
Thirty Eight Days

from *#zoologicalsociety*

Music and Lyrics by Vikki Stone

About

#zoologicalsociety is a musical comedy which reveals the innermost thoughts of a troupe of loveable zoo animals: from gossiping giraffes and depressed monkeys to a penguin nervous about becoming a single mother and two pandas feeling the pressure to procreate. *#zoologicalsociety* was released in 2020 as a concept album, with animated music videos.

‘Thirty Eight Days’ is sung by Connie, a penguin who is now on her own after her partner Marvin disappeared. Connie is in the middle of incubating her first egg, and there are thirty-eight days left to go until it hatches. Penguins form strong bonds, and having a partner disappear is unheard of in their community. Connie is worried about the impact of having to bring up a chick on her own.

In performance

The song begins with the character searching for answers. This will require a specific way of communicating ideas — are they to self, or are you talking to the audience? Once the tempo kicks in, the questions become more frequent. Use your spoken voice to colour your work and to bring more truth to the text.

There’s a desperation to the choruses that builds each time they are repeated. How are you going to deal with the final bars of this section? Ideally, it would be best to aim for a big sound here to effectively communicate Connie’s situation. What part of your journey is being considered here?

In the musical context, Connie is guarding her ‘egg’. What might you guard if you changed the scene’s context and character? Physicality choices are essential for this song. Once you have decided on a specific posture, you must ensure you are comfortable. Some physicality influences the way you act, so take care.

Lyrics

Thirty Eight Days

from **#zoologicalsociety**

Dora That's what I'll call her
I like the sound of Dora.
If it's she.
Yes, I'll call her Dora.
And I'll adore her.
My little Dora.
But will she like me?
What if I drop her or forget to feed her.
And how do I teach her to swim?
I don't remember how I learnt to do it
I don't know where I'd begin.

Thirty-Eight Days now I've been here.
Thirty-Eight days I've been sat on you.
Thirty-Eight Days I've been waiting.
Waiting because he was meant to be sitting here too.

It's fourteen days each on the egg,
then swap Me and Marvin were meant to take turns.
Only twenty-two days left to go now.
And what if he never returns?
I'm not really sure that I'm ready.
But it's too late to turn back now.

It's clear I don't know what I'm doing.
And I've no one to help show me how.
Thirty-Eight Days now I've been here.
Thirty-Eight days I've been sat on you.
Thirty-Eight Days I've been waiting.
Waiting because he was meant to be sitting here too.

Thirty-Eight Days now I've been here.
Thirty-Eight days I've been sat on you.
Thirty-Eight Days I've been crying.
Crying because he was meant to be named after you.

Boys are named after their fathers.
It's just how it is,
it's our way I won't name him Marvin,
I'm sorry 'Cos I can't hear that name every day.

So little one if you can hear me.
Whilst you're there sat on my leg.
If you're a girl, you'll be Dora.
And if you're a boy, you'll be Egg.

Thirty-Eight Days till you'll be here,
Thirty-Eight days until I meet you.
In Thirty-Eight Days I'll be waiting.
Waiting to see when you get here.
Waiting to see when you get here.
I'm waiting to see when you get here
if you'll love me too.

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Vikki Stone

Colla voce ♩ = c.50

E_b *Fm⁷* *E_b/G* *A_b⁵(add2)*

Do - ra.____ That's what I'll call her.____ I like the sound of

pp *p*

Detailed description: This system contains the first four measures of the piece. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff. The first measure has a piano (*pp*) dynamic. The second measure has a mezzo-piano (*p*) dynamic. The third and fourth measures also have a mezzo-piano (*p*) dynamic. The piano part features sustained chords and some arpeggiated figures.

5 *E_b* *Fm⁷* *E_b/G* *A_b⁵(add2)*

Do - ra.____ If it's a she.____ Yes I'll call her

pp *p*

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics. The piano accompaniment continues with sustained chords and arpeggiated figures. The dynamics are *pp* for the first measure and *p* for the subsequent measures.

Lilting ballad ♩ = 62

9 *E_b* *Fm⁷* *E_b/G*

Do - ra.____ And I'll a - dore her.____

mp

Detailed description: This system contains measures 9 through 12. The tempo is marked as a lilting ballad with a quarter note equal to 62. The piano accompaniment is more active, featuring a steady eighth-note bass line and arpeggiated chords. The dynamic is mezzo-piano (*mp*).

12 $A\flat 5(\text{add}2)$ $E\flat$ Fm^7

My lit - tle Do - ra. But will she like

15 $E\flat/G$ $A\flat 5(\text{add}2)$ $E\flat$

me? What if I drop her. Or

18 Fm^7 $E\flat/G$ $A\flat 5(\text{add}2)$

for - get to feed her. And how do I teach her to swim?

21 $E\flat$ Fm^7

I don't re - mem - ber how I learnt to do it.

23 Eb/G Ab5(add2)

I don't know where I'd be - gin.

Musical score for measures 23-24. The system includes a vocal line and a piano accompaniment. The piano part consists of a left hand with a steady eighth-note bass line and a right hand with chords and moving lines. The key signature is B-flat major (two flats).

25 Ab(add2) Eb(add2) Ab(add2)

Thir - ty Eight Days now I've been here. Thir - ty Eight days I've been

mf

Musical score for measures 25-27. The system includes a vocal line and a piano accompaniment. The piano part features a consistent eighth-note bass line and chords in the right hand. The key signature remains B-flat major.

28 Bb Ab(add2) Eb(add2)

sat on you. Thir - ty Eight Days I've been wait - ing.

Musical score for measures 28-30. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and chords. The key signature is B-flat major.

31 Fm7 Eb/G Ab5(add2) Bb(add4)

Wait - ing be - cause he was meant to be sit - ting here.

Musical score for measures 31-34. The system includes a vocal line and a piano accompaniment. The piano part maintains the eighth-note bass line and chordal accompaniment. The key signature is B-flat major.

33

E \flat 5(add2)

E \flat

too. It's four-teen days each on the

mp

36

Fm⁷

E \flat /G

A \flat 5(add2)

egg, then swap me and Mar - vin were meant to take turns. On - ly

39

E \flat

Fm⁷

E \flat /G

twen - ty two days left to go now. And what if he ne - ver re -

42 $A\flat^5(\text{add}2)$ $E\flat$ Fm^7

turns? I'm not real - ly sure that I'm read - y. But it's

pp *p cresc. poco a poco*

45 $E\flat/G$ $A\flat^5(\text{add}2)$ $E\flat$

too late to turn_ back now. It's clear I don't know what I'm

48 Fm^7 $E\flat/G$ $A\flat^5(\text{add}2)$

do - ing. And I've no - one to help_ show me_ how.

51 $A\flat(\text{add}2)$ $E\flat(\text{add}2)$ $A\flat(\text{add}2)$

Thir - ty Eight Days now I've been here. Thir - ty eight days I've been

f

54

B \flat A \flat (add2)E \flat (add2)

sat on you. Thirty Eight Days I've been wait - ing.

57

Fm 7 E \flat /GA \flat^5 (add2)B \flat (add4)E \flat^5 (add2)E \flat

Wait - ing be - cause he was meant to be sit - ting here_ too.

60

E \flat (sus)E \flat (sus)/DE \flat (sus)/CE \flat (sus)/B \flat A \flat (add2)

Thir - ty Eight Days now I've

piu f

62

E \flat (add2)

A \flat (add2)

B \flat

been here. Thir - ty eight days I've been sat on you.

65

A \flat (add2)

E \flat (add2)

Fm⁷

E \flat /G

Thir - ty Eight Days I've been cry - ing. Cry - ing be - cause he was

68

A \flat 5(add2)

B \flat (add4)

meant to be named af - ter you.

p sub.

71 Eb Fm7 Eb/G Ab5(add2)

Boys are named af - ter their fa - thers... It's just how it is, it's our way. I

75 Eb Fm7 Eb/G Ab5(add2)

won't name him Mar - vin, I'm sor - ry. 'Cos I can't hear that name ev' - ry day. So ,

79 Eb Fm7 Eb/G Ab5(add2)

lit - tle one if you can hear me. Whilst you're there sat on my leg.

pp

83 Eb Fm7 Eb/G

If you're a girl you'll be Do - ra. And if you're a boy, you'll be

87

A \flat (add2)

A \flat (add2)

E \flat (add2)

Egg. Thir - ty Eight Days till you'll be here.____

p cresc. poco a poco

90

A \flat (add2)

B \flat

A \flat (add2)

Thir - ty eight days un - til I meet you. In Thir - ty Eight Days I'll be

f

93

E \flat (add2)

Fm 7

E \flat /G

A \flat 5(add2)

wait - ing.____ Wait - ing to see when you get here.____

96 Fm⁷ Gm⁷ A^bmaj⁹ A^b5(add6/9) Fm⁷ Gm⁷

Wait - ing to see when you get here. I'm wait - ing to see when you

99 B^b7/A^b A^b5(add2) B^b(add4)

get here if you'll love me

ff

102 E^b E^b(sus)

too.

p *ppp*