

# Soap Opera

by Raymond Douglas Davies

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transcribed and arranged for  
cello, guitar and 4 singers

by Wolfgang Schützinger

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This arrangement has been written with a particular place of performance in mind, and is as close to the original music as the instrumentation allows. The accompaniment consists of cello and guitar. The characters of the show are:

Starmaker (male)

Andrea (Norman's wife)

Ordinary man

Singer (female backup singer)

None of the instruments and singers should be amplified. Stage cues, instructions and curtain cues are designed to suit this place of performance and can easily be adjusted or changed to better fit a different stage. Most cello parts are to be played with a bow, however, some passages are marked *pizzicato*. These passages should be interpreted in a way to achieve the effect and sound similar to a jazz or rock bass. Some rhythmic patterns for the guitar are indicated to serve as guidelines. Depending on the skill of the musicians, bowing instructions and strumming patterns maybe altered during rehearsals. The main goal is to capture the feel of the original recording and that the performers play naturally. Background harmonies should be approached the same way. Although they have been carefully arranged, they can also be adjusted to fit skills and ranges of available singers.

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# INTRO

3

Cellist seated alone to the left in front of a light blue curtain which has a picture of the original album cover on it.

**Moderato**  
**(flowing)**

arco

Wolfgang Schutzinger

Violoncello

*legato*

Chords: D, G, A-, D7, G, G-, D/A, D, C/G, C, G, D, simile, G, C, F, D-, D-/C, D-/Bb, D-/A, G-, G7, l.v., rit.

# EVERYBODY'S A STAR

## (Starmaker)

Raymond Douglas Davies

Violoncello

strike chords with thumb like a guitar

Guit.

Vc.

Guitarist seated during opening riff

mf

5 C<sup>5</sup> B<sup>b5</sup> F<sup>5</sup> F<sup>5</sup> G<sup>5</sup> C<sup>5</sup> B<sup>b5</sup> F<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

9 C B<sup>b</sup> F G C B<sup>b</sup> F G

play full chords

Guit.

Vc.

arco

A

13

Star

I am a cre-a - tor, In - ven - tor and in - no - va - tor.

guitar play chords

Vc.

C B<sup>b</sup> F G C B<sup>b</sup> F G

17

Star

I ob - serve the peo - ple, The or - di - na - ry peo - ple.

C B<sup>b</sup> F G C B<sup>b</sup> F G

Vc.

**A9**

5

21

Star

No mat - ter what\_ your oc - cu - pa - tion is Ev - ery bo - dy's in

Guit.

Vc.

G A-

**A13**

Two female singers behind curtain

24

Voice

(gon - na make you a star)

Star

show - biz. 'Cos I'm a Star And I can

Guit.

Vc.

F7 C B<sup>b</sup> F G

**B**

27

Voice

(gon - na make you a star),—

Star

make you a Star I be - lievethat ev'-ry- bo-dy's a ce-

Guit.

Vc.

C B<sup>b</sup> F G C B<sup>b</sup> F

30

Star

leb - ri - ty, And we've all got per - so - na - li - ty And in - di - vi - du - a - li - ty. We

Guit.

Vc.

(F) C B<sup>b</sup> F (F)

33

Star

all read lines, We all act a part, We all need a script And an au -

Guit.

Vc.

C B<sup>b</sup> F (F) C B<sup>b</sup> F

36

Star

di - ence to play to. No mat - ter what you do, Or who you are.

Guit.

Vc.

G G G/B

**B9**

39

Star

Ev - ery bo - dy's a star. I'm the

Guit.

Vc.

A- F<sup>7</sup> G<sup>b</sup> F<sup>MAT7</sup>

ad lib. around this pattern

VII V

3 1 2 0 3 1 2 0

43

Star

mag-ic mak - er, I'm the im - age mak - er,

Guit.

Vc.

46

Star

I'm the in - te - ri - or de - co - ra - tor. I can

Guit.

Vc.

**D**

49

Star

take an - y man I see stand - ing on the road And put rough on his cheeks And put some

Guit.

Vc.

52

Star

pow - der on his nose. I'll teach him how to act, I'll re - mould and re - shape him. I'll

Guit.

Vc.



C1

55

Star

put him in a stage suit And I'll teach him how to pose. I can turn

Guit.

Vc.

58

Star

the most or - di - na - ry man in the world in - to a star. I'm a

Guit.

Vc.

E

61

Voice

unis.

(gon - na make you a star), — (gon - na make you a star),

Star

star - mak - er — Yes, — I'm gon - na make you a star —

Guit.

Vc.

64

Voice

(gon - na make you a star\_\_\_\_ uhh\_\_\_\_

Star

No mat - ter how dull\_\_\_\_ or sim - ple you are

Guit.

Vc.

**F**

67

Voice

Star & 1 singer clap

Star

Ev - ery-bod - y's a star.\_\_\_\_

Guit.

tap on guitar body with fingers

Vc.

tap on cello body with fingers

*mf*

70

Voice

cow bell (singer behind curtain)

Star

Guit.

Vc.

pizz.

73

Voice

Star

Guit.

Vc.

76

Voice

Star

Guit.

Vc.

**C2**

79

Voice

Star

Guit.

Vc.

Star - mak - er

I'm\_ the mag ic mak - er,

G<sup>b</sup> 0 III arco

F<sup>MA7</sup> 0 I

G<sup>b</sup> 0

83 unis.

Voice

gon - na make you a star Star - mak - er

Star

I'm the im - age mak - er,

Guit.

F<sub>MA7</sub><sup>7</sup> G<sup>6</sup>

Vc.

85 unis.

Voice

gon - na make you a star Star - mak - er

Star

I can make or break you, I'm a

Guit.

F<sub>MA7</sub><sup>7</sup> G<sup>6</sup> F<sub>MA7</sub><sup>7</sup>

Vc.

88 unis.

Voice

gon - na make you a star gon - na make you a star

Star

star mak - er Yes, I'm gon - na make you a star

guitar play chords

C C/E F C C/E (F)

Vc.

91

unis.

Voice

gon-na make you a star Ah\_\_

Star

Uhh\_\_ Yeah\_\_ 'Cos ev - ery-bod-y's a

F C C/E F G

Vc.

95 rit. Slowly Freely

Star

star. I am the im-age

Vc.

rit. pizz.  $\rho$

99

Star

mak - er. I am the mag-ic mak-er. I can turn the most or - di - na - ry man

Guit.

arco

Vc.

$G^7$   $G^7/B$

102 In Time

Star

in the world in - to a star.

Guit.

pizz.

Vc.

$G^+7$

(spoken)  
105 To prove my point I am going to find the most mundane little man and turn him into a celebrity. Hmmm!

Star

(cue)  
Guitar comp on G7

Vc.

walking bass simile

110 This looks like a suitably uninteresting house. I wonder if there's anybody here with enough star quality?

Star

G7

Vc.

fade

*Presses the doorbell*

*Wife peeks from behind curtain*

STAR: Hello. What's your name?

WIFE (looks at stranger sceptically  
and unfriendly): Andrea

STAR (to himself): Oh, that's a nice name.

(to Andrea): What's your husband's name?

WIFE: Norman

STAR (to himself): His name is Norman. That sounds ordinary enough. (to Andrea): I would like you to join in a unique experiment with me. I am going to take Norman's place for a few days. I'm going to research his ordinary dull little existence.

WIFE (surprised and frightened): Oh, you can't come in now!

The place is in a terrible mess!

STAR: That doesn't matter. I want you to act normally. I want you to treat me as if I were Norman. I am going to sacrifice my normal flamboyant life style and become ordinary, boring little Norman for a few days.

STAR (opens curtain and enters)  
cue for the band

116 G7(sus4)

Guit.

arco

fade in and repeat until cue

f

segue //

Vc.

## ORDINARY PEOPLE

Andrea is dressed in comfortable  
ordinary cloths folding laundry

60's style ballad

Raymond Douglas Davies

Guitar

Violoncello

Star

Guit.

Vc.

**A**

It's like a-no-therworld,

Star

Guit.

Vc.

be - ing here with you, It's quite a trip for me,

Star

Guit.

Vc.

**B**

so this is re - a - li - ty. I'm stu - dy - ing eve - r y move - ment, I'm

10

Star

try - ing to learn the part, Now I want you to be na - tu - ral, just re

Guit.

Vc.

12

Star

lax and be as you are, 'Cos it's all for art, I want to ob-

Guit.

Vc.

14

Andrea and Singer

Andrea

Star

The or - di - na - ry

serve the or - di - na - ry peo - ple

Guit.

Vc.

16

Andrea

peo - - ple,

Guit.

Vc.



## A

17 Singer solo

Andrea *p* Uhh\_\_\_\_\_ uh uh uh uh, Uhh\_\_\_\_\_ uh uh uh

STAR (spoken): Tomorrow I shall become Norman, I shall go to his office, Mix with his workmates. And if they ask any questions I shall say I'm doing research for one of my songs.

Guitar + Cello

Vc. *C* *A-* *C*

## B

20

Andrea uh,

Star Nor - man and I are chang - ing plac - es\_\_\_ And I'm

Vc. *A-* *F* *G*

22

Star go - ing to make him a star, So I'm throw - ing a - way my stage suit\_ and I'm

Vc. *F* *G* *A-*

24

Star pack - ing a - way my gui - tar, For the sake of art I'm gon - na

Vc. *A7* *D-*

## Andrea and Singer

26

Andrea

Star

Vc.

The or - di - na - ry peo - ple, —

mix with the or - di - na - ry peo - ple..

G C A-

**A** *spoken dialogue*

STAR (checking out clothes in laundry basket): God these pyjamas are awful!

ANDREA (zappy): Aweful? Well all I can say is my Norman wears them every night.

STAR: Alright, no sacrifice is too great for art!

29

Vc.

32

Star

Vc.

Ohh, The things I've done for mu - sic, — The

A- F G

34

Star

Vc.

things I've done for art. So I'll make those sac - ri - fi - ces — and I'll

F G A-

36

Star

Vc.

take it like a star, For the sake of art I'm gon - na

A7 D-

38

Andrea and Singer

Andrea

Star

Vc.

The or - di - na - ry

mix with the or - di - na - ry peo - ple

40

Andrea

Vc.

peo - ple,

**A**

*spoken dialogue*

STAR (seductively): You'd better come to bed darling.

ANDREA (shy and hesitating):  
Coming! You'll never get up for work in the morning.

43

Star

Vc.

Uhh Yeah,

45

Star

Vc.

I'm ma - king ob - ser - va - tions, and cha - rac - ter sim - u - la - tions.

## CHORUS (musicians):

*animated and slightly out of tune*

47

Andrea

Star

Vc.

He's

I'll mix with his friends and re - la - tions, And he'll be a part of me.

C A-

**B**

49

Andrea

Star

Guit.

Vc.

chang - ing pla - ces with Nor - man, To get back - ground for his songs.

F G F G

mp

I'm im-

51

Star

Guit.

Vc.

mor - ta - lis - ing his life And I'll ev - en sleep with his wife. For the sake of

A- A7

53

Andrea

Star

Vc.

The or - di - na - ry

art I'll go to bed like the or - di - na - ry peo - ple.

D- G C

The Star walks with Andrea slowly toward bed room.

# ENDING

56

Andrea

Star

Vc.

peo - ple, \_\_\_\_\_

Turn out the light. \_\_\_\_\_

A- C

Light goes out  
with down beat  
and curtain falls.

# INTERLUDE

Slowly

58

Star

Guit.

Vc.

Turn out the light. \_\_\_\_\_

A- C

D

p

61

Guit.

Vc.

G A- D7 G G- D

p

64

Guit.

Vc.

D G A- D7 G G- D/F#

# RUSH HOUR BLUES

21

Curtain opens: Andrea is serving breakfast and waiting for the star.

Raymond Douglas Davies

**SINGER (tanboline):**

Andrea+Singer

Guitar

Violoncello

5

Andrea+Singer

Guit.

Vc.

**A**

9

**SINGER: (lead)**

Andrea+Singer

He gets up ear - ly a - bout se - ven o' - clock,

Guit.

Vc.

11

Andrea+Singer

The al - arm goes off and then the house starts to rock..

Guit.

Vc.

The musical score is written for three parts: Andrea+Singer (vocal), Guitar, and Violoncello. The key signature has two flats (B-flat major or D-flat minor) and the time signature is 4/4. The score begins with a scene description in a box: 'Curtain opens: Andrea is serving breakfast and waiting for the star.' This is followed by the composer's name, Raymond Douglas Davies. The first system shows the SINGER (tanboline) part with a series of 'x' marks on a treble clef staff, indicating a specific rhythmic pattern. The Guitar and Violoncello parts are shown with rests, followed by a short melodic phrase marked with a forte 'f' dynamic and 'pizz.' (pizzicato). The second system continues the SINGER part with more 'x' marks, while the Guitar and Violoncello parts play a rhythmic accompaniment. The third system is marked with a box containing the letter 'A' and a measure number '9'. It features a 'SINGER: (lead)' section with the lyrics 'He gets up ear - ly a - bout se - ven o' - clock,'. The fourth system, starting at measure 11, continues the vocal line with the lyrics 'The al - arm goes off and then the house starts to rock..'. The instrumental parts provide a consistent rhythmic and melodic accompaniment throughout the scenes.

13

Andrea+Singer

In and out of the bath - room by se - ven - o- three,

Guit.

Vc.

The Star enters dressed in pin stripe suit sipping his tea

15

Andrea+Singer

By se - ven - ten he's down - stairs drink - ing his tea. So put a

Star

(harmony)

(lead)

(acting out lyric) So put a

Guit.

Vc.

arco

**B**

17

Andrea+Singer

shine on your shoes, Put on your pin - striped suit.

Star

shine on your shoes, Put on your pin - striped suit.

Guit.

$g^b6$

$F$

simile

Vc.

20

Andrea+Singer

ear - ly morn - ing can't stop yawn - ing,

Star

Can't lose those ear - ly morn - ing can't stop yawn - ing,  
(full chords)

Guit.

Vc.

22

Andrea+Singer

Push and shov - ing rush hou - r blues.\_\_\_\_

Star

Push and shov - ing rush hou - r blues.\_\_\_\_

Guit.

Vc.

24

ANDREA:

Dar - ling are you rea - dy? You'll be late for the bus!

Guit.

Vc.

pizz.



27 *combing his hair*

Star

Don't rush me ba - by While I'm us - ing my brush.

Guit.

Vc.

29

Andrea+Singer

Get a move on dar - ling You're cut - ting it fine.

Star

Cool it ba by I've got

Guit.

Vc.

**B**

32

SINGER: ANDREA (voice below):

So put a shine on your shoes, Put on your pin - striped

Star

plen - ty of time. So put a shine on your shoes, Put on your pin - striped

Guit.

*arco* *8<sup>th</sup>* *simile*

Vc.

35

Andrea+Singer

Star

suit.\_\_\_\_

suit.\_\_\_\_ Yeah,\_\_\_\_ Can't lose those

Guit.

Vc.

37

Andrea+Singer

ear - ly morn - ing can't stop yawn - ing, Push and shov - ing rush hou - r blues.

Star

ear - ly morn - ing can't stop yawn - ing, Push and shov - ing rush hou - r blues.

Guit.

Vc.

(full chords)

39

Andrea+Singer

Star

Soon\_\_\_\_ I'll be just one

Guit.

Vc.

C

C7 F E F F# G-

42

Star

— of the com-mut-ers Wait - ing for the sub-way train. — I'll be rush

Guit.

Vc.

A-

45

Star

- ing up the stairs And in — the e - le - va - tor. By the time that I get

Guit.

Vc.

G- F

48

Star

— where I'm go ing. I'm gon - na feel like a mole — in the ground

Guit.

Vc.

C C-7 Bb

51

Star

I'll be caught — in the crush I'll be — pushed —

Guit.

Vc.

Bb/A G-

53

Star

\_\_\_ and be shoved, And I'll be try'n to get the sub-way train. \_\_\_ I'll be fight

Guit.

A-

Vc.

56

Star

ing with my briefcase And \_\_\_ my um-be-rel-la, Eve-ry morn-ing and eve

Guit.

G- F

Vc.

59

Star

- ry night. Some peo - ple do it eve - ry day of their lives.

Guit.

C C-7 Bb

Vc.

62

Andrea+Singer

**D**

Uhh, \_\_\_\_\_

Guit.

Bb/A G- D

Vc.

65

Andrea+Singer

— rush hou - r blues, —

Guit.

*simile*

Vc.

68

Andrea+Singer

Uhh, — rush hou - r blues, —

Guit.

Vc.

71

Andrea+Singer

— Uhh, —

Guit.

Vc.

74

Andrea+Singer

rush, rush, rush, rush — hour blues, Uhh, rush

Star

Some peo - ple do it eve - ry

Guit.

Vc.

77

Andrea+Singer

Star

Guit.

Vc.

hour blues, day of their lives.

$B^b$   $B^b$   $B^b/A$   $G-$  ( $G-$ )  $E^b$   $F$

81

Andrea+Singer

Guit.

Vc.

Read the pa - per la - ter You'll be caught in the queues.

$E^b$   $F$   $E^b$

84

Star

Guit.

Vc.

Don't rush me ba - by While I'm read - ing the news..

$F$   $E^b$

86

Andrea+Singer

Star

Guit.

Vc.

Dar - ling get a move on You're cut - ting it fine. Cool it ba - by I've got

$F$   $E^b$   $F$

**E**

A quick cup of coffee and a slice of  
toast, and the star is off to work.  
He exits-curtain falls.

89  $\text{♩} = \text{♩}$  **Funk**

Star

plen - ty of time... pizz.

91

Guit.

Vc.

93

Curtain opens-The star is in Norman's office

Guit.

Vc.

95

Star

In the rush hou - r queues No

Guit.

Vc.

97

Star

— one gives a damn. No one

Guit.

Vc.

98

Star

knows where I'm go - ing to \_\_\_\_\_ No one

Guit.

Vc.

99

Star

knows who I am. I'm sit - ting in my of - fice \_\_\_\_\_ In \_\_\_\_\_

Guit.

Vc.

101

Star

\_\_\_\_\_ the me - tr - po lis, I'm just part of the scen' ry, \_\_\_\_\_ I'm just part

Guit.

Vc.

103

Star

\_\_\_\_\_ of the ma - chi - ne - ry. \_\_\_\_\_

Guit.

Vc.



104

Star

Chained to my desk on the twen - ty se - cond floor, I

Guit.

Vc.

105

Star

can't break out through the au - to - ma - tic door, I'd

Guit.

Vc.

106

Star

jump out the win - dow but I can't face the drop I'm

Guit.

Vc.

107

Andrea+Singer

Rea-dy Fred - dy,

Star

sit-ting in a cage with an eye on the clock. And I'm rea - dy

Guit.

Vc.

109

Star

to start pay - ing my dues,\_\_\_\_

Guit.

Vc.

F7/9 F7/13

111

Andrea+Singer

ear - ly morn - ing can't stop yawn - ing,

Star

I've got to lose those ear - ly morn - ing can't stop yawn - ing,

Guit.

Vc.

F7/9 F7/13 G- /A /Bb /B

113

Andrea+Singer

Push and shov - ing rush hou - r blues.\_\_\_\_

Star

Push and shov - ing rush hou - r blues.\_\_\_\_

Guit.

Vc.

C7 /D /Eb /E F7/9 F7/13

115

Andrea+Singer

Star

Guit.

Vc.

Rea - dy Fred - dy,

Well I'm rea - dy

$F7/9$   $F7/13$   $G^b7/13$

117

Star

Guit.

Vc.

to start pay - ing my dues,

$F7/9$   $F7/13$

119

Andrea+Singer

Star

Guit.

Vc.

ear - ly morn - ing can't stop yawn - ing,

I've got to lose those ear - ly morn - ing can't stop yawn - ing,

$F7/9$   $F7/13$   $G-$   $/A$   $/B^b$   $/B$

121

Andrea+Singer

Push and shov-ing rushhou-r blues.\_\_\_\_

Star

Push and shov-ing rushhou-r blues.\_\_\_\_

Guit.

Vc.

*segue*

**Slowly and quietly**

124 (quarter note feel)

Guit.

(eight note feel)

arco

Vc.

$C_{MA7}^7$   $B^b_{MA7}^7(\sharp 11)$   $A-7$

The Star is in Norman's office filing papers, writing memos, etc.  $G^6/9$

126  $C_{MA7}^7$   $B^b_{MA7}^7(\sharp 11)$   $A-7$   $G^6/9$

Guit.

Vc.

128  $G^6$   $A-7/9$   $F^7$   $F^7$

Guit.

Vc.

130 1. 2. The Star takes a clock out of the drawer and puts it on his desk.

Guit.

Vc.

*lead into next song*

## NINE TO FIVE

The Star is sitting at his desk complaining.

**A**

Raymond Douglas Davies

Star

Guitar

Violoncello & (Gtr.)

An - swer - ing phones and

arco

Star

Guit.

Vc. & (Gtr.)

dic - tat - ing let - ters Mak - ing de - cis - ions that af - fect no one.

A- D- D-/C D-/B A-

Star

Guit.

Vc. & (Gtr.)

Stuck in the of - fice from nine un - til five Life is so in -

C C/B A-7 A- l.v. C/G F

11

Backup vox

Star

cre dib - ly dull, Work - ing from nine to five. Oh nine to five, nine un - til

Guit.

Vc. & (Gtr.)

15

Backup vox

Star

five nine to five, Work - ing from nine to five.

Guit.

Vc. & (Gtr.)

**B**

19

Backup vox

Star

And time goes by The hou - ers tick a - way. And time goes by The hou - ers tick a - way.

Guit.

Vc. & (Gtr.)

*simile*

23

Backup vox

Star

Guit.

Vc. & (Gtr.)

First sec - onds, Then min - utes, Then hou - ers in - to days. —

First sec - onds, Then min - utes, Then hou - ers in - to days. —

C G<sup>b</sup>/C G<sup>b</sup>/C C C G<sup>b</sup>/C G<sup>b</sup>/C C

27

Backup vox

Star

Guit.

Vc. & (Gtr.)

Each day, Each week, Seems just like an - y oth - er. — All work,

Each day, Each week, Seems just like an - y oth - er. — All work,

F C F F/C F C F F/C C G<sup>b</sup>/C

32

Backup vox

Star

Guit.

Vc. & (Gtr.)

No play, It's just an - oth - er day. —

No play, It's just an - oth - er day. — He's

G<sup>b</sup>/C C C G<sup>b</sup>/C G<sup>b</sup>/C C C C

37

Star

caught in a mass of comp - ut - er - ised tri - vi - a, De ciph - er - ing da - ta for me

Guitar play chords

Vc. & (Gtr.)

C/B A- A-/G D- D-/C

40

Star

cha - ni - cal minds. He's lost in the pap - er - work and up to his eyes, He's

Vc. & (Gtr.)

G/B G7/A C C/B A- A- A-/G

44

Star

check - ing a list that's been checked out be - fore He's start - ing to lose his

Vc. & (Gtr.)

F C D-

47

Star

mind. Oh\_\_\_ nine to five, nine to five, Work - ing from nine to

Vc. & (Gtr.)

C F C D-/G D-

The Star has his eye on the clock,  
and at exactly 5 o'clock he packs  
up and out the door he is.

51

Star

five. Oh\_\_\_ nine to five, nine to five, Work - ing from nine\_\_\_ to **segue to next song**

Vc. & (Gtr.)

C F C D-/G G7

Down beat of next song is cue-the moment when the Star disappears the next song starts-curtain falls ↓



## WHEN WORK IS OVER

Raymond Douglas Davies

Guitar

Violoncello

Guit.

Vc.

Singer

Man

Guit.

Vc.

**A**

10

Singer

Man

Guit.

Vc.

*pizz.*

*arco*

*C<sup>b</sup>*

*A-*

*C*

*G G G#-*

*A-*

Singers next to musicians in front of closed curtain

When work is

When work is

o - ver

And at the boo - zer

o - ver he likes to hit the bars, And at the boo - zer we'll have an-

13

Singer

Be - cause drink - ing Of his

Man

oth - er jar, Be - cause drink - ing can help ease the strain Of his

Guit.

Vc.

16

Singer

bor - ing oc - cu - pa - tion, Dull con - ver - sa - tion, Liv - ing by the book And the

Man

bor - ing oc - cu - pa - tion, Dull con - ver - sa - tion, Liv - ing by the book And the

Guit.

Vc.

F C F C F C

B

19

Singer

rules and re - gu - la - tions. Drink - ing helps us to for-

Man

rules and re - gu - la - tions. Drink - ing helps us to for-

Guit.

Vc.

D C

22

Singer

get what we are, \_ We leave the of- fice and walk straight to the bar. \_

Man

get what we are, \_ We leave the of- fice and walk straight to the bar. \_ Uhh

Guit.

F C F

Vc.

25

Man

Yeah Don't stop to think, Have an- oth- er

Guit.

C F G F

Vc.

29 INTERLUDE

Man

drink!

Guit.

C<sup>b</sup>

Vc.

pizz.

32

Guit.

Vc.

35

Singer

Man

Guit.

Vc.

Drink - ing helps us to re-

Drink - ing helps us to re-

*c*

*arco*

38

Singer

Man

Guit.

Vc.

lax with the chaps, A dou - ble scotch and we for - get where we're at.\_\_\_\_

lax with the chaps, A dou - ble scotch and we for - get where we're at.\_\_\_\_ Uhh

*F* *c* *F*

*simile*

41

Man

Guit.

Vc.

Yeah

Don't stop to think, Have an oth - er

*c* *F* *G* *F*

45

Singer

Man

Guit.

Vc.

When work is o - ver And at the

drink! When work is o - ver helikes to hit the bars, And at the

G G#- A- C G G G#-

48

Singer

Man

Guit.

Vc.

boo - zer Be - cause drink - ing

boo - zer we'll have an - oth - er jar, Be - cause drink - ing can help

A- C G G G#- A-

51

Singer

Man

Guit.

Vc.

Of his bor - ing oc - cu - pa - tion, Dull con - ver - sa - tion,

ease the strain Of his bor - ing oc - cu - pa - tion, Dull con - ver - sa - tion,

C F C F C

54

Singer

Liv - ing by the book And the rules and re - gu - la - tions.\_\_\_\_

Man

Liv - ing by the book And the rules and re - gu - la - tions.\_\_\_\_

Guit.

Vc.

57

Singer

Bor ing oc - cu - pa - tion, Dull con - ver - sa - tion, Liv - ing by the book And the

Man

Bor ing oc - cu - pa - tion, Dull con - ver - sa - tion, Liv - ing by the book And the

Guit.

Vc.

**B**

60

Singer

rules and re - gu - la - tions.\_\_\_\_ Drink - ing helps us to for-

Man

rules and re - gu - la - tions.\_\_\_\_ Drink - ing helps us to for-

Guit.

Vc.

63

Singer

get what we are, \_ We leave the of- fice and walk straight to the bar. \_

Man

get what we are, \_ We leave the of- fice and walk straight to the bar. \_ Uhh

Guit.

F C F

Vc.

Detailed description: This block contains the musical notation for measures 63 to 65. The Singer and Man parts are in treble clef. The Singer's lyrics are "get what we are, \_ We leave the of- fice and walk straight to the bar. \_". The Man's lyrics are "get what we are, \_ We leave the of- fice and walk straight to the bar. \_ Uhh". The Guitar part is in treble clef and shows chords F, C, and F. The Bass part is in bass clef and has a melodic line with eighth notes and rests.

66

Man

Yeah Don't stop to think, Have a-noth-erdrink!

Guit.

C F G

Vc.

Detailed description: This block contains the musical notation for measures 66 to 68. The Man part is in treble clef and has lyrics "Yeah Don't stop to think, Have a-noth-erdrink!". The Guitar part is in treble clef and shows chords C, F, and G. The Bass part is in bass clef and has a melodic line with eighth notes and rests.

# HAVE ANOTHER DRINK

47

Curtain opens-the scene is a Pub. Two women, the star, and an ordinary man just like Norman are sitting at a table drinking. The man is dressed in jeans and a COOL want to be jacket. Andrea is playing the role of the second woman at the table.

Raymond Douglas Davies

5

**A**

Guitar

Violoncello

arco

Bgr.

Star + (M)

EVERYBODY (shouts): Yeah,

STAR: Has eve - ry - bo - dy got prob - lems? Are you

Guit.

Vc.

7

Bgr.

Star + (M)

Right,

stuck in a dead - end job? Frustrat - ed and dis - sa - tis - fied? Are you

Guit.

Vc.



9

Star + (M)

on the edge of sui - cide?\_\_\_\_\_

Guit.

Vc.

11

Bgr.

Star + (M)

Left,

Ter - ro - rist bom - bers on the left,

Guit.

Vc.

13

Bgr.

Star + (M)

Right,

Fas - cist plots on the right. Mass des - truc - tion and ho - mi - cide, \_ Are you

Guit.

Vc.

15

Star + (M)

hor - ri - fied and ter - ror - iced? \_\_\_\_\_

Guit.

Vc.

17

Bgr.

shame. \_\_\_\_\_

shame. \_\_\_\_\_

Star + (M)

Such a shame. \_\_\_\_\_

Guit.

Vc.

**B**

19

Bgr.

Star + (M)

ORDINARY MAN: We've all got prob - lems I know it,

Guit.

pizz. strum like guitar

Vc.

21

Star + (M)

There's one thing that's for sure, There's on - ly one cure for all\_ your hang - ups

Guit.

A F# B-7 Bb

Vc.

23

Star + (M)

and all\_ your de - pres - sions.

Guit.

A

Vc.

arco

24

Star + (M)

Have an - oth - er drink it - 'll make you feel bet - ter,

Guitar strum

Vc.

C

25

Star + (M)

Have an - oth - er drink and you'll feel al - right.

Vc.

26

Star + (M)

If you feel down and you're un - der the weath - er

Vc.

27

Star + (M)

Have an - oth - er drink and you'll feel al - right.

Vc.

28

Bgr.

Top line is lead line

Have an - oth - er drink it - 'll make you feel bet - ter,

Bottom line is lead line

Star + (M)

Have an - oth - er drink it - 'll make you feel bet - ter,

Vc.

29

Bgr.

Have an - oth - er drink and you'll feel al - right. If you're

Star + (M)

Have an - oth - er drink and you'll feel al - right. If you're

Vc.

30

Bgr.

feel - ing down and you're un - der the weath - er

Star + (M)

feel - ing down and you're un - der the weath - er

Vc.

31

Bgr. Have an - oth - er drink and you'll feel al - right. Tu, tu, tu, tu, tu, tu,

Star + (M) Have an - oth - er drink and you'll feel al - right.

Vc.

**A**

33

Bgr. tu, tu, tu, tu.

Star + (M)

Vc. STAR: Facts and fig - ures. Fil - ling out forms..

36

Star + (M) Read - ing cir - cu - lars. Dic - tat - ing let - ters. Is your

Vc.

38

Bgr.

MAN & TWO WOMEN: oc - cu - pa - tion get - ting to your brain?

Star + (M) oc - cu - pa - tion Get - ting to your brain? Is there

Vc.

40

Bgr.

Star + (M)

no re-lief?

no re lief?\_ Like a ball and chain. MAN: There's no need to get de pressed,

Guit.

Vc.

pizz.

43

Star + (M)

Wor - ry - ing won't make it bet - ter. There's

Guit.

Vc.

44

Star + (M)

on - ly one con - so - la - tion I can re - com - mend. But

Guit.

Vc.

45

Star + (M)

don't take my word for\_ it, try it for your - self. STAR (drunken): Have an - oth - er drink

Guit.

Vc.

arco

## C

47

Bgr. Have an - oth - er drink it - 'll make you feel bet - ter,

Star + (M) and you'll feel al - right. Have an - oth - er drink it - 'll make you feel bet - ter,

Guit. Guitar play chord

Vc.

49

Bgr. Have an - oth - er drink and you'll feel al - right.

Star + (M) Have an - oth - er drink and you'll feel al - right.

Vc.

50

Bgr. ONE WOMAN: make you feel bet - ter,

Star + (M) STAR: Have an - oth - er drink it - 'll make you feel bet - ter,

Vc.

51

Bgr. feel al - right.

Star + (M) Have an - oth - er drink and you'll feel al - right. If you're

Vc.

52

Bgr. un-der the weath-er feel al-right.

Star + (M) feel-ing down and you're un-der the weath-er Have an-oth-er drink and you'll feel al-right.

Vc.

54

MAN AND WOMAN: MAN, WOMAN, WOMAN:

Bgr. Have an - oth - er drink it - 'll make you feel bet - ter,

Star + (M) Tu, tu, tu, tu, tu,

Vc.

55

MAN AND WOMAN: MAN, WOMAN, WOMAN: MAN AND WOMAN:

Bgr. Have an - oth - er drink and you'll feel al - right. If you're

Star + (M) tu, tu, tu, tu.

Vc.



56

MAN,  
WOMAN,  
WOMAN:

MAN AND WOMAN:

MAN,  
WOMAN,  
WOMAN:

Bgr. feel-ing down and you're un-der the weath-er Have an-oth-er drink and you'll feel al-right.

Star + (M) Tu, tu, tu, tu, tu, tu, tu, tu.

Vc.

58

TWO WOMEN:

Bgr. Tu, tu, tu, tu, tu, tu, tu, tu.

Star + (M)

STAR: Have an - oth - er drink

Vc.

60

Everybody let their head fall on the table.  
Curtain falls.

Bgr. Tu, tu, tu, tu, tu, tu, tu, tu.

Star + (M) and you'll feel al - right. D A D

Vc.

# UNDERNEATH THE NEON SIGN

57

The Star is at the bus stop waiting for his bus. His head swimming with alcohol and buzzing with facts, figures and computers. He is under a big neon sign and is watching the city lights.

Raymond Douglas Davies

Guitar

Violoncello

arco

pizz. (optional)

*p*

Star

Guit.

Vc.

All I see is i - m-

*F*

Star

GUIT:

Vc.

**A**

ta - tion\_ And there's no earth be - neath my feet.

*c* *simile* *F*

Star

Vc.

There are no trees or field in front of me On - ly slabs of con

*c*

15

Star

- crete. Sky - scrap - ers reach - ing up to the clouds,

Vc.

F F7 B<sup>b</sup>

18

Star

Don't give the moon a chance to shine, And I've got i - mi - ta - tion

Vc.

F

## INTERLUDE

21

Star

moon - light Stand - ing un - der - neath the ne - on sign.

Guit.

C<sup>b</sup> C<sup>b</sup>

Vc.

arco

p

AA

25

Star

Is it real or just il - lu - sion?

Guit.

F F(sus4) F C

Vc.

28

Star

Can there be day - time when\_\_ it's night? Is it mere - ly my de-

GUIT: C

Vc.

F

31

Star

lu - sion\_ Or my sens - es tell - ing me lies.\_

C

Vc.

F

34

Star

Is it just hal - lu - ci - na - tion? Have I been drink - ing too\_

F7

Vc.

Bb

37

Star

\_much wine? I don't know if it's day or night, When I'm un

F

Vc.

F

C

40

Star

- der - neath the ne - on sign.\_ Un - der - neath the ne - on sign.

D-

Vc.

G7

D-

43

Wmn

unis.

La la la la la, —

Star

El - ec - tro - nic na - ture

Vc.

46

Wmn

La la la la la, —

Star

— made by man with ro - bots in mind. Ohh, —

Vc.

49

Wmn

Star

— Big ci - ty lights guide my way\_ in - to the night, dark - ness

Vc.

52

Star

— shines When I'm stand - ing un - der - neath the ne - on — sign.

Guit.

arco

Vc.

55

Star

Guit.

Vc.

**F** **F(sus4)** **F** If there is - n't an - y

58 **AAA**

Star

GUIT: **C**

Vc.

sun - shine We'll some - day\_ buy the ne - on sign\_

**F**

61

Star

Vc.

And if we can't see an - y stars at night We'll sit and watch the traf -

**C**

64

Star

Vc.

fic lights.\_\_\_\_\_ And if there is - n't an - y day - time\_

**F** **F7** **Bb**

67

Star

Vc.

I've got an i - mi - ta - tion\_ dawn, I've got a si - mu - lat - ed

**F**

70

Star

sun - shine Stand - ing un - der - neath the ne - on\_\_\_ sign.

Vc.

**D**

73

Wmn

unis.

Du da du da du da du, \_\_\_\_\_

Star

Un - der - neath the ne - on\_\_\_ sign

Guit.

**F** **C** solo fill **F**

Vc.

77

Wmn

unis.

Du da du da du da du, \_\_\_\_\_

Guit.

**C** solo fill **F**

Vc.

81

Star

Is it on - ly an il - lu - sion? Have I been drink - ing too\_

Guit.

end fill **F7** **Bb**

Vc.

Detailed description: The musical score is for page 62, measures 70 through 81. It is written for four parts: Star (lead vocal), Vc. (bass), Wmn (female vocal), and Guit. (guitar). The key signature has one flat (Bb).  
 - Measure 70: Star sings 'sun - shine Stand - ing un - der - neath the ne - on\_\_\_ sign.' Vc. plays a bass line. A box with the letter 'D' is placed above the Vc. staff.  
 - Measure 73: Wmn sings 'unis. Du da du da du da du, \_\_\_\_\_'. Star has a rest. Guit. has a 'solo fill' marked with a 'C' time signature. Vc. continues the bass line.  
 - Measure 77: Wmn sings 'unis. Du da du da du da du, \_\_\_\_\_'. Star has a rest. Guit. has a 'solo fill' marked with a 'C' time signature. Vc. continues the bass line.  
 - Measure 81: Star sings 'Is it on - ly an il - lu - sion? Have I been drink - ing too\_'. Guit. has an 'end fill' marked with a 'C' time signature, followed by chords F7 and Bb. Vc. continues the bass line.

84

Star

—much wine? Can there be day - time when it's night

GUIT: **f**

Vc.

87

Star

Un - der - neath the ne - on sign. — Un - der - neath the ne - on sign.

D- G7 D-

Vc.

Detailed description: This image shows measures 87-89 of a musical score. The Star part is in treble clef with a key signature of two flats (Bb, Eb). It features a melodic line with eighth and quarter notes, a half note, and a quarter rest in measure 87. Measures 88 and 89 continue the melody with eighth and quarter notes, ending with a quarter rest. The Vc. part is in bass clef with the same key signature. It provides harmonic support with eighth and quarter notes, including a half note in measure 87 and a quarter rest in measure 88. Measure 89 continues the bass line with eighth and quarter notes. Chord symbols D-, G7, and D- are placed below the Vc. staff in measures 87, 88, and 89 respectively. The lyrics 'Un - der - neath the ne - on sign. —' are aligned with the Star part in measure 87, and 'Un - der - neath the ne - on sign.' is aligned with the Star part in measure 88.

90

Wm.

unis.

BB

Star

La la la la la, \_\_\_

Vc.

G7

F G A

Is it moth - er na - ture

93

Star

Play - ing tricks with my eyes\_ For dark is\_\_bright. When I'm

Vc.



96

Star

stand - ing un - der - neath the ne - on sign. —

Guit.

C7

Vc.

arco

The Star takes a seat on a bench still waiting for his bus. On a column he sees adverts for holidays in Jamaica, a weekend in Rom, and a cruise round the Mediterranean. He begins to dream of a nice vacation away from his dull life.

100

Guit.

F

Vc.

## INTERLUDE

The man and one woman from the pub enter the scene on the opposite side of the stage. They both had a little too much to drink and are acting playfully.

### Rubato

104

Guit.

D-7 G7 G-7 C7 F-7 Bb7 A7

# HOLIDAY ROMANCE

65

The star has fallen into a deep day dream. His eyes closed and with a smile on his face.  
His facial expressions responding to the lyrics

Raymond Douglas Davies

## INTRO

Man & Star

Guitar

Violoncello

MAN:

I

arco

pizz.

M & S

Guit.

Vc.

A

5

had a break for a week So I booked my seat And con - firmed a re - ser - va - tion

M & S

Guit.

Vc.

9

At a qui - et lit - tle sea - side ho - tel. I packed my bags And I

(muted)

13

M & S

caught my train and Reached my des - ti - na - tion Just in

Guit.

A<sup>7</sup> D- D<sup>7</sup>

Vc.

arco



16

M & S


time for the din - ner gong. Ding - Dong Then I saw \_\_\_\_\_ La -

Guit.

G A<sup>7</sup> D- A<sup>7</sup>

Vc.

pizz.



20

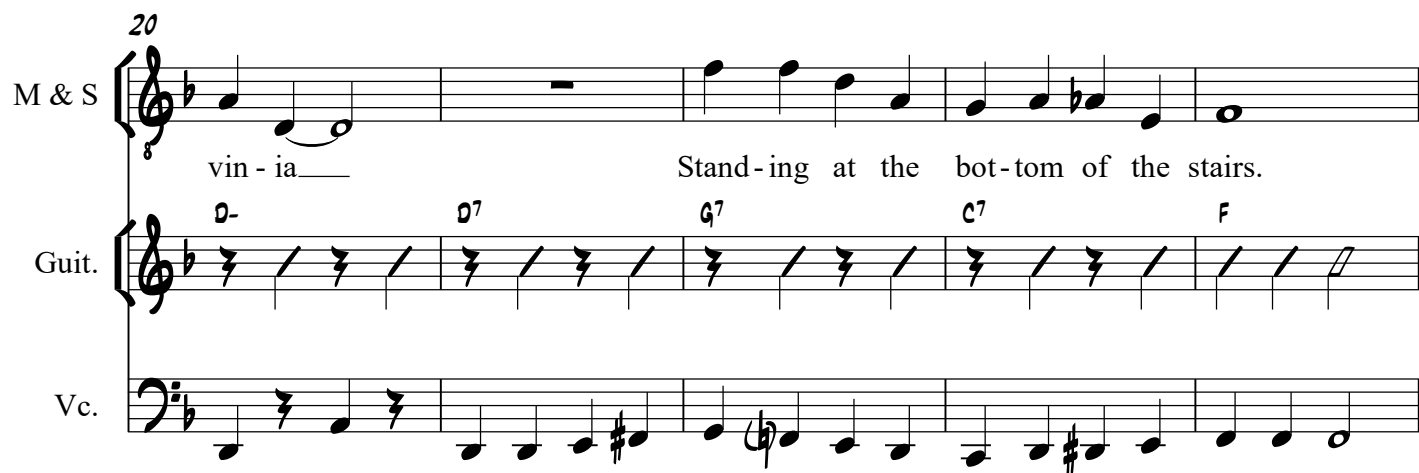
M & S

vin - ia \_\_\_\_\_ Stand - ing at the bot - tom of the stairs.

Guit.

D- D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

Vc.



The two women from the pub taking a seat on the bench, The Star sitting in the middle.

25 STAR + 2 WOMEN:

Voice

Uhh, ahh, uhh, ah - uh - ahh,

M & S

And I fell \_\_\_\_\_ for La - vin - ia \_\_\_\_\_ The

Guit.

A7 D- A7 D- D7

Vc.

arco pizz.

30

M & S

mo - ment that I saw her stand - ing there. La

Guit.

G7 C7 F

Vc.

arco

34 **B**

M & S

vin - ia looked so di - vine As she walked up to the ta - ble to dine. And

Guit.

C

Vc.

38

M & S

then La-vin-ia's eyes met mine. I thought can this be love, Can this be love - ey dove Or

Guit.

Vc.

42

M & S

just a ho-li-day ro-mance? Can this be long lost love at last Or

Guit.

Vc.

46

M & S

is it just a flash in the pan? Then af-ter cheese and li-queurs they

Guit.

Vc.

49

The man and woman act out the lyric of the song; dancing, etc.

M & S

struck up the band, I plucked up my cour-age and I asked La-vin-ia to dance

Guit.

Vc.

52

M & S

Guit.

Vc.

That was the start of my ho - li - day ro -

Chords: D, D7, G7, C7

Measure 52: M & S (melody), Guit. (chords), Vc. (bass line with triplets)

Measure 53: M & S (melody), Guit. (chords), Vc. (bass line with triplets)

Measure 54: M & S (melody), Guit. (chords), Vc. (bass line with triplets)

Measure 55: M & S (melody), Guit. (chords), Vc. (bass line with triplets)

56

M & S

Guit.

Vc.

INTERLUDE

mance.

Chords: F, A7, D-, D-/A, A, A/E

Measure 56: M & S (melody), Guit. (chords), Vc. (bass line)

Measure 57: M & S (melody), Guit. (chords), Vc. (bass line)

Measure 58: M & S (melody), Guit. (chords), Vc. (bass line)

Measure 59: M & S (melody), Guit. (chords), Vc. (bass line)

60

M & S

Guit.

Vc.

STAR:

Just a ho - li - day ro - mance.

Chords: D-, A, D-, A7, D-, D-/A

Measure 60: M & S (melody), Guit. (chords), Vc. (bass line)

Measure 61: M & S (melody), Guit. (chords), Vc. (bass line)

Measure 62: M & S (melody), Guit. (chords), Vc. (bass line)

63

M & S

Guit.

Vc.

MAN:

We did the fox - trot, sam - ba and

Chords: A, A/E, D-, D-/A, D-

MAN: C

pizz. GUIT: C

Measure 63: M & S (melody), Guit. (chords), Vc. (bass line)

Measure 64: M & S (melody), Guit. (chords), Vc. (bass line)

Measure 65: M & S (melody), Guit. (chords), Vc. (bass line)

Measure 66: M & S (melody), Guit. (chords), Vc. (bass line)

67

M & S

danced through the night The last waltz came and we held each other so tight.

Vc.

F D

71

M & S

That was the start of my ho-li-day ro-mance.

Vc.

D7 G-7 C7 F arco pizz.

**D**

76 STAR and MAN:

M & S

Just a ho-li-day ro-mance A sim-ple ho-li-day ro-mance.

Guit.

c

Vc.

arco

79

M & S

MAN:

I won-der should I take this chance? We

Guit.

A7 No-CHORD

Vc.

A

84

M & S

walked on the beach And we pad-dled our feet, And we watched all the swim-mers,

Guit.

Vc.

87

M & S

And my ho-li-day treat felt comp-lete. Wedrank le-mo-nade, And we

Guit.

Vc.

91

M & S

sat in the shade, I thought I must be on a win-ner And I act-ed cool and

Guit.

Vc.

95

M & S

dis-creet. For I knew that La-vin-ia

Guit.

Vc.



99

M & S

Was the shy-est la - dy that I'd ev - er met, And

Guit.

D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F A<sup>7</sup>

Vc.

104 STAR and 2 WOMEN:

Voice

Ah, uh, ah, wa - uh - ah. Ah,

M & S

I knew that La - vin - ia Would on - ly be my

GUIT: D- A<sup>7</sup> D- D<sup>7</sup> G<sup>7</sup>

Vc.

109

Voice

uh, ah.

WOMAN: **D**

It was just a ho - li - day ro - mance

M & S

la - dy for the week. It was just a ho - li - day ro - mance

Guit.

C

Vc.

C<sup>7</sup> F (arco)

113

Voice

A sim - ple ho - li - day ro - mance.

M & S

A sim - ple ho - li - day ro - mance. STAR:

Guit.

Vc.

116

M & S

won - der should I take this chance?

Guit.

A<sup>7</sup> (muted)

pizz.

Vc.

rit.

## INTERLUDE 2

120 A tempo

M & S

STAR and MAN:

Just a ho - li - day ro - mance.

Guit.

D- D-/A A A/E D- A D- A<sup>7</sup>

Vc.

124

M & S

Can this be love, Can this be lov - ey - dove Or just a ho - li - day ro - mance?

Guit.

D- D-/A A A/E D- D-/A

Vc.

127

MAN:

M & S

I tried to kiss her, she walked a - way, She said "Bet - ter stop, my

Guit.

D- A7 D7 D7 C F

Vc.

131

These words awaken the star from his daydream. He is all confused and disoriented.

M & S

hus - band's com - ing to col - lect me to - day". That was the end of my

Guit.

D D7 G-7

Vc.

135

M & S

ho - li - day, Sweet and in - no - cent ho - li - day, End of my

Guit.

C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup>

Vc.

139

M & S

ho - li - day ro - mance.

Guit.

C<sup>7</sup> F<sup>b</sup> C

Vc.

rit.

Curtain closes half to hide the Star.  
The man and the woman walking slowly and playfully;  
a bit drunken.

142

Slowly

Voice

playfully Yeah! Yeah!

M & S

Has eve - ry - bo - dy got prob lems? Are you stuck in a dead - end job?

Guit.

D-MAT<sup>7</sup> A<sup>+</sup>7 D-MAT<sup>7</sup> A<sup>+</sup>7

The two are walking a bit tipsy on their legs and giggling disappearing behind curtain.

# YOU MAKE IT ALL WORTHWHILE

Curtain opens; the star entering and Andrea greeting him with open arms.

Raymond Douglas Davies

Andrea

Hel - lo love. — Ohh, you look

Guitar

arpeggiate chords  $G$   $A$

Violoncello

arco  $p$

And

all worn out, poor thing! Let me take your brief case. — That's a

Guit.

$D$   $G$   $A$

Vc.

And

good boy. — Now you come and sit down over here and relax and I'll make you a nice cuppa tea. Then we'll have dinner and we can sit and watch the tele. — approximate end of text (4th beat)

Guit.

$D$   $G$   $A$   $D$

Vc.

8

And

By the way dear, how'd you get on at the of - fice?

Star

Guit.

Vc.

I

10

A

Star

must - n't stay in this job too long I got - ta

Guit.

Vc.

12

Star

get out be - fore the hold is too strong I've got - ta

Guit.

Vc.

14

Star

get out be - fore my am - bi - tion is gone\_\_\_\_ 'Cos it's break - ing me up\_

Guit.

B-

D

Vc.

16

Star

and bring me down.\_\_\_\_ But when I get home\_\_\_\_ you make it all worth while,

Guit.

A

F#

arpeggiate chords

G

A

Vc.

*p*

*mp*

**B**

19

Star

You make me laugh\_\_\_\_ and you make me smile\_\_\_\_ And aft - er a hard

Guit.

D

G

A

D

Vc.

22

And

Star

Guit.

Vc.

Oh, I've just re

day sort-ing out the files You make it all worth-while.

G A D E E D

*mp*

26

And

Star

Guit.

Vc.

mem-bered we've on-ly got shep-herd's pie, Do you like it?

*dissappointed-nearly crying:* Hate it? But my

Oh no, I hate it.

expressing sudden disappointment

arpeggios

G A

*f*

expressing sudden disappointment

*f*

28

And

Guit.

Vc.

Norman loves it and you did ask me to act normally, didn't you. I mean I can't cope with all that fancy stuff you like to eat; like pizzas and eggs benen-benedict or whatever you call it. I mean, I just...

*fade out*



31

**Rubato****A tempo**

Star



Al - right, al - right, I'll eat it  
arpeggiate and follow dialogue

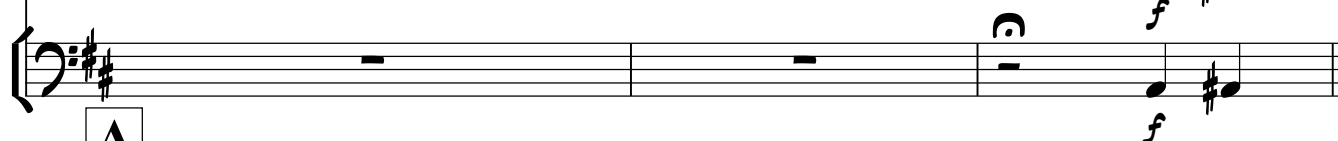
and afterwards, I'll write a whole verse  
about your cooking.

You

Guit.



Vc.



34

**A**

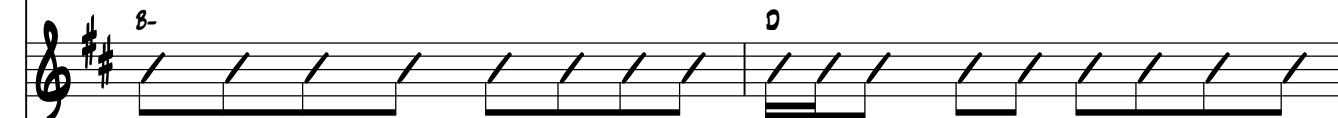
Star



must - n't blame your - self like you do,

It's gon - na

Guit.



Vc.



36

Star



make a ner - vous wreck out of you,

So

Guit.



Vc.



38

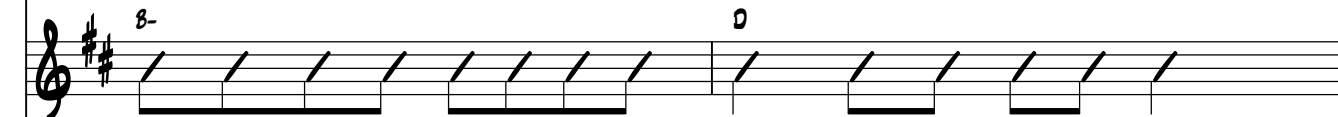
Star



wipe your nose and dry your eyes,

What's the point of crack - ing up -

Guit.



Vc.



40

Star

all be - cause of shep - herd's pie? —

Guit.

A F#

Vc.

42

C

Star

Oh, — Ba - by, — you nev - er know what I've been through. I

Guit.

GMA7 A

Vc.

44

Star

break my back and sweat and slave To bring some mo - ney home to you. Oh

Guit.

G A A A#

Vc.

46

A

unis.  
STAR and MAN:

Star

Ba-by, you won't be-lieve it but it's true. — Whata bor-ing oc-cu-pa-tion can do,

Guit.

B- D B-

Vc.

49 STAR: (alone)

Star

Guit.

Vc.

It can make a ner-vous wreck out of you, It can kill your spir-it

52 B

Star

and des-troy your mind. But when I get home you make it all worth while.

Guit.

Vc.

55

Star

You make me laugh and you make me smile And aft-er a hard

Guit.

Vc.

58

Star

day sort-ing out the files You make it all worth-while.

Guit.

Vc.



69 unis.

And files We make it all worth - while.

Star joyfully shouting: Come on darl - ing, lets go and have din - ner.

Guit. *D E*

Vc.

71 **BB**

Star And when I come home\_\_\_ you make it all worth while.\_\_\_\_ You make me laugh

Guit. *E D G A D*

Vc.

74

Star \_\_\_ and you make me smile\_\_\_\_\_ And af - ter a hard\_\_\_ day\_ work - ing on the files

Guit. *G A D G A*

Vc.

77

Star

— You make it all worth - while.

Guit.

Vc.

### Dialogue

The Star and Andrea are eating dinner and the star becomes progressively depressed.

### Slowly, Rubato

81

Guit.

*mp*

$F\#-7/11$   $B-11/D$   $G\#-(b6)ADD^9$   $G6\#9$

85

Guit.

*mp*

$F\#-7/11$   $B-11/D$   $G\#-(b6)ADD^9$   $G6\#9$

Vc.

89

And

ANDREA:

STAR (spoken):

What do you mean? You are \_\_\_\_\_

Star

Norman's office got on my nerves today.

Guit.

*mp*

$F\#-7/11$   $B-11/D$   $G\#-(b6)ADD^9$   $G6\#9$

Vc.

93

And Nor - man! You're not a star Norman. You're just a plain ordinary little bloke

Star (shouts) I am a star!

Guit.  $F\sharp-7/11$   $B-11/D$   $G\sharp-6\flat ADD^9$

Vc.

96

And and even if you walked down the street in a silver suit people still wouldn't recognise you. You're

Guit.  $G\sharp^9$   $F\sharp-7/11$   $B-11/D$

Vc.

99

And dull, or - di - na - ry\_\_ and un - in - ter - est - ing!\_ You are\_\_ a drag!\_\_

Guit.  $G\sharp-6\flat ADD^9$   $G\sharp^9$   $F\sharp-7/11$   $B-11/D$

Vc.

*mp*

The Star rises from his chair and  
smashes the dinner plates on the floor.

103

And

Star

I hate this house and I hate you, but more than anything

Guit.

Vc.

107

And

Star

Don't you touch those ducks Norman! They were a present from my mother Look,

else I hate those ducks!

Guit.

Vc.

111

And

Norman, I've had enough of you and your ridiculous fantasies. First of all you wanted to be a painter, then you wanted to be an astronaut,

Guit.

Vc.



115

And

then a footballer and now you're playing at being a rock singer If you touch those

Guit.

$G^{\#}-b^6_{ADD}9$   $G^{\#}b^9$   $F^{\#}-7/11$

Vc.

118

And

ducks I'm leav (ing.)

Guit.

$B-11/D$   $G^{\#}-b^6_{ADD}9$

Vc.

*segue*

last syllable is down beat of next song

**rit.**

# DUCKS ON THE WALL

While the Star is complaining Andrea is trying to clear the table and is nearly in tears.

## Shuffle

Raymond Douglas Davies

Singer&Andrea

-ing.

ANDREA: (last syllable from previous song)

Guitar

Violoncello

The musical score is for a piece titled 'The Last Days of Pompeii' by Raymond Douglas Davies. It is written for three parts: Singer&Andrea, Guitar, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The Singer&Andrea part begins with a whole note G4, followed by a quarter rest, and then three measures of whole rests. The Guitar part starts with a quarter note G4, followed by two measures of eighth-note triplets (G4, A4, B4), a quarter rest, two more measures of eighth-note triplets, a quarter rest, and finally a 'shuffle' section consisting of eighth-note pairs (G4-A4, B4-C5, D5-E5, F#5-G5, A5-B5, C6-D6, E6-F#6, G6-A6). The Violoncello part begins with a whole rest, followed by a quarter note G2, a quarter note F#2, a whole rest, a quarter note G2, a quarter note F#2, a whole rest, and finally a continuous eighth-note pattern (G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A1

7 **A**

St&M

10

The musical score is written for three parts: Sing, St&M, and Vc. The key signature is one sharp (F#) and the time signature is 4/4. The Sing part has lyrics: "SINGER: She's got ducks, ducks on the wall,". The St&M part has lyrics: "ov - er the fi - re - place. She's got ducks, ducks on the wall,". The Vc. part has a C/G chord marking above the first measure and a D chord marking above the second measure. The Vc. part consists of a continuous eighth-note bass line.

Sing

St&M

Vc.

SINGER: She's got ducks, ducks on the wall,

ov - er the fi - re - place. She's got ducks, ducks on the wall,

C/G

D

13

Sing

Ducks, ducks, hang - ing on the wall.

St&M

Ducks, ducks, hang - ing on the wall. My la - dy's got a sort of

Vc.

G

16

St&M

strange fas - ci - na - tion, An ob - ses - sive fix - a - tion For cheap de - cor - a - tions,

Vc.

C/G

19

Sing

SINGER: She's got ducks, ducks on the wall. Ducks, ducks,

St&M

She's got ducks, ducks on the wall. Ducks, ducks,

Vc.

D

22

Sing

hang - ing on the wall.\_\_\_\_ but if she

St&M

hang - ing on the wall.\_\_\_\_ Wo - wo - wo I love her so but if she

Vc.

GUIT: strum full chords C

25

Sing

don't move the ducks, I think my mind is gon - na go. Ducks, ducks

St&M

don't move the ducks, I think my mind is gon - na go. Ducks, ducks

Vc.

E- C / D shuffle

28

Sing

ducks on the wall. Ducks, ducks, hang - ing on the wall.

St&M

ducks on the wall. Ducks, ducks, hang - ing on the wall.

Vc.

C/D / D

31

A

St&M

I leave the of - fice and I want to re - lax. Don't want to stare at a wall And look at a

Vc.

G

34

St&M

duck that can't quack. I love you ba - by but I can't fall\_

Vc.

C / D

37

Sing

St&M

Vc.

SINGER: I start to snug - gle up and

For those ducks on the wall. I start to snug - gle up and

g

40

Sing

St&M

Vc.

squeeze her so tight. Then out of the cor - ner of my eye

squeeze her so tight. Then out of the cor - ner of my eye I see those ducks in flight.

c

43

St&M

Vc.

I love you ba - by but I can't ball\_ When I see those

d c d

46

St&M

Vc.

ducks on the wall. Wo - wo - wo I can sit through your gos - sip and your

strum full chords c d

49

Sing

SINGER: But those ducks have got to go.

St&M

soap op - era shows, But those ducks have got to go. I love you ba - by but

Vc.

E- C shuffle 3 3 0

52

St&M

I can't ball\_ When I see those ducks on the wall.

Vc.

0 C 0

55

**INTERLUDE**

SINGER&ANDREA:

Sing

Uh, uh, uh, uh, Uh, uh,

St&M

Uh, uh, uh, uh, Uh, uh,

Vc.

0

58

**B**

Sing

uh, uh,

St&M

uh, uh, And when I went to a cock - tail par - ty With the

Vc.

full chords C 0

61

Sing

St&M

Vc.

(shouts)

bores next door, What was the first thing that I saw? Ducks, ducks,

SINGER: Ducks, ducks,

Ducks, ducks,

E- C D

70

Sing

ov - er the fi - re - place. ducks on the wall.

St&M

ov - er the fi - re - place. She's got ducks, ducks on the wall.

Vc.

C/G D D C

STAR&MAN:

73

Sing

Ducks, ducks, hang - ing on the wall. I'll sit and look at all the

St&M

Ducks, ducks, STAR: hang - ing on the wall. I'll sit and look at all the

Vc.

D G

A

76

Sing

soap ope - ras with her, I'll play — all the pan - el games and watch all the quiz shows,

St&M

soap ope - ras with her, I'll play — all the pan - el games and watch all the quiz shows,

Vc.

C/G



79

Sing

they've got to go,—

St&M

But those ducks they've got to go,— Those ducks are

Guit.

Vc.

82

**B**

Sing

ANDREA: Those ducks can fly,—

St&M

get - ting up my nose. well so can I. And if those

Guit.

full chords C

Vc.

85

Sing

ducks have got to stay Then I'm go - ing to fly a - way. I love you ba - by but

St&M

ducks have got to stay Then I'm go - ing to fly a - way. I love you ba - by but

Guit.

E- C shuffle D

Vc.

88

St&M

I can't ball\_ When I see those ducks on the wall..

Guit.

Vc.

91 **C**

Sing

Ducks, ducks ducks on the wall. Ducks, ducks,

St&M

Ducks, ducks ducks on the wall. Ducks, ducks,

Guit.

Vc.

94

Sing

ducks on the wall. Ducks, ducks, ducks on the wo-wo

St&M

ducks on the wall. (screaming in panic) Those ducks on the wall are beginning to move. They're talking to me.

Guit.

GUIT: shuffle

Vc.

97 Ducks, ducks, ducks on the wo-wo. Ducks, ducks,

Sing

St&M Ducks, ducks, ducks on the wall. Ducks, ducks,

Vc. I've gotta get out. I've gotta get away from those ducks. MAN: Ducks, ducks

Everybody act  
and soundlike a  
wo-wo duck.

100 ducks on the wo-wo. Ducks, ducks, ducks on the wo-wo

Sing

St&M ducks on the wall. Ducks, ducks, ducks on the wall. Wo-wo-wo...

Vc. ducks on the wall. Ducks, ducks ducks on the wall. Wo-wo-wo...

Andrea is leaving the room, and our hero sitting down.

Guitar

Guitar

4

Guitar

7

Guitar

10

Norman

I've got to stop fak - ing it,

Guitar

14

Norman

I've got - to start fac - ing it. I'm gon - take fin - al bow  
na my

Guitar

18

Norman

Violoncello

Then I'm - na take my place in the crowd. I know I'll get  
gon -

21

Guitar

Norman

used to it, I've got to stop act - ing like a clown.

Violoncello

25

Guitar

Norman

I've got - ta start

Violoncello

29

Norman

fac - ing up to what I real - - ly am.

Violoncello

32

Norman

I've got to re - al - ise I'm just an or - di - na - ry man.

Violoncello

35

Norman

ANDREA&SINGER

I think that I'll just set - tle down

Uhh,

Violoncello

38

Norman

And take my place <sup>in</sup> the crowd. I don't wan <sup>na</sup> -

ANDREA&SINGER

uh, uh,

Violoncello

41

Norman

lie to my - self a - ny more. Am I just a face

ANDREA&SINGER

uh, uh,

Violoncello

44

Norman

in the crowd is that all I'll ev - er be?

Violoncello

47

Norman

I don't wan - na be an - y - thing that is - n't real - ly me.

Violoncello

50

Norman

Mis - ter, can you tell me who I am?

Violoncello

53

Norman

Do you think I stand out Or am I just a

Violoncello

56

Guitar

Norman

face in the crowd?

Violoncello

60

Guitar

Norman

Mis - ter, can you tell

Violoncello

63

Guitar

Norman

me who I am? Do you think stand out Or am I just a

Violoncello

67  $\text{♩} = 100$   $\text{♩} = 16$

Guitar

Norman

face in the crowd? -  $\text{♩} = 100$   $\text{♩} = 16$

Violoncello

70  $\text{♩} = 100$

The musical score is written for four staves. The first staff is for Guitar, the second for Norman (vocals), and the third and fourth for Violoncello. The music is in D major (two sharps) and 4/4 time. The tempo is marked as 100 beats per minute. The score starts at measure 67 and ends at measure 70. The lyrics 'face in the crowd?' are written under the vocal line. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and note values.



# YOU CAN'T STOP THE MUSIC

Raymond Douglas Davies

Cellist and guitarist remain seated in front of curtain.

GUITAR PLAYER (spoken):

And so Norman decides to stop living out his fantasy  
of being a rock star and accepts reality. This is the end  
for Norman but not for us because there will always be  
someone ready to take his place - after all, everybody's a star!

Guitarist start last song. Curtain remains closed.

All singers enter stage in front of curtain..

Guitar

WM

4

A

ANDREA: Let's\_ all raise a glass\_ To the rock stars of\_ the past,

Guit.

WM

8

SINGER: And those that nev - er ev-en

M

NORMAN: Those that made it, Those that fade-ed,

Guit.

12

WM

M

Guit.

Vc.

made the grade, —

STAR: Those that we thought — would nev - er last. —

12

WM

M

Guit.

Vc.

AA

16

WM

M

Guit.

Vc.

SINGER: Sing-ers come and go,

NORMAN: Sing-ers come and go,

16

WM

M

Guit.

Vc.

20

WM

M

Guit.

Vc.

And stars fade a - way. — They van-ish in the haze

And stars fade a - way. — They van-ish in the haze

20

WM

M

Guit.

Vc.

24

WM

They're nev-er seen a - gain, — But the mu - sic just

M

They're nev-er seen a - gain, — But the mu - sic just

Guit.

G D A G D G

Vc.

24

28

WM

— keeps play - ing on. —

M

— keeps play - ing on. —

Guit.

D A G D A

Vc.

28

**B**

107

32

WM

They can't stop the mu-sic, They can't stop the mu sic, They

M

NORMAN: They can't stop the mu-sic, They can't stop the mu-sic, They

Guit.

G D A G D A G D

Vc.

32

=

37

WM

can't stop the mu-sic play-ing on.\_\_\_\_

M

can't stop the mu-sic play-ing on.\_\_\_\_

Guit.

G D A G D A

Vc.

37

42

M

STAR: I've been half a mil-lion plac - es, I've seen half a mil-lion peo

Guit.

Vc.

42

Double bar line

46

M

- ple who stare, I've been a star. I've been down and out, I've been put on, sat on,

Guit.

Vc.

46

Double bar line

50

M

punched and spat on, They've called me a fag got, a spiv and a fake, They can knock me down and

Guit.

Vc.

50

Double bar line

## SOLO

54

M

tread on my face, But they can't stop the mu - sic play-ing on.\_\_\_\_

Guit.

54

Vc.

58

Guit.

58

Vc.

63

WM

Background harmonies for guitar solo

They can't stop the mu-sic, They can't stop the

Guit.

63

Vc.

68

WM

mu-sic, They can't stop the mu-sic, They can't stop the mu-sic, They

Guit.

68

Vc.

**GUITAR SOLO:**

**CHORDS:** C, G, D

## INTERLUDE

73

WM

can't stop the mu-sic, They can't stop the mu-sic, Ah,——

Guit.

73

Vc.

78

WM

ah, ah, ah, ah, Let's\_ all raise a glass\_ To the

M

Let's\_ all raise a glass\_ To the

Guit.

83

WM

rockstars of\_ the past, Those that made it, Those that fade - ed, And

M

rockstars of\_ the past, Those that made it, Those that fade - ed, And

Guit.

87

WM

those that nev - er ev - en made the grade, —

M

those that nev - er ev - en made the grade, — STAR: Those that we thought

Guit.

A G D G

90

M

— would nev - er last. —

Guit.

D A G D

90

Vc.

WM

M

Guit.

M

Guit.

Vc.



93

WM

M

Guit.

Vc.

Background

Can't stop the mu - sic, They

NORMAN: Sing - ers come and go, And

97

WM

M

Guit.

Vc.

can't stop the mu - sic, They can't stop the mu - sic, They

stars fade a - way. They van - ish in the haze They're

101

WM

M

Guit.

Vc.

can't stop the mu - sic, They can't stop the mu - sic, on...

nev - er seen a - gain, But they can't stop the mu - sic play - ing on...

## CODA

105

WM

M

Guit.

Vc.

105

Uh,

CODA

==

110

WM

M

Guit.

Vc.

110

Can't stop the mu - sic, Can't stop the

uh, uh,

Can't stop the

114

WM

mu - sic, Can't stop the mu - sic,

M

mu - sic, Can't stop the mu - sic,

Guit.

114

Vc.

Detailed description: The musical score is for measures 114, 115, and 116. The key signature has one sharp (F#), and the time signature is 4/4. The WM (Wah Wah) and M (Mandolin) parts play a rhythmic pattern of eighth notes and quarter notes. The Guit. (Guitar) part plays a series of chords: C, G, D, C, G. The Vc. (Vocals) part has a melodic line with a repeat sign at the end.