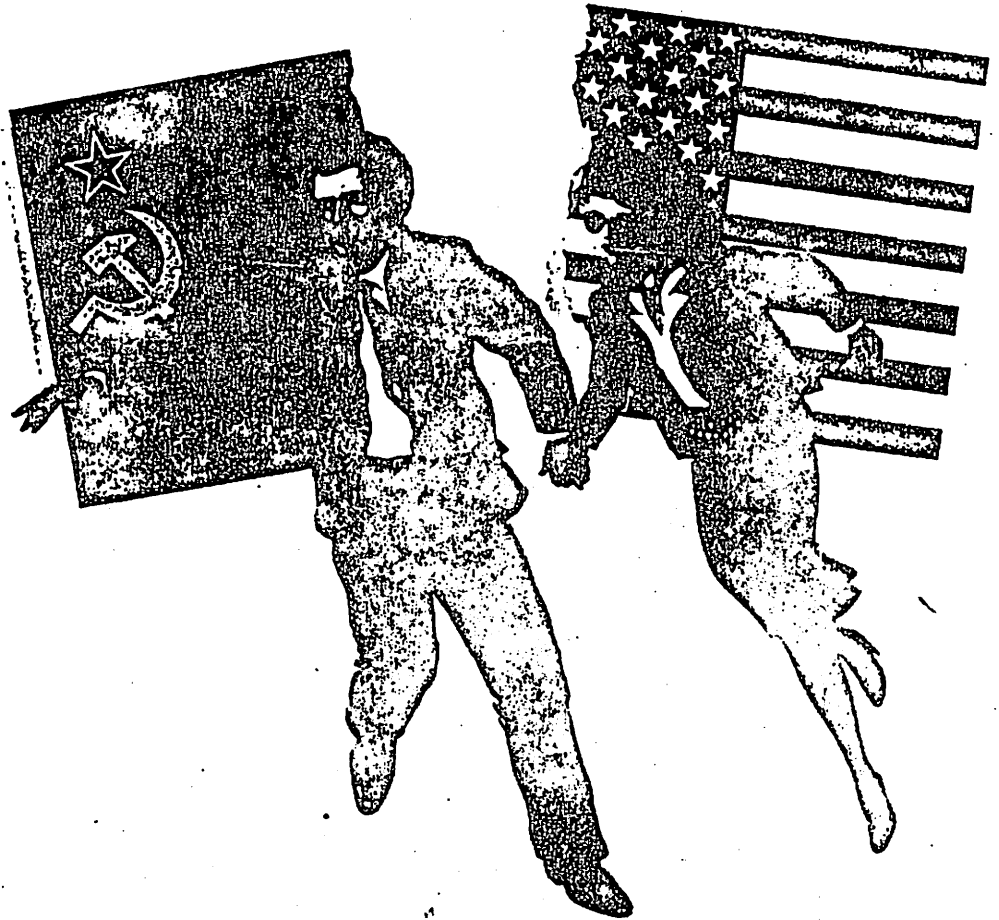


PIANO/CONDUCTOR

ACT 1

CHESS



CAST

(in order of appearance)

Gregor Vassey NEAL BEN-ARI
Young Florence GINA GALLAGHER
Freddie PHILIP CASNOFF
Florence JUDY KUHN
Anatoly DAVID CARROLL
Molokov HARRY GOZ
Nickolai KURT JOHNS
Walter DENNIS PARLATO
Arbiter PAUL HARMAN
Svetlana MARCIA MITZMAN
Joe & Harold, American Embassy Officials RICHARD MUENZ;
ERIC JOHNSON
Ensemble JOHN ALLER, NEAL BEN-ARI, SUZANNE BRIAR,
STEVE CLEMENTE, KATHERINE LYNNE CONDIT, ANN CRUMB,
DAVID CRYER, R.F. DALEY, DEBORAH GENEVIERE,
KURT JOHNS, ERIC JOHNSON, PAUL LAUREANO,
ROSEMARY LOAR, JUDY McLANE, JESSICA MOLASKEY,
RICHARD MUENZ, KIP NIVEN, FRANCIS RUIVIVAR,
ALEX SANTORIELLO, WYSANDRIA WOOLSEY
Swings KAREN BABCOCK, CRAIG WELLS

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Florence — ANN CRUMB, JUDY McLANE; for Anatoly — RICHARD MUENZ, PAUL HARMAN; for Freddie — KURT JOHNS; for Molokov — DAVID CRYER; for Walter — KIP NIVEN; for Svetlana — ANN CRUMB, WYSANDRIA WOOLSEY; for the Arbiter — ALEX SANTORIELLO; for Young Florence — CHRYSTAL PENNINGTON.

THE ORCHESTRA

CONCERT MASTER — Sanford Allen; VIOLIN — Dale Struckenbruck, Jue Yao, Sandra Billingslea, Stanley Hunte, Katherine Livolsi; CELLO — Mark Shuman, Roberta Cooper; FLUTE, PICCOLO, CLARINET — David Weiss; OBOE, ENGLISH HORN, CLARINET, FLUTE — Edward Zuhlke; CLARINET, BASS CLARINET, FLUTE — Charles Millard; BASSOON, CLARINET, BARITONE SAX — Peter Simmons; TRUMPET, FLUGELHORN, PICCOLO TRUMPET — James Hynes; TRUMPET, FLUGELHORN — Richard Hammett, David Rogers; TROMBONE — Clint Sharman; BASS TROMBONE — Richard Blanc; FRENCH HORN — Russell Rizner; KEYBOARDS — Steven Margoshes, Robert Gustafson, John Mahoney; DRUMS — Tom Oldakowski; BASS — Hugh Mason; GUITAR — Kevin Kuhn; ASSOCIATE CONDUCTOR, PERCUSSION — Nicholas Cerrato.

ORCHESTRATION

REED 1 (Flute, Piccolo, Clarinet)
REED 2 (Oboe, English Horn, Clarinet, Flute)
REED 3 (Clarinet, Bass Clarinet, Flute)
REED 4 (Bassoon, Clarinet, Baritone Saxophone)

HORN

TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
TROMBONE 2

DRUMS

PERCUSSION

KEYBOARD 1
KEYBOARD 2
KEYBOARD 3

VIOLINS

CELLI
BASS

IMPERIAL THEATRE

A Shubert Organization Theatre

Gerald Schoenfeld, *Chairman*

Bernard B. Jacobs, *President*

THE SHUBERT ORGANIZATION 3 KNIGHTS LTD ROBERT FOX LTD
PRESENT

CHESS

A NEW MUSICAL

MUSIC BY

BENNY ANDERSSON BJÖRN ULVAEUS

LYRICS BY

TIM RICE

BASED ON AN IDEA BY

TIM RICE

BOOK BY

RICHARD NELSON

STARRING

JUDY KUHN DAVID CARROLL PHILIP CASNOFF

WITH

DENNIS PARLATO MARCIA MITZMAN PAUL HARMAN

AND

HARRY GOZ

SCENIC DESIGN BY

ROBIN WAGNER

COSTUME DESIGN BY

THEONI V. ALDREDGE

LIGHTING DESIGN BY

DAVID HERSEY

SOUND DESIGN
BY

ANDREW BRUCE

MUSICAL DIRECTOR
AND SUPERVISOR

PAUL BOGAEV

ORCHESTRATIONS AND
ARRANGEMENTS BY

ANDERS ELJAS

EXECUTIVE
PRODUCERS

GATCHELL & NEUFELD LTD

PRODUCTION
STAGE MANAGER

ALAN HALL

CASTING
BY

JOHNSON-LIFF & ZERMAN

HAIR & MAKE-UP
DESIGN BY

SCHUBERT & DINIRO

DANCE STAGING BY

LYNNE TAYLOR-CORBETT

DIRECTED BY

TREVOR NUNN

ORIGINAL BROADWAY CAST ALBUM COMING ON RCA VICTOR RECORDS, CASSETTES & COMPACT DISCS

AIR TRANSPORTATION PROVIDED BY PAN AM

The Producers and Theatre Management are Members of the
League of New York Theatres and Producers, Inc.

MUSICAL NUMBERS

ACT I

PROLOGUE BUDAPEST, HUNGARY, 1956
The Story of Chess Gregor

BANGKOK, THAILAND, THE PRESENT TIME

Press Conference Freddie, Florence, Reporters
Where I Want to Be Anatoly
How Many Women Florence, Freddie
Merchandisers Song Walter, Merchandisers
U.S. Versus U.S.S.R. Molokov, American & Soviet Delegates
Chess Hymn Arbiter and Company
4 Quartet (A Model of Decorum & Tranquility) Molokov, Florence, Arbiter, Anatoly
5 You Want to Lose Your Only Friend? Florence, Freddie
Someone Else's Story Florence
One Night in Bangkok Freddie and Company
7 Terrace Duet Florence, Anatoly
So You Got What You Want Freddie, Florence
5 Nobody's Side Florence
10 Anthem Anatoly

INTERMISSION

ACT II

PROLOGUE KENNEDY AIRPORT, N.Y., EIGHT WEEKS LATER
Arbiter's Song Arbiter and Company

BUDAPEST, HUNGARY

Hungarian Folk Song Company
Heaven Help My Heart Florence
No Contest Freddie, Walter
You and I Anatoly, Florence, Svetlana
A Whole New Board Game Freddie
Let's Work Together Walter, Molokov
I Know Him So Well Florence, Svetlana
Pity the Child Freddie
Lullaby (Apukad Eros Kezen) Gregor, Florence
Endgame Anatoly, Freddie and Company
You and I (reprise) Anatoly, Florence
Anthem (reprise) Florence

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CONDUCTOR
KEYBOARD 1

PROLOGUE

CHESS

1

1 **SLOW**

2

FL. CL. 3 7 OB. 1

SH. DR. mf

f (+BSN, TBN.S., STGS, KBD.) *ten.* *pp*

4 5 6 7

FL. CL. 7 OB. 1

TAM-TAM p ff S.D. mf

pp

8 **POLO ANIMATO**

9 10 11

(+W.W., HN, STGS, KBD.S.)

mf LEGATO

13 14 15 16

w.w.(DIV.)

(HN, CELLO-SOLI) (+STGS.)

p SEMPRE LEGATO *CRES.* *MOLTO*

DOUBLE TEMPO, ALLEGRO

Musical score for measures 17-21. Includes staves for strings and woodwinds. Annotations include *ten.*, *fff*, *fff STAS.*, *(OR.)*, *WHITE CLUSTER*, *SN. DR.*, and *fff vlms.*

Musical score for measures 22-25. Includes staves for strings, woodwinds, and percussion. Annotations include *S.D.*, *etc.*, *W.W.S.*, *f TPTS.*, *VLNS.*, *KOD.3*, *(Sim)*, *TAM-TAM*, *HN, TBNS, CELLI*, and *KOD, GTR, BS.*

Musical score for measures 26-29. Includes staves for strings and woodwinds. Annotations include *f*.

Musical score for measures 33-34. Includes staves for strings and woodwinds. Annotations include *W.W. BVA + KYLO*, *fff vlms.*, *HN, TBNS.*, and *GTR, CELLI, BS.*

35

36 VLNS (DIV.)

TPES, HN.

CYMB.

(+TBNS.)

37

38 f W.W. BVA

39

40

41

42

(+W.W., TPES, HN, VLNS)

(+TBNS, TIMP, GTR, CELLI, BS.)

43

44

VLNS.

BVA

MENO f

45 46

HN. *ff*

BRA

TAM-TAM *f*

(TRANS)

Detailed description: This system contains measures 45 and 46. The top staff is a vocal line with notes and rests. The middle staff is a piano accompaniment with chords and melodic lines. The bottom staff is a bass line. Measure 45 includes a 'BRA' marking above the piano staff and '(TRANS)' below the bass staff. Measure 46 includes 'HN.' and '*ff*' above the vocal staff, and 'TAM-TAM *f*' above the piano staff.

47 48 49

TPTS. *p.* *p.*

Detailed description: This system contains measures 47, 48, and 49. The top staff has notes with 'TPTS.' above measure 47 and '*p.*' below measures 48 and 49. The piano accompaniment continues with chords and melodic lines. The bass line is also present.

50 51 52

HN. *f* DIM.

f STGS, KBD.

Detailed description: This system contains measures 50, 51, and 52. The top staff has notes with '*p.*' below measure 50 and 'HN. *f* DIM.' above measure 51. The piano accompaniment has '*f* STGS, KBD.' written below it. The bass line is also present.

53 54 55

HN. *p.*

ff

f STGS, KBD.

ppp *p*

Detailed description: This system contains measures 53, 54, and 55. The top staff has notes with 'HN. *p.*' above measure 55. The piano accompaniment has '*ff*' above measure 53 and '*f* STGS, KBD.' below measure 54. The bass line has '*ppp*' and '*p*' markings at the end. A circled '4/1' is also present in the piano staff.

UE: FATHER: "FLORENCE, PLEASE CONCENTRATE"

56

FLORENCE'S FATHER:

57 58 59

EACH GAME OF CHESS MEANS THERE'S ONE LESS

(COLLA VOCE)
STGS

(LONG) P

sim.

60 61 62 63

VAR - I - A - TION LEFT TO BE PLAYED

64 65 66 67

EACH DAY GOT THRU MEANS ONE OR TWO

(STGS)

mp

68 69 70 71

LESS MIS - TAKES RE - MAIN TO BE MADE.

5/14

72 A TEMPO

73

74

75

NOT MUCH IS KNOWN OF EAR-LY DAYS OF CHESS BE-YOND A FAIR-LY VAGUE RE-PORT THAT

VLNS (UNIS)

p \leftarrow *mf*

(+W.W. 8va)

mp

(+CELLI,
BS.)

76

77

78

poco ten.

FIF-TEEN HUN-DRED YEARS A - GO TWO PRIN-CES FOUGHT THO' BROTH-ERS FOR A HIN-DU

poco ten.

HN +
CELLI

79 *ten.* A TEMPO

80

81

THRONE. THEIR MOTH-ER CRIED FOR NO ONE REAL-LY LIKES THEIR OFF-SPRING FIGHT-ING

(VLNS)

pp \leftarrow *mf*

ten. (+W.W. 8va)

(+CELLI,
BC)

82 TO THE DEATH SHE BEGGED THEM STOP THE SLAUGHTER

83

VLNS.

+BSN.

(+ W.W. Buo)

84 WITH HER EV-RY BREATH BUT SURE E-NOUGH ONE BROTH-ER DIED

85 *poco rit.*

86 *accel. e cresc.*

(W.W.)

87 **f** SAD BE-YOND BE-LIEF SHE TOLD HER WIN-NING SON YOU HAVE CAUSED SUCH

88

89

90

OB. *mf* VLNS

CLAR. *mf*

HN. *mf*

(+ BSN CELLS BS)

91 92 93

GRIEF I CAN'T BE - LIEVE THIS E - VIL THING YOU'VE DONE.

CL. VLNS FL. *mf*

HN. *poco cresc.* +OB.

94 95 96 97

HE TRIED TO EX - PLAIN HOW THINGS HAD REAL - LY BEEN BUT HE TRIED IN

FL. OB, CL, BSN (DIV.) VLNS HN. *sim.*

98 99 *molto rall.* 100 *ten.*

VAIN NO WORDS OF HIS COULD SAT - IS - FY THE QUEEN

TBN. 2 TBN. 1 *ten.*

101 **Meno mosso** 102 (FL. COLLA VOCE) 103 (+VLNS) 104

AND SO HE ASKED THE WIS-EST MEN HE KNEW THE WAY TO LESS-EN HER DIS-TRESS THEY

VLNS PP w.w. p

p

(+CELLI, BS)

105 106 107 108

TOLD HIM HE'D BE PRE-TY CER-TAIN TO IM-PRESS BY US-ING MOD-EL SOL-DIERS ON A CHEQ-VERED BOARD TO

VLNS (+FL) p

HN, TBNS p

CELLO

(+CELLI, BS)

poco rit.

109 110

SHOW IT WAS HIS BROTH-ER'S FAULT. THEY THUS IN-VENT-ED CHESS.

molto rit.

112 $\text{♩} = 132$ 113 KYBD II 114 115

VLNS *mf*
KYBD. III *sim.*
SN. DR
TBNS + CELLI, BS

116 117 118 KYBD II 119

W.W. *mp* *f* *mf*
KYBD II

120 121 122 123

W.W. *mp* *f*

140 141 142 W.W. 143

W.W. *mf*
CELLI + BS.

144 *rit.* 145 146 TIMP 147

mp *fff* *mp*

dim. *rit.* *p*

CUE FATHER:

"WE MOVE,
THEY MOVE"

148 *SLOWLY*

FLORENCE'S FATHER:

149

150

151

EACH GAME

OF CHESS

MEANS THERE'S

ONE LESS

KYBD II

+ W.W/VLNS

+ CELLI (67)

(+ TIMP.)
BS

152

153

154

VAR - I - A - TION

LEFT TO BE . . .

161 162 163

W.W.

SN.DR.

VLNS *ff*

KYBD. III

KYBD II

HN, TBNS, GTR, CELLI, BS, KYBD

(+ TIMP)

f *ff*

164 165 166

W.W. *ff*

Xylo

Bua

HN, TBNS

GTR, BS, CELLI

167 168 169

poco rit.

ATTACCA
FREDDY'S
ENTRANCE

TPTS + HN

AS FAST AS POSSIBLE

+ TBNS, TIMP.

INDUCTOR
KEYBOARD 1

FREDDY'S ENTRANCE

♩ = 108

FREDDY'S 2

1975 W.W.

STAS.

(no vb)

Play 2X

(A) (A/G) (Asus/F#) (Asus/G)

BS.

FREDDY: WHAT A SCENE - WHAT A JOY - WHAT A LOVE-LY SIGHT WHEN MY GATE IS THE DIG

5

(BR/W.W - TACET)

pp (STAS TACET)

KYBD'S + STR

(A) (A/G) (A sus/F#) (Asus/G) (A) (A/G)

BS.

8

SEN - SA - TION (9)

(A sus/F#) (Asus/G) (A) (A/G)

(11)

HAS THE MOSS - SAVORING TASTE

(A) (A/G)

COND/KBD. I
FREDDY'S ENTRANCE

~2~

12 — AL-TERED O-VER NIGHT 13 HAVE THEY FOUND NEW SO-PHIS 14 TI — CA — TION

(Asus/F#) (Asus/G) (A) (A/G) (Asus/F#) (Asus/G) (D/G)

(K7B I)

15 NOT YET, THEY JUST WANT TO SEE IF THE NICE 16 GUY BEATS THE ZUM 17

(D/G) (D) (E/D) (A/C#) (E)

19 IF IT'S 20 EAST — WEST, AND THE MON-KEYS SKY-NASH 21

(B) (D) (A) (A/G)

(GUT TC 45)

45 THEY ALL COME 46 YOU ALL COME

[RIT. ON 2]

MOLTO RIT.

(D) (F#) (F#)

(PRESS DIALOGUE FOLLOWS)

CONDUCTOR
KEYBOARD 1

PRESS CONFERENCE

CHESS

2A

WARNING REPORTER: "BANGKOK HAS A REPUTATION FOR A RATHER RICH NIGHTLIFE..."

CUE REPORTER: "LOOK, IT WAS JUST A JOKE, D.K."

(FREDDY THROWS WATER IN REPORTER'S FACE)

1 **IN 4**
TUTTI **CLUSTER** 2 3 **REPORTER #1:**

ff *p* WELL

PICC., OB, GTR, KBD 2

ff BS, TIMP.

fp GADD 9 *Dms sus* A

4 (3+2) 5 #2: 6

WHAT DID I SAY HE'S OUT OF HIS TREE HE'S FIN-AL-LY FLIPPED AND BE-

(+PICC., OB, GTR, KBD 2-BVA)

7 #3: 8 (3+2)

TWEEN YOU AND ME THO' HE SWEARS THE A - MER - I - CAN DREAM IS

(+CL, GTR-BVA)

sub. p

9 CLEAR-LY THE BEST, HE'S NO AD - VERT-ISE-MENT FOR LIFE AND TIMES IN THE

10

11

12 HALF-TEMPO FEEL!
(♩=♩) FLORENCE:

SMILE, YOU GOT YOUR FIRST EX-CLU-SIVE STO - RY

13

14

15

Picc., OB, KBD. 2

WEST

STGS.

(+STGS.) (TCLSTGS)

D F/D F#m 1 2 Bb/D Dm

(+BS)

16 NOW YOU CAN BASK — IN HIS — RE - FLECT-ED GLO - RY

17

18

19

WIND CHIMES

Picc., OB, KBD. 2

F C G Dm

TIMP.

20

21 NA - KED UN - PRO - VOKED 22 YAN - KEE A - GRESS - ION 23

(HN, TBN, B.SX.) + STGS

TPTS. f (+GTR.) Cym.

(+STGS) (+CL, STGS)

D F/D Bb/D Dm

24

24 OH WHAT A CRE - DIT TO 25 YOUR 26 BACK TO 4 FEEL 27 GREAT PRO-FES- 5/8

HN, TBN, B.SX. TOTTI BRASS ALL REPORTERS! 5/8

(+STGS) OBCL, VLAK +PICC. (BVA) (+PICC, OB, GTR. KBD 2 - BVA) 5/8

F C G 5/8

HOW

28

29 - SIDN 30

SAD THAT THE BEST HIS COUNT-RY'S PRO - DUCED IS CRUMB-LING IN FRONT OF OUR

(+PICC, OB, GTR, KBD. 2 - BVA)

31 32

EYES AND RE-DUCED TO A MIND-LESS A - BUSE WHEN HE SHOULD BE

(+CL, GTR-BVA)

sub. p

33 34

GRATE-FUL IN - STEAD RE - MEM - BER WE MADE HIM FA - MOLS WITH-OUT US HE'S

(+TIMP.)

43 HALF-TIME FEEL (1=2)

44 45 46

DEAD TELL ALL - THIS TO THE U - NI - TED NA - TIONS

Picc, OB, KBD.

TPTS. f (+GTR) CYM.

(HN, TBN, B.SX) (+STGS)

(+STGS) (+CL, STGS)

D F/D Bb/D Dm

47
 IS HE AN AS - SET TO —
 HN, TBNS, B.SX
 cum. f

48

49 **BACK TO 4/4 FEEL**
 (J=1)

50
 EAST ——— WEST RE-LA-
 TUTTI BRASS
 fp

(+STGS)
 F C G
 fp

OBCL, VLNS, + PICC.
 (BRA)

+PICC, OB, ETRL.
 KBD. 2 (VLA)

TIME

51
 — TIONS —

52

53

V.S. ↗

54 HALF TEMPO (UNDER DIALOGUE)

6TR. (P=PP)

STGS (DIV.) (FOR REHEARSAL)

BS.

PERC. KBP. 2 "LOG DR."

"STRINGS"

PERFORMANCE) Em PP PULL BACK VOLUME

58 59 60 61

STGS (+BSN.) (FOR REHEARSAL)

Em (7)

(+STGS)

WIND CHIMES

Em

62 63 64 65

TPRS. 2 (FOR REHEARSAL)

Em

Em (9) Em

66 67 68 69

(FOR REHEARSAL)

Musical notation for measures 66-69, piano part. Treble clef, key signature of one sharp (F#). Measure 66 contains a melodic line with eighth notes. Measure 67 has a melodic line with quarter notes. Measure 68 has a melodic line with quarter notes. Measure 69 has a melodic line with quarter notes. The bass line consists of a steady eighth-note accompaniment.

Em Em(9) Em

Musical notation for measures 66-69, chordal accompaniment. Treble clef, key signature of one sharp (F#). Measure 66 has a half-note chord (Em). Measure 67 has a half-note chord (Em). Measure 68 has a half-note chord (Em). Measure 69 has a half-note chord (Em(9)) followed by a half-note chord (Em). The bass line consists of a steady eighth-note accompaniment.

VAMP 70 71

(FOR REHEARSAL)

ON CUE 72

AS MOLOTOV + ANATOLY ENTER HOTEL SUITE

Musical notation for measures 70-72, piano part. Treble clef, key signature of one sharp (F#). Measure 70 contains a melodic line with eighth notes. Measure 71 has a melodic line with quarter notes. Measure 72 is a whole rest. The bass line consists of a steady eighth-note accompaniment.

Em

Musical notation for measures 70-72, chordal accompaniment. Treble clef, key signature of one sharp (F#). Measure 70 has a half-note chord (Em). Measure 71 has a half-note chord (Em). Measure 72 is a whole rest. The bass line consists of a steady eighth-note accompaniment.

DIALOGUE

Empty musical staves for the remainder of the page.

CONDUCTOR/KEYBOARD 1

CHIEF

3

WHERE I WANT TO BE

WARNING: PHONE RINGS

CUE: MOLOKOV: "OUR AMBASSADOR HAS ARRIVED"
ANATOLY: "OUR AMBASSADOR?"

NEARLY LIKE A WALTZ (NOT TOO SLOW.)

1 RUSSIAN!

The score is written for a Conductor/Keyboard 1 part. It begins with a 6/8 time signature and a key signature of one flat. The tempo is marked 'NEARLY LIKE A WALTZ (NOT TOO SLOW.)'. The first measure is marked '1 RUSSIAN!'. The score is divided into measures 1 through 12. Measure 11 is marked 'rit.' and measure 12 is marked 'RUSSIAN!'. The score includes several staves with musical notation and performance instructions:

- Staff 1:** KBD. 3 "HARP" 8. Cym. F. (Cymbal). Measures 1-3.
- Staff 2:** FLUGELHORNS MELODY. KBD. 2, VG, VLS. mf (Am9). TBN. (sim.). (Am9). (Dm). Measures 1-3.
- Staff 3:** WIND CHIMES. KBD. 3. (Cym) F. Measures 4-7.
- Staff 4:** MELODY. STRGS, W.W. (Dm) (f BSN.). KBD. 2, VLS, VC. (Am7). TBN. (Am9). (Dm). Measures 4-7.
- Staff 5:** WIND CHIMES. Measures 8-10.
- Staff 6:** MELODY. W.W., STRGS, KBD. 2 (Dm). (Am). Measures 8-12.

At the end of measure 12, the text 'WHO NEEDS A' is written below the staff.

13 CON MOTO

14 15

DREAM WHO NEEDS AM-BI - TION

PIANO + DX-7-TOV PIANO

2 (B7) (E7) (Am9) (Am)

16 17 18

WHO'D BE THE FOOL IN MY PO-

(Am) (Dm) (Dm6) (Dm7) (Dm6)

19 20 21

SI - TION? ONCE I HAD DREAMS

(Am9) (Am) (Am9) (Am) (Dm) (Dm6)

22 23 24

NOW THEY'RE OB - SES - SIONS HOPES BE - CAME

(Dm) (Dm6) (Am9) (Am) (Am9) (Am)

25
NEEDS
26
LO - VERS POS - SES - SIONS
27

(B7) (Dm6) (E7) (Am9) (Am)

28
THEN THEY MOVE IN
29
30
OH SO... DIS-

pizz. Fl. (+ Bva)
VLNS.

f

(Am9) (Am) (B7) (E7)

TIMP, TBL. p.
BS.

31
CREET - LY
32
33
SLOW - LY AT FIRST

(Am9) (Am) (Am) (Dm) (Dm6)

34

SMI-LING TOO SWEET - LY I O-PENED

(Dm7) (Dm6) (Am9) (Am) (Am9) (Am)

37

DOORS THEY WALKED RIGHT THROUGH THEM

(Dm) (Dm6) (Dm) (Dm6) (Am9) (Am)

40

CALLED ME THEIR FRIEND I HARD-LY

(Am9) (Am) (B7) (Dm6) (E7)

43 *poco rit.* KNEW THEM NOW I'M

44 *ten.*

TBN. I, HN. (+00, cl.)

Dm6 Dm Dm6 Dm7 KBD. 3 gliss.

f. p. p.

45 **A TEMPO**

WHERE I WANT TO BE AND WHO I WANT TO BE AND DO-ING WHAT I AL-WAYS SAID I WOULD AND YET I

w.w. sfzgs. (sim.)

f Am Am(b5) Am F

TBN. I, HN.

47 FEEL I HAVE-N'T WON AT ALL-

48

KBD. 3

E E7

49 50

RUN-NING FOR MY LIFE AND NE-VER LOOK-ING BACK IN CASE THERE'S SOME-ONE RIGHT BE-HIND TO SHOOT ME DOWN AND

w/STES. (Sim)

Am Am(b5) Am (b) F

51 52

SAY HE AL-WAYS KNEW I'D FALL WHEN THE

KBD. 3

E Ema

53 54

CRA - ZY WHEEL SLOWS

VLS(DIV)

ADD TOY PIANO

Dm9 Dm Dm7 Dmb

CELLO

55 DOWN WHERE WILL I BE 56 57

(VCLLO)

Am Am6 Am7 Am B7

58 BACK WHERE I START - ED 59 60 DON'T GET ME

(+KBD.2)

pp

Dmb E7 Am9 vcl. #

61 WRONG 62 I'M NOT COM - PLAIN - ING 63

VLS(DIV)/KBD.2

B7 vcl. # P. # P. E7 Am9 Am

64 65 66

TIMES HAVE BEEN GOOD FAST EN - TER -

Am Dm Dm6 Dm7 Dm6

67 68 69

- TAIN - ING BUT WHAT'S THE POINT

Am9 Am Am9 Am Dm Dm6

70 71 72

IF I'M CON - CEAL - ING MOST OF MY

Dm Dm6 Am9 Am Am9 Am

73 THOUGHTS 74 ALL OF MY

73 THOUGHTS 74 ALL OF MY

B7 p. (H) p. p. E7

75 FEEL - ING 76 NOW I'M TEN.

POLO RIT. TEN.

75 FEEL - ING 76 NOW I'M TEN.

POLO RIT. TEN.

OB. CL. VLS. (+PICC. FL.)

Dm6 Dm Dm6 Dm7

TBNS, HN. p.

77 A TEMPO 78

WHERE I WANT TO BE AND WHO I WANT TO BE AND DO-ING WHAT I AL-WAYS SAID I WOULD AND YET I

77 A TEMPO 78

WHERE I WANT TO BE AND WHO I WANT TO BE AND DO-ING WHAT I AL-WAYS SAID I WOULD AND YET I

Am Am(b5) Am F

TBN. I HN.

80

FEEL I HAVE-N'T WON AT ALL

KBD.3

E

Ema7

82

RUN-NING FOR MY LIFE AND NE-VER LOOK-ING BACK IN CASE THERE'S SOME-ONE RIGHT BE-HIND TO SHOOT ME DOWN AND

(sim)

F

Am

Am(b5)

F

F

Am

Am(b5)

F

84

SAY HE AL-WAYS KNEW I'D FALL WHEN THE

KBD.3

E

Ema7

85 CRA - ZY 86 WHEEL SLOWS 87 DOWN

VLS (DIV.)

(VLS.)

+ TOY PNO.

HN. p

Dm⁹ Dm Dm⁷ Dm⁶ Am

VCL.

85.

88 89 90 **POLO RIT.**

WHERE WILL I BE BACK WHERE I

VCL.

VLS.

TEN.

TEN.

Am B7 Dm⁶ E7

(+ VCL. 85.)

91 **MENO MOSSO E SMORZANDO** 92 **RALL.**

START - ED

+ TOY PIANO

Am

RALL.

VCL.

ADD. BICE

CONDUCTOR
KEYBOARD 1

CHESS

WHERE I WANT TO BE - PLAYOFF

3A

W.W. + STGS (DIV)
MELODY KYBDS.

1 2 3 4

Am Am-5 Am F E

7/8

+ TBN. 2, TIMP, GTR, DS, MELODY, VLNS, DIV.

5 6 7

ADD TOY PIANO

OB. + CELLI

8/2 Dm⁹ Dm Dm⁷ Dm⁶ Am

CELLI

Bs. p

HN. p

8 9 CELLO 1 10

Am B7 Dm⁶ poco rit. E7

PP

CELLO 2

ARGUMENT

4

CUE: FREDDIE: "YOU MUST HAVE IT WRONG."

VAMP

Handwritten musical score for the first system, measures 1-4. The score is in G major and 3/4 time. It features a vocal line, a piano accompaniment, and a keyboard part.

Measures 1-2: The piano part has a steady eighth-note accompaniment. The keyboard part has a similar accompaniment. The vocal line is silent.

Measure 3: The piano part continues with eighth notes. The keyboard part has a similar accompaniment. The vocal line is silent.

Measure 4: The piano part continues with eighth notes. The keyboard part has a similar accompaniment. The vocal line is silent.

Annotations: "STG" (+CELLI) mp (+KBDL) Em9, C/E, (+GTR) Em9, (+DRS.)

10N CUE 1
5 (FLORENCE:)

Handwritten musical score for the second system, measures 5-6. The score is in G major and 6/8 time. It features a vocal line and a piano accompaniment.

Measure 5: The vocal line begins with the lyrics "HOW MAN ~ Y WOM - EN WOULD". The piano part has a steady eighth-note accompaniment. The keyboard part has a similar accompaniment.

Measure 6: The vocal line continues with the lyrics "DRIVE THEM - SELVES CRA - ZY BY". The piano part has a steady eighth-note accompaniment. The keyboard part has a similar accompaniment.

Annotations: mf Em9

7 ARG-U-ING O-VER A GAME OF CHESS?

(+WWS) (VLS) (VLS) (VLS)

(+KBD. 3/GTR) (HN/TBN.) (GTR.) (+CELLI BS.) (+TIMP.)

10 NOT VER-Y MAN-Y, THE WAY THINGS ARE GO-ING THERE'LL SOON BE ONE LESS. DON'T BE-

12 **FREDDIE!**

WWS (OVA) (VLS (DIV.)) (TPTS. HN.) (+BR GTR KBD 2,3) (+TIMP) mp (+BS.)

13 14 **FLORENCE!**

LIEVE YOU SWEET-IE - PIE! LIS-TEN, FRED-DIE, I

(VLS (DIV.)) (TBN./HN.)

22 FLO. TOO HAD AM-BI-TIONS, 23 HOW DID I GET WAY ~ LAID? 24

WWS (BVA)
VLNS.
N
(+TENS)

25 HOW CAN SUCH A FLOW-ER, 26 A SEN-SI-TIVE SOUL, 27 A DEL-I-CATE CHILD 28

WWS (BVA)
VLNS.
mp
(+TENS)
(+TIMP)
(+GTR/TPTS/HN(DIV.))
(+CELLI BS)

29 WIND UP AS A NURSE- MAID RE-SPECT-A-BLY SET FOR THE 30 31

Acc (BVA)
KBD. 2
STGS (VANS) HN. SUST.
(+GTR/TPTS/HN-DIV.)
GTR.
(+TENS)
(+CELLI BS)
(+DSN/BS)

FREDDIE:

32 33 34

GLIT-TER - ING PRIZ-ES, IN - STEAD OF WHICH I LAND-ED YOU.
YOU'LL GET YOUR PRIZ-ES, I'M

(DIV.)

HN.

TBNS.

(+GTR
KBD.3)

35 36

NINE - TY PER - CENT OF THE WAY TO THE TOP OF THE

SP

KBD.2

(+HN|GTR)

FLORENCE:

37 38 39

HEAD! THANKS! TEN PER - CENT, YOU GOT ME

ULNS.

(+WWS-BVA)

mp

(+TENS)

FREDDIE:
(SPOKEN)

41

CHEAP. "NO, NO, FLORENCE... I MEANT WE ARE NINETY PERCENT OF THE WAY."

42 43

STGS DIV.

KBD 2,3

44

FLORENCE:

45

HOW MAN - Y WOM - EN, AR - TIC - U - LATE WOM - EN, WITH

STGS

HN BSN (DIV.)

Em9

46

47

48

SOME-THING TO SHOUT A- BOUT SPEND THEIR TIME

(+ WW'S)

(+ GTR) KBD. 3

TBN.

(+ BSN KYBD 2) CELLI

49 50 51 FREDDIE:

PLAY-ING A GAME IN WHICH SI-LENCE IS GOLD-EN AND SPEAK-ING A CRIME. MAY-BE

WW'S (BVA)

VLNS (DIV.)

(+ BR, GTR)
(KBD 2,3)

(+ TIMP)

BSN/CELLI
BS.

TPTS.
HN.

(+ BS.)

51A 52 FLORENCE:

IF HE MOVED HIS KING... ALL MY STRUG-GLES, FOR

VLNS (DIV.)

TBNS / HN

53 54 55

QUAL-I - FI - CA - TIONS, MY NIGHTS WITH GOE-THE AND PROUST

WW'S (BVA)

VLNS

(+ TBNS)

66 67

THAT'S HOW HE DID IT. YES, THAT'S HOW THE COM - MUN - IST

f (+HN/GTR)

68 69 FLORENCE: 70 71

PLAYS! MAY-BE I DE - SERVE A RAISE.

(+WB'S BYA) (+TPTS)

VLNS

mf

(+TBNS)

MELODY [HN. TBN.(UNIS.)]

72 73 74 75

VLNS (DIV)

(+GTR)

C/E Em C/E Em

MERCHANDISERS

17 w.w. tr

(+ TPTS, HN, "Glock")

3

18 b^a

23

(+TBNS.)

f C (TBNS.)

Ab/C

C/G G7

24

25

26 SOLO MAN

8 WHEN YOU GET UP

(+CL'S)

C

C ff G7

C

(+BS.)

BARI. SAX

128

129

130

131

8 IN THE MORN-ING TILL YOU CRASH AT NIGHT YOU WILL FIND YOUR

CL'S, PIZZ BVA

mp. TPTS.

G7

TBNS.

sim. C

(+BS.)

42

MUSIC CORPORATION INTERNATIONAL

132 (TBNS. - COLLA VOCE) 133 134 135 ALL :

B SELF SUR-ROUND-ED BY OUR COP-Y - RIGHT BRUSH YOUR TEETH WITH

HN.

F C G G⁷/_B C G G

136 137 138 139 (W.W. COLLA VOCE)

CHEG-UERED TOOTH-PASTE WEAR OUR VESTS OUR KINGS AND

TPTS. + HN. TPTS.

mp HN. + TBNS.

E/G# Am G⁷/_B E7 F

140

(PTTS. - COLLA VOCE)

143 (WALTERS:)

141 142

QUEENS ON BOUN - CING BREASTS YOU COULD E - VEN

C/E E7+5 E7 Am Dm

w.w. f mp

144

147 (ALL: 1) (WALTERS + MEN)

145 146

BUY A SET AND LEARN TO PLAY WE DON'T MIND WE'LL

C/G E/G# E7/B Am F

w.w. TBNS.

148

SELL YOU SOME - THING

149 150 151 152

A NY WAY

HN./TBNS.

ALL BRASS 3

3

3

C

153 W.W.

154 155 156

(+TPAS.) HN.

3

3

f C

Ab

C

Am

ff

BARI. SX.

157 158 159 160

CL'S.

F F#0 C/G D7 G6 G7

cresc. poco a poco

161 *f* 162 163

SELL You SOME

w.w. *mf*

ff > HN. 1 ("BELLS") >
TBN. 1 >
f *p* TRPS.

cresc. poco a poco

Ab *C/G*

BARI. SX.
+ TBN. 2

164 165 166

THING PAN. Y

(w.w.) *f*

TRPS. *p*
HN, TBN. >

D7 *G6* *G7*

171 172 173 174

WAY

This block contains the vocal and piano accompaniment for measures 171 through 174. The vocal parts are written on two staves, with the word "WAY" written below the first staff. The piano accompaniment is on a single staff below the vocal staves. The music features long, sustained notes in the vocal parts and a more active piano accompaniment.

w.w.

ff TRPs, HN.

This block contains the woodwind and horn parts for measures 171 through 174. The notation includes various rhythmic patterns, including triplets and sixteenth notes. The dynamic marking "ff TRPs, HN." is present at the beginning of the section.

(+TBNS, BAR. SX.)

This block contains the tuba and baritone saxophone parts for measures 171 through 174. The notation shows a series of chords and single notes, with some slurs and accents. The dynamic marking "(+TBNS, BAR. SX.)" is present at the beginning of the section.

An empty musical staff consisting of five lines.

An empty musical staff consisting of five lines.

An empty musical staff consisting of five lines.

An empty musical staff consisting of five lines.

An empty musical staff consisting of five lines.

CONDUCTOR
KEYBOARD 1

CHIESS

6

DIPLOMATS

[CUE] FLORENCE:

"NOT YET, BUT
KEEP TALKING"

11 W.W + VLNS. 12 13

14 [VAMP] 15 [MOLOKOV:] 16

NO ONE CAN DE-NY THESE ARE EN - COUR-AG-ING TIMES -

(+ VLNS)

D Eadd9(no 3) D Eadd9(no 3)

17 W/ALL (AMERICANS & RUSSIANS) 18 19

NO ONE CAN DE-NY THESE ARE EN - COUR-AG-ING TIMES -

[MOLOKOV:]

IT'S THE

Bm F#m D Esus add9 F#m

20 ALL: 22

NO ONE CAN DE - NY THESE ARE EN-

U. S. VER-SUS U. S. S. R. — YET WE MORE OR LESS ARE —

GO FUNKY ON STRINGS (SIM. STYLE) (AS IS)

(+GTR) (+STG. (W.W.))

F#m F#m D Esus add9

Bs.

23 24 25

COUR-A-GING TIMES —

MOLOKOV: >

TO OUR CRED-IT PUT-TING ALL THAT A-SIDE — WE HAVE SWAL-LOWED OUR PRIDE —

KYBD. 2

BACK TO "FUNK"

F#m (+GTR) F#m F#m

26 27 AMERICAN #1:

ALL:

THESE ARE OP - TI - MIS - TIC. AND EN — COUR - AG - ING TIMES — IT

AS IS

(+STG. (W.W.))

D Esus add9 F#m BsN

28 REAL-LY DOES-N'T MAT-TER WHO COMES OUT ON TOP
 29 MOLOKOV:
 WHO GETS THE CHOP

KYBD 2
 (+ VLNS)
 (+ BSN, VCL)
 Bm Bm6

30 ALL
 31 NO ONE'S WAY OF LIFE IS THREAT-ENED BY A FLOP
 32

(+ FL, OB, VLNS (8va)) (+ CL)
 Bm6 E#0 F#m D Bm C#sus C#

57 AMERICANS:
 58 WHAT A LOAD OF WHIN-ING PEAS-ANTS,
 59 THINK-ING THEY CAN WIN. THEY CAN'T!

(TUTTI) (N.C.)
 FL, VLNS, KYBD 2 (+ OB, CL, GTR) FL, CL, KYBD 3
 TPTS, OB, CL. F#m G#/#

TBNS, RC.

60

WHAT AN EX-HI-BI-TION OF SELF DE - LU - SION THIS ONE'S A FORE-GONE CON - CLU - SION

(+ FL, CL, KYBD 3, GTR) (+ STGS)

F#m N.C.

62

RUSSIANS:

WE DON'T WANT THE WHOLE WORLD SAY - ING THEY CAN'T EV - EN WIN A GAME

(+ OB, CL, GTR) (+ HN) (FL, CL, KYBD 3)

F#m F#m G#m/F#

64

65

66 rit.

67

WE HAVE NEV-ER RECK-ONED ON COM-ING SEC-OND - THERE'S NO USE IN LOS - ING

(+ FL, CL, KYBD 3, GTR, HN, TBNS) (+ STGS) (+ TPTS) (+ ALL BRASS) (+ STGS)

E#0 F#m C#7 F#m/A

MOLOKOV: HOW

68 poco meno mosso

68

A.L.
(MOLDKOV)

GOOD TO FEEL THAT AS THIS GREAT E - VENT BE - GINS, IT UN - DER - PINS OUR

(+ GTR, VCL)

(+ OB, CL, VLNS)
Bm

(+ HN, BSN)

Bs.

69

70

(BARBERSHOP)
AMERICANS:

AS

AMERICANS:

QUEST FOR PEACE THE BONDS OF COM - MON IN - TER - EST OF EAST AND WEST AS

ten.

ten. mf

(+ BS)

71

72

RUSSIANS:

LONG AS OUR MAN WINS AS LONG AS OUR MAN

W.W, STGS, KYBD 3

BRASS + KYBD 2

D Dm6 A

73

Subito Presto

74

WINS

(+ OB, CL, XYLO,
GTR, STGS, KYBD 3)

TUTTI

(DRS, KYBD 2, BS)

A set of five empty musical staves, likely for woodwinds and strings, positioned below the main score.

A set of five empty musical staves, likely for keyboard and percussion, positioned at the bottom of the page.

CONDUCTOR
KEYBOARD I

OPENING 1ST GAME

CHIESS

7

MAESTOSO 2

ww's (div.) $\frac{4}{3}$ $\frac{b}{b}$

4 (4) $\frac{e}{e}$

TPTS/DRS.

BS./TBN/BSN.

TIMP.

5

KBD.3

ww's/VLWS

SSN./TBN./H.N.

CELLO

"SPIRO"

(+KBD.1)

8

BVA

(+KBD.2)

ww's

TPTS

KBD.2

(+BS.)

9

10

STGS.

20

Musical score for measures 20-23. The top staff is for KBD. 3. The bottom two staves are for piano accompaniment. The piano part includes markings for *sim.*, *KBD. 3*, *(BS, KBD. 2)*, and *(sim.)*.

24

Musical score for measures 24-26. The top staff continues the KBD. 3 line. The piano accompaniment includes markings for *sub. pp* and *bd*.

27

Musical score for measures 27-28. The top staff shows a dynamic change to *pp*. The bottom two staves include markings for *(+CELLI)*, *(+F.H.N.)*, *TBN.*, and *(+BSN, CELLI)*. A double bar line is present at the end of measure 28.

55

CONDUCTOR / KEYBOARD 1

CHESSE

7A

CHESSE #1

"HARP" DX-7 - (10% MOD.)

(FOR PERFORMANCE, KEYBOARD 1 PLAYS ONLY THE BOLD NOTES Bvb.)

SOLO
WHITE
KEY GLISS. 10

1 STG.
KBD.
2,3.

BASS,
KBD. 2

14

15

16

17

18

19

MELODY FLT. SOLO

HN, P
TBNS. (DIN.)

pp
poco ten.

(+CLS.)

LOCO

CONDUCTOR

KEYBOARD 1

QUARTET

CHESS



CUE ARBITER: "BREAK FOR LUNCH"

♩ = 142

MELODY FL + VLNS

Musical staff with notes and dynamics. Labels: A, B, C, D, VLNS. *p*

Musical staff with notes and chords. Labels: (+OB, CL.), *f*, BSN, VLNS., D7, Gm, Cm9, Cm, Cm, Gm

Musical staff with notes and dynamics. Labels: E, W.W. + VLNS, VCL., F, G, H, +FL (ova)

Musical staff with notes and chords. Labels: *p*, F, Gm, *mf*, Cm, Gm/B, D7, Eb, G7/B, Cm

Musical staff with notes and dynamics. Labels: I, VLNS., OB/FL (ova), J, K

Musical staff with notes and chords. Labels: CL/VCL/BSN., Am7/b5, D7/F#, Gm, Cm, Gm/B, D7, Gm

FLORENCE ① ALLEGRO 2 3 4

RUSSIAN

ARBITER

MOLOKOV WE WISH NO MUST MAKE OUR DIS-GUST

(KVB I+2 / VLV I / VC)

P (A7) (Dm) (A7) (Dm) (Gm9) (Gm) (Gm) (Dm)

(KVB I+2 / VC)

5 6 7 8

MOL. FOR THIS A-BUSE PER-FEL-TLY CLEAR

(A+5) (A7) (A7) (Dm) (Gm) (Dm) (A7) (Dm)

9 10 11 12

MOL. WE'RE HERE FOR CHESS. ARE THE U. S. ?

(D7) (Gm) (D7) (Gm) (Gm9) (Gm) (Gm) (Gm)

13 14 15 16

IF SO WHY FOUL THE AT-MOS - PHERE?

MOL.

(D+5) (D7) (D7) (Gm) (Cm) (Gm) (D7) Gm

17 18 19 20

I MUST PRO-TEST OUR DEL-E-GA-TION HAS A HOST OF VA-LID POINTS TO RAISE

FLO.

RUSS.

ARB.

MOL.

(FLT) (FLVNS)

(A7) (Dm) (A7) (Dm) (Gm9) (Gm) (Gm) (Dm)

ITS

21 22 23

NOT JUST BLACK AND WHITE I MAY COIN A PHRASE, AS AN-Y NEU-TRAL WOULD AT -

ARB.

(FL) (FL + VNS)

(A+S) (A7) (A7) (Dm) (Gm) (Dm) (A7)

BEAT/VC

24 THO' WE CON-CEDE 25 THE FACT YOUR MAS-TERS 26 BEND THE RULES IS MAYBE

FL.

ARS.

TEST

FL. + VINS

(D7) (Gm) (D7) (Gm) (Cm?) (Cm)

(CB)

27 NOT YOUR FAULT - IF THEY WITHDRAW THEIR PSYCHOLOGICAL ASSAULT, THEN

FL.

FL. + VINS

(Cm) (Gm) (D+5) (D7) (D7) (Gm)

(B/C#)(C)

30 UN-DER PRO-TEST HE'LL PRO-CEED 32

FL.

MOL.

IF YOUR MAN'S SO SWEET THEN WHY HIS

+VINS

(Cm) (Gm) (D7) P(D7) (Gm)

(KVB) 1+2 W.W. VINS

(Bb)(V)(Cb) 10 Sec

33 34 *CRES.*

FL. *FIGHTING TALK? IF HE SAYS WE CHEAT THEN WHY ON EARTH JUDGE G*

MOL. *(D7) (Gm) (Cm) cresc. (Gm)*

37 38 I AM NOT SUR-PRISED HE WAN-TED FRESH-ER AIR

FL. *TAKE A WALK*

MOL. *f (Gm) (D) (D) mf (W.W., KY I # D) (Gm) (D7)*

41 *CRES.*

FL. *ONCE HE RE-A-LISED THERE WAS NO HOPE OF YOUR GUYS PLAYING FAIR*

MOL. *(W.W.) p. (Gm) (Cm) cresc. (Gm) f (Gm) (D)*

45 46 47

FL. HOW SAD To

RUS

ARB. IT'S VERY SAD TO SEE THE AN-IENT AND DIS-TIN-GUISHED GENE-TIM

MOL.

mf (F#m) (C#m) (Bbm) (Cm)

(D7) (Gm) (D7) (Gm) (Cm9) (Cm)

(K/C#)

48 49 50 51

FLD SEE A MO-DEL OF DE-LOR-UM AND TRAN-QUIL-ITY BE-COME LIKE A-NY O-THER

RUS

ARB. USED TO BE A MO-DEL OF DE-LOR-UM AND TRAN-QUIL-LI-TY BE-COME LIKE A-NY O-THER

MOL.

(Cm) (Gm) (+H/W/Trbs) (F)

52 53 54

FLD SPORT A BAT-TLE GROUND FOR RI-VAL I-DE-O-LO-GIES TO SLUG IT OUT WITH

RUS

ARB. SPORT A BAT-TLE GROUND FOR RI-VAL I-DE-O-LO-GIES TO SLUG IT OUT WITH

MOL.

(Eb) (G7/Bb) (Cm) (Am7-5) (D7) (Gm) (Cm) (Gm/D) (D7)

55 GLEE 56 57 58

FLD & RUSS ANATOLY I WOULD SAY WITH RE-

ARB & MOL. GLEE

(VUII/KY65112)

(Gm) P (vc) (mf) (A7) (Dm) (A7) (Dm) (A7-9) (A7)

59 60 61 62

FL. GARD TO HIM IT IS HARD TO RE-

RUSS

(Dsus) (Dm) (A7) (Dm) (A7) (Dm) (Gm) (Dm) (A)

63 64 65 66

FL. - BUT E VER GROWING SUS-

RUSS

(Dm) (SOLO VCL) (D7) (Gm) (Gm) (D) (D7-9) (D)

67 68 69 70

FL. *PI* *CTIONS* *MY* *OPP* *SI* *TION'S* *A*

Russ

(Gsus) (G) (D7) (Gm) (D7) (Gm) (Cm) (Gm/b) (D)

71 72 I WOULD HAVE SAID YOU'D UNDER-STAND THE STRAIN AND PRESSURE GETTING

FL. *NUT*

Russ

(Gm) (Gm) (A7) (Dm) (A7) (Dm) (Gm9) (Gm)

75 WHERE HE'S GOT FOR THEN YOU'D SIM-PLY CALL HIM HIGH-LY STRUNG AND NOT IM-

FL.

Russ

(Gm) (Dm) (A+5) (A7) (A7) (Dm)

78 -PLY THAT HE WAS ONE OF 79 THOSE 80

FL.

RUSS.

ANATOLY

BUT HOW ON EARTH CAN SOME-ONE E-VEN

81 82 83

ANA

HALF AS CIVILIZED AND NICE AS YOU BE PART OF SUCH A SELF DE-

84 85 86

ANA.

STRUCTIVE POINT OF VIEW? I HOPE HE PAYS YOU WHAT YOU'RE WORTH

ARBITER 87 88 89 90

I CALL THIS TUNE NO ONE'S IMMUNE

(KBI+2/VN1/VC)

P (A7) (Dm) (A7) (Dm) (Gm9) (Gm) (Gm) (Dm)

(KBI+2/VC)

91 TO MY 92 POWER 93 ONCE IN THAT 94 HALL

ARB

(A+5) (A7) (A7) (Dm) (Gm) (Dm) (A7) (Dm)

95 IN THAT 96 CASE I 97 MUST ASK 98 YOU WHY

HOL.

(D7) (Gm) (D7) (Gm) (Gm9) (Gm) (Cm) (Gm)

99 YOU NOW 100 PRESIDE OVER A 101 BRAWL 102

HOL.

(D+5) (D7) (D7) (Gm) (Cm) (Gm) (D7) Gm *ff.*

103 FLO 104 RICH MY O-NLY 105 IN-TER-EST 106 IS IN SOMETHING WHICH GIVES ME THE 107

I'M NOT GETTING

8b↓

FL. NY2
VCL. OB. CL.
HN.
VCL. BS

(Gm) (D7) (Gm) (Cm)

108 CHANCE OF WORKING 109 WITH THE BEST 110 111

I CAN ONLY SAY I HOPE YOUR

FL.

8b↓

RUSS.

(Gm) f (Gm) mf (D7) (Gm)

FL. (TDB)

112 113 114 115

DREAM COMES TRUE TILL THAT FAR OFF DAY I HOPE YOU COPE WITH HELPING

FL.

RUSS.

(D7) (Gm) (Cm) (Gm)

116 117 HOW 118 SAD 119 TD

FL. *f* Num-BER TWO HOW SAD TD

Russ. *f* Num-BER TWO HOW SAD TD

ARB. IT'S VE-RY SAD TO SEE THE AN-CIENT AND DIS-TIN-GUISHED GAME THAT

MOL. IT'S VE-RY SAD TO SEE THE AN-CIENT AND DIS-TIN-GUISHED GAME THAT

f (Gm) (D) (F) (D) (Gm) (D) (Gm) (Cm) (Cm)

120 SEE A MO-DEL OF DE-COR-UM AND TRAN-QUIL-LI-TY BE-COME LIKE A NY OTH-ER

FL. SEE A MO-DEL OF DE-COR-UM AND TRAN-QUIL-LI-TY BE-COME LIKE A NY OTH-ER

Russ. SEE A MO-DEL OF DE-COR-UM AND TRAN-QUIL-LI-TY BE-COME LIKE A NY OTH-ER

ARB. USED TO BE A MO-DEL OF DE-COR-UM AND TRAN-QUIL-LI-TY BE-COME LIKE A NY OTH-ER

MOL. USED TO BE A MO-DEL OF DE-COR-UM AND TRAN-QUIL-LI-TY BE-COME LIKE A NY OTH-ER

p (F) (Gm) (D) (Gm) (D) (Gm) (Cm) (D) (F)

1071C

124 SPORT OF BAT-TLE GROUND FOR RI-VAL I-DE-O-LO-GIES TO SLUG IT OUT WITH GLEE

FL. ¹²⁵ ¹²⁶ ¹²⁷

RUSS. ¹²⁵ ¹²⁶ ¹²⁷

ARB. ¹²⁵ ¹²⁶ ¹²⁷

MOL. ¹²⁵ ¹²⁶ ¹²⁷

SPORT OF BAT-TLE GROUND FOR RI-VAL I-DE-O-LO-GIES TO SLUG IT OUT WITH GLEE

SPORT OF BAT-TLE GROUND FOR RI-VAL I-DE-O-LO-GIES TO SLUG IT OUT WITH GLEE

SPORT OF BAT-TLE GROUND FOR RI-VAL I-DE-O-LO-GIES TO SLUG IT OUT WITH GLEE

SPORT OF BAT-TLE GROUND FOR RI-VAL I-DE-O-LO-GIES TO SLUG IT OUT WITH GLEE

(Eb) (G7/B) (Cm) (Am7) (D7/F#) (Gm) (Cm) (Gm/D) (D7/F#) (Gm)

128

(+ FL. 15ma.)

129

130

131 (+OB.)

CLO. IT IS VE-RY SAD TO SEE SAD TO SEE A GAME THAT ONCE USED TO

(+OB.) IT'S SO SAD TO SEE A GAME THAT REAL-LY SHOULD BE

(+CL.) SAD IT IS VE-RY SAD TO SEE THIS DIS-TIN-GUISHED AND

(+BSN, VCL) HOW SAD TO SEE A DIS - TIN - GUISHED

VCL

D7 GM D7 GM

MN+BN

132

133

134

FLO. BE A MOD-EL OF CALM AND TRAN - QUI - I - TY

ARB. LIKE A MOD-EL OF DE - CO - RUM BE - COME

RUSS. OLD GAME THAT USED TO, THAT USED TO BE TRAN -

MOL. GAME THAT AL - WAYS USED TO BE -

Cm GM GM/D

VCL

135 (+DB) 136 137 138

FLO
SAD WHEN IT BE-COMES LIKE AN-Y OTH-ER SPORT, JUST A BAT-TLE-

ARB (+CL)
JUST LIKE AN-Y OTH-ER SPORT, A BAT-TLE-GROUND FOR RI-VAL I-DE-OL-O-GIES TO SLUG

RUSS. (+FK)
-QUIL-I-TY HAS BE-COME BAT-TLE-GROUND TO SLUG IT OUT WITH GLEE

MOL (+BSN)
-LIEVE A MOD-EL OF DE-CO-RUM

(+VNS)
HN, TNS

(+VCL/BS')

139 140 141

FLO
GROUND, A BAT-TLE-GROUND FOR I-DE-OL-O-GIES

ARB
SLUG IT OUT, SLUG IT OUT IT IS VER-Y

RUSS.
AN-Y OTH-ER SPORT LIKE A BAT-TLE-GROUND SAD TO SEE

MOL
AND OF PURE TRAN-QUIL-I-TY

142

142 (F.+) 143 144 145

FLD IT'S VER-Y SAD TO SEE THE AN-CIENT AND DIS-TIN-GUISHED GAME THAT USED TO BE A

ARB SAD, SO SAD TO SEE IT'S A BAT-TLE-GROUND FOR

RUSS. SO SAD TO SEE A

MCL. IT IS VER-Y SAD TO SEE THE OLD DIS-TIN-GUISHED GAME THAT USED TO BE

VEN. f D7 Gm D7 Gm Cm Cm7 Cm Gm

146 147 148 149

FLD MOD-EL OF DE-CO-RUM AND TRAN-QUIL-I-TY, BE-COME LIKE AN-Y OTH-ER SPORT.

ARB RI - VAL I-DE; OL-O-GIES IT BE-COMES A BAT-TLE-GROUND FOR

RUSS. MOD-EL OF DE-CO-RUM AND TRAN-QUIL-I-TY JUST LIKE AN-Y OTH-ER SPORT HOW SAD

MCL. MOD - EL OF TRAN-QUIL-I - TY WHEN IT BE - COMES A BAT-TLE-

HN+ TBNS. p. Cm Gm/D D7 Eb G7/B Cm

150 151 152

FLO LIKE A BAT-TLE-GROUND FOR RI-VAL I - DE - DL - O - GIES

ARB I - DE - DL - O - GIES A BAT-TLE GROUND IT'S VER-Y SAD

RUSS. TO SEE HOW THE GAME THAT USED TO BE

MOL GROUND THEN IT IS VER - Y SAD, IT'S VER-Y SAD

VNS. VCL. P (SIM) CL.

Lento

NY 184

153 154 155 156

FLO IT'S VER-Y SAD, SO SAD TO SEE A PLACE TO SLUG IT OUT WITH GLEE.

ARB TO SEE A GAME, A BAT-TLE-GROUND, A PLACE TO SLUG IT OUT WITH GLEE.

RUSS. TRAN-QUIL-I-TY A BAT-TLE-GROUND, A PLACE TO SLUG IT OUT WITH GLEE.

MOL WHEN THIS AN-CIENT GAME BE-COMES A BAT-TLE-GROUND, A PLACE TO SLUG IT OUT WITH GLEE.

ppz.

W.W. + STES.

CONDUCTOR
KEYBOARD 1

AFTER QUARTET

CHESS
8A

KBD. 3

MARK TREE

VLNS

KBD. 2

BELLS

KBD. 2

GTR.

(+HN.)

pp

pp

pp

FLORENCE / AMERICAN

9

WARNING: "HE'LL MEET US"

CUE FREDDY: "YOU WORK FOR ME"

RESOLUTE AND NOT TOO FAST

J = 152

FLORENCE
 YOU WANT TO LOSE YOUR ON-LY FRIEND, WE'LL KEEP IT UP YOUR DO-ING FINE!

AMERICAN

LEGIT CHOIR
 CHOIR TACET THROUGHOUT

TOTTI

OSING

5 *WHY THIS HU-MI-LI-A-TION?*

FLORENCE

PIANO

GUITAR

7 FLORENCE WHY TREAT ME LIKE A FOOL 8 9 J'VE TAKEN SHIT FOR SEVEN

Handwritten musical score for Florence, measures 7-9. The vocal line starts with "WHY TREAT ME LIKE A FOOL" at measure 7 and "J'VE TAKEN SHIT FOR SEVEN" at measure 9. The piano accompaniment features chords (F#m) and (C#m) (+ DRS). Performance markings include *ff*, *svz*, and *ff*.

10 FLORENCE YEARS AND I WON'T DO IT AN-Y-MORE!

Handwritten musical score for Florence, measure 10. The vocal line contains the lyrics "YEARS AND I WON'T DO IT AN-Y-MORE!". The piano accompaniment features chords (C#m) and (C#m) DURS (>).

12 AMERICAN 13 I'M ON-LY TEAS-ING YOU-RETS 14

Handwritten musical score for American, measures 12-14. The vocal line starts with "I'M ON-LY TEAS-ING YOU-RETS" at measure 13. The piano accompaniment features chords (A) and (F#m).

15 AMERICAN WITH GEN-TLE BOA-HOM-IE 16 AND YOU'VE A BETT-ER REAS-ON

Handwritten musical score for American, measures 15-16. The vocal line starts with "WITH GEN-TLE BOA-HOM-IE" at measure 15 and "AND YOU'VE A BETT-ER REAS-ON" at measure 16. The piano accompaniment features chords (F#m) and (C#m) (+ DRS). Performance markings include *ff* and *f*.

17 (2+3) FLORENCE THERE'S A 18 TIME AND THERE'S A

AMERICAN (8va) TO BE AN-TI THOTHAM ME

(3+2) (C#m) f C#m BH A F#m

19 FLORENCE PLACE 20 THERE'S A

AMERICAN WELL NOW A-BOUT HERE AND NOW? ARE YOU FOR ME OR FOR THEM?

(SPOKEN) (P.F.) (C#m) (3+2) (C#m) STAG. GTE.

21 FLORENCE **POCO RIT** - - - **21B** **ANDANTE** 21B

TIME AND THERE'S A PLACE

WIND CHIMES J. KYOBS (SUST'D)

(B) (A) (F#m) f C#m G T A G - S G

Handwritten musical score for piano accompaniment, labeled "COND./KBD. 1". The score is divided into two systems of music, each with a vocal line and a piano accompaniment line. The first system covers measures 21C, 21D, and 22. The second system covers measures 23 and 24. The lyrics are "AMERICAN", "WHL-TEWAFU-TY SIX", "BUD-A-PEW IS FIGHTING", "WHL-TEWAFU-TY SIX", "BUD-A-PEW IS FIGHTING", and "I'D HATE". The piano accompaniment includes chord markings such as C#m9, A47-5/C#, and C#m9. A circled "DU" is present above the final measure of the second system.

21C 21D 22

AMERICAN

WHL-TEWAFU-TY SIX

BUD-A-PEW IS FIGHTING

WHL-TEWAFU-TY SIX

C#m9

A47-5/C#

C#m9

23 24

AMERICAN

BUD-A-PEW IS FIGHTING

I'D HATE

A47-5/C#

C#m9

A47-5/C#

DU

WHL-TEWAFU-TY SIX

C#m9



27 AN - Y ATT - ACK ON THESE PEO - PLE ON THE
AMERICAN 28 29

TRIANGLE
A47.6
C#m9
A47.5
C#

30. PEO - PLE WHO RAN HIND - LESS - LY OV - ER YOUR CHILD - HOOD
AMERICAN 31 32

C#m9
A/C#
B7
F#

35 DON'T LET THEM FOOL YOU FOR THIR-TY YEARS ON THEY'RE THE SAME

AMERICAN

FLORENCE

[FLO.]

185N

36 37 38 THEY SEE

AMERICAN

FLORENCE

BUD-A-PEST IS FILL-ING (sub) NINE-TEEN FIF-TY SIX

BUD-A-PEST IS DY-ING

A 07-5/C# C#m A 07-5/C#

AMERICAN

CHES AS A WAR PLAY-ING WIM PAWNS JUST LIKE PO-LAND

40 41

TISE BELLS

AMERICAN

IF YOU WALK OUT ON ME YOU'RE REA LY BE-TRAYING YOUR

42 43 44

W.W. 4812.

A#7-5/C# A/C# B1

45 FLORENCE FATH- ER WERE HE A- LIVE NOW HE'D SURELY BE DY-ING OF SHAME you

46 47

AMERICAN

(E) (D) (F#m) (G#7)

COL CANTO

48 KNOW THAT THERE'S NOTHING I'VE DONE THAT

49

FLORENCE

KYBD 3

(F#m) (G#7)

50 HE'D BE ASHAMED OF IN MY WHOLE

51

FLORENCE

END COL CANTO

A/C# - A B(A)

52 (FLORENCE) 53 54

LIFE. WHY'D YOU HAVE TO DO THIS TO ME?

STGS. VLNS.

f

KYBDS + GTR DRUMS (+ HN, TBNS) (+ TPTS)

(+ BS.)

55 (VLNS) 56 57 58

dim. e poco rit. FL. W.W.

(+ VLNS.)

f

8va Bassa

59 60

cl. solo *molto rit. e dim.*

ATTACCA

83

CONDUCTOR
KEYBOARD 1

9A

SOMEONE ELSE'S STORY

SLOW 8-BEAT BALLAD

STGS (DIV) CL/KBD. 2

1 2

(+GTR.)

p pp

3 FLORENCE:

4 5

LONG A-GO IN SOME-ONE EL-SE'S LIFE-TIME SOME-ONE WITH MY NAME WHO LOOKED

KBD. 1 (DIV.)

GTR- ARPEGGIO STYLE

Gb Cb Dbsus Db Gb Ebmsus Ebm

6 7 8

A LOT LIKE ME CAME TO KNOW A MAN AND MADE A PRO-MISE HE

cb Gb/Bb Abm Db Gb Db cb Dbsus Db

8A

9 10

ON - LY HAD TO SAY AND THAT'S WHERE SHE WOULD BE

Chords: Gb, Ebm 9 sus, Ebm, Gb/Db, Ab7/C, Db

11 12 13

LATE - LY AL - THOUGH HER FEEL - INGS RUN JUST AS DEEP THE PRO - MISE SHE MADE HAS GROWN IM -

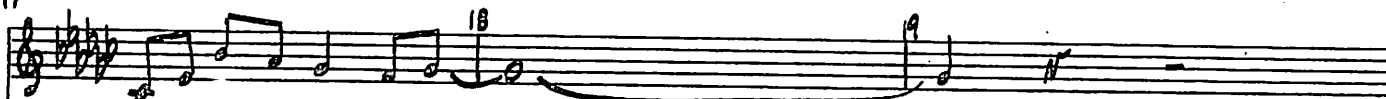
Chords: Db/F, Gb, Gb/Bb, Gb7/Bb, Cb, Ebm, Ebm/Db

14 15 16

- POS - SI - BLE TO KEEP AND YET I WISH IT WAS - N'T SO

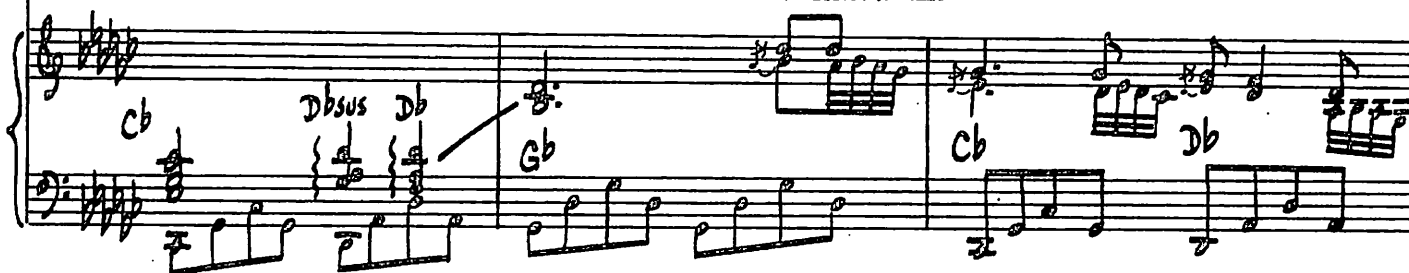
Chords: Ab/c, Gb/Db, Cb/Eb, Db/F, Gb/Bb

17



WILL HE MISS ME IF I GO

GTR - COUNTRY FILLS



20

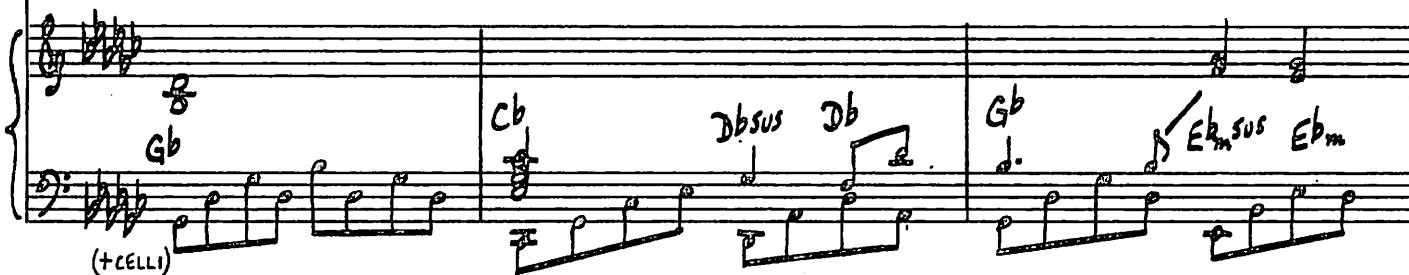
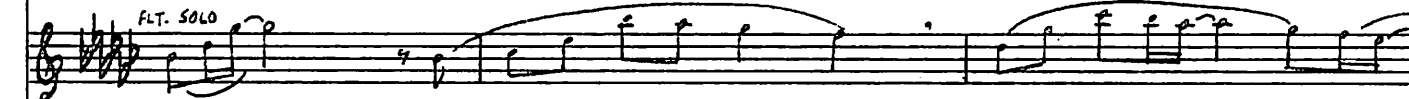


IN A WAY

IT'S SOME-ONE EL-SE'S STOR - Y

I DON'T SEE MY-SELF AS TAK-

FLT. SOLO



(+CELLI)

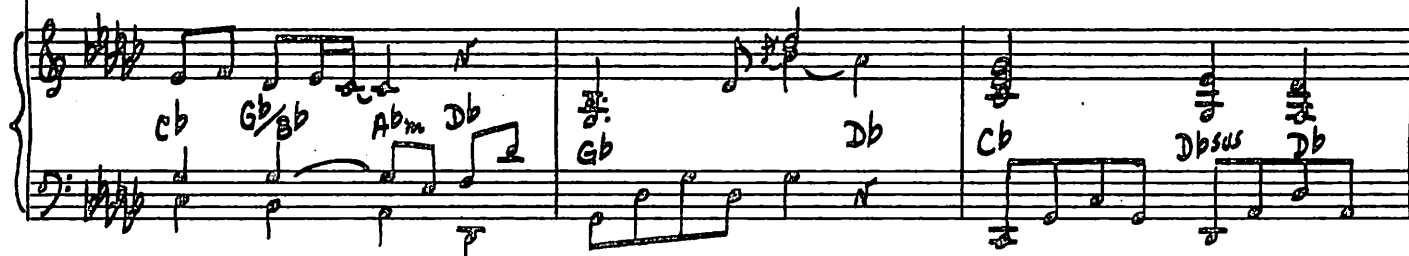
23



- ING PART AT ALL

YES-TER-DAY

A GIRL THAT I WAS FOND OF



26 FIN-AL-LY COULD SEE THE WRIT-ING ON THE WALL

27

Chords: Gb, Ebm sus, Ebm, Gb/Db, Ab/c, Db

28 SAD-LY SHE RE-AL-IZED SHE'D LEFT HIM BE-HIND AND

29

Chords: Db/F, Gb, Gb/Bb, Cb

30 SAD-DER THAN THAT SHE KNEW SHE WOULD-N'T EV-EN MIND AND THOUGH THERE'S

31

32

Chords: Ebm, Ebm/Db, Ab/c, Gb/Db

Performance markings: FLT., VLNS. PP, CELI

33 NO-THING LEFT TO SAY 34 WOULD HE LIS-TEN IF 35 I STAY

Chords: Cb/Eb, Dbsus/F, Gb/Bb, Cb, Dbsus, Db, Gb

Other markings: Cym. X, (+CELLI)

36 ALL VER-Y WELL TO SAY YOU 37 FOOL IT'S NOW OR NEV - ER

Chords: D, Bm, Gb, Cb, Gb/Bb

Other markings: BS., (+BS)

38 I COULD BE CHODS - ING 39 NO CHOI - CES WHAT-SO - EV - ER

Chords: Bbm, F/A, Abm, Db4-3-2-1

Other markings: BS.

41

42 43

I COULD BE IN SOME-ONE EL-SE'S STOR - Y IN SOME-ONE EL-SE'S LIFE AND HE

FLT. VLNS. HN. P

f G *up.* C/E D7sus D7 G Em6 Em

(+BS, KBD 2,3)

44 45 46

COULD BE IN MINE I DON'T SEE A REA-SON TO BE LONE - LY

GLOCK.

C G/B Am7 D G C Dsus D

47 48

I SHOULD TAKE MY CHAN - CES FUR - THER DOWN THE LINE

G Em sus Em G/B D

GTR.

GOLDEN BANGKOK

"TUNE UP"

1 ORCH. IMPROVISE ON SCALE 2 3 4 5 TPRS. + CL. OB. HN. 1

PP mf

TIMP + DRS. TBN. 1

"STRINGS" (+BS.) CELLF

6 PICC. (+) 7 8 9 (BRASS) 10

PP PP

+ TBN 2, BSN. BSN.

PP

11 (+W.W., VLNS., GTR.) 12 13 14

mf

(+CELLI, BS.) BSN.

91

15 16 17 18

(+TIMP.)

19 20 21 22

mf

23 24 25 26

(+PICC., VLNS, G-TR.)

27 CHINA CYM. 28 WIND CHIMES 29 30 CHINA CYM.

CL, OB. (+BSN.) mf

CELLI

31 WIND CHIMES 32 33 CHINA CYM. 34 OB/CL. BR (DIV.), TIMP.

35 36 BRASS 37 38

f v

(+ VLNS, GTR.)
Picc. ISMA

(+ OB.)

(+ CL. Bva)

f

39 40 41 42

(+ CELI, BS.)

(+ BSN, CELI, BS.)

(+ OB, HN, VLNS.)

43 44 KBD. 2 45 46

TRPS. (UNIS.)
mf

63 64 65 66

HN.

(+ W.W. TRPS., GTR., VLNS.)

f

(+ TBNS, TAMP., CELI, BS.)

93

67 w.w. + BR. (DIV.) 68 69 70

(CL., GTR., VLNS.)

71 (VARIOUS EASTERN PERCUSSION) 72 73 74

CC. + OB. Picc. + KBD. 2

(+ VLNS, GTR, HN, KBD 2)

f

CELLI

(+ BS.) TBNS.

75 76 77 78

picc. tb

PPES. MUPD.

TPTS, HN.

f

f TBNS.

TBN. + TIMP.

79 (+ TPRS, HN, GTR, W.W., VLNS.)

83 W.W. + TBNS, BSN, CELLI, BS. (p)

84

85 *Tutti* b_2

TPRS. + HN.

(SEGUE)

ff (+TBNS, BSN, CELLI, BS.)

20

FREDDY:

BANG - KOK! OR - I - ENT - AL SET - TING AND THE

CHOIR: (SHOUT)

BANG - KOK!

DRUMS: GB, H.H., SN., T.T. sim.

GTR. (MUTED)

TIMP *fp*

KYBD. 2

KYBD. 3

21

22

CIT - Y DON'T KNOW WHAT THE CIT - Y IS GET - TING. THE CRÈME DE LA CRÈME OF THE CHESS WORLD IN A SHOW

(+ GTR.)

SINGLE STRING FUNK

C/D Dm Dm

23

24

25

— WITHEV'RY - THING BUT YUL BRYN - NER

(+ GTR.) (sim.)

C/D Dm Gm⁷ Gm⁷ Gm⁶

96

26 27

BANG-KOK JUST A-NO-THER STDP IN THE CHESS-WORLD CIR-CUS, MAS-TERS DRD-PIN

Dm (KYBD. CONT.) GTR. C/D Dm

28 29

PLAY CHECK-MATE CHECKOUT AND THEN YOU MOVE ON TO A - NO-THER VENUE

Dm GTR. C/D Dm

30 31 32

LIKE ICE-LAND, OR THE PHIL-IP-PINES, OR HAS-TINGS, OR, OR THIS PLACE

Gm7 GTR. C#o

33

34 35 36

8 ONE NIGHT IN BANG-KOK AND THE WORLD'S YOUR OYS-TER THE BARS ARE TEM-PLS BUT THE PEARLS AIN'T FREE -

ONE NIGHT IN BANG-KOK AND THE WORLD'S YOUR OYS-TER THE BARS ARE TEM-PLS BUT THE PEARLS AIN'T FREE -

(+ KYBD. 2 "STGS")

Dm Bb F C/E Dm (Gm)

37 38 39 40

8 - YOU'LL FIND A GOD - IN EV-'RY GOLD-EN CLOIS-TER AND IF YOU'RE

YOU'LL FIND A GOD - IN EV-'RY GOLD-EN CLOIS-TER AND IF YOU'RE

"SITAR"

Gm Gm⁶ Dm⁹ Dm Bb F C/E Dm

41

LUCK-Y THEN THE GOD'S A SHE _____ I CAN FEEL AN AN ~ GEL SLID-ING UP TO ME _____

LUCK-Y THEN THE GOD'S A SHE _____ I CAN FEEL AN AN ~ GEL SLID-ING UP TO ME _____

(Gm) Gm (Gm)

44

ONE TOWN'S VE-RY LIKE AN-OTH-ER WHEN YOUR HEAD'S DOWN O-VER YOUR PIEC-ES BROTH-ER

IT'S A

KYBD 2
KYBD 3

(Dm)

85.

46

47

DRAG IT'S REAL-LY SUCH A PI-TY TO BE LOOK-ING AT THE BOARD NOT LOOK-ING AT THE CI-TY

IT'S A BORE

(Dm)

(KYBD 3 CONT'S)

48

Amor.

49

WHA-DA-YA MEAN? YOU'VE SEEN ONE CROWD-ED, POL-LUT-ED, STINK-ING TOWN

(+412.)

Gm7 Gm7 Gm6

85+ KYBD 2

100

50 51

TEA GIRLS WARM AND SWEET SOME ARE SET UP IN THE SOM-ER-SET MAUGHAM SUITE
WARM, SWEET

Dim

52 53

GET THAI'D, YOU'RE TALK-ING TO A TOUR-IST WHOSE EV-'RY MOVES - A- MONG - THE PUR-EST

KYBD. 2
KYBD 3

54 55 56

I GET MY KICKS A- BOVE THE WAIST-LINE, SUN-SHINE.

Gm7 C#0

B♭ +
KYBD. 2

57

ONE NIGHT IN BANG-KOK MAKES A HARD MAN — HUM-BLE NOT MUCH BE-TWEEN —

ONE NIGHT IN BANG-KOK MAKES A HARD MAN — HUM-BLE NOT MUCH BE-TWEEN —

Dm Bb F C/E Dm

— DES-PAIR AND EC-STA - SY — ONE NIGHT IN BANG-KOK AND THE

— DES-PAIR AND EC-STA - SY ONE NIGHT IN BANG-KOK AND THE

Gm7 Dm Bb

63 ⁶⁴ ⁶⁵

TOUGH GUYS TUM-BLE CAN'T BE TOO CARE - FUL WITH YOUR COM-PAN - Y

TOUGH GUYS TUM-BLE CAN'T BE TOO CARE - FUL WITH YOUR COM-PAN - Y

"SITAR"

F C/E Dm (Gm)

66 ⁶⁷ ⁶⁸ FLT. (FLUTTER TONGUE)

I CAN FEEL THE DE - VIL WALK-ING NEXT TO ME

I CAN FEEL THE DE - VIL WALK-ING NEXT TO ME

Gm (Gm) Dm ADD9 (NO 3RD)

KBD. 3

69 FLT. 70 71 72

p < f *p < f* *mf < f* *f*

GTR.

A(0320) (KBD.2 AD-LIB)

KBD.3

73 74 75 76

mf *f* *p*

KBD.2

KBD.3

BS.

KBD.3

77 78 79

SI - AM'S GON-NA BE THE WIT-NESS TO THE ULT-I-MATE TEST OF CER-E-BRAL FIT-NESS THIS GRIPS ME MORE THAN WOULD A

"SPIRO" C/D (KBD.2) Dm

C/D Dm

C/D Dm

BS. D 4 4 F B 4 I

80 81 82

MUD-DY OLD RIVER OR RE-CLIN-ING BUD-DAH WHAT WAS THAT PLACE? THE GEN-ER-OUS SOUL?

C/D Dm

Gm7

Gm7 Gm6

BS. D 4 4 F B 4 I

83

84

I DON'T SEE YOU GUYS RAT-ING THE KIND OF MATE I'M CON-TEM-PLA-TING I'D

Dm⁹ Dm C/D Dm

85

86

LET YOU WATCH I WOULD IN-VITE YOU BUT THE QUEENS WE USE WOULD NOT EX-CITE YOU

C/D Dm C/D Dm

87

88 89

SO YOU BET-TER GO BACK TO YOUR BARS, YOUR TEM-PLES YOUR MAS-SAGE PAR-LOURS

Gm7 Gm7 C#0

90 AMERICAN & CHORUS

91 92 93

ONE NIGHT IN BANGKOK MAKES A HARD MAN - HUM-BLE NOT MUCH BE-TWEEN DES-PAIR AND EC-STA - SY

ONE NIGHT IN BANG-KOK MAKES A HARD MAN - HUM-BLE No alto NOT MUCH BE-TWEEN DES-PAIR AND EC-STA - SY

Dm Bb F C/E Dm

94 STGS. 95 SOLO (+ BARI. SX)

GTR.

(+TPRS.) (+HN, TBNS.) (+TPRS.)

C/D Dm

97 KBD. 2 98 99

VLNS. GTR. REPEAT DELAY EFFECT

(+TPRS.) (+HN, TBNS.)

C/D Dm C/D Dm

100

VLS. 101

TOM-TOM FILLS

GTR. AD LIB SOLO

C/D Dm

(+ BR., BARI.)

TIMP.

BS.+ KBD. 2

102

103

(GTR.)

CLAPS

TIMP.

BR.

104

105

CLAPS

(+ BR., GTR.) BARI.

Detailed description of the musical score: The score is written for piano (COND./KBD. 1) and includes parts for guitar (GTR.), violin (VLS.), and percussion (TOMP-TOM, CLAPS, TIMP.). The music is in 3/4 time. It starts at measure 100 with a piano melody and guitar accompaniment. Measure 101 features a violin solo and tom-tom fills. Measure 102 has guitar accompaniment and claps. Measure 103 continues the piano melody with guitar accompaniment and claps. Measure 104 has piano melody and guitar accompaniment. Measure 105 features a piano melody with guitar accompaniment and claps. The score includes various musical notations such as chords (C/D, Dm), dynamics (AD LIB SOLO), and performance instructions like (+ BR., BARI.) and (+ BR., GTR.) BARI.

106

107 108

ONE NIGHT IN BANG-KOK AND THE WORLD'S YOUR OYS-TER. THE BARS ARE

ONE NIGHT IN BANG-KOK AND THE WORLD'S YOUR OYS-TER. THE BARS ARE

VLNS
TBNS

+ W.W. (SVZ)

HN+
TBNS

TP15
+ SVZ

Dm B^b F C/E Dm (+ KYBD 2)

109 110 111

TEM-PLER BUT THE PEARLS AIN'T FREE. YOU'LL FIND A GOD IN EV-RY

TEM-PLER BUT THE PEARLS AIN'T FREE. YOU'LL FIND A GOD IN EV-RY

VLNS.

(+ BR, BAR.)

(Dm) f Gm7 Gm6 Dm B^b

112 113 114

GOLD - EN CLOIS - TER A LIT - TLE FLESH, A LIT - TLE HIS - TO - RY

GOLD - EN CLOIS - TER A LIT - TLE FLESH, A LIT - TLE HIS - TO - RY

+ W.W.

HRT + TBNS

F C/E Dm (Gm)

115 116 117

I CAN FEEL AN AN - GEL SLID - ING UP TO ME. ONE NIGHT IN BANG - KOK MAKES A

I CAN FEEL AN AN - GEL SLID - ING UP TO ME. ONE NIGHT IN BANG - KOK MAKES A

VENS

f TBNS.

(+ BR, BARI)

TPTS.

Gm7 Gm6 Gm (Gm) Dm Bb

(+ BAR. SK)

118

8 HARD MAN — HUM-BLE NOT MUCH BE-TWEEN DES-PAIR AND EC-STA - SY —

119

120

8 HARD MAN — HUM-BLE NOT MUCH BE-TWEEN DES-PAIR AND EC-STA - SY

+ N.W. (Buo)

HN + TBNS.

F C/E Dm

121

8 — ONE NIGHT IN BANG-KOK AND THE TOUGH — GUYS —

122

123

8 ONE NIGHT IN BANG-KOK AND THE TOUGH — GUYS —

VLNS.

(+BR.) (BARI.) HN + TBNS.

Gm7 Gm6 Dm Bb F C/E

124

8 TUM-BLE CAN'T BE TOO CARE-FUL WITH YOUR COM-PA - NY I CAN FEEL THE DE-

TUM-BLE CAN'T BE TOO CARE-FUL WITH YOUR COM-PA - NY I CAN FEEL THE DE-

Musical notation for vocal and piano parts, measures 124-126. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in bass clef. Measure 124 starts with a piano dynamic and includes a first ending bracket. Measure 125 has a piano dynamic and a first ending bracket. Measure 126 ends with a piano dynamic.

+ W.W.

Dm (Gm) Gm7 Gm6 Gm

(+ BR. BARI)

Piano accompaniment for measures 124-126. The left hand plays chords and a bass line. The right hand has chords and a melodic line. Chords are Dm, (Gm), Gm7, Gm6, and Gm. A bracket labeled (+ BR. BARI) covers measures 125 and 126.

127

8 - VIL WALK-ING NEXT TO - ME (APPLAUSE)

- VIL WALK-ING NEXT TO - ME

Musical notation for vocal and piano parts, measures 127-129. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 127 starts with a piano dynamic. Measure 128 has a piano dynamic. Measure 129 has a piano dynamic and includes a first ending bracket. The word (APPLAUSE) is written above the vocal line in measure 129.

VLNS. + W.W.

(Gm) Dm

BR. f^z Dm

TIMP.

Piano accompaniment for measures 127-129. The left hand plays chords and a bass line. The right hand has chords and a melodic line. Chords are (Gm), Dm, and Dm. A bracket labeled BR. f^z covers measures 128 and 129. A bracket labeled TIMP. covers measure 129.

111

BANGKOK PLAYOFF

Handwritten musical score for 'BANGKOK PLAYOFF'. The score is written for a conductor and keyboardist. It consists of several systems of staves. The first system includes a treble clef staff with notes and rests, and a grand staff (treble and bass clefs) with notes and rests. Annotations include 'STGS', 'CLAPS', 'f', '2', '(+ TPTS)', 'GTR. SOLO', '(+ TBNS, HNS)', 'C/D', and 'Dm'. A circled number '39/15' is present. The second system features a treble clef staff with notes and rests, and a grand staff. Annotations include '3', '4', 'VLNS', '5', '6', 'SIREN', 'C/D', 'Dm', and 'GTR SOLO'. The third system includes a treble clef staff with notes and rests, and a grand staff. Annotations include '7', '8', '9', 'CLAPS', '(+ TPTS, B. SX)', 'Gm7', 'GTR SOLO', '(+ TIMP)', 'DR. FILLS', and '2'. The score is written in a clear, legible hand.

VLNS.

10

CLAPS

11

KYBD'S
BASS

12

13

14

15

(+ W.W'S Bua)

TPTS, GTR
KYBD 2

16

17

18

19

BR.

HNS, TBNS,
GTR, KYBD 2

Dm Bb F C/E Dm

Gm Dm Bb F C/E Dm

(+ B.SX)

(42/16)

20 (VLNS) 21 22

(+B.SX, GTR.)

Gm Gm⁷ Gm⁶ Gm (+B.SX)

KYBD 3, BASS

DR. FILL

23 [VAMP - FADE ON CUE] 24

GTR.

C/D Dm C/D Dm

BASS, KYBD 2

CUE: "HE ASKED FOR THE SALT?"

CL. **RIT.**

KBD.3 "HARP" **RIT.**

CELLO **RIT.**

SLOW 2

KBD.3 "HARP" **RIT.**

1 2 3 4

CELESTE (LEGATO)

W.W.'s

STAS. P. (DIV) KBD.2

TRIANGLE **RIT.** (+E.H.N.)

TRI. CYM.

C ADD 9

BS (ARCO)

5 FLORENCE:

THIS IS THE ONE SIT-U - A - TION I WANT-ED MOST TO A - VOID

C ADD 9

Am

9 RUSSIAN:

NO-THING I SAY WILL CON - VINCE HIM THIS IS - N'T A TRICK A

E ADD4 Am E F#m7 E

(+B5) PP STGS, HH, TBAS

12 DRINK ON A CLEAR MOON-LIT NIGHT I RE - LAX SHE

Am E F#m7 E7 E13 Am F

wvs. p. res.

15 SMILES THERE'S SOME-THING PE - CU - LIAR GO - ING ON

E.H.N. F C/E Dm7 C/G G

18 FLORENCE:

19 20 21

SO THROUGH NO FAULT OF MY OWN I'M IN IT WAY O-VER MY HEAD EM-

WV's
pp
2 STGS, KBD. 2
p
+ ENG. HM, BSN.

C ADD9
E ADD9
Am
B SN, HM, # F

22 23 24 25

BAR-RASSED, OUT NUM-BERED, MA-ROONED. NOW SHE CAN'T BE WORK-ING FOR THEM I MEAN

STGS, HM, TRANS.
p

Am E F#m7 E Am E F#m E E13

26 27 (BSN - COLLA VOCE) 28

US SHE SEEMS TO KNOW WHAT SHE'S DO - ING BUT WHERE IS

STGS.
p
HM.

Am F/A F C/E Dm7 C/G G

POCO RIT.

A TEMPO

29 FLORENCE:

(F.T. STGS-COLLA VOCE)

30

31

32

(RUSSIAN:) HE _____ (FLO:) HAS TO SHOW UP IT CAN'T COME TO NO-THING, PER-HAPS IT CAN

FL. 1
CL.
(+E.HN.)
BSM, CELLI
C F C
BS. F

33 RUSSIAN:

34

35 POLD TEN.

MAY - BE HE'S SCARED BUT HE DID - N'T SEEM SCARED AT THE GAME

STGS, WWS.
E.HN.
C F G C Am F G
POLD TEN.
TIMP. pp

A TEMPO

36 FLORENCE:

37

38

39

OH I JUST COULDN'T CARE LESS HE CAN GO RIGHT A -

WWS, PLS
E.HN.
FMA
TONS, CELLI
HN, TBN
f > p f > p

40 *poco ten.* *J. = J* RUSSIAN!

HEAD GO ON WRECK HIS CA-REER I KNOW I'VE DONE MY BEST WELL AT

(VLNS.)

CELLI

poco ten.

BSN, TBN, GTR, KBD 2, CELLI, BS.

VLNS. *ten.*

mf

f

43 *(J = J)* *(J = J)* FLORENCE!

LEAST SHE'S A GOOD LOOK-ING SPY WHAT IF MY RUS-SIAN FRIEND THINKS THAT MY

W.W. 3 > 3

VLNS.

CELO

mf

CELO + BS.

47 *FL.* *HN, FLUG, TBN.* 50

PLANS HAVE NOTH - ING TO DO WITH THE CHESS IF I DON'T SAY SOME-THING AND

mf

BSN, CELLI, BS.

(VLNS.)

VLNS. *f*

bd.

TIMP.

CELLI, BS.

51 WITH A STEADY BEAT

51 SOON HE'LL GO MAY-BE I'M ON NO - BO - DY'S

BR. (DM.)

H.H.

PIANO mf Bb F

KBD. 3

TIMP.

53 [3+2] RUSSIAN: LIS-TEN I HATE TO BREAK UP THE MOOD

53 SIDE HOW DO YOU SAY BE - GIN THE BE - GUINE

(BR.)

mp

(COOL) C CSUS C Bb Bb Bb sus Bb F

TBN. 1

ELEC. BS.

TIMP.

55 HAVE-N'T YOU NOTICED WE'RE STILL ONE CHAR-ACTER SHORT IN THIS I-DYL-LIC WELL PRO-DUCED SCENE.

55

56

(+ GTR.) GTR.

C CSUS C C/Bb Bb Bb sus Bb F

TIMP.

BS.

DRUM FILL

TIMP.

57 **FLORENCE:** 58 59 3 3

HOW COULD I NOT, MISS VAS-SY RE - GRETS AN-Y-THING GOES WITH YOUR OP-

W.W. + STGS (DIV.) (+TIMP.)

HN. + TEN.

p Fm *mp* Fm9 *p* Fm Fm7 *Bb/F*

(+ GTR., BS.)

60 61 **RUSSIAN:** 62 63 (D=N)

PO- NENT NE-VER MIND HIM I HAVE-NT MISSED HIM SO FAR MAY- BE IT

TUTTI (+Bia) OB.+GTR.

f *f* *p*

Bb/F Fm *f* Fm *C*

TIMP.

64 65 66 TRI. x.

WON'T DO A - NY HARM TO STRUG-GLE

FL. CL. STGS. OB., GTR.

CELESTE (acc.)

pp Fm *C/E* Dm7 (bs) G7 *C* *BS.*

(+ BSN, BS.)

67

ON WITH - OUT HIS CHARM FUN - NY HOW

(OB, GTR.)

CL.

f FL, CL.

STGS. TR.

Fm C/E Dm7(b5) G7 C

(+BSN, BS.)

68

69

TRI. x.

70

ALL AT ONCE I FEEL NOTH - ING A -

CL.

+FL.

STGS. TR.

Fm C/E Dm7(b5) G7 C

(+BSN, BS.)

71

72

TRI. x.

73 (GTR. & W.W. COLLA VOCE) *cresc. poco a poco*

BOUT THAT MEET - ING MAT - TERS AN - Y -

STGS. (DIV.)

HNS, TBNS.

+TPIS.

P Fm C/E Dm7(b5) Bb Ab Gm Fm7 Bb

(+BSN, BS.)

74

75

76

(KBD. 3-GLISSES)

77

MORE

FL. + CL. STGS.

BR.

f

C ADD 9

BS.

78

79

FLORENCE:

80 81 82 83

THIS IS THE ONE SIT - U - A - TION I WANT-ED MOST TO A - VOID

SOLO VLN.

STGS. + KBD. 2 (DIV.)

f

p

p

p

C ADD 9

Am7 sus4

BS.

(+BSN.)

84

RUSSIAN:

85 86

FLORENCE: 87

MY DEAR OP-PO-NENT I REAL - LY CAN'T IM - A - GINE WHY YOU'LL THINK I'M THE

VNS. + CL.

+ FL. OB. 1

mf

CELLI

+ CL.

E ADD 9

Am E F#m7 E

Am E F#

+ CELLI

(+BSN.)

BS.

88 (FLD:)

RUSSIAN!

91

POCO RIT.

DAN-GER-ous KIND WHICH I AM. OH YOU'RE NOT DAN-GER-DUS WHO COULD THINK THAT OF

Chords: E, E7, Am, F, F, C/E, Dm7, C/G, G

A TEMPO FLORENCE!

93

94

(RUSS:) YOU YOU ARE SO STRANGE WHY CAN'T YOU BE WHAT YOU

Chords: C, F/C, C/E, F

FLORENCE
RUSSIAN

95

96

97

MOLTO RIT.

ought to be YOU SHOULD BE SCHEM-ING, IN-TRI-GUING, TOO CLE-VER BY HALF

Chords: C, C, F, G, C, Am, F, G/F

Performance notes: TRI., HN., TPRS., MF, FL., (+FL., CL.), (+CL., VLNS.), (+CELLO), (+TRU. 2, BS.), (+TIMP.)

98 A TEMPO

FLORENCE

RUSSIAN

99 100 101

FL. HN., TBN.
BR. f > p f > p
(+STGS.) STGS.
F Dm b#

102

DIM. E RIT. 103

104 MENO MOSSO

105

F. I DON'T KNOW WHY I
R. MAKE ME FOR-GET WHY I EV-ER A-GAIED TO THIS FARCE

Dm C f C/E
(-W.W., TPTS.) STGS.

106

107

108

109 RIT.

110

F. CAN'T THINK OF AN - Y - THING I WOULD RA - THER DO
R.

OBCL, VLNS. pp RIT. F
CELLI, BS.

111 **SLOW**
(FLT. COLLA VOCE)

F. **THAN BE WAST - ING MY TIME WITH**

R.

VLNS(DIV.)
OB, CL.

HN, TBNS.
CELLD

SS. P f BSN.

115 **SOME - ONE LIKE YOU**

116

117 **POCO RIT.**

117A **(APPLAUSE)**

OB.

FL. CL.

BSN.

STGS(DIV.)

VLNS
HN. F

C/G
CELLI, TBNS.

TBN, BS. F

CELLI, BS. F

TRM.

+TIMP

BVA 7

POCO RIT.

117B **RATHER SLOWLY**

117C

117D

117E

117F

117G

CL.

OB.

FL.

STGS.
KBD. 2

118 AMERICAN: 119 120

WHO'D EV-ER THINK IT SUCH A VER-Y PRET-TY SET-TING TELL ME WHAT'S THE BET-TING

WWS.
P

VLS.
P

HN, CELLO
P CELLO, BS.

121 122 123

VER-Y PRET-TY PLOT-TING TOO NO MAT-TER I'VE DONE ALL YOUR WORK FOR YOU

P CL/BSN.

STGS.

PP BRASS

124 125 130

WWS.(DIV) f

OB, CL. mf

FLT.

"SPIRO"

HN, TBNS. (5/8)

BSN, BS. (+TIMP.)

mf

(+STGS)

(+BS.)

131 132 133

WHO'D EV-ER GUESS IT DAUGHTER IN COL-LAB-O - RA-TION WITH THE VER-Y NA-TION

C C F Dm G C

BS. (+BS.) BS.

134 135 136

GAVE HER FA - THER THIRD DE - GREE - WHERE'S DAD - DY DEAD OR IN THE K. G. B. ?

C G/B Am Am/G F G G7sus C

137 138

(+WW, BR, GTR, BS, DRS.)

128

1 OB, CL. 2 CL. 3 OB, CL. 4 CL.

(+FL, VLNS) #

(+B.SX, BS, T.M.P.)

CELLI TBNS. TBNS. CELLI

(+HN.) (+HN.)

5 OB. 6 tu 7 HN, TBNS.

(+VLNS) BVA (+FL.)

TBNS. CELLI BS.

8 FL, VLNS, KBD. 2 9 10 11 (VLNS)

TRP/DRM/TP

TBNS, CELLI BS. BVA BVA (LOCO)

12 (VLNS) ³ TPTS. V

13 STGS. F. C. ⁴ RIT. +TBAS.

14

15

16 wws ⁴ subp HN. CL. HN.

17 (TPT. MELODY) (+TBNS.) RIT. #p.

(+CELLI, BS)

18

19 CANTABILE AND SLOWER! (+OB.)

20 HN. TPTS, TBNS. BVA

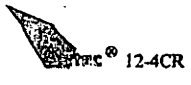
21 CANTABILE AND SLOWER

POCO ACCEL. E CRESC. VLNS/CL/GTR.

MELODY FOR REHEARSAL PNO.

TBNS

CELLI, B.SX. POCO ACCEL. E CRESC.



MOLTO ANIMATO

FL (OVA), VLNS, CL.

OB, CL, CELLI

22 23 +FL (OVA) 24

f 4p

TPTS.

HN, TENS.

MOLTO ANIMATO

25 26 RIT. 27

tr

5m

MOLTO TEN.

RIT. (+TIMP.)

MOLTO TEN.

28 29 30 31

AGRESSIVE

VLNS.

ff

tr

DB.

W.W.

TPT. MELODY

ff AGRESSIVE

(+TIMP., B.SX) CELLI, B.C.

32 (VLNS) FL, CL.

33 34 35 (+OB.)

TPTS/OB. HN. HN/TONS.

(+TRANS)

36 (WWS/VLNS) ff

37 38 39

TONS. ff

(+B.SK CELLI, BS.)

40 (VLNS.) FL.

41 42

TPTS/OB. HN. HN, TONS. FL. OO/CL.

(+IMP.)

f2 C A Bb Bb C C#

(+TRANS)

43

FL/VLNS

44

45 #

CRES.

CRES. MOLTO

TRPS. f

CELLI

CRES.

CRES. MOLTO

(GTR. AD-LIB "GO CRAZY")

CONDUCTOR
KEYBOARD 1

FLORENCE QUILTS

CUES
13

CUE: FLORENCE:

"BUT WE CAN ALL
MAKE FOOLISH MOVES
, SOMETIMES"

5
KYBD. 2
BASS
AMERICAN:

13

8 I SHOULD HAVE GUESSED, WO-MAN, THAT IF PRESSED, WO-MAN, YOU'RE ON NO-- BOD-Y'S SIDE

14 15

STGS

KYBD. 3

ELECTRIC PNO.

E GTR.

(+KYBD.2)

D/E

(+KYBD.2)

D/E

GTR. sim. →

+DRS →

16 17 18

8 -- BUT YOUR OWN -- AND YOU'RE BE-HAV-ING LIKE A MERE WO-MAN

E D/E E D A F#

KYBD. 3, GTR.

GTR. SOLO →

19 20 21

8 IT'S SO CLEAR,-- WO-MAN, IT'S YOUR SEX. ONCE THEY START-- GET-ING OLD AND

E/F# E/F# F# E/F# F#

(+KYBD.2)

KYBD. 3

31 32 33

JUST AS FAR AS YOU CAN GO I'M LEARN - ING THINGS I DID - N'T WANT TO KNOW

VLNS, FLT. *f*

D A/C# Bm Bm/A G A

(+ KYBD. 3, T.M.P.)

34 AMERICAN: 35 36

WHO'D EV - ER GUESS IT? THIS WOULD BE THE SIT - U - A - TION ONE MORE OB - SER - VA - TION

OBOE, CL.

D D G Em A D

(+ CELLI)

37 38 39

HOW'D WE EV - ER GET THIS FAR BE - FORE YOU SHOWED ME WHAT YOU REAL - LY ARE

D A/C# Bm Bm/A G A

A TASTE OF PITY

SLOWLY

BRASS + VLNS. (DIV.)

2

p

"CELESTE"

f

CELLI + BS.

3

AMERICAN!

4

I'M NOT THE KIND_ TO BE VIN-DIC-TIVE HOLD-ING SOME CHILD-ISH GRUDGE_

(+ VLNS. KBD. 2)

CELLI

f

BS. *f*

5

6

HOW COULD I BE? I'M IN THE SPOT-LIGHT HALF OF THE WORLD MY JUDGE

p

+ TBN. 2

7

ALL I DE-MAND IS THOSE I WORK FOR THOSE I GIVE ALL MY SKILLS ALL MY TIME AND

HN, TBNS.

CELLI

BARI. SX. P + BS.

8

9

PAIN THOSE THAT I EN - TER-TAIN

3 10

10

11

GIVE ME THE SAME COM-PAS - SION IN RE-TURN BUT THE FOOLS NE-VER

ENG. HN.

CLL.

poco rit.

ATTACCA

12

poco rit.

12

NOBODY'S SIDE

14

PIANO REHEARSAL [scene: from w/ suitcase]

$\text{♩} = 68$ (64)

AMER.

MEAS 1 2

(VINS)

LEARN TPTS

W.W., HH, TBNS

(K)BS(GTR)

(K)BS (CB)

(K)BS (CB)

(T)MPS

f

mf

p

(A)

(E)

(B) / (G)lm (E/G#)

MEAS 3 4

(STAS)

(A)sus add 9

(E/G#)

(B)

NOBODY'S SIDE

~2~

5 WHAT'S GOING ON AROUND ME IT'S BARELY MAKING SENSE

FL.

KYBD. 2

(B/A) (F#m)

7 I NEED SOME EXPLANATIONS FAST

FL.

(G#m) (STR) (GIR/KYB2 STRS.) (C#m) (CB)

9 I SEE MY PRESENT PARTNER IN THE IMPERFECT TENSE

FL.

(KYBD'S)

(A/C#) (B) (A) (F#m) (A)

NOBODY'S SIDE

~ 3 ~

11 AND I DONT SEE HOW WE CAN LAST 12

FLV

(G#m) mf (C#m) (CB)

(GTR) 5765 W.W.

13 I FEEL I NEED A CHANGE OF CAST MAYBE I'M ON NO BODY'S SIDE

FLV

f p f pf pf f (A) (E)

(C#m) (G#m) (+BRASS) (GTR)

15 AND WHEN HE GIVES ME REASONS TO JUSTIFY EACH MOVE

FLV

p (B/A) (KTB3) (F#m)

DRUMS

MOBANDS SIDE

~ 4 ~

17 THEY'RE GETTING HARDER TO BELIEVE 18

FLO.

(C#m) (C#m)

(+ STRGS, 6TR.)

19 I KNOW THIS CAN'T CONTINUE 20 I'VE STILL A LOT TO PROVE

FLO.

(KYBDS)

(A/C#) (A) (B) (A) (F#m) (A) (B)

21 THERE MUST BE MORE I COULD ACHIEVE 22

FLO.

6TR. (C#m) (C#m)

(+ STRGS, 6TR.)

NOBODY'S SIDE

~5~

23

FLO

POP CHOIR

BUT I DON'T HAVE THE NERVE TO LEAVE... EV-ERY-BO-DY'S PLAY-ING THE GAME

(G#m) f f f f f f f f (A) (E) (+ BRASS) (GTR)

25

FLO

POP CHOIR

BUT NO-BO-DY'S RULES ARE THE SAME... NOBODY'S ON NO-BO-DY'S SIDE

(B) (G#m) (E) (Aodd9) (E) (B)

(RBT+2/GTR/WWW/VLNS)

NOBODY'S SIDE

27 ~ 6 ~ 28

FLD. BETTER LEARN TO GO - IT A - LONE RE-COG-NIZE YOU'RE OUT ON YOUR OWN.

POP CHOR (BR.) BETTER LEARN TO GO - IT A - LONE RE-COG-NIZE YOU'RE OUT ON YOUR OWN.

(A) (E) (B) (G#m) (E)

29 30

FLD. NOBODY'S ON NO-BODY'S SIDE

POP CHOR NOBODY'S ON NO-BODY'S SIDE

(A) (E) (B) (+KYB3) p

NOBODY'S SIDE

~ 7 ~

31 THE ONE I SHOULD NOT THINK OF 32 KEEPS RO...LLING THROUGH MY MIND...

F.L.O.

(B/A) (K.Y.B.D.'S, GTR) (F#m) (GTR)

33 AND I DON'T WANT TO LET THAT GO 34

F.L.O.

(GTR) (K.Y.B.D.'S) (STAS OUT) (C.B.) (G#m) (mf) (C#m) (F#m)

35 NO LOV-ERS EV-ER FAITH-FUL 36 NO CON...TRACT TRU... LY SIGNED

F.L.O.

(mf) (A/C#) (B) (K.Y.B.D.'S) (STAS OUT) (GTR) (A) (B) (A) (F#m)

NOBODY'S SIDE

~8~

37 THERE'S NO THING CER_TAIN LEFT TO KNOW 38

FLO.

(C#m) 'arp' (TPTS) f (C#m) pp (K162) sub f

+ TPTS (BVA) (GTR/K1B1+3) + W.W. (BVA) STAS

(CB)

39 40

FLO.

POP CHOR

AND HEAL THE CRACKS - BE_GW_ TO SHOW - NE-VER MAKE A PRO_MISE OR PLAN

f NE-VER MAKE PRO_MISE OR PLAN

(K1B2) (TUTU) (GTR)

(K1B3/GTR) (CB) f (A) (E)

DRUMS

NOBODY SIDE

41

FLO. TAKE A LITTLE LOVE WHERE YOU CAN NO BOY'S ON NO BOY'S SIDE

GIRLS 1 TAKE A LITTLE LOVE WHERE * WHERE YOU CAN NO BOY'S SIDE (BRASS)

POP CHORUS

BOYS TAKE A LITTLE LOVE WHERE YOU CAN NO BOY'S ON NO BOY'S SIDE

(+ GTR / W.W. / VENS)

f (B) (G#m) (E) (Aadd9) (E) (B)

c.b.

~9~ 42

* The lyrics are for Girl 2 voice only

43

FLO. NE-VER STAY TOO LONG IN YOUR BED NE-VER LOSE YOUR HEART USE YOUR HEAD

GIRLS 1 NE-VER STAY TOO LONG IN YOUR BED NE-VER LOSE YOUR HEART USE YOUR HEAD

(PC.)

BOYS NE-VER STAY TOO LONG IN YOUR BED NE-VER LOSE YOUR HEART USE YOUR HEAD

(A) (E) (B) (G#m) (E)

NO-BODY'S SIDE

~ 10 ~

45 NO-BODY'S ON NO-BODY'S SIDE 46

FLO. *w.w. d. w.*

NO-BODY'S ON NO-BODY'S SIDE

STRLS 2 *+ VNS (VVA)*

YOUR HEAD NO-BODY'S AAH *+ BR (VVA ↑)*

BOYS *(B)* NO-BODY'S ON NO-BODY'S AAH *(B)*

GTR *(Sim STYLE)*

ff *(F#7)*

(CB) *(100P)*

47 48 49

FLO.

STRLS 2

BOYS AAH

(Bm) *(F#7)* *(G#m/G#)* *(G#7/F#)* *(K#m/E)* *(G#7/D#)*

NO-BODY'S SIDE

~ 11 ~

50

FLO. ⁵¹

mf NE-VER TAKE A STRAN-GER'S AD-VISE — NE-VER LET A FRIEND FOOL YOU TWICE

GIRLS 1 2

BOYS

(B) KYBDS

mf (A) / (E) / (B) / (G#m) (E)

52

FLO. ^{Tutti 7 7} ^f ⁵³

NO-BO-DY'S ON NO-BO-DY'S SIDE — NE-VER BE THE FIRST-TO BE-LIEVE

GIRLS 1 2

BOYS

(B) (+GTR)

(A) / (E) / (B) / (A) / (E)

NOBODY'S SIDE

~12~

54 55 BRASS

FLO. *NEVER BE THE LAST TO DE-CIEVE NO-BODYS ON NO-BODYS SIDE AND NEVER*

GIRLS 2 ** NEVER BE THE LAST TO DE-CIEVE NO-BODYS SIDE*

BOYS *NEVER BE THE LAST TO DE-CIEVE NOBODYS ON NO-BODYS SIDE*

(B) / (G#m) (E) (A) / (E) / (B)

(CB)

* DIRECS FOR 2ND GIRL VOICE

56 57

FLO. *LEAVE A MOMENT TOO SOON NEVER WASTE A HOT*

GIRLS 2 *NEVER LEAVE A MOMENT TOO SOON NEVER WASTE A HOT AF TER NOON*

BOYS *NEVER LEAVE A MOMENT TOO SOON NEVER WASTE A HOT AF TER NOON*

(A) / (E) (B) / (G#m) (E)

CELLI, BS

NOBODY'S SIDE

~13~

58

FLO. *BRASS*

AFTER NOON

NE-VER

GIRLS 1

NO-BODY'S ON NO-BODY'S SIDE

BOYS

(A) / (E) / (B)

59

STAY TOO LONG

60

DON'T FORGET THE BEST WILL

NE-VER STAY A MI-NUTE TOO LONG

DON'T FORGET THE BEST WILL

GO WAAA

GIRLS 2

NE-VER STAY A MI-NUTE TOO LONG

DON'T FORGET THE BEST WILL

BOYS

(A) / (E) / (B) / (G#m) (E)

NOBODY'S SIDE

~ 14 ~

61

BRASS >

FLO. go — wrong

GIRLS 2 go — wrong NO — BO — DY'S SIDE

BOYS go — wrong NO — BO — DY'S SIDE (SOLO)

NO — BO — DY'S ON NO — BO — DY'S SIDE YOU'D BETT-ER

(A) / (E) / (B)

62

FLO. BET-TER LEARN TO GO — IT A — LONE — REC-OG-NISE YOU'RE OUT ON YOUR OWN —

GIRLS 2 BET-TER LEARN TO GO — IT A — LONE — REC-OG-NISE YOU'RE OUT ON YOUR OWN —

BOYS BET-TER LEARN TO GO — IT A — LONE — REC-OG-NISE YOU'RE OUT ON YOUR OWN —

LEARN TO GO IT ALL A — LONE REC-OG-NISE YOUR OUT —

(A) / (E) / (B) / (G#m) (E)

NOBODY'S SIDE

~15~

64 (RIT) 65

FLO. NO-BODY'S ON NO-BODY'S SIDE

GIRLS 1 NO-BODY'S ON NO-BODY'S SIDE

GIRLS 2 NO-BODY'S ON NO-BODY'S SIDE

BOYS ON YOUR OWN (Tutti) NO-BODY'S SIDE

A # E/G# E C B C

164

155

CONDUCTOR
KEYBOARD 1

CHESS

14A

NOBODY'S PLAYOFF

Musical score for 'Nobody's Playoff' for Conductor and Keyboard 1. The score is in 4/4 time and consists of two systems. The first system includes a Brass (div.) part with dynamics *f* and *f*, and a Keyboard 1 part with dynamics *f* and *f* (+TIMP). The second system includes a Keyboard 2 part with dynamics *p* and *pp*, and a Keyboard 3 part with dynamics *p*. Other instruments listed include Vlns, Str, Gtr, Wind Chimes, Cym., and Cell, Bs. The score features various musical notations such as slurs, accents, and dynamic markings.

DEFLECTION

SLOWLY

VAMP; HIT ON CUE #2

1 2 3 4

CONGA SHAKER GTR.

① ②

MP PLAY RANDOMLY, CUED BY CONDUCTOR

5 6 7 8 9 10

HIT ON CUE

11 12 13 14 15 16 17

COND./KBD. 1

~2~

DEFECTION

FASTER

VAMP

(GTR.)

Musical score for measures 18-22. The score includes staves for GTR., SHAKER, CONGA, KBD. 2, KBD. 3, TIMP., and KBD. 2. Measure 18 is marked 'FASTER'. Measure 21 is marked 'VAMP'. Measure 22 is marked '(GTR.)'. There are performance instructions such as '6 (PLAY EVERY OTHER X)' and '3' (triplets) throughout the piece.

'STAY RIGHT THERE?'

ON CUE!

STGS.

Musical score for measures 23-26. Measure 23 is marked 'ON CUE!'. Measure 24 is marked 'STGS.'. There are performance instructions such as 'mf' and 'w.w. tr' (with wavy line and trill). The score includes staves for STGS., GTR., KBD. 2, and TMS.

Musical score for measures 27-30. Measure 27 is marked '2ND X'. Measure 28 is marked '2ND X'. Measure 29 is marked '2ND X'. Measure 30 is marked '2ND X'. There are performance instructions such as 'mp' and '9'. The score includes staves for KBD. 2, CYM., and TMS.

DEFECTION PLAYOFF

CUE: MOLOKOV: "ANDERSON, YOU BASTARD!"

(♩=168) VAMP-FADE ON CUE

FLTS, VLNS

2 MELODY *mf*

OB, VLNS

K9 "TRCH"

ppp

pp

pp

KBD. 2

Bs.

Musical staff with notes and dynamics markings (4, 5, 6).

Musical staff with notes and dynamics markings (mf).

Musical staff with notes and dynamics markings (7, 8, 9, 10).

Musical staff with notes and dynamics markings (pp, +BSU, VCL.).

168

CONDUCTOR
KEYBOARD 1

REPORTERS

CHESS

17

ANATOLY:

9 10

EVE: "THINGS I WAS NOT FREE TO..."

HOW

GTR, KBD.3

11 12 13

LONG WAS THIS PLANNED? WHAT MADE YOU DE-FECT? DID AN-Y-ONE HELP YOU? AND

(+FLT, E.HN., GTR, VLNS)

KBD.3, VCL, BS.

14 15 16

DO YOU EX-PECT TO BE JOINED IN YOUR EX-ILE BY LOVED ONES SUCH AS YOUR WIFE, OR ARE YOU

(+CL, BSN)

(VLNS, GTR-CONT. AL FINE)

HN, TBS

17 18 19

START-ING A-GAIN IN ALL AS-PECTS OF LIFE? DO

(+FL, E.HN.)

(+FL, E.HN.)

TPTS.

(+BSN)

169

20

YOU STILL IN - TEND TO FIN-ISH THE MATCH? OR HAVE YOU RE-SIGNED NOW AND

(KBD. 3, VCL. BS)

23

SHOULD WE AT-TACH AN-Y SPE-CIAL SIG - NI-FI-CANCE TO YOUR PRE-TTY NEW FRIEND? AND IS

(+CL, BSN)

HN, TBS.

26

THIS GREAT DE - CI - SION A START OR AN END?

(+CL, E. HN)

29

30

31

(+CL, BSN)

"ANTHEM" ATTACCA

ANDANTE CANTABILE

1

ENG. HN

2

3

4

5

6

7

8

+ BS, KYBD 2

9

RUSSIAN:

3

10

11

12

NO MAN, — NO MAD-NESS, THOUGH THEIR SAD POW-ER MAY PRE-VAIL, CAN POS-

STAS.

HN + TBN

13

14

15

16

SESS, CON-QUER MY COUN-TRY'S HEART, THEY RISE TO FAIL.

HN + TBN

mf

17 SHE IS E - TER - NAL. LONG BE - FORE NA - TION LINES WERE DRAWN, WHEN NO

(HN + TBN)

VNS.
W.W. (DIV.)
(VELT85)
KYBD. 2

21 FLAGS FLEW AND NO AR - MIES STOOD, MY LAND WAS BORN. AND

W.W. + 5745.

TIMP.

25 YOU ASK ME IF I LOVE HER THROUGH WARS, DEATH AND DES - PAIR

4104K R
W.W.
5745.
HN.

29 30 31 32

SHE IS THE CON - STANT. WE WHO DON'T CARE AND

ENG. HN
F. HN
TBN.

FL.
STGS

E. HN, BSN

VCL.

33 34 35 36

YOU WON - DER WILL I LEAVE HER BUT HOW?

HN + TANS (DIV)

HARP*

(+ GLOCK.)
(+ HN.)
pp

KYBD. 3
FL.

37 38 39 40

POCO MOSSO

I CROSS OV - ER BOR - DERS BUT I'M STILL THERE NOW.

FL + VNS
E. HN

TPT. 1

HN, TANS
+ VCL.

KYBD. 1

4TB.

41 SYNTH "TUBE BELLS"

Musical staff for measures 41-44. Measure numbers 42, 43, and 44 are indicated above the staff.

Musical staff for measures 41-44. Includes dynamic marking **f (SPIRO)** and performance instructions: **TUTTI**, **TBNS + TIMP**, and **(+BSN, TBM, BS)**. A **(+TIMP)** instruction is also present below the first measure.

Musical staff for measures 45-48. Measure numbers 45, 46, 47, and 48 are indicated above the staff. Includes a **W.W.** marking above measure 48.

Musical staff for measures 45-48. Includes a **TIMP.** marking below the staff at the end of measure 48.

Musical staff for measures 49-52. Measure numbers 49, 50, 51, and 52 are indicated above the staff. Includes the lyrics: **HOW CAN I LEAVE HER? WHERE WOULD I START?**

Musical staff for measures 49-52. Includes performance instructions: **TPTS (+9)**, **fpl.**, and **BR.**

Musical staff for measures 49-52. Includes dynamic marking **mf** and performance instructions: **CK**, **HN, TBNS, VCL.**, **HN, VCL.**, and **KYBD. 3**. A **BSN.** instruction is also present below the first measure.

53
LET MAN'S PET-TY NA-TIONS TEAR THEM - SELVES A - PART,

HN + TONS. TPTS (+B)

(+ W.W., VLNS 8VA.)
VCL.
KYBD 3
(+ TIMP)

57
MY LAND'S ON-LY BOR - DER LIES A - ROUND MY

VCL.

60
HEART.

TPTS

f (HN) (VCL) (TBN) *sub mf* *ff*

PIANO/CONDUCTOR
ACT 2

CHESS



CAST

(in order of appearance)

Gregor Vassey NEAL BEN-ARI
Young Florence GINA GALLAGHER
Freddie PHILIP CASNOFF
Florence JUDY KUHN
Anatoly DAVID CARROLL
Molokov HARRY GOZ
Nickolai KURT JOHNS
Walter DENNIS PARLATO
Arbiter PAUL HARMAN
Svetlana MARCIA MITZMAN
Joe & Harold, American Embassy Officials RICHARD MUENZ,
ERIC JOHNSON
Ensemble JOHN ALLER, NEAL BEN-ARI, SUZANNE BRIAR,
STEVE CLEMENTE, KATHERINE LYNNE CONDIT, ANN CRUMB,
DAVID CRYER, R.F. DALEY, DEBORAH GENEVIERE,
KURT JOHNS, ERIC JOHNSON, PAUL LAUREANO,
ROSEMARY LOAR, JUDY McLANE, JESSICA MOLASKEY,
RICHARD MUENZ, KIP NIVEN, FRANCIS RUIVIVAR,
ALEX SANTORIELLO, WYSANDRIA WOOLSEY
Swings KAREN BABCOCK, CRAIG WELLS

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement
for the appearance is made at the time of the performance.

For Florence — ANN CRUMB, JUDY McLANE; for Anatoly — RICHARD MUENZ,
PAUL HARMAN; for Freddie — KURT JOHNS; for Molokov — DAVID CRYER; for
Walter — KIP NIVEN; for Svetlana — ANN CRUMB, WYSANDRIA WOOLSEY; for the
Arbiter — ALEX SANTORIELLO; for Young Florence — CHRYSTAL PENNINGTON.

THE ORCHESTRA

CONCERT MASTER — Sanford Allen; VIOLIN — Dale Struckenbruck, Jue Yao, Sandra
Billingslea, Stanley Hunte, Katherine Livolsi; CELLO — Mark Shuman, Roberta Cooper;
FLUTE, PICCOLO, CLARINET — David Weiss; OBOE, ENGLISH HORN, CLARINET,
FLUTE — Edward Zuhlke; CLARINET, BASS CLARINET, FLUTE — Charles Millard;
BASSOON, CLARINET, BARITONE SAX — Peter Simmons; TRUMPET, FLUGELHORN,
PICCOLO TRUMPET — James Hynes; TRUMPET, FLUGELHORN — Richard Hammett,
David Rogers; TROMBONE — Clint Sharman; BASS TROMBONE — Richard Blanc;
FRENCH HORN — Russell Rizner; KEYBOARDS — Steven Margoshes, Robert Gustafson,
John Mahoney; DRUMS — Tom Oldakowski; BASS — Hugh Mason; GUITAR — Kevin Kuhn;
ASSOCIATE CONDUCTOR, PERCUSSION — Nicholas Cerrato.

ORCHESTRATION

REED 1 (Flute, Piccolo, Clarinet)
REED 2 (Oboe, English Horn, Clarinet, Flute)
REED 3 (Clarinet, Bass Clarinet, Flute)
REED 4 (Bassoon, Clarinet, Baritone Saxophone)

KEYBOARD 1
KEYBOARD 2
KEYBOARD 3

HORN
TRUMPET 1
TRUMPET 2
TRUMPET 3
TROMBONE 1
TROMBONE 2

VIOLINS
CELLI
BASS

DRUMS
PERCUSSION

GUITAR

OPENING NIGHT: APRIL 28, 1988

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Gerald Schoenfeld, *Chairman*

Bernard B. Jacobs, *President*

THE SHUBERT ORGANIZATION 3 KNIGHTS LTD ROBERT FOX LTD
PRESENT

CHESS

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MUSIC BY

BENNY
ANDERSSON

BJÖRN
ULVAEUS

LYRICS BY

TIM
RICE

BASED ON AN IDEA BY

TIM RICE

BOOK BY

RICHARD NELSON

STARRING

JUDY KUHN

DAVID CARROLL

PHILIP CASNOFF

WITH

DENNIS PARLATO

MARCIA MITZMAN

PAUL HARMAN

AND

HARRY GOZ

SCENIC DESIGN BY
ROBIN WAGNER

COSTUME DESIGN BY
THEONI V. ALDREDGE

LIGHTING DESIGN BY
DAVID HERSEY

SOUND DESIGN
BY
ANDREW BRUCE

MUSICAL DIRECTOR
AND SUPERVISOR
PAUL BOGAEV

ORCHESTRATIONS AND
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ORIGINAL BROADWAY CAST ALBUM COMING ON RCA VICTOR RECORDS, CASSETTES & COMPACT DISCS

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MUSICAL NUMBERS

ACT I

PROLOGUE

BUDAPEST, HUNGARY, 1956

The Story of Chess Gregor

BANGKOK, THAILAND, THE PRESENT TIME

Press Conference Freddie, Florence, Reporters
Where I Want to Be Anatoly
How Many Women Florence, Freddie
Merchandisers Song Walter, Merchandisers
U.S. Versus U.S.S.R. Molokov, American & Soviet Delegates
Chess Hymn Arbiter and Company
Quartet (A Model of Decorum & Tranquility) Molokov, Florence, Arbiter, Anatoly
You Want to Lose Your Only Friend? Florence, Freddie
Someone Else's Story Florence
One Night in Bangkok Freddie and Company
Terrace Duet Florence, Anatoly
So You Got What You Want Freddie, Florence
Nobody's Side Florence
Anthem Anatoly

INTERMISSION

ACT II

PROLOGUE

KENNEDY AIRPORT, N.Y., EIGHT WEEKS LATER

Arbiter's Song Arbiter and Company

BUDAPEST, HUNGARY

Hungarian Folk Song Company
Heaven Help My Heart Florence
No Contest Freddie, Walter
You and I Anatoly, Florence, Svetlana
A Whole New Board Game Freddie
Let's Work Together Walter, Molokov
I Know Him So Well Florence, Svetlana
Pity the Child Freddie
Lullaby (Apukad Eros Kezen) Gregor, Florence
Endgame Anatoly, Freddie and Company
You and I (reprise) Anatoly, Florence
Anthem (reprise) Florence

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MAESTOSO

1

2mf (div)

TPS

HN, TANG, BSN (div)

3

4

(A.W.W., STG.S., KYSD 2)

CYM

5

6

7

8

9

GLCK 8

HN SOLO

(+HN, CL.)

(ADD OB, BSN)

(+BSN)

(+VCL, BS.)

10

11

12

13

BS.

BSN + VCL.

14

15

16

17

18

FL + VNS

HN. p

(+OB, CL.)

(+BSN, VCL)

p

2 SLOW RUBATO

Soprano (S) and Alto (A) vocal lines with lyrics: MIN-DEN VAG-YAM VIS-SZAS - ZALL O - DA HOL AZ E - DES

Tenore (T) and Bass (B) vocal lines.

Piano accompaniment for measures 2-4, including a handwritten annotation (+57651).

Soprano (S) and Alto (A) vocal lines with lyrics: HA-ZAM VAR ZOLD ER-DO VIR-A-GOS RET

Tenore (T) and Bass (B) vocal lines.

Piano accompaniment for measures 5-7.

Soprano (S) and Alto (A) vocal lines with lyrics: SHAL A RE-GI RE-GI HA-ZAM MEG O TU-DM E4-ZER VIS-ZET

Tenore (T) and Bass (B) vocal lines.

Piano accompaniment for measures 8-10.

11 12 13 14

TREK VIS-SZA MEG, VIS-SZA MEG, VIS-SZA MEG

(unis) 9 9 9 9

15 16 17

AH BU-JOO-SA-SOM VE-GET ER

18 19 20 21 22

SITT VA YOH LI-J-RA SZ-EP HA-ZAM-BAN EN.

COND. / KBD. I

-3-

HUNGARIAN FOLK SONG

CUE: WALTER: "THAT SOMEONE WOULD WALK BY AND STAB YOU WITH A POISONED UMBRELLA TIP?"
(LAUGHS, PUTS ARM AROUND ANATOLY - CHOIR LEADER GIVES PITCH WITH PIPE)

ON CUE
(A CAPPELLA)

TENOR
LEAD

23 24 25

NEM CSA-BIT A MESS - ZE - SEG NEM CSA-BIT A NAG - VIL -

S.
A.

T.

B.

AH AH

26 27 28 29

AG EL - MULT MIN - EN KIS - ER - TES - EM MAR O

AH AH

30 31 32 33

TU - DOM EG - ZER VIS - ZET TREK VIS - SZA MEG, VIS - SZA MEG, VIS - SZA

(UNIS.)

AH

34 35 36 37

MEG AH BU - JDO - SA - SOM VE - GET ER

38 *h* *p* SITT VA YOH 39 U - J - RA 40 *#* *#* (b) *p* SZ - EP HA

41 ZAM-BAN EN. 42 AH 43 *pp*

180

HUNGARIAN PLAYOFF

19A

WARNING - ANATOLY: "THESE ARE OLD FRIENDS FROM MY TOWN."

CUE C.I.A. AGENT: "WHY WOULD THEY LET THREE OLD FRIENDS OF A DEFECTOR COME TO HUNGARY?"

VLNS (DIV)
+ KYBD 2

cl's

mf

HN+VCL.

2 #d.

3 hd.

4 d. #

5

6

7 d.

8 d.

(HN+VCL)

TBNS.

KYBD. 3

rit.

p (KYBD 3 AD LIB. FIL)

+ TBN. 2

HEAVEN HELP MY HEART

1 2 3 4

FL. + GLOCK. GLOCK.

(+ KYBD 3) SYNTH

VLNS $\frac{8}{8}$ mf (+ KYBD 2) VCL. HN. p

Db $\frac{Db}{F}$ Gb Ab Db Ab/Db Gb/Bb

9 FLORENCE:

10

IF IT WERE LOVE I SHOULD GIVE THAT LOVE EV-'RY SEC-OND I HAD AND I

STGS (DIV) sim.

mf HN. Gb/Bb Gb Db/F

11 (2+3) 12 (9)

DO. DID I KNOW WHERE HE'D LEAD ME TO? DID I

Ebm Ab Ebm7 sus Ab7 Fm Bbm F7

182

13

PLAN DO-ING ALL OF THIS FOR THE LOVE OF A MAN? WELL, I LET IT

PICC.

STGS, KYBD 2

14 3

15

HAP-PEN AN-Y-HOW_ AND WHAT I'M FEEL-ING NOW HAS NO EAS-Y EX-PLAN-A - TION

HN.

PICC. + SYNTH

mf

sim.

Db Ab/Db Gb Db Ab/Gb Db/F

18

REA-SON PLAYS NO PART. HEAV-EN HELP MY_ HEART. I LOVE HIM TOO MUCH.

19 20 21 3

CYM.

VLNS.

(+VLNS) (FL, HNS)

(VCL. + TBNS)

(+HN)

mf

Gb Bm Em Gb/Bb Db/Ab Gb

22

23

24

WHAT IF HE SAW MY WHOLE EX-IST-ANCE TURN-ING A-ROUND A WORD A SMILE A

VLNS, SYNTH.

Picc, SYNTH.

mf

VLNS. p

p.

p Gbm

Db

mf

p

Hh. d

25

26

27

28

TOUCH? —

Picc.

(+ E.HN, CL,
SYNTH,
GLOCK)

GLOCK

STGS.

Db

Gb

Ab

Db

Gb

Ab^{sus}

Ab7

vcl.

29

(+ BSN,
BS.)

30

ONE OF THESE DAYS AND IT WON'T BE LONG HE'LL KNOW MORE A-BOUT ME — THAN HE —

STGS, SYNTH.

sim.

p Db

Ab/Db

Gb

Db

(+ BS.)

184

31

SHOULD ALL MY DREAMS WILL BE UN- DER- STOOD NO SUR -

Eb_m Ab Eb_m⁷ sus Ab F_m Bb_m F₇

33

PRISE NOTH-ING MORE TO LEARN FROM THE LOOK IN MY EYES THOUGH I KNOW THAT

Picc. *w.w.* *mp*

Bb_m Eb Ab Eb_m⁷ sus Ab

35

TIME IS NOT MY FRIEND I'LL FIGHT IT TO THE END -

H.N. *mf* *Picc. SYNTH.*

(+STRGS.) Db Ab/Db Gb Db *vcl.*

37

38

HOP-ING TO KEEP THE BEST OF MO-MENTS WHEN THE PAS-SIONS — START

Musical score for measures 37-38. The top staff is the vocal line with lyrics: "HOP-ING TO KEEP THE BEST OF MO-MENTS WHEN THE PAS-SIONS — START". The bottom staff is the piano accompaniment, featuring chords $A\flat/G\flat$, $D\flat/F$, $G\flat$, $(B\flat m)$, and $E\flat m$. A second vocal line is present below the piano part.

39

40

41

HEA-VEN HELP MY HEART THE DAY THAT I FIND

Musical score for measures 39-41. The top staff is the vocal line with lyrics: "HEA-VEN HELP MY HEART THE DAY THAT I FIND". The bottom staff is the piano accompaniment, featuring chords $G\flat/B\flat$, $D\flat/A\flat$, and $G\flat$. Instrumental markings include "VLS, HN.", "(+ TPTS, Cts.)", and "VLS.". Dynamics include mf .

42

43

44

SUD-DEN-LY I'VE RUN OUT OF SE-CRETS SUD-DEN-LY I'M NOT AL-WAYS ON HIS—

Musical score for measures 42-44. The top staff is the vocal line with lyrics: "SUD-DEN-LY I'VE RUN OUT OF SE-CRETS SUD-DEN-LY I'M NOT AL-WAYS ON HIS—". The bottom staff is the piano accompaniment, featuring chords $G\flat m$ and $D\flat$. Instrumental markings include "VLS, SYNTH.", "CL, SYNTH.", and "HN.". Dynamics include mf and p .

186

45

MIND MAY-BE IT'S BEST TO LOVE — A STRAN-GER WELL

46 47 48

(+ STRGS, SYNTH.)

STGS. Db Gb Db Gb Db_{sus} Db

vcl. d

49

A TEMPO

THAT'S WHAT I'VE DONE HEA - VEN HELP MY HEART

50 51

ten. A TEMPO

VLNS, KBD. 2 FL, SYNTH. mf

mf Gb (Db/F) Ebm Ab Db AB/Db

HN (+vcl. BS.)

52

molto rit.

HEA - VEN - HELP MY HEART

53 54

molto rit.

Ab_{7sus} Db PP

Gb/Db

HEAVEN HELP MY HEART PLAYOFF

20A

VLNS

1 4

W.W.'s

(+KBD. 3)

KYBD 2

HN, TONS,
CELLI, KYBD 2

(+BS. SUST.)

2 3 4

5 6 7

KBD. 3

FL, HN.

C G D

P P

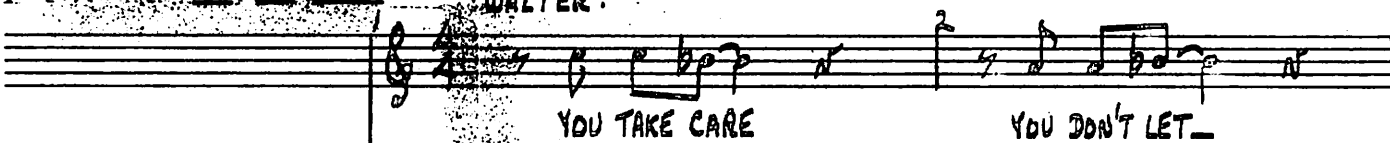
188

WINNING

WARNING: FREDDIE: "YOU TELL THE SECY OF STATE THAT... HE CAN KISS MY ASS!"

CUE: FREDDIE: "AND YOU CAN TELL THOSE TWO COMMIES IN HEAT... A LITTLE LESS POLLUTED-
LIKE THE BUTTER."

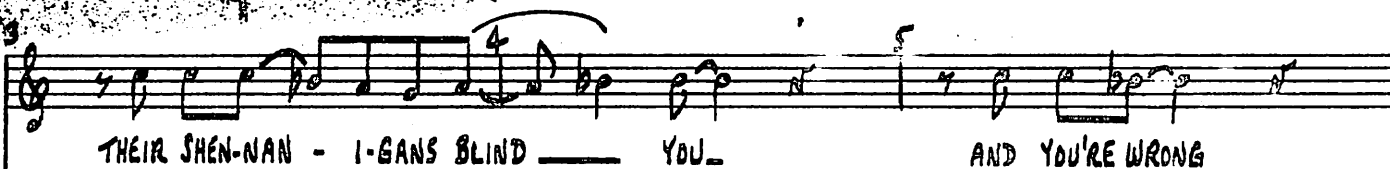
WALTER:



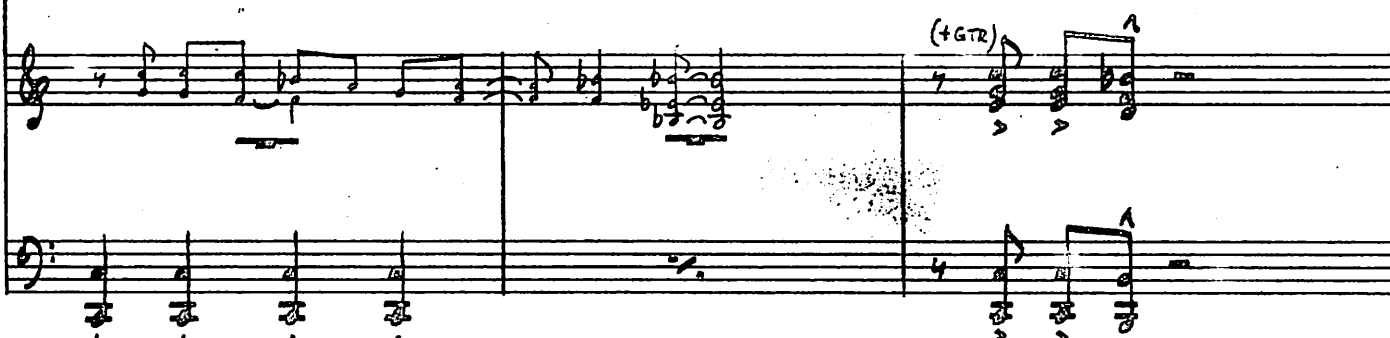
Musical staff with lyrics: YOU TAKE CARE YOU DON'T LET_



Musical staff with guitar and strings notation: GTR. STRINGS



Musical staff with lyrics: THEIR SHEN-NAN - I-GANS BLIND YOU AND YOU'RE WRONG



Musical staff with guitar and keyboard notation: (+GTR) KBD.2



Musical staff with lyrics: TO FOR-GET YOU'VE GOT YOUR COUN-TRY BE-HIND YOU



Musical staff with guitar and keyboard notation: GTR. KBD.2

9 FREDDIE:

10 11 12

YOUR A FOOL IF YOU THINK_ YOU CAN WAVE A FLAG AND IN-SPIRE SOMEDRA-MA-TIC AC-TION

KBD.3

GTR.

(ACTIVE BS. LINE)

13 14 15 16

IF I WANT_ BAD E-NOUGH_ THEN IT'S IN_ THE BAG IF I DON'T YOU'RE A MERE_ DIS-TRAC-TION

(GTR. CONT'D.)

17 HALF TEMPO FEEL WALTER:

18

YOU TAUGHT ME BA-BY HOW THE FEW WHO WIN AC-QUI-RE

FLT./STGS (UNIS)

f

f HW/TBNS (DIV)

KBD.3

14 20

WHAT THEIR HEARTS DE-SI-RE IT AIN'T PRAC-TICE IT AIN'T

21 22 23

SKILL - THEY'LL HELP - BUT NOT AS MUCH AS WANT - ING WILL

24 **FREDDIE:** 25 26

NO CON-TEST BA-BY PAY NO MIND TO REP-U-TA-TION YOU WANT CON-CEN-TRA-TION?

HN/TBNS(DIV.)

27 28 29

WHEN THEY PICK HIM OFF THE FLOOR IT'S 'CAUSE I WANT-ED IT A LIT-TLE MORE

BACK TO FEEL I

WALTER:

30

YOU CAN WIN YOU CAN LOSE TAKE OR BE - A POS-SES - SION

34 35 36 37

YOU TAUGHT ME HOW TO CHOOSE AND THE KEY - IS OB-SES - SION

GTR/B.SAX/KBD.2,3 192

38 FREDDIE:

39

40

41

SEE MY EYES, ARE THEY SAFE, — ARE THEY E - VEN SANE? ARE THEY WARM WHEN THEY SEEM — TO GREET YOU?

KYBD 3 + GLOCK

DR. FILL

GTR

(ACTIVE BS. LINE)

42

43

44

45

YOU DON'T KNOW, YOU CAN'T TELL, BUT IT SHOULD BE PLAIN THESE ARE EYES THAT ARE GON - NA BEAT YOU! —

FL. + STGS

(BIG DR. FILL)

(GTR. CONT'D)

46 HALF TEMPO FEEL

(2)

47

DON'T E - VER TELL ME I DON'T KNOW THE WAY TO PLAY IT

FLT./STGS (UNIS)

HN/TBNS (DIV)

KYBD. 3

Bs.

48

49

DO I HAVE TO SAY IT? DOES-N'T MAT - - TER WHAT HE

50

51

52

TRIES, I HAVE HIM, YOU CAN SEE IT IN THE EYES. —

59

BOTH:

60

61

NO CON-TEST, BA-BY. BARE-LY AN-Y POINT IN PLAY-ING WHEN IT'S JUST DE-LAY-ING

194

62

63

64

WHAT WE BOTH - AL-READ-Y KNOW - HE LOST - IT A WO-MAN AND A HALF A - GO -

OB, CL, TPTS

(TPTS)

OB.+CL.

W.W+STGS

Am Am⁹

65

66

66A

HE LOST - IT A

KYBD 3

GTR. SOLO

66B

rit.

66C

67

WO-MAN AND A HALF A - GO

VLNS

GUITAR - WILD "GO MAD" SOLO

rit.

TIMP. + T.T.

PLAYOFF

68

STGS

rit. e dim.

VLNS, CL+FL(8va)

69

70

71

REHEARSAL PND.
PLAY MELODY

WIND CHIMES

+ GTR.

f

rit. e dim.

KYBD 2

VCL

(+BS)

NOT TOO SLOW!

72

OB.
SOLO

73

74

75

CL.+
VLNS

CL.

GLOCK.

VCL.

76

77 rit. e dim.

78

HN.

PIANO

STGS

rit. e dim.

YOU & I

CUE: FLORENCE:
 1 "YOU MARRIED HER"
 KBD.2 "CELESTE"
 2
 3 KBD.3 "HARP"
 4
 rit.
 (+BS.)

5 LARGETTO
 FLORENCE: (+ "CELESTE") 6
 7
 8
 THIS IS AN ALL TOO FA - MI - LI - AR SCENE LIFE IM - PER - CEP - TI - BLY COM - ING BE - TWEEN
 (+STGS.)
 mp

9
 10
 11
 12
 THOSE WHOSE LOVE IS AS STRONG AS IT COULD OR SHOULD BE
 poco rit.

13 ANATOLY:
 FLORENCE: 14
 15 ANATOLY:
 NOTH - ING HAS AL - TERED, YET EV - ERY - THING'S CHANGED NO - ONE STANDS STILL
 a tempo

16 **BOTH:**

17 18 19

STILL I LOVE YOU COM-LETE-LY AND HOPE I AL - WAYS WILL!

(+STGS.)

(+ "HP.")

20 **ANATOLY:**

(+GTR.)

21 22

WHY DO WE NEED TO PUT LOVE IN - TO WORDS? CAUS-ING CON - FU -

(+STGS.)

23 24 25 26

SION WE PRO-TEST EX-PLAIN RE - AS-SURE IN

"HP." GLOCK

2, P. HNS, TBN.

HNS, TBN.

27 28 29 30 *poco rit.*

VAIN COME TO NO CON-CLU - SION

GLOCK

2 HNS, TBN.

(+HNS.)

(+TBN.)

poco rit.

198

31 ATEMPO FLORENCE:

32 *ten.* 33 34

I'D GIVE THE WORLD TO STAY JUST AS WE ARE IT'S BET-TER BY FAR

HNS. TBNS. (DIV.)

mf *sub. p* *f*

(+STRGS. KBD. 2, GTR.)

mf *sub. p* (+TIMP.)

35 36 37 38

NOT TO BE TOO WISE NOT TO RE - A - LISE

FLUG. HN. + TBNS.

Hn. *f* *f* *f* *f*

KBD. 2

39 *meno mosso* 40 41 42 *rit.*

WHERE THERE'S TRUTH THERE WILL BE LIES.

Hn. + TBNS.

pp *pp*

54 (+ STRGS.)

55 56 57

F. YOU AND I WE'VE SEEN IT

A. WE'VE SEEN IT

"ARABESQUE + HARP"

mp

58

59 60 61

F. ALL CHAS-ING OUR HEARTS DE - SIRE

A.

62

63 64 65

BOTH: (UNIS. SOUND)

YET WE GO ON BE-LIEV-ING - NOTH-ING CAN HARM US

(+ CL'S.)

(+ HN.)

T.B.S. VC.

TIMP. PPP

200

66 67 68

THIS IS FOR EV - ER

STGS. FL'S. P. mf

HN, TBNS. HN, TBNS. TIMP.

69 70 71

f HN + TBNS.

mf 3 3 3 3 3 3 3 3

BS. TIMP.

72 73 74 75 rit.

STGS + TPTS VLNS + W.W. rit.

f HN + TBNS. GLOCK.

rit.

201 * 21 *

76 (rit.)

77 SVETLANA:

78

Musical score for measures 76-78. Includes vocal line with lyrics "YOU KNEW BET-TER THAN ME", piano accompaniment, and a clarinet (CL.) part. Dynamics include *mp* and *vcl.*

79

80

81

Musical score for measures 79-81. Includes vocal line with lyrics "WHERE YOUR AM-BI-TIONS WOULD TAKE US. I KNEW", piano accompaniment, and guitar (G.) part. Chords include Bm, F#7/C#, Bm/D, Bm, Em, and B7/F#.

82

83

84

Musical score for measures 82-84. Includes vocal line with lyrics "SOON-ER THAN YOU THAT THOSE AM-BI-TIONS WOULD BREAK US.", piano accompaniment, and violin/viola (VLNS) part. Chords include Em/G, C#m7-5, Bm, Bm9-5/F#, and Bm.

202

85 86 87 88

YOU WOULD NOT BE-LIEVE ME WHY SHOULD YOU BE-LIEVE ME? I HELD YOU

VLNS

Em (vcl) Em-5 Em Bm Bm-5 F# Bm

89 90 91 rit.

BACK. YOU AND YOUR DREAMS. WHO NEEDS A

E.HN

C#7 Bm p.D F#m rit.

92 93 94 95

DREAM? WHO NEEDS AM-BI-TION? WHO'D BE THE

VLNS (DIV) KBD. 2 (stacc.) mp

mp #p. C#7 F#m9 F#m F#m

85. 0 4 4 0 4 4 # 4 4 4 4 0 4 4 0 4 4

96 97 98 99

FOOL IN MY PO - SI - TION? YEAR AF - TER

Chords: Bm^F, Bm^b, Bm⁷, Bm^b, F#m⁹, F#m^{b5}, F#m⁹, F#m

100 101 102 103

YEAR I'M STILL DE - NY - ING AN - Y - THING'S

Chords: Bm^F, Bm^{b5}, Bm, Bm^b, F#m⁹, F#m^{b5}, F#m

104 105 106 107

CHANGED AN - Y - THING'S DY - ING BUT THEN

POCO RIT. E DIM.

Chords: G#m^F, #F, Bm^b, C#7, F#m⁹, F#m, Bm^b, Bm⁷

207

119 SVETLANA & ANATOLY

120 121 122 123

YOU AND I WE'VE SEEN IT ALL

STGS (DIV.)

(+CELESTE & HARP)

P LEGATO

124 125 126 127 128

BEEN DOWN THIS ROAD BEFORE BUT I GO ON PRE-TENDING

CL'S.

KBD. 3

BS. P.

129 130 131 132 133

STORIES LIKE OURS HAVE HAPPY ENDINGS

HN.

VLS. P.

PP HN.

PP TBNS.

TIMP.

PPP

205

FREDDIE GOES METAL

CLAR MOLOKOV:

"NOW GET OUT OF HERE,
YOU DISGUST
ME.."

$\downarrow = 108$

1 2 3 4 5

f GTR./KBD. 2

DRS. f

Bs. f

6

GTR, KBD. 2

7

sim. →

8

ROCK ORGAN (CLUSTER)

9 10

206

11

FREDDIE:

WHAT'D I SAY? TELL ME! MAKE MY DAY TELL ME

GTR., KBD. 2

(sim.)

13 You GOT IT WRONG, HE'S WASHED UP AND IT'S ME IN POLE PO - SI - TION

14 15

16

17 SPREAD THE NEWS, TELL THEM IT'S A CRUISE, TELL THEM

(sim.)

18 19 20

I'M ON A ROLL, FLY-ING HIGH — WORK-ING ON — HIS DEM- O- LI - TION.

(GTR.)

7 TIMP.

21

22 23 24

I KNOW THAT I'VE GOT HIM NOW AND IT'S ALL — DOWN TO THE DAY — WHEN I

GTR, KBD. 2+3

(+BS.)

25 26 27 28

TOLD HER TO GET OUT OF MY LIFE — WHAT A MOVE! — WHAT'D I SAY —

FILL

208

29

30

31

THAT'S THE REAL — STO-RY YOU CAN RE-VEAL — ON MY OWN —

GTR.

32

33

IT'S BE - COME — A WHOLE 'NEW BOARD GAME

34

35

molto rit.

36

I TELL YOU PEO- PLE YOU'VE JUST SEEN A WHOLE NEW BOARD GAME. —

(ROCK END)

molto rit.

(+TIMP.)

37

A TEMPO

38 39

KBD. 2+3

mp d.

vc. d.

GTR. p. dim.

BS. ff P.

Ped.

40 41 42

(+vc.) P.

Ped.

Ped.

Ped.

43 44 VLNS. 45

poco rit.

poco rit.

Ped.

Ped.

Ped.

CHESS UNDERScore

CUE ANATOLY:

77 "I KNOW THIS,
I DO!"

REHEARSAL
MELODY

78 79 80

sfz w. w. (div.)
KBD. 3

PIANO
ONLY

0/3

81 82 83

85 STGS. (DIV.) 86 87 (STGS.)

88 89 CELLS (DIV.) 90 (FULMS.)

LET'S WORK TOGETHER

CUE: WALTER: "I KNOW IVAN. I KNOW"

MDLQKDV:

1 2 3 4

SOLO VLN.

CLAR.

(+KBD. 2)

(+GTR.)

(+BASS)

NOW

5

YOU AND I WE'VE BEEN A - ROUND _____ WE'VE SEEN THEM ALL COME AND GO _____

mf

(KBD. 2 TACET)

mf

212

7

WE DON'T NEED TO PUT EACH O-THER DOWN.

8

Detailed description: This system contains measures 7 and 8. It features a vocal line with lyrics, a piano accompaniment, and a bass line. Measure 7 starts with a treble clef and a key signature of one flat. The piano part includes chords and arpeggios. Measure 8 continues the melody and accompaniment.

9

WALTER:

THIS IS NOT WHAT I WAN - TED TO HEAR

10

Detailed description: This system contains measures 9 and 10. Measure 9 is marked 'WALTER:'. The vocal line has lyrics. The piano accompaniment features complex chords and arpeggios. Measure 10 continues the piece.

11

TOO SIN - CERE I DON'T WANT TO

12

Detailed description: This system contains measures 11 and 12. The vocal line has lyrics. The piano accompaniment continues with chords and arpeggios. Measure 12 concludes the system.

13

MOLOKOV:

14

KNOW. DON'T BE TOO QUICK TO CON - DEMN AND DON'T AS - SUME YOU'RE ON TOP.

15 **WALTER:** 16 **MOLOKOV:**

C'M - ON I - VAN YOU CAN'T WIN 'EM ALL. AND WHY NOT?

17 **(MOLOKOV:)** 18

OR AT LEAST WE CAN GO FOR A DRAW

214

19 WALTER:

20 MOLOKOV:

TELL ME MORE ON - LY TALK - ING

21

22

SHOP! THERE COMES A TIME WHEN WE SHOULD POOL RE -

23

24

25

- SOUR - CES COULD BE THE AN - SWER TO OUR NA - TION'S PRAYERS. -

26

27

LET'S WORK TO - GETH - ER FOR THE ON - LY

28

29 30

COURSE IS TO MIX OUR LAIS-SEZ WITH OUR SAV-OIR FAIRES —

VLNS. CL. 5

31

32

WE DO OUR BEST WORK WHEN WE HUNT IN PAIRS.

216

"MOVE ON"

33

VAMP UNTIL CUE

33A

33B

33C

33D

33E

33F

33G

34A

ON CUE

WALTER:

I

35

36

HOPE YOU DON'T MIS-UN- DER- STAND FOR I DON'T WANT TO CLOSE DOORS

ti

VLNS.

37

38

WE'RE COM-MU - NIC - A - TORS AF - TER ALL.

CL.

VLN.

39

MOLOKOV:

40

WELL WE ALL HAVE OUR OWN POINT OF VIEW

41

42

MAY BE YOU OUGHT TO STICK TO

(+KBD. 2)

218

43

WALTER:

44

YOURS I LIKE TO BE MY OWN MAN BUT IN THE LIGHT OF YOUR WORDS—

45

MOLOKOV:

46

— NO, THE LIGHT WAS IN THE EN-VEL-OPE VER-Y GOOD!

VLN.

(BASS) T

(+KBD.2)

47

WALTER:

48

49

50

MOLOKOV:

BUT IT'S TIME TO PUT RAN-GOR A-SIDE PET - TY PRIDE STRICT-LY FOR THE

VLN. >

CL.

VLN.

KBD.2

51

WALTER:

52

BIRDS! THERE COMES A TIME WHEN WE SHOULD POOL RE -

(+KBD.2)

53

54

55

SOUR-CES COULD BE THE AN-SWER TO OUR NA-TION'S PRAYERS -

VLN. CL. BS.

56

57

58

LET'S WORK TO-GETH-ER FOR THE ON - LY COURSE IS TO MIX OUR

(+VLN.) (+BS.)

220

59 LAIS - SEZ WITH OUR SAV - OIR FAIRES _____ 60

61 YOU KNOW HOW MUCH THAT HELPS THE GUYS UP - STAIRS. 62

VLN. CL. V. CL. VLN.

63 VAMPTIL CUE WARNING MOLOKOV: "POOR ANATOLY, THAT'S FOUR IN A ROW" 66

CUE MOLOKOV: "WHAT HE MUST BE FEELING" 67 ON CUE

VLN. CL./VLN.

KBD. 2 mp

68

BOTH:

69 70

LET'S WORK TO-GETH-ER AND THE WORLD IS SA-FER THE BER-LIN

CL.

VLN.

(+KBD. 2)

71 72

WALL BE-COMES A BACK-YARD FENCE

CL.

73

74 75

AND OUR CO-OP-ER-A-TION PAVES THE WAY FOR OUR PRIME-TIME

VLN.

(+BS.)

2??

76

LEAD-ERS AND THE MAIN E - VENTS

(CL./VLN.)

78

BE - HIND THE SCENES WE SHOW SOME COM - MON SENSE

CL.

VLN.

80

A LIT - TLE MU - TU - AL CON - VEN - I - ENCE

LET'S WORK TO -

83

WALTER:

84 MOLOKOV:

85

GETH-ER. COM-RADE BUD-DY IT'S OUR BEST DE-FENSE

86

WALTER:

87

88

89 (FALSETTO)

MOLOKOV:

224

LET'S WORK PLAYOFF

51 52 53 VLNS. 54

CL. (MELODY)

(+ KBD. 2,
GTR.)

(+ BASS)

55 56 57

CL.

58 (+ VLNS.) 59 60

CUE FLORENCE: "I CAN LOOK AFTER MYSELF, ANATOLY."

A Clavier
Violins

B 3rd Keyboard P

C P

D E F P

CUE SVETLANA: "THINGS CHANGE, DON'T THEY."

3,4

1 2 3 4

FLORENCE (K1)

SVETLANA (K1)

5 6 7

FLO. (K3)

SV. (K3)

f (+ VLNS (SUS)) K1/2

STEADY ROCK BALLAD

8 NO THING IS SO GOOD IT LASTS E-TER-NAL-LY

FLO.

(KBP)

(Bb) (F7/C) (Bb/D) (Bb)(Dm/A)

11 PER-FECT SI-TU-A-TIONS MUST GO WRONG BUT THIS HAS NE-VER YET PRE-

FLO.

(Gm) (Gm/F) (Eb)(K1B2) (Bb/F) (F/Eb)

14 VEN-TED ME WAN-TING FAR TOO MUCH FOR FAR TOO LONG

FLO.

(Eb) (Eb/D) (Cm) (F) & (F7) (F7) mp

+ CLTS/K1B2
VLS/VC

17 LOOK-ING BACK I COULD HAVE PLAYED IT DIF-FERENT-LY LEARNED-

FLO.

(KBP) (Bb) (F7/C) (Bb) mp

+ GTR/K1B2
VC

19 — A LIT-TLE MORE BE-FORE I FELL. 20 BUT IT TOOK TIME TO UN-DER-

FLO.

(Gm) (C7) KOR LANG (Eb) (Bb/F) (F/Eb)

(Bb) (VC)

22 STRAID THE MAN NOW AT LEAST I KNOW I KNOW HIM WELL. WASN'T IT GOOD

FLO.

(Eb) (Gm/b) (Cm) (Cm/Bb) (F)

25 WAS-N'T HE FINE IS-N'T IT MAD...

FLO.

OH SO GOOD — OH SO FINE

SV.

(F7(b9))

f (Bb) (Eb add 9/Bb)

27 — NESS HE CAN'T BE MINE BUT

FLO.

HE CAN'T BE MINE

SV.

(VINT) (C7) (F7/GTR VINT)

(Ebm/Bb) (Bb) (Ebm/Gb)

29 IN THE END HE NEEDS A LIT-TLE BIT MORE THAN ME, MORE SE

FLO.

SV.

(HORN/KYB3)
VC

(Bb) / (FA) / (Gm) / P(C7/Eb) /

31 CU-RI- TY 32 I KNOW HIM SO WELL

FLO.

SV.

HE NEEDS HIS FAN-TA-SY AND FREE - DOM

(COR ANG)

(Bb/F) mp / (F/E) / (Eb) / (F9sus) (F7)

33 34 35

FLO.

SV.

NO-ONE IN YOUR LIFE IS WITH YOU

(F#7/G#7) VIN

(KYB1) (A LITTLE MORE)

f (Bb) (Eb7/Bb) (Eb7/F) (F) (Bb) mp / (F7/C)

36 CON-STANT-LY 37 NO-ONE IS COM-RE-TELY ON YOUR SIDE 38

SV.

(Bb7/D) / (Bb) / (Gm) / (Eb) /

39 AND THOUGH I MOVE MY WORLD TO BE WITH HIM

SV.

(Bb/F) (F/Eb) (Eb)

(KYB3)

41 STILL THE GAP BETWEEN US IS TOO WIDE.

SV.

(Cm) (Cm/Bb) (F7)

(Cts/KYB2 Vln/Vc)

43 LOOK-ING BACK I COULD HAVE PLAYED THINGS SOME O - THER

FLO.

SV.

LOOK-ING BACK I COULD HAVE PLAYED IT INF-FERENT-LY

(Vln/Vc) (Kb1 -sm) (Bb) (F7/C) (Bb)

(+Gtr/KYB2/Vc)

45 WAY

FLO.

46 I WAS JUST A LIT-TLE

SV.

WON A FEW - MORE MO-MENTS, WHO CAN TELL?

(Bb) (Gm) (Hm) (Eb)

(Flt/Cor) (Kb1)

47 CARE-LESS MAY-BE BUT NOW AT LEAST I KNOW HIM WELL

FLO.

SV.

BUT I WAS E-VER SO MUCH YOUN- GER THEN

49 I KNOW I KNOW HIM WELL

FLO.

SV.

NOW AT LEAST I KNOW I KNOW HIM WELL WAS-N'T IT GOOD

51 OH, SO GOOD 52 OH, SO FINE 53 HE WON'T BE MINE

FLO.

SV.

WAS-N'T HE FINE D-NT IT MA-DNESS HE WON'T BE MINE

54 DID-N'T I KNOW 55 HOW IT WOULD GO

FLO.

SV.

DID-N'T I KNOW HOW IT WOULD GO

56 IF I HAD... FROM THE START WAY

FLO.

SV.

(Gm) (Vln/Vc) (Gm/F) (+GTR) (C) (HN) (C/Bb) (TPT)

58 AM I FALLING A-PART? WAS-N'T IT GOOD?

FLO.

SV.

(Vln/Vc) (Vln) (sim) (GTR) (F/A) (Gm7sus) (F) (F7) (TPT) f(Bb) (TPT)

60 IS-N'T IT MADNESS HE WON'T BE MINE WAS-N'T HE FINE HE WON'T BE MINE

FLO.

SV.

(Vln-sim) (GTR) (Eb add9/Bb) (TPT) (FLT/Vln/Vc) (COR ANG) (FLT/CLT) (E7/Bb)

62 BUT IN THE END HE NEEDS A LITTLE BIT

FLO.

SV.

(Bb) (E7m/Gb) (HN/GTR) (HN/CB3/Vc) (Bb) sub p (F/A)

POCO RIT. DIM.

64 MORE THAN ME, MORE SE-CU-RI-TY

65 HE NEEDS HIS FAN-TA-SY AND

(COR ANG)

(Gm) / (C/E) / (Bb/F) / (F/Eb)

66 I KNOW HIM SO... (MENO MOSSO) WELL

67 FREE-DOM IT TOOK TIME TO UN-DER-STAND HIM.

(Eb) / (F9sus) / (F7) / (C/E) / (Ebmb) / (Bb/D) / (C#)

69 I KNOW HIM SO... (SLOW) WELL

70 I KNOW HIM SO... WELL

71 (AT/CUT/GRIND)

(Cm) / (F9sus) / (F7) / (Bb)

WARNING-FREDDIE: "... WINNERS AND LOSERS, FLORENCE -
AND YOU ARE A LOSER."

CUE (LONG PAUSE) "WHERE WERE WE?"

$\text{♩} = 64$

AMERICAN

1 SLOW 8 BEAT VAMP 2

(KYB 2 - CELESTE)

(p) *(mf)*

3 WHEN I WAS 9 I LEARN'T SURVIVAL TROUGHT MY-SELF NOT TO CARE

Am.

(KYB 2 - SIM) (KYB 3 - STRINGS)

(p) *(mf)*

(G7) (G7sus) (G) (C)

5 I WAS MY SINGLE GOOD COMPANION TAKING MY COMFORT THERE

Am.

(A7) (A7) (Dm)

7 UP IN MY ROOM I PLANNED MY CON-QUESTS 8 ON MY OWN NEVER ASKED FOR A HEL-PIXS

Am.

(Bb) (Eb) (Cm) (F) (F/E) (Dm) (Bb/D)

9 HAND AND NO-ONE WOULD UN-DER- STAND

Am.

(KYB3 sim) (KYB11) (Eb) (F7) (Bb)

11 I NEVER ASKED THE PAIR WHO FOUGHT BE-LOW JUST IN CASE THEY SAID

Am.

(KYB3-sim) (G7) (Cm)

13 NO.

Am.

(Cm) (Ebmb) (Bb)

15 PITY THE CHILD WHO HAS AN BI-TION ^{KNOWS} WHAT HE WANTS TO DO

Am. *etc*
(G7) (G7) (C)

17 KNOWS THAT HE'LL NE-VER FIT THE SY-STEM 18 OTHERS EX-PECT HIM TO

Am. (KYB3-Sim)
(A7) (A7) (Dm)

19 PITY THE CHILD WHO KNEW HIS PAR-ENTS 20 SAW THEIR FAULTS SAW THEIR LOVE DIE BEFORE HIS

Am. (Bb) / (Eb) (Cm) (F) / (Dm) (Bb/D)

21 EYES 22 PI-TY THE CHILD THAT WISE.

Am. (Eb) (F7) (Bb)

23 HE NEVER ASKED DID I CAUSE YOUR DISTRESS JUST IN CASE THEY SAID

(KyB3-Sim)
(G7)
(Cm)

25 YES! 26 WHEN I WAS 12 MY FATHER MOVED

(Cm) (Ebmb) (Bb)

27 OUT 27A LEFT WITH A WHIMPER NOT WITH A

(KyB2) (SQUEALING)
(KyB1) (Ab) mf
(Cb)
(DRUMS IN)

28 SHOUT 28A I DID-N'T MISS HIM HE MADE IT

(Eb) (Bb)

29 PER-FEC-TLY CLEAR 29A I WAS A FOOL AND PRO-BA-BLY

30 QUEER 3/ FOOL THAT I WAS I THOUGHT THIS WOULD

32 BEING 32 THOSE HE HAD LEFT CLO-SER TO -

34 -GE- THER 35 SHE MADE HER MOVE THE MO-MENT

HE CRAWLED A-WAY I WAS THE LAST THE WO-MAN

Am

(Bb) (GTR) (sim) *picc off mf*

(KYB 1 (SP1A0)) (KYB 2 (BLACK)) (Cm7-5) (Bb/D) (Eb m) (Bb/D)

TOLD. SHE NE-VER ⁴⁰ LET HER ⁴¹ BED GET

m.

(Bb) (Cm7-5) (Bb/D) (Eb m) (F)

COLD. SOMEONE MOVED ⁴³ IN I ⁴⁴ SHUT MY

m.

(Bb) (Cm7-5) (Bb/D) (Eb m) (Bb/D)

DOOR. SOMEONE TO ⁴⁶ TREAT HER ⁴⁷ JUST THE

Am

(Bb) (+KYB3 (SP1A0)) (Cm7-5) (Bb/D) (Eb m) (Fm)

48 SAME WAY 49 AS BE 50 FORE.

Am.

(KVB1-STR/HN)

(Gb) (Ab) (Gb) (Ab) ff

51 I TOOK THE ROAD OF LEAST RE-SISTANCE 52 I HAD MY GAME TO PLAY

Am.

(KVB1 KVB2-HIGH STR/HN)

ff (G7) (G7) (C)

53 I HAD THE SKILL AND MORE THE HUN-GER EA-SY TO GET A-WAY

Am.

(KVB1+2)

(A7) (A7) (Dm)

55 PITY THE CHILD WITH NO SUCH WEAPONS NO DE-FENCE NO ES-CAPE FROM THE TIES THAT

Am.

(KVB2 STRINGS)

(B7/D) (Eb) (F/Eb) (F) (Dm) (Bb/D)

57 **BALD** ALWAYS A STEP BE-HIND 58

Am.

(Eb) (Am75) (keep ff) (Bb)

(+GTR.)

59 I NE-VER CALLED TO TELL HER ALL I'D DONE I WAS ON-LY HER

(G7) (Cm)

(GTR/KYB1+2)

61 **f** **ff** **ff** **ff** **ff** **ff** 62 **TUTTI** 63

Am.

SON !

(Cm) (Bbm/Db) (Eb) ff (Eb) (KyB3-GUSS) (+YLN 1) (Eb)

(KyB2) GTR (KyB1+2)

64

(Eb) (Ab) (Ab) (Eb) (Eb)

67 68 69 PITY THE CHILD BUT NOT FOR-EV-ER

sub pp (celeste)
slower-tempo 1
KBD.2 (solo)

(Bb) (G7)

70 NOT IF HE STAYS THAT WAY HE CAN GET ALL HE E-VER WAN-TED

(G7) (C)

72 IF HE'S PRE-PARED TO PAY PITY IN-STEAD THE CARE-LESS MO-TIER

sub ff
molto

DB, CL (KYB 2/ULN 1) (+KYB 1 - HEAVY ROCK PIANO)

(A7) (Dm) (Bb/D) (Eb) (F/Eb)

(TIMP)

74 WHAT SHE MISSED WHAT SHE LOST WHEN SHE LET ME GO AND I WONDER DOES SHE

(F) (Dm) (Bb/D) (Eb) (Cm)

76 KNOW _____ I WOULD-NT CALL A CRA-ZY THING TO DO _____
 Am.

(F/A) (Fm/Ab) (G7) (Fadd9/A) (G7-9/B)

78 JUST IN CASE SHE SAID WHO?
 Am.

(+F,OO) (Cm) (Cm) (N.C) (Ebm6) (Cm7-5)
 (GTR/KYB1) KYB2 YLN/KB TPTS.!

80
 Am.
 (GTR-SOLO AD-LIB) f.f (Bb) (KYB3-TUB BELLS) (Bb/Ab) (Ab)

82 RIT MOLTO 83 84
 Am.

(Eb) (Bb) (GTR-CADENZA) (+Timp)

BUDAPEST STREETS

27

1 2 3 4 STGS DIV. 5

KYBD. 2
ff

KYBD. 3

6 (STGS) 7 8 9 10

FOR REHEARSAL: PLAY MELODY

HN, TBNS, GTR, BS.

W.W'S DIV.

TPTS DIV. DAS

11 KYBD. 3 12 13 14 W.W'S DIV.

HN, TBNS, GTR, BS.

MELODY FOR REHEARSAL

mf

sim.

15 16 17

WIND CHIMES

TPTS. DIV. + DMS

(STGS)

HN, TBNS, GTR, BS.

MELODY FOR REHEARSAL → (+XYLO) Bua

18 (STGS) 19 20

Bua (+w.w's)

21 22 23

(VAMP UNTIL CUE)

SIGHT CUE: MOLDKOV ENTRANCE ON CUE

ON CUE (+TBNS, CELLO) BS, TIMP.

FADE UNDER TBNS.

246

FATHER'S LULLABY

WARNING: MOLOKOV:

"ASK THE RUSSIAN"

CUE: MOLOKOV: "HE WANTS TO BE ALONE WITH YOU."

SLOWLY

2

Musical staff with notes, dynamics (FL., mf), and measure numbers (2, 3, 4, 5).

Keyboard accompaniment staff with notes, dynamics (pp), and measure numbers (6, 7, 8, 9).

Musical staff with notes, dynamics (OB. + CL., FL.), and measure numbers (6, 7, 8, 9).

Keyboard accompaniment staff with notes, dynamics (p), and measure numbers (7, 8, 9).

Musical staff with notes, dynamics, and measure numbers (10, 11, 12).

Keyboard accompaniment staff with notes, dynamics, and measure numbers (10, 11, 12).

13

FATHER:

(FLORENCE RECOGNIZES THE SONG... STARTS TO SING AN OCCASIONAL WORD)

14

15

A-LUDJ KI - CSI LAN - YKAM HUNYD BE SZEM-EC-SKED AL-MOD E - DES SZARN-YAN

STGS

pp p

16

17

18

SU-HANJ KONN-YE-DEN A-PU-KAD E - ROS KE - ZEN

19

20

21

E-LA-LUDT A PAR - NAD EL-AL SZIK A FENY SU-HANJ KIC-SI LANY - KAM

22

23

24

AL-MOD KEK E - GEN A-PU-KAD E - ROS KE - ZEN

E.H.N.

25 VLS. 2

26 FLT.

27

28

29 FLT.

30 FATHER:

31

32

JA-TE-KA-ID AR - VAN VAR-NAK SZER-TE-SZET EG-YE TIEN BO-GAR - KAM

STGS. (DIV.)

LEGATO

p

33

(FATHER)
+ FLORENCE:

34 35

AL-UDJ KONN - YE - DEN A - PU - KAD E - ROS KE - ZEN

(STGS)

(+ KYBD. 2)

TIMP
+ CYM

36

HN. + TBNS
(DIV.)

37 38

f

(+ W.W., STGS, GTR)

f molto legato
use sustain pedal

CYM.

39

40 41

poco rit. e dim.

poco rit. e dim.

(+ TIMP.)

KYBD. 2

ATTACC

250

2 ANATOLY: "I DON'T KNOW" 3

Musical score for measures 1-3. The score includes a vocal line and piano accompaniment. The piano part features a keyboard part (KBD. 2) and a cello part (CELLI). The vocal line is for Anatoly, with the lyrics "I DON'T KNOW". The piano accompaniment includes a bass line and a drum part (DRS.).

4 ARBITER'S ASSISTANTS: (+KBD. 2)

Musical score for measures 4-6. The score includes a vocal line and piano accompaniment. The piano part features a guitar part (GTR) and a keyboard part (KBD. 2). The vocal line is for the Arbiters' Assistants, with the lyrics "DID YOU MAKE IT CLEAR THAT HE HAS TO BE HERE? DOES HE UNDERSTAND". The piano accompaniment includes a bass line and a drum part (DRS.).

7 [ARBITER:] 8 9

Musical score for measures 7-9. The score includes a vocal line and piano accompaniment. The piano part features a guitar part (GTR) and a keyboard part (KBD. 2). The vocal line is for the Arbiters, with the lyrics "HOW STRAIGHT-FOR-WARD THE GAME WHEN ALL ITS RULES ARE RE - HE WILL LOSE HIS TITLE?". The piano accompaniment includes a bass line and a drum part (DRS.).

10 (ARBITER)

11

12

SPECT-ED (ARBITER'S ASSISTANTS) (+KBD.2)

DID YOU MAKE IT CLEAR

THERE ARE NO EX-CEPTIONS?

AND THESE RULES ARE THE SAME FOR A

p TIMP. (DRS CONT.)

13

14

CHAM - PI - ON OR FOR A

NOV - ICE.

15

16

NO SHOW, NO DICE, NO AP - PEAL, NO EX - CEP - TIONS, NO

DRS.

252

MERCHANDISER:

17 (ARBITER) FLT. WAY! (MERCHANDISER'S ASSISTANTS: (+CL. BVA)) DOES THE
DO YOU THINK HE KNOWS. WHAT IT'S GON-NA COST HIM?

2 TMS (BUCKETS)

SRS. 1 TIMP.

19 KBD.3 ('GLOCK') COLLA VOCE 20 21 CL.
PLAY-ER EX-IST IN AN-Y HU-MAN EN-DEAV-OR DO YOU THINK HE CARES

(+CL. (KBD.2))

TIMP.

22 23 24 25
WHO'S BEEN KNOWN TO RE-SIST SI-RENS OF FAME AND PO - SES-SIONS?
WHAT IT'S GON-NA COST HIM?

(MERCHANTISER)

26

27

THREAT - EN TO CUT OFF SUP - PLIES AND HE'LL COME OUT TO

Musical score for measures 26-27. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment consists of two staves: the upper staff has chords and the lower staff has a bass line. A double bass line is shown below the piano part with a 'DRS.' marking and a triplet pattern.

(NIKOLAI:)

28

29

PLAY. (RUSSIANS:)
(+CL/KBD.2)

IT'S THE

HE'S A BRO-KEN MAN

GOOD AS BACK IN MOS - COW

Musical score for measures 28-29. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves: the upper staff has chords and the lower staff has a bass line. A double bass line is shown below the piano part with 'STAS.' and 'DRS.' markings.

30 (NIKOLAI)

WEAK WHO EX-TOL TAWD-RY UN-TRUTHS A-BOUT FREE-DOM

(RUSSIANS)
(+ KBD. 2 / CLS.)

WHAT A WAY TO LEARN

KBD. 3 GTR.
mp FLTS.

KBD. 3 GTR.

(+STGS)

TIMP.

33

34

35

36

PROS-TI-TUT-ING THE SOUL, CHAS-ING A SPU-RI-OUS STAR-LIGHT,

HOME IS WHERE THE HEART IS.

COND./KYBD. I
(N.Y.)

37 (NIKOLAI)

38

TRIN - KETS IN AIR - PORTS SUF - FI - CIENT TO LEAD THEM A -

DRS

39

40

BEN:

STRAY. I'M NO

C.I.A.:

SELF-ISH LIT-TLE CREEP! EV - 'RY-BOD-Y SUF - FERS!

FLS

KYBD 3
+GTR

HN + TBNS.

DRS

TIMP.

256

41 (BEN)

42

EX - PERT IN CHESS, BUT HAZ - ARD THIS PROG - NOS - TI -

KYBD 3
+ GTR.

STGS + HN, TBNS

43

44

CA - TION: (C.I.A.) THAT THE

SELF - ISH LIT - TLE CREEP!

EV - 'RY - BOD - Y SUF - FERS!

FLS.

(+ TAMP AS BEFORE)

257

(N.Y.)

45 (BEN)

46

47

LATE MIS-TER S.

HAS BET-TER CHAN-CES OF

WIN-NING THE

48

49

50

KEN-TUCK-Y DER-BY THAN KEEP-ING HIS TI-TLE TO - DAY.

(C.I.A.)

SELF-ISH LIT-TLE CREEP!

51 *rit.* 53

(C.I.A.) C.I.A. & BEN:

EV-RY-BOD-Y SUFFERS! WE DON'T SEE THE JERK E-VEN COM-ING SEC-OND.

VLNS + KYBD. 2

p *pp*

+ CELLI

rit. *pp*

54 **JOURNALISTS:** 55 56

CH O I R

WE ARE ALL A-WARE OF REP-U-TA-TION, BUT ONE EMP-TY CHAIR

(+ BSN, CELLI COLLA VOCE)

W.W.'S DIV.

VLNS DIV.

(KYBD) 2,3

(+ TBNS TIMP)

(+ GTR)

BASS

HN.

259

57 (JOURNALISTS) 58

CHOIR

IS CON - DEM - NA - TION OF A MAN WHO BLEW IT!

(+BSN)

(+KYBD. 2)

TBN.

59 60 61

CHOIR

SCUT-TLED WITH DIS - HON - OR!

(+HN.)

(+CELLI)

(+BR.)
(KBD. 3)

+ MERCHANDISERS, C.I.A. MEN:

CHOR

62 63 64 65

NO ONE GIVES A DAMN FOR HIS DI-LEM-MA. JUST AN-OTHER SCAM; WE'RE SICK OF THEM. A

(LOCO)

VLNS

BR7

CELLI BSN (+HN.)

CELLI (+HN.)

CELLI

BASS

CHOR

66 67 68

LOT OF JOBS AT STAKE WITH RUS-SIA'S PRI-MA DON - NA.

TBNS.

+ BSN, CELLI, BASS

w.w.

69 (+ ARBITER & ASSISTANTS:)

70 71

CHORUS

WE CAN HARD-LY BE - GIN TO I - MA-GINE WHY HE'D RISK ALL HE'S PUT

KBD. 2

VLNS. DIV.

(+BR.)

(+TRPS.)

BSN, CELL, TBNS.

TIMP.

(+TIMP.)

72 73 74

CHORUS

IN - TO HIS CALL-ING THROUGH THE YEARS; THE BLOOD, THE SWEAT, THE TEARS, THE

mf *ff* unis.

OBOE, VLNS. DIV.

HN. GTR.

Dm A7 Dm G7 E7 Am

(+BASS)

262

75 76 + MORE JOURNALISTS:

CH O I R

LATE, LATE NIGHTS, THE EAR - LY STARTS. OF COURSE, THE EF -

Picc. (+ BRASS, STRGS., KBD. 2.)

Dm Am E7 Am Bb Bb C C#

TIMP.

77 78 79

CH O I R

PECT IS EX - ACT - LY WHAT OB - SERV - ERS WILL EX - PECT, VIZ: THE

KBD. 2, HN.

CL. BSN. VNS. (DIV.) (ROBGE)

(+ TRPS.)

CELLI, TBAS.

(+ TMR.)

BASS

80

CHORUS

WORLD IS SET TO CHEER THE

81

ON - LY ONE WHO'S HERE. THE

STGS.
W.W.S.

HN,
TBNS. (DIV.)

Dm

A7

Dm

G7

E7

Am

82

CHORUS

BAD GUY'S GONE AND WON THEIR

83 rit.

HEARTS.

fp

Dm

Am

E7

264 (+T.M.P.)

84 (ALL:)

CH
O
I
R

85

S HE STILL IN BED OR IN THE SHOW-ER?

W.W.S.

VLNS.

(+KBD. 2,3)

(+CELLI)

(+GTR.)

TBNS.

(+BSN, BASS)

(+TIMP.)

HN. CELLS

CELLI

86

CH
O
I
R

87

88

E - VEN IF HE'S DEAD THEY WON'T AL - LOW A MAN TO SHOW UP AF - TER

(+OBOE)

(+CELLI)

(+HN.)

CELLI

TBNS.

TBNS. HNS. (DIB.)

(+BSN.)

245

(N.Y.)

89 rit.

THE AP-POINT-ED HOU - R!

90

91

Picc. B va

+ BR. (DIV.)

rit.

(+ KBD. 3)

CELLI

(+ KBD. 2)

BASS

gliss.

92

93

94

95

KBD. 3

STGS (DIV.)

KBD. 2

Am

Dm

G7

C

(+ BS.)

266

96 97 98 99

F A⁷/E D^m E⁷

100 101

ANATOLY:

mf

THEY ALL THINK THEY SEE A

(+HN/TBNS.) HN/TBNS. (HN/TBNS. SUSTAIN)

102 103 104

MAN WHO DOES - N'T KNOW WHICH MOVE TO MAKE, WHICH WAY TO -

CL. STGS (low) *mf* *p* (sim.)

KBD. 2 HN.

FDD. 2 / BS.

105 106 107

GO, WHOSE PRI-VATE LIFE CAUSED HIS DE-CLINE.

108 *sub. p* 109 110 *f*

WRECKED HIS GRAND DE-SIGN. SOME ARE VI-CIOUS SOME ARE

sub. p *STAS/LWS* *f*

(+KBO.2) (TBN) (KBO.2) BSN. TIMP.

111 112 113 114 *POCO RIT.* 115

FOOLS, AND OTH-ERS BLIND TO SEE IN ME ONE OF- THEIR KIND.

STAS. *F/00.* *KBO.3* *(HSRG5)*

HN/TONS (DIV.)

DIALOGUE:
ANATOLY:
"PAWN
TO 63"

KYBD/COND

~ 19~

END GAME

FREDDY:
"CONCENTRATE"

116 FREDDY:

117

118

SO HE'S GON-NA FIGHT

THIS SIT - U - A - TION. WHERE'S MY AP - PE - TITE

PIANO

CELL, BS.

119

120

121

3

FOR CON - CEN - TRA - TION?

WHY IS HE SO FO - CUSED

WHEN MY THOUGHTS ARE STRAY

CELL

"KNIGHT TO ES"

122

123

124

125

ING? TRPS. (MTO)

LOOK - ING AT THIS MAN

IT'S HER I'M SEE - ING

TIMP.

CELL, BS.

~ 19

126 127 128

ONCE MY GREAT-EST FAN AND NOW HER BE-ING HIS STILL GETS TO ME AND

(+TR, BSN)
TENS.
HN. 3/4 VLS
CELLI

129 130 131 ANATOLY:

SCREWS THE WAY I'M PLAY - - - - - HERE I SEE A MAN

ING. W.W. DIV. VLS (BVA)
TUTTI
HN+TENS
TIMP.

132 133 134

CAR - ING A - BOUT A MI-NOR SPORT-ING TRI-UMPH SHAR - ING A

VLS
CELLI
(+TR, VLS)
BS. | HARP | BS. | 270 |

135 (ANATOLY)

136 137 138

SHOW WITH ES-O-TER-ICS, PAR-A-NOIDS, HYS-TER-ICS WHO DON'T PAY AT-TEN-TION TO WHAT GOES ON A -

OB. W.W. BR. p f

BSN. *sim.*

VLNS. *mf*

HN. (+CELLI) *mf*

TIMP

139 140 141

ROUND THEM. THEY LEAVE THE ONES THEY TOUCH THE WAY THEY FOUND THEM. IS

HN. OB.

CL. BSN. CELLI

(+ BR, VLNS, TIMP.)

BS. "HARP" BS.

142 143 144 145

THIS THE LIFE I NEED? A CHILD-ISH, SELF-ISH GREED WHILE THOSE WHO LOVE ME BLEED TO DEATH.

OB. W.W. BR. p f

BSN. *sim.*

VLNS. *mf*

HN. (+CELLI) *mf*

TIMP

771

146 (ANATOLY)

147 148 149

THEN I THINK OF HER. HER AND HER FA-THER. WHAT WOULD SHE PRE-FER? I KNOW I'D RATH-ER

GTR. (DISTORTED) (GTR. SIM.)

CELLI, BS.

150

rit. tenuto A Tempo

151 152

LIVE MY LIFE A-LONE THAN FEEL THAT I HAD HURTED THEM.

TBNS. + CL. HN. + TBNS. (OVR.)

CELLI

(+ VLNS. OB.) KBD. 2. (+ Picc.)

rit.

HN. ti (+ BSN, CELLI, GTR, BS.)

153

154

Musical score for measures 153 and 154. The score includes staves for woodwinds (Vlms. + Picc., Ob + Cl.), strings (F TPRS (DIV.)), and a piano section (Tbns, Bsn., Cello, Gtr.). The piano section includes a rehearsal mark: **TBNS, BSN. (MELODY FOR REHEARSAL)**. The score features various musical notations including slurs, accents, and dynamic markings.

155

156 ANATOLY:

Musical score for measures 155 and 156. Measure 156 is titled **ANATOLY:** and contains the lyrics: **I CAN-NOT GO ON HURT-ING ALL THE PEO-PLE WHO HAVE TRUST-ED**. Measure 155 is titled **FREDDY:** and contains the lyrics: **AT LAST — HE'S MADE A MIS-TAKE!**. The score includes staves for woodwinds (Vlms. + Picc.), strings (R.H. Bva), and piano (L.H. LOCO). The piano part includes a rehearsal mark: **(+ CL.) KBD. 3. L.H. LOCO**. The score features various musical notations including slurs, accents, and dynamic markings.

(N.Y.)

157 (ANATOLY)

ME. WELL HERE WE ARE, THE

(FREDDY)

HE WILL NOT ES-CAPE FROM HERE!

rit.

WWS. Sub. p

VLS.

fz

TPIS. 3 (OV.) 3

HN. OB, CL.

rit.

CELLI

FBN. 1

(+TBN. 2, BS.)

(+PICC, STGS.)

160 SLOW

FI-NAL STA-GES OF A SOUL-DE-STROY-ING GAME; THE SAC-RI-FICE OF SOME-ONE

BR.

mf HN.

ten.

6

6

(+HN.)

(+TBN. 2, BS.)

BVA

b

(+TBN. 2, BS.)

"HP" GROSS

163 (ANATOLY)

164

POCO ACCEL.

165

CRESC.

I WILL NEV-ER FIND A - GAIN. NEV - ER!

FREDDY: |

CHECK! CHECK!

8VA

LOCO

2 HN.

VLS/CL. KBD. 2/GTR

MELDY

TBNS/CELLI

POCO ACCEL.

CRESC.

166

167

168

NEV - ER! NEV - ER! NEV - ER!

CHECK! CHECK!

(MELDY)

f

+Picc.

(N.Y.)

MOLTO ANIMATO

169 (ANATOLY)

170

171

172

RIT.

NEV-ER!!!

TPTS.

HN/TBNS.

(+Picc/Vlws)
CL.

(+OB/CL)
CELLI

(+BSN.)

(+Picc/Vlws)
CL.

(+OB/CL)
CELLI

(+BSN.)

Cym.

Cym.

(+Timp.)

173

AGGRESSIVE

FREDDY!

174

BACKED THE

LOS - ING

SIDE,

FLOR - ENCE

VAS - sy!

(TBNS COLLA VOCE)

AH

CHOR

VLWS.

OB.

(+Picc, CL)

f

(+Timp/Gtr.
CELLI/BS.)

276

CHOR

175 (FREDDY) 176 177

TOOK YOU FOR A RIDE, FLOR-ENCE VAS-SY! YOU JUST HAVE-N'T GOT THE

CHOR

AH AH

OB. (+PICC/CL.)

(+OB/CL/KBD. 2)

(+TBN/CELLI/BS/GTR.)

TIMP.

178 Rit. 179 SUBITO SLOW

IN-STINCT OF A WIN

VLNS.

ANATOLY: (+STGS/W.W'S/GTR.)

THERE IS NOTH-ING MORE TO

(AH)

Rit. SUBITO SLOW

HN/TBNS

SUBITO SL fff

180 (FREDDY)

181

182

183

- NER.
(ANATOLY)
KBD. 2 COLLA VOCE

DO. NO MORE, NO WAY TO SAVE THE GAME; THE END OF PLAY! SO I

CHOR

(+ KYBD. 2)

AH AH AH

STR., W.W., GTR

ff HN.

Abm P. "TUBE BELLS"
f TBNS/O.SK.

Fb Dbm Gbsus Gb Gb7/Bb Cb9 - B

184 185 AIR 186 187

LOSE TO DAY AND TO MOR ROW

CHOR

AH AH

ff BR. DRS. mp f

D^b/C^b G^b E^bm/B^b B^b

(+mp)

188 (ALL:) 189

WE HAVE JUST WIT-NESS-ED HIS-TO-RY MADE POW-ER MOVES WEST END-ING AN

VLNS

TRPTS/FL/Oba/CL. CELLS/STR.

ff HU/TONS/B.SX

ff E^bm

TimP.

191 (ALL)

E - RA. THIS IS A GREAT DAY FOR A - MER-I-CAN

Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It contains a complex rhythmic pattern of sixteenth and thirty-second notes.

Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It features a melodic line with a fermata and a 'TUTTI' marking above it.

Piano accompaniment for the first system, showing chords and bass lines in both treble and bass staves. Chords include Ab/Eb and Ebm.

144 LEGATISSIMO 195 196 197 POCO TEN.

Vocal staves for four voices (Soprano, Alto, Tenor 1, Tenor 2). Each staff has the word 'CHESS' written across it. The music is marked 'LEGATISSIMO' and 'POCO TEN.'.

Musical staff with treble clef, key signature of two flats, and 3/4 time signature. It features a melodic line with a fermata and a '(TUTTI)' marking above it.

Piano accompaniment for the second system, showing chords and bass lines in both treble and bass staves. It includes a 'rit.' (ritardando) marking.

CONDUCTOR

KEYBOARD 1

ENDGAME CONCLUSION

CHESS

29A

MAESTOSO

NOT TOO SLOW

W.W.'S.
DIV.

tr
♩ (4)

RITARD

Musical staff with notes and rests. Includes a trill marking: tr ♩ (4). Measure numbers 2, 3, and 4 are indicated above the staff.

KBD.3

STGS.

Musical staff for Keyboard 3 (KBD.3) and Strings (STGS.).

(+ TPT. HN.)

(+ KBD2)

Musical staff for Trumpets and Horns (+ TPT. HN.) and Keyboard 2 (+ KBD2).

BSN, TBNS., Timp.

RITARD

Musical staff for Bassoons, Trombones, and Timpani (BSN, TBNS., Timp.).

Musical staff with tempo marking ♩ = 122 and measure numbers 5 and 6.

TPT'S.
2, 3

W.W.'S, KBD.2

VLNS.

Musical staff for Trumpets (TPT'S. 2, 3) and Violins (VLNS.).

(MELODY FOR REHEARSAL)

(+ KBD.3)

HN/TBN (DIV)

(+ CELLS)

(+ TIMP.)

Musical staff for rehearsal melody (MELODY FOR REHEARSAL) and other instruments: (+ KBD.3), HN/TBN (DIV), (+ CELLS), (+ TIMP.).

9

Musical staff for measures 9-13, featuring a melody line with various notes and rests.

VLNS.
W.W'S.
KBD 2

Musical staff for measures 9-13, featuring violin and keyboard parts with complex rhythmic patterns.

(MELODY FOR REHEARSAL)

Musical staff for measures 9-13, featuring a rehearsal melody line.

Timp.
+CELL., BS., Cym.

Musical staff for measures 9-13, featuring percussion parts including timpani, cello, bass drum, and cymbals.

14 TPT'S., W.W'S., GTR.

VLNS.

Musical staff for measures 14-18, featuring violin parts.

(MELODY FOR REHEARSAL)

Musical staff for measures 14-18, featuring a rehearsal melody line.

TRNS.
Cym.

Musical staff for measures 14-18, featuring trumpet and cymbal parts.

18 VLNS.
W.W'S.

Musical staff for measures 18-20, featuring violin and keyboard parts.

(MELODY FOR REHEARSAL)

Musical staff for measures 18-20, featuring a rehearsal melody line.

Musical staff for measures 18-20, featuring a bass line.

COND./KBD.1

- 3 -

ENDGAME CONCLUSION

21 FL., TPTS.

BELLS

SLOWER

24 $\text{♩} = \text{♩}$

22 pp 23 p

VLNS., W.W.S.

(+GTR.)

HN. T. SLOWER

(+CELLI, BS.)

RIT. e Dim.

25 DBDE 26 27 28

VLNS.

RIT. e Dim.

CELLI

CUE SVETLANA: "I THINK I SHALL
SIT ON THE PLANE AND WAIT."

1 *SOLO*

5 6 7 8

MENO MOSSO

9 10 11 12

13 *pp* *VINS (DIV)*

14 15 16 17

DBOE

mp *KYBD 3* *"HARP"*

18 19 20 21 22

FL+OB.

ANATOLY:

KNOW-ING I

23

ANA.

24 25 26

WANT YOU KNOW-ING I LOVE YOU CAN-NOT COM-

CL.

MP

(KYBD 2 = HARP ARPS)

mp (+STRG)

(+BSN) 35

27 28 29

FLORENCE:

I'VE

ANA.

PARE WITH MY DES-PAIR KNOW-ING I'VE LOST YOU.

CL.

mf

PIANO

(+BSN)

HN.

31 32 33 34

FLO. — BEEN A FOOL TO AL-Low DREAMS TO BE-COME GREAT EX-PEC-TA-TIONS —

ANA.

W.W. DIV. f

VENS.

FAST ARPEGGIO MOVEMENTS ON SCALE

p f $Fm6$ $F\#0$

(+GT, TANI) VEL. BS. PLUR.

GT, BSH, VEL. BS.

35 36 37 38 39

ANATOLY:

THERE WILL BE DAYS AND

HOW CAN I LOVE YOU SO MUCH YET MAKE NO MOVE? THERE WILL BE DAYS AND

VENS. STGS. mf PL.

E^b/B^b $H.V.$ D/G Gm

(+TAN 2.) VEL. BS. (+BSN)

40 **FLORENCE:**
(+ BSN)

41 42 43

NIGHTS WHEN I'LL WANT YOU MORE THAN I WANT TO

ANATOLY:
(+ GTR, CL.)

VLS (Dim)

p HN+TBNS.

Arpeggio style - in eighth notes

E^b Am⁷-5 Gm/D D

vcl.

bs.

44 45 46 47

rit. e cresc.

MORE THAN I SHOULD. OH HOW I WANT YOU

MORE THAN I SHOULD. OH HOW I WANT YOU

GTR.

p FLUGELHNS.

rit. e cresc.

D⁷ Cm6 F⁷sus F⁷

vcl.

TRUMP.

4/8 A TEMPO

(+ FL, VLNS) 49 50 51 52

FLO. YOU AND I WE'VE SEEN IT ALL

ANA.

mf FLUGELHORN (DIV.)

HN+ TBNS ff

OB.

f (+ CL, BSN, VCL)

CYM p 4TR, BS.

53. 54 55 56

CHAS-ING OUR HEARTS' DE - SIRE. BUT WE GO ON PRE-TEN-

STAS:

288

57 58 59 60

FLO. - DING. _____ STO-RIES LIKE OURS _____ HAVE HAP-PIY

ANA.

FL. *p* *HN+TBNs*

STG5+TBNs *HN*

(+STG5)

(+BS)

TIMP.

61 62 63 64 65

END-INGS. _____ poco *ter.*

YOU COULD NOT

FL10B

FOR REHEARSAL PNO. *CL+BSN.*

E E7 E+5 E

(+VCS, BSN)

66

ANATOLY:

67

68

69

GIVE ME

MORE THAN YOU GAVE ME

I DON'T KNOW

STGS.

Sim.

GTR.

Sim.

mp

FLORENCE:

70

71

72

73

WHY I'M STAND-ING BY WATCH-ING THIS HAP-PEN

I

FL., CL.

w.w.(BVA)

CL.

VLNS. IMPROVISE MELODY

STGS.

VLNS.

GTR.

(+TPRS)

(+TBNS., BS.)

(+VCL.) Bb

BSN., VCL.

74

75

76

77

- WON'T LOOK BACK AN-Y MORE AND IF I DO JUST FOR A MO-MENT

FL., CL. (BVA)

VLNS IMPROVISE

FAST APREGGIO MOVEMENTS ON SCALE

(Bb)

OB., BSN., VCL.

f Fm6 F#0 (+GTR., TBNS., VCL., Bs., Timp.)

78 80 81 82 **FLORENCE:**

ANATOLY: (+OB.)

I _____ CAN'T I-MAG-INE A TIME WHEN I WDN'T CARE BUT HERE WE ARE TO-

79 80 81 82 **FLORENCE:**

BUT HERE WE ARE TO-

VLNS. FL+CL. STGS.

BSN.

(+TPTS.)

E^b/B^b D/G Gm (+BSN.)

(+TBN.2, BS.)

83 84 85 86

(+BSN.)

DAY _____ AND IT'S O - VER HOLD _____ ME AND TELL ME

(+GTR., CL.)

HN+TENS.

VLNS (DIV.)

E^b ARPEGGIO STYLE - IN EIGHTH NOTES Am⁷⁻⁵ Gm/D D

BS.

87 *rit. e cresc.*
 FLO. WE'LL MEET A - GAIN _____ WHY _____ IS IT D - VER

ANA. WE'LL MEET A - GAIN _____ WHY _____ IS IT D - VER

GTR. *p* (HN.+TBNS.) *p* FLUGEL HNS.

(VCL.) *D7* *rit. e cresc.* *Cm6* *VEL.* *F7sus* *F7* *Tim.*

91 **A TEMPO**
 (+FL., VLNS.)

92 93 94 95
 YOU _____ AND I _____ WE'VE SEEN IT ALL _____

mf FLUGEL, HNS. (Div.)
 HN.+TBNS. *f* *ff*

OB. *f* (+CL., BSN., VCL.)
 Cym. *p* GTR., BS.

96 97 98 99 (+OB.,CL.,KBD.3)

FLD. — CHA-SING OUR HEARTS' DE — SIRE — BUT WE GO ON PRE-TEN-

ANA.

STGS. *p*

100 101 102 103 *rit.*

-DING-

TUTTI *ff* HN. Cym. FL., OB., VLNS. TPT., GTR. *Lit.*

STGS. + TBNS. *p* Timp. *f* (+Timp.)

104 **SLOW** 105 106 107 108

FL., DB., VLNS.

CL's. mf

HN. ff

cym. mf

Slow

Timp.

294

FINALE

CUE: FLORENCE:

"PLAYING GAMES"

(+ TUTTI)

Handwritten musical score for the first system. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The music begins with a forte (*ff*) dynamic. Above the staff, there are performance markings including *ten.* (tension) and *fff* (fortissimo). Measure numbers 1, 2, 3, and 4 are indicated. The notation includes chords and melodic lines in both hands.

Handwritten musical score for the second system. It continues the grand staff notation. Above the staff, there are markings for *mf* (mezzo-forte) and *p* (piano). A bracket above the staff indicates *+ CL, HN, KYBD2, STGS*. Measure numbers 5, 6, and 7 are shown. The tempo marking *Poco rit.* (Poco ritardando) appears above the staff.

Handwritten musical score for the third system. It features a grand staff with treble and bass clefs. Above the staff, there are markings for *ff* (fortissimo) and *PIANO*. A bracket above the staff indicates *+ FL, OBOE, BRASS, GTR.*. Measure numbers 9, 10, and 11 are shown. The notation consists of dense chordal textures in both hands.

Handwritten musical score for the fourth system. It features a grand staff with treble and bass clefs. Above the staff, there are markings for *STGS, OBOE* and *HN, TBN.*. The word *"SPIRO"* is written above the staff. Measure numbers 12, 13, and 14 are shown. The notation includes chords and some melodic movement.

Handwritten musical score for the fifth system. It features a grand staff with treble and bass clefs. Above the staff, there are markings for *STGS, W. W., TPTTS, GTR.* and *HN, TBN. (DN)*. A bracket above the staff indicates *(FOR REHEARSAL)*. Below the staff, there are markings for *(+ KBD. 2)*, *Q (KYBD. 3)*, and *(+ BS, B-SX, TBN)*. Measure numbers 14A, 14B, 15, and 16 are shown. The notation includes chords and some melodic movement.

29

30

31

CRESCENDO

MY LAND'S ON-LY BOR-DERS LIE A ROUND MY

(+W.W'S)

(+KBP.3)

HN.
TEN
(DIV)

32

33

34

35

HEART

EXIT MUSIC

58

W.W.'s Tr
Div.

59

60

61

STGS,
BR. DIV.

KBD. 2

HN. V

KBD. 3

PIANO ONLY
(BIG CHORDS)

Cm G7

Cm G7

Dm/A

A7/G

Dm/F

A7/E

DR. FILLS

62

63

64

Tutti

KBD. 3

(+KBD. 2)

mf

Bb

F

C

Am

F

Bb

F

C

GTR.

298

(RHTT)

65 *(KBD. 3)* BR. 3

(GTR.)

Bb / F / C / Am F Bb / F / C

68 Solo AD LIB

(+ W.W.'S. VLS.)

Bb / F / C / Am F Bb / F / C

CELLI BASS

71 *(KBD. 3 SOLO)* 73 TRPS.

Bb / F / C / Am F Bb

74 VLS. $\frac{3}{4}$
+ (W.W'S)
75
76
77
TPTS. DIV.
rit. e cresc.

(+HN, TBNS. (DIV.)
KBD. 2
CELLI >>>> (sim.)
(+BS.)
(+CELLI)
(+KBD. 3)
(+TIMP.)
(+TIMP.)

91 **A TEMPO**
VLS. OR. (DIV.)
TPTS.
92
93
94

FLT.
HN, CL.
TBN, CELLI
(+BSU, CELLI)
CYM.
TBN, KBD. 2, GTR, BS.

95
96
97
98
(OBOE)

Musical notation for measures 95-98, including piano accompaniment and flute/oboe parts.

300

99 100 101

STGS, W.W'S

KBD. 3

KBD. 2, TBNS, CELL

(+BR, GTR.)

BASS

(+T.M.P.)

102 103 104

RIT.

SLOW

KBD. 3

(+TBNS, KBD. 2)

H.A.?

CLM. x

105 106 107 108

CL.S. DIV.

(+BR J)

7 OB, HW.

C. V. I. N. O. S.

mf

KBD. 3

ARBITER



The musical score is written for a large ensemble and includes the following parts and annotations:

- Violins/Winds (Div):** Part 1, measures 1-4.
- Trumpets 2:** Part 2, measures 1-4.
- Guitar:** Part 3, measures 1-4.
- Drums:** Part 4, measures 1-4.
- Keyboard 3:** Part 5, measures 1-4.
- Celli/Timp:** Part 6, measures 1-4.
- Violins/Winds (Div):** Part 7, measures 5-8.
- Trumpets:** Part 8, measures 5-8.
- Guitar:** Part 9, measures 5-8.
- Drums:** Part 10, measures 5-8.
- Keyboard 3:** Part 11, measures 5-8.
- Celli/Timp:** Part 12, measures 5-8.
- Bassoons:** Part 13, measures 9-12.
- Guitar:** Part 14, measures 9-12.
- Keyboard 3:** Part 15, measures 9-12.
- Drums:** Part 16, measures 9-12.
- Keyboard 2/Bass:** Part 17, measures 13-16.
- Drums:** Part 18, measures 13-16.

Measure numbers 1 through 10 are indicated at the beginning of their respective staves. The score includes various musical notations such as notes, rests, and dynamic markings like *op.* and *mf*.

302

11 VAMP UNTIL CUE: ON CUE: ON CUE: 11B ARBITER:

(DIALOGUE) I'VE A DUT-Y AS A

(+BRASS) ff F#m

12 RE-FE-REE AS WE RE-START THE CLOCK... OF RE-MIND-ING ALL AND

KBD.3

F# KBD.2, GTR, DRS. D E F#m D E

16 SUN-DRY I TOOK GRAVE OF-FENSE AT E-VENTS IN BANG-KOK JUST A HINT OF TROU-BLE

KBD.3

A B C# Bm F#m B F#m

(+BASS) DR. FILL

20 THIS TIME 'ROUND AND I'LL BE ON YOUR BACK... I WILL JUMP ON ALL OF-

"PIANO" F#m F#m7/E D E

24 **FEND-ERS FROM A MAS-SIVE HEIGHT DON'T IN-VITE AN-Y FLAK I'M ON THE**

A B C#m 8m F#m KBD.3

(+BASS)

27 **CASE, CAN'T BE FOOLED. AN-Y OB-JEC-TION IS O-VER-RULED.**

BR. DIV. TPTS. DIV. (+HN, TBNS) TPTS. DIV.

"ROCK" PNO.

KBD.3 (+KBD 2, BASS) (+B.SX) GTR

31 **YES I'M THE AR-BI-TER AND I KNOW BEST. YOU GOT YOUR**

32 33 34

HE'S IM-PAR-TIAL, DON'T PUSH HIM HE'S UN-IM-PRESSED

8 TPTS DIV. (+HN, TBNS) *fp*

(+KBD.3) TBNS HN, B.SX (DIV.) **D A E Bm D E A E** KBD.3

DR. FILL →

CHOIR

35

36

37

38

TRICKS. GOOD FOR YOU

BUT THERE'S NO GAM-BIT

I DON'T SEE THROUGH.

BR. DIV.

TPTS. DIV.

(+HN, TBNS)

TPTS. DIV.

"ROCK" PNO.

KBD. 3

F#m

(+KBD. 2, BASS)

(+B. SX)

GTR.

39

40

41

42

OH, I'M THE AR-BI-TER I KNOW THE SCORE.

FROM SQUARE ONE I'LL BE WATCH-ING ALL SIX-

CHOIR

FROM SQUARE ONE I'LL BE WATCH - ING ALL - SIX -

TPTS. DIV.

(+HN, TBNS)

(+KBD. 3)

TBNS
HN, B. SX
(DIV.)

D

A

E

Bm

D

E

A

E

KBD. 3

43

45

46

-TY-FOUR. IF YOU'RE THINK-ING OF THE

CHOIR

-TY-FOUR.

TPTS

GX-1 "HORNS"

F#m GTR. (+TIMP)

GTR F#m

KBD. 2, BASS

KBD. 2

47

48

49

50

KIND OF THING THAT WE'VE SEEN IN THE PAST_ CHANT-ING GU-RUS, WALK-IE

KBD. 3

KBD. 2

BASS

51

52

53

54

TALK-IES, WALK-OUTS, HYP-NO-TISTS, TEM _ -PER, FISTS; NOT SO FAST! I DON'T CARE IF YOU'RE A

A B C#m Bm

(+BASS)

KBD. 3

(DR. FILL)

55

56 57 58

CHAM-PI-ON; NO ONE MESS-ES WITH ME! I AM RUTH-LESS IN UP-

"PIANO"

f

F#m7 F#m7/E D E

KBD. 2

BASS

59

60 61

HOLD-ING WHAT I KNOW IS RIGHT, BLACK OR WHITE. AS YOU'LL SEE, I'M ON THE

KBD. 3

p

62

63 64

CASE, CAN'T BE FOOLED A - NY OB - JEC - TION

BR. DIV. TPTS. DIV. (+HN, TBNS.)

"ROCK" PNO.

KBD. 3

F#m (+KBD. 2, BS)

(+B.Sx)

G-TR.

65

66

67

IS O-VER-RULED

YES I'M THE AR-BI-TER AND I KNOW BEST

TPS.
DIV. ?

(+KBD.3)

KBD.3

F#m

TBNS, HW,
B.SX (CRV.)

D

A

E

Bm

68

69

(ARBITER)

YOU GOT YOUR

C
H
O
I
R

HE'S IM - PAR-TIAL DON'T PUSH

HIM HE'S UN - IM - PRESSED

TPS.
DIV.

(+HN,
TBNS.)

fp

D

E

A

E

KBD.3

DR. FILL

70 (ARBITER)

71 72 73

TRICKS GOOD FOR YOU — BUT THERE'S NO GAM-BIT I DON'T SEE THROUGH

BR. DIV. > TPTS. DIV. (+HN, TBNS.) > TPTS. DIV. >

"ROCK" PNO.

KBD. 3

F#m (+KBD. 2.) BS. (+B.SX.)

GTR.

74 75 76

OH I'M THE AR-BI-TER I KNOW THE SCORE FROM SQUARE ONE I'LL BE WATCH-

FROM SQUARE ONE I'LL BE WATCH-

8

TPTS. DIV. (+HN, TBNS.)

fz <

(+KBD. 3.)

TBNS. p HN, B.SX. (DIV.)

D A E Bm D E A E

77 78 79

ING ALL SIX - TY FOUR

ING ALL SIX - TY FOUR

HN, TPT.

(+ KBD. 3)

TBNS.

81

82

AS YOU SET-TLE DOWN BE-

GTR.

KBD. 2

83 (ARBITER)

84 85
 HIND YOUR PAWNS POW-ER PASS-ES TO ME

GTR. Gm (sim.) KBD. 3
 Eb F Gm
 KBD. 2
 BASS

86 87 88
 YOU CAN PLAY LIKE FISCH-ER CAP- A- BLAN-CA, TAL, COM-BINED I DON'T MIND

86 87 88
 Eb F Bb C Dm Cm

89 90 91
 PLEASE FEEL FREE... THEY ALL THOUGHT THEY WERE THE BIG FRO-MAGE

89 90 91
 Gm

92 93 94
 BUT THEY DON'T HAVE MY CLOUT... I CON-TROL THE MATCH I

"PIANO"
 Eb F Gmf Gm?/F Eb F

95
 START IT IF I CAN CALL OFF KAS - PAR - OV FOUND THAT OUT I'M ON THE

96 97

p >

KBD.2

142
 CASE CAN'T BE FOOLED AN-Y OB-JEC-TION IS OV-ER-RULED

143 144 145

BR. (DIV.) *TPTS. (DIV.)* *(+HN. TENS)* *f*

"ROCK PNO."

Gm

GTR.

146
 YES I'M THE AR-BI-TER AND I KNOW BEST YOU GOT YOUR

147 148 149

CHOIR
 HE'S IM-PAR-TIAL DON'T PUSH HIM HE'S UN-IM-PRESSED

TPTS. (DIV.) *(+HN. TENS) SP*

STGS.

TENS HU. B.S.X. Eb Bb F Cm Eb F Bb F

KBD.3

150

TRICKS GOOD FOR YOU ¹⁵¹ BUT THERE'S NO GAM-BIT ¹⁵² I DON'T SEE THROUGH ¹⁵³

BA. (DIV.) ^f TPTS. (DIV.) (+HN. TRBS.) ^f

"ROCK PNO."

Gm

GTR.

154

OH, I'M THE AR - BI - TER I ¹⁵⁵ KNOW THE SCORE

STGS.

TENS. HN, B.SX. (DIV.)

E_b B_b F C_m

156

CHOIR

FROM SQUARE ONE I'LL BE WATCH - ING ALL ¹⁵⁷ SIX - TY - FOUR ¹⁵⁸

FROM SQUARE ONE I'LL BE WATCH - ING ALL SIX - TY - FOUR

TPTS. (DIV.) ^{sf}

E_b F B_b F G_m

(+GTR.)

154 160 161
YES, I'M THE AR-BI-TER I KNOW THE SCORE FROM SQUARE ONE I'LL BE WATCH-

CHOIR

FROM SQUARE ONE I'LL BE WATCH-

TPTS (DIV) (4th TMS)

TENS HN. B.SX. (DIV)
Eb Bb F Cm Eb F Bb F

GTR.

162 163
- ING ALL SIX - TY - FOUR

- ING ALL SIX - TY - FOUR

(TUTTI)

F Gm