

ROBERT FRYER AND JAMES CRESSON
PRESENT

GWEN VERDON • CHITA RIVERA
JERRY ORBACH

IN

CHICAGO

A MUSICAL VAUDEVILLE

PRODUCED IN ASSOCIATION WITH
MARTIN RICHARDS

JOSEPH HARRIS • IRA BERNSTEIN

BOOK BY

FRED EBB AND BOB FOSSE

MUSIC BY

JOHN KANDER

LYRICS BY

FRED EBB

BASED ON THE PLAY BY MAURINE DALLAS WATKINS

WITH

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MARY McCARTY

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COSTUMES BY

PATRICIA ZIPPRODT

LIGHTING BY

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ORCHESTRATIONS BY
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DANCE MUSIC ARRANGED BY
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SOUND DESIGNED BY
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DIRECTED AND CHOREOGRAPHED BY

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PIANO-CONDUCTOR

OVERTURE

CHICAGO

TER. OF CEREMONY AND ALL THOSE THINGS WE ALL HOLD NEAR AND DEAR
TO OUR HEARTS, THANK YOU.

(AA) (BB) (CC) (DD)

(GROWL) (TPT. SOLO)
(WA-WA, ETC.)

[CONDUCTOR] 5675

BRASS + VLN

f

E9 E9 F9 F9 8VA E9 DR9 E9

0 0 0 0 0 0 0 0

W. BUK CHINESE TOM-TOM COW-BELL (E)

BS-DR

V.S.

P.C.

-2-

"OVERTURE"

TRBS (2) (3) (4)

SOPR. SACS

CHOKE CTM

E_b B_b+

(5) (6) (7) (8)

SOPR. SKS

E_{ym}

KYBD.

(9) (10) (11) (12)

SOPR. SKS

TRBS

BR

KYBD.

KYBD.

(TUBA)

KYBD.

F⁷ B_b7 F_b7 Cmi

BR. (13) (14) (15) (16)

F_m7 B_b7 F_m7 E_b C_b B_b E_b F_m7 A_b B_b

TUBA

Musical staff with notes and measures. Handwritten circled numbers (18) and (19) with arrows pointing to specific notes.

Musical staff with notes and measures. Handwritten annotations: Eb, Bb+, Eb (BOTH TUBAS), and KTRB.

Musical staff with notes and measures. Handwritten circled numbers (21) and (22) with arrows pointing to notes. The word "SAXES" is written above measure 21.

Musical staff with notes and measures. Handwritten annotations: BR, Edm, and TUBA.

Musical staff with notes and measures. Handwritten circled number (24) with an arrow pointing to a note.

Musical staff with notes and measures. Handwritten annotations: KTRB and (TUBA).

Musical score for measures 25-27. Includes staves for Saxophones, Saxes (Tpt. 2), and Piano/Drums. Chords: F7, Bb7, F.

Measures 25, 26, 27. Saxophones play a melodic line. Saxes (Tpt. 2) play a rhythmic pattern. Piano/Drums provide accompaniment with chords F7, Bb7, and F.

Musical score for measures 28-30. Includes staves for Saxophones, Saxes, and Piano/Drums. Chords: Cm, F7, Fm7, Bb7.

Measures 28, 29, 30. Saxophones play a melodic line. Saxes play a rhythmic pattern. Piano/Drums provide accompaniment with chords Cm, F7, Fm7, and Bb7.

Musical score for measures 31-32. Includes staves for Saxophones, Saxes, and Piano/Drums. Chords: Eb, Eb, Fm7, Eb.

Measures 31, 32. Saxophones play a melodic line. Saxes play a rhythmic pattern. Piano/Drums provide accompaniment with chords Eb, Eb, Fm7, and Eb.

SOLO (QUASI COOTIE WILLIAMS)

Musical staff with notes and measure numbers (34), (35), (36). Includes a circled measure number (34) above the staff.

-TOM)

Musical staff with notes and a circled measure number (37) above the staff.

Musical staff with notes and chords D7, G7, and C7.

Musical staff with notes and measure numbers (38), (39), (40). Includes a circled measure number (38) above the staff and the word "WAH" above measure 40.

Musical staff with notes and measure numbers (39), (40). Includes circled measure numbers (39) and (40) above the staff, and handwritten text "(BARI SOLO) (QUASI HARRY CARNÉ)" and "STRIKE cym)".

BAND SOLO

Musical staff with notes and chords F7, Bb, and Bb.

V.S.

(41) BARI SOLO

(42)

(43)

(44)

BOBK
KYBDB

Musical notation for BOBK and KYBDB instruments, measures 41-44. The notation includes rhythmic patterns and dynamic markings such as *mf* and *GM*.

BR

(45)

(46)

(47)

Musical notation for BR instrument, measures 45-47. The notation includes notes with accents and slurs.

BAKOB
TUBA

SAXES *crsco.*

Musical notation for BAKOB and TUBA instruments, measures 45-47. The notation includes notes with slurs and dynamic markings.

BR

(49)

(50)

(51)

Musical notation for BR instrument, measures 49-51. The notation includes notes with slurs and dynamic markings.

SAXES

KYBDB
+ TUBA

Musical notation for SAXES and TUBA instruments, measures 49-51. The notation includes notes with slurs and dynamic markings.

"OVERTURE"

Handwritten musical score for "Overture" on page 7. The score is written on multiple staves. Measure numbers 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64 are indicated above the staves. Performance instructions include "EDM" (Electric Drum Machine) and "KYBD" (Keyboard). The notation includes various rhythmic values, accidentals, and articulation marks.

Handwritten musical score for Overture, page 8. The score is written on five staves with various instrument and performance markings.

Staff 1 (Top): Labeled **TRBS** (63). Contains musical notation with notes and rests. Measure numbers (64) and (65) are circled.

Staff 2: Labeled **SXS**. Contains musical notation. Includes a circled measure number (65) and an arrow pointing to a measure.

Staff 3: Labeled **TRBS** and **KYBDS**. Contains musical notation. Includes circled measure numbers (66), (67), and (68). Performance markings include **B9**, **CRES.**, and **B.D.R.**

Staff 4: Labeled **TRBS**. Contains musical notation. Includes circled measure numbers (69), (70), (71), and (72). Performance markings include **CRES.** and **B.D.R.**

Staff 5 (Bottom): Labeled **SXS**, **TR**, **TRBS**, and **30TH**. Contains musical notation. Includes circled measure numbers (69), (70), (71), and (72). Performance markings include **NEW TEMPO**, **TRBS**, **KYBDS (+W-BLKS)**, and **SECU 10**.

The score includes various musical notations such as notes, rests, and dynamic markings like **CRES.** (Crescendo) and **B.D.R.** (Basso Continuo). Measure numbers are circled throughout the score.

CONDUCTOR

AND ALL THAT JAZZ

CHICAGO

2

[YBD, BANTO, DRS.]

VAMP (3X)

[LMA:]

ON, BABE, WHY DON'T WE PAINT THE TOWN...

AND ALL THAT JAZZ I'M GON-NA

WAG MY KNEES AND ROLL MY STOCKINGS DOWN,

AND ALL THAT JAZZ.

(9)

START THE CAR, I KNOW A WHOOP-IE SPOT, WHERE THE

(10)

(TUBA)

(11)

GIN IS COLD BUT THE PI-AN-O'S HOT, IT'S JUST A NOISY HALL WHERE THERE'S A

(12)

(13)

(14)

NIGHT-LY BRAWL AND ALL THAT

(15)

(16)

ERS ENTER)

(18)

(19)

(20)

Musical staff with notes and a 'Cresc.' marking.

Musical staff with notes and a 'Cont. Str.' marking.

Musical staff with notes and a 'Cont. Str.' marking.

(21)

(23)

(24)

HE DISTANCE)

Musical staff with notes and a 'p' marking.

Musical staff with notes and a 'p' marking.

Musical staff with notes and a 'p' marking.

(26)

(27)

(28)

Musical staff with notes and a 'p' marking.

Musical staff with notes and a 'p' marking.

Musical staff with notes and a 'p' marking.

29 VELMA:

(30) (31)

SLICK YOUR HAIR AND WEAR YOUR BUCK-LE SHOES.

AND

KYBD.
TUBA
BAND

(32) (33) (34)

ALL THAT JAZZ. I HEAR THAT FATH-ER DIP IS GON-NA BLOW THE BLUES

(KYBD. 2) TUBA

(35)

(36)

AND ALL THAT JAZZ!

(38)

(39)

...ON, WERE GON-NA BUN-NY HUG. I BOUGHT SOME AS-PIR-IN DOWN AT U-

WAI WAI

WAI

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics: "...ON, WERE GON-NA BUN-NY HUG. I BOUGHT SOME AS-PIR-IN DOWN AT U-". Below the vocal line are two staves for piano accompaniment. The first staff contains rhythmic notation with notes and rests. The second staff contains chords, specifically E7 and F7.

(41)

Breath

DRUG. IN CASE WE SHAKE A - PART AND WANT A

Handwritten musical notation for the second system. The top staff is a vocal line with lyrics: "DRUG. IN CASE WE SHAKE A - PART AND WANT A". Below the vocal line are two staves for piano accompaniment. The first staff contains rhythmic notation. The second staff contains chords, specifically A and F#.

(43)

(44)

NEW START TO DO THAT

Handwritten musical notation for the third system. The top staff is a vocal line with lyrics: "NEW START TO DO THAT". Below the vocal line are two staves for piano accompaniment. The first staff contains rhythmic notation. The second staff contains chords, specifically G and A.

(+CHOKE CYM.)

Handwritten musical notation for the fourth system. It consists of two staves for piano accompaniment. The first staff contains chords F#7 and F7. The second staff contains chord E7. Above the first staff, there is a handwritten instruction: "(+CHOKE CYM.)".

SOB. JAZZ. SKI-DOO. AND ALL THAT JAZZ. HAH-CHA. AND ALL THAT

TRB1

KYBD.1

GLA. KYBD.2

GLA. KYBD.1

TRB2

GRAB

(53)

(54)

(55)

(56)

VEL MA!

HAH HAH HAH IT'S JUST

TRB TRB (80)

SOPR. SXS

E7

F7

TRB.2

(57)

(58)

(59) ALL!

(60)

NOIS-Y HALL WHERE THERES A NIGHT-LY BRAUL AND ALL THAT

BOTH KYBD.

BR, DANJO

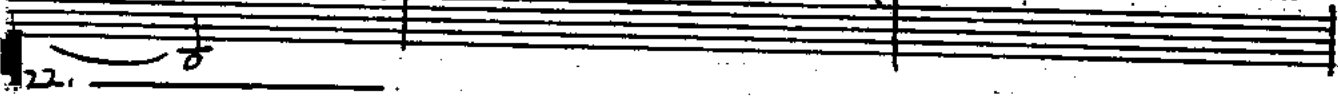
(+ CHOKE) S.M.

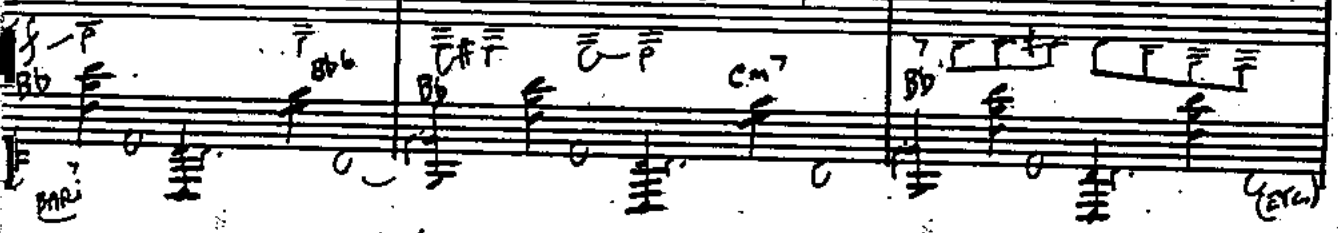
TUBA

HE APPEARS
VIGNETTE
(YELMA)

(84)

(85)

22. 

BB, F, Bb, Cm7, BB, Cm7, BB, Cm7

(87)

(88)

[HICCOUGH!]




F7, Bb, F7, Cm7, F7

V.S.

1-

89 VAMP
(DICK)

HA-CHA, (LARRY) WHOOPEE

(VELMA)
TJAZZ

90 (AS DOOR CLOSES)

(FRED) YOUR HUSBAND'S NOT HOME, IS HE SWEETHEART?
[VELMA:] "NO, HER HUSBAND IS NOT HOME."

(WOOD BLOCK)

(BANJO) (VERY HIGH) (QUASI UKE)
PLAY EVERY OTHER TIME

F + S

TRBS, TUBA

91 (VELMA)

FIND A FLASK, WERE PLAYING FAST AND LOOSE.

AND ALL THAT JAZZ.

(92) (93) ALL: (P) (94)

CLAR (GROWL + SMEAR)

(TENOR, BARI)

PIANO
KEYBOARD
+
TUBA

95 (VELMA)

RIGHT UP HERE IS WHERE I STORE THE JUICE

AND ALL THAT JAZZ

(96) (97) (ALL!) (98)

CLAR

(TENOR, BARI)

109 (CHOS:)

OH (TRBS)

YOU'RE GONNA SEE YOUR SHE-BE SHIM-MY SHAKE. AND ALL THAT

(110) (111) (VELMA?) (112)

KYBD I (FIN)

(TRBS)

(BARI)

113 (CHOS:)

OH (TRBS)

SHE'S GONNA SHIM-MY TILL HER GARTERS BREAK. AND ALL THAT JAZZ.

(114) (115) (VELMA?) (116) (BARI)

KYBD I

(TRBS)

(BARI)

117 (CHOS:)

SHOW (118) (119) (120)

HER WHERE TO PARK HER GIRLIE OH HER MOTHER'S BLOOD CUR-DL

KYBD I

(TRBS)

(BARI)

CRES.

(SXS)

"ALL THAT JAZZ"

(HISPER.)

(12)

(123) VELMA + CHOS-

(124)

SHE'D HEAR HER BA-BY'S QUERER FOR

All

THAT

CL.
SXS
TRBS (2)

TRBA

BARA

(BED VIGNETTE) (126)

(127)

(128)

A22 (CHOS) 2 2 2 2 2 2 2 2

"OH, YES"

(130) (CLAR. GROWL) (SMEAR)

(131) (HEAVY BURLESQUE)

(132) (ROLL IN BED)

TRBS

(134)

WATT

WATT

(TRB, L)

(#)

"ALL THAT JAZZ"

(135) VELMA:!

(136)

Musical score for measures 135 and 136. The top staff is the vocal line with lyrics "ALL" and "THAT". The second staff is marked "TACK OFF PNO." and contains a melodic line. The third and fourth staves are for piano accompaniment, with parts for CL. (CLARINET), SXS (SAXOPHONES), TRB (TRUMPETS), and BANGS (BASS). The key signature is one sharp (F#).

(137)

(138)

Musical score for measures 137 and 138. The top staff is the vocal line with lyrics "JAZZ.". The second staff is marked "TRBS" and contains a melodic line. The third and fourth staves are for piano accompaniment, with parts for KYBD (KEYBOARD) + RHYTHM and B (BASS). The key signature is one sharp (F#).

Empty musical staves at the bottom of the page, consisting of four systems of five-line staves.

"ALL THAT JAZZ"
Early fifties

DOUBLE CHORUS

(140) (141) (142)

OH BABE, WHY DON'T YOU PRINT ME DOWN, AND ALL THAT JAZZ! I'M GONNA

OH YOU'RE GONNA SEE YOUR SHE-BA SHIM-MY SHAKE AND ALL THAT JAZZ.

(144) (145) (146) BARI TUBA

MY KNEES AND ROLL MY STOCKS DOWN, AND ALL THAT JAZZ.

OH, SHE'S GONNA SHIMMY ALL HER GARTERS BREAK... AND ALL THAT JAZZ.

Detailed description of the musical score: The score is written on ten staves. The top two staves are vocal lines with lyrics. The third staff is piano accompaniment with notes and rests. The fourth staff is a tuba part with rhythmic notation and the label 'BARI TUBA'. The fifth staff is another vocal line with lyrics. The sixth staff is piano accompaniment. The seventh staff is a tuba part. The eighth staff is piano accompaniment. The ninth and tenth staves are piano accompaniment. The score includes measure numbers (140), (141), (142), (144), (145), and (146). There are various musical notations including notes, rests, and dynamic markings like 'sim' and 'p'. The lyrics are written in a mix of uppercase and lowercase letters.

VELMA: (147) START THE CAR, I KNOW A WHOOP-EE SPOT, WHERE THE GIN IS COLD BUT THE P

ALL: SHOW HER WHERE TO PARK HER GIR-DLE. OH

CL. Ten. (148) (149)

(DRS) (K.H.)

TRBS (ETC.)

KYBD. I

RHY. (K.YBD. I)

GT Ab7

(150) (151) (152)

-AN-O'S HOT, IT'S JUST A NOIS-Y HALL WHERE THERE'S A NIGHT-LY BRAWL, AND

HER MOTHER'S BLOOD'D CUR-DLE IF SHE'D HEAR HER BA-BY'S QUEER FOR

(153)

(b)

Ab7 e A7

(1ST)

THAT

Handwritten musical notation for the first system. The top staff is a vocal line with a single note and the word "THAT" written below it. The bottom two staves are piano accompaniment. The first staff has a dynamic marking "f" and the second staff has "f AD". There are various rhythmic notations and slurs throughout the system.

VAMP [3RD VIGNETTE]
(IX-DRUM ONLY)

1) JAZZ!
2) (PICK) "HACHA."
3) (LARRY) "WHOOPE" (AD LIB)

(IX-DRUM ONLY)

OLD SMALL COP CYMBAL

Handwritten musical notation for the second system, specifically drum notation. It consists of several vertical stems with horizontal lines indicating the timing and placement of drum hits.

(1ST CUT ON CUE)
(ROWIE) "SO THAT'S FINAL, HUH, FRED?"
(FRED)
"YEAH, I'M AFRAID SO."
(ALL) "OH, FRED" (FRED) "ROXIE" (MUSIC OUT)
(FRED) "YEAH!"
(ROWIE) "NOBODY WALKS UP ON ME"
(BANG BANG)
(FRED) "BUT, SWEETHEART..."
(ROWIE) "DUN" SWEETHEART ME.
YOU SWEETHEART - I GOT A
BITCH. BANG! PEE."

V.S.

(157) LIGHTS UP!
PIU MOD.

(158) (VELMA!)

(159)

(160)

(161)

VELMA LAZERS

W.W. (PC) f

NO, I'M NO ONE'S WIFE BUT OH I LOVE MY LIFE

DRS. - STRAIGHT 8 FEEL

FVA

CYA

BTH

BB

(162)

(163)

(164)

(165)

ALL THAT

OCTAVES

FSUS

(166)

(167)

(168)

(169) ALL!

CLS
AIR. TRBS
IF
KTBDS

JA - ZZ!

SMEAR

THAT JAZZ!

(cow-bell) (+Timp)

CONDUCTOR

FUNNY HONEY

3

Amos
- "JUST LAST WEEK
FURY THANKED A MAN.
- THANKED HIM"

(CONDUCTOR:) "SING A SONG OF LOVE
AND DEVOTION DEDICATED TO HER
DEAR HUSBAND, AMOS"

BLUES

VAMP

Handwritten musical notation for a blues vamp section. The notation is spread across three staves. The top staff has a treble clef and contains notes with a '3' above them. The middle staff has a bass clef and contains notes with a '3' below them. The bottom staff has a bass clef and contains notes with a '3' below them. There are various annotations including 'H. SOLO', 'F/G#', 'AD ALTERNATE', and circled letters B, C, D, P.

V.S.

1 ROXIE: (ADD STAGE PNO.)

SOME-TIMES I'M RIGHT. (3) SOME-TIMES I'M WRONG. BUT HE DOESN'T CARE. (4/b) HE'LL BRING A-LONG.

VLN
KBDY
(+ TENOR) SUB-TONE

AD (ROXIE CUE) Ab+ (3) cue 3 Ab6 (3) cue 3 Ab7

(5) HE LOVES ME SO, (6) THAT FUNNY HONEY OF MINE, (7) (8)

TENOR Db (3) Dbm (3) Cm F(-9) (3) Bbm Ebm

(9) SOME-TIMES I'M DOWN, AND SOME-TIMES I'M UP, BUT HE FOL-LOWS ROUND LIKE SOME DROOP-YEED TUP. (10) (11) (12)

Vln (FC) (3) (3) (3)

(+ TENOR, CLAR) Ab (3) Ab+ (3) Ab6 (3) Ab7

(14) (15) (16)

LOVES ME SO THAT FUNNY MONEY OF MINE.

3 3 3 3 3 3 3 3 3 3 3 3

ENDOR Db Dbm

AB C7

(18) (19) (20)

AIN'T NO SHEIK. THAT'S NO GREAT PHYSIQUE AND LORD KNOWS HE AIN'T GOT THE SMARTS. BUT

3 3 3 3 3 3 3 3 3 3 3 3

FM C7 C7 FM

(22) (23) (RIT) (24) (25) POCO RIT)

THAT SOUL! I TELL YA THAT WHOLE IS A WHOLE LOT GREATER THAN THE SUM OF HIS PARTS. AND IF YOU

(RIT)

VLN. TRB ED7

PC.

"FUNNY HONEY"

AD LIB.

(TEMPO)

KNOW HIM LIKE ME I KNOW YOU'D A-GREE.

(26)

ORCH.

Fb7 Eb+7

WHAT IF THE WORLD SLANDERED MY NAME? WHY HE'D BE RIGHT THERE. TAK-ING THE BLAME.

(27) (A TEMPO) (28) (29) (30)

CLAR.

+ TEN. Ab Ab+ Ab6 Ab7

(31)

HE LOVES ME SO, AND IT ALL SUITS ME FINE, THAT FUN-NY, SUN-NY, HONEY HUB-BY OF

(31) (32) (33) (34) (35) (36)

(V.L.N.) (STAGE PIANO) (TATS)

DB Db m.c. Cm Bbm7 Cm Db Eb7

+ W.W. (+ V.L.N., CLAR.)

(37) (DIALOGUE) (38) (39) (40)

MINE.

VLN. *3* *3* *3* *3*

TRP. *3* *3* *3* *3*

Ab Ab+ AbC Ab7

(CLS) *3* *3* *3*

(41) (42) (43) (DIALOGUE) (44)

HE LOVES ME SO THAT FUNNY HONEY OF MINE.

VLN. *3* *3* *3* *3*

TRP. *3* *3* *3* *3*

Db Dbm Dbm6 Cm7 F7 Bbm

(CLS) *3* *3* *3*

(45) (46) (47) (48)

VLN. *Solo* *3* *3* *3* *3*

TRP. *3* *3* *3* *3*

Ab Ab+ Ab6 Ab7

(CLS) *3* *3* *3*

P.C.

- 6 - "FUNNY HONEY"

(49) (50) (51) (DIALOGUE!) (52)

ROXIE: HE LOVES ME SO, THAT FUNNY HONEY OF MINE.

CL5 TRBST

Db Dm Dbm Eb C7

(53) (54) (55) SINGS! (56)

TPT. (GROWL) LORD KNOWS HEAINT GOT THE SMARTS.

CL5 VLN. TPT.

Fm G° C7 Fm

(57) (DIALOGUE!) (58) (59) (60) (61) (62)

TRB. NOW HE SHOT OFF HIS TRAP, I CANT STAND THAT SNAKED IT

CL5 VLN. TPT.

Cm F7 Eb7 E7

(63)

(64)

(65)

LOOK AT HIM GO;

RACIN' ON ME. WITH JUST ONE MORE BRAIN WHAT

TPX. - 3 - 7

BOTH HANDS

(SIMILE)

A A+ A+

(66)

(67)

HALF-WIT HE'D BE,

IF THEY STRING ME UP

A7 D

(68)

(69)

(70)

To (71)

I'LL KNOW I'LL KNOW WHO BROUGHT THE TWINE.

THAT

CLSI - 3 - 7 - 3 - 7

TPX

(BR) + VLM (SVA)

Dm C#m F#7 E#7 F#7 A#7

FUNNY HONEY

Four empty musical staves at the top of the page, with a bracket on the left side.

75

(76) - 3 7 (77) - OFF the piano → (78)

SCUM-MY, CRUM-MY DUM-MY HUG-BY OF MINE.

BASS

BOTH KEYBOARDS

Handwritten musical notation for bass and both keyboards. The bass line includes chords Bm7, C#m, Bm7, and E9. The keyboard part features complex rhythmic patterns with triplets and slurs.

Four empty musical staves at the bottom of the page.

PIANO-CONDUCTOR

CELL BLOCK TANGO (1914)

(WARNING) "HANG ME!"
 (ROBIE) SON OF A BITCH - HAD MARY FULL OF GRACE

(1) (2) (3)

GONG
BS. DR.
SN. DR.
TOM TOM
SH. ROLL
CLAVIS

PIANO II

TUBA

(4) (5) (6) (6A)

(VOICE!) AND NOW THE SIX MERRY MURDERESSES
 OF THE COOK COUNTY JAIL IN THEIR PENITENTIARY OF FREE
 CELL BLOCK TANG

(3) (CLAVIS)

P.C.

-2-

"CELL BLOCK" 4/16/75

(7) GIRLS: (LIZ:)

(8) ANNIE: ^{Viol.}

(9) JUNE:

(10) HUNYAK:

(11) WELMA:

(12) MONA:

POP SIX SQUISH UH-HUH CI-CERO LIP-SHITZ.

CLAVES

Handwritten musical score for the first system. It consists of two staves. The top staff is a vocal line with notes and lyrics: POP SIX SQUISH UH-HUH CI-CERO LIP-SHITZ. Above the notes are circled numbers 7 through 12, each followed by a name in parentheses: (7) GIRLS: (LIZ:), (8) ANNIE: ^{Viol.}, (9) JUNE:, (10) HUNYAK:, (11) WELMA:, (12) MONA:. The bottom staff is a clavichord accompaniment with rhythmic markings and some notes.

(13) (L:) (A:) (14) (S:) (H:) (15) (V:) (16) (M:) POP SIX SQUISH UH-HUH CI-CERO LIP-SHITZ.

CLAVES

Handwritten musical score for the second system. It consists of two staves. The top staff is a vocal line with notes and lyrics: POP SIX SQUISH UH-HUH CI-CERO LIP-SHITZ. Above the notes are circled numbers 13 through 16, each followed by a name in parentheses: (13) (L:), (14) (S:), (15) (V:), (16) (M:). The bottom staff is a piano accompaniment with notes and dynamic markings like *mf* and *pp*. There are also some handwritten notes like "SOPR. SXS" and "TUBA" near the piano part.

(17) (L:) (A:) (J:) (H:) (18) (V:) (M:) (19) (L:) (A:) (J:) (H:) (20) (M:) (21) [ALL EXCEPT HUNYAK:] POP SIX SQUISH UH-HUH CI-CERO LIP-SHITZ HE HAD IT

PNO. + TUBA

Handwritten musical score for the third system. It consists of two staves. The top staff is a piano accompaniment with chords and notes, including dynamic markings like *mf* and *f*. The bottom staff is a tuba part with notes and dynamic markings like *mf* and *f*. There are also some handwritten notes like "SOPR. SXS" and "FBR" near the piano part.

(22) COM-IN, HE HAD IT COM-IN, HE ON-LY HAD HIM-SELF TO BLAM

(23) (24)

(+ SOPR. SXS (+ VLN.))

mf F

TRPT

(25) IF YOU'D HAV BEEN THERE, IF YOU'D SEEN IT, I'LL BEG-CHA YOU WOULD HAV DONE THE

AME.

VELMA: (26) (27) 3

f

F7 Bb Bbm Db7 C7+5

(29) GIRLS: (LIZ) (ANNE) (JUNE) (30) (HUNYAK) (VELMA) (MONA) (31) (ALL EXCEPT LIZ AND HUNYAK)

SAME. POP SIX SQUISH UH-HUH CICERO LIP-SCHITZ. HE HAD IT

TRPT

VLN.

GRLS

(PNO)

DR. ROLL

SOPR. SXS

VLN.

2+BR

CHOKER

P.C.

-4- "CELL BLOCK" 4/14/75 4/17/75

(32) (DIALOGUE:)
(LIZ:)

(33)

(34) [STOP ON CUE] (35)

GIRLS

(GIRLS SING 2X)

ORCH.
[PLAY UNTIL CUE:] "YOU POP THAT GUN ONE MORE TIME"

(+V.M.)

COM-ING. HE HAD IT COM-ING. HE ONLY HAD HIM-SELF TO BLAME. IF YOU'D HAVE

REC'D.
PNO.
(+84)

Musical notation for piano accompaniment with chords: F, C+, F, C+, F, F7

(36)

(37)

(38)

(39)

BEEN THERE IF YOU'D HAVE SEEN IT. I'LL BECAUSE YOU WOULDN'T HAVE DONE THE SAME. HE HAD IT

Musical notation for piano accompaniment with chords: Bb, Bbm, D7, C7, Fm, C7

(+84)

(40) (DIALOGUE:)

... "SO I TOOK THE SHOTGUN OFF THE WALL AND I FIRED TWO WARNING SHOTS INTO HIS HEAD."

(41) FALL-EXCEPT HUNYAKS

HE HAD IT

+CC, SKS
PNO.
RIM SHOT

Musical notation for percussion and other instruments, including a large handwritten scribble.

P.C.

4/7/75

[LIZ, JUNE, VELMA]

(42) (43) (44) (45) (46)

COM-ING, HE HAD IT COM-ING. HE ONLY HAD HIM-SELF TO BLAME. IF YOU'D HAD

(P) (P)

FOUR (P) (P) (P) (P) (P)

TRBS

PNO

mf

(46) (47) (48) (49)

(ANNIE) (DIALOGUE)

(+ CLAR. SOLO)

GIRLS

BEEN THERE, IF YOU'D HAVE HEARD IT, I BET-CHA YOU WOULD HAVE DONE THE SAME. HE HAD IT

IS-DR.

ACC

Bb Bbm Db7 C+7 F#m C+7

P.C. (ANNIE!)
DIALOGUE!

4/16/75
4/17/75

(50) GIRLS SING 2X
(+ CLAR. SOLO)
COM-ING. HE HAD IT COM-ING. HE ON-ly HAD HIM-SELF TO BLAME. IF YOU HA

ACC. CO.
+ KYB. (PHO) (+ SN. DR.)

F C#7 F C#7 F F7

(54) (55) (56) (57)

ORCH. STOP ON: "I FIXED HIS DRINK AS USUAL."
BEEN THERE, IF YOU HAD HEARD IT I BETCHA YOU WOULD HANE DONE THE SAME. HE HAD IT

Bb BbM Db7 C#7 C7 F#m C#7

(58) DIALOGUE: YOU KNOW SOME GUYS JUST CANT HOLD THEIR ARSENIC. (59) LIZ, ANNIE, JUNE, MONA.
HE HAD IT

SOPR. SAKES (VVA)
(RIM SHOT)
KYB.

P.U.

(60) (61) (62) (63)

COM-ING. HE HAD IT COM-ING. HE TOOK A FLOWER IN ITS PRIME. AND THEN HE

(ST. MOVE) POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ. POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ

The first system of the handwritten musical score consists of four staves. The top staff is a vocal line with lyrics: "COM-ING. HE HAD IT COM-ING. HE TOOK A FLOWER IN ITS PRIME. AND THEN HE". Above the staff are measure numbers (60), (61), (62), and (63). The second staff is another vocal line with lyrics: "(ST. MOVE) POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ. POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ". The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. There are some handwritten annotations like "b2" and "3" above the notes.

(64) (65) (66) (67) To (6)

USED IT. AND HE A-BUSED IT. IT WAS A MURDER BUT NOT A CRIME.

POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ.

(SXS, TRBS)

The second system of the handwritten musical score consists of four staves. The top staff is a vocal line with lyrics: "USED IT. AND HE A-BUSED IT. IT WAS A MURDER BUT NOT A CRIME." Above the staff are measure numbers (64), (65), (66), and (67), followed by "To (6)". The second staff is another vocal line with lyrics: "POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ." The third and fourth staves are piano accompaniment. There are some handwritten annotations like "3" and "(SXS, TRBS)" above the notes.

P.C. (TUNE:)
(69) (DIALOGUE)

(70)	(71)	(72)	(73)	(74)
(LIZ:)	(ANNIE)	(HUNYAK:)	(VELMA:)	(MONA:)
(LIZ:)	(ANNIE)	(HUNYAK:)	(VELMA:)	(MONA:)
POP	SIX	UH-HUH	CI-CE-RO.	LIP-SCHITZ.
(PRS.)	/	/	/	/

(79) (DIALOGUE)

(80)	(81)	(82)	(83)
(A:)	(H:)	(V:)	(M:)
(A:)	(H:)	(V:)	(M:)
SIX	UH-HUH	CI-CE-RO	LIP-SCHITZ
(PRS.)	/	/	/

[CUT ON CUE THE 2ND TIME JUNE SAYS: "YOU'VE BEEN SCREWING THE MILKMAN."

(84) (DIALOGUE)... "AND THEN HE RAN INTO MY KNIFE."
HE RAN INTO MY KNIFE 10 TIMES.

(85)
(A:)
(A:)
IF YOU'D HAVE
(PRS.)

[ALL EXCEPT HUNYAK:]

86

BEEN THERE IF YOU'D HAVE SEEN IT. I BET-CHA YOU WOULD HAVE DONE THE

87 88

+SKS

(+TNS)

89 (HUNYAK) [DIALOGUE]

90 91 92 93 94 95 96

SAME.

MIMOLIN

VIN

97 [VAMP TILL CUE: "UH-HUH "NOT GUILTY"]

98 [(VELMA:) [DIALOGUE] ANNIE TUNE, MONA SING:]

(PPP) HE HAD IT

BR.

CLAR

S. CLAR

99 [PLAY TILL CUE: "SPREAD EAGLE."

100 101 102

1) COM- DO ING. HE HAD IT COM- DO ING. HE ON- G
 2) COM- ING. HE HAD IT COM- ING. HE TOOK A

p VLM (PONT) # ONLY

(BS. CL.) + SH. DR.

103 104 105 106

HAD HIM - SELF TO BLAME. IF YOU'D HA
 FLOW - ER IN ITS PRIME. AND THEN HE

107 108 109 110

BEEN USED THERE IT. IF YOU'D HAVE SEEN IT I BET-CH
 AND HE A - BUSED IT. IT WAS A

CUE: "VERONICA AND CHARLIE DOIN' NUMBER 17 - THE SPREAD EAGLE."

111 112 113 114

YOU WOULD HAVE DONE THE SAME. HE HAD
 MUR - DER BUT NOT A CRIME. HE HAD

(115) (DIALOGUE) (NO MUSIC)
(VELMA)

To (118)

WELL, I WAS IN SUCH A STATE OF SHOCK, I COMPLETELY
BLACKED OUT. I CAN'T REMEMBER A THING.

IT WASN'T UNTIL LATER - WHEN I WAS WASHING THE
BLOOD OFF MY HANDS - I EVEN KNEW THEY WERE DEAD.

(R.S. WITH CLAVES ON SN. DR.)
(AFTER "SPREAD EAGLE.")

(118)

[VELMA:]

(119)

To

(127)

BR, SXS

THEY HAD IT

COM - 7 LN
SOPR. SXS

THEY HAD IT

COM - 7 LN

THEY HAD IT

Ct

(BR)

(PNO)

S. DR.

V.S.

Empty musical staves for piano accompaniment.

(121) *+VLEN SWA!* (122) (123) (124)

COM-ING ALL-A-LONG. I DID-N'T DO IT. BUT IF I'D DONE IT... NOW CAN

(125) (126) (127) *VELMA!*

TELL ME THAT I WAS WRONG? THEY HAD IT

KBR.I

+SS.

(NO BRASS)

TR(SO) (SOPR)

V.S.

(128) (+ BARI PUB)

VELMA

COM-ING, THEY HAD IT COM-ING, THEY HAD IT COM-ING ALL A- LONG... I DON'T

(GIRLS) EXCEPT (MUMYAK)

THEY HAD IT COM-ING. THEY HAD IT COM-ING. THEY TOOK A FLOW-ER IN ITS PRIME.

SOPR. SXS

KYBD

KYBO

CBS

(132)

VELMA

DO IT. BUT IF I'D DONE IT HOW COULD YOU TELL ME THAT I WAS WRONG. HE HAD IT

GIRLS

AND THEN THEY USED IT. AND THEY A-DUBB IT, IT WAS MURDER BUT NOT A CRIME. HE HAD IT

VLN.

The piano accompaniment for the second system consists of two staves. The upper staff is the treble clef, and the lower staff is the bass clef. The music features a steady accompaniment with chords and melodic fragments. There are some handwritten annotations like 'TRON' and 'CH' near the end of the system.

P.C.

(135)

(DIALOGUE)
(MONA)

(136)

(137)

(138)

GIAC (+VLM.)

COM-ING.

HE HAD IT COM-ING.

2
KIDS
(+CLAVES)

(139)

(140)

(141)

(142)

HE ON-LY HAD HIM-SELF TO BLAME.

IF YOU'D

(143)

(144)

(145)

(146)

BEEN THERE,

IF YOU'D HAVE SEEN IT.

PC.

(147)

[GIRLS:]

(148) 3 7

(149)

(150)

... "I GUESS YOU

COULD SAY WE
BROKE UP BECAUSE
OF ARTISTIC DIFFERENCES.

I BET-CHA YOU WOULD HAVE DONE THE SAME.

V.N. = 3 7

BOTH PLAY (TUBA)

(151)

DIALOGUE: (CUE:)

HE SAID HIMSELF HE HATED ME.
I SAW HIM DEAD. ...

(152)

[ALL - EXCEPT HUNYAK:]

THE DIR-TY

BR, SXS 1

+ TIME
2 B.S.
1 4 2

V.S.

P.C.

[HUNYAK:]
(SPOKEN AD LIB)

"BUM" (154)

"BUM"

[LIZ:
MONA:]

(153)

ANNE:
VELMA:
JUNE:

KYBD II

(SXS)

(HUNYAK: (SPOKEN AD LIB.)

"BUM"

"BUM"

[LIZ:
MONA:]

(155)

ANNE:
VELMA:
JUNE:

(157) (158)

FLUTE
VCL. (MONA)

COM-^b IN: THEY HAD IT COM-^b IN: THEY HAD IT

TRUMPET

THEY HAD IT COM-^b IN: THEY HAD IT COM-^b IN:

VCL. (KYO)

TRB.

(+ SAXES)

(159) (160)

COM-^b IN: ALL A-LONG CAUSE IF THEY

THEY HAD IT COM-^b IN: ALL A-LONG:

P.C.

Handwritten musical score for the first system. It includes staves for L.A.M., V.I., and Piano (P). The lyrics are: "USED US AND THEY A-BUSED US HOW COULD YOU 'CAUSE IF THEY USED US AND THEY A-BUSED US, COULD YOU". The score features various musical notations including notes, rests, and dynamic markings like *f* and *Bm*. There are also handwritten annotations such as "(161)", "(162)", and "(163)".

Handwritten musical score for the second system. It includes staves for L.A.M., V.I., and Piano (P). The lyrics are: "TELL US THAT WE WERE WRONG HE HAD IT TELL US THAT WE WERE WRONG". The score features various musical notations including notes, rests, and dynamic markings like *f* and *B5*. There are also handwritten annotations such as "(163)", "(164)", and "(165)".

P.C.

(165) (166) (167) (168)

[LIZ] ANNE, MONA
[VELMA] JUNE

COM-IN, HE HAD IT COM-IN, HE ON-LY HAD HIM-SELF TO BLAME. IF YOU'D HAVE

HE HAD IT COM-IN, HE HAD IT COM-IN, HE ON-LY HAD HIM-SELF TO BLAME.

TPT.
TRB.

SXS, YBS II

(169) (170) (171) 3. 7 (172) [LIZ]

BEEN THERE, IF YOU'D HAVE SEEN IT, I BEG-CHA YOU WOULD HAVE DONE THE SAME. "POP THAT GUM ONE MORE TIME."

IF YOU'D HAVE BEEN THERE, IF YOU'D HAD SEEN IT, BEG-CHA YOU WOULD HAVE DONE THE SAME. (CLAVES!)

V.I.
TPT.
SXS
C Cm Eb7 BARI BS.

173 [DIALOGUE]

173 [DIALOGUE] 174 [TUNE] (HUNYAK) [VELMA:] 176 [MONA:]

"STRUCK MY ASS!" "TEN TIMES" (SPEECH) "KIT THE SPREAD EAGLE" "ARTISTIC DIFFER"

(CLAVES)

P (BARI + BASS)

177 [ALL G.] 178 179

I GET YA YOU WOULD HAVE DONE THE

TRIS

SKS

(B)

TONS

(O')

180 181

SAME

FAST SEQUEL (DRUM ROLL)

Guitar Glass (SUSPENSE)

TRIS

(TONS)

(SXS)

(M.C.) "AND NOW, LADIES AND GENTLEMEN,
 THE KEEPER OF THE KEYS,
 THE COUNTESS OF THE CLINK, THE
 MISTRESS OF MURDERER'S ROW,
 MATRON MAMA MORTON."

Handwritten musical score for a jazz ensemble. The score is written on five systems of staves. The first system contains the lyrics. The second system is marked with a circled '2' and includes the instruction 'TRPS'. The third system is marked with a circled '3' and includes 'PNO' and 'SAXES'. The fourth system is marked with a circled '5' and includes 'MATRON:' and 'ASK'. The fifth system includes 'CR? MAP.'. The score features various musical notations including notes, rests, and dynamic markings.

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6 7 8

MANUSCRIPT
GLOBE

ANY OF THE CHICKIES IN MY PEN. THEY'LL TELL YOU I'M THE BIGGEST MOTHER

ACCORD (FULL CHORDS)

PNO.

9 10 11

HEN. LOVE THEM ALL AND ALL OF THEM LOVE ME, BECAUSE THE

MANUSCRIPT
GLOBE

ACCORD

PNO.

12 13

SYS-TEM WORKS, THE SYS-TEM CALLED "RE-CI-PRO-CI-TY!"

MANUSCRIPT
GLOBE

ACCORD

PNO.

+ SAKES
F#m

F#m

C#7

C#7

EVA

(14) TPRS, VI (15) (16) (17)

VLN, SAXES

f

mf

f

TRBS

ACCOR (mf)

mf (SMILE)

(18) (19) (20) (21)

GOT A LITTLE MOT-TO, AL-WAYS SEES ME THROUGH.

VLN

SOPP. SAX

TRBS

mp

(22) (23) (24) (25) TPRS (26)

WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO YOU.

VLN

(TR)

VLN, SAXES

(SOPP. SAX)

TPRS

PNO

BS, CB

TRBS

(27) (28) (29) (30)

THERE'S A LOT OF FA - VORS I'M PRE-PARED TO DO.

MAND.

Vln

PNO (TR 05)

(31) (32) (33) (34) (35)

YOU DO ONE FOR MA-MA, SHE'LL DO ONE FOR YOU. THEY

MAND. f

TR 05

Vln, CLAR

PNO

(36) (37) (38) (39)

SAY THAT LIFE IS TIT FOR TAT AND THAT'S THE WAY I LIVE. SO

Vln

TR 05 (SMEAR A LOT)

PNO

TUBA

ACC, TR, CLAR

P.C.

(40) (41) (42) (43) (44) (45)

I DE-SERVE A LOT-TA 'TAT' FOR WHAT I GOT TO GIVE. DON'T YOU KNOW THAT THIS HAND

W.W. VLN., BANDO TPT. 2 CLS. TRP. E. (3)

TRBS

TUBA

BASS

(46) (47) (48) (49) (50) (51)

WASHES THAT ONE TOO. WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO YOU

TRBS

TUBA

(52) (53) (54) (55)

TRBS

TPT. 2, W.W.

VLN.

-6- "MAMA"

(56) MOLTO RUBATO

V.N. I

pp

(60)

(61)

(62)

(63)

(63A)

(64)

V.N. I

(65)

(66)

(67)

(65)

(68)

(69)

(70)

(71)

(71A)

CLP

(72) *Cl. II*
Mezzo.
 Musical score for measures 72-76. Includes handwritten notes and musical notation.

(77) "BIG SIM" (78) "COLISSIMOS." (79)
 Musical score for measures 77-79. Includes handwritten notes and musical notation.

(80) (MATRON!) "I'LL DO" (VELMA!) "SO BUCKS"
 IT FOR SO BUCKS. A PHONE CA
 Musical score for measures 80-84. Includes handwritten notes, musical notation, and performance instructions like "PNO. I." and "V.S.".

IF YOU WANT MY GRA-VY, PEP-PER MY RAG-OUT _____ SPICE IT UP FOR

Handwritten musical notation for the first system, including vocal lines and piano accompaniment. Annotations include:

- VOL. B.M.T.O.** (Violin, Bass, Trumpet, Organ)
- SOPR.** (Soprano)
- BARI.** (Baritone)
- TRUMPET** and **TROMBONE** parts.
- Chord symbols: **F#**

(91) MA-MA, SHE'LL GET HOT FOR YOU. (92) (93) (94)

Handwritten musical notation for the second system. Annotations include:

- SOPR. SXS** (Soprano Saxophone)
- TRUMPET** and **TROMBONE** parts.
- WIND BRASS** (Wind and Brass)
- CHET** (Chorus)
- Piano** and **BASS** parts.
- Chord symbols: **F#m**, **G#mi7**, **G#7**

(95) WHEN THEY PASS THE BASK-ET (96) (97) FOLKS CONTRI-BUTE TO. (98)

Handwritten musical notation for the third system. Annotations include:

- SOPR. SAX** (Soprano Saxophone)
- TRUMPET** and **TROMBONE** parts.
- CHET** (Chorus)
- Piano** and **BASS** parts.
- Chord symbols: **F#m**

(99) "C.
 YOU PUT IN FOR MA-MA. SHE'LL PUT OUT FOR YOU. THE

(100) (101) (102) (103)

SOPR. SAX SOLO

PNO I

(BASS)

RHY

(TRB) F#

(104) (105) (106) (107)

FOLKS A- TOP THE LADDER ARE THE ONES THE WORLD A-DORES. SO

(108) (109) (110) (111)

BOOST ME UP MY LADDER, KID, AND I'LL BOOST YOU UP YOURS.

SOPR. SAXES

TRB

TUBA

B

Bn

F#

G#m

F#

SOPR. SAX

TRP

BR TUBA

COW BELL

SIREN

(112) (113) (114) (115)

LET'S ALL STROKE TO-GETH-ER LIKE THE PRINCE-TON CREW

TPC
SOPI.

F#m (+ TRBS) F#m

(+ BARI)

(116) (117) (118) (119)

WHEN YOU'RE STROK-IN' MA-MA MA-MA'S STROK-IN' YOU. SO

BR.

TUBA qP

(120) AD LIB. (121) (122) (123) (124) (125) (126)

WHAT'S THE ONE CON-CLU-SION I CAN BRING THIS NUMBER TO? WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO

BR.

(PNO) SOLO WITH VOICE (QUASI TEJ SHAPIRO)

F#m (+ TOM-TOM)

PC
A TEMPO

(127) (128) (129) (130)

YOU

SOPR
TRPS

ALTO

TRBS

VLS

BASS

TRUMP

TUBA

(131) (132) (133)

BR

TUMP

C# + 7

CONDUCTOR

AND ALL THAT JAZZ (REPRISE)

CLARINET SOLO
(AD LIB)

BLUESY LIKE

Ab Eb7 Eb7 Ab (Eb7) F7 Eb7 Eb7 Ab

FADE ON MATRON: First, what you figure on using grounds

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world.

CONDUCTOR

ROXIE YOU BET WE WILL, B.S.M.O.

NO - REVISED 5/9/75

CHICAGO

"LADIES AND GENTLEMEN"
A TAP DANCE

1 2 3 4

3/4 Glock

3/4 Tbn (cup)

CLAR.

pp

"OH AMOS, I
KNEW YOU'D COME"

5

6 7 8

DRUM BEAT RHYTHM

ACCORD (P. CLAR.)

Piano
G. CLAR.

9 10 11 12

13 (TOP CINA)

14 15 16

17 18 19 Violin 20

21 22 23 VLN (Pizz) 24 25 26

W. BLK

27 28 29 (Arco) 30 31 32

W. BLK

33 34 35

more glia (trios)

Part 6: "It's my hour of need for Christ's sake!"

Handwritten musical score for Violin and Piano. The Violin part (top staff) includes the instruction "(Violin) (Accord)" and measures 37, 38, and 39. The Piano part (bottom staff) includes the instruction "(Pis)" and the marking "SN. DR." with a circled "S" above it. The score is written in treble clef with a key signature of one sharp (F#).

Empty musical staves for the first system, including a grand staff (treble and bass clefs) and a single treble clef staff.

Empty musical staves for the second system, including a grand staff (treble and bass clefs) and a single treble clef staff.

Empty musical staves for the third system, including a grand staff (treble and bass clefs) and a single treble clef staff.

ALL I CARE ABOUT IS LOVE

(Billy Flynn + GIRLS)

(M.C.)
LADIES AND GENTLEMEN - PLEASE JOINING THE SILENCE PRESENTED
PETITE OF THE COURTROOM - SHE AND THE ONLY
MR. BILLY FLYNN

(DRUM ROLL)

VERY SEXY SLOW 4

VL. HANDS

GLOCK, CYM.

CLAR

mf

PHO. 1-3
BR. SVB

B. CLAR.
TUBA, PHO. 2

2x5

G267/2-7/5
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5

GIRLS

6 7 8

WE WANT BILL - Y WHERE IS BILL - Y

VLN. II

B'CL. TUBA

10 11 12

GIVE US BILL - Y WE WANT BILL - Y

13

(GIRLS)

Handwritten musical score for measures 14-16. The top staff contains the vocal line with lyrics: "B" I DOUB-LE L' Y WERE ALL HIS. Above measure 14 is a bracketed "4-3" and above measure 15 is a "15". Above measure 16 is a "16". The piano accompaniment is written in the two staves below. Annotations include "arrangement + notes" above the piano part and "Piano" and "Tutti" in parentheses below the piano part.

Handwritten musical score for measures 17-20. The top staff contains the vocal line with lyrics: HE'S OUR KIND OF A GUY, AND DON' WHER LUCK 'CAUSE HERE HE IS. Above measure 18 is a bracketed "4-3". Above measure 19 is "(RIT.)" and above measure 20 is "RIT.". To the right of measure 20 is a box containing "81" and "GUESS 'IS EVERYBODY READY?". Below this box is the text "BILLY: 'IS EVERYBODY READY?' S-DR. ROLL". The piano accompaniment is written in the two staves below. Annotations include "Piano" and "Tutti" in parentheses below the piano part, and "S.D.R." in parentheses below the piano part.

Handwritten musical score for measures 21-25. The top staff contains the vocal line with lyrics: (S.S.) T T T T T T T T T T. Above measure 21 is a bracketed "4-3". Above measure 22 is "22" and above measure 23 is "23". Above measure 24 is "24" and above measure 25 is "25". The piano accompaniment is written in the two staves below. Annotations include "NYOP. 2" above the piano part, "NYOP. 2" and "(S.S.)" above the piano part, and "AL. (S.S. - LEGATO)" above the piano part.

86 (TTNR SK)

I DON'T CARE ABOUT EXPENSIVE THINGS, CASH-MERE COATS DIAMOND RINGS

TRANS. (TENSELY)

(GENTLY)

(VIB) Eb 8b4 Gm7 C7

90 91 92

DON'T MEAN A THING ALL I CARE ABOUT IS LOVE

(THAT'S)

(GIRLS) THAT'S WHAT WE'RE HERE FOR
(BOYS) THAT'S WHAT I'M HERE FOR

(VIB) F7 9b4 Am. 8b4 Eb 8b4

Billy & Girls

94 (BILLY & THRSK.) 95 96 97

I DON'T CARE FOR LEARNING SILK CRAVATS — RUBY STUDS (OR) SATIN SPATS

(VIB) (THRSK.)

XV00.2 XV00.1 Eb 8b4 Gm7 C7

38 — 3 — 99 100 101 LOVE

DON'T MEAN A THING ALL I CARE ABOUT IS LOVE

GIRLS: ALL WE CARE ABOUT IS LOVE

Handwritten annotations: (F.M.I.), (B.C.L.Y.), (THE SOLO), (K.V.O.D.), (K.V.O.D.), (K.V.O.D.), (K.V.O.D. (OCTVA))

102 BILLY 103 104 105

GIVE ME TWO EYES OF BLUE SOFT-LY SAY-ING I NEED YOU

Handwritten annotations: (T.P.T.), (C.M.), (V.M.), (F.M.), (K.V.O.D.)

106 107 108 109

LET ME SEE HER STAND-ING THERE AND HOW-EST MIS-TER I'M A MIL-LION-AIRE

Handwritten annotations: (T.P.T.), (C.M.), (V.M.), (F.M.), (K.V.O.D.)

110 (FLUTE) III 112

I DON'T CARE FOR ANY FINE AT-TIRE VAN-DER-BILT

(CLARINET)

(TRUMPET)

(TUBA)

114 3 115

MIGHT AD-MIRE NO, NO, NOT ME ALL I CARE ABOUT IS

(VCL.)

(VCL.)

(VCL.)

(VCL.)

116 117

GIRL: ALL HE CARES ABOUT IS LOVE.

LOVE

Rit.

Rit.

RECITATIVE
GIRLS HUM

118 (119) (120)

VLEN
CL3
TPTS

TRBS

MOB. II
CBS. CC

(121) (122) (123)

TRBS I

MOB. I

TRBS

MOB. I

(124) (125)

[Billy:] LOVE OF YOU
FELLOWMAN, THESE
KINDS OF LOVE
ARE WHAT I'M
TALKING ABOUT.
AND PHYSICAL
LOVE AIN'T SO
BAD EITHER.

TRBS

MOB. II

[A TEMA]

(126) (GIRLS + BILLY)

Musical staff with notes and measure numbers (127, 128, 129). Includes a '(WHISTLE)' annotation.

Musical staff with notes and measure numbers (130, 131, 132, 133). Includes a '(WHISTLE)' annotation.

Piano accompaniment staff with chords: Eb, Bb7, Gm7b5, C7. Includes measure numbers (126, 127, 128, 129).

Musical staff with notes and measure numbers (130, 131, 132, 133). Includes a '(GIRLS)' annotation.

IT MAY SOUND ODD ALL I CARE ABOUT IS LOVE THAT'S WHAT HE'S HERE FOR

Musical staff with notes and measure numbers (130, 131, 132, 133). Includes a '(TR.)' annotation.

Piano accompaniment staff with chords: F7, Bb7, Eb, Eo, Bb. Includes measure numbers (130, 131, 132, 133).

Musical staff with notes and measure numbers (134, 135, 136, 137). Includes a 'Billy!' annotation.

Boo Boo Boo - - -

Musical staff with notes and measure numbers (134, 135, 136, 137).

Piano accompaniment staff with chords: Eb, Bb7, Gm7b5, C7. Includes measure numbers (134, 135, 136, 137).

BILLY (137) (138) **GIRLS** (139) (140)

NON-EST TO GOD ALL I CARE A-BOUT IS LOVE. ALL HE CARES A-BOUT IS LOVE

Handwritten musical notation for the first system, including a vocal line and a piano accompaniment with chords: F7, Bb7, Eb, Abm6, Eb.

BILLY (141) (142) (143) (144) (145) (146)

SHOW ME LONG HAIR FLOWING DOWN A-BOUT TO THERE WHEN I SEE

MEND.

Handwritten musical notation for the second system, including a vocal line and a piano accompaniment with chords: Bb6, C7, Fm, Abm6.

(147) (148) **(SPOKEN!)** (149) (150) **RIT.**

RUNNING FREE KEEP YOUR MONEY THAT'S E-NOUGH FOR ME.

Handwritten musical notation for the third system, including a vocal line and a piano accompaniment with chords: Bb7, Gb, and a section marked **RIT.** with a dense chordal texture.

151

GILLY
I DON'T CARE FOR OWNING PACK-ARD CARS OR SMOKING LONG

GIRLS
AH AH AH

CLYDE
BR.

E B7 Gbm7

154 155 156

B.
BLACK CI-GARS NO, NO, NOT ME ALL I CARE A-BOU IS

GIRLS
AH

CLYDE
BR.

C#7 F#7 Am6

(157) (158) (159) (160) *RIT.*
BILLY
 DOWN A GUY IN WHO'S PICK-IN' ON YOU - TWIST-IN' THE HAST THAT'S TURNIN' THE SCREW ON
GIRLS
 AN OO UNUM
 E G#7 C#7 G#7
 TRB TRP

(161) (162) (163) (164) (165)
B.
 ALL I CARE A-BOU' IS LOVE.
G.
 ALL HE CARES A-BOU' IS LOVE.
 TRB TRP
 (RALL.)
 TRB TRP
 Appld

PIANO-CONDUCTOR

ALL I CARE ABOUT-PLAY-OFF

"CHICAGO"
4/18/75

Two sets of empty musical staves, each consisting of five lines, intended for Piano and Conductor parts.

MOD. 4/1

TRPCL

TRBS

JAZZ

KEYBD

Cym. x s.d.

C7

Cm6

RIT

Handwritten musical score for Percussion and Keyboard. The score is written on four staves. The top staff is for Trumpets (TRPCL), the second for Trombones (TRBS), the third for Jazz (JAZZ), and the fourth for Keyboard (KEYBD). The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations like "MOD. 4/1", "Cym. x s.d.", "C7", "Cm6", and "RIT".

Two sets of empty musical staves, each consisting of five lines, intended for Piano and Conductor parts.

110,000 - 100

Billy Flynn:
 "you see, it's like this --
 I had to get the
 ENTIRE FIVE
 THOUSAND ---

SOLO FROM (ST. MUTE)

4/4

♩ ♯ ♮ ♭ ♯

♩

Empty musical staff system with treble and bass clefs.

Empty musical staff system with treble and bass clefs.

PIANO CONDUCTOR

"CHICAGO"

A LITTLE BIT OF GOOD

4/1/70

Mic. from Bandstand

Billy Flynn:

There'll be a whole bunch
of photographers and
reporters, and that SOB
sister from the evening
star is coming.

(A) Tm (B) Tm (C) Tm (D) Tm (E) Tm (F) Tm

MARY: AN — Flynn: I don't figure I'll have any trouble with her. Flynn: I shall swallow hook, line and sinker, because it's what she wants. MARY: AN — "HER NAME MARY SUE"

KYBD. 1

FLYNN: I shall swallow hook, line and sinker, because it's what she wants.

MARY: AN — "HER NAME MARY SUE"

(1) MARY: WHEN I WAS A TI-NY TOT OF MAYBE TWO OR THREE — I CAN STILL RE-MEM-BER WHAT MY MUM-ER SAID TO ME,

(2) ROSE COLORED GLASSES ON YOUR NOSE — AND YOU CAN SEE THE HOONS OF THE CROWS

(3) ROSE COLORED GLASSES ON YOUR NOSE — AND YOU CAN SEE THE HOONS OF THE CROWS

(4) ROSE COLORED GLASSES ON YOUR NOSE — AND YOU CAN SEE THE HOONS OF THE CROWS

(9) (10) (11) (12) (13)

IN THE TENES AND MINE LED WEB OUR WEARTHVES CAN WENVE YAKRE SO MUAH BEG. TE OFF IF YOU BE. LIEVE — THAT THERE'S A

FLU. (13) (14) (15)

CLL. STING.

(16) (17) (18)

(+FLU. (TPS))

(+CLS. SW.) (FLAN.)

(GAS. SW.)

(19) (20) (21) (22) (23) (24) (25) (26) (27) (28)

LIT-TEE BIT OF GOOD. IN EV-RY-ONE. — IN

(MAYBE FOR THIS NUMBER DRUMS SHOULDN'T PLAY-THERE WEREN'T ANY ON THE GRACE MAIRE

FLU. (29) (30) (31) (32) (33) (34) (35) (36) (37) (38)

(CLS. SW.)

(GAS. SW.)

(39) (40) (41) (42) (43)

EV-RY ONE — YOU'LL EV-ER KNOW — YES THERE

FLU. (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60)

(CLS. SW.)

(GAS. SW.)

Handwritten musical score for a vocal and instrumental ensemble. The score is divided into three systems, each with a vocal line and piano accompaniment.

System 1:

- Vocal Line:** (20) *VLN. STR.* LIT-TLE BIT OF GOOD IN EV-RY ONE — THO'
- Piano Accompaniment:** Includes *TRP. 2* and *CLAR.* parts.

System 2:

- Vocal Line:** (26) MAN-Y TIMES — IT DIES-N'T SHOW — IT ON-LY
- Piano Accompaniment:** Includes *TRP. 2* and *CLAR.* parts.

System 3:

- Vocal Line:** (30) *FELS.* TAKES THE TAK-ING TIME WTH ONE AN- OTH- ER — FOR UN- DER
- Piano Accompaniment:** Includes *VLN.* and *TRP. 2* parts.

Handwritten annotations include *KYB.S.* on the left margin and various performance markings such as *FEL.*, *TRP.*, and *CLAR.* throughout the score.

(34) (35) (36) (37)

EV-'RY MEAN VE-NEER - IS SOME' ONE WARM AND DEAR KEEP LOOK-ING

VLN. *CRSC.* *Rit.....* *(+TORS)*

(38) **A TEMPO** (39) (40) (41)

FOR THAT BIT OF GOOD IN EV-'RY ONE - THE ONES L

VLN. *CRSC.* *PROCRIT.....*

(42) **RUBATO - GIVE IT UP!** (43) (44) (45)

CALL BAD ARE NEV-ER ALL BAD SO TRY

VLN. *CRSC.* *(+TORS)*

P.C.

(46) Rit: (47) (48) TEMPO! (49)

Find THAT LIT-TLE BIT OF GOOD.

CL5
TPT. (VLS. TRM)
YBPT
TDRS
BASS (FBS. CL)
BASS PIZZ

TPT. SOVD

(50) (51) (52) (53)

JUST A LIT-TLE, LIT-TLE BIT OF GOOD. AH HA HA HA.

TPT.
CL5 (84)
KTRB (TRBS)
+ BASS

(54) (55) (56) (57)

AH HA HA HA IS SOME-ONE WARM AND DEAR KEEP LOOK-ING

CL5
TDRS
BASS

Rit.....

(57) RUBATO - QUASI OPERETTA

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

FOR THAT BIT OF GOOD IN EV - 'RY - ONE AL - THO'

CL.S. VLA. KYBD. 2

TPT. 1

TPT. 2

TRP. 1

TRP. 2

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. 7

CL. 8

CL. 9

CL. 10

CL. 11

CL. 12

CL. 13

CL. 14

CL. 15

CL. 16

CL. 17

CL. 18

CL. 19

CL. 20

CL. 21

CL. 22

CL. 23

CL. 24

CL. 25

CL. 26

CL. 27

CL. 28

CL. 29

CL. 30

CL. 31

CL. 32

CL. 33

CL. 34

CL. 35

CL. 36

CL. 37

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CL. 91

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CL. 94

CL. 95

CL. 96

CL. 97

CL. 98

CL. 99

CL. 100

(62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

MEET RATS THEY'RE NOT COM - PLETE RATS SO TRY

CL.S. VLA. KYBD. 2

TPT. 1

TPT. 2

TRP. 1

TRP. 2

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. 7

CL. 8

CL. 9

CL. 10

CL. 11

CL. 12

CL. 13

CL. 14

CL. 15

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CL. 95

CL. 96

CL. 97

CL. 98

CL. 99

CL. 100

(66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

FIND THAT LIT - TLE BIT OF GOOD

CL.S. VLA. KYBD. 2

TPT. 1

TPT. 2

TRP. 1

TRP. 2

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. 7

CL. 8

CL. 9

CL. 10

CL. 11

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CL. 93

CL. 94

CL. 95

CL. 96

CL. 97

CL. 98

CL. 99

CL. 100

PIANO-CONDUCTOR

ROXIE'S STORY-UNDERScore
4/25/75

CHICAGO

(ROXIE:) "CONVENT - OH, MR. ZYAN, they'll never believe that!"

(BILLY:) "OH, NO! GET THIS."

1 2 3

4 5 6

FLUTE SOLO

HARP/VIOLA

"BEWILDERED BY WHAT HAPPENED."

P 2530-802-75
Chelsea Music Preparation • 1941

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Kander-Ebb, Inc.,
Unichappell Music, Inc., administrator throughout the
world.

BRUNING 40-21 14428

"ROXIE'S STORY"
(UNDERSCORE)

P.C.

(7) (8) (9) (10)

CLAR. SOLO
BARNEY BIGARD

TRBS.
PICK

BS. CL.

(11) (12) (13) (14)

[STOP ON:] "A BUTTERFLY CRUSHED ON THE WH"

(15) (16) (17) (18)

PIANO-CONDUCTOR

WE BOTH REACHED FOR THE GUN

CHICAGO

4/19/75

SELF DEFENSE (MATION ENTERTAINMENT)
 (COND) "MR. BILLY FLYNN SINGS THE
 "LET 'EM IN, BUTCH."
 "BOTH REACHED FOR THE GUN."
 PRESS CONFERENCE (2ND X)
 "HOLIST AND HIS MARCH NEVER MOVES - ALMOST."
 (S.D.R.)
 B.S.D.R.
 H.H.
 B.D.R.
 2X

Tempo-Brite 21 (CHOS)
 (1) (2) (3) BILLY (AS ROXIE) (4)
 "WHERE'D YOU COME FROM?" MISS - IS - SI - TPI
 (BR)
 TRBS (GROWL SLOWS) (SXS)
 HYBRID (SXS)
 KYBARI (SXS)
 (TUBA)

(5) (ALL) (6) (7) BILLY (AS ROXIE) (8)
 AND YOUR PAR-ENTS? VER - Y WASH - THY.
 (SXS)
 (SXS)
 (SXS)
 (TUBA)

(9) (10) (11) BILLY: (AS ROXIE) (12) (13) (AS BILLY) (14) (15) (AS ROXIE) (16)

WHERE ARE THEY NOW? SIX FEET UN-DEE, SHE WAS CRANFED ONE MORE START, THE CONVENT OF THE SACR

TRBS
 KYBD
 + RHY

Handwritten musical score for measures 9-16. The top staff contains the vocal line with lyrics. The middle staff contains piano accompaniment with chords and dynamics. The bottom staff contains a bass line. Annotations include "TRBS", "KYBD", and "+ RHY".

(17) ALL: (18) (19) BILLY: (AS ROXIE) (20)

WHEN'D YOU GET HERE? NINE-TEEN TWEN-TY,

TRBS

Handwritten musical score for measures 17-20. The top staff contains the vocal line with lyrics. The middle staff contains piano accompaniment with chords and dynamics. The bottom staff contains a bass line. Annotations include "TRBS".

(21) ALL: (22) (23) BILLY: (AS ROXIE) (24)

How OLD WERE YOU? DON'T RE-MEM-BER.

TRBS

Handwritten musical score for measures 21-24. The top staff contains the vocal line with lyrics. The middle staff contains piano accompaniment with chords and dynamics. The bottom staff contains a bass line. Annotations include "TRBS".

P.C.

- 3 -

"GUN"

(25) ALL: (26) (27) BILLY: (AS ROXIE) (28) (29) (30)

THEN WHAT HAP-PENED? I MET A-MOS. AND HE SAW MY HEART AWAY...

SAXES TRPS

TRBS

KYBD

TUBA

mf

mp

Db

Ab7

(31) (32) (33) DIALOGUE: (34) (35) (36)

VINCE ME TO F-LOVE ONE DAY. (MARY SUNSHINE SPEAKS)

TRPS

Db

Ab7

Db

Ab7

Ab7

(CONT.)

mp

SAXES

TRBS

(37) (38) (39) (40)

SAXES

KYBD

RHY

TRBS, RECORD. FROM GUN

mp

Db

Ab7

Db

Ab7

P.C.

4 -

1111

(41) ALL: (42) (43) BILLY: (AS ROXIE) (44) (45) ALL: (46)

WHO'S FRED CASE-LY? MY EX-BOY FRIEND. WHY'D YOU SHOOT HIM?

SYS
TRBS
TRBS ACC
TUBA

(SYS) (SYS) (simul)

(47) BILLY: (AS ROXIE) (48) (49) ALL: (50) (51) BILLY: (AS ROXIE) (52)

I WAS LEAV-IN? WAS HE AN-GRY? LIKE A MAU-MAU

SYS

(53) (54) (AS BILLY:) (55) (56)

STILL I SAID 'FRED' MOVE A-LONG, HE KNEW THAT SHE WAS DO-IN' WRONG.

TPTS.

P.C.

-5- "GUN"

(58) (59) Billy! (AS BOB) (60) (61) All: (62)

THEN DE-SCRIBE IT HE CAME TOWARD ME WITH THE PIS-TOL?

Handwritten notes: *TPS*, *Pi*, *SXS*, *TRBS*, *KYBD*, *KYBR*, *CELL*, *(sim)*, *TPS*, *Pi*

(63) Billy! (AS BOB) (64) (65) All: (66) (67) Billy! (AS BOB) (68)

FROM MY BUR-EAU. DID YOU FIGHT HIM? LIKE A TI-GER

Handwritten notes: *TPS*, *Pi*, *LONG TIGER GROWL*, *Acc.*, *60*, *60m*, *P. Db*

(69) Billy! (AS BILLY) (70) Billy! (AS BOB) (71) (72)

HE HAD STRINGS AND SHE HAD NONE, AND YET WE BOTH REACHED FOR THE GUN.

Handwritten notes: *TPS*, *Pi*, *SXS*, *60*, *Ab7*, *P. Db*

73 [Billy:] (74) (75) (76) (77) (78)

OH YES, OH YES, OH YES, WE BOTH, OH YES, WE BOTH, OH YES, WE BOTH REACHED FOR THE SUN, THE SUN, THE SUN, THE SUN, OH YES,

BR.

TRB.

TRUBA

Chorus

73

(79) (80) (81) ALL! (82) (83) (84)

BOTH REACHED THE SUN, FOR THE GUN. ON YES, OH YES OH YES, THEY BOTH, OH YES THE: OH YES, THEY BOTH REA-

FOR

TRB.

TRUBA

79

(85) (86) (87) (88) (89)

THE GUN, THE GUN, THE GUN, THE GUN, OH YES THEY BOTH REACHED FOR THE GUN. FOR THE GUN. SUN - REA-

TRB.

TRUBA

85

[MOD. BRIT 3]

(90) (91) (92) (93) (94) (95)

B. -STAND-A-BLE UN-DEA-STAN-DA-BLE YES IT'S PER-FECT-LY UN-DEA-

VLN
CLAR.
(CRSD IN PNO.)

Acc.

Bm⁷ E⁷ Am⁷ A⁶ Bm⁷ E⁷

TUBA

(96) (97) (98) (99) (100) (101)

-STAND-A-BLE COM-PRÉ-HEN-SI-BLE, COM-PRÉ-HEN-SI-BLE NOT A

Am⁷ A Bm⁷ E⁷ Am⁷ A⁶

(102) RIT. (103) (104) (105) (106) [A-TENPO]

BIT RE-PRÉ-HEN-SI-BLE, IT'S SO DE-FEN-SI-PRÉ.

TPT.
TRP.
CLAR.
VCL.
TUBA

mf Db AB⁷ Db

(C.T.T.)

CRON-SLIN

P.C.

(107) ALL: (108) (109) BILLY: (AS ROXIE!) (110) (111) ALL: (112)

HOWRE YOU FEEL-ING? VER-Y FRIGHT-ENED. ARE YOU SOR-RY?

TPTS
SAXES
K.B.A.
PES. TRS.

(SIMILE) P.

(113) ROXIE: (IN HER OWN VOICE) (114) (115) ALL: (116) (117) BILLY: (AS ROXIE!) (118)

ARE YOU KID-DING? WHAT'S YOUR STATE-MENT. ALL I'D SAY IS

(119) (120) (121) (122)

THAT'S MY CHOO CHOO JUMPED THE TRACK, I'D GIVE MY LIFE TO BRING HIM BACK

TPTS
SAXES

(TRUMPET) D b F#7 EMB A7

P.C.

-9- "GUN"

(123) (124) (125) (126) (127) (128) (129) (130)

Billie (vocals) STAY A - WAY FROM JAZZ AND LIQ-UOR AND THE MEN WHO PLAY FOR FUN!

All: AND! WHAT! AND! WHAT! AND

Vcl. (E) (SXS) KYBARI

+ TRBA

(131) (132) (133) (134) (135) (136) (137) (138)

Billie (vocals) THAT'S THE HOOK THAT CAME U-PON ME. WHEN WE BOTH REACHED FOR THE GUN. [MARY S.]

All: WHAT! YEAH! WHEN! UN-DAK

SXS VCS [TEMPLE BKS]

TRBS

Gm D F#m A7 Bb (8b)

(+ TRBS)

P.C.

(MARY SUNSHINE:)

(+ Billy:)

(131) (142) (141) (142)

-STAND- A- BLE, UN- DER- STAND- A- BLE YES, IT'S

PRO I

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are '-STAND- A- BLE, UN- DER- STAND- A- BLE YES, IT'S'. Above the notes are measure numbers (131, 142, 141, 142). The piano accompaniment is written on two staves below the vocal line, with various chords and melodic lines. A handwritten note 'PRO I' is written in a box on the left side of the piano part.

(142) (144) (145) (144)

PER- FECT- LY UN- DER- STAND- A- BLE, COM- PLE

MARY + Billy

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'PER- FECT- LY UN- DER- STAND- A- BLE, COM- PLE'. Measure numbers (142, 144, 145, 144) are written above the notes. The piano accompaniment continues on two staves below the vocal line.

Detailed description: This section consists of three empty musical staves, indicating that the music for this system is not present on this page.

(147) (148) (149) (150)

LY: -HEN-SI-BLE COM-PRE-HEN-SI-BLE NOT A

MARY SUNSTRÖM

PNO I

CLAR.

VLN I

PNO II

PNO II

RIT.

(151) (152) (153) (154)

BELLY: BIT RE-PRE-HEN-SI-BLE, IT'S SO DE-FEN-SI-BLE!

MARY:

VLN

CLAR.

RIT.

PNO I-II

+BAR. TUBA

[SLOW 2] [CRESC. E ACCEL. POLO A POLO]

ALL (155) (156) (157) (158) (159) (160)

OH YES OH YES OH YES THEY BOTH ON YES THEY BOTH ON YES THEY BOTH REACHED THE SUN THE GUN THE GUN THE GUN FOR THE GUN

CHITARRA

CHITARRA

ACCEL

(161) (162) (163) (164) (165) (166)

BOTH REACHED FOR THE GUN, FOR THE GUN ON YES OH YES OH YES THEY BOTH ON YES THEY BOTH ON YES THEY BOTH

(ACCEL. POLO A POLO)

CHITARRA

CHITARRA

(167) (168) (169) (170)

THE GUN THE GUN THE GUN THE GUN, OH YES THEY BOTH REACHED FOR THE GUN, FOR THE GUN.

CHITARRA

CHITARRA

P.C.

(ORCH. STANDS)
[ACCEL. E CAESC. POCO A POCO]

ALL (171) (172) (173) (174)

OH YES, OH YES, OH YES, THEY BOTH, OH YES, THEY BOTH, OH YES, THEY BOTH REACHES:

SX5

PIANO I (PART)

ACCEL.

TUBA

(175) (176) (177) (178)

THE GUN THE GUN THE GUN THE GUN: OH YES THEY BOTH REACHES FOR THE GUN FOR THE GUN

SXS

PIANO I

D7 D7 G

(179) (180) (181) (182)

OH YES, OH YES, OH YES, THEY BOTH, OH YES THEY BOTH OH YES THEY BOTH REACHES

SXS

PIANO I

(TUBA) (SXS)

(183) ALL THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN

(184)

(185)

PNP
TUBA
(LWS)

(186) THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN

(187)

(188)

2VA

(189) B3TH REACHED FOR THE _____ GUN.

(HE GETS (DRINKS GLASS) MILK)

(190) [TEMPO]

PNP I, II, BARI

TUBA (LWS)

[T.T. + THE KITCHEN SINK!]

ALL

(192) ✓ (193) ✓ (194) ✓

THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN

PNO I-II (TRB)

(195) ✓ (196) ✓ (197) ✓ (198) ✓

THE GUN THE GUN THE GUN THE GUN THE GUN BOTH REACHED FOR THE GUN.

(APPROUSE SEQUE)

PIANO-CONDUCTOR

ROXIE

REPORTER:

2 VAMP (CUE) 7433 and LIQUOR - Roxies down in

(1) (2) (3)

TUTT. CRESC.

TRB.

SR. BASS

(+ TIGHT H. HAT)

ON CUE:

"UGLY GUYS LIKE (5)
TO DO THAT" (6)

(CL. SOLO) (QUICK BARNEY BOGART:)

ADD BASS

(12) (13) (14) (15) (16) (17) (18) VAMP (19)

(TAB 2)

P.C.

-X-

ROXIE

(20) (CUE) BUT NO! NO! NO! (21)

(22)

(23)

TRP. SOLO (PLUNGER)

KYBD
BASS

(24)

(25)

(26)

(27)

(28)

(29)

30 VAMPL

(31)

TRB. I (2ND MUTE)
+ KYBD, BASS

P.C.
(49) [ROXIE:]

(50)

THE NAME ON EV - 'RY - BO - DY'S

TRB.

(TIGHT H. H.) BS. CL

(51) (52) (53)

LIPS IS GON-NA BE ROX-IE THE LA-DY

CLAR.

TRB.

Gb Abm7 Db7 Gb

(54) (55) (56)

RAK-IN' IN THE CHIPS IS GON-NA BE ROX-IE.

(CLAR.)

TRB Gb Gb Gb Abm7 Db7

P.C.

(57) ROXIE! (58) (59) (60)

I'M GON-NA BE A CE-LE-BRI-TY. THAT MEANS SOME-BODY EV-'RY-ONE KNOWS.

TRP CL Bb7 Ebm Bb7 Ebm

TRB Bb, cl

KYBD. BAS

(61) (62) (63) (64)

THEY'RE GON-NA RE-COG-NIZE MY EYES MY HAIR MY TEETH MY BOOBS MY NOSE.

C7 Fm D7 Eb° Eb° F° Gb° G° Ab7 D1

KEY

(65) (66)

TRP II WAM V.C.

DRS

TRB (SLOW TONE)

BAS

(67) (68) (69) (70)

From JUST SOME DUMB ME-CHAN-ICS WIFE I'M GUN-NA BE ROX-IE

TRP. CL (67) (68) (69) (70)

TRB. BS. CL Gb G° Abm7 Db7

KYBD. BASS

(71) (72) (73) (74)

WHO SAYS THAT MUR-DER'S NOT AN ART? AND

TRP. TRB. (71) (72) (73) (74)

CLAR. KYBD. BS. CL CB

GB9 9 2 (BS. CL, TRB)

(75) (76) (77) (78)

WHO IN CASE SHE DOES-N'T HANG CAN SAY SHE START-E) WITH A CHAM?

ACCORD (75) (76) (77) (78)

37 (NO STR) Gb6 Ab9

KYBD. TRB. BS. CL (75) (76) (77) (78)

Db7 Gb Ab7

P.C.

//

-8-

"ROXIE"

87 ROXIE-(DIALOGUE) 2x (80)

TRB, BS. CL, BASS, KYBD. 1

88 (90) (91) (92)

THE NAME ON EV-RY-BO-DY'S LIPS IS GON-NA BE

[BOYS:]
ROX-IE!

H.K. + BS. CL.

89 (93) (94) (95) (96)

THE LA-LY RAK-IN IN THE CHIPS IS GON-NA BE

ROX-IE!

H.K. + BS. CL.

P.C.

NOTE

(97) (MEN) (98) (ROXIE) (99) (100) (MEN)

SHE'S GONNA BE A CE-LE-BRI-TY. THAT MEANS SOME-BO-DY EV-RY-ONE KNOWS. (smile) on year

FLG

KYBD

B7 # Em B7 Em

BASS

(101) (MEN) (102) (103) ROXIE (104)

THEY'RE GONNA RE-COG-NIZE HER EYES, HER HAIR, HER TEETH, MY BOOBS, MY NOSE.

CF

FFM (LOW)

D7 E° F9° ss.cl G° G#° Am° D

(105) (106) (107) (108)

TPT. 2 (HAND OVER BELL) GROWL WAH WAH

DRS

(109) **ROXIE!** (110) (111) (112) **MEN!**

FROM JUST SOME DUMB MECHANIC'S WIFE I'M GONNA BE - SINCE! ROX-IE!

DRS
TRB
+ BASS

+ CL. BS. CLAR.

(113) **ROXIE!** (114) (115) (116) **MEN!**

WHO SAYS THAT MUR-DER'S NOT AN ART! AND

DRS
TRB
+ BASS

CL. BS. CLAR.

(GROWL)

(117) (118) **ROXIE!** (119) (120)

WHO IN CASE SHE DOESN'T HANG CAN SAY SHE STARTED WITH A BANG!

ACC.
STEN.
+ BASS

TRB

Eb7 Eb7 G MAJ A7

PL. (121) ROXIE (122) MEN. (123) HEN (124)

FLG. TP. 7 FOX - Y TUTTI ROX - IE HART! CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH

KYB (121) (122) (123) (124)

CLAR. (124)

TRB, TENOR (124)

BASS (121) (122) (123) (124)

CLAR. (121) (122) (123) (124)

KYB (121) (122) (123) (124)

BASS (121) (122) (123) (124)

(125) CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH

(126) CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH

CLAR. (125) (126)

KYB (125) (126)

BASS (125) (126)

(127) CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH

(128) CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH

KYB (127) (128)

BASS (127) (128)

PC.

-12-

"ROXIE"

ROXIE
MEN

(129) (MEN:)

(130) (131) (132)

(HARMONS) THE GON-NA WAIT OUT-SIDE IN LINE TO GET TO SEE ROX-IE

TPTS

CLS

AB F7 F7 F7 F7 AB A7 F7 F7 F7 F7 Bbm7

(133) (ROXIE:)

(134) (135) (136)

THINK OF THOSE AU-TO-GRAPHS I'LL SIGN. GOOD LUCK TO YOU

TRBS

TPTS. WAAH ROX-IE WAAH

AB F7 F7 F7 F7 AB A7 F7 F7 F7 F7 Bbm7

V.S.

(137) ROXIE!

(138)

(139)

(140)

AND I'LL APPEAR IN A LA-VA-LI-FE THAT GOES ALL THE WAY DOWN TO MY WAIST.

CLS.

KYBD.

BASE

TRBS, BS. CL

TPTS

FM. (H.T.)

(141) MEN!

(142)

ROXIE!
(142A)

(142B)

HERE A RING, THERE A RING EV-RY-ONE BEARING A RING BUT ALWAYS IN THE BEST OF TASTE.

TPTS, CL2

CL. I, BS. CL

KYBD. 2

(W.W., TRBS)

(ADD TPTS.)

(W. BLK. SCREEN)

Empty musical staves for piano accompaniment.

PC.

"ROXIE"

(143) TPT. IX - ONLY

Musical staff 1 (TPT. IX - ONLY): Measure (143) contains a melodic line with a triplet of eighth notes. Measure (144) continues the line with a triplet of eighth notes. Measure (145) features a triplet of eighth notes. Measure (146) concludes the phrase with a quarter note.

Musical staff 2 (TYMB.): Measure (143) contains a rhythmic pattern of eighth notes. Measure (144) continues the pattern. Measure (145) features a triplet of eighth notes. Measure (146) concludes the phrase with a quarter note. Handwritten notes above the staff include "TIGHT H.H." and "I.I.I. I.I.I. (CONT.)".

Musical staff 3 (+ TRBS.): Measure (143) contains a rhythmic pattern of eighth notes. Measure (144) continues the pattern. Measure (145) features a triplet of eighth notes. Measure (146) concludes the phrase with a quarter note.

Musical staff 4: Measure (147) contains a melodic line with a triplet of eighth notes. Measure (148) continues the line with a triplet of eighth notes. Measure (149) features a triplet of eighth notes. Measure (150) concludes the phrase with a quarter note.

Musical staff 5: Measure (147) contains a rhythmic pattern of eighth notes. Measure (148) continues the pattern. Measure (149) features a triplet of eighth notes. Measure (150) concludes the phrase with a quarter note.

OF BEST OF BEST

Musical staff 6: Measure (151) contains a melodic line with a triplet of eighth notes. Measure (152) continues the line with a triplet of eighth notes. Measure (153) features a triplet of eighth notes. Measure (154) concludes the phrase with a quarter note. Handwritten notes above the staff include "(153) (up bow) with" and "(Solo) 11".

Musical staff 7: Measure (151) contains a rhythmic pattern of eighth notes. Measure (152) continues the pattern. Measure (153) features a triplet of eighth notes. Measure (154) concludes the phrase with a quarter note. Handwritten notes above the staff include "PIA" and "p".

OF BEST OF BEST

(155) MEN: SHE'S GIVING UP HER HUM DRUM LIFE. I'M GUNNA BE ROX-IE!

(156) ROXIE: ROX-IE!

(157) MEN: ROX-IE!

CL (TRBS)

TRBS

T.T.

(159) MEN: SHE MADE A SCANDAL AND A START.

(160) CL (TRBS)

(161) TRBS

(162) ROX

TRBS

Ab7

(TRBS)

(163) FONE: SOPH-IE TUCKER WILL SUIT I KNOW TO SEE HER NAME GET BILLED BE-LIEVE!

(164) (MEN) UR-UR.

(165) TRBS

(166) BASS (TRBS)

TRBS

BASS (TRBS)

P.C.

(167) ROXIE. + MEN!

Musical score for the first system, measures 167-170. The score includes a vocal line and a piano accompaniment.

Vocal Line:

- Measure 167: FOX - Y
- Measure 168: ROX - IE
- Measure 169: HART.
- Measure 170: (SMEAR)

Piano Accompaniment:

- Measures 167-170: Includes chords and rhythmic patterns. Notations include "FLG", "HSE", "TR", "BNS", "EFT", "K980 I", and "CLIF".

Musical score for the second system, measures 171-174. The score includes a vocal line and a piano accompaniment.

Vocal Line:

- Measure 171: (171)
- Measure 172: (172)
- Measure 173: (173) MEN!
- Measure 174: (174)

Piano Accompaniment:

- Measures 171-174: Includes chords and rhythmic patterns. Notations include "WAT WAT (GROW)", "CHUH", "CHUH", "CHUH CHUH CHUH CHUH CHUH", and "(GROW)".

Empty musical staves at the bottom of the page.

T.C.

(175) MENI (176) (177) (178)

CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH

TRUMPET 3 0+

CLAR.

TRV (ADD A FEW COUNT BASIE PLINKS AND PLUNKS)

KYBD + CL, BS, CL, BASS (+ TRBS) (SOLO-TONE NOTES)

179 180 181 182 183

CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH

184

(DIM LIGHTS)

Handwritten musical notation for the piano introduction, including a treble clef and a bass clef. The instruction "(DIM LIGHTS)" is written in parentheses above the staff.

[BRITE 2] [1ST HEADLINE] [VAMP]

(1) (2) (3) (4)

"ROXIE ROCKS CHICAGO."

BR. SL. MF

Musical staff for the first headline. It features a treble clef and a bass clef. The tempo/mood is marked "[BRITE 2]". The dynamic is "MF". The headline text "ROXIE ROCKS CHICAGO." is written across the staff. Measure numbers 1, 2, 3, and 4 are indicated above the staff. A bracket labeled "[VAMP]" spans measures 3 and 4.

[VLA] (MANTICELLO) + DR.

[TUBA]

Two staves of accompaniment for the first headline. The top staff is for Violin/Flute (VLA) and the bottom staff is for Tuba. The notation includes rhythmic patterns and dynamics.

[BASS] [2ND HEADLINE] [VAMP]

(5) (6) (7) (8)

"FANS RIOT AT ROXIE'S AUCTION."

BR. SL. MF

Musical staff for the second headline. It features a treble clef and a bass clef. The dynamic is "MF". The headline text "FANS RIOT AT ROXIE'S AUCTION." is written across the staff. Measure numbers 5, 6, 7, and 8 are indicated above the staff. A bracket labeled "[VAMP]" spans measures 7 and 8.

[VLA] (MANTICELLO) + DR.

[TUBA]

Two staves of accompaniment for the second headline. The top staff is for Violin/Flute (VLA) and the bottom staff is for Tuba. The notation includes rhythmic patterns and dynamics.

[BASS] [3RD HEADLINE] [VAMP]

(9) (10) (11) (12)

"ROXIE'S NIGHTIE RAISES 200 BUCKS."

BR. SL. MF

Musical staff for the third headline. It features a treble clef and a bass clef. The dynamic is "MF". The headline text "ROXIE'S NIGHTIE RAISES 200 BUCKS." is written across the staff. Measure numbers 9, 10, 11, and 12 are indicated above the staff. A bracket labeled "[VAMP]" spans measures 11 and 12.

[VLA] (MANTICELLO) + DR.

[TUBA]

Two staves of accompaniment for the third headline. The top staff is for Violin/Flute (VLA) and the bottom staff is for Tuba. The notation includes rhythmic patterns and dynamics.

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Artex 12 PVC

123

CLAR. 13

Musical score for Clarinet and Bassoon, measures 13-15. The Clarinet part (top staff) has a treble clef and a key signature of one sharp (F#). The Bassoon part (bottom staff) has a bass clef and a key signature of one sharp (F#). Measure 13 starts with a dynamic marking of *p*. Measure 14 has a circled measure number (14). Measure 15 has a circled measure number (15).

16

Musical score for Clarinet and Bassoon, measures 16-17. The Clarinet part (top staff) has a treble clef and a key signature of one sharp (F#). The Bassoon part (bottom staff) has a bass clef and a key signature of one sharp (F#). Measure 16 has a circled measure number (16). Measure 17 has a circled measure number (17). A dynamic marking of *p* is present in measure 17. The text "(LIGHTS OUT)" is written in the right margin of measure 17. Below the Bassoon staff, the text "KNOCK OUT" and "STOP" are written.

Two sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff.

Two sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff.

PIANO-CONDUCTOR

I CAN'T DO IT ALONE

UNL5200

(CUE: (VELMA:) "I'VE GOT AN IDEA."
 (MATRON:) "THAT'S WHAT I CALL USING THE OLD KANOODLE."

(1) RUBATO 2

TRB. (CUP MUTE)

BS. CL

(3) (4) (5)
 "LADIES AND GENTLEMEN, MISS VELMA KELLY IN AN ACT OF DESPERATION."

(6) (7) (8)

ARTIST 12 PVC

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P 2580-802-75

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P.C.

(9) *3* *3* (10) (11) *3* *3*

SIS-TER AND I HAD AN ACT THAT COULDN'T FLOP MY SIS-TER AND I WERE HEADED STRAIGHT

TRB I (CUP) TRB 2 (STR. MUTE)

KYBD SOLO *mf* A E SUS A

(12) (13) *3* *3* (14)

TOP. MY SIS-TER AND I ^{SHOULD} A THOU A WEEK AT LEAST.

RDS

TRB I (STR. MUTE) E SUS GEN E

(15) *3* *3* (16)

SIS-TER IS NOW UN-FOR-TUN-ATE-LY DE-CEASED... I KNOW

KYBD SOLO A E7 A

CLARINET

P.C.

3-

"CAN'T DO IT ALONE"

(17)

(18)

SAD OF COURSE BUT A FACT IS STILL A FACT. AND NOW

W.W.
TRBS

(19)

(20)

ALL THAT REMAINS IS THE REMAINS OF A PER-FECT DOU-BLE

Pro.
K100

(21)

(22) (DIALOGUE)

ACT. LOOK, WHY DON'T I SHOW YOU SOME OF THE ACT. WATER FALLS!

P.C.

MOD. BRITE 4/4

1. CHANT TO THE ALONE

(23)

(24)

(25) (DIALOGUE!)

W.W.
PR.

KYBD I

KYBD II

+ TUBA

CLAR.

mf (RIGHT H.H.)

(26)

(27)

(28)

drum

V.

P.C.

"I CAN'T DO IT ALONE"

(29) (30) (31) (32)

FIRST I'D THEN SHE'D

(CHORUS CYM) (H.H.)

DRS. (H.H.)

XYLO (P)

TUBA

(33) ORCH. STAND! (34) (35) (36)

ALTO SOLO SAX (HOT STYLE) THEN WED

(ACTO)

(37) (38) (ORCH. SIT.) (39)

BUT I CAN'T DO IT A-LONE.

(BRASS CUED)

B♭6 G7 (CYM) (BRASS CUED) G7 C7 G7 F7

(40) (41) (42) (43)

THEN SHE'D THEN I'D

SAXES, VLN

H.H. KYBD 2 S.D.R. (BR-CUED) CYM H.H.

KYBD 1 TUBA

(44) (45) (46)

THEN WED

SAXES VLN S.D.R.

(BRASS CUED) H.H. CYM

(47) (48) (49) (50)

BUT I CAN'T DO IT A-LONE.

(VLN) (SXS) 3 (SMILE) PR

CYM H.H. S.D.R. KYBD 1 CYM H.H. (TRBS) F)

TUBA

P.C.

(51) SHE'D SAY, "WHAT'S YOUR SIS-TER LIKE?" I'D SAY, "MEN"

(52)

(53)

EB6 KBD1
KBD2
EDm6
DRS
Bb

PANOR
TUBA

(54) YUK, YUK, YUK. SHE'D SAY "YOU'RE THE CAT'S MEOW" WHEN HEARD BY THE CROWD

(55)

(56)

(57)

(58)

WAH WAH WAH WAH (TRB. 1 - TO FINGER Cym) (TRB. 2 - TO SLEIGH BELLS) Gmi

GLOR (G)

BOTH

DRS

W.B.K.
U.S. BLK
KBD'S
PANTO
TUBA

CUT TO (120) V.S.

12.

(59) SHE'D GO (60) (BELLY ROLL) (61) I'D

PICKS

WORDS

TUBA

(FINGER CYM)

H.H.

(63) (64) (65) WE'D GO

PICKS

WORDS

(SLEK + BELLS)

TUBA

KYBOC

(66) (67) (68) (69) THEN THOSE

TAMB. (ON BIG TOM-TOM)

PICKS TIPS

2 KYBOC + TUBA

CYM

PC.
(70)

-9-

"CAN'T DO IT ALONE"

(71) (72) (73)

DING DONG DAD-DIES STARTED TO ROAR WHISTLED, STOMPED AND STAMPEJ ON THE FLOOR

KYBD I
TPS, W.W. P¹

KYBD
BARI SAX

(74)

(75)

(76)

YELL-ING, SCREAM-ING, BEG-GING FOR MORE.

KYBD II

KYBD I

BARI

(CONT.)

C7 F7

"KEEP YOUR SUCKS UP"

(77) (78) (79) "AIN'T SURE A
NATION"

(80)

(REPEAT IF NECESSARY)

(LITTLE FASTER.)

RIM SHOTS

Hi Hi Hi Hi

(81) (82) (83) (84)

VCL. TRS. SAXES,
STR. DRUMS
BARI. TRBS
TUBA

(85) (86) (87) (88)

BUT I SIMPLY CAN-NEET DO IT A-

(89) (90) (91) VAMP 4 X'S (92)

LONE,
"THE SECOND PART IS REALLY NIFTY"

SAXES
TRBS
KYBD I
KYB. 2.

II - CAN'T DO IT ALONE

PC (93) (CUE:) "WATCH THIS!" (94) (95) (96) (97)

THEN SHIP

TRB. 1
TRB. 2

(98) (99) (100) (101) (102) (103)

THEN ID

THIS NEW

BRASS
TUBA
KID. I
BLACK KEYS
S.D.R. d

(104) (105) (106) (107) (108) (109)

GRAND
THUNK

W.D. BLACK + COW BELL
(QUASI RAY BOUCHER)

KTRB 1 - TO RATCHET
KTRB 2 - TO AUTO HORN.

BUT I CANT DO IT A... C...

W.W.
TTS

BD

110 PC. -12- "CAN'T DO IT ALONE"

SHE'S SAY, "WELL STATES CHICAGO IN?" I'D SAY "ILL."

Vln. bP, EDmi.

XYLOPH. + RHY.

(113) (114) (115)

YA GET THAT? SHE'D SAY, "TURN YOUR MOUTH OFF"

(LAUGHING SAXES)

RHY.

(116) (117) (118) (119)

I CAN HEAR HIM CHEERING STILL W/

RATONET

MARCO MARK

Rim SHOCK

BOTH XYLOS

-135-

P.C.

(12) SHE'S GO. (121) "TAKE IT, VEL." (122) I'D GO (124) (125)

VRN. (K.H.) (TEAR BLKS) (S.DR)

(126) WE GO. (127) (TRB) (SMEAR) (128) (TURKEY TROT)

(H.F.) (R.S) (D7) (CONC)

(129) (130) (131) (132) VOICE! AND THIS CASE

(BAND)

(133) *SAXES*

TWO BIT JOHN-NIES DID IT UP BROWN TO CHEER THE BEST

E7 (SHUFFLE RHY.) *F7* *B9*

(134) *SAXES*

TRAC-TION IN TOWN. THEY NEAR-LY TORE THE BAL-CONY DOWN.

Gmi? *F-7* *Bb6* *Gmi?* *G07*

(139) **VAMP**

"BIG FINISH (140) CUE: - IN PERFECT UNISON." "IN UNISON."

(BOTH KYBOS)

RIM SCOTS

P.C.

Handwritten musical notation for the first system, including staves for piano and guitar. Includes circled measure numbers (142), (143), and (144). Chord symbols include F, Bb, and Eb. Performance instructions include "P.C.", "P.", "S", "C.M.", "T.B.L.S.", "T.T.", "T.B.L.S.", "F+7", and "E.C.". A circled "35" is written on the left margin.

Handwritten musical notation for the second system, including a vocal line. Includes circled measure numbers (145), (146), (147), and (148). The lyrics "NOW YOU SEEN THE G... THROUGH IT." are written below the staff. A circled "35" is written on the left margin.

Handwritten musical notation for the third system, including piano accompaniment. Includes circled measure numbers (149), (150), (151), and (152). Chord symbols include Bb, G7, and F. Performance instructions include "VOICE", "SHUFFLE", "K.B.", and "CARE". A circled "35" is written on the left margin.

Handwritten musical notation for the fourth system, including a vocal line. Includes circled measure numbers (149), (150), (151), and (152). The lyrics "THINK THERE'S NOTHING TO IT. BUT I SIMPLY CAN'T DO IT." are written below the staff. A circled "35" is written on the left margin.

Handwritten musical notation for the fifth system, including piano accompaniment. Includes circled measure numbers (149), (150), (151), and (152). Chord symbols include Dmi7, Cmi7, and F7. A circled "35" is written on the left margin.

(SIMPLE)

(153) (154)

BAND + S.B.R.

F7

TRP. (TRVA)

TUBA (TRBS)

(155) (156)

BR

CLY TEN

BOTH KYBO

Bb

Bb

F7

LONE.

(157) (158)

TUTT

(R.S.)

BOTH KYBO

Bb

TUBA

"CHICAGO"

PIANO-CONDUCTOR

I CAN'T DO IT ALONE - TAG

(CUE!) (VELMA!) "NOTHING'S EVER PERSONAL"

Handwritten musical score for piano and voice. The score is written on a grand staff with a vocal line on top and piano accompaniment below. The lyrics are: "SERVED BRIDE ON HER WEDDING NIGHT, ALL A-LONE AND SHAKING WITH FRIGHT, WITH HER BEAUTY NEW HUSBANDY NEWBORN IN SIN, I SIMPLY CANNOT DO IT A-LONE". The score includes various performance markings such as dynamics (p, f, pp, mf), articulation (accents, slurs), and tempo/style indications (e.g., "TRILL", "TUBA"). There are also circled measure numbers from 1 to 11. The piano part features complex chordal textures and rhythmic patterns.

PIANO CONDUCTOR

CHICAGO AFTER MIDNIGHT

CHICAGO

4/7/75

4/22/75

Conductor

(CUE) "AT THE TONE, THE TIME WILL BE 12 A.M."

[DUKE ELLINGTON TIME]

ALTO (QUASI IN JAZZY MOOD) (CLAR. ON REPEATS) TPT. (QUIR COOT)

(STOP ON MACHINE GUN)

CLAR. BELL-TONE TRB. TBA. TRS. TPT. (QUIR COOT)

ALTO (QUIR COOT)

[QUASI ELLINGTON] MOD. UNO CORDE P.E. AIT.

P.C.

-2-

4/17/15 CHICAGO AFTER MIDNIGHT
4/22/15

(TALET 1ST X)

Musical score system 1 (measures 10-12). Includes staves for Clarinet (CLAR), Trumpet (TRB), Trombone (TRB), Bassoon (BS), and Bass (BASS). Measure 10 is marked with a circled '10'. Measure 11 is marked with a circled '11'. Measure 12 is marked with a circled '12' and 'CLAR'. A 'ppp!' dynamic marking is present in measure 12. A bracketed '3' is above measure 12.

Musical score system 2 (measures 13-15). Includes staves for Clarinet (CLAR), Trumpet (TRB), Trombone (TRB), Bassoon (BS), and Bass (BASS). Measure 13 is marked with a circled '13' and 'CLAR'. Measure 14 is marked with a circled '14'. Measure 15 is marked with a circled '15'. A box contains the text 'STOP ON CUE: Machine gun noises'. A 'ppp!' dynamic marking is present in measure 15.

Musical score system 3 (measures 16-18). Includes staves for Trumpet (TRB), Trombone (TRB), Bassoon (BS), and Bass (BASS). Measure 16 is marked with a circled '16'. Measure 17 is marked with a circled '17'. Measure 18 is marked with a circled '18'. A large bracketed section is labeled '(FAST SEQUE)'. A 'ppp!' dynamic marking is present in measure 18.

(CUE) Conductor:
"GOOD-NIGHT, FOLKS."

BRIGHT Z1
(BR, Saxes, DRS.)
"LAKE SHORE DRIVE MASSACRE."
F (VLM) (PONTICELLO) + DRS.
KYBBI

(1) [1ST HEADLINE] (2) [VAMP] (3) [VAMP] (4)

(TUBA + BDR) (5) (6) [2ND HEADLINE] (7) [VAMP] (8)
(SBR) (SXS)
"BERSERK FILLY FELLOWS THREE."

(9) (10) (11) [VAMP] (12)
"THREE IN BED --- ALL DEAD!" (STOP ON ENT OF REPORTER)

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Arr. © 11 PVC

(REHEARSALS ETC.)

(ROXIE:) "I GOT A FEELING YOU'RE IN TROUBLE, ROXIE:"

(VELMA) "YOU'VE LOST AGAIN IF YOU'VE LOST ROXIE"
(ROXIE:) "THERE'S ONLY ONE PERSON WHO CAN HELP YOU NOW, VELMA."

(VELMA) "THERE'S ONLY ONE PERSON YOU CAN COUNT ON NOW, VELMA."
(CONDUCTOR'S MARKS)
"AND NOW MISS ROXIE HART AND MISS VELMA KELLY SING A SONG OF UNRELENTING DETERMINATION AND UNMOTIVATED EGOTISM."

(VLN./MANDOLIN)

SN DRUM (NO SNARES)

(Sax/BR.)

6

(VCLN)

(BR. SVB)

(Piano)

10

ROXIE
VELMA

ONE THING I KNOW — AND IVE ALWAYS KNOWN

NOT LATIN, QUASI LOU ALTEY "MANHATTAN SERENADE"

(VIOLIN)

(W/CLARO)

I AM MY OWN BEST FRIEND

(BRASS)

(PNO. 2)

1/c

3.

BEST FRIEND

4/4 75

18 19 20-3 21

ROXIE
VELMA

BA-BYS A-LIVE BUT BA-BYS A-LONE AND

(PND. 2)

(VLM)

(M. 1/CL5)

22 23 24 25

BA-BYS HER OWN BEST FRIEND

(BR)

26 27 28 29

COME
(BOTH)
VILMA

MAN'S THE GUY WHO TOLD ME HE CARES BUT

(VLA.)
mf (CL'S)
(PNO. 2)

30 31 32

(BOTH)

THEY WERE SCRATCHING MY BACK 'CAUSE I WAS SCRATCHING

plc

5.

DESI CREW

Handwritten musical score for a piece titled "DESI CREW". The score is written on ten staves, organized into five systems of two staves each. The notation includes various instruments and performance instructions:

- System 1:**
 - Staff 1: Melody line with notes and rests. Includes a circled measure number (34) and a triplet of eighth notes.
 - Staff 2: Accompaniment line with notes and rests. Includes the instruction "THEIRS -" and "(CASTANETS)".
- System 2:**
 - Staff 1: Melody line with notes and rests. Includes a circled measure number (35) and the instruction "(CASTANETS)".
 - Staff 2: Accompaniment line with notes and rests. Includes the instruction "MAND. + VLN. (SUA)".
- System 3:**
 - Staff 1: Melody line with notes and rests. Includes a circled measure number (36) and the instruction "(VLA - SUA)".
 - Staff 2: Accompaniment line with notes and rests. Includes the instruction "MAND. + VLN. (SUA)".
- System 4:**
 - Staff 1: Melody line with notes and rests. Includes a circled measure number (37) and the instruction "(VLA - SUA)".
 - Staff 2: Accompaniment line with notes and rests. Includes the instruction "MAND. + VLN. (SUA)".
- System 5:**
 - Staff 1: Melody line with notes and rests. Includes a circled measure number (38) and the instruction "BOTH".
 - Staff 2: Accompaniment line with notes and rests. Includes the instruction "AND".

Additional markings include dynamic levels such as *mp* and *f*, and performance directions like *AND*. The score is written in a clear, legible hand.

39

ROXIE + VELMA:

TRUST-ING TO LUCK (LAUGH) THAT'S ON-LY FOR FOOLS

MAND.

(V.L.A.) (T.R.E.C.I.P.A.T.)

+ G.L.S./M.V.O.D. 2

mf

F.B.L.L.

+ BASS

M.V.O.D. 1+2

(BOTH):

PLAY IN A GAME WHERE I MAKE THE RULES AND

(V.L.A.) (M.V.O.D.)

+ G.L.S./M.V.O.D. 2

B.S.L.L.

+ B.S.

pic

E & LHM

(47) 3 (48) (49) 3 (50) 15

RULE NUMBER ONE FROM HERE TO THE END

100.1

KYOP. 2

LN. 16 KB.

WTS ON NAT

S.D. NO SHARP

(51.8va)

(52) 3 (53) (54)

(BOTH) I AM MY OWN BEST FRIEND.

100.1

KYOP. 2

DES

S.D. NO SHARP

COME LYR

(55.8va)

KYOP. 2

(55) (56)

DRS
CYM
T.T.
SXS
BR
T.T.
T.T.
BASS

C.

OK. + ELMA: THREE HUS-RE-TEARS — WHO NE-VER SAW DIE —

ALTO: AH

KOR II

SAX. BRASS

TUBA

(14) ARE STAND-ING - HERE THIS MIN-UTE (15) (16)

ALTO: AH

(IN OCTAVES)

(ELMA) (77) ME MY-SELF AND I —

(ROKIE) ME MY-SELF AND I — (CHORUS)

Handwritten musical notation for the first system, including vocal lines and piano accompaniment. The piano part includes markings for 'KBD. I' and 'KBD. II'. Performance instructions include 'PLN.' and 'TRAB. II'.

ROKIE & VELMA (80) IF

(CHORUS) AND I AND I —

Handwritten musical notation for the second system, featuring vocal lines for 'ROKIE & VELMA' and piano accompaniment. The piano part includes markings for 'KBD. II (+SM)'.

P.C.

Handwritten musical score for the first system. It includes a vocal line with lyrics "LIFE IS A SCHOOL" and "I'LL PASS EV-ERY TEST". The accompaniment features guitar and bass parts. Annotations include "(94)", "(95)", "(CHOS)", "(VULSON)", "AH.", "TAB", "VIB.", "TRB.", and "FBD.".

Handwritten musical score for the second system. It includes a vocal line with lyrics "LIFE IS A GAME" and "I'LL". The accompaniment continues with guitar and bass parts. Annotations include "(97)", "(98)", "(LAUGH)", "AH.", and "TAB".

Handwritten musical score for the third system. It includes a vocal line with lyrics "PLAY IT THE BEST" and "'CAUSE". The accompaniment continues with guitar and bass parts. Annotations include "(99)", "(100)", "AH.", and "TAB".

P.L.

(SPOKEN!)
"NEVER NEVER"

(91) I WON'T GIVE IN AND I'LL NEVER BEND

(92) (93)

(94) I AM THE ONLY BEST

(95) (96)

RIT. TUTTI

[MAESTOSO] (CHOS.)

(97) (98)

AH

ff fff

FIRST ACT CURTAIN

CUE: (ROWIE) "OH, DON'T WORRY ABOUT ME, IT'S JUST THAT I'M GOING TO HAVE A BOY"

(1) [VELMA] (2) (3) AND ALL THAT

(BILLY) "SOMEbody PICK THAT GIRL UP"

JAZZ

MENO I

CASCHY

156

BRUNING 40-21 1445

Voca

(OPENING ACT II)

1 CLARINET/BRASS 2

f PNO./TACE P.N. SW.

(TUBA/BARI SN/PN. L.M.)

(DIALOGUE)

5 BANJO/H.N.H. 6

pp Velma: Hello Suckers - Welcome back! ...

(PNO.)

pp

(7) VAMP 1

-- "HAVE A BABY, WHY DIDN'T I THINK OF THAT."

To (9)

V.S.

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Artic. 12 PVC

-15-

9 | VELMA

CAN YOU IMAGINE? I MEAN CAN YOU IMAGINE?

TRB. 1

TACK (NO)

10 11 12

VEN. CORR. (TRB. 2)

13

CAN YOU BELIEVE IT? I MEAN CAN YOU BELIEVE IT?

TRB. 1

VEN. CORR. (TRB. 2)

14 15 16

17

I KNOW A GIRL A GIRL WHO LAYS ON TOP

YOU COULD PUT HER FACE INTO A PAIL OF SLOP AND

(TENOR)

(TRB. 2)

(TENOR)

18 19 20

V. (21) (22) (23) (24)

Said she it shall be - line in - how far does it -

FF

33

(TRCH PNO)

F e7 b7 67

+TUBA

VLN. (25) wheel on RHYTHM (26) (27)

8va

8va

8va

(28) (29) (30)

8va

7 (Loco)

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

V. I KNOW A GIRL WHO SINGS SO MUCH BETTER THAN ANY OTHER GIRL I KNOW BY A WHOLE LOT.

TRUMPET

TUBA

C

(35) (36) (37) (38)

WHEN SHE SINGS AND SINGS SO WELL HOW SHE DOES IT COULDN'T SHE.

TRUMPET

TUBA

F

(39) (40) (41) (42) (43) (44)

VEN. TUTTI

TRUMPET

TUBA

C

45

V. I

ON THE OTHER HAND, PUT MY FACE IN A PAUL OF SHOP AND I WOULD SMELL KEEN PAUL

(46) (47) (48)

(CL.)

F F# F# G7 F# C

(TR. CL.)

49

V. I

ON THE OTHER HAND GET RUN OVER BY A TRUCKS AND I AM DEADDER THAN I

(50) (51) (52)

(CL.)

F F# F# G7 D7 Ab7

53

V. I

I KNOW A GIAL WHO TELLS SO MANY LIES. ANY THING THAT'S TRUE WOULD CROSS HER EYES

(54) (55) (56)

TRBS

TEH

CLAR.

TRP.

BR

C C C C

TRB

I KNOW
5/16/75

7c

(57) (58) (59) (60) b

THAT MOUSE IS SELLING THE WHOLE WORLD BUYS AND NO-BO-DY SMELLS A RAT!

TRPS

CL

(+ TRBS)

(BANJO)

(61) VAMP 7

Roxie: "Please, Ladies and Gentlemen, I have the two of us alone, so we can rest."

Velma: "The two of us?"

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

Velma: CAN YOU I-M-A-GINE, I MEAN, GIN UP I-M-A-GINE?

CLAR. SOLO

BANJO

KUBO 2 (CUE)

TRBS

TUBA

(64) RIT (65) (66) (67)

Roxie: "I'm sure you'll find it's the best picture ever!"

Velma: "Says 'any thing for the picture'?"

Roxie: "Thank you!"

Velma: DO YOU BE-LIEVE IT, I MEAN, do you BE-LIEVE IT.

TRPS

TRB. I

(EVA)

PIANO CONDUCTOR

ME AND MY BABY
(ORIGINAL VERSION)

(PREPARED BY JOHN KANDER AND FRED EBB)

Empty musical staves for the beginning of the score.

[AD LIB]

(1) **ROCK!**

(2)

(3)

TRUMPET

HARMONIUM

F9

F7

b7(9)

Musical notation for the first system, including vocal line and piano accompaniment.

(4)

(5)

(6)

(7)

TRUMPET

HARMONIUM

F9

b7(9)

b7(9)

ASCL

Musical notation for the second system, including vocal line and piano accompaniment.

2.C.

TRITE 2

(1) (A) (10) (11)

TRITE

(HORN I) (PHS)

TRITE (GTR)

ED

(HORN II)

Fm7

Bb7

(HORN III)

(HORN IV)

(HORN V)

(HORN VI)

(HORN VII)

(HORN VIII)

(HORN IX)

(HORN X)

(HORN XI)

(HORN XII)

(HORN XIII)

(HORN XIV)

(HORN XV)

(HORN XVI)

(HORN XVII)

(HORN XVIII)

(HORN XIX)

(HORN XX)

(HORN XXI)

(HORN XXII)

(HORN XXIII)

(HORN XXIV)

(HORN XXV)

(HORN XXVI)

(HORN XXVII)

(HORN XXVIII)

(HORN XXIX)

(HORN XXX)

(HORN XXXI)

(HORN XXXII)

(HORN XXXIII)

(HORN XXXIV)

(HORN XXXV)

(HORN XXXVI)

(HORN XXXVII)

(HORN XXXVIII)

(HORN XXXIX)

(HORN XL)

(HORN XLI)

(HORN XLII)

(HORN XLIII)

(HORN XLIV)

(HORN XLV)

(HORN XLVI)

(HORN XLVII)

(HORN XLVIII)

(HORN XLIX)

(HORN L)

ROXIE 1

(12) (13) (14) (15)

ROXIE

(HORN I)

(HORN II)

(HORN III)

(HORN IV)

(HORN V)

(HORN VI)

(HORN VII)

(HORN VIII)

(HORN IX)

(HORN X)

(HORN XI)

(HORN XII)

(HORN XIII)

(HORN XIV)

(HORN XV)

(HORN XVI)

(HORN XVII)

(HORN XVIII)

(HORN XIX)

(HORN XX)

(HORN XXI)

(HORN XXII)

(HORN XXIII)

(HORN XXIV)

(HORN XXV)

(HORN XXVI)

(HORN XXVII)

(HORN XXVIII)

(HORN XXIX)

(HORN XXX)

(HORN XXXI)

(HORN XXXII)

(HORN XXXIII)

(HORN XXXIV)

(HORN XXXV)

(HORN XXXVI)

(HORN XXXVII)

(HORN XXXVIII)

(HORN XXXIX)

(HORN XL)

(16) (17) (18) (19)

ROXIE

(HORN I)

(HORN II)

(HORN III)

(HORN IV)

(HORN V)

(HORN VI)

(HORN VII)

(HORN VIII)

(HORN IX)

(HORN X)

(HORN XI)

(HORN XII)

(HORN XIII)

(HORN XIV)

(HORN XV)

(HORN XVI)

(HORN XVII)

(HORN XVIII)

(HORN XIX)

(HORN XX)

(HORN XXI)

(HORN XXII)

(HORN XXIII)

(HORN XXIV)

(HORN XXV)

(HORN XXVI)

(HORN XXVII)

(HORN XXVIII)

(HORN XXIX)

(HORN XXX)

(HORN XXXI)

(HORN XXXII)

(HORN XXXIII)

(HORN XXXIV)

(HORN XXXV)

(HORN XXXVI)

(HORN XXXVII)

(HORN XXXVIII)

(HORN XXXIX)

(HORN XL)

MY BABY

C.



32) (33) (34) (35)

ROCKIE!

AVLN. 8VA

REC (8VA)

TBA

ROB. II (PNO)

ED

BT

C1

C7

BS.C. TUBA

36) (37) (38) (39) (40) (41)

TELL OLD MAN WHO - SE TO SO GIVE A TREN

ROB. II

FT

ROB. I

ROB. II

BS.C. TUBA

(42) (43) (44) (45) (46) (47)

SEIF MY SON AT

ROB. I

ROB. II

BS.C. TUBA

48 **DIALOGUE**
CLAR. (49) (50) (51)
FL. *rit.*
DRUMS (LIGHTLY)

(52) (53) (54) (55)

(56) (57) (58) (59) To

(60) (61) (62) (63) (64) (65)

(67) VAMP! (68) (69) (70)

CLAR. (67) TRP. (70)

BS. CL.

TRB. I-II (+TR)

f Eb Eb Fm Bb7

+TRB.

69 (70) (71) (72)

ROXIE!

LOOK AT MY BA- BY MY BA- BY AND HIS

TRP. I-II

KBD. II

Ed Bb7 Eb

(73) (74) (75) (76)

DREAM OF A DU- G, NOW DON'T YOU A- GREE!

TRP. I-II

TRB.

Ed Ebm C7

(77) (A0X1E) (78) (79) (80)

WNT KEEP IT HUM WHEN THERE'S NTH-IN' TO MISS? ... AND

KBD I (GTR)

KTAB 2 6, 7, 8

KBD II (GTR)

KTAB 2 6, 7, 8

F7

A7m6

Bb7

(81) (82) (83) (84)

WHAT I FEEL, I MUST RE-VEAL, IT'S MORE THAN I CAN KEEP IN-SIDE AND

KBD I (GTR)

KTAB 2 6, 7, 8

KBD II (GTR)

KTAB 2 6, 7, 8

Eb

Eb

Fm7

Bb7

(85) (86) (87) (88)

I CAN AS-SURE YOU IT WNT GO A-WAY

KBD I (GTR)

KTAB 2 6, 7, 8

KBD II (GTR)

KTAB 2 6, 7, 8

Eb

Bb+

Eb

(89) (90) (91) (92)

LET ME AS- - KEE - YOU IT SHOWS EV' - RY - DAY -

CLT. 1881

KYBD 2

TRUSS E^b

EVm. C⁷

(+TRUSS)

(93) (94) (95) (96)

I WAS A ONE - - ONCE BUT NOW I'M A "WE" -

KYBD 1

CLT.

TRUSS

F¹

A^bm. G⁶ B^b7

F TRUSS

(97) (98) (99) (100)

I GOT MY SA - BY DEAR LIT - TLE CA - BY

KYBD 1

CLT.

F¹

B^b7 B^bm. G⁶ C⁷

(101) (102) (103) (104)

LOOK - A MY GA - E - AND ME

CLAR. 2 OCT. 4th

mf

F⁴ B^{b7} E^b G^b Dim. F^{m?} B^{b7}

(105) (106) (107) (108)

DIALOGUE

(vln.)

pp

CL.

pp

B.C.L.

(109) (110) (111) (112)

vln.

CL.

CL.

7c

(112) (113) (114) (115)

(DIALOGUE)

CL

VCL. (VCL.)

B.C.L.

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

VCL.

CL

B.C.L.

(121) (122)

CL

(VCL.)

B.C.L.

(123) (124) CUE: "THAT'S MY KID" (125)
"THAT'S MY KID"

(VAMP)
(VAMP) (CL'S)

CLY IN ONLY
KID. EVERY 2L

THE
BI-BOY

CL'S/TPTS.

DRUM

(TUBA PLS.)

???

(TUBA PLS.)

116 **ROCK AND ROLL** (121) (122) (123)

LOOK - A - MY BA - BY (MY BA - BY AND ME FAC - ING THE WORLD DA -

[TRY CLAR. & VLN - IF HE CAN'T SWEL SOFT ENOUGH AND DOESN'T HURT VOCA -]
 (CLAR. - BRASS - SOBBE)

mf Eb Eb Eb

(+TUBA) (TRM. B)

ADD 2 + TRM

TRM. TRM.

(124) (125) (126)

MIS - TI - CAL - LY NOTH - ING CAN STOP US SO NO - BO - DY TRY -

(CLAR.)

(TRM.)

C7 F7 Abm. Bb7

(TUBA)

(132) (133)

BA - BY'S ROUGH AND FULL OF STUFF AND IN - CI - DENT - LY SO AM I

(CLAR.)

(TRM.)

Fmf Eb E dim.

(TUBA)

134 (FLUTE ACCENT/STRAINS/STRAINS/STRAINS)

mf (PICAL/TEM. MUS-P)

NYOOL

(138) (139) (140) (141)

GET

NYOOL 2

NYOOL 2

NYOOL 2

NYOOL 2

NYOOL 2

142 (143) (144) (145)

OUT OF OUR WAY - FOLKS AND GIVE US SOME ROOM -

Toss.

(BASS)

mf F

(HARD INNER 2 PARTS)

(146) (147) (148) (149)
 WATCH HOW WE BUB- BLE AND BLOS- SOM AND BLOOM -

TBA.

(145)
 F C+ F D'

(150) (151) (152) (153)
 LIFE WAS A PRIS- ON BUT WE GOT THE KEY -

FFF.

G⁷ G⁷ B^b G⁷ C⁷

(154) (155) (156) (157)
 ME AND MY BA- BY MY DEAR LIT- TLE BA- BY, MY

ADAG 2/3.
 CRESC. POCO A POCO TO END.....

G⁷ C⁷ C⁷ D'

(158) (159) (160) (161)

CUTE LIT-TLE BA- BY, MY SWEET LIT-TLE BA- BY, MY

And. / Quasi

f *f* *f* *f*

G7 *b* C7 Cm6 D7

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

FAT LIT-TLE BA- BY, MY SOFT LIT-TLE BA- BY, MY

f *f* *f* *f*

C7 *b* C7 Cm6 D7

(166) (167) (168) (169)

PINK LIT-TLE BA- BY, MY BANG LIT-TLE BA- BY

And. / Quasi

f *f* *f* *f*

G7 C7 F7 E7 D7

(170) (171)

LOOK - A MY BA - BY AND

Ballads/And 2 LH.

G7 Gm7

Tuba

(172) (173) (174) (175)

Vol. 2 VA. 1st PT/ALTO

8va

(Tuba)

(Tuba)

Tuba

(176) (177) (178) (179)

LOOK - A MY BA - BY AND

Vol. 2 VA. 1st PT/ALTO

(Tuba)

tutti

G7 C7 F C+1 F

Tuba

-177A

To 150

PIANO-CONDUCTOR

CELOPHANE

"CHICAGO"
4/25/75

LETO RUBATO
PAPA-DADIKINS-DADA

(TRB) (1) (2) (3) (4)

F Fm

(CLAR. AD LIB. TRILL - NOT TOO FAST) (CLAR. II)

(5) TPT. II (SOLO TONE) (6) (7) (8)

"WHEN I CAME H
THEY'D MO

67 Gm7(-5) F Gm7 C7

(CLAR. I)

(9) (TPT. ULT. SWN) (HARMON) (10) (11) (12)

(TRB) (SOLO TONE) (CLAR. I) (CLAR. II) (VOICE) (IF)

(K. BO. I) (BASS)

(CLAR. I) (CLAR. II) (VOICE) (IF)

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P 2580-802-75

CELLO PHONE

-2-

AD LIB

(13) SOME-ONE STOOD UP IN A CROWD, AND RAISED HIS VOICE UP WAY OUT LOUD, AND

(14) (15) (16)

(17) WAVED HIS ARM, AND SHOOK HIS LEG YOU'D NOTICE HIM. IF

(18) (19) (20)

(21) SOME-ONE IN THE MO-VIDE SHOW YELLED, "FIRE IN THE SE-COND ROW! THIS

(22) (23) (24)

(25) "WHOLE PLACE IS A POW-DER KEG!" YOU'D NOTICE HIM. AND

(26) (27) (28)

P.C.

"CELLOPHANE"

(29) (30) (31)

E-VEN WITHOUT CUCKOO LIKE A HEN. EV-RY ONE GETS NOTICED N

RYBAT
+
BASS

(32) (33) (34)

THEN, UN-LESS, OF COURSE, THAT PERSON-AGE SHOULD BE

(35) (36)

VI-SI-BLE, IN-CON-SE-QUENTIAL ME.

ARC
W.W.
TRP.
CL
BASS
75. CL

P.C.
 (37) SLOW RAG 4/4
 (38) (39) (40) (41) (42)

CEL-LO-PHANE, MIS-TER CEL-LO-PHANE. ^{IT SHOULD HAVE BEEN MY NAME,} MIS-TER CEL-LO-PHANE, ^{BECAUSE YOU CAN} LOOK RIGHT THROUGH ME, WALK RIGHT BY ME

Vln. I
 Vln. II
 KYBD
 DRS
 (TRB)
 (CONT)
 E7
 A

(43) (44) (45) (46) (47) (48)

AND NEVER KNOW I'M HERE I TELL YA CEL-LO-PHANE, MIS-TER CEL-LO-PHANE. ^{IT SHOULD HAVE BEEN MY NAME,} MIS-TER CEL-LO-PHANE, ^{BECAUSE YOU CAN}

CLAR.
 TRP
 (DRS)
 SUSTAINED LOW CLAR.
 A
 E7
 (CLAR.)
 (CLAR.)

(49) (50) (51) (52)

LOOK RIGHT THROUGH ME, WALK RIGHT BY ME. AND NEVER KNOW I'M THERE.

TRP
 (CLAR.)
 (CLAR.)
 (CLAR.)

P.C. 53

BANJO

DRS.

CL.S.

BASSO.

(54) (55) (56)

(57) (58) (59) (60)

(61) (62) (63) (64)

(65) (66) (67) (68)

P.C.

REPEAT UNTIL CUT
(69) (OUT ON CUE (70) "DIVORCE!" (71) (72)

(VLA. SOLO)

TRBS (CUPS)

EB7

AB6

BASS CLAR.

(73) (74) (75) (76)

(77)

(DIALOGUE)

G. P.

G. P.

78 GLOCKI
 (79) (80) (81)
 VOICE 1
 SUP-

KYBD I
 + TAB. BASS
 A F Bm

(82) (83) (84) (85) (86) (87)
 SUP-POSE YOU WAS A LITTLE CAT RE-SID-IN' IN A PERSON'S FLAT WHO FED YOU FISH AND STROKED YOUR EARS. YOU

ACCORION + W.W.
 BS. CL
 mf A A6 A A6

(88) (89) (90) (91) (92) (93)
 NO-TICE HIM. SUP-POSE YOU WAS A WOMAN, WED AND SLEEP-IN' IN A DOUBLE BED,

KYBD I
 mf A A6 A A6

(94) (95) (96) (97)
 -SIDE ONE MAN FOR SEV-EN YEARS YOU'D NO-TICE HIM.

E7 E7
 [KYBD I] (BASS) (K2)

PC.

-8-

"CELLOPHANE"

(99) (100) (MENO: -RIT) (101)

HUMAN BEINGS MADE OF MORE THAN AIR. WITH ALL THAT BULK, YOU ARE BOUND TO SEE HIM THERE. UN-

CC. (99)

K1792

BASS

(102) (103) RIT (104)

-LESS THAT HUMAN BEING NEXT TO YOU IS UN-IM-PRESSIVE, UN-DIS-TINGUISHED

K180.2 (TO PIANO)

(RIT) W.W.T.P.

(105) (106)

YOU KNOW WHO.

CLW

BR.

+V.M.

K181 P.E.

V.S.

P.C.

107

A TEMPO (SLOW-SMOOTHLY) K OLSW. (108)

TRIO

PIANO

(109) (110)

SPRING HAVE BEEN MY NAME, MISTER CELLO-PHANE, CAUSE YOU SA

mf f

CRES. sf f

(111) (112) (113) (114)

LOOK RIGHT THRU ME, WALK RIGHT BY ME, AND NEVER KNOW I'M THERE. I TELL YA

sf f

TRIO sf f

P.C.

-10- "CELLOPHANE"

7-415
3/31/75 41:37

(118)

Musical staff with notes and lyrics: CEL-LO-PHANE, MIS-TER CEL-LO-PHANE, SHOULD HAVE SEEN MY NAME, MIS-TER CEL-LO-PHANE, CAUSE YOU CAN LOOK RIGHT BY ME, LOOK RIGHT BY ME

TRBL, KYBD, CLS, BASL. Musical notation for piano accompaniment with various markings like "TRBL", "KYBD", "CLS", "BASL".

(121)

Musical staff with notes and lyrics: AND NEVER KNOW I'M THERE. NEVER EV-EN KNOW I'M

TRBL, KYBD, CLS, BASL. Musical notation for piano accompaniment.

(128)

Musical staff with notes and lyrics: THERE.

TRBL, KYBD, CLS, BASL. Musical notation for piano accompaniment.

PIANO-CONDUCTOR

THE POKER GAME #2

5/10/75

(A) Ladies and Gentlemen - THE POKER GAME (1)

(2) (3) TRB. SOLO (MYSTERIOSO) (SOLO-GIVE) (4) (5)

(6) KYBO'S BAND WITH SYMPHONET (7) (8) (9) CL. SOLO (10) (MYSTERIOSO) (11)

(12) (13) (14) (15) (16) (17)

TPT.

P.C.

-2-

"POKER GAME" #2 5/10/75

TRB. 2 SOLO (CUT ON CUE) **(18)** **(19)** **(20)** **(21)** **(22)** **(23)**

SOPR. SAX **(18)** **(19)** **(20)** **(21)** **(22)** **(23)**

KYBD. BANJO PLS **(18)** **(19)** **(20)** **(21)** **(22)** **(23)**

BASS CLAR **(24)** **(25)** **(26)** **(27)**

(28) **(29)** **(30)** **TRB. SOLO (CUT ON CUE)** **(31)** **(32)**

(33) **VAMP!** **(CUT ON CUE)** **Velma: "4 ACES."** **(34)** **(35)** **(36)**

W.D. **KEY**

(34) **(35)** **(36)**

Velma: "A Royal Flush! Where did you get a Royal Flush?"

W.D. SOLO

W.D.: **"Some place you got 4 Aces!"**

Velma: "I BEEN thinking a lot about my TRIAL.
COULD I JUST show you what I
thought I MIGHT DO ON THE WITNESS STAND?"

Flynn: "YEAH, SURR - SURR - go ahead"

Velma: "H.I.F.!"

[MOD. 2 - NOT TOO FAST]

(1) F.F.T. I

CLL

TRUMPET

TROMBONE

BARITONE

TUBA

Handwritten musical score for the first system. It features a vocal line with four measures numbered (1) through (4). Below the vocal line is a piano accompaniment with multiple staves for different instruments: Clarinet (CLL), Trumpet, Trombone, Baritone, and Tuba. The piano part includes chord symbols such as G7 and A7. The tempo marking is [MOD. 2 - NOT TOO FAST].

(5) VELMA

WELL, WHEN I GET ON THE STAND I THOUGHT I'D TAKE A PECK AT THE JURY.
AND THEN I'D CROSS MY LEGS THIS WAY."

(6)

(7)

(8)

WELL, WHEN I GET ON THE STAND I THOUGHT I'D TAKE A PECK AT THE JURY.
AND THEN I'D CROSS MY LEGS THIS WAY."

W.B. I

Handwritten musical score for the second system. It features a vocal line with three measures numbered (6) through (8). Below the vocal line is a piano accompaniment with multiple staves for different instruments: Clarinet (CLL), Trumpet, Trombone, Baritone, and Tuba. The piano part includes chord symbols such as G7 and A7. The tempo marking is [MOD. 2 - NOT TOO FAST].

(9) (10) *ORCH.* (11) (12)

WHEN VELMA TAKES THE STAND *[COW BELL]* *[TRIANGLE]*

KBD. 2 (+ SYA)
SLR

KBD. I

TUBA

AB7 *G7* *C*

(13) *VELMA* (14) (15) (16)

THEN WHEN HARRISON CRISS EXAMINES, I THOUGHT I'D GIVE 'EM THIS - AND THE MORE HE

TUBA

G7 *C*

(17) (18) (19) (20) *ORCH.* (21) (22) (23)

YELLS THE MORE I TROUBLE. THAT'S NOT TOO MUCH, IS IT? WHEN VELMA TAKES THE STAND.

[ON KNEE - HIGH TEMPLE - SLASH]

KBD. 2

TUBA

G7 *AB7* *G7* *C*

(23) **ORCH**

LOOK AT LITTLE VEL SEE MEN GIVE 'EM HELL

(24) (25) (26)

(W. BLK)

(KBD. I)

+TUBA

F_{ma} 4, 9 *F₆*

(27) (28) (29) (30)

AIN'T SHE DO-IN' GRAND, SHE'S GOT 'EM EATIN' OUT OF THE PALM OF HER HAND

(KBD. I)

+TUBA

F₆ *F₆* *F₆* *F₆*

CHOKER

(31) **VELMA** (32) (33) (34)

THEN I THOUGHT I'D LET IT ALL BE TOO MUCH FOR ME, LIKE REAL DRAMA

(SOLO)

(KBD. I)

F₆ *F₆* *F₆*

5) (4) (36) (37) (38)

(Forte)

(39) THEN I (40) THOUGHT I (41) COULD GET (42)

REAL THIRSTY AND SAY "PLEASE, SOMEONE, COULD I HAVE A GLASS OF WATER?"

(43) (44) ORCH (45) (46)

WHEN VELMA TAKES THE STAND.

KBD. II, SXS!

+TUBA
-194-

BRUNING 40-21 12000 +KBD: II

(57) (ORCH) (58) (59) (60)

SEE THAT KELLY GIRL HATE THAT JU-RY WHIRL

(KNOB. II)
SXS

(KNOB. I)

TUBA

(61) (62) (63) (64)

WHEN SHE TURNS IT ON SHE'S GONNA GET 'ER GOIN' TIL SHE'S GOT 'EM GONE...

(W. BLK)

(+SXS)

TUBA

[DANCE]

(65) BRASS (+KNOB. II)

(66) (67) (68)

SXS [DRUMS - GO TO TOWN - CHARLESTON]

(KNOB. II) (KNOB. I) (KNOB. III)

(CHAIR PUSCH)

Handwritten musical notation for measures 69-72. Includes parts for SA, KBD, and Bass. Measure 72 includes the instruction "(AFTER CHAIR PUSH)".

Measures 69-72: SA, KBD, Bass. Measure 72: (AFTER CHAIR PUSH)

Chords for Bass: G7, A7, A7, Bb7, B7, D7, G7

Handwritten musical notation for measures 73-76. Includes parts for Sax and Bass. Measure 73 is labeled "MAMBO".

Measures 73-76: Sax, Bass. Measure 73: MAMBO

Chords for Bass: G, F, Eb, Db, D, C, Bb, Fm, Ebm, Fm

Handwritten musical notation for measures 77-80. Includes parts for Sax and Bass.

Measures 77-80: Sax, Bass

Chords for Bass: G, F, Em, Ebm, Dm, Ab, Gb, E, G, Ab, Bb, C, C

(81) [VELMA:] THEN I THOUGHT I'D (82) TRY BUCKETS - ONLY I (83) HAVEN'T GOT A HANDKERCHIE!

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a piano part with triplets and slurs. A handwritten "K430" is written on the left side.

(84) AND I FINALLY GOTTA ASK (85) YOU FOR YOURS. I DENY (86) LIKE THAT, DON'T YOU

Handwritten musical notation for the second system, continuing the melody and piano accompaniment with triplets and slurs.

(87) OH, GOOD, THEN I (88) THOUGHT I'D TRY (89) TO GET UP TO WALK, (90) BNEY I'M TOO (91) WEAK!

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one flat, and a piano part with slurs and accents. A handwritten "K430" is written on the left side.

(92) SLUMP AND I SLUMP. (93) VAMP! I SLUMP AND I SLUMP (94) AND FINALLY I FINISH

Handwritten musical notation for the fourth system, including a treble clef, a key signature of one flat, and a piano part with slurs and accents. Annotations include "(BOTH KYBOS) + 8VA" and "(+T.T.) CRES.". A handwritten "(+TOTTI)" is written above the final notes.

(97) (98) (99) (100)

WHEN SHE ROLLS HER EYES GET SHE TAKES THE PRIZE WHEN

CEL OR

KBD. I

Ab7 G7 G9 C C#6 Eb

TUBA

(101) (102) (103) (104)

VEL - MA TAKES THE STAND

(105) (106) (107) (108)

(105) (106) (107) (108)

WHEN

RD5

(113) (114) (115) (116) (117) (118)

VEL- HA TAKES THE STAND.

TRP (-TRP) (CL)

(119) (120) (121) (122)

RSD. I (+TRP) (TRP) (CL)

RSD. I

PIANO-CONDUCTOR

VELMA TAKES THE STAND
(EXIT MUSIC)

"CHICAGO"

46

VELMA:
"MAY I HAVE SOME
CAKE PLEASE?"

(+ GUYS SINGING)

(A) (1) (2) (3) (4) (5)

WHEN THEY SEE HER SHAKE, BUT SHE TAKES THE CAKE VELMA
WHEN

SAXES

(PRS)

+ HARMONIC

Ab7 G7 Cm C7 Am7(b9) F#6 C#6 Ab7

(6) (7) (8) (9) (10)

TAKES THE STAND

(HARMONY CONT.)

R.S. V. P. S. S. COW-BELL

G7 C B C B C B C B C G7 C

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- 200 -

BRUNING 40-21 14428

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PIANO-CONDUCTOR

HUNGARIAN HANGING

CHICAGO
4/19/75

MATRONS
wait here
w/ 70"

MATRONS: Her Favorite
Hungarian Ropa Truck

(1) (2)

SN. DR. (NO SWARES)

(HUNGARIAN)

BR. STR.

FLUTE

CLARINET

TRUMPET

TUBA

TIMP

SEGUE
to TPT. SOLO

[CUT + FADE ON CUE: BILLY I F
THIS DRESS.]

(3) (4) (5) (6) (7) (8)

(TPT. SOLO)
(HARMON - QUASI HENRY BUSSE)
WAN WAN, ETC.

RAZZLE DAZZLE

(A) (B) (C) VAMP (D) (CUE!) "THE BIGGEST"

Glock. COMPLETELY DAMPENED - MAYBE A PIECE OF CLOTH ON THE KEYS (GLOCK) (GLOCK)

W.B.K. (GLOCK)

ACCORD. (P) + BANG

B.C.

(1) (BILLY:) (2) (3) (4)

GIVE 'EM THE OLD RAZ-ZLE DAZ-ZLE. RAZ-DE DAZ-DE 'EM.

ALTO SAX (P) (P) (P) (P)

TRUMPET II (P) (P)

(PICC) (SVA)

(S.D.R.) G G Bbm6 #D7

+ TUBA

M. PINCUS/A MILLER
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(5) (6) (7) (8)

GIVE 'EM AN ACT WITH LOTS OF FLASH IN IT . AND THE RE-ACTION WILL BE PASS-ION-ATE,

ALTO SAX

D7 Em D7

(9) (10) (11) (12)

GIVE 'EM THE OLD HO-CUS PO-CUS BEAD AND FEATH-ER 'EM TPT. II, BANDO, KYBD

G B5.cla (Tri) SDR

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

HOW CAN THEY SEE WITH SE-QUINS IN THEIR EYES?

B5.cla

TRB (P)

P.C.

- 3 -

"RAZZLE"

(17)

WHAT IF YOUR HING-ES ALL ARE RUST-ING? WHAT IF, IN FACT, YOU'RE JUST DIS-CUST-ING?

ALTO

FIRST TRS

(21)

RAZ-ZLE DAZ-ZLE 'EM AND THEY'LL NEVER CATCH WISE.

ALTO TRBS

(25)

Wind

TPCS

30A (Billy)

(CHORUS:)

(31) (32) (33)

GIVE 'EM THE OLD FAZ-ZLE DAZ-ZLE FAZ-ZLE DAZ-ZLE 'EM.

ACC.

TPE. AUTO
TP. 330.

TUBA

(34) (35) (36) (37) (Billy)

GIVE 'EM A SHOT THAT'S SO SPLEN-DI-FER-OUS ROW AF-TER ROW WILL GRAB YO-CL- FER-OUS

ACC.

TRUMPET V.

CHOS: (38) GIVE 'EM THE OLD (39) FLIM FLAM FLUM-NOX (40) (41)

ALL: (38) (39) (40) (41) FUL AND FRA-CTURE 'EM

ACC, ALTS, BS. CL.

PNO, PICE

TUBA

Handwritten musical notation for the first system, including lyrics and performance instructions.

BILLY: (42) (43) (44) (CHOS:) (SPOKEN:) "ROAR!" (45) ROAR! ROAR!"

HOW CAN THEY HEAR THE TRUTH A-BOVE THE HEAR?

ALTS

BS. CL.

ACC

Handwritten musical notation for the second system, including lyrics and performance instructions.

(44) (CHORUS:)

THROW 'EM A FAKE AND A PIN-A-GLE THEY'LL NEV-ER KNOW YOU'RE

TRUMPET

TRUMPET

TUBA

Musical staff for trumpet with notes and rests.

Musical staff for trumpet with notes and rests.

Musical staff for trumpet with notes and rests.

Musical staff for trumpet with notes and rests.

Musical staff for trumpet with notes and rests.

JUST A DAG-GL

RAZ-ZLE DAZ-ZLE 'EM

AND THEY'LL BEYON FOR

Musical staff for trumpet with notes and rests.

Musical staff for trumpet with notes and rests.

Musical staff for trumpet with notes and rests.

Musical staff for trumpet with notes and rests.

36 (ALL) (WHISPER)

(57) (58) (59) (60)

LIVE 'EM THE OLD RAZ-ZLE DAZ-ZLE RAZ-ZLE DAZ-ZLE 'EM

(SAXES)

(TRUMP)

(DRUMS)

(PNO L. (CUE))

(TRUMP)

(TRUMP)

61 (61) (62) (63)

BACK SINCE THE DAYS OF OLD METHU-SA-LEH EN-ZY ONE LIVES THE BIG BAM-BOOZ-A-LEH

(SAX)

64 (VOICES-FULL)

(65) (66) (67)

GIVE 'EM THE OLD THREE RING CIR-CUS STUN AND STAG-GER 'EM

(OR) (LEGATO)

(TRUMP)

(PNO)

(+TRUMP)

(68) (69) (70) (71)

WHEN YOU'RE IN TROUBLE GO IN-TO YOUR DANCE,

Handwritten notes: (FPF 2) [musical staff], (TRB) [musical staff], (Tuba) [musical staff]

(72) (73) (74) (75)

THOUGH YOU ARE STIFFER THAN A GIRDER, THEY'LL LET YOU GET A-WAY WITH MURDER.

Handwritten notes: (FLUTE) [musical staff], (FIB) [musical staff], - SOFT [musical staff]

(79) (80) (81) (82)

RAZ-ZLE DAZ-ZLE 'EM AND YOU'VE GOT A RO-MANCE.

Handwritten notes: (FLUTE) [musical staff], (BR) [musical staff], [musical staff]

80

81

82

83

Musical staff for measures 80-83, featuring a vocal line with lyrics: "GIVE 'EM THE OLD RAZ-ZLE DAZ-ZLE RAZ-ZLE DAZ-ZLE 'EM".

GIVE 'EM THE OLD RAZ-ZLE DAZ-ZLE RAZ-ZLE DAZ-ZLE 'EM

ALL

Musical staff for measures 80-83, featuring a vocal line with lyrics: "GIVE 'EM THE OLD RAZ-ZLE DAZ-ZLE".

GIVE 'EM THE OLD RAZ-ZLE DAZ-ZLE

ACCORD.

Musical staff for measures 80-83, featuring a piano accompaniment line.

TRBS.

Musical staff for measures 80-83, featuring a tenor saxophone line with notes and rests.

Musical staff for measures 80-83, featuring a piano accompaniment line with chords and fingerings.

84

85

86

87

Musical staff for measures 84-87, featuring a vocal line with lyrics: "GIVE 'EM AN ACT THAT'S UN-A-SAIL-A-BLE THEY'LL WAIT A YEAR 'TIL YOU'RE A-VAIL-A-BLE".

GIVE 'EM AN ACT THAT'S UN-A-SAIL-A-BLE THEY'LL WAIT A YEAR 'TIL YOU'RE A-VAIL-A-BLE

Musical staff for measures 84-87, featuring a vocal line with lyrics: "GIVE 'EM AN ACT THAT'S UN-A-SAIL-A-BLE THEY'LL WAIT A YEAR 'TIL YOU'RE A-VAIL-A-BLE".

Musical staff for measures 84-87, featuring a piano accompaniment line with chords and fingerings.

Musical staff for measures 84-87, featuring a piano accompaniment line with chords and fingerings.

Musical staff for measures 84-87, featuring a piano accompaniment line with chords and fingerings.

GIVE 'EM THE OLD DOU-BLE WHAM - MY

GIVE 'EM THE OLD DOU-BLE WHAM-MY DAZE AND DIZ-ZY 'EM

(Tutti) mf Acc.

92 (Billy)

SHOW 'EM THE FIRST RATE SOR-CER-ER YOU ARE.

(C.E.) (Tutti)...

96 (Chorus)

LONG AS YOU KEEP 'EM WAY OFF BA-LANCE HOW CAN THEY SPOT YOU GOT NO TALENT

(Acc.) mf (V.R.L.)

"RAZZLE"

P.C.

(100)

(BILLY:)

(101) (CHORUS:)

(102) (BILLY:)

(103) ALL: 3 7 3 7

(DIV)

RAZ-ZIE DAZ-ZIE 'EM RAZ-ZIE DAZ-ZIE 'EM RAZ-ZIE DAZ-ZIE 'EM AND THEY'LL MAKE YOU A

BR. TRIPS
IN
DEPT
PLNS

BRP

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features chords and bass lines with some handwritten annotations like 'A', 'D', and 'E7'.

(104)

(105)

(106)

(107)

STAR:

ACCES

+ BR
+ VLN

+ TUBA

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with chords and bass lines. The word 'FINE' is written at the end of the system.

FINE

Four empty musical staves at the bottom of the page, likely for additional instruments or parts.

PIANO-CONDUCTOR

COURTROOM MURDER

1. Large scene from
2. THE DAZZLE

CUE # 1

(1) Slow F [PLAY TILL STOP] (2) (3) (4)

(DRS. CUE)

BB

DRUM FT

C.S.

BS. CL. + TUBA

(5) (6) (7) (8)

STOP ON "THE LOUSE"

SM

F

FF

Gm

F

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PC

P.C.
CUE 2
ACC. SOLO

THURSDAY: 1
"EXACTLY -
"TAKE THE TAXES."
9 CUE: LENTO 4

COURTROOM CAPERS

[PLAY UNTIL CHARLESTON CUE]

(10) (11) (12) (13)

(TRB. SOLO)

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

(17) (18) (19) (20)

(TRB. SOLO)

(21) (22) (23) (24)

P.C. (25)

(26) (27) (28) (29) (30) -3-

[PLAY UNTIL: "YOUR PERSONAL RELATIONSHIP BEGAN"]

LOVE #3

VAMP

"WHEN I PERMITTED HIM TO DRIVE
AT HOME ONE NIGHT"

(CHARLESTON)

CUE FOR LOVE #4

FRED: "WHY DON'T I DRIVE
YOU HOME WITH
RAINING SO HARD AND ALL"

(DRS)

CUE #4

CHORUS + DRS (IN TEMPO)

CHARLES - TOM (LONG)

CHARLES - TOM (LONG)

CHARLES - TOM (SOFT)

CHARLES - TOM (FADE AND FALL)

Slower (SOFT & BREATHY)

4

(KEYS L. SOLO) (BILLY LYNN SAYS)
"ABOUT WHAT?"

- + -

COURT UNDER FZ.

BAR ROOM SAD

mf (f)

CUT. W. (REHEARSE)
(OR THIS ISN'T A REAL HOME)

PIANO-CONDUCTOR

NEW COURTROOM CHORUS

BUT I'M NOT A CRIMINAL -- THERE, THERE --

(HANDKERCHIEF BIT)
(ROXIE CRIES)

CUE #1

TUTTI
PREF.

(1) (VOCAL) + Vln. (2) (3) (4)

Chorus Sing Safety
Give 'em the old RHY. + W.W. 1 RAB-3LE DAB-3LE, RAB-3LE DAB-3LE ACC.

mf F F FOT C7 (BS. CLAR) (DR) TUBA

(5) (6) (7) (8)

Back since the days of old Ac-thu-sa-bet, every-one loves the big bam-ba-za-

W.W. PNO RHY. C7 C7 C7 DM G7 C7 TUBA

(9) (10) (11) (12)

Give 'em the old three ring cir-cus - stuw and stuw-er ACC.

F F FOT C7 BO ACC. TUBA

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2580-802-75
-217-

P.C.

-2-

"COURT-ROOM" 4/15/75

(13) (VOCAL)

W.W. PIANO

(14) (15) (16)

When you're in trou-ble Go in to your dance.

Acc...

F F7 Bb F F F F F F F F

(17) (STOP ON DOOR-BELL RING)

W.W. PIANO

(18) (19)

though you are stiffer than a girder they'll let you get a

Bb Bbm F

(20)

(21) (22)

Way with mure-der

G7 E

CUE LA

Roxie: "I slipped on my kimono, and I went to the door..."

(Billie) "AND WHO LEFT THERE?"

THRO' CURTAINS

each

(ROXIE)
 "IT WAS FRED CASELY."
 CUE 2

STOP ON ("BECAUSE I HAVE REFORMED")

23 24 25 26 27

(CLAR'S) (ADD TRNS)

(+TRON)

28 29 30 31

CUE: (FLYNN) "WHAT DID YOU SAY ROXIE?"
 (ROXIE) "GO AWAY"
 (CHORUS): HUR- RAY
 (WITH FANB)

(ROXIE) "PLEASE, NO GOOD WILL COME OF THIS"
"BEFORE, I LOVE MY HUSBAND"

CUE #3

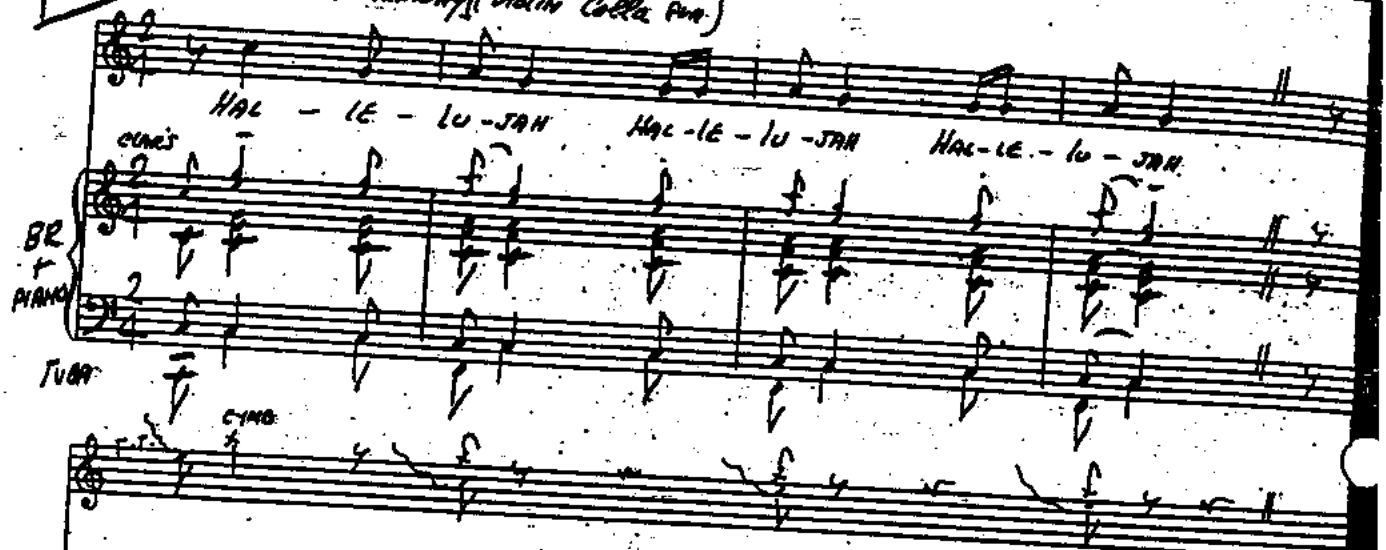
[CHORUS BY HARMONY] (Violin Colla Part)

Violin Colla Part with lyrics: HAL - LE - LU - JAN HAL - LE - LU - JAN HAL - LE - LU - JAN

BR
F
PIANO

TUBA

CINQ



CUE: "IT DOESN'T MATTER" "YOU'RE MINE YOU'RE MINE YOUR MINE"

CUE 4

TRUMPET ASSY

SAXES

KEYBOARDS

BASS

E & S

(FREQ)

"I'LL KILL YOU BEFORE I SEE YOU
HAVE ANOTHER MAN'S CHILD."

DRUM ROLL

(FLYNN) "DIAGRAM"

(DRUMS)

CUE #6

ROXIE: "AND THEN WE BOTH REACHED
FOR THE GUN"

ON CUE

ROXIE "AND I CLOSED
MY EYES AND SHOT"

TO CUE #7

(TUTT)

(ROXIE) "BUT I GOT
IT FIRST"

DIALOGUE

"HORRAH"

(KIM SHO TB)

S.D.R

(CHARLES TANG)

ff

HEY

P.C. Billy:

- 6 -

"COURT-ROOM" 4/24/75

JUE #1

"IN DEFENSE OF YOUR LIFE."

Roxie: "to save my husband innocent UNBORN child"

Chorus: RAZ-ZLE DAZ-ZLE TEM RAZ-ZLE DAZ-ZLE

cho: AND THEY'LL MAKE YOU A

VCL

KYBD

BAR

DBA

A A°7 D E9

STAR.

W.W.

STOP (LIGHTS OUT)

MATRON: "Well, whaddya expect?
 SHE'S A Lowbrow. things ain't
 what they used to be."

MOD/SLOW 2/4

ELMA (1) (2) (3) Velma (4) (5)

Velma: "they sure ain't. It's all gone?"
 [PRO - QUASI SHERIDAN - NOT THEATER BUT FRANK]

WHAT-EVER HAPPENED TO FAIR DEALING AND PURE ETH-ICS AND

NO. 2 (PNO.) mf.

(6) (7) (8) VELMA: (9) (10)

NICE MAN-NERS? TRIP?

WHAT IS IT EV-ERY-ONE NOW IS A PAIN IN THE

NO. 2 (PNO.)

(11) (12) (13) MATRON:

ASS? WHAT-EVER HAPPENED TO CLASS? CLASS!

[CL. - QUASI SHERIDAN]

NO. 2 (PNO.)

Artec 12 PVC

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14

MATCON:

WHAT-⁽¹⁵⁾EV-⁽¹⁶⁾ER HAP-PENED TO "PLEASE, MAY I?" AND "YES, THANK YOU" AND "HOW CHARM-ING!"⁽¹⁷⁾

CL.

1842 (PM)

H.C.L.

NO⁽¹⁸⁾W, EV-⁽¹⁹⁾RY SON A BITCH-⁽²⁰⁾ IS A SHAK⁽²¹⁾E IN THE GRASS.

HARMONIA

CL.

1842 (PM)

H.C.L.

WHAT-⁽²²⁾EV-⁽²³⁾ER HAP-PEND TO CLASS?⁽²⁴⁾ CLASS!⁽²⁵⁾

HARMONIA

CL.

1842 (PM)

H.C.L.

25

26 27

AH, THERE ANT NO GEN-TLE-MEN TO O-PEN UP THE DOORS. — THERE ANT NO

(VLM)

(GLOCK)

(HARM./PPA/CL'S)

(B'S CL./PPA)

(BASS)

28 29 30

LADIES NOW THERE ON-LY PIGE AND WHORES AND E-VEN KIDS-LL RNDCLYR DOWN SSS THEY CAN

(VLM)

(GLOCK)

(HARM./PPA/CL'S)

(B'S CL./PPA)

(BASS)

(PK. 2)

31 32

PASS, NO-BOD-Y'S GOT NO

(VLM)

(GLOCK)

(HARM./PPA/CL'S)

(B'S CL./PPA)

(BASS)

(PK. 2)

33

34 35 (VELMA!) 36 (MARTIN)

CLASS. (VLM)

WHAT EVER HAP-PENED TO OLD YAL-UES AND

(L.H. PIANO) (NO CLIP)

(B. CL.)

37 38 (VELMA) 39 40 (MARTIN) 3 41

FINE MO-RALS AND GOOD BREEDING? NOW NO-ONE EV-EN SAYS 'OOPS' WHEN THEY'RE PASSING TH

(W.W.) (VLM)

(FLG. TRBS.) (dim.)

42 43 (BOTH) 44 45

CLASS. WHAT EVER HAP-PENED TO CLASS? CLASS!

(CLAR.) (VLM)

(B. CL.)

V. (46) (47) (48) (49)

M. AN, THERE ANT NO GENTLEMAN WMS FIT FOR A-NY USE, — AND A-NY GARD-TROU-THYR PAT-VOES FOR A-

V. (50) (51) (52) (53)

M. DEUCE — AND E-VEN KIDS-LL KIDY THYR SONS AND DAUGHTERS NO-BO-YS GOT NO

AND E-VEN KIDS-LL KIDY THYR SONS AND DAUGHTERS SASS NO-BO-YS GOT NO

(54) (55) (56) (57)

V. (54) (55) (56) (57)

CLASS ALL THO READ A BUNT TO AN IS RAPE AND THEFT

M. (54) (55) (56) (57)

M. (54) (55) (56) (57)

JE - SUS

CL. (54) (55) (56) (57)

CL. (54) (55) (56) (57)

FL. (54) (55) (56) (57)

FL. (54) (55) (56) (57)

PIANO

PNO. (54) (55) (56) (57)

PNO. (54) (55) (56) (57)

(57) (58) (59) (60)

(57) (58) (59) (60)

NO-B-DY'S GOT NO

M. (57) (58) (59) (60)

M. (57) (58) (59) (60)

CHRIST AINT THERE NO DE-CENCY LEFT? NO-B-DY'S GOT NO

CL. (57) (58) (59) (60)

CL. (57) (58) (59) (60)

FL. (57) (58) (59) (60)

FL. (57) (58) (59) (60)

PNO. (57) (58) (59) (60)

PNO. (57) (58) (59) (60)

VELMA (62)

CLASS. MATRON (63)

CLASS. (64)

'S GOT HIS BARRIS IN HIS (65)

EV-RY BODY YOU WATCH (66)

(66) CROTCH (67)

HOLY CRAP (68)

WHAT A SHAME WHAT BE -

(M) HOLY CRAP WHAT A SHAME WHAT BE -

(69) MA) *p* CAME OF CLASS? (70) (71)

(MATRON) *p* CAME OF CLASS?

(CIS) (this 50) +CLOCK

Handwritten musical notation for piano accompaniment, including bass and treble clefs, notes, and rests.

(72) (73)

Handwritten musical notation for piano accompaniment, including bass and treble clefs, notes, and rests.

Handwritten musical notation for piano accompaniment, including bass and treble clefs, notes, and rests.

Handwritten musical notation for piano accompaniment, including bass and treble clefs, notes, and rests.

Handwritten musical notation for piano accompaniment, including bass and treble clefs, notes, and rests.

FF (+Time)

Segue to
Temp. Call

timp roll
 MATRON: "the NEXT VOICE you hear will be that of MR. BILLY FLYNN" (Drum stops)

(CUE) CHAMPION OF THE DOWNTOWN
 (1) (2) (3) (4)

HARMONIUM (Rock of Ages)
 KYB I
 BB Eb Bb F Bb

(5) (6) (7) (8)
 [STOP ON CUE] "DESPITE WHAT YOU HAVE HEARD THE PROSECUTION SAY."

(9) (10) (11) (12) (13) (14)

P.C.

-2-

"BILLY'S SPEECH"

CUE #2 TPTS

(14) (15) (16) (17)

(DRS) (CIRCUS STYLE)
PCC
CLM

PNO II

TRBE
TUBA BARI

(18) (19) (20) (21)

CUE #3
"FLYING"
"THE DEFENSE RESTS"
(QUASI ORGAN)

(BR.) (22) (23)

ELS

(HARMONIUM)

(TUBA)

[SEGUE]

PIANO-CONDUCTOR

THE VERDICT

"WILL THE DEFENDANT PLEASE RISE?"

"WHAT IS YOUR VERDICT?"

CUE # 1 (ON CUE:) Dim. + STOP ON:

(SAXES, TRPTS, KYBD. L, BASS)

V.S.

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P.C. (Flynn: "My Exit Music")

"THE VERDICT"

CUE #2

TSB
TABS

Musical notation for TABS, including a treble clef, a key signature of one flat, and a 3/4 time signature. The notation shows a sequence of notes and rests, with a dynamic marking of *f* and a *3* indicating a triplet.

CLW

Musical notation for CLW, featuring a treble clef and a key signature of one flat. It includes a *5* indicating a quintuplet and a *6-b* indicating a sixteenth note.

WV
KRYST

Musical notation for WV and KRYST, showing a treble clef and a key signature of one flat. The notation includes several notes with accents (^) above them.

TUBA

Musical notation for TUBA, featuring a bass clef and a key signature of one flat. It consists of a series of notes and rests.

Slowly

BR

DRUMS

Musical notation for DRUMS, including a treble clef and a key signature of one flat. It features a *6* indicating a sextuplet and a *7* indicating a septuplet. The tempo marking "Slowly" and the instruction "BR" are present.

ALL HE CARES ABOUT IS LOVE.

CLW

VRBS

Musical notation for CLW and VRBS, showing a treble clef and a key signature of one flat. It includes a *6* indicating a sextuplet and a *7* indicating a septuplet.

KRYST

(T.T.)

TRM

CYM

Musical notation for KRYST, featuring a treble clef and a key signature of one flat. It includes a *6* indicating a sextuplet and a *7* indicating a septuplet. The notation is marked with "(T.T.)", "TRM", and "CYM".

TUBA

Four empty musical staves at the bottom of the page, each with a treble clef and a key signature of one flat.

PIANO-CONDUCTOR

NOWADAYS

"CHICAGO"

5/2/75

LC + OR FROM BNC
IS JINOS' EXIT

ROXIE: MOD. SLOW

(1) (2) (3) (4)

IT'S GOOD, IS-N'T IT? GRAND, IS-N'T IT? GREAT, IS-N'T IT? SWELL, IS-N'T IT?

(TRB. 1) (TRB. 2) (TRB. 3)

(GLOCK)

(5) (6) (7) (8)

FUN, IS-N'T IT? NOW - A - DAYS. THERE'S

Acc with

(TRB)

P.C.

(9) MEN EV- 'RY-WHERE, (10) JAZZ EV- 'RY-WHERE, (11) BOOZE EV- 'RY-WHERE, (12) LIFE EV- 'RY-WHERE

CLS + TRB
VLA
KYO
F
P.M.Y.

ACC. (TRB) + BRUSHES ON SN. DR.

(13) JOY EV- 'RY-WHERE (14) NOW - A - DAYS. (15) (16) YOU CAN.

BR
CYM.
CL, BS, CT

(17) LIKE THE LIFE YOU'RE LIV-ING, (18) YOU CAN LIVE THE LIFE YOU LIKE. (19) YOU CAN (20)

CLS
VLA
(BRUSHES ON TOP CYMBALS)
F.M.A.
(UKE)
E+⁷ (TRBS)
AM CT AM⁷ (TRBS)

7c.

(21)

(22)

(23)

(24)

E - VEN MAR - RY HAR - RY. BUT MESS A - ROUND WITH IKE. AND THAT'S

CS

W

KYBR

Handwritten musical notation for measures 21-24. The top staff is the vocal line with lyrics. Below are staves for piano accompaniment, including chords and melodic lines. Chords include D7, D7 TRB, G, D+, and (B7 G9 #3.4). There are also handwritten notes like 'CS' and 'W'.

(25)

(26)

(27)

(28)

GOOD, IS - N'T IT? GRAND, IS - N'T IT? GREAT, IS - N'T IT? SWELL.

CS

W

KYBR

VCL

TRB

TRB

Handwritten musical notation for measures 25-28. Similar to the previous system, it includes a vocal line and piano accompaniment. Chords include C, C MA, C MA 7, and C TRB. There are also handwritten notes like 'CS', 'W', 'KXBR', 'VCL', 'TRB', and 'CYM'.

(29) TPT. I SOLO

(30)

(31)

(32) ANNOUNCEMENT!

VCL

TRB

TRB

KYBR

Handwritten musical notation for measures 29-32. The top staff is for the trumpet solo. Below are staves for piano accompaniment. Chords include F, F#, F, F#, F, F#, F, F#, F, F#. There are also handwritten notes like 'VCL', 'TRB', 'KXBR', and 'ff (+CYM.)'.

(33)

34 35 36

(SLS-BEARLY)
MN

37 37A 38 38A

RR (SMILE)

DR. VLN (RUN)

PA: I PA: II

(39) 40 41 42 (ROXIE/VELMA)

PCM P.I. CPM P.I.

(SLS/VLN)

DR. (Vln)

YOU CAN

BAS (P.I. IN OCTAVE)

43

44 45 46

LIKE THE LIFE YOU'RE LIV-ING YOU CAN LIVE THE LIFE YOU LIKE. YOU CAN

Glock./Piano I/violin

mf F#m7? E7 Am C# Am?

47 48 49 50

E-VEN MAR-RY HAR-RY BUT MESS A-ROUND WITH IKE. AND THAT'S

cres

D7 D7 D7 D7 G Bb G?

51 52 53 54

GOOD, IS-N'T IT? GRAND, IS-N'T IT? GREAT IS-N'T IT? SWELL IS-N'T IT?

pp *win da*

Poco Cresc

clarinet C C# Cb C?

55 FUN IS - N'T IT? BUT NATH - ING STAYS. IN FIR - TY

56 57 58

UN. *reference*

PIANO

CLAR. *clarinet*

59 YEARS OR SO ITS GON - NA CHANGE, YOU KNOW. BUT OH ITS

60 61 62

UN. *reference*

PIANO

CLAR. *clarinet*

63 HEA - VEN, NOW - A - DAYS (AND NOW POETRY IN MOTION)

64 65 66

ANNOUNCER:

(Tutti)

SOLO (SOP. SAT.)

PIANO

CLAR. *clarinet*

i.c.

-7- "NOWADAYS"

Handwritten musical score for "NOWADAYS" featuring multiple instruments and sections.

Section 1 (Measures 1-4):

- STANLEY WHISTLES:** (1/2 R), (3/4 R), (4/4 R)
- TRBS:** (K7B9.I)
- CLAR. TRB. I:** (K7B9.I)
- CHORDS:** C/E, F, C7

Section 2 (Measures 5-8):

- SASS:** (5/4 R), (6/4 R), (7/4 R), (8/4 R)
- CLAR. TRB. I:** (K7B9.I)
- TRBS, BS. CL.:** (K7B9.I)
- CHORDS:** C, C7, F

Section 3 (Measures 9-12):

- STAN WHISTLES:** (9/4 R), (10/4 R), (11/4 R), (12/4 R)
- TRBS:** (K7B9.I)
- CLAR. TRB. I:** (K7B9.I)
- CHORDS:** C/E, C7, F

Section 4 (Measures 13-16):

- TRBS:** (K7B9.I)
- CLAR. TRB. I:** (K7B9.I)
- CHORDS:** C/E, C7, F

PC.

- 8 -

NEW YORK

(13R) (STANLEY WHISTLES) (14R)

Musical score for measures 13-18. Includes staves for Trumpets (TP), Trombones (TRBS), Keyboard (KYBD), and Piano (PANO). Notes include "WA" and "W+ WA".

TP, TRBS, KYBD, PANO

ROSIE WING WA WA WA WA WA WA WA WA

WA WA WA WA WA WA WA WA WA WA

WA WA WA WA WA WA WA WA WA WA

Musical score for measures 19-22. Includes staves for Trumpets (TP), Trombones (TRBS), Keyboard (KYBD), and Piano (PANO). Notes include "WA" and "W+ WA".

TP, TRBS, KYBD, PANO

WA WA WA WA WA WA WA WA WA WA

WA WA WA WA WA WA WA WA WA WA

WA WA WA WA WA WA WA WA WA WA

Musical score for measures 23-26. Includes staves for Trumpets (TP), Trombones (TRBS), Keyboard (KYBD), and Piano (PANO). Notes include "BR (OPEN IN DERBY)", "CRBSC.", and "ANG THAT'S".

TP, TRBS, KYBD, PANO

BR (OPEN IN DERBY) (OPEN - NO DERBY) ANG THAT'S

CRBSC.

ANG THAT'S

CHORDS: G7, Ab7, A7, Bb7, G7, Ab7, A7, Bb7

91

92 93 94

GOOD IS - N'T IT? GRAND IS - NT IT? GREAT IS - N'T IT? SMALL IS - N'T IT?

VIN(OR)
BR.

Piano
P
acc's

96 97 98

FUN IS - N'T IT? BUT NOTH - ING STAYS IN FIF - TY

TRIPS
BR.

Guitar?
F7 F7 F7 F7
Eb?

Free

99

100 101 102

YEARS OR SO HIS GON - NA CHANGE YOU KNOW BUT OH HIS

ACCORDIAN
TOM'S
B.C.L.

+ CLAR'S
CLAR'S
(GOOD BEARS)

mf

103 ♯ 104 ♯ 105 106

HEAV - EN Now - A - DAYS

gliss gliss

(Tutti) W. H. V. H.

OR.

PIANO-CONDUCTOR

HONEY RAG

Musical score for piano and conductor, measures 1-4. The score includes dynamic markings such as *Cresc. (Build up top)* and *f*. There are also handwritten notes like *on top solo* and *SPR.* above the piano part.

Musical score for piano and conductor, measures 5-13. This section includes the lyrics: "LET'S ALL GO TO HELL IN A FAST CAR AND KEEP IT HOT." The score features dynamic markings like *(Cresc.)* and *(+TPT.)*. There are also handwritten notes such as *AD LIB REPEAT!* and *2X*.

Musical score for piano and conductor, measures 10-13. This section shows the piano accompaniment with notes and chords. There are handwritten notes like *KYBDI* and *AGATE* near the piano part.

P.C.

"HONEY RAG"

(13) TRPS

SAXES

KYBD

+ RHY.

(19)

(20)

(21)

(22)

Tutti

SAXES

TRBS

KYBD

C

(23) SAXES

(24)

(25) TRBS

(26)

(27)

(28) SAXES

TRPS

SAXES

Cm

+ TENORS, TRBS

Handwritten musical score for a jazz ensemble. The score is arranged in systems, each with a staff for a specific instrument and a grand staff for piano accompaniment.

- System 1:**
 - Staff 1: Trumpets (TPTS) with measures 29, 30, 31, 32, 33, and 34.
 - Staff 2: Saxophone (SAXES).
 - Staff 3: Piano (GRAND STAFF).
- System 2:**
 - Staff 1: Trumpets (TPTS) with measures 35, 36, 37, 38, 39, and 40. Includes the handwritten note "(+ TEMPLE BLOCKS)".
 - Staff 2: Horns (HORN C) and Trumpets (TRBS).
 - Staff 3: Piano (GRAND STAFF).
- System 3:**
 - Staff 1: Trumpets (TPTS) with measures 41, 42, 43, and 44.
 - Staff 2: Saxophone (SAXES).
 - Staff 3: Piano (GRAND STAFF).

Additional handwritten annotations include "CHOKÉ cym." and "CHOKÉ cym." near measures 39 and 40, and "TRBS" near measure 43.

(45) SNARE DRUM (84) (46) (47) (48) (49) (50)

TPS WAIT WAIT WAIT

KYBD (+ TOM-TOM) (48) (49) (50)

Em Eb7 Emi Emi Bm Bmi Cm F#

(51) (52) SCR. SAK (53) (MESS AROUND) (54) (55) (56)

TPS (+ TOM-TOM) CLAR. (QUASI JAZZ SOLO)

(51) (52) (53) (54) (55) (56)

Bm Emi SHELL (54) (55) (56)

DRUMS + TRBS + BASS

KYBD

(57) (58) (59) (60)

SHELL OF SCR (57) (58) (59) (60)

CON. BELL (59) (60)

Bmi F# Bm (DR)

PC.

(61)

(BUILD)

(62)

(63)

(64)

(65)

(66)

KYBD I

KYBD II

TRBS

TUBA

TRBS

BOTH STRS

BAND

(67)

(68)

(69)

(70)

(71)

(72)

(73)

(74)

(75)

(76)

(77)

(78)

(79)

(80)

CRES. POLO A POLO

BAND

SAXEST

CRES.

SOLO

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

TRBS

A set of five empty musical staves, likely for percussion instruments, located at the bottom of the page. The staves are blank, with only some faint markings and a brace on the left side.

BR (73) (74) (75) (76)

(CRESC. POCO A POCO)

SAXES

KYBA
+ RHY.

Am7 D7 D7 Bm7 E7 E7

(77) (+8VA) (78) (79) (80)

KYBA
+ SAX

TABS

RHY.

TPC5

Am7 D7 D7 Bm7 E7 E7

BR (81) (82) (83) (84)

KYBR

SAXES

Am7 D7 D7 Bm7 E7 E7

P.C. (85) KYB02 EVA +BR

TRBS

(86) (87) (88)

SXS

TRADT

8VA

Am7 D7 Bm7 E7 E7

(89) (90) (91) (92)

TRBS

Am7 D7 D7 Bm7 E7 E7

(93) (94) (95) (96) (97)

Am7 D7 D7 G6 D7

PIANO-CONDUCTOR

FINALE UNDERSCORE

"CHICAGO"

Flute 1
Flute 2

(CUE:) "THANK YOU."

RUBATO:

CLAR. SOLO

VCLN

ACC.

TUBA

BS. CL.

CL. 2

BS. CL.

ACC. VCLN

VCLN

TUBA

(1) (2) (3) (4) (5) (6) (7) (8)

(9) (10) (11) (12) (13) (14) (15) (16)

CLAR. SOLO
VCLN (SURLA TOUCHE)
ACC. (CONT.)
TUBA
BS. CL.
CL. 2
BS. CL.
ACC. VCLN
VCLN
TUBA

CL. 2
TUBA

"BELIEVE US, WE COULDN'T HAVE DONE IT WITHOUT"

(FADE-CHANGE TO PA)

Arr. 12 PVC

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2- "FINALE UNDERSCORE"

P.C.

SLOW 4
VERY SERIOUSLY QUASI "TAPS"

Handwritten musical score for the first system, measures 17-22. The top staff is marked with a circled 17 and includes the tempo instruction "SLOW 4 VERY SERIOUSLY QUASI 'TAPS'". It features a series of rhythmic patterns with notes and rests, including a circled 18. The second staff is marked with a circled 19 and contains similar rhythmic notation. The third staff is marked with a circled 20 and includes a circled 21. The fourth staff is marked with a circled 22 and includes the instruction "(19) (SIMILE)".

Handwritten musical score for the second system, measures 23-26. The top staff is marked with a circled 23 and includes the instruction "(24) TRB. SOLO". It features a series of rhythmic patterns with notes and rests, including a circled 25. The second staff is marked with a circled 26 and includes the instruction "(27) TRB. SOLO". The third staff is marked with "CRES. POLO A POLO" and "(HARMONIUM)". The fourth staff is marked with "TUBA" and "MAESTOSO".

Handwritten musical score for the third system, measures 27-30. The top staff is marked with a circled 27 and includes the instruction "(29)". It features a series of rhythmic patterns with notes and rests, including a circled 30. The second staff is marked with a circled 28 and includes the instruction "(30)". The third staff is marked with a circled 29 and includes the instruction "(30)". The fourth staff is marked with a circled 30 and includes the instruction "SEWER TO BOW".

PIANO-CONDUCTOR

BOWS

"CHICAGO"

3

Empty musical staves for Piano-Conductor and BOWS sections.

(SVA)
PIA: BRIGHT TWO

(SVA)
PIA: BRIGHT TWO

(A)
TRTS
AUTO

Musical notation for strings with notes and rests.

(B)
TRB

Musical notation for trombones with notes and rests.

(C)
BAND

f + cym. roll

(D)
BARI
TUBA

Musical notation for band instruments with notes and rests.

+ KYBDS

U.S.

Empty musical staves for Piano-Conductor and BOWS sections.

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PC-1

(1) (2) (3) (4) (5) (6)

(7) (8) (9) (10) (11) (12)

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

CIRCUS STYLE, BUT SWING IF POSSIBLE

BB7 Cm7 BB7

EP E Eb Eb G7 BB7 A7 BB7 Cm7 BB7

BB7 A7 BB7 Cm7 BB7 BB7 A7 BB7 BB7 FM7 BB7 BB7 Fm7 BB7

Cm Cm F BB7 Cm7 Fm7 BB7

V.A. (17)
 BR.
 SXS
 [BR BOTH XS]

Musical staff for measures 17-22. The staff contains a melodic line with notes and rests. Measure numbers 17, 18, 19, 20, 21, and 22 are circled above the staff.

BOTH
 TUBA
 (OCTAVE)
 E9 E9 E9 E9 Bb7 A7 Bb7 Com Bb7

Musical staff for measures 17-22, likely for tuba. It features a series of chords and rhythmic patterns. Chord symbols E9, Bb7, A7, and Bb7 Com Bb7 are written below the staff.

(23) (24) (25) (26) (27) (28)

Musical staff for measures 23-28. Measure numbers 23 through 28 are circled above the staff.

Bb7 A7 Bb7 Com Bb7 E9 E9 E9 E9 E9

Musical staff for measures 23-28, likely for tuba. It features a series of chords and rhythmic patterns. Chord symbols Bb7, A7, Bb7 Com Bb7, and E9 are written below the staff.

BR (29) (30) (31) (32)

Musical staff for measures 29-32. Measure numbers 29 through 32 are circled above the staff.

V.A. SXS
 A7 A7 A7 A7

Musical staff for measures 29-32, likely for saxophone. It features a series of chords and rhythmic patterns. Chord symbols A7 are written below the staff.

Handwritten musical score for a jazz ensemble. The score is divided into two systems of four staves each. The first system includes parts for Violin (Vln), Saxophone (Sax), Trombone (Bb TR), Trumpet (TR), and Tuba. The second system includes parts for Trombone (Bb TR), Saxophone (Sax), Trombone (Bb TR), and Tuba. The score features various musical notations including notes, rests, and dynamic markings. Chord symbols are written below the staves, including Eb, D, F7, D7, Bb7, B7, Eb, B7, Fm7, and Bb7. Measure numbers (33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48) are circled in the left margin. The score is written in a style typical of mid-20th-century jazz manuscripts.

P.C.

V. 4.

SXS

Musical notation for V. 4. SXS, measures 65-70. Includes circled measure numbers (65), (66), (67), (68), (69), (70).

BOTH HYDR.

RHY + TUBA

Musical notation for RHY + TUBA, measures 65-70. Includes circled measure numbers (65), (66), (67), (68), (69), (70). Chord symbols: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.

(71)

SXS

Musical notation for SXS, measures 71-76. Includes circled measure numbers (71), (72), (73), (74), (75), (76).

BOTH HYDR.

RHY + TUBA

Musical notation for RHY + TUBA, measures 71-76. Includes circled measure numbers (71), (72), (73), (74), (75), (76). Chord symbols: Bb7, Bb7, Bb7, Eb, Eb, Eb, Eb, Eb.

BR

VCL SXS

LO

Musical notation for BR, measures 77-80. Includes circled measure numbers (77), (78), (79), (80).

Musical notation for VCL SXS, measures 77-80.

Musical notation for LO, measures 77-80. Chord symbols: Ab, Ab, Ab, Ab.

P.C.

- 6 -

"Bows"

Handwritten musical score for measures 81-84. The score includes staves for TABS, VLN, SXS, and KTBAS. Measure numbers (81), (82), (83), and (84) are circled above the first staff. The KTBAS staff shows a melodic line with notes and rests, and a bass line with chords: Ab, Ab, Abm6, Abm6. The VLN staff has a long slur across measures 81-84. The SXS staff has notes with slurs. The TABS staff has fret numbers and a "SLIDE" instruction.

Handwritten musical score for measures 85-88. The score includes staves for VLN and KTBAS. Measure numbers (85), (86), (87), and (88) are circled above the first staff. The KTBAS staff shows a melodic line with notes and rests, and a bass line with chords: Eb, Eb, Cm6, Cm6. The VLN staff has a long slur across measures 85-88. The SXS staff has notes with slurs.

Handwritten musical score for measures 89-92. The score includes staves for SAXE, VLN BR, SVA, and KTBAS. Measure numbers (89), (90), (91), and (92) are circled above the first staff. The KTBAS staff shows a melodic line with notes and rests, and a bass line with chords: Eb, Eb, Eb B7, Fm7 Bb7. The VLN BR staff has notes with slurs. The SVA staff has notes with slurs. The SAXE staff has notes with slurs.

P.C.

- 7 - "Bows"

Handwritten musical score for "Bows" (page 7). The score includes parts for:

- W. 93** (Violin I)
- SKS** (Violin II)
- KYBOOS (BUN)** (Viola)
- RMV** (Violoncello)
- BASS TUBA** (Bass)
- TUTTI** (Tuba)
- D.S.** (Drum Set)
- 8V** (8 Violins)

The score is divided into measures 93 through 100. Chord symbols are present in the lower staves, including Eb, D, Eb, Fm, Cm, D7, Eb+, and Bb7. The notation includes various rhythmic values and articulation marks.

Empty musical staves at the bottom of the page, consisting of three systems of five-line staves each.