

CHICAGO

P/c.

CUE: (ATTACCA FROM #24 A "ONE NIGHT ONLY - DISCO")

[CHICAGO]

ANNOUNCER: "HELLO, CHICAGO! FOR ONE NIGHT ONLY, THE DAZZLING DEENA JONES

(A) [DREAMS]

1. I'M SOME-BO- DY SOME-BO- DY AND NO BODY'S GONNA HOLD ME DOWN NO NO-BO-

OPTIONAL (TRIP. TEL. OR THRU A.K.)

TRIP. TEL. OR THRU A.K.

PRO.

DR. SOLO

ST. >

B. DR.

+ GUIT.

Eb Eb E F F Eb

Bb/D

ETC.

BS. C

AND THE DREAMS!

-DY NO BO-DY NO BODY'S GONNA HOLD ME DOWN I'M SOMEBODY

Eb Bb/D Eb E F F F

(361)

- 2 -

CHICAGO

P/C.

(DIALOGUE: MR. MORGAN - SECURITY GUARD - C.C. - MARTY)

8

9 (DREAMS) 10

SOME - BO - DY

SYNTH.

PLIO.

(GUIT. OUT) Eb

(AS. SUST.)

11 12 13

SOME - BO - DY

I'M SOME - BO - DY AND NO -

(Eb)

TBNS.

+ AS. GUIT. b

14

(DIALOGUE CUE)
SECURITY GUARD: "HEY, YOU CAN'T COME BACK HERE!"

15 16

C.C. MARTY, MR. MORGAN

- BOB - Y, NO - BOB - Y, NO - BOB - Y'S GON - NA HOLD ME DOWN. YOU CAN'T KEEP US OUT.

DIV. SE'S.

TBNS.

(AS. SUST.)

+ GUIT. Eb/F

(362)

CHICAGO

CUE: MARTY:
"THIS IS NO SOCIAL CALL!"

P/C.

(DIALOGUE: FRANK & MARTY)

[c.c.]

18 19 20 21

ALTO, TEN. SX.

TRB'S

BS.

AND

22 23 24 25

[CURTIS]

WE'RE NOT TALKING TO ANY HENCHMEN AT ALL. IT'S O.K., FRANK, I CAN HAN-

ALTO, TEN. SX.

+ TRPTS.

TRB'S

BARIT.

BS.

26 27 [MARTY] 28

DOE THIS. COME ON, CURTIS, LET'S SEE YOU TRY!

ALTO, TEN. SX., TRM. II

mf

TRB'S

BARIT.

BS.

GUIT. VOICED SYNTH. SUST.

29 [CURTIS] 30 [MARTY] 31

WELL, MAR-TY, IT'S BEEN A LONG - TIME. AND, CURTIS, YOU'RE STILL - A SE-

TRPIS. SXS.
TMB. b p.
VDCED SYNTH. F F Db/Eb
TAMP. DR'S.
BARI. TBN. II, BS.

32 [CURTIS] 33 [CURTIS] 34 [EFFIE]

- COND-CLASS SNAKE! GENTLEMEN, PLEASE, - GIVE ME A BREAK! - WHY

SXS. TRP. III
Db/Eb F (DR'S FILL) Dm
TAMP. DR'S.
TMB. b p.
SXS.

35 [C.C.] 36 [C.C.] 37 [C.C.] 38 [C.C.] 39 [C.C.]

- CURTIS DID YOU GIVE ME ONE? I COULD KILL YOU, CURTIS, FOR WHAT YOU'VE DONE! C.C. I'LL HANDLE THIS!

(Pantando)
SXS.
+TRPIS.
(+TAMP. B. TRM)
FRNY. GUIT. Dm7 Eb E F Dm7 Dm7 Eb E F Eb Bb F
TMB. BARI.
BS.

$\frac{2}{4}$

40 [EFFIE]

CUR-TIS, HOW COULD YOU DO SOME - THING SO - WRONG? YOU HAD NO - RIGHT -

UNIS. TUTTI

F

PNQ. ~~TRILL~~

Dim?

43

44 [CURTIS]

45

STOP-PIN' MY SONG! STOP IT, EF-FIE, YOU GOT NO CLAIM! AF-TER

BR. SXS. (+84)

E_b F F F

(OUT OF TEMPO)

(Cres.)

46 [RALL] (EFFIE)

47

48

ALL THESE YEARS - AND YOU'RE STILL THE SAME! YOU NEV-ER BG-

SXS TRAS.

Dim [RALL]

E_b F

2/c. [MOVING TEMPO]
(ROMANTICALLY)

49

Musical score for measures 49-50. Includes vocal line with lyrics: "LIEVED IN ME, YOU NEV-ER BE-". Instrumental parts for Synth., Flute III, and Bass. Chords: Eb6, Ebmaj7, Ebmaj9, Eb. Dynamics: p, pp. Performance markings: TRANS., BS., 65 24.

Musical score for measures 51-53. Includes vocal line with lyrics: "LIEVED IN ME BUT I BE-LIEVED IN ME. I". Instrumental parts for Piano, Baritone, and Cymbal. Chords: A7sus4, Ab4, A11, Bb11, Bb7. Dynamics: p. Performance markings: RESO. TENO., +BARI., Cym. B.G. ROLL, (T.F. LITE FILL), V.S.

P/c

(TEMPO: MEDIUM FOUR)

54

WENT OUT AND MADE IT ON MY OWN AND NOW I HAVE THE BEST BREAK 'EV-ER KNOWN. AND 'NOT YOU'RE

R.H. SYNTH.

FLUG'S.

Ab/Bb

Ab/Bb Bb7

Ab/Bb

Ab/Bb Bb7

PERC. X X X X X X X ETC.
SHAKER (T.D.R.)

58

TAK INT IT A WAY. THIS TIME I KNOW WHAT TO DO

FLUG'S. mp

(GOSPEL FIGURE)

Eb MAJ7

Cm7

Eb MAJ7

Bb/0

TONS. B.C.L.

BS. (SHAKER OUT)

61

62

63 rall.

AND THIS IS MISTER MORGAN MY LAW-VER AND SHE WANTS TO

FLUG. II-III

FLUG. III

TONS. B.C.L.

Cm7

Cm7

Eb7

RALL.

2/c.

[FAST 4]

64

65 66 67

TALK TO YOU!

GUIT., SYNTH. "PIZZ. STR. IF POSSIBLE"

FLS. STACC.

Gm

(HI-HAT BTHS SEMARE TO TF)

BASS TMR. (BS. DR.) BS. DR. TMRP.

68 69 70 71

(DIALOGUE) MOREAN: "MR. TAYLOR, WE'RE GOING..." (ETC.)

+ B. CL.

72

V.S.

p/c.

73

VOICED SYNTH. TRACC.

74 75 76

(FLS. OUT)

GTR. B.C.L.

JES PLAY THROUGH

B.D. T.M.P.

77 78

(VAMP)

SYNTH.

CUE TO CONTINUE: FRANK: "JUST DOWN THE CORRIDOR. AFTER YOU."
(ONE MORE VAMP TO COVER MENS EXIT AND EFFIE'S CROSS)

GTR. B.C.L.

79 80 81

MR. MOREAN: "MISS WHITE, AREN'T YOU COMING?"

EFFIE

AD LIB

NO I WANNA STAY AND TALK I WANNA TALK TO THE

PIANO

(DAS. TACET TO 125)

82 83 84

GREAT MISS JONES

FLS. R.H. SYNTH.

TEMPO

P/c.

85 DEENA: "EFFIE." (DEENA)

FL'S VIBES,
GUIT.

VOICED
SYNTH.

PNO.
L.H. SYNTH.
+ BS.

87 - I'VE - ME, EF- FIE, I NEW-ER KNEW WHAT CUR-TIS WAS DO-ING TO YOU - I'M

(SYNTH. OUT)

101 VIBES (TO CHIMES) 102 103 104

SOR-RY, I'M SOR-RY WE HAD TO MEET - LIKE THIS - HOW MANY TIMES, OH, EFFIE,

SYNTH.

TBNS.

PNO. (DELICATE ARP²)

p/c.

105 | 106 | 107 | [EFFIE]

HOW MANY TIMES I WANTED YOU SEE YOU. I

R.H. SYNTH.

Ab/Bb

Ab/Bb

108 | 109 | 110

SAW YOU, DEENA, AT YOUR MA-MAS FUN-ERAL. How I

ENG. HM.

+ CHIME

(QUIT. 8THS)

BB/Ab

Gm?

TRNS. + B.C. L.H. SYNTH.

B3.

111 | 112

WANTED TO SPEAK TO YOU THAT DAY, BUT I

SYNTH. z.

E. H.

Ab/Bb

Bb?

1/c.

113 **EFFE** 114 115 116
 COULD-N'T REACH YOU _____ THERE WERE SO MANY PEOPLE IN OUR WAY _____

DEENA
 AL-WAYS SO MA-NY PEOP-LE IN OUR

R.H. SYNTH.
 FLUSS.
 L.H. SYNTH.
 TONS., B. CL.

PNO., GUIT.
 B.S.
 Abmaj7 Ab6 Dbmaj7 Bb11

117 118 119 120 (TO 125)
 AND YOU WERE MINE.

WAY. _____ YOU WERE MY CLOS- EST FRIEND. _____ KEPT

R.H. SYNTH. 3
 (FLUSS TO TPTS.)
 FL.
 E.H. P

Bb7 Ab/Bb Bb7 Eb sus4 Eb Ebmaj7
 L.H. SYNTH.
 B. CL.

8/c.

125 | EFFIE | I KEPT WONDERING HOW - IS DEENA? | I KEPT

DEENA | WONDERING HOW - IS EF - FIE? | I KEPT WONDERING, - HOW IS SHE

R.H. SYNTH.

ENG. HN.

(+DR'S.)

Bb¹¹ Bb⁷ Bb¹¹

B. CL., L.H. SYNTH. + TIMP. ROLL SUST.

BS. \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p}

128 | 129 | 130 | 131 | OH, I'M SO

WONDERING, HOW IS SHE FEELING? IS SHE ALL - RIGHT? | ARE YOU ALL - RIGHT?

FEELING? IS SHE ALL - RIGHT? | ARE YOU ALL - RIGHT?

+FL.

(cresc. →)

Bb⁷ Bb¹¹ Bb⁷ Bb¹¹ Bb⁷

TBNS. * +TPT. III

\bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p}

p/c.

132

EFFIE

Musical notation for measures 132-135. Lyrics: HAPPY DEE-NA I HAVE A CHILD WHO LOVES ME AND THAT

FL. R.H. SYNTH. R.H. SYNTH.

(R.H. PNO. 8THS)

GUIT. Eb Fm7/Eb Ab/Bb Bb

B.C. B.C.

TIMP. BS.

Musical notation for measures 136-139. Lyrics: HELPED PULL ME THROUGH. OH, I'M SO HAPPY, I'M HAP-PI. ARE

SYNTH. SYNTH. R.H. SYNTH.

(START RITARD)

Ab/Bb Bb Bb/Ab Gm7 Ab sus 2 Ab

B.C. B.C. + TRNS. 0

DEENA: "YOU HAVE A BABY?" EFFIE: "WELL, SHE'S NOT... ... WANTED TO TELL YOU. BUT..."

Musical notation for measures 140-145. Lyrics: YOU? OUR

(140) rit... (141) (141A) (SLOWLY) (143) (140) TO (141-E) CURTIS

Jolo Fl. dolce VOICED R.H. SYNTH.

PNO. ARPEG. PNO. ON RHODES (TO PNO.)

Bb11 rit... 3b7 Eb Fm7/Eb Eb7/Eb Eb

L.H. SYNTH.

(BS, GUIT. OUT)

P/C

142

TEMPO (CURTIS)

EFFIE: "DEENA HE DOESN'T KNOW" (CURTIS)

143 I'M
LAW YERS WILL MEET AT THE BEGINNING OF THE WEEK.

SYNTH. 84
(S)X'SST (VERY QUIET)
+GUIT.
Ab maj Ab6 Ab7 maj Ab6
BS, L.H. PHO + DCS.

(CURTIS)

144

TEMPO

C.C.:

145 SURE WE CAN WORK OUT A SO - LU - TION. AND JUST RE -

Ab7 maj Ab6 Ab7 maj Ab6
TRBS

146

147

-MEM - BER, CUR - TIS, IF OUR NE - GO - TI - A - TIONS FAIL, YOU'RE

SX'S, BR.
[1/2 x FEEL]
PNO, GUIT. Cm Ab
BS.

9/c.

148 149 (MARTY) 150

SON-NA WIND-UP IN JAIL! — YEAH, CUR-TIS, NO MORE PAY — OFFS OR

(SXS., TPTS.) (+B4) (BRASS BARI.) (+B4)

G7 Cm7 Bb Cm Bb/C

15.84

151 152 (C.C.) 153 (C.C. MARTY MORSEAN)

SLIME-Y AT-TACKS! AND KEEP YOUR FLUNK-IES OFF — OUR BACKS! OUR

BR. 7 SXS.

Bb/C Cm Ab G7 G7 Cm Bb

154 155 156 [EFFIE]

RE-CORIS MOV-IN' UP WE'RE MOV-IN' IN! YEAH, CUR-TIS! YOU

(DOUBLE TIME) (TPTS. SXS. BV) SYNTH. + 84

Cm Bb

B/c.

157 158 3 159

RIT.....

STOPPED ME ONCE, BUT YOU'RE NEVER GON-NA STOP ME A-GAIN. 'CAUSE

SYNTH. + 82

Cm Bb Ab G7 Cm

+TRNS., GAZI.

160 161 162 163

A TEMPO

Opt. rall.

THIS TIME EF-FIE WHITE'S GON-NA WIN

ALTO SX.

PNO. Ab 9(13) Db Cm

opt. rall. Eb/F

TBA. II C.H. SYNTH. mf

+BS.

TBA. II C.H. SYNTH. sf

BS.

V.S.

$\frac{P}{c}$.

TEMPO

AGITATO

164 165

ALTO SX., + VOICED SYNTH.
TRNS.
B. CL.

BbMAJ7

166 [DEENA]

[CURTIS]

167 168

CUR-TIS WHAT KIND OF MAN ARE YOU WHY WOULD YOU TRY TO STOP EF-FIE. IT HAD

ALTO, TRNS.

PHO. VAS.
BS.

BbMAJ7 Am? Dm?

169

[DEENA]

[CURTIS]

170

NOTH-ING TO DO WITH HER. THEN WHY WOULD YOU DO IT? I HAD

+84
TRNS. B. CL.

Bb Gm? A7sus4 A?

(170)

B/c.

(171) (CORTIS) 172 (TO) 178 (DEENA) 179 (TO 181)

MENO MOSO

DREAMS OF CRE-A - TING A NEW SOUND. YOUR DREAMS ARE DAN-BER-DUS, LOOK WHAT THEY'VE DONE TO YOU! AND

SYNTH. + 8V

(R-H. PNO. 8TUS)

ALTO SX. TRM'S.

BS. I

G/A A7 Bm Bm/A G

181 182

WHERE DO YOU STOP? WHERE DO YOU DRAW THE LINE?

FL. SYNTH. + 8V

Em7 E11 G/A A

183 184 185

YOU DON'T CARE A-BOU OTH-ER PEO-PL'S DREAMS, LIKE EF-FIE'S, LIKE MINE.

ALTO TRM'S.

PNO. GUIT.

G/A9 Em7 F# G/A F# E G/A

B/C

186 3 187 188 189

D. THAT'S WHY I'M GO-ING. I'M GO-ING! I'M GO-ING, AND

C. I LOVE YOU! YOU'RE ALL I CAN SEE, - I LOVE YOU.

FL. SYNTH. + BV

DNV. ALTO, TRNS.

G/A F#A G/A F#A G/A A G/A

[GRADUALLY A BIT SLOWER]

190 3 191 3 191A 3

D. NOTH-ING YOU SAY NOTH-ING YOU DO WILL STOP ME.

C. YOU ARE MY

DNV. ALTO, TRNS.

(RALLANTANDO HALF TIME FEEL)

E_m 7 D/F# G G/A

(+B. CL. JUST.)

TIMP.

P/c. [SLOWER]

192

D. CUR-TIS, I'M GO - ING TO BE FREE. THIS TIME I'M SURE.

C. DREAMS! YOU CAN NEVER LEAVE ME, NO!

R.H. SYNTH.

FL. (to OB.) UNIS. TPTS.

ALTO SAX TENORS.

(1/2 X FEEL)

G SUS 2 G F#7 F#m F#7

BS. + BS. CL. SUST.

(TIME OUT)

196 197 198 199

D. I'M JUST BE - GIN - NING MY DREAMS I CAN'T STAY AN - Y - MORE

C. YOU ARE MY DREAMS I WILL NEVER LET YOU GO

R.H. SYNTH.

ALTO SAX TENORS.

QUIET Cym. Roll ARP

OB.

E^m7 G G^b/R G^b/R

BS., B. CL.

3/4

CUT OFF AFTER:
DEENA: (SPOKEN)
"I CAN'T STAY ANYMORE."

200

D. [Musical staff]

C. [Musical staff] WHEN I FIRST

BVA [Musical staff]

R. H. SYNTH. [Musical staff]

OB. [Musical staff]

8VA [Musical staff]

CLM. [Musical staff]

L.V. [Musical staff]

[Curtis]

3

[RUBATO]

201 202 203 (TO BAR 210)

D. [Musical staff]

C. [Musical staff] SAW YOU — I SAID, "OH, MY!" YOU'RE MY

DEENA: "I'M SORRY CURTIS" (THEY CHORD)

R. H. SYNTH. - SUST. →

FL. [Musical staff]

OB. [Musical staff]

(TO BAR 210)

VOICED L. SYNTH. [Musical staff]

PNO. [Musical staff]

(BS. UNIT. TRACT)

p/c.

Slow Four J = 104

DEENA: "GOODBYE."

210 (URNS) 211

DREAM

R.H. SYNTH.

PHO

(PHO W/ PED.) ONLY PULSE IS PIANO

SOLO TPT. I

[SCENE CHANGE TO "NEW YORK"]

212 R.H. SYNTH. 213 214 215

TPT. I SOLO

TPT. II-III

CHURCH

G SUS 2 G G MAJ 7 G Fm 7 Em 7 Em 7 F#m 7

216 R.H. SYNTH. 217 218

FL. & TPT. I

TPT. II-III

TPT. I

(PHO. TO RHODES)

G MAJ 7 A

P/c.

219

220 221 222

SOLO FL. $\begin{matrix} \text{F} \\ \text{3} \\ \text{7} \end{matrix}$

(OB. OUT)

CURTIS: " LADIES AND GENTLEMEN

PRD: [RHODES] + VOICED SYNTH.

$\begin{matrix} D \\ C \end{matrix}$ $\begin{matrix} C \\ C \end{matrix}$ (GUIT. SEMPRE 8THS)

$\begin{matrix} G \\ B \end{matrix}$ D $\begin{matrix} Em \\ D \end{matrix}$ D

(BS. TACET AL FINE)

223 FL. $\begin{matrix} D \\ \text{---} \end{matrix}$

224 225 226

VOICED SYNTH.

OF THE PRESS, I'M SO GLAD... (ETC.)

RHODES GUIT. G G $\begin{matrix} F\#m \\ 7 \end{matrix}$ $\begin{matrix} Em \\ 7 \end{matrix}$

227

228 229

(FL. SYNTH. OUT)

SOLO TPT. I

G A

230

231 (TO BAR 233)

TPT. I solo

C $\begin{matrix} G \\ B \end{matrix}$

V.S. \rightarrow

P/C.

233

(→) 235

236 VOICED SYNTH.

(→ 238)

Solo FL.

Solo TPT.

RHODES GUIT.

(START RITARD)

C

G/3

239 SLOW TEMPO (d=96)

240

... THE DREAMS ARE BREAKING UP. -

FL.

TPT. I

... THE DREAMS ARE BREAKING UP. -

(RHODES TO:) PNO. PIANO

+L.W. SYNTH. SUST.

(ATTACCA)