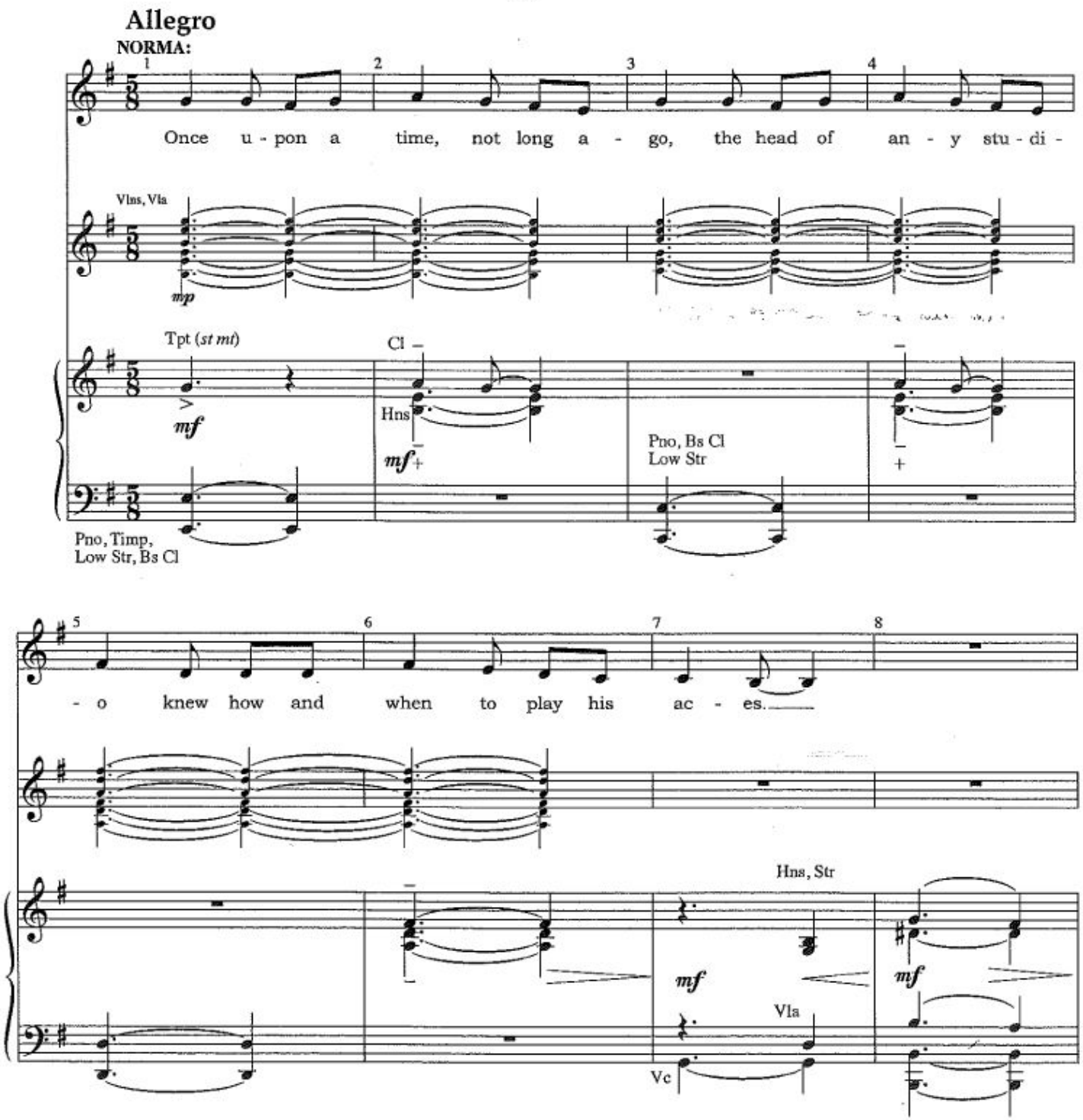
6

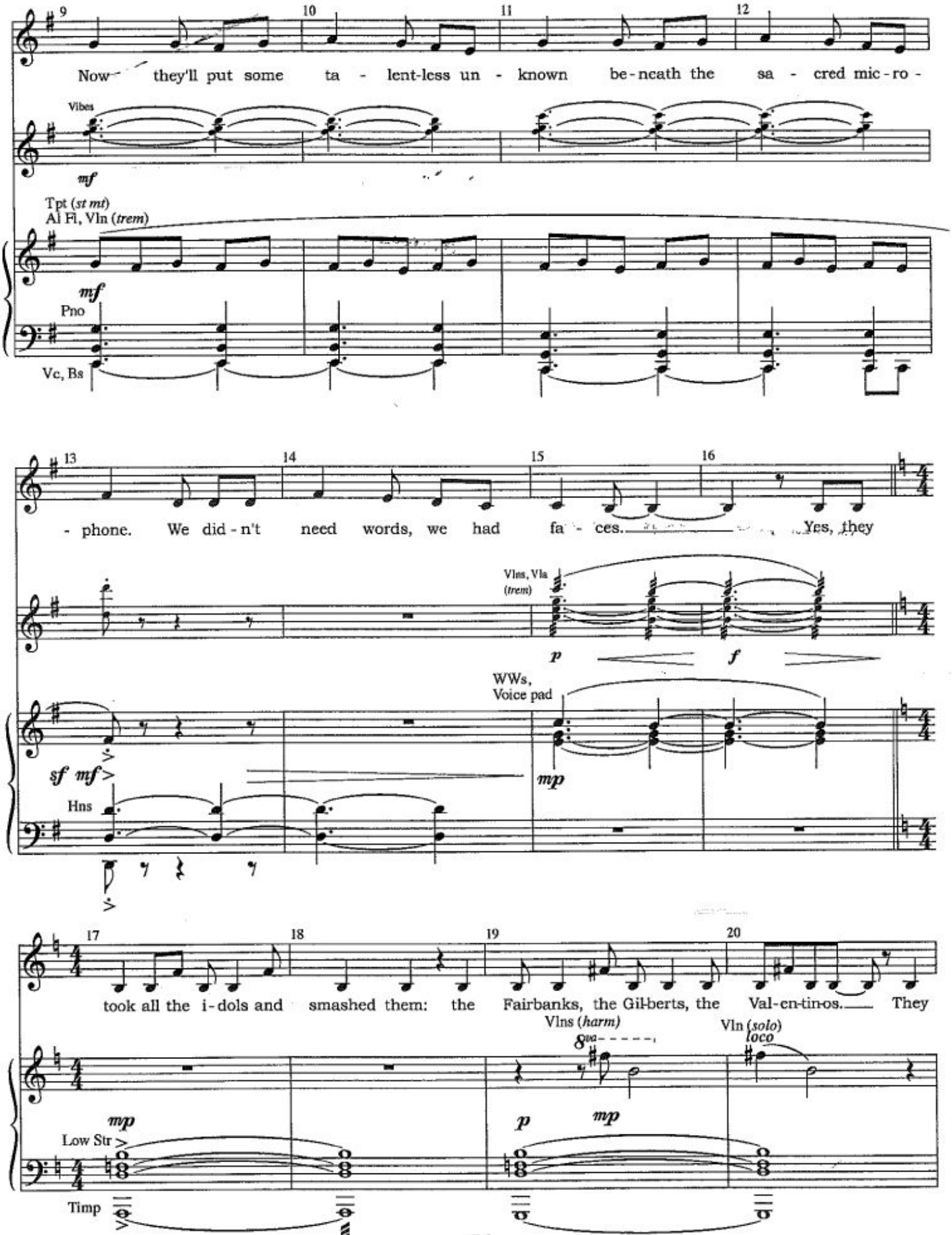
Once Upon A Time

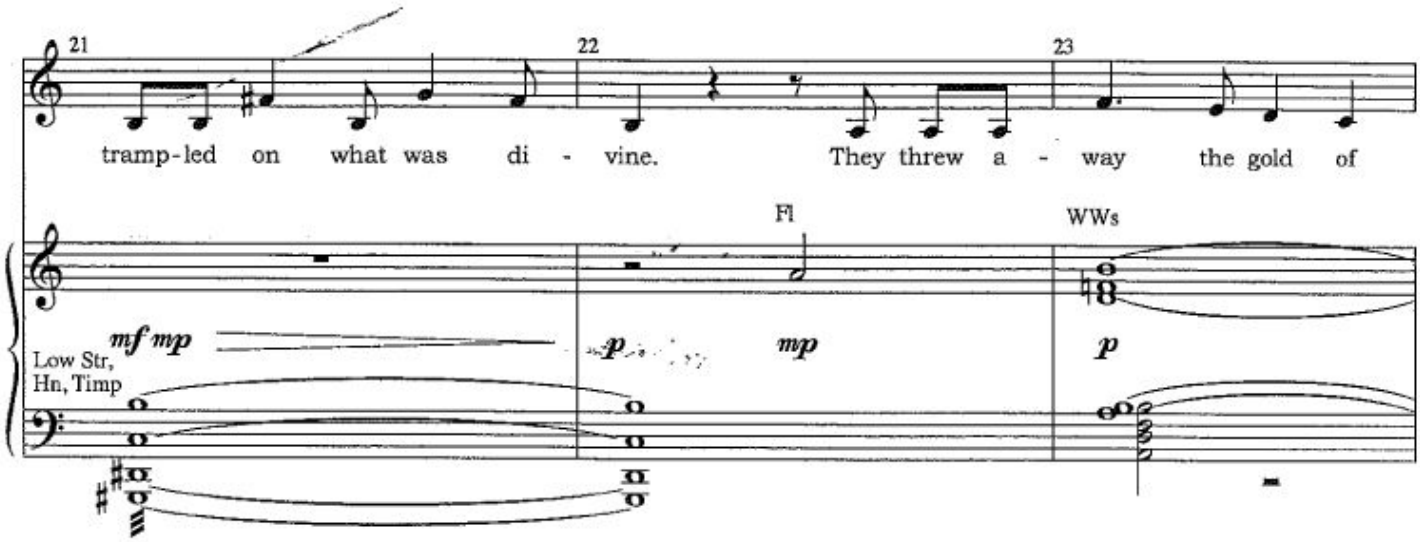
(NORMA)

SUNSET BLVD.

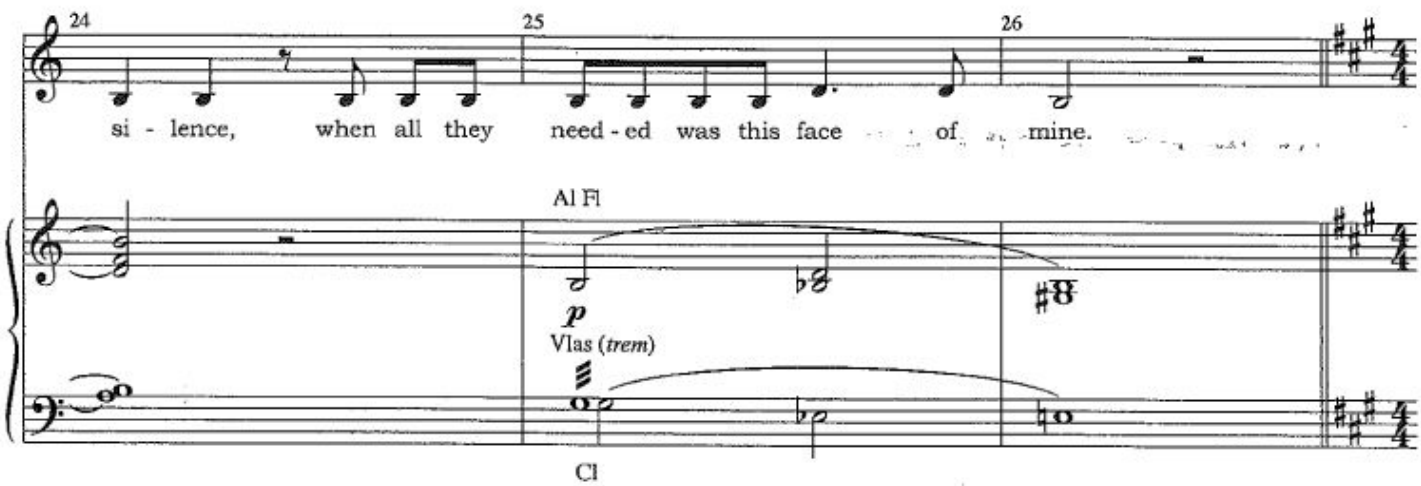
(cue)
NORMA: ...It's the pictures that got small.




9
10
11
12
Now they'll put some ta - lent-less un - known be - neath the sa - cred mic - ro -
Vibes
mf
Tpt (st mt)
Al Fl, Vln (trem)
mf
Pno
Vc, Bs
13
14
15
16
- phone. We did - n't need words, we had fa - ces. Yes, they
Vlns, Vla (trem)
p
f
WWs, Voice pad
sf mf>
mp
Hns
17
18
19
20
took all the i - dols and smashed them: the Fairbanks, the Gil-berts, the Val-en-tin-os. They
Vlns (harm)
8va
Vln (solo)
loco
mp
Low Str
p
mp
Timp



Slower



DIRECT SEGUE
to #6A: *"With One Look"*

6A

With One Look

(NORMA)

SUNSET BLVD.

DIRECT SEGUE
from #6: *"Once Upon A Time"*

Not Hurried

sul tasto

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

Strs

pp *pp* *p*

NORMA:

With one look I can break your heart. With one look I play ev 'ry part.

p

Pno

Vc

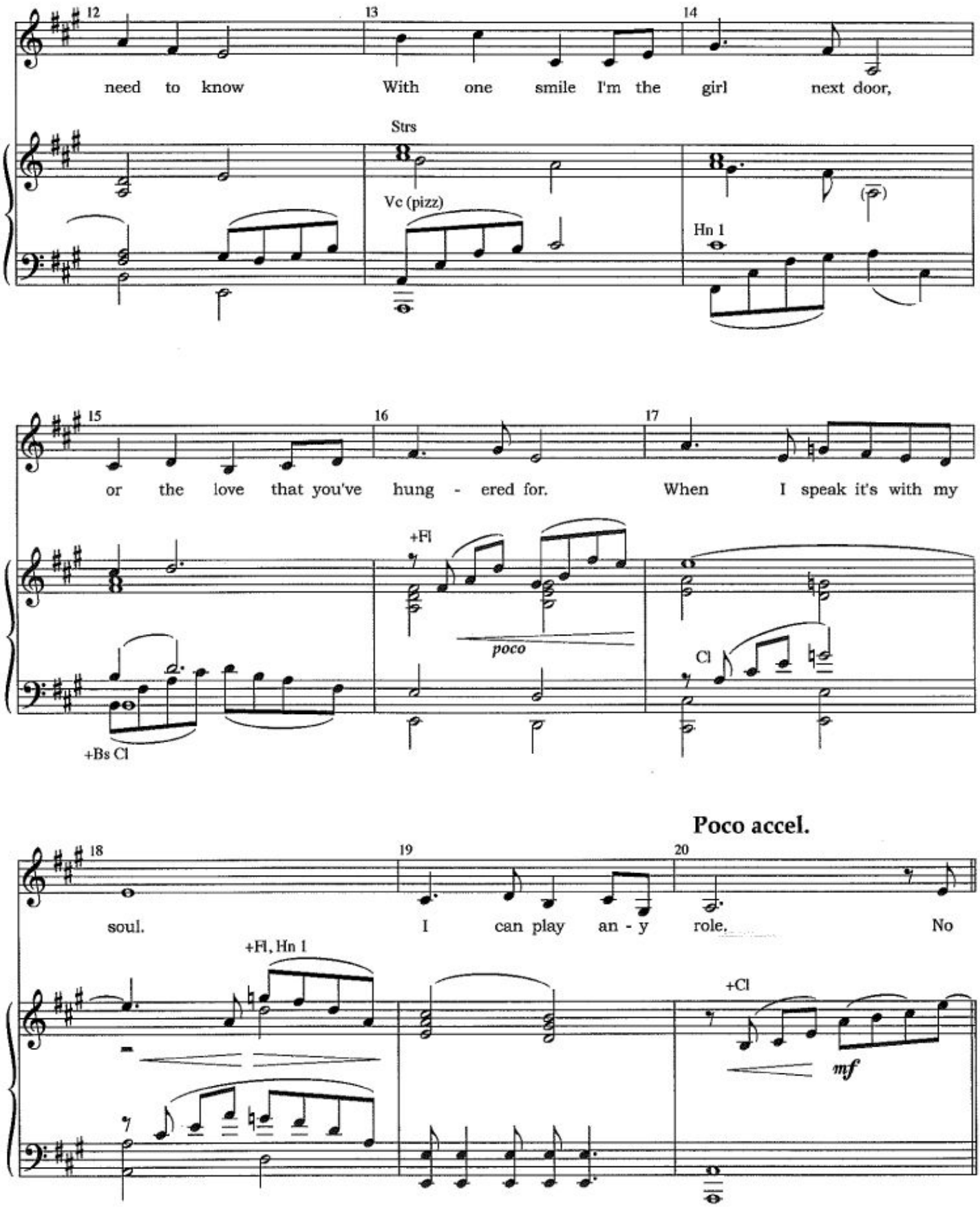
I can make your sad heart sing. With one look you'll know all you

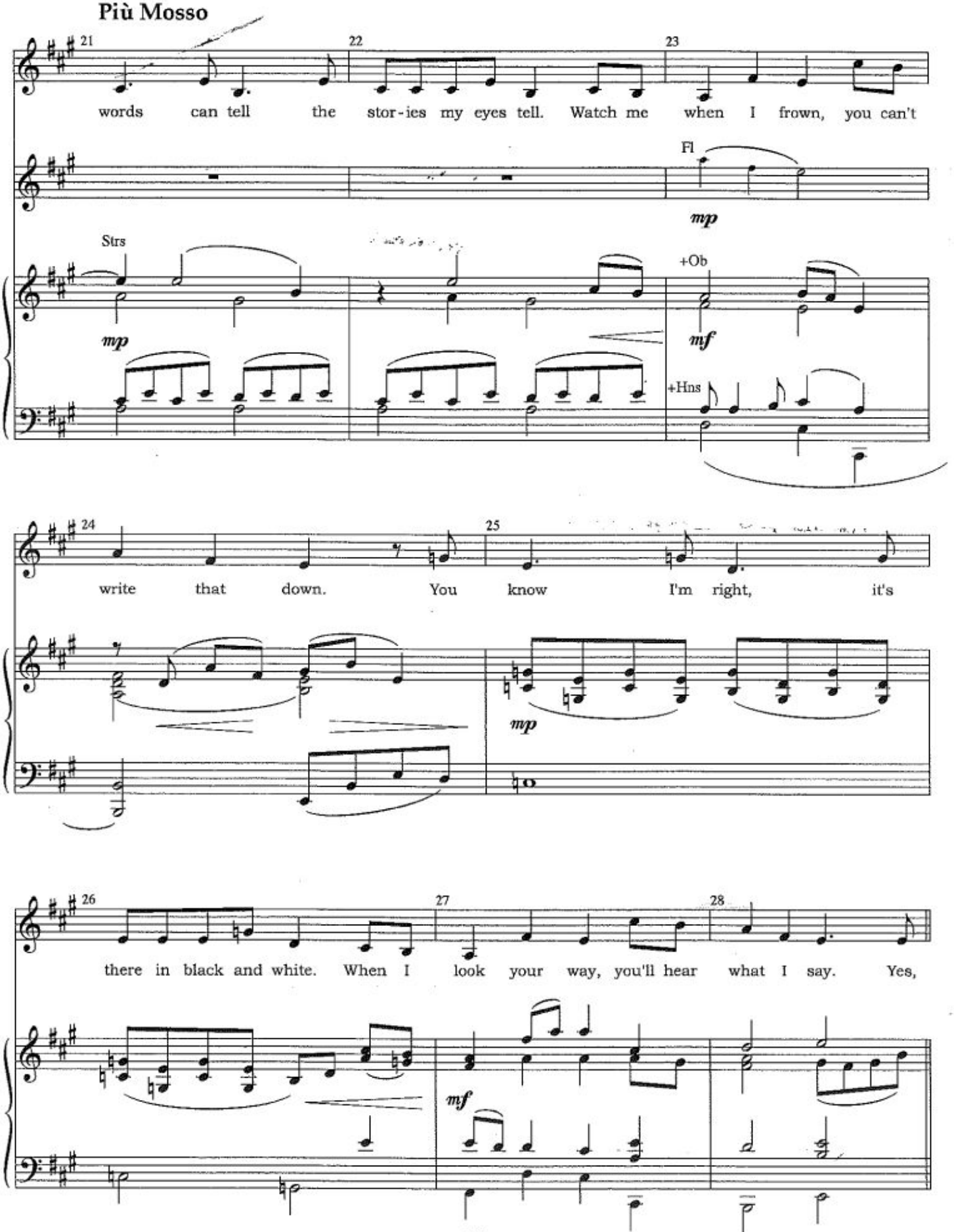
Ob

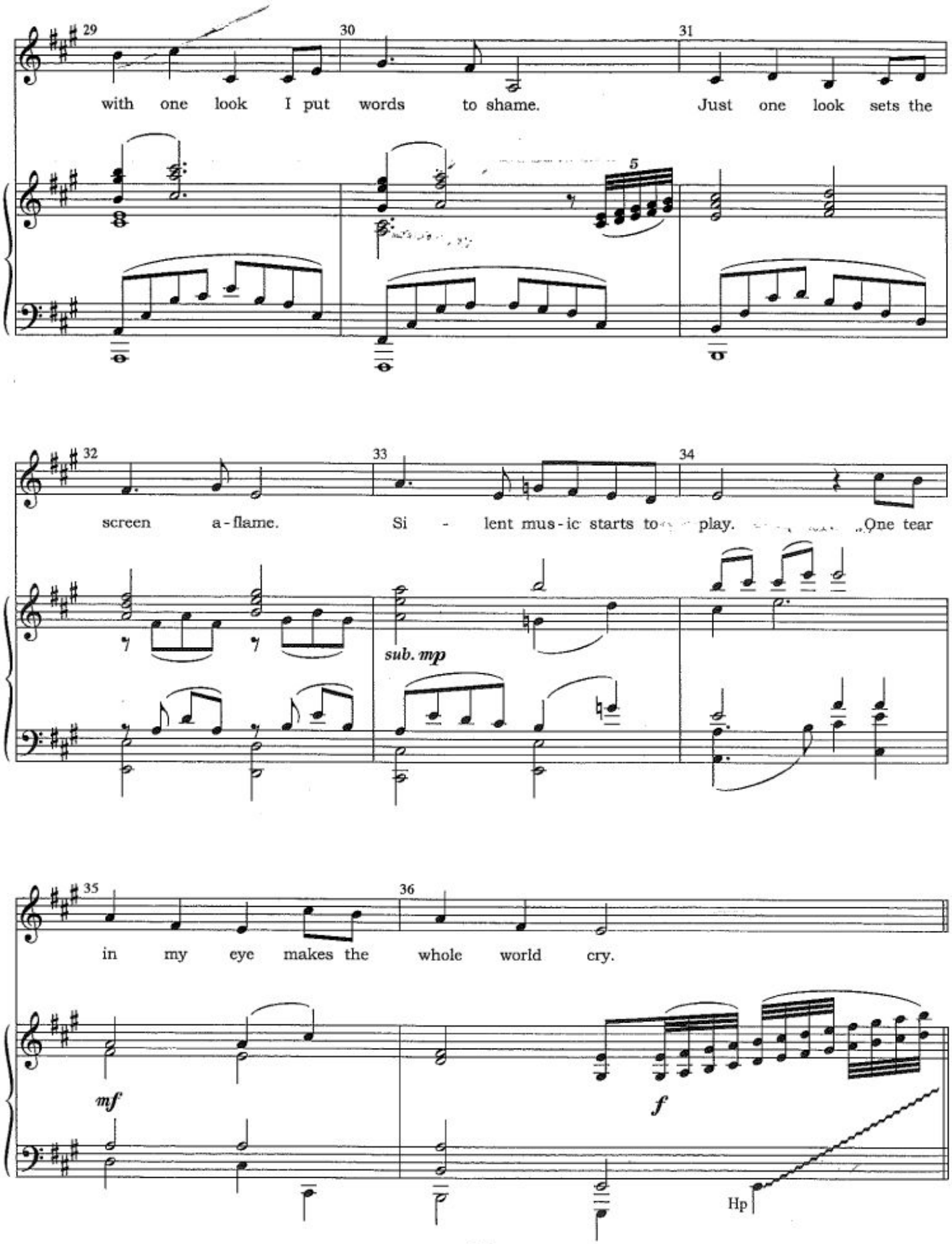
p

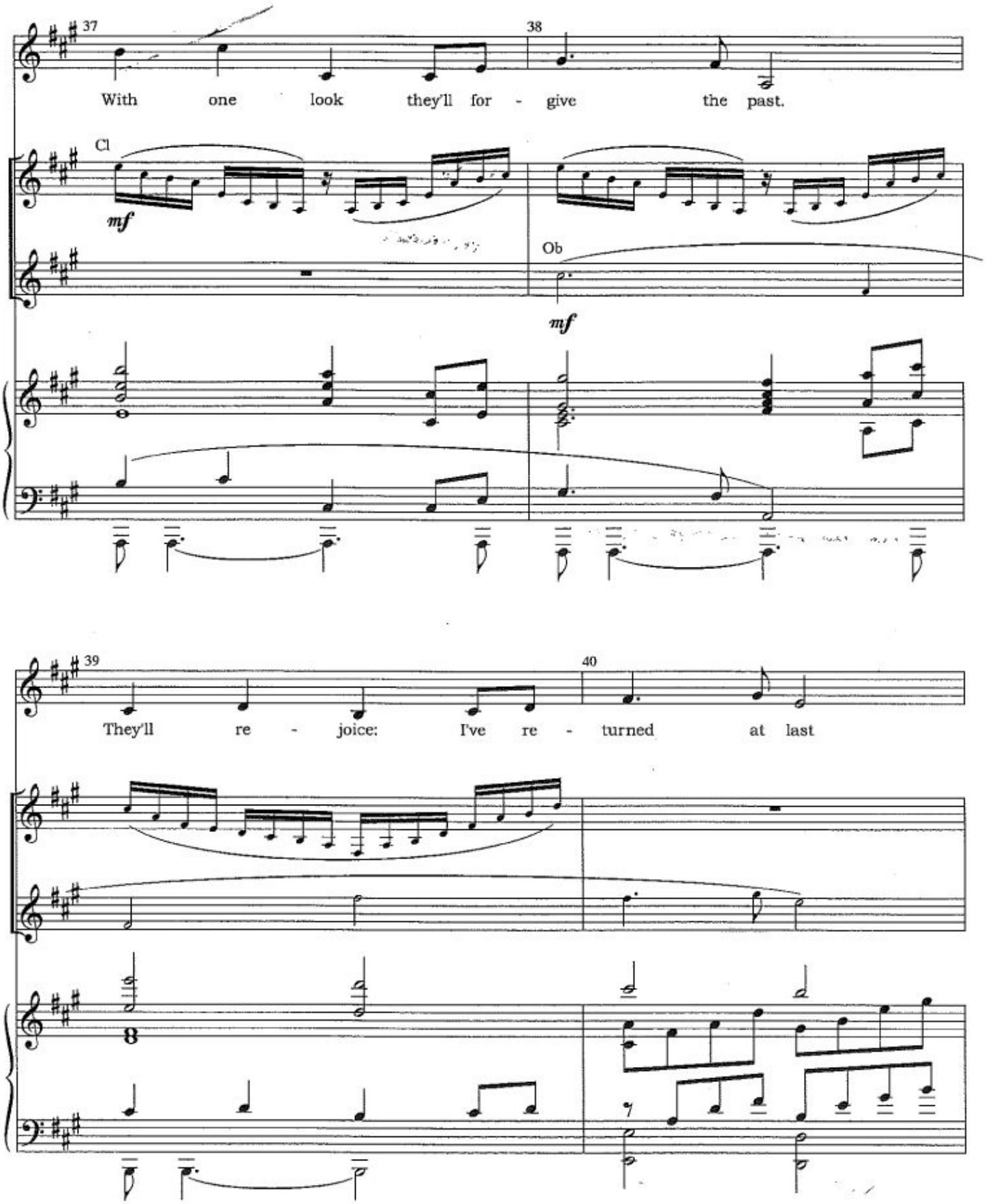
+Fl

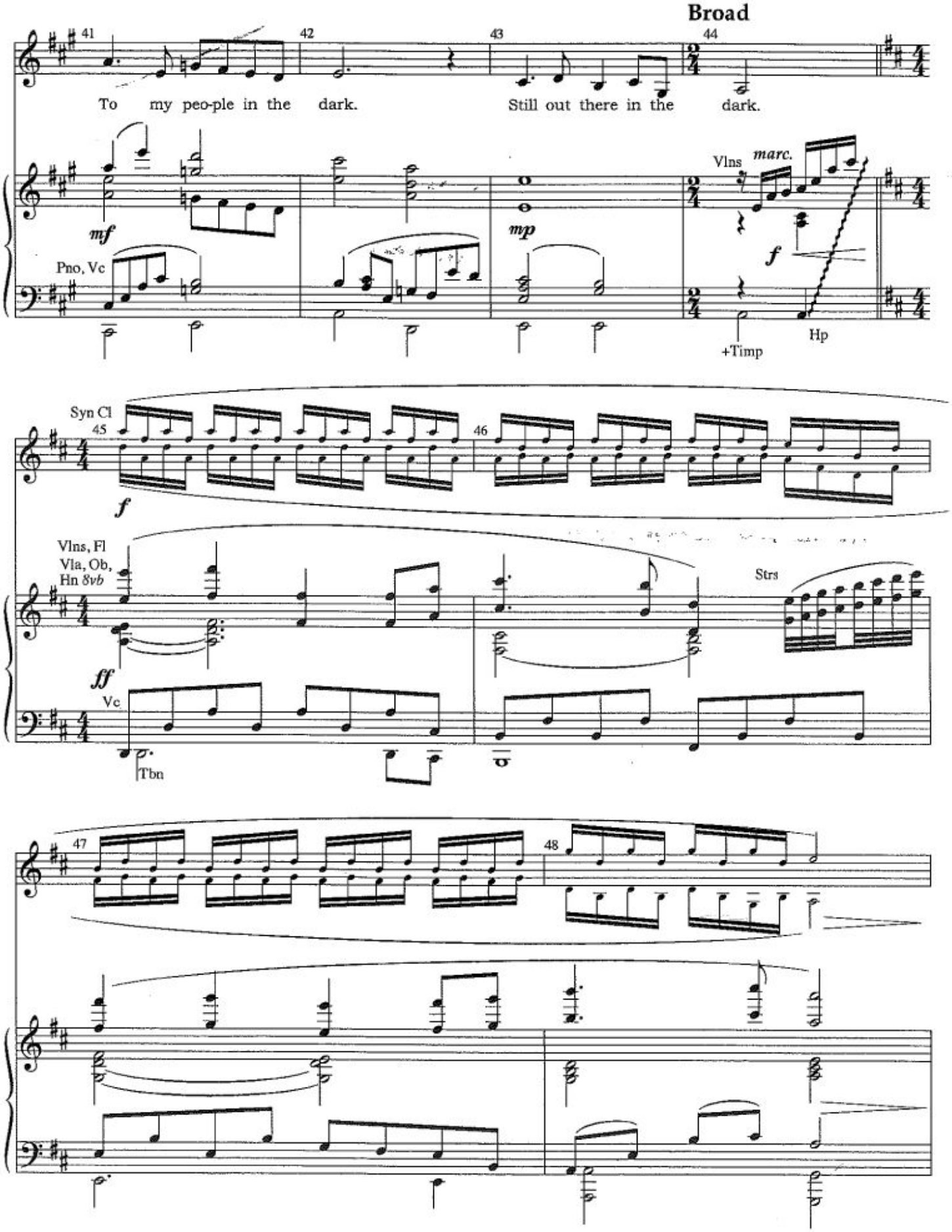
+Cl

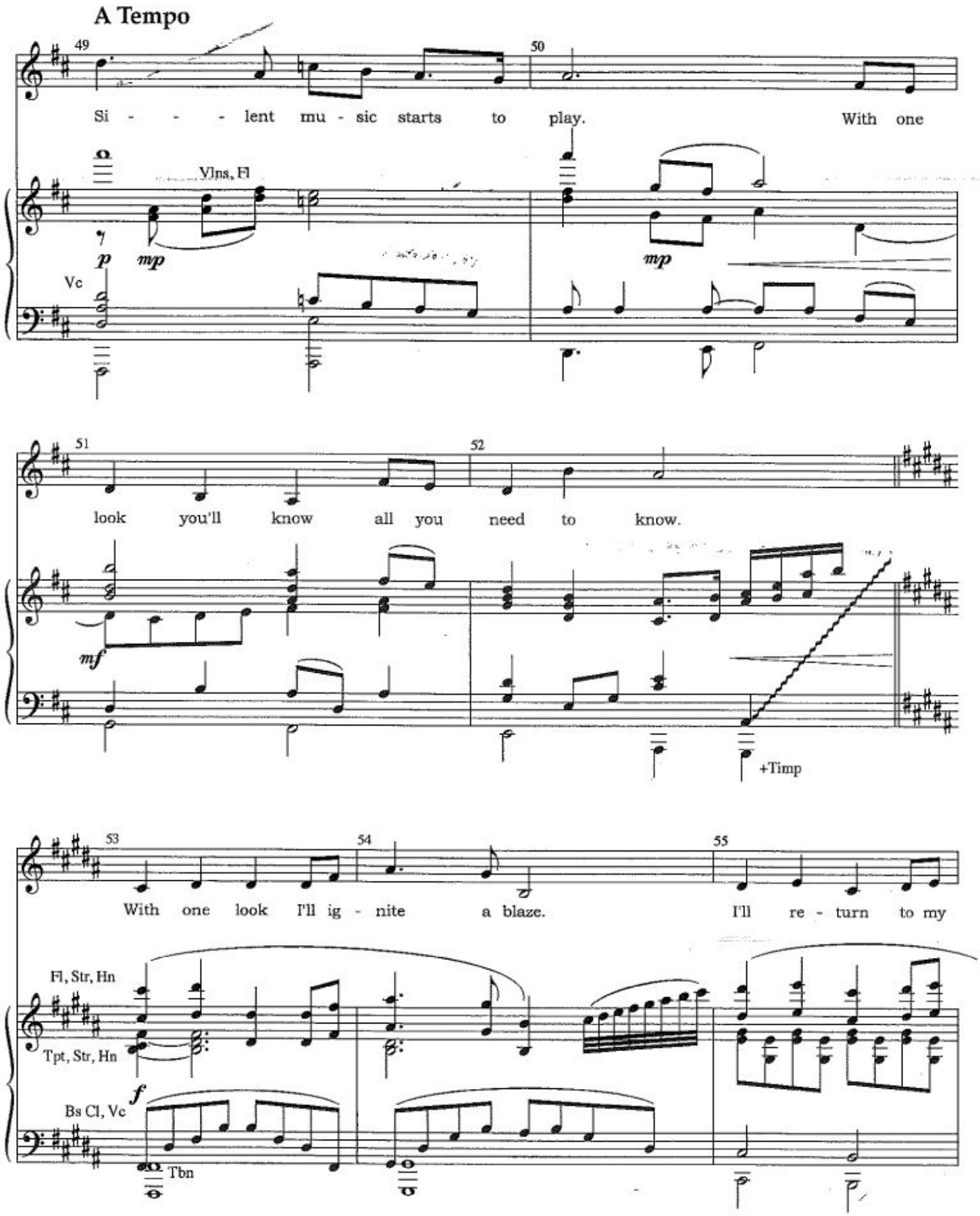

12
13
14
need to know
With one smile I'm the girl next door,
Strs
Vc (pizz)
Hn 1
15
16
17
or the love that you've hung - ered for.
When I speak it's with my
+Fl
poco
Cl
+Bs Cl
Poco accel.
18
19
20
soul.
I can play an - y role.
No
+Fl, Hn 1
+Cl
mf

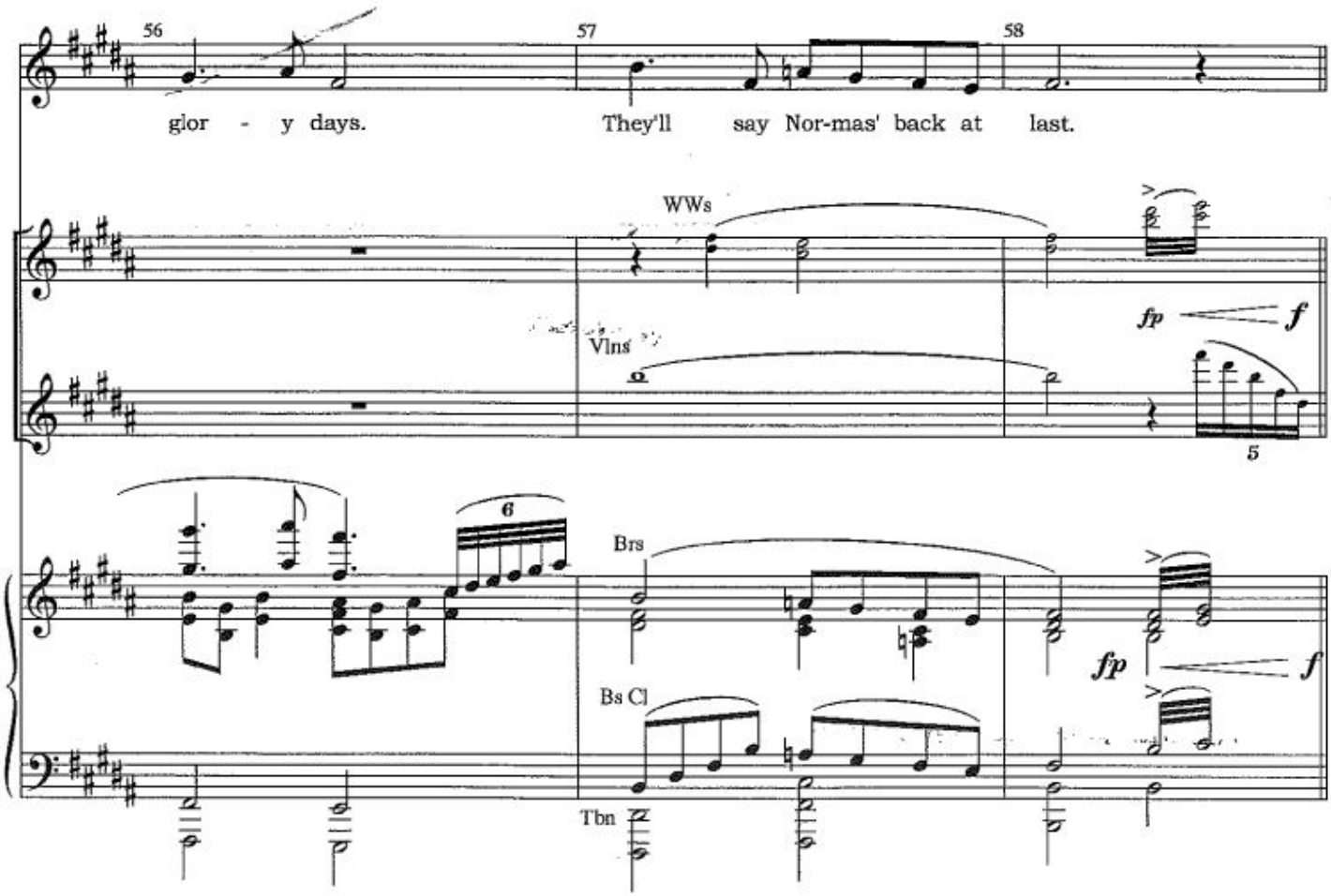

Più Mosso
21
22
23
words can tell the stor-ies my eyes tell. Watch me when I frown, you can't
Fl
mp
Strs
mp
+Ob
mf
+Hns
24
25
write that down. You know I'm right, it's
mp
26
27
28
there in black and white. When I look your way, you'll hear what I say. Yes,
mf


29
30
31
with one look I put words to shame. Just one look sets the
5
32
33
34
screen a-flame. Si - lent mus-ic starts to play. One tear
sub. mp
35
36
in my eye makes the whole world cry.
mf
f
Hp

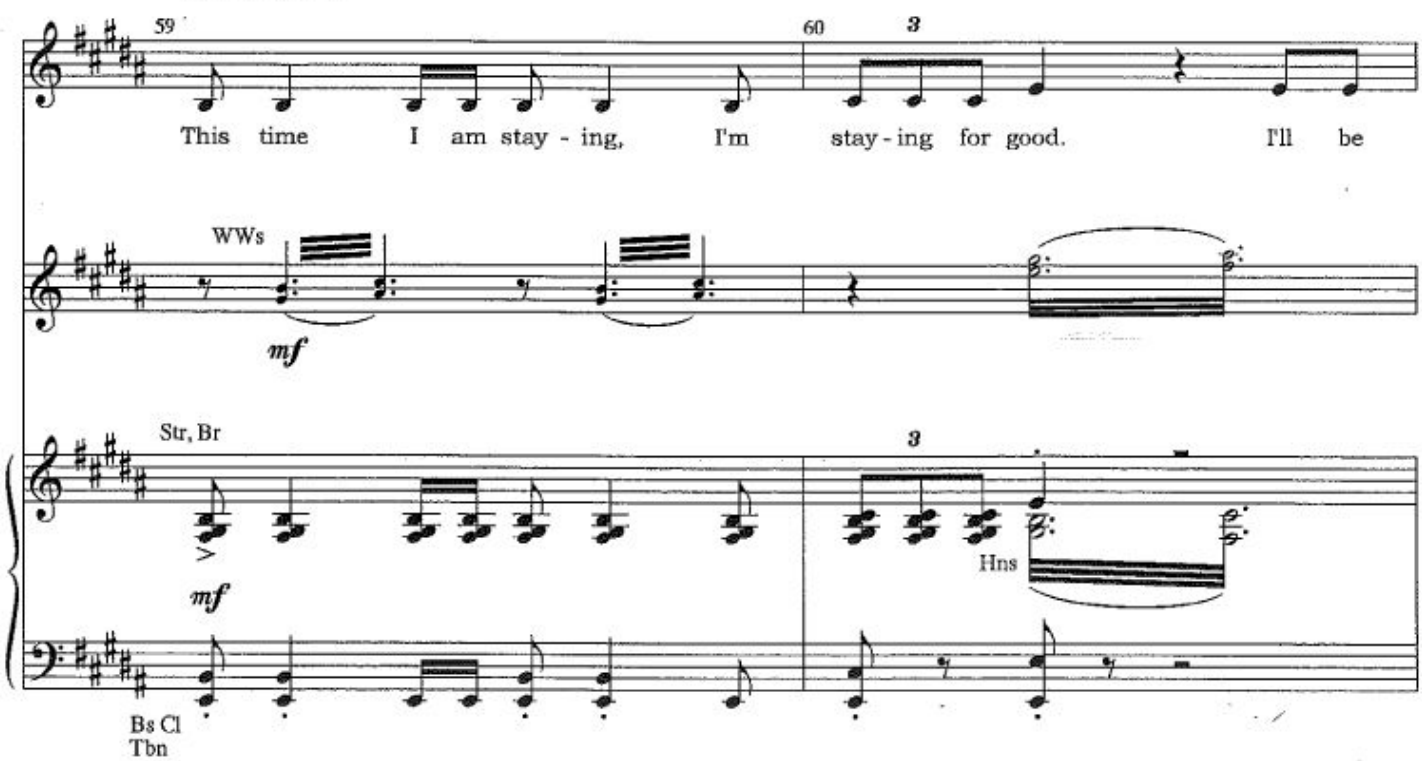

37
38
With one look they'll for - give the past.
Cl
mf
Ob
mf
39
40
They'll re - joice: I've re - turned at last
8

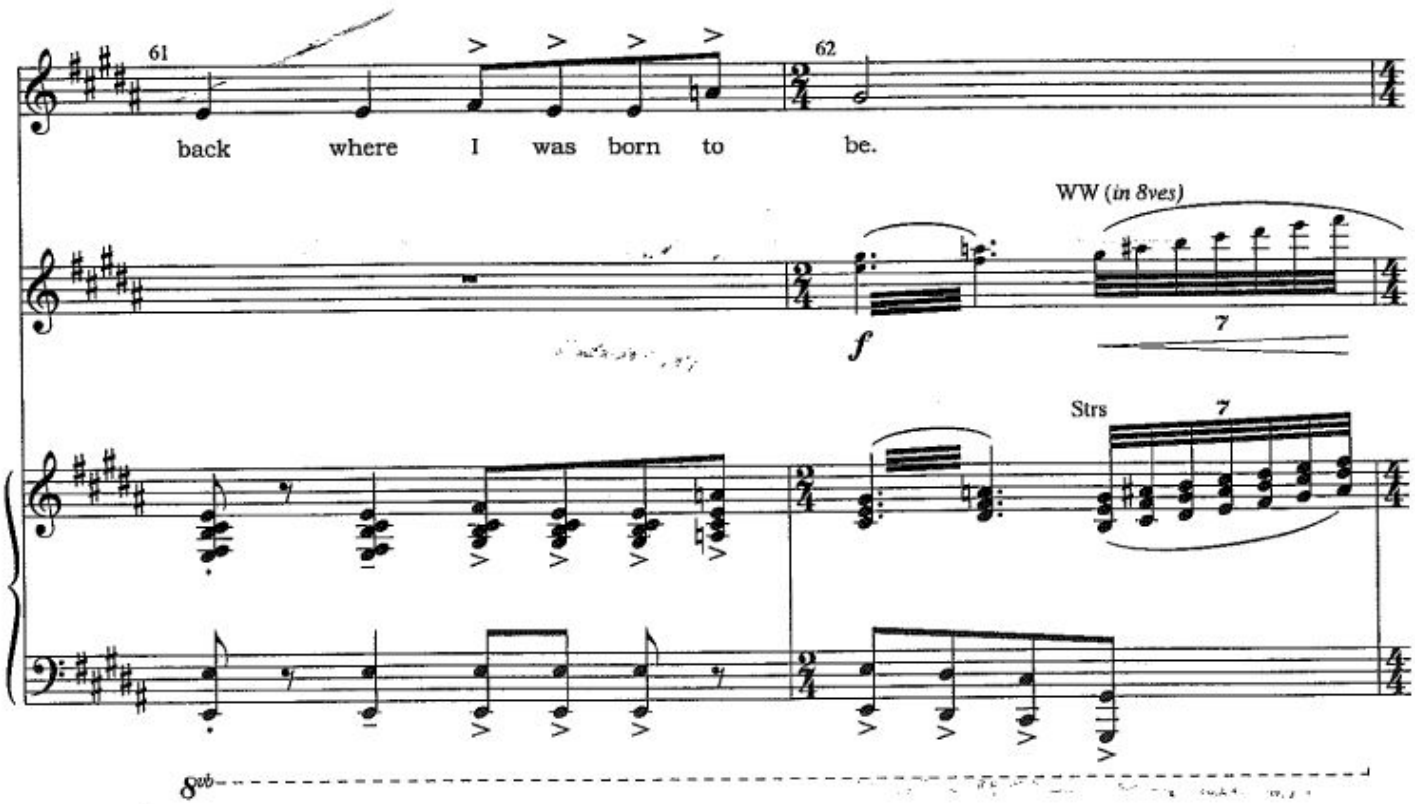

Broad
41
42
43
44
To my peo-ple in the dark.
Still out there in the dark.
mf
mp
Vlns
marc.
f
Pno, Vc
+Timp
Hp
Syn Cl
45
46
f
Vlns, Fl
Vla, Ob,
Hn 8vb
Strs
ff
Vc
Tbn
47
48

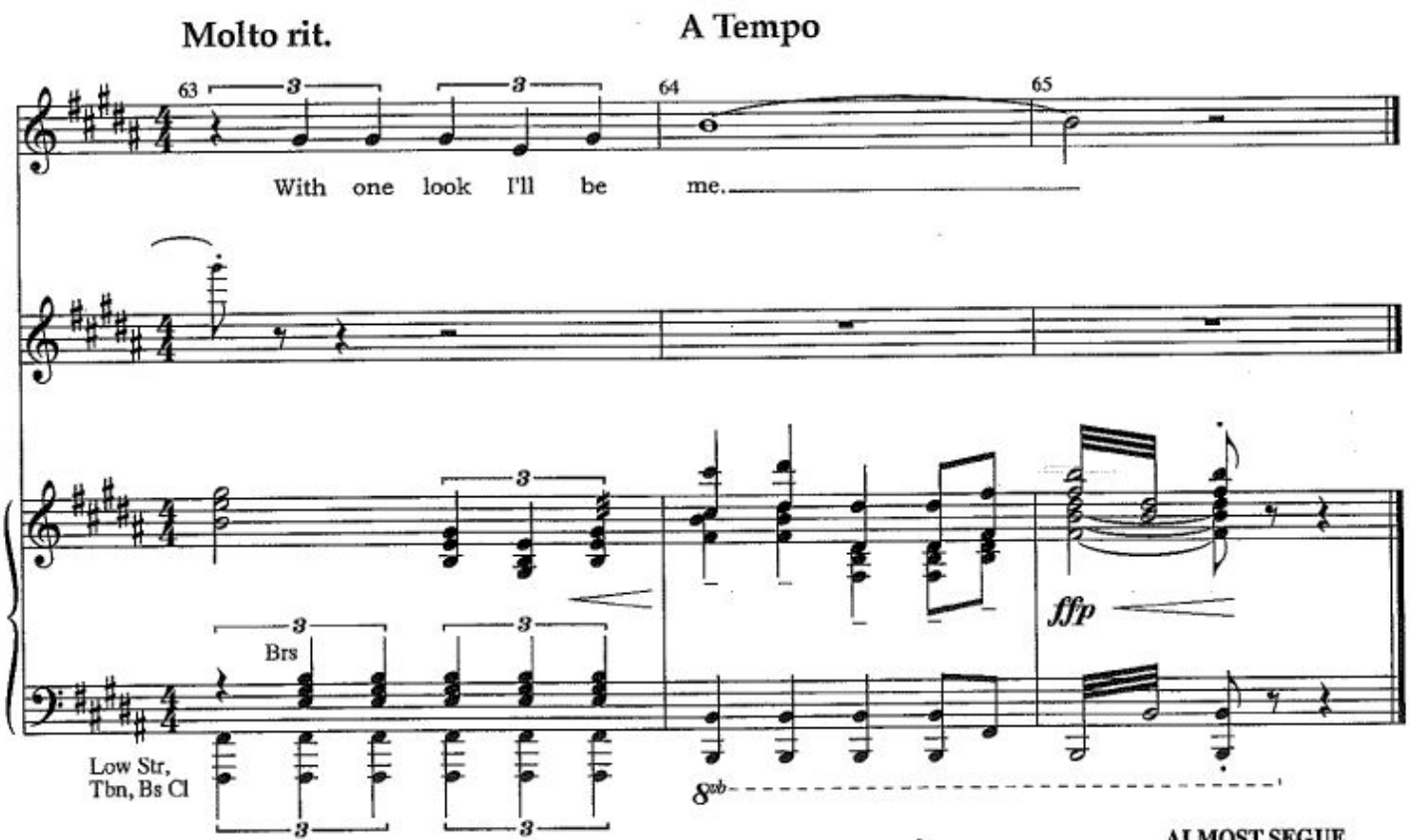

A Tempo
49
50
Si - - - lent mu - sic starts to play. With one
Vlns, Fl
p
mp
mp
Vc
51
52
look you'll know all you need to know.
mf
+Timp
53
54
55
With one look I'll ig - nite a blaze. I'll re - turn to my
Fl, Str, Hn
Tpt, Str, Hn
f
Bs Cl, Vc
Tbn


56
57
58
glor - y days.
They'll say Nor-mas' back at last.
WWs
Vlns
fp
f
5
6
Brs
Bs Cl
Tbn
fp
f

Più Mosso


59
60
3
This time I am stay - ing, I'm stay - ing for good. I'll be
WWs
mf
Str, Br
mf
3
Hns
Bs Cl
Tbn





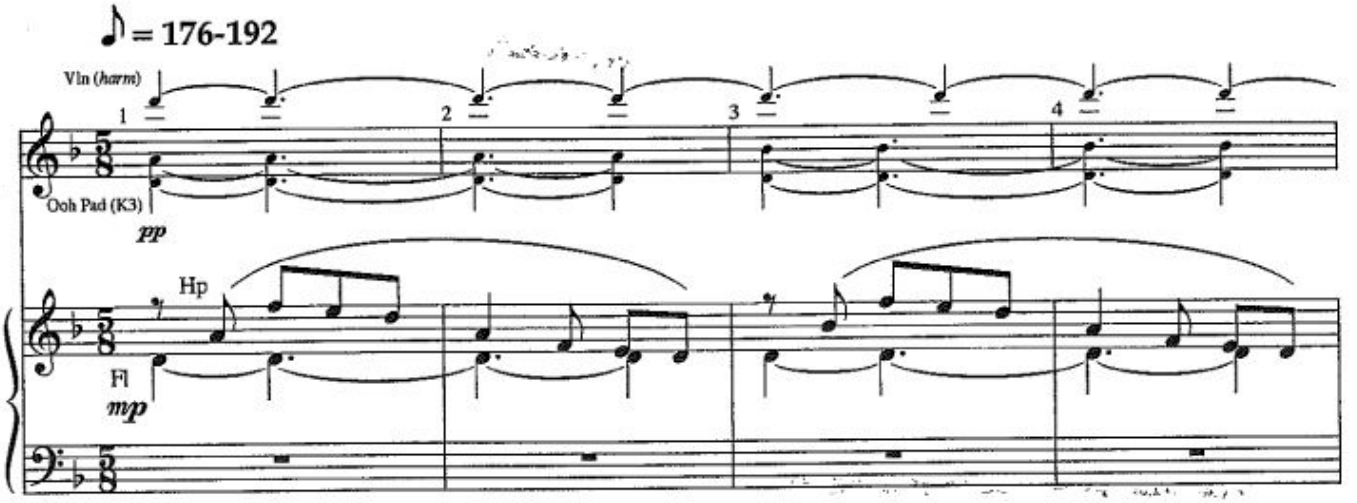
ALMOST SEGUE
to #6B: *"After 'With One Look' Underscore"*

Salome

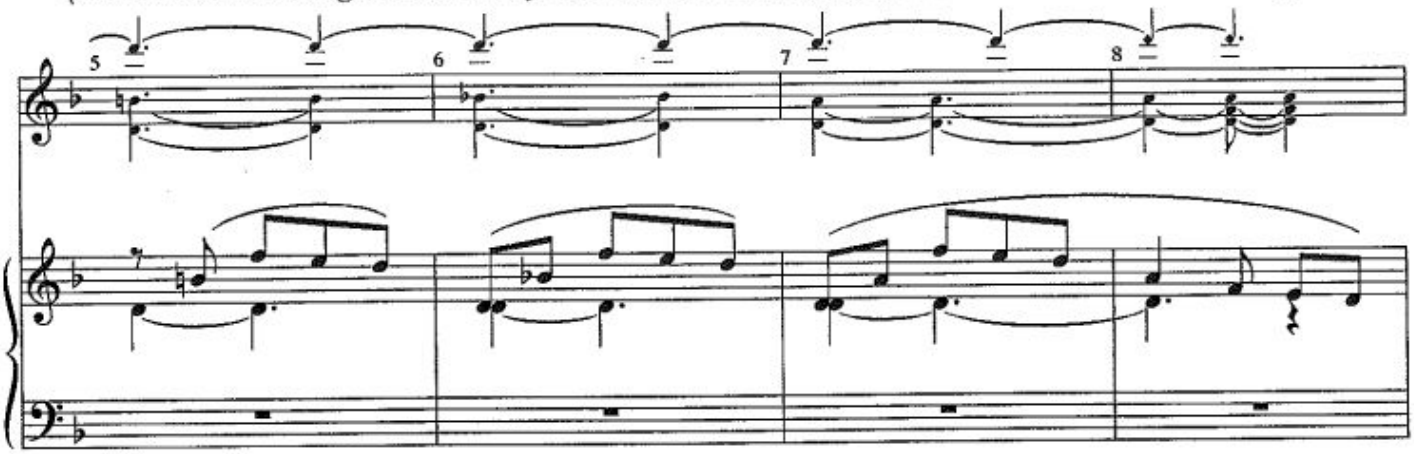
(NORMA, JOE)

CUE:

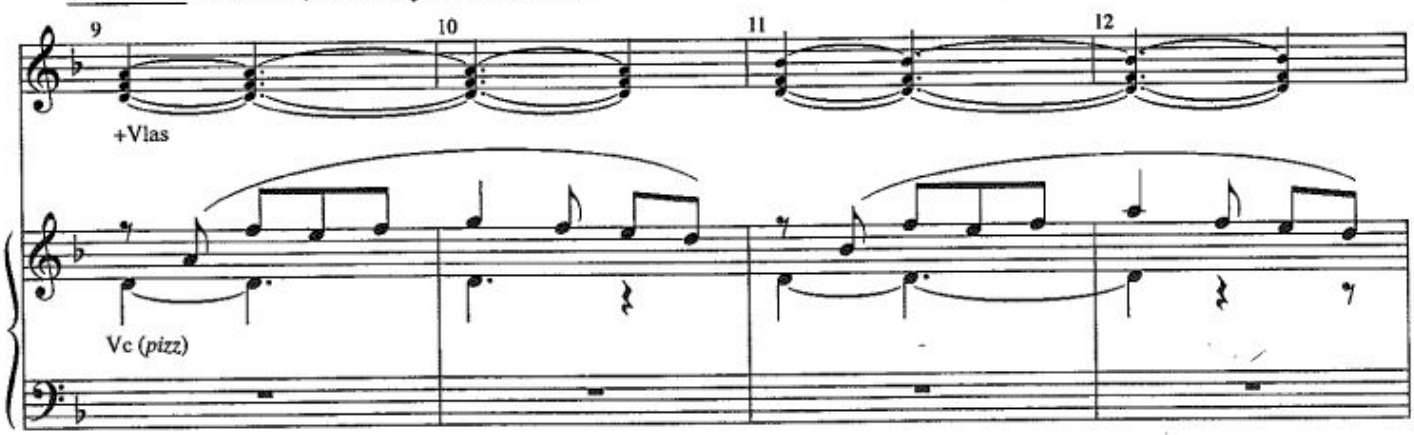
NORMA: It's about Salome. *(MUSIC starts)*



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

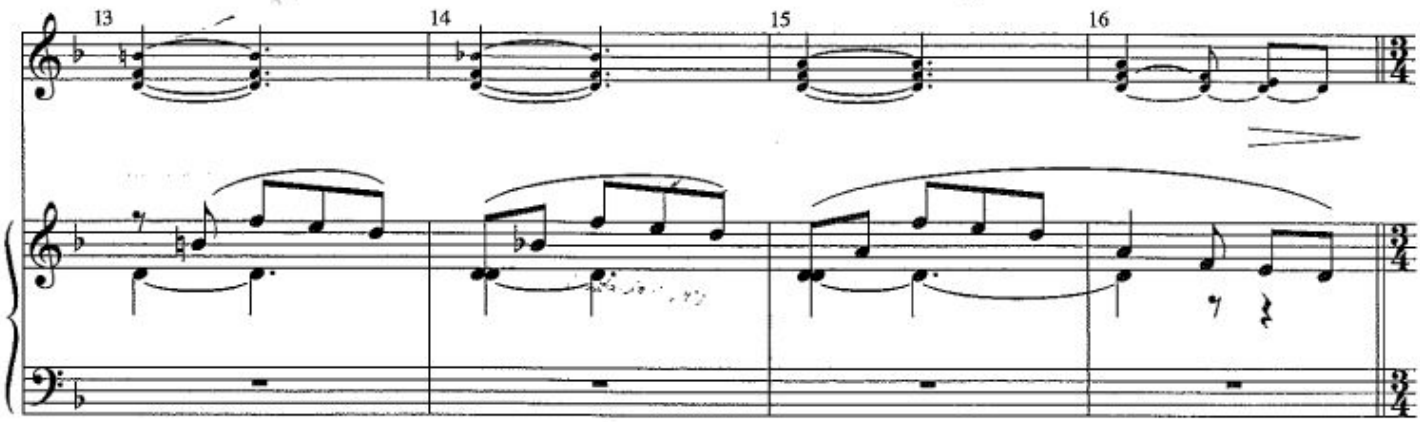


NORMA: Salome, the story of a woman.



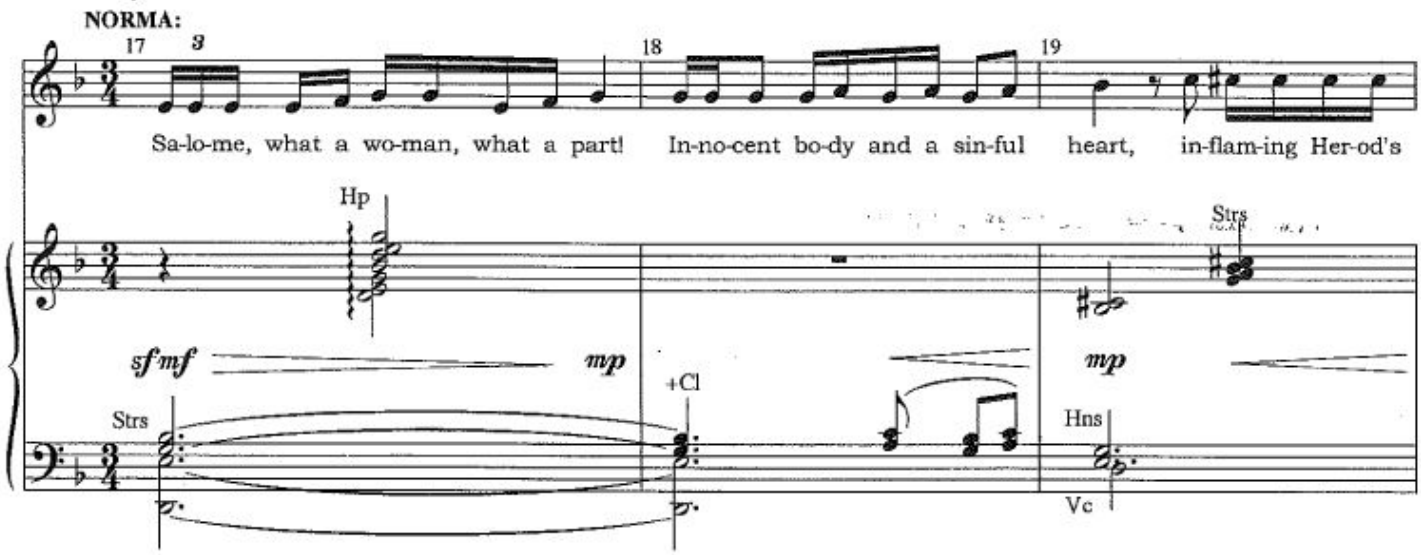
NORMA: *(con't)* The woman who was all women.

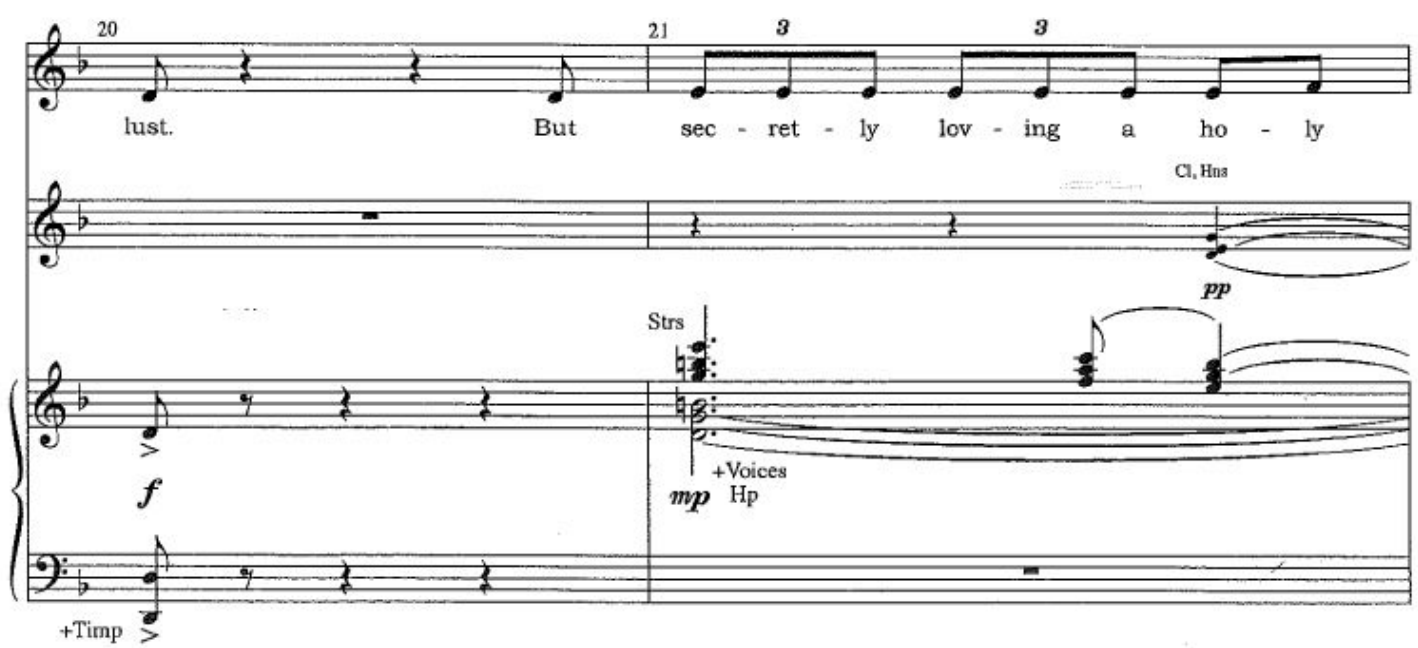
(Rall. if required)

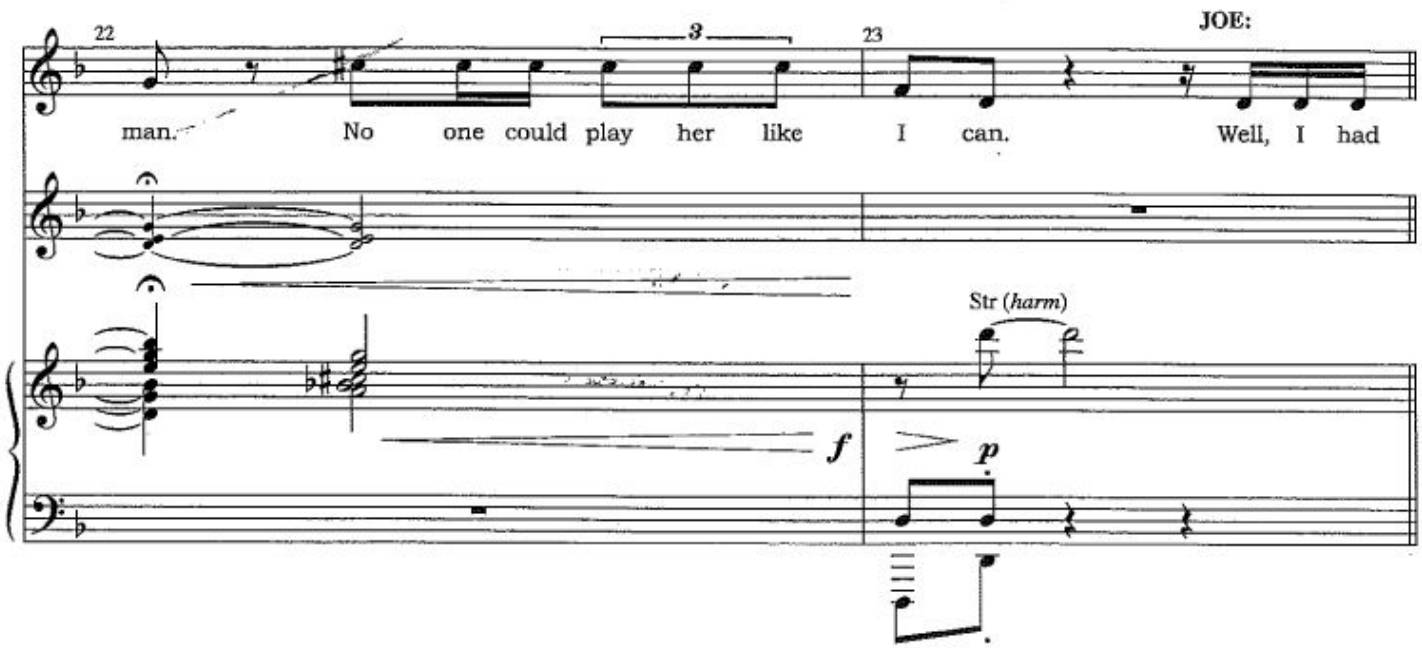


Agitato con fuoco

NORMA:

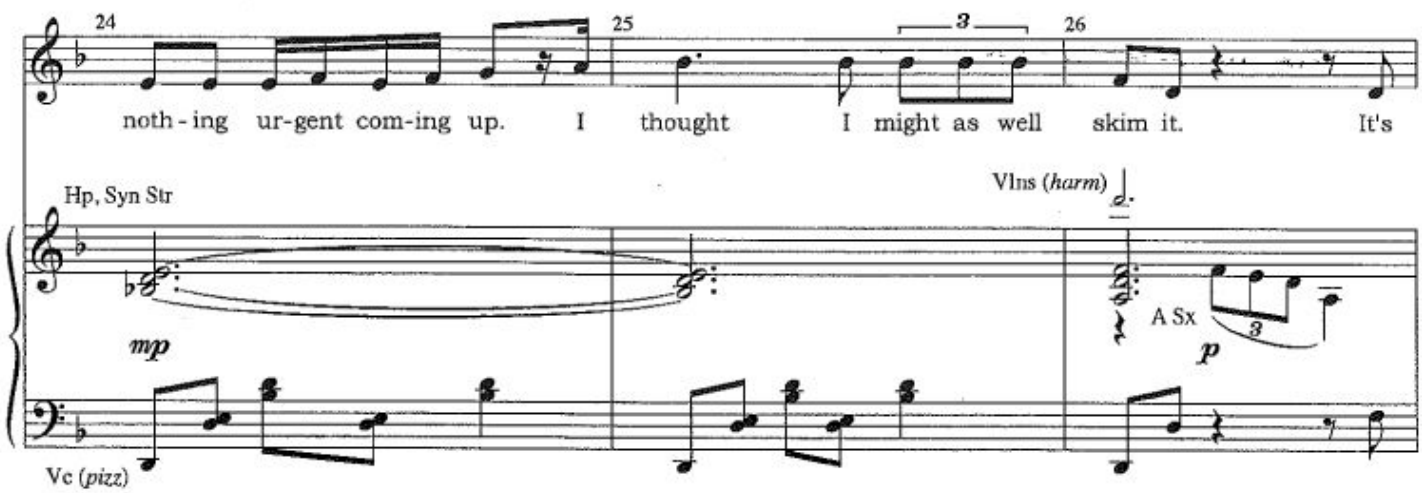


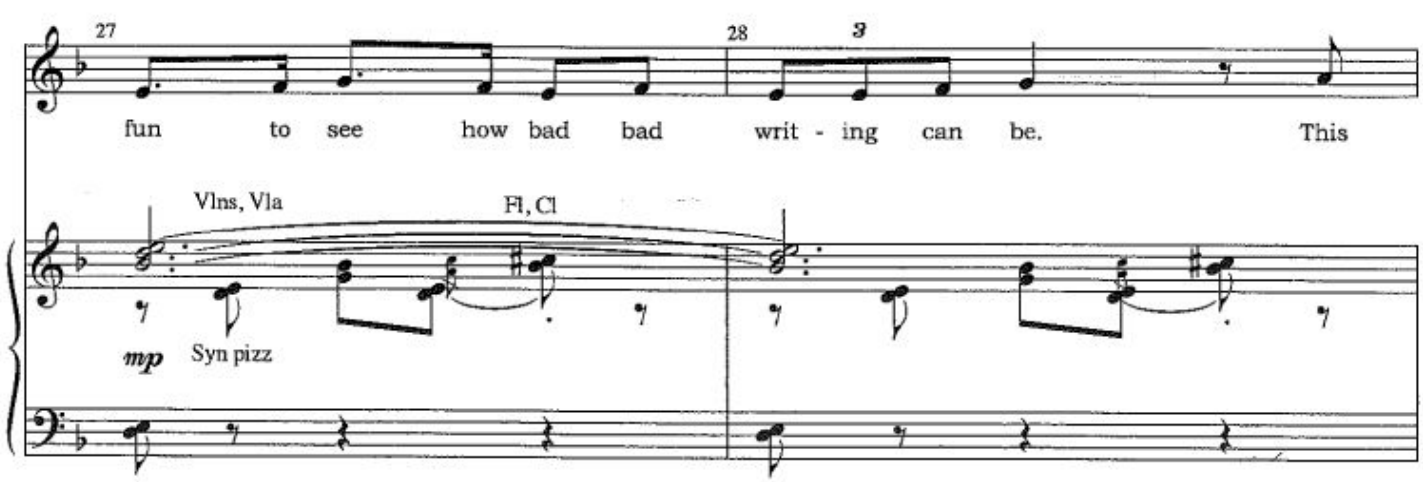




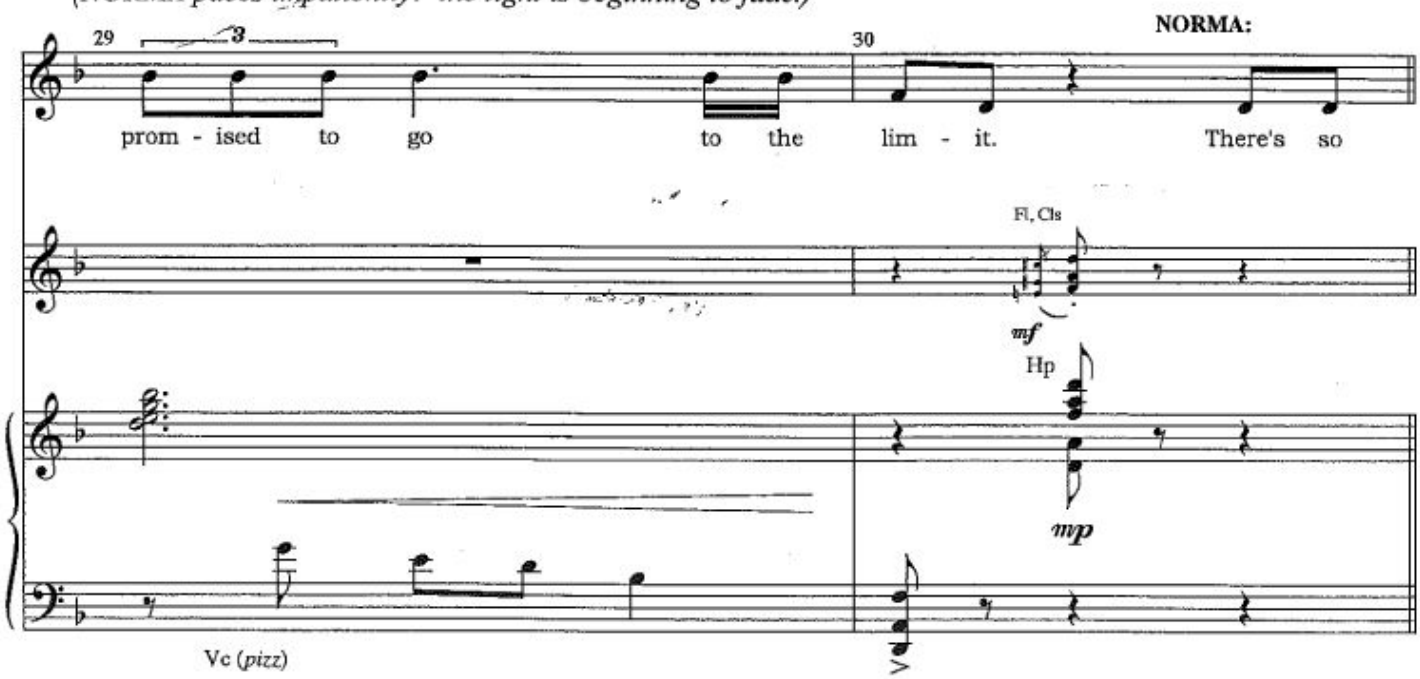
(She's off in a world of her own; so much so, that JOE is able to sing his lines directly to the audience, as he shifts through the pages and sips his champagne.)

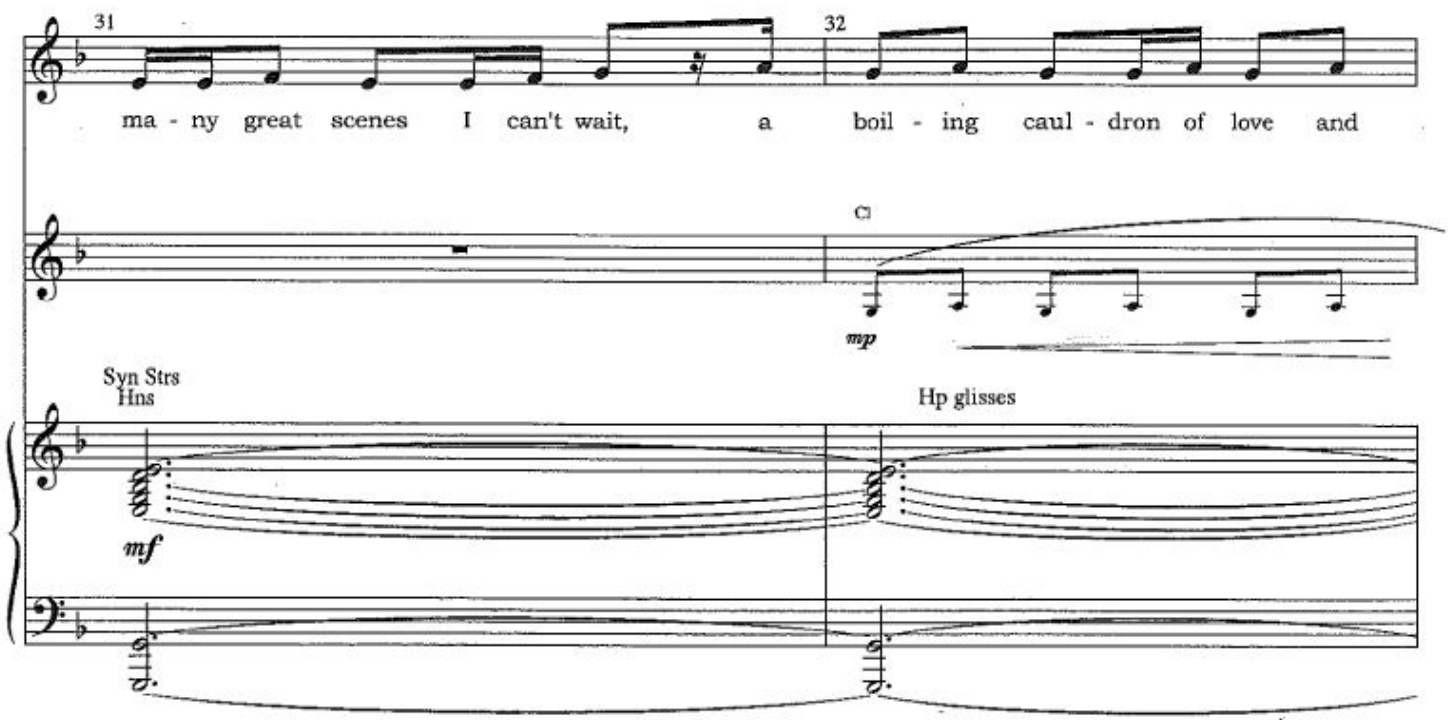
Relaxed, casual

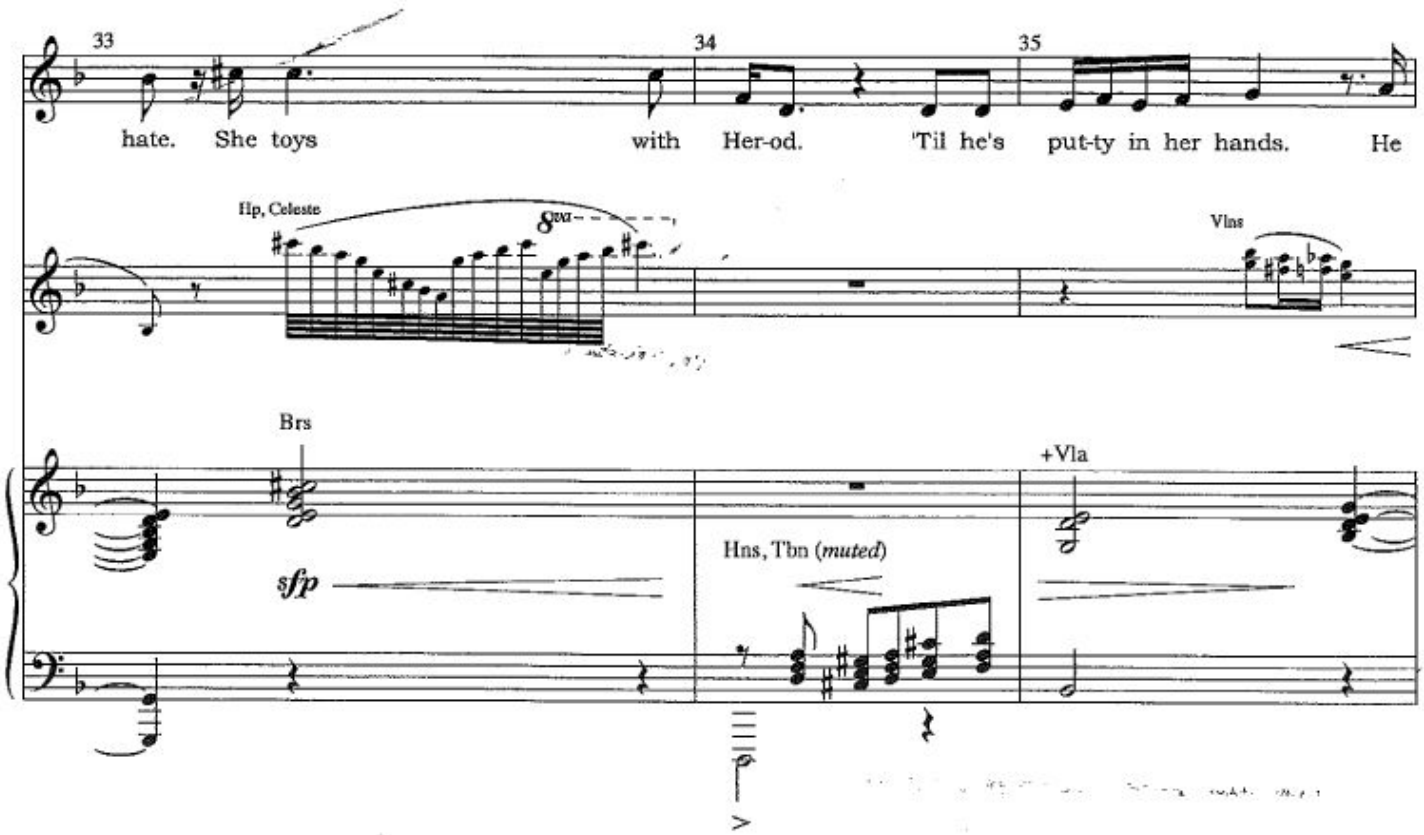




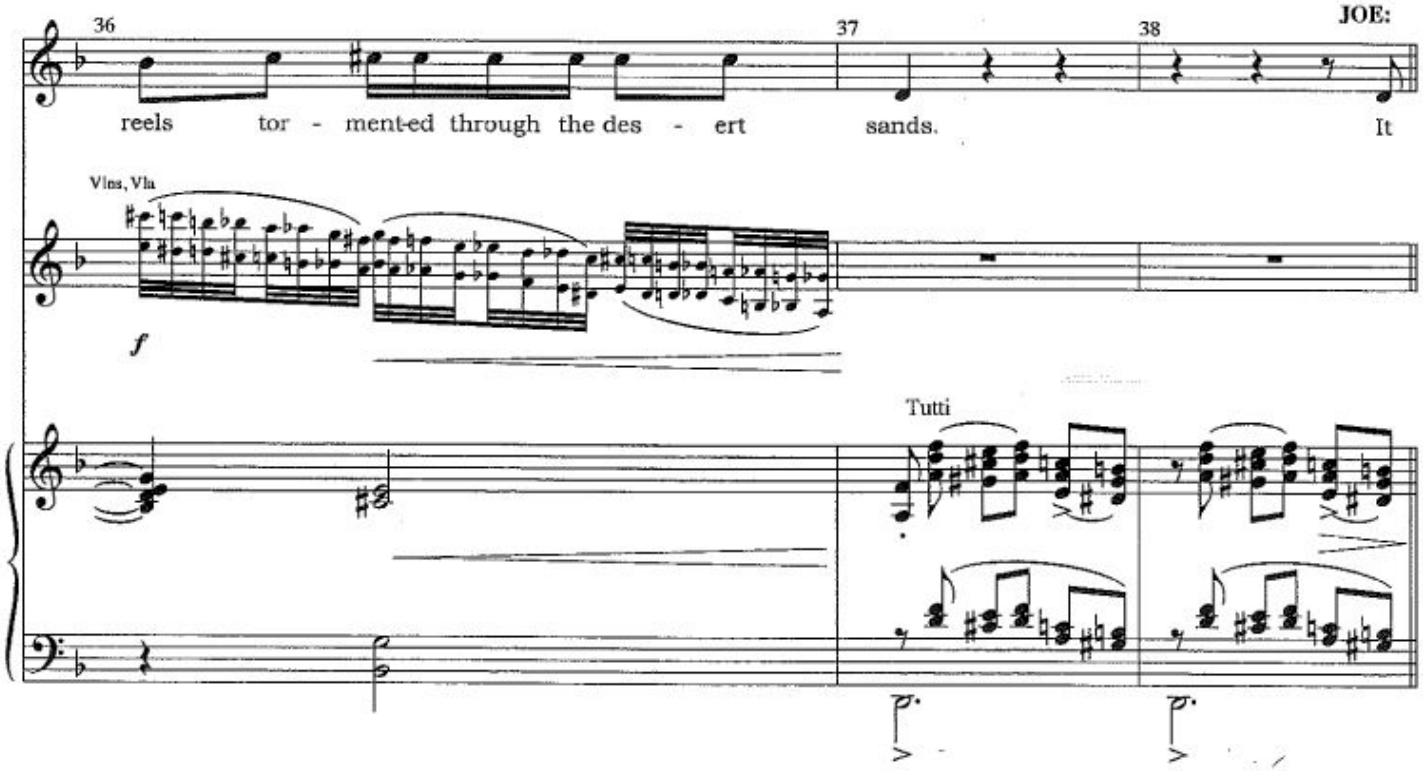
(NORMA paces impatiently: the light is beginning to fade.)







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

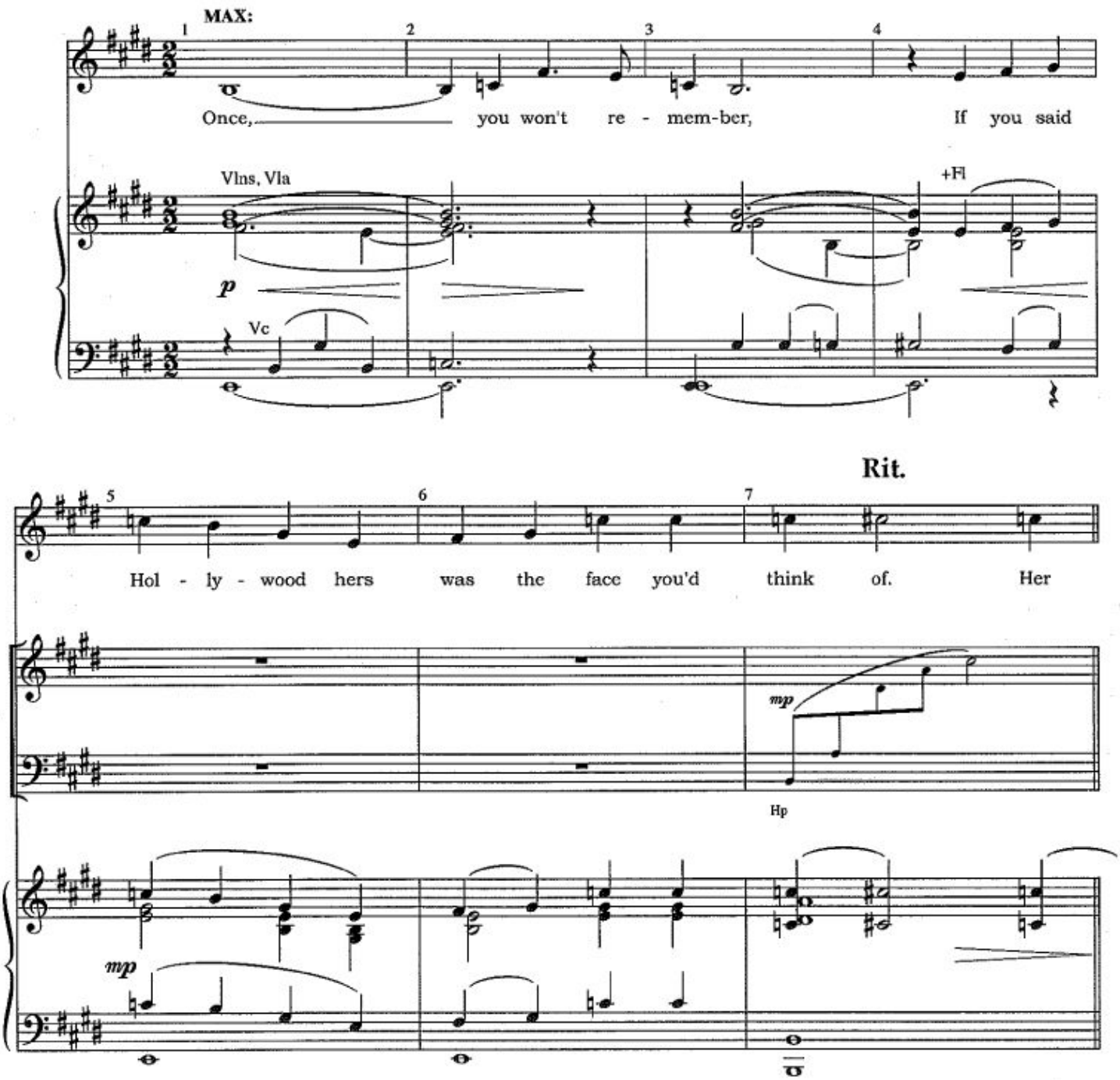


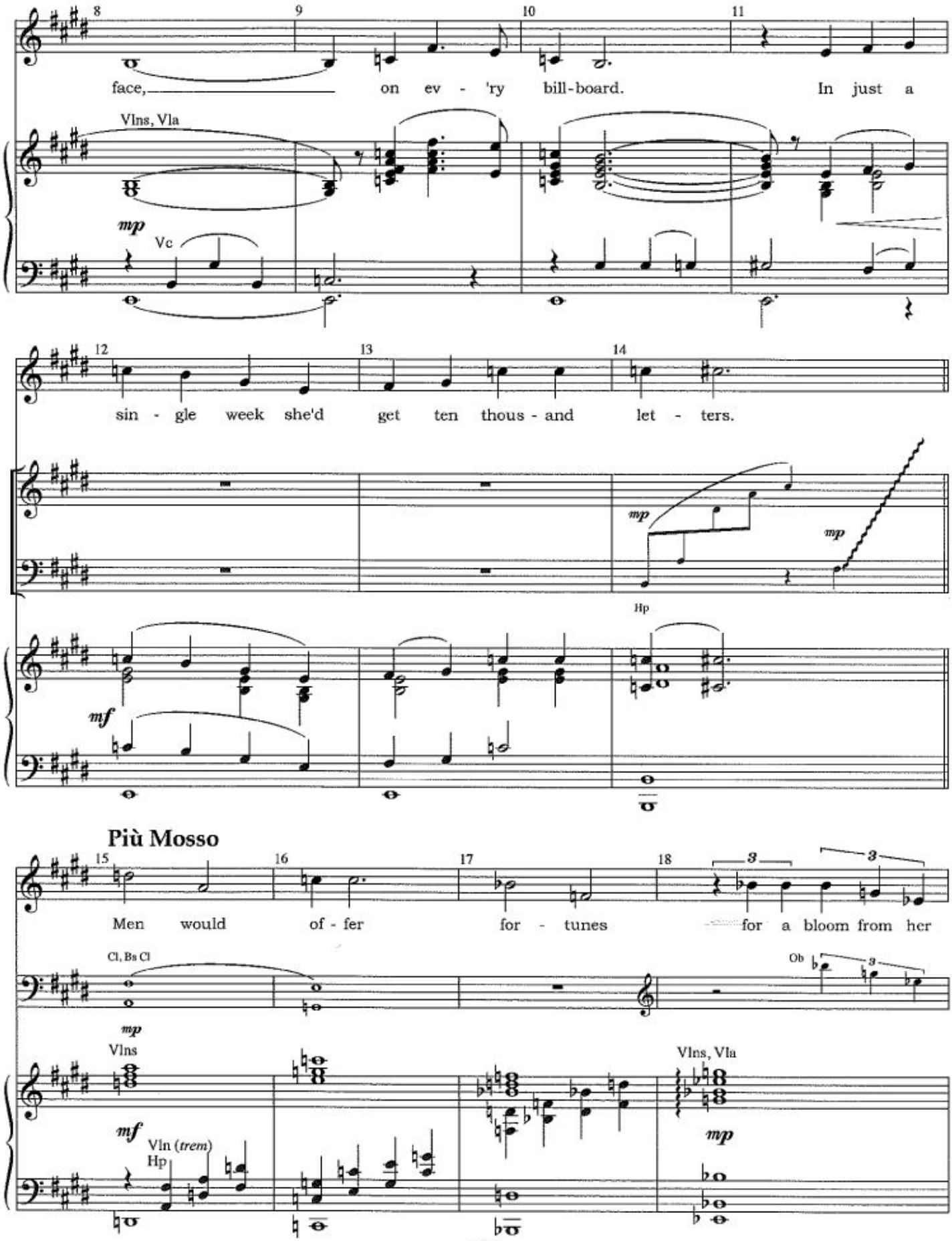
The Greatest Star Of All

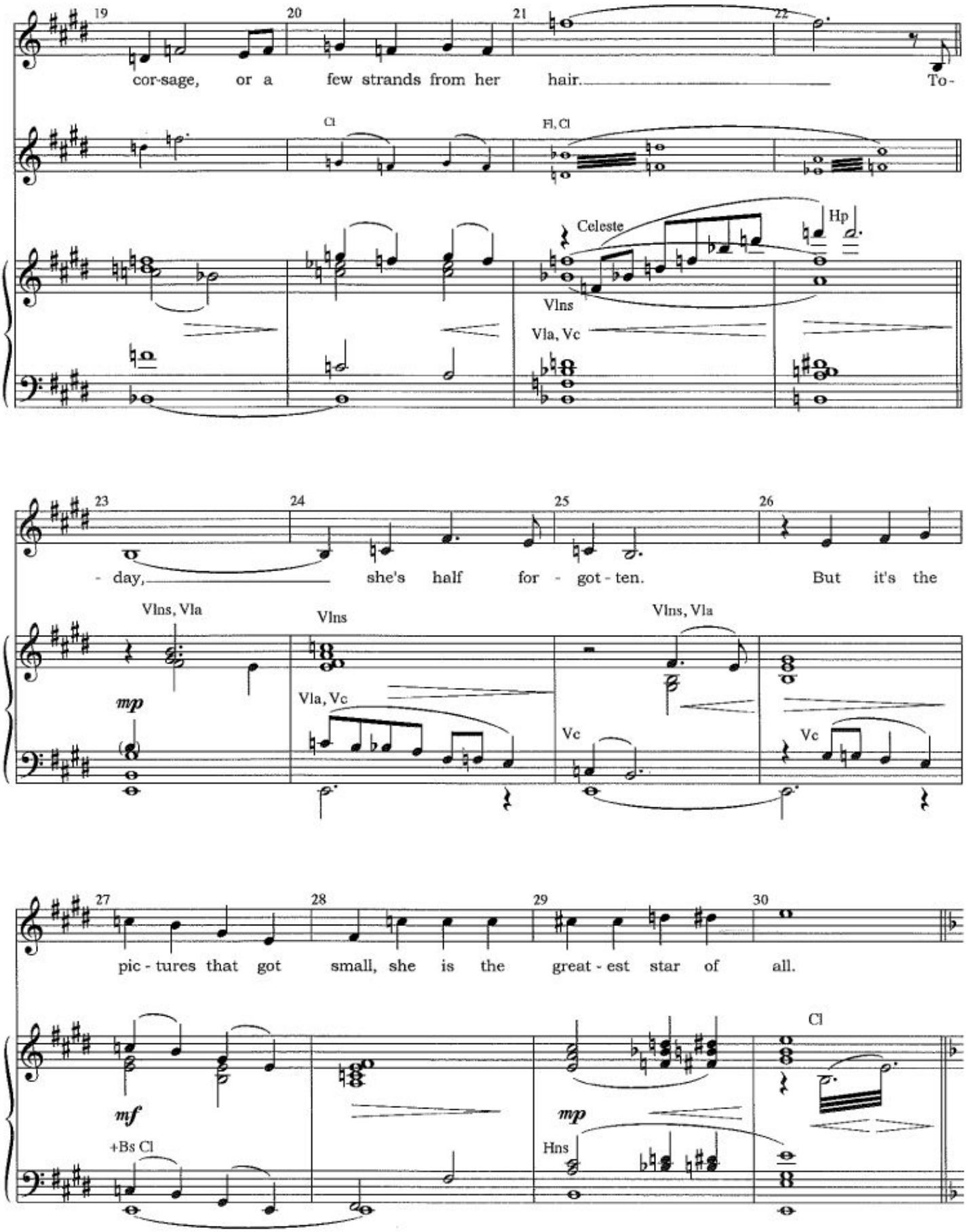
(MAX)

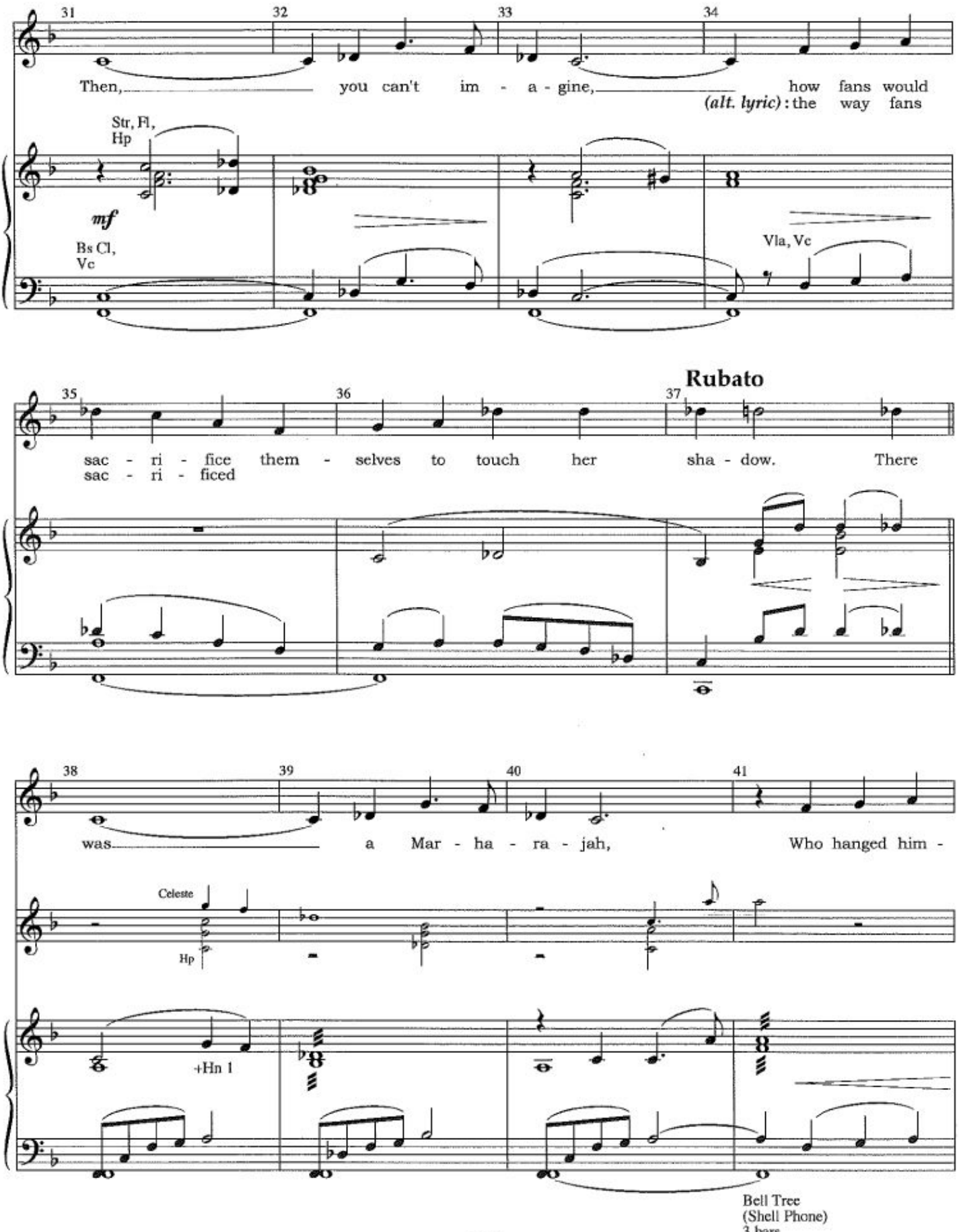
(cue)

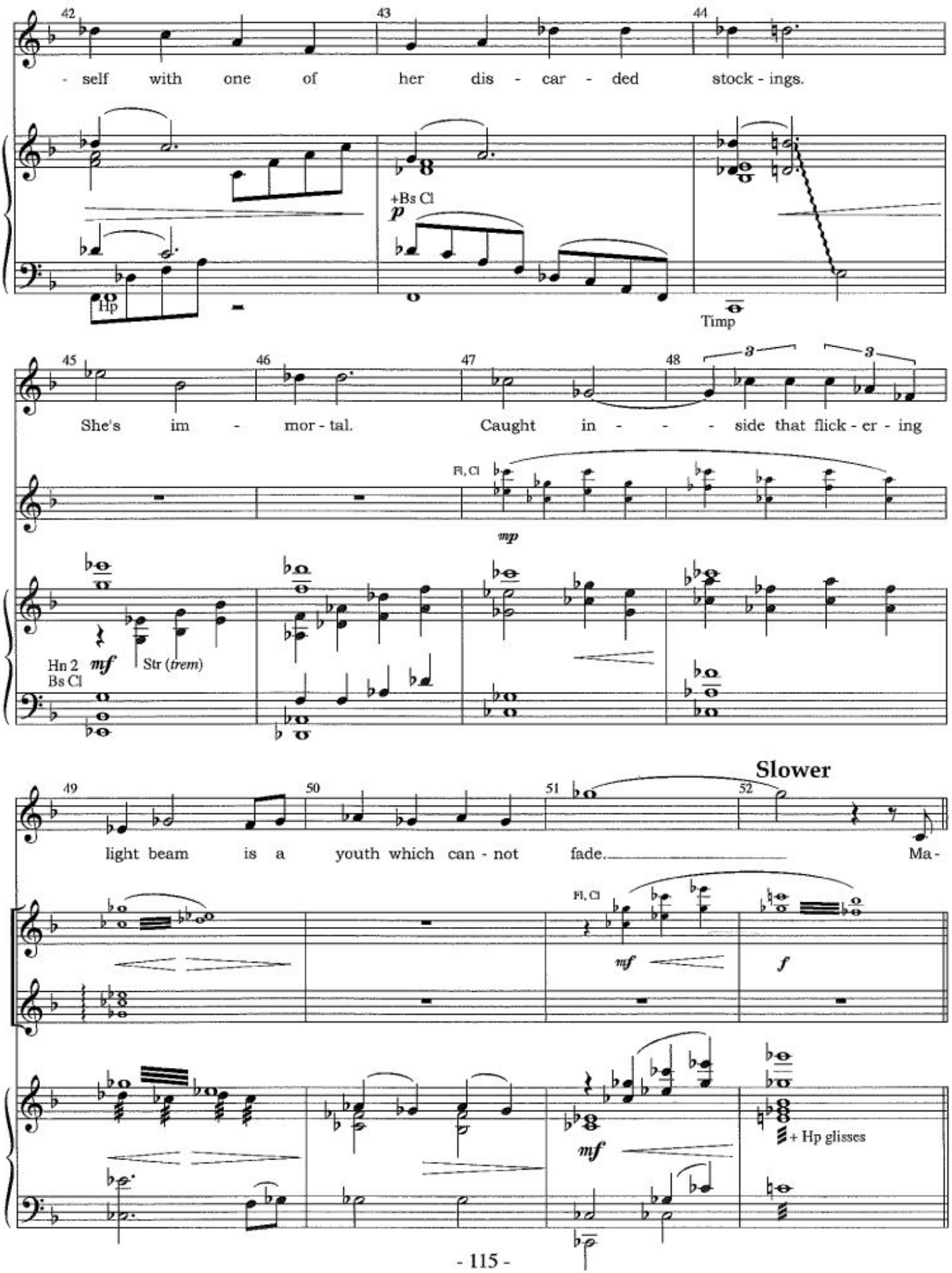
JOE: ...isn't she that Norma Desmond?. *(MUSIC starts)*

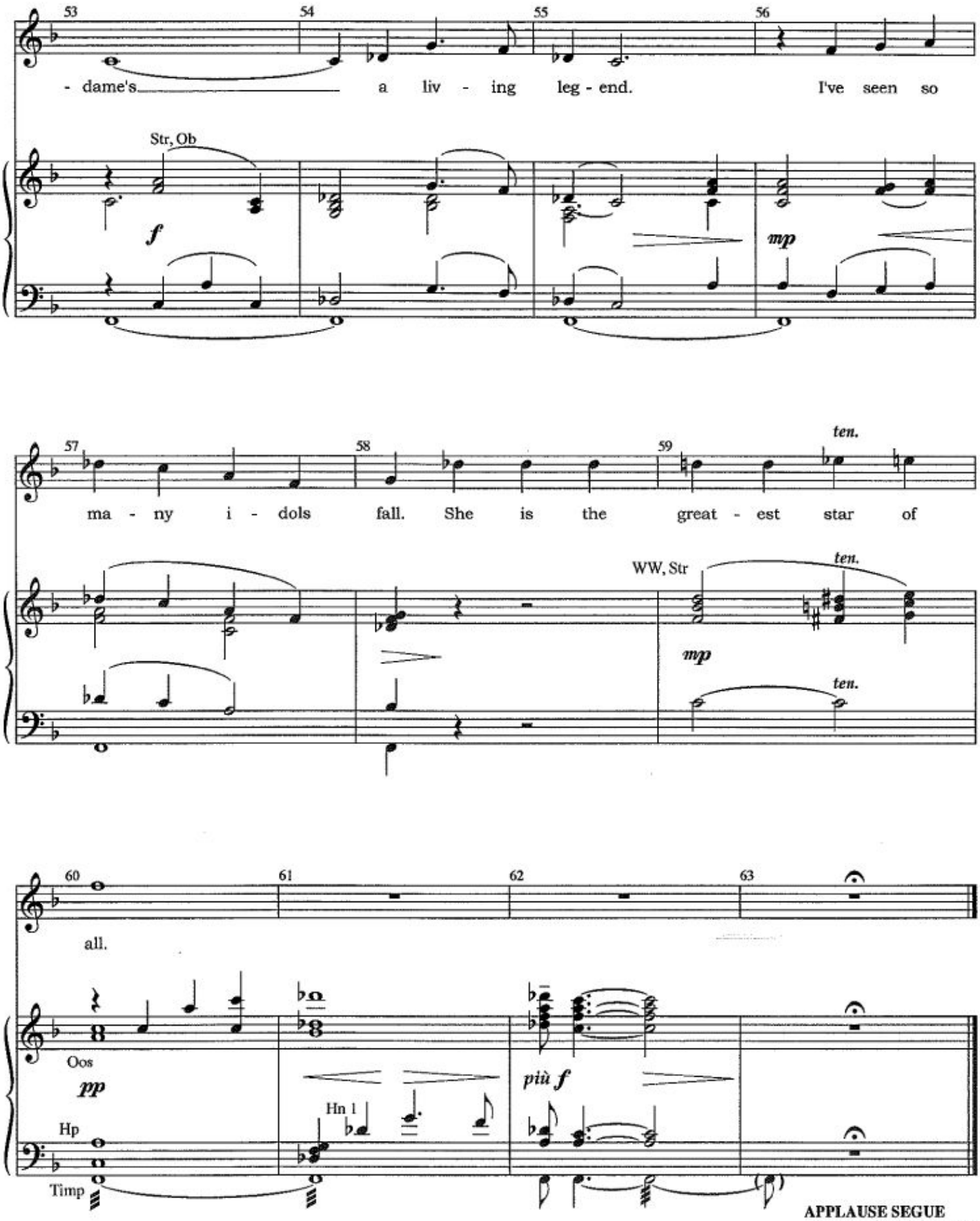



8
9
10
11
face, on ev - 'ry bill-board. In just a
Vlns, Vla
mp
Vc
12
13
14
sin - gle week she'd get ten thous - and let - ters.
mp
mp
Hp
mf
Più Mosso
15
16
17
18
3
3
Men would of - fer for - tunes for a bloom from her
Cl, Bs Cl
Ob
3
mp
Vlns
Vlns, Vla
mf
Vln (trem)
Hp
mp

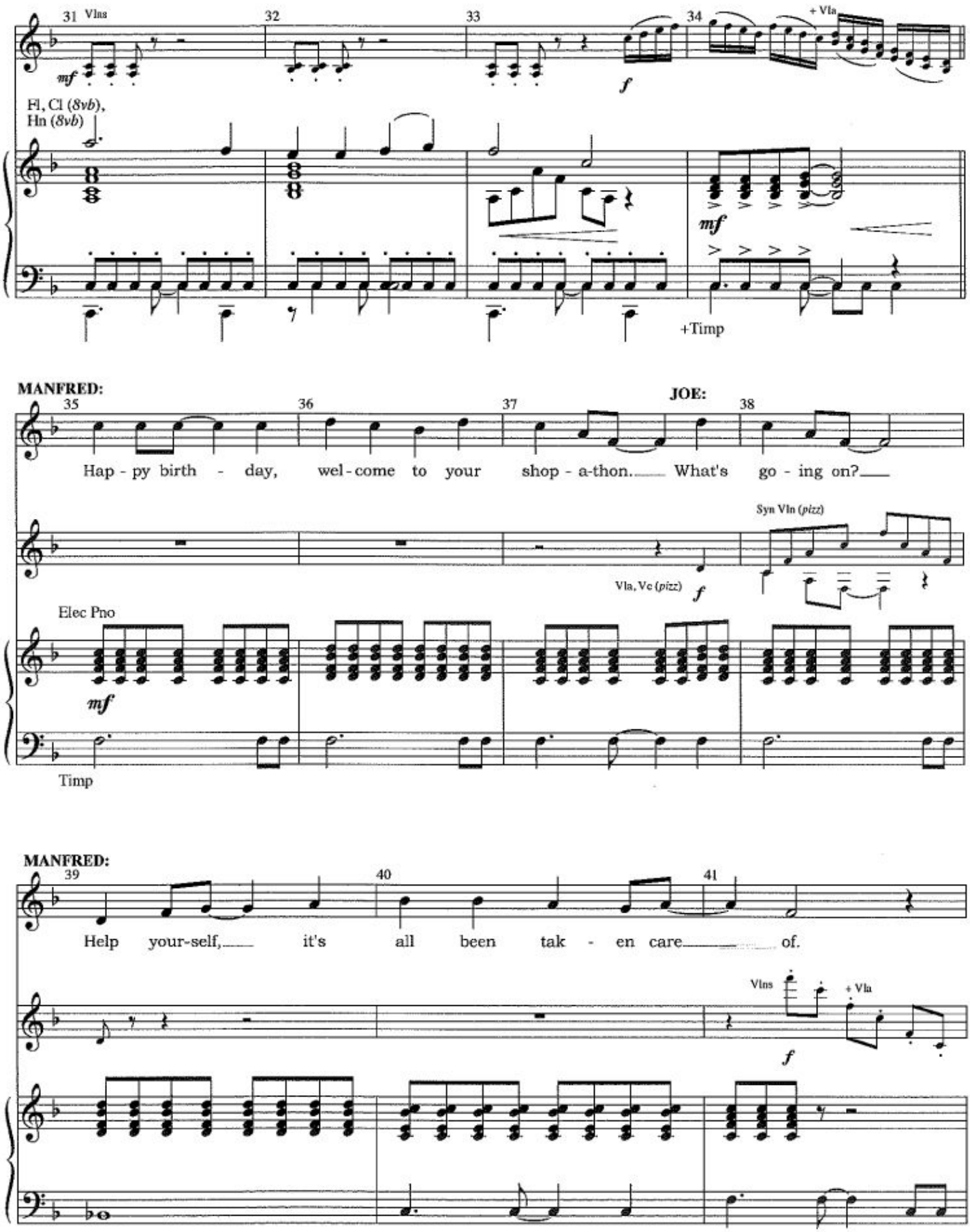

19
20
21
22
cor-sage, or a few strands from her hair. To-
Cl
Fl, Cl
Celeste
Hp
Vlns
Vla, Vc
23
24
25
26
- day, she's half for - got - ten. But it's the
Vlns, Vla
Vlns
Vlns, Vla
mp
Vla, Vc
Vc
Vc
27
28
29
30
pic - tures that got small, she is the great - est star of all.
mf
+Bs Cl
mp
Hns
Cl

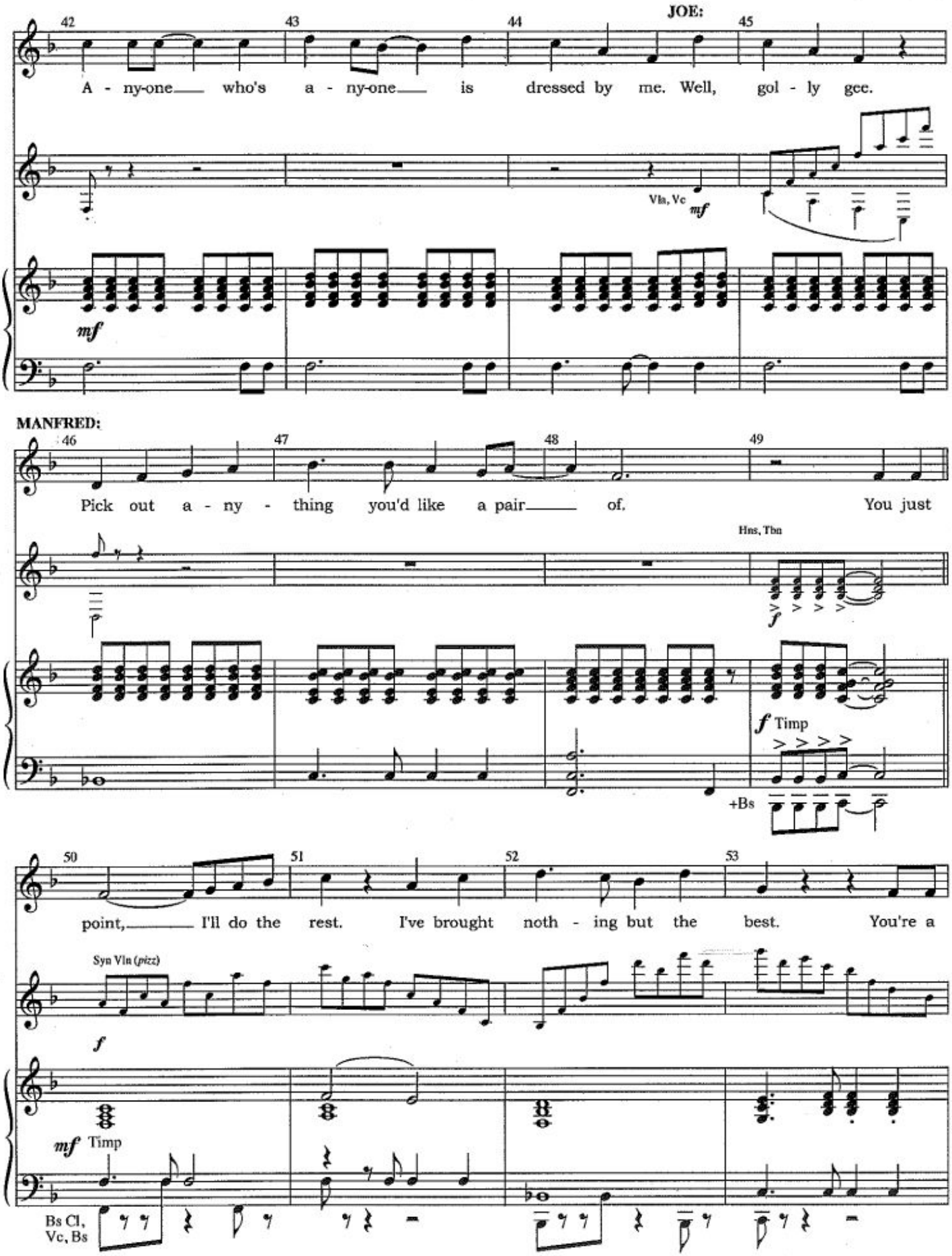

31
32
33
34
Then, you can't im - a - gine, how fans would
(alt. lyric): the way fans
Str, Fl, Hp
mf
Bs Cl, Vc
Vla, Vc
35
36
37
Rubato
sac - ri - fice them - selves to touch her sha - dow. There
sac - ri - ficed
38
39
40
41
was a Mar - ha - ra - jah, Who hanged him -
Celeste
Hp
+Hn 1
Bell Tree
(Shell Phone)
3 bars

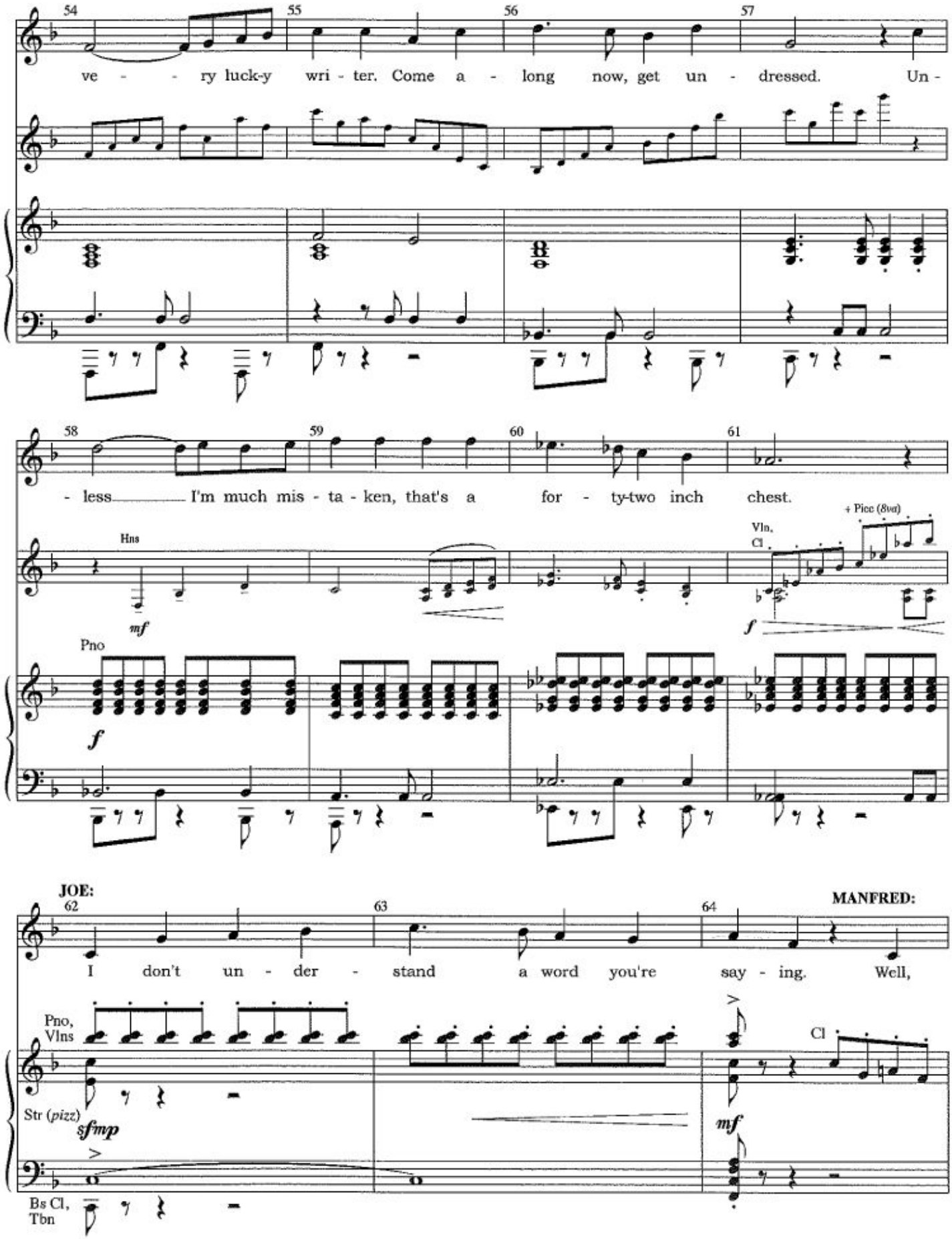

42
43
44
- self with one of her dis - car - ded stock - ings.
+Bs Cl
p
Hp
Timp
45
46
47
48
She's im - mor - tal. Caught in - - - side that flick - er - ing
Fl, Cl
mp
Hn 2
Bs Cl
mf
Str (trem)
Slower
49
50
51
52
light beam is a youth which can - not fade. Ma -
Fl, Cl
mf
f
mf
+ Hp glisses

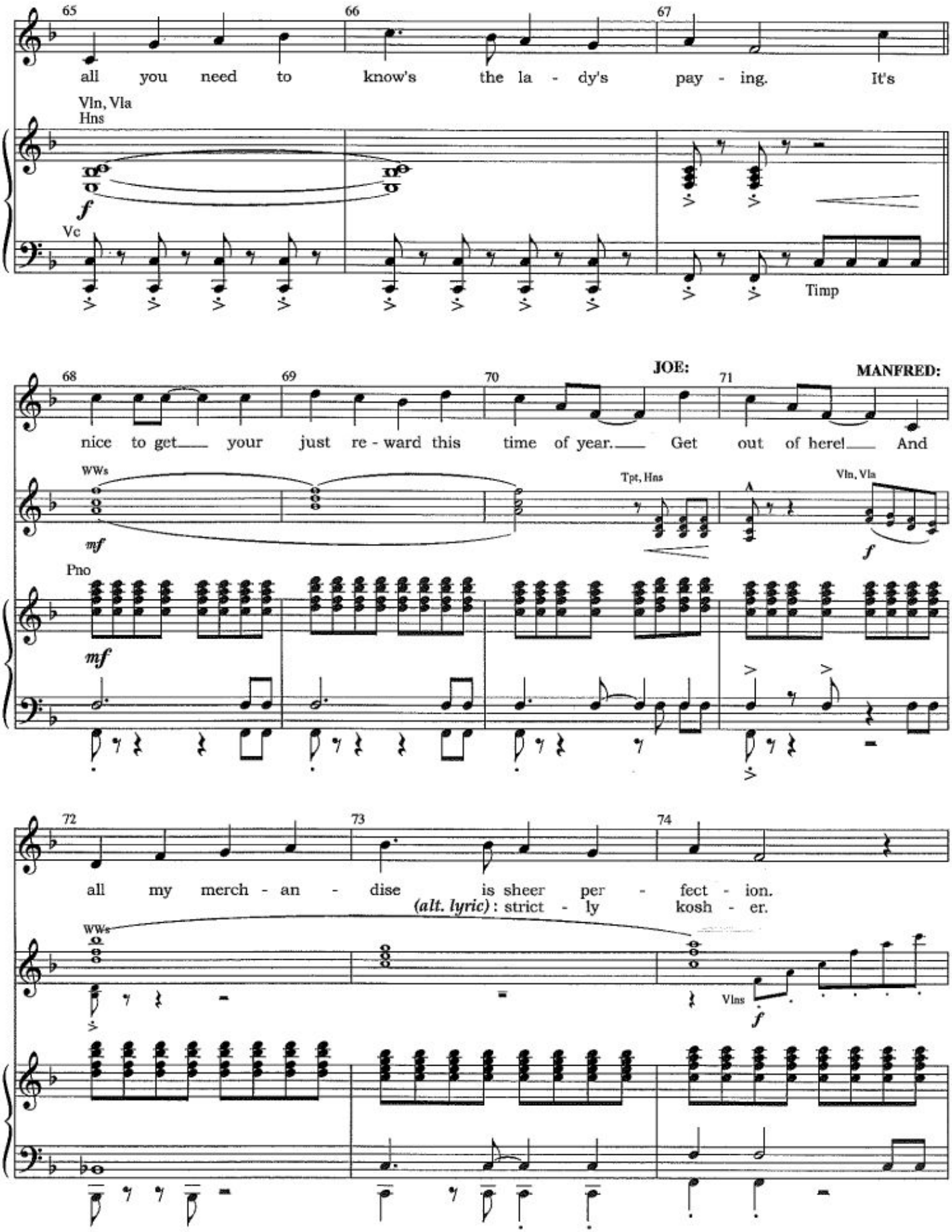


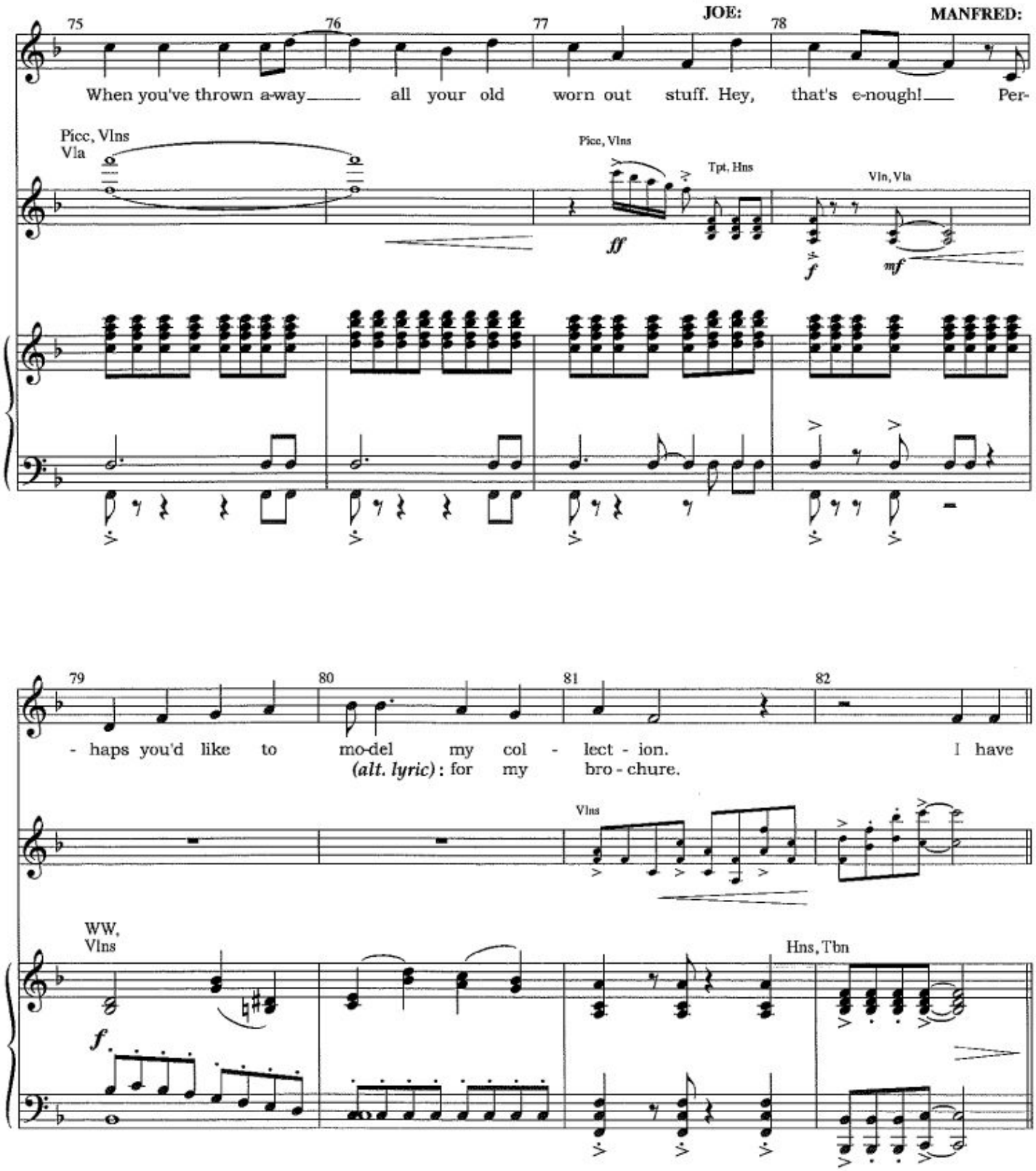
APPLAUSE SEGUE
to #8A: *"After 'The Greatest Star of All' Underscore"*


31 Vlns
32
33
34
+ Vla
mf
f
Fl, Cl (8vb),
Hn (8vb)
mf
+Timp
MANFRED:
35
36
37
JOE:
38
Hap - py birth - day, wel - come to your shop - a-thon. What's go - ing on?
Syn Vln (pizz)
Vla, Vc (pizz)
f
Elec Pno
mf
Timp
MANFRED:
39
40
41
Help your-self, it's all been tak - en care of.
Vlns
+ Vla
f

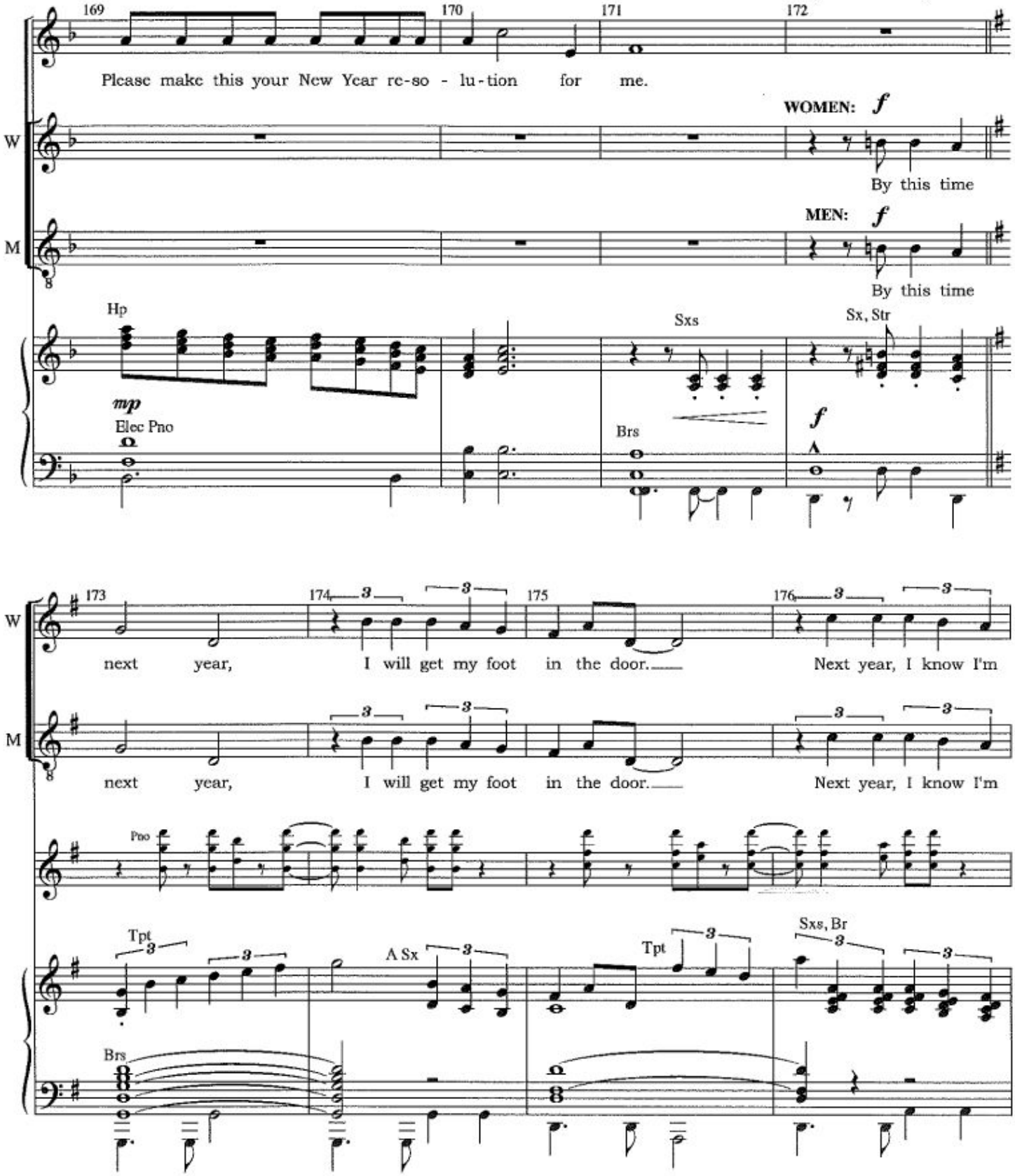

JOE:
42
43
44
45
A - ny-one who's a - ny-one is dressed by me. Well, gol - ly gee.
Vln, Vc
mf
mf
MANFRED:
46
47
48
49
Pick out a - ny - thing you'd like a pair of. You just
Hns, Tbn
f
f Timp
+Bs
50
51
52
53
point, I'll do the rest. I've brought noth - ing but the best. You're a
Syn Vln (pizz)
f
mf Timp
Bs Cl, Vc, Bs

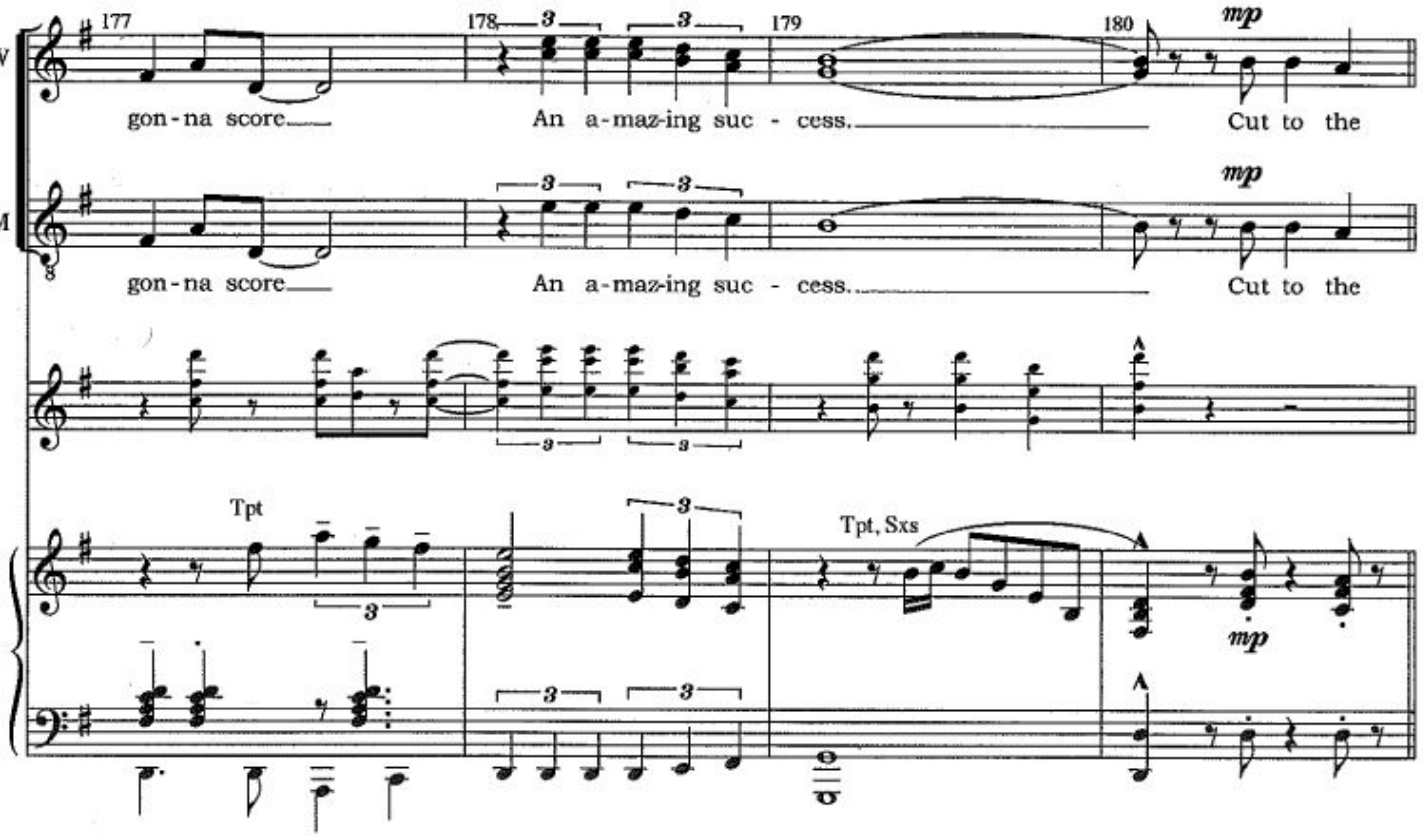

54
55
56
57
ve - - ry luck-y wri - ter. Come a - long now, get un - dressed. Un -
58
59
60
61
- less I'm much mis - ta - ken, that's a for - ty-two inch chest.
Hns
mf
Vln, Cl
+ Picc (8va)
f
Pno
f
JOE:
MANFRED:
62
63
64
I don't un - der - stand a word you're say - ing. Well,
Pno, Vlns
Str (pizz)
sf mp
mf
Cl
Bs Cl, Tbn

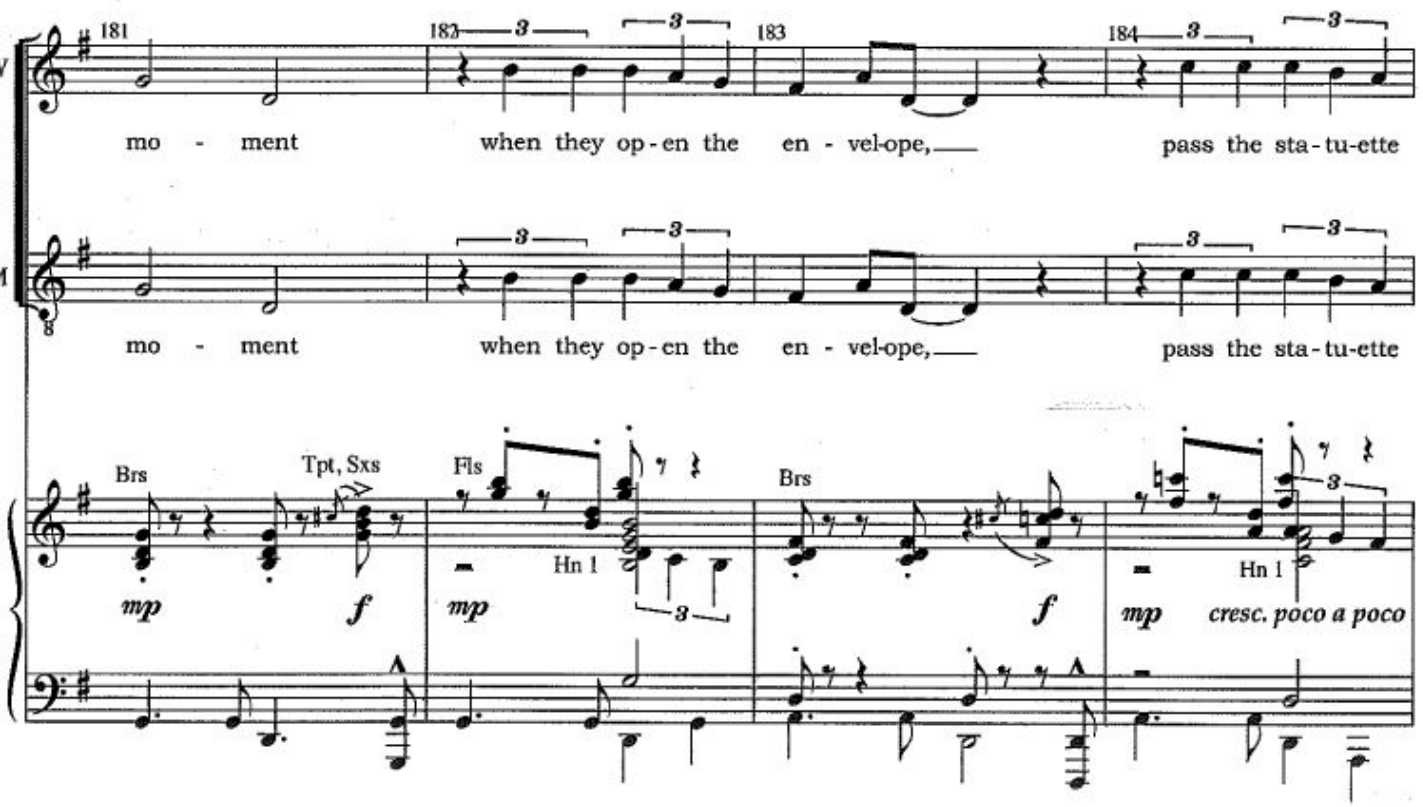

65
66
67
all you need to know's the la - dy's pay - ing. It's
Vln, Vla
Hns
f
Vc
Timp
68
69
70
JOE:
71
MANFRED:
nice to get your just re - ward this time of year. Get out of here! And
WWs
mf
Tpt, Hns
Vln, Vla
f
Pno
mf
72
73
74
all my merch - an - dise is sheer per - fect - ion.
(alt. lyric): strict - ly kosh - er.
WWs
Vlns
f

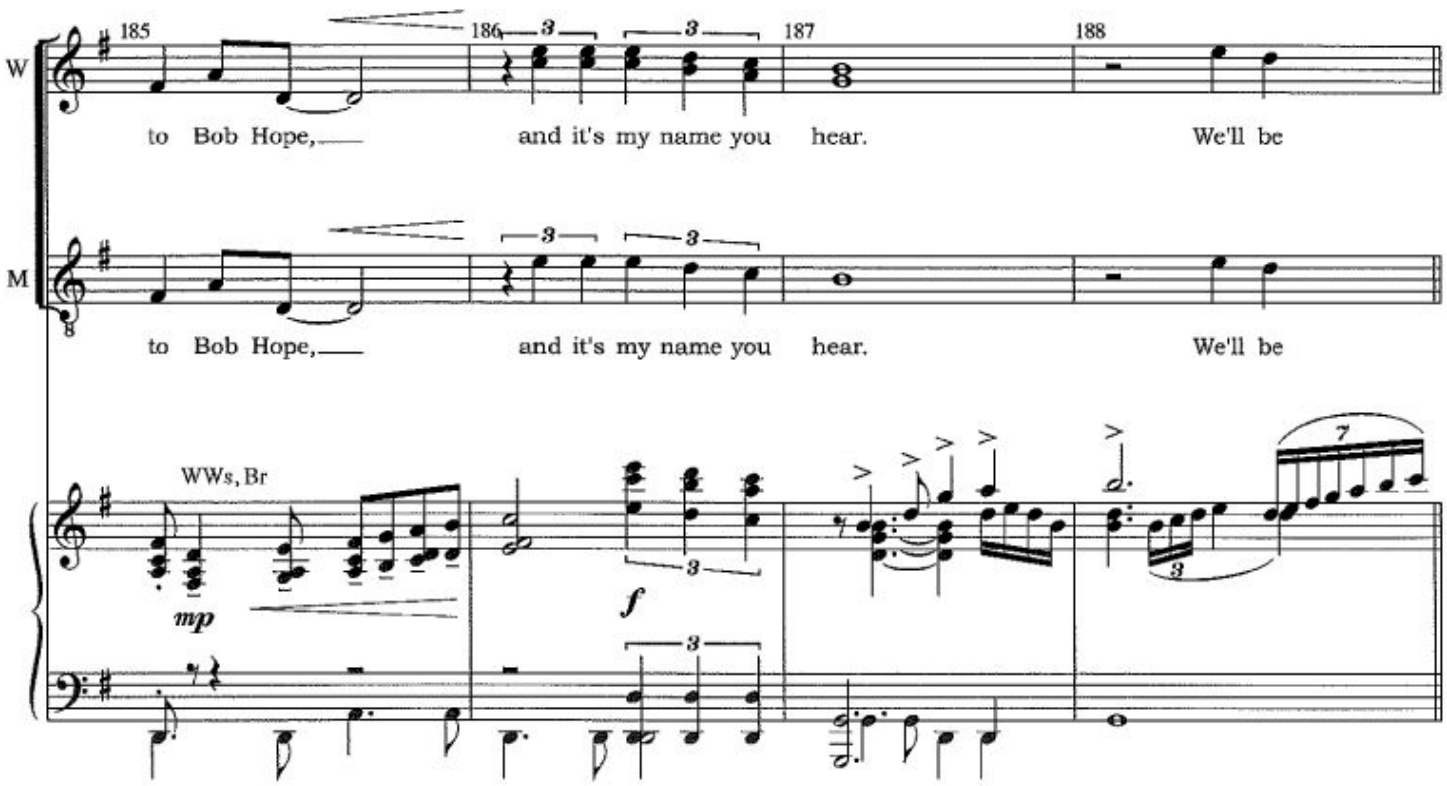

75
76
77
JOE:
78
MANFRED:
When you've thrown a-way all your old worn out stuff. Hey, that's e-nough! Per-
Picc, Vlns
Vla
Picc, Vlns
Tpt, Hns
Vln, Vla
ff
f
mf
79
80
81
82
- haps you'd like to mo-del my col - lect - ion. I have
(alt. lyric): for my bro - chure.
Vlns
WW,
Vlns
Hns, Tbn
f

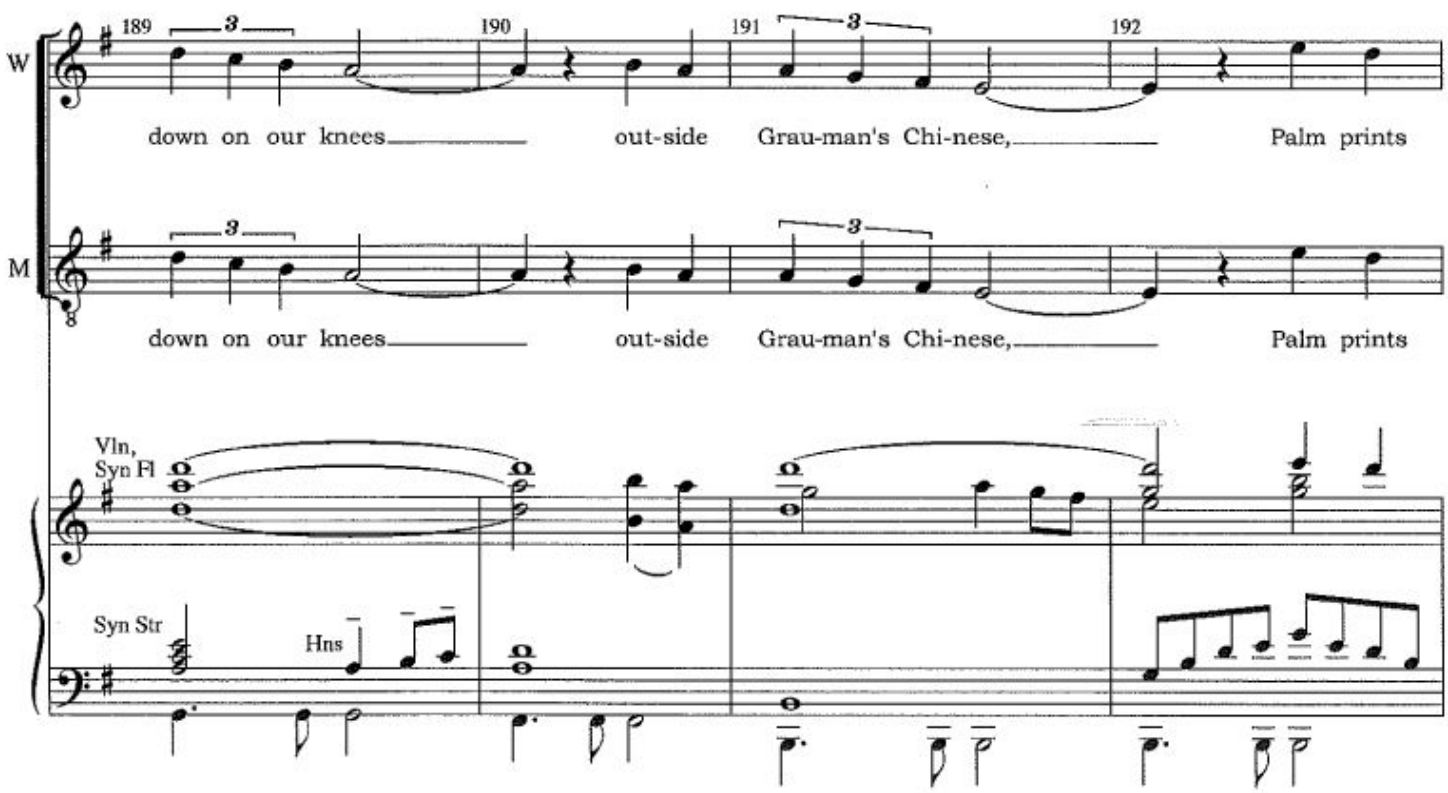
(At the house, NORMA goes back upstairs with her glass of champagne. MAX watches her leave, very concerned.)

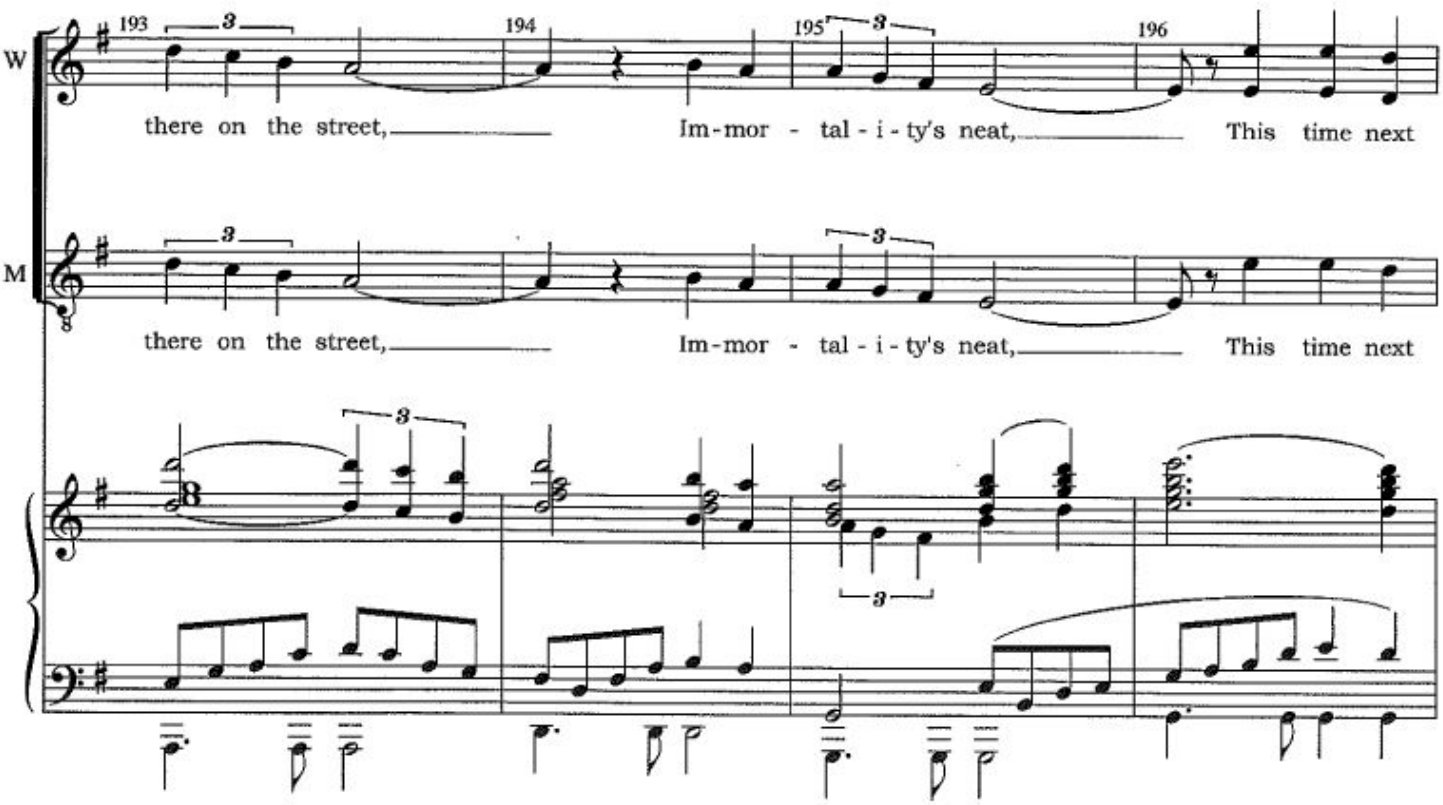



177
178
179
180
W
M
gon-na score
An a-maz-ing suc - cess.
Cut to the
mp
Tpt
Tpt, Sxs

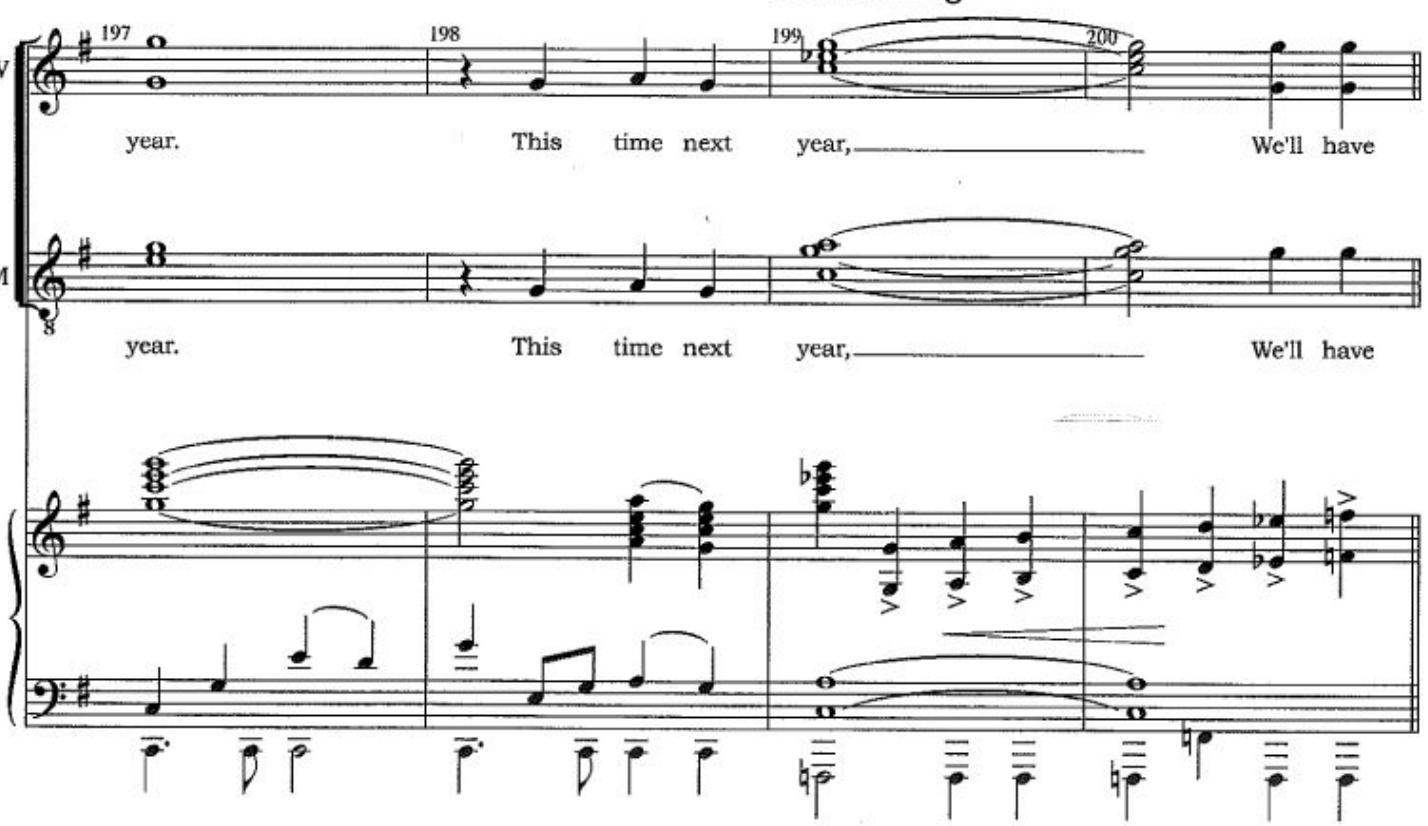

181
182
183
184
W
M
mo - ment
when they op-en the en - vel-ope,
pass the sta-tu-ette
Brs
Tpt, Sxs
Fls
Hn 1
mp
f
cresc. poco a poco


185
186
187
188
W
to Bob Hope, and it's my name you hear. We'll be
M
to Bob Hope, and it's my name you hear. We'll be
WWs, Br
mp
f


189
190
191
192
W
down on our knees out-side Grau-man's Chi-nese, Palm prints
M
down on our knees out-side Grau-man's Chi-nese, Palm prints
Vln,
Syn Fl
Syn Str
Hns


193
194
195
196
W
there on the street, Im-mor - tal - i - ty's neat, This time next
M
there on the street, Im-mor - tal - i - ty's neat, This time next

Broadening


197
198
199
200
W
year. This time next year, We'll have
M
year. This time next year, We'll have

Was That Really Norma Desmond?

(CECIL B. DeMILLE)

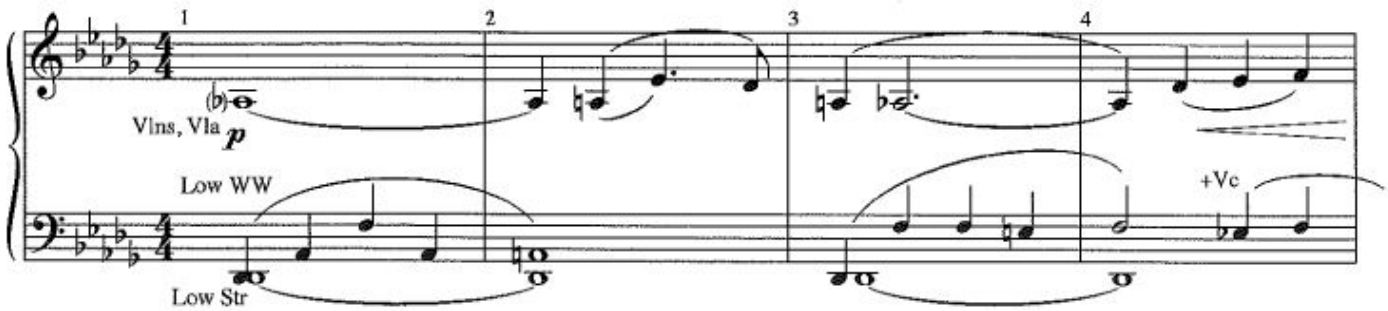
ALMOST SEGUE
from #25: *"Paramount Conversations"*

(cue)
JOE: Oh, my God. *(HE exits.)* *(MUSIC starts)*

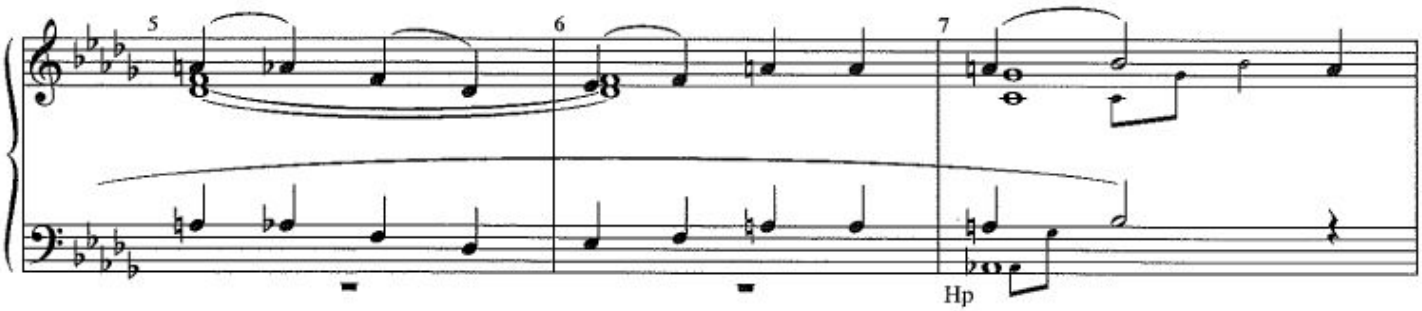
(DeMILLE and NORMA have reached the doorway of the studio.)

NORMA: Now you remember, don't you? I don't work before 10 or after 4:30 in the afternoon.

Moderato **DeMILLE:** It isn't entirely my decision, Norma, New York must be consulted.



NORMA: That's fine. You ask any exhibitor in the country. I'm not forgotten.

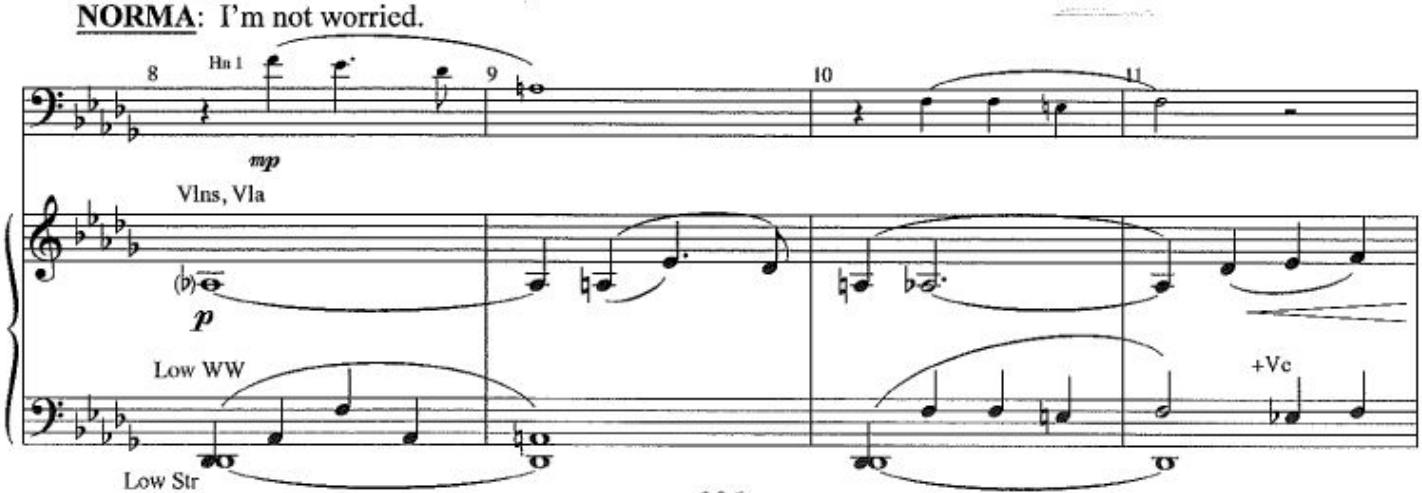


DeMILLE: Of course you're not.

(HE embraces HER.)

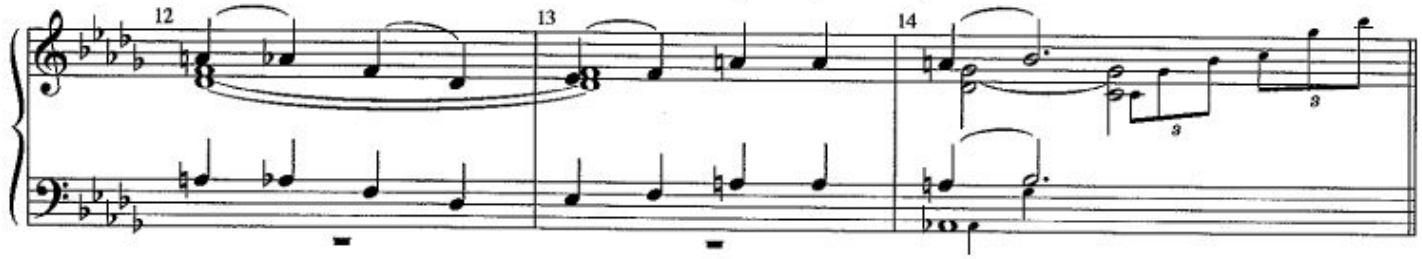
DeMILLE: *(con't)* Goodbye, young fellow. We'll see what we can do.

NORMA: I'm not worried.

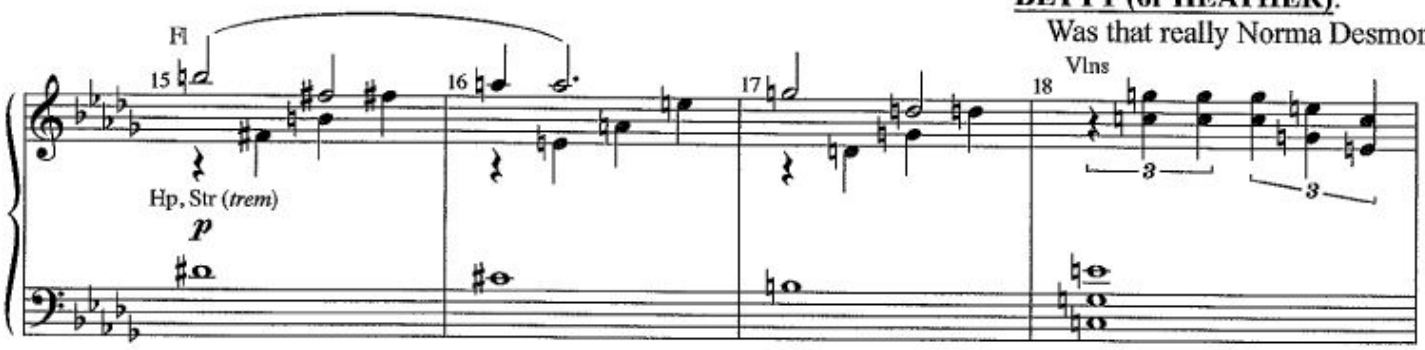


NORMA: It's so wonderful to be back.

(SHE exits with MAX. DeMILLE waves goodbye to her.)

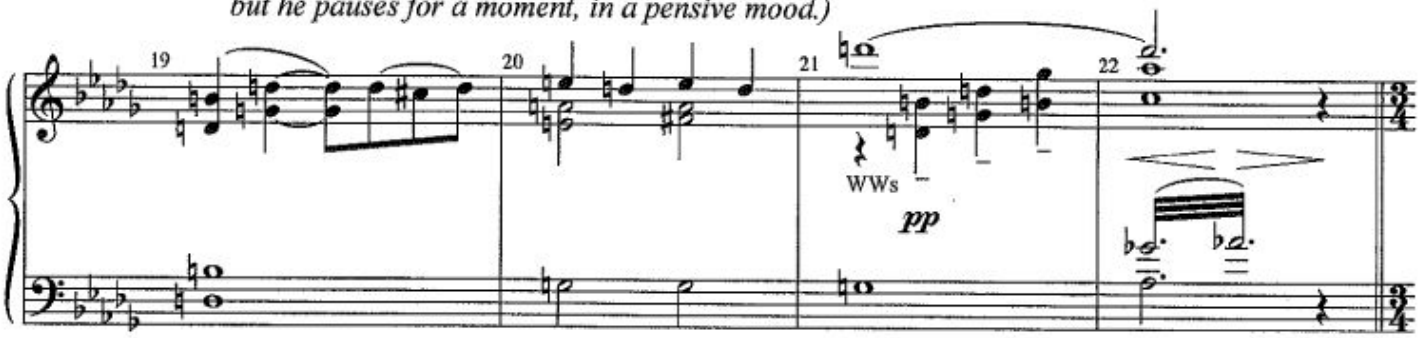


BETTY (or HEATHER):
Was that really Norma Desmond?



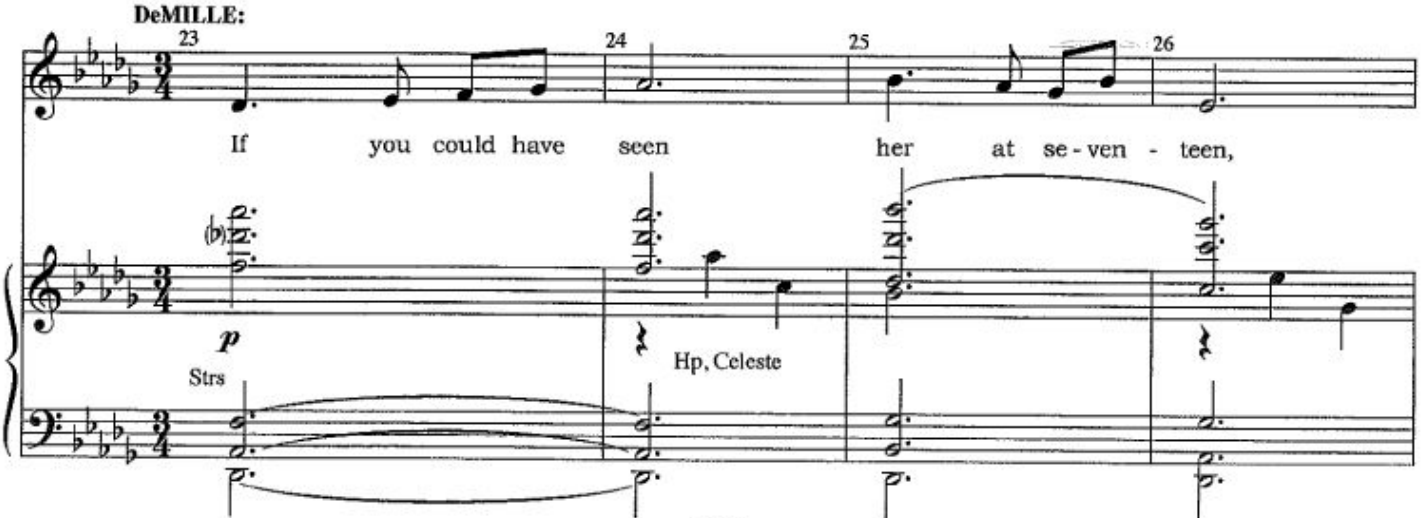
DeMILLE: It was.
HEATHER: She must be about a million years old.
DeMILLE: I hate to think where that puts me. I could be her father.
HEATHER: I'm sorry Mr. DeMille.

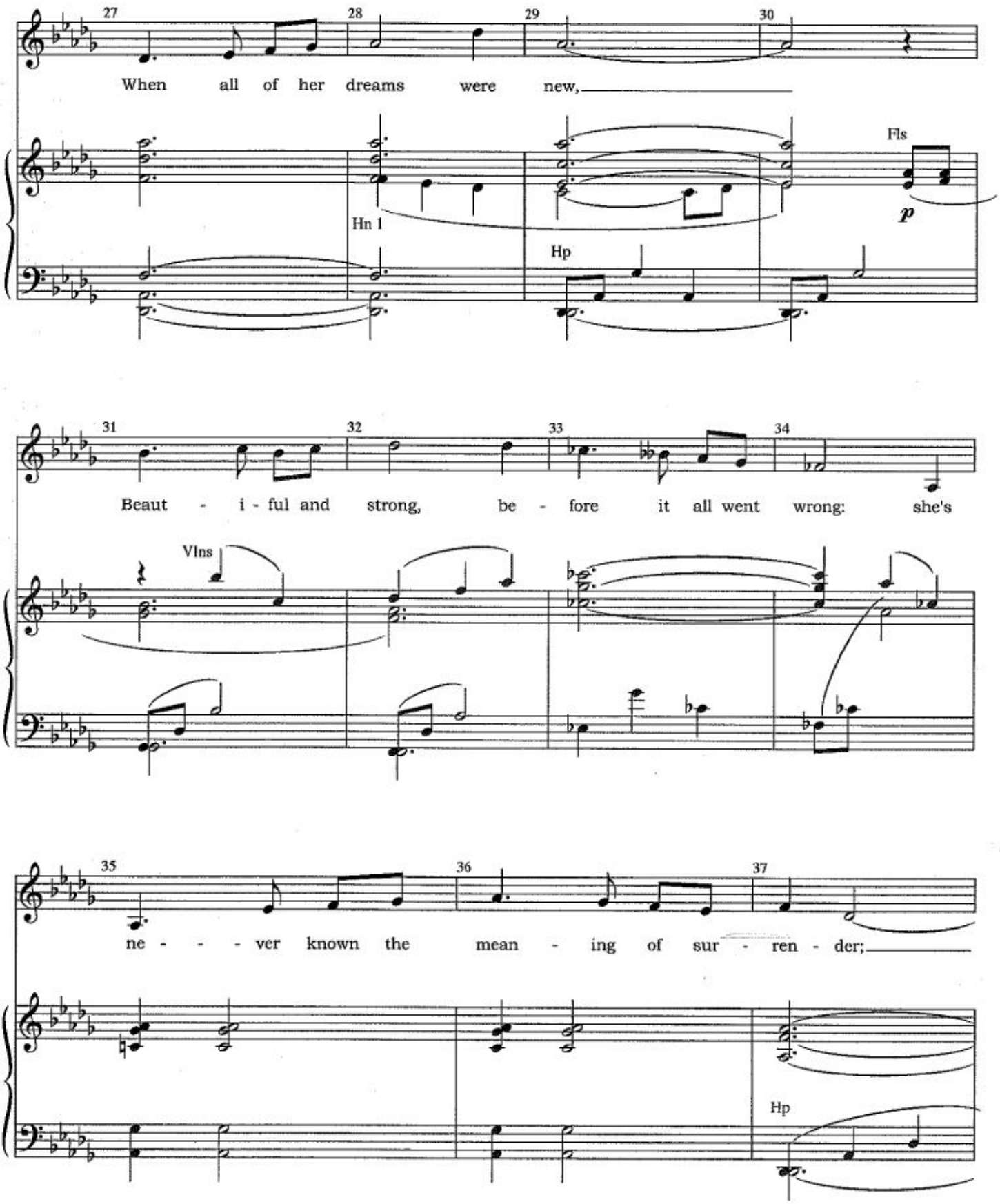
(The shot is ready: and everyone is waiting on DeMille's orders: but he pauses for a moment, in a pensive mood.)

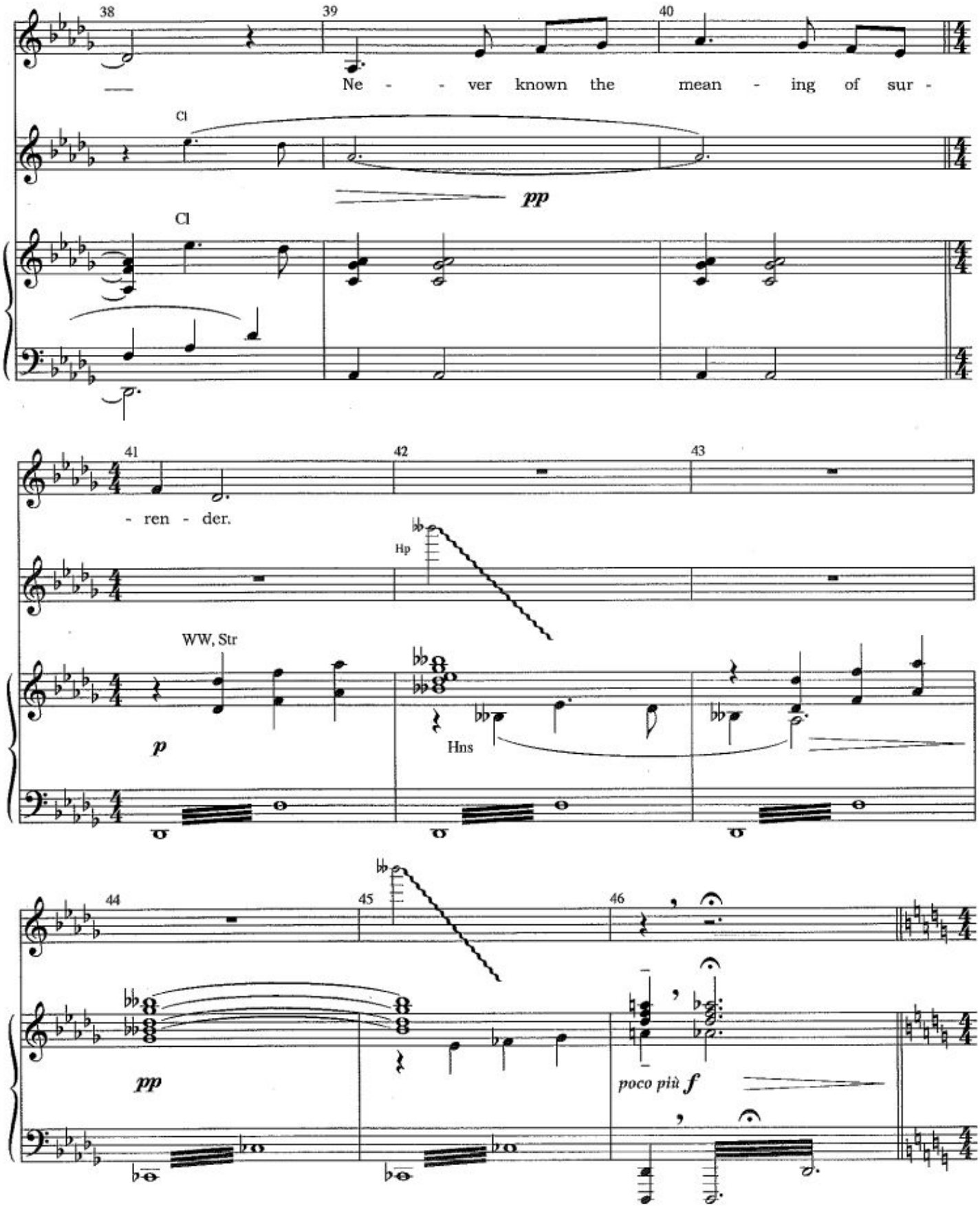


Andante

DeMILLE:




27
28
29
30
When all of her dreams were new,
Fls
p
Hn 1
Hp
31
32
33
34
Beaut - i - ful and strong, be - fore it all went wrong: she's
Vlns
35
36
37
ne - - - ver known the mean - ing of sur - ren - der;
Hp



DIRECT SEGUE
to #27: *"Girl Meets Boy Reprise"*

31

Too Much In Love To Care

(BETTY, JOE)

DIRECT SEGUE
from #30A: *"Water Cooler Underscore"*

Colla voce

BETTY:

When I was a kid, I played on this street, I

Hp, Celeste

mp

al - ways loved il - lu - sion. I thought make - be - lieve was

Strs

pp *mp*

Hp

mf *p*

Celeste

tru - er than life, but now it's all con - fu - sion.

Strs

pp *mp*

Con Moto

9 10 11 12

Please can you tell me what's hap-p'ning? I just don't know an-y - more.

WWs

pp

Rit.

13 14 15 16

If this is real, how should I feel? What should I look for?

Ob Hn I Al Fl

pp

A Tempo

JOE:

17 18 19

If you were smart, you would keep on walk-ing out of my life as

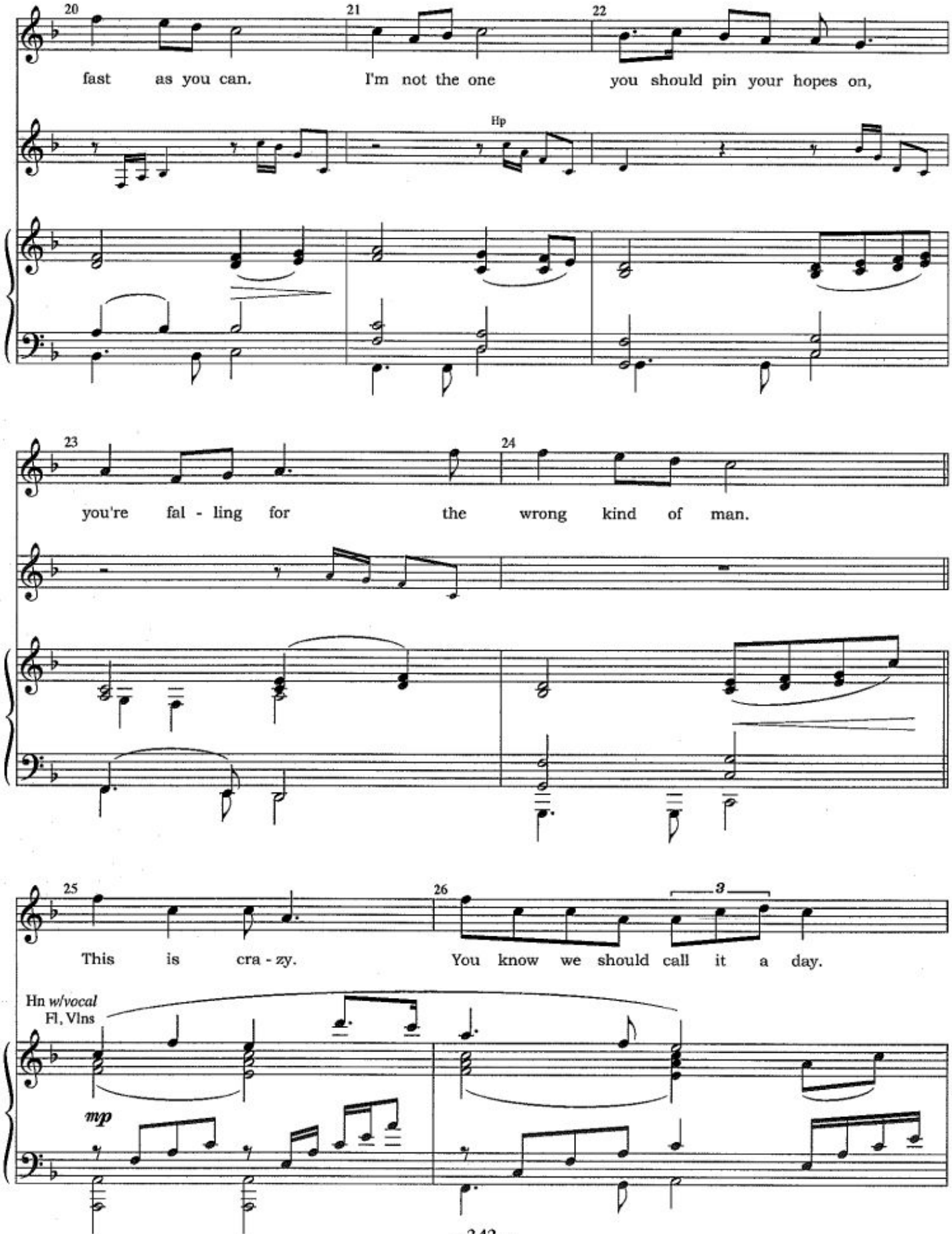
Hp, Vc

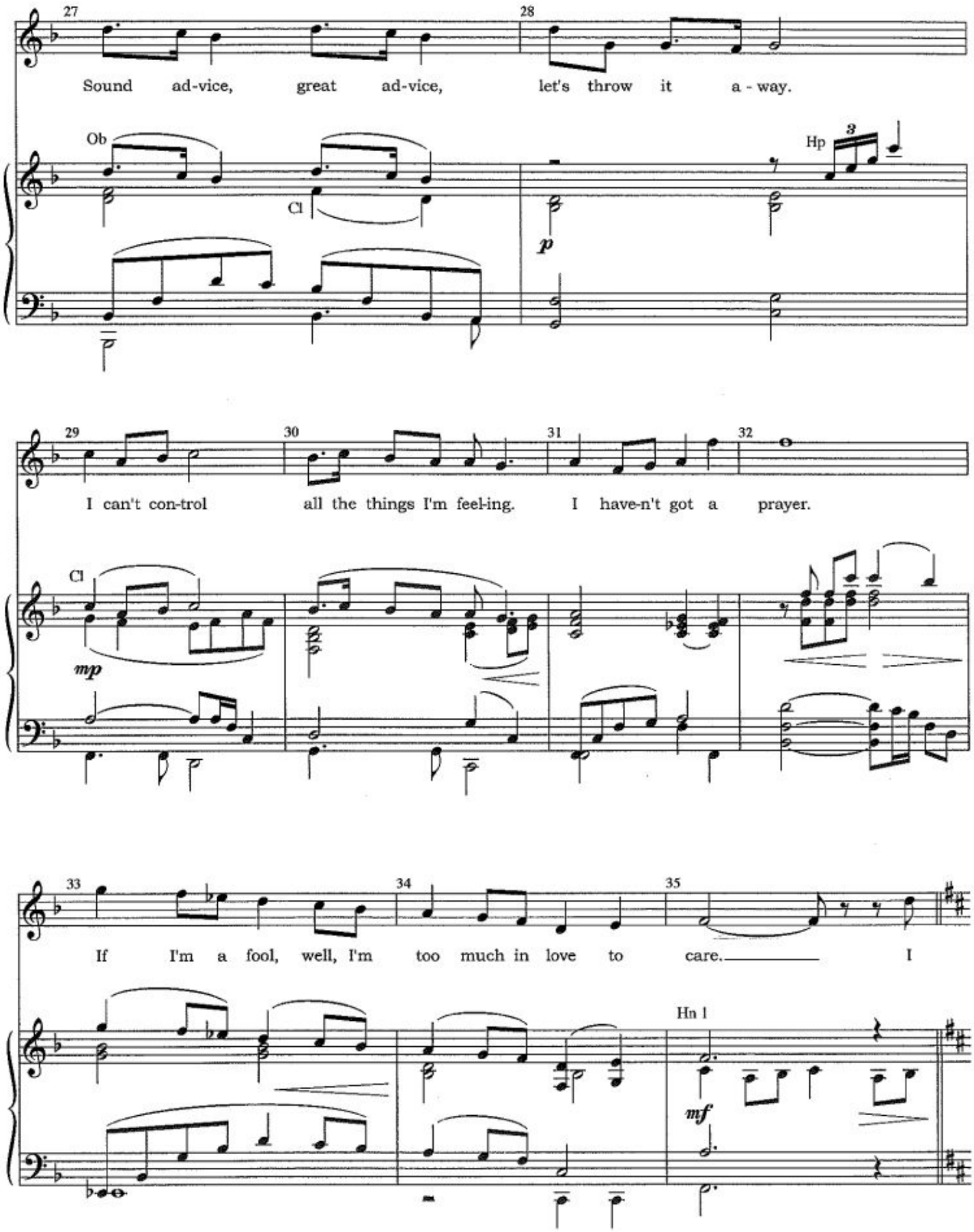
p

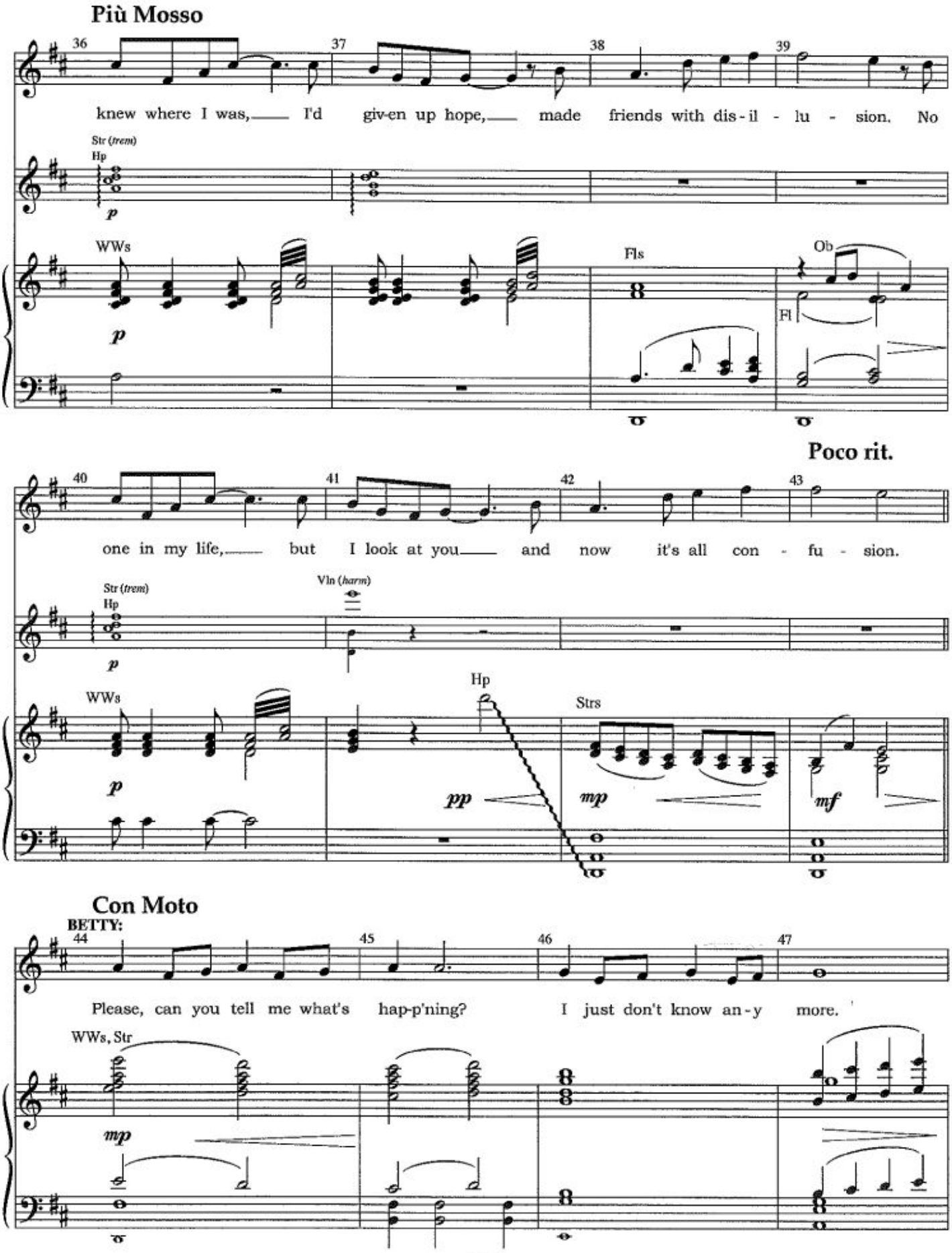
Strs

p

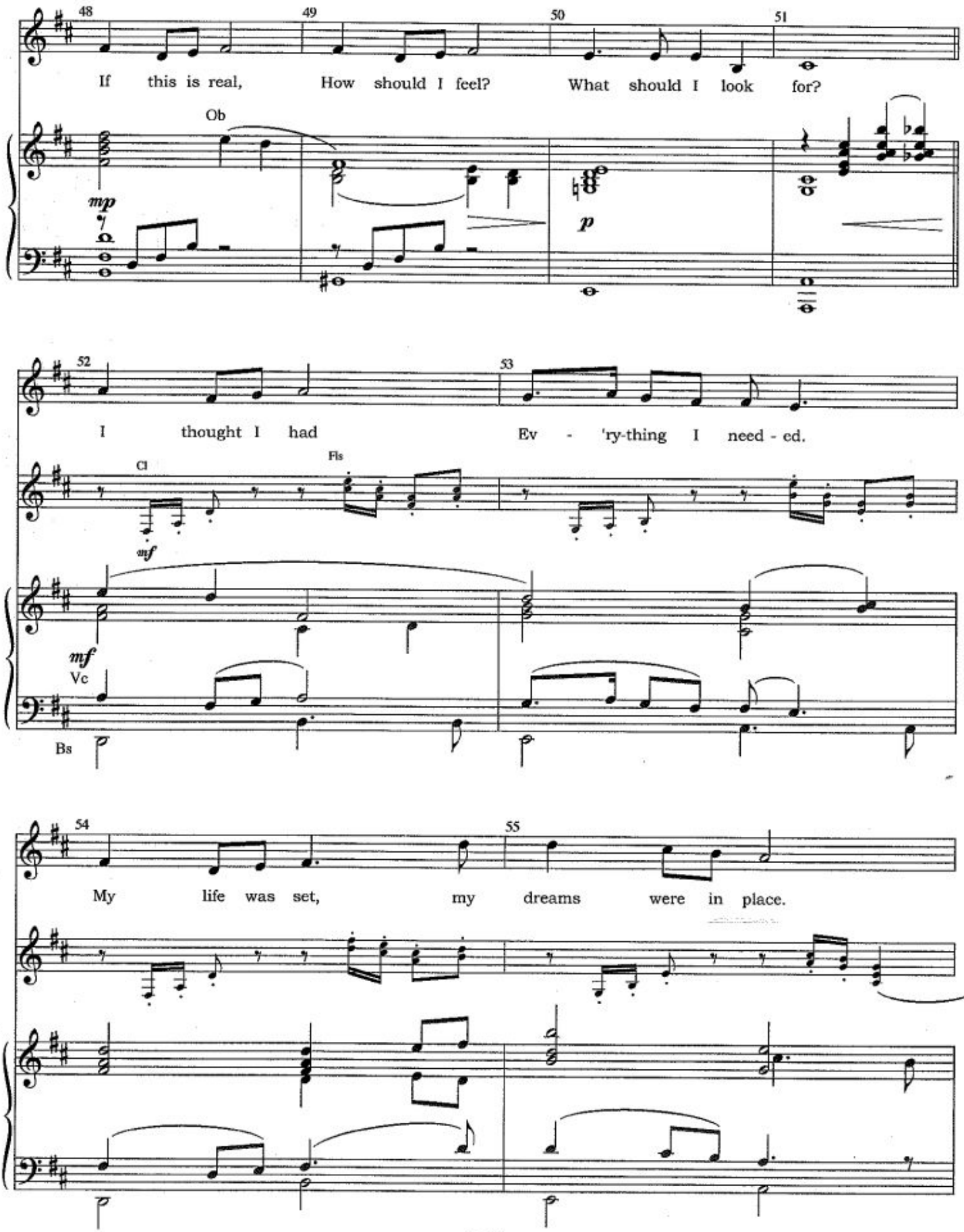
Bs

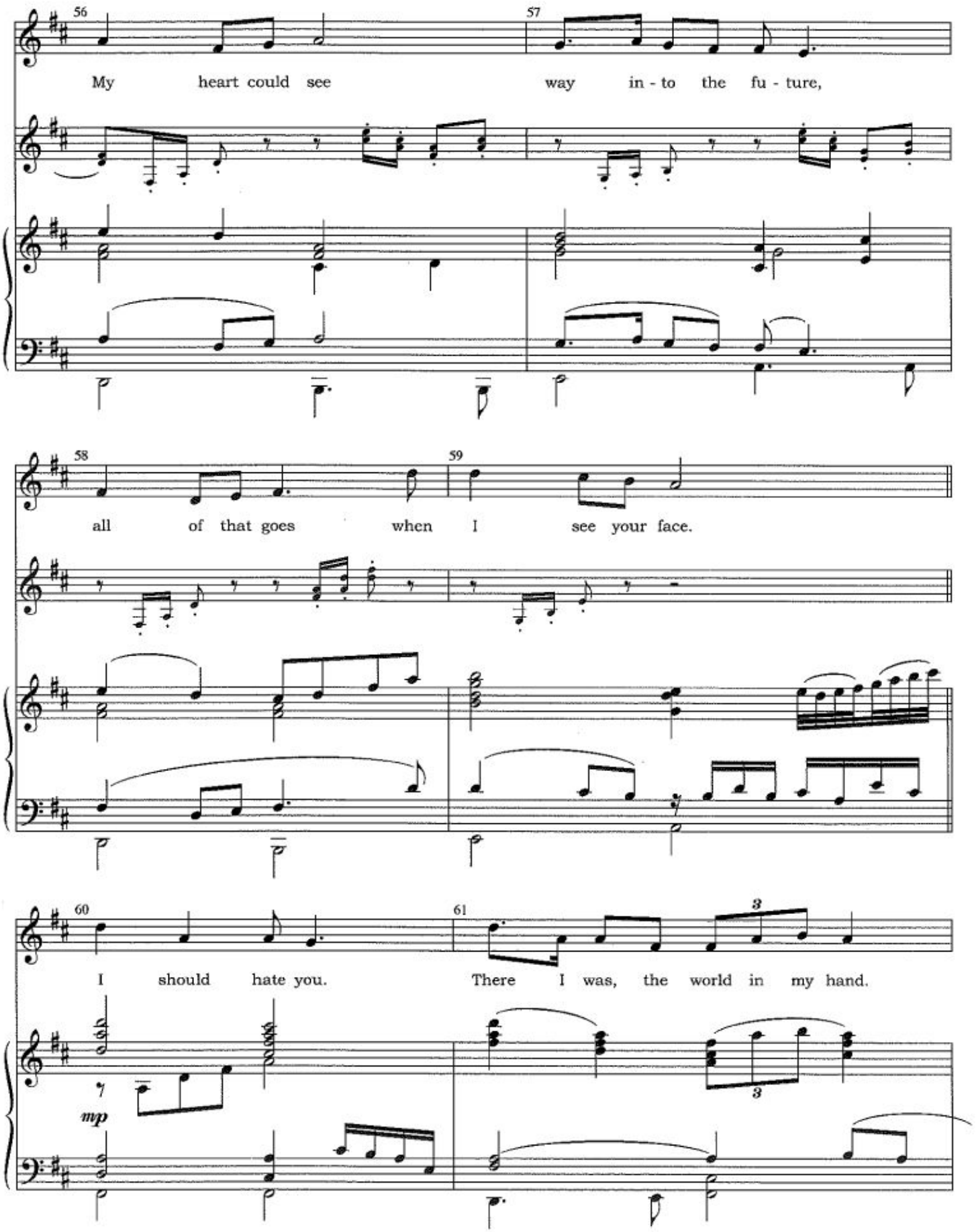

20
21
22
fast as you can.
I'm not the one
you should pin your hopes on,
Hp
23
24
you're fal - ling for
the wrong kind of man.
25
26
3
This is cra - zy.
You know we should call it a day.
Hn w/vocal
Fl, Vlns
mp

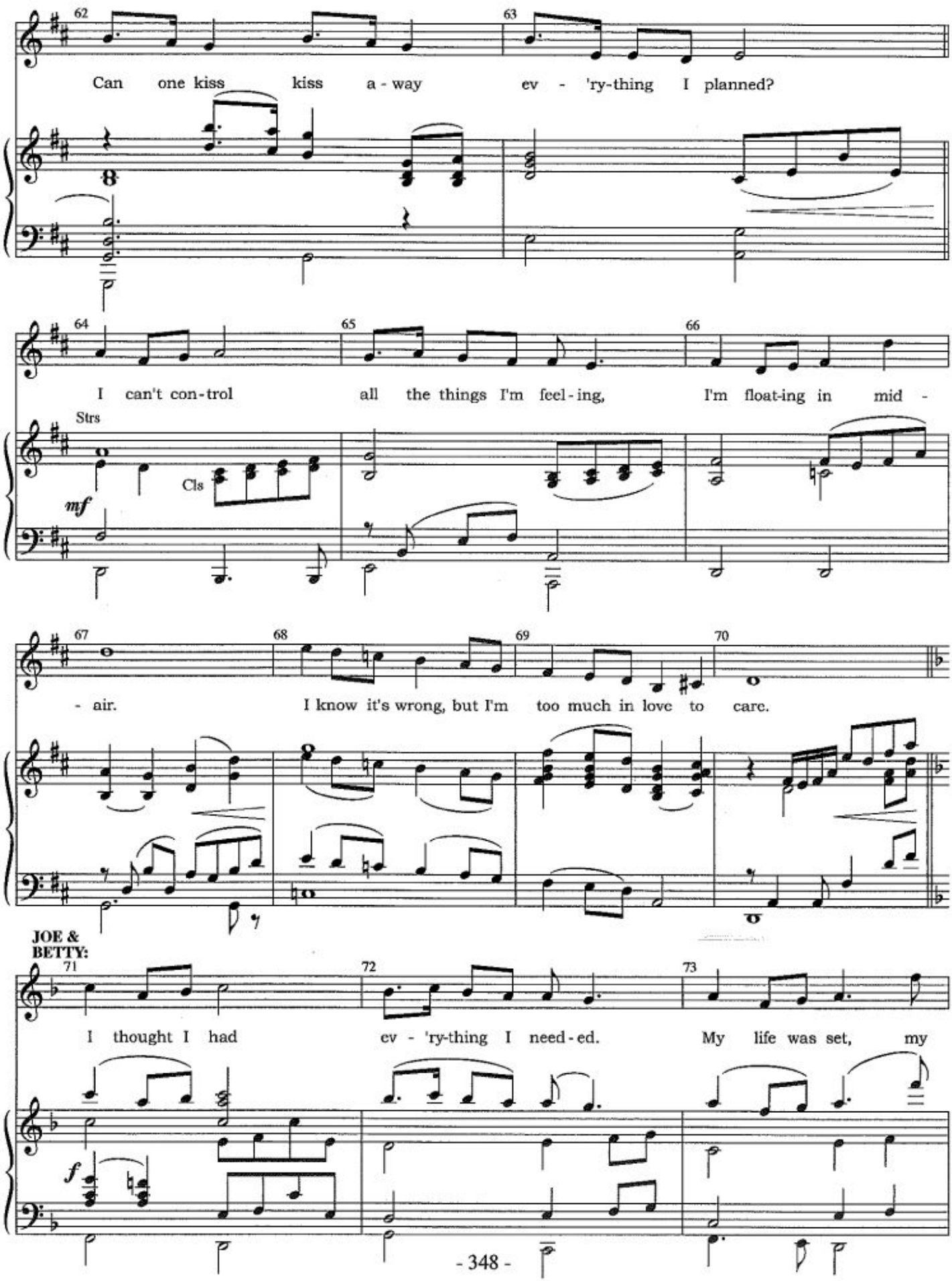

27
28
Sound ad-vice, great ad-vice, let's throw it a - way.
Ob
Cl
Hp
3
p
29
30
31
32
I can't con-trol all the things I'm feel-ing. I have-n't got a prayer.
Cl
mp
33
34
35
If I'm a fool, well, I'm too much in love to care. I
Hn 1
mf

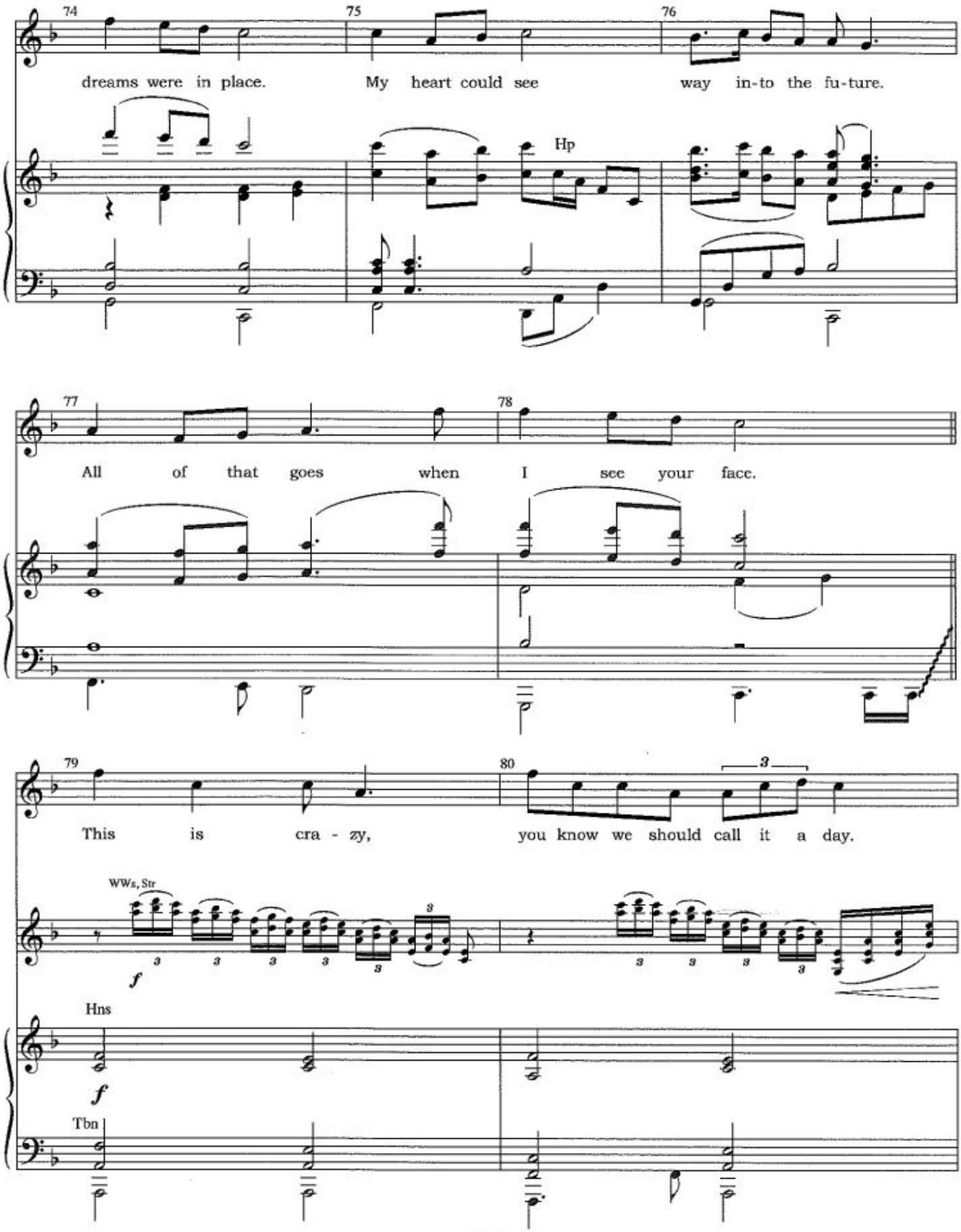

Più Mosso
36
37
38
39
knew where I was, I'd giv-en up hope, made friends with dis-il - lu - sion. No
Str (trem)
Hp
p
WWs
Fls
Ob
Fl
Poco rit.
40
41
42
43
one in my life, but I look at you and now it's all con - fu - sion.
Str (trem)
Hp
Vln (harm)
WWs
Hp
Strs
pp
mp
mf
Con Moto
BETTY:
44
45
46
47
Please, can you tell me what's hap-p'ning? I just don't know an-y more.
WWs, Str
mp

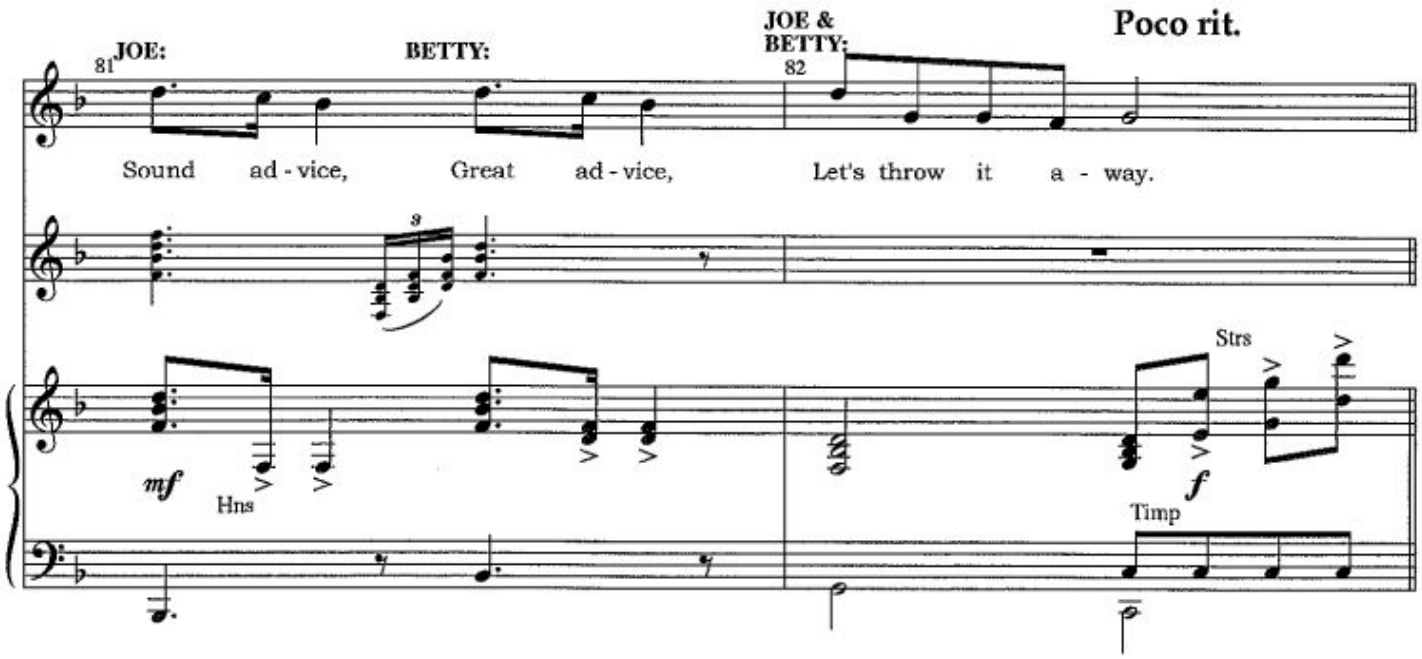
Poco rall.

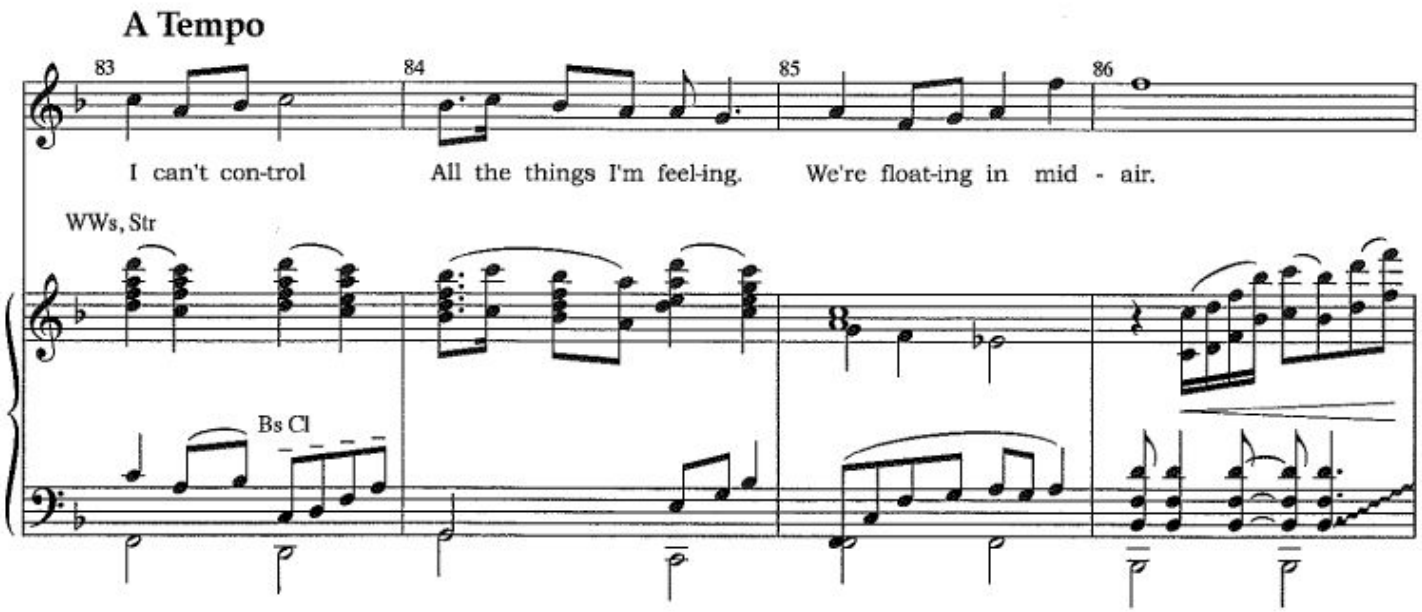

48
49
50
51
If this is real,
How should I feel?
What should I look for?
Ob
mp
p
52
53
I thought I had
Ev - 'ry-thing I need - ed.
Cl
Fls
mf
mf
Vc
Bs
54
55
My life was set,
my dreams were in place.

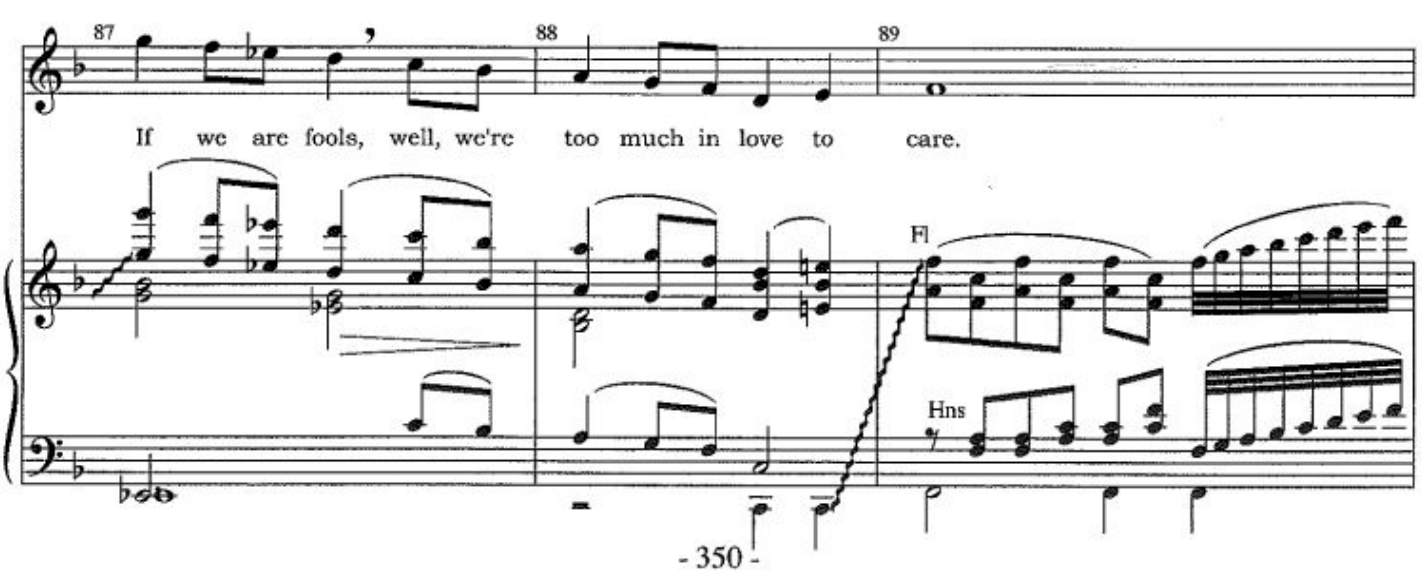

56
57
My heart could see way in - to the fu - ture,
58
59
all of that goes when I see your face.
60
61
I should hate you. There I was, the world in my hand.
mp

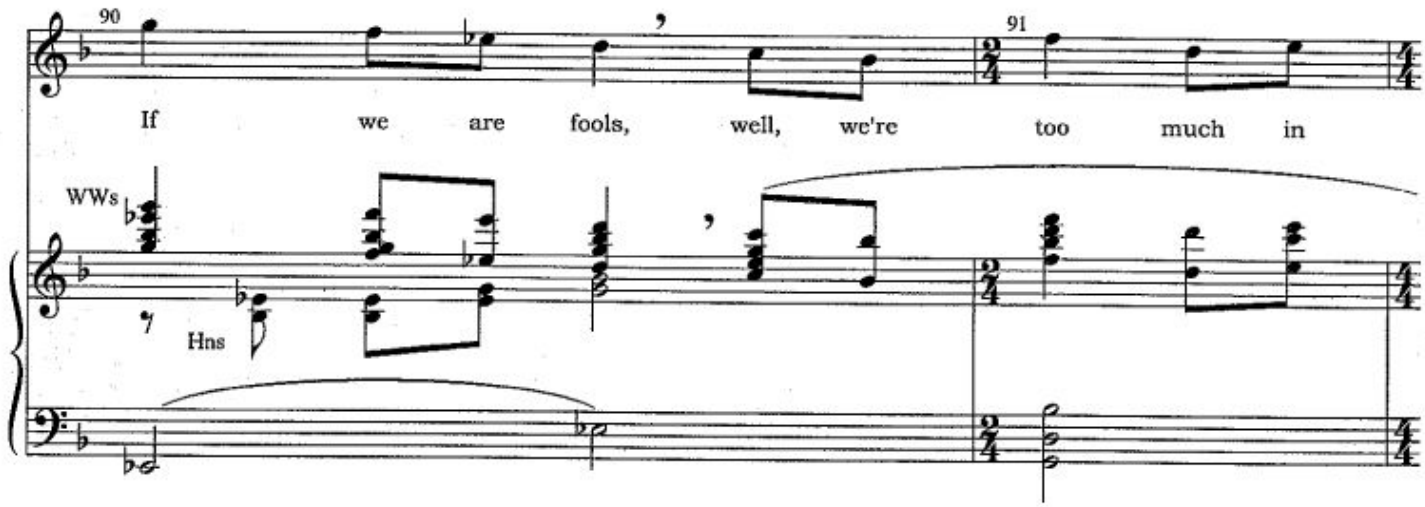

62
63
Can one kiss kiss a - way ev - 'ry-thing I planned?
64
65
66
I can't con-trol all the things I'm feel-ing, I'm float-ing in mid -
Strs
Cls
mf
67
68
69
70
- air. I know it's wrong, but I'm too much in love to care.
JOE & BETTY:
71
72
73
I thought I had ev - 'ry-thing I need-ed. My life was set, my
f

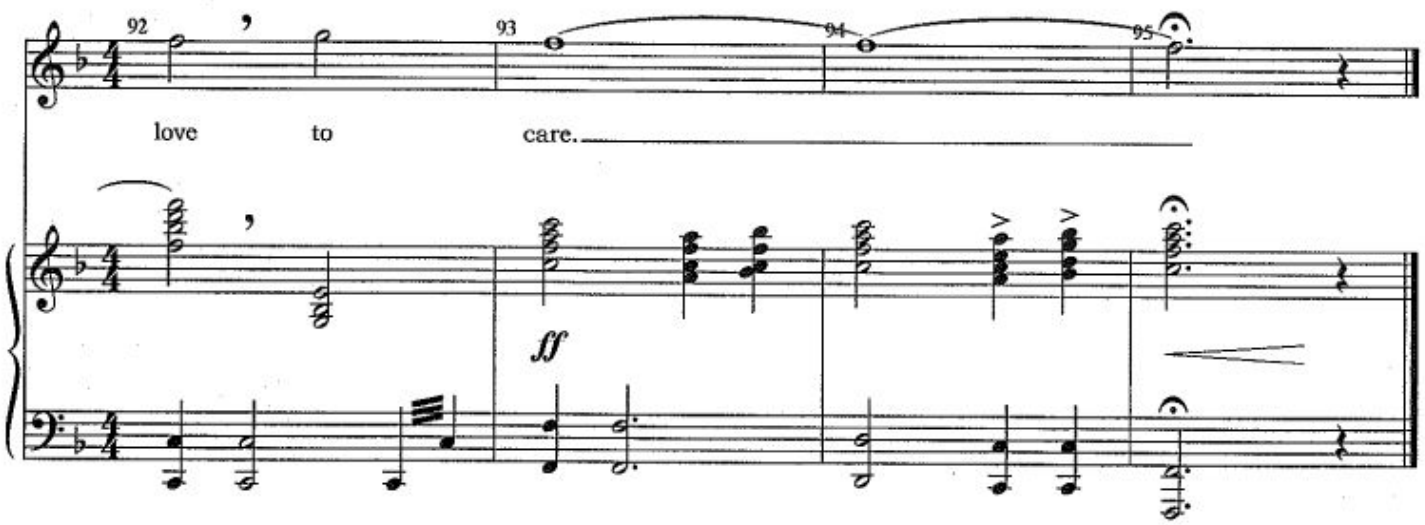

74
75
76
dreams were in place.
My heart could see
way in-to the fu-ture.
Hp
77
78
All of that goes when I see your face.
79
80
This is cra - zy,
you know we should call it a day.
WWs, Str
f
Hns
f
Tbn


JOE:
BETTY:
JOE & BETTY:
Poco rit.
81
82
Sound ad - vice, Great ad - vice, Let's throw it a - way.
mf
Hns
Strs
f
Timp


A Tempo
83
84
85
86
I can't con-trol All the things I'm feel-ing. We're float-ing in mid - air.
WWs, Str
Bs Cl


87
88
89
If we are fools, well, we're too much in love to care.
Fl
Hns





APPLAUSE SEGUE
to #31A: *"After 'Too Much In Love'"*