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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

Score in C

Music by Scott Stroman

Words by Tamsin Collison

From the play by Michael Palin

## Overture

$\text{♩} = 132$

The musical score is for the Overture of 'The Weekend' and is written in 4/4 time with a tempo of 132 beats per minute. It features a variety of instruments including woodwinds, brass, strings, guitar, and drums. The score is divided into two systems, with measures 1-5 in the first system and measures 6-11 in the second. The key signature is C major. The woodwinds (Clarinets, Tenor Sax, Trumpet, Trombone) and strings (Violin, Cello) play melodic lines, while the brass (Trumpet, Trombone) and guitar provide harmonic support. The drums (Double Bass, Drum Kit) provide a steady rhythmic foundation. The score includes dynamic markings such as *mf*, *f*, *ff*, *mp*, and *fz*, as well as performance instructions like 'Arco' and 'Banjo-like'.

Clarinets in Bb  
Tenor Sax  
Trumpet in Bb  
Trombone  
Violin  
Cello  
Guitar  
Double Bass  
Drum Kit

6 7 8 9 10 11

12

13 14 15 16 17 18

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

19 20 21 22 23

CL.

Ten. Sax.

Tpt.

Tbn.

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.*  
Vc. *Non vib.*  
Gtr. *mp*  
Db.  
Dr. *mp*

43 Waltz

40 41 42 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.*  
Gtr. *mp*  
Db. *Arco*  
Dr. *mp* *WB.*

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 *mf*

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 **Stephen** *mf* This week end?

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc. *Pizz.*

Gtr.

Db.

Dr.

72 Tango

$\text{♩} = 108$  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.

Vc. *Arco* *mf*

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

Db. *Pizz.* *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  
Their

Alto Sax.  
*mp*

Ten. Sax.  
*mp*

Tpt.  
*mf*

Tbn.  
*mp*

Vln.  
*ff* *mf*

Vc.  
*ff* *mf*

Gtr.  
*ff*  
Dbm<sup>6</sup> Em<sup>6</sup> Eb7+<sup>9</sup>

Db.  
Dbm<sup>6</sup> Em<sup>6</sup> Eb7+<sup>9</sup> Abm<sup>6</sup>

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

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.

Eb/E Eb7b9 F#m7 B13 F13#9

88 89 90 91 92 93

Stephen  
The dog? O, God, the dog!

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

Alto Sax.

Ten. Sax.

Tpt.  
*mp*

Tbn.

Vln.

Vc.

Gtr.  
Cm<sup>6</sup> Ebm<sup>6</sup> Gbm<sup>6</sup> F7<sup>#9</sup>

Db.  
E<sup>Δ</sup> G7<sup>+b9</sup> Cm<sup>6</sup> Ebm<sup>6</sup> Gbm<sup>6</sup> F7<sup>#9</sup>

Dr.

94 95 96 97

Stephen

Chorus

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Solo ad lib.

*Bbm<sup>6</sup>* *Dbm<sup>6</sup>* *Em<sup>6</sup>* *Eb7+<sup>9</sup>*

*mf* *mf* *mf*

Their  
Ste - phen is not a hap - py

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 b9 Eb/E Eb7b9*

Dr. *mf*

102 103 104 105 106 107

Stephen The tie will ne - ver be the same!

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

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. F#m7 B13b9 E4 F13#9 EΔ G7+b9 Cm6 Ebm6

Db. F#m7 B13 F13#9 EΔ G7+b9 Cm6 Ebm6

Dr.

108 109 110 111 112

Ginny

Stephen

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

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

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

*f*

$Gbm^6$   $F7\sharp 9$   $Bbm^6$   $Dbm^{\Delta}$   $Em^6$

113 114 115 116

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

Chorus Their daugh - ter and their son  
Their daugh - ter

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln. *mf*

Vc.

Gtr. Eb7+9 Abm7 Eb/E Eb7b9

Db. Eb7+9 Abm7 Eb/E Eb7b9

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 A Little Slower

♩ = 92

128 129 130 131 132

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. Eb/E

Db. Eb/E

Dr.

135 Rubato

135 Rubato

♩ = 80

133 134 136 137

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

Stephen  $\text{♩} = 108$   
 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.  $Cm^6$   $Ebm^6$   $F\sharp m^6$   $F7\sharp 9$   $Bbm^{\Delta}$   
 $mp$

Db.  $Cm^6$   $Ebm^6$   $F\sharp m^6$   $F7\sharp 9$   $Bbm^6$   
 $mp$

Dr.  $mp$

Ginny 153 Well, please be nice when they ar - rive. He's not that bad.

Steph 154 155 156 157  
 What for? Why pan-der to a world - class bore? For

Alto Sax.  
 Ten. Sax.  
 Tpt.  
 Tbn.  
 Vln.  
 Vc.

Gtr.  $Dbm^6$   $Em^6$   $Eb7+\sharp 9$   $Abm^6$   
 $mp$

Db.  $Dbm^6$   $Em^6$   $Eb7+\sharp 9$   $Abm^6$

Dr.  $mp$

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 toknow. And yet, I bet to-day he'll have more stul - ti - fy - ingstats to share; so ex - cuse me if booze is how I choose

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. EΔ G7+b9 Cm6 D/Eb F#/D G7ALT. C7ALT.

Db. EΔ G7+b9 Cm6 D/Eb F#/D G7ALT. C7ALT.

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<sup>ALT.</sup> Bb7<sup>ALT.</sup> Am<sup>6</sup> Cm<sup>6</sup> Ebm<sup>6</sup> F#m<sup>6</sup>

Db. F7<sup>ALT.</sup> Bb7<sup>ALT.</sup> Am<sup>6</sup> Cm<sup>6</sup> Ebm<sup>6</sup> F#m<sup>6</sup>

Dr.

174 175 176 177 178 179 180

Stephen  
(Stephen tiptoos to drinks cabinet)

Alto Sax. To CL.

Ten. Sax.

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. E/F *mf*

Db. E/F *mf*

Dr. *mf*

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

Stephen Love - ly.

Alto Sax.

Ten. Sax.

Tpt. St. Mute

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

190 191 192 193 194 195 196 197 198 Duff

Duff Bit

Stephen (Stephen knocks head) Duff? Come in, have a drink?

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *ff*

Vc. *ff*

Gtr. *ff*

Db. *ff*

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 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 *mf*

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<sup>6</sup> Eb<sup>m6</sup> F#m<sup>6</sup> F7#9

Db. Cm<sup>6</sup> Eb<sup>m6</sup> Gbm<sup>6</sup> F7#9 Bbm<sup>6</sup>

Dr. -

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<sup>6</sup> Em<sup>6</sup> Eb7+9 Abm<sup>6</sup> Bm<sup>6</sup> Dm<sup>6</sup> Fm<sup>6</sup>

Db. -

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.

Alto Sax.  
*mf*

Ten. Sax.  
*mf*

Tpt.  
*mf*

Tbn.  
*mf*

Vln.

Vc.

Gtr.  
Em<sup>6</sup> G<sup>7</sup>ALT.

Db.  
Em<sup>6</sup> G<sup>7</sup>ALT. Cm<sup>6</sup> D/Eb F<sup>7</sup>/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<sup>ALT.</sup> Am<sup>6</sup> Cm<sup>6</sup>*

Db. *Bb7<sup>ALT.</sup> Am<sup>6</sup> Cm<sup>6</sup>*

Dr.

244 245 246 247 248 249 250

Chorus  
board. So let the game be-gin.

Alto Sax.  
mf

Ten. Sax.  
mf

Tpt.  
mf

Tbn.  
mf

Vln.  
mf

Vc.  
mf

Gtr.  
Eb<sup>b</sup> F#m<sup>b</sup> E/F

Db.  
mf

Dr.  
mf

Pizz.

251 Freely

♩ = 78 252 253 254 255

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  $\text{♩} = 92$  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

$\text{♩} = 108$  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 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.

Vc.

Gtr.

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.

Vc.

Gtr.

Db. *f* Arco

Dr. *f*



277 278 279 280

Ginny

Stephen

To Clarinet

CL.

Ten. Sax.

Tpt.

Tbn.

Vln. Arco

Vc.

Gtr.

Db.

Dr.

It's our

I don't see why we have to do this, why you have to put us through this,

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. *mf*

Tbn. *mf*

Vln. *f*

Vc. *f*

Gr. *f*

Db. *f*

Dr. *f*

286 287 288 289 290 291 292

Stephen  
there's no way out?

Chorus  
At-tack of gout? A ti-dal wave? U. F. O.? Bu - bon - nic plague?  
A doc-tor's note? Six feet of snow?

CL.  
*fp*

Ten. Sax.  
*fp*

Tpt.  
*fp*

Tbn.  
*fp*

Vln.

Vc.

Gtr.

Db.

Dr.

Faster

294

293  $\text{♩} = 120$

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.

Banjo-like *f* *mp*

Db.

*f* *mp* Sim.

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

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

Gtr.

Db. *p*

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

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. *mf*

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*

Ten. Sax.  
*mf*

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.



330

331

332

333

334

335

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

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

CL. *mf* *f*

Ten. Sax. *mf*

Tpt.

Tbn.

Vln.

Vc.

Gr. *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.



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.  
*mf*

Ten. Sax.  
*mf*

Tpt.  
*mf*

Tbn.  
*mf*

Vln.

Vc.

Gtr.

Db.

Dr.

357 358 359

Chorus  
 Do what you like with me!  
 Do what you like with me! Does this

CL.  
*mf*

Ten. Sax.  
*mf*

Tpt.  
*mf*

Tbn.  
*mf*

Vln.  
*mf*

Vc.  
*mf* Arco *ff*

Gtr.

Db.

Dr.

360

Chorus *f* 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. *mf* Brushes

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. *mp* *Arco*

Vc. *mp* *Arco*

Gtr.

Db. *mp*

Dr. *mp*

368 369 370 371 *mf*

Stephen Does this tick - le?

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gr.  $\frac{2}{4}$

Db.

Dr.

372 373 374 (Getting into it) 375

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

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gr.  $\frac{2}{4}$

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

♩=120

383 384

CL.

Ten. Sax.

Tpt.

Tbn. mp

Vln. mp

Vc. mp

Gtr. mp

Db. mp

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;

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)

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

*f*

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

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

CL. *fp* *fp*

Ten. Sax. *fp* *fp*

Tpt. *fp* *fp*

Tbn. *fp* *fp*

Vln.

Vc.

Gr. *fp*

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 *f* Here we go, here we go! *f* Here we go, here we

CL. *f*

Ten. Sax. *f*

Tpt. *f*

Tbn. *f*

Vln. *ff*

Vc. *ff*

Gtr. *f*

Db. *f*

Dr. *f* (Rims)

422

423

424

425

Chorus *f* go! *f* Here we go, here we go! *ff* Here we go:

CL. *fp*

Ten. Sax. *fp*

Tpt. *fp*

Tbn. *fp*

Vln. *fp*

Vc. *fp*

Gtr. *fp*

Db. *fp*

Dr. *fp*

426

Alan *f* 427 428 429 430 431

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 -

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

Cl. *f*

Ten. Sax. *f*

Tpt. *f*

Tbn. *f*

Vln. *Pizz.*

Vc. *Pizz.*

Gtr.

Db.

Dr. *f*



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'veheard,  
sop! Ea - sy drive? So we'veheard,

Cl.

Ten. Sax.

Tpt.

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, <sup>443</sup> three hours twen - ty <sup>444</sup> se - ven in the Mic - ra!

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc. Arco

Gtr.

Db.

Dr.

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 That's half an hour of my life

Alan I knocked off half an hour!

CL.

Ten. Sax.

Tpt. *mp*

Tbn. *mp*

Vln. *p*

Vc. *p*

Gtr.

Db. Pizz.

Dr. *p*

453 454 455 456 457

Stephen I'll ne - ver see a - gain.

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Pizz. (Walking)

Db. *mf*

Dr. *mf*

$\text{♩} = 120$

458

Chorus

mf 459 460 461 462

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.

Chorus

463 464 465 466 467

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 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*

*mf*

*f*

*F/Db*

It's nother fault, you

It was Ve - su - vi - an!

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

Rubato

484 485 486 ♩ = 88 487 488 489

Charlotte

Diana

Ginny

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

*p*

*p*

*p*

*p*

*p*

*p*

fright-en her!

Mum, do you have a mi- nute?

not now, Dar - ling.

To Alto Sax



A Tempo

♩ = 120

493

490

491

492

494

495

Ginny

Chorus

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

The musical score is arranged in a standard orchestral format with ten staves. The top staff is for the vocal part 'Ginny', which contains a whole rest. The second staff is for the 'Chorus' vocal part, with lyrics: 'Four P. M., plen-ty of time to chill the house,'. The instrumental parts include Alto Saxophone, Tenor Saxophone, Trumpet, Trombone, Violin, Viola, Guitar, Double Bass, and Drums. The Tenor Saxophone, Trumpet, and Trombone parts have a dynamic marking of *mf*. The Double Bass part features a walking bass line with eighth notes. The Drum part features a consistent eighth-note pattern.

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.

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*

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 *mf* fine.

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Vln.

Vc.

Gtr.

Db.

Dr.

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



525 526 527 528 529

Chorus  
 walk the house, pop the wine glass es, warm the beer, po-lish the corks, feed the snacks,  
 walk the house, pop the wine glass es, warm the beer, po-lish the corks, feed the snacks,

Alto Sax.

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *Pizz.*

Vc.

Gtr.

Db.

Dr.

530 531 532 533

Chorus  
 Hoo-ver the par - ty clothes, put on the cat, chill the dog;  
 Hoo-ver the par - ty clothes, put on the cat, chill the dog;

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

534 535 *f* 536 537

Charlotte - 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

♩ = 138

539

540

541

542

543

Chorus

*fine.*

*fine.*

Alto Sax.

F/E♭ Solo Ad Lib.

Ten. Sax.

*mp*

Tpt.

*mp*

Tbn.

*mp*

Vln.

*mf*

Vc.

Gtr.

*mp*

Db.

*mf*

Dr.

*mf*

544

Ab/Qb

545

546

547

548

549

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

550 *B/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*

Ten. Sax. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

Gtr. *f* *mf*

Db.

Dr.

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. *mp*  
Cyms Ad lib.

566 567 *mf* 568

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,  
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...

Alto Sax.

Ten. Sax.

Tpt. *mp* *mp*

Tbn.

Vln. *mp*

Vc. *mp*

Gtr.

Db.

Dr.

575 Double Time

576 (Exit Ginny) 577 578

Ginny a - ny-thing.

Alan Hey, there Mis - ter E, all set?

Vln. *p*

Vc. *p*

Dr. *p*

579 580 581 582

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

Vln. *p*

Vc. *p*

Dr. *p*

583 584 585 586

Stephen  
rive?

Alan  
G and T for me, please.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

590

587 588 589 591

Stephen  
Com-ing up.

Alan  
Cheers!

Alto Sax.

Ten. Sax.

Tpt.  
(Solo)  
mp

Tbn.  
mp

Vln.  
mp

Vc.  
mp

Gtr.  
mp

Db.  
mp  
Sim.

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.  
*p*

Gtr.  
*p*

Db.  
*p*

Dr.  
*p*

596 597 598 599

Stephen  
I'm sor - ry, what?

Alan  
The ex - ten - sion

Alto Sax.  
*mf*

Ten. Sax.  
*mf*

Tpt.  
*mf*

Tbn.  
*mf*

Vln.

Vc.  
*p*

Gtr.

Db.

Dr.

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. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf* *f*

Vc. *mf* *f*

Gr. *mf* 2

Db. *mf*

Dr. *mf*

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.

Gr. 2 2

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

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

(Rest) (Cyms)

659 660 661

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

Tpt. (St. Mute) *f*

Tbn. (St. Mute) *mf*

Vln. *f*

Vc. *f*

Gtr. *f*

Db. Pizz. *mf*

Dr. *mf*

669 670 671 *f*

Chorus It's a

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

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. *mf*

Vc. *mf*

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  
 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  
 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.

698 699 700

Chorus  
 have you heard the ru - mour? Does a - ny - bo - dy know who's grown the fat - test mar - row for the  
 have you heard the ru - mour? Does a - ny - bo - dy know who's grown the fat - test mar - row for the

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

701 702 703 Rit.

Chorus  
 ag - ri - cul - ture show? How to pic - kle wal - nuts so they don't rot in the jar?  
 ag - ri - cul - ture show? How to pic - kle wal - nuts so they don't rot in the jar?

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

704 705 706 707 *mf* 708 709

Diana  
Charlotte  
Chorus  
CL  
FL  
Tpt.  
Tbn.  
Vln.  
Vc.  
Gtr.  
Db.  
Dr.

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?

O - live? Nuts?  
Mi-nigher kin? Nuts?

710 A Tempo  
♩ = 128

711 712 713

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

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?  
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?

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.

Dr.

Arco

*f*



718 **Rubato**  $\text{♩} = 84$  719 720 721 722 *mf* 723 724 **A Tempo**  $\text{♩} = 128$

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

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

Chorus Solo 1: *f* O Lord, Solo 2: *f* 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. *fp*

FL. *fp*

Tpt. *fp*

Tbn. *fp*

Vln. *fp*

Vc. *fp*

Gtr. *fp*

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?

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* *mp* *f*

Dr. *mf* (R.S.) *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. *sub mp* To Alto Sax

Fl. To Tenor Sax

Tpt. *sub mp*

Tbn. *sub mp*

Vln. *mf* *f* Pizz.

Vc. *mf*

Gtr. *mf* *f*

Db. *sub mp* Pizz.

Dr. *mf sub mp*

775

776 777 778 779 780

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

Stephen - - - - - Good ev' ning.

Hugh Hugh *mf* How do you do?

Alto Sax. *mp*

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mp*

Vln. *mp*

Vc. *mp*

Gtr. *mp*

Db. *mp*

Dr. *mp*





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 Drink?

Hugh think?

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

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *Arco* *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr. *mf*

814 815 816 817 818

Chorus who took the win - ning 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? Have you

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Poco rit.

827 828 829 830 831 832

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.

Rubato A Tempo

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

Diana Hi. I'm Di. Shrimpsur-prise?

Charlotte Shrimp sur-prise?

Ginny

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

Chorus house pri-ces come down?

Alto Sax. *fp* *fp*

Ten. Sax. *fp*

Tpt. *fp* *fp*

Tbn. *fp* *fp*

Vln.

Vc. *fp*

Gtr.

Db. Acco *fp* *fp*

Dr. *p*

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* *SUB mp*

Ten. Sax. *mf*

Tpt. *f* *SUB mp*

Tbn. *f* *SUB mp*

Vln. *ff* *Sul G*

Vc. *f* *SUB mp* *Pizz.*

Gtr. *f*

Db. *f* *SUB mp*

Dr. *f* *SUB 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. *mp*

865 866 867 868

Cl. *p*

Fl. *p*

Tpt. *p*

Tbn. *p*

Vln. *Espr.*

Vc. *Pizz.* *ARCO*

Gtr. *Pizz.* *ARCO*

Db. *Pizz.* *ARCO*

Dr.

869 870 871 872

Stephen *mf* Top - up?

Duff *mf* Well, I hav- n't...

Cl. *mf*

Fl. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr. *mf*

Rit.



873 Freely, quicker Rit. ♩ = 60

♩ = 60 874 ♩ = 80 875 876 877

Stephen So, is there a - ny - thing you want to tell me, Mate?

Duff What a - bout?

Chorus 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.    Pizz. *f* *mf*

Gtr.

Db.

Dr.

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

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. *f*

Gr. *f*

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

887

$\text{♩} = 120$

Stephen

888 889 890

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.

Gr.

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*

Gr. *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

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*

Rit.

♩ = 92

913 914 915 916

Stephen *That*

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

Cl. *mf*

Fl. *mf*

Tpt. *mf*

Tbn. *mf*

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. *mf*

Fl. *mf*

Tpt.

Tbn. *mf*

Vln.

Vc.

Gtr.

Db. *Arco*  
*mf*

Dr.

♩ = 120

924 925 926 927 928 929

Stephen  
greed to let it go a - head.

Duff

Cl. To Bass Clar. We looked at e - v'ry side, and passed the ap - pli-

FL

Tpt.

Tbn. *mp*

Vln. *mp*

Vc.

Gtr.

Db. *mp* Pizz.

Dr.

Rit.

930 931 932 933 934 ♩ = 92

Stephen  
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*

FL. *mp* *mf* To Tenor Sax

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

B. Cl.  
*mp*

Ten. Sax.  
*mf*

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. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr.

Db. *mf* Pizz.

Dr. *mf*

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. *f* Pizz. sec.

Vc. *f* Pizz. sec.

Gtr. *f* sec.

Db. *mf* sec.

Dr. *mf*

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?

To Clar.

B. Cl.  
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.  
Vc.  
Gtr.  
Db.  
Dr.

Arco  
mf  
f

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 - ral form.

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln. *mf*

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. *mf*

Vln. *f*

Vc.

Gtr. *f*

Db.

Dr. (H.H.)

1038 1039 1040 1041 1042 1043

Hugh  
Oh, yes, my friends.

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

Cl.  
Tn. Sax.  
Tpt.  
Tbn.  
Vln. *Pizz*  
Vc. *Pizz*  
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.  
Tn. Sax.  
Tpt.  
Tbn.  
Vln. *Arco*  
Vc. *Arco*  
Gtr. *Dm<sup>6</sup> G<sup>9</sup> Cm<sup>6</sup> F7<sup>9</sup> Bm<sup>Δ</sup> E7<sup>9</sup> Am<sup>Δ</sup>*  
Db.  
Dr. *(Ride) (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.  $Dm^6$   $G7^{\#9}$   $Cm^6$   $F7^{\#11}$   $Bm^{\Delta}$   $Eb13^{\#11}$   $E7^{\#9}$   $A7^{\#9}$

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* *mf*

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. *mp*

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mp*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

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. *mp*

Ten. Sax. *mp*

Tpt. *mp*

Tbn. *mp*

Vln. *mp*

Vc. *mp*

Gtr. *mp*

Db. *mp*

Dr. *mp*





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.  $A_m^6$   $F_m^6$   $F\sharp_m^6$   $A_m^6$   $C^7_{Ar}$

Db.

Dr.

1093 Dance 1094 1095 1096 1097 1098 1099 1100

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr. *mf*  $F_m^6$   $Bbm^6$   $F\sharp_m^6$   $B1\sharp11$   $F_m^6$

Db. *mf*

Dr. *mf* More Freely

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. *8m<sup>b</sup>* *f* *Em<sup>6</sup>*

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. *Cm<sup>6</sup>* *F#7+* *B7+* *Em<sup>6</sup>* *B7<sub>ALT.</sub>*

Db.

Dr.

(Tbn lead)

Open - melody

*mf*

1117 1118 1119 1120 1121 1122 1123 1124

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Chord symbols:  $E_m^b$ ,  $A_m^b$

1125 1126 1127 1128 1129 1130 1131 1132

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Chord symbols:  $F_m^{\Delta}$ ,  $Bb13\#11$ ,  $F\#7+$ ,  $B7+$ ,  $E_m^b$ ,  $B7_{alt.}$

Open

1133

1134 1135 1136 1137 1138 1139 1140

Alto Sax. *f*

Ten. Sax. *f*

Tpt. *f*

Tbn. *f*

Vln. *f*

Vc. *f*

Gtr. *f*  $Bb^m^b$   $Ebm^b$

Db. *f*  $Bb^m^b$   $Ebm^b$

Dr. *f*

1141 1142 1143 1144 1145 1146 1147 1148 *mf*

Hugh

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.  $Bm^b$   $Cm^b$   $Fb^7+$   $B^7+$   $Em^b$   $Bb^7^b$

Db.  $Bm^b$   $Cm^b$   $Fb^7+$   $B^7+$   $Em^b$   $Bb^7^b$  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,

Alto Sax.  
Ten. Sax.  
Tpt.  
Tbn.  
Vln.  
Vc.

Gtr.  
Solo  
Eb<sup>m</sup>6 Ab<sup>m</sup>6 Em<sup>6</sup> Fm<sup>6</sup>

Db.  
Eb<sup>m</sup>6 Ab<sup>m</sup>6 Em<sup>6</sup> Fm<sup>6</sup>

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.  
Ten. Sax.  
Tpt.  
Tbn.  
Vln.  
Vc.

Gtr.  
F#13#9#11 B7b9 Em<sup>6</sup> Em<sup>6</sup> Am<sup>6</sup>

Db.  
F#13#9#11 B7b9 Em<sup>6</sup>

Dr.  
mp

Rubato

Rit.

1161  $\text{♩} = 94$  1162 1163

Hugh: *sim - ply a ques - tion of pres - sure, a pres - sure that I can re - lieve; once you're un - der my care, and your*

Alto Sax. -

Ten. Sax. -

Tpt. -

Tbn. -

Vln. *Fm<sup>6</sup>*

Vc. *Fm<sup>6</sup>*

Gtr. *Fm<sup>6</sup>*

Db. -

Dr. *p*

A Tempo

1164 1165 1166 1167  $\text{♩} = 132$

Stephen: *Spoken: Assholes?*

Hugh: *soles are laid bare.... ...you'll learn what per - so - nal care can a - chieve.*

Chorus: *Our soles are laid bare,*

Alto Sax. -

Ten. Sax. -

Tpt. *mf*

Tbn. *mf*

Vln. *Gm<sup>6</sup>*

Vc. *Gm<sup>6</sup>*

Gtr. *Gm<sup>6</sup>*

Db. *mf*

Dr. *mf*

1168

1169 *f* 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. *Bbm<sup>b</sup>* *Ebm<sup>b</sup>*

Db. *Bbm<sup>b</sup>* *Ebm<sup>b</sup>*

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. *Bm<sup>b</sup>* *Cm<sup>b</sup>* *F#7+* *B7+* *Em<sup>b</sup>* *Bb7<sup>b9</sup>*

Db. *Bm<sup>b</sup>* *Cm<sup>b</sup>* *F#7+* *B7+* *Em<sup>b</sup>* *Bb7<sup>alt.</sup>*

Dr.

1184

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. *mf*  
Eb<sup>b</sup>m<sup>6</sup> Ab<sup>9</sup> Db<sup>m</sup>6 Gb<sup>7</sup>9 Cm<sup>Δ</sup> F<sup>7</sup>9 Bbm<sup>Δ</sup>

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*  
Open

Tpt. *p*

Tbn. *p*

Vln. *p*

Vc. *p*

Gtr. *p*  
Eb<sup>m</sup>13 Ab<sup>7</sup>9 Db<sup>m</sup>13 Gb<sup>7</sup>9#11

Db. *p*

Dr. *p*



1200 1201 1202 1203 1204 1205 Bridget *mf*

Bridget *mf* Your

Hugh eas - ing the throbb in your... *f*

Chorus Hearts!

Alto Sax. To Clar.

Ten. Sax.

Tpt.

Tbn.

Vln. *f*

Vc.

Gtr. *Cm<sup>o</sup>* *E13#11* *f*

Db.

Dr. *ff* *p* *f*

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*

Vc. *mp* Pizz.

Gtr. *mp* Pizz.

Db. *mp*

Dr. *mp*

1213 1214 1215 1216 1217 1218 1219 1220 1221 1222

Bridget  
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.  
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.  
To Flute

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1231 1232 1233 1234 1235 1236 1237 1238

Hugh  
my friends. It pays di - vi - dends.

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

CL  
FL  
Tpt.  
Tbn.  
Vln.  
Vc.  
Gtr.  
Db.  
Dr. (Rims)

1239

♩ = 120

1240 1241 1242 1243 1244

Ginny  
Why must you al-ways be un

Stephen  
So you've fi-n'ly torn your-self a-way from the mar-v'lous Doc - tor Hugh?

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

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

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.

Rit.  $\text{♩} = 88$  1257 Rit.  $\text{♩} = 120$

1255 1256 *mp* 1258 1259 1260 1261 1262

Ginny ta - tion. He says I should go up to Har - ley Street. where he can trans - form my feet.

Stephen He's what? Right be

Cl. *mf* *mp*

Ten. Sax. *mp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Vln. *mp*

Vc. *mp*

Gtr. *mf*

Db. *mf*

Dr. *mf* R.S.

1263 1264 *mp* 1265 1266 1267

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

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

Cl. *mp* To Flute

Ten. Sax. *mp*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr.

Db.

Dr. *mp*

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

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. *mf*

Fl. *mf*

Tpt.

Tbn.

Vln.

Vc. *mf* Pizz. 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. *mp* Pizz.

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*

$\text{♩} = 88$

Rit.

1286 1287 1288 1289 1290 1291 1292

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*

To Alto Sax

**1293** **Rubato** **Molto Rit.**

$\text{♩} = 100$

1294 1295 1296 1297 1298

Stephen *La-dies and gents, your at - ten-tion please;... I have some-thing you'll want to hear. So kind - ly lend me an ear.*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *p* *8/G* *E♭/F* *G/E♭* *C/D♭* *A♭/D* *C/D♭* *B/C*

Db. *p* *Pizz.*

Dr. *p* *SUS CYM*

**1299** **Tango**

$\text{♩} = 120$

1300 1301 1302 1303 1304 1305

Stephen *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*

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *G7+* *Fm6* *E7♯9* *C6°* *Gm6* *B♭m6* *A7♯9*

Db. *G7+* *Fm6* *E7♯9* *C6°* *Gm6* *B♭m6* *A7♯9*

Dr.



1306 1307 1308 1309 1310

Ginny

Stephen

Chorus

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

men - tion!

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

We a - gree that's tough!

*mf*

*f*

*Dm13*

*Dm13*

*Db7+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.  
*p* *8bm<sup>6</sup>*

Db.  
*p* *8bm<sup>6</sup>*

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.  $Bb m^6$   $G m^6$   $G b 7^{\#9}$   $E b^{\circ}$   $A m^6$   $C m^6$   $B 7^{\#9}$

Db.  $Bb m^6$   $G m^6$   $G b 7^{\#9}$   $E b^{\circ}$   $A m^6$   $C m^6$   $B 7^{\#9}$

Dr.

1323 1324 1325 1326

Stephen of 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*  $E_{m7}b_6$   $E_{b7}b_9$

Db. *mf*  $E_{m7}b_6$   $E_{b7}b_9$

Dr.

1327 1328 1329 1330 1331 1332

Stephen  
itch!

Chorus  
Ah, Ah, Ah,

Alto Sax.  
mp

Ten. Sax.  
F7+ Solo Ad. Lib. Ebm6 D7#9 B° Fm6 Abm6

Tpt.

Tbn.  
mp

Vln.  
mp

Vc.  
mp

Gtr.  
F7+ Comp for Solo Ebm6 D7#9 B° Fm6 Abm6  
mp

Db.  
F7+ Ebm6 D7#9 B° Fm6 Abm6  
mp

Dr.  
mp

1333 1334 1335 1336 1337

Chorus  
Ah, mf

Alto Sax.  
mf

Ten. Sax.  
G7#9 Cm6

Tpt.  
mf

Tbn.  
mf

Vln.  
mf

Vc.  
mf

Gtr.  
G7#9 Cm6

Db.  
G7#9 Cm6 G7ALT

Dr.  
mf

1338 1339 1340 1341 1342 1343

Ginny

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

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

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr. *Cm7b9* *87+* *Bbm6*

Db. *Cm7b9* *87+* *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 *mf* My own wife en - vies her, I'm sure,...

Alto Sax. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Tbn. *mf*

Vln.

Vc.

Gtr.  $G7^{b13}$   $Cm^6$   $87+$

Db.  $Cm^6$   $87+$

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.  $Bbm^6$   $A^{\circ}$   $Abm^6$   $G7+$

Db.  $Bbm^6$   $A^{\circ}$   $Abm^6$   $G7+$

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. Smooth

Vln. Smooth

Vc.

Gtr. F#m6 f0 Em6 Eb7#9 Dm7/2 Db7+

Db. F#m6 f0 Em6 Eb7#9 Dm7/2 Db7+

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. Bbm6 (Solo) mf

Tpt. mf

Tbn. mf

Vln. pizz. mf

Vc. pizz. mf

Gtr. Bbm6 secco mf

Db. Bbm6 secco Gm6 F#7#9 D#0 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.  $A_m^6$   $C_m^6$   $B7^{\#9}$   $G^{\#0}$   $D^0$   $F^0$   $E7^{\#9}$

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.  $A_m^6$   $A_b7^{\#9}$   $G_m^6$

Dr.

1386 1387 1388 1389 1390

Stephen  
niv - ing snake, be - tray-ing me was a big mis - take! So, friends and neigh - bours, raise your glass - es

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1391 1392 1393 1394 1395 1396

Stephen  
and stick the whole lot up your ar - ses!

Chorus  
We'll get our coats.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1397 1398 1399 1400 1401 1402 1403 1404

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

Ten. Sax. *p*

Flug. *p* Open *p*

Tbn. *p*

Vln. *p*

Vc. *p*

Gtr. *mp* *mp* (Comp for Solo) *mp*

Db. *mp*

Dr. *mp*

1405 1406 1407 1408 1409 1410 1411

Alto Sax. *mp*

Ten. Sax. *mp*

Flug. *mp*

Tbn. *mp*

Vln. *mp*

Vc. *mp*

Gtr. *mf* *mf* *mf*

Db. *mf*

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.

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.

1433 Repeat ad lib and fade

1427 1428 1429 1430 1431 1432 1434 1435

Alto Sax. Ebm<sup>6</sup> D7+ Gm<sup>9</sup>/<sub>5</sub>

Ten. Sax. To Flute To Trumpet

Flug.

Tbn.

Vln.

Vc.

Gtr. Ebm<sup>6</sup> D7+ Gm<sup>13</sup>

Db. Ebm<sup>6</sup> D7+ Gm<sup>9</sup>/<sub>5</sub> Arco

Dr.

Scene 4

1436 Freely

♩ = 66 1437 1438 1439 1440 1441 mf 1442

Ginny

Stephen *p* *mp* *mf* So you've wo-ken up at last?  
Gin - ny, Gin - ny, Gin - ny! What time is it?

Cl.

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: Why don't you go to bed? You're tired. To-mor-row... there's

Stephen: I'm not, I'm wide a - wake, and I want to talk to you.

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

Cup Mute

Rit.

Freely

♩ = 60

1459 1460 1461 1462 1463

Ginny: 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. *p*

Db. *p*

Dr.

1470 1471 1472 1473 1474 1475 1476

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

CL. *p*

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. *p*

Db. *p*

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<sup>11</sup>* *Bm<sup>9b5</sup>* *D/8b* *8/G*

Db.

Dr.

1499 1500 1501 1502 1503 1504 1505

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

Cl. *mp*

Fl. *mp*

Tpt.

Tbn.

Vln.

Vc. *mp*

Gtr. *C<sup>o</sup>* *Cm<sup>7b6</sup>* *E/C* *Cm<sup>7b6</sup>* *C<sup>o</sup>* *Cm<sup>7b6</sup>* *F#11*

Db.

Dr.

1506 1507 1508 1509 1510 1511 1512 1513

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

CL *mf*

FL *mf*

Tpt.

Tbn.

Vln. *mf*

Vc. *mf*

Gtr. *F#m/D* *Dm7b9* *D°* *Dm6* *DΔ*

Db.

Dr.

1514 1515 1516 1517 1518 1519

Diana *mf*  
le - mon - ade.

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

CL *mp*

FL *mp*

Tpt. *mp*

Tbn. *mp*

Vln. *mp* pizz.

Vc. *mf* pizz.

Gtr. *Dm6* *DΔ*

Db. *mp*

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

Gr. 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. pp Open

Vln. Arco pp

Vc. pp

Gr.

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. *8/G D/Eb Bb/C C#/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<sup>11</sup> Bm<sup>9b5</sup> D/Bb 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<sup>o</sup> Cm7<sup>b</sup>6 E/C Cm7<sup>b</sup>6 C<sup>o</sup> Cm7<sup>b</sup>6 F#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. To Tenor Sax

Tpt. To Flug.

Tbn.

Vln.

Vc.

Gtr. F#11/D Dm7<sup>b</sup>6 D<sup>o</sup> Dm<sup>b</sup> D<sup>Δ</sup> Dm<sup>b</sup>

Db.

Dr.

(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. *mf* *mp* *mf*

Ten. Sax. *mf* *mp* *mf* *p*

Flug. *mf* *mp* *mf* *p*

Tbn. *mf* *mp* *mf* *p*

Vln. *mf* *mp* *mf* *p*

Vc. *mf* *mp* *mf* *p*

Gtr. -

Db. *mf* *mp* *mf* *p*

Dr. -

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. *mf* *mp* *p*

Ten. Sax. *mf* *mp* *p*

Flug. *mf* *mp* *p* To Tpt.

Tbn. *mf* *mp* *p*

Vln. *mf*

Vc. *mf*

Gtr. -

Db. *mf* Pizz. *mp*

Dr. (H.H.) *p*

Lively  $\text{♩} = 100$



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*

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

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*

Ten. Sax. *fp*

Tpt. *fp* St. Mute

Tbn. *fp*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

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

Dr. *mp*

1603 Accel poco a poco

1601 1602 1604 1605 1606

Stephen at - tract - ed to you?

Alan Some wo - men find I have an ap - peal, I real - ly think that this time it's for

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db. Arco Pizz. Arco

Dr.

1607

♩ = 120 1608 1609

Stephen This time? You mean you've had more than one af - fair?

Alan real.

Cl.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db. Pizz.

Dr.

1610

1611

1612

1613

Alan: Oh, yeah, the u - su - al flings. Who counts these things?

CL.

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

1614

1615

1616

1617

Stephen: So you get it where you can!

Alan: Life on the road is hard on a man. While I'm a - way

CL. *fp*

Ten. Sax. *fp*

Tpt. *fp*

Tbn. *fp*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf* Arco

Dr. *mf*

*♩ = 128*

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

Stephen *ff* 1633 1634 1635 1636 1637  
 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*

Vc. *f* Pizz. *f*

Gtr. *f*

Db.

Dr. *f*

1638

Stephen you bas - tard!

Alan *f* 1639 1640  
 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. *mp*

1641 Steady

1641 Steady

♩ = 120

1642 1643 1644 1645

Diana: What's go-ing on?

Ginny: Ste - phen, stop!

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

CL

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc. Pizz. Arco Pizz. Arco

Gtr.

Db.

Dr.

1648

1646 1647 1648 1649

Diana: I'll bet you were both at fault.

Stephen: I thought this guy was just a berk, but

CL

Ten. Sax.

Tpt.

Tbn.

Vln.

Vc. mp

Gtr.

Db.

Dr.

1651 Steady

♩ = 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. *mp*

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

♩ = 74

1659 1660 1661 1662

Diana 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. *p*

Flug. *p*

Tbn. Bucket Mute *p*

Vln. *Arco*

Vc. *p*

Gtr.

Db.

Dr.

1663 1664

Diana act the sa - viour.

Ginny 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*

Db. *mf* *f*

Dr.

Molto Rit.

1665 1666

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

Ginny hard to show it.

Cl. *mf*

Fl. *mf*

Flug. *mf* To Tpt.

Tbn. *mf*

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr.

1669 Freely

1667 1668 1670

Diana You don't have to stay. For bet - ter or for worse -

Cl. *p*

Fl. *p*

Tpt. Cup Mute *p*

Tbn. Cup Mute *p*

Vln. (Solo) *p*

Vc. *p*

Gtr. Pizz.

Db. *p*

Dr.

*mp*  $\text{♩} = 72$

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

♩ = 52

1684 1685 1686

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

CL.

FL.

Tpt. Espr.

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. Em<sup>11</sup> D<sup>#</sup>/E Em<sup>11</sup> D<sup>#</sup>/E

Db.

Dr. Brushes mp

1697 **Cresc. poco a poco**

1698 1699 1700

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

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

CL. *mf*

FL. *mf*

Tpt.

Tbn.

Vln. *mf*

Vc. *mf*

Gtr. *mf*

Db. *mf*

Dr. *mf*

**Molto Rit**

1701 1702 1703 1704 1705

Diana *mp* 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.

Tbn.

Vln.

Vc.

Gtr. *mf*

Db. *mf* Arco

Dr.

1706 Freely

Tempo: ♩ = 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.: p, Espr., pp

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 Ste - phen? Ste - phen? Ste - phen?

Bass Clar

Flute *mf* *mp* *mp*

Tpt.

Tbn. Cup Mute *p*

Vin. *ppp*

Vc. *p*

Gtr. *p*

Db. Pizz. *p*

Dr. Cymbals w/ mallets, mysterious *p*

1723 1724 1725

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

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

B. Cl.

Fl. *mp*

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.

1734

1733

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

$\text{♩} = 48$

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 loved you once, when we were young, and married life had just begun. You were

CL.

FL.

Tpt. Open

Tbn. Open

Vln.

Vc.

Gtr.  $C_m^\Delta$  Sim. (sparse)  $E_b m^b$   $G^\Delta \#11$   $D^\Delta \#11$

Db.  $C_m^\Delta$  (Sim.)  $E_b m^b$   $G^\Delta \#11$   $D^\Delta \#11$

Dr.  $p$  To brushes

1753 1754

Ginny 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.  $E_b m^b$   $G_b m^b$

Db.  $E_b m^b$   $G_b m^b$

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 $\Delta$ #11 A7#9

Db. A $\Delta$ #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

FL

Tpt. Warm

Tbn. Warm

Vln. Warm

Vc. Warm

Gtr. E $m^{\circ}$  E $b^{\circ}$  D $m^{\Delta}$  G7#11

Db. E $m^{\circ}$  E $b^{\circ}$  D $m^{\Delta}$  G7#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. Cm7/5 D/Eb Em11 D/Eb

Db. Cm7/5 D/Eb Em11

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 Pizz.

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#7/G D/C F7#11 E<sup>b</sup> Em<sup>b</sup>

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<sup>b</sup>/E (Sim.) G<sup>7+</sup> Cm<sup>6</sup> Cm<sup>Δ</sup> Cm<sup>6</sup> Cm<sup>Δ</sup> F<sup>9</sup>#11*

Db. *E<sup>b</sup> Em<sup>6</sup> E<sup>b</sup>/E G<sup>7+</sup> Cm<sup>6</sup> Cm<sup>Δ</sup> Cm<sup>6</sup> Cm<sup>Δ</sup> F<sup>9</sup>#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 *(Cl lead)*

FL *(Cl lead)*

Tpt. *(Cl lead)*

Tbn.

Vln.

Vc. *Arco*

Gtr. *Fm<sup>Δ</sup> G/Ab Db<sup>Δ</sup> F/Gb Fm<sup>Δ</sup> 8b7#11*

Db. *Fm<sup>Δ</sup> G/Ab Db<sup>Δ</sup> F/Gb Fm<sup>Δ</sup> 8b7#11*

Dr. *Cyms mp*



1785 1786 1787

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

Cl.  
*mp*

Fl.  
*mp*

Tpt.  
*mp*

Tbn.  
*mp*

Vln.

Vc.  
 Pizz.  
*mp*

Gtr.  
 E/F#

Db.  
 Db/Eb D/Ab Eb/Db E/F#  
*mp*

Dr.

1788 1789 1790

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

Cl.

Fl.

Tpt.

Tbn.

Vln.

Vc.

Gtr.  
 8#11 D7+ G# C# 8# Solo Fill -----

Db.  
 8#11 D7+ G# C# 8#

Dr.  
 Light Time

1791 Quicker

♩. = 66

1792 1793 1794

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

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. G7#11 D/Eb

Db. G7#11 (Sim.) D/Eb

Dr.

1795 1796 1797

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

CL.

FL.

Tpt.

Tbn.

Vln.

Vc.

Gtr. Bb/C Db/A A7+ A/B

Db. Bb/C Db/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.  
Gtr.  
Db.  
Dr.

Arco

A<sup>+</sup>/B D/8b B/G

A<sup>+</sup>/B D/8b B/G

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.  
Db.  
Dr.

Flexible  
♩ = 54

Cm<sup>b6</sup>/Eb E/C Cm<sup>b6</sup> E/C Cm<sup>b6</sup>

E/C Cm<sup>b6</sup>/Eb E/C Cm<sup>b6</sup> E/C Cm<sup>b6</sup>

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 F7#11 Bb7#11  
Db.  
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. DmΔ Cm11  
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<sup>Δ</sup> Cm<sup>7</sup> Cm<sup>b</sup> Cm<sup>7</sup>

Dr. Ballad - brushes *p*



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)  $Cm^6$   $Ebm^6$

Db.  $Cm^6$   $Ebm^6$

Dr.

1835 A Tempo

1835  $\text{♩} = 66$  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.  $D\Delta\#11$   $G7\#11$   $D\Delta\#11$   $G7\#11$   $D\Delta\#11$

Db.  $D\Delta\#11$   $G7\#11$   $D\Delta\#11$   $G7\#11$   $D\Delta\#11$

Dr. *Creep in--ballad, brushes*



1840 1841 1842 1843 1844

Ginny

Stephen

CL

FL

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

No, let me.

Sord.

Solo ad lib.

$D\Delta\#11$   $G7\#11$

$G7\#11$   $D\Delta\#11$   $G7\#11$   $D\Delta\#11$  (light comping for flg solo)  $G7\#11$

1845 1846 1847 1848 1849 1850

Stephen

CL

FL

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

Ginny laughs; Stephen and Ginny exit to kitchen

Where's the tea?

To Alto Sax

To Soprano Sax

(rest for vocal)

$D\Delta\#11$   $G7\#11$   $D\Delta\#11$   $G7\#11$   $D\Delta\#11$   $G7\#11$

$D\Delta\#11$   $G7\#11$   $D\Delta\#11$   $G7\#11$   $D\Delta\#11$   $G7\#11$



1862 1863 1864 1865 1866

Chorus

Oo

Oo

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

*Cm<sup>11</sup>*

(Lead)

*Cm<sup>11</sup>*

*D/Eb*

*Cm<sup>11</sup>*

*D/Eb*

1867 Enter Ginny, opening blinds, etc.

1868 1869 1870

Chorus

*mf*

Oo

Oo

Oo

Alto Sax.

*mf*

Sop. Sax.

*mf*

Flug.

*mf*

Tbn.

*mf*

Vln.

*mf*

Vc.

*mf*

Gtr.

*C#m<sup>11</sup>*

*Em<sup>Δ</sup>*

*C#m<sup>11</sup>*

*Em<sup>Δ</sup>*

Db.

*mf*

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

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr. F $\Delta$  C/Ab C $\sharp$ m11

Db. F $\Delta$  C/Ab C $\sharp$ m11

Dr.  $p$

1881 1882 1883 1884 1885

Ginny It's Sun - day, six A. M.?

Alan traf - fic.

Alto Sax. *fp* *mf* *mp*

Sop. Sax. *fp* *mf* *mp*

Flug. *fp* *mf* *mp*

Tbn. *fp* *mf* *mp*

Vln. *mf*

Vc. *mf*

Gtr. *D4/E* *Dm11* *E/F*

Db. *D4/E* *Dm11* *E/F*

Dr.



1891

1892 1893 1894

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

Chorus Oo Oo

Alto Sax. *mf*

Sop. Sax. *mf* *mp*

Flug. *mf* *mp*

Tbn. *mf* *mp*

Vln. *mf*

Vc. *mf*

Gtr. *mf* Cm<sup>6</sup> Ebm<sup>6</sup>

Db. *mf* Cm<sup>6</sup> Ebm<sup>6</sup>

Dr. *mf*



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. *f*  $G\flat m^6$

Db.  $G\flat m^6$

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. *E<sup>Δ</sup>* *G<sup>7+</sup>*

Db. *E<sup>Δ</sup>* *G<sup>7+</sup>*

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

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr. Cm<sup>11</sup> D/E<sup>b</sup>

Db. Cm<sup>11</sup> D/E<sup>b</sup>

Dr.

Detailed description: This page of a musical score features a vocal solo by Ginny. The score is divided into four measures, numbered 1903 through 1906. Ginny's lyrics are: "Don't be sil - ly, dar - ling, Of course you'll eat be - fore you go." The Chorus provides vocal accompaniment with the sound effect "Oo". The instrumental ensemble includes Alto Saxophone, Soprano Saxophone, Flugelhorn, Trombone, Violin, Viola, Guitar, Double Bass, and Drums. The guitar and double bass parts include chord changes from Cm<sup>11</sup> to D/E<sup>b</sup> between measures 1904 and 1905. The drum part consists of a steady rhythmic pattern.

1907 1908 1909 1910

Charlotte

Alan

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Gtr.

Db.

Dr.

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

sec. mf p f

Pizz. Arco

C#m11 sec. D#7/E mf p f

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* *ff* (pizz) *f* (arco)

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

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

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

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

1915

Charlotte *1916* *1917* *1918*

Pip - pa!

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*<sup>Δ</sup> *C/Ab* *p*

Db. *F*<sup>Δ</sup> *C/Ab* *p*

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#m11* *D#7/E* *mf*

Db. *C#m11* *D#7/E*

Dr. *BB*

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 Eb7#9 F#m7*

Db. *Abm7 Eb/E Eb7#9 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. *f*  
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.  $B^{13}$   $F^{13}\#9$   $E^{\Delta}$   $G7+\#9$   $Cm^6$   $Ebm^6$

Db.  $B^{13}$   $F^{13}\#9$   $E^{\Delta}$   $G7+\#9$   $Cm^6$   $Ebm^6$

Dr.

1933 1934 1935 *mf*

Charlotte  
 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* *3*

Vc. Arco *mp*

Gtr. *Gbm<sup>6</sup>* *F7<sup>#9</sup>* *Bbm<sup>6</sup>* *p*

Db. *Gbm<sup>6</sup>* *F7<sup>#9</sup>* *Bbm<sup>6</sup>* *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 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. *mp* *f*  $\text{Dbm}^\Delta$   $\text{Eb7}+\sharp 9$

Db. *mp* *f*  $\text{Dbm}^\Delta$   $\text{Em}^6$   $\text{Eb7}+\sharp 9$

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.  
*p* *mf*

Sop. Sax.  
*p* *mf*

Flug.  
*p* *mf*

Tbn.  
*p* *mf*

Vln.  
*mf*

Vc.  
*mf*

Gtr.  
*mp* *mf* Eb/E

Db.  
*mp* *mf*

Dr.  
*mf*



1947 *f* 1948 1949 1950

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

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

Alan 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<sup>b</sup>* *Ebm<sup>b</sup>* *Gbm<sup>b</sup>* *F7#9*

Db. *Cm<sup>b</sup>* *Ebm<sup>b</sup>* *Gbm<sup>b</sup>* *F7#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.  $Bbm^6$   $Dbm^{\Delta}$   $Em^6$   $Eb7+\sharp 9$

Db.  $Bbm^6$   $Dbm^{\Delta}$   $Em^6$   $Eb7+\sharp 9$

Dr.

1955 A Tempo

♩ = 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*  $Ab^{\Delta}$   $D^{\flat}/B$   $Em^{11}$

Db. *mp*  $Ab^{\Delta}$   $D^{\flat}/B$   $Em^{11}$

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

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

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.  $Bm^{\flat}$   $B\flat7^{\sharp 9}$   $A^{\Delta}$   $D7^{\sharp 11}$   $A^{\Delta}$

Db.  $Bm^{\flat}$   $B\flat7^{\sharp 9}$   $A^{\Delta}$   $D7^{\sharp 11}$   $A^{\Delta}$

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 AΔ D7#11 AΔ D7#11

Db. D7#11 AΔ D7#11 AΔ D7#11

Dr.

1977 1978 1979 1980

Ginny No, no, you go.

Stephen Co-ning to see them off?

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln. Arco

Vc. p

Gtr. AΔ D7#11 AΔ D7#11

Db. AΔ

Dr.



Postlogue

1989 Unrushed

$\text{♩} = 58$

The musical score is arranged in a standard orchestral format. At the top, the title "Postlogue" is enclosed in a box, with "1989 Unrushed" below it. A tempo marking of  $\text{♩} = 58$  is provided. The score is divided into four measures, with the years 1990, 1991, and 1992 marking the beginning of the second, third, and fourth measures respectively. The vocal parts for Ginny and Stephen are written in treble clef. Ginny's lyrics are: "You promise to love when we were first mar-ried what good times we had." Stephen's lyrics are: "through good times and bad, when we were first mar-ried what good times we had. You". The instrumental parts include Alto Sax, Sop. Sax, Flugelhorn, Trombone, Violin, Viola, Guitar, Double Bass, and Drums. The saxophones and strings play a melodic line, while the double bass has a "Pizz." (pizzicato) marking in the fourth measure. The guitar and drums are marked with rests throughout the piece.

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#Δ9b5 F#m11 F#m9b6

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. *F11 Em11 F11 E♭11*

Db. *mp*

Dr. *mp* Time

Cresc.

Rit.

2007 2008 2009 2010 2011

*mf* *f* *mp*

Diana Oo, Oo, Ah. The

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

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

Alan Oo, Oo, Ah. The

Chorus Oo Oo Ah. The

Oo Oo Ah. The

Alto Sax. *f* 3 3 3 3

Sop. Sax. *f* 3 3 3 3

Flug. 3 3 3

Tbn. 3 3 3

Vln. 3 3 3 *mp*

Vc. 3 3 3 *mp*

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

Db. Arco *f*

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

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.

Vc.  
 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.

Alto Sax.

Sop. Sax.

Flug.

Tbn.

Vln.

Vc.

Arco Pizz. Arco

Gtr.

Db.

Dr.

Cym.