

PIANO / MUSICAL DIRECTOR

**“BY JEEVES”**

# 1. BANJO BOY

Play 2x

CUE: "Take it away Ozzie"

1st x: Play till bar 4 and cut - CUE: "Hold It"

2nd x: Restart and play to end

1st x

Who's the man you've all been sit-ting there an - ti - ci - pa - ting? Who's the man with his in - stru - ment re - dy will - ing and wait - ing?

ww

1st x //

mp

1st x //

(+Bass)

6

Who's the man for whom your breath has been ea - ger - ly bait - ing? If I had - n't al - rea - dy con - fessed it You'd no doubt have al - rea - dy guessed it Ban - jo

ww

A Tempo

11

boy, ban - jo boy, play a num - ber for me Won't you play that me - lo - dy When you start your play - ing Ma - ma starts a

ww

cut off on cue

mf

(+Drums, Gtr)

## 2B. MISS BYNG TELEPHONED (U/S)

CUE: First, I had to inform you that Miss Byng telephoned earlier Sir.

1

Solo Harpsichord

mp

Detailed description: This block contains the first four measures of a musical score for a harpsichord. The music is written in 4/4 time. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of 'mp' (mezzo-piano) is present in the first measure. The piece concludes with a double bar line at the end of the fourth measure.

5

Detailed description: This block contains the final four measures of the harpsichord piece. It continues the melodic and harmonic patterns established in the first four measures. The music ends with a double bar line at the end of the eighth measure. A handwritten annotation '(DOORBELL)' is written in parentheses below the bass staff at the end of the piece.

(DOORBELL)

STOP CUE: Contrary to the old saying, when Stiffy laughs the rest of the world usually fails to see the funny side.

### 3. I'M IN LOVE U/S

*p*  
*soft pedal*

(+Drums)

**CUE: Gussie: I'm in love.**

**Bertie: Oh I am sorry.**

**Gussie: I've never been in love like this before Bertie.**

**Bertie: You'll get over it.**

**Gussie: You've no idea how it feels**

**Bertie: No, on the whole I've been very lucky**

**Gussie: She's just so... so...**

2

Gussie: Yes Yes Yes Yes

Bertie Beau - ti - ful? In - des - crib - a - ble? Lov - ing and ten - der? too

*mp*  
*Ped*

7

Thats her I know the sort Gussie

good for this world? If you'd met Mad - e - line If you'd met Mad - e - line

*pp*  
*Mallets*  
*Bass*  
*mf*

# 3a. AS SOON AS OLD WHO ARRIVES? (U/S)

CUE: As soon as old who arrives?

ww *Grave* *Clarinet*

mf mp

8va

ww

**OUT** *GUSSIE - NICE ADDRESS*

(8va) *loco*

# 3b.WHO CAN THAT BE? (U/S)

Ring on doorbell

~~ONE~~ Who can that be?

JEEVES

JEEVES - SIR WATKYN GASSETT

The musical score is arranged in three systems. The top system is for the Clarinet, with a dynamic marking of *mp*. The middle system is for the Piano, with a dynamic marking of *mp* and the instruction "VERY SLOW" written above the staff. The bottom system is for the Bass, with a dynamic marking of *mp* and the instruction "(+Bass)" written below the staff. The score consists of four measures. In the final measure, there are handwritten annotations: "JEEVES - GOOD APPEARANCE SIR" written above the piano staff and "SIR" written below the bass staff. The score concludes with a double bar line and repeat dots.

# 3C. JUST A MOMENT U/S

CUE: Just a moment

*Grave* *loco*

*p*

(+Bass) 8<sup>va</sup>

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a minor key. The first measure is marked 'Grave' and the second measure is marked 'loco'. A piano dynamic marking 'p' is placed below the first measure. A dotted line with the label '(+Bass) 8<sup>va</sup>' is positioned below the bass staff.

*Drums* *Clarinet*

CUT ON CUE ... "Don't mind me, Jeeves"

*p*

(8<sup>va</sup>) *loco*

Detailed description: This system contains three staves of music. The top staff is for Drums, the middle staff is for Clarinet, and the bottom staff is for piano. A piano dynamic marking 'p' is placed below the drum staff. The instruction 'CUT ON CUE ... "Don't mind me, Jeeves"' is written across the middle of the system. A dotted line with the label '(8<sup>va</sup>) loco' is positioned below the piano staff.

*BEMIE - TODAY ALONG DON'T MIND ME*

Detailed description: This system contains two staves of music. The top staff is for Clarinet and the bottom staff is for piano. A handwritten title 'BEMIE - TODAY ALONG DON'T MIND ME' is written across the middle of the system.

# 3D. MADELEINE U/S.

CUE: Madeleine I know is anxious to see you

The first system of the musical score consists of three staves. The top staff is for Flute, marked with a dynamic of *p* (piano). The middle staff is for Piano, marked with a dynamic of *mp* (mezzo-piano). The bottom staff is for Percussion, with the label *(+Gtr, Bass, Cym)* below it. The music is in 3/4 time and features a melodic line in the flute and piano accompaniment. A *Synth* (synthesizer) part is indicated by a bracketed label below the piano staff.

The second system of the musical score consists of three staves. The top staff is for Flute, which continues from the first system. The middle staff is for Piano, and the bottom staff is for Percussion. A handwritten note *JEEVES- 'DOMESTIC DUTIES'* is written across the piano staff. The music continues with piano accompaniment and percussion.



# 3E. FORTHCOMING MARRIAGE U/S

- 1. Cut and Segue Da Capo
- 2. Cut and Segue Subito

Harpisichord

*mp*

INTERRUPT - BEATIE HANDS JEEVES THE PAPER

RESUME - AFTER JEEVES READS PAPER

*mp*

CUT AND SEGUE SUBITO

**BEATIE**

CUE: "Wathyn Bassett"

Grave

Drums (toms)

*mp*

(+Bass) 8<sup>va</sup>

*loco*

JEEVES - LOOK OF MISS BYNG HERSELF, SIR

CUT ON CUE

# 3E. CAR FANFARE

CUE: Indeed they are Sir

*Moderato*

*Slower Rit*

The musical score is written for a 4/4 time signature. It consists of three staves: a top staff for Saxophone (etc.), a middle staff for Guitar, Bass, and Drums, and a bottom staff for Keyboard. The piece begins with a *Moderato* tempo and a *Slower Rit* (ritardando) towards the end. The saxophone part features a melodic line with eighth and sixteenth notes. The guitar, bass, and drums part provides a rhythmic accompaniment with chords and a steady bass line. The keyboard part provides harmonic support with chords and moving lines. A cue mark 'CUE: Indeed they are Sir' is positioned above the first measure of the saxophone staff, with a line pointing to the first measure of the piece.

# 5. THAT WAS NEARLY US BACK THERE

BERTIE!

~~cue~~: "OH DEAR, POOR LITTLE THING"

2 CUE: HANORA LOOKS AT BERTIE

1

Guitar Solo

Una corda Ad Lib

Ped.

9

10

"... FELL IN LOVE ..."

17

"... FATE ..."

"... OH LOOK ..."

BERTIE "SORRY ... AND HOW ARE YOU" Did you see that

[Rit Ad Lib]

Voice

49

Look some wrong turning is this a LESSON worth learning? Can't you see that couple there could well have been you and

55

me That was nearly us back there (clar) Wouldn't you con - cur? He was so like

61

you back there I COULD HAVE BEEN HERE here you are so vital at-tractive would that you

67

brain was as active YOU'RE NO BOY'S IN-TEL-LECTUAL YOU NOT-BLINDED Hi-TECH SEXUAL Was it mercy

93

faith back there                      Hadn't lost our way                      What if we de-

8 Basso

-fied dull                      con-ven-tion? Stand up to shout our                      in-tention?                      If we followed our hearts vol-  
(Guitar only)                      tittle.

102

- li - tion                      and shed our last in - hi - bi - tion                      that's our future  
(All Sax + Guitar)

RIT

06

life back there                      Bertie can't you see?                      That was meant for  
simile.

ATEMPO

# 5A. THE FIRST THING YOU DID U/S

CUE : Narrowly to avoid Miss Bassett

Flute  
mp

mp

Ped.  
(+ *Brushes* throughout)

The first system of the musical score consists of three staves. The top staff is for the Flute, starting with a melodic line marked *mp*. The middle and bottom staves are for the Piano, with the right hand playing chords and the left hand playing a simple bass line, also marked *mp*. Pedal markings and a note about brushes are included below the piano part.

The second system of the musical score consists of three staves for the Piano. The right hand continues with chords, and the left hand continues with a simple bass line. There are no dynamic markings in this system.

The third system of the musical score consists of three staves. The top staff is for the Flute, with a melodic line. The middle and bottom staves are for the Piano, with chords in the right hand and a bass line in the left hand.

OUT: MADELINE RUNS PAST, CRYING

The fourth system of the musical score consists of three staves for the Piano. The right hand plays chords, and the left hand plays a bass line. A handwritten cue box is placed over the piano part, containing the text "OUT: MADELINE RUNS PAST, CRYING".

# 5B. SAY ISN'T SHE SOMETHING

<sup>Budge</sup>  
 Warn: So good to meet you Wooster ~~Wooster~~  
 Madeline? The girl who just ran by? Isn't she  
 sensational? I saw her this morning, I fell in love  
 straight away. How about that? She's just so... so...

SAY, ISN'T SHE SOMETHING?  
 TRIM

3 In 1 Budge: Yes Yes

Bertie Beau - ti - ful? In - des - crib - a - ble? Lov - ing and ten - der? too good for this world?

Clarinet  
 p Drums

Detailed description: This system contains the first three measures of the piece. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat. The lyrics are 'Bertie Beau - ti - ful? In - des - crib - a - ble? Lov - ing and ten - der? too good for this world?'. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. A 'Clarinet' part is indicated with a 'p' (piano) dynamic. A 'Drums' part is also indicated with a 'p' dynamic.

10

Guitar

BUDGE - OTHER GUY, FINE NOTRE. YU KNOW HIM? BERTIE: NO, NO

Detailed description: This system contains measures 10 through 13. The guitar part is in the treble clef, playing a melodic line. The piano accompaniment continues with a bass line and chords. Handwritten lyrics are present: 'BUDGE - OTHER GUY, FINE NOTRE. YU KNOW HIM? BERTIE: NO, NO'. The piano part includes a 'p' (piano) dynamic marking.

# 5C. STIFFY ENTERS U/S

(New version 16/5/96)

CUE: No doubt where I was putting my money

*Slower than the song*

Musical score for the first system, featuring piano accompaniment in 4/4 time. The score consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The music is marked *mp* (mezzo-piano). The first staff contains a treble clef and a key signature of one flat. The second and third staves contain the piano accompaniment, with the bass clef staff starting with a *mp* dynamic marking. The music is in 4/4 time and consists of four measures.

**STIFFY** ... PUBLIC HIGHWAY 'through here' - lighting change

CUT ON CUE

Musical score for the second system, continuing the piano accompaniment from the first system. It consists of three staves: a grand staff and a single treble clef staff. The music is in 4/4 time and consists of four measures. The dynamic marking *mp* is not explicitly repeated but is implied from the first system.



# 6. LOVE'S MAZE

CUE: I don't think you'd like that, not really. Would you? Would you?

*Colla Voc*(like a madrigal)

1 Voc

Deep in love's maze there my heart strays caught in a flur-ry of wor-ry and doubt Down love's path-ways there my heart plays

*mp*

7 Voc *A tempo*

whis-per-ing sec-rets it's long-ing to shout All I need's a sym-pa-the-tic friend to help me find a way to

(+Bass)

12 Voc

leave Love's maze is a ma-gi-cal la-by-rinth Close paths hid-den far from gaze Love's maze is for

*more rhythmic*

*mf*

(+Drums & Guitar)

17 Voc

lo-vers in jeo-par-dy Lost there in a rain-bow haze Won't you save me? Please a-ssist me

(+Flute)

*mp*

50 Voc (+Maids)

side Love's maze is a cra - zy ka - leid - o - scope All roads lead - ing diff - erent ways Love's maze like a

(Alto Sax)

55 Voc

sway - ing cal - li - o - pe One dance where the pip - er pays Love's maze is a hat - ters mad par - ty time

60 Voc

One feast last - ing nights and days Love's maze is a fire - work spec - tac - u - lar Bright skies as the bon - fires blaze

66 Voc

All praise as we dance in its cor - ri - dors All part of these grand dis - plays

70 Voc

Be - hold ev - ery lo - ver who's ev - er born All lost in their own love's maze

102 Voc ALL PRAISE AS WE DANCE IN ITS COLLIDONS ALL PART OF THESE GRAND DISPLAYS BEHOLD EVERY

Musical score for measures 102-105. The vocal line contains the lyrics: "ALL PRAISE AS WE DANCE IN ITS COLLIDONS ALL PART OF THESE GRAND DISPLAYS BEHOLD EVERY". The piano accompaniment consists of a treble staff with chords and a bass staff with a rhythmic line. There are some blacked-out areas in the vocal line.

107 Voc LOVER WHO'S EVER BORN All lost in their own Love's Maze

Musical score for measures 107-110. The vocal line contains the lyrics: "LOVER WHO'S EVER BORN All lost in their own Love's Maze". The piano accompaniment consists of a treble staff with chords and a bass staff with a rhythmic line.

# 6a. FACE THE MUSIC (U/S)

ww Ch.

*p*

(+Bass)

7 ww

rit.

STIFFY - "WE'LL TELL YA OUR PLAN"

# 6b. RESCUED? WHO BY? (U/S)

*Grave*

BASSETT - "GOD HEAVENS, IT'S FINK-NOTTLE"

~~Step 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100~~

*mp*

(+Bass)

(C-d) 1/2

## 7. HELLO SONG

put it right there how do you do? how do you do? how do you do? Hal

Budge Gussie Bertie

Clarinet

16va

23 lo a-gain How goes it all? Good day to you You're keep - ing it? So great to meet you It's been an age

Budge Gussie Bertie Budge Gussie Bertie

16va

ti - ny world how do you, how do you, how do you, how do you how do you do? How's

Budge Gussie Bertie Budge All Budge

loco

16va

50

50

Gussie Budge

Wit-gen-stein Who e-ver I am though the plea-sures all mine Let's take it and shake it right

55

Bertie Gussie Budge Bertie

there Well fan-cy this It's sure-ly not I can't be-lieve Good

16xx

59

Gussie Budge Bertie Gussie Budge Bertie

Lord a-livel How long's it been? You've hard-ly changed You've lost some weight I can't be-lieve it It's been a while You're

16xx

85

Budge Gussie Bertie Budge All Gussie

just the same. How do you How do you How do you How do you How do you do? What

16xx

loco



86

earth you are The truth of it all is our friend-ships been far too long now to bo-ther with

to Flute

91

names Just an o-ther e-pi-sode in the Woos-ter mo-ral code Let's ex-tend the hand of

Gussie  
Budge  
Ah

Flute

2 FEEL

97

greet-ing Hal-lo, there, who e-ver you are How do you do!

greet-ing Hal-lo, there, who-ev-er you are How do you do!

Rit. Slower

# 7A. FINK NOTTLE

CUE: Hold hard. Hold hard. Fink Nottle. Fink Nottle.

Musical score for the first system, measures 1-6. It includes staves for Drums, Clarinet, and Guitar, and a grand staff for Keyboard. Dynamics include pp and p.

Musical score for the second system, measures 7-12. It includes a vocal line with lyrics and a grand staff for Keyboard accompaniment.

GUSSIE - COMPETITION, WHO FROM? BUDGE - FROM ME, RIGHT?

# 7b. HALLO SONG(1st REPRISE) U/S

CUE: There's only one Wooster. That's Mr Fink Nottle.

0 BUDGE 1 GUSSIE BASSETT BERTIE BUDGE

How do you do? How do you do? How do you do? Hal - lo a - gain How goes it

*mf*

5 BASSETT GUSSIE BUDGE BERTIE BASSETT

all? Good day to you. You keep - ing fit? So great to meet you It's been an age A ti - ny world

10 BUDGE BERTIE BUDGE BERTIE ALL

How do you How do you How do you How do you How do you do?

# 8. ENTRACTE

0 1 *Sax*

5

9

13

*Slower*

*gliss.*

37

Clarinet

*mf*

(+ Mallets)

41

*mf*

45

*Poco rit.*

49

*A tempo*

(+ Gentle rhythbm)

53

76

mf

76-79

Detailed description: This system contains measures 76 through 79. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a dynamic marking of *mf* and a triplet of eighth notes in the final measure.

80

(+ Guitar)

80-83

Detailed description: This system contains measures 80 through 83. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. A guitar part is indicated by the marking "(+ Guitar)". The piano part includes a dynamic marking of *f* and a triplet of eighth notes in the final measure.

84

(+ Toms)

84-87

Detailed description: This system contains measures 84 through 87. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. A tom part is indicated by the marking "(+ Toms)". The piano part includes a dynamic marking of *f* and a triplet of eighth notes in the final measure.

88

Rit.

88-91

Detailed description: This system contains measures 88 through 91. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. A ritardando marking "Rit." is present. The piano part includes a dynamic marking of *ff* and a triplet of eighth notes in the final measure.

# 8a. BECAUSE OF HONORIA (U/S)

CUE: You came because of Honoria (Quick Cue!)

STOP: Could remain friends

0

Guitar

col ped

p

6

12

17

(Gtr arps etc)

Bass

**9. BY JEEVES**



25 Bertie

filled with a deep sense of dread "How on earth" I hear cries does one give ex - cer - cise to a thing that's in bed in your

30 Bingo Gussie Bertie

head? what we need is a free range con - sul - tant Where on earth do you find one of those? By

RIT

(+Bass)

35 Gussie BINGO Bertie Bingo Gussie Bertie All

hook! By crook! By way! By pass! By sea! By air! By road! By grass! By se - ven dwarves! By for - ty thieves! By

mp (Rhythm Gtr)

41 Bertie Gussie Bingo Bertie Gussie

George! By Jove! By Jeeves! By shut - the cock By cro - quet hoop By Pa - na - ma! By Wind - sor soup! By

69 Bertie Gussie Bingo Bertie

George! By Jove! By Jeeves! By mar - ma - lade! By bow - ler hat! By tooth - paste tube! By

74 Gussie Bingo All

Bur - mese - ca! By ba - by news! By aut - umn leaves! By George! By Jove! By Jeeves! Be - hold how Jeeves with

80 *Rit...* Bertie

sleight of hand con - ceives a scheme so care - fully planned E - ven we can un - der - stand if he takes it ter - ri - bly slow - ly By

110 *Rit...* All *A Tempo Plus* *poco rall*

mas - ter weaves! By heck! By George! By Jove! By Jeeves! By Jeeves! By Jeeves! By Jeeves!

116

By Jeeves!

# 9a. OH YES, PETROL (U/S)

BERTIE: OH YES PETROL

Flute

Faster  
Appassionata

*mf*

(+Bass)

The musical score is written for Flute and Piano. The flute part is on a single staff with a treble clef, marked 'Flute'. The piano part consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The tempo and mood are indicated as 'Faster' and 'Appassionata'. The piano part begins with a dynamic marking of *mf*. The piano accompaniment features a rhythmic pattern of eighth notes with triplet markings (the number '3' above the notes) and is grouped by large curved lines. A bass line is indicated by the text '(+Bass)' below the piano part.

# 9b. DROWN MYSELF (U/S)

BINGO-

I'm going to drown myself "Aaaaggh!"

BEATIE- SEE THAT.

1 *Gtr arps*  
*Pizz bass, Cymr F*

*mf*

BUDGE:  
STOP ON CUE: Maddie

7

13

# 9c. BEHOLD HERE SHE COMES U/S

1

*Gtr + Glock*  
*mp*

*ff*

*Col ped*

7

13

*(+Gtr)*  
*mp*

19

# 9d. HE JUST PRETENDED

**MADLINE:**

Augustus doesn't really love me, he can't do.

**BENITE:** OH HE DOES

**MADLINE:** HE JUST PRETENDED HE DID

**GO!!**

Oh Yes?

He's absolutely besotted, Madeline. Believe me. He thinks you're beau - ti ful in - de -

*pp*

*pp*

(+Cyms)

*col ped. (Triangle)*

Yes?

scri - ba - ble Lo - ving and ten - der too good for this world

(+Clock)

(+Gtr)

(Bass)

Musical notation for measures 32-37. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a 4/4 time signature with a key signature of one flat (Bb). The melody in the top staff is a simple line of eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

Musical notation for measures 38-43. Similar to the previous system, it has three staves. The melody continues in the top staff. The piano accompaniment in the grand staff includes some rests and moving bass lines.

BEATIE IT'S WHAT HE FEELS, I MEAN LOVE...

(Bass)

Musical notation for measures 44-46. The system has three staves. The top staff contains a few notes with a fermata. The piano accompaniment in the grand staff includes a section marked "(play)".

Segue



19

He may not come when you're ex - pect - ing him to vi - sit, but if he does make sure

24

he finds you home. Sur - ren - der now for what's the use? And

29

wave that friend - ly flag of truce Just rush right out to greet him. Don't he - si - tate at all

34

dear, You'll bless the day that love rings your bell. Ding Ding Hel - lo? Who's there? It's

Madeleine Bertie Mad. Bertie

59 Bertie

ry soft - ly chim - ing to tell the flow - ers it's time to go to bed What's that she said?

64 *A Tempo* *Colla Voce - Rubato*

I know this night can't be in vain The stars shine in God's dai - sy chain And

69

e - ven Mis - ter Moon's be - gun to snore Good grief no more Look

73 *Mad.* Bertie

soft - ly now just close your eyes And will I get a big sur - prise? What else d'you think I'm

BELTIE - Follow on

JEANES - SIA

# 10a. NO RELATION AT ALL (U/S)

24/4/96

The musical score consists of two staves. The top staff is for Clarinet, with a 'Bass' line below it. The bottom staff is for Piano, with a 'Soft Pedal' instruction below it. The music is in 4/4 time and features a melodic line in the clarinet and a harmonic accompaniment in the piano. The tempo is marked 'Poco Rit'.

*Clarinet*  
*Bass*

*Poco Rit*

*p*

*Soft Pedal*

# 11. WHAT HAVE YOU GOT TO SAY, JEEVES?

BERTE- OR SHOULD I CALL YOU JUDAS

JEEVES- SIR

Energetic Swing J. 128

0

1 <sup>3</sup> <sup>3</sup> JEEVES - SIR

What have you got to say Jeeves. What have you got to say?

*Alto Sax*  
mf

5

YOUR JOB'S TO PROTECT ME AND TO CUSHION ME FROM STINGS NOT TO LET THE PAIN YOU'VE CAUSED END UP CRACKING IN A BOX LEAVE HIM

~~... to pass. ... do ...~~

(Guitar) etc. etc.

9

POSING AS A CONSTANT THERE THE MINUTE SOMEONE KNOWS NO.

SOMEONE'S GOT TO PAY, JEEVES

~~... what have you got to say ...~~

29

make me change my name three times in just as ma - ny days. Here am I in an ex - treme po - sit - ion.

33

Gene - ral Cus - ter out of am - mun - ni - tion. Did - 'nt get here by my own vo - li - tion. As

37

Ten - ny - son once thun - dered Some - one here has bad - ly blun - dered.

*JEEVES*  
*SIA*

*ITS* *CHAOS AND DISARRAY* *JEEVES*

41

*MISRAK AND DISARRAY*

*CALLING THIS A SHAMBLE IS TO UNDERSTATE THE CASE LOOK AT*

71 72 73 74

comes the odd oc - ca - sion sir when fa - cing up to dest - i - ny We'd do as well re - mem - be - ring a man is but a man. You

*Drums & Sax*

75 76 77 78

have my firm as - sur - an - ces that come the grand de - noue - ment or e - vents will all re - solve them - selves in spite of come what may. I

79 80 81 82

on - ly can a - po - lo - gise for a - ny in - con - ven - i - ence in - jur - ious to your dig - ni - ty that hap - pens on the way I

83 84 85 86

sim - ply wish to emph - a - size I have your in - t'rest up - per - most. And that sir, in con - clu - sion sir, is all I have to say.

*(Alto Sax)*

8<sup>th</sup>.....

# 11a. PSSST, BERTIE (U/S)

(New version 16/5/96)

~~Hand~~ BERTIE  
Pssst Bertie, who's that?  
(Cl + Cr)

The first system of music consists of four measures. The vocal line (treble clef) begins with a dynamic marking of *mf* and contains the lyrics "Pssst Bertie, who's that?". The piano accompaniment (grand staff) starts with a dynamic marking of *mp* and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

STOP ON BERTIE'S SHHH!

The second system of music consists of four measures, numbered 5 through 8. The vocal line continues with the same melodic line as the first system. The piano accompaniment continues with the same rhythmic and harmonic pattern as the first system.

# 12. HALF A MOMENT

**STIFFY**  
CUE- THANK YOU BERTIE

THIS EXISTENCE... CAN'T GO ON... SMOTHERED CLAUDESTINE... FURTIVE GLANCE... CAN'T GO ON

6 **STIFFY** **PINKEL-**  
I LOVE HIM I LOVE HEL BERTIE

*Rit* *Colla Voce*

Time they say is re-la-tive in-fi-nite as space this must be e-ter-ni-ty nei-ther time nor

*mp*

*Col Ped*

12 *A Tempo*

Half a mo - ment we are to - ge - ther I shall want no one

*Flute* *Bass enters* *Clarinet*

*p*

*Col Ped*



45 *A Tempo*

kind - ly on fleet - ing lov - ers. They can turn the ~~long~~ hour in - to a day.

Guitar - Gentle Rhythm **GALEFEST**

*Tempo*

52

Turn a mo - ment to a life - time. Mak - ing it to last blend - ing

59

fu - ture with the past. Ev - ery mo - ment we spend to - geth - er I don't care what they

*RAL* *Tempo*

66

say or try to do. Can't e - rase it all that's gone be - tween us. Ev - ery lov - ing

*To Alto Sax*

100

save it 'til I have an - oth - er. Mak - ing one whole mo - ment filled with you.

*Rall*

**Tempo**

107

# 12a. END OF PROP LIST (U/S)

JEEVES

CUE: Very good sir

The first system of music includes a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *mp*. The piano accompaniment consists of chords and a bass line, with *mp* and *soft pedal* markings.

The second system of music continues the vocal line and piano accompaniment from the first system.

# 12b. UP THE LADDER (U/S)

CUE: I made my way cautiously up the ladder

*Lento*  
Clarinet

**SEGUE ON CUE**

"Very Good Sir" ~~(CUE)~~ (JEEVES CUES)

*Arco*  
*marc*

*f*  
Floor Tom (Mallets)

Detailed description: This system contains the first three staves of music. The top staff is for Clarinet, marked *Lento*. The middle staff is for Piano, with a handwritten note "(JEEVES CUES)" over the first few measures. The bottom staff is for Floor Tom (Mallets), marked *f*. A box labeled "SEGUE ON CUE" is positioned above the piano staff. The piano part includes markings for *Arco* and *marc*.

5 6

*p*

(+Gtr)

*mp*

Detailed description: This system contains the fourth and fifth staves of music. The top staff continues the piano part, marked *p*. The bottom staff includes guitar accompaniment, marked "(+Gtr)" and *mp*. Measure numbers 5 and 6 are indicated at the start of the system.

Ladder Tips

**SEGUE ON CUE**

(window hits the floor)

12

*v*  
*v*  
*v*

(+Tom/Cym)

Detailed description: This system contains the sixth and seventh staves of music. The top staff is for Piano, marked "Ladder Tips" and *v*. The bottom staff is for Percussion, marked "(+Tom/Cym)" and *v*. A box labeled "SEGUE ON CUE" is positioned above the piano staff. The text "(window hits the floor)" is written to the right of the system. Measure number 12 is indicated at the start of the system.

## 13. IT'S A PIG

19 Madeleine

picked on me you and I e-ver met I'm teach-ing you a les-son that you ne-ver will for-get. You're a pig! What a pig! What a pig! Oh dear

*f* (+Cl) *loco*

25

help! It's a pig! Dad-dy, help it's a pig! There's a beast-ly pig-gy in my bed-room Is it real or a dream? Get a-

Honorita

Cor-nered he's cor-nered

(Guitar)

*mp*

30 Honorita Madeleine

way, or I'll scream! Who on earth let this pig in my bed-room? Lend a hand! Bar the door! And we've trapped him for sure. I shall die if this thing makes a

*mf* *f* *mp*

36 Honorita

mess on my floor. Speak-ing as a wo-man who has hunt-ed wild boar What's a pig more or less? What's a pig?

*mf* *f*

59 Honorias&Bertie Madeleine

well known fact that they hunt as a pack Wait while I dis-tract him, try to put him off track. Watch that pig! Watch pig Watch pig!

*mf* THE THE THE

65 Bertie Honorias

Lis - ten peo - ple Bassett Madeleine I de - ny it Bassett Caught him loo - ting

Don't you try it! Tried to kiss me Oh you swine you Raise your hands or I'll start sho - oting

*mp*

69 Madeleine&Honorias *pp*

Bertie Bassett *pp*

With a bad - ly bruised li - bi - do Ex - it Woo - ster tres - ra - pi - do Fol - low that pig! Hunt the pig! Hunt the pig!

*cresc.*

Broader

Madeline&Honorio

90

pig! There's the pig! There's the house-brea-ker pig! There's the pig with cri-mi-nal in-ten-tions Once he's caught there is talk we'll re-

Gussie & Bassett

pig! There's the pig! There's the house-brea-ker pig! There's the pig with cri-mi-nal in-ten-tions Once he's caught there is talk we'll re-

95

duce him to pork in a way that's too ter-ri-ble to men-tion Can't es-cape now he's caught He can grunt he can snort, It's a

duce him to pork in a way that's too ter-ri-ble to men-tion Can't es-cape now he's caught He can grunt he can snort, It's a

100

great new game cha-sing por-kers for sport Now we've got him cor-nered there's a les-son to be taught to the

great new game cha-sing por-kers for sport Now we've got him cor-nered there's a les-son to be taught to the





# 13aa. JEEVES! JEEVES!

*apm roll*

The musical score consists of three staves. The top staff is for the Glock/Triangle, showing two measures with notes and rests. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The lyrics 'Jeeves! Jeeves!' are written below the first measure, and 'There Sir' is written below the second measure.

Glock/Triangle

Jeeves! Jeeves!                      There Sir

# 13b. HALLO SONG(3rd REPRISE) U/S

Conduct plings '  
1° Jeeves Teeves 2° There Sir.

The musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with three triplet markings over the first three phrases. Below the notes are the lyrics: "How do you How do you How do you How do you How do you do". The second staff is a vocal line in treble clef, currently empty. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both currently empty.

(+Gtr, Bass, Drums)

# 14. BANJO BOY

*BERTIE*

CUE: Are we all ready? HERE WE GO THEN CHORO

1 Bertie

Who's the man you've all been sit-ting there an-ti-ci-pat-ing? Who's the man with his in-stru-ment

3 2 1 AND

*mp*

(+Bass plzz)

5

rea-dy, wil-ling and wait-ing? Who's the man for whom your breath has been ea-ger-ly balt-ing? If I had-n't al-rea-dy con-fessed it. You'd

*Rit*

9

no doubt al-rea-dy have guessed it. Ban-jo Boy, Ban-jo Boy, play a num-ber for me. Won't you

*All* *A Tempo*

*Guitar* *(etc sim)*

*mf*

29

Swa-nee stops its flo-wing' Just hear him play Who can plunk your heart strings full of joy? That's Ban-jo

33

Company only

Boy. Hear him go. Don't you

37

know. Love him so. Let him

41

swing. And do his thing He's the king

57

Boy, Ban-jo Boy play that fa-vou-rite tune that the old folks love to sing.

Boy, Ban-jo Boy play that fa-vou-rite tune that the old folks love to sing.

Boy, Ban-jo Boy play that fa-vou-rite tune that the old folks love to sing.

The musical score for measures 57-60 consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a 4-part setting, with the lyrics: "Boy, Ban-jo Boy play that fa-vou-rite tune that the old folks love to sing." The piano accompaniment features a rhythmic melody in the right hand and a bass line in the left hand, with a key signature of three flats and a common time signature.

61

Can't you hear the peo-ple cry. Wan-na see those fin-gers fly. Lis-ten to him play-in'.

Can't you hear the peo-ple cry. Wan-na see those fin-gers fly. Lis-ten to him play-in'.

Can't you hear the peo-ple cry. Wan-na see those fin-gers fly. Lis-ten to him play-in'.

The musical score for measures 61-64 consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a 4-part setting, with the lyrics: "Can't you hear the peo-ple cry. Wan-na see those fin-gers fly. Lis-ten to him play-in'." The piano accompaniment continues with a rhythmic melody in the right hand and a bass line in the left hand, maintaining the key signature of three flats and common time.

73

~~shout his name~~ from Maine to Il - li nois, That's Ban - jo Boy.

~~shout his name~~ from Maine to Il - li nois, That's Ban - jo Boy.

~~shout his name~~ from Maine to Il - li nois, That's Ban - jo Boy.

*ff*

*ff*

8<sup>va</sup>

77

Ban - jo Boy.

Ban - jo Boy.

Ban - jo Boy.

Ban - jo Boy.

8<sup>va</sup>

8<sup>va</sup>

# 15. CURTAIN CALLS

0

(Sax) *f* + Bass, Drums & Guitar

*rall*

5

*poco accel*

9

*rit* *Faster*

*fff*



# 16. VOCAL FINALE

*Moderato*

1  
Half a mo - ment we are to - ge - ther I shall

ww Alto Sax  
*mf*

with drums  
*f*  
*mf*  
rhythm

7  
want no - one else and no - thing new. Half a mo - ment I shall

ww

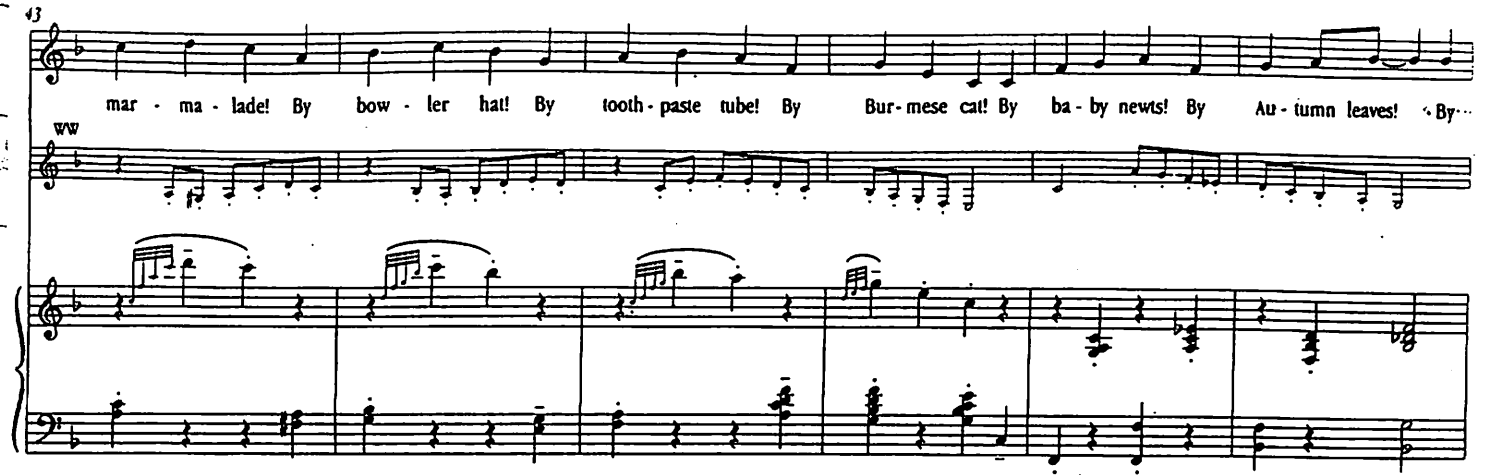
13  
treasure Keep it locked a - way for some fu - ture rain - y day We're to -

ww  
8va...

The musical score is written in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. The first system (measures 1-6) features a vocal line starting with a whole rest, followed by the lyrics 'Half a mo - ment we are to - ge - ther I shall'. The Alto Sax part begins in measure 5 with a melodic line marked *mf*. The piano accompaniment starts in measure 1 with a dynamic of *f* and includes a drum part labeled 'with drums' and 'rhythm'. The second system (measures 7-12) continues the vocal line with 'want no - one else and no - thing new. Half a mo - ment I shall'. The piano accompaniment continues with a melodic line in the right hand and a rhythmic bass line in the left hand. The third system (measures 13-18) features the vocal line with 'treasure Keep it locked a - way for some fu - ture rain - y day We're to -'. The piano accompaniment concludes with a melodic line in the right hand and a rhythmic bass line in the left hand, ending with a final chord marked '8va...'. The tempo is marked 'Moderato'.

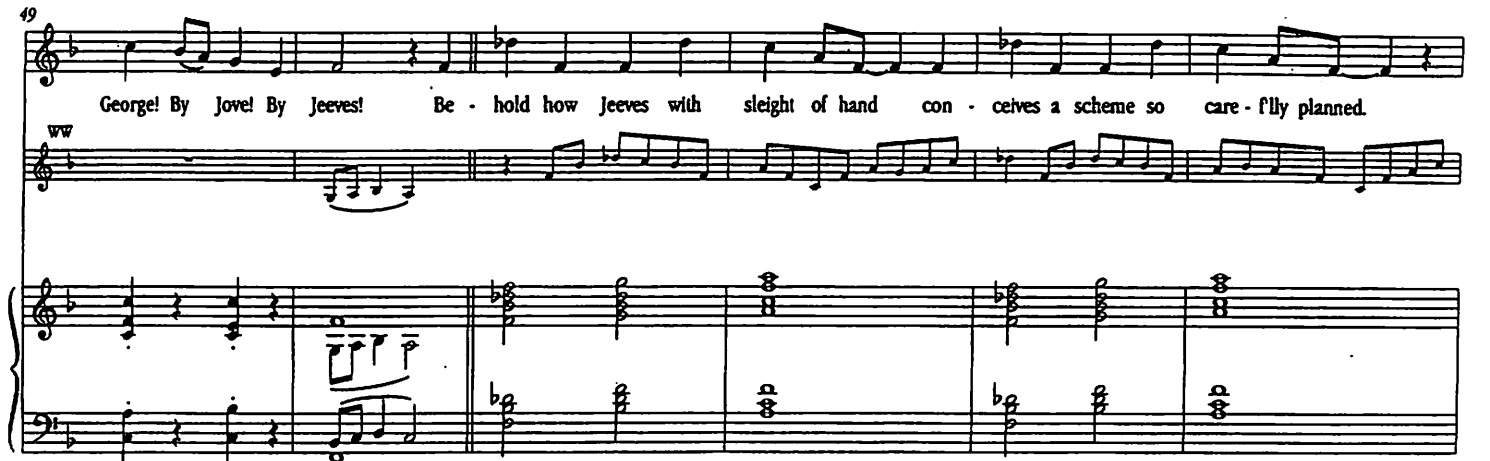
43

mar - ma - lade! By bow - ler hat! By tooth - paste tube! By Bur - mese cat! By ba - by news! By Au - tumn leaves! By...



49

George! By Jove! By Jeeves! Be - hold how Jeeves with sleight of hand con - ceives a scheme so care - fully planned.



55

E - ven we can un - der - stand if he takes it ter - ri - bly slow - ly! By jump - ing jack! By ea - sy chair! By



61

bain ma - rie! By ca - mem - bert! By e - v'ry fruit bat in the eaves! By George! By Jove! By Jeeves! By

*Rit*



74

men - tion. Can't es - cape now he's caught, he can grunt, he can snort. It's a great new game cha - sing por - kers for sport.

ww

*ff*

79

Now we've got him cor - nered there's a les - son to be taught to the pig, to the pig, to the pig. Ban - jo

ww *to Sax* Alto Sax

84

Boy, Ban - jo Boy you're the mu - si - cal sun in those sou - them sun - ny skies. Feet will start their fid - gets,

2 Tenors

Boy, Ban - jo Boy you're the mu - si - cal sun in those sou - them sun - ny skies. Feet will start their fid - gets,

Others

Boy, Ban - jo Boy you're the mu - si - cal sun in those sou - them sun - ny skies. Feet will start their fid - gets,

ww

*Slowly*

*f*

99

Can't you hear these chil-dren roar      Di-xie'shout-ing out for more.      Hear the steam-boats blow-in'.      Eight to the bar.

Can't you hear these chil-dren roar      Di-xie'shout-ing out for more.      Hear the steam-boats blow-in'.      Eight to the bar.

Can't you hear these chil-dren roar      Di-xie'shout-ing out for more.      Hear the steam-boats blow-in'.      Eight to the bar.

ww

104

Who's that cot-ton pick-in' hunk of joy?      The gol-den kid that fa-shion can't de stroy.      ~~They~~ <sup>WHO'S NAME THAT SHAT</sup> shout his name from Maine to Il-li-

Who's that cot-ton pick-in' hunk of joy?      The gol-den kid that fa-shion can't de stroy.      ~~They~~ <sup>WHO'S NAME THAT SHAT</sup> shout his name from Maine to Il-li-

Who's that cot-ton pick-in' hunk of joy?      The gol-den kid that fa-shion can't de - stroy.      ~~They~~ <sup>WHO'S NAME THAT SHAT</sup> shout his name from Maine to Il-li-

ww

cue: "very good sir"  
(Jeeves nods to Ozzie)

#2

# WOOSTER WILL ENTERTAIN YOU

Easy Swing ♩ = 117

1

*mp*

5

How on

earth do I enter-                    -tain them                    when I'm                    totally unbanjoed?

9

13

Turn and run?                    Jeeves:                    Bearing in mind the code                    Bertie:                    You mean the Woosters?

Just not done

17

Bertie

Time to break out those tap shoes?                    Twin- kle those toot - sies and hit the beat?

(+ Pizz Bass)

21 Jeeves Bertie

If you re-call sir one snag I've two left feet. I do re-mem-ber

25

Sing them a spot of op - era?

Clarinet

Jeeves;  
I'd strongly oppose that choice

LH lightly

(+ Rhythm Gtr)

29 Bertie Bertie

Bad i - dea? Bet-ter to save the voice for smar-ter lun-ctions

Jeeves:  
Wasted here.

33

How do I en - ter - tain them? Show - biz tra - di - tions up - held, be blown

Musical score for measures 33-36. The system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a grand staff. The piano part features a triplet of eighth notes in measure 35. The lyrics are: "How do I en - ter - tain them? Show - biz tra - di - tions up - held, be blown".

37

You would - n't see me for dust but for that code *and yet*

Musical score for measures 37-40. The system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a grand staff. The piano part features a triplet of eighth notes in measure 39. The lyrics are: "You would - n't see me for dust but for that code". There is a handwritten note "and yet" above the end of the vocal line. The piano part has some handwritten annotations in the right hand, including "Full" and some symbols.

41

What would a chap do with - out it? How would he get through with - out it? How could he stay true with - out the

Musical score for measures 41-44. The system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a grand staff. The piano part features triplets of eighth notes in measures 41, 42, and 43. The lyrics are: "What would a chap do with - out it? How would he get through with - out it? How could he stay true with - out the". The word "con ped" is written below the piano part in measure 41.

44

Code of the Woo - sters? If you're at sea I shall be there, ev - en put off tea to be there

47

Woo - sters have swum o - ceans for the code of al - le - giance du - ly

50

owed for the Woo - ster Code What a load I ap - pear to be in some quan - dry Tell me



54

what is a chap to do? Walk high wire?

57

Swal - low fire? Give them the old soft shoe? Can't do that ei - ther

60

How do I en - ter - tain them

Jeeves:  
Might I suggest that you reminisce

64

Bertie: And what precisely?      Jeeves: May I?

68

*mp*

*Dialogue continues*  
Cl, Gtr, Bass

*p*

72

"... APPEARANCE BEFORE THE MAGISTRATE'S BENCH. PRESIDING MAGISTRATE SIR WATKIN BASSETT"

*Lento Grave*

5  
 f > mp  
 8<sup>th</sup>  
 Floor Tom

0  
 (8<sup>th</sup>)

*out - 3 times of dialogue*

5  
 darkly  
 mf  
 (8<sup>th</sup>)

0

*out abruptly -  
 "that is enough"*

93

STOP ON CUE:  
that is enough

BERTIE: "AND SO ON  
AND SO ON THANKS BERTIE"

97

#2 a cue: "Thanks Bumpy"

Bertie

When-

mp

(+Gtr) mp

(Bass)

101

ev-er it calls can't ig-nore it Ev-en give up As - cot for it Woo-sters have died glad - ly for the

104

code of for that rug - ged heav - y load called the Woo - ster Code. Oh what the heck Yes

104

code of for that rug - ged heav - y load called the Woo - ster Code. Oh what the heck Yes

108

Woo - ster will en - ther - tain you So let me al - lay your fears

112

Look at those rows and rows Some on the edge of tears I could - n't do it

116

Woo-ster will en - ter - tain you Us - ing the ta - lents that God be - stowed

120

*look at Jeeves*

*came fr*

*Poco Rit*

No ~~panic~~ pa - nic He'll stay true to his code No

(+Drums)

124

*Slower*

Woo-ster will en - ter-tain you Can al - ways be sure of that

128

He'll pre - vail      Should he fail      Ber-tam will eat his hat      with bags of mus-tard

*a tempo*

A

132

Woo-ster will en - ter tain      you      Watch out! The fire - works will      soon ex - plode

black note gliss

136

No need to wor - ry      He'll stick      true to      his      Code      He's pre -

140

pared to stand and fight Turn-ing dark-ness in - to light U - bi -

144

que il - lu - mi - na - tus Woo - sters world

*no retard*

148

ov - er u - nitel Set-tle down and just sit tight Ev - ery -



152

thing will be al - right He'll en - ter - tain you to -

*ritard*

156

night!

*atempo*

*mf* *s* *ff*

# 4. TRAVEL HOPEFULLY (Part 1)

1 *Jeeves/Bertie*  $\text{♩} = 88$  **Bertie**

I've in - va - ri - ab - ly found that feet ~~are~~ on the ground  
**KEPT**

*Cues*

*Solo*  
*mf*

*Bass*

5 *VB*

al - low the grass to grow Check your mir - rors front and rear slip smooth - ly in to gear

*Cues*

9 *VB*

then hit the road and go. Feel the pis - tons stead - y beat the cam - shaft 'neath your feet

*Cues* *Clarinet*

(+Gtr)

13 *VB*

big ends start to fly He who hes - it - tates is lost burn brid - ges once they're crossed

Cues *TAMT*

17 *VB*

Don't stop to say good - bye My phi - lo - so - phy's to tra - vel hope - ful - ly and

Cues

21 *VB*

mak - ing each day that I sur - vive An op - por - tu - ni - ty to share the com - pa - ny that

Cues

25 *VB*

wel - comes me when I ar - rive Hark the mis - de - thrush - 's cry the hedge - row rush - ing by

Cues

*11a* *12a*

*mp* *Rit*

13a 14a 15a 16a

the cur-lew on the wing List some dis-tant churc-h's bells 'midst bra-cing coun-try smells

Cues

mp (+ Glock)

17a 18a 19a 20a

Those fields of gold-en thing My phi-lo-so-phy's to tra-vel hope-ful-ly and

Cues

Clarinet

mf

21a 22a 23a 24a

making each day that I sur-vive An op-por-tu-ni-ty to share the com-pa-ny that

Cues

25a 26a 27

wel-comes me when I ar-rive Tra-vel broad-ens out my mind un-till to-day you'll

Cues

mf mp

29 1/8 Jeeves Bertie

find the wid - est head I know Eve - ry Tra - vel - ler I meet I'll al - ways stop to greet

Cues

*mf*

33 1/8 Jeeves Bertie

Be care - ful how you go str My phi - lo - so - phy's to tra - vel hope - ful - ly and

Cues

37 1/8

mak - ing each day that I sur - vive An op - por - tu - ni - ty to share the com - pa - ny that

Cues

41 1/8

wel - comes me when I ar - rive Tra - vel hope - ful - ly with

Cues

Under Dialogue

5/16

45 *7/8*

me and I will gua-ran-tee there'll be no pause for doubt Hit the near-est coun - try

Cues

49 *7/8*

track no time for look - ing back Look on - ward and look out!!!

Cues

Discord

# 4A. TRAVEL HOPEFULLY (Part 2)

*Strictly a tempo (slow)*

"...KNOW I'VE CHANGED....."

Flute

*mf*

*p*

"CATCH YOU UP..."

"SOUNDS SWEET / GOES LIKE A BIRD / THIS IS NONE LIKE IT!"

Bertie & Bingo

My phi-lo-so-phy's to tra - vel hope-ful-ly and ma-king each day that I sur - vive

*mf*

*f*

(+ Dms.)

An op - por - tu - ni - ty to share the com - pa - ny that wel - comes me when I ar - rive

11 **Bingo** **Bertie**

Tra - vel hope-ful-ly with me Let all your thoughts run free We can't have come this far

*mp* *mf* *mf*

(Drums tacet)

15 **Bingo** **Bertie**

Till with a-ny luck you'll feel your in-ner voice re-veal Just where the hell we are

*mp* *mf* *mf*

*rit.*

19 *Rit.*

Hope - ful tra-vellers me and you

*mp*

(+ Mallets) *Ped.* (+ button)



3F

# CAR FANTASIE

3-4

slowly