

Vocal Score

(September 1994)

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Act One Vocal Score

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INTERVAL

Act One

Overture

A *Moderato in 4*
Intensely

Musical score for section A, starting with a forte (f) dynamic. The score is in 4/4 time and consists of two staves (treble and bass clef). The melody is marked with a slur and a crescendo hairpin.

B *A Tempo*

Musical score for section B, marked with a ritardando (rit....) dynamic. The score is in 4/4 time and consists of two staves. The melody is marked with a slur and a decrescendo hairpin.

C *In 2*

Musical score for section C, marked with a piano (p) dynamic. The score is in 2/4 time and consists of two staves. The melody features triplet markings (3) and a slur.

D

Musical score for section D, marked with a piano (p) dynamic. The score is in 4/4 time and consists of two staves. The melody is marked with a slur and a decrescendo hairpin.

Musical score for section D continuation, marked with a ritardando (rit....) dynamic. The score is in 4/4 time and consists of two staves. The melody is marked with a slur and a decrescendo hairpin.

SEGUE
Scene One

Scene One

The patio and exterior of a preposterous, Italianate Hollywood mansion, not more than twenty years old, but already shabby from neglect. The deep end of the swimming pool is visible, the rest stretching off into the wings. Floating in the pool, fully clothed, face down, is the body of a young man. Dawn is just beginning to break.

Moderato

mp

A musical score for piano introduction, marked *Moderato* and *mp*. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes.

Over this image, once it has become established, the VOICE of JOE GILLIS

A musical score for piano accompaniment during Joe Gillis's voice. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes.

Agitato - Allegro

JOE

I guess it was five A. M. A hom - i - cide had been re -

A musical score for Joe Gillis's first line of dialogue. It consists of two staves: a treble clef staff with the vocal line and a bass clef staff with the piano accompaniment. The tempo is marked *Agitato - Allegro*. The lyrics are "I guess it was five A. M. A hom - i - cide had been re -".

port - ed from one of those cra - zy man - sions up on Sun - set To -

A musical score for Joe Gillis's second line of dialogue. It consists of two staves: a treble clef staff with the vocal line and a bass clef staff with the piano accompaniment. The lyrics are "port - ed from one of those cra - zy man - sions up on Sun - set To -".

Sunset Boulevard

mor - row ev - ery front page is going to lead with this sto - ry

Molto Rall.

You see an old - time mo - vic star is in - volved

By now, a handsome, broad-shouldered man in his early thirties has emerged from the crowd and moved downstage to address the audience directly: this is JOE GILLIS.

Colla voce in 2

In 4

May - be the big - gest star of all. But be - fore you read a - bout it, be -

fore it gets dis - ton - ed by those Hol - ly - wood pir - an - has, if you

Sunset Boulevard

(spoken)

wan - na know the real facts You've come to the right par - ty.

No Beat

During this, the stage is irregularly raked by cold blue light which turns out to be thrown by the L.A.P.D. patrol cars, one of which draws up and disgorges a number of POLICEMEN, who split up; two approach the house, while another two move over to contemplate the body in the pool.

Scene Two

Let Me Take You Back 6 Months

The gates and open areas at the front of the Paramount lot, leading to the studios and the administration blocks. It is morning and a variety of young hopefuls are milling about in the forecourt, waiting for their interviews, assignments or auditions, and trying to impress one another. As this world gradually assembles before our eyes, JOE's tone changes; he continues to address the audience.

A Shuffle-swing
Moderato

JOE

Let me take you back six months I was at the bot - tom of the bar - ref.

Sunset Boulevard

I had a con - tract down at Fox, but I'd fat - ten foul of Dar - ryl. Now

B

I had a date at Pa - ra - mount a - long with a - bout a thous - and o - ther wri - ters. If this

did - n't come up ros - es I'd be cov - er - ing fun - er - als back in Day - ton O - hi - o. I'd

Colla voce

A Tempo

hid - den my car three blocks aw - ay Turned out to be a smart move.

rit....

Let's Have Lunch

JOE joins the young hopefuls: these include MYRON, a director; MARY, a young actress, blonde and beautiful, artfully disheveled; and JOANNA, a writer, dark and intense. THEY greet each other with air kisses, casual waves and ritualized exchanges.

Swing Allegro Moderato

First system of piano introduction musical notation, featuring treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music begins with a forte (f) dynamic marking.

Second system of piano introduction musical notation, continuing the piece with treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

A

JOE

Vocal line for Joe, starting with the lyrics "Hi there My-ron" and "I've got a date with Shel - drake".

Hi there My-ron

I've got a date with Shel - drake

MYRON

Vocal line for Myron, starting with the lyrics "How's it hang-ing?" and "I'm".

How's it hang-ing?

I'm

Piano accompaniment for the vocal lines, featuring treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

Sunset Boulevard

(JOE)

(MYRON) How can you work with Dar - ryl? Got -
shoo-ting a west-ern down at Fox. We should talk

(JOE) **B**

ta run. Let's have lunch. You look great
(MYRON) Let's have lunch.
(MARY) Hi Mis-ter Gil-lis I'm up for an au-dit

Sunset Boulevard

(JOE)

Sheldrake is driving me in-sane
ion Don't for-get me when you're cast-ing. Got -

(MARY) We should talk

Musical notation for Joe and Mary, including piano accompaniment.

C

(JOE)

JOANNA

Let's have lunch. Morn-ing Jo-an-na Who are you meet-ing?
Hi there My-ron

(MARY) ta run. Let's have lunch

Musical notation for Joe, Mary, and Joanna, including piano accompaniment.

Sunset Boulevard

(JOE) JOHANNA

Shel drake but do I need it? I'm hand - ing in my sec - ond draft

MARY

I've spent the last month fas - ing.

MYRON MYRON

You look great I'm shooting a

JOE JOHANNA

I'd real - ly love to read it We should talk

(MYRON) MARY MYRON

west - ern down at Fox. Don't for - get me when you're cast - ing We -

Sunset Boulevard

(JOE) (JOE)
+ JOAKNA
(MYRON) Got - ta run. Let's have lunch
+ MARY
should talk Got - ta run Let's have lunch

1ST FIN. MAN **D** *Piu Mosso*

Accel. We want the keys to your

mf *f* *f*

Sunset Boulevard

2ND FIN. MAN

1ST FIN. MAN

car You're way be - hind with the pay - ments Don't give us

JOE

2ND FIN. MAN

an - y fan - cy foot - work. Give us the keys.

E

on - ly wish I could help. I loaned it to my ac - count -

mp "cool" feel

Sunset Boulevard

JOE

ant He has an im - port - ant cli - ent down in

F

Palm Springs. felt like shooting the breeze.

1ST FIN. MAN

Are you tell - ing us

8va

(JOE)

(1ST FIN. MAN)

I believe in self de - ni - al .

you walked here?

f

A

A

Sunset Boulevard

First system of musical notation for piano, featuring treble and bass staves with complex chordal textures and melodic lines.

Second system of musical notation, including a first ending bracket labeled 'I' and a fermata over a measure in the treble staff.

Third system of musical notation, showing a continuation of the piano accompaniment with various rhythmic patterns.

Fourth system of musical notation, concluding the page with a final cadence and a fermata.

Act One - pt 4.

Sunset Boulevard

J

Musical score for section J, piano accompaniment. It consists of two staves: a treble clef staff with a key signature of two flats and a 4/4 time signature, and a bass clef staff. The music features a steady bass line and a more complex treble line with chords and melodic fragments. There are two accents marked with a lambda symbol (Λ) above the treble staff.

Continuation of the musical score for section J, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar harmonic and melodic patterns as the previous section.

K

JOE

That you Sam-my?

SAMMY

Bless you Jo - seph

How do you like my ha -

mp

Musical score for section K, featuring vocal lines and piano accompaniment. It consists of three staves: a vocal line for JOE, a vocal line for SAMMY, and a piano accompaniment with two staves (treble and bass clef). The key signature is two flats and the time signature is 4/4. The lyrics are: JOE: "That you Sam-my?", SAMMY: "Bless you Jo - seph", and SAMMY: "How do you like my ha -". The piano part includes a mezzo-piano (*mp*) dynamic marking and some chordal textures.

(101)

How come you get such lou - sy breaks? (SAMMY)
rem One learns to grin and bear

em. GIRLS
This is the bigg - est film ev - er

Sunset Boulevard

JOE
What - 're you play - ing?

1ST GIRL
Tem - ple vir - gin

(GIRLS)
made

2ND GIRL
Hand - maid - en to De - li -

JOE
Let's have lunch Got - ta run You

ah..

Accel.

mp

Sunset Boulevard

L

Poco allegro

108

got - ta find me a job I'm way be - hind with my

mf

pay - ments I thought you were meant to be my

f

a - gent I need some work

MORZNO

1

M

Tempo Primo

Sunset Boulevard

MORINO

on - ly wish I could help This

town is dead at the mo - ment There's been this

[101] Who is this jerk?
slow down in pro - duc - tion

mf *f*

Sunset Boulevard

MORINO

He's my wun-der-kind from Broad-way Ev-ry ma-jor

Musical score for MORINO, featuring a vocal line and piano accompaniment. The lyrics are: "He's my wun-der-kind from Broad-way Ev-ry ma-jor". The piano part includes a first ending bracketed as (First).

WUNDERKIND

stu-dio wants him Play-ing one a-against the oth-er

Musical score for WUNDERKIND, featuring a vocal line and piano accompaniment. The lyrics are: "stu-dio wants him Play-ing one a-against the oth-er".

(JOE)

What I need is three hun-dred bucks MORINO: What you need is a new agent.

Musical score for (JOE), featuring a vocal line and piano accompaniment. The lyrics are: "What I need is three hun-dred bucks MORINO: What you need is a new agent." The piano part includes a dynamic marking of *mp*.

Sunset Boulevard

Piano introduction for the song 'Sunset Boulevard'. The music is written for piano in a 4/4 time signature, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

N JOE

Hel - lo Art - ie You nev - er call me

ARTIE

Joe you bas - tard

The first system of the vocal score includes the vocal line and piano accompaniment. The vocal line is in a 4/4 time signature and features the lyrics 'Hel - lo Art - ie' and 'You nev - er call me'. The piano accompaniment is in a 4/4 time signature and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

an - y more.

Found a cut - er danc - ing part - ner

The second system of the vocal score includes the vocal line and piano accompaniment. The vocal line is in a 4/4 time signature and features the lyrics 'an - y more.' and 'Found a cut - er danc - ing part - ner'. The piano accompaniment is in a 4/4 time signature and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

JOE

Not so great

ARTIE

How are things Will this help? Twen - ty bucks

JOE: Thanks, you're a real pal.
 ALL: (Ad Lib): Good Morning Mr DeMille
 MYRON: Good Morning CB

DE MILLE CROSS

TILL READY

ON CUE: Good Morning Mister DeMille

Sheldrake

This is Sheldrake Bring some water Give me that dit-head

mf

Shel.

No - lan. No - lan sweet - heart great to talk

mp

Shel.

This draft is so much bright - er You're the best e - ven so

Shel.

I've heard a moth - er writ - er Joe what the fuck brings you

P JOE : You wanted to see me. SHELDRAKE: I did? What about?
 JOE: "Bases Loaded" It's a baseball story.

Shel.

here?

mp

SHELDRAKE: So pitch.
 JOE: It's about a rookie shortstop batting 347. The kid was once mixed up in a holdup. Now he's trying to go straight, only...

loco

SHELDRAKE: Wait a minute I think I have read this. Somebody bring me whatever we've got on...
 JOE: "Bases Loaded" SHELDRAKE: "Bases Loaded"

JOE: They're pretty hot for it over at Twentieth.
SHELDRAKE: Good! JOE: But can you see Ty Power as a shortstop?

Shel.

Chorus

Let's have lunch

BETTY: Here's that "Bases Loaded" material you asked for Mr Sheldrake. I made a two page synopsis for you but don't bother to read it.

Q

SHELDRAKE: Why not?
BETTY: It's just a rehash of something that wasn't very good to begin with.

SHELDRAKE: Meet Mister Gillis. He wrote it.

Chorus

We should talk

SHELDRAKE: This is Miss Kramer (BETTY turns to JOE, horribly embarrassed)
BETTY: Schaefer, Betty Schaefer. And right now I'd like to crawl into a hole and pull it in after me.
JOE: If I could be of any help...



BETTY: I'm sorry Mr Gillis I couldn't see the point of it.
JOE: What sort of material do you suggest? James Joyce? Dostoyevsky?



BETTY: I think pictures should at least try to say a little something.
JOE: I see you're one of the message kids. I expect you'd have turned down "Gone With The Wind".
SHELDRAKE: No, that was me.



BETTY: And I guess I was disappointed. I've read some of your other work and I thought you had some real talent.

Chorus



JOE: That was last year. This year I felt like eating. BETTY: Well I'm sorry Mr Gillis.

mp mp

SHELDRAKE: Thankyou, Miss Kramer.
(BETTY leaves the room.SHELDRAKE looks up at JOE.)
Looks like Zanuck's got himself a baseball picture.

Chorus

(Boys)
(Girls)
We should talk get-

R Poco allegro

Joe

You've got to give me some week IU

Chorus

to run Let's have lunch

accel. mf

Sunset Boulevard

Joe

take what - ev - er - on off - er There must be some shit that needs a

Detailed description: This block contains the first system of music for Joe. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "take what - ev - er - on off - er There must be some shit that needs a".

Joe

re - write throw it my way

Shel.

I on ly wish I could help

S *Tempo 1*

Detailed description: This block contains the second system of music. It features Joe's vocal line and piano accompaniment in the upper two staves, and Shel's vocal line and piano accompaniment in the lower two staves. A tempo change is indicated by a box containing the letter 'S' and the text 'Tempo 1'. The lyrics for Joe are "re - write throw it my way" and for Shel are "I on ly wish I could help".

Shel.

There's no spare shit at the mo - ment re - mem - ber the

Detailed description: This block contains the third system of music, featuring Shel's vocal line and piano accompaniment. The lyrics are "There's no spare shit at the mo - ment re - mem - ber the".

Sunset Boulevard

Shel.

great - est writ - ers starved in gar - ces did - n't care a - bout pay

Detailed description: This block contains the first system of music. It features a vocal line for the character Shel and a piano accompaniment. The vocal line is in a 4/4 time signature and contains the lyrics: "great - est writ - ers starved in gar - ces did - n't care a - bout pay". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

poco piu mosso

Joe

Are you try - ing to be fun - ny

Shel.

I be - lieve in

Detailed description: This block contains the second system of music. It features two vocal lines, one for Joe and one for Shel, and a piano accompaniment. Joe's line has the lyrics "Are you try - ing to be fun - ny". Shel's line has the lyrics "I be - lieve in". The piano accompaniment includes a dynamic marking of *mf* and a fermata over a chord.

Joe

Can you loan me

Shel.

self de - ni - al Give a man some mo - ral back - bone

Detailed description: This block contains the third system of music. It features two vocal lines, one for Joe and one for Shel, and a piano accompaniment. Joe's line has the lyrics "Can you loan me". Shel's line has the lyrics "self de - ni - al Give a man some mo - ral back - bone". The piano accompaniment includes dynamic markings of *mf* and *mp*, and a fermata over a chord.

T

Joe

three hun - dred books

mf

SHELDRAKE: I'm sorry Mister Gillis, Goodbye.

JOE leaves.

JOE: I just love Hollywood.

(The light hits JOE. Splintered lines overlap, creating a nightmarish cacophony of phony greetings.)

Sunset Boulevard

SIX COUNT

U

CONTRAPUNTAL

SAMMY

KATHERINE

CLIFF: Hi there Li - sa I hate this weath - er

MARY: Where've you been hiding You look great What're you do ing

MYRON: Morn - in' Jo - ann - a How're you do - ing? You look great

USA: R. K. O. are O. K. GIRLS

This is the

Sunset Boulevard

CLIFF

I'm tryin' to make my mind up,
MARY

GUESS I was born to play her
SAMMY
JOANNA They're talk - ing

DAWN You look

GIRLS What is my mot - iv - a - tion?
big - gest film ev - er made.



Sunset Boulevard

LISA

ARTIE

(SAMMY)

TENDERS

(JOANNA)

MYRON

MORINO

ADAM

You should go work for War - ners. We shoot next month: Got . . .
nom - in - at - ions. Got . . .
great Is your new script with Shel - drake Got . . .
I'm ve - ry close to Shel - drake Got . . .

Sunset Boulevard

Q

ARTIE KATHERINE KATHERINE
TENORS ta run. Let's have lunch. MARY I've
BARTONES ta run. JOANNA it's bet - woen me and Die -
(MYRON)
JOHN ta run. Let's have lunch. I'm hand - ing in my sec - ond
Let's drive to Ve-gas this week - end?
ADAM ANITA
ta run You look great

The musical score consists of seven staves. The first six staves are vocal parts for different characters: ARTIE, KATHERINE, TENORS, MARY, BARTONES (MYRON), JOANNA, JOHN, ADAM, and ANITA. The lyrics are written below the notes. The seventh staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in 3/4 time and features a mix of vocal lines and piano accompaniment.

Sunset Boulevard

KATHERINE
land - ed a big Broad - way show

ADAM
I'm gon - na work for Mei -

MARY
trich.

MARY
Let's have

MYRON
draft.

CLIFF
I'd

CLIFF
Let's have lunch

GIRLS
Let's have lunch, this is the big - gest

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It features six vocal parts and a piano accompaniment. The lyrics are: KATHERINE: land - ed a big Broad - way show; ADAM: I'm gon - na work for Mei -; MARY: trich.; MARY: Let's have; MYRON: draft.; CLIFF: I'd; CLIFF: Let's have lunch; GIRLS: Let's have lunch, this is the big - gest. The piano accompaniment includes a triplet in the right hand and a bass line in the left hand.

Sunset Boulevard

ADAM

(MARY) ro. CLIFF

lunch (MYRON) I know just how to light you.

real - ly love to read it USA

It won't work

JOHN Let's have lunch MORINO It won't work

(GIRLS) Let's pen - cil Thurs - day morn

film ev - er made

Sunset Boulevard

1ST GROUP

2ND GROUP

EXIT

should talk Got - - - ta run Let's have lunch

should talk Got - - - ta run Let's have lunch

should talk Got - - - ta run Let's have lunch

should talk Got - - - ta run Let's have lunch

Sunset Boulevard

U

S. Hi, good morn - ing Aren't we luck - y? Go - ing to work with Cu -

A. Hi, good morn - ing Aren't we luck - y? Go - ing to work with Cu -

T. Hi, good morn - ing Aren't we luck - y? Go - ing to work with Cu -

B. Hi, good morn - ing Aren't we luck - y? Go - ing to work with Cu -

Slower

S. kor. Par - a - mount is par - a - disc. //

A. kor. Par - a - mount is par - a - disc. //

T. kor Par - a - mount is par - a - disc. //

B. kor. Par - a - mount is par - a - disc. //

A Tempo

Sunset Boulevard

W

S. Mov - ies from A to Zu - kor. We should talk.

A. Mov - ies from A to Zu - kor. We should talk.

T. Mov - ies from A to Zu - kor. We should talk.

B. Mov - ies from A to Zu - kor. We should talk.

The piano accompaniment consists of two staves, with a 'v' marking in the left hand at the beginning of the first measure.

Sunset Boulevard

GROUP I

Got - ta run Let's have lunch Got - ta run Let's have lunch

GROUP II

Got - ta run We should talk Got - ta run. Let's have lunch

Come to get your knife back?

(No Beat)

JOE: It's still here, right between my shoulder blades.

Betty's Pitch

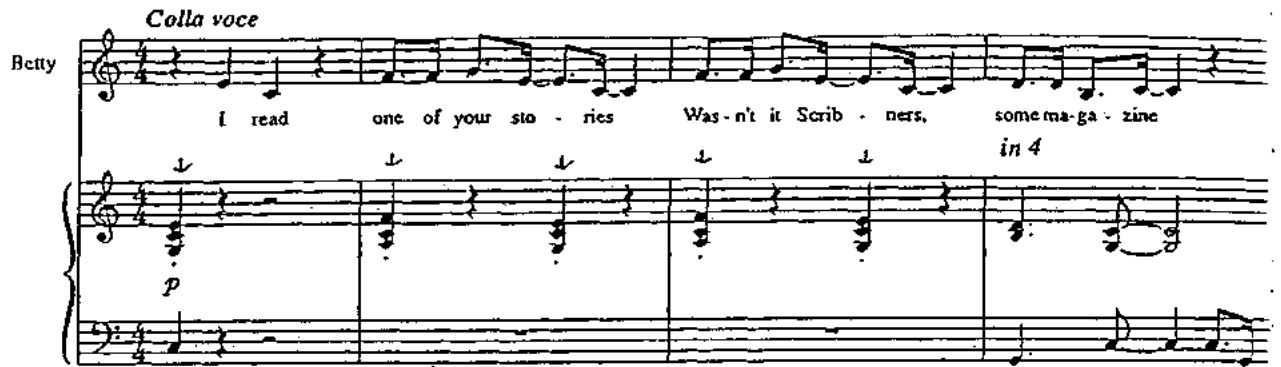
Colla voce

Betty

I read one of your sto - ries Was - n't it Scrib - ners, some ma - ga - zine

p

in 4



Betty

Ti - de Some - thing with win - dows

Joe

It was "Blind Win - dows" if that's what you mean

mp

in 4



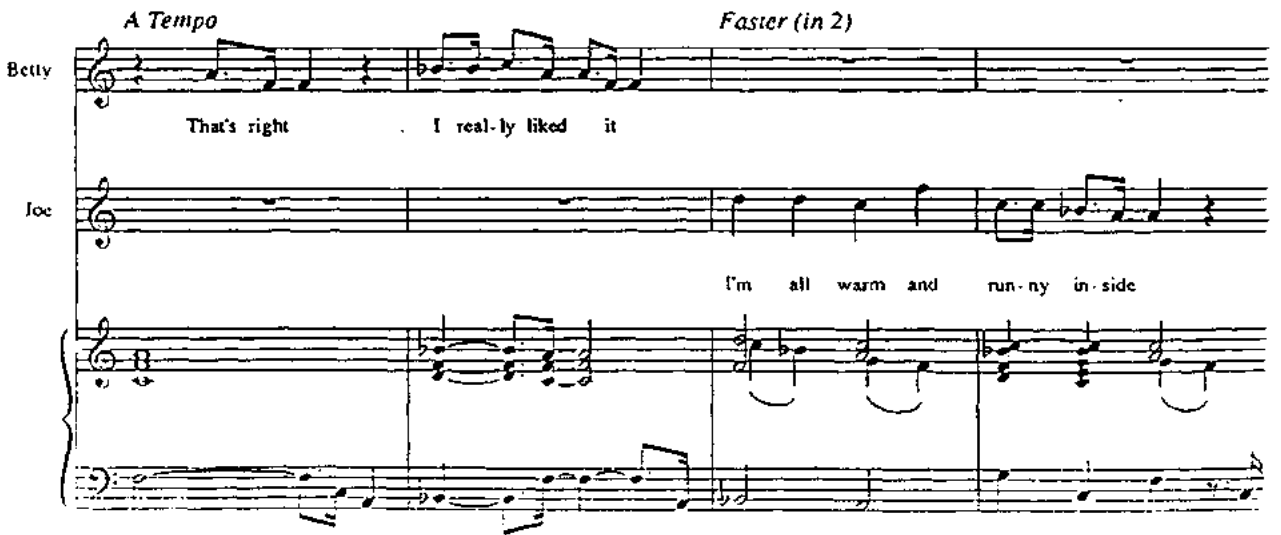
A Tempo *Faster (in 2)*

Betty

That's right I real - ly liked it

Joe

I'm all warm and run - ny in - side



Betty
Let me pitch it to Shel - drake

Joe
I may be broke but I still have my pride

Tempo 1 in 4

Betty
Come on Get off your high horse Writers with pride don't live in L. A.

Betty
Si-lence Ex-ile and cun - ning those are the on - ly cards you can play

Sunset Boulevard

Joe

Shel-drake wont buy this sto-ry He likes trash with fair-y lights

mf

Joe

Je-sus think of the ef-fort try-ing to get him to heigh-ten his sights

mf

Betty

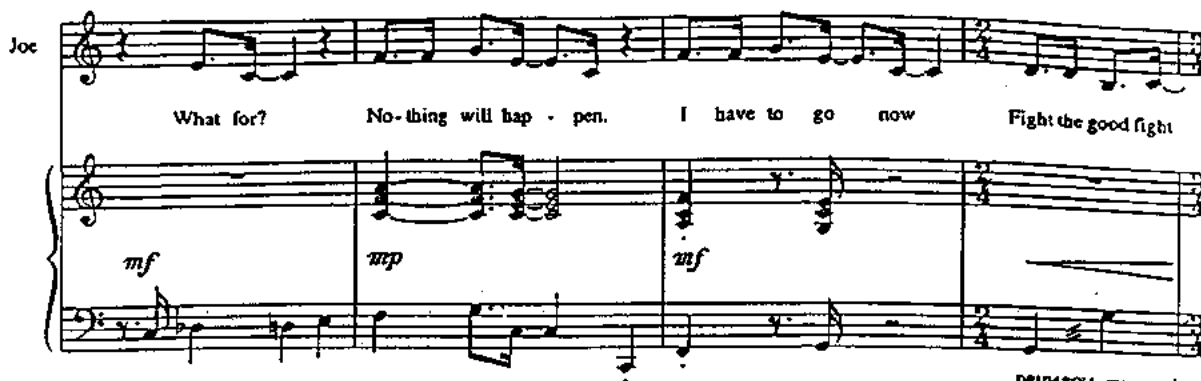
E-very mo-vie's a cir-cus Can't we dis-cuss this Schwabs Thursday night?

mf *f*

Joe

What for? No-thing will hap - pen. I have to go now Fight the good fight

mf *mp* *mf*



DRUM ROLL

Colla voce in 2

Betty

What's the rush?

Joe

in 1 *in 3* See those go - ril - las

mf *Rall* *p*



Betty

Yes what a - bout them?

Joe

Do me a ter - ri - fic fa - vor Keep them a - mused while



Betty

If you're at Schwabs on Thurs - day

Joe

I es - cape

(spoken) Done

mp *p* *mp* *in 3*

Joe

Those guys are after my car. If I lose that in this town, it's like having my legs cut off.

BETTY: Let's duck into the soundstage.
 1st FIN MAN: Come on Gillis, give us the keys
 BETTY: Shhh! Please be quiet, Mr DeMille is shooting over there.
 (SEGUEAS ONE)

Cue to go on - "shooting over there.."

Car Chase

1ST FIN MAN: So what?

BETTY: He's working on "Samson and Delilah." They're doing a red hot scene with Hedy Lamarr. You want to stay and watch?

1ST FIN MAN: No.

2ND FIN MAN: Relax, we got five minutes.

A J. 133 (under dialogue)

B J. 141

C J. 147

Accel

cresc

D J. 154

Sunset Boulevard

The musical score is presented in six systems, each containing a treble and bass staff. The key signature is B-flat major. Chord symbols are placed above the music: E (first system), F (second system), G (third system), H (third system), and I (fifth system). The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the number 144.

J *Poco Meno Mosso* *Sunset Boulevard*

Piu Mosso

K

marc. *rit....* *sf*

JOE: What a lovely sight: a great big empty garage.

L

(Continue as JOE moves
to other cor.)

f
1,2
col 8vb.

This thing must burn up ten gallons to a mile

mf

mf

The property is noticeably shabbier and more run down than it was in opening scene. The patio and little formal garden are choked with weeds, the plants on the balcony are overgrown and out of control and the pool is covered over. JOE jumps out of his car.

JOE: What a lovely sight:
 a great big empty garage.

He pushes his car the last few yards into an open garage : and discovers it is not empty after all. Under a tarpaulin, which JOE lifts, curious, is the rear of an insanely elaborate 1932 Isotta-Fraschini with speaking tubes, running-boards, glass partitions and leopard-skin upholstery. He contemplates it for a moment.

JOE: This thing must burn up ten gallons to a mile.

Then he emerges from the garage and starts walking towards the house, as a ghostly version of NEW WAYS TO DREAM begins. He comes to a halt, marvelling both at the scale and the dereliction of the house.

N*Colla Voce in 4**Sunset Boulevard*

Christ where am I I had land - ed in the gar - den of some pa -

p

This system contains the vocal line and piano accompaniment for the first two measures. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 4/4 time. A dynamic marking of *p* (piano) is present. A triplet of eighth notes is marked with a '3' above it.

laz - zo like an a - band - oned mov - ie set.

This system contains the vocal line and piano accompaniment for the next two measures. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Suddenly he is startled by a sharp, decisive woman's voice, cutting harshly into his reverie... He looks up at the balcony above but no-one is visible.

VOICE: You there !

JOE approaches still searching in vain for the source of the voice.

O*Intensely in 4*

f

This system contains the piano accompaniment for the first two measures of the third system. The dynamic marking is *f* (forte). The piano part features a complex rhythmic pattern with many beamed notes.

This system contains the piano accompaniment for the next two measures. It continues the complex rhythmic pattern from the previous system.

Sunset Boulevard

P in 2 Rall.

VOICE: Why are you so late ?

Before he can summon up an answer, another shock; the French doors grind open and an extraordinary figure emerges from the house. This is MAX MAYERLING, a sixty-year-old butler in black tail coat, striped trousers, stiff-collar shirt and white cotton gloves. He contemplates JOE, his expression blank; then speaks in some mitteleuropaisch accent.

MAX: This way.

JOE steps forward, responding to MAX's natural authority.

MAX: And wipe your feet !

JOE obeys and steps through the French doors.

The huge gloomy drawing room is revealed. The floor is tiled and the ceiling supported with dark heavy beams. There are framed photographs everywhere and musty hangings. The breeze moans through the pipes of a built-in organ. At the back of the room, on a massage table, something is lying, shrouded in a Spanish shawl, with candles in silver candlesticks burning at each corner of the table. The VOICE rings out again from above, where a black marble staircase, leads up to a broad gallery.

VOICE: Max ! Tell him to wait !

MAX turns to JOE, his tone chilly.

MAX: You heard.

He starts to move off.

MAX: If you need my help with the coffin, call me.

JOE: Wait a minute....hey, Buddy.....

But MAX is gone. JOE looks around, somewhat at a loss. But before he can make a move, the door to the gallery opens and another bizarre figure appears: NORMA DESMOND. Despite the gloom, she's wearing dark glasses and she's dressed in black loose pyjamas and black high heel pumps. She looks younger than her age, which is probably somewhere in the vicinity of 50, and, despite a sickly pallor, she's extremely striking and was evidently once a great beauty. Her hair is encased in a leopard-patterned chiffon scarf. JOE watches her, transfixed, as she proceeds in stately fashion down the stairs.

NORMA: Any laws against burying him in the garden ?

JOE: I wouldn't know.

NORMA: I don't care anyway. Act One - p51-

She sweeps past him to the back of the room, where she stands for a moment looking down at the child-sized bundle on the massage table. JOE, all his writer's instincts now alerted, watches her, fascinated.

The MUSIC swells

Musical score for piano introduction in 4/4 time. The score features a treble and bass clef with various musical notations including triplets, slurs, and dynamic markings.

Surrender

(Simply, like a lullaby)

NORMA

A

No Beat

A Tempo (Slowly in 3)

Musical score for the first system of the song 'Surrender'. It includes a vocal line for Norma and a piano accompaniment. The tempo is marked '(Slow)' and the dynamics are 'p'.

(Slow) *p* No more wars to fight. White flags fly to-night.

Musical score for the second system of the song 'Surrender'. It includes a vocal line for Norma and a piano accompaniment. The tempo is marked '(Slow)' and the dynamics are 'p'.

You are out of dan - ger now. Bat - tle - field is still Wild

Sunset Boulevard

pop - pies on the hill. Peace can on - ly come when you surr - end - er

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "pop - pies on the hill. Peace can on - ly come when you surr - end - er".

B
Here the trac - ers fly, light - ing up the sky. But ... I'll fight on to the

This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "Here the trac - ers fly, light - ing up the sky. But ... I'll fight on to the".

end. Let them send their arm - ies I will ne - ver bend.

This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "end. Let them send their arm - ies I will ne - ver bend."

C

I won't see you now till I surr - en - der. I'll see you a - gain when I surr -

D

(Underscore)

en - der.

A Tempo

Rall. Accel

CUT ON CUE: "Get out of here"

As the last echoes of this die away, she sweeps up the corpse into her arms, the shawl falls away and for the first time, we see the body is that of a chimpanzee. NORMA stares defiantly at JOE, the monkey's face cradled against her own.

NORMA: Now don't you give me a fancy price
just because I'm rich.

JOE: Lady, you've got the wrong man.

NORMA pauses in the act of rearranging the corpse and shoots JOE a fierce glance.

JOE: I had some trouble with my car, I just pulled into your driveway.

NORMA: Get out.

JOE: O.K. And I'm sorry you lost your friend.

NORMA: Get out of here.

JOE's almost out: then he turns back, frowning.

JOE: Haven't I seen you somewhere before?

NORMA: Or shall I call my servant?

JOE: Aren't you Norma Desmond? You used to be in pictures.
You used to be big.

NORMA: I am big. It's the pictures that got small.

She advances on him, flushed with indignation.

Once Upon A Time

Allegro (Colla voce)

Norma

Once u-pon a time not long a-go the head of an-y st-udi-o know how and

mp

Norma

when to play his ac-es Now they'll put some ta-lent less un-

s *mf*

Norma

known be-neath the sa-cred mic-ro- phone we did-n't need words we had

Slower *in 2*

Norma

fa - ces Yes they took all the i - dols and smashed them the

in 4 *in 2* *in 4*

Norma

Fair-banks the Gil-berts the Val - en - tin - os They tramp - led on what was di - vine They threw a -

Slower

Norma

way the gold of si - lence When all they need - ed was this face of mine

Segue as one

With One Look

JOE: Don't blame me, I'm just a writer.

Not hurried
(Violin)

A *(Colla voce)*

Norma

With one look I can break your heart, With one look I play

Norma

ev-ery part. I can make your sad heart sing. With one

Sunset Boulevard

Rall

B

A Tempo

look you'll know all you need to know With one smile I'm the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "look you'll know all you need to know" and continues with "With one smile I'm the". The piano accompaniment provides harmonic support, with a dynamic marking of *mp* (mezzo-piano) indicated in the right hand.

girl next door or the love that you've hung - ered for

The second system continues the musical piece. The vocal line has the lyrics "girl next door or the love that you've hung - ered for". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, maintaining the harmonic structure.

When I speak it's with my soul I can play an - y

The third system concludes the musical piece on this page. The vocal line has the lyrics "When I speak it's with my soul I can play an - y". The piano accompaniment provides a final harmonic resolution.

poco accel.



Piu Mosso

Norma

rolc. No words can tell the stor-ies my eyes tell. Watch me

Norma

when I frown, you can't write that down. You know I'm right it's

Norma

there in black and white. When I look your way you'll hear what I say. Yes

Rall

Sunset Boulevard

D *A Tempo* *poco accel.*

Horn

with one look I put words to shame. Just one look sets the screen a-flame.

mf

Horn

Si - lent music starts to play One tear in my eye makes the whole world cry.

mp *mf* *Rall*

E *A Tempo*

Horn

With one look they'll for - give the past They'll re-joice: I've re - turned at last

Horn

To my peo - ple in the dark. Still out there in the dark.

Molto Rall

Sunset Boulevard

F Poco maestoso

Piano introduction for section F, marked *Poco maestoso*. The music is in 4/4 time and features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *f* is present.

G

Norma

Si - lent mu - sic starts to play With one look you'll know all you need to know.

Musical notation for section G, including vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *mf*, and tempo markings *(loco)* and *Rall*.

H

A Tempo

Norma

With one look I'll ig - nite a blaze. I'll re - turn to my

Musical notation for section H, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f*.

Norma

glor - y days. They'll say Nor - ma's back at last.

Musical notation for section H continuation, including vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *mf*, and tempo markings *accel.* and *Rall*.

I

Piu Mosso

Norma

This time I am stay-ing I'm stay-ing for good I'll be back where I was born to

rit...

Norma

Molto Rall (dictated) *Tempo(in 4)*

bc With one look I'll be me.

Rall

ff

With One Look Underscore

NORMA: Now go! (MUSIC STARTS)

Moderato



p

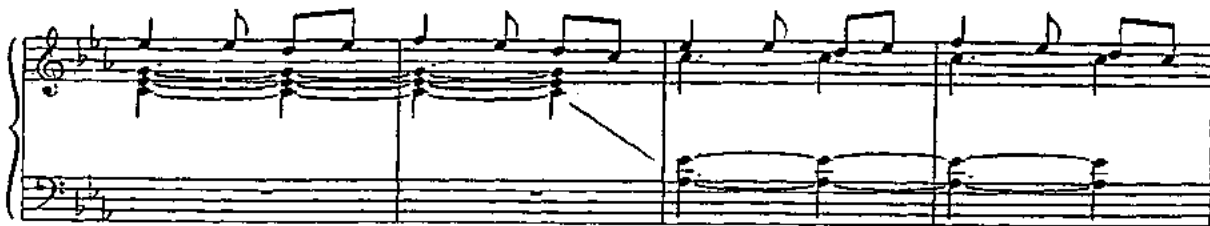
JOE: Next time I'll bring my autograph book or maybe a hunk of cement and ask for your footprint.

NORMA: Did you say you were a writer?

JOE: That's what it says on my guild card.



NORMA: And you've written pictures? JOE: Sure have. Would you like to see my credits?

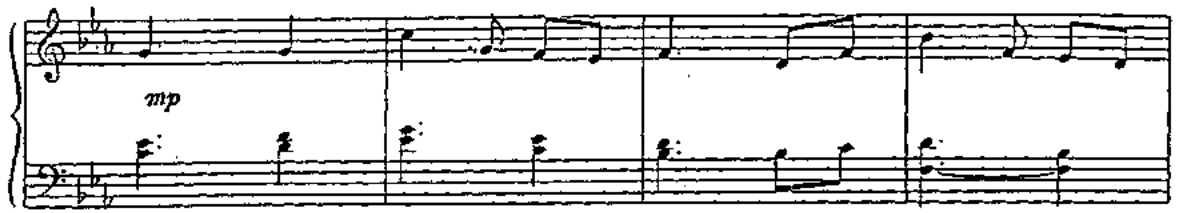


NORMA: Come over here. I want to ask you something.

(JOE hesitates; but his curiosity gets the better of him and HE begins to move back into the body of the room.)



NORMA: What sort of length is a movie script these days? JOE: Depends



NORMA: I wrote this. It's a very important picture.
JOE: Looks like six very important pictures.



NORMA: It's for DeMille to direct. JOE: Oh yeah. And will you be in it?



NORMA: Of course. What do you think?
JOE: Just asking. I didn't know you were planning a comeback
NORMA: I hate that word. It's a return.
JOE: Well.....fair enough



NORMA: I want you to read it. This takes JOE by surprise; it takes him a moment to devise a response.)

JOE: You shouldn't let another writer read your stuff, he may steal it.



NORMA: I'm not afraid. Sit down. Max! (JOE still dithers; MAX appears at once)
Bring something to drink.

MAX: Yes, Madame.



FADE + STOP ON CUE (JOE brightens; but still hesitates)
NORMA: I said sit down!



Salome

NORMA: It's about Salome. (MUSIC STARTS)

Moderato

p

(MAX arrives wheeling a silver trolley. JOE takes the manuscript from NORMA and settles himself.)

NORMA: Salome; the story of a woman. The woman who was all womca.

(Rall. if required)

A *Agitato con fuoco (Colla voce)*

NORMA

f Sa - lo - me, what a wo - man, what a part! In - no - cent bo - dy and a sin - ful

mf

(NORMA)

heart, in - flam - ing Her - od's lust. But sec - ret - ly lov - ing a ho - ly man. No one could play her like

p

(NORMA)

B

A tempo moderato assai

I can.
JOE *(Relaxed, casual)*

Well I had noth - ing ur - gent com - ing up I thought I might as well

She's off in a world of her own; so much so, that JOE is able to sing his lines directly to the audience, as he shifts through the pages and sips his champagne.

(JOE)

skim it. It's fun to see how bad bad writ - ing can be this

NORMA paces impatiently: the light is beginning to fade.

NORMA

C

(JOE)

There's so ma - ny great scenes I can't wait a
prom - ised to go to the lim - it.

mf

(NORMA)

boil - ing caul - dron of love and hate. She toys with Her - od. Til he's

This block contains the first system of a musical score. It features a vocal line for Norma and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "boil - ing caul - dron of love and hate. She toys with Her - od. Til he's". The piano accompaniment consists of two staves, treble and bass, with various chords and melodic lines.

(NORMA)

Rall

put - ty in her hands He reels tor - ment - ed through the des - ert

This block contains the second system of the musical score. It features a vocal line for Norma and a piano accompaniment. The tempo marking is *Rall*. The lyrics are: "put - ty in her hands He reels tor - ment - ed through the des - ert". The piano accompaniment includes a 4/4 time signature and various musical notations.

MAX reappears and moves around the room, lighting lamps.
JOE picks up another bundle.

(NORMA)

D

sands.

JOE

A tempo moderato assai It sure was a real cheer - y set up, the

This block contains the third system of the musical score. It features a vocal line for Norma and a piano accompaniment. The tempo marking is *A tempo moderato assai*. The lyrics are: "sands." followed by "JOE" and "It sure was a real cheer - y set up, the". The piano accompaniment includes a 4/4 time signature and dynamic markings like *p* and *mp*.

(JOE)

wind wheez - ing through that or - gan. Max shuff - ling a - round, and a dead ape

NORMA

NORMA is on the stairs now, peering across the room at JOE. They drag the
(JOE)
dumped on a shelf. And her star - ing like a gor - gon.

E

(NORMA)

bap - list up from the jails, she dan - ces the dance of the sev - en veils.

mf

NORMA throws herself into an extravagant dance, distracting JOE.

Musical score for piano accompaniment, consisting of three systems of staves. The first system has a treble clef staff with a whole rest. The second system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include piano (p) and piano forte (f). The key signature has one flat.

(NORMA)

Musical score for vocal and piano. The vocal line is in a treble clef with lyrics: "Her - od says I'll give you". The piano accompaniment is in a grand staff. Dynamics include piano (p) and piano forte (f). The key signature has one flat.

JOE resumes reading as MAX shows in a man dressed in formal evening clothes: the PET UNDERTAKER. He has a baby coffin under his arm.

(NORMA)

Musical score for vocal and piano. The vocal line is in a treble clef with lyrics: "an - y - thing." and "Now it was". The piano accompaniment is in a grand staff. Dynamics include piano (p) and piano forte (f). The key signature has one flat.

(JOE) **F**

time for some com - e - dy re - lief The guy with the ba - by

mp

This block contains the musical notation for Joe's first line. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "time for some com - e - dy re - lief The guy with the ba - by". The piano part includes a dynamic marking of *mp*.

(JOE)

cas - ket. Must have seen a thing or two that chimp Shame it was too late to ask it.

Poco rall

This block contains the musical notation for Joe's second line. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "cas - ket. Must have seen a thing or two that chimp Shame it was too late to ask it.". The piano part includes a tempo marking of *Poco rall*.

During this, MAX and NORMA have followed the UNDERTAKER out into the garden, he having stowed the chimp in the coffin, wrapped in NORMA's shawl. Now NORMA reappears suddenly, startling JOE.

NORMA **G**

Have you got to the scene where she asks for his

Rall *A Tempo*

mp

This block contains the musical notation for Norma's first line. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "Have you got to the scene where she asks for his". The piano part includes tempo markings of *Rall* and *A Tempo*, and a dynamic marking of *mp*.

(NORMA)

head? If she can't have him liv - ing she'll take him dead. They

mf

This block contains the first system of a musical score. It features a vocal line for Norma and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "head? If she can't have him liv - ing she'll take him dead. They". The piano accompaniment consists of two staves, treble and bass clef. A dynamic marking of *mf* is present in the piano part.

(NORMA)

bring in his head on a sil - ver tray. She kiss - es his mouth. It's a great screen

Rall

This block contains the second system of the musical score. The vocal line continues with the lyrics: "bring in his head on a sil - ver tray. She kiss - es his mouth. It's a great screen". The piano accompaniment includes a *Rall* (Ritardando) marking. The system concludes with two triplet markings over the piano part.

JOE's on the last hundle now: NORMA lights herself a Turkish cigarette, having first inserted it in a holder attached to a curious clip which twists around her index finger.

(NORMA)

play.
A tempo moderato assai

This block contains the third system of the musical score. It begins with the instruction "play." followed by the tempo marking "*A tempo moderato assai*". The system shows the vocal line and piano accompaniment for the start of the next line of dialogue.

H *poco più mosso*

JOE

It got to be e - lev - en, I was feel - ing ill. What the hell was I

mp

p

(JOE)

do - ing? Mel - o - dra - ma and sweet cham - pagne and a

garb - led plot from a scam - bled brain, but I had my own plot brew - ing.

rit.....

Rall

p

He lays down the last page with a slight sigh. NORMA is instantly alert.

JOE: Just how old is Salome?

NORMA doesn't bat an eyelid.

NORMA: Sixteen.

JOE: I see.

NORMA: Well?

JOE: It's fascinating.

NORMA: Of course it is.

(MUSIC CONTINUES)

JOE looks up at her, choosing his words judiciously.

I JOE *Andante*

Could be it's a lit - tle long May - be the open - ing wrong, but it's ex

No it's a per - fect start, I
 trem - e - ly good for a be - gin - ner. *poco piu mosso*

(NORMA) rit.....

wrote that with my heart the riv-er bank the bap-tist and the sin-ner.

J (NORMA)

(JOE) I can say an-y-thing I want with my eyes.

Should-n't there be some dial-ogue? *in 3* 8w-----

DICT. DICT.

(NORMA)

(JOE) I will not have it butch-ered.

It could use a few cuts. *in 2*

DICT. DICT.

K

A Tempo
(JOE)

I'm not talk - ing limb from limb I just mean a lit - tle trim All you

NORMA

(JOE) I want some - one with a knack
need is some - one who can ed - it.

A Tempo
Poco rall

(NORMA)

Not just an - y stu - dio hack, and don't think for a mom - ent I'd share

Rall

(NORMA)

NORMA stares at him, an idea beginning to form in her mind.

cre . dit. When were you born?
mp Rall

JOE: December twenty first, why?

NORMA: I like Sagittarians. You can trust them. JOE: Thanks.

in 4

She turns on him, her eyes blazing.

NORMA: I want you to do this work.

Salome Underscore

JOE: Me? Gee, I don't know (MUSIC STARTS)

Moderato

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 3/8. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef starts on a G4 and moves through a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass line consists of a steady eighth-note accompaniment: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6.

JOE: I just finished one script and about to start a new assignment.
NORMA: I don't care
JOE: I'm pretty expensive. I get five hundred a week.
NORMA: Don't you worry about money. I'll make it worth your while.

The second system of musical notation continues the grand staff from the first system. The melody in the treble clef continues with eighth notes: D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

The third system of musical notation continues the grand staff. The melody in the treble clef continues with eighth notes: D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

The fourth system of musical notation continues the grand staff. The melody in the treble clef continues with eighth notes: D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.



JOE: Well it's getting kind of late.
NORMA: Are you married Mr....
JOE: The name is Gillis. Single.
NORMA: Where do you live?
JOE: Hollywood. Alto Nido Apartments.
NORMA: You'll stay here
JOE: I'll come back early tomorrow
NORMA: Nonsense there's a room over the garage. Max will take you there. Max!
MAX: Yes Madame.



NORMA: Take Mr Gillis to the guest room. (After a seconds hesitation JOE finds himself following MAX towards the French doors.)

NORMA: We'll begin at nine sharp.

Faster

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a dynamic marking of *mf*. The bass line features a steady eighth-note accompaniment. The treble line contains chords and single notes, with some phrasing slurs.

The second system continues the piano accompaniment. It features a downward-pointing arrow above the treble staff in the fourth measure, indicating a specific performance instruction. The musical notation follows the same structural patterns as the first system.

The third system of musical notation continues the piano accompaniment. It maintains the same key signature and time signature, with consistent phrasing and accompaniment patterns.

Rit

The fourth system of musical notation concludes the piano accompaniment. It includes a *Rit* (ritardando) marking above the treble staff. The music ends with a final chord in the treble and a sustained note in the bass.

JOE: Now this is more like it
MAX: I made up the bed this afternoon.
JOE: Thanks
(He considers this for a moment)
How did you know I was going to stay?
MAX: There's soap and a toothbrush in the bathroom.



JOE: She's quite a character isn't she that Norma Desmond?
(MAX is slightly scandalised by this remark, but HE preserves his dignity and looks JOE straight in the eye.)

Tentatively



The Greatest Star Of All

A

Andante in 4

MAX

Once you won't re-mem-ber If you said Holl-y-wood hers

p

rit....

B

(MAX)

was the face you'd think of. Her face on ev-ery bill-board. In just a

in 2

Poco rall.

C

Piu Mosso

(MAX)

sin-gle week she'd get ten thous-and lett-ers Men would

(MAX)

off - er for - tunes for a bloom from her cor - sage or a few strands from her

Rall.....

D *A Tempo*

(MAX)

bair. To - day she's half for - got - ten.

in 4 accel.....

(MAX)

But it's the pic - tures that got small, she is the great - est star of all.

in 2 accel.....

E

(MAX)

Then you can't in - a - gine how fans would sac - ri - fice them - selves to touch her

piu f

rubato

F *A Tempo*

(MAX) *sha - dow. There was a Mar - ha - ra - jah*

(MAX) *Who hanged him - self with one of her dis - car - ded stock - ings*

G

(MAX) *She's im - mor - tal / Caught in . . . side that flick - er - ing*

(MAX) *light beam is a youth which can - not fade. Ma -*

H Poco meno mosso

(MAX) *dame's a liv - ing leg - end; I've seen so ma - ny i - dols*

(MAX) *fall, she is the great - est star of all.* *Dict.*

J Poco lento (Under dialogue)

p (Monkey Coffin)

MAX leaves the rooms. JOE watches him go, strangely impressed. Left alone, JOE moves restlessly around the room for a moment.

JOE (V.O.): When he'd gone, I stood looking out of the window a while. There was a ghost of a tennis court with faded markings and a sagging net.

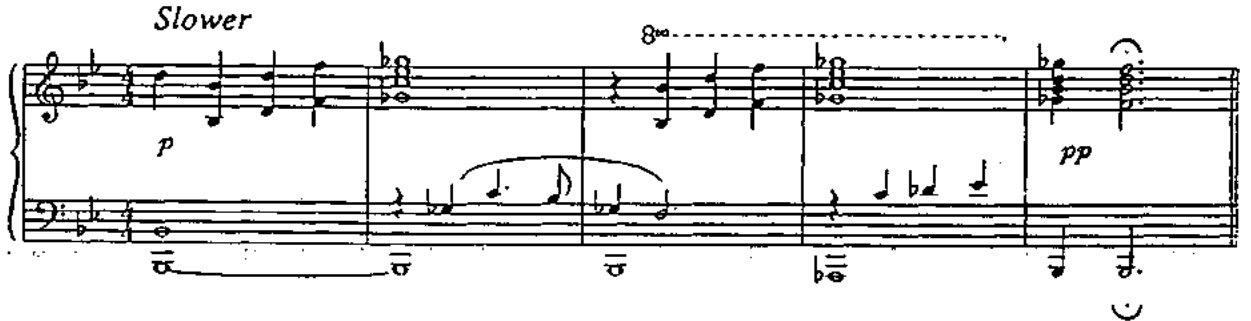


JOE (V.O.):

There was an empty pool where Clara Bow and
Fatty Arbuckle must have swum 10,000 midnights ago. And then
there was something else: the chimp's last rites, as if she were
laying a child to rest. Was her life really as empty as that?

Below, MAX disappears for a moment into the shadow of the garage. Then, he re-emerges. He's carrying a shovel and, under his arm, the chimpanzee's coffin. He advances to a spot where there's an overgrown rosebed in the centre of the patio outside the French doors. As he arrives there, NORMA who's evidently been waiting, emerges into the garden. They stand for a moment in silent communion, the atmosphere solemn. MAX takes up the shovel.

Above in his room, JOE is about to pull the curtain when he catches sight of MAX and NORMA. He stands the window, staring down at them, riveted by the peculiarity of the scene, shaking his head wonderingly.



SLOW FADE TO BLACK

Schwab's Drugstore

Schwab's is a Sunset Boulevard institution, a combination news-stand, tobacconist's and diner: it's crowded with movie people of one sort or another. It's closing time, and the patrons are on their last cup of coffee, or beginning to drift away.

Shuffle swing with energy

Introduction for piano, marked *f*. The music is in 4/4 time and features a shuffle swing feel. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line.

ALL

Ev - ry mo - vie's a cir - cus on the wire with - out a net

Musical score for the first line of lyrics, including piano accompaniment. The piano part features a steady bass line and chords in the right hand.

ALSA **ROSS** **ALL**

Coff - ee? I'm up too earl - y Shoot - ing at sev - en I've got to go. MOVIES

Musical score for the second line of lyrics, including piano accompaniment. The piano part features a steady bass line and chords in the right hand, marked *mf*.

SANDY LARRISSA ALL

What's wrong? Can't get a screen test Don't you hate it when a yes man says no MO-VIES

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are for Sandy, Larrissa, and All. The piano accompaniment is in the lower register. The lyrics are: "What's wrong? Can't get a screen test Don't you hate it when a yes man says no MO-VIES".

JANE JOHN

Good part? I'm a police man "Hands up Punk" That's all I say

The second system of music consists of two vocal staves and a piano accompaniment. The vocal staves are for Jane and John. The piano accompaniment is in the lower register. The lyrics are: "Good part? I'm a police man 'Hands up Punk' That's all I say". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano).

GLYNN DANIELLE ALL

First time you've worked on the lot there I must say R. K. O. are O. K. MO-VIES

The third system of music consists of three vocal staves and a piano accompaniment. The vocal staves are for Glynn, Danielle, and All. The piano accompaniment is in the lower register. The lyrics are: "First time you've worked on the lot there I must say R. K. O. are O. K. MO-VIES".

Sunset Boulevard

SAMMY KATE ALL

Then what He pressed a butt - on Out of the wall fell a four post - er bed MO - VIES

MYRON JOANNA MYRON JOANNA

Bu - sy They shot my screen - play Is - n't that great No they shot the thing dead

ALL

Ev - ery mo - vies a cir - cus On the wire with - out a net



PETE H. MICHELLE CLIFF SASHA ALL

Lonc-ly? That's how I like it Can't you be nice? Why we're not on the set MO-VIES
8r---,

Joe Here for a meet - ing

Artie Hey Joe What are you slum - ing This time of night?

ALL
MO - VIES

Joe

It's some stu-di-o smart-ass You know I'm fa-mous for be-ing po-lite

ALL

MO-VIES

Joe

Con-grat-u-lations

Artie

Guess what? I'm gett-ing mar-ried She'll

Artie

be right back **ALL** Fact is we were just leav - ing

MO - VIES

Joe

Marr - ied

Artie

She's been stood up by some up - pit - y hack **ALL**

NO - VIES

Joe

Who would have thought it Why don't you look happy

Joe

Come on be brave

Artie

It's this mo - vie I'm shoot - ing

ALL

MO - VIES

Joe
You first ass - is - tant?

Artie
More like a slave!

ALL
Ev - ery

Artie
But this is a cir - cus mo - vie as well

ALL
mo - vies a cir - cus Oh Mo - vies

Artie

Prob - lems no - thing but prob - lems An - i - mals Ac - tors

Artie

two kinds of hell

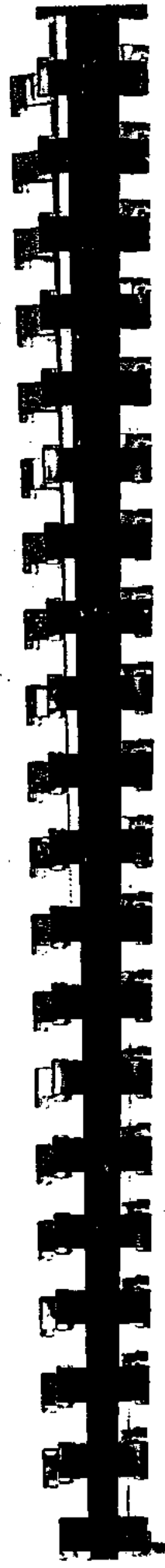
All

Ev - ery mo - vies a cir - cus on the wire with

Betty

Well Hell - o Mis - ter Gill - is

out a net



Joe
I'm the up-pit-y luck

Artie
You two have met? And she's the

Betty
What's go-ing on here

Artie
stu-di-o smart-ass?

BARMAN (Spoken) Artie.
They're call-ing you back

Betty

I just re-read "Blind Windows" it needs some real re-

Betty

work-ing of course If we fixed up the op-ening

Half Tempo

Joe

Girl meets boy that's a safe be-

Arnie

Call up the wrangler and pay off the horse

Betty

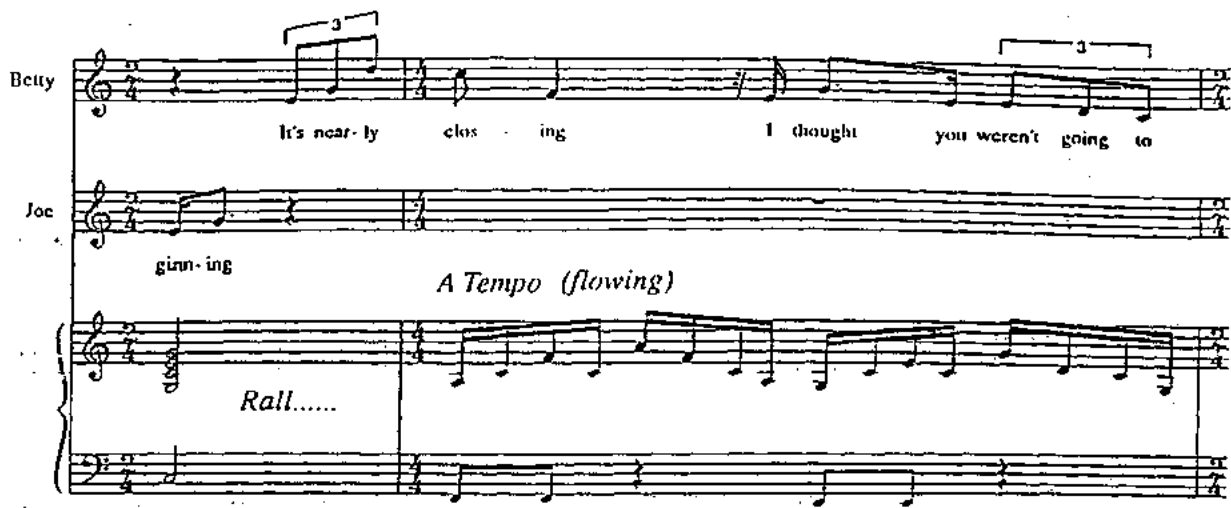
It's near-ly clos-ing I thought you weren't going to

Joe

ginn-ing

A Tempo (flowing)

Rall.....



Betty

show

Joe

So did I felt it might be



Betty

What are you say - ing

Joe

kind - er

Come on Miss Schaefer you

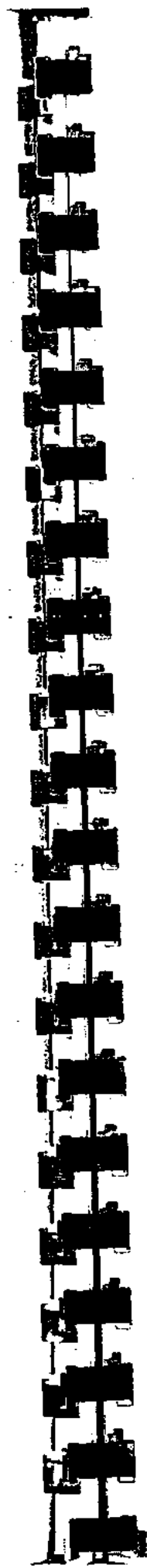
Joe

know

Ev - ery time I see a young kid

Joe

Dreaming they'll pro - duce a mas - terpiece I just want to throw them on the



Betty

Ne ver thought you'd be so can-de.

Joe

next train home

Betty

scend - ing

Joe

Sor-ry Miss Schaefer I did - n't come here to fight

Rall.....

Sunset Boulevard

Moderato

Betty

Girl meets boy if that's how you want it she's a young teach-

C G7/C C A m/C

Betty

er He's a re - port - er it's hate at first sight

F C/E D m7 F/G G7 C

Poco piu mosso

Joe

It won't sell These days they want glam - our. Fab - ul - ous hair -

D>6 A7/D> D> D>6

Joe

ess meets hand - some Hol - ly - wood heel.

G> D>F Eb m7 A>

Joe

Prob - lem is she thinks he's a burg - lar Would you be - lieve

H

Joe

it? A wedd - ing in the last reel.

Betty

It does - n't have to be so mind - less

Rall.....

G♭ D/F E♭ m7 A♭ G♭ D/F

Betty

You should write from your ex - per - i - ence give us some - thing real - ly mov - ing

(sim.)

E♭ m7 D/F G♭ D/F

Joe
Who wants true? who the hell wants

Betty
some-thing true.

accel.... Poco piu mosso

Eb m7 D Ab7 mf D A7/D

Joe
mov - ing? Mov - ing means starv - ing and true means holes in your shoc.

D Bbm/D G D/F# E m7/A

J

Betty
No, you're wrong they still make good pict - ures stick to your

D A7/D D Bm/D

Joe O. K. Miss Schae-fer I give it to

Betty stor - y it's a good stor - y.

Rall..... Colla voce

G D/F# E m7 D/F#

(HE'S ON HIS FEET; BETTY IS LOOKING UP AT HIM, COMPLETELY WRONG FOOTED BY HIS UNEXPECTED REACTION)

K *Piu Mosso (Stop on cue)*

Joe you.

p

BETTY: What do you mean?
 JOE: What I say. It's all yours. I've given up writing myself. So you write it.
 BETTY: I'm not good enough to do it on my own. I thought we could write it together.

JOE: I can't. I'm all tied up
 BETTY: Couldn't we work evenings? Six o'clock in the morning? I'll come to your place.
 JOE: Look Betty, it can't be done. It's out. (MUSIC STOPS)

Girl Meets Boy (Part Two)

JOE: Let's keep in touch through Artie. That way if you get stuck, we can at least talk. (MUSIC STARTS)

Colla Voce

Joe

Write this down I'll give you some ground rules Plenty of

Andante

Joe

con - flict but nice guys don't break the law

Joe

Girl meets boy Gives her self com - plete - ly And though she

BOTH

Joe

loves him. She keeps one foot on the floor.

Detailed description: This block contains the first system of music. It features a vocal line for Joe and a piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "loves him. She keeps one foot on the floor." The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps and a 4/4 time signature. The music is in a major mode and has a steady, rhythmic accompaniment.

Betty

No one dies except the best friend No one ever men - tions comm - unists

Detailed description: This block contains the second system of music. It features a vocal line for Betty and a piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of two sharps and a 4/4 time signature. The lyrics are "No one dies except the best friend No one ever men - tions comm - unists". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps and a 4/4 time signature. The music continues with a consistent piano accompaniment.

Betty

No one takes a black friend to a rest - au - rant

Detailed description: This block contains the third system of music. It features a vocal line for Betty and a piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of two sharps and a 4/4 time signature. The lyrics are "No one takes a black friend to a rest - au - rant". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two sharps and a 4/4 time signature. The music concludes with a final chord in the piano part.

Sunset Boulevard

Joc

Ver - y good noth-ing I can teach you We could have

Betty

Yes Mis-ter

Joc

had fun fight-ing the stud - io

Rall.....

↓
Colla Voce

Betty

Gil - lis that's just what I

Allegro moderato
Double Tempo (Swing 4)

Betty
want

Artie
What a night - mare Good to see you

Joe
Last year it got

Artie
Come to my New Years Part - y

Sunset Boulevard

Joe
out of hand See you then

Artie
Guar - an - teed bad be - hav - iour

Rall.....

Betty
Don't give up You're too good *A tempo* *Rall.....*

Half Tempo

Rall.....

Sweet Boulevard

A tempo

V

Whistles

Poco rall....

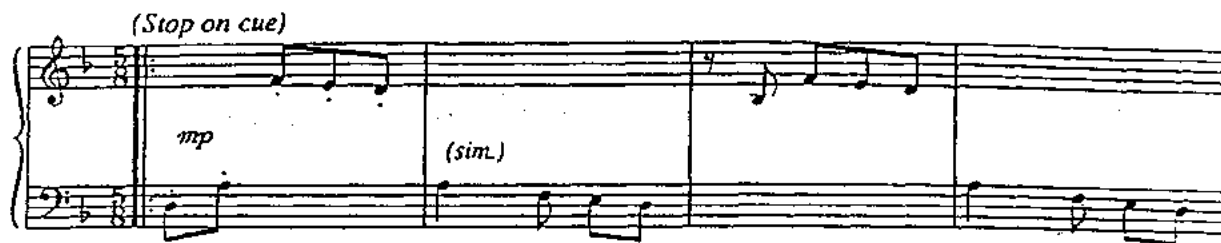
With the pill

Scene Six Underscore

The house, ghostly in the moonlight. To begin with, the stage is empty; then JOE appears, moving silently across the patio. At a certain point he's startled, as MAX glides out through the French doors to intercept him.

MAX: Where have you been? (MUSIC STARTS)

(Stop on cue)



JOE: Out. I assume I can go out when I feel like it.

MAX: Madame is quite agitated. Earlier this evening, she wanted you for something and you could not be found.

JOE: Well, that's tough.

MAX: I don't think you understand, Mr. Gillis. Madame is extremely fragile. She has moments of melancholy. There have been suicide attempts.

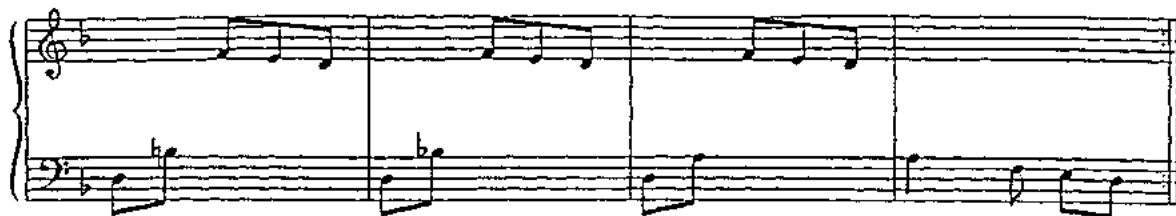


JOE: Why? Because of her career? She's done well enough. Look at all the fan mail she gets every day.

MAX: I wouldn't look too closely at the postmarks if I were you.

JOE: You mean you send them?

MAX: Will you be requiring some supper this evening, sir?



JOE: No. (MUSIC STOPS) And Max?

MAX: Yes, sir?

JOE: Who the hell do you think you are, bringing my stuff from my apartment without consulting me? I have a life of my own - now you're telling me I'm supposed to be a prisoner here.

MAX considers him for a moment, his eye cold.

I Started Work

MAX: I think, sir, perhaps you will have to make up your mind to abide by the rules of this house. That is if you want this job (MUSIC STARTS)

He turns: the house swallows him up and he disappears as abruptly as he materialised. JOE stands for a moment, perplexed: then he proceeds on his way up the wooden staircase towards his room above the garage. A table has been cleared for JOE in the main room. He sits at the typewriter, the manuscript piled at his elbow, a pencil held between his teeth, scissors and a pot of paste to hand. NORMA prowls the room, watching him avidly.

Allegro

Joe

in 2 I start - ed work on the script.

mf

Joe

hacked my way through the thick - et. A maze of frag - men - ted

Joe

ramb - lings by a soul in lim - bo She hov - ered there like a

Sunset Boulevard

Joe hawk. A - fraid I'd dam - age her ba - by?

JOE drops a page of manuscript into the waste paper basket.

NORMA: What's that?

JOE: I thought we might cut away from the slave market.

NORMA: Cut away from me?

JOE: They don't want you in every scene.

NORMA: Of course they do. What else would they have come for? Put it back...

Joe I'd made my first big mis - take I'd put my foot in the

Joe quick - sand It would - n't be a few days paste and

Joe

sciss-ors This would take weeks The house was al-ways so quiet. Just

(Organ)

f *p*

Joe

me and Max and the or-gan. No-one phoned and no-bo-dy ev-er came. and there was

Joe

Brighter (in 2)

on-ly one kind of en-ter-tain-ment on hand Max what's on this

(Aho)

(NB)

Joe
 even-ing I hope it's not one of those weep-y mel-o-dra-mas

Max
 We'll be show-ing one of Ma-dame's en-dur-ing class-ics The or-

mf

Joe
 Oh God We had that last week

Max
 deal of Joan of Arc

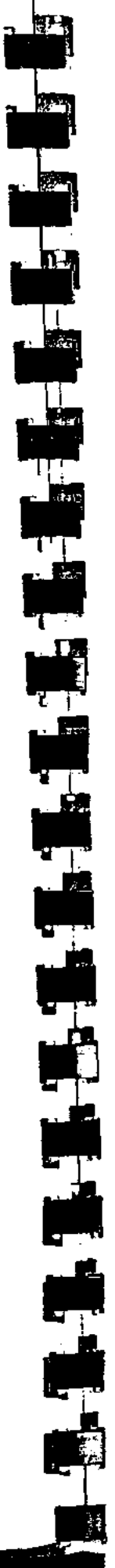
Max

A mas-ter piece can nev-er pall she is the great-est star of all

Meno mosso

Poco lento (in 2)

During this MAX has been busying himself, setting up a projector and lacing up the reels. JOE wanders over to take his place on the sofa. Eventually, NORMA sweeps in, dressed to the nines and settles down next to JOE. MAX switches on the projector and the beam radiates out across the auditorium. For a while, the whirr of the projector; NORMA watches, looking out into the audience, entranced; while JOE, far more detached, lights himself a cigarette, the smoke drifting across the light-beam.



NORMA

This was dawn: there were no rules. we were so young.

p

(NORMA)

mov - ies were born; so ma - ny songs yet to be sung.

B

(NORMA)

So ma - ny roads still un - ex - plored; we gave the world new ways to

mp

(NORMA)

dream. Some - how we found new ways to dream.

p

(NORMA) Poco piu mosso above the audience's heads.

Joan of Arc: look at my face, is - n't it strong?

(NORMA)
There in the dark up on the screen, where I be - long.

D (NORMA)
We'll show them all noth - ing has changed. We'll give the

(NORMA)
world new ways to dream. Ev - ery - one needs new ways to dream

in 4

By now, she's gripping on to JOE, who detaches himself gently and moves to the other end of the sofa, where he turns to contemplate NORMA, who's still staring ecstatically at the screen.

(Slow, hypnotic)

F in 2

mp *simile*

Rall.... *A tempo*

Rall....

G *Colla voce*

(10E)

I did - n't ar - gue. why hurt her? You don't yell at a sleep walk - er

Sea



(JOE)

or she could fall and break her neck. She smelled of faded roses

(JOE) **H**

It made me sad to watch her As she relived her glory

(JOE) (opt) *Tempo 1*

Poor Norma, So happy lost in her silver heaven.

Molto Rall *f*

(NORMA)

Noth - ing has changed we'll give the world new ways to

mp

(NORMA)

dream ev - ery - one needs new ways to dream

mp

p

Rall....

pp

FAST SEQUE

Scene 8

The sound of heavy rain. It's daytime but dull enough to need lights on. JOE's typewriter is no longer on the table, but closed and standing on end on the floor. He's alone in the great room, playing solitaire. MAX is at the organ, wearing his white gloves, playing. He looks up at the audience, breaks off his game.

JOE: In December, the rains came, in one great big package, oversized, like everything else in California, right through the roof of my room above the garage. So she had me moved to the main house, to what Max called "the room of the husbands". On a clear day, the theory was, you could see Catalina. And little by little I worked through to the end of the script. At which point I might have left: only by then those two boys from the finance company had traced my car and towed it away; and I hadn't seen one dollar of cash money since I arrived.

Translucent

The first system of music is for the piece 'Translucent'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a melodic line in the treble and a rhythmic accompaniment in the bass.

(Optional repeat)

This section is an optional repeat of the first system. It contains two staves of music in the same 3/4 time signature, with a treble and bass clef. The notation is identical to the first system.

The final system of music concludes the piece. It features two staves. The treble staff has a double bar line and a fermata over the final note. The word *Rall* is written below the treble staff. The bass staff continues with a few notes before ending with a double bar line.

SEGUE ORGAN MUSIC

Allegro (Organ) (STOP ON CUE)

STOP ON CUE

NORMA: Stop that.

FAST SEGUE

Today's The Day Underscore

NORMA: Today's the day. (MUSIC STARTS) JOE: What do you mean?

Con Moto

Musical score for the first section of 'Today's The Day Underscore'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is marked 'Con Moto'. The first measure has a dynamic marking of 'mp' (mezzo-piano). The second measure has a dynamic marking of 'pp' (pianissimo). The music features a mix of eighth and sixteenth notes, with some chords and rests.

NORMA: Max is going to deliver the script to Paramount. JOE: You're really going to give it to DeMille?

Musical score for the second section of 'Today's The Day Underscore'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes, featuring some chords and rests.

NORMA: I've just spoken to my astrologer. She read DeMille's horoscope; she read mine.
JOE: Did she read the script?

Musical score for the third section of 'Today's The Day Underscore'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes, featuring some chords and rests.

NORMA: DeMille is Leo; I'm Scorpio. Mars is transiting Jupiter and today is the day of closest conjunction.

Musical score for the fourth section of 'Today's The Day Underscore'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes, featuring some chords and rests.

JOE: Well that's alright then. NORMA: Max.
MAX: Yes Madame. NORMA: (She hands the type script to MAX).
Make sure it goes to Mr DeMille in person.

Poco meno mosso



CLOCK CHIMES 4x

Great Day Underscore

JOE: Well.....

NORMA: Great Day. (MUSIC STARTS)

Moderato

The piano score consists of three systems of music. Each system has a treble and bass clef staff. The first system is marked with a piano (*p*) dynamic and includes a '2nd' marking in the bass staff. The music is in a 3/4 time signature and features a steady, rhythmic accompaniment with various melodic lines in both hands.

JOE: It's been real interesting.

NORMA: Yes, hasn't it?

JOE: I want to thank you for trusting me with your baby.

NORMA: Not at all, it's I who should thank you.

JOE: Will you call and let me know as soon as you have some news?

(NORMA frowns; SHE turns to him, her expression bewildered.)

NORMA: Call where?

JOE: My apartment.

A musical score for piano accompaniment, consisting of two staves (treble and bass clef). The music is in a minor key and features a steady, rhythmic accompaniment with some melodic lines in the treble clef.

A musical score for piano accompaniment, consisting of two staves (treble and bass clef). The music continues from the previous system with similar rhythmic patterns and melodic fragments.

NORMA: You can't possibly think of leaving now, Joe.

JOE: The script is finished, Norma.

NORMA: No, Joe it's just the beginning, it's the first draft: I couldn't dream of letting you go. I need your support.

JOE: Well...

NORMA: You'll stay on full salary, of course...

A musical score for piano accompaniment, consisting of two staves (treble and bass clef). The music features a more active bass line and melodic lines in the treble clef.

f f s
poco accel.

A musical score for piano accompaniment, consisting of two staves (treble and bass clef). The music is marked with a dynamic of *mp* and includes the instruction *poco accel.* above the staff. The bass line has some double lines indicating a specific articulation.

JOE: It's not the money. (*NORMA now has a look of genuine panic on her face, and JOE sees that some reassurance is essential.*)
Of course, I'll stay until we get some sort of word back from Paramount.
(*HE's on his feet now, and NORMA grips his hand tightly for a moment.*)
NORMA: Thankyou Joe.

The image displays a musical score for piano accompaniment, consisting of four systems of staves. Each system includes a treble clef staff and a bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first system features a melodic line in the treble clef with a long slur over it, and a bass line with chords and eighth notes. The second system has a similar melodic line in the treble clef, with a slur and a dynamic marking of *(Hurry)* in the bass line. The third system continues the melodic line in the treble clef and the bass line. The fourth system shows a more complex bass line with chords and eighth notes, and a treble line with chords and eighth notes. The score is printed in black ink on a white background.

Rit

Moderato swing

Joe

Max wheeled out that fo-reign bus

mf

Joe

Brushed the leo-pard skin up-holstery He trun-dled a-long to

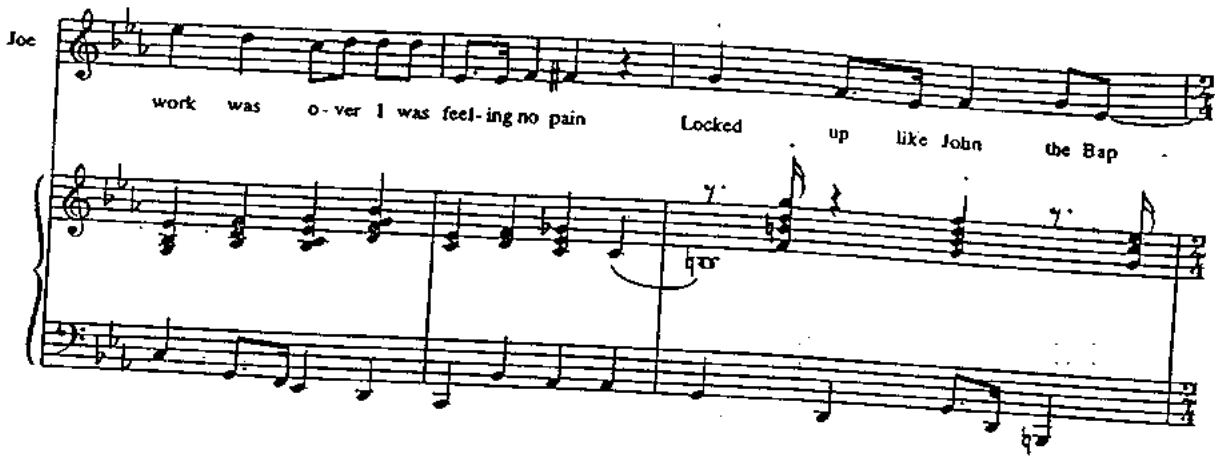
Joe

Par-a-mount to hand Ce-cil B our hope-less O-pus My

sub p

Joe

work was o-ver I was feel-ing no pain Locked up like John the Bap



Joe

list

mf



SEGUE AS ONE (The Lady's Paying)

The Lady's Paying

MAX shows in an imposing, rather oily-looking men's outfitter. MR MANFRED, who's followed by a number of male assistants carrying armfuls of boxes and teetering heaps of clothing. As they begin to deploy, NORMA bustles in from the patio.

Poco allegro (in 2)

Musical notation for the piano introduction, marked *f* (forte). It consists of two staves: a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment of quarter notes.

NORMA Opt Repeat

Hur - ry up the birth - day boy is on his way

Musical notation for the vocal line, starting with the lyrics "Hur - ry up the birth - day boy is on his way". The melody is in a treble clef with a key signature of one sharp (F#). The piano accompaniment continues below.

(NORMA)

This is a sur - prise cel - e - bra - tion. I hope you've re

Musical notation for the vocal line, starting with the lyrics "This is a sur - prise cel - e - bra - tion. I hope you've re". The melody is in a treble clef with a key signature of one sharp (F#). The piano accompaniment continues below.

Sunset Boulevard

(NORMA)

mem - bered ev - ery - thing I've said. I want to see a

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "mem - bered ev - ery - thing I've said. I want to see a". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

(NORMA)

Poco meno mosso

to - tal trans - for - ma - tion.

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature change to one flat (Bb). The lyrics are: "to - tal trans - for - ma - tion.". The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line and chords.

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature change to one flat (Bb). The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line and chords.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature change to one flat (Bb). The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line and chords.

JOE wanders into the room: he stops in the doorway, startled by the unaccustomed crowd.

JOE: What's all this ?

NORMA: Happy birthday, darling. Did you think we'd forgotten ?

JOE: Well I.....

NORMA: These people are from the very best men's shop in town.
I had them close it down for the day.

JOE: Norma, now listen !

NORMA: I'll leave you boys to it.

And before JOE can stop her, she's gone again. MANFRED is already circling warily, trying to assess his new customer; JOE looks at him, obviously dismayed, a hint of rebellion in his expression.

MANFRED B

Hap - py birth - day wel - come to your
shop - a - thon. JOE Help your - self it's all been tak - en care
What's go - ing on?

Sunset Boulevard

(MANFRED)

of. A - ny-one who's a - ny-one is dressed by me. JOE

Well

This system contains the first line of dialogue. It features a vocal line for Manfred and a piano accompaniment. The lyrics are: "of. A - ny-one who's a - ny-one is dressed by me. JOE". The piano part includes a "Well" marking.

(MANFRED)

Pick out a - ny thing you'd like a pair of. JOE

gol - ly gee.

This system contains the second line of dialogue. It features a vocal line for Manfred and a piano accompaniment. The lyrics are: "Pick out a - ny thing you'd like a pair of. JOE" and "gol - ly gee.".

(MANFRED)

C

You just point I'll do the rest I've brought noth - ing but the

This system contains the third line of dialogue. It features a vocal line for Manfred and a piano accompaniment. The lyrics are: "You just point I'll do the rest I've brought noth - ing but the". A "C" marking is present above the vocal line.

Sunset Boulevard

(MANFRED)

best. You're a ve - ry luck - y wri - ter. Come a - long now, get un -

This block contains the first system of music. It features a vocal line for Manfred and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "best. You're a ve - ry luck - y wri - ter. Come a - long now, get un -". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simpler bass line.

(MANFRED)

dressed. Un - less I'm much mis - ta - ken that's a for - ty two inch

This block contains the second system of music. It features a vocal line for Manfred and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "dressed. Un - less I'm much mis - ta - ken that's a for - ty two inch". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simpler bass line.

(MANFRED)

chest JOE Well
I don't un - der - stand a word you're say - ing.

This block contains the third system of music. It features a vocal line for Manfred and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "chest JOE Well I don't un - der - stand a word you're say - ing." The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simpler bass line.

(MANFRED)

all you need to know's the la - dy's pay - ing. It's nice to get your

Λ Λ

(MANFRED)

just re - ward this time of year. And all my merch - an -

JOE

Get out of here!

(MANFRED)

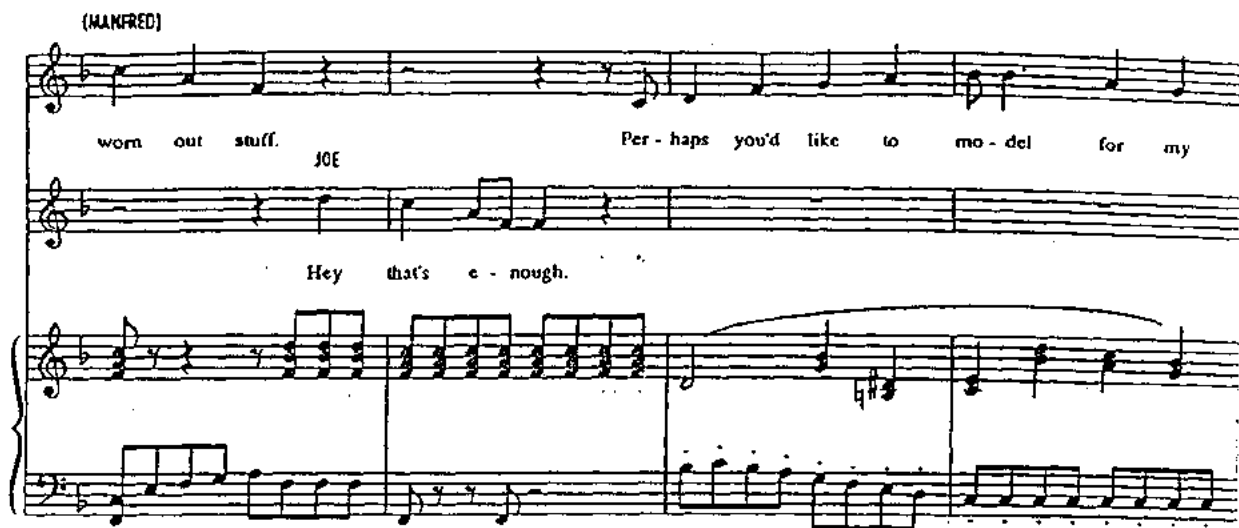
dise is strict - ly kosh - er. When you've thrown a - way all your old

Sunset Boulevard

(MANFRED)

worn out stuff. JOE Per - haps you'd like to mo - del for my


Hey that's e - nough.



(MANFRED)

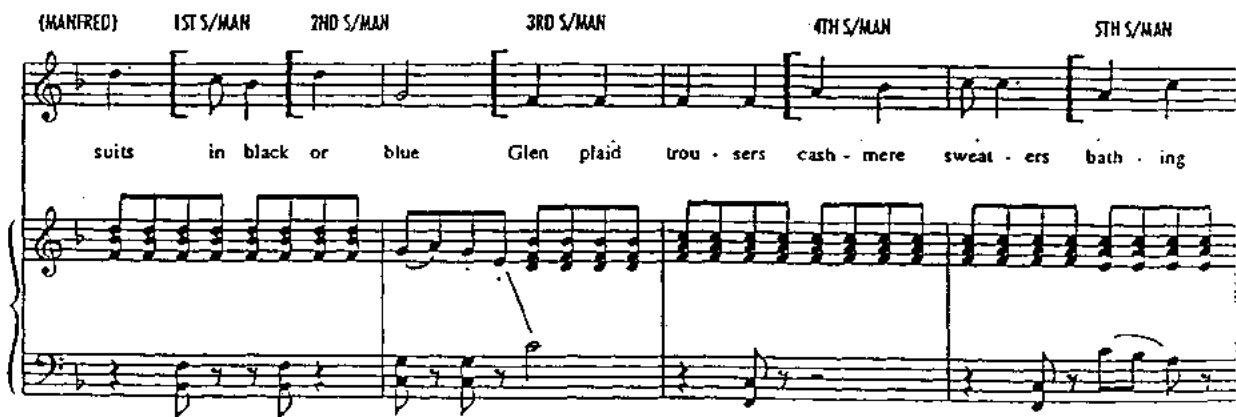
bro - chure. I have just the thing for you chalk - stripe

E



(MANFRED) 1ST S/MAN 2ND S/MAN 3RD S/MAN 4TH S/MAN 5TH S/MAN

suits in black or blue Glen plaid trou - sers cash - mere sweat - ers bath - ing



Sunset Boulevard

(5TH S/MAN) 6TH S/MAN 7TH S/MAN

shorts for Ma - li - bu. Here's a pa - tent leath - er lace up it's a

(7TH S/MAN) MANFRED

vir - tu - o - so shoe. And a sim - ply marvell - ous coat made of vi -

(MANFRED)

cu - na

JOE

You know what you can do with your vi - cu - na.

At this point, NORMA saunters back into the room. Oblivious to the atmosphere, she registers only that no progress has been made.

F

NORMA

Come on Joe, you have-n't ev - en start - ed yet. I thought by now you'd

JOE

You wan - na bet?

[She turns to MANFRED]

look the height of fast - ion. He al - ways takes for - ev - er mak - ing

[Turns back to JOE]

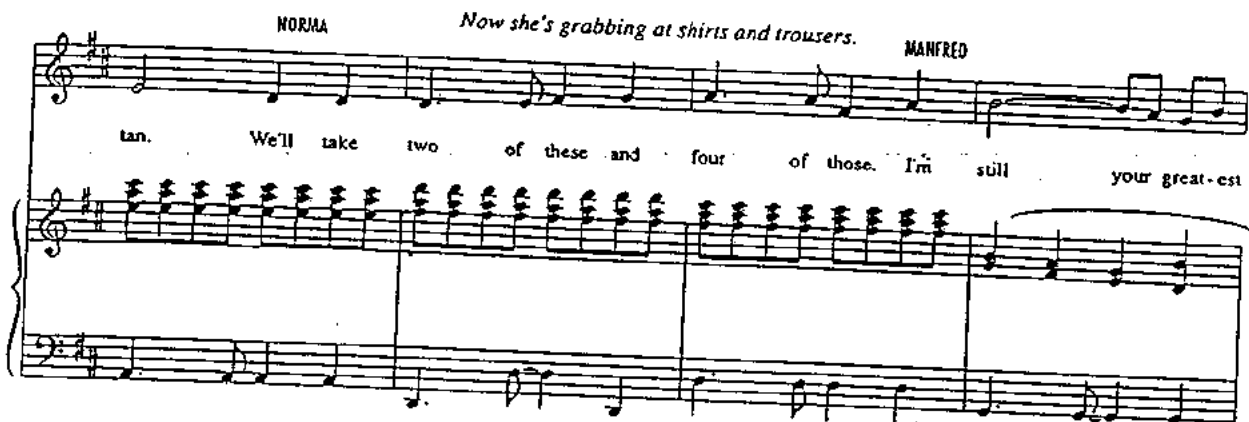
up his mind. Don't be un - kind. I thought you wri - ters knew a - bout com - pass - ion

Impatient now, she plunges in among the clothes, towing MANFRED in her wake.

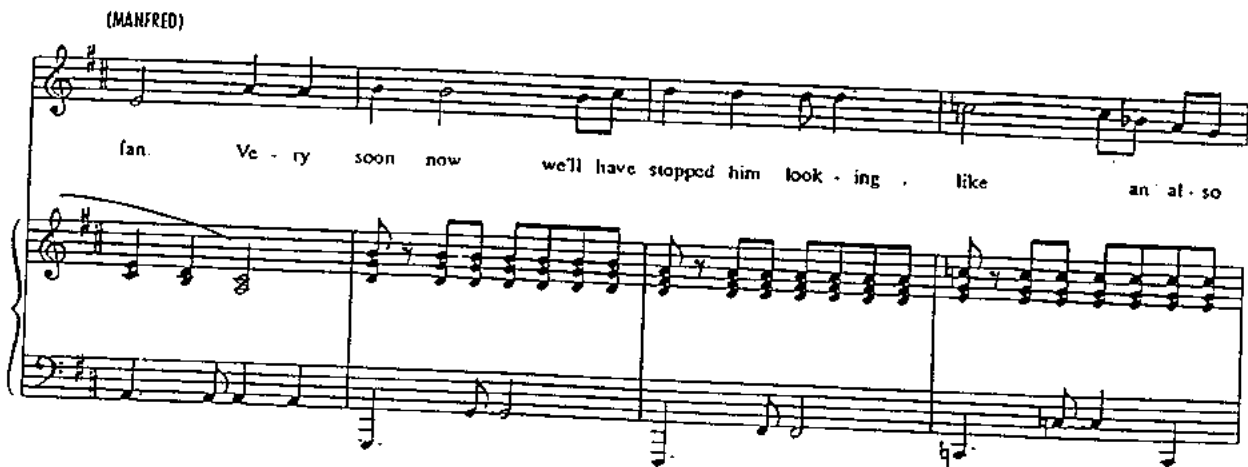
NORMA
I love Man - nel on a man. This will com - pli - ment his
MANFRED
She picks out a beautiful pale jacket



NORMA
Now she's grabbing at shirts and trousers.
MANFRED
tan. We'll take two of these and four of those. I'm still your great - est



(MANFRED)
fan. Ve - ry soon now we'll have stopped him look - ing like an' at - so



(MANFRED)

NORMA

rari. Well

JOE

You're going to make me sor - ry that I'm stay - ing.

She picks out more and more clothes, handing them to the SALESMAN, JOE slouching sullenly behind her.

(NORMA)

all right, I'll choose af - ter all I'm pay - ing.

H

MANFRED

NORMA

Even - ing clothes I want to see your most de - luxe. Of

JOE

Won't wear a tux.

(NORMA) MANFRED

course not dear, tux - e - dos are for wait - ers What we need are

(MANFRED) NORMA

tails, a white tie and top hat. Joe Joe, sec - ond rate clothes

I can't wear that.

(NORMA) **K**

are for sec - ond rat - ers. Shut up I'm rich not some

Nor - ma Please!

Sunset Boulevard

(NORMA)

plat - in um blonde bitch I own so man - y app - art - ments I've for -

This block contains the first line of dialogue for the character Norma. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves.

(NORMA)

got - ten which is which

JOE

I don't have to go to prem - ieres I'm nev - er on dis -

This block contains the second line of dialogue for Norma. It includes a vocal line with lyrics, a piano accompaniment, and a character name 'JOE' written above the piano staff.

(JOE)

play. You seem to for - get that I'm a wri - ter. Who cares what you're

This block contains the dialogue for the character Joe. It features a vocal line with lyrics and a piano accompaniment.

NORMA

L

(JOE) I care Joe and please don't be so mean to me.
wear when you're a wri - ter. O.

mp

This block contains the first system of a musical score. It features a vocal line for Joe and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "(JOE) I care Joe and please don't be so mean to me. wear when you're a wri - ter. O." The piano accompaniment consists of two staves, treble and bass clef. It includes a dynamic marking of *mp* (mezzo-piano).

(JOE) K. al - right

f *f*

This block contains the second system of the musical score. It features a vocal line for Joe and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "(JOE) K. al - right". The piano accompaniment consists of two staves, treble and bass clef. It includes dynamic markings of *f* (forte) in both staves.

NORMA: You can't come to my party in that filling station shirt.
JOE: I've been invited somewhere else on New Year's Eve.
NORMA: Where?
JOE: Artie Green's. Old friend of mine.

ff *f*

This block contains a piano accompaniment for the dialogue. It consists of two staves, treble and bass clef. The music is in a single key signature of one flat. It includes dynamic markings of *ff* (fortissimo) and *f* (forte).

N (NORMA)

I can't do with - out you Joe, I need you I've sent out ev - ery

(NORMA) JOE NORMA

sin - gle in - vi - ta - tion All right Nor - ma, I give in. Of

(NORMA)

course you do And when they've dressed you, you'll cause a sen -

sa - tion.

And with this she sweeps off, up the stairs. JOE and MANFRED look at each other for a moment. Finally, JOE shrugs and spreads his arms, conceding. MANFRED snaps his fingers and the SALESMEN descend on JOE, engulfing him, so that he disappears in the scrimmage.

O

MANFRED

The lat - est cut.

SALESMEN

T.

We e - quip the cho - sen few of mo - vie - land.

B.

Piano accompaniment for the first system, featuring a treble and bass clef with chords and a melody line.

T.

We dress ev - ery mo - vie star and croon - er from their shi - ny

B.

Piano accompaniment for the second system, featuring a treble and bass clef with chords and a melody line.



MANFRED

Con - ceal your gut. You won't re - gret se -
toe caps to their hat band.

(MANFRED)

P

lect - ing the vi - cu - na.
If you need a hand to

T. shake if there's a girl you want to make if there's a soul you're out to

B.

Q

T. cap - ture, or a heart you want to break. If you want the world to

B.

MANFRED

You'll have to learn to take.

T. love you. And grace - ful - ly acc -

B. div. *div.*

MANFRED is now more or less cheek to cheek with JOE.
He leans forward with offensive intimacy; the gloves are off.

MANFRED

You will earn ev - ry cent the la - dy's
ex - cept the role you're play - ing.

mp

ALL MEN

pay - ing. And why not have it all...

D7 Eb7 E7 F7 F#7 G7

MANFRED: Now that didn't hurt, did it? The la - dy's pay - ing. 8^{va}...

Ab7 Bb7 B7 C7 D7

in 2 *sfz* *ff*

New Year Tango

MUSIC STARTS as JOE breaks pose

Bright tango

Joe

Max
you've pulled the stops out.

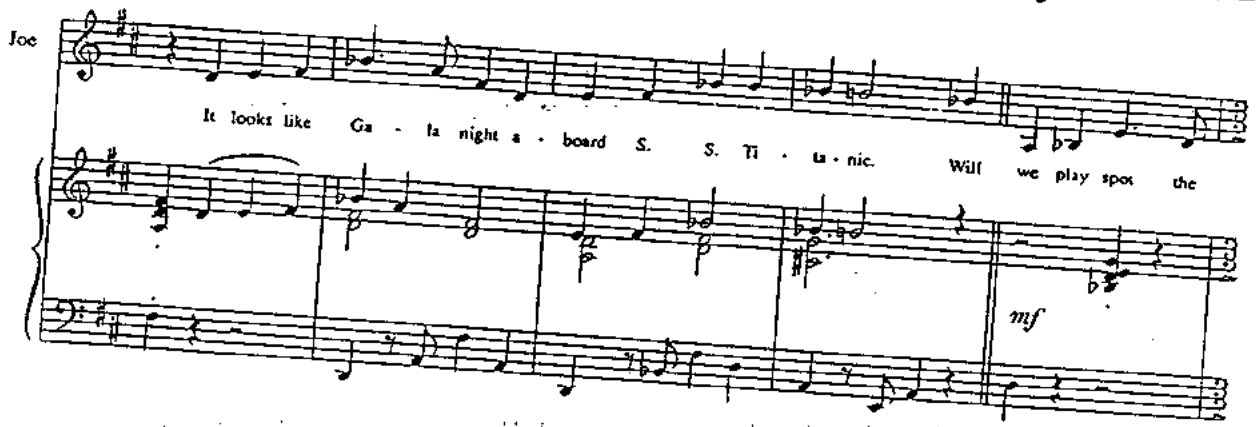
mp



Joe

It looks like Ga - la night a - board S. S. Ti - ta - nic. Will we play spot the

mf



Joe

ac - tor? As if we're vi - si - ting a gal - lery of wax - works?

Max

Would you



Sunset Boulevard

(spoken) - - - - -

Max

ra-ther I mix for you a dry mar-ti-ni or would you pre-fer to have cham-

Joe

Max don't be e-va-sive. Who's she in-

Max

pagne?

Joe

vi-ated to the ball? (spoken) - - - - -

Max

Ma-dame her-self made e-very call

Rall... A Tempo meno mosso

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

C NORMA: Here. Happy New Year. JOE: Norma, I can't take this.

accel.. *poco piu mosso*

Piano accompaniment for the second system of music, including vocal lines for Norma and Joe. Performance directions include 'accel..' and 'poco piu mosso'. A box labeled 'C' is positioned above the first measure. The system includes a 7-measure rest, a 3-measure triplet, and another 3-measure triplet.

NORMA: Shut up. Open it. Read what it says.

D

Piano accompaniment for the third system of music, including vocal lines for Norma. A box labeled 'D' is positioned above the final measure. The system includes a 3-measure triplet and another 3-measure triplet.

JOE: "Mad about the boy." NORMA: Yes; and you do look absolutely divine.

Piano accompaniment for the fourth system of music, including vocal lines for Joe and Norma.

JOE: Well, thank you.

E

NORMA: I had these tiles put in, you know, because Valentino said to me, it takes tiles to tango. Come along.

accel.. poco piu mosso

F

JOE: No, no, not on the same floor as Rudy Valentino!

G

NORMA: Just follow me.

Sunset Boulevard

First system of musical notation for piano accompaniment, featuring treble and bass staves with various notes and rests.

Second system of musical notation for piano accompaniment, featuring treble and bass staves with various notes and rests.

Third system of musical notation for piano accompaniment, featuring treble and bass staves with various notes and rests.

NORMA: Don't lean back like that.

JOE: It's that thing. It tickles.

Fourth system of musical notation for piano accompaniment, featuring treble and bass staves with various notes and rests, including a triplet in the treble staff.

Fifth system of musical notation for piano accompaniment, featuring treble and bass staves with various notes and rests.

SEGUE

"The Perfect Year"

The Perfect Year

Moderato assai NORMA (Safety 'til Voc.)

Ring out the

A

(NORMA)

old, ring in the new. A mid-night wish to share with you. Your lips are

(NORMA)

B

warm, my head is light, were we a-live be-fore to-night? I don't need a crowd-ed

(NORMA)

ball - room. Ev - ery - thing I want is here. if you're with me next year will be the per - fect

This block contains the musical notation for the first system. It features a vocal line for Norma and a piano accompaniment. The lyrics are: "ball - room. Ev - ery - thing I want is here. if you're with me next year will be the per - fect".

(NORMA)

Poco piu mosso

C

JOE is beginning to be aware what's happening; still, at the same time, he's caught up in the intoxication of the moment.

year

JOE

Be - fore we play some danger - ous game. be - fore we fan some harm - less

This block contains the musical notation for the second system. It features a vocal line for Joe and a piano accompaniment. The lyrics are: "year", "JOE", "Be - fore we play some danger - ous game. be - fore we fan some harm - less".

(JOE)

flame, we have to ask if this is wise and if the

This block contains the musical notation for the third system. It features a vocal line for Joe and a piano accompaniment. The lyrics are: "flame, we have to ask if this is wise and if the".

(108)

D

game is worth the prize. With this wine and with this mu - sic.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "game is worth the prize. With this wine and with this mu - sic." The piano accompaniment consists of chords and moving lines in both hands.

(109)

Rall.

How can a - ny - thing be clear? Let's wait and see. It may just be the per - fect

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "How can a - ny - thing be clear? Let's wait and see. It may just be the per - fect". The piano accompaniment includes a dynamic marking of *p* (piano) and a *Rall.* (Ritardando) instruction.

(110)

A Tempo Moderato

year. *Dict.* (They dance) *accel poco a poco*

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "year. *Dict.* (They dance) *accel poco a poco*". The piano accompaniment includes a *Dict.* (Dichotomy) instruction and an *accel poco a poco* (accelerando poco a poco) instruction.

With Growing Energy

Colla Voce **NORMA** **G** *Meno Mosso*

It's New Year's eve and hopes are high dance one year

(NORMA)

in, kiss one good - bye. An - oth - er chance, an - oth - er start So ma - ny dreams to tease the

Sunset Boulevard

(NORMA)

poco accel.

H

Poco piu mosso

heart. We don't need a crowd - ed ball - room ev - ery - thing we want is

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "heart. We don't need a crowd - ed ball - room ev - ery - thing we want is". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(NORMA)

I

Colla Voce

accel.

here. And face to face we will em - brace the per - fect year.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "here. And face to face we will em - brace the per - fect year.". The piano accompaniment includes a *rit.* (ritardando) marking and a *colla voce* instruction. The system concludes with an *accel.* (accelerando) marking.

(NORMA)

We don't need a crowd - ed ball - room, ev - ery - thing we want is

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "We don't need a crowd - ed ball - room, ev - ery - thing we want is". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(NORMA)

Colla Voce

here. and face to face we will em - brace the per - fect year.

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "here. and face to face we will em - brace the per - fect year.". The piano accompaniment includes a *rit.* (ritardando) marking and a *colla voce* instruction. The system concludes with a *rit.* marking.

She kisses him lightly as the number comes to an end. Then, as the orchestra strikes up the next piece, they move off the floor to take up the glasses of champagne which MAX has poured for them. They clink glasses and drink.

After "The Perfect Year"

Underscore
1 2 3 4

p

D.S. till cut
(On sign)

ON CUE: "Max, Get me a taxi."

JOE: What time are they supposed to get here ?

NORMA: Who ?

JOE: The other guests.

NORMA: There are no other guests. Just you and me.

She leans in to kiss him again, this time more seriously. MAX half turns away, averting his eyes.

NORMA: I'm in love with you. Surely you know that.

(JOE is terribly startled by this)

JOE: Norma...

NORMA: We'll have a wonderful time next year. I'll have the pool filled for you. I'll open up my house in Malibu, and you can have the whole ocean. I have enough money to buy us anything we want.

JOE: Cut out that us business.

NORMA: What's the matter with you?

JOE: What right do you have to take me for granted?

NORMA: What right? You want me to tell you?

(JOE is out of his depth now; all he can do is bluster.)

JOE: Norma, I'm the wrong guy for you, you need a big shot, someone with polo ponies, a Valentino....

NORMA: What you're trying to say is that you don't want me to love you. Is that it ?

JOE doesn't answer: he looks away, avoiding her eye. Thus, it takes him completely by surprise when she slaps his face. And, before he can react, she's turned and run all the way up the stairs to vanish into her bedroom. JOE finds himself standing face to face with Max.

JOE: Max. get me a taxi.

I Had To Get Out

As MAX moves towards the phone, the house moves back a way to reveal ARTIE's apartment, a modest one-room affair, packed to the rafters with carefree young people, many of whom we have already encountered at the studio and at Schwab's. Several of the GUESTS cluster around the piano and there's a BOY with a saxophone. Others help themselves to some dangerous looking alcoholic concoction from a punchbowl/

The house at Sunset remains visible throughout.

As the new scene establishes itself, JOE encases himself in his vicuna coat.

Allegro (Urgently)

JOE

I had to get out I need-ed to be with peo-ple my own age. To hear the

(opt.) 8^{va}-----

sound of laugh-ter and mix with hun-gry act-ors un-der em-ployed com-pos-ers, nic-o-tine

(opt.) 8^{va}-----

pois-oned wri-ters Real peo-ple, real prob-lems hav-ing a real-ly good time.

Rall.. (NB)

100100

This Time Next Year

JOE hesitates in the doorway of the apartment, suddenly embarrassed by how overdressed he is. Meanwhile, ARTIE hails him and pushes through the crowd to greet him.

ARTIE: Hey, Gillis! We'd given you up.

BETTY by the piano, hears this and looks round, delighted to see JOE. By now, ARTIE has reached him.

ARTIE: Let me take your coat.

He touches the coat and reacts, surprised.

ARTIE: Jesus, Joe, what is this, mink?

He's even more surprised when the coat comes off to reveal JOE's tails.

ARTIE: Who did you borrow this from? Adolphe Menjou?

JOE: Close, but no cigar.

He gestures around the room.

JOE: It's quite a crowd.

ARTIE: I invited all the kids doing walk-ons in "Samson and Delilah"

BETTY: Where have you been hiding? I called your apartment. I called your ex-agent. I was about to call the Bureau of Missing Persons.

JOE: They always know where to find me.

Before she can develop this, the boys and girls around the piano launch into their song.

1, 2 [A] *Sunset Boulevard*

Mod 2 Under dialogue

RICHARD A.

You got - ta say your New Year res - o -

MICHELLE

B

lu - tion out loud. By this time next year I'll have land - ed a

ju - cy part.

JOHN

R. TATE

Nine - teen fif - ty will be my start No more car - ry - ing

JASMINE

C

I'll be dis - cov - ered My life won't ev - er

spears.

Sunset Boulevard

JASMINE

be the same. Dil - ly Wild - er will know my name. And he'll call all the

Handwritten guitar chords: 7 F 7 D F 7 F

Handwritten chord: D

Handwritten triplets: 3, 3, 3

LARISSA

time. Till he does can one of you guys lend her a dime?

AUSA

just an a - part - ment

Handwritten guitar chords: 7 F 7 F

SASHA

with no roach - es and no dry rot. Where the hot wat - er comes out hot.

Handwritten triplets: 3, 3, 3, 3

RICHARD A.

SASHA/ALISA/IANE

Your re - so - lu - tion

That's my Hol - ly - wood dream.

LAURIE

is to write some - thing that gets shot with app - rox - i - mate - ly the plot

I first had in my head.

MYRON

But you'll get re - writ - ten ev - en af - ter you're

F

Sunset Boulevard

ARTIE

It's a year to be gin a new life, buy a

MYRON

dead

Poco meno mosso

ARTIE *mp*

place some - where qui - et some - where pret - ty When you have a young

kid and a wife, then you need some - where green far from the ci - ty. It's a

G (ARTIE) *Accel.*

ram - bling old house with a big app - le tree with a swing for the kid and a

Tempo I

ham mock for me. Be - hold my chil - dren

It is I Ce - cil B. de Mille meet - ing me must be

ROSS

quite a thrill. but there's no need to kneel.

SAMMY

I guar - an - tee you ev - ry girl in the cha - rae line

The musical score for Sammy's first line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody with eighth and quarter notes, and includes two triplet markings over the words "ev - ry" and "cha - rae". The piano accompaniment is in grand staff (treble and bass clefs) and provides harmonic support with chords and a bass line.

SANDY

is a gen - u - ine phil - is - tine they don't come off the shelf.

The musical score for Sandy's line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody with eighth and quarter notes, and includes two triplet markings over the words "ine" and "shelf.". The piano accompaniment is in grand staff (treble and bass clefs) and provides harmonic support with chords and a bass line.

SAMMY

J *Faster (in 2)*

I flew ev - ry one ia from Phil - is - tia my - self.

The musical score for Sammy's second line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with eighth and quarter notes. The piano accompaniment is in grand staff (treble and bass clefs) and provides harmonic support with chords and a bass line.

The piano accompaniment for the second line of music is shown in grand staff (treble and bass clefs). It features a rhythmic bass line and chords that support the vocal melody. The time signature is 2/4.

Sunset Boulevard

Piano introduction musical notation in G major, 2/4 time. The right hand features a melodic line with a crescendo hairpin and a mezzo-forte (mf) dynamic marking. The left hand provides a simple harmonic accompaniment.

Piano accompaniment musical notation for the first system, continuing the harmonic support for the introduction.

Tempo I

L

Vocal and piano musical notation for the first system of the song. Betty's vocal line is marked with a box 'L' and includes lyrics: "I have some good news". Joe's vocal line includes lyrics: "It's 'Blind Win-dows' You don't let go". The piano accompaniment features triplet markings over the right hand.

Vocal and piano musical notation for the second system of the song. Betty's vocal line includes lyrics: "I gave Shel-drake an out-line Joe" and "And he swall-owed the bait". The piano accompaniment continues with triplet markings.

(JOE)

BETTY

Well Hal - e - lu - jah while you've been buy ing vi cu - sa coats

I've been ma - king a lot of notes Now there's work we should do

JOE

Poco piu mosso

Bet - ty you're for - get - ting that I gave it to you. You re - mind me of

me long a - go off the bus full of ig - nor - ant am - bi - tion. Thought I'd waltz in - to

Sunset Boulevard

some stu - di - o and a - chieve ov - er night re - cog - ni - tion, I've seen too ma - ny op - tim - ists

sink - ing like stones felt them suck all the marrow clean out of my bones

BETTY

O

I love "Blind Win - dows" but I can't write it

Tempo I

Rall... mp

on my own. Can't we speak on the tel - e - phone? All my even - ings are

ARDE

free. Hey, just a min - ute I'm the fol - low who

BETTY

bought the ring Art - ic this is a busi - ness thing.

It's im - port - ant to me. You'll be ca - re - ful in

Clinch, Ten - nes - see. Please make this your New Year re - so - lu - tion to me.

Rall... *Tempo I*

p

subf

Sunset Boulevard

Q

Ladies

f By this time next year I will get my foot in the door

Mon

sub. mp *f*

Ladies

Next year I know I'm gon - na score An a - maz - ing suc - cess

Mon

R

Ladies *mp* Cut to the moment when they open the envelope.

Men

sub. mp *f* *mp* *cresc. poco a poco*

Ladies pass the statuette to Bob Hope and it's my name you hear.

Men

S

Ladies We'll be down on our knees outside Grau-man's Chinese.

Men

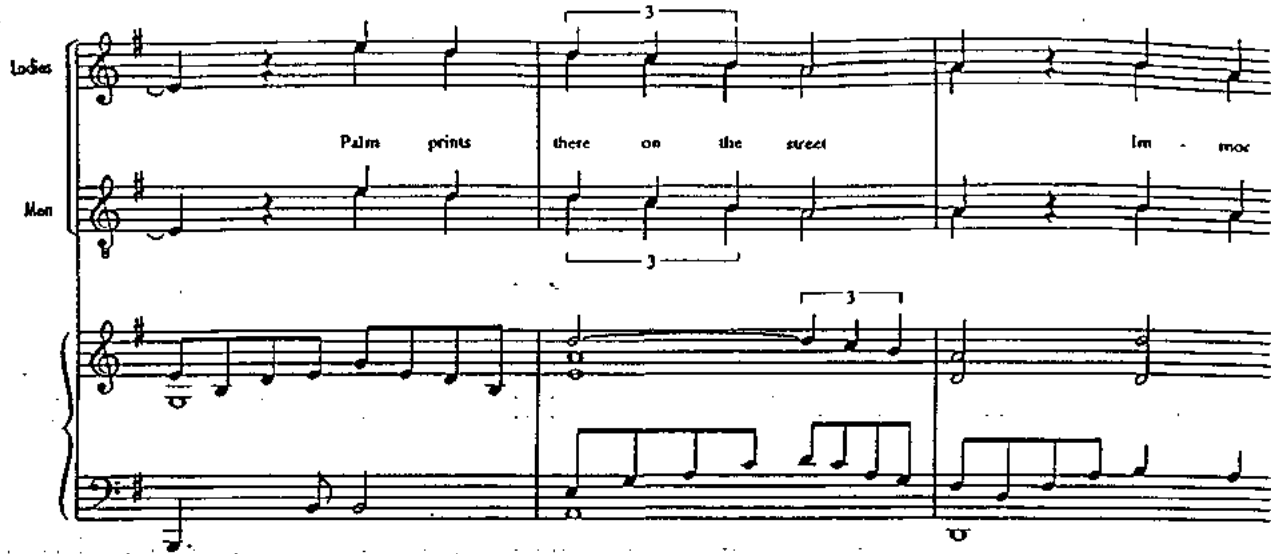
p

Act One - p178.

Sunset Boulevard

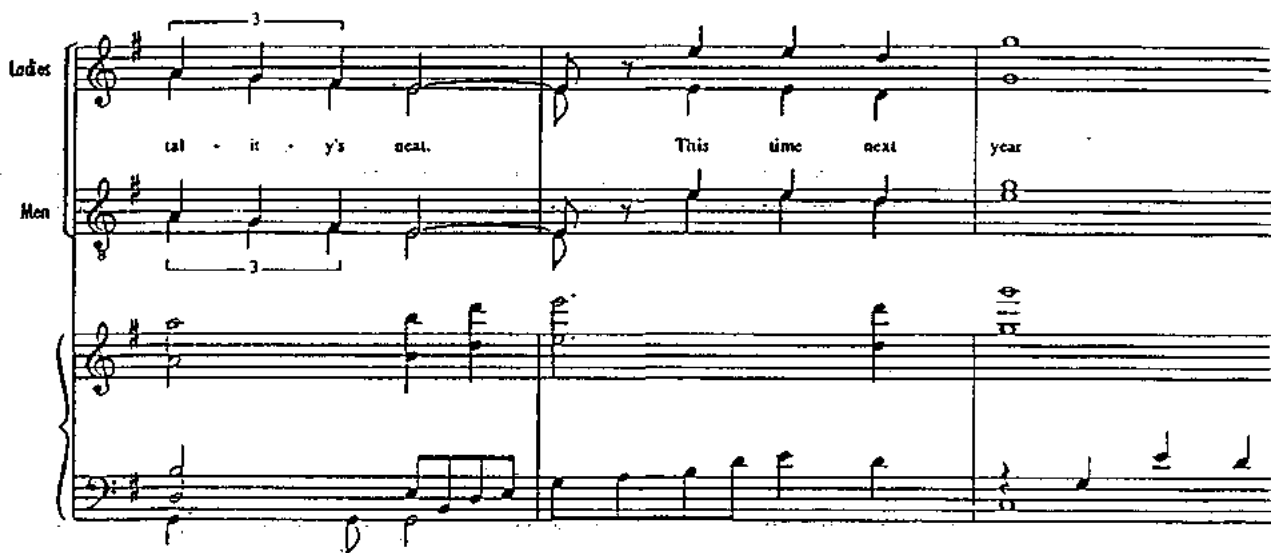
Ladies
Men

Palm prints there on the street Im - moc



Ladies
Men

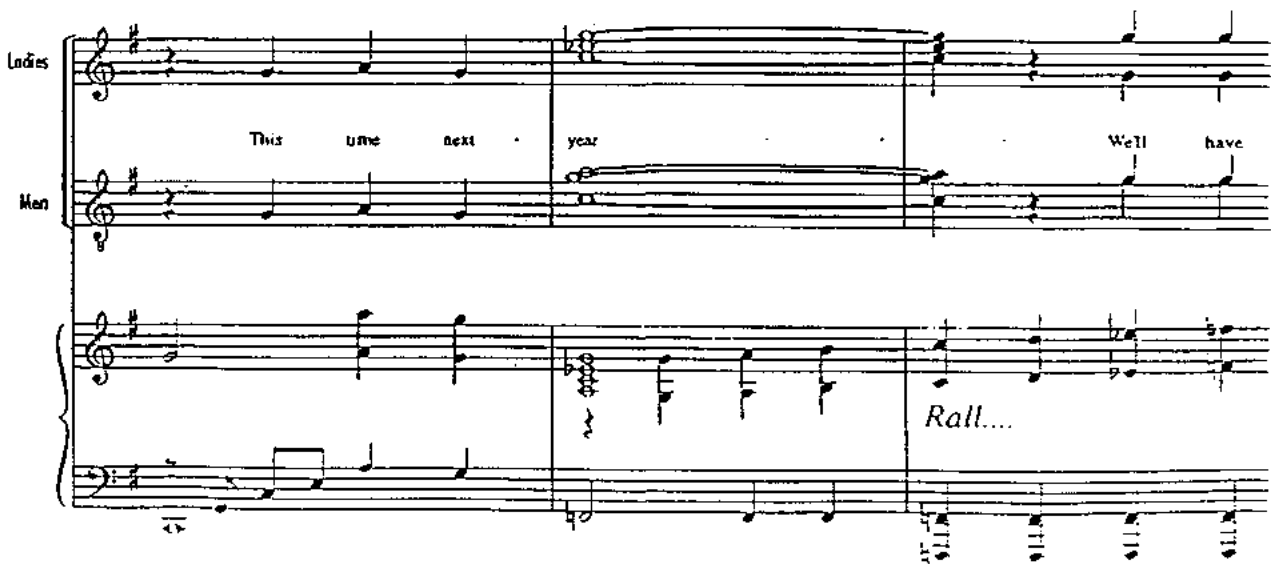
al - it - y's acat. This time next year



Ladies
Men

This time next year Well have

Rall....



Sunset Boulevard

T *in 4*

noth - ing to fear con - tracts all signed Three pic - ture deal

Yel - low Brick Road car - eer Hope we're not still say - ing these things

Rall.... *Slower*

ff

this time next year

Rall....

Sunset Boulevard

(TAPE)

U

The musical score consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and the instruction "Under dialogue". The music is in 3/4 time and features several triplet markings (indicated by a '3' over a bracket) in both the treble and bass staves. The second system continues the accompaniment with similar triplet patterns. The third system includes a section with a fermata over a chord in the treble staff, followed by further accompaniment.

SEGUE ON CUE: ALL: "Happy Ne

Back in the house, MAX is seized by a sudden fear. Moving with surprising speed, he suddenly bounds up the stairs and disappears into NORMA's bedroom.

JOE: You know, I think I will be available in the New Year. In fact, I'm available right now.

He turns to ARTIE.

JOE: Where's your 'phone.

ARTIE: Under the bar.

JOE: Listen, could you put me up for a few weeks?

ARTIE: It just so happens we have a vacancy on the couch.

JOE: I'll take it.

He pushes across to the 'phone, picks it up and dials. He has to put a finger in his ear, because some new piece of nonsense has started up in the room.

(MAX comes down the stairs and hurriedly dismisses the orchestra. HE looks unprecedently ramshackled and disheveled. HE starts back up the stairs. The phone rings in the house. MAX picks up the receiver.)
MAX: Yes?

JOE: This is Mister Gillis. I want you to do me a favour.

MAX: I'm sorry. I cannot talk now Mister Gillis.

JOE: Listen, I want you to get my old suitcase...

MAX: I'm sorry, I am attending to Madame.

JOE: What do you mean?

MAX: Madame found the razor in your room. And she cut her wrists.

(CUT TO AULD LANG SYNE)

Auld Lang Syne

ALL: Happy New Year! (MUSIC STARTS)

Freely in 2

Ladies

Should old ac-quin-tance be for-got and ne-ver brought to mind ——— Should

Men

Ladies

old ac-quin-tance be for-got a nd days of old lang syne For

Men

Sunset Boulevard

Ladies

o - ld la ng syne my dear for o ld la ng syne We'll

Men

(Opt) Rit

Ladies

take a cup of kind ness yet for the sake of old lang syne

Men

Cross Fade to End of Act One (ON CUE AS STAGE SPLIT)

BETTY: What's the matter?

(JOE stares at her as if he's never seen her before in his life. Then, abruptly, HE hangs up and, to BETTY's total astonishment, HE pushes across the room, disrupting the cabaret, grabs his coat from the bookshelf where ARTIE has carefully stowed it, and slams out of the apartment.)

End of Act One

Underscore

As we go back to the house.

1 2 3 4

A Moderato

The first system of musical notation consists of two staves, treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

B

The second system of musical notation consists of two staves, treble and bass clef. The key signature has one flat and the time signature is 3/4. The music continues from the first system. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The bass line continues with the eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

The third system of musical notation consists of two staves, treble and bass clef. The key signature has one flat and the time signature is 3/4. The music continues from the second system. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The bass line continues with the eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

The fourth system of musical notation consists of two staves, treble and bass clef. The key signature has one flat and the time signature is 3/4. The music continues from the third system. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The bass line continues with the eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

NORMA: Go away.

JOE: What kind of a silly thing was that to do?

NORMA: I'll do it again! I'll do it again! I'll do it again!

JOE: Attractive headline: great star kills herself for unknown writer.

NORMA: Great stars have great pride. You must have some girl, why don't you go to her?

JOE: I never meant to hurt you Norma. You've been good to me. You're the only person in this stinking town that's ever been good to me.

B1



Sunset Boulevard

NORMA: Then why don't you say thank you and go?
Go, go!

Musical score for Norma's first line of dialogue. It consists of two staves: a treble clef staff with a key signature of one flat and a 2/8 time signature, and a bass clef staff. The melody is in the treble clef, starting with a series of eighth notes and quarter notes. The bass line provides a simple accompaniment with quarter notes.

E *meno mosso*

Musical score for Norma's second line of dialogue, marked *meno mosso*. It consists of two staves: a treble clef staff with a key signature of one flat and a 2/8 time signature, and a bass clef staff. The melody is in the treble clef, starting with a series of eighth notes and quarter notes. The bass line provides a simple accompaniment with quarter notes.

JOE: Happy New Year.

She reaches up and wraps her bandaged arms around his neck.

NORMA: Happy New Year, darling.

JOE leans forward; they kiss. He takes her bodily in his arms and carries her up the staircase. The orchestra plays on. MAX watches from the shadows, his expression grave and inscrutable, as JOE carries NORMA into her bedroom.

Through this, SLOW FADE TO BLACK.

Very Broad (in 2) **G** in 4

Musical score for the 'Very Broad' section. It consists of two staves: a treble clef staff with a key signature of one flat and a 2/4 time signature, and a bass clef staff. The tempo is marked 'Very Broad (in 2)'. The score includes dynamic markings such as *ff* and *loco*, and a 'Dict.' (Director's Cut) section. The music is characterized by wide intervals and a slow, spacious feel.

Act Two Vocal Score

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CURTAIN

Entracte

in 2 **A**

B

C *in 4*
Andante con Mo
mf

Musical score system 1, featuring a treble and bass clef. The music is in a 2/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo marking *Poco rall* is present in the final measure.

Musical score system 2, continuing the piece. The tempo marking *Rall* is present in the final measure.

Musical score system 3, marked with a box 'D' and *Piu mosso in 2*. The tempo marking *Rall* is present in the first measure. The system includes triplets in both hands.

Musical score system 4, marked with a box 'E' and *Meno mosso*. The tempo marking *in 4* is present in the first measure. The system features a change in the bass line and a more rhythmic accompaniment.

Musical score system 5, marked with a box 'F' and *Molto piu mosso*. The tempo marking *Rall* is present in the third measure, and *mf in 2* is present in the final measure. The system shows a change in the bass line and a more rhythmic accompaniment.

First system of musical notation for piano, featuring treble and bass staves with various notes and rests.

Second system of musical notation for piano, featuring treble and bass staves with various notes and rests.

Third system of musical notation for piano, featuring treble and bass staves. Includes the instruction *Rall* in the middle of the system.

Fourth system of musical notation for piano, featuring treble and bass staves. Includes the instruction *G* in a box and *Maestoso in 4* at the beginning.

Fifth system of musical notation for piano, featuring treble and bass staves. Includes the instruction *Rall* at the beginning of the system.

H *A Tempo*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a fortissimo (*ff*) dynamic marking. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. It includes performance directions: *Rall* (Ritardando) and *Piu mosso* (Allegretto). The upper staff contains a triplet of eighth notes. The lower staff continues with a consistent accompaniment pattern.

The third system features the instruction *Rall* and *Dictated*. The upper staff has a triplet of eighth notes and a section marked *in 4*, indicating a change in meter. The lower staff continues with its accompaniment, also featuring a triplet of eighth notes.

Sunset Boulevard

The exterior of the house in blazing sunshine. JOE, in sunglasses, sipping a California cocktail, sits on a chaise longue in the shade of a large umbrella. He smiles smugly and addresses the audience.

Moderato Translucent

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music begins with a mezzo-piano (*mp*) dynamic. The melody in the treble clef features a series of eighth notes, with some phrases beamed together. The bass clef provides a steady accompaniment of eighth notes.

The second system of musical notation, continuing the piano accompaniment. It maintains the same key signature and time signature as the first system. The melodic line in the treble clef continues with eighth-note patterns, and the bass clef accompaniment remains consistent.

The third system of musical notation, marked *piu agitato* (more agitated). The tempo and character of the music increase. The melodic line in the treble clef becomes more rhythmic and driving, with more frequent eighth-note patterns. The bass clef accompaniment also becomes more active.

The fourth system of musical notation, continuing the *piu agitato* section. The music concludes with a final cadence in the treble clef, while the bass clef accompaniment continues for a few more measures before ending.

A

Joe

Sure, I came out here to make my name. Wan-ted my pool, my dose of

mf

Detailed description: This system contains the first four measures of the 'A' section. The vocal line is in treble clef with a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The piano accompaniment consists of a right-hand part in treble clef playing a steady eighth-note accompaniment and a left-hand part in bass clef playing a simple bass line. The dynamic marking *mf* is placed below the piano part.

Joe

fame Wan-ted my park - ing space at War - ner's.

Detailed description: This system contains the next four measures of the 'A' section. The vocal line continues with the lyrics 'fame Wan-ted my park - ing space at War - ner's.' The piano accompaniment continues with the same rhythmic pattern as the first system.

B

Joe

But af - ter a year a one-room hell, a mur-phy bed, a ran - cid

Detailed description: This system contains the first four measures of the 'B' section. The vocal line begins with the lyrics 'But af - ter a year a one-room hell, a mur-phy bed, a ran - cid'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Joe

smell wall - pap - er peel - ing at the cor - ners

Detailed description: This system contains the next four measures of the 'B' section. The vocal line continues with the lyrics 'smell wall - pap - er peel - ing at the cor - ners'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Sunset Boulevard

C

Joe

Sun - set Bou - le - vard, Twist - ing bou - le - vard

This system contains the first four measures of the song. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are: "Sun - set Bou - le - vard, Twist - ing bou - le - vard".

Joe

Se - cret - ive and rich, a lit - tle scar - y.

This system contains the next four measures. The vocal line continues with the lyrics: "Se - cret - ive and rich, a lit - tle scar - y.". The piano accompaniment continues with the same rhythmic pattern.

Joe

Sun - set Bou - le - vard tempt - ing bou - le - vard

This system contains the next four measures. The vocal line continues with the lyrics: "Sun - set Bou - le - vard tempt - ing bou - le - vard". The piano accompaniment continues with the same rhythmic pattern.

Joe

Wait - ing there to swal - low the un - war - y.

This system contains the final four measures of the song. The vocal line concludes with the lyrics: "Wait - ing there to swal - low the un - war - y.". The piano accompaniment concludes with the same rhythmic pattern.

Sunset Boulevard

D

Joe

Dreams are not enough to win a war Out here they're always keep-ing

Joe

score Beneath the tan the battle rages.

E

Joe

Smile a rent-ed smile fill some-one's glass Kiss some-one's wife Kiss some-one's

Joe

ass We do what-ever pays the wages.

Sunset Boulevard

F

Joe

Sun set Bou - le - vard head - line bou - le - vard

Joe

Gett - ing here is on - ly the be - gin - ning.

Joe

Sun - set Bou - le - vard jack - pot bou - le - vard

Joe

Once you've won you have to go on win - ning.

Sunset Boulevard

G

Joe

You think I've sold out? Dead right I've sold out. I've just been wait-ing for the right off-er.

Joe

Comfortab-le quart-ers, reg-u-lar rat-ions, Twen-ty four ho-ur five star room ser-vice.

Joe

And if I'm hon-est I like the la-dy. I can't help be-ing

Joe

Touched by her fol-ly. I'm tread-ing wat-er, Tak-ing the mo-ney, watch-ing her sun-set

I

Joe

Well, I'm a writ - er. L. A. changed a

This system contains the first musical system. It features a vocal line for Joe and a piano accompaniment. The lyrics are "Well, I'm a writ - er. L. A. changed a".

Joe

lot o - ver the years since those brave gold rush pi - o - neers came in their

This system contains the second musical system. The lyrics are "lot o - ver the years since those brave gold rush pi - o - neers came in their".

Joe

creak - y cov - ered wag - ons. Far as they could

This system contains the third musical system. The lyrics are "creak - y cov - ered wag - ons. Far as they could".

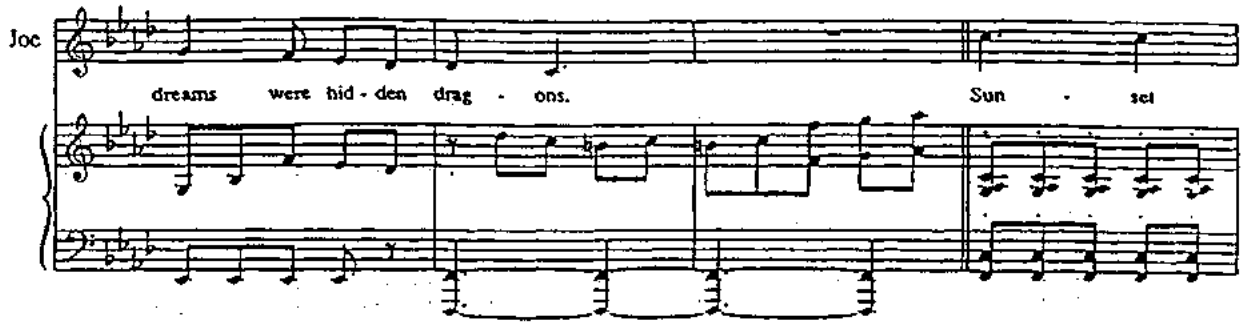
Joe

go. end of the line. Theirdreamswere yours theirdreamswere mine. but in those

This system contains the fourth musical system. The lyrics are "go. end of the line. Theirdreamswere yours theirdreamswere mine. but in those".

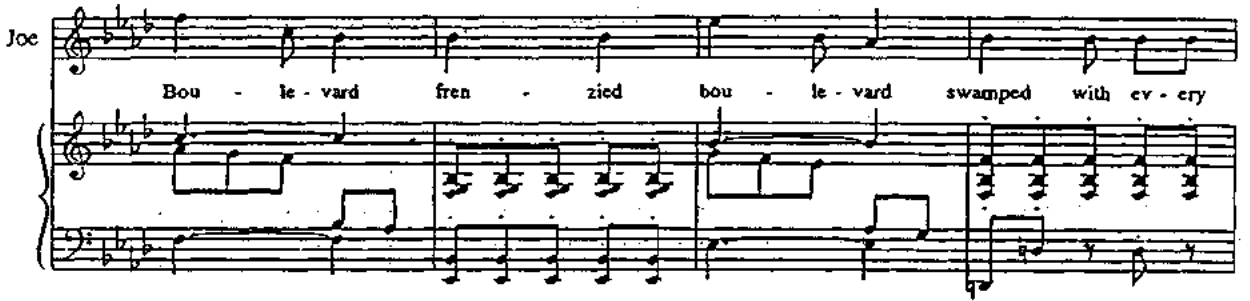
Joe

dreams were hid - den drag - ons. Sun - set



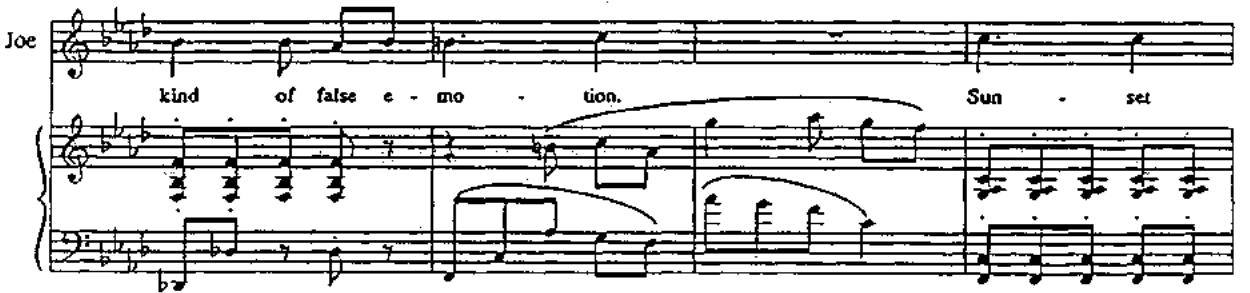
Joe

Bou - le - vard fren - zied bou - le - vard swamped with ev - ery



Joe

kind of false e - mo - tion. Sun - set



Joe

Bou - le - vard brut - al bou - le - vard just like you we'll



K

F# M:

Joe

wind up in the o - cean. She was sink-ing

Joe

fast I threw a rope Now I have suits and she has hope It seemed an

L

Joe

el - e - gant sol - u - tion. One day this must

Joe

end, It is - n't real Still, I'll en - joy a heart - y meal be - fore to -

M

Joe

mor - row's ex - e - cu - tion. Sun set

Joe

Bou - le - vard ruth - less bou - le - vard des - tin - a - tion

N

Joe

for the sto - ny heart - ed. Sun - set

Joe

bou - le - vard leth - al bou - le - vard ev - ery - one's for -

Sunset Boulevard

Joe

got - ten how they start - ed here on Sun - set

Joe

Bou - le - vard.

Joe

There's Been a Call

He pours himself a glass of champagne from an open bottle. As he's sipping at it, NORMA comes hurrying out of the house in a state of high excitement.

Colla Voce

Norma

There's been a call What did I say? They want to see me right a-way. Joe, Pa-ra-

mp

JOE is a little surprised by this; but manages to conceal his scepticism almost at once

JOE: Well that's wonderful Norma

Norma

mount, they love our child Mis-ter De Mille is go-ing wild. But it was some fool as-

Norma

sis-tant Not ac-cept-a-ble at all. If he wants me, then Ce-cil B. him-self must

JOE: I don't know if this is the time to stand on ceremony

Norma

call. I've been wait-ing twen-ty years now What's a few more days, my

mp *b.c.*

Rall

Norma

dear? It's happ-ened, Joe, I told you so: The per-fect year.

NORMA: Now let's go upstairs

Norma

Should - n't you at least call

NORMA No they can wait until I'm good and ready

Norma

back?

f *Broadly* *rit.* *Dict. h*

3, 4

Segue as one

It Took Her Three Days

(FILM SEQUENCE): The Isotta Fraschini moves in a stately fashion down towards Hollywood. Seen from behind are MAX in his chauffeurs cap, JOE, and, next to him, NORMA in one of her fantastic feathered French hats.

Allegro

Joe

took her three days And she was read-y She checked with her a-stro-lo-ger. Who sac-ri-

p

Joe

ficed a chick-en. She dressed up like a pha-raoh, slapped on a pound of make-up and set forth

p

Joe

in her cha-riot. poor Nor-ma. So hap-py. Re-ent-er - ing her king-dom. *Poco maestoso*

1.2

The Isotta-Fraschini turns up off Bronson and pulls up in front of the main gates. For the moment, nothing but MAX, it emerges, is engaged in important business, staring fixedly into the rear view mirror.

Poco maestoso in 3

ff

mp

MAX (V.O.): If you will pardon me, Madame, the sl over the left eye is not quite balanced.

NORMA (V.O.): Thank you

She attends to it, using a handkerchief. Meanwhile MAX sounds the horn impatiently. A young STUDIO GUAI breaks off the conversation he's been having with an extra dressed as an indian brave.

GUARD: Hey, that's enough of that.
MAX: To see Mr De Mille. Open the gate.

Poco allegretto

Musical score for the first system, featuring piano accompaniment for the first two systems of dialogue. The score is in G major, 4/4 time, and includes a mezzo-piano (*mp*) dynamic marking.

GUARD: Mr DeMille is shooting. You need an appointment.
MAX: This is Norma Desmond, no appointment is necessary.
GUARD: Norma who?

Musical score for the second system of dialogue, continuing the piano accompaniment.

Musical score for the third system of dialogue, continuing the piano accompaniment.

(Meanwhile, however, NORMA has recognised JONES, who's sitting on a wooden chair, reading a newspaper SHE rolls down the window).

NORMA: (Offstage) Jonesy!

JONES: Why if it isn't Miss Desmond. How have you been Miss Desmond?

NORMA: (Offstage) Fine, Jonesy. Open the gate.

Musical score for the fourth system of dialogue, including a mezzo-forte (*mf*) dynamic marking.

(JONES turns to his young colleague)

JONES: You heard Miss Desmond.

GUARD: They don't have a pass.

(JONES shakes his head, exasperated, and opens the barrier himself. The car moves forward.)

JONES: Stage 18 Miss Desmond.

NORMA: (Offstage) Thankyou Jonesy. And teach your friend some manners. Tell him without me there wouldnt any Paramount Studio.

Molto maestoso

Musical score for piano accompaniment. The score is in 3/4 time and consists of two staves. The first staff is the treble clef and the second is the bass clef. The tempo is marked 'Molto maestoso'. The first measure is marked 'Rit' (ritardando). The second measure has a fermata over the first two notes. The third measure is marked '2, 3 f' (second and third endings, forte). The piece ends with a double bar line.

JONES: Get me Stage 18. I have a message for Mr DeMille.

Musical score for piano accompaniment. The score is in 3/4 time and consists of two staves. The tempo is marked 'Moderato'. The first measure is marked 'poco rit' (poco ritardando). The second measure is marked 'accel.' (accelerando). The third measure is marked 'mp' (mezzo-piano). The piece ends with a double bar line.

A scene-change reveals the cavernous interior of Sound Stage 18, where the STAND-INS for Victor Mature and H Lamarr are in position, in a blaze of light, on the grandiose "Samson and Delilah" set. MR DEMILLE, recognisa from the parody version of Act I, confers with his DIRECTOR OF PHOTOGRAPHY. HE's interrupted by one of assistants, HEATHER, who approaches with some trepidation.

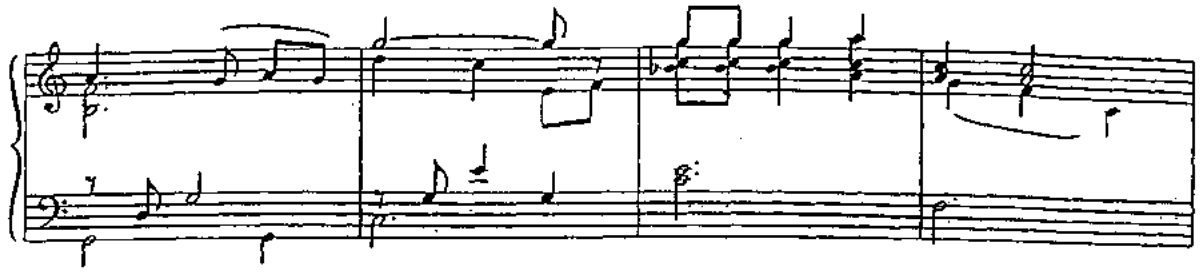
HEATHER: Mr DeMille?

DEMILLE: What is it?

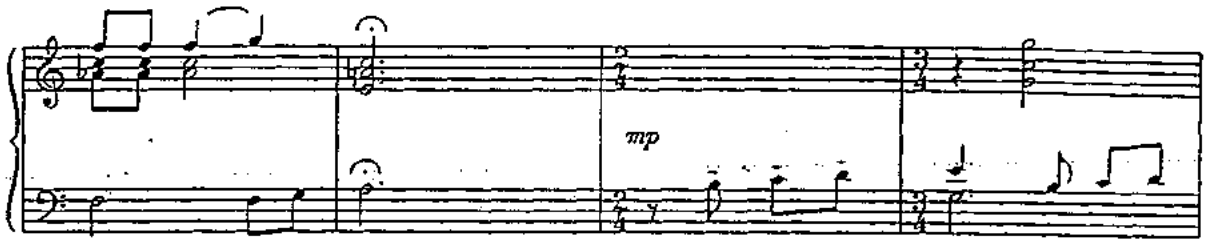
HEATHER: Norma Desmond is here to see you, Mr DeMille.

Musical score for piano accompaniment. The score is in 3/4 time and consists of two staves. The piece ends with a double bar line.

DEMILLE: Norma Desmond?
HEATHER: She's here at the studio.
DEMILLE: It must be about that appalling script of hers. What shall I say?



HEATHER: Maybe I could give her the brush.
DEMILLE: Thirty million fans have given her the brush. Isn't that enough? Give me a minute.
(HE turns back towards the set.)



Meanwhile NORMA has arrived outside the studio with MAX and JOE. SHE hesitates for a moment, gripping JOE's hand fiercely.
NORMA: Won't you come along, darling?
JOE: It's your script. It's your show. Good luck.
NORMA: Thankyou darling.

(By this time HEATHER has emerged from the studio. SHE comes over to greet NORMA.)
HEATHER: Miss Desmond.
(SHE leads NORMA into the studio. DEMILLE is waiting just inside; he envelops her in his arms.)
DEMILLE: Well, well, well



NORMA: Hello Mr DeMille

(A long embrace.)

Last time I saw you was someplace terribly gay. I was dancing on a table.

DEMILLE: A lot of people were. Lindbergh had just landed.

(He starts to lead her into the studio)

NORMA: You read the script of course.

DEMILLE: Well, yes....

NORMA: I know how busy you are when you're shooting, but I really think you could have picked up the phone yourself, instead of leaving it to some assistant.

DEMILLE: I don't know what you mean, Norma.

NORMA: Yes you do.

Norma in the Studio

DEMILLE: Come on in.

(HE leads her into the studio; a bewildering chaos of activity, which at first stuns her. HE shouts to be heard above the cacophony. HE hurries off.)

Poco allegro-swing 4

The first system of musical notation is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a forte 'f' dynamic. The right hand features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The left hand has a simpler, more melodic line. There are some performance markings like a circled '1' and a circled 'b'.

The second system of musical notation continues the piano accompaniment. It follows the same two-staff format (treble and bass clefs) and key signature. The right hand continues with its intricate, rhythmic pattern, while the left hand provides a steady accompaniment. There are some performance markings like a circled '3'.

Rit

The third system of musical notation shows a change in tempo and dynamics. It is marked with a 'Rit' (ritardando) and a mezzo-piano 'mp' dynamic. The music is still in the same key signature. The right hand has a more sustained, chordal texture, and the left hand has a simple, rhythmic accompaniment. There are some performance markings like a circled 'he' and a circled '1'.

A

Moderato

The fourth system of musical notation is marked with a 'Moderato' tempo and a pianissimo 'pp' dynamic. It consists of two staves: a treble clef staff and a bass clef staff. The right hand has a melodic line with a long, sweeping slur over it. The left hand has a rhythmic accompaniment. There are some performance markings like circled '1' and '2'.



(Slowly, as NORMA looks around the sound fades to nothing. SHE stands there, looking around the old familiar space. Suddenly a voice rings out.)
VOICE: Miss Desmond! Hey, Miss Desmond!
(NORMA looks around, unable to identify the source of the VOICE.)
Up here Miss Desmond, it's Hog-eye!

B Poco piu mosso



(NORMA looks up; up in the flies, balanced on the walkway; is a quite elderly ELECTRICIAN.)
NORMA: Hog-eye! Well Hello!

C



HOG-EYE: Let's get a look at you.



D *Molto rall.*

mp

LIGHT ON NORMA

E *Molto maestoso*

Molto Rit p //

As If We Never Said Goodbye

A *Colla Voce*

Norma

I don't know why I'm fright-ened, I know my way a-round here. To

pp

Norma

in 4

card-board trees, the paint-ed seas, the sound here.. *Rall.* Yes, a

Norma

world to re-dis-cov-er But I'm not in an-y hur-ry and I need a

Poco acc

B

Norma

mo-ment. The whis-pered con-ver-sa-tions in o-ver-crowd-ed ball-way

Rall. *p*

Sunset Boulevard

Poco accel.

Poco rall.

Norma

The at-mos-phe-re as thrill-ing here as al-ways. Feel the

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo markings 'Poco accel.' and 'Poco rall.' are positioned above the system.

Norma

earl-y morn-ing mad-ness. Feel the mag-ic in the mak-ing. Why.

This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'earl-y morn-ing mad-ness. Feel the mag-ic in the mak-ing. Why.' The piano accompaniment continues with similar rhythmic patterns.

Norma

e-very-thing's as if we ne-ver said good-by. I've

Poco accel.

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'e-very-thing's as if we ne-ver said good-by. I've'. The piano accompaniment includes the tempo marking 'Poco accel.' in the lower right area.

C

Norma

spent so man-y morn-ings just try-ing to re-sist you. I'm

This system contains the seventh and eighth lines of music. A rehearsal mark 'C' is placed above the first measure of the vocal line. The vocal line continues with the lyrics 'spent so man-y morn-ings just try-ing to re-sist you. I'm'. The piano accompaniment continues with the same accompaniment.

Norma

trem - ling now You can't know how I've missed you, missed the

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "trem - ling now You can't know how I've missed you, missed the".

Norma

fair - y - tale ad - ven - tures in this e - ver spinn - ing play - ground, we were

This system continues the vocal line and piano accompaniment. The lyrics are: "fair - y - tale ad - ven - tures in this e - ver spinn - ing play - ground, we were".

Poco rall. **D**

Norma

young to - geth - er. I'm com - ing out of make - up The

This system continues the vocal line and piano accompaniment. The lyrics are: "young to - geth - er. I'm com - ing out of make - up The".

Norma

lights al - read - y burn - ing Not long un - til The cam - eras will Start

This system continues the vocal line and piano accompaniment. The lyrics are: "lights al - read - y burn - ing Not long un - til The cam - eras will Start".

Sunset Boulevard

Norma

turn - ing and the earl - y morn - ing mad - ness and the

Detailed description: This system contains the first two staves of music. The top staff is the vocal line for Norma, and the bottom two staves are the piano accompaniment. The lyrics are 'turn - ing and the earl - y morn - ing mad - ness and the'. The music is in a major key with a 4/4 time signature.

Norma

mag ic in the mak ing Yes, e - verything's as if we ne - versaid good - bye.

Molto accel.

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'mag ic in the mak ing Yes, e - verything's as if we ne - versaid good - bye.'. The piano accompaniment features a more active rhythmic pattern. The tempo marking '*Molto accel.*' is placed at the end of the system.

E *Andante con moto*

Norma

I don't want to be a - lone That's all in the past This world's wait - ed

Detailed description: This system begins with a section marker 'E' and the tempo marking '*Andante con moto*'. It contains two staves of music. The vocal line has the lyrics 'I don't want to be a - lone That's all in the past This world's wait - ed'. The piano accompaniment is characterized by a steady, rhythmic accompaniment.

Norma

long e - nough I've come home at last. And this time will be big - ger

Rall. *Molto rall* **F** *A tempo meno mosso*

ff "Vegas"

Detailed description: This system contains the final two staves of music on the page. It features tempo markings '*Rall.*', '*Molto rall*', and '**F** *A tempo meno mosso*'. The vocal line has the lyrics 'long e - nough I've come home at last. And this time will be big - ger'. The piano accompaniment includes a section marked '*ff* "Vegas"'. The system ends with a double bar line.

Norma

and bright-er than we knew it so watch me fly, we

Norma

all know I can do it. Could I stop my hand from shak-ing?

Norma

Has there e-ver been a mo-ment with so much to live for? Th

Rall..

Norma

whis-pored con-ver-sa-tions in o-ver-crowd-ed hall-ways So

Dict.

Norma

much to say Not just to-day but al - ways

Rall.. We'll have

A Tempo molto meno mosso

Norma

earl - y morn - ing mad - ness

We'll have mag - ic in the mak - ing

H

Poco accel.

Rall..

accel.

Norma

Yes, e - very - thing's as if we ne - ver said good - bye.

mp

in 4

Slowly

Norma

Yes, e - very - thing's as if we ne - ver said good - bye.

Rall..

Norma

We taught the world new ways to dream

Dict.

mp *p* *mp*

in 4

The Studio staff burst into spontaneous applause. The focus shifts to outside the studio, where JOE has moved off to lean against a wall, smoke a cigarette and enjoy the passing parade. Suddenly he sees BETTY hurrying past, a bundle of scripts under her arm. He grinds out his cigarette and steps forward to intercept her, surprising her considerably.

Paramount Conversations

CUE: As panels S.R. move

Moderato *Poco*

Colla voce

Betty

Well hel - lo Mis - ter Gil - lis Where have you been

Dict.

Betty

keep - ing your - self? And

Joe

Some - one's been do - ing it for me

(Dict) *in 4*

A tempo

Betty

mean - while "Blind Win - dows" is stuck on the shelf. You said

Dict. *in 4*

Betty

we'd work to - ge - ther

Joe

New Year cri - sis ... What can I say?

Colla voce

Betty

Al - ways full of ex - cu - ses

Joe

Pro - mise I'll call you

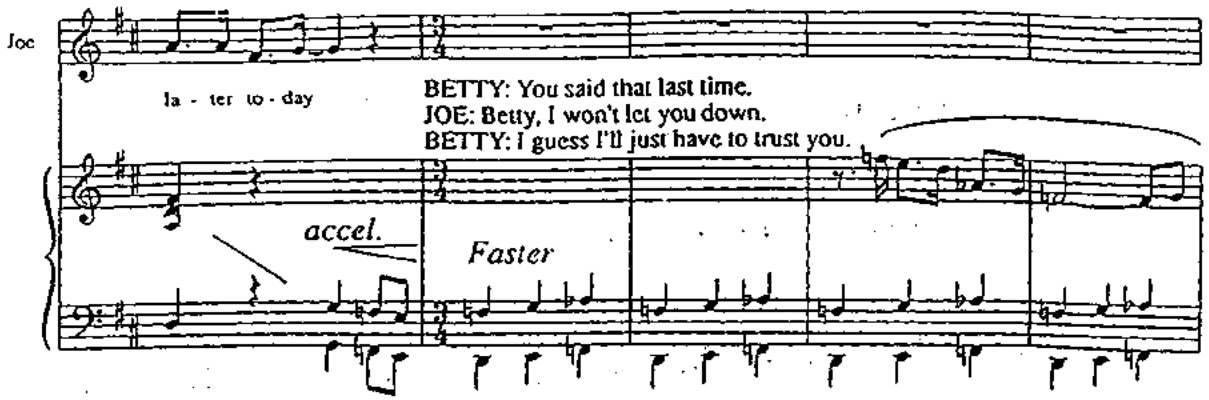
Sunset Boulevard

Joe

la - ter to - day

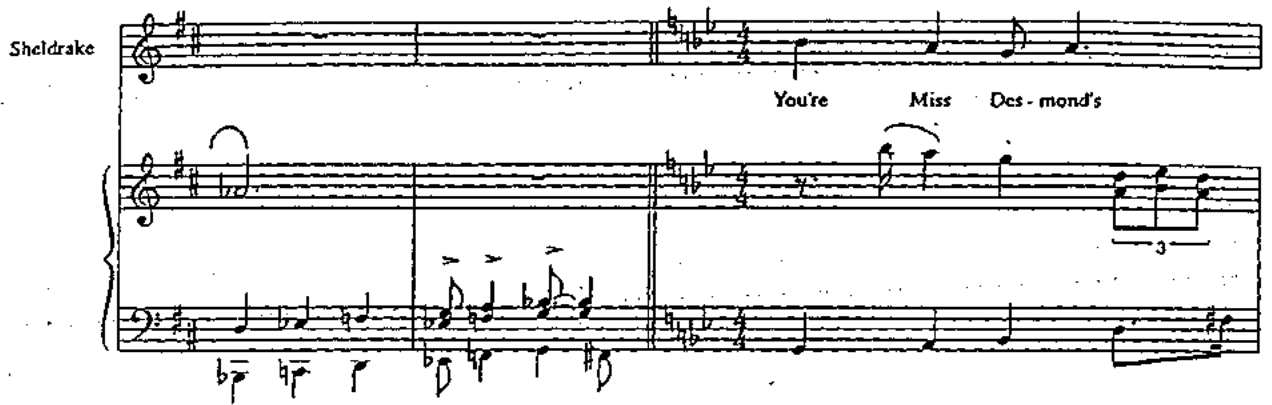
BETTY: You said that last time.
JOE: Betty, I won't let you down.
BETTY: I guess I'll just have to trust you.

accel. *Faster*



Sheldrake

You're Miss Des - mond's

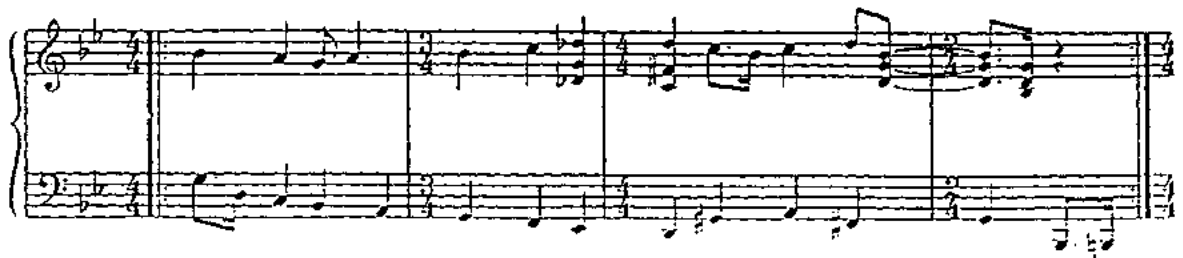


Sheldrake

Ger - man Shep - herd I'm the one who's been call - ing



SHELDRAKE: The name is Sheldrake. A couple of weeks ago, I was looking out of my office window and I saw you driving onto the lot. And I said that's exactly the car I've been looking for. Great for my Crosby picture.



SHELDRAKE: So, I made some inquiries and I've been calling for two weeks. Doesn't she ever answer the phone? It's so perfect. You can't find that kind of quality outside of a museum. We're willing to pay a hundred dollars a week.....

The first system of music is a piano accompaniment consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system of music is a piano accompaniment consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music continues with a similar accompaniment style to the first system.

Max

(Sung)

It's out - ra - geous

in 2

f

The third system of music includes a vocal line and piano accompaniment. The vocal line is on a single staff in treble clef, with the name 'Max' written to the left. The lyrics 'It's out - ra - geous' are written below the vocal line. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked '(Sung)' and 'in 2' (indicating a change to 2/4 time). A dynamic marking of 'f' (forte) is present in the piano part.

Max

you in - suit her How can you be so cruel

heldrake

in 1
You're in - sane

Max

I for - bid you to ap - proach her Go a - way go a - way

mf

x3

5

Cue NORMA to sing

F

Norma

Did you see how they all came crowding a-round They still love

G

DeMille

Norma

me, and soon we'll be breaking new ground. Brave pi-oneers

Those were the

DeMille

Norma

days We had such fun we always found new ways to

Just like be-fore We gave the world new ways to dream. We always found new ways to

(Studio bell rings)

DeMille

Norma

dream

dream

Poco allegretto in 3

mf

H

DeMille

Norma

Let's have a good long talk one day

Poco piu mosso

The old team will be back in busi - ness

DeMille

Sor - ry my next shot's read - y

Poco allegretto

He begins to walk her towards the studio door. Meanwhile, outside, JOE has moved over towards MAX and notices right away, from the latter's thunderous expression, that something disturbing has happened.

MAX:Mr. Gillis...

JOE:What's the matter, Max?

MAX:I just found out the reason for all those 'phone calls from Paramount. It's not Madame they want, it's her car.

(MUSIC STOPS)

Safety ('til cut)

Was That Really Norma Desmond

JOE: Oh, My God (MUSIC STARTS)

DEMILLE and NORMA have reached the doorway of the studio

Adagio in 2

NORMA: Now you remember, don't you? I don't work before 10 or after 4:30 in the afternoon.

DEMILLE: It isn't entirely my decision Norma, New York must be consulted.

NORMA: That's fine. You ask any exhibitor in the country. I'm not forgotten.

DEMILLE: Of course you're not.

(HE embraces HER.)

Goodbye, young fellow. We'll see what we can do.

NORMA: I'm not worried. It's so wonderful to be back..

BETTY: Was that really Norma Desmond?

DEMILLE: It was.

HEATHER: She must be about a million years old.

DEMILLE: I hate to think where that puts me. I could be her father.

Rall

HEATHER: I'm sorry, Mr DeMille.

The shot is ready; and everyone is waiting on DeMille's orders: but he pauses for a moment, in pensive mood, his hand on the back of his chair.

Moderato Assai (meditatively)

DeMille

mp

8^{va} If you could have seen her at se - ven - teen

pp

Poco piu mosso

DeMille

When all of her dreams were new, Beaut - i - ful and

Rall Tempo I

DeMille

strong, be - fore it all went wrong: she's ne - ver known the mean - ing of sur -

Rall

DeMille

ren - der; Ne - ver known the mean - ing of sur -

Adagio

DeMille

ren - der.

p

Dead Segue

Girl Meets Boy Reprise

Night on the Paramount lot. BETTY's office is a spartan affair, one of a row of wooden cubicles suspended at first floor level, above the darkened streets of the back lot. BETTY sits behind her desk, staring at her typewriter, from which a piece of paper protrudes; JOE, in his shirtsleeves, paces up and down, holding a pencil. Presently, as the silence extends, he crosses to look down at the sheet of paper in his typewriter, frowns; then his brow clears as an idea occurs to him.

A Allegretto

Joe

How a-bout they don't know each oth-er He works the night shift and she takes class-es all

p

B

Joe

day? Here's the thing, they both share the same room sleep in the same

arps simile
D D6

C

Joe
bed It works out cheap-er that way.

Betty
Well, I've a feel-ing you're just kidd-ing

(arps)
G D/F# Emin7 A G D/F#

Betty
But to me it sounds be-liev - a-ble Makes a bett-er o-pening than that car chase scene:

Emin7 D/F# G D/F# Emin7 Emin7/A A7
pizz

D

Betty
Girl finds boy bor-row-ing her tooth - brush or o-ver-sleep-ing or at her sew-ing mach-ine.

arps 16's
D A7/D D G D/F#

JOE: It's not bad there are some real possibilities...

BETTY picks up JOE's cigarette case, helps herself to a cigarette and then notices the inscription.

E

Betty

BETTY: Who's Noi

JOE: Who's who?

BETTY: I'm sorry, I don't usually read private cigarette cases.

(MUSIC STARTS)

Andante con moto

JOE: Norma's a friend of mine, middle-aged lady, very foolish, very generous.

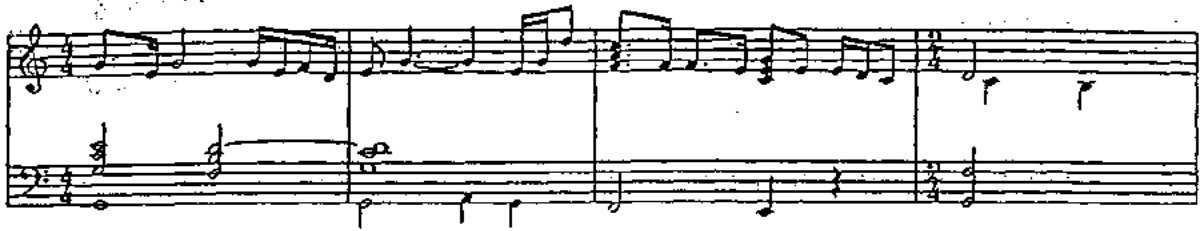
BETTY: I'll say: this is solid gold. Mad about the boy?

JOE rises to his feet, thinks of a way to change the subject.

JOE: How's Artie?

BETTY: Stuck in Tennessee, it rains all the time, they're weeks behind, Nobody knows when they'll get back.

JOE: Good.



BETTY: What's good about it? I'm missing him something fierce.



JOE: No, I mean this idea we had is really pretty good.

He picks up the notebook, scribbles a note, as Betty moves back towards the desk.

Sunset Boulevard

F *Tempo 1*

Joe Back to work Where does that get us? don't see what good it would do

Betty What if he's a teacher

G

Joe so much in com

Betty *arps simile* No it's great if they do the same job

F min7 B+ *E+* *B7/E+* *E+* *C min/E+*

H

Joe mon, they fall in love would-n't you *Tempo 1*

Betty *Rall* yes but if he's just a teach - er

A+ *EWG* *F min7 B+* *A+* *E+/G*

Sunset Boulevard

Joe
Not if he's a champ-ion for the work-ingman

Betty
we lose those scenes in the fact-or-y *Rall*

F min7 *EWG* *A♭* *EWG* *F min7* *B♭7*

Joe
Girl likes boy she re-spects his ta-lent

Betty
Poco meno mosso Work-ing with

E♭ *B♭/E♭* *E♭* *C min7/E♭*

Joe
This is fun writ-ing with a

Betty
some-one can turn you in-to a fan *Rall* *Tempo I*

A♭ *EWG* *F min7* *B♭7* *E♭* *B♭7/E♭*

Joe
part - ner Hell - uv - a movie *Rall*

Betty
Yes and it could be Can we really

Chords: Eb, Cm/Bb, Ab, E/G, Fmin7, Eb/G

Slowly

Joe
I know that we can

Betty
do this? I know that we can

Chords: Ab6, Eb

Tempo 1

SEGUE AS ONE "A Little Suffering"

A Little Suffering

The drawing room, gloomy and cavernous as ever. JOE sits under one of the lamps, reading a book. NORMA, her face invisible, lies face-down on the massage-table, covered only by a towel. A giant MASSEUR is working on her legs; an immaculate BEAUTICIAN, a blonde, is attending to her cuticles; and a woman ASTROLOGER in a headscarf hovers about the top end of the table.

Poco presto (in 2)

A

Astro

I don't think you should shoot before Ju

Astro

ly Fifteenth Right now is a per-i-lous time for Pis-ces

Astro

If you wait 'til Ve - nus is in Cap - ri - corn You'll a - void



B

Astro

cat - a - logue of cri - ses

Masseur

I need three more weeks to get these

senza ped.



Masseur

thighs in shape No more car - bo - hy - drates, don't be naught - y.



Masseur

We'll soon have you skipping like an in - ge - nue You won't look a day



At this point, NORMA turns her face to look downstage and we see that it's coated in some thick white gunk, with slices of cucumber covering her eyes. Meanwhile, JOE puts his book down, checks his watch, gets up and begins moving round the room, trying to appear casual, but evidently looking for something.

C

Masscur
o - ver for - ty

B'ticians
We have dry heat, we have

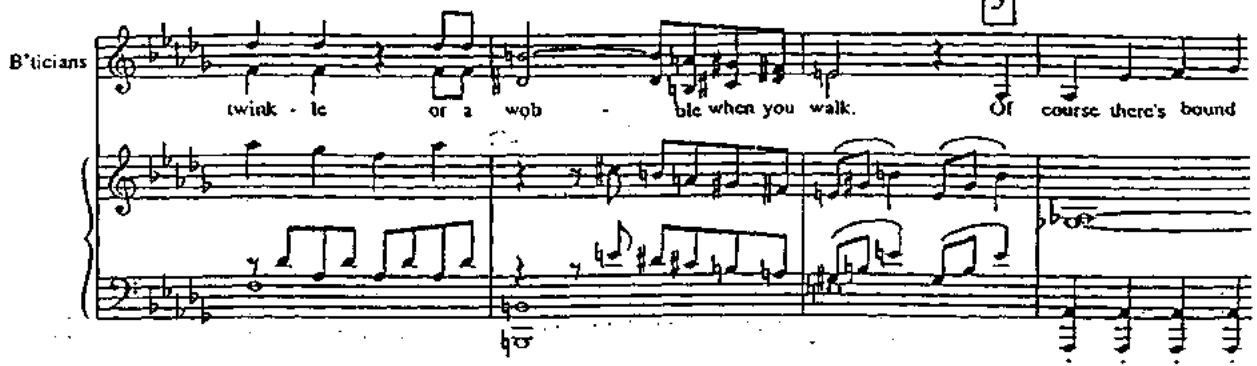
B'ticians
steam, we have moist - ur - is - ing cream. We have mud packs, we have

B'ticians
blood - saks. It's a rig - or - ous re - gime. Not a wrink - le when you

3

B'ticians

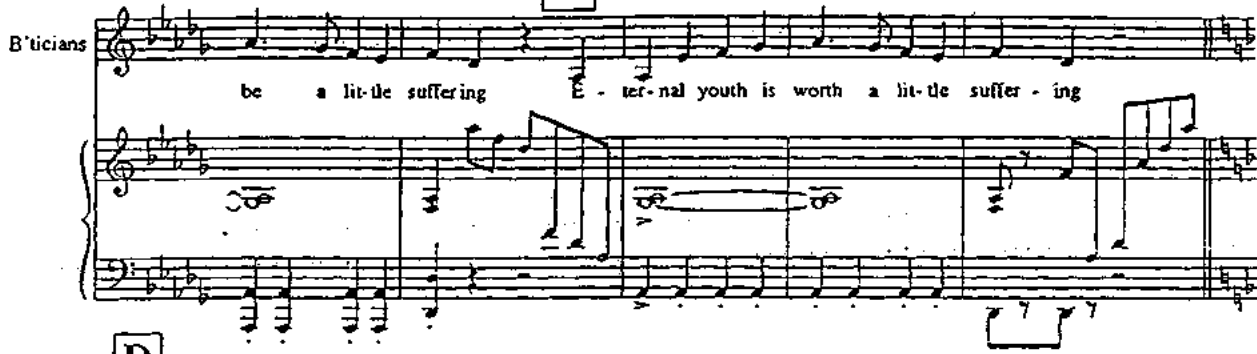
twink - le or a wob - ble when you walk. Of course there's bound



All

B'ticians

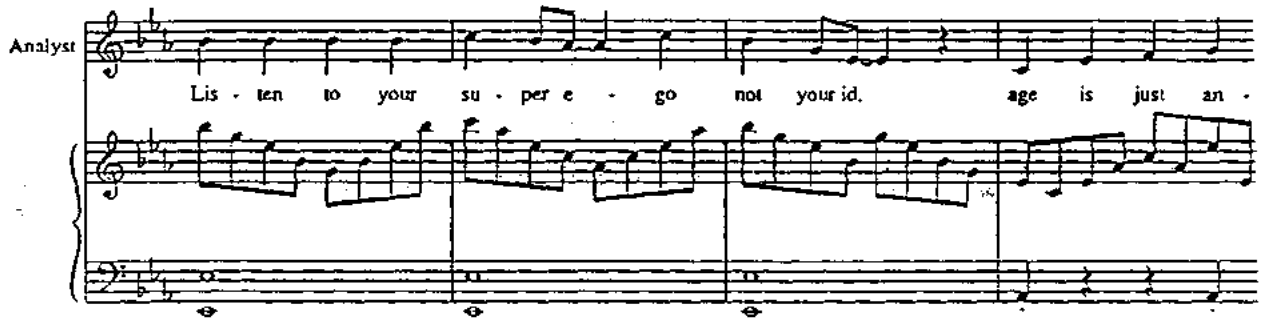
be a lit - tle suffering E - ter - nal youth is worth a lit - tle suffer - ing



D

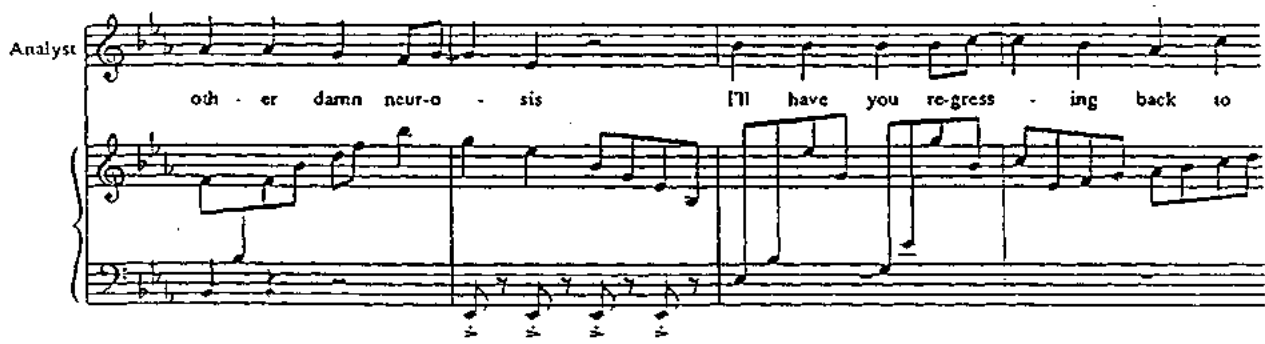
Analyst

Lis - ten to your su - per e - go not your id. age is just an -

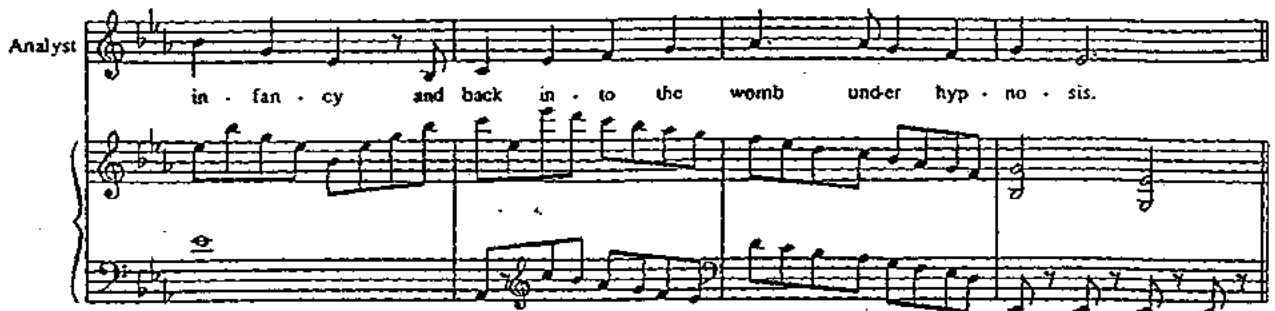


Analyst

oth - er damn neur - o - sis I'll have you re - gress - ing back to



Analyst



in - fan - cy and back in - to the womb under hyp - no - sis.

This system contains the vocal line for the Analyst and the piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line.

E

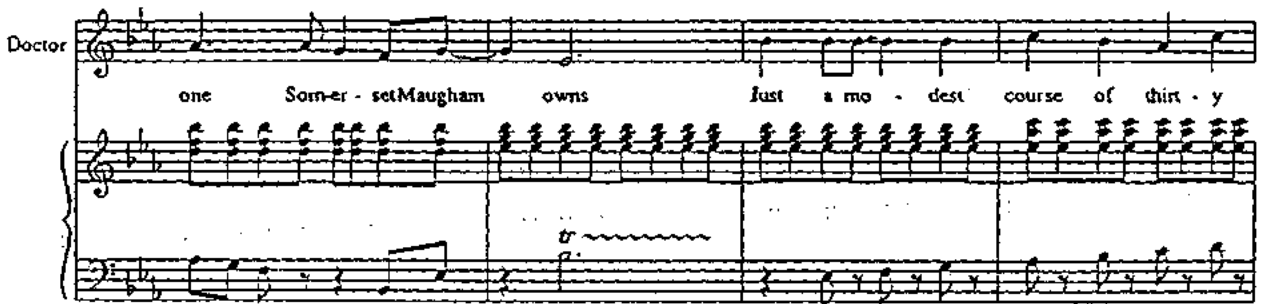
Doctor



I in - ject the tis - sue of the foe - tal lamb. The for - mu - la's the

This system contains the vocal line for the Doctor and the piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves, with the right hand playing a dense chordal texture and the left hand playing a bass line.

Doctor



one Som - er - set Maugham owns Just a mo - dest course of thirt - y

This system contains the vocal line for the Doctor and the piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves, with the right hand playing a dense chordal texture and the left hand playing a bass line.

Doctor



se - ven shots and you will be a heav - ing mass of hor - mone.

This system contains the vocal line for the Doctor and the piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment consists of two staves, with the right hand playing a dense chordal texture and the left hand playing a bass line.

F

Ladies

No more crow's feet no more flab, no more love hand - les to

Ladies

grab You'll be so thin they'll all think you're walk - ing side - ways like a

Ladies

crab Noth-ing sagg - ing noth-ing bagg - ing noth-ing dragg - ing on the floor Of

Ladies

course there's bound to be a lit-tle suffering E - tern - al youth is worth a lit-tle suffering Of

(unacc

Sunset Boulevard

Ladies

course there's bound to be a lit - tle suffer - ing E -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "course there's bound to be a lit - tle suffer - ing E -". The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of three measures.

Ladies

tern - al youth is worth a lit - tle suffer - ing

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "tern - al youth is worth a lit - tle suffer - ing". The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of three measures.

With this the beauty team packs up and leaves, shown out by MAX, JOE, still looking, winds up in NORMA's vicinity. She suddenly produces a script from under a towel.

#29 A (Underscore)

NORMA: Is this what you're looking for, by any chance?
(MUSIC STARTS)

(Stop on cue)

Pizzicato.

JOE: Why, yes.
NORMA: Whose 'phone number is this?

(JOE takes the script from her, very sheepish, not answering. Norma rises from the massage table, gathering towel about her, peeling the cucumber slices from her eyes.)

NORMA: I've been worried about the line of my throat. This woman has done wonders with it.
 JOE: Good.
 NORMA: And I've lost half a pound since Tuesday.
 JOE: Very good.
 NORMA: And now it's after nine. I'd better get to bed.
 JOE: You had.
 NORMA: Are you coming up?
 JOE: I think I'll read a little longer.
 NORMA: You went out last night, didn't you, Joe?
 JOE: I went for a walk.
 NORMA: You took the car.
 JOE: I drove to the beach. (MUSIC STOPS)

(Stop on cue)

FAST SEGU

I Should Have Stayed There

NORMA: Who's Betty Schaefer? (MUSIC STARTS)
(Underscore)



Musical score for the first section, featuring piano accompaniment with a 'p' dynamic marking.

Silence. Eventually, JOE shakes his head.

JOE: Surely you don't want me to feel I'm a prisoner in this house?



Musical score for the second section, featuring piano accompaniment.

NORMA: You don't understand, Joe. I'm under a terrible strain, it's been so hard I even got myself a revolver. The only thing that stopped me killing myself was the thought of all those people waiting to see me back on the screen. How could I disappoint them? all I ask is a little patience, a little understanding.

poco rall.



Musical score for the third section, featuring piano accompaniment with a 'poco rall.' marking.

JOE: Norma, there's nothing to worry about, I haven't done anything.

NORMA: Of course you haven't. Good night, my darling.

She kisses him lightly, as best she can in the circumstances, and sets off upstairs, a bizarre figure in her mask and white towel. JOE waits until she's disappeared and gathers up his script. Then he turns to the audience.



Musical score for the fourth section, featuring piano accompaniment with a 'Rall' marking.

Allegro moderato

Joe

I should have stayed there Poor Nor - ma so des - perate to be read - y

Piu mosso
p

Joe

for what would ne - ver hap - pen. But Bett - y would be wait - in

Joe

We had the scrip - to fin - ish one un - ex - pect - ed love scene.

Rall

Joe

Two peo - ple both risk - ing a kind of hap - py end - ing

He slips quietly out through the French doors. As he does so, MAX, previously seen escorting the beauty team quite unexpectedly emerges from the shadows of some recess in the room. His expression is troubled.

FADE TO BLACK

Script Completed (Underscore)

It's night again on the paramount lot and BETTY is once again at her typewriter; but this time there's some light on the standing New York street set, which is being dressed for action the following day. JOE watches as BETTY finishes typing

BETTY: T-H-E-E-N-D! I can't believe it, I've finished my first script!

Andante con Moto

p in 2

JOE: Stop it, you're making me feel old.

BETTY: It's exciting, though, isn't it?

JOE: How old are you, anyway?

BETTY: Twenty-two.

JOE: Smart girl.

BETTY: Shouldn't we open some champagne?

JOE: Best I can offer is a stroll to the water cooler at the end of the lot.

3 3 3 3

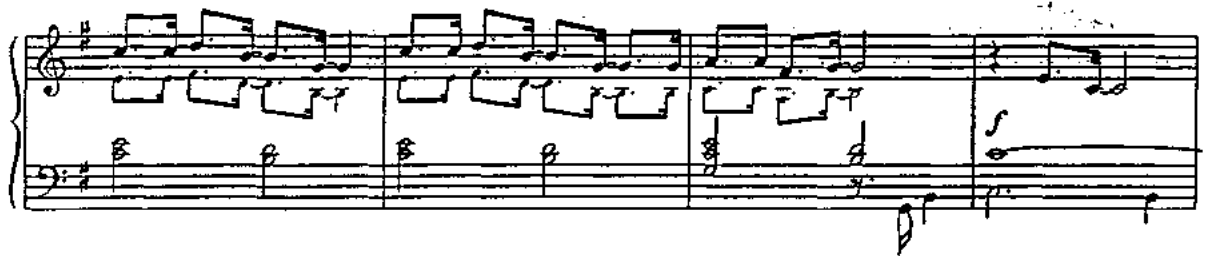
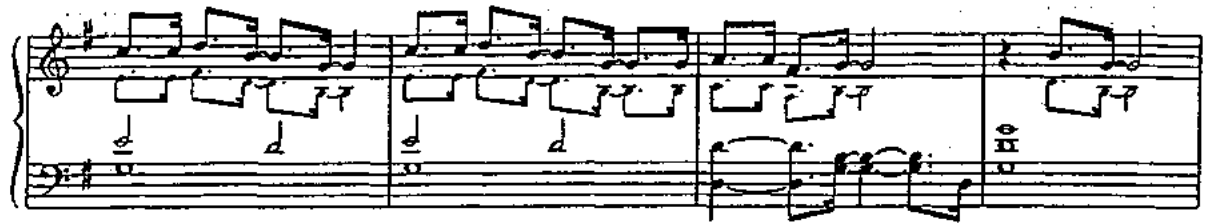
Poco meno Mosso

1x 2x pp in 4

BETTY: Sounds good to me (*pause*). I love the back lot here. All cardboard, all hollow, all phoney, all done with mirrors. I think I love it better than any street in the world. I spent my childhood here.

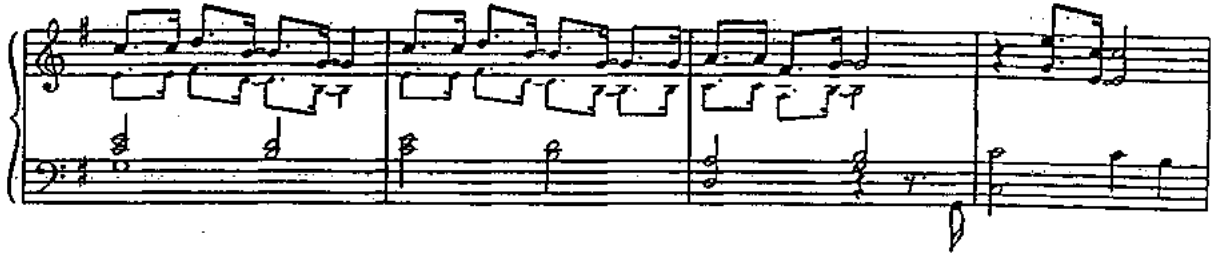
JOE: What were you, a child actress?

BETTY: No, but my family always expected me to become a great star.



BETTY: I had ten years of dramatic lessons, diction, dancing, everything you can think of: then the studio made a test.

JOE: (laughs) That's the saddest story I ever heard.



Water Cooler (Underscore)

BETTY: Not at all. Come along (*MUSIC STARTS*)

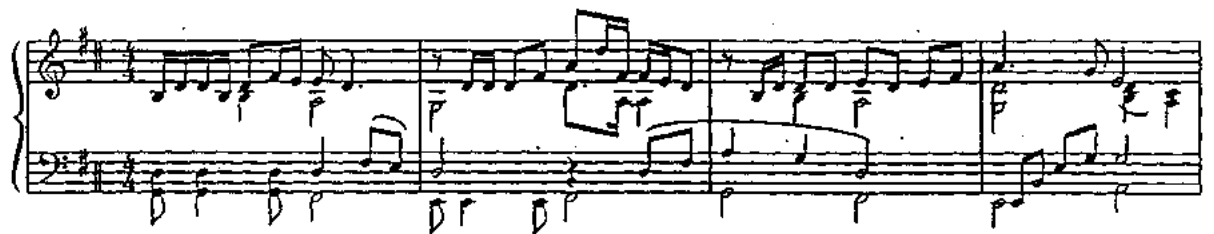
Andante in 4



BETTY: I was born two blocks from. Here. My father was head electrician at the studio until he died, and mother works in wardrobe.

JOE: Second generation, huh?

BETTY: Third. Grandma did stunt work for Pearl White.



As they walk down the Manhattan street, the stage begins to revolve slowly, so that they end up walking towards downstage; and the flimsy struts holding up the substantial sets are gradually revealed.

JOE and BETTY walk in silence for a while; BETTY's expression is deeply preoccupied. They come to a halt in front of the water cooler.



JOE: I guess it is kind of exciting, at that, finishing a script.

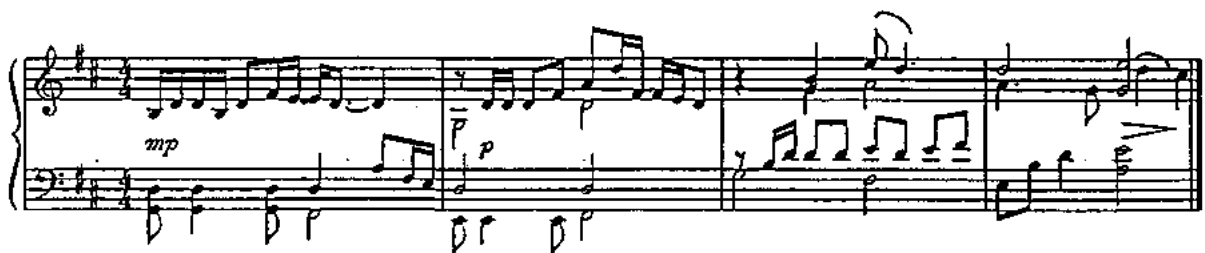
He fixes a couple of paper cups of water; and hands one to BETTY, who's miles away and comes to with a start when he touches her arm.

BETTY: What?

JOE: Are you all right?

BETTY: Sure.

JOE: Something's the matter isn't it?



Too Much in Love to Care (Underscore)

BETTY: I had a telegram from Artie. (MUSIC STARTS)

in 2 pp

The musical score is written for piano in 2/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo and dynamics are marked 'in 2' and 'pp' (pianissimo). The score consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. There are several measures of music, including a triplet of eighth notes in the treble staff.

JOE: Is something wrong?

BETTY: He wants me to come out to Tennessee. He says it would only cost two dollars to get married in Clinch

JOE: Well, what's stopping you? Now we've finished the script.....HE breaks off, amazed to see that she's crying.

The musical score continues with two staves. The treble staff features a melodic line with some slurs and a triplet. The bass staff provides a steady accompaniment with chords and single notes.

JOE: Why are you crying? You're getting married, isn't that what you wanted?

BETTY: Not any more.

JOE: Don't you love Artie?

BETTY: Of course I do. I'm just not in love with him any more, that's all.

The musical score continues with two staves. It features a melodic line in the treble staff with a triplet and a steady accompaniment in the bass staff.

JOE: Why not? What happened?

BETTY: You did.

The musical score concludes with two staves. The treble staff has a melodic line with a slur and a triplet, while the bass staff continues with accompaniment.

SEGUE

Too Much In Love To Care

A *Colla Voce* *in 4*

Betty

When I was a kid, I played on this street, I al-ways loved il-lu-sion. I

Betty

thought make-be-lieve was tru-er than life but now it's all con-fu-sion.

B *Con Moto*

Betty

Please can you tell me what's happen-ing? I just don't know an-y more. If this is real.

Rit

C

Piu Mosso

Joe

Betty

How should I feel? What should I look for?

If you were smart,

Joe

You would keep on walk-ing out of my life as fast as you can. I'm not the one

Joe

you should pin your hopes on, you're fall-ing for the wrong kind of man.

D

Joe

This is cra-zy. You know we should call it a day. Sound ad-vice, great ad-vice.

Rall *A Tempo*

Joe
 Let's throw it a-way. I can't con-trol all the things I'm feel-ing, I have-n't got a

Joe
 prayer If I'm a fool, well, I'm too much in love to care. *p*

Poco accel.

E *Piu Mosso*

(gently)

Joe
 knew where I was. I'd giv-en up hope, made friends with dis-il-lu-sion. No

mp

Poco Rall

Joe
 one in my life, but I look at you And now it's all con-fu-sion.

Sunset Boulevard

F *Con Moto*

Betty

Please can you tell me what's happen-ing? I just don't know an-y more.

mp

Betty

If this is real, How should I feel? What should I look for?

G *Meno mosso*

Betty

I thought I had Ev-erything I need-ed. My life was set, my dreams were in place.

p

Betty

My heart could see way in-to the fu-ture, all of that goes when I see your face.

p

H

Poco piu mosso

Betty

I should hate you, there I was, the world in my hand Can one kiss kiss a-way

Rall

I

A Tempo

Betty

Ev - ery-thing I planned? I can't con-trol All the things I'm feel-ing.

Rall

Betty

I'm float-ing in mid - air. I know it's wrong, but I'm too much in love to

J

(Betty)

(Both)

Both

care I thought I had ev - ery-thing I need-ed. My life was set, my

A Tempo *Rall* *Poco meno mosso*

Sunset Boulevard

Both

dreams were in place My heart could see way in-to the fu-ture. All of that goes when

K *Piu Mosso*

Both

I see your face This is cra-zy. You know we should call it a day.

Molto rit. **L** *A Tempo*

JOE BETTY DUET

Both

Sound ad-vice, great ad-vice, let's throw it a-way. I can't con-trol All the things I'm feel-ing.

Dict.

M *Poco Rall*

Both

We're float-ing in mid-air. If we are fools, well, we're too much in love to

Both

care. If we are fools, well, we're too much in

A Tempo

Both

love to care.

A Tempo *Rall*

in 4 *in 2* *Dict.*

ff

Applause

They fall into each other's arms and embrace passionately. Then JOE leads BETTY by the hand back into the office. They kiss again and it's obvious that they're about to make love.

CUE: As towers stop moving.

N *Broadly in 4*

f

mp

#31A Scene 17 (Underscore)

It's late at night as JOE, in the Isotta, glides back into the garage. He steps down from the car with a gleam in his and a spring in his step; and is therefore thoroughly startled when the sombre figure of MAX steps forward out of darkness. However, he recovers quickly, it's a murky night, wind rising, rain threatening.

START ON CUE: (As engine stops and door closes)



JOE: What's the matter there, Max? You waiting to wash the car?
MAX: Please be careful when you cross the patio. Madame may be watching.
JOE: Suppose I tiptoe up the back stairs and undress in the dark, will that do it?
MAX: It's just that I am greatly worried about Madame.
JOE: Well, we're not helping any, feeding her lies and more lies. What happens when she finds out they're not go
make her picture?
MAX: She never will. That is my job. I made her a star and I will never let her be destroyed.

(Stop on cue)



JOE: You made her a star?
MAX: I directed all her early pictures, in those days there were three young directors who showed promise: D.W. Griffith, Cecil B. DeMille and ... *(MUSIC STOPS)*



JOE interrupts, as the realisation suddenly dawns on him.

JOE: Max von Mayerling.

By now, they've moved out out the garage on to the dimly lit patio.

New Ways to Dream Reprise

Colla voce (poco adagio)

Max

When we met she was a child, bare-ly six-teen; Awk-ward and yet she had an

Poco piu mosso *Tempo I*

air I'd ne-ver seen. I knew I'd found my per-fect face. Deep in her

Poco piu mosso

eyes, new ways to dream, and we ins-pired new ways to dream. Talk-ies

Rall

Dict.

came: I stayed with her, took up this life. Threw a-way fame. Please un-der-

Pause JOE is staggered. MAX is fighting back a wave of emotion.

in 3 *Slowly* *Tempo 1*

stand She was my wife. We had a-chieved far more than

Rall

most We gave the world new ways to dream. E-very-one needs new ways to

dream. *in 3* *Dict.*

dream.

JOE shakes his head still incredulous.
JOE: You're telling me you were married to her?
MAX: I was the first husband.

Poco andante

So I play this game keep er of the flame.

Sunset Boulevard

Shar - ing with her one last dream.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat and a 4/4 time signature. The lyrics are "Shar - ing with her one last dream."

accel.

Rall

Don't you think I knew it ne - ver could come true She'll

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are "Don't you think I knew it ne - ver could come true She'll". The tempo markings "accel." and "Rall" are positioned above the system.

Tempo I

be the ver - y last one to sur - ren - der

The third system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are "be the ver - y last one to sur - ren - der". The tempo marking "Tempo I" is positioned above the system.

I will not all - ow her to sur - ren - der

The fourth system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are "I will not all - ow her to sur - ren - der". The piano accompaniment includes a dynamic marking of *p* (piano).

Sunset Boulevard

Poco adagio in 3

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several notes, including a half note and a quarter note. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamics include a forte *f* marking and a piano *pp* marking. A *(gente tremolo)* instruction is written below the bass staff. The key signature has one flat (B-flat) and the time signature is 3/4.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords. A *(sim)* instruction is written below the bass staff. The key signature has one flat and the time signature is 3/4.

Rall

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords. A *pp* marking is present. A circled number *1 2 3 4* is written above the bass staff, indicating a four-measure phrase. The key signature has one flat and the time signature is 3/4.

Scene 18 (Phone Call)

The main room comes into view: and NORMA, her face now bare of make-up, wearing a white negligee, her expression profoundly tormented, picks up the phone and dials.

NORMA: Hello, is this Gladstone 9281? Miss Schaefer? ... Miss Schaefer, you must forgive me for calling so late, but I really feel it's my duty. It's about Mr Gillis. ... You do know a Mr Gillis? Well, exactly how much do you know about him? Do you know where he lives? Do you know what he lives on?

At around this point, JOE, unseen by NORMA, steps in through the french doors and freezes in the shadows, listening.

Colla voce

Norma

I want to spare you a lot of sad-ness. I don't know what he's told you,

Dict.

Norma

but I can gua-ran-tee you He does-n't live with mo-ther or what you'd call a room-mate.

Norma

He's just a I can't say it. Poor Bett-y you ask him. I'd love to hear his an-swer.

(SHE'S completely taken by surprise as JOE snatches the receiver from her.)

in 3

Rall. Dict.

JOE: That's right, Betty, why don't you ask me? or better yet, come over and see for yourself. Yes, right now address is ten thousand eighty six, Sunset Boulevard.

He hangs up violently and turns to stare at NORMA in furious silence. SHE flinches under his gaze.

NORMA: Don't hate me, JOE. I did it because I need you. Look at me. Look at my hands. Look at my face. I under my eyes. How can I go back to work if I'm wasting away?

JOE says nothing; he's trying to control his rage.

NORMA: Don't stand there hating me, JOE. Shout at me, strike me, but say you don't hate me.

But JOE, who has been looking at her with an expression of infinite contempt, deliberately turns his back on her. A distant rumble of thunder; and an orchestral interlude begins, during which the storm intensifies, a torrential tropical rain starts to fall, lightning flashes and NORMA makes her way shakily up the stairs. JOE paces, steeling himself for the coming encounter. NORMA vanishes into her bedroom, JOE finally slumps on the big sofa. Unseen, NORMA re-emerges, quietly, on to the landing: She's holding a revolver. She sinks to the floor and waits.

Betty On The Road

FILM SEQUENCE: BETTY's little coupe battles through the storm: thunder, lightning and the torrential tropical rain which sometimes pours down on Los Angeles. Eventually, the car turns up the drive of NORMA's house.

A *Allegro*

B

C

The musical score is written for piano and consists of four systems of staves. Each system has a treble and bass clef. Section A is marked 'Allegro' and begins with a piano (p) dynamic. Section B includes a 'loco' marking. Section C continues the piece. An 8va sign is present at the beginning of both section A and section B.

Sunset Boulevard

The musical score consists of five systems of piano accompaniment. The first system is marked with a box containing the letter 'D'. The second system is marked with a box containing the letter 'E' and the tempo instruction 'Poco meno mosso'. The third system contains a first ending bracket labeled '1x'. The fourth system contains a second ending bracket labeled '2x'. The fifth system contains a first ending bracket labeled '1x', a second ending bracket labeled '2x', and concludes with the instruction 'Rit.....'.

The shrill of the doorbell. JOE springs to his feet and hurries to let BETTY in.
JOE: Come on in.
He leads BETTY into the main room. She looks around for a moment, unnerved by the size of the place.

What's Going On Joe

G ↓

Betty

What's go-ing on, Joe? Why am I so scared? What

in 4

Betty

was that wo - man say - ing? She sound-ed so weird. I don't un-der-stand

mp *mf*

in 2

Betty

Please can't you tell me what's happen-ing? You said you loved me to - night

mp

NORMA moves stealthily forward, staring down at BETTY through the balustrade.

H *Agitato*

Joe: Have some pink cham - pagne and ca - vi - ar When you go

Betty: Shall I just go? Say some-thing.

Joe: vis - it with a star, the hos - pi - tal - it - y is stell - ar. Yes, it's quite a

Betty: So this is where you're liv - ing?

Joe: place sleeps sev - ent - een eight sunk - en tubs a mo - vic screen a bowl - ing al - ley in the

I A Tempo

Joe
cel - lar. Sun - set Bou - le - vard cruise the

Betty
I did - n't come to see a house, Joe.

J

Joe
bou - le - vard win your - self a Hol - ly - wood pa - la - zzo. Sun - set

Joe
Bou - le - vard Myth - ic bou - le - vard Val - en - tin - o danced on the terr -

K

Joe
az zo. Just look a-round you.

Betty
Who's it be-long to? That's Nor-ma Des-mond

Joe
Right on the mo-ney That's Nor-ma Des-mond That's Nor-ma Des-mond That's Nor-ma Des-mond

She's seen the big portrait above the fireplace; now JOE begins to draw her attention to some of the innumerable other portraits, photographs and stills.

L

Joe
That's Nor-ma Des-mond. Give you three gues-ses. It's the old-est

Betty
Why did she call me?

Joe stor - y in the book; Come see the ta - ker be - ing took The world is full of focs and

M

Joe Nor - mas. Old - er wo - man Ver - y well - to - do meets young - er

BETTY puts her hand over her mouth

Joe man a stand - ard cue for two mech - an - i - cal per - form - ers.

BETTY: Just pack your things and let's get out of here.

N

Joe You mean all my things? Have you gone mad? Leave all the things I've ne - ver

Sunset Boulevard

Joe

had? Leave this lux - ur - i - ous ex - ist - ence? You want me to

Joe

face That one-room hell, That mur-phy bed, That ran-cid smell, Go back to liv - ing on sub -

Joe

P *Con Moto* in 4

sis - tence? It's no time to be - gin a new life. Now I've

Joe

fi - na - lly made a per - fect land - ing I'm a - fraid there's no

Joe

room for a wife. Not un-less she's u-nique-ly un-der-stand-ing You should

Q *Poco accelin 2*

Joe

go back to Art-le and marr-y the fool and you'll al-ways be wel-come to

Joe

swim in my pool.

Molto rall

R *Andante*

BETTY: I can't look at you any more. Joe

S *Maestoso*

Rall *ff*

She turns and rushes blindly out of the french door, leaving it open. Wind and rain. JOE's head slowly sinks; he's overcome by a wave of misery. Meanwhile, on the landing, NORMA scrambles to her feet. Her movement catches JOE's eye and he turns. NORMA stops on the stairs, temporarily halted by the fierceness of his expression, but as he moves towards her and starts up the stairs, she stretches out a hand to him.

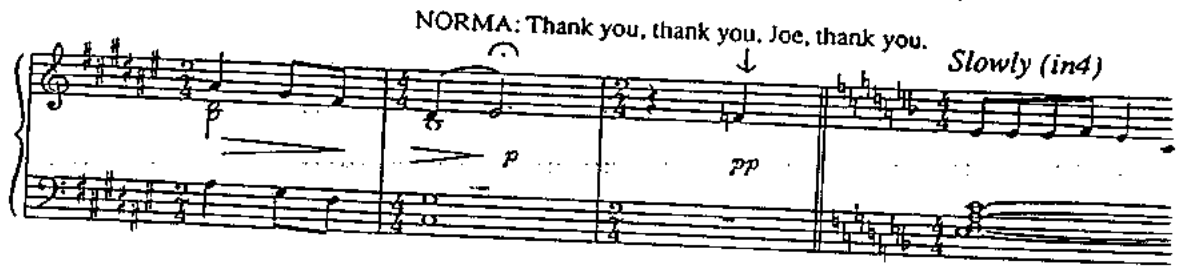
Rall. **T** *Molto maestoso*



U *Gently*



NORMA: Thank you, thank you, Joe, thank you. *Slowly (in 4)*



JOE brushes past her, brusquely shaking off her hand as she touches his wrist and vanishing into his room. She stays where she is, uncertain, unable to make sense of what's happening; and, suddenly, JOE reappears. He's carrying his battered old typewriter. Calm and unhurried, he starts off down the stairs again, as NORMA stares wildly at him.



Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

Joe

Rall ----- *(Dialogue)* *his*

Vocal line for Joe and piano accompaniment for the second system. The piano part includes dynamic markings like *mp* and *p*.

NORMA: What are you doing, Joe?
 He ignores her, continues to move evenly down the stairs.
 NORMA: You're not leaving me?
 JOE: Yes, I am, Norma.
 NORMA: You can't!
 Max! Max!

V *Colla Voce*

Joe

been a bundle of laughs And thanks for the use of the trink-ets. A lit-tle ritz-y for the

mf *N.B.* *p*

in 2

Vocal line for Joe and piano accompaniment for the third system. The piano part includes dynamic markings like *mf*, *N.B.*, and *p*. The tempo changes to *in 2*.

W *He starts to move on, then turns back, his expression serious*

Joe

co - py desk back in Day-ton. And there's some-thing you ought to know.

Vocal line for Joe and piano accompaniment for the fourth system. The piano part includes dynamic markings like *p*.

During this, MAX has entered below. He looks on, helpless

Joe

want to do you this fa-vour: They'll ne-ver shoot that hope-less script of yours. The

in 2

Joe

on-ly want-ed your car.

Norma

That's a lie! They still want me! What a-bout all my fan mail?

It's...

X

sfz

Much slower
in 4 (more deliberate)

Joe

Max who writes you let-ters. Your aud-i-ence has van-ished. They left when you weren't look-ing.

pp

Poco accel

(Violently)

Joe: Noth- ing's wrong with be- ing fif- ty Un- less you're act- ing twen- ty. NORMA: I am the greatest star

mf *8va* *Slowly* *p*

(8va), (Timp)

Joe: JOE: Goodbye Norma.

Norma: (NORMA): of them all. No one e- ver leaves a star.

lunga **CUT ON GUNSHOT**

He's spoken without looking back; so he doesn't see NORMA fetch the revolver out of her pocket and point it at him.

She fires. JOE looks extremely surprised, but carries on walking, for the moment apparently unaffected. At the bottom of the stairs, he lets go of the typewriter, which crashes down on to the tiles. He staggers slightly, but carries on, out through the french door. NORMA hurries after him. Outside the door, she fires twice more. A flash of lightning is followed by a drum roll of thunder. MAX moves forward to the centre of the stage, aghast, for once completely at a loss.

SLOW FADE TO BLACK

Start of Final Scene

MUSIC STARTS AFTER THIRD SHOT AND BLACKOUT

Adagio

Rall'

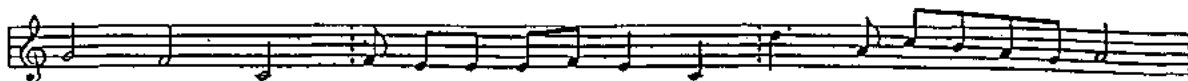
In the BLACKOUT, the orchestra plays NORMA's 'lullaby', and soon the LIGHTS come up on the cold dawn of the opening scene. There's been a semi-revolve, so that the garden is now visible, bathed in an eerie glow, disrupted by the blue lights of the the patrol cars. JOE's body floats, face-down, in the pool. The entrance hall of the house is crowded with reporters, police, newsreel crews with their cameras, all fired with eager anticipation. MAX moves around the various groups, consulting with policemen and cameramen.


JOURNALIST: (on the 'phone) as day breaks over the murder house Norma Desmond, famed star of yesteryear, is in a state of complete mental shock.

Suddenly, all movement stops and all heads rise: NORMA has emerged from her room on to the landing. She's dressed in some strange approximation of a salome costume and she's still holding the revolver. There's an atmosphere of extreme apprehension below. One of the uniformed POLICEMEN has brought out his gun; MAX leans over to talk to the head of homicide, a plainclothes detective.


She's clearly disorientated, in a world of her own, moving, lost and bewildered, around the landing, letting out, unaccompanied by the orchestra, old broken phrases of song.

(Unaccomp)

Norma 
This was dawn I don't know why I'm fright - ened Si - lent mu - sic starts to play

Norma 
(Spoken) Happy New Year Darling

Norma 
If you're with me next year will be next year will be

Norma 
They bring in his head on a sil - ver tray. She kiss - es his mouth. She kiss - es his mouth

Norma 
(Spoken) Mad About the Boy They'll say Norma's back at last

The Final Scene

A POLICEMAN starts to move towards NORMA on the stairs. MAX stops him.

MAX: Let me.

(Turning to NORMA on the stairs)
Madame, the cameras have arrived.

B
Colla Voce

Musical score for section B, "Colla Voce". It features three staves: Norma, Max, and piano accompaniment. Norma's line includes the lyrics "Max where am I?". Max's line includes the lyrics "This is the stair-case of the pal-ace and they're in 2". The piano accompaniment includes the instruction "p (fren strings)".

C
More a tempo

Musical score for section C, "More a tempo". It features three staves: Norma, Max, and piano accompaniment. Norma's line includes the lyrics "Of course, now I re-mem-ber:". Max's line includes the lyrics "wait-ing for your dance." The piano accompaniment includes the instruction "in 4".

She starts down the stairs

Rit.

Norma
I was so fright - ened I might fall

Max
Poco accel.
p You are the great - est star of

MAX:Lights!

The portable lights flare up. In addition, there's the flash of countless flashbulbs. Norma reacts, her eyes widen, she drapes the scarf around her shoulders.

MAX:Cameras!

The whirr and grind of the old-fashioned movietone cameras.

MAX:Action!

And so, as the music swells, NORMA descends the staircase, waving her arms in some strange rendition of Salome's approach to the throne. However, half-way down, she suddenly comes to a halt and begins to speak.

D

Poco adagio

MAX cups a hand to his mouth and springs into action

Max
all Lights! Cameras! Action!

Moderato

Sunset Boulevard

Norma

When he scorned me I knew he'd have to die

pp

8^{va}

Norma

Let me kiss his severed head

loco

Poco piu mosso

Norma

Com - promise or death he fought to his last breath He

Norma

ne - ver had it in him to sur - ren - der

Poco rall

Norma

Just like me he ne - ver could sur - ren - der

Cymbal Roll

E Andante

mp

CUT-ON DIALOGUE

NORMA: I can't go on with the scene ; I'm too happy. May I say a few words , Mr DeMille? I can't tell you how wonderful it is to be back in the studio making a picture. I promise you I'll never desert you again. This is my life. It always will be. There is nothing else. Just us and the cameras and all you wonderful people out there in the dark. And now, Mr. DeMille, I'm ready for my close-up. (MUSIC STARTS)

She continues down the staircase as 'WITH ONE LOOK' swells to a climax.

Sunset Boulevard

Meno mosso ma poco a poco cresc e accell.

Norma

This time I am stay - ing I'm stay - ing for good I'll be

Norma

Rit *Molto Rit* *Dict.*

back where I was born to be With one look I'll be

Norma

Molto allegro

me

ff

fff *f*

8^{va}

Curtain Calls

D.B. Andante (in 4)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music begins with a forte dynamic marking 'f'. The upper staff features a series of chords and melodic fragments, while the lower staff provides a bass line with eighth and quarter notes.

The second system continues the piece with two staves. The upper staff has a melodic line with some slurs, and the lower staff has a steady bass line. The dynamics and tempo remain consistent with the first system.

The third system features more complex chordal textures in the upper staff and a more active bass line in the lower staff. The overall mood is still slow and expressive.

The fourth system includes a tempo change to 'Poco accel' and a key change to 2/4 time, indicated by 'in 2'. The upper staff has a more rhythmic melody, and the lower staff has a simple bass line. A 'Dm7' chord is marked in the lower staff.

The fifth system returns to 4/4 time with a 'Rall' tempo marking and 'in 4'. The upper staff has a melodic line, and the lower staff has a bass line with several chords: Gm7, Dm7, Gm7, F, Gm7, Dm7, and Gm7.

Sunset Boulevard

molto rall. *Tempo 1*

The first system of music consists of two staves. The upper staff is in treble clef and contains a piano accompaniment. It begins with a forte (F) dynamic marking. The music features a series of chords and melodic lines, with two triplet markings (indicated by a '3' over a group of notes) in the latter half of the system. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff is in treble clef and contains a piano accompaniment with various chords and melodic fragments. The lower staff is in bass clef and contains a bass line with eighth notes.

The third system of music consists of two staves. The upper staff is in treble clef and contains a piano accompaniment with chords and melodic lines. The lower staff is in bass clef and contains a bass line with eighth notes.

Rall

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a piano accompaniment. Above the staff, the tempo marking *Rall* is present. Below the staff, chord symbols are written: Dm7/F, Eb/F, F7, Eb/Bb, and Bb. The lower staff is in bass clef and contains a bass line with eighth notes. The system concludes with a double bar line and a fermata over the final chord.

SEGUE

Playout

A *Broadly in 4* **B**

f F Dmin7 Gmin7 Gm7/C F Dmin7 Gmin7 Gm7/C C7 F/A Amin

F Amin Bb Gmin7 C7 F Dmin7 Gmin7 C7

C *Piu mosso*

F F7 Bb Eb Gmin7 Gm7/C C7 Dmin

D

Bb C Dmin

E

Dm add9 Dmin Cadd9 G/B Gmin/Bb

F

Dmin Dm add9 C

G

Rit *Shuffle*

G/B Gmin/Bb f C F C F C

K

G C E F Bb F Cym roll Bb

Gmin7 Cmin7 Cm7/F F/Eb BbD Fm7 Bb

L *8^{va}*

Chords: Eb, Bb/D, Cmin7, F, DbMaj7, Db, Bbmin, Ebmin7

Dynamics: *sim*

Meno mosso

Chords: Ebm7/Ab, Ab/Gb, Db/F, Abm7, Db, Gbsus4, Gb

Dynamics: *mf*, *Rit*

M *Allegro Molto*

Dynamics: *ff*

Dynamics: *fff*, *f*