

Once Upon A Time

(NORMA)



(cue)

NORMA: ...It's the pictures that got small.

Allegro

NORMA:

1 2 3 4

Once u - pon a time, not long a - go, the head of an - y stu - di -

Vlns, Vla
mp

Tpt (st mt) *mf* Cl *mf* Hns *mf* Pno, Bs Cl Low Str *+*

Pno, Timp, Low Str, Bs Cl

5 6 7 8

- o knew how and when to play his ac - es.

Hns, Str *mf* Vla *mf* Vc

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 Gilberts, the Val - en - tinos. They

Vlns (harm) *8va*

Vln (solo) *loco*

mp *p* *mp*

Low Str

Timp

21 tramp- led on what was di - vine. 22 They threw a - way the gold of 23

Fl WWs

mf mp *p mp* *p*

Low Str, Hn, Timp

Slower

24 si - lence, 25 when all they need - ed was this face 26 of mine.

Al Fl

p Vlas (*trem*)

Cl

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

With One Look

(NORMA)



DIRECT SEGUE

from #6: "Once Upon A Time"

Not Hurried

sul tasto

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

NORMA:

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

18 19 20

soul. I can play an - y role. No

Poco accel.

+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

Measures 21-23 of the vocal line. Measure 21: quarter notes G4, A4, B4. Measure 22: quarter notes C5, B4, A4, G4. Measure 23: quarter notes F4, E4, D4. Lyrics: words can tell the stor-ies my eyes tell. Watch me when I frown, you can't

Measures 21-23 of the piano accompaniment. Measure 21: whole note chord G4-A4-B4. Measure 22: whole note chord C5-B4-A4-G4. Measure 23: whole note chord F4-E4-D4. Dynamics: mp. Instrumentation: Fl.

Strs +Ob

mp mf

Measures 21-23 of the piano accompaniment. Measure 21: Strs play a melodic line, piano plays chords. Measure 22: Strs play a melodic line, piano plays chords. Measure 23: Strs play a melodic line, piano plays chords. Dynamics: mp, mf. Instrumentation: Strs, +Ob.

24 25

write that down. You know I'm right, it's

Measures 24-25 of the vocal line. Measure 24: quarter notes G4, A4, B4, C5. Measure 25: quarter notes B4, A4, G4, F4. Lyrics: write that down. You know I'm right, it's

Measures 24-25 of the piano accompaniment. Measure 24: piano plays chords. Measure 25: piano plays chords. Dynamics: mp.

26 27 28

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

Measures 26-28 of the vocal line. Measure 26: quarter notes G4, A4, B4, C5. Measure 27: quarter notes B4, A4, G4, F4. Measure 28: quarter notes E4, D4, C4. Lyrics: there in black and white. When I look your way, you'll hear what I say. Yes,

Measures 26-28 of the piano accompaniment. Measure 26: piano plays chords. Measure 27: piano plays chords. Measure 28: piano plays chords. Dynamics: mf.

29 30 31

with one look I put words to shame. Just one look sets the

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

Broad

Musical score for measures 41-44. The vocal line (top staff) has lyrics: "To my peo-ple in the dark. Still out there in the dark." The piano accompaniment (middle and bottom staves) includes Pno, Vc, Vlns, Hp, and +Timp. Dynamics include *mf*, *mp*, and *f*. The tempo is marked **Broad**. Measure numbers 41, 42, 43, and 44 are indicated above the vocal staff.

Musical score for measures 45-46. The top staff is for Syn Cl (Synthesizer Clarinet) with dynamics *f*. The middle staff is for Vlns, Fl, Vla, Ob, Hn 8vb (Violins, Flute, Viola, Oboe, Horn 8vb) with dynamics *ff*. The bottom staff is for Vc (Violoncello) and Tbn (Trombone). The tempo is **Broad**. Measure numbers 45 and 46 are indicated above the Syn Cl staff.

Musical score for measures 47-48. The top staff is for Syn Cl (Synthesizer Clarinet) with dynamics *f*. The middle staff is for Vlns, Fl, Vla, Ob, Hn 8vb (Violins, Flute, Viola, Oboe, Horn 8vb) with dynamics *ff*. The bottom staff is for Vc (Violoncello) and Tbn (Trombone). The tempo is **Broad**. Measure numbers 47 and 48 are indicated above the Syn Cl staff.

A Tempo

49 50

Si - - - lent mu - sic starts to play. With one

Vc
p mp

Vlna, Fl

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

f

Fl, Str, Hn

Tpt, Str, Hn

Bs Cl, Vc

Tbn

56 57 58

gior - y days. They'll say Nor-mas' back at last.

WWs

Vins

Brs

Bs Cl

Tbn

fp *f*

fp *f*

5

6

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

Hns

Bs Cl

Tbn

3

61 back where I was born to be. 62

WW (in 8ves) 7

Strs 7

8^{vb}

Molto rit.

A Tempo

63 64 65

With one look I'll be me.

Brs 3

Low Str, Tbn, Bs Cl

8^{vb}

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

Salome

(NORMA, JOE)

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

♩ = 176-192

1 2 3 4

Vln (*harm*)

Oob Pad (K3)

pp

Hp

Fl

mp

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

5 6 7 8

NORMA: Salome, the story of a woman.

9 10 11 12

+Vias

Vc (*pizz*)

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

(Rall. if required)

Musical score for measures 13-16. The vocal line (Norma) consists of sustained chords. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure numbers 13, 14, 15, and 16 are indicated above the vocal staff.

Agitato con fuoco

NORMA:

Musical score for measures 17-19. The vocal line (Norma) includes the lyrics: "Sa-lo-me, what a wo-man, what a part! In-no-cent bo-dy and a sin-ful heart, in-flam-ing Her-od's". The piano accompaniment has a driving rhythm. The orchestral score includes parts for Harp (Hp), Strings (Strs), Clarinet (Cl), Horns (Hns), and Violoncello (Vc). Measure numbers 17, 18, and 19 are indicated above the vocal staff.

Musical score for measures 20-21. The vocal line (Norma) includes the lyrics: "lust. But sec - ret - ly lov - ing a ho - ly". The piano accompaniment has a driving rhythm. The orchestral score includes parts for Strings (Strs), Horns (Hns), and Timpani (+Timp). Measure numbers 20 and 21 are indicated above the vocal staff.

22 JOE:

man. No one could play her like I can. Well, I had

3

23

Str (harm)

f p

(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

24 25 26

noth- ing ur- gent com- ing up. I thought I might as well skim it. It's

Hp, Syn Str Vlns (harm)

mp

A Sx

3

p

Vc (pizz)

27 28 3

fun to see how bad bad writ - ing can be. This

Vlns, Vla Fl, Cl

mp Syn pizz

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

NORMA:

Musical score for measures 29-30. The vocal line (NORMA) is in treble clef with a key signature of one flat. Measure 29 contains a triplet of eighth notes: G4, A4, B4. Measure 30 contains a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are: "prom - ised to go to the lim - it. There's so". The piano accompaniment includes a violin part (Vc) with a pizzicato (pizz) instruction and a harp part (Hp) with a mezzo-forte (mf) instruction. The harp part has a dynamic change to mezzo-piano (mp) in measure 30. The flute and clarinet parts (Fl, Cls) are also present.

Musical score for measures 31-32. The vocal line (NORMA) is in treble clef with a key signature of one flat. Measure 31 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 32 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics are: "ma - ny great scenes I can't wait, a boil - ing caul - dron of love and". The piano accompaniment includes a harp part (Hp) with a mezzo-piano (mp) instruction and a section for Synthesizer Strings and Harps (Syn Strs Hns) with a mezzo-forte (mf) instruction. The harp part has a dynamic change to mezzo-piano (mp) in measure 32. The harp part has a glissando (Hp glisses) instruction in measure 32. The Syn Strs Hns part has a dynamic change to mezzo-forte (mf) in measure 32.

33 hate. She toys 34 with Her-od. 35 'Til he's put-ty in her hands. He

Hrp, Celeste

Brs

sf

Hns, Tbn (muted)

+Vla

Vlns

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

36 reels 37 tor - mented through the des - ert 38 sands. JOE: It

Vlns, Vln

f

Tutti

8 9 10 11

face, on ev - 'ry bill-board. In just a

Vins, 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

Men would of - fer for - tunes for a bloom from her

Cl, Bs Cl

mp

Vins

Vins, 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 *mp* Cl

+Bs Cl Hns

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.

Hp

+Bs Cl

p

Timp

45 46 47 48

She's im - mor - tal. Caught in - - - side that flick - er - ing

Hn 2

Bs Cl

mf

Str (trem)

mp

49 50 51 52

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

Slower

Hn 2

Bs Cl

mf

f

+ Hp glisses

53 54 55 56

- dame's a liv - ing leg - end. I've seen so

Str, Ob

f *mp*

57 58 59 ten.

ma - ny i - dols fall. She is the great - est star of

WW, Str *mp* *ten.*

60 61 62 63

all.

Oos *pp* *più f*

Hn 1

Hp

Timp

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

31 Vlns 32 33 34 + Vln

mf *f*

Fl, Cl (8vb),
Hn (8vb)

mf

+Timp

MANFRED:

JOE:

35 36 37 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 + Vln

f

42 43 44 45 **JOE:**

A - ny-one — who's a - ny-one — is dressed by me. Well, gol - ly gee.

mf

Vln, Vc *mf*

MANFRED:

46 47 48 49

Pick out a - ny - thing you'd like a pair — of. You just

Hrs, Tbn

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
Pno
f
Vln.
Cl.
+ Picc (8va)
f

JOE: 62 63 64 MANFRED:

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

Pno, Vlns
Str (pizz) *sfmp*
Bs Cl, Tbn
Cl.
mf

65 all you need to know's the la - dy's pay - ing. It's

Vln, Vla
Hns

Vc

Timp

68 nice to get your just re - ward this time of year. Get out of here! And

69 70 71

JOE: MANFRED:

WWs

Tpt, Hns

Vln, Vla

Pno

mf

f

72 all my merch - an - dise is sheer per - fect - ion. (alt. lyric): strict - ly kosh - er.

73 74

WWs

Vlms

f

75 76 77 78

JOE: MANFRED:

When you've thrown away all your old worn out stuff. Hey, that's e-nough! Per-

Picc, Vlns
Via

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.)

169 170 171 172

Please make this your New Year re-so - lu-tion for me.

WOMEN: *f*
By this time

MEN: *f*
By this time

Hp
mp
Elec Pno

Sxs
f

Sx, Str

173 174 175 176

next year, I will get my foot in the door. Next year, I know I'm

next year, I will get my foot in the door. Next year, I know I'm

Poo

Tpt
f

A Sx
f

Tpt
f

Sxs, Br
f

Brs

The musical score is arranged in four systems. The first system (measures 169-172) features vocal lines for Women and Men, piano accompaniment for Harp and Electric Piano, and woodwinds (Saxophones and Strings). The second system (measures 173-176) continues the vocal lines with triplets and piano accompaniment for Percussion, Trumpets, Saxophones, and Brass. The score includes dynamic markings such as *mp* and *f*, and performance instructions like 'By this time'.

W
gon-na score. An a-maz-ing suc - cess. Cut to the

M
gon-na score An a-maz-ing suc - cess. Cut to the

Tpt

Tpt, Sxs

mp

W
mo - ment when they op - en the en - vel - ope, — pass the sta - tu - ette

M
mo - ment when they op - en the en - vel - ope, — pass the sta - tu - ette

Brs

Tpt, Sxs

Fls

Hn I

Brs

Hn I

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

W 185 186 3 187 188

to Bob Hope, — and it's my name you hear. We'll be

M 185 186 3 187 188

to Bob Hope, — and it's my name you hear. We'll be

WWs, Br

mp *f*

W 189 190 191 192

down on our knees — out-side Grau-man's Chi-nese, — Palm prints

M 189 190 191 192

down on our knees — out-side Grau-man's Chi-nese, — Palm prints

Vln, Syn Fl

Syn Str Hns

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

W
 197 year. 198 This time next 199 year, _____ 200 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.

Musical score for measures 1-4. The score is in 4/4 time and B-flat major. The upper staff is for Violins and Viola (Vlns, Vla) with a piano (*p*) dynamic. The lower staff is for Low Woodwind (Low WW) and Low Strings (Low Str). Measure 4 includes a +Vc (Violoncello) part. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

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

Musical score for measures 5-7. The score continues in 4/4 time and B-flat major. The upper staff is for Violins and Viola (Vlns, Vla) with a piano (*p*) dynamic. The lower staff is for Low Woodwind (Low WW) and Low Strings (Low Str). Measure 7 includes a Hp (Harp) part. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

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.

Musical score for measures 8-11. The score continues in 4/4 time and B-flat major. The upper staff is for Violins and Viola (Vlns, Vla) with a mezzo-piano (*mp*) dynamic. The lower staff is for Low Woodwind (Low WW) and Low Strings (Low Str). Measure 8 includes a Hn 1 (Horn 1) part. Measure 11 includes a +Vc (Violoncello) part. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

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:

If you could have seen her at se-ven - teen,

27 28 29 30

When all of her dreams were new,

Hn I

Fls

p

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

38 39 40

Ne - - ver known the mean - ing of sur -

pp

p

41 42 43

- ren - der.

Hp

WW, Str

p

Hns

44 45 46

pp

poco più f

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

Too Much In Love To Care

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

(BETTY, JOE)



Colla voce

BETTY:

1 2

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

Hp, Celeste

mp

3 4 5

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

Strs Hp Celeste

pp mp mf p

6 7 8

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

Strs

pp mp

Con Moto

9 Please can you tell me what's hap-p'ning? 10 I just don't know an-y - more. 11 12

WWs

pp

Rit.

13 If this is real, 14 how should I feel? 15 What should I look 16 for?

Ob Hn I Al Fl

pp

A Tempo

JOE: 17 If you were smart, 18 you would keep on walk-ing 19 out of my life as

Hp, Vc

p

Strs

p

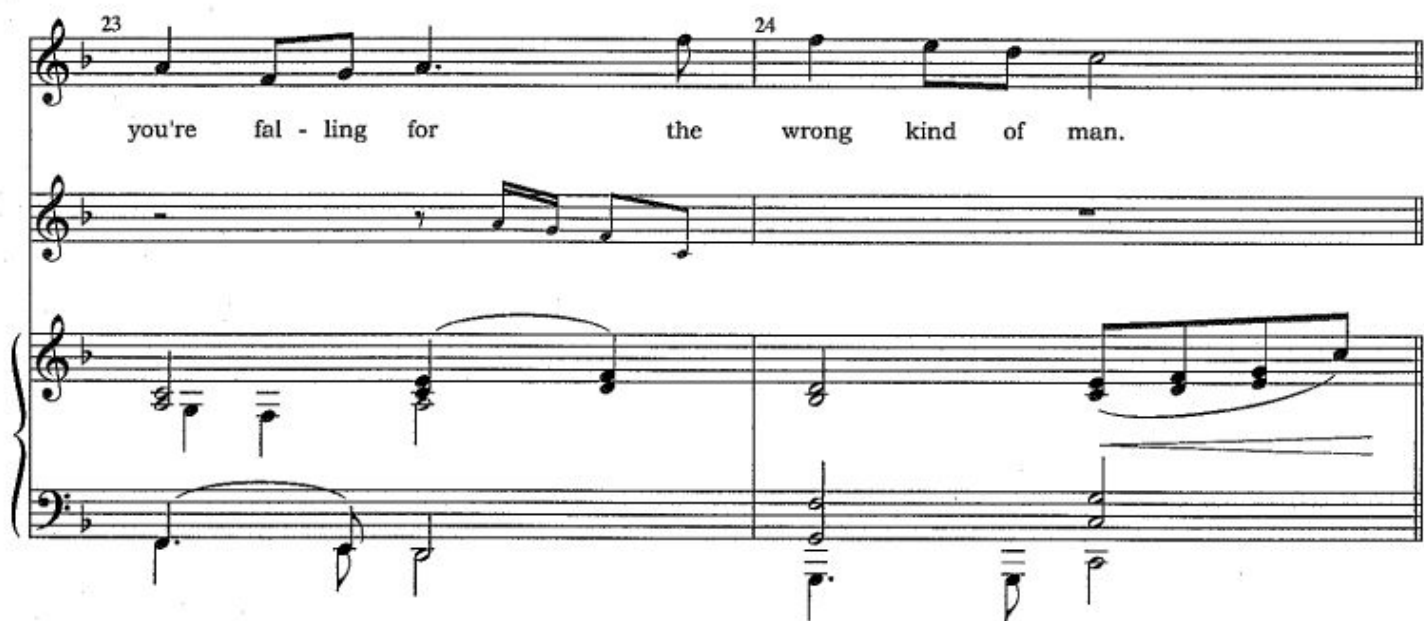
Bs

20 fast as you can. 21 I'm not the one 22 you should pin your hopes on,

Hp



23 you're fal - ling for 24 the wrong kind of man.



25 This is cra - zy. 26 You know we should call it a day.

Hn w/vocal
Fl, Vlns

mp



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
p

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
p

Vln (*harm*)

WWs
p

Hp
pp

Strs
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 My heart could see 57 way in - to the fu - ture,

58 all of that goes 59 when I see your face.

60 I should hate you. 61 There I was, the world in my hand.

62 Can one kiss kiss a - way 63 ev - 'ry-thing I planned?

64 I can't con-trol 65 all the things I'm feel-ing, 66 I'm float-ing in mid -

Strs
mf Cls

67 - air. 68 I know it's wrong, but I'm 69 too much in love to 70 care.

JOE & BETTY:
71 I thought I had 72 ev - 'ry-thing I need-ed. 73 My life was set, my

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

81 **JOE:** **BETTY:** **JOE & BETTY:** **Poco rit.**

Sound ad-vice, Great ad-vice, Let's throw it a-way.

mf Hns *f* Strs 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.

f Hns

90

If we are fools, well, we're too much in

91

WWS

Hns

92

love to

93

94

95

care.

ff

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