

OPENING: DAYS

(1/20/03 82-88 rev)

Orch. by Bruce Coughlin

Allegro
Swing 8ths

1 2 3

Gtr. *allegro*
Cym.

Sop. Sax, Gtr., Kbd. 2 (B3)
Urban warmup ad lib. (*tune up, noodle, riff etc.*)

mf
Gm

4 5 6 7 (To 12)

Bass, Drums ad lib.

Gm

The musical score is written for Keyboard 1/Conductor. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro' and the rhythm is 'Swing 8ths'. The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 7, and (To 12) indicated. Measure 1 contains a whole note chord. Measure 2 contains a whole note chord with a dynamic marking of 'mf' and a chord symbol 'Gm'. Measure 3 contains a whole note chord. Measure 4 contains a whole note chord with a dynamic marking of 'mf' and a chord symbol 'Gm'. Measure 5 contains a whole note chord. Measure 6 contains a whole note chord. Measure 7 contains a whole note chord. Measure 8 contains a whole note chord. Measure 9 contains a whole note chord. Measure 10 contains a whole note chord. Measure 11 contains a whole note chord. Measure 12 contains a whole note chord. The score includes various performance instructions such as 'Urban warmup ad lib. (tune up, noodle, riff etc.)' and 'Bass, Drums ad lib.'. There are also some handwritten-style markings like 'allegro' and 'Cym.'.

12 CHARLOTTE: 3 3
I re - mem - ber the

14 15 16 17 3 3
last puff I took. I re-mem-ber the way my fin - gers shook. I re-mem-ber the

Sax
p < *mf* > *p*

w/Kbd. 2
mf
sim.

w/Gtr., Bs.
Drs. play time

18 last ash I flicked— as I tricked my mind in - to think - ing: That was the

19 20 3

21 last drag I'd take.— Doc - tor told me my health was at stake.— Well,—

22 3 3 23 24

25 look at me now. Sick — and in - sane. Drag - ging my friends — in-to my cir - cle of pain.— What—

26 27 28

mp

Gm *sim.* Bbm6 Gm

Fm Db7 A7

29 30 31 32

- do I do - when my brain - cells scream: - "E-nough!" - I re-mem-ber that

Sx

mf Gtr. descending trem.

A7 B7

Detailed description: This system covers measures 29 to 32. The vocal line starts with a rest in measure 29, then sings the lyrics. The saxophone line has a rest in measure 29 and then plays a melodic line. The piano accompaniment consists of chords and arpeggiated figures. Chords A7 and B7 are indicated below the piano part. A guitar descending tremolo effect is noted above the piano part in measures 31 and 32.

33 34 35

sweet, cool, deep, long, one last-

(Sax)

f

(Bs. gliss.)

Detailed description: This system covers measures 33 to 35. The vocal line continues with the lyrics. The saxophone line has a rest in measure 33 and then plays a melodic line. The piano accompaniment consists of chords and arpeggiated figures. A forte (f) dynamic is indicated above the piano part. A bass glissando effect is noted below the piano part in measure 35.

36 C: *f*

ALL: puff puff puff I wan - na go wan - na go wan - na go wan - na go

(You) Kbd. 2

Sax, Gtr. chords

37 38 3 3 3 3

f *p cresc.* *f*

f *p cresc.*

39 40 41 3 3 3 3

puff puff puff puff- I wan - na go wan - na go wan - na go wan - na go

f *p cresc.* *f*

f *p cresc.*

42 43 44 45

In the first three weeks — I — lie — on the floor — Sob - bing;

Sax, Gtr. chords +Kbd. 2

mp

Gm *sub. mp* G°

46 47 48 49

Bawl - ing — My — friend Kath - y calls me up and Kath - y says: Dur - ing — the

f *mp*

Gm A7(no 5th)

50 51 52 53

third — week you start think - ing you're cra - zy. — You'll think: "Well, now I'm cra - zy. — What

Dm

54 *3* *3* *3* 55

dif - frence does it make — wheth - er I smoke or not?" —

Sax, Gtr. (hi voicing)

C9 w/Kbd. 2

56 *3* *3* 57 *3* *3*

This is a trick to get you to smoke. This is a trick to get you to smoke.

C7 C

58 **Reggae CHARLOTTE:** 59 60 61

In the first — two months — when — I'm not al - ways sleep - ing, — I'm — eat - ing, —

Sax

Kbd. 2 *mp* (Kbd. 2 & Bs. cue only)

Bs. *sim.*

62 63 64

eat - ing. My friend Mar - co calls and Mar - co says:

Sx

MARCO:
Don't eat too

65 66 67 68

much if you can de-fin-ite-ly a - void it. And when ev-'ry-thing starts tast - ing like ca -

Sax, Kbd. 2

Play Bass cue

69 70 71

- fe - te - ri - a food, that means you're do - ing real - ly great, big time.

Sax ad lib.

72 **KATHY:** ³ Ev - 'ry - thing makes you weep - y. 73 **WOMEN:**

MARCO: ³ Ev - 'ry - thing makes you itch - y. **MEN:**

f *p* +Gtr.

74 ³ 'ry - one thinks you're bitch - y, you're bitch - y, you're bitch - y, you

75 ³ 'ry - one thinks you're bitch - y, you're bitch - y, you're bitch - y, you

Gtr.

Bb7
Dr fill

78 CHARLOTTE: "I'm bitchy! I'm bitchy!"

eat- red meat. You snarl at strang-ers on the street—

eat- red meat. You snarl at strang-ers on the street—

Sx

Ebm Bbm Ebm

80 WOMEN: 3 81

CHARLOTTE: Ev - 'ry - thing makes you Ev - 'ry - thing makes you wan - na go—

Ev - 'ry - thing makes you wan - na go— Ev - 'ry - thing makes you wan - na go—

MEN: Ev - 'ry - thing makes you Ev - 'ry - thing makes you wan - na go—

K2

p cresc.

Db⁺/A

82

83 84 85

Time means noth - ing. Days get lost.

Detailed description: This system contains measures 83, 84, and 85. The vocal line (top staff) has lyrics: "Time means noth - ing. Days get lost." The piano accompaniment (bottom staff) features a steady eighth-note bass line and chords in the right hand.

K2 Sax

Detailed description: This system contains measures 83, 84, and 85. The K2 part (middle staff) has a melodic line with some grace notes. The Saxophone part (top staff) has a melodic line with a triplet in measure 85. The piano accompaniment (bottom staff) continues with eighth-note bass and chords.

86

87 88 89

Time means noth - ing. Days go by...

Detailed description: This system contains measures 86, 87, 88, and 89. The vocal line (top staff) has lyrics: "Time means noth - ing. Days go by..." The piano accompaniment (bottom staff) continues with eighth-note bass and chords.

(Kbd. 2) Sax

Detailed description: This system contains measures 86, 87, 88, and 89. The Kbd. 2 part (middle staff) has a melodic line with grace notes. The Saxophone part (top staff) has a melodic line with a triplet in measure 89. The piano accompaniment (bottom staff) continues with eighth-note bass and chords.

90 91 *p* 92 93

Days...

p

+Kbd. 2 Upward spiral white noise

p

94 95 96 97

Mon - day Tues - day Wednes - day Thurs - day Thurs - day Sun - day

p

Gtr. solo (8vb) +Kbd. 2 (Synth wave)

pp

W.B. (tick tock)

98 99 100 101

Wednes - day Tues - day Fri - day - Days...

Sax

Kbd. 2 (Fantasia JU)

Bbm7 p

102 (Dialogue) 103 104 105

Gtr. fill

p G6

108 107 108 109

Gtr. fill

110 111 112 113

114 115 116 117

Gtr. solo

118

119

120

121

(To 123)

123

Safety

CUE: "...all this air!"

124 A bit slower

125

Calypso (straight 8ths)

W/M:

126

127

You take a va - ca - tion. I

Perc.

Kbd. 2 (St. Drs.)

BS MARIMBA

G

C7

Bs.

128

129 130 131

(b) sit a-lone in my ho-tel room and there I re-main. Sip-ping

Fl Flute ad lib. fills

mp G C7 G

132

133 134 135

lit-tle bot-tles of vod-ka I bought on the plane. While

G(7) Bb Ab G

136

137 138 139

ev-ry-one else is hav-ing a good time.

Eb Gm Eb/Ab Eb/F Cm

Bs. Play

140 **WOMEN:**

Ev - 'ry - one else knows how to have a good

MEN:

Ev - 'ry - one else knows how to have a good

(to PIANO)

f Eb

142

time.

time. You

Sop. Sax, Kbd. 2 (Farfisa)

p 3

PIANO 3

w/Gtr.

+Ratchet

Tempo primo
+CHARLOTTE:

146

p 147

Re-mem - ber Re-mem - ber Re-mem - ber (I) re - mem - ber the -

wan - na go wan - na go wan - na go wan - na go wan - na go wan - na go Re mem ber the -

p

Re-mem - ber Re-mem - ber Re-mem - ber Re-mem - ber the

Sax

Sax, Kbd 2 (B3)

(blur)

mp *cresc.*

Bright R&R

C

w/Gtr.

148 Swing 8ths

149 3 150 3 151 3 3

last puff I took I re-mem-ber the way my fing-ers shook I re-mem-ber the

Last puff you took Re-mem-ber the way your fing-ers shook Re-mem-ber the

Sax

Kbd. 2 blues fill

Sax, Kbd. 2 fills

< f

Eb/F Eb7 F F Eb/F Eb7 F

152

last ash I flicked— as I tricked my mind in-to think - ing: That was the

153

154

last ash you flicked— as you tricked your mind in-to think - ing: That was the

fp *f*

Abm Gm Abm F6

155

last drag I'd take.— Doc-tor said that my health was at stake.— (I) re-mem-ber that

156

157

158

last drag you'd take.— Doc-tor said that your health was at stake.— Re-mem-ber that

Sax fill

Sax, Kbd. 2 fills

Kbd. 2 fill

159

160

Hot

sweet sex calm calm

Kbd. 2

sweet sex calm calm

161

162

163

Cool Deep Long one last puff

Hot Cool Deep Long one last

Cool Deep Long one last puff

Hot Cool Deep Long one last puff

Sax, Kbd. 2 gl.

164

165 166 167

puff puff You wan-na go wan-na go wan-na go wan-na go puff puff

Kbd. 2

Sax

8va..... loco

f

(8va).....

168

169 170 171

puff puff You wan-na go wan-na go wan-na go wan-na go puff puff puff puff puff puff You

puff puff You wan-na go wan-na go wan-na go wan-na go puff puff puff puff puff You

8va..... loco

f

(8va).....

172 3 3 3 3 173 3 3 3 3

wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go

wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go wan-na go

mf cresc. *mf cresc.* *ff*

(8th).....] *loco*

174 *f* 175 *f* 176

Days! Days!

Sax tr. *ff* +Gtr. fancy fast fills

FINE