

**GATSBY:**  
**THE MUSICAL**  
by **Richard Vogel**  
based on the novel  
by **F. Scott Fitzgerald**



**Conductor's Score**  
**Book 2 of 2**



# **Gatsby: The Musical**

**by Richard Vogel**

**(based on the novel by F. Scott Fitzgerald)**

**Musical Arrangements by Vince Corozine, ASCAP**

## **Cast of Characters**

### **Principals**

**Nick Carraway**

**Jay Gatsby**

**Daisy Buchanan**

**Tom Buchanan**

**George Wilson**

**Myrtle Wilson**

**Meyer Wolfsheim**

**Jordan Baker**

### **Extras**

**Socialites**

**Wait Staff**

**Gangsters**

**Flappers**



# **Musical Program - Act Two**

## **Entr'acte**

### **17. Let the Party Begin**

#### **17a. Let the Party Begin (playoff)**

#### **17b. Ain't Misbehavin'**

### **18. Open Up Your Heart**

### **19. Set Your Sights On Tomorrow**

### **20. The Crossroad Of Our Lives (reprise)**

### **21. Remember Love**

#### **21a. Remember Love (playoff)**

### **22. Someone Must Pay**

### **23. I'm Never Falling In Love Again**

### **24. Dream Deterred / Boats Against the Current**

## **Bows**

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**Arrangements by Vince Corozine, ASCAP**



# GATSBY: THE MUSICAL

## ENTR'ACTE

MUSIC AND LYRICS  
BY RICHARD VOGEL  
ARRANGED BY VINCE COROZINE (ASCAP)

$\text{♩} = 66$

(A)

**FLUTE**  
MOURNFULLY  
 $\text{f}$

**OBOE**  
MOURNFULLY  
 $\text{f}$

**CLARINET IN Bb**  
MOURNFULLY  
 $\text{mf}$

**HORN IN F**  
 $\text{mf}$   
 $\text{mf}$

**I (TRUMPET)**  
 $\text{mf}$

**IV (TROMBONE)**  
MOURNFULLY  
 $\text{mf}$

**GIUITAR**  
 $\text{f}$

**STRING BASS**  
MOURNFULLY  
ARCO  
 $\text{mf}$

**KEYBOARD**  
 $\text{mf}$   
 $\text{Am}^9$

**DRUM SET**

$\text{♩} = 66$

**TAPE SAMPLER KEYBOARD (STRINGS)**  
MOURNFULLY  
 $\text{mf}$

Detailed description of the musical score: The score is for a 4/4 piece in D major, marked 'Mournfully' with a tempo of 66. It features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet in Bb) and strings (Guitar, String Bass) play melodic lines, while the brass (Horn in F, Trumpet I, Trombone IV) provides harmonic support. The Keyboard part includes chords like Am9. The Drum Set part is not explicitly written. The Tape Sampler Keyboard (Strings) part provides a low-frequency accompaniment. The score is divided into two systems, with the second system starting at measure 11.

(B)

8

FL. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

I

IV

SOLO *f*<sup>3</sup>

3

GTR. *mp*

S. BASS *PIZZ*

KEYS *mp*

DR. *TOM TOM* *mp*

(B)

TAPE SMP. STR *p*



13

FL.

Ob.

Cl.

Hn.

I

IV

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR

18 (C)

FL. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

I. *mf*

IV. *mf*

GTR. *mf*

Am D7 C7 Bb7 A7 Fm7 Bb7

S. BASS

KEYS *mf*

Am9 D7 C7 Bb7 A7 Fm7 Bb9

DR. *mf*

SUS CYM

TAPE SMP. STR. *p*

(C)

♩ = 72

(D)

FL. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mf*

I. *mf*

IV

GTR. Eb Fm7 Bb9 Ebmaj7 Fm7 Gm7 Ab9 G7(b9) Cm7 Bbm7 Eb7

S. BASS

KEYS *mf* Eb Fm7 Bb7 Ebmaj7 Fm7 Gm7 Ab7 G7(b9) Cm7 Bbm7 Eb9

DR. *mp*

♩ = 72

(D)

TAPE SMP STR *mf* *mp*

28

FL. *mf*

OB.

CL.

HN.

I.

*mf*

IV.

GTR.

Abmaj7 Bb7(SUS4) Ebmaj7 Eb9 Ab/Bb Bb9 Ab/Bb Bb9

S. BASS

KEYS

Abmaj7 Bb7(SUS4) Ebmaj7 Eb9 Ab/Bb Bb9 Ab/Bb Bb9

DR.

TAPE SMP. STR.

(E)

32

FL.

OB.

CL.

HN.

I.

IV.

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

*Ebmaj7* *Ebmaj7* *G7(#5)* *Cm* *Cm/B* *Cm/Bb* *Cm/A* *Abmaj7* *Gm7*

*Ebmaj7* *Ebmaj7* *G7(#5)* *Cm* *Cm/B* *Cm/Bb* *Cm/A* *Abmaj7* *Gm7*

37

FL.

Ob.

Cl.

Hn.

I

IV

GTR.

Fm7 Eb7 Fm7/Bb Bb7 Ab Bb7(SUS4) Eb6 Fm7 Ab Bb7(SUS4)

S. BASS

KEYS

Fm7 Eb9 Fm7/Bb Bb7 Ab Bb7(SUS4) Eb6 Fm7 Ab Bb7(SUS4)

DR.

♩ = 75

TAPE SMR. STR.

mf

42

FL.

Ob.

Cl.

Hn.

I

IV

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

(F) (G)

*mf* *f* *mf* *mf* *mp* *mf* *mf*

*Eb*<sup>6</sup> *Fm*<sup>7</sup> *Eb/G* *F*<sup>9</sup> *Gb*<sup>9</sup> *Bmaj*<sup>7</sup> *Cm*<sup>7</sup> *F*<sup>9</sup> *Bb*

*Eb*<sup>6</sup> *Fm*<sup>7</sup> *Eb/G* *F*<sup>9</sup> *Gb*<sup>9</sup> *Bmaj*<sup>7</sup> *Cm*<sup>7</sup> *F*<sup>9</sup> *Bb*

Detailed description: This page of a musical score, numbered 374, covers rehearsal mark 42. It features ten staves: Flute (FL.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet I (I), Trumpet IV (IV), Guitar (GTR.), Saxophone Bass (S. BASS), Piano (KEYS), and Drums (DR.). A separate staff for Tape Sample Strings (TAPE SMP. STR.) is located at the bottom. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The guitar part includes a chord progression: Eb6, Fm7, Eb/G, F9, Gb9, Bmaj7, Cm7, F9, and Bb. The woodwinds and strings play melodic lines with various dynamics such as *mf* (mezzo-forte) and *f* (forte). The piano part provides harmonic support with chords and a bass line. The drum part features a steady pattern of eighth notes. Rehearsal marks (F) and (G) are indicated above the first and fifth measures, respectively.

48

(H)

FL.

Ob.

Cl.

HN.

I.

IV.

GTR.

*mp*

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mp*

(H)



55

FL. *mf*

Ob. *mf*

Cl. *mf*

Hn.

I. *mf*

IV.

GTR. *Gm7 Fm7 Bb7 Eb Eb/F Cm7 F7(SUS4)*

S. BASS

KEYS *Gm7 Fm7 Bb9 Eb Eb/F Cm7 F7(SUS4)*

DR.

TAPE SMP STR *mf*

62 (D)

FL.

OB.

CL.

HN.

I.

IV.

GTR.

S. BASS

KEYS

DR. TRIANGLE

TAPE SMP. STR. (D)

68 (3)

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

IV *f*

GTR. *mf*

S. BASS *mf*

KEYS *mf*

DR.

TAPE SMP. STR. *mf*

Chords: Bb, Eb, F, Gm7, Cm/Eb, Bb/F, Ab/G, Eb, F, Gm7, Gm7

MOLTO RIT.

$\text{♩} = 72$   
(R)

74

The musical score is arranged in a standard orchestral layout. It includes parts for Flute (FL.), Oboe (Ob.), Clarinet (Cl.), Horn (HN.), Trumpet (I), Trombone (IV), Guitar (GTR.), Bass (S. BASS), Keys, Drums (DR.), and Tape Samples (TAPE SMP. STR.). The score is in 4/4 time with a tempo of 72 beats per minute. The key signature has two flats (B-flat and E-flat). The music features melodic lines for the woodwinds and strings, a bass line, and a guitar part with chords. The guitar part includes the following chord sequence: Eb, F, Bb, Gb6, C6, Db9, Gm7, C7(b9). The score includes dynamic markings such as *mf* and *mp*, and includes a rehearsal mark (R) at the beginning of the piece.

TAPE SMP. STR

81 (D)

FL.

Ob.

CL. *SOLO*  
*f*

Hr.

I.

IV.

GTR. *mp*  
F C7(SUS4) F Bb C7 F Bb Gm7

S. BASS

KEYS *mp*  
F C7(SUS4) F Bb C7 F Bb Gm7

DR. *mp*

(D)

TAPE SMP. STR.

86

FL. *mf*

Ob.

CL. *mf*

HN. *mp*

I. *mf*

IV.

GTR. *Bb/C C7 Bb C7 Dm Dm/C Bb Bb/C C7*

S. BASS

KEYS *Bb/C C7 Bb C7 Dm Dm/C Bb Bb/C C7*

DR.

TAPE SMP. STR. *mp*

91 (M) (N)

Fl. *mf* *mf*

Ob. *mf* *mf* 3

Cl. *f*

Hn. *mf*

I. *mf*

IV.

GTR. F Gm7 Am7 Bb C7 F F7 Bb Gm7 Bb/C C9

S. BASS *mf*

KEYS F Gm7 Am7 Bb C7 F F7 Bb Gm7 Bb/C C9 *mf*

DR. *mf*

TAPE SMP. STR. (M) (N) *mf* *mf*

♩ = 84

97



FL. *f*

Ob. *f*

Cl.

Hn.

I

IV *mf*

GTR. *mf*

S. BASS

KEYS *mf*

DR. *mf*

TAPE SMP. STR. *mf*

Chord progression: F, Gm7, C7, Fm7, Bb7, Em7, A7, D

Chord progression: F, Gm7, C9, Fm7, Bb9, Em7, A9, D

Tempo: ♩ = 84

Rehearsal mark: (D)



102

FL. *mf*

OB.

CL. *mf*

HN. *mf*

I.

IV. *mf*

GTR. Dmaj7 Em7 Em7 Em7/A Em7/A

S. BASS

KEYS Dmaj7 Em7 Em7 Em7/A Em7/A

DR.

TAPE SMP STR

Detailed description: This page of a musical score covers measures 102 to 106. The key signature is D major (two sharps). The score is arranged for a full band and includes a tape track. The Flute (FL.) part begins in measure 103 with a melodic line marked *mf*. The Oboe (OB.) and Clarinet (CL.) parts have similar melodic lines, with the Clarinet also marked *mf*. The Horn (HN.) part has a long note in measure 102, followed by a melodic line in measure 103 marked *mf*. The Trumpet (I.) part is silent. The Trombone (IV.) part has a melodic line in measures 103-104 marked *mf*. The Guitar (GTR.) part provides a harmonic accompaniment with chords: Dmaj7, Em7, Em7, Em7/A, and Em7/A. The Bass (S. BASS) part has a bass line with a triplet in measure 104. The Keys part features a piano accompaniment with chords: Dmaj7, Em7, Em7, Em7/A, and Em7/A. The Drums (DR.) part has a consistent rhythmic pattern of eighth notes with 'x' marks above them. The Tape SMP STR part has a simple harmonic accompaniment.

107

(p)

FL.

Ob.

Cl.

Hr.

I.

IV.

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*f*

*mf*

*f*

*mf*

*f*

*mf*

D Am7 D9 G6 F# Bm7

D Am7 D9 G6 F# Bm7

*f*

(p)

112

Fl. *f*

Ob. *f*

Cl. *f*

Hr. *f*

I. *mf*

IV. *mf*

GTR. *E7 D D/C# Bm Bm/A G6 G/A A7 D A7(SUS4)*

S. BASS

KEYS *E7 D D/C# Bm Bm/A G6 G/A A7 D A7(SUS4)*

Dr.

TAPE SMP. STR. *f*

**Q**

117

FL.

OB.

CL.

HN.

I.

IV.

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

MOLTO RIT.

119

FL. *fp*

Ob. *fp*

Cl. *f* *fp*

Hn. *f* *fp* *sfz*

I. *f* *sfz*

IV. *f* *fp*

GTR. *f* *fp* *sfz*

S. BASS ARCO *fp* *sfz* PIZZ

KEYS *f* *fp* *sfz*

DR. *fp* *sfz*

TAPE SMP. STR. *sfz*

D G/A A7 G/A Gm/A D

D G/A A7 G/A Gm/A D

# 17. LET THE PARTY BEGIN

MUSIC AND LYRICS  
BY RICHARD VOGEL

ARRANGED BY VINCE COROZINE (ASCAP)

♩ = 108

The musical score is arranged in a standard orchestral format with the following parts:

- FLUTE**: Treble clef, 4/4 time, playing eighth-note patterns.
- OBOE**: Treble clef, 4/4 time, playing eighth-note patterns.
- CLARINET IN Bb**: Treble clef, 4/4 time, playing eighth-note patterns.
- HORN IN F**: Treble clef, 4/4 time, playing eighth-note patterns.
- I (TRUMPET)**: Treble clef, 4/4 time, playing eighth-note patterns.
- IV (TROMBONE)**: Bass clef, 4/4 time, playing eighth-note patterns.
- TUBA**: Bass clef, 4/4 time, playing a simple bass line.
- GIUITAR**: Treble clef, 4/4 time, playing chords. Chords are labeled: A, A7/G, D/F#, F7.
- SOCIALITE**: Treble clef, 4/4 time, rests.
- TENOR**: Treble clef, 4/4 time, rests.
- TENOR**: Treble clef, 4/4 time, rests.
- KEYBOARD**: Treble and Bass clefs, 4/4 time, playing chords. Chords are labeled: A, A7/G, D/F#, F7.
- DRUM SET**: Drum notation, 4/4 time, playing a consistent rhythm.
- TAPE SAMPLER KEYBOARD (STRINGS)**: Treble and Bass clefs, 4/4 time, playing chords. Chords are labeled: A, A7/G, D/F#, F7.

Tempo: ♩ = 108. Dynamics: *f* (forte) is indicated for most parts.

(A)

3

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR. *D/E* *E7* *A*  
*mp*

M-S.

T

T

KEYS *D/E* *E7* *A* *VAMP* *EMCEE SPOKEN*  
*mp*

DR.

(A)

TAPE SMP. STR.

6

FL.

OB.

CL.

HN.

I

IV

TBA.

GTR. A A A

M-S.

T 8

T 8

KEYS A A A

DR.

TAPE SMP. STR.

WELCOME -- TO THE MOST FANTASTIC, SHEER BOMBASTIC, ORGIASTIC WORLD OF GATSBY'S!"

Detailed description: This page of a musical score, numbered 391, contains 15 staves. The top six staves are for woodwinds and brass: Flute (FL.), Oboe (OB.), Clarinet (CL.), Horns (HN.), Trumpet I (I), and Trumpet IV (IV). The next two staves are for strings: Trombone A (TBA.) and Trombone B (TBA.). The guitar (GTR.) staff has a rhythmic pattern of eighth notes with an 'A' chord marking above it, repeated three times. The music for strings (M-S.) is mostly rests. The two Tenor (T) staves have rests, with an '8' marking below the first staff. The Keys staff features a piano accompaniment with a rhythmic pattern of eighth notes and an 'A' chord marking above it, repeated three times. The Drums (DR.) staff has rests for most of the page, with a short drum pattern at the end. The Tape Samples and Strings (TAPE SMP. STR.) staff is mostly rests. A vocal line (T) contains the lyrics: "WELCOME -- TO THE MOST FANTASTIC, SHEER BOMBASTIC, ORGIASTIC WORLD OF GATSBY'S!". The score is in a key with three sharps (F#, C#, G#) and a common time signature.



9 (B)

FL. *mf*

OB. *mf*

CL. *mf*

HN.

I *mf*

IV

TBA. *mf*

GTR. *A*

M-S. *A*

T. *A*

T. *A*

KEYS *mf*

DR. *mf*

TAPE SMP. STR. *mf*

LET THE PARTY BE - GIN!

11

Fl.  
Ob.  
Cl.  
Hn.  
I  
IV  
TBA.  
GTR. A A7  
M-S.  
T  
T  
KEYS A A7  
DR.  
TAPE SMP. STR.

LET THE CROWD SHUF - FLE IN! \_\_\_\_\_

LET THE CROWD SHUF - FLE IN! \_\_\_\_\_

LET THE CROWD SHUF - FLE IN! \_\_\_\_\_

13

FL.

OB.

CL.

HN.

T

IV

TBA.

GTR.

M.S.

T

T

KEYS

DR.

TAPE SMP. STR.

D D#07 A/E F#7

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE...

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE...

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE...

D D#07 A/E F#7



17 

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS

DR.



TAPE SMP. STR.

D D#07 A/E A D Bm7 E7(SUS4)

D D#07 A/E A D Bm7 E7(SUS4)

THESE ARE HIGH TIMES, SELL AND BUY TIMES. TURN A PRO - FIT, MAKE YOUR-SELF A

THESE ARE HIGH TIMES, SELL AND BUY TIMES. TURN A PRO - FIT, MAKE YOUR-SELF A

THESE ARE HIGH TIMES, SELL AND BUY TIMES. TURN A PRO - FIT, MAKE YOUR-SELF A

20

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR.

M-S.

T

T

KEYS

DR.

TAPE SMP. STR.

A Bm7 C<sup>o</sup>7 A/C# D D#<sup>o</sup>7 F#m7/E F#m7

HAUL! THESE ARE CRY TIMES, HUM - BLE PIE TIMES.

HAUL! THESE ARE CRY TIMES, HUM - BLE PIE TIMES.

HAUL! THESE ARE CRY TIMES, HUM - BLE PIE TIMES.

A Bm7 C<sup>o</sup>7 A/C# D D#<sup>o</sup>7 F#m7/E F#m7

23 (D)

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR.

M-S.

T

T

KEYS

DR.

TAPE SMP. STR.

B B7 E Bm7/F# Eb/G E/G# A

LOSE YOUR SHIRT AND FACE A MAR - GIN CALL! LET THE PAR - TY BE - GIN!

LOSE YOUR SHIRT AND FACE A MAR - GIN CALL! LET THE PAR - TY BE - GIN!

LOSE YOUR SHIRT AND FACE A MAR - GIN CALL! LET THE PAR - TY BE - GIN!

*mf*

*mf*

(D)

26

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

I *mf*

IV

TBA

GTR. A A

M-S.

I

I

LET THE CROWD SHUF - FLE IN!

LET THE CROWD SHUF - FLE IN!

LET THE CROWD SHUF - FLE IN!

KEYS A A

Dr.

TAPE SMP STR *mf*



28

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS.

DR.

TAPE SMP. STR.

*mf*

A7 D D#07

LIFE'S A SHORT RACE. YOU

LIFE'S A SHORT RACE. YOU

LIFE'S A SHORT RACE. YOU

A7 D D#07

30

Fl. - Flute

Ob. - Oboe

Cl. - Clarinet

Hn. - Horn

I - Trumpet

IV - Trombone

TBA. - Trombone A

GTR. - Guitar

M-S. - Saxophone

T - Tenor

T - Bass

KEYS - Piano

DR. - Drums

TAPE SMP. STR. - Tape/Smp/Str

Lyrics:  
 MIGHT AS WELL GO THROUGH IT AT A FAST PACE... LET THE PAR - TY BE - GIN!

Chords:  
 A F#7 B7 E7  
 A/E F#7 B7 E7

32 **(E)**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hr. *mf*

I. *mf*

IV. *mf*

TBA. *mf*

GTR. / / / /

M-S. THESE ARE DRY DAYS, LOW SUPPLY DAYS.

T. - - - - -

T. - - - - -

KEYS *mf*

Dr. x x x x \*

Tape Smr. Str. *mf*

A A/G F#m7 C#m7(b5)/E D D#o7 A/E A

A A/G F#m7 C#m7(b5) D D#o7 A/E A

35

Fl.

Ob.

Cl.

Hn.

I

IV

TbA.

GTR.

M-S.

T

T

KEYS

DR.

TAPE SMP. STR.

PRO - HI - BI - TION'S GOT US IN A FUNK.

THESE ARE GAY DAYS...

THESE ARE GAY DAYS...

D B<sub>m</sub>7 E7(SUS4) A B<sub>m</sub>7 C<sup>o</sup>7 A/C# D D#<sup>o</sup>7

D B<sub>m</sub>7 E7(SUS4) A B<sub>m</sub>7 C<sup>o</sup>7 A/C# D D#<sup>o</sup>7

38

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR.

M-S.

T

T

KEYS

DR.

TAPE SMP. STR.

F#m7/E F#m7 B B7 E Bm7/F# Eb/G E/G#

F#m7/E F#m7 B B7 E Bm7/F# Eb/G E/G

SEIZE THE DAY DAYS. BOOT-LEG? BATH-TUB? BOTH WILL GET YOU DRUNK!

SEIZE THE DAY DAYS. BOOT-LEG? BATH-TUB? BOTH WILL GET YOU DRUNK!

41 **F**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

I *mf*

IV

TBA.

GTR. **A** **A** **F#7**

M-S.

T **A** **A** **F#7**

T

KEYS *mf*

DR. *mf*

**F**

TAPE SMP. STR. *mf*

43

Fl.  
Ob.  
Cl.  
Hn.  
I  
IV  
TBA.  
GTR. A A7  
M-S.  
LET THE CROWD SHUF - FLE IN!  
T  
LET THE CROWD SHUF - FLE IN!  
T  
LET THE CROWD SHUF - FLE IN!  
KEYS A A7  
Dr.  
TAPE SMP. STR.

45

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR.

M-S.

I

I

KEYS

DR.

TAPE SMP. STR.

*mf*

D D#07 A F#7

D D#07 A/E F#7

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE..

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE..

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE..



47

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS.

DR.

TAPE SMP. STR.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

B7 E7 A A/G F#m7 C#m7(b5)/E

LET THE PAR - TY BE - GIN!

LET THE PAR - TY BE - GIN!

LET THE PAR - TY BE - GIN!

SOLO 1

YOU GOT - TA

B7 E7 A A/G F#m7 C#m7(b5)/E

(G)

49

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

LOVE THAT GIRL WITH STRAW - BER - RY HAIR. SHE'S GOT A

T.

KEYS

DR.

TAPE SMP. STR.

(G)

KEYS

DR.

TAPE SMP. STR.

TAPE SMP. STR.

*mf*

SOLO 2

A G D E7

A G D E7

50

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR.

M-S.

T

T

KEYS

DR.

TAPE SMP. STR.

*mf*

A G D E7 A Am/G D Dm<sup>6</sup>/F

SOLO 3 TUTTI

SI - REN SONG AND JE - ZE - BEL STARE. AND A DE - LI - LAH DANCE DE - SIGNED TO EN - SNARE. I GOT - TA

I GOT - TA

ALL

52 (H)

Fl.

Ob.

Cl.

Hr.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS

Dr.

Tape Smp. Str.

SOLO 1

SOLO 1

SOLO 2

E7 A E7 A G D E7

E7 A E7 A G D E7

HAVE THAT GIRL TO - NIGHT! SHE'S GOT A TEM - PERA - MENT THAT'S MER - RY AND MILD. SHE'S GOT A

HAVE THAT GIRL TO - NIGHT!

(H)

54

Fl.

Ob.

Cl.

Hn.

I

IV

Tb.

Gtr.

M-S.

T

T

KEYS

Dr.

TAPE SMP. STR.

SEN - TI - MENT AND SMILE OF A CHILD. SHE'S GOT A

A G D E7

SOLO 3

55

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS.

DR.

TAPE SMP. STR.

A Am/C D/F# Dm<sup>6</sup>/F E7 A A7

TUTTI

CRA - ZY STREAK THAT'S DRIV - ING ME WILD. I GOT - TA HAVE THAT GIRL TO - NIGHT!

I GOT - TA HAVE THAT GIRL TO - NIGHT!

A Am/C D/F# Dm/F E7 A A7

57 **(D)**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hr. *mf*

I

IV

TBA.

GTR. **D** **A**

M-S.

SOLO 1

T. 8

WHEN I'M REA - DY FOR SLEEP. AND I TURN OFF THE LIGHT,

2 MEN

OO OH

**D** **A**

KEYS

DR.

**(D)**

TAPE SMP. STR. *mf*

59

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS.

DR.

TAPE SMP. STR.

SHE BE-DE-VILS MY DREAMS LIKE A WRAITH IN THE NIGHT. YOU GOT-TA

OO

D E E7

D E E7

TAPE SMP. STR



61 (3)

Fl.  
Ob.  
Cl.  
Hn.  
I  
IV  
TBA.  
GTR. A G D E7  
M-S.  
T  
LOVE THAT GIRL WITH STRAW - BER - RY HAIR. SHE'S GOT A SOLO 2  
T  
A G D E7  
KEYS  
Dr.  
Tape Smp. Str.

62

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS

DR.

TAPE SMP. STR.

A G D E7

SOLO 3

SPI - DER'S TOUCH AND MAT - A - DOR'S FLAIR. AND WHEN YOU'RE

A G D E7

63

Fl.

Ob.

Cl.

Hr.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS.

DR.

TAPE SMP. STR.

A Am/G D/F# Dm<sup>6</sup>/F E<sup>7</sup> A E<sup>7</sup>

ALL

IN HER ARMS YOU HAVE - 'NT A PRAYER! I GOT - TA HAVE THAT GIRL TO - NIGHT!

I GOT - TA HAVE THAT GIRL TO - NIGHT!

A Am/G D/F Dm<sup>6</sup>/F E A E<sup>7</sup>

65 (R)

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS.

DR.

TAPE SMP. STR.







74 **D**

Fl. *f*

Ob. *f*

Cl. *f*

Hn.

I *f*

IV *f*

TBA.

GTR. A G D E7 A G D E7

M-S.

I

I

KEYS *f* A G D E7 A G D E7

DR.

Tape Sax. *f*

Tape Sax.



76

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS

DR.

TAPE SMP. STR.

A Am/G D/F# Dm<sup>6</sup>/F E7 A F#7

A Am/G D/F# Dm/F E7 A F#7

Detailed description: This page of a musical score covers measures 76, 77, and 78. The score is for a full band and includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Horn (HN.), Trumpet I (I.), Trumpet IV (IV.), Trombone A (TBA.), Guitar (GTR.), Mellophone (M-S.), Trumpet II (T.), Trumpet III (T.), Keys, Drums (DR.), and Tape Sample Strings (TAPE SMP. STR.). The key signature is three sharps (F#, C#, G#). The guitar part includes chord diagrams for A, Am/G, D/F#, Dm<sup>6</sup>/F, E7, A, and F#7. The woodwinds and strings play melodic lines, while the brass and drums provide harmonic support. The score ends with a double bar line at the end of measure 78.



FL. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

I *mf*

IV

TBA. *mf*

GTR. *B*

M-S. *B*  
LET THE PAR - TY BE - GIN! \_\_\_\_\_

T *B*  
LET THE PAR - TY BE - GIN! \_\_\_\_\_

T *B*  
LET THE PAR - TY BE - GIN! \_\_\_\_\_

KEYS *B*  
*mf*

DR. *mf*



TAPE SMP. STR. *mf*

80

Fl.

Ob.

Cl.

Hr.

I

IV

TBA.

GTR.

M-S.

T

T

KEYS

DR.

TAPE SMP. STR.

B B7

B B7

LET THE CROWD SHUF - FLE IN! \_\_\_\_\_

LET THE CROWD SHUF - FLE IN! \_\_\_\_\_

LET THE CROWD SHUF - FLE IN! \_\_\_\_\_

82

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR.

M-S.

T

T

KEYS

DR.

TAPE SMP. STR.

*mf*

E F07 B/F# G#

E F07 B/F# G#

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE...

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE...

LIFE'S A SHORT RACE. YOU MIGHT AS WELL GO THROUGH IT AT A FAST PACE...

84

Fl.

Ob.

Cl.

Hr.

I

IV

TBA.

GTR.

M-S.

I

I

KEYS

DR.

TAPE SMP. STR.

C#7 F#7 B B7

C#7 F#7 B B7

LET THE PAR - TY BE - GIN!

LET THE PAR - TY BE - GIN!

LET THE PAR - TY BE - GIN!

(N)

FL.

OB.

CL.

HN.

T.

IV.

TBA.

GTR.

M-S.

T.

T.

KEYS.

DR.

TAPE SMP. STR.

LET THE PARTY BE - GIN!

C#7 F#7 B B7

C#7 F#7 B B7

88

Fl.  
Ob.  
Cl.  
Hn.  
I  
IV  
TBA  
GTR.  
M.S.  
T  
T  
KEYS  
Dr.  
TAPE SMP. STR.

LET THE PARTY BE - GIN!  
LET THE PARTY BE - GIN!  
LET THE PARTY BE - GIN!

C#7 F#7 B F#7(SUS4)

*f*

90

Fl.  
Ob.  
Cl.  
Hn.  
I  
IV  
TBA.  
GTR.  
M-S.  
T  
T  
KEYS  
DR.  
TAPE SMP STR

D C#m7(b5)/G B

f f f f f f f f f f f f f f

TAPE SMP STR



# 17A. PLAYOFF: LET THE PARTY BEGIN

FULL SCORE

MUSIC AND LYRICS

BY RICHARD VOGEL

ARRANGED BY VINCE COROZINE (ASCAP)

$\text{♩} = 102$   
**(A)**

The musical score is arranged for a full band. It begins with a tempo marking of  $\text{♩} = 102$  and a section marker **(A)**. The instruments and their parts are as follows:

- FLUTE:** Starts with a quarter rest, followed by a melodic line starting on the second measure with a *mf* dynamic.
- OBOE:** Similar to the flute, starting with a quarter rest and a melodic line in the second measure.
- CLARINET IN Bb:** Starts with a quarter rest, then plays a melodic line in the second measure with a *mf* dynamic.
- HORN IN F:** Plays a quarter rest throughout the first three measures.
- I (TRUMPET):** Plays a rhythmic pattern of quarter notes and eighth notes.
- IV (TROMBONE):** Plays a rhythmic pattern of quarter notes and eighth notes.
- TUBA:** Plays a rhythmic pattern of quarter notes and eighth notes.
- GIUITAR:** Plays a rhythmic pattern of eighth notes, marked with a 'B' above the staff.
- KEYBOARD:** Plays a rhythmic pattern of eighth notes in both hands, marked with a *mf* dynamic and a 'B' above the staff.
- DRUM SET:** Plays a consistent rhythmic pattern of eighth notes.
- TAPE SAMPLER KEYBOARD (STRINGS):** Starts with a quarter rest, then plays a melodic line in the second measure with a *mf* dynamic.

4

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR.

KEYS

DR.

Tape Smp. Str.

*mf*

B7 E F#7 B/F# G#

B7 E F#7 B/F# G#

7

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

KEYS

DR.

TAPE SMP STR

(B)

C#7 F#7 B B7 C#7 F#7 B B7

C#7 F#7 B B7 C#7 F#7 B B7

(B)

11

Fl.  
Ob.  
Cl.  
Hn.  
I  
IV  
TBA.  
GTR.  
KEYS  
DR.  
TAPE SMP. STR.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

C#7 F#7 B F#7(SUS4) D C#m7(b5)/G B  
C#7 F#7 B F#7(SUS4) D C#m7(b5)/G B

# 17B. AIN'T MISBEHAVIN'

MUSIC BY THOMAS "FATS" WALLER AND HARRY BROOKS  
ARRANGED BY VINCE COROZINE (ASCAP)

**(A)** ♩ = 144  
Eb E<sup>o</sup>7 F<sub>m</sub>7 F<sup>#</sup>o7 G<sub>m</sub>7 B<sup>b</sup>7 A7 Ab<sup>6</sup> Ab<sub>m</sub> Eb G<sup>b</sup>7 F<sub>m</sub>7 B<sup>b</sup>7

PIANO

7 <sup>1.</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 <sup>2.</sup> Eb Ab<sup>7</sup> D<sup>7</sup> G<sup>7</sup>(#5) **(B)** C<sub>m</sub>7 Ab<sup>7</sup>/C F<sup>7</sup>/C

PNO.

14 C<sup>7</sup> B<sup>b</sup> D<sup>b</sup>7 C<sub>m</sub>7 F<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 **(C)** Eb E<sup>o</sup>7 F<sub>m</sub>7 F<sup>#</sup>o7

PNO.

21 G<sub>m</sub>7 B<sup>b</sup>7 A7 Ab<sup>6</sup> Ab<sub>m</sub> Eb G<sup>b</sup>7 F<sub>m</sub>7 B<sup>b</sup>7 B<sup>b</sup>m<sup>7</sup> A<sub>m</sub>7 Ab<sub>m</sub>7 G<sup>7</sup> E<sup>7</sup> Eb<sup>m</sup>3<sup>7</sup> b

The image shows a piano full score for the song 'Ain't Misbehavin'. It consists of four systems of music. The first system is labeled 'PIANO' and contains measures 1 through 6. The second system is labeled 'PNO.' and contains measures 7 through 13. The third system is labeled 'PNO.' and contains measures 14 through 20. The fourth system is labeled 'PNO.' and contains measures 21 through 27. The score includes a key signature of two flats (Bb and Eb), a 4/4 time signature, and a tempo marking of quarter note = 144. Chord symbols are written above the notes, and section markers (A, B, C) are enclosed in boxes. Measure 27 ends with a double bar line and a fermata.

# 18. OPEN UP YOUR HEART

♩ = 72

MUSIC AND LYRICS

BY RICHARD VOGEL


ARRANGED BY VINCE COROZINE (ASCAP)

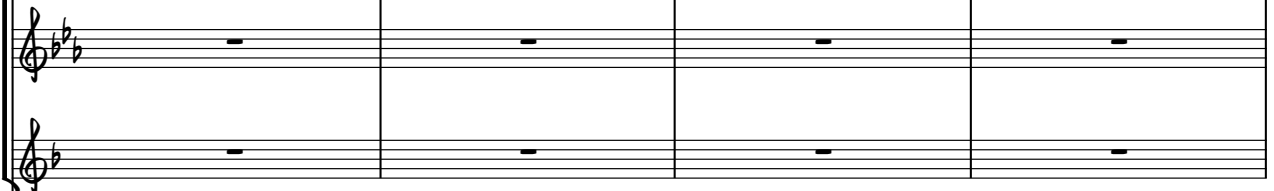
CANTABILE


The musical score is arranged in a standard orchestral format with the following parts:

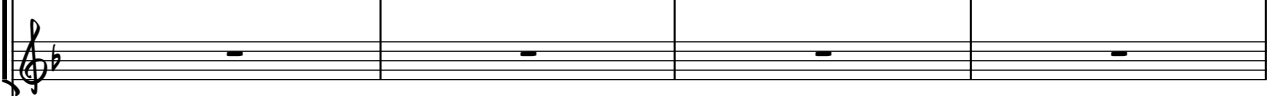
- FLUTE**: Treble clef, 4/4 time, rests.
- OBOE**: Treble clef, 4/4 time, rests.
- CLARINET IN Bb**: Treble clef, 4/4 time, rests.
- HORN IN F**: Treble clef, 4/4 time, rests.
- I (TRUMPET)**: Treble clef, 4/4 time, rests.
- IV (TROMBONE)**: Bass clef, 4/4 time, rests.
- MEZZO-SOPRANO**: Treble clef, 4/4 time, rests.
- TENOR**: Treble clef, 4/4 time, rests. Includes the lyrics "GATSBY" above the staff.
- ACOUSTIC GUITAR**: Treble clef, 4/4 time, rests. Labeled "ACOUSTIC" above the staff.
- STRING BASS**: Bass clef, 4/4 time, rests.
- KEYBOARD**: Grand staff (treble and bass clefs), 4/4 time. Includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp*.
- DRUM SET**: Drum notation, 4/4 time, rests.
- TAPE SAMPLER KEYBOARD (STRINGS)**: Grand staff, 4/4 time, rests. Includes the tempo marking "CANTABILE" and "♩ = 72".

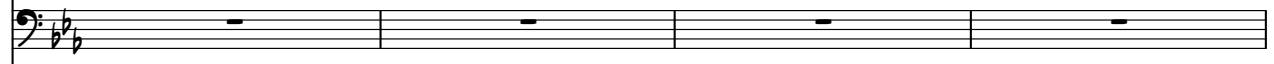
5 (A)

FL. 


CL. 


HN. 

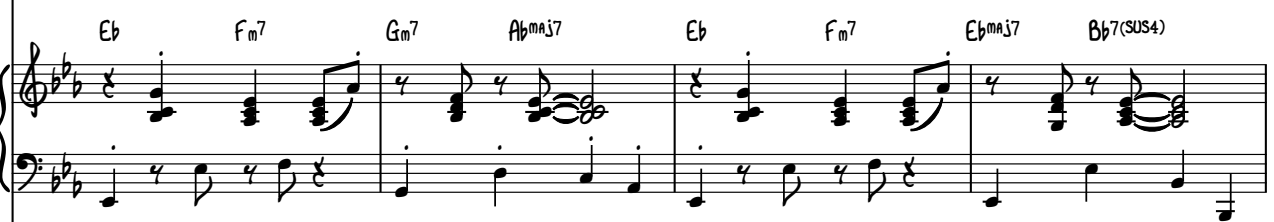
I. 

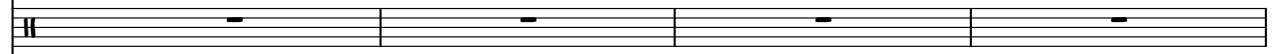
IV. 

M-S. *DAISY*  
 THERE YOU STAND, FAIL-ING TO UN-DER-STAND FEEL-INGS YOU'VE NE - VER KNOWN.  


I. 

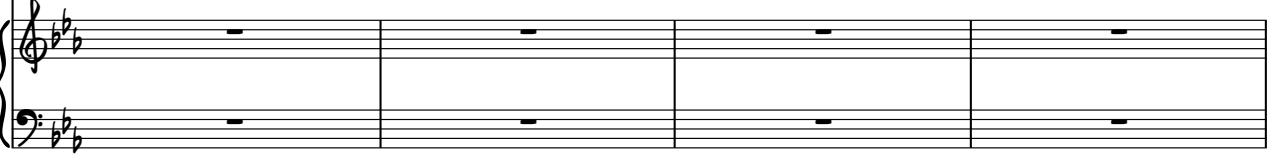
S. BASS *mp*  


KEYS  


DR. 

(A)

TAPE SMP. STR



9 (B)

FL.

CL.

Hn. *mp*

I.

IV.

M-S.

WHAT COM-MAND! REA - DY TO RE - PRI - MAND, CAST THE VE - RY FIRST STONE.

I.

*Eb Fm7 Gm7 Ab Eb Bb7(SUS4) Eb Eb7*

S. BASS

*PIZZ mp Eb7*

KEYS

*Eb Fm7 Gm7 Ab Eb Bb7(SUS4) Eb Eb7*


DR.


(B)

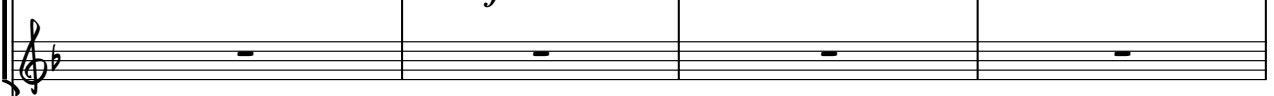
TAPE SMP. STR.




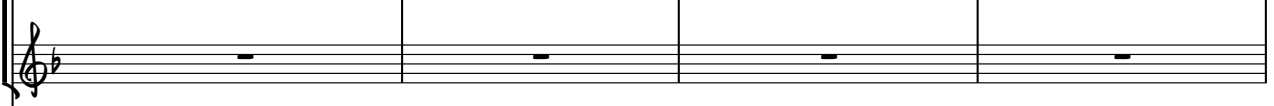
13 (C)

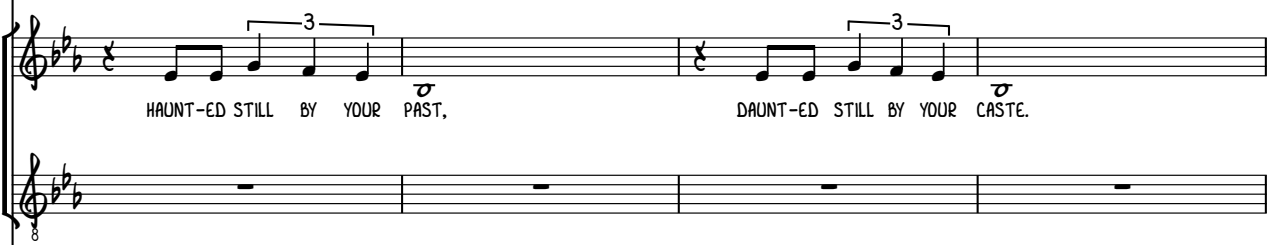
FL. 


CL. 

HN. 

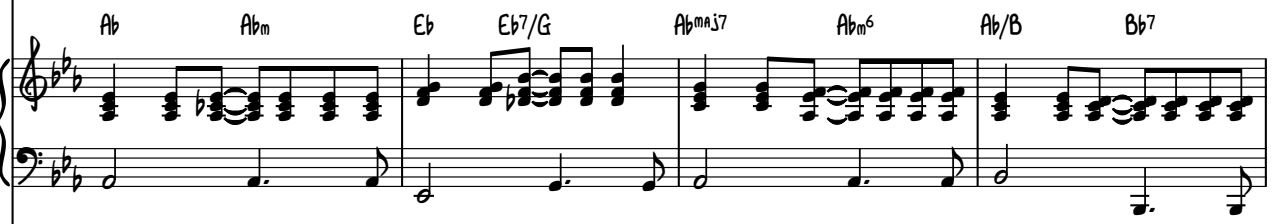
I. 


IV. 

M.S. 

T. 

S. BASS 

KEYS 

DR. 

TAPE SMP. STR. 

17

FL. *mf*

CL. *mf*

HN. *mf*

I.

IV.

M.S. O-PEN UP YOUR HEART. LET ME EASE THE STRAIN.

T.

S. BASS

*mf*

Ab/Bb Bb7(SUS4) Ebmaj7 Fm7 Gm7 Ab7 G7(b9) Cm7

KEYS

Ab/Bb Bb7(SUS4) Ebmaj7 Fm7 Gm7 Ab7 G7(b9) Cm

DR.

TAPE SMP. STR.

21 **(D)**

Fl.

Cl.

Hn.

I

IV

M-S.

T

S. BASS

KEYS

DR.

TAPE SMP. STR

LET ME SHARE THE BUR - DEN THERE. LET ME HEAL THE PAIN.

Bbm7 Eb7 Abmaj7 Bb7(SUS4) Eb Eb7 Ab/Bb Bb7

Bbm7 Eb7 Abmaj7 Bb7(SUS4) Eb Eb7 Ab/Bb Bb7

Bbm7 Eb7 Abmaj7 Bb7(SUS4) Eb Eb7 Ab/Bb Bb7

**(D)**

25 **(E)**

FL.

CL.

HN.

I.

IV.

M-S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mp*

O-PEN UP YOUR HEART! LET THIS LOV - ER IN.

*Ab/C Bb7(SUS4) Eb Fm7 Gm7 G7(b9) Cm7 Cm/B*

*Ab/C Bb7(SUS4) Eb Fm7 Gm7 G7 Cm7 Cm/B*

*Ab/C Bb7(SUS4) Eb Fm7 Gm7 G7(b9) Cm Cm/B*

**(E)**

29

FL.

CL.

HN.

I.

IV.

M-S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mf*

*mf*

*mf*

I'LL PUT FAITH IN YOUR HOPES AND YOUR

$C_m/Bb$   $C_m/A$   $A_b^{m\flat}7$   $G_m7$

$C_m/B$   $C_m/A$   $A_b^{m\flat}7$   $G_m7$

$C_m/Bb$   $C_m/A$   $A_b^{m\flat}7$   $G_m7$

*mf*

31

FL.

CL.

HN.

I

IV

M-S.

T

S. BASS

KEYS

DR.

TAPE SMP. STR

DREAMS IF YOU'LL ON - - LY BE - - - -

Fm7 Eb7

Fm7 Eb7

Fm7 Eb7

32

Fl.

Cl.

Hr.

I

IV

M-S.

T

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mf*

GIN TO O-PEN UP YOUR HEART!

Ab/Bb Bb7 Ab/Bb Bb7(SUS4) Eb Fm7 Gm7 Bb7

Ab/Bb Bb7 Ab/Bb Bb7(SUS4) Eb Fm7 Gm7 Bb7

Ab/B Bb7 Ab/B Bb7(SUS4) Eb Fm7 Gm7 Bb7

(F)

36

FL.

CL.

HN.

I.

IV.

M-S.

T.

THERE YOU SIT, HES-I-TANT TO AD - MIT FEEL - INGS YOU'VE AL - WAYS KNOWN.

S. BASS

Ebmaj7 Fm7 Gm7 Abmaj7 Ebmaj7 Fm7 Ebmaj7 Bb7(SUS4)

KEYS

Ebmaj7 Fm7 Gm7 Abmaj7 Ebmaj7 Fm7 Ebmaj7 Bb7(SUS4)

*mf*

DR.

(F)

TAPE SMP. STR.



40

FL.

CL.

Hn.

I.

IV.

M-S.

T.

SO MIS - FIT, WED TO A COUN-TER - FEIT TOO WELL OFF — TO DIS - OWN.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mf*

*Ebmaj7 Fm7 Gm7 Abmaj7 Ebmaj7 Bb7(SUS4) Ebmaj7 Eb7*

*Ebmaj7 Fm7 Gm7 Abmaj7 Ebmaj7 Bb7(SUS4) Ebmaj7 Eb7*

*Ebmaj7 Fm7 Gm7 Abmaj7 Ebmaj7 Bb7(SUS4) Ebmaj7 Eb7*

3

44 (G)

FL.

CL.

HN.

I.

IV.

M-S.

T.

WHY AT-TEMPT TO DE-FEAT HEARTS SO DES-TINED TO MEET?

S. BASS

Abmaj7 Abm6 Ebmaj7 Eb7/G Abmaj7 Abm6 Ab/Bb Bb7

Abmaj7 Abm6 Ebmaj7 Eb7/G Ab Abm6 Ab/Bb Bb7

KEYS

Abmaj7 Abm6 Ebmaj7 Eb7/G Abmaj7 Abm6 Ab/Bb Bb7

DR.

TAPE SMP. STR.

(G)

mp

48 (H)

FL. *mp*

CL. *mp*

HN. *mp*

I.

IV.

M-S.

T.

O-PEN UP YOUR HEART! LET ME EASE THE STRAIN.

S. BASS

KEYS

DR.

(H)

TAPE SMP. STR.

52

FL.

CL.

HN.

I.

IV.

M-S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

LET ME SHARE THE BUR - DEN THERE...

LET ME HEAL THE PAIN...

Bbm7 Eb7 Abmaj7 Bb7(SUS4) Eb Eb7 Ab/Bb Bb7

Bbm7 Eb7 Abmaj7 Bb7(SUS4) Eb Eb7 Ab/Bb Bb7

Bbm7 Eb7 Abmaj7 Bb7(SUS4) Eb Eb7 Ab/Bb Bb7

mf

56

FL.

mf

mf

CL.

HN.

I.

IV.

M-S.

I.

O-PEN UP YOUR HEART! LET THIS LOV-ER IN.

Ab/Bb Bb7(SUS4) Ebmaj7 G7(#5) Cm7 Cm/B

Ab/Bb Bb7(SUS4) Ebmaj7 G7(#5) Cm Cm/B

Ab/Bb Bb7(SUS4) Ebmaj7 G7(#5) Cm Cm/B

KEYS

DR.

TAPE SMP. STR.

60

FL. *mf*

CL. *mf*

HN. *mf*

I

IV

M-S.

T

I'LL RE - KIN - DLE YOUR HOPES AND YOUR DREAMS IF YOU'LL ON - LY BE - GIN

S. BASS

*Cm7/Bb Cm/A Abmaj7 Gm7 Fm7 Eb7 Fm7/Bb Bb7*

*Cm/Bb Cm/A Abmaj7 Gm7 Fm7 Eb7 Fm7/Bb Bb7*

KEYS

*Cm/Bb Cm/A Abmaj7 Gm7 Fm7 Eb7 Fm7/Bb Bb7*

DR.

TAPE SMP. STR.

64

Fl.

Cl.

Hn.

I.

IV.

M-S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

**D**

*mf*

*mf*

YOUR IN-SE-CU-RI-TY'S A KING YOU MUST DE-THRONE.

TO O-PEN UP YOUR HEART!...

Ab Bb7(SUS4) Eb Gm7 Cm Cm/B Cm/Bb Cm/A

Ab Bb7(SUS4) Eb Gm7 Cm Cm/B Cm/B Cm/A

Ab Bb7(SUS4) Eb Gm7 Cm Cm/B Cm/Bb C

**D**

68

Fl.

Cl.

Hn.

I

IV

M-S.

T

S. BASS

KEYS

Dr.

TAPE SMP. STR.

**3**

*mf*

*mf*

Ab/Bb

O-PEN UP YOUR HEART!

ONCE FREE, YOUR LONE-LY HEART WILL FLY TO HEIGHTS UN-KNOWN. O-PEN UP YOUR

Ab Abmaj7 Ab/Bb Bb7 Fm7/Bb Bb7(SUS4) Ebmaj7 Fm7

Ab Abmaj7 Ab/Bb Bb7 Fm7/Bb Bb7(SUS4) Ebmaj7 Fm7

Ab Abmaj7 Ab/Bb Bb7 Fm7/Bb Bb7(SUS4) Ebmaj7 Fm7

**3**



72

FL.

CL.

HN.

I.

IV.

M-S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

LET ME EASE THE STRAIN. LET ME SHARE THE BURDEN THERE.

HEART! LET ME EASE THE STRAIN.

$G_m$   $A_b7$   $C_m7$   $B_bm7$   $E_b7$   $A_bmaj7$   $B_b7(SUS4)$

$G_m7$   $A_b7$   $C_m7$   $B_bm7$   $E_b7$   $A_bmaj7$   $B_b7(SUS4)$

$G_m7$   $A_b7$   $C_m7$   $B_bm7$   $E_b7$   $A_bmaj7$   $B_b7(SUS4)$

(R)

76

FL. *mf*

CL. *mf*

HN.

I.

IV.

M-S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

O-PEN UP YOUR HEART!

LET ME HEAL THE PAIN.

O-PEN UP YOUR HEART!

*E<sub>b</sub>* *E<sub>b</sub>7* *A<sub>b</sub>/B<sub>b</sub>* *B<sub>b</sub>7* *A<sub>b</sub>/C* *B<sub>b</sub>7/D* *E<sub>b</sub>ma<sub>7</sub>* *F<sub>m</sub>7*

*E<sub>b</sub>* *E<sub>b</sub>7* *A<sub>m</sub>/B<sub>b</sub>* *B<sub>b</sub>7* *A<sub>b</sub>/C* *B<sub>b</sub>7/D* *E<sub>b</sub>ma<sub>7</sub>* *F<sub>m</sub>7*

(R)

80

Fl.

Cl.

Hn.

I

IV

M-S.

T

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mf*

*mf*

LET THIS LOV-ER IN! I'LL BE PART OF YOUR HOPES AND YOUR

LET THIS LOV-ER IN! I'LL BE PART OF YOUR HOPES AND YOUR

Gm7 G7(#5) Cm7 Cm/B Cm/Bb Cm/A Abmaj7 Gm7

Gm7 G7(#5) Cm Cm/B Cm/Bb Cm/A Abmaj7 Gm7

Gm7 G7(#5) Cm7 Cm B C/B Cm/A Abmaj7 Gm7

84

FL. *mf*

CL. *mf*

HN.

I.

IV.

M-S.  
DREAMS IF YOU'LL ON - LY BE - GIN TO O-PEN UP YOUR HEART!

T.  
DREAMS IF YOU'LL ON - LY BE - GIN TO O-PEN UP YOUR HEART!

S. BASS

KEYS

DR.

TAPE SMP. STR.

Fm7 Eb7 Ab/Bb Bb7 Ab/Bb Bb7(SUS4) Eb Eb7

Fm7 Eb7 Ab/Bb Bb7 Ab/Bb Bb7(SUS4) Eb Eb7

Fm7 Eb7 A/B Bb7 Ab/B Bb7(SUS4) Eb Eb7

88

FL.

CL.

HN.

I.

IV.

M-S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

TO O - PEN UP YOUR HEART! O - PEN UP YOUR\_

TO O - PEN UP YOUR HEART! O - PEN UP YOUR\_

Ab/Bb Bb7(SUS4) Eb Eb7 Ab/Bb Bb7(SUS4)

Ab/Bb Bb7(SUS4) Eb Eb7 Ab/Bb Bb7(SUS4)

Ab/B Bb7(SUS4) Eb Eb7 Ab/Bb Bb7(SUS4)

91

MOLTO RALL.

FL.

CL.

HN.

I

IV

M-S.

T1

HEART!

HEART! O - PEN YOUR HEART!

E<sub>b</sub>

S. BASS

Abm7/Db Bbm7/Db B/Db Db7

Abm7/Db Bbm7/Db B/Db Db7 E<sub>b</sub>

KEYS

DR.

MOLTO RALL.

TAPE SMP STR

# 19. SET YOUR SIGHTS ON TOMORROW

MUSIC AND LYRICS  
BY RICHARD VOGEL

ARRANGED BY VINCE COROZINE (ASCAP)

♩ = 72

FLUTE

OBOE

CLARINET IN B♭

HORN IN F

I (TRUMPET)

IV (TROMBONE)

GUITAR

BARITONE

BARITONE

STRING BASS

KEYBOARD

DRUM SET

TAPE SAMPLER KEYBOARD (STRINGS)

GATSBY

NICK

NICK

SET YOUR

F Eb Dm7 C7(SUS4)

mp

♩ = 72

Detailed description of the musical score: The score is for a 4/4 piece in B-flat major. It features a full orchestral arrangement including woodwinds (Flute, Oboe, Clarinet in B-flat, Horn in F, Trumpet I, Trombone IV), guitar, two baritone saxophones (one labeled 'GATSBY' and the other 'NICK'), string bass, keyboard, and a drum set. The keyboard part includes a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*. Chord progressions are indicated above the keyboard staff: F, Eb, Dm7, and C7(SUS4). The tempo is marked as quarter note = 72. The lyrics 'SET YOUR' are written below the second baritone saxophone staff.

5 (A)

FL.

Ob.

CL.

HN.

I.

IV.

GTR.

mp

BAR.

BAR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

(A)

F B $\flat$  C7 F B $\flat$  Gm7 B $\flat$ /C C7

F B $\flat$  C7 F B $\flat$  Gm7 B $\flat$ /C C7

SIGHTS ON TO-MOR-RON AND YOUR LOVE MAY BLOOM A-GAIN. SEEK YOUR LIGHT ON SOME O-THER BAL-CONY. THOUGH YOUR



9

FL.

Ob.

CL.

HN.

I.

IV.

GTR.

Bb C7 Dm Dm/C Bb Bb/C C7

BAR.

BAR.

HEART MAY BURN AND YOUR SOUL MAY YEARN, SET YOUR SIGHTS ON TO-MOR-ROW AND BE FREE. SET YOUR

S. BASS

PIZZ


KEYS

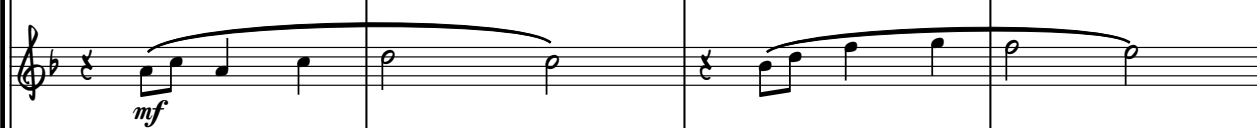
Bb C7 Dm Cm Bb Bb/C C7

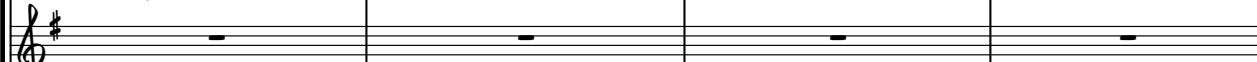
DR.

TAPE SMP. STR.

13 (B)

FL. 

Ob. 

CL. 

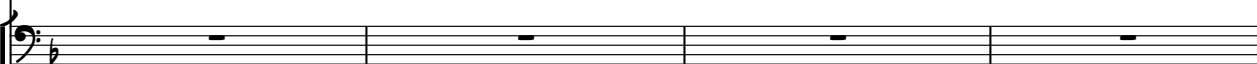
HN. 

I. 

IV. 

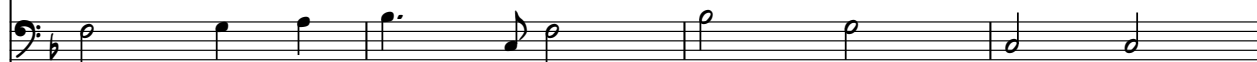
GTR. 

F Gm7 Am7 Bb C7 F F7 Bb Gm7 Bb/C C

BAR. 

BAR. 

SIGHTS ON TO-MOR-ROW, LET YOUR WOUNDS BE-GIN TO MEND. SAY GOOD-BYE TO THIS HOPE-LESS FAN-TA-SY. THOUGH THE

S. BASS 

mp F Gm7 Am7 Bb C7 F F7 Bb Gm7 Bb/C C7


KEYS 


DR. 


(B)

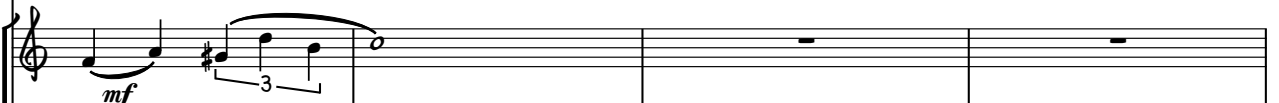
TAPE SMP. STR. 

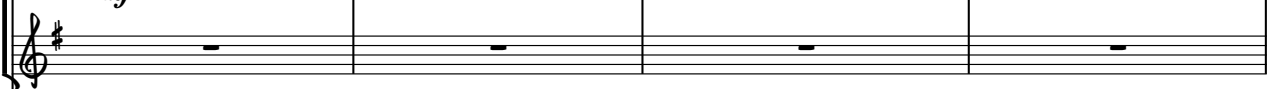
17

FL. 

OB. 

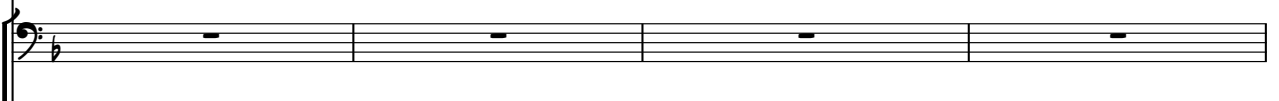
CL. 


HN. 


I. 

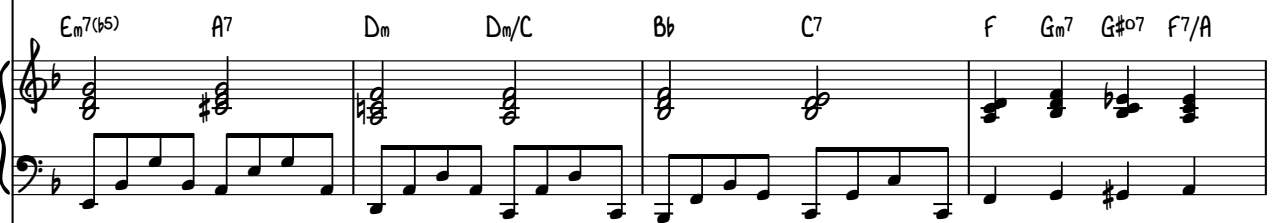
IV. 

GTR. 

BAR. 

BAR. 

S. BASS 

KEYS 

DR. 

TAPE SMP. STR. 

21 (C)

FL.

OB.

CL.

HN.

I.

IV.

GTR.

Bb C7 Fmaj7 Gm7/Bb C7

BAR.

BAR.

BAR.

S. BASS

KEYS

Bb C7 Fmaj7 Gm7/Bb C7

DR.

(C)

TAPE SMP. STR.

24

FL. *mf*

Ob.

Cl. *mf*

Hr.

I

IV

GTR. *F Eb Bb C*

BAR. *I STILL BE - LIEVE HOLD ON - TO LOVE THOUGH LOVE DE -*

BAR. *TREMES CAST A - WAY EVE - BY YES - TIGE OF DE - LU - SION - AL - RO - MANCE YES - TER - DAY'S BUT A LONG FOR - GOT - TEN*

S. BASS *F Eb Bb C*

KEYS

DR.

TAPE SMP. STR.

28 **(D)**

FL.

Ob.

CL.

HN.

I.

IV.

GTR.

*Gm7 C7 F Gm7 Am7 Bb C7 F F7 Bb*

BAR.

CEIVE.

BAR.

DREAM. SET YOUR SIGHTS ON TO-MOR-ROW AND YOUR LOVE MAY BLOOM A-GAIN. HITCH YOUR HOPES TO A BRIGHT-ER DES-TI-

S. BASS

*Gm7 C7 F Gm7 Am7 Bb C7 F F7 Bb*


KEYS


DR.


**(D)**


TAPE SMP. STR.

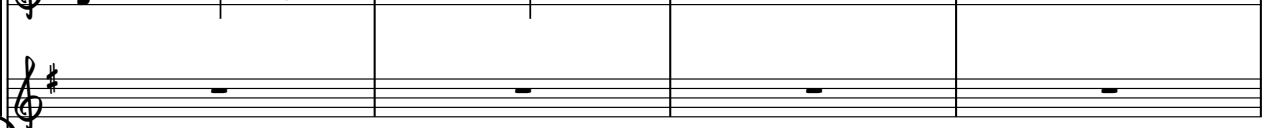
32

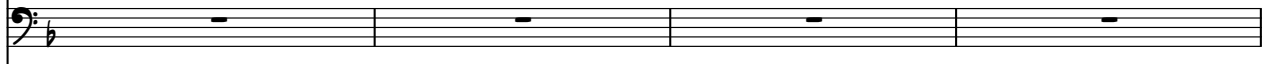
FL. 


Ob. 

CL. 

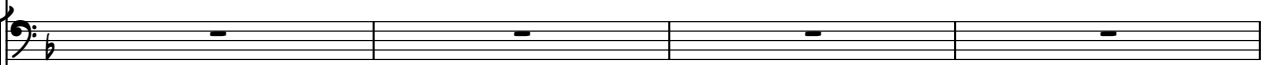
HN. 

I. 

IV. 

GTR. 

Bb/C Am7 Ab07 C7/G Dm Dm/C Bb Gm7/Bb C7(SUS4) C7

BAR. 

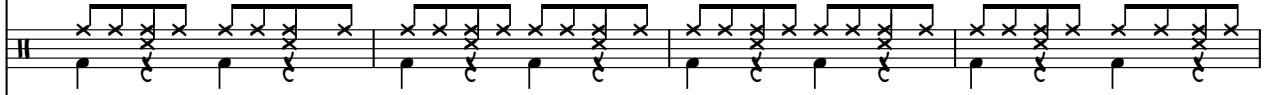
BAR. 

NY. THOUGH YOUR WILL MAY BEND AND YOUR HEART MAY REED, SET YOUR SIGHTS ON TO-MOR-ROW AND BE

S. BASS 

Bb/C Am7 Ab07 C7/G Dm Dm/C Bb C7(SUS4) C7

KEYS 

DR. 

TAPE SMP. STR. 

36

(E)

FL. *mf* *mf*

Ob. *mf*

CL. *mf*

HN. *mf*

I

IV

GTR. F Cm7 F7 Em7(b5) A7 Dm Dm/C Bb

BAR.

BAR. FREE. THOUGH YOUR WILL MAY BEND AND YOUR HEART MAY REED, SET YOUR SIGHTS ON TO -

S. BASS F6 Cm7 F7 Em7(b5) A7 Dm Dm/C Bb

KEYS

DR.

(E)

TAPE SMP. STR



POCO RIT. . . . .

40

FL.

mp

OB.

mp

CL.

mp

HN.

I.

IV.

GTR.

Gm7 C7(SUS4) F Ab F Ab F

mp

BAR.

BAR.

MOR- ROW\_ AND YOU'LL SEE.

S. BASS

Gm7/C C7(SUS4) F Ab F Ab F

KEYS

mp

DR.

mp

POCO RIT. . . . .

TAPE SMP. STR.

mp

# 20. THE CROSSROAD OF OUR LIVES (REPRISE)

MUSIC AND LYRICS  
BY RICHARD VOGEL

ARRANGED BY VINCE COROZINE (ASCAP)

$\text{♩} = 70$

FLUTE

OBOE

CLARINET IN B $\flat$

HORN IN F

I (TRUMPET)

IV (TROMBONE)

ACOUSTIC GUITAR

Guitar

SOPRANO

TENOR

DAISY

GATSBY

AND WE'RE

AND WE'RE

STRING BASS

KEYBOARD

DRUM SET

$\text{♩} = 70$

TAPE SAMPLER KEYBOARD (STRINGS)

5 (A)

FL.

Ob.

CL.

Hn.

I.

IV.

GTR.

S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mp*

*mp*

*p*

G C Am7 D7(SUS4) Gmaj7

G C Am7 D7(SUS4) Gmaj7

G C Am7 D7(SUS4) Gmaj7

STAND-ING AT THE CROSS - ROAD OF OUR LIVES, HOP - ING ALL UN-CHART-ED TRIALS TO COME ARE

STAND-ING AT THE CROSS - ROAD OF OUR LIVES, HOP - ING ALL UN-CHART-ED TRIALS TO COME ARE

*mp*

(A)

8

FL.

OB. *mp*

CL.

HN. *mp*

I.

IV.

GTR.

F C C Cm<sup>6</sup> G G/F# Em<sup>7</sup> Em<sup>7</sup>/D

S.   
 TRIALS WE CAN SUR - VIVE... NO-THING MORE FOR US TO SAY OR DO BUT WAIT TILL THEY AR - RIVE AS WE'RE

T.   
 TRIALS WE CAN SUR-VIVE. NO-THING MORE FOR US TO SAY OR DO BUT WAIT TILL THEY AR- RIVE AS WE'RE

S. BASS   
 F C C Cm<sup>6</sup> G G Em<sup>7</sup> Em<sup>7</sup>/D

KEYS   
*mp*

DR.

TAPE SMP. STR.

11

Fl.

Ob.

Cl.

Hr.

I.

IV.

GTR.

S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mp*

**(B)**

C D G<sup>6</sup> C

C D<sup>7</sup> G<sup>6</sup> C

STAND - ING AT THE CROSS - ROAD OF OUR LIVES.

STAND-ING AT THE CROSS-ROAD OF OUR LIVES.

*p*

*mp*

**(B)**

14

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Rests throughout the section.
- Ob. (Oboe):** Plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, ending with a half note G4. Dynamics range from *mp* to *p*.
- Cl. (Clarinet):** Plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, ending with a half note G4. Dynamics range from *mp* to *p*.
- HN. (Horn):** Plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, ending with a half note G4. Dynamics range from *mp* to *p*.
- I (Trumpet):** Rests throughout the section.
- IV (Trombone):** Rests throughout the section.
- GTR. (Guitar):** Provides harmonic accompaniment with chords Gmaj7, C, and G. Dynamics range from *p* to *mp*.
- S. (Saxophone):** Rests throughout the section.
- T (Tenor):** Rests throughout the section.
- S. BASS (Bass):** Provides harmonic accompaniment with chords G, C, and G. Dynamics range from *p* to *mp*.
- KEYS (Piano):** Provides harmonic accompaniment with chords G, C, and G. Dynamics range from *p* to *mp*.
- DR. (Drums):** Plays a rhythmic pattern of eighth notes with 'x' marks, followed by a half note G4. Dynamics range from *p* to *mp*.
- TAPE SMP. STR. (Tape Sample):** Provides harmonic accompaniment with chords G, C, and G. Dynamics range from *p* to *mp*.

The score includes dynamic markings (*mp*, *p*) and a tempo marking 'POCO RIT.' at the beginning and end of the section.

# 21. REMEMBER LOVE

MUSIC AND LYRICS

BY RICHARD VOGEL

ARRANGED BY VINCE COROZINE (ASCAP)

$\text{♩} = 75$

ALLEGRO

The musical score is arranged in a standard orchestral format with the following parts:

- FLUTE:** Rests for the first four measures, then plays a melodic phrase in the fifth measure with a *mf* dynamic.
- OBOE:** Plays a melodic line starting in the first measure, with a *mf* dynamic.
- CLARINET IN Bb:** Rests for the first four measures, then plays a melodic phrase in the fifth measure with a *mf* dynamic.
- HORN IN F:** Rests for the first three measures, then plays a melodic phrase in the fourth measure with a *mf* dynamic.
- TRUMPET I:** Rests throughout the entire piece.
- TRUMPET IV (TROMBONE):** Rests throughout the entire piece.
- SOPRANO:** Rests throughout the entire piece.
- TENOR:** Rests throughout the entire piece.
- BARITONE:** Rests throughout the entire piece.
- GIUITAR:** Provides harmonic support with chords *Bb*, *Gm7*, and *Eb* across the measures.
- STRING BASS:** Plays a rhythmic accompaniment with a *mf* dynamic.
- KEYBOARD:** Provides harmonic support with chords *Bb*, *Gm7*, and *Eb* across the measures.
- DRUM SET:** Rests throughout the entire piece.
- TAPE SAMPLER KEYBOARD (STRINGS):** Provides harmonic support with chords *mp* across the measures.

(A)

6

Fl.

Ob.

Cl.

Hr.

I

IV

S.

T.

BAR.

TOM

RE - MEM- BER LOVE? DIN - NERS\_ IN

GTR.

Eb/F F7 Bb Gm7

mp

BASS

KEYS

Eb/F F7 Bb Gm7

DR.

(A)

TAPE SMP. STR





17 (B)


FL. 

Ob. *mf* 

Cl. 

Hr. *mf* 

I 

IV 

S. 

T 

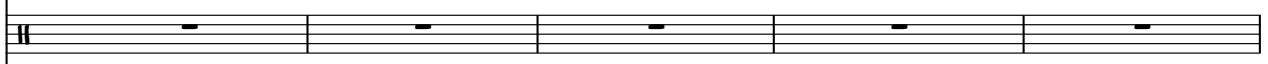
BAR. 

RE - MEM - BER LOVE? TRO - PI - CAL ISLE EM-BRAC - ES? PAS - SIONS\_ THAT

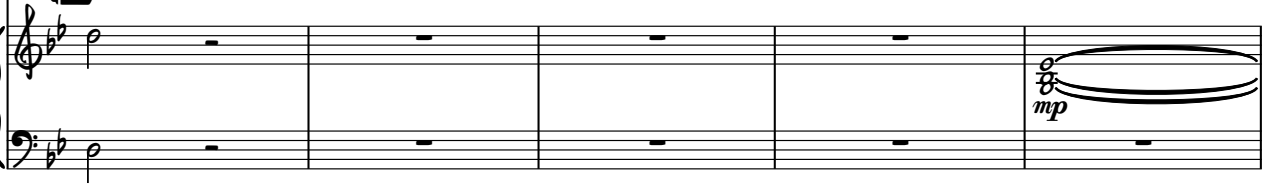
GTR. 

BASS 

KEYS 

Dr. 

(B)

TAPE SMP. STR 

22

(C)

Fl.

Ob.

Cl.

Hn.

I

IV

S.

T

BAR.

BLAZED IN OUR BLOOD? A TRUST BE-TRAYED CAN BE RE-

GTR.

BASS

KEYS

DR.

TRIANGLE

(C)

TAPE SMP. STR

27

FL.

OB.

CL.

HN.

I.

IV.

S.

T.

BAR.

WON \_\_\_\_\_ A MO-MENT STRAYED BE PAST AND DONE. A HEART DIS-

GTR.

BASS

KEYS

DR.

TAPE SMP. STR

33 **(D)**

FL. *mf*

OB.

CL. *mf*

HN.

I.

IV.

S.

T.

BAR. *mf*

MAYED BE SOOTHED AND NUMBED. IF YOU WOULD JUST RE - MEM - BER LOVE.

GTR. *mf*

BASS *mf*

KEYS *mf*

DR.

TAPE SMP. STR. *mf*

*mp*

40 **(E)**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hr. *mf*

I

IV

S. DAISY  
RE - MEM - BER LOVE? UN - DENT - ED PIL - LOW CA - SES? PHONE CALLS RE -

T

BAR.

GTR. *Cm7 F7(SUS4) Bb Gm7 Eb*

BASS

KEYS *Cm7 F7(SUS4) Bb Gm7 Eb*

DR.

**(E)**

TAPE SMP. STR. *mp*

46

(F)

Fl.

Ob.

Cl.

Hn.

I

IV

S.

T.

BAR.

GTR.

BASS

KEYS

DR.

TAPE SMP. STR.

*mf*

*mf*

*mf*

*mf*

CEIVED IN \_\_\_ A RUSH? \_\_\_\_\_

RE - MEM - BER LOVE? \_\_\_\_\_

TROL - LOPS \_\_\_ AND \_\_\_\_\_

*Eb/F* *Cm7* *F7* *Bb* *Gm7*

*mp*

(F)

52 (G)

Fl. *mp*

Ob.

Cl. *mp*

Hr.

I

IV

S.  
 TRYST-ING PLA - CES, SCAN- DALS\_ YOUR MO - NEY WOULD HUSH A BRO-KEN TRUST MAY BE RE-

T

BAR.

GTR. *mp*  
 Fm7 Bb7 Eb Eb/F F F(SUS4) Eb F

BASS

KEYS *mp*  
 Fm7 Bb7 Eb Eb/F F F7(SUS4) Eb F

DR. TRIANGLE

(G)

TAPE SMP. STR *mp*



59

FL.

OB.

CL.

HN.

I.

IV.

S.

T.

BAR.

GTR.

BASS.

KEYS.

DR.

TAPE SMP. STR.

STORED. A MO-MENT'S LUST MAY BE IG - NORED. A BRO-KEN

Gm7 Eb F Bb Cm/Eb Bb/F A°

Gm7 Gm7 Eb F Bb Cm/Eb Bb/F A°

Detailed description: This page of a musical score is for rehearsal mark 59. It features a vocal line with lyrics: "STORED. A MO-MENT'S LUST MAY BE IG - NORED. A BRO-KEN". The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Horn (HN.), Trumpet (I.), Trombone (IV.), Saxophone (S.), Tenor (T.), Baritone (BAR.), Guitar (GTR.), Bass (BASS.), Keys (KEYS.), Drums (DR.), and Tape Sample (TAPE SMP. STR.). The key signature is B-flat major (two flats). The guitar part has a chord progression: Gm7, Eb, F, Bb, Cm/Eb Bb/F A°. The keys part has a similar progression: Gm7, Gm7, Eb, F, Bb, Cm/Eb Bb/F A°. The flute and clarinet parts play a rhythmic melody of eighth notes. The saxophone part has a melodic line with some rests. The drums play a consistent pattern of eighth notes. The tape sample part has a melodic line with some rests.

65 (H)

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

I

IV

S. HEART'S FOR EV - ER SCO-RED. OH, NO, I CAN'T RE-MEM - BER LOVE.

T

BAR.

GTR. *mf*

BASS

KEYS *mf*

Chords: Eb, F, Gm7, Eb, F, F(SUS4), Bb

DR.

TAPE SMP. STR (H) *mf*

72 **(D)**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hr.

I

IV

S.

T

BAR.

GTR. *mf*

BASS

KEYS *mp*

DR. *mp*

TAPE SMP. STR. *mp*

GATSBY

SPARE US ALL YOUR LIES AND YOUR SUP-PLI - CA - TIONS, DAI-SY'S DONE WITH YOU

**(D)**

76

Fl.

Ob.

Cl.

Hr.

I

IV

S.

T

AND YOUR FOR-NI - CA - TIONS. SHE DE-SERVES A LIFE, NOT THESE TRI-BU - LA - TIONS. HERE AND NOW!

BAR.

GTR.

BASS

KEYS

DR.

TAPE SMP. STR

80

Fl. *mf*

Ob.

Cl. *mf*

Hr.

I

IV

S.

T

BAR. TOM

WHAT'S THIS? YOU MUST BE MAD!

GTR. *Gm* *Gm* *F*

BASS

KEYS *Gm7* *Gm7* *Gm7* *F*

DR.

TAPE SMP. STR. *mf*

(J)

84

FL. Oboe. CL. HN. I. IV. S. T. BAR. GTR. BASS. KEYS. DR. TAPE SMP. STR.

SHOW NO VA-CIL - LA - TION. I'M THE ONE YOU LOVE; MAKE YOUR DE - CLA - RA - TION NOW! COME

SHE'D NE - VER LEAVE FOR SUCH A CAD!

F Eb Eb Dm D F7

F Eb Eb Dm D F7

*mf*

89 (R)

Fl.

Ob. *mf*

Cl.

Hr.

I

IV

S. DAISY  
I DO RE - CALL THINGS GREAT AND SMALL.

T. LIVE WITH ME, COME BE MY LOVE. I'VE HAD THE

BAR. RE - MEM - BER LOVE? TO - KENS\_ OF A - DO - RA - TION? DRESS - ES\_ AND

GTR. *Bb* *Gm7* *Eb*

BASS

KEYS *Bb* *Gm7* *Eb*

DR.

TAPE SMP. STR *mf*

94

(D)

FL. *mf*

Ob.

Cl.

Hn.

I.

IV.

S.

THEY DO EN - THRALL IT COMES TO

T.

WORLD; IT'S NOT E - NOUGH. ON STORM - Y SEAS, IN

BAR.

DIA - MONDS AND SUCH? RE - MEM - BER LOVE?

GTR.

E $\flat$ /F C $_m$ 7 F7 B $\flat$

BASS

E $\flat$ /F C $_m$ 7 F7 B $\flat$

KEYS

DR.

(D)

TAPE SMP. STR.



FL.

OB.

CL.

HN.

I.

IV.

S.

MIND. TWO HEARTS A - LIGNED. TWO HANDS EN - TWINED.

T.

BLACK - ENED NIGHTS, I'VE SEARCHED THE SHORE FOR YOUR GREEN

BAR.

A - MOR - OUS AS - SIG - NA - TIONS? CA - FES\_ AND CHA - LETS\_ SO LUSH?

GTR.

Gm7 Eb Eb/F

BASS

Gm7 Eb Eb/F

KEYS

DR.

TAPE SMP. STR.

104 (M)

FL. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

I

IV

S.

LOVE MEANT TO LAST TAKES

T

LIGHT

BAR.

WHAT'S IN THE PAST IS PAST AND DONE LOVE MEANT TO LAST TAKES

GTR.

*Cm7 F7(SUS4) F Bb*

*mp*

BASS

KEYS

*Cm7 F7(SUS4) Eb F Gm7 Bb Eb*

*mp*

DR.

TRIANGLE

(M)

TAPE SMP. STR

*mf*

*mp*

110 (N)

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

T. *mf*

Bar. *mf*

Gtr. *mf*

BASS

KEYS *mf*

DR.

TAPE SMR. STR. *mf*

TWO, NOT ONE. A DREAM DE-FERRED'S A DREAM UN-DONE. OH, YES, I

A DREAM DE-FERRED'S A DREAM UN-DONE. OH, NO, I

TWO, NOT ONE. A DREAM DE-FERRED'S A DREAM UN-DONE. OH, YES, I

F Eb F Gm7

F Bb Eb F Gm7

117

(D)

FL.

OB.

CL.

HN.

I.

IV.

S.

T.

BAR.

GTR.

BASS

KEYS

KEYS

DR.

(D)

TAPE SMP. STR

123 **(P)**

Fl.

Ob.

Cl.

Hr.

I

IV

S.

T.

BAR.

GTR.

BASS

KEYS

DR.

TAPE SMP. STR.

LOVE. OH, YES, I CAN RE - MEM - BER LOVE.

LOVE. OH, NO, I CAN'T RE - MEM - BER LOVE.

LOVE. OH, YES, I CAN RE - MEM - BER LOVE.

Bb Eb F F(SUS4) Bb

Bb Bb Eb F F7(SUS4) Bb

SUS CYM

*mf* *mf*

**(P)**

# 21A. PLAYOFF: REMEMBER LOVE

MUSIC AND LYRICS

BY RICHARD VOGEL

ARRANGED BY VINCE COROZINE (ASCAP)

$\text{♩} = 75$

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- FLUTE**: Staff with a whole rest throughout the piece.
- OBOE**: Staff with a whole rest in the first measure, then a melody starting in the second measure marked *mf*. It features a half-note melody in the second measure and a half-note melody in the third measure.
- CLARINET IN B $\flat$** : Staff with a whole rest in the first measure, then a melody starting in the second measure marked *mf*. It features a half-note melody in the second measure and a half-note melody in the third measure.
- HORN IN F**: Staff with a whole rest in the first measure, then a melody starting in the second measure marked *mf*. It features a half-note melody in the second measure and a half-note melody in the third measure.
- I (TRUMPET)**: Staff with a whole rest throughout the piece.
- IV (TROMBONE)**: Staff with a melody starting in the first measure marked *mf*. It features a half-note melody in the first measure and a half-note melody in the second measure.
- GUITAR**: Staff with a melody starting in the first measure marked *mf*. It features a half-note melody in the first measure and a half-note melody in the second measure. Chords  $B\flat$ ,  $Gm^7$ , and  $E\flat$  are indicated above the staff.
- STRING BASS**: Staff with a melody starting in the first measure. It features a half-note melody in the first measure and a half-note melody in the second measure.
- KEYBOARD**: Staff with a melody starting in the first measure marked *mf*. It features a half-note melody in the first measure and a half-note melody in the second measure. Chords  $B\flat$ ,  $Gm^7$ , and  $E\flat$  are indicated above the staff.
- DRUM SET**: Staff with a drum pattern starting in the first measure marked *mf*. It features a half-note melody in the first measure and a half-note melody in the second measure. The tempo  $\text{♩} = 75$  is indicated below the staff.
- TAPE SAMPLER KEYBOARD (STRINGS)**: Staff with a melody starting in the first measure marked *mp*. It features a half-note melody in the first measure and a half-note melody in the second measure.

6

FL. *mf* *f*

Ob. *mf* *mf* *mf*

Cl. *mf* *mf* *mf*

Hn. *mf* *mf*

I *mf*

IV *mf*

GTR. Eb/F Cm7 F7 Bb Gm7

BASS

KEYS Eb/F Cm7 F7 Bb Gm7

DR.

TAPE SMP STR *mp*

12

Fl.  
Ob.  
Cl.  
Hn.  
1  
IV  
GTR.  
BASS  
KEYS  
DR.  
TAPE SMP STR

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

Fm7 Bb7 Eb Eb/F F7 Bb

Fm7 Bb7 Eb Eb/F F7 Bb



# 22. SOMEONE MUST PAY

♩ = 66

(A)

MUSIC AND LYRICS  
BY RICHARD VOGEL  
ARRANGED BY VINCE COROZINE (ASCAP)

FLUTE

OBOE

CLARINET IN B♭

HORN IN F

I (TRUMPET)

IV (TROMBONE)

GUITAR

BARITONE

KEYBOARD

STRING BASS

DRUM SET

TAPE SAMPLER KEYBOARD (STRINGS)

*mf*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

WILSON

FLAT-TERED THEN USED.

Am G/A

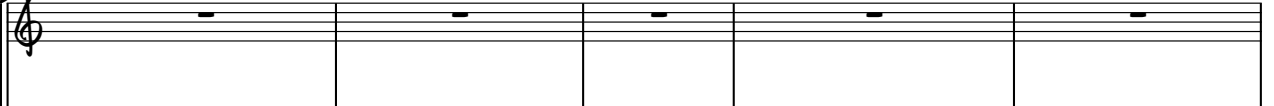
Am G/B


ARCO


♩ = 66

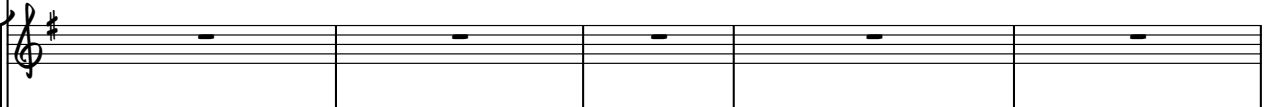
(A)


6

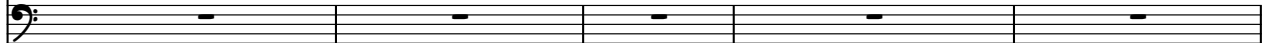
FL. 

Ob. 

CL. 

HN. 

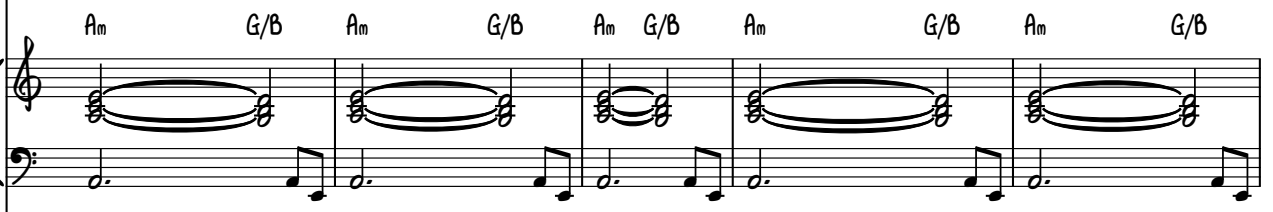
I. 

IV. 

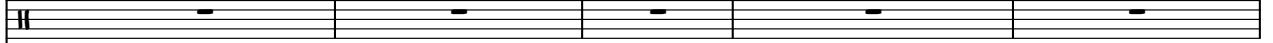
GTR. 

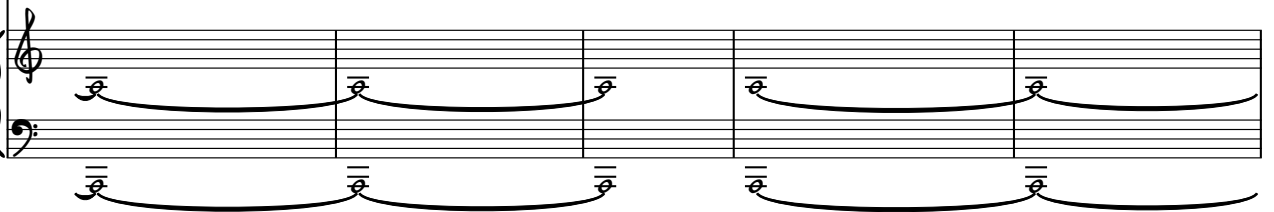
BAR. 

WOODED THEN RE-FUSED. A-MO-ROUS CAST-A - WAY. BAT-TERED AND BRUISED. MAIMED AND A-BUSED.

KBD. 

S. BASS 

DR. 

TAPE SMP. STR. 

(B)

11

FL.

OB.

CL.

HN.

I.

IV.

GTR.

Am G/A E7 Am G/A Am G/A F

BAR.

END OF A PAS-SION PLAY. SOME-ONE MUST PAY! SOME-ONE MUST PAY THE PRICE! HE'LL RUE THE DAY HE TOOK THIS

KBD.

Am G/B E7 Am G/A Am G/A F


S. BASS


DR.


(B)

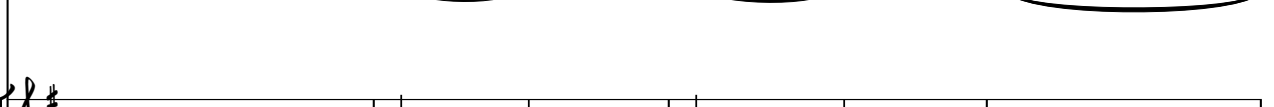
TAPE SMP. STR.


16

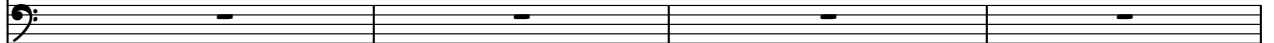
FL. 

Ob. 

CL. 

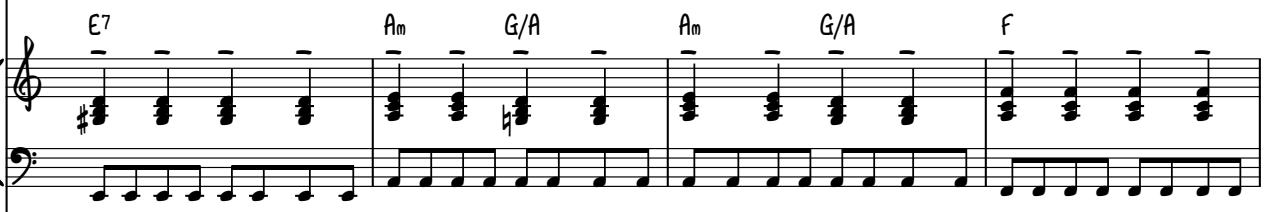
HN. 

I. 


IV. 

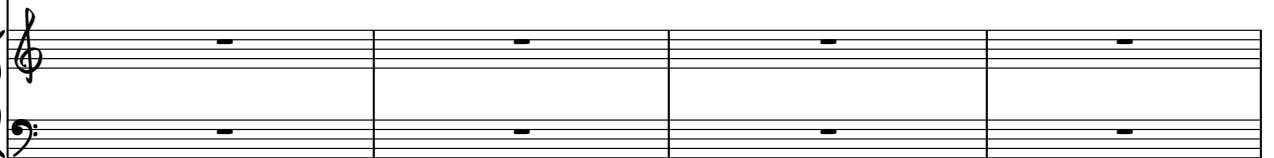
GTR. 

BAR. 

Kbd. 


S. BASS 


DR. 


TAPE SMP. STR. 


(C)


20

FL. 

OB. 

CL. 

Hr. 

I. 


IV. 

GTR. 

E7 Am G/A Am G/A Am G/A E7

BAR. 

RIVED. SOME-ONE MUST PAY!

KBD. 

E7 Am G/A Am G/A Am G/A E7

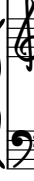
S. BASS 

ARCO

DR. 

(C)

TAPE SMP. STR



mp

25 (D)

FL. *mp*

Ob. *mf*

Cl. *mp*

Hr. *mp*

I

IV

GTR. *Am G/A Am G/A Am G/A Am G/A*

BAR. *3*

LE-CHER-OUS LUST. PAR-RY AND THRUST. IN-NO-CENCE LED A - STRAY.

KBD. *mp* PIZZ

S. BASS PIZZ

DR. TOM TOM *mp*

TAPE SMP. STR. (D) *mp*

29

Fl.

Ob.

Cl.

Hn.

I

IV

GTR.

BAR.

Kbd.

S. BASS

DR.

TAPE SMP. STR.

Am G/A Am G/A Am G/A E7

TRAI-TOR-OUS TRUST. CORPSE IN THE DUST. NO ONE SHOULD DIE THIS WAY. SOME-ONE MUST

33 (E)

FL.

Ob.

CL.

Hn.

I.

IV.

GTR.

Am G/A Am G/A F E7 Am G/A

BAR.

PAY! SOME-ONE MUST PAY THE PRICE! HE'LL RUE THE DAY HE TOOK THIS LIFE! SOME-ONE MUST PAY! SOME-ONE MUST

RbD.

A G/A A G/A F E7 A G/A

mp

S. BASS

ARCO

DR.

(E)

TAPE SMP. STR.

mp



♩ = 60

AGITATO *POCO RIT.*

38

FL.

Ob.

CL.

Hr.

I.

IV.

GTR.

BAR.

SA - CRI - FICE! HIS JUDG - MENT DAY HAS NOW AR - RIVED! SOME - ONE MUST PAY!

KBD.

S. BASS

DR.

♩ = 60

*POCO RIT.*

TAPE SMP. STR

42 (F)

FL. *mf*

OB. *mf*

CL. *mf*

HN. *mf*

I

IV

GTR. *mf*

BAR.

IF THERE WAS A GOD SOME KIND OF JUS-TICE MIGHT EN-SUE. IF THERE WAS A GOD THIS SOR-DID LIFE HE MIGHT UN-DO.

KBD. *mf*

S. BASS *mf*

PIZZZ

DR. *mf*

(F)

TAPE SMP. STR

*mf*

♩ = 66  
 (G) A-TEMPO

44

Fl. // *mf*

Ob. // *mf*

Cl. // *mf*

Hr. // *mf*

I. //

IV. //

Gtr. // *mf*  
 Bm A/B Bm A/B

Bar. // *mf*  
 SOME-ONE MUST PAY! SOME - ONE MUST PAY THE PRICE! HE'LL RUE THE

Kbd. // *mf*  
 ARCO

S. Bass // *mf*

Dr. // *mf*  
 SN DRUM

Tape Smp. Str. // *mf*  
 ♩ = 66  
 (G)

47

FL.

OB.

CL.

HN.

I.

IV.

GTR.

BAR.

KBD.

S. BASS

DR.

TAPE SMP. STR.

50

Fl.

Ob.

Cl.

Hr.

I.

IV.

GTR.

BAR.

KBD.

S. BASS

DR.

TAPE SMP. STR.

SAC - RI - FICE! HIS JUDG - MENT DAY HAS NOW AR - RIVED! SOME - ONE MUST

B<sub>m</sub> A/B G F#

B<sub>m</sub> A/B G F#

53

FL. *f*

OB. *f*

CL. *f*

HN. *mf* 3

I

IV

GTR. *Bm* *Bm* *Bm* *f*

BAR. *Bm* *Bm* *Bm*

PAY! SOME - ONE MUST PAY! SOME - ONE MUST PAY!

KBD. *f*

S. BASS

DR. *f*

TAPE SMP. STR. *f*

# 23. I'M NEVER FALLING IN LOVE AGAIN

MUSIC AND LYRICS

BY RICHARD VOGEL

(A) ARR. BY VINCE COROZINE (ASCAP)

♩ = 84

FLUTE

OBOE

CLARINET IN Bb

HORN IN F

I (TRUMPET)

IV (TROMBONE)

GUITAR

MEZZO-SOPRANO

TENOR

STRING BASS

KEYBOARD

DRUM SET

TAPE SAMPLER KEYBOARD (STRINGS)

DAISY

GATSBY

LIV-ING EACH DAY WITH MY

C

mp

mf

mf

mp

C

C

C/B

Am7

D7

G7(SUS4)

G7

C

mp

mp

mp

(A)

(A)

Detailed description of the musical score: The score is for a 4/4 piece in G major, tempo 84. It features a variety of instruments: Flute, Oboe, Clarinet in Bb, Horn in F, Trumpet I, Trombone IV, Guitar, Mezzo-soprano, Tenor, String Bass, Keyboard, Drum Set, and Tape Sampler Keyboard (Strings). The vocal parts for Mezzo-soprano and Tenor are present in the final measure, with lyrics 'LIV-ING EACH DAY WITH MY'. The guitar part includes a solo in the final measure. The keyboard part provides harmonic support with chords: C, C/B, Am7, D7, G7(SUS4), and G7. The score is marked with dynamics such as mf and mp. A rehearsal mark (A) is placed at the beginning of the score and again at the end.

6

FL.

OB.

CL.

HN.

I.

IV.

GTR.

M-S.

T.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mf*

*C<sup>major</sup>7* *Dm<sup>7</sup>* *Dm<sup>7</sup>* *Dm<sup>7</sup>/G*


MIND IN A MAZE\_ AND MY THOUGHTS AL-WAYS TURN - ING 'ROUND YOU, DY-ING EACH NIGHT\_ WITH MY


Detailed description: This is a page of a musical score for page 519. It features a grand staff with multiple parts. At the top, there are staves for Flute (FL.), Oboe (OB.), Clarinet (CL.), Horn (HN.), and Trumpet I (I.). Below these are staves for Trombone IV (IV.), Guitar (GTR.), Mellophone (M-S.), and Trumpet II (T.). The guitar part includes a chord progression: C major 7, D minor 7, D minor 7, and D minor 7 over G. The vocal line (T.) has lyrics: "MIND IN A MAZE\_ AND MY THOUGHTS AL-WAYS TURN - ING 'ROUND YOU, DY-ING EACH NIGHT\_ WITH MY". Below the vocal line are staves for Soprano Bass (S. BASS), Piano (KEYS), and Drums (DR.). At the bottom, there is a staff for Tape Sample (TAPE SMP. STR.). The score includes dynamic markings like *mf* and various musical notations such as rests, notes, and chords.

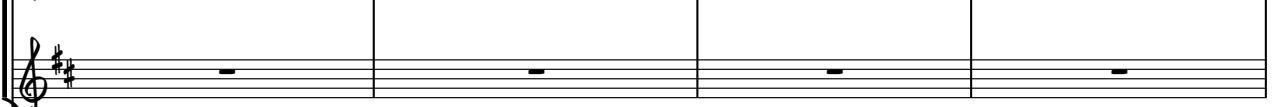


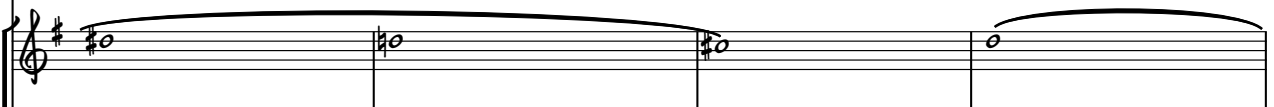


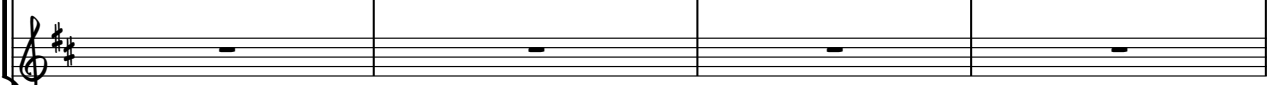
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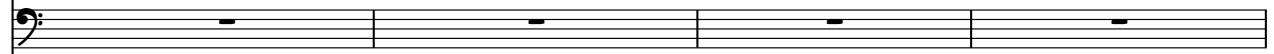
FL. 

OB. 

CL. 

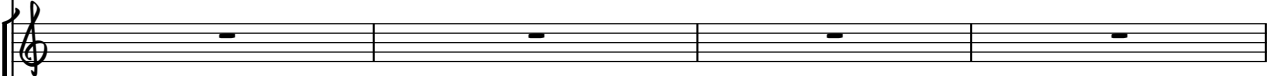
HN. 


I. 

IV. 

GTR. 

E E7 Am D7 C C/B

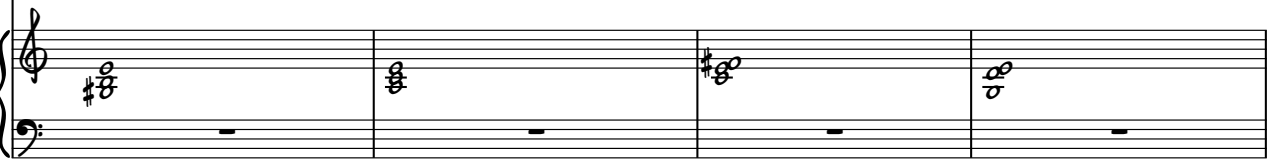
M-S. 

T. 

S. BASS 


KEYS 


DR. 


TAPE SMP. STR. 





24 (C)

FL. 

Ob. 

Cl. 

Hr. 


I. 

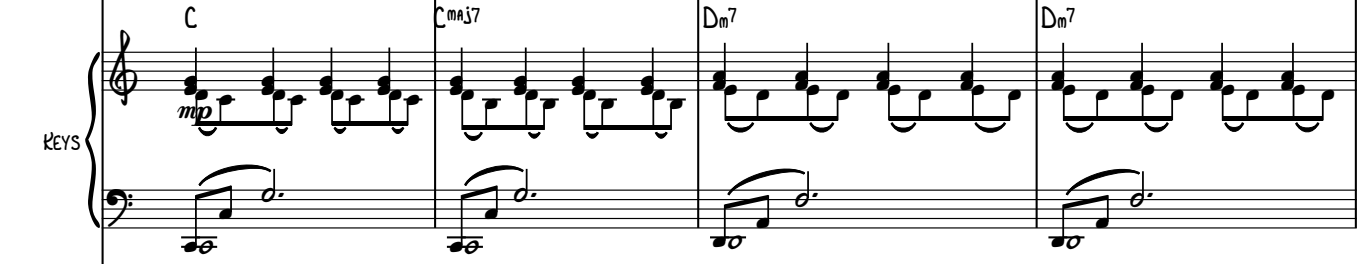
IV. 

GTR. 

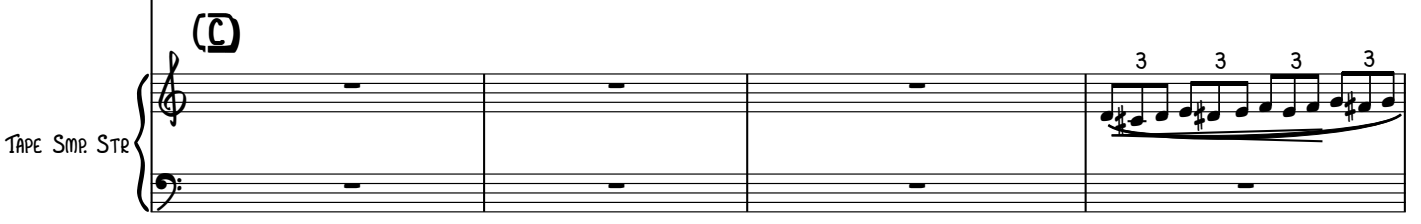
M-S. 

I. 

S. BASS 

KEYS 

DR. 

TAPE SMP. STR. 

28

*mf*

Fl.

Ob.

Cl.

Hr.

I

IV

GTR.

M-S.

T

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mf*

Dm7/G Dm7/G C C7 Em/D Eb C/E

Dm7/G Dm7/G C C Em7/D Eb C/E

Dm7/G Dm7/G C C Em7/D Eb C/E

dy-ing each night like a word on a page when the light gives way to dark-ness at last, \_

**D**

32

FL. *mf*

OB.

CL. *mf*

Hr. *mf*

I. *mf*

IV. *mf*

GTR. *mf*

*Fmaj7* *E* *E7* *A<sub>m</sub>* *D7* *C* *C/B*

M-S.

WANT-ING TO LET OUT THIS SONG IN MY SOUL, THEN RE-MEM-BRING I'M TOO SCARED TO BE-GIN. NO, I'M NE-VER FALL-ING IN,

T.

S. BASS

*Fmaj7* *E* *E7* *A<sub>m</sub>* *D7* *C* *C/B*

KEYS

DR.

TAPE SMP. STR. *mf*

**D**

37

FL.

mf

OB.

mf

CL.

mf

HN.

mf

I.

IV.

GTR.

Am Am/G F F/G G7 C Gm7 C7 Fmaj7 F#07

M-S.

I'M NE-VER FALL-ING IN, FALL-ING IN LOVE A - GAIN.

I.

WHY IS IT LO- VE'S

Am Am/G F F/G G7 C Gm7 C7 Fmaj7 F#07

S. BASS

Am Am/G F F/G G7 C Gm7 C7 Fmaj7 F#07

KEYS

DR.

TAPE SMP. STR.

(E)

42

FL.

OB.

CL.

Hn.

I

IV

GTR.

M-S.

I

S. BASS

KEYS

DR.

TAPE SMP. STR

Gm7 C7 Fmaj7 Gm7 Am7 Gm7 Am7

WHY IS IT LO-VE'S SO UN-WILL-ING TO

SO, SO FAR\_A-WAY?

Gm7 C7 Fmaj7 Gm7 Am7 Gm7 Am7

Gm7 C7 Fmaj7 Gm7 Am7 Gm7 Am7



47 ♩ = 84

FL. *mf* *f*

OB. *mf* *mf*

CL. *mf* *f*

HN. *f* *mf*

I. *mp* *mf*

IV. *mp* *mf*

GTR. *Bb/C C Bb/C C D Dmaj7 Em7*

M-S. ST - AY? \_\_\_\_\_

T. LIV-ING EACH DAY WITH MY MIND IN A HAZE AND MY ARMS AL-WAYS YEARN - ING FOR YOU.

S. BASS *Bb/C C Bb/C C D Dmaj7 Em7*

KEYS *Bb/C C Bb/C C D mf Dmaj7 Em7*

DR. *mf*

TAPE SMP. STR. *mf*

48 ♩ = 84

52

FL. *mf*

OB. *mf*

CL. *mf*

HN. *mf*

I

IV

GTR. *Em7 Em7/A Em7/A D*

M-S.

8

T

S. BASS *Em7 Em7/A Em7/A D*

KEYS *Em7 Em7/A Em7/A D*

DR.

TAPE SMP. STR.

DY-ING EACH NIGHT WITH MY HEART AL-MOST CRAZED\_ AND THEN BID-DING HOPE-LESS PAS-SION A-DIEU.

56 (G)

FL. *mf*

Ob.

Cl.

Hn. *mf*

IV

GTR. Am7 D7 G F# Bm7

M.S.

T. 8

S. BASS

KEYS

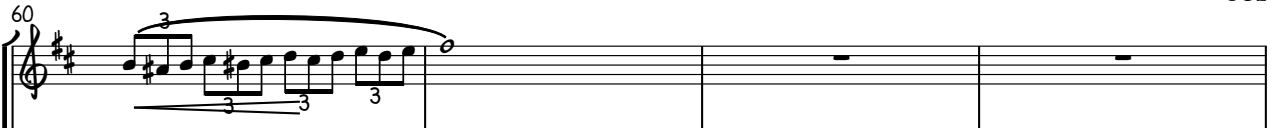
DR.


TAPE SMP. STR. (G)

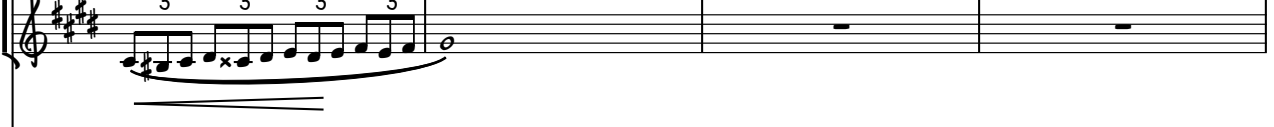
WANT-ING TO LET\_OUT THIS SONG IN MY SOUL, THEN RE - MEM-B'RING THAT IT HAS TO STAY IN.


WANT-ING TO LET\_OUT THIS SONG IN MY SOUL, THEN RE - MEM-B'RING THAT IT HAS TO STAY IN.

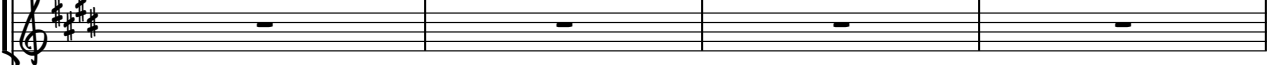
60

Fl. 

Ob. 


Cl. 


Hn. 


I. 

IV 

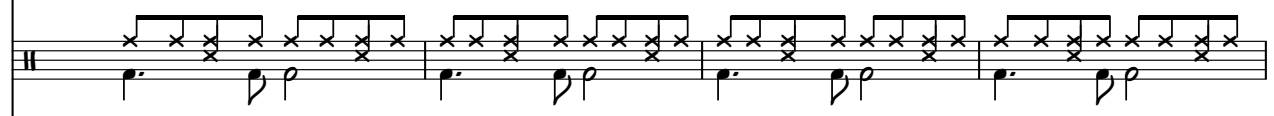
GTR. 

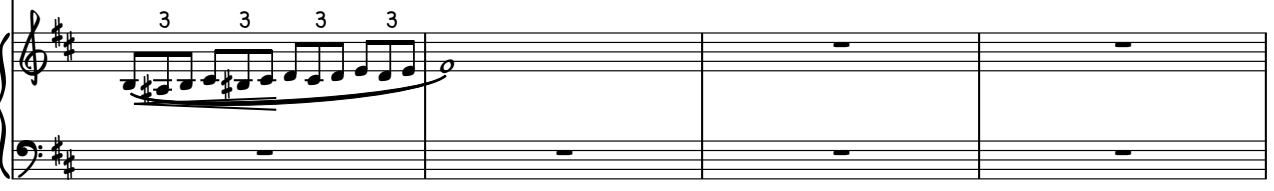
M-S. 

T. 

S. BASS 

KEYS 

DR. 

TAPE SMP. STR. 

64 (H)

FL. *mf*

OB. *mf*

CL. *mf*

HN. *mf*

I

IV

GTR. D D D/C# Bm Am7 G G/A

M-S. I'M NE-VER FALL-ING IN, I'M NE-VER FALL-ING IN, FALL-ING IN LOVE

T. I'M NE-VER FALL-ING IN, I'M NE-VER FALL-ING IN, FALL-ING IN LOVE

S. BASS D D D/C# Bm Am G G/A

KEYS *mp* D D D/C# Bm Am G G/A

DR. (H)

TAPE SMP. STR.

69

FL. *f*

OB.

CL. *f*

Hn.

I.

IV.

GTR. *A D D/C# Bm7 Bm7/A*

M-S. *A - - - - GAIN.*

T. *A - - - - GAIN.*

S. BASS *A D D/C# Bm7 Bm/A*

KEYS *A D D/C# Bm7 Bm7/A*

DR.

TAPE SMP. STR. *f*

72

MOLTO RALL.

FL.

Ob.

CL.

HN.

I

IV

GTR.

M-S.

T

S. BASS

KEYS

DR.

TAPE SMP. STR.

G/A

Em7(b5)/Bb

D

f

SUS CYN

MOLTO RALL.

f

# 24. DREAM DETERRED/ BOATS AGAINST THE CURRENT

MUSIC AND LYRICS

BY RICHARD VOGEL

ARRANGED BY VINCE COROZINE (ASCAP)

$\text{♩} = 80$

FLUTE

OBOE

CLARINET IN B $\flat$

HORN IN F

I (TRUMPET)

IV (TROMBONE)

MEZZO-SOPRANO

BARITONE

GUITAR

STRING BASS

KEYBOARD

DRUM SET

TAPE SAMPLER KEYBOARD (STRINGS)

WHAT HAP-PENS TO A DREAM DE-TERRED? DOES IT REST IN HAR-MO-NY?

C B $\flat$  C B $\flat$  C B $\flat$  C B $\flat$  C B $\flat$

Detailed description of the musical score: The score is for a 4/4 piece in G major. It features a vocal line (Baritone) with lyrics and guitar accompaniment. The guitar part consists of a simple chord progression: C, Bb, C, Bb, C, Bb, C, Bb, C, Bb. The string bass and tape sampler keyboard (strings) provide a steady bass line with notes G, Bb, D, G, Bb, D, G, Bb, D, G, Bb, D. The Oboe has a short melodic phrase in the fourth measure, marked mp. The tempo is 80 beats per minute.



6

FL.

OB.

CL.

HN.

I.

IV.

M-S.

BAR.

DOES IT SLEEP IN SI-LENT GRACE?      LIKE AT-LAN-TIS UN-DER-SEA?      WHAT

GTR.

S. BASS

KEYS

DR.


TAPE SMP. STR.


*mp*

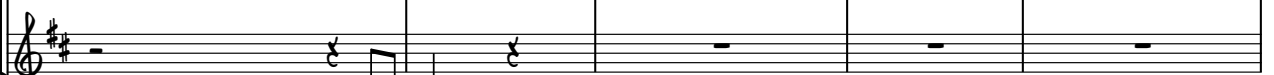
*mp*

C Bb C Bb C Bb C Bb C Bb

11

FL. 

OB. 


CL. 

HN. 

I. 


IV. 

M-S. 


BAR. 

HAP-PENS TO A DREAM DE- TERRED? DOES IT WRITHE IN AG-O- NY? DOES IT RAGE A-GAINST ITS CHAINS?

F Eb F Eb F Eb F Eb C Bb

GTR. 

S. BASS 

KEYS 

DR. 

TAPE SMP. STR. 

16

FL.

OB.

CL.

HN.

I.

IV.

M-S.

BAR.

LIKE A CAP-TIVE WHO'D BE FREE?\_

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mp*

*mp*

*p*

C B $\flat$  C B $\flat$  C B $\flat$  C C $\text{maj7}$  F C $\text{maj7}$

C $\text{maj7}$  F C $\text{maj7}$

♩ = 132

(A)

23

FL.

Ob.

CL.

Hr.

I.

IV.

M-S.

BAR.

GTR.

S. BASS

KEYS

DR.

(A)

TAPE SMP STR

(B)

29

FL. *mf*

OB.

CL.

HN.

I.

IV.

M-S.

BAR.

MAEL - STROM, MAN A-GAINST A DREAM. TIME A-GAINST A MOUN-TAIN,

GTR.

Em7 C7 F Dm7 G7(SUS4) G7 Cmaj7 C7 F G7

S. BASS

PIZZ *mp*

KEYS

Em7 C7 F Dm7 G7(SUS4) G7 Cmaj7 C7 F G7


DR.


(B)


TAPE SMP. STR


*mp*


34


FL. 

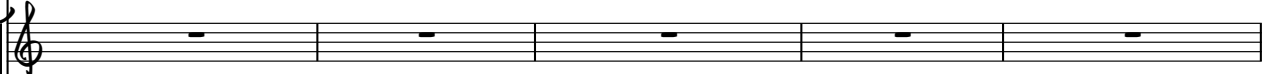
OB. 

CL. 

HN. 

I. 

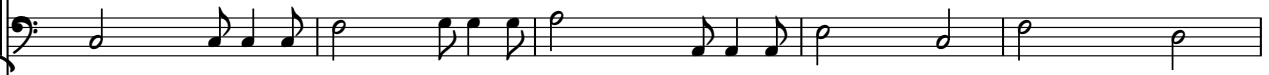
IV. 

M-S. 

BAR. 


WIND A-GAINST A TREE: SOL-DIER 'GAINST A RAM - PART, SWIM-MER 'GAINST THE

GTR. 

S. BASS 

KEYS 

DR. 

TAPE SMP. STR. 

39 **(C)**

FL. *mf*

OB. *mf*

CL. *mf*

HN. *mf*

I

IV

M-S.

BAR. SEA. IT'S A STRUG-GLE, DON'T YOU KNOW? IT'S LIKE DROWN-ING IN THE DARK. BUT A LIT-TLE BIT OF HOPE CAN

GTR. *G7(SUS4) G7 Am7 Em7 Am7 B7 Em7 A7 Dm7*

S. BASS *ARCO*

KEYS *G7(SUS4) G7 Am7 Em7 Am7 B7 Em7 A7 Dm7*

DR.

TAPE SMP. STR. **(C)**

45

(D)

FL. *f*

Ob. *f*

CL. *f*

Hn. *mp* *mf*

I. *mp* *mf*

IV. *mp* *mf*

M-S.

BAR. *KEEP A MAN A-FLOAT AND PROP HIM LIKE A SPAR. CAN A FAITH MOVE MOUN-TAINS?*

GTR. *Em7 C7 F Dm7 G/B C#o7 Dm7 G7 Cmaj7 C7 F G7*

S. BASS *mf* PIZZ

KEYS *mf*

DR. SUS CYM

(D)

TAPE SMP. STR. *f* *mf*



51

FL. *mf*

Ob.

Cl. *mf*

Hn.

I

IV

M-S.

BAR.

CAN A WISH SPROUT WINGS? CAN A DOUBT BE CON-QUERED? CAN A WOUND LOSE STING?

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR

*Cmaj7 C7 F G7 Am7 Em7 C7 F Dm7 G7(SUS4) G7*

*Cmaj7 C7 F G7 Am7 Em7 C7 F Dm7 G7(SUS4) G7*

57 (E)

FL. *mf*

Ob. *mf*

CL. *mf*

Hn. *mf*

I

IV

M-S.

BAR.

DOES THE SKY HAVE LI-MITS? DOES THE RAIN - BOW END? IF A HEART BE

GTR.

Cmaj7 C7 F G7 Cmaj7 C7 F G7 Am7

S. BASS

Cmaj7 C7 F G7 Cmaj7 C7 F G7 Am7

KEYS

DR.

(E)

TAPE SMP. STR

*mf*

(F)

62

FL.

Ob.

Cl.

Hn.

I.

IV.

M-S.

BAR.

BRO - REN, CAN ITS CHA-SM MEND? IT'S A STRUG-GLE DON'T YOU KNOW? LIKE A VOY-AGE LONG AND

Em7 C7 F Dm7 G7(SUS4) G7 Am7 Em7 Am7

GTR.

S. BASS

ARCO

Em7 C7 F Dm7 G7(SUS4) G7 Am7 Em7 Am7

KEYS

DR.

(F)

TAPE SMP. STR.

*mf*

*mf*

*mp*

68

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Rests for the first four measures, then plays a melodic line in the final two measures.
- Ob. (Oboe):** Rests for the first four measures, then plays a melodic line in the final two measures.
- Cl. (Clarinet):** Plays a melodic line throughout the entire passage.
- Hrn. (Horn):** Rests for the first four measures, then plays a melodic line in the final two measures.
- I (Trumpet):** Rests throughout the entire passage.
- IV (Trombone):** Rests throughout the entire passage.
- M-S. (Mellophone):** Rests throughout the entire passage.
- BAR. (Baritone):** Plays a melodic line throughout the entire passage.
- GTR. (Guitar):** Plays a rhythmic accompaniment of eighth notes throughout the entire passage.
- S. BASS (Soprano Bass):** Plays a bass line throughout the entire passage.
- KEYS (Keys):** Plays a chordal accompaniment throughout the entire passage.
- DR. (Drums):** Plays a simple drum pattern throughout the entire passage.
- TAPE SMP. STR. (Tape Sample String):** Plays a melodic line throughout the entire passage.

FAR. BUT THE GLIM-MER OF A LIGHT CAN SET A MAN A-RIGHT AND STEER HIM LIKE A STAR.

Em7 Dm7 Em7 F G/B C#o7 Dm7 G7

Em7 Dm7 Em7 F G/B C#o7 Dm7 G7

74

(G)

Fl.

Ob.

Cl.

HN.

I.

IV.

M-S.

BAR.

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

WOMEN

NICK AND MEN

BOATS A-GAINST THE CUR-RENT, FISH A-GAINST THE

BOATS A-GAINST THE CUR-RENT, FISH A-GAINST THE

A7/C# D07 Em7 A7 D G A7 D D7

PIZZ

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

(G)

79

FL. *mf*

OB. *mf*

CL.

HN.

I

IV

M-S.

STREAM: BIRD A-GAINST A MAEL-STROM, MAN A-GAINST A DREAM.

BAR.

STREAM: BIRD A-GAINST A MAEL-STROM, MAN A-GAINST A DREAM.

GTR.

G A7 Bm7 F#m7 G A7(SUS4) A7

S. BASS

KEYS

G A7 Bm7 F#m7 G A7(SUS4) A7

DR.

TAPE SMP. STR

*mf*

84 (H)

F.L.

Ob.

Cl.

Hn.

I

IV

M-S.

BAR.

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

*mf*

CAN A FAITH MOVE MOUN-TAINS? CAN A WISH SPROUT

CAN A FAITH MOVE MOUN-TAINS? CAN A WISH SPROUT WINGS?

D G A7 D D7 G A7

D G A7 D D7 G A7

88

FL.

OB.

CL.

HN.

I

IV

M-S.

BAR.

GTR.

S. BASS

KEYS

DR.

TAPE SMP. STR.

WINGS? CAN THE LARK BE SIL - ENCED IF ITS SONG STILL RINGS?

CAN THE LARK BE SIL - ENCED IF ITS SONG STILL RINGS?

*Bm7 F#m7 G A7 G/B A7/C# D*

*p p p p p p*

*f f*

*mf*



95

FL. *mf*

OB. *mf*

CL. *mf*

HN. *mf*

I. *f*

IV. *f*

M-S.

BAR.

GTR. G A7 D G A7 D

S. BASS

KEYS *mf* G A7 D G A7 D

DR. *mf* *mf*

TAPE SMP. STR. *mf* *mf*

Detailed description: This page of a musical score, numbered 95, contains ten staves. The top five staves are for woodwinds: Flute (FL.), Oboe (OB.), Clarinet (CL.), Horn (HN.), and Trumpet I (I.). The next two staves are for brass: Trumpet IV (IV.) and Mellophone/Saxophone (M-S.). The Baritone (BAR.) staff is empty. The guitar (GTR.) staff shows a chord progression of G, A7, and D. The string bass (S. BASS) staff has a simple bass line. The keyboard (KEYS) staff features chords G, A7, and D, with a *mf* dynamic. The drum (DR.) staff shows a consistent rhythmic pattern with *mf* dynamics. The tape samples and strings (TAPE SMP. STR.) staff has a melodic line with *mf* dynamics. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4.

99

FL. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Hn. *f*

I *f*

IV *f*

M-S. *f*

BAR. *f*

GTR. *f*

S. BASS *f*

KEYS *f*

DR. *f*

TAPE SMP. STR. *mf* *f*

IF ITS SONG STILL RINGS!

G A7 D G/B Gm/Bb A7(SUS4) D

ARCO

SUS CYN

# GATSBY: THE MUSICAL - BOWS

MUSIC AND LYRICS  
BY RICHARD VOGEL

ARRANGED BY VINCE COROZINE (ASCAP)

♩ = 152

(A)

POLICEMEN, PARTYGOERS

The musical score is for the piece 'BOWS' from the musical 'Gatsby: The Musical'. It is arranged by Vince Corozine and features music and lyrics by Richard Vogel. The score is in 4/4 time with a tempo of 152 beats per minute. The key signature has one sharp (F#). The score includes parts for Flute, Oboe, Clarinet in Bb, Horn in F, Trumpet I, Trombone IV, Tuba, Guitar, Mezzo-Soprano, Tenor, Keyboard, Drum Set (Floor Tom), and Tape Sampler Keyboard (Strings). The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The lyrics 'POLICEMEN, PARTYGOERS' are written above the first two measures. The score includes various dynamics such as *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo piano). Chord symbols C, C7, F, and G7 are indicated above the guitar and keyboard parts. The score is marked with a circled 'A' at the beginning of the second system.

FLUTE

OBOE

CLARINET IN Bb

HORN IN F

I (TRUMPET)

IV (TROMBONE)

TUBA

GUITAR

MEZZO-SOPRANO

TENOR

KEYBOARD

DRUM SET

FLOOR TOM

TAPE SAMPLER KEYBOARD (STRINGS)

*mf*

*f*

*fp*

C C7 F G7 C C7

♩ = 152

(A)

5

FL.

Ob.

CL.

Hr.

I

IV

TBA.

GTR.

M-S.

T

KEYS

DR.

TAPE SMP. STR

F G7 E7 Am7 C#o7 D7 G D7

F G7 E7 Am7 C#o D7 G D7

(B)

FL. *tr*  
O.B. *tr*  
CL. *tr*  
HN.  
I  
IV  
TBA.  
GTR. G7 C C7 F G7 C C7 F G7  
M-S.  
T.  
KEYS G7 C C7 F G7 C C7 F G7  
DR.  
TAPE SMP. STR. *tr* (B)

14

POCO RIT.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Melodic line with slurs and dynamics.
- Ob. (Oboe):** Melodic line with slurs and dynamics.
- Cl. (Clarinet):** Melodic line with slurs and dynamics.
- Hn. (Horn):** Harmonic accompaniment.
- I (Trumpet):** Harmonic accompaniment.
- IV (Trombone):** Harmonic accompaniment.
- TBA. (Tuba/Euphonium):** Bass line with slurs.
- GTR. (Guitar):** Rhythmic accompaniment with chord changes: E7, Am7, C#o7, Dm7, G7, C, Fm7.
- M-S. (Mandolin/Saxophone):** Rested.
- T (Tenor):** Rested.
- KEYS (Piano):** Harmonic accompaniment with chord changes: E7, Am7, C#o, Dm7, G7, C, Fm7.
- DR. (Drums):** Rhythmic accompaniment.
- TAPE SMP STR. (Tape Sample Strings):** Melodic line with slurs and dynamics, including a "POCO RIT." marking.

♩ = 132



WOLFSHEIM, TRIO AND WISE GUYS

18

FL.

Ob.

CL.

Hr.

I

IV

TBA.

GTR.

M-S.

T

KEYS

DR.

TAPE SMP. STR.

*f*

*f*

E Bm<sup>7</sup>/F# Eb/G E/G# A A

E Bm<sup>7</sup>/F# Eb/G E/G# A A A

♩ = 132

22

FL.

OB.

CL.

HN.

I.

IV.

TBA.

A7    D    D#07    A/E    F#7    B7    E7

GTR.

M-S.

T.

KEYS

DR.

TAPE SMP. STR.



(D)

JORDAN BAKER, NICK CARRAWAY

26

FL.

OB.

CL.

HN.

I

IV

TBA.

GTR.

M-S.

T

KEYS

DR.

TAPE SMP. STR.

A A/G F#m7 C#m7(b5) D<sup>6</sup> G7(ADD11)

(D)

*f*

Detailed description: This is a page of a musical score for a jazz ensemble. The score is written for 12 parts: Flute (FL.), Oboe (OB.), Clarinet (CL.), Horns (HN.), Trumpet (I), Trombone (IV), Trombone Alto (TBA.), Guitar (GTR.), M-Saxophone (M-S.), Tenor Saxophone (T), Keyboard (KEYS), Drums (DR.), and Tape Sample/Strings (TAPE SMP. STR.). The music is in the key of D major (indicated by two sharps) and 4/4 time. The score begins at measure 26. The Flute, Oboe, and Clarinet parts have melodic lines with slurs. The Horns part is mostly rests. The Trumpet (I) part has a melodic line starting with a forte (*f*) dynamic. The Trombone (IV) part has a melodic line. The Trombone Alto (TBA.) part has a rhythmic line. The Guitar (GTR.) part has a chordal accompaniment with chords A, A/G, F#m7, C#m7(b5), D6, and G7(ADD11). The M-Saxophone (M-S.) part has a chordal accompaniment. The Tenor Saxophone (T) part has a chordal accompaniment. The Keyboard (KEYS) part has a chordal accompaniment. The Drums (DR.) part has a rhythmic pattern. The Tape Sample/Strings (TAPE SMP. STR.) part has a melodic line. A circled 'D' is placed above the score at the beginning and end of the page.

30

FL. *f*

Ob. *f*

Cl. *f*

Hn. *mf*

I *mf*

IV *mf*

TBA.

GTR.

M-S.

I

KEYS

DR.

TAPE SMP. STR.

D Am/C D7 Em7(b5) D7/F# G Gm7 C7



38

FL.   
 OB.   
 CL.

HN.   
 I.

IV.   
 TBA.

D Am/C D7 Em7(b5) D7/F# G

GTR.

M-S.

T.

KEYS

DR.

TAPE SMP. STR.

POCO RIT.

(F)

The musical score is arranged in a standard orchestral layout. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horns (Hn.), Trumpets (I and IV), Trombones (TbA), Guitar (Gtr.), Saxophone (M-S.), Drums (Dr.), and Tape Samples (Tape Smp. Str.). The score is in 4/4 time and features a key signature of two sharps (F# and C#). The tempo is marked 'POCO RIT.' (rhythmically decreasing). The dynamics are primarily mezzo-forte (mf). The score contains several triplets and a section marked with a circled 'F'. The guitar part includes a chord progression: Gm7, C7, D, F#7, Em7, A7, D, F, and Dbm7. The saxophone part has a similar chord progression. The drums play a steady eighth-note pattern. The tape samples provide a rhythmic accompaniment.



51

Fl.

Ob.

Cl.

Hr.

I

IV

Tbn.

Gtr.

M-S.

I

KEYS

DR.

TAPE SMP. STR.

Bb7 Fm/C Bbm7(♭5)/Db Bb7/D Eb Db7 C Bbm7 A7 Ab

Bb7 Fm/C Bbm7(♭5) Bb7/D Eb Db7 D Bbm7 A7 Ab

55 **(H)**

FL. *f*

OB. *f*

CL. *f*

HN. *f*

I. *f*

IV. *f*

TBA.

GTR. *Abm6/Cb Gm7 C7 Ab Abm/Cb*

M-S.

I.

KEYS *Abm6/Cb Gm7 C7 Ab Abm/Cb*

DR. *f*

TAPE SMP. STR.



$\text{♩} = 100$

①

FL.  $\text{♩} = 100$

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

T.

KEYS

DR.

TAPE SMP. STR.

$\text{♩} = 100$

Chord progression: Eb Db7 C Ab Bb7(SUS4) Eb

Drum notation includes triplets and a SOLO section starting with a forte (f) dynamic.



68

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

GTR.

M-S.

I

KEYS

DR.

TAPE SMP STR

$E_m7$     $A7$     $E_m7$     $F\#m7$     $G$     $A7$     $A7(sus4)$     $A7$     $A7(\#5)$

72 **(D)**

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *mf*

I *mf*

IV *mf*

TBA.

GTR.

M-S.

I

KEYS

DR.

TAPE SMP. STR. *f*

D D#07 Em7 A7(45) D D D7/C

76

Fl. *tr*

Ob. *tr*

Cl. *tr*

Hn.

I *f*

IV *f*

Tbn.

GTR. G/B D7/A G G#07 D7/A C#/G# F#m6 B7(#5) E7 A7 D

M-S.

T

KEYS

DR.

TAPE SMP STR *tr*

(M)

(N)

CAST SING

80

FL.

OB.

CL.

HN.

I.

IV.

TBA.

GTR.

M-S.

ALL VOICES

SOME - WHERE IN THE FU - TURE TROU - BLE'S

T.

ALL VOICES

SOME - WHERE IN THE FU - TURE TROU - BLE'S

KEYS

D

DR.

(M)

(N)

TAPE SMP. STR.



85

FL.

Ob.

Cl.

Hn.

I.

IV.

TBA.

GTR.

M-S.

T.

KEYS.

Dr.

TAPE SMP. STR.

Em7 F#m7 G A7 A7(sus4) A7 A7(#5) D D#o7 Em7 A7(#5)

SOME-WHERE IN THE FU-TURE STOCKS ARE CRASH- ING\_ SOME SAY IT WILL TAKE OUR DREAMS AND DASH-EM\_

SOME-WHERE IN THE FU-TURE STOCKS ARE CRASH- ING\_ SOME SAY IT WILL TAKE OUR DREAMS AND DASH-EM\_

Em7 F#m7 G A7 A7(sus4) A7 A7(#5) D D#o7 Em7 A7(#5)



89 **(D)**

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

I *f*

IV *f*

TBA. *f*

GTR. D D D D7/C

M.S. SOME-WHERE IN THE FU-TURE GABE'S HORN'S RING - ING END-ING EACH AND EV -RY PAR - TY - GO - ER'S

T SOME-WHERE IN THE FU-TURE GABE'S HORN'S RING - ING END-ING EACH AND EV -RY PAR - TY - GO - ER'S

KEYS D D D D7/C *f*

Dr. *f*

TAPE SMP. STR. *f*

92

FL. *f* *tr*

OB. *f* *tr*

CL. *f* *tr*

HN. *f*

I. *f*

IV. *f*

TBA. *f*

GTR. G/B D7/A G G#07 D7/A C#/G# F#/A# B7(#5)

M-S. SWING - ING BUT I'D RA - THER SIN TO - DAY THAN TO THINK A - BOUT JUDG - MENT DAY.

T. SWING - ING BUT I'D RA - THER SIN TO - DAY THAN TO THINK A - BOUT JUDG - MENT DAY.

G/B D7/A G G#07 D7/A C#/G# F#/A# B7(#5)

KEYS

DR. *tr*

TAPE SMP. STR. *tr*

95

Fl.

Ob.

Cl.

Hn.

I

IV

TBA.

E7      A7      D      D

GTR.

M-S.

TAKE ME DOWN TO GATS - BY'S HOUSE TO NIGHT\_\_

T

TAKE ME DOWN TO GATS - BY'S HOUSE TO NIGHT\_\_

E7      A7      D      D

KEYS

DR.

TAPE SMP. STR.

Musical score for measures 97-100. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet I (I), Trumpet IV (IV), Trombone (Tbn.), Guitar (Gtr.), M-Saxophone (M-S.), Trumpet II (II), Keys, Drums (Dr.), and Tape Samples/Strings (Tape Samp. Str.).

Measure 97: Flute, Oboe, Clarinet, Horn, Trumpet I, Trumpet IV, Trombone, and Guitar play quarter notes with accents. Chords are Fm7, Gm7, and Fm7. Measure 98: Similar to measure 97. Measure 99: All instruments play a half note with an accent. Dynamics are marked *ff*. Measure 100: All instruments play a half note with an accent. Dynamics are marked *ff*. The guitar part includes a chord change to D in measure 100.

Tape Samp. Str