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Citation: Stroman, S. D. (2022). Capturing the Inherent Creative Process in Making a Jazz-infused Opera. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

This is the accepted version of the paper.

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The Weekend

Music by Scott Stroman
Words by Tamsin Collison
From the play by Michael Palin

Cast

Stephen Febble	Tenor
Ginny Febble	Mezzo Soprano
Diana	Mezzo Soprano
Alan	Baritone
Charlotte	Mezzo Soprano*
Duff Gardner	Tenor*
Bridget Gardner	Mezzo Soprano*
Hugh Bedales	Baritone

**may be sung by amateur voices*

Chorus of townspeople

Orchestra

Bb Clarinet / Alto Sax / Bb Bass Clarinet
Tenor Sax / Flute / Soprano Sax
Bb Trumpet / Flugelhorn
Trombone
Violin
Cello
Guitar (amplified)
Double Bass
Drum Kit

Score in C

First performance given by Highbury Opera Theatre
25 September 2021
Bloomsbury Theatre, London

The Weekend

Music by Scott Stroman

Words by Tamsin Collison

From the play by Michael Palin

Score in C

Overture

Tempo: ♩ = 132

Instrumentation: Clarinet in Bb, Tenor Sax, Trumpet in Bb, Trombone, Violin, Cello, Guitar, Double Bass, Drum Kit.

Rehearsal Marks: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11.

Dynamic Markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), *Arco* (arco), *Banjo-like*, *H.H.* (hand drums).

Score Details: The score is written for a full orchestra and includes a variety of musical styles, including jazz and rock. The instrumentation includes Clarinet in Bb, Tenor Sax, Trumpet in Bb, Trombone, Violin, Cello, Guitar, Double Bass, and Drum Kit. The score is marked with rehearsal numbers 2 through 11. The tempo is 132 beats per minute. The score includes dynamic markings such as *mf*, *f*, *ff*, *mp*, *Arco*, *Banjo-like*, and *H.H.*

12 13 14 15 16 17 18

Cl. *mf*

Ten. Sax. *mf*

Tpt.

Tbn. *f*

Vln. *mf*

Vc. *mf*

Gtr. *f*

Db.

Dr. *mf*

19 20 21 22 23

Cl.

Ten. Sax.

Tpt.

Tbn. *mf*

Vln.

Vc.

Gtr.

Db.

Dr.

24 25 26 27

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

28 29 30 31

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Scene 1

32 $\text{♩} = 112$ 33 *mf* 34 35 36 37 38 39

Chorus
Wel-come to num-ber five Ja-po-ni-ca Drive, home to the mid-dle brow, mid-dle class, mid-dle of the road,
Wel-come to num-ber five Ja-po-ni-ca Drive, home to the mid-dle brow, mid-dle class, mid-dle of the road,

To Alto Sax

CL.

Ten. Sax.

Tpt. *mf*

Tbn. *mf*

Vln. *Non vib.* *mp*

Vc. *Non vib.* *mp*

Gtr. *8va* *mp*

Db.

Dr.

40 41 42 43 **Waltz** 44 45 46

Chorus
Ste-phen and Vir-gin-ia Feb-ble!
Ste-phen and Vir-gin-ia Feb-ble!

Alto Sax.

Ten. Sax.

Tpt.

Tbn. *mf*

Vln.

Vc. *Pizz.* *mf*

Gtr.

Db. *Arco* *mf* *WB.*

Dr. *mp*

47 48 49 50 51 52 53 54 55

Ginny *mf* Al- right, Dar- ling, Bye! Love - ly.

Alto Sax. *p*

Ten. Sax. *p*

Tpt. *p*

Tbn. *p*

Vln.

Vc.

Gtr.

Db.

Dr. H.H.

56 57 58 59 60 61 62 63

Ginny Is - n't that won-der- ful. They're

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc. Pizz. *mf* Arco

Gtr.

Db. Arco

Dr.

64 65 66 67 68 Rit. 69 70 71

Ginny com-ing down for the week-end af-ter all.

Stephen *mf* This week end?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc. *Pizz.*

Gtr.

Db.

Dr.

72 Tango

♩ = 108

73 74 75 76

Ginny Yes, to-day, and they're bring-ing Pip-pa and Char-lotte.

Stephen O, dear_ God, no!

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. *mf*

Vc. *mf*

Gtr. *mf* Cm^6 Ebm^6 Gbm^6 $F7\sharp 9$ Bbm^6

Db. *mf* Cm^6 Ebm^6 Gbm^6 $F7\sharp 9$ Bbm^6

Dr. *mf* Sim.

77 78 79 80 81

Stephen
Do you sup-pose that it's too late to e-mi-grate?

Chorus
Their

Alto Sax.
mp

Ten. Sax.
mp

Tpt.
mf

Tbn.
mp

Vln.
ff mf

Vc.
ff mf

Gtr.
Dbm⁶ Em⁶ Eb7+⁹

Db.
Dbm⁶ Em⁶ Eb7+⁹ Abm⁶

Dr.
mp

82

83 84 85 86 87

Stephen

Son-in-law!

Chorus

daugh - ter and their son are com-ing for the week - end with their

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

E $\flat$ /E E $\flat$ 7 $\flat$ 9 F $\sharp$ m7 G13 F13 $\sharp$ 9

88 89 90 91 92 93

Stephen

The dog? O, God, the dog!

Chorus

daugh-ter and the dog. Yes, the dog!

daugh-ter and the dog. Yes, the dog!

Alto Sax.

Ten. Sax.

Tpt.

mp

Tbn.

Vln.

Vc.

Gtr.

Cm^6 Ebm^6 Gbm^6 $F7\sharp 9$

E^Δ $G7+b9$ Cm^6 Ebm^6 Gbm^6 $F7\sharp 9$

Db.

Dr.

94 95 96 97

Stephen

Chorus

Solo ad lib.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

mf

Their

Ste - phen is not a hap - py

Bbm^6 Dbm^6 Em^6 $Eb7+\sharp 9$

Bbm^6 Dbm^6 Em^6 $Eb7+\sharp 9$

98 99 100 101

Stephen He's not my son!

Chorus daugh - ter and their son are com - ing for the man! Their daugh - ter

Alto Sax.

Ten. Sax. *mf*

Tpt.

Tbn. *mf*

Vln.

Vc.

Gtr. *Abm7 Eb/E Eb7b9*

Db. *Abm7 Eb/E Eb7b9*

Dr. *mf*

102 103 104 105 106 107

Stephen

Chorus

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

week - end with their daugh-ter and the dog.

are com-ing for the week - end with their daugh-ter and the dog.

The tie will ne - ver be the same!

$F\sharp m^7$ $B^{13} \text{ sus } 4$ B^{13} $F^{13} \sharp 9$ E^{Δ} G^{7+9} Cm^6 Ebm^6

$F\sharp m^7$ B^{13} $F^{13} \sharp 9$ E^{Δ} G^{7+9} Cm^6 Ebm^6

108 109 110 111 112

Ginny

Don't be sil - ly, dar - ling, there's no-thing left to see.

Stephen

How do I ex - plain the stain? There is to me;

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Gbm^6 $F7\sharp 9$ Bbm^6 Dbm^{Δ} Em^6

Gbm^6 $F7\sharp 9$ Bbm^6 Dbm^{Δ} Em^6

113 114 115 116

Stephen I know what's lurk - ing un - der - neath! Son - in - law!

Chorus Their daugh - ter and their son

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. $E_b7+\sharp9$ $Abm7$ E_b/E E_b7b9

Db. $E_b7+\sharp9$ $Abm7$ E_b/E E_b7b9

Dr.

117 118 119 120 121

Chorus
are com-ing for the week - end with their daugh-ter and the dog.

Alto Sax.
are com-ing for the week - end with their their daugh-ter and the dog.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.
F#m7 B13 EΔ G7+b9

Db.
F#m7 B13 EΔ G7+b9

Dr.

Rit. Poco a poco

122 123 124 125 126

Ginny
Well, good grief, if that's not good e- nough, have a go with Dab-it- off!

Stephen
Dab-it- off? On my

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.
Cm6 D/Eb F#/D G7ALT. C7ALT. F7ALT. Bb7#11

Dr.

127 A Little Slower

127 128 129 130 131 132

$\text{♩} = 92$

Ginny - Well, sort it out, or don't com

Stephen col-lege tie? Are you in - sane?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. E^b/E

Db. E^b/E

Dr.

135 Rubato

133 134 135 136 137

$\text{♩} = 80$

Ginny plain.

Stephen I swear that mutt's got it in for me! She crapped on that tie de - li-b'rate-ly.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db. Arco

Dr.

138 139 140 141 142 143

Ginny Yes, dear. I'll just pop up to check their room is clear. And must you start be - fore they get here?

Stephen

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

144 145 146 147

Stephen What do you think? a-ny man would need a drink. I don't mind hav-ing Di a - round, it's her fa-tu-ous spouse and that fla tu-lent

Alto Sax. *mp*

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mp*

Vln.

Vc. *mp*

Gtr. *mf*

Db. *Pizz.*

Dr.

148 A Tempo

♩ = 108

Stephen *hound. And, as for Char-lotte, wed - ded to that ghash-ly phone, she might as well stay at home.*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *Cm⁶ Eb⁶ F#m⁶ F7#9 Bbm^Δ*

Db. *Cm⁶ Eb⁶ F#m⁶ F7#9 Bbm⁶*

Dr.

153 154 155 156 157

Ginny *Well, please be nice when they ar - rive. He's not that bad.*

Stephen *What for? Why pan-der to a world - class bore? For*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *Dbm⁶ Em⁶ Eb7+9 Abm⁶*

Db. *Dbm⁶ Em⁶ Eb7+9 Abm⁶*

Dr.

158 159 160 161 162 163

Ginny He's got a good heart, and a stea - dy

Stephen me, the charms of car-go trans-por - ta - tion wore off long a - go, I've learned more a-bout lo - gi - stics_ than I'll

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Eb/E Eb7b9 F#m7 G13

Db. F#m7 G13

Dr.

164 165 166 167 168

Ginny job for a start. I grant he's dull and all the rest of it, but he's fa-mi-ly,

Stephen e - ver need to know. And yet, I bet to-day he'll have more stul - ti - fy - ing stats to share; so ex - cuse me if booze is how I choose

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. E^Δ G7+b9 Cm^b D/Eb F#m7 G7^{ALT.} C7^{ALT.}

Db. E^Δ G7+b9 Cm^b D/Eb F#m7 G7^{ALT.} C7^{ALT.}

Dr.

169 170 171 172 173

Ginny *so make the best of it!*

Stephen *to pre- pare. I mean, the man's an ab-so-lute buf foon.*

Alto Sax. *mf*

Ten. Sax.

Tpt.

Tbn.

Vln. *mf*

Vc.

Gtr. *F7 ALT. Bb7 ALT. Am6 Cm6 Ebm6 F#m6*

Db. *F7 ALT. Bb7 ALT. Am6 Cm6 Ebm6 F#m6*

Dr.

174 175 176 177 178 179 180

Stephen *(Stephen tiptoes to drinks cabinet)*

Alto Sax. *To CL.*

Ten. Sax.

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *E/F*

Db. *E/F*

Dr. *mf*

181 182 183 184 185 (Door creaks open) 186 187 188 189

Stephen Love - ly.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

St. Mute

190 191 192 193 194 195 196 197 198 Duff

Duff (Stephen knocks head) Bit

Stephen Duff? Come in, have a drink?

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *ff*

Vc. *ff*

Gtr. *ff*

Db.

Dr. *mf* *ff* *mf*

199 200 201 202 203

Duff ear - ly for me, I've just_ been for a run_

Stephen So I see.

Chorus

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. Pizz. *mf*

Vc.

Gtr.

Db.

Dr.

Rit.

204 205 206 207 208 209

Chorus *mp* Be - hold Duff Gar - dener. (Small group) Hush! That bit comes la - ter.

Be - hold Duff Gar - dener. (Solos) Friend. Neigh - bour. Trai - tor.

Alto Sax. *mp*

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mp* St. Mute *mp*

Vln.

Vc.

Gtr.

Db. *G7+9*

Dr.

210 Tango

♩=108

211 212 213 214

Duff Must keep in shape at our age. Quite. I just popped in to say: is it all right

Stephen Sure you won't?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Cm^6 Ebm^6 $F\sharp m^6$ $F7\sharp 9$

Db. Cm^6 Ebm^6 Gbm^6 $F7\sharp 9$ Bbm^6

Dr. *mp*

215 216 217 218 219 220 221

Duff to bring one ex-tra to your do to-night? Hugh. Hugh.

Stephen By all means. Who? Who?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Dbm^6 Em^6 $Eb7+\sharp 9$ Abm^6 Bm^6 Dm^6 Fm^6

Db.

Dr.

222 223 224 225 226 227

Duff

No, HUGH. Doc - tor Hugh Be-dales. My Brid-get's po-di-a-trist.

Stephen

I said that, are you deaf?

Chorus

No, HUGH. Doc - tor Hugh Be-dales.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

E^b/E E^b7^b9 $F\sharp m7$ $B13$ $F13\sharp9$ $E\Delta$ $G7+b9$

E^b7^b9 $F\sharp m7$ $B13$ $F13\sharp9$ $E\Delta$ $G7+b9$

228 229 230 231 232 233

Duff
He's come up for the week - end, watch-ing birds, Friend-ly.

Stephen
Nice chap?

Chorus
He's come up for the week - end, so he says.
He's come up for the week - end,

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.
Arco
mf

Vc.
mf

Gtr.
Cm⁶ Ebm⁶ Gbm⁶ F7^{#9} Bbm⁶ Dbm^Δ

Db.
Cm⁶ Ebm⁶ Gbm⁶ F7^{#9} Bbm⁶ Dbm^Δ

Dr.

234 235 236 237 238

Duff
First trip to Suf-folk ap-pa-rent-ly.

Stephen
Well bring him 'round if he can face two hours of so-cial pur-ga-to-ry

Chorus
First trip to Suf-folk ap-pa-rent-ly.
First trip to Suf-folk ap-pa-rent-ly.

Alto Sax.
mf

Ten. Sax.
mf

Tpt.
mf

Tbn.
mf

Vln.

Vc.

Gtr.
 E_m^6 $G^7_{ALT.}$

Db.
 E_m^6 $G^7_{ALT.}$ C_m^6 D/E_b $F\sharp/D$

Dr.

239 240 241 242 243

Duff
Right ho. see you at six, then. Got-ta fly!

Stephen

Chorus
Now e-v'ry piece is set up-on the
Now e-v'ry piece is set up-on the

Alto Sax.
mf

Ten. Sax.

Tpt.

Tbn.

Vln.
mf

Vc.

Gtr.
Bb7_{ALT.} Am⁶ Cm⁶

Db.
Bb7_{ALT.} Am⁶ Cm⁶

Dr.

[illegible]

251 Freely

$\text{♩} = 78$

Ginny
What are you do- ing, Ste- phen? Was that Duff I saw?

Stephen
No- thing, Dear, just sort- ing it out in here. Sure, came to ask if they could bring an ex- tra

Alto Sax.
mp

Ten. Sax.
mp

Tpt.
mp

Tbn.
mp

Vln.
Arco

Vc.
mp

Gtr.

Db.

Dr.

Rubato **Quicker**

256 257 258 259 260 261 262

Ginny Ah, the fa-mous Hugh; poor Duff, poor Duff.

Stephen guest to- night; some bloke called Be- dales. poor Duff? poor Duff?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

263 **A Tempo**

♩ = 108

264 265 266

Ginny O, come on, dar - ling, use your eyes, Brid- get's lost weight, dyed her hair, she's clear- ly hav- ing an af -

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

267 268 269 270 271

Ginny fair. The whole vil-lage knows.

Stephen *mf* Well, I'll be damned, poor Duff, I

Chorus Ex-plains the ly - cra we sup - pose.

Ex-plains the ly - cra we sup - pose.

Alto Sax. *mf* *mp*

Ten. Sax. *mf* *mp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Vln. *mf* *mp*

Vc. *mf* *mp*

Gtr. *mf* *mp*

Db. *mf* *mp*

Dr. *mf* *mp*

272 273 274 275 276

Ginny That's quitee - nough. Of course our friends can bring their guest, I'll phone them and say yes.

Stephen won-der what this Be-dale's got that he...

Alto Sax. *f*

Ten. Sax. *f*

Tpt. *f*

Tbn. *f*

Vln. *f*

Vc. *f*

Gtr. *f*

Db. *f* Arco

Dr. *f*

281 282 283 284 285

Ginny turn to host.

Stephen Right, you're quite sure

Chorus And it was cock-tails or a bridge night.

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Faster

293 $\text{♩} = 120$ **294** 295 296 *mf*

Ginny Don't be sil - ly, dar - ling,

Chorus

Cl. *f* *mf*

Ten. Sax.

Tpt.

Tbn.

Vln. *f* *mf*

Vc. *f* *mf*

Gtr. *f* Banjo-like *mp*

Db. *f* Sim. *mp*

Dr. *f* *mp*

297 298 299 300 301

Ginny it's on - ly drinks with friends, just smile and pour the wine, and be po - lite,

Cl. *f*

Ten. Sax.

Tpt.

Tbn.

Vln. *f*

Vc. *f*

Gtr. *f*

Db. *f*

Dr. *f*

302 303 304 305

Ginny it won't kill you to be - have to - night.

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

306 307 308 309

Stephen *f* Al-right! I'll do my bit.,

Chorus *f* Don't be sil - ly, Ste - phen, it's on - ly drinks with friends, just

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

310 311 312 313

Stephen *but don't blame me if they can*

Chorus *smile and pour the wine, and be po - lite, we won-der how you will be - have to - night.*

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

314 315 316 317

Stephen *see how much I hate forced jo - li - ty.*

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

318 *f* 319 320

Ginny They're here!

CL. *sf* *p*

Ten. Sax. *sf* *p*

Tpt. *sf* *p*

Tbn. *sf* *p*

Vln. *ff*

Vc. *p* *ff*

Gtr.

Db. *p*

Dr. *f* H.H. *p*

321 322 323 324 325

Stephen Thank you, Ste-phen, don't mind if I do, Brid - get Gard-ner,

Chorus What-e-ver it takes to get you through,
What-e-ver it takes to get you through,

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *mf*

Db. *mf* Pizz.

Dr.

326 327 328 329

Stephen
se - ri - ous - ly, Oh, well, you

Chorus
how des-p'rate must this foot guy be?
how des-p'rate must this foot guy be?

Cl.
mf *f*

Ten. Sax.
mf *f*

Tpt.
f

Tbn.
f

Vln.
f

Vc.
f

Gtr.
f

Db.
f

Dr.
f

330 331 332 333 334 335

Stephen
ne - ver know, it goes to show Who'd guess that Brid-get has been put-ting it a- bout?

Chorus
still wa-ters can hide fire be - low.

CL.
mf

Ten. Sax.
mf

Tpt.

Tbn.

Vln.

Vc.

Gtr.
mf

Db.
mf

Dr.

336 337 338 339 340 341

Stephen *You don't sup-pose that Gin-ny'd ev - er?*

Chorus *He'll be some dried - up, tweed - y stick, no doubt.*

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

342 343 344 345 346 347

Chorus *(One group) Well, who knows? (Another group) Well, who knows? (Everyone) Well, who knows?*

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

[illegible]

351

Chorus

and you're cle - ver and you're nice, You don't

hand - some doc - tor, now strip down to your un - dies,

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gr.

Db.

Dr.

f 352 353

mf *ff* *Pizz.*

354 355 356

Chorus

have to ask me twice! call me Gin - ny!

Mis - sus Feb - ble, I must check you tho - rough - ly!

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

357 358 359

Chorus

Do what you like with me! Does this

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

360 *f* 361 362 363

Chorus

Oooh! Ahhh!

tick - le? Does this tin - gle? Does this make your don - gle din - gle and your pul - ses race?

CL.

Ten. Sax.

Tpt.

Tbn.

Vln. *Pizz.*

Vc. *Pizz.*

Gtr.

Db. *f*

Dr. *Brushes* *mf*

364 365 366 367

Chorus

Hand - some doc - tor, I leave it to you, do, do, do, do, do, do!

do, do, do, do, do, do!

CL.

Ten. Sax.

Tpt.

Tbn.

Vln. *Arco* *mf*

Vc. *Arco* *mf*

Gtr. *mp*

Db. *mp*

Dr. *mp*

368 369 370 371

mf

Stephen Does this tick - le?

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. 2

Db.

Dr.

372 373 374 375

(Getting into it)

Stephen Does this tin - gle? Does this make your don - gle din - gle?

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. 2

Db.

Dr.

376 377 378 (Chorus stares) 379 380 381

Stephen And your pul - ses race? You're a dis - grace! And what's a don - gle?

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. 2

Db. Arco

Dr.

Scene 2

382 Lively

$\text{♩} = 120$

383 384

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr. Light sticks

mf *mp*

385 386 387 388

Ginny
mf Come on in, e - v'ry one,

Chorus
mf
 En - ter A - lan and Di - a - na. And the charm - ing
 En - ter A - lan and Di - a - na. And the charm - ing

CL.
mp

Ten. Sax.
mf

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.
p

389 Diana 390 391 392

Diana Hel - lo Mum - my, Dad.

Ginny And

Stephen Di - a - na,

Alan Alan Mis - sus F. Mis - ter F,

Chorus Char-lotte;

Char-lotte;

CL.

Ten. Sax.

Tpt.

Tbn. *f*

Vln.

Vc.

Gtr.

Db.

Dr.

393 394 395 396 Charlotte

Charlotte

Gran, Gran - dad.

Ginny

Char - lotte. Dar - ling, we're so glad you could come,

Alan

Say "Hel - lo", Char - lotte.

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

(Rim)

Detailed description: This is a page of a musical score, page 48, containing measures 393 through 396. The score is written for a vocal ensemble and a large band. The vocal parts are for Charlotte, Ginny, and Alan. The instrumental parts include Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), Guitar (Gtr.), Double Bass (Db.), and Drums (Dr.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 393 shows the start of the vocal lines. Measure 394 continues the vocal lines. Measure 395 shows the instrumental parts. Measure 396 shows the vocal lines and the instrumental parts. A callout box labeled 'Charlotte' is placed above measure 396, indicating a specific performance instruction for that measure.

397 *mf* 398 399 400

Diana Sor - ry Mum, it's just a phase,

Stephen Don't you be - lieve it, all kids are zom - -

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

401 402 403 404 405

Stephen be - fied these days, plugged in, tuned out, can't hold a con - ver - sa - tion, no won - der

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

406 407 408 409

Ginny
 You've made good time, have - n't you, A - lan?

Stephen
 we're de - clin - ing as a na - tion. No, no,

CL.
fp

Ten. Sax.
fp

Tpt.
fp

Tbn.
fp

Vln.

Vc.

Gtr.

Db.

Dr.

410 411 412 413 414

Diana I'll just fill Pip - pa's wa - ter bowl and

Ginny Did you have an ea - sy run? I would

Stephen (to Charlotte)
please, no, don't get him start - ed. Not in the house!

Alan We made good time; it was a

CL. *fp*

Ten. Sax. *fp*

Tpt. *fp*

Tbn. *fp*

Vln.

Vc.

Gtr.

Db.

Dr.

415 416 417 418

Diana
let her our so she can go, Don't want__ to; all a - bout it!

Ginny
like to hear all a - bout it; tell me all a - bout it!

Stephen
No, I don't want to hear a - bout it!

Alan
blind - er. Will you let me tell you all a - bout it!

Cl.
Ten. Sax.
Tpt.
Tbn.
Vln.
Vc.
Gtr.
Db.
Dr.

419

Chorus

Here we go, here we go! Here we go, here we

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr. (Rims)

420

421

422

423

424

425

Chorus

go! Here we go, here we go! Here we go:

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

422

423

424

425

426 *f*

427 428 429 430 431

Alan
B - 6 - 0 - 7, A - 6 - 3 - 3, then mo-tor - way down to Work-sop

Chorus
B - 6 - 0 - 7 A - 6 - 3 - 3 then mo-tor - way down to Work -

CL.

Ten. Sax.

Tpt.

Tbn.

Vln. Pizz.

Vc. Pizz.

Gtr.

Db.

Dr.

432 *ff* 433 434 435 436

Stephen *Make it stop!*

Alan Du - al to the A - 6 - 5, like... a bird!

Chorus *sop!* Ea - sy drive? So we've heard,

Cl.

Ten. Sax. *mf*

Tpt. *mf*

Tbn.

Vln. *Arco* *mf*

Vc.

Gtr. *mf*

Db.

Dr. *mf*

437 438 439 440 441

Alan
Down to the B - 1 - 0 - 4 - 0, A - for - ty five, B - 1 - 1 - 2 - 0, B - 1 - 1 - 1 - 9.

Chorus
He real - ly knowshow to go with the traf - fic flow,
He real - ly knowshow to go with the traf - fic flow,

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

442

Alan

And here we are, three hours twen - ty se - ven in the Mic - ra!

443

444

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Arco

Gtr.

Db.

Dr.

The musical score for measures 442-444 features a vocal line by Alan and a full orchestral accompaniment. Alan's vocal line is in 4/4 time, with lyrics 'And here we are, three hours twen - ty se - ven in the Mic - ra!'. The instrumental parts include Clarinet, Tenor Saxophone, Trumpet, Trombone, Violin, Viola (Arco), Guitar, Double Bass, and Drums. Measures 442 and 443 are in 4/4 time, and measure 444 is in 2/4 time. The score includes dynamic markings such as *mp* (mezzo-piano) and *Arco* (arco). The guitar part is marked *mp* and features a sustained chord in measure 442. The double bass part is marked *mp* and features a sustained chord in measure 442. The drum part is marked *mp* and features a steady rhythm throughout the measures.

445 446 447

Stephen Hur - rah! Hur - rah!

Chorus the Nis - san Mic - ra, what a car!

the Nis - san Mic - ra, what a car!

Cl.

Ten. Sax. *mp* *mp*

Tpt. *mp* *mp*

Tbn. *mp* *mp*

Vln.

Vc.

Gtr.

Db.

Dr.

448 *mf* 449 450 451 452

Ginny Well done, you! We'll try that route next time.

Stephen *mf* That's half an hour of my life

Alan *mf* I knocked off half an hour!

CL.

Ten. Sax.

Tpt. *mp*

Tbn. *mp*

Vln. *p*

Vc. *p*

Gtr. *Pizz.*

Db.

Dr. *p*

453 454 455 456 457

Stephen I'll ne - ver see a - gain. $\text{♩} = 120$

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *Pizz. (Walking)*

Db. *mf*

Dr. *mf*

458

mf 459 460 461 462

Chorus

Three P. M., oo-dles of time to Hoo-ver the house, po-lish the wine glass es, chill the beer,

Three P. M., oo-dles of time to Hoo-ver the house, po-lish the wine glass es, chill the beer,

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

463 464 465 466 467

Chorus

pop- the corks, warm the snacks, put on the par - ty clothes, feed the cat,

pop- the corks, warm the snacks, put on the par - ty clothes, feed the cat,

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

468 469 470 *mf* 471 472 473

Charlotte *mf* Com - ing!

Diana *mf* Char - lotte!

Chorus walk the dog; it's gon-na be fine.
walk the dog; it's gon-na be fine.

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db. (Solo)

Dr.

474 475 476 477 478

Charlotte *f* Poor Pip won't un-der - stand why Gran-dad's banned her from the house.

Diana *mf* Well, Dar-ling, since her lit-tle ac - ci- dent...

CL. *mp* *mf*

Ten. Sax.

Tpt. *mp* *mf*

Tbn. *mf*

Vln.

Vc.

Gtr.

Db. *mp*

Dr. *mp*

479 480 481 482 483

Charlotte

Stephen

CL.

Ten. Sax.

Tpt.

Tbn.

Vln. (Solo)

Vc.

Gtr.

Db.

Dr.

mf It was Ve - su - vi - an!

mf How some-thing that small could pro- duce...

f

F/D $\flat$

484 485 486 $\text{♩} = 88$ 487 488 489

Charlotte

Diana

Ginny

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

fright-en her!

Mum, do you have a mi- nute?

not now, Dar - ling.

tr

p

p

p

p

p

To Alto Sax

A Tempo

490 $\text{♩} = 120$ 491 492 493 494 495

Ginny

Chorus

Four P. M., plen-ty of time to chill the house,

Four P. M., plen-ty of time to chill the house,

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

496 497 498 499 500 501

Chorus

warm the wineglass es, walk the beer, feed the corks, put on the snacks, pop the par - ty clothes,

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

The musical score for measures 496-501 features a Chorus with lyrics: "warm the wineglass es, walk the beer, feed the corks, put on the snacks, pop the par - ty clothes,". The Chorus part is written in a 4/4 time signature. The Alto Sax, Ten. Sax, Tpt., and Tbn. parts have rests in measures 496-498 and enter in measure 499. The Vln., Vc., and Gtr. parts have rests throughout. The Db. and Dr. parts have a continuous melodic line.

502 503 504 505 506

Charlotte

Diana

Chorus

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Yeah, Yeah...

Char-lotte!

po - lish the cat, Hoo - ver the dog; it's gon - na be

po - lish the cat, Hoo - ver the dog; it's gon - na be

fp

fp

fp

fp

507 508 509 510 511 512

Stephen *f* Beer?!

Alan *mf* Ac-tual - ly, you'd be sur-prised to hear... how much a small con-tain - er...

Chorus *fine.*

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Vln.

Vc.

Gtr.

Db. *f*

Dr. *f*

Rubato

513 514 515 516 $\text{♩} = 112$ 517 518 519

Diana

Mum, I real-ly need a word,

Ginny

Can it wait? we're run-ing late!

Alan

Cheers!

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

A Tempo

♩ = 120

520 521 522 **523** 524

Chorus

Five P. M., Not e-nough time to

Five P. M., Not e-nough time to

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

534 535 536 537

Charlotte *f* O - kay! O - kay!

Diana *f* CHAR - LOTTE!

Chorus it's gon - na be
it's gon - na be

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

538 Quicker

$\text{♩} = 138$

539 540 541 542 543

Chorus

fine.

Alto Sax.

F/E $\flat$ Solo Ad Lib.

Ten. Sax.

mp

Tpt.

mp

Tbn.

mp

Vln.

mf

Vc.

Gtr.

mp

Db.

mf

Dr.

mf

544 Ab/Q $\flat$ 545 546 547 548 549

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

550 8/A 551 552 553 554 555 556

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf* Arco

Gtr. *mf*

Db. *mf*

Dr. *mf*

557 $\text{♩} = 88$ 558 559 560 561

Ginny So kind of you to help us out to - night. We'll have a pro-per fam-ly day to -

Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

Gtr. *f* *mf*

Db. *f* *mf*

Dr. *f* *mf*

562 $\text{♩} = 66$

563 564 565 *mf*

Ginny mor - row. Ste - phen...

Chorus *mf*
Half past five, the guest will soon ar-rive,
Half past five, the guest will soon ar-rive,

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf* *mp*

Tbn. *mf*

Vln. *p*

Vc. *pp*

Gtr. *mf*

Db.

Dr. Cym Ad lib. *mp*

566 567 568

mf

Stephen - What?

Chorus Spi - rits, beer, and wine fes-toon the bar, the dog's been walked and fed, and shut up in the car,

Alto Sax.

Ten. Sax.

Tpt. *mf*

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

569 570 571

Ginny Did you know Di and A - lan may be se - pa - ra - ing?

Stephen What!

Chorus The The

Alto Sax.

Ten. Sax.

Tpt. *mp*

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

572 573 (Alan Returns) 574

Ginny

Don't say

Chorus

house is clean and neat, pre-pa - ra-tions are com-plete, it's al - most time to get the par-ty start - ed...

house is clean and neat, pre-pa - ra-tions are com-plete, it's al - most time to get the par-ty start - ed...

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

575 Double Time

575 576 (Exit Ginny) 577 578

Ginny a - ny - thing.

Alan *mf* Hey, there Mis - ter F, all set?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. *p*

Vc. *p*

Gtr.

Db. *p*

Dr.

579 580 581 582

Stephen You bet. How 'bout a sharp' ner be - fore the hoardes ar -

Alan

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

583 584 585 586

Stephen
rive?

Alan
G and T for me, please.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

587 588 589 590

Stephen Com-ing up.

Alan Cheers!

Alto Sax.

Ten. Sax.

Tpt. (Solo) mp

Tbn. mp

Vln. mp

Vc. mp

Gtr. mp

Db. Sim. mp

Dr. mp

592 593 594 595

Stephen

Alan

Love - ly view, shame you'll lose it when the road comes through.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

p

596 597 598 599

Stephen

I'm sor - ry, what?

Alan

The ex - ten - sion

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

mf

p

600 601 602 603

Stephen

Alan
to the 4 - 6 - 0, did you hear the

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

604 605 606 607 608

Stephen
Eh?

Alan
in - ter - view on Ra - di - o Two the o - ther day?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

609 610 611 612

Stephen

Alan

List - ed plac - ces that will be af - fect - ed

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

613 614 615 616

Stephen

Alan

You'd think this place would be pro - tec - ted, but you

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

617 618 619

Stephen Ex - ten - sion to where?

Alan can't stop pro - gress, I guess.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

620 621 622 623 624 *f*

Diana A - lan!

Stephen

Alan Thorpe - ness, to serve the new con - tain - er site.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

625 626 627 628 629 630 631

Diana *Buc- ket, Cloth!*

Stephen *Oh, right. No, that's been on the cards for years. We al- ways see them off.*

Alan

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db.

Dr.

632 633 634 635 636 637

Diana *And the Fab- reeze!*

Stephen *My old mate Duff is on the coun- cil, knows his stuff. If a- ny- thing were*

Alan *Oh, Jeez!*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

638 639 640 641 642

Stephen up, we would have heard, but he has - n't said a word.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

♩. = 88

643 644 645 646 647

Stephen No one would dare to tear the heart from this green and plea-sant part of

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

648 $\text{♩} = 69$

649 650 651

Stephen Eng - land.

Chorus A road through Can - field, the 4 - 6 - 0,
A road through Can - field, the 4 - 6 - 0,

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc.

Gtr. *mp*

Db. Cym. Ad lib.

Dr. *mp*

652 653 654

Stephen It's quite ri - di - cu - lous! I know! I know!

Chorus the coun - cil re - jec - ted it months a - go,
the coun - cil re - jec - ted it months a - go,

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr.

Db.

Dr.

655 656 657 658

Stephen *that's right. Shall I ask him to - night?*

Chorus *If there were a - no-ther bid, you'd hear?*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc. *pp*

Gtr.

Db.

Dr. (Rest) (Cyms)

659 660 661

Chorus *Don't look at us, we can't give a - ny - thing a - way;*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

662 663 664 665

Chorus

wait and see what Duff has got to say.

wait and see what Duff has got to say.

Alto Sax.

To Clarinet

Ten. Sax.

To Flute

Tpt.

Tbn.

mf

Vln.

Vc.

Gtr.

Db.

Dr.

(Rims) (Toms)

mf

Scene 3

666 $\text{♩} = 128$ 667 668

CL. *mf*

FL. *f*

Tpt. (St. Mute) *mf*

Tbn. (St. Mute) *mf*

Vln. *f*

Vc. *f*

Gtr. *f*

Pizz. Db. *mf*

Dr. *mf*

669 670 671 *f*

Chorus It's a

CL. *f*

FL. *f*

Tpt. *f*

Tbn. *f*

Vln. *f*

Vc. *f*

Gtr. *f*

Db. *f*

Dr. *f*

672 673 674

Chorus

plea-sant e - vent at the Feb - bles, a

plea-sant e - vent at the Feb - bles, a

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

675 676 677 678 679

Chorus

"do'the whole vil - lage at - tends, to drink cock-tails and nob - ble the nib - bles

"do'the whole vil - lage at - tends, to drink cock-tails and nob - ble the nib - bles

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

680 681 682 683

Chorus

swap gos-sip and catch up with friends, to

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

684 685 686 687

Chorus

talk a-bout i - ssues that mat - ter, to air our con - cerns

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

688 689 690 691

Chorus

and our views, to in - dulse in some light heart - ed chat - ter

and our views, to in - dulse in some light heart - ed chat - ter

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

692 693 694 695 696 697 *mp*

Chorus

and pass'round the lo - cal news. So

and pass'round the lo - cal news. So

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

704 705 706 707 708 709

Diana

Charlotte

Chorus

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

O - live? Nuts?

Mi-ni gher kin? Nuts?

Where to send do - na - tions for the Au - gust church ba - zaar?

Where to send do - na - tions for the Au - gust church ba - zaar?

mf

f

710 A Tempo $\text{♩} = 128$

711 712 713

Chorus
Where to leave out jum - ble for the boy scouts to col - lect? And is the lat - est sche - dule for the bus - es quite cor - rect?

CL.
FL.
Tpt.
Tbn.
Vln.
Vc.
Gtr.
Db.
Dr.

Rit.

714 715 716 717 *f*

Chorus

How much are the tick-ets for the an-nu-al Mes-siah? And when are the au-di-tion-ing new te-nors for the choir?

How much are the tick-ets for the an-nu-al Mes-siah? And when are the au-di-tion-ing new te-nors for the choir?

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db. *Arco*

Dr.

718 **Rubato** 719 720 721 722 **A Tempo** 723 724

$\text{♩} = 84$ $\text{♩} = 128$

Ginny Ste-phen, take the wine 'round, please!

Stephen Com - fort me! Cer - tain - ly!

Chorus Solo 1: O Lord, Solo 2: O Lord,

CL FL Tpt. Tbn. Vln. Vc. Gtr. Db. Dr.

725 726 727 728 729 730

Chorus *mf* Have you heard the ru - mour? Does a - ny - bo - dy know who vo - lun - teered to give the lo - cal ten - nis courts a

CL. *mf*

FL. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf* Pizz. Arco

Dr. *mf*

731 732 733 734 735

Stephen *f* What in - tel - lec - tu - al gi - ants have we here?

Chorus *mf* mow? Does a - ny - one have kit - tens, or a

CL. *mf*

FL. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf* Pizz. Arco

Dr. *mf*

736 737 738 739 740 741

Stephen In - ane, Fa - cile,

Chorus
gui-nea pig for sale? And how can you be sure that your me - ringes will ne-ver fail? Did you
gui-nea pig for sale? And how can you be sure that your me - ringes will ne-ver fail? Did you

CL. *fp* *fp* *fp*

FL. *fp* *fp* *fp*

Tpt. *fp* *fp* *fp*

Tbn. *f* *fp* *f*

Vln. *fp* *fp* *fp*

Vc.

Gtr.

Db.

Dr.

742 743 744 745 746 Rit.

Stephen In - sane,

Chorus read a fa-mous ac - tor will be o - pen-ing the Fete? Is Zum-ba or Pi - la - tes

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

747 748 749 750 751 752

$\text{♩} = 84$ **Rit.** **A Tempo** $\text{♩} = 128$

Ginny Ste-phen, dar-ling? (Spoken) Don't worry - I'll get it.

Stephen (Ignoring her):
Red or white?

Chorus
the best way to lose some weight?
the best way to lose some weight?

Cl. *fp* *mp*

Fl. *fp* *mp*

Tpt. *fp* *mp*

Tbn. *fp* *mp*

Vln. *f* *Arco*

Vc. *f*

Gtr. (Doorbell!) *f*

Db.

Dr. Crown (Doorbell!)

753 754 755 756 *f* 757 758 759

Stephen (Sarcastically): Real - ly?

Chorus *mf* Did you know that Brid - get is a na - tu - ral bru-nette?

mf Should we go to I - ta - ly or is France a bet - ter bet?

Cl. *mf* *mp* *f* *mp*

Fl. *mf* *mp* *f* *mp*

Tpt. *mf* *mp* *f* *mp*

Tbn. *mf* *mp* *f* *mp*

Vln. *mf* *f*

Vc. *mf*

Gtr. *mf* *f*

Db. *mf* *mf* *f*

Dr. *mf* (R.S.) *mf* *mp* (R.S.)

760 761 762 763 764

Stephen I - ta - ly? Search me!

Chorus Who's in charge of trans - port for the gar - den cen - tre trips?

CL *sfp* *fp*

FL *sfp* *fp*

Tpt. *sfp* *fp*

Tbn. *sfp* *mf*

Vln. *mf*

Vc. *mf*

Gtr. *sfp*

Db. *mf* *mf*

Dr. *mf* *mp*

765 766 767 768

Stephen No!

Chorus And do you find your knick - ers tend to sag a - round the hips?

CL

FL

Tpt.

Tbn.

Vln. *mf*

Vc. *mf*

Gtr.

Db.

Dr. *mf* *mp*

769 770 771 772 773 774

Diana *f* Crisps? Twig-lets? Beet-root cubes?

Charlotte *f* Crisps? Twig-lets? Beet-root cubes?

Ginny Brid - get, Duff! Come through. And you must be

Stephen

CL. *sus mp* To Alto Sax

FL. To Tenor Sax

Tpt. *sus mp*

Tbn. *sus mp*

Vln. *mf* Pizz. *f*

Vc. *mf*

Gtr. *mf* *f*

Db. *sus mp* Pizz.

Dr. *mf sus mp*

775 776 777 778 779 780

Ginny Hugh? This is my hus - band, *mf* Ste - phen.

Stephen Good ev' ning.

Hugh *mf* Hugh How do you do?

Alto Sax. *mp*

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mp*

Vln. *mp*

Vc. *mp*

Gtr. *mp*

Db. *mp*

Dr. *mp*

788 789 790 791 792 793 794

Stephen

Hugh

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

No.

No.

(Spoken) Ah! So, you must have known Bun - ty Long- staff

Ro-bin- son?

mf

Arco

f

Arco

f

Pizz.

f

Arco

795 796 797 798 799 800

Stephen *Hu-uh.*

Hugh *Mont- crief? A shame, Mont-crief is quite a lad; just sold him the*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. *Pizz.*

Vc.

Gtr.

Db. *Pizz.*

Dr.

801 802 803 804 805 806 807

Hugh *last Porsche I had. Bought a yacht. Thought, "why not?" It's good to ring the chan- ges, don't you*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

808 809 **810** 811 812 813

Stephen *mf* Drink?

Hugh think?

Chorus *mf* Have you heard the ru - mour? Does a - ny - bo - dy know

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf* Arco

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr. *mf*

814 815 816 817 818

Chorus who took the win - ing pho - to of the duck - pond in the snow? When to

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

819 820 821 822 823 824 825 826

Chorus put my seed-lings out, or to prune that ap-ple tree? And what do peo-ple real-ly think a - bout the new G. P?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Have you

fp

827 828 829 830 831 832 Poco rit.

Chorus seen the new e - state that they're plan-ning for the town? And if in-deed they build it, will our

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

fp

833 834 835 836 $\text{♩} = 80$ 837 838 839 $\text{♩} = 128$

Rubato **A Tempo**

Diana Hi. I'm Di. Shrimp sur-prise?

Charlotte Shrimp sur-prise?

Ginny

Hugh. My word, don't you have love-ly eyes.

Chorus house pri-ces come down?

Alto Sax. *fp*

Ten. Sax. *fp*

Tpt. *fp*

Tbn. *fp*

Vln.

Vc. *fp*

Gtr.

Db. *fp* *fp*

Dr. *p*

Arco

840

841 842 843 844 845

Stephen *f* A Tri-ni-ty man, I see,

Chorus *mf* It's a plea-sant e-vent at the Feb-ble's,

Alto Sax. *f* *sus mp*

Ten. Sax. *mf*

Tpt. *f* *sus mp*

Tbn. *f* *sus mp*

Vln. *ff* *Pizz.* *f* Sul G

Vc. *f* *sus mp*

Gtr. *f*

Db. *f* *sus mp*

Dr. *f* *sus mp*

846 847 848 849 850 851

Stephen bas-tard, laugh-ing at me. "Bought a yacht," what a clot.

Chorus a "do" the whole vil-lage

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

852 853 854 855 *mf* 856 857 Rit. poco a poco

Stephen Ac-ting like a blood-y king. but wo-men love that sort of thing, it's clear e -

Chorus at - tends.

Alto Sax. To Clar.

Ten. Sax. To Flute

Tpt. *p*

Tbn. *p*

Vln. *p*

Vc. *p*

Gtr. *p*

Db. *mp*

Dr. *mp*

858 859 860 861 $\text{♩} = 72$ Rit. Quicker 862 $\text{♩} = 100$ 863 864 $\text{♩} = 80$ Slower

Stephen nough, and now for Duff. (Small group)

Chorus Be- hold! Duff Gar- diner. We told you that bit came la-ter.

Solos: Friend. Neigh- bour. Trai- tor.

Cl. *mp*

Fl. *mf*

Tpt. *mp*

Tbn. *mp*

Vln. *mp*

Vc. *mp*

Gtr. *mp*

Db. *mp*

Dr. *p*

865 866 867 868

Cl. *p*

Fl. *p*

Tpt. *p*

Tbn. *p*

Vln. *Espr.* *mp*

Vc. *Pizz.* *ARCO*

Gtr. *Pizz.* *ARCO*

Db. *Pizz.* *ARCO*

Dr.

869 870 871 872

Stephen *mf* *Rit.*

Duff *mf*

Cl. *mf*

Fl. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr. *mf*

Top - up?

Well, I hav- n't....

873 $\text{♩} = 60$ Freely, quicker Rit. $\text{♩} = 60$ 874 $\text{♩} = 80$ 875 876 877

Stephen $\text{♩} = 60$ So, is there a - ny - thing you want to tell me, Mate?

Duff What a - bout?

Chorus *mp* On the lo - cal coun - cil, aim - ing for the Chair, the next stop on the rise to Mayor, On the lo - cal coun - cil, aim - ing for the Chair, the next stop on the rise to Mayor,

Cl. *mp* *p* *mp*

FL *mp* *p* *mp*

Tpt. *mp* *p* *mp*

Tbn. *mp* *f* *p* *mp*

Vln.

Vc. *f* *mf* Pizz.

Gtr.

Db.

Dr.

878 $\text{♩} = 92$ Accel. 879 880 881 Rit. 882 $\text{♩} = 92$ 883 $\text{♩} = 60$

Stephen Oh, I don't know, the weather, your last holiday? The motorway that's going to knock the village flat.

Duff Ah, that.

Chorus *mp* Of
Of

Cl. *f* *mp*

Fl. *f* *mp*

Tpt. *f* *mp*

Tbn. *f* *mp*

Vln. *f*

Vc.

Gtr. *f*

Db. *Pizz.* *f* *Arco* *Pizz.* *Arco*

Dr.

884 885 886

Chorus

course, the new road got his vote, he can't af-ford to rock the boat.

course, the new road got his vote, he can't af-ford to rock the boat.

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

mf

mf

mf

Pizz.

Arco

mp

887

$\text{♩} = 120$

Stephen

It's go - ing to ob - li - te - rate our view. The fumes, the noise;

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

mf

mf

mf

mf

Pizz.

891 892 893 894 895 896

Stephen *my life will be des - troyed.*

Cl. *mp*

Fl. *mp*

Tpt. *mp*

Tbn. *f*

Vln. *mp*

Vc.

Gtr.

Db. *mp*

Dr.

897 898 899 900 901 902 903

Stephen *And you did - n't think to warn me to be - ware?*

Duff *I'm sor - ry, but it's been a - greed. Oh,*

Cl. *mf*

Fl. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr. *mp* (Rims)

904

905

906

907

908

Duff

come on now, be fair; for months the in - for - ma - tion_ has been in cir - cu - la - tion. There was

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

909

910

911

912

Duff

plen - ty of time to lodge an ob - jec - tion, de - mand an in -

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Pizz.

mf

Pizz.

mp

913 914 915 916 Rit. $\text{♩} = 92$

Stephen That

Duff spec - tion, ap - ply for re - jec - tion.

Cl.

Fl.

Tpt.

Tbn.

Vln. *Arco*

Vc. *Arco* *mf*

Gtr.

Db. *Arco* *mf* *Pizz.* *mp*

Dr.

917 918 919 920 921 922 923

Stephen is - n't good e - nough, you know damn well I don't get that stuff. but now I get it. You've ac - tual - ly a -

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db. *Arco* *mf*

Dr.

924 925 926 927 928 929

Stephen $\text{♩} = 120$

greed to let it go a - head.

Duff

To Bass Clar.

We looked at e - v'ry side, and passed the ap - pli-

Cl.

FL.

Tpt.

Tbn. *mp*

Vln. *mp*

Vc.

Gtr.

Db. *Pizz.* *mp*

Dr.

930 931 932 933 934 $\text{♩} = 92$

Stephen **Rit.**

the

Duff

ca - tion. There was no-thing I could do; I share your frus - tra - tion.

B. Cl.

FL.

Tpt. (Solo)

Tbn. (Solo) *mf*

Vln. *mp*

Vc.

Gtr.

Db.

Dr.

Rit.

935 936 937 938 939 940 941

Stephen vil - lage is a - bout to be des - troyed; I've e - v'ry right to be an - noyed.

Chorus (Laughter)

B. Cl. *mp* *mf* To Tenor Sax

Fl. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Vln. *mf*

Vc. *mp* *mf*

Gtr. Arco

Db. *mp* *mf*

Dr.

942 Waltz

$\text{♩} = 128$ 943 944 945 946 947 948 949 950 951 952 953 954 955

Stephen Eh?

Duff Do you think Be-dale's at-trac-tive? I can't see it... per-s'nal

B. Cl. *mp*

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mp*

Vln.

Vc.

Gtr.

Db.

Dr. Vibraslap or Rims

956 957 958 959 960 961 962 963 964 965 966 967

Duff
ly, but I seem to be... in the mi - no - ri - ty.

Chorus
It's a plea-sant e-vent at the Feb-ble's,

B. Cl.
mp

Ten. Sax.
mp

Tpt.
mp

Tbn.
mp

Vln.

Vc.

Gtr.

Db.

Dr.

968 969 970 971 972 973 974 975 976 977

Chorus
a friend-ly and fun meet and greet, and the star of the show

B. Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

978 979 980 981 982 983 984 985 986 987 988 989 *mf*

Hugh *mf* So I

Chorus is Hugh Be- dales, the hot- tie from Har- ley Street.

B. CL.

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr.

Db. Pizz. *mf*

Dr.

990 991 992 993 994 995 996 997 998 999 1000 1001

Hugh tell all my pa tients the same: If you want to a - void go - ing lame put one

B. CL.

Ten. Sax.

Tpt.

Tbn.

Vln. Pizz. sec. *f*

Vc. Pizz. sec. *f*

Gtr. sec. *f*

Db. sec. *mf*

Dr.

1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013

Hugh
hour a - side e-v'ry day to re - lax flat on your backs. It pays di-vi dends.

Chorus
Di - vi - dends?

B. Cl.
To Clar.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1014 1015 1016 1017 1018 1019 1020 1021 1022

Hugh
Oh, yes, my friends. I lie pros - trate twice a day, and

Chorus

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.
Arco *f* *mf*

Vc.
Arco *mf*

Gtr.
f

Db.
Arco *mf*

Dr.

1023 1024 1025 1026 1027 1028 1029 1030

Hugh na- ked, the fi - nest way to dis - play the bo - dy in it's nat - t'ral form.

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1031 1032 1033 1034 1035 1036 1037

Hugh It pays di - vi - dends.

Chorus Is it get - ting warm?

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1038 1039 1040 1041 1042 1043

Hugh Oh, yes, my friends.

Chorus Di - vi - dends? Di - vi - dends?

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln. Pizz *f*

Vc. Pizz *f*

Gtr.

Db.

Dr.

1044 1045 1046 1047 1048 1049

Hugh Trust me, la - dies, go - ing na - ked in the home will change your life.

Cl. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. Arco *mf*

Vc. Arco *mf*

Gtr. *mf* Dm^6 G^9 Cm^6 $F7^{\#9}$ Bm^{Δ} $E7^{\#9}$ Am^{Δ}

Db. *mf*

Dr. (Ride) *mf* (HH) (Ride)

1050 1051 1052 1053 1054 1055

Stephen I don't like the way that sleaz - y creep is look - in at my wife.

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Dm^6 $G7^{\#9}$ Cm^6 $F7^{\#9}11$ Bm^{Δ} $Eb13^{\#11}$ $E7^{\#9}$ $A7^{\#9}$

Db.

Dr.

1056 1057 1058 1059 1060 1061 1062

Chorus oo, oo, Doc - tor Hugh, oo, oo, Doc - tor Hugh,

Cl. *f* *mf* To Alto Sax

Ten. Sax. *f*

Tpt.

Tbn. *f*

Vln. *f* *mf*

Vc. *f* *mf*

Gtr. Ebm^6 *f*

Db. *f*

Dr. *f* *mf*

1063

Stephen *mf* 1064 1065 1066 1067 1068 1069

Look at him, the slim-y git. How does he get a - way with it when it's clear to see he's a first class

Alto Sax.

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mp*

Vln. *mf*

Vc.

Gtr.

Db. *mp* Pizz

Rims

Dr. *mp*

Stephen 1070 1071 1072 1073 1074 1075 1076

shit!

Chorus oo, oo, Doc - tor Hugh, oo, oo, Doc - tor Hugh,

Alto Sax.

Ten. Sax.

Tpt.

Tbn. *mp*

Vln. *mp*

Vc. *mp*

Gtr.

Db. *mp*

Dr. *mp*

1077

1078 1079 1080 1081 1082

Hugh All the la - dies love a so - ci - et - y po - di - a - trist. From Ken-sing-ton to May - fair I've a

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. *mf* *mf* *8va* (loco) *8va*

Vc. *mf* *mf*

Gtr. *Ebm⁶* *Abm⁶* *Em⁶* *Fm⁶*

Db.

Dr.

1083 1084 1085 1086 1087

Hugh dia - mond stud - ded cli - ent list. Bi - shops, earls, and du - chess - es, and fa - mous mo - vie

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. *8va* (loco) *8va*

Vc.

Gtr. *F#13#9#11* *B7b9* *Em⁶* *Em⁶*

Db.

Dr.

1088 1089 1090 1091 1092

Hugh stars keep me in sharp suits, fine wines, and fast ex - pen - sive cars.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. (loco) 8va (loco)

Vc.

Gtr. A_m^6 F_m^6 $F\sharp m^6$ A_m^6 C^7_{alt}

Db.

Dr.

1093 Dance 1094 1095 1096 1097 1098 1099 1100

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr. F_m^6 Bbm^6 $F\sharp m^6$ $G1\sharp11$ F_m^6 *mf*

Db. *mf*

Dr. More Freely *mf*

1101 1102 1103 1104 1105 1106 1107 1108

Chorus
Doc - tor Hugh, the so - ci - e - ty po - di - a - trist,

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1109 1110 1111 1112 1113 1114 1115 1116

Chorus
Doc - tor Hugh, gets my knick - ers in a twist.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

(Tbn lead)

Open - melody

mf

Cm^b *F#7+* *B7+* *Em^b* *B7_{ALT.}*

F#7+ *B7+* *Em^b* *B7_{ALT.}*

1117 1118 1119 1120 1121 1122 1123 1124

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1125 1126 1127 1128 1129 1130 1131 1132

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1133 1134 1135 1136 1137 1138 1139 1140

Alto Sax. *f*

Ten. Sax. *f*

Tpt. *f*

Tbn. *f*

Vln. *f*

Vc. *f*

Gtr. *Bbm^b* *Ebm^b*

Db. *Bbm^b* *Ebm^b*

Dr. *f*

1141 1142 1143 1144 1145 1146 1147 1148 *mf*

Hugh *I*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *Bm^b* *Cm^b* *F#7+* *B7+* *Em^b* *Bb7⁹*

Db. *Bm^b* *Cm^b* *F#7+* *B7+* *Em^b* *Bb7^{ALT.}*

Dr.

1149 1150 1151 1152 1153 1154

Hugh pick and choose the jobs I do, I prac-tice as I please; I on - ly work from ten 'til two and

Chorus Oo, Oo, Oo, Oo,

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Solo Ebm^6 mp Abm^6 f Em^6 Fm^6

Db. Ebm^6 mp Abm^6 Em^6 Fm^6

Dr. Rims mp

1155 1156 1157 Rit. poco a poco 1158 1159 1160

Hugh charge the most out - ra-geous fees. And the key to my suc - cess; shall I tell you? Well, it's

Chorus Oo, Ah, Yes! Yes! Yes!

Alto Sax. mp

Ten. Sax.

Tpt. St. Mute mp

Tbn. St. Mute mp

Vln. mp

Vc. mp

Gtr. $F\sharp13\#9\sharp11$ $B7b9$ Em^6 mp Em^6 Am^6

Db. $F\sharp13\#9\sharp11$ $B7b9$ Em^6 mp

Dr. mp

Rit.

A Tempo

1168 1169 1170 1171 1172 1173 1174 1175

Chorus Doc - tor Hugh, how you make our pul - ses tin - gle.

Alto Sax. *mf*

Ten. Sax.

Tpt.

Tbn.

Vln. *mf*

Vc.

Gtr. *Bbm⁶* *Ebm⁶*

Db. *Bbm⁶* *Ebm⁶*

Dr.

1176 1177 1178 1179 1180 1181 1182 1183

Chorus Doc - tor Hugh, how I wish that I was sin - gle!

Alto Sax.

Ten. Sax.

Tpt.

Tbn. *Open*

Vln.

Vc.

Gtr. *Bm⁶* *Cm⁶* *F#7+* *B7+* *Em⁶* *Bb7⁹*

Db. *Bm⁶* *Cm⁶* *F#7+* *B7+* *Em⁶* *Bb7^{alt.}*

Dr.

1184 *f* 1185 1186 1187 1188 1189 1190 1191

Hugh *f* I'm an ex - pert in full re - lax - a - tion, in sooth - ing your sen - si - tive parts,

Chorus *mf* Bah, bah, bah, bah, bah, bah, bah.

Alto Sax. *mp*

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *Ebm⁶* *Ab⁹* *Dbm⁶* *Gb7#9* *Cm^Δ* *F7#9* *Bbm^Δ* *mf*

Db. *mf* Arco

Dr. *mf*

1192 1193 1194 1195 1196 *mf* 1197 1198 1199

Stephen Nerve sti-mu - la - tion?

Hugh *mf* in mas - sage and nerve sti-mu - la - tion... ..and

Alto Sax. *p*

Ten. Sax. *p*

Tpt. *p* Open

Tbn. *p*

Vln. *p*

Vc. *p*

Gtr. *Ebm¹³* *Ab7#9* *Dbm¹³* *Gb7#9#11*

Db. *p*

Dr. *p*

1206

1207 *1208* *1209* *1210* *1211* *1212*

Bridget
hands are warm and gen - tle, your eyes are warm and kind.

Cl.
-

Ten. Sax.
-

Tpt.
-

Tbn.
-

Vln.
mp
Pizz.

Vc.
mp

Gtr.
mp
Pizz.

Db.
mp

Dr.
mp

1213 1214 1215 1216 1217 1218 1219 1220 1221 1222

Bridget *f* Your voice is like mol-ten ca - ra - mel...

Stephen of your

Chorus and you're driv-ing me out

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln. *f* *Arco*

Vc. *Arco*

Gtr.

Db.

Dr.

1223 1224 1225 1226 1227 1228 1229 1230

Stephen minds!

Hugh It pays di - vi - dends. Oh, yes,

Chorus oo, Doc - tor Hugh, oo, Doc - tor Hugh,

Cl. *f* *To Flute*

Ten. Sax. *f*

Tpt. *f*

Tbn. *f*

Vln. *f*

Vc. *f*

Gtr.

Db. *f*

Dr. *f*

1239

Musical score for measures 1239-1244. The tempo is 120 beats per minute. The key signature has one flat (B-flat). The instruments are Ginny, Stephen, Cl., Fl., Tpt., Tbn., Vln., Vc., Gtr., Db., and Dr.

- Ginny:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mf*. Lyrics: "Why must you al-ways be un".
- Stephen:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mp*. Lyrics: "So you've fi-n'ly torn your-self a-way from the mar-v'lous Doc - tor Hugh?"
- Cl.:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mp*.
- Fl.:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mp*.
- Tpt.:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mp*. Mute.
- Tbn.:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mp*. Mute.
- Vln.:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mp*.
- Vc.:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mp*.
- Gtr.:** Measures 1239-1243 are rests. Measure 1244 starts with a half note B-flat, quarter notes A, G, F, E, D, C, and a whole note B-flat. Dynamic: *mf*. Pizz.
- Db.:** Measures 1239-1243 are eighth notes B-flat, A, G, F, E, D, C, B-flat. Dynamic: *mp*.
- Dr.:** Measures 1239-1243 are eighth notes B-flat, A, G, F, E, D, C, B-flat. Dynamic: *mp*.

1245 1246 1247 1248 1249

Ginny kind? He's a plea - sant man with a cle - ver mind.

CL. *mf*

FL. *mf* To Tenor Sax

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf* *mp*

Dr. Click Cym. *mf* *mp*

1250 1251 1252 1253 1254

Ginny *mp* We had an in - te - rest - ing con - ver - sa - tion, and he's in - vit ed - me for a con - sul -

CL.

Ten. Sax.

Tpt. *mp*

Tbn. *mp*

Vln.

Vc.

Gtr.

Db.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a vocal duo and a full band. The score is written for the following instruments and voices:

- Vocals:** Ginny (Lead Vocalist) and Stephen (Supporting Vocalist).
- Instrumentation:** Clarinet (Cl.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vc.), Guitar (Gtr.), Double Bass (Db.), and Drums (Dr.).

The score is divided into two main sections, each with a tempo and dynamic marking:

- Section 1 (Measures 1255-1262):** Marked with a tempo of $\text{♩} = 88$ and a dynamic of *mp* (mezzo-piano). It begins with a **Rit.** (Ritardando) marking. The lyrics for this section are: "ta - tion. He says I should go up to Har- ley Street. where he can trans-form my feet. He's what? Right be".
- Section 2 (Measures 1257-1262):** Marked with a tempo of $\text{♩} = 120$ and a dynamic of *mp* (mezzo-piano). It begins with a **Rit.** (Ritardando) marking.

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *mp*) to guide the performance. The lyrics are written below the vocal staves, and the instrumental parts are written for their respective instruments.

1263 1264 1265 1266 1267

Ginny

Stephen

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

fore my ve - ry eyes! Do you think I'm blind? You were all o-ver him! The

He's in - vit - ed you as well.

To Flute

mp

mf

mf

mp

1268 1269 **mf** **1270** **Rit.** $\text{♩} = 92$ 1271 1272 1273

Stephen *smar-my lit - le - bas- tard!* And once a - gain I am the last to know; now that's a sur - prise! I'm

CL.

FL.

Tpt.

Tbn.

Vln.

Vc. *Pizz.* *mf* *Arco*

Gtr. *mf*

Db. *mf* *Arco*

Dr. *mf*

Rit. $\text{♩} = 120$ 1274 1275 1276 1277 1278 1279 1280 *mp*

Ginny *You're*

Stephen *sick of be-ing side - lined and brushed a - side, un-der- mined, mor-ti - fied.*

CL.

FL. *To Tenor Sax*

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db. *Pizz.* *mp*

Dr.

1281 Rit. 1282 1283 1284 1285

Ginny star-ing in - to space with that scowl u - pon your face. please don't be so rude; come pass' round the

CL

Ten. Sax.

Tpt. *mp*

Tbn. *mp*

Vln.

Vc.

Gtr. *mp*

Db.

Dr. *mp*

$\text{♩} = 88$ 1286 1287 1288 1289 1290 1291 1292 Rit. To Alto Sax

Ginny food.

Stephen Oh, no, my dear, this dog will have its day; it's time for me to have my say.

CL *mp* *mf*

Ten. Sax. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf*

Gtr. *mp* *mf*

Db. *mp* *mf*

Dr. *mp* *mf*

Arco

Molto Rit.

1299 Tango

Stephen

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1300 1301 1302 1303 1304 1305

♩ = 120

Duff Gar - d'neris a two-faced git who did-n't see fit to make it clear I'd lose my view to a road ex - ten - sion he some-how failed to

G7+ Fm6 E7#9 C#o Gm6 Bbm6 A7#9

G7+ Fm6 E7#9 C#o Gm6 Bbm6 A7#9

1306 1307 1308 1309 1310

Ginny

men - tion!

Stephen

Chorus

We a - gree that's tough!

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Ste - phen, I think you've had e -

mf

f

Dm13

Dm13

D7+9

1311 1312 1313 1314 1315

Ginny
nough!

Stephen
Nail on the head, my dear, I've had it 'bout up to here.

Alto Sax.
mf *p*

Ten. Sax.
mf *p*

Tpt.
mf *p*

Tbn.
mf *p*

Vln.
mf *p*

Vc.
mf *p*

Gtr.
8bm⁶

Db.
8bm⁶ *p*

Dr.
p

1316

1317 1318 1319 1320 1321 1322

Stephen Then, I did-n't have a clue a-bout ol' Brid-get, who, as you all seem to know has found her-self a Ro-me

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Bbm^6 Gm^6 $Gb7\sharp 9$ Eb° Am^6 Cm^6 $B7\sharp 9$

Db. Bbm^6 Gm^6 $Gb7\sharp 9$ Eb° Am^6 Cm^6 $B7\sharp 9$

Dr.

1323 1324 1325 1326

Stephen *mf* o! who Brid - get pays to scratch her

Chorus *mf* Half her age, and rich; a so - lid gold son - of - a bitch!

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr. *mf* E_m^{b6} $E_b7^{\#9}$

Db. *mf* E_m^{b6} $E_b7^{\#9}$

Dr.

1327 1328 1329 1330 1331 1332

Stephen
itch!

Chorus
Ah, Ah, Ah,

Alto Sax.
mp

Ten. Sax.
F7+ Solo Ad. Lib. Ebm^b D7^{#9} G^o Fm^b Abm^b

Tpt.
mp

Tbn.
mp

Vln.
mp

Vc.
mp

Gtr.
F7+ Comp for Solo Ebm^b D7^{#9} G^o Fm^b Abm^b
mp

Db.
F7+ Ebm^b D7^{#9} G^o Fm^b Abm^b
mp

Dr.
mp

1333 1334 1335 1336 1337

Chorus
Ah, mf

Alto Sax.
mf

Ten. Sax.
G7^{#9} Cm^b

Tpt.
mf

Tbn.
mf

Vln.
mf

Vc.
mf

Gtr.
G7^{#9} Cm^b

Db.
G7^{#9} Cm^b G7^{ALT}

Dr.
mf

1338 1339 1340 1341 1342 1343

Ginny *mf* Ste-phen, Ste-phen, how could you? You knew Duff did-n't know.

Duff *mf* Brid-get, Brid-get, is this true?

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr. *Cm7b9* *G7+* *Bbm6*

Db. *Cm7b9* *G7+* *Bbm6*

Dr.

1344 1345 1346 1347 1348 1349 1350

Hugh Is that the time? Whoops, got-ta go. Love - ly par-ty, thanks so much. So long, keep in touch!

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Vln.

Vc.

Gtr. *A°* *Abm6* *G7+* *Cm7b9*

Db. *A°* *Abm6* *G7+* *Cm7b9*

Dr. *f*

1351 1352 1353 1354 1355

Stephen *My own wife en - vies her, I'm sure,...*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. G^7b13 Cm^6 8^7+

Db. Cm^6 8^7+

Dr.

1356 1357 1358 1359

Stephen *he's got her snif - fing 'round his door, and who can blame... her if she strays;*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Bbm^6 A° Abm^6 G^7+

Db. Bbm^6 A° Abm^6 G^7+

Dr.

1360 1361 1362 1363 1364 1365

Stephen what can I of-fer her these days? Smooth No shi ny Porche or styl-ish yacht, a kna-ckered ban-ger's all she's got.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. $F\sharp m^6$ F^o $E m^6$ $E b^7 \sharp 9$ $D m^{\flat 5}$ $D b^7+$

Db. $F\sharp m^6$ F^o $E m^6$ $E b^7 \sharp 9$ $D m^{\flat 5}$ $D b^7+$

Dr.

1369 Cresc. poco a poco

1366 1367 1368 1370 1371 1372

Stephen My gran-daugh- ter, who would ra-ther be at home, has spent more time on her mo-bile phone than

Alto Sax.

Ten. Sax. $B b m^6$ (Solo) mf

Tpt. mf

Tbn. mf

Vln. pizz. mf

Vc. pizz. mf

Gtr. $B b m^6$ secco mf

Db. $B b m^6$ secco $B b m^6$ $G m^6$ $F \sharp 7 \sharp 9$ $D \sharp^o$ mp

Dr. mp

1373 1374 1375 1376 1377 1378 1379 *f*

Stephen talk-ing to her fa-mi-ly, and Di would real-ly ra-ther not con-fide in me; so can a-ny-one tell me, ho-nest-ly, What is the point of

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db. *Am*⁶ *Cm*⁶ *B7*^{#9} *G*^{#o} *D*^o *F*^o *E7*^{#9}

Dr.

1380 1381 1382 1383 1384 1385

Stephen me? Well, sod the blood-y lot of you, you peo-ple who I thought I knew. Duff, you're a co-

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. *arco*

Vc. *arco*

Gtr.

Db. *Am*⁶ *Ab7*^{+#9} *Gm*⁶

Dr.

1397 1398 1399 1400 1401 1402 1403 1404

Alto Sax. *p* Solo ad lib. *p*

Ten. Sax.

Flug. *p* Open *p*

Tbn. *p*

Vln. *p*

Vc. *p*

Gtr. *mp* *D♭m⁶* (Comp for Solo) *B♭m⁶* *A7^{♯9}* *F[♯]°* *Cm⁶* *E♭m⁶* *D7^{♯9}* *Gm⁶*

Db. *mp* *D♭m⁶* *B♭m⁶* *A7^{♯9}* *F[♯]°* *Cm⁶* *E♭m⁶* *D7^{♯9}* *Gm⁶*

Dr. *mp*

1405 1406 1407 1408 1409 1410 1411

Alto Sax.

Ten. Sax.

Flug.

Tbn. *mp*

Vln.

Vc. *mp*

Gtr. *mf* *D7^{ALT.}* *Cm⁶* *B7^{♯9}* *G[♯]°*

Db. *mf* *D7^{ALT.}* *Cm⁶* *B7^{♯9}* *G[♯]°*

Dr. *mf*

1412 1413 1414 1415 1416 1417 1418

Alto Sax. *mf*

Ten. Sax.

Flug. *mf*

Tbn. *mf*

Vln. *mf* Arco

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr.

Chord symbols: Dm^b , Fm^b , $E7^{\sharp 9}$, Am^b , $E7_{alt.}$

1419 1420 1421 1422 1423 1424 1425 1426

Alto Sax. *f*

Ten. Sax.

Flug. *f*

Tbn. *f*

Vln. *f*

Vc. *f*

Gtr. *f*

Db. *f*

Dr.

Chord symbols: $Gm^{\flat 9}$, $F^{\sharp 7+}$, Fm^b , E°

1427 1428 1429 1430 1431 1432 1433 Repeat ad lib and fade 1434 1435

Alto Sax. $E\flat m^6$ $D7^+$ Gm^9 To Flute

Ten. Sax. To Trumpet

Flug.

Tbn.

Vln.

Vc.

Gtr. $E\flat m^6$ $D7^+$ Gm^{13} p

Db. $E\flat m^6$ $D7^+$ Gm^9 Arco p

Dr. p

Scene 4

1436 Freely

$\text{♩} = 66$ 1437 1438 1439 1440 1441 mf 1442

Ginny So you've wo-ken up at last?

Stephen p mp mf Gin - ny, Gin - ny, Gin - ny! What time is it?

CL. p

FL.

Tpt.

Tbn. Cup Mute p

Vin. pp

Vc. p

Gtr. p

Db. p

Dr.

1443 1444 1445 1446 1447 1448

Ginny It's af - ter ten. Al - an's walk - ing Pip - pa, Char - lotte's gone to

Stephen Where is e - vry-one?

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Pizz.

Db.

Dr.

1449 1450 1451 1452 1453

Ginny bed, Di's pack - ing. They're leav - ing first thing in the morn...

Stephen Pack - ing, why?

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

In Tempo

♩ = 72 1457

1454 1455 1456 1458

Ginny 3 3 To-mor-row, there's

Stephen Why don't you go to bed? You're tired. I'm not, I'm wide a - wake, and I want to talk to you.

CL

FL

Tpt. Cup Mute

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Rit.

Freely

♩ = 60 1461

1459 1460 1462 1463

Ginny 3 3 still lots of work to do. What do you want from me?

Stephen For God's sake, stop! I want to talk to my wife, is that such a

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1464 In Tempo $\text{♩} = 60$

1465 1466 1467 1468 *mp* 1469

Stephen crime? Please, sit down, and

CL.

FL.

Tpt.

Tbn.

Vln. Non vib.

Vc. Sul pont. *pp*

Gtr.

Db.

Dr.

1470 1471 1472 1473 1474 1475 1476

Stephen have a drink with me. Cog-nac, Scotch, what'll it be?

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1477 *mp* 1478 1479 1480 1481 1482 **Molto Rit.**

Ginny I'll have... bit - ter le - mon.

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1483 **In Tempo**

$\text{♩} = 68$ *mp* 1484 1485 1486 1487 1488 1489 1490

Diana Bit - ter le - mon, bit - ter taste of life - times large - ly gone to waste.
To B. CL.

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr. *mf* *(Solo)* B/G $\text{D}/\text{E}\flat$ $\text{B}\flat/\text{C}$ $\text{C}\sharp/\text{A}$

Db.

Dr.

1491 1492 1493 1494 1495 1496 1497 1498

Diana Bit - ter le - mon, bit - ter dregs of bas - kets full of bro - ken eggs.

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Bm^{11} Bm^{9b5} $D/8b$ B/G

Db.

Dr.

1499 1500 1501 1502 1503 1504 1505

Diana Cor - dials and gin - ger beer are kind - ly cups that cheer,

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. C° $Cm7b6$ E/C $Cm7b6$ C° $Cm7b6$ $F\sharp^{11}$

Db.

Dr.

1506 1507 1508 1509 1510 1511 1512 1513

Diana *but bit - ter le - mon wields a blade that can't be found in*

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr. *F#° Dm7b6 D° Dm6 DΔ*

Db.

Dr.

1514 1515 1516 1517 1518 1519

Diana *le - mon - ade.*

Stephen *Some-thing to cheer it up a bit? A drop of gin? Du - bon- net?*

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr. *Dm6 DΔ*

Db.

Dr.

Freely A Tempo Rit. Freely

1520 1521 1522 1523 1524 1525 1526 1527 1528

Ginny Bit-ter le- mon. With ice. I don't care. It's up to

Stephen What do you say? One berg or two?

CL Solo It's up to

FL It's up to

Tpt. It's up to

Tbn. It's up to

Vln. It's up to

Vc. It's up to

Gtr. It's up to

Db. It's up to

Dr. It's up to

1529 A Tempo Rit.

♩ = 60 1530 1531 1532 1533 1534

Ginny you.

Stephen Why not push the boat out? Make it three?

CL mp

FL mp

Tpt. Open

Tbn. pp

Vln. Arco pp

Vc. pp

Gtr.

Db. mp

Dr.

1535 A Tempo

♩ = 68

1536 1537 1538 1539 1540 1541 1542

Diana Bit - ter le - mon, bit - ter scent of dreams des - troyed and pas - sions spent.

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr. $\frac{8}{G}$ $\frac{D}{E\flat}$ $\frac{B\flat}{C}$ $\frac{C\sharp}{A}$

Db.

Dr.

1543 1544 1545 1546 1547 1548 1549 1550

Diana Bit - ter le - mon, bit - ter tears of love that's fad - ed through the years.

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr. Bm^{11} $Bm^{9\sharp5}$ $\frac{D}{B\flat}$ $\frac{8}{G}$

Db.

Dr.

1551

1552 1553 1554 1555 1556 1557 1558

Diana *O-range juice, or sweet - ened lime, a glass of sum - mer - time, but*

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. C° $Cm7^{\flat 6}$ E/C $Cm7^{\flat 6}$ C° $Cm7^{\flat 6}$ $F^{\sharp 11}$

Db.

Dr.

1559 1560 1561 1562 1563 1564 1565 1566

Diana *bit - ter le - mon, sour and tart, sharp as a knife, can break a heart.*

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. $F^{\sharp}/D$ $Dm7^{\flat 6}$ D° $Dm^{\flat}$ D^{Δ} $Dm^{\flat}$

Db.

Dr.

To Tenor Sax

To Flug.

(Ginny Exits, Sobbing) **Freely** **1571 Moving**

1567 1568 1569 $\text{♩} = 60$ 1570 $\text{♩} = 76$ 1572

Diana

Stephen

Alan

CL

Ten. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

So cheers, my dear; here's to us.

Alan

I'm sor-ry, Gran-dad, was I in-ter-rup-ting some -

Flugelhorn

Open

Arco

Arco

Molto Accel. **A Tempo**

1573 mf 1574 1575 $\text{♩} = 72$ 1576 *Rit.*

Stephen

Alan

CL

Ten. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Bit - ter le-mon's such a pis-sy aw-ful drink, don't you think?

thing?

Oh, it's al-right, I sup-pose. Well, I guess it's bed for

Rit.

1578 1579 1580 1581 1582 1583

Stephen Oh, come on, have a drink! What the hell is wrong with e-v'ry-one? You

Alan me. Well, al-right. I'll have bit-ter le-mon.

CL.

Ten. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Lively $\text{♩} = 100$

1584 1585 1586 1587 1588 1589

Stephen what? Ah, ve-ry good.

Alan Had to walk the dog for miles, now she'sshut up in the car. Char-lotte will be hop-ping mad.

CL.

Ten. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

To Tpt.

Pizz.

(H.H.)

1590 *mf* 1591 1592 1593 1594 1595

Stephen *mf* Tell me one thing, Al- an, What pulled you a- part? Did Di push you a- way?

Alan O - ther way 'round I'd have to say. I've met

Cl.

Ten. Sax.

Tpt.

Tbn. *mf* St. Mute

Vln. *mf*

Vc. *mf*

Gtr. *mf* *mf*

Db. *mf* *mp* *mf* *mp* Arco Pizz. Arco Pizz.

Dr. *p*

1596 1597 1598 1599 1600

Stephen You've met some - bo - dy else? You mean that you've found some - one else who's

Alan some-one else.

Cl. *fp* *fp*

Ten. Sax. *fp* *fp*

Tpt. *fp* *fp* St. Mute

Tbn. *fp* *fp*

Vln. *mf*

Vc. *mf* *fp*

Gtr. *mf* *mf*

Db. *mf* *mp* Pizz.

Dr. *mp*

1607

[illegible]

1618 1619 1620 1621

Stephen Talk - ing up con - tain - er - i - sa - tion....

Alan tour - ing the na - tion the oc - ca - tion! spot of con - so - la - tion

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Steady
♩ = 138

1622 1623 1624

Stephen Does - n't count if it's on lo - ca - tion!

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1625 1626 1627 1628

CL. *ff*

Ten. Sax. *ff*

Tpt. *ff*

Tbn. *ff*

Vln. *ff*

Vc. *ff*

Gtr. *ff*

Db. *ff*

Dr. *ff* (Rims)

1629 1630 1631

CL. *fp*

Ten. Sax. *fp*

Tpt. *fp*

Tbn. *fp*

Vln. *fp*

Vc. *fp*

Gtr. *fp*

Db. *fp*

Dr. *fp*

1632

ff 1633 1634 1635 1636 1637

Stephen *ff*
You're the worst scum I've seen to - day! You make me feel like a saint,-

CL.

Ten. Sax. *f*

Tpt. *f*

Tbn. *f*

Vln. *f* Pizz. *f* Pizz.

Vc. *f*

Gtr. *f*

Db.

Dr. *f*

1638 1639 1640

Stephen
you bas - tard!

Alan *f*
My God, you are ab - so - lu - t'ly plas - tered.

CL.

Ten. Sax.

Tpt.

Tbn.

Vln. Arco *mp*

Vc. Arco *mp*

Gtr. *mp*

Db. *mp*

Dr. *mf* *mp*

1641 Steady $\text{♩} = 120$

1642 1643 1644 1645

Diana *f* What's go-ing on?

Ginny *f* Ste - phen, stop!

Alan The guy's gone nuts; I'm pres-sing char - ges; that was as - sault.

CL

Ten. Sax.

Tpt. *f* *mf*

Tbn. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf* Pizz. Arco Pizz. Arco

Gtr. *f*

Db. *f* *mf* Pizz.

Dr. *f* *mf* *p*

1646 1647 1648 1649

Diana I'll bet you were both at fault.

Stephen *f* I thought this guy was just a berk, but

CL

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr. *mf*

1651 Steady

 $\text{♩} = 100$

1650

Ginny *mf* Ste - phen, please go to bed. Wrap a

Stephen he's a nas - ty piece of work.

Cl.

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *Arco* *mp*

Gtr. *mf* (Solo)

Db. *mf*

Dr. *mp*

Rit.

1653 1654 1655 1656 1657

Diana *mf* I don't want to hear a word of blame you should be a - shamed.

Ginny cold cloth a - round your head.

Cl.

Ten. Sax. *mp* To Flute

Tpt. *mp* To Flug.

Tbn. *mp* Senza Sord.

Vln. *mp*

Vc. *mp*

Gtr. *mp*

Db. *mp*

Dr. *mp*

1658 Flexible

$\text{♩} = 74$

1659 1660 1661 1662

Diana *mf* Dad was pro-bab-ly try-ing to do me a fa-vour, but af-ter his ear-li-er be-ha-viour, he had no right to

CL. *mf*

FL. *mf*

Flug. *mf*

Tbn. Bucket Mute *p*

Vln. *Arco*

Vc. *p*

Gtr.

Db.

Dr.

1663 1664

Diana act the sa-viour.

Ginny *f* He loves you, you know, he just finds it

CL. *f*

FL. *mf*

Flug. *f*

Tbn. *f*

Vln. *f*

Vc. *mf* *f*

Gtr. *mf* *f*

Arco

Db. *mf* *f*

Dr.

Molto Rit.

1665 1666

Diana He's in a real - ly bad way;

Ginny hard to show it.

CL

FL

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

To Tpt.

1669

Freely

1667 1668 1670

$\text{♩} = 72$

Diana Fl. Cl. Tpt. Tbn. Vln. Vc. Gtr. Db. Dr.

You don't have to stay. For better or for worse -

Cup Mute

(Solo)

Pizz.

mp *p*

1671 1672 1673 1674

Diana a mi - so - gi - nist trap; once the man you loved starts gi - ving you crap.

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1675 1676 1677 1678

Diana A co - ward who has got the nerve to walk out on a home that

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1679 1680 1681 1682

Diana he does not de - - serve.

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1683 Slower

$\text{♩} = 52$ *mp* 1684 1685 1686

Ginny I pro-mised to love him through good times and bad, when we were first mar-ried what good times we had.

CL.

FL.

Espr. Tpt.

Tbn.

Vln.

Vc.

Gtr. *mp*

Db. *mp*

Dr.

A Tempo

♩ = 60

1687 1688 1689 1690 1691 1692

Ginny So glad to be a fa-mi-ly to be hus-band and wife; build - ing a

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1693 1694 1695 1696

Ginny life.

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr. E_m^{11} $D\sharp/E$ E_m^{11} $D\sharp/E$

Db.

Dr. Brushes *mp*

1697 *Cresc. poco a poco*

1698 1699 1700

mf *mf* *mf* *mf*

Diana I'll be glad when he's gone; we'll get by some - how.

Ginny So if things aren't quite com-forta-ble now, I

CL *mf*

FL *mf*

Tpt.

Tbn.

Vln. *mf* *mp*

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr. *mf*

Molto Rit

1701 1702 1703 1704 1705

mp *mp*

Diana He's bro-ken our chains, by break - ing his vow. So

Ginny can't just a - ban - don him; I made a vow.

CL *mf*

FL

Tpt. *mf*

Tbn.

Vln.

Vc.

Gtr. *mf*

Arco Db. *mf*

Dr.

1706 Freely

♩ = 46

1707 1708 1709 1710

Diana what do I do now?

Ginny What do I do now?

CL *pp*

FL *pp* Espr. *mp*

Tpt. *pp*

Tbn. *pp*

Vln. *pp*

Vc. Espr. *p*

Gtr.

Db. *pp*

Dr.

1711 1712 1713 1714 1715 1716 1717 To Bass Clar.

CL *pp*

FL *p*

Tpt. *p*

Tbn.

Vln. *p* *pp*

Vc. *p* *pp*

Gtr. *p* *pp*

Db.

Dr.

Scene 5

1718 Freely

♩ = 52

1719 1720 1721 1722

Ginny *p* Ste - phen?

Bass Clar *p*

Flute *mf* *mp* *mp*

Tpt.

Tbn. *p* Cup Mute

Vin. *ppp*

Vc. *p*

Gtr. *p*

Db. *p* Pizz.

Cymbals w/ mallets, mysterious

Dr. *p*

1723 1724 1725

Ginny *mp* Come to bed, you must be fro - zen.

Stephen *mp* I was wait-ing for the dawn.

B. Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1726 1727 1728 1729

Ginny You'll be in a ter - ri - ble state in the mor - ning.

Stephen It is the mor - ning. Well, at least I sort - ed

B. Cl.

FL.

Tpt.

Tbn.

Vln. Pizz.

Vc. Pizz.

Gtr.

Db.

Dr.

1730 1731 1732

Ginny Is that what you'd call it? Oh, Ste - phen, no,

Stephen Al-an out. Sure, that's what fa - mily's for.

B. Cl.

FL.

Tpt.

Tbn.

Vln. (Pizz.)

Vc. Arco

Gtr.

Db.

Dr.

1733

1734

Ginny *mf*
it's so much more. You love us, I know it; So why can't you

B. Cl. *pp*

Fl.

Tpt. *pp*

Tbn. *pp*

Vln. *Arco mp*

Vc. *mp*

Gtr.

Db.

Dr.

Freely

1735

♩ = 48

1736

1737

Ginny
show it? E - v'ry time they come to stay, you do your best to drive them a -

B. Cl. *To Clar.*

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1738 A Tempo $\text{♩} = 60$

1739 1740 1741 1742

Ginny way.

Stephen *mp* Love, I just, I know I'm not loved by a - ny - one.

CL *p*

FL

Tpt.

Tbn. *leg. - non vib. pp*

Vln. *p*

Vc. *Sul pont. pp*

Gtr. *p*

Db. *p*

Dr. *Cyms. p*

Rit.

1743 1744 1745 1746 1747 1748 *mp*

Ginny I

Stephen So I push them a - way.

CL *p*

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr. (Sus cym)

1749 Straight Ballad

$\text{♩} = 60$

1750 1751 1752

Ginny $\text{loved you once, when we were young, and married life had just begun. You were}$

CL.

FL.

Tpt. Open

Tbn. Open

Vln.

Vc.

Gtr. C_m^{Δ} Sim. (sparse) E_bm^6 $\text{G}_m^{\Delta 11}$ $\text{D}_m^{\Delta 11}$

Db. C_m^{Δ} (Sim.) E_bm^6 $\text{G}_m^{\Delta 11}$ $\text{D}_m^{\Delta 11}$

Dr. p To brushes

1753 1754

Ginny $\text{fun - ny, sweet and smart, but you've worn me down and cracked my heart. Where's the}$

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. E_bm^6 G_bm^6

Db. E_bm^6 G_bm^6

Dr.

1755 Rit. 1756 1757

Ginny man I used to know? Where did he go?

Stephen I know that they just

CL

FL

Tpt.

Tbn.

Vln.

Vc.

Gtr. $A\Delta\sharp 11$ $A7\sharp 9$

Db. $A\Delta\sharp 11$

Dr.

1758 Flexible $\text{♩} = 60$

Stephen pi - ty me; they've oth - er pla - ces that they'd ra - ther be, oth - er peo - ple that they'd

CL Warm p

FL

Tpt. Warm p

Tbn. Warm p

Vln. Warm p

Vc. Warm p

Gtr. E_m° E_b° D_m^Δ $G7\sharp 11$

Db. E_m° E_b° D_m^Δ $G7\sharp 11$

Dr.

1762 1763 1764 1765

Stephen ra - ther see. And I pre - fer to be ha - ted than to - le - ra - ted. I'm

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. $Cm^{7/5}$ D/Eb Em^{11} D/Eb

Db. $Cm^{7/5}$ D/Eb Em^{11}

Dr.

1766 1767 1768 1769 Rit.

Ginny It is - n't just the drink I think, you're bro - ken in

Stephen sor - ry I got drunk to - night, I've let you down a - gain.

CL. *mp*

FL. *mp*

Tpt. *mp*

Tbn. *mp*

Vln. *mp* Pizz.

Vc. *mp* Pizz.

Gtr. Ab° 8°

Db. Ab° 8°

Dr.

1770 1771 1772

Ginny side. Don't hide from me, con - fide in me.

CL

FL

Tpt.

Tbn.

Vln. Arco

Vc. Arco

Gtr.

Db. Arco

Dr.

1773 A Tempo

♩. = 54

Stephen *mp* 1774 1775 1776

It be - gan as a young man, first in my fa - mi - ly to make u - ni - ver - si - ty.

CL

FL

Tpt.

Tbn.

Vln.

Vc. Pizz. *mp*

Gtr.

Db. Pizz. *mp* Eb/E F#m/G D/C F7#11 E^b Em^b

Dr.

1777 1778 1779 1780

Stephen Felt like an im - pos - ter in that weal - thy and en - ti - tled crowd.

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. E^b/E (Sim.) G^{7+} Cm^b Cm^Δ Cm^b Cm^Δ $F^{\sharp 11}$

Db. E^b Em^b E^b/E G^{7+} Cm^b Cm^Δ Cm^b Cm^Δ $F^{\sharp 11}$

Dr.

1781 1782 1783 1784

Stephen Drank to keep up, drank to keep in, took my de - gree in a haze of gin.

(Cl lead)

CL.

FL.

(Cl lead)

Tpt.

Tbn.

Vln.

Vc. Arco

Gtr. Fm^Δ G/Ab Db^Δ F/Qb Fm^Δ $8b7\sharp 11$

Db. Fm^Δ G/Ab Db^Δ F/Qb Fm^Δ $8b7\sharp 11$

Dr. Cym

1785 1786 1787

Stephen Got a job in a com - pa - ny with a boss who'd been at Tri - ni - ty;

CL.

FL.

Tpt.

Tbn.

Vln.

Vc. Pizz.

Gtr.

Db. $D\flat/E\flat$ $D/\flat$ $E\flat/D\flat$ $E/F\sharp$

Dr.

1788 1789 1790

Stephen Fell in love, got mar - ried, set - tled down. But

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. $8\Delta\sharp 11$ $D7+$ $G\Delta$ $C\Delta$ 8Δ Solo Fill -----

Db. $8\Delta\sharp 11$ $D7+$ $G\Delta$ $C\Delta$ 8Δ

Dr. Light Time

1791 Quicker

Stephen $\text{♩} = 66$ 1792 1793 1794

e - ven with so much to lose I could - n't quit the booze,

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr. $G7\#11$ $D/E\flat$

Db. $G7\#11$ (Sim.) $D/E\flat$

Dr.

1795 1796 1797

Stephen pissed at lunch - time, drunk by three, the boss got cross and

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr. $B\flat/C$ $D\flat/A$ $A7+$ A/B

Db. $B\flat/C$ $D\flat/A$ A/B

Dr.

1798 1799 1800

Stephen sum - moned me. The sack would dis - ho - nour the old school tie, but

Cl.

FL.

Tpt.

Tbn.

Vln.

Vc. Arco

Gtr. A⁺/B D/B^b B/G

Db. A⁺/B D/B^b B/G

Dr.

Flexible
♩. = 54

1801 1802 1803 1804

Stephen I could kiss good - bye to a - ny no - tion of pro - mo - tion... Dis -

Cl.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. C^mb^b/E^b E/C C^mb^b E/C C^mb^b

Db. E/C C^mb^b/E^b E/C C^mb^b E/C C^mb^b

Dr.

1805 1806 1807 1808

Stephen *gust - ed by my own dis - grace, I hit the pub, got shit - faced. Tried to*

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *F7#11*

Db. *F7#11*

Dr.

1809 1810 1811 1812

Stephen *end it on a bridge, could - n't do it to you and the kids.*

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *Dm^Δ*

Db.

Dr.

Slower

♩ = 52

1813 1814 1815

Stephen *Came back home, and smiled, and lied, while some-thing deep in - side me died. I*

CL.

FL.

Tpt.

Tbn.

Vln. *Pizz.* *Arco*

Vc. *Pizz.* *Arco*

Gtr.

Db.

Dr. *Cyms*

1816 1817 1818

Stephen *on - ly had my - self to blame, and yet I kept on drink - ing to for - get. And*

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Slower
♩ = 50

Rit.

1819 1820 1821

Stephen that's how it's been for years; mea - sur - ing out my shame - ful life in Scotch and wine and beers.

CL. *p*

FL. *p*

Tpt. *p*

Tbn. *p*

Vln. *p* Pizz.

Vc. *p*

Gtr.

Db. *p*

Dr.

1822 Flexible
♩ = 60

1823 1824

Ginny *mp* You did - n't tell me. All these

Stephen I did - n't know how.

CL.

FL. *f*

Tpt.

Tbn.

Vln. *mf* Arco

Vc.

Gtr.

Db. *Cm^Δ* *Cm⁷* *Cm⁶* *Cm⁷*

Dr. *Ballad - brushes* *p*

Colla Voce

[illegible]

Colla Voce

1832 $\text{♩} = 60$ 1833 1834

Stephen and it sud - den - ly be - came too much for me, and I'm

CL.

FL.

Tpt. To Flug.

Tbn.

Vln.

Vc.

Gtr. (Light Fill) Cm^6 Eb^6

Db. Cm^6 Eb^6

Dr.

1835 A Tempo $\text{♩} = 66$ 1836 1837 1838 1839

Ginny I'll go and put the ket - tle on.

Stephen sor - ry, Gin - ny, I'm sor - ry.

CL.

FL. p

Flug.

Tbn.

Vln. p

Vc.

Gtr. $\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$

Db. $\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$

Dr. Creep in--ballad, brushes

1840 1841 1842 1843 1844

Ginny

Stephen

CL

FL

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

No, let me.

$\text{D}\Delta\#11$ Solo ad lib. $\text{G}7\#11$

$\text{D}\Delta\#11$ Sord.

$\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$ (light comping for flg solo) $\text{G}7\#11$

$\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$

Ginny laughs; Stephen and Ginny exit to kitchen

1845 1846 1847 1848 1849 1850

Stephen

CL

FL

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Where's the tea?

To Alto Sax

To Soprano Sax

$\text{D}\Delta\#11$ $\text{G}7\#11$ (rest for vocal) $\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$

$\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$

$\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$ $\text{D}\Delta\#11$ $\text{G}7\#11$

Measure 1852: Chorus enters with a melodic line. Alto Sax. and Sop. Sax. play triplets. Flug. and Tbn. play a rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1853: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1854: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1855: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1856: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1857: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1858: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1859: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1860: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

Measure 1861: Continuation of the musical themes. Chorus continues its melody. Saxophones play triplets. Flug. and Tbn. maintain their rhythmic pattern. Vln. and Vc. provide harmonic support. Gtr., Db., and Dr. play a steady accompaniment.

1868 1869 1870

Chorus

mf

Oo

Alto Sax.

mf

Sop. Sax.

mf

Flug.

mf

Tbn.

mf

Vln.

mf

Vc.

mf

Gtr.

C#m11

mf

EmΔ

Db.

C#m11

mf

EmΔ

Dr.

mf

Diana, Alan and Charlotte enter, carrying bags

1871 1872 1873 1874

Chorus

Oo

Oo

Oo

Oo

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr. Gm^6 $Gb7^{\#9}$

Db. Gm^6 $Gb7^{\#9}$

Dr.

1875

1876 1877 1878 1879 1880

Ginny

You're leav-ing?

Alan

Thought we'd get an ear-ly start, beat the

Chorus

Oo

Oo

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

mf

p

F Δ

C/Ab

C#m11

p

1886 1887 1888 *mf* 1889 1890

Diana

Sor-ry, Mum, we've got to go.

Alan

Well, you can ne-ver tell!

Alto Sax.

mf *mp*

Sop. Sax.

mf *mp*

Flug.

mf *mp*

Tbn.

mf *mp*

Vln.

Vc.

Gtr.

Abm⁶ *G7^{#9}*

Db.

Abm⁶ *G7^{#9}*

Dr.

1891

1892 1893 1894

Ginny

Must you, real - ly? We'd planned a Sun - day

Chorus

Oo

Oo

Oo

Oo

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Cm^6 Ebm^6

Cm^6 Ebm^6

mp mp

1895 1896 1897 1898

Diana *Al - an and I need*

Ginny *lunch, a love - ly walk.*

Chorus *Oo*

Alto Sax. *mf*

Sop. Sax. *mf*

Flug. *mf*

Tbn. *mf*

Vln. *f*

Vc. *f*

Gtr. *Gbm⁶* *f*

Db. *Gbm⁶* *f*

Dr.

1899 1900 1901 1902

Diana
to talk.

Charlotte
Can we have some break-fast first? I'm star-ving!

Chorus
Oo_____

Alto Sax.
p

Sop. Sax.
p

Flug.
p

Tbn.
p

Vln.
p

Vc.
p

Gtr.
p E^{Δ} $G7^{+}$

Db.
p E^{Δ} $G7^{+}$

Dr.
p

1903 1904 1905 1906

Ginny Don't be sil - ly, dar - ling, Of course you'll eat be-fore you go.

Chorus Oo_____ Oo_____

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr. Cm¹¹ D/Eb

Db. Cm¹¹ D/Eb

Dr.

1907

1908

1909

1910

Charlotte

Alan

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

mf

p

f

sec.

Pizz.

Arco

C#m11

D#/E

Sor - ry, folks. Left the damn dog in the car all night. But Dad!

1911 1912 1913 1914

Charlotte
You said that you'd let her out when e - v'ry - one went home! You pro-mised!

Alan
I've scraped the worst of it a - way. And washed out all the crap at the out-side tap.

Alto Sax. *mp* *mf* *f*

Sop. Sax. *mp* *mf* *f*

Flug. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Vln. *mp* (pizz) *ff* (arco) *f*

Vc. *mp* (pizz) *ff* (arco) *f*

Gtr. *mp* *F#7#9* *mf* *f*

Db. *mp* *F#7#9* *mf* *ff* *f*

Dr. *mp* *mf* *ff* *f*

8/G

1915

Charlotte

Pip - pa!

1916

1917

1918

Stephen

mf

Where does it all come from? That's what I want to know!

Alto Sax.

p

mf

Sop. Sax.

p

mf

Flug.

p

mf

Tbn.

p

mf

Vln.

p

Vc.

p

Gtr.

F^Δ

p

C/Ab

Db.

F^Δ

p

C/Ab

Dr.

p

1919 1920 1921 1922

Diana And can we have a - no - ther go with the Fa - breze?

Ginny Take it with you, please!

Chorus Their

Alto Sax. *p* *mf* *mp*

Sop. Sax. *p* *mf* *mp*

Flug. *p* *mf* *mp*

Tbn. *p* *mf* *mp*

Vln. *mf* *mp*

Vc.

Gtr. $C\sharp m^{11}$ $D\sharp/E$ *mf*

Db. $C\sharp m^{11}$ $D\sharp/E$

Dr. *RS*

1923 1924 1925 1926 1927

Ginny Oh, do go back to bed, dear. You need to rest.

Stephen Non -

Chorus daugh - ter, and their son have come down for the week - end
Their daugh - ter, have comedown for the

Alto Sax. *mf* *mp*

Sop. Sax. *mf* *mp*

Flug. *mf*

Tbn. *mf* *mp*

Vln. *mp*

Vc. *mp*

Gtr. *Abm7 Eb/E Eb7b9 F#m7*

Db. *Abm7 Eb/E Eb7b9 F#m7*

Dr.

1928 1929 1930 1931 1932

Stephen sense! I don't like to miss a sun-ny day!

Alan The blood-y dog! The dog barks, Charlotte returns

Chorus with their daugh - ter and the dog. week - end with their daugh - ter and the dog.

Alto Sax. *mf* *mf* *f*

Sop. Sax. *mf* *f*

Flug. *f*

Tbn. *mf* *f*

Vln.

Vc. *f*

Gtr. B^{13} $F^{13}\#9$ E^{Δ} $G7+\flat9$ $Cm^{\flat}$ $E\flat m^{\flat}$

Db. B^{13} $F^{13}\#9$ E^{Δ} $G7+\flat9$ $Cm^{\flat}$ $E\flat m^{\flat}$

Dr.

1933 1934 1935 *mf*

Charlotte *mf* Poor — lit - tle thing,

Chorus Yes, the dog!

Alto Sax. *mf* *p*

Sop. Sax. *mf* *p*

Flug. *mf* *p*

Tbn. *mf* *p* *mp*

Vln. *mf* *p*

Vc. Arco *mp*

Gtr. *Gbm⁶* *F7^{#9}* *Bbm⁶* *p*

Db. *Gbm⁶* *F7^{#9}* *Bbm⁶* *p*

Dr. *p*

1936 1937 1938 *mf*

Diana We'll get some break - fast on the

Charlotte she must have been so fright - ened.

Alan *mf* Oh, do stop go - ing on!

Alto Sax. *mf* *f*

Sop. Sax. *mf* *f*

Flug. *mp* *f*

Tbn. *f*

Vln. *mp* *f*

Vc. *f*

Gtr. *Dbm^Δ* *mp* *f* *Eb7+^{♯9}*

Db. *Dbm^Δ* *mp* *Em⁶* *f* *Eb7+^{♯9}*

Dr. *mp* *f*

1939 1940 1941 1942

Diana way

Charlotte I'm not get - ting in that car!

Ginny Non - - - sense!

Alan Right, ho! Off we go!

Chorus Bah, da, da. Bah, da, da.

Alto Sax. *mf*

Sop. Sax. *mf*

Flug. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mp* *mf* *Eb/E*

Db. *mp* *mf*

Dr. *mf*

The musical score is arranged in a system with 13 staves. The top four staves are for vocalists: Diana (with the word 'way' below), Charlotte (with the line 'I'm not get - ting in that car!'), Ginny (with the line 'Non - - - sense!'), and Alan (with the line 'Right, ho! Off we go!'). The fifth staff is for the Chorus, with the line 'Bah, da, da. Bah, da, da.' repeated. The next four staves are for woodwinds: Alto Sax., Sop. Sax., Flug., and Tbn., each with a *mf* dynamic marking. The next two staves are for strings: Vln. and Vc., both with a *mf* dynamic marking. The final three staves are for guitar (Gtr.), double bass (Db.), and drums (Dr.). The guitar part includes a *mp* dynamic, a *mf* dynamic, and a key signature change to *Eb/E*. The double bass part includes a *mp* dynamic and a *mf* dynamic. The drums part includes a *mf* dynamic. The score is divided into four measures corresponding to the years 1939, 1940, 1941, and 1942, indicated by a box at the top left.

1943 1944 1945 1946

Diana

We'll wind the win-dows down.

Charlotte

It stinks! don't blame me if I throw up!

Alan

With the roads so clear I rec-kon we'll be back by ten.

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

$F\sharp m7$ $B\sharp 13$ $B\sharp 13b9$ $E\Delta\sharp 11$ $Dm\sharp 11$ $G7+b9$

$F\sharp m7$ $B\sharp 13$ $E\Delta$ $G7+b9$

1947 1948 1949 1950

Diana *f* Oh, yeah? We'll talk a - bout it when we get home!

Charlotte *f* Oh, yeah? We'll talk a - bout it when we get home!

Alan *f* It's not my fault, I got dis-trac-ted! We'll talk a - bout it when we get home!

Alto Sax. *mf* *p*

Sop. Sax. *mf* *p*

Flug. *mf* *p*

Tbn. *mf* *p*

Vln. *mf*

Vc. *mf*

Gtr. Cm^6 Ebm^6 Gbm^6 $F7\sharp 9$

Db. Cm^6 Ebm^6 Gbm^6 $F7\sharp 9$

Dr.

1951 1952 1953 1954

Charlotte

Stephen

I feel like a new man; It's going to be a lov' - ly day!

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc. Arco

Gtr.

Db.

Dr.

Bbm^6 Dbm^{Δ} Em^6 $Eb7+\sharp 9$

Bbm^6 Dbm^{Δ} Em^6 $Eb7+\sharp 9$

1955 A Tempo $\text{♩} = 108$

mf 1956 1957 1958 1959 1960

Charlotte *mf*
Bye, Gran, Gran - dad.

Ginny *mf*
Good - bye. You must eat be - fore you go!

Stephen *mf*
Good - bye.

Chorus *p*
Oo - Oo - Oo -

Alto Sax. *p*

Sop. Sax. *p*

Flug. *p*

Tbn. *p*

Vln. *mp*

Vc. *mp*

Gtr. *mp* Ab^Δ $\text{D}\sharp/\text{B}$ Em^{11}

Db. *mp* Ab^Δ $\text{D}\sharp/\text{B}$ Em^{11}

Dr. *mp*

Rit.

1961 1962 1963 1964 1965 1966

Diana No, thanks, Mum. got to run. We'll try.

Ginny You'll come back soon?

Chorus Oo - Oo - Oo -

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr. $G\flat/G$ Fm^{11} $G/A\flat$

Db. $G\flat/G$ Fm^{11} $G/A\flat$

Dr.

1967 $\text{♩} = 92$ 1968 1969 1970 1971

Diana (to Stephen) And thanks for stan-ding up for me;... Al-an de-served what he got.

Stephen Don't talk such

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr. Bm^6 $B\flat7\sharp9$ A^Δ $D7\sharp11$ A^Δ

Db. Bm^6 $B\flat7\sharp9$ A^Δ $D7\sharp11$ A^Δ

Dr.

1972 1973 1974 1975 1976

Diana Love you, Dad.

Stephen rot. Love you, Di.

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr. D7#11 A Δ D7#11 A Δ D7#11

Db. D7#11 A Δ D7#11 A Δ D7#11

Dr.

1977 1978 1979 1980

Ginny No, no, you go.

Stephen Co ming to see them off?

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln. Arco

Vc. p

Gtr. A Δ D7#11 A Δ D7#11

Db. A Δ

Dr.

♩ = 72

Rit.

Relaxed

$\text{♩} = 66$

1985 1986 1987 1988

Diana

thanks for the love - ly, week - end?

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr. $Bb m^{\Delta}$

Arco Db.

Dr.

Postlogue

1989 Unrushed

$\text{♩} = 58$

1990 1991 1992

mf

Ginny You promise to love when we were first mar - ried what good times we had.

mf

Stephen through good times and bad, when we were first mar - ried what good times we had. You

Alto Sax. *p*

Sop. Sax. *p*

Flug. *p*

Tbn. *p*

Vln. *p*

Vc. *p*

Gtr.

Db. (Cue VC) *p* Pizz.

Dr.

1993 1994 1995 1996 1997 1998

Ginny

share hap - pi-ness and strife; build - ing a

Stephen

try to be a fa-mi-ly, build - ing a

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc. Pizz.

Gtr.

Db.

Dr.

1999 2000 2001 2002

Ginny
life.

Stephen
life.

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.
F#m¹¹ F#m^{9b5} F#m¹¹ F#m^{9b5}

Db.

Dr.
Cyms. in time
p

2003 Cresc. poco a poco

2004 2005 2006

Diana *mp* Oo, Oo,

Ginny *mf* So if things aren't quite com-forta-ble now, We

Stephen *mf* We'll fix it and go on we'll get by some - how.

Alan *mp* Oo, Oo,

Chorus *mp* Oo, Oo,

Alto Sax. *mp*

Sop. Sax.

Flug. *mp*

Tbn. *mp*

Vln. *mf*

Vc. *mf* Arco

Gtr. *F#11* *Em#11* *F#11* *E#11*

Db. *mp*

Dr. Time *mp*

Cresc. **Rit.**

2007 2008 2009 2010 2011

Diana *mf* *mp*
Oo, Oo, Ah. The

Ginny *f* *mp*
can't just give up on them; We made a vow. The

Stephen *f* *mp*
We're in this to-ge - - ther; We made a vow. The

Alan *mf* *mp*
Oo, Oo, Ah. The

Chorus *mf* *mp*
Oo Oo Ah. The

Alto Sax. *f* 3 3 3 3

Sop. Sax. *f* 3 3 3 3

Flug. 3 3 3 3

Tbn. 3 3 3 3

Vln. 3 3 3 3 *mp*

Vc. 3 3 3 3 *mp*

Gtr. *F#11* *Fm11* *F/E* *Ab11* *f*

Db. *f* *Arco*

Dr. *f*

2012 A Tempo

♩ = 60

2013 2014 2015

Diana
sun will rise on Mon - day's bright-er skies, and each new week leads to a - no-ther week-end. An

Ginny
sun will rise on Mon - day's bright-er skies, and each new week leads to a - no-ther week-end. An

Stephen
sun will rise on Mon - day's bright-er skies, and each new week leads to a - no-ther week-end. An

Alan
sun will rise on Mon - day's bright-er skies, and each new week leads to a - no-ther week-end. An

Chorus
sun will rise on Mon - day's bright-er skies, and each new week leads to a - no-ther week-end. An

Alto Sax.
mp

Sop. Sax.
mp

Flug.

Tbn.

Vln.
3

Vc.
3 Pizz.

Gtr.
mp

Db.
mf Pizz.

Dr.
mp

Rit. 2023

2016 2017 2018 2019 2020 2021 2022

Diana
emp - ty stage, a brand new page, a chance to try a - gain. So, here's to next week - end.

Ginny
emp - ty stage, a brand new page, a chance to try a - gain. So, here's to next week end.

Stephen
emp - ty stage, a brand new page, a chance to try a - gain. So, here's to next week -

Alan
emp - ty stage, a brand new page, a chance to try a - gain. So, here's to next week -

Chorus
emp - ty stage, a brand new page, a chance to try a - gain. So, here's to next week - end.
emp - ty stage, a brand new page, a chance to try a - gain. So, here's to next week -

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc. Arco Pizz. Arco

Gtr.

Db.

Dr. Cym.