

PIANO-CONDUCTOR'S SCORE

Act Two

VICTOR/VICTORIA

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

Additional Music by FRANK WILDHORN

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VICTOR/VICTORIA

BOOK

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MUSIC AND LYRICS

"Crazy World"

"Le Jazz Hot"

"Chicago, Illinois"

"You and Me"

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The Tango

Apache

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PIANO/CONDUCTOR

ENTRACTE II

18

(MED. FAST)
INTRO "LE JAZZ HOT"

51

(X4LO)
(F.T.)

Musical staff 1 (Measures 51-54) with notes and rests.

STGS, Acc (BVA)

BVA

(+BR)
SX'S

MP

(+ Gtr. TRNS. BS)

Piano accompaniment for measures 51-54, including bass line and chords.

55

TPTS, SX'S (UNISON) 56

Musical staff 2 (Measures 55-58) with notes and rests.

Piano accompaniment for measures 55-58, including bass line and chords.

59

Musical staff 3 (Measures 59-62) with notes and rests.

P/C
EDITED 6/21,
10/23
63

Musical notation for measures 64-66. Includes treble and bass staves with notes and rests.

Musical notation for measures 67-70. Includes treble and bass staves. Annotations include *TPT.*, *DRS.*, *TBN. SX'S (unif.)*, *TBN.*, *BASS DRUM*, *BR. SX'S (DIV.)*, and chords *C9*, *A9*, *G7(#9)*. Measure 70 ends with a double bar line.

Musical notation for measures 71-74. Includes treble and bass staves. Annotations include *B. SX. BS. arco*, *ff*, and *BASS pizz.*

IN 4-SWING

Musical notation for measures 75-78. Includes treble and bass staves. Annotations include *F6add9*, *C7+5*, *F6add9*, *F7/C*, *FMA9*, *A7/C*, *FMA7*, and *C7+5*.

BASS WALKS IN 4

Musical notation for measures 79-80. Includes treble and bass staves. Annotations include *A7b9*, *G13*, *Gb13*, *F13*, *F13*, *Bb7/E*, *SX'S (DIV.)*, *Eb13*, and *D9*. Measure 80 ends with a double bar line.



79

TPSS.
(unis.)

80 81 82

sxs. (unis.)

(+XYLO)
Acc.

p.

Bb2 BbMA(105) Bbm6 Eb9 Bbm6 Eb/D6

83

(BR.)

84

85

86

(+sxs.)

(+BS. GTR.)

sxs.

87

88

89

(+BN.)

DRS.

(cim.)

90

(PP. Solo)

(+BR. DU.)

Gm7

C13

B13

Bb13

91 92

(+BR. DU.)

Gm7 C13 B13 Bb13

5

95 *Srs. (Dr.)* *(+ D.S.C.)*

95 96

97 *Srs. (Dr.)*

97 98 99 100

101

101 102

sffz
TIMP.
DRS.

SEGUE TO "LOUIS SAYS"

103 104

LOUIS SAYS
ALTERNATE VERSION

19

Two sets of empty musical staves, one for the right hand and one for the left hand, intended for the Piano-Conductor's score.

Musical score for measures 1 through 3. The score includes staves for Alto Saxophone, Brass, Percussion (PATTI CYM., TIMP.), Violins/Violas (VLNS VLAS.), and Basses/Cellos (B.SX, CELLO BASS). Measure 1 is marked with a 2/4 time signature. Measure 2 is marked with a 4/4 time signature. Measure 3 is marked with a 3/4 time signature. A box labeled "SLOWER" is positioned above measure 3 with an arrow pointing to the music. The Alto Saxophone part features a triplet in measure 3. The Brass part is marked "BRASS, ACC. ('MARTIAL') ff". Percussion includes "PATTI CYM." and "TIMP.". Violins/Violas and Basses/Cellos have specific rhythmic notations.

Musical score for measures 4 through 6. The score includes staves for Trumpet (TPT), Saxophones (SAX), and Piano (PIANO). Measure 4 is marked with a 4/4 time signature. Measure 4A is marked with a 4/4 time signature. Measure 6 is marked with a 4/4 time signature. A box labeled "VICTORIA LOWERS FAN" is positioned above measure 6 with an arrow pointing to the music. The Trumpet part is marked "TPT (PLUNGER) mf" and includes "WA" (wah) markings. The Saxophone part is marked "SAX, ACC, CL'S". The Piano part is marked "PIANO" and includes a box labeled "TO 'RHODES'".

ALTERNATE VERSION

5 VICTOR:

STGS (DIV)

I KNOW THEY SAY OF MA-RIE AN - TOI-NET-TE MY REP-U-TA-TION

"RHODES"

(CL'S TACET)

(+BS.)

8 IS A GO GET-TER SO WHEN I MET LOU-IS SIX - TEENTH OF BOUR-BON

BS. (+BS.)

11 I WAS SO DIS-TUR-BIN' I THOUGHT A BOUR - BON

(+BS.)

LOUIS SAYS
ALTERNATE VERSION

13 14 15

ONCE IN EV-'RY - WHILE WOULD KEEP ME SMIL - ING

ALTO SK.

BS. (+BS.)

16 [A TEMPO] 17 18 19

WWS (DIV.) (STACC.) LOU - IS SEIZE IS KING OF FRANCE

BR (DIV.) (MID)

"STG. PIZZ!" (+STGS)

(pizz.)

(+BS, GTR)

20 21 22 23

NOT BY CHANCE THAT I WED HIM

ALTERNATE VERSION

24 25 26 27

THEY ALL DO AS LOU - IS SAYS

TRI. ◊

(B5, GTR.)

28 29 30 31

MY, OH YEZ! JUST BED HIM

WOOD BLK.

32 33 34

THEN RE - CLINE

CL. VAS.

(+ CELLO)

GTR. ACC. (DIV.) Em7

A7b9

Dm7

BASS GTR.

ALTERNATE VERSION

35 36 37

ON MY CHASSE.

BR (DIV.)

"CELESTA"

Fm6 Em7b5 Em9b5 Gm6/A A7 b9 C#

38 39 40 41

WHO CARES WHAT THEY DO - WHO CARES WHAT LOU - IS

WINDS (DIF)

TENS ACC. (DIV.)

Dm7 Em7 F6 F#m7 E6

Dm7 Em7 F6

(+TIMP)

(+TIMP)

42 43 44 45

SAYS

(STRG, ACC.)

BR (DIV.)

CMA7 C6 Ab9(b5) Dm7 G7+5

(Timp, TACET)

LOUIS SAYS
ALTERNATE VERSION

46 47 48 49

LOU - IS SAYS I MIS - BE - HAVE

Acc, STGS (WHIS) W.W'S (DIV)

xylo BR, BSN (DIV) (+xylo)

CMA9 CMA9 E A7b9

50 51 52 53

RANT AN' RAVE CRA - VING TROU - BLE

(+STGS, ACC) BR.

Dm9 Dm9 TIMP CMA9

(+GTR, BSN.)

54 55 56 57

IF HE ON - LY KNEW THE TRUTH.

xylo W.W'S (DIV)

mp STGS (DIV)

GTR. C2 C2 Am7 Em7 A7(b9) A7(b9)

ALTERNATE VERSION

58 59 60 61

IN MY YOUTH WAS DOU - BLE

WWS IT WAS DOU - BLE

(UNIS) (DIV)

PIANO (+ BR, BRN, TRMP) BR(DIV)

Dm9 Dm9 GTR, BSN.

62 63 64

MY LIFE'S BIG

WWS (DIV) WWS (DIV) gliss

(UNIS) Sub. mp "CELESTA" BR. ACC.

E7(b9) A7(b9) (TACC. DIV) Dm7

65 66 67

BOWL OF FRAISES

(DIV)

Fmb E7(b9) A7(b9)

ALTERNATE VERSION

68 69 70 71

POOR LOU - IS'S SCREW - Y - GLOCK WHO CARES WHAT LOU - IS

WWS ACC (DIV.)

72

SAYS?

+STES (DIV.)

mp BR (DIV)

Dm7 Em7 F6 F#m7 F/G Dm7 Em7 F6

(+BSN.)

STES.

73 74 75

SUD-DEN-LY THE RE-VOL-

C6 Ab9 Db9 C6add9

TO "HARP"

76 77 78 79

GLOCK U - TION - CAME AND MY SO-CIAL LIFE IS NOT THE SAME SO I PLAY A VER-Y

BVA

STES (PIZZ)

"HARP"

(+ACC) WWS

LOUIS SAYS
ALTERNATE VERSION

80 81 82 83

DIFF - REAT_ GAME LIV - ING ONE DAY AT A TIME

BLACK IS MIA (ARCO - UNIS)

"LOW STRINGS" (+CELLO)

BASS

84 85 86 87

SINCE EACH DAY MAY BE MY LAST ILL MAKE EACH MO - MENT

SX'S CELLO BR, ACC.

TO PIANO

88 89 90 91

QUITE SUB - LIME

STGS. (UNIS.)

Cym. X SX's (DNV) (+BR, OPEN DNV.)

G9 sus G7(b9) (Comp) Abm9 Db9 Cmaj7

(4 BEAT)

ALTERNATE VERSION

92 MEN:

VICTOR:

93 94 95

LOU - IS SAYS THEY LA - BEL ME

SX'S (UNIS) (+BR. DIV.)

Cma7 Cma7 A7b9 A7b9

96 MEN:

97 98 99

MAD MA - RIE AN - TOI - NET - TE

SX'S (UNIS) (+BR. DIV.) SX'S TBUS. (DIV.) (+TRIS)

Dm9 Dm9 G9sus (+B.SX)

100

101 102 103

FA - MOUS FOR HER ROV - ING EYE

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

Cma7 C6 Cma7 A7b9 A7(b9)+5

MPI 4

ALTERNATE VERSION

104 VICTOR:

105 106 107

HE SAYS I SHOULD KNOW BET - TER

SX'S (DIV.) (+BR, DIV.) SX'S, TBNS (DIV.) (+TPTS) A

Dm9 Dm9 G9 sus F0

(+B.SX.)

108 ALL:

109 110 111 112

GOOD TIMES RE - LIEVE HER MA - LAISE

TPTS, SX'S (DIV.) SX'S (DIV.)

EM7(b9) GM/A A7b9 Dm7 Dm6 Fm6 Db Em7(b5)

113

114 115 116 117

THE REST IS PHOO - EY WHO CARES WHAT LOU - IS

BR. (DIV.) SX'S (DIV.) BR. (DIV.) SX'S (DIV.)

A7(b9) Dm7 Em7 Fm6 F#m7(b5) F/G Gm6 Emb F6

(+B.SX.) (+TIME) 17 (+CONT)

LOUIS SAYS
ALTERNATE VERSION

118

119 120 121

SAYS

BR(unis.) (Div.) (+sx's) (+xylo)

Sx's (Div) C² A⁷ A⁷

122 123 124 125

(BR. DIV) (xylo)

Sx's (Div) DR. FILL

(+sx's)

126 ALL?

127 128 129

LOU - IS SAYS SHE MUS - NY ROOM

xylo (Div) Loco (+sx's)

Sx's (Div) STGS (UNIS)

Sx's (Div) BR(DIV) BR. Sx's (Div)

Db6 Db6 Bb7 Bb7

ALTERNATE VERSION

130 VICTOR: 131 132 133

STAY AT HOME ALL A - DOE - ING

xylo, SWR

Geck/Bowling - Dulciana

(+acc.)

Ebm9 Ebm7

134 ALL: 135 136 137

HE SAYS SHE SHOULD BE MORE PRIM

(b) f

sfz (w/ arco)

(+acc. div.)

Dbb Dbb Bb7 Bb7 Bb7+5 (b9)

138 VICTOR: 139 140 141

MORE LIKE HIM GOD HOW BOR - ING

sfz

(+acc.)

sfz (div.)

Ebm9 Ebm7

Sub. mp Ab7 (b9)

BASS

p/c

ALTERNATE VERSION

142

143 144 145

SXS (UIS.) I LIKE SADE COR. DE -

SX'S (DN.)

mp Fmi7(b5) Abmi/Bb Bb7 Ebmi7 GbMA9 Cb7

146 147 148 149

- LAISE THEY DRIVE ME COO - ET

(+ GR. DN.) Cb7 Bb7 Ebmi7 Fmi7 Gb6 Gm7b5 Gb/Ab

SXS (DN.)

150 151 152 153

ALL: WHO CARES WHAT LOU - IS SAYS LOU-IS SAYS THE RE-VO-

J.

SX'S (DN.) (+ TRM.)

mp (+TBX.) Ebmi7 GbMA1/F A/B Gb/A (+TBX.)

TO "HARP"

154

ALTERNATE VERSION

155 156 157

STGS. (DN.) PIZZ. LU-TION SPREAD. LOU-IS SAYS I MUST-N'T LOSE MY HEAD AND THE PE-O-LE HAVE-N'T

"HARP" (+ ACC, VIBES)

158 159 160 161

AN-Y BREAD I SAY LET 'EM ALL EAT CAKE.

STGS. f2

SX'S (DIV.) f2

TO PIANO

CYM. (BELL)

162

163 164 165

LOU-IS SAYS THAT KIND OF AT-TI-TUDE COULD BE A

STGS. (DIV.) PIANO

SX'S, TONS. (DN.)

GAR. Eb mi7 F mi7 Gb MA7 G mi7 (bs)

ALTERNATE VERSION

166 167 168 169

GRAVE MIS -

(+TRTS. DIV.)

Ebm/Ab Ab7 Gb/Ab Ab13 Gb/Ab Gbma7/Ab

170 171 172 173

TAKE

STGS. (UNIS) ff

SX'S, TBNS (DIV.) (+TRTS. DIV.)

A9 sus A13

174 175 176 177

ALL: LOU - IS SAYS OUR TIME IS SHORT

STGS (COM) #A

SX'S (UNIS) (+BR. DIV.)

D B7

M 4 (+BASS, "WALKING" AD LIB)

22

p/c

ALTERNATE VERSION

180

THIS RE-SORTS THEIR MUM - SE - UM

181

Sx's (DIV.) (+ BR. DIV.) Sx's, TBW.

Em⁹ Em⁷ Em⁷ A⁹ SUS (b) (b) (+ T.M.P.)

182

I SAY THEY CAN GO TO HELL

183 184 185

SXS (UNIS) BR. (DIV.)

D B7 B7 (+ T.M.P.)

186 ALL:

WISH 'EM WELL WHEN YOU SEE 'EM

187 188 189

Sx's (DIV.) (+ BR. (DIV.))

Em⁹ Em⁷ Em⁷ A⁹ SUS TBW.

ALTERNATE VERSION

190

ALL:

Musical notation for measures 190-192. Lyrics: THEY'RE SING - ING "LA

Piano accompaniment for measures 190-192. Chords: F#m7, Am/B, B7, Em7. Includes notation for saxophone (SXS) and bass.

193

194

195

Musical notation for measures 193-195. Lyrics: MAR - SEIL - LAISE"

Piano accompaniment for measures 193-195. Chords: Gm6, C7, B, GTR. B7. Includes notation for saxophone (BR. SXS "MARTIAL") and bass (+TBNS).

196

VICTOR:

197

198

199

Musical notation for measures 196-199. Lyrics: SXS(mz) AT HALF PAST SEV- EN - I'M OFF TO HEA - VEN

Piano accompaniment for measures 196-199. Chords: BS, TBNS, (+GTR), (Simul). Includes notation for saxophone (SXS) and bass (+TBNS).

MUSICIANS INTERNATIONAL

MP 4

24

plc

LOUIE SAYS

ALTERNATE VERSION

200

201 202 203

SO MUCH FOR ROYAL-TV — SO MUCH FOR LOYAL-TV —

SX'S (+TRTS)

204

205 206

EX-TREME-LY GOOD-EY — SO MUCH FOR

SXS.

207

208 209 210

LOU IS

STRG (DIV) (DIV) (DIV)

SXS (DIV.)

(+BS (arw) 4 TUMP)

(25)

ALTERNATE VERSION

211

212 213 214

STES. (UNIS.) SEIZE.

(+BR. (PIK.))

(+GTR.) DMA7 D6 DMA7 D6 B9 B7 B9

215

216 217 218

tr.b

LOUIS SAYS-CHASER

20

Empty musical staves for the piano part, including a grand staff with treble and bass clefs.

Musical notation for measures 1-4. Includes a treble clef staff with a hexagonal symbol above measure 1. A bass clef staff contains chords: $B^b_{mi}7$, $C_{mi}7$, D^b7 , $C_{mi}7$, $F7(b9)$, $B^b_{mi}7$, C^o , D^b6 . Above the bass staff, there are dynamic markings: *DRS.* (measures 1-2), *BR. sx/s (2vi.)* (measure 2), and *ff* (measures 3-4). A treble clef staff shows a melodic line with notes and rests.

Musical notation for measures 5-8. Includes a treble clef staff with a melodic line and a bass clef staff with chords: D^b/E^b , D^b/E^b , D^b/E^b , D^b/E^b , $G^b9(13)$, $G^b7(\#9)$. Above the bass staff, there are dynamic markings: *STGS. (UNIS.)* (measures 5-6) and *ff* (measures 7-8). A treble clef staff shows a melodic line with triplets.

Musical notation for measures 9-12. Includes a treble clef staff with a melodic line and a bass clef staff with chords: $A^b MA7$, $B^b_{mi}7$, $C_{mi}7$, $F7$, $F7$. Above the bass staff, there are dynamic markings: *BR. (2vi.)* (measure 9), *SX 2 (2vi.)* (measure 9), and *ff* (measures 10-12). A treble clef staff shows a melodic line with accents.



ENDING # 1

BR. SX'S (2ND.)

ENDING # 2

+ TRIP.

EDIT
10123

PIANO-CONDUCTOR

VICTOR/VICTORIA

HORNY EXIT

21

Two sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, intended for piano-conductor notation.

1

VNS, VCA (UNIS) b-o 2 b-o

S-SX (+ TPTS (7th) PLUNGERS) WA

SXS.

TBNS (UNIS)

(+ ACC. STR. BASS)

Musical notation for measures 1 and 2. Measure 1 is in 12/8 time with a key signature of one flat. It features a vocal line with notes b-o and b-o , and a piano accompaniment. Measure 2 continues the vocal line and piano accompaniment. Handwritten annotations include 'VNS, VCA (UNIS)', 'S-SX', 'SXS.', '(+ TPTS (7th) PLUNGERS)', 'WA', and '(+ ACC. STR. BASS)'.

3

"GROWL" (+ TBNS) WA

Musical notation for measure 3. It features a vocal line with notes marked with a 'GROWL' annotation and a piano accompaniment. Handwritten annotations include '3', 'GROWL', and '(+ TBNS)'.

(+ B. SX, TBNS, ACC)

SEGUE AS ONE

Musical notation for measures 4 and 5. Measure 4 is in 12/8 time, and measure 5 is in 8/8 time. The piano accompaniment includes a dynamic marking of ff . Handwritten annotations include '(+ B. SX, TBNS, ACC)' and 'SEGUE AS ONE'.

MP 4

MUSIC PREPARATION

29

(+ BASS)

KING'S DILEMMA

REV. 5/25

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.

A B C D

Two sets of musical staves corresponding to measures A, B, C, and D. The top set is a single treble clef staff, and the bottom set is a grand staff.

Two sets of musical staves for piano accompaniment. The top staff has a treble clef and contains performance instructions: "STGS, UNIS.", "P $\bar{\sigma}$ ", "PNO, GTR, BASS", and "DRUMS, 2ND X" with a wavy arrow. The bottom staff is a bass clef staff with musical notation. Measure numbers I, J, K, and L are written above the staves.

AD LIB. UNTIL CUE

KING: (SPOKEN)

I'm

Two sets of musical staves for vocal and piano accompaniment, measures I through L. The top set is a single treble clef staff, and the bottom set is a grand staff. The vocal line in measure L includes the lyrics "I'm".

Two sets of musical staves for piano accompaniment. The top staff has a treble clef and contains performance instructions: "4 B. CL, ACC.". The bottom staff is a bass clef staff with musical notation. Measure numbers I, J, K, and L are written above the staves.

MP 4

30

P/C (EDITED 6/21/95)

"(I'M) GONNA HAVE DINNER WITH" ⁻²⁻ ON CUE
2 (D.B.)

K.D. REV. 5/25

HER WITH HIM TO-NIGHT SO

3

TBNS (LINS.)
(PLUNGERS) +

4 5 6 7

WHAT'S THE BIG DEAL IT'S NOT A BIG DEAL, ALL RIGHT! ALL-RIGHT! SO

TBNS (OPEN)
(LINS)

GTR, BASS

8

9 10

WHY AM I SHY AS A SPOTT-Y FACED KID AT A HIGH SCHOOL PROM

(+ PND, B.C., ACC.)

MP 4

(31)

11 12 13 14

WHY? I'LL TELL YOU WHY! IT'S BE-

Handwritten musical notation for the vocal line, measures 11-14. The lyrics are: "WHY? I'LL TELL YOU WHY! IT'S BE-". The notes are written on a treble clef staff.

3 3 (MUTED) 3

TBNS. (UNIS.)

Handwritten musical notation for the piano accompaniment, measures 11-14. It features triplet patterns in the bass line. Annotations include "3", "(MUTED)", and "TBNS. (UNIS.)".

15 16 17 18

CAUSE I DON'T KNOW WHERE THIS CRA-ZY DAME THIS VIC-TOR GUY WHO - EV-ER HE IS IS

Handwritten musical notation for the vocal line, measures 15-18. The lyrics are: "CAUSE I DON'T KNOW WHERE THIS CRA-ZY DAME THIS VIC-TOR GUY WHO - EV-ER HE IS IS".

(+W.W'S, DIV.)

(DRUMS, TACET)

Handwritten musical notation for the piano accompaniment, measures 15-18. It features a complex chordal texture. Annotations include "(+W.W'S, DIV.)" and "(DRUMS, TACET)".

19 20 21 22

COM-ING FROM THAT'S WHY!

Handwritten musical notation for the vocal line, measures 19-22. The lyrics are: "COM-ING FROM THAT'S WHY!".

(W.W'S, TACET)

TBNS, UNIS.

32

Handwritten musical notation for the piano accompaniment, measures 19-22. It features a complex chordal texture. Annotations include "(W.W'S, TACET)", "TBNS, UNIS.", and a circled "32".

23

24 25 26

I AM A GUY WHO KNOWS HIM-SELF SO I REALL-Y DON'T GIVE A DAMN! I

This system contains the first three measures of the piece. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment is in bass clef. Measure numbers 24, 25, and 26 are indicated above the vocal line.

(+w.w's)

(+B'SU.)

TBNS. (LINS.)

Piano accompaniment for measures 24-26. Includes performance instructions: (+w.w's), (+B'SU.), and TBNS. (LINS.).

27 28 29 30

NEV-ER COULD BE IN LOVE WITH A MAN BUT WHAT IF I AM? I MEAN

This system contains measures 27-30. The vocal line continues with the lyrics: "NEV-ER COULD BE IN LOVE WITH A MAN BUT WHAT IF I AM? I MEAN". Measure numbers 27, 28, 29, and 30 are indicated above the vocal line.

(+TBNS.)

w.w's

STES. PIZZ. (DIV)

fz

TMS. (MUTED)

cym.

Piano accompaniment for measures 27-30. Includes performance instructions: (+TBNS.), w.w's, STES. PIZZ. (DIV), fz, TMS. (MUTED), and cym.

45

STES. ME?
PIZZ. VOLS
OMARIMBA, BSW.

HA!

GAY?

HA!

IF I

KNOW THAT I'M NOT WHAT'S THE

Musical notation for guitar and bass.

Piano accompaniment for the first system, including bass clef and dynamic markings like DR., (+ACC. GTR. BASS) MP, H.H., and (+CLS).

Vocal line for the second system with lyrics: PROB-LEM I'VE GOT? AND WHY DO I FEEL THIS WAY? THE

Piano accompaniment for the second system, including dynamic markings like (+BSW'S) TBNS.

Vocal line for the third system with lyrics: ON-LY LOG-I-CAL ANS-WER IS THAT HE'S A DAME! I

Piano accompaniment for the third system, including dynamic markings like (+T.B.S.) and mf.

MP 4

34

55 56 57 58

STGS. Know THAT I'M RIGHT I CAN TELL FROM THE WAY THAT I FEEL YEAH SO

(+BASS)
(ACC. + DR.)
TACET

mp

BR. (DIV.) f

Temp.

59 60 61 62

MAY-BE THE WAY TO PLAY IT IS TO GO A-LONG WITH THE GAME IF FOR

mp

CRSC.

BR. (DIV.) f

Temp.

63 64 65 66

SOME DUMB REASON I'M WORNS IS IT SUCH A BIG DEAL (HE THINKS ABOUT IT.) YEAH! IVE

mp

(+ACC, VIBES)

(+Temp)

67 (A TEMPO) (MUCH SLOWER)

NEVER BEEN WITH A BOY DANCE, NOT ONCE IN MY LIFE IF I

VLS.

LEGATO

B.C., BSN (ON.)
VLA, CELLO
(+ BASS ARCO)

69 HAD BEEN YOU CAN BET I'D BE STUCK WITH A WIFE BUT NOT

70

71 ME NOT KING! MY LIFE HAS BEEN ONE SWEET PERPETUAL

72 73

(+ WJS DIV.)

VLS.

(+ TBS, ACC.)

Acc.

(+ TMB)

VLS.

CELLI

bP

MP 4

36

75 76 77

FLING.
FLT. VASES
CL. y

STGS
mp

I'VE

ACC.
(W/H)

(+ E.H.N.)

(+ BASS.)
Pizz.

(+ GR.)

(E.H.N.)

(b)

(b)

(b)

(b)

Cym.

78 79 80 81

PLAYED SO MANY GAMES.

ACC.

W.H.
WAS

SYNTH.
"CELESTE"

CLS.

BASS
(RHYTHM)

82 83 84 85

FANNED THE FLAMES WITH LOAD - SA DAMES AND I'VE

(ACC.)

CLS.

CLS.

TO PIANO

86

87 88 89

LAND-ED THE BLAME FROM EACH DAME WHO CLAIMS... I'VE

ST6S (DIV) d. d. #d (+x10)

w.w's (DIV)

(+ ACC.)

PIANO

(+ BS (PIZZ))

TENS. (UNIS)

90 91 92 93 (RAPTUROUSLY)

TRICKED HER. BUT

ST6S w.w's (DIV) #tr

BR. (+TENS) (+TAMP)

94 95 96 97

NOW AT LAST I'M IN LOVE (SPOKEN:) WITH

ST6S w.w's d. d. 4

TRPS. 6TC

TENS. (SUSTAIN) 3 (SSN) (+BENS) TENS. (+TAMP)

MP 4 (BASS)

98

A TEMPO I°

99 100 101

VIC-TOR. MAY-BE I SHOULD SEE A DOC-TOR OR CON-

TITE H.H.

B.CL, ACC. GTR

BASS

(+ PNO.)

102 103 104

-COCT A COCK-A-MA-MIE TALE TO GET ME OUT OF TOWN MAY-BE TAKE A LONG VA-

TBNS (UNIS.)

(+ CL.)

105 106 107

-CA-TION WITH SOME AP-PE-TIZ-ING CHICK TO LIFT ME UP WHEN I'M DOWN. OR

MOLTO RIT.

STES, AS (UNIS)

MOLTO RIT.

ACC.

108 RUBATO

MAY-BE I SHOULD FACE THE MU-SIC GIVE UP DAMES LIKE MAME AN' MAR-GO TAKE ON

109 110 111

FLT. CL.

VNS, VIAS

WWS

TO CELESTA

(+CELO BASS/ARCO)

112 113 114 115

BOARD THIS STRANGE NEW CAR-GO DID OTH-EL-LO- FAN-CY I-A-GO. I'LL TAKE

(FLT.)

(T.WIND)

RIT.

FL'NS

TENS (DIP)

RIT. - TO PIANO

TIMP. mf

116 PIU MOSSO

VIC-TOR TO CHI-CA-GO AND WE'LL SEE WHAT HAP-PENS THEN. WHEN I'M

117

STGS. FLT, E.HW

VIAS B-CLAS (UNIS)

CELLO

118 ATEMPO

119 **RITARD** 120

OUT WITH HIM AND EIGHT OR TEN OF THE WORLDS. NO QUESTION MOST OB-NOX-IOUS MEN.

(+BR.)

(+CELLO) **POLO**

(+PNO)

RITARD

PUN, VIOLAS A TPO di SCHOTTISCHE CELLO

(+GTR.)

(B.S., DR.)

121

122

W.W.'S (DIV.)

STRS (UNIS)

BR (DIV) MUTED

(+B.C.)

123

124

I'D

125

125

LIKE YOU TO MEET MY BEAU-TI-FUL BOY FRIEND VIC - TOR ... HOW WOULD IT

3 3 126 3

(E-HW) (DIV) (STGS)

B.CLS(DIV.)

4. TBWS (CRUX)

127

127

SOUND DOWN AT THE STA-DI-UM HOW WOULD IT LOOK OUT AT THE RACE TRACK I CAN JUST

3 3 3 128 3 3

4. FURS. 4. (UNIS)

(E-HW) B.CLS

138

SEE OUT AT THE BALL-PARK TO-NY PA- LER-MO GIVE ME THE EYE WHEN

W.W. (UNIS) 3

BR. (DIV.)

TIPPE BLOCKS

Bb7 Bb0

140

I WALK IN WITH A GUY OF

STGS (PIZZ.)

W.W.S (UNIS)

CYM

BR, ACC.

DR. 3

arco (DIV)

142

ALL GOD'S GOR-GEOUS CREA-TURES WHO PLAY TAG WITH MY LI-BI-DO

VENS VLA.S (DIV)

W.W.S (UNIS)

(ALL STGS) (DIV)

Acc. B.C.L

E7 Fm6 Gm7 C9 Fm7 Bb3sus Bb7 EbMA7 Ebb

B'SH, CELLO (UNIS) 4 SUSTAIN

146 147 148 149

I HAVE TO PICK THE QUEEN OF DRAG WHO DRESS-ES IN A TUX-E-DO ID

(+BR.)
(MUTED)
(E AC.)

SYB. PIZZ (DIV)

T'PLE
BLUES
BR. GTR.

(+DR) 3

BASS

150 151

LIKE YOU TO MEET MY LOV-ER NOT NOR - MA VIC - TOR WHAT WOULD THEY

VLS VLS (DU.)
FLTS (DU.)

E.H.N. f

(+GTR.)
VLS.

(+B.CL.)

(+CELLO)
(BASS)

152 153

THINK OUT AT THE GOLF CLUB? WHAT WOULD THEY SAY, DOWN AT THE NIGHT CLUB? HERE'S WHAT THEY'D

FLTS.

STES. (DIV.)

(+B'SN.)

(B'SN, B.CL.)
(E.H.N.)

(+BR.)

154 SAY IN GUID-O'S STEAK HOUSE THE MO-MENT WE WERE SEEN HEY! DID

155 156

(UNIS.) *mf* (DIN.) *p* (GLOCK BVA)

BR. (DN.) BR.

Bb7 Bb0

157 158 159 A TEMPO, IO 160

YOU GUYS KNOW THAT KING MAR-CHAN IS A QUEEN IT'S A

GLOCK (BVA)

FLTS VLNS, VOLS BSN, CELLO (+B. CL, ACC, GTR, BASS)

DRS. B.D. f

161 162 163

TRICK AND A TRAP I'M NOT TAK-IN' THE RAP FOR A CRIME I DID-N'T DO

(+ 2 TPTS, TBN. MUTED)

164

165 166

I GOT- TA MAKE CER- TAIN THAT HE IS A SHE - IF I

(+CLS, TBN.) (ALS. TACET)

167

168

DON'T ALL MY NIGHT - MARES COULD END UP TRUE - THERE'S.

(+BSW.)

169

170 171

ON- LY ONE WAY - TO FIND OUT - FOR SURE - BUT I HAVE- N'T GOT THE GUTS TO TRY -

STES, (DRJ)

(+W.W'S) (DAS. GUITAR TACET)

(+ACC, BASS, ARCO)

172

173

174

RUBATO COLL VOCE

OR HAVE I? IF I'M RIGHT I'LL THROW A

BR(DIV)
OPEN

f2

GTR
DRS.

(+STGS, BRS.)

sfz
(+TIMP)

175

176

RUBATO

178

PAR-TY TO-NIGHT IF I'M WRONG I THINK I'LL DIE BUT

sfz

TPTS, SXS

(+TENS)
CELLO

TENS sfz

179 COLLA VOCE

180

YES I GUESS I GOT-TA DO IT HELL THERE IS-N'T THAT MUCH TO IT

STRG
(BVA)

CR, SXS
(DIV.)

(+GR.)

47

181 182

I CAN'T SIT HERE ONE MORE MIN-UTE LET-TIN' TIME GO BY. I

182A 182B

NEED TO PUT AN END TO ALL THIS HOW AND WHY I

183 184

NEED TO KNOW LIKE MOST GUYS NEED AN AL-1-BI I'LL GO MY-

185 *mf* SELF I JUST CAN'T ASK A PRI-VATE EYE IS THE

(BVA) STES (BVA) SX'S

(BR, SX'S)

188 GIRL I'M IN LOVE WITH A GUY?

(BVA) Loco (+BR.)

cm. o

60160 6121

CAT AND MOUSE

23

Two empty musical staves at the top of the page. The top staff is a single treble clef staff, and the bottom staff is a grand staff (treble and bass clefs).

A musical staff with measure numbers 1, 2, 3, and 4. The staff is currently empty.

Musical score for measures 1-4. The top staff is a treble clef staff with notes and rests. The bottom staff is a bass clef staff with notes and rests. Annotations include "cls." above the treble staff, "p" and "sf" below the treble staff, "B.C." above the bass staff, and "BASS (Prz)" below the bass staff. A "Tri." marking is present above the treble staff in measure 3. A circled "5" is written in the left margin next to measure 1.

A musical staff with measure numbers 5, 6, 7, and 8. The staff is currently empty.

Musical score for measures 5-8. The top staff is a treble clef staff with notes and rests. The bottom staff is a bass clef staff with notes and rests. Annotations include "cls. (acc)" above the treble staff and "B.C." above the bass staff.

A musical staff with measure numbers 9, 10, 11, and 12. The staff is currently empty.

Musical score for measures 9-12. The top staff is a treble clef staff with notes and rests. The bottom staff is a bass clef staff with notes and rests. Annotations include "cls." above the treble staff and "B.C." above the bass staff. A circled "50" is written in the left margin next to measure 10.



9/12 EDI 160 6/21
10/23

13

14 15 16

13oc

sim. (BASS FACET)

This system contains measures 13 through 16. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a 'BASS FACET' section. The notation includes various rhythmic values and accidentals.

17 18 19 20

This system contains measures 17 through 20. It continues the musical piece with similar notation to the previous system, including a vocal line and piano accompaniment.

21 22 23 24

21 (MUSICAL)

This system contains measures 21 through 24. The notation includes a vocal line and piano accompaniment, with a specific annotation '(MUSICAL)' above measure 21.

25 26 27 28

This system contains measures 25 through 28. It concludes the musical piece with a vocal line and piano accompaniment.



29

30 31

TRPT I (MUTED) Solo

32

33 34

TRPT. 3

35

36 37

(TRPT.) c.s.

38

39 40



41

42

43

44

Musical score for measures 41-44. Measure 41 is empty. Measures 42-44 contain piano accompaniment for CLS. (Clarinet Solo), TRI. (Trumpet), B.S.N. (Bassoon), and BASS. Dynamics include 'fz' (forzando).

45

46

47

48

Musical score for measures 45-48. Measure 45 is empty. Measures 46-48 contain piano accompaniment for OBOE, TBN. (Tuba), (+TBN. MUTED), VLA. (Viola), VLS. (Violoncello), B.CL. (Bass Clarinet), and (+CELLO). Includes triplets and dynamics like 'fz'.

49

50

51

52

Musical score for measures 49-52. Measure 49 is empty. Measures 50-52 contain piano accompaniment for OBOE, TBN., (+TBN. MUTED), CLS., VLA., (+VLS.), and B.S.N. Includes triplets and dynamics like 'fz'.

53

54

55

56

Musical score for measures 53-56. Measure 53 is empty. Measures 54-56 contain piano accompaniment for OBOE, TBN., (+TBN. MUTED), and ACC. (Accordions). Includes triplets and dynamics like 'fz'.



57

58

STGS. (DIV.) 59

TPYS. (MUTED) (UNIS.)

SOLD

CLS. TBN. CLS.

60

61

62

TRI

BASS

63

64

STGS. (DIV.) 65

TPYS. (UNIS.)

CLS. TBN. CLS.

66

67

68

TRI

BASS



69 70 71 72

c.s.
B.C.
BASS

73 (MAID OPENS DOOR ON TODDY) 74 75 76

Tr. Solo
(+VLS) VLS PRZ
CELESTE

77 78 79 80

Tr.
c.s.
HARDSICHARD
(+VLS) (+VLS)

(+c.e., BASS)

81 82 83 Flute 84

Tr.
c.s.
(vols)
B.S.
BASS
Flute



Plc EDKED 6/21
10/23

85

86 87 88

V.L. 2
Pizz.

ACC.
C.
V.L. 2
Pizz.

Cello, Pizz.

89 90 91

V.L. 2
V.L. 1

(ACC)

sp

B.C.

92 93 94

B.C.

fp

B.S.

95/99 SAFETY VAMP 96/100 97/101 98/102

B.S.

sp

BASS.

56

PIC EDIT 10/23

103 ON CUE

Musical score for measures 103-106. Measure 103 is marked "ON CUE". The score includes a vocal line with lyrics "(v.i.s.)" and "(B.S.N.)", and a piano accompaniment. Measure numbers 104, 105, and 106 are indicated above the staff.

107 DICTATED

Musical score for measures 107-108. Measure 107 is marked "POINT" and measure 108 is marked "ZIP". The score includes a vocal line and piano accompaniment. Measure numbers 107 and 108 are indicated above the staff. A circled note in measure 108 has a box labeled "18.c.". A circled note in measure 108 has a box labeled "+ ACC CEN T.M.P.". A circled note in measure 108 has a box labeled "SEGUE".

SEGUE

Large handwritten scribble or signature, possibly "S. G. C.", circled in black.



PIANO CONDUCTOR

VICTOR/VICTORIA

24

THE APACHE

REV. 616

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.

Musical score for measures 2 and 3. The top staff is for woodwinds (TPT., SOP., TBN.) and has a dynamic marking of *mf*. The middle staff is for strings (H.H.) with a wavy line indicating a tremolo. The bottom grand staff is for piano with a dynamic marking of *fp*. A wavy line labeled "GLISS" is written across the piano part.

Musical score for measures 4, 5, and 6. The top staff has a dynamic marking of *f* and a *Sim.* marking. The middle grand staff has a dynamic marking of *ff* and includes the instruction "(+ VLN., ACC., XRN., BTD)". The bottom grand staff includes the instruction "(+ TBN., BS)".

Musical score for measures 7, 8, and 9. The top staff continues the melodic line. The middle grand staff features complex chordal textures. The bottom grand staff features a rhythmic bass line.

(58)



10 Sop. SAX

fz

13 CL. (TPT, SOP. SX)

15 (+XRL)

16 (CL. TPT. b)

17 (+BS)

18 (CL. TPT.)

19 (Sim. - MV.)

20 (+XYLO)

21

22 (+VLN, ACC. - BVA)

23 fzp

(+VLN, Acc, BJO.)

24

fz > p TBUS.

(+BS)

TRI, CYM.

25 (CL. SOP. TPT. TBN.) (Sim.-Div.)

26 (Sim.-Div.)

27 (+ACC, XYLO)

28

(+VLN, ACC)

R.S. x x

(+BJO.)

Ebm6 F0 Ebm6 Ebm6 Ebm6 Ebm6

(+TBN, BS.)

29

30

31

32

R.S. x

fz fz H.N. p

(+BJO.)

(+TBN, BS.)

TBN.

33 (+VCL)

34

35

R.S. x CRASH x

R.S. x CRASH p

(+ACC - BVA)

Gm A° Gm

(+TBN, BS.)

Sax. B10

CL, SOP, VLN.

PLC
EDITED 6/21/95

- 4 -

APACHE
REV. 6/21/95

36 1. VLN. $\frac{2}{4}$ (b) $\frac{2}{4}$ 37 a

BR. BANJO ACC. sfz

STGS

SXS

TBN. BS. sfz

50 SIGS x Wd (Bva) ACC.

2 P. ATTI

51

ff (+trns)

(+trns) B.S. ss

52 53 54 55

ffs

f

(+trns)

mf

sfz



56

BVA

(+ W.W. VOLS. ACC. (P.P. 2))

Tutti

(+ TAN. VCL. Time)

58

BVA

BVA

(+ Tutti)

(P.P. 2)

(B.N.S.)

CRASH

H.H.

sfz2



CHEZ LUI PIANO II
AFTER APACHE

EASY STRIDE

Musical notation for measures 1-3. The piece is in 4/4 time. Measure 1 starts with a C chord. Measure 2 has a D9 chord. Measure 3 has a D9 chord. The melody consists of eighth and quarter notes.

Musical notation for measures 4-6. Measure 4 has a Gb7 chord. Measure 5 has a G7 chord and an F/A chord. Measure 6 has a Bb07, G7/B, and G+7 chords. The melody continues with eighth and quarter notes.

Musical notation for measures 7-10. Measure 7 has a C chord. Measure 8 has a Dm7, D#07, C/E, and C7 chords. Measure 9 has a C, Gb7, F6, and F6/C chords. Measure 10 has an F#07, D#07, C/E, C/G, Em7b5, A+7, and A7 chords. The melody includes triplets in measures 8 and 10.

Musical notation for measures 11-18. Measure 11 has a Dm/F, E07, Dm7, and D#07 chords. Measure 12 has an Em7, A9, D9, and G9 chords. Measure 13 has a C/E, A7, D9, and G7 chords. Measure 14 has a C6 and F#(#11) chord. Measure 15 has a C/E, A7, D9, and G7 chords. Measure 16 has a C6 and F#(#11) chord. Measure 17 has a C/E, A7, D9, and G7 chords. Measure 18 has a C6 and F#(#11) chord. The melody includes triplets in measures 12 and 18.

F FMA7 F6 Dm7 G7 G7/D G7 Ab7 G7

COE: "MAY I BUY YOU A DRINK?" "COFFEE" - JUMP TO [35]

C7 Bb/D Eb07 C7/E C7 F6 Gm7 G#07 C+7 (SAFETY REPEAT)

[35]

Ab

ATTACCA
"PIANO HOT INTRO"

PIANO HOT INTRO

"THE TOAST OF PARIS, VICTOR!"

Jazz hot

(FAST) (SOLO)

ff B A#F# B BMA7 D/F#

BMA7 D9

"PERHAPS VICTOR WILL HONOR US WITH A SONG - PERHAPS AN OLD ENGLISH TUNE, VICTOR!"

(A LITTLE SLOWER)

Eb6 Bb+1-9 Eb6 EbMA7/Bb Eb6/Bb EbMA7 Eb6/Bb EbMA7 Eb6 EbMA7

Gb9 F9 Eb9 D9 Db9 C9

F9 (WATCH FOR FALL OFF)

F9 Am6

(ARPEGGIATED L.H.) RALL - - -

IMMEDIATE SEQUE TO "YOU AND ME"

EDIT 10/23

YOU AND ME

27

REV. 10/7/95

1 2 3 4

[TODDY'S FINGERS ARE TWINKLING AT THE PIANO]

(SOLO)

5

[TODDY* VICTORIA]

6 7 8

YOU AND ME ————— WE'RE THE KIND OF PEOPLE OTHER

(VOICE)

9 10 11 12

PEOPLE — WOULD LIKE TO BE —

(+ BASS DRMS.)

OPTIONAL TRAIL



13 14 15 16

V. WAN - DRING FREE WE PRE-SENT THE KIND OF PIC - TURE

T.

RIS. 3 3 3 3

(+ ACC. CL. VLAS, CELLO)

ACC. CL. VLAS, CELLO

17 18 19 20

PEO-PL E ARE GLAD TO SEE AND WE DON'T

VLAS, CELLO

VLAS, CELLO

CL. CELLO

(+ ACC) 3

21

Musical notation for measures 21-24. The vocal line includes the lyrics: CARE THAT TO - MOR - ROW COMES WITH NO GUAR - AN - TEE WE'VE EACH

Instrumental notation for measures 21-24. Includes performance instructions: *W.W.'S VIBES*, *3*, *(+ DR. MUTED)*, and *SYCS.*

Piano accompaniment notation for measures 21-24. Includes performance instruction: *(+ ACC.)*

Musical notation for measures 25-28. The vocal line includes the lyrics: OTH - ER FOR COM - PA - NY AND

Instrumental notation for measures 25-28. Includes performance instructions: *SYCS/FETS* and *TRP. TEN. (WIS.) MUTED*

Piano accompaniment notation for measures 25-28. Includes performance instruction: *(+ ACC.)*



29

COME WHAT MAY YOU AND ME WILL

Musical notation for measures 29-31. The vocal line starts with a whole note 'COME' in measure 29, followed by 'WHAT' in measure 30, and 'MAY' in measure 31. The piano accompaniment consists of chords and moving lines in both hands.

Piano accompaniment for measures 29-31. Measure 29 features a triplet of eighth notes in the right hand and a bass line. Measure 30 has a B7 chord. Measure 31 has an E7 chord and a G#2/E chord.

STAY TO - GE - THER. YEAR AF - TER YEAR

Musical notation for measures 32-34. The vocal line starts with 'STAY TO - GE - THER.' in measure 32, followed by 'YEAR AF - TER YEAR' in measure 33, and a final note in measure 34. The piano accompaniment continues with chords and moving lines.

Piano accompaniment for measures 32-34. Measure 32 has a triplet of eighth notes in the right hand. Measure 33 has a B7 chord. Measure 34 has an E7 chord and a G#2/E chord with an accent (+ Acc.).

69



35 36 37 38

WONT WE MY DEAR? THATS WHY WE'RE YOU AND

Detailed description: This block contains the first system of the score, measures 35 through 38. The vocal line is written in treble clef with a key signature of one sharp (F#). The lyrics are: "WONT WE MY DEAR? THATS WHY WE'RE YOU AND". The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

W.W (UNIS) 7.

(+ACC.)

834.

Detailed description: This block shows the piano accompaniment for measures 35-38. It includes performance markings such as "W.W (UNIS) 7." above the staff, "(+ACC.)" above the staff, and "834." with a fermata-like symbol below the staff. The notation shows chords and melodic lines in both hands.

39 40 41 42

ME

Detailed description: This block contains the second system of the score, measures 39 through 42. The vocal line is written in treble clef and contains the word "ME" in measure 39. The piano accompaniment continues with the same rhythmic pattern as the previous system.

BR. (MUTED) >

(+WW'S) >

Detailed description: This block shows the piano accompaniment for measures 39-42. It includes performance markings "BR. (MUTED) >" and "(+WW'S) >" above the staff, indicating specific articulation and dynamics for the piano part.

SOLO (4 BARS)

(+ RHY)

Detailed description: This block contains a piano solo section for measures 39-42, labeled "SOLO (4 BARS)". The notation features triplets in both the treble and bass staves. A marking "(+ RHY)" is present at the bottom left of the block.



P/C

YOU AND ME

43

Musical score for measures 44-46. Includes staves for vocal line and piano accompaniment. Annotations include: ACC. (3), Cym., WOOD BLOCK, Bsn., (+STRG. BVA) PIZZ., and VLA. CELLO (VMS.).

47

Musical score for measures 48-50. Includes staves for vocal line and piano accompaniment. Annotations include: (+BR.), TEMPLE BLOCK, BSN., (+BR. DIV.), and various rhythmic markings.

51

Musical score for measures 52-54. Includes staves for vocal line and piano accompaniment. Annotations include: WW's (DIV.), BR. (DIV.), ACC. (DIV.), (+STRG. PIZZ.), and BELL. A guitar chord chart is provided at the bottom of the piano part.

Guitar Chord Chart:

(LAY LOW) G6	B7	A2 / C#	Dm7	B7 / D#	E7	Bm7	E7	B7 / F#	Gm6	E9 / G#
--------------	----	---------	-----	---------	----	-----	----	---------	-----	---------

MP 4

55 56 57 58

HW'S (UNIS.) STGS. PIZZ. FZ (UNIS.)

V.LAS. CELLO

W.B.L. 3 (+ACC. GR.)

A⁹ D⁷ D⁹+5 Dm⁷/_G TRI. BR. (BROADLY) B/G

BSN. V (+BASS) BASS B'SN (+BASS)

59

60 61 62

STGS. ARCO (UNIS.)

BR. (DIV) (sim.)

BALL-ROOM STYLE C² C⁶ C^m C^m (MA9) C^m (MA9) (b5) C^m Am⁷

DR. BRKS (on RING)

63 64 65 66

Glock. W.W.'S (DIV)

Acc. BR.

G^b Gm⁷ E⁷ A¹³

A.H. 3

PLC EDIT 10/23

- 8 -

YOU AND ME

REV 9/14/95 REV.
REV 9/23/95 10.7.95

66A 66B 66C (ON CUE)

AND

STGS. Pizz
w. WS
Acc.

W.B.K. x x

BR. DIV.

BS.

SANDPAPER BLKS.

67

68 69 70

COME WHAT MAY YOU AND ME WILL STAY TO-GETH-ER

STGS. DIV P
ARCO

BR. DIV.

TONS. DIV.

SANDPAPER BLOCK

73

71

72 73 74

YEAR AF - TER YEAR - WOU' T WE MY DEAR ?

CUT TO
M. 79

N.W.'S
ACC.

(+ TRNS.)

TRNS.

A9 D7 D/C Bm7 E7 D2/F# Gm(b5)

(+83N)

75 76 77 78

AL - WAYS BE YOU AND ME WELL

mar.

(+ TRNS.)

CLS. (OMIS) A9 D7sus - D7 Bm7 (CLS.) E7 E7#5

74



PC

YOU AND ME

REV. 10-7-95

79 80

VICTORIA *8#* THAT'S WHY WE'RE YOU AND

TODDY *8#*

2 (+wWS)

[VICTORIA TRIPS RICHARD]

A9 *D9 sus* *D7*

FINE

81 82

XYLO. *w.w.s*

STGS PIZZ. (DIV)

ACC.

CELLO (PIZZ)

b1 *b1* *D7* *G2*

75

BASS



THE FIGHT

28

Empty musical staves for Piano and Violin/Viola.

1 2

(SOLO PIANO + DRS.)

ff

8VA

Musical notation for measures 1 and 2, featuring piano and violin/viola parts.

3 [L'ISTESSO TEMPO]

4 5 6

[REPEAT UNTIL CUE] [2ND X START] [40A]

(2ND X + 1PTS, MUTED)

f

Musical notation for measures 3 through 6, including performance instructions.

7 (2ND X + GTR.)

8 9 10

(+W.W'S)

(+1PTS)

(1PTS, 2ND X)

acc.

Musical notation for measures 7 through 10, including performance instructions.



PIC EDIT 6121

THE FIGHT

-2-

Handwritten musical score for "THE FIGHT". The score is written on ten systems of staves, each system containing a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Performance instructions are written throughout, including "STGS.", "ACC.", "(+BS B.SX.)", "(+TBS ACC.)", "(+TBS)", "R.N.W. TBS ACC.", "B.SX. GTR. BASS", "ACC.", "(+GTR.)", "(+TBS STGS)", and "(+TBS GTR.)". Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, and 26 are clearly marked. A circled number "27" is written at the bottom center of the page.

PC
EDIT. 60-21

- 3 =

THE FIGHT

27 STGS
28
29
30
31
32
33
34

ACC. (TPIS UNIS.)

TRNS (UNIS.)
U. BL.
(+GTR. B.SX.)

31
32
33
34

SX'S.

35 (+TIMP)
36
37
38
39
40 (+TIMP)

STGS (UNIS.)

(BRASS, SXS)

(SAX'S TAKE)

(+GTR, TIMP.)

40A
41
42
43
44
45
46
47
48

ON CLUE

TPIS, T. SX
DRS.
CELLO & SX
TIMP BASS
(Timp.)

SX'S ACC



P/C

THE FIGHT

45 $\#$ $\frac{3}{4}$ $\frac{3}{4}$ 46 $\#$ $\frac{3}{4}$ $\frac{3}{4}$ 48

48A **Tutti** \hat{f} 48B \hat{f} 48C \hat{f} 48E \hat{f}

48F \hat{f} 48G \hat{f} 49 \hat{f} 51 \hat{f} Sol. Sax. (ON CUE) Solo

(POLICEMAN:) "AND THIS IS MY CLUB!" TO "HARP"

P/C

THE FIGHT

52

STUBS

53

54

55

(SLOWLY!)

"HARP"

BASS

56

57

58

(+ Acc.)

2 CH. OF

f

(+ Acc.)

(+ Tim.)

60

61

62

ATC
EDT. 6-21
(63)

THE FIGHT

Musical score for measures 64-67. The top staff is a vocal line with lyrics 'V.L.S. U.L.A.' and measure numbers 64, 65, 66, and 67. The bottom staff is a piano accompaniment. A fermata is placed over the end of measure 67. The key signature has one sharp (F#).

S
E
R
V
A
S
O
M

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

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

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

811



PIANO/CONDUCTOR

PARIS BY NIGHT REPRISE

29

EDITED 6/21, 10/23

1 **RUBATO** 2 3 4 / / / /

Acc. *VLNS.* *VLAS. CELLO* *(+ CELLO)* **POCO RIT.**

5 **A TEMPO - SWEETLY IN 2**

LA PARISIENNE:

PAR - IS BY NIGHT PA - REE LA NUIT SE -

mp *HARP* *DMA7* *C#7(b9)* *DMA7* *G#m7(b5)* *C#7* *C#MA7*

(+ RHYTHM, 2 BEAT)

9 10 11 12

DU - CES US IN WAYS WE DON'T EX - PECT TO BE SHE HAS

CMA7 *C6* *F#m7* *B7* *B9sus* *BMA7*

13

Musical notation for measures 14-16. Lyrics: MA - GIC FROM WHICH EV' NA HOU - DI - NI CAN'T BE

Handwritten annotations: *mf*, *Gloss*, *mp*, *3*, *BMA7*, *Bbmaj7*, *Bm7*, *E7*

Musical notation for measures 17-20. Lyrics: FREE COS

Handwritten annotations: *mf*, *Amaj7*, *has cello*, *Ab*, *Amaj7*, *C#m7*, *C7*, *Gm7*, *C7*, *b7*, *(C#MA7)*

21

Musical notation for measures 22-24. Lyrics: PAR - IS BY NIGHT HAS MYSTERY THAT'S

Handwritten annotations: *mf*, *FMA7*, *E7(b9)*, *FMA7*, *Embs*, *EMA7*

Musical notation for measures 25-28. Lyrics: HAUNT - ED US AND TAUNT - ED US THROUGH HIS - TOR - Y SHA - DY

Handwritten annotations: *(ACC)*, *E7MA7*, *E7b*, *E7MA7*, *E7b*, *Am7*, *D7*, *Am7*, *D7sus*, *DMA7*

83

29 30 31 32

SEC - RETS SHE IS ALL TOO A - WARE WE LONG TO

(ACC.)¹ gliss.
fp D⁹MA⁷ D⁹MA⁷ Dm⁷ G7

33 34 35 36

SHARE.

CMA⁷ / VLAS / CMA⁷ / G⁹ / C⁹ / B^b / E^b /

37 38 39 40

THAT'S WHY IT IS I GUESS WE ALL A - DORE HER AND

FMA⁷ / F⁹ / D⁹ / F⁹ / E^b /

41 42 43 44

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

FMA⁷ / C / F⁹ / F⁹ / F⁹ / Bm¹¹ / E⁷ / Bm⁷ / E⁷ /

45

46 47 48

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

(ACC.)

VCNS, VCA

VC

A2 A6 AMA⁷ A2 F⁷/A F⁷ G⁷ G⁷/b9

49 50 51 52

NOTH-ING'S MORE DE- LI- CIOUS THAN TO SLEEP IN HER

VCNS

VC

A2 A AMA⁷ F⁷m⁷ Em⁷ Em⁷ Em⁷

53 54

ARMS. FOR

(RIT.)

b⁷ G⁷/A G⁷/A

55 (A tempo)

56 57 58

PAR- IS BY NIGHT'S THE ON- LY WAY TO

(ACC.)

DMA⁷ C⁷/b9 DMA⁷ G⁷/b9 C⁷ C⁷/b9



59 60 61 62

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

(ACC.)

CMA7 / CMA7 / C6 / B7 / Em7 / Fm7

63 64 65 66

SETS HER A - PART WINS EV - ERY HEART, AND

(+STGS.)

Em7 / A7 / F#m7(b5) / B7b9 (NOS)

67 68 69 70 [RIT.]

MAKES ALL OUR DREAMS TAKE FLIGHT THERE'S

(+GTR.)

Em7 / A7(b9) / G6 / F#7 / F#7+5 / B9

71 [RUBATO COL VOCE] 72 73 74

NO DREAM YOU CAN'T FIND IN PAR - IS PA - REE BY

ACC. (+BASS ARCO)

75

Piu Mosso

Musical score for measures 75-78. The score consists of three staves: a vocal line, a cello line, and a piano line. The key signature is two sharps (F# and C#). The tempo is marked "Piu Mosso".

Vocal Line: Measures 75-78. The lyrics "NIGHT" are written below the notes. Measure numbers 76, 77, and 78 are indicated above the staff.

Cello Line: Measures 75-78. The instrument is labeled "CELLO". The notes are marked with "Acc." (Accent). Measure numbers 76, 77, and 78 are indicated above the staff.

Piano Line: Measures 75-78. The instrument is labeled "HARP" and "(+BASS)". The notes are marked with "N" (Natural). Measure numbers 76, 77, and 78 are indicated above the staff.

Musical score for measures 79-82. The score consists of three staves: a vocal line, a cello line, and a piano line. The key signature is two sharps (F# and C#).

Vocal Line: Measures 79-82. Measure numbers 79, 80, 81, and 82 are indicated above the staff.

Cello Line: Measures 79-82. Measure numbers 79, 80, 81, and 82 are indicated above the staff.

Piano Line: Measures 79-82. The instrument is labeled "(basso)". Measure numbers 79, 80, 81, and 82 are indicated above the staff.

Musical score for measures 83-85. The score consists of three staves: a vocal line, a cello line, and a piano line. The key signature is two sharps (F# and C#).

Vocal Line: Measures 83-85. Measure numbers 83, 84, and 85 are indicated above the staff.

Cello Line: Measures 83-85. Measure numbers 83, 84, and 85 are indicated above the staff.

Piano Line: Measures 83-85. The instrument is labeled "(+VLAS - MUTED) SUL TASTO". Measure numbers 83, 84, and 85 are indicated above the staff.

MP (+CELLO) PP

87

EDITED (6/2/95)

30

ALMOST A LOVE SONG

SLOW-FREELY

FLT. P

PP STGS. (DIV.)

"HARP" SYNTH.

P (+ VIBES)

CL.

3A

4

VICTORIA:

ENG. HN.

WHAT WE

(VIBES)

BASS. ARCO

mp

6

REPEAT

7 3 8 9 3

HAVE HERE IS AL-MOST A LOVE SONG I'M PER-FECT FOR

STGS. (DN.)

(+ BASS)

BASS

10

YOU ————— YOU'RE PER-FECT FOR ME ————— EV-RY-THING THEY

14

SING A - BOUT ————— WE HAVE IN PRO-FU - SION. ————— THE SAME SENSE OF HU - MOR

FLT. CL. JWS.

(CELLO)

19

A RO - MANCE MORE THAN MERE IL - LU - SION. ————— SO WHY ARE WE

FLT. D.

(KING:)

23

AL-MOST A LOVE SONG - WHY AREN'T WE THE SONG OF THE YEAR? DOES THE

VLS, VLS

w.w.'s

CELLO (+B.C.)

(+ACC. SUSTAIN) (+BASS, PIZZ.)

(BASS)

(+ACC. CELLO)

(B.C.)

27

MO-MENT GO BY ARE WE FRIGHT-ENED TO TRY? IF WE

SYNTH: "HARP"

(BASS, PIZZ.)

31

ARE, MORES THE PIT-Y OH THE I-DEA SEEMS TOO PRETT-Y TO BE

TENS. (MUTED)

mp

CELLO (BASS, PIZZ.)

cresc.

(+B.C.)

35 (VICTORIA)
AL-MOST A LOVE SONG

36 RING: 37 3 38 BOTH: SO

VINS. E-MN (UNIF) mf

pp ("HARP") (+ GLOCK ISMA) L.R.

(+ WW'S TPTS (MUTED))

(+ ACC, BASS (ARCO)) (BASS) (BS-CL.)

39 VICTORIA
WHERE IS MY LOVE SONG, MY DEAR?

40 KING.

41

42

VINS. (sul tasto)

USE SOFT PEDAL

PIANO

VINS. CELLO

BASS (PIAN)

(SCENE WITH DIALOGUE)

43

Musical score for measures 43-46. Includes staves for vocal line and piano accompaniment. The piano part includes parts for Violins (VNS), Viola (VLA), Cello, and Bass. A "SOLO" marking is present above the vocal line. Measure numbers 44, 45, and 46 are indicated.

47

Musical score for measures 47-50. Includes staves for vocal line and piano accompaniment. The piano part includes parts for Violins (VNS), Viola (VLA), Cello, and Bass. A "TBN. (MUTED)" marking is present above the vocal line. A "RALL." marking is present above the piano part. A circled "6" is written in the piano part. Measure numbers 48, 49, and 50 are indicated.

51

Musical score for measures 51-54. Includes staves for vocal line and piano accompaniment. The piano part includes parts for Violins (VNS), Viola (VLA), Cello, and Bass. A "BUSINESS MAN" marking is present above the vocal line. A circled "92" is written in the piano part. Measure numbers 52, 53, and 54 are indicated.

55 56 57

BOTH PRETENDERS

58 59

E.H.N.

60 61 62 63

KING: ONE THING'S

E.H.N.

VINS. (+VIDES)

(+E.H.N.)

(+TENS(DIV.))

CLS (VINS)

VAS CELLO

M.P. (+ACC.)

93

64

IT'S CLEAR WE'RE AL-MOST A LOVE SONG

CLEAR HEART WE'RE AL-MOST A LOVE SONG SHE'S SO GOOD FOR

FLT., CL.
VLAS.

LIGHT TOUCH
VLAS

"RHODES"
BASS
PZZ.

(+VLAS) (+CELLO)

(+BASS, ARCO) (+BASS) (+CELLO)

(VLAS, CELLO)

I'M NO GOOD FOR HIM HE'S SO GOOD FOR ME I I-MA-GINED

ME I'M NO GOOD FOR HER.

VLAS.
VLAS
CELLO

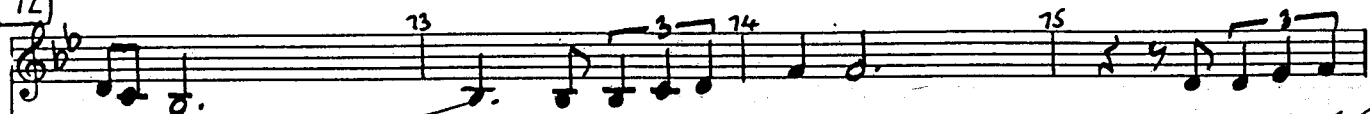
CLS. (DIV.)

(BASS, SYNTH)

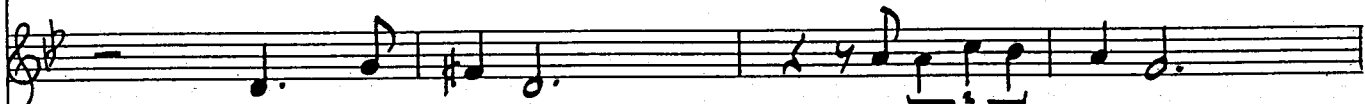
94

9/c

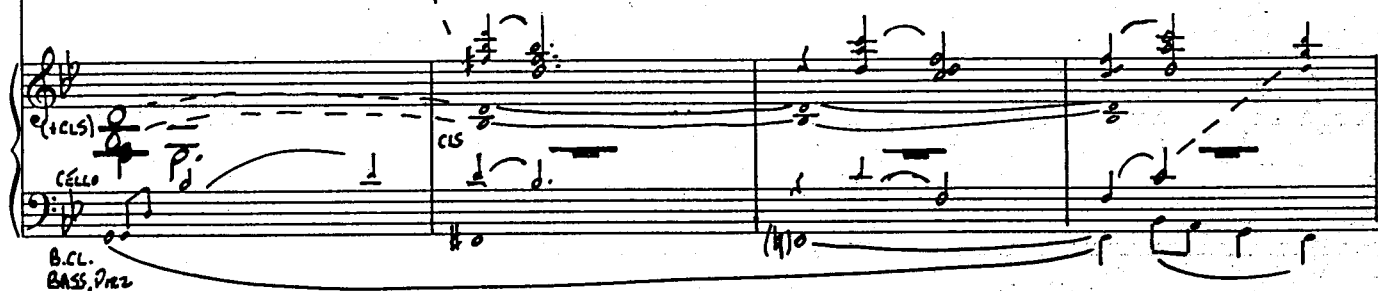
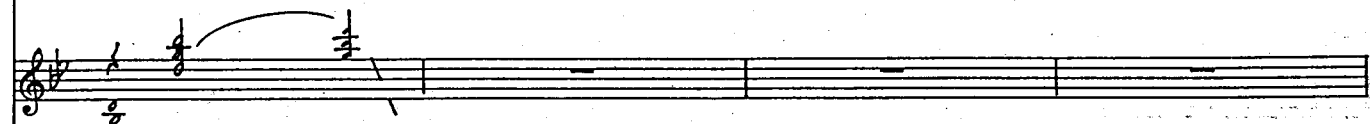
72



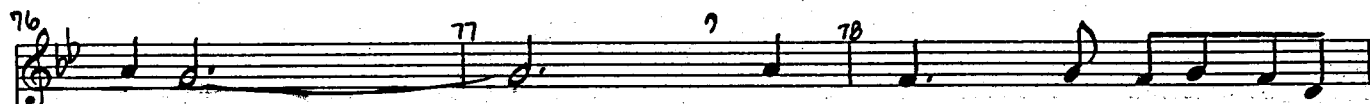
SOME-BO-DY WHO'D LOOK AT THINGS MY WAY WHATEV-ER THE



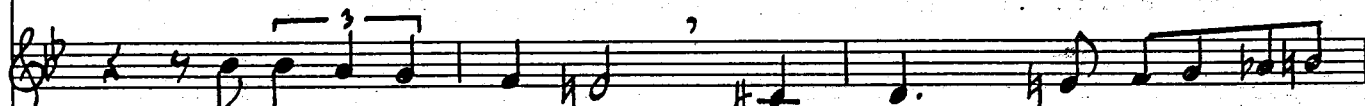
I SAW SOME-ONE WED TRAVEL LIFE'S HIGH-WAY



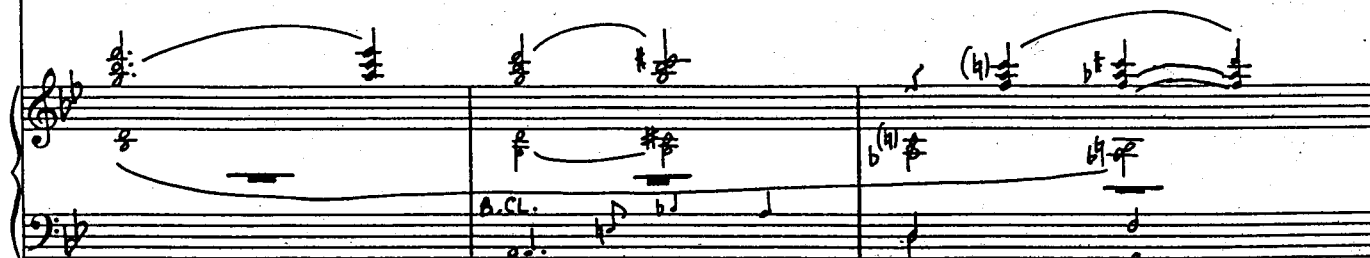
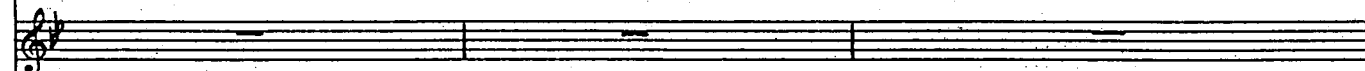
B.C.L. BASS, Prez



WRETH-ER THE TWO OF US SHOULD BE TO-



BUT I WON-DER WRETH-ER THE TWO OF US SHOULD BE TO-



h-a (BASS, ACC.)



P/C

AALS

79

GETH - ER

SO WHY ARE WE

GETH - ER

81

ALMOST A LOVE SONG

INSTEAD OF THE SONG OF THE YEAR

ARE WE A LOVE SONG

NOT A GOOD ONE I FEAR WILL THE

FL. CL.

BASS



P/C
wired (6/1/95)

85 86 87 3 88

WILL I LOSE HIM ARE WE FRIGHTENED TO TRY? _____ IF I

MO-MENT GO BY? _____ MUSTN'T LOSE HER IF I

(unis) unis, vlas

CLS, ACC.

CELLO (CELLI) BASS

(BASS SUSTAIN) (BASS SUSTAIN)

89 90 91

AM. _____ THEN IT'S TRAG-IC HE AND I HAVE TOO MUCH

DO _____ THEN IT'S TRAG-IC SHE AND I HAVE TOO MUCH

(CLS, VLAS) (+ACC.)

(+VCL.)

(+BCL.)



P/C

92 93

MAG - IC

TO BE

MAG - IC

VLNS + CLS

FL. HN.

ACC.

VLA. VCL.

+ TONS

pp

ff

94

AL - MOST A LOVE SONG

YOU

OWE ME A LOVE SONG

HELL I

MIGHT AS WELL FACE IT

I COULD

VLNS, VLA, CLS.

+ FL.

ACC.

FLANN'S

VCL

PIC
EDITED (6/21/85)
97

AALS REV 5/16
EDIT 10/83

(RALL.)

98 99

SO WHERE IS OUR LOVE SONG MY

NEW - ED RE - PLACE IT

rall.

HARP

pp

vll

85.

100 101 102

DEAR?

(+ SYNTH, DVC
W. WS
RA. MTRD)

pp

(+ BCL.
VCL. CELLO)

FINE

99

(+ BASS
Timp)



EDITED 6/21/95
10/23/

LOVE SONG B.G.

31

[SQUASH:]
"CALL ME SQUASH."
[TODDY:]
"MUST I?"

2 3 4 5

STGS.
p

E.HH. SOLO

"HARP" p

6 7 8 9

CRESC.

RIT.

CLS.

14

sfz

(BLACK
GUA)

sfz

acc.
sfz

SEQUE AS ONE

PIANO / CONDUCTOR

VICTOR/VICTORIA

Fix 5/11
Edit 11/23

CHICAGO SCENE CHANGE

32

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

(PIANO TACET)

Musical score for measures 1 and 2. The piano part includes markings for 'TPIS. SXS.', 'Cym', and 'TBNS. (UNIS.)'. The conductor part has measure numbers 1 and 2. A handwritten '3' is in a box on the left margin.

Musical score for measures 3 through 6. The piano part includes markings for 'SXS', 'BR.', and 'STR. BS.'. The conductor part has measure numbers 4, 5, and 6. A handwritten '2' is in a box on the right margin.

Musical score for measures 7 and 8. The piano part includes markings for 'STR. BS.'. The conductor part has measure numbers 7 and 8. A circled '(101)' is at the bottom center.



10 11 12

SXS(Div)

BR(Div)

Dm Eb7#9 Eb9 G7 Em/G Ebm/G Dm7/G

14 15 16

(+SIES)
ACC

G7 G° A7(b9) D7(b9) G7 A7 G Dm7 B7 F9 E9 Eb9 D9

WA WA WA WA

3

AS ONE TO "CHICAGO ILL!"



CHICAGO, ILLINOIS

33

(EDIT. 9/30/95)

Two empty musical staves, one for the piano (treble and bass clef) and one for the conductor (treble clef).

1 2

SOLD

PIANO *mf*

3 *3* *3* *3* *3*

29 arp. **(F)**

Musical notation for measures 1 and 2. Measure 1 is a whole rest. Measure 2 contains a piano accompaniment with triplets and a melodic line with a fermata.

3 **NORMA!**

TREND-Y TRAV' LERS TEND TO TALK OF LON-DON; PAR-IS, ROME, NEW YORK. LIKE

(COLL. VOCE)

4

Musical notation for measures 3 and 4. Measure 3 contains the vocal line and piano accompaniment. Measure 4 continues the vocal line and piano accompaniment.

5 6

ON-LY THEY WERE STY-LISH AND U - NIQUE. — BUT

Musical notation for measures 5 and 6. Measure 5 contains the vocal line and piano accompaniment. Measure 6 continues the vocal line and piano accompaniment.



7
 OUT IN THE MID-WEST IS THE CI-TY I LOVE THE BEST A TOWN SO

9
 SMART ITS SPEL-LING STARTS WITH C. - H. - I. - C. CHIC!

12 "STRIPPER" TEMPO

BR. SX'S
 13
 CHI -

(F-DRS, BASS)

14

NORMA

3 15 3

- CA - GO IL - LI - NOIS, IS LIKE A SHI - NY TOY THE

TEN. GROWL 'WA' 'WA' 'WA' 'WA'

16

17

PRAR - IE STATE IS PROUD TO STATE THAT IT'S ITS PRIDE - AND JOY

SX'S (DIV.)

18

19

THE WIN - DY CI - TY SWEEPS YA CLEAN OFF YA FEET ITS

SX'S (UNIS) BR (MUTED) 'WA' (DIV)

20

CHARM IS COM-PLITE

21 3

THEY'RE KNOCK-IN' YA FLAT

3

THIS WAY OR THAT

"WA"

(DIV.)

22

ON EV-RY DOWN - TOWN STREET

23

THE

SX'S

(+TBNS)

TBNS(UNA)

TEMPLE BLOCKS

24

WHITE SOX AND THE CUBS

25

AND OTH-ER SPORT-ING CLUBS

3

MAKE

BR. (DIV.) "WA"

"WA"

G6

SX'S(UNA)

D7+5

G6

D9+5

106

pc

26 27

LIV-ING HERE A PRE-TY NIF - TY PLOT

Handwritten notes: *cym.*, *BR. (OPEN)*, *SA'S (DRS)*, *C6*, *F#m7 b5*, *B7*

28 29

SMACK ON THE LAKE. THIS IS A RARE PORT.

Handwritten notes: *STRS (DIV.)*, *Em7*, *A9*, *(DRS)*

30 31

SOME-DAY THEY SAY WE'LL HAVE AN AIR-PORT

Handwritten notes: *BR. SA'S (DIR.)*, *DR.*, *F#m7(b5)*, *B7*, *(+TEN.)*

32 WHEN THEY SAY "HEY I'M FROM CHI 33 THEY MEAN CHI-CA-GO 34 ILL-I-

TRPS. (UNIS) STES (DIV.)

SX'S (DIV.) Em7 Gm6 C9 D7 C#45 C7 B75 Em7 G/A A12(b9)

(TBN.)

35 -NOIS. 36

DRS. SX'S (DIV.) BR. (DN.) Eb7

37 38 NOT DU-BUGUE NOT DES-MOINES

SX'S (DIV.) mp Ab G Ab Eb45 Ab G Ab Eb45

39 40

3

NOT EV-EN PITTS-BURGH

Ab G Ab BR (DIV)

41 42 43

SX'S (DN.)

BR. "WA"

BR. Bb7+5

Eb7 Db Eb7 G° Fm° Bb7

44 45 46

SIREN WHISTLE

SX'S (UNIS.)

BR.

Eb7 E9 Eb7 E9 Eb7 E7 Eb7 Eb9+5

(109)

47

98

SOP. SX.

(+XYLO)
BR

49

50

50

(cls.)
BR

(+SX's)

51

52

53

54

52 53 54

CLS, SOP SX.
TPT.

(BRASS, SX's)

DRS. 3 3

Gm7

C9b5

DRS.

(HBM)

55
 WHEN THEY SAY, HEY, I'M FROM "CHI" THEY MEAN CHI-CA-GO ILL - I -

56
 STOS (DIV) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

57
 BR. 1 (DIV) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

SX'S TBN (DIV) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

CL. SX'S (DIV) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

Fm7 Abm6 Eb C7b9 Fm7 Ab/Bb D/Bb

(+BASS) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

TBN. $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

58 L'ISTESSO TEMPO

59
 - NOIS!

60
 MACHWE GUN MAMAS!

CL. SX'S, STOS (DIV) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

(+XYLO) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

HAND CRANKED SIGRN

BR. (DIV) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

RIM SHOTS Eb Eb7 Eb13 ET E7(H5)

DRUM "SHOTS" $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

BARI SX

62
 CA-GO # ILL-I - NOIS # IS LIKE A # SHI-NY TOY # THE

63
 STOS (DIV) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

64
 SX'S (DIV) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

65
 (+B.SX) $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{4}$

A E7+5 A E9+5

B.SAX

66 67 68 69

PRAIR-IE STATE IS PROUD TO STATE THAT IT'S IT'S PRIDE AND JOY

BR. (DIV.)

A G#(+)5 C#m7 F#m7 F#7 (+SL'S) (B.SA)

70 71 72

THE WIND -Y CI - TY SWEEPS YA CLEAN OFF YA FEET

73 74 75

ITS' CHARM IS COM - PLETE THEY'RE

XYLO. SYNTH. (4) STES (DIV.) (4 TPTS) (4 TPTS)

MP 4 COW BELL T.T. (112) T.T. COWBELL

76 77 78 79

KNOCK-IN' YA FLAT THIS WAY 'N THAT ON EV'RY DOWN-TOWN STREET

STGS (WINDS)

Cym.

Rim SHOT

Sop. Sax.

(+Sax)

(+TTL) Sop. Sax.

(+BES)

80 82 83

STGS

BES, Sax (Wind)

Cym.

Eb7 Gb7 F7 Ab7 Bb7 B7 C7

84 85 86 87

DANCE

Rim SHOT

Caw BELL

R.S.

C.B.

F

F#9+5 C9+5

MP 4

(113)

88 89 90 91

TEMPE. OR. R.S. (+TRANS)

F A/F Bb6 Gb/F Bb6

92 93 94 95

STGS (+TRANS)

SAXES (SOLO)

B. SAX (2)

GLISS. GROSS

96 97 98 99

"I LOOK AT MY B..."

(+SAXES) TANS

TPRS. SES

114

P/C

100 101 102 103

Annotations: TBNS, COW BELL, (+SIXS) SXS, GASS

104 105 106 107

Annotations: (F), SIDE WHISTLE, DRS., TENS

108 109 110 111

Annotations: (F), SIDE WHISTLE, DRS., SXS, A9, G/A, Bb7, Bb13, (115)

112 113 114 115 116 (TUTTI:)

SIGS. (UNIS)
 THE

Cym. ^{ot} X
 (+ TBNS)
 (+ SOB. SV.)
 (+ SYN. V.)
 (+ GRAN. CASSA)

B7 C13 C7 C#13 D7 Eb13 A7#9 D7

116 (VOCAL TAG)

117 118 119

WHITE SOX AND THE CUBS AND OTH- ER SPORT- ING CLUBS MAKE

SAXES (DIV.)

mf G6 TBNS, T. SX. ^{mp} D+5 G6 D9+5 F#7/D

(+B. SAX) (+B. SAX)

120 121 122 123

LIV - ING HERE A PRET- TY NIF- TY PLOY

(+ TPTS. DIV.) ^f

G6 G7 G13 Db9(bs) C B Am7 Cm9/G F#m7(bs) B7(#9)

(+ TBNS)

124 **RTT.** 125 126 **NORMA:** 127

SMACK ON THE LAKE THIS IS A RARE PORT SOME DAY THEY'LL SAY WE'LL HAVE AN AIR-PORT

STGS (DIV.)

(+BR, SAXES)

(BS.-ARCO)

ARR.

128 **Tempo** 129 **TUTTI:**

WHEN THEY SAY

cym.

ff (+TPTS.)

SAXES ff 3 3 3 mf

TBNS

Em7

130 131 132

HEY I'M FROM 'CHI' THEY

BRASS (DIV.)

TPTS

C9 C9sus4 D6 ADD9 f2 f2

TBNS.

(+SXS)

MP

(117)

133

MEAN CHI - CA - GO IL - LI CHI -

xylo

BR. (DIV.)

WD. BLK. DRS. Cym.

Em7 A13b9

137

CA - GO IS A KILL - ER

xylo.

STGS.

DRS.

SX'S (UNIS.) (+TPTS)

Em7 GMA7/A A13b9

140

THEY MEAN CHI - CA - GO

STGS (DIV.)

SAXES (UNIS.)

(+BJO) Em7

(+BASS)

118

PIC

C.I.

143 144 145 146

Musical notation for measures 143-146. The top staff shows a melodic line with slurs over measures 143, 144, 145, and 146. The bottom staff shows a bass line with chords: G/A, G/A, F#m7/A, A7, and A(b9).

BRASS (DIV.)
Sx5 (DIV.)

Musical notation for measures 143-146, featuring brass and saxophone parts. The top staff is labeled "BRASS (DIV.)" and the bottom staff is labeled "Sx5 (DIV.)". Both parts have notes and slurs corresponding to the measures above.

147

Musical notation for measures 147-149. The top staff shows a melodic line with notes and slurs, with measure numbers 147, 148, and 149. The bottom staff shows a bass line with chords: D, A9/C#, and D/C#.

150 151 152

Musical notation for measures 150-152. The top staff shows a melodic line with notes and slurs, with measure numbers 150, 151, and 152. The bottom staff shows a bass line with chords: B7+5(b9), Bb9, and A(b9).

MP

(119)

P/c

153

NORMA:

Musical staff 1 (Vocal): Measures 153-156. Melody with notes and rests. Includes the text "OH" under the first measure.

Musical staff 2 (Piano): Measures 153-156. Includes the text "STRG, SX's (Div)" above the staff and "Sim." below the staff.

Musical staff 3 (Piano): Measures 153-156. Includes the text "SUBITO P" and "TENS" above the staff, and "SWIFT" below the staff.

Musical staff 4 (Vocal): Measures 157-160. Melody with notes and rests.

Musical staff 5 (Vocal): Measures 157-160. Melody with notes and rests.

Musical staff 6 (Piano): Measures 157-160. Includes the text "CRESC. . . Poco . . . a . . . Poco . . ." above the staff.

Musical staff 7 (Vocal): Measures 161-164. Melody with notes and rests.

Musical staff 8 (Piano): Measures 161-164. Includes the text "(STRG.)" above the staff and "Sim." below the staff.

Musical staff 9 (Piano): Measures 161-164. Includes the text "A Poco . . . CRESC. . ." above the staff and "GLASS" written in the right margin.

MP

(120)

P/C

C. I.

165

TUTTI:

166 167 168

IL - LI - NOIS!
TUTTI (LUNIS)

sfz DES.
Bb. C95j

sfz BVA

(121)

PIANO-CONDUCTOR

EDIT 10/23

VICTOR/VICTORIA

34

CHICAGO PLAYOFF

Two empty musical staves, one for the right hand (treble clef) and one for the left hand (bass clef), positioned at the top of the page.

Musical notation for measures 1 and 2. Measure 1 includes a hexagon symbol above the staff and the instruction "DRS". Measure 2 includes the instruction "BR. SX'S (DIV)".

Musical notation for measures 3 and 4. Measure 3 includes the instruction "CL. SX'S". Measure 4 includes the instruction "(+ACC. BS.)".

Musical notation for measures 5 and 6. Measure 5 includes the instruction "DO D7". Measure 6 includes the instruction "DO D9".

Musical notation for measures 7 and 8, showing rhythmic patterns and rests.

Musical notation for measures 9 and 10. Measure 9 includes the instruction "SX'S (UNIC)". Measure 10 includes the instruction "TBNS C6".

plc

CHICAGO PLAYOFF

Handwritten musical score for the first system, measures 11-14. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. Chord symbols are written above the bass line: Em, Em (MAY), Em7 A9, and D7. The melody includes slurs and accents. Measure numbers 11, 12, 13, and 14 are indicated above the staff.

Second system of musical staves, consisting of a treble clef staff and a grand staff (treble and bass clefs). The staves are mostly empty, with a few faint notes visible in the treble clef staff.

Third system of musical staves, consisting of a treble clef staff and a grand staff. The staves are mostly empty, with a few faint notes visible in the treble clef staff.

Fourth system of musical staves, consisting of a treble clef staff and a grand staff. The staves are mostly empty.



PARIS SCENE CHANGE

Empty musical staves for Piano-Conductor, consisting of three systems of five-line staves.

FAST 2

Musical notation for the first system, including a xylophone part and piano accompaniment. Chords include Eb7, Bb13, B13, and Bb13 (+Sxs.).

Musical notation for the second system, including piano accompaniment. Chords include Eb Eb2, Eb6, Bb7 (nos), Bb7 (+5), Eb2, Eb6, A7#9, and Bb9/5.

Musical notation for the third system, including piano accompaniment. Chords include Eb Eb2, Eb6, Eb6, (Ab6) Sxs, and F#A Bbm6 G7 Bb.

plc EDIT 10/23
EDT. 6-21

-2-

RITARD

PARIS SCENE CHANGE

11

TRPS, SK'S (DIV)

Cm G7/B Eb/bb Am G7/A Am/bb

(+SXS.)

Rit

BASS

15

RUBATO, ESPRESSIVO

16

Vln. 10

17

ACC.

STES

3

3

19

20

21

22

3

3

3

23

24

25

26

VLS. VLS.

"HARP"

CELLO

BASS

PIE
EDT/6-21

PARIS SCENE CHANGE

Rit.
27

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, featuring a melodic line with a slur over the first two measures and a fermata over the second measure. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), with chords and moving lines in both hands. A double bar line is present at the end of the system.

The second system consists of two empty musical staves, one for the vocal line and one for the piano accompaniment.

The third system consists of two empty musical staves, one for the vocal line and one for the piano accompaniment.

The fourth system consists of two empty musical staves, one for the vocal line and one for the piano accompaniment.



EBIT 10/23

LIVING IN THE SHADOWS

36

DARLING, DARLING

2 3 4 5

VLNS., VLAS.

SOLO

p

CELLO pp

6 7 8 9

BASS, ARCO

10

COL VOCE

Musical score for measures 10-12. The vocal line (COL VOCE) contains the lyrics: "LIV-ING IN THE SHAD-OWS HID-ING FROM THE". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A cello part is indicated by "(+CELLO)" and follows the piano accompaniment.

13

Musical score for measures 13-15. The vocal line contains the lyrics: "SUN-LIGHT HID-ING FROM THE ONE LIGHT THAT". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A cello part is present.

16

Musical score for measures 16-18. The vocal line contains the lyrics: "MIGHT HELP TO GUIDE YOU HID-ING FROM TO -". The piano accompaniment continues. A cello part is marked "V.L.S. CELLO".

(129)

19 20 21 22 RALL.

- MOR - ROW HID - ING FROM THE DAY. ON - LY BRINGS A

(STES.)

RALL.

RALL.

23 24 25 26 QUASI TEMPO

SOR - ROW THAT WON'T GO A - WAY

(STES. (DIN.)) (UNIS.)

W.W.S.

CELO

BASS SUST.

(PIZZ.)

27 28 29 30

WAND - RING IN THE DARK - NESS LIV - ING EV - RY MID - NIGHT

4 8 4 8

129

31

DOES - N'T EV - ER

32

RID NIGHT OF

33

NIGHT - MARES,

34

AS LOVE MIGHT

35

LIFE IS FULL OF

36

DAN - GERS

37

STRANGERS EV - 'RY

38

TURN

39

LIV - ING IN THE

(+BASS)
4 (B. CLS., SUSTAINED)

40 41 42

SHAD - OWS THERE'S NO WAY TO LEARN THE

ACC.

43 44 45 46

MORE YOU LEARN THE MORE YOU SEEK, THE MORE YOU FIND THE

mf

(+B.CLS. Cello)

BASS (arco)

47 48 49 50

MORE YOU CARE THE MORE THE WORLD IS KIND

FUGELS, TRNS. (Div.) (+BR.)

51

COLLA VOCE

52

53

STES. (CONIS.)

ONE THING I CAN TELL YOU LIFE SHOULD BE YOUR

(+HW'S DN.)

(BR. TACET)

(+CELLO)

54

55

56

LOV - ER HELP YOU TO DIS - COV - ER YOUR

CL. (DN.)

(+ACC.)

57

58

59

REA - SON FOR BE - ING SOON YOU WILL BE

(+BRASS DN.)

60

61 62 63

SEE - ING WHAT YOU'RE ALL A - BOUT LIV - ING IN THE

STGS. (UNIS) (DIV.)

mp

WW'S

p

64

65 66 (RALL.) 67

SHAD - OWS YOU'LL NEV - ER FIND OUT LIV - ING IN THE

VLS. (+CL.S.) (DIV.)

(+FLAS.)

"HARP"

SOLO (RALL.)

VLS., CELLO (RALL.)

BASS p CELLO BASS p

68

69

SHAD - OWS I'LL NEV - ER FIND

VLS. (STES. CL.S.)

(TO PIANO)

70

[UNDERScore]

72

73

OUT.

VLS. VLS. PP

PIANO SOLO

CELLO

(+CELLO)

74

75

76 RIT.

77

RIT.

RIT.

PLAY TIL CUE

(CUE-) TODDY: "I'VE GOT TO THANK THE GOOD FAIRY..."

79

80

81

ACC.

CELLO VLS. CELLO

CELLO VLS. CELLO

("HARP") (+VIBES, etc.)

GENTLE, LIGHT TOUCH

MP 4 (+BASS, PIZZ.)

134

82 83 84 85 86

STGS. (UNIS.)

B.C. BASS

87 88 89 90

ACC. (DIV.)

STGS.

(+VIBES)

V.LAS. CELLO

BASS

91 92 93 94

CL'S (DIV.)

(+ACC. VIBES)

POCCO

(+GTR. BASS)

C6/5 ARPEG. AD.LIB.

LIVING IN THE SHADOWS - REPRISE

REVISED 9/26/95 SHORT VERSION

Empty musical staves for Piano Conductor, consisting of five systems of staves.

RUBATO
1 [UNDER DIALOGUE]

2

Musical score for measures 1 and 2. Measure 1 includes markings for VLNS, VAS, CELLO, and a circled 'HARP'. Measure 2 includes markings for FLTS, CLS. and B. CL.

3

4 5 6 7

Musical score for measures 3 through 7. Measure 3 includes marking (+BASS). Measure 5 includes circled number 136. Measure 7 includes marking (B. CL. TACET) and a double bar line.

8 9 10

GLOCK (BVA)

VICTORIA:

THE

(STGS)

(+FLT.)

CL'S, GTR.

BRASS

CL'S

4 B.C.L.

CYM.

(+BASS)

12 13 28 29

GLOCK (BVA)

MORE I LEARN, THE MORE I SEEK, THE MORE I FIND THE

W.W.'S STGS.

BRASS (DIV)

137

PC

LITS - REPRISE
REVISED / SHORT VERSION
9/26/95

30

MORE I CARE, THE MORE THE WORLD IS

32

KIND

33

(+TR.)

(+GTR.)

(+VLA) (CELL)

(+BASS TIMP)

34

35

36

37

ONE THING I CAN TELL YOU LIFE SHOULD BE YOUR LOV - ER

(+TRNS.)

(+TRNS.)

(+TRNS.)

P/C

LITS - REPRISÉ
REVISED / SHORT VERSION
9/26/85

38 39 40

HELP YOU TO DIS - COV - ER YOUR REA - SON FOR

(CELLO)
TENS. (DIV.)
TENS. (DIV.)
(+TMP.)

41 42

BE - ING SOON YOU WILL BE

(+TRWS)
BR. (DIV.)
CYM.

43 44 45 46

SEE - ING WHAT YOU'RE ALL A - BOUT LIV - ING IN THE

(139)

MP 4

PIANO CONDUCTOR

VICTOR/VICTORIA

38

VICTOR VICTORIA INTRO

Empty musical staves for the beginning of the piece.

1 2 3 4

RDS (BVA)
BR. (UNIS)

GONG
CYM.

ff (+GTR., B.SX., TIMP.)

DRS. x

5 6 7 8

Gb9 F9 Eb9 Eb9 Gm9(b5) C9

B.SX., TBN., TIMP

✓ SEQUE AS ONE ✓



PIANO CONDUCTOR

VICTOR/VICTORIA REV. 5/25

REV. 6-3, 6-21

MODERATO 1 (♩ = 108) STGS. 2 3 STGS. (UNIS.) 4

BR. Cym. PIANISSIMO p. SIX, TRP. BR. (MUTED)

HARP f SIX (+acc.) OSO, CELLO, TIMP. BRASS (+TBN.)

CUT TO 25



PC

V / VICTORIA

REV. 5/25
REV. 6-21

25 STGS (O.V.) 26 27 28 GLOCK OVA

TRI. Δ

BSU.

143



29

29 SIGS. (DIV.) 30 31

GLK. $\frac{4}{2}$
SVR32 $\frac{4}{2}$

121. Δ

B.S.V.

33

33 (SIGS.) 34 35 36

Acc. CL. PR. (MUTED) f

W.W.'S

(DR.)

B.S.V.

37

37 38 39 40

TUTTI: mf

A THOU-SAND

SIGS. (ARCO) E.H.V. (DIV.) "TO PIANO"

TRU. SOLO mf

W.W.'S TONS. mf

(+DRS.)

PIC

41

AR-TISTS HAVE DONE THEIR DREAM-DEST TO PAINT HER BUT ALL IN VAIN *acc GLUCK (SMA)*

STRO. (DR)

(+GTR.)

W.D. B.K. X

(+BASS, ACCO)

AND EV'-RY DAY THEIR HOPES GROW FAINT-ER THE REA-SONS PLAIN *acc GLUCK (SMA)* FOR

45 46 47 48

49

VIC-TOR-IA'S AL-SO KNOW AS VIC-TOR MAK-ING IT TRICK-Y TO DE-PICT HER

W.D. (SMA)

(Pizz)

50 51 52

Temp. D.S.

(145)

PIC

- 6 -

VICTORIA REV. 5/17

61 62 63 64 mp

FUS-ION HER IL-LU-SION IS SE-RENE BE-HIND THE

5/16 (vln)

[+ACC] sfz (+ACC)

65 66 67 68

SCREEN IS HE A KING OR IS HE A QUEEN SHE'S SUCH A

65 66 67 68

SCREEN IS HE A KING OR IS HE A QUEEN SHE'S SUCH A

65 66 67 68

(+ACC) sfz (+ACC)

65 66 67 68

SCREEN IS HE A KING OR IS HE A QUEEN SHE'S SUCH A



69

70 Poco a Poco 71 72

TEASE FEL-TERS LIKE THESE TRY-ING TO PLEASE GET ILL AT EASE NOT SURE IF

Poco a Poc.

STES, Pizz w.w (tr.) ?

"CELESTE"

acc. (tr.) (tr.) (tr.)

(RHYTHM)

73 74 75 76 sf.

HE'S LOU- IS OR LOU- ISE No won- DER

sf.

w.w's (tr.) (+acc.)

STES. Pizz acc. (tr.) (ARCO)

(+DRS. D.)

"Piano"

BASS



PC

78 79

THOU-SANDS OF LOV - ERS STRUG - GLE TO WIN HER WITH - OUT SUC - CESS

MALE FRIENDS AL - SO FE - MALE KEEP SEND - ING

VLNS, FLT (UNIS)
CLS. VLNS. CELLO (UNIS)

(tacc.)

mf

81 82 83 84 f

EV - EN AN EVE - NING HAV - ING DIN - NER SHE WON'T SAY YES AND

ME MAIL WOND' - RING CAN SHE BE MALE

FL. (UNIS.)

(149)

(TTBNS.)



85

86 87 88

GOD HELP THE GUY WHO EV-ER TRICKED HER KISS'EM GOOD-BYE IF THEY AFF-LICT HER

THEY ALL PUR - SUE HER AND WOO HER AND MIS - CON - STRUE HER

STGS. W.W.'S (DIV.)

STGS. (DIV.)

BR. (DIV.)

89

90 91

VIC - TOR - I - A VIC - TOR

VIC - TOR VIC -

STGS. (DIV.)

OBOE, E.H.V., ACC.

(+FLT, CL)

PC

VICTORIA

92 93 94

VIC-TOR - I - A WHAT A VIC - TOR YOU

TOR - I - A VIC-TOR - I - A WHAT A VIC - TOR YOU

95 96 97 98

ARE

ARE

STGS. (UNIS.)
W. W'S, ACC.

TR1

(+BR.)

(+TIMP.) (BRSS, GTR.)



TUTTI

99 100 101 102 *mf*

MEN ARE SO

(+ TMP.)

PIC

123

124 125 126

Dim FAN - CY - ING HIM AND FAN - CY - ING HER ^{was} _{xxo.} THEY'RE SO BE -

(+acc)

[SOP./TEN.]

127

128 129 130 *mf*

MUSCO THEY GET CON - FUSED WHICH ONE THEY PRE - FER ^{FOR (MUSCO) xxo (MVA)} IS HE A

(153)

131

SHE IS SHE A HE IF YOU ASK ME IT'S HARD TO SEE WHICH SHE CAN

ALTO/BARI:

IS HE A SHE IS SHE A HE IF YOU ASK ME WHICH SHE CAN

WOMEN:

MEN:

Glock (Bva)
Fct.

Stgs. Pizz.
(UNIS)

W's, Acc.
(Dial)

F#m Tri. x

B7

F#m

B7

135

VICTORIA:

BE

THER'S NO GUAR-AN-TEE

AND SO WHEN

BE

(+Glock, 15 MA)
Acc.

BR (OPEN)

TENS.

(TRANS)
B.C.

154



P/C

139

140 141 142

YOUNG MEN AND OLD MEN TURN IN TO BOLD MEN TO HOLD MY HAND

MAX. WINDS (SOPRANO)
TRP.

VLA. S.
CELLO
(WINDS)

ENSEMBLE:

143 144 145 146

THEY GET TOO FRAZ-ZLED AND BE-DAZ-ZLED TO UN-DER-STAND YOU

XYL.

TRP.S.
(MUTED)

TOM.S. (DR.)

147

148 149 150

CAN'T CON-TRA-DICT HER OR PRE-DICT HIM SHE IS THE VIC-TOR NOT THE VIC-TIM

STRG.
(DR.)

(+ ACC.)

(C.G.)

155

151

152 155 156

VIC - TOR VIC - TOR - I - A VIC - TOR VIC - TOR - I - A

STRS. *f* *#p* *4p* *f* *p* *4p* *p* *#p*

BR. *^*

Em7 EmMA7 Em7 A9 F#m7 F#MA7 F#m7 B9

SUS. CYM.

157

160 161

STRS.

BR+STRS

C9 F9 Bb0

(+TIMP)

P/C
EDM. 6-21

162 162A // + TENORS:

AND THAT'S WHY

574's.

[LABISSE:] "THIS WOMAN IS NO MAN"

[TODDY:] "I'M MAN ENOUGH FOR YOU SWEETHEART"

+ Acc.

Sfx's

BR. + SXS.

Sfx

B7

TIMP.

Sfx

Sfx's

BR.

Bb

Bb

Bb

To Split K4BD

(+TIMP.)

163 (POCO MENDO)

164 165 166

YOUNG MEN AND OLD MEN TURN IN-TO BOLD MEN TO HOLD MY HAND

ALL MEN HEALTH-Y TALL MEN AND WEALTH-Y

(CYM)

BR. (DIV.)

SXS. (DIV.)

[PIANO]

Eb2

D1b9

Fm7

D7

Bb7

TUBA/PB.

(159)

167 168 169 170

THEY GET TOO FRAZ-ZLED AND BE-DAZ-ZLED TO UN-DER-STAND YOU

SMALL MEN WITH THE GALL OF ALL MEN

BRV

Cym.

BR.(DIV)

SXS (DIV)

Bb1 Bb2 sus Fm7 F#m7/Bb Eb6 ADD9 Eb MA7 Eb Db2 Eb7

171 172 173 174

CAN'T CON-TRA-DICT HER OR PRE-DICT HIM SHE IS THE VIC-TOR NOT THE VIC-TIM

MOB AND MO-LEST HER - THEY ALL DO THEIR BEST TO PES-TER

(Loco)

BR. B.SX. (Div.)

SXS (UNISON) (Div.)

Ab MA7 Abm(ma7) Eb/G Eb9/G C7(b9) C7b9



P/c

V/VICTORIA

REV. 6.21
REV 6.30

175

Musical notation for measures 175-178. The vocal line includes lyrics: VIC-TOR VIC-TOR-I-A VIC-TOR VIC-TOR-I-A VIC-TOR-I-A VIC-TOR-I-A. The piano accompaniment features chords and melodic lines.

Handwritten musical notation for the piano accompaniment, including dynamics like *PIANO* and markings such as *BVA*.

Piano accompaniment for measures 176-178. Chords include *SXS (DIV) Fm7*, *Bb7 (nos)*, *Fm7*, *Gm7*, *A/bb*, *Ab9 (+5)*, *Gm7*, *C7 (nos)*, *Gm7*, *Am*, *B/C*, and *C9*. Includes a *(+TMR)* marking.

Musical notation for measures 179-182. The vocal line includes lyrics: TOR-I-A WHAT 'A VIC-TOR YOU ARE SO WHEN A KING: ARE SO WHEN A. The piano accompaniment continues with chords and melodic lines.

Handwritten musical notation for the piano accompaniment, including a *BVA* marking.

Piano accompaniment for measures 179-182. Chords include *Fm7*, *Bb9 sus*, *Bb9*, *Db13(b5)*, *C9*, *D4*, *b9*, and *b7*.

159



PC

VICTORIA
REV. 6/30
EDIT 10/23

103

184 185

GUY LOVES A LAD - Y HOW - EV - ER SHAD - Y IT MAY AP - PEAR -

Chord progression: e , h2 , b2

Chord progression: F6/A , Abo , Gm7 , Abm7

186

187 TODDY! 188

NO NEED TO YELL IF THEY'RE TWO FELL - ERS

Chord markings: G6/C (Gtr), h2 , h2

Chord progression: C9/G , C7 , Gm7 , D9/C

PC

V/VICTORIA
REV. 10114

+ VICTORIA:
TODDY+KING

189

THAT'S NOT SO QUEER WE'RE

Chord: A9

Chord: G6 (B7A)

Chord: F13

Chord: F9

Chord: F9 sus

Chord: F#7/G

Chord: A7(+5)

TRNS. (LUNIS.)

191

VICTORIA:

RIT.

ALL MEANT TO CHER - ISH ONE A - NOTH - ER

TODDY, KING:

ALL MEANT TO CHER - ISH ONE A - NOTH - ER

(h)2

Chord: Bb2

Chord: (Div.)

RIT.

(+B.SX.)

PC

-21-

V/VICTORIA
REV. 10/14
EDIT 10/23

COL VOCE

TODDY:

A TEMPO

193

SQUASH ?

195 "OH MY GOD, HE SINGS TOO" 196

Musical staff with notes and rests. Measure numbers 193, 194, 195, 196 are indicated above the staff.

IT'S NOT A CRIME TO LOVE EACH OTH - ER

Chordal accompaniment staff with chords and dynamics. Includes markings: STES. (LMS), BR., STES. ACC. tr. (LMS.), PARTI X.

Chordal accompaniment staff with chords and dynamics. Includes markings: BR. SXS.

Chordal accompaniment staff with chords and dynamics. Includes markings: (+SXS), D7 (9), C/E, F#0.

Musical staff with notes and rests. Measure numbers 197, 198, 199, 200 are indicated above the staff. Includes marking: (ALL:).

VIC - TOR VIC - TOR - I - A VIC - TOR VIC - TOR - I - A VIC -

Chordal accompaniment staff with chords and dynamics. Includes marking: CYM. X.

Chordal accompaniment staff with chords and dynamics. Includes markings: BR. (DIT.), SXS (DIT.), Gm7, C7 (AUS), Gm7, Bb/C, Bb9 (BS), Am7, D7 (WOS), Am7, Bm7/Cb, D9.

PC

V/VICTORIA
REV. 6/30

201 TOR - I - A 202 WHAT A VIC - TOR YOU 203 ARE

8VA
2

Gm7 C9 sus C9 Eb13 (bs.)

204 VIC - TOR - I - A 205 WHAT A VIC - TOR YOU 206

C/D D9 (+TRANS) Gm7 Db7 (#9) Bbm7 C7 (+TIMP.)

123

PIANO/CONDUCTOR

VICTOR/VICTORIA

40

EDITED (6/2/95)

BOWS

1 (A TEMPO-BRTE)

2 3 4

SK'S, TBN

"PIANO"

(B.S. Jump) (+BS. GTR. TBU)

(DR. FILL)

(+ TRTS.?)

165

5 CHICAGO, ILLINOIS

6 7 8

BR, SX'S (DIV.) (BR.) (+SX'S) (BR.) (+SX'S)

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

Cma7 C6 G7 G7+5 Cma7 C6 G13 G7+5

(TBS.)

9 10 11 12

(TRANS.) (+SX'S)

(TRANS. DIV.) (SX'S) (DIV.)

C6 B7 B7+5 Bbma7 Bb6 A9 D9 C#9 D9 C#9 D9

13 14 15

SX'S (TRANS. (2ND X-BUR BASSA))

G9 Dm7 F7 E7(b9) Am7

16 17 18

(+TRANS.) TRMS. (DIV.)

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

TIMP. f



19 20 21 22

23 STGS. 24 25 26

27 28 29 30

(+XYLO.)
Eb2
(+B.SX.)
(+B.S.)
BS.

SX'S, TBNS.
#4

(M.Slowly)

Bb13 Db/Eb G7+5 (b9) Ab6 add9 TRANS (adj. c) G7b9

P/C
EDITED (6/2/05)

BOWS

31 32 33 (DIV) RIT. 34 35

(1 (ANS) srst(ov)

2 BAR DRUM Solo

Cm Cm(Ma?) Cm/f Cm/Eb

ON CUE

36

BR. + SK'S.

Am11 F#10 D13

ms

37 ATPO di BRISK CAKEWALK

38 39 40

41 42 43 44

STGS. (unis.)

9

BR. (div.)

SX'S (unis.)

(+TBN B.SX BASS)

G6 Gm7 G6 Gm7 Bbo D7 A7+5 D7

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



45 (STGS.)

49

Cym. x
Sx's (div.)

C Cm Bm7(b5) E7(b9) E7

50 51 52

Am7 D7 D7 Am7 D+5/C Bm7 A/B TBN.S A/B E9(NOS)

(prima)

53 54

TBN.S. (+S.SX.) (+BR, DIV.)

BSV. Am9 A9b5 G+5 F#m7(b5) C/F# F#m7(b5) C7 F#m7b5

(TIME)

55 56

STGS. (UNIS) RIT.

F13(b5) Sx's (UNIS) E7(b9)



PC

- 7 -

BOWS

57 MAESTROSO

58

Musical score for measures 57-58. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and piano accompaniment. The key signature is one sharp (F#). Measure 57 features a piano introduction with a 'Cym.' (Cymbal) and 'B. SY. TBN. TIMP.' (Bass Drum, Snare Drum, Tom-Toms, Timpani) section. Measure 58 features a 'PIATT.' (Piaffo) section with a 'TIMP.' (Timpani) section. The strings play a rhythmic pattern of eighth notes, and the piano accompaniment features chords and triplets. Dynamics include 'sffz' (sforzando) and 'p' (piano).

Musical score for measures 59-60. The score includes staves for French Horn and piano accompaniment. The key signature is one sharp (F#). Measure 59 features a 'FRENCH HORN' section with a '(+ACC.)' (Accented) section. Measure 60 features a piano accompaniment section. The French Horn plays a melodic line, and the piano accompaniment features chords and triplets. Dynamics include 'ff' (fortissimo) and 'p' (piano).

Empty musical staves for further notation, including staves for strings and piano accompaniment.

(171)

EXIT MUSIC

REV 10/7/95

51 (MED. FAST) INTRO "LE JAZZ HOT"
 (X4L0) (PT.) 3 52 53 54

STPS, ACC (BVA)
 BVA 7
 (TSX'S)
 MP
 (+ GTR, TRNS. BS)

55 TPTS, SX'S (UNISON) 56 57 58

59 60 61 62



P/C
EDITED 6/21
63

Musical notation for measures 64-66. Includes treble and bass staves with notes and rests.

Musical notation for measures 67-70. Includes treble and bass staves with notes and rests.

Musical notation for measures 71-73. Includes treble and bass staves with notes, rests, and dynamic markings like *DRS.*, *TBN. SX'S (UNB.)*, *TPT.*, *BR. SX'S (DW.)*, *B.SX.BS arco*, *BASS pizz.*, and *B.P. sfz-74*.

Musical notation for measures 74-76. Includes treble and bass staves with notes and rests. Chord symbols: *F6add9*, *C7+5*, *F6add9*, *F/C*, *FMA9*, *A7/C*, *FMA7*, *C7+5*.

Musical notation for measures 77-79. Includes treble and bass staves with notes and rests.

Musical notation for measures 80-82. Includes treble and bass staves with notes and rests. Chord symbols: *Ab13*, *G13*, *Gb13*, *F13*, *F13*, *Bb7/E*, *Eb13*, *D9*.

(173)

79 (TPXS. (unis.))

80 81 82

SXS. (unis.) (+XYLO Acc.)

Bb2 BbMA (NIS) Bbm6 Eb9 Bbm6 Eb/Db

83 (BR.)

84 85 86

(+SXS.)

(+SXS.) SXS.

(BS, GTR.)

87 88 89

(+TEN.)

DRS.

(PR. Solo)

90 91 92

(+BE, DR.)

Gm7 C13 B13 Bb13

(174)

93 94 95 96

Musical staff for measures 93-96. Treble clef, key signature of one flat. Measure 93 has a fermata. Measure 94 has a fermata. Measure 95 has a fermata. Measure 96 has a fermata. The staff contains notes and rests with various articulations.

97 98 99 100

Srs, Toms (Dr.)

A7 Toms A7 D7 D7

(+D.SX.) (DR. FILL)

Musical staff for measures 97-100. Treble clef, key signature of one flat. Chords: A7, Toms, A7, D7, D7. Includes performance instructions: (+D.SX.) and (DR. FILL).

101 102 103 104

DR, SXC (Dr.)

G7 Dm9 G9 Ab7 G7 C7 G7(b9) C7 Db/C C9

(DR. FILL)

Musical staff for measures 101-104. Treble clef, key signature of one flat. Chords: G7, Dm9, G9, Ab7, G7, C7, G7(b9), C7, Db/C, C9. Includes performance instruction: (DR. FILL).

101 (Subito mf)

102 CRESC.

103 *fp* 104

fp *fp*

Musical staff for measures 101-104. Treble clef, key signature of one flat. Dynamics: *fp*, CRESC., *fp*, *fp*.

105 106 107 108

ACC. B.SX. (Dr.)

(+GR, BMS) DRS.

SX, TBL.

SX's (Toms) 2

(SIS)

Musical staff for measures 105-108. Treble clef, key signature of one flat. Includes performance instructions: ACC. B.SX. (Dr.), (+GR, BMS), DRS., SX, TBL., SX's (Toms) 2, (SIS).

105 106 107 108

fp SX. MOLTO CRESC. TPT, A.SX

TPT, S.SX

(+Timp)

Musical staff for measures 105-108. Treble clef, key signature of one flat. Dynamics: *fp*, SX., MOLTO CRESC., TPT, A.SX. Includes performance instruction: TPT, S.SX. and (+Timp).



PIC

EXIT MUSIC

109

fff

(+NOISY)

DR. Solo

Gb9(b5)

(noisy)

(+TIME)

