

# Vocal Score

*(September 1994)*

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# Act One Vocal Score

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**INTERVAL**

# Act One

## Overture

**A** *Moderato in 4*  
*Intensely*

Musical notation for section A, starting with a forte (*f*) dynamic. The score is in 4/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

**B** *A Tempo*

Musical notation for section B, marked with a ritardando (*rit....*) dynamic. The tempo is marked *A Tempo*. The notation includes a melodic line in the right hand and a bass line in the left hand.

**C** *In 2*

Musical notation for section C, marked *In 2*. The score features a melodic line in the right hand and a bass line in the left hand, with triplets indicated by a '3' over the notes.

**D**

Musical notation for section D, marked *In 4*. The score features a melodic line in the right hand and a bass line in the left hand, with a double bar line indicating a section change.

*rit....*

Musical notation for section D continuation, marked with a ritardando (*rit....*) dynamic. The score features a melodic line in the right hand and a bass line in the left hand, ending with a double bar line.

SEGUE  
Scene One

# Scene One

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

*Moderato*



*mp*

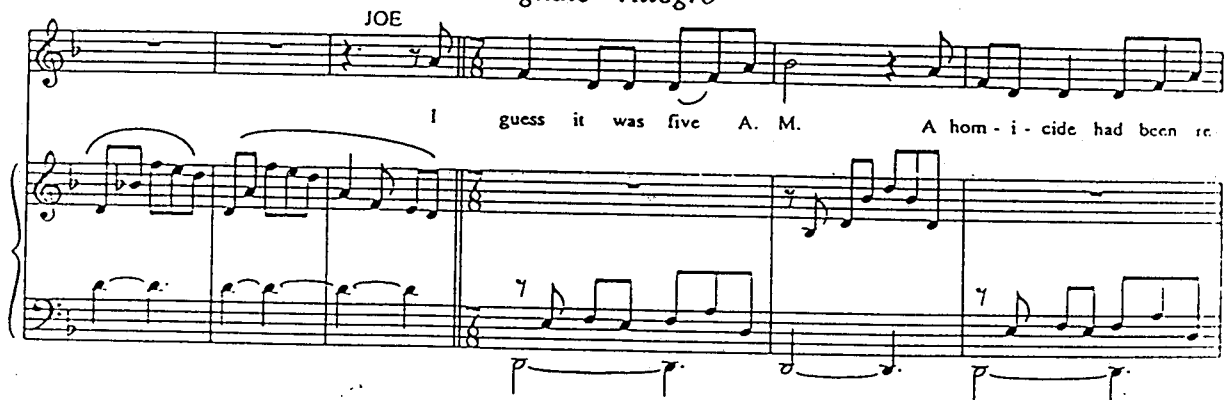
Over this image, once it has become established, the VOICE of JOE GILLIS



*Agitato - Allegro*

JOE

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



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





Sunset Boulevard

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

*Molto Rall.*

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

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

*Colla voce in 2*

*In 4*

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

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

(spoken)

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

No Beat

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

## Scene Two

### Let Me Take You Back 6 Months

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

**A** Shuffle-swing  
Moderato

JOE

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

Sunset Boulevard

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

**B**

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

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

*Colla voce*

*A Tempo*

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

*rit....*

# Let's Have Lunch

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

*Swing Allegro Moderato*

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Starts with a forte (f) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

**A**

JOE

Vocal line for Joe. Treble clef, key signature of three sharps, 4/4 time. The melody is simple and conversational.

Hi there My-ron

I've got a date with Shel - drake

MYRON

Vocal line for Myron. Treble clef, key signature of three sharps, 4/4 time. The melody is simple and conversational.

How's it hang - ing?

I'm

Piano accompaniment for the vocal lines. Treble and bass clefs, key signature of three sharps, 4/4 time. The piano part provides harmonic support for the vocalists.

Sunset Boulevard

(JOE)

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

(JOE) **B**

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

Sunset Boulevard

(JOE)

Sheldrake is driving me in-sane

(MARY)

We should talk

ion

Don't for-get me when you're cast - ing. Got -

(JOE)

(MARY)

JOANNA

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

ta run. Let's have lunch Hi there My - ron

C

Sunset Boulevard

(JOE) JOANNA  
Sheldrake but do I need it? I'm hand - ing in my sec - ond draft  
MARY  
I've spent the last month fasting.  
MYRON MYRON  
You look great I'm shooting a

JOE JOANNA  
I'd real - ly love to read it We should talk  
(MYRON) MARY MYRON  
west - ern down at Fox. Don't for - get me when you're cast - ing We -

Sunset Boulevard

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

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

Accel. We want the keys to your

*mf* *f* *f*



Sunset Boulevard

2ND FIN. MAN

1ST FIN. MAN

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

JOE

2ND FIN. MAN

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

E

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

*mp* "cool" feel

Sunset Boulevard

JOE

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

F

Palm Springs. felt like shooting the breeze.

1ST FIN. MAN

Are you tell - ing us

8va

(JOE)

(1ST FIN. MAN)

I believe in self de - ni - al .

you walked here?

f

A

Sunset Boulevard

JOE

2ND FIN. MAN

I'm in train-ing for the priest - hood O. K. wise guy, threc hun-dred bucks.

*mf*

(8<sup>va</sup>)-----

*f*

1st FIN MAN: Or we're taking the car.  
2nd FIN MAN: We have a court order.  
JOE: I love it when you talk dirty.

*Tempo Primo*

*mp*

NINE COUNT

H

DANCE SEQUENCE

*mf*

*f*

*f*

Sunset Boulevard

First system of musical notation for piano, featuring treble and bass staves with complex chordal textures and a steady bass line.

Second system of musical notation, including a first ending bracket labeled 'I' and a dynamic marking 'f' (forte).

Third system of musical notation, starting with a measure number '7' and continuing the piano accompaniment.

Fourth system of musical notation, concluding the page with a final cadence and a dynamic marking 'f'.

Sunset Boulevard

**J**

Musical score for section J, piano accompaniment. It consists of two staves: a treble clef staff with a key signature of two flats and a 4/4 time signature, and a bass clef staff. The music features a steady eighth-note bass line and a treble line with chords and melodic fragments. There are two accents (^) above the treble staff in the second measure.

Continuation of the piano accompaniment for section J. The notation continues on two staves, maintaining the same key signature and time signature as the previous section.

**K**

JOE

That you Sam-my?

SAMMY

Bless you Jo - seph

How do you like my ha -

*mp*

Musical score for section K, featuring vocal lines and piano accompaniment. It consists of three staves. The top staff is for Joe's vocal line, the middle for Sammy's vocal line, and the bottom two for piano accompaniment. The key signature is two flats and the time signature is 4/4. The piano part includes a mezzo-piano (*mp*) dynamic marking and a fermata over a chord in the final measure.

(JOE)

How come you get such lou - sy breaks?

(SAMMY)

rem One learns to grin and bear

This block contains the first system of the musical score. It features a vocal line for Joe, a vocal line for Sammy, and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are: "How come you get such lou - sy breaks?" followed by "(SAMMY)" and "One learns to grin and bear".

'em.

GIRLS

This is the bigg - est film ev - er

This block contains the second system of the musical score. It features a vocal line for Sammy, a vocal line for the girls, and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are: "'em." followed by "GIRLS" and "This is the bigg - est film ev - er".

Sunset Boulevard

JOE

What - 're you play-ing?

1ST GIRL

Tem - ple vir - gin

(GIRLS)

2ND GIRL

made Hand - maid - en to De - li -

JOE

Let's have lunch Got - ta run You

lah..

Accel.

*mp*

L

Poco allegro

Sunset Boulevard

JOE

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

*mf*

pay - ments I thought you were meant to be my

*f*

a - gent I need some work

MORINO

*v*



M

Tempo Primo

Sunset Boulevard

MORINO

on - ly wish I could help This

7

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

7

(JOE)

Who is this jerk?

slow down in pro - duc - tion

*mf* *f*

3 3

Sunset Boulevard

MORINO

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

(Rise Up)

Musical score for MORINO, featuring a vocal line and piano accompaniment. The lyrics are: "He's my wun-der-kind from Broad-way Ev-ry ma-jor". The piano part includes a marking "(Rise Up)" above a specific chord.

WUNDERKIND

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

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

(JOE)

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

*mp*

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

Sunset Boulevard

Piano introduction for the first system of 'Sunset Boulevard'. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the second measure of the right hand.

**N** JOE

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

ARTIE

Joc you bas - tard

Vocal and piano accompaniment for the first system of dialogue. The vocal line is in 4/4 time with a key signature of two flats. The lyrics are: "Hel - lo Art - ie You nev - er call me" (JOE) and "Joc you bas - tard" (ARTIE). The piano accompaniment is in 4/4 time with a key signature of two flats.

an y more.

Found a cut - er danc - ing part - ner

Vocal and piano accompaniment for the second system of dialogue. The vocal line is in 4/4 time with a key signature of two flats. The lyrics are: "an y more." and "Found a cut - er danc - ing part - ner". The piano accompaniment is in 4/4 time with a key signature of two flats.

JOE

Not so great

ARTIE

How are things Will this help? Twen - ty bucks

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

DEMILLE CROSS

TILL READY

ON CUE: Good Morning Mister DeMille

Sheldrake

This is Shel-drake Bring some wa-ter Give me that shit-head

*mf*

Shel.

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

*mp*

Shel.

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

Shel.

I've hired a noth - er writ - er Joe what the fuck brings you

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

Shel.

here?

(*loc*)

8<sup>va</sup>  
*mp*

SHELDRAKE: So pitch.

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

*loc*

8<sup>va</sup>

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

JOE: "Bases Loaded" SHELDRAKE: "Bases Loaded"

7

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

Shel.

Chorus

Let's have lunch

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

Q

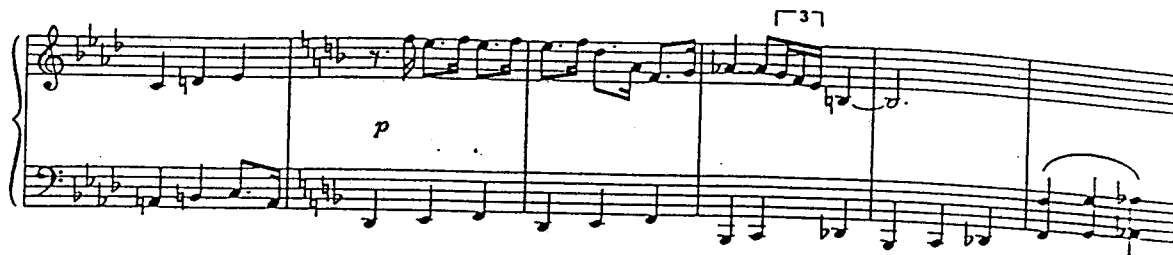
SHELDRAKE: Why not?  
BETTY: It's just a rehash of something that wasn't very good to begin with.

SHELDRAKE: Meet Mister Gillis. He wrote it.

Chorus

We should talk

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



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



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



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





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

mp

mp

Piano accompaniment for the first scene, featuring a melody in the right hand and a bass line in the left hand. The music is in 4/4 time and includes dynamic markings of *mp*.

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

Chorus

(Boys)

(Girls)

We should talk got.

Chorus musical score with lyrics. The top staff is for the boys and the bottom staff is for the girls. The piano accompaniment is shown below. The lyrics are: "We should talk got."

R *Poco allegro*

Joe

You've got to give me some work I'll

Chorus

to run Let's have lunch

accel.

*mf*

Musical score for Joe and the Chorus. Joe's part includes the lyrics "You've got to give me some work I'll". The Chorus part includes the lyrics "to run Let's have lunch". The piano accompaniment features an *accel.* marking and a dynamic marking of *mf*.

Sunset Boulevard

Joe

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



Joe

re - write throw it my way

Shel.

I on - ly wish I could help

**S** *Tempo 1*



Shel.

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



Sunset Boulevard

Shel.

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

*poco piu mosso*

Joe

Shel.

Are you try - ing to be fun - ny

I be - lieve in

Joe

Shel.

Can you loan me

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

*mf* *mp*

T

Joe

three hun - dred books

*mf*

SHELDRAKE: I'm sorry Mister Gillis, Goodbye.

JOE leaves.

JOE: I just love Hollywood.  
(The light hits JOE. Splintered lines overlap, creating a nightmarish cacophony of phony greetings.)

SIX COUNT

Musical notation for the six count, showing a piano accompaniment with a treble and bass clef.

U

CONTRAPUNTAL

SAMMY

KATHERINE

Musical score for the contrapuntal section, featuring vocal lines for Cliff, Myron, and Lisa, and piano accompaniment.

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

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

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

LISA R. K. O. are O. K.

GIRLS This is the

Sunset Boulevard

CLIFF

I'm tryin' to make my mind up,

MARY

GUESS I was born to play her

SAMMY

They're talk - ing

JOANNA

You look

DAWN

GIRLS

What is my mot - iv - a - tion?

big - gest film ev - er made.

Sunset Boulevard

USA

ARTIE

(SAMMY)

JOANNA

MYRON

MORINO

TENORS

BARITONES

ADAM

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

Sunset Boulevard

Q

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



Sunset Boulevard

KATHERINE  
land - ed a big Broad - way show

ADAM  
I'm gon - na work for Met -

MARY  
trich.

MARY  
Let's have

MYRON  
draft.

CLIFF  
I'd

CLIFF  
Let's have lunch

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

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

Sunset Boulevard

ADAM

(MARY) ro.

CLIFF

lunch (MYRON)

real - ly love to read it

USA

1ST GROUP

We

We

We

It won't work

JOHN

Let's have lunch

MORINO

It won't work

(GIRLS)

Let's pen - cil Thurs - day morn

film ev - er made



Sunset Boulevard

1ST GROUP

2ND GROUP

TUTTI

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

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

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

Sunset Boulevard

U

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

Slower

S. kor. Par - a - mount is par - a - dise.  
A. kor. Par - a - mount is par - a - dise.  
T. kor. Par - a - mount is par - a - dise.  
B. kor. Par - a - mount is par - a - dise.

*A Tempo*

*Sunset Boulevard*

W

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

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

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

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

V

Sunset Boulevard

GROUP I

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

GROUP II

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

*(Piano accompaniment)*

Come to get your knife back?

*(No Beat)*

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

# Betty's Pitch

*Colla voce*

Betty

I read one of your sto - ries Was - n't it Scrib - ners, some - ma - ga - zine  
*in 4*

*p*

Betty

Ti - tle Some - thing with win - dows

Joe

It was "Blind Win - dows" if that's what you mean  
*in 4* *in 4*

*mp*

*A Tempo* *Faster (in 2)*

Betty

That's right I real - ly liked it

Joe

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

*mp*

Betty  
Let me pitch it to Shel - drake

Joe

*Tempo 1 in 4* I may be broke but I still have my pride

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

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



Sunset Boulevard

Joc

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

*mf*

Joc

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

Betty

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

*mf*      *f*

Joe

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

*mf* *mp* *mf*

DRUM ROLL

*Colla voce in 2*

Betty

What's the rush?

Joe

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

*mf* *Rall* *p*

Betty

Yes what a - bout them?

Joe

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

Betty

If you're at Schwabs on Thurs - day

Joe

I es - cape (spoken) Done

*mp* *p* *mp* *in 3*

Joe

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

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

*p*

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

# Car Chase

1ST FIN MAN: So what?

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

1ST FIN MAN: No..

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

**A** J. 133 (under dialogue)

*mp*

**B** J. 141

**C** J. 147

*mp*

*Accel*

*cresc.*

**D** J. 154

Sunset Boulevard

E

System E: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes. A box labeled 'E' is positioned above the treble staff.

F

System F: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes. A box labeled 'F' is positioned above the treble staff.

System G: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes.

G H

System H: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes. Boxes labeled 'G' and 'H' are positioned above the treble staff.

I

System I: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes. A box labeled 'I' is positioned above the treble staff.

J. 144

System J. 144: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a rhythmic accompaniment with eighth notes. The text 'J. 144' is positioned above the treble staff.

Sunset Boulevard

J *Poco Meno Mosso*

*Piu Mosso*

K

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

L

(Continue as JOE moves  
to other cor.)

*f*  
1,2  
col 8vb.

This thing must burn up ten gallons to a mile

*mf*

*mf*

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

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

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

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

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

N

Colla Voce in 4

Sunset Boulevard

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

*p*

This system contains the vocal line and piano accompaniment for the first two measures. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 4/4 time and includes a piano (*p*) dynamic marking.

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

This system contains the vocal line and piano accompaniment for the next two measures. The piano accompaniment features a triplet of eighth notes in the right hand.

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

VOICE: You there !

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

O

Intensely in 4

*f*

This system contains the piano accompaniment for the first two measures of the 'Intensely' section. It begins with a forte (*f*) dynamic marking.

*pp*

This system contains the piano accompaniment for the next two measures. It begins with a pianissimo (*pp*) dynamic marking.



Sunset Boulevard

P in 2

Rall.

VOICE: Why are you so late ?

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

MAX: This way.

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

MAX: And wipe your feet !

*JOE obeys and steps through the French doors.*

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

VOICE: Max ! Tell him to wait !

*MAX turns to JOE, his tone chilly.*

MAX: You heard.

*He starts to move off.*

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

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

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

NORMA: Any laws against burying him in the garden ?

JOE: I wouldn't know.

NORMA: I don't care anyway.

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

The MUSIC swells

Piano accompaniment for the 'The MUSIC swells' section. The score is in 4/4 time, marked 'in 4'. It features a treble and bass clef. The melody in the treble clef starts with a triplet of eighth notes (G4, A4, B4) and continues with a series of eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and moving lines. There are dynamic markings like 'p' and 'f' throughout the piece.

## Surrender

(Simply, like a lullaby)

NORMA

**A**

No Beat

A Tempo (Slowly in 3)

First part of the musical score for 'Surrender'. It includes a vocal line for Norma and a piano accompaniment. The vocal line is in 3/4 time, marked '(Slow)'. The lyrics are: 'No more wars to fight. White flags fly to - night.' The piano accompaniment is in 3/4 time and features a simple, lullaby-like melody. Dynamic markings include 'p' (piano) and 'p.' (piano).

Second part of the musical score for 'Surrender'. It includes a vocal line for Norma and a piano accompaniment. The vocal line is in 3/4 time. The lyrics are: 'You are out of dan - ger now. Bat - tle - field is still Wild'. The piano accompaniment continues the lullaby-like melody. Dynamic markings include 'p' (piano) and 'p.' (piano).

Sunset Boulevard

popp - ies on the hill. Peace can on - ly come when you surr - end - er

This system contains the first line of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "popp - ies on the hill. Peace can on - ly come when you surr - end - er".

**B**

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

This system is marked with a 'B' in a box. It contains the second line of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Here the trac - ers fly, light - ing up the sky. But... I'll fight on to the".

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

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

C

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

D

en - der. (Underscore)

A Tempo

Rall. Accel.

CUT ON CUE: "Get out of here"

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

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

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

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

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

NORMA: Get out.

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

NORMA: Get out of here.

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

JOE: Haven't I seen you somewhere before?

NORMA: Or shall I call my servant?

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

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

*She advances on him, flushed with indignation.*

# Once Upon A Time

*Allegro (Colla voce)*

Norma

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

*mp*

Norma

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

*p* *mf*

Norma

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

*Slower* *in 2*

Norma

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

*p* *mp*

*in 4* *in 2* *in 4*

Norma

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

*Slower*

Norma

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

*p* *p*

Segue as one

# With One Look

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

*Not hurried*  
(Violin)

Violin and piano accompaniment for the first section. The music is in 4/4 time, key of D major. The piano part starts with a *p* dynamic. The violin part features a melodic line with eighth and sixteenth notes.

**A** (Colla voce)

Vocal and piano accompaniment for the first vocal line. The vocal line is for Norma and includes the lyrics: "With one look I can break your heart, With one look I play". The piano accompaniment is in 4/4 time, key of D major, with a *p* dynamic.

Vocal and piano accompaniment for the second vocal line. The vocal line is for Norma and includes the lyrics: "ev ery part. I can make your sad heart sing. With one". The piano accompaniment is in 4/4 time, key of D major, with a *p* dynamic.



Sunset Boulevard

Rall

**B**

A Tempo

lorna

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

*mp*

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "look you'll know all you need to know With one smile I'm the". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

lorna

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

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "girl next door or the love that you've hung - ered for". The piano accompaniment continues with the same key signature and includes a fermata over a chord in the right hand.

lorna

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

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "When I speak it's with my soul I can play an - y". The piano accompaniment continues with the same key signature and includes a fermata over a chord in the right hand.

*poco accel.*



*Piu Mosso*

Norma

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

Norma

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

Norma

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

Sunset Boulevard

D

A Tempo poco accel.

Norma

Norma

E

A Tempo

Norma

Norma

Sunset Boulevard

**F** Poco maestoso

**G**

Norma

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

*(loco)* *p* *mf* *Rall*

**H**

A Tempo

Norma

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

Norma

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

*accel.* *Rall*

I

Piu Mosso

Norma

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

*rit...*

Norma

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

be With one look I'll be me.

*Rall*

*ff*

# With One Look Underscore

NORMA: Now go! (*MUSIC STARTS*)

*Moderato*

*p*

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

NORMA: Did you say you were a writer?

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

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

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

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

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



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



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



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



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

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

A musical score system for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music begins with a piano (*p*) dynamic marking. The melody in the bass staff is a simple eighth-note line, while the treble staff provides harmonic support with chords and occasional eighth notes.

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

MAX: Yes , Madame.

A musical score system for piano accompaniment, continuing from the first system. It features two staves (treble and bass clef) in the same key signature and time signature. The melody continues in the bass staff, and the treble staff provides harmonic accompaniment.

FADE +STOP ON CUE

(JOE brightens; but still hesitates)  
NORMA: I said sit down!

A musical score system for piano accompaniment, continuing from the second system. It features two staves (treble and bass clef) in the same key signature and time signature. The melody continues in the bass staff, and the treble staff provides harmonic accompaniment.

A musical score system for piano accompaniment, continuing from the third system. It features two staves (treble and bass clef) in the same key signature and time signature. The melody continues in the bass staff, and the treble staff provides harmonic accompaniment. A long, sweeping slur is placed over the treble staff in the final measure of this system.



# Salome

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

*Moderato*

*p*

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

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

(Rall. if required)

**A** *Agitato con fuoco (Colla voce)*

NORMA

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

*mf*

(NORMA)

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

*p*

(NORMA)

**B**

*A tempo moderato assai*

I can.  
JOE *(Relaxed, casual)*

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

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

(JOE)

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

*NORMA paces impatiently: the light is beginning to fade.*

NORMA

**C**

(JOE)

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

*mf*

(NORMA)

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

(NORMA)

*Rall*

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

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

(NORMA)

**D**

sands.

JOE

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

(JOE)

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

This block contains the musical notation for Joe's first line of dialogue. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of chords and moving lines in both hands.

NORMA

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

This block contains the musical notation for Norma's first line of dialogue. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes chords and moving lines in both hands.

**E**

(NORMA)

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

*mf*

This block contains the musical notation for Norma's second line of dialogue. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes chords and moving lines in both hands, with a dynamic marking of *mf* (mezzo-forte) at the beginning.

*NORMA throws herself into an extravagant dance, distracting JOE.*

Musical score for piano introduction. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the right hand. Dynamics include piano (p) and piano-forte (p<sup>f</sup>).

(NORMA)

Musical score for Norma's first line. It includes a vocal line with lyrics "Her - od says I'll give you" and a piano accompaniment. The piano part has a melodic line in the right hand and a bass line with some chords. Dynamics include piano (p) and piano-forte (p<sup>f</sup>). There are fingering numbers 5 and 6 in the piano part.

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

(NORMA)

Musical score for Norma's second line and Joe's line. It includes a vocal line with lyrics "an - y - thing." and "Now it was" and a piano accompaniment. The piano part continues with chords and a bass line. Dynamics include piano (p) and piano-forte (p<sup>f</sup>).

JOE

(JOE) **F**

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

*mp*

(JOE)

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

*Poco rall*

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

NORMA **G**

Have you got to the scene where she asks for his

*Rall* *A Tempo*

*mp*

(NORMA)

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

*mf*

Detailed description: This block contains the first line of music for Norma. It features a vocal line in a treble clef with lyrics and a piano accompaniment in a grand staff (treble and bass clefs). The piano part includes a *mf* dynamic marking and a fermata over a chord in the right hand.

(NORMA)

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

*Rall*

Detailed description: This block contains the second line of music for Norma. It features a vocal line in a treble clef with lyrics and a piano accompaniment in a grand staff. The piano part includes a *Rall* (Ritardando) marking and triplet figures in the bass line.

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

(NORMA)

play.  
*A tempo moderato assai*

*p*

Detailed description: This block contains an instrumental introduction for Norma. It features a piano accompaniment in a grand staff. The tempo is marked *A tempo moderato assai* and the dynamics are marked *p* (piano). The music consists of arpeggiated chords in both hands.

JOE

**H** *poco piu mosso*

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

*mp*

*p*

(JOE)

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

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

*rit.....*

*Rall*

*p*



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

JOE: Just how old is Salome?

NORMA doesn't bat an eyelid.

NORMA: Sixteen.

JOE: I see.

NORMA: Well?

JOE: It's fascinating.

NORMA: Of course it is.

(MUSIC CONTINUES)

JOE looks up at her, choosing his words judiciously.

**I** <sub>JOE</sub> *Andante*

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

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

(NORMA)

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

*rit.....*

**J**

(NORMA)

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

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

*8va-----*

DICT. DICT.

(NORMA)

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

It could use a few cuts. *in 2*

DICT. DICT.

**K** *A Tempo*  
(JOE)

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

*mp*

NORMA

(JOE) I want some - one with a knack

need is some - one who can ed - it.

*A Tempo*

*Poco rall*

(NORMA)

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

*Rall*

(NORMA)

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

cre - dit. When were you born?  
*mp Rall*

JOE: December twenty first, why?

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

*in 4*

*She turns on him, her eyes blazing.*

NORMA: I want you to do this work.

# Salome Underscore

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

*Moderato*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass clef accompaniment features a steady eighth-note pattern.

JOE: I just finished one script and about to start a new assignment.

NORMA: I don't care

JOE: I'm pretty expensive. I get five hundred a week.

NORMA: Don't you worry about money. I'll make it worth your while.

The second system of musical notation continues the grand staff from the first system. The melody in the treble clef features a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment continues with eighth notes.

The third system of musical notation continues the grand staff. The melody in the treble clef includes a half note G4 and a quarter note A4. The bass clef accompaniment remains consistent.

The fourth system of musical notation concludes the grand staff. The melody in the treble clef ends with a quarter note G4. The bass clef accompaniment concludes with a final chord.



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



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

NORMA: We'll begin at nine sharp.

*Faster*

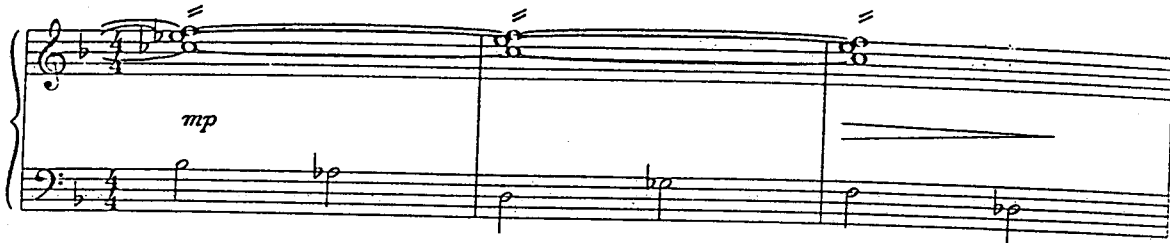
The first system of the piano accompaniment consists of two staves. The right-hand staff features a series of chords and moving lines, while the left-hand staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the first measure.

The second system continues the piano accompaniment. It includes a downward-pointing arrow above the right-hand staff in the fourth measure, indicating a specific performance instruction.

The third system of the piano accompaniment shows further development of the musical themes in both hands.

The fourth system concludes the piano accompaniment on this page. It features a *Rit* (ritardando) marking above the right-hand staff, indicating a gradual deceleration of the music.

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



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

*Tentatively*





# The Greatest Star Of All

**A**

*Andante in 4*

MAX

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

*p*

**B**

*rit.....*

(MAX)

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

*in 2*

*Poco rall.*

**C**

*Piu Mosso*

(MAX)

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

(MAX)

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

*Rall.....*

**D** *A Tempo*

(MAX)

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

*in 4 accel.....*

(MAX)

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

*in 2 accel.....*

**E**

(MAX)

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

*piu*

*rubato*

**F** A Tempo

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

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

**G**

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

*piu mf*

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

**H** Poco meno mosso

(MAX)

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

Rall.....

(MAX)

fall, she is the great - est star of all.

Dict.

mp Piu Mosso Rall..... sfz (GP)

**J** Poco lento (Under dialogue)

p (Monkey Coffin)

MAX leaves the rooms. JOE watches him go, strangely impressed. Left alone, JOE moves restlessly around the room for a moment.  
 JOE (V.O.): When he'd gone, I stood looking out of the window a while. There was a ghost of a tennis court with faded markings and a sagging net.

p

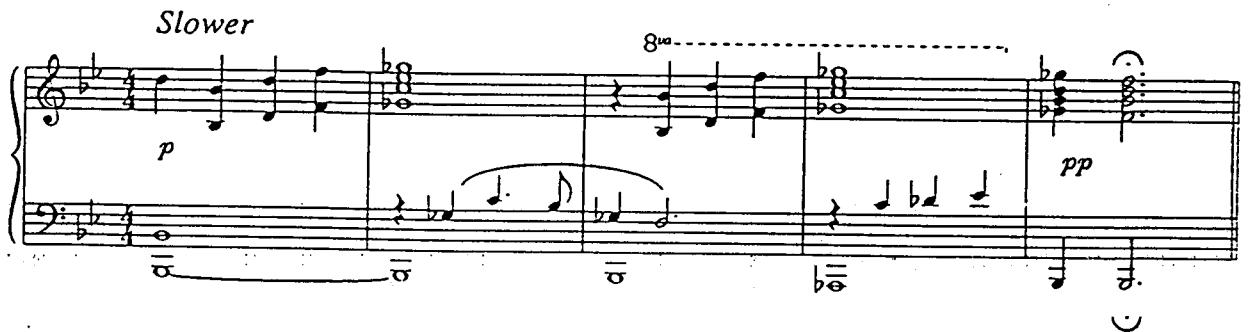


JOE (V.O.) :

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

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

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



SLOW FADE TO BLACK





Sunset Boulevard

**SAMMY** **KATE** **ALL**

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

The first system of music includes a vocal line for Sammy, Kate, and All, and a piano accompaniment. The lyrics are: "Then what He pressed a butt - on Out of the wall fell a four post-er bed MO-VIES". The piano part features a 3-measure triplet in the right hand.

**MYRON** **JOANNA** **MYRON** **JOANNA**

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

The second system of music includes vocal lines for Myron and Joanna, and a piano accompaniment. The lyrics are: "Bu-sy They shot my screen - play Is-n't that great No they shot the thing dead". The piano part includes a *mp* dynamic marking and a 3-measure triplet in the right hand.

**ALL**

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

The third system of music includes a vocal line for All and a piano accompaniment. The lyrics are: "Ev-ery mo - vies a cir - cus On the wire with - out a net".



PETE H.      MICHELLE      CLIFF      SASHA      ALL

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

8<sup>va</sup>---

Joe      Here for a meet - ing

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

ALL

MO - VIES

Joe

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

ALL

MO - VIES

Joe

Con - grat - u - la - tions

Artie

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

Artic

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

MO - VIES

Joe

Marr - ied

Artic

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

MO - VIES

Joe

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

Joe

Come on be brave

Artie

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

ALL

MO - VIES

Joc  
You first ass - is - tant!

Artie  
More like a slave!

ALL  
Ev - ery

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

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

Artie

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

Artie

two kinds of hell

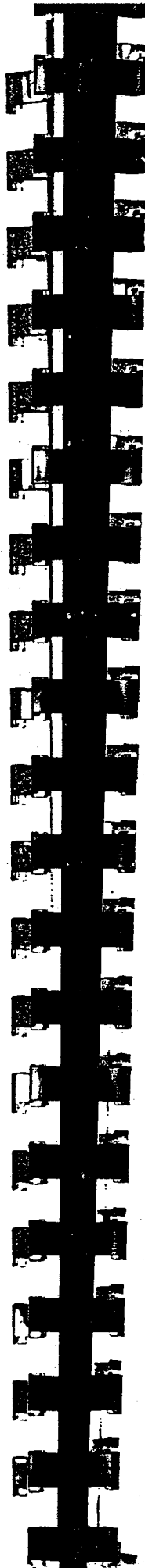
**ALL**

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

Betty

Well                    Hell - o                    Mis - ter                    Gill - is

out a net



Joe  
I'm the up-pit-y hack

Artie  
You two have met? And she's the

Musical score for Joe and Artie. Joe's line: I'm the up-pit-y hack. Artie's line: You two have met? And she's the. Includes piano accompaniment with triplets.

Betty  
What's go-ing on here

Artie  
stu-di-o smart-ass?

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

Musical score for Betty and Artie. Betty's line: What's go-ing on here. Artie's line: stu-di-o smart-ass?. Includes a BARMAN (Spoken) Artie, line: They're call-ing you back. Includes piano accompaniment.

Betty

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

*p*

Betty

work-ing of course If we fixed up the opening

Half Tempo

Joe

Girl meets boy that's a safe be-

Artie

Call up the wrangler and pay off the horse



Betty

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

Joc

ginn - ing

*A Tempo (flowing)*

*Rall.....*

Betty

show

Joc

So did I felt it might be

Betty

What are you say - ing

Joe

kind - er

Come on Miss Schaefer you

Joe

know

Ev - ery time I see a young kid

Joe

Dreaming they'll pro - duce a mas - ter-piece

I just want to throw them on the

Betty

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

Joe

next train home

Betty

scend - ing

Joe

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

*Rall.....*

Moderato

Betty

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

C G7/C C A m/C

Betty

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

F C/E D m7 F/G G7 C

Poco piu mosso

Joe

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

D♭ 6 A♭ 7/D♭ D♭ D♭ 6

Joe

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

G♭ D♭/F E♭ m7 A♭

Joe

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

Db V V

H

Joe

it? A wedd - ing in the last reel.

Betty

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

*Rall.....*

Gb D/F Eb m7 Ab Gb D/F

Betty

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

*(sim.)*

Eb m7 D/F Gb D/F

Joe

Who wants true? who the hell wants

Betty

some-thing true.

*accel....* *Poco piu mosso*

Eb m7 Ab 7 *mf* D A 7/D

Joe

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

D B m/D G D/F# E m7/A

**J**

Betty

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

D A 7/D D B m/D

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

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

*Rall..... Colla voce*

G D/F# E m7 D/F#

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

**K** *Piu Mosso* (Stop on cue)

Joc you.

*p*

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

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

# Girl Meets Boy (Part Two)

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

*Colla Voce*

Joe

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

*Andante*

Joe

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

Joe

Girl meetsboy Givesherselfcom - plete - ly And though she



BOTH

Joe

loves him. She keeps one foot on the floor.

This block contains the musical notation for Joe's first line of lyrics. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "loves him. She keeps one foot on the floor." Below the vocal line is a piano accompaniment consisting of two staves, treble and bass clef, with a key signature of three sharps and a 4/4 time signature. The piano part includes a 7-measure rest in the first measure.

Betty

No one dies except the best friend No one ev - er men - tions comm - un - ists

This block contains the musical notation for Betty's first line of lyrics. It features a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. The lyrics are "No one dies except the best friend No one ev - er men - tions comm - un - ists". Below the vocal line is a piano accompaniment consisting of two staves, treble and bass clef, with a key signature of three sharps and a 4/4 time signature.

Betty

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

This block contains the musical notation for Betty's second line of lyrics. It features a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. The lyrics are "No one takes a black friend to a rest - au - rant". Below the vocal line is a piano accompaniment consisting of two staves, treble and bass clef, with a key signature of three sharps and a 4/4 time signature.

Sunset Boulevard

Joe

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

Betty

Yes Mis-ter

Joe

had fun fight-ing the stud - io

Rall.....

↓  
Colla Voce

Betty

Gil - lis that's just what I

*Allegro moderato*  
*Double Tempo (Swing 4)*

Betty  
want

Artie  
What a night - mare Good to see you

Joe  
Last year it got

Artie  
Come to my New Years Part - y

Sunset Boulevard

Joe  
out of hand  
See you then

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

*Rall.....*

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

*Half Tempo*

*Rall.....*

Sunset Boulevard

*A tempo*

*f*

*Whistles*

*1st*

*10c*

*Poco rall....*

## Scene Six Underscore

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

MAX: Where have you been? (MUSIC STARTS)

(Stop on cue)

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

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

JOE: Well, that's tough.

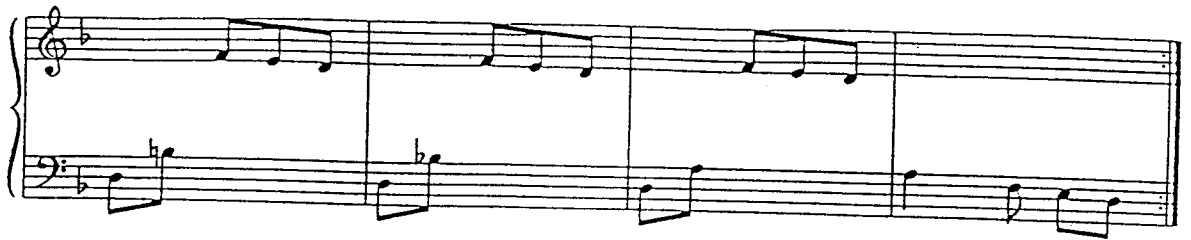
MAX: I don't think you understand, Mr. Gillis. Madame is extremely fragile. She has moments of melancholy. There have been suicide attempts.

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

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

JOE: You mean you send them?

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



JOE: No. (*MUSIC STOPS*) And Max?

MAX: Yes, sir?

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

*MAX considers him for a moment, his eye cold.*

# I Started Work

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

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

Allegro

Joe

in 2

*mf*

I start - ed work on the script.

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

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



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

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

NORMA: What's that?

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

NORMA: Cut away from me?

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

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

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

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

Joe

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

(Organ)

*f* *p*

Joe

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

Joe

Brighter (in 2)

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

(Aho)

(NB)

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

Musical score for Joe's first line. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "even - ing I hope it's not one of those weep - y mel - o - dra - mas". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings of *p* and *pp*.

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

Musical score for Max's first line. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "We'll be show - ing one of Ma - dame's en - dur - ing class - ics The or -". There are triplets indicated by a '3' over the notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There is a dynamic marking of *mf*.

Joe  
Oh God We had that last week

Max  
deal of Joan of Arc

Musical score for Joe and Max's second line. Joe's vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "Oh God We had that last week". Max's vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "deal of Joan of Arc". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Max

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

Meno mosso

Poco lento (in 2)

p

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

Act One - p118.

NORMA

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

*p*

(NORMA)

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

**B**

(NORMA)

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

*mp*

(NORMA)

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

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

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "Joan *piu f* of Arc: look at my face, is - n't it strong?". The piano accompaniment is in bass clef and features several triplet markings. The key signature has one flat (B-flat).

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

The second system of music continues the vocal and piano parts. The vocal line has the lyrics "There in the dark up on the screen, where I be - long.". The piano accompaniment includes a handwritten "piano" marking and continues with triplet markings. The key signature remains one flat.

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

The third system of music begins with a section marked with a large letter "D" in a box. The vocal line has the lyrics "We'll show them all noth - ing has changed. We'll give the". The piano accompaniment features a key signature change to two flats (B-flat and E-flat) and includes a "piano" marking. The time signature is 3/4.

(NORMA)  
world new ways to dream. Ev - ery - one needs new ways to dream. *in 4*

The fourth system of music continues the vocal and piano parts. The vocal line has the lyrics "world new ways to dream. Ev - ery - one needs new ways to dream. *in 4*". The piano accompaniment includes a key signature change to three flats (B-flat, E-flat, and A-flat) and a time signature change to 4/4. The tempo marking "in 4" is present.

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

(Slow, hypnotic)

**F** in 2

*mp* *simile*

*Rall....* *A tempo*

*Rall....*

**G** *Colla voce*

(JOE)

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

*sed.*

(JOE)

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

(JOE) **H**

It made me sad to watch her As she re-lived her glory

(JOE) (opt) 8va ----- *Tempo 1*

Poor Norma, So happy lost in her silver heaven.

*Molto Rall* *f*



(NORMA)

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

*mp*

(NORMA)

dream ev - ery - one needs new ways to dream

*mp*

*p*

*Rall....*

*pp*

FAST SEQUE

# Scene 8

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

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

*Translucent*

The first system of musical notation for 'Translucent' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The melody is composed of eighth and quarter notes, with some slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of quarter notes.

*(Optional repeat)*

The optional repeat section consists of two staves, identical in notation to the first system, providing a second opportunity for the piano accompaniment.

The final section of the piece consists of two staves. It begins with a piano (*p*) dynamic marking. The notation includes a double bar line with repeat dots, followed by a *Rall* (rallentando) instruction. The piece concludes with a double bar line and repeat dots.

SEGUE ORGAN MUSIC

*Allegro (Organ) (STOP ON CUE)*

The musical score is written for organ and consists of six systems, each with two staves. The right-hand staves contain a melodic line with eighth and sixteenth notes, while the left-hand staves provide a rhythmic accompaniment with chords and eighth notes. The piece concludes with a final chord in the left hand.

STOP ON CUE

NORMA: Stop that. FAST SEGUE

# Today's The Day Underscore

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

Musical score for the first scene. The piano part is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic and moving to piano-piano (*pp*). The melody is in the right hand, and the bass line is in the left hand.

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

Musical score for the second scene. The piano part continues with the same tempo and dynamics, featuring a more active bass line.

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

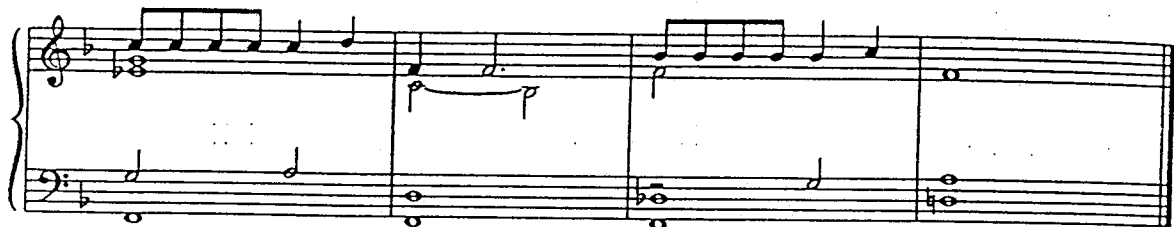
Musical score for the third scene. The piano part features a more complex harmonic texture with chords in the right hand and a steady bass line.

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

Musical score for the fourth scene. The piano part concludes with a final cadence, featuring a wavy line in the right hand and a final bass note.

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

*Poco meno mosso*



CLOCK CHIMES 4x

# Great Day Underscore

JOE: Well.....

NORMA: Great Day. (MUSIC STARTS)

*Moderato*

JOE: It's been real interesting.

NORMA: Yes, hasn't it?

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

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

JOE: Will you call and let me know as soon as you have some news?  
(NORMA frowns: SHE turns to him, her expression bewildered.)  
NORMA: Call where?  
JOE: My apartment.



Musical score for the first system, featuring a piano accompaniment with a treble and bass clef. The music is in a minor key and consists of several measures of eighth and sixteenth notes.



Musical score for the second system, continuing the piano accompaniment. It includes a fermata over a measure in the bass line.

NORMA: You can't possibly think of leaving now, Joe.  
JOE: The script is finished, Norma.  
NORMA: No, Joe it's just the beginning, it's the first draft: I couldn't dream of letting you go, I need your support.  
JOE: Well...  
NORMA: You'll stay on full salary, of course...



Musical score for the third system, continuing the piano accompaniment. It features a key signature change to a more complex minor key.

*poco accel.*



Musical score for the fourth system, continuing the piano accompaniment. It includes a mezzo-forte (*mp*) dynamic marking and a *poco accel.* instruction.

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

(Horus)

f



Rit

Moderato swing

Joe

Max wheeled out that fo - reign bus

*mf*

Detailed description: This system contains the first musical phrase. The vocal line (Joe) starts with a rest, then sings "Max wheeled out that fo - reign bus". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is placed in the piano part.

Joe

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

Detailed description: This system contains the second musical phrase. The vocal line continues with "Brushed the leo - pard skin up - holstery He trun - dled a - long to". The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *mf* is present.

Joe

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

*sub p*

Detailed description: This system contains the third musical phrase. The vocal line concludes with "Par - a - mount to hand Ce - cil B our hope - less O - pus My". The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *sub p* (sub piano).

Joe

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

Joe

tist

*mf*

SEGUE AS ONE (The Lady's Paying)

# The Lady's Paying

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

*Poco allegro (in 2)*

Introduction for piano. The score is in G major and 2/4 time. It begins with a forte (f) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with chords. The piece concludes with a final chord in the right hand.

NORMA Opt Repeat

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

First line of vocal melody for Norma. The melody is in G major and 2/4 time. The lyrics are "Hur - ry up the birth - day boy is on his way". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

(NORMA)

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

Second line of vocal melody for Norma. The melody continues in G major and 2/4 time. The lyrics are "This is a sur - prise cel - e - bra - tion. I hope you've re". The piano accompaniment continues with chords and a bass line.

(NORMA)

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

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

(NORMA)

*Poco meno mosso*

to - tal trans - for - ma - tion.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The lyrics are "to - tal trans - for - ma - tion.". The piano accompaniment is in a grand staff with a key signature of one sharp. The tempo marking "Poco meno mosso" is indicated above the system.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part features a steady bass line and chords in the right hand.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part features a steady bass line and chords in the right hand.

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

JOE: What's all this ?

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

JOE: Well I....

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

JOE: Norma, now listen !

NORMA: I'll leave you boys to it.

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

MANFRED B

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

Sunset Boulevard

(MANFRED)

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

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

(MANFRED)

Pick out a - ny thing you'd like a pair of.  
(JOE) gol - ly gee.

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

(MANFRED)

C

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

This system contains the third line of dialogue. It features a vocal line for Manfred and a piano accompaniment. The lyrics are: "You just point I'll do the rest I've brought noth - ing but the". A box containing the letter "C" is positioned above the piano part. There are also some markings above the piano part, possibly indicating dynamics or articulation.

Sunset Boulevard

(MANFRED)

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

This system contains the first line of dialogue for Manfred. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

(MANFRED)

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

This system contains the second line of dialogue for Manfred. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

(MANFRED)

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

This system contains the third line of dialogue for Manfred. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

(MANFRED)

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

^ ^

^ ^

This system contains the first line of music. It features a vocal line for Manfred and a piano accompaniment. The lyrics are "all you need to know's the la - dy's pay - ing. It's nice to get your". There are two accents (^) above the piano part, one above the first and second measures of the right hand.

(MANFRED)

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

JOE

Get out of here!

This system contains the second line of music. It features a vocal line for Manfred and a piano accompaniment. The lyrics are "just re - ward this time of year. And all my merch - an -". A character name "JOE" is written below the piano part. The vocal line continues with "Get out of here!".

(MANFRED)

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

This system contains the third line of music. It features a vocal line for Manfred and a piano accompaniment. The lyrics are "dise is strict - ly kosh - er. When you've thrown a - way all your old".



(MANFRED)

worn out stuff. JOE Per - haps you'd like to mo - del for my  
 Hey that's e - nough.

(MANFRED)

E

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

(MANFRED)

1ST S/MAN

2ND S/MAN

3RD S/MAN

4TH S/MAN

5TH S/MAN

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

Sunset Boulevard

(5TH S/MAH)

6TH S/MAH

7TH S/MAH

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "shorts for Ma - li - bu. Here's a pa - tent leath - er lace up it's a". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

(7TH S/MAH)

MANFRED

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "vir - tu - o - so shoe. And a sim - ply marvell - ous coat made of vi -". The piano accompaniment includes triplets in the right hand, indicated by the number '3' above the notes.

(MANFRED)

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are: "cu - na" followed by "JOE" and "You know what you can do with your vi - cu - na." The piano accompaniment includes chords in the right hand and a bass line in the left hand, with some chords marked with an accent (^).

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

**F**

NORMA

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

JOE

You wan - na bet?

The musical score for Norma's first line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "Come on Joe, you have-n't ev - en start - ed yet. I thought by now you'd". The name "JOE" is written below the vocal line. The second line of dialogue, "You wan - na bet?", is written below the piano accompaniment. There are two accents (^) above the piano accompaniment in the second measure of the second line.

[She turns to MANFRED]

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

The musical score for Norma's second line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "look the height of fash - ion. He al - ways takes for - ev - er mak - ing".

[Turns back to JOE]

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

The musical score for Norma's third line consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "up his mind. Don't be un - kind. I thought you wri - ters knew a - bout com - pass - ion". There are two accents (^) above the piano accompaniment in the second measure of the second line, and two triplets (3) above the piano accompaniment in the fourth measure of the second line.

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

NORMA  
MANFRED

I love flannel on a man. This will complement his  
*She picks out a beautiful pale jacket*

The first system of music consists of three staves. The top staff is for Norma, with a vocal line in treble clef and lyrics: "I love flannel on a man. This will complement his". The bottom staff is for Manfred, with a vocal line in treble clef and lyrics: "She picks out a beautiful pale jacket". The middle staff is for piano accompaniment, with treble and bass clefs. The piano part features a prominent triplet figure in the right hand.

NORMA  
MANFRED

*Now she's grabbing at shirts and trousers.*

tan. We'll take two of these and four of those. I'm still your great-est

The second system of music consists of three staves. The top staff is for Norma, with a vocal line in treble clef and lyrics: "tan. We'll take two of these and four of those. I'm still your great-est". The bottom staff is for Manfred, with a vocal line in treble clef and lyrics: "I'm still your great-est". The middle staff is for piano accompaniment, with treble and bass clefs. The piano part continues with a rhythmic accompaniment.

(MANFRED)

fan. Ve-ry soon now we'll have stopped him look-ing like an al-so

The third system of music consists of three staves. The top staff is for Manfred, with a vocal line in treble clef and lyrics: "fan. Ve-ry soon now we'll have stopped him look-ing like an al-so". The middle staff is for piano accompaniment, with treble and bass clefs. The piano part features a rhythmic accompaniment with chords.

(MANFRED)

NORMA

ran. JOE Well

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

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

(NORMA)

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

H

MANFRED NORMA

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

JOE

Won't wear a tux.

(NORMA) MANFRED

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

(MANFRED) NORMA

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

JOE

I can't wear that.

(NORMA) **K**

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

JOE

Nor - ma Please!

(NORMA)

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

This block contains the first system of music for Norma. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "plat - in um blonde bitch I own so man - y app - art - ments I've for -". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords.

(NORMA)

got - ten which is which

JOE

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

This block contains the second system of music. It starts with Norma's line: "got - ten which is which". Then Joe enters with the line: "I don't have to go to prem - ieres I'm nev - er on dis -". The piano accompaniment continues with a similar rhythmic pattern.

(JOE)

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

This block contains the third system of music, featuring Joe's line: "play. You seem to for - get that I'm a wri - ter. Who cares what you're". The piano accompaniment provides harmonic support for the vocal line.

NORMA

L

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

*mp*

O.

This block contains the first system of music. It features a vocal line for Joe and a piano accompaniment. The vocal line is in a key with two flats and a 4/4 time signature. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* and *O.*

(JOE)  
K. al - right

*f*

*f*

This block contains the second system of music. It features a vocal line for Joe and a piano accompaniment. The vocal line is in a key with two flats and a 4/4 time signature. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*.

NORMA: You can't come to my party in that filling station shirt.

JOE: I've been invited somewhere else on New Year's Eve.

NORMA: Where?

JOE: Artie Green's. Old friend of mine.

*ff*

*f*

This block contains a piano accompaniment for the dialogue. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* and *f*.



**N** (NORMA)

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

(NORMA) JOE NORMA

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

(NORMA)

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

sa - tion.

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

O

MANFRED

The lat - est cut.

SALESMEN

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

The first system of the musical score. It includes a vocal line for Manfred at the top, followed by vocal lines for Salesmen (Tenor and Bass). The lyrics for the Salesmen are: "We e - quip the cho - sen few of mo - vie - land." Below the vocal lines is the piano accompaniment, starting with a forte (f) dynamic marking.

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

The second system of the musical score. It features vocal lines for Salesmen (Tenor and Bass) with the lyrics: "We dress ev - ery mo - vie star and croon - er From their shi - ny". Below the vocal lines is the piano accompaniment.

MANFRED

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

(MANFRED)

P

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

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

B.

Q

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

B.

MANFRED

You'll have to learn to take.

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

B. div.  $\frac{6}{8}$   $\frac{3}{4}$

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

MANFRED

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

*mp*

ALL MEN

pay - ing. And why not have it all.

D7 Eb7 E7 F7 F#7 G7

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

*in 2* *sfz* *ff*

Ab7 Bb7 B7 C7 D7

# New Year Tango

MUSIC STARTS as JOE breaks pose

Bright tango

Joe

Max  
you've pulled the stops out.

*mp*

Joe

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

*mf*

Joe

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

Max

Would you

Sunset Boulevard

Max (spoken) -----

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



Joe -----

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

Max -----

pagne?

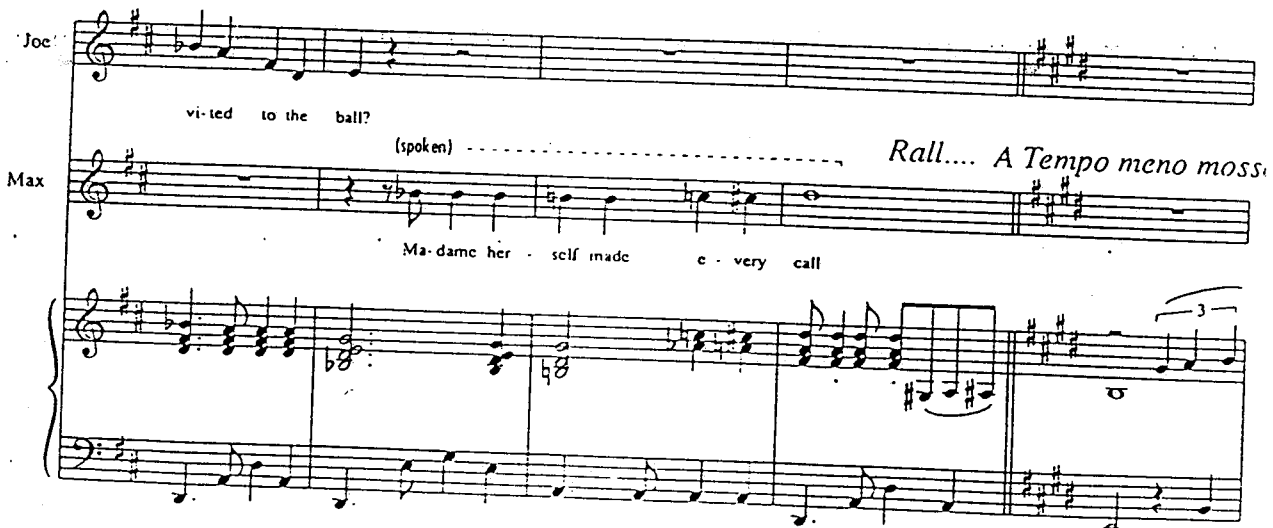


Joe -----

vi - ted to the ball?

Max (spoken) ----- *Rall.... A Tempo meno mosso.*

Ma - dame her - self made e - very call



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

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

*accel..* *poco piu mosso*

Piano accompaniment for the second system of music, including vocal lines and performance markings such as *accel..* and *poco piu mosso*. It features a 7-measure rest and triplet markings.

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

**D**

Piano accompaniment for the third system of music, including vocal lines and performance markings such as *accel..* and *poco piu mosso*. It features a 7-measure rest and triplet markings.

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

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



JOE: Well, thank you.

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

**E**

accel.. poco piu mosso

This system contains the piano accompaniment for the first two lines of dialogue. It features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo markings 'accel..' and 'poco piu mosso' are placed above the staves. A boxed letter 'E' is positioned above the second measure of the first line.

This system continues the piano accompaniment from the first system, maintaining the same key signature and tempo markings.

**F**

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

This system contains the piano accompaniment for the third line of dialogue. It continues the musical theme established in the previous systems.

NORMA: Just follow me.

**G**

This system contains the piano accompaniment for the fourth line of dialogue. It includes triplet markings in both the treble and bass staves. A boxed letter 'G' is positioned above the second measure of the first line.

This system continues the piano accompaniment, featuring more triplet markings and a 'ba' marking above the treble staff.

Sunset Boulevard

The first system of the musical score for 'Sunset Boulevard' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It begins with a dynamic marking of *mf* and a fermata over the first measure. The lower staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It features a complex accompaniment with many beamed sixteenth notes and rests.

The second system of the musical score continues the two-staff format. The upper staff (treble clef, two sharps) has a dynamic marking of *f* and features a melodic line with several beamed eighth notes. The lower staff (bass clef, one flat) continues the accompaniment with a mix of eighth and sixteenth notes.

The third system of the musical score continues the two-staff format. The upper staff (treble clef, two sharps) has a dynamic marking of *f* and features a melodic line with several beamed eighth notes. The lower staff (bass clef, one flat) continues the accompaniment with a mix of eighth and sixteenth notes.

NORMA: Don't lean back like that.

JOE: It's that thing. It tickles.

The fourth system of the musical score includes vocal lines for Norma and Joe. The upper staff (treble clef, one flat) contains the vocal melody for Norma, starting with a dynamic marking of *mf*. It includes a five-measure rest and a triplet of eighth notes. The lower staff (bass clef, one flat) continues the piano accompaniment with a mix of eighth and sixteenth notes.

The fifth system of the musical score continues the two-staff format. The upper staff (treble clef, one flat) has a dynamic marking of *mf* and features a melodic line with several beamed eighth notes. The lower staff (bass clef, one flat) continues the accompaniment with a mix of eighth and sixteenth notes.

SEGUE

"The Perfect Year"

# The Perfect Year

*Moderato assai* NORMA (Safety 'til Voc)

Ring out the

*mp*

Detailed description: This block contains the instrumental introduction of the song. It features a vocal line at the top with a treble clef and a piano line below with grand staff notation. The tempo is marked 'Moderato assai' and the character is 'NORMA'. A note above the vocal line reads '(Safety 'til Voc)'. The lyrics 'Ring out the' are positioned above the vocal line. The piano part begins with a mezzo-piano (*mp*) dynamic. The key signature has one flat and the time signature is 2/4.

**A**

(NORMA)

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

Detailed description: This block contains the first vocal line of the song, marked with a boxed 'A'. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in grand staff notation. The lyrics are: 'old, ring in the new. A mid - night wish to share with you. Your lips are'. The character is '(NORMA)'. The piano part provides harmonic support with chords and a steady bass line.

(NORMA) **B**

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

Detailed description: This block contains the second vocal line of the song, marked with a boxed 'B'. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in grand staff notation. The lyrics are: 'warm, my head is light, were we a - live be - fore to-night? I don't need a crowd - ed'. The character is '(NORMA)'. The piano part continues with harmonic support.

(NORMA)

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

(NORMA) *Poco piu mosso*

**C**

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

year

JOE

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

(JOE)

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

(JOE)

D

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are "game is worth the prize. With this wine and with this mu - sic." The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

(JOE)

*Rall.*

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are "How can a - ny - thing be clear? Let's wait and see. It may just be the per - fect". The tempo marking *Rall.* (Ritardando) is present. The piano accompaniment includes a dynamic marking of *p* (piano) and a hairpin crescendo leading to it.

(JOE)

*A Tempo Moderato*

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

The third system of music features a vocal line and piano accompaniment. The lyrics are "year. (They dance) accel poco a poco". The tempo marking *A Tempo Moderato* is present. The piano accompaniment includes a dynamic marking of *Dict.* (diminuendo) and a hairpin decrescendo. The music is in 3/4 time and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

With Growing Energy

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

Piano accompaniment for the second system of music, including a dynamic marking of *pp* and an *accel.* instruction.

Piano accompaniment for the third system of music, including a *Rall.* instruction.

Vocal line and piano accompaniment for the first vocal entry. The vocal line includes the lyrics: "It's New Year's eve and hopes are high dance one year". The piano accompaniment includes a *Colla Voce* instruction, a *rit.....* marking, and a *pp* dynamic marking. A box containing the letter 'G' is placed above the piano part.

Vocal line and piano accompaniment for the second vocal entry. The vocal line includes the lyrics: "in, kiss one good - bye. An - oth - er chance, an - oth - er start So ma - ny dreams to tease the". The piano accompaniment includes a *pp* dynamic marking.

Sunset Boulevard

(NORMA) poco accel.

H

Poco piu mosso

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "heart. We don't need a crowd - ed ball - room ev - ery - thing we want is". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The music is marked "poco accel." and "Poco piu mosso".

(NORMA)

I

Colla Voce

accel.

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

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "here. And face to face we will em - brace the per - fect year.". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The music is marked "Colla Voce" and "accel.". There are dynamic markings like *rit.* and *rit.* in the piano part.

(NORMA)

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

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "We don't need a crowd - ed ball - room, ev - ery - thing we want is". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The music is marked "(NORMA)".

(NORMA)

Colla Voce

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

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "here, and face to face we will em - brace the per - fect year.". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The music is marked "(NORMA)" and "Colla Voce". There are dynamic markings like *rit.....* in the piano part.

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

## After "The Perfect Year"

Underscore

1 2 3 4

§

*p*

*D.S. till cut*  
(On sign)

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



JOE: What time are they supposed to get here ?

NORMA: Who ?

JOE: The other guests.

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

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

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

(JOE is terribly startled by this)

JOE: Norma...

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

JOE: Cut out that us business.

NORMA: What's the matter with you?

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

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

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

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

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

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

JOE: Max. get me a taxi.

# I Had To Get Out

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

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

*Allegro (Urgently)*

JOE

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a 3/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

(opt.) 8<sup>va</sup>-----

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

This system contains the second two staves of music. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal line.

(opt.) 8<sup>va</sup>-----

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

*Rall..* (NB)

This system contains the final two staves of music. The vocal line concludes on the treble clef staff. The piano accompaniment concludes on the grand staff. The lyrics are written below the vocal line. The word 'Rall..' is written below the piano staff, and '(NB)' is written below the vocal staff.

## This Time Next Year

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

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

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

ARTIE: Let me take your coat.

*He touches the coat and reacts, surprised.*

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

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

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

JOE: Close, but no cigar.

*He gestures around the room.*

JOE: It's quite a crowd.

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

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

JOE: They always know where to find me.

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

1, 2

A

Sunset boulevard

Mod 2 Under dialogue

The first system of the musical score for 'Sunset Boulevard' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a measure containing a whole rest and a fermata, followed by a series of chords and eighth notes. The lower staff is in bass clef and contains a melodic line with eighth and sixteenth notes. Both staves feature several triplet markings over groups of notes.

The second system continues the musical score. The upper staff features a series of chords and eighth notes, with a fermata over a measure. The lower staff continues the melodic line with eighth and sixteenth notes. Triplet markings are present over groups of notes in both staves.

The third system continues the musical score. The upper staff features a series of chords and eighth notes, with a fermata over a measure. The lower staff continues the melodic line with eighth and sixteenth notes. Triplet markings are present over groups of notes in both staves.

The fourth system continues the musical score. The upper staff features a series of chords and eighth notes, with a fermata over a measure. The lower staff continues the melodic line with eighth and sixteenth notes. Triplet markings are present over groups of notes in both staves.

The fifth system continues the musical score. The upper staff features a series of chords and eighth notes, with a fermata over a measure. The lower staff continues the melodic line with eighth and sixteenth notes. Triplet markings are present over groups of notes in both staves.

RICHARD A.

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

The sixth system features a vocal line for 'RICHARD A.' in the upper staff, with the lyrics 'You got - ta say your New Year res - o -'. The lower staff continues the piano accompaniment with chords and eighth notes. Triplet markings are present over groups of notes in both staves.

MICHELLE

**B**

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

Musical score for Michelle's first line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "lu - tion out loud. By this time next year I'll have land - ed a". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

ju - cy part.

JOHN

R. TATE

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

Musical score for John's line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "ju - cy part. Nine - teen fif - ty will be my start No more car - ry - ing". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

JASMINE

**C**

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

spear.

Musical score for Jasmine's line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "I'll be dis - cov - ered My life won't ev - er spear.". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.



RICHARD A.

SASHA/ALISA/JANE

Your re - so - lu - tion

That's my Hol - ly - wood dream.

LAURIE

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

I first had in my head.

MYRON

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

F

Sunset Boulevard

ARTIE

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

*Poco meno mosso*

ARTIE

*mp*

Detailed description: This system contains the first vocal line for Artie and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "It's a year to be gin a new life, buy a". Below this is a vocal line for Myron, which is mostly empty. The piano accompaniment consists of two staves (treble and bass clef). The tempo marking is "Poco meno mosso" and the dynamic is "mp".

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

Detailed description: This system continues the musical score. The vocal line for Artie has the lyrics "place some - where qui - et some - where pret - ty". The piano accompaniment continues with chords and melodic lines. The dynamic remains "mp".

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

Detailed description: This system concludes the musical score on this page. The vocal line for Artie has the lyrics "kid and a wife, then you need some - where green far from the ci - ty. It's a". The piano accompaniment continues with chords and melodic lines. The dynamic remains "mp".



**G** (ARTIE) *Accel.*

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

*Tempo I*

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

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

ROSS

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

SAMMY

I guar - an - tee you ev' - ry girl in the cho - rus line

SANDY

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

SAMMY

**J** *Faster (in 2)*

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

Sunset Boulevard

Piano introduction for 'Sunset Boulevard'. The music is in G major and 2/4 time. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present. A hairpin crescendo is shown over the first two measures.

Piano accompaniment for the first system, continuing the melodic and bass lines from the introduction.

Tempo I

L

(BETTY) I have some good news (JOE) It's "Blind Win-dows" You don't let go

Vocal and piano accompaniment for the first system of the song. The vocal line is in G major and 2/4 time. It features a melodic line with triplet markings. The piano accompaniment is in G major and 2/4 time, featuring a bass line and chords. The lyrics are: (BETTY) I have some good news (JOE) It's "Blind Win-dows" You don't let go.

(BETTY) I gave Shel-drake an out-line Joe And he swallow-ed the bait

Vocal and piano accompaniment for the second system of the song. The vocal line is in G major and 2/4 time. It features a melodic line with triplet markings. The piano accompaniment is in G major and 2/4 time, featuring a bass line and chords. The lyrics are: (BETTY) I gave Shel-drake an out-line Joe And he swallow-ed the bait.

(JOE) BETTY

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

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

JOE

*Poco piu mosso*

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

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

Sunset Boulevard

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

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

BETTY

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

*Tempo I*

*Rall....*

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

*mp*

*mf*

*mf*

*mp*

*mp*

ARTIE

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

BETTY

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

It's im - port - ant to me. You'll be on lo - ca - tion in

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

*Rall....* *Tempo I*

*p* *subf*

Sunset Boulevard

Q

Ladies

Men

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

*sub. mp* *f*

Ladies

Men

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

Sunset Boulevard

R

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

Men

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

Ladies

Men

*f*

S

Ladies

Men

We'll be down on our knees outside Grau-man's Chi-nese.

*p*

Act One - p178.



Sunset Boulevard

Ladies Palm prints there on the street Im - mor

Men

Ladies tal - it - y's neat. This time next year

Men

Ladies This time next year We'll have

Men

*Rall....*

Sunset Boulevard

T in 4

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

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

*Rall....*      *Slower*

this      one      next      year

*Rall....*

(TAPE)

U

SEGUE ON CUE: ALL: "Happy Ne

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

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

*He turns to ARTIE.*

JOE: Where's your 'phone.

ARTIE: Under the bar.

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

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

JOE: I'll take it.

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

*(MAX comes down the stairs and hurriedly dismisses the orchestra. HE looks unprecedently ramshackled and disheveled. HE starts back up the stairs.*

*The phone rings in the house. MAX picks up the receiver.)*

MAX: Yes?

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

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

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

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

JOE: What do you mean?

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

*(CUT TO AULD LANG SYNE)*

# Auld Lang Syne

ALL: Happy New Year! (MUSIC STARTS)

*Freely in 2*

Ladies

Men

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

Ladies

Men

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

Ladies

Men

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

Ladies

Men

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

(Opt) Rit

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

BETTY: What's the matter?

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

# End of Act One

Underscore

As we go back to the house,

1 2 3 4

**A** Moderato

The first system of musical notation consists of two staves (treble and bass clef) in 3/4 time. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a piano (p) dynamic and features a steady eighth-note pattern. The first measure is marked with a box containing the letter 'A'.

**B**

The second system of musical notation continues the piece. The treble clef melody features a series of eighth notes and quarter notes, with a crescendo hairpin indicating a gradual increase in volume. The bass clef accompaniment maintains a consistent rhythmic pattern. A box containing the letter 'B' is positioned above the second measure of this system.

The third system of musical notation shows the continuation of the underscore. The treble clef melody includes a half note chord in the second measure and continues with eighth notes. The bass clef accompaniment features a mix of quarter and eighth notes. Dynamics include piano (p) and mezzo-forte (mf).

The fourth system of musical notation concludes the piece. The treble clef melody features a half note chord in the second measure and continues with eighth notes. The bass clef accompaniment maintains a steady eighth-note pattern. Dynamics include piano (p) and mezzo-forte (mf).

NORMA: Go away.

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

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

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

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

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

B1



Sunset Boulevard

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

Musical score for Norma's first line of dialogue. It consists of two staves: a treble clef staff with a key signature of one flat and a 3/8 time signature, and a bass clef staff. The melody is in the treble clef, starting with a series of eighth notes and then moving to a more melodic line. The bass line provides a simple accompaniment.

**E** *meno mosso*

Musical score for Norma's second line of dialogue. It consists of two staves: a treble clef staff with a key signature of one flat and a 3/8 time signature, and a bass clef staff. The tempo is marked *meno mosso*. The melody is in the treble clef, starting with a series of eighth notes and then moving to a more melodic line. The bass line provides a simple accompaniment.

JOE: Happy New Year.

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

NORMA: Happy New Year, darling.

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

*Through this, SLOW FADE TO BLACK.*

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

Musical score for the first part of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked *Very Broad* and the time signature is *(in 2)*. The key signature is one flat. The music is marked *ff* (fortissimo). The score includes a section marked *loco* with a double-headed arrow indicating a change in tempo or style.

*Dict.*

Musical score for the second part of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked *Dict.* (ritardando). The key signature is one flat. The music is marked *ff* (fortissimo).

# Act Two Vocal Score

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#29A Underscore.....	60	29a
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**CURTAIN**

# Entracte

*in 2* **A**

**B**

**C** *in 4*  
*Andante con Mo*  
*mf*

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo marking *Poco rall* is positioned in the right-hand part of the system.

Musical score system 2, continuing the grand staff notation. The tempo marking *Rall* is positioned in the right-hand part of the system.

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

Musical score system 4, marked with a box 'E' and the tempo *Meno mosso*. It includes a section marked *in 4* and a *Rall* marking in the right hand.

Musical score system 5, marked with a box 'F' and the tempo *Molto piu mosso*. It includes a *Rall* marking in the right hand and a section marked *mf in 2* in the left hand.

Sunset Boulevard

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

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

Third system of musical notation for piano, featuring treble and bass staves. The word "Rall" is written above the bass staff.

Fourth system of musical notation for piano, featuring treble and bass staves. The word "Maestoso in 4" is written above the treble staff, and a box containing the letter "G" is placed above the first measure of the treble staff.

Fifth system of musical notation for piano, featuring treble and bass staves. The word "Rall" is written above the treble staff.

**H** *A Tempo*

*ff*

This system contains the first two staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The first staff is in treble clef and the second in bass clef. The music begins with a forte (*ff*) dynamic. The tempo marking is *A Tempo*. The first staff features a series of chords and moving lines, while the second staff provides a steady bass accompaniment.

*Rall* *Piu mosso* 3

This system contains the third and fourth staves. The key signature changes to two flats (B-flat, E-flat). The tempo marking changes from *Rall* to *Piu mosso*. The music includes a triplet of eighth notes in the upper staff, indicated by a bracket with the number '3' above it. The bass staff continues with a steady accompaniment.

*Rall* *Dictated* 3 3 *in 4*

This system contains the fifth and sixth staves. The tempo marking is *Rall*. The word *Dictated* is written above the music. The time signature changes to 4/4. The system features two triplet markings (brackets with '3') over the upper staff. The final measure of the system is marked *in 4*. The music concludes with a final chord in the upper staff.

# Sunset Boulevard

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

*Moderato Translucent*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*mp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. A slur covers the first two measures of the right hand.

The second system continues the musical piece. The right hand's melody continues with eighth and quarter notes, and the left hand maintains the quarter-note accompaniment. A slur covers the first two measures of the right hand. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

The third system of musical notation begins with the instruction *piu agitato* and a wavy line indicating a change in tempo. The right hand's melody becomes more active with eighth notes, and the left hand's accompaniment also features eighth notes. A slur covers the first two measures of the right hand.

The fourth system continues the piece with the *piu agitato* tempo. The right hand's melody continues with eighth notes, and the left hand's accompaniment remains active. A slur covers the first two measures of the right hand. The system concludes with a double bar line and a key signature change to four flats (B-flat, E-flat, A-flat, and D-flat).

A

Joe

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

*mf*

Joe

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

B

Joe

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

Joe

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



Sunset Boulevard

C

Joe

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

The first system of music for 'Sunset Boulevard' features a vocal line for Joe and a piano accompaniment. The vocal line is in a major key with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are 'Sun - set Bou - le - vard, Twist - ing bou - le - vard'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using triplets.

Joe

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

The second system continues the vocal line for Joe. The lyrics are 'Se - cret - ive and rich, a lit - le scar - y.'. The piano accompaniment continues with the same rhythmic pattern as the first system.

Joe

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

The third system continues the vocal line for Joe. The lyrics are 'Sun - set Bou - le - vard tempt - ing bou - le - vard'. The piano accompaniment continues with the same rhythmic pattern.

Joe

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

The fourth system concludes the vocal line for Joe. The lyrics are 'Wait - ing there to swal - low the un - war - y.'. The piano accompaniment continues with the same rhythmic pattern.

D

Joe

Dreams are not e - nough to win a war Out her they're al - ways keep - ing

*p*

Joe

score Be - neath the tan the batt - le rag - es.

E

Joe

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

Joe

ass We do what - ev - er pays the wag - es

Sunset Boulevard

F

Joe

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

Joe

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

Joe

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

Joe

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

**G**

Joe

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

Joe

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

Joe

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

Joe

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

Joe

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

Joe

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

Joe

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

Joe

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

Joe

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

Joe

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

Joe

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

Joe

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

K

F#m

Joe

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

Joe

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

L

Joe

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

Joe

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

M

Joe

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

Joe

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

N

Joe

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

Joe

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



Sunset Boulevard

Joe

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

This system of music features a vocal line for Joe and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "got - ten how they start - ed here on Sun - set". The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The music is in a major mode and has a steady, rhythmic feel.

Joe

Bou - le - vard.

This system continues the musical score. The vocal line for Joe is in treble clef with the lyrics "Bou - le - vard.". The piano accompaniment continues with the same instrumental parts as the first system, maintaining the 4/4 time signature and key signature.

Joe

*ff*

This system concludes the musical score on this page. The vocal line for Joe is in treble clef. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the right hand. The system ends with a double bar line and repeat dots.

# There's Been a Call

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

*Colla Voce*

Norma

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

*mp*

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

JOE: Well that's wonderful Norma

Norma

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

Norma

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

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

Norma

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

*mp*

*b<sub>2</sub>*

*Rall*

Norma

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

NORMA: Now let's go upstairs

Norma

JOE

Should - n't you at least call

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

Norma

back? *Broadly* *rit.* *Dict.* *ft*

*s* 3, 4

Segue as one

# It Took Her Three Days

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

*Allegro*

Joe

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

*p*

Joe

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

*p*

Joe

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

1.2

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

*Poco maestoso in 3*

1d

ff

mp

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

NORMA (V.O.): Thank you

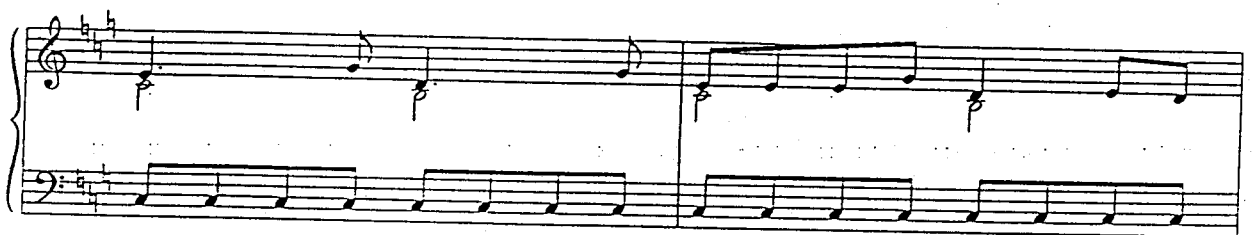

She attends to it, using a handkerchief. Meanwhile MAX sounds the horn impatiently. A young STUDIO GUAI breaks off the conversation he's been having with an extra dressed as an indian brave.

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

*Poco allegretto*



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

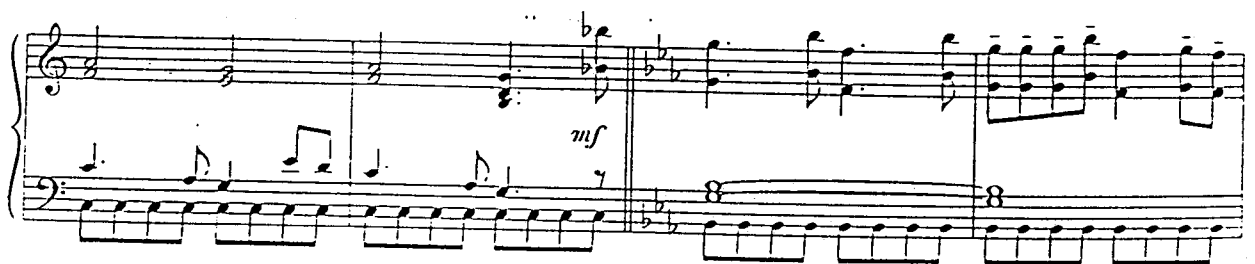


(Meanwhile, however, NORMA has recognised JONES, who's sitting on a wooden chair, reading a newspaper SHE rolls down the window).

NORMA: (Offstage) Jonesy!

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

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



(JONES turns to his young colleague)

JONES: You heard Miss Desmond.

GUARD: They don't have a pass.

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

JONES: Stage 18 Miss Desmond.

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

*Molto maestoso*

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

A scene-change reveals the cavernous interior of Sound Stage 18, where the STAND-INS for Victor Mature and H Lamarr are in position, in a blaze of light, on the grandiose "Samson and Delilah" set. MR DEMILLE, recognisa from the parody version of Act 1, confers with his DIRECTOR OF PHOTOGRAPHY. HE's interrupted by one of assistants, HEATHER, who approaches with some trepidation.

HEATHER: Mr DeMille?

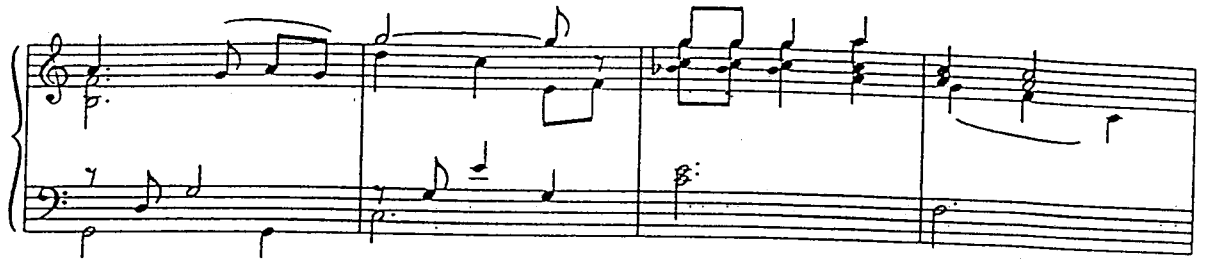
DEMILLE: What is it?

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

DEMILLE: Norma Desmond?

HEATHER: She's here at the studio.

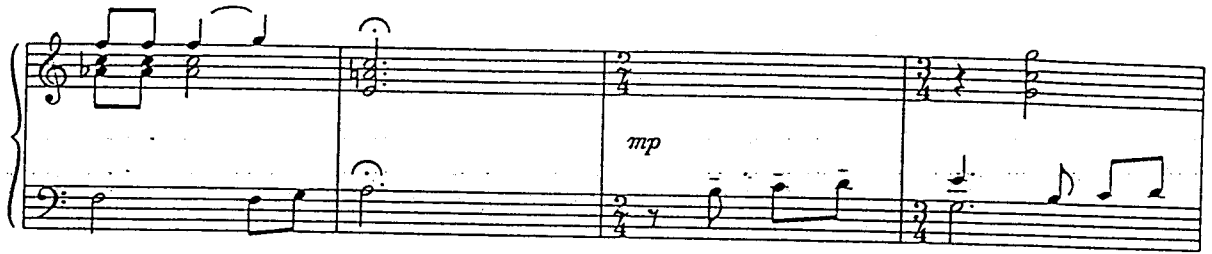
DEMILLE: It must be about that appalling script of hers. What shall I say?



HEATHER: Maybe I could give her the brush.

DEMILLE: Thirty million fans have given her the brush. Isn't that enough? Give me a minute.

(HE turns back towards the set.)



Meanwhile NORMA has arrived outside the studio with MAX and JOE. SHE hesitates for a moment, gripping JOE's hand fiercely.

NORMA: Won't you come along, darling?

JOE: It's your script. It's your show. Good luck.

NORMA: Thankyou darling.

(By this time HEATHER has emerged from the studio. SHE comes over to greet NORMA.)

HEATHER: Miss Desmond.

(SHE leads NORMA into the studio. DEMILLE is waiting just inside; he envelops her in his arms.)

DEMILLE: Well, well, well.





NORMA: Hello Mr DeMille  
(A long embrace.)  
Last time I saw you was someplace terribly gay. I was  
dancing on a table.

DEMILLE: A lot of people were. Lindbergh had just  
landed.  
(He starts to lead her into the studio)

NORMA: You read the script of course.

DEMILLE: Well, yes....

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

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

NORMA: Yes you do.

# Norma in the Studio

DEMILLE: Come on in.

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

*Poco allegro-swing 4*

The first system of musical notation is for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The right hand features a complex, rhythmic accompaniment with many chords and moving lines, while the left hand provides a steady bass line with some eighth-note patterns.

The second system of musical notation continues the piano accompaniment. It maintains the same grand staff and key signature. The right hand continues with its intricate accompaniment, and the left hand has a more active bass line with eighth-note figures. There are some trill-like markings in the right hand.

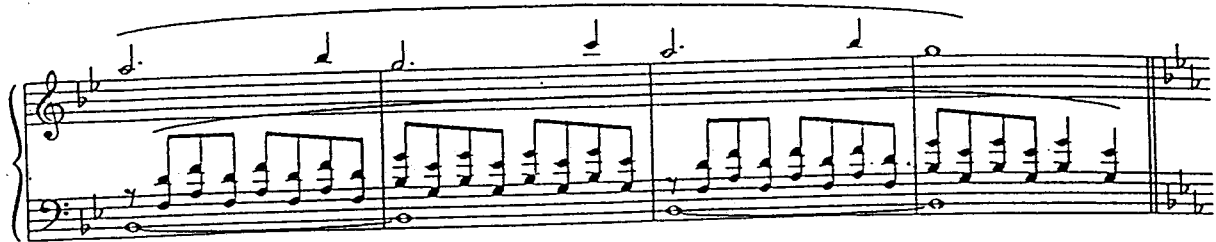
*Rit*

The third system of musical notation is marked with a *Rit* (ritardando) instruction. The grand staff continues. The dynamics are marked *mp* (mezzo-piano) and *p* (piano). The tempo is noticeably slower than the previous systems. The right hand has a more sparse accompaniment with some sustained chords, and the left hand has a simple bass line.

A

*Moderato*

The fourth system of musical notation is marked with a *Moderato* tempo. It begins with a *pp* (pianissimo) dynamic. The grand staff continues. The right hand features a melodic line with a long, sweeping slur over several measures, while the left hand has a steady eighth-note accompaniment. The key signature changes to one flat (Bb) in the final measure of the system.



(Slowly, as NORMA looks around the sound fades to nothing. SHE stands there, looking around the old familiar space. Suddenly a voice rings out.)  
VOICE: Miss Desmond! Hey, Miss Desmond!  
(NORMA looks around, unable to identify the source of the VOICE.)  
Up here Miss Desmond, it's Hog-eye!

**B** Poco piu mosso



(NORMA looks up; up in the flies, balanced on the walkway; is a quite elderly ELECTRICIAN.)  
NORMA: Hog-eye! Well Hello!

**C**



HOG-EYE: Let's get a look at you.



**D** *Molto rall.*

*mp*

**E** **LIGHT ON NORMA** *Molto maestoso*

*ff* *Molto Rit* *p* //

# As If We Never Said Goodbye

**A** *Colla Voce*

Norma

I don't know why I'm fright-ened, I know my way a-round here. Th

*pp*

Norma

*in 4*

card-board trees, the paint-ed seas, the sound here. *Rall..* Yes, a

Norma

world to re-dis-cov-er But I'm not in an-y hur-ry and I need a

*Poco acc*

**B**

Norma

mo-ment. The whis-pered con-ver-sa-tions in o-ver-crowd-ed hall-way

*Rall..* *p*

Sunset Boulevard

*Poco accel.*

*Poco rall.*

Norma

The at-mos-phere as thrill-ing here as al-ways. Feel the

Norma

earl-y morn-ing mad-ness Feel the mag-ic in the mak-ing Why.

Norma

e-very-thing's as if we ne-ver said good-bye. I've

*Poco accel.*

C

Norma

spent so man-y mom-ings just try-ing to re-sist you I'm

Norma

trem - ling now You can't know how I've missed you, missed the

Norma

fair - y - tale ad - ven - tures in this e - ver spinn - ing play - ground, we were

*Poco rall.* D

Norma

young to - geth - er. I'm com - ing out of make - up The

Norma

lights al - read - y burn - ing Not long un - til The cam - eras will Start

Norma

turn - ing and the earl - y morn - ing mad - ness and the

Norma

*Molto accel.*

mag ic in the mak ing Yes, e verything 'sas if we ne - versaid good - bye.

**E** *Andante con moto*

Norma

I don't want to be a - lone That's all in the past This world's wait - ed

Norma

*Rall.. Molto rall* **F** *A tempo meno mosso*

long e - nough I've come home at last. And this time will be big - ger

*ff* "Vegas"



Norma

and bright-er than we knew it so watch me fly, we

Norma

all know I can do it. Could I stop my hand from shak-ing?

Norma

Has there e-ver been a mo-ment with so much to live for? Th'

*Rall..*

Norma

whis-pered con-ver-sa-tions in o-ver-crowd-ed hall-ways So

*pp*

**G**

Dict.

Norma

much to say Not just to-day but al - ways *Rall..* We'll have

*A Tempo molto meno mosso*

Norma

earl - y morn - ing mad - ness We'll have mag - ic in the mak - ing

**H**

Norma

Yes, e - very - thing's as if we ne - ver said good - bye.

*Poco accel.* *Rall..* *accel.*

*mp*

Norma

Yes, e - very - thing's as if we ne - ver said good - bye. *Rall..*

*in 4* *Slowly*

Norma

We taught the world new ways to dream

*Dict.*

*mp* *p* *mp* *f*

*in 4*

*The Studio staff burst into spontaneous applause.*

*The focus shifts to outside the studio, where JOE has moved off to lean against a wall, smoke a cigarette and enjoy the passing parade. Suddenly he sees BETTY hurrying past, a bundle of scripts under her arm. He grinds out his cigarette and steps forward to intercept her, surprising her considerably.*

# Paramount Conversations

CUE: As panels S.R. move

*Moderato* *Poco*

*Colla voce*

Betty

Well hel - lo Mis - ter Gil - lis Where have you been

*Dict.*

Betty

keep - ing your - self? And

Joe

Some - one's been do - ing it for me

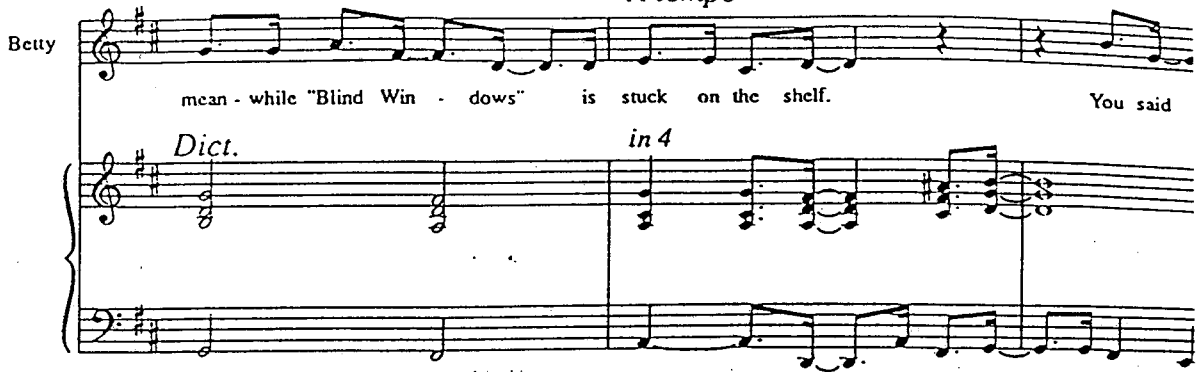
*(Dict)* *in 4*

*A tempo*

Betty

mean - while "Blind Win - dows" is stuck on the shelf. You said

*Dict.* *in 4*

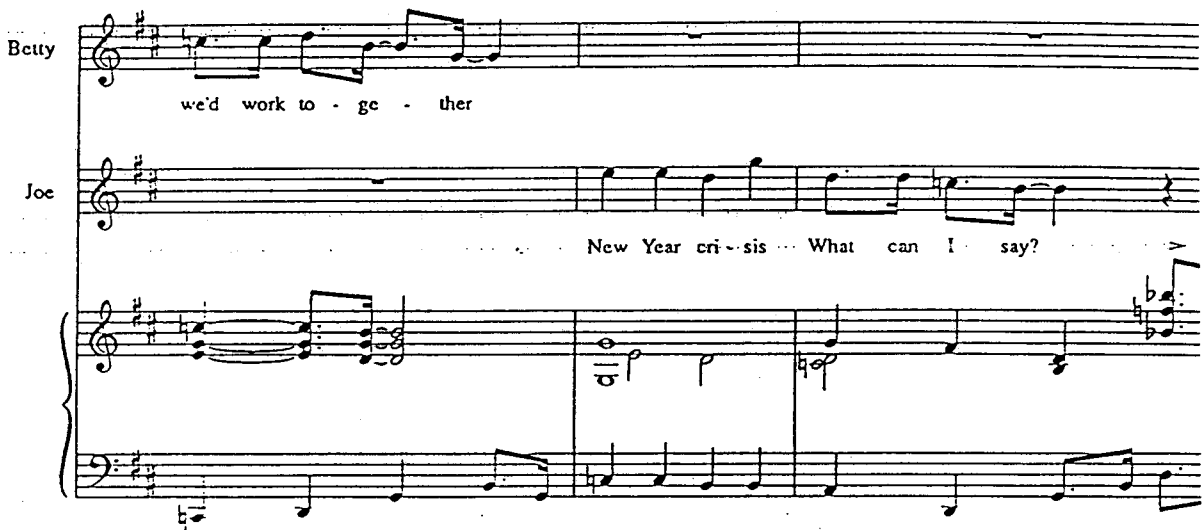


Betty

we'd work to - ge - ther

Joe

New Year cri - sis ... What can I say?



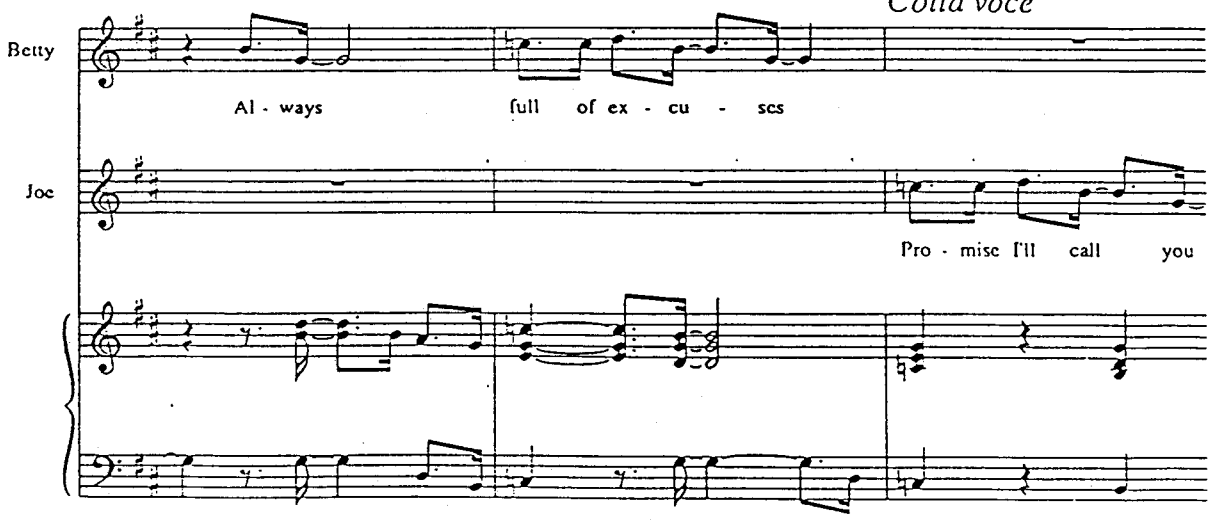
*Colla voce*

Betty

Al - ways full of ex - cu - scs

Joe

Pro - mise I'll call you



Joe

la - ter to - day

BETTY: You said that last time.  
 JOE: Betty, I won't let you down.  
 BETTY: I guess I'll just have to trust you.

*accel.* *Faster*

Sheldrake

You're Miss Des - mond's

Sheldrake

Ger - man Shep - herd I'm the one who's been call - ing

SHELDRAKE: The name is Sheldrake. A couple of weeks ago, I was looking out of my office window and I saw you driving onto the lot. And I said that's exactly the car I've been looking for. Great for my Crosby picture.

SHELDRAKE: So, I made some inquiries and I've been calling for two weeks. Doesn't she ever answer the phone? It's so perfect. You can't find that kind of quality outside of a museum. We're willing to pay a hundred dollars a week.....

The first system of music is a piano accompaniment consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system of music is a piano accompaniment consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music continues with a similar accompaniment style to the first system.

Max

(Sung)

It's out - ra - geous

*in 2*

*f*

The third system of music features a vocal line for Max and piano accompaniment. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The key signature has two flats (B-flat and E-flat). The time signature changes from 4/4 to 2/4. The vocal line includes the lyrics "It's out - ra - geous" and is marked with "(Sung)". The piano accompaniment includes the instruction "in 2" and a dynamic marking "f".

Max

you in - sult her How can you be so cruel

heldrake

*in 1*

You're in - sane

Max

I for - bid you to ap - proach her Go a - way go a - way

*mf*

*x3*

Cue NORMA to sing



F

Norma

Did you see how they all came crowding a-round They still love

G

DeMille

Norma

me, and soon we'll be breaking new ground. Brave pi-on eers

Those were the

DeMille

Norma

days We had such fun we always found new ways to

Just like be-fore We gave the world new ways to dream. We always found new ways to

(Studio bell rings)

DeMille  
Norma

dream  
dream

*Poco allegretto in 3*

*mf*

3 3 3

**H**

DeMille  
Norma

Let's have a good long talk one day

*Poco piu mosso*

The old team will be back in busi - ness

3

DeMille

Sor - ry my next shot's read - y

*Poco allegretto*

*He begins to walk her towards the studio door. Meanwhile, outside, JOE has moved over towards MAX and notices right away, from the latter's thunderous expression, that something disturbing has happened.*

MAX:Mr. Gillis...

JOE:What's the matter, Max?

MAX:I just found out the reason for all those 'phone calls from Paramount. It's not Madame they want. it's her car.

*(MUSIC STOPS)*

Safety ('til cut)

# Was That Really Norma Desmond

JOE: Oh, My God (*MUSIC STARTS*)

DEMILLE and NORMA have reached the doorway of the studio

*Adagio in 2*



Via & Cello *mf*

NORMA: Now you remember, don't you? I don't work before 10 or after 4:30 in the afternoon.

DEMILLE: It isn't entirely my decision Norma, New York must be consulted.

NORMA: That's fine. You ask any exhibitor in the country. I'm not forgotten.

DEMILLE: Of course you're not.

(*HE embraces HER.*)

Goodbye, young fellow. We'll see what we can do.

NORMA: I'm not worried. It's so wonderful to be back..



1x 2x 3 3

BETTY: Was that really Norma Desmond?

DEMILLE: It was.

HEATHER: She must be about a million years old.

DEMILLE: I hate to think where that puts me. I could be her father.



*Rall*

HEATHER: I'm sorry, Mr DeMille.

The shot is ready: and everyone is waiting on DeMille's orders: but he pauses for a moment, in pensive mood, his hand on the back of his chair.

*Moderato Assai (meditatively)*

DeMille

*mp*

8<sup>va</sup> If you could have seen her at se - ven - teen

*pp*

*Poco piu mosso*

DeMille

When all of her dreams were new, Beaut - i - ful and

*Rall Tempo 1*

DeMille

strong, be - fore it all went wrong: she's ne - ver known the mean - ing of sur -

*Rall*

DeMille

ren - der; Ne - ver known the mean - ing of sur -

Adagio

DeMille

ren - der.

*p*

Dead Segue

# Girl Meets Boy Reprise

Night on the Paramount lot. BETTY's office is a spartan affair, one of a row of wooden cubicles suspended at first floor level, above the darkened streets of the back lot. BETTY sits behind her desk, staring at her typewriter, from which a piece of paper protrudes; JOE, in his shirtsleeves, paces up and down, holding a pencil. Presently, as the silence extends, he crosses to look down at the sheet of paper in his typewriter, frowns; then his brow clears as an idea occurs to him.

**A** *Allegretto*

Joe

How a-bout they don't know each oth-er He works the night shift and she takes class-es all

*p*

**B**

Joe

day? Here's the thing, they both share the same room sleep in the same

*arps simile*  
D D6

C

Joc  
bed It works out cheap-er that way.

Betty  
Well, I've a feel-ing you're just kidd-ing

G D/F# (arps) Emin7 A G D/F#

Betty  
But to me it sounds be-liev - a-ble Makes a bett-er o-pen-ing than that car chase scene:

Emin7 D/F# G D/F# Emin7 Emin7/A A7  
pizz

D

Betty  
Girl finds boy bor-row-ing her tooth - brush or o-ver - sleep-ing or at her sew-ing mach-in-

arps 16's D A7/D D G D/F#



E

JOE: It's not bad there are some real possibilities...  
BETTY picks up JOE's cigarette case, helps herself to a cigarette and then notices the inscription.

Betty

*Rall.* *A tempo*

*Emin7 A7* *mp*

BETTY: Who's Noi

JOE: Who's who?  
BETTY: I'm sorry, I don't usually read private cigarette cases.  
(MUSIC STARTS)

*Andante con moto*

JOE: Norma's a friend of mine, middle-aged lady, very foolish, very generous.  
BETTY: I'll say: this is solid gold. Mad about the boy?

*JOE rises to his feet, thinks of a way to change the subject.*

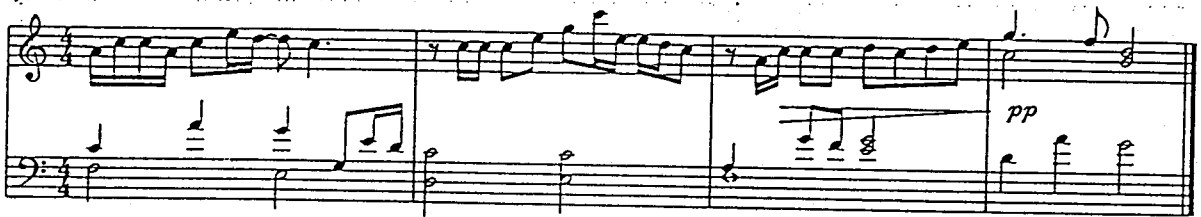
JOE: How's Arnie?

BETTY: Stuck in Tennessee, it rains all the time, they're weeks behind. Nobody knows when they'll get back.

JOE: Good.



BETTY: What's good about it? I'm missing him something fierce.



JOE: No, I mean this idea we had is really pretty good.

*He picks up the notebook, scribbles a note, as Betty moves back towards the desk.*

**F** *Tempo I*

Joe Back to work Where does that get us? don't see what good it would do

Betty What if he's a teacher

**G**

Joe so much in com

Betty *arps simile* No it's great if they do the same job

*F min7 Bb Eb Bb7/Eb Eb C min/Eb*

**H**

Joe mon, they fall in love would-n't you *Tempo I*

Betty *Rall* yes but if he's just a teach - er

*Ab Eb/G F min7 Bb A7 Eb/G*

Sunset Boulevard

Joe  
Not if he's a champ-ion for the work - ingman

Betty  
we lose those scenes in the fact-or-y *Rall*

*F min7 EWG Ab EWG F min7 Bb7*

Joe  
Girl likes boy she re-spects his ta-lent

Betty  
*Poco meno mosso* Work - ing with

*Eb Bb/Eb C min7/Eb*

Joe  
This is fun writ-ing with a

Betty  
some-one can turn you in-to a fan *Rall* *Tempo 1*

*Ab EWG F min7 Bb7 Eb Bb7/Eb*

Joe  
part - ner Hell - uv - a movie

Betty  
Yes and it could be Can we really

*Rall*

*Yes*

E $\flat$  C $\sharp$ m $\flat$ /E $\flat$  A $\flat$  E $\flat$ /G F $\sharp$ m $\flat$ 7 E $\flat$ /G

*Slowly*

Joe  
I know that we can

Betty  
do this? I know that we can

A $\flat$ 6 E $\flat$

*Tempo 1*

*f*

SEGUE AS ONE "A Little Suffering"

# A Little Suffering

The drawing room, gloomy and cavernous as ever. JOE sits under one of the lamps, reading a book. NORMA, her face invisible, lies face-down on the massage-table, covered only by a towel. A giant MASSEUR is working on her legs; an immaculate BEAUTICIAN, a blonde, is attending to her cuticles; and a woman ASTROLOGER in a headscarf hovers about the top end of the table.

*Poco presto (in 2)*

A

Astro

I don't think you should shoot before Ju

Astro

ly Fifteenth Right now is a per-i-lous time for Pis-ces

Sunset Boulevard

Astro

If you wait 'til Ve - nus is in Cap - ri-corn You'll a-void a



Astro

cat - a-logue of cri - ses

Masseur

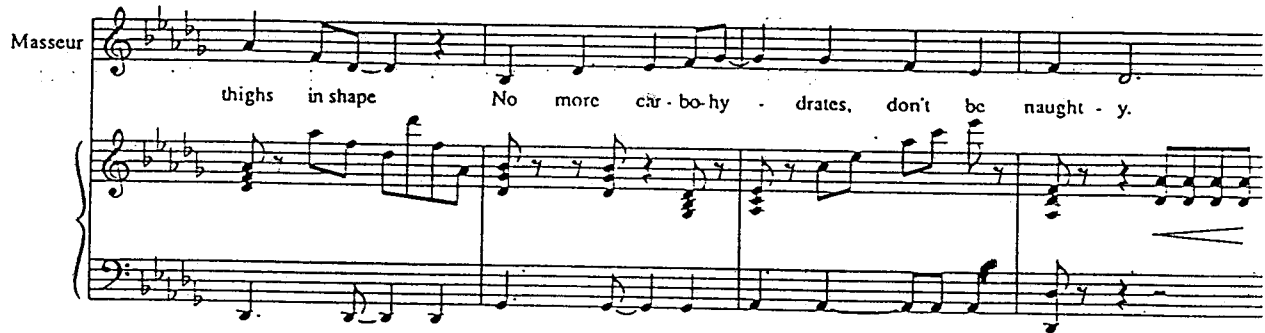
I need three more weeks to get these

senza ped.



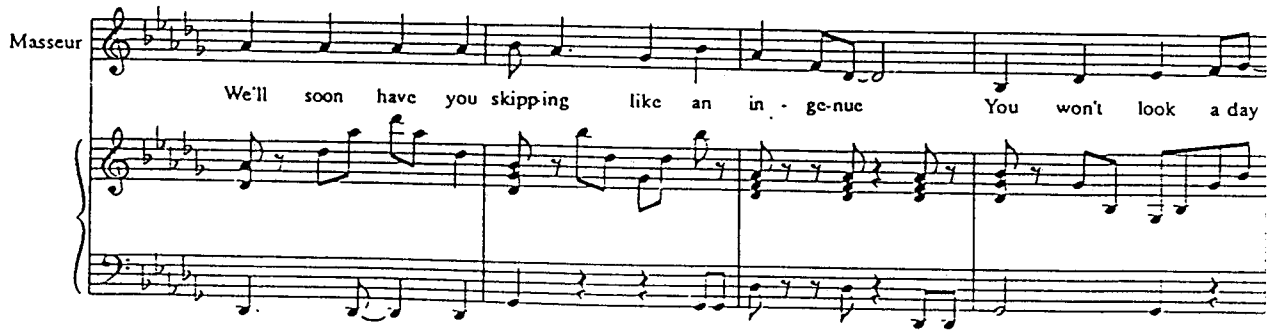
Masseur

thighs in shape No more car - bo - hy - drates, don't be naught - y.



Masseur

We'll soon have you skipping like an in - ge-nue You won't look a day



At this point, NORMA turns her face to look downstage and we see that it's coated in some thick white gunk, with slices of cucumber covering her eyes. Meanwhile, JOE puts his book down, checks his watch, gets up and begins moving round the room, trying to appear casual, but evidently looking for something.

C

Masscur  
o - ver for - ty

B'ticians  
We have dry heat, we have

B'ticians  
2 steam, we have moist - ur - is - ing cream. 3 We have mud packs, we have

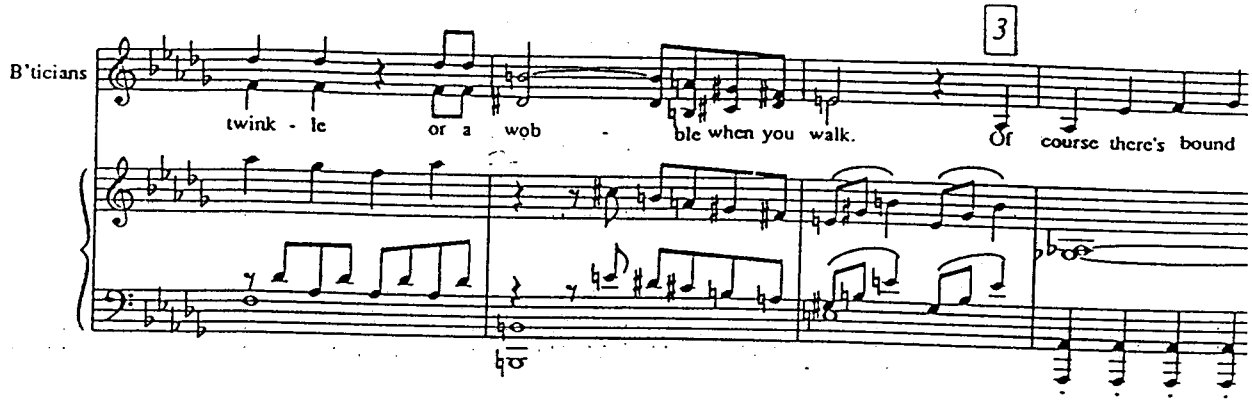
B'ticians  
2 blood sacks. It's a rig - or - ous re - gime. 3 1+2 Not a wrink - le when you



B'ticians

twink - le or a wob - ble when you walk. Or course there's bound

3

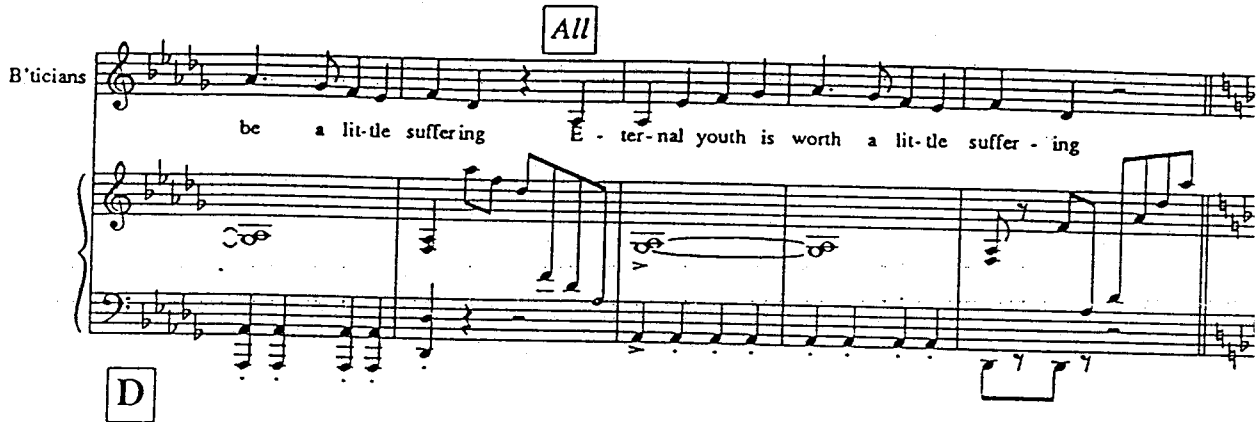


B'ticians

be a lit-tle suffering E - ter-nal youth is worth a lit-tle suffer - ing

All

D



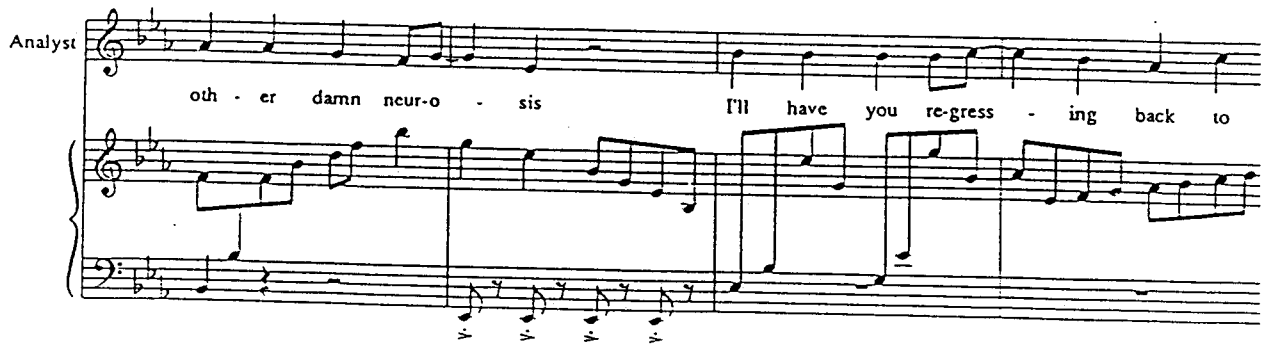
Analyst

Lis - ten to your su - per e - go not your id. age is just an -



Analyst

oth - er damn neur-o - sis I'll have you re-gress - ing back to



Analyst

in - fan - cy and back in - to the womb und-er hyp - no - sis.

Musical score for the Analyst character. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "in - fan - cy and back in - to the womb und-er hyp - no - sis."

E

Doctor

I in-ject the tis - sue of the foe - tal lamb. The for - mu - la's the

Musical score for the Doctor character. It consists of a vocal line in treble clef and a piano accompaniment in grand staff. The piano accompaniment features a dense, rhythmic chordal texture. The lyrics are: "I in-ject the tis - sue of the foe - tal lamb. The for - mu - la's the"

Doctor

one Som-er - set Maugham owns Just a mo - dest course of thirt - y

Musical score for the Doctor character. It consists of a vocal line in treble clef and a piano accompaniment in grand staff. The piano accompaniment continues with the dense chordal texture. The lyrics are: "one Som-er - set Maugham owns Just a mo - dest course of thirt - y"

Doctor

se - ven shots and you will be a heav - ing mass of hor - mone.

Musical score for the Doctor character. It consists of a vocal line in treble clef and a piano accompaniment in grand staff. The piano accompaniment features a melodic line in the bass clef. The lyrics are: "se - ven shots and you will be a heav - ing mass of hor - mone."

F

Ladies

No more crow's feet no more flab, no more love hand - les to

This system contains the first line of the musical score. It features a vocal line for 'Ladies' and a piano accompaniment. The lyrics are 'No more crow's feet no more flab, no more love hand - les to'. The piano part includes a prominent bass line with eighth notes.

Ladies

grab You'll be so thin they'll all think you're walk - ing side - ways like a

This system contains the second line of the musical score. The lyrics are 'grab You'll be so thin they'll all think you're walk - ing side - ways like a'. The piano accompaniment continues with a steady eighth-note pattern.

Ladies

crab Noth - ing sagg - ing noth - ing bagg - ing noth - ing dragg - ing on the floor Of

This system contains the third line of the musical score. The lyrics are 'crab Noth - ing sagg - ing noth - ing bagg - ing noth - ing dragg - ing on the floor Of'. The piano part features some chordal textures and rests.

Ladies

course there's bound to be a lit - tle suffer ing E - tern - al youth is worth a lit - tle suffer ing Of

(unacc

This system contains the fourth and final line of the musical score on this page. The lyrics are 'course there's bound to be a lit - tle suffer ing E - tern - al youth is worth a lit - tle suffer ing Of'. The piano accompaniment ends with a chord marked '(unacc'.

Sunset Boulevard

Ladies

course there's bound to be a lit - tle suffer - ing

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "course there's bound to be a lit - tle suffer - ing". The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of a simple harmonic accompaniment.

Ladies

tern - al youth is worth a lit - tle suffer - ing

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "tern - al youth is worth a lit - tle suffer - ing". The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of a simple harmonic accompaniment.

*With this the beauty team packs up and leaves, shown out by MAX. JOE, still looking, winds up in NORMA's vicinity. She suddenly produces a script from under a towel.*

## #29 A (Underscore)

NORMA: Is this what you're looking for, by any chance?  
(MUSIC STARTS)

(Stop on cue)

JOE: Why, yes.  
NORMA: Whose 'phone number is this?

(JOE takes the script from her, very sheepish, not answering. Norma rises from the massage table, gathering towel about her, peeling the cucumber slices from her eyes.)

NORMA: I've been worried about the line of my throat. This woman has done wonders with it.  
JOE: Good.  
NORMA: And I've lost half a pound since Tuesday.  
JOE: Very good.  
NORMA: And now it's after nine. I'd better get to bed.  
JOE: You had.  
NORMA: Are you coming up?  
JOE: I think I'll read a little longer.  
NORMA: You went out last night, didn't you, Joe?  
JOE: I went for a walk.  
NORMA: You took the car.  
JOE: I drove to the beach. (MUSIC STOPS)

(Stop on cue)

FAST SEGU

# I Should Have Stayed There

NORMA: Who's Betty Schaefer? (MUSIC STARTS)

(Underscore)

Musical score for the underscore of 'I Should Have Stayed There'. It consists of a piano accompaniment with a treble and bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. The melody is in the treble clef, and the bass line provides harmonic support with chords and moving lines.

Silence. Eventually, JOE shakes his head.

JOE: Surely you don't want me to feel I'm a prisoner in this house?

Musical score for Joe's line. It features a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line provides harmonic support. The music is in 3/4 time.

NORMA: You don't understand, Joe. I'm under a terrible strain. It's been so hard I even got myself a revolver. The only thing that stopped me killing myself was the thought of all those people waiting to see me back on the screen. How could I disappoint them? All I ask is a little patience, a little understanding.

*poco rall.*

Musical score for the 'poco rall.' section. It features a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line provides harmonic support. The music is in 3/4 time and includes a long melodic line in the treble clef.

JOE: Norma, there's nothing to worry about, I haven't done anything.

NORMA: Of course you haven't. Good night, my darling.

*She kisses him lightly, as best she can in the circumstances, and sets off upstairs, a bizarre figure in her mask and white towel. JOE waits until she's disappeared and gathers up his script. Then he turns to the audience.*

Musical score for the final section. It features a piano accompaniment with a treble and bass clef. The melody is in the treble clef, and the bass line provides harmonic support. The music is in 3/4 time and includes a 'Rall' marking. The score is divided into two systems, with a first ending (1.) and a second ending (2.) marked.

*Allegro moderato*

Joe

I should have stayed there Poor Nor - ma so des - perate to be read - y

*Piu mosso*  
*p*

Joe

for what would ne - ver hap - pen. But Bett - y would be wait - in

Joe

We had the script to fin - ish one un - ex - pect - ed love scene.

*Rall*

Joe

Two peo - ple both risk - ing a kind of hap - py end - ing

*He slips quietly out through the French doors. As he does so, MAX, previously seen escorting the beauty team quite unexpectedly emerges from the shadows of some recess in the room. His expression is troubled.*

**FADE TO BLACK**

# Script Completed (Underscore)

It's night again on the paramount lot and BETTY is once again at her typewriter: but this time there's some light on the standing New York street set, which is being dressed for action the following day. JOE watches as BETTY finishes typing

BETTY: T-H-E-E-N-D! I can't believe it, I've finished my first script!

*Andante con Moto*

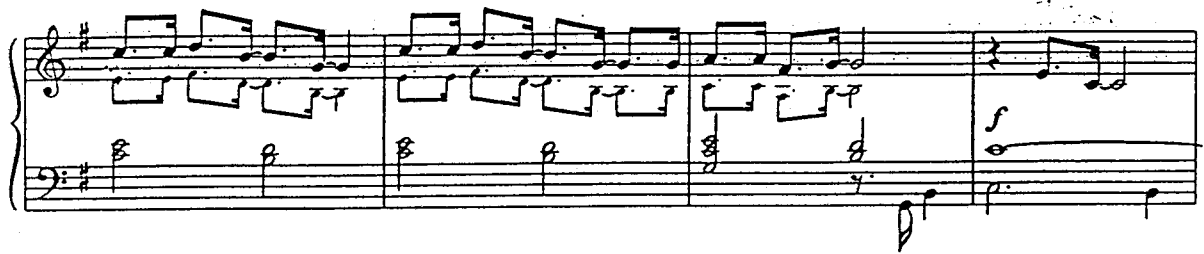
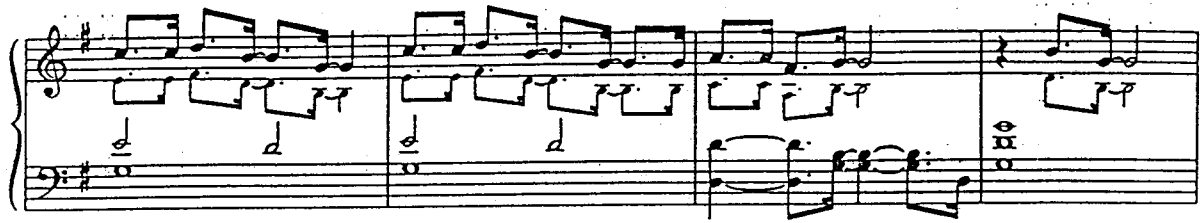
*p in 2*

JOE: Stop it, you're making me feel old.  
BETTY: It's exciting, though, isn't it?  
JOE: How old are you, anyway?  
BETTY: Twenty-two.  
JOE: Smart girl.  
BETTY: Shouldn't we open some champagne?  
JOE: Best I can offer is a stroll to the water cooler at the end of the lot.

*Poco meno Mosso*  
*pp*  
*in 4*



BETTY: Sounds good to me (*pause*). I love the back lot here. All cardboard, all hollow, all phoney, all done with mirrors, I think I love it better than any street in the world. I spent my childhood here.  
JOE: What were you, a child actress?  
BETTY: No, but my family always expected me to become a great star.



BETTY: I had ten years of dramatic lessons, diction, dancing, everything you can think of: then the studio made a test.

JOE: (laughs) That's the saddest story I ever heard.

Musical score for Betty's line. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble staff is a series of eighth and quarter notes, starting on G4 and moving generally upwards. The bass staff provides a simple harmonic accompaniment with chords and single notes.

Musical score for Joe's line. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble staff is a series of quarter and eighth notes, starting on G4 and moving generally upwards. The bass staff provides a simple harmonic accompaniment with chords and single notes.

# Water Cooler (Underscore)

BETTY: Not at all. Come along (*MUSIC STARTS*)

*Andante in 4*

The musical score consists of two systems of piano accompaniment. The first system is marked 'mp' and begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is 'Andante in 4'. The melody in the right hand is a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The second system continues the piece, ending with a fermata over the final chord.

BETTY: I was born two blocks from. Here. My father was head electrician at the studio until he died, and mother works in wardrobe.

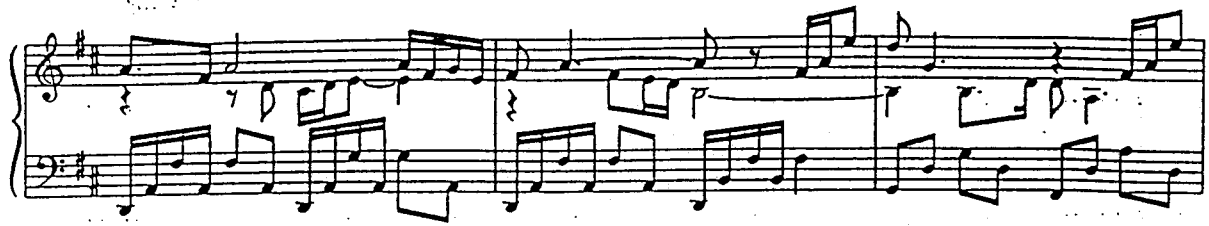
JOE: Second generation, huh?

BETTY: Third. Grandma did stunt work for Pearl White.

The second system of the musical score continues the piano accompaniment. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody in the right hand continues with eighth and sixteenth notes, and the left hand provides a simple harmonic accompaniment. The piece ends with a fermata over the final chord.

*As they walk down the Manhattan street, the stage begins to revolve slowly, so that they end up walking towards downstage; and the flimsy struts holding up the substantial sets are gradually revealed.*

*JOE and BETTY walk in silence for a while; BETTY's expression is deeply preoccupied. They come to a halt in front of the water cooler.*



JOE: I guess it is kind of exciting, at that, finishing a script.

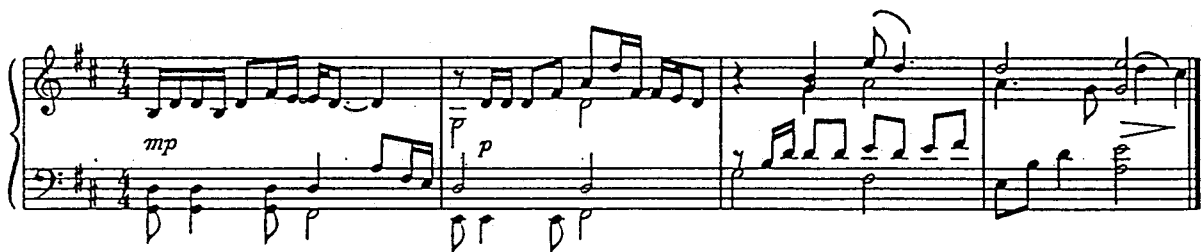
*He fixes a couple of paper cups of water; and hands one to BETTY, who's miles away and comes to with a start when he touches her arm.*

BETTY: What?

JOE: Are you all right?

BETTY: Sure.

JOE: Something's the matter isn't it?



# Too Much in Love to Care (Underscore)

BETTY: I had a telegram from Artie. (MUSIC STARTS)

in 2 pp

JOE: Is something wrong?

BETTY: He wants me to come out to Tennessee. He says it would only cost two dollars to get married in Clinch

JOE: Well, what's stopping you? Now we've finished the script.....HE breaks off, amazed to see that she's crying.

JOE: Why are you crying? You're getting married, isn't that what you wanted?

BETTY: Not any more.

JOE: Don't you love Artie?

BETTY: Of course I do. I'm just not in love with him any more, that's all.

JOE: Why not? What happened?

BETTY: You did.

SEGUE

# Too Much In Love To Care

**A** *Colla Voce* *in 4*

Betty

When I was a kid, I played on this street, I al - ways loved il - lu - sion. I

*mp* *p*

Betty

thought make-be-lieve was tru-er than life but now it's all con - fu - sion.

**B** *Con Moto*

Betty

Please can you tell me what's happ-en-ing? I just don't know an-y more. If this is real.

*pp*

Rit

C *Piu Mosso*

Joe

Betty

How should I feel? What should I look for?

If you were smart,

Joe

You would keep on walk-ing out of my life as fast as you can. I'm not the one

Joe

you should pin your hopes on, you're fall-ing for the wrong kind of man.

D

Joe

This is cra-zy. You know we should call it a day. Sound ad-vice, great ad-vice.

*Rall* *A Tempo*

Joe

Let's throw it a-way, I can't con-trol all the things I'm feel-ing. I have-n't got a

Joe

prayer If I'm a fool, well, I'm too much in love to care. *p*

*Poco accel.*

**E** *Piu Mosso*

(gently)

Joe

knew where I was, I'd giv-en up hope, made friends with dis-il-lu-sion. No

*mp*

*Poco Rall*

Joe

one in my life, but I look at you And now it's all con-fu-sion.



**F** *Con Moto*

Betty

Please can you tell me what's happen-ing? I just don't know an - y more.

*mp*

Betty

If this is real, How should I feel? What should I look for?

**G** *Meno mosso*

Betty

I thought I had Ev-erything I need-ed. My life was set, my dreams were in place.

*p*

Betty

My heart could see way in-to the fu-ture. all of that goes when I see your face.

*p*

**H**

*Poco piu mosso*

Betty

I should hate you, there I was, the world in my hand Can one kiss kiss a-way

*Rall*

**I**

*A Tempo*

Betty

Ev - ery-thing I planned? I can't con-trol All the things I'm feel-ing,

*Rall*

Betty

I'm float-ing in mid - air. I know it's wrong, but I'm too much in love to

**J**

(Betty)

(Both)

Both

care I thought I had ev-ery-thing I need-ed. My life was set, my

*A Tempo* *Rall* *Poco meno mosso*

Sunset Boulevard

Both

dreams were in place My heart could see way in-to the fu-ture. All of that goes when

**K** *Piu Mosso*

Both

I see your face This is cra-zy. You know we should call it a day.

*Molto rit.* **L** *A Tempo*

JOE BETTY DUET

Both

Sound ad-vice, great ad-vice, let's throw it a-way. I can't con-trol All the things I'm feel-ing.

*Dict.*

**M**

*Poco Rall*

Both

We're float-ing in mid-air. If we are fools, well, we're too much in love to

*Rall*

Both

care. If we are fools, well, we're too much in

*A Tempo*



Both

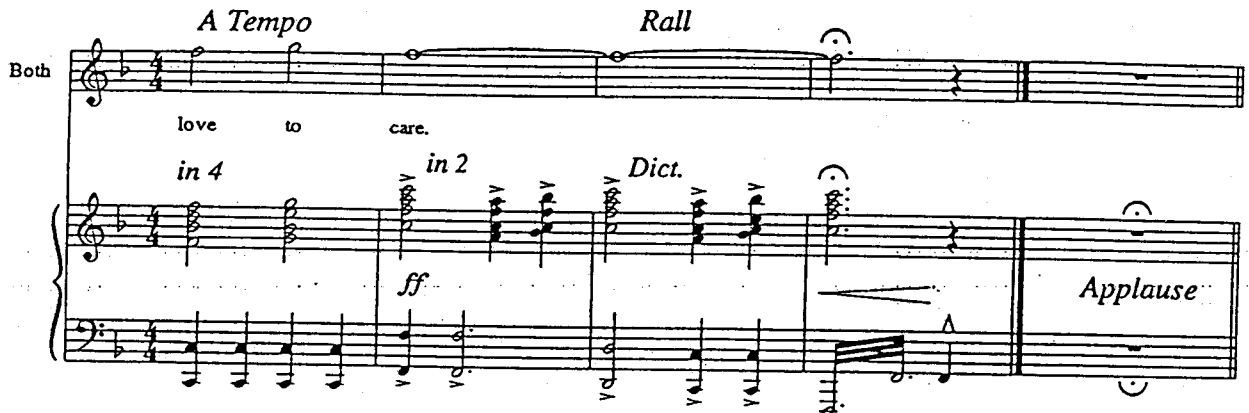
love to care.

*A Tempo* *Rall*

in 4 in 2 Dict.

*ff*

Applause



They fall into each other's arms and embrace passionately. Then JOE leads BETTY by the hand back into the office. They kiss again and it's obvious that they're about to make love.

CUE: As towers stop moving.

**N** *Broadly in 4*

*f*

*mp*



## #31A Scene 17 (Underscore)

*It's late at night as JOE, in the Isotta, glides back into the garage. He steps down from the car with a gleam in his and a spring in his step; and is therefore thoroughly startled when the sombre figure of MAX steps forward out of darkness. However, he recovers quickly. it's a murky night, wind rising, rain threatening.*

*START ON CUE: (As engine stops and door closes)*

Musical score for the first cue, marked "Pizzicato". It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The melody in the treble staff is a simple eighth-note pattern. The bass staff provides a simple accompaniment with eighth notes and rests.

JOE: What's the matter there, Max? You waiting to wash the car?

MAX: Please be careful when you cross the patio. Madame may be watching.

JOE: Suppose I tiptoe up the back stairs and undress in the dark, will that do it?

MAX: It's just that I am greatly worried about Madame.

JOE: Well, we're not helping any, feeding her lies and more lies. What happens when she finds out they're not go make her picture?

MAX: She never will. That is my job. I made her a star and I will never let her be destroyed:

*(Stop on cue)*

Musical score for the second cue, marked "(Stop on cue)". It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The melody in the treble staff continues from the previous cue. The bass staff provides a simple accompaniment with eighth notes and rests.

JOE: You made her a star?

MAX: I directed all her early pictures. in those days there were three young directors who showed promise: D.W. Griffith, Cecil B. DeMille and .... *(MUSIC STOPS)*

Musical score for the third cue. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The melody in the treble staff continues from the previous cue. The bass staff provides a simple accompaniment with eighth notes and rests.

*JOE interrupts, as the realisation suddenly dawns on him.*

JOE: Max von Mayerling.

*By now, they've moved out out the garage on to the dimly lit patio.*

# New Ways to Dream Reprise

*Colla voce (poco adagio)*

Max

When we met she was a child, bare-ly six-teen; Awk-ward and yet she had an

The first system of the musical score. It consists of a vocal line for Max and a piano accompaniment. The vocal line has three triplet markings. The piano accompaniment is in 3/4 time and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*Poco piu mosso*

*Tempo 1*

air I'd ne-ver seen. I knew I'd found my per-fect face. Deep in her

The second system of the musical score. The tempo is marked 'Poco piu mosso' and 'Tempo 1'. The vocal line continues with triplet markings. The piano accompaniment features more complex chordal textures and some triplet markings in the right hand.

*Poco piu mosso*

eyes, new ways to dream, and we ins-pired new ways to dream. Talk-ies

*Rall*

The third system of the musical score. The tempo is marked 'Poco piu mosso'. The vocal line has triplet markings. The piano accompaniment is marked 'Rall' and features a slower, more sustained accompaniment with triplet markings in the right hand.

*Dict.*

came: I stayed with her, took up this life, Threw a-way fame. Please un-der-

The fourth system of the musical score. The tempo is marked 'Dict.'. The vocal line has triplet markings. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand, ending with a piano (*p*) dynamic marking.

Sunset Boulevard

Pause JOE is staggered. MAX is fighting back a wave of emotion.

*in 3* *Slowly* *Tempo 1*

stand She was my wife. We had a-chieved far more than

*Rall*

most We gave the world new ways to dream. E-very-one needs new ways to

*dream.* *in 3* *Dict.*

dream.

JOE shakes his head still incredulous.  
JOE: You're telling me you were married to her?  
MAX: I was the first husband.

*Poco andante*

So I play this game keep - er of the flame.

Shar - ing with her one last dream.

*accel.*

Don't you think I knew it ne - ver could come true She'll

*Rall*

be the ver - y last one to sur - ren - der

*Tempo I*

I will not all - ow her to sur - ren - der



Sunset Boulevard

Poco adagio in 3

than

*f*

*pp*

(gentle tremolo)

This system of musical notation features a treble and bass clef. The treble clef contains a melodic line with a fermata over the final note. The bass clef provides harmonic support with chords and a single note. Dynamics include a forte (*f*) section followed by a piano-piano (*pp*) section with a 'gentle tremolo' instruction.

(sim)

This system continues the musical piece with a treble and bass clef. The treble clef has a melodic line with a 'sim' (sostenuto) marking. The bass clef has a steady accompaniment.

Rall

1 2 3 4

*pp*

This system concludes the piece with a 'Rall' (rallentando) instruction. The treble clef has a melodic line with a fermata. The bass clef has a final chord. A first ending bracket is shown above the final measure with numbers 1, 2, 3, and 4. The dynamics are piano-piano (*pp*).

## Scene 18 (Phone Call)

The main room comes into view: and NORMA, her face now bare of make-up, wearing a white negligee, her expression profoundly tormented, picks up the phone and dials.

NORMA: Hello, is this Gladstone 9281? Miss Schaefer? .... Miss Schaefer, you must forgive me for calling so late, but I really feel it's my duty. It's about Mr Gillis. .. You do know a Mr Gillis? Well, exactly how much do you know about him? Do you know where he lives? Do you know what he lives on?

At around this point, JOE, unseen by NORMA, steps in through the french doors and freezes in the shadows, listening.

*Colla voce*

Norma

I want to spare you a lot of sad-ness. I don't know what he's told you,

*Dict.*

Norma

but I can gua-ran-tee you He does-n't live with mo-ther or what you'd call a-room-mate.

Norma

He's just a I can't say it. Poor Bett-y you ask him, I'd love to hear his an-swer.

*ff*

(SHE'S completely taken by surprise as JOE snatches the receiver from her.)

The musical score consists of two systems of piano accompaniment and vocal lines. The first system is marked 'Adagio (in 5)' and 'in 3'. The second system is marked 'Rall Dict.' and begins with a forte dynamic 'f'. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#).

JOE: That's right, Betty, why don't you ask me? or better yet, come over and see for yourself. Yes, right now address is ten thousand eighty six, Sunset Boulevard.

*He hangs up violently and turns to stare at NORMA in furious silence. SHE flinches under his gaze.*

NORMA: Don't hate me, JOE. I did it because I need you. Look at me. Look at my hands. Look at my face. I under my eyes. How can I go back to work if I'm wasting away?

*JOE says nothing; he's trying to control his rage.*

NORMA: Don't stand there hating me, JOE. Shout at me, strike me, but say you don't hate me.

*But JOE, who has been looking at her with an expression of infinite contempt, deliberately turns his back on her. A distant rumble of thunder: and an orchestral interlude begins, during which the storm intensifies, a torrential tropical rain starts to fall, lightning flashes and NORMA makes her way shakily up the stairs. JOE paces, steeling himself for the coming encounter. NORMA vanishes into her bedroom, JOE finally slumps on the big sofa. Unseen, him, NORMA re-emerges, quietly, on to the landing: She's holding a revolver. She sinks to the floor and waits.*

# Betty On The Road

FILM SEQUENCE: BETTY's little coupe battles through the storm: thunder, lightning and the torrential tropical rain which sometimes pours down on Los Angeles. Eventually, the car turns up the drive of NORMA's house.

**A** *Allegro*

**B** *loco*

**C**

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It is divided into three sections: Section A (Allegro) begins with a forte (f) dynamic and a piano (p) dynamic; Section B (loco) begins with a piano (p) dynamic; Section C begins with a piano (p) dynamic and includes various articulation marks such as accents and slurs. The score is presented in a grand staff format with treble and bass clefs.

Sunset Boulevard

The musical score consists of five systems of piano accompaniment. The first system is marked with a large 'D' in a box. The second system is marked with a large 'E' in a box and includes the tempo marking 'Poco meno mosso'. The third system contains a first ending bracket labeled '1x'. The fourth system contains a second ending bracket labeled '2x'. The fifth system contains a first ending bracket labeled '1x' and a second ending bracket labeled '2x', followed by the marking 'Rit' with a dotted line.

The shrill of the doorbell. JOE springs to his feet and hurries to let BETTY in.  
JOE: Come on in.  
He leads BETTY into the main room. She looks around for a moment, unnerved by the size of the place.

# What's Going On Joe

**G** ↓

Betty

What's go-ing on, Joe? Why am I so scared? What

*in 4*

Betty

was that wo - man say - ing? She sound-ed so weird, I don't un-der-stand

*mp* *mf*

*in 2*

Betty

Please can't you tell me what's happen-ing? You said you loved me to - night

*mp*

NORMA moves stealthily forward, staring down at BETTY through the balustrade.

**H** *Agitato*

Joe: Have some pink cham - pagne and ca - vi - ar When you go

Betty: Shall I just go? Say some-thing.

Joe.

The first system of the musical score. It features three staves: Joe's vocal line, Betty's vocal line, and piano accompaniment. The key signature changes from one sharp (F#) to two flats (Bb, Eb). The time signature is 3/4. The tempo is marked 'Agitato'. A box containing the letter 'H' is positioned above the piano part. Lyrics are written below the vocal staves. Arrows point to specific notes in the piano accompaniment.

Joe: vis - it with a star, the hos - pi - tal - it - y is stell - ar. Yes, it's quite a

Betty: So this is where you're liv - ing?

The second system of the musical score. It continues the dialogue between Joe and Betty. The piano accompaniment features a prominent bass line with chords. Arrows point to specific notes in the piano part.

Joe: place sleeps sev - ent - cen eight sunk - en tubs a mo - vie screen a bowl - ing al - ley in the

The third system of the musical score. It continues Joe's dialogue. The piano accompaniment continues with a steady bass line and chords. Arrows point to specific notes in the piano part.

I A Tempo

Joc  
cel - lar. Sun - set Bou - le - vard cruise the

Betty  
I did - n't come to see a house, Joe.

J

Joc  
bou - le - vard win your - self a Holl - y - wood pa - la - zzo. Sun - set

Joc  
Bou - le - vard Myth - ic bou - le - vard Val - en - tin - o danced on the terr -



K

Joe  
az - zo. Just look a - round you.

Betty  
Who's it be - long to? That's Nor - ma Des - mond

Joe  
Right on the mo - ney That's Nor - ma Des - mond That's Nor - ma Des - mond That's Nor - ma Des - mond

*She's seen the big portrait above the fireplace; now JOE begins to draw her attention to some of the innumerable other portraits, photographs and stills.*

L

Joe  
That's Nor - ma Des - mond. Give you three gues - ses. It's the old - est

Betty  
Why did she call me?

Joe

stor - y in the book; Come see the ta - ker be - ing took The world is full of Joes and

M

Joe

Nor - mas. Old - er wo - man Ver - y well - to - do meets young - er

Joe

man a stand - ard cue for two mech - an - i - cal per - form - ers.

*BETTY puts her hand over her mouth*

BETTY: Just pack your things and let's get out of here.

N

Joe

You mean all my things? Have you gone mad? Leave all the things I've ne - ver

Sunset Boulevard

Joe

had? Leave this lux - ur - i - ous ex - ist - ence? You want me to

Joe's first line of lyrics: "had? Leave this lux - ur - i - ous ex - ist - ence? You want me to". The music is in 4/4 time with a key signature of three sharps. A circled 'O' is in the top right corner.

Joe

face That one-room hell, That mur-phy bed, That ran-cid smell, Go back to liv - ing on sub -

Joe's second line of lyrics: "face That one-room hell, That mur-phy bed, That ran-cid smell, Go back to liv - ing on sub -". The music continues in 4/4 time with three sharps.

Joe

sis - tence? It's no time to be - gin a new life, Now I've

**P** *Con Moto* in 4

*mf*

Joe's third line of lyrics: "sis - tence? It's no time to be - gin a new life, Now I've". The music is in 4/4 time with three sharps. A circled 'P' is above the tempo marking "Con Moto in 4". The piano part has a "mf" dynamic marking.

Joe

fi - na - lly made a per - fect land - ing I'm a - fraid there's no

Joe's fourth line of lyrics: "fi - na - lly made a per - fect land - ing I'm a - fraid there's no". The music continues in 4/4 time with three sharps.

Joe

room for a wife. Not un-less she's u-nique-ly un-der-stand-ing You should

**Q** *Poco accelin 2*

Joe

go back to Art-ie and marr-y the fool and you'll al-ways be wel-come to

Joe

swim in my pool.

*ff*

*Molto rall*

**R** *Andante*

BETTY: I can't look at you any more, Joe

**S** *Maestoso*

*Rall* *ff*

She turns and rushes blindly out of the french door, leaving it open. Wind and rain. JOE's head slowly sinks; he's overcome by a wave of misery. Meanwhile, on the landing, NORMA scrambles to her feet. Her movement catches JOE's eye and he turns. NORMA stops on the stairs, temporarily halted by the fierceness of his expression, but as he moves towards her and starts up the stairs, she stretches out a hand to him.

*Rall.* **T** *Molto maestoso*

**U** *Gently*

NORMA: Thank you, thank you, Joe, thank you. *Slowly (in 4)*

JOE brushes past her, brusquely shaking off her hand as she touches his wrist and vanishing into his room. She stays where she is, uncertain, unable to make sense of what's happening; and, suddenly, JOE reappears. He's carrying his battered old typewriter. Calm and unhurried, he starts off down the stairs again, as NORMA stares wildly at him.

Joe

*Rall* ----- *(Dialogue)* *rit's*

NORMA: What are you doing, Joe?  
 He ignores her, continues to move evenly down the stairs.

NORMA: You're not leaving me?  
 JOE: Yes, I am, Norma.  
 NORMA: You can't!  
 Max! Max!

**V** *Colla Voce*

Joe

been a bundle of laughs And thanks for the use of the trink-ets. A lit - tle ritz-y for the

*mf* *N.B.* *p*

*in 2*

**W** *He starts to move on, then turns back, his expression serious*

Joe

co - py desk back in Day-ton. And there's some - thing you ought to know. I

*p*

During this, MAX has entered below. He looks on, helpless

Joe

want to do you this fa-vour: They'll ne-ver shoot that hope-less script of yours. The

*in 2*



Joe

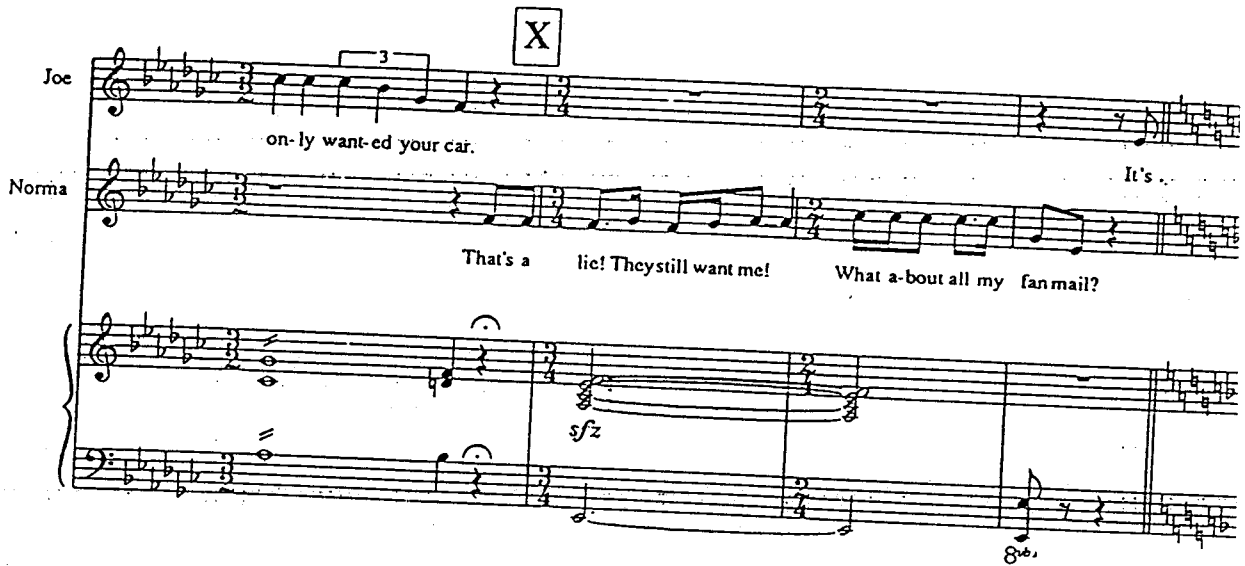
on-ly want-ed your car.

Norma

It's . . .

That's a lie! They still want me! What a-bout all my fan mail?

*X*



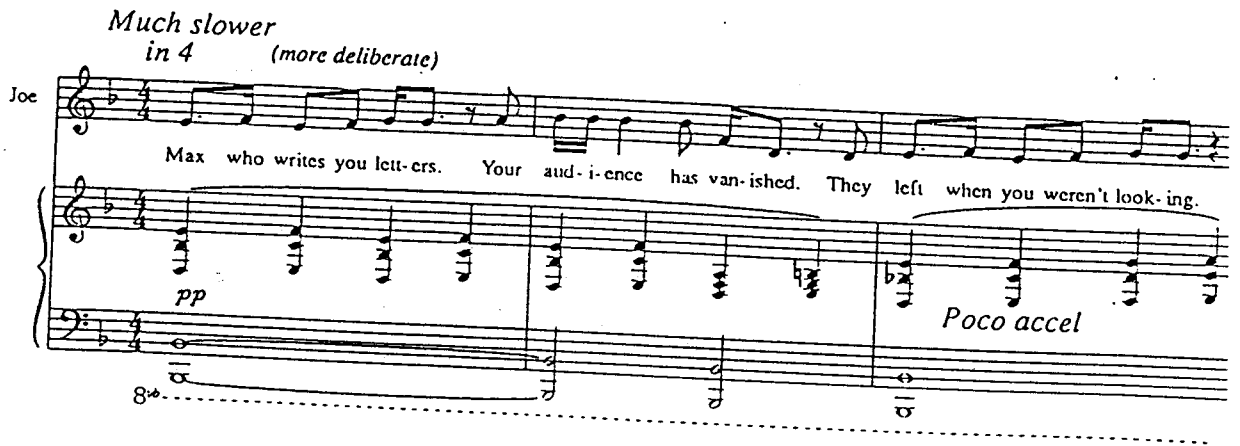
*Much slower*  
*in 4 (more deliberate)*

Joe

Max who writes you lett-ers. Your aud-i-ence has van-ished. They left when you weren't look-ing.

*pp*

*Poco accel*



*(Violently)*

Joe

Noth- ing's wrong with be - ing fif - ty Un-less you're act - ing twen - ty.

NORMA: I am the greatest star

*mf*

*Slowly*

*p*

*(8<sup>va</sup>), (Timp)*

Joe

JOE: Goodbye Norma.

Norma

(NORMA): of them all.

No one e - ver leaves a star.

*lunga*

CUT ON GUNSHOT

*He's spoken without looking back; so he doesn't see NORMA fetch the revolver out of her pocket and point it at him.*

*She fires. JOE looks extremely surprised, but carries on walking, for the moment apparently unaffected. At the bottom of the stairs, he lets go of the typewriter, which crashes down on to the tiles. He staggers slightly, but carries on, out through the french door. NORMA hurries after him. Outside the door, she fires twice more. A flash of lightning is followed by a drum roll of thunder. MAX moves forward to the centre of the stage, aghast, for once completely at a loss.*

**SLOW FADE TO BLACK**



## Start of Final Scene

MUSIC STARTS AFTER THIRD SHOT AND BLACKOUT

*Adagio*

*Rall.*

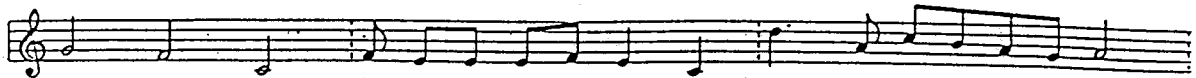
In the BLACKOUT, the orchestra plays NORMA's 'lullaby', and soon the LIGHTS come up on the cold dawn of the opening scene. There's been a semi-revolve, so that the garden is now visible, bathed in an eerie glow, disrupted by the blue lights of the the patrol cars. JOE's body floats, face-down, in the pool. The entrance hall of the house is crowded with reporters, police, newsreel crews with their cameras, all fired with eager anticipation. MAX moves around the various groups, consulting with policemen and cameramen.


JOURNALIST: (on the 'phone) as day breaks over the murder house Norma Desmond, famed star of yesteryear, is in a state of complete mental shock.


Suddenly, all movement stops and all heads rise: NORMA has emerged from her room on to the landing. She's dressed in some strange approximation of a salome costume and she's still holding the revolver. There's an atmosphere of extreme apprehension below. One of the uniformed POLICEMEN has brought out his gun; MAX leans over to talk to the head of homicide, a plainclothes detective.

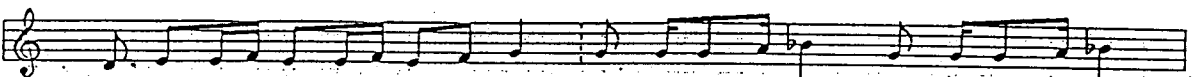
She's clearly disorientated, in a world of her own, moving, lost and bewildered, around the landing, letting out, unaccompanied by the orchestra, old broken phrases of song.

*(Unaccomp)*

Norma   
This was dawn I don't know why I'm fright - ened Si - lent mu - sic starts to play

Norma   
(Spoken) Happy New Year Darling

Norma   
If you're with me next year will be, next year will be

Norma   
They bring in his head on a sil - ver tray. She kiss - es his mouth. She kiss - es his mouth

Norma   
(Spoken) Mad About the Boy They'll say Norma's back at last

# The Final Scene

A POLICEMAN starts to move towards NORMA on the stairs. MAX stops him.

MAX: Let me.

(Turning to NORMA on the stairs)  
Madame, the cameras have arrived.

**B**

*Colla Voce*

Musical score for section B, "Colla Voce". It features three staves: Norma's vocal line, Max's vocal line, and piano accompaniment. Norma's line begins with the lyrics "Max: where am I?". Max's line includes a triplet of eighth notes and the lyrics "This is the stair-case of the pal-ace and they're in 2". The piano accompaniment starts with a piano (*p*) dynamic and includes the instruction "(rem strings)".

**C**

*More a tempo*

Musical score for section C, "More a tempo". It features three staves: Norma's vocal line, Max's vocal line, and piano accompaniment. Norma's line includes the lyrics "Of course, now I re-mem-ber:". Max's line includes the lyrics "wait-ing for your dance." and "in 4". The piano accompaniment includes a mezzo-piano (*mp*) dynamic.

*She starts down the stairs*

Norma *Rit*  
I was so fright - ened I might fall

Max *Poco accel.*  
*p* You are the great - est star of

MAX:Lights!

*The portable lights flare up. In addition, there's the flash of countless flashbulbs. Norma reacts, her eyes widen, she drapes the scarf around her shoulders.*

MAX:Cameras!

*The whirr and grind of the old-fashioned movietone cameras.*

MAX:Action!

*And so, as the music swells, NORMA descends the staircase, waving her arms in some strange rendition of Salome's approach to the throne. However, half-way down, she suddenly comes to a halt and begins to speak.*

**D** *Poco adagio* *MAX cups a hand to his mouth and springs into action*

Max  
all Lights! Cameras! Action!

Moderato

Sunset Boulevard

Norma

When he scorned me I knew he'd have to die

8va

pp

Norma

Let me kiss his severed head

8va

Loco

Poco piu mosso

Norma

Com - promise or death he fought to his last breath He

(Loco)

brd.

Norma

ne - ver had it in him to sur - ren - der

Poco rall

p

Norma

Just like me he ne- ver could sur- ren- der

Cymbal Roll

**E** Andante

*mp*

CUT-ON DIALOGUE

NORMA: I can't go on with the scene ; I'm too happy. May I say a few words , Mr DeMille? I can't tell you how wonderful it is to be back in the studio making a picture. I promise you I'll never desert you again. This is my life. It always will be. There is nothing else. Just us and the cameras and all you wonderful people out there in the dark. And now, Mr. DeMille, I'm ready for my close-up. (MUSIC STARTS)

She continues down the staircase as 'WITH ONE LOOK' swells to a climax.

Sunset Boulevard

*Meno mosso ma poco a poco cresc e accell.*

Norma

This time I am stay - ing I'm stay - ing for good I'll be

*p*

Norma

*Rit* *Molto Rit* *Dict.*

back where I was born to be With one look I'll be

Norma

*Molto allegro*

me

*ff*

*fff* *f*

8<sup>va</sup>

# Curtain Calls

D.B. Andante (in 4)

The first system of music features a piano introduction in 4/4 time. The right hand plays a series of chords, while the left hand has a simple bass line. A dynamic marking of *f* is present.

The second system continues the piano introduction with more complex chordal textures in the right hand and a steady bass line in the left hand.

The third system shows further development of the piano introduction, with intricate chordal patterns in the right hand.

The fourth system includes a tempo change to *Poco accel* and a key signature change to 2/4 time, indicated by the marking *in 2*. A *DM7* chord is marked in the right hand.

The fifth system returns to 4/4 time, marked *Rall* and *in 4*. It features a series of chords in the right hand: *GM7*, *DM7*, *GM7*, *F*, *GM7*, *DM7*, and *GM7*.



*molto rall.* *Tempo 1*



*Rall*



SEGUE

# Playout

**A** *Broadly in 4* **B**

*f* F Dmin7 Gmin7 Gm7/C F Dmin7 Gmin7 Gm7/C C7 F/A Amin

F Amin Bb Gmin7 C7 F Dmin7 Gmin7 C7

**C** *Piu mosso*

F F7 Bb Eb Gmin7 Gm7/C C7 Dmin

**D**

Bb C Dmin

**E**

Musical notation for section E, featuring a piano accompaniment with chords: Dm add9, Dmin, Cadd9, G/B, and Gmin/Bb. The melody is written in the treble clef.

**F**

Musical notation for section F, featuring a piano accompaniment with chords: Dmin, Dm add9, and C. The melody is written in the treble clef.

**G**

Musical notation for section G, featuring a piano accompaniment with chords: G/B, Gmin/Bb, f C, F, C, F, C. The tempo is marked *Rit* and *Shuffle*. The melody is written in the treble clef.

**K**

Musical notation for section K, featuring a piano accompaniment with chords: G, C, E, F, Bb, F, Cym roll, Bb. The melody is written in the treble clef.

Musical notation for section K continuation, featuring a piano accompaniment with chords: Gmin7, Cmin7, Cm7/F, F/Eb, Bb/D, Fm7, Bb. The melody is written in the treble clef.

Sunset Boulevard

**L** 8<sup>va</sup>

Chords: Eb, Bb/D, Cmin7, F, DbMaj7, Db, Bbmin, Ebmin7

Dynamic: *sim*

(8<sup>va</sup>)

Meno mosso

Chords: Ebm7/Ab, Ab/Gb, Db/F, Abm7, Db, Gbsus4, Gb

Dynamic: *mf*

Tempo: *Rit*

**M** Allegro Molto

Dynamic: *ff*

Dynamic: *fff*

Dynamic: *s*