

Fossil

A Musical For Life On Earth

www.rotary.musicals.de

Ralf Hardenberg
Robert Eilers



Doomsday Insurance

From Rotary-Musical "Fossil"

Ralf Hardenberg

Robert Eilers

♩=132

Life is

5

dan - ger - ous full of risks, my friend, and your house is burn_ ing
heart, my friend, so pre - pare your - self be - cause life will end up for

A D A D A⁷ C

8

down. And the next bad luck is com - ing up, my friend and brings
you. But we are here to pay your whole fu - ne - ral and we'll

B⁹ E⁷ A D A D

11

you and ev - ry - thing down. Sick at you. Yeah, we in -
cover all costs for A F^{o7}

1. 2.

A A³

15

-sure your hopes: wi-shes and dreams and i- deas, the whole show! Pa-ra-dise will a-rise.

F#m Bm C#m D E Bm C#m

19

So here we go. If your car gets crashed and the world will fall at the

D E A D

23

jewels are lost and your wife is not at your side. Your in- end of all. I'll be there to show you the way to sur

A D A C B9 E7

26

su - rance will co-ver all your needs. All your wishes will be sa - tis - vive, my friend, with a help - ing hand, pro-mise you a good long term -

A D A D G6

29

1. 2.

fied. And when the stay. We stand at your side as your

A A C/A B⁷/A A

33

dai - ly safe - ty guide. Dooms - day in - su - rance: your safe - ty guide.

C B⁷/A A Em¹¹/A A

37

Dooms - day in - su - rance: your safe - ty guide. We stand at your side as your

Em¹¹/A A C/A B⁷/A A

Solo ad lib.

41

dai - ly safe - ty guide.

C/A B⁷/A A A D A A D A C

46

Musical score for measures 46-49. The key signature is three sharps (F#, C#, G#). Measure 46 features a treble clef with a whole rest and a piano accompaniment of eighth-note triplets. Measure 47 has a treble clef with a whole rest and piano accompaniment of quarter notes. Measure 48 has a treble clef with a whole rest and piano accompaniment of quarter notes. Measure 49 has a treble clef with a whole rest and piano accompaniment of eighth-note triplets. The piano part includes triplets in measures 46 and 49.

fade out

50

Musical score for measures 50-52. The key signature is three sharps (F#, C#, G#). Measure 50 features a treble clef with a whole rest and a piano accompaniment of eighth-note triplets. Measure 51 has a treble clef with a vocal line and piano accompaniment of quarter notes. Measure 52 has a treble clef with a vocal line and piano accompaniment of quarter notes. The piano part includes triplets in measures 50 and 52.

Dooms-day in - su - rance: your safe - ty guide.

A

Em¹¹/A

A

Seven More Years

From Musical "Fossil"

Robert Eilers

(instr.)

♩=120

Musical score for the first system, measures 1-6. The score is in 4/4 time with a tempo of 120. It features a vocal line and a piano accompaniment. The piano part includes chords Dm, Gm, A, and Dm.

7

Musical score for the second system, measures 7-11. The score includes a vocal line with lyrics and a piano accompaniment. The piano part includes chords Gm, A, Dm, C, Dm, Dm, Gm, and A.

Old woman: For the long-est time they lived on
Moonrat: But this time is long a - go and

12

Musical score for the third system, measures 12-16. The score includes a vocal line with lyrics and a piano accompaniment. The piano part includes chords Dm, Gm, Dm, Gm, A, and Dm.

Earth, and well, they did sur-vive! But they had no luck on Earth and all of them soon
on - ly two of us are here. All the oth - ers had to leave this old en-chant - ing

lost their life. *Old woman:* But it won't be that quite sim - ple with no time to
 Earth so near. *Moonrat:* Will the ques - tion of all life re - main for me? What

C Dm Gm C Am

rest and wait and with a time to o - ver - come. I fear there's no - thing left to be done.
 lies a - head? And will we find a fit - ting place or will we be lastmoms and dads?

D7(b9) D7 Gm C A7 Dm C Bb A

I don't want to leave this life. A fa - mi - ly would make me proud.

Dm Dm/A Gm Dm Dm/A Gm/D A7(omit3)

Se - ven more years would be good be - fore our spe - cies dy - ing out.

Dm Gm rit. Dm C Dm

Nothing But Sunshine!

From Musical "Fossil"

Ralf Hardenberg

Robert Eilers

♩=160

1. 2.

♩=160
Em 1. Am B7 2. Am B7

6 G7 C G D G
Se - ven days a gol - den_ sun. this is the place where life has

10 C G D G
___ be - gun_ Se - ven days of gol - den_ sun. En - joy the good life and have fun!

14

Musical notation for measures 14-18. The top staff is for the Trumpet, and the bottom two staves are for the piano accompaniment. The key signature has one sharp (F#).

19

C G D G

Se - ven days_ a gol - den_ sun. this is my place where my life___ be - gun._

Musical notation for measures 19-22. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature has one sharp (F#).

23

C G D G

Se - ven days_ a gol - den_ sun. En - joy the good life and have fun. can

Musical notation for measures 23-26. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature has one sharp (F#).

27

G C G D

hard-ly a-wait our___ board - ing___ and drift-ing a-way from my town.

Musical notation for measures 27-30. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature has one sharp (F#).

30

G

Am

Start to re-lax and start fly - ing

33

D

G

C

G

just to have fun on my own. Sev - en days a gol - den sun

37

D

G

C

G

this is the place where life has be - gun. Sev - en days a gol - den sun. En

41

Trompete

Em

joy the good life and have fun!

45

B7

Em

Just shut up!

Rotary-Musical "Fossil"

Ralf Hardenberg

Robert Eilers

♩=162
C#m B C#m B C#m B C#m B

Why don't you just shut up? Why don't you just shut up?

5 C#m/G# B C#m B

Don - t know how you possibly can stand your - self. Why don't you just shut up?

7 C#m B C#m/G# B

You are simp-ly get-ting on our ner-ves. You are em-barrass-ing and so an - noy-ing.

9 C#m/G# B C#m/G# B

Why don't you just shut up? Why don't you just shut up?

11 C#m/G# B C#m/G# B

A - ways a pleasure_ if you aren't there. Why don't you just shut up?

13 C#m/G# B

It's al - so nice when you leave our nice house. When you're si - lent you are ve-ry wel-come

15 C#m/G# B C#m/G# B A

Why don't you just shut up? Why don't you just shut up? We would be ve-ry hap-py

18 A A

if you just stood there with-out a - ny words, with-out your stu - pid non - sense

20 F#m B C#m/G# B

that would be won - der - ful. Why don't you just shut up?

22 |1. C#m/G# B |2. C#m/G# B

Why don't you just shut up? Just be-lieve me it works bet - ter

24

with - out you babb - ling and fur - ther with - out you talk - ing all this rubb - ish
no more pa - la - ver and al - so no - thing to bo - ther, no more chat - ter

26 C#m/G# B

no more pa-la-ver and al-so no-thing to bo-ther no more chat-ter Why don't you just shut up?

29 |1. C#m/G# B |2. C#m/G#

Why don't you just shut up? Why don't you just shut up?

www.rotary-musicals.de
Billion Dreams
Rotary-Musical "Fossil"

Eilers/Durand

Intro

Allegro ♩ = 120

G

Em

Verse

3 C D(sus4) D G *p* N.C. G

Do you think that the moon and the

6 D G C/G G

mars and the stars? Do you think that your kids

9 Em C D D(sus4) D *mp*

will call it her home?__ If

12 Pre-Chorus Am D C

all our world is broken, and all the trash is

15 Chorus D *f* G D Em C

left: Bil-lion words,__ bil-lion hopes bil-lion dreams__ will be all o - ver Bil-lion words,

18 G D Em D(sus4) D G

— bil-lion hopes, bil-lion dreams — will be all — gone —

21 C D(sus4) D G D/F# Em G/D D G *mf*

This is our real life here — Do you think

25 Verse D D(sus4)

— that one day you will be safe on the mars?

28 D Am⁷ C

Do you think_____ that the earth_____ is

31 G D(sus4) D *f* Chorus G D

made_____ for your deals?_____ Bil-lion words,_____ bil-lion hopes bil-lion dreams

34 Em C G D Em D(sus4) D

_____ will be all o - ver Bil-lion words,_____ bil-lion hopes, bil-lion dreams_____ will be all_____

37 G C D(sus4) D G

gone This is our real life here yeah

Bridge

40 C D G D/F# Em C

43 D(sus4) D G D Em D/F# *p*

This is our real life here If

46 C G Am C

all our world is bro-ken All the life has

49 D

gone If gone... Bil-lion words,

f

52 Chorus G N.C. G D

bil-lion hopes bil-lion dreams will be all o - ver Bil-lion words, bil-lion hopes, bil-lion dreams

clap
stomp
f

Outro

55 Em D G Am

— will be all be all gone — Do you think that all life here

58 D G D/F# Em D *p*

_____ on earth will be o - ver? Do you

61 C D(sus4) D G

think that we need a - no - ther new home?

p

Like in the old days

From Musical "Fossil"

Robert Eilers

G Bm/A C(add9) Bm/A Cmaj9 C#°/B C⁶ C⁶/D D⁷ G Gmaj7

Like in the old days

7 Em⁷ Cmaj7 Bm⁷ D⁷ Em⁷ Em⁷/D

so it should be in our world like in the old days

11 Bm⁷ Bm⁷/A C/G C/D D⁷

so it should be Like in the

Detailed description: This is a musical score for a song in 4/4 time, key of G major. It features a vocal line and a piano accompaniment. The score is divided into three systems. The first system (measures 1-6) has a vocal line with a whole rest followed by a half note G, quarter note A, quarter note B, quarter note A, quarter note G, and a whole rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system (measures 7-10) has a vocal line with lyrics: 'so it should be in our world like in the old days'. The piano accompaniment continues with chords and a bass line. The third system (measures 11-14) has a vocal line with lyrics: 'so it should be Like in the'. The piano accompaniment continues with chords and a bass line. Chord symbols are placed above the vocal line.

14 Em Em⁷/D Cmaj⁷ D⁷ C

old days I hope that one day it'll be like old days were be -

19 Am⁷ 1. Gmaj⁷ 2. G

fore like in the old days. old days.

23 Am/C D⁷ Gmaj⁷

My heart beats back - wards, flick - ers,

26 C(add9) Am7 Cm7 G 1. C/D

flat - ters, it should be much bet - ter should be so bet - ter.

31 2. C/D Am/C D7 Gmaj7

fine. - Days full of flick - ring. like in

C/B

36 C(add9) Am7 Cm7 G 1. C/D

old days it should be much bet - ter should be much bet - ter.

41 2.
C/D G Gmaj7 Em7 Cmaj7 1.
G 2.
G

bet - ter. Like in the old days. Like in the old days old days

2. 1. 2.

Off right now!

From Musical "Fossil"

Ralf Hardenberg

Robert Eilers

♩ = 120

G C D C G C D

4 G C G C D

7 G D G F

11 Eb D G

Son Rai-ny and cold, no more
Mother: Real-ly, it's time for a

14 C G D

sun - shine... So much traf - fic and crowd af - ter crowd... Es-
 short break_ be-cause things can not go on like that.____

17 G Am D G

Thir-teen de-grees, rai - ny wea - ther:____ I just now have to get out!
 cap - ing the job for just one week,____ be-fore I real - ly get mad.

20 G C G

I'll be off right now, start my spe-cial show

24 D⁷ G C G

just for es-cap - ing this bleak - ness___ dai-ly grind, you know. Join me for to go

28 D G C D G

start-ing our af - ter-work glow.

32 F E^b D

Mother: I'd

35 G C G D

love to feel beach sand in my hand. And sleep-ing when-ev - er I feel.
mon-keys not see - ing and hear - ing___ with my tow - el all o - ver my face.

38

G Am

Fly with me to our sweet dream-land, —
Beach ho-tel, sun loung-er, sun-shine, —

41

D G

so we start liv-ing for real. — Son: Like these I'll be
find-ing my-self at this place. —

1. 2.

C G D7 G

off right now, start my spe-cial show just for es-cap-ing this bleak-ness — dai-ly

C G D G G

grind, you know. Join me for to go start-ing our af-ter-work glow. I'll be glow.

♩=160

1. | 2.

C G D G

Se - ven days a gol - den_ sun. this is the place where life has

C G D G

_ be - gun... Se - ven days_ of gol - den_ sun. En - joy the good life and have fun!

Em A B

Trumpet

C G D G

Se - ven days_ a gol - den_ sun. this is my place where my life___ be - gun_

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'Se - ven days_ a gol - den_ sun. this is my place where my life___ be - gun_'. The bottom two lines are the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand. Chord symbols C, G, D, and G are placed above the vocal line.

C G D G

Se - ven days_ a gol - den_ sun. En - joy the good life and have fun. can

Detailed description: This system contains the next two lines of music. The vocal line continues with 'Se - ven days_ a gol - den_ sun. En - joy the good life and have fun. can'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols C, G, D, and G are placed above the vocal line.

G C G D

hard-ly a-wait our___ board - ing___ and drift - ing a-way from my town.

Detailed description: This system contains the next two lines of music. The vocal line continues with 'hard-ly a-wait our___ board - ing___ and drift - ing a-way from my town.'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols G, C, G, and D are placed above the vocal line.

G Am

Start to re-lax and start fly - ing___

Detailed description: This system contains the final two lines of music. The vocal line continues with 'Start to re-lax and start fly - ing___'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols G and Am are placed above the vocal line.

D G C G

just to have fun on my own. Sev - en days a gol - den sun

This system contains the first two measures of the song. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Chords D, G, C, and G are indicated above the staff.

D G C G

this is the place where life has be - gun. Sev - en days a gol - den sun. En

This system contains the next two measures. The vocal line continues with a quarter note D5, followed by eighth notes E5, F5, and G5, then a quarter rest. The piano accompaniment continues with similar rhythmic patterns. Chords D, G, C, and G are indicated above the staff.

Trompete

joy the good life and have fun!

This system contains the third measure. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest. The piano accompaniment continues. Chords D, G, B7, and Em are indicated below the staff. The word 'Trompete' is written above the piano part.

B7 Em

This system contains the final two measures of the page. The piano accompaniment continues with complex chordal textures. Chords B7 and Em are indicated above the staff.

Boomer's Day

Rotary-Musical "Fossil"

Ralf Hardenberg

Robert Eilers

Triumphal March

Intro

♩ = 98

Chords: Eb, Fm7, Bb, Gm, Cm7, F, Bb, Eb

Chords: Abm, Ebm/Gb, Gb, D°, Cm, D°7, Eb, Ab, Eb, D°/F, Eb, E7

Chords: A, A°, B5/G#, E/G#, A, A°, B5/G#, E/G#, F, Dm

Chords: G/E, C/E, F/D, B°/D, E/D, A

21

D Bm E A D C#7

26

Verse

We al-ways worked so hard, we want it all. We
time to turn it up-side down: The

D E C#m F#m C#m

31

hate to loose con - trol. So we want to have all that
loud - est group in town! And we climbed un - til it was

Bm F°

34

fun and we're sure: Our work is done. But now it's al - ways kept the
fine. But we al - ways kept the

C#m D C#m

38 Chorus

line. We are the bo - mers and we know just how it's done.

E 3 A 3 E 3 D E 3

43 Solo ad lib.

Up, on - ly up! That is our di - rec - tion.

A 3 E 3 D E 3 F#m 3

48

C#m Bm 3 F° F#m C#m D

54 Verse

En - joy, for - get a - bout the rest. We de - mand the ve - ry
more, there's al - ways more. Some - times life's a kind of

E C#m F#m 3 C#m Bm 3

58

best. Bring on world, the money's on our side. My mo-tor - bike is up to
 war. Bring on world and bring on goodwine. Turn on

F^o F#m C#m D

62

Chorus

ride. There's al-ways lights and let them shine. We are the boo - mers and we

C#m E | 2. D C#m E A E

67

know just how it's done. Up, on - ly up! That is our di-

D E A E D

72

rec- tion. Good is not e- nough. Do it like we did be fore.

E D F#m E A

77

instrumental

Good is not e-nough. I re-peat once more.

D F#m D F#m A D

83

Bm E A D C#7 D E

89

Chorus

We are the boo - mers and we know: Our life is fun.

A E D E

93

Up, on - ly up! That is our di - rec - tion.

A E D E

97

Good is not e-nough. Do it like we did be-fore. Good is not e-nough.

D F#m E A D F#m

103

RIGHT, this is for sure. — *instrumental*

D F#m D Bm

108

E A D C#7 D F#m

Mother's Safety Guide

Rotary-Musical "Fossil"

Robert Eilers

Jimmy Durand

Arrangiert von Sebastian Frank

The musical score is written in 4/4 time and consists of three systems. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system begins with a vocal line starting at measure 3, with piano accompaniment. The third system continues the vocal line and piano accompaniment.

System 1: Piano introduction. Chords: Am, Dm. Dynamics: *mp*. Includes an 8-measure rest in the bass line.

System 2: Vocal line starts at measure 3. Chords: Am, Dm⁷. Lyrics: "Life is dan-ge-rous, full of risks, I know. And it".

System 3: Vocal line continues. Chords: G, C, Cmaj⁷, C, Am. Lyrics: "makes me sick to hear bad news. And the next bad luck is co-ming up,".

2
9 Dm E(sus4) E Am

I know and brings me right now the blues. I just want

12 F G Em

a lot of se-cu - ri-ty. Wi-shes and dreams and i-deas: the whole show.

15 Am C/G F E(sus4) E

Pa-ra-dise will a-rise, so here we go.

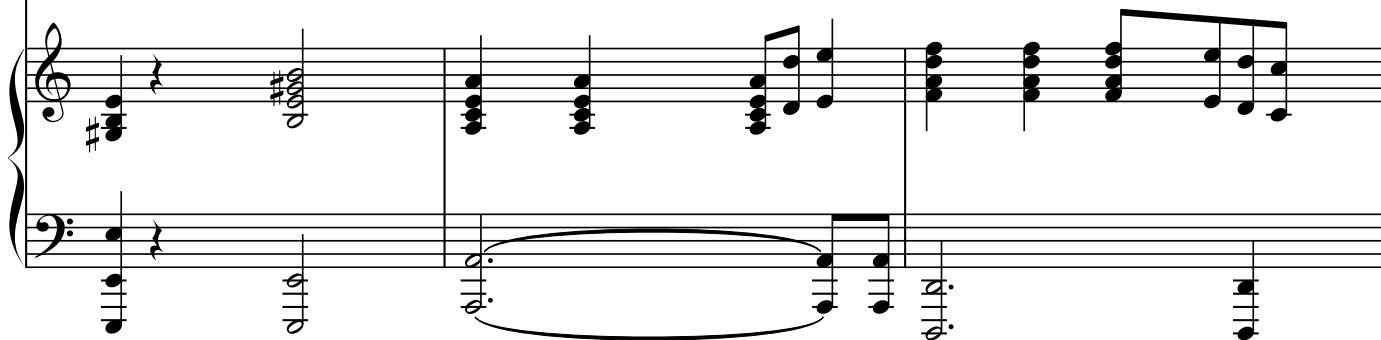
19 Am

Dm

G



Dreams are bro-ken. No - thing is go-ing as it should. I need some-one who co-vers all my needs.



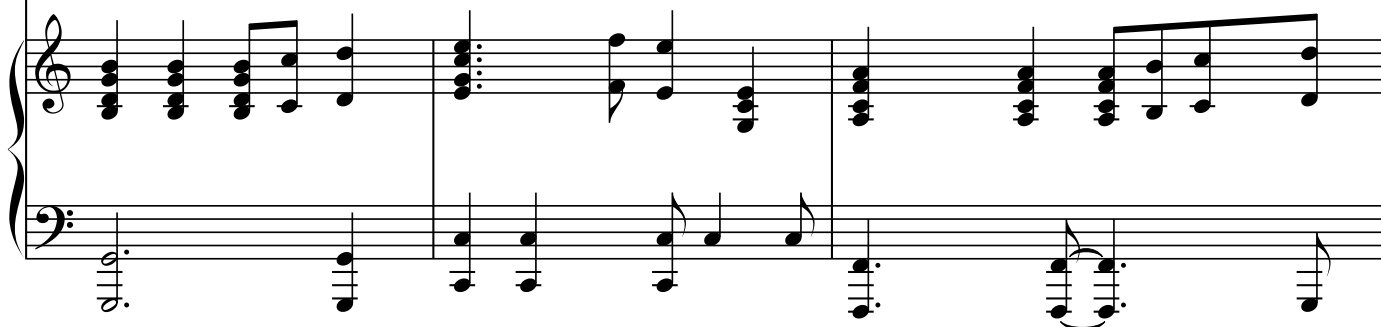
22 C

F

Am



Who will stand at my side as my dai-ly safe-ty guide. A ha-zard pro-tec



25 Bø7

E

Am

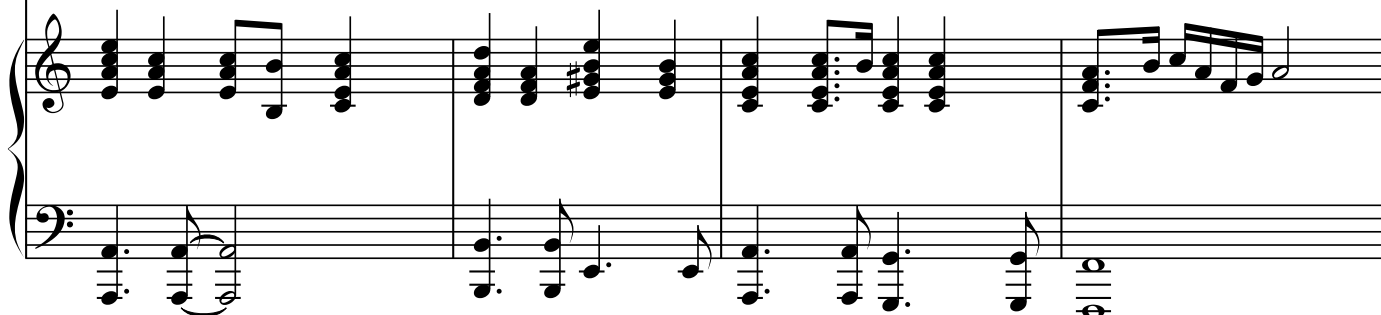
Am/G

F

E



tion, a safe-ty guide. Dreams are bro-ken. No-thing is go-ing as it



4

29 Am

Chor Em

Dm

should. I need some - one now_____

mp

33 G

C

F

Love is all I need._____ Who will stand

36 Dm

E(sus4)

E

Am

_____ at my side_____

f

Older Than Me

♩=124
Ralf Hardenberg

Robert Eilers

Rotary-Musical "Fossil"

Agnes is my name, Nkawkaw is my town. I sing this song for Ghana and my little family. Ev'ryone prays, ev'ryone hopes, ev'ryone knows, it's older than us,

F Bb C F Dm

Here is our life, there is our
time, this is my

7 C F Dm

home and this is what I want for my ti ny fa mi ly. Here in our home we all need
place and this is what we want for our fut-ure here in town. Here in our town we all need

11 C 1. F 2. F

now a sa fer place for us, Dai sy, Ko fi and me. This is my _____ We want to live our
now a bet-ter place for us, Dai - sy, Ko-fi and me.____

15 Bb C F

life and stay_ to - ge - ther, here in our world, Dai- sy, Ko - fi and me.

18 Bb C

We want to live our life and stay_ to - ge - ther, here in our world,

21 F Dm C

Dai- sy, Ko-fi and me. Here is our life, there is our home and this is what I
time, this is my place and this is what we

25 F Dm C

want for my ti ny fa mi ly. Here in our home we all need now a sa fer place for
wish for our fut-ure here in town. Here in our town we all need now a bet-ter place for

29 1. F 2. F Bb

us, Dai sy, Ko fi and me. This is my We want to live our life and stay_ to-ge-
us, Dai - sy, Ko-fi and me.____

33 C F 2.
F Gm

- ther, here in our world, Dai-sy, Ko-fi and me. We want to live our me. We all

37 Dm Gm C

need each o-ther to sur-vive and thin-king a bout our earth we hope that we will

41 Dm Bb C Bb/C F

be brave and strong and all u-nite, u - nite, thin-king a-bout our earth, it's ol-der than us..

45 1.
Gm 2.
F Gm⁷ F Gm⁷ F

— We all us. Ol-der than us, — ol-der than you. —

51 Gm⁷ F C

— ol-der than me, — thin-king a-bout our earth an e-ver-last-ing

54 Dm Bb C Bb/C F

2 place, a home and shel-ter if we act — u - nite, thin-king a-bout our earth: A vul-ne-rable place 3

58 Gm⁷ F Gm⁷ F

— ol der than us. © 2026 - Hardenberg/Eilers ol-der than you. ol-der than me. —

Elvira's Song

Rotary-Musical "Fossil"

Robert Eilers

Jimmy Durand

Arrangiert von Sebastian Frank

The musical score is written in 4/4 time. It begins with a piano introduction in the second system, marked *mp*. The first system shows the piano accompaniment with chords *Am* and *Dm*. The second system starts at measure 3, with a vocal line and piano accompaniment. The lyrics are: "Life is dan-ge-rous, full of risks, my friend, and your". The piano accompaniment includes chords *G*, *Am*, and *Dm⁷*. The third system starts at measure 6, with a vocal line and piano accompaniment. The lyrics are: "house is burn - ing down. And the next bad luck is com-ing up". The piano accompaniment includes chords *G*, *C*, *Cmaj7*, *C*, and *Am*.

2
9 Dm E(sus4) E Am

my friend, and brings you__ and evry - thing down.__ Sick, but sure

12 F G Em

we in-sure your homes. Wi-shes and dreams and i- deas: the whole show.

15 Am C/G F E(sus4) E

Pa-ra-dise will a- rise, so here we go.

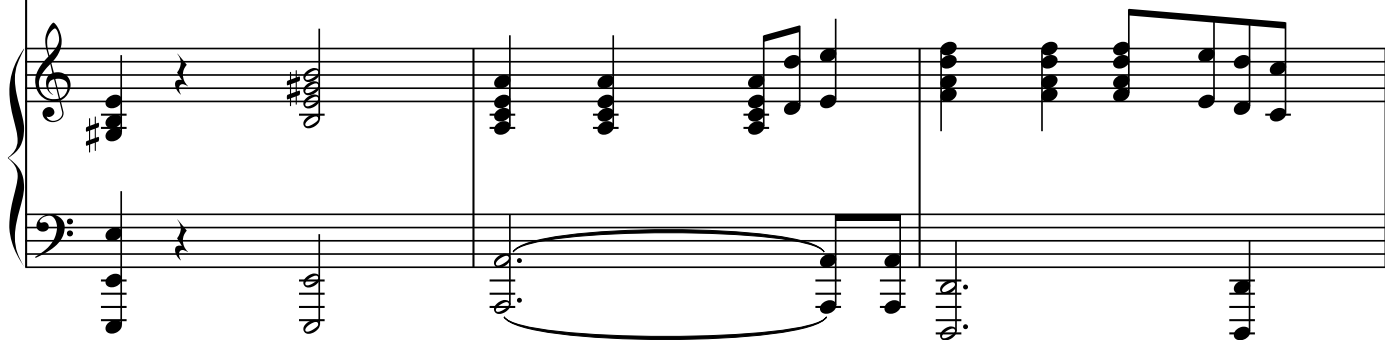
19 Am

Dm

G



Jewels are lost and your wife is not at your side your in - sur - ance will cover all your needs



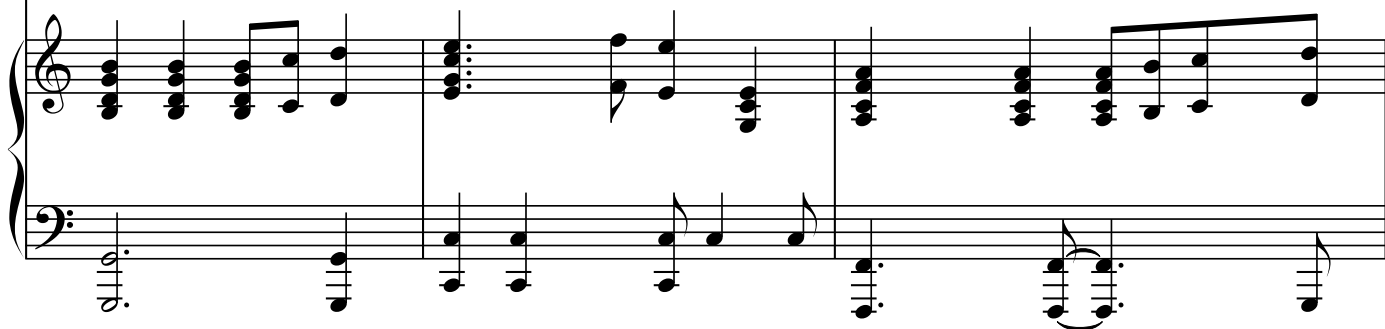
22 C

F

Am



We will stand at your side as your dai - ly safe - ty guide. Dooms - day In sur



25 Bø7

E

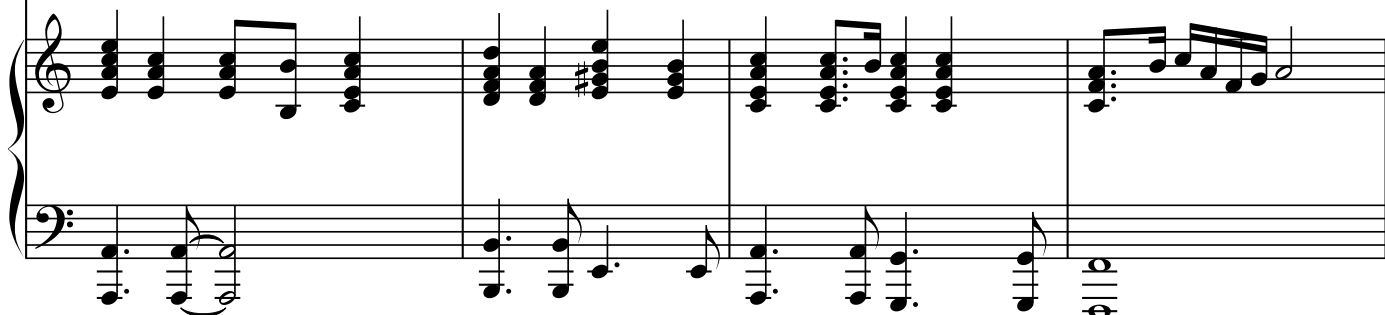
Am Am/G

F

E



ance your safe - ty guide. Dreams are bro - ken. No - thing is go - ing as it



should... Life is dan - ge - rous

Life is dan - ge - rous

www.rotary-musicals.de
Doom Scrolling
Rotary-Musical "Fossil"

Eilers/Durand

♩ = 140

Spoken: Record-breaking heat in Europe, scorching heat - hotspots everywhere.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is a single staff with a treble clef, showing a series of rests. The piano accompaniment is a grand staff with a treble and bass clef. It begins with a treble clef and a key signature of three flats. The tempo is marked as ♩ = 140. The piano part starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic with a sixteenth-note run, and then a mezzo-forte (*mp*) dynamic. There are fingerings indicated as '2' and '6'.

Torrential rain, typhoons, glacial floods in Asia

The second system of the musical score features a vocal line and piano accompaniment. The vocal line starts at measure 6 and includes the exclamation 'Ah!'. It is marked with a mezzo-forte (*mp*) dynamic and a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic and then a piano (*p*) dynamic. There are fingerings indicated as '2' and '6'.

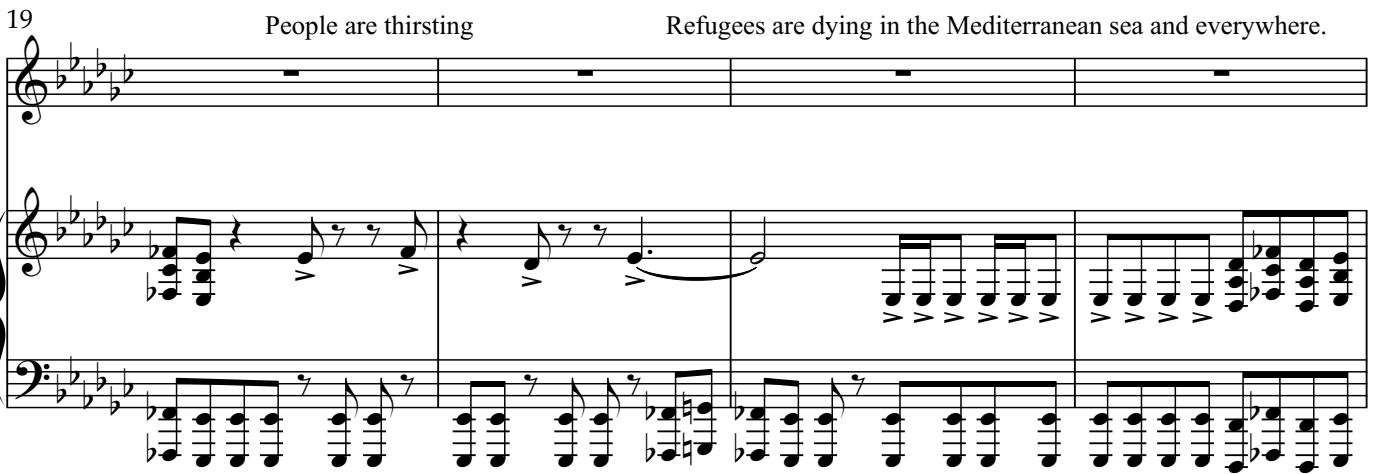
11 Floods of the century every year in Africa Alpine glaciers are retreating - frost and winter are absent

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef, showing a series of rests. The piano accompaniment is a grand staff with a treble and bass clef. It begins with a treble clef and a key signature of three flats. The piano part starts with a fortissimo (*ff*) dynamic and continues with a steady eighth-note accompaniment.

15 Extreme draughts in Mexico - water is scarce in Africa



19 People are thirsting Refugees are dying in the Mediterranean sea and everywhere.



23 Our world is burning.



27 *mf* Once a migh- ty ri ver A sad trick le re-mains



31

In sum mer ve-ry of - ten It does n't reach the plains

f

35

f

E-le-phants and an - ti-lopes, mon key's can't es-cape

39

Their homes are burn ing down This is not a fake

43

vocal fry *ff*

There is a bloo-dy war in Af ri-ca A-no-ther one is coming up

ff

48

Some where in the world_ there is war_

This system contains measures 48 through 52. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "Some where in the world_ there is war_". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

53

Dead - ly_ bat - tles_ ne-ver stop

This system contains measures 53 through 57. The lyrics are: "Dead - ly_ bat - tles_ ne-ver stop". The piano accompaniment continues with a consistent eighth-note bass line and a melodic right-hand part.

58

This system contains measures 58 through 61. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano accompaniment includes a steady eighth-note bass line and a melodic right-hand part.

62

This system contains measures 62 through 65. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano accompaniment includes a steady eighth-note bass line and a melodic right-hand part.

66 *f*

E-v'ry day you have the chance__ to find__ bad news__ The on-ly

70

thing you have to do__ is keep the o - ver-view__ O - ver

74

time, your soul takes on__ the co- lor of your thoughts__ E - v'ry

78 *ff*

day__ you have__ the chance__ to

82

find good news The on-ly

ff

Detailed description: This system covers measures 82 to 85. The vocal line begins with a long note on 'find', followed by 'good news' and 'The on-ly'. The piano accompaniment features a dense texture of chords and moving lines in both hands, marked with a forte-forte (*ff*) dynamic.

86

thing you have to do is stop the o-ver - view O ver

Detailed description: This system covers measures 86 to 89. The vocal line continues with 'thing you have to do is stop the o-ver - view O ver'. The piano accompaniment maintains its rhythmic and harmonic complexity.

90

time, your soul takes on

Detailed description: This system covers measures 90 to 94. The vocal line has a long note on 'time,' followed by 'your soul takes on'. The piano accompaniment continues with its characteristic texture.

95

the co-lor of your hopes

p

mf

Detailed description: This system covers measures 95 to 98. The vocal line starts with a long note on 'the co-lor' and continues with 'of your hopes'. The piano accompaniment features a dynamic shift from piano (*p*) to mezzo-forte (*mf*) and includes some rests in the upper register.

100

Musical score for measures 100-103. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The upper staff (treble clef) contains whole rests for all four measures. The lower staff (grand staff) features a complex accompaniment. The right hand (treble clef) plays a series of chords and melodic fragments, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamic markings include *f* (forte) at the beginning of measure 100 and *v* (accents) throughout the piece.

104

Musical score for measures 104-107. The upper staff (treble clef) contains whole rests for all four measures. The lower staff (grand staff) features a complex accompaniment. The right hand (treble clef) plays a series of chords and melodic fragments, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamic markings include *ff* (fortissimo) at the beginning of measure 104 and *v* (accents) throughout the piece.

108


Musical score for measures 108-111. The upper staff (treble clef) contains whole rests for all four measures. The lower staff (grand staff) features a complex accompaniment. The right hand (treble clef) plays a series of chords and melodic fragments, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamic markings include *v* (accents) throughout the piece. The score concludes with a double bar line and a fermata symbol in the right hand.

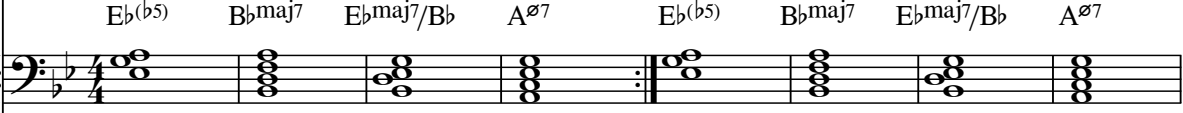
Sexy, Buddha!

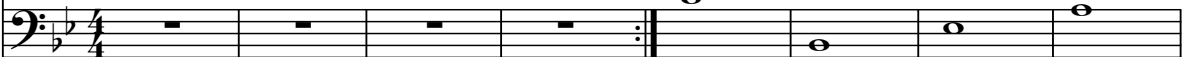
From Rotary-Musical "Fossil"

Robert Eilers


♩ = 120

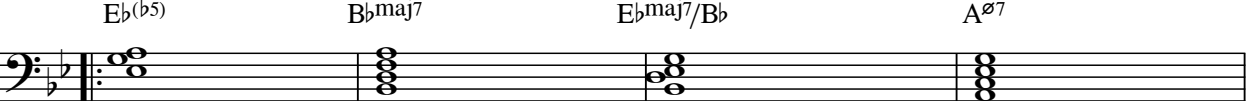
instr. 

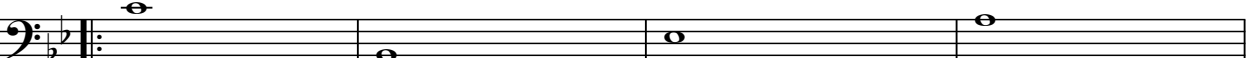
Pad 

Elektro-Bass 

9

instr. 

Pad 

E. Bass 

13

instr. 

Pad 

E. Bass 

Se - xy,

18

instr. 

Bud - ha! What you're saying makes good sense to me


Pad 

E. Bass 

21

instr. 

Pad 

E. Bass 


24

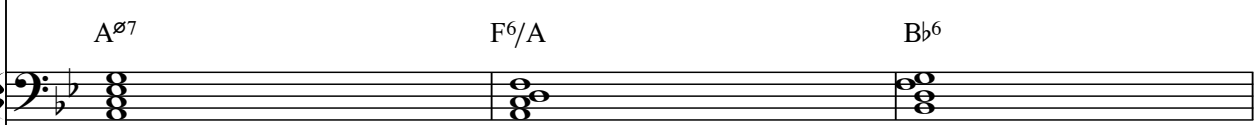
instr. 

Pad 


E. Bass 

28

instr. 

Pad 

A \emptyset 7 F \flat /A B \flat 6

E. Bass 

31

instr. 

Pad 

Cm/B \flat A \emptyset 7 F \flat /A B \flat 6

E. Bass 

35

instr. 

Se - xy, Bud - dha!

Pad 

Cm/B \flat F \flat 7/A B \flat /A E \flat maj7/B \flat A \emptyset 7

E. Bass 

My Paw In Your Paw

Musical "Fossil"

Robert Eilers

♩ = 104

Intro

G G/B C G/B

Strophe 1

The wood was quiet after all___ these years. ___

5 G G/B C G/B G G/B C G/B

In my lone-ly-ness here. ___ I was_ of-ten ve-ry ___close to you.

Interlude

9 G G/B C G/B G G/B C G/B

In my lone-ly-ness here. ___ I need you. I need you.

Strophe 2

13 G G/B C G G/B G G/B C G/B

My cal-ling in the night re - mained un-heard. In my lone-ly-ness here. ___

17 G G/B C G/B G G/B C

And ev-ry lov-ing couple ___ bo-thered me.. In my lone-ly-ness here. ___ The

Bridge

21 C G/B Am⁷ C G/B

last of it's kind I have heard that of-ten here. Al-most com-plete-ly turned a - way from

24 Am⁷ C G/B Am⁷

all the world. I was a-fraid that our life would_ break in two. and

27 G G/B C G G/B C C#^{o7}

no-one needs me a-ny more. ___ And no one needs me a-ny- more..

2 **Strophe 3**

31 G G/B C G/B G G/B C G/B

Ev-ry full moon has tor- men-ted me... In my lone-ly-ness here.____

35 G G/B C G/B G G/B C G/B

How long I've counted ev-ry sing- le____ day. In my lone-ly-mess_ here.____

39 **Interlude** G G/B C G/B **Bridge** C G/B C G/B

I need you. I need you. I need you. The last of it's kind I have heard that

43 Am⁷ C G/B Am⁷

of-ten here. Al- most com-pete-ly turned a - way from all the world. I

46 C G/B Am⁷ G G/B C

was a-fraid that my life would break in two. And no one needs me a-ny- more... And

50 **Prechorus** G G/B C C^{#07} D(add4) D D(add4) D

no one needs me a-ny- more.____ But now you are here in the sil-ver glow.

54 C(add9) G/B Am⁷ D

ne-ver be the last ones a - ny-more. Oh__ this won-der-ful e-vent is here to stay. Oh

58 **Chorus** D⁷ G G/B C

__ this won-der-ful e-vent is here to stay. My paw in your paw and

61 **Intro** G/B G G/B C(add2) G G/B C G/B

__hand in hand... We're writ-ing the fu-ture in - to____ this land.

Strophe 4

66 G G/B C G/B G G/B C G/B

I thought the world will then for-get me soon. In my lone-ly-ness here.____

70 G G/B C G/B G G/B C

And will ex-tin-guish me in that book of life. In my lone-ly-ness here.____ It's

Bridge

74 C G/B Am⁷ C G/B

not just only love that will bewitch me af-ter all.____ I know that all our fu ture al - so

Prechorus

77 Am⁷ D(add4) D D(add4) D C(add9) G/B

will be near. But now you are here in sil - ver glow. We won't be the last ones

81 Am⁷ D

a - ny-more. Oh this won-der - ful mo-ment is here to stay. Oh_

Chorus

84 D⁷ G G/B C

this won-der - ful mo - ment is here to stay. My paw in your paw. Hand

87 G/B G G/B Am⁷ G G/B C

in Hand. We're writ-ing the fu-ture in - to this land. My paw in your paw. Hand

Prechorus 2

91 G/B Am⁷ Bm⁷

in hand. We - re writ-ing the fu-ture. We're writ-ing the fu- ture. We're

Chorus

94 C#m⁷ A A/C# D

writ - ing the fu - ture My paw in your paw. Hand.

4
96

A/C# A A/C# Bm⁷

— in hand. — We're writ-ing the fu - ture in - to this land.

The image shows a musical score for a vocal line. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, accessible style. The lyrics are: "— in hand. — We're writ-ing the fu - ture in - to this land." Above the staff, four guitar chords are indicated: A/C# (first measure), A (second measure), A/C# (third measure), and Bm⁷ (fourth measure). The piece ends with a double bar line and repeat dots.

12

hea - ven to find. We will start soon and then we will free. I'm
 smil - ing, my dear. It glad - ly gives the sun - light for free you
 wait - ing for you. There still re - sides your hea - ven - ly place, it's

hea - ven to find. Doo doo
 du du du du Du denn
 kennst ihn ge - nau. Du Wir

Him - mel ein Stück. Du du du denn
 du du du du Du denn
 kennst ihn ge - nau. Du Wir

Him - mel ein Stück. Setz dich mal hin, es geht gleich schon los, du
 du du du Sie schenkt dir gern den Mond son - nen - schein, denn sehr
 kennst ihn ge - nau. Dort wohnt für dich dein himm - li - sches Glück. Wir

B \flat E \flat B \flat C m

15

sure that you will a - gree. Just sit down we'll start soon, the space - ship is here. We're
 don't have to pay the fee. Just a small gent - le push, you're swing - ing with me. It's
 not in the ou - ter space. Hold on tight, litt - le child, we're go - ing up high. The

spürst, du bist schwe - re - los. Du du du du schwingst hin und her, du
 oft ist sie hier al - lein. Du du du du schwingst hin und her, du
 müs - sen jetzt schnell zu - rück. Du du du gleich ganz hoch hin - aus, du

spürst, du bist schwe - re - los. Du, du, du du schwingst hin und her, du
 oft ist sie hier al - lein. Du, du, du du schwingst hin und her, du
 müs - sen jetzt schnell zu - rück. Du, du, du gleich ganz hoch hin - aus, du

A \flat F m B \flat E \flat B \flat C m

19

hav - ing some fun. The moon will be near. And then we'll start. Lean back! Here we go to
not e - nough yet? You want more from me? So then let's go, our journ - ney ends here, the
space - ship will take us back in the sky. We'll be back soon. The sight is so clear, and

mf

doo _____ The moon will be near. Du _____ Lean back! Here we go to
doo _____ You want more from me? Du _____ our journ - ney ends here, the
doo _____ us back in the sky. Du _____ The sight is so clear, and

mf

doo _____ The moon will be near. And then we'll start. Lean back! Here we go to
doo _____ You want more from me? So then let's go, our journ - ney ends here, the
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mf

doo _____ The moon will be near. And then we'll start. Lean back! Here we go to
doo _____ You want more from me? So then let's go, our journ - ney ends here, the
doo _____ us back in the sky. We'll be back soon. The sight is so clear, and

Ab Fm Bb Eb Bb Cm

23

start our moon-light-show. Moon - light Swing - ing. Moon - light
space-ship wo'nt wait, my dear! Moon - light Swing - ing, Moon - light
soon our earth will ap - pear. Moon - light Swing - ing, Moon - light

start our moon-light-show. Moon - light Swing - ing, Moon - light
space-ship wo'nt wait, my dear! Moon - light Swing - ing, Moon - light
soon our earth will ap - pear. Moon - light Swing - ing, Moon - light

start our moon-light-show. Moon - light Swing - ing, Moon - light
space-ship wo'nt wait, my dear! Moon - light Swing - ing, Moon - light
soon our earth will ap - pear. Moon - light Swing - ing, Moon - light

Ab Fm Bb Eb Cm Bb Gm Ab Fm

rit.

28

1.2. 3.

Swing - ing Moon - light Swing - ing Monn - light Swing - ing. Swing - ing.

Swing - ing Moon - light Swing - ing Monn - light Swing - ing. Swing - ing.

Swing - ing Moon - light Swing - ing Monn - light Swing - ing. Swing - ing.

Swing - ing Moon - light Swing - ing Monn - light Swing - ing. Swing - ing.

rit.

1.2. 3.

Bb7 Eb Eb Cm Bb Gm Ab Fm Bb7 Eb Bb7 Eb