

Belmont Ave/Sittin' On My Stoop

[r2-09-16] [alt]

♩ = 55 (a cappella vox)

1

Woo-hoo oo Woo-hoo Woo-hoo - oo

Ah Ah

Lao lao lao Ah duh duh Dah duh duh

(Ky3 "Vocal Oohs" as cues)
p

Vocal Breakdown:

- M1 → Paul
- M2 → Joey
- M3 → Ted
- M4 → Jonathan
- M5 → Michael
- M6 → Joe
- M7 → David

- D1 (Tenor) → Jess
- D2 (Lead) → Dom
- D3 (Tenor 2) → Corey
- D4 (Bass) → Keith
- W1 → Brittany
- W2 → Kirsten
- W3 → Kayleigh

7 *mp* "It's 3am in the Bronx..."

The score consists of five systems. The first system is a vocal line in treble clef with lyrics: (h)oo (h)oo (h)oo oo (h)oo (h)oo (h)oo oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo. The second system is a vocal line in treble clef with lyrics: Ooo (h)oo (h)oo (h)oo. The third system is a vocal line in treble clef with lyrics: Ooo (h)oo (h)oo (h)oo. The fourth system is a vocal line in bass clef with lyrics: Ooo (h)oo (h)oo (h)oo. The fifth system is a piano accompaniment in grand staff (treble and bass clefs).

With Motion, Not Too Reverent

14

CALOGERO:
freely

Musical notation for the vocal line, starting at measure 14 and continuing through measures 15, 16, and 17. The melody is in a 3/4 time signature with a key signature of one flat (Bb).

This is a Bronx Tale. And it's my sto - ry... The world I lived in, the peo-ple I knew.

Denise, W1, W2 (Young C)
Frieda, W3 (Rosina, Jane)

First piano accompaniment line, starting at measure 14. It features a bass line with notes and rests, and a treble line with chords and melodic fragments. Measure numbers 15, 16, and 17 are indicated above the staff.

Ooo Ooo Ooo Ooo
D1, D2, M1, M2, M3
(Lorenzo, Sonny, Tyrone, Jesse)
D3, M5

Second piano accompaniment line, starting at measure 14. It features a bass line with notes and rests, and a treble line with chords and melodic fragments. Measure numbers 15, 16, and 17 are indicated above the staff.

D4, M4, M5, M6

Third piano accompaniment line, starting at measure 14. It features a bass line with notes and rests, and a treble line with chords and melodic fragments. Measure numbers 15, 16, and 17 are indicated above the staff.

doh doh doh doh doh doh doh doh

(Ky2 "Finger Snaps")

Musical notation for finger snaps, consisting of a single staff with 'x' marks indicating the snap points. Measure numbers 15, 16, and 17 are indicated above the staff.

Piano accompaniment for the final section, starting at measure 14. It features a bass line with notes and rests, and a treble line with chords and melodic fragments. Measure numbers 15, 16, and 17 are indicated above the staff.

18 19 20 20A

It's just a Bronx tale, and like they all do, it starts right here on Bel-mont Av - e - nue.

Ooo Ooo Ooo

duh duh duh duh duh

V.S.

21 Double Time ♩ = 140

Vamp til cue [to 24] "...necessary?" [laugh]

21A

22

Musical score for measures 21 and 22. It consists of four staves: three vocal staves (Soprano, Alto, Tenor/Bass) and one piano accompaniment staff. The vocal staves show rests for measures 21 and 22, with a repeat sign at the end of measure 22. The piano staff shows a rhythmic accompaniment with a dynamic marking of *f* and a *let ring* instruction.

Piano (+ Gtrs, Bs, Drs, Shaker)

let ring

p

Musical score for measures 24, 25, 26, and 27. It consists of four staves: three vocal staves and one piano accompaniment staff. The vocal staves show rests for measures 24, 25, and 26, with a repeat sign at the end of measure 27. The piano staff shows a rhythmic accompaniment.

S: Denise, W1, W2
A: Frieda, W3

Ooo...

T1: Tyrone, D1, D2, M1, M2, M3
T2: Jesse, D3, M5
B: D4, M4, M5, M6

Ooo...

(Ky2 "Castanets")

RH: CUE ONLY

LH: PLAY

(w/ Bass)

28 29 30 31

(Out quick on cue:
"... romancing their women")

(Continue on cue:
she flips him the bird)

Vamp - Vocal last X

CALOGERO:

32 33 34 35

"...paradise to me", I can
then voice last X

mp

36 hear the church bells, and smell the fresh - ly baked bread. 37 38 39 See the

Women
T1
T2, Bari
(Ah - oo)

("Castanets" continue) (Ky2 "Chimes")

PLAY
(+ Ky3 "Mellow Organ")

F

(w/ Bass, Gtr2)

40 store-front awn - ings, the ne - on green, white, and red. 41 42 43 Ca -

(Ah - oo)

(+ Gtr 2)

B \flat

44 45 46 47 48

nol-lis on tray af-ter tray; *pp* Sa - la-mis strung up on dis-play; and I-tal - ians are all that you

Ah... Ah...

G *accel.* C A7 Dm

49 $\text{♩} = 150$ **Brighter**

50 51 52

see!

WOMEN:

f Yeah yeah and the girls are sing - in' shoop

Yeah yeah and the side - walk's swing - in'! Yeah yeah and the girls are sing - in' shoop

(Ky2 "Castanets")

(w/ Gtrs, Bs)

B \flat 7 F B \flat 7

53 CALOGERO: 3 55 56

As they pass my _____ stoop. And the
shoop!

shoop! (Shoop shoop shoop shoop shoop shoop (Ah... _____
(+ Ky2 "Tamb")

(w/ Gtrs, Bs)
mf F D7 C7

57 58 59 60

push-cart ped - dlers, they hawk their wares door to door. While the

(Ky3 "Motown Stgs")
mf

F D7 C7

61 juke-box jock - eys dance in the can-dy store.

62 63 64 65 66

mf Ba da da, ba ba ba da da!

T1
T2
Bari

S
A

67 CALOGERO: Grand-mas call-in' a-cross... while stir-ring the Sun-day sauce. And in the mid - dle was

68 69 70 71

"Ciao, bambino!" "Ciao, Nonna."

(+ Horns)

G7 C A7 Dm

72

73

74

75

me!

Whoa whoa, when the girls strut by in a group.

MEN:

Oh oh, and the street starts sigh - in',

Whoa, whoa, when the girls strut by in a group.

(+Ky2 "Cast/Tamb")

(w/ Gtrs, Bs, Ky3)

B^b7

F

B^b7

CALOGERO:

3

78

79

Strut right past my stoop.

W1
W2, Denise
W3, Frieda

W1
Denise, W2, D1, D2
W3, Frieda, D3, D4

(concert pitch)

come on, come on, come on...

come on, come on, come on, come

(Ky3 "Motown Stgs")
("Cast/Tamb" continue)

F

D^b7

C7

80

MEN:

Stick -

on...
(Tenor Sax "Yakity Sax")

f

(+Gtr 2)

F (Gtr "shank")

sim.->

(Bass)

82

WOMEN: MEN: 84 85

- ball, kick the can, Or-chard Beach in the sand, Find a girl and cop a feel. Bryl - creem,

(ok to ad lib RH - a la Jerry Lee Lewis)

mf

B \flat F

D2, D3, D4:

86 — wet dream, bring her home and close the deal. — Next

87

88

WOMEN:
no no no, no no no, no no no!
(w/ Ky3 "Bari Sax" 8vb)

M1, M2, M3
M4, M5, M6, M7

90 — year's Frank-ie Val-lies, croon in in the al-leys, get tin' those fal-set-tos to soar. — While the Car -

91

92

93

D1: *8^{va}* —
Oo wee oo oo oo wah...

S
A, T1
T2, B

94 mel-ite Sis-ters scream _____ at their tran-sis-tors, ev' - ry-time the Bomb-ers score! _____

(Ky3 "Trem Stgs") (Tenor Sax)

mp *mp*

(w/ Gtrs1, Ky2 "Chimes") (+ "Rock B3 Organ")

D^b (w/ Gtrs2, Bs, Ky3) C7 *sub. mp*

sub. mp

"...Yanks have done it again!!!" [cheer]

CALOGERO, DOO-WOPS:

98 99 100 Hang - in' with the

f *f* *f*

101

crew, Sopranos
Altos

on Bel - mont Av - e - nue! Got - ta love the

On the stoop, on the stoop, the stoop... On the stoop, on the stoop, the stoop...

MEN:
On the stoop, on the stoop, the stoop... On the stoop, on the stoop, the stoop...

(Tenor Sax)

(w/ Gtrs, Tamb)

B^b7 A^b F

102 103 104

ALL:

105 — view, 106 Bel - mont Av - e - nue! 107 And on

On the stoop, on the stoop, the stoop...

On the stoop, on the stoop, the stoop...

B \flat 7 A \flat F5 C7

("Motown Stgs")

(w/ Gtrs)

V.S. [while playing]

109

110 111 112

sul - try sum - mer nights, man, the cor - ner would rock! The

(Ky2 "Hand Claps")

(Tutti)

F Bb

113 114 115 116

ro - mance, the laughs, the fights: a u - ni - verse on one lit - tle block! ____

(Tenor Sax)

ff

(w/ Gtrs, Ky3)

(+ Organ gliss)

G7 C7

(Bass)

117 WOMEN: 118 119 3 120

'eh, oh Ev - 'ry - where, ev! ry! where! I! go!

T1
T2, Baris

doo doo doo doo doo doo wah dah doo doo doo ev! ry! where! I! go!

("Motown Stgs")

(Tenor Sax) (+ Organ) (+ Other horns)

f ff

Am (w/ Bs.Gtr2) Dm Gm9 C7(#9) Cm7 ff F5

121 Dance Break/Duet 122 123 124 (Horns)

(play the ink)

(Tutti, Horns 8va)

F7(#9) F7/A Bb F /A A7 Dm7 Gm7

125 126 127 128

sfzp

(w/ Horns, Gtrs)

F/A B \flat Bdim Gm7/C

129 130 131

(Tutti)

F7

132 [to 135] 135 [to 144] CALOGERO, WISE GUYS:

Bel - mont Av - e -

C

145

nue! *Women
All Other Men
(concert pitch)* Hang in with my crew! Got ta love the

146 147 148

Yeah yeah and the noise is grow - in! Yeah yeah and the girls are go - in' shoop

(Horns) (Tenor Sax)

ff

f B^b7 (ad lib ok) A^b F

149

view, Belmont Av - e

149A [to 159]

shoop! shoop! shoop! Bel - mont A - ve

(Hns)

B^b7 A^b5

Half Time ♩ = 77

159 *f* 160 161 *mf* 162 162A *p* 162B

nue... Woh oh Woh oh Woh oh

T1
T2
Bari *f* *mf* *p*

nue... Woh oh Woh oh Woh oh

(Ky3 "Warm Stgs")

f *mf* *p*
(w/ Horns, Gtr1) (Hns, Organ out)

F F7 Bb/F *mf* F F7 Bb/F *p* F F7 Bb/F

(w/ Bass, Gtr2)

Vamp (Out quick on cue: SFX tire screech)

163 164 165 166

(3rd X - Ky3 "Warm Stgs")

(w/ Gtr1, Ky3 L.H.)

F F7 Bb/F Eb/F Bb/F

(w/ Bass)

PLAYERS PROTECT EARS - GUNSHOTS

[after knee hit] shots from .45 168 [on finger straighten] (Continue on cue: SONNY exits) 170

167 (Rds,Tpt) sfz Piano (+ Xylo) (w/ Gtr1, Ky3 L.H.)

EFX: Gunshots (CUE ONLY) sfz p F F7 Bb/F (w/ Bass)

171 CALOGERO: 172 173 174 3

This is a Bronx Tale. And it's my sto - ry. The one that shat - tered the world that I knew.

(w/ Ky "Mellow B3 Organ")

F (w/ Bass) Bb/F Eb sus2/F Bb/F F

175 176 177 178 (ROSINA speaks)

Here's how it hap - pened, and all of it's true. It starts right here on Bel-mont Av - e-nue...

Am7 Dm G7sus G7 C7sus

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#1A

Menken/Slater

Line-up

[Rev 1-27-2016]

CUE: "...guy who pulled the trigger?" "Sure."

Vamp ♩ = 55

(OUT QUIK ON CUE:
"What about him?")

The musical score consists of five systems of staves. The first system is a vocal line with six measures, each containing a vocal cue: 'Ooh', 'ooh', 'Ooh', 'ooh', 'Ooh', and 'ooh'. Above the first measure is a 'D1:' label and a '8va' marking. The second system is a vocal line with six measures, each containing a vocal cue: 'Oh', 'oh', 'Oh', 'oh', 'Oh', and 'oh'. Above the first measure is a 'D2:' label. The third system is a vocal line with six measures, each containing a vocal cue: 'Oh', 'oh', 'Oh', 'oh', 'Oh', and 'oh'. Above the first measure is a 'D3:' label. The fourth system is a vocal line with six measures, each containing a vocal cue: 'Oh', 'oh', 'oh', 'oh', 'oh', and 'oh'. Above the first measure is a 'D4:' label. The fifth system is a piano accompaniment with two staves (treble and bass clef) and six measures. Above the first measure is a '(Doo-Wop a cappella vocal cues)' label. The piano part features a rhythmic pattern of eighth notes and quarter notes, with triplets marked with a '3'.

"4!" [Dialogue]

7 8 9 10 11

(CONTINUE ON CUE: "Let's go home.")

(h)oo (h)oo (h)oo (h)oo oo (h)oo (h)oo (h)oo (h)oo (h)oo oo (h)oo (h)oo (h)oo oo (h)oo (h)oo

(h)oo (h)oo (h)oo (h)oo

(h)oo (h)oo (h)oo (h)oo

(h)oo (h)oo (h)oo (h)oo

12 13 14

(h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo (h)oo

(h)oo (h)oo (h)oo (h)oo (h)oo

(h)oo (h)oo (h)oo (h)oo

D4
M5, M7

(h)oo (h)oo (h)oo (h)oo

Light swing - combo style

14A Piano Jazz solo - do what you like!

14B 14C 14D

14E 14F 14G 14H

14I 14J 14K 14L

14M 14N 14O 14P

14Q 14R 14S 14T

14U 14V 14W 14X

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#2

Menken/Slater

Look To Your Heart

[r2-3-16]b

WARN: "...ball"

CUE: "And he used it." "Right." "Do... [GO]"

Moderato ♩ = 130

"...I have talent?"

1 2 3 4

Piano

mp (+Cyms color)

"Yeah, just like Joe D."

(Bs Clar)

mp

(Bs, Ky2 "Bassoon")

5 **Lorenzo**

6 7 8

Fif - ty six games in a row: ___ can't beat ___ that.

YOUNG C:
"That's the record, Pop!"

(Tpt, Clar)

Lorenzo

9 10 11 12

Mar - ry - ing Mar - lyn Mon - roe: _____ tip your hat. The

(Tpt, Cl)

Young C

Lorenzo

13 15 16

best. Joe D. He made _____ it _____ look eas - y. But the

(+ Clar)

17 18 19 20

Yan - kee Clip - per, _____ man, he _____ stood a - part "Why?" be - cause of his

(Flugel, Clar, Tbn)

p

(Bs, Bs Clar) (Bs Clar)

21 heart. **Young C** Look to your

22 Be - cause of his heart! _____

(Clar)

V.S.

The musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics 'heart.' at measure 21 and 'Look to your' at measure 22. A box labeled 'Young C' is placed above the vocal line in measure 22. The second staff is another vocal line in treble clef with the lyrics 'Be - cause of his heart!' at measure 22. The third staff is a clarinet line in treble clef, labeled '(Clar)', with a melodic line starting in measure 22. The fourth and fifth staves are piano accompaniment in treble and bass clefs, respectively, with a key signature of one sharp and a common time signature. The piano part features chords and moving lines in both hands. The score ends with a double bar line and the instruction 'V.S.' at the bottom right.

23 [to 24E] 24 24E 24F

heart.

(Tpt w/ Gtr 1)

(w/Ky2 "E.Pno")*p*

(Clar)

(Tbn)

p

(w/ Bs Clar)

(Bass)

25 **Lorenzo** 26 27 28

Who won the last trip-le crown? With

(Clar, Tbn, "Stgs")

mp

(Tpt, "Stgs")

(w/ Gtr2)

(w/ Gtr1)

mp

(W/ Bs, Ky2)

YOUNG C:
"Come on, Dad... ..The Mick!"

29 30 31 32

Young C **Lorenzo**

pain that could tear a man down. What's his trick? "Nobody tougher!" It's

(Clar, Tbn, "Stgs")

(Tpt, Clars)

33 34 35 36

great to be gift - ed but great ones are lift - ed by

(Clars)

(w/ "Warm Stgs") (w/ Gtr1)

V.S.

Young C

37 38 39

what they got in - side them from the start. Mick - ey had

(Flugel,Clars,Tbn) (+ "Wm EPno")
(Clars)

Lorenzo

41 43 44

heart. So look to your heart..

(Clars + "Celeste 8va")
(w/ Tpt,Clar)
(+ Tbn)

Lorenzo

45 46 47 48

Noth - ing's im - pos - si - ble, son, it's a mat - ter of car - ing. When

(Clar) (Sop Sax)
p *f*
(w/ Gtr1) (+ Clar) (w/ Gtr1)
p *mp* (+ Tbn)

49 50 51 52

all's said and done, I know you _____ know what's right from what's wrong.

(Clar) (Sop Sax)

(+Tpt,Clar) mp (+ Tbn)

53 54 55 56

Don't be im - pressed by a man _____ 'cause of what _ that man's wear - ing. You got - ta look deep

(Clar,"Stgs") (+ Tpt)

(+ Tbn)

57 **Gentler, Poco Rubato** 58 59 60

er. You got - ta be strong.

(+Cym roll)

61 (wait for singer)

62 63 64

An - y thing you wan - na be, just aim true.

(Ky3 "Soft Trem Stgs")

p

p (*Just Ky1*)

Tempo I

65 66 67 68

And if you fall, look to me; I'm here for you.

(“Warm Stgs”)

(w/ Gtr2)

(w/ Bs, “Bsn”)

69 70 71 72

You'll be a cham - pion, son, I can taste it. You

(w/ Clar, “Stgs”)

(w/ Tpt, Clar, Gtr2, Glock)

73 74 75 76

can't _____ say it's ev - er too hard ___ 'til ___ you've faced it. There's

(w/ Tpt,Clar,Gtr2,Glock)

(w/ Clar, Tbn)

Colla voce

77 78 79 80

Noth - ing so sad as a tal - ent ___ that's wast - ed...

(Clars)

(w/ "Stgs")

(w/ Clars,"Stgs")

(+ Tbn)

81 82 83 84 85 86

Son, I know you're so much more ___ than smart. My boy has heart. Look to your

(Flugel,Clars)

(w/ Bs,Tbn)

(Bs,"Stgs","Bssn")

87 88 89 90

heart...
(Clar)

mp

(w/ Gtr1, "Celeste", Triangles)

p (+ Clar 2, "Bsn")

(Bass, "Pizz Stgs")

"I promise, Dad."

(w/ Clar2, "Pizz Stgs", Bs, Tbn)

[Applause Segue]

KYBD 1/CONDUCTOR

Vocal Cues

"A Bronx Tale"

#2A

Menken/Slater

Heart to Stoop

[r1-18-16]

CUE: Applause Segue from #02

[Start Bar 5]

Moderato ♩ = 120

"3,4!"

D1: *Ooo*

D2 Jesse D3 *Bom(b) sha-bom(p) Bom(b) sha-bom(p) Bom(b) sha-bom(p) Bom(b) sha-bom(p)*

D4, M7: *Bom(b) she-bom(p) Bom(b) she-bom(p) Bom(b) she-bom(p) Bom(b) sha-bom(p) Wey(a),*

(Doo-wop vocal cues - a cappella)

TACET

9 *Ooo*

10 *Bom(b) sha-bom(p) Bom(b) sha-bom(p) Bom(b) sha-bom(p) well, Bom(b) sha-bom(p) well,*

11 *Wey(a) Wey(a), Bom(b) she-bom(p) Bom(b) sha-bom(p) Wey(a),*

12

R-06742

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Orch: Doug Besterman AFM 802-B9031

Musical score for measures 13-16. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a piano accompaniment, and a bass line. The vocal line starts with a long note on measure 13, followed by a melodic line. The piano accompaniment consists of chords and moving lines. The bass line provides a rhythmic and harmonic foundation.

13 Ooo _____

14 Bom(b) sha-bom(p) Bom(b) sha-bom(p) Bom(b) sha-bom(p) Bom(b) sha-bom(p)

15 Wey(a) Wey(a), Bom(b) she-bom(p) Bom(b) sha-bom(p)

16

Musical score for measures 17-19. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a piano accompaniment, and a bass line. The vocal line has a long note on measure 17, followed by a melodic line. The piano accompaniment consists of chords and moving lines. The bass line provides a rhythmic and harmonic foundation.

17 **Vamp** "…bottom of the ninth, when…" Ooo _____

18 Ooo _____

19

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#2B

Menken/Slater

Wise Guys

[r1-27-16]

CUE: "...beginning of my education."

[Start Bar 9A]

Moderato ♩ = 156 SWING 8th's

9A 9B 9C 9D

(Flute, Alto Flute, Tpt-harmon, Gtr1, "Vibes")

mf

(Gtr2 4-beat time, Ky very lite comp)

E^b B^b

(Bass)

9E 9F 9G 9H [to 14]

(Tpt/Gtr)

G^b7 F7

14 15 16 16A

"You gotta bet that horse..."

(Tpt/Gtr)

p

(Ky2 very lite fills almost nothing)

(+Gtr2 arctop)

B^b

(+Drs swing time)

bass cues

17 18 19

Vamp

(CONTINUE on CUE:
"That's Rudy the Voice.")

fade

p (Cls/"Vibes")

20 21 22

Vamp

(Ky2 SFX "Photo flash")

(CONTINUE on CUE:
"YOU'RE A STAND-UP KID.
Thank you.")

(Drs HH time solo)

Vamp

23 24 25 26

(CONTINUE on CUE:
"Frankie Coffee Cake.")

(Tpt/Gtr1)
p

(Cls/"Vibes")

(Ky2+Bb sim.)
C F D7

Vamp

27 28 29

(CONTINUE on CUE:
"...he was tough to look at.")

(Ky2 SFX "Photo flash")

(Drs HH time solo)

[to 34]

30 31

(Tpt/Gtr)
p

pp (Clars-vib.)

(Ky2+Bb sim.)
E^b7 D7

53 54 55

"JoJo the Whale"

Gm Eb7 stop

55A (KB 2 SFX "Photo flash") 56 57 58

[struggles to get up]
CONTINUE: [faces downstage]

(Ky2 SFX "Photo flash")

Vamp

(CONTINUE on CUE:
"...describing a killing.")

(Drs HH time solo)

59 60 61 62

(Rds/Brs/Gtr1)

mp

mp Eb7 Bb7

63 64 65 66

67 68 69

[ALL laugh and freeze.]

69A 69B Tpo 69C 69D Vamp

"That's Tony
Ten-to-Two."

(Ky2 SEX "Photo flash")

ADVANCE on CUE:
"Like the clock..."

(blank for dialogue)

(Drs HH time solo)

69E 69F 70 "3,4!"

"Ten..." (Woodblx) *hi* "...to Two." *lo* "...they called him 'Twenty After!'."

♩ = 104 STRAIGHT 8th's

71 **Vamp (cutoff on cue)** 72 (HARD OUT on CUE: "...who had the biggest reputation.")

(Tamb hits/Drs time) *mp* (Drums-HH) *mp* **Piano** (Time continues) *sim.->*

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#3

Menken/Slater

Roll 'Em

CUE: "I didn't think so."

[r1-27-16]

Hard-driving ♩ = 112

2 SONNY:

Musical score for measures 1-3. The score includes a vocal line for Sonny, piano accompaniment for piano, drums, guitar, and bass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked as 'Hard-driving' with a quarter note equal to 112 beats per minute. Measure 1 is a whole rest. Measure 2 contains the vocal line 'Let me show ya how to throw them dice:' and piano accompaniment. Measure 3 contains the vocal line 'pick 'em up and make 'em treat you nice. _' and piano accompaniment. The piano part includes a 'Piano' dynamic marking and a 'mf' dynamic marking. The guitar part is marked '(w/ Gtrs)' and the bass part is marked '(Bass)'. Chord symbols E5, D5, and B5 are indicated in the piano part.

Musical score for measures 4-5. The score includes a vocal line for Sonny, piano accompaniment for piano, drums, guitar, and bass. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure 4 contains the vocal line 'Here's a lit - tle bit of free ad - vice: _' and piano accompaniment. Measure 5 contains the vocal line 'Lis - ten to Son - ny, we'll make some mo - ney.' and piano accompaniment. The piano part includes a 'mf' dynamic marking. The guitar part is marked '(w/ Gtrs)' and the bass part is marked '(Bass)'. Chord symbols E5, D5, and B5 are indicated in the piano part.

6 7

Keep it qui - et when you shake them bones. Close the doors and dis - con - nect the phones.

E5 D5 B5

8 9

'Cause you'll wan - na hear these lo - sers' groans. Let's start the bet - tin'. Read - y, get set 'n'...

C#5 D5 F#5

10

M1, M2, M3, D1, D2
M4, M5, D3
M6, M7, D4

11 12

You're my luck - y charm;

Roll 'em! Roll 'em!

(Ky 2 "B3")
mf

B A5 A#5 B A5 A#5

Detailed description: This page of a musical score is for the piece "Roll 'Em". It features a vocal line at the top with lyrics "You're my luck - y charm;" and "Roll 'em!". Below the vocal line is a piano accompaniment with chords labeled B, A5, and A#5. At the bottom is a keyboard part with a melodic line. The score includes dynamic markings like *mf* and performance instructions such as "(Ky 2 'B3')". Measure numbers 11 and 12 are indicated above the vocal line.

13 Use that luck-y a - ma - zing arm! 14 15 Go for broke, kid, let's bet the farm!

Roll 'em!

B B A5 A#5 B

16 Roll 'em down the aisle, 17 ma - king Son - ny smile and look - in' _____

Ah...

mp
(+ Horns)

C# (+ Ky3 "Bari") D E F#

18 **Vamp (long)** "Okay, Sonny." [2x]

good. (Shaker solo) *ff* *p* (Bs+Gtr2) *ff* (Shaker solo)

22 **VAMP, Jump on cue from either bar**

p (Bs+Gtr2) (Tutti) D5 D#5

25 **SONNY:** 26

Ain't no - bo - dy bet - ter jinx the kid; ___ Dont - cha ev - en let me think ya did. ___

(Horns) *mf* (w/ Gtrs, "B3") *mf* E D B *mf*

27
Say a word, I'm gon - na flip my lid; 28 shut your trap or get in the crapp - er.

The musical score for measures 27-28 consists of four staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Say a word, I'm gon - na flip my lid; shut your trap or get in the crapp - er." The second and third staves are the piano accompaniment, with the second staff in treble clef and the third in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. Chord labels 'E', 'D', and 'B' are placed below the piano staves. Measure 27 contains measures 1-2 of the piano part, and measure 28 contains measures 3-4.

29
Got - ta like the way he shakes his fist! 30 Pa - pa's ri - din' on that ma - gic wrist.

The musical score for measures 29-30 consists of four staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Got - ta like the way he shakes his fist! Pa - pa's ri - din' on that ma - gic wrist." The second and third staves are the piano accompaniment, with the second staff in treble clef and the third in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. Chord labels 'E', 'D', and 'B' are placed below the piano staves. Measure 29 contains measures 1-2 of the piano part, and measure 30 contains measures 3-4.

31 32

Watch him fi - nish with a lit - tle twist. Big bam boom, now - give us some room to

MEN: ah

(Horns) *mf*

C#7 D7 F#7

33

34

YOUNG C:

Roll 'em! Hey, this is fun! —

p *sempre sussarando*
Roll 'em! dack - a dack - a wack - a wack - a chugg - ie chugg - ie ugg - ie ugg - ie whipp - ie dipp - ie wham!

WOMEN: *p* *sempre sussarando*
dack - a dack - a wack - a wack - a chugg - ie chugg - ie ugg - ie ugg - ie whipp - ie dipp - ie wham!

B A5 A#5 B

SONNY:

YOUNG C:

35 Roll 'em!

36 Three and four ___ or six and one. ___

f Roll 'em! *p* dack - a dack - a wack - a wack - a chugg - ie chugg - ie ugg - ie ugg - ie whip - ie dipp - ie wham blam!

dack - a dack - a wack - a wack - a chugg - ie chugg - ie ugg - ie ugg - ie whip - ie dipp - ie wham blam!

B A5 A#5 B

The musical score is arranged in six systems. The first system shows the vocal line for Sonny starting at measure 35 with the lyrics 'Roll 'em!' and Young C starting at measure 36 with the lyrics 'Three and four ___ or six and one. ___'. The second system shows the vocal line for Young C with percussive notation (x's) and lyrics 'dack - a dack - a wack - a wack - a chugg - ie chugg - ie ugg - ie ugg - ie whip - ie dipp - ie wham blam!'. The third system shows the guitar part with percussive notation and the same lyrics as the second system. The fourth system shows the piano accompaniment with chords B, A5, A#5, and B. The fifth system shows the bass line.

Sonny
Young C (8va)

SONNY:

37 Roll 'em! 38 Get those sev - ens, done and done.

f Roll 'em! *p* dack - a dack - a wack - a wack - a chugg - ie chugg - ie ugg - ie ugg - ie whipp - ie dipp - ie wham!

dack - a dack - a wack - a wack - a chugg - ie chugg - ie ugg - ie ugg - ie whipp - ie dipp - ie wham!

B A5 A#5 B

(Both at pitch)

39 Slam 'em off the wall; 40 Make those num - bers fall just like they

Ah...

(+ Horns)

C# D E F#

41 "Okay, Sonny, seven." **Vamp (long)** "Just throw the dice."

42 43 44

should!

should!

(Shaker solo)

ff *p* (w/ Gtrs,Bs)

B5

45 [2x] "No sevens! No sevens!" (REACTION)

46 47

(Hns,K2 "Vibes")

(Shaker solo)

ff *sfzp*

48

DIALOG to fit in four bars

49

ALL: (No SONNY or YOUNG C)

Ching chak - ka chak - ka chak - ka dak - ka dak - ka wak - ka wak - ka chug - gie chug - gie ug - gie ug - gie whip - py dip - py wham!

mp (w/ Gtrs, Bs)

"I need two-two. You can do it."

50

51

Ching chak - ka chak - ka chak - ka dak - ka dak - ka wak - ka wak - ka chug - gie chug - gie ug - gie ug - gie whip - py dip - py wham blam!

52

SONNY:

53

DON'T roll a sev - en. We're this ___ close to hea - ven. We'll be ___ in the mon - ey un - less ___ you crap out.

(+ Ky2 "B3" like before)

B5 D5 B5 A5 A#5

54 55

Box - cars, snake-eyes is all it - 'll take, _ guys, the kid is a hon - ey, he'll do it, no doubt.

(+ Horns)

B5 D5 B5 A5 A#5

GROUP B:

56 57

GROUP A: Roll me a se - ven and take _ me to hea - ven, we'll be _ in the mon - ey if Son -

Roll me a se - ven and take _ me to hea - ven, we'll be _ in the mon - ey if Son - ny craps out.

(w/ Gtrs) (+ Horns)

mf Bm7 A Bm7 A5 A#5

58 *ny craps out. Box - cars snakeeyes, which way will they break, guys? Miss one, he's done, that's what I'm*

59 *Box - cars snakeeyes, which way will they break, guys? Miss one, he's done, that's what I'm talk - in' a - bout.*

(w/ Gtrs) *(+ Horns)*

Bm7 A Bm7 A5 A#5

(w/ Bass similie)

60 *talk - in' a - bout. Roll me a se - ven and take ___ me to hea - ven, we'll be ___ in the mon - ey if Son -*

61 *Roll me a se - ven and take ___ me to hea - ven, we'll be ___ in the mon - ey if Son - ny craps out.*

SONNY: *Roll (stream of quarter-note Cs in bass)* I love this game!

(Horns) *mp*

mp Bm7 A Bm7 *(w/ Gtrs)*

62
 ny craps out. Box - cars snake-eyes, which way will they break, guys? Miss one, he's done, that's what I'm
 Box - cars snake-eyes, which way will they break, guys? Miss one, he's done, that's what I'm talk - in' a - bout.

SONNY: YOUNG C:
 Roll 'em! I'm the Mas - ter, learn my name!

(w/ Gtrs)
 Bm7 A Bm7

64
 talk - in' a - bout. Roll me a se - ven and take me to hea - ven, we'll be in the mon - ey if Son -
 Roll me a se - ven and take me to hea - ven, we'll be in the mon - ey if Son - ny craps out.

WOMEN, TYRONE, JESSE: *sempre sussarando*
 Ching chak - ka chak - ka chak - ka dak - ka dak - ka wak - ka wak - ka chug - gie chug - gie ug - gie ug - gie whip - py dip - py wham!

SONNY:
 Roll 'em! Come on, two and two...

(w/ Gtrs)
 Bm7 A Bm7

66

ny craps out. Box - cars snakeeyes, which way will they break, guys? Miss one, he's done, that's what I'm

Box - cars snakeeyes, which way will they break, guys? Miss one, he's done, that's what I'm talk - in' a - bout.

Ching chak - ka chak - ka chak - ka dak - ka dak - ka wak - ka wak - ka chug - gie chug - gie ug - gie ug - gie whip - py dip - py wham blam!

YOUNG C: SONNY:

Roll 'em! Roll em like you're born to do!

(w/ Gtrs)

Bm7 A Bm7

68

69 70 71 [2x]

MEN:

Roll 'em! Roll 'em! Roll 'em!

mf

(Shaker solo)
(St 8ths)

mf Bm7 A5 A#5 Bm7 A5 A#5 Bm7 A5 A#5 *ff*

SONNY:

He did it! Four! I LOVE this kid!

73 74 75

D1, D2, Tyrone
M1, M2, M3, Jesse
M4, M5, D3
M6, M7, D4

[Applause Segue]

ROLL 'EM!

(Tutti) *sffz* (Tutti) *ff* (+ Xylo) *sffz*

Detailed description: This page of a musical score is for the conductor. It features three staves. The top staff is a vocal line for 'SONNY' with lyrics 'He did it! Four! I LOVE this kid!' and measure numbers 73, 74, and 75. Above the notes are accents (>) and a fermata over measure 75. The middle staff is a piano accompaniment line with a fermata over measures 74 and 75, and the instruction 'ROLL 'EM!' below it. The bottom staff is a grand staff (treble and bass clefs) with dynamics *sffz*, *ff*, and *sffz*, and markings '(Tutti)' and '(+ Xylo)'. A conductor's cue 'SONNY:' is at the top left.

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#3A

Menken/Slater

Roll 'Em~Tag

[r 1-18-16]

Hard-driving ♩ = 112

Vamp

(OUT on CUE: "...seen so much money in my life!")

1 2

(Ky 2 "B3")

mp

Piano (Tutti)

mp

(Bass)

mp

The musical score is for a piano accompaniment in 4/4 time, key of D major. It features four staves: a vocal line (treble clef), a Ky 2 line (treble clef), a Piano line (grand staff), and a Bass line (bass clef). The tempo is marked 'Hard-driving' with a quarter note equal to 112 beats per minute. The piece is a 'Vamp' and includes a cue for the vocal line: '(OUT on CUE: "...seen so much money in my life!")'. The score is divided into two measures, labeled '1' and '2'. Dynamics include *mp* (mezzo-piano) and *Tutti* for the piano part.

KYBD 1/CONDUCTOR

PIANO

"A Bronx Tale"

#4

Menken/Slater

[Doo-Wops/Young C.]

I Like It

CUE: "See you tomorrow, C." [they exchange gestures] [r1-18-16]

Shuffle (♩ = 128) [3x]

"...a strange thing started to happen."

1

DOO-WOPS:

Wah - oo - wah-oo - wah-oo - wah-oo - wah - oo - wah-oo - wah-oo - wah, Wah -

(w/ Gtr1)

Piano *mp*

(Bs, Gtr2, "Bari Sax")

(Ky2 "Bari Sax")

(Ky2 "Bari Sax")

4

YOUNG C:

5

6

Ev' - ry - where I go, — up and down the street, ev' - ry - one's my bud - dy, they're

oo - wah - oo - wah - oo - wah - oo - wah - oo - wah - oo - wah, Wah - oo - wah - oo - wah - oo - wah - oo - wah -

(Bs, Gtr2, "Bari Sax")

7 fall - ing at my feet. ___ I'm more than a kid; ___ I'm part of the game. They

oo - wah - oo - wah - oo - wah, Ah...

Cm Ab Fm

10 know where I go, ___ who I'm with, ___ and my name! They call me

Ah... ah,

Ab Fm Ab/Bb

12

13 14 15

'C, and I like ___ it. Cool ___ as can be, ___ and I like ___ it. Walk-in' tall,

C! C!

(Tenor Sax)

mp

(w/ Gtrs, Bs)

mf E^b C m E^b C m

(Ky2 "Bari Sax")

16 17 18 19

___ feel-in' fine, ___ Bel-mont Av - e-nue's mine, and I like ___ it.

wah _____ ooo...

(Tenor Sax) (+ Alto Sax)

A^b B^b E^b

20 (Gtr 1 solo under dialogue) 21 22 23

pp

(w/ Gtr2, Bs)

pp E^b C m E^b C m

24 25 26 27 "Gee thanks Phil."

The Wah -

A^b F m A^b F m B^b7sus

(w/ "Bari Sax")

28 29 30

guys down at the pool hall, they're beg-ging me to play. The kids up at the cor-ner all

oo - wah - oo - wah - oo - wah - oo - wah - oo - wah - oo - wah, Wah - oo - wah - oo - wah - oo - wah - oo - wah -

mp E^b C m E^b

(Ky2 "Bari Sax")

31 step out - ta my way. — 32 The girls give me looks that are sweet - er than sum - mer. 33 And

WOMEN:

Ah ————— Wah ooo

oo - wah - oo - wah - oo - wah, Ah... —————

Cm A^b Fm

34 why? Be - cause I — am a real — up - and - co - mer! They call me

ah... ————— wah!

ah ————— wah!

(+ Ky3 "Motown Stgs")

A^b Fm A^b/B^b

(Bs, Gtr2, "Bari Sax")

36 37 38 39

'C', and I like ___ it. They smile at me. Yeah, I like ___ it. Things are good,

Denise, W1, W2
Frieda, W3

C! C!

Ah! Ah!

(D4)

Ah! Ah!

(Tenor Sax)

mf

mf Eb Cm Eb Cm

("Bari Sax continues")

Detailed description: This page of a musical score is for the piece "I Like It". It features a vocal line at the top with lyrics: "'C', and I like ___ it. They smile at me. Yeah, I like ___ it. Things are good,". Below the vocal line are two staves for piano accompaniment. The first piano staff has notes for Denise (W1, W2) and Frieda (W3), with dynamic markings 'C!' and 'C!'. The second piano staff has notes for Ah! and Ah! with a (D4) marking. Below these are two staves for saxophone: a Tenor Sax staff with a *mf* dynamic and a Bari Sax staff with notes and a *mf* dynamic. The Bari Sax staff includes chord markings: Eb, Cm, Eb, Cm. The bottom-most staff is labeled ("Bari Sax continues").

40 41 42 43

— yes they are, — life's a big — coo-kie jar — and I like — it. — Just yes - ter-

Ooo Ooo Ah! wap! aow... (fall off)

Ooo Ooo Ah! wap! aow... (fall off)

Ooo Ooo Ah! wap! aow... (fall off)

A^b B^b E^b E^b7

44 45 46 47

day they pushed me a - side. Just — yes - ter - day they — all — looked right through me.

WISE GUYS:

Hey! Hey! Hey! Hey!

A^b E^b A^b C^m

48

Sud - den - ly, BAM! The world knows ___ who I am. ___ Life's ___ a

WOMEN: [as before]

Sud - den - ly Bam! Oh...

MEN: M1, M2, M3, D1, D2
M4, M5, M6, M7, D3, D4

Sud - den - ly Bam! Oh...

A^b C m

50

car - ni - val ride since Son - ny hap - pened to me! ___

whap! Aow... (fall off)

whap! Aow... (fall off)

(Horns) mf

F7 A^b/B^b (+ "B3" gliss)

[to 54]

54

[DANCE]

55

56

57

[to 66]

DOO-WOPS:

Wop! Aow... wah - oo-wah-oo-wah - oo-wah... Wop! Aow... wah - oo-wah-oo-wah - oo-wah...

("Motown Stgs")

(Horns) *f*

f D^b B^bm D^b B^bm

ALL:

66

68

Hey!

Sud - den - ly BAM! Hey! Life's a

(Horns)

(Tutti)

G^b B^bm7

YOUNG C:

69 70

When
car - ni - val ride! wah - oo - wah-oo - wah-oo - wah, wah - oo - wah-oo - wah-oo - wah, Wah

Eb7sus Eb7 Ab7 Bb7

72 73 74 75

I'm at the drug store, my Coke don't cost a dime. O - ver at the news-stand, free co-mics all the time. The
oo-wah-oo-wah-oo-wah-oo-wah - oo-wah - oo - wah-oo-wah, Wah - oo-wah-oo-wah-oo-wah-oo-wah - oo - wah-oo-wah - oo-wah,
(Tenor Sax, "Bari Sax")

mf Eb Cm Eb Cm

(w/ Gtrs,Bs, "Motown Stg pad")

76 77 78 79

gro-cer, the ped-dler, the whole neigh-bor-hood;— wher - e - ver I go, — I know my mo-ney's no good! They call me

Ah... Ah... ah,

A^b Fm A^b Fm B^b7

80 81 82 83

'C', and I like ___ it. Ev' - ry-thing's free! ___ And I like ___ it. ___ Got a style,

WOMEN: [as before]

C! C!

M1, M2, M3, D1, D2 M4, D3

C! Ah - ah - ah... C! Ah - ah - ah...

M5, M6, M7, D4

C! Doo-de doot! Doo de doot! - C! Doo-de doot! Doo de doot! -

(Horns) (Tenor Sax, "Bari Sax") (Horns) (Tenor Sax, "Bari Sax")

mf

(Tutti)

E^b Cm E^b Cm

84 85 86

— got a rep, got a spring in my step; I've got the cash and the crew, all be - cause

Ah... *D1, D2* Ah... Ooo

M1, M2, M3

M4, D3

Ah... Ah... Ah...

Ah! Ah... Ah...

A^b B^b A^b

87 88 89

— of guess who! No - thin' - ll be quite the same, star - ting with my new name! And I like

Ooo — 'ooh Ah! C!

Ooo — 'ooh Ooo C! DOO-WOPS:

Ooo — 'ooh Ah! C! Wah

(Horns)

B^b A^b B^b7sus

90

it. WOMEN: Yeah, _____ I like _____ it. Oh, _____ I like

Wah - I like it! I like it, I _____ do... I like it! I like it, I _____

M1, M2, M3
M4, M5
M6, M7

I like it! I like it, I do... _____ I like it! I like it, I do... _____

oo-wah-oo-wah-oo-wah-oo-wah - oo-wah-oo-wah-oo-wah, Wah - Ooo oo-wah-oo-wah-oo-wah-oo - wah-oo-wah-oo-wah-oo -

(Horns)
f

f E^b C m E^b C m

(Ky2 "Bari Sax")

94

_____ it!! _____

Ah... Wap! Aow... _____

(Gtr 1)
ff

(Horns)
f (+Timp optional)

E^b D7 E^b7

Applause Segue

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#4A

Menken/Slater

I Like It - Tag

CUE: [APPLAUSE Segue]

[1-18-16]

Tempo di Previous

1 [2x]

Wah - oo - wah-oo - wah-oo - wah-oo - wah - oo - wah-oo - wah-oo - wah, Wah-

(Drums) (Tenor Sax rock solo) (2nd x only)

Piano

f *ff*

(+Gtr, "BariSx", Bs)

E \flat Cm

4 5 6

oo - wah-oo - wah-oo - wah-oo - wah - oo - wah-oo - wah-oo - wah, Aow... [OUT INSTANTLY when Lorenzo speaks]

E \flat Cm

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#5

Menken/Slater

Giving Back the Money

CUE: "Sonny gave..."
(treat "gave" as beat 3)

[1-21-16]

[Start Bar 2]

"Roll 'Em"-Feel (♩ = 104)

2 LORENZO: 4

It's no won-der why the neigh-bor-hood treats a boy like him so god-damned good.

(W/ Horns) (+ Tamb)
Piano

mf
(W/ Gtrs, Organ, Drs)
F5 F#5 G F D

(Bs)
mf

5 6 7

Play-ing craps and shi-ning up his car, — We're go-ing straight to the bar to give — back the mo-ney. Watch your mouth, you'll get your mom up-set.

YOUNG C:
What? But...

G F D G F

YOUNG C:

8 10

That's right! You ain't seen no-thing yet. — Dad-dy, Dad-dy, don't say — no-thing please: I made a pro-mise to

ROSINA:
Shh!

D E F G

11 [to 13]₁₃

Son - ny... "Let's not make any rash decisions."
(Glock, "Trem Stgs") LORENZO: "What?"

A (W/ Gtr2,Bs) *mp*

14

LORENZO:

It's blood

ROSINA:

Mo - ney like that, you don't pull from a hat. I mean twelve hun - dred dol - lars can buy us a lot.
(Ky 3 "Piano", Gtr1, Xylo)

mp

(W/ Gtr2, Bs)

16

17

mo - ney!

It's

I know, and it's wrong. E ven so, I mean, who's gon - na know if we spend it or what?

18

19

dir - ty, it's cheap, and the price is too steep; take one cent, you're in deep with him, like it or not.

(Ky 2 "Organ")

mp

20

LORENZO:

ROSINA:

It's blood

Mo - ney like that, you don't pull from a hat. I mean twelve hun - dred dol - lars can buy us a lot.

YOUNG C:

Dad - dy, Dad - dy, don't say no - thing, please!

Piano accompaniment for measures 20-21, featuring a right-hand melody with eighth notes and a left-hand bass line with chords and eighth notes.

Musical score for measures 22-23, including vocal lines for Lorenzo, Rosina, and Young C, and piano accompaniment. Measure 22 includes the lyrics "mo - ney!" and "I know, and it's wrong. E ven so, I mean, who's gon - na know if we spend it or what?". Measure 23 includes the lyrics "Dad - dy, Dad - dy, I made a pro - mise to Son - ny!".

24

dir - ty, it's cheap, and the price is too steep; take one cent, ___ you're in deep ___ with him, like ___ it or not. ___
Lo - ren - zo! Con - si - der it please!
Dad - dy, Dad - dy, don't say no - thing, the mo - ney is mine! ___

26

Lis - ten to me!

(Horns)
mp

27

28 29 *(small scene)*

"Tony, sit down."
 (TONY sits)
 (treat butt-on-chair
 as beat 3)

mp

(W/ Gtr2, Bs)

mp

30 31 32 33

SONNY: Hey Lo-ren-zo, you and I should talk. (Ky 2 "Organ")

C, I'd like it if you take a walk. LORENZO: Hey. I'm his fa-ther and I'll de-cide. (Ca-lo-ge-ro, wait out-side.)

mp
 (+Gtr1)

B^b A^b F B^b A^b F

SONNY:

34 35

First of all, don't show me dis - res - pect; ___
(Ky 2 "Organ")

(Pno,Gtr1,Xylo)
mp

B \flat A \flat

LORENZO:

37 38

num-ber two, I teach your boy corr-ect. ___ Do the right thing, go to coll - ege— Please! Son-ny, he don't need your kind of know-ledge.The

F B \flat A \flat F A \flat

40 

42 

Vamp (escape either bar)

Vamp - Out on CUE
(anywhere)

45

46

47

48

ADVANCE on CUE:
"Get him out of here!"
(put beat 4 instantly after line)

(WARN cue: "It's my money!", then
ADVANCE on cue:
"...stay away from that man.")

(WARN cue: "Daddy, I want it", then
OUT INSTANTLY on cue: "I want my
money" then LORENZO says "NO!"
as he slaps YOUNG C)

(Ky 2 "Organ")

p

cresc.

p

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#6

Menken/Slater

I Like It (Repr. 1968)

[r1-23b-16]

WARN: "Just stay away from him, okay?"

CUE: "Okay."

Slow "I Like It"-Feel, Rubato

CALOGERO:

1 2

Piano
(cues only)

(Gtr 1)
C7sus
mp

C7

3

guess I should have lis - tened, but I was just a kid. I thought that I knew bet - ter; and hell, per - haps I did. From

D1: 000... 000...

D2: 000... 000...

D3: 000... 000...

D4: 000... 000...

F Dm F Dm

(laughter)

7 8 9 10 11

out of the bar, I heard voices I knew, and music and laughter, and Sonny's voice, too; and I felt

Ooo... Ooo... Ooo... Ooo...

B^bΔ Gm11 B^bΔ B^b/C C B^b/C C

With Motion

12

YOUNG C: CALOGERO: YOUNG C: CALOGERO:

13 14 15

bad, but I liked it. I ignored my dad, 'cause I liked it. And if he

(Tpt, Ky2 "Organ")

p

PLAY (w/ Gtr2) (+ Woodblock)

p *sim.*

F (w/ Bass) Dm F Dm

Faster Shuffle (♩ = 128) CALOGERO
YOUNG C (8va)

16 17

— did - n't know, heck, — what's an hour — or so? — And some - how

G m/B^b A m/C

CALOGERO:

18 19 20 21

one hou - r turned — in - to two. And some - how two hou - rs just — kept on go - ing. Hours

(Tenor Sax)

mf
(w/ Gtrs.Organ,Bs,"Timp")

mf B^b F/A B^b Dm

CALOGERO
YOUNG C (8va)

22 23 24

— be - came days, — weeks went by in a haze, 'til eight years

(Tenor Sax)

B^b Dm G7

25 passed me by with - out 26 an - y sign of slow - in! 27

D4:
ah -

(+ "Trem Stgs", Glock) *f*

Am G7 C

27A 27B 27C 27D CALOGERO:

And

D1,2 D3

dah tn dah tn dah tn dah... dah tn dah tn dah tn dah... Wah

D4:
ooo Well, ah - ooo doh dee oh Wah

("Organ", "Stgs", Gtr2)

(Tutti)

28

29 30 31

Son-ny's reach kept grow-ing, and guess what he be-came? The Ca-po di Tut-ti Ca-pi: the East Coast's big-gest name. And

oo - wah - oo - wah - oo-wah-oo-wah - oo - wah-oo - wah-oo-wah, Wah - oo - wah-oo - wah - oo-wah-oo-wah - oo-wah - oo - wah-oo-wah,

(Horns)

(w/ Gtrs,Bs)

G Em G Em

32 33 34 35

wise - guys__ would come from all o - ver the land__ to pay their re - spects__kiss his ring,__ shake his hand:__ L.A.!

Ah... Ah... ah,

C Am C Am D (+ Tenor Sax)

36

L.A.: Hey, Louie!
How ya doin'?

MIAMI: How'm
I doin'? How
you doin'?

CHI: I'm doin' good.
How you doin'?

DETROIT: Can't
complain.

36 (w/ Gtrs, Bs) Mi - am - i! Chi - ca - go! De - troit! Las Ve -

mp G Em G Em

40

VEGAS:

DETROIT:

CHICAGO:

MIAMI:

L.A.:

CALOGERO:

40 - gas! You look good. 41 No, YOU look good. No, YOU look good. 42 No, YOU look good. No, YOU look good. GUYS!

(Ky3 "Motown Stgs")

mp C D D6 C

43

[to 47]

SONNY:

C: "Youse all look good."
L.A.: "Who the fuck are you?"

I call him

sfz (Tutti) D^b2/E^b *sfz*

48

Colla Voce

'C, and I like ___ him. The kid's with ___ me, 'cause I like ___ him. If you're smart,

(w/ Gtr1, "Organ", Bs)

mp A^b F^m A^b F^m

52 53 54 55 56 L.A.:

— fel-las, you — bet-ter like ___ the kid too... M1, M2 M3, M4, M5 M6, M7 You hit L.

We like him! ___

(Horns) *mf*

(w/ Gtrs, Bs) *mf* A^b A^b7

Tempo I [to 64]

57

58 59 60

A., hey, give me a call.

MIAMI:
Mi -

CHICAGO:
Come out to Chi, I - (m)your big - gest sup - por - ter.

(+ Horns) (+ Horns)

D^b A^b D^b F m

61 62 63 64 CALOGERO:

And

VEGAS: CHICAGO:
- am - i bound? Let me show ___ you a - round. ___ Have a drink, Meet ___ my daugh - ter!

DETROIT: L.A.:
Hit a club, ___ Eat for free, ___

(Tenor, Tbn) (+Tpt, Alto)

D^b F m B^b7 D^b/E^b

65

sud - den - ly I found __ my - self in Nine - teen Six - ty Eight. __ The Yank - ees in the cel - lar, the Beat - les sound - ing great. __ The

DOO-WOPS:
na na

M1, M2, M3
M4, M5
M6, M7

Ah ah. Ah ah.

(Gtr1 Solo ala George Harrison)

(Horns)

A^b F m A^b F m

69 bars al - ways jump - in', the laughs nev - er end; __ and I'm Son - ny's guy, __ I'm his boy, __ I'm his friend __ and I like

na na na __ na na na na na __ Sha na na na na na na... __ well,

D1, D3
D2
D4: D4:

Ah ah ah ah

(fall-off)

(Horns)

D^b B^bm D^b B^bm E^b7sus

73 *it.* *Yeah,* *I like* *it.* *Oh* *yeah!* *Son-ny's reign*

D1:
na na na na na na na na na na na na na na na na na na

D2:
na na na na na na na na na na na na na na na na na na

D3:
na na na na na na na na na na na na na na na na na na

D4:
doh doh doh doh doh doh doh doh doh

(Ky3 "Theremin")
f

(w/ Grs.Organ,Bs)

Ab Fm Ab Fm

77

had be - gun, and I was like Son - ny's son and I like it.

M1, M2, M3
M4, M5
M6, M7

Ah! (D4)

M1, M2, M3
M4, M5
D4, M6, M7

I like it! I

Ah! (Horns)

Wah - oo - wah - oo - wah - oo - wah - oo - wah -

D^b E^b A^b

I liked it. Oh, I liked it.

like it, I do... I like it! I like it, I do...

oo - wah - oo - wah - oo - wah, Wah - oo - wah - oo - wah - oo - wah - oo - wah - oo - wah - oo - wah,

(Tenor, "Bari")

f

(+ "Mellow Elec. Organ")

F m A^b F m A^b

84 DOO-WOPS:

85 86 [to 89] 89

000 (D4) 000

F m A b F m

89A 89B 89C 89D

000 000

000 000

D b B b m D b E b

89E 89F 89G 89H

000 00! "I loved these guys." 00! bao bao bao

(Tenor Sax solo) mp

G b / D b D b

[Segue as one]

"I loved every one of them..."

5 6 7 8

Ah Wah wop!

Ah wop!

Ah (Tpt,Saxes) wop! (Tenor Sax)

mf (w/ Ky2 "Vibes")

(Tuba)

9 Vamp (vocal last x) 10 "Absolutely!" NICKY:

You wan - na

(w/ Gtrs,Bs,Tambourine)

(Tuba)

11 look like a fel - la who de - serves re - spect? 12 You bet - ter start dress - in' the part. 13 14 You need the

(w/ Gtrs,Bs,Tambourine)

etc.

15 suit, shirt and tie, I'm talk - in' 16 ful - ly decked; 17 your hair like a work of art! 18 You

(Tenor Sax)

mp

V.S. [while playing]

19 20 21 22

put on the fe - do - ra, the so - phis - ti - cat - ed au - ra, and you curl your lip and stand just right; Light a

etc.

23 24 25 26

cig and hold it stead - y, now you're moth - er - fuck - in' read - y to hang on the cor - ner all night!

Calogero, (D3)
D2
D4

(+ Ky2 "Vibes")

ain't it the

(+ Tuba)

27 28 29 30

You know it. Ev - 'ry word is true. You lis - ten what I'm tell - in' you: You

truth?

ain't it the truth?

31 can't hold your head up in some cheap-ass look-in' get-up... 32 33 ...and that's the truth! 34

(+ Ky2 "Vibes") and that's the truth!

35 Nicky, Mario Calogero, D3 Slick

Bah doo wop! bop bop ba - dah dah. 36 37 Bah doo wop! bop bop ba - dah dah. 38

(Horns - Sax lead) *mf*

mf

(Tuba) *mf*

39 Bah doo wop! bop bop ba - dah dah. 40 41 Bop bop ba - da - da - DOW! 42

(+ Ky2 "Vibes")

43

Vamp (vocal last x)

"Listen to me."

MARIO:

Musical score for measures 43-44. The vocal line for Mario begins with the lyrics "You wan - na". Above the vocal line, there is a guitar solo instruction: "(Gtr1 Solo ad lib fills) A^b7". The piano accompaniment starts with a dynamic marking of *p*. Measure 44 is marked with a double bar line and repeat dots.

45

know if your girl is gon - na be "the one"? You give her the Mar - i - o Test. You pick her

Musical score for measures 45-48. The vocal line continues with the lyrics "know if your girl is gon - na be 'the one'? You give her the Mar - i - o Test. You pick her". Above the vocal line, there is a guitar accompaniment instruction: "A^b7". The piano accompaniment has a dynamic marking of *mp* and includes the instruction "etc." above measure 47. Measure 48 is marked with a double bar line and repeat dots.

49

up, take her driv - in' have a bit of fun, and then, here's what I sug - gest... —

Musical score for measures 49-52. The vocal line continues with the lyrics "up, take her driv - in' have a bit of fun, and then, here's what I sug - gest... —". Above the vocal line, there is a guitar solo instruction: "(Gtr 1 solo) A^b7". The piano accompaniment has a dynamic marking of *p* and includes the instruction "(+ Glock)" above measure 51. Measure 52 is marked with a double bar line and repeat dots.

53 54 55 56

*You take her on the highway, and you get right up next to one of those eighteen wheelers.
You honk the horn and you wave to the driver.*

Vamp

57 58 59 59A 59B

*You make sure he's looking' at you, it's very important.
Then you put your right hand behind her head-*

*...and gently, but firmly, guide her head down.
Now, if she goes for the old barbarooda,
knowing the guy in the eighteen wheeler
is watching — she can't be trusted.
[MUSIC OUT]*

*You're a sick
person, Mario.*

VS.

60 61 MARIO: 62 63 64

Calogero, D3
Nicky
Slick

No bull - shit, ev-'ry word makes sense. Ig-nore me at your own ex - pense. She

ain't it the truth? ain't it the truth?

E \flat 7 *G/E \flat* (w/ Gtrs,Bs,Tambourine)

mf *mp*

(w/ Gtrs,Bs)
(Tuba)

mp

65 66 67 68

likes the pep - per - o - ni, she ain't fit for mat - ri - mo - ny, ...and that's the truth!

and that's the truth!

(+ Ky2 "Vibes")

69

70 71 72

Nicky, Mario
Calogero, D3
Slick

Bah doo wop! bop bop ba - dah dah. Bah doo wop! bop bop ba - dah dah.

(Horns - Sax lead)

mf

mf

(Tuba continues)

(Black characters enter)

73 74 75

VAMP [to 94]

Bah

75A 76

(+ Ky2 "Vibes")

B \flat 7 C7

mp *p*

77

Vamp (vocal last x)
[square swing]

"...about these people. He said..."

SLICK:

77 You wan - na

(Str 8ths)

p

79 know what it takes to be a real pai-san? 80 You stand on the side of what's right. 81 And where some 82

(w/ Gtr1, "Percussive Organ")

(w/ Gtr2, Bs, "Bass Marimba")

CALOGERO: Hey,
C'mon, Slick--

83 blacks get i - deas and it's your 84 blot they're on, you 85 quit act-in' all po - lite! 86 You

showthem jun - gle bun-nies that this ⁸⁸ ain't the Sun - day funies. ⁸⁹ No ⁹⁰ doubt!

MARIO: You baseball battheir heads; NICKY: 'Causyou let

SLICK: *[back to swing 8ths]*

And ⁹³ who else - 'll keep thespooks out? ⁹⁴

— one jig - a-booinandthe wholeplacetoru - in;

Nicky
Mario
D3

ain'titthe
(Saxes)
mp

(+ Ky2 "Vibes")
(+ Tuba)

95

You know it, ev' - ry ⁹⁶ god-damn word. ⁹⁷ Ex-act - ly like we ⁹⁸ al - ways heard. No

truth? ain't it the truth?

(w/ Tuba as before)

⁹⁹ way that yours tr - ul - y bends to ¹⁰⁰ an - freakin' moo - lie, ¹⁰¹ ...and that's the ¹⁰² truth!

And that's the truth!

(Saxes)

Nicky
Mario, D3
Slick

[Dialogue]

103

Bah - doo-wap! Bop - bop - bee-dah - dah! Bah - doo-wap! Sha - sha - shoo-wah - dah!

(Horns - Sax lead)

mf *p*

107

Bah - doo-wap! Bop - bop - beedah - dah! Bop bop ba-da-da-DOW! _

108A 108B

mf *p*

108C

Bah - doo-wap! Bop - bop - bee-dah - dah! Bah - doo-wap! Sha - sha - shoo-wah - dah!

108D 108E 108F

This system contains measures 108C through 108F. It features a vocal line with lyrics, a piano accompaniment, and a bass line. Measure 108C is marked with a box. The lyrics are: "Bah - doo-wap! Bop - bop - bee-dah - dah! Bah - doo-wap! Sha - sha - shoo-wah - dah!". Measure numbers 108D, 108E, and 108F are placed above the vocal line.

108G

Bah - doo-wap! Bop - bop - beeah - dah! Bop bop ba-da-da-DOW!

108H 108I 108J

This system contains measures 108G through 108J. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Bah - doo-wap! Bop - bop - beeah - dah! Bop bop ba-da-da-DOW!". Measure numbers 108H, 108I, and 108J are placed above the vocal line.

[Quick to #8]
(School bell)

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#8

Menken/Slater

Out Of Your Head

CUE: segue from 07.
measured, after schoolbell

[r1-22-16]

Doo-Wop ♩ = 132 [4x]

1 1A 2 3 [to 4] 3A [to 3F] 3F

(Schoolbell sfx) (Dr fill) (Gtr1 muted) (Gtr2 rolled chords) (Brs, ASx, Kys) (+T.Sx 8va) (+Bs, "BariSx")

Piano (Drs, Tamb, Shaker) → Eb Cm Ab Bb

4 **JANE** 5 6 7

That boy, — right there; — I see — him ev' - ry - where I go.

(Gtr1) (Flugel, TSx, Tbn)

mp mp

Eb Ab Fm7 Abmaj7/Bb Fm/Bb

8 9 10 11

He smiles, I stare. — Could it — be more? I just — don't know.

(Gtr1, "Brite Glock") (Flugel, TSx, Tbn)

mp

Eb Ab Fm7 Gsus G

R-06742

Orch: Doug Besterman AFM 802-B9031

A & R ANIXTER RICE MUSIC SERVICE NYC

12 13 14 15

Denise, W1, W2
Frieda, W3

(No!) Don't be stu-pid. (Aah...)

("Stgs", "Chimes")

(+Gtr1 brite rhythm)

AbΔ Fm7 Eb Bb/D Cm

16 17 18 19

(No!) Don't be fool-ish. He is not your kind and you're just

(Sxs/Brs)

mp

Ab Fm7 Gsus G

20

out of your head if you think ___ that this ev - er could be. ___ You're dream - ing,

out of your head if you think ___ that this ev - er could be. ___ You're dream - ing,

(Gtr, "Stgs", "Chimes") *(Flug, ASx, Gtr, Kys)*

mf *mf*

mf C m B^b/D E^b A^bmaj7 F m7 B^b

(Bs)

24 go back to bed, you're out ___ of your head. You're right: Boys like him ___ don't hap - pen to girls like

25 26 27

go back to bed, you're out ___ of your head.

8vb *(TSx)*

A^bmaj7 G m7 C m7 F m7 A^b/B^b (+ "Timp")

28 29 30 31

me. [Dialogue]

TACET BG VOX

(No!) (No!) (No!) (No!)

(Gtr1 muted, bring out)

(+ASx, Brs)

E^b C^m (+Timp) E^b C^m (+Timp)

(w/ Bs.)

32 33 34 35

CALOGERO

That girl — right there; — Am I — the on - ly one — who sees?

(Flug. Tbn)

mp

mp G^b (Tamb out) C^b A^bm7 C^bmaj7/D^b A^bm/D^b

36 37 38 39

Those lips, that hair. — Those eyes — that knock — me to — my knees.

(Sxs/Brs)

G^b C^b A^bm7 B^b_{sus} B^b

40 41 42 43

— Don't look at her. They — find out, — they'll laugh — at you — for sure.

Oh...

(+ "Chimes")

(+Gtr1)

C^b_Δ (+Tamb) A^bm7 G^b D^b/F E^b_m

44 45 46 47

What's it mat - ter? She's ___ not one_ of us and you're just

So?

C^b *A^bm7* *B^b*

48 49 50 51

[S/A] You're dream - ing,

[JANE] out of your head if you think ___ that this ev - er could be. ___ You're dream - ing,

Out of your head if you think ___ that this ev - er could be. ___ You're dream - ing,

("Chimes", "Stgs") (*mf*) (Flug, ASx, Gtr, Kys) (TSx, Tbn)

mf *E^bm* *D^b/F* *G^b* *C^bmaj7* *A^bm7* *D^b*

(Bs)

52 go back to bed, you're out of your head. Let's go.

53 go back to bed, you're out of your head. Girls like her don't hap - pen, and you're just

54 go back to bed, you're out of your head. ...and you're just

55

(Kys)

8vb

C^bmaj7 B^bm7 E^bm7 A^bm7 C^b/D^b

(+ "Timp)

56 CALOGERO

57 out of your head if you think that this ev - er could be. You're dream - ing,

58 Out of your head if you think that this ev - er could be. You're dream - ing,

59 Out of your head could be.

(Flug, ASx, Gtr, Kys)

mf

(TSx, Tbn)

E^bm D^b/F G^b6 G^b /B^b C^bmaj7 A^bm7 D^b

60 CALOGERO go back to bed, you're out of your head.

61 JANE go back to bed, you're out of your head. Boys like him don't hap - pen to girls like

62 WOMEN go back to bed, out of your head.

63

8vb (Kys) (TSx)

C♭maj7 B♭m7 E♭m7 A♭m7 C♭/D♭ (+Timp)

64 JANE me.

65 WOMEN CALOGERO No! No! Girls like her don't hap - pen to guys like

66

67

(Gtr1 muted, bring out) (+ASax, Flugel, Tbn) (Gtr1)

G♭ E♭m A♭m7 C♭/D♭ (+Timp)

68 WOMEN 69 JANE [to 71A] ♩=88 71A 71B [to 75]

The musical score consists of five staves. The top two staves are vocal lines. The first staff is for 'WOMEN' and the second for 'JANE'. Both have lyrics: 'No! No! Things like this _ don't hap - pen... _'. The tempo is marked as ♩=88. The guitar part (Gtr1) is on the third staff, featuring a rhythmic pattern of eighth notes. The piano accompaniment is on the bottom two staves, with chords G^b, E^bm, A^bm7, and D^bsus. The piece ends with a 'V.S.' (Vivace) marking.

With Motion

75 CALOGERO

Musical score for measures 75-78. The vocal line (top staff) contains the lyrics: "And then, she's there... The chance would nev-er come a-gain. I say a prayer... Take one deep breath and count to ten." The piano accompaniment includes a Clarinet part (labeled "(Clar)"), a Piano part (labeled "mp" and "+ 'WmEP'"), and a Bass part. Measure numbers 76, 77, and 78 are indicated above the vocal staff.

Musical score for measures 79-82. The vocal line (top staff) contains the lyrics: "Then I know it: some-thing tells me she must feel the same. C, don't blow it; sim-ply ask her name." The piano accompaniment includes a Flute part (labeled "(Flute)"), a Glockenspiel part (labeled "(+Glock)"), a Triangle part (labeled "(Tria.)"), and a Piano part (labeled "mp"). Measure numbers 79, 80, 81, and 82 are indicated above the vocal staff.

83 84 [to 85A]

"Hi"

p

85A (lunga) [to 104]

Colla voce

104

I must be out of my head but I've got it as bad as can be. — God help me! She is so fine but it's crossing a line.

(Fl) (Cl, Nylon Str) (Clar)

mp

(+Steel Str)

(Bs)

108

Girls like her — don't hap - pen. Girls like her — can't hap - pen. Girls like Jane don't hap-pen..to guys... like...

(Cl, Gtr) (Glock)

(Tbn-cup)

mp

rit.

111

A Tempo

112 112A 112B

me.

(Flute) *mp*

(+Tpt, Tbn)

mp (+Tbn half-notes)

112C

(A.Sx solo)

112D 112E 112F

mf

mf G (Tamb out) C Am7 Cmaj7/D Am/D

112G

112H

G C

Nicky Machiavelli

[r2-9-16] [alt]

"Mack the Knife" $\text{♩} = 72$

3 SONNY:

1 2 3 4 5 6

Nick-y Mach-i-a-vel-li: lem-me tell ya what he said. You

Piano

[TACET 1-10] (w/ Gtr2,Bs,Drums)

p

D6 /A D6 /A D6 etc. B7

7 8 9 10

wan-na use the reins of pow-er? First you got-ta use your head.

Em7 A9

11 Nick - y knew all the an - gles. 12 Nick - y laid it out real clear. 14 You

PLAY
some fills

D6 B7(b9)

15 got - ta choose fear or love, _____ kid; 17 you got - ta choose love or _____

Em7 F#° B7 Em7 A7

18 In 2, slight swing $\text{♩} = 72$ 19

— fear.

mp D6 A7+

20

Nick - y's num - ber one se - cret was a - vail - a - bil - i - ty. That's

(Tenor,Tbn)

p

D6 B7

24

— why I'm out — on that cor - ner, right — where all the world can see. All

Em7 G/A A13

28

— my friends, they sleep ea - sy, know - in' that I'm al - ways near. My

D6 B7(b9) B7

32 e - ne - mies know it too, — though; 33 34 it ain't a - bout love, it's — fear. 35 36 And

37 as far — as those friends — go, 38 39 Nick — sug - gests a real short leash. 40 Treat

mp (Tpt,Alto, "Fall-off Tbus")

41 — 'em well, but hey, not too — well. 42 43 Keep — 'em in your debt, ca - pisce? 44 Give

45 — too much, they won't need — ya; 46 give — too lit - tle and they'll sneer. 47 You 48

— too much, they won't need — ya; give — too lit - tle and they'll sneer. You

Chords: Eb6, C7(b9), C7

49 wan-na know what to give — 'em? 50 The an-swer ain't love it's 51 fear! 52 53

wan-na know what to give — 'em? The an-swer ain't love it's fear!

(Horns, "Ky 2 Saxes")

(w/ Gtrs)

Chords: Fm7, Gø, C7, Fm9, Bb13, Eb6

(Bass)

54 55 Frank -

Frank -

Chords: B7, B7+

56

ie, To - ny, and Jo - Jo: look ___ at how it is with them. Sure,

(Horns, "Fall-off Tbn's")

(w/ Gtr2, "Warm Stgs")
Jazzy figures around vocal - fill it up!

mf

mf
E6
(Bass)

C#7

60

— you think those fel - las love ___ me; "Think ___ a - gain," says Nick - y M. I

F#m7

A/B

B 13

64

make a joke and they start laugh - ing; hell, ___ they near - ly stand and cheer. I'm

E6

C#7(b9)

C#7

68 69 70 71 72

fun-ny, but I ain't that fun-ny! That laugh - in' ain't love, it's _____ fear. So

(Horns, "Ky 2 Saxes")

F#m7 G#m C#7 F#m9 B 13 E6 C7

73 74 75 76

_____ then, which one is bet - ter? Me, I take my cues from Nick. Kind-

(Horns)

(Gtr 1, "Saxes")

F6 D7

77 78 79 80

- ness looks a lot like weak - ness, e - ven when you spread it thick. Mo -

Gm7 Bb/C C 13

81 82 83 84

- ney can't buy you friend - ship; love ___ can al - ways dis - ap - pear. But fear

85 86 87

___ is cash ___ in the bank, ___ kid. I'll al - ways trade love for fear...

88 **Slow** 89 90 [dialogue] 91 91A 91B

CONTINUE
on cue: [biker steps forward]

(Gtr1 Solo) *mp*

(w/ "Warm Stgs") (+ "Organ") *mp*

(w/ Bass)

92 ("Low Stgs") 93 (Stage) 94 (Stgs+Timp roll) 95 (Stage)

OUT on cue: "...give them their beers." CONTINUE on cue: [they spill the beer] OUT on cue: "You MAKE us leave." CONTINUE on cue: [sucker punch]

p (+ "Lo Pad", "Lo Stgs") (add Timp)

BIKER FIGHT

Fast - slightly swung 8th's (♩ = 210)

96 (Tbn solo) *ff* 97 98

(w/ Saxes, Gtr2, "Stgs") *f* (+ Timp, "Fat Tbns")

(Bass) *ff*

99 100 101

(+ Timp, "Fat Tbns")

102 (Tpt, Alto, Gtr1) *ff* 103 104

(w/ Gtr2, Tenor, Tbn)

105 106 107

Musical score for measures 105-107. The system includes a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 105 features a vocal line with a melodic phrase and piano accompaniment. Measure 106 continues the vocal line with a melodic phrase and piano accompaniment. Measure 107 shows the vocal line with a melodic phrase and piano accompaniment.

108 (Horns, Gtr1) 109 110 111 112

Musical score for measures 108-112. The system includes a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 108 features a vocal line with a melodic phrase and piano accompaniment. Measure 109 continues the vocal line with a melodic phrase and piano accompaniment. Measure 110 shows the vocal line with a melodic phrase and piano accompaniment. Measure 111 continues the vocal line with a melodic phrase and piano accompaniment. Measure 112 features a vocal line with a melodic phrase and piano accompaniment.

113 114 115 116 (Saxes)

(Bass groove continues)

Musical score for measures 113-116. The system includes a vocal line and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 113 features a vocal line with a melodic phrase and piano accompaniment. Measure 114 continues the vocal line with a melodic phrase and piano accompaniment. Measure 115 shows the vocal line with a melodic phrase and piano accompaniment. Measure 116 features a vocal line with a melodic phrase and piano accompaniment.

(Tpt, Tbn)

(w/ Saxes, Gtr2, "Stgs")

(Horns, Gtr1)

Vamp

Cue OUT:
Hair grab

123

124

[to 127]

(Tutti)

CONTINUE:
Eye contact with C

ff

Colla Voce

127

SONNY:

128

129

130

Lis - ten now _ what I tell _ ya. This _ ad - vice is you - know - whose. Love or

("Hollow Pad")

p

Harp

(+ "Trem Stgs")

p

131 fear: it's up to you, ___ kid. 132 But you live with what you choose. 133 Nick - 134

135 Tpo
- y told me his sec - ret. 136 I owe the guy my whole ca - reer... 137 So 138

Piano (w/ Gtr2, Bs)
p
D6 B7(b9) B7

139 now I think it's up to you, ___ kid. 140 You gon - na choose love 141 or ___ 142

E m7 F#m7b5 B7(b9) E m9 A 13

143 144 [to 147]

fear? (Gtr1)
mp
(+ "Warm Stgs") (+ "Organ")
mp (+ Drs)

b

147 [to 149] 149

(Saxes) (Brass)
p
(+ "Warm Horns") (+ "Celesta")

b

[Quick to #10]

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#10

Menken/Slater

These Streets

[r2-11-16]

CUE: "Sonny was right."

[Start Bar "E"]

Rubato; Slowly and deliberately (inside his head)

E

(Clar, AltoFl, "Wm solo Hr", opt ElecGtr) *mp*

DICTATED and DISTANT

(OUT on cue: CALOGERO kicks biker)

(Tpt, Tbn, "WmStgs", Bs) *mp*

(Ky2 "Timp" cue optional)

(Tpt, Tbn, "WmStgs", Bs) *mf*

(ADVANCE as Lorenzo breathes to sing)

Colla Voce

1 LORENZO:

K

L

1 2 3 4

When ___ did it hap - pen? How did ___ I lose you?

(Clar solo "plaintive") *mp*

(Alto Flute)

("Warm EPno") *mp*

CUE ONLY

(Gtr1) *mp*

V.S.

5 6 7 8

Why _____ did I stand there and let that _____ man use you? I

Piano
(w/ Gtr1, Bs, Ky3 "Warm Stgs")

PLAY Fm Eb/G Ab7 Db2

9 10 11 12

won't _____ watch it hap - pen. Son, I _____ re - fuse to.

Fm Eb/G Ab7 Db2

13 **Moderato** ♩ = 128 14 15 16

(+ Gtr2)

Ab5
(+ Drs, "Timp",
Tamb on bt. 4)

F5/Ab Gb5/Ab

17

I was there on the morn - ing you first saw the light.

(Gtr 2)
(w/ Bs. "Ky2 "Mellow B3")

A^b5 F5/A^b G^b5/A^b

21

I car - ried you on my shoul - ders, tucked you in bed ev - 'ry night. Taught you how

A^b5 F5/A^b G^b5/A^b

25

to play ball, and watched you grow tall. I've still got it all in - side. And no mat -

(w/ Bs. "Organ", Gtr2)

A^b5/D^b A^b5sus2/C Fm7

29 30 31 32

ter the cost, I won't let _____ that be lost. _____ Son, these

A^b5/G^b G^b E^bm₉ E^bm

33 34 35 36

streets won't take you a - way _____ from me. No, these

(Gtr 1 - "a la U2") mp

(w/ Bs. "Organ", Gtr2)

A^b6 A^b D^b/A^b A^b Fm(sus) Fm

37 38 39 40

streets won't break up this fam - 'ly. No -

D^bmaj7 A^b/D^b D^b6 D^bmaj7 A^b/G^b G^b

41 42 43 44

how. I won't lose you now. Not to these

Fm E A[#]/E

45 46 47 48

streets.
(w/ Bs. "Organ", Gtr2)

Ab⁵ (+ "Timp") F⁵/Ab G^{b5}/Ab

Vamp *Continue on:
"I said no."*

49 50 51 52

Kids don't stay young for - ev - er, You grew up too fast.
(Gtr1 w/ lite dist)

(w/ Bs. "Organ", Gtr2, "Warm Stgs")

Ab⁵ F⁵/Ab G^{b5}/Ab

"I'm old enough to do what I want."

#10. "These Streets" [r2-11-16]
"I'm not a
kid any more."

53 We hav - en't seen eye to eye — much, but hey, the past is the past. And when all's

54 55 56

Ab5 F5/Ab Gb5/Ab

57 — said and done, you're al - ways my son; my on - ly, my one, my pride. — And you'll make one

58 59 60

(Gtr 2)
(w/ Bs. "Organ", "Warm Stgs")

Ab5/Db Ab5sus2/C Fm7

61 hell of a man. So — wise up while you can! —

62 63 64

Ab/Gb Gb Ebm9 Ebm

65 66 67 68

(Clar 8vb, Piano)
p

(Triangle)

(+ Gtr1, "Wm Stgs")
p A \flat 2 (+ "Warm EP") D \flat 2 A \flat 2 D \flat 2

69 70 71 72

"We got nothing!"

(+ Flute)

(+ "Warm French Hns")
Fm11 D \flat 2 A \flat 2 D/E

73 3 3 74 75 76

You've got - ta look to your heart, Ca - lo - ge - ro. — *CALOGERO: What am I going to be? A bus driver like you?*

(+ Reeds, Glock, Kybds)

mp

CALOGERO: Sonny's right! *CALOGERO: The working man is a sucker!*

77 78 79 80

Don't you get trapped here, be smart! Ca - lo - ge - ro! Ca -

A2/C#

81 **Pull Back** 82

lo - ge - ro...!

These
(Tpt,Saxes,Tbn)
mp

Db/Eb Eb

83 **Restore Tempo** 84 85 86

streets, they'll take you a way from me. 'Cause these

(Gtr 1 - "a la U2")
mf

(Tpt,Saxes,Tbn)
mf

(w/ Gtr2,Kys,Bs)
mf Ab6 Ab Db/Ab Ab Fm (+ Tamb)

87 88 89 90

streets, they break you e-ven - tu - al - ly. You'll

(Gtr1)

(Horns)

Db Gb

91 92 93 94

lose. So wise up and choose. Re -

(Tenor, Gtr1)

Fm E sub. mp A#^o/E

95 96 97 98

mem - ber the prom - ise you made, Ca - lo - ge - ro!

(roll chords slightly)
(w/ K2+K3)

sub. p A^b(add2)/E^b D^b(add2) A^b(add2)/E^b D^b(add2)

99 100 101

Don't let your life be mis - laid: you prom - ised me.

Fm11 D^b_{sus2} A^b_{sus2}/C (+Gtr1 8th notes)

102 103 104

prom - ised me! Look ___ to your heart!

(Tpt, Alto) (Tenor, Tbn)

p

D^bm7 *D^bm6*

105 106 107 108

(Horns, "Organ", "Chimes + Glock")

f

f *A^b2* *F m7* *G^b2*

109

Musical score for "These Streets" [r2-11-16]. The score includes vocal parts for Sonny and Rosina, piano accompaniment, and horn parts. The key signature is B-flat major (two flats). The time signature is 4/4. The score is numbered 109 at the beginning of the first staff. The first staff is for Sonny, with lyrics "Roll 'em, C...". The second staff is for the piano, with lyrics "Roll 'em!". The third staff is for Rosina, with lyrics "Lo - ren - zo...". The fourth staff is for the horns, with the instruction "(Horns)". The fifth staff is for the piano, with the instruction "(Ky3 'Big Unison Stgs')". The sixth staff is for the piano, with the instruction "(Bass)". The piano accompaniment includes chords A^bm7 and F^bmaj7.

SONNY: 112
Roll 'em, C... _____

M1, M2, M3
M4, M5
M6, M7
Roll 'em! _____ Roll 'em! _____

ROSINA:
Lo - ren - zo...

(Ky3 "Big Unison Stgs")
(Horns)

A^bm7 F^bmaj7

(Bass)

LORENZO: 114 115 LORENZO:

Ca - lo - ge - ro! "Hey, C, c'mon, I need
ya to throw my dice!" Re -

Roll 'em! Roll 'em!

ROSINA:
Lis - ten to me...

A^bm7 F^bmaj7

117 mem-ber the prom - ise you made! _____ 118 SONNY: 120 C' - mon and come _____ with me... _

Roll 'em! _____ Roll 'em! _____

D1, Tyrone
D2, Jesse
D3, D4

Wah - dah... Wah - dah...

Lo - ren - zo...

A^bm7 F^bmaj7

The musical score consists of seven staves. The top staff is the vocal line for 'SONNY', starting at measure 117 with the lyrics 'mem-ber the prom - ise you made!' and continuing to measure 120 with 'C' - mon and come _____ with me...'. The second staff contains vocalizations 'Roll 'em!' and 'Wah - dah...'. The third staff contains piano accompaniment with a key signature of two flats and a common time signature. The fourth staff is a grand staff (treble and bass clefs) with piano accompaniment. The fifth staff is a grand staff with piano accompaniment, including the chords A^bm7 and F^bmaj7. The sixth and seventh staves are bass clef staves with piano accompaniment.

SONNY: C! C'mon, I need ya!

LORENZO_i 122

123

124

125

126

Ca-lo-ge - ro!

Son, _____ look to your heart! _____

Roll 'em! _____

Roll 'em! _____

Roll 'em!

Wah-dah...

Wah-dah...

ah - AHH!

A^bm7

F^bmaj7

ff

A^b5

ff

INTERMISSION

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#10A

Menken/Slater

Webster Avenue

[rev 1-15-2016]

Bright Jump Tempo (♩=204)

TYRONE:

Musical score for the first system of "Webster Avenue". It consists of three staves: a vocal line for Tyrone, a piano accompaniment line, and a grand staff (treble and bass clef). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Bright Jump Tempo" with a quarter note equal to 204 beats per minute. The vocal line starts with a box containing the number "3" above the first measure. The lyrics are: "1! 2! 1! 2! Oo oo oop sit-tin' on my stoop oo oo". The piano accompaniment features a "Piano" dynamic marking and a "mf" dynamic marking. The grand staff shows the piano accompaniment with a "Piano" dynamic marking.

("Finger Snaps" cues in Ky2)

Musical score for the second system of "Webster Avenue". It consists of three staves: a vocal line for Tyrone, a piano accompaniment line, and a grand staff (treble and bass clef). The key signature is one flat (Bb) and the time signature is 4/4. The vocal line starts with a box containing the number "7" above the first measure. The lyrics are: "oop sit - tin' on my stoop Web - ster Av - e - nue." The piano accompaniment features a "Piano" dynamic marking and a "mf" dynamic marking. The grand staff shows the piano accompaniment with a "Piano" dynamic marking.

11

Sit - tin with my crew. Got - ta love the view.

Oo oo oop sit - tin on my stoop

15

Web - ster Av - e - nue. Web - ster Av - e

Oo oo oop sit - tin on my stoop

Stop

19

First Climb

nue Web - ster Av - e - nue

Ooo ooo ooo (Drums) mf

23

24 25 26

Hang - in' with my crew.

Yeah yeah side-walk's swing - in' yeah yeah boys are sing - in'

(+ Gtr1, Drums, Tamb)

B \flat
(w/ Bass, Gtr2)

F

27

28 29 30

Got - ta love the view, Web - ster Av - e - nue

Yeah yeah streets are sigh - in' yeah yeah girls strut by ___ in a

B \flat

F

31

32 33 34 35 36

(freestyle)

group. oo oo oop oo oo oop oo oo oop

B \flat

F

B \flat

G7

KYBD 1/CONDUCTOR
Second Climb

37 38 39 40

Ooo... Web - ster Av - e - nue

Ooo 000 000

(Ky2 "Rock & Roll B3")

mf

C C7

41 Breakdown

42 43 44

(Drums)

F5

45 46 47 48

49 50 51 52

(Tenor Sax)
mf
(w/ Organ)
C
(w/ Bass, Gtrs)

53 54 55 56 57

Web - ster Av - e - nue
C7 C7 (Bass)

58

59 60

Hang - in' with my crew.

Yeah yeah side - walk's swing - in' yeah yeah

(Tenor Sax)

f

f B \flat F

61 62 63

Got - ta love the view,

boys are sing - in' Yeah yeah streets are sigh - in'

3

B \flat

Third Climb

64

Ooo _____ Sit - tin' on my, sit - tin on my stoop (clap)

Ooo ooo ooo Sit - tin' on my stoop (clap)

(Horns)

mf *f*

sub. mf C C7 F

The musical score consists of four staves. The top staff is the vocal line, starting at measure 64 with a box around the number. It features a melodic line with lyrics: "Ooo _____ Sit - tin' on my, sit - tin on my stoop (clap)". Measures 65, 66, 67, 68, and 69 are marked above the staff. The second staff is the piano accompaniment, with lyrics "Ooo ooo ooo Sit - tin' on my stoop (clap)" below it. The third staff is for Horns, with dynamics *mf* and *f* and an accent mark (^) above the notes. The fourth staff is the piano accompaniment, with dynamics *sub. mf* and *f*, and chord markings C, C7, and F. The bass line of the piano accompaniment is shown in the bottom staff.

Out Of Your Head~Reprise

[r2-6-16]

CUE: "No. But I wanna." (SHE watches HIM leave.)

[Start Bar 8A]

8A 8B 8C 8D JANE: 9

I guess I'm out of my head, 'cause I'm dy -

(Clar) solo
mp

Piano
mp (+WmRhodes')

Bm F#/A

10 11 12 13 14

- ing to see where this goes. Can't fight it! May-be it's wrong, but the feel - ing's so strong.

(Clar, "Stgs") *(Flute, Glock)*

mf *mf*

G D/F# G F#m Em G/A Bm A G D/F#

mf (+Cym roll)

(+Steel Stg chords)

15 **Tempo di Out Of Your Head** (♩ = 136)

16 17 18 19 20

Things like this can't hap - pen, but hey, who knows? _____ Things like us ___ can't hap - pen, but hey, who

(Ky3 "Wm Stgs")

Em7 (+Gtr1) G/A F#m7 B_{sus} B Em7 G/A

(+Drums -time)

(Bass sounds 8vb)

(TSx, "BSx")

21 22 23 24

knows...

(Gtr1)

ff (+Shaker 8ths)->

D (+ASx, Tpt, Tbn) Bm D Bm

ff (+ "Glock", "ArcoStgs") (+Tamb)

(+Bs. TSx, "Bari")

25 **OUT QUIK on cue: LIGHTS UP**

26 27 28

(Flute solo)

(WmStgs)

F (+Gtr1) B \flat G m7 B \flat maj7/C G m/C

(Tamb out)

29 30 31 32 33

F B \flat G m7 A sus A B \flat Δ

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#12

Menken/Slater

One of the Great Ones

CUE: "You gotta do..."

[r1-31-16]

Gently $\text{♩} = 70$

1 2 3 4 5 6

SONNY

There's a kind of a girl who can send your heart whirl-ing a-way.

(Alto Flutes, "Vibes")

p

Piano (w/ Gtr1, Ky3 "Warm Stgs")

p Ebmaj7 Ab9(b5) Ebmaj7 Ab9(b5) Ebmaj7 Ab9(b5)

(w/ Bs)

7 8 9 10 11

"I know." But those are the kind you don't hap - pen to find ev - 'ry day.

Gm7 Gm7/C C9 Fm7 Bb7(b5) Bb7 Gm7

12 13 14 15 16

You'll meet smart ones, and tough ones, Just-Good-E-nough ones They're fine, kid, go out there, en - joy. But in all

(Alto Fls, Ky2 "Vibes")

p

C9(b5) C9 Abmaj7 Ab6 Ab(+5) Ab6 Gm7(b5) C7(b9) C7

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17 18 19 20

— of your life — you get on — ly three shots at the real — Mc - Coy. And

F m7 *Fm9(b5)/A^b* *A^b/B^b* *B^bm7(b5) B^b7*

21 22 23 24

this one could be one of the great — ones.

(+ Tbn) (Alto Fls, Ky2 "Vibes")

mf *A^bmaj7* *G m7 A^bmaj7* *sub. p* *G m7* *G m7/C* *C 9*

(Bs)

25 26 27 28

This one could be one of the ones — you won't for - get. If the stars

(+ Tbn) (Alto Fls, Ky2 "Vibes")

mf *A^bmaj7* *G m7 A^bmaj7* *sub. p* *G m7* *C 9(b5)* *C 9*

(Bs)

29 *(w/ Gtr1, Ky3 "Warm Stgs")*

— in her eyes — make your con - fi - dence rise — like a rock - et that's read - y to blow,

30 31

F m7 A♭m(maj7) G m7

32 — then — she might be — one of your great — ones; don't let her go.

33 34

G m7/C C 9 F m7 A♭m/B♭

Swing **Vamp (usually 4x)**

35 [4X] 36 37 38

— "Because Three..." [Advance on cue]: "Hey, that happens."

(Gtr1, "Vibes")

p

(w/ "Celesta")

(+ Drums) *p*

(Bass Clar)

(Bass) *p*

"Almost. Once."

39 40 41 42

(+ Tbn)
mp

mp

Now you know

43 44 45 46

"How?"

in - stant - ly when one of your three comes a - long. 'Cause she gaz -

(Gtr2, Ky3 "Arco Stgs") (w/ Fl, Tpt, Tbn, Xylo)

E^bmaj7 A^b9(b5) G m7 G m7/C C 9

47 48 49 50

- es at you, and it's like you can do noth - ing wrong. All the

(w/ Fl, Tpt, Tbn, Xylo)

F m7 B^b7sus B^b7 G m7 C 9(b5) C 9 (Bass)

51 *sweet ones, the slight ones, the Close-But - Not - Quite ones, with them you just get — what you see. — But the great*

(Ky2 "Vibes") (w/ Horns)

mp

A^bmaj7 A^b6 A^b A^b6 G m7(b5) C7(b9) C7

55 *— ones, kid, — what they're show-in' you is — the man you could be. — And*

(Hns, Gtr1)

mf

(Ky2 "Vibes") **PLAY**

F m7 A^bm11 A^bm6 A^b/B^b **PLAY** B^b13(b9)

59 *this girl could be one of the great — ones.*

(Tutti) *comp lightly*

G m7 (Bass) G m7/C C9

63 This one could be 64 one of the ones 65 on who 66 you bet. Do you fly

(Tutti)

G m7 (Bass) C 9(b5) C 9

67 off the rails 68 with the wind 69 in your sails when - ev - er she sends you a glance?

(Gtr1, Alto Sax, Tbn)
mp

F m7 A b m6 G m7

70 Then she might be 71 one of your great 72 ones. Don't blow your chance.

(Horns)
sfzp

G m7/C C 9 F m7 A b m/B b

73 [2X] "This girl..." 74 75 Vamp 76

(Gtr1, "Vibes")
p

(w/ "Celesta")

(Bass Clar) *p*

(Bass)

OUT QUIK on cue: "The Mario test?"
(Last x + "Trem Stgs")

76A "3,4!" 77 78

"But what if she opens it?"

(Horns) Then

f
(w/ "Arco Stgs")

f
F#m7 B9
(+ "Harp gliss")

79 80 81 82

this one could be one of the great ones. Yeah,

(Horns)

(Tutti)
mf Amaj7 G#m7 Amaj7 G#m7 (Bass) G#m7/C# C#9

(w/ "Arco Stgs")

83 this one could be 84 one of the ones 85 you won't re-gret. 86 If she's

(Horns) *f*

(Tutti)

Amaj7 G#m7 Amaj7 G#m7 (Bass) C#9(b5) C#9

87 smil - ing at you 88 like she knows you'll come through, 89 and makes you be - lieve it some - how,

(Horns) *mp*

F#m7 Am6 G#m7

90 then, kid, you found 91 one of those great ones. 92 Go to her now.

(w/ "Arco Stgs")

G#m7/C# C#9 F#m7 A m6/B

93

94 95 96

Go — to her now. Kid, go to her

(Tpt,Alto Sax,Gtr1)

p

(Tbn,Tenor Sax)

(w/ "Celesta")

mp

("Bari Sax")

(Bass)

97 98 99 100

now! _____

(SONNY smiles, CALOGERO turns)

(Alto Sax)

mp

("Hp + Celeste")

poco rit.

101 $\text{♩} = 60$ **A Tempo (Strict Time)**

102 103 104

(Alto Sax) Yeah,

(w/ "Hp + Celesta", "Stgs")

Emaj7 E7 Amaj7 G#m7 F#m7 A/B

(Bass)

105 **Freely**

106 107 108

this one could be one of those great ones,

Amaj9 G#m7 C#7(b5) C#7

109 110 111 112

this one could be one of the ones you won't re-gret. Let your three

Amaj9 F#m7 G#m7 C#7sus C#7

113 *(Alto Fls, Ky2 "Vibes")*

— slip a - way — and you'll won - der one day, if may-be, if on - ly, but oh! You don't for -

p

Amaj7 A6 Am(maj7) Am6 E2/G# F#13

117 118

get one of the great _____ ones. Trust me, I know.

solo *("Harp")*

Amaj9 B 13(♭9)

119 120 121 122

(Alto Sax) *mf* ("Hp + Celeste", Glock)

Trust me, I

mf Emaj7 A7(#4) Emaj7 A7(#4)

123 124 125 126

know...

(Tutti)

Emaj7 Am9 E⁶₉ (Bass)

QUICK to # 13 (Applause segue?)

KYBD 1/CONDUCTOR

Spanky Rhodes
Piano

"A Bronx Tale"
#13

Menken/Slater

Ain't It the Truth~Reprise

[r1-19-16]

CUE: SEGUE as one
from #12. One Of The Great Ones

Straight-Up Funk (♩ = 126)
Vamp - Cut on Cue

(CUT on cue:
"whoa whoa WHOA!")

CUE: "...Italian guys
are crazy!" (LOOK)

1 2

JESSE:
You think I'm

(Gtr 1)
F7
p (w/Gtr2)
stop
(Rim shot)

3 4 5 6

(Vocal)
scared of some knuck - le drag - gers? Broth - er, please! These wops ain't no bet - ter than I. They are

(+ Drums)
mp

7 8 9

TYRONE:
dumb - er than a lump - a moz - za - rel - la cheese... and greas - y as a piz - za pie. Ahh, they

(Organ + Glock)

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JESSE:

BOTH:

TYRONE:

ma - ma smells like gar - lic... and they dad - dy's al - co - ho - lic... and they sis - ter's got a fat mus tache! ____ They talk tough,

(Gtr 1)

Spanky Rhodes

B^b7
mp

(Bass, Gtr2 8va)

JESSE: TYRONE: Tyrone Jesse 17 18 Jesse Tyrone

but it's ba - lo - ney... cause they're soft as mac - a - ro - ni; Just punk - ass im - mi - grant trash! ____ And that's the

(Ky2 "Organ")

G7 C7 (+ "Bari Sax")

19 JESSE: BOTH: JESSE: TYRONE:

truth! You know it, ev-'ry word is true. And that's the truth! Ain't scared what some dumb wops-'ll do. No

(Horns)

(Drums get busier)
(w/ BGtr1)

mf F9 (w/ Bass,Gtr2) Bb7

23 JESSE²⁵ TYRONE:

way that I'll sur-ren-der to some jive spa-ghet-ti bend-er The da - gos want some ac-tion, we'll put all of 'em in trac-tion. Them guin -

C7

27 28 BOTH: 30 31

- ea sons - a - bitch - es gon - na need a doz - en stitch - es... And that's the truth! WARN: "Let me talk to him." CONTINUE: [Sucker punch]

Piano
(w/ "Low Synth Pad"
"Low Sigs",Bs)

8vb

32 33 34 35

FIGHT
(Horns, "Organ")

Spanky Rhodes
(+ Congas)

f

F 9

f (w/ Bass, Gtr2)

F 7(#9)

36 37 38 39

40 41 42 43 44

Vamp

(ADVANCE on cue:
Tyrone, Jesse start to run)

SIREN

Piano

F 7(#9)

F 9

(w/ "Fat Timp",
"Low Stgs")

[Rosena]

Look To Your Heart~Rep

[r2-9-16]

CUE: "Why does he keep telling me that? Why?"

[Start Bar 39A]

39A

Poco rubato

39B 39C 39D

(Clar)

(Clar, Glock)

(Clar, "Stgs")

solo

(+Sus Cym roll)

mp

(+ Gtr2)

("Stgs", "Bs Clar")

40

Slightly faster

41

Ask me what hap - pened? Well real - ly, it was - n't dra - mat - ic.

(Clar Sub)

(Flug, Glock) mf

(+Sus Cym roll)

PLAY mf

42 43

You came a - long and were kind of a sort of sur - prise.

44 45 46 47

Some-how the sax end-ed up in a box in the at-tic. I'll tell you the rea-son: one look in your eyes.

(Clar) (Clar, Gtr1) (+ "EngHn")

mp

(+ "BsCl", "Stgs")

48 **Tempo I (freely)** 49 50 51

Each day he gets on that bus. No one cheers.

(Flute) (Clar)

p *p*

(+Tri.) (+Tri.)

52 53 54 55

Know why he does it? For us. All these years. Sure, he's

(Flute) (+Flute)

(Clar) (Flug)

56 57 58 59

tough. You can't budge him. But don't you dare judge him. Un -

(Gtr1)

60 61 62

less you judge him by his great - est part: look to his heart. Then look to your

(Cl, Flug, Tbn) (Clar)

(+"Wm Hns") (+ "Stgs") rit.

(+"BsClar")

CUE ONLY

A Tempo
[2X]

(2nd X): "Have
a good time."

63

63A 63B 63C

heart.

(Clar)

p

(+"Celesta")

(Gtr2)

(Bs)

Detailed description: This system contains measures 63A, 63B, and 63C. It features five staves: a vocal line, a clarinet line, a piano line, a guitar line (Gtr2), and a bass line (Bs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line starts with a whole note. The clarinet line has a melodic phrase starting in measure 63B. The piano line has a rhythmic accompaniment. The guitar and bass lines provide harmonic support. Dynamics include piano (p).

63D

63E 63F 63G 63H 63I

(Clar)

(+"Celesta")

(BsCl" 8vb)

rit. -----

Detailed description: This system contains measures 63D through 63I. It features five staves: a vocal line, a clarinet line, a piano line, a guitar line (Gtr2), and a bass line (Bs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is mostly silent. The clarinet line has a melodic phrase. The piano line has a rhythmic accompaniment. The guitar and bass lines provide harmonic support. Dynamics include piano (p) and a ritardando (rit.) starting in measure 63I.

[Segue as one to # 15]

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#15

Menken/Slater

One Of The Great Ones

[rev 1-22-16]

CUE: "...best advice to you, is you do..."

Tempo di adeguato

3 Murray (sung gently to his pet snail):

1 2 3 4 5 6

This one could be one of the great ones.

(Clar) solo

Piano (w/ "Warm Rhodes", "Warm Stgs", Gtr2, Bass)

mp

mp

AΔ

G#m7

C#7sus C#7

7 8 9 10

This one could be one of the ones I won't forget. When I

AΔ

G#m7

C#7sus C#7

11 *3* *3* 12 *3* 13 14 *3*

see her to - night, there won't be black and white, there's gon - na be no - one but her. And if she

F#m9 AmΔ G#m7 C#7sus C#7

OUT QUIK on cue:
(Jane) Hey!

15 16

is one of my great ones...

F#m7 Am6

"I'll buy her fur?
 Call Aaron Burr?
 I'll bring her myrrh?
 What's it all fer?
 I'll make her purr?
 Fold in and stir?
 She'll call me 'Sir'?"

KYBD 1/CONDUCTOR

Clavinet
Harp

"A Bronx Tale"

#16

Menken/Slater

Hurt Someone

WARN: "You fucking nig..."

[r2-6-16]

CUE: "What did I tell you?"

"I thought you were different."
"Jane..."

TYRONE: *freely* Dictated *in time* *freely*

He's just like all the rest! You can't trust him. He's

(Ky2 "Organ", Ky3 "Piano", Gtr1)

mp

(Bass, Ky3 "Piano")

in time "4,[1]!" "Let's go."

just like all the rest! Yeah, he's just like all the rest. You can't trust him.

7 Driving ♩ = 112

Vamp

8 9 10

"...then I'm gonna do it."

(Gtr1)
p

(Gtr2)
Bm
Clavinet (dirty)
p

(Bass)
p

11 CALOGERO:
Feel that pain in-side_ you, burn - ing hot and white? You wan-na make it stop? Go hurt

12 13

mp

PLAY (w/Ky2 "Funk B3", Gtr2)

Bm
mp

mp

14 — some - one.

(Horns)

(Gtr1 continues)

mp

15 "...choose fear.
Every time."

(Gtr1)

p

p

Bm

p

VS.

Detailed description: This is a musical score for a three-measure vamp. The score is written for five staves. The top staff is the vocal line, starting at measure 14 with the lyrics "some - one." and continuing to measure 15 with "...choose fear. Every time." The second staff is for guitar (Gtr1), which continues from the previous page and then plays a new pattern in measure 15. The third staff is for horns, playing a rhythmic pattern in measure 15. The fourth staff is for piano, playing a rhythmic pattern in measure 15. The fifth staff is for bass, playing a rhythmic pattern in measure 15. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as "Vamp". The dynamics are marked as *mp* (mezzo-piano) and *p* (piano).

CALOGERO

+TYRONE & JESSE (O/S)

CALOGERO:

All that shame and an - ger, bot - tled up — real tight. You got - ta

mp

(Gtr2)
Bm
mp

Bm
mp

Vamp

18 let it pop and hurt — some - one. 19 20

"Just leave me alone.
Leave me alone."

p

(w/Ky2 "Funk B3", Gtr2)
p

G
p

Tyrone, Jesse
C, Doo-Wops

20A

It's like a

mf *f* (w/ Gtrs, Organ)

mf *f* (+ "Fat Timp")

Tyrone, Jesse
Calogero

21

fist with - in you, can't you feel it pound? Feel it pound? ___ It's gon-na

D1
D2, D3, D4

fist with - in you, can't you feel it pound-ing like a ham - mer! Pound-ing like a ham - mer! It's gon-na

(Horns)

mf

(w/ Gtrs, Organ)

mf

(ALL THREE)

25 rip you up un - less you let it out, and spread it 'round. ...hurt some-bod-y now?

26

27

28

rip you up un - less you let it out and spread it 'round.

M1, M2, D1, D2
M3, M4, M5, D3
M6, M7, D4

Don't you wan-na hurt some-bod-y now?

(Horns)

29

[to 33]

Vamp

30

33

34

"They're gonna pay, big time."

(Gtr2)

p B m
(w/ Bass)

43 44 45 46

neigh - bor - hood and peo - ple to pro - tect. (...less you ob - ject?) And there's a

Mario Slick

C, they got it com - ing. Man, they got it com - ing.

47 48 50

debt out - stand - ing, why not go col - lect? Let's teach 'em some re - spect! We're gon - na

(Horns)

mp

(Ky 3 "Arco Stgs")

7

51

MARIO:

SLICK:

hurt some - one! — Yeah, — I wan-na hurt some - one! It's time to

M1, M2, D3, Tyrone, Jesse
M3, M4, M5, M6, M7

Feel that rage in-side you, get-tin' set — to blow? Would-n't it — feel bet-ter if you simp - ly let it go?

(Horns)

mf

mf funky comp - ad lib ok

Bm/D

Em

Bm

mf

Nicky, Mario
Slick

MARIO:

Mario
Slick

58

hurt some - one. — And how 'bout you? Yeah, you! Don't — you wan-na hurt some-bod-y too?

CALOGERO:

Give in - to the feel - ing, let it burst on through!

(Me?)

(Horns, Gtrs, "Stgs")

(Horns)

(w/ Organ)

Em

Bm/D

C#m7

F#7sus

59

Vamp

TYRONE:

"Sonny wants you.
Let's go."

You

(Gtr2 a la "Shaft")

p

(Gtr1)

(Gtr1, "Rock/Gospel Organ")

p
(Ky3 "Piano")

p **PLAY**

61

still moon-in' 'round a-bout that greas-y lit-tle wop? I told you what he did, and you heard what he said. _____ Yeah,

JANE:

But he's not like all the

Denise, Frieda, W1, W2
Jesse, W3

You can't trust him!

You can't trust him!

("Organ", "Piano", Gtr1)

mp

"What?!"

65 *e-ven tho' he tried to get the oth-er ones to stop, I'm in the mood to go and hurt some-one, and he's the one!* 66 67 68

rest.

(Horns) *sub. mf*

sub. mf

sub. mf

68A 68B 68C 68D

(Distorted Gtr1,Tbn)

p

(Gtr2)

p

(w/ Bass)

68E 68F 68G 68H [to 87]

[SONNY throws CALOGERO against wall]

(Tpt) (+Saxes,Tbn,Gtr1)

sfzp

CUE to continue:
"...like a father to me."

sfz

(+ Timp)

87 [2x] "C, wait!" [to 99] MARIO: SLICK: C: "What's that smell?"

We tried to find_ you. Guess what's go-in' down?

NICKY:

C! Let's go.

(Gtr2) ("Organ", "Piano", Gtrs) (+ Shaker)

p *mf*

(w/ Bass) (w/ Bass, "Piano")

101 102 NICKY:

MARIO: Check 'em out, _ C!

We're gon - na serve some cock - tails to the nig - ger side of town.

R-06742

Orch: Doug Besterman AFM 802-B9031

MARIO: ^{Mario} ^{Nicky} *"Holy shit."* MARIO: 103 104 105 106

Got some-thin' for ___ ya. Might need it, nev-er know. Let's give 'em an I - tal - ian style hel-

SLICK: Here. Take this. Those spooks have got to go. ___

(Horns) *mf*

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of five staves. The top staff is for the vocal line of Mario, with lyrics: "Got some-thin' for ___ ya. Might need it, nev-er know. Let's give 'em an I - tal - ian style hel-". Above the staff, there are markings for "MARIO:" and "Mario Nicky 'Holy shit.' MARIO:". Measure numbers 103, 104, 105, and 106 are indicated. The second staff is for the vocal line of Slick, with lyrics: "Here. Take this. Those spooks have got to go. ___". Above the staff, it says "SLICK:". The third staff is for the Horns, with a dynamic marking of *mf* and a slur over the notes. The bottom two staves are for the Piano accompaniment, with various articulation marks like accents and slurs.

107

108

109

lo!
Nicky Slick

ALL THREE + O/S D3:

Things have got-ten cra - zy, things are out of hand. Time to speak the lan - guage that these

Denise, Frieda
Tyrone, Jesse

Women They're just like all the rest. You can't trust 'em. You can't

Men (concert pitch)

Hurt some - one! You wan-na hurt some - one!

(Horns)
f

(Ky3 "Arco Stgs")

f
Fm funky comp - ad lib ok C m/Eb Fm

110 111 112

mou - lies un - der - stand. Should - a kept - their dis - tance; now let's make 'em wish they had. So
trust 'em. They're just like all the rest. You can't
You're gon - na hurt some - one! So

(Horns)

Cm Fm Cm/Eb

Detailed description: This page of a musical score is for the 15th page of a 16-measure piece. It features a vocal line with lyrics, a piano accompaniment with chords (Cm, Fm, Cm/Eb), and a horn part. The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated but appear to be 4/4. The score is numbered 110, 111, and 112 at the top. The lyrics are: 'mou - lies un - der - stand. Should - a kept - their dis - tance; now let's make 'em wish they had. So trust 'em. They're just like all the rest. You can't You're gon - na hurt some - one! So'. The piano part includes chords Cm, Fm, and Cm/Eb. The horn part is marked '(Horns)' and features a melodic line with accents.

[to 117]

113 114 115 115A 115B 115C

mad! It - 'll feel ___ so good to hurt some-bod-y bad!

trust 'em. It - 'll feel ___ so good to hurt some-bod-y bad!

mad! It - 'll feel ___ so good to hurt some-bod-y bad!

(w/ Gtrs, "Organ", "Stgs") (Crotale, "Lite Trem Stgs" "Mysterious Pad", Gtr1) (Crotale, Keys, Gtr1 continue) (Gtr2 w/ Eerie sustain) *pp*

PLAY RH: Harp

Dm7 G7sus ("Ominous Pad") Fm/C Cm C(#4)

117 CALOGERO: 118 119 120

How the hell'd I get ___ here? How did all ___ this start?

pp Women
M3, M4, M5, D2, D3
(concert pitch)

pp M1, M2, D1
M6, M7, D4 You're gon-na hurt some - one. ___

You're gon-na hurt some - one. _____

(Crotale,
Keys, Gtr1 continue)

(Crotale,
Keys, Gtr1 continue) (TACET Gtr2 w/ Eerie sustain)

pp

Cm Fm/C Cm C(#4)

(Bass)

121 122 123 124

There's no go-in' back now; they'd say I got no heart. Some-how I

pp

You're gon-na hurt some - one. ___

pp

You're gon-na hurt some - one. _____

(Tbn) (Other horns)

fp *fp*

Cm Fm/C Cm C(#4)

125 126 127 128

lost my way and lost my mind, un-til I left my one way out be - hind. And I've been

("Arco Stgs")

f (Horns)

Clavinet (dirty)

(+ Gtrs, "Organ")

f

129 130 131 132

run - ning scared and run - ning blind, but now I see: want - ed to hurt some - one, and all I hurt was

Lorenzo, M1, M2, D1
M6, M7, D4

p

("Arco Stgs")

(+ Hns)

You're gon-na

(w/ "Trem Stgs", Gtr2)

133

me. *mp* Women incl. Rosina M3, M4, M5, D2, D3 All I hurt was me! All I hurt was

sempre cresc. You're gon-na hurt some - one. — You're gon-na hurt some - one. —

hurt some-one. — You're gon-na hurt some-one. — You're gon-na

(Xylo,Gtr1) (Continues) (Tpt,Alto) *p* *cresc.*

(Ky2 "Old Skool Rhodes", Tenor,Tbn) *p* *cresc.*

(w/ Bass)

OUT ON CUE:

"Hey, hey, hey! C, get out of the car. Open the door!"

"Now get out of here."

137 me! 138 All I hurt was me! 139

You're gon-na hurt some - one. —

hurt some - one. —

140 **Vamp** 141

ADVANCE on cue: SONNY turns to CALOGERO

(Gtr1) *f*

(Gtr2) *f* Cm

TACET

(+ Timp)

(Bass) *f*

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#17

Menken/Slater

In A World Like This

[r2-12-16]

CUE: "Do you know how to make sauce?" [wait for laugh to establish]

"1,2,3!"

Mellow Soul ♩ = 100

"Give me your hand."

CALOGERO:

The musical score is for the piece "In A World Like This" from the film "A Bronx Tale". It is a piano score in 4/4 time, key of D major, with a tempo of 100. The score consists of five staves:

- Staff 1 (Vocal):** Features a vocal line with lyrics "In a world". It includes a cue "1,2,3!" and a tempo marking "Mellow Soul ♩ = 100". The score is divided into five measures, with measure numbers 1 through 5 indicated above the staff.
- Staff 2 (Vocal):** Labeled "(Ky2 'Brite Glock')", it contains a vocal line with lyrics "In a world".
- Staff 3 (Piano):** Labeled "Piano" and "(Warm Stgs)", it contains piano accompaniment. It includes dynamic markings "mp" and "Piano". Chord symbols are provided: A, B m/A, B m7^b5/A, and A.
- Staff 4 (Guitar):** Labeled "(w/Gtr1)" and "(w/Gtr2)", it contains guitar accompaniment with a dynamic marking of "mp".
- Staff 5 (Bass):** Labeled "(Bass)", it contains a bass line with a dynamic marking of "mp".

6

like this, where ev' - ry - thing seems black and white... In a world

A B m7 A maj7 B m7

10

— like this, they're so quick to tell you what's wrong and what's right. Well, let 'em

(w/ "Strings")

F#m7 B m7 C#m7 E/F# F#7

14 15 16 17

talk, talk, talk; who cares what they say? Now that you're here, well it's clear - er than day_ that those words,

(Ky2 "French Horns") (+Flugel,Alto Sax)

mp

Bm7 D/E C#m7 Dmaj7 D#m7b5

18 19 20 21

JANE:
Those words No, no... Not me... Not you! 'Cause in a

— They're not true... — They're not me... — They're not you! — 'Cause in a

(+ Tbn, Bari)

A/E A+/E# F#m A7/G

22

world like this where so much can keep us a - part... Yes, in a

world like this where so much can keep us a - part... (Flugel,Alto Sax,Tbn all 8vb) Yes, in a

(Ky2 "French Horns")

("Warm Stgs")

mf

DΔ 9 Dm(maj7)/F A/E G/A A7

(w/ Bari,Bs)

26

world like this, you just have to trust in the beat of your heart... So put your

world like this, you just have to trust in the beat of your heart... So put your

DΔ 9 Dm(maj7)/F A/E G A7

30 hand in mine, — let's give it a shot. — Why — should we care — if they're read -

31

32

Denise, W2
Frieda, W1, W3

Ah... Ah Ah

Tyrone, Jesse, D1, D2
M1, M2, M3, D3
M4, M5, M6, M7, D4

Ah... Ah Ah

DΔ C#m7 F#m B7sus

33 - y or not? What we feel, that's what's real — in this world. —

34

35

Ah Ah In a world —

Ah Ah In a world —

(Ky2 "Brite Glock")

B7 Bm7 C#m7

(+ Bari, Gtr2)

36

JANE:

37 38

In a world

like this, I got you.

like this, I got you.

p A Bm/A D m6/A A

p

Detailed description: This page of a musical score is for the 36th measure. It features six staves. The top staff is a vocal line for Jane, starting with a whole rest and then a half note G4. The second staff is another vocal line, also starting with a whole rest. The third and fourth staves are vocal lines with lyrics: "like this, I got you." and "like this, I got you." respectively. The fifth staff is the piano accompaniment, showing chords A, Bm/A, D m6/A, and A. The sixth staff is a bass line starting with a piano (*p*) dynamic and a half note G2. Measure numbers 37 and 38 are indicated above the first two staves.

40

— like this, where ev'-ry-one sticks with their own... —

CALOGERO:

(There's noth-ing gon-na keep us a-part) (Just trust in the beat of your heart) In a world

(Horns)

p

(w/ "Strings")

mp A Bm7 Amaj7 Bm7

mp

44

(I say we're gon-na give it a shot) (Why should we care if they're rea-dy or not?)

— like this, they're all so af-raid of what's new — or un - known. So let 'em

F#m7 C Bm7 C#m7 E/F# F#7

48 shake their heads, 'cause what do they know? 49 There ain't no way that I'm letting you go. 50 And who cares 51

shake their heads, 'cause what do they know? There ain't no way that I'm letting you go. And who cares

(+ "Stigs" 8va) *mp*

B m7 D/E C#m7 Dmaj7 D#m7b5

52 what they see? 53 (It's just you) 54 (It's just me!) 55

what they see? It's just you. It's just me! And in a

WOMEN: Ah Ah And in a

MEN: Ah Ah And in a

A/E A+/E# F#m A7/G

56

Warm and Sweeping

some freedom 57

(Hey ba by!) (We got - ta hold on to what we know is good)

world like this, you've got to hold on to what's good. And I can

world like this And I can

world like this And I can

mf ("Warm Stgs")

mf DΔ 9 Dm(maj7)/F A/E G/A A7

(w/ Bari, Bs)

(This world!) (This world does - n't end at my neigh - bor - hood) And it - ll

tell you this: the world does - n't end at the edge of your own neigh - bor - hood. And it - ll

tell you this

tell you this

DΔ 9 Dm(maj7)/F A/E G A7

64 still spin 'round, what - ev - er we do, — but I would rath - er be in — it with you. So hold tight,

65 still spin 'round, what - ev - er we do, — but I would rath - er be in — it with you. So hold tight,

66 Ah... Ah Ah Ah

67 Ah... Ah Ah Ah

WOMEN:

MEN:

(w/ "Strings", "French Horns")

DΔ (+ Bs) C#m7 F#m A/B B7 Bm7

(Bari)

68 if you dare. — Let 'em sneer. — Let 'em stare.

69 if you dare. — Let 'em sneer. — Let 'em stare.

70 Ah Ah Ah Ah Ah Ah

(Flugel, Alto Sax, Tbn)

C#m7 F#m7 B7sus

71 *If you're mine, we'll be fine...* 72 73 74

Ah In a world

Ah In a world

(Ky2 "Brite Glock")

p

B7 Bm7 E7sus

(w/Gtr2)

75 *"Let's get outta here." "I've got a car." "Gimme the keys. Let me drive. Get in." [to 87]*

like this, I got you. 76 77 78

like this, I got you.

(Horns, Stgs)

f

p A Bm/A Dm6 A

(Bass)

p

87 [to 95]

88 89 90 95 96

(Tpt, ASx)
(TSx+Tbn 8vb)

bring out! *ff*

(+ "Brite Glock")
(+ Gtr1)

f Fmaj9 Em7 Am7 Am7/D D9 Dm7 G7sus C

97 98 99

JANE:
CALOGERO:

[she lifts lock button] "YES!" "It's an Italian thing." In a world In a world

(+ "Brite Glock," Gtr2)

ff Dm/C *mp* Fm6 C

KYBD 1/CONDUCTOR

TACET

"A Bronx Tale"

#18

Menken/Slater

Aftermath

[rev 2-1-16]

CUE: "The whole car blew up. They're all dead."

♩ = 65

1 2 [to 5]₅ [to 7]₇

"What?" "That coulda been me!" "What happened, Calogero?" "Sonny saved my life." (continue without a word cue)

(Gtr1)
mf

("Pno", "Stgs", Chime)
(+Cyms)
(+Gtr2)
mf
(+Bs)

Segue As One to #19

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#19

Menken/Slater

Shooting of Sonny

[v3] [2-9-16]

CUE: "No. I gotta go!"

Driving ♩ = 132

(Drums "Krupa Toms")

Musical score for measures 1-4. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melodic line with accents and slurs, marked with dynamics *f* and *Piano*. The bottom staff is a grand staff (treble and bass clefs) with a key signature of three sharps and a 4/4 time signature. It contains a bass line with accents and slurs, marked with dynamics *f* and *Piano*. The text "(w/ Gtr2, Tenor, Tbn, 'Fat Tbus', Bass, Timp)" is written below the grand staff.

Musical score for measures 5-8. The top staff is a single treble clef line with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melodic line with accents and slurs, marked with dynamics *f* and *Piano*. The bottom staff is a grand staff (treble and bass clefs) with a key signature of three sharps and a 4/4 time signature. It contains a bass line with accents and slurs, marked with dynamics *f* and *Piano*. The text "(+Tpt, Alto, Gtr1)" is written below the grand staff.

V.S.

KYBD 1/CONDUCTOR
(Swing 8ths)

-2-

#19. "Shooting of Sonny" [v3] [2-9-16]

9

10

fill

3

3

7

(Tutti)

(+ Organ gliss)

11

(Horns)

12

13

14

(Gtr 2)

(w/ Gtr2, Organ, Bass, Tamb)

A

D

15

16

A

17 (Horns, Organ, "Stgs") 18 19 20

B C D E

21 (Horns) 22 23 24 25 26

(Gtr 2)

A D A

27 28 29 30

sfzp

B C D E7

KYBD 1/CONDUCTOR

Small Pipe Organ

"A Bronx Tale"

#19A

Menken/Slater

Funeral Chapel

[1-15-2016]

CUE: "...in front of my house."

[Start Bar 4]

"When I get..."

4 5 6

Small Pipe Organ
(a la Funeral Chapel)

mp B \flat F/A A7/C \sharp Dm C B \flat C7

[laughter]

7 8 9 10

F C/E B \flat 2/D F/C

"Sonny's always right..."

*(FADE on CUE:
"...I was all alone with Sonny."
[HE MOVES])*

11 12 13 14

B \flat 2 C_{sus} C F_{sus} F F

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#20

Menken/Slater

The Choices You Make/Finale

[Rev 2-11-2016]

CUE: "So long, Carmine."

Poco Rubato ♩ = 86

"You're still looking out for me, Sonny.
I'm gonna miss you."

CALOGERO:

1 2 3 4

(Triangle) You're

p

Piano (w/ Gtr1, "Warm Stgs")

p solo

F C/F B \flat F C/F B \flat

5 6 7 8

gone, but I got things to tell ___ you. You know, you showed me wrong from right. ___ I go

B \flat 2 F2/A B \flat 2 Dm Am/C

(+ Bass)

9 10 11

on be - cause of things you taught ___ me, and just in time, you caught me and brought me to the

B \flat 2 F/A A7/C# Dm /C B \flat 2 B \flat /C

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12 ♩ = 88

13

light.

(Flugel, Tbn, "Warm Hns")

Now I

p

F5

(+ Kick Drum)

14

15 16 17

see my life be-fore me clear-ly. It's time that I be-come a man. I

mp

mp

B^b/F F B^b/F D m A m/C

18

19 20 21

thank you for giv-ing me __ to-mor - row. Now I'm mov-ing on __ from sor-row, and do-ing all __ I can. All the choic-

(Fl, Cl + "Warm Strs")

p

B^b F/A A7/C# D m C B^b /C F5

(+ Light Timp)

22

es I made shaped my life for-ev - er. And it made you my friend, and I have no re-gret. And

(Fl,Cl,"Chimes")

mp (Flugel,Tbn,"Warm Hns")

D_m C/E F B_b D_m C/E F G_{sus} G

26

we have a bond that time can nev-er sev-er: all the good and bad, the hap-py__ and sad, the sin-ners and the saints| won'tfor-

B_bm⁶7 D_m G_{sus} G B_bmaj7 C Am7 D_m G_m7 C5

31

[Dialogue]

get. (w/ Flute)

p F B_b F B_b

(w/ Gtr1,"Warm Stgs","EP")

[to 41]

35 36 37 38

(w/ Clar 8vb)

D^b G^b B^bm (+ "Bssn") G^b

41 42 43 44

(♩ = 88)

Vamp - Vocal Last x

LORENZO:

"I love you too, son." I hoped
[hug, pull away]

(+ "Chimes")

F5

(Timp)

45 46 47 48

you'd learn as you got old - er. But still, some-times I was a - fraid. I'm

(Sop Sax)

mp

(w/ Gtr1, "Organ", "Stgs")

mp B^b/F F B^b/F D m /C

(Bass)

(Gtr2, Timp)

49 *Calogero*
Lorenzo

proud to see you stand-ing tall ___now, re-cal-ling af - ter all ___now the prom-is - es you made. ___ And all the

(Sop Sax) (+ Tpt)

B \flat F/A A7/C# Dm C B \flat /C F5 (+ Tbn)

53

choic-es we've made have shaped our lives for-ev - er. All the peo-ple ___ we've met on that cross-town bus. We have

(Horns) (Sop)

mf (Tenor)

(w/Gtr1, "Organ", "Stgs")

mf Dm C/E B \flat F Dm C/E F Gsus G

(w/Bs, Gtr2, Tbn)

57
58
59
60

learned from them all, — and they have made us bet-ter. All the high — and the low, the lost — and in the know.

(“Stgs”)

B^bmaj7 C D^m G^{sus} G B^b C Am7 D^m

61
62
63

Ev - 'ry - where we go, — they're part — of us. **"Sonny, did you hear that? My father didn't hate you."** This is a

2x (1st x only) LORENZO:

(w/Bs,Gtrs,“Organ”,“Stgs”)

G^m7 B^b/C F B^b/F F

p

"And I know you respected him too, Sonny,
because you never ever said a bad word about him." ROSINA:

64

Bronx tale, it's just an-oth - er sto - ry. — This is the

WOMEN: Ooo... _____

M1, M2, D1, D2
M3, M4, D3
M5, M6, M7, D4

Ooo... _____

("Very Soft Harp")

ppp
(+ Glock. "Trem Stgs")

solo

("Organ", Gtr1)

(Triangle)

(etc.)

67

kind of tale — that makes you laugh and cry. — "And I love you for that.
Because he's my dad." Out on the

Ooo... _____

Ooo... _____

ppp
(w/ Glock)

Lorenzo
Rosina (8va)

70 street, they're sing-ing it to-geth - er. They'll be sing-ing it ___ for-ev - er. You can hear 'em if you try. ___

Denise, W1, W2
Frieda, W3

Ooo... ooo...

Ooo... ooo...

(Tbn, Tenor.
"Warm Hus")
mp

p Dm C Bb C7sus F5

(Bass) (Timp)

74 [Dialogue] 75 76 77 77A 77B

Ah Ah Ah

Ah Ah Ah

(Tpt) *mf* (Flute) *p*

mf C(add4)/E Bbsus2 F/C Bbsus2 C sus C

"...and they'll tell you, this is just another Bronx Tale."

77C 77D 78 79 80 81

+ PRINCIPALS
Ah *ff* And all the

+ PRINCIPALS
Ah *ff* And all the

mp (Tpt under dialogue) 3 (+ other horns)

D sus D B^bsus2 C sus C F

82 83 84 85

choic-es you make, each hour and each mi-nute, all the paths that you take each mo-ment here or gone; It's the

choic-es you make, each hour and each mi-nute, all the paths that you take each mo-ment here or gone; It's the

(Horns, "Stgs", "Chimes")

(Tenor, "Warm Hns")

f Dm C/E F B^b F Dm C/E F G sus G G/A

86 street, it's the stoop, it's your cor-ner and they're in it; You can live by the gun, you can walk and you can run. You can

87

88

89

street, it's the stoop, it's your cor-ner and they're in it; You can live by the gun, you can walk and you can run. You can

B \flat C Dm G^{sus} G B \flat C Am7 Dm

90 shine in the sun, you can rise when day is done. And just like ev-'ry-one, you've cho-sen who you

91

92

93

shine in the sun, you can rise when day is done. And just like ev-'ry-one, you've cho-sen who you

(Fl, Tpt, "Stgs")

B \flat maj7 C Am7 Dm B \flat C Am7

CALOGERO:

94

are. And those choic - es you make... 96, 3 97

EVERYONE ELSE:

are. *p* live _____

(+ "Strs")

B \flat 2 *p* Gm9 C7sus C7

98

freely 99 100 101

This is a Bronx Tale. And that's my sto - ry... The world I lived in, the peo-ple I knew.

on... (h)oo (h)oo

(w/ "Organ")

F B \flat /F E \flat sus2/F B \flat /F F

102 103 104

It's just a Bronx tale, and like they all do, it hap - pened here on Bel - mont Av - e -

D1:
(h)oo (h)oo (h)oo (h)oo (h)oo

D2:
(h)oo (h)oo (h)oo (h)oo

D3
D4, M6, M7
(h)oo (h)oo (h)oo (h)oo

Am7 D7sus Dm7 G7 C7sus

105 $\text{♩} = 136$ 106 107 108

nue... Denise, W1, W2
Rosina, Jane, Frieda, W3

(h)oo Woh oh Woh oh

Tyrone, Jesse, M1, M2, D1, D2
Lorenzo, M3, M4, D3
M5, M6, M7, D4

(h)oo Woh oh Woh oh

(h)oo
(+ Gtrs, Bs, Drums,
["Stgs", Clar, Bs, Clar])

mf F F7 B \flat /F F F7 B \flat /F

109 D1: 110 111 112

Doh Doh Doo

Doh Doh Doo

Doh Doh Doo

(Tutti) *mf* *sfz*

F m7 B \flat /F B \flat 7/F F

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#21

Menken/Slater

Bows

[v3] [2-3-16]

[start in blackout on "all clear" cue]

Rock 4

1 2 3 4

(Tpt,Alto,Gtr1,"Stgs")

f (Tenor,Tbn)

Piano (w/ "Organ")

f Eb6 (+Gtr2 steady 8ths)-> (w/ Bass,Drs)

Bb/C C7sus

(+ "Bari Sax") (+ "Bari Sax")

(+ Glock, "French Hns")

LIGHTS UP!!!

Ensemble

BOW

5 6 7 8

(Horns,Gtr1,Glock,"Stgs","Fr Hns")

(w/ Bs."Organ",Gtr2)

(Hns)

(Gtr 1,"Stgs")

F6 F Bb/F F Dm(sus) Dm

9 **Wise Guys** 10 11 12

(w/ Gtrs,Keys,Glock,Bs)

(Horns)

B \flat F/B \flat B \flat 6 B \flat maj7 F/E \flat E \flat

13 14 **BOW** 15 **Rosina/Young C** 15A

(Saxes,Glock,"Stgs")

(Tpt,Tbn, Gtr1)

D m B \flat 2/D D \flat C sus C

15B 15C **Rosina BOW** 15D 15E **Young C Bow**

(Horns)

(w/ "Organ", "Stgs")

F5 D5/F E \flat 5/F

(w/ Gtr2,Bs,"Timp")

Tyrone/Jane

15F 15G 15H 15I

(Gtr 1) 3 (Hns)

F5 (ok to fill it out)
(+ Tamb groove)

D5 Eb5

Tyrone BOW

Jane BOW

15J 15K 15L 15M

(Gtr1) 3 (+ Tpt/Alto)

F5 D5 Eb5

Lorenzo

BOW

15N 15O 15P 15Q 15R 15S

(Gtr1,Tpt,Alto,"Stgs") 3 (Tenor,Tbn,"Stgs") 3 (Gtr 1,"Stgs") 3 (+Tpt,Alto) 3

B^b2 F2/A D^m7 E^b F[#]m7 A/B B

Sonny
(swing 8ths)

15T 15U 15V 15W

(Horns) (+ "Stgs")

(Tutti) (w/ "Organ", "Stgs")

Amaj7 G#m7 Amaj7 G#m7 B/C# C#7

BOW
Pull back (Square 8ths)

[to 47]

15X 15Y

Gtr1 lead, Glock, "Stgs")

Amaj7 A/B

47

Calogero

48

49

50

(Gtr1,Clock,"Stgs")

(w/ Bs,"Organ",Gtr2)

E6 E A/E E C#m(sus) C#m

BOW

Gather...

All

[to 56]

51

52

53

54

54A

54B

(w/ Gtrs,Keys,Glock,Bs)

(Gtr1,Clock,"Stgs")

A E/A A6 Amaj7 E/D A/B

56

Conductor/Band

Throw back to Stage

57

58

59 ALL:

(Big Drum solo)

(Tutti)

(Tutti)

C7sus C5

Bel - mont Av - e -

60

nue!
EVERYONE ELSE:

61

62

63

Hang - in' with my crew! Got - ta love the

Women
Men

(concert pitch) Yeah yeah and the noise is grow - in'! Yeah yeah and the girls are go - in' shoop

(Horns)

(Tenor)

(w/Gtrs, "Organ")

B^b7 (ad lib ok)
(+ Shakers, Congas)

A^b F

(Bass)

64

65

66

67

view, Bel - mont Av - e - nue! Bel - mont Av - e -

shoop! shoop! shoop! shoop! shoop! shoop! shoop! shoop!

(Gtr1 "Johnny B Goode")
ff

B^b7 A^b F

68 nue, 69 hang - in' with my crew! 70

No no 'cause the world's a go - go! Whoa whoa and the

(Tenor) *ff*

B \flat 7 A \flat F

71 Got - ta love the view, 72 73 MEN: Bel - mont Av - e -

WOMEN: boys all sing in a group! oop! oop! Bel - mont Av - e -

f

B \flat A \flat 5

74

75 76 RUDY: 77

nue. Thank you!

(Horns)

F

(+ Timp)

KYBD 1/CONDUCTOR

Piano

"A Bronx Tale"

#22

Menken/Slater

Exit Music

[r2-5-2016]

CUE: SEGUE from #21. Bows

Shuffle (♩. = 120) [2X] (Horns) [to 28]

1 12 12 3

Piano

f

(w/ Gtr1)

F Dm

(w/ Bs, Gtr2, "Bari Sax")

("Bari Sax")

28 (Tenor Sax) 29 30 31

f

(w/ Gtrs, Bs)

F Dm F Dm

(+ Other Hns)

32 33 34 35

(+ Ky3 "Motown Stgs")

B \flat Gm B \flat Gm B \flat /C

(Bs, Gtr2, "Bari Sax")

(Tenor Sax)

36 37 38 39

(w/ "Organ", "Stgs", Glock)

F Dm F Dm

(w/ Gtrs, Bs)

("Bari Sax" continues)

(+ Other Hns)

40 41 42 43

B \flat C F F7

44

(w/ "Organ", "Stgs")

B \flat

(w/ Gtrs, Bs)
(+ Congas)

F

B \flat

Dm

45

46

47

48

[to 54]

B \flat

Dm

G7

B \flat /C

("Stgs")

(+ "B3"
gliss)

49

50

51

54

(Alto Sax solo, ad lib OK)

[to 66]

E \flat

Cm

E \flat

Cm

55

56

57

[to 68]

66 68 69 70 71 (Other Hns in octaves)

72 73 74 75

(w/ Gtrs, Bs, "Motown Stg pad", Organ)

F Dm F Dm

("Bari Sax")

76 77 78 79

Bb Gm Bb Gm C7

80 81 82 83 *(Tenor Sax)*

(Tutti except Hns)

F Dm F Dm

84 85 86 87 *(Alto Sax)*

B \flat C B \flat C

88 89 *(Tpt, Tenor, Tbn)*

B \flat C7sus *(Vibraslap)*

90 (Alto Sax) 91 92 (Alto Sax) 93
(Tpt, Tenor, Tbn)
("Bari Sax")

94 (Gtr1) ff 95 (Horns) (Tutti)
F E7 F7

GO HOME