

MACABARET

A MUSICAL REVUE

BY SCOTT KEYS & ROB HARTMANN

Piano Vocal Score

© 1994-2009 by Scott Keys and Rob Hartmann

MACABARET

1. Macabaret..... All
2. Grave Mistake Maude
3. Scatter My Ashes Quartet
4. Dead End Job Phil & Paul
5. Ghost of a Chance..... Donna
6. R.I.P..... Paul & Company
7. A Murder of Crows Phil & Company
8. Going Green Victoria & Donna
9. Temptations of the Flesh (*dance*) Paul & Donna
10. Skin and Bones (Bone Structure) All
11. Oh, Edward!/What Kind of a Vampire is That? Phil & Maude
12. The Boy Who Cried Werewolf..... Paul
13. Boogie Woogie Boogie Man..... Maude, Victoria, Donna
14. Dr. Jekyll and Sister Hyde..... Phil
15. Marriage Is Murder Paul & Victoria
16. Blood Type..... Maude
17. Cloven Hooves and Horns All
18. Moon in the Window/Love Me In the Light All/Phil
19. Victoria's Secret Victoria
20. Skeletons in the Closet..... Maude & All
21. Long for this World All
22. Macabaret (Bows)..... All

Macabaret

(COMPANY)

1 2 3 4 Phil (last time)

WEILL-ESQUE ♩ = 135

If you're con-----

5 6 7 8

su-----med by doom and gloom and your

The musical score is presented in two systems. The first system covers measures 1 through 4. The vocal line begins with a rest in measure 1, followed by notes in measures 2, 3, and 4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A tempo marking 'WEILL-ESQUE ♩ = 135' is placed above the piano part. A box labeled 'Phil (last time)' is positioned above the vocal line in measure 4. The lyrics 'If you're con-----' are written below the vocal line. The second system covers measures 5 through 8. The vocal line continues with notes and rests. The piano accompaniment continues with chords and notes. The lyrics 'su-----med by doom and gloom and your' are written below the vocal line. A large, diagonal watermark 'PREVIEW' is overlaid across the entire score.

9 10 11 12

room is a tomb where sha---dows loom at the end of the day; If you've

13 14 15 16

lost your sense of hu---mor, get on your broom don't de---ay come to Ma---

17 18 19 20

ca---ba---ret Ma-----ca-----ba-----

21 22 23 24

ret. If you're un-----

25 26 27 28

daun-----ted by things that are haunt-----ed and you've al---ways

29 30 31 32

want---ed to flaunt it tho' you thought it a bit ris-----que

33 34 35 36

Brush off the cob---webs, see ma-----cabre deb-----u-----tantes on dis----

37 38 39 40

play Come to Ma-----ca-----ba-----

All

41 42 43 44

ret. If you're

poco accel.

45 lone--ly and you can't get to 46 sleep and the on--ly thing to 47 keep you com---pa-----ny is a head full of 48

pp

49 dread--ful deep dark 50 sec--rets and the Grim Reap--er's 51 right there creep--ing thru your 52 night--mare wait--ing to

(opt. spoken/whispered) Donna

pp

53 scare you half to death 54 55 Dare to share the 56 ter----ror but be-----

All

PHIL: Good evening, and welcome. Allow me to introduce to you our corpse de cabaret. I am your host, Phil Graves. At the piano, our musical director, Dr. Frank N. Steinway.

(A flourish from the piano. Alternately, the name could be "Miss Skeleton Keys" or "Dr. Fran Keene-Steinway")

We're so lucky to have her, that lovely cadaver. She put the "bitch" back in "obituary."
Donna Shroud.

(DONNA, a sexy vamp -- like an undead Marlene Dietrich -- comes forward.)

Whoever said vaudeville's dead? Ladies and gentlemen, the immortal Paul Bearer.

(PAUL, a vaudeville sidekick in the tradition of Lou Costello and Igor, takes a bow. He has a devilish or werewolfish air about him.)

She'll make you sigh, she'll make you cry, she'll bleed you dry. Victoria Bledsoe.

(VICTORIA is the "kook" of the three women. SHE takes her bow.)

And last but not least, but certainly deceased, that embalmed bombshell of a Broadway goddess, Miss Maude Lynn!

(MAUDE, clearly the grande dame of the group, makes a sweeping entrance.)

73 74 75 76

grave we'll save you a seat down front If you're sup---er-----sti---tious

77 78 79 80

And your wish is to hunt with the vi---cious crea---tures who

81 82 83

moan and groan and grunt in the night Step right this

84 85 86 87

way Wel---come to Ma-----ca-----ba-----ret

Donna and Men

Come where the

88 89 90 91

Maude, Victoria

Oooo Oooo

were---wolves bay at the moon and soon you will start to swoon as you com---

92 93 94 95

Women
nev---er fear it's just the at---mo---sphere here —

Men
mune with all the spir---its, nev---er fear it's just the at mo sphere here —

96 97 98 99

If you're brave and you crave just a touch of the

If you feel grim and have a

100 101 102 103

grave we'll save you a seat down front If you're su per sti tious

whim to go where lights are dim, hob knob with gob—lins

104 105 106 107

and your wish is to hunt with the vi—cious crea—tures who

fill your gob—let to the brim If you've lost your vim and vig— or and rig— or

108 109 110 111

moan and groan and grunt in the night step right this way

mor-----tis has set in, we'll let you in we'll let you

112 113 114 115

Wel--come to Ma-----ca-----ba-----ret.

stay Wel--ome to Ma-----ca-----ba-----ret,

116 Ma---ca---ba-----ret, Ma-----ca---ba-----

117 Ma---ca---ba-----ret, Ma-----ca---ba-----

118 Ma-----ca---ba-----

119 ret! ret!

120 ret! ret!

121 Phil If you've lost your lov---er or you've lost your

122 123 124

Donna, Paul

Ph, V, M

Victoria

job, Come to Ma---ca-----ba----- ret, if you want to rob the

125 126 127

Maude

ret. cra---dle or the grave, o-----kay, if you want to bob for ap---ples bet---er stay a-----

128 Come to Ma---ca-----ba----- ret.

129

130

Ph, V, M

way. If you want to break down and sob be---cause your

131

132

133

134

135

--- Come to Ma--ca---ba----- ret.

life's in a state of de----- cay.

The musical score consists of three systems. The first system (measures 128-130) features a vocal line with lyrics 'Come to Ma---ca-----ba----- ret.' and a piano accompaniment. A box labeled 'Ph, V, M' is placed above the piano part in measure 129. The second system (measures 131-135) features a vocal line with lyrics 'way. If you want to break down and sob be---cause your' and a piano accompaniment. The third system (measures 131-135) features a vocal line with lyrics '--- Come to Ma--ca---ba----- ret.' and a piano accompaniment. The piano accompaniment includes chords and melodic lines in both hands.

(Perhaps PHIL is "Lucky Pierre", in the middle in a sexily entwined group)

PHIL: How lucky to have a set dead center.

136 137 138 139

Your lood will bo----il and your heart will thro

Your blood will bo----il and your heart will thro.

This block contains the musical score for Phil's first line of dialogue, measures 136-139. It features three staves: a vocal line for Phil, a piano accompaniment line, and a grand staff. The vocal line includes lyrics: "Your lood will bo----il and your heart will thro" (measure 136) and "Your blood will bo----il and your heart will thro." (measure 137). The piano accompaniment consists of chords and a bass line. A large watermark "PREVIEW" is overlaid on the score.

MAUDE: Bloody Marys on the house!

140 141 142 143 144 145

At Ma-----cabre ah! ret.

At Ma-----cabre ah! ret.

This block contains the musical score for Maude's first line of dialogue, measures 140-145. It features three staves: a vocal line for Maude, a piano accompaniment line, and a grand staff. The vocal line includes lyrics: "At Ma-----cabre ah! ret." (measures 140-141) and "At Ma-----cabre ah! ret." (measures 142-145). The piano accompaniment consists of chords and a bass line. A large watermark "PREVIEW" is overlaid on the score.

146 147 148 149 150 151

Ma--ca--ba-----ret!-----Ma--ca--ba-----ret.

Ma--ca--ba-----ret! Ma--ca--ba-----ret.

152 153 154 155 156 157

Ma ca ba ret

Ma-----ca-----ba-----ret.

Grave Mistake

(MAUDE)

MACABARET
ALTERNATE KEY

CUE:

PHIL: "And now ladies and gentlemen, the grande dame of the undead. Maude Lynn."

Maude

1 2 3

(Cheesy arpeggio)

Some--one should have hit me with a shov--el

(Bad cocktail piano style)

4 5 6

When I said our love 'll nev---er die When I said we'll be tog--eth---er ev---er

7 8 9 10

af--ter___ Now I don't know wheth--er to cry or die of laugh--ter___ It's

11 12 13

dis--mal my bet--ter half, as each day you chis--el an-----oth--er let--ter

Tempo di Liza

14 15 16

on my ep-----i-----taph Grave___ mis--take, I made a

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is in a treble clef. The lyrics are: "grave mis-take Now I'm a--fraid we must make the___ break it was a thrill-----ing af fair___ but a bone chill--ing fling from the start". The score includes measure numbers 17, 18, 19, 20, 21, 22, and 23. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the entire page.

24 25

Grave mis-take, I made a grave mis-take

26 27

How much more can this poor soul take? Your

28 29

con-stant con-niv-ing is driv-ing a stake through my

30 31

heart I made a

32 33

grave mis--take think--ing that this was till death do us

Hey casket face! I'm a basket case!

34 35 36

part I cried a riv--er

37 Styx ov--er you been at 38 six six six-es___ and 39 sev-----ens with you

40 Sighed___ my self breath----less___ 41 Died a thou----sand deaths

42 Yes I con--fess I was ob--sessed 43 Now I don't know what could have poss--essed me,

44 I _____ need re---lease 45 Won't you please let___ me rest___ in___

46 peace? 47

48 Grave_____ mis-take, I made a 49 grave mis-take noth--ing but

50 quick-ies and hick-ies and heart-ache and I just can't fake an--y--more I could for--

Musical notation for measures 50 and 51. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right hand with chords and a left hand with a bass line. A large watermark 'PAPERSTREET' is visible across the page.

52 give_____ and for---get and live_____ with re---gret I gave

Musical notation for measures 52 and 53. The vocal line continues with lyrics. The piano accompaniment features a change in the left hand bass line around measure 53. A large watermark 'PAPERSTREET' is visible across the page.

54 all I could give,_____ and what did I get?_____ An

Musical notation for measures 54 and 55. The vocal line concludes with the lyrics. The piano accompaniment continues with the same accompaniment style. A large watermark 'PAPERSTREET' is visible across the page.

56 57

emp---ty prom--ise, an id----le threat, six feet deep in de--press ion and deep---er in debt__

There's a succubus
born every minute.

58 59 60

I madesome grave__ mis--takes but ba--by you'll be the death of me

61 62 63

yet

Grave Mistake

(MAUDE)

CUE:

PHIL: "And now ladies and gentlemen, the grande dame of the undead. Maude Lynn."

Maude

(Cheesy arpeggio) Some--one should have hit me with a shov--el

(Bad cocktail piano style)

When I said our love 'll nev---er die When I said we'll be tog--eth---er ev---er

7 8 9

af--ter___ Now I don't know wheth-----er to cry or die of

10 11

laugh--ter___ It's dis----mal my bet--ter half, as

12 13 14 15

each day you chis----el an-----oth--er let--ter on my ep---i-----taph

Tempo di Liza

16 Grave mis take, I made a grave mis take Now I'm a-fraid we must

17

18

19 make the break it was a thrill-ing af fair but a

20

21 bone chill-ing fling from the start

22

23 Grave _____ mis-take, I made a

24

25 grave mis-take

26 How _____ much more can this

27 poor soul _____ take? _____ Your

28 con-----stant con---niv-----ing _____ is

The musical score is written for piano and voice. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and mood are indicated by the title 'Grave Mistake'. The lyrics are: 'Grave _____ mis-take, I made a grave mis-take How _____ much more can this poor soul _____ take? _____ Your con-----stant con---niv-----ing _____ is'. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line is a simple melody with some long notes and rests.

29 30

driv-----ing a stake through my heart

31 32

I made a grave mis--take think-ing that

33 34

this was till death do us part

Hey casket face! I'm a basket case!

35 36 37

I _____ cried a riv-er _____ Styx ov--er you been at

38 39

six six six---es _____ and sev-----ens with you

40 41

Sighed _____ my self breath---less _____ Died a thou----sand deaths

42

Yes I con-----fess I was ob-----sessed

43 44 45

Now I don't know what could have possessed me, I need re-lease Won't you please let me rest in

46 47

peace?

48 Grave mis-take, I made a grave mis-take noth-ing but

49

50 quick-ies and hick-ies and heart-ache and I just can't

51 fake an-y-more I could for-give and for-get and

52

53 54

live_____ with re---gret I gave all I could give,_____ and

55 56

what did I get?_____ An emp-----ty prom--ise, an id-----le threat, six feet

57 58

deep in de--press ion and deep-----er in debt_____ I made some

There's a succubus born every minute.

59 60

grave mis-takes but ba-by you'll be the death of me

61 62 63

yet

Scatter My Ashes (All Over Manhattan)

MACABARET

(PHIL, PAUL, DONNA, VICTORIA)

MANHATTAN TRANSFER JAZZ ♩ = 110

Introduction for piano. The music is in 4/4 time with a key signature of one sharp (F#). It consists of four measures. The first two measures feature a rhythmic melody in the right hand with eighth notes and quarter notes, while the left hand provides a steady bass line. The last two measures are primarily chords in the right hand with a simple bass line in the left hand.

Male solo (T or B)

Vocal line and piano accompaniment for the first part of the song. The vocal line starts at measure 5 and includes the lyrics: "Some say this ci-----ty is way_____ be-yond grit-----ty but I'm_____". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A large 'DEMO' watermark is visible across the page.

Vocal line and piano accompaniment for the second part of the song. The vocal line starts at measure 7 and includes the lyrics: "_____ pret-ty fond_____ of the grime_____ I'm not sing---in' this dit-----ty to ren---". The piano accompaniment continues with chords and a bass line. A large 'DEMO' watermark is visible across the page.

10 der your pi-----ty, just prom-----ise me when it's my time you'll

13 scat---ter my ash---es all ov er Man hat tan, dump me from a

16 plat---i---num urn I want to spend e-----tern-----i---ty

19 20 21

flut-er-ing down in-to the gut-ters of this ut-ter-ly fil-ty town

Detailed description: This block contains the first system of musical notation, covering measures 19, 20, and 21. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "flut-er-ing down in-to the gut-ters of this ut-ter-ly fil-ty town".

22 23 24

Spew my res-i-ue all thru New York Un cork me like a

Detailed description: This block contains the second system of musical notation, covering measures 22, 23, and 24. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Spew my res-i-ue all thru New York Un cork me like a".

Detailed description: This block contains the piano accompaniment for measures 22, 23, and 24, corresponding to the second system. It shows the left and right hand parts in the piano staves.

25 26 27

fine dry cham---pagne Sprink---le my re-----mains so

28 29 30

I can rain down___ on ev 'ry win--dow pane in___ this dir---ty ur ban town___

31 32 33 34

I wan-na be the

Doubletime $\text{♩} = 110$

35 36 37 38

soot on a West End sill, the sludge un-der-----foot on an East Vil-lage curb, the dis-turb--ing

39 40 41 42

scum and slime that forms some time on a sub-----way plat-----form

This block contains the first system of musical notation, covering measures 39 to 42. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment has a bass clef and a key signature of one sharp. The lyrics are: "scum and slime that forms some time on a sub-----way plat-----form".

This block shows the piano accompaniment for measures 39-42. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The key signature is one sharp (F#).

43 44 45 46

The ick--y Fifth Av---e--nue ooze that sticks to the soles of your shoes, a wad of

This block contains the second system of musical notation, covering measures 43 to 46. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The vocal line starts with a treble clef and a key signature of one sharp. The piano accompaniment has a bass clef and a key signature of one sharp. The lyrics are: "The ick--y Fifth Av---e--nue ooze that sticks to the soles of your shoes, a wad of".

This block shows the piano accompaniment for measures 43-46. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The key signature is one sharp (F#).

47 48 49 50

God knows what you trod in when you're plod--ding down a Broad-----way

Detailed description: This block contains the first system of music, measures 47 through 50. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has lyrics: "God knows what you trod in when you're plod--ding down a Broad-----way". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Detailed description: This block shows the piano accompaniment for measures 47-50. The right hand plays chords, and the left hand plays a simple bass line. The music is in the key of F# and 4/4 time.

51 52 53

side walk; a speck of dreck you col----lect when you're

Detailed description: This block contains the second system of music, measures 51 through 53. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line has lyrics: "side walk; a speck of dreck you col----lect when you're". The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

Detailed description: This block shows the piano accompaniment for measures 51-53. The right hand plays chords, and the left hand plays a simple bass line. The music is in the key of F# and 4/4 time.

54 55 56

trek-kin' thru Tri-be-ca, that funk-y gunk that lin-gers un-der neath your fin-ger-nails, the

57 58 59 60

silt that fil-ters thru the air, ad-hes-es in your grea-sy hair

61 think of me when you wheeze or sneeze God Bless You

62

63

64

65 oh won't you please

66

67

Tempo Io ♩ = 110

68 scat-----ter my ash-----es, de-----pos-----it my de--bris Tho' it

69

70 may give you pause, it's my dy---ing de---cree Once you fin---'ly

71

72

The musical score consists of three systems. The first system contains measures 68 and 69. The second system contains measures 70 and 71. The third system contains measure 72. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features chords and melodic lines in both hands. A large 'PREVIEW' watermark is overlaid on the score.

73 74 75

cre----- mate me, dis---sem---in---ate my cin--ders, let the

Detailed description: This block contains the first system of musical notation, measures 73 to 75. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 73 shows the vocal line starting with a half note 'cre' followed by a dotted half note 'mate'. Measure 74 continues with 'me,' and measure 75 begins with 'dis---sem---in---ate'. The piano accompaniment consists of chords and moving lines in the right and left hands.

Detailed description: This block shows the piano accompaniment for measures 73-75. The right hand plays chords and moving lines, while the left hand plays a steady bass line with chords. The music is in a minor key with three flats.

76 77

wind car-ry me Scat-----ter my ash-----es all

Detailed description: This block contains the second system of musical notation, measures 76 to 77. The vocal line continues on the treble clef staff. Measure 76 has 'wind car-ry me' and measure 77 has 'Scat-----ter my ash-----es all'. The piano accompaniment is on the bass clef staff. A double bar line is present between measures 76 and 77, indicating a key change to a major key with two sharps (F# and C#).

Detailed description: This block shows the piano accompaniment for measures 76-77. The right hand features triplets of eighth notes in both measures. The left hand plays chords and moving lines. The key signature changes to two sharps (F# and C#) at the start of measure 77.

78 79 80 Sop. solo

ov---er Man---hat---tan Spread my

Bar. solo

Don't just stuff me in a sat---in lined box

3 3

81 82 3 Ten. solo

con---se---cra---ted mat---ter from the Bronx to Sta---ten Isle

From the

3 3 3 3 3 3

Alto solo

83 84 85

Up-----town, down----town,

West Side to the East

3 3 3 3 3 3 3 3 3 3

86 87 88

when I'm de---ceased I want my ash---es re---leased

3 3 3 3 3 3 3 3

The image shows a page of musical notation for the song "Scatter My Ashes". It is a piano-vocal score. The top system consists of a vocal line (Alto solo) and a piano accompaniment line. The vocal line starts at measure 83 with a whole rest, followed by a whole rest in measure 84, and then begins in measure 85 with the lyrics "Up-----town, down----town,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with many triplets indicated by a '3' below the notes. The second system continues the vocal line with lyrics "West Side to the East" and the piano accompaniment. The third system starts at measure 86 with lyrics "when I'm de---ceased" and continues through measure 88 with lyrics "I want my ash---es re---leased". The piano accompaniment continues with the same rhythmic pattern. A large, semi-transparent watermark "PREFACE" is overlaid diagonally across the page.

all ov---er this crust---y dear old dirt---y dust---y
Rust-----y must---y
town

89 90 91 92 93 94 95

3 3 3 3 3 3

The musical score is written for piano and voice. It features a key signature of two sharps (F# and C#) and a common time signature. The vocal line includes lyrics such as "all ov---er this crust---y dear old dirt---y dust---y Rust-----y must---y" and "town". The piano accompaniment includes triplets and a large watermark reading "PREVIEW".

Dead End Job

(PHIL and PAUL)

CUE:

PHIL: Ladies and gentlemen, at this time I would like to resurrect a number my brother and I used to do back in our vaudeville days. We were known as The Graves Brothers -- Phil and Doug. Unfortunately, Doug can not be with us this evening -- he's still alive-- despite my best efforts. However, substituting for Doug Graves at this performance is none other than my close friend, Mr. Paul Bearer!

(HE presents PAUL, who enters, clearly not thrilled to be filling in.)

PAUL: Always a pallbearer, never a corpse.

PHIL: Really, he's a dead ringer for Doug. Mr. Steinway, if you please.

PHIL and PAUL

VAUDEVILLE ♩ = 150

I've got a dead end job _____

I'd like to call it quits I'm work ing side by side _____

13 with i-----di-----ots, 14 15 16 It's the pits. 17 I'm at my 18 dead end job_

19 20 21 22 all the live long day. 23 I'd like to 24 kill my boss_

25 26 27 28 but there'd be hell to pay

there's no way. I've got a dead end job!

The musical score consists of two systems. The first system is a vocal line in treble clef, with measures 29 through 34. The lyrics are: "there's no way. I've got a dead end job!". The second system is a piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and single notes in both hands, with some rests in the vocal line.

35 36 37 38 39 40

I've got a dead end job_____

(During vamp) 42 43 44 45 46

PAUL: Hey Phil.
 PHIL: Yeah Doug?
 PAUL: I'm working at a newspaper these days.
 PHIL: A newspaper, really. What section?
 PAUL: Obituaries.
 PHIL: People must be dying to get into your column! (Music sting.)
 PAUL: Yeah but the deadlines are killing me! (Sting.)

PHIL: Hey Doug.
 PAUL: Yeah Phil.
 PHIL: I was going to take a job running a chain of funeral parlors.
 PAUL: Really? Why didn't you?
 PHIL: Too big an undertaking. (Sting.)

PAUL: Hey Phil.
 PHIL: Yeah Doug.
 PAUL: I had a job as an embalmer but I quit.
 PHIL: Why's that, Doug?
 PAUL: Top draining. (Sting.)

PHIL: Hey Doug, bite my tongue I'm un--strung I've got a dead end job____

PHIL: I had an interview yesterday to be a bell ringer, and you know what?
 PAUL: No, what?
 PHIL: I think I'm going to get the job.
 PAUL: What makes you think that?
 PHIL: Just a hunch. (Sting.)

53 54 55 56 57 58

and man, it real ly sucks No tell-ing what I'd do—

59 60 61 62 63 64

for a cou---ple bucks. aw ww shucks.

The musical score consists of two systems. The first system covers measures 53 to 58. The vocal line begins at measure 53 with a whole note, followed by rests in measures 54 and 55. The vocal melody starts in measure 56 with a quarter note, followed by eighth notes in measures 57 and 58. The piano accompaniment features a steady bass line in the left hand and chords in the right hand, including a tritone substitution in measure 55. The second system covers measures 59 to 64. The vocal line has a whole note in measure 59, rests in 60 and 61, and a quarter note in 62. The piano accompaniment continues with similar harmonic support, including a tritone substitution in measure 61.

65 I got a 66 dead end job 67 68

The musical score consists of two systems. The first system features a vocal line in treble clef with lyrics 'I got a dead end job' and a piano accompaniment in bass clef. The second system continues the piano accompaniment with chords in the right hand and a bass line in the left hand. Measure numbers 65, 66, 67, and 68 are indicated above the vocal line.

69 70 71 72 73 74 75

Will I ex-----pi--re be-----fore I re-----ti--re? Oh why did you

PHIL: Hey Doug. **Cakewalk**

76 77 78

PAUL: Yeah Phil. Hire me. Why don't you hire me. Fun-----ral py--re me!

PHIL: What is it that the maker doesn't want, the buyer doesn't use, and the user never sees?

PAUL: I don't know, Phil, what is it that the maker doesn't want, the buyer doesn't use, and the user never sees?

PHIL: A coffin!

(The music comes to a dead halt. Predictably, there is no response to this bad punchline. He tries again.)

PHIL: A coffin! (And one more time) A coffin!

PAUL (Stepping forward to address the audience.) Let's review. We're dead. Not you.

(PHIL gives it one more try)

79 80 81 82

PHIL: A coffin!!!

(A beat. PAUL waves his arms wildly to elicit applause -- recorded applause.)

Dead end job it's no life but it's a liv-ing

83 Why do I keep giv---ing my blood sweat and tears?— I'd sell my soul to

86 switch ca--reers, — It's a dead end job.

We're dyin' out here!

90 91 92 93 94

Ghost of a Chance

(DONNA)

Donna

1 2

Ev 'ry night I fol low you to one of your old haunts I

freely

3 4 5

buy a drink and slink just out of sight I fol--low you in hopes that I might

6 7 8 9

get some res ponse Not a wave not a wink I think my chance is slight

10 11 12

Cool jazz

13 14 15

You'll dis cov er___ I'm quite___ shy___

16 17

Tho' I hover _____ right near _____ by _____

18 19

What good does it do me? _____ You look right through me, _____ won't

20 21

give me a sec-----ond glance _____ oh I

22 23

don't stand a ghost of a chance

24 25

shroud-ed de-si-re I ad-

26 27

mi-re from a-far. How did I end up

28 29

in this crowd-ed bar Just call me per-sis-tant but to

Musical score for measures 28 and 29. The vocal line starts with a quarter note on 'in', followed by a half note on 'this', a quarter note on 'crowd-ed', and a quarter note on 'bar'. Measure 29 begins with a quarter rest, followed by a quarter note on 'Just', a quarter note on 'call', a quarter note on 'me', a quarter note on 'per-', a quarter note on 'sis-', a quarter note on 'tant', a quarter note on 'but', and a quarter note on 'to'. The piano accompaniment features a steady bass line and chords in the right hand.

30 31

you I'm non-ex-is-tent. A-cross this smo-ky ex-

Musical score for measures 30 and 31. The vocal line starts with a quarter note on 'you', followed by a quarter note on 'I'm', a quarter note on 'non-', a quarter note on 'ex-', a quarter note on 'is-', and a quarter note on 'tent.'. Measure 31 begins with a quarter rest, followed by a quarter note on 'A-', a quarter note on 'cross', a quarter note on 'this', a quarter note on 'smo-', a quarter note on 'ky', and a quarter note on 'ex-'. The piano accompaniment continues with chords and a bass line.

32 33

panse. oh I don't stand a ghost of a

Musical score for measures 32 and 33. The vocal line starts with a quarter note on 'panse.', followed by a quarter note on 'oh', a quarter note on 'I', a quarter note on 'don't', a quarter note on 'stand', a quarter note on 'a', a quarter note on 'ghost', a quarter note on 'of', and a quarter note on 'a'. Measure 33 begins with a quarter rest, followed by a quarter note on 'a'. The piano accompaniment features a bass line and chords in the right hand.

34 35

chance You know me

Stronger, rock feel

36 37

bet--ter than you think I'm that let---ter you find signed___ with in---

38 39

vis----i---ble ink I'm that phan----tom phone call___ in the

40 mid---dle of the night 41 the sil-----hou---ette a---gainst the drapes when

42 you turn out your light 43 I'm the knock knock knock when

44 no one's at your door 45 The rust---ling in your bush---es that

46 47

you can not ig--nore.____ Love un---re---qui----ted____

Musical score for measures 46-47. The vocal line (treble clef) contains the lyrics "you can not ig--nore.____" and "Love un---re---qui----ted____". The piano accompaniment (grand staff) features a bass line with a dotted half note in measure 46 and a melodic line in measure 47.

48 49

means e---ter---nal strife.____ That's why I de---ci---ded____ to re---

Musical score for measures 48-49. The vocal line (treble clef) contains the lyrics "means e---ter---nal strife.____" and "That's why I de---ci---ded____ to re---". The piano accompaniment (grand staff) features a bass line with a dotted half note in measure 48 and a melodic line in measure 49.

50 51

turn from the af---ter---life.____ I'd die for a ren---dez-vous but

Musical score for measures 50-51. The vocal line (treble clef) contains the lyrics "turn from the af---ter---life.____" and "I'd die for a ren---dez-vous but". The piano accompaniment (grand staff) features a bass line with a dotted half note in measure 50 and a melodic line in measure 51.

52 53

how would I res-pond if you walked up and asked me to

54 55

dance oh I don't stand a ghost of a

56 57

chance We could make the most of ro----

58 59 60 61

mance. oh I don't stand a ghost ___ of a chance ___

The musical score consists of three staves. The top staff is the vocal line, starting at measure 58 with a half note 'mance.' followed by a quarter rest, then a quarter note 'oh' in measure 59, and the rest of the phrase 'I don't stand a ghost ___ of a chance ___' in measures 60 and 61. The middle staff is the piano accompaniment, featuring a series of chords in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. A large, diagonal watermark 'PERUSAL' is overlaid on the page.

R.I.P.

(PAUL and COMPANY)

Paul

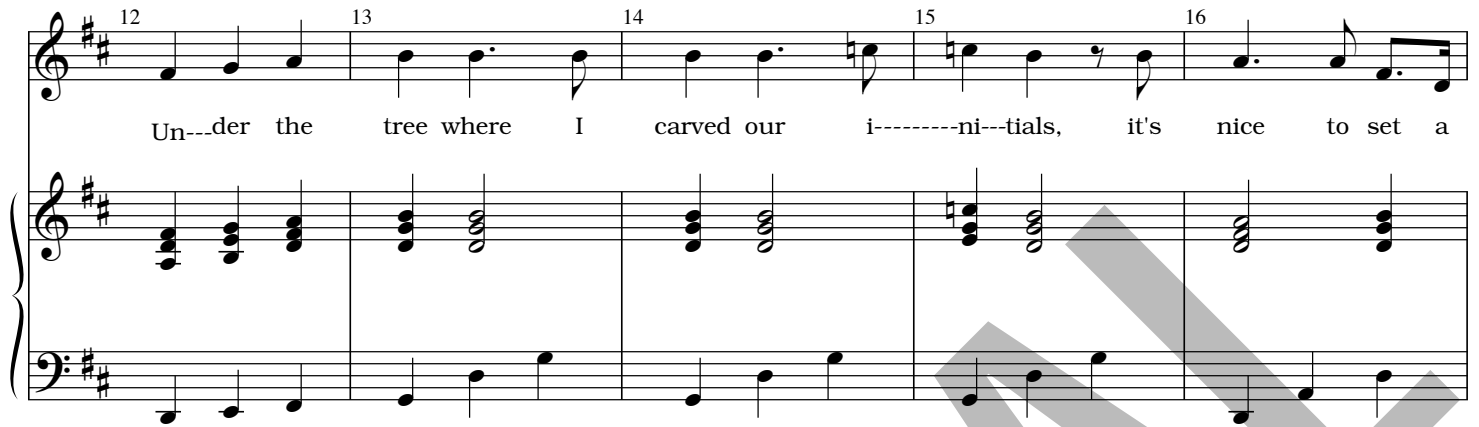
COUNTRY WALTZ ♩ = 135

Oh I think of you dar--lin'

since you passed__ on. I come here to your fin---al rest--in' place._____

12 13 14 15 16

Un...der the tree where I carved our i-----ni--tials, it's nice to set a



17 18 19 20 21

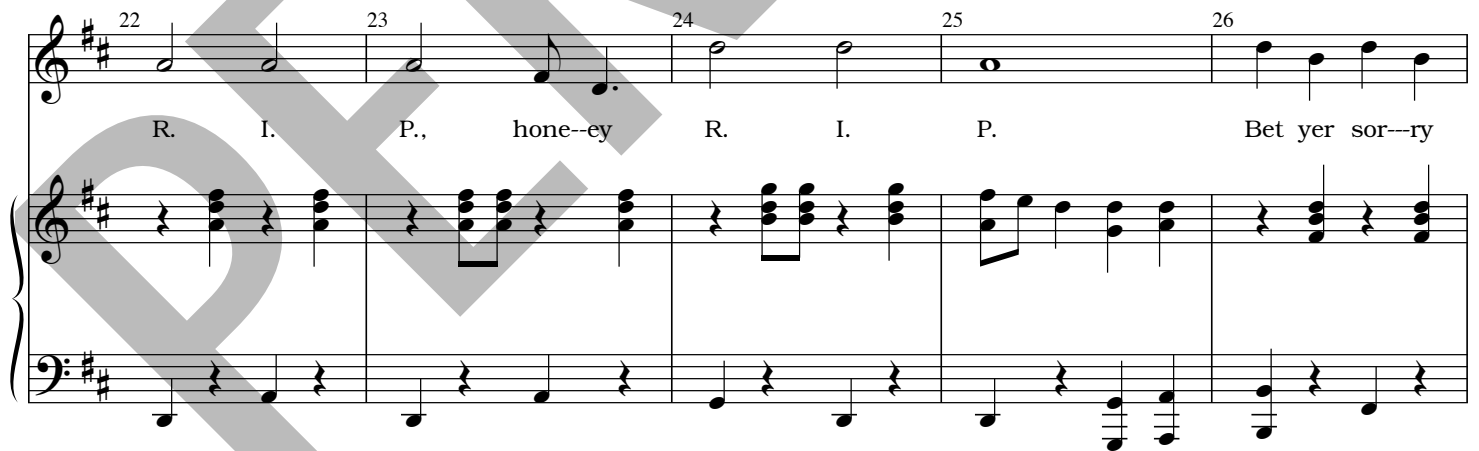
spell know--in' I'm in pa ra dise cuz yer in H E dou-ble L

Hoedown



22 23 24 25 26

R. I. P., hone-ey R. I. P. Bet yer sor--ry



27 28 29 30

now fer all the things ya did to me _____ R. I.

31 32 33 34

P., dar--lin', R. I. P. Too bad you had to

35 36 37 38

D I E _____ R. I. P. Just like a

39 40 41 42

mo---vie on___ T. V., our love was A. O. K.

43 44 45 46

You worked for the I. R. S., I worked for Trip le A.

47 48 49 50

Fell in love P. D. Q., got hitched A. S. A. P.

(Backup vocal, women take lower notes)

51 52 53 54 55

Now yer gone and I. O. U. a chance to R. I. P. R. I.

56 57 58 59

P., hon-ey, R. I. P. Mar-ried life with

60 61 62 63

you was full of strife and mi---se---ry. R. I.

64 P., dar--lin, 65 R. I. 66 P. 67 Your P. M. S. made

68 life a mess___ 69 R. I. 70 P. 71 But then real

72 soon I got___ a feel---in' 73 74 call it E. S. P. 75

76 77 78 79

Tho you swore un-----dy---in' love you were cheat-in' on___ the Q. T.

80 81 82 83

Fol--lowed you to the A. 'n P. just like the F. B. I.

84 85 86 87

Saw you with some S. O. B., I be-----gan to C. R. Y., to see our

88 89 90 91

mar-riage was D. O. A did-n't take no P. H. D. _____

92 93 94 95

Got some dough from the A. T. M. and bought some T. N. T.

96 97 98 99

You drove off in his B. M. dub ya, I fid--dled with it F. Y. I.

113 114 115 116

You done did me wrong _____ and so I did ya in ya _____ see

117 118 119 120 121

R. I. P., dar-lin R. I. P. I blew a---way yer

122 123 124 125

D. N. A. _____ R. I. P. You took

126 127 128 129

ev---'ry--thing I gave and now I'm dan---cin' on___ your_____grave

130 131 132 133

R. _____ I. _____

134 135 136

P.!

A Murder of Crows

(PHIL & COMPANY)

1 2 3 4 5

CHILLY ♩ = 130

mp

6 7 8 9 10

Phil

mp This Oct--o--ber sky chills me to the

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano part starts with a series of chords in the right hand and single notes in the left hand. The tempo is marked 'CHILLY' with a quarter note equal to 130 beats per minute. The dynamic is mezzo-piano (*mp*). The vocal line enters at measure 6, with the lyrics 'This Oct--o--ber sky chills me to the'. The piano accompaniment continues with chords and moving lines in both hands.

11 12 13 14 15

bone I walk o--ver by the gar--den made of stone

16 17 18 19 20

o--ver grown with bit--ter cir--cum--stance. Noth--ing stays the

Female solo

21 22 23 24 25

The trees, like torch-----es, dance in the au--tumn breeze. The

same

26 27 28 29 30

leaves come down like sparks. I stand and watch the ground ig-nite,

31 32 33 34 35 36

the em-bers fanned to flame.

8 As a mur-der of crows

37 38 39 40 41 42

8 takes flight

43 44 **Phil** 45 46 47

I stand like a scare-crow in the or-chard of

48 49 50 **Women** 51 52 53

white with ear-ly frost.

Men mar-ble and gran-ite, white with ear-ly frost. **Phil** I

(Paul sings bottom note at pitch)

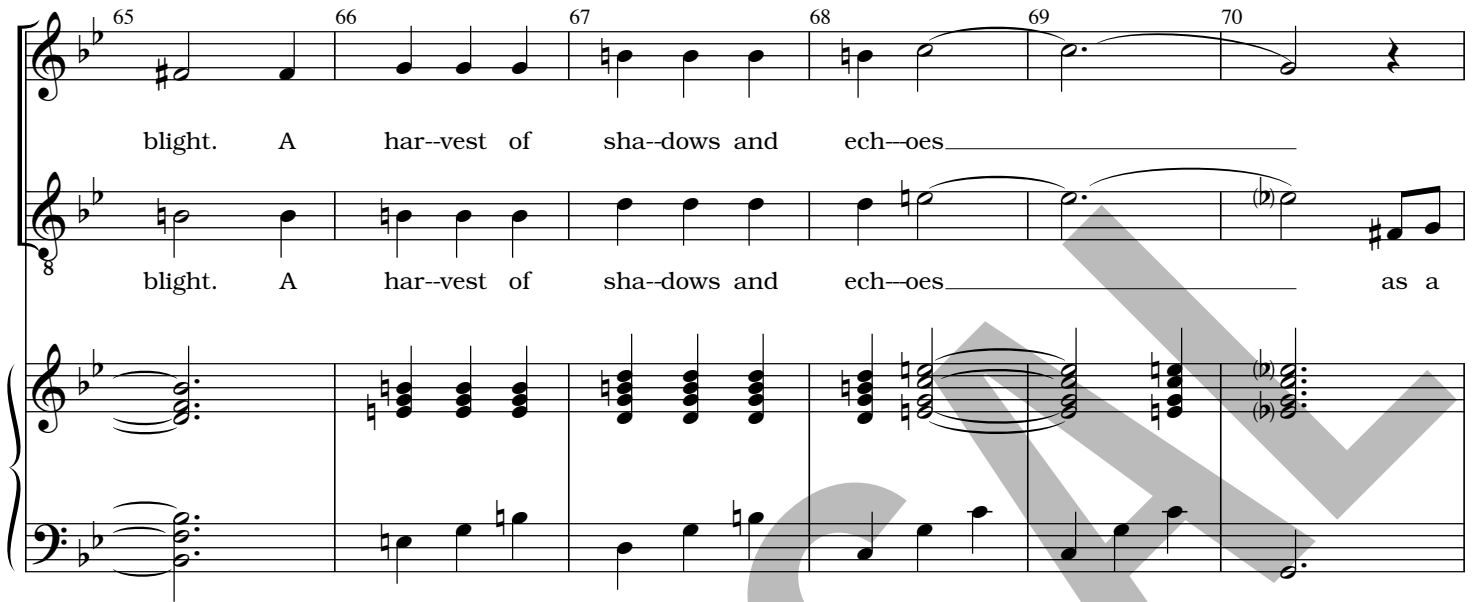
Musical score for measures 54-58. The score is in 3/4 time with a key signature of two flats. It features a vocal line, a piano accompaniment, and lyrics. The vocal line includes the word "Ooo" and the lyrics "keep a tor-tured vi-gil for all the friends I've lost Gone but not for--". The piano accompaniment consists of chords and a bass line.

Musical score for measures 59-64. The score is in 3/4 time with a key signature of two flats. It features a vocal line, a piano accompaniment, and lyrics. The vocal line includes the word "Ooo" and the lyrics "got-ten. Left be-hind by this mis-be-got-ten". The piano accompaniment consists of chords and a bass line.

65 66 67 68 69 70

blight. A har-vest of sha-dows and ech-oes

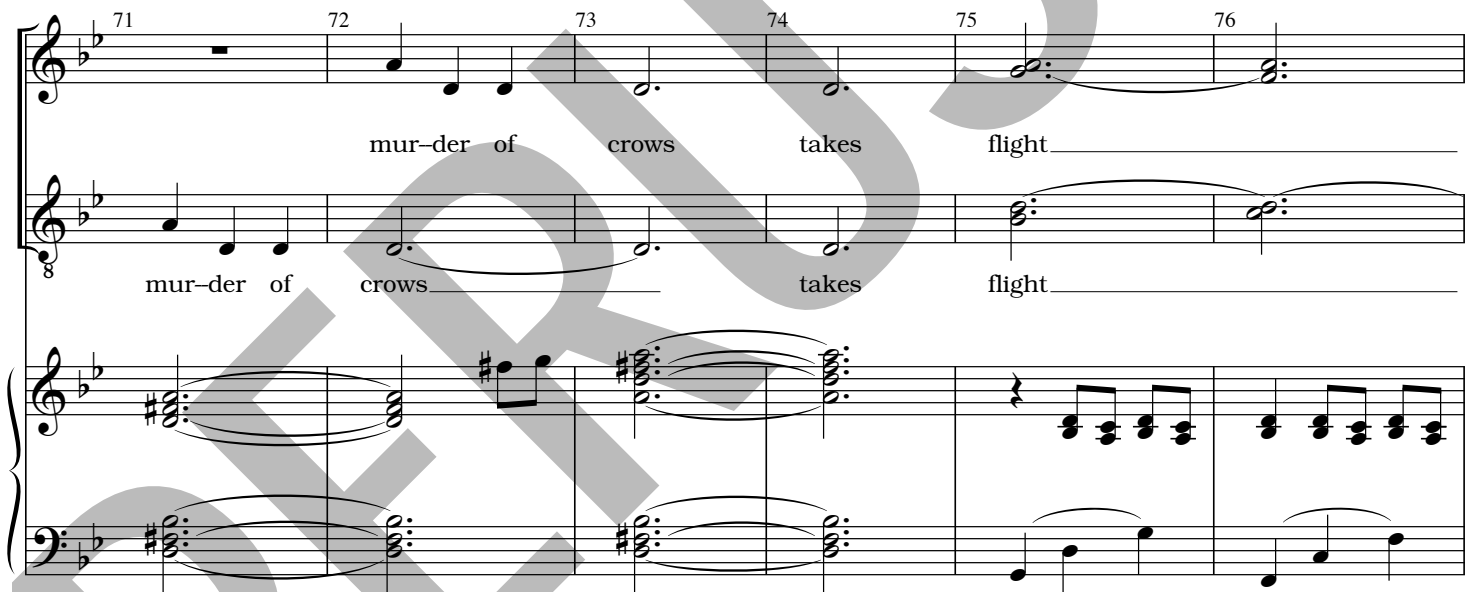
blight. A har-vest of sha-dows and ech-oes as a



71 72 73 74 75 76

mur-der of crows takes flight

mur-der of crows takes flight



Musical score for measures 77-82. The score consists of three systems. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have the word "flight" written below them. The piano accompaniment features chords in the right hand and a melodic line in the left hand. The key signature is B-flat major and the time signature is 4/4.

Musical score for measures 83-88. The score consists of three systems. The first system has two vocal staves and a piano accompaniment. The vocal staves have the lyrics: "Fly _____ fly a-----cross the gray Oct-----o-----ber". The piano accompaniment features chords in the right hand and a melodic line in the left hand. The key signature is B major and the time signature is 4/4. A dynamic marking of *f* is present in the piano part.

89 90 91 92 93 94

sky. _____ Hear the mourn-----ful cry: _____ A

sky. _____ Hear the mourn-----ful cry: _____ A

mp

95 96 97 98 99 100

scare---crow's lul-----la-----by. _____

scare---crow's lul-----la-----by. _____

p *pp*

101 Oh a crook---ed sil-hou-----ette, a

102 Oh a crook---ed sil-hou-----ette, a

103

104

105

106 heart hol--low with re-----gret. Phil

107

108

109 Keep--ing watch like a sen--ti--nel, un-----

110

mf

111 112 113 114 115 116

Ooo

ab-le to for-----get. Stand---ing in the si-lence. *p* Ooo

This system contains measures 111 through 116. The vocal line starts with a whole rest in measure 111, followed by quarter notes in 112, 113, and 114, and a half note in 115. The lyrics are "ab-le to for-----get. Stand---ing in the si-lence." followed by a piano (*p*) dynamic and "Ooo" in measure 116. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

117 118 119 120 121

8 I hear them laugh as the sun be-gins to set It's so un-----fair though, un-like

p

p

This system contains measures 117 through 121. The vocal line begins in measure 117 with a quarter rest, followed by quarter notes in 118, 119, and 120, and a half note in 121. The lyrics are "I hear them laugh as the sun be-gins to set It's so un-----fair though, un-like". The piano accompaniment includes a piano (*p*) dynamic marking in both the right and left hands, with sustained chords and moving lines.

122 123 124 125

me, the scare-crow, they are free.

126 127 128 129

pp Oh what a sight to see a mur-der of
Oh what a sight to see a mur-der of
pp oh what a sight

130 131 132 133

crows take flight

crows take flight

pp

134 135 136 137

A Murder of Crows

(PHIL & COMPANY)

MACABARET

ALTERNATE KEY

1 2 3 4 5

CHILLY ♩ = 130

mp

6 7 8 9 10

Phil

mp This Oct---o---ber sky chills me to the

The musical score is written for piano and voice. It features a piano accompaniment with a treble and bass clef, and a vocal line for Phil. The tempo is marked 'CHILLY' with a quarter note equal to 130 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score is divided into two systems, with measures 1-5 and 6-10. The vocal line begins in measure 9 with the lyrics 'This Oct---o---ber sky chills me to the'. A large 'PREVIEW' watermark is overlaid on the score.

11 12 13 14 15

bone I walk o--ver by the gar--den made of stone

16 17 18 19 20

o--ver grown with bit--ter cir--cum--stance. Noth--ing stays the

Female solo

21 22 23 24 25

The trees, like torch-----es, dance in the au--tumn breeze. The same

26 27 28 29 30

leaves come down like sparks. I stand and watch the ground ig-nite,

31 32 33 34 35 36

the em-bers fanned to flame.

As a mur-der of crows

37 38 39 40 41 42

8 takes flight

43 44 Phil 45 46 47

I stand like a scare-crow in the or-ward of

48 49 Women 50 51 52 53

Men white with ear-ly frost. Phil

mar-ble and gran-ite, white with ear-ly frost. I

(Paul sings bottom note at pitch)

54 55 56 57 58

Ooo _____ Ooo _____

keep a tor--tured vi--gil for all the friends I've lost Gone but not for--

59 60 61 62 63 64

Ooo----- Left be-----hind by this mis--be--got--ten

got--ten. Ooo Left be-----hind by this mis--be--got--ten

65 66 67 68 69 70

blight. A har-vest of sha-dows and ech-oes

blight. A har-vest of sha-dows and ech-oes as a

71 72 73 74 75 76

mur-der of crows takes flight

mur-der of crows takes flight

77 78 79 80 81 82

flight

flight

83 84 85 86 87

Fly fly a cross the gray Oct

Fly fly a cross the gray Oct

88 89 90 91 92

o-----ber sky. Hear the mourn-----ful

o-----ber sky. Hear the mourn-----ful

mp

93 94 95 96 97 98

cry: A scare---crow's lul---la-----by.

cry: A scare---crow's lul---la-----by.

p *pp*

99 100 101 102 103 104

Oh a crook--ed sil--hou--

Oh a crook--ed sil--hou--

105 106 107 108 109

ette, a heart hol---low with re-----gret. Phil

ette, a heart hol---low with re-----gret. Keep--ing watch like a

mf

Detailed description: This page of a musical score is for the song 'A Murder of Crows (Alternate Key)'. It features piano and vocal parts. The piano part consists of two staves: the upper staff uses a grand staff with a treble clef and a key signature of one sharp (F#), while the lower staff uses a bass clef with the same key signature. The vocal part is written on two staves, both with treble clefs and the same key signature. The lyrics are: 'Oh a crook--ed sil--hou--' (measures 99-104), 'ette, a heart hol---low with re-----gret. Phil' (measures 105-108), and 'ette, a heart hol---low with re-----gret. Keep--ing watch like a' (measures 105-109). A dynamic marking of *mf* is present at the end of the piano part in measure 109. A large, semi-transparent watermark 'PREVIEW' is overlaid diagonally across the page.

110 111 112 113 114 115

sen-ti-nel, un-able to for-get. Stand-ing in the si-lence. *p* Ooo

116 117 118 119 120

I hear them laugh as the sun be-gins to set It's so un--

121 122 123 124 125 126

fair though, un-like me, the scare-crow, they are free. Oh what a *pp*

127 128 129

pp Oh what a sight to see a mur-----der of
sight oh what a sight to see a mur-----der of
pp *p*

130 131 132 133

crows _____ take flight _____

crows _____ take flight _____

pp

pp

134 135 136 137

Going Green

(VICTORIA and DONNA)

COFFEEHOUSE FOLK ROCK ♩ = 140

Musical notation for the first system, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is in treble clef. Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest. Measure 4 has a whole rest. The piano accompaniment consists of a melody in the right hand and chords in the left hand.

Musical notation for the second system, measures 5-8. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is in treble clef. Measure 5 has a whole rest. Measure 6 has a whole note G4. Measure 7 has a whole note A4. Measure 8 has a whole note E5. The lyrics are: "I have a love, his name is Michael." The piano accompaniment consists of a melody in the right hand and chords in the left hand.

A

9 10 11

He's ver-----y e-----co-----con-----scious, he gets

B sus4

B

E

12 13 14

mad when I don't re-----cy-----cle. He said I was-----n't work-----ing

B

D#

G#m

15 16 17

hard e--nough to keep this earth from fad-----ing,

18 19 20 21

A(add2) C#m B7sus4 B^b B7

so I swore I'd prove my love by per-son-al-ly bi-o-de-grad-ing. So

rit.

22 23 24 25

E B/D# C#m A

I'm go-ing green, go-ing green all the way. Our

a tempo

26 27 28 29

E/G# F#m Bsus4 B

love will be much strong-er once I let my-self de-cay.

E B/D# C#m F#m

30 31 32 33

I'm go-ing green, go-ing green as I can be.

E/G# A(add2) B sus4 B7 E

34 35 36 37

I'll prove my com-mit-ment once I re-cy-cle me.

Donna A E Victoria Donna

38 39 40 41

My love is the same, his name is Keith. (Oh, it's Keith.) I said I'd

A 42 B sus4 44 B7 45

give up non--es--sen-----tials, ___ like my ear--lobes and my teeth. Oh,

E 46 B 47 D# 48 G#m 49

he sticks to his prin--ci--ples, he on--ly wears or---gan---ic cot--ton.

A(add2) 50 C#m 51 F#7sus4 52 B sus4 53 B7 Both

Now I stick to ev-----ry--thing since I'm lit----er----al----ly rot--ten. Oh,

E B/D# C#m A

54 55 56 57

I'm go-ing green, _____ go-ing green _____ as the trees. _____ Oh,

E/G# F#m B sus4 B

58 59 60 61

you can see the mold _____ that's grow-ing through me like blue cheese.

E B/D# C#m F#m

62 63 64 65

I'm go-ing green, _____ go-ing green _____ as all out-doors. _____ When the

E/G# A(add2) B sus4 B7

66 worms have munched the rest_____ of me, my heart will still be yours.____

E A E

69 _____ He said, "You look a lit---tle bloat-ed." I said, "That's just the bac--

A E

73 ter--i-a. It's per-----fect--ly nor mal, as they de----vour my in----ter--i-ah.

E/G# 90 F#m 91 B sus4 92 B 93

lov---er while you're sleep-----ing, I'll be seep-ing in the tub._____

E 94 B/D# 95 C#m 96 F#m 97

I'm go-ing green, go-ing green as a vine. If you

E/G# 98 A(add2) 99 B sus4 100 B7 101 E

find some ex--tra toes, those are prob-'ly mine._____

A E

102 103 104 105

We went out for ve-----gan food, our u-su--al sort of out--ing. He

Detailed description: This system contains measures 102 to 105. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the piano accompaniment is in the grand staff. Chords A and E are indicated above the staff. The lyrics are: "We went out for ve-----gan food, our u-su--al sort of out--ing. He".

A E

106 107 108 109

wond--ered if I got a perm, I'm like a Chi--a Pet: I'm sprout--ing.

Detailed description: This system contains measures 106 to 109. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the piano accompaniment is in the grand staff. Chords A and E are indicated above the staff. The lyrics are: "wond--ered if I got a perm, I'm like a Chi--a Pet: I'm sprout--ing."

Victoria E/B B D# G#m

110 111 112 113

Lat---er, I lay with my love, but he was at a loss. He said,

Detailed description: This system contains measures 110 to 113. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the piano accompaniment is in the grand staff. Chords E/B, B, D#, and G#m are indicated above the staff. The lyrics are: "Lat---er, I lay with my love, but he was at a loss. He said,".

114 115 116 117 Both

A(add2) C#m F#7sus4 B sus4

"Did you dye your hair... ..there?" I said, "No, my dear, that's moss." Cause

118 119 120 121 Donna

G^b D^b/F E^bm C^b

I'm go-ing green, go-ing green as the lawn. I'd

122 123 124 125

G^b/B^b A^bm D^bsus4 D^b

like to wear your ring, my love, but my fin--gers won't stay on.

Both 126 G^b 127 D^b/F 128 E^b_m

I'm go-ing green, go-ing green as our back yard.

129 A^b_m 130 G^b/B^b 131 $C^b_{(add2)}$ Victoria

Oh, my love, em-brace me. But I'm

132 G^b 133 G Both 134

squish-y, so not too hard. I'm go-ing green,

135 136 137 Victoria

go---ing green_____ as the grass._____ The

138 139 140 Donna D sus4 Both

fun----gi's tak-----ing ov-----er, I've got mush---rooms up my... I'm

141 142 143

go---ing green,_____ oh my love_____ don't be hurt.---

Bm A/C# D(add2)

144 145 146

Prom---ise when I'm com-----post----ed, ___ you'll

rit.

E7sus4 E7 A

147 148 149

still treat me like dirt.

Temptations of the Flesh

(DANCE FOR PAUL & DONNA)

Donna is stretching seductively, getting ready for a number; Paul is watching creepily from the shadows ... he sneaks up ... pulls something out of his coat which we think could be a weapon... and POUNCES. With a daisy. Which she scoffs at.

He retreats... sneaks in again - a lot of "Wile E. Coyote" tiptoeing) ... again sneaks up ... with Hello Kitty doll or something equally as cute. She bites the doll's head off.

He is discouraged. Then Maude sweeps in, grabs him, does a quick turn with him where she leads and he follows ... she dips him ... she whispers a few hints in his ear ... and leaves.

He again approaches Donna, who is still seductively stretching ... and this time out of his coat he produces a dead flower, a tarantula or a snake. Perhaps she pulls out a champagne-like bottle of poison, or something else for him. It's true love! They dance.

Darkly with some rubato ♩ = 100

The musical score is written for piano and voice. It consists of three systems of music, each with a treble and bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The score is numbered 1 through 12. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The music features a mix of chords and melodic lines, with some measures containing triplets. A large 'DRAFT' watermark is visible across the score.

Musical notation for measures 33-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 33 features a melodic line in the treble with eighth notes and a sharp sign, and a bass line with chords. Measure 34 continues the melodic line. Measure 35 has a melodic line with a sharp sign and a fermata. Measure 36 features a melodic line with a sharp sign and a fermata, and a bass line with a whole note. Measure 37 ends with a fermata on a whole note in the treble.

Musical notation for measures 38-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 38 has a melodic line with a fermata and a bass line with a whole note. Measure 39 has a melodic line with a fermata and a bass line with a whole note. Measure 40 has a melodic line with a fermata and a bass line with a whole note.

Musical notation for measures 41-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 41 has a melodic line with a fermata and a bass line with a whole note. Measure 42 has a melodic line with a fermata and a bass line with chords. Measure 43 has a melodic line with a sharp sign and a bass line with chords. Measure 44 has a melodic line with a sharp sign and a bass line with chords.

Musical notation for measures 45-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 45 has a melodic line with a sharp sign and a bass line with chords. Measure 46 has a melodic line with a sharp sign and a bass line with chords. Measure 47 has a melodic line with a sharp sign and a bass line with chords, including a triplet. Measure 48 has a melodic line with a sharp sign and a bass line with chords, including a triplet.

Musical notation for measures 49-51. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 49 has a melodic line with a sharp sign and a bass line with chords. Measure 50 has a melodic line with a sharp sign and a bass line with chords. Measure 51 has a melodic line with a sharp sign and a bass line with chords, including a triplet.

Skin and Bones (Bone Structure)

MACABARET

(COMPANY)

CUE:

MAUDE: "In fashion, you're either in or you're out. Or you're dead."

Phil

A LA "VOGUE" ♩ = 110

(Straight 8ths, not swung)

My

girl-friend's a ca--da-----ver, you can have her if you want

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two systems. The first system contains measures 1 through 4. The vocal line starts with a rest in measure 1, followed by a rest in measure 2, and then begins in measure 3 with the lyrics "My". The piano accompaniment features a steady eighth-note pattern in the bass clef. The second system contains measures 5 through 6. The vocal line continues with the lyrics "girl-friend's a ca--da-----ver, you can have her if you want". The piano accompaniment continues with the same eighth-note pattern.

7
What a bod--y you should see it, al-----be--it rath--er gaunt. She's

8

9
fresh, she's taut She's got no flesh to flaunt And when----

10

11
ev---er we are in a res----tau-rant the first re--mark is

12

13 All 14 15 Solos (various)

"Get a load of her sex---y car-cass" Mod-el thin Skin and__ bones

16 17

Sal-low tones How sleek. Shrunk-en head Sunk--en cheek

18 19 20 Women

Slim phys-ique How chic Look--in' great Un---der weight

21 All 22 23

E---ma--ci--ate _____ your sil-hou-----ette It's the trend

24 25 26

Starve for splen--dor, Just _____ how slen-----der will _____ you get? you got--ta have

27 28 29

bone _____ struc-----ture. Oh _____ Bone _____ Struc---

The image shows a piano-vocal score for the song 'Skin and Bones (Bone Structure)'. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system covers measures 21-23, the second covers 24-26, and the third covers 27-29. A box labeled 'All' is placed above measure 23. The lyrics are written below the vocal line, with some words connected by long horizontal lines to indicate sustained notes. A large, semi-transparent watermark 'PREVIEW' is overlaid diagonally across the entire page.

37 bone struc-----ture. 38 Oh. 39 Bone Struc---

40 ture Oh. 41 Cheek bones, jaw bone, should-er blades, spine

42 Rib cage pel-vic bone, re--duce, de--ine 43 In---side out, take it off, take pride,

44 in your bone a fide de--sign 45 Ar--row slim 46 That's the aim

47 Oh, 48 Nar--row mind, _____ 49 nar--row frame Nar---row nar--row, to__

50 ___ the mar-----row 51 It's so suave ___ and 52 de-----bon---air, ___ oh got--ta have

bone struc-----ture Oh Bone struc-----

ture Oh. Bone struc-----ture Oh.

Bone struc-----ture Skin and bone bone bone bone

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'bone struc-----ture Oh Bone struc-----', 'ture Oh. Bone struc-----ture Oh.', and 'Bone struc-----ture Skin and bone bone bone bone'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Oh, Edward! / What Kind of a Vampire Is That?

MACABARET

(MAUDE & PHIL)

CUE:

MAUDE: "Mrs. William Compton. Mrs. Edward Cullen. Mrs. Maude Compton-Cullen."

MAUDE: *(Reading)* "Edward Cullen was inhumanly beautiful..."
(Over her shoulder, to PHIL:) Why aren't YOU inhumanly beautiful?!

SEXY ♩ = 140

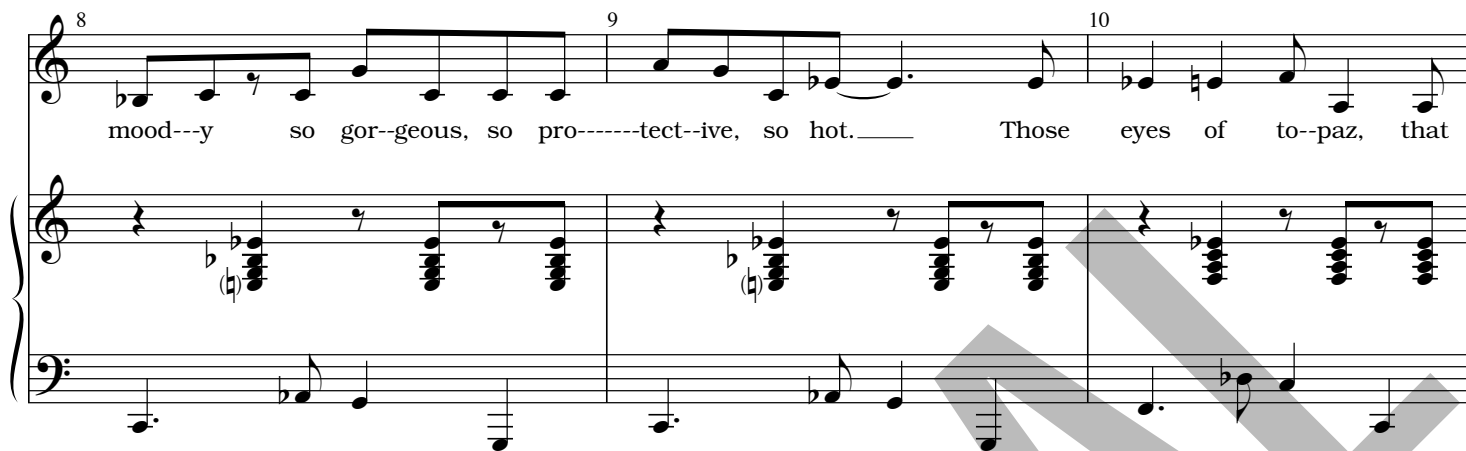
Maude

Oh... Oh... Oh...

(Straight 8ths)

Oh... Ed--ward, oh Ed--ward, you're my ev-----ry thought. So

8 mood--y so gor-geous, so pro-----tect-ive, so hot.____ Those eyes of to--paz, that



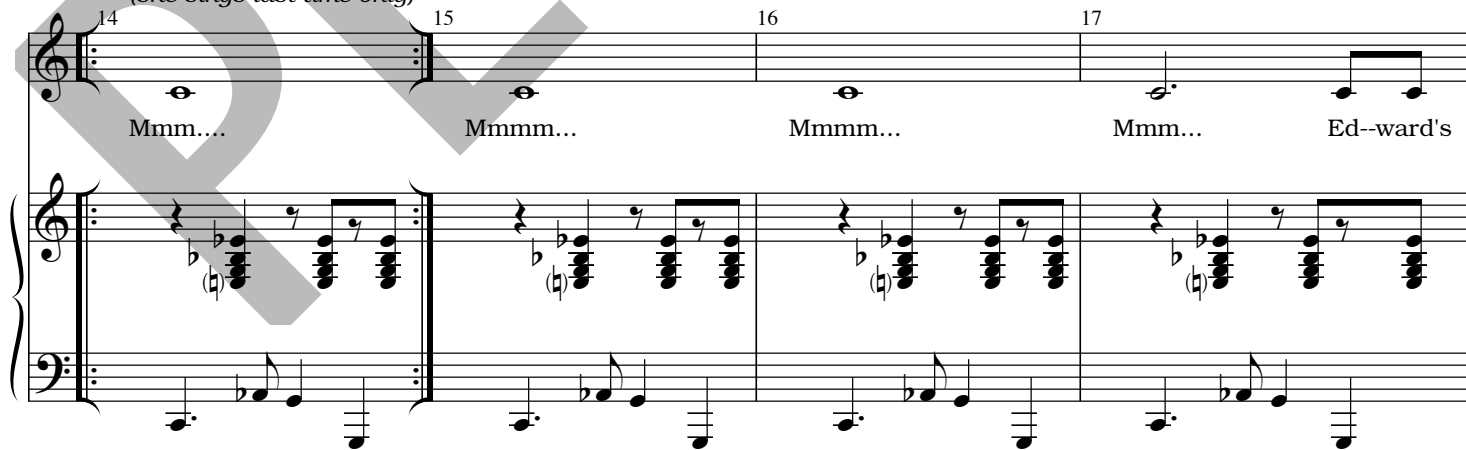
11 hair of bronze.____ Some day you'll be mine and not Bel----la Swan's.____



MAUDE: Edward watches Bella while she sleeps. Why don't YOU watch me while I sleep?
PHIL: You drool.
(MAUDE goes back to her book, writhing as she gets into it.)

(she sings last time only)

14 Mmm.... 15 Mmmm... 16 Mmmm... 17 Mmm... Ed-ward's



18 19

hand--some, he's stun--ning, how ev-----'ry one stares! Do you

Musical notation for measures 18 and 19. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

20 21 22

think I'm too shal--low? We'll he's hot so who cares. Oh Ed--ward, I'm ga--ga, and I've

Musical notation for measures 20, 21, and 22. The vocal line continues in treble clef. The piano accompaniment features a more active right hand with eighth notes and chords, and a left hand with a steady bass line.

23 24 25

bare--ly be--gun. Hey, it's a long sa--ga and I'm still on Book One...

Musical notation for measures 23, 24, and 25. The vocal line concludes in measure 25. The piano accompaniment includes a right hand with chords and a left hand with a bass line that ends with a final chord in measure 25.

Phil Maude Phil

26 27 28 29

Him? He's a wimp. He's so hot! Ay ay ay! Ooo, I go limp. So do I.

MAUDE: Edward thinks Bella's smell is irresistible. Why don't YOU-
 PHIL: Let's not even go there.

(MAUDE flounces away with her book. PHIL takes center stage.)

Phil

30 31 32

Ed--ward, oh Ed--ward, yes Mis---ter Ed--ward Cul-len.

Bluesy ♩ = 120

33 34 35

How should I put this? I'd like to bash his skull in. He goes

(Swing 8ths)

36 C 6 F 7 C 9
out in the day-----light, he does--n't need to sleep. He's real--ly poss-ess-----ive, he's

39 F G 9 F 7 C D 7
sort of a creep. He's a fast driv-ing rich kid, a high school age brat.

42 G aug C 6 G 7
What kind of a vam---pire is that? He was

43 44

45 C6 F7 C9

saved from the flu___ by his vam-pire___ dad,___ and all he can do___ is say,

48 F G9 F7 C D7

"Ooo, I'm so bad."___ He claims he can live___ just on an---i---mal blood. ___

51 Gaug C7 F6

What kind of a vam--pire? A dud. If you want a real vam-----pire,

54 C 6 55 F 6 56 C 6 A 7

you ought--a go___ see an old school___ fel-----la like Be---la Lu--go-----si, a

57 C dim7 58 C#dim7 59 D dim7

cape wear--ing cas-tle own--ing cof-fin sleep--ing gar-lic hat--ing blood suck-ing son of a

60 D [Maude] 61 [Phil] 62 C 6

bat! What kind of a vam--pire is that?! Ed-ward's ob-----sessed with his girl-----friend, the

63 F7 C9 F

way he pur--sues___ her. As Op--rah would say,_____ "Hel-----LO! A--bus--er!" In

66 F7 C D7 G aug 3

sun--light he spark-----les, Oh give me a break,_____ What kind of a vam--pire? A

69 C6 F dim7 A7 D6

Maude Oh... Ed---ward, oh Ed---ward, you're my

fake! He goes out in the day-----light, he

G7 D9

72 ev-----ry thought. Oh! So mood---y so gor-geous, so pro-----

does---n't need to sleep. He's real---ly poss---ess-----ive, he's

G A9 G7 D E7

74 tect--ive, so hot. Those eyes of to-paz, that hair of bronze. Some

sort of a creep. He's a fast driv--ing rich kid, a high school age brat.

Aug

77 78

day you'll be mine and not Bel-----la Swan's. He's-----

What kind of a vam---pire is that? Ed---ward's ob---

D6 G7

79 80

hand--some, he's stun--ning, how ev-----'ry one stares! Do you

sessed with his girl-----friend, the way he pur---sues her. As

81 D9 G 82

think I'm too shal---low? We'll he's hot so who cares.____ Oh

Op---rah would say,_____ "Hel-----LO! A---bus---er!" In

83 G7 D E7 84

Ed---ward, I'm ga-----ga, and I've bare---ly be---gun.____

sun---light he spark-----les, Oh give me a break.____

More gently

85 What kind of a vam---pire? You have---n't fin---ished your book.____ Is

87 This book is... 88 this book is... 89 this book, well it's long.____ I ad--
an--y--thing wrong?____

90 mit I was smit-----ten, but 91 now that's all through.____ 92 I'd rath-er be bit--ten by

*(PHIL goes to work on her neck.
She tries to concentrate.)*

93 94 95 Maude 96

you. I won't think a---bout Ed-----ward. Ooo

Can do!

This system contains measures 93 through 96. The vocal line starts with a long note on 'you.' in measure 93, followed by 'I won't think a---bout Ed-----ward. Ooo' in measure 94. Measure 95 is a rest, and measure 96 begins with a vocal line 'I won't think a---bout Ed-----ward. Ooo' and a piano accompaniment. A box labeled 'Maude' is placed above measure 96. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

97 98 99

Phil, oh yes PHIL! I'll give up Ed-----ward, I'll give up Ed-----ward,

This system contains measures 97 through 99. Measure 97 has a triplet of eighth notes marked with 'x' and the lyrics 'Phil, oh yes PHIL!'. Measure 98 has the lyrics 'I'll give up Ed-----ward,' and measure 99 has 'I'll give up Ed-----ward,'. The piano accompaniment continues with a consistent bass line and chords.

(She pulls out a "True Blood" novel)

100 101 102

I'll give up Ed-----ward... for Bill.

This system contains measures 100 through 102. Measure 100 has the lyrics 'I'll give up Ed-----ward...'. Measure 101 is a rest, and measure 102 has the lyrics 'for Bill.'. The piano accompaniment concludes with a final chord in measure 102.

The Boy Who Cried Werewolf

(PAUL)

(This is a recitation. The rhythmic notation is provided to show where the downbeats are intended to fall, but not to imply that the words should be recited mechanically in strict rhythm. The actor should speak naturally, using the rhythmic setting if there are questions.)

$\text{♩} = 120$ Paul

1 I knew a young lad, Dan---ny Shep-herd by name. He

2 3

4 liked to play tricks. He 5 liked to pass blame. He'd 6 play stu---pid pranks on his

7 fam---ly and friends. He'd 8 scare them and laugh, and he'd 9 nev--er make a--mends. "A

10 were--wolf is out there! No 11 real-ly, you guys!" He 12 looked so con---vin---cing, they'd

13 fall for his lies. He 14 cried were--wolf a lot, he 15 took it too far. Like, "A

16 were--wolf must-a done it!" if he 17 scratched up your car. We all have 18 fav--rite ex---cu--ses, and

19 were--wolves were his. 20 "Dan--ny," I said, "You don't 21 know what a were--wolf is."

22 "Sure I do, man, they're 23 e-----vil and hair----y with 24 big bug----gy eyes. They're

25 real freak--in' scar---y! 26 And when it gets dark, they all 27 come out to fight. They're

28 all out there growl--ing, on the 29 prowl ev----ry night!" 30 Dan--ny, I said, boy you

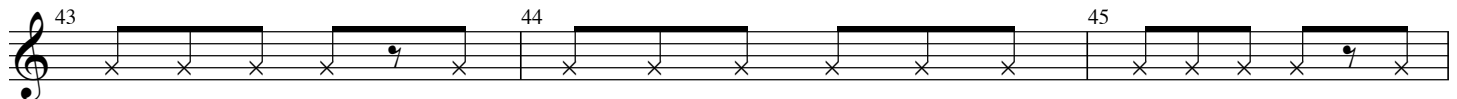
31 have--n't a clue what a 32 were--wolf is like, or 33 what it can do. I bet

34 were--wolves get mad when they're dis-----missed as a hoax. 35 And I 36 bet they don't like be--ing

37 blamed for your jokes. 38 But Dan---ny just laughed and said, "What's the big deal? 39 The

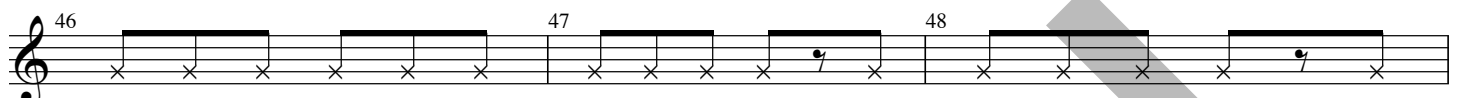
40 were--wolves don't care. 41 You act like they're real." 42 Dan--ny, of course they're not

43 44 45



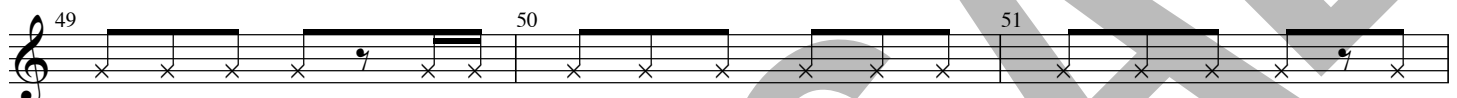
real, that's just bull. But get your facts straight: the moon has to be full. It's

46 47 48




when that full moon ris-----es up in the east the were---wolf trans-forms from

49 50 51



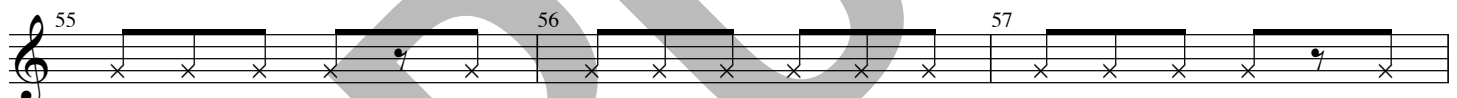
hu---man to beast. And he does---n't change back till the dawn lights the hills. He

52 53 54



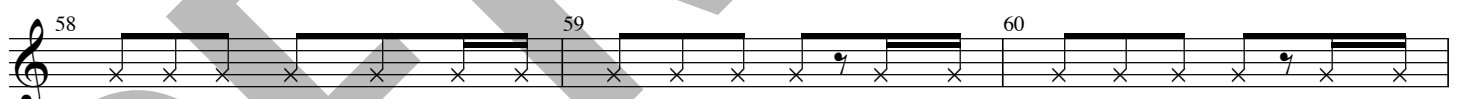
has un---til then to eat what he kills. "That's stu---pid!" said Dan--ny.

55 56 57



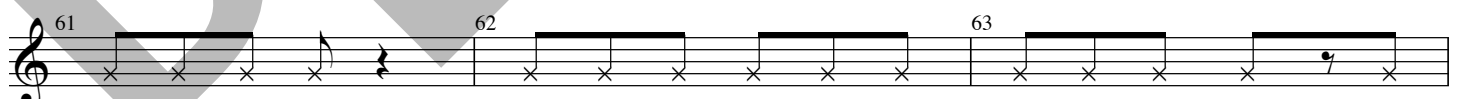
"Your sto----ry stinks." Well, let's ask a were-wolf and see what he thinks. The

58 59 60




thing a-bout were-wolves: they look nor-mal, you see. They could look just like you. They could

61 62 63

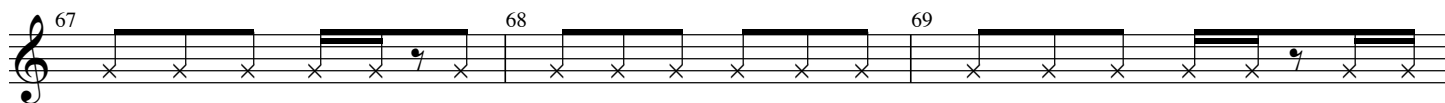


look just like me... Dan---ny grew pale, I could tell he was shocked. He

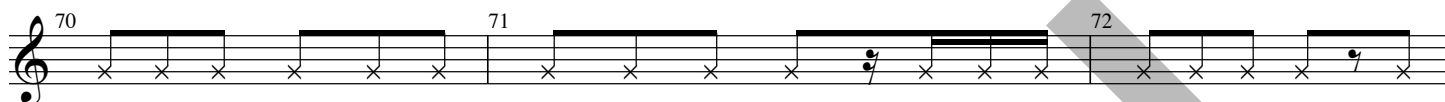
64 65 66



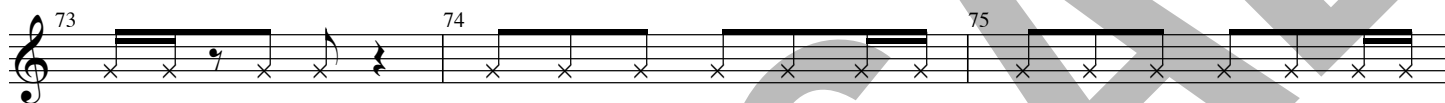
real-ized too late that the door had been locked. My knuck--les were crack--ing, my



hair grow--ing thick--er, my jaw was ex--tend--ing, his heart beat--ing quick--er. "But it's



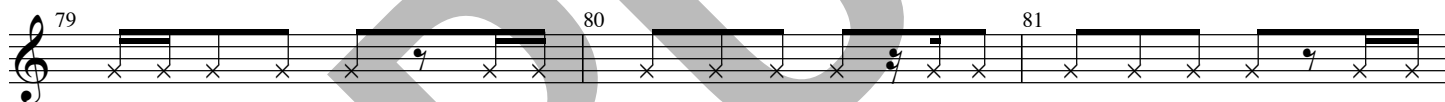
not a full moon!" Dan--ny stam--mered and cried. "You said it had to be full!" Oh



Dan--ny. I lied. Lat---er, much lat---er, with--my hair not so brist--ly, I was



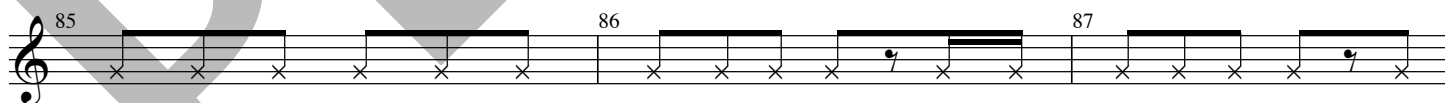
pick--ing my teeth (he was aw--ful---ly grist--ly.) I might have mis---lead him 'bout



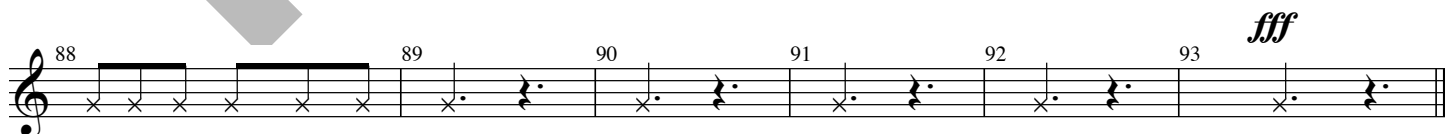
what a were--wolf does. No, the moon was--n't full. but I cer--tain--ly was. Now I'll



tell you a sec---ret. Come clos---er, I dare you. I'm not real---ly a were--wolf. If I



were, would that scare you? Or may---be I am, and you've tak--en the bait. If



I am a were--wolf, it's far far too late.

fff

RAAAAAAR!

pp

(PAUL lunges at the audience with a quick blackout.)

Boogie Woogie Boogiemán

(VICTORIA, DONNA, MAUDE)

SWING ♩ = 130

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 contains a piano accompaniment starting with a triplet of eighth notes (F#, G#, A) in the right hand and a quarter note (F#) in the left hand. Measure 4 continues the piano accompaniment with a triplet of eighth notes (B, C, D) in the right hand and a quarter note (B) in the left hand.

Women

Musical notation for measures 5-8, including lyrics. The score is in 4/4 time with a key signature of three sharps. Measure 5 is a whole rest. Measure 6 contains the vocal line: "I hear the wolf howl, ah-ooo" and piano accompaniment. Measure 7 contains the vocal line: "I hear the hoot owl, hoo-ooo" and piano accompaniment. Measure 8 continues the piano accompaniment.

9 10 11 12

Some might cow-er but I know it's the

Musical score for measures 9-12. The vocal line starts with a whole rest in measure 9, followed by the lyrics "Some might cow-er but I know it's the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

13 14 15 16

hour when the boo gie woo gie boo gie man is on the prowl I hear the

Musical score for measures 13-16. The vocal line continues with "hour when the boo gie woo gie boo gie man is on the prowl I hear the". The piano accompaniment continues with the same rhythmic pattern.

17 18 19 20

wind blow, ooo ah out side my win dow, ooo ah

Musical score for measures 17-20. The vocal line concludes with "wind blow, ooo ah out side my win dow, ooo ah". The piano accompaniment continues with the same rhythmic pattern.

Blows a--way my mid--night blues _____ he's got a style I can't re---fuse_

My boo--gie woo--gie boo--gie man makes my skin _____ go

b b b b b b brrrrr! I see his eyes glow _____

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and melodic lines with various ornaments like slurs and ties. Measure 27 includes a triplet of eighth notes in both parts.

31 Next thing I know _____ 32 my heart stops: 33

34 he's got the chops! 35 I see his shi---ny teeth _____ 36 be-----

37 neath my bed, so _____ 38 I know my boo--gie woo--gie boo--gie man is 39

Victoria

40 read-y to go— 41 I start writh---in' when he 42 starts his sweet— vamp

Detailed description: This system contains measures 40, 41, and 42. The vocal line starts at measure 40 with the lyrics 'read-y to go—'. Measure 41 begins with 'I start writh---in'' and measure 42 continues with 'when he starts his sweet— vamp'. The piano accompaniment features a bass line with eighth and sixteenth notes and a treble line with chords and rests.

Donna

43 b b b b b booo 44 The moths start 45 jiv---in' and the

Detailed description: This system contains measures 43, 44, and 45. The vocal line starts at measure 43 with the lyrics 'b b b b b booo'. Measure 44 begins with 'The moths start' and measure 45 continues with 'jiv---in' and the'. The piano accompaniment features a bass line with eighth and sixteenth notes and a treble line with chords and rests.

46 bats start div-----in' at the 47 street lamp— 48 b b b b b b

Detailed description: This system contains measures 46, 47, and 48. The vocal line starts at measure 46 with the lyrics 'bats start div-----in' at the'. Measure 47 continues with 'street lamp—' and measure 48 begins with 'b b b b b b'. The piano accompaniment features a bass line with eighth and sixteenth notes and a treble line with chords and rests.

Maude

49 booo 50 When that ghoul scats he 51 turns on the heat all the 52 cool cats start to

All 3

53 slink to the beat and the 54 syn---co---pa---ted cri--ckets think it's 55 trick or treat

56 trick or treat! 57 trick or treat! 58 oh he's a

guy I've nev er seen _____ but in the dark he has a mean rou--tine_

_____ A spook---y jaz--zy rhy--thm _____ and when

ev---er I am with him _____ ev' ry night is Hal--lo ween _____

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics with hyphens indicating syllables across measures. A large, semi-transparent watermark 'Piano-Vocal' is overlaid diagonally across the page.

69 And oh he makes me go bump in the night and ev' ry

70

71

72 note makes my heart jump right in my throat He can real-ly swing

73

74

75 send-ing ting-les down my spine he's my

76

77

78 3 79 80

boo-gie woo-gie Oct--o--ber val--en--tine He real--ly

81 82 83

thrills me, ooo ah oh and he fills me with the wil--lies, oo ah

84 85 86

De-----liv--ers me the shiv--ers He's a

87 88 89

goose bump giv--er no one can give me the

90 91 92

hee---ee---bie jee---ee---bies like he can he's my

93 94 95

boo-gie woo-gie oo-gie boo-gie b b b boo-oo gie man

Musical score for piano and voice, measures 96-100. The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line with lyrics and a piano accompaniment. A large, diagonal watermark reading 'PERUSIA' is overlaid on the page.

Measures 96-98: The vocal line features a melodic phrase with a slur over measures 96 and 97, and a final note in measure 98. The piano accompaniment provides a rhythmic and harmonic foundation with eighth-note patterns in the bass and chords in the treble.

Measures 99-100: The vocal line continues with a triplet of notes in measure 99 and a final note in measure 100. The lyrics are: "b b b b b boo!". The piano accompaniment continues with a similar rhythmic pattern.

Dr. Jekyll and Sister Hyde

(PHIL)

CUE:

VICTORIA: Once there was a prominent physician --

MAUDE: -- Doctor Jekyll --

DONNA: -- who was conducting experiments on hormonal imbalances --

ALL THREE: -- leading to good and evil behavior.

VICTORIA: One day in the lab --

MAUDE: -- he accidentally injected himself with a serum --

DONNA: -- containing hormones from several specimens, including --

VICTORIA: -- a serial killer --

MAUDE: -- a cloistered nun --

DONNA: -- a go-go dancer --

VICTORIA & MAUDE: -- and a pair of siamese twins.

ALL THREE: The results were ... fatal.

60S ROCK A LA NANCY SINATRA $\text{♩} = 130$

Phil

They call me Doc---tor Jek--yll and

4
8
5
6
Sis--ter Hyde, I have this twist-ed al--ter e---go that can-not be den-ied. Doc--tor

Detailed description: This system contains measures 4, 5, and 6. The vocal line (treble clef) starts with a quarter rest, followed by a half note 'Sis--ter Hyde,' with a comma. Measure 5 contains the lyrics 'I have this twist-ed al--ter e---go that' with various note values and rests. Measure 6 continues with 'can-not be den-ied. Doc--tor'. The piano accompaniment (grand staff) features chords in the right hand and a bass line in the left hand.

7
8
9
Jek-yll's in--tel--lect-'ual, in ef-----fec--tual and sub--dued Sis--ter Hyde is sex--ual dis---re---

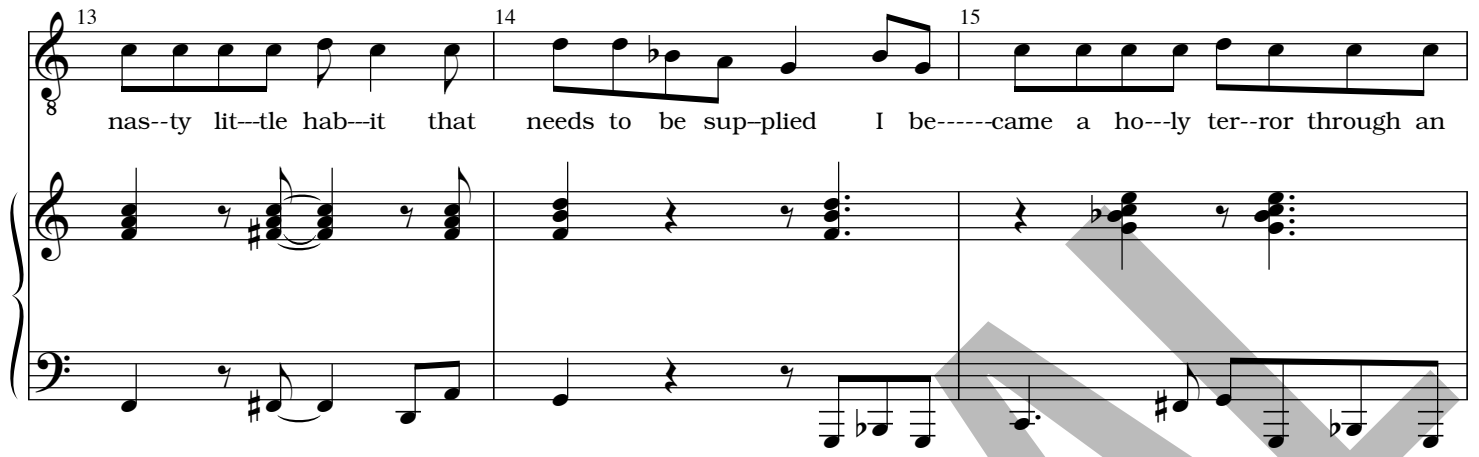
Detailed description: This system contains measures 7, 8, and 9. Measure 7 has the lyrics 'Jek-yll's in--tel--lect-'ual, in ef-----fec--tual and sub--dued'. Measure 8 includes 'Sis--ter Hyde is sex--ual dis---re---' with 'x' marks above the notes. Measure 9 continues the phrase. The piano accompaniment includes a sequence of chords in the right hand and a bass line in the left hand.

10
8
11
12
spect--ful and lewd! Oh I'm I'm Doc--tor Jek-yll and Sis--ter Hyde, I have this

Detailed description: This system contains measures 10, 11, and 12. Measure 10 has the lyrics 'spect--ful and lewd! Oh I'm I'm Doc--tor Jek-yll and'. Measure 11 continues with 'Sis--ter Hyde, I have this'. Measure 12 continues the phrase. The piano accompaniment features chords in the right hand and a bass line in the left hand.

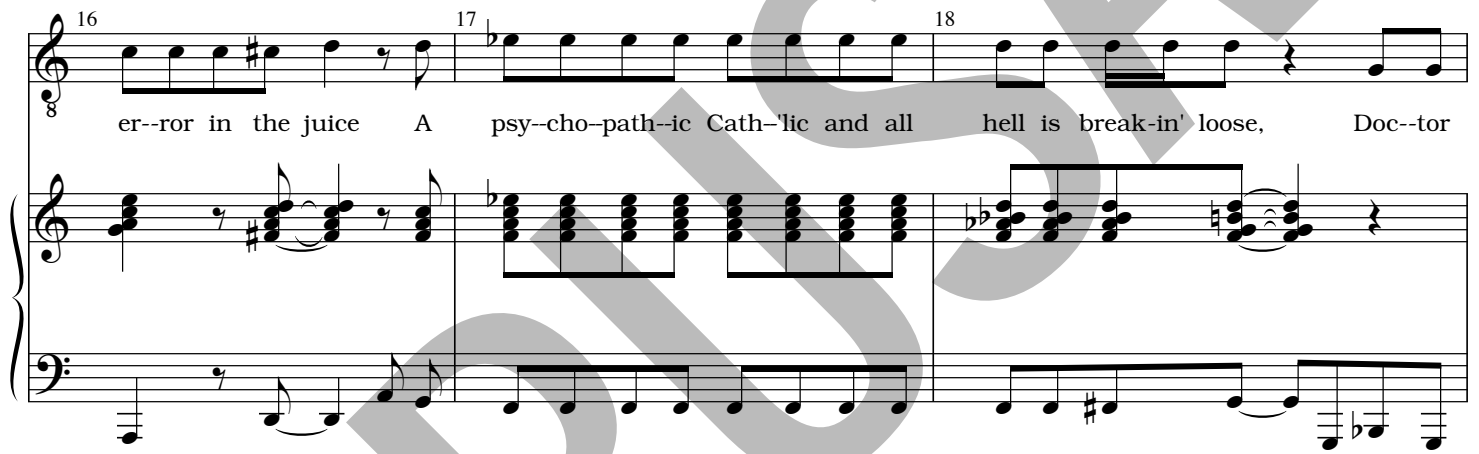
13 14 15

nas--ty lit--tle hab--it that needs to be sup--plied I be-----came a ho---ly ter--ror through an



16 17 18

er--ror in the juice A psy--cho--path--ic Cath--lic and all hell is break-in' loose, Doc--tor



19 20 21

Jek---yll and Sis---ter Hyde_____ I am be-----side my-----self I've



30 must be sat---is---ied. E---ven an ex---or---cist would prob--'ly step a---side for

31

32

33 Doc---tor Jek--yll and

34

35 Sis--ter Hyde

36

The musical score consists of two systems. The first system covers measures 30-32, and the second system covers measures 33-36. Each system includes a vocal line in a treble clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: 'must be sat---is---ied. E---ven an ex---or---cist would prob--'ly step a---side for' (measures 30-32) and 'Doc---tor Jek--yll and Sis--ter Hyde' (measures 33-36). The piano accompaniment features chords and melodic lines in both hands, with some triplets and slurs. A large 'PREVIEW' watermark is overlaid on the score.

Marriage Is Murder

(VICTORIA AND PAUL)

CUE:

(VICTORIA Sneaks up on PAUL intent on strangling him. HE catches her -- she deftly turns it into a morning stretch.)

VICTORIA: Good morning, darling.

PAUL: Good morning, dear.

VICTORIA & PAUL: Sleep well?

Musical score for the first section of the song. It features a vocal line with four measures marked 1, 2, 3, and 4. The piano accompaniment is in 4/4 time, marked "TANGO" with a tempo of 120. The piano part consists of chords in the right hand and a simple bass line in the left hand.

(Man takes upper notes)

Musical score for the second section of the song. It features a vocal line with three measures marked 5, 6, and 7. The piano accompaniment continues with chords and a bass line. The lyrics are: "Mar-riage is mur-der no mat-ter what you've heard Tor-ture of the most ex-qui-site".

8
form. Like ten thou----sand jabs with a rust---y dull knife, a

11
hus-band and wife try to take each oth--er's life while the corpse of their love is still

12

13

PAUL: Coffee, darling?

VICTORIA: *(something is not quite right...)* Mmm. Bitter.

PAUL: *(An instant explanation.)* It's espresso!

VICTORIA: And why aren't you drinking yours?

PAUL: Oops. Spilled it.

VICTORIA: Sweetheart, I think I'll finish mine later.

PAUL: It's not as if there were anything in there. Besides coffee, I mean.

(They laugh an insincere, chummy little laugh. PAUL mouths "Damn!")

14
warm.

15

16

17

18 19 20

(Damn!) Mar-riage is mur-der, now is--n't it ab-surd?

21 22 23

Shack-led to-gether un-til death do us part. Be-ing dipped in hon-ey and de--

24 25 26

vou-red by ants is no worse cir-cum-stance than the death of ro-mance

VICTORIA: Darling, I think the toast is stuck in the toaster. Shall I get you a fork?

PAUL: Shouldn't we unplug the toaster first?

VICTORIA: Oh! Of course, what was I thinking?

PAUL: Wouldn't want me to get electrocuted, now would we?

VICTORIA: Electrocutated? No, never, heaven forbid.
(THEY laugh. VICTORIA mouths "Damn!")

27 28 29 30

eat--ing at your still beat-ing heart

31 32

(Damn!)

33 34 35 36

He

There she goes a-gain It nev--er fails Like bam-boo shoots right un-der my nails

PAUL: Honey. Honey. Honey honey honey
 honey HONEY. You're doing it again.
 VICTORIA: What, darling?
 PAUL: That ... breathing thing.
 VICTORIA: I'll try to stop.
 PAUL: I wish you would.

37 38 39 40

She

There he goes a--gain, I try and I try but it's like a

VICTORIA: Darling. Are we
 grinding our teeth again?
 PAUL: No we are not.
 VICTORIA: I think we are. Why
 don't you have them ...
 removed. Slowly. One by one.
 With an icepick.

41 42 43 44

large blunt need--le stuck right in my eye

45 46 47 48

He She Both

Mar-riage is mur-der, she's my sec-ond, he's my third like

49 50 51

ser---i-----al kil-lers, we're out on a spree. It's a life sen-tence with no

52 53 54

He

chance of pa--role, one way out of this hole, one way to save your own soul Di---

55 [She] 56 [He] [She] 57 [Both]

voice? Don't be sil--ly! Nev--er! Not me! Not when I've been con--vict--ed of

VICTORIA: Darling, pass the OJ.
PAUL: *(Aha! That's it!)* OJ!!

58 59 60 61 62

mar-riage in the first de-----gree.

Blood Type

(MAUDE)

1 2 3 4 Maude 5

LIKE A HEARTBEAT ♩ = 130

(Straight 8ths)

When I meet your av-'rage

6 7 8 9

crea---ture, there's one thing I have--n't found: a--ny face to make my

10 pulse race, that makes my heart pound

11

12

13

14

15

16 He can have pale green skin or be rail thin or have

17

18

19 scales and fins in--stead; a wart on his chin, an

20

21

22 23 24 25

e--vil grin, — or a pair of fangs in his head. Or hair sleek in a

26 27 28 29

wi--dow's peak — with a chic white stripe: I don't care — as long as he's my

30 31 32 33

blood type. He can

34 live in a tomb, an at-tic room, an E-gyp-tian crypt would be swell. A

35 36 37

38 con-crete slab in a mad-man's lab, or ev-en the fi-res of hell. Oh,

39 40 41

42 he can ca-rouse in an op-ra house or a sew-er

43 44

59 60 61 62

has or-----gas---mic plas---ma and sets my jui---ces flow--ing_____

63 64 65

He may re-----coil with fright from the morn--ing light____ or with no

66 67 68

warn-----ing change his shape_____ He may need a jolt____ from a

69 70 71

light--'ning bolt___ or fresh ban-----da--ges and more tape. He can

72 73 74

prowl his la--goon,___ or howl at the moon,___ growl, snarl,

75 76 77 78

yipe, as long as he's my blood type On---ly skin and

79 80 81 82 83

bones or bulg-----ing with mus--cles, if he's got the right cor-----pus--cles, then I'm

84

ripe.

I

85 86 87 88 89 90

need a stud who can bleed my type_____ of

I need a big, throbbing...

donor.

91 92 93 94 95

blood _____

The musical score consists of five measures, numbered 91 to 95. The vocal line (top staff) features a melodic line with a long note in measure 91, a shorter note in measure 92, and rests in measures 93, 94, and 95. The piano accompaniment (bottom two staves) provides a rhythmic and harmonic foundation with chords and moving lines in both the right and left hands.

With Cloven Hoofs and Horns

(ALL)

All except Paul

With

AGITATO A LA SWEENEY TODD MM = 120

(Phil doubles top line)

cloven hoofs and horns, a devil walks the earth, so easily missed

11 12 13 14 15

With a in---no--cent dis-----guise: a lash---ing tail and big brown eyes, a

16 17 18 19 20 21

de-mon___ that real---ly does ex-----ist.

22 23 24 25 26

We've all heard of the Great Chi--ca---go Fi---re___ Where it start--ed and

27 28 29 30

how: _____ the barn, the lan---tern, Mis--sus O' Lear---y, but

31 32 33 34 35

don't you think it's aw--ful--ly ee-rie that lat--er they could nev--er find the per---pe---

36 37 38 Paul 39 40 All 41

tra---tor: The cow! _____ The cow! The

42 43 44 45 46

cow! The py--ro--man--i--ac cow! The so--ci--o--path--ic path--o--log--i--cal

47 48 49 50 51 52

psy--cho kil--ler cow

53 54 55 56

Solo
An--i--mal mu--til--a--tions are blamed on U. F. O's:

57 58 59 60 Solo

Live---stock found cut up and drained of blood In--stead of

61 62 63 64 65

look--ing to the sky, why not check the al-----i-----bi of the four foot---ed

66 67 68 69 70 All

fiend who stands there chew-ing cud! The cow! The cow! The

71 ser---i---al slash---er cow! The soc---i---o---path---ic path---o---log---i---cal psy---cho

76 kil---ler cow Sent from hell to a-venge the slaugh-ter of

81 ev---ry bo---vine daugh---ter since the cow who jumped o--ver the moon

86 87 88 89 90

— She'll quench her blood--y thirst, we have---n't seen the worst: You can

91 92 93 94 95 Solo

bet she'll be stop---ping by Mc-----Don-----ald's soon! So when

96 97 98 99

there's been foul— play and the ling--er--ing scent of hay

100 101 102 103 Solo 104

Tips you off that "El---sie" has been here, _____ get a run----ning

105 106 107 All 108 109

start, she's got four stom-achs, but no heart You can't es-----cape this

110 111 112 113 114

fear-----ful steer_____ The cow! The cow! The psy--cho kil-ler

115 116 117 118

cow The hell-ish ly clev---er horned and dan--ger--ous lac--tose in---tol---er---ant

119 120 121

hell bent for leath-----er, the psy-----cho kil-----ler

122 123 124

cow!

The Moon in the Window (Pt 1)

MACABARET

(MAUDE, PAUL, DONNA, PHIL)

Maude

1 2 3 4

GENTLY ♩ = 110

The moon hangs in the win-dow

5 6 7 8

like an un-asked ques-tion. It wax-es and wanes and still it re-mains with-out an

9 10 11 12

an-swer. _____

Maude, Paul Paul top line Paul

13 14 15 16 3

The moon hangs in the win-dow _____ like an un-spo-ken

17 18 19 20

fear. It comes and it goes _____ and slow-ly it grows _____ like a can-cer. _____

Maude, Paul, Donna

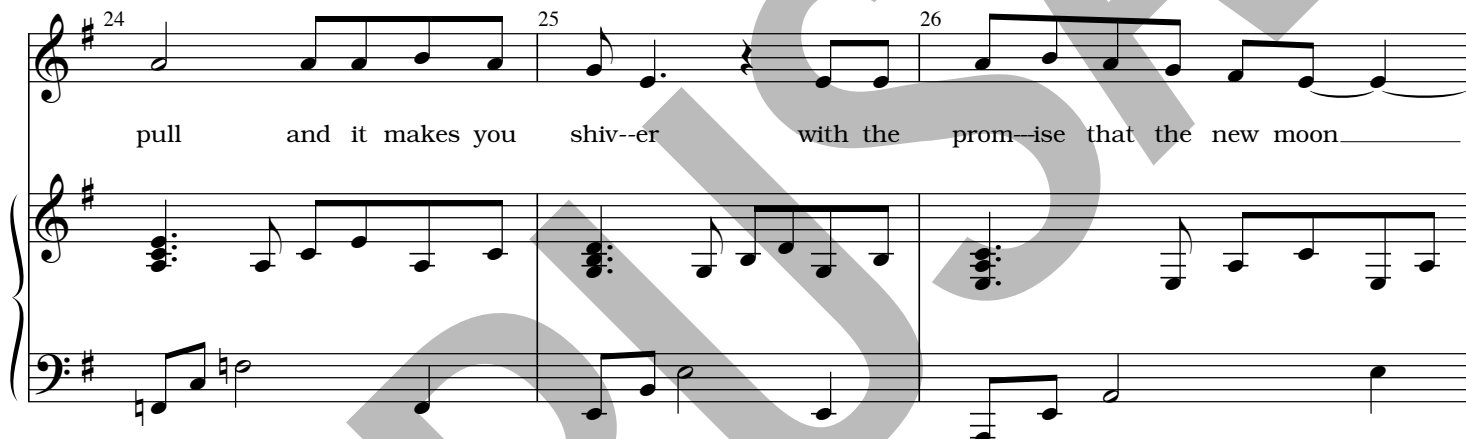
21 22 23

Whe-ther it's full or just a sli-ver, you feel its



24 25 26

pull and it makes you shiv-er with the prom-ise that the new moon



Phil

27 28 29 30

may de-liv-er all too soon. (All too soon)



31 32 33

The moon hangs in the win-dow

34 35 36

like an un-told sec-ret. It glows then it pales and ev-en

37 38 39

tual-ly veils the truth so dis-creet-ly

(segue to 18b Love Me In the Light)

Love Me In The Light

(PHIL)

CUE:

Direct segue from 18a "Moon in the Window, pt 1"

Phil

8

1 2 3 4

GENTLY $\text{♩} = 120$

Moments in shadows God knows I've had those

8

5 6 7 8

I closed my eyes and prayed the night would never end.

9 10 11 12

mp I'm tired of dream ing I need re deem ing.

13 14 15 16

It seems things nev er turn out as I in tend

mf

17 18 19 20

for the sec rets and lies that my heart seems to in vite

21 22 23 24

I need some one who will love me in the light.

p

25 26 27 28

You can be blame less when lov ers are name less.

mp

29 30 31 32

In the dark Noth ing's ev er real The moon is

mf

33 34 35 36

wan ing No time re main ing

37 38 39

Now's the time to tell you how I feel

40 41 42

I could make it through an y dark and lone ly night

43 44 45 46

if I had some one who could love me in the light_

mp

47 48 49

It's not hard to be dis hon est when you're

mf

50 51 52

hid-den in the dark A ny prom-ise that we make may break with dawn. I

53 know what it is like to sleep with some one at my side, but

54

55 when the morn-ing comes I don't want to be de nied

56

57

58 I don't want to hide. We shared a mid night

59

60

61

62 I want the day light 63 64 65 All the sun lov ing

66 some one can al low 67 68 In the dark ness 69 you showed me

70 kind ness 71 72 If love is blind 73 then I don't

74 mind this, we will find our way some how for once in my

75

76

77

ff

78 life I would like to set my sight on

79

80

81

mp

82 some one who can love me in the light So

83

84

85

p

86 87 88 89 90

as we stand here bask ing in a sin gle can dle's glow can you han dle what I'm

pp

91 92 93 94

ask ing you, one thing I need to know _____ and I need to know to night_

95 96 97 98 99 100

_____ Are you some one who could love me in the

pp

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains three measures, each with a whole note: the first measure is labeled '101', the second '102', and the third '103'. A long slur covers all three notes. Below the vocal staff is a line of lyrics with the word 'light' under the first measure. The bottom two staves are piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano part begins with a whole rest in the first measure, followed by eighth and quarter notes in the second and third measures. The key signature and time signature are consistent with the vocal part.

segue to 18c "Moon In The Window Pt 2"

PERUSH

The Moon in the Window (Pt 2)

MACABARET

(ALL)

CUE:

On applause .

Victoria

AS BEFORE ♩ = 110

The moon hangs in the

win--dow_____ like an un---fin---ished sto--ry_____

1 2 3 4 5 6

Victoria, Phil

Full of sur-pris-----es, it ris--es and di-min--i--shes but some how nev--er fin--i--shes com-----

Women *1 voice on Sop, 2 on Alto*

Men

plete---ly --- It e-clip---ses and dims or it

It e-clip---ses and dims or it

13 slips be--hind the limbs of a tree We can't al--ways see it, still

14

15

16 we as--sume it's there and will il-----lum--in--ate all our des-----pair

17 3 3

18 (light falsetto)

(b) e

19 **Maude** when it comes full cir--cle

20

21 **Donna** when it comes full

Paul when it comes full cir--cle

22 cir--cle

23 **Victoria** when it comes full cir--cle

24 **All** Full

Phil when it comes full cir--cle

The musical score is arranged in three systems. Each system includes a vocal line (treble clef), a piano accompaniment line (treble and bass clefs), and a vocal line (treble clef). The lyrics are written below the vocal lines. The piano accompaniment features chords and melodic lines in both hands. A large, semi-transparent watermark 'PREVIEW' is overlaid diagonally across the page.

Victoria's Secret

(VICTORIA)

QUASI-RECIT $\text{♩} = 120$

Victoria

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a rest, followed by notes for the lyrics. The piano accompaniment consists of chords in the right hand and rests in the left hand. The lyrics are: "They say nev---er use a wee---gee board a-----lone. Oops." The system is divided into three measures, with measure numbers 1, 2, and 3 above the vocal line.

Musical score for the second system. It continues the vocal line and piano accompaniment. The lyrics are: "You can be in dan-----ger, if on----ly I had known. Hm, let me see now,". The system is divided into three measures, with measure numbers 4, 5, and 6 above the vocal line.

7 8 9 *poco rit.*

how did it be--gin? I was chat--ting with a spir--it... and then he just moved in...

In one, a la "The Minute Waltz" ♩ = 240

10 11 12 13 14 15

Please stay calm, nice and calm, it is poss--i--ble I'll vom--it, I'm poss--

16 17 18 19 20 21

essed. Oh and please don't think I'm rude, I might mam---bo in the nude

22 23 24 25 26 27

or I might fon--dle my breast, cause I'm poss-----essed. It might be a

28 29 30 31 32 33

shock if I were to ask you SUCK MY COCK! That's my un----in--vi--ted

(demon voice)

34 35 36 37 38 39

guest, I'm poss-----essed. And if my head starts to spin, if there's le---sions on my

40 41 42 43 44

skin, I'm poss-----essed. Peo--ple, please don't make a fuss, just watch

45 46 47 48 49 50

out for all the pus and all the goo I've ex-----pressed, cause I'm poss-----essed.

51 52 53 54 55 56

If I lev---i---tate, just wait and I'll float gent---ly down AND AT--

(demon voice)

57 58 59 60 61

TACK YOU LIKE A KIL--LER CLOWN! I'm not at my best, I'm poss-----essed.

62 63 64 65 66 67 68

It's like A. D. D. at a much--high--er lev--el, ex-----cept in my case, one

69 70 71 72 73 74 75

"D" stands for "Dev--il". I'm not bi-----po--lar or man--ic, just ev--er so slight--ly sa--

(demon voice)

76 77 78 79 80

tan--ic, for ex-----am-ple if I shout, "YOUR MOM'S IN HELL" that's how you can

81 82 83 84 85

tell, "She's poss-----essed." You should check for all the clues: if I

86 87 88 89 90

whiz right on your shoes, or I fart an--y tune you re-----quest, then I'm poss--

91 92 93 94 95 96

essed. Oh yes, and if by a fluke I show--er you with puke,

This system contains musical notation for measures 91 through 96. It features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The lyrics are: "essed. Oh yes, and if by a fluke I show--er you with puke,". The piano accompaniment consists of chords and single notes in the bass line.

97 98 99 100 101

"That cra---zy kook! She's poss-----essed!" If some--one cuts in front of me at the

This system contains musical notation for measures 97 through 101. It features a vocal line on a treble clef staff and piano accompaniment on grand staff. The lyrics are: "That cra---zy kook! She's poss-----essed!" If some--one cuts in front of me at the". The piano accompaniment includes chords and a bass line.

102 103 104 105 106

(demon voice)

store, "THERE'S A LINE, YOU WHORE!" At cer--tain times, it's nice to be poss---

This system contains musical notation for measures 102 through 106. It features a vocal line on a treble clef staff and piano accompaniment on grand staff. The lyrics are: "store, 'THERE'S A LINE, YOU WHORE!' At cer--tain times, it's nice to be poss---". The piano accompaniment includes chords and a bass line. A large watermark 'P R S A' is visible across the page.

(demon voice)

107 108 109 110 111 112

essed. A tel-e-----mark----et-er calls: "I WILL RIP OFF YOUR BALLS!"

113 114 115 116 117 118

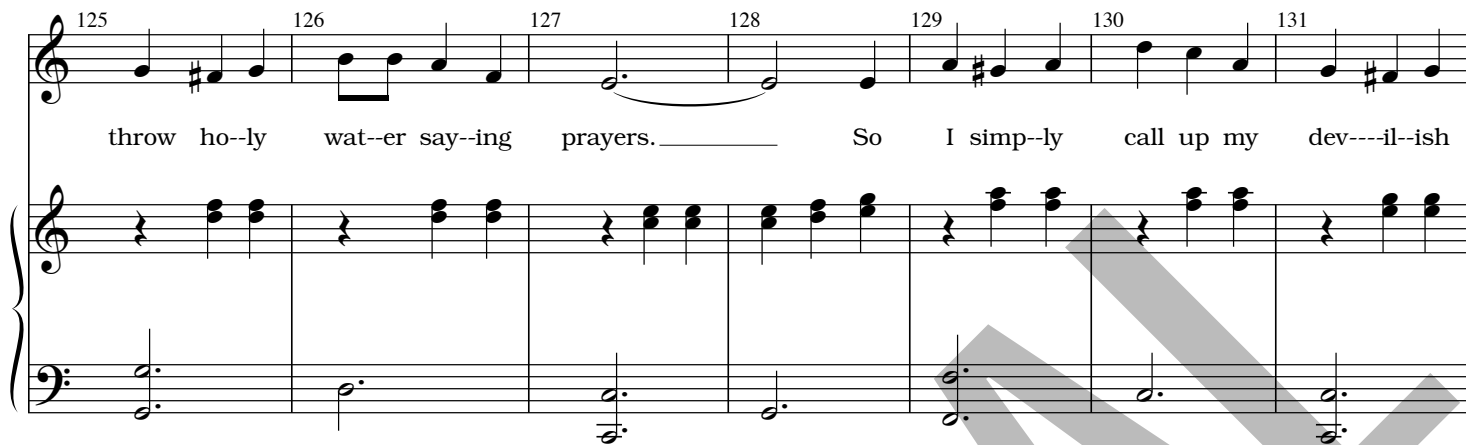
Some--times, my de--mon is a pest. But I most--ly love be---ing poss--

119 120 121 122 123 124

essed. Some peo---ple don't share my o-----pin--ion. They

125 126 127 128 129 130 131

throw ho-ly wat-er say-ing prayers. _____ So I simp-ly call up my dev---il--ish



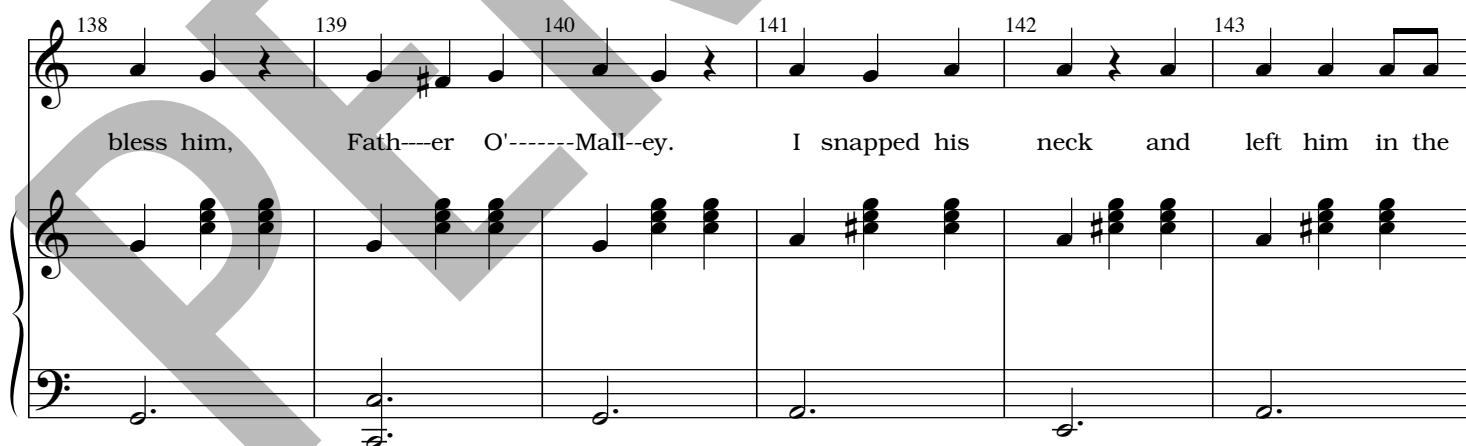
132 133 134 135 136 137

min-ion, a-----pol--o-gize nice-ly then push them down-----stairs, like that priest, god



138 139 140 141 142 143

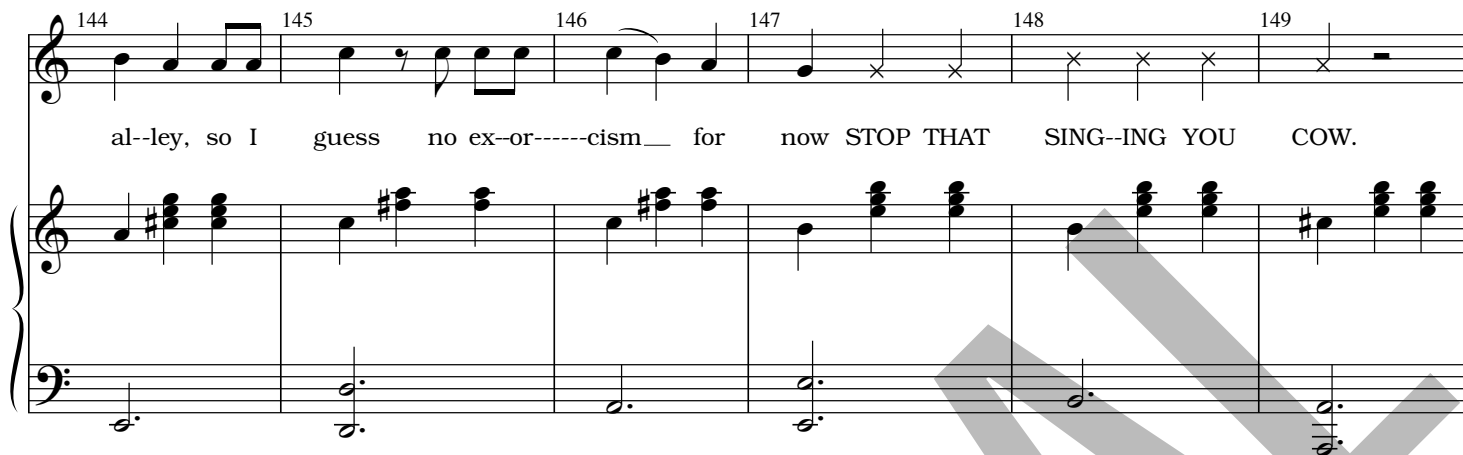
bless him, Fath---er O'-----Mall--ey. I snapped his neck and left him in the



(demon voice)

144 145 146 147 148 149

al-ley, so I guess no ex-or-----cism_ for now STOP THAT SING--ING YOU COW.



(demon voice)

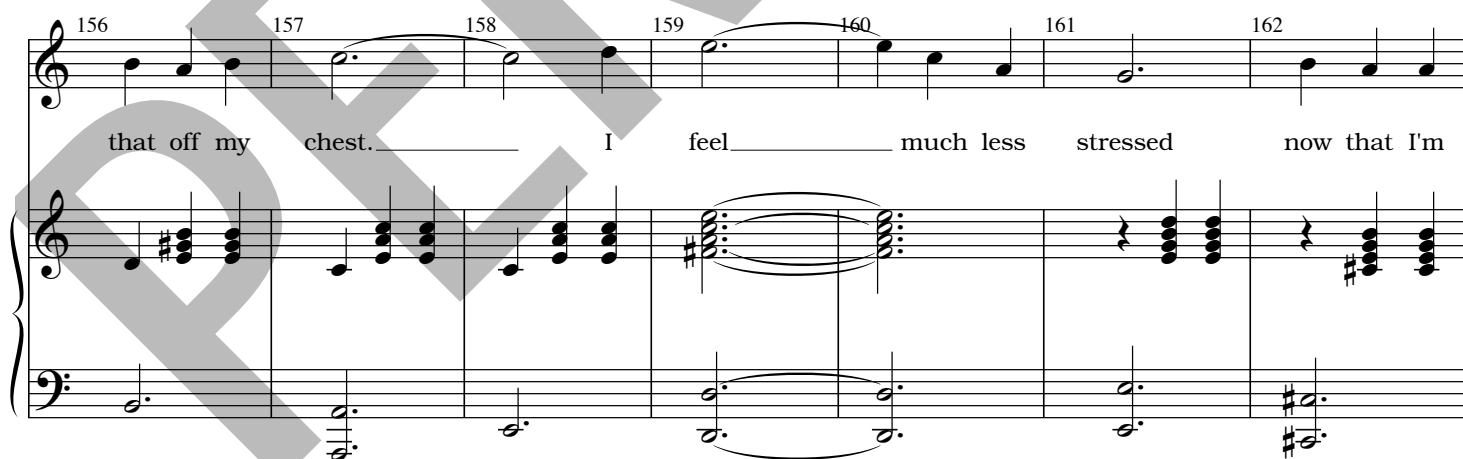
150 151 152 153 154 155

My num-ber's not that long CUT THIS FUCK--ING SONG I'm glad I got



156 157 158 159 160 161 162

that off my chest. I feel much less stressed now that I'm



163 164 165 166 167 168

chron--ic--'lly, his--tri-----on--ic--'lly de-----mon--ic--lly poss-----essed.!

The musical score consists of three staves. The top staff is a vocal line in treble clef with notes and lyrics. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and single notes. A large, semi-transparent watermark 'PERUSIA' is overlaid diagonally across the page.

Skeletons in the Closet

(ALL)

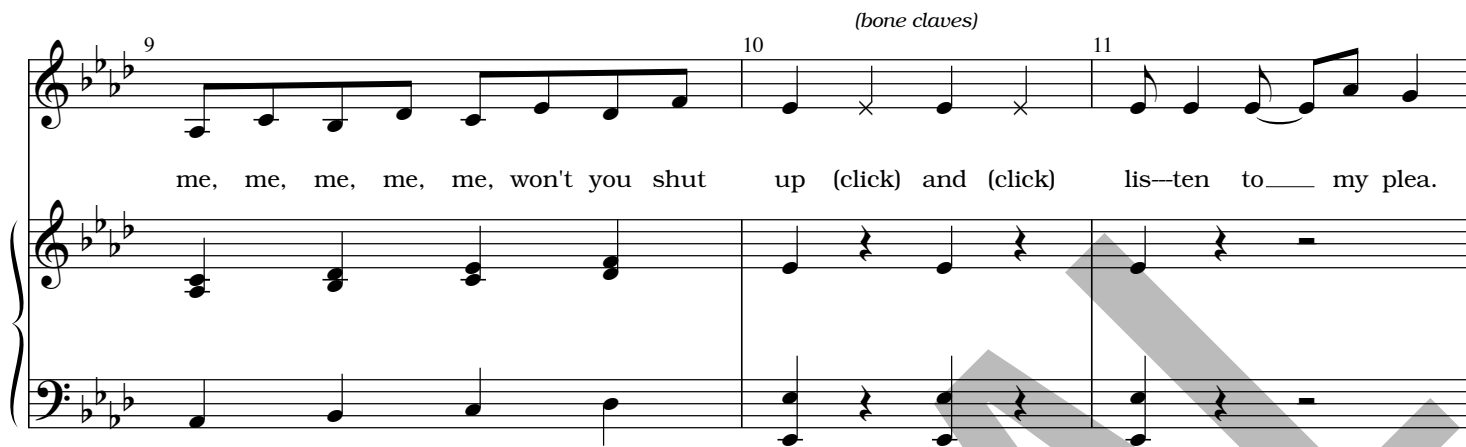
CUE:

Maude enters with bone claves; each person who joins has more skeleton instruments - skull maracas, maybe skull bongos, a ribcage like a washboard, etc.

Maude (a la the beginning of "Day-O")

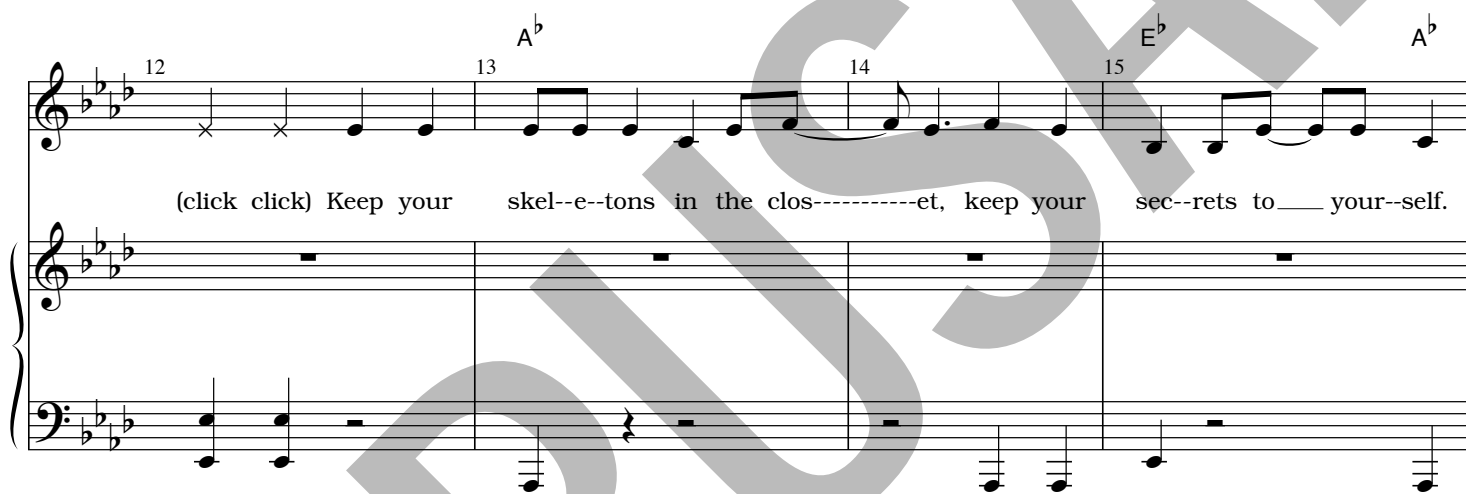
The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'CALYPSO' with a quarter note equal to 150 beats per minute. The score consists of two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: 'I have a bone to pick: it makes me sick to see people spill their guts in front of a camera lens. You poor pathetic specimens. It's all'. Measure numbers 1 through 8 are indicated above the vocal line. The piano part features a rhythmic accompaniment with chords and single notes.

(bone claves)



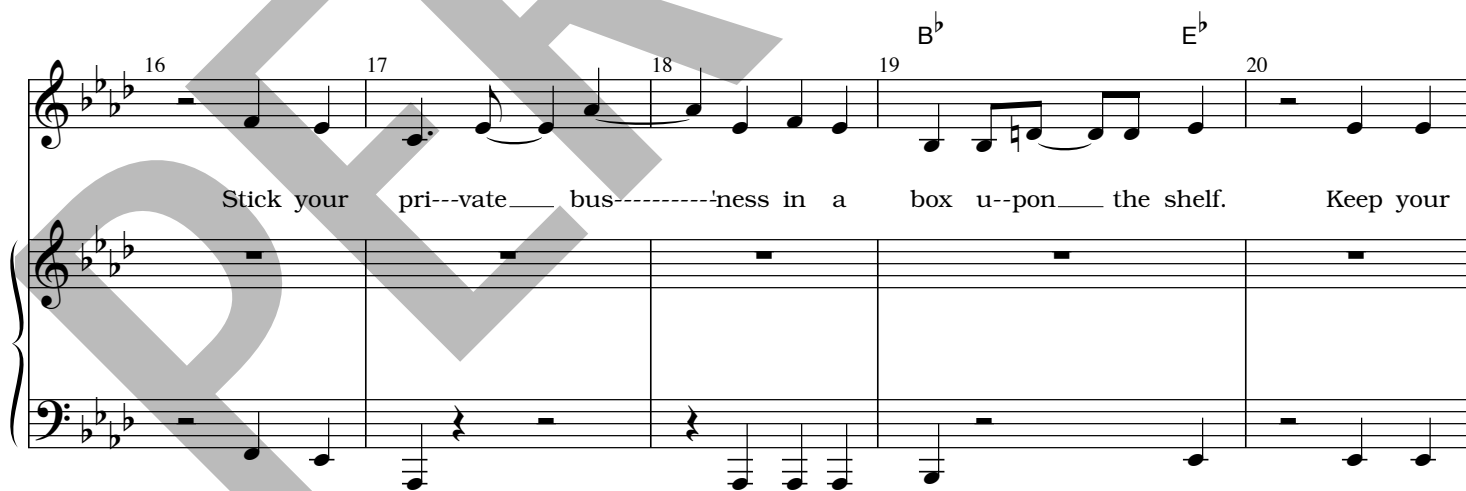
me, me, me, me, me, won't you shut up (click) and (click) lis-ten to___ my plea.

A^b E^b A^b



(click click) Keep your skel-e-tons in the clos-----et, keep your sec-rets to___ your-self.

B^b E^b

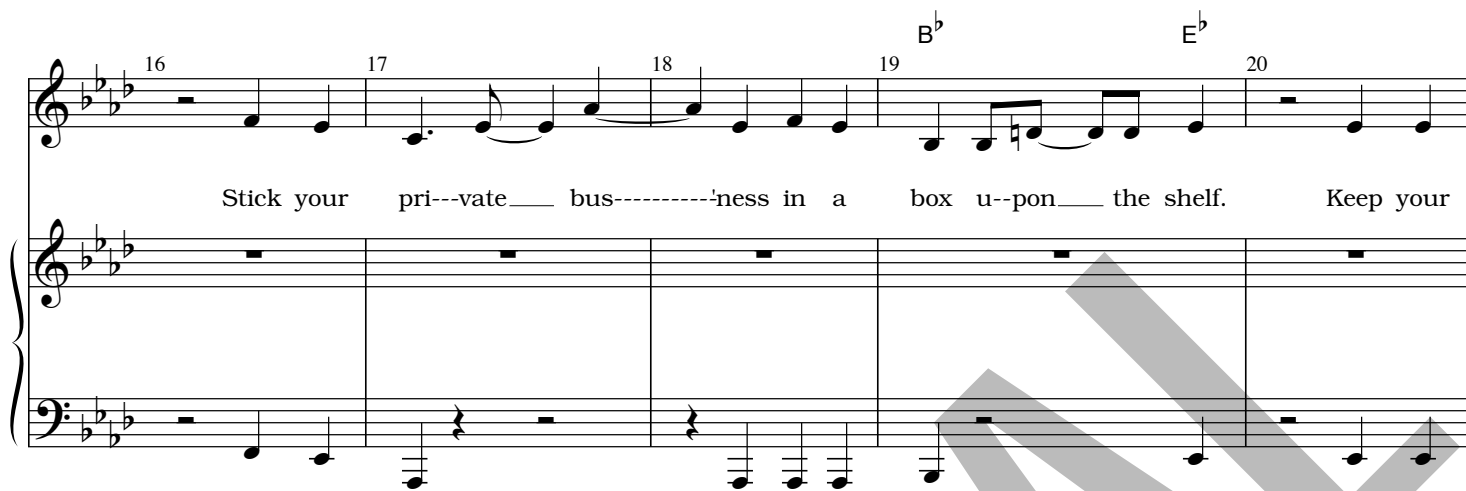


Stick your pri---vate___ bus-----ness in a box u--pon___ the shelf. Keep your

16 17 18 19 20

B^b E^b

Stick your pri--vate___ bus-----'ness in a box u--pon___ the shelf. Keep your



21 22 23 24

D^b A^b

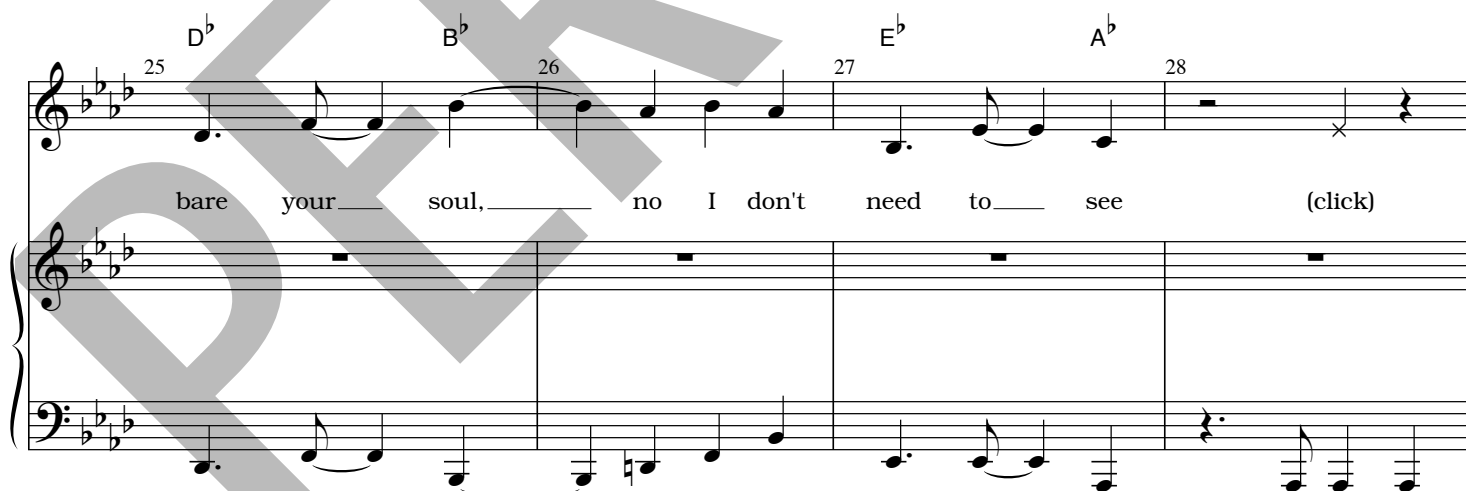
skel--e--tons in the clos-----et, keep 'em un---der lock___ and key. Please don't



25 26 27 28

D^b B^b E^b A^b

bare your___ soul,___ no I don't need to___ see (click)



Chord markings: D^b, B^b, E^b, A^b, D^b, A^b, D^b

Measure numbers: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35

Lyrics: bare your soul, no I don't need to see (click) (click) your dirty laundry. Sen-a-tors, gov-er-nors and con-gress-men, spil-ling ev-'ry de-tail a-bout ad-ven-tures in the men's

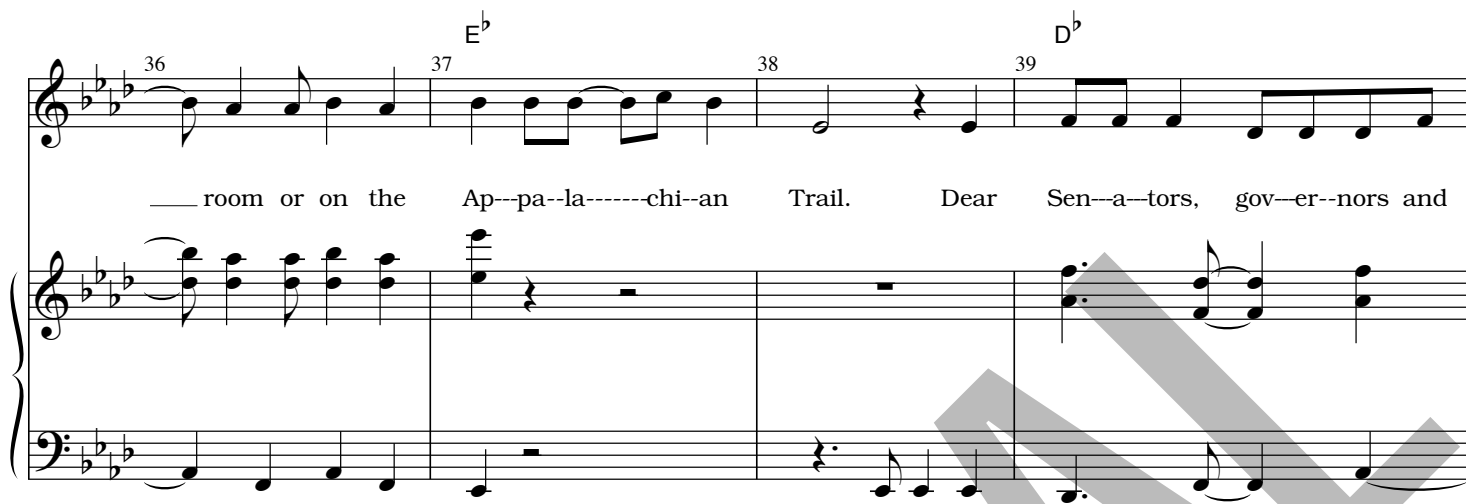
Annotations: Paul

The musical score consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and performance instructions like '(click)'. Chord changes are indicated by letters with flats above the staff. Measure numbers are placed above the vocal line. A box labeled 'Paul' is placed above measure 31.

36 37 38 39

E^b D^b

— room or on the Ap--pa--la-----chi--an Trail. Dear Sen--a--tors, gov--er--nors and



40 41 42

A^b

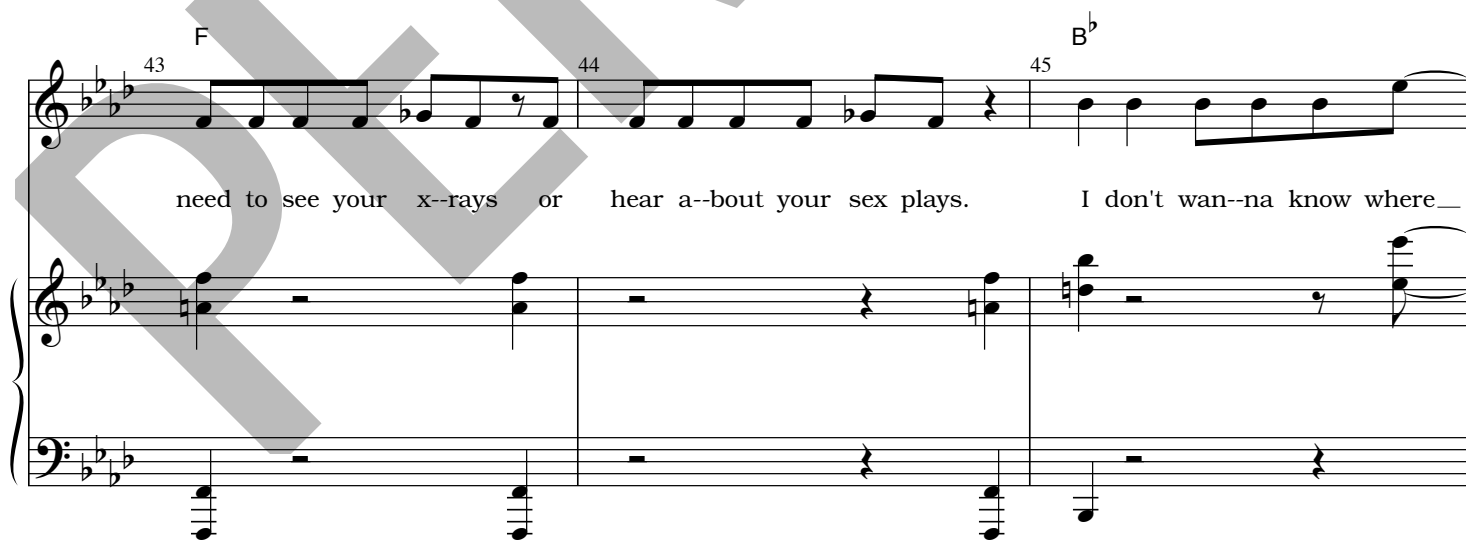
con--gress-----men, — I know I'm not a---lone, — I don't



43 44 45

F B^b

need to see your x--rays or hear a--bout your sex plays. I don't wan--na know where—



46 E^b 47 **Maude** 48 A^b 49

— you dipped — your bone. (clap clap) Keep your skel--e--tons in the clos-----et, be dis--

8 **Paul**

50 E^b 51 A^b 52 53

creet a--bout — your past. Oh your del--i--cate in--dis--cre-----tions need not

54 B^b 55 E^b 56 D^b 57

be broad-----cast. Keep your skel---e---tons in the clos-----et, oh oh

58 A^b 59 60 D^b 61 B^b

bu---ry them___ be--low. Keep your odd con-----fes-----sions, I don't

62 E^b 63 A^b 64 Maude 65 Donna

want to know the sweat-y de-tails. Bride---

66 D^b 67 A^b 68

zil-las, ce-leb-u-tantes and "real-house-wives", ev-ry bach-e-lor and top

69 D^b 70 71

mod-el has a cam-ra up each or-i-fice, to

cap---ture all___ of their twad--dle. Dear Bride-----zil---las, ce---leb---u---tantes and

"real house--wives"___ and Jon and Kate and To---ri and Dean,___ Oh, for

what you've done for cul--ture, I hope a star--ving vul--ture picks your ov--er ex--posed___

Maude & Donna

81 E^b 82 83 B^b 84

— bones clean.— **Paul** (clap clap) Keep your skel--e--tons in the clos-----et, would you

85 F 86 B^b 87 88

keep 'em un-----der wraps. Please don't be that___ per-----son who just

The musical score is written for piano and voice. It features two vocal parts: Maude & Donna and Paul. The piano accompaniment is written in a grand staff. The key signature is B-flat major (two flats). The score includes measure numbers 81 through 88. Chord symbols E^b , B^b , F , and B^b are indicated above the vocal lines. Lyrics are placed below the vocal staves. A large 'PREVIEW' watermark is overlaid on the score.

89 C F 90 91 E^b 92

yap yap yap — yap yaps. Keep your skel--e--tons in the clos-----et, oh good

93 B^b 94 95 E^b C 96

god, get off — the air. Yes, you need at-----ten-----tion, oh but

97 F 98 B^b 99 Maude 100

please don't share your nasty business.

Victoria C 101 102 G 103

Bloggers, Twitterers and Facebookers, sharing every smidgen of your

104 C 105 106

lives, I'm glad I got your status up-to-date, so I know

D 107 108 109 C

where to find you with some great big knives. Dear bloggers, Twitterers and

G 110 111 112

Facebookers on-line typing out your points. All the

E 113 114 115 A

blogging and the tweeting, repeating and repeating, I'm 'bout ready to break

The musical score is presented in a standard piano-vocal format. It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment line, and a grand staff (treble and bass clefs) for the piano. The key signature is one sharp (F#), and the time signature is 4/4. Chord markings 'D' and 'G' are placed above the vocal line. Measure numbers 116, 117, 118, 119, 120, 121, 122, and 123 are indicated. The lyrics are: '___ your fin-----ger joints. (clap clap) Keep your skel-e--tons in the clos-----et, no don't share the scut-----tle butt. We are ask--ing you this po--lite-----ly, keep your'. A large, semi-transparent watermark 'PREVIEW' is overlaid diagonally across the entire page.

A D C

124 125 126 127

pie hole shut. Keep your skel---e---tons in the clos-----et, keep your

G C A D G

128 129 130 131 132

corp---ses hid. Do us all a fa-----vor, would you keep a lid

133 Maude 134 135

on all your non-----sense. Phil

If you're on

F 136 137 138 C

"Mau--ry", "Jer--ry Spring--er" or "The Peo--ple's Court" What will get___ you to

F 139 140 141 142 G

stop? It's so in-----cest-u--ous and pa-ter-----ni----ty test--u--ous, I can feel___ my veins

143 144 F 145

start to pop, Dear Maur---y, Jer---ry Spring--er and the Peo---ple's Court,___ will you

This system contains measures 143, 144, and 145. The vocal line starts at measure 143 with the lyrics 'start to pop, Dear Maur---y, Jer---ry Spring--er and the Peo---ple's Court,___ will you'. The piano accompaniment features a steady bass line and chords in the right hand. A chord change to F major is indicated above measure 144.

146 C 147 148 A

lis---ten if I throw a chair,_____ oh who ev---er was ar--rest-ed, who

This system contains measures 146, 147, and 148. The vocal line continues with 'lis---ten if I throw a chair,_____ oh who ev---er was ar--rest-ed, who'. The piano accompaniment includes a chord change to C major above measure 146 and to A major above measure 148.

149 D 150 151 G 152

ev--er was mo--lest--ed, Step off bitch cause I do_____ not care!___ Oh, oh, oh___

This system contains measures 149, 150, 151, and 152. The vocal line continues with 'ev--er was mo--lest--ed, Step off bitch cause I do_____ not care!___ Oh, oh, oh___'. The piano accompaniment features a chord change to D major above measure 150 and to G major above measure 151. Measures 150 and 151 include guitar-style notation with 'x' marks on the strings.

153 154 155

Oh! Oh oh

— won't you keep your skel---e---tons in the clos-----et, Would you

156 157 158 159

oh oh oh. Oh! Oh oh

keep your bag-----gage stowed? If you-----don't pipe___ down_____ you'll make my

160 161 162 163

oh oh. Keep your skel---e---tons in the clos-----et, oh oh

skull ex-----plode.

164 165 166 167

E^b A^b F

grow a frick-----in' spine. Keep your skel---e---tons in the clos-----et, with your

168 169 170 171

dirt--y laun--dry, the sweat--y de--tails, your nas--ty bus--'ness, and all your non--sense

172 173 174 175

Keep your skel--e--tons in the clos-----et, cause that's where I___ keep mine!

The musical score consists of two systems. The first system covers measures 168-171, and the second system covers measures 172-175. Each system includes a vocal line with lyrics, a vocal line with notes, and a piano accompaniment with treble and bass staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large 'PREVIEW' watermark is overlaid on the score.

Long For This World

(ALL)

CUE:

MAUDE: "The grave's a fine and private place, but none, I think, do there embrace."

The musical score is for a piano-vocal piece in 4/4 time, key of D major. It consists of two systems of music. The first system (measures 1-5) features a vocal line starting with a rest, followed by a female solo in measure 4. The piano accompaniment is marked 'HYMNLIKE' with a tempo of 110 and a dynamic of 'p'. The lyrics for the first system are: "We're not long for this". The second system (measures 6-9) continues the vocal line with lyrics: "world, we're on-ly hu-man, prone to er-ror and the un-----known fills us with". The piano accompaniment continues with chords and a bass line.

10 11 12 13

ter-ror _____ *p* We can go wrong in this world We are not

14 15 16

per-fect it's a fright-'ning place to live in so we must hold tight to what we're

giv--en and be strong in this world Ash-----es to
Ash-----es to
Ash-----es

Measures 17-20 of the piano-vocal score. The vocal line features lyrics: "giv--en and be strong in this world Ash-----es to". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A large watermark "PREVIEW" is overlaid on the score.

ash-----es Dust to dust we must trust
ash-----es. Dust to dust. We must trust
to ash-----es. Dust to dust.

Measures 21-24 of the piano-vocal score. The vocal line features lyrics: "ash-----es Dust to dust we must trust". The piano accompaniment continues with chords and a melodic line. A large watermark "PREVIEW" is overlaid on the score.

25 26 27

in a here-----af-----ter where the

28 29 30 31

dreams we're af---ter all come true but till they

32 33 34

do we must con--tin-----ue to

35 36 37

Female solo

long for this world we're not im-----mort--al our time is

38 39 40

short, life too brief, thru the grief we

41 42 43

can-----not take for grant-----ed, it's a mys-----ter-----ious en--chan-----ted

44 place Be-fore we van-ish with-out a trace in-to e---

45

46

47 tern-----i--ty

48

49 We should learn to be long to this

50

8va-1

p

51 world Oh *pp* oh Oh-----
ppp

pp *ppp*

The musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of three flats. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features chords in the right hand and a melodic line in the left hand. The vocal line includes lyrics: 'world', 'Oh', 'oh', and 'Oh-----'. Dynamic markings include *pp* and *ppp*. A large watermark 'PERUSIA' is visible across the page.

Macabaret (Finale)

(ALL)

1 2 3 4

WEILL-ESQUE ♩ = 135

5 6 Phil 7 8

If you've lost your lov er or you've lost your job

The musical score is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has four measures, each with a measure rest. The piano accompaniment features a 4/4 time signature, a key signature of one flat, and a tempo of 135. The second system also has a vocal line and piano accompaniment. The vocal line has eight measures, with measures 5 and 6 containing rests and measure 6 labeled 'Phil'. The lyrics 'If you've lost your lov er or you've lost your job' are written below the vocal line. The piano accompaniment continues with chords and bass notes.

9 Paul, Donna 10 11 12

Come to Ma ca ba ret.

PH, V, M Victoria Maude

Come to Ma ca ba ret, if you want to rob the cra-dle or the grave, o kay, if you want to bob for

13 14 15 16

Come to Ma ca ba ret.

PH, V, M

ap ples bet ter stay a way If you want to break down and sob be cause your

17 18 19 20

Come to Ma ca ba ret

life's in a state of de cay

21 22 23 24

Huh huh huh huh! Ba da

Your blood will bo il and your heart will thro b

25 oom---bah oom bah dah. 26 27 28 ah! At Ma

Oom-----bah oom bah dah! At Ma

29 ca ba 30 Paul, Victoria hee hee hee hee ho ho ho ho 31 ho ho ho ho hee hee hee he_

ca ba, PH, D, M

32 33 34 35 36

Phil, Maude Women

At Ma ca ba Ooh Eeh Ayh Ooh! At Ma

37 38 39 40 41

ca ba ret ca ba ret Men

P, V, D

The musical score is presented in three systems. The first system (measures 32-36) features vocal lines for Phil, Maude, Women, and Men, and a piano accompaniment. The second system (measures 37-41) continues the vocal and piano parts. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A large 'PREVIEW' watermark is overlaid on the score.