

Indigestion

Music by Michael Betteridge

Lyrics by Derek Martin

Original Production Directed by/

Concept by Eleanor Craddock

Score in C

Cast

Rachel (the waitress) - playing age 25-32 - mezzo

Danny - playing age 16-18 - young tenor

Clare - playing age 16-18 - soprano

Ben - playing age 30-40 - baritone

Fiona - playing age 30-40 - mezzo

Tony/Gerald deVere -playing age 25-32 - baritone

Song List

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Rachel Opens the Show (Here to Wait)

Rachel

Derek Martin

Michael Betteridge

Bright ♩ = 138

Rachel:

Voice

Piano

ff

What a per-fect way__ to

5

Voice

Pno.

mf

start the eve - ning, I em - ba - rass my - self. *Spoken: This could* The
be a long night...

9

Voice

Pno.

cus - to - mers__ look harm - less, But some - one will__ com - plain,

13

Voice

And they'll pick on me, I don't get paid e - nough, I'm here to serve__ you, I'm

Pno.

mf

8^{va} | 8^{va} |

19

Voice

here to wait on you, Here to wait. En joy__ your

Pno.

8^{va} |

24

Voice

meal, _ Have a love - ly eve - ning,

Pno.

27

Voice

Please be nice to me, I don't get paid e - nough, For

Pno.

8^{va} | 8^{va} |

31

Voice

some of you, this is a rare night out, For some of you, it's just some where for tea, For

Pno.

35

Voice

some of us this is work. I'm here to serve you, I'm

Pno.

8va

39

Voice

here to wait on you, Here to wait.

Pno.

8va

Spoken: I wonder what's going to happen tonight. Every shift, something happens.

Somebody went into labour once; Nobody do that tonight. Please.

Somebody threatened me once, threatened to hit me with a cucumber.

That won't happen tonight either...

43

VAMP

Voice

Pno.

pp

una corda (where poss.)

una corda (where poss.)

...I've had people complain that the room is too cold

And other complain it's too hot

VAMP

On the same evening...

...Somebody claimed they saw a mouse...

45

Voice

Pno.

...They hadn't - it was the sun

Reflecting off my watch

We couldn't persuade her.

VAMP I'm on minimum wage

49

Voice

Pno.

8^{va} But I don't com - plain! 8^{va} I'm

54

Voice

Pno.

here to serve you, I'm here to wait on you,

58

Voice

Pno.

Here to wait. Let's all wait!

C. 5 min gap

(some plates to be cleared)

Couples' Song 1

Ben, Fiona, Danny, Clare

Derek Martin

Michael Betteridge

Awkward ♩ = 108

1

Clare:

Spoken: Yes. I haven't. No. I don't know why I said yes...

Danny:

Spoken (last time): Have you been here before?

VAMP (long) until ready

5

Danny:

Oh...?

I do... I mean I have... Been here before.

(tentatively)

9

G.P

Ben:

It's nice. So did that dick-head ask you

(slowly; very awkwardly)

G.P

mf

13 *Fiona:*

It was aw-ful I near-ly died, he asked me at work... I mean right in the mid-dle of the

out? What a jerk.

Pno.

17

off-ice, where you can't get a - way... With ev-'ry-one watch-ing and list-'ning and wai-ting to

(with violin)

Pno.

20

see what I'd say... I said you're tak-ing the mick. You make me sick you're a

spoken: What did you say?

Pno.

23

mess, how you dress, you're un-kent. That's what I meant. I said,

Un-kempt

25

words can - not ex - press the con - tempt I feel for you...

27

Spoken: I said I'd rather sleep with a syphillitic sheep than to have a drink with you. You creep.

30

Clare:
Danny:
Tables
Spoken: Do you like it here? I'm sorry?

VAMP (if ness.)

33

Don't be.

Ben:
Well

Pno.

37

my week star - ted out___ with that guy who's got a scarred cheek. Dun - no why___ I find that such a

Pno.

40

turn on, Turns___ out his name is Ver - non.

Spoken: Put me right off..

Pno.

43

Fiona:
Spoken: Well, it would.

The next day,___ that guy I said was ug - ly, but quite se - xy,

Pno.

47

8

(violin)

turned up wear - ing sports socks with his san - dals. If he's my on - ly hope then it's a

Pno.

51

Clare:

No.

Of course you can.

scan - dal

I can do better.

Danny:

Do you like foot - ball?

Pno.

56

Do you like ten - nis?

I like Les Den - nis!

I like the 'Migh - ty Boosh'

Pno.

60

What do you do for fun? ___ (aside)

(I was

Pno.

64

(to her) I wish this was o-ver but I like the way_ he looks,_ ev-en

hop-ing to show her...) I go to pubs and clubs..

(with violin)

Pno.

68

though I know_ he's ne - ver read a book,___

I like the way_ she sits___ e - ven though I know she's ne-ver toked a

Pno.

71

I like the way_ he is let's give this a shot! We have no - thing in

spliff. I like the way_ she is let's give this a shot! We have no - thing in

F# G#m7 F#add4/A# Bmaj7 F# G#m7

Pno.

Fiona (vocal last time):

74

com - mon... Does that mat ter? Hope not! With

com - mon... Does that mat ter? Hope not!

A6 Bsus4add2 vin. pizz. VAMP (if ness.)

Pno.

78

out this ev - ry week I'd start crack - ing up, —

Ben:

with - out this ev' - ry week, I'd go out of my freak - ing

Pno.

82

Work is a night - mare, Or pret - ty but dull, — with

nut. I'm pro - po - sing a cull, — the peo - ple are stu pid,

Pno.

86

out this ev' - ry week, _ I'd go out of my_ tree. _ _ _

With - out this ev' - ry week, _ I'd go out on a shoot ing

Pno.

90

Clare:
I like the way_ he is let's give this a try!

Danny:
spree I like the way_ she is let's give this a try! Come on man, grow some balls_ and

F# G#m7 F#add4/A# Bmaj7 F# G#m7

Pno.

93

Your make-up's great, your hair is fine, _ stop be - ing so shy!

look her in the eye. _

E6 F# F# G#m7 C# Bmaj7

Pno.

96

We have no - thing in com mon. _ _ Does that mat - ter? _ _

We have no - thing in com mon. _ _ Does that mat - ter? _ _

F# G#m7 A6 Bsus4add2

Pno.

99

Piano score for measures 99-101. The score consists of two vocal staves (treble and bass clef) and a piano accompaniment (Pno.) with treble and bass clefs. The piano part has a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

102

Piano score for measures 102-104. The score consists of two vocal staves (treble and bass clef) and a piano accompaniment (Pno.) with treble and bass clefs. The piano part continues with a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

Monologue No. 1 (See script)

Thirty Seconds

Fiona, Clare

Derek Martin

Michael Betteridge

7 Pondering ♩ = 92

1

Fiona:

Ev'-ry man I meet

Vamp (if ness.)

6

be - comes po - ten - - - tial, I have to ask my-self Is this the one

Pno.

11

I'm go - ing to mar - ry? Who needs mis-ter Right?

(vln.) 3

Pno.

16

I want mis-ter right there! A fem-i-nist's night - mare. What a life!

Pno.

21

May - be in thir - ty sec - onds

Piano accompaniment for measures 21-24. Chords: Ebadd9, Bbadd9/D.

25

some - thing will turn my life a - round, In may - be thir - ty sec onds

Piano accompaniment for measures 25-28. Chords: Ab6/C, Gm7/Bb, Dbadd2, Ebadd9, Bbadd9/D.

29

I'll want some-thing more, Dear God, I blame my moth er, she

Piano accompaniment for measures 29-32. Chords: Ab6, Bb6, Ebadd9, Bbadd9/D.

33

told me men would lead to hap - pi - ness, She said in thir - ty sec - onds

Piano accompaniment for measures 33-36. Chords: Ab6/C, Gm7/Bb, Dbadd2, Cm7, Bb6.

37

he could walk through the door...

Pno. F7/A Fm7/Ab

42

Clare:

If I could just re-lax I might en-joy this, I

Pno.

47

have to ask my-self and when ex-act-ly will you ruin_ this eve-ning...?

Pno.

51

(vln.)

At some mo-ment I'll

Pno.

54

spoil things, drop food or spill stuff, pray - ing he's cool e nough... to laugh it

Pno.

58

off... It takes me

Pno.

Eadd9

62

thir - ty sec onds to douse my - self in di - et lem - on - ade, Just give me

Pno.

Badd9/D# A/C# G#m7/B D Eadd9

66

thir - ty sec onds to spill food on the floor, Please give me

Pno.

Badd9/D# A6 B6 Eadd9

70

thir - ty sec - onds to make me smile and with me, not at me, May - be in

Pno.

Bm6/D A/C# G#m7/B D C#m7

poco accel. Poco Piu Mosso

74

thir - ty sec - onds... I'll let go a bit more

B6 F#7/A# F#m7/A

78

Clare:
Why do I lis - ten to that voice in my head, who tells me I'm use - less,

Fiona:
Why do I lis - ten to that voice in my head, who tells me I'm use - less,

82

makes me a wreck, Who gets me all ner - vous, _____ Makes me feel

makes me a wreck, Who gets me all ner vous, _____ Makes me feel

poco rit. A Tempo

86

in - com plete? I won't waste thir - ty sec onds

in - com plete? I won't waste thir - ty

F#add9 C#add9/E#

90

wait - ing for new things to find me, For - get those thir - ty sec - onds,
 sec onds, new things to find me, For - get those thir - ty sec - onds

Pno.

B/D# A#m7/C# E F#add9 C#add9/E#

94

I'll take the bull by the horns, Just give me

Pno.

B6 C#6 F#add9

97

thir - ty sec onds to tell my - self that I'll be fine a - gain,

Pno.

C#add9/E# B/D# A#m7/C# E

100

May - be in thir - ty sec onds, I'll feel more se -

Pno.

D#m7 C#6 G#7/B#

103

poco rit. *Both:*

cure,
G#m7

May - be in thir - ty sec - onds,
D#m7 C#6 G#7/B

107

rubato *a tempo*

rubato *a tempo*

I'll feel more se - cure.

G#m7

ten.

// (with violin)

Someone Special

Ben, Danny

Derek Martin

Michael Betteridge

1 **Questioning** ♩ = 96 Ben:

Vamp (if ness.)
(with violin)

5

just met a bloke_ in the toi - lets... *Spoken: No, not like that...* He's a - bout se - ven teen, _ on a

Pno.

8

date, it's a first date. The poor lad is so ner - vous, sweat - y

Pno.

11 Danny:

I just met a bloke_ in the

palms, shi - ny brow, Look of fear_ in his eyes...

Pno.

14

toi - lets... *Spoken: No, not like that...* He's with his girl friend do you think that they're mar-ried?

Pno.

17

Luc - ky man to be hap - py, to be loved and in love, to have

Pno.

20

found your per - fect match.

Ben:

Do you re - mem - ber what it's like ___ when you

Pno.

22

don't know what you're do - ing? How it's go - ing, what will come? When you

Pno.

24 *Danny:*

Can you i - mag - ine what_ it's like_ when you
wish that you know more...

26

feel that you_ have found_ the one_ for you? What it's like? When you

28

know that they_ are there_

29 *Danny:*

Here, I sit with some-one spec - ial but how I en - vy those who've set - tled,

Ben:

Here, I sit with some-one spec - ial but how I en - vy those who've set - tled,

Pno.

33

No can - cel - ling plans with mates to be com - fy and bor - ing, to

No more aw - kward dates, to be com - fy and bor - ing, to

Pno.

36

still get a thrill from the sound of her yawn - ing, Love her so much that you take her for

still get a thrill from the sound of him yawn - ing, Love him so much that you take him He's so

Pno.

p *f*

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40 *Danny:*

gran - ted, _____ There they

young so ma - ny years, so ma - ny aw - ful dates _____ in front of him,

Pno.

42 are set - tled down, two pairs of sli - pers wait for them, *Ben:*

Tell - ing

Pno.

44 *Danny:*

Ro - ta for chores,

lies, but - ter - flies, _____ so ma - ny aw - kward dates _____ in front of him,

Pno.

46 _____ what's mine is yours, Years of mem - o ries, _____ wait for

Pno.

them... Here, I sit with

some-one spec - ial but how I en - vy those who've set - tled, No more aw kward dates, No

some-one spec - ial but how I en - vy those who've set - tled,

moan - ing to your mates to be com - fy and bor - ing, to still get a thrill from the

sound of her yawn - ing, Love her so much that you take her For

62

gran - ted

Pno.

Main Course served!
Monologue No. 2 (see script)

Table for One

Derek Martin

Rachel

Michael Betteridge

Cue:Tony's a Journalist.

7 **Waltz** $\text{♩} = 48$

p delicately

10

Voice

Do you know who I find most... in - tri - guing of all the cus - to - mers I serve?

Pno.

18

Voice

I don't know if it's sad, or bad, or mad, or more... than that. It's des - per - a - tion, or,

Pno.

25

Voice

in - spir - a - tion or nerve...

poco accel.

Pno.

(violin)

32

Voice

Ta - ble for one, miss? Ta - ble for one, sir? How do I say this? All on your

Pno.

39

Voice

own, sir? _____ Would you ra - ther I left you a -

Pno.

46

Voice

lone? _____ How much do you want my at - ten - tion? Do you want

Pno.

52

Voice

com - pa - ny? you seem deep in thought to me; _____ pic king _____ a bone _____ of con - ten - tion. _____

Pno.

58

Voice

Ta - ble for one, miss? Ta - ble for one, sir?

Pno.

65

Voice

Here is the wine list, bot - tle for one sir? _____

Pno.

72 *(mimicking a customer)*

Voice

Thanks so much for seat - ing me ___ at a ta - ble you set for three. _____

Pno.

79

Voice

___ Take a - way the cut - le - ry the sight is just too much for me...

Pno.

rit. Slower ♩ = 40
Rubato

87

Voice

___ I know _

Pno.

92

Voice

___ you don't have to be lone - ly, ___ You may pre - fer it this

Pno.

32

97

Voice

way. You may want peace and quiet, you're shy, it's a diet, on a

Pno.

103

Voice

break, or work-ing a-way

Pno.

111

Voice

Ta-ble for one, miss? Ta-ble for one, sir? Not in the win-dow?

Pno.

118

rit. A tempo

Voice

I un-der-stand, sir.

Pno.

124

Voice

Pno.

Up to 5 min gap

Clare's Jabbering Song

Clare (& Danny)

Derek Martin

Michael Betteridge

7 **Jabbering...** ♩ = 80

VAMP - stop on cue I've got my Mum and my Dad and a sis-ter and a po-ny, and a dog, but she died, she was

Violin

Detailed description: This system contains the first musical system. It starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked as ♩ = 80. The music begins with a VAMP section, indicated by a double bar line with repeat dots. The VAMP section consists of a few measures of music. Following the VAMP, the music continues with a melody in the treble clef and accompaniment in the bass clef. A Violin part is also indicated, with its own staff and notes.

7

Voice

man-gy and quite bo-ny, and she'd mess in the house, she was put down in Oct-o-ber, The po-ny is called Brown-ie, And

Pno.

Detailed description: This system contains the second musical system. It features a voice line with lyrics and piano accompaniment. The voice line starts with a treble clef and a key signature of one sharp. The piano accompaniment is in the bass clef. The lyrics are: "man-gy and quite bo-ny, and she'd mess in the house, she was put down in Oct-o-ber, The po-ny is called Brown-ie, And".

11

Voice

Mum is eight years so-ber Dad is a sol-i-ci-tor, my sis-ter's name is Kir-sty, No he's

Pno.

Detailed description: This system contains the third musical system. It features a voice line with lyrics and piano accompaniment. The voice line starts with a treble clef and a key signature of one sharp. The piano accompaniment is in the bass clef. The lyrics are: "Mum is eight years so-ber Dad is a sol-i-ci-tor, my sis-ter's name is Kir-sty, No he's".

Clare: I jabber when I'm nervous.

Danny: There's no reason to be nervous

Clare: Thank you.

Danny: You're well fit.

14

Voice

not he sells in-sur-ance, Don't know why I said the first thing

Pno.

Detailed description: This system contains the fourth musical system. It features a voice line with lyrics and piano accompaniment. The voice line starts with a treble clef and a key signature of one sharp. The piano accompaniment is in the bass clef. The lyrics are: "not he sells in-sur-ance, Don't know why I said the first thing".

17

Voice

I like old fash-ioned things: Ju-dy Gar-land, Mick-ey Roo-ney, I'm trying to write a no-vel, but it's

Violin

Pno.

22

Voice

gone all Lor-na Doone-y, There's a la-dy who's in love and I'm gon-na make her suf-fer, I al-ways make things worse, If they're

Pno.

26

Voice

tough, I make them tough-er! I'm an old fash-ioned girl, but I want my own car-eer, and I have to keep the lid on my

Pno.

30

poco accel.

Voice

ver-bal di-ah-hore-a, I'm do-ing well at school, work-ing hard on my A S-'s, My se-cret pash is chick-lit where the

Pno.

Slightly Slower

34

Voice

her - o - ine car - es - ses...

Pno.

38

Voice

Calm down Claire, take a breath, re lax, —

Pno.

43

Voice

You don't want a - noth - er one, of your fa - mous pa - nic at - tacks, I

Pno.

47

Voice

don't know why I get so ner - vous, an - y - thing can get to me, un - fa - mi - liar cut - le - ry,

Pno.

51

Voice

food with shells, or pips, or stones, ne - go - ti - at - ing chick - en bones, Di - ning as a fa - mi - ly, which we did spo - ra - dic - ly, the

Pno.

55

Voice

wine would flow, the rows would start, no won - der that I fall a - part, Why do I crum - ble on

Pno.

58

Voice

ev' - ry date I've had? Phi - lip Lar - kin had it right a - bout your Mum and Dad!

Pno.

Clare: I jabber when I'm nervous.

Danny: There's no reason to be nervous

Clare: Thank you.

Danny: You're are gorgeous.

61

Voice

Pno.

BLANK PAGE

Tempo I *Clare takes a very large breath...* Tempo I

62

Violin

Pno.

Voice

There are pic-tures on my wall I col - lect these li - tle trink-ets and I'd

68

Voice

love to be Vic-to - ri - an in pet-ti-coats and ring-lets, I love those cos-tume dra-mas and the B. B. C. is bet-ter,

Pno.

72

Voice

Ju-di Dench is real-ly fab and once I near-ley met her! I quite like Al ma Co-gan and I real-ly like your smile, I

Pno.

76

Voice

want to run for char-i-ty but strug-ple with a mile! I'm on the school de-bat-ing team: last week was 'Pub-lic Cuts', I was

Pno.

80

Voice

Pro but real-ly An - ti, I've an al - ler - gy to nuts! Don't tell me you like hea - vy rock 'cause

Pno.

84

Voice

that would break my heart, Should I care?! al - ways knew I'd screw up from the start! Have you heard of Al ma Co - gan? 'Cause I

Pno.

88

Voice

know she's quite ob - scure, I said I'm quite old - fash - ioned; you don't think that I'm a bore? I like mu - si - cal pro - duc - tions,

Pno.

92

Voice

Food that you can share, I don't like prunes or car - rots, I real - ly like you hair, I

Pno.

E^{b11} E^{b6} IV

95 **accel.**

Voice

don't much like Lloyd - Web - ber, Jo - seph is O K, But

Pno.

97 **molto rit.**

Voice

what I'd real - ly like right now is just to hear you say... ..something!

Pno.

Danny: I really like musicals too.

Clare: Really?

Danny: Please don't tell my mates.

100

Voice

Pno.

Tony's Song

Tony

Derek Martin

Michael Betteridge

7 Lyrical ♩ = 72

There's a sin - gle shoot, from a

lone - ly root... *Spoken: Does that make sense? Do roots shoot?* And al - though it stands a -

lone it still grows. It flo wers_ to a rose, Or just flo wers_ to a rose.

10 *Spoken: I may not need the 'it'.* There's a child - ren's kite, *I don't like that* A young boy's kite

13 *That's worse. I'll come back to that...* There's a "some - thing" kite, on a so - lo flight and be-cause the

26

Voice

don't need the 'it'. There's a lone - ly rose *I've already used lonely.* Brush - es a no - ther and leans to it's bro - ther

Pno.

29

Voice

poco rit. *A Tempo*

This is terrible, horrible, a load of bull... I'd rat - her write a - bout peo - ple, The (with violin)

Pno.

32

Voice

girl on the bus with the choc - o - late hair, The way that she laughed, think - ing no - one was there, Al -

Pno.

34

Voice

though I was watch - ing she was - n't a - ware... *Am I invisible?* I'd ra - ther write a - bout peo - ple: The

Pno.

38

Voice

dir - ty old man, sat on a wall, Star - ing at short skirts and hav - ing a ball, He does - n't see me dis - ap - prove of it

Pno.

41

Voice

all *Am I invisible?* Some di - ners, these di - ners, some

Pno.

44

Voice

di - ners I've made up, — The chat-ter-ing cou - ple all com-fy with each-ot-her, Is

Pno.

46

Voice

that man her coll - eague or some long lost bro - ther? How did those gaw - ky young teen-a-gers meet?

Pno.

48

Voice

*Spoken: Oh, I didn't actually mean any of you.
I was just imagining... I wish I was invisible.*

Pno.

52

Voice

want to write a-bout peo-ple, Ti-ny lives bare-ly mak-ing a mark touch-ing you once, as you pass in the park,

Pno.

55

Voice

Punch-ing your tic ket, or pour-ing your drink, Sell ing your pap-er, un block-ing your sink, Teach ing, or preach-ing...

Pno.

58

Voice

We can all learn from ot-hers, If you talk to a strang-er, you'd be sur-

Pno.

61

poco rit. *Poco Meno Mosso* ♩ = 58

Voice

prised what they know, Chat-ter-ing, Flat-ter-ing, Ev'-ry-one has a sto-ry to tell, Ad-

Pno.

ten.

64

Voice

ven-tures they had, Tri-als they en-dured, Bag-gage they car-ry, re -

Pno.

66

Voice

sent-ments they bear, Ig - nor-ing, de-plor-ing, of-fen-ding the eye, Brush-ing you light-ly and pass-ing on by,

Pno.

69

Voice

Fear-ing, mis-hear-ing, com-pre-hend-ing, end-ing, Ly-ing, or cry-ing, all of them dy ing, _____

Pno.

72

Voice

Spoken: All of us invisible...

Pno.

DESSERT!

The Murmur of the Diners

The Cast

Derek Martin

Michael Betteridge

7 $\text{♩} = 104$ Rachel:

A - ny wai - ter or

6

wait - ress, will re - cog - nise the hi - a - tus, when you can en - joy a mo - ment of

12 *(freely)*

still - ness, but not si - lence For there's the click - ing of the cut - le - ry as you eaves drop - ve - ry sub - t - ly

16 Fiona:

as their chat - ter shat - ters the si - lence... I have a theo - ry

21 *(To Ben)*

why no-one sees_ me as re - la - tion - ship po - ten - tial... It's you! Ben: I...

Pno.

25 Fiona: (interrupting)

I shan't pre tend... that a gay best friend is - n't some - thing ra - ther spe - cial, but you... Ben: I...

Pno.

29 Fiona: (interrupting)

Ev' - ry - one thinks we're a cou - ple, So men don't come an - y - where

Pno.

32

near me, I don't know quite how to ask this, but can't you act more

Pno.

36 *Rachel:*

queer - ly? As their chat - ter shat - t'ers the si - lence... The burb' - ling

Pno.

40

mur - mur, A stream of nat - ter,

Pno.

43

That flows and grows, To an oc - ean of chat - ter...

Pno.

47 *Tony:* *Danny:*

List' - ning, or pry - ing, or watch - ing, or spy - ing I write... There'sgot to be some - thing that

Pno.

51 *Clare:* *Danny:* *Clare:*

we have in com - mon, Well nei - ther of us watch the news, Or have an - y po - li - ti - cal views, Or in

Pno.

54 *Tony: (freely)*

truth have a - ny views... But you both chose to be to - geth - er!

Spoken: Sorry, I wasn't really listening...

Pno.

59 *Tony:* *Rachel:* Sep - ar - ate souls, *Danny & Ben:*
 Sep - ar - ate tab - les, Sep - ar - ate meals,

62 *Clare & Fiona:* Sep - ar - ate goals, *All:* Shar - ing the space, the am - bi - ent light,

65 *Men:* Sep - ar - ate eve - nings *Women:* to - geth - er to - night!

68 *Ben:* Do you know how of - fen - sive? I real - ly should be walk - ing...

70 *Fiona: (interrupting)* That's ac - tu' - lly quite ho - mo - ph... *Spoken: Shut up dear,* *Danny:* I loved
I'm talking

73 *Clare:* Tur - key Twizz - lers... *Danny:* We had them at school! I can't be -

The musical score is written for piano and voice. It consists of seven systems of music, each with a vocal line and a piano accompaniment. The piano part is written in a minor key and features a steady, rhythmic accompaniment. The vocal lines are written in a simple, clear style, with lyrics written below the notes. The score includes various time signatures and dynamic markings, such as 'p' for piano. The lyrics are written in a conversational style, with some words in italics to indicate emphasis or specific vocal qualities. The score is numbered 59 to 73, and the page number 51 is in the top left corner.

77

Ben: *Fiona:*

Hold back on the wine dear, Stick to the neat lem on -ade, It's

Clare:

lieve they banned them That T. V. chef was real-ly cruel...

Pno.

81

not that I don't en - joy this! Just that I'll ne - ver get laid...

Danny:

Can't be lieve_ you had Tur-key Twizz - lers!

Pno.

84

Clare: *Danny:* *Clare:*

Loved them more than di - no - saurs! I can't be-lieve they banned them! That T. V. chef_ has a -lot to

Pno.

87 *Rachel & Fiona* *Clare:*

Shar-ing the kitch - en, the ser-vice, the food, Shar-ing the mu - sic, shar - ing the mood,

Ben & Tony: *Danny:*

Shar-ing the kitch - en, the ser-vice, the food, Shar-ing the mu - sic, shar - ing the mood,

Clare:

ans - wer for!

Pno.

91 *All:* *Men:* *+Women:*

Shar - ing the space, the am - bi - ent light, Sep er - ate eve - nings to - geth - er to -

Pno.

95

night!

Rachel:

As their chatt - er shatt - ers the si - lence...

Pno.

BLANK PAGE

99

Rachel:

Tony: The burb' - ling mur - mur,
List' - ning, or pry ing, _____ watch - ing, or spy ing _____ The

Clare:

Danny: Res - pond - ing, _____ dar - ing, _____ To dream that the oth - er is
Bond - ing, _____ Shar - ing, _____ To dream that the oth - er is

Ben:

Fiona: When booz - y, a floo - zy, _____
Drink - ing and think ing, _____

Pno.

103

Rachel:

Tony: A stream of nat - ter,
pat - ter, the nat - ter, _____ the in - cess - ant chat - ter _____

Clare:

Danny: car - ing, _____ En - thrall - ing, _____ and cau - tious - ly
car - ing, _____ Re - call - ing, _____ and cau - tious - ly

Ben:

Fiona: But sob - er more choo sy,
how much my life is sink - ing,

Pno.

That flows and grows, To an oc - ean of

Tony:

List - ning, or pry - ing or watch - ing or spy - ing, the in - cess - ant nat - ter

Clare:

fall - ing We shared food be - fore we e - ven met!

Danny:

fall - ing We shared food be - fore we e - ven met!

Ben:

A sad and bit - ter wo - man, with a sad and bit - ter man.

Fiona:

A sad and bit - ter wo - man, with a sad and bit - ter man.

Pno.

111

chat-ter...

All (-Rachel):
Sep-er-ate tab-les, sep-er-ate souls, Sep-er-ate me-als, sep-er-ate

Pno.

116

goals, Shar-ing a me-nu, shar-ing a room, per-so-nal joy,

Pno.

120

per-so-nal gloom, Shar-ing the kitch-en, the ser-vice, the food, Shar-ing the mu-sic, shar-ing the

Pno.

125

mood, Shar - ing the space, the am - bi - ent light,

Pno.

128

Rachel:
As their chat - ter shat - ters the

Women:
Sep - er - ate eve - nings, to - geth - er to - night!

Men:
Sep - er - ate eve - nings, to - geth - er to - night!

Pno.

132

sil - ence... A - ny wai - ter or wait - ress,
 Sep - er - ate tab - les, sep - er - ate souls, Sep - er - ate me - als, sep - er - ate

Piano accompaniment with treble and bass staves.

137

will re - cog - nise the hi - a - tus,
 goals, Shar - ing a me - nu,

Piano accompaniment with treble and bass staves.

139

per - so - nal joy, per - so - nal gloom,
 shar - ing a room, per - so - nal joy, per - so - nal gloom,

Piano accompaniment with treble and bass staves.

142

Shar-ing the kitch - en, the ser - vice, the food,
 Shar-ing the kitch - en, the ser - vice, the food, Shar-ing the mu - sic, shar - ing the

146

Ne - ver si - lence
 mood, Shar - ing the space, the am - bi - ent light,

149

As their chat - ter shat - ters the
 Sep - er - ate eve - nings, to - geth - er to - night!

152

Musical score for measures 152-154. It features a vocal line with lyrics, a piano accompaniment, and a piano part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "sil - ence... As their chat - ter shat - ters the Sep - er - ate eve - nings, to - geth - er to - night!". The piano part includes a triplet of eighth notes in the final measure of the system.

155

Musical score for measures 155-157. It features a vocal line with lyrics, a piano accompaniment, and a piano part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "sil - ence... to - night! Sep - er - ate eve - nings, to - geth - er to - night!". The piano part includes a triplet of eighth notes in the final measure of the system.

Gerald de Vere

Derek Martin

Tony (& Gerald de Vere), Rachel

Michael Betteridge

Nervous ♩ = 160*Tony (last time):*

1

Vamp 'til ready. As my con - fi - dence de - clines, and my

4

writ - ing tal - ents les - sen, Though my shy - ness ov - erwhelms me, I must make a slight con - fes - sion for the

7

way I make a liv - ing And I'm em - bar - rased to ad - mit it,

10

Slower

I write as Ge - rald de Vere The can -

fp *ff*

Detailed description: This is a musical score for the song 'Gerald de Vere'. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (piano, Pno., grand staff). The key signature is B-flat major (two flats). The tempo is marked 'Nervous' with a quarter note equal to 160 beats per minute. The first system starts with a measure rest for the vocal line, followed by the lyrics 'Vamp 'til ready. As my con - fi - dence de - clines, and my'. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The second system continues the vocal line with lyrics 'writ - ing tal - ents les - sen, Though my shy - ness ov - erwhelms me, I must make a slight con - fes - sion for the'. The piano accompaniment continues with similar rhythmic patterns. The third system has lyrics 'way I make a liv - ing And I'm em - bar - rased to ad - mit it,'. The piano accompaniment includes some chromatic movement in the right hand. The fourth system is marked 'Slower' and has lyrics 'I write as Ge - rald de Vere The can -'. It features a triplet of eighth notes in the vocal line and dynamic markings of *fp* (fortissimo piano) and *ff* (fortissimo) in the piano accompaniment. The score ends with a double bar line and repeat signs.

13 Poco Andante ♩ = 104

GdV:

tan-ker-ous food cri - tic... What made you think this

18

ghast - ly place, could mois - ten my lips, put a smile on my face? The

Spoken: The wine is like vinegar drained through a fart.

21

meat is as dry as my grand - mot - her's heart,

24

accel. Tempo I ♩ = 160

Tony:

29

can't con-trol his voice, nor his bile, nor his ven-om, he has to take the pith off ev'-ry-bo-dy's le-mon, he

Pno.

33

loves to spoil the par - ty and he'll be the last to leave it, They

Pno.

35

Poco Meno Mosso // *freely* // **Poco Andante** ♩ = 104

rec-kon he can poi-son with his tongue And I be - lieve it...

Pno.

38

VAMP GdV:

Dialogueraspberries are ripe!

Pno.

43

may be de-flat-ing, be - rat-ing and grat-ing, but I am a wait-ing, some proof you can cook. I may be mal-i-cious, per

Pno.

48

ni-cious and vic-ious, but none of these dish-es give proof you can cook. I'm vor - a-cious, cour - a-geous, lo -

Pno.

52

qua - cious, sal - a - cious, but oh good - ness grac - ious, you sim - ply can't cook. I'd

Pno.

55

flat - ter this plat - ter, I'd flat - ly get fat - ter, but there is the mat - ter, of how you can't cook. Can ya

Pno.

59

ban ya zuc-chi-ni la-sag-ne, 'Hah' I don't want to pan ya, but boy you can't cook. You

Pno.

63

can-not flam-bé it, you play it, or spay it, I just have to say it, you

Pno.

66

sim-ply can't cook. I've ne-ver di-ges-ted such gar-bage in-fes-ted, My pat-ience is tes-ted, you

Pno.

70

just can-not cook. You just can-not cook. Sweet Je-ru-sa-lem ar-ti-choke, this food is dis-gus-ting!

Pno.

accel.

VAMP

(vocal last time):

74

Piano accompaniment for measures 74-77.

78

ev - ry - thing O. K? Yes, he's fine, just please ig - nore him, How dare you

Piano accompaniment for measures 78-81.

82

speak for me boy? I'm so sor ry. Shall I floor him? No! Please don't make him an - gry!

Piano accompaniment for measures 82-85.

86

Are you scared? Yes! Ve - ry well!

Piano accompaniment for measures 86-89.

90

Spoken: I've tackled worse than you mate! Bravely spoken Tinkerbell!

(Still ♩ = 160)

Piano accompaniment for measures 90-93.

94

Dialogue The staff here are la - zy or ma - zy, or cra - zy, at

97

rit. -

best they are ha - zy, they all should be shot. The one the most haugh - ty is

100

Slower ♩ = 90
rubato

naught - y and wart - y shoul get her P for - ty five! Then should be shot! You may

103

think me a rot - ter, a clot, or a plot - ter, be - lieve me the lot of them,

Slower still... ♩ = 82

106 *R: sweetly*

All should be shot! For me I am itching to ditch all the bitching, I'm

Pno.

109 *aggressive!*

off to the kitchen to spit in your pot!

Pno.

Why is everyone a Tosser (apart from me)?

Ben, Fiona

Derek Martin

Michael Betteridge

1 **Agitated** ♩ = 104

Fiona:
Let me make this clear:

5
I make no con-cess-ion to the pil-locks at work, but I get the im-press-ion, that

8
they don't know half of the things I've for-gott-en, I don't mean to judge but their

11
brains must be rot-ten. Why is ev'-ry-one a tos-ser, — a-part from

The musical score is written for voice and piano. It features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Agitated' with a quarter note equal to 104 beats per minute. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line includes lyrics and is marked with 'Fiona:'. The score includes various musical notations such as rests, notes, and triplets. The piano part includes fingering numbers (VI, VII) and dynamic markings (VI, VII).

14 Ben:

me? So kids don't like books, but they

Pno.

18

all know what fame is, I may not read Proust but I like Mar - tin A - mis, Great

Pno.

21

minds are for - got from A - ri - stot - le to Zo - la They've all been re - placed by

Pno.

24

F: B:

They are all self - ob - sessed, They are

ri - val brands of co - la. Why is ev' - ry - one a tos - ser, _ a - part from me?

Pno.

28 F: B: F:

shal-low and con-ceil-ed,___ They're the rea-son why dis-cus-sion, and de-bate be came de-plet-ed, Why cel

Pno.

31 B: F: B:

eb-rit-ies___ get rich While sci-ence is___ re-ject-ed, Why gen-i-us___ is mocked and why

Pno.

34 F: B:

mo-rons get e-lect-ed, 'Cause the on-ly time_ they vote,_ is for some sing-ers on the tel-ly They

Pno.

37 Both:

rate the lat-est fla-vour___ a-bove By ron, Keats, and Shel-ley. Why is ev'-ry-one a tos-ser,_ a-part from

Pno.

41 (to each other:)

me? Why is ev' - ry - one a tos - ser, a - part from

Pno.

44 (aside:)

us? Why is ev' - ry - one a

Pno.

46 F:

tos - ser, a - part from me? They should

Pno.

48

put down an - y fools who don't know Ma net from their Mon - et,

B:

A plague u pon your hou - ses and a

51

F:

I don't mean to sound pre - ten - tious, but there are

B:

south-west blow u - pon thee. Do they e - ven know_ that's Shakes - peare?

54

Ben:

far too man - y mor - ons.

Ben: (spoken) Oh, God, Why is ev' - ry - one a tos - ser, everyone's a fake, dear.

58

Fiona: Idiots!
Ben: Stupid!

*Fiona: Just find me
a man who's lucid.*

Pno.

Slower ♩ = 88

60

F:
Why is ev'-ry-one a tos-ser, ... A - part from me.

B:
Why is ev'-ry-one a tos-ser, ... A - part from me.

Pno.

Segue

Couples' Song 2

Ben, Fiona, Danny, Clare

Derek Martin

Michael Betteridge

♩ = 94

1

Fiona:

Spoken: Where else would I go?

True.

Ben:

Spoken: (last time) Same time next week?

True. What else would we do?

VAMP ('til ready)

5

Clare:

That would be

Danny:

It's crap.

So can we meet a - gain_____ next

Pno.

8

love - ly. To - mor - row night? Am I too keen? We'll go some-where nice and

week? Not for me!

Pno.

11

fan - cy. Nice but not too ex - pen - sive, but not some-where with blokes in with

But not too dear... (with violin)

Pno.

*Spoken: The last time I went out,
a bloke said to me: 'You're in the
top five pieces of skirt in this bar.'*

14

spit-ting and swear-ing and fight-ing and eye-ing you up and down!

*Spoken: What
did you do?*

Pno.

17

I said you're check - ing me out? What's that a - bout? Think you're

Pno.

19

fit? You're full of it, you're a platt! I meant that! I said, words can not_ ex - press the con tempt I

A prat?

Pno.

*Spoken: I'd rather get stuck in
a lift with a flatulent yak than
look twice at you.*

22

feel for you... You creep. What are you thinking?

Fiona:

Pno.

27

Fiona:

Ben: Any reason?

Walnuts. Forget it.

Pno.

33

Danny:

We could see a film? I like com - e - dies and thrill - lers,

Pno.

36

Clare:

Spoken: That's very kind!

an - y - thing with ac - tion scenes or slap - stick, but not the lat - est chick flick! Spoken: Although you can always choose!

Pno.

40

The next date... we might... I'm be - ing... cheek - y but here's hop - ing,

Pno.

43

Do the park_ and just keep on talk- ing, It's free, I'm skint, and I quite like walk- ing... It'll be

pizz

47

It'll be per- fect!_ So you like foot- ball?

fun! Yes! And you like ten- nis?

(with violin)

51

And for the hon - ey moon? We're go- ing to have some fun!_

rubato

I fan - cy Ve- nice!

54

I want this for -e- ver 'cause I

(aside) (to her)

(I hope this lasts for-e- ver) we'll go to pubs and clubs..

Pno.

58

like the way_ he is,___ but I know he's used_ to pret-ti - er___ than me,_____

I like the way_ she is___ e - ven

Pno.

61

I like the way_ he is let's give this a shot!

though I know she's much to good for me. I like the way_ she is let's give this a shot!

Pno.

64

We have no-thing in com-mon. I like the way this is, I like the way this is,

Pno.

67

I love how this feels I love how this feels, Will this last? Is she the one? Is this time for real?

Pno.

70

I like the way this is, I love how this feels, How ma-ny months? How ma-ny dates? And

Pno.

73

how ma-ny meals? I like the way he is e-ven

'cause I like the way she is, but I know she does - n't need a fool like me.

Pno.

77

though I know he's much to cool for me. I like the way he is let's give this a chance!

I like the way she is let's give this a chance!

Pno.

80

Din-ner con-ver sa - tions are so hard to ad vance, The start we could-n't stom-ach now des -

Din-ner con-ver sa - tions are so hard to ad vance, The start we could-n't stom-ach now des -

Pno.

83

sert has ro - mance, We have no - thing in com - mon... We have no - thing in

sert has ro - mance, We have no - thing in com - mon... We have no - thing in

Pno.

87

com - mon, Woah, We have no - thing in com - mon...

com - mon, Woah, We have no - thing in com - mon...

Pno.

90

Does that mat - ter? Hope not!

Does that mat - ter? Hope not!

Pno.

vln. pizz.

Almost segue

Rachel's Finale

Derek Martin

Michael Betteridge

Broadly ♩ = 92

VAMP (if ness.)

1

5

Voice

Near-ly at the end of my shift, Com-ing to the end of a - no-ther work-ing day,

Pno.

9

Voice

Serv-ing up and then tak-ing a - way, Throw-ing the waste a - way.

Pno. (+ violin)

13

Voice

Just a not - her

Pno.

17

Voice

day at work, — Same rout ine — for ve-ry lit - tle pay, Serv - ing up and then

Pno.

21

Voice

tak - ing a - way, Throw - ing the waste — a - way. —

Pno.

Slightly Quicker*(mimicking a customer)*

25

Voice

Just an - oth - her eve - ning out, We should do this more of - ten; I en joyed it by the way, —

Pno.

C#m C#m/B F#7/A# Em7/G

29

Voice

Did a man or wo - man serve — us? I can't re - call the face. I'm sure that they were plea - sant,

Pno.

C C/Bb Abaug G6

33

Voice

Well the food came and went, it all seemed sat-is - fac-to-ry___ But not e nough___ for a tip.

Pno.

E E/D C#m Am/C

37 *rubato - molto parlando*

Voice

Did we tip? Should I have tipped? It did-n't seem that kind of place.

Pno.

Am Am/G Am Am/G

41 *a tempo*

Voice

Be-sides the meal cost more than e- nough, and the staff were fair - ly com-pe- tent... They brought the food and al-

Pno.

Freely

44 *Molto parlando*

Voice

lowed us to eat. That's ea - sy lit - tle won - der they're on min - i - mum wage...

Pno.

A/D

(mimicking a customer)

47

Voice

And they cleared the plates__ a - way, Can I have a clean

Pno.

A/D A/C#

50

Voice

fork, please? They cleared our plates__ a -

Pno.

52

(mimicking a customer)

Voice

way. No, it's just that I dropped this one__ on the floor. Cleared our left - o - vers a -

Pno.

55

Meno Mosso ♩ = 72

Voice

way. Threw them all__ a - - way...

Pno.

58

Voice

Just a - no-ther meal, E - phe-me-ral, Tem-po-ral, Like a

Pno.

62

Voice

brief con - ver - sa - tion it comes and goes, A de - bate on con-ser - va - tion, that

Pno.

65

Voice

near-ly comes to blows, A tut-ting at the home-less who clut-ter up the street, It

Pno.

D6 D6/C D6 D6/C

68

(Gesture to Danny?) **Meno Mosso** ♩ = 60

Voice

hap-pens, it's for - got - ten, like the spoon-ful you could - n't eat.

Pno.

72

Voice

We all de-serve a good night out, Don't let an-y-one spoil it, But ev-en the fi-nest Cor-don Bleu,

Pno.

75

poco rit.

Voice

Will end up down the toi-let... Just a - no-ther day at work, Same rout-ine for ve-ry lit-tle pay,

Pno.

molto rubato

78

Quicker (Tempo I - non rubato)

Voice

Serv-ing up, then tak-ing a-way, Throw-ing the waste a - way Throw-ing the waste a -

Pno.

82

Voice

way Throw-ing the waste a - way.

Pno.

p

f

p

(with violin)