

# Underground River

(Billy, Ensemble)  
[rev. 01/02/20]

Music and Lyrics by  
STING

CUE: MRS. DEES: Drink that, and on your way  
before she gets her second wind...

(♩ = 129 - 130)

12/8 time signature. Dynamics: *f*. Measure numbers 1, 2, 3, 4. Includes repeat signs.

F pedal may continue if needed

On cue

+ Fiddle (bring out) (port.)

*mf*

Chord: F5. Dynamics: *mp*. Includes guitar parts: + Gtr. 1, Melo. and + Bass. Measure numbers 5, 6, 7, 8.

Main intro riff

BILLY:

They

(1st X - stems up)

(2nd X - stems down)

Chords: F7(No3), F6(No3), F5, F7(No3), F6(No3), F5. Dynamics: + Gtr. 2 (Power Gtr.). Measure numbers 9, 10, 11, 12.

13

8 say \_\_\_\_\_ there's an un - der - ground riv - er that none of us \_\_\_\_\_ can

**F7(No3)      B<sup>b</sup>/F      F5      F7(No3)      B<sup>b</sup>/F**

*Fiddle, Gtr. 2, Melo. OUT*

13      14      15

8 see, \_\_\_\_\_ and it flows through wind - ing tun-nels on its

**F5      F7(No3)      B<sup>b</sup>/F      F5**

16      17      18

8 way \_\_\_\_\_ to a tide - less sea. And a -

**Fm/A<sup>b</sup>      B<sup>b</sup>      F5**

19      20

*And*      \* *And*      \*

+ MEN:

8 cross that sea \_\_\_\_\_ is an is - land, \_ a

*+ Melo.*

*mp*

**F7(No3) B<sup>b</sup>/F F5**

*mf*

21 22

8 par - a - dise we are told, where the toils of life are for -

**F7(No3) B<sup>b</sup>/F F5 F7(No3) B<sup>b</sup>/F**

23 24 25

8 got - ten and they call \_\_\_\_\_ it the Is - land of Souls. For

*+ Gtr. 2*

**F5 Fm/A<sup>b</sup> B<sup>b</sup> F5**

*building. ....*

26 27 28

*Leo. \* Leo. \**

on - ly a soul can go there; a soul that's been set free from the

*mp*  
Ooo

*+ Fiddle*  
*mp*

**D<sup>b</sup> E<sup>b</sup> B<sup>b2</sup> D<sup>b</sup> E<sup>b</sup> F<sup>5</sup>**

*Gtrs., Bass, Perc., Melo. cont.*

29 30 31 32

Detailed description: This block contains the first system of the musical score, covering measures 29 to 32. It features a vocal line with lyrics, a piano accompaniment with a fiddle part, and a guitar/bass/percussion/melody continuation part. The vocal line starts with a melodic phrase in measure 29, followed by a rest in measure 30, and continues in measures 31 and 32. The piano accompaniment consists of sustained chords in the right hand and a rhythmic pattern in the left hand. The fiddle part has a melodic line with some slurs. The guitar/bass part has a consistent rhythmic accompaniment. The key signature is B-flat major, and the time signature is 4/4.

con - fines of a work - ing life; \_\_\_\_\_ to find \_\_\_\_\_ e - ter - ni - ty.

**D<sup>b</sup> E<sup>b</sup> B<sup>b2</sup> Fm/A<sup>b</sup> B<sup>b</sup>**

33 34 35

Detailed description: This block contains the second system of the musical score, covering measures 33 to 35. It continues the vocal line and piano accompaniment from the previous system. The vocal line has a rest in measure 33, followed by a melodic phrase in measure 34, and continues in measure 35. The piano accompaniment and fiddle part continue with similar patterns. The guitar/bass part also continues. The key signature remains B-flat major, and the time signature is 4/4.

(BILLY) (♩. = ♩) (swung)

Oh a man

SOPRANOS/ALTOS:  
*fmp* a lot of air and strong "H" in hum , *fmp* (swung)

Hum Hum Oh a man

HIGH/LOW TENORS:  
*fmp* a lot of air and strong "H" in hum , *fmp* (swung)

Hum Hum Oh a man

BARITONES/BASSES:  
*fmp* a lot of air and strong "H" in hum , *fmp* (swung)

Hum Hum Oh a man

F5 F5 F5 F5

36 37 38 39

40

builds a cage with the tools he is giv-en. His cas-ket is sealed with a ri-vet-er's

8

8

8

8

Detailed description: This block contains the vocal line and piano accompaniment for measures 40-42. The vocal line is in a single treble clef with a key signature of one flat and a 4/4 time signature. It features eighth-note runs and triplet markings. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The upper two staves contain long, sustained notes with a slur, while the lower two staves contain a rhythmic accompaniment of eighth notes with triplet markings.

*Fiddle cont.*

*f*

*f*

*B<sup>b</sup>2* *F/A* *Gm11*

40 41 42

Detailed description: This block contains the fiddle and piano accompaniment for measures 40-42. The fiddle part is in a single treble clef with a 4/4 time signature, starting with a forte (*f*) dynamic. The piano accompaniment is in a grand staff (treble and bass clefs) with a 4/4 time signature, also starting with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment with triplet markings. Chord symbols *B<sup>b</sup>2*, *F/A*, and *Gm11* are placed above the piano staff. Measure numbers 40, 41, and 42 are indicated at the bottom of the piano staff.

— gun. All the days in be - tween, he's just mak - ing a liv - in', 'til he takes

All the days

All the days

All the days

**C7sus** **B $\flat$**  **F/A**

43 44 45

Detailed description: This page of a musical score is for the piece '06 Underground River'. It features a vocal line at the top and piano accompaniment below. The vocal line includes lyrics: '— gun. All the days in be - tween, he's just mak - ing a liv - in', 'til he takes'. The piano accompaniment consists of two staves (treble and bass clef). The treble staff contains chords for C7sus, B-flat, and F/A. The bass staff contains a melodic line with triplet markings. Measure numbers 43, 44, and 45 are indicated at the bottom of the piano part.

to his bed where he lays down his head, and he's passed on his tools to his son.

46 47 48

Gm11 Eb Bb C(add4) Gm11 Eb

12 12 12 12 12 12

8 8 8 8 8 8

Detailed description: This page of a musical score is for the piece '06 Underground River'. It features a vocal line at the top and a piano accompaniment below. The vocal line is in a 12/8 time signature and contains the lyrics: 'to his bed where he lays down his head, and he's passed on his tools to his son.' The piano accompaniment consists of two staves, treble and bass clef. The treble staff shows chords for Gm11, Eb, Bb, C(add4), Gm11, and Eb. The bass staff includes triplet markings and measure numbers 46, 47, and 48. The score is divided into two systems, each ending with a double bar line and the number 12.



(♩ = ♩.)

*fmp*  
Hum

*fmp*  
Hum

*fmp*  
Hum

*mp*  
Possible repeat until cued to go on

**F5**  
*mp*

49 50

**BILLY:** Better late than never, eh Boys?

**ADRIAN:** The time has come

The Walrus said to talk of many things

Of shoes and ships and sealing wax of cabbages/ and kings

**BILLY:** Jesus, not tonight with your poems lad.

Ten Hail Mary's and a tea round, that'll serve as pennance for lateness. Go.

Davey?

*(Dialogue continues)*

**51** Dialogue (long scene)

**Cell 1**

*1st X (on cue)*

*p* quiet- under dialogue

Repeat 'til cue

**Cell 1**

**F7(No3)**

**F5**

**F5**

**F5**

*ad lib.*

*p* Band plays underscore quietly and builds throughout.

51

52

53

54

*Fiddle cont.*  
Initially lay out.  
PLAY on cue.

Repeat 'til cue

Cell 2

Cell 2

F7(No3) F6(No3) F5 F7(No3) F6(No3) F5

Musical score for Cell 2, measures 55-58. The Fiddle part (top staff) begins with a melodic line. The Piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. Chord symbols are placed above the piano staff: F7(No3) at measure 55, F6(No3) at measure 56, F5 at measure 57, F7(No3) at measure 58, F6(No3) at measure 58, and F5 at measure 58. Measure numbers 55, 56, 57, and 58 are indicated at the bottom of the piano staff.

FREDDY NEWLANDS: Tomorrow morning 9A.M., I hire 500 men to start breaking that ship. (go on...)

Cell 3

*Fiddle cont.*

open string (harmonic)

Cell 3

*pp*

Musical score for Cell 3, measures 58a-58d. The Fiddle part (top staff) continues the melodic line, ending with an open string harmonic. The Piano accompaniment (middle and bottom staves) provides harmonic support with chords and a steady eighth-note accompaniment. Measure numbers 58a, 58b, 58c, and 58d are indicated at the bottom of the piano staff.

D<sup>b</sup> E<sup>b</sup> F<sup>5</sup> D<sup>b</sup> E<sup>b</sup> Cm<sup>11</sup>

Musical score for Cell 3, measures 59-62. The Fiddle part (top staff) continues the melodic line. The Piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes. Chord symbols are placed above the piano staff: D<sup>b</sup> at measure 59, E<sup>b</sup> at measure 60, F<sup>5</sup> at measure 60, D<sup>b</sup> at measure 61, E<sup>b</sup> at measure 61, and Cm<sup>11</sup> at measure 62. Measure numbers 59, 60, 61, and 62 are indicated at the bottom of the piano staff.

D<sup>b</sup> E<sup>b</sup> B<sup>b2</sup>

Musical score for Cell 3, measures 63-65. The Fiddle part (top staff) continues the melodic line. The Piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes. Chord symbols are placed above the piano staff: D<sup>b</sup> at measure 63, E<sup>b</sup> at measure 64, and B<sup>b2</sup> at measure 65. Measure numbers 63, 64, and 65 are indicated at the bottom of the piano staff.

D $\flat$  E $\flat$  F $^5$  Fm/A $\flat$  B $\flat$  F $^5$

66 67 68 69

*mp*

**NEWLANDS:** 9 o'clock tomorrow morning. This'll not be a picket line,  
it'll be a rabble of men on private land.  
**BILLY:** Enough. Lads.  
(*BILLY turns to the men. They watch him, ready to follow his lead.  
He walks to them, striking up the song.*)

**Safety** groove until PNO four . hits into 72

(on cue) **BILLY/ENS.:**  
(*swung*)

Now, a man

(*last X*)  
(*swung*)

Now, a man

(*last X*)  
(*swung*)

Now, a man —

(*last X*)  
(*swung*)

Now, a man —

*1st X only*-----

Fm/A $\flat$  B $\flat$  > F $^5$  (*Last X*) > > >

70 71

**72** (♩. = ♩)

builds a cage with the tools — he is giv-en. His cas-ket is sealed with a ri-vet-er's

*TUTTI Ens. w/Piano*

gun. All the days — in be-tween, he's just mak-ing a liv-in', 'til he takes

All the days —

All the days —

All the days —

*C7sus* *Bb* *F/A*

to his bed — where he lays — down his head, and he's passed — on his tools — to his son. — 'Til the ship's

*f* 'Til the ship's

*f* 'Til the ship's

*f* 'Til the ship's

*Fiddle cont.* 'Til the ship's

*Gm11* *E♭* *B♭* *C(add4)* *Gm* *Gm/F* *E♭*

78 79 80 81

Detailed description: This page of a musical score is for the piece 'The Last Ship'. It features a vocal line at the top with lyrics: 'to his bed — where he lays — down his head, and he's passed — on his tools — to his son. — 'Til the ship's'. Below the vocal line are three staves for piano accompaniment, each starting with a fermata and then playing a melodic line marked with a forte (*f*) dynamic. A fiddle part, labeled 'Fiddle cont.', follows, playing a triplet melody. The piano accompaniment is shown in a grand staff with chords and triplets. The chords are Gm11, E♭, B♭, C(add4), Gm, Gm/F, and E♭. Measure numbers 78, 79, 80, and 81 are indicated at the bottom.

— left the quay, on - ly now — is he free — and the days — of his la - bor are

— left the quay, on - ly now — is he free — and the days — of his la - bor are

— left the quay, on - ly now — is he free — and the days — of his la - bor are

— left the quay, on - ly now — is he free — and the days — of his la - bor are

**Gm11 E<sup>b</sup> B<sup>b</sup> C(add4) Gm11 E<sup>b</sup>**

82 83 84

12 12 12 12 12 12

8 8 8 8 8 8

Detailed description: This page of a musical score contains six systems of music. The first four systems are vocal staves, each with a treble clef and a key signature of one flat (Bb). They all share the same lyrics: "left the quay, on - ly now — is he free — and the days — of his la - bor are". The vocal lines feature eighth-note patterns and triplet markings. The fifth system is a piano accompaniment staff with a treble clef, showing chords for Gm11, Eb, Bb, C(add4), Gm11, and Eb. The sixth system is a piano accompaniment staff with a bass clef, showing the bass line with triplet markings and measure numbers 82, 83, and 84. The page ends with a double bar line and the number 12 in a large font.

(♩ = ♩.)

BILLY (joins men)

done. done. done. done. done.

unis. *mp* Da da

BILLY (joins men): unis. *mp* Da da

unis. *mp* Da da

*p*

F5 Perc. FILL into Outro

85 86

**87 Strong groove - build to end...**

da da da da da da da da da da da da da da da; Da da

da da da da da da da da da da da da da da da; Da da

da da da da da da da da da da da da da da da; Da da

*Fiddle, Melo.*  
*mp*

**Strong groove - build to end...**  
*mp*  
*cresc. poco a poco*

87 88 89 90

da da da da da da da da da da da da da da da; Da da

da da da da da da da da da da da da da da da; Da da

da da da da da da da da da da da da da da da; Da da

*(cresc.)*

91 92 93 94

*Play 3rd voc. part only if needed*





Musical score for measures 101-102. It features vocal lines for Soprano (S), Alto (A), and Bass (B) with the vocalization "Ah". The piano accompaniment includes dynamic markings *ff* and chord symbols  $B^b5$  and  $A^b5$ . Measure numbers 101 and 102 are indicated at the bottom of the piano part.

BILLY: This is what we do.

Musical score for measures 103-107. It features vocal lines for Soprano (S), Alto (A), and Bass (B) with the lyrics "Hum WE BUILD SHIPS!". The piano accompaniment includes dynamic markings *fp* and *fff*, and chord symbols  $G^5$  and  $F^5$ . Measure numbers 103, 104, 105, 106, and 107 are indicated at the bottom of the piano part.

Direct Segue