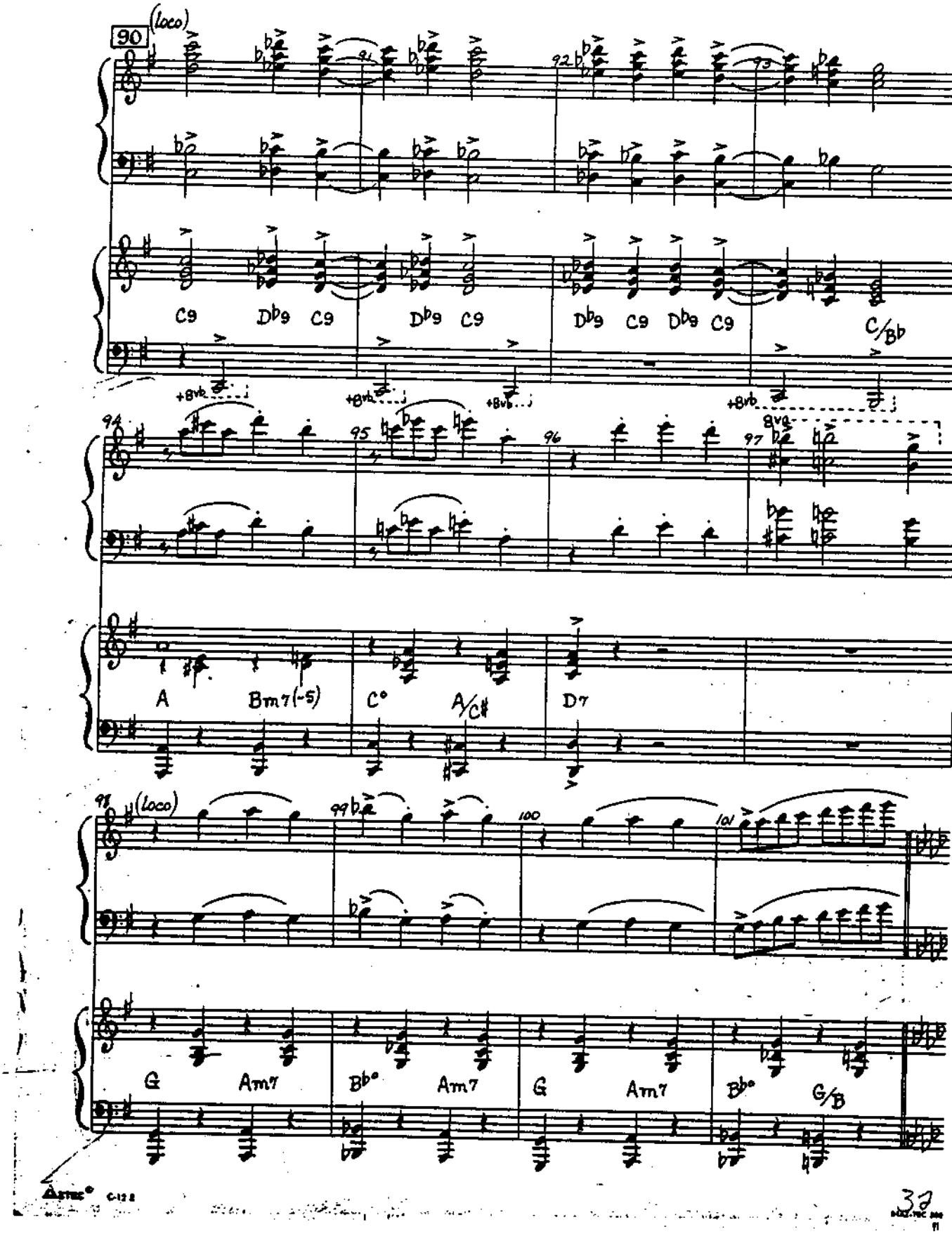

46
47
48
49
SHOES OFF OV- ER AND OV- ER. AND
8va
Dmi11
G7
Dmi11
G7
50
51
52
53
GET THAT BREAK SOME HOW TELL ME,
8va
Dmi11
G
G9
Dmi7
G9-5

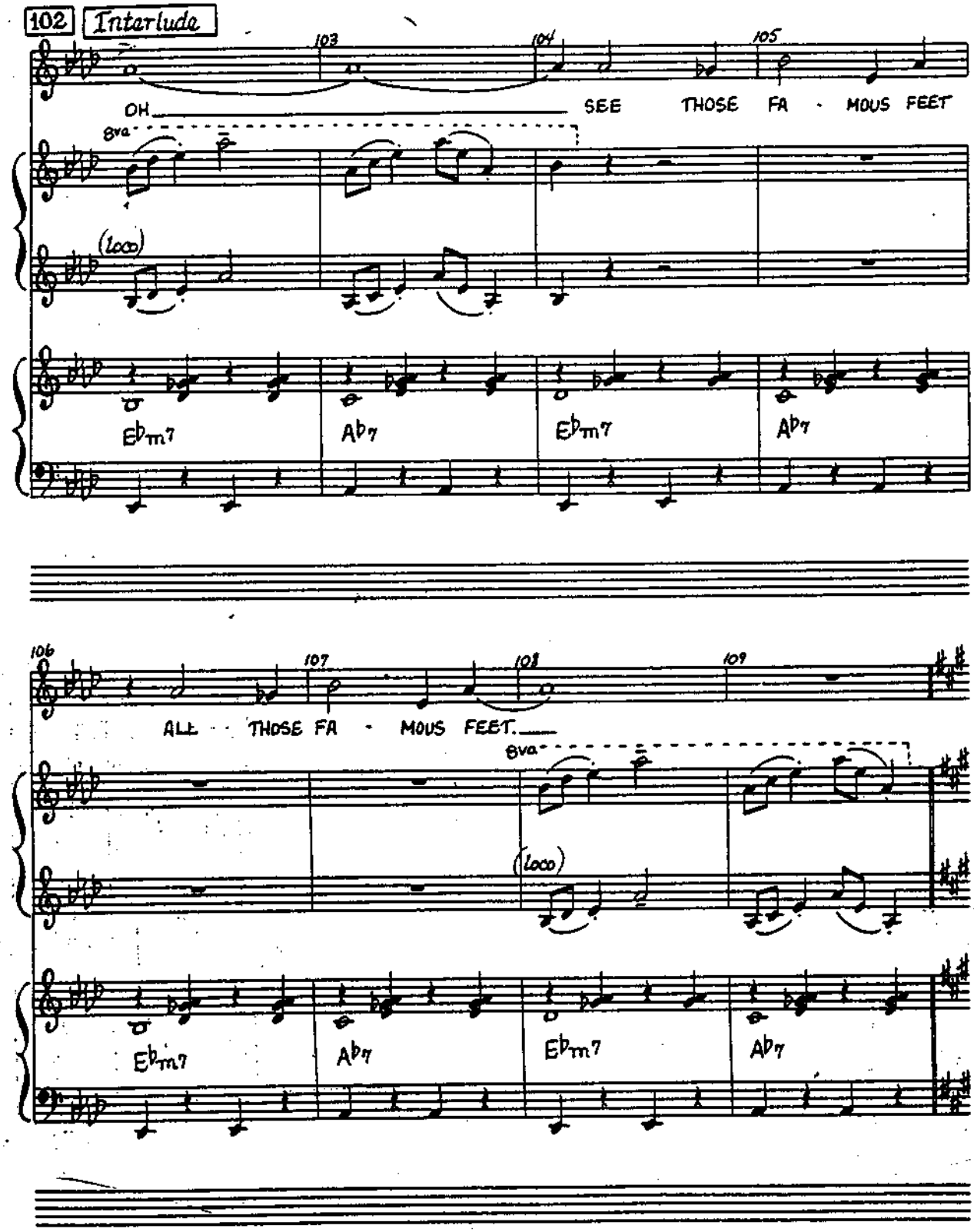

54
55
56
57
WHAT - 'LL HAP - PEN THESE FEET THAT I'M TAP - PIN' RIGHT
+8vb.
+8vb.
+8vb.
+8vb.
C9 Db9 C9 Db9 C9 Db9 C9 Db9 C9 C/Bb
58
59
60
61
NOW.
WILL THEY BE FA - MOUS FEET?
8va
(loco)
A Bm7 C° A/C# D7

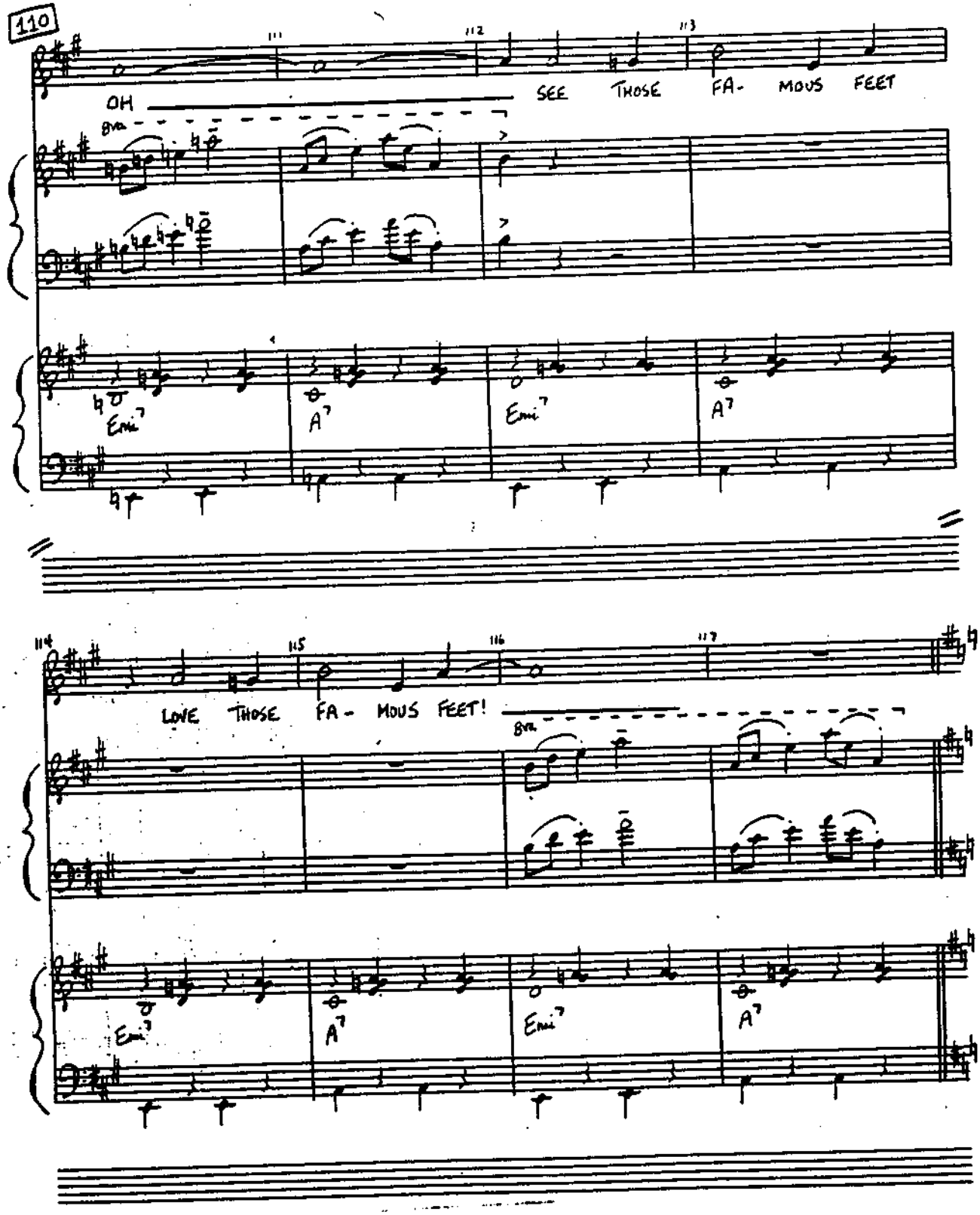

62
63
64
65
G
Am7
Bb°
Am7
G
Am7
G

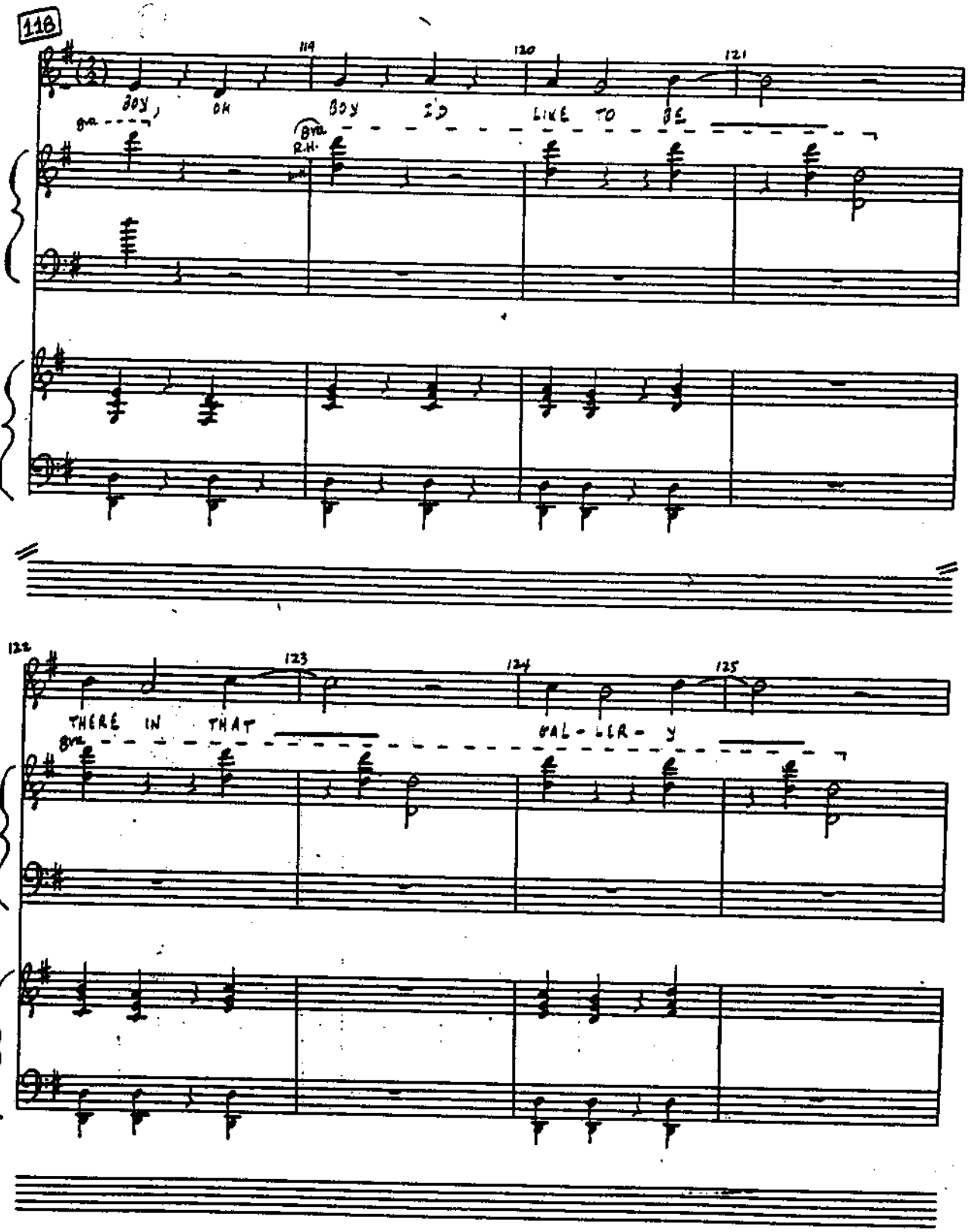

66
B7
C♯m/F♯
E/B
B7
C♯m/B
B/F♯
C♯m/B
B7
8va
70
71
72
73
E6
Emaj7
E6
E sus 2
E
Cmg/E♭
74
8va
75
76
77
G/D
Em/D
G/D
Bm/D
A7
A6
Am7
Cmg/E♭


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

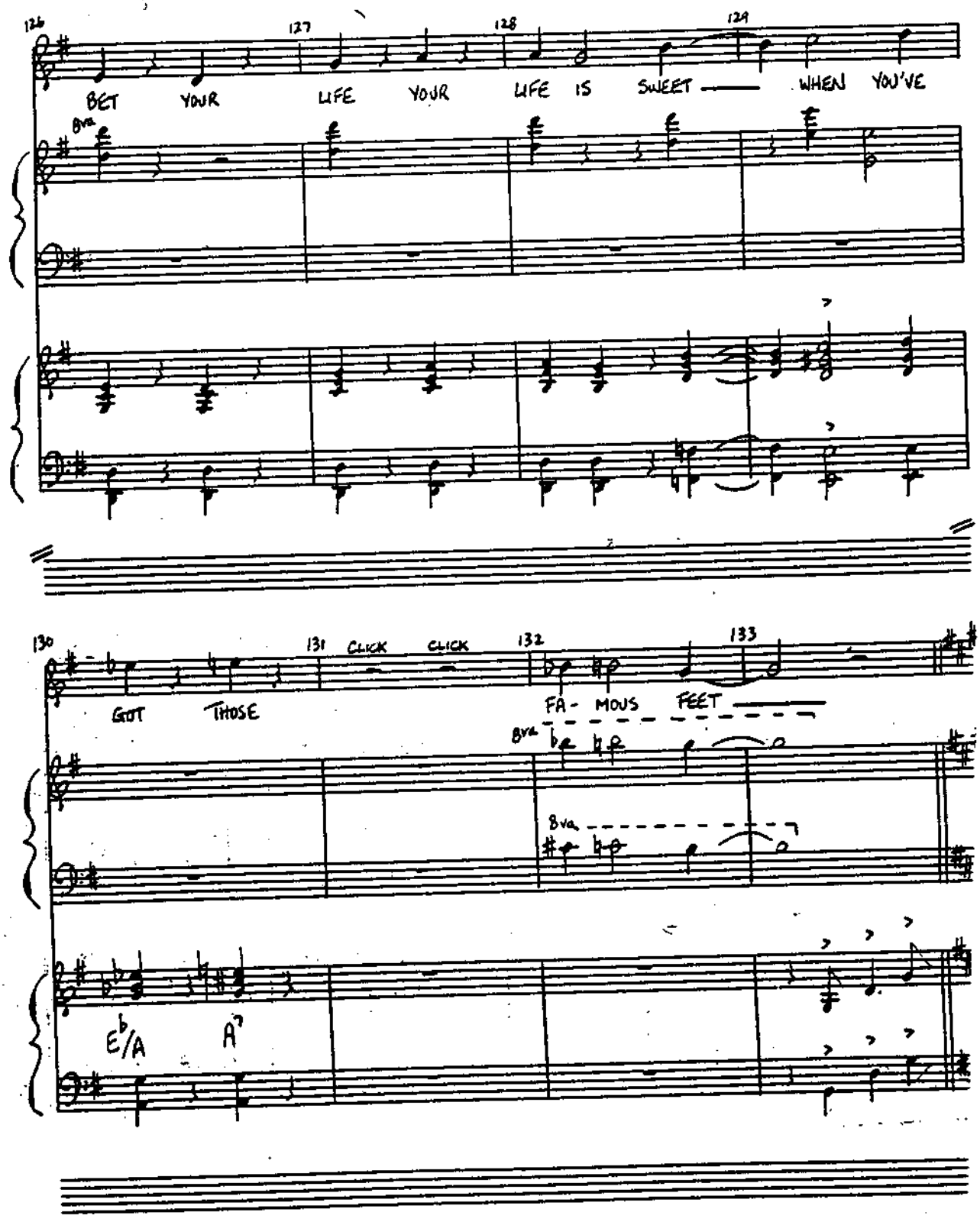

90
(loco)
C9 Db9 C9 Db9 C9 Db9 C9 Db9 C9 C/Bb
+8vb
94 95 96 97
8va
A Bm7(-5) C° A/C# D7
98 (loco) 99 100 101
G Am7 Bb° Am7 G Am7 Bb° G/B

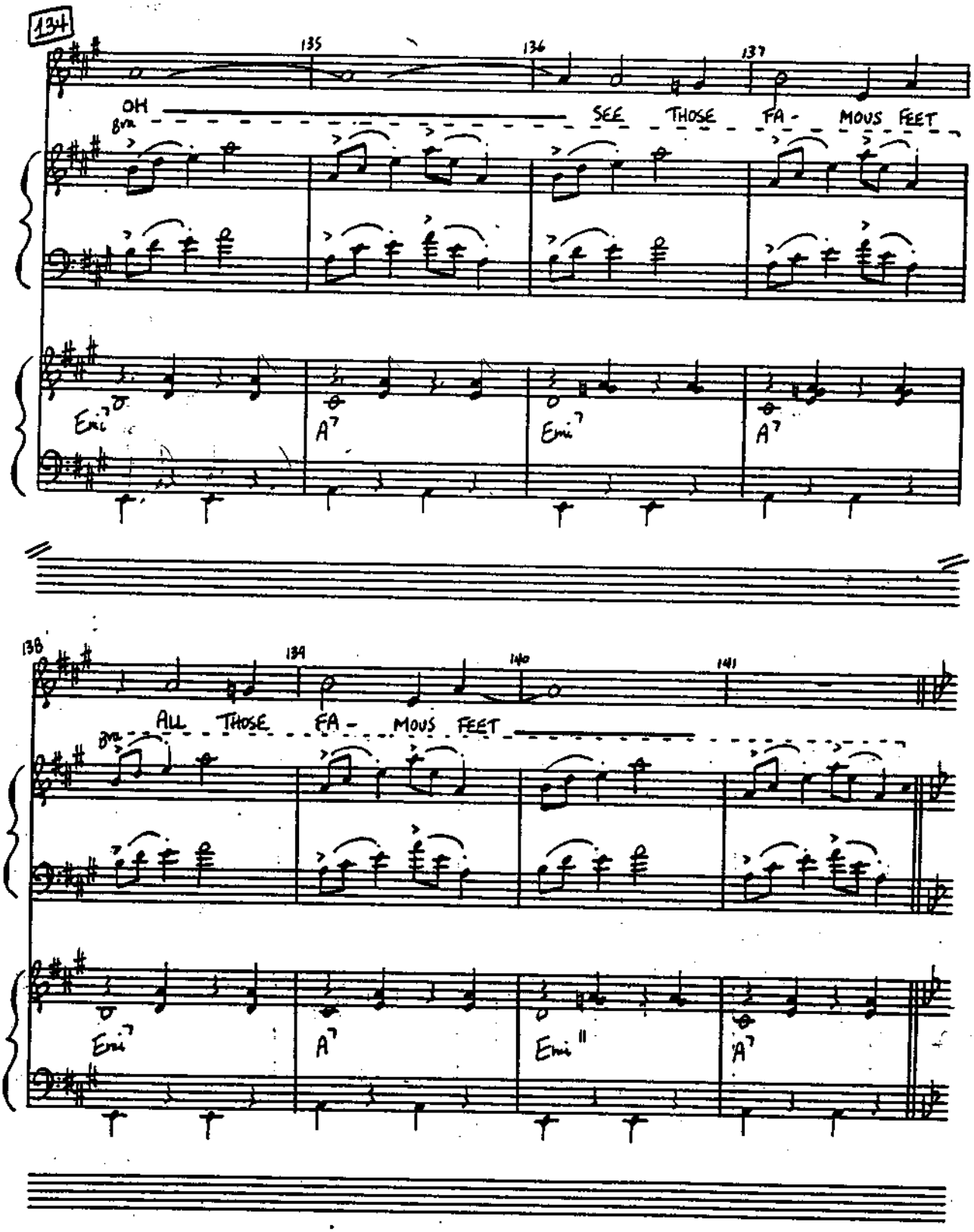

102
Interlude
103
104
105
OH
SEE THOSE FA - MOUS FEET
8va
(loco)
Eb m7
Ab 7
Eb m7
Ab 7
106
107
108
109
ALL - THOSE FA - MOUS FEET.
8va
(loco)
Eb m7
Ab 7
Eb m7
Ab 7


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

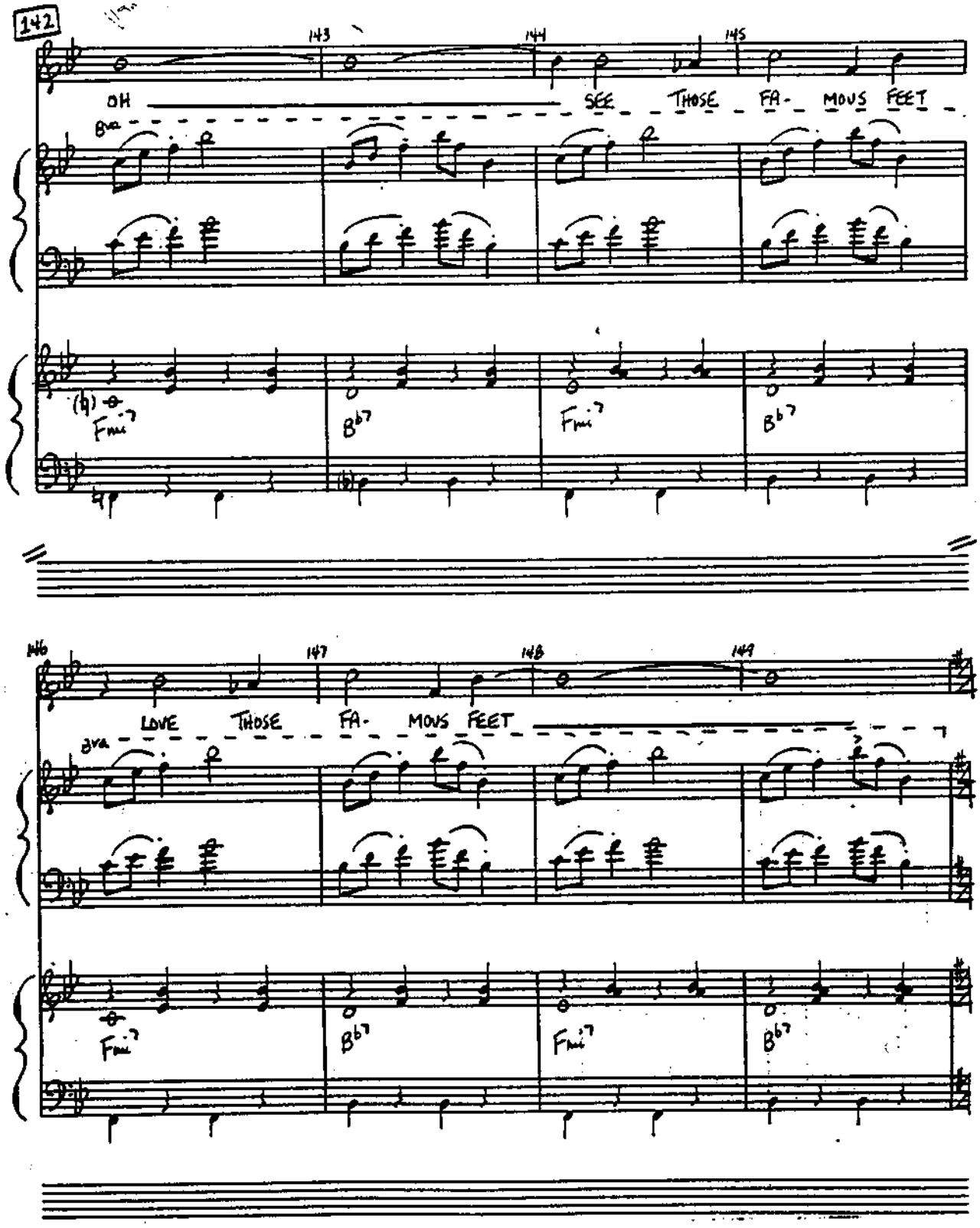

11B
119
120
121
BOY, OH BOY I'D LIKE TO BE
8va
8va
R.H.
122
123
124
125
THERE IN THAT GAL-LER-Y
8va

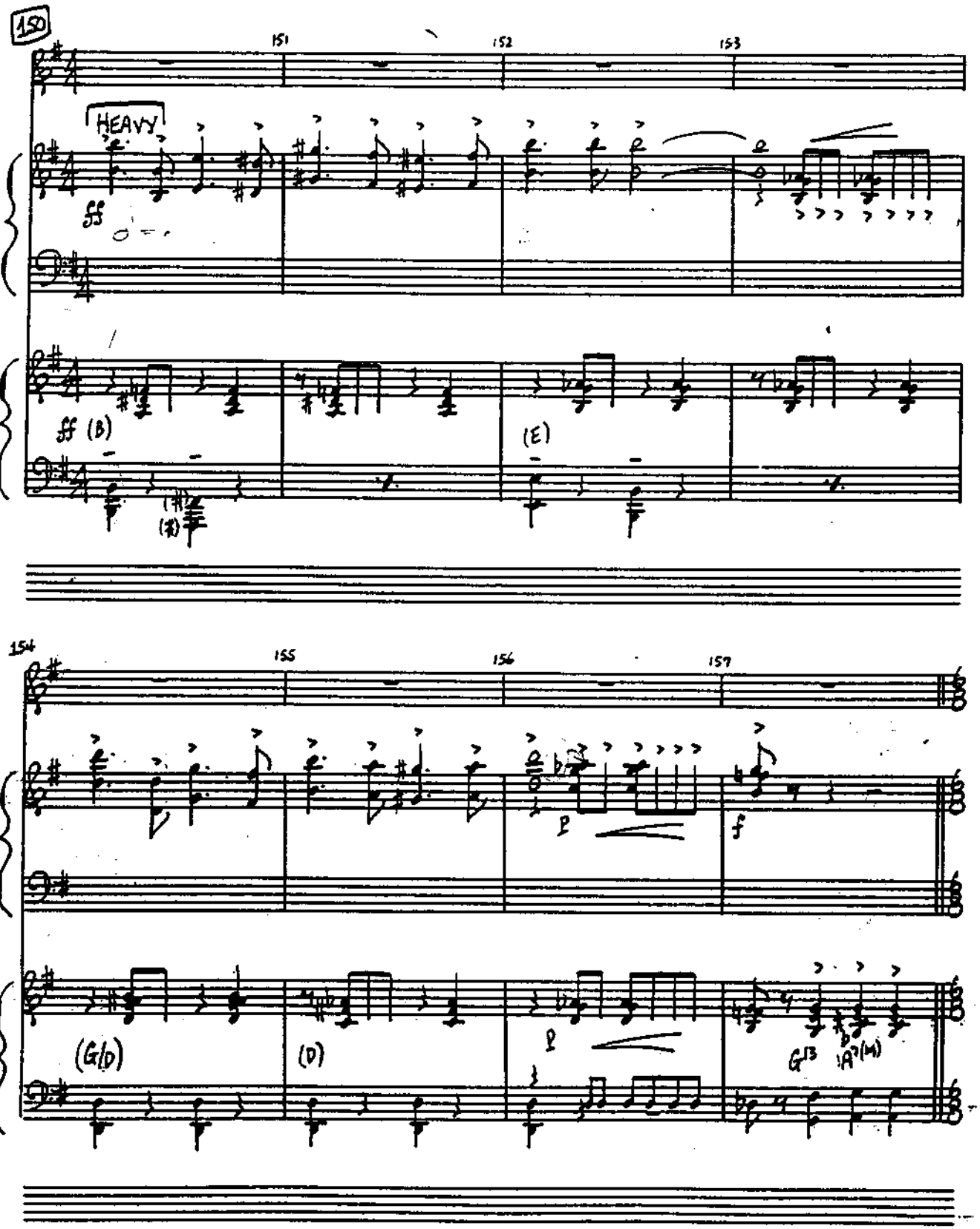
P/C

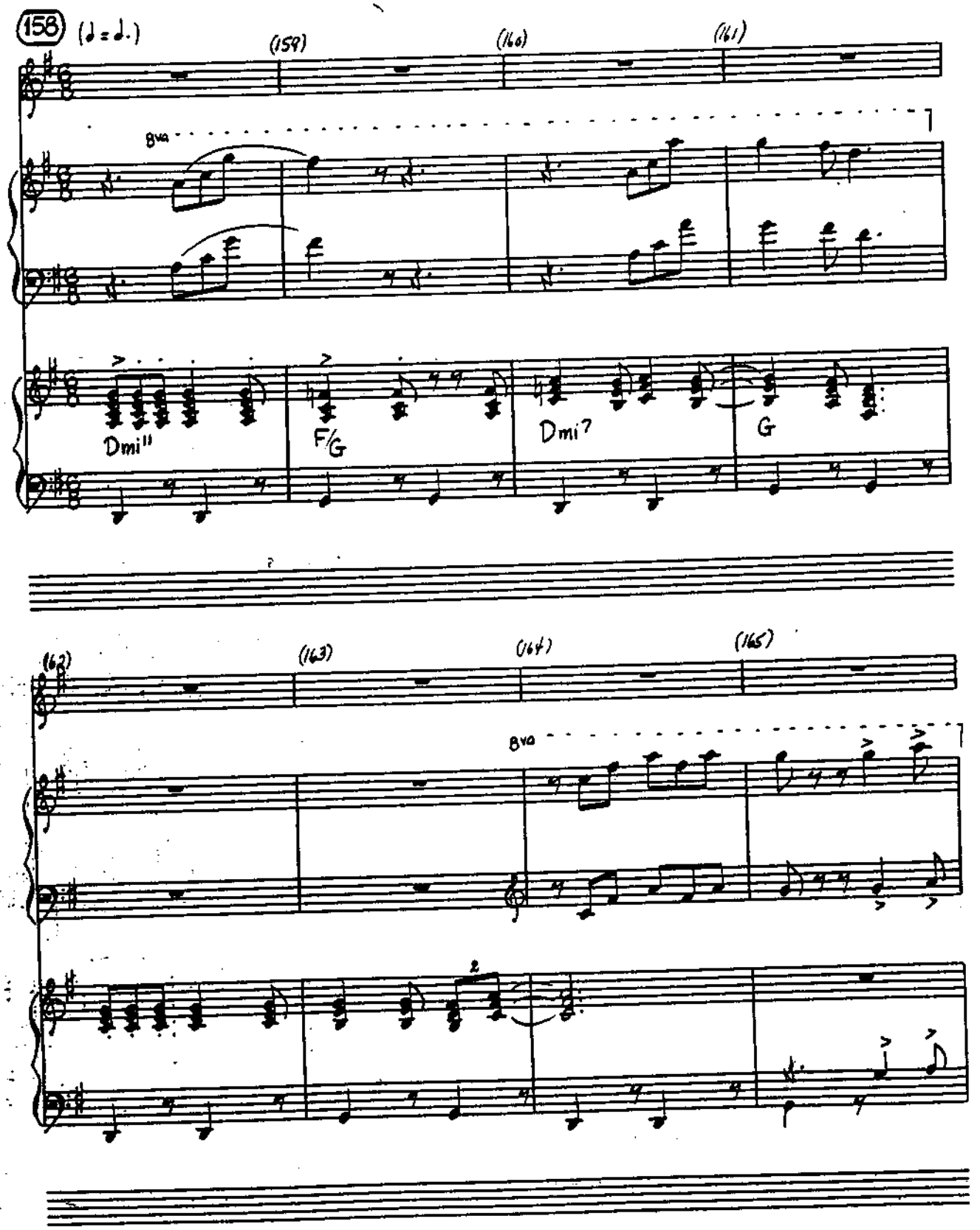

126
127
128
129
BET YOUR LIFE YOUR LIFE IS SWEET — WHEN YOU'VE
8va
130
131 CLICK CLICK
132
133
GOT THOSE FA- MOUS FEET
8va
8va
E♭/A
A7

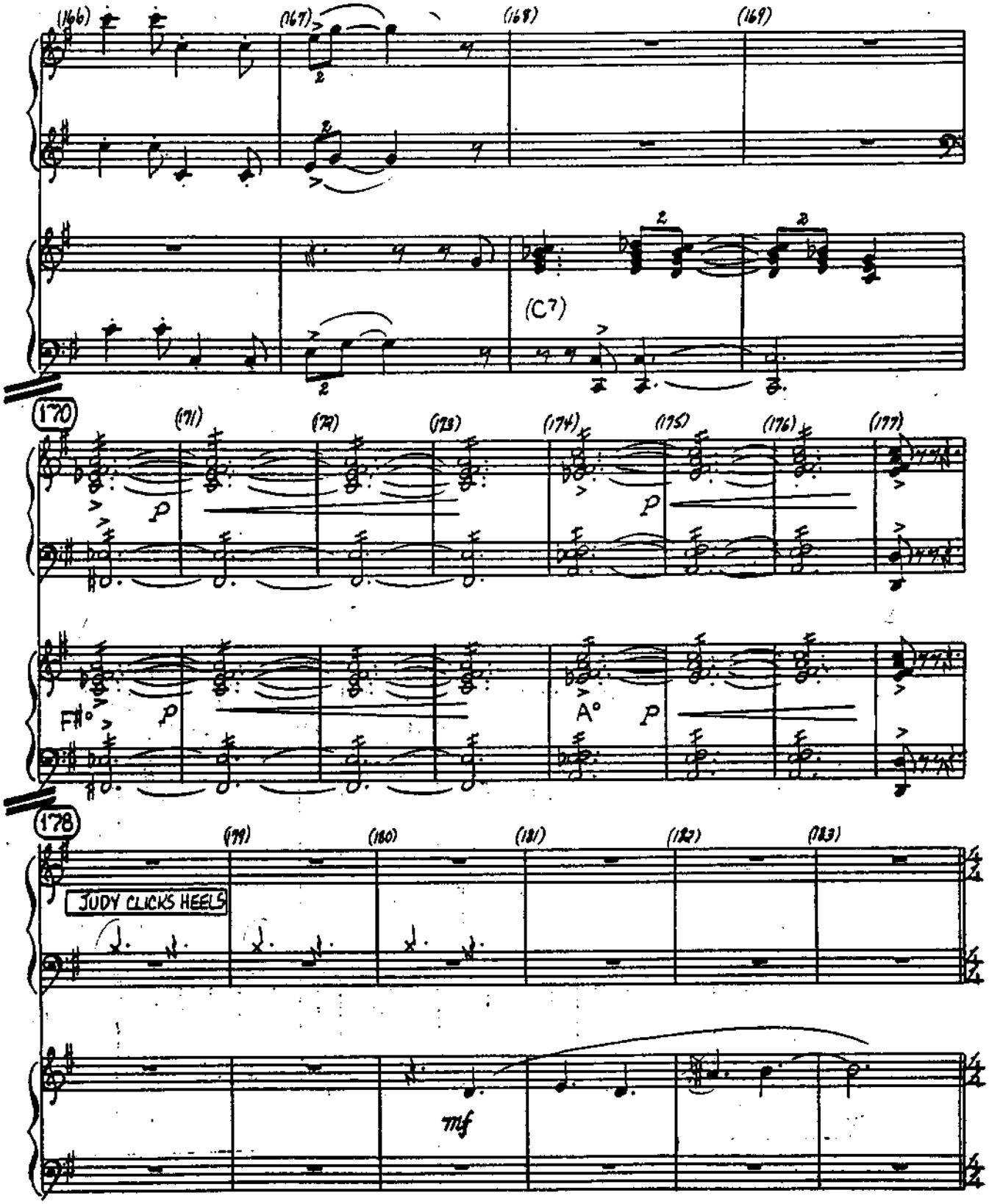

134
135
136
137
OH
SEE THOSE FA - MOUS FEET
8va
Emi7
A7
Emi7
A7
138
139
140
141
ALL THOSE FA - MOUS FEET
8va
Emi7
A7
Emi11
A7

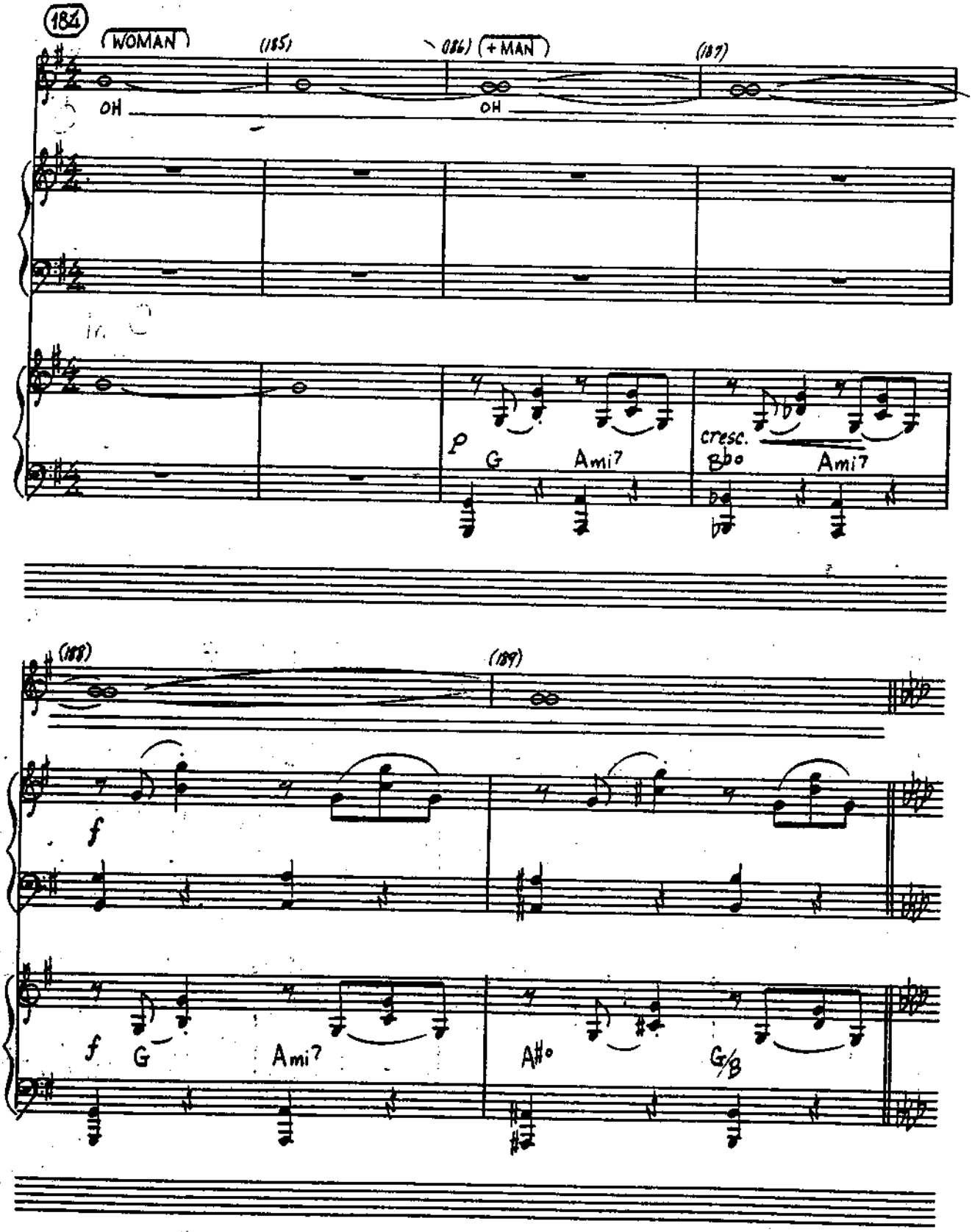
P/C

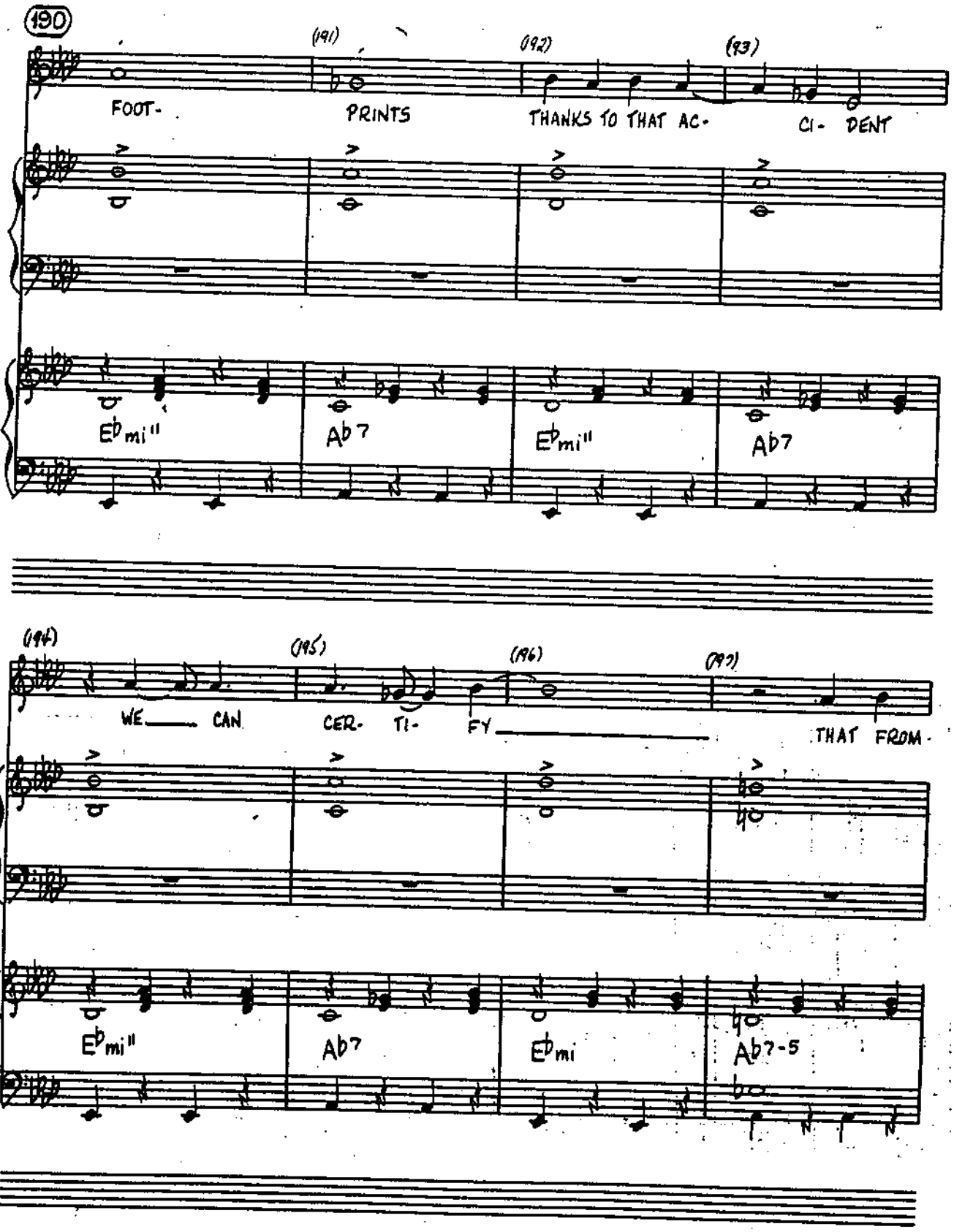

142
143
144
145
OH SEE THOSE FA- MOUS FEET
8va
Fmi7
Bb7
Fmi7
Bb7
146
147
148
149
LOVE THOSE FA- MOUS FEET
8va
Fmi7
Bb7
Fmi7
Bb7

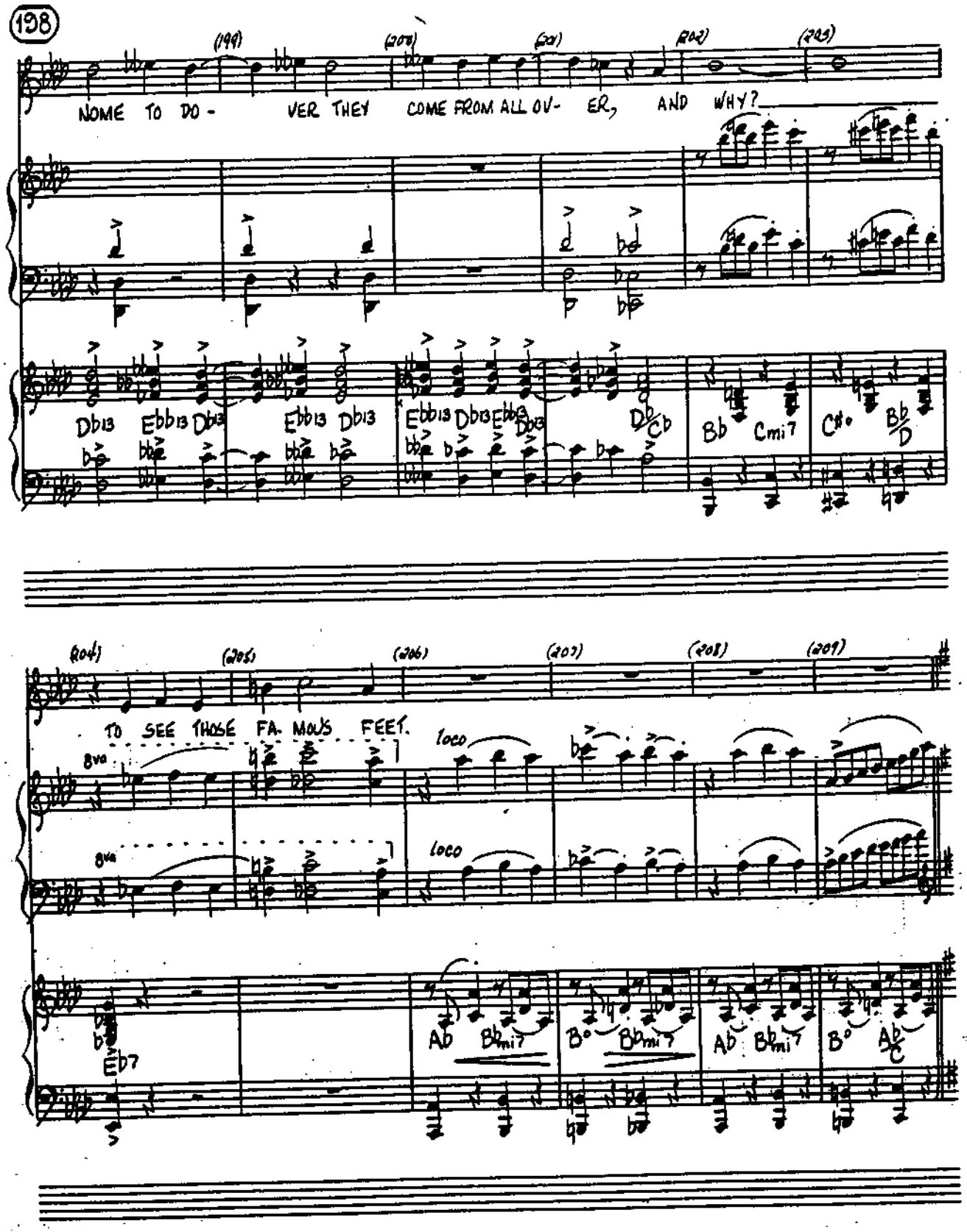

150
151
152
153
HEAVY
ff
ff (B)
(E)
154
155
156
157
(G/D)
(D)
G13
A7(#9)

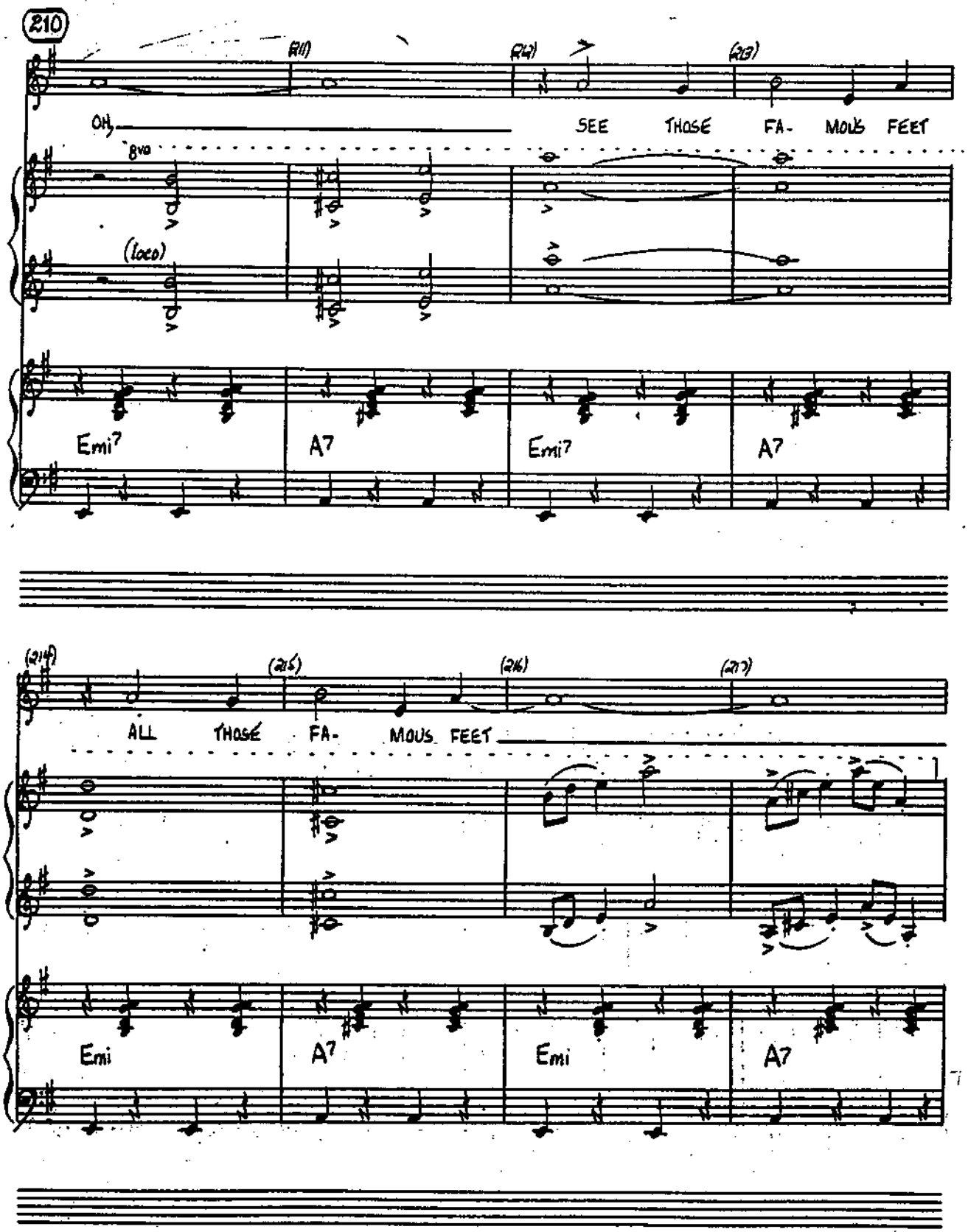

158 (♩ = ♩.)
(159)
(160)
(161)
8va
Dmi11
F/G
Dmi7
G
(162)
(163)
(164)
(165)
8va

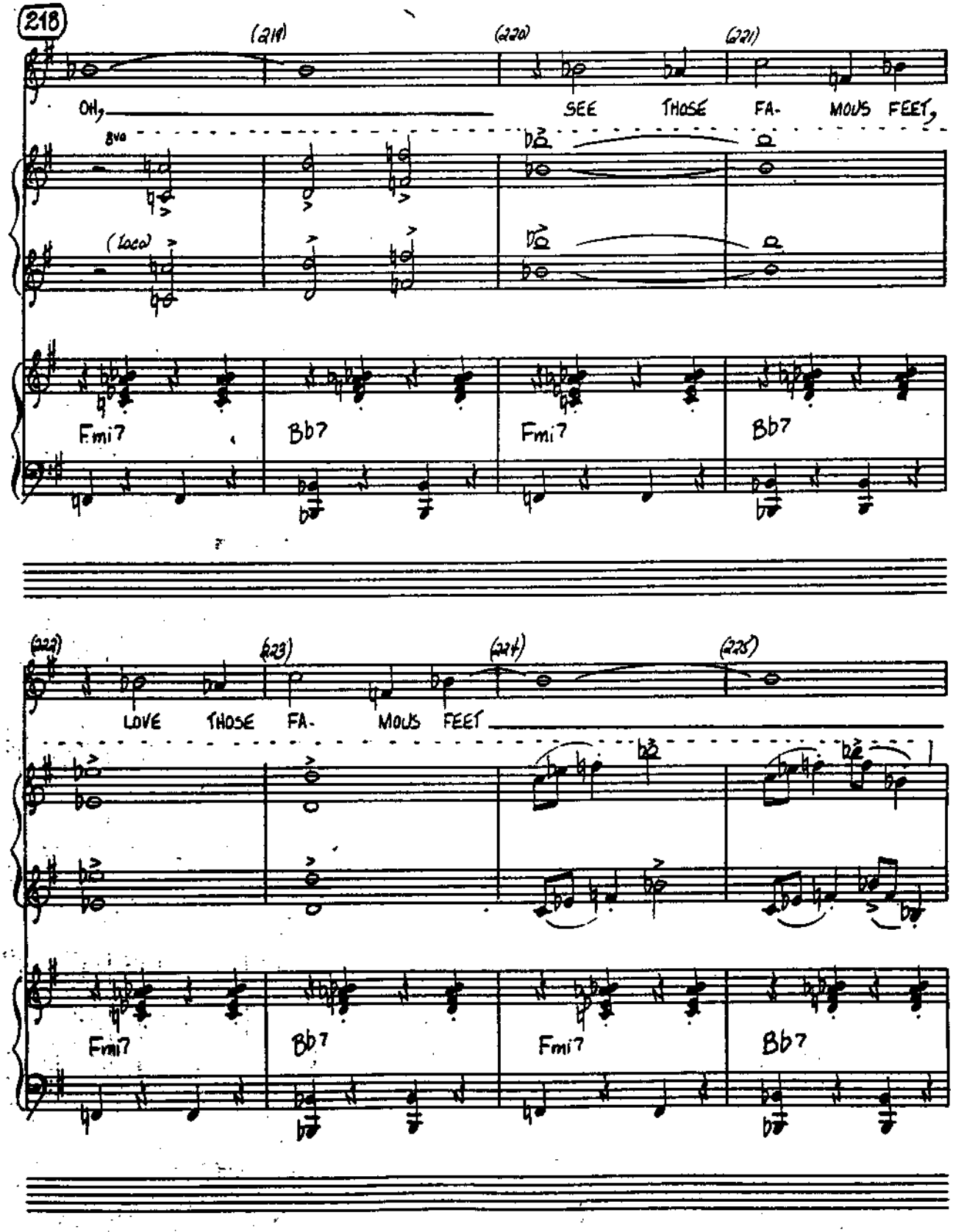

(166)
(167)
(168)
(169)
(C7)
170
(171)
(172)
(173)
(174)
(175)
(176)
(177)
p
F#°
A°
178
(179)
(180)
(181)
(182)
(183)
JUDY CLICKS HEELS
mf

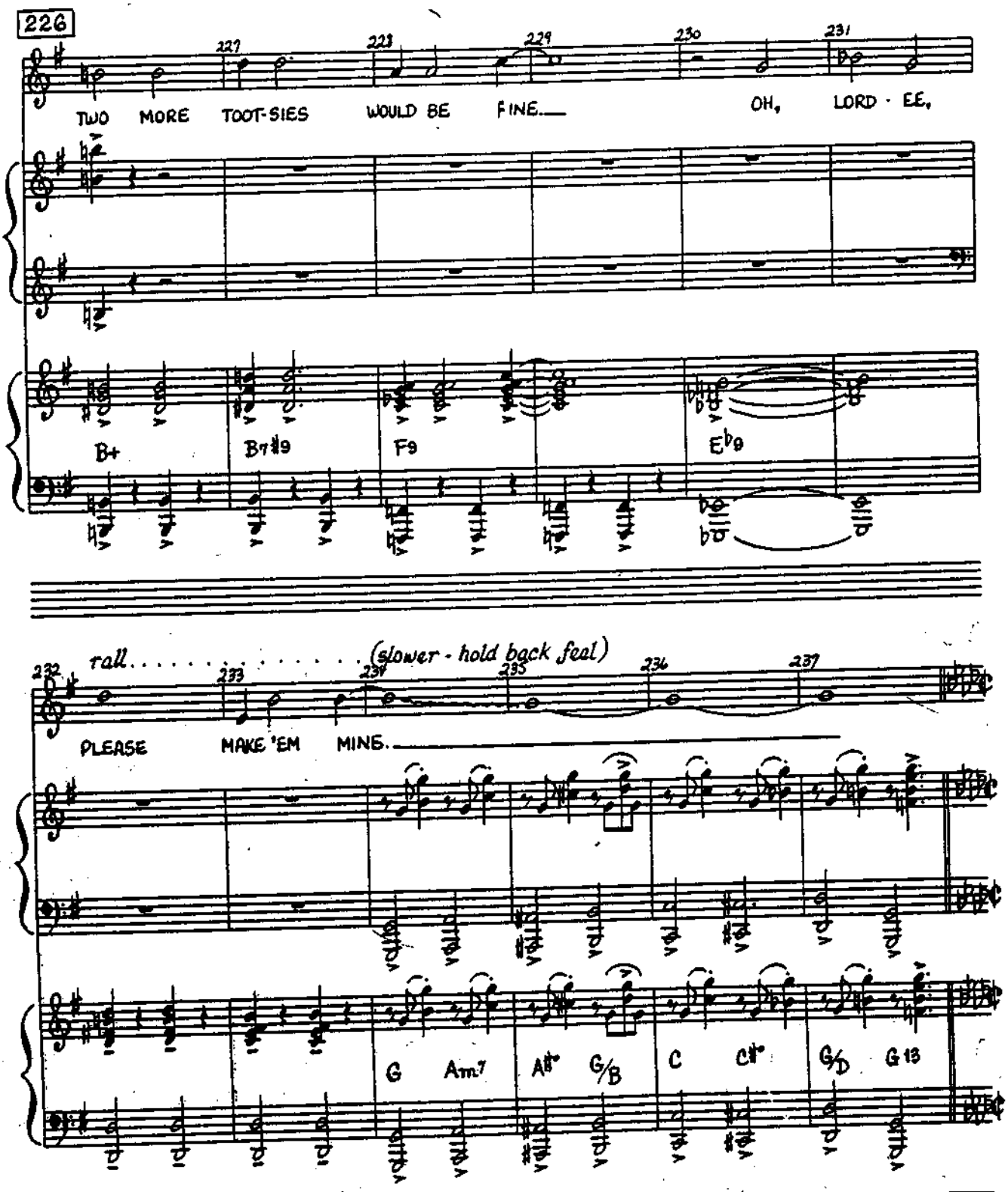

184
WOMAN
(185)
(186)
+ MAN
(187)
OH
OH
p
G
Ami7
cresc.
Bbo
Ami7
(188)
(189)
f
f
G
Ami7
A#o
G/B

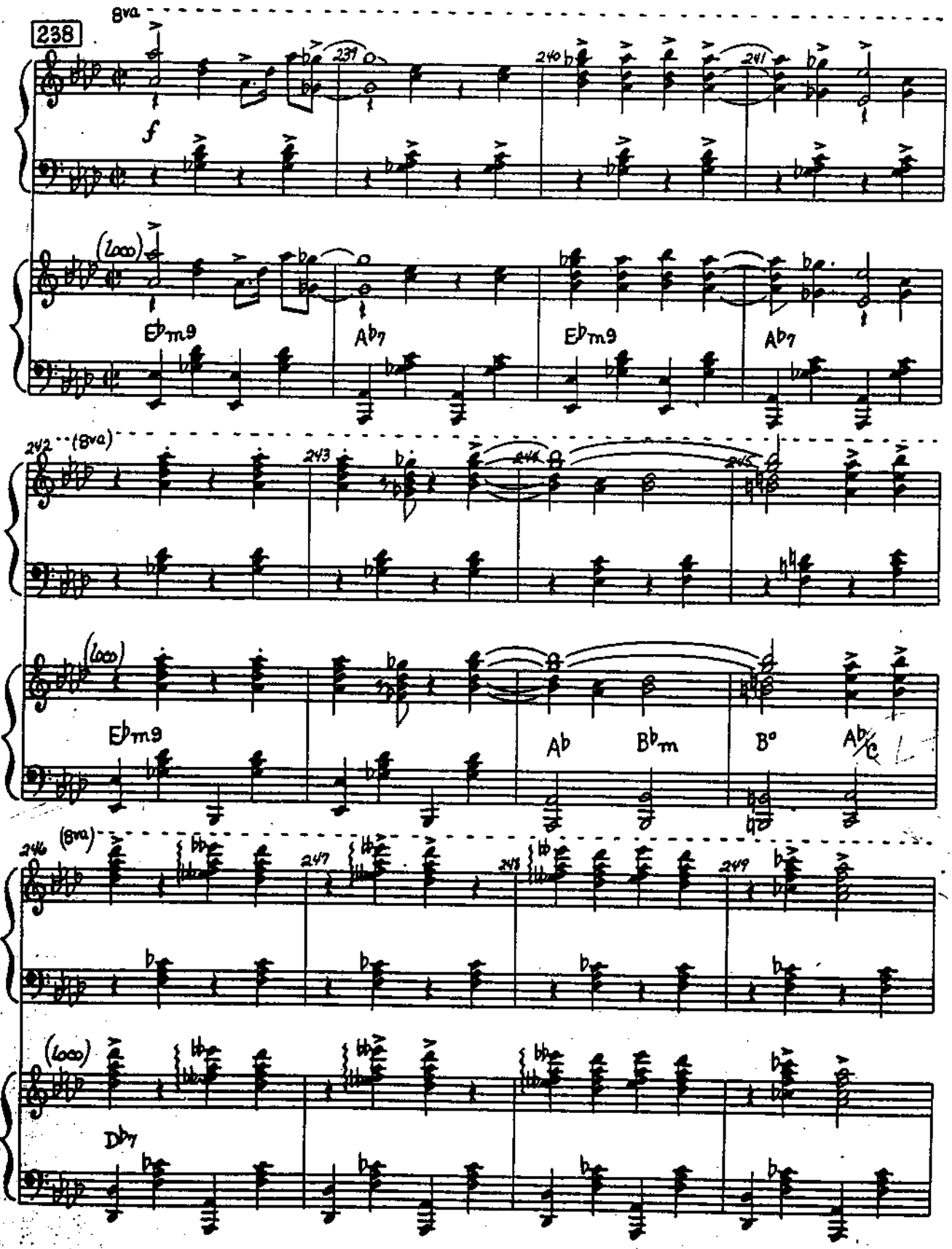

190
(191)
(192)
(193)
FOOT-
PRINTS
THANKS TO THAT AC-
CI- DENT
Eb mi"
Ab 7
Eb mi"
Ab7
(194)
(195)
(196)
(197)
WE CAN
CER- TI-
FY
THAT FROM-
Eb mi"
Ab7
Eb mi
Ab7-5

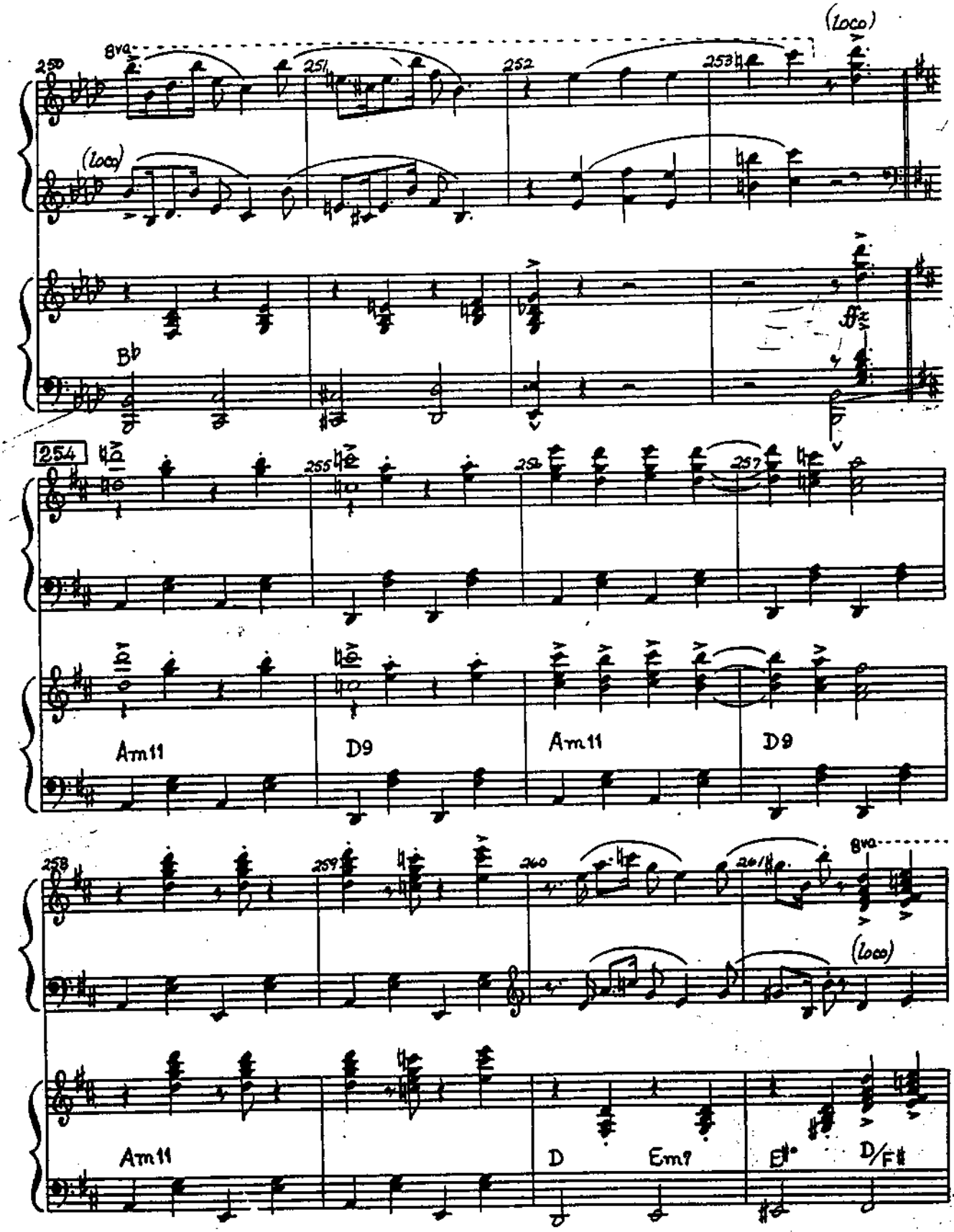

198
(199)
(200)
(201)
(202)
(203)
NOME TO DO - VER THEY COME FROM ALL OV- ER, AND WHY?
Db13 Ebb13 Db13 Ebb13 Db13 Ebb13 Db13 Ebb13 Db13 Db Cb Bb Cmi7 C#° Bb/D
(204)
(205)
(206)
(207)
(208)
(209)
TO SEE THOSE FA- MOUS FEET.
8va
loco
Eb7
Ab Bbmi7 B° Bbmi7 Ab Bbmi7 B° Ab/C

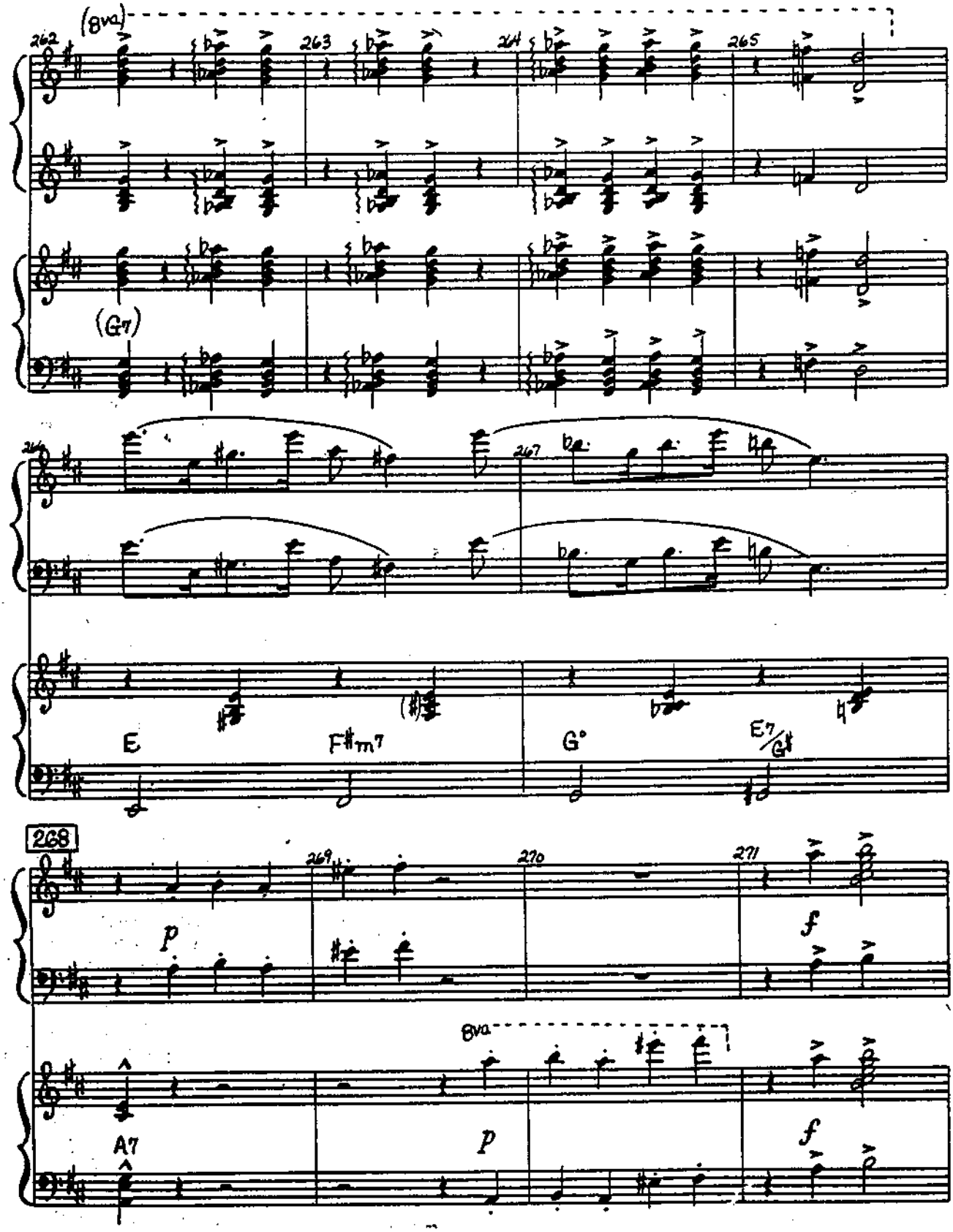

210
(211)
(212)
(213)
OH,
SEE THOSE FA- MOUS FEET
8va
(loco)
Emi7
A7
Emi7
A7
(214)
(215)
(216)
(217)
ALL THOSE FA- MOUS FEET
Emi
A7
Emi
A7

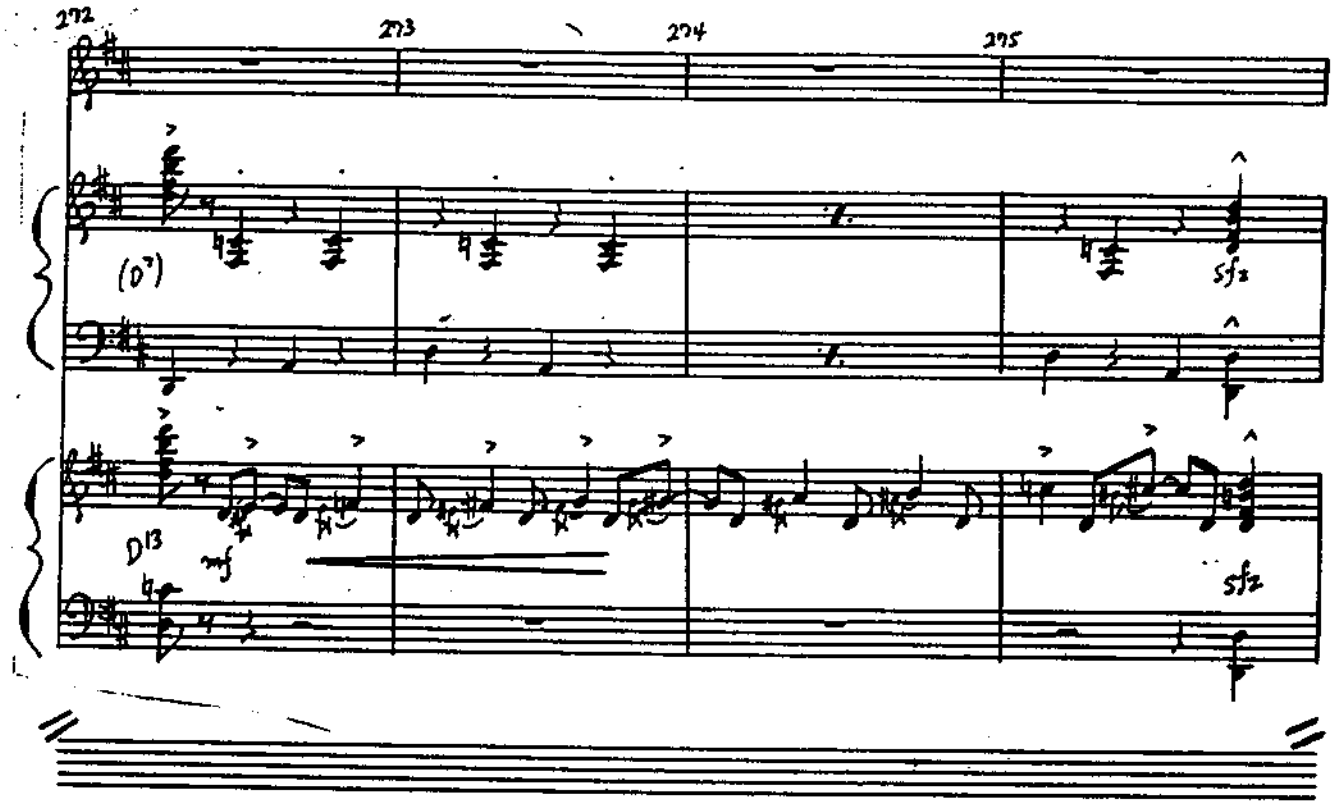

218
(219)
(220)
(221)
OH,
SEE THOSE FA- MOUS FEET,
8va
(loco)
Fmi7
Bb7
Fmi7
Bb7
(222)
(223)
(224)
(225)
LOVE THOSE FA- MOUS FEET
Fmi7
Bb7
Fmi7
Bb7

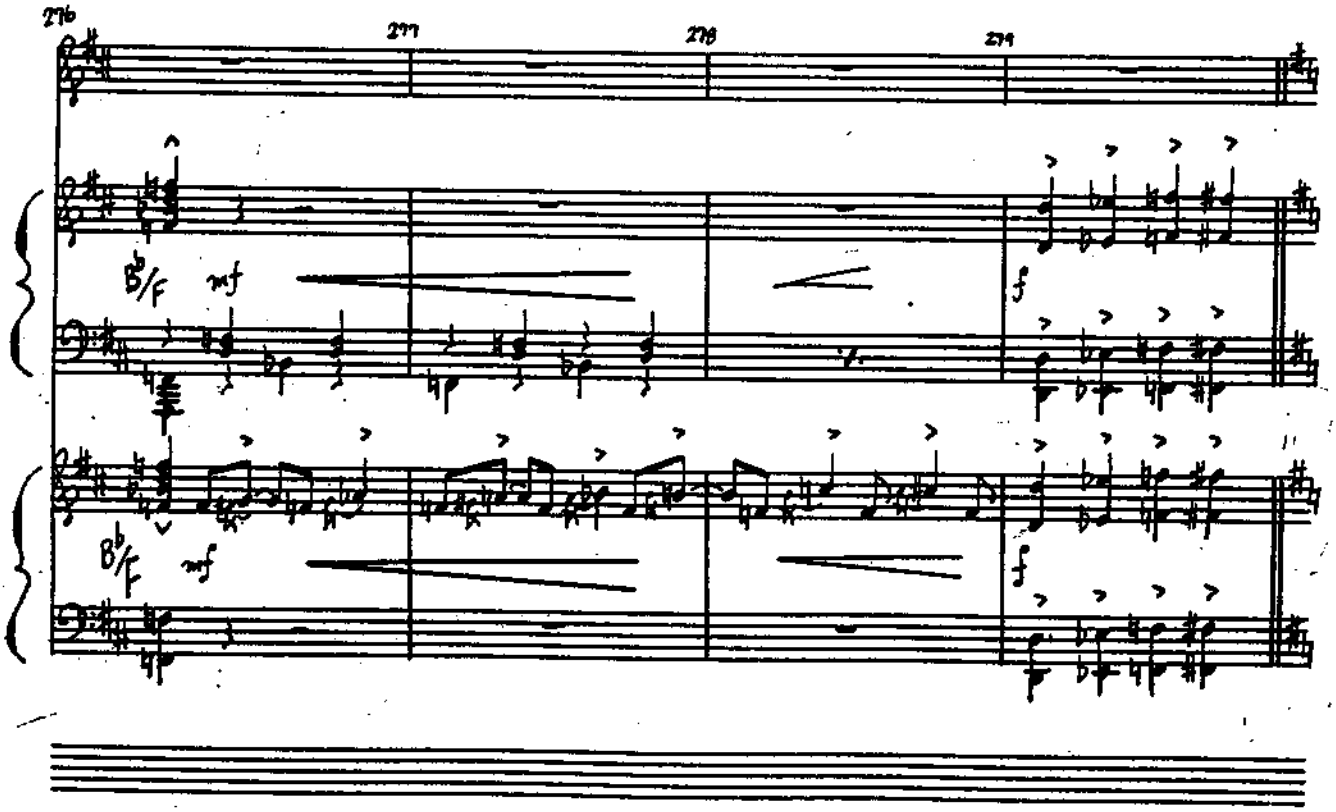

226
227
228
229
230
231
TWO MORE TOOT-SIES WOULD BE FINE. OH, LORD - EE,
B+
B7♯9
F9
E♭9
232
233
234
235
236
237
rall. . . . . (slower - hold back feel)
PLEASE MAKE 'EM MINE.
G
Am7
A♯°
G/B
C
C♯°
G/D
G13

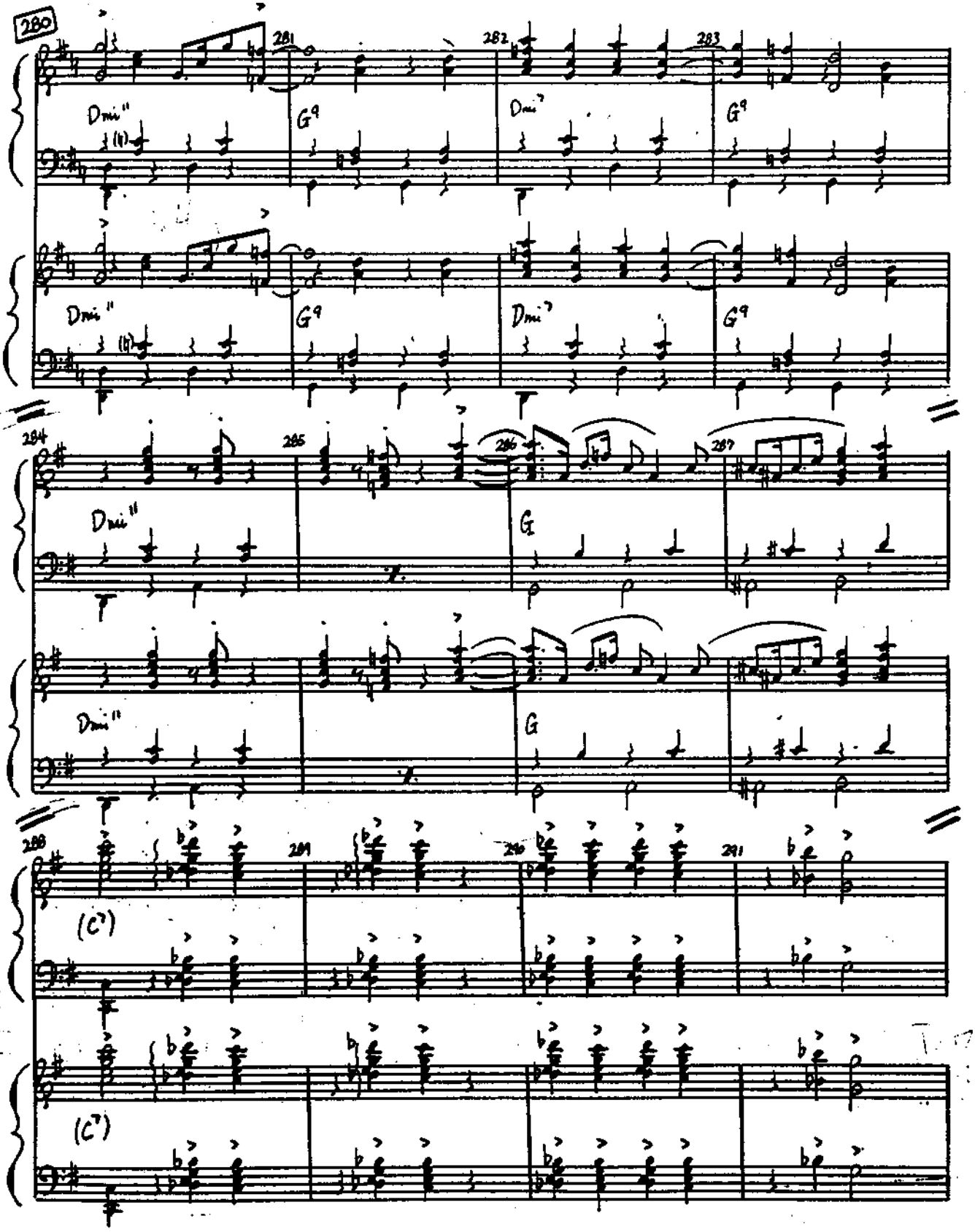

238
8va
f
(loco)
Eb m9
Ab7
Eb m9
Ab7
242
(8va)
243
244
245
(loco)
Eb m9
Ab
Bb m
B°
Ab/C
246
(8va)
247
248
249
(loco)
Db7

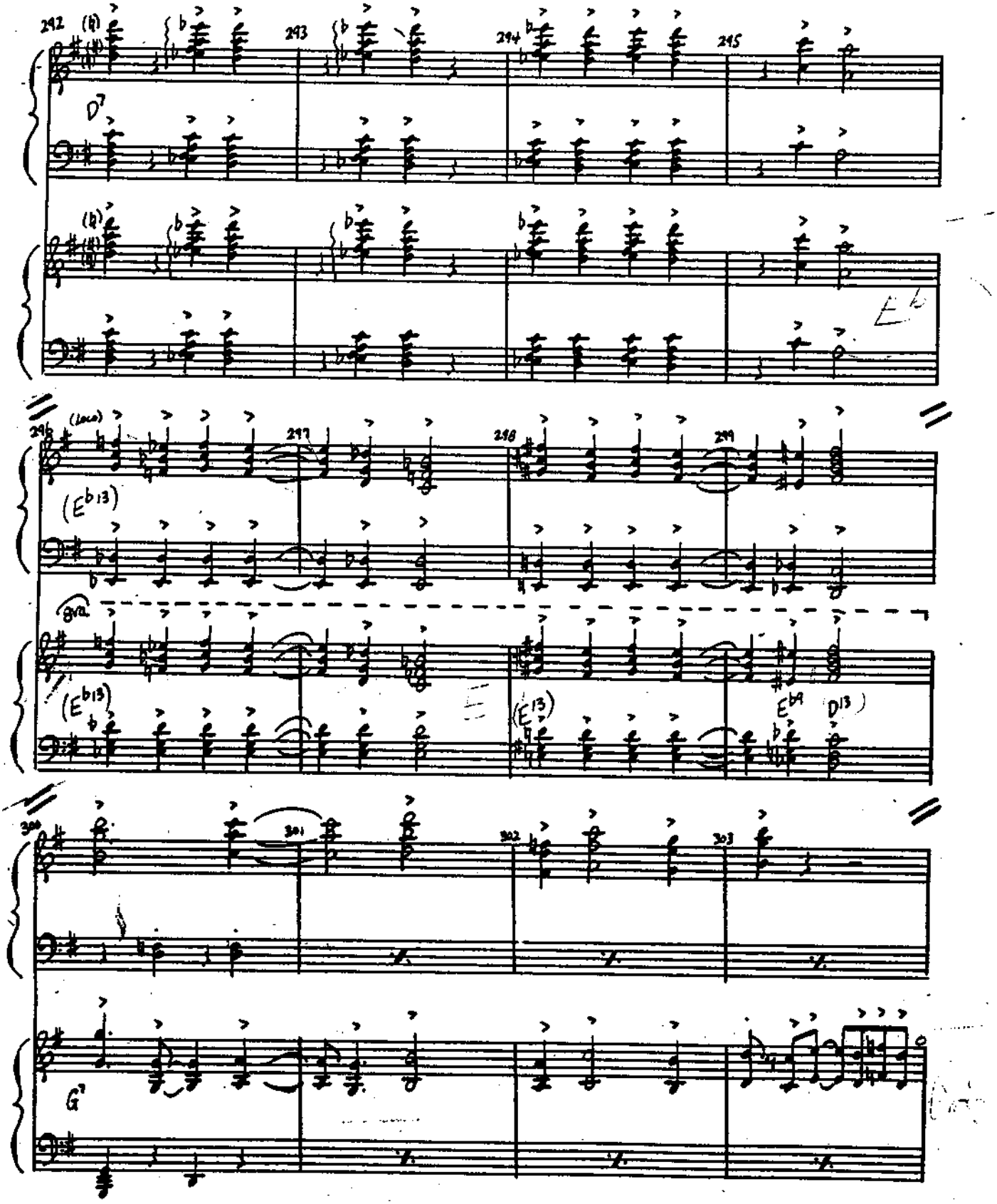

(loco)
8va
250
251
252
253
(loco)
Bb
ff
254
255
256
257
Am11
D9
Am11
D9
258
259
260
261
8va
(loco)
Am11
D
Em7
Eb°
D/F#

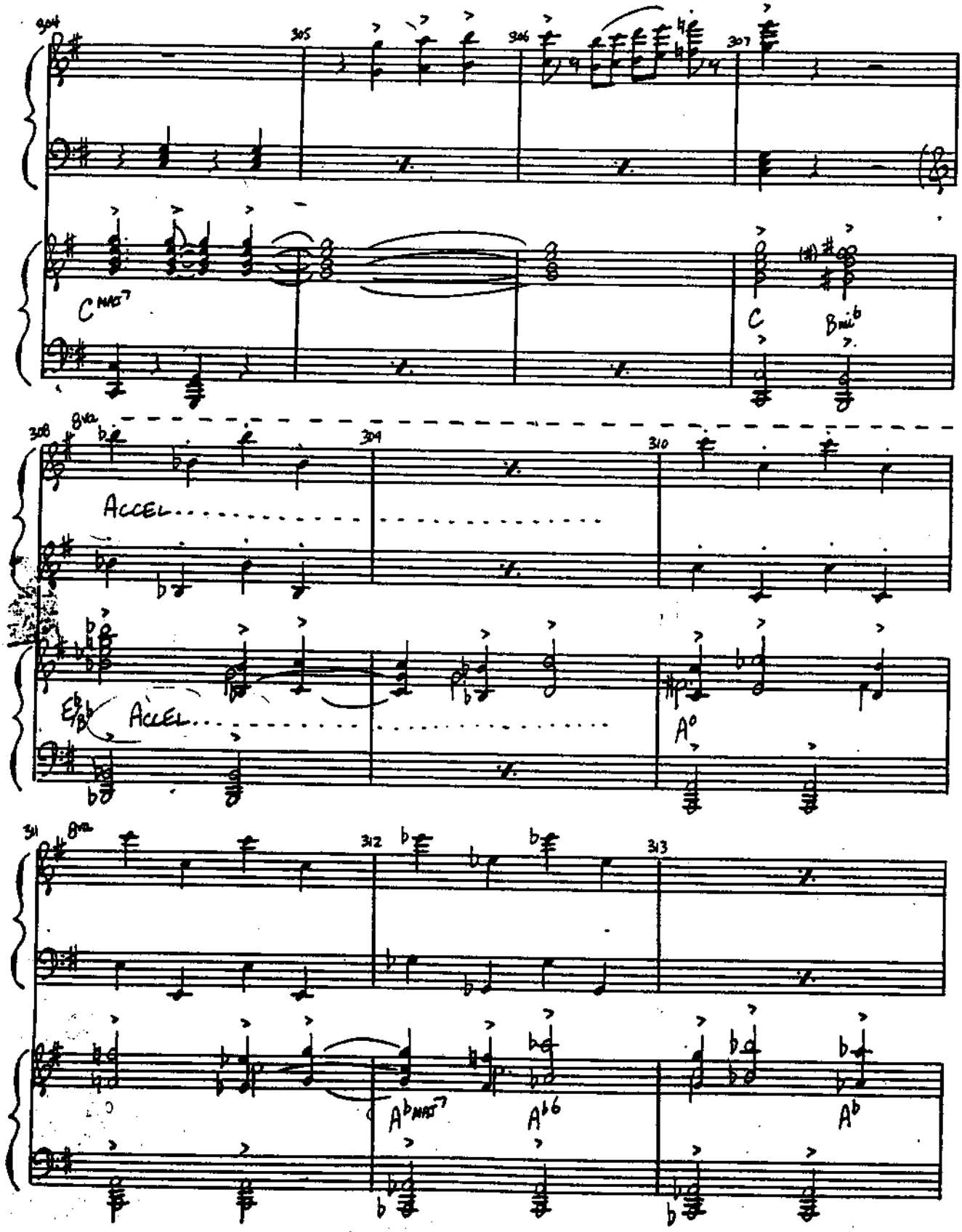

(8va)
262
263
264
265
(G7)
266
267
E
F♯m7
G°
E7/G♯
268
269
270
271
p
f
8va
A7
p
f

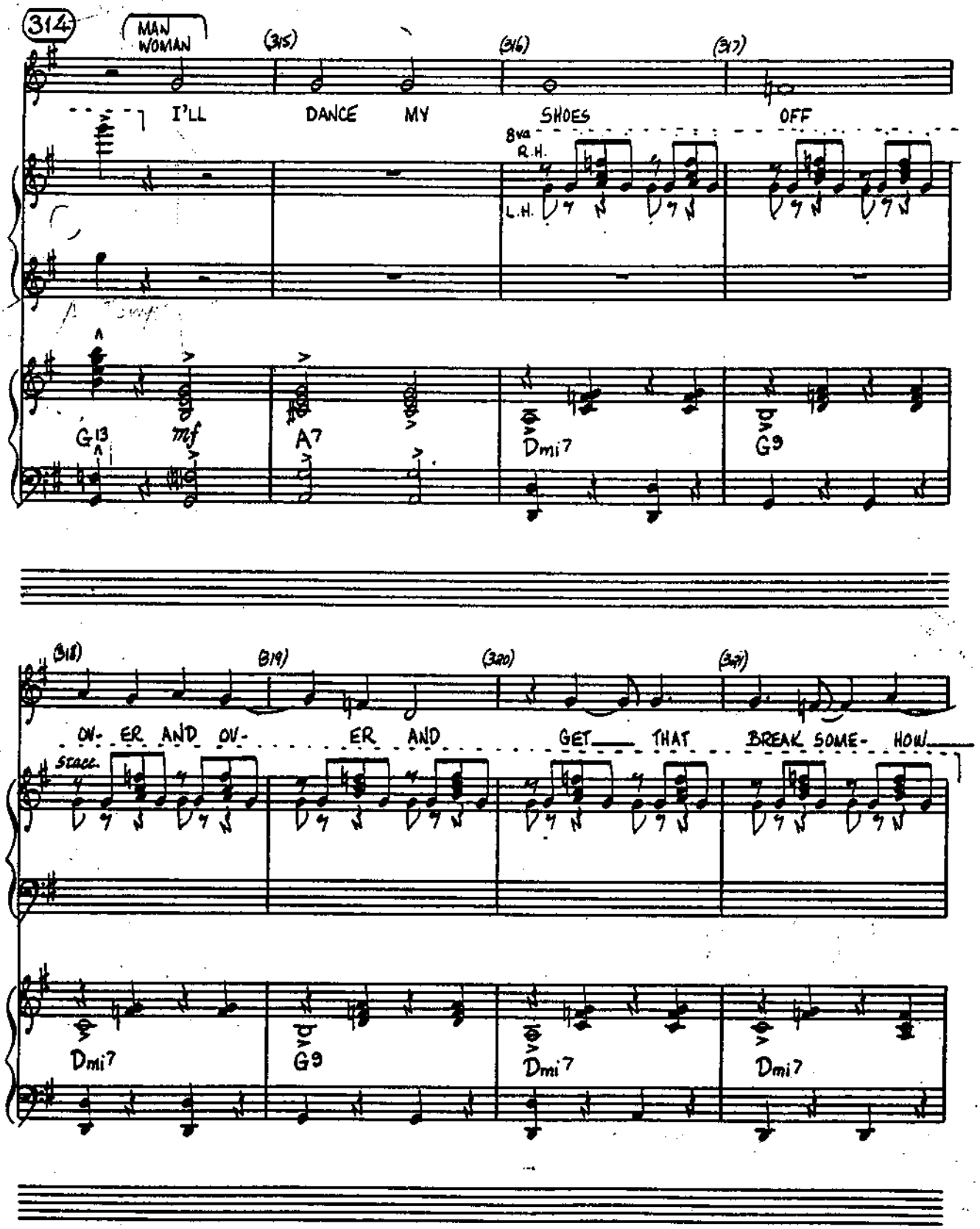

272
273
274
275
(D7)
sfz
D13
mf
sfz

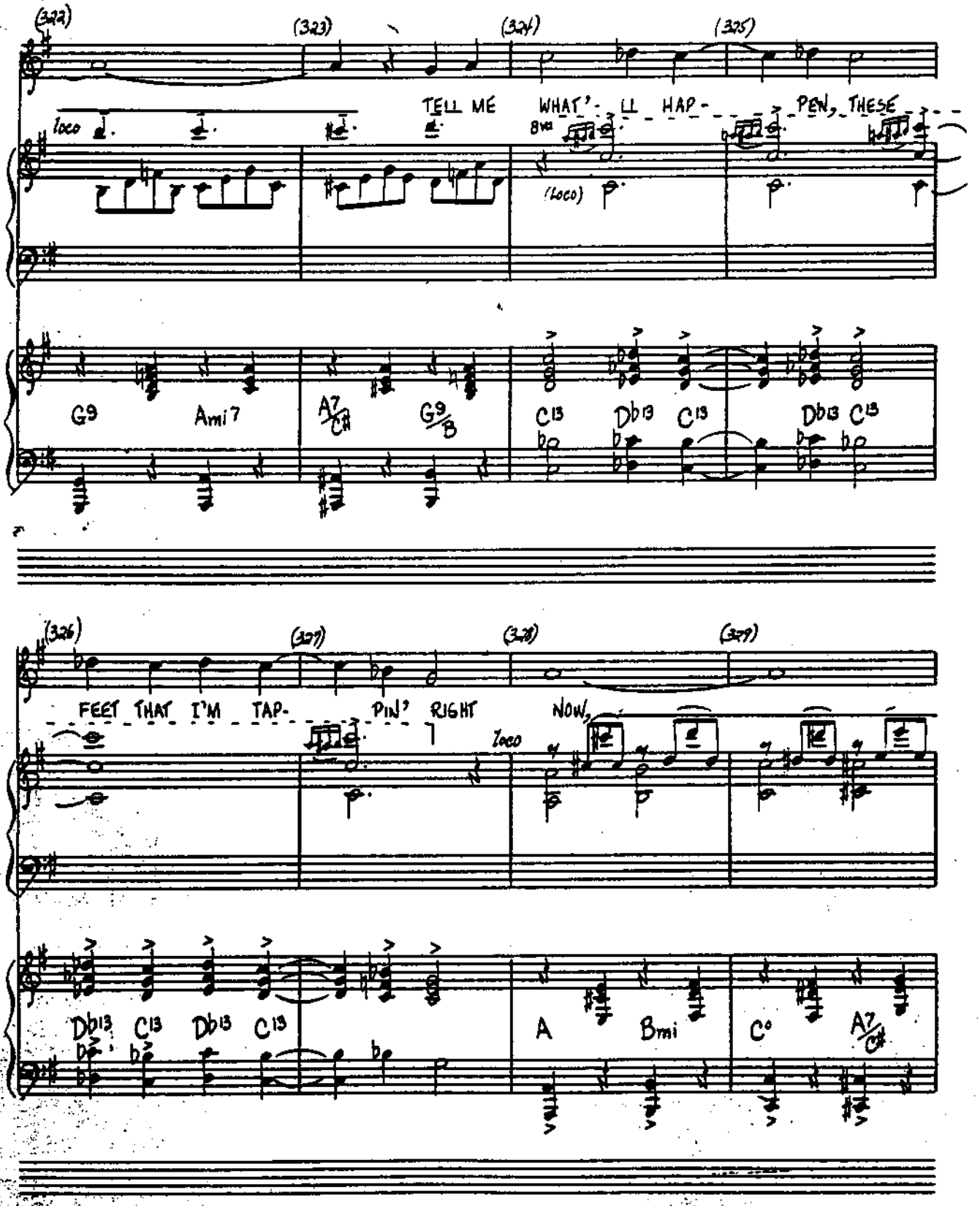

276
277
278
279
B♭/F
mf
f
B♭/F
mf
f

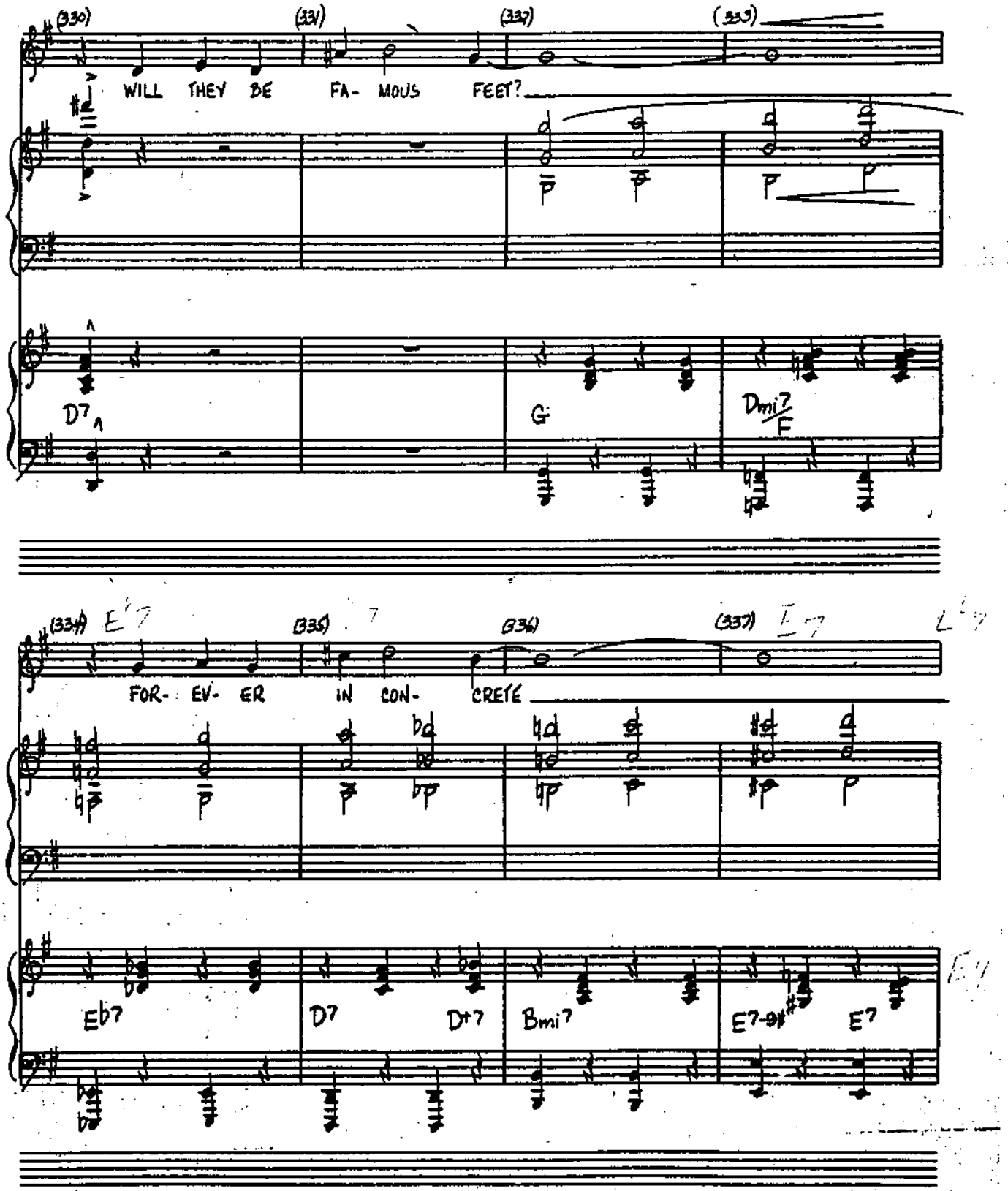

280
281
282
283
Dmi11
G9
Dmi7
G9
284
285
286
287
Dmi11
G
288
289
290
291
(C7)

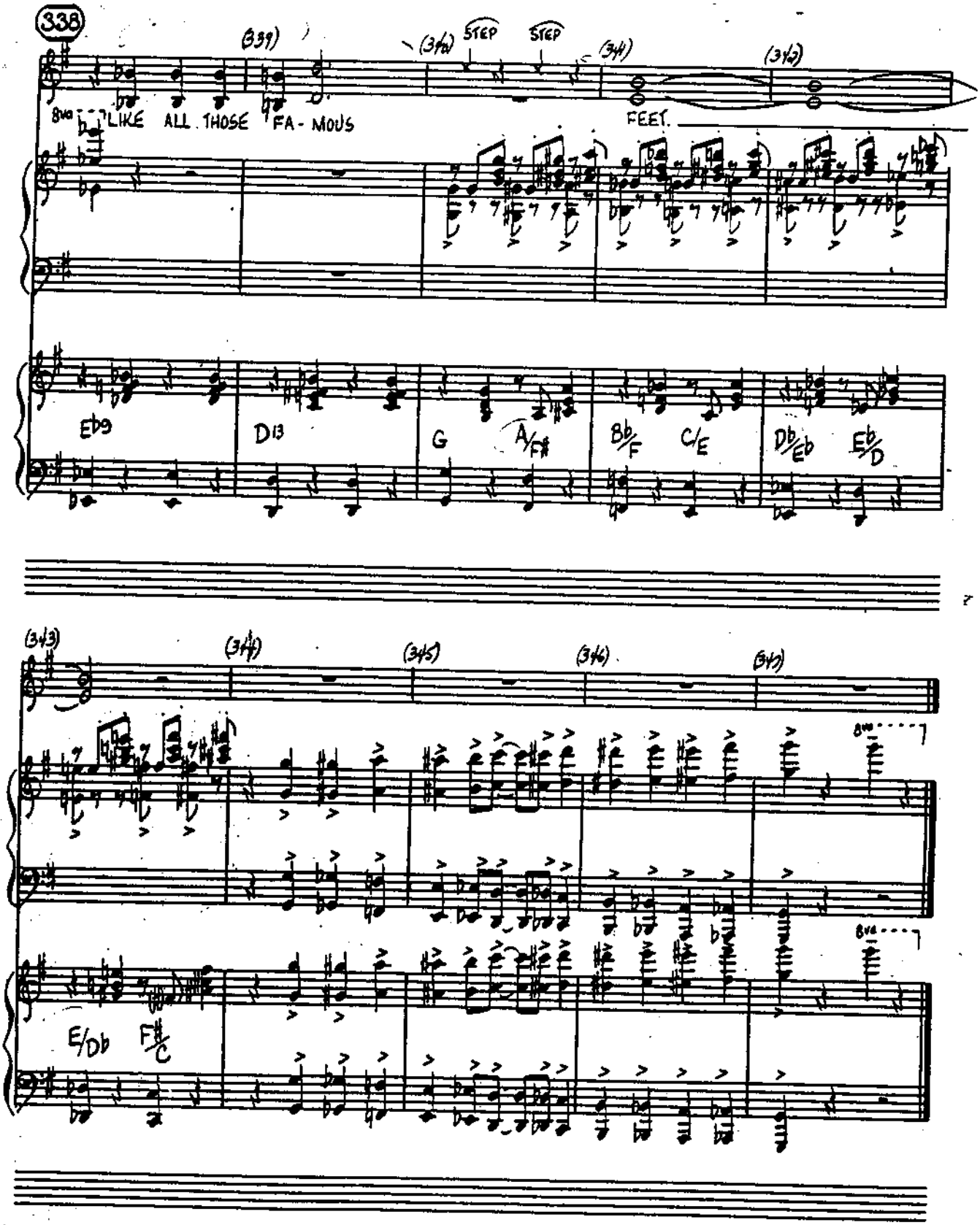

292
293
294
295
D7
Eb
296
(Loco)
297
298
299
(Eb13)
8va
(E13)
E9
D13
300
301
302
303
G7


304
305
306
307
C MAJ7
C
Bmi♭
308
8va
309
310
ACCEL
E♭/B♭
ACCEL
A°
311
8va
312
313
A♭MAJ7
A♭6
A♭


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


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


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


338
(339)
(340)
STEP
STEP
(341)
(342)
8va
LIKE ALL THOSE FA-MOUS
FEET.
Eb9
Db13
G
A/F#
Bb/F
C/E
Db/Eb
Eb/D
(343)
(344)
(345)
(346)
(347)
8va
8va
E/Db
F#/C

PIANO 1

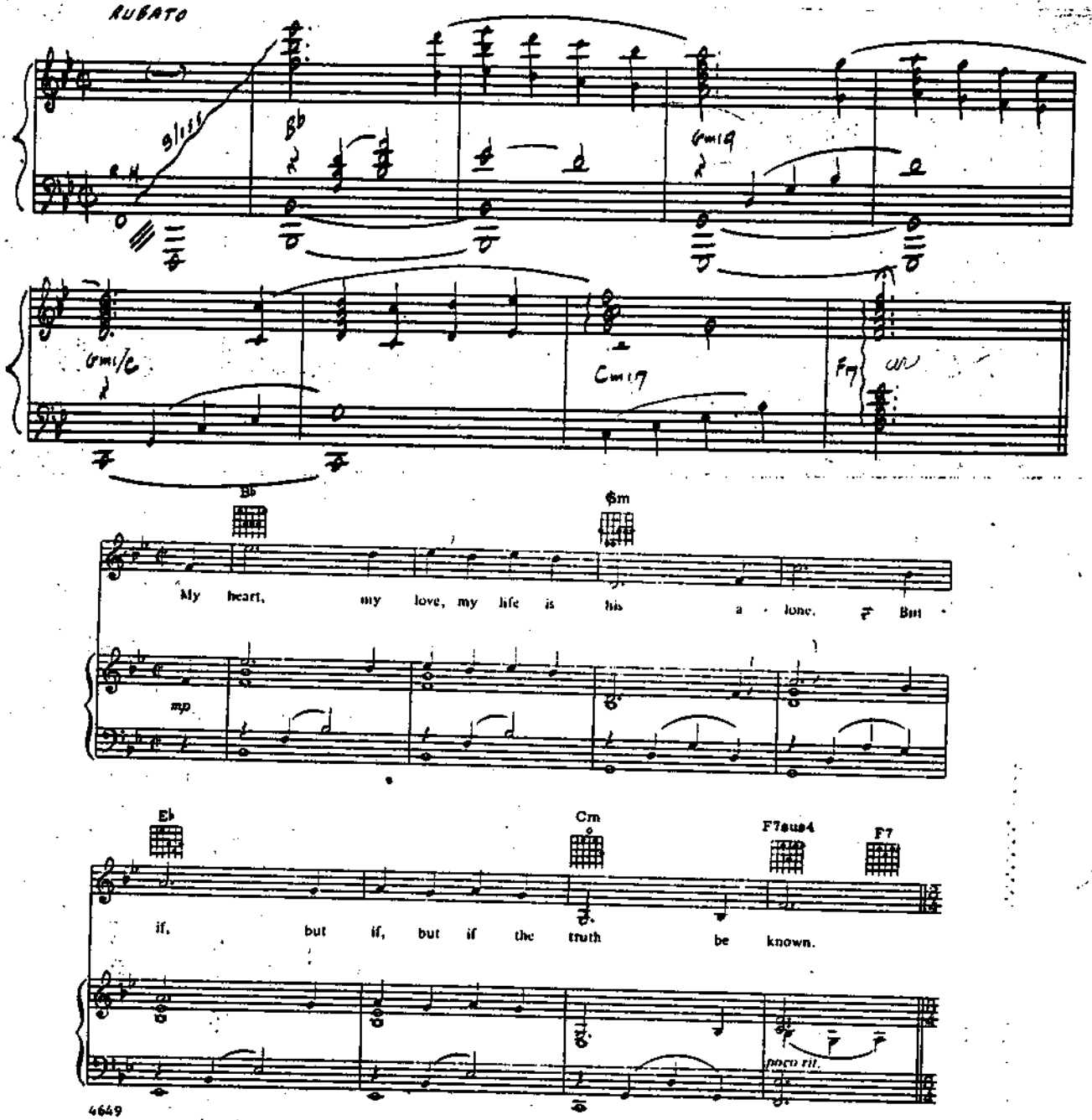
HOLLY/UKRAINE

A

NELSON

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

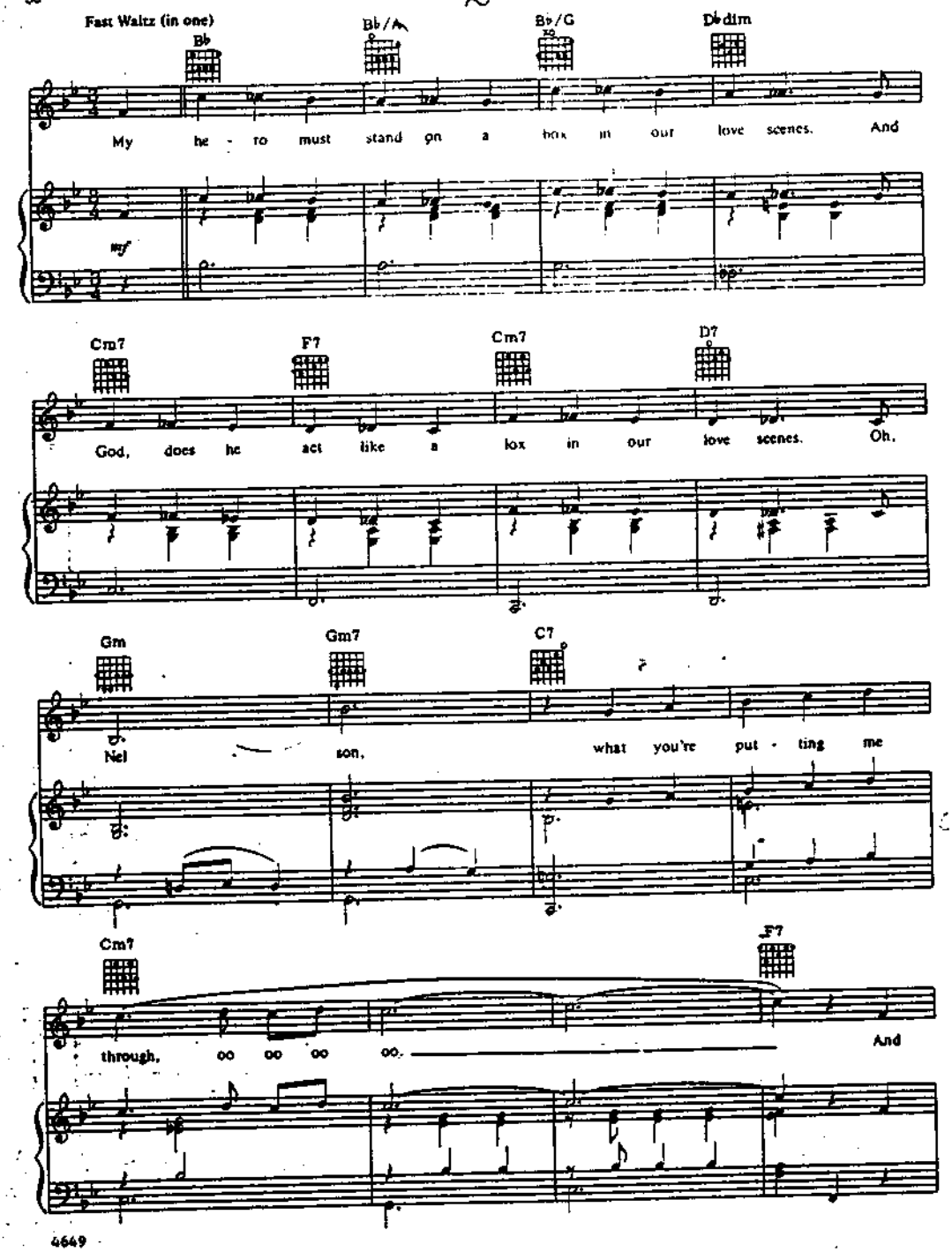
RUBATO

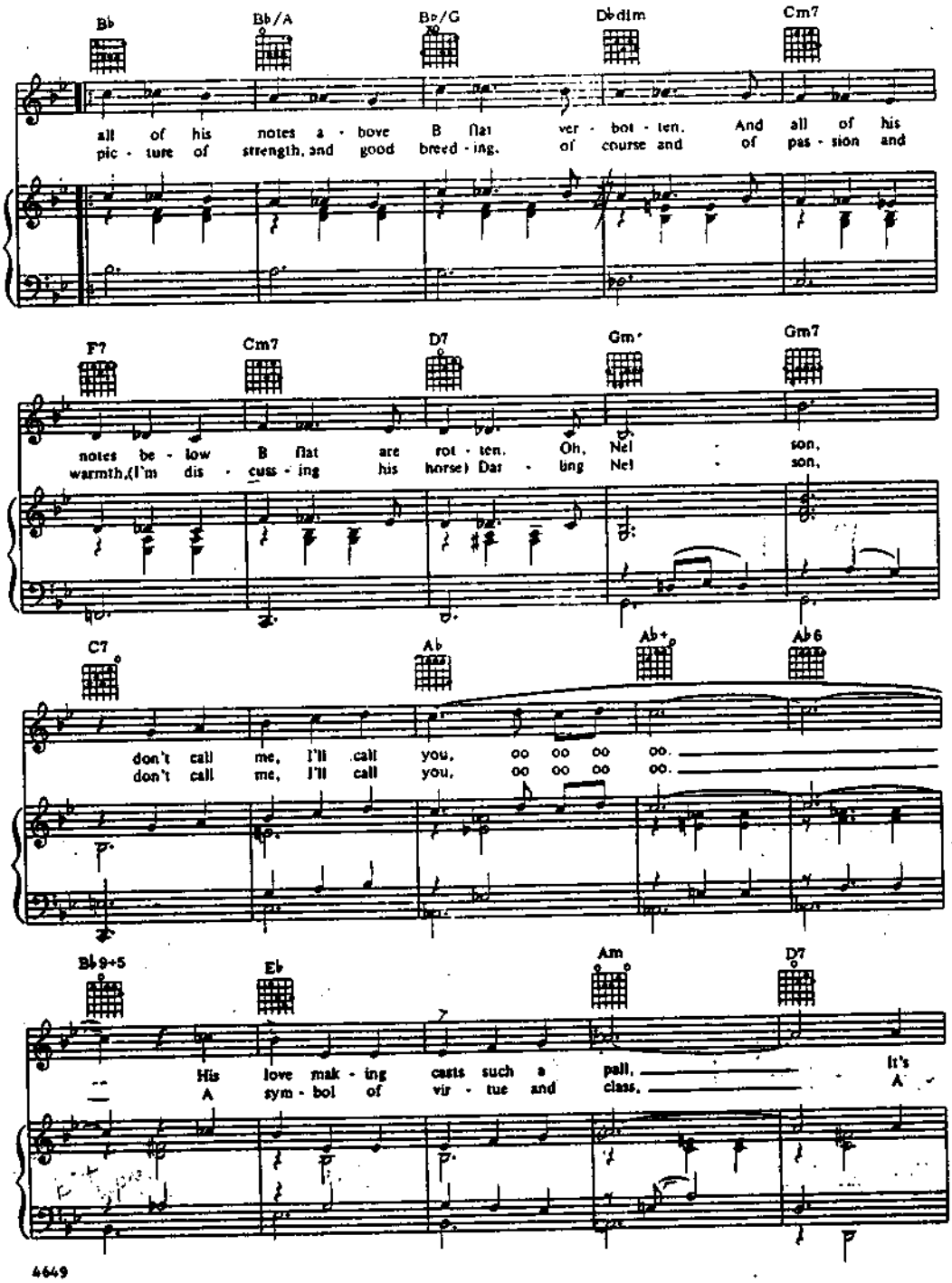


4649

Copyright © 1960 Jerry Herman. Published by Jerry Herman, Inc.
Administered by Jewel Music Publishing Co., Inc., 110 East 59th Street, New York 10022
International Copyright Secured Made in U.S.A. All Rights Reserved

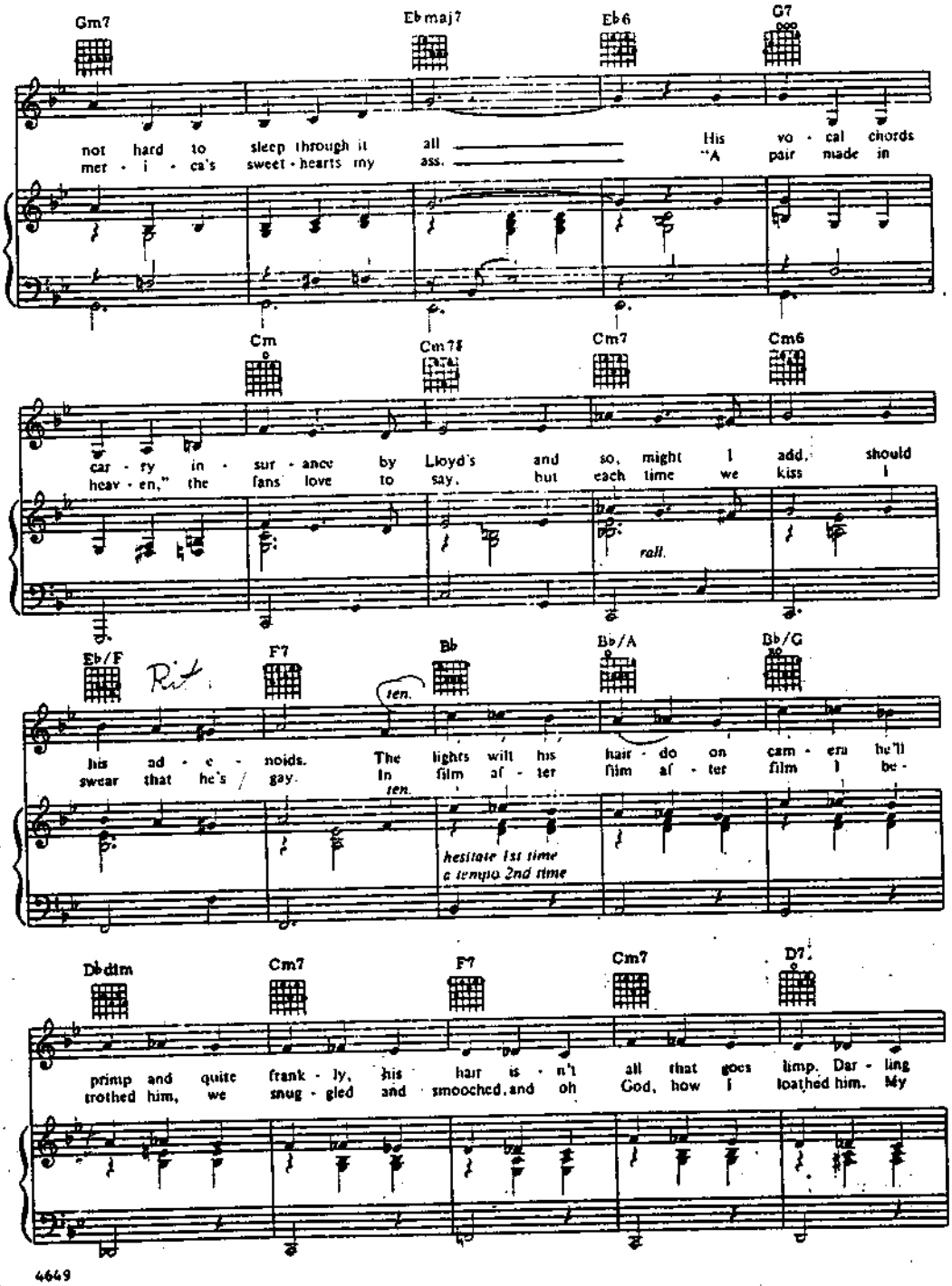
60-61


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

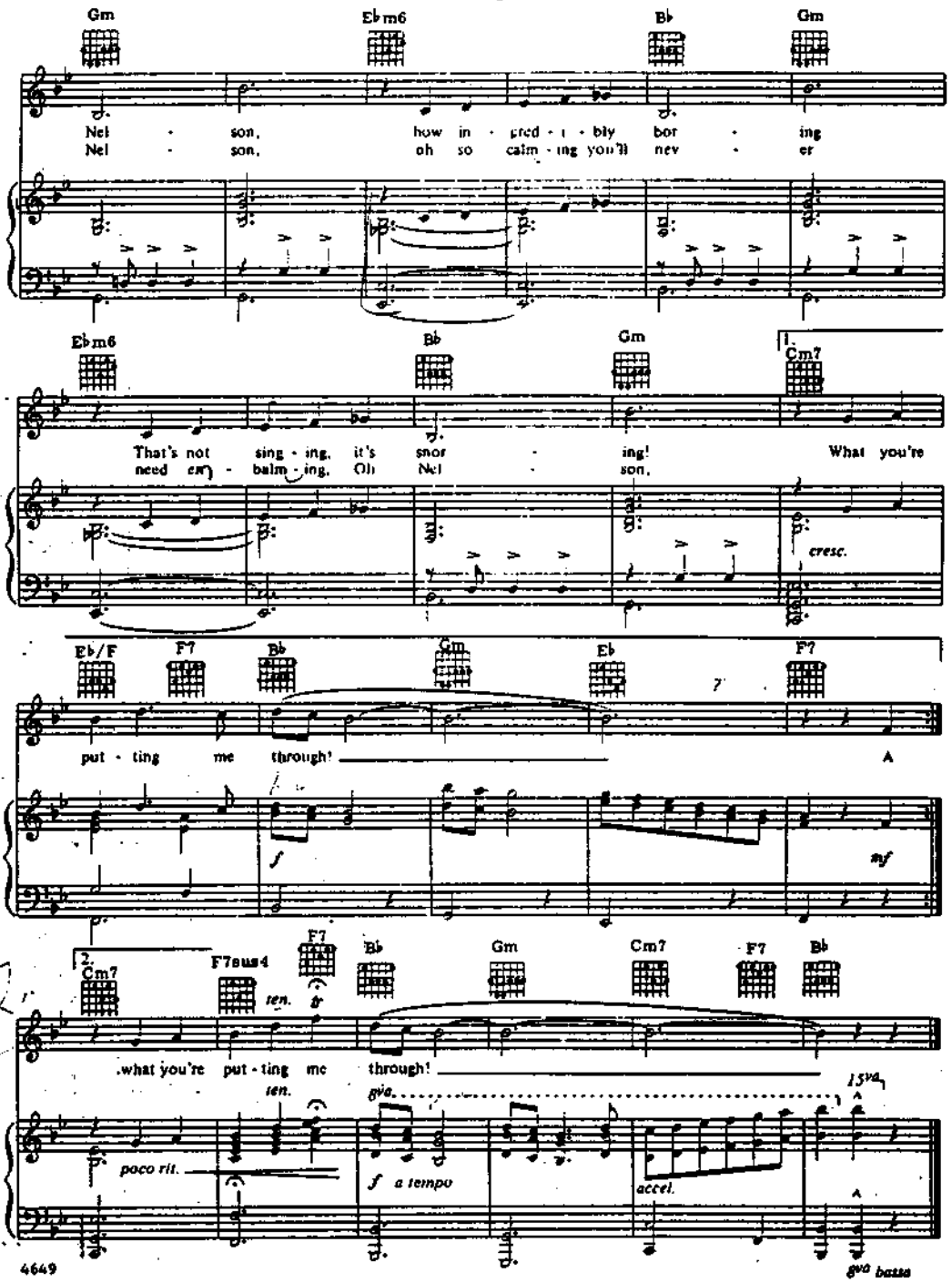

Bb
Bb/A
Bb/G
Dbdim
Cm7
all of his notes a - bove B flat ver - bot - ten. And all of his
pic - ture of strength, and good breed - ing, of course and of pas - sion and
F7
Cm7
D7
Gm
Gm7
notes be - low B flat are rot - ten. Oh, Nel - son,
warmth, (I'm dis - cuss - ing his horse) Dar - ling Nel - son,
C7
Ab
Ab+
Ab6
don't call me, I'll call you, oo oo oo oo.
don't call me, I'll call you, oo oo oo oo.
Bb9+5
Eb
Am
D7
His love mak - ing casts such a pall, It's
A sym - bol of vir - tue and class, A
4649

-A-

NELSON


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

64

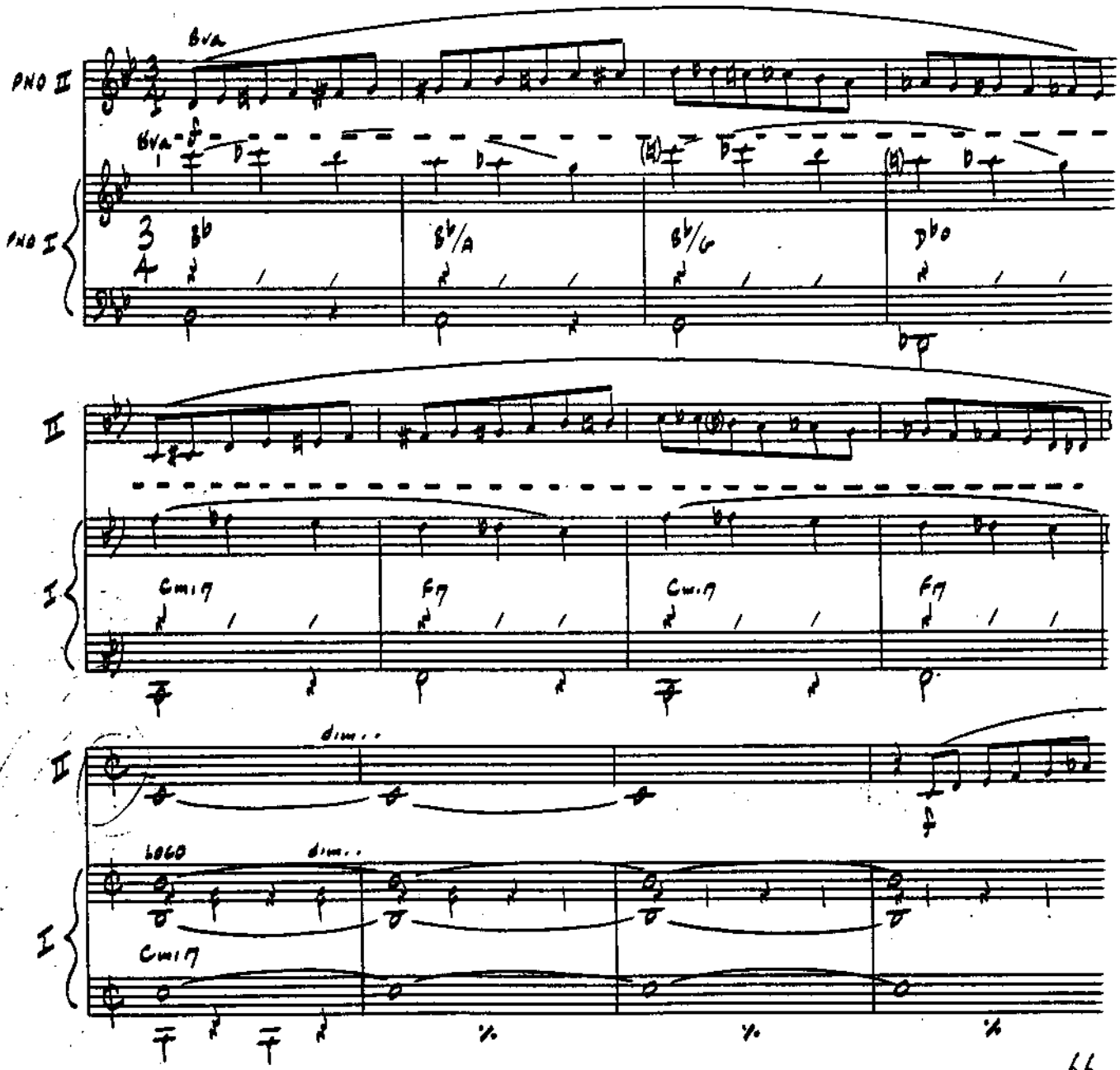

Gm
Eb m6
Bb
Gm
Nel - son, how in - cred - i - bly bor - ing
Nel - son, oh so calm - ing you'll nev - er
Eb m6
Bb
Gm
1.
Cm7
That's not sing - ing, it's snor - ing! What you're
need em - balm - ing, Oh Nel - son,
cresc.
Eb/F
F7
Bb
Gm
Eb
F7
put - ting me through!
A
f
mf
2.
Cm7
F7sus4
F7
Bb
Gm
Cm7
F7
Bb
.what you're put - ting me through!
ten.
ten.
8va
15va
poco rit.
f a tempo
accel.
A
8va bassa
4649

65

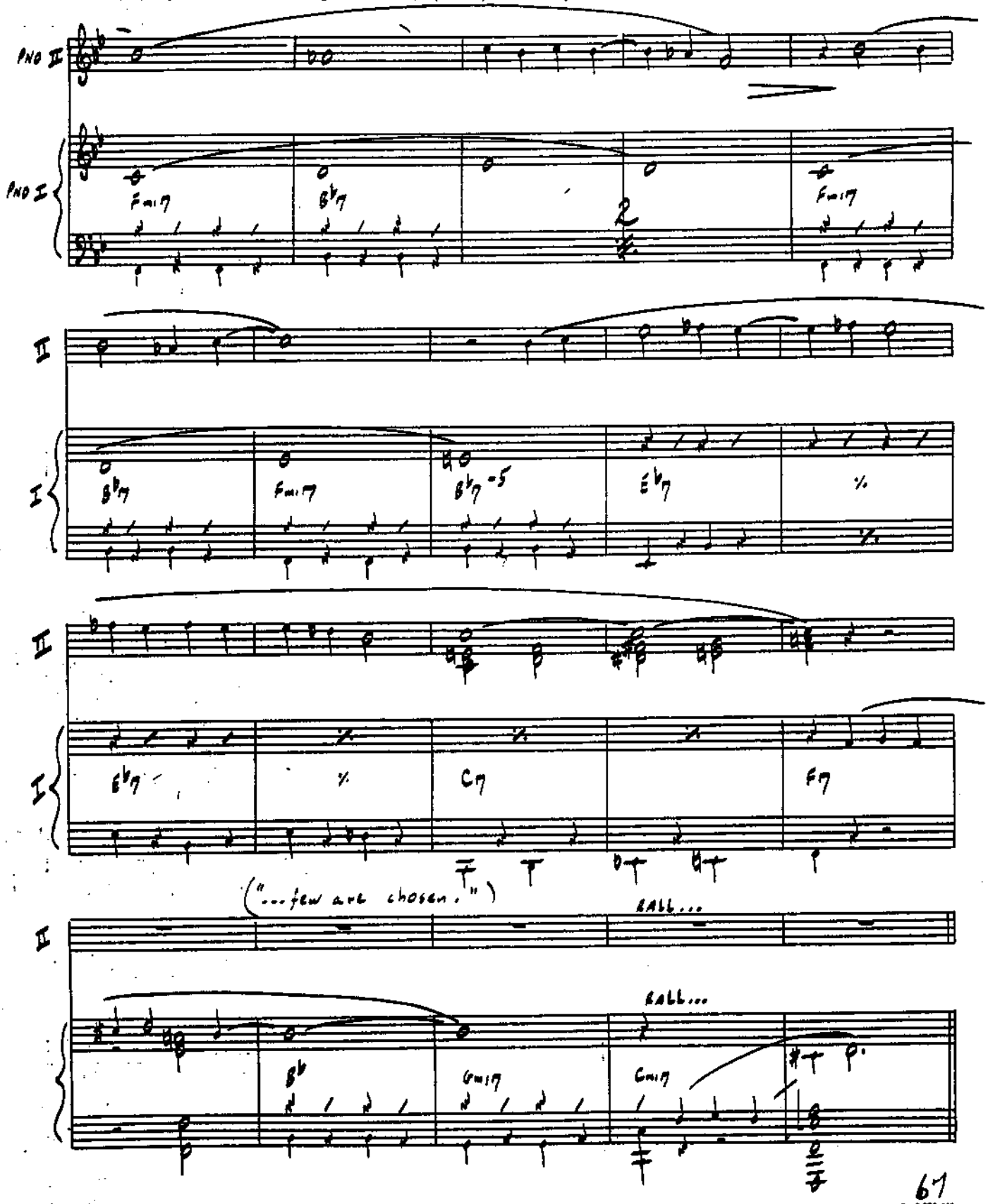
KEYBOARDS
- (I)-II

NELSON-EXIT

UKRAINE
4A

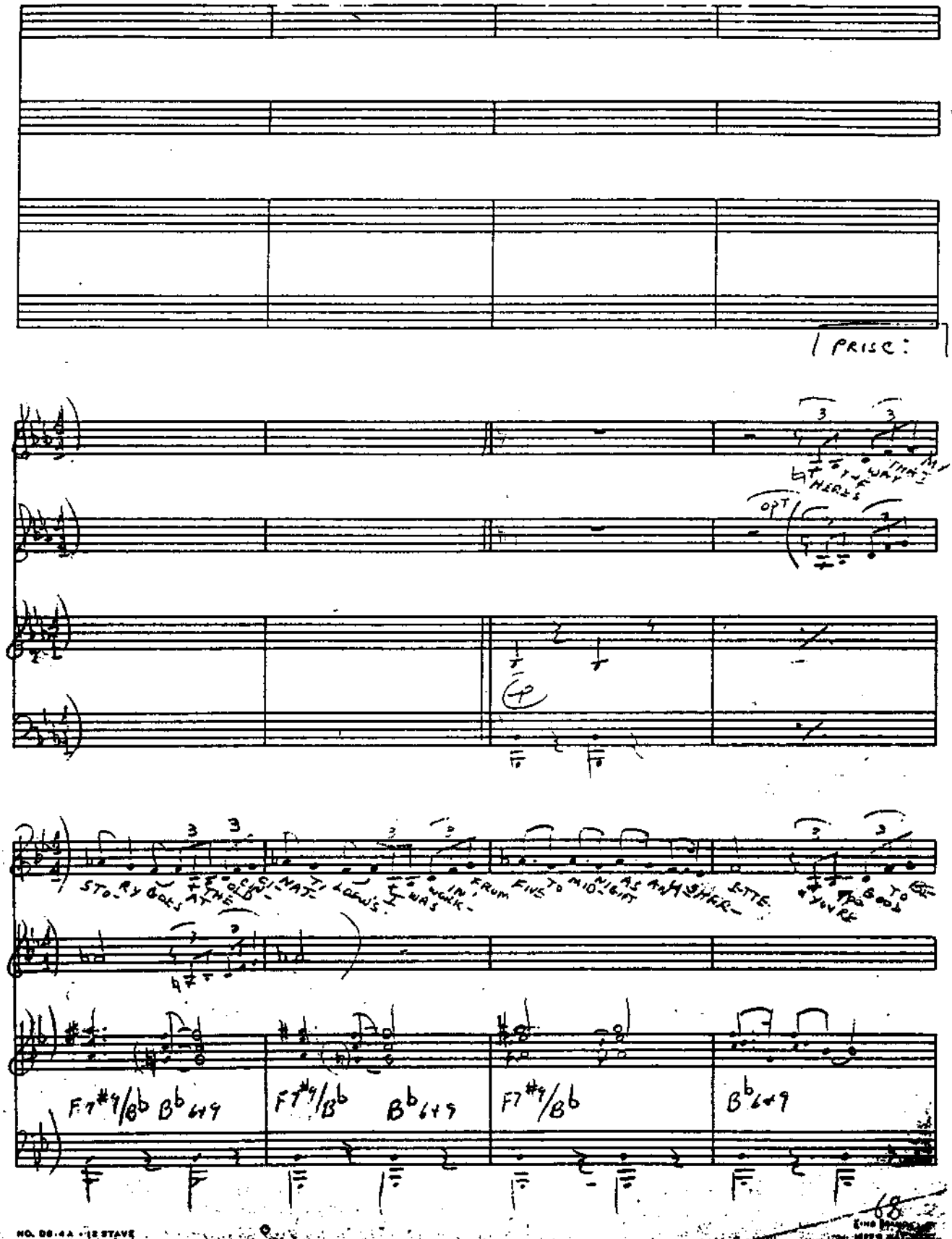


DIALOGUE OVER: "the beautiful hopefuls of Hollywood! ...."



KEYBOARDS / VOCAL

THE BEST IN THE WORLD



NO. 88-4A - 12 STAVE

BEST

HOLDING DOORS, PA-PA SAID, "WITH A FACE LIKE YOURS THERE'S A FORTUNE CUT THERE THAT YOU JUST GOTTA GO AND GET."

I

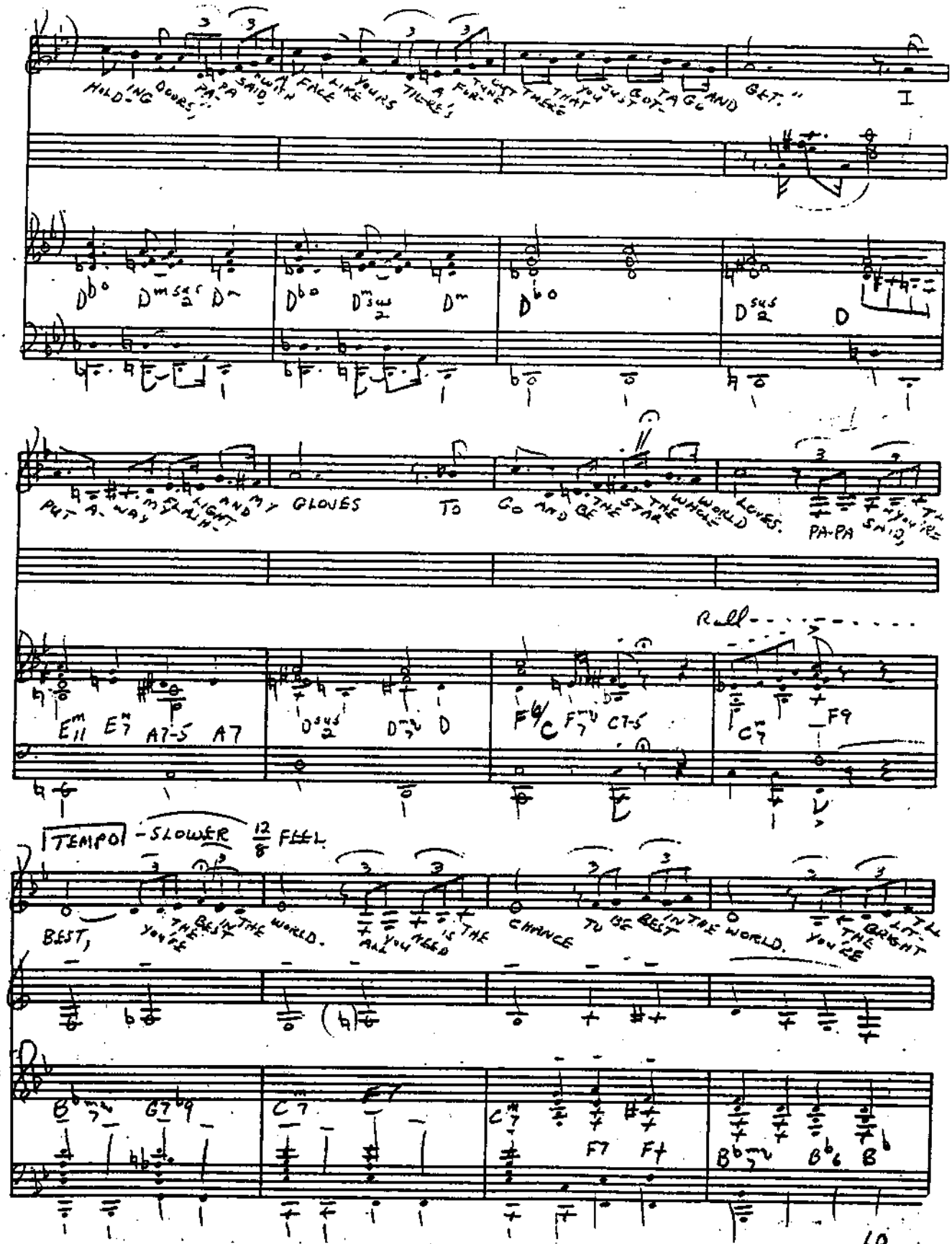
Db° Dm sus 2 Dm Db° Dm sus 2 Dm Db° Dsus 2 D

PUT A-WAY MY FLASH-LIGHT AND MY GLOVES TO GO AND BE THE STAR THE WHOLE WORLD LOVES. PA-PA SAID, YOU'RE

Rall

Em 11 Em 7 A7-5 A7 Dsus 2 Dm 7 D F6/C Fm 7 C7-5 Cm 7 F9

TEMPO - SLOWER 12/8 FEEL

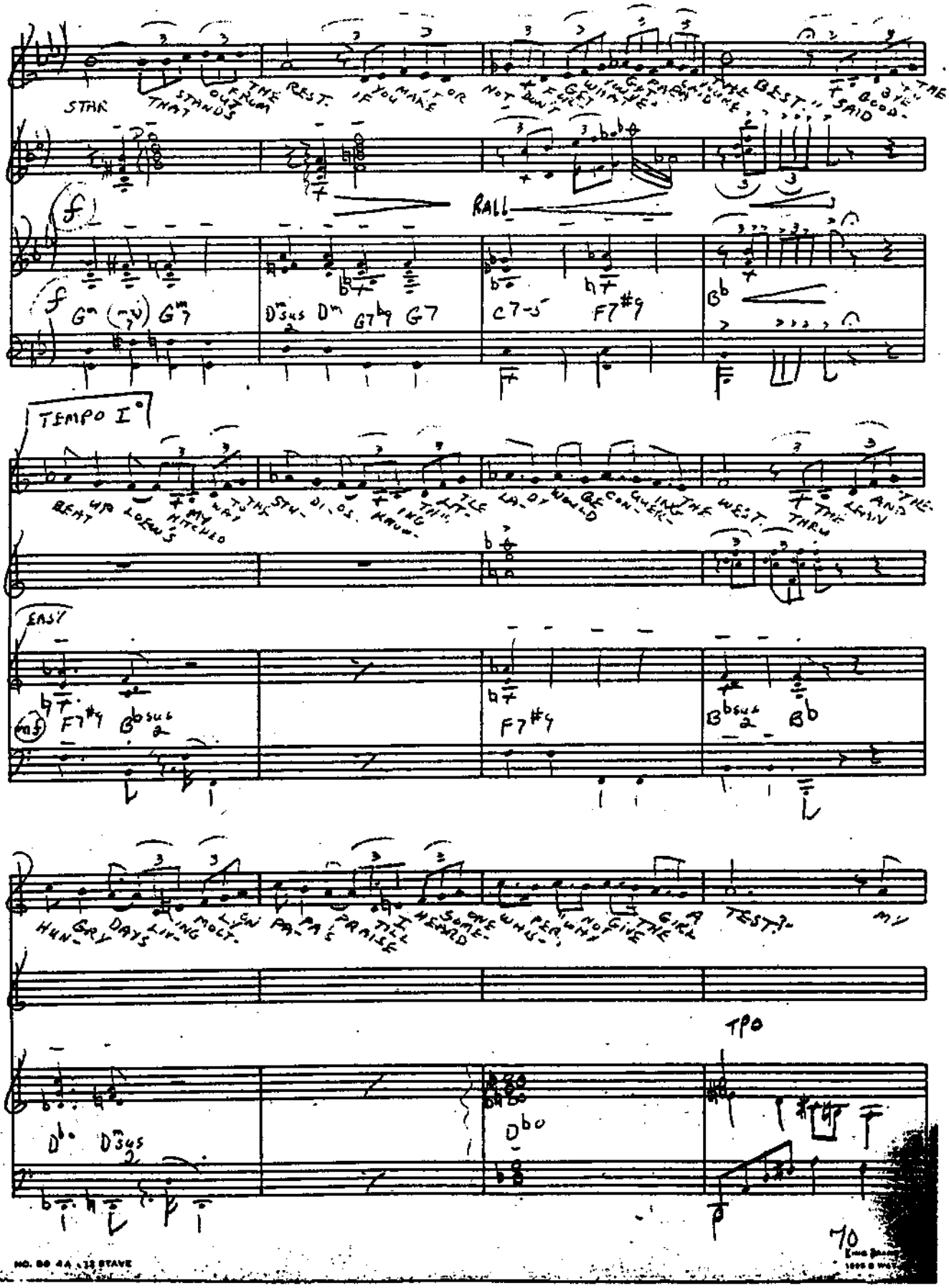


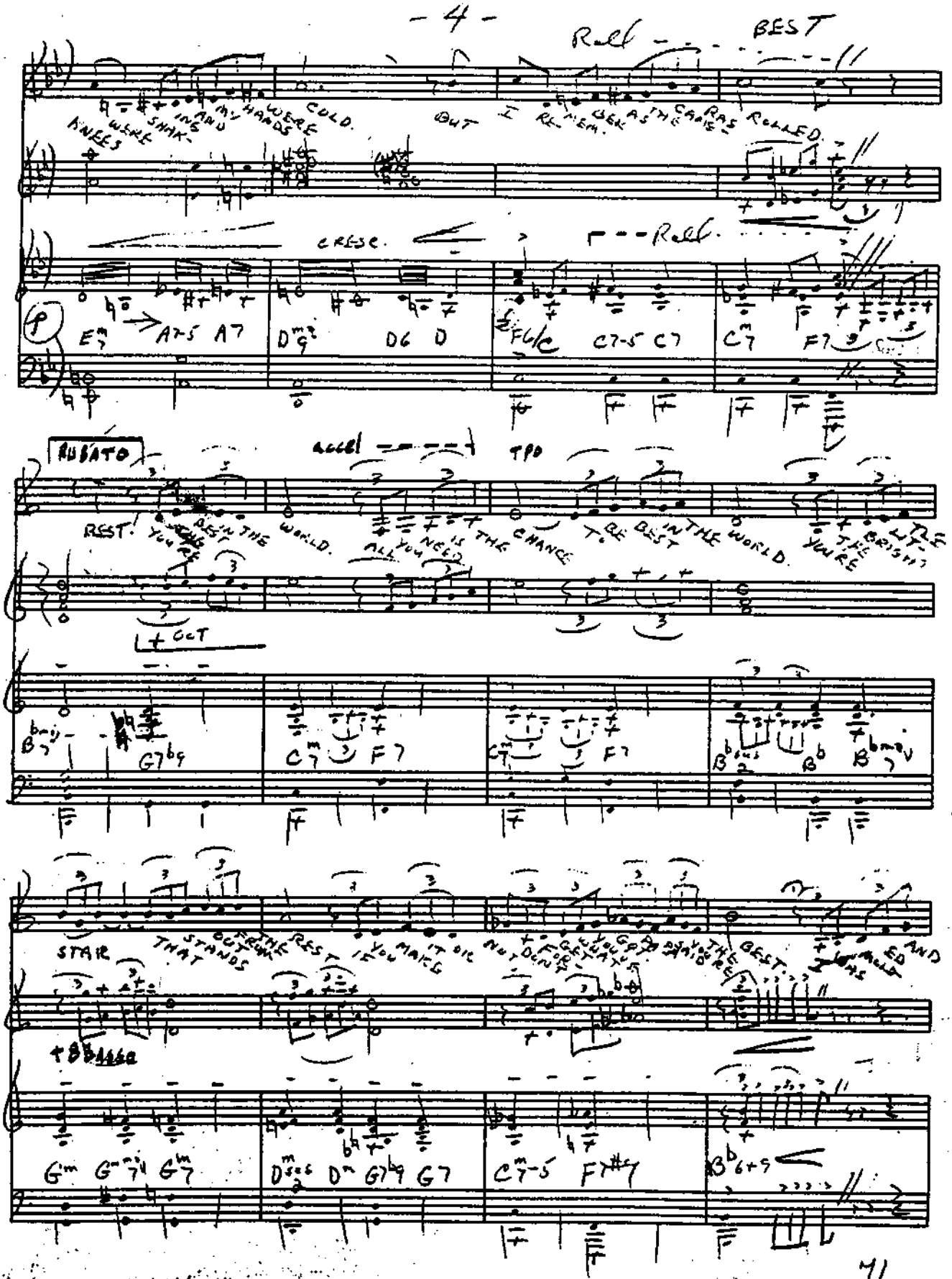
BEST, YOU'RE THE BEST IN THE WORLD. ALL YOU NEED IS THE CHANCE TO BE BEST IN THE WORLD. YOU'RE THE BRIGHT LIT-

Bbm 7 G7b9 Cm 7 F7 Cm 7 F7 F+ Bbm 7 Bb6 Bb

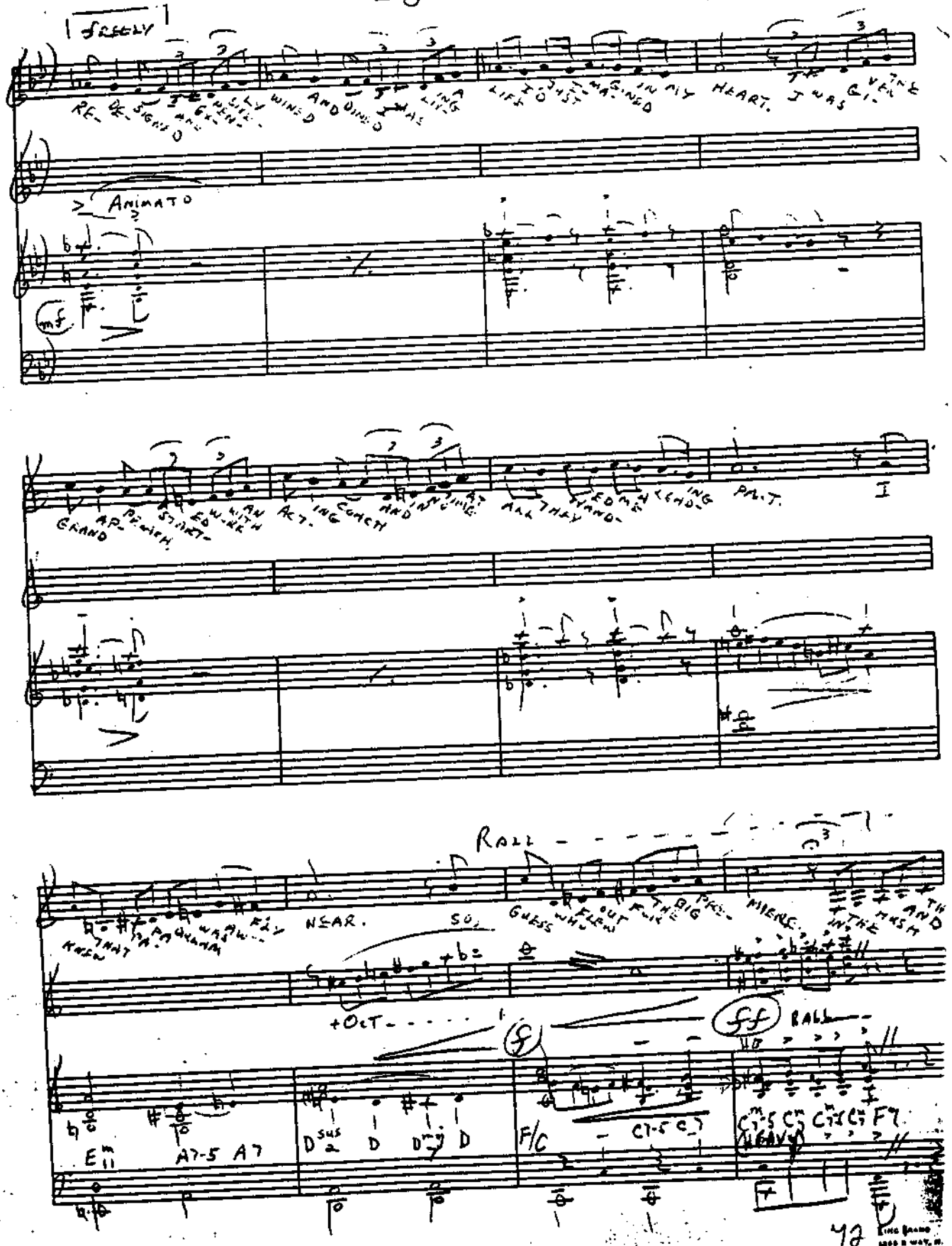
NO. DS 4A - 18 STAVE
KING BRAND

BEST

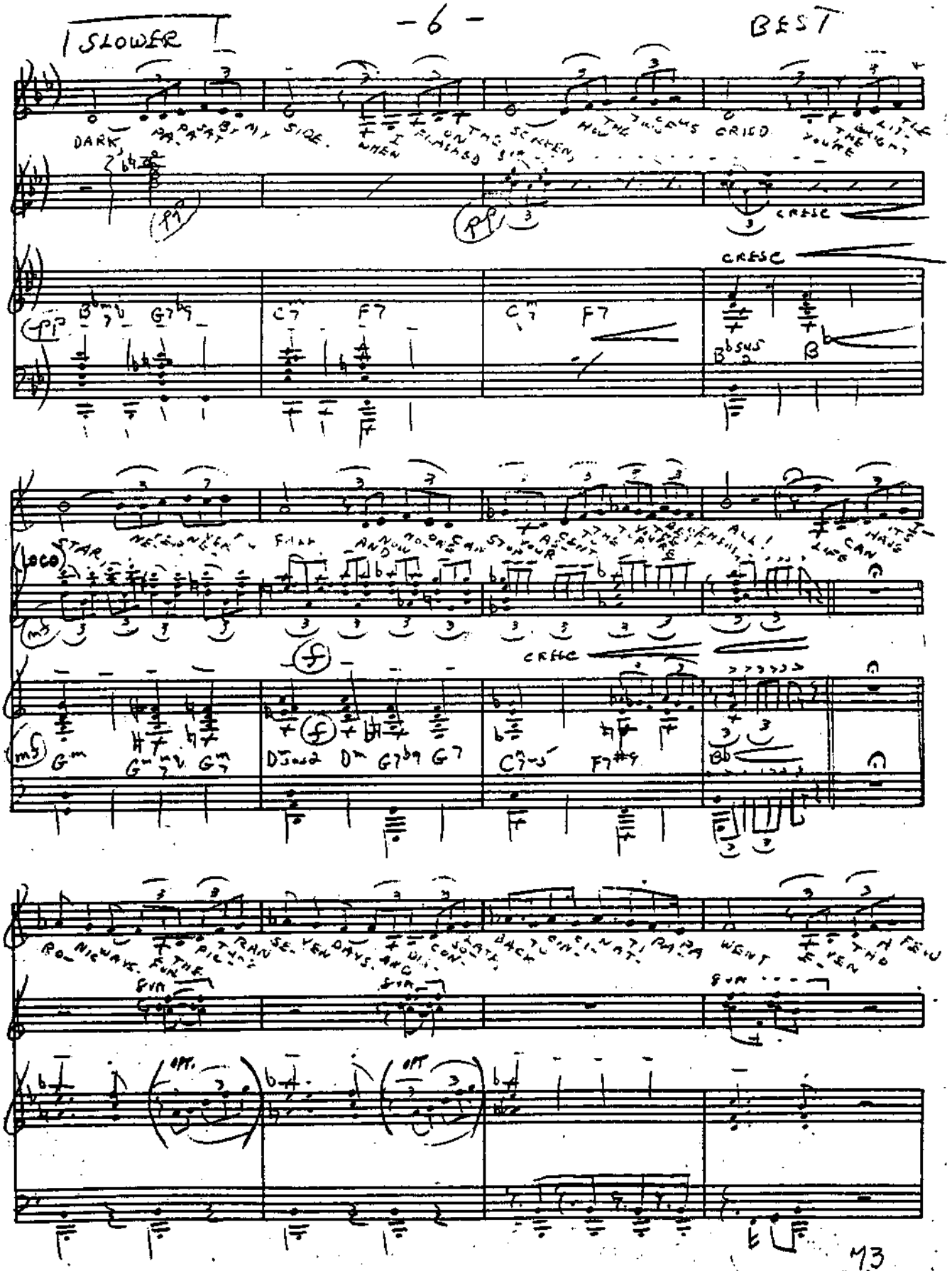

STAR THAT STANDS OUT FROM THE REST. IF YOU MAKE IT OR NOT DON'T FUR GET WHAT YOU'VE GET PAPA SAID THE BEST. SAID BYE BYE THE
RALL
TEMPO I°
BEAT UP LOEW'S MY HITCHED WAY TO THE STU-DI-OS. KNOW-ING THIS LIT-TLE LA-DY WOULD BE CON-QUER-ING THE WEST. THRU THE LEAN AND THE
EASY
HUN-GRY DAYS LIV-ING MOLT-LY ON PA-PA'S PRAISE TILL I HEARD SOME-ONE WHIS-PER WHY NOT GIVE THE GIRL A TEST? MY
TPO


Rall
BEST
KNEES WERE SHAKING AND MY HANDS WERE COLD. BUT I REMEMBER AS THE CAMERAS ROLLED.
CRESC.
Rall.
RUBATO
accel
TPO
REST. YOU'RE THE BEST IN THE WORLD. ALL YOU NEED IS THE CHANCE TO BE BEST IN THE WORLD. YOU'RE THE BRIGHT LITTLE
OCT
STAR THAT STANDS OUT FROM THE REST IF YOU MAKE IT OR NOT DON'T FORGET WHAT YOU'VE GOT PAPA SAID YOU'RE THE BEST. I HAS MOLDED AND
+8 BASSO

BEST



BEST



NO. DS 4A - 12 STAVE
KING BRAND
1399 B WAY, N. Y.

BEST

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

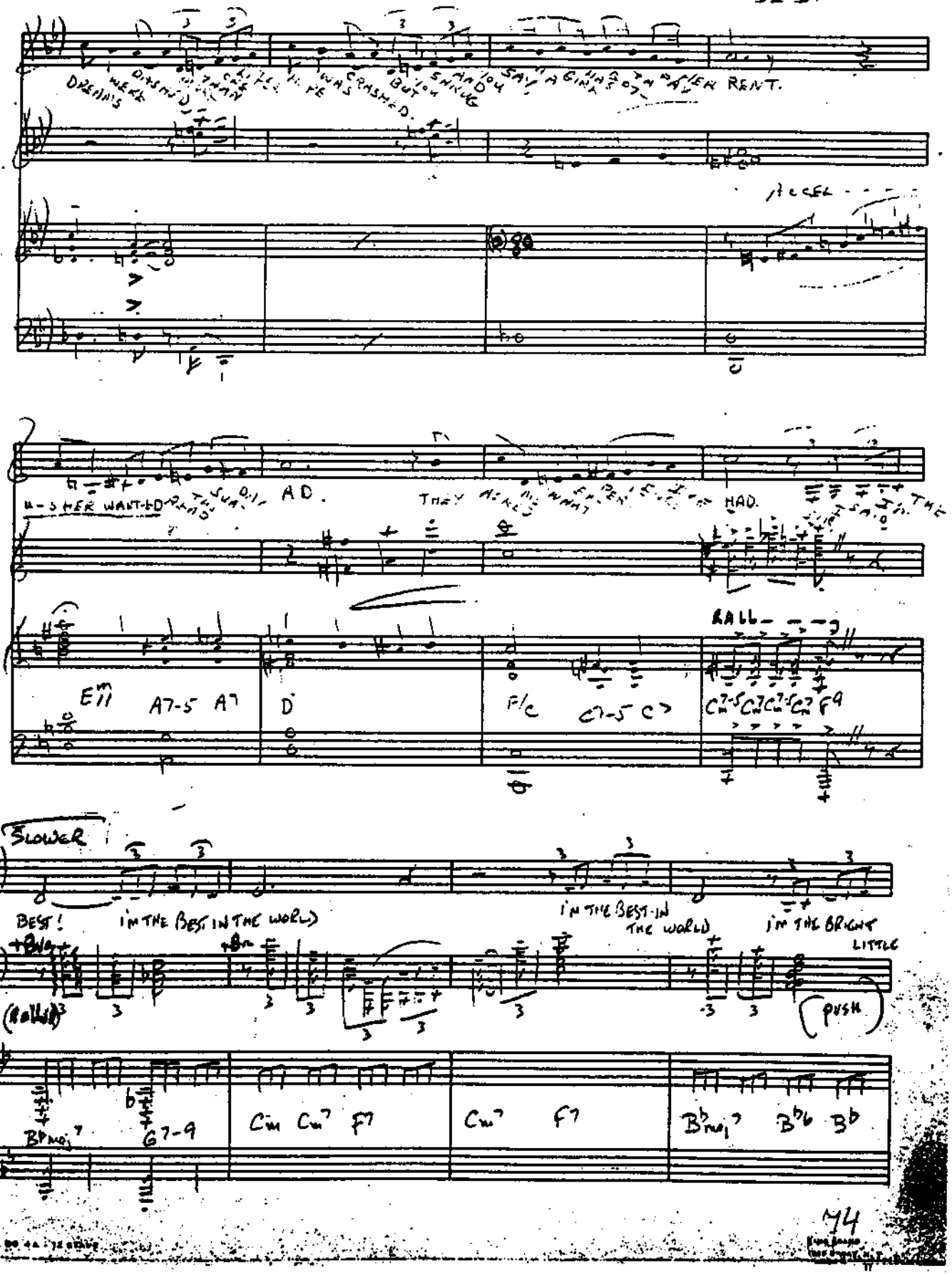
ACCEL

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

RALL

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

SLOWER

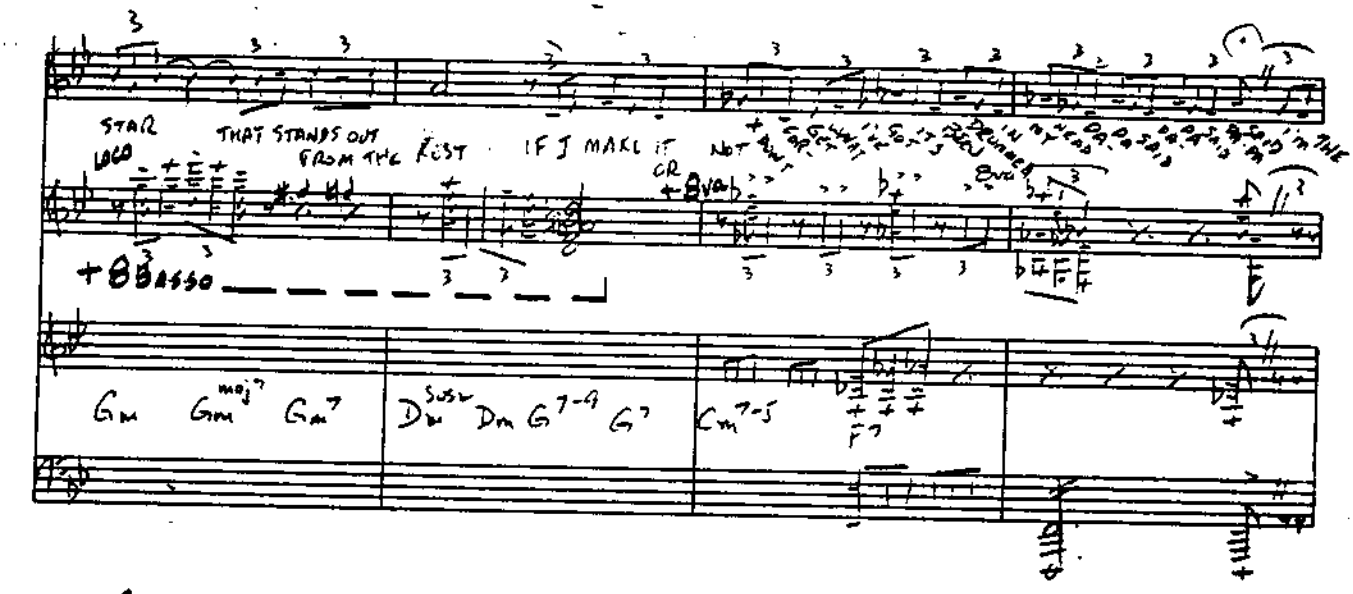


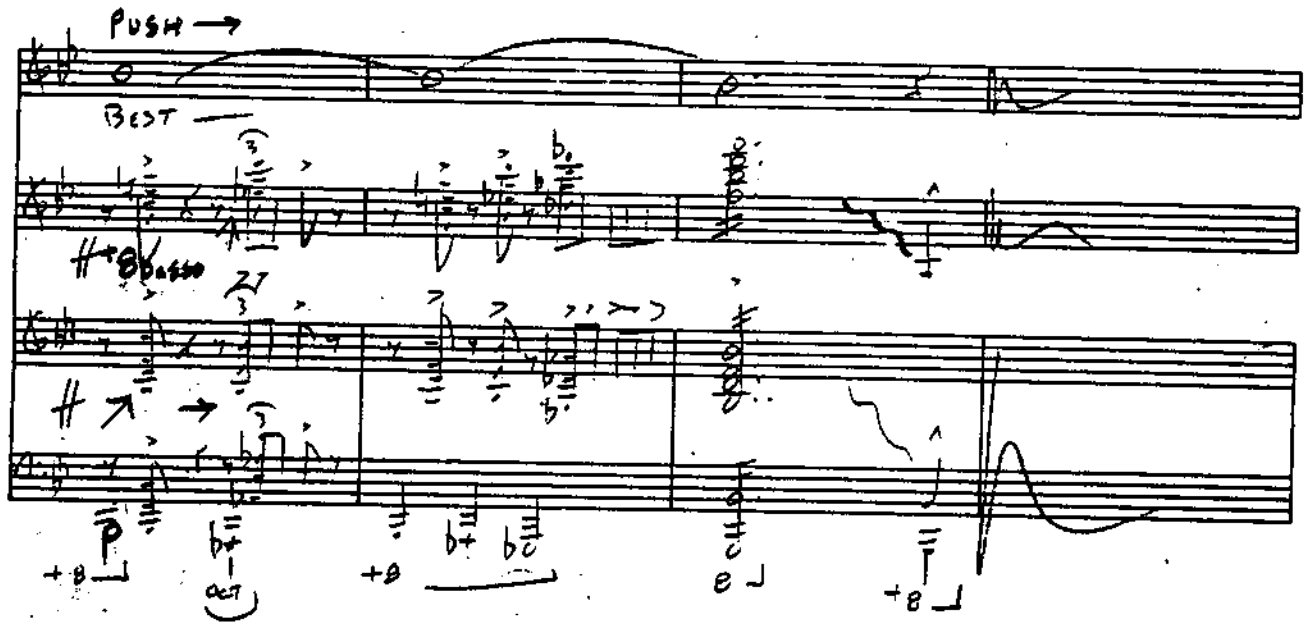
BEST! I'M THE BEST IN THE WORLD I'M THE BEST IN THE WORLD I'M THE BRIGHT LITTLE

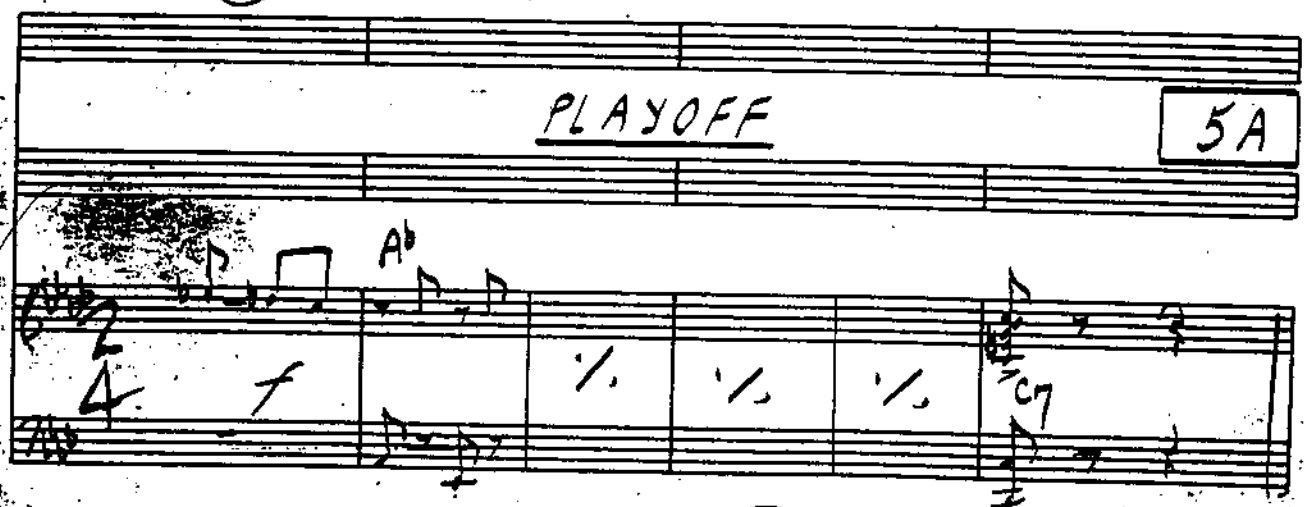
(Rallied) (PUSH)

Bbmaj7 G7-9 Cm Cm7 F7 Cm7 F7 Bbmaj7 Bb6 Bb

BEST







THE STORY BEHIND THE SONG 6 TACET

PIANO-CONDUCTOR

RICHARD WHITING MEDLEY

V.S.

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

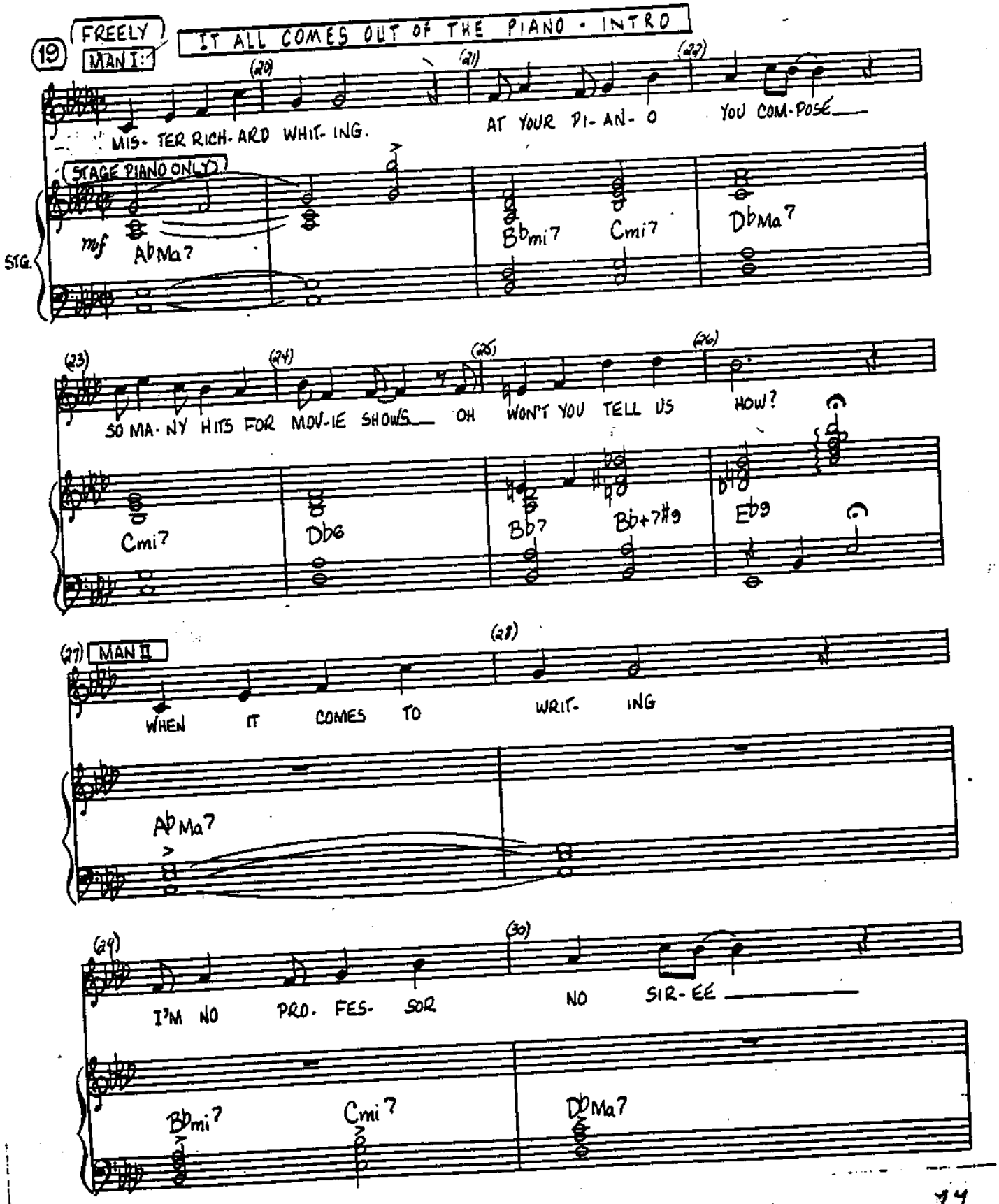
(20) (21) (22)

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

STAGE PIANO ONLY

STG. mf A♭Ma7 B♭mi7 Cmi7 D♭Ma7

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



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

Cmi7 D♭6 B♭7 B♭+7♯9 E♭9

(27) MAN II (28)

WHEN IT COMES TO WRIT- ING

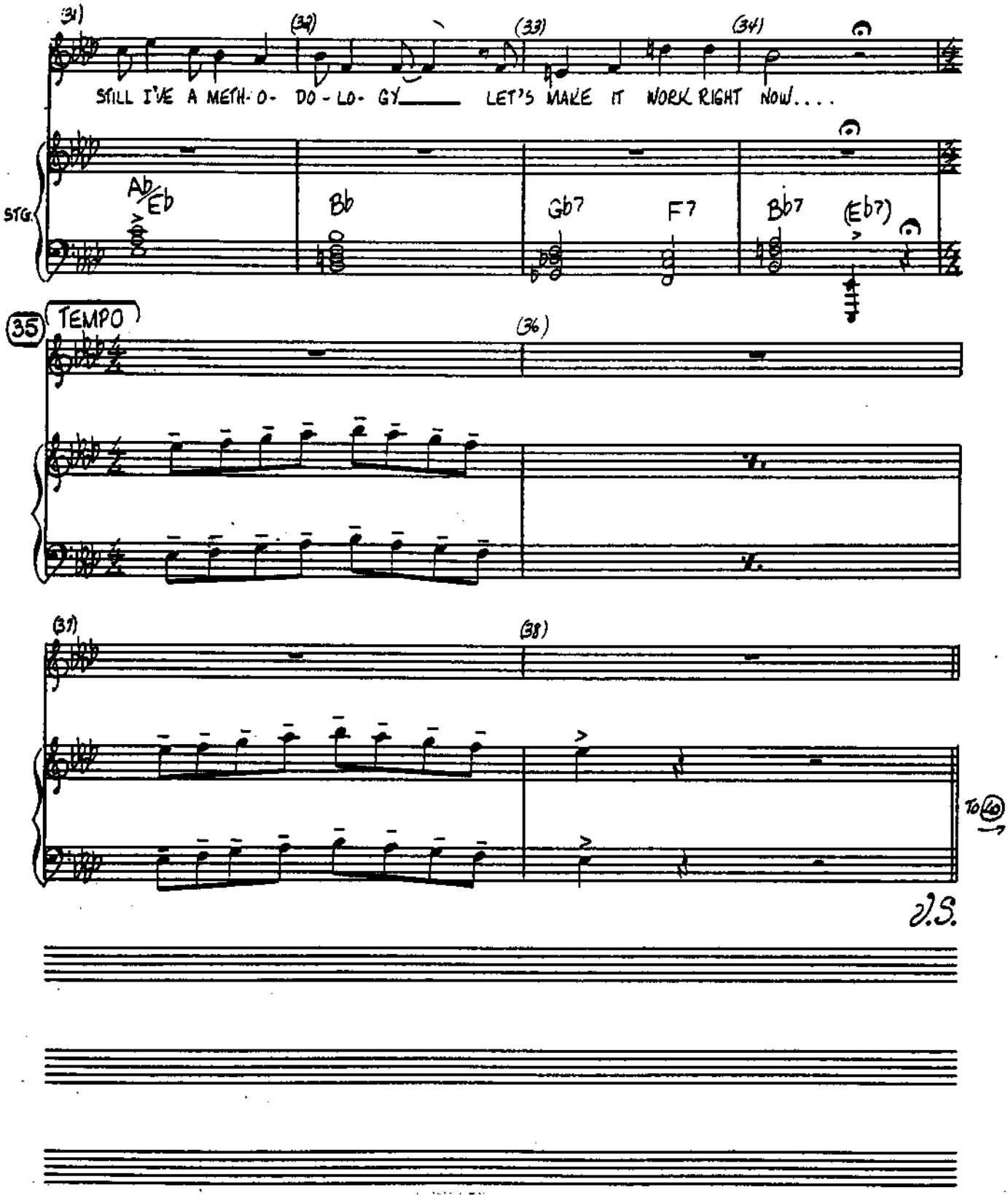
A♭Ma7

(29) (30)

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

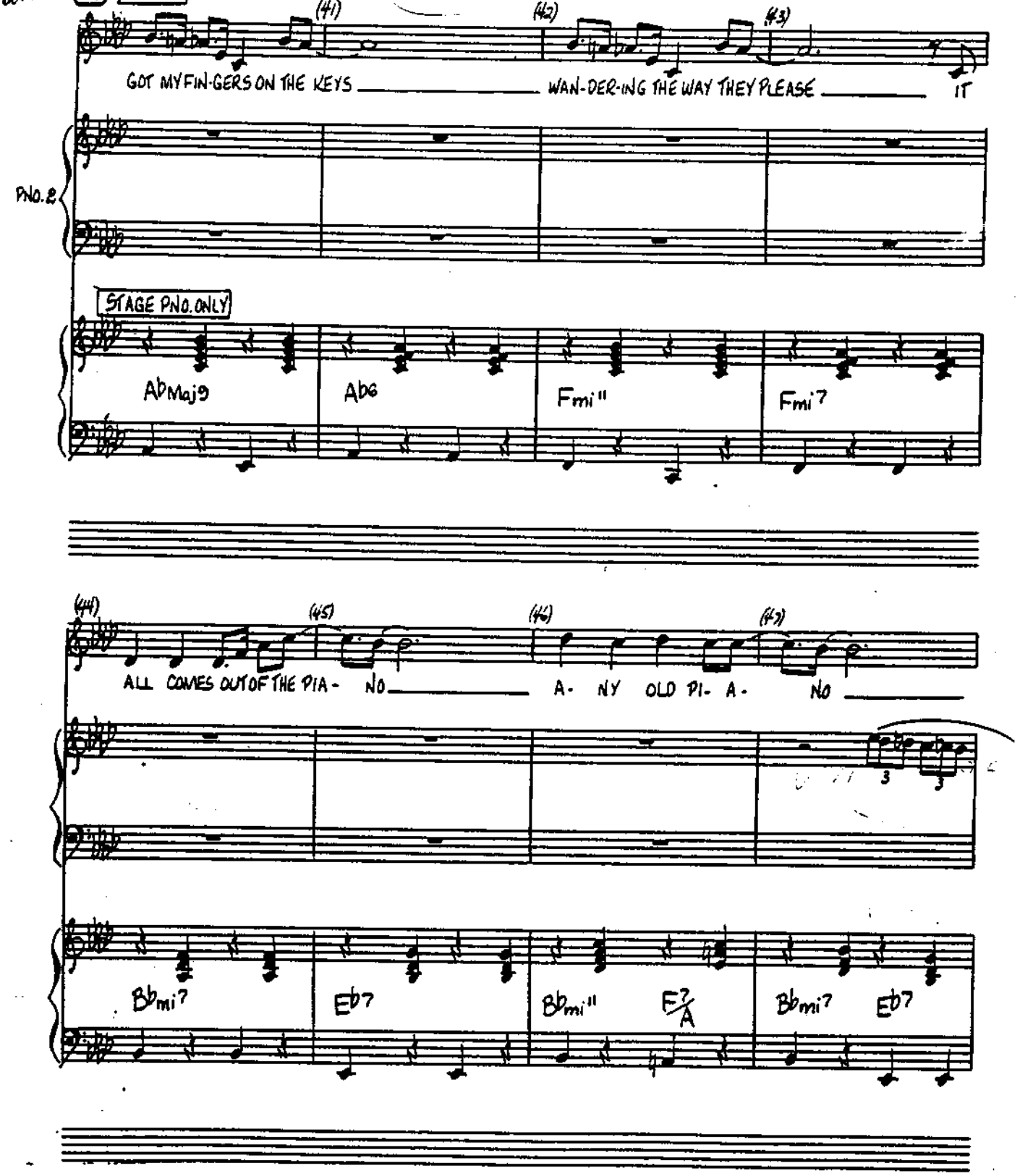
B♭mi7 Cmi7 D♭Ma7

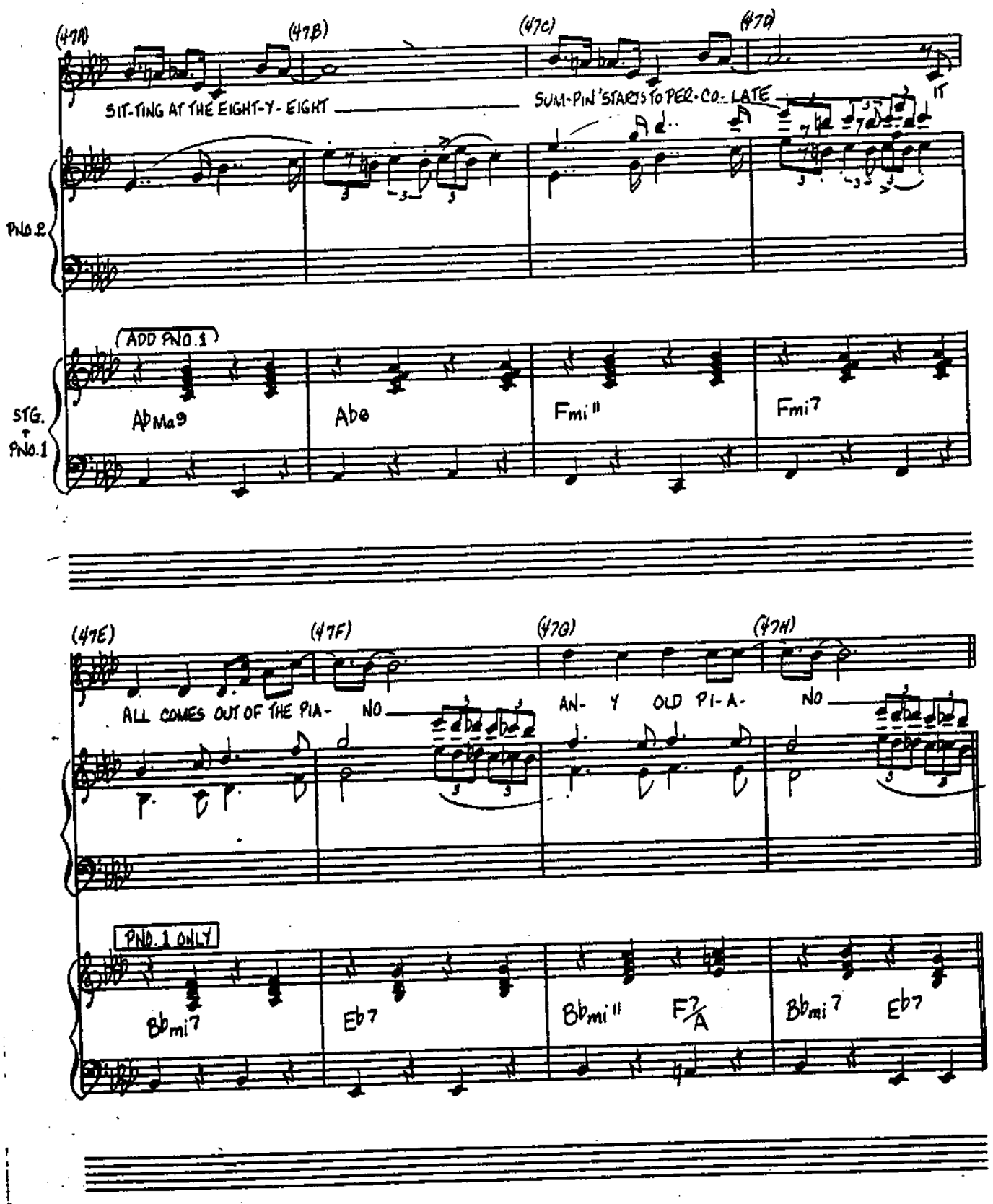
Aztec® C-12 R

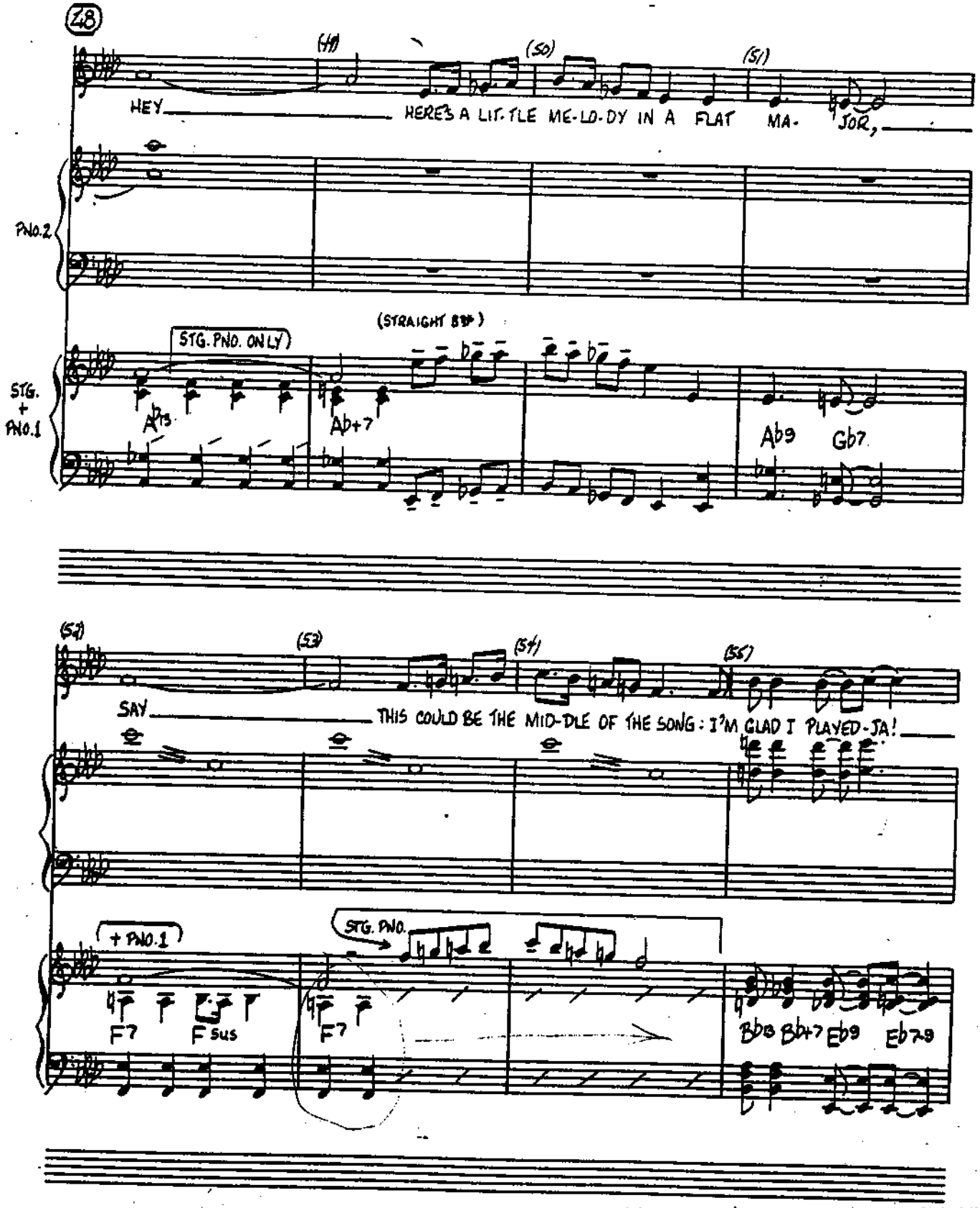

(31)
(32)
(33)
(34)
STILL I'VE A METH- O- DO - LO- GY LET'S MAKE IT WORK RIGHT NOW....
STG.
Ab/Eb
Bb
Gb7
F7
Bb7
(Eb7)
35 TEMPO
(36)
(37)
(38)
To ⑩
D.S.

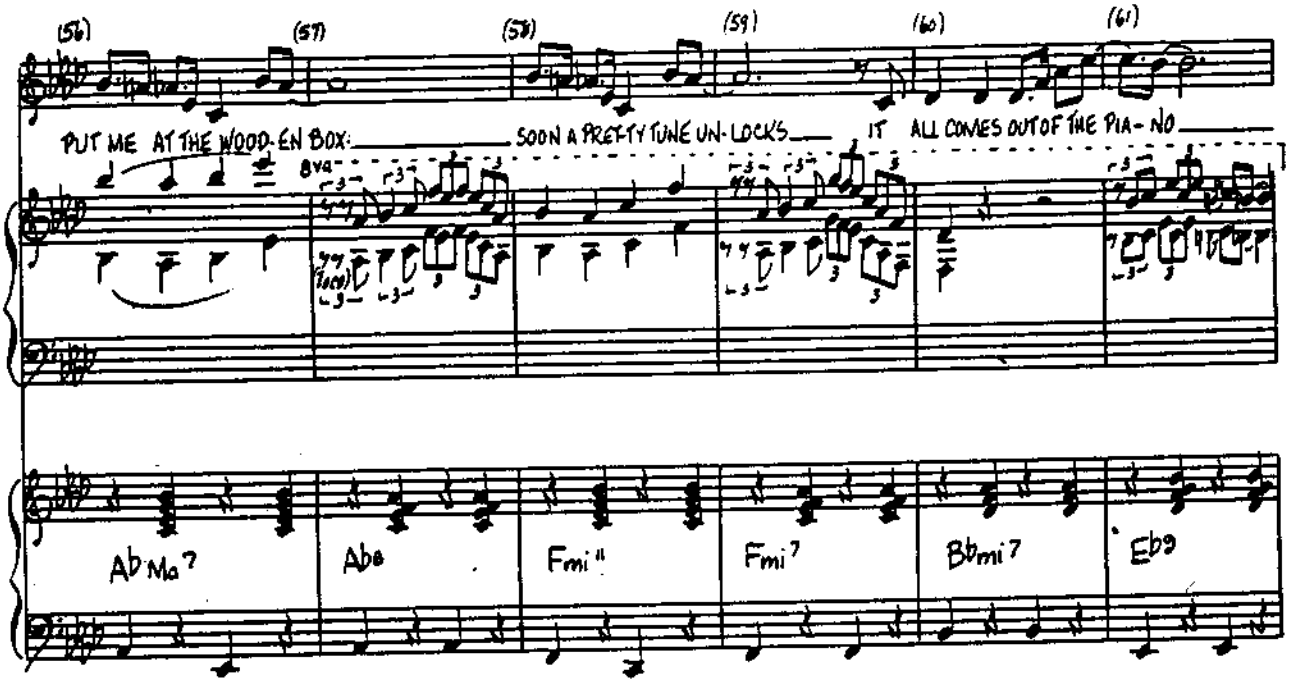
"IT ALL COMES OUT OF THE PIANO"

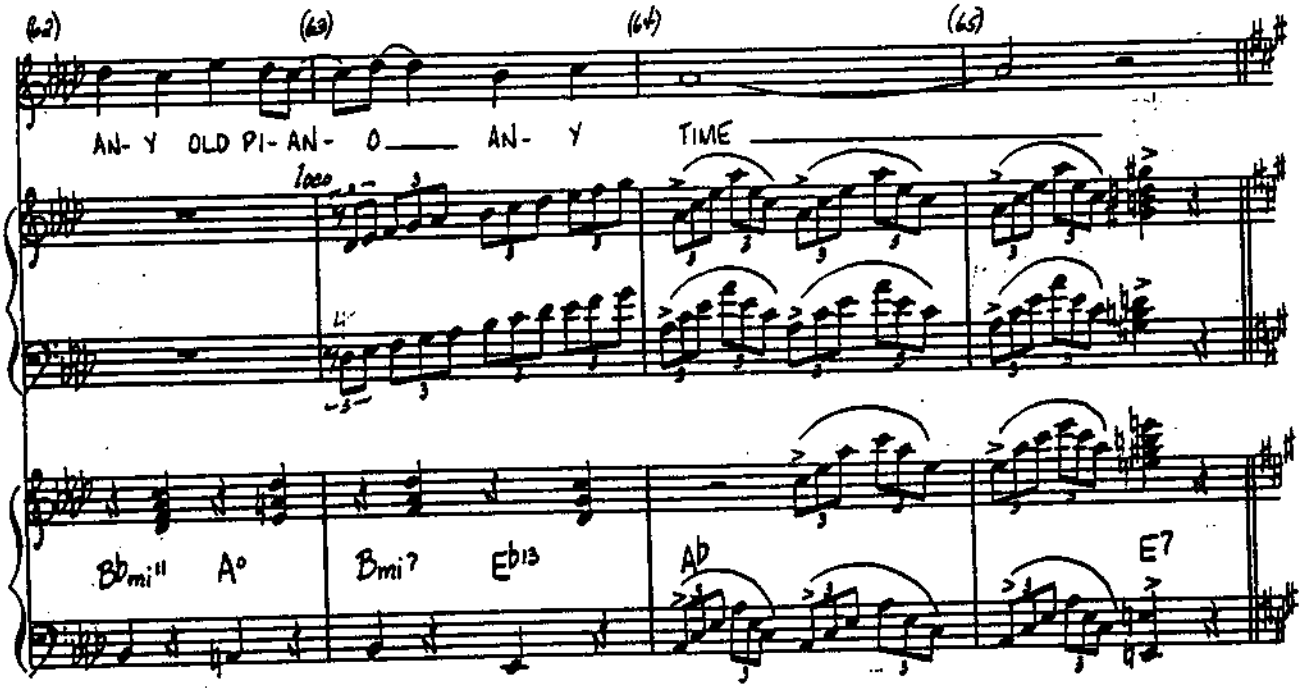
Carlo (40) MAN II:

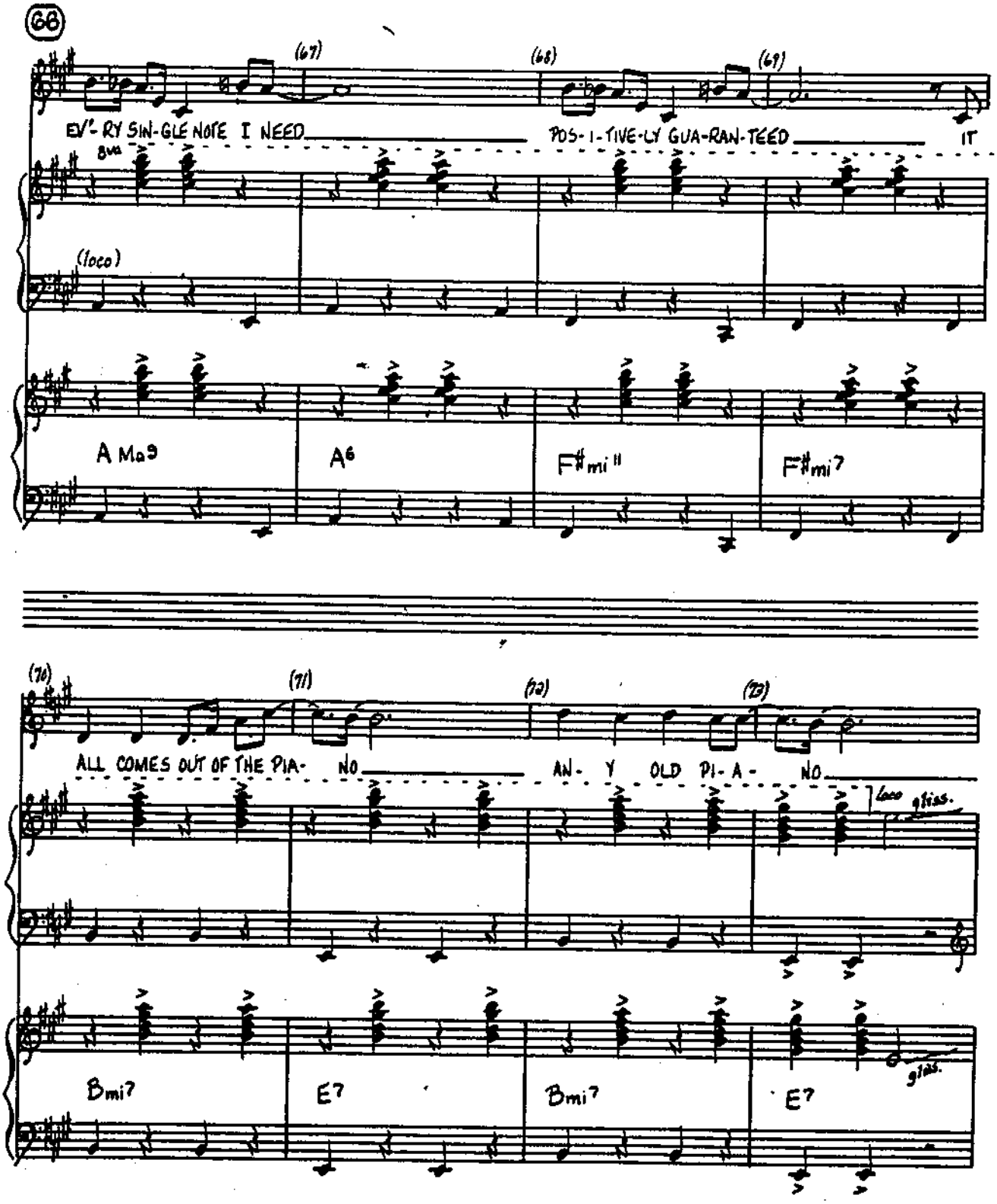


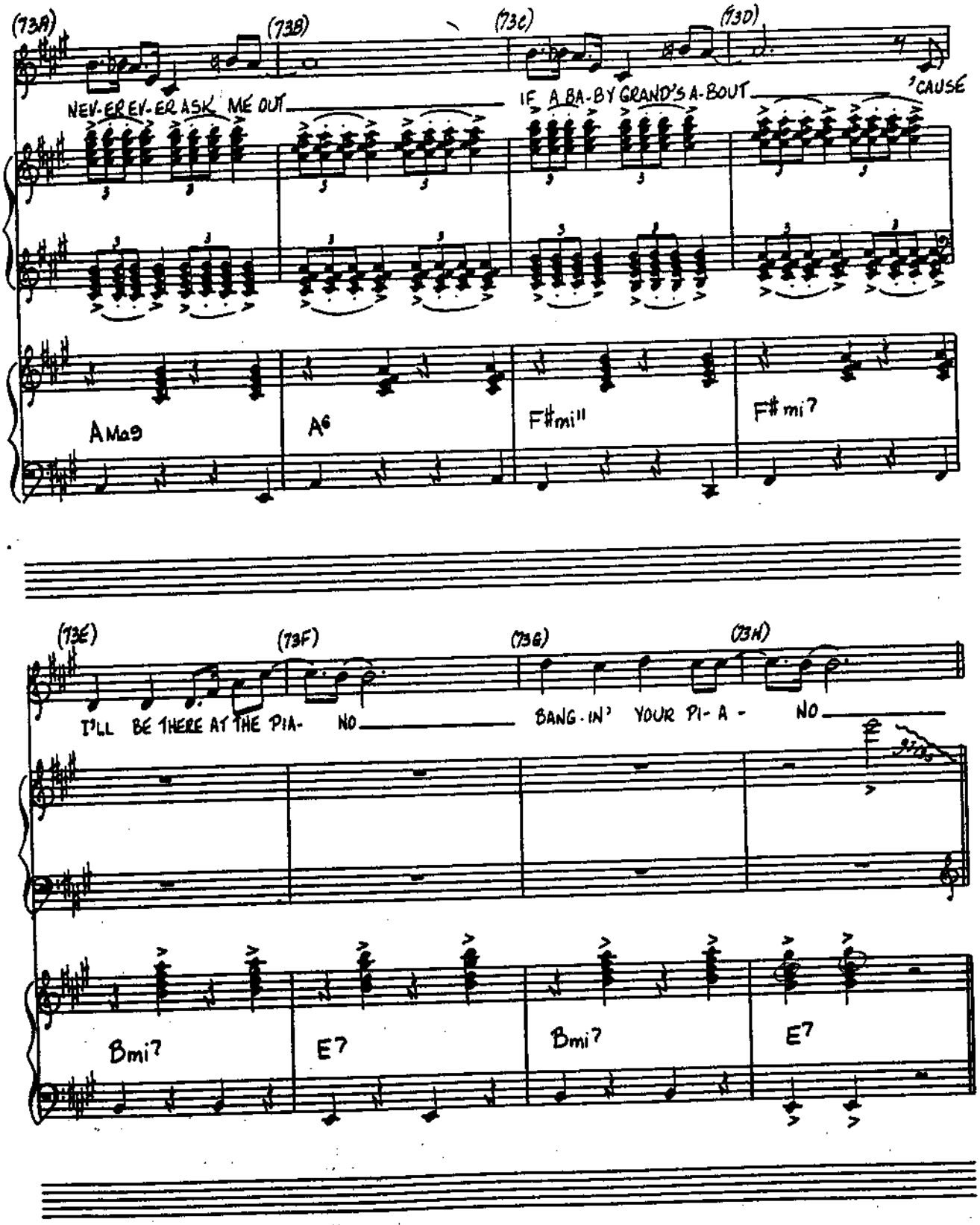

(47A)
(47B)
(47C)
(47D)
SIT-TING AT THE EIGHT-Y-EIGHT
SUM-PIN' STARTS TO PER-CO-LATE
IT
PNO. 2
ADD PNO. 1
STG. + PNO. 1
AbMa9
Abø
Fmi11
Fmi7
(47E)
(47F)
(47G)
(47H)
ALL COMES OUT OF THE PIA- NO
AN- Y OLD PI-A- NO
PNO. 1 ONLY
Bbmi7
Eb7
Bbmi11
F7/A
Bbmi7
Eb7

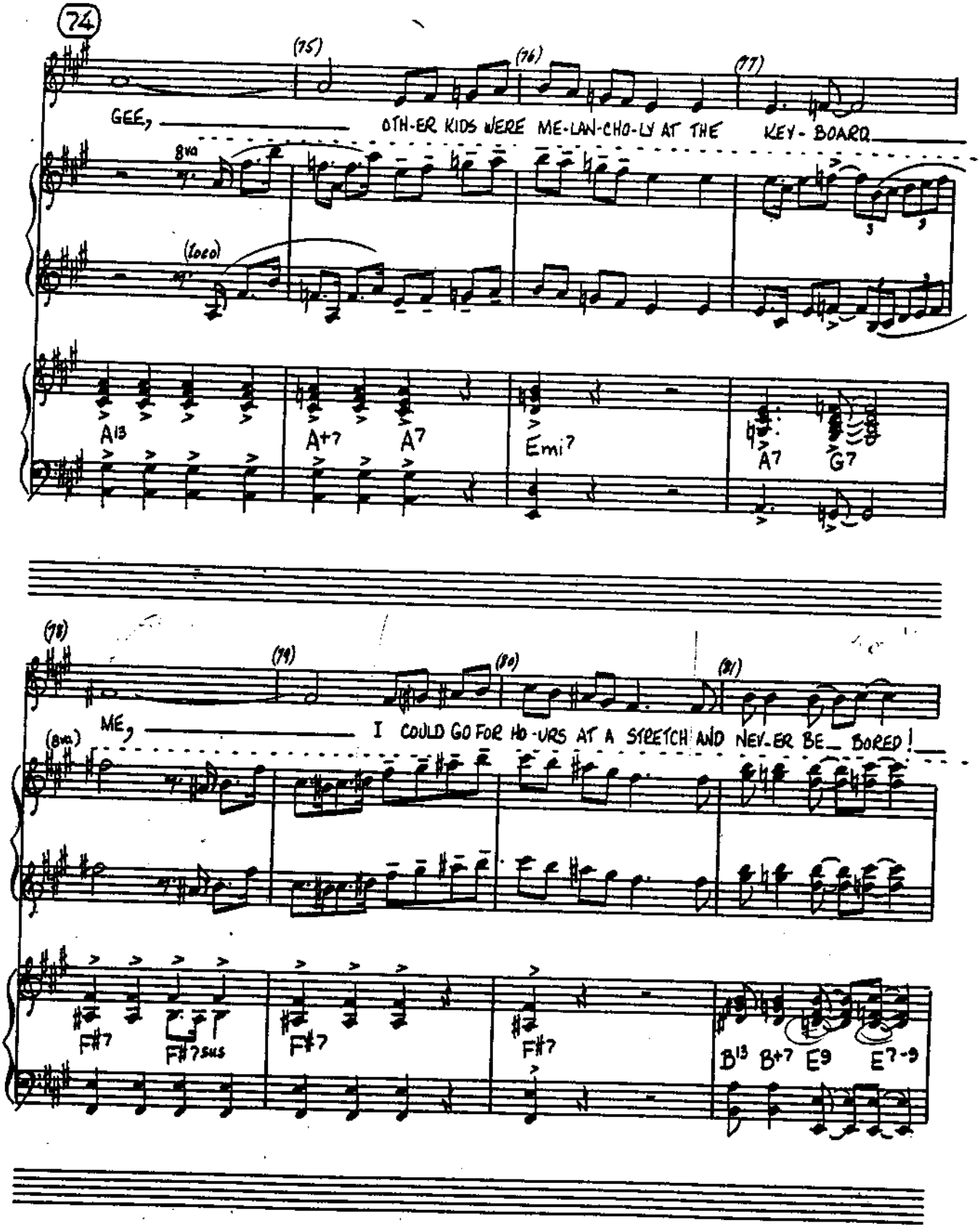

28
(49)
(50)
(51)
HEY HERE'S A LIT-TLE ME-LO-DY IN A FLAT MA- JOR,
PNO.2
(STRAIGHT 8TH)
STG. PNO. ONLY
STG. + PNO.1
Ab13
Ab+7
Ab9
Gb7
(52)
(53)
(54)
(55)
SAY THIS COULD BE THE MID-DLE OF THE SONG: I'M GLAD I PLAYED-JA!
+ PNO.1
STG. PNO.
F7
F sus
F7
Bb9 Bb+7 Eb9 Eb7#9

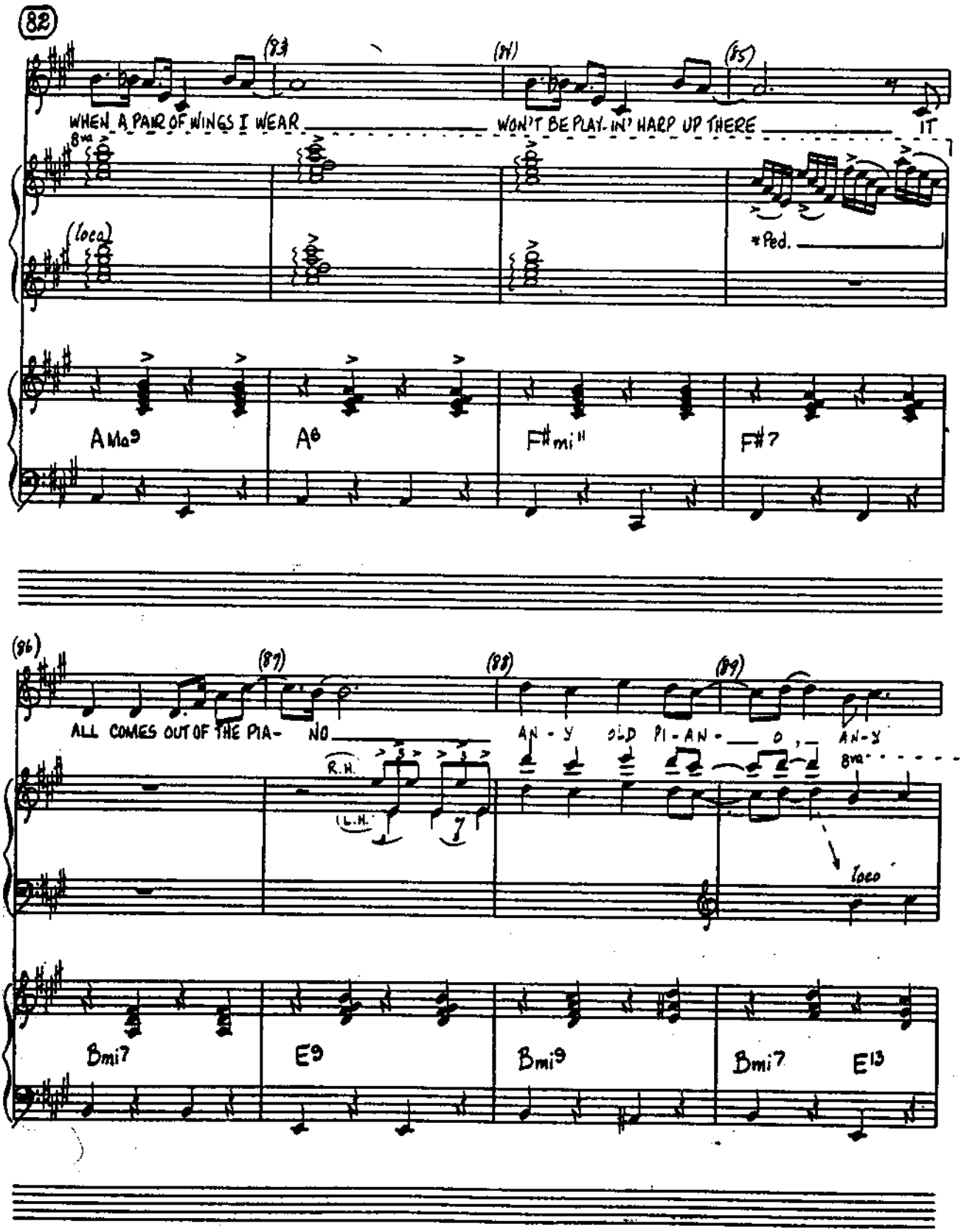

(56)
(57)
(58)
(59)
(60)
(61)
PUT ME AT THE WOOD-EN BOX: SOON A PRET-TY TUNE UN-LOCK'S IT ALL COMES OUT OF THE PIA-NO
8va
Ab Ma7
Abo
Fmi11
Fmi7
Bbmi7
Eb9

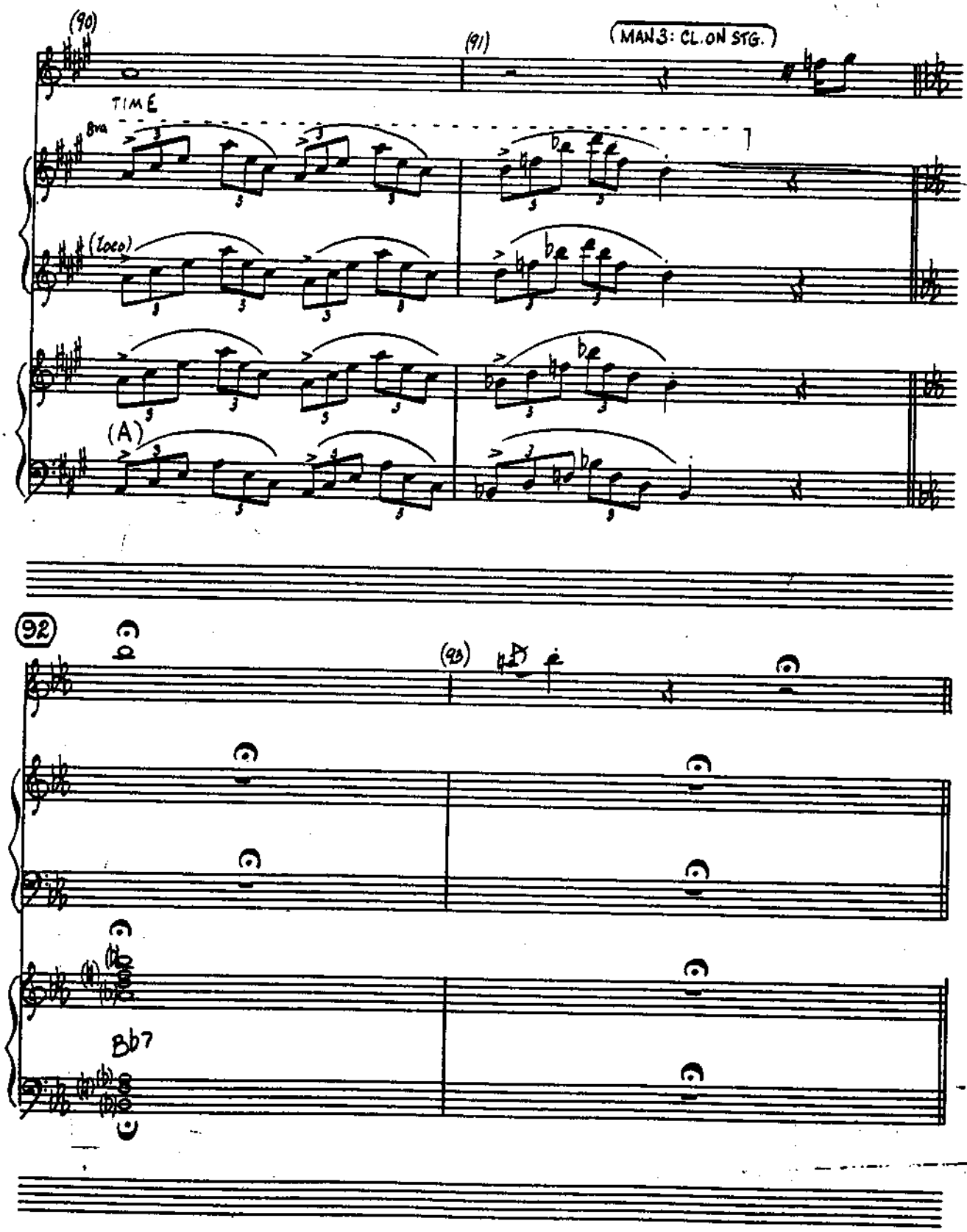

(62)
(63)
(64)
(65)
AN-Y OLD PI-AN-O AN-Y TIME
loco
Bbmi11
A°
Bmi7
Eb13
Ab
E7

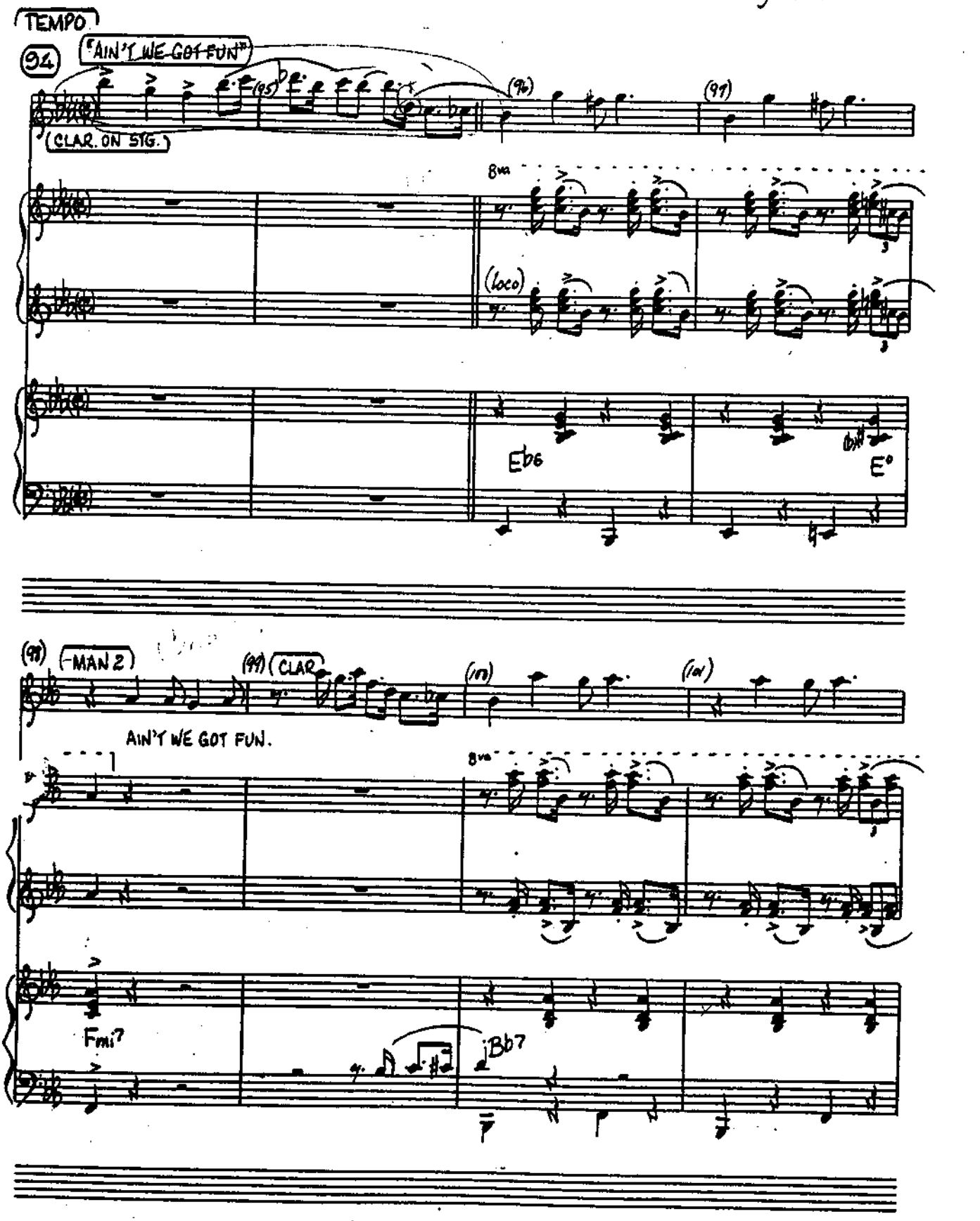

66
(67)
(68)
(69)
EV'-RY SIN-GLE NOTE I NEED
POS-I-TIVE-LY GUA-RAN-TEED
IT
8va
(loco)
A Ma9
A6
F#mi11
F#mi7
(70)
(71)
(72)
(73)
ALL COMES OUT OF THE PIA-NO
AN-Y OLD PI-A-NO
loco gliss.
gliss.
Bmi7
E7
Bmi7
E7

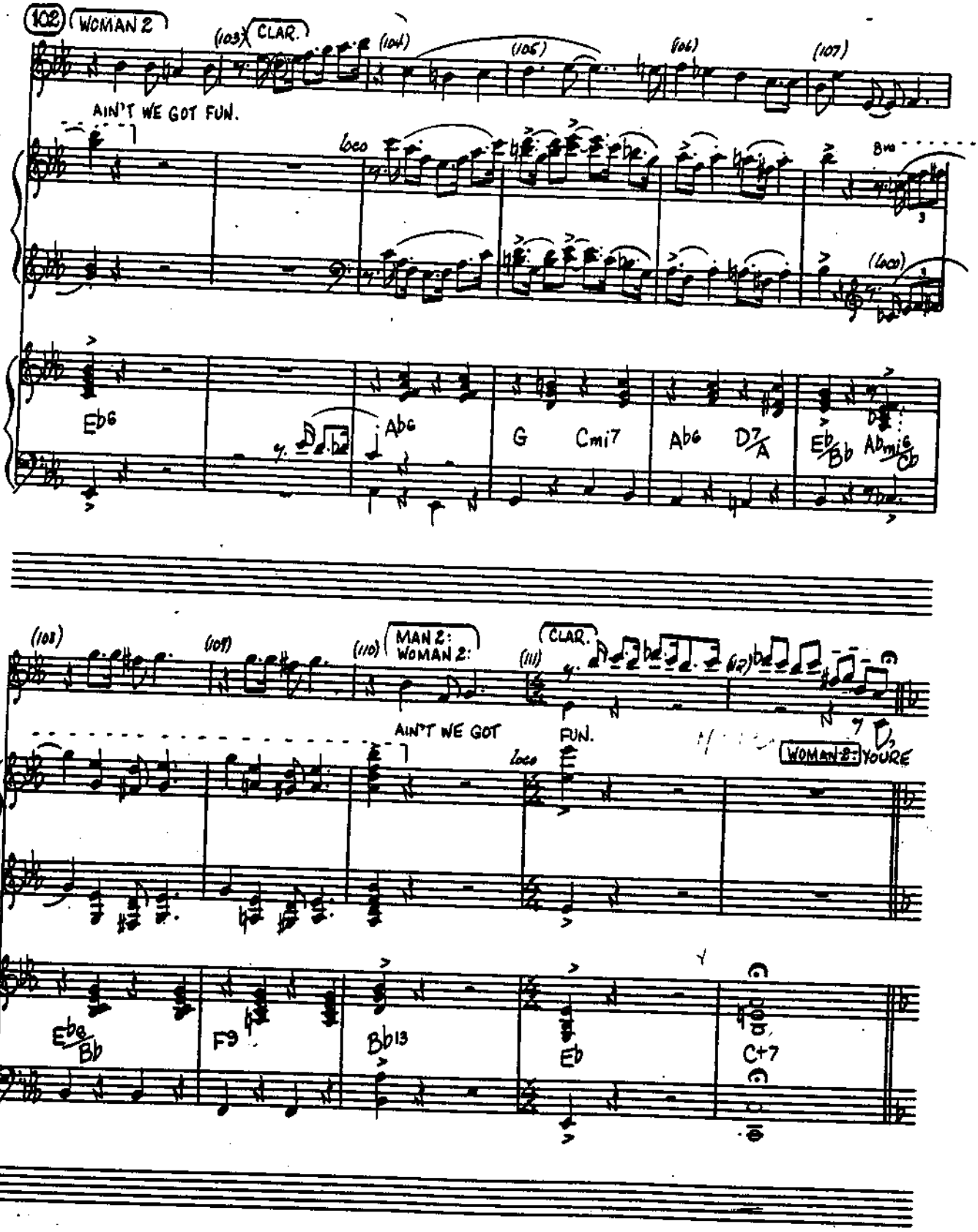

(73A)
(73B)
(73C)
(73D)
NEV-ER EV-ER ASK ME OUT
IF A BA-BY GRAND'S A-BOUT
'CAUSE
AMa9
A6
F#mi11
F#mi7
(73E)
(73F)
(73G)
(73H)
I'LL BE THERE AT THE PIA- NO
BANG-IN' YOUR PI-A- NO
Bmi7
E7
Bmi7
E7


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


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


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


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


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

"TOO MARVELOUS FOR WORDS"

(113) TEMPO

[WOMAN 2:]

(114) (115) (116)

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

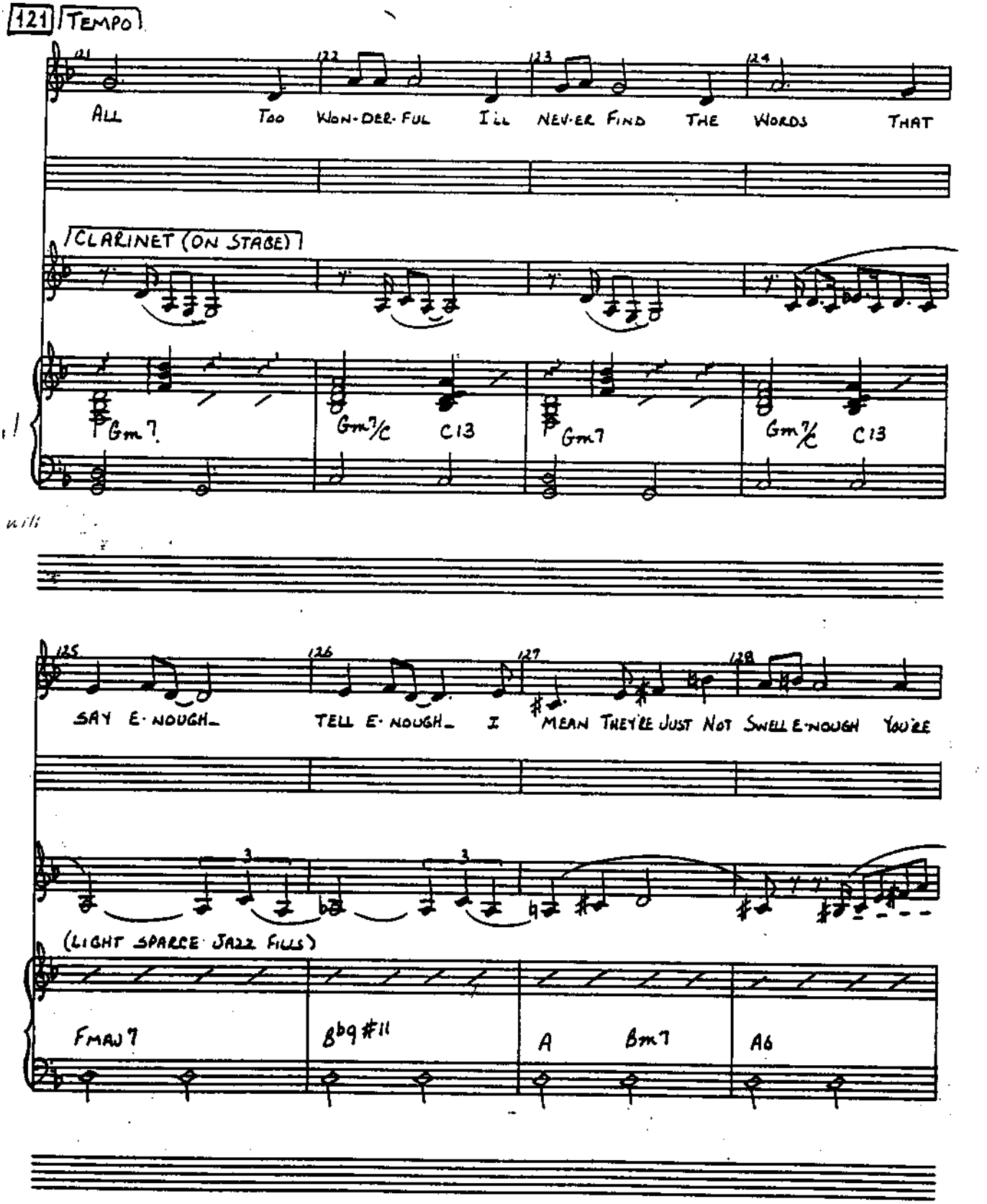
STG. PNO. ONLY

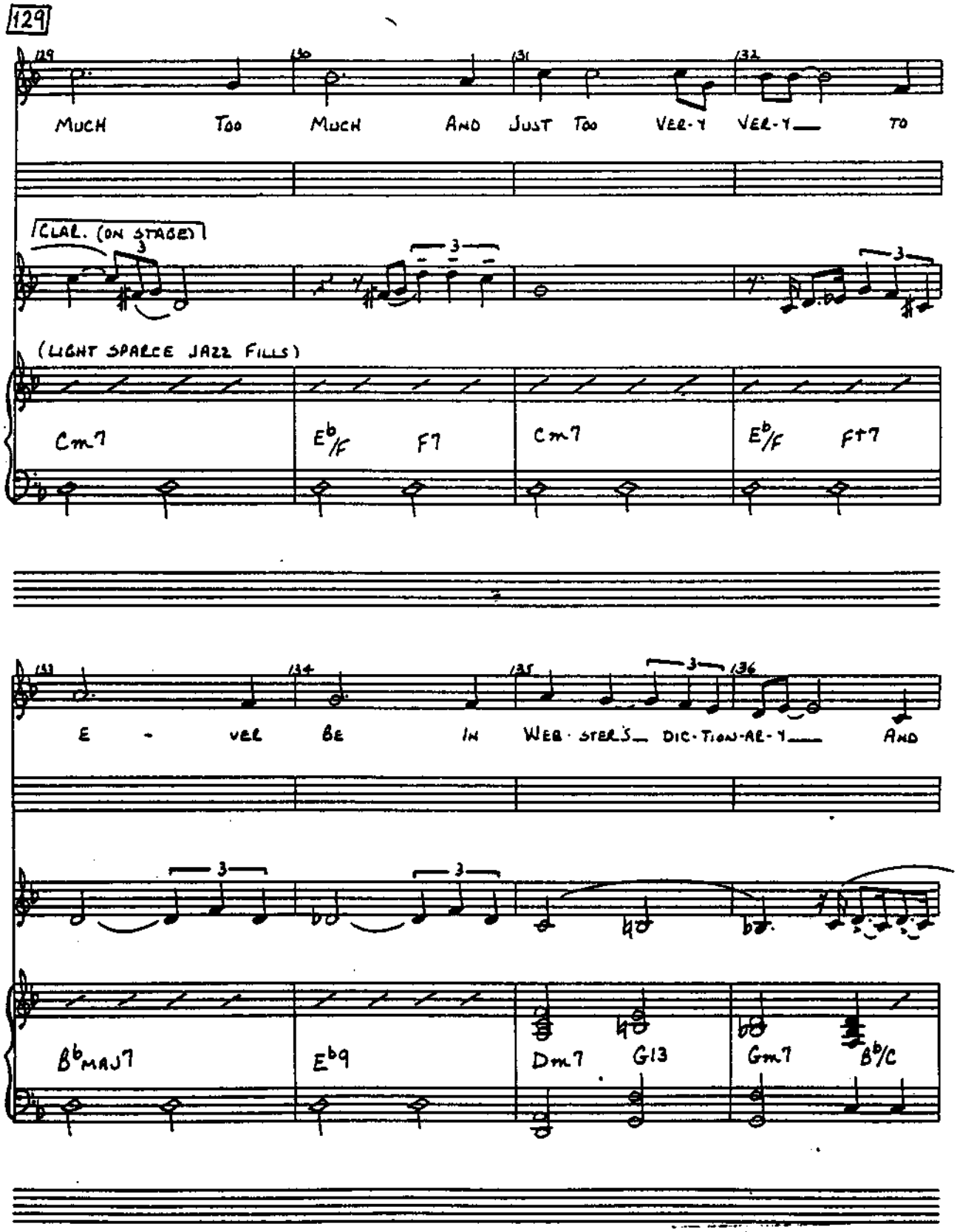
Gmi7 Bb/C C9 Gmi7 Bb/C C7b9

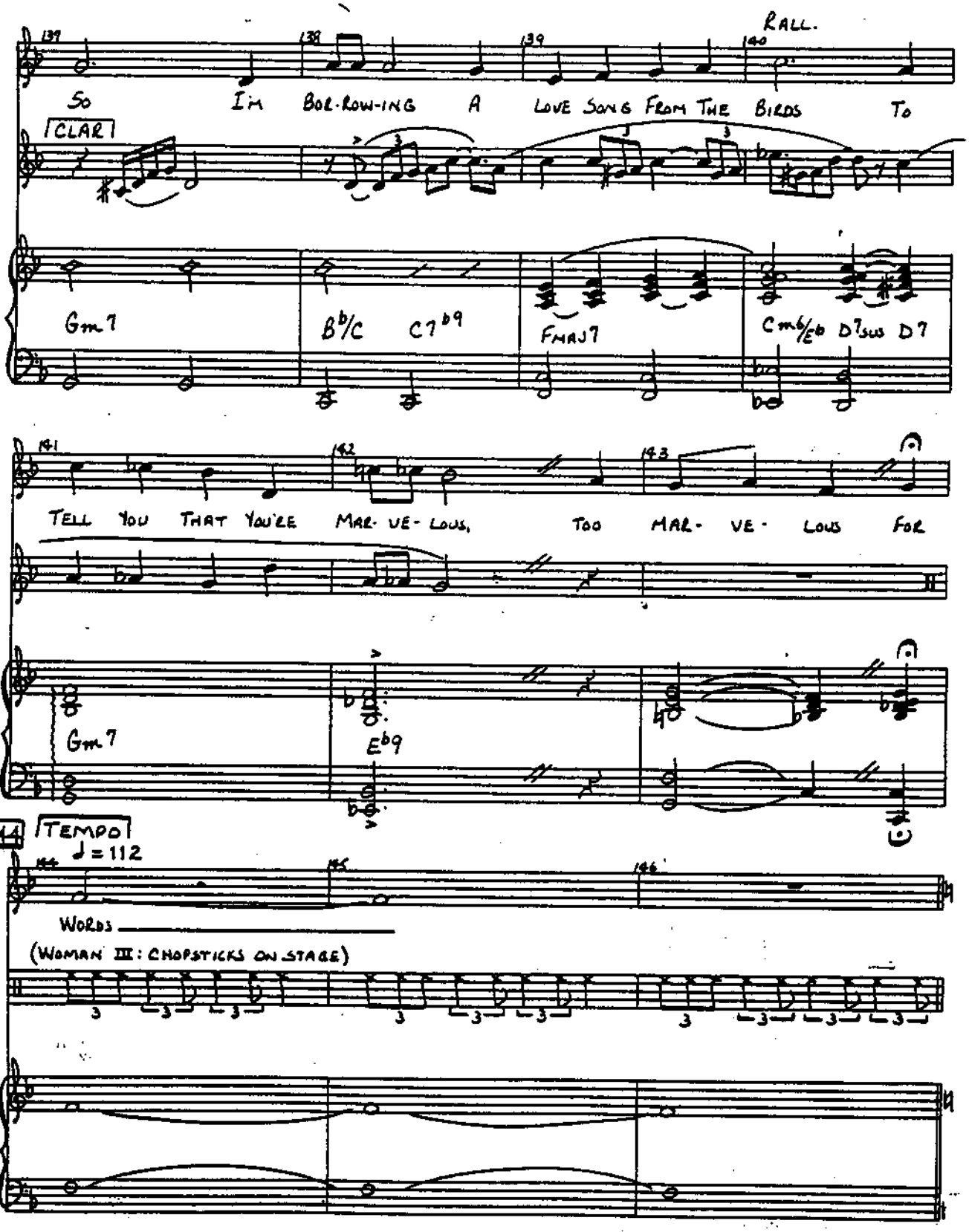
(117) (118) (119) (120)

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

FMa7 Bb9#11 FMa7 Gmi7 Ami7 D7

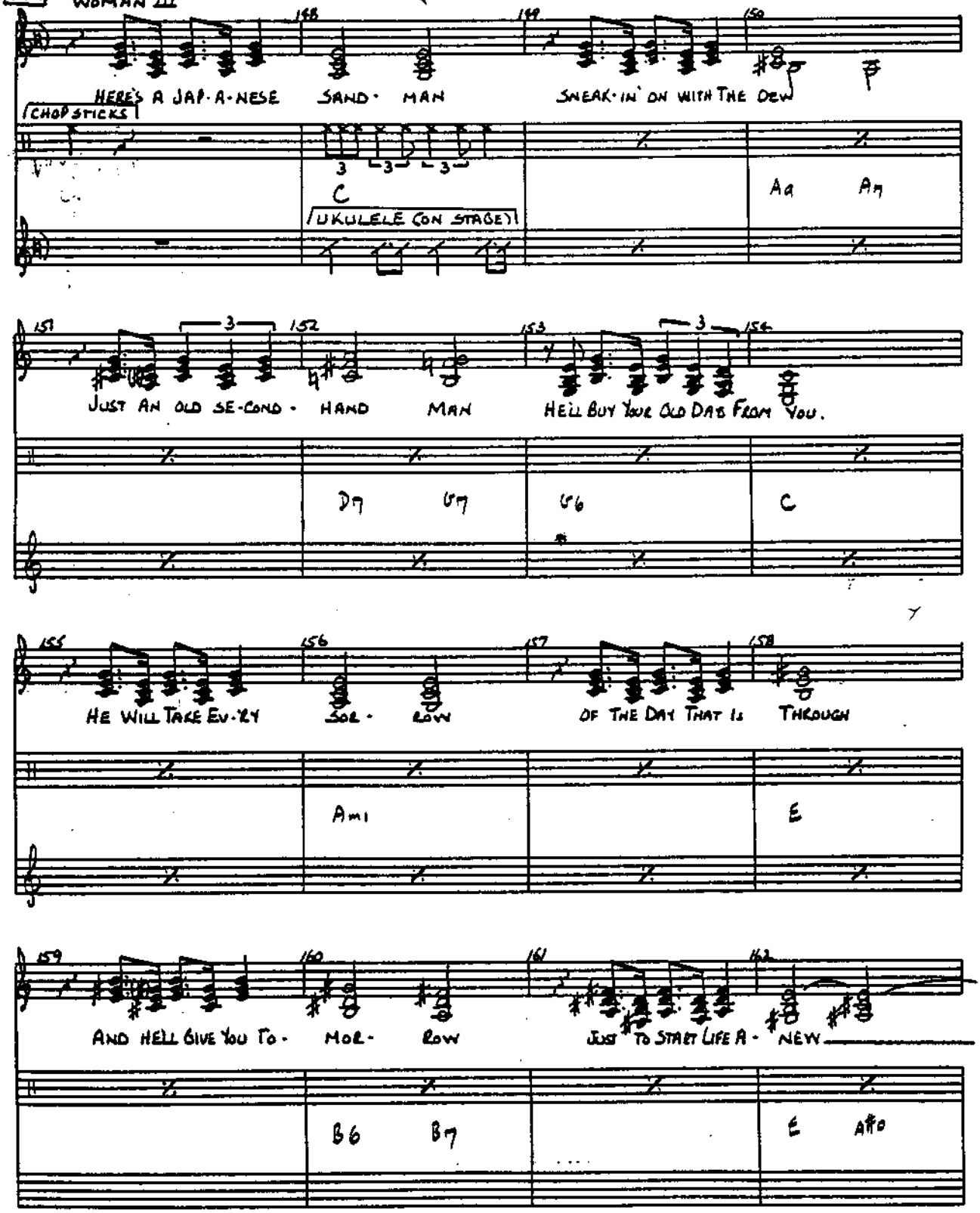

121 TEMPO
ALL TOO WON-DER-FUL I'LL NEV-ER FIND THE WORDS THAT
CLARINET (ON STAGE)
Gm7 Gm7/C C13 Gm7 Gm7/C C13
SAY E-NOUGH TELL E-NOUGH I MEAN THEY'RE JUST NOT SWELL E-NOUGH YOU'RE
(LIGHT SPARCE JAZZ FILLS)
FMAJ7 B♭9#11 A Bm7 A6

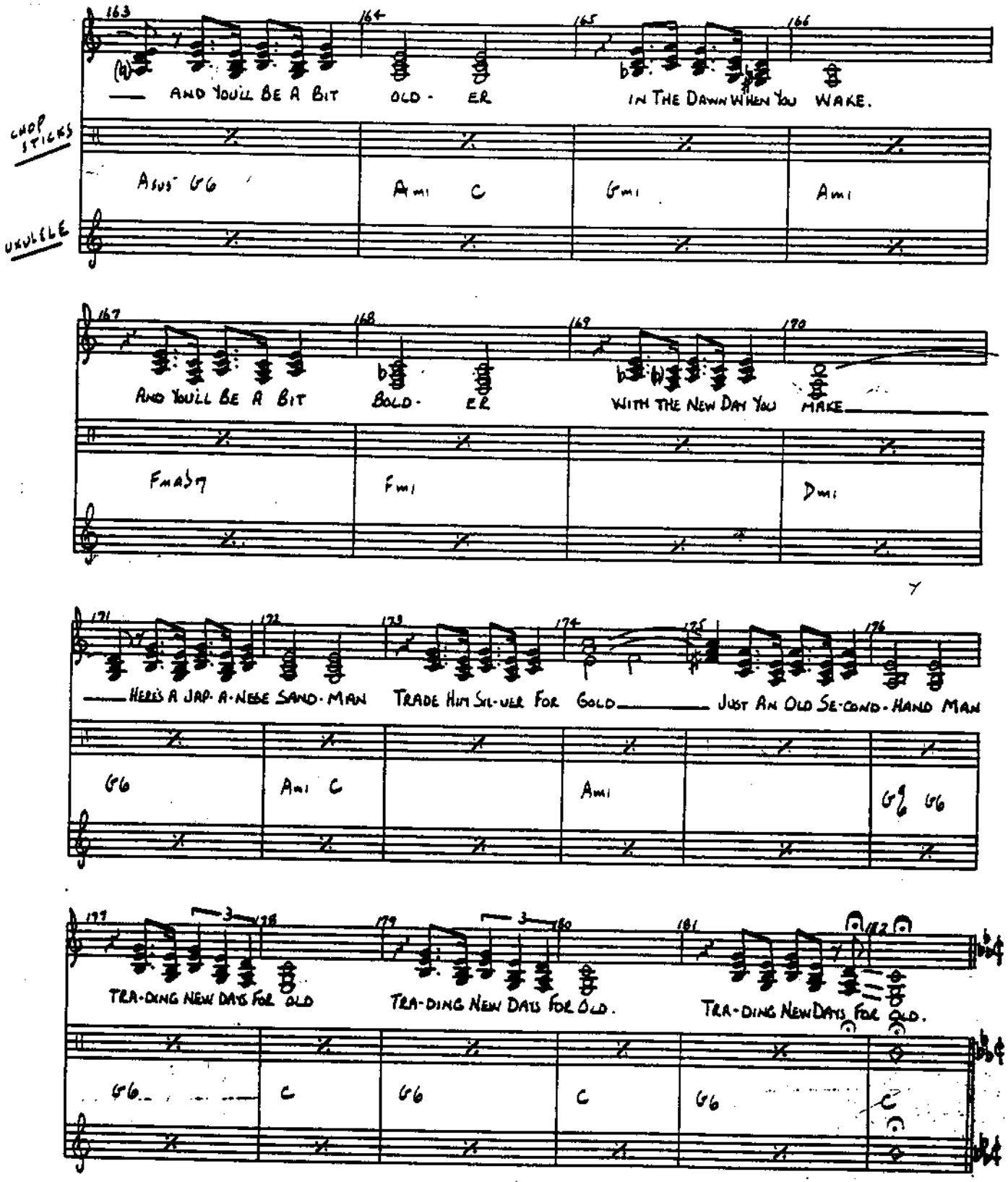

129
MUCH TOO MUCH AND JUST TOO VER-Y VER-Y TO
CLAR. (ON STAGE)
(LIGHT SPARCE JAZZ FILLS)
Cm7 Eb/F F7 Cm7 Eb/F F7
E - VER BE IN WEB-STER'S DIC-TION-AR-Y AND
BbMAJ7 Eb9 Dm7 G13 Gm7 Bb/C

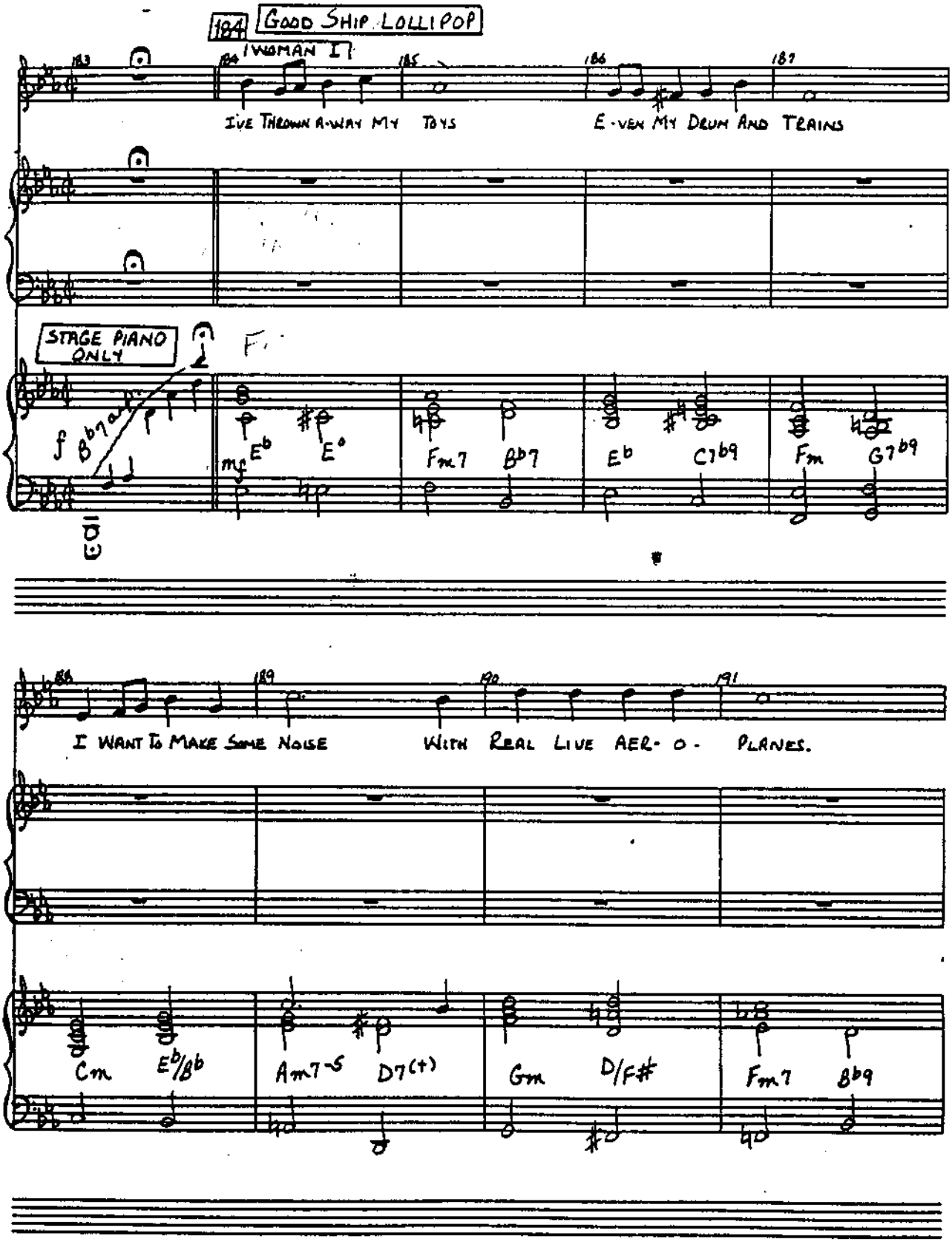

RALL.
So I'm Bor-row-ing A Love Song From The Birds To
CLAR
Gm7
B♭/C C7♭9
FMAJ7
Cm6/E♭ D7sus D7
Tell You That You're Mar-ve-lous, Too Mar-ve-lous For
Gm7
E♭9
TEMPO
♩ = 112
WORDS
(WOMAN III: CHOPSTICKS ON STAGE)

JAPANESE SANDMAN

147 MAN I + III
WOMAN III

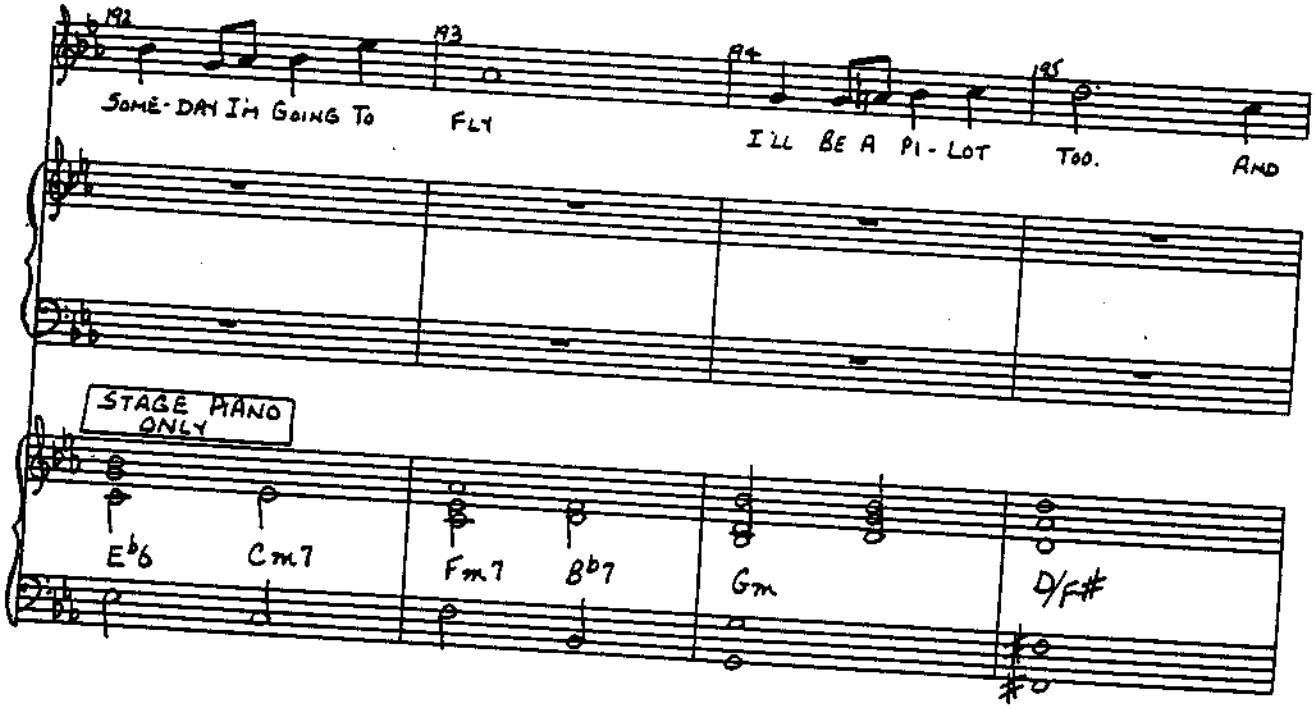


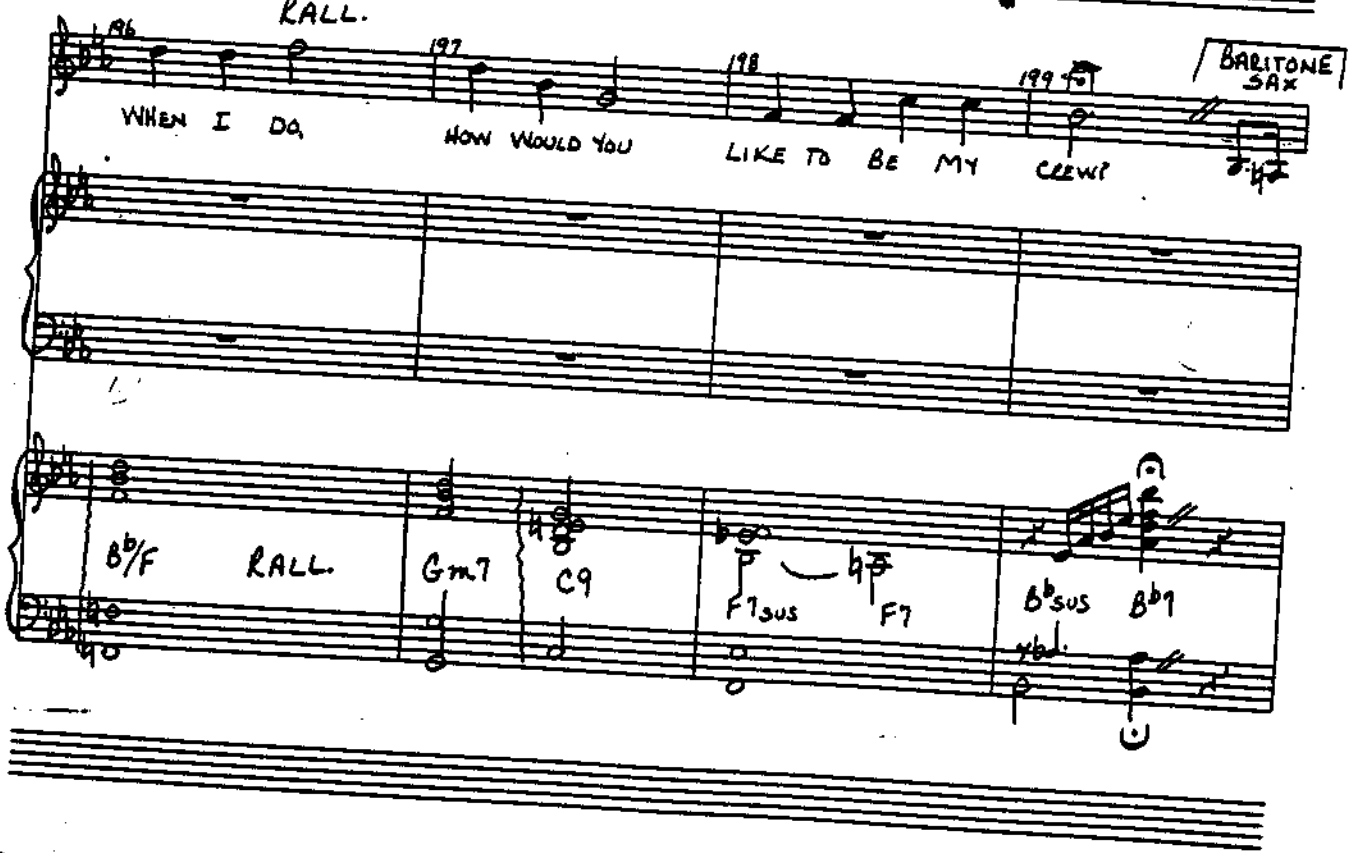

163
164
165
166
AND YOU'LL BE A BIT OLD- ER IN THE DAWN WHEN YOU WAKE.
CHOP STICKS
UKULELE
A SUS G6
A MI C
G MI
A MI
167
168
169
170
AND YOU'LL BE A BIT BOLD- ER WITH THE NEW DAY YOU MAKE
FMAJ7
F MI
D MI
171
172
173
174
175
176
HERE'S A JAP-A-NESE SAND-MAN TRADE HIM SIL-VER FOR GOLD JUST AN OLD SE-COND-HAND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

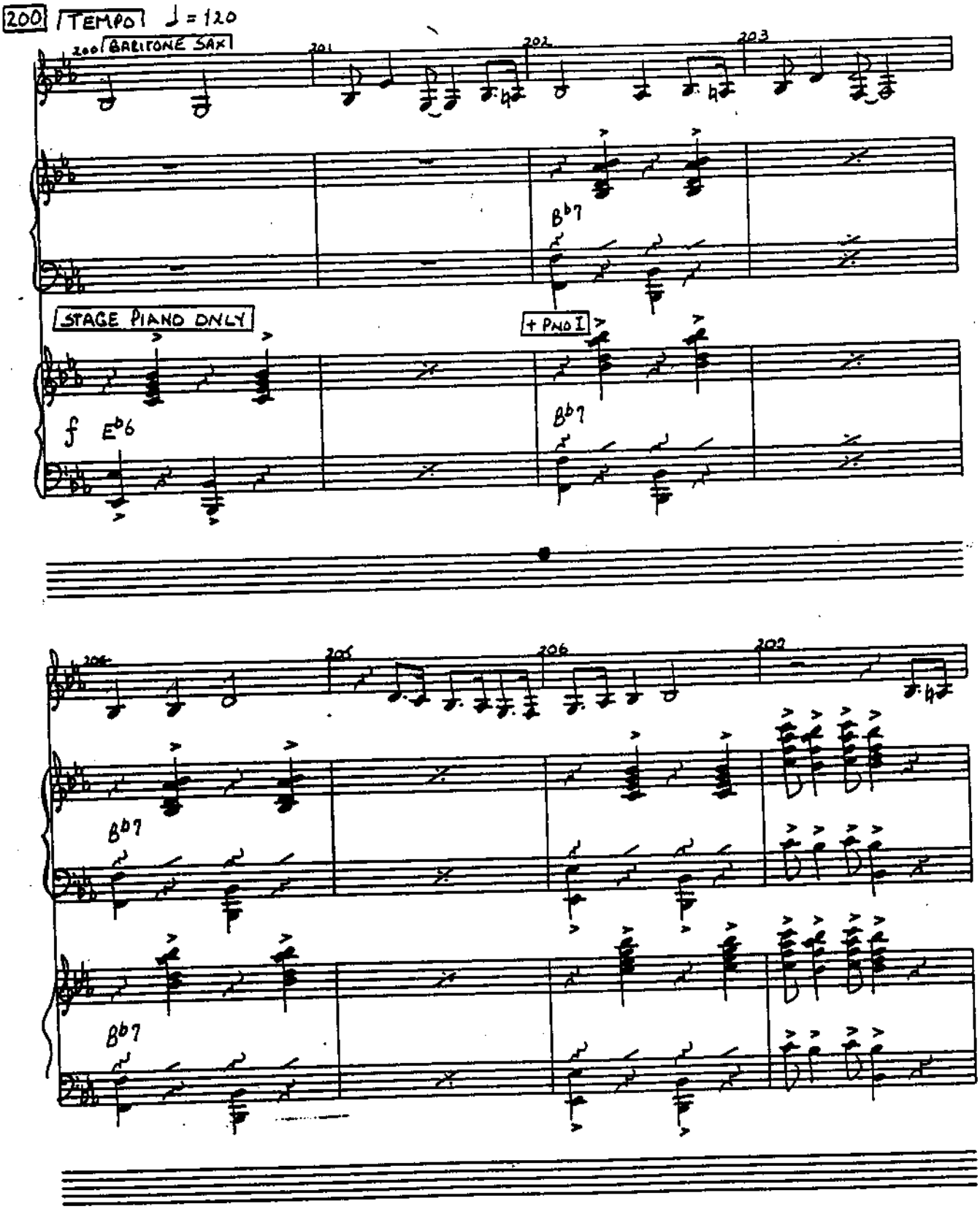

184
GOOD SHIP LOLLIPOP
WOMAN I
I'VE THROWN A-WAY MY TOYS
E-VEN MY DRUM AND TRAINS
STAGE PIANO ONLY
I WANT TO MAKE SOME NOISE
WITH REAL LIVE AER-O- PLANES.

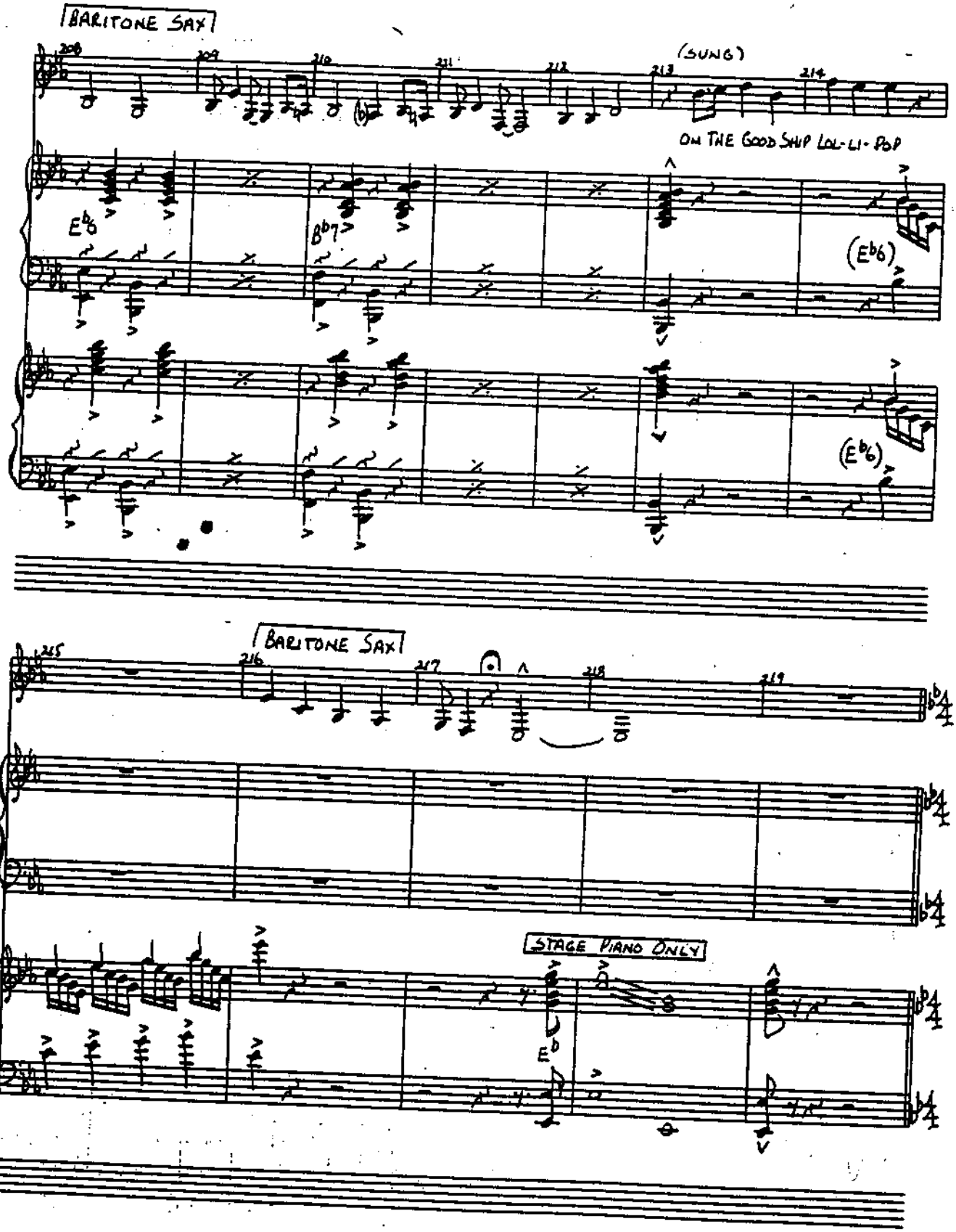
PNO/COND.

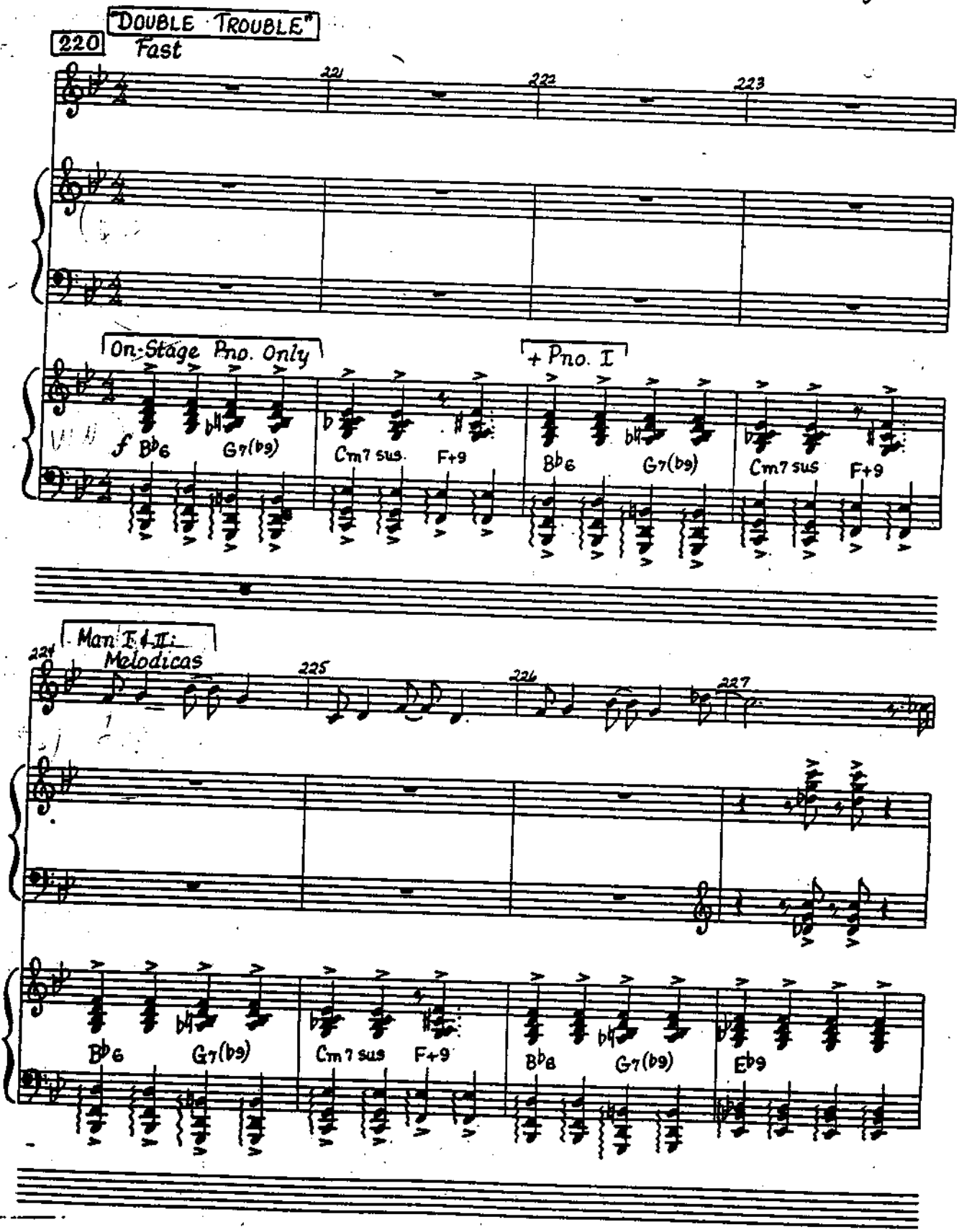
WHITING MED.

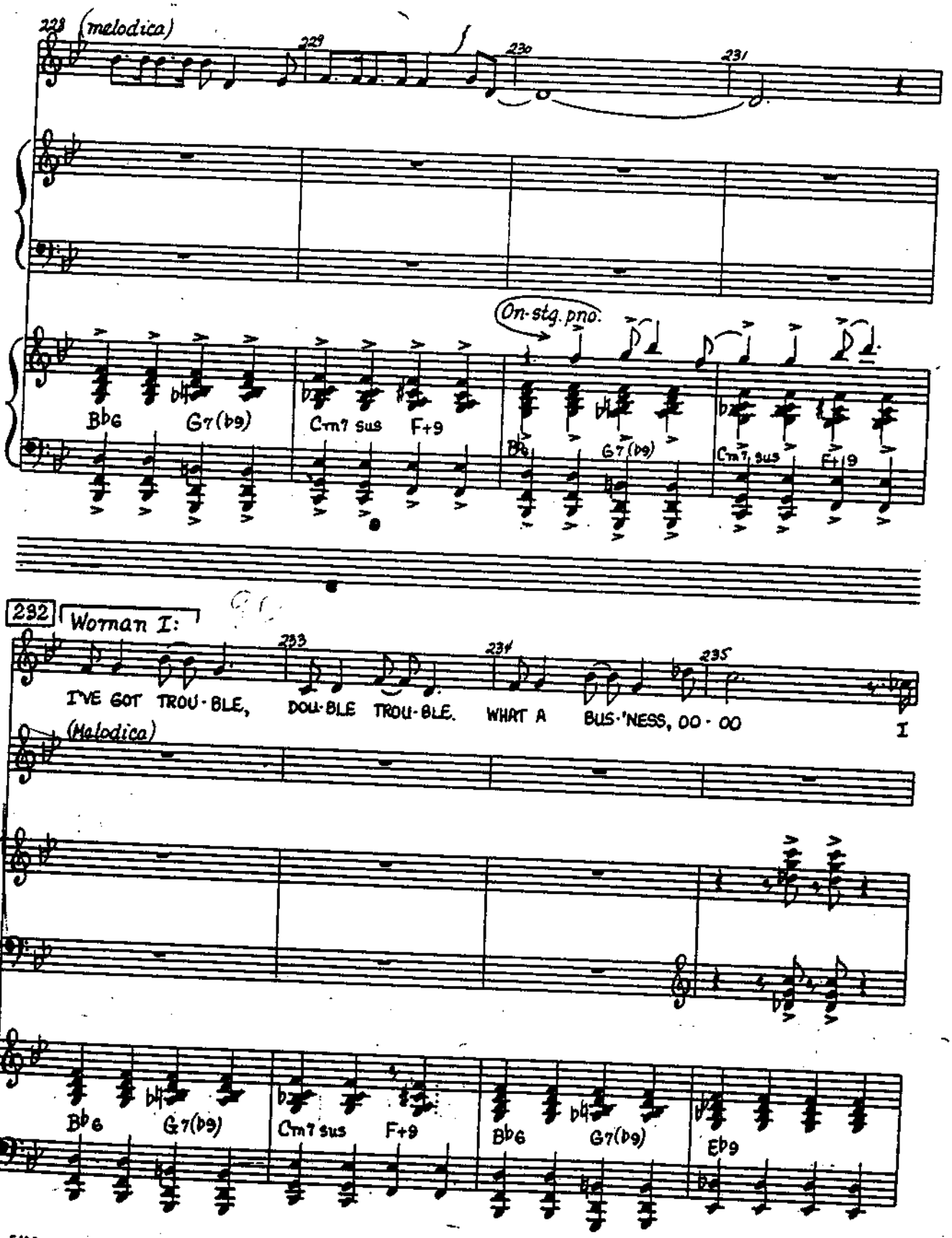


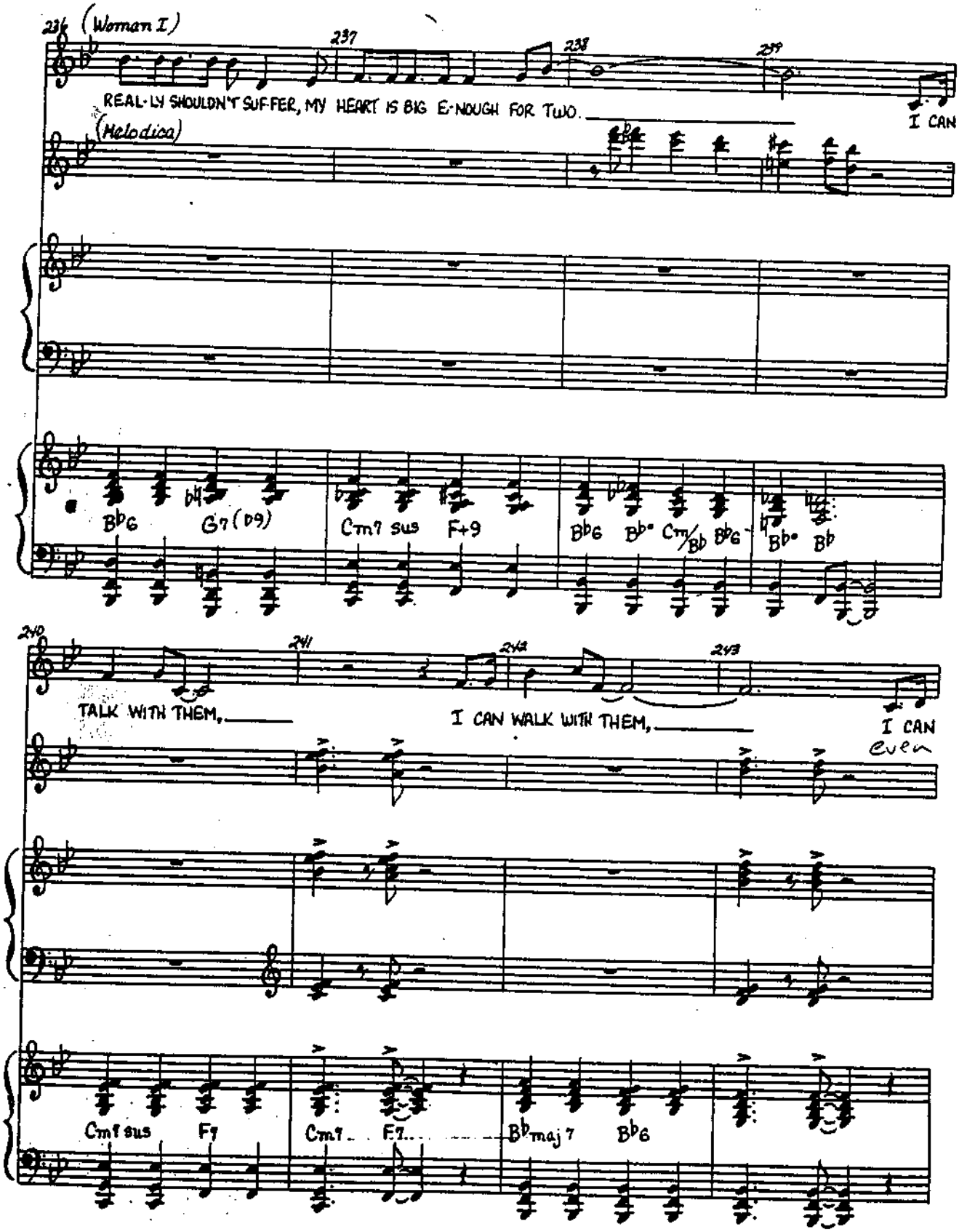


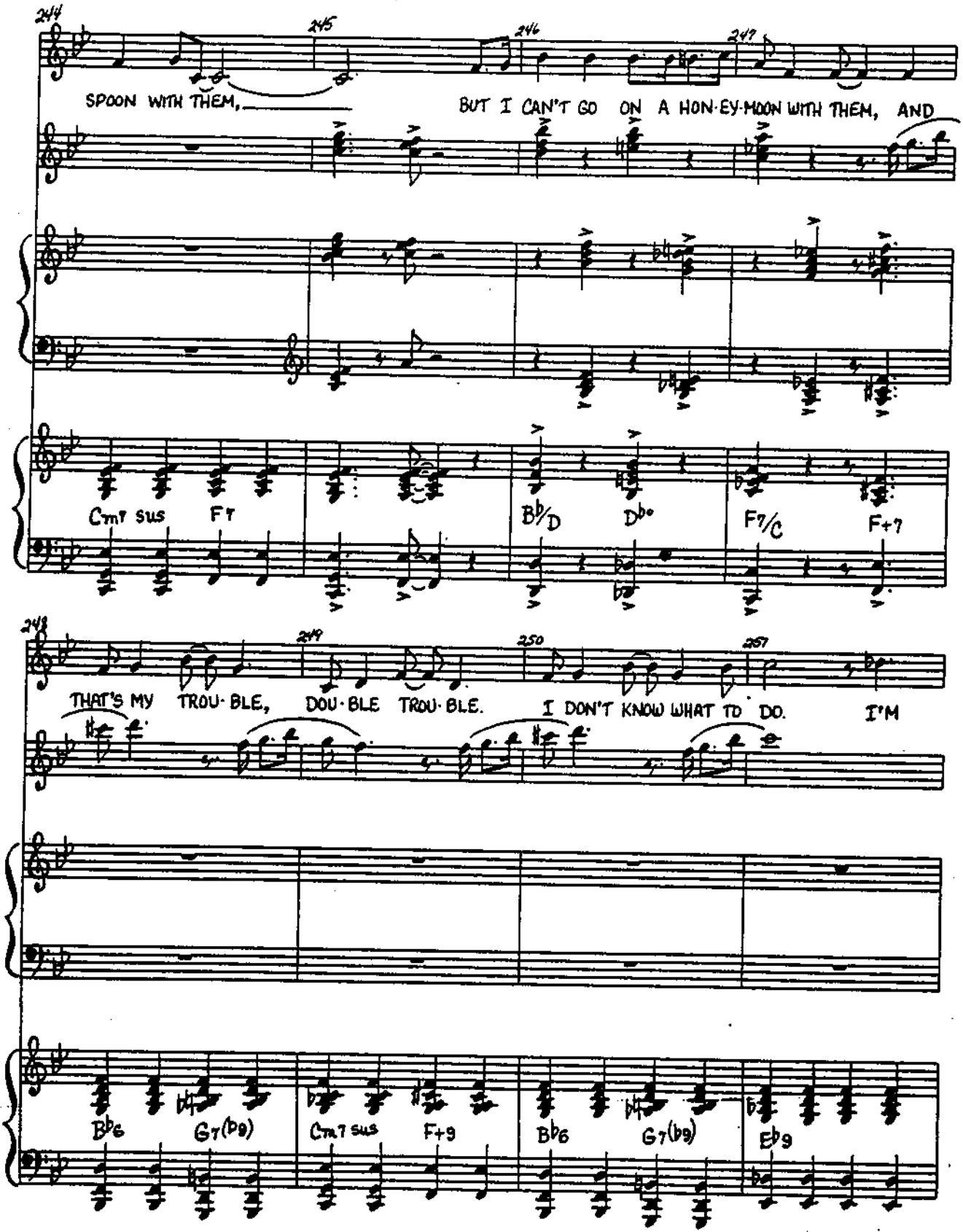

200 TEMPO ♩ = 120
200 BARITONE SAX
201
202
203
B♭7
STAGE PIANO ONLY
+ PNO I
f E♭6
B♭7
204
205
206
207
B♭7
B♭7

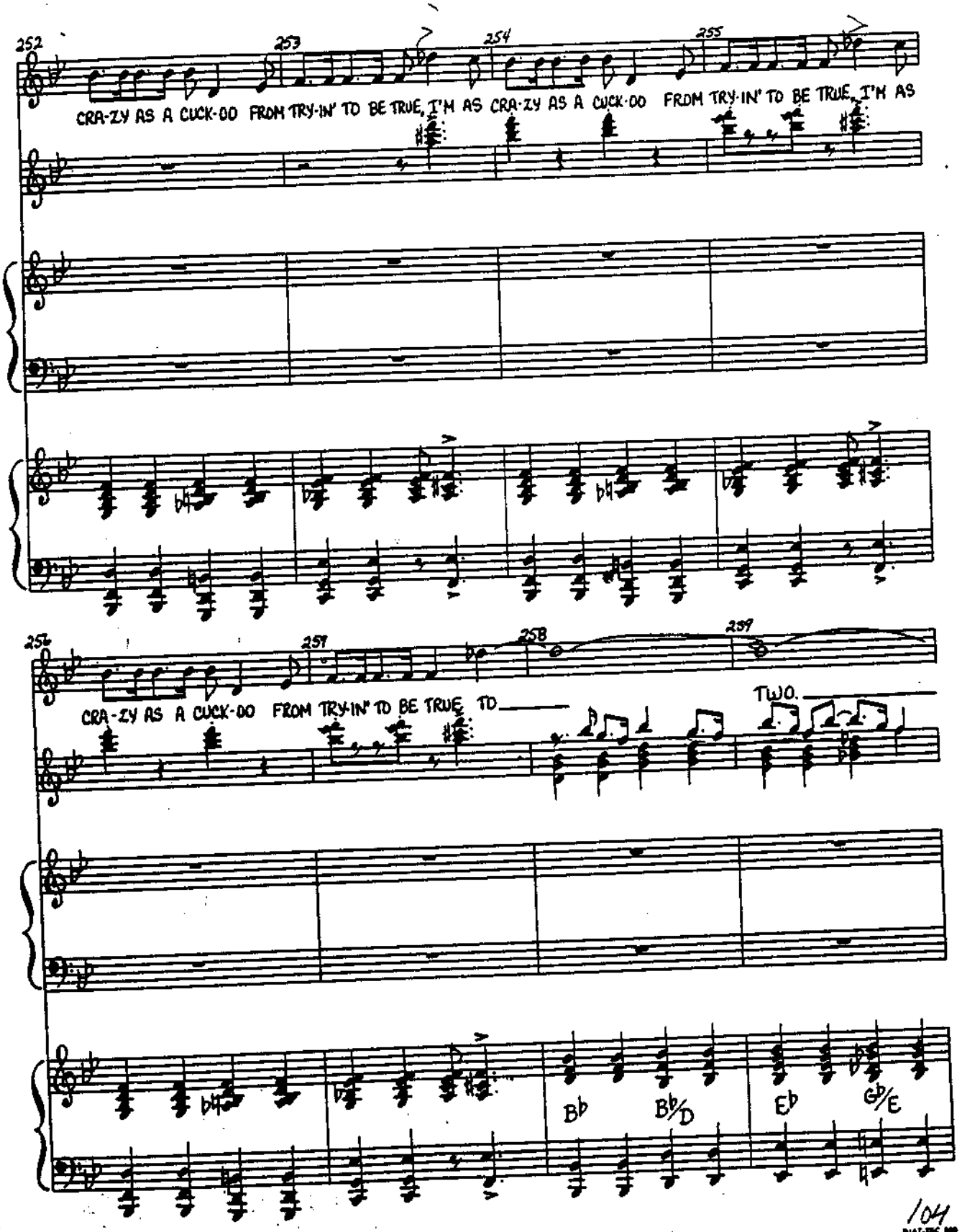

BARITONE SAX
(SUNG)
ON THE GOOD SHIP LOL-LI-POP
Eb6
Bb7
(Eb6)
(Eb6)
BARITONE SAX
STAGE PIANO ONLY
Eb

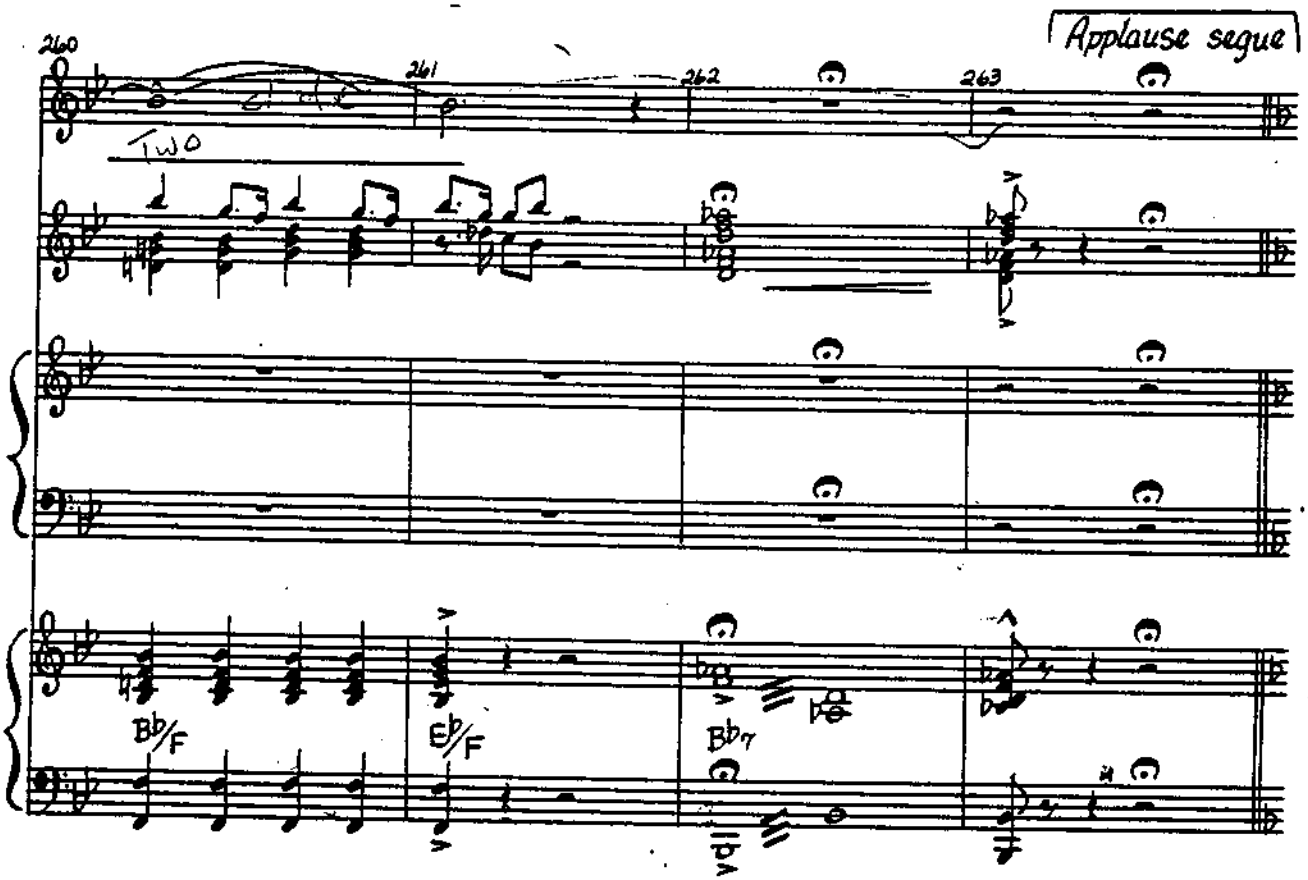

"DOUBLE TROUBLE"
220
Fast
221
222
223
On-Stage Pno. Only
+ Pno. I
f
B♭6
G7(♭9)
Cm7 sus
F+9
B♭6
G7(♭9)
Cm7 sus
F+9
Man I & II:
Melodicas
224
225
226
227
B♭6
G7(♭9)
Cm7 sus
F+9
B♭6
G7(♭9)
E♭9

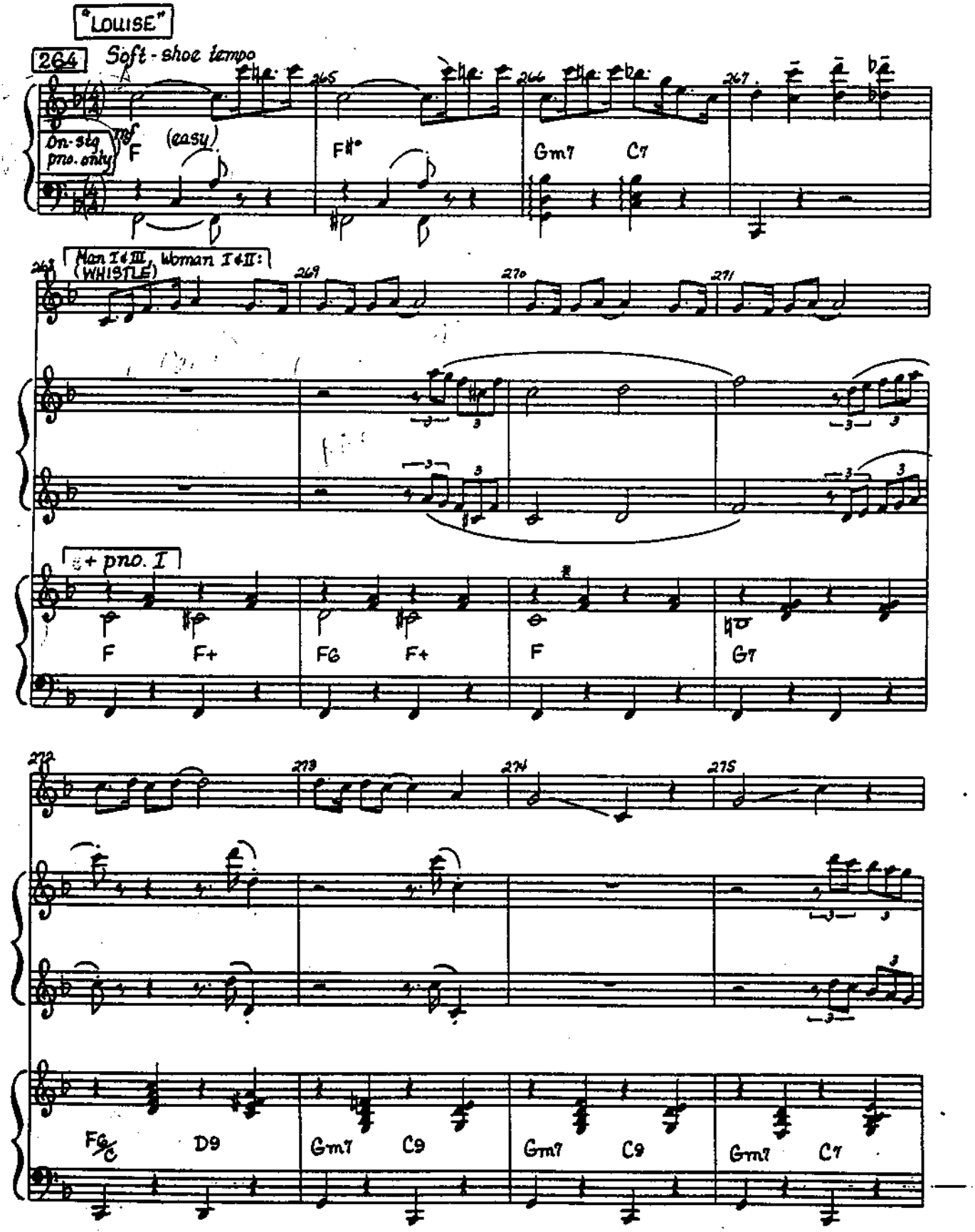

228 (melodica)
229
230
231
On-stg. pno.
B♭6
G7(♭9)
Cm7 sus
F+9
B♭6
G7(♭9)
Cm7 sus
F+9
232
Woman I:
233
234
235
I'VE GOT TROU-BLE, DOU-BLE TROU-BLE. WHAT A BUS-'NESS, OO-OO
I
(Melodica)
B♭6
G7(♭9)
Cm7 sus
F+9
B♭6
G7(♭9)
E♭9

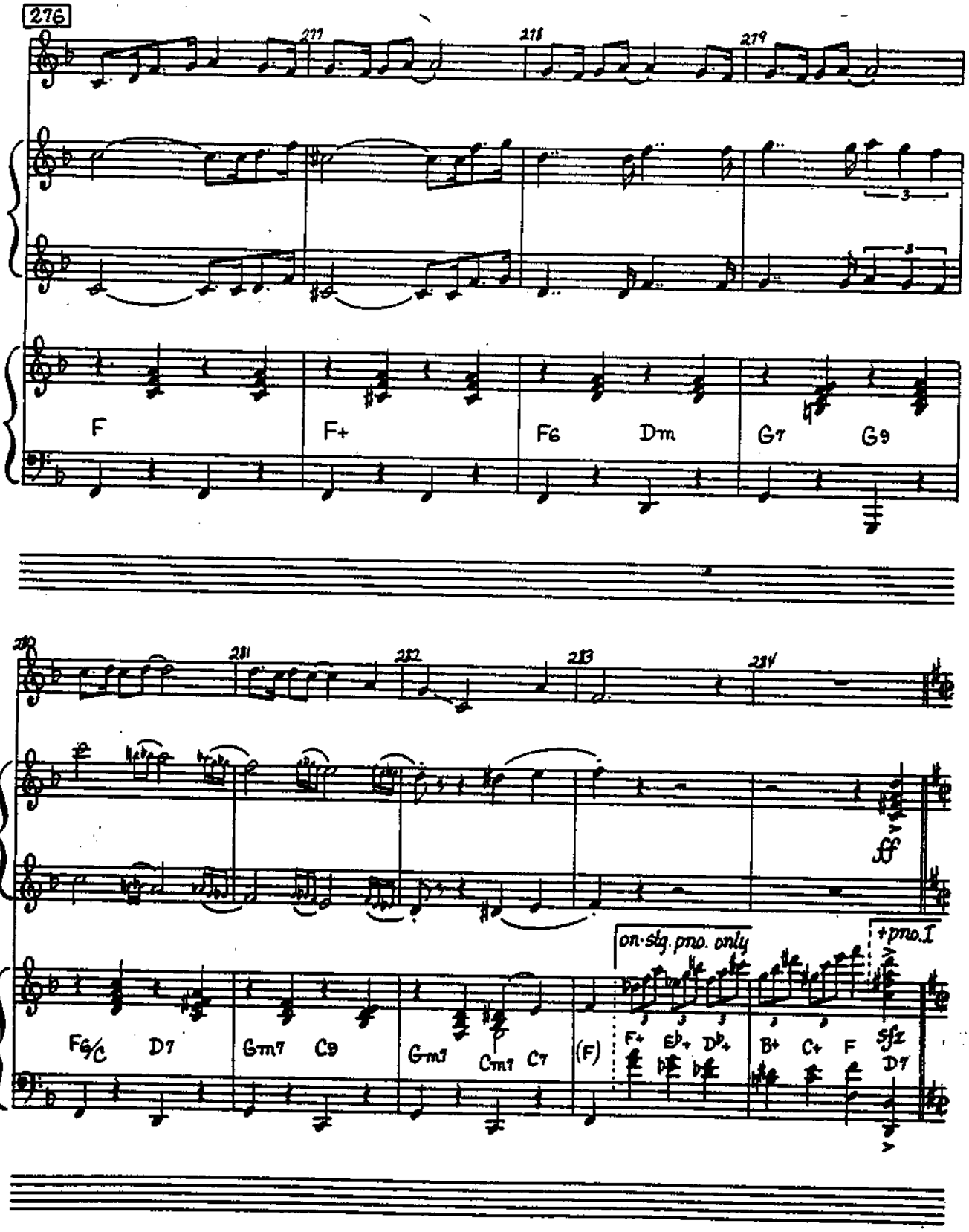

236 (Woman I)
237
238
239
REAL-LY SHOULDN'T SUF-FER, MY HEART IS BIG E-NOUGH FOR TWO.
I CAN
(Melodica)
B♭6
G7 (b9)
Cm7 sus
F+9
B♭6
B♭°
Cm/B♭
B♭6
B♭°
B♭
240
241
242
243
TALK WITH THEM,
I CAN WALK WITH THEM,
I CAN
even
Cm7 sus
F7
Cm7
F7
B♭maj 7
B♭6


244
245
246
247
SPOON WITH THEM,
BUT I CAN'T GO ON A HON-EY-MOON WITH THEM, AND
Cm7 sus
F7
B♭/D
D♭°
F7/C
F+7
248
249
250
257
THAT'S MY TROU-BLE, DOU-BLE TROU-BLE.
I DON'T KNOW WHAT TO DO.
I'M
B♭6
G7(b9)
Cm7 sus
F+9
B♭6
G7(b9)
E♭9

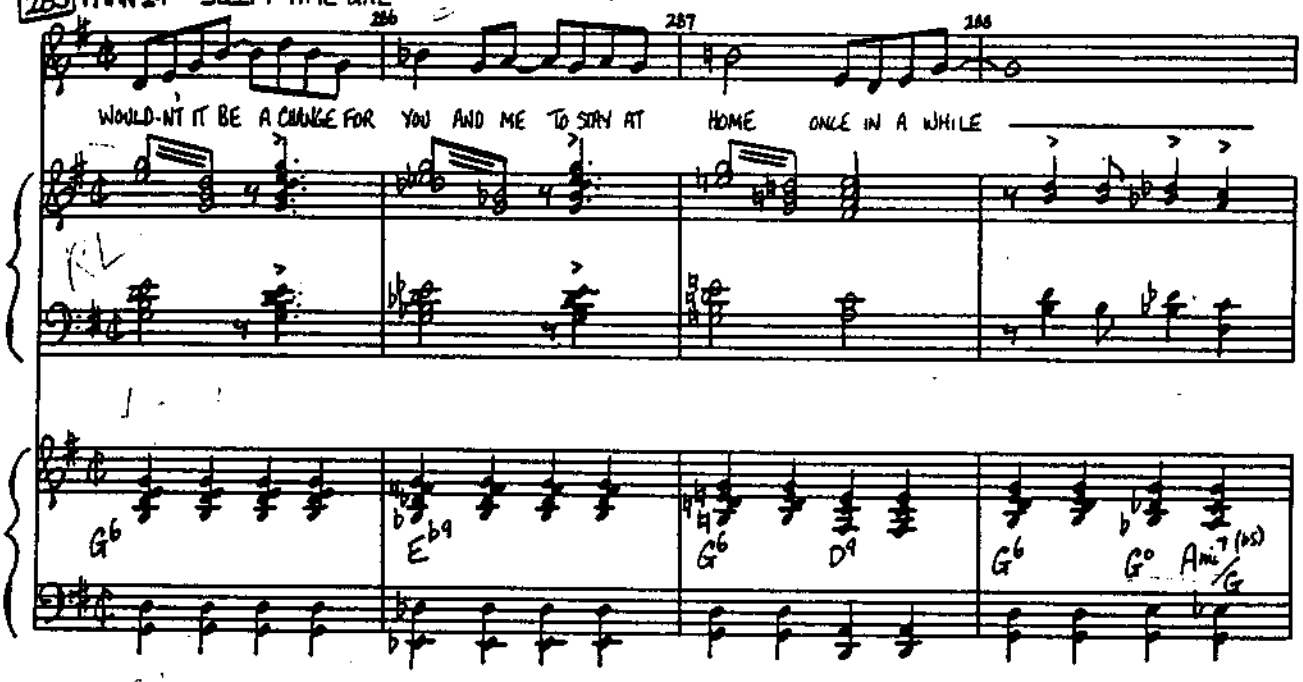

252
253
254
255
CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE, I'M AS CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE, I'M AS
256
257
258
259
CRA-ZY AS A CUCK-OO FROM TRY-IN' TO BE TRUE TO
TWO.
B♭
B♭/D
E♭
G♭/E

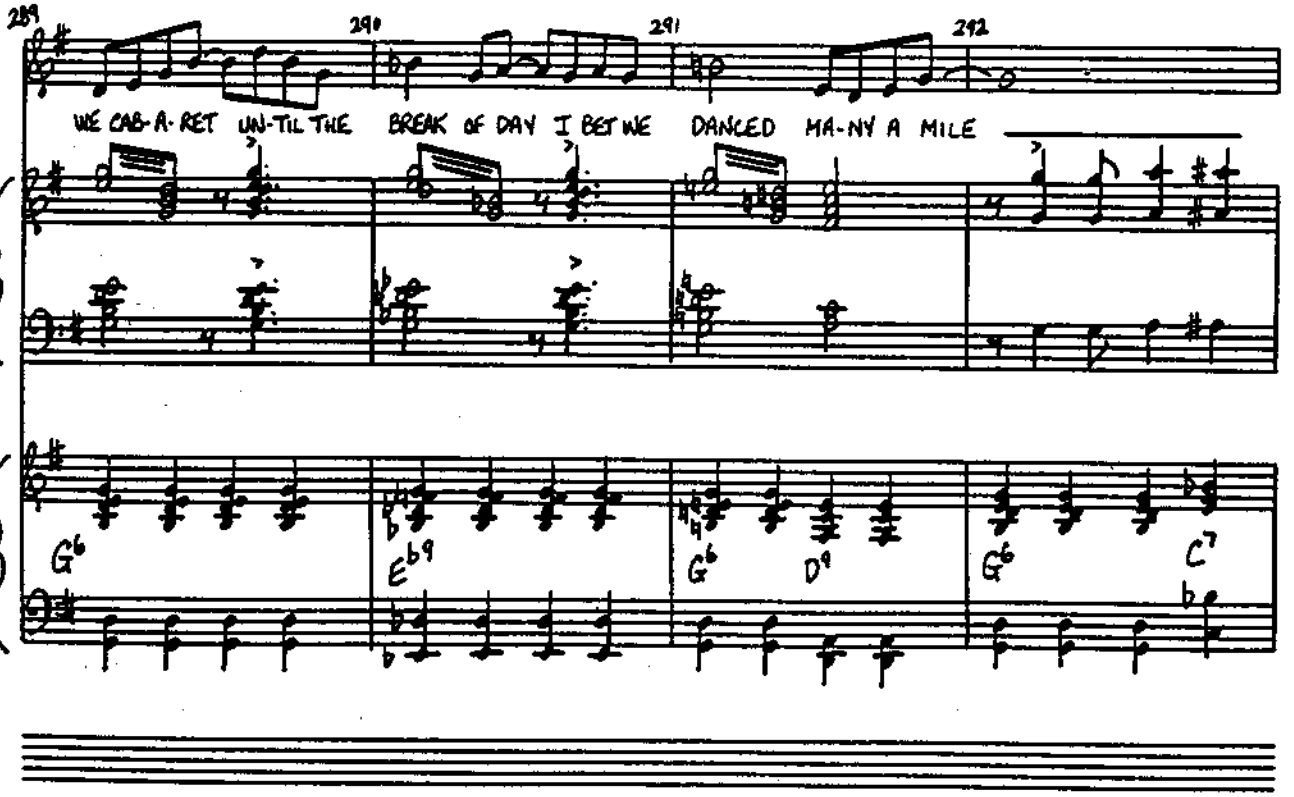

Applause segue
260
261
262
263
TWO
Bb/F
Eb/F
Bb7

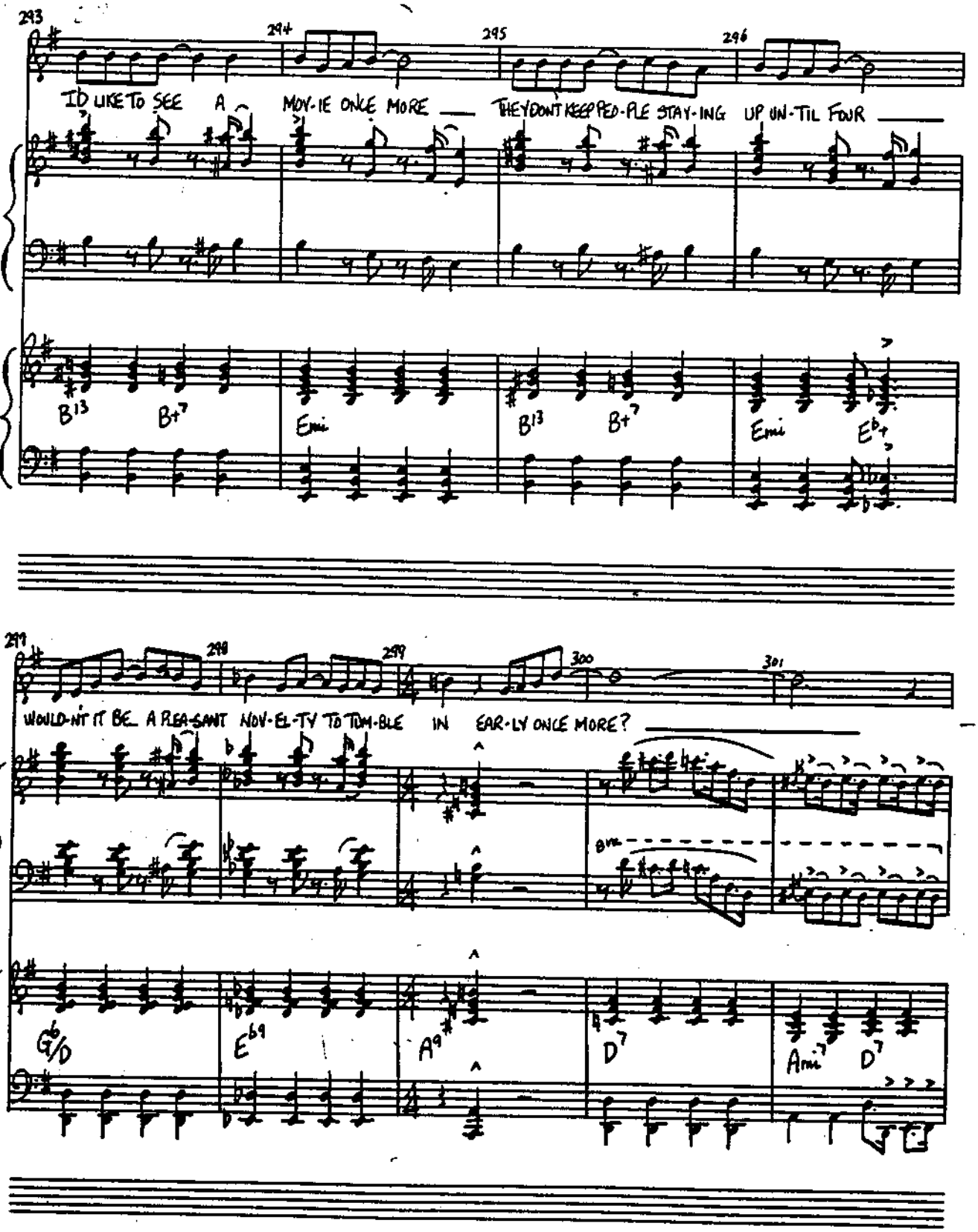

"LOUISE"
264
Soft-shoe tempo
On stg. pno. only
mf
F (easy)
F#°
Gm7
C7
Man I & III (WHISTLE), Woman I & II:
+ pno. I
F
F+
F6
F+
F
G7
F6/C
D9
Gm7
C9
Gm7
C9
Gm7
C7

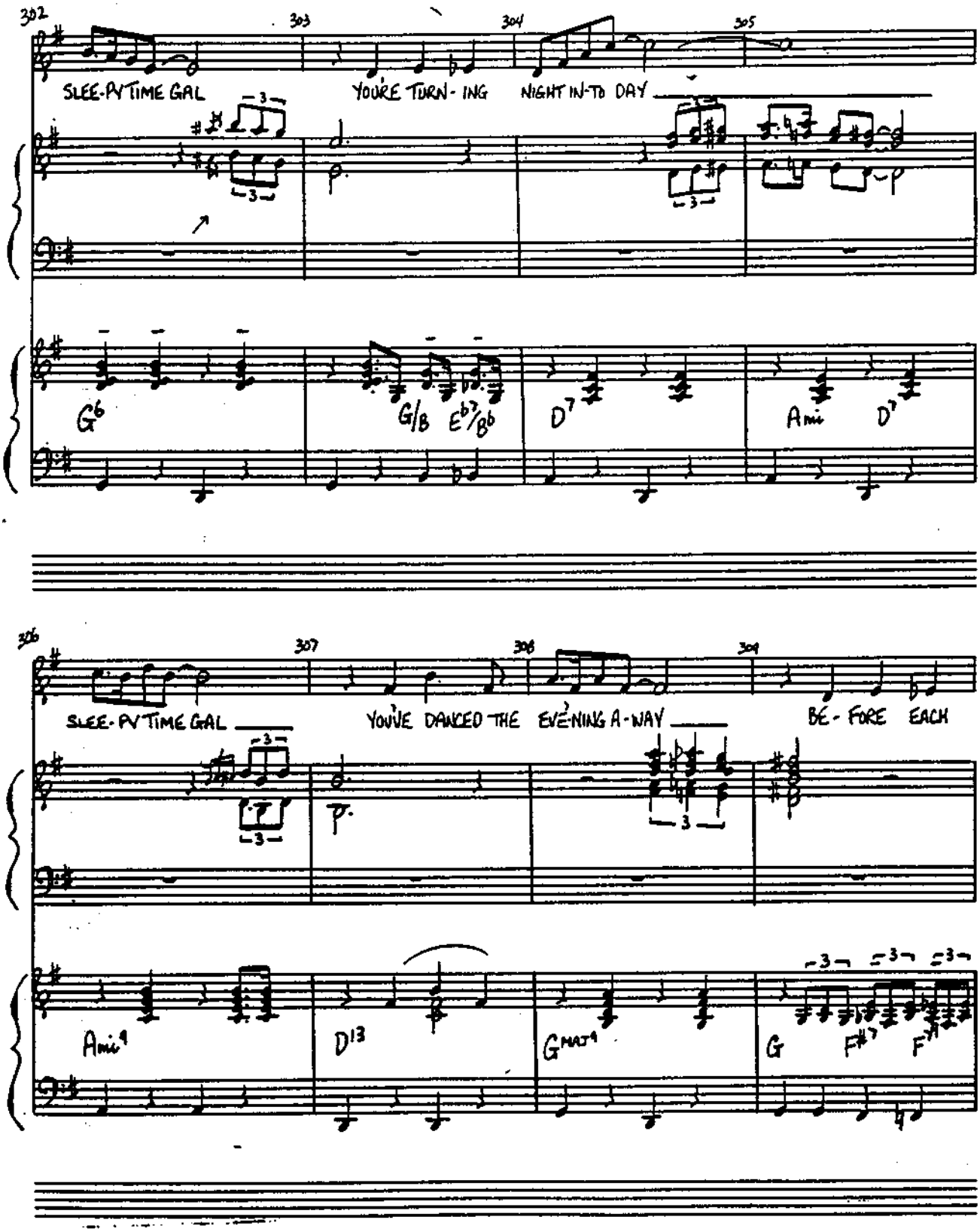

276
277
278
279
F
F+
F6
Dm
G7
G9
280
281
282
283
284
ff
F6/C
D7
Gm7
C9
Gm7
Cm7
C7
(F)
on stg. pno. only
+pno. I
F+
Eb+
Db+
B+
C+
F
sfz
D7

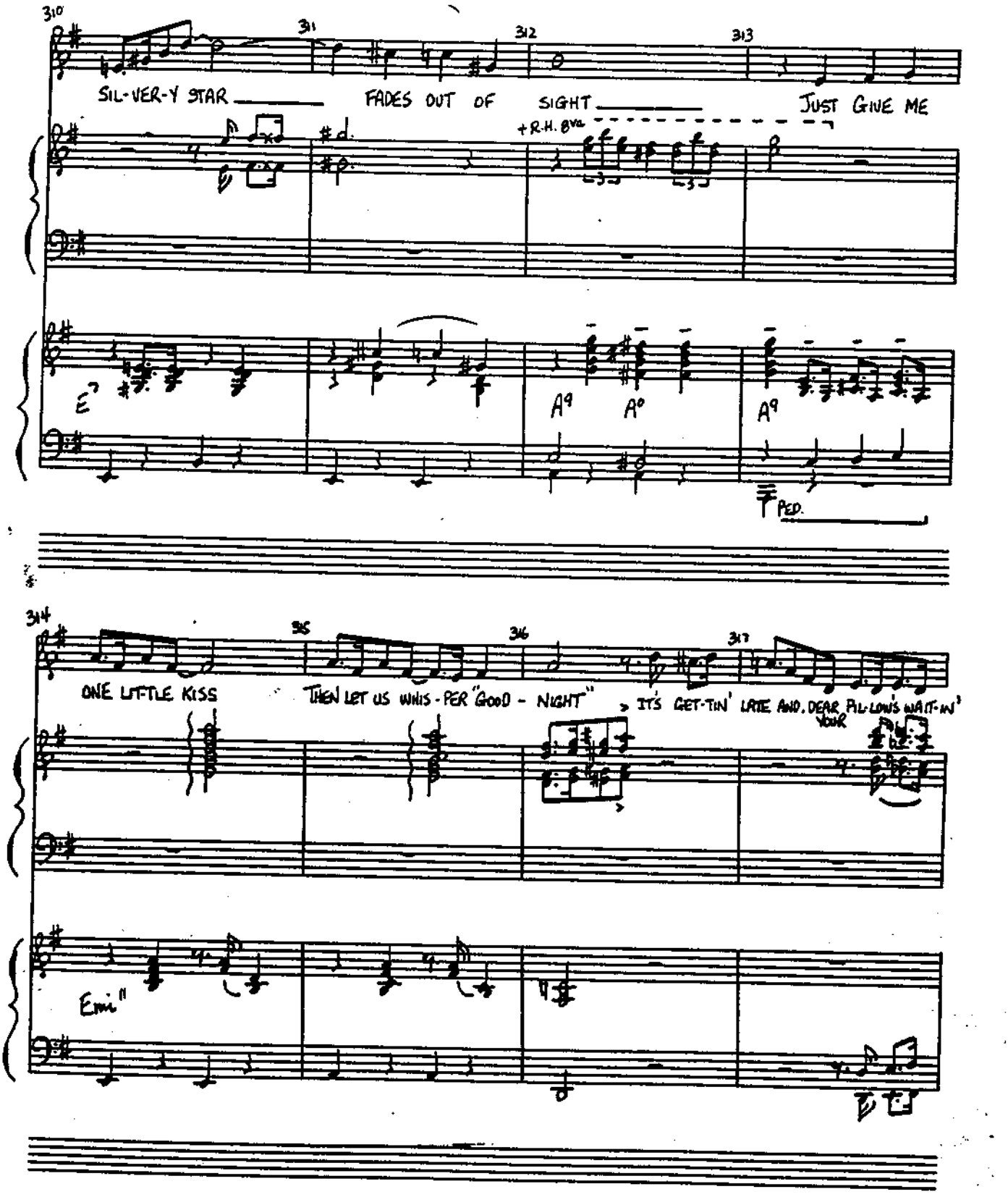
285 MAN I: "SLEEPY TIME GAL"

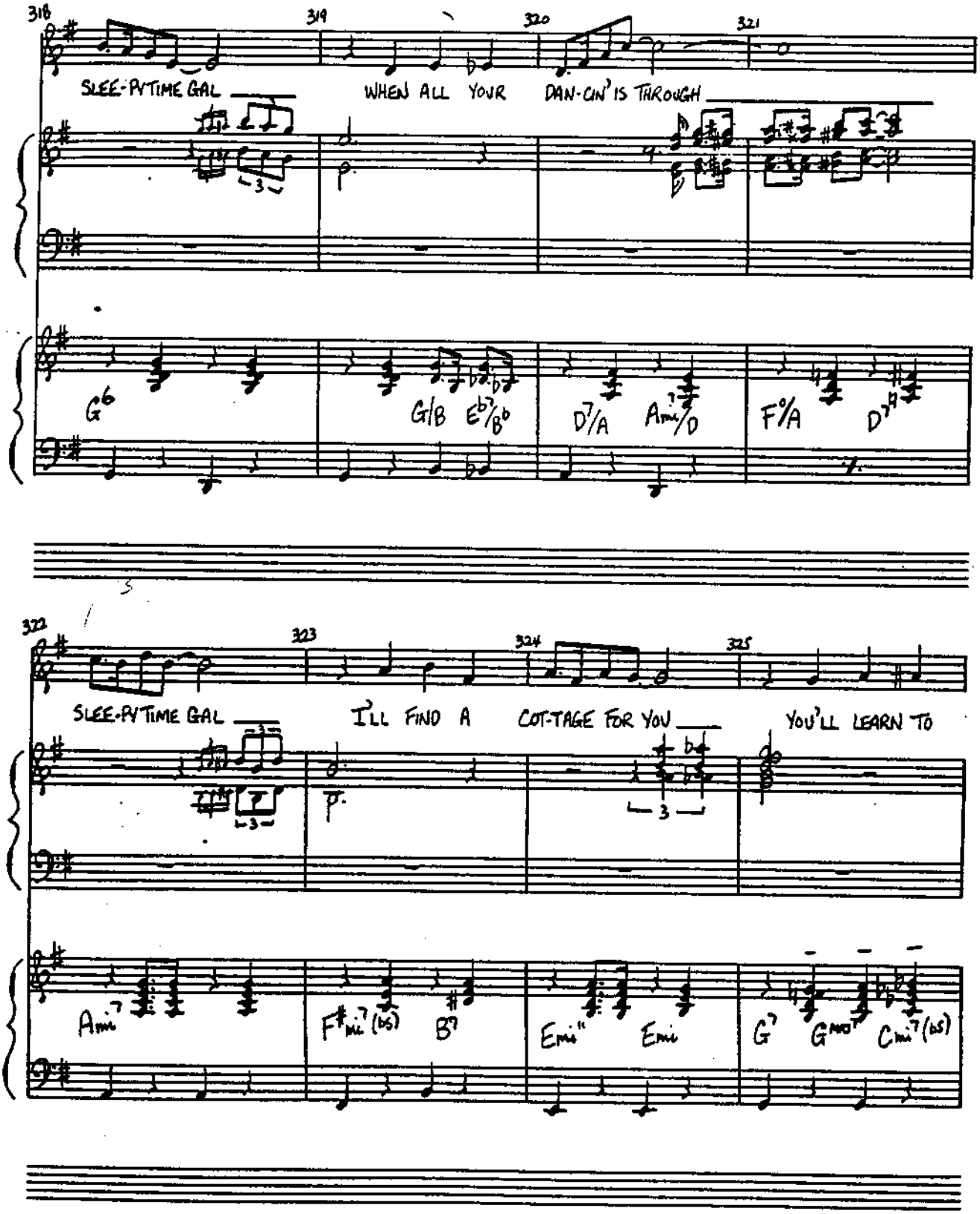


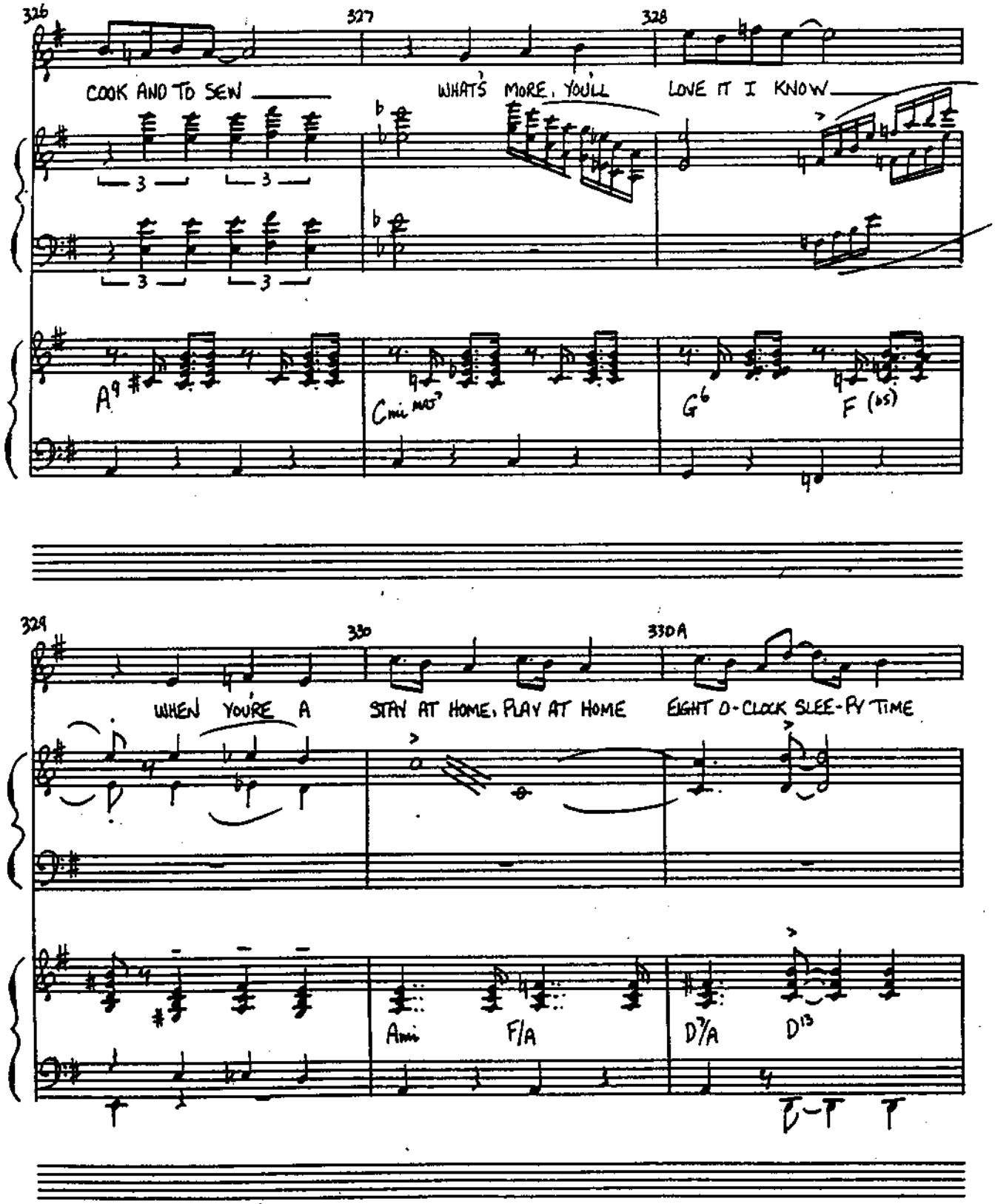


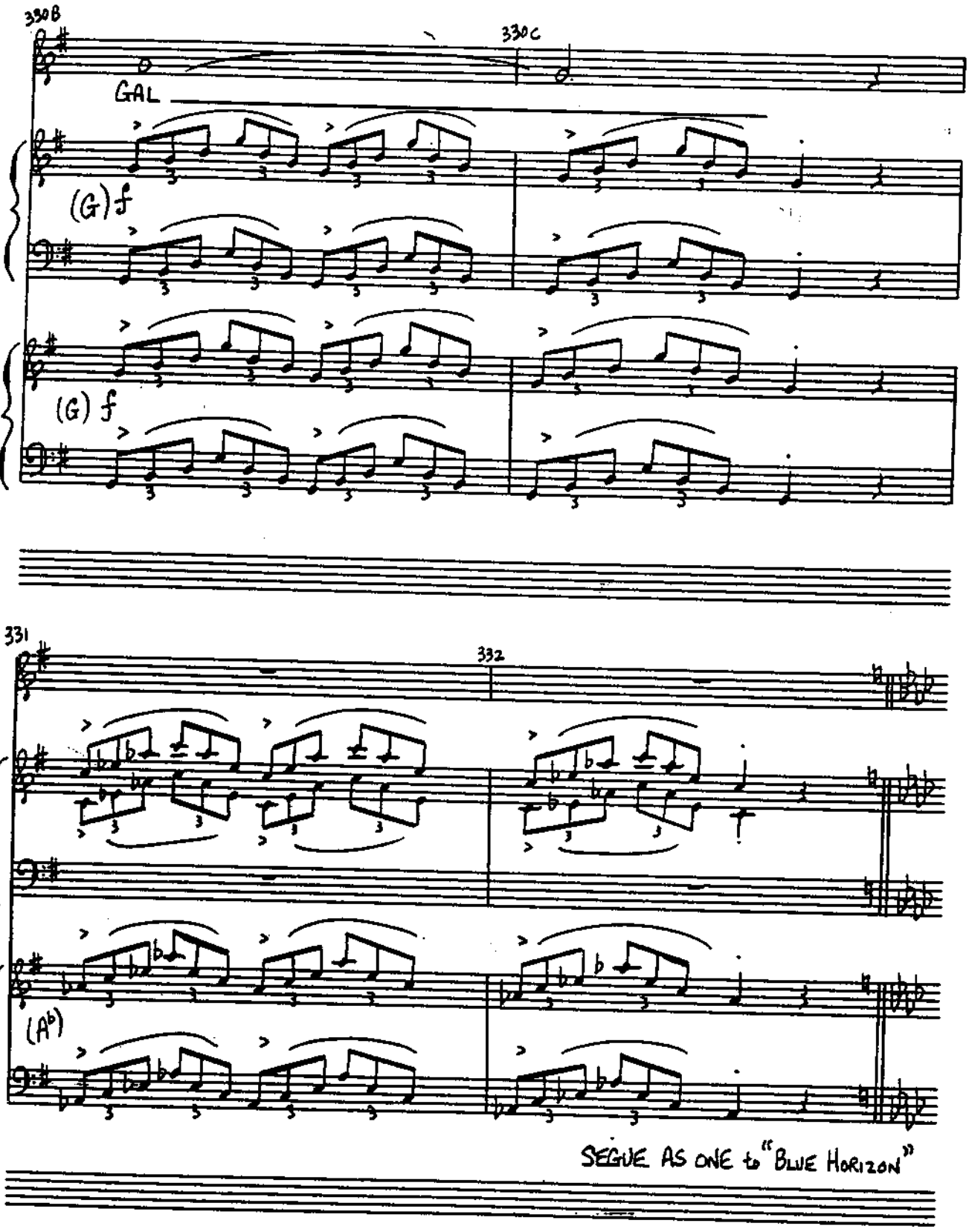

293
294
295
296
I'D LIKE TO SEE A MOV-IE ONCE MORE — THEY DON'T KEEP PEO-PLE STAY-ING UP UN-TIL FOUR —
B13 B+7 Emi B13 B+7 Emi Eb+
299
298
299
300
301
WOULD-N'T IT BE A PLEA-SANT NOV-EL-TY TO TUM-BLE IN EAR-LY ONCE MORE?
G6/D Eb9 A9 D7 Ami7 D7


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


310
311
312
313
SIL-VER-Y STAR
FADES OUT OF SIGHT
JUST GIVE ME
+R.H. 8va
E7
A9
A°
A9
PED.
314
315
316
317
ONE LITTLE KISS
THEN LET US WHIS-PER "GOOD - NIGHT"
IT'S GET-TIN' LATE AND, DEAR PIL-LOWS WAIT-IN' YOUR
Emi


318
319
320
321
SLEE-PY TIME GAL
WHEN ALL YOUR DAN-CIN' IS THROUGH
G6
G/B
Eb7/Bb
D7/A
Ami7/D
F°/A
D7/A
322
323
324
325
SLEE-PY TIME GAL
I'LL FIND A COT-TAGE FOR YOU
YOU'LL LEARN TO
Ami7
F#mi7(b5)
B9
Emi"
Emi
G7
GMO7
Cmi7(b5)

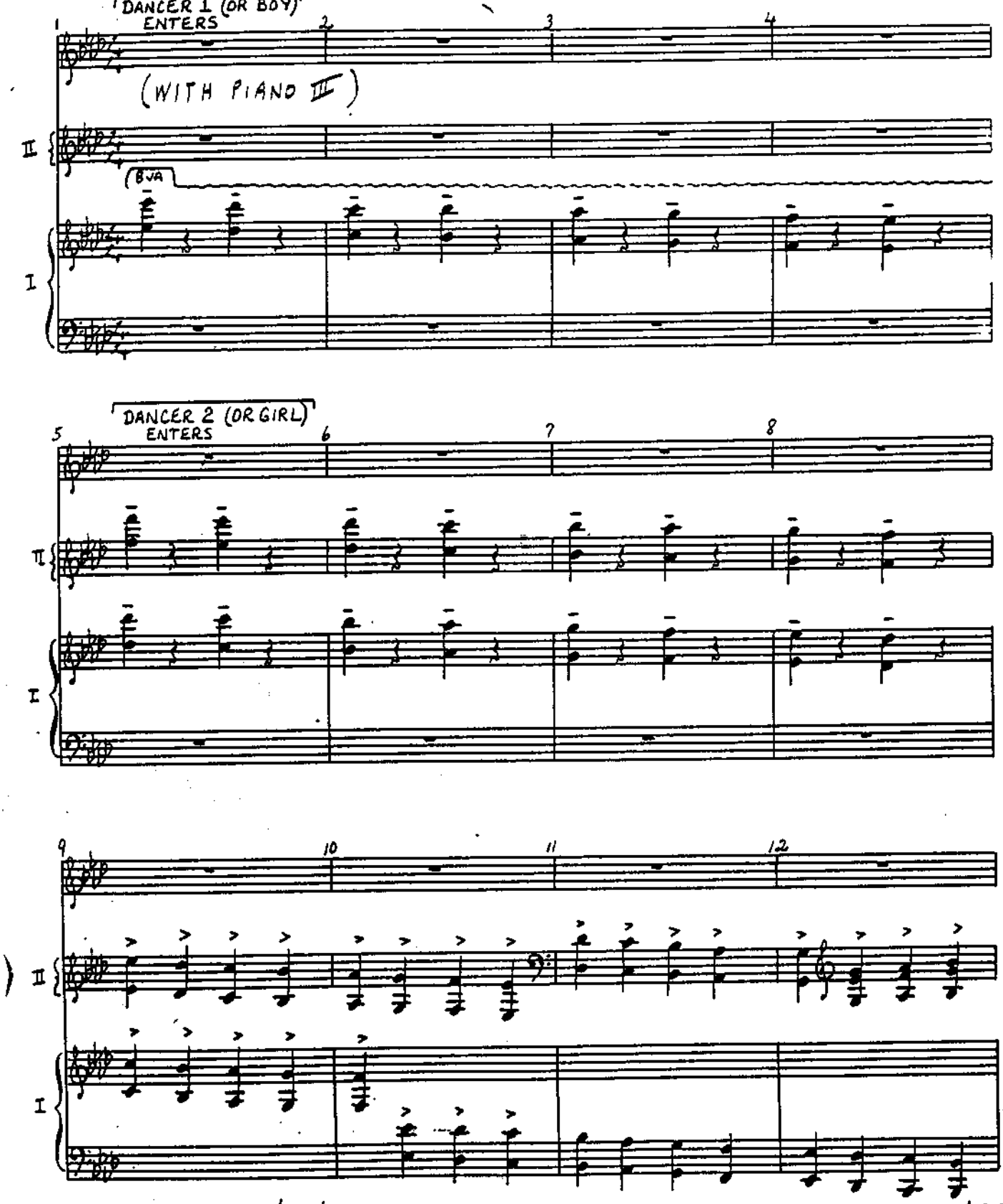

326
327
328
COOK AND TO SEW
WHAT'S MORE, YOU'LL
LOVE IT I KNOW
A9
Cmi MAJ7
G6
F (b5)
329
330
330A
WHEN YOU'RE A
STAY AT HOME, PLAY AT HOME
EIGHT O-CLOCK SLEE-PY TIME
Ami
F/A
D7/A
D13

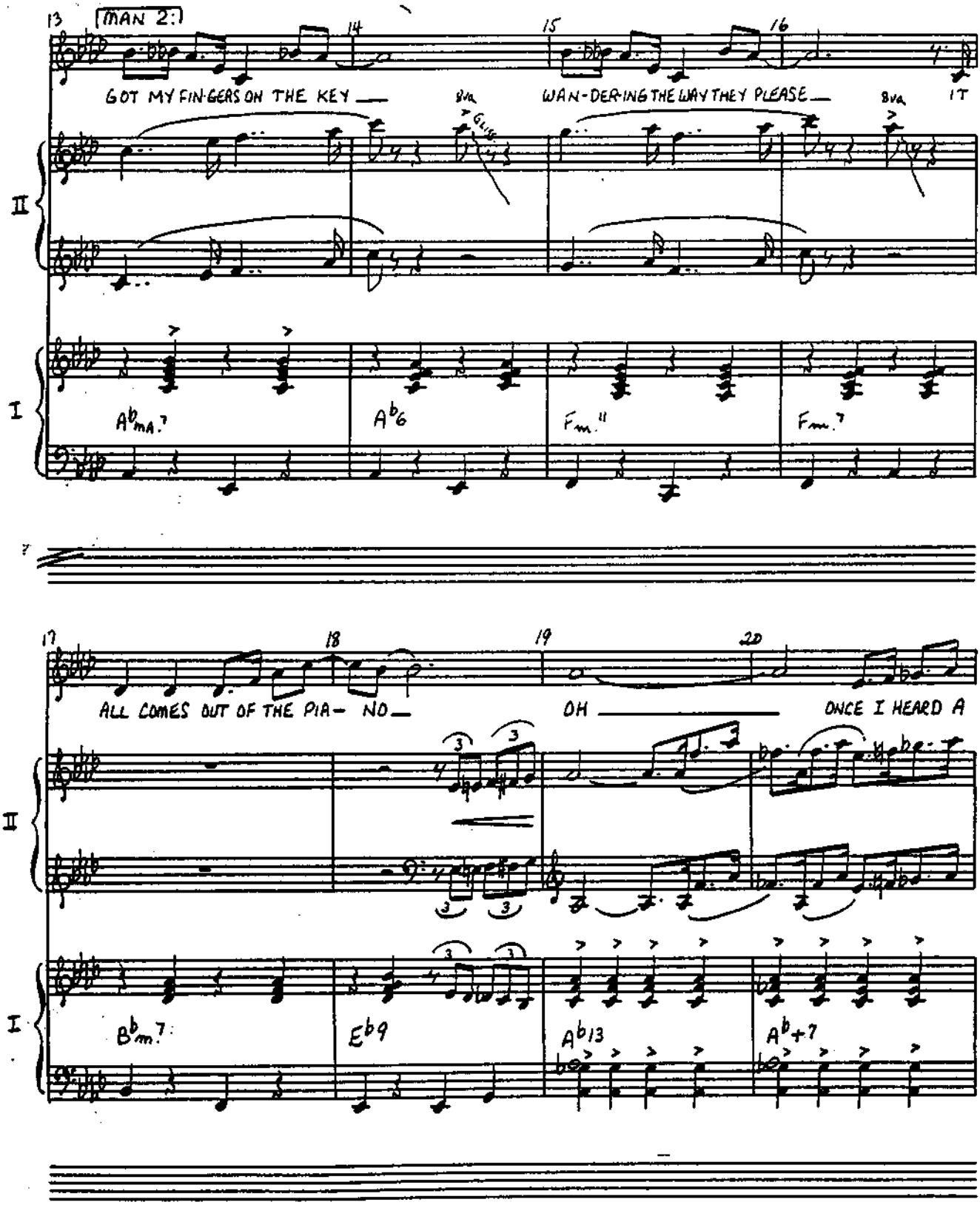

330B
330C
GAL
(G) f
(G) f
331
332
(Ab)
SEGUE AS ONE to "BLUE HORIZON"

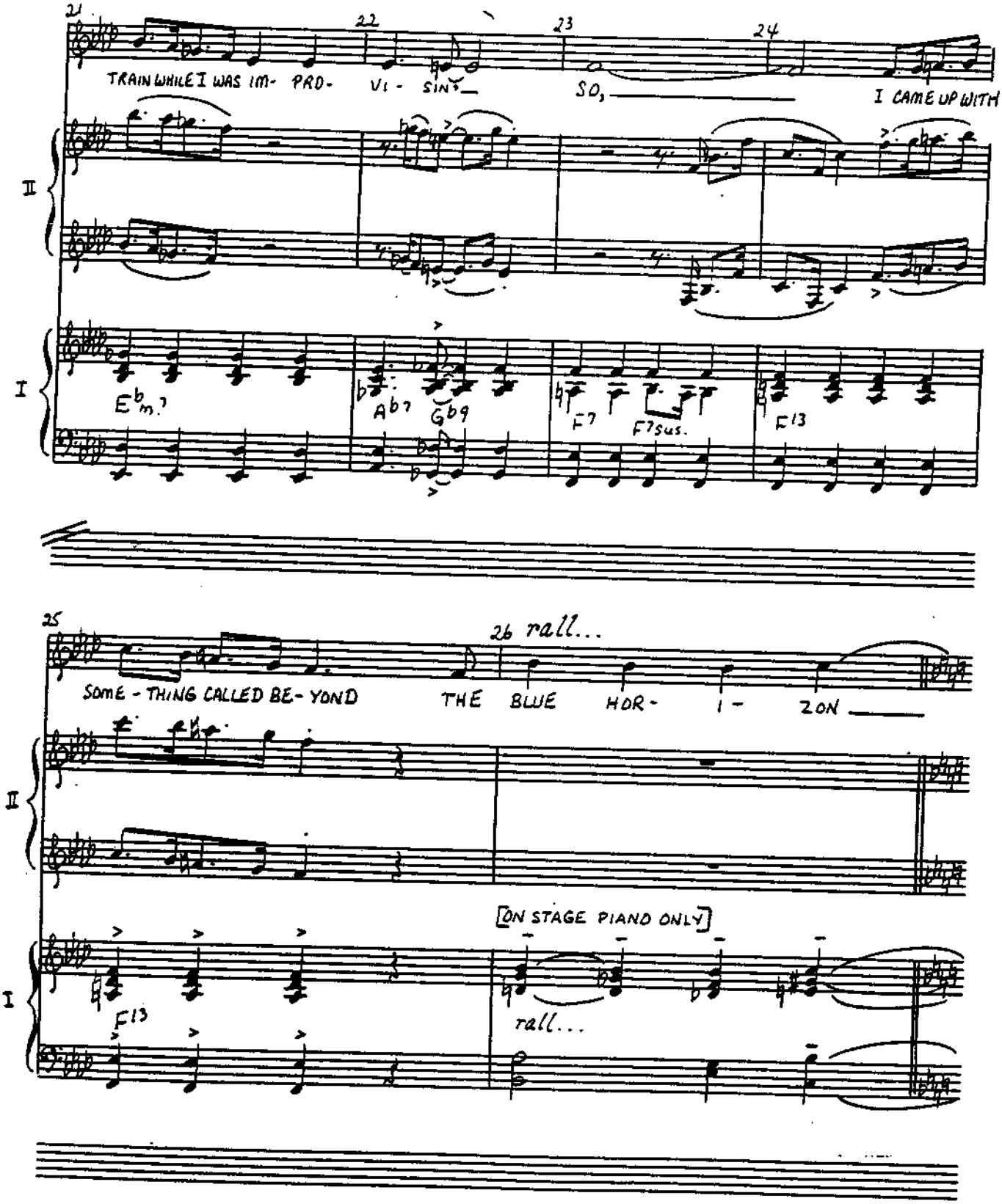
VOCAL/KEYBOARD I-II

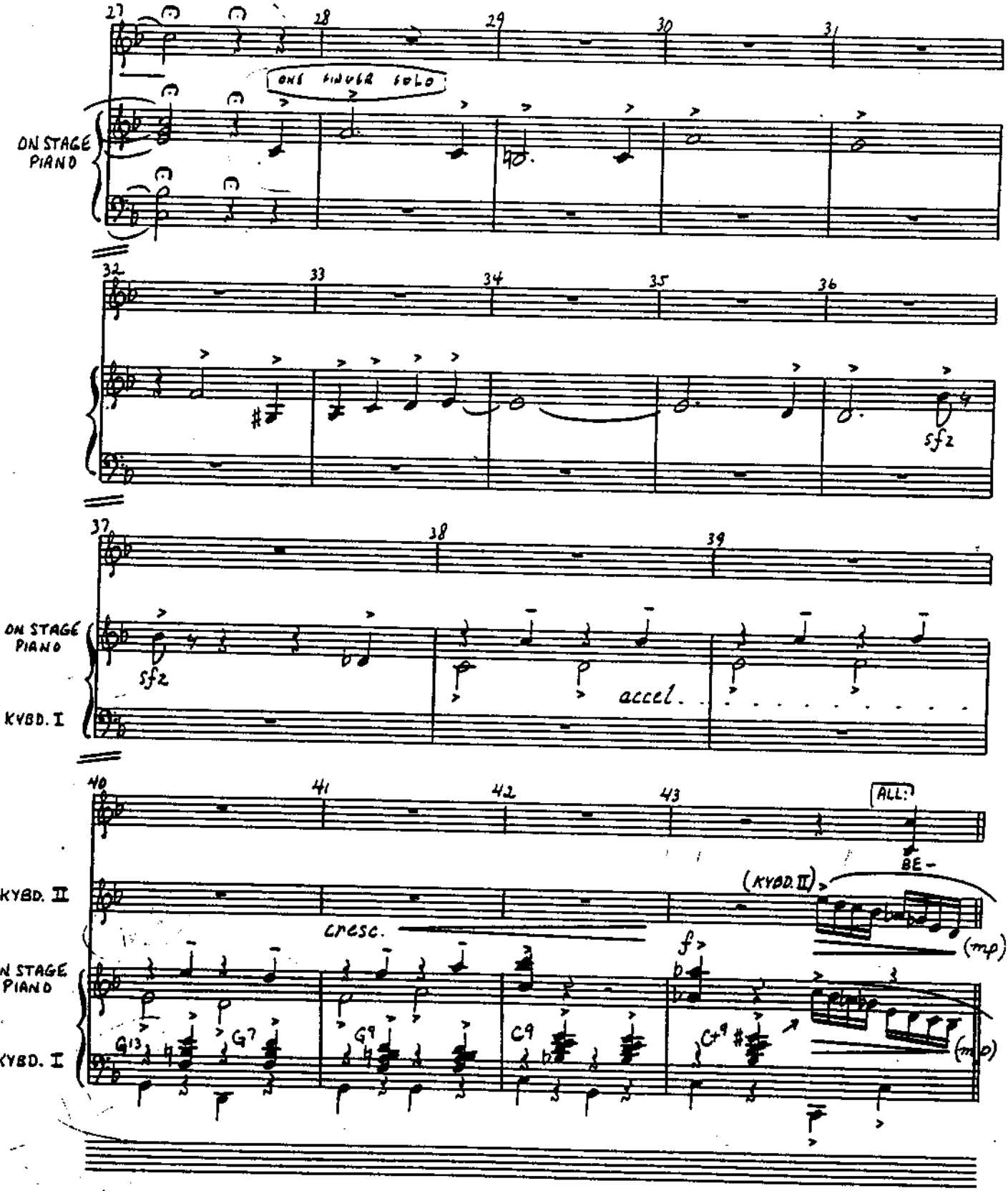
REFERENCE

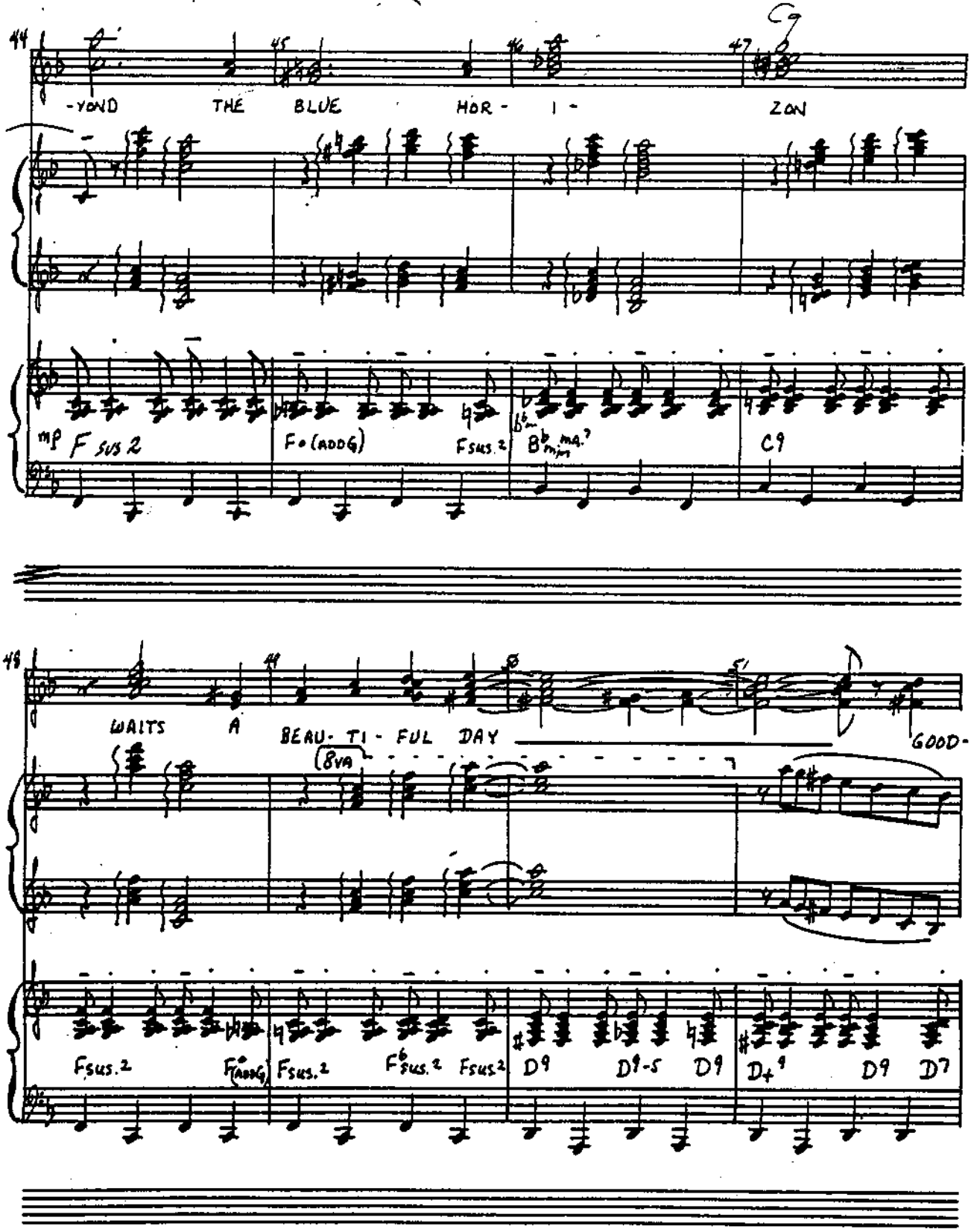
BLUE HORIZON

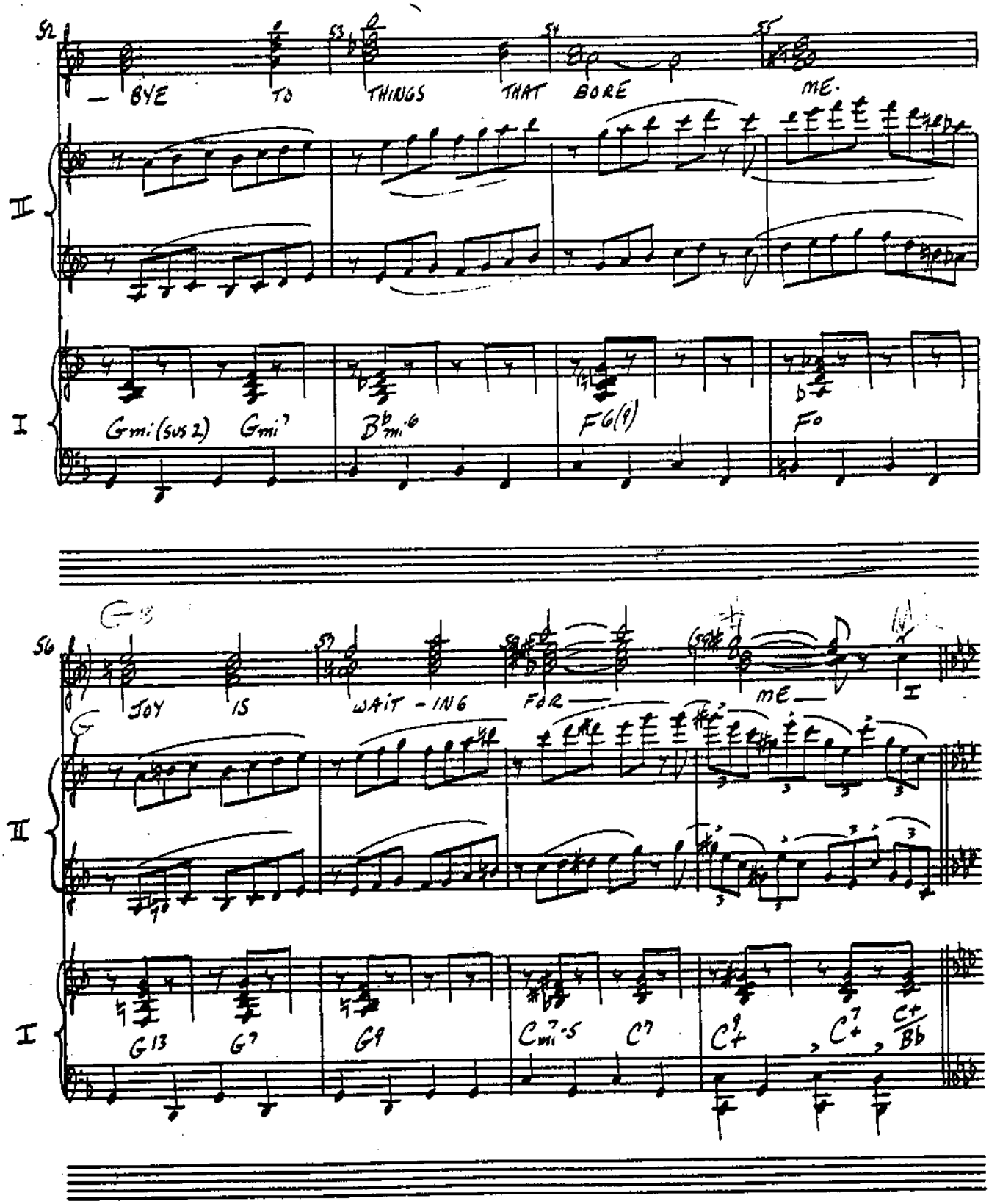



13
MAN 2:
14
15
16
GOT MY FIN-GERS ON THE KEY
8va
WAN-DER-ING THE WAY THEY PLEASE
8va
IT
II
I
17
18
19
20
ALL COMES OUT OF THE PIA- NO
OH
ONCE I HEARD A
II
I

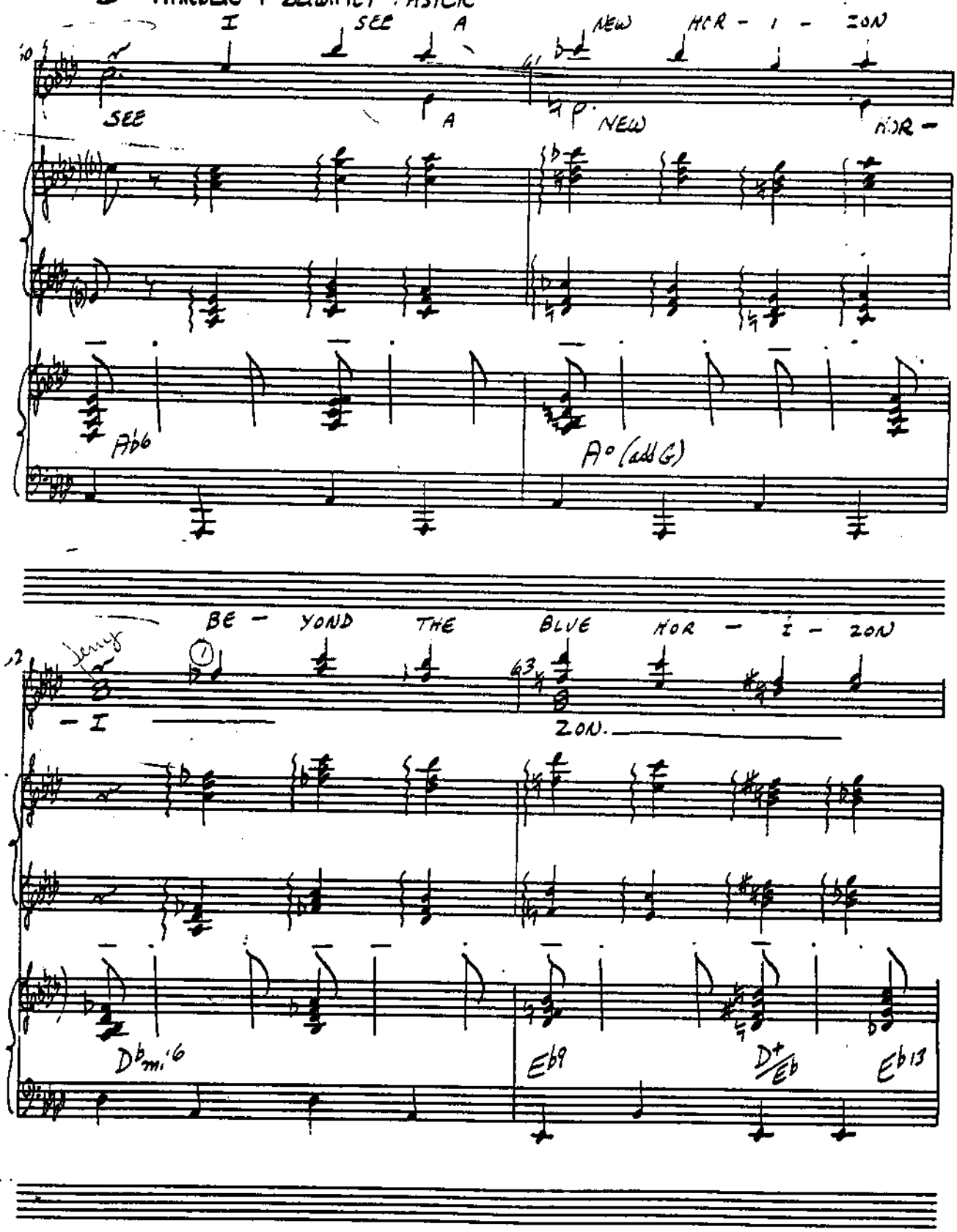

21
22
23
24
TRAIN WHILE I WAS IM- PRO- VI- SIN'_
SO,_____
I CAME UP WITH
II
I
Eb m7
Ab7
Gb9
F7
F7sus.
F13
25
26 rall...
SOME-THING CALLED BE-YOND
THE BLUE HOR- I- ZON_____
II
[ON STAGE PIANO ONLY]
I
F13
rall...


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


44
45
46
47
C9
-YOND THE BLUE HOR - I - ZON
II
I
mp F sus 2
F♭ (ADDG)
Fsus.2
B♭ mjm ma.7
C9
48
49
50
51
WAITS A BEAU- TI - FUL DAY
GOOD-
(8VA)
II
I
Fsus.2
F♭ (ADDG)
Fsus.2
F♭ sus.2
Fsus.2
D9
D9-5
D9
D+9
D9
D7


52
53
54
55
— BYE TO THINGS THAT BORE ME.
II
I
Gmi (sus 2) Gmi7 Bb mi6 F6(9) Fo
56
57
58
59
JOY IS WAIT - ING FOR — ME — I
II
I
G13 G7 G9 Cmi7-5 C7 C9+ C7+ C+/Bb

HARDER + SLIGHTLY FASTER



I SEE A NEW HOR - I - ZON

SEE A NEW HOR -

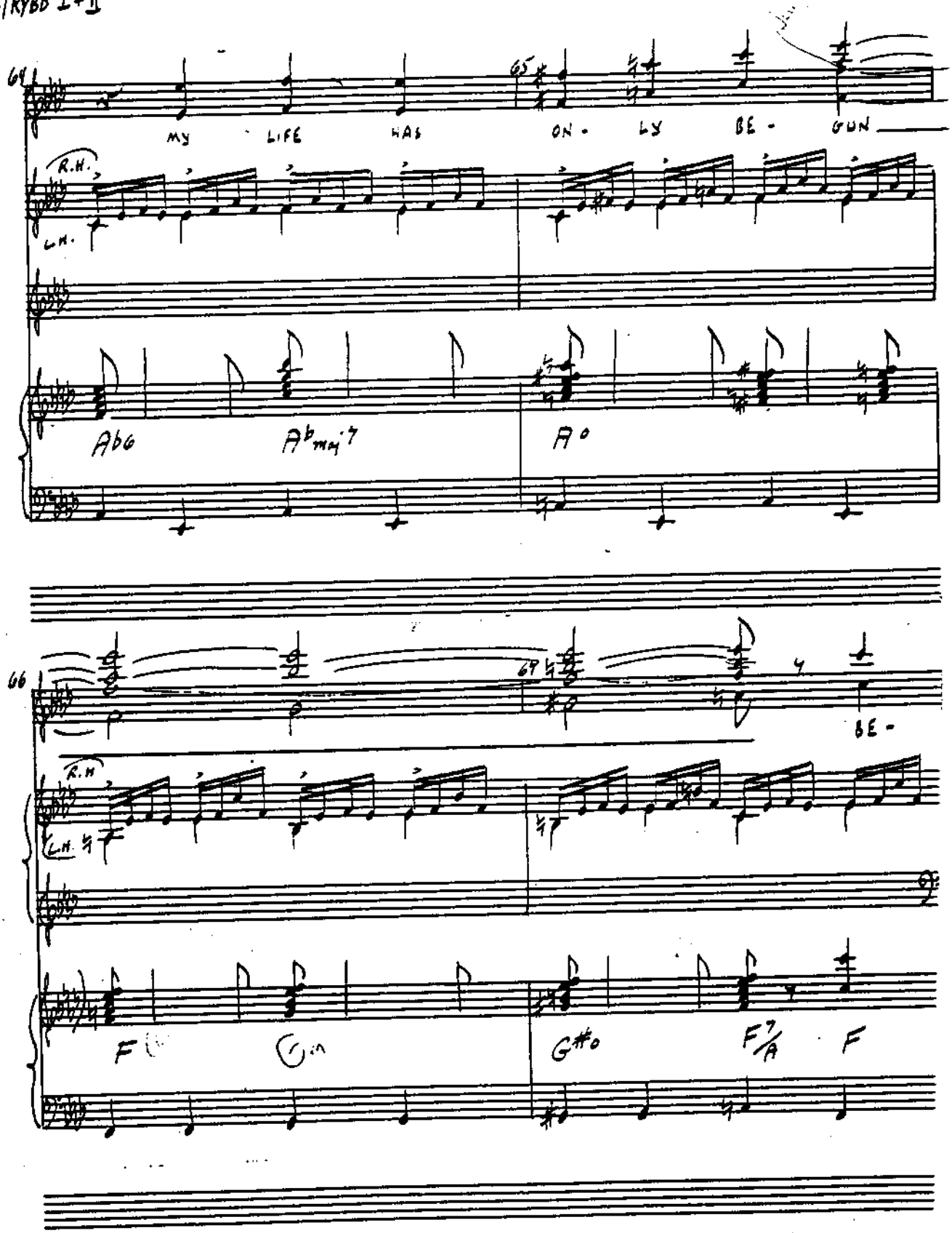
Ab6 A° (add G)

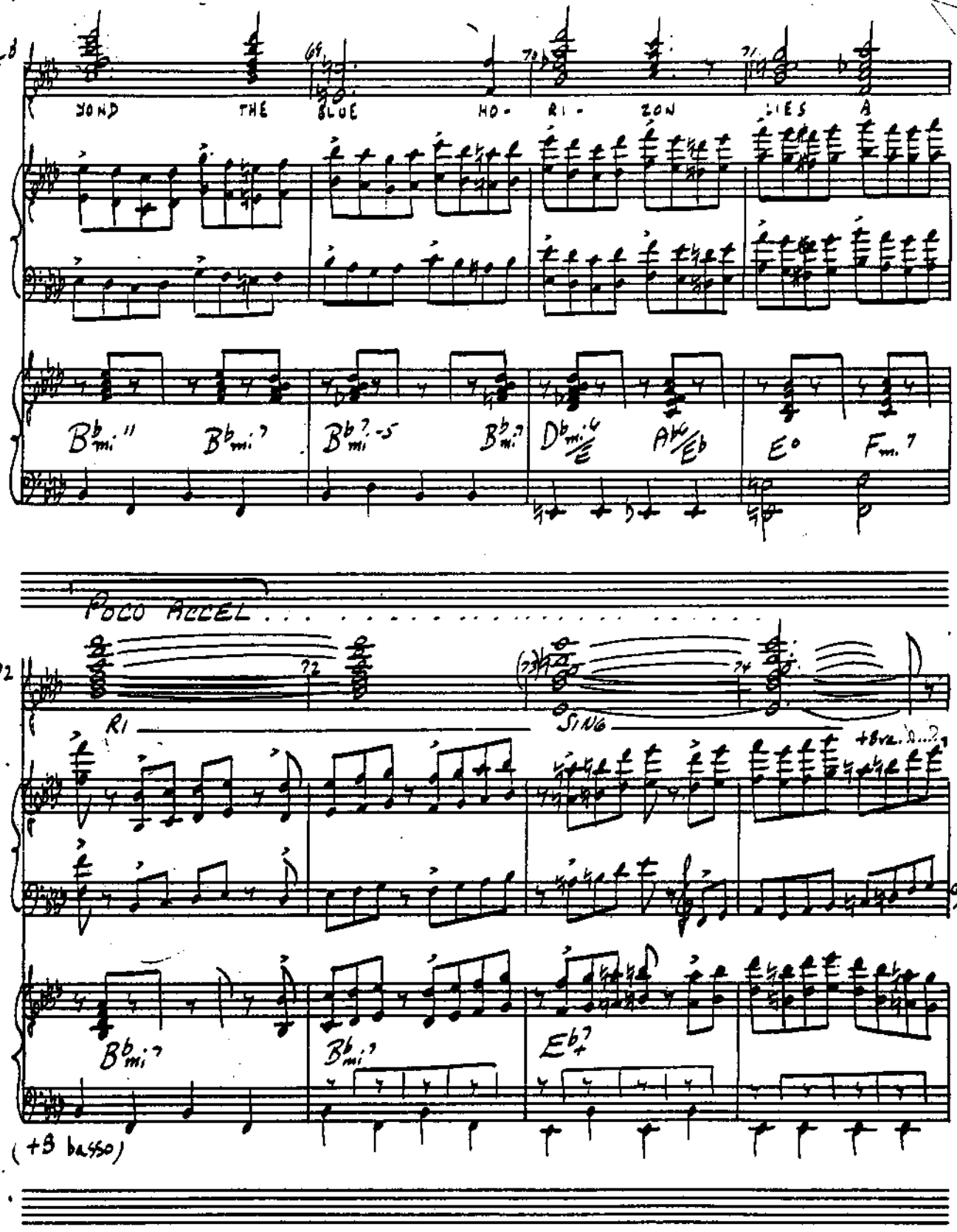
BE - YOND THE BLUE HOR - I - ZON

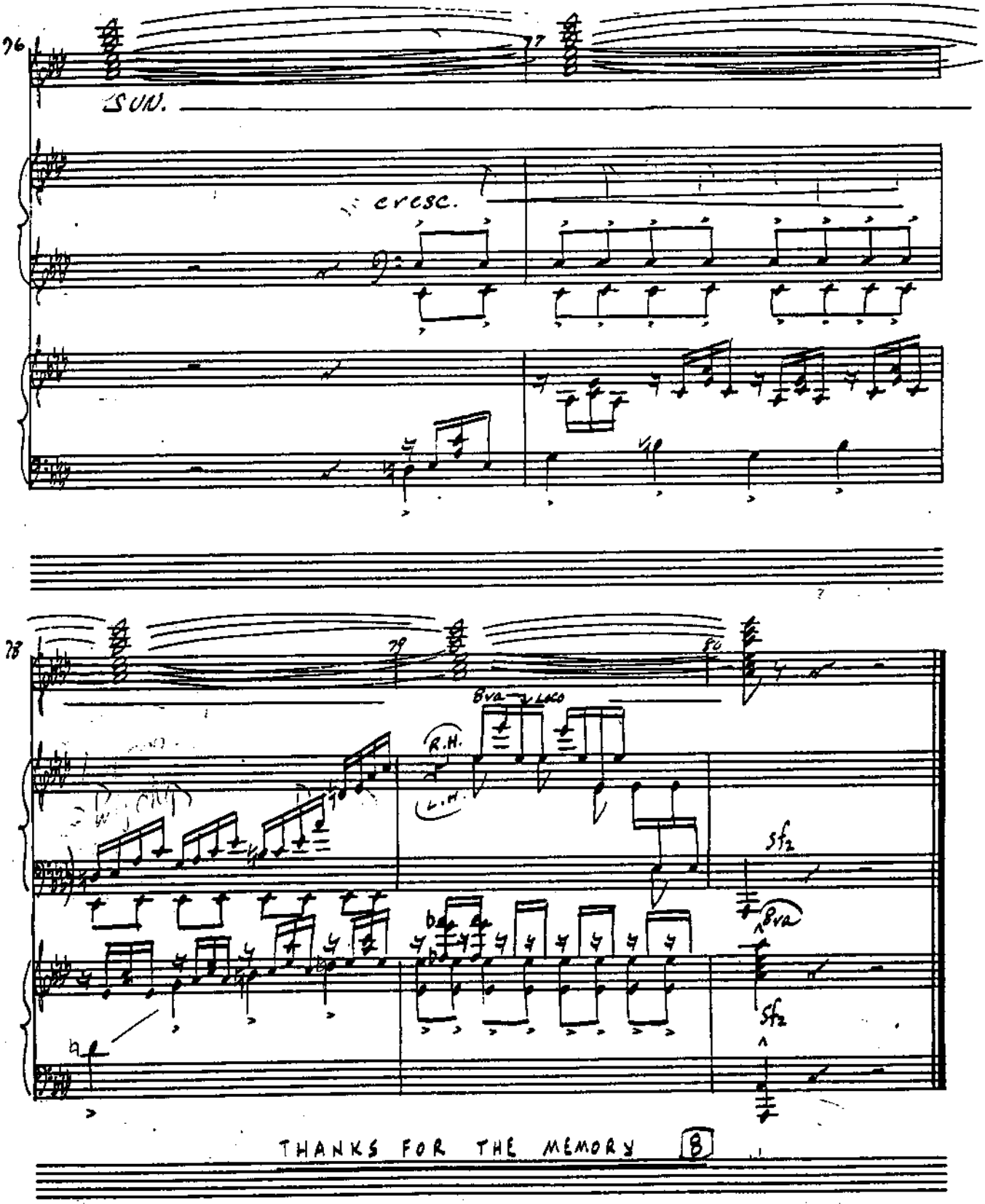
Jerry

- I ZON.

Db mi6 Eb9 D+/Eb Eb13


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


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



THANKS FOR THE MEMORY [8]

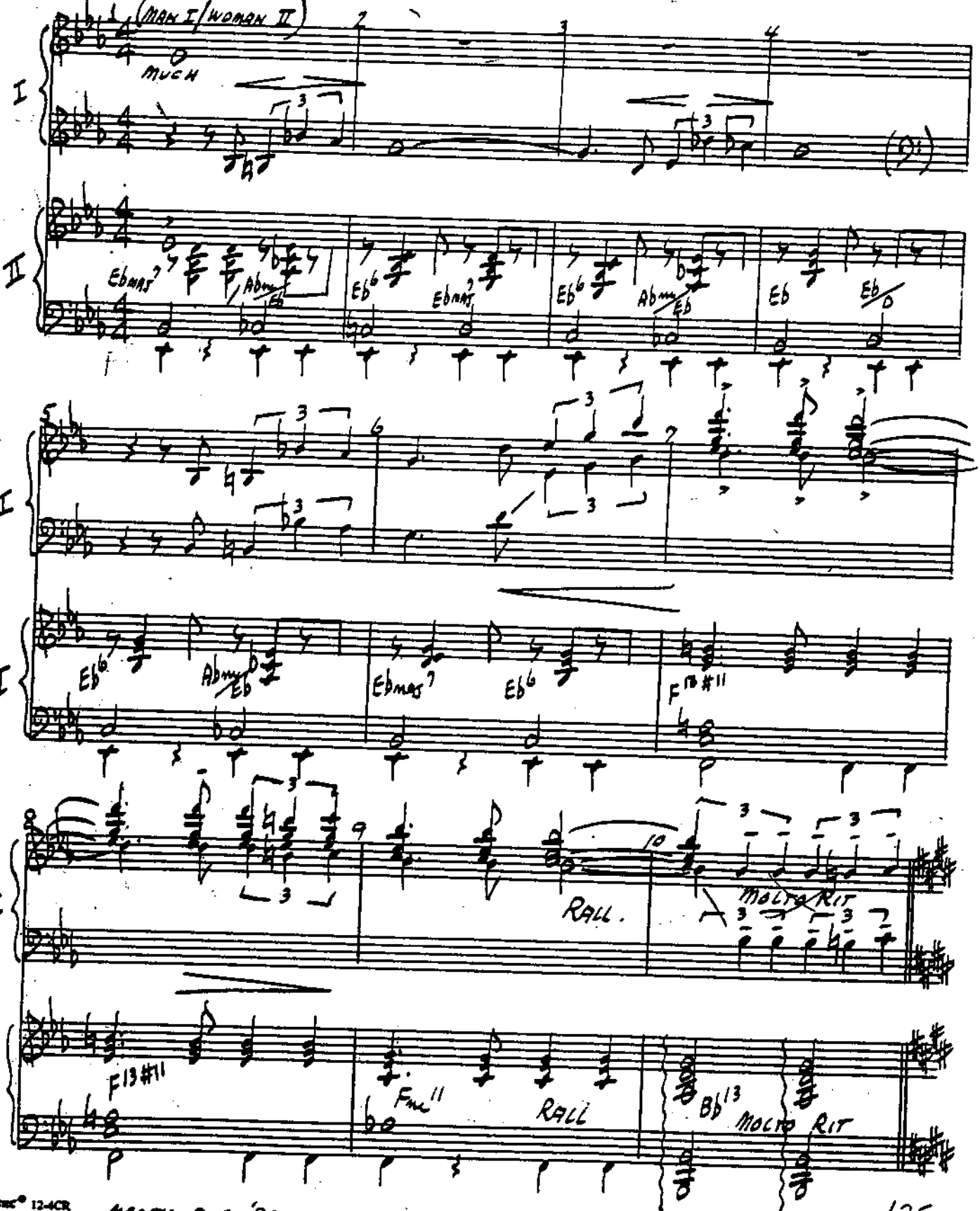
TACET

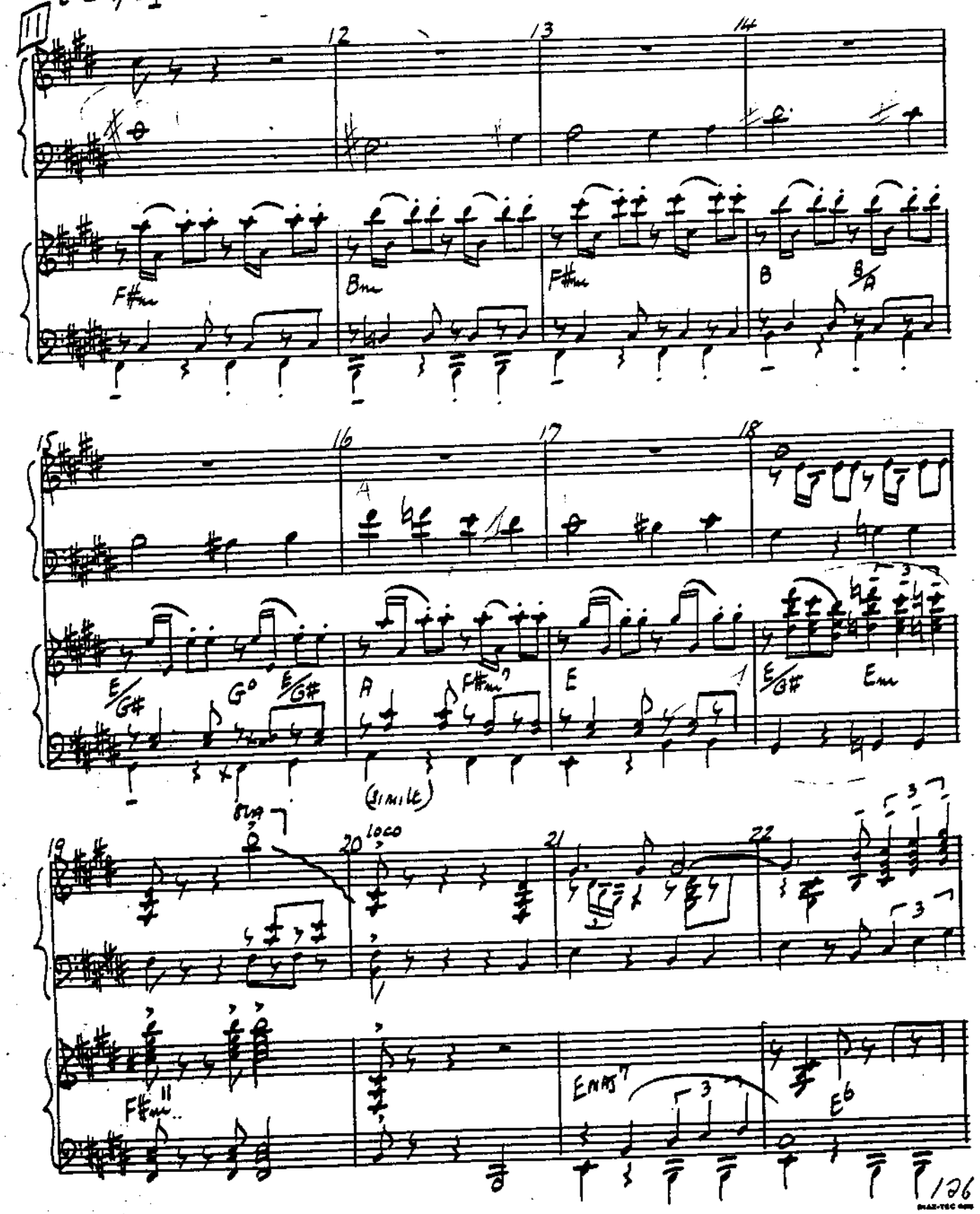
VOCAL
KEYBOARD I + II

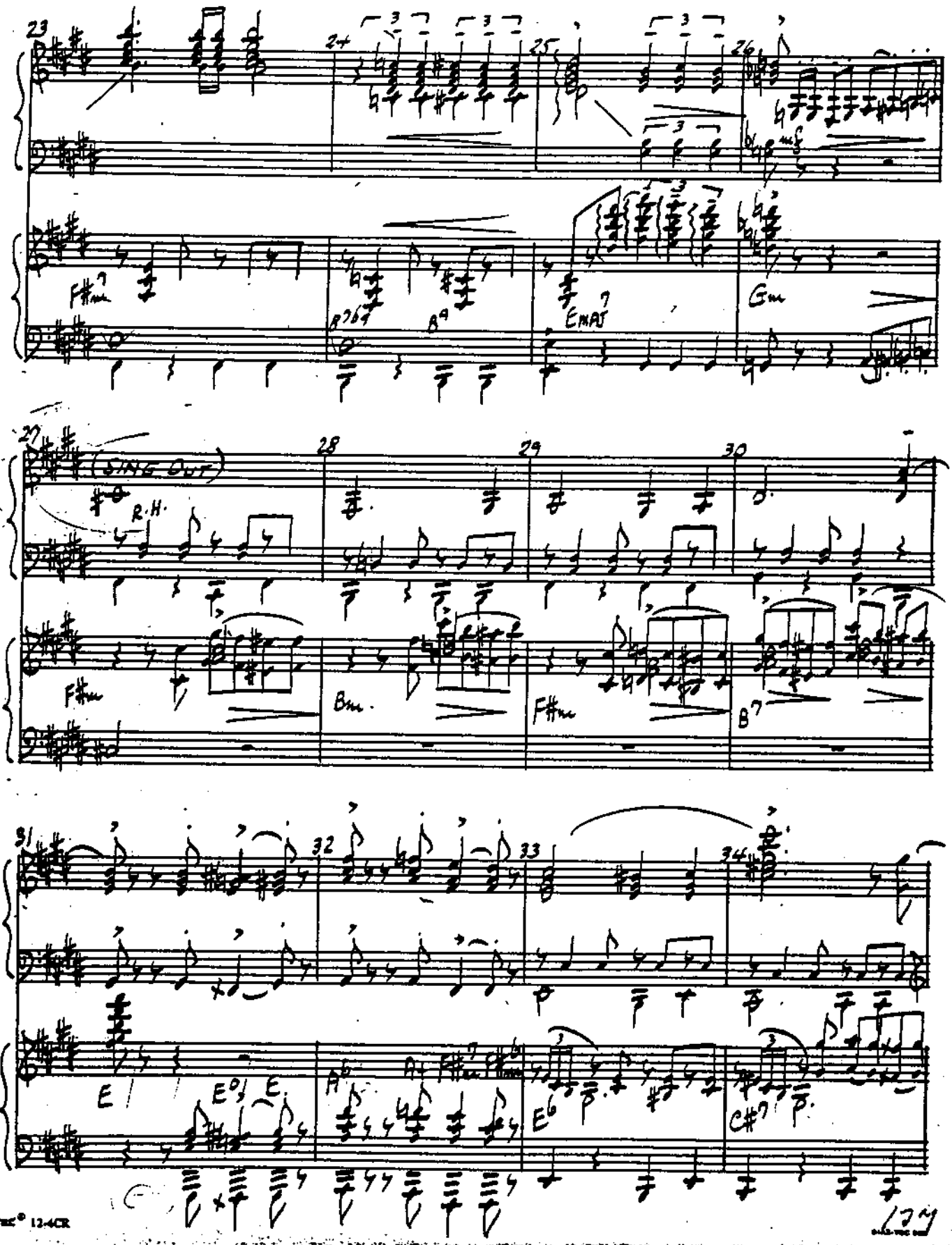
EASY TO LOVE

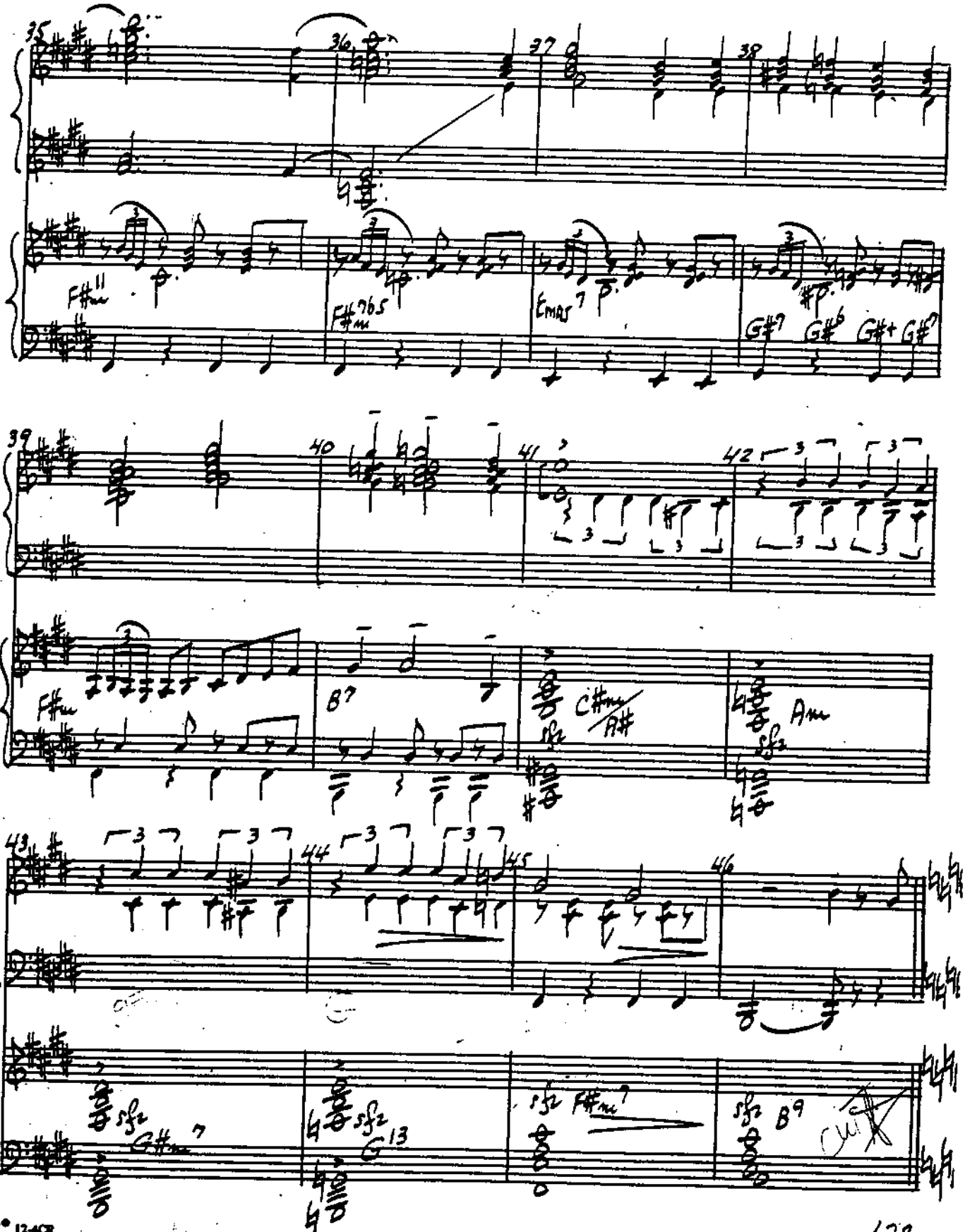
"NIGHT IN UKRAINE"

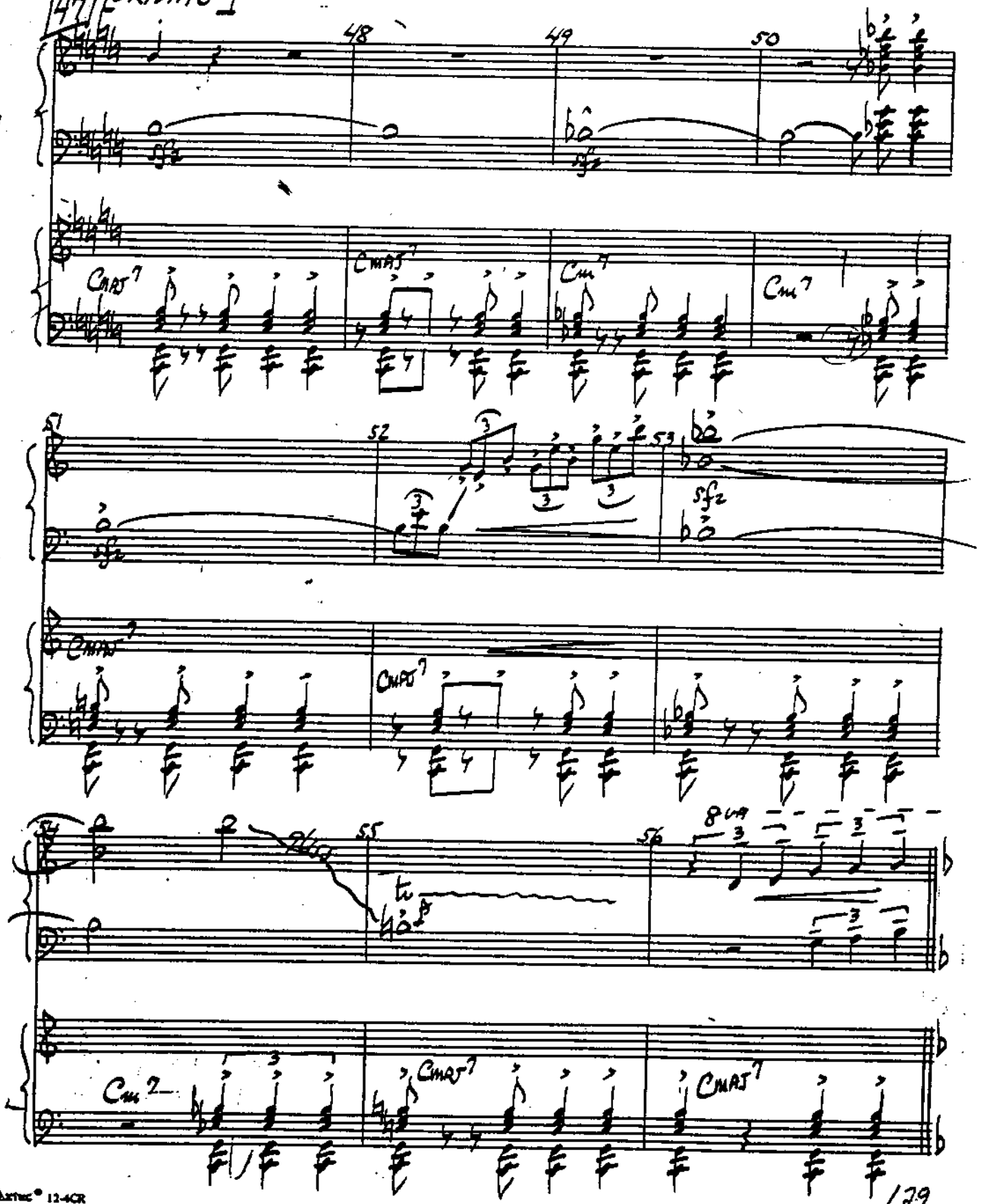
8A

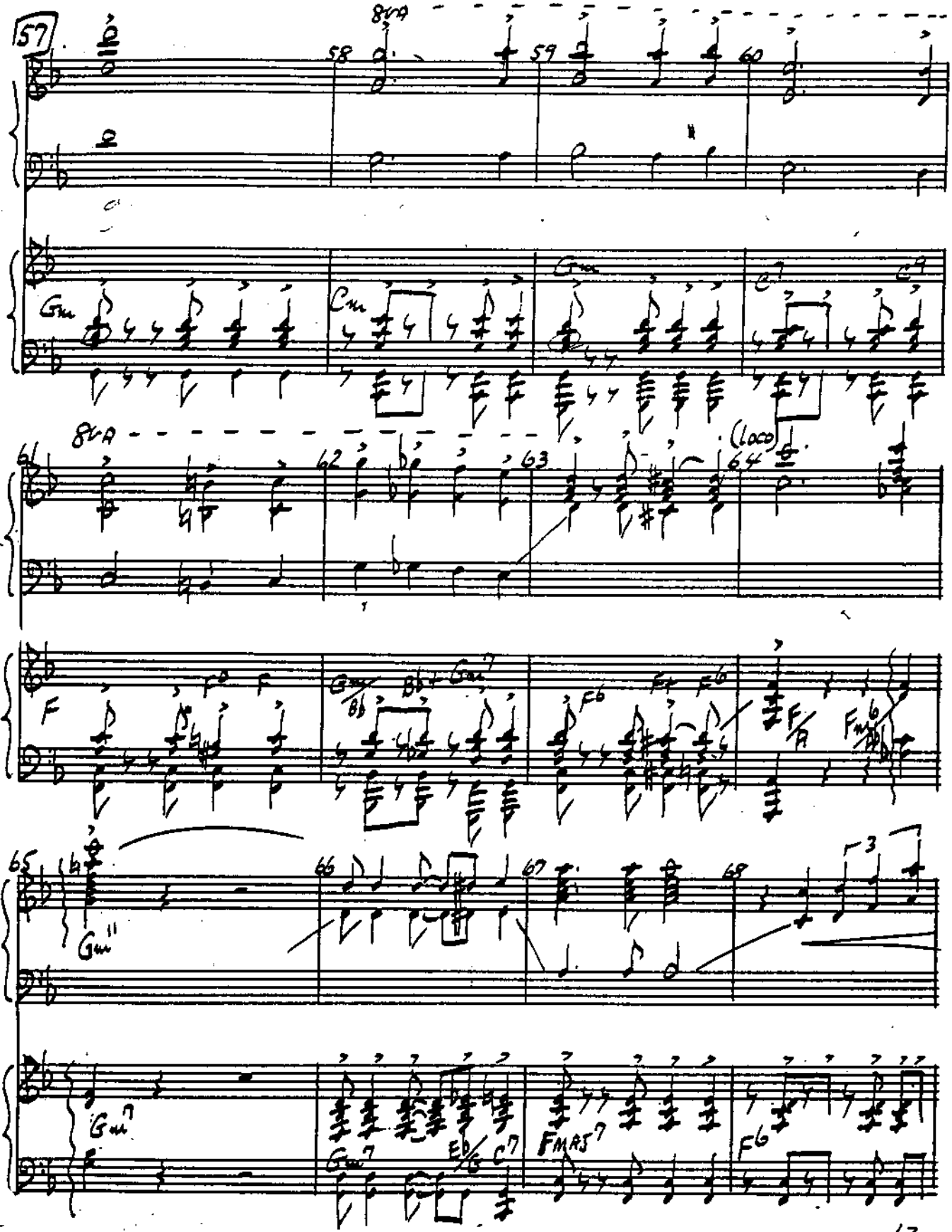


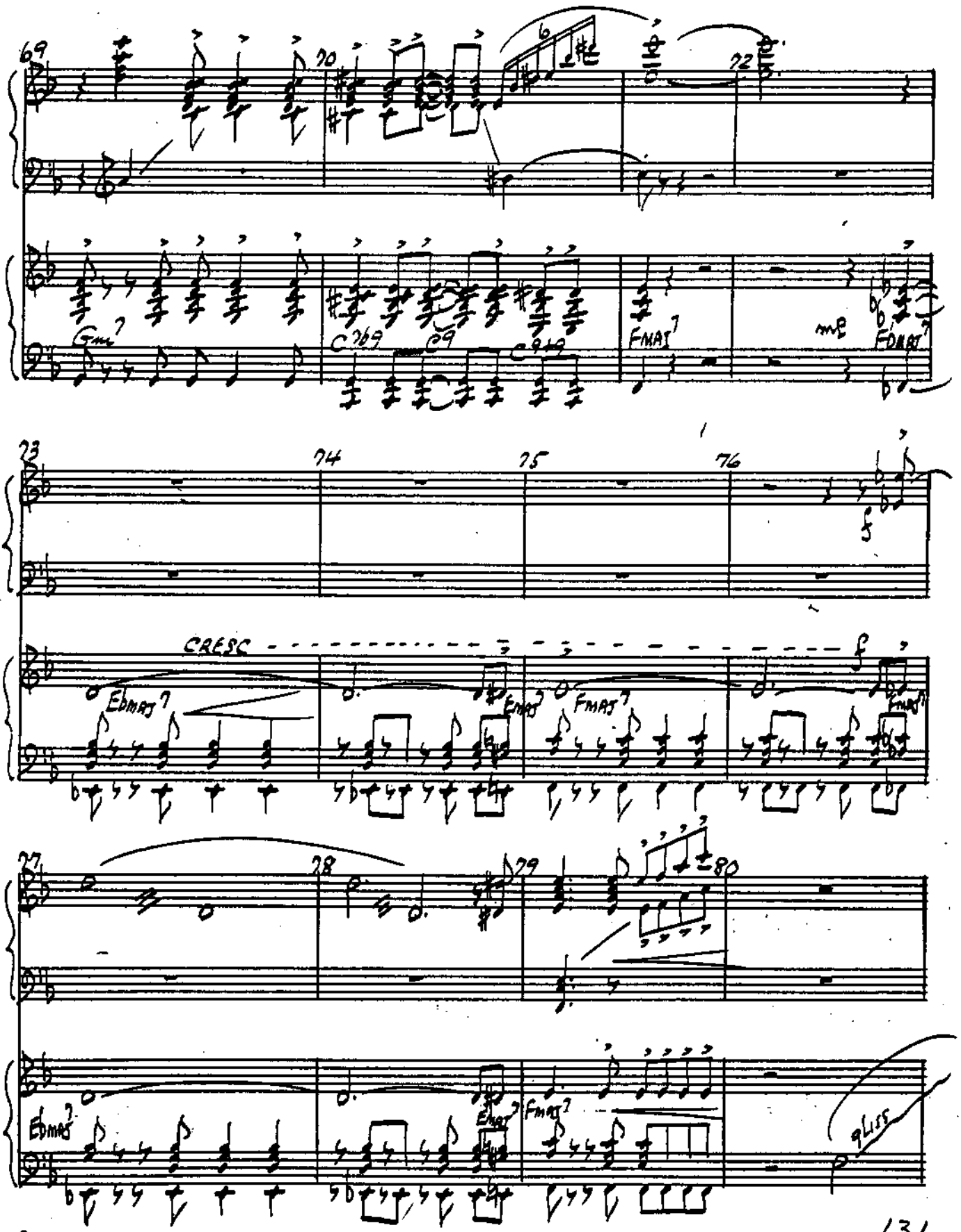

[TEMPO]
12
13
14
F#m
Bm
F#m
B
B/A
15
16
17
18
A
E/G#
G°
E/G#
A
F#m7
E
E/G#
Em
(SIMILE)
19
20
loco
21
22
F#m11
Em7
E6
126

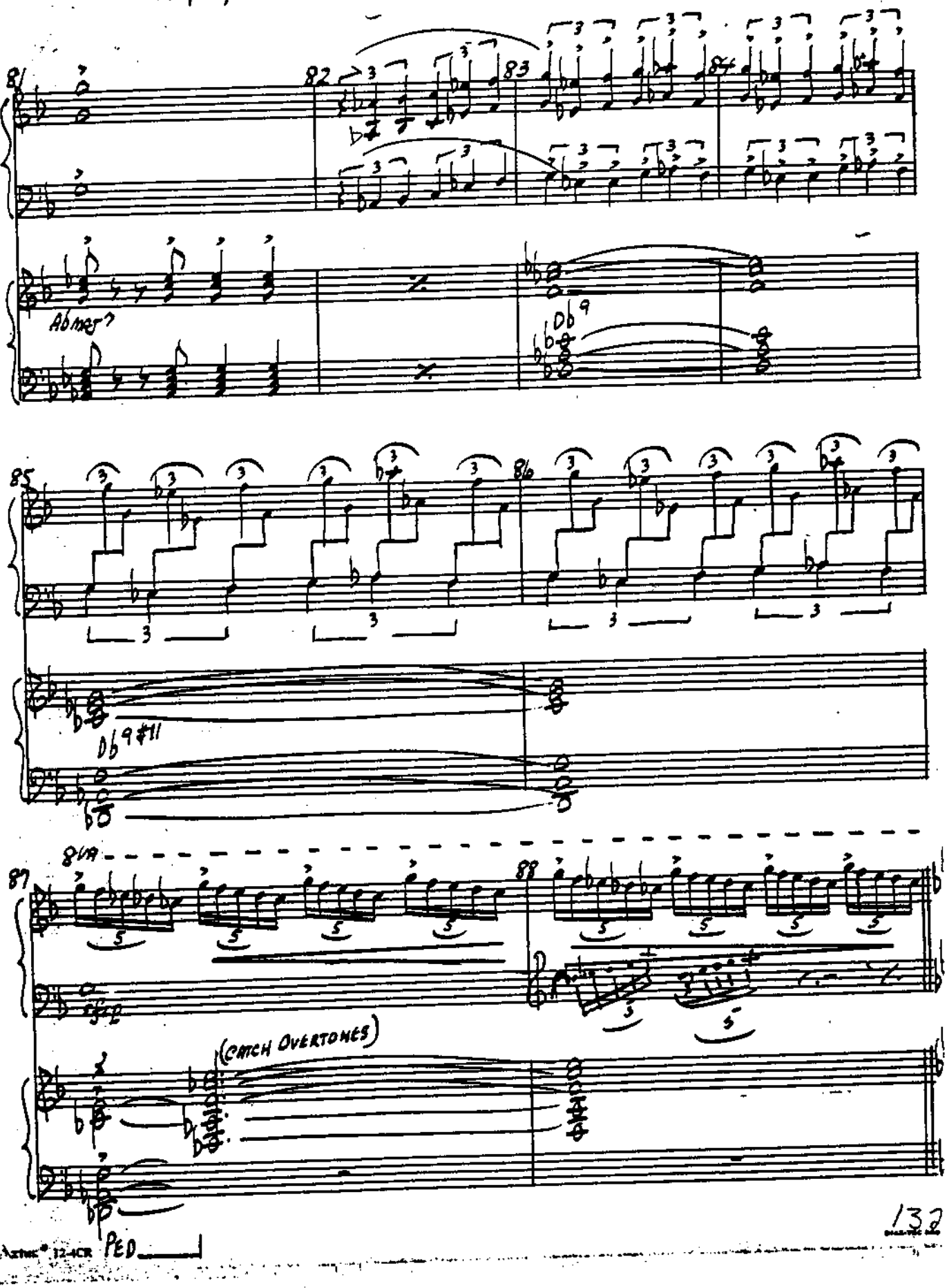

23
24
25
26
F#m7
B7b9
B9
EMAJ7
Gm
27
(SING OUT)
R.H.
28
29
30
F#m
Bm
F#m
B7
31
32
33
34
E
E0
E
A6
A+
F#m7
F#m6
E6
C#7

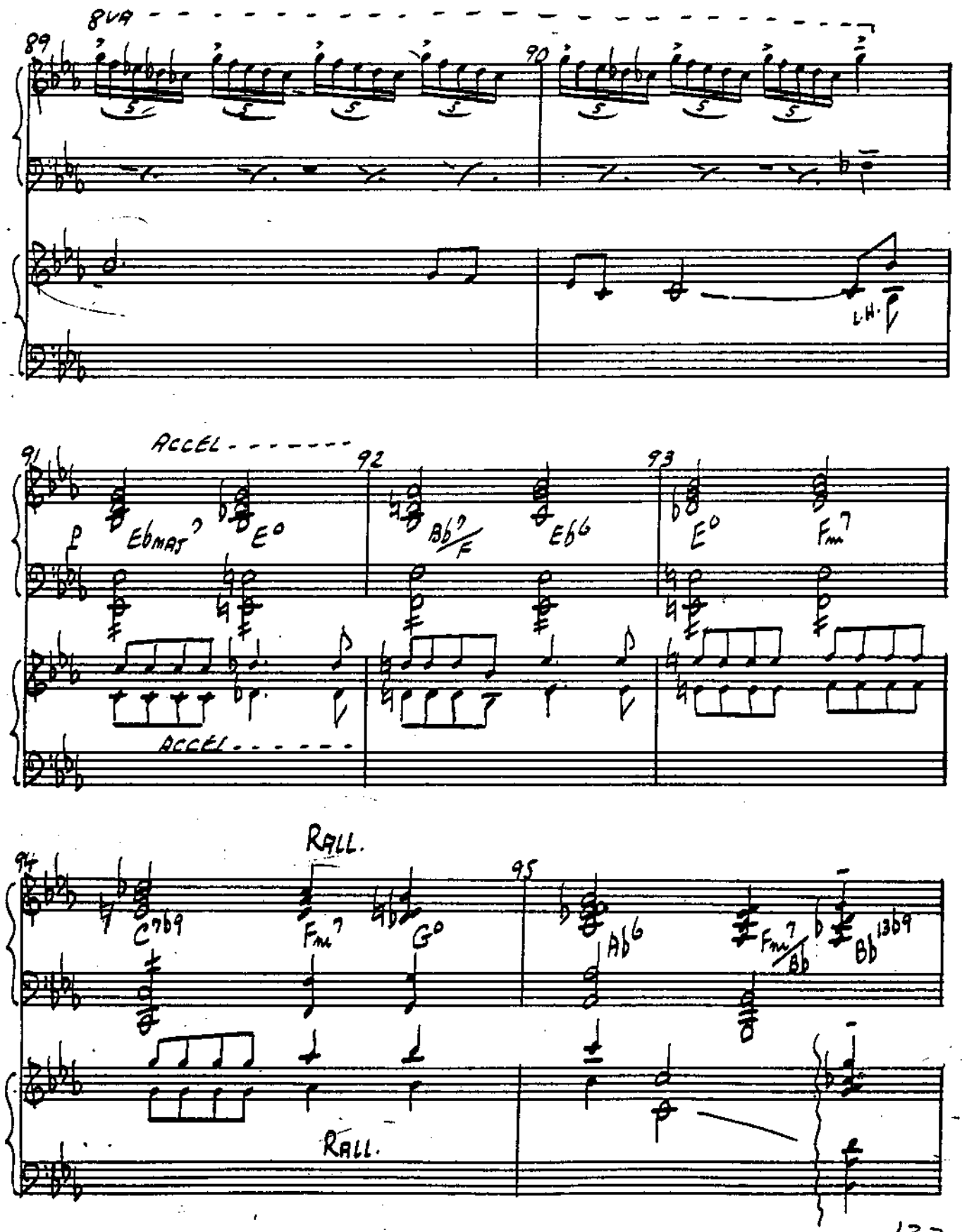

35
36
37
38
F#11
F#m765
EMAJ7
G#7
G#6
G#+
G#7
39
40
41
42
F#m
B7
C#m/A#
Am
43
44
45
46
G#m7
G13
F#m7
B9

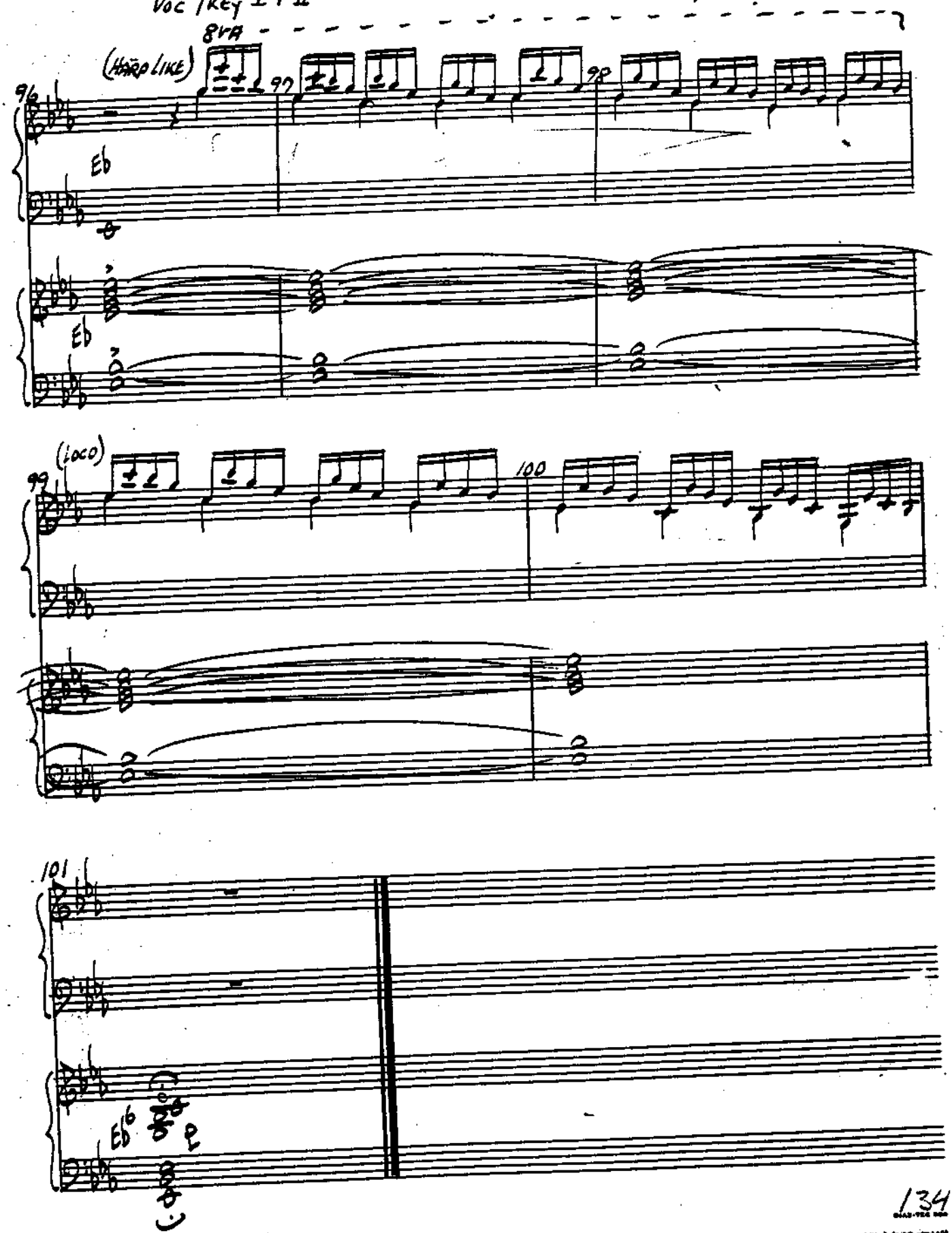

47
[DRIVING]
48
49
50
CMAJ7
Cm7
51
52
53
sfz
55
56
8va
Cm7
CMAJ7


57
8va
58
59
60
Gm
Cm
Gm
C7
C9
8va
61
62
63
(loco)
64
F
F6
Gm/Bb
Bb+Gm7
F6
F+
F6
F/A
Fm6/Ab
65
66
67
68
Gm11
Gm7
Gm7
Eb/G
C7
FMAJ7
F6


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


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


8VA
89
90
L.H.
ACCEL.
91
92
93
P
EbMAJ7
E°
Ab7/F
Eb6
E°
Fm7
ACCEL.
RALL.
94
95
C7b9
Fm7
G°
Ab6
Fm7/Bb
Bb13b9
RALL.



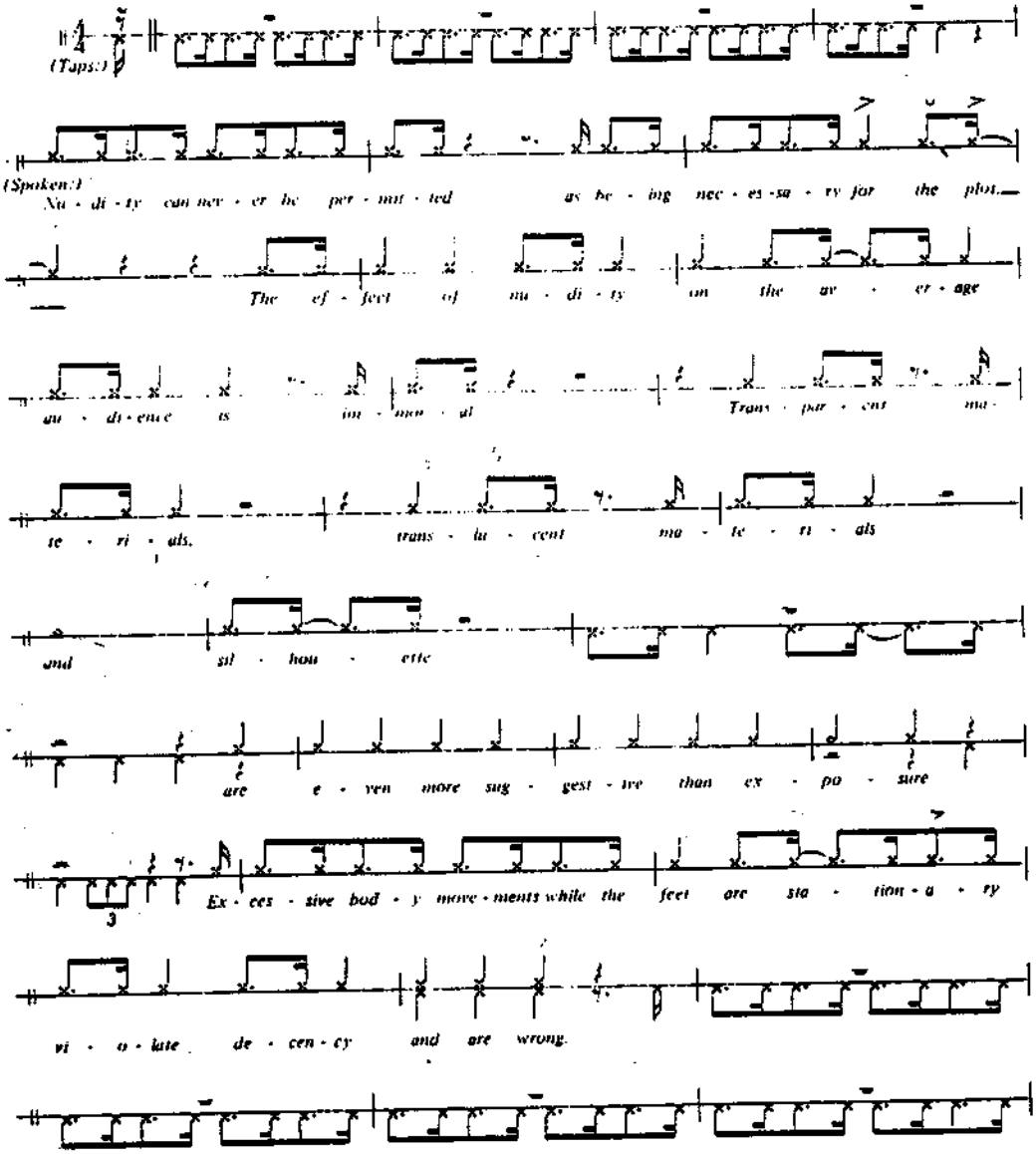
Aztec® 124CR

DOIN' THE PRODUCTION CODE

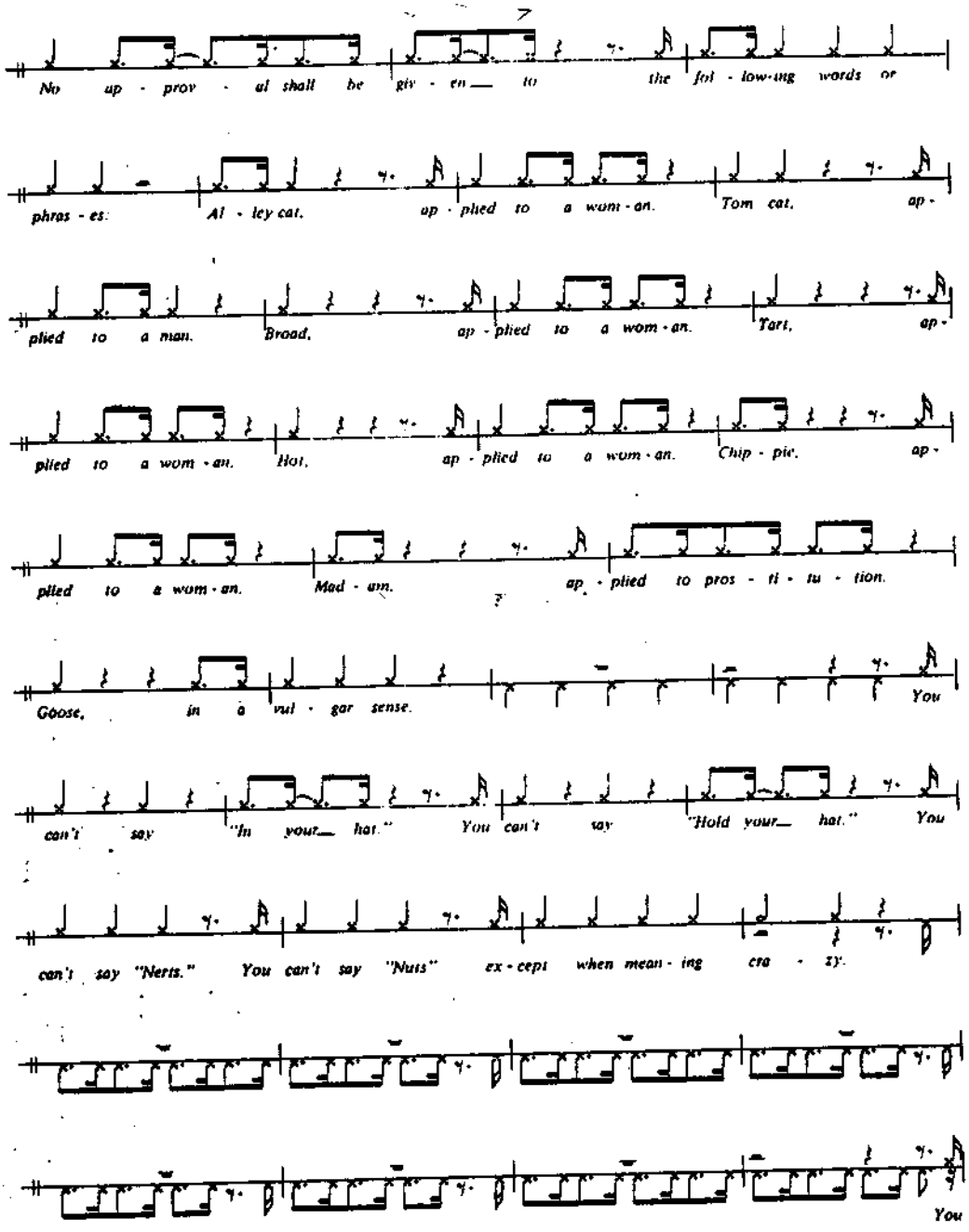
9

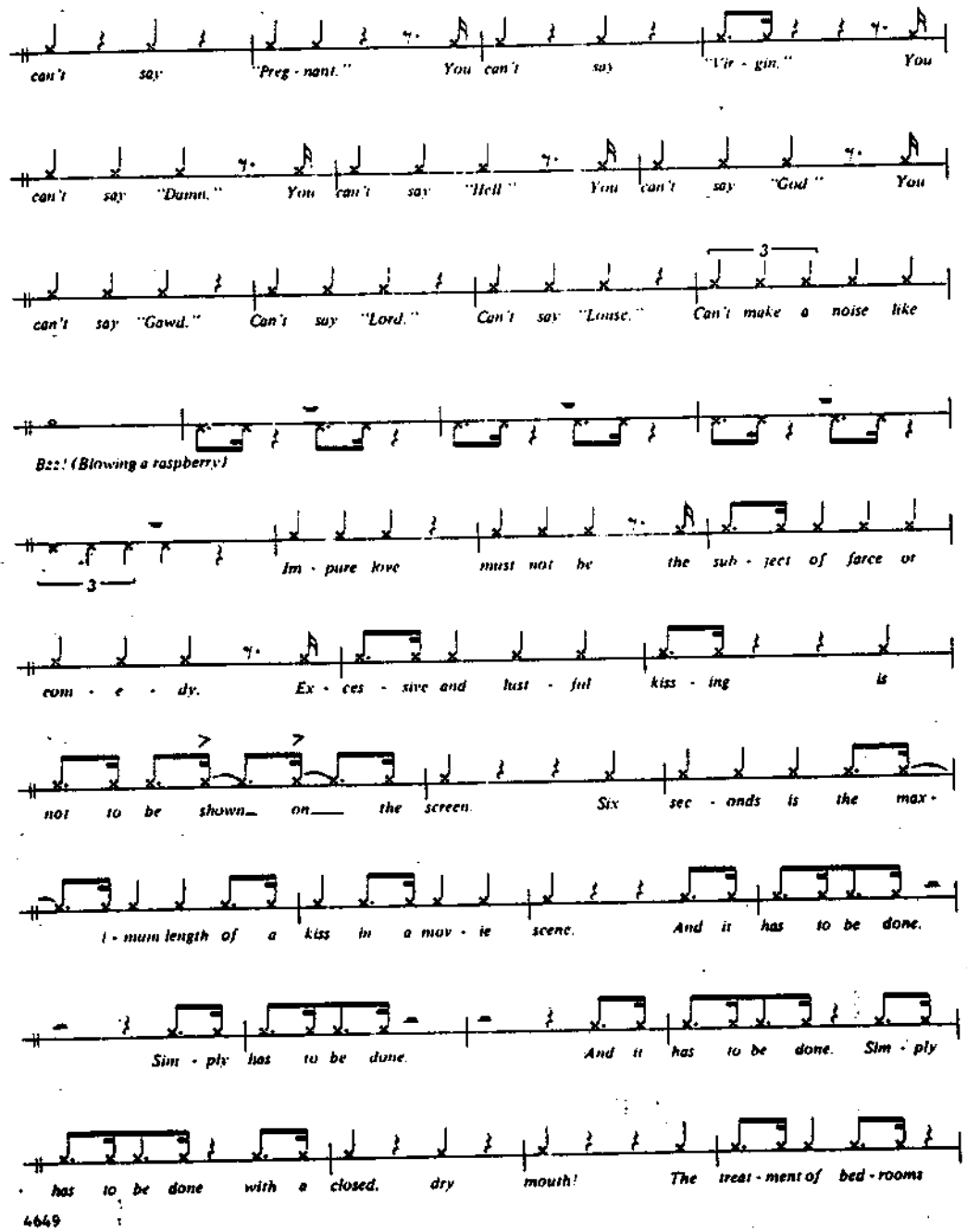
Words by
DICK VOSBURGH

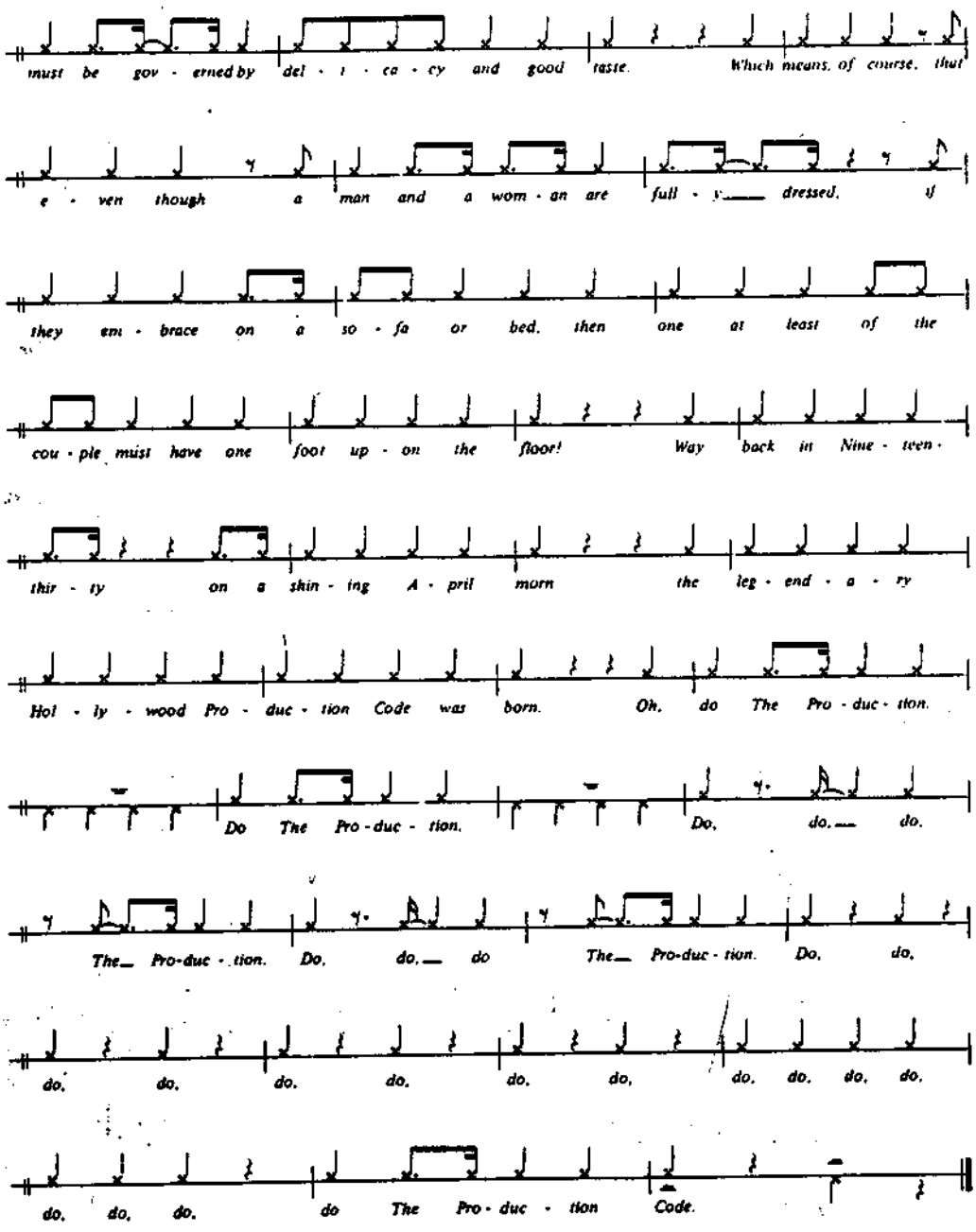
Moderately fast



4649 Copyright © 1979 & 1980 REGENT MUSIC CORP., 110 East 59th Street, New York, N.Y. 10022
International Copyright Secured Made in U.S.A. All Rights Reserved


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


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

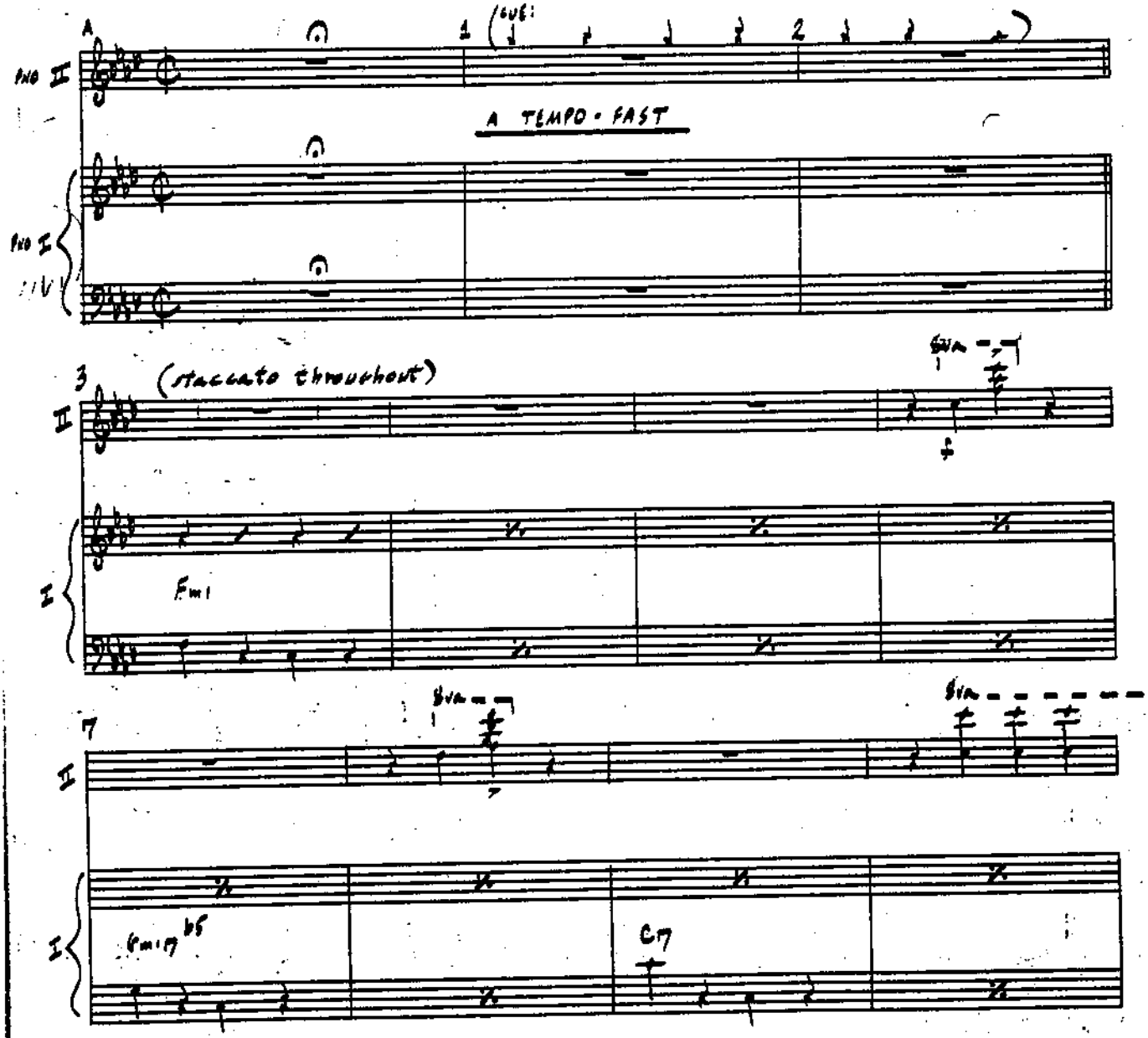

must be gov - erned by del - i - ca - cy and good taste. Which means, of course, that
e - ven though a man and a wom - an are full - y dressed, if
they em - brace on a so - fa or bed, then one at least of the
cou - ple must have one foot up - on the floor! Way back in Nine - teen -
thir - ty on a shin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

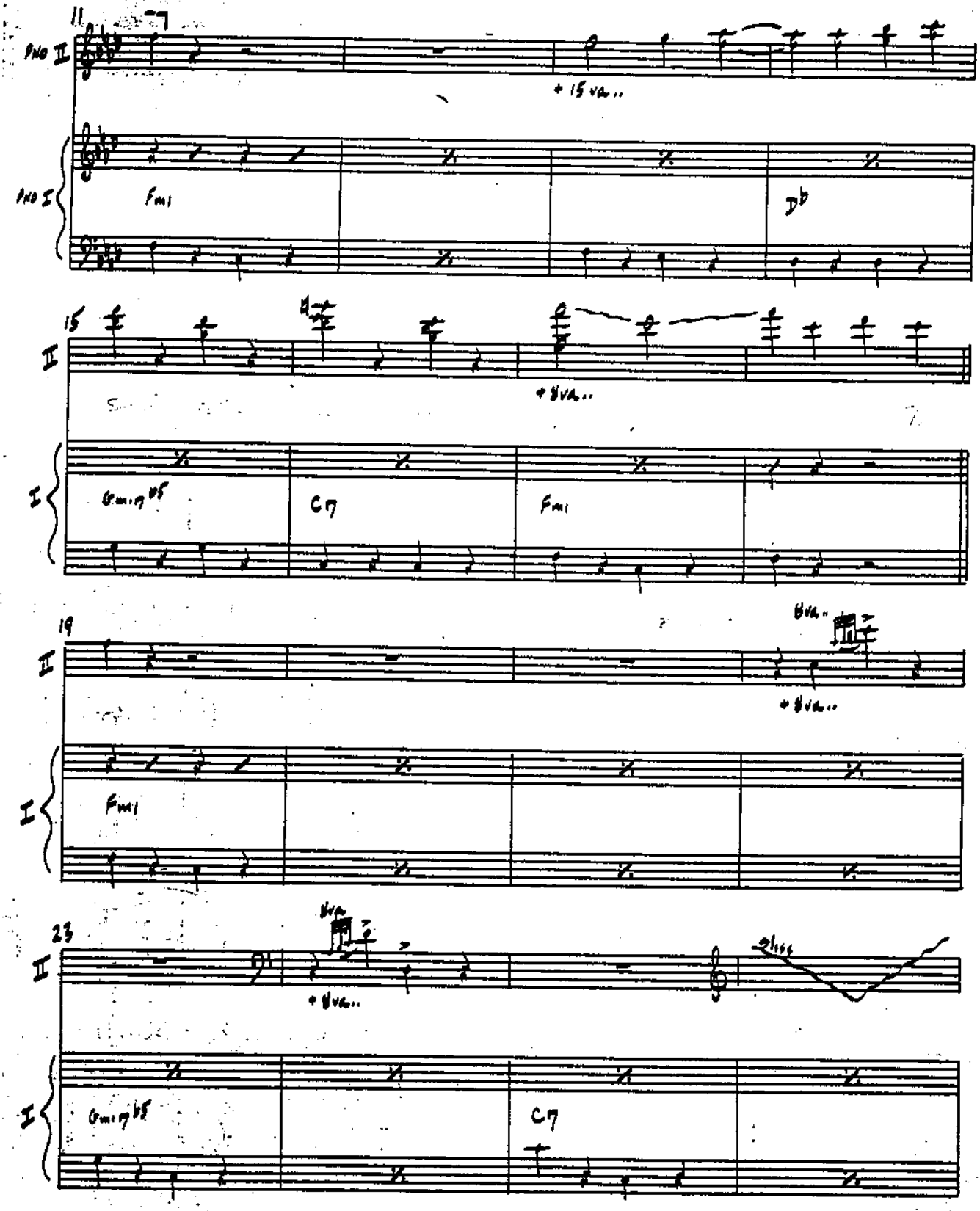
KEYBOARD 1 · 2

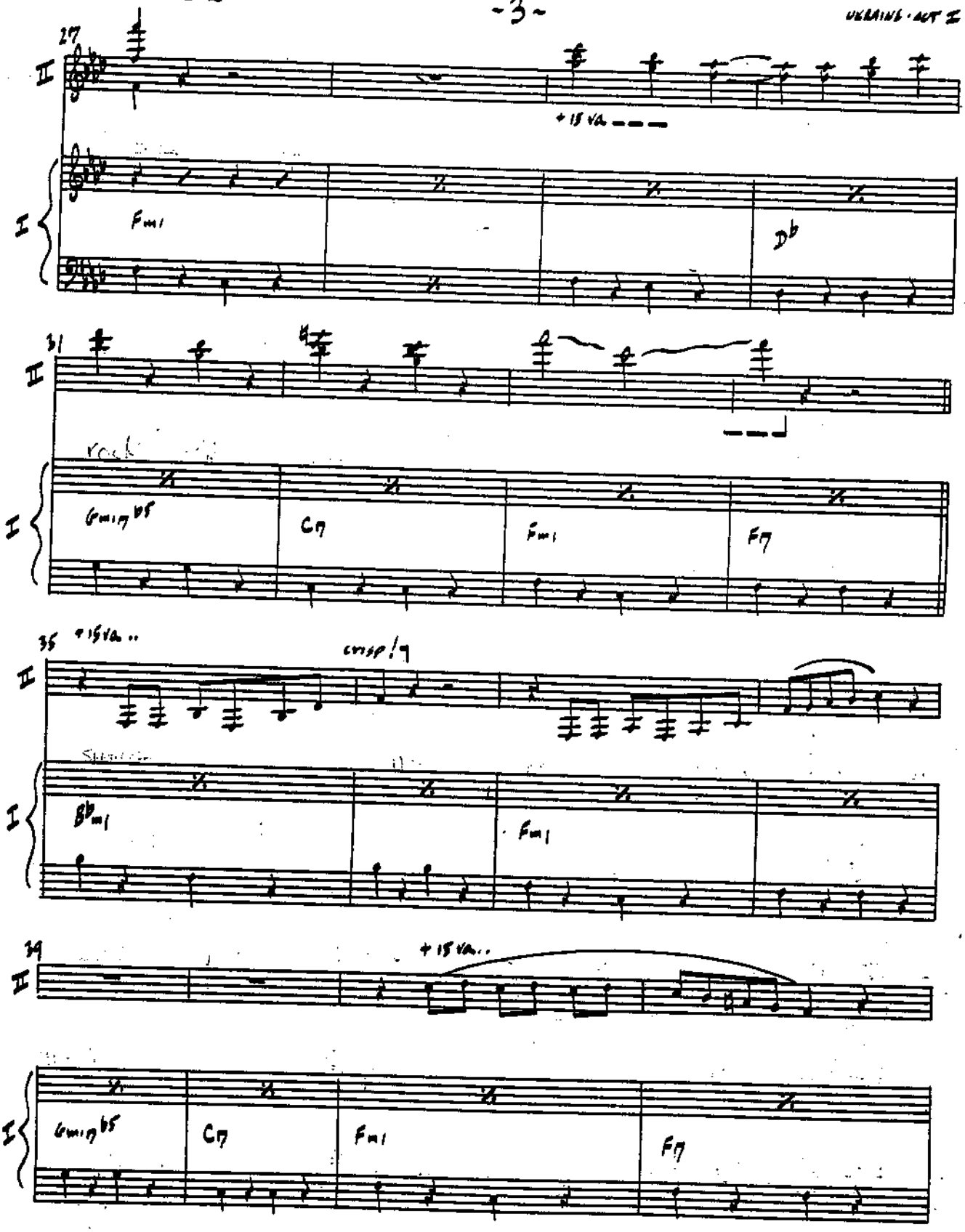
NIGHT IN UKRAINE · ACT I

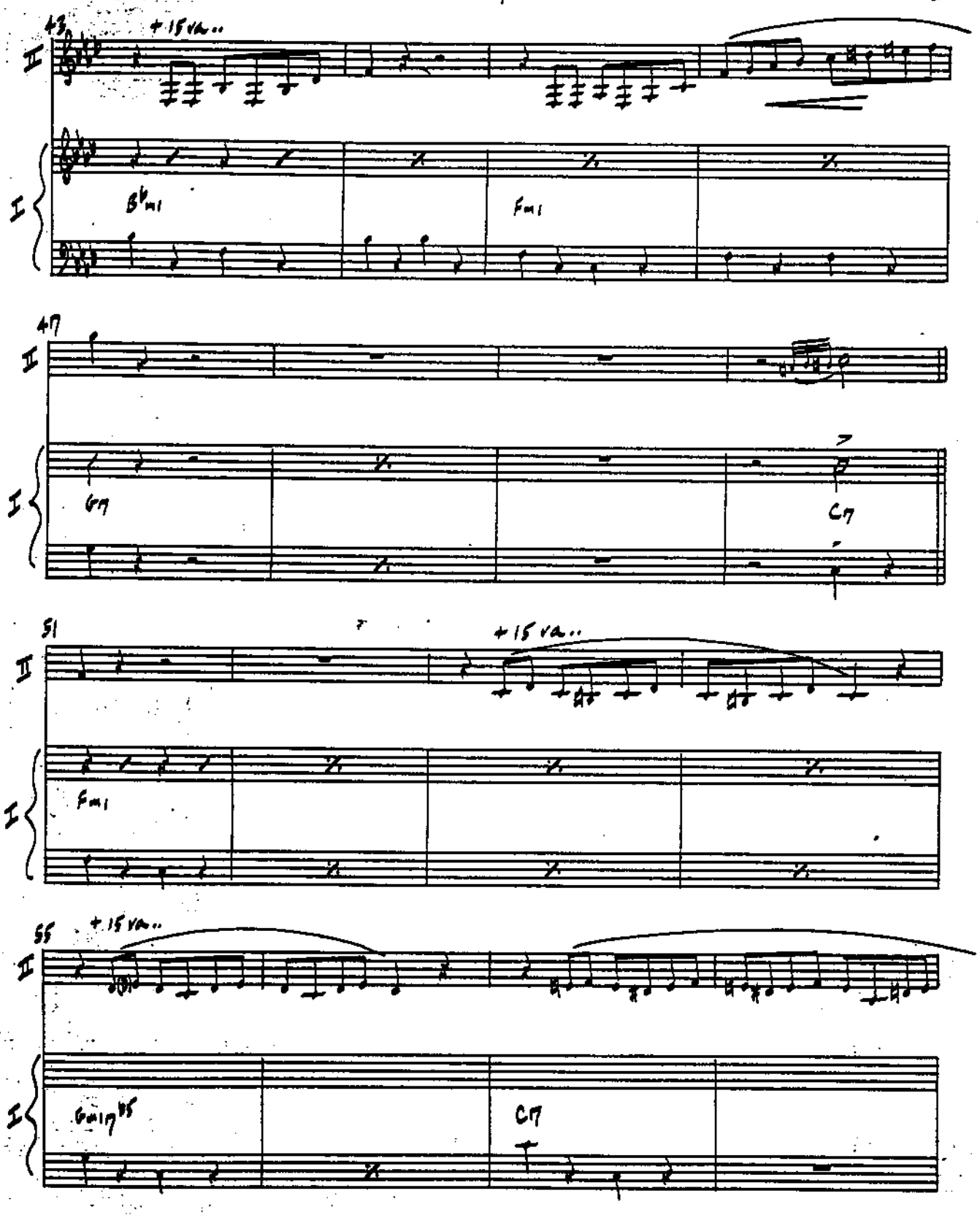
(FINALE)

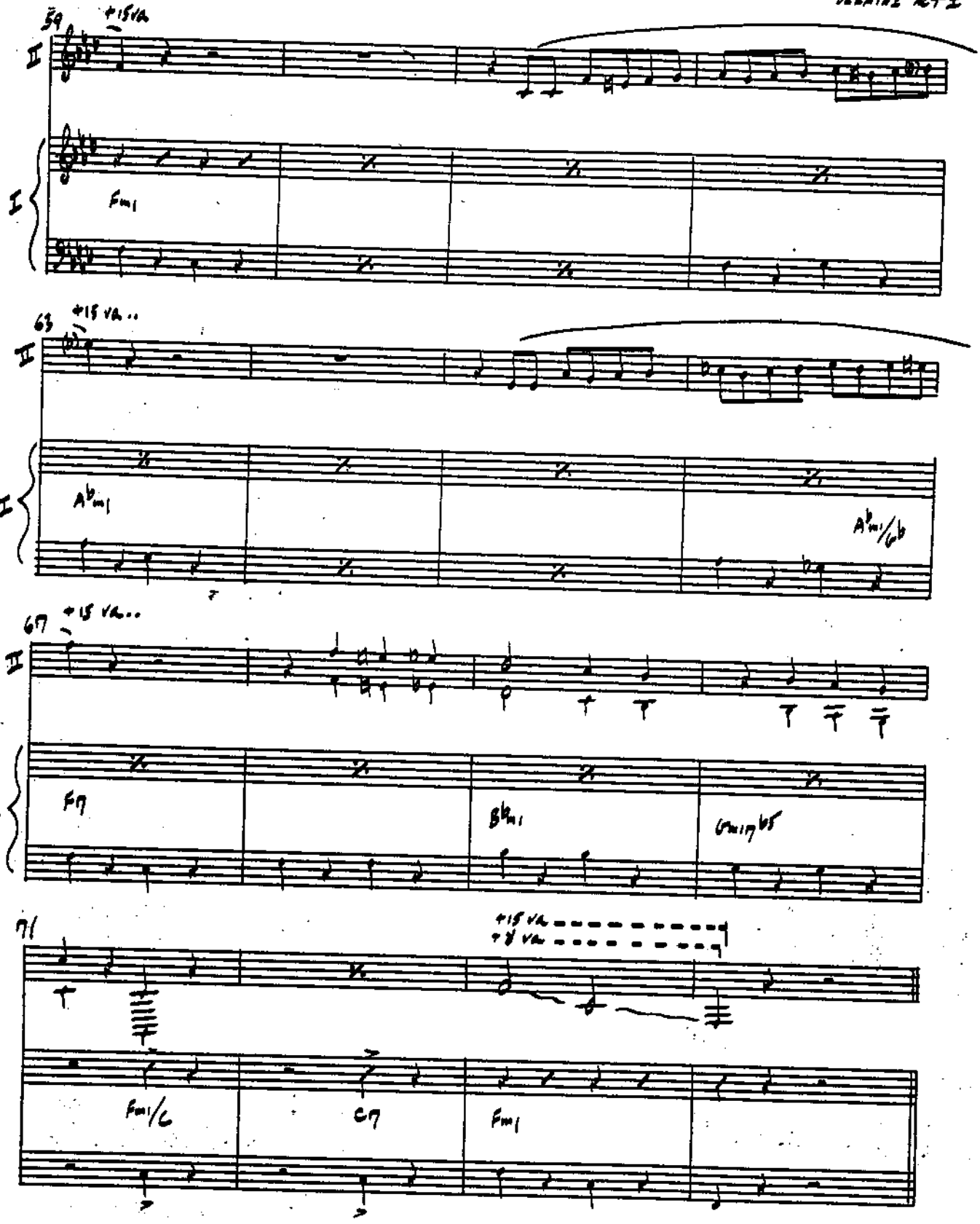
10A

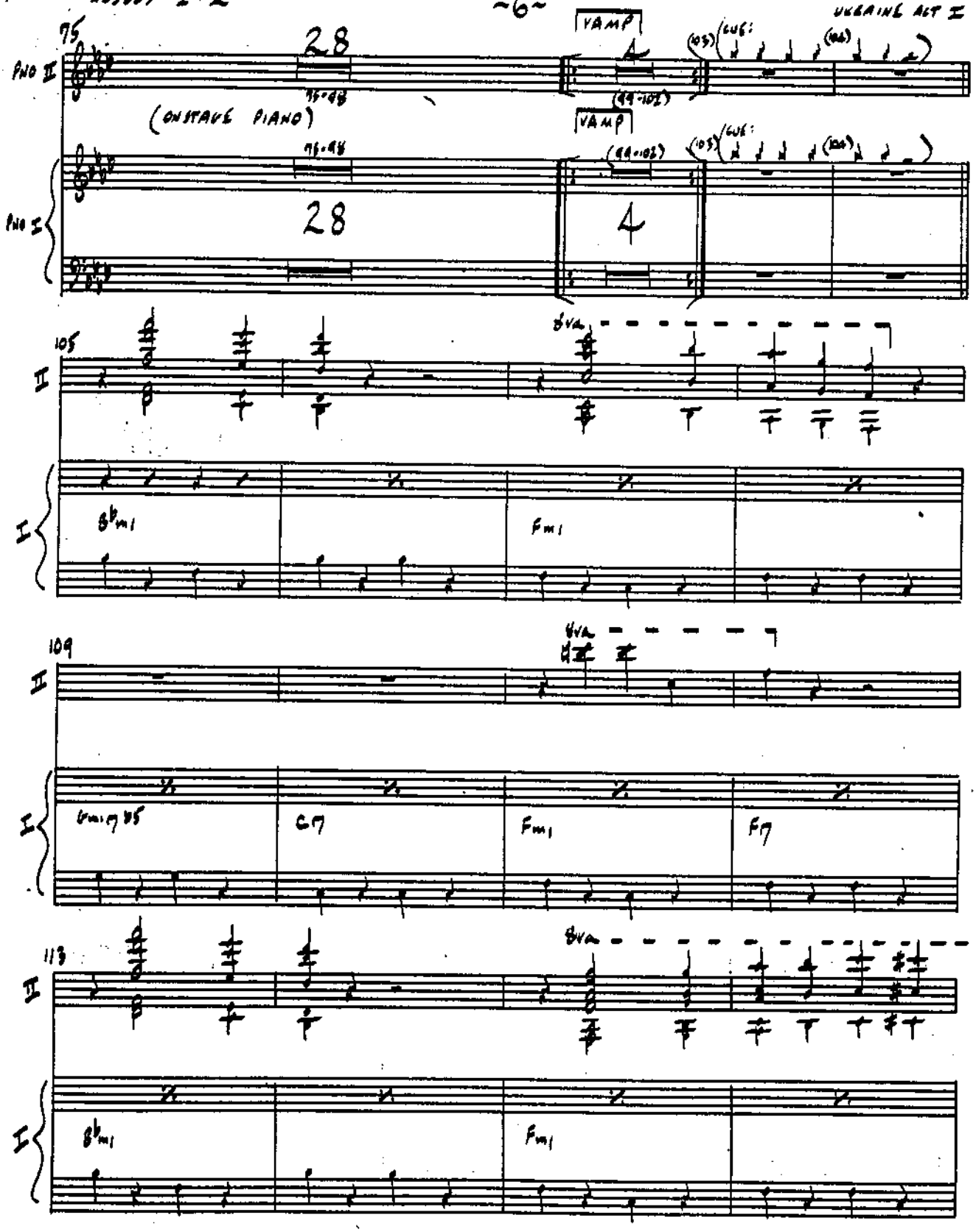


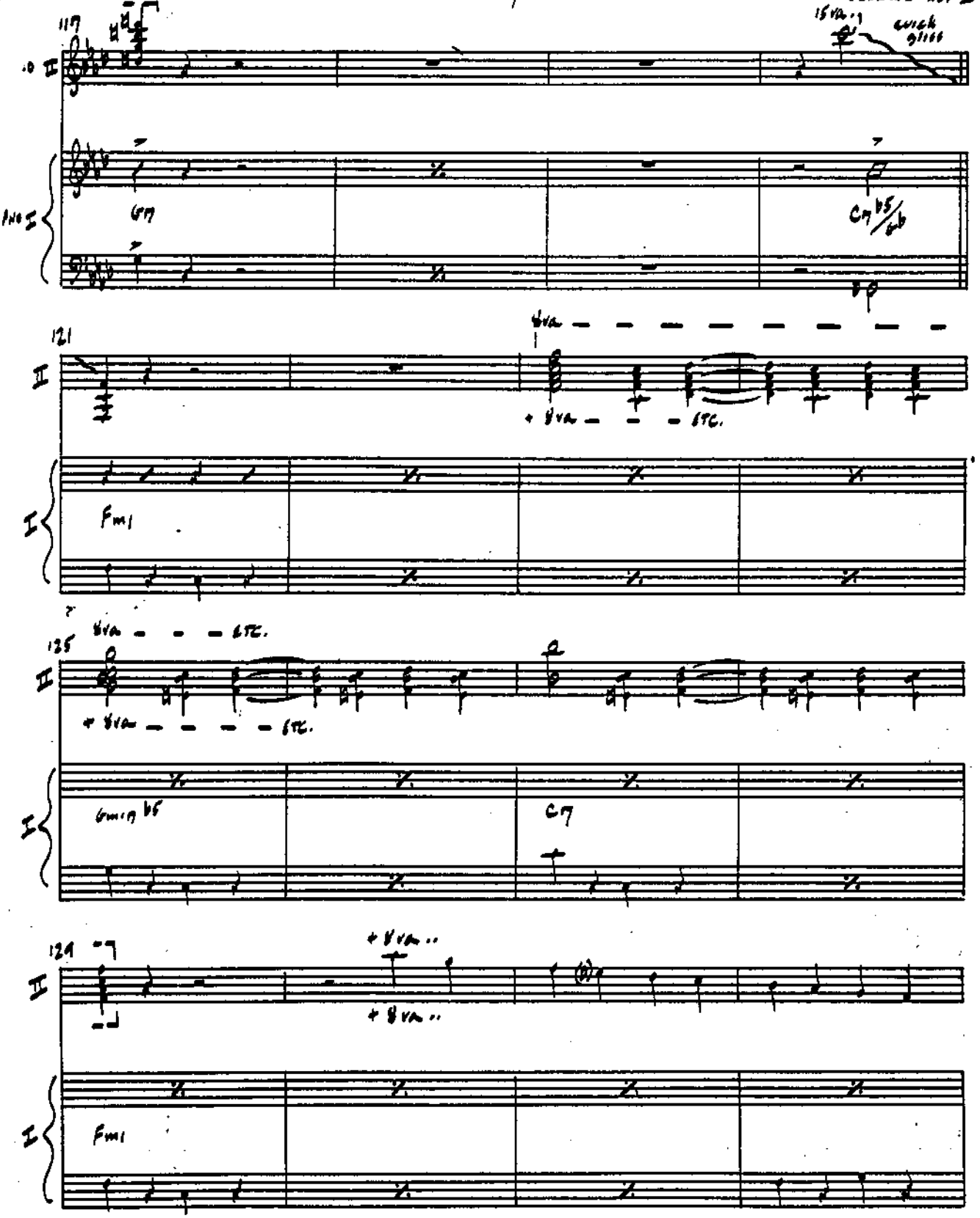

11
PNO II
+ 15va..
PNO I
Fmi
Db
15
II
+ 8va..
I
Gmi7b5
C7
Fmi
19
II
8va..
+ 8va..
I
Fmi
23
II
8va
+ 8va..
I
Gmi7b5
C7

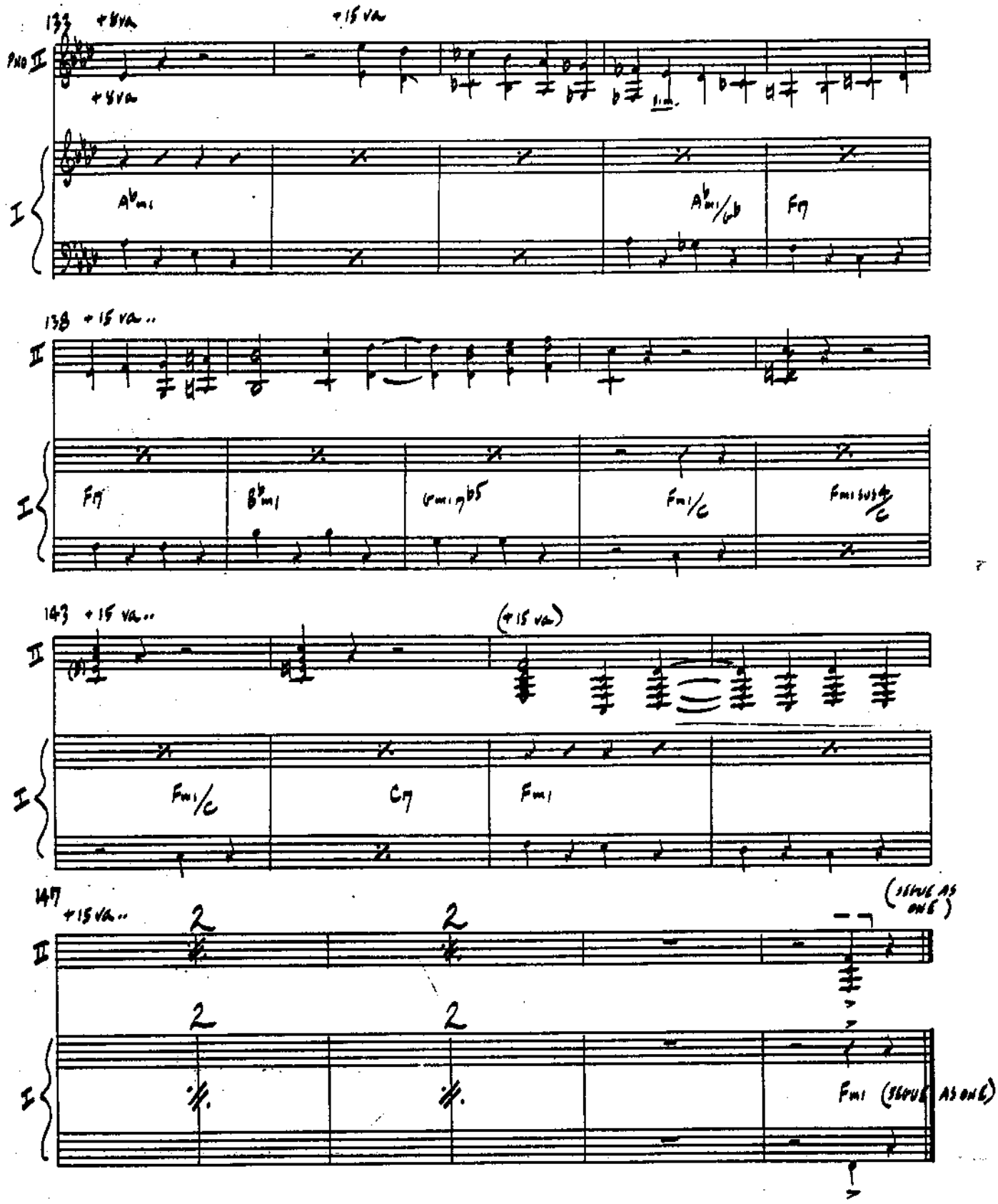

27
II
+ 15 va
I
Fm1
Db
31
II
rock
I
Gmi7b5
C7
Fm1
F7
35
+15va..
crisp!7
II
I
Bbm1
Fm1
39
+15va..
II
I
Gmi7b5
C7
Fm1
F7


43
+15va..
II
I
B♭m1
Fm1
47
II
I
G7
C7
51
+15va..
II
I
Fm1
55
+15va..
II
I
Gm7b5
C7


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


75
PNO II
28
VAMP
4
(99-102)
(103)
(104)
(ONSTAGE PIANO)
PNO I
28
4
105
8va
8bm1
Fm1
109
Gm17 b5
C7
Fm1
F7
113
8va
8bm1
Fm1


117
15va
quick glass
G7
C7 b5/Gb
121
8va
+ 8va ... etc.
Fm1
125
8va ... etc.
+ 8va ... etc.
Gmin b5
C7
129
+ 8va ..
+ 8va ..
Fm1


133
+8va
+15va
+8va
PNO II
I
A♭m1
A♭m1/G♭
F7
138
+15va..
II
I
F7
B♭m1
Gm1♭5
Fm1/C
Fm1sus4/C
143
+15va..
(+15va)
II
I
Fm1/C
C7
Fm1
147
+15va..
2
2
2
2
II
I
(SEGUE AS ONE)
Fm1 (SEGUE AS ONE)

KEYBOARDS I-II

ACT I - BOWS

A

B col 8va..

col 8va..

PIANO I

1 2 3

PIANO I

(+8va)

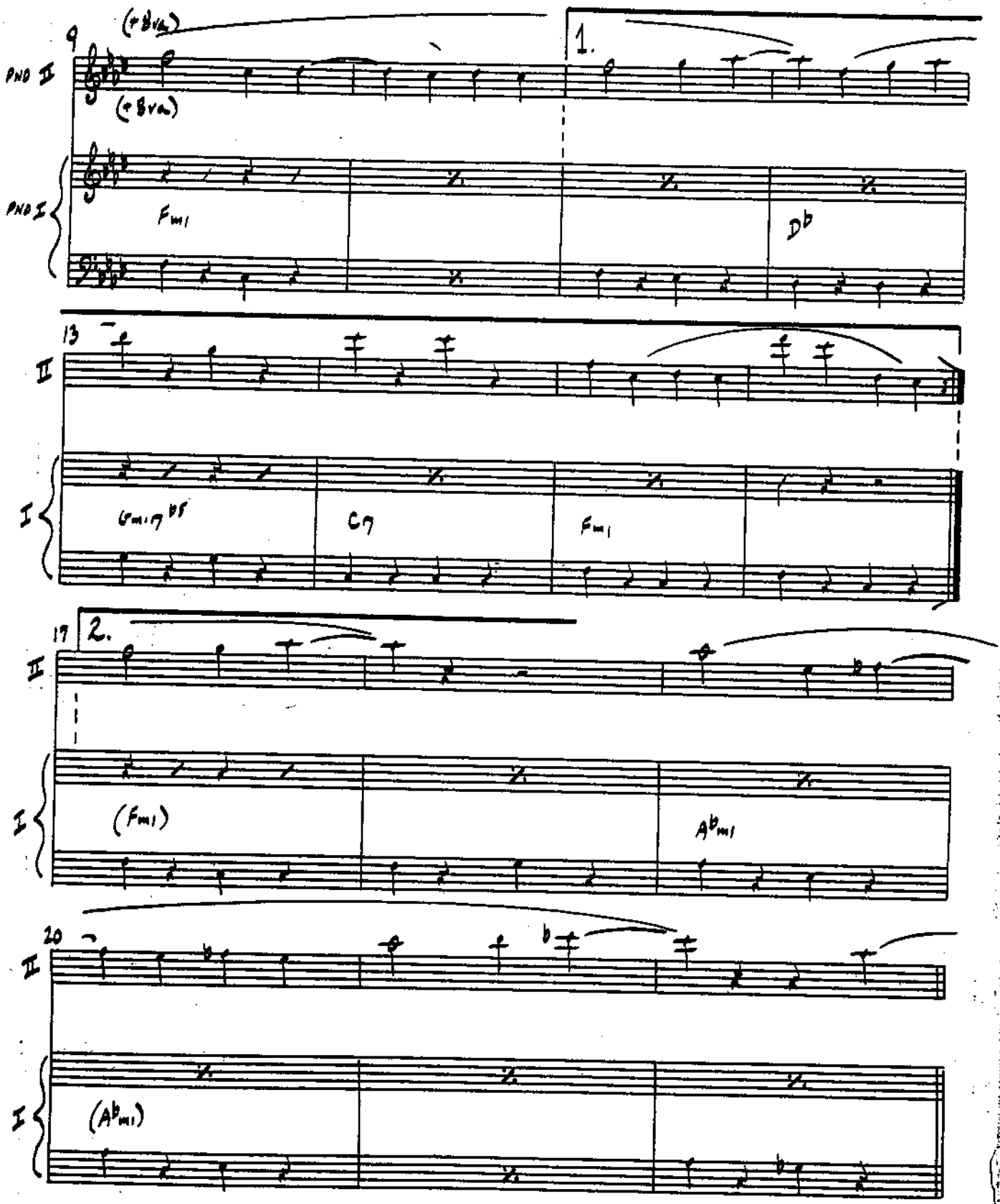
(+8va)

Fm1

Gm7 05

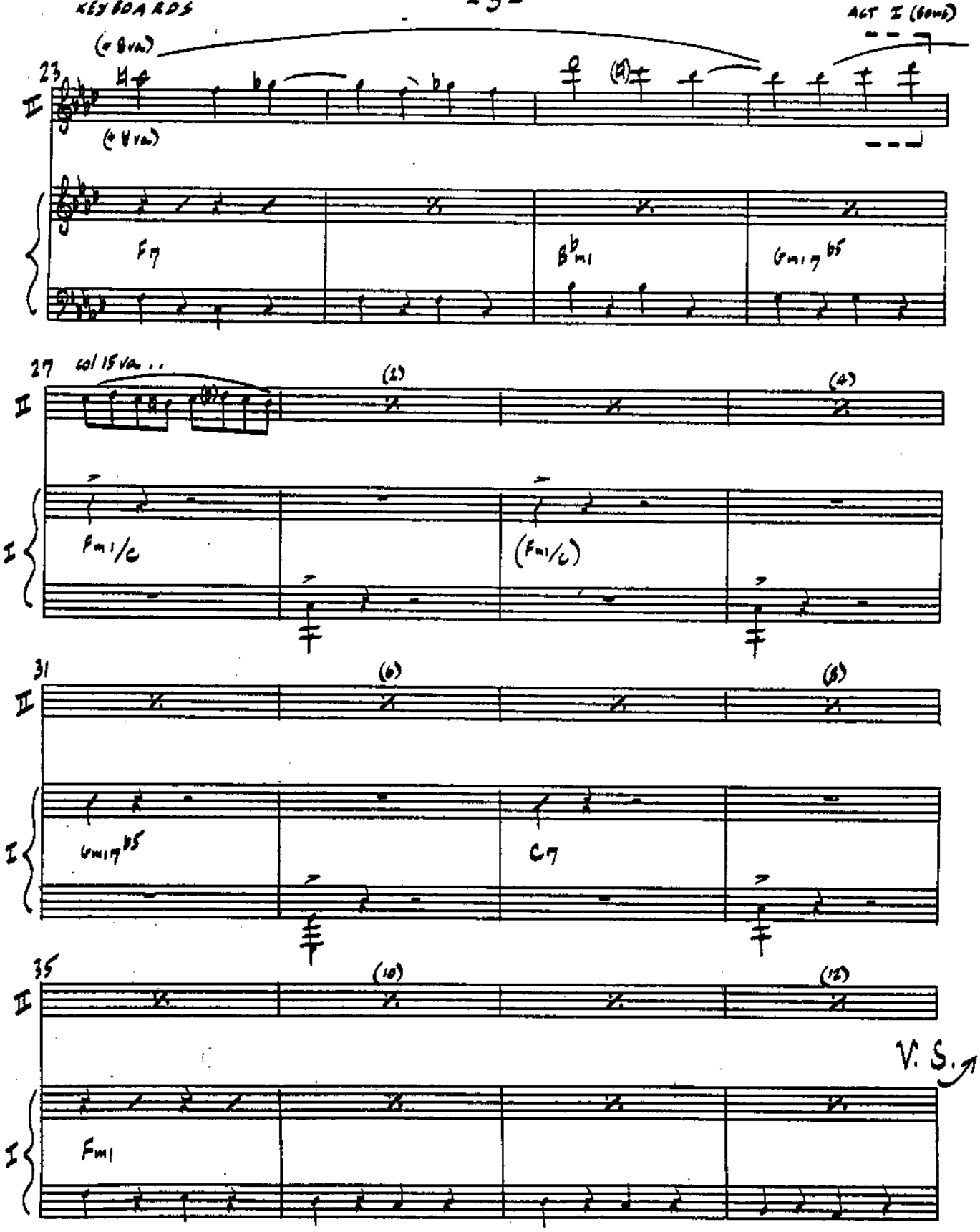
C7

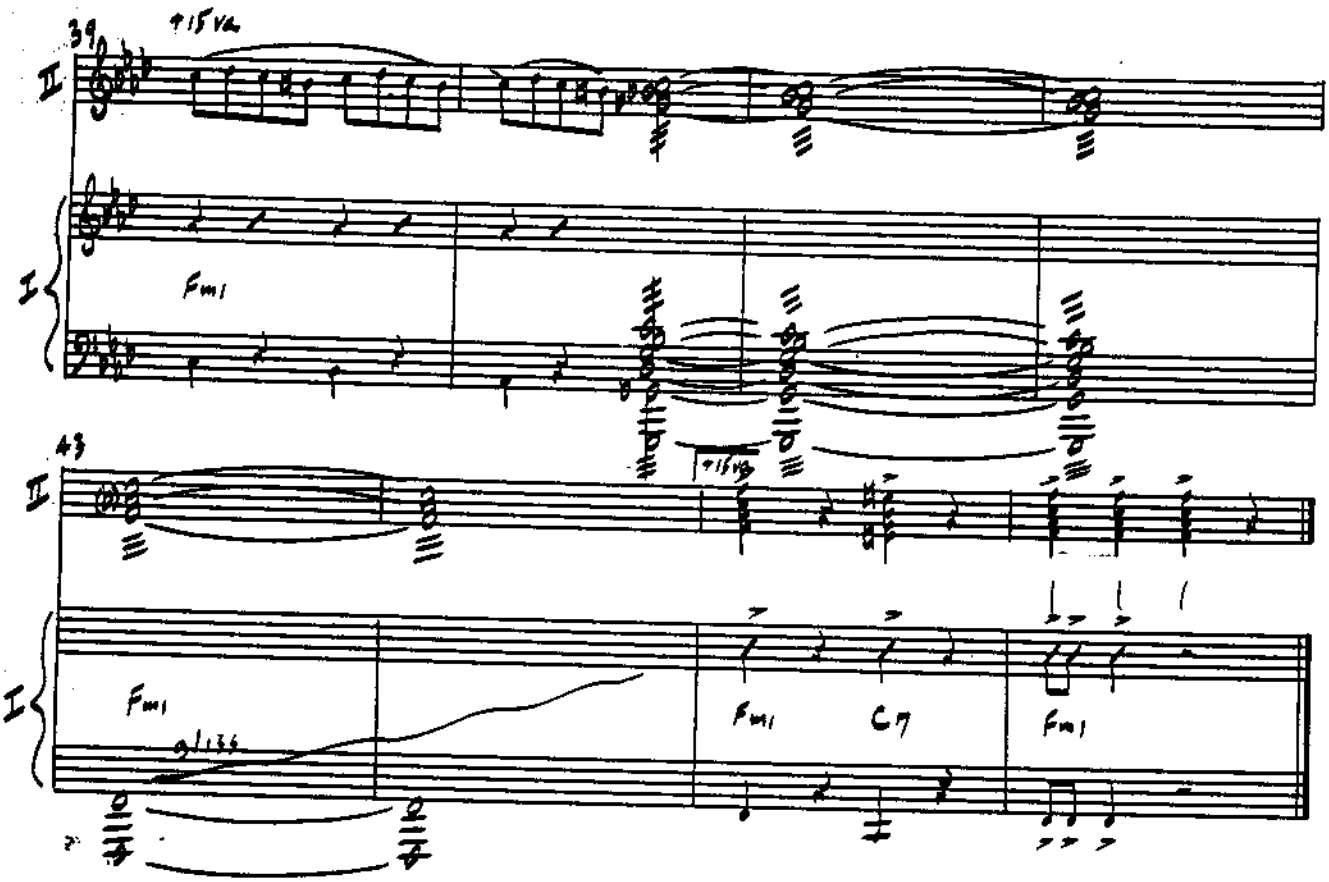
V.S.


9
(+8va)
1.
PNO II
(+8va)
PNO I
Fm1
Db
13
II
I
Gm1.7 b5
C7
Fm1
17
2.
II
I
(Fm1)
Ab m1
20
II
I
(Ab m1)

KEYBOARDS

ACT I (BOWS)



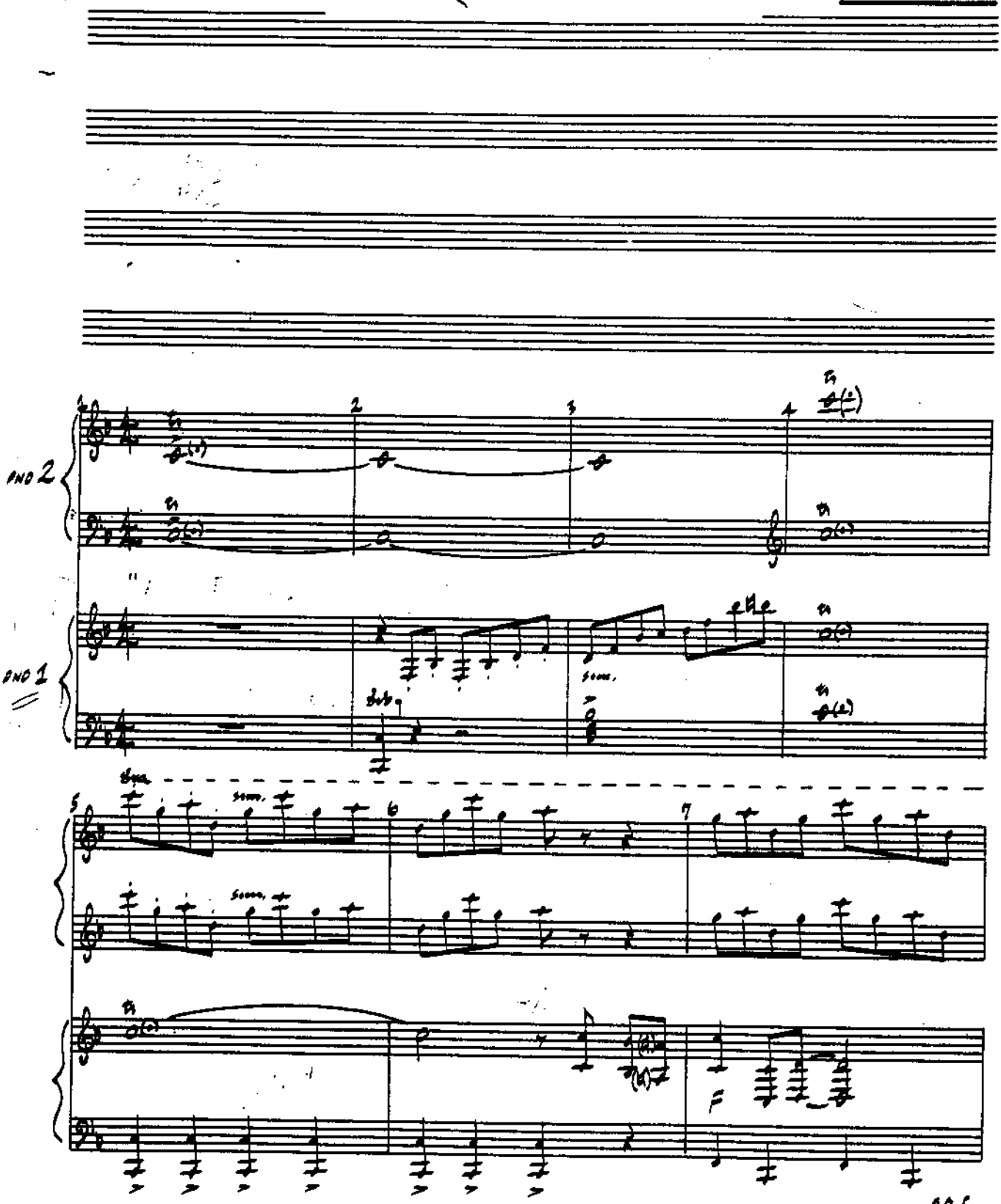

39
+15va
II
I
Fm1
43
+15va
Fm1
Fm1
C7
Fm1

PIANO 1 / PIANO 2 / VOCAL

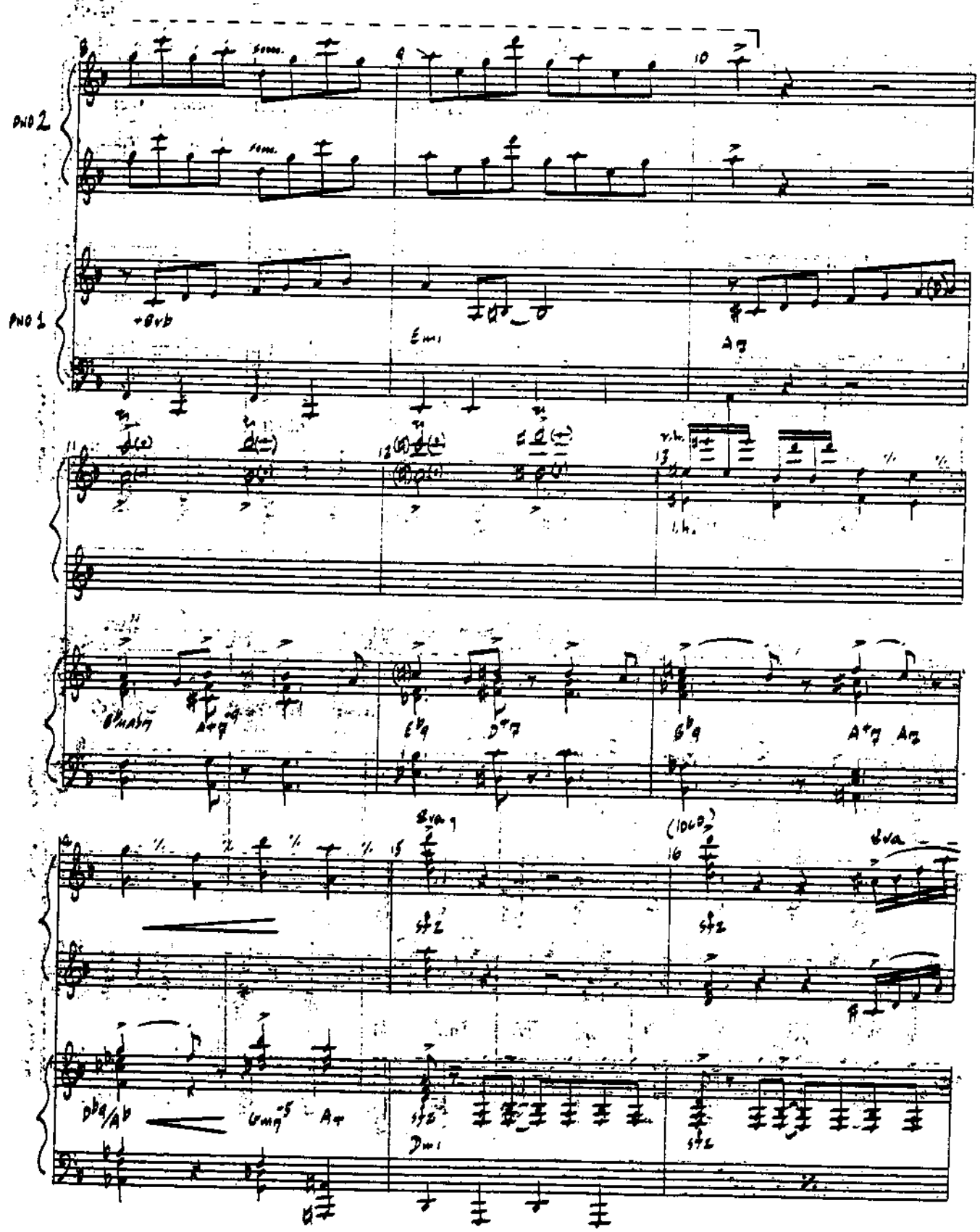
ENTR'ACTE

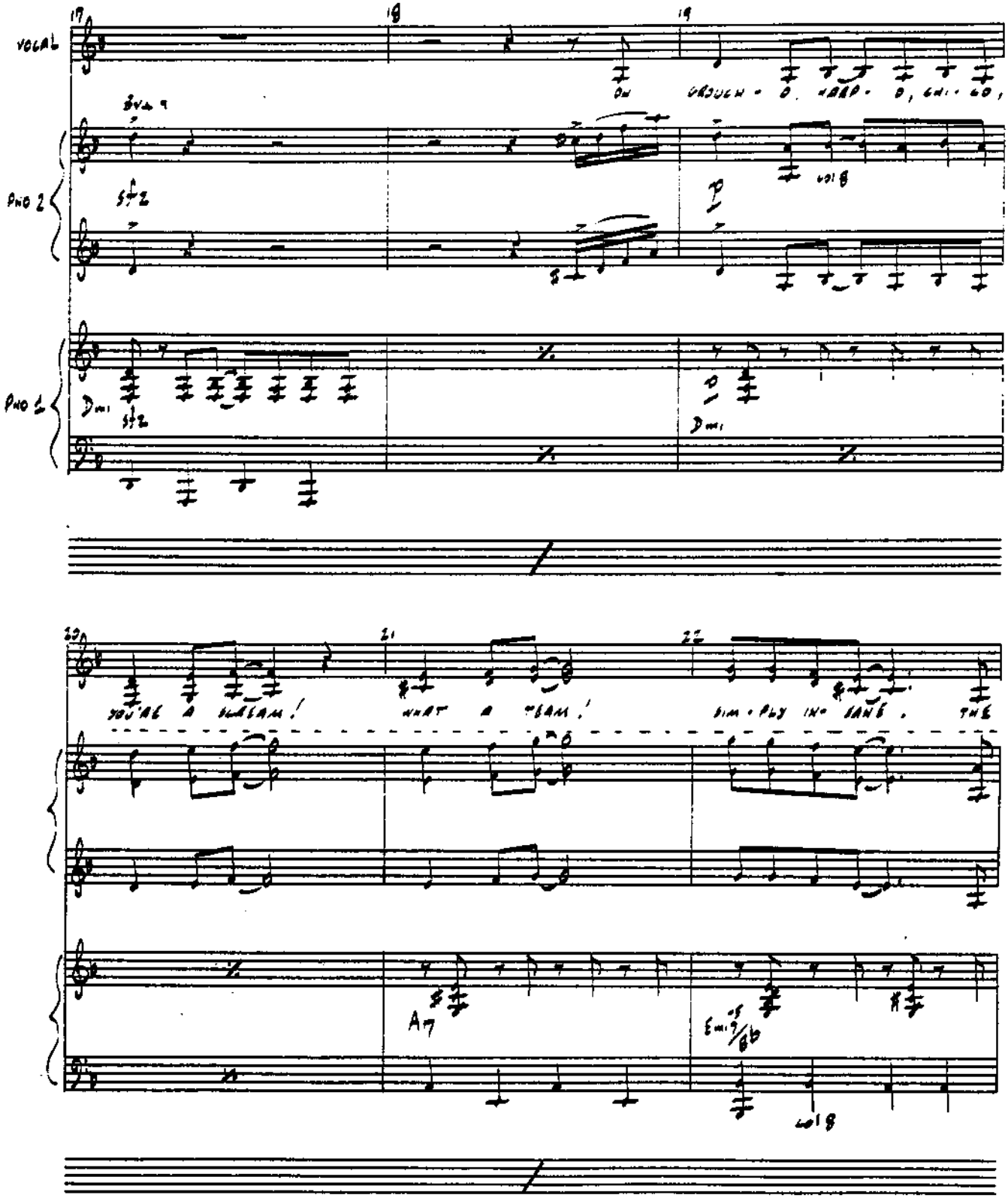
HOLLYWOOD/UKRAINE

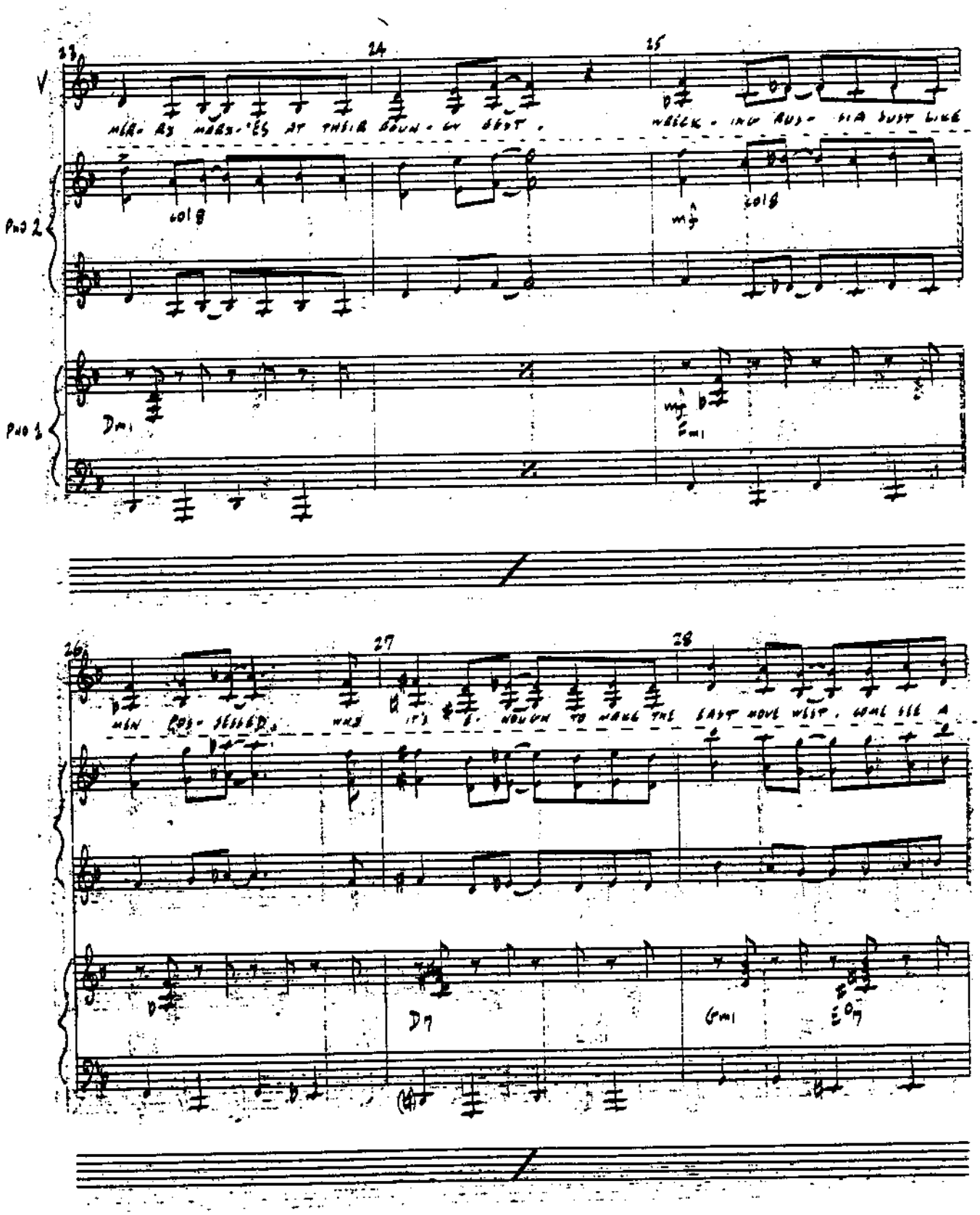
12

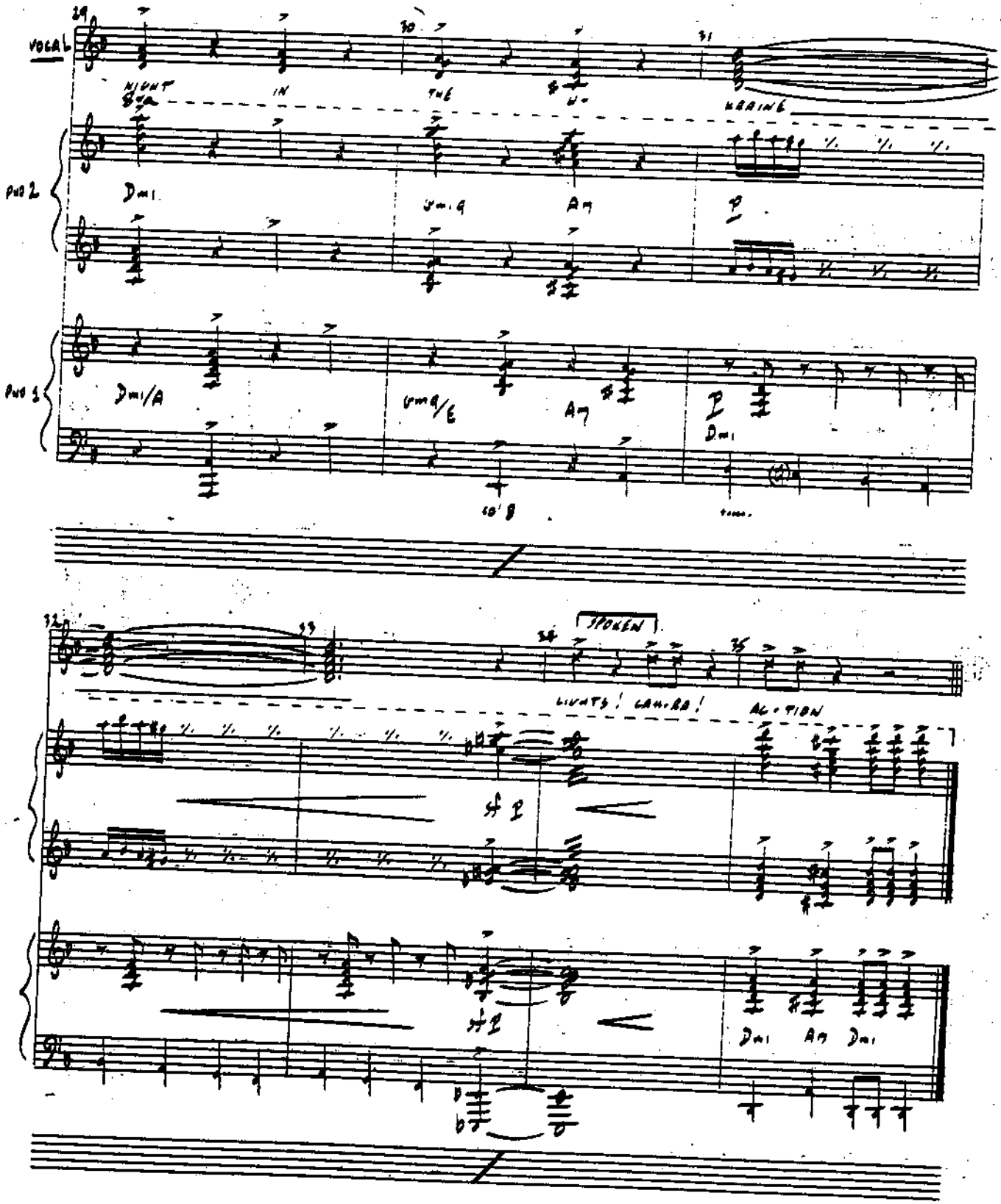


V.S.


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


17
18
19
VOCAL
OH CROUCH - O, HARP - O, CHI - CO,
8va
PNO 2
vol 8
p
PNO 1
Dmi
20
21
22
YOU'RE A DREAM!
WHAT A DREAM!
SIM - PLY IN - SANE. THE
A7
Emi9/Bb
vol 8


23
24
25
V
MER- RY MARX-'ES AT THEIR BOUN- GY BEST.
WRECK- ING RUS- SIA JUST LIKE
PNO 2
col 8
mf
col 8
PNO 1
Dm1
mf
Fm1
26
27
28
MEN POS- SESSED, WHY IT'S E- NOUGH TO MAKE THE EAST MOVE WEST. COME SEE A
D7
Gm1
EO7

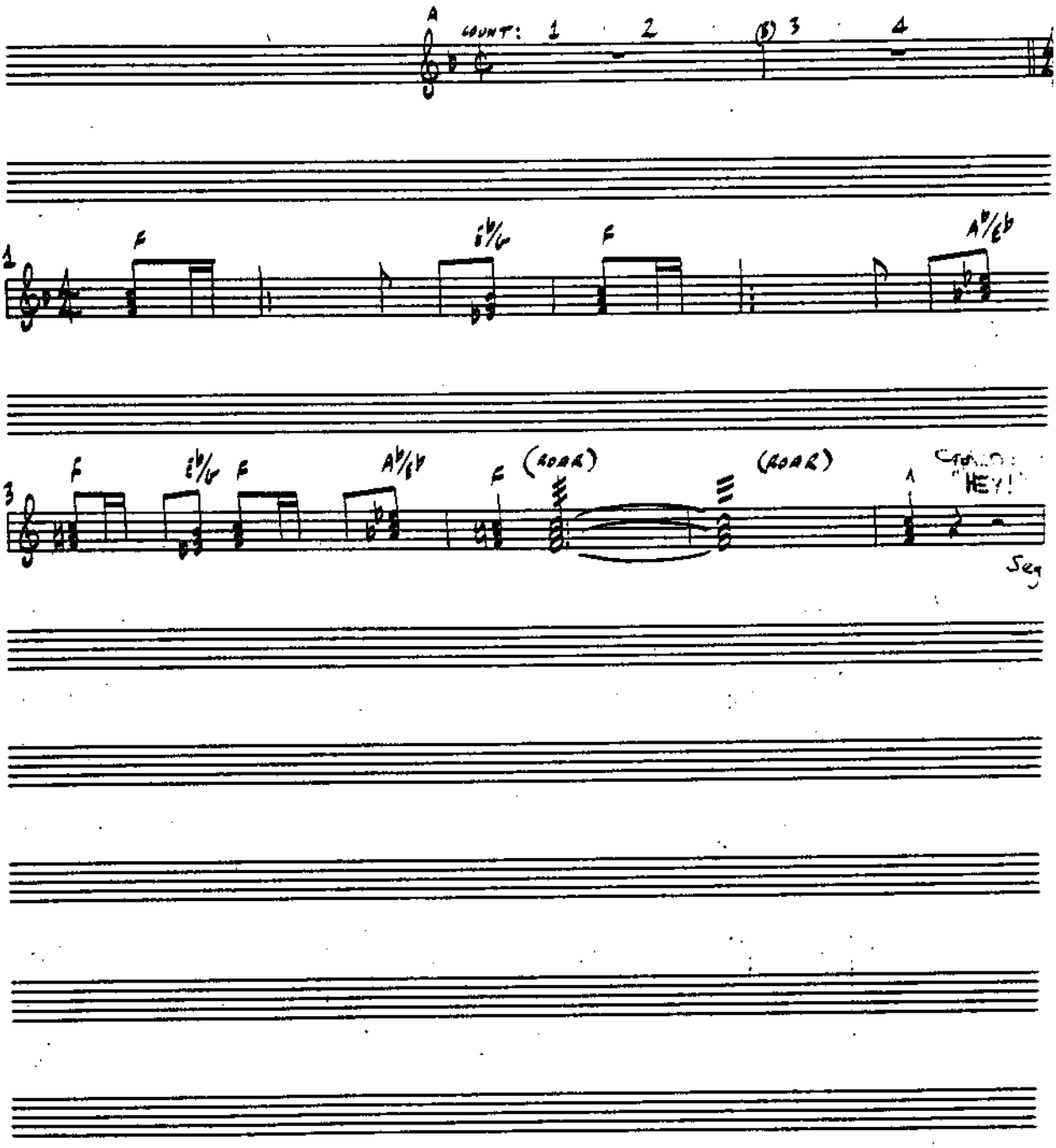

VOCAL
NIGHT IN THE U- KRAINE
PNO 2
Dmi
Am
PNO 1
Dmi/A
Am
Dmi
SPOKEN
LIGHTS! CAMERA! ACTION
Dmi Am Dmi

KEYBOARDS/II

FANFARE after ENTR'ACTE

UKRAINE

13



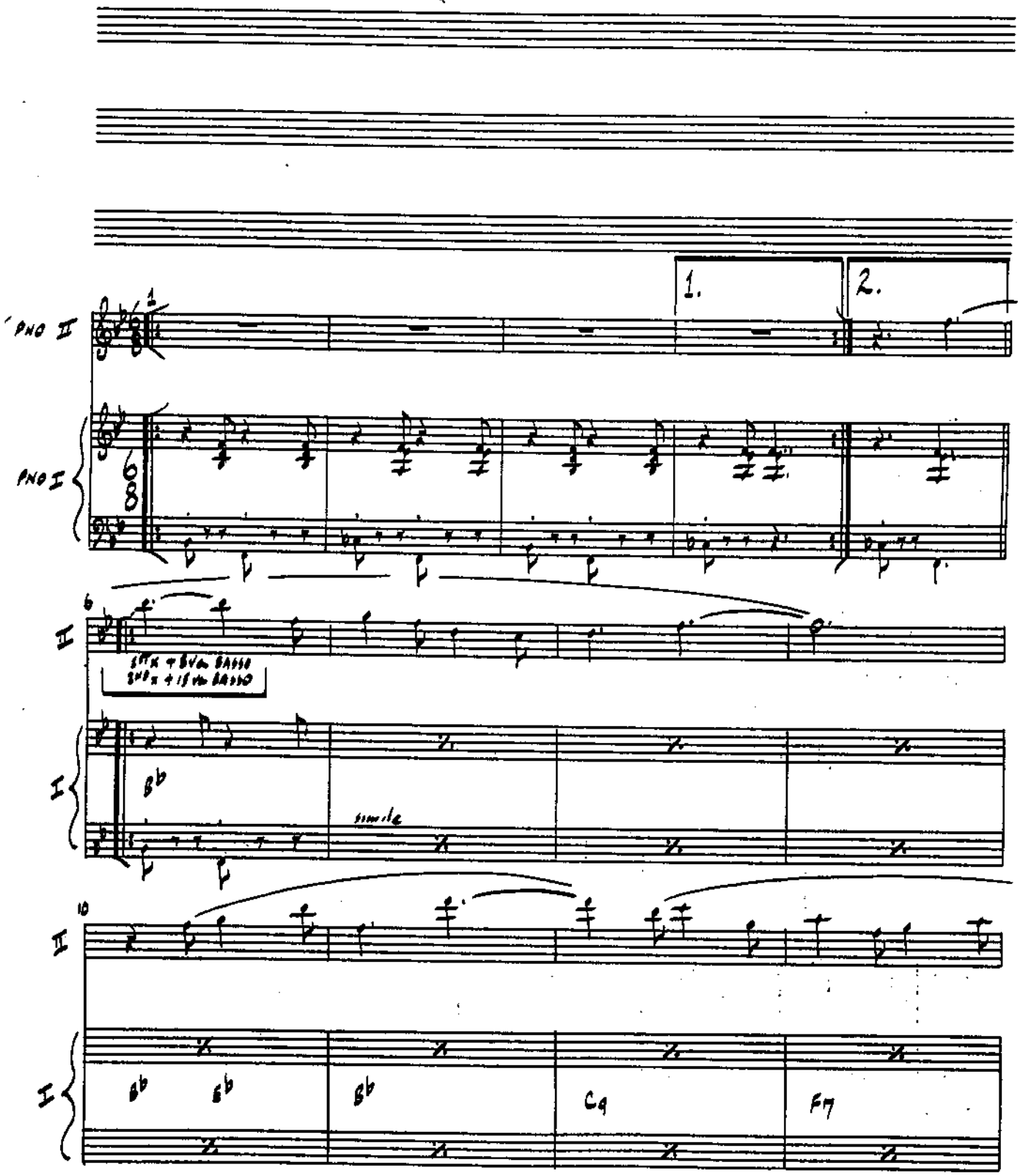
ZITEC® C-12 A

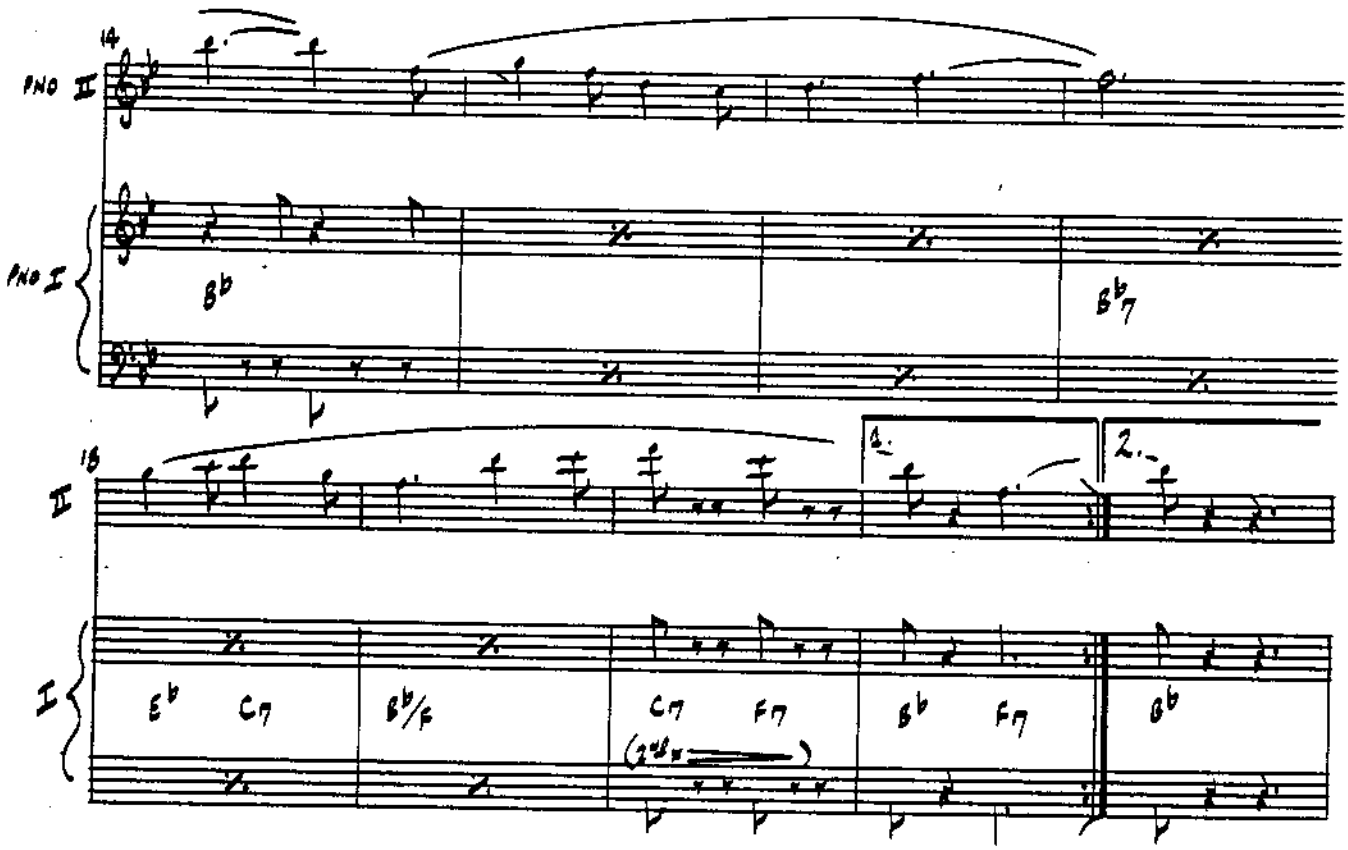
KEYBOARDS (I)-II

ACT II OPENING
(MERRY VILLAGERS)

UKRAINE

14

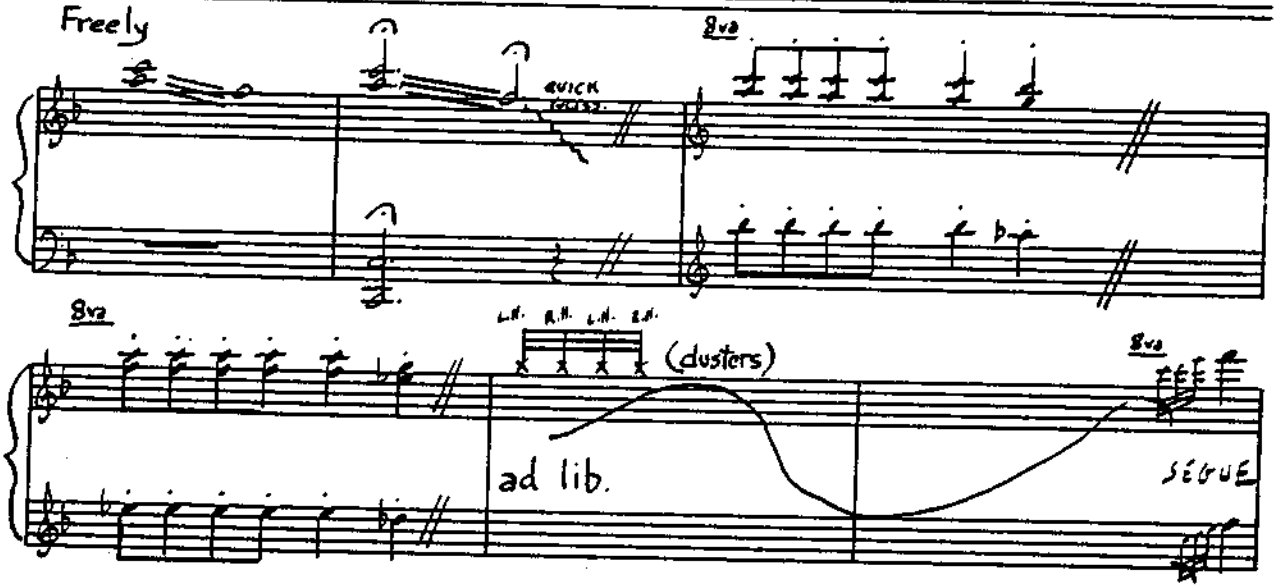



14
PNO II
PNO I
B♭
B♭7
18
II
I
1.
2.
E♭ C7 B♭/F C7 F7 B♭ F7 B♭

PIANO I
(OPT)

GINO MIME

15



15A TACET

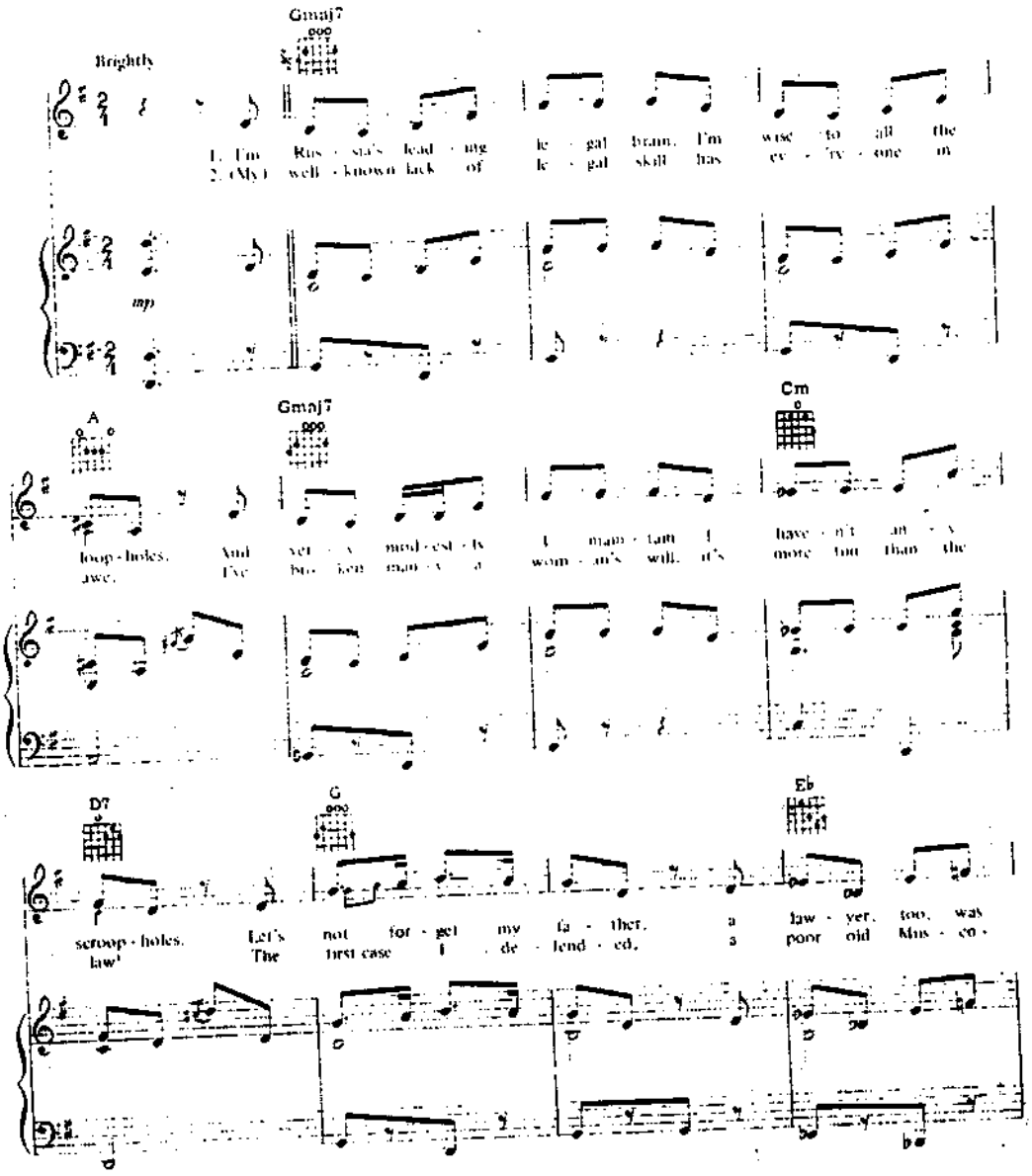
16 TACET

SAMOVAR THE LAWYER

16A

Words by
DICK VOSBURGH

Music by
FRANK LAZARUS

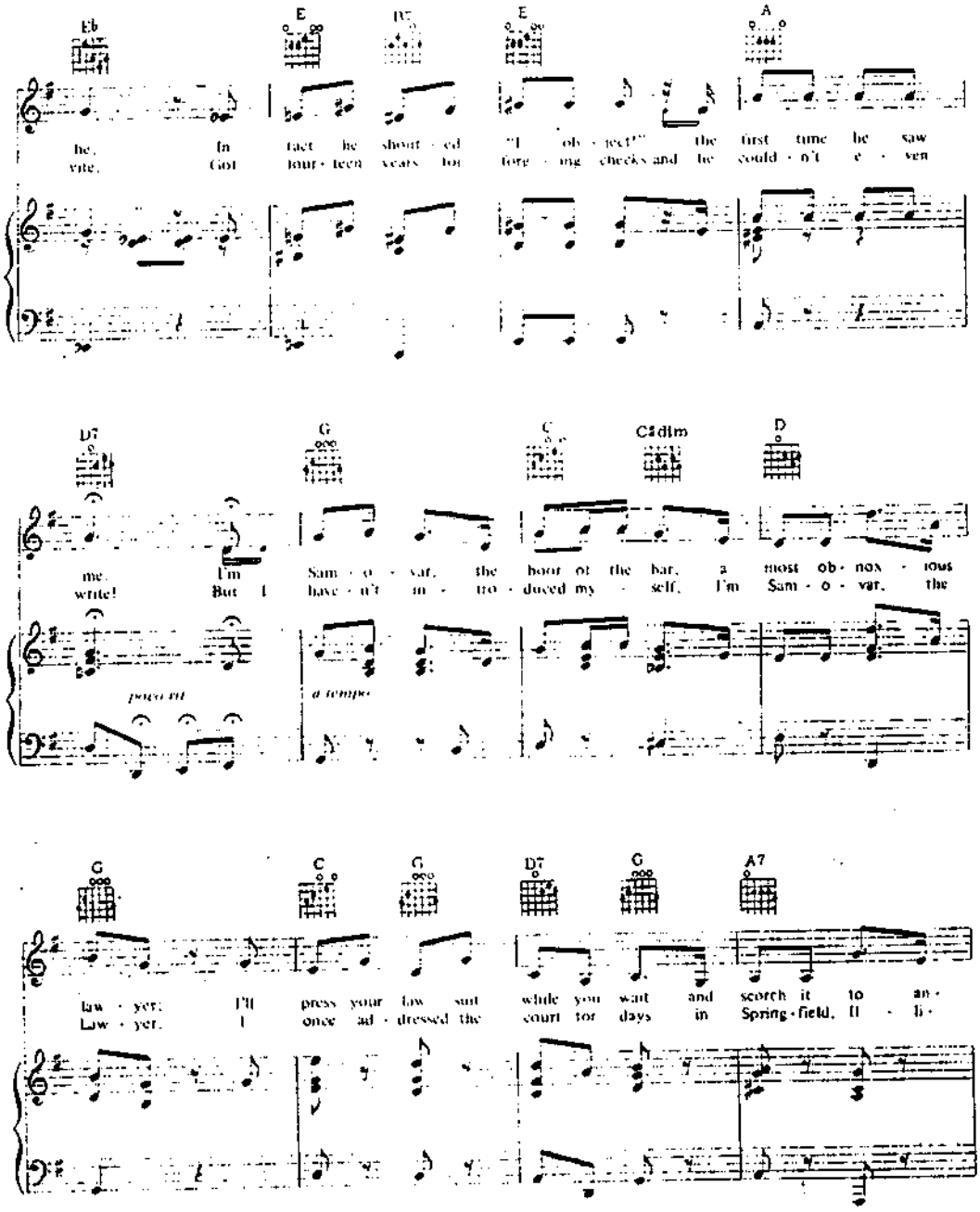


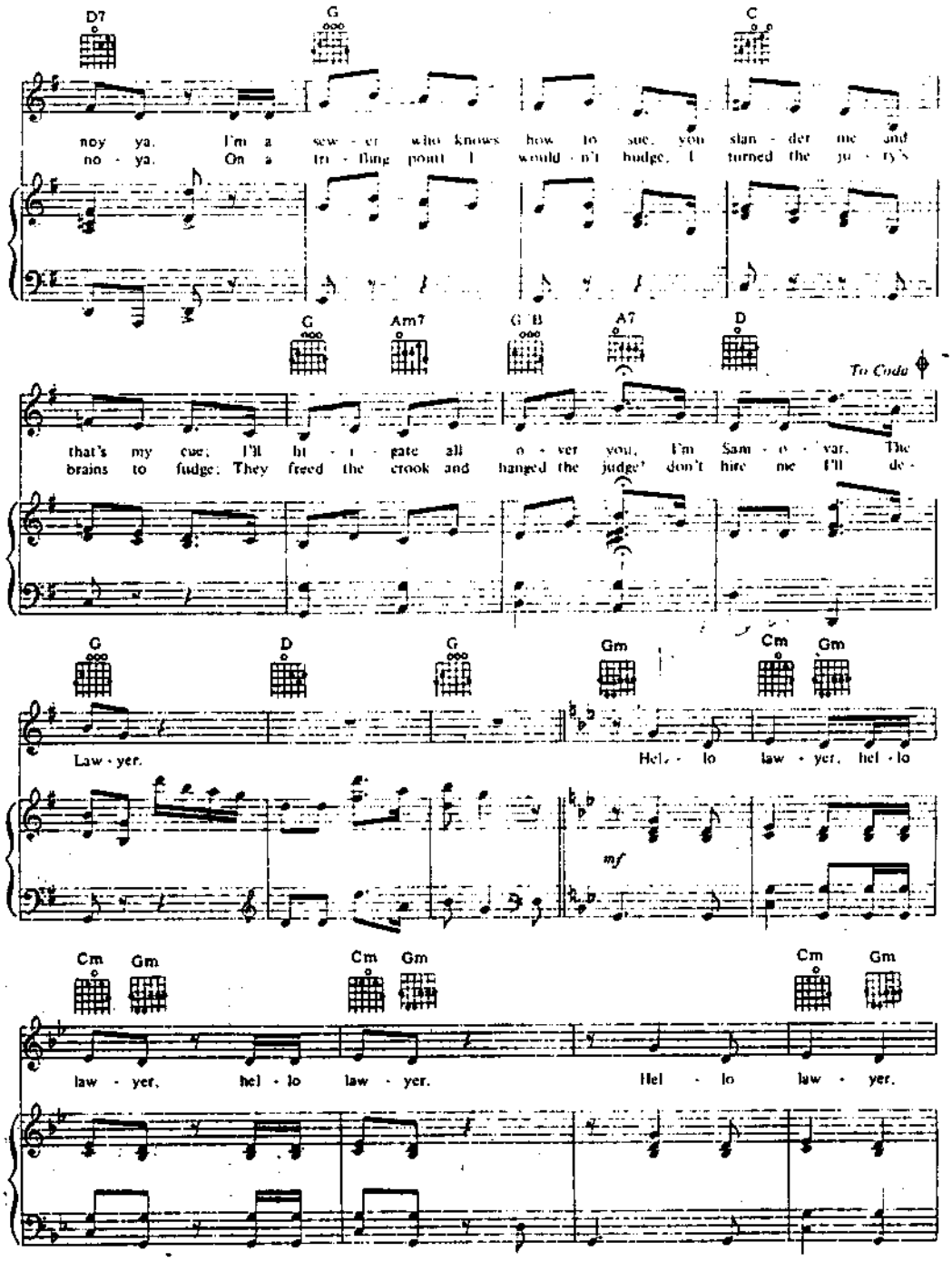
4049

Copyright © 1978 & 1980 REGENT MUSIC CORP., 119 East 57th Street, New York, N.Y. 10022
All Rights Reserved
International Copyright Secured
Made in U.S.A.

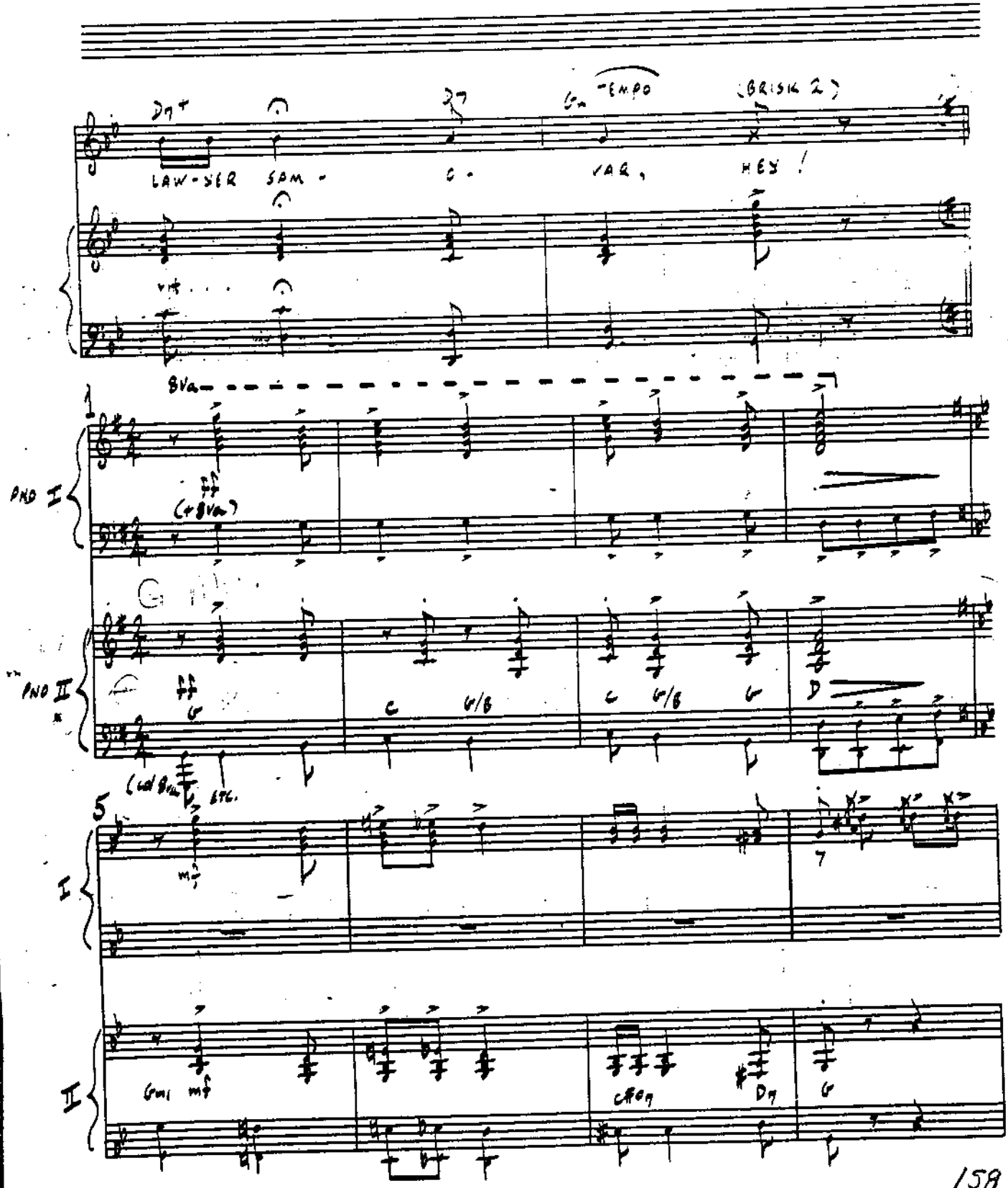
155A

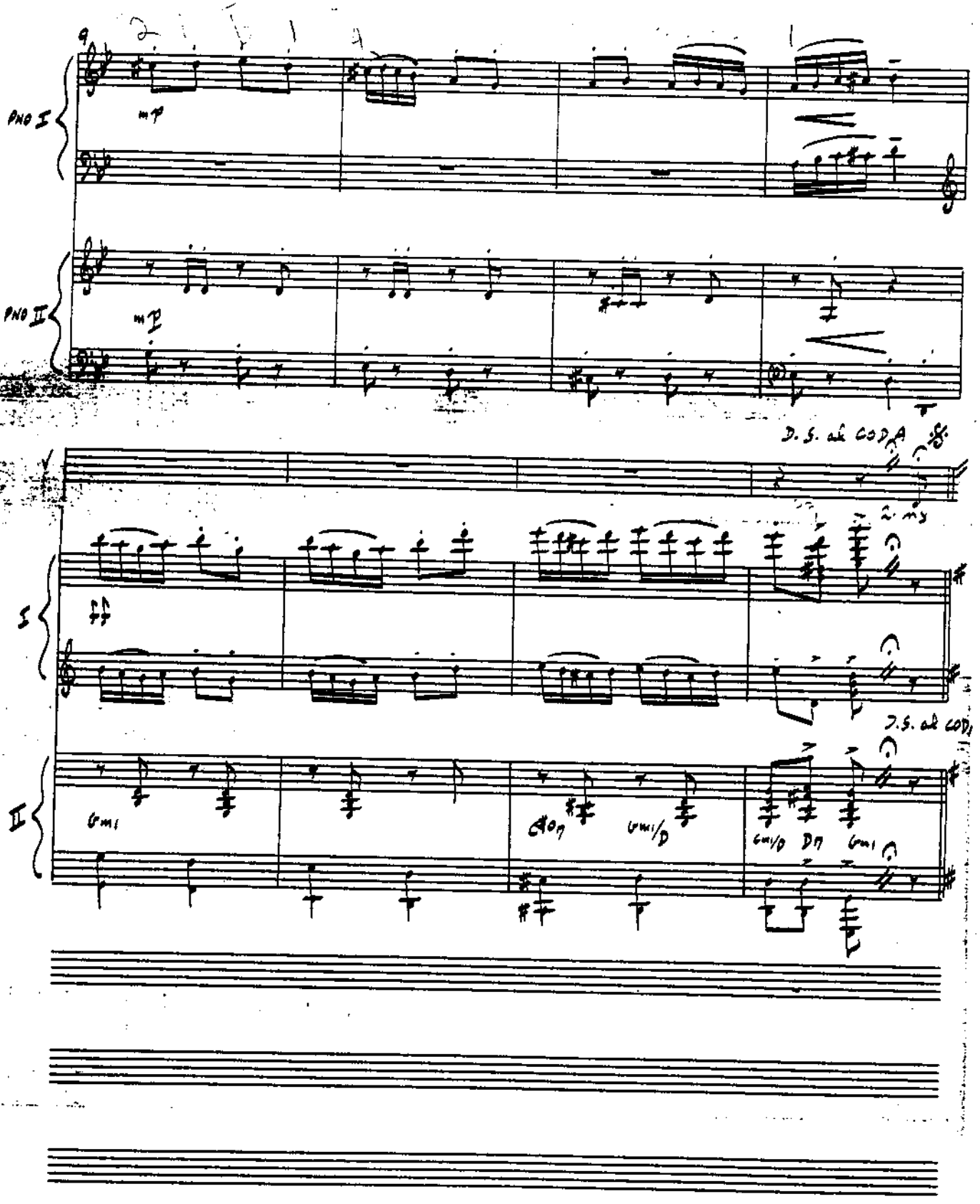
155.

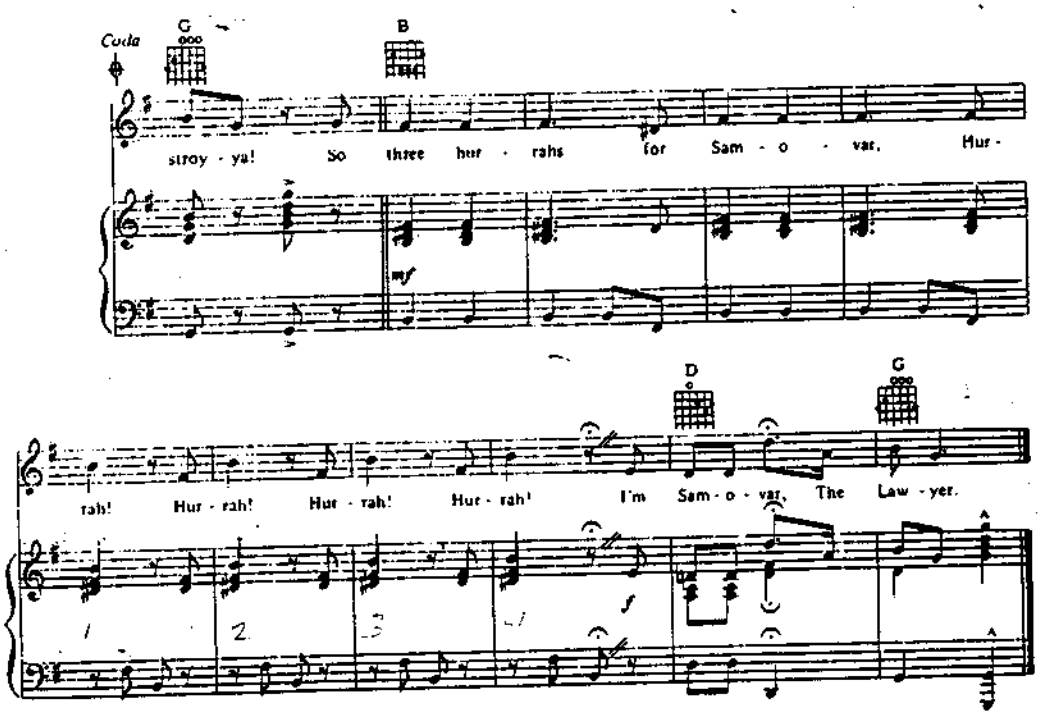

Eb E D7 E A
he. In fact he shout - ed "I ob - ject!" the first time he saw
vite. Got four - teen years for - ing cheeks and he could - n't e - ven
D7 G C C#dim D
me. I'm Sam - o - var, the hour of the bar, a most ob - nox - ious
write! But I have - n't in - tro - duced my - self. I'm Sam - o - var, the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


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

SAMQVAR - DANCE




PNO I
mp
PNO II
mp
D.S. al CODA
I
D.S. al CODA
II
Gmi
Gmi/D
Dm
Gmi


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

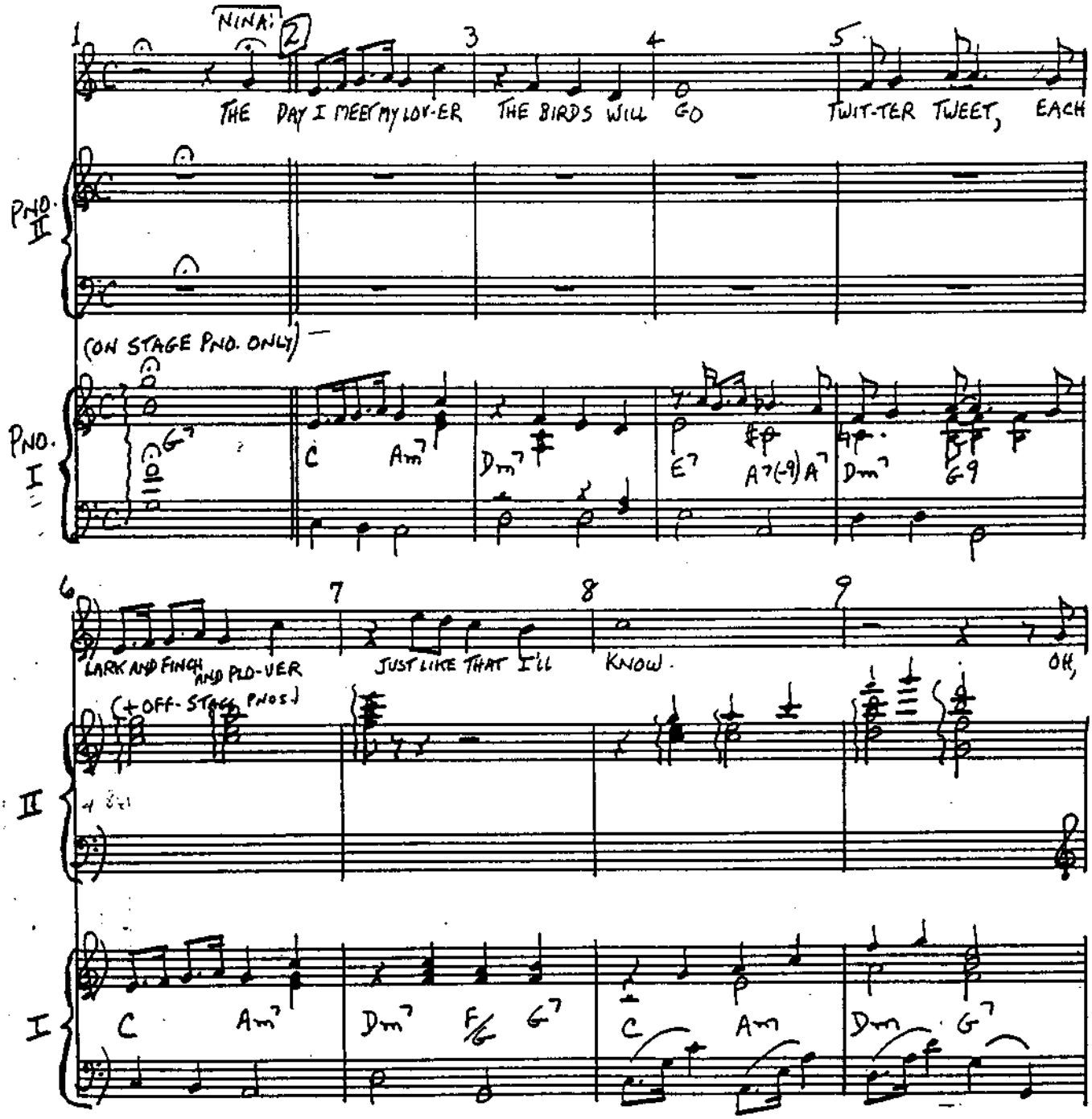
4649

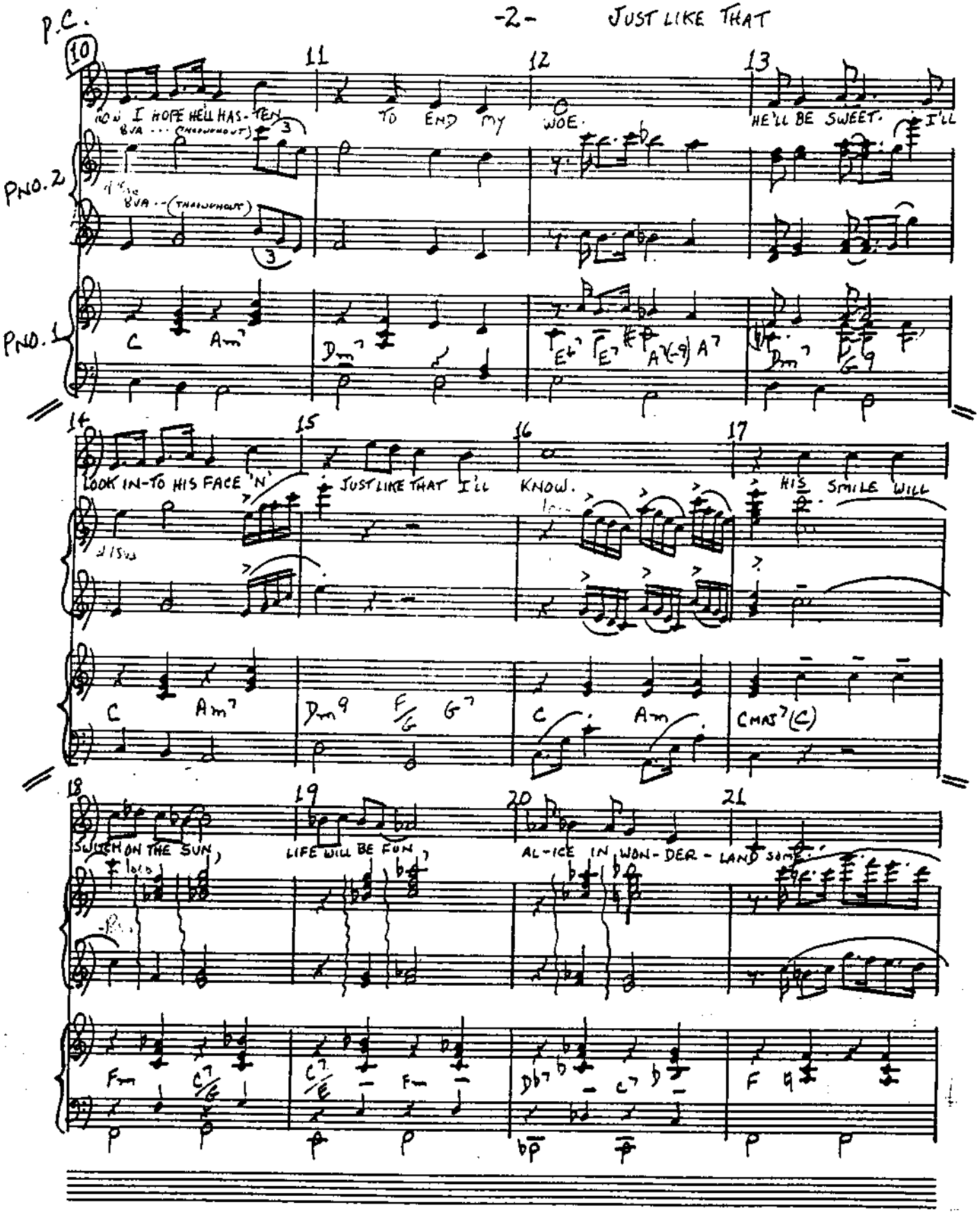
PIANO-CONDUCTOR

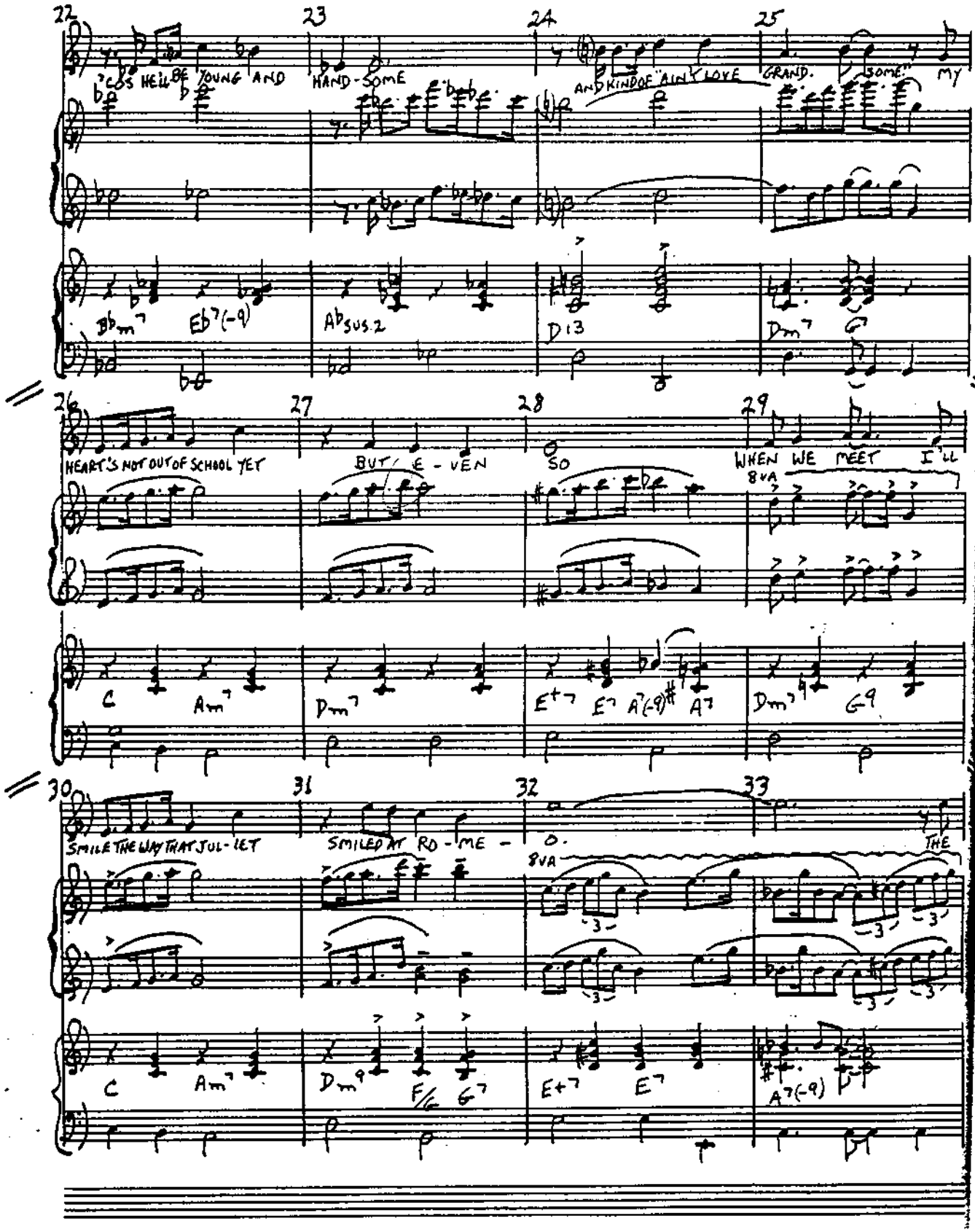
STAGE MANAGER

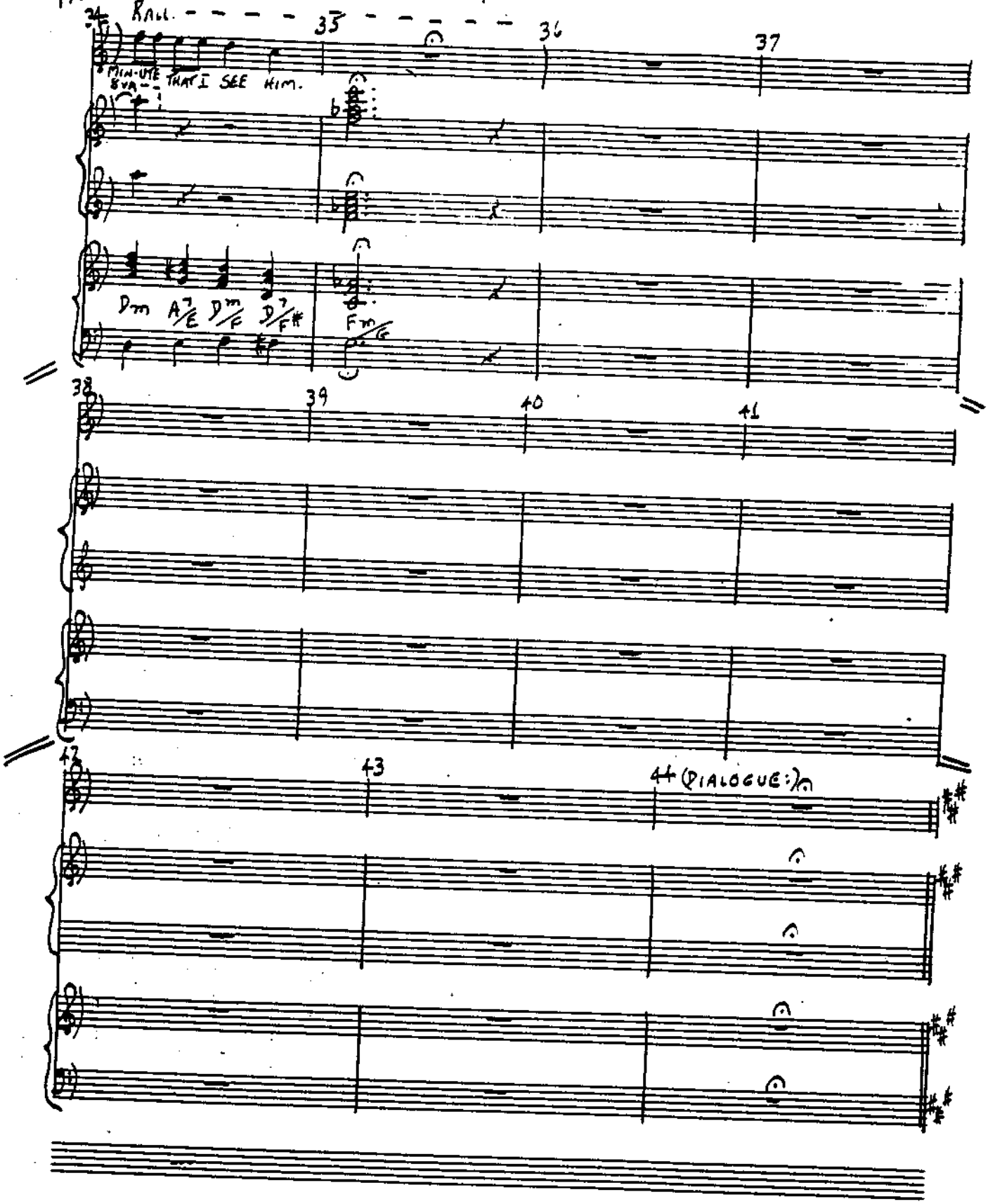
JUST LIKE THAT

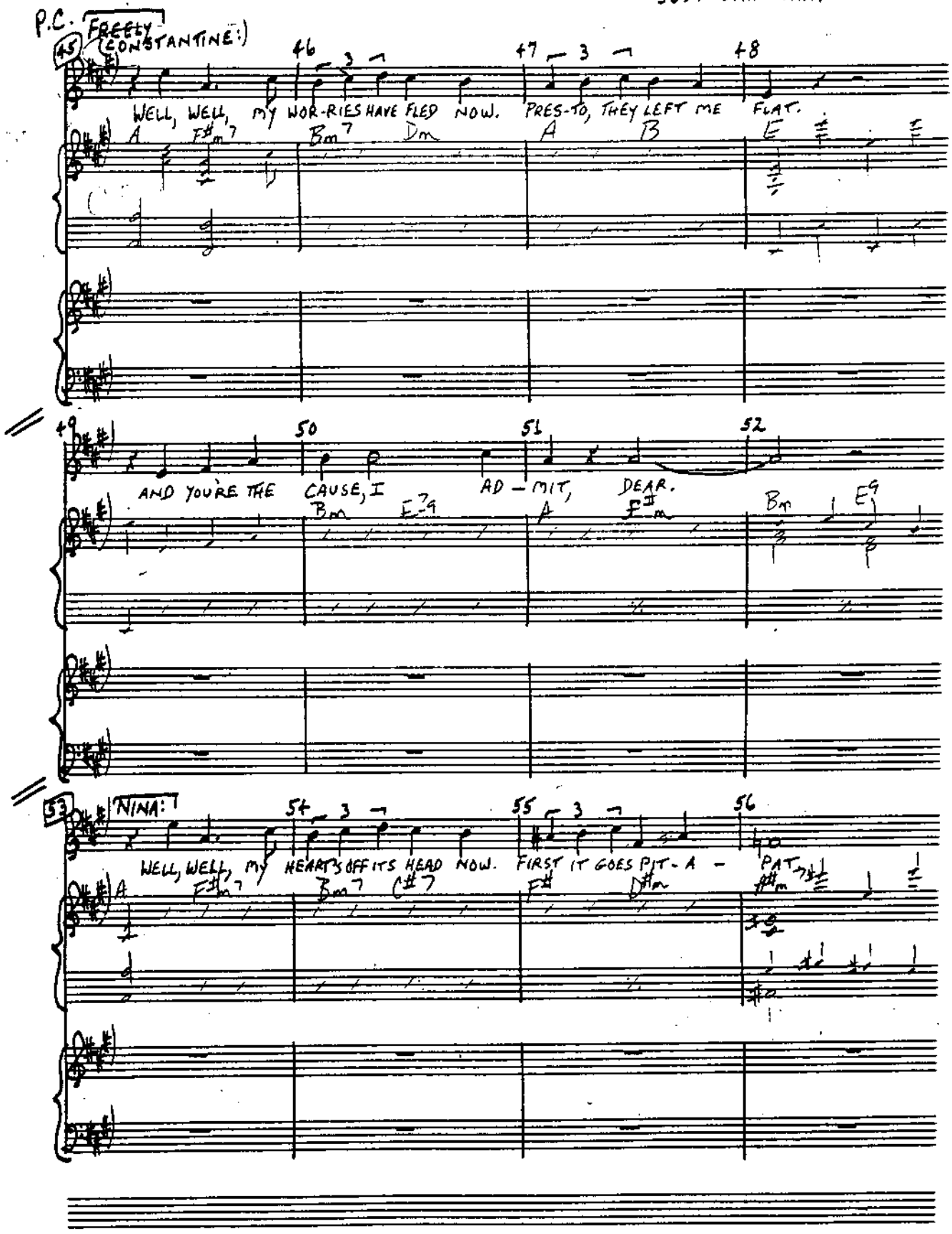
PIANO III PLAYS THROUGHOUT - JOINED BY PNOS. I & II

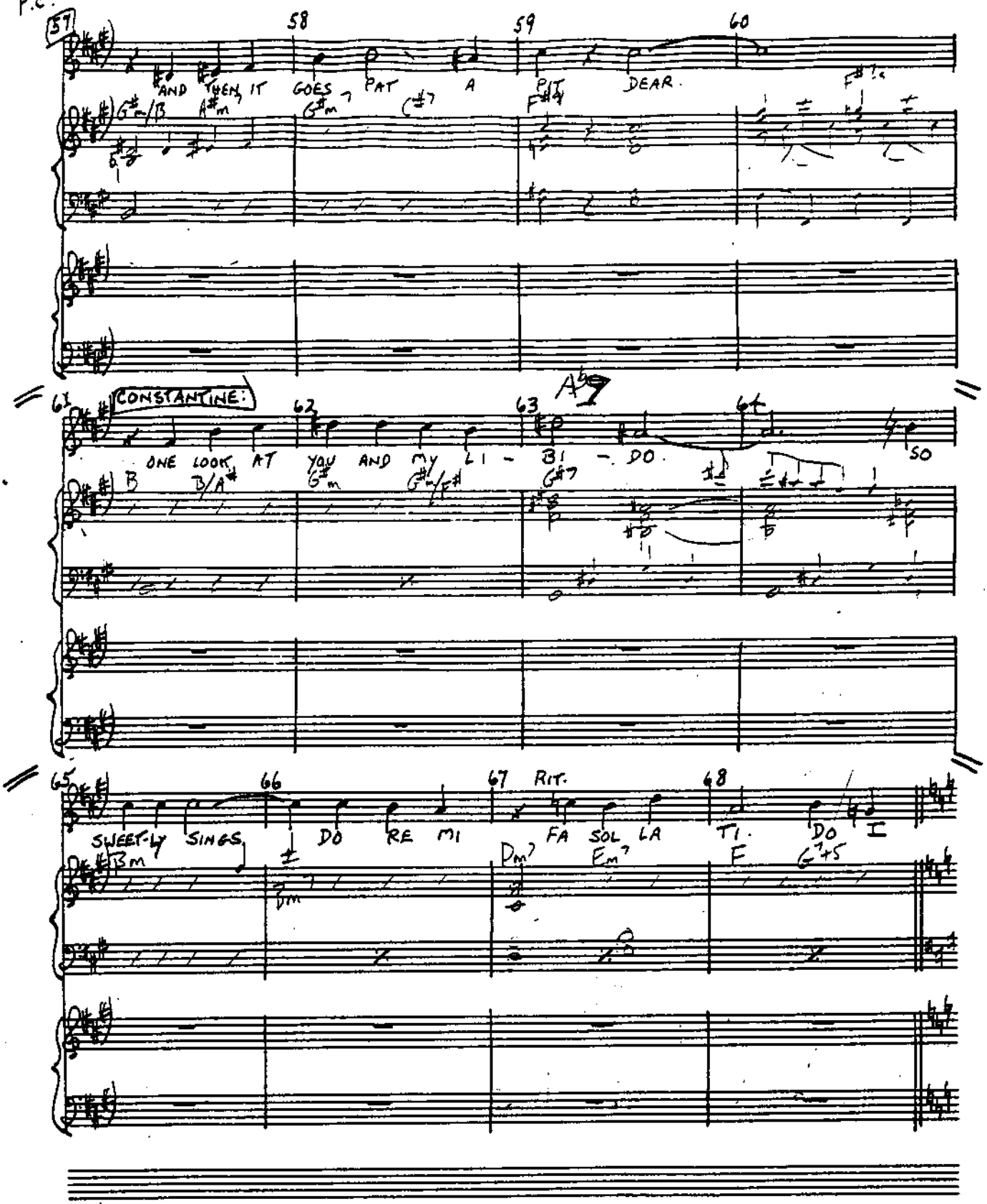



P.C.
PNO. 2
PNO. 1
10
11
12
13
NOW I HOPE HELL HAS-TEN TO END MY WOE. HE'LL BE SWEET. I'LL
8VA (THROUGHOUT)
C Am7 Dm7 E♭7 E7 A7(-9) Dm7 G7(-9)
14
15
16
17
LOOK IN-TO HIS FACE 'N' JUST LIKE THAT I'LL KNOW. HIS SMILE WILL
C Am7 Dm9 F/G G7 C Am CMAJ7(G)
18
19
20
21
SWITCH ON THE SUN LIFE WILL BE FUN AL-ICE IN WON-DER-LAND SOME-
Fm C7/E Fm C7/E Fm Db7 C7 F9

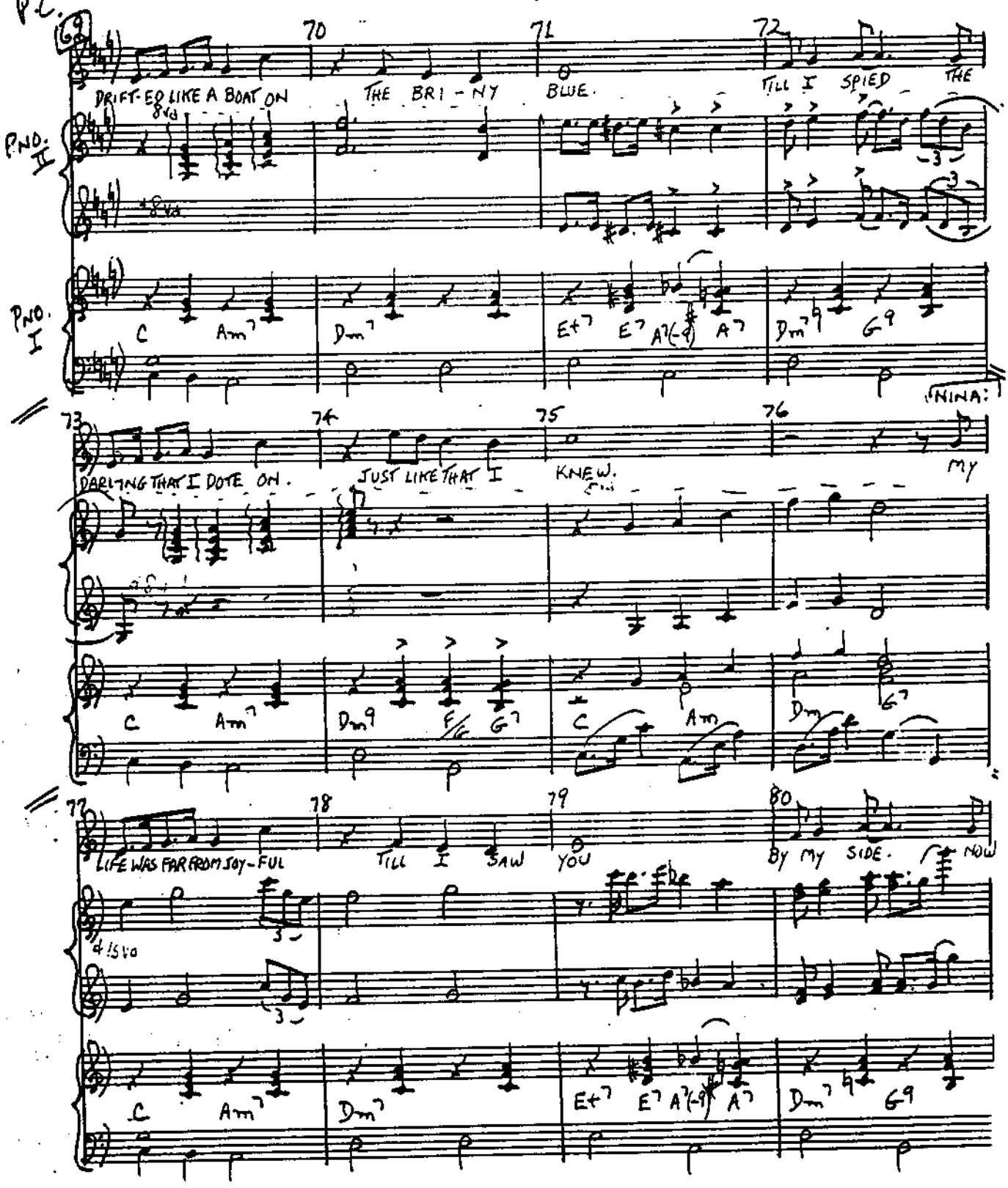

22
23
24
25
'CAUSE HE'LL BE YOUNG AND HAND-SOME AND KINDOF AIN'T LOVE GRAND. SOME. my
B♭m7 E♭7(-9) A♭sus2 D13 Dm7 G
26
27
28
29
HEART'S NOT OUT OF SCHOOL YET BUT E-VEN SO WHEN WE MEET I'LL
8VA
C Am7 Dm7 E+7 E7 A7(-9)♯ A7 Dm7 G9
30
31
32
33
SMILE THE WAY THAT JUL-IET SMILED AT RO-ME- O. THE
8VA
C Am7 Dm9 F/G G7 E+7 E7 A7(-9)

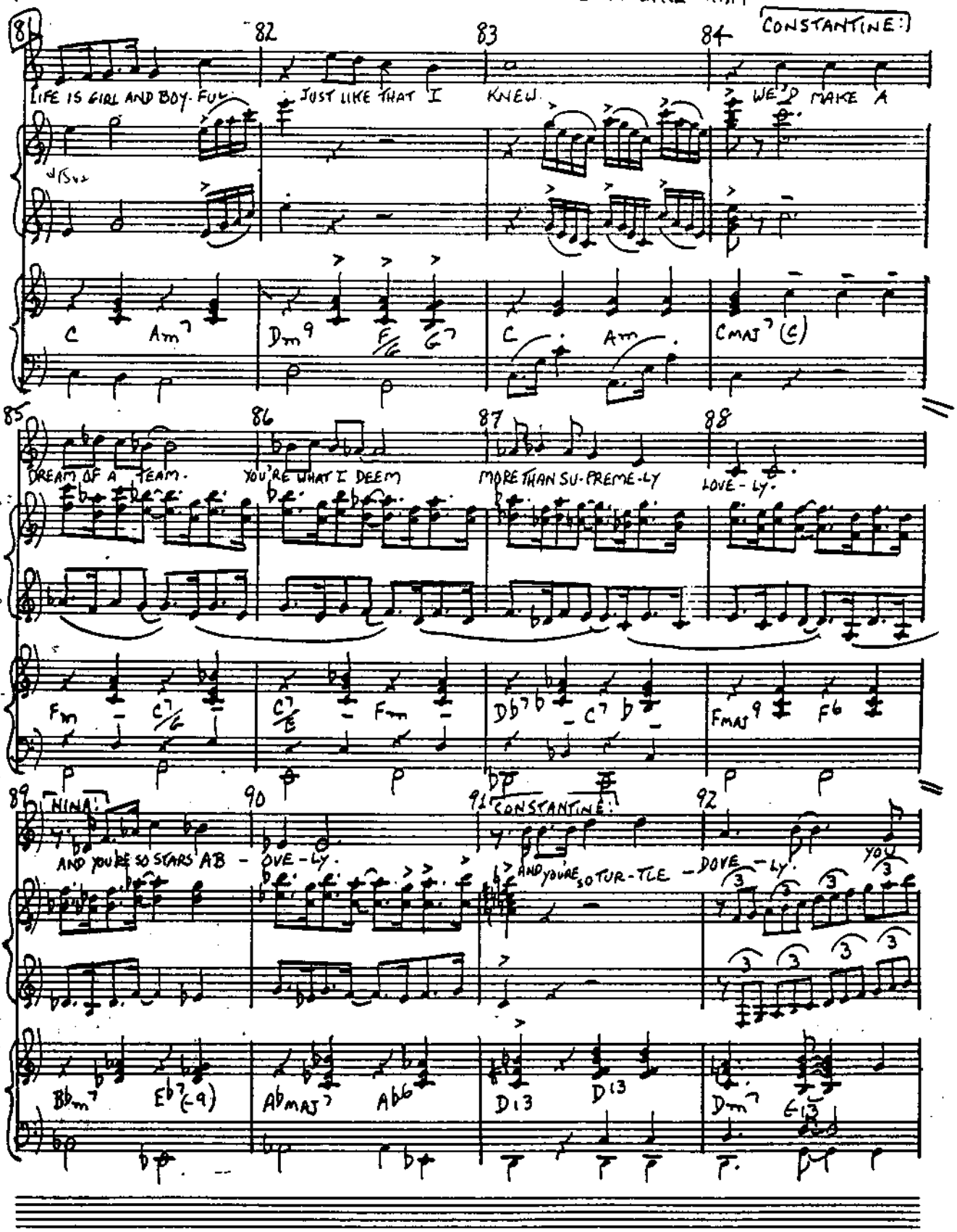

34
RALL.
35
36
37
MIN-UTE BUT I SEE HIM.
Dm A7/E Dm/F D7/F# Fm/G
38
39
40
41
42
43
44 (DIALOGUE:)


P.C.
FREELY (CONSTANTINE:)
45
46
47
48
WELL, WELL, MY WOR-RIES HAVE FLED NOW. PRES-TO, THEY LEFT ME FLAT.
A F#m7 Bm7 Dm A B E
49
50
51
52
AND YOU'RE THE CAUSE, I AD-MIT, DEAR.
Bm E7 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 C#7 F# D#m A#m

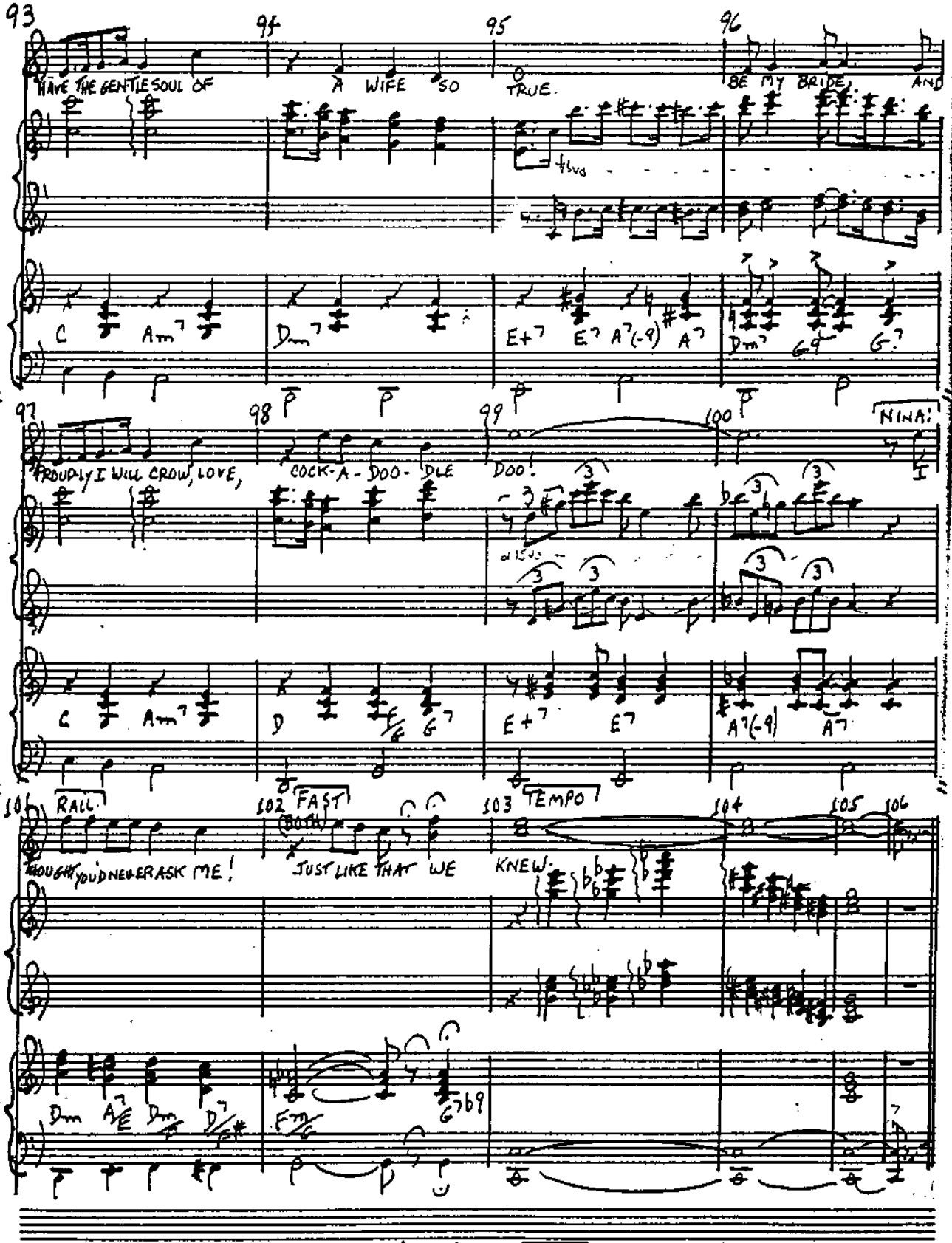

P.C.
57
58
59
60
AND THEN, IT GOES PAT A PIT DEAR.
G#m/B A#m G#m7 C#7 F#7 F#7
61
CONSTANTINE:
62
63
64
A♭9
ONE LOOK AT YOU AND MY LI - BI - DO. SO
B B/A# G#m G#m/F# G#7
65
66
67 Rit.
68
SWEET-LY SINGS DO RE MI FA SOL LA TI. DO I
Bm Dm Dm7 Em7 F G7+5

STEEL® C-16 R


P.C.
70
71
72
DRIFT-ED LIKE A BOAT ON
THE BRI-NY
BLUE.
TILL I SPIED
THE
P.NO. II
8va
+8va
P.NO. I
C
Am7
Dm7
E+7
E7
A7(-9)
A7
Dm7
G9
(NINA:
73
74
75
76
DARLING THAT I DOTE ON.
JUST LIKE THAT I
KNEW.
MY
C
Am7
Dm9
F/G
G7
C
Am
Dm
G7
77
78
79
80
LIFE WAS FAR FROM JOY-FUL
TILL I SAW
YOU
BY MY SIDE.
NOW
d 15va
C
Am7
Dm7
E+7
E7
A7(-9)
A7
Dm7
G9



DIAZ-TEC C-16 A
DIAZ-TEC 600



SAMOVAR'S EXIT 17A

TACET

AGAIN 18 TACET

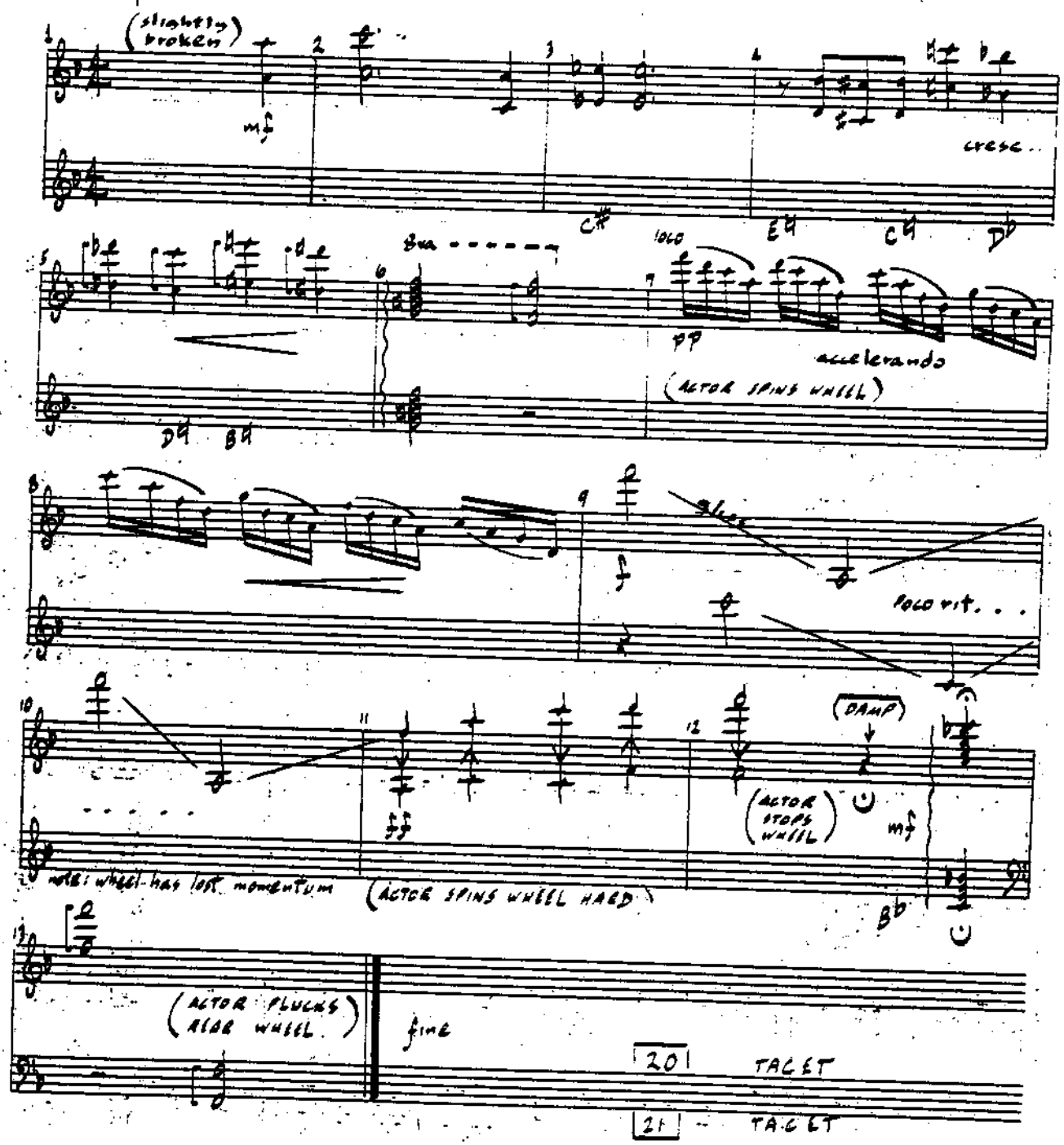
PIANO I / COND (OPT)

GINO'S "HARP" SOLO
(BICYCLE WHEEL)

HOLLYWOOD / UKRAINE
19

A TAPE RECORDING ALSO EXISTS

SCORED FOR HARP



AZTEC® C-132

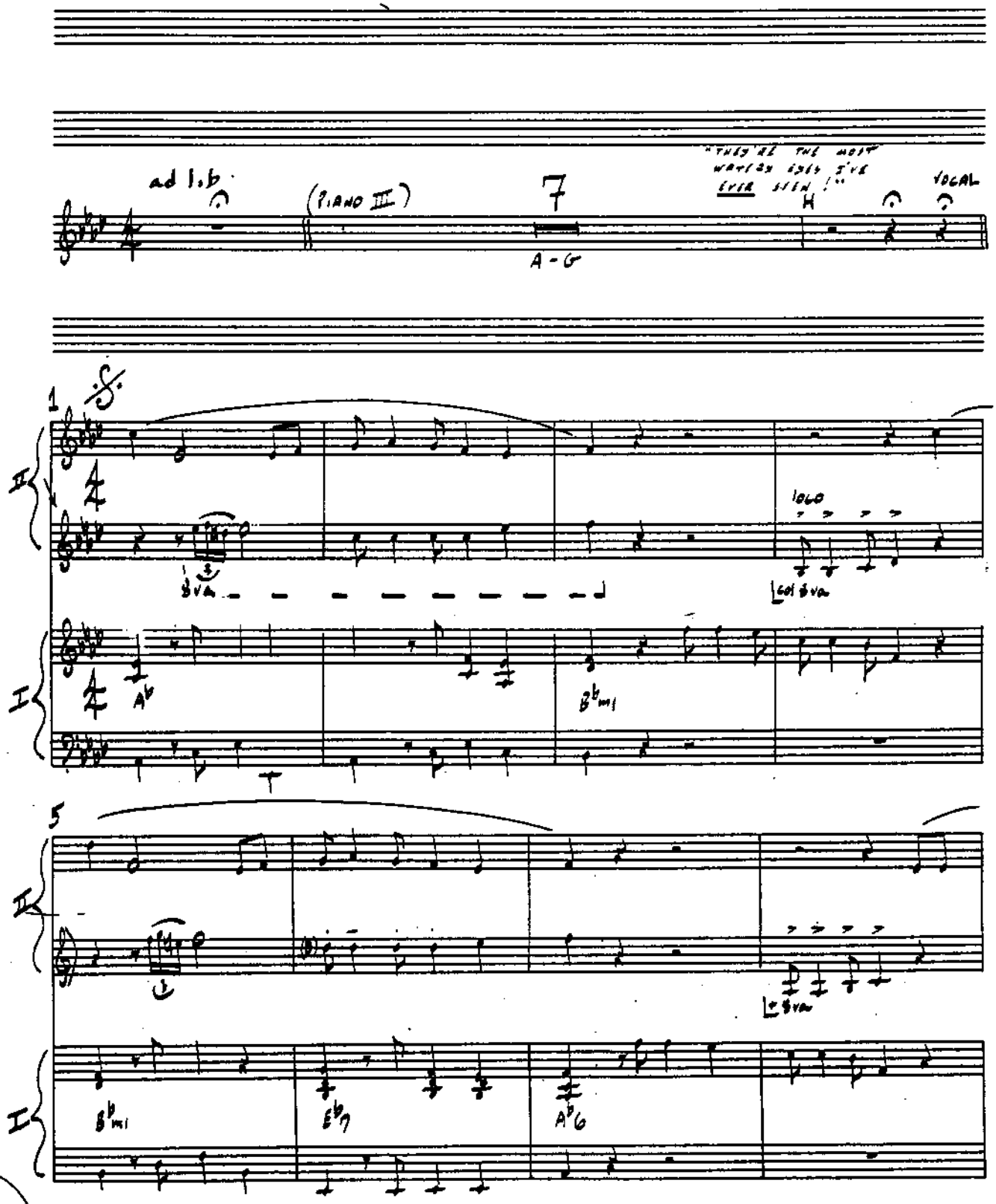
170 - 174

DIAZ-TEC 500

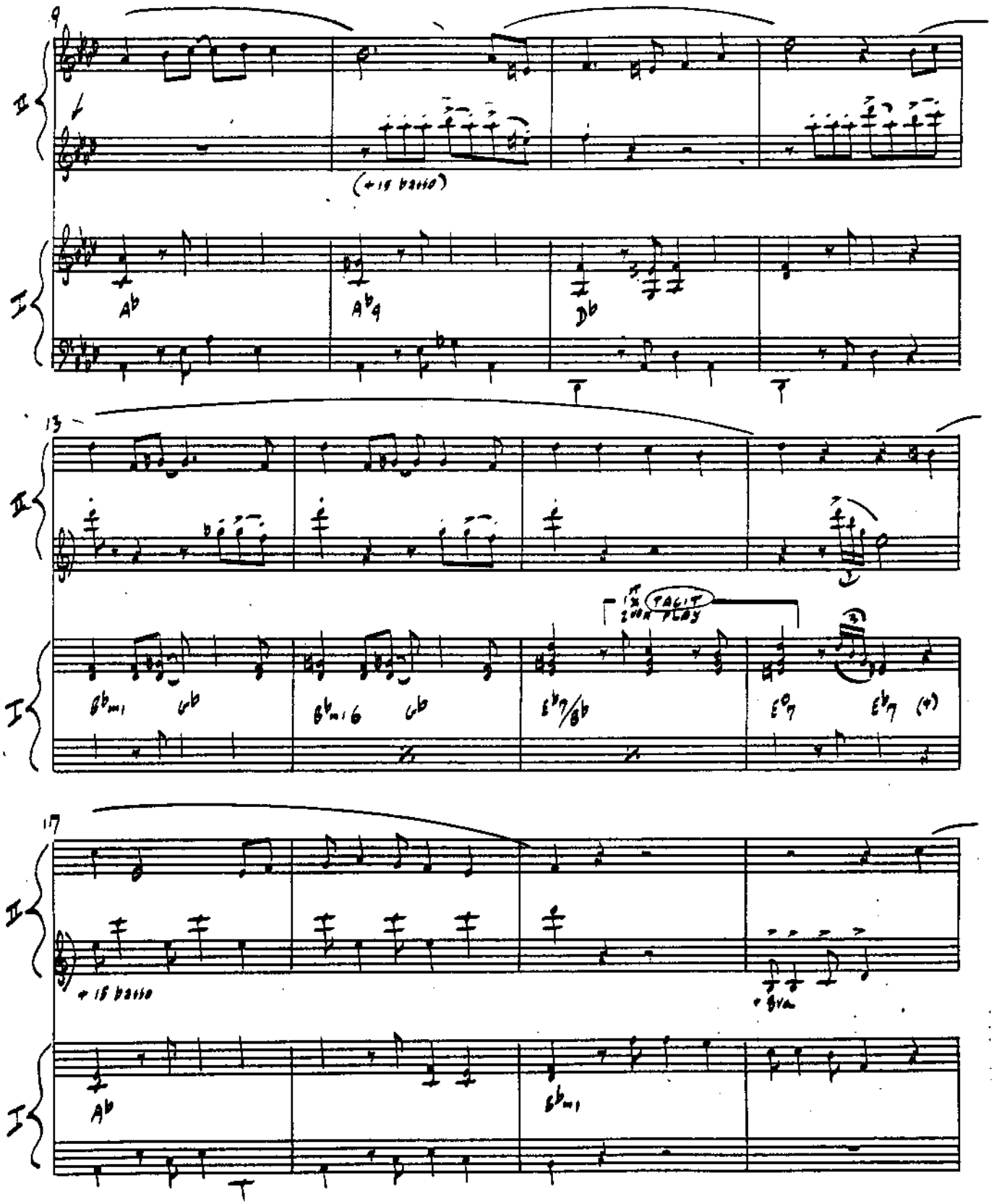
KEYBOARDS (I) II

NATASHA

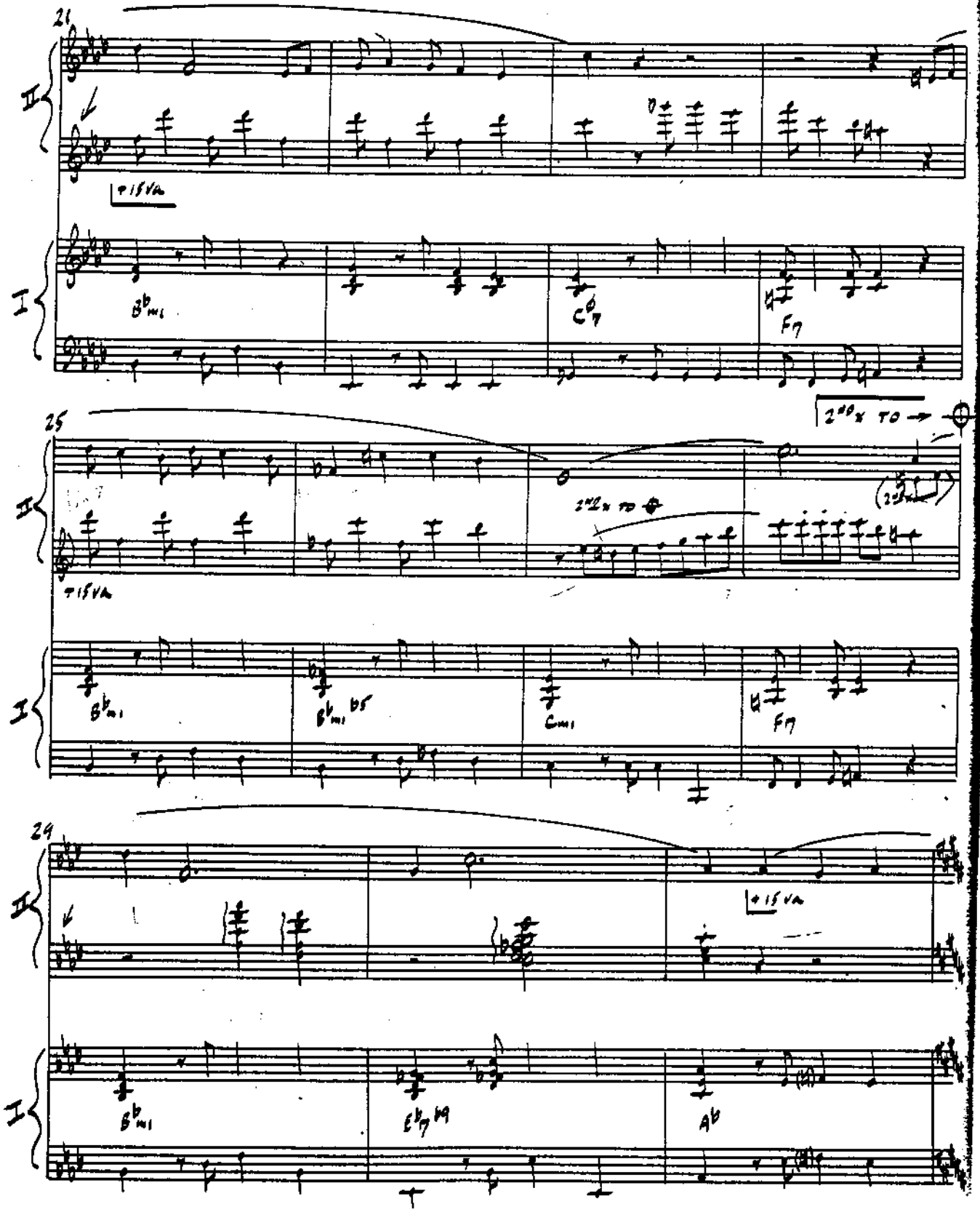
UKRAINE
22

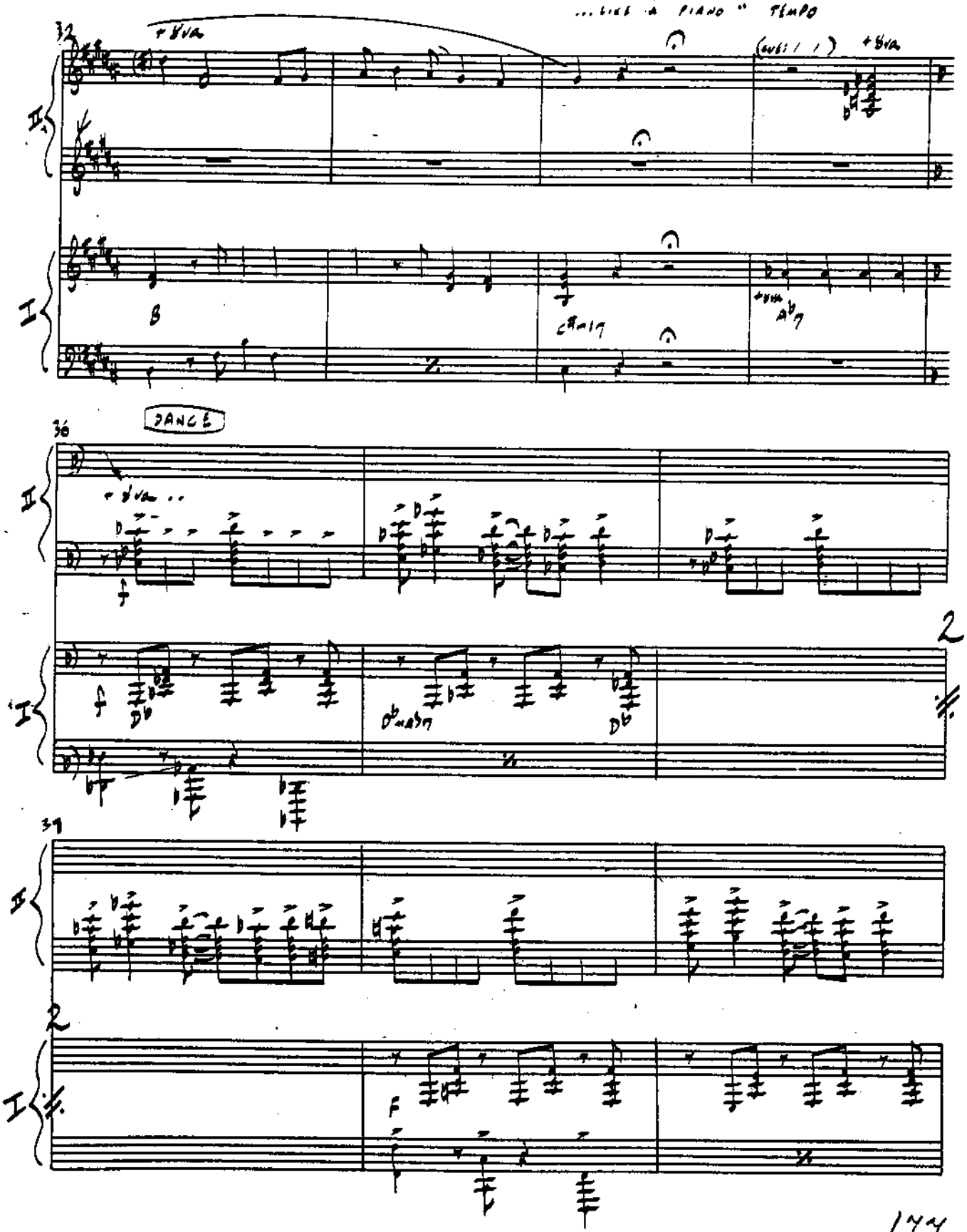


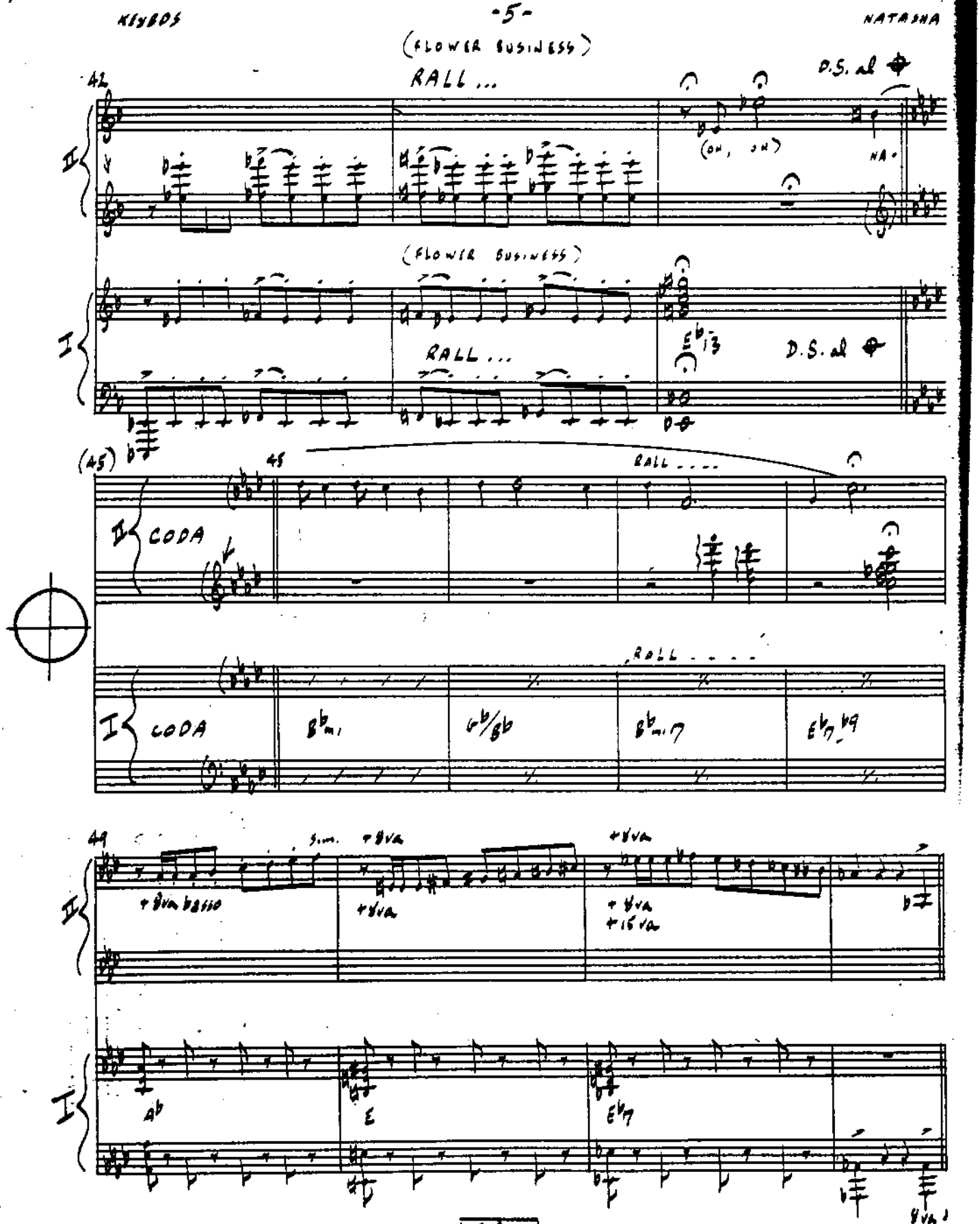
174a



AZTEC C-12 E


21
II
+15va
I
B♭m1
C♭7
F7
25
2nd x TO →
II
+15va
2nd x TO
I
B♭m1
B♭m1 b5
Cm1
F7
24
II
+15va
I
B♭m1
E♭7 b9
A♭


"YOU KNOW, SNOOKUMS ...
... LIKE A PIANO" TEMPO
32
+8va
(cue: / /)
+8va
II
I
B
C♯m17
+8va
A♭7
36
DANCE
+8va ..
f
D♭
D♭ma♭7
D♭
2
37
2
f


(FLOWER BUSINESS)
RALL ...
D.S. al
(OH, OH)
NA-
(FLOWER BUSINESS)
RALL ...
D.S. al
CODA
RALL ....
CODA
RALL ....
+8va basso
+8va
+8va
+8va
+16va
8va

22 A TACET

FINALE ACT II

24

(1-24)

PNO I/VOCAL

25 A TEMPO 26 27

PNO II

(SUE: SOLO SAM-O-VAR THE LAW-YER!)

A TEMPO

I

28

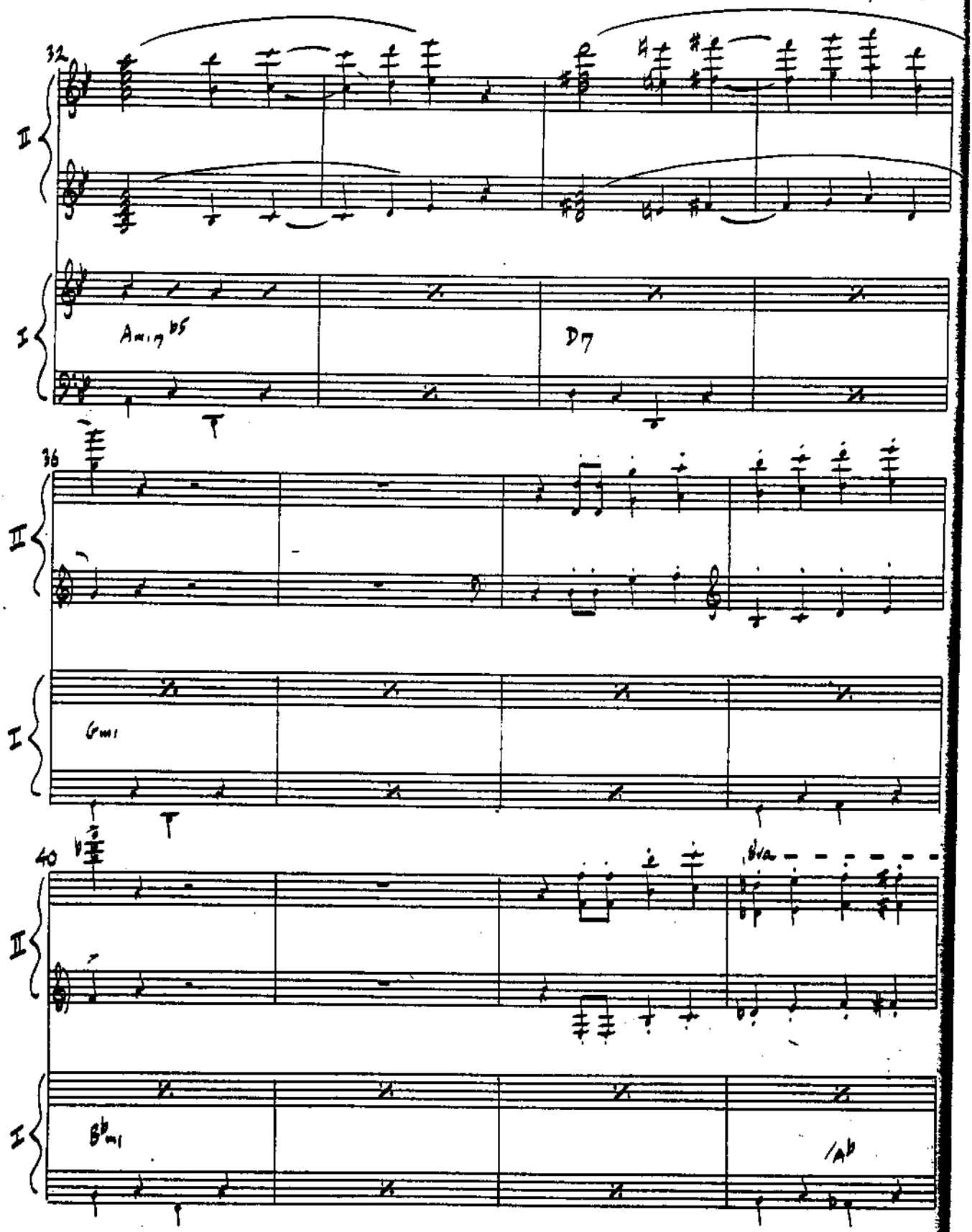
II

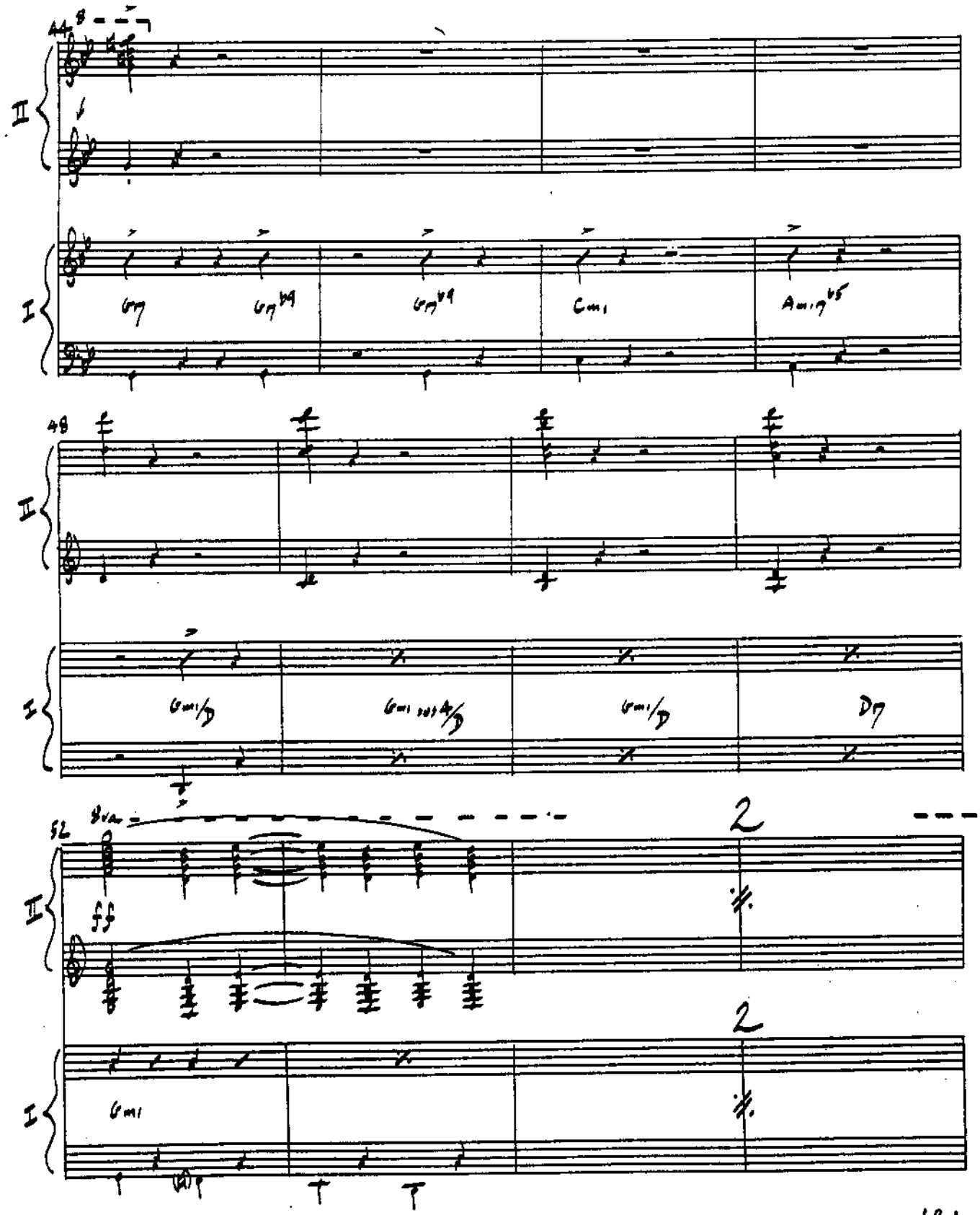
I

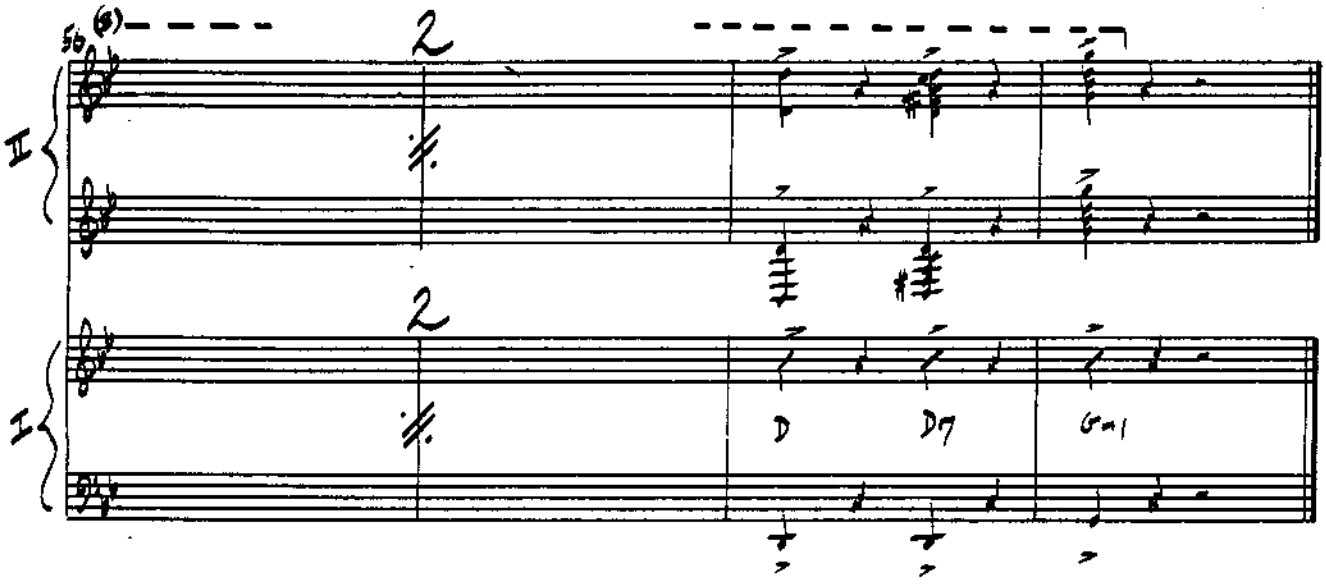
Gm1

Aztec® C-12 E

DIAZ-TEC


32
II
I
Am17 b5
D7
36
II
I
Gm1
40
II
I
B♭m1
/A♭


44
II
I
G7
G7♭9
G7♭9
Cm1
Am1♭5
48
II
I
Gm1/D
Gm1 add4/D
Gm1/D
D7
52
8va
II
ff
2
I
Gm1
2

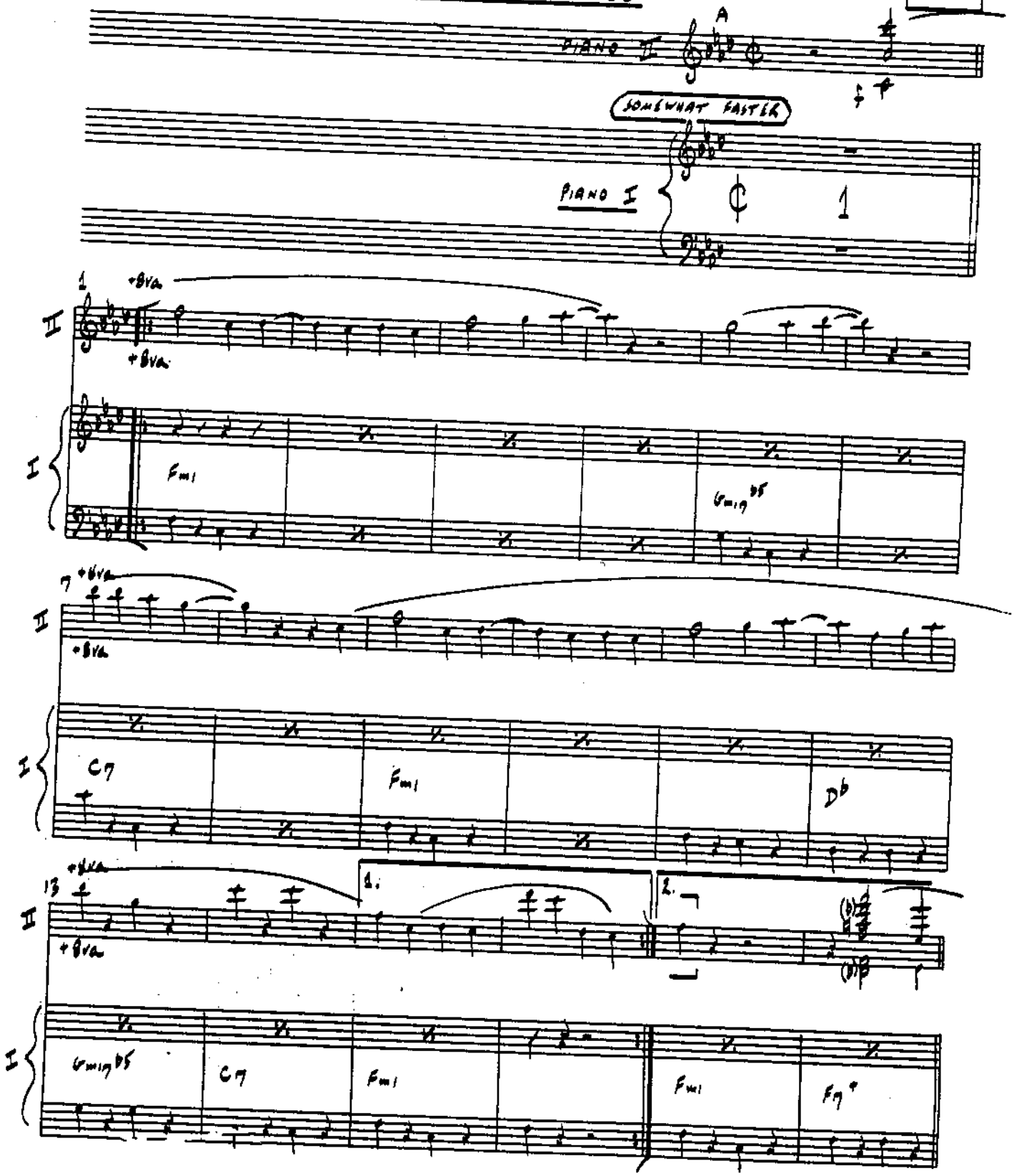

50
(6)
2
II
2
I
D
D7
Gm

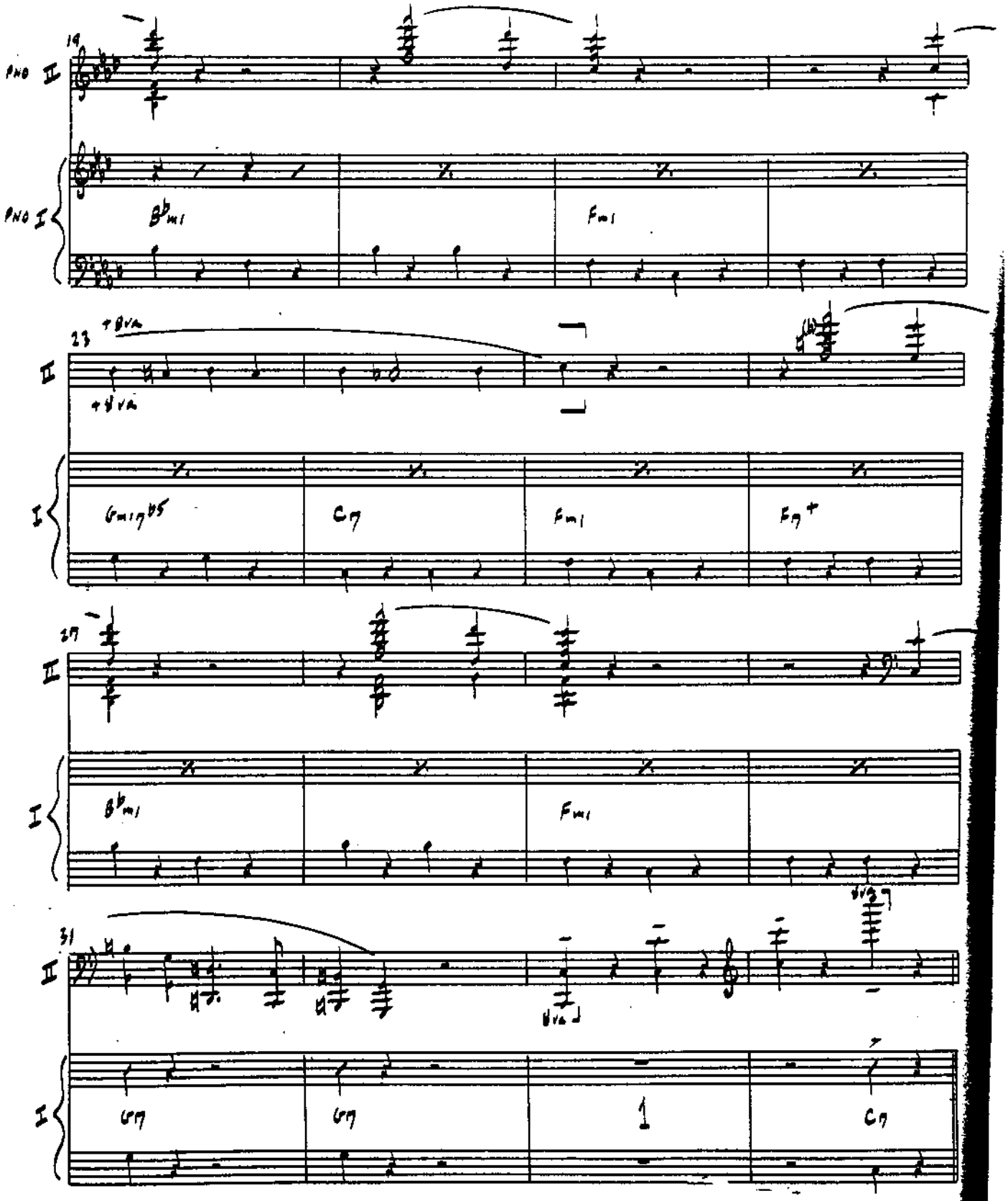
KEYBOARD I · II

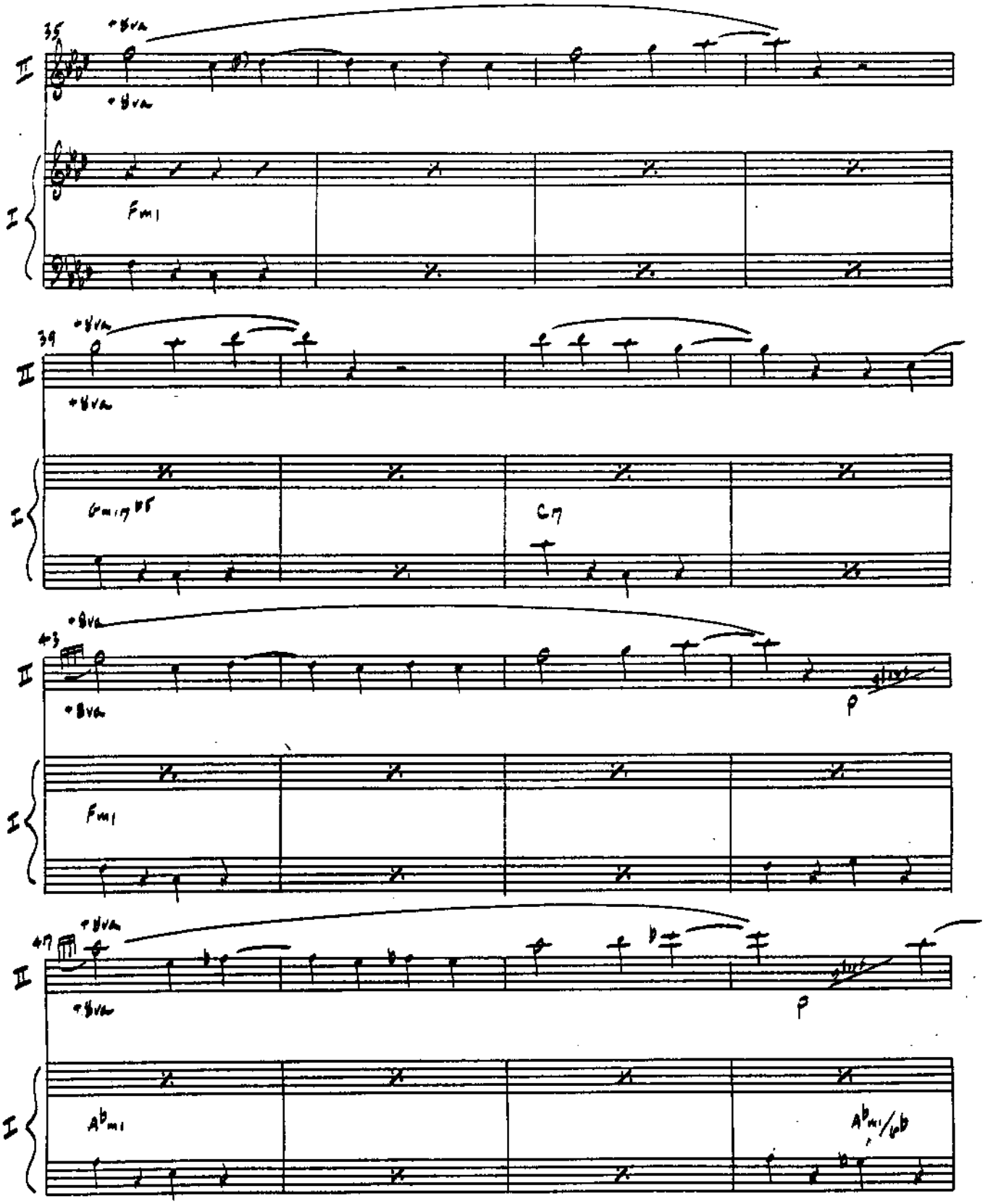
UKRAINE

2A

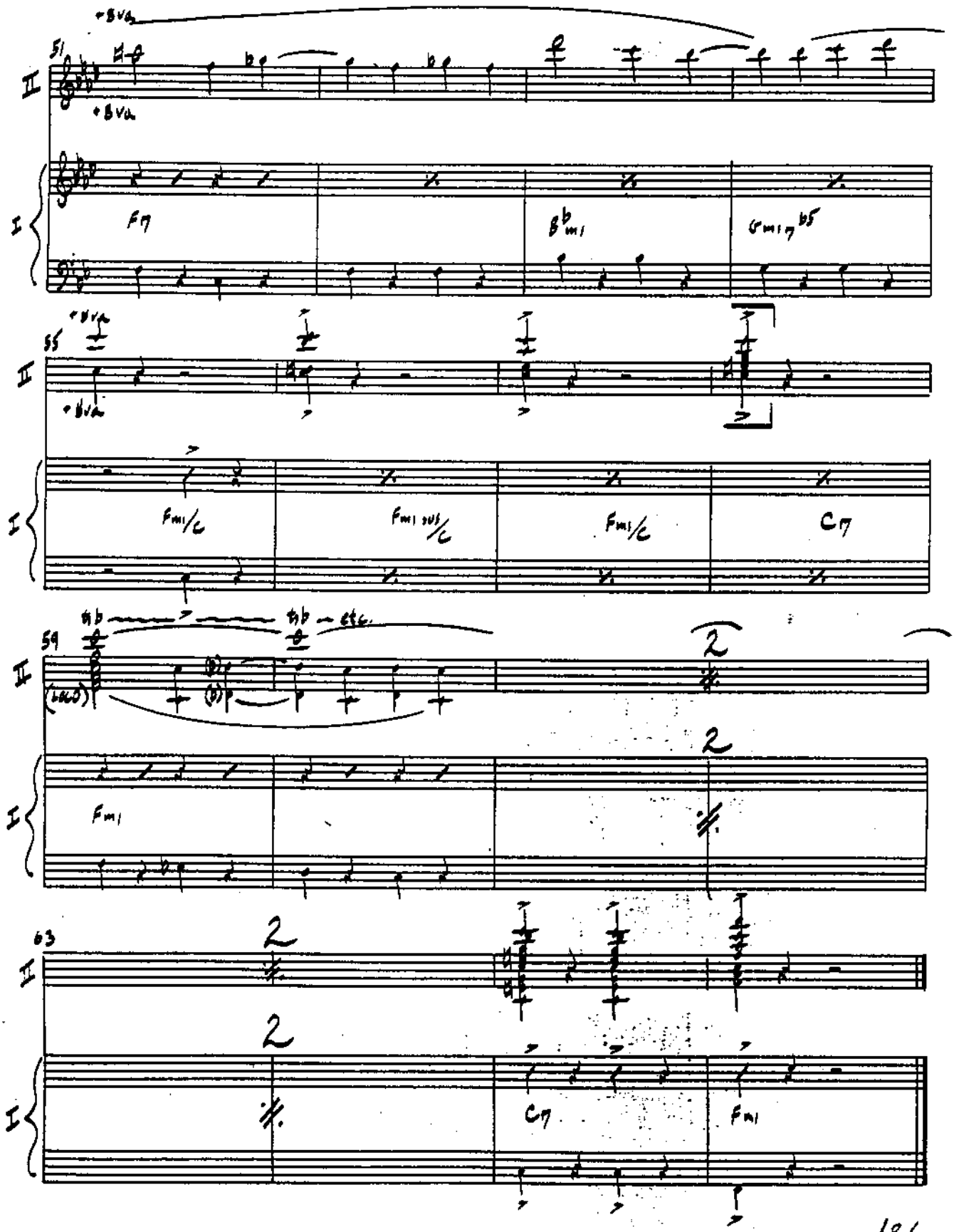
CURTAIN CALL




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



AZTEC® C-12 8

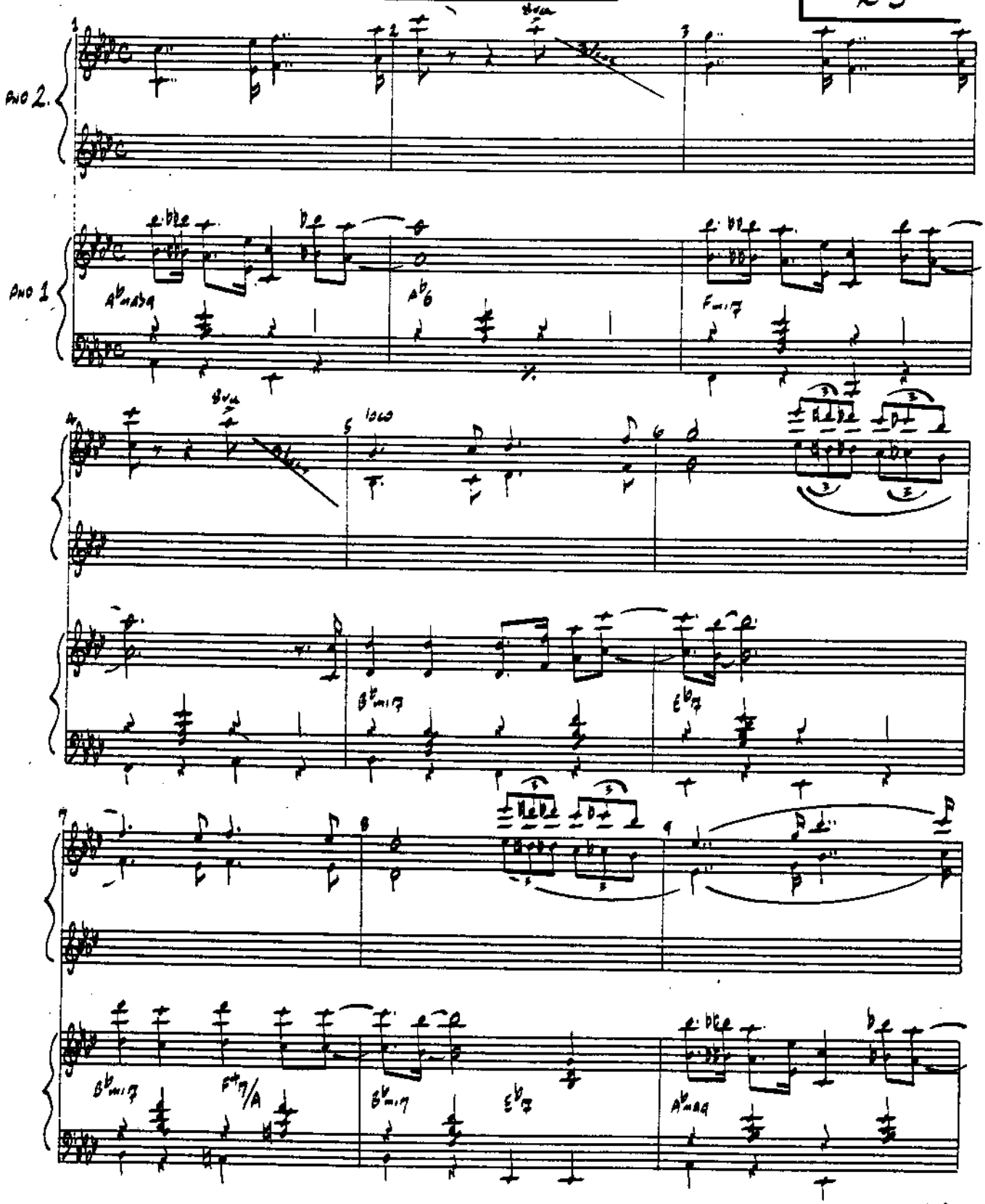

+8va
51
II
+8va
I
F7
B♭m1
Gm17♭5
55
+8va
II
+8va
I
Fm1/C
Fm1 sus/C
Fm1/C
C7
59
♮♭
♮♭ etc.
II
(LOCO)
2
I
Fm1
2
63
II
2
I
2
C7
Fm1

PIANO 1 / PIANO 2

EXIT MUSIC

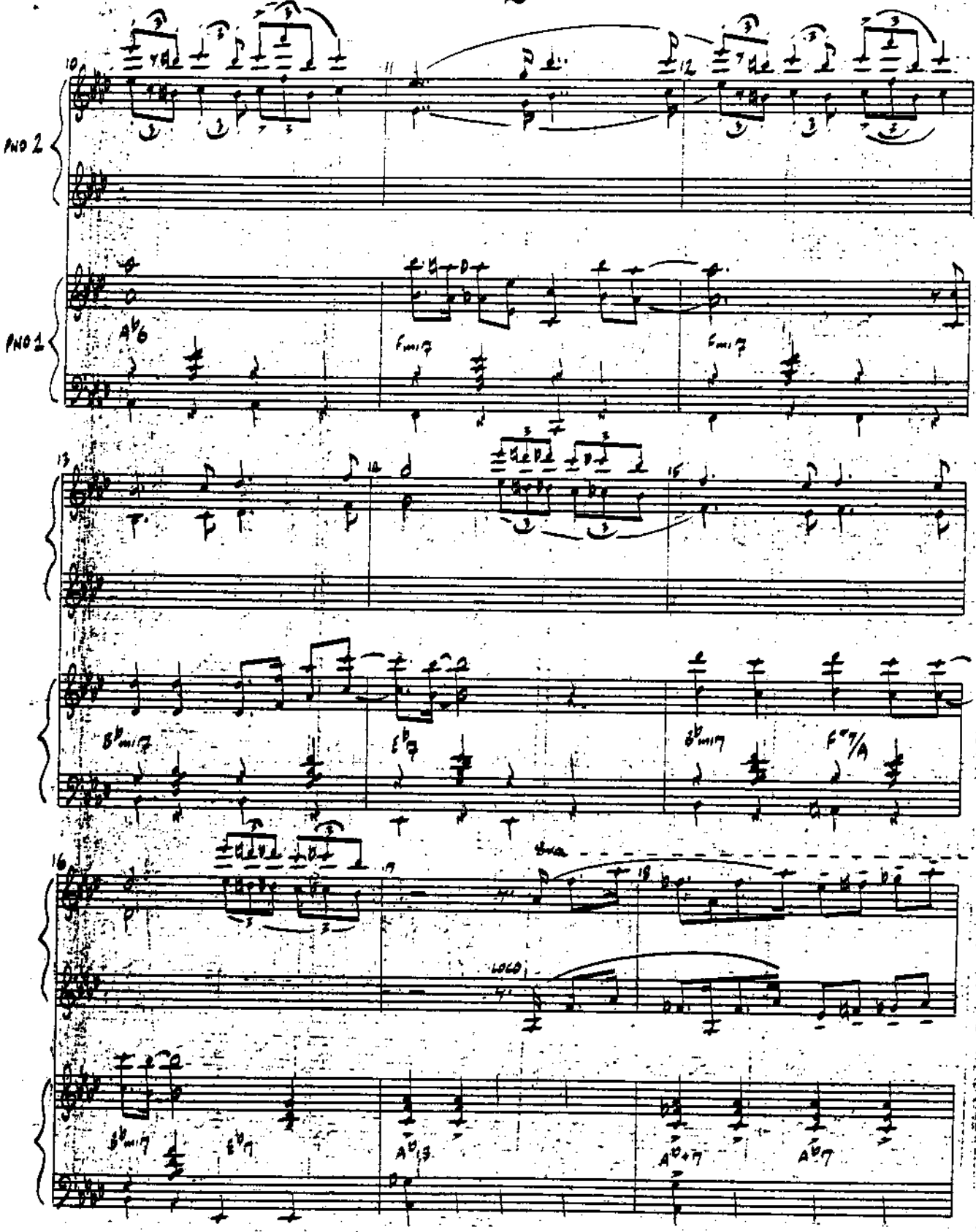
HOLLYWOOD / UKRAIN

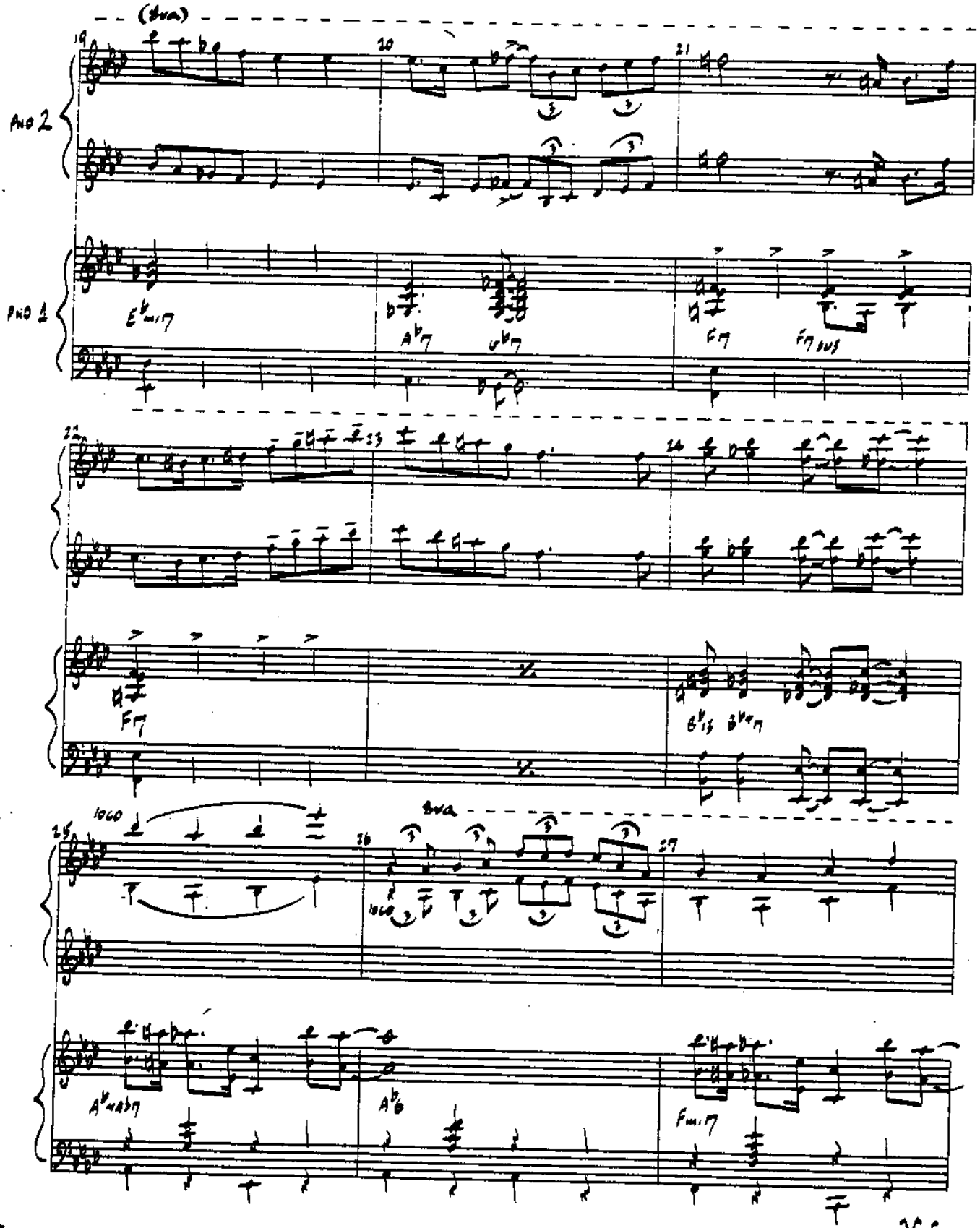
25

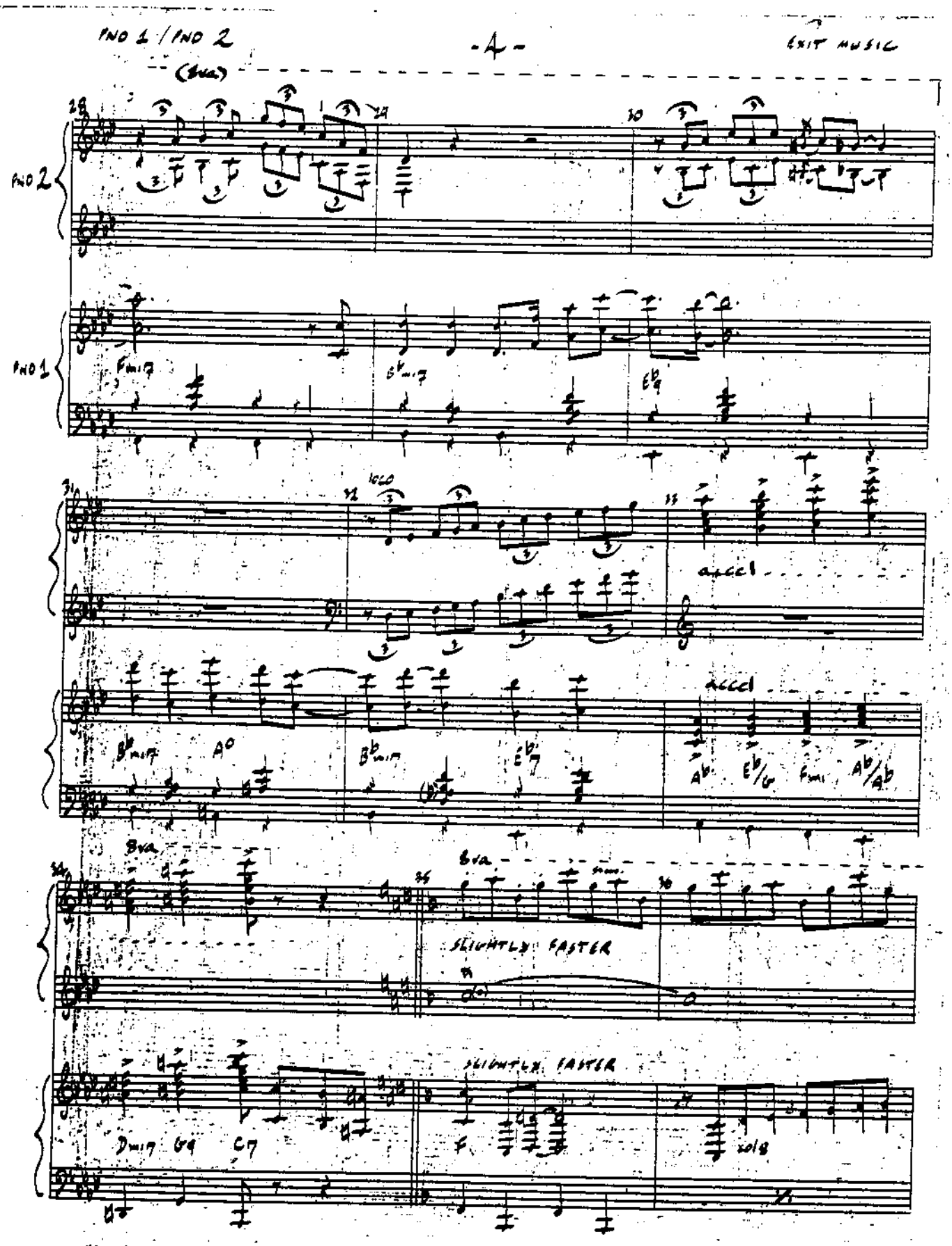


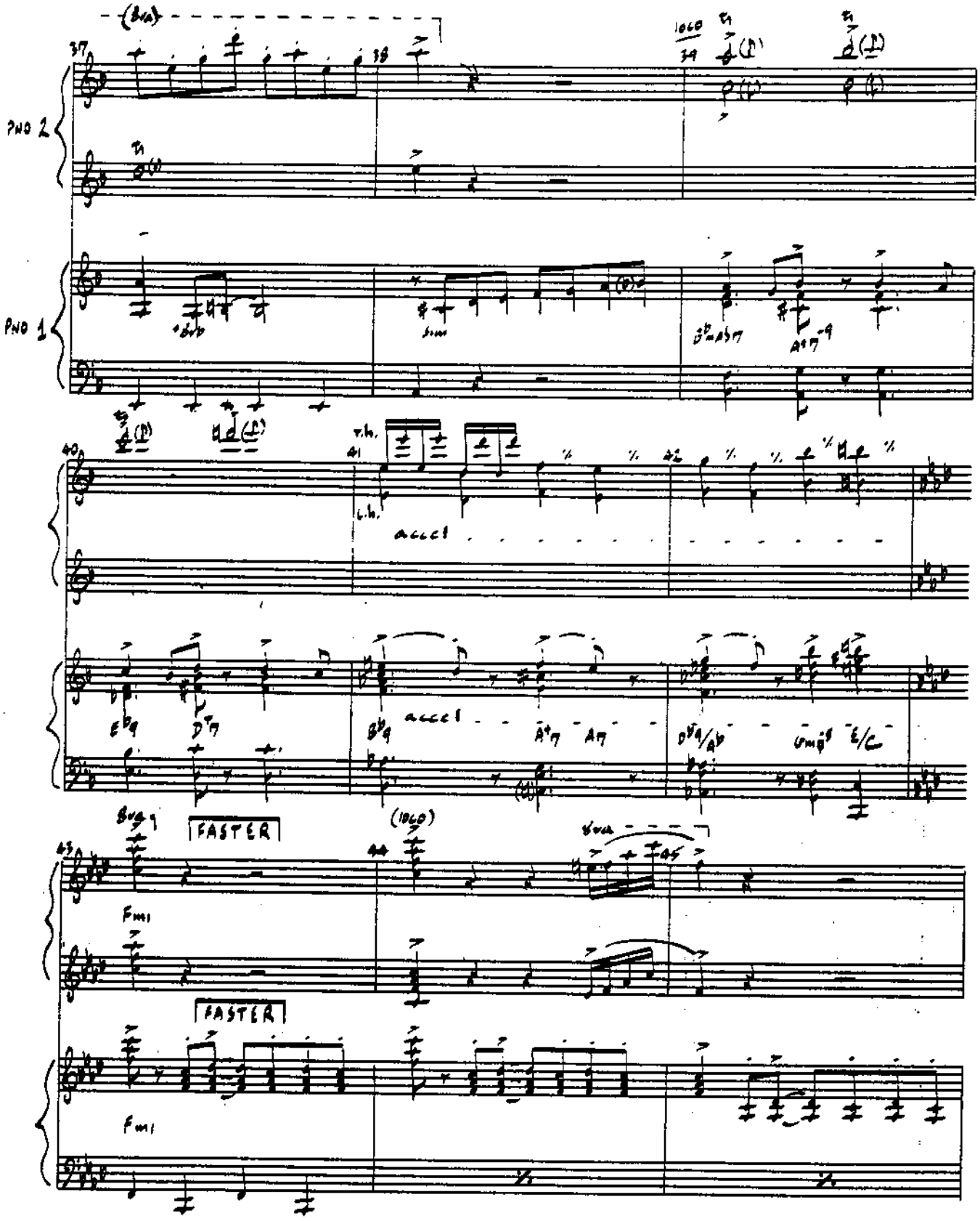
V.S.

ZITEC C-12 R
DIAZ-TEC 500


PNO 2
PNO 1
A♭6
Fmi7
Fmi7
B♭mi7
E♭7
B♭mi7
F°7/A
8va
LOCO
B♭mi7
E♭7
A♭13
A♭+7
A♭7

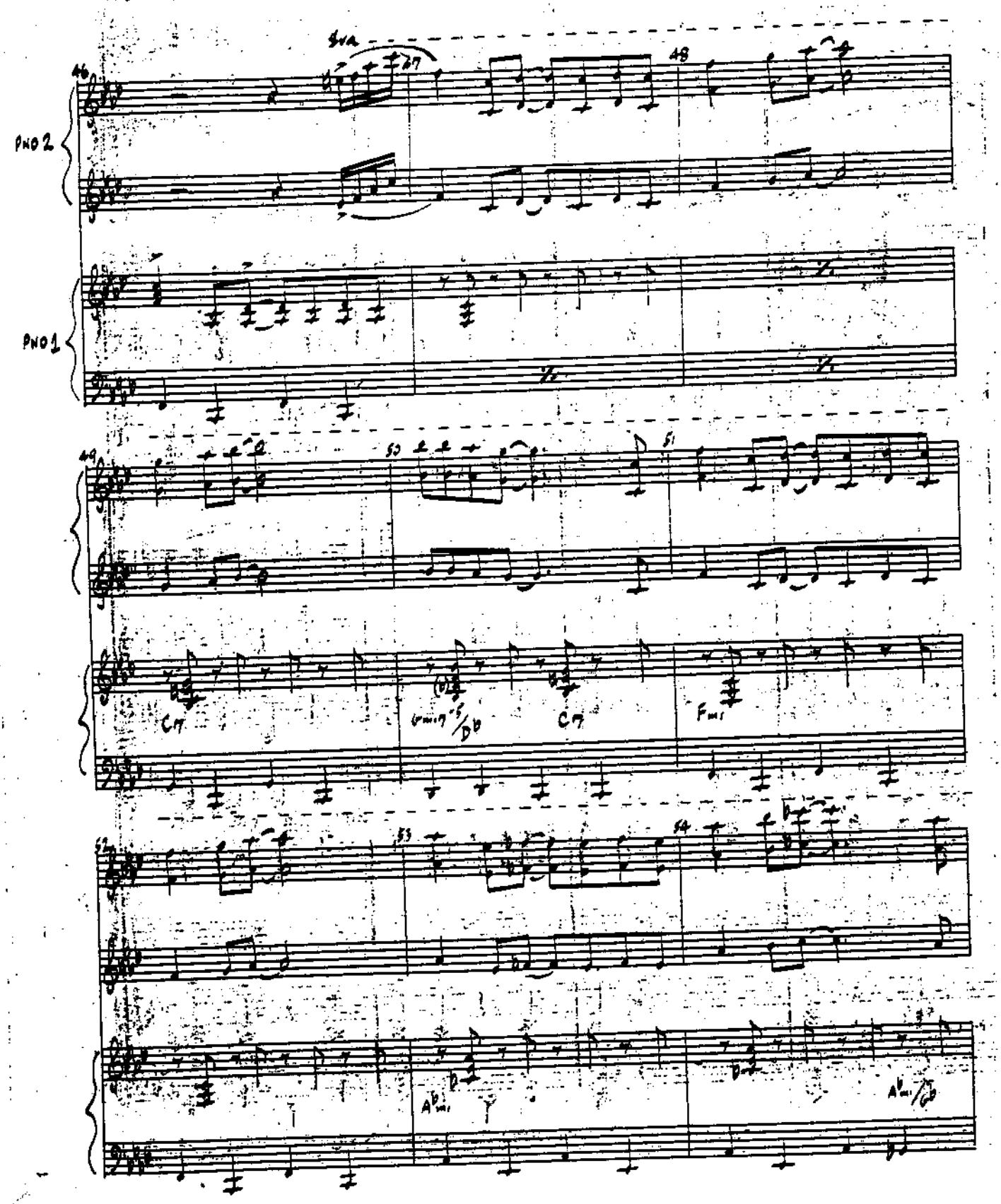
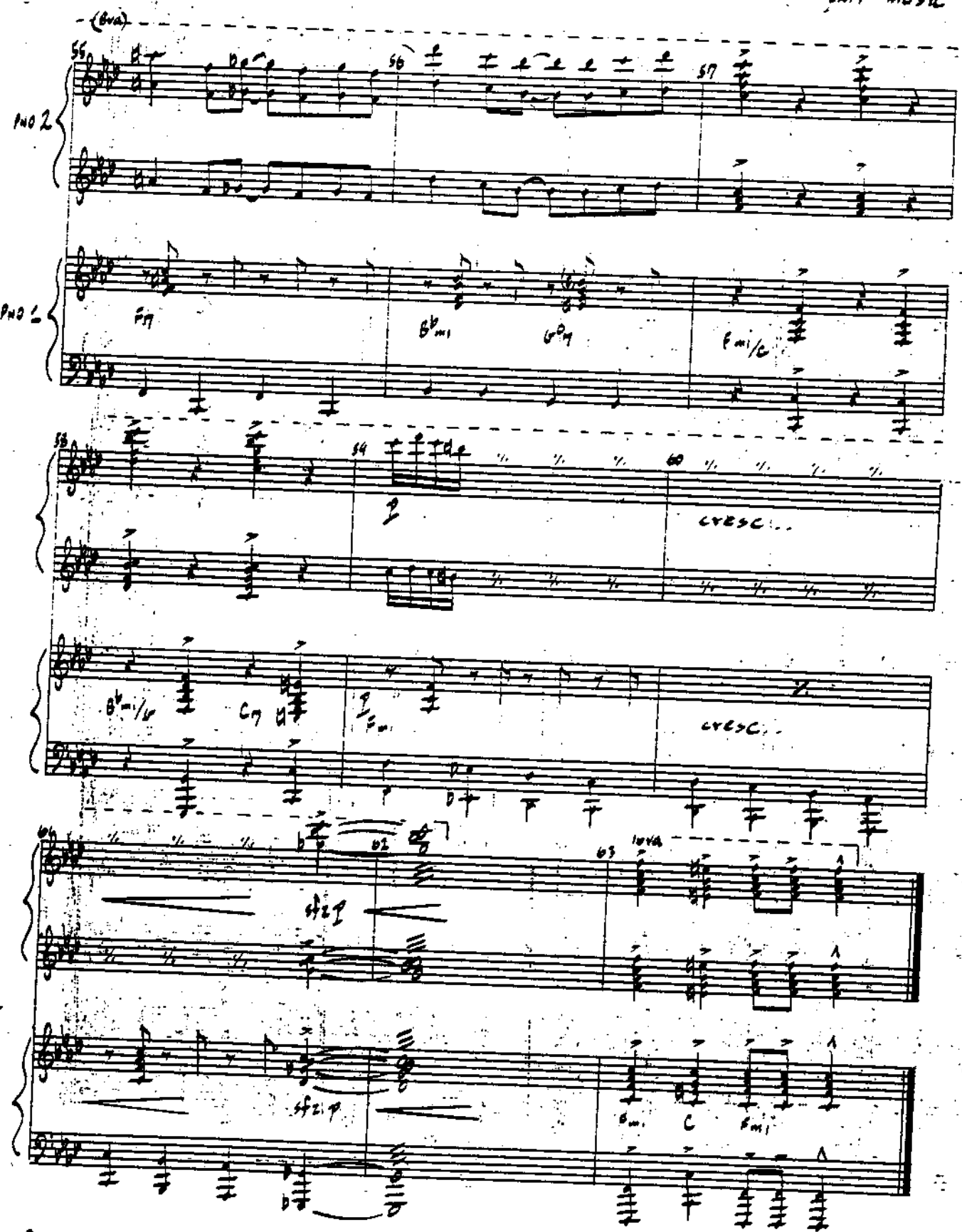

(8va)
PNO 2
PNO 1
E♭mi7
A♭7
G♭7
F7
F7sus
F7
B♭is
B♭m7
loco
8va
loco
A♭mA♭7
A♭6
Fmi7


(8va)
PNO 2
PNO 1
Fmi7
B♭mi7
E♭9
loco
accel
B♭mi7
A°
B♭mi7
E♭7
accel
A♭
E♭/G
Fmi
A♭/A♭
8va
8va
SLIGHTLY FASTER
SLIGHTLY FASTER
Dmi7
G9
C7
F
col 8



V.S.

ZTEC® C-12 E DIAZ-TEC 500


8va
PNO 2
PNO 1
C7
Gmin7 5/Db
C7
Fmi
Abmi
Abmi/Gb

EXIT MUSIC