

PIANO-CONDUCTOR'S SCORE
Act One

VICTOR/VICTORIA

Book by BLAKE EDWARDS *Music by* HENRY MANCINI *Lyrics by* LESLIE BRICUSSE

Additional Music by FRANK WILDHORN

Originally Produced on Broadway by
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VICTOR/VICTORIA

BOOK

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"Le Jazz Hot"

"Chicago, Illinois"

"You and Me"

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"Paris Makes Me Horny"

"If I Were A Man"

"King's Dilemma"

"Almost A Love Song"

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The Tango

Apache

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OVERTURE
PARIS BY NIGHT

1

Musical notation for the beginning of the Overture, featuring a treble clef staff and a grand staff.

MAESTOSO STES ACC. 15

TRPT. SX'S

"HARP"

TIMP.

(+6TR BSS) BASS

Musical notation for measures 1-3, including a harp part and woodwind entries.

4 5 6 7

(+TIMP)

Musical notation for measures 4-7, including woodwind and harp parts.

8 (A) TEMPO-BRTE

9 10 11

Sx's, TBN

"PIANO"

(BS.) (+BS. GR. TBU)

(+TTTS)

(DR. FILL)

Musical notation for measures 8-11, including woodwind and piano parts.

12 CHICAGO, ILLINOIS

13

BR, Sx's (Div.) (BR.) (+sx's) (BR) (+sx's)

(+6TR) Cma7 C6 (Sx's Div.) G7 G7+5 Cma7 C6 (Sx's Div.) G13 G7+5

(+BS.)

16

18

19

(+TRANS.) (Sx's) (+Sx's)

C6 (TRANS. DIV.) B7 B7+5 Bbma7 Bb6 A9 D9 (Sx's) C# D9 C#9 D9

20

21

22

Sx's, TRANS (DIV.)

G9 Dm7 F7 E7(b9) Am7

23

24

25

Am7 Eb13 D13 Ab/Eb A7/E Fm6 D7/F# D7

Temp. f

(4)

PC

-3-

OVERTURE

26

27

28

29

Musical notation for measures 26-29. Includes saxophone and piano parts with chords: G7, AbB, G7, AbB, GB, D7+5, AbB, GB, G7+5, G9.

30

STGS.

31

32

33

Musical notation for measures 30-33, primarily string parts.

SAX'S

(+XYLO.)

Musical notation for measures 34-37. Includes saxophone, xylophone, and piano parts with chords: Eb2, D7/b9, BS., BS., BS., BS., TBAS., TBAS.

34

35

36 (STGS.)

37

Musical notation for measures 34-37, including string parts with markings like (f) and (p).

(f) (p) (f) (p) (f) (p) (f) (p)

Musical notation for measures 34-37, including piano accompaniment with chords: BbB, Db/Eb, G7+5 (b9), Ab6 add9, G7b9.

5

38 39 40 (DIV) (RIT.) 41 (WIS) (BROADLY)

BRASS

Srs (div)

f

Chords: Cm, Cm(Ma7), Cm/f, Cm/bEb

42 RUBATO ESPRESSO IF I WERE A MAN VLS.

VLA. CELLO TR. SOLO

43 44 45 S.SX.

BR.

(+ Sx2)

(+ BASS)

46 47 48 (RIT.) 49

STRG

BR.

mp

f

(+ TAMP)

(+ TAMP) BASS

84 A TYPE di BRISK CAKEWALK

85 86 87

BR. (biv.)

Sx's (unis.) DIM.

G6 Gm7 G6 GMA7 Bb0 D7 A7+5 D7

(+TBW) B.SX BASS

89 90 91

STGS. (unis.)

D7 Am7 D7 Am7 D7 Am7 D7+5 G13 G13(b5) G9 B7(b9)

The musical score is written in treble and bass clefs with a key signature of one sharp (F#). It consists of three systems of staves. The first system (measures 85-87) includes a vocal line for 'BR. (biv.)' and a piano accompaniment with chords G6, Gm7, G6, GMA7, Bb0, D7, A7+5, and D7. The second system (measures 89-91) includes a piano accompaniment with chords D7, Am7, D7, Am7, D7, Am7, D7+5, G13, G13(b5), G9, and B7(b9). There are also some handwritten notes like 'STGS. (unis.)' and a circled '5'.



92 (STGS.)

Musical staff with notes and measure numbers 93, 94, 95.

Cym. x
Sx's (div.)

Piano accompaniment for measures 93-95. Chords: C, Cm, Bm7(b5), E7(b9), E7. Includes marking (+TPRS.)

96

Musical staff with measure numbers 97, 98, 99.

Piano accompaniment for measures 97-99. Chords: Am7, D7, D7 Am7, D+5/C, Bm7, A/B. Includes marking TBNS.

Musical staff with measure numbers 100, 101, 102, 103. Includes marking (rtemp) and TP's (unis.).

Piano accompaniment for measures 100-103. Includes marking Acc. BYA VLNS. VLAS.

Piano accompaniment for measures 100-103. Chords: B.Sx., Am A9b5, G+5, F#7(b5), F#7(b5), F9(b5), ARP. Includes marking TBNS., (+S.Sx.), MARK TREE.

Musical staff with measure numbers 104, 105, 106, 107. Includes marking (rtemp), sfz, PP.

Musical staff with measure numbers 105, 106, 107. Includes marking Acc. and title "GENTLE WALTZ IN 3 'CRAZY WORLD'".

Musical staff with measure numbers 105, 106, 107. Includes marking (SOLO) and (+GR.).

Piano accompaniment for measures 105-107. Includes marking CELIO B.S. PRZ.



108

ACC.

VLNS.
VLAS.
CL.

(+ E.H.N.)

GTR.
(+ B.C.L.)
(B'S.N.)

112

FLT.

(VLNS.)

(+ BR)

(+ BASS, ARCO)

115

116

117

118

(+ Imp.)

9

P/C

OVERTURE / PBN

119

120

121

122

123

124

125

rit. + dim.

Acc. Solo

126

VLS.

127

128

129

mp

(Acc.)

HARP

CELLO mp

130

ACC.

131

132

133

ACC.

VLA. CELLO

B.C. VLA.

p

mf



134

(+ pps (div))

135

CRES.

(+ row)

136

mf

137

138

Quasi. 1^o "PARIS BY NIGHT"

5/65 (div)

139

acc.

f (+B.c.c.)

(+GR.)

(b)

+BS (pizz)

140

141

mf



TODDY:
142

143 144

NO-WHERE I KNOW, NO MAT-TER WHERE YOU GO SE - TU-RES MEN LIKE PA-RIS DOES EN-

mp { h# }
(D.C. TACET)

145 146 147

MASSE. THE STREETS OF RIG-ALLE THE BARS OF LES-HALLES THE

148 149

BRASS-LIES AND THE CAF - E'S OF MONT PAR - NASSE [Cresc.] THE

w.w's (v.v.)

(+ acc.)

MP 4

150 RUBATO

CAB-ER - ETS AND BIST-ROS WHERE THE WRIT-ER OR ART - ISTE GOES, ARE AS

STG (DIV)
BR. MUFFED (DIV)

(+W. WS)
(GR. TACET)

MUCH A PART OF PAR-IS AS THE TOUR EIF - FEL. THE REST-RAUNTS FOR THE PUR-ISTS, THE

VWS, MAS (DIV)
WWS (DIV) (+FLT-)
TPS (DIV)
(+TRANS)
(CELLO, BASS)

NIGHT-CLUBS FOR THE TOUR-ISTS, WE HAVE THOSE IN - A - BUN-DANLE AS WELL

WWS ACC (DIV)
STGS -
BR. (DIV)
B.C.

MP 4

(13)

158 (QUAGI TPO)

159 160

PA-RIS CAN BE A DAN-GER-OUS AF-FAIR SHE OF-FERS FAR MORE FOL-LIES THAN THE

ACC.

(+ GR.)

(ACC. TRACT)

#b

161 162 163

FOL-LIES BER-GERE FOR SHEER SOPH-IS-TI-CA-TION PLUS SOME HIGH-ER ED-U-CA-TION, THE

164 165 [SET CHANGE]

SMART-ER SET CANT WAIT TO STOP THIS WAY FOR

(STR.)

(+ ACC.)

(+ WW'S)

(+ CLU.)

(+ ACC. TRACT)

(+ ACC. TRACT)

(+ ACC. TRACT)

(+ ACC. TRACT)

MP 4

(14)

(+ ACC. TRACT)

MUSIC PREPARATION II

P/C

166

MOLTO RIT.

167

HERE AT "CLUB CHEZ LUI" AS YOU ARE ALL A-BOUT TO SEE, WE'LL TELL YOU STRAIGHT WHY GAY PA-REE IS

(+VCLAS, CELLO) (VCLAS, CELLO)

(+CL div.)

ADLB

(+BASS, PIZZ)

169

A TEMPO

TODDY

Musical score for measures 169-172. The system includes a vocal line and piano accompaniment. The vocal line starts with the name 'TODDY' and has the annotation 'GAY!' above it. The piano accompaniment features chords and a rhythmic pattern. Annotations include 'ACC.', 'LIGHT', 'G9sus', 'mf', and '(+ RHYTHM)'. Measure numbers 170, 171, and 172 are marked above the staff.

173

Musical score for measures 173-176. The system includes a vocal line and piano accompaniment. The vocal line has the lyrics 'PAR-IS BY NIGHT PAR-EE LA NUIT SE-'. The piano accompaniment features chords and a rhythmic pattern. Measure numbers 174, 175, and 176 are marked above the staff.

178

Musical score for measures 178-180. The system includes a vocal line and piano accompaniment. The vocal line has the lyrics 'DUC-ES US IN WAYS WE DON'T EX-PECT TO BE SHE HAS'. The piano accompaniment features chords and a rhythmic pattern. Measure numbers 179 and 180 are marked above the staff.

181

MA - GIC FROM WHICH EV NA HOLI - DI - NI CAN'T BE

VLN. 1^o (PIZZ.)

TRI. Δ

FREE

VLN. 1^o ARCO
CLAVES

ACC.

LOS

mf

(+BASS)

PAR - IS BY NIGHT HAS MY - STER - Y THAT'S

ACC.

VLA. CL.

(+BASS)

193 194 195 196

HAUNT-ED US AND TAUNT-ED US THROUGH HIS-TOR-Y SHAD-Y

197 198 199 200

SE-CRETS SHE IS ALL TOO A-WARE WE LONG TO

VCL. 1^o
PIZZ.
CL, VLA.

201 202 203 204

SHARE

1^o VCL. ARCO
CL, VLA.
ACC.

MP 4 BASS

205

206 207 208

VLN. (PIZZ.) THAT'S WHY IT IS, I GUESS, WE ALL A - DORE HER AND

TR1 (+ ACC.)

209 210 211 212

HUN - GER TO EX - PLORE HER HID - DEN CHARMS SHE

(TRUMPET, CLAR.)

ACC.

213 214 215 216

FOOLS US ALL BE - CAUSE SHE'S SO CA - PRI - CIOUS, BUT

ACC.

mf (VLA, ACC.)

217

218

219

NOTHING'S MORE DELICIOUS THAN TO SLEEP

(+ CL.)

MARK TREE } p.

220

221

222

IN HER ARMS

(ACC.)

3 FOR

(1st VLN) mp

223

224

225

226

PAR-IS BY NIGHT'S THE ONLY WAY TO

(VLN)

(ACC.) 3 #5

MP

127 128 229 230

RE - AL - IZE THAT ALL IN ALL IT'S NIGHT TIME NOT THE DAY THAT

(h) 5 5 #5 (h) 5

(B.C.L.)

231 232 233

SETS HER A - PART WINS EV - RY

(VLN.)

(+ ACC.)
GTR.

234 235 236

HEART AND MAKES ALL OUR DREAMS TAKE

(Synth.)

(VLN.)

(+ ACC.)

(+ B.C.L.)

257 238 239

FLIGHT

THERE'S NO DREAM — 400

(+ 1^o VLN, Pizz.)

CL. $\frac{0}{P}$

B. Cl.

(Cym)

Cresc. $\frac{P}{d}$

240 241 242

CAN'T FIND — IN PAR - IS PAR - EE BY

(Acc.)

(Vla. Pizz.)

GLASS

243 244 245

NIGHT

1^o VLN. ARCO
CL. (Bbb)

SYNTH. (DIV)

LEGATO (Solo)

"CABARET STYLE"

MP

246 247 DANCE

NIGHT

Vln. Cl. acc.

ff (COMP. L.H.)

248 249 250

F7 G^bma7 F7

MARK TREE

251 252 253

CYMB. d

F^bma7 Bbm7 Bbm7

MP 4

254 255 256

Handwritten notes: Eb13, EbMA9, (+CL.) Dma9, DMA9, D6

257 258 259

Handwritten notes: (+CL.) (b)(b), (b)(b), (b) Ebm7, Ab(b9), B9sus, B7(b9), EMA9, E6, MARK TREE

260 261 262

Handwritten notes: E6, (b)7, BASS

MP 4

(24)

263

264 265 266

VLN. PIZZ. THAT'S WHY IT IS, I GUESS, WE ALL A-DORE HER AND

tr. (+ ACC.)

267 268 269 270

HUN-GER TO EX-PLDRE HER HID-DEN CHARMS SHE

(+ VLN. 10) (CLAR.)

P ACC.

271

272 273 274

FOCS US ALL BE-CAUSE SHE'S SO CA-PRI-CIOUS, BUT

ACC.

MARE TR.

(B. CL.) (+ VLA.)

pc

OVERTURE/PARIS BY NIGHT

REV 9/14/95

275

NO - THINGS MORE DE - LI - CIOUS THAN TO SLEEP

276 277

GLOR. Vln. Vln. Vln. ACC.

3

278

IN HER ARMS

279 280

ACC. BUT

3

mp

281

PAR - IS BY NIGHT YOU CAN'T CON - DEMN — THEY

282 283 284

Vln. CL.

3

MP

285 286 287 288

SAY SHE'S REAL-LY AT HER BEST FROM TWO TO SIX A. M. C'EST

289 290 291 292

VRAI SHE'S SUB-LIME (CL. SYNTH)

(VLN.) (CL.)

(+ ACC. GTR.) (ACC.)

(FILL)

293 294 295 296

NIGHT TIME'S THE TIME WHEN

(VLN.) (SYNTH. CL.)

(+ ACC.) (FILL)

297

poco rall.

298 299 300

ALL OF OUR DREAMS TAKE FLIGHT THERE'S

(VLN.)

ACC. 3 3 3 3 3 3 3 3

(B.C.L.) (+B.C.L.)

301 302 303 304

NO DREAM YOU CAN'T FIND - PAR-IS PAR-EE BY

305 (RUBATO)

(RIT.) 306 307 308

NIGHT

(+VLN., CL.)

(+ACC.)

ACC. TRI p ff

(+TIMP.)

(b) (b) BS. (+BS-CLAR.)

MP 4

(28)

BVB

PIANO / CONDUCTOR

VICTOR/VICTORIA

(SOLO PIANO)

CHEZ LUI PIANO I

2

AFTER VICTORIA ENTERS,
START ON CUE FROM COND.:

(MOLTO RUBATO (SLOWLY))

Handwritten musical score for piano, featuring a grand staff with treble and bass clefs, notes, rests, and various chord symbols. The score is divided into systems of four staves each. The first system (measures 1-3) includes chords like EbMA7, D9, EbMA7/Bb, Am7, D7-5, and DbMA7/Ab. The second system (measures 4-6) includes Gm7, C7-9, Cm7ADD9, Cm7, Ab7sus, and Ab7. The third system (measures 7-9) includes Db2, Db9, Abm7, Db#9, and Db-9. The fourth system (measures 9-12) includes GbMA7, Gb7 (sm), Gb/D, Ab/D, F/D, Gb/D, Cm7, F9sus4, and F9. The fifth system (measures 13-16) includes BbMA7/F, F7-9, Bb7/F, C1/E, Eb7, Bb/D, Db9, Ab/C, and Ab/Cb. The score includes performance markings such as 'A. PED.' and 'p' (piano).

Musical notation for measures 17-18. Measure 17 contains chords E9, B7+, and Bb7-9. Measure 18 contains chords Eb2/Bb and A7o7. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass line features a half note chord in measure 18.

Musical notation for measures 19-20. Measure 19 contains chords EbMA7/Bb and Am7b5. Measure 20 contains chords D7(#9) and D#MA7/Ab. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass line features a half note chord in measure 20.

Musical notation for measures 21-23. Measure 21 contains chords C1sus, C7, Fm/C, and B9. Measure 22 contains chords Fm9 and Db9. Measure 23 contains chords Bb7-9, Gm7b5, and C7sus C7-9. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass line features a half note chord in measure 23.

Musical notation for measures 24-26. Measure 24 contains chords Fm7, Cb7-9/Bb13, Bb713, and Ab713. Measure 25 contains chords G7 and C9sus C7b9. Measure 26 contains chords F9sus, Fm7.5, and F7. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass line features a half note chord in measure 26.

Musical notation for measures 27-29. Measure 27 contains chords Db9, C713, B713, and Ab/Bb. Measure 28 contains chords Am7.5 and Abm6. Measure 29 contains chords Eb/G, (H), C7-9, and C7. The notation includes a treble clef, a key signature of two flats, and a common time signature. The bass line features a half note chord in measure 29.

(JUMP TO BAR 46) AS VICTORIA SAYS: "ACTUALLY I WAS HOPING TO GET A JOB."

30/38 31/39

B₇ 13 B^b13 sus4 B^b7-9 E^b6/B^b E^b7/B^b

32/40 33/41

E^b MA7/B^b B^b M7-5 B^b7 D^b2/A^b Gm7b5

34/42 35/43

G^b9 #11 F+7 F7 D^b7b9 D^b9 B9

36/44 37/45

G9 13 (G9 13)

8va Loco

SAFETY REPEAT

46 47

F9(#11) B^b7 13 sus B^b7-9 13 E^b9 13 (EASY ARPEG.)

A FAIRY THAT HIDES IN MY GARDEN

3

Empty musical staves for the beginning of the piece, including a vocal line and piano accompaniment.

[TODDY MIMES ONSTAGE PIANO]

VICTORIA:

Musical notation for the first system. The vocal line has measures 1-4 with lyrics: "THERE'S A". The piano accompaniment includes chords Eb/G, Gb, and Bb7. A handwritten note "FLOWERY ARPEGGIO" is written above the piano part in measure 4.

Musical notation for the second system. The vocal line has measures 5-8 with lyrics: "FAIR - Y THAT HIDES IN MY GAR - DEN." The piano accompaniment includes chords Eb, Eb/Bb, EbMA9, and Eb/Bb. Dynamics include piano (p) and mezzo-forte (mf).

V.S.

Empty musical staves at the bottom of the page, including a vocal line and piano accompaniment.



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YOU'RE FIRED

4

Empty musical staves for Piano-Conductor, including a grand staff (treble and bass clef) and a single treble clef staff.

STGS.
W.W.'S
(univ.s.)

mp

FL.H.V.

FL.H.V. (+FL.H.V.)

"RHODES"
FL.H.V.
TENS.

COME IN BAR 2 AFTER
2ND PIANO LID SLAM

B'SL.
DRUMS
TIMP.

(Timp. TACET)

Musical score for the first system, featuring woodwinds (W.W.'S), flutes (FL.H.V.), and piano accompaniment. The piano part includes a specific instruction for the Rhodes player to enter in bar 2 after a piano lid slam.

acc.

5

Musical score for the second system, continuing the piano accompaniment and woodwind parts. It includes an accent (acc.) and a measure number (5).

LEAD ON MAC DUFF II

Two sets of empty musical staves, one for the Piano and one for the Conductor, positioned at the top of the page.

Handwritten musical score system 1. The top staff is for the Violins (VLS) with a circled '1' and the annotation 'VLS. (VLS)'. The bottom staff is for the Piano with annotations 'CL'S', 'BS. CL., VLAS', and 'CELLO BASS'. The system includes measures 1 through 4. Measure 4 has a circled '4' and the annotation '(+ OB., E. HN)'. A hexagonal symbol is present in the first measure of the piano part.

Handwritten musical score system 2. The top staff continues the Violin part with a circled '5' and the annotation 'ACC. CL'S VLS (VLS)'. The bottom staff continues the Piano part with annotations 'BASS' and '(B. CL.)'. The system includes measures 5 through 8.

Handwritten musical score system 3. The top staff continues the Violin part. The bottom staff continues the Piano part with the annotation '"HARD"'. The system includes measures 9 through 10.



FILE 5/11
REV. 6/15

IF I WERE A MAN

6

Empty musical staves for vocal and piano accompaniment.

1 (LENTO) 2 2A 2B

CL.
p
stgs.
+ BS.
E. HRN.
p

5 (PIU MOSSO) (VICTORIA:)

6

IF I WERE A MAN I COULD DO A LOT OF THINGS A

(STGS. DIV.)
p cl.
("GLAMOUR RHODES")

LIGHT TOUCH p

7

8 9

WO-MAN NEV-ER CAN BE FREE TO PLOT AND PLAN

(E. HRN.) P (STRIPS. DIV.)

10

11 12

FREE TO LIVE MY LIFE WITH-OUT PER-MIS-SION FROM A MAN MAN AS-

(CL.)

13

14 15

- SUMES THAT THE WORLD IS TAI-LOR MADE FOR HIM WHICH IT

(CL.)

(CELLO. BS.)

(+ CELLO, BS.)

16

15 HE PRE - SUMES 17 THAT THE 18 WORLD IN - DUL - GES EV'RY

(STGS.) (E.HRN.) (CL.)

(BSN.) (STGS.)

(BS. ARCO) (+BS.)

19 WHIM 20 IF IT'S HIS WHAT A

(+FLT.) (STGS.)

DECRESC.

(BS.)

21 22

FAB - U - LOUS PUR - SUIT HANDS IN POC - KETS RUN - NING THINGS, I

(STGS.)

23

MUS T SAY IT AP - PEALS

(FL, CL.) (STBS.)

24

IN MY

Detailed description: This block contains the musical notation for measures 23 and 24. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three flats. Measure 23 includes the lyrics 'MUS T SAY IT AP - PEALS' and measure 24 includes 'IN MY'. Performance markings include '(FL, CL.)' and '(STBS.)'.

25

HUN - DRED DOL - LAR SUIT

STBS (DIV)

26

TOY - ING WITH MY GOLD - EN FIB WATCH

(+ CELLO)

(+ BASS, DRUM)

Detailed description: This block contains the musical notation for measures 25 and 26. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three flats. Measure 25 includes the lyrics 'HUN - DRED DOL - LAR SUIT' and measure 26 includes 'TOY - ING WITH MY GOLD - EN FIB WATCH'. Performance markings include '(STBS (DIV))', '(+ CELLO)', and '(+ BASS, DRUM)'.

27

AS I MAKE MY DEALS

28

LUCK - Y

Detailed description: This block contains the musical notation for measures 27 and 28. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three flats. Measure 27 includes the lyrics 'AS I MAKE MY DEALS' and measure 28 includes 'LUCK - Y'. The piece concludes with a double bar line and a key signature change to two sharps.

29

MAN! WHO IS NOT MADE TO FEEL LIKE AN AL -

(STGS)

(VIAS)

CELLO (+ B.C.)

(BASS TACT)

(+ BASS)

33 WHAT A LOVE-LY LIFE I'D PLAN

34 RITARD -

RAN

GLOCK SPA

STGS (VIAS)

RITARD

(BASS)

35 IF I WERE A MAN - I WOULD

36

FLT. SOLO

VIAS (UNIS) T.

(+ VIAS, CELLO) (P.M.)

VIAS, CELLO (VIAS)

MP 4

39

37

BUILD - ALL THE TALL - EST BUILDINGS REACH - ING

VINS, VIAS (VIBES)

CL.

"LOW STRINGS" (SNEAK IN)

+ GTR. VIBES

CELLO

39

UP - TO THE SKY - I'D EX -

W.W.'s Acc. (Dir.)

(FULL VOLUME)

(LTP16-Dir)

41

- PLORE EV - 'RY FAR OFF LAND AND I WOULD

VIBES, GTR

bo

(Acc.)

CELLO

43

LEARN HOW TO FLY (W.H.O. DIX) WHAT A

Musical notation for measures 43-45. The vocal line starts with 'LEARN' at measure 43, 'HOW TO FLY' at measure 44, and 'WHAT A' at measure 45. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

TO PIANO (b) (+B.SX) GTR (+T.M.P)

Musical notation for measures 40-45. The piano accompaniment continues with chords and a bass line. Annotations include '(b)', '(+B.SX) GTR', and '(+T.M.P)'. A circled '40' is written above the first measure.

46

TRI-UMPH IT WOULD BE DO-ING ALL THAT FEL-LERS DO, BUT

Musical notation for measures 46-47. The vocal line has 'TRI-UMPH IT WOULD BE' at measure 46 and 'DO-ING ALL THAT FEL-LERS DO, BUT' at measure 47. The piano accompaniment consists of chords and a bass line.

(BR. DIX)

Musical notation for measures 46-47, showing the piano accompaniment. It features chords and a bass line. A circled '47' is written above the second measure.

48

BET-TER AND WITH STYLE - WOULD BE JUST MY CUP OF TEA

Musical notation for measures 48-50. The vocal line has 'BET-TER AND WITH STYLE -' at measure 48 and 'WOULD BE JUST MY CUP OF TEA' at measure 50. The piano accompaniment continues with chords and a bass line.

mp

Musical notation for measures 48-50, showing the piano accompaniment. It features chords and a bass line. A circled '41' is written below the piano part.

51

THEY WOULD ALL BE FUR-I-OUS AND I WOULD SIM-PLY SMILE AS A

Handwritten musical notation for measures 51-53. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "THEY WOULD ALL BE FUR-I-OUS AND I WOULD SIM-PLY SMILE AS A". The piano accompaniment is on a grand staff (treble and bass clefs). Measure 51 starts with a treble clef, measure 52 with a bass clef, and measure 53 with a treble clef. There are various musical notations including eighth notes, quarter notes, and rests.

54

MAN I WOULD NOT NEED TO FEEL LIKE AN AL - SO RAN - THO' I

Handwritten musical notation for measures 54-57. The vocal line continues with lyrics: "MAN I WOULD NOT NEED TO FEEL LIKE AN AL - SO RAN - THO' I". The piano accompaniment includes several annotations: "(+TIMP.)" below measure 54, "(+ACC.)" below measure 55, "(+VIBES, CTR)" below measure 56, and "GLAMOUR R. HODES" in a box pointing to a specific piano part in measure 56. There are also notes like "VLS CELLO" and "(+BASS)" in measure 57. The piano part features complex chordal textures and some ledger lines.

58

KNOW I NEVER CAN EV-ER BE A MAN OH THE

Handwritten musical notation for measures 58-61. The vocal line concludes with lyrics: "KNOW I NEVER CAN EV-ER BE A MAN OH THE". The piano accompaniment includes annotations: "VLS VLS CELLO (PVR)" below measure 58, "CL. (Solo)" below measure 60, and "(+BASS)" below measure 61. The piano part continues with complex harmonic structures and some ledger lines.

62

63

64

COLLA VOCE

LIFE THAT I WOULD PLAN

IF I WERE A

(ACC.)

(COLLA VOCE)

BASS

64A

65

MAN

(KYO.)

(+ CELL) (PIZZ.)

(+ TAMP. BASS) (PIZZ.)

PIANO CONDUCTOR

VICTOR/VICTORIA

EDITED 10/23/95

TRUST ME

7

[VICTORIA:]

"HE'S LUCKY I'M NOT"

RUBATO

[VICTORIA:]

2 "NO I SAID THERE WERE
TIMES"

Handwritten musical score for measures 1-4. The score includes a vocal line for Victoria and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Measure 1 is marked 'RUBATO'. The piano part includes markings for 'GLCK. BR. VNS VLAS', 'TBN (MUTED) CLS.', and 'RT, OB. TPT. (MUTED)'. There are various performance instructions like 'p' and 'mf' and some handwritten notes like 'ms not'.

[VICTORIA:]

6 "WHO.....!"

[TODDY:]

7 "YOU.....?"

[VICTORIA:]

"ME.....!"

Handwritten musical score for measures 5-8. The score includes vocal lines for Victoria and Toddy, and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Measure 5 is marked 'poco'. The piano part includes markings for '(+ TBN, CELLO)'. There are various performance instructions like 'p' and 'mf' and some handwritten notes like 'ms not'.

[TODDY:]

YOU'LL BE A STAR YOU'LL BE BIG - GER THAN GAR - BO AND

Handwritten musical score for measures 9-10. The score includes a vocal line for Toddy and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Measure 9 is marked 'poco'. The piano part includes markings for 'HARP' and 'B. CL, CELLO'. There are various performance instructions like 'p' and 'mf' and some handwritten notes like 'ms not'.

(+B. CL, CELLO
BASS-PIZZ)

(BASS TAPET)

44

TRUST ME

11 TODDY: [VICTORIA] 13 "OH COME ON, TODDY"

DIE-TRICH BY FAR TRUST ME

GLACE 15 MA FLT. #P

(+OBOE) CLS. 3

B.C.L. BASS, ARCO

14 TODDY:

IF FATE IS KIND YOU COULD BE MIS-TIN-GUET AND CHE-

(+B.C.L., CELLO BASS, PIZZ)

(BASS TRCL)

BASS

17 VAL-IER COM-BINED TRUST ME THE

[VICTORIA] 19 "OH SURE" TODDY:

(+VLS) (+CL.) CELLO

(+BR, W.W.'S, ACC)

CELLO BASS

20

TODDY

TRICK FOR A DRAG QUEEN IS TRY-ING TO ACT LIKE A WO-MAN WHICH VER-Y FEW

CELLO, BASS

(TO PIANO)

CYM. *p*

(+B. CL.)

23

CAN. BUT THE FACT IS A DRAG QUEEN'S A

BR.

mp

26 A TEMPO (BRIGHT VAUDEVILLE TWO) 27

MAN

STGS (DIV.)

(+XALO) (PLAY OUT)

GTR. DES. G6 Eb7 Am7 F#7 F#7

BASS (F#7)

PC

- 4 -

[VICTORIA]

TRUST ME

30

TODDY:

"I'M GLAD YOU NOTICED"

33 TODDY:

Musical score for measures 30-33. Includes vocal line with lyrics: "YOU'RE NOT A MAN YOU'RE A", piano accompaniment with markings like "PICC. BR. BVS (DIV)", "CELLO ACC.", and "(+ RHYTHM)".

34

[VICTORIA] "TODDY"

Musical score for measures 34-37. Includes vocal line with lyrics: "WO-MAN THEY'LL THINK IS A MAN, WHAT A PLAN", piano accompaniment with markings like "STES. (DIV)", "ACC.", and "(+ CELLO ACC.)".

38

TODDY:

[VICTORIA]

"THIS IS ABSOLUTELY NO CRAZY"

41

Musical score for measures 38-41. Includes vocal line with lyrics: "TRUST ME", piano accompaniment with markings like "PICC. BR. BVS (DIV)", "PICC. (DIV) BR. BVS (DIV)", and "(+ WWS, XYLO) ACC.". A circled number "47" is written at the bottom of the page.

MP 4

42 (TODDY:)

43 44 45

rice flt. (unpld) NOW BE - ING A GIRL THEY ALL

STGS (DN.)

(+ACC.)

46 47 48 49 [VICTORIA:] "MINE TOO"

THINK IS A MAN SETS THEIR MINDS IN A WHIRL

(ACC. TACET)

50 (TODDY:) 51 [VICTORIA:] "WHY?" 52 (TODDY:) 53

TRUST ME TRUST ME ALL

(ACC. BR. DIV. DN.)

GLACK. 8ve (WV'S DIV) STRE (2/4)

BR. (DIV.)

54

55 56 57

(Picc. Flt.) YOU HAVE TO DO FOR THE DREAM TO COME TRUE

STES (DIV.)

Am6 CMA7/G C6/G F#m7(b5) B7+5 F7/B

58 59 60 61

(Sua.) OUT THERE AND BE WHAT YOU ARE AND WE'LL

xylo (unif.) P

Em11 Em(ma9) Em7 Cm6/Eb

BR. (DIV.)

62 63 64 65

MAKE YOU A WORLD FAMOUS

WV's # (DIV.)

sim.

BR. (DIV.)

66

67 [DIALOGUE --- 68

69

STAR

VLAS. P
VLAS. CLS
(2iv.)

FLTS.
(2iv.)

mp

Acc, CELLO
BASS

G⁺ Eb⁺ #9 G Am² A7b9 D7b9

70

71

72

73

(CLS, TRNS)
WLS, TRNS
(2iv.)

(+ACC) # (H) b

CELLO

G⁶ Am⁷ D⁷ Eb⁺ Db⁺ Bb^{m7} C A7 (b9)

74

75

76

77

(+CELLO) (BASS) (ACC.) (CELLO)

TPT.

C⁷ b9 F⁷

78 [TODDY:]
80 "THINK ANGRY"

OPTIONAL SAFETY VAMP

82 LOOK YOU DON'T

84 ON CUE

85 HAVE TO DO AN - Y - THING NEW SIMP - LY

88

DO WHAT YOU DO WHEN YOU'RE

[VICTORIA:]
"I DON'T DO THAT"

90 YOU AND THE AUD-I-ENCE WON'T HAVE A

94 CLUE IT'S TRUE

TRUST ME

98 TODDY: *EVICTORIA: I*
 "MY PLAN?" 100 TODDY: *"MY PLAN?"*
 FOR YOUR PLAN TO SUC -

TO HARD (HARP) (+ FLT. VIBES)

102 ACC. CEED AND IT CAN THEY MUST THINK YOU'RE A MAN 105

TO "PIANO" *scas. vibes.*

106 (TODDY: TODDY TIES SCARF) TRUST ME 107
 108 TODDY: TRUST ME 109

scas. (PIANO) GLISS

110 TODDY: *acc. IF*
 YOU'RE A MAN *acc.* YOU'LL BE

111
 112 [VICTORIA:] "WHEN I'M NOT"
 113 TODDY:

stacc.
 G7 WWS(WWS) F#7/G Gb Amb Db7/D D7

"HARD" (FIT) (L.O.S.S.)

114 THE GREAT-EST STAN- SINCE SHOW BUS-NESS BE-GAN

115
 116 [VICTORIA:] "REAL - LY"
 117

acc. (Brc)

WWS WWS
 Gma7 Am b7 G7/B F# E(9#) WWS Eb7/A

TO "PIANO"

118 TRUST ME *acc. XLO* TRUST ME THE

119
 120
 121

stacc. (DIV) WWS

DR. (MUTES) *DR. (DIV.)*

MP (+ BASS)

122

123 124 125

acc. (D.M.) BEAU-TY OF THIS IS LIKE ALL GREAT I-DEAS IT'S AS

W.W.'S

STES. (D.M.)

(+ BE.) (BE. TACET)

[VICTORIA:]

126 127 128 129 DOUBT [TODDY:]

SIM- PLE AS SIM- PLE CAN. BE. THAT I AND WE'LL

8th

BE. (D.M.)

[VICTORIA:]

130 131 132 FOR WHAT? 133 [TODDY:]

GLOR. HAVE EACH OTH- ER TO THANK FOR OUR

W.W.'S (D.M.S.)

BE. (D.M.)

[VICTORIA:]

134 PENT - HOUSE AT THE GEDRAGE CINO. IT'S A
 135 136 AH HAH! 137 [TODDY:]

(+ Glock, BVA) (stas.)

138 [VICTORIA:] THE LEFT BANK [TODDY:]
 139 140 141 FREE RIDE TO THE BANK NOT IF YOU

(+ Beck) (stas.)

142 [VICTORIA:] SHOULD I? 143 [TODDY:] TRUST ME 144 [VICTORIA:] COULD I?
 145 TRUST ME

ACC. BVA STAS. VIBES LOCO

146 (TODDY:)

147 DIALOGUE CONTINUES 148

149

TRUST ME

Chords: F#1/G, G6, TBNS. (MUTED), Am, F/A, DM7b9, D7

Performance notes: TBNS. (MUTED), (VIA CELLO)

150

151

152

153

Acc. (BVA) STES., w.w.s

TPT. (MUTED)

"HARP" (LITE TOUCH)

Chords: F#1/G, G6, Em7, Am7, D7

Performance notes: TPT. (MUTED), "HARP" (LITE TOUCH)

154

155

156

157

Acc. 8^{va} STES. w.w.s

TEN (MUTED)

VLS. CELLO

Chords: Ab/Bb, Bb6, Gm7, Cm11, Ab/C, F#7b9, F7

Performance notes: TEN (MUTED), VLS. CELLO

158 159 160 161

(1st.)
 (2nd.)
 (1st. (MUTED))
 A6/Bb Bb6 Gm7 Gm9 Eb/F
 (+ CELLO)

162 163 164 165

ACC.
 W.W.'s (DIV.)
 Fm7/Bb Gm7/Bb Gm7/Bb
 (+ tempo)

165A 165B 165C

ACC.
 W.W.'s (DIV.)
 Fm7/Bb Gm7/Bb Gm7/Bb
 (+ tempo)

MP 4

58

166 *Acc.*
 (1PT., TEN.)

(1PTS, TEN.)

(+TIMP.)

Fm⁷/Bb *Fm⁷/Bb* *Eb^bMA⁷/Bb* *Eb^bMA⁷/Bb*

169A *Acc.*
 (+FLT.)

169B 169C

(+TIMP.)

(+TIMP.)

Fm⁷/Bb *Fm⁷/Bb* *Eb^bMA⁷/Bb* *Eb^bMA⁷/Bb*

170 *Acc.*
 (ACC. TACET)

171 172 173

W.W.S(D.V.)

(+TIMP.)

Ab^bMA⁷/Bb *Gm⁷/Bb* *Fm⁷/Bb* *Eb^bMA⁷/Bb*

M 4 (+TIMP.) (59) (+TIMP.) (+TIMP.)

P/C EDITED 10/23/95

Musical notation for measures 174-175. Includes vocal line and piano accompaniment. Chords: Ebmaj7 Bb, #48.

174 175

Ebmaj7 Bb

#48

(+timP)

(+timP)

Musical notation for measures 176-179. Includes vocal line and piano accompaniment. Chords: #48, Bb.

176 177 178 179

w.w.s
be. >

slw

(+acc. timP)

acc. timP

#48

Bb

Musical notation for measures 180-183. Includes vocal line and piano accompaniment. Chords: D/bb, Ab/bb, Ab/bb Bb3 (b7).

180 181 182 183

[TODDY:] "I BROUGHT YOU TO . . . TO PARIS" [VICTORIA:] "OF COURSE"

D/bb

Ab/bb

Ab/bb Bb3 (b7)

(TO PIANO)

VIC

- 18 -

TRUST ME

(OPT. SAFETY VAMP)

104/104A

VICTORIA:

105/105A

(ON CUE:)

[TODDY:] "I A - 107 GREE" (VICTORIA)

186

(1ST X ONLY) THIS CAN NOT FAIL TO GET

(STGS. (D.W.) ME (VICKS) (T.B.S.W.)

(PIANO)

(+GR.)

(+BASS)

188 189 190 191

BOTH OF US DUMPED IN SOME GRIM PA-RIS JAIL TOD-DY

(STGS. (D.W.)) (CL'S (B.S.W.))

192 193 194 195

TRUST ME BUT... TRUST ME "DAR-LING"

(TODDY:) (VICTORIA:) (TODDY:)

CUT TO 206 (REV 10/13/95)

(+CL'S, B.S.W.)

BASS

(+GR.)

MP 4

Plc

PL (TODDY:)

197 198 199

CL. ASS. YOU'RE GON - NA BE

(STRG. DR.)

(+ GTR.)

(+ BASS)

BSW.

200 201 202 203

JOS - E - PHINE BAK - ER THE TOAST OF PA - REE

(STRG. DR.) (CL. ASS.)

CL. ASS. BSW.

[VICTORIA:] "OH SURE!"

(+ VLN) (CELLO)

204 (TODDY:) 206 [VICTORIA:] "WHY NOT?" 207 [VICTORIA:]

(+ FLT.) TRUST ME TRUST ME VIC -

(+ VLN) (CELLO)

(+ TRBN)

GTR. E/F F7 F7s F7 F7

(+ BASS)

A13 Bb7 Bbb7 Bb7

208

VICTORIA

209 210 211

TOR - I - A GRANT'S GOT A MUCH BET - TER CHANCE SING - ING

STGS (Ond)

mp

CL'S, BSN (Ond)

(+GTR.)

Cresc To 215

Fm7 Fm/Eb Abmaj7/Eb Dm7 G7(b9) G7(b9)

(+BASS)

212 213 214 215

TOS - CA IN CLAC - TON - ON SEA MY PRO -

CIGAR IN MOUTH

TODDY:

CL'S (DIV)

BR. (Ond)

Cm2 Cm/B Cm/bb Am7(b5) Abmb Abm/Cb

(+BSN)

(+TIMP.)

216

[VICTORIA]

217 218 219 IS

POS - AL IS NOT THAT BI - ZARRE AT CAS -

TODDY:

(TRUMPET)

(+BR. B.C.)

fp

GTR.

BASS

220 [VICTORIA] "IT'S CALLED FRAUD" TODDY: SELL'S YOU'LL BE - COME A HUGE STAR IT'S A -

221 3 222 3 223

(+WWS) (TRP.) (TR.) CL'S BSN. (DU.)

Gm7(b9) C9sus G13 C7/E

224 [VICTORIA:] "HOLD IT" BOLT WHO THEY THINK THAT YOU ARE

225 3 226 227

(+FLT.) (WWS) (STRG) sfz - pp

BR (DU.) (TRP.) (BASS TIMP) (TIMP) (TIMP.)

228 [CUE:] "... IMPERSONATING ON CUE A WOMAN" 229 "ILLUSION IS REAL" 230 231

(DIALOGUE)

VLS, VLS (DU.)

(ACC, CL'S, BSN.)

(TIMP) GTR, BASS

232 233 234 235

poco
poco TO SYNTH

236 237 238 239

cresc.
(+BRASS, OPEN)
GTR, BASS (+TIMP) PP "LOW STRINGS"
cresc.

240 241 242 243

a poco
a poco
a poco
a poco

244

Musical score for measures 245-247. Includes vocal line and piano accompaniment. Measure numbers 245, 246, and 247 are indicated above the staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures.

Musical score for measures 248-251. Includes vocal line and piano accompaniment. Measure numbers 248, 249, 250, and 251 are indicated above the staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures. A "CRESC." marking is present below the piano part. A "TO PIANO" marking is present in the right hand of the piano part at the end of measure 251.

Musical score for measures 252-255A. Includes vocal line and piano accompaniment. Measure numbers 252, 253, 254, and 255A are indicated above the staff. The vocal line includes the lyrics: "TODDY: 'THEY'LL KNOW HE'S A PHONY'". The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures. A "TRUST ME" marking is present above the vocal line. A "ff (br. acc.)" marking is present below the piano part.

Musical score for measures 256-257. Includes vocal line and piano accompaniment. Measure numbers 256 and 257 are indicated above the staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures. A "PIANO" marking is present below the piano part. A "GLISS" marking is present above the piano part. A "66" marking is present below the piano part.

256 "CASSELL'S BACKSTAGE"

257 258 259

STGS (WHL) / RSXS

BR., ACC. (DIV.)

G/D (+GTR) / F#7/D / G/D / A7(No 5) / EbMA7 / D

(+BASS)

260 261 262 263

Gb / F#6 / D / Gb / B / (b7) / (b7) / (b7) / (b7)

264 265 266 267

(+XYLO BVA) / (+SOB, ACC. SX'S)

D0 / D7 / D0 / F#m7b5 / C#7 / D7

268

269 270 271

+ TRUS ACC.

SIX (DU)

TRUS (UNIS)

Bb/F A/F Bb/F Eo - C#o (SIX) Eo

272 273 274 275

Bb2 Cm Cm# C#o Dm(UNIS) Ebma7 Ebo Eo

276 277 278 279

xylo

TRUS(SIX(DU))

TRUS(UNIS)

Fo E7 TRUS, SIX

280 $\text{♩} = \text{♩}$ BR. (DIV) 281 282 283

284 285 286 287 BR. (DIV)

288 289 290

291 292 293

SC'S (+BASS) DRS=8th NOTE "SHELLS" (+TRM, B. SX.) SX'S (DIV) TRM. (B. SX.) TRM. (B. SX.) TRM. (B. SX.)

BRASS

The image shows a handwritten musical score for the piece 'Trust Me'. The score is written on ten systems of staves. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 4/4. The score is numbered with measure numbers 280 through 293. Various performance instructions and annotations are present throughout the score, including 'BR. (DIV)', 'SC'S', 'DRS=8th NOTE "/>



294 (♩ = ♩.)

295

Musical notation for measures 294 and 295. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line for Saxophones (SAXES) and a bass line. The key signature is one sharp (F#) and the time signature is 12/8.

296 (♩ = ♩) SWING

297

298

Musical notation for measures 296 and 298. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with a guitar part indicated as (+GTR.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include mf.

299

300

301

Musical notation for measures 299 and 301. The system includes a vocal line and a piano accompaniment. The piano part features a complex bass line with triplets and a guitar part indicated as (+GTR.). The key signature is one sharp (F#) and the time signature is 4/4.

302

303

304

305

Musical notation for measures 302 and 305. The system includes a vocal line and a piano accompaniment. The piano part features a complex bass line with triplets and a guitar part indicated as (+GTR.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include ff and (+BASS-DIV.).

DRS
MUSIC
GAPS

DRUM PART: A series of rhythmic patterns represented by 'x' marks on a staff, indicating drum hits.

70

306 307 308 309

BR. (Div.)

Sx's (Div) (+6tr)

Bb ma7 Eb ma7 Cm7 C#9 C#o Bb6/p G7+5 G9 G7+5 Db7/G

trb.

310 311 312 313 ST65 (UNIS)

Piatti. 4 p. ff

(Sx's) (BR.)

Em7(b5) Eb m7 Dm7(b5) G7(+5) G13

314 315 316 317

ST65 (+ACC) PIZZ. (+PND.) (Arco)

BR./Sx's (Div)

C9 B9 C9 G7/F Cm7 A#5 A7(b9) Sub. P D#9(b5) Cm7 F#5 Bb13 sffz

Time BASS



ONE BAR DRUMS

(REVISED 10/6/95)

1

X4LO

CL's (UNIS.)

BR (STACC.)

(+STGS, WWS-UNIS.)

f

BSN, BASS

5

X4LO, WWS STGS (UNIS.)

BR (DIV.)

acc.

E2

C7

EMA7

F#m7

Bb7/B

B7

9

(+BSN, BASS)

10

11

12

EMA7

F#m7

F#m6

C7/G

G#m7

AMA7

AMA7

Bb7/#9

(+ACC. DW.)

13 14 15 16

(+XYLO)

Bb7/B B7

17

CODA: ON CUE

VLNS., VLAS., CLS. (DIV.)

19 20

21

pp ACC. CELLO (ASN.)

62 Eb7#9 G Am2 A7(b9) D7(b9)

BASS

21 22 23 24

(+CLS. TRANS. DIV.)

66 Am7 D7 Eb/Db Bbm7 C7 (+ACC.) A7(b9)

CELLO

25 26 27 28

Bb2 Gb7 Bb2 Cm2 C7(b9) F7

(ASN.) (ACC.) (CELLO)



29

33

w.w.'s (unls.)

(+ACC)

(+GTR)

(BS)

Dm A+5 F9 Eb9 Dm9 D7(b9) A9/G Ab7/G

37

38 39 40

41 42 43 44

(+TENS)

45 (Xylo)
 46
 47
 48
 NO CRESC.
 49

49 (+ ACC. VIBES-DIV.)
 STES. (DIV.)
 50
 51
 52
 GR. F#6/G G6
 TEN. (MUTED)
 (VIBES) Am11 F/A Dm7b5 D7

53 ACC. (BVA) STES., W.W.S
 54
 55
 56
 2 TPT. (MUTED)
 "HARP"
 F#6/G G6 G6 Em7 Am7 Am7 D7

57 ACC. (BVA) STES. W.W.S, VIBES
 58
 59
 60
 VLNS.
 TEN. (MUTED)
 VLNS. (MUTED)
 Cm11 Ab/C F#7b5 F7



61 62 63 (TR.) 64

U.S. VAS (U.S.) (DIV.)

TR. (MUTED)

Chords: $A\flat/B\flat$, $B\flat\flat$, $B\flat\flat$, Gm^7 , Cm^9 , $E\flat/F$

(+ CELLO)

65 66 67 68

TR. TEN. U.S.

U.S.'S (DIV.)

ACC.

SESS. (DIV.)

Chords: $Fm^7/B\flat$, $Gm^7/B\flat$, $Gm^7/B\flat$

69 70 71 72

ACC.

FL. (+ TR. TEN. 8 VO)

W.N.'S (DIV.)

Chords: $Fm^7/B\flat$, $Gm^7/B\flat$, $Gm^7/B\flat$

73 *Acc.*
 (1PT., TEN.)

(1PTS, TEN.)

Fm7/Bb *Fm7/Bb* *Ebmaj7/Bb* *Ebmaj7/Bb*

77 *(±FLT.)*

(1PTS, TEN.)

Fm7/Bb *Fm7/Bb* *Ebmaj7/Bb* *Ebmaj7/Bb*

81 *Acc.* *(ACC. TACET)*
 82 83 84

W.W'S (D.V.)

Abmaj7/Bb *Gm7/Bb* *Fm7/Bb* *Ebmaj7/Bb*

P/C

CASSELL'S

85

(+ BRASS (UNS))

86

87/87A Fl. CL.

88/88A

89/89A

90/90A

SAXES, REC. (UNS)

(SAX ONLY)

BE. (DU)

GR. E^b/Bb

Fm⁷/Bb

G^b7/Bb

G^b/Bb

Ab⁶/Bb

C^o/Bb

BASS

91

92

93

94

BE (DU)

Fm⁷/Bb

G^b/Bb

Ab⁶/Bb

A13

Bb⁷/A

A13

(TO PIANO)

95

96 97 98

(+VCL) (sim.)

STACC. BSW. (+GTR.) (+GTR.)

99

100 101 102

sub mp (+GTR.) (+ACC.) (+BASS)

103 104 105 106

STGS. (DIV.) ACC.

107

108 109 110

ACC. XILD. (DIV.) ACC. XILD. (DIV.)

(+W.W.'S)

D.S.
AL
CODA
AN
CUE



III CODA

SEGUE TO "LE JAZZ HOT"



LE JAZZ HOT

ZEUS/19

9

1 *CL.* *gliss* **2** *molto* *(CONTINUE 12/8 FEEL)*

SHGS. (TREM.)
BR., SXS.
tr

fzP *molto*

(+ B.SX. BS. Timp.)

TBN.

5 6 7 8

TRP. *GRUW.* *CL.*

TBN.

9 10 11

(+TPT.)
(CL.)

12 13 14

CL.
(4)
TAN
(+DRS.)

15 16 17

(CL.) p
(+TAN. 8. CL.) ff
3

18 19

SOP. SX
+ TPT

(+ SAX)

(+ BAR. SX)

(+ B.S.)

20 JAZZ SINGER-

21 3 22

'BOUT TWEN-TY YEARS A - GO WAY DOWN IN NEW OR-LEANS_ A GROUP OF FEL-LERS FOUND A

(+ SAX.
TPTS.
TBN.)

(PNO.)

mp

(+ BASS
DRS.)

23 24 25

NEW KIND OF MUS - IC AN'THEY DE-CID - ED TO

CL.

f

TPT.

TBN.

(+ CL.)

(TBN.)

26
CALL IT JAZZ—

27
NO OTH - ER SOUND HAS

28
WHAT THIS MUS - IC HAS.—

BR., SX'S (DIV.)
ff > > >

TPT., TBN (DIV.)
p

(+ RDS. BR.)

Acc. cresc.

29

30
BE-FORE THEY KNEW IT, IT WAS WHIZ-ZIN' 'ROUND THE WORLD

31
THE WORLD WAS READY FOR A

STGS. (DIV.)

mp

(+ ACC.)

CLAR. SX.

32

33
BLUE KIND OF MUS - IC

34
AN' NOW THEY PLAY IT FROM

TPT.

TBN.

T. SX. 3

SSX

STGS. (DIV.)

(+ RHY., ACC.)

84

35 36 37

STEAM-BOAT SPRINGS TO LA

PAZ.
SOP, T. SAX.

38 39 40

THERE IS A STOR-Y THAT BE- GAN IN NEW OR-LEANS

A- BOUT A LA - DY WHO DIS-

STAS. (DIV.)

RDS.

STAS. (DIV.)

41 42 43

COVERED THIS MUS - IC SHE FELL COM - PLETE - LY IN LOVE WITH JAZZ. —

MUSICIANS:

CYM.

RDS, BR.

B.SX.

44

JAZZ SINGER:

45

NO - ONE HAS LOVED IT LIKE THIS LA - DY HAS.

46

47

THEY SAY TO - DAY THE LAD - Y TRA - VELS 'ROUND THE WORLD

STGS. (DN.)

CL.

HEAVY

48

49

YOU'LL ON - LY SEE HER WHERE THEY'RE PLAY - ING THIS MUS - IC

(5765)

50

51

THAT'S WHY THEY'VE SEEN HER FROM STEAM-BOAT SPRINGS TO LA

Handwritten notes: *8/12 ~>*

TBN, SX'S

52

53

PAZ

Handwritten notes: *SX'S 4/5*, *(5/6-8/11) 11/10*, *4/11*, *TBN.*

54

55

56

57 VICTORIA:

JAZZ AS HER ES-CORT TO GIVE HER JAZZ-A-MA-TAZZ!
OH, BA-BY,

Handwritten notes: *SX'S (DIX)*, *(BR)*

58 POLO A POCO ACCEL.

58 59 60

WON'T YOU PLAY ME "LE JAZZ HOT"

(STGS. UNVIS)

(+TBN.)

61 62 63

MAY - BE AND DON'T EV - ER LET IT

SX'S (DW.)

(STGS.)

B.SX.

64 A POCO

64 65

END

TP15-DIV.

TBN.

(+TBN.)

(88)

66

67

68 A POCO

69

I TELL YA, FRIEND, IT'S REAL-LY SOME-THING TO HEAR

PTS. "WA" PLUNGERS
"WA" "WA" (HDS.)

70

71

72

I CAN'T SIT STILL WHEN THERE'S THAT RHY - THM

"WA" RDS. (DN)

73

74

ACCEL.

75

NEAR ME

xylo S.SX. CL.

STACCATISSIMA

89

76

PILU MOSSO

Musical score for measures 76-77. The system includes a vocal line with lyrics "AL - So BA - BY - LE", a piano accompaniment line with notes and rests, and a bass line with notes and rests. The key signature is one sharp (F#) and the time signature is 4/4. Measure 77 has a "77" above it. The piano part includes a "(TSX'S)" annotation.

78

Musical score for measures 78-80. The system includes a vocal line with lyrics "JAZZ HOT" MAY - BE WHAT'S HOLD - IN' MY SOUL", a piano accompaniment line, and a bass line. Measure 79 has a "79" above it, and measure 80 has an "80" above it. The piano part includes a "(TSX'S)" annotation.

81

Musical score for measures 81-83. The system includes a vocal line with lyrics "TO - GE (PCL) THER!", a piano accompaniment line, and a bass line. Measure 82 has an "82" above it, and measure 83 has an "83" above it. The piano part includes annotations for "(+TBNS.) B.SX.", "TPS.", "UNIS. b", and "SUS. CH.". A circled "90" is at the bottom center of the system.

MP 4

84

85 86 87

DON'T KNOW WHETHER IT'S MOR - NIN' OR NIGHT

STGS (DIV.)

SX'S

88 89 90 91

(+BR.) ON - LY KNOW IT'S SOUND - ING RIGHT So COME ON

STGS (DIV.)

TR. 4 (LAKS)

(+RDS.)

(+TPIS.)

TBAS (DIV.)

XYLO.

92 93 96

IN AND PLAY ME LE JAZZ HOT

SX'S (Div.) mf

"KNOX"

XYLO.

mf

(9)

97 100 100 A

BA - BY 'COS LOVE

CL, SOP, TPT. 2 - DIXIE

CRASH

SXS

Em7/A

F#7/A

TBN.

BASS

+ CON B

101 102 POCO PIU MOSSO 103

my JAZZ "HOT"

Gma7/A

A B b9

TPT 1

TPT 5 UNIS

TEN. SXS

+ CON B

(92)

104

105 106

TPTS, T.SXs (unis)

(+D.SX. TBNS, BS)

DRS.

107

110 111

(+CL, SOP. SX)

(DIV.)

(h)

V.S.

112 VICTORIA & ENSEMBLE:

113 114 115

BE - FORE THEY KNEW IT IT WAS WHIZ - ZIN' 'ROUND THE WORLD

JAZZ, CELLO P (Acc. UNIS) 4F (b)7 4F 7 4F 7 7

BJO. Bbm Bbm ma7 Bbm7 Eb7 Db ma7 / AB AB+5 AB7 F7+5

BASS 7 7 7 7 7 7 7 7 7 7 7

RDS, BR. (DIV.) RDS. (DIV.)

116 VICTORIA & ENSEMBLE:

117 118 119

THE WORLD WAS READ-Y FOR A NEW KIND OF MUS - IC

Bbm6 Bbm ma7 Bbm7 Eb7 Ebm9 / Bb / Ab7 / C TPTS Sec XLtd

T 4F b7 4F b7 7 7 7 7 7 7

BASS 7 7 7 7 7 7 7 7 7 7 7

TENS, BXS.

120 VICTORIA:

121 122 123

AND NOW THEY PLAY IT FROM STEAM - BOAT - SPRINGS TO LA

STGS, ACC. (RHY)

(BANJO) Eb9 Eb9 Eb9

CL.

STGS, ACC.

P/C

124

125 126 127

PAZ

cresc.

(+BR. Div.)

(+Sxs. Div.)

Ab7 B7 D7 B7 D7 F7 D7 F13 Ab13 F13 Ab13 B13

128

VICTORIA + FEMALE ENSEMBLE:

129 130 131

WON'T YOU PLAY ME JAZZ HOT BA-BY

MALE ENSEMBLE

(+ACC. Ove +Sxs, Pizz)

"HARP" subp

BASS BANJO

132

133 134 135

DON'T LET IT END

STOCK(Sma) TRI.

B.Sx(mp)

136

VICTORIA:

TELL YA B7 FRIEND IT'S REAL- LY 138 3 139

FEMALE ENSEMBLE: I TELL YA SOME-THIN' TO HEAR!

MALE ENSEMBLE:

I TELL YA SOME-THIN' TO HEAR!

STGS. (UNIB.)

(+ STGS)

VNS
ULAS

(+ BANJO
ACC.)

BASS

140

141

+ ENSEMBLE:

143

I CAN'T SIT STILL WHEN THERE'S THAT RHY-THM NEAR ME

RHY-THM NEAR ME!

STGS (OP.)

(+ SX'S)

TO PIANO

ppco

(+ Timp.)

144

145

STGS (UNIS.)

146

147

DR. T
SIS
(OP.)

(+ ACC. R.H.)

L.H. trb

(BANJO) C7 Db7 D7 Eb7 E7 E7 F7 F#7 G7 Ab7 A7 Bb7 B7 C7 C7 Db7 D7 Eb7

BS.
TIMP

(NO TIMP.)

(+ Timp.)

96

(+BR. STGS Bra.)

148

149 150 151

STGS. (DIV.) UP

(SAWJD) Ab6 G6th Eb Ab6 G7+9 Eb Cm7 Ab Bm7 Eb Cm7 Ab Dbm7 Eb

TAMP 3s

152 "CHARLESTON"

153 154 155

STGS. UNIS. 8va

BR. SX'S DIV.

Cb9 Bb9 A9 Ab9 Ab9 G9 Gb9 F9

CHOKE x TAMP.

156

157 158 159

STGS. (DN.)

BR (DIV.)

(SX'S) (UNIS.) BR (DN.)

Bbm Bbm Gb9 Gb9

160 161 162 163

W.B.L. (DN.) SX'S, TBN

Abm7 Eb9sus E7/Ab Fm7 B7/F Bb13 TBN Bb13

SPLASH CYM

164 165 166 167

(SX'S, TBN.) CYM. CHOKE (+TPTS, sub) DIV.

Bbm7 Am/Eb Bbm7 Eb9 Bbm7 Am/Eb Bbm7 Eb9

(+TBN.)

168 169 170 171

VICTORIA: COS

SX'S, TBN. (DIV.) (+TPTS sub)

Fm7 G6/Bb Ab6/F Bb9sus Fm7 G6/Bb Ab6/F Bb13

STEG. (UNIS.)

172

173 174 175

I LOVE My JAZZ

S-SX, TPT.: AD LIB DIXIELAND

SX'S (DIV.)

Bbm7 Cm7/Bb Cm7/Eb Bbm7 Eb7(b9)

(+T.M.P.)

176 177 178 179

HOT!

TUTTI

SOLO DRS.

180

MARCATO

181 182 183

(+ BR., Sx's)

DRS. CONTINUE

(+ BR., Sx's)

(+ Sx's)

(BASS, GTR, TACET)

184 185 186 187

(DRS. CONTINUE)

GR. CASA RIMSHOT

(+Sx's TBNS)

(+TPRS)

188 189 190 191

(DRS. CONTINUE)

(Sxs.)

(+TBNS, VIA, CELLO)

(+BASS) (arco)

192 193 194

(+TPRS) Sx's

GR. CASA RIMSHOT

(+TBNS) CELLO

(+BASS)

195 196 197

TPRS, SXS (TRIP)
CELO, BASS

198 199 200 201

DRS.

202 203 204 205

TRP. "WA"
(+ SXS, TBNS ACC.)
DRS.
DRS. TIMP.

206 207 208 209

(TPTS) >"WA" "WA"

(+ SXS, TBWS.)
Acc.

DRS.
(TAMP.)

210 211 212 213

(BR. SXS.)

guss

(PATTI)

8va

TO TACK PIANO

214 (GIRLS CHARLESTON) 215 216 217

(122) VAS. VAS.

(TACK PIANO)
(+SXS)

(+BANJO)
ACC.

CLS.

(H)

CYMBALS

(+BR)

(+SOB, AL. SR)

CELLO, EB.

218

219

220

221

Handwritten annotations for measures 218-221:
 - Measure 218: VIBS, VIBS, (PRZ)
 - Measure 220: (+82, 205) Cym
 - Measure 221: (+50, ALSX.)

222

223

224

225

226

227

228

229

Handwritten annotations for measures 226-229:
 - Measure 226: SXS (D.W.)
 - Measure 227: BES (+XTCO) Cym CHAVE

MP 4

ACC
85A
85.

(103)

230 *Cresc.* 231 232 233

BR. (DIV.) (+SXS.)

To PIANO

BAJSS. Bb7 B7 C7 C#7 D7 D7 Eb7 E7 F7

Cresc...

234 "BIG & HOT" 235 336

BR. SXS (DIV.)

SXS (+TAMP) BASS

Bb6 Ab A/F Bb6 BbMA7 B6 Bb6 (+TAMP) B5. (TIMP. TACE)

104

237 238 239

BR. (DIV.) SXS (DIV.)

(+TAMP.)

BbMA7 C#m7 C#m7 BbMA7 Am7 D#m7 EbMA7 BbMA7

104

240 241 242

TBN.
(+ TIMP.)

243 244 245 "SWING"

G7 F#2/A Bb0 Bb0

246 247 248 249

Cm7 Cm7 Ab9 Eb
(+ B.S.)

250

251

252

253

Musical score for measures 250-253. The score includes a piano part and a guitar part. The piano part features chords and a bass line. The guitar part has a melodic line with various articulations. Annotations include "BLACKKEY GLASS" and "8va" pointing to specific notes in the guitar part.

254

255

256

CRESC

257

Musical score for measures 254-257. The score includes a piano part and a guitar part. The piano part features chords and a bass line. The guitar part has a melodic line with various articulations. Annotations include "CYM", "TR.", and "S's, TEN" pointing to specific notes in the guitar part.

258 A POCO

259

260 A POCO

Musical score for measures 258-260. The score includes a piano part and a guitar part. The piano part features chords and a bass line. The guitar part has a melodic line with various articulations. Annotations include "TRI.", "S's, TEN(S(DIV.))", and "CYM" pointing to specific notes in the guitar part. A detailed chord chart is provided below the piano part.

Db7	Bb7	D7	B7	Eb7	Eb7	C7	E7	C#7	F7	D7	F#7	Eb7	G7
-----	-----	----	----	-----	-----	----	----	-----	----	----	-----	-----	----

261 262 263

(+TRTS.) (DIV.)

G7 E7 Ab7 F7 A7 F#7 Bb7 G7 B7 B7 Ab7 C7 A7

264 CRESC. 265 ff

Db7 Bb7 D7 B7 C7 C7(b9) (+5)

(+SS. TIMP)

266 VICTORIA:

267 268 269

WHEN YOU PLAY ME LE JAZZ HOT BA - BY YOU'RE

SYNTH SW SIXS/Pizz

SIXS (TR)

SIXS (TR)

TENS (LMB)

TENS.

270
 VICTORIA
 HOLD-IN' MY SOUL TO GET- HER

271 272 273

STES. (DIV.)
 TPRS. (UNIS.)
 (+TENS)
 SIX (DIV.)

274 VICTORIA GIRLS:
 CAST BOYS:
 DON'T KNOW WHETH-ER IT'S MORN - ING OR NIGHT

275 276 277

STES. (DIV.)
 (BR, SK'S)
 SIX (DIV.)
 (+BR. DIV.)

G9 G9 Eb9 Eb9

278 279 280 281 VICTORIA ALONE:
 ON - LY KNOW IT'S SOUND - ING RIGHT SO COME ON

F6/C Bb/C Db7 Em7(b5) Ab7/D G13 G7(b9) G13

SIX (DIV.) (+BR. DIV.)

282

283 284 285

IN AN' PLAY ME "LE JAZZ HOT" "BA - BY" 'COS'

Musical notation for vocal line, measures 283-285. Treble clef, 4/4 time. Lyrics: IN AN' PLAY ME "LE JAZZ HOT" "BA - BY" 'COS'

(+SX's) SX'S (DIV.)

mp T.M.P.

Musical notation for piano accompaniment, measures 283-285. Treble and bass clefs. Includes markings: (+SX's), SX'S (DIV.), mp, T.M.P.

286 287 288 289

LOVE MY JAZZ

Musical notation for vocal line, measures 286-289. Treble clef, 4/4 time. Lyrics: LOVE MY JAZZ

VLAN. VLA. (UNIS)

BASS BR, SX'S (DIV.) (+T.M.P., CELLO)

Bb/C Am/C Gm/C C13

V.S.

Musical notation for piano accompaniment, measures 286-289. Treble and bass clefs. Includes markings: VLAN. VLA. (UNIS), BASS, BR, SX'S (DIV.) (+T.M.P., CELLO), Bb/C, Am/C, Gm/C, C13, V.S.

Empty musical staves for additional instruments or parts.

290

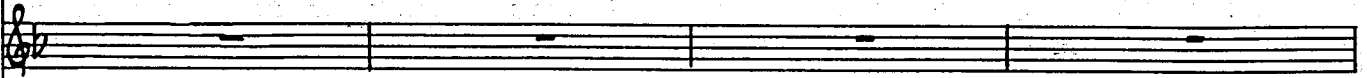
291

292

293



Hot!



(tr. sax)



SX'S (DIV.)

BR. (DIV.)

B. SX



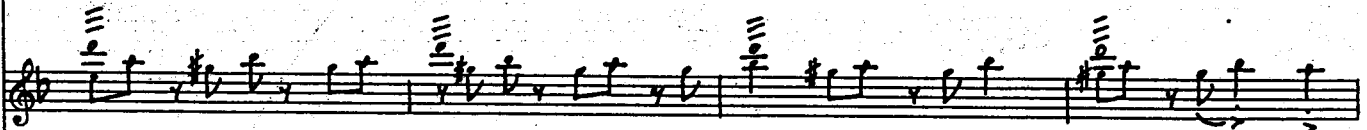
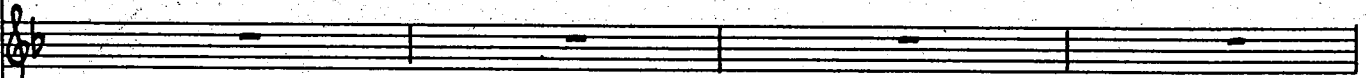
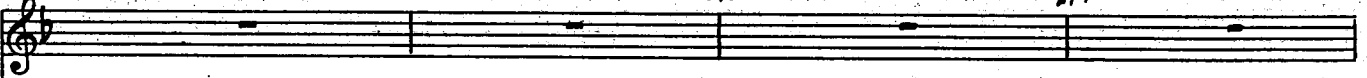
(BASS WALKS IN 4

294

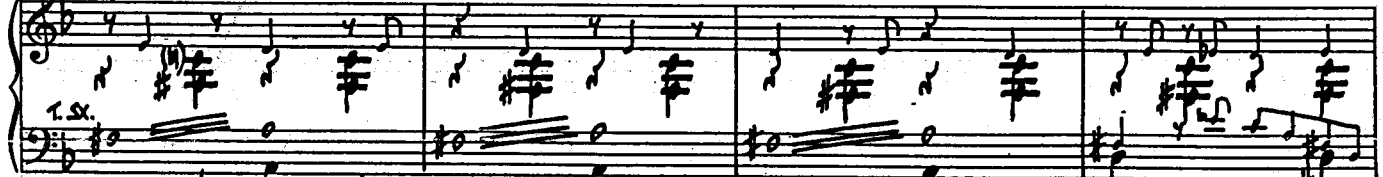
295

296

297



(BR, B.SX. (DIV.)



(BR)

(BASS WALKS IN 4

110



298 VICTORIA:

299 300 301

LE JAZZ

Sx's UNHS
BR. (DID.)

G7 G7 C7 D9/C C13 Gm7 C13

(+ G. CASA)

302

303 304 305

Hot

STES. ACC.
N.V. SX'S. (D.V.B.)

Poco Più Mosso

subito

TBNS. (TBNS.)

Cresc.

306

307 308 309

310

Cresc.

Musical staff with notes 311, 312, and 313. A slur covers the notes, and a 'Cresc.' marking is above the staff.

Musical staff with complex rhythmic notation, including many beamed notes and rests.

Musical staff with 'Cym.' and 'TPRS. (IN STAND)' markings. Below the staff, there are rhythmic patterns and notes. A '(OPEN)' marking is also present.

Musical staff with notes 314, 315, 316, and 317. The lyrics 'LE JAZZ HOT!' are written below the notes.

Musical staff with notes 314, 315, 316, and 317. Includes markings '(+Tutti)', 'sfz', and a fermata over the final note.

(SEGUE)

Empty musical staves for the continuation of the piece.

Ft + 5/11

JAZZ HOT PLAY OFF

10

1/23 STGS (2X ONLY) **PLAY TILL CUT** 2/24 3/25 4/26

SX'S (BVA) BR.

5/27 (+ B.SX, TBN, GTR, BASS) 6/28 7/29 8/30

(Sim, DIV.)

Db9 C9 B9 Bb9 Bb9 A9 D13 D7+5 C#7+5 D7+5 G7+5 G7 F#7 G7

9 | 31 10/32 11/33 12/34

SX'S (DIV.) Cm7 Cm7 Ebm6 Ebm6 Ebm6 Ebm7

BR. (LWS) (DIV.) y b b b

PC

JAZZ HOT PLAY OFF

13/35

14/36

15/37

STES. (UNIS.)
16/38, b7, 7, 47

Musical notation for measures 13-16. Includes saxophone part with notes and dynamics, piano accompaniment with chords (Dm7, Dm9, Gm7, Db7/G, C13, E7/C), and bass line with notes and dynamics. Annotations include "SX'S (DIV.)", "(+TPIS.)", and "(+TIMP.)".

17/39

18/40

19/41

Musical notation for measures 17-19. Includes saxophone part with notes and dynamics, piano accompaniment with chords (C9sus, Ab7/eb, E7, Cm7), and bass line with notes and dynamics. Annotations include "(+SX'S, 8VA)", "B.SX, TEN GTR, BASS", and "(+TIMP.)".

Musical notation for measures 20-22. Includes saxophone part with notes and dynamics, piano accompaniment with chords (C9sus, Ab7/eb, E7, Cm7), and bass line with notes and dynamics. Annotations include "20/42", "21/43", and "22/44".

45 ON CUE:
 [CUE: VICTORIA REMOVES WIG] 46. STES, RDS, TPIS.

Musical notation for measures 45-47. Includes saxophone part with notes and dynamics, piano accompaniment with chords (C9sus, Ab7/eb, E7, Cm7), and bass line with notes and dynamics. Annotations include "(+TIMP.)", "(+GTR, TIME)", and "(114)".

48

49

50 STES.

51

52

53

TRUS.

marc.

sfz

tr

The musical score is written on four staves. The first staff is a single treble clef line with notes and rests. The second and third staves are grouped by a brace on the left, representing a grand staff with treble and bass clefs. The fourth staff is another single treble clef line. The score includes various musical notations such as chords, stems, and dynamic markings. Measure numbers 48, 49, 50, 51, 52, and 53 are indicated above the staves. Handwritten annotations include 'STES.', 'TRUS.', 'marc.', and 'sfz'. There are also some illegible markings that appear to be 'tr' and 'tr'.

PARTY MUSIC

CUE: "I'LL TAKE YOU
BACKSTAGE AND INTRODUCE
YOU TO MESSR. VICTOR."

(SOLD)

"BIG" *ff* *mf*

Handwritten musical notation for the piano introduction, including a hexagon symbol and dynamics markings like "BIG" *ff* and *mf*.

LIVELY
STRIDE
FEEL

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

Chords: G^6 , $F\#^6/D$, G^6 , GMA^7 , B^7/D , G^6 , G^6/D , B^b9 , A^9 , A^b9 , G^9 , $F\#9$, F^9 , E^9 , A^9 , $C_{mi}(MA^7)$, C_{mi}^6 , C_{mi}^6/E^b , G/D , $A/C\#$, C^07 , G/B , F^7 , E^9sus , E^9 , A_{mi}^7 , D^9 , C^9 , B^9sus , B^9 , E_{mi} , $E_{mi}(MA^7)$, E_{mi} , $A^9(13)$, A_{mi}^9 , G/B , C^6 , $C^{\#07}$, D^7sus , $A^7G(13)$, A^b9 , $G^9(13)$, D^b9 , C^6 , C^6 , B^6/G , C^6 , $B^7(\#9)$, CMA^7 , $D^b7(13)$, CMA^7 , C^6/G , $B^7(13)$, E^b9 , D^9 , D^b9 , C^9 , E_{mi}^7 , A^9 , (D^9)

Annotations: *ped.*, *3*, *4*, *5*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20* WATCH FOR STOP, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*

Other markings: (SUGGESTED FILL), (D9), (16)

STOP: AFTER VICTOR SAYS, "DON'T FORGET, I'M A MAN." WHEN VICTOR SEES KING (STOP)
 START: "VICTOR, ALLOW ME TO INTRODUCE KING MARCHEAN." (RESUME)

The musical score consists of five staves of music in treble clef, 4/4 time. The notes and chords are as follows:

- Staff 1:** Measures 34-37. Chords: D9, F9, (D^b9).
- Staff 2:** Measures 38-41. Chords: D^b9, G7¹³, E9, D^b9, G7^{b9}.
- Staff 3:** Measures 42-45. Chords: C6, G+7, C6, C6/G, CMA7, G+7, CMA7, C6/G, CMA7.
- Staff 4:** Measures 46-49. Chords: E^b9, D9, D^b9, C9, B9, B^b9, A9(13).
- Staff 5:** Measures 50-53. Chords: D9, Fmi MA7, Dmi7 b5. Ends with "V.S."

Handwritten musical score for guitar/piano. The score consists of six staves of music with various chord annotations and measure numbers.

Staff 1: Chords include C/G, C⁷/G, F⁰7, C²/E, E^b7(13), D9(b5). Measure numbers: 54, 55, 56, 57.

Staff 2: Chords include Dm⁷, G⁷, G⁷+9, E^m(b5), A⁷(b9), (D9). Measure numbers: 58, 59, 60, 61.

Staff 3: Chords include D9, Dm⁷, G⁷+7, C⁶, (No CHORD), C BASS. Measure numbers: 62, 63, 64, 65.

Staff 4: Chords include F⁶, C⁺7, F⁶, F^mA⁷, A^b2/C, F^mA⁷, F⁶/C, F^mA⁷/C. Measure numbers: 66, 67, 68, 69.

Staff 5: Chords include A^b9, G⁹, G^b9, F⁹, E⁹, E^b9 #11 (FILL), D⁷(b9). Measure numbers: 70, 71, 72, 73.

Staff 6: Chords include G⁹, B^b9. Measure numbers: 75, 76, 77, 78.

(NORMA!) "I JUST LOVE FREEDOM"
 (TODDY!) "SO DO I" - - - (SEGUE TO BAR 146)

Handwritten musical score for guitar/piano, continuing from the previous section. It consists of three staves of music with chord annotations and measure numbers.

Staff 7: Chords include G^b9, C⁷13, B⁷13, E^b7(b9)(13), C⁺7/F#. Measure numbers: 78, 79, 80, 81.

Staff 8: Chords include F⁶, C⁺7, F⁶, F^mA⁷, A^b2/C, F^mA⁷, F⁶, F^mA⁷. Measure numbers: 82, 83, 84, 85.

Staff 9: Chords include A^b9, G⁹, G^b9, F⁹, E⁹, E^b9(13), D9(b5). Measure numbers: 86, 87, 88, 89.

(118)

Handwritten musical score for guitar, consisting of five staves. The score includes various chords and melodic lines. Key annotations include:

- Staff 1:** Chords G9, Eb9. Measure numbers 90, 91, 92, 93.
- Staff 2:** Chords F/C, B07, C7/Bb, Fma7/A, F#7(13), G7(13). Measure numbers 94, 95, 96, 97.
- Staff 3:** Chords Gm7, C7(13), Gm7, Em7bs, A7(b9)(13), Dm7, A/D, Dm7, G7(13). Measure numbers 98, 99, 100, 101.
- Staff 4:** Chords Gm7, Am/c, Gm7/c, C7(b9), F/A, Ab07, Gm7, F#9bs, C#7. Measure numbers 102, 103, 104, 105. Includes a circled measure 146 and the instruction "(SAFETY REPEAT)".
- Staff 5:** Chords Em7, Bbsus., G/Bb. Measure numbers 146, 147, 148, 149. Includes instructions "ACCEL.", "RALL.", and "V.S.".

Handwritten musical notation for measures 150-165. The notation is in 4/4 time and includes various chords and melodic lines.

Measures 150-153: Ebma7/Bb, D9/Bb, Ebma7/Bb, Am7, D7(b9)

Measures 154-157: Dbma7/Ab, Gm7, C7(b9)(bs), C9

Measures 158-161: Cbma9/Gb, Cm11, Cm7, Ab9 sus., Ab7(b9)

Measures 162-165: Dbma7, (FILL) Abm7, G7(13)

"CASSELL, HOW DO YOU DISCOVER VICTOR?"
(SEGUE TO 250)

Handwritten musical notation for measures 166-187. The notation includes complex chords and melodic lines.

Measures 166-169: Gbma7, Gb7, Gb7, F9 sus., F13(b9)

Measures 170-173: Gb2, Abm7/Gb, F/Gb, Gb2, Cm7(11)

Measures 174-177: Bbma9/F, F7(b9), Bb7/F

Measures 178-181: Cm7, C#m7(bs), Dm7, G7b5/Db, Ab2/C

Measures 182-185: Abmb/Cb, Bb9 sus., E9 #11

Measures 186-187: Ebma9/Bb, Am7(b9), D7(#9)

(120)

P/C

.7.

PARTY MUSIC

Handwritten musical notation for guitar, consisting of three staves. The first staff contains measures 188-191 with chords: $Dbma^9/Ab$, C^7sus , C^7 , Fm/C , and $F\#o7$. The second staff contains measures 192-195 with chords: Fm^7 , $Bb^7(13)$, $Ab^7(13)$, $G^7(13)$, $G^7(b13)$, C^9sus , and $C^7(-9)$. The third staff contains measures 196-199 with chords: F^9sus , $Fm^7(-5)$, F^9 , Db^9 , $C^7(13)$, $B^7(13)$, and Ab/Bb . Measure numbers 188/238, 189/239, 190/240, 191/241, 192/242, 193/243, 194/244, 195/245, 196/246, 197/247, 198/248, and 199/249 are written below the notes.

... AND HIT A G-FLAT !!

→ 250 (NOT SLOW)

Handwritten musical notation for guitar, starting at measure 250. The first staff contains measures 250-253 with chords: F^9 , E^9 , $Eb^9(\#11)$, and a wavy line indicating an arpeggio. The text "easy arpeggio" is written below measure 252. Measure numbers 250, 251, 252, and 253 are written below the notes. The notation ends with a double bar line and the initials "V.S." to the right.

AFTER VICTOR HITS A HIGH NOTE

EASY STRIDE ↓

LOUD CAISS

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

Ab6 G/Ab Ab6 Ab2/Eb Bb7/Eb AbMA7 Cb/Eb AbMA7 Ab6 AbMA7

Cb9 Bb9 A9 Ab9 G9 Gb9 F7(13)

Bbm9 (begin to relax tempo) Dbm(MA7) Dbm6

Ab/Eb Ab/C Abm/Cb Bb9sus Bb9

Eb9sus C/Eb Db9 C9sus C7(13) Fm6 C/F Fm7 Bb7(-9)

Bbm7 Cm7 Db9 Gm7(-5) C7sus C7 F7sus(-9) F7(-9)

"ANSWER, MR. TODD"

"ANSWER, NORMA"

278

279

280

281

Bb9sus Bb7 Gb9 F7(13) E9 Eb9sus

WATCH FOR TODDY CLOSING THE DOOR.

282

283

284

285

Ab2 Gb9 E9 AbMA9

filagree

OPTIONAL

TODDY'S TURN

12

Two sets of empty musical staves. The top set consists of a single treble clef staff. The bottom set consists of a grand staff with a treble clef and a bass clef.

RUBATO
 [TODDY EXITS VICTORIA'S DRESSING ROOM]

Musical notation for the first system. It includes a vocal line starting with a treble clef and a piano accompaniment with a grand staff. The vocal line has notes marked with letters A, B, C, and D. The piano accompaniment has a treble clef and a bass clef. Dynamics include *mp* and *sfz*.

Musical notation for the second system. It includes a vocal line and a piano accompaniment. The piano accompaniment features a section labeled *(PIANO) SOLO*. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

QUASI TEMPO
 (HUNS + DANCE)

Musical notation for the third system. It includes a vocal line and a piano accompaniment. The piano accompaniment features a complex rhythmic pattern with many beamed notes. Dynamics include *(b)*.



(VICTORIA ENTERS FROM DRESSING ROOM)

RUBATO
[TODDY EXITS]

Musical score for the first system. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The tempo is marked *RUBATO*. The vocal line begins with a fermata. The piano accompaniment includes a bass line with a fermata and a treble line with various chords and melodic fragments. A dynamic marking of *p stacc.* is present. A rehearsal mark 'm' is above the first measure, and a 'P' is above the final measure.

Musical score for the second system. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has two sharps (F# and C#). The tempo is marked *Q*. The vocal line has a fermata. The piano accompaniment includes a bass line with a fermata and a treble line with various chords and melodic fragments. A dynamic marking of *stacc.* is present. A rehearsal mark 'R' is above the first measure.

Musical score for the third system. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has two sharps (F# and C#). The tempo is marked *S*. The vocal line has a fermata. The piano accompaniment includes a bass line with a fermata and a treble line with various chords and melodic fragments. A rehearsal mark 'S' is in a box above the first measure.

JAZZ HOT FOX TROT

13

SWING TEMPO

The score is written for Piano-Conductor and includes parts for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'SWING TEMPO'. The score is divided into systems, with measures 20 and 21 clearly marked. The first system includes parts for Saxes (Unison), Flute (FLT.), Trumpets (TPIS Muted), Trombones (TBN), and Saxophone (SXS). The second system includes parts for Mark Tree (H.H.), Bass, and Saxophone (SXS). The third system includes parts for Saxophone (SXS), Trombones (TBN), and Bass. The score contains various musical notations such as slurs, accents, and dynamic markings like 'f', 'ff', and 'mp'. There are also handwritten annotations like '2A' and '2C'.

FLT.

2A

SXS. (UNIS.)

f

TPIS (MUTED) TBN.

ACC.

SXS. TBN. (UNIS.)

MARK TREE H.H.

BASS

20

21

(+TPIS)

f

(+TBN)

ff

(+TBN)

mp

mp

ff

3 19

3 VLNS.
(DIB.)

BR. (MUTE)
T. SAX

4/20 5/21 6/22

7/23 8/24 9/25 10/26

G6 F#6/b G6 Gma7 CH7/b Gma7 D7

Bb7 A7 A7 G7 (vcls.) G7 (vcls.) E7 as. 3 E7 3



11 27

12/18 13/19 14/30

SX3

A7 / n E7 / n A7(9b5) / n C#m7(b5) / n Cm6 / n Cm6

(+VLAS, CELLO)

VLAS CELLO

15/31

16/32 17/33 18/34

Eb7 / n Eb7 / n D7 / n Eb7 / n D7

GTR.

(+ TEMPLE BLOCKS)

35

36 37 38

3 VLAS. (DIV.)

BR. PIANO T. SAX

G6 / n F#7b9 / n G6 / n Gm7 / n C#7b9 / n Gm7 / n D7

127

Musical notation for measures 39-40. Includes piano accompaniment with chords Bb7, A7, Ab7, G7, and G7(Nb5). Includes a saxophone line with notes and rests.

Musical notation for measures 41-42. Includes piano accompaniment with chords b7 and (4)7. Includes a saxophone line with notes and rests. Includes the instruction "CL'S T. SAX (LUNIS)".

Musical notation for measures 43-46. Includes piano accompaniment with chords A7, Eb, A7(Nb5), C#m7(b5), Cm6, and Cm6. Includes a saxophone line with notes and rests. Includes the instruction "(+VLAS, CELLO)".

47 40 49 50

Chords: $Gma7/D$, $F\#7/D$, $Em7$, $A9(WS)$, $A9(WS)$, GTR.

51 3 VLNS. 52 53 54

Chords: $Am7$, $D7(WS)$, $Am7$, $D7(WS)$, $G6/B$, $Em9$, $Em7$, $A9$, $A7(WS)$

55 56

Chords: $Am7$, $D7$, $Am7$

D.S. ALCODA ON CUE

57 58

Chords: $D7$, $D7(WS)$, $G6/B$

ON CUE CODA

DR. FILL

TUTTI

TANGO

14

Empty musical staves for Piano and Violins.

TRPS. SX'S + ACC. BVA

SIGS.

ms

VLNS. ACC. mp

TSKS. ACC.

TEA. SX 8

+VCL.

ROS.

Musical score for measures 1-5, featuring Piano and Violins.

6

VLNS. ACC.

TEA. SX.

(A LA TENOR BANDO)

fs

OS.

ROS.

Musical score for measures 6-9, featuring Violins and Tenor Saxophone.

+VLA.

mp

fs

CAST. 3

2 4 XXX

rs. X X X

Musical score for measures 10-12, featuring Piano and Violins.

10

ACC. SOLO

VLNS.

Sim.

tr mmm

Musical score for measures 13-15, featuring Violins.

(+VCL.)

OS.

Sim.

(130)

Musical score for measures 16-19, featuring Piano and Violins.



13

15

ONCUE:
(A TEMPO)
Sxs.

17

SLOW GLISS.

18

19

20

CASTNETS x

21

22

23

MUSIC PREPARATION INTERNATIONAL (31)

24 SOP. + A. SX.

STGS. P.
UNIS.

25

26

27

28

STGS. P.
UNIS.

(+ ACC.)

(+ DR. RDS. B. CASSA)

f2

(+ TAMP.)

(+ BS.)

29

30

31

DR. RDS. + STGS.

f

(+ ACC.)

TAMP.

32

33

34

STGS. P.

Sop Cm7 F(vas)

Bb Eb

Abm7 b5 D7+5 D7(Nos)

35.

(Sop + Auto SX)

35 36 37

STES

Glock ACC.

(SOS)

Gm D7 G G7 Cm7 Bb F7(sus) Gm7

(+TIMP)

38 39 40

+T-SX

ff

STES

CL.

ACC + BR (8 BASS)

A7 Em7 G/A BR ff D Am7b5 D7

(+TIMP)

41

POCO PIU MOSSO

E.H.N. & STES.

42 43

marcato

(+ACC TENS)

mf fp

44 45

BR. >

SOP. + A-SX

BR. 1

E.H.N. + STES 6

(+XYLO.)

Gra

Loco

(+TENS)



46 47 48 BR. + XYLO (ST. MT.)

(+ACC.)

49 50 STG'S + XYLO BR. (DIV) + FL BVA

52 53 54

mf p stgs #p p

55 56 57 Acc.

(134) (+TIMP) (+BS)



58

(Acc.)

(+ STGS)

61

SXS (VANS) 62 (STGS) A

63

VCL. VCA. (LAWSON)

(SXS(DIV.))

f BMA7 B0 BMA9 B6

(+ Timp)

64

BR. (DIV.)

65

(+ CELLI) Arc. >>>

66

BR. (DIV.)

67

BMA7 F#sus BMA7 B0 BMA7 F#m7

SXS 3 3

(+ TENS) G7

TENS (+GTR)

Em Ab9sus Gb9 Ab

68

Piu Mosso

69

70

71

Db2 C7b9 sf

Db2 C2 sf

Cb2 CbMA7 Cb6

Bb7 Eb7 E7

sf (135) sf sf

MUSIC PREPARATION INTERNATIONAL

PK

= 7 -

TANGO

72

75

ADOL ACCEL
SIGGS. (CHIS.)

+ DR. (DU.)

78

81

+ SX'S

+ B.SX.

(B.SX.)



PIANO/CONDUCTOR

VICTOR/VICTORIA

15

TANGO TAG S.C.

52

mf p stacc #p p

53 54

55 56 57 Acc.

(+BS)



P/C EDITED 01/21/93

58

VAMP - FADE ON CUE

(ACC.)

(+ STGS)

SXS (UNIS) G2 (STGS) A

63

VCL, VCA. (LAWSON)

(SXS(DIV.))

BMA7 B0 BMA9 B6

(+ TRUMP)

(+ GUIT)

BR. (DIV)

BMA7 F#sus BMA7 B0 BMA7 F#m7

SXS 3 3

TENS (+GTR)

PARIS MAKES ME HORNY

NORMA: "POOKY ETC... (DIALOGUE . . .

CUE: "ROME MAKES ME HUNGRY"

1/19 2/2A 3/3A 4/4A

(2nd x (cl.)

(2nd x

mp (NOT TOO LOUD, BUT SOLID)

"FEATURE"
GTR. (+DRS.)

5

VOCAL - ON CUE (OSTINATO VAMP) (NORMA?)

PAR - IS MAKES ME HORNY

ROME MAY BE HOT, SEX-Y IT IS NOT

(+BASS PRZ)

D.B.

6VY 7 3 3

MP 4

8 9 10

PAR - IS .. IS SO SEX - Y RI - DW' W A TAX - I

11 12

GIVES ME A - PO - PLEX - Y

BRASS (MUTED) SXS "WA" "WA" GTR.

13 14 15

BIN TA LIS - BON AN' LIS - BON IS A HAS - BIN SCHLEPPED TA STOCK - HOLM AN'

TBN, CL, ACC (+ B. CL.) B.A.

16 17 18

BROUGHT A LOT A SCHLOCK HOME AL - SO OS-LO AN' OS- LO REAL-Y WAS SLOW

19 20

PAR - IS MAKES ME HORN - Y

B.C. VLR'S CELLO

T.SX.

21 22

S'NOT LIKE CAL - I - FORN - Y

B.SX.

MP 4

23

PA - RIS MAKES ME DIZ - 24, JACK IT'S SUCH AN A - PHRO - DI - SI - AC! OOH! IT'S TRUE

CL, S. SX.

26

(YELL) PAR - IS (SEX) THRILLS ME

f (DIV.)

mp (DIV.)

STES. P (DIV.) mp

CONTINUE SIMILE

Eb9

T.B. 4

Eb9

29

WHEN I SEE THE EIF - FEL TOWER, I HAVE TO GO AND TAKE A SHOWER, IT'S

STES. (DIV.)

mf

D7

31
TRUE
I DO

D7 RDS.
D7 C2/E (+TBNS.) F6 F#7(#9)

33 PAR-1S
34 KILLS ME
35 AND IT MAKES ME
(VLNS)

G9 VLAS, CELLO
C7 Bb2/D Ebmi (MA7) Emi7 (b9) BR. SX'S "WA" "WA"
GTR.

36 SEX-Y
37 AS FOR MA-DRID
38 SAVE IT FOR EL-CID

38 39 40

DIN-IN' AT THE LI-DO LOOS-ENS MY LI-BI-DO

41 (PIGGY BACK) 42

LIKE A BIG TOR-PE-DO

CL. BR.

43 44 45

SEEN GEN-EV-A IT'S HARD-LY JUN-GLE FEV-ER 'BIN TA BRUSS-LES COULD

SXS, TPT, TBN.

P/C
EDITED 6/21

-7-

P.M.M.H.

46 47 48

USE SOME RED COR-PUS-CLES TRIED TOR-ON-TO DE - PART - ED MOL-TO PRON-TO

49 50 (+CLS, SX'S)

(YELL) PAR- IS MAKES ME TIN'-GLE
STGS (DIV.)

TPT. Solo

52

MAKES ME GLAD In SING-LE
STGS (DIV.)

CELESTE DR. FILL

(145)

53

3 3 54 55

LOU-DON'S O. K. IF IT'S FOR ONE DAY PAR-IS GETS ME SEX-Y

TRIS. MUTED

ACC. B.C.L.

56 57 58 58A

IN THE SOL-AR PLEX-Y

(DIALOGUE) "WHAT'S THE MATTER? STILL THINXIN' ABOUT THE COUNT?"

STG(S) (P123) + ACC ?

+ SB. (MTD)

TRIS

TEMPLE DR.

CL V.

(+ B.C.L.) (+ BS)

59

BEEN YA MU-NICH WHERE

+ TBUS

TBNS, (OPEN)

(+ BAR SX, BS)

62 63

EV-RY GUY'S A EV-NJCH. AN'-TA DUB-LIN, THINGS

66

AIN'T EX-ACT-LY BUB-BLIN'

67 68

HATE HEL-SIN-KI THE FINNS ARE KWD-A KINK-Y! BUT

(+IMP.)

147

69

70

PAR - IS

Sop. Sx.

STES.

B.SX

71

72

PAR - IS

Picc(BVA)
S.P. MURKO

ATTARD

73

(SPOKEN:)

75

PAR - IS MAKES ME OOH POOKY,

STES, Sx's
TOS(DIV)

Well

fff

148

BASS

EDITED 6/21
REV. 9/14/95

CRAZY WORLD

17

A B C D

"PIANO"
SOLO
PPP
CL., VLAS PP
CELLO

1 2 3

(VICTORIA:)

CRA - ZY WORLD FULL OF CRA - ZY CON - TRA - DIC - TIONS LIKE A

LET RING

SYNTH. SPLIT KBD. "LOW STRINGS" (+CELLO)
PP

(+BASS-ARCO)

VLNS. PP

4 5 6 7

CHILD FIRST YOU DRIVE ME WILD AND THEN YOU

VLNS, VLAS ACC.

"HARP"

(+STGS.)

(+CELLO BS)

(149)

P1C
EDITED 6/21

8 9 10 11

WIN MY HEART WITH YOUR WICK-ED ART ONE MIN-UTE

[END SPLIT]
JUST "HARP"

12 13 14 15

TEN- DER GEN- TLE, THEN

VLNS. (+ E.H.W., TBNS)

(acc.)
"HARP"

CELLI BASS (+ BSN.)

16 [MOLTO PIU MOSSO] 17 18

TEMP-RA- MEN-TAL AS A SUM- MER STORM

(E.H.W.) FLT. (+ VLA.) 6

OBOE
(acc. TONS VLA.)
MP (+ CELLO)

(+ FLUGELS)

SUSP. CYM.

150

MUSIC PREPARATION INTERNATIONAL

20 JUST WHEN I BE-LIEVE YOUR HEART'S GET-TING

(VLNS) FLT.
(OBS.)
f
E.H.N.
OB.
(+ACC.)
(FLUGELS, TRNS.)
(+TIMP.)
p.

22 [MENO] WARM ER YOU'RE

23

FLT. CL.
OB. E.H.N. p
(+ACC.)
Ac. GTR.
(+BASS, BS'N)
(acc., STGS.)

24 25 26 27 [POCO RT.]

COLD AND YOU'RE CRUEL AND I LIKE A FOOL TRY TO

UW'S (DIV.) d.
FLUGEL VLA, CELLO
VLNS (DIV.)
Cym.
MP (+TIMP ACC.)

pic
EDITED 6/21

28

COPE

29

TRY TO HANG

30

ON TO

31

PP

(VINS)

(VINS)

(W.W'S)

(VINS)

(+VIA)

part.

(acc., STGS.)

(tacc.)

(STGS.)

fb

fb

32

HOPE

33

34

35

POCO RIT.

FLT.

(+CELLO)

PP

p.

36

37

38

CRA-ZY WORLD

EV-RY DAY THE SAME OLD ROL-LER COAST-ER

VINS

VIA

CLS (DIV.)

(+CELLO ACC.)

P

BS. (PZZ.)

(152)

39 40

RIDE - BUT I'VE

(VLS.)

STR. ACC. DIV.

41 42 43 44

GOT MY PRIDE I WANT GIVE IN

(MUS.)

CL'S (+VLA) *ppoco*

FLUGLS (divi.)

Db Ab Gb Ab Db Ab Gb Ab

(+TUBA) *pp*

(+B.S. arco)

45 46 47 48

EV-EN THOUGH I KNOW I NEV - ER WIN

(+FUT.)

cresc.

mf

Db Ab Gb Ab Db Ab Ab Gb

BS (vln) (+TIMP)

49 **MOLTO RIT.** 50 51 52 53 (CUT TO M. 73A)

OH HOW I LOVE THIS CRAZY

VLA

(+BR)

To PIANO

(+BASS)

[Musical score for measures 49-53, including vocal line and piano accompaniment with dynamic markings.]

73A **QUASI TEMPO** 73B 73C 73D

WORLD

VLA, CELLO

PIANO

TEL.

[Musical score for measures 73A-73D, including vocal line and piano accompaniment.]

V.S. ↗

P/C
EDITED 6/21, 9/14

-7-

C.W.

74

RUBATO

VICTORIA PICKS UP
CANE AND EXITS.

Musical score for measures 74-77. Includes staves for strings (SYNTH), woodwinds (CL), and low strings. Performance markings include *mp*, *acc.*, *pp*, and *p*. A box labeled "TO 'HARD'" is present.

78

Musical score for measures 78-81. Includes staves for strings and woodwinds. Performance markings include *ff*, *p*, and *pp*. Annotations include "HARP", "MALL TREE", "TO 'STRINGS PIZZ'", and a list of instruments: "+ BS. CL., BSJ., CELLO, BS. PIZZ., GTR., DR."

Empty musical staves at the bottom of the page.

155