MACABARET

A Musical Revue

by Scott Keys & Rob Hartmann

Piano Vocal Score

© 1994-2009 by Scott Keys and Rob Hartmann

PERUSAL

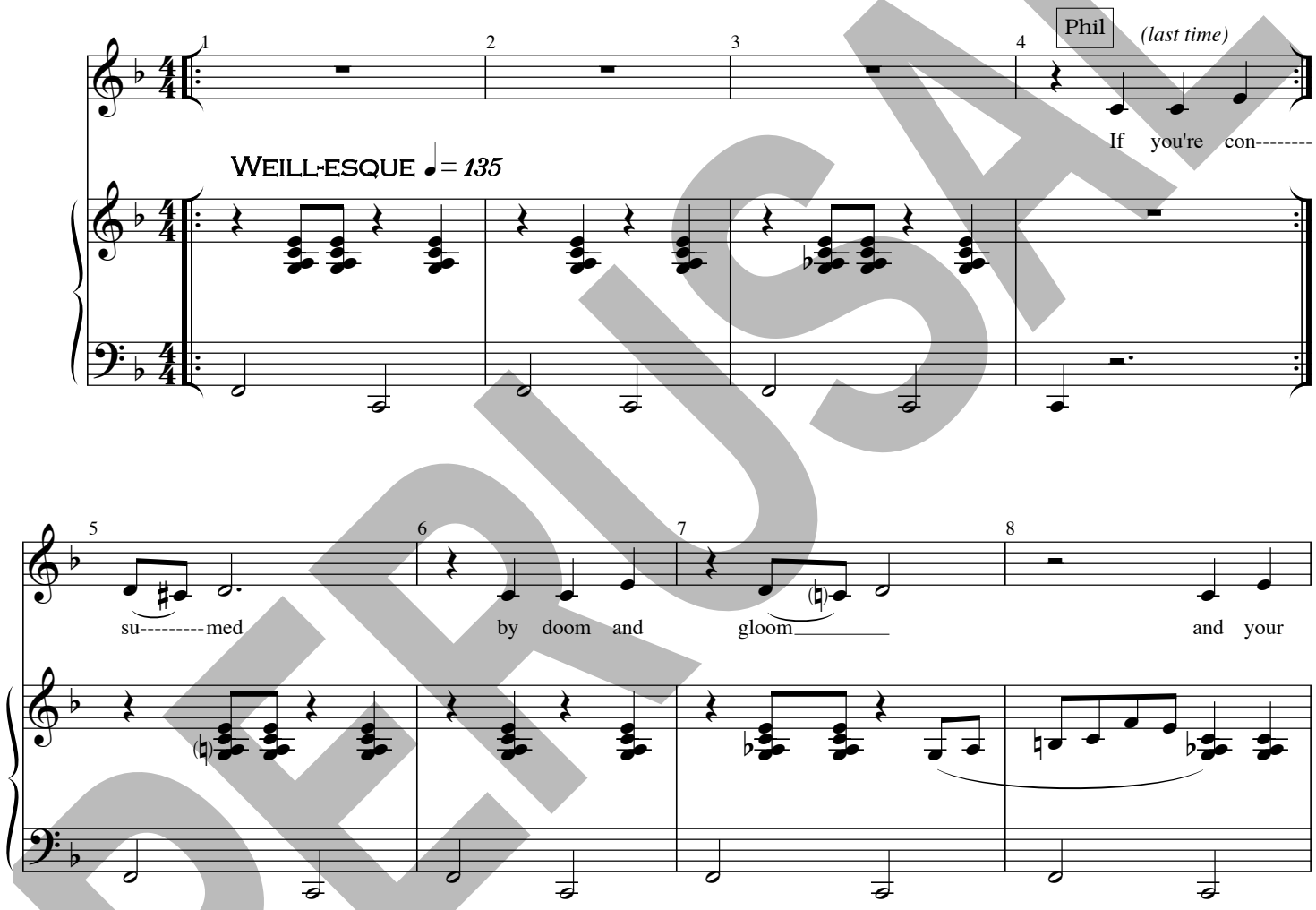
MACABARET

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

PERUSAL

Macabaret

(COMPANY)



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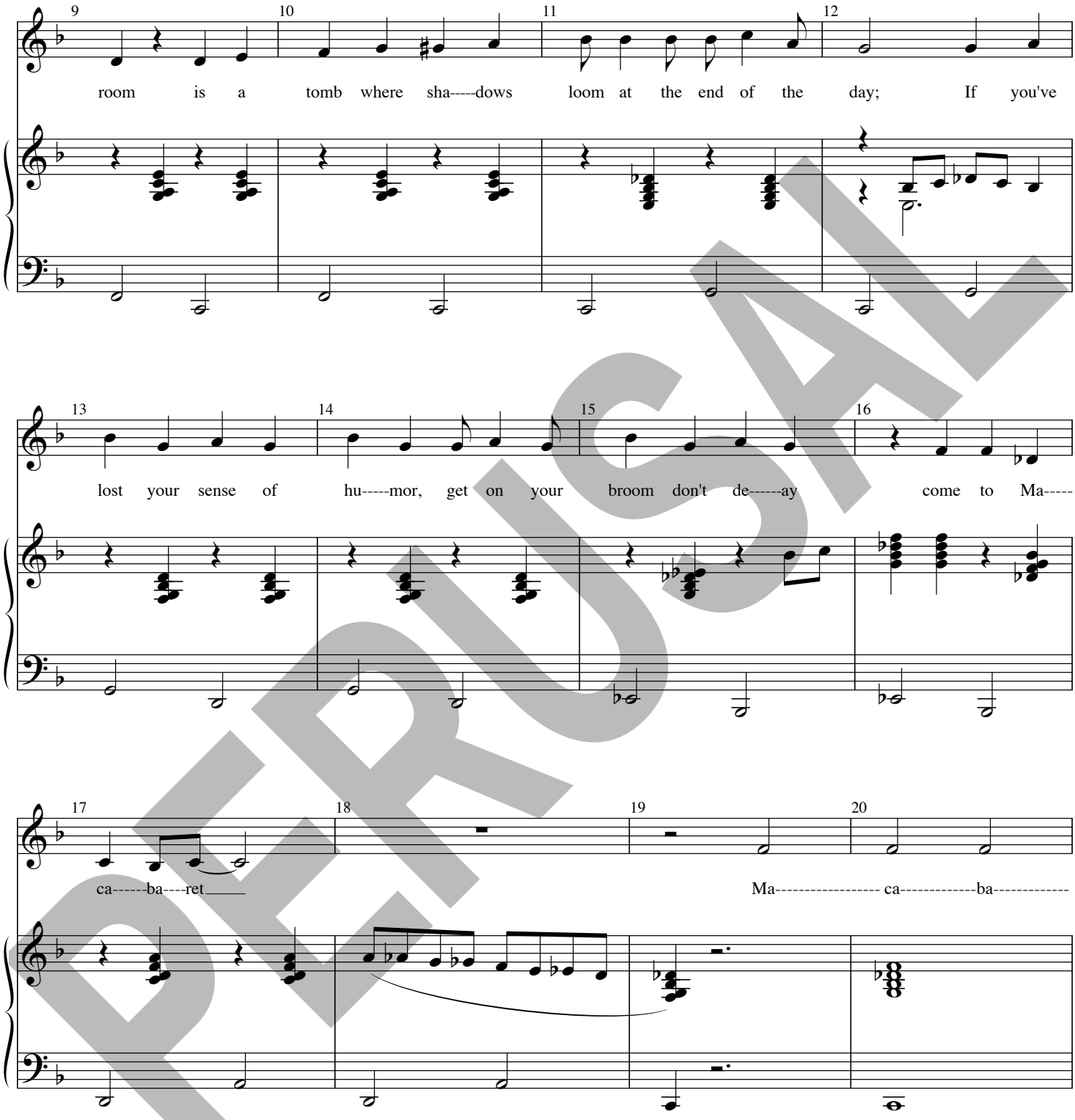
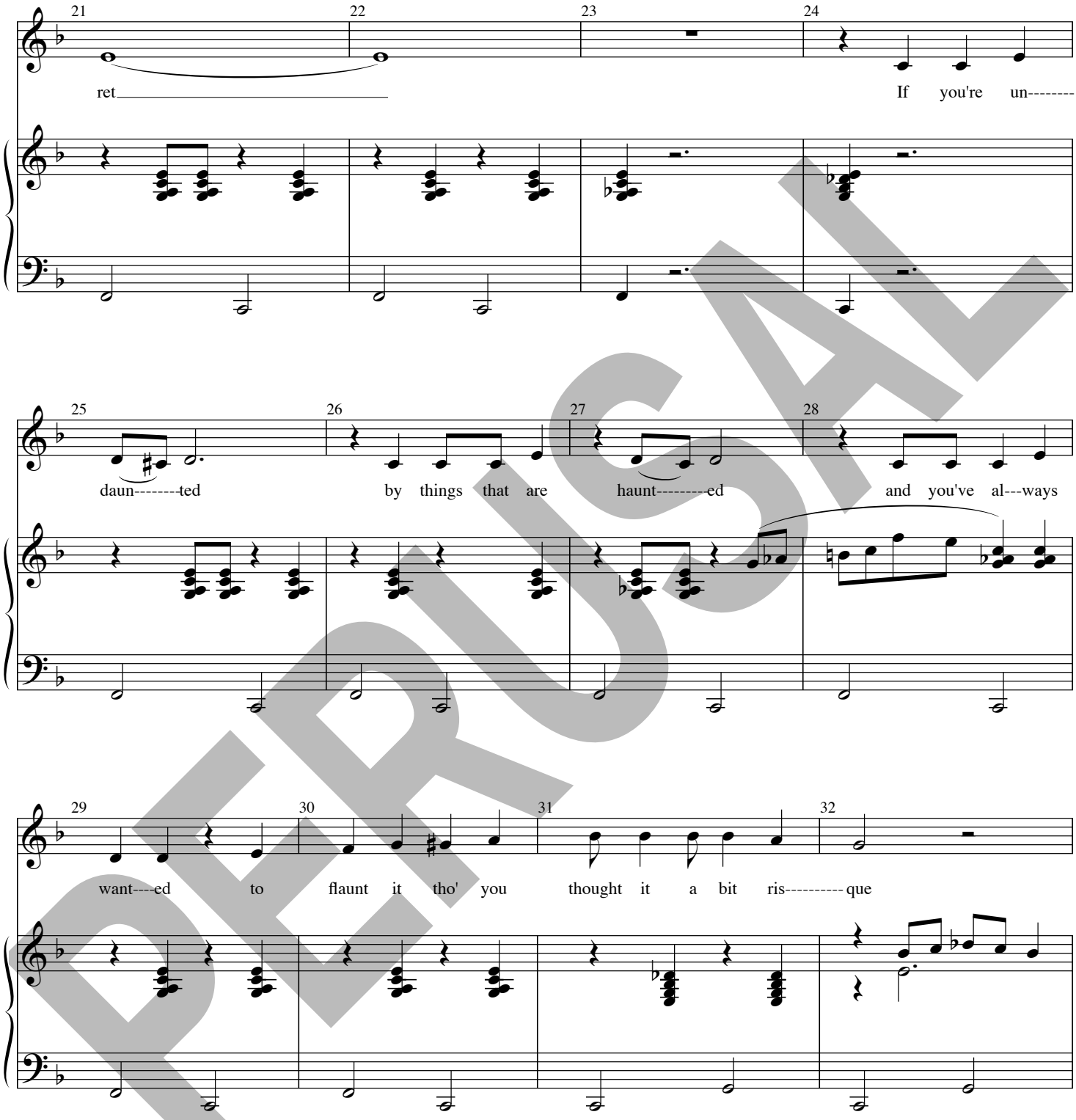
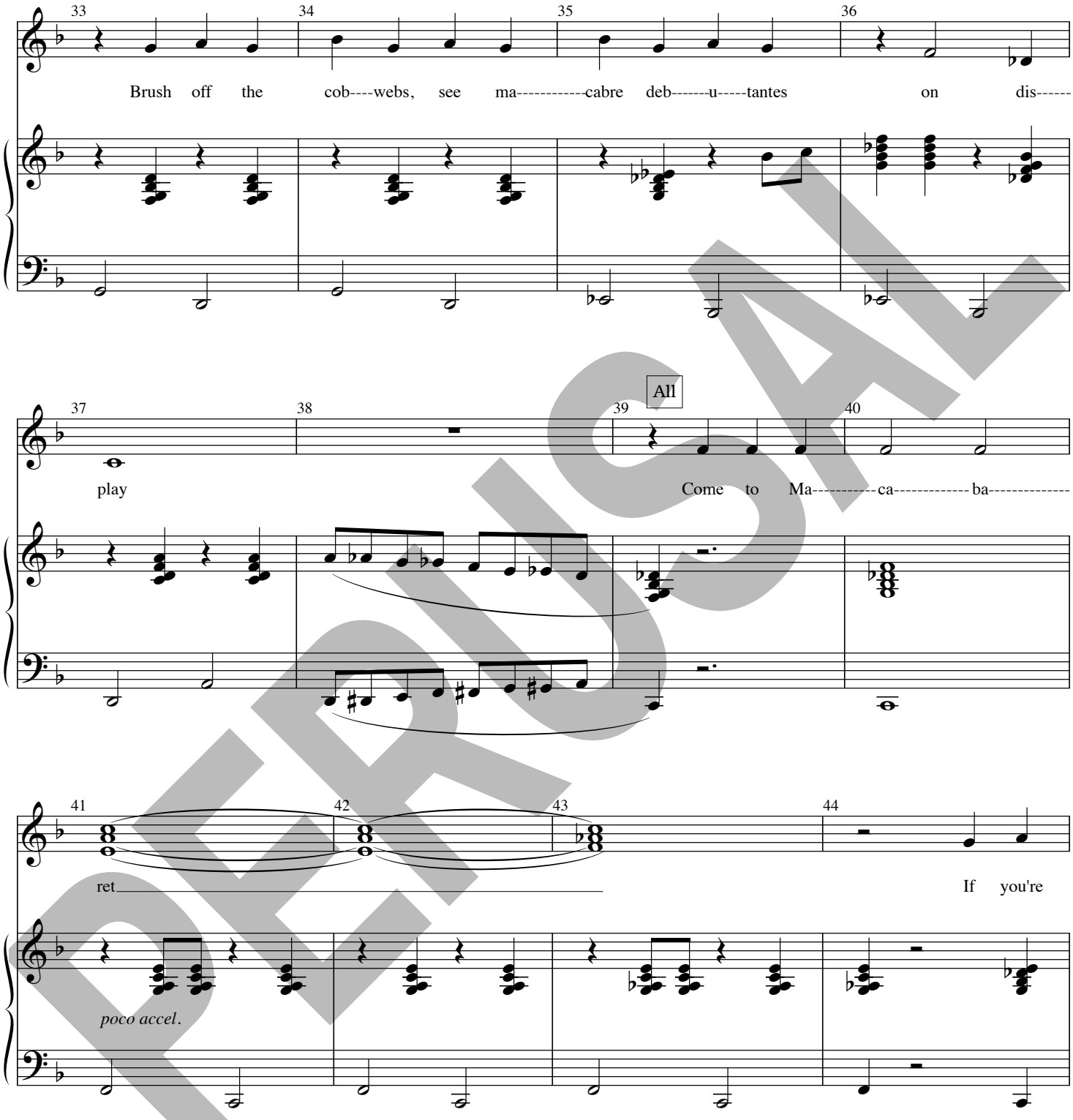

9
10
11
12
room is a tomb where sha-----dows loom at the end of the day; If you've
13
14
15
16
lost your sense of hu-----mor, get on your broom don't de------ay come to Ma-----
17
18
19
20
ca------ba----ret
Ma---------- ca----------ba----------

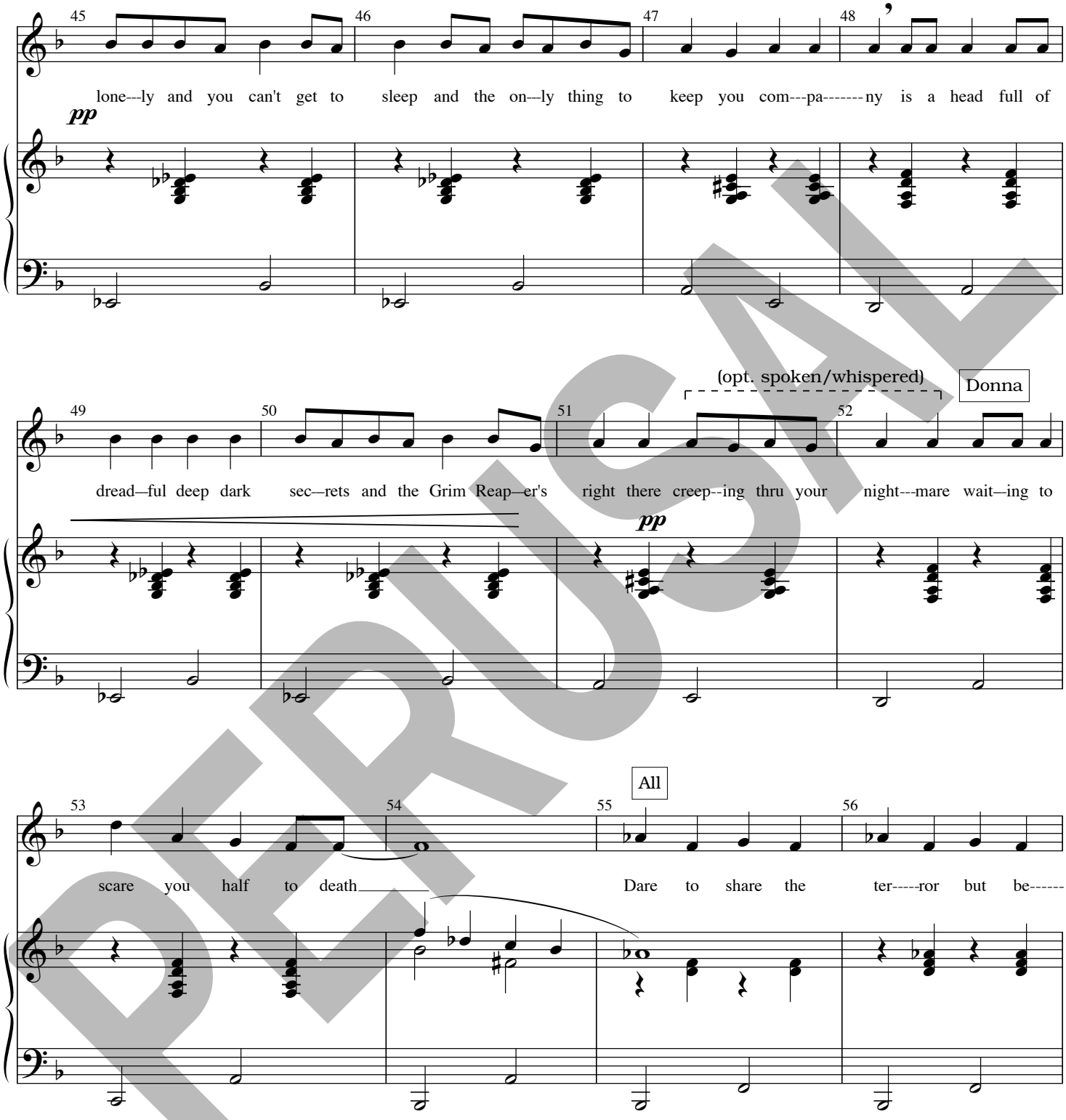
PERUSAL


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

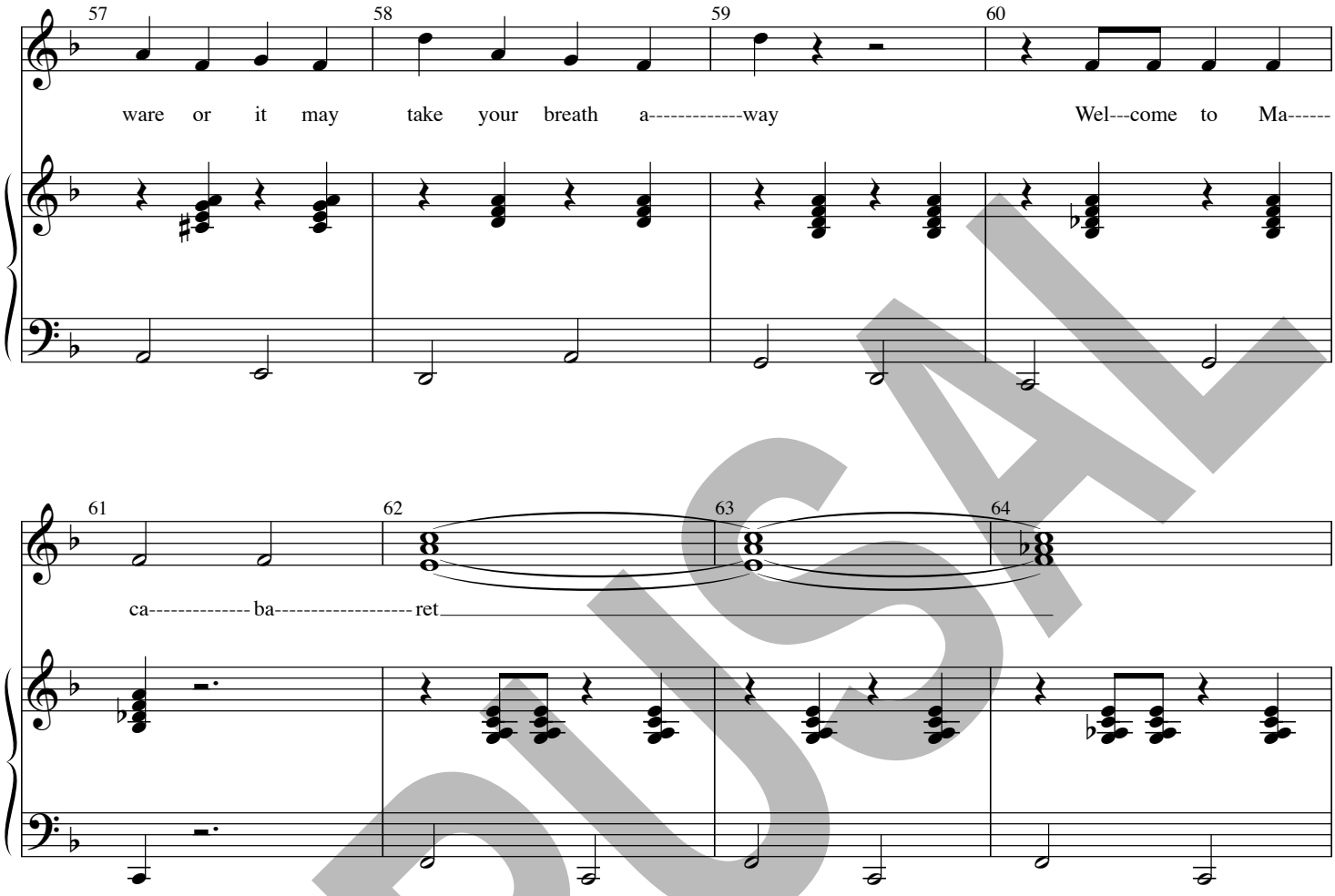
PERUSAL


33
34
35
36
Brush off the cob----webs, see ma----------cabre deb------u-----tantes on dis------
37
38
All
39
40
play
Come to Ma----------ca----------ba----------
41
42
43
44
ret
If you're
poco accel.

PERUSAL


45
46
47
48
lone---ly and you can't get to sleep and the on---ly thing to keep you com---pa------- ny is a head full of
pp
(opt. spoken/whispered)
Donna
49
50
51
52
dread—ful deep dark sec—rets and the Grim Reap—er's right there creep--ing thru your night---mare wait—ing to
pp
All
53
54
55
56
scare you half to death
Dare to share the ter-----ror but be------

PERUSAL


57
58
59
60
ware or it may take your breath a----------way Wel---come to Ma------
61
62
63
64
ca---------- ba---------- ret

PERUSAL

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.

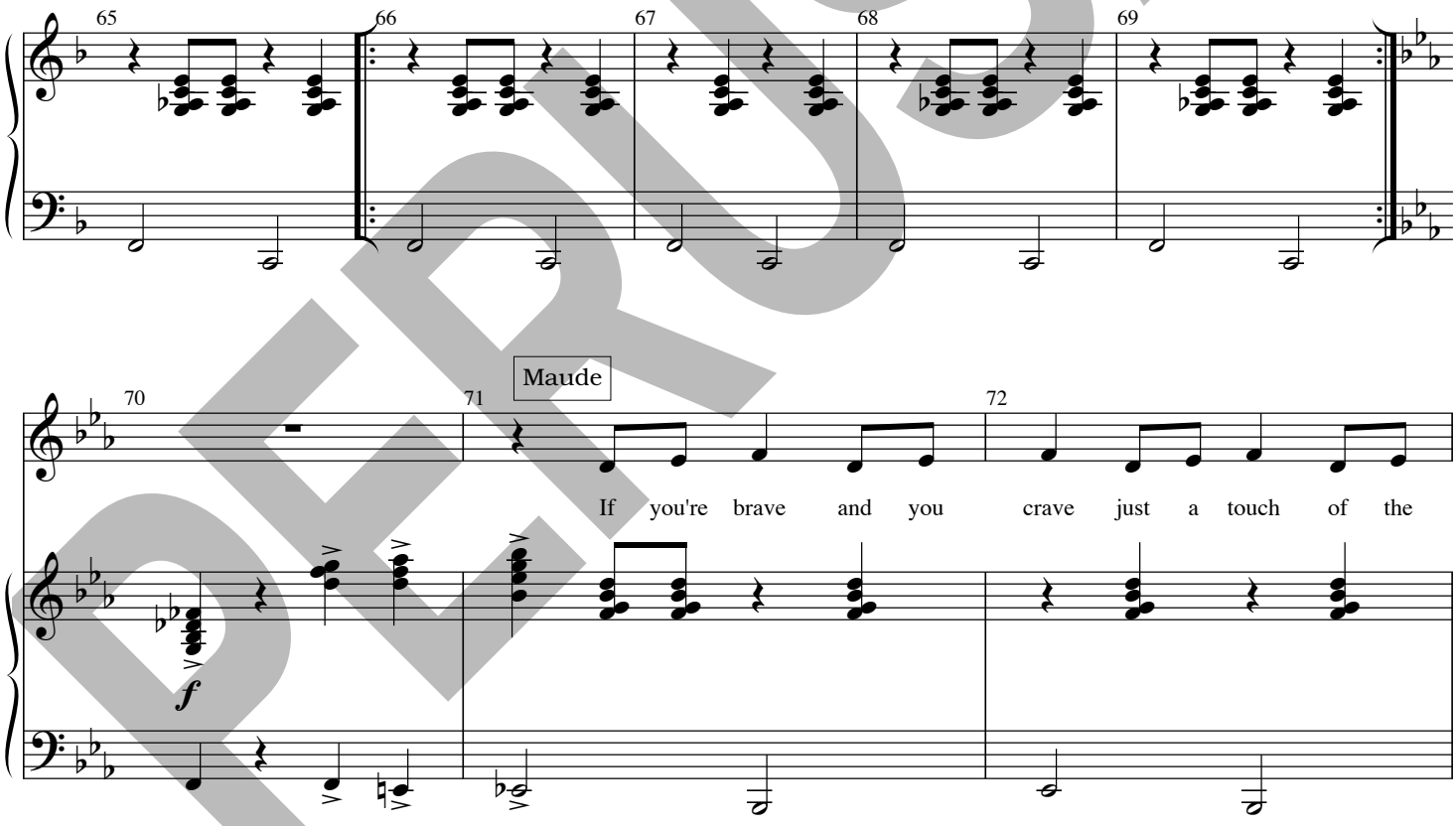
(PAUL, a vaudeville sidekick in the tradition of Lou Costello and Igor, takes a bow. He has a devilish or werewolfish air about him.)

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.)



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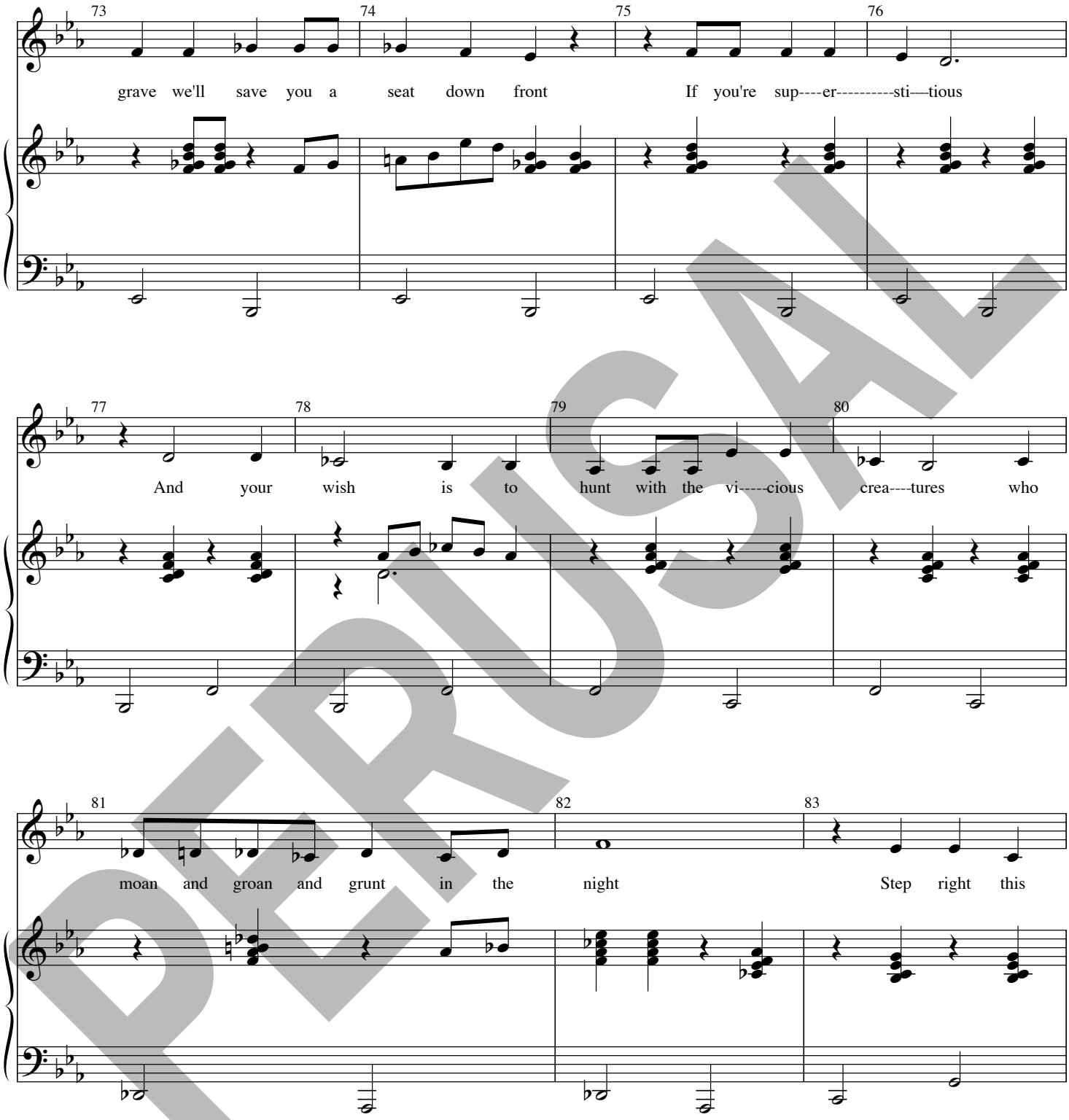
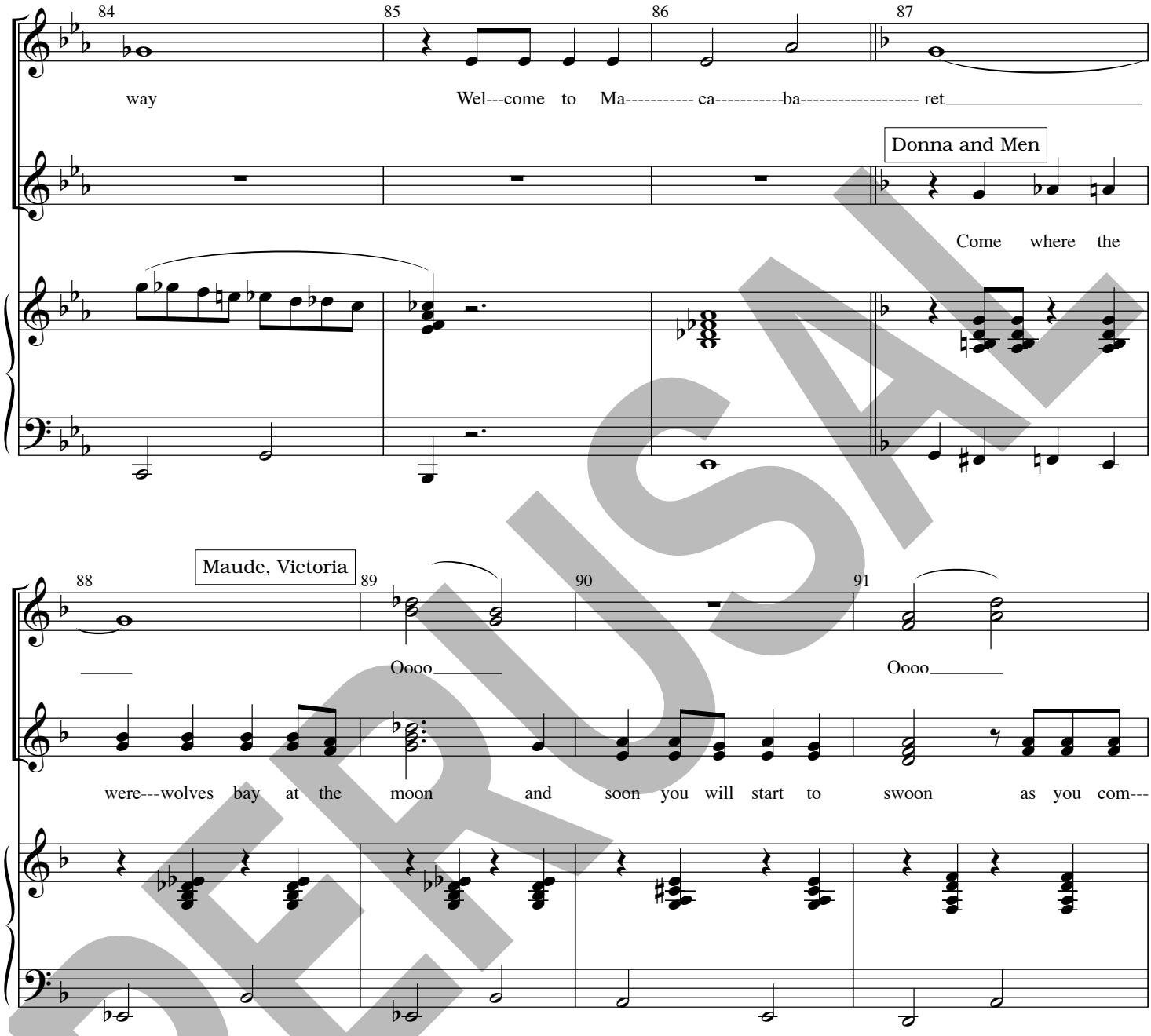
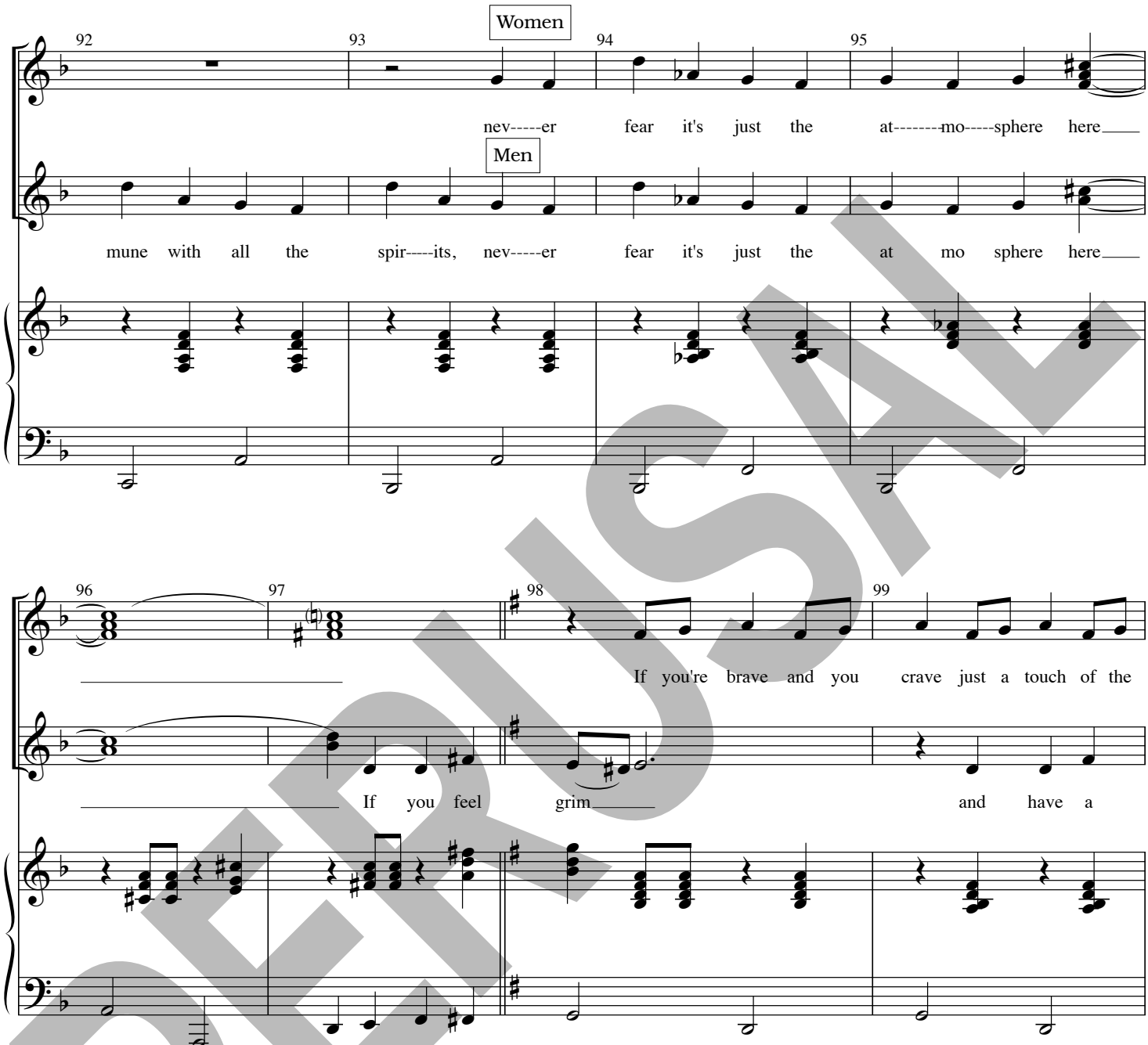

73
74
75
76
grave we'll save you a seat down front If you're sup----er---------sti---tious
77
78
79
80
And your wish is to hunt with the vi-----cious crea----tures who
81
82
83
moan and groan and grunt in the night Step right this

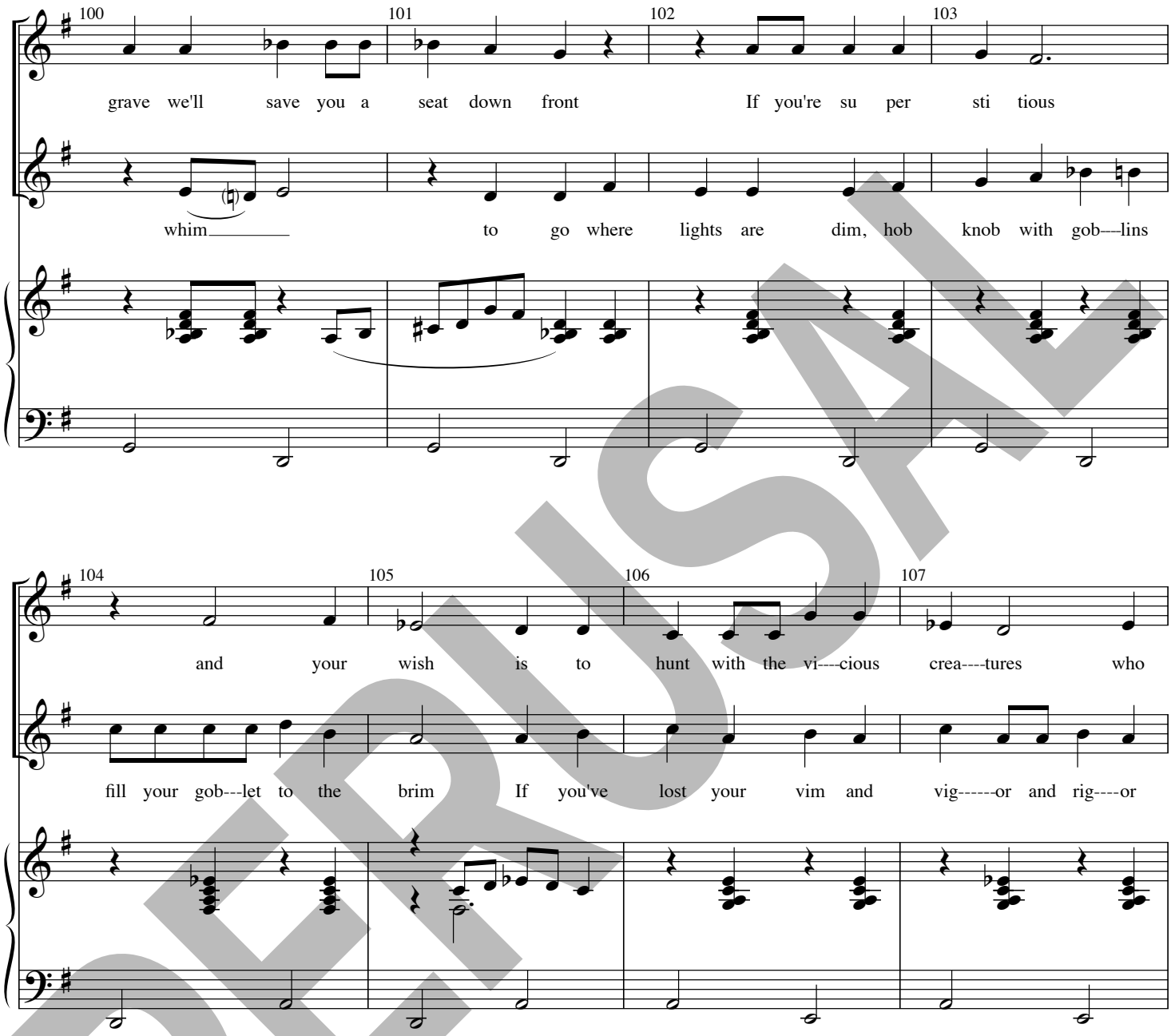
PERUSAL


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---

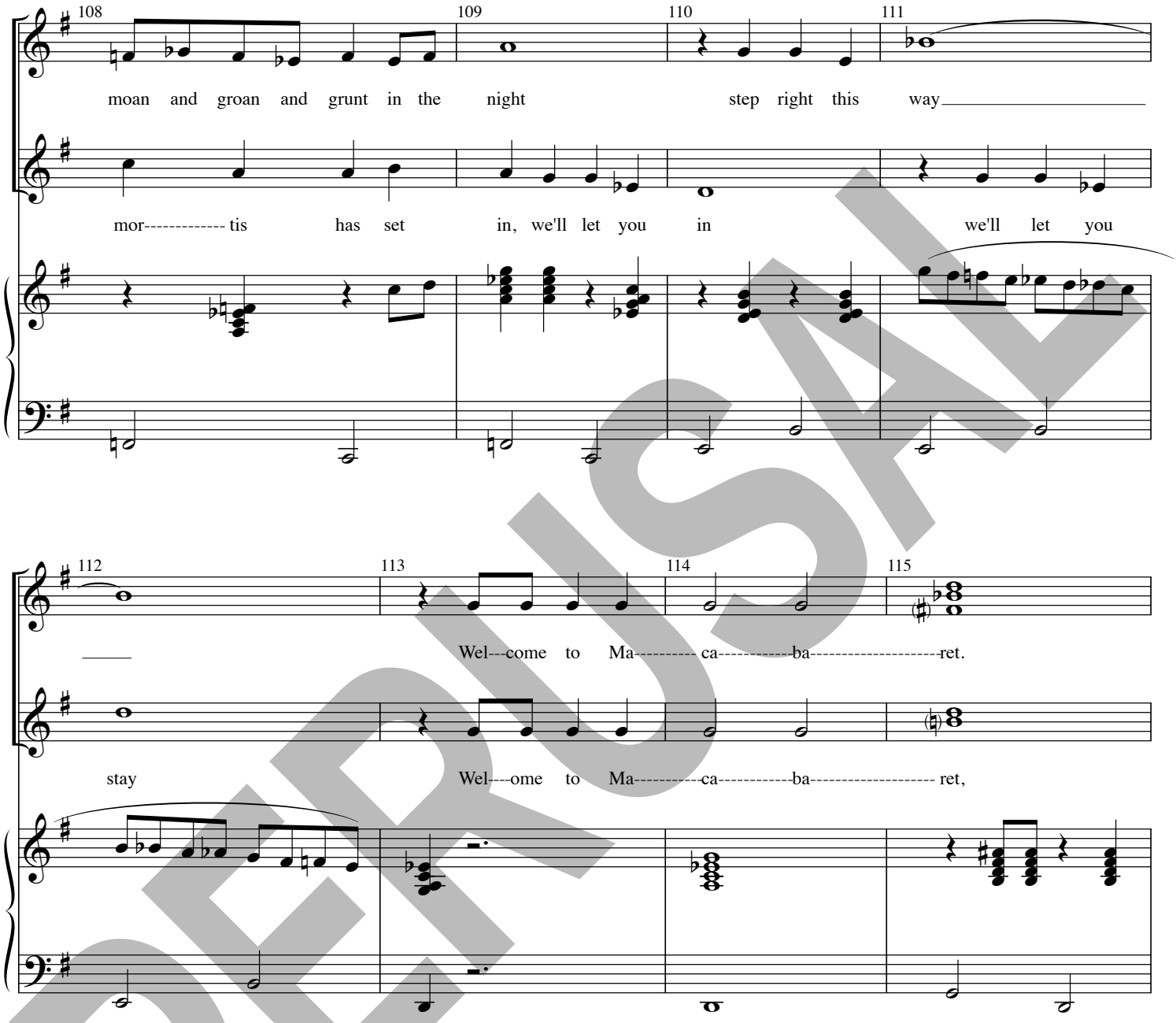
PERUSAL


Women
92
93
94
95
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

PERUSAL

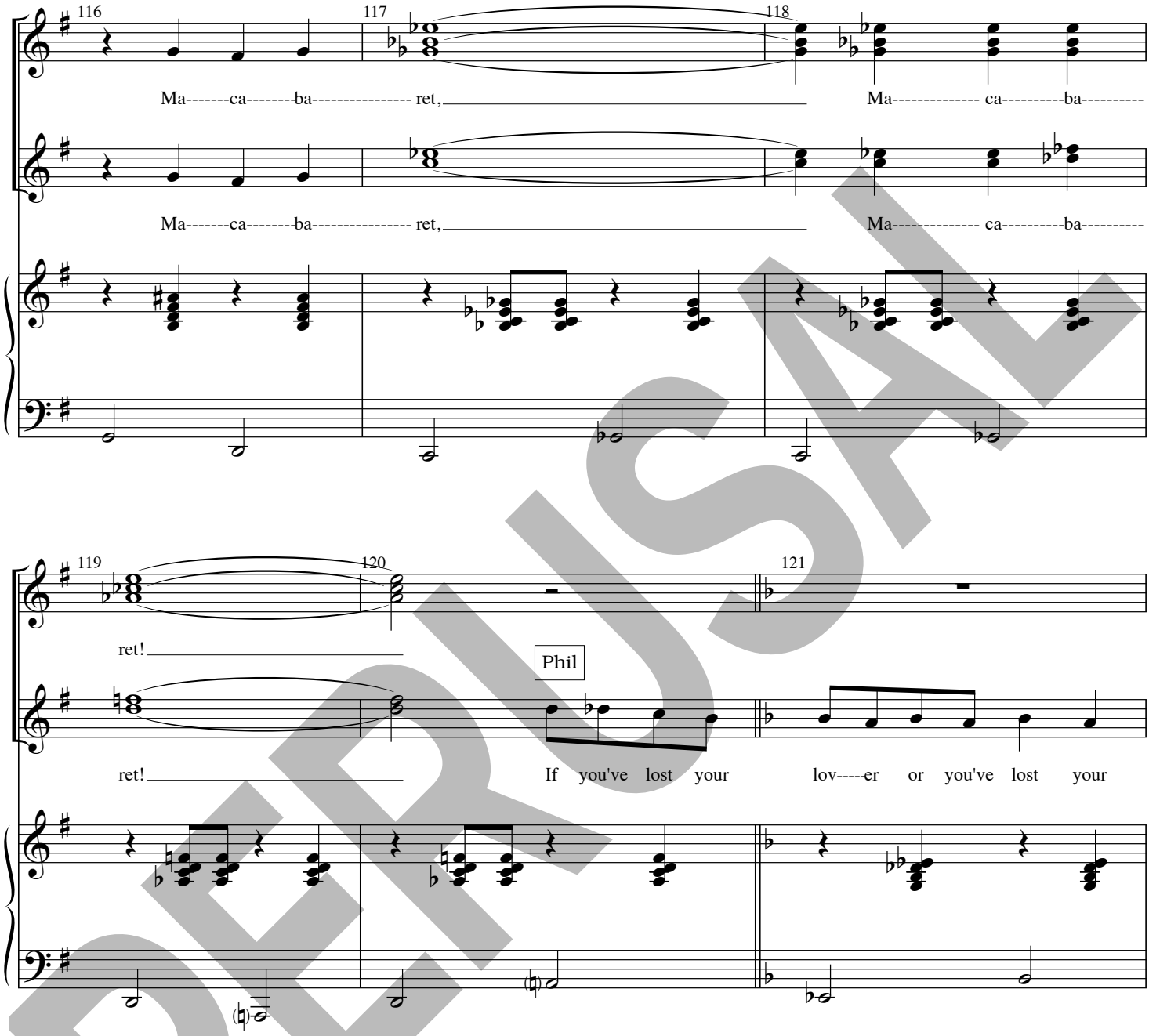

100
101
102
103
grave we'll save you a seat down front If you're su per sti tious
whim to go where lights are dim, hob knob with gob---lins
104
105
106
107
and your wish is to hunt with the vi---cious crea---tures who
fill your gob---let to the brim If you've lost your vim and vig------or and rig----or

PERUSAL

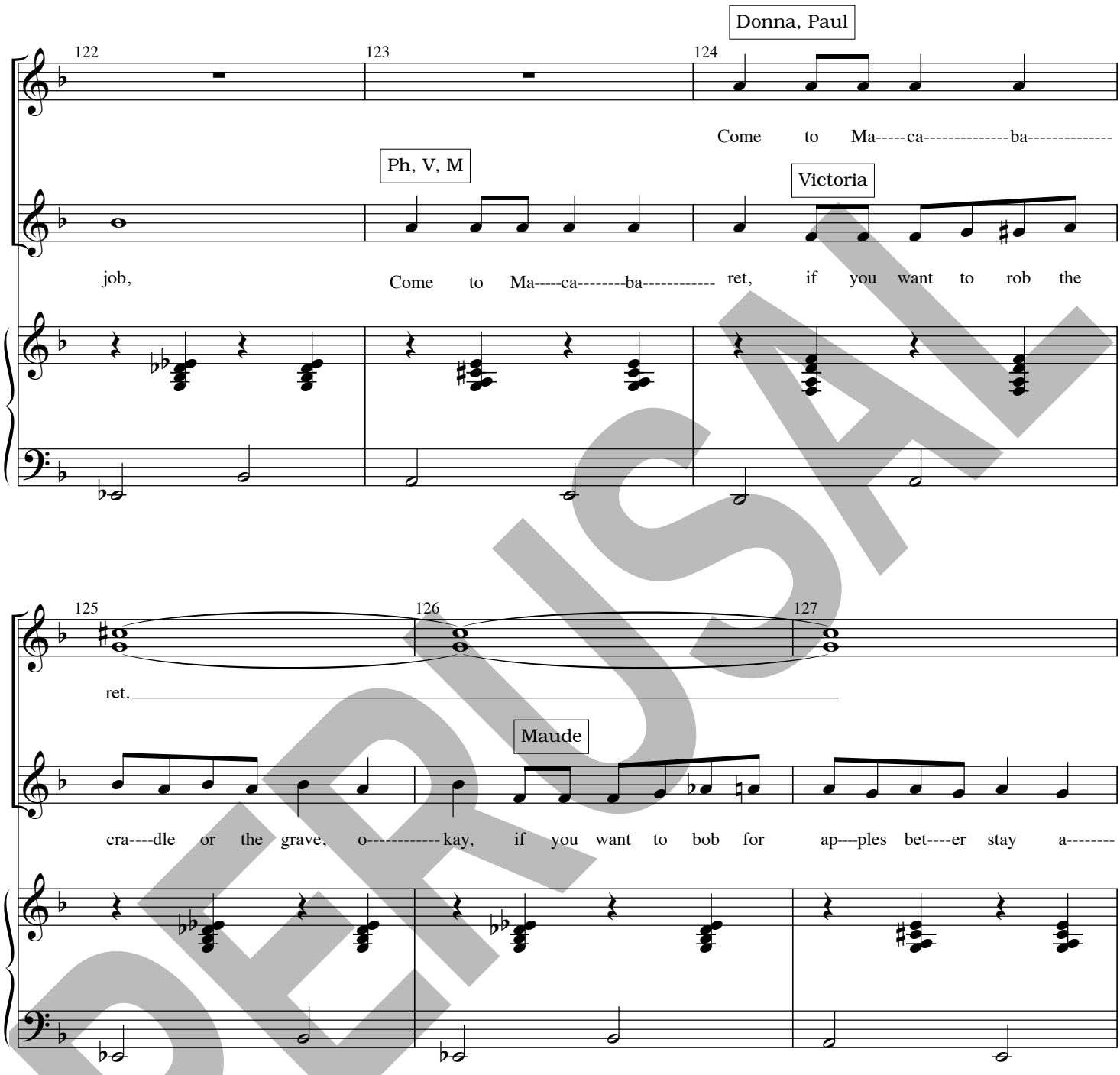

108
109
110
111
moan and groan and grunt in the night
step right this way
mor---------- tis has set in, we'll let you in
we'll let you

112
113
114
115
Wel---come to Ma---------- ca---------- ba---------- ret.
stay
Wel---come to Ma---------- ca---------- ba---------- ret,

PERUSAL


116
117
118
Ma-------ca-------ba---------- ret,
Ma---------- ca---------ba---------
Ma-------ca-------ba---------- ret,
Ma---------- ca---------ba---------
119
120
121
ret!
Phil
ret!
If you've lost your lov-----er or you've lost your

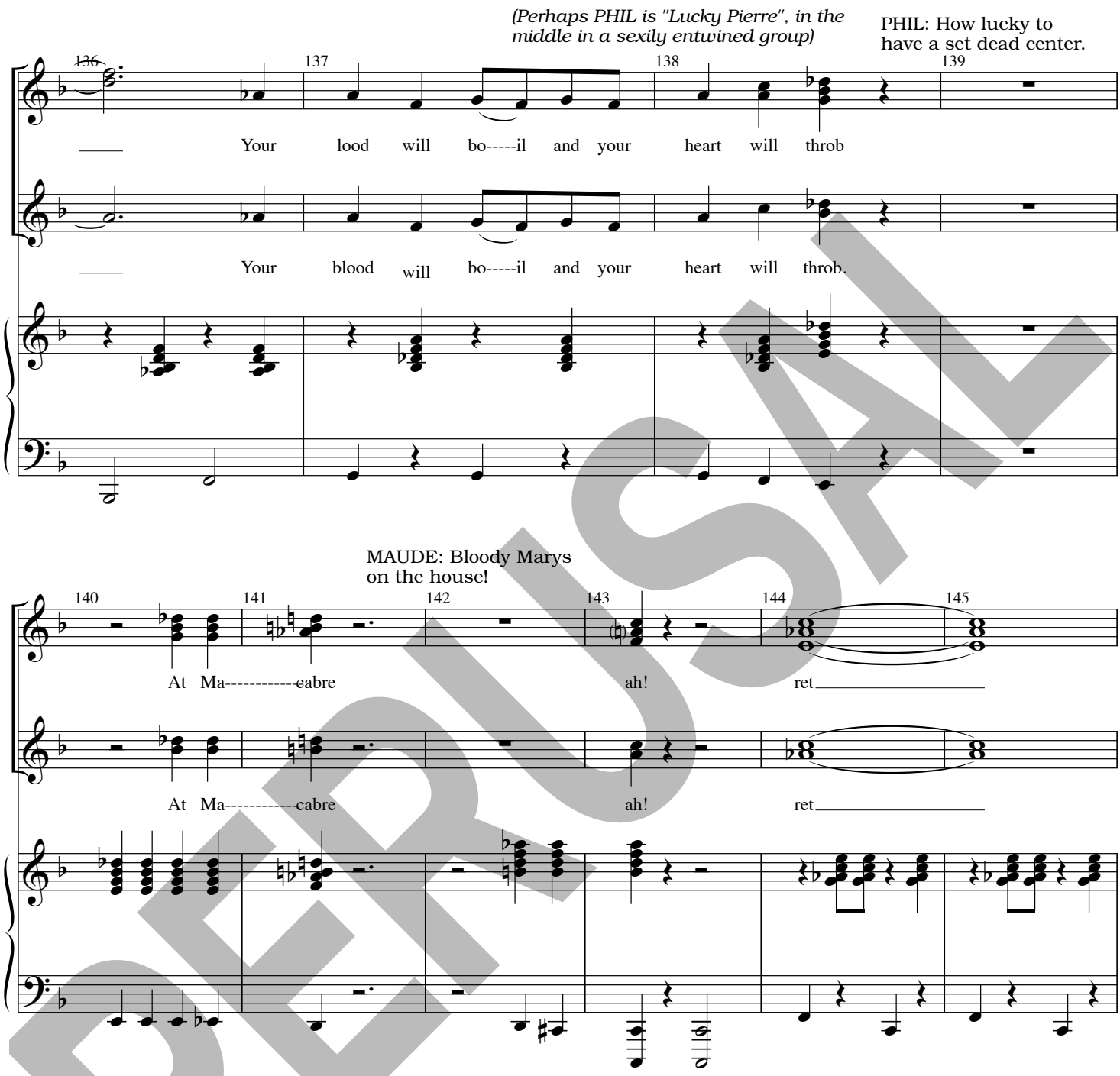
PERUSAL


Donna, Paul
122
123
124
Come to Ma-----ca----------ba----------
Ph, V, M
Victoria
job,
Come to Ma-----ca--------ba---------- ret, if you want to rob the
125
126
127
ret.
Maude
cra----dle or the grave, o----------kay, if you want to bob for ap---ples bet----er stay a--------

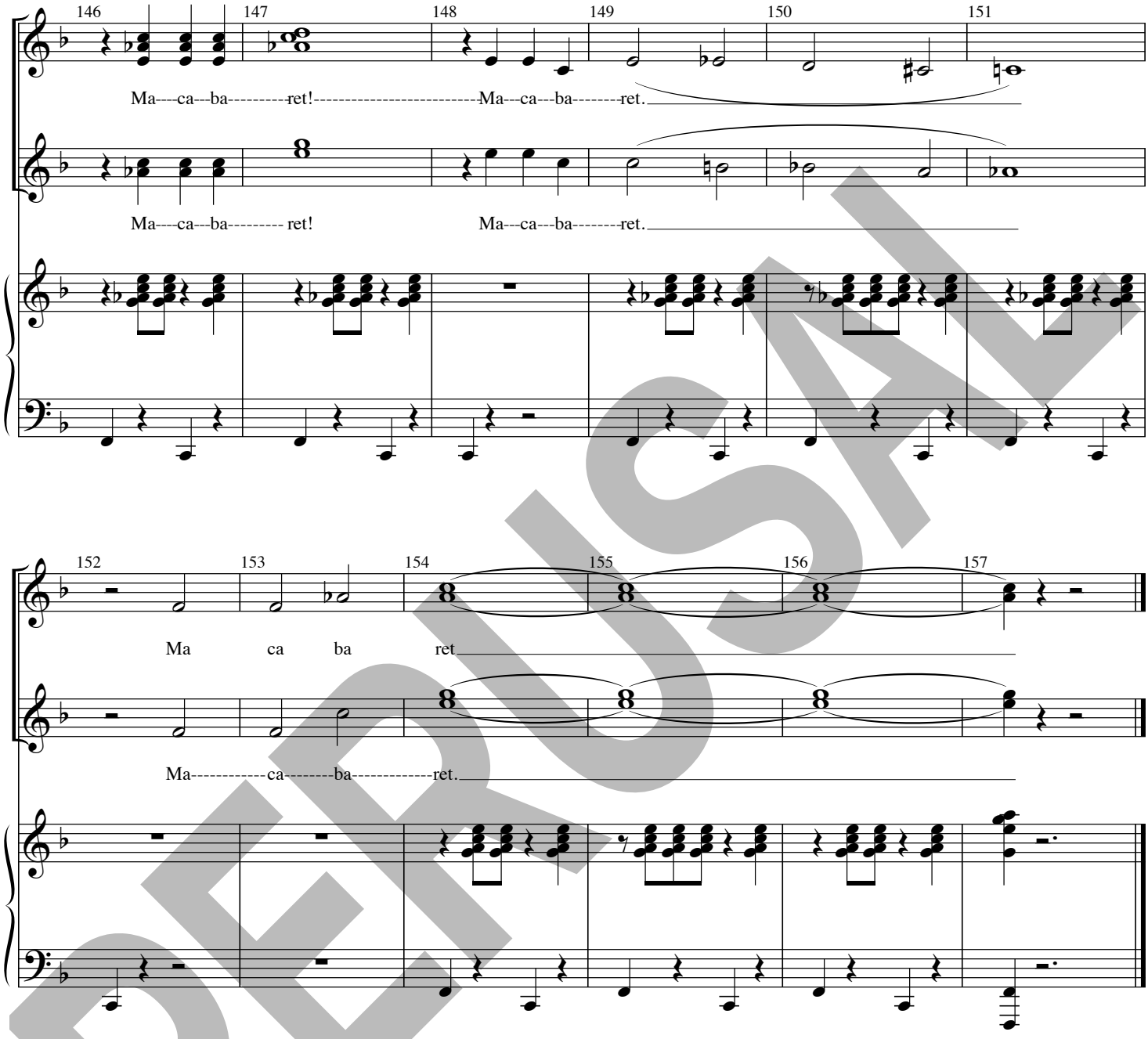
PERUSAL

128
129
130
Come to Ma-----ca----------ba---------- ret.
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.

PERUSAL


(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 throb
Your blood will bo-----il and your heart will throb.
MAUDE: Bloody Marys on the house!
140
141
142
143
144
145
At Ma----------cabre
ah!
ret
At Ma----------cabre
ah!
ret

PERUSAL


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.

PERUSAL

PIANO-VOCAL

2

Grave Mistake

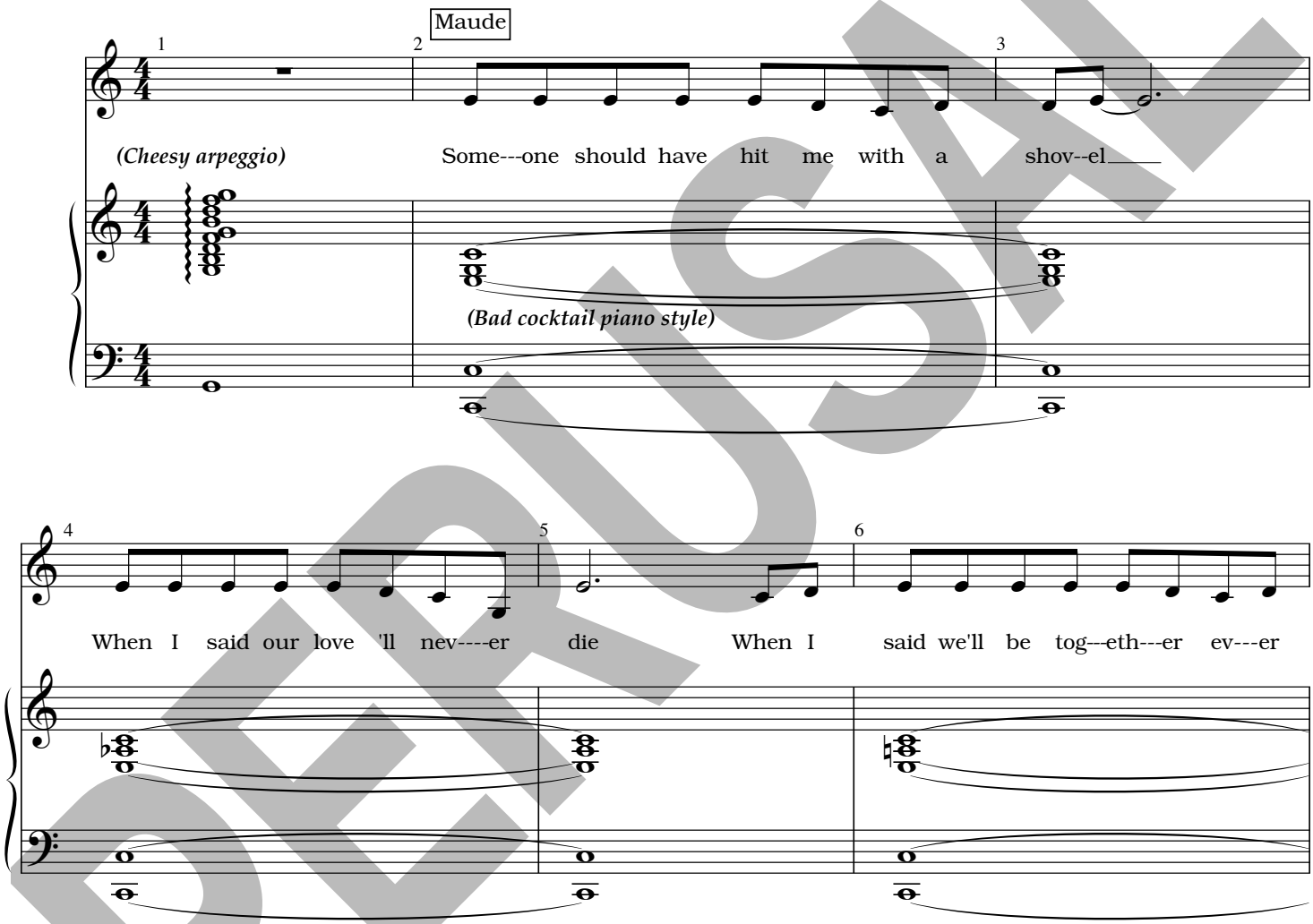
(MAUDE)

MACABARET

ALTERNATE KEY

CUE:

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



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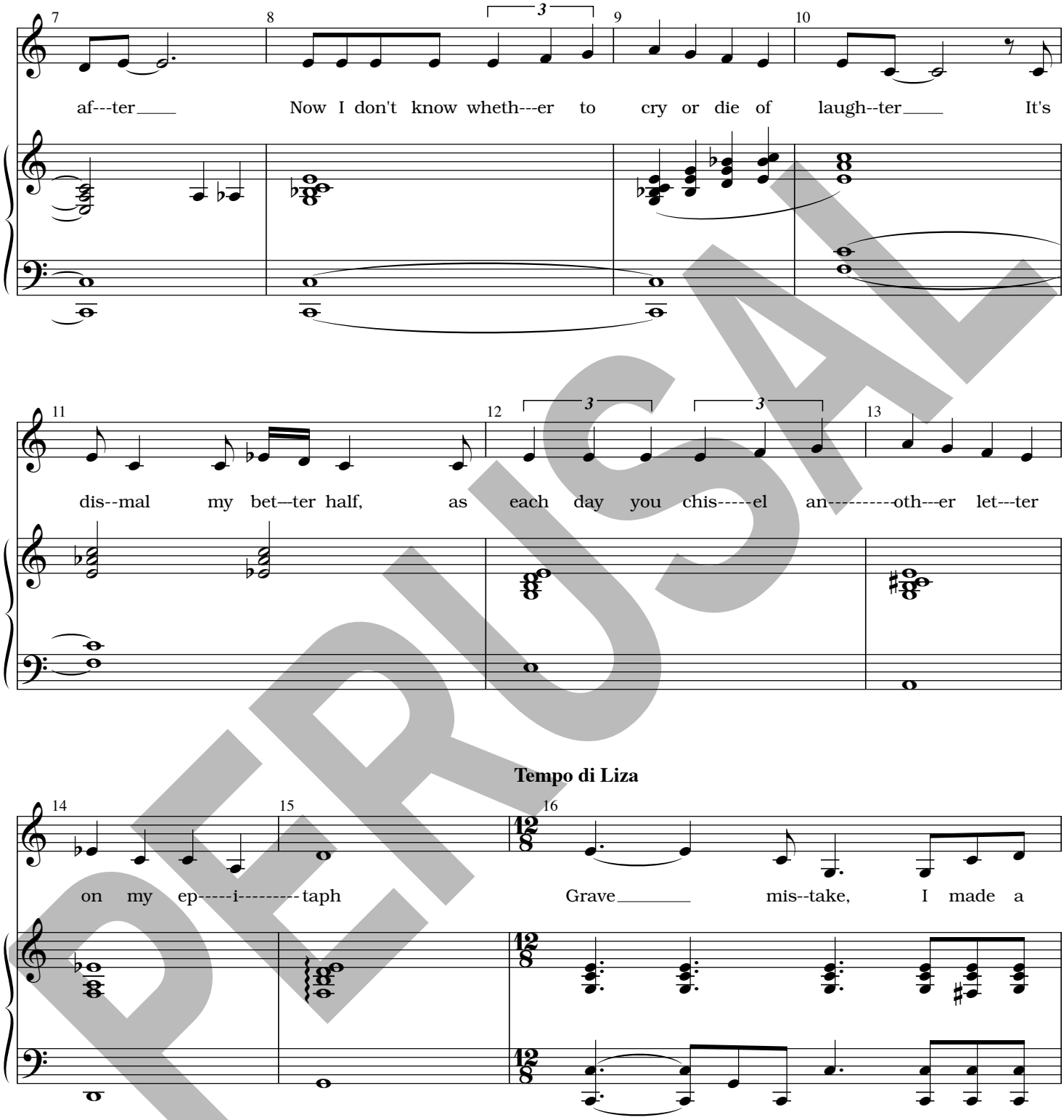
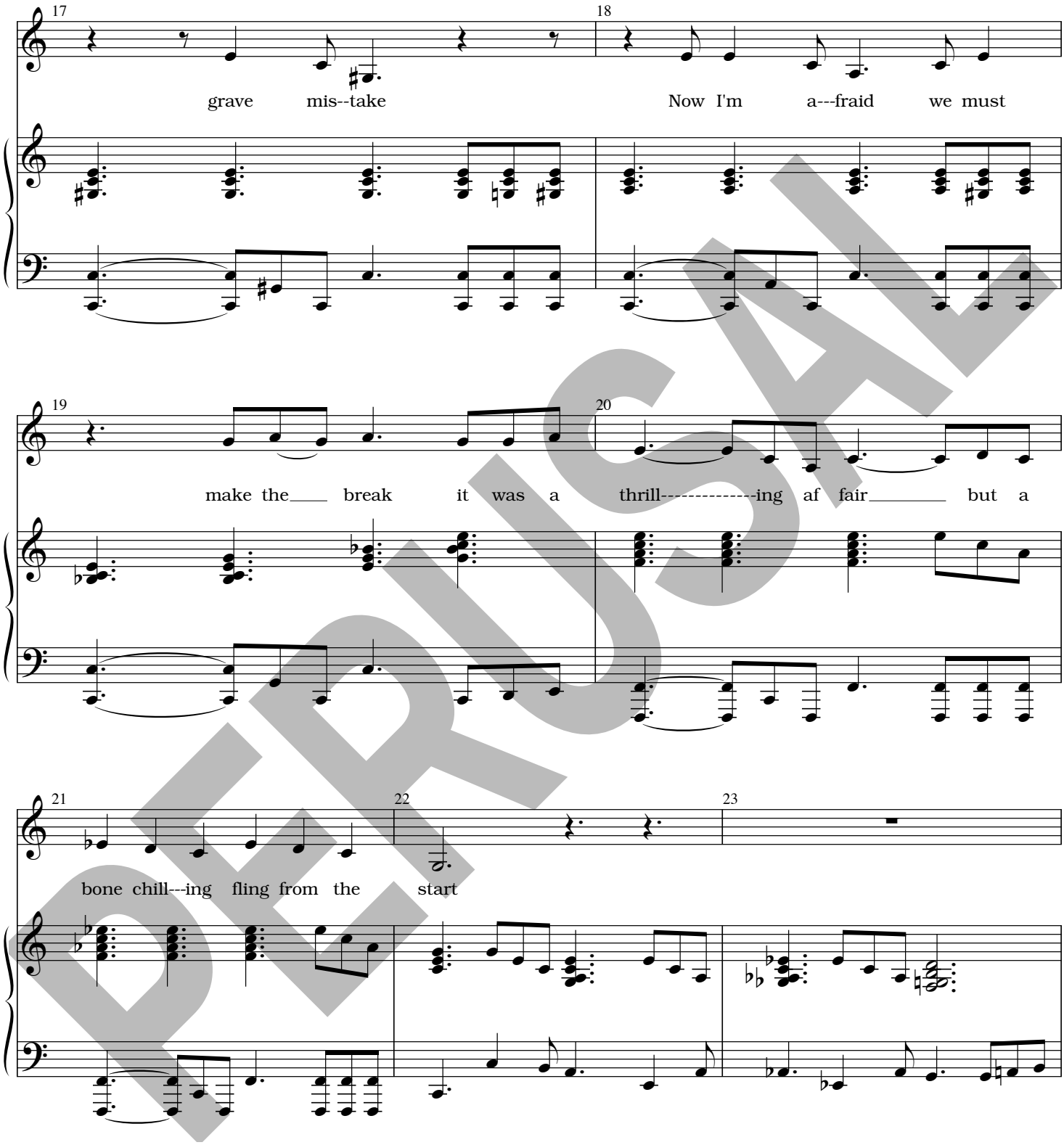
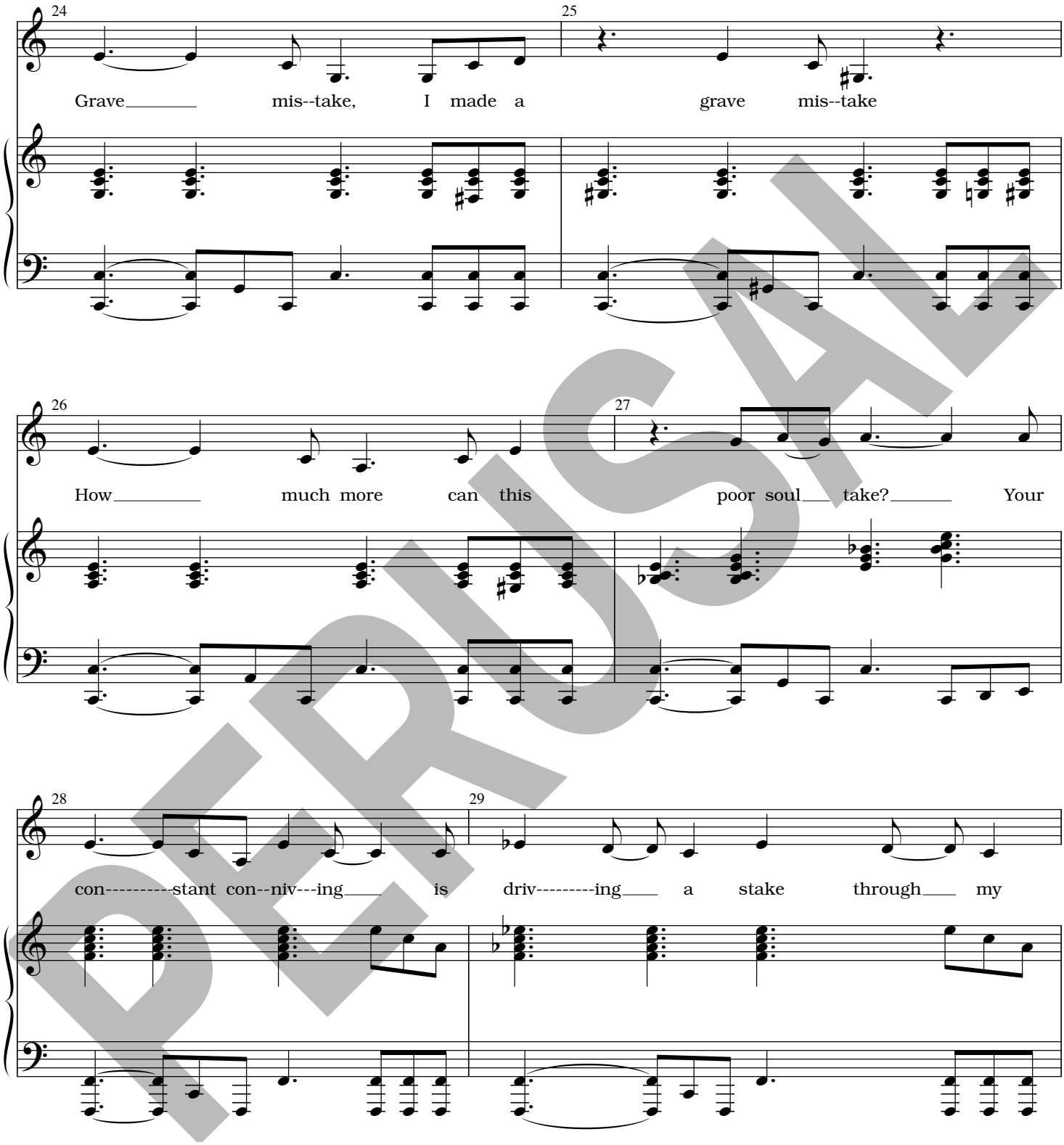

7
8
3
9
10
af---ter
Now I don't know wheth---er to cry or die of laugh--ter
It's
11
12
3
3
13
dis--mal my bet—ter half, as each day you chis-----el an---------oth---er let---ter
Tempo di Liza
14
15
16
on my ep-----i--------taph
Grave
mis--take, I made a

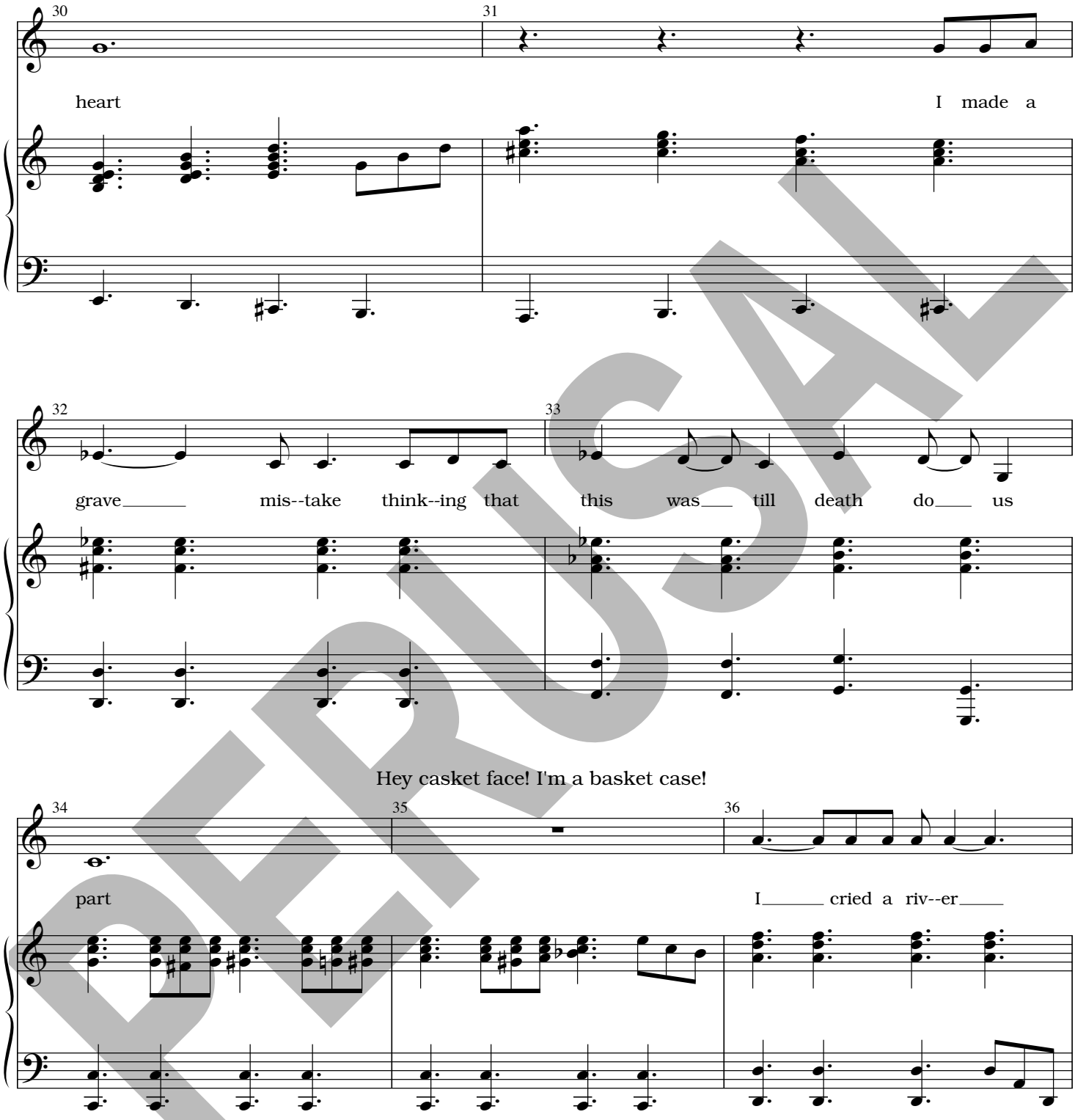
PERUSAL


17
grave mis--take
18
Now I'm a---fraid we must
19
make the break it was a thrill----------ing af fair but a
20
21
bone chill---ing fling from the start
22
23

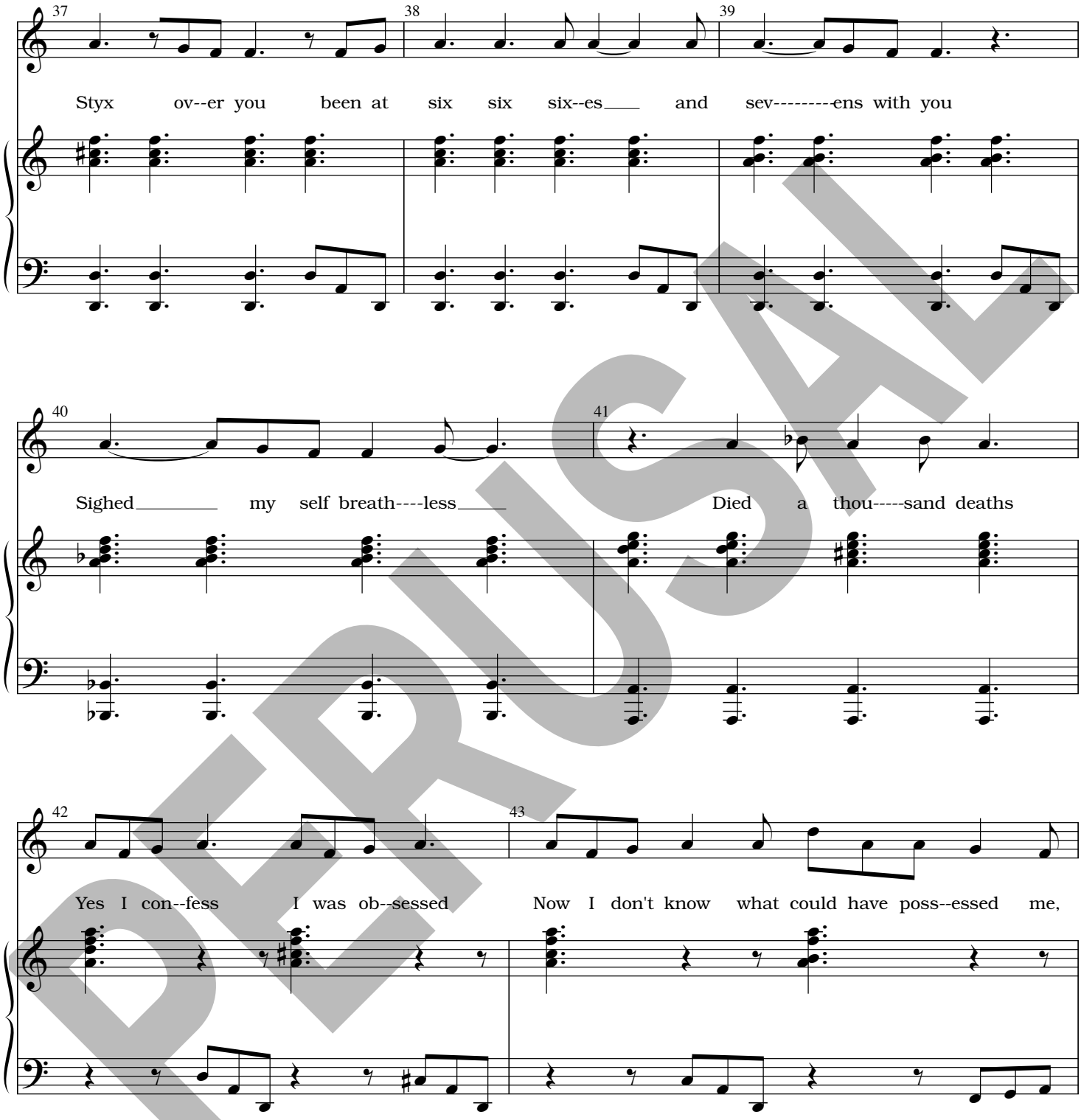
PERUSAL


24
Grave mis--take, I made a
25
grave mis--take
26
How much more can this
27
poor soul take? Your
28
con----------stant con--niv---ing is driv---------ing a stake through my
29

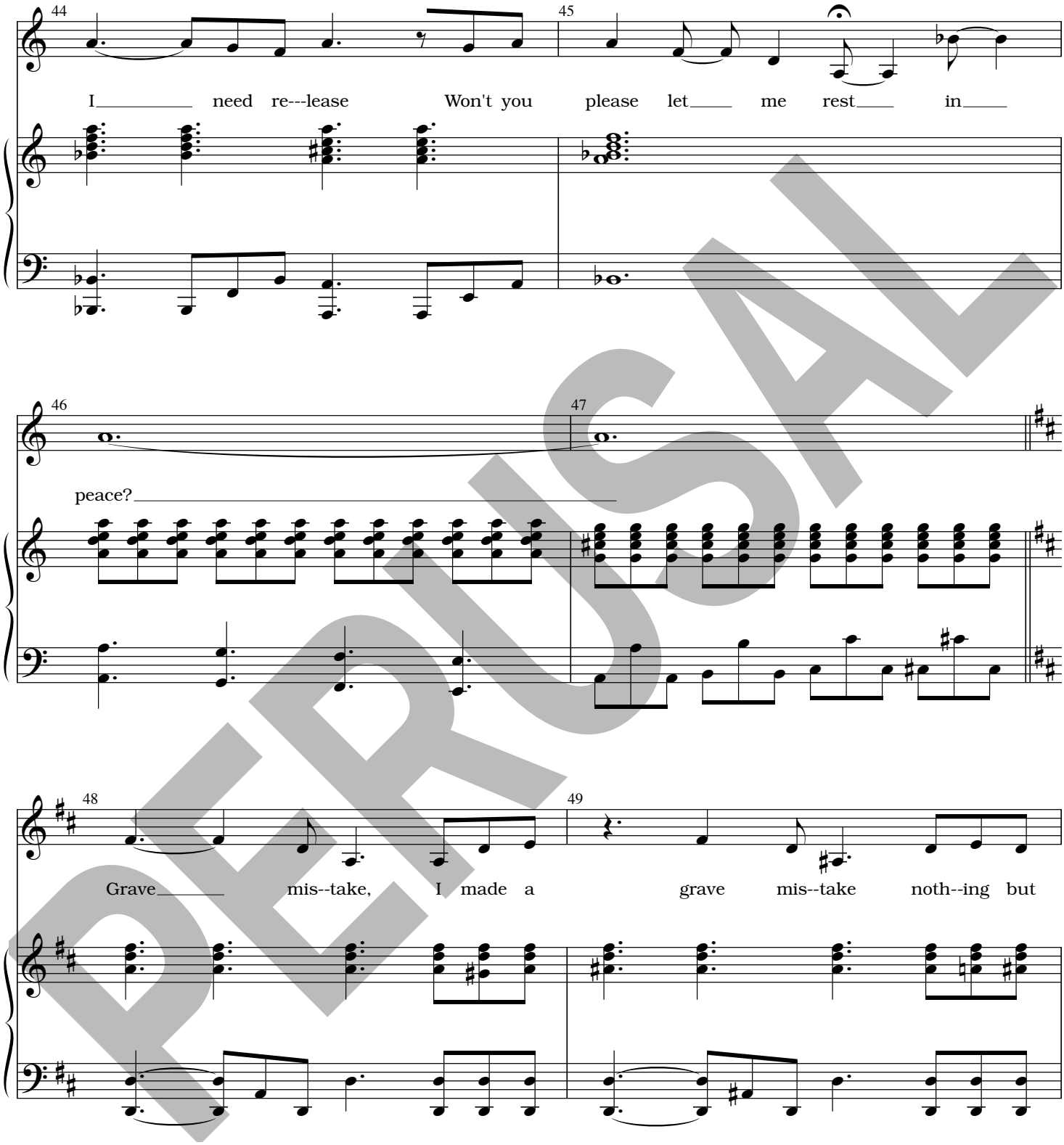
PERUSAL


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

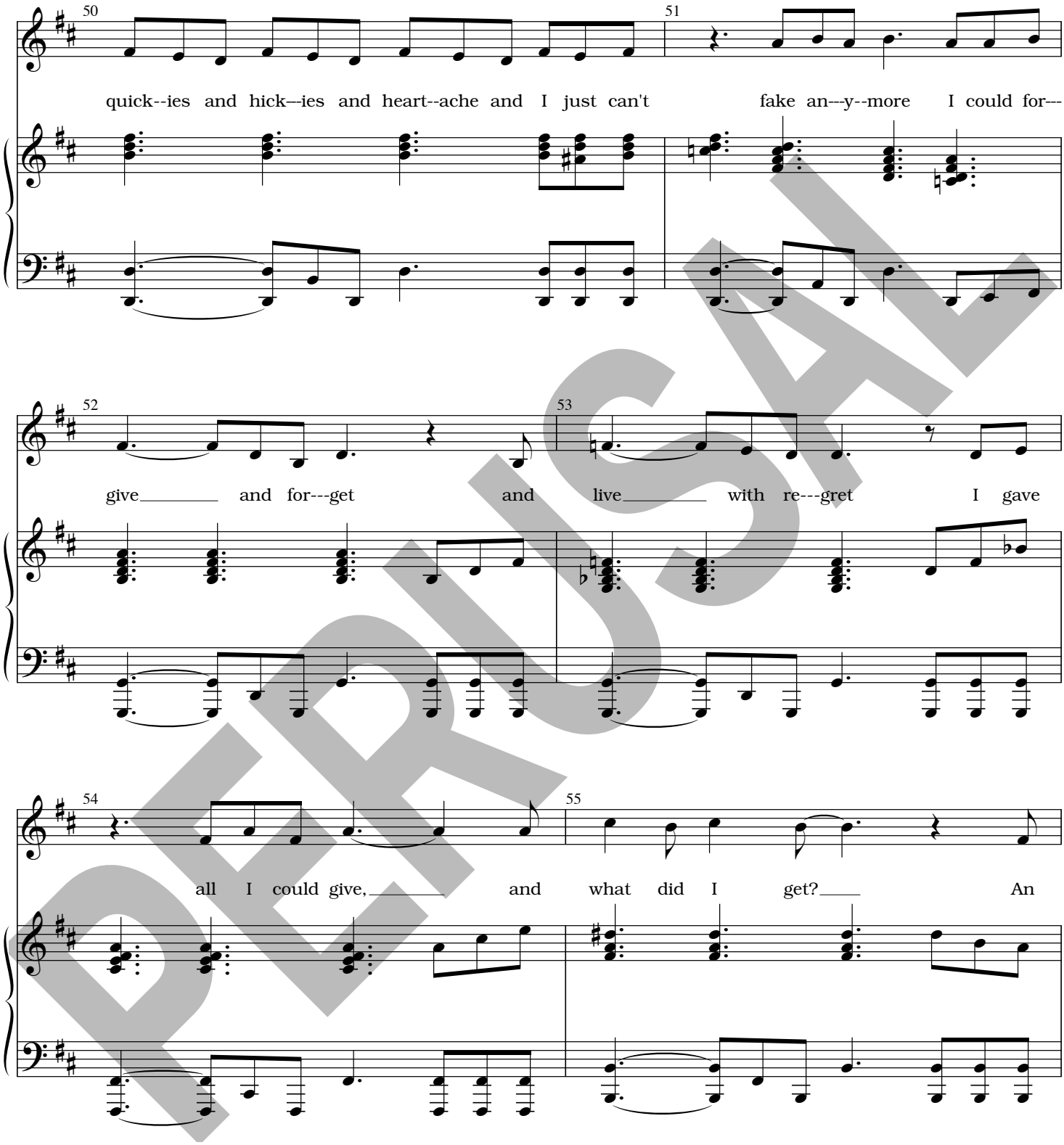
PERUSAL


37
38
39
Styx ov--er you been at six six six--es and sev---------ens with you
40
41
Sighed my self breath----less Died a thou-----sand deaths
42
43
Yes I con--fess I was ob--sessed Now I don't know what could have poss--essed me,

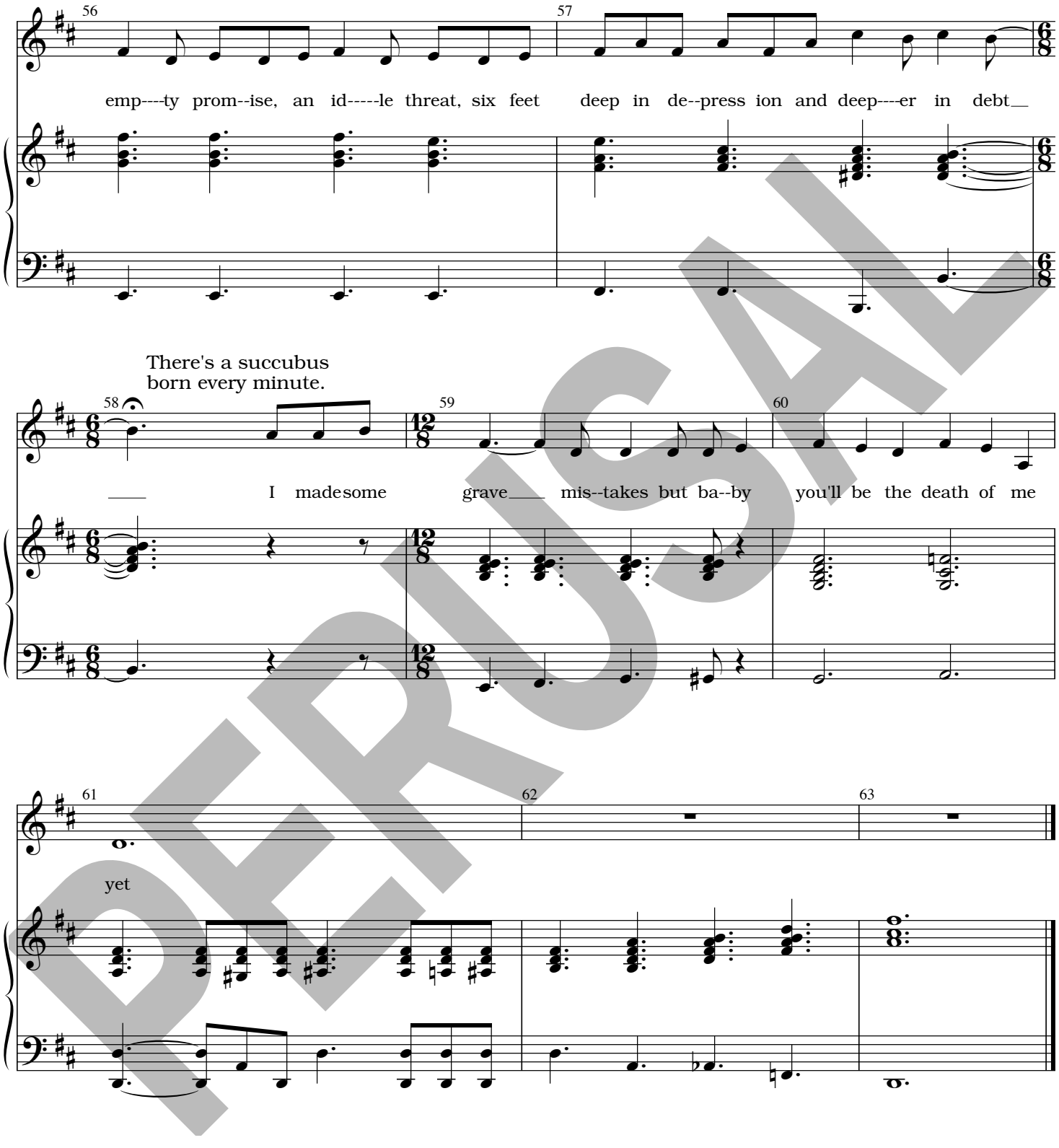
PERUSAL


44
45
I need re---lease Won't you please let me rest in
46
47
peace?
48
49
Grave mis--take, I made a grave mis--take noth--ing but

PERUSAL


50
quick--ies and hick--ies and heart--ache and I just can't
51
fake an---y--more I could for---
52
give and for---get and
53
live with re---gret I gave
54
all I could give, and what did I get? An
55

PERUSAL


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

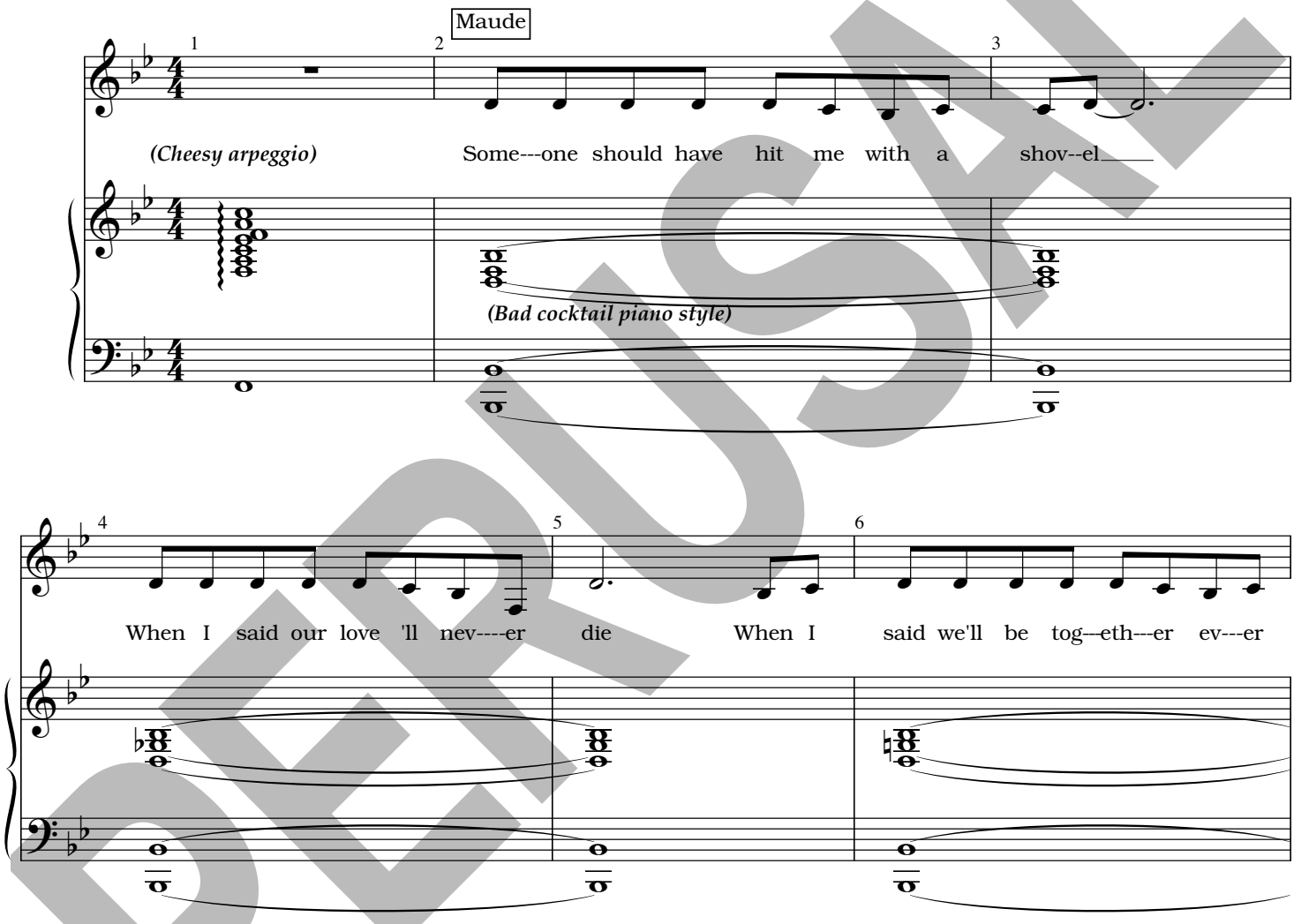
PERUSAL

Grave Mistake

(MAUDE)

CUE:

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



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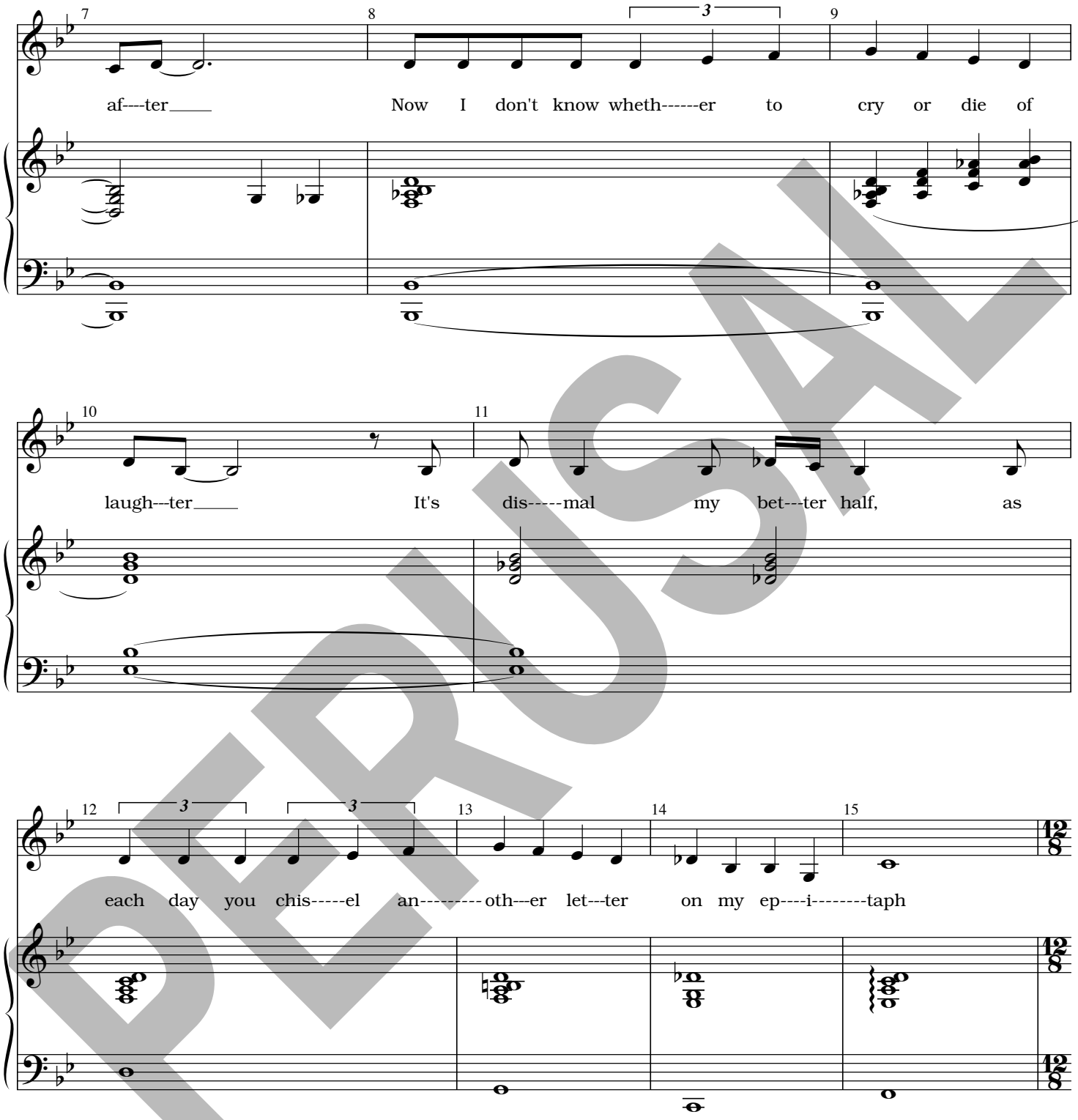
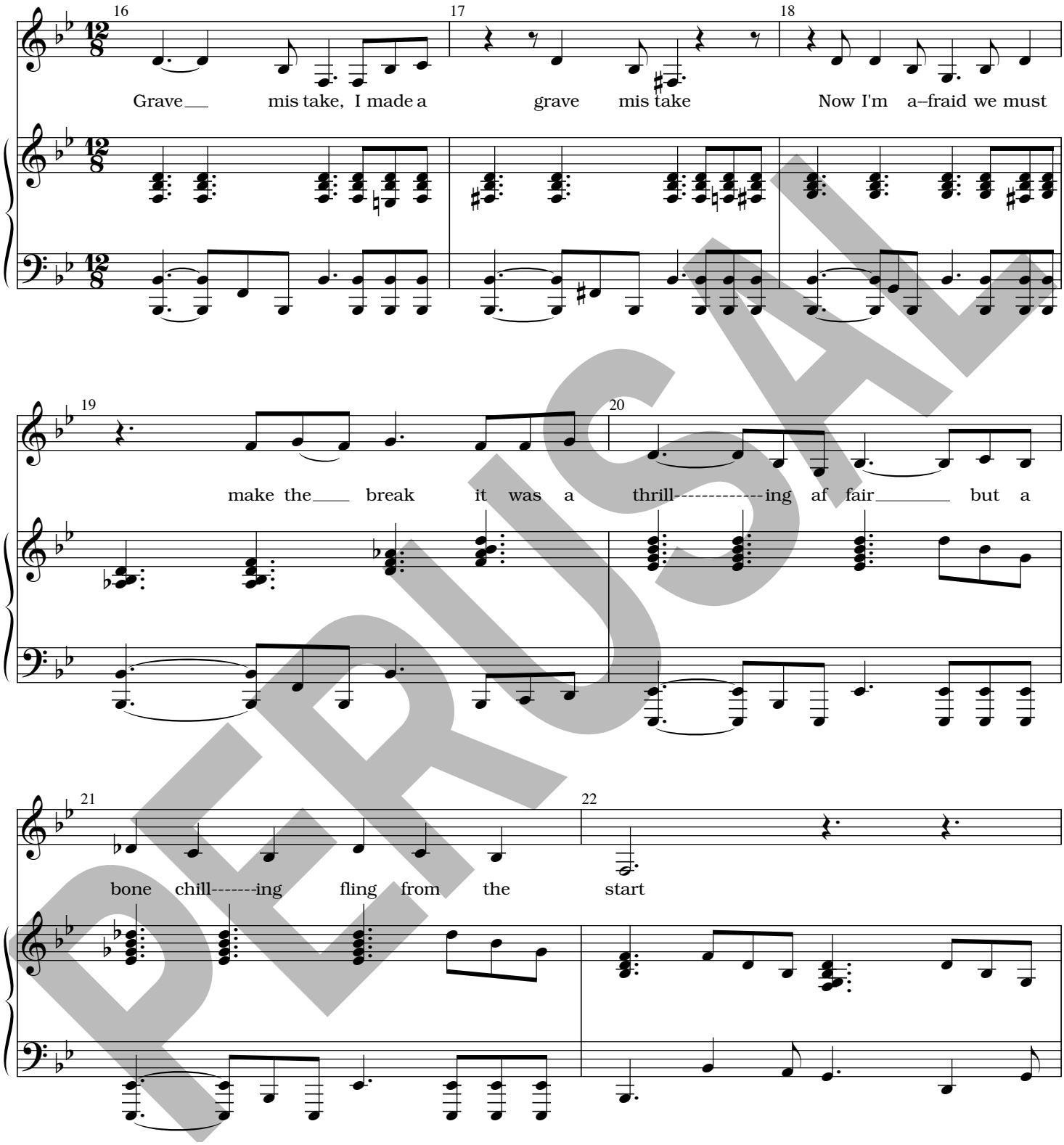

7
8
9
af----ter
Now I don't know wheth------er to cry or die of
10
11
laugh---ter
It's dis-----mal my bet---ter half, as
12
13
14
15
each day you chis-----el an---------oth---er let---ter on my ep----i--------taph

PERUSAL

Tempo di Liza



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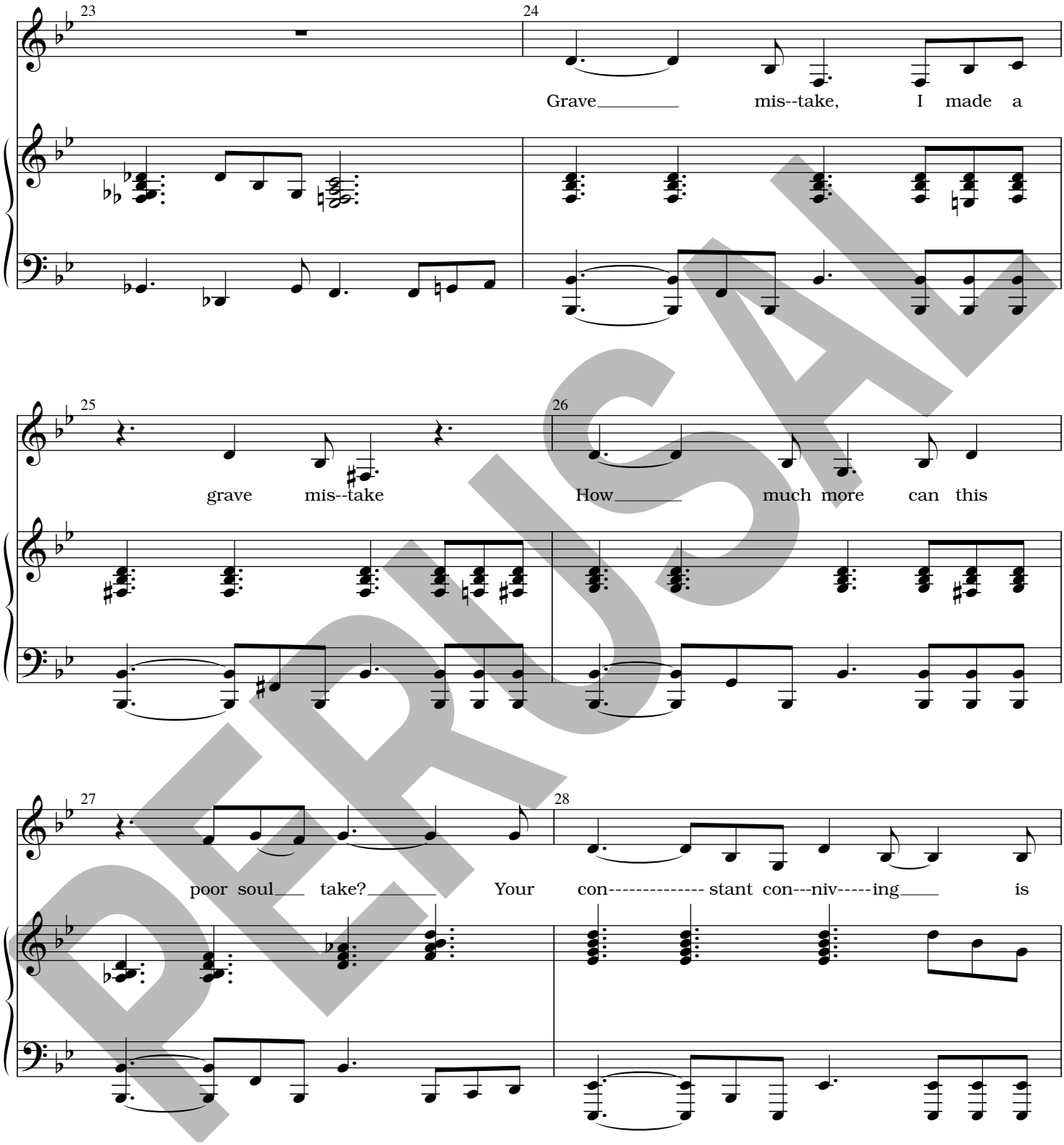
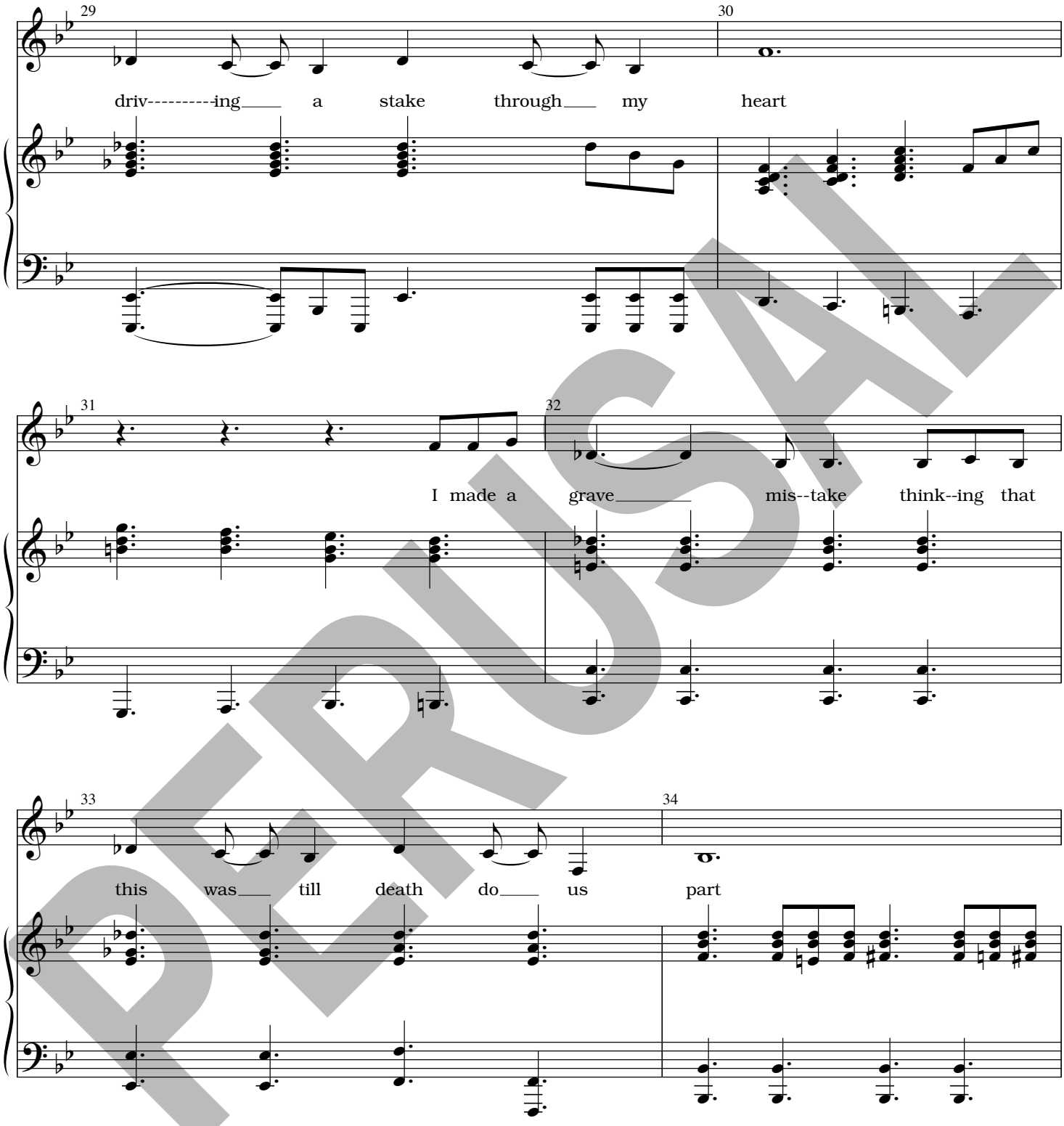
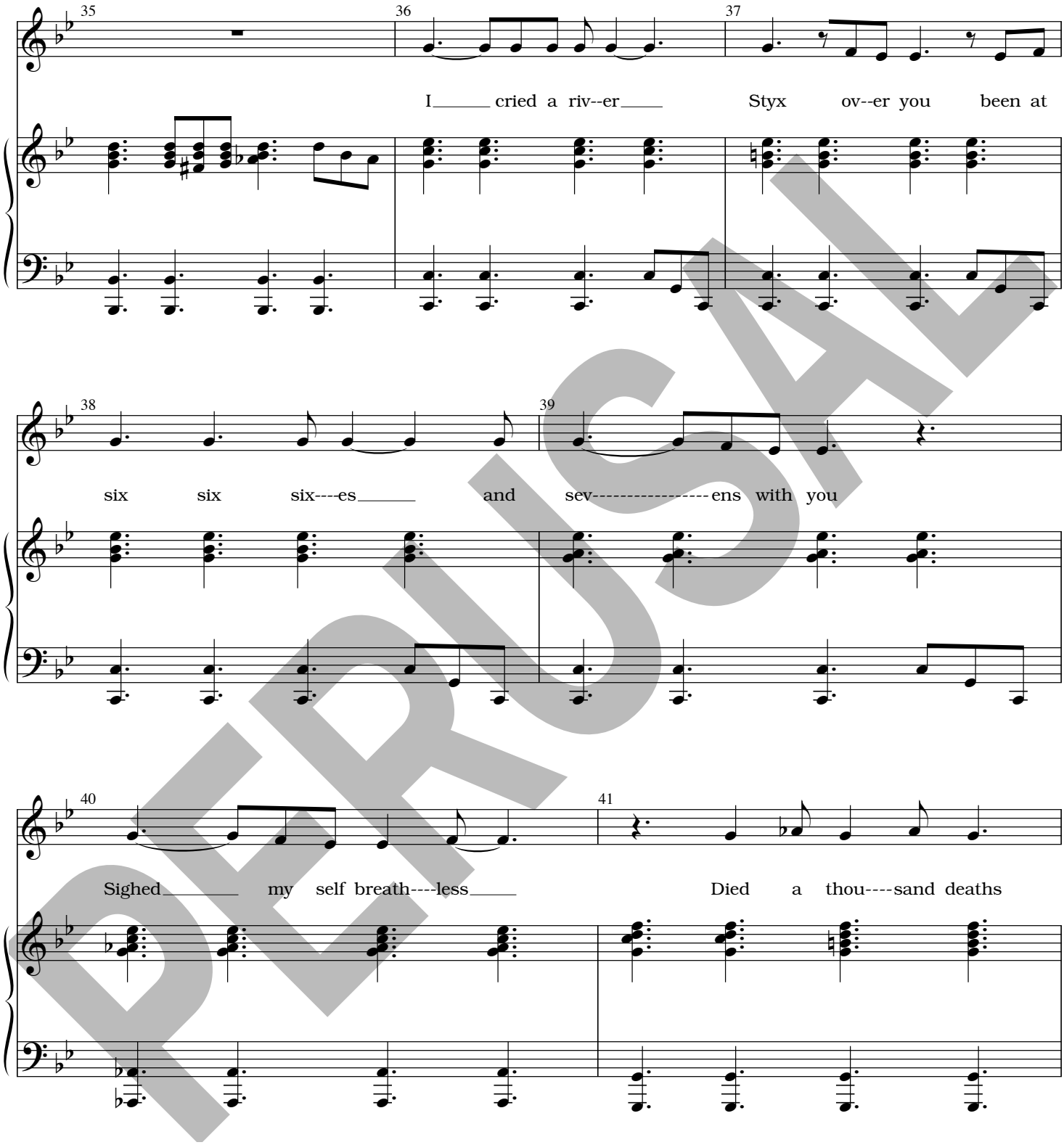

23
24
Grave mis--take, I made a
25
26
grave mis--take How much more can this
27
28
poor soul take? Your con--- stant con---niv-----ing is

PERUSAL


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

PERUSAL

Hey casket face! I'm a basket case!



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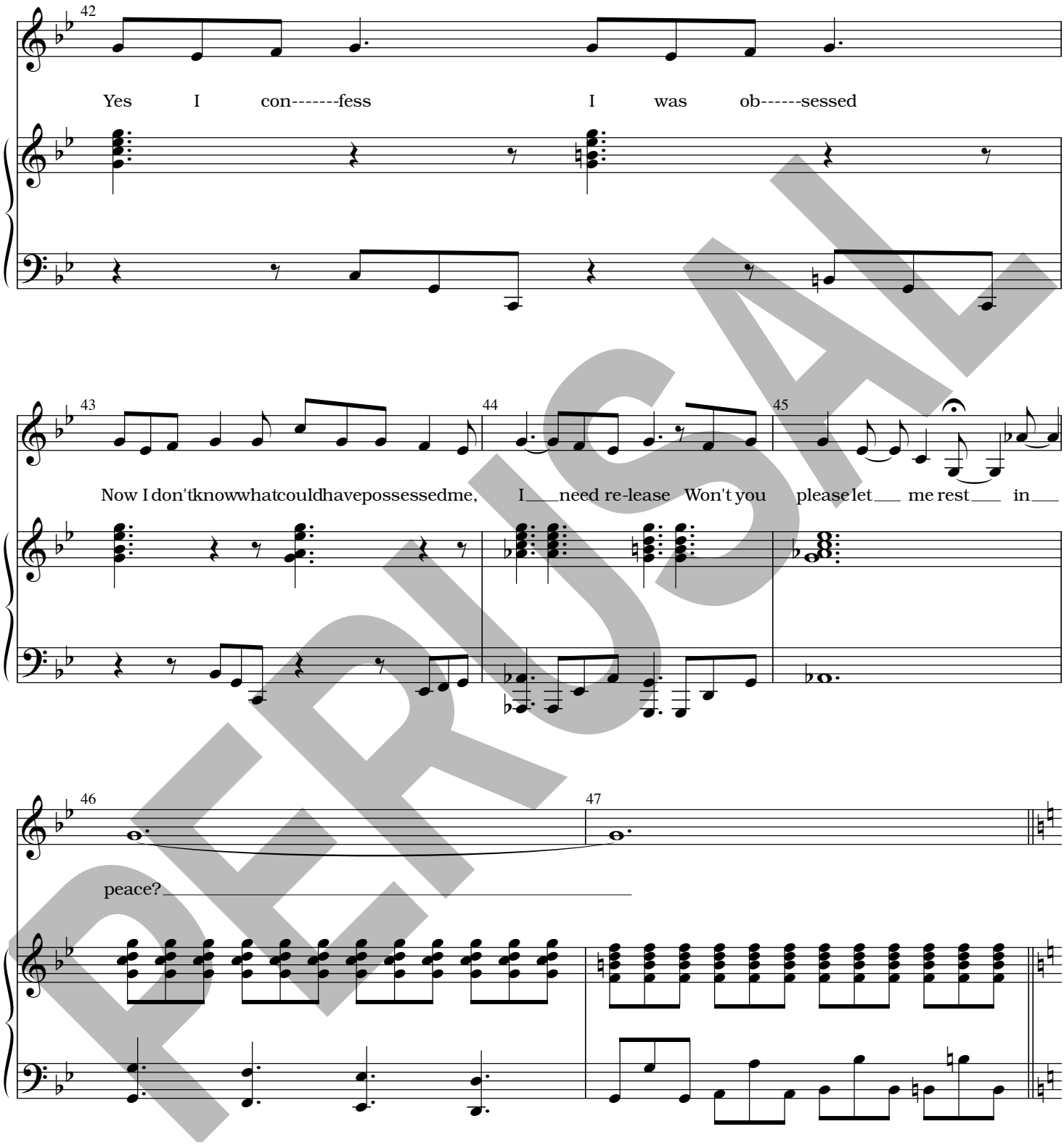
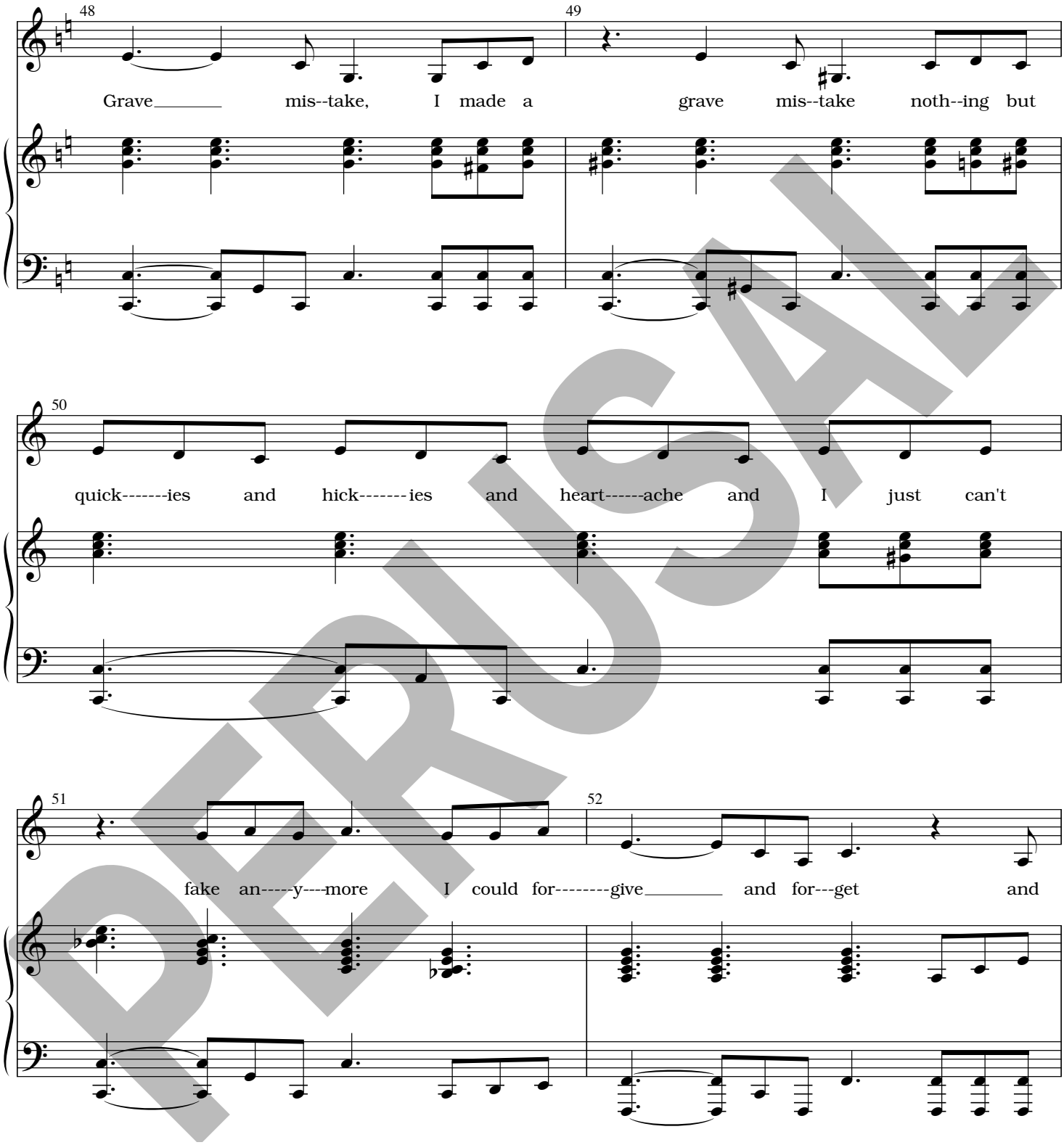
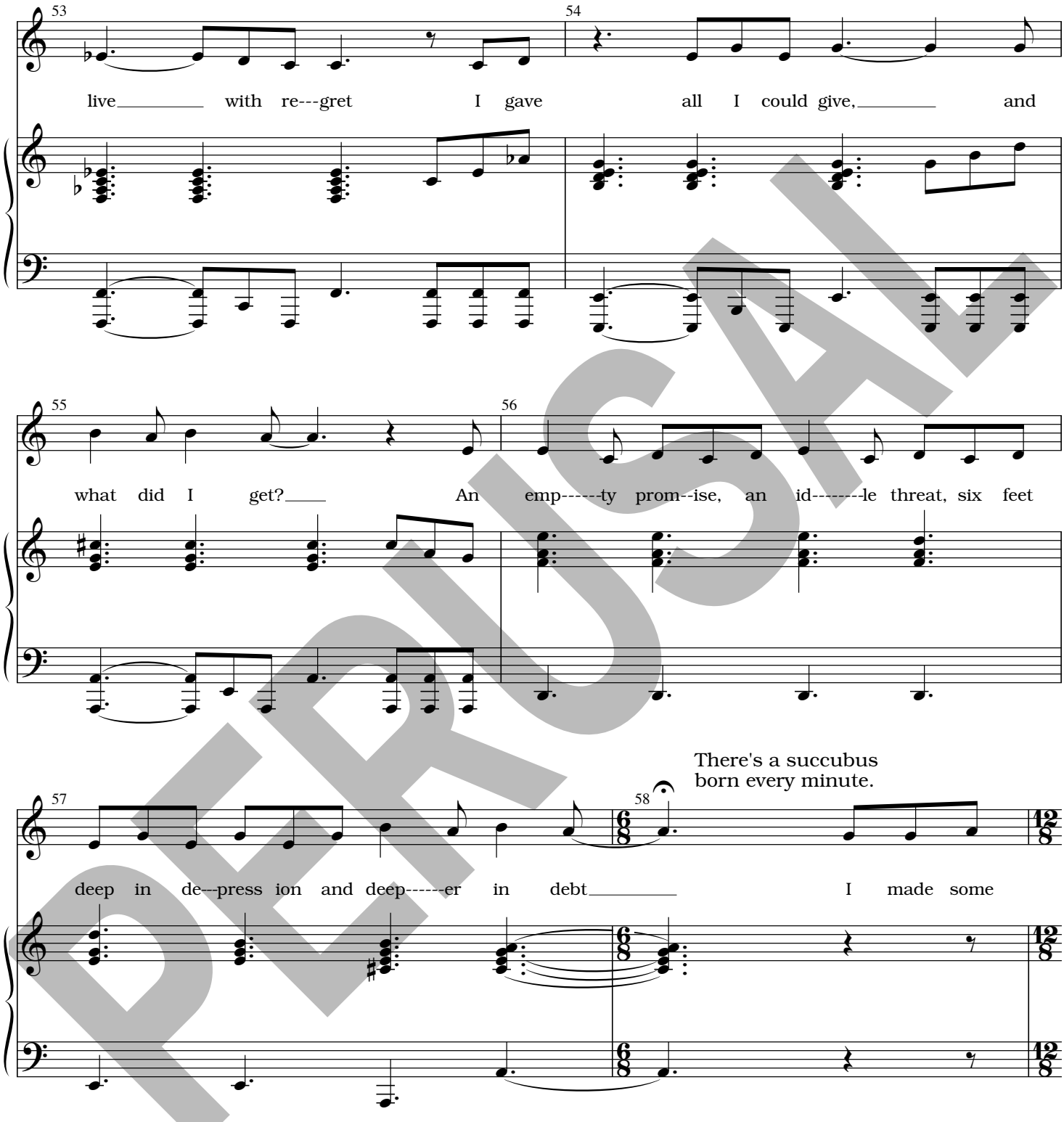

42
Yes I con-------fess I was ob------sessed
43
44
45
Now I don'tknowwhatcouldhavepossessedme, I___need re-lease Won't you please let___ me rest___ in___
46
47
peace?

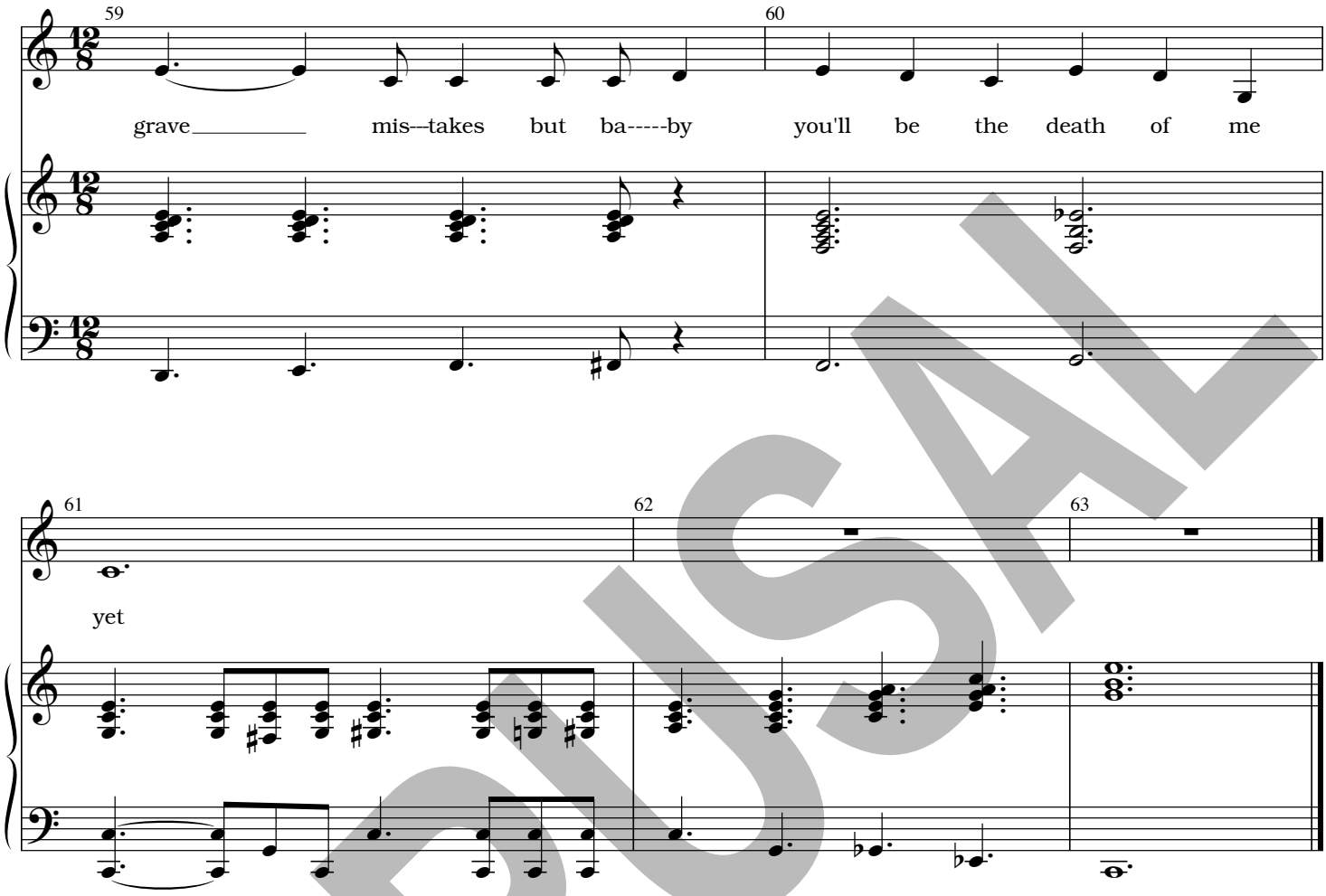
PERUSAL


48
49
Grave mis--take, I made a grave mis--take noth--ing but
50
quick-------ies and hick-------ies and heart------ache and I just can't
51
52
fake an-----y----more I could for--------give and for---get and

PERUSAL


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
There's a succubus
born every minute.
57
58
deep in de---press ion and deep------er in debt I made some

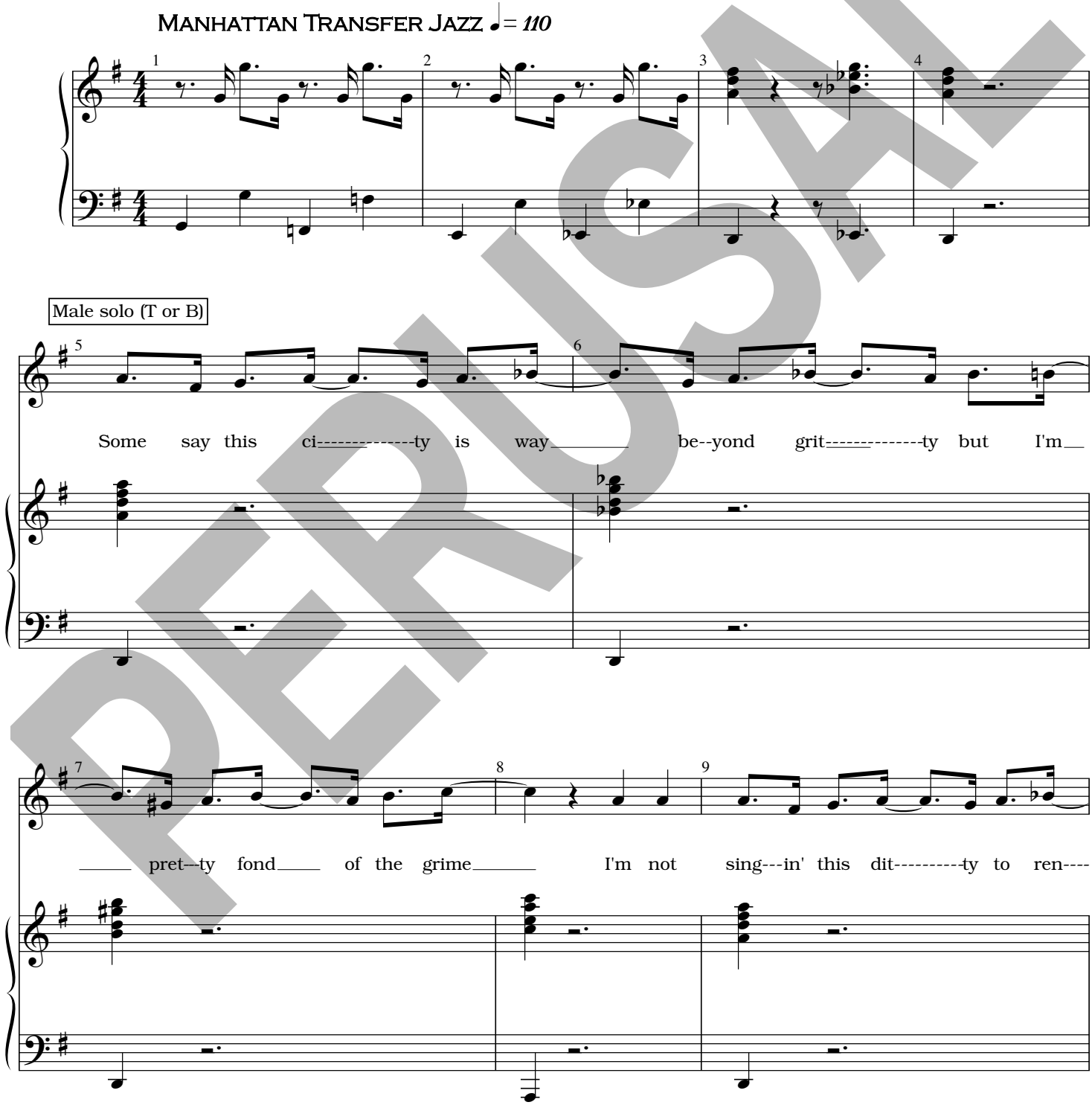
PERUSAL


59
60
grave mis--takes but ba-----by you'll be the death of me
61
62
63
yet

PERUSAL

Scatter My Ashes (All Over Manhattan)

(PHIL, PAUL, DONNA, VICTORIA)



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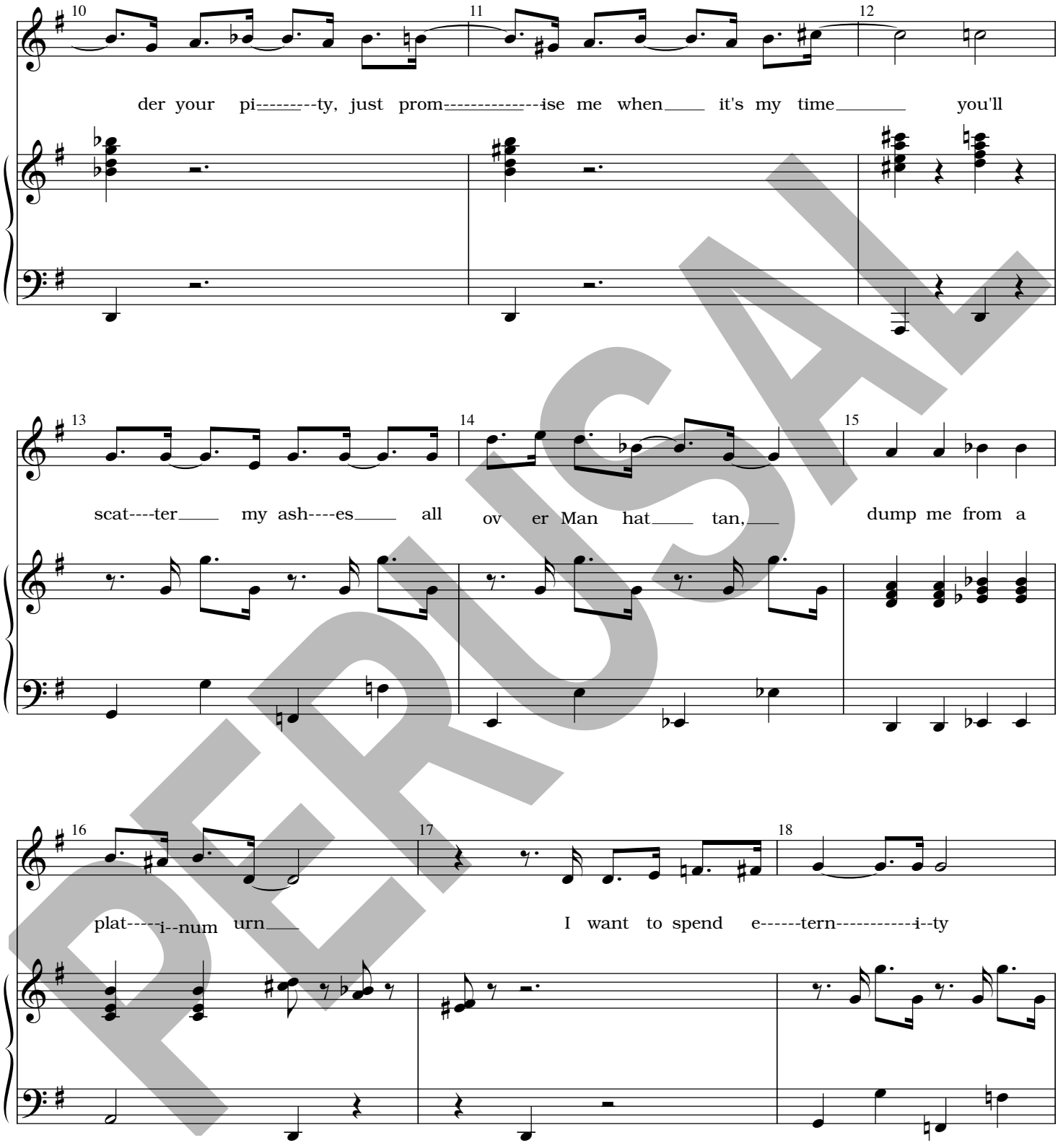
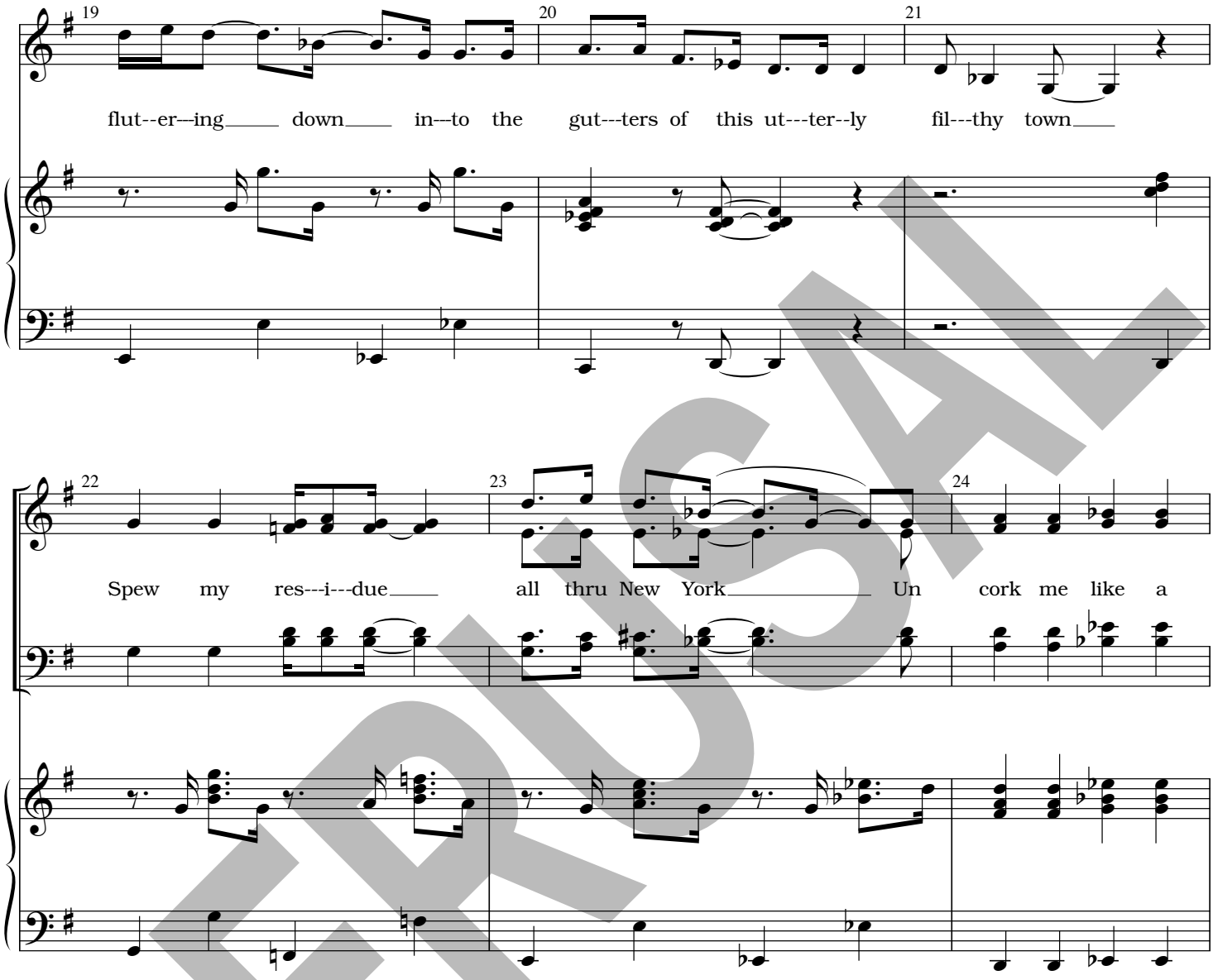
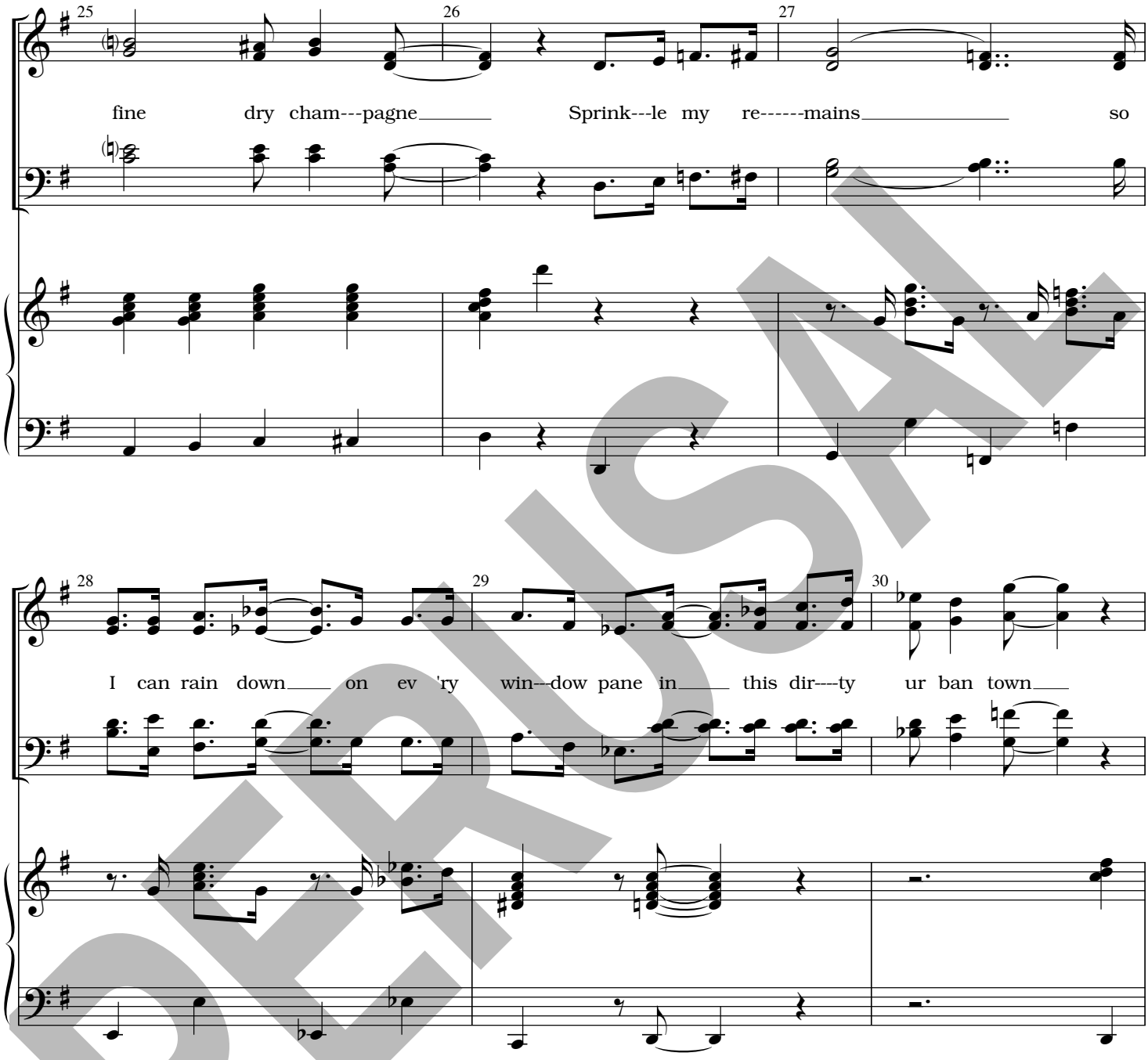

10
11
12
der your pi---ty, just prom---ise me when it's my time you'll
13
14
15
scat---ter my ash---es all ov er Man hat tan, dump me from a
16
17
18
plat---i--num urn I want to spend e---tern---i--ty

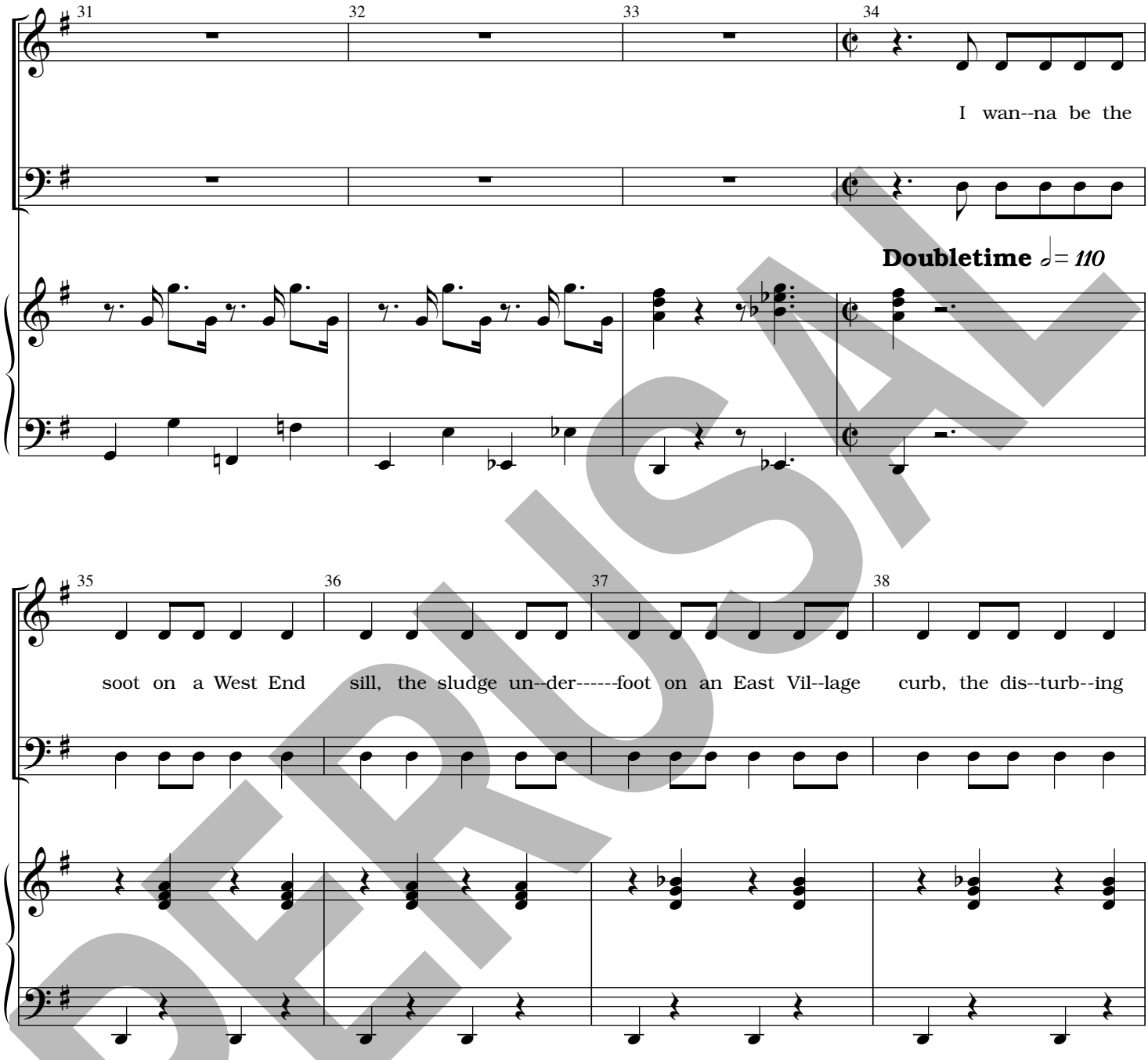
PERUSAL


19
20
21
flut--er--ing down in--to the gut---ters of this ut---ter--ly fil---thy town
22
23
24
Spew my res---i---due all thru New York Un cork me like a

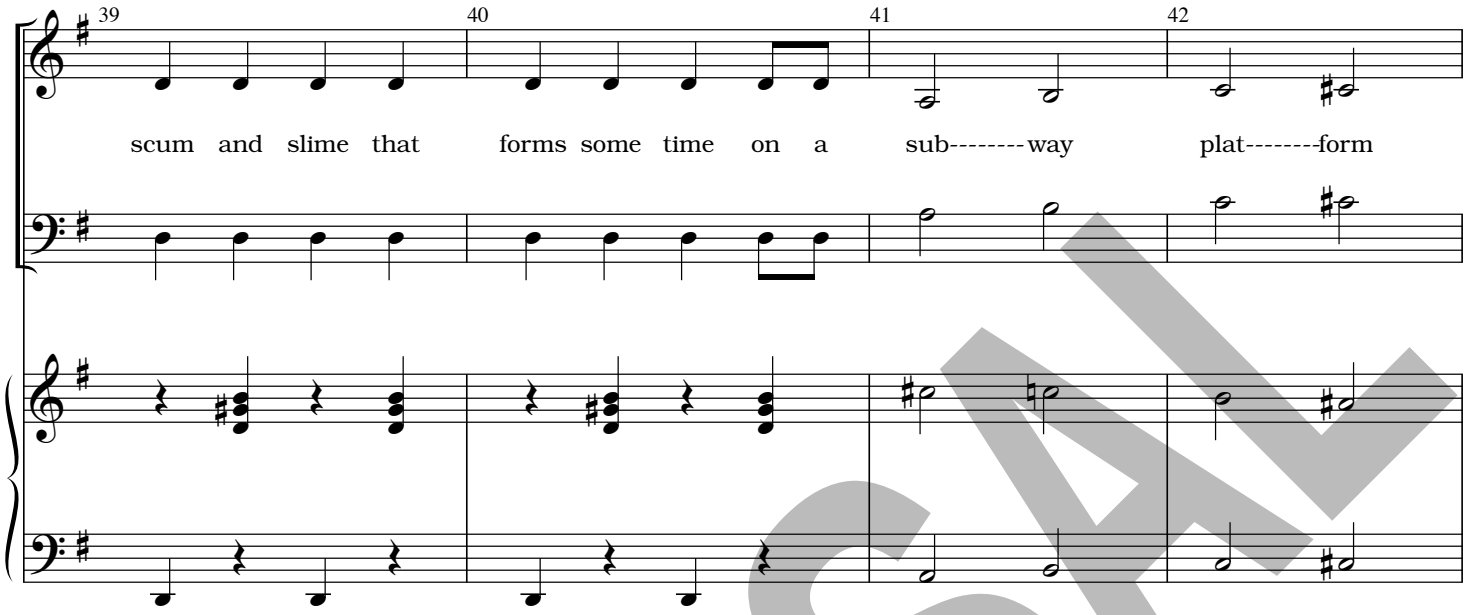
PERUSAL

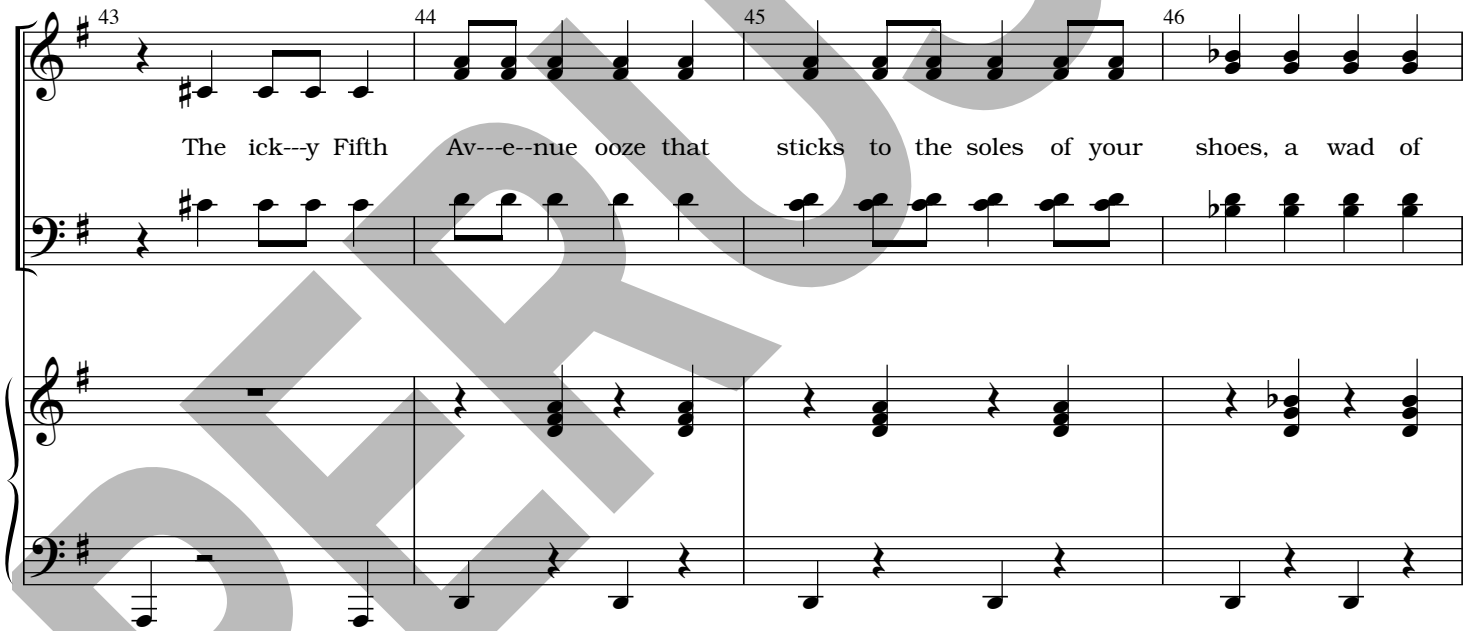

25
26
27
fine dry cham---pagne
Sprink---le my re------mains
so
28
29
30
I can rain down on ev 'ry win---dow pane in this dir---ty ur ban town

PERUSAL

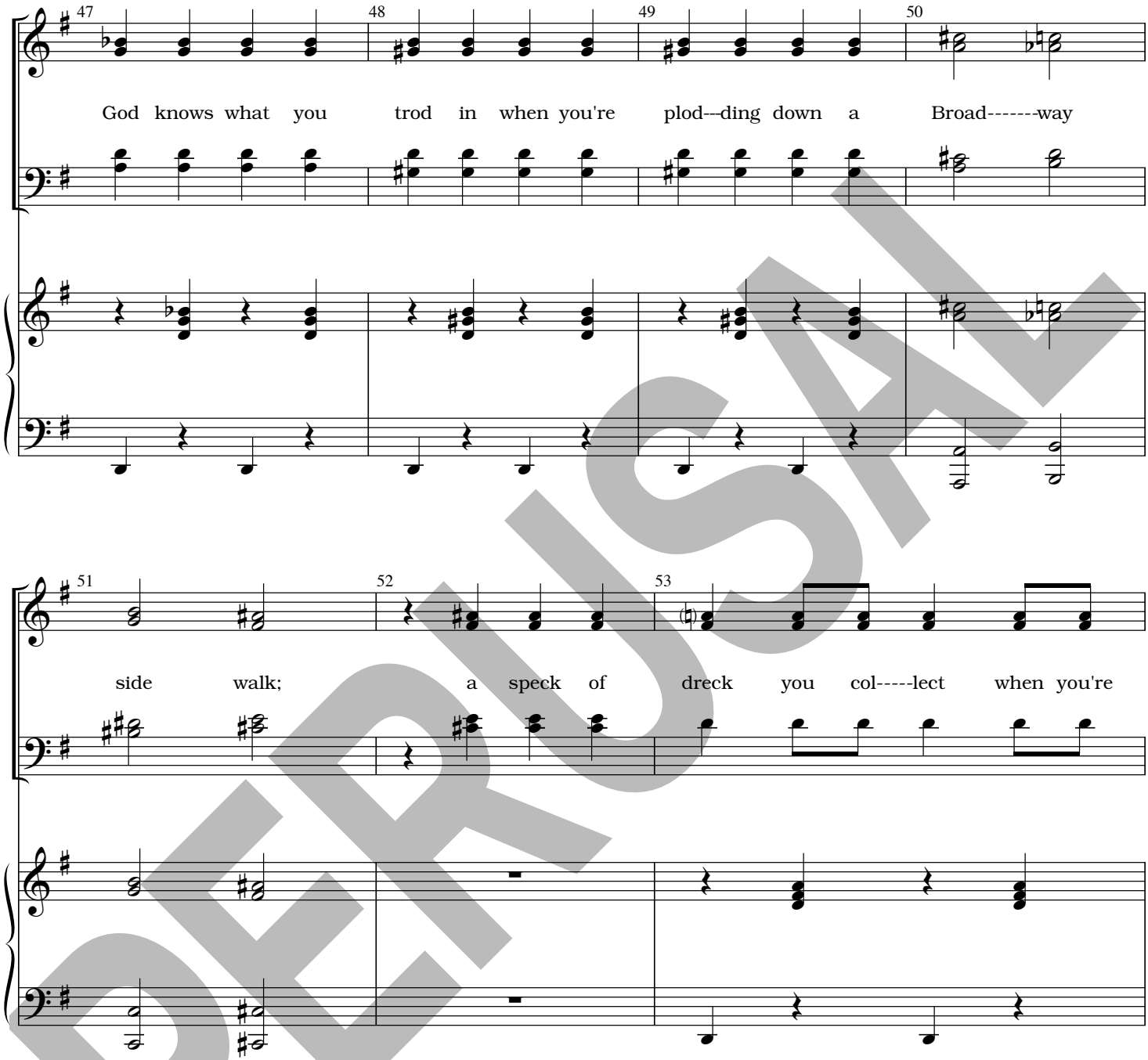

31
32
33
34
I wan--na be the
Doubletime 𝅗𝅥 = 110
35
36
37
38
soot on a West End sill, the sludge un--der------foot on an East Vil--lage curb, the dis--turb--ing

PERUSAL

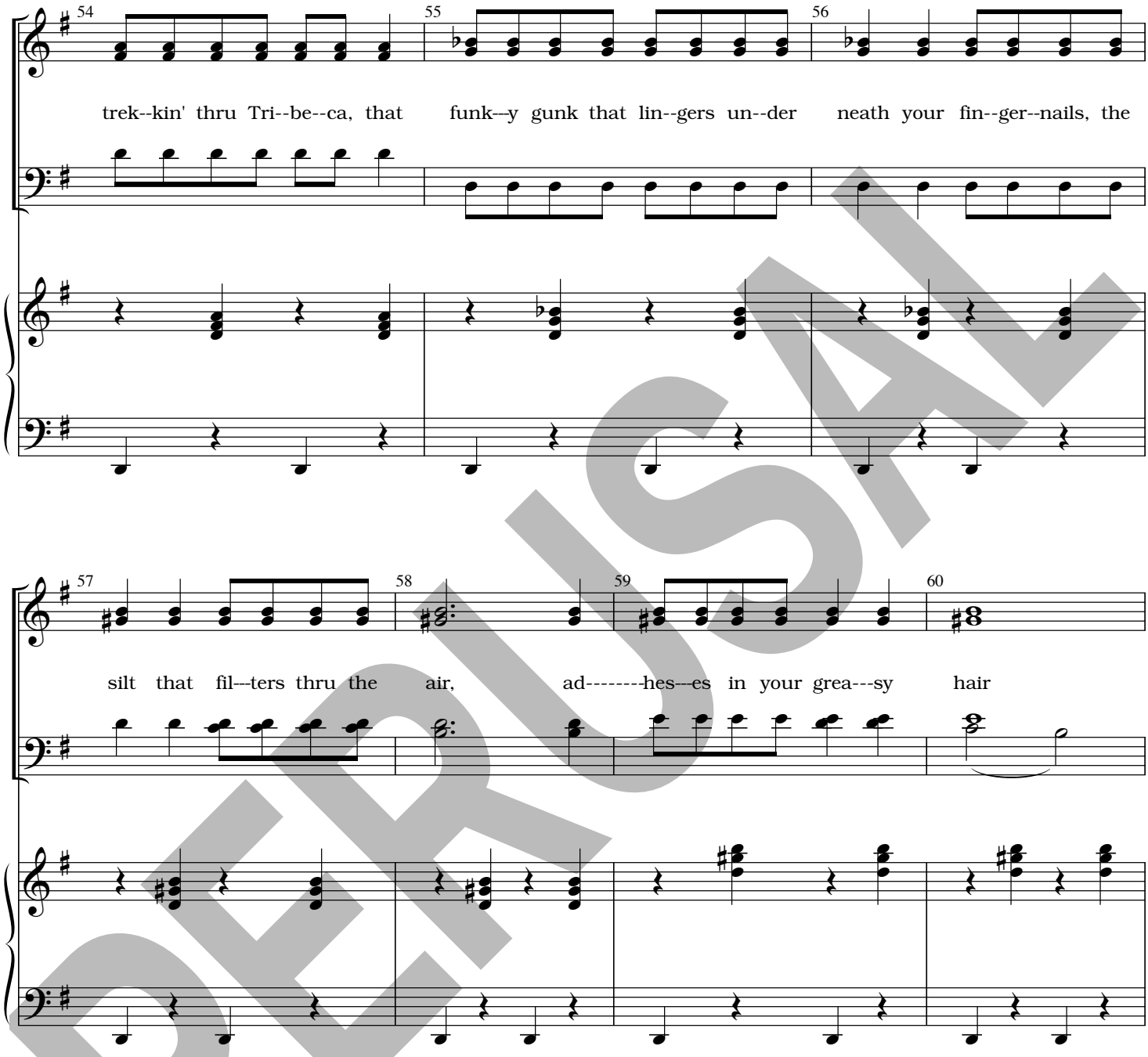

39
40
41
42
scum and slime that forms some time on a sub--------way plat--------form


43
44
45
46
The ick---y Fifth Av---e--nue ooze that sticks to the soles of your shoes, a wad of

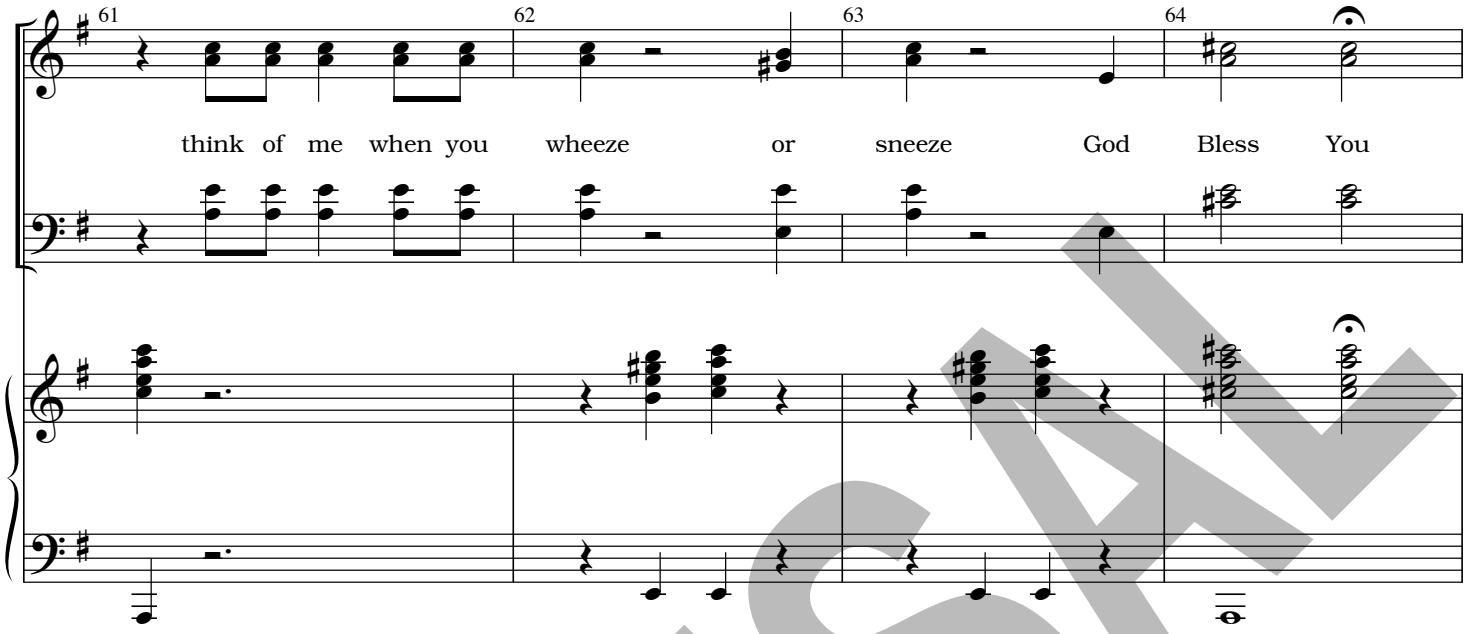
PERUSAL

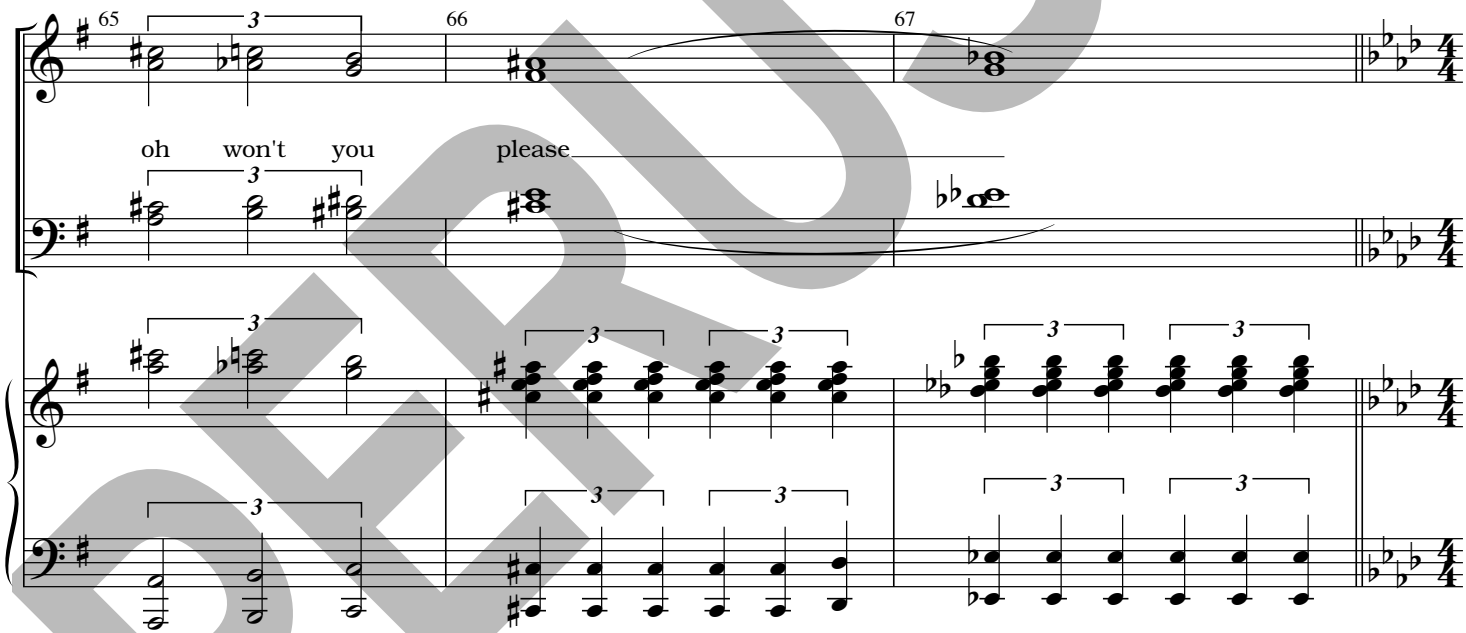

47
48
49
50
God knows what you trod in when you're plod---ding down a Broad-------way
51
52
53
side walk; a speck of dreck you col-----lect when you're

PERUSAL

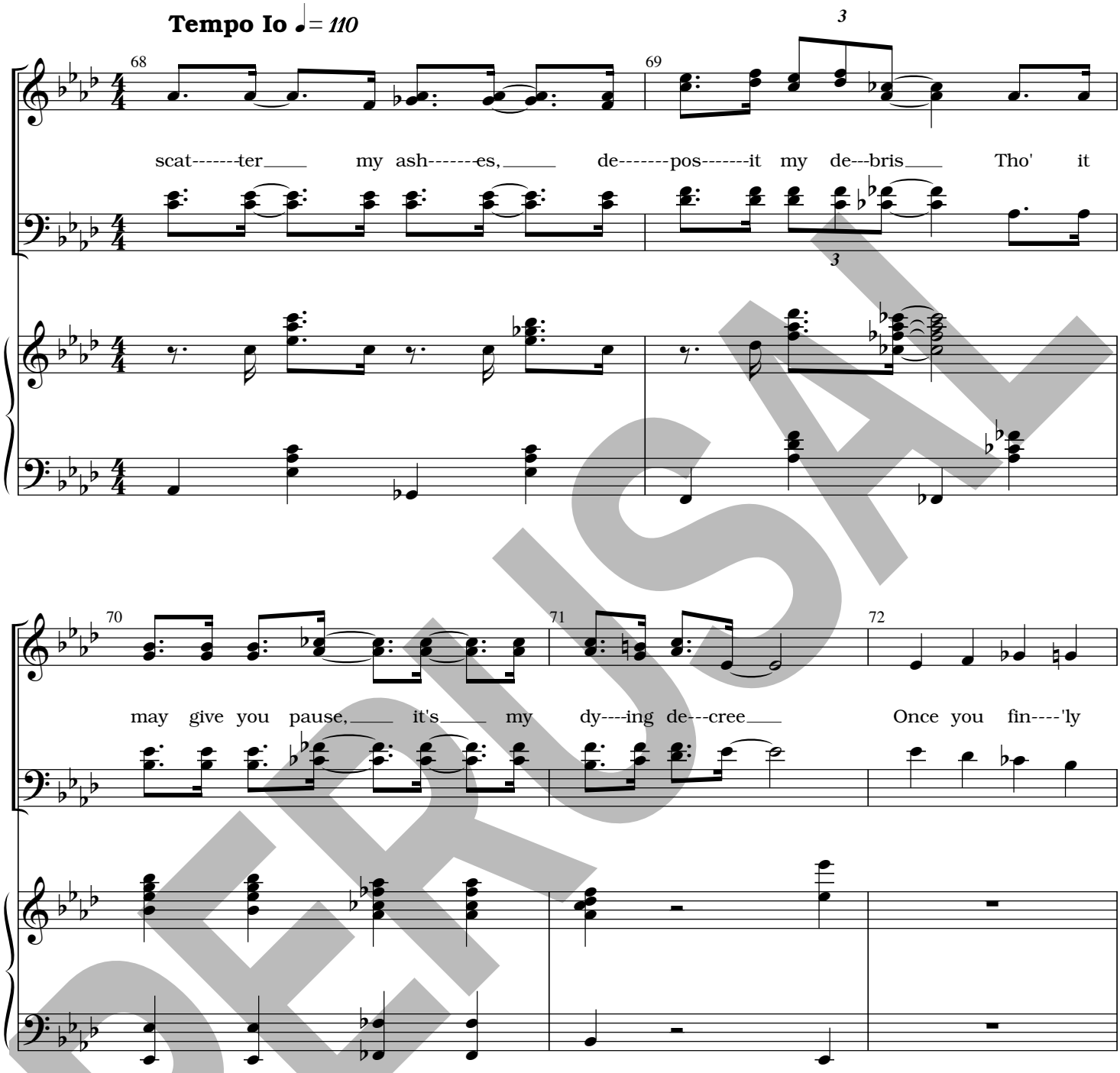

54
55
56
trek--kin' thru Tri--be--ca, that funk--y gunk that lin--gers un--der neath your fin--ger--nails, the
57
58
59
60
silt that fil---ters thru the air, ad-------hes---es in your grea---sy hair

PERUSAL

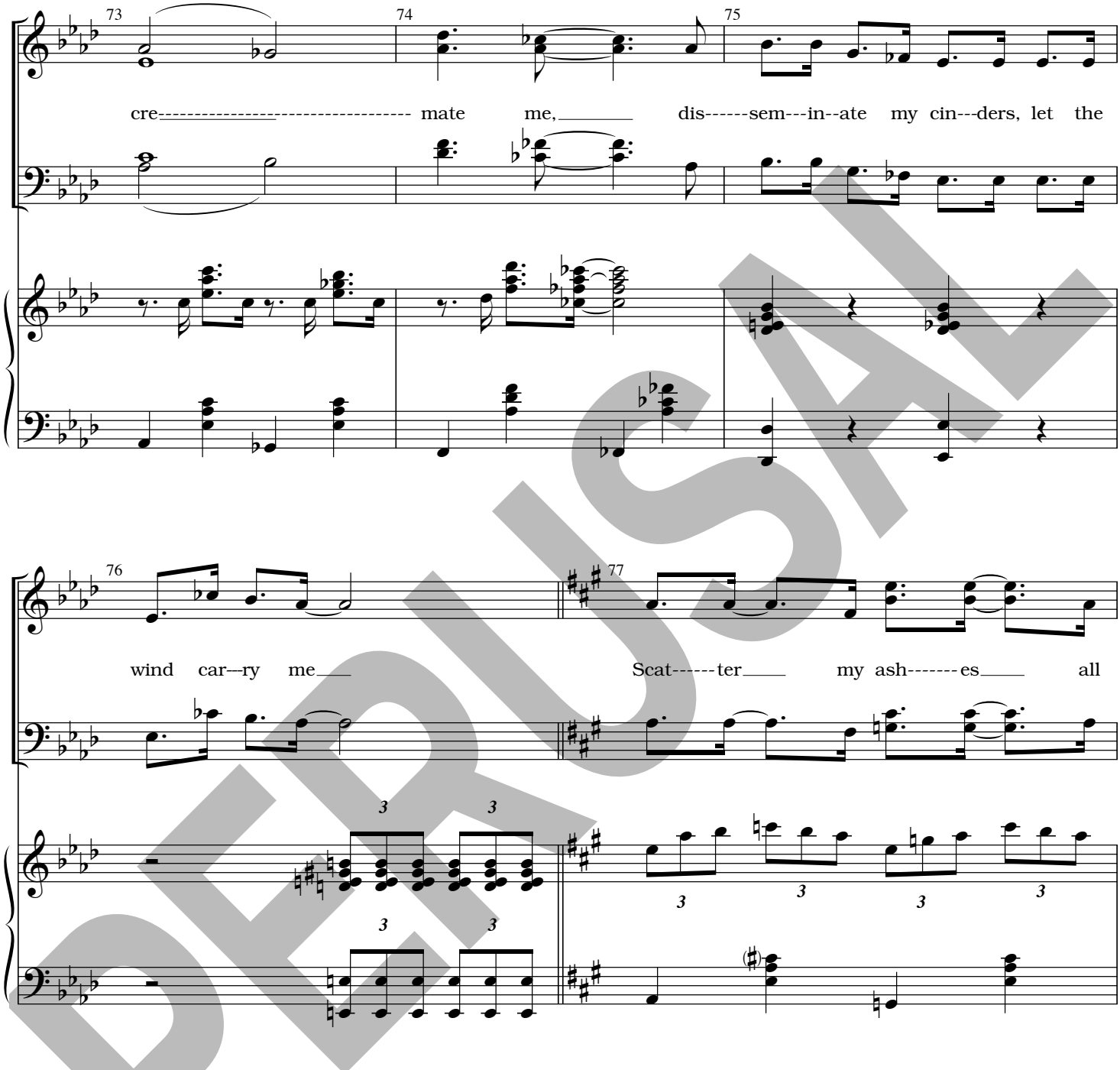

61
62
63
64
think of me when you wheeze or sneeze God Bless You


65
66
67
oh won't you please

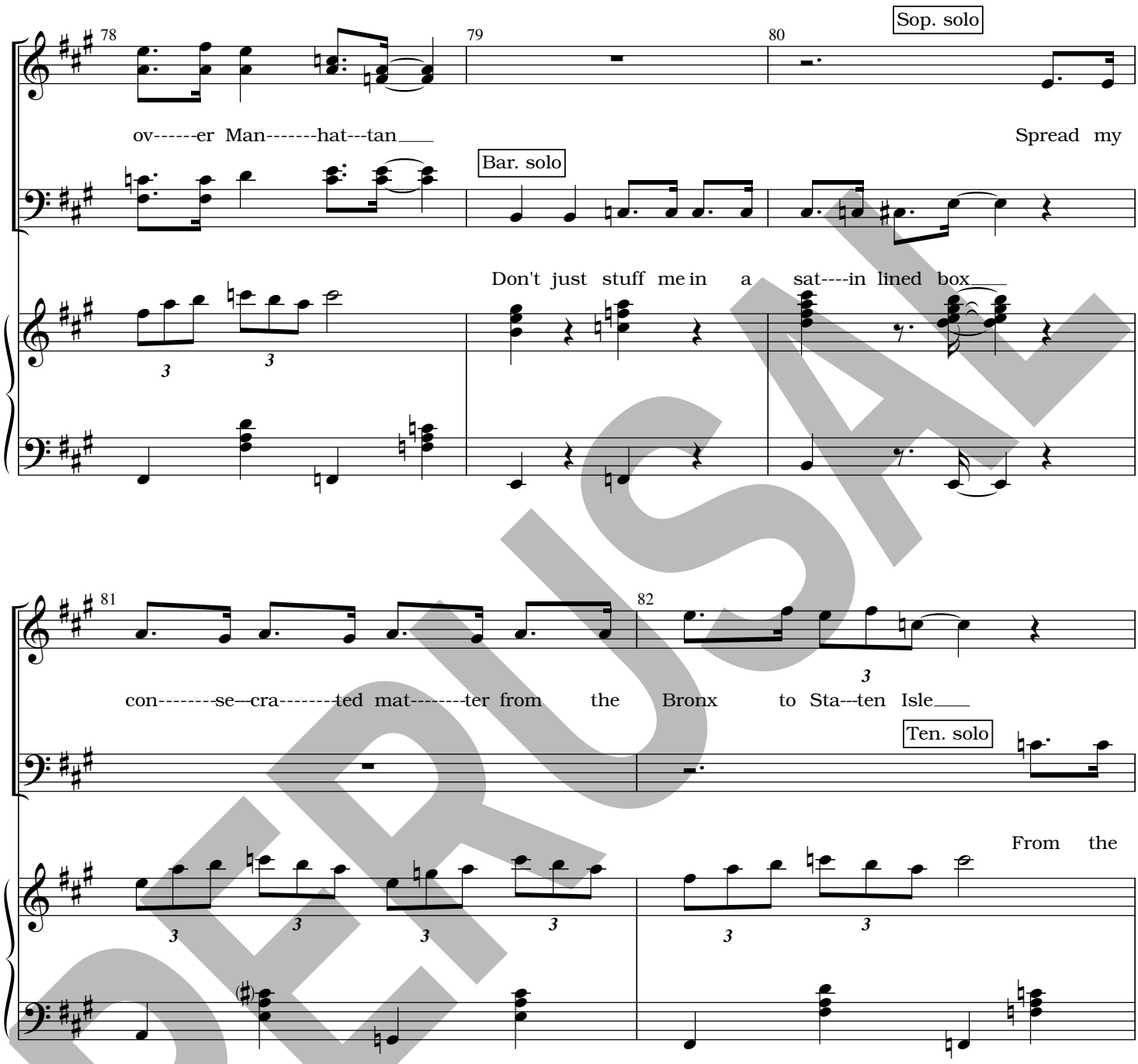
PERUSAL


Tempo Io ♩= 110
68
69
3
scat-------ter my ash-------es, de-------pos-------it my de---bris Tho' it
3
70
71
72
may give you pause, it's my dy----ing de---cree Once you fin----'ly

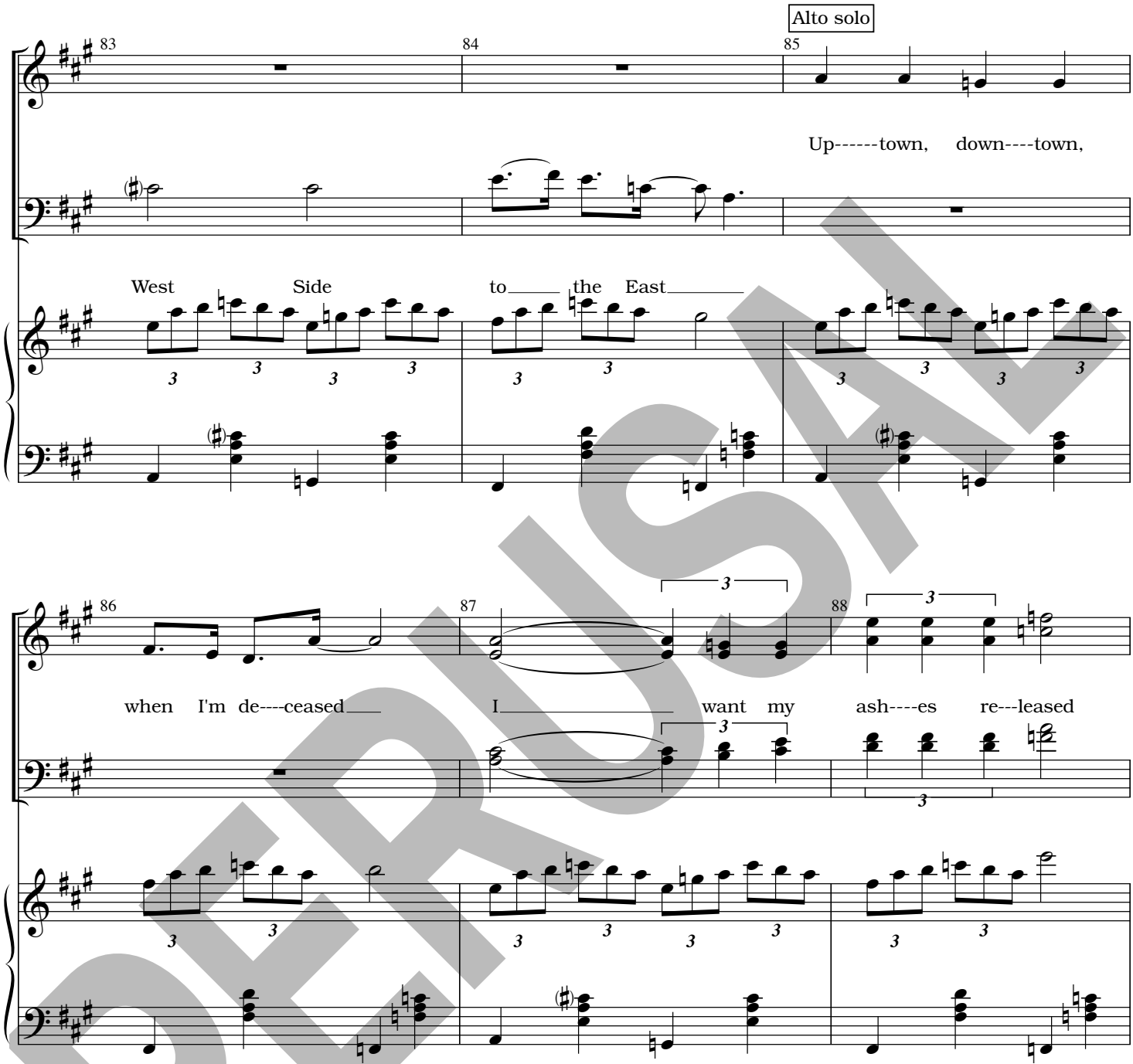
PERUSAL


73
74
75
cre---------- mate me, dis------sem---in--ate my cin---ders, let the
76
77
wind car--ry me Scat------ter my ash-------es all
3
3
3
3
3
3
3
3

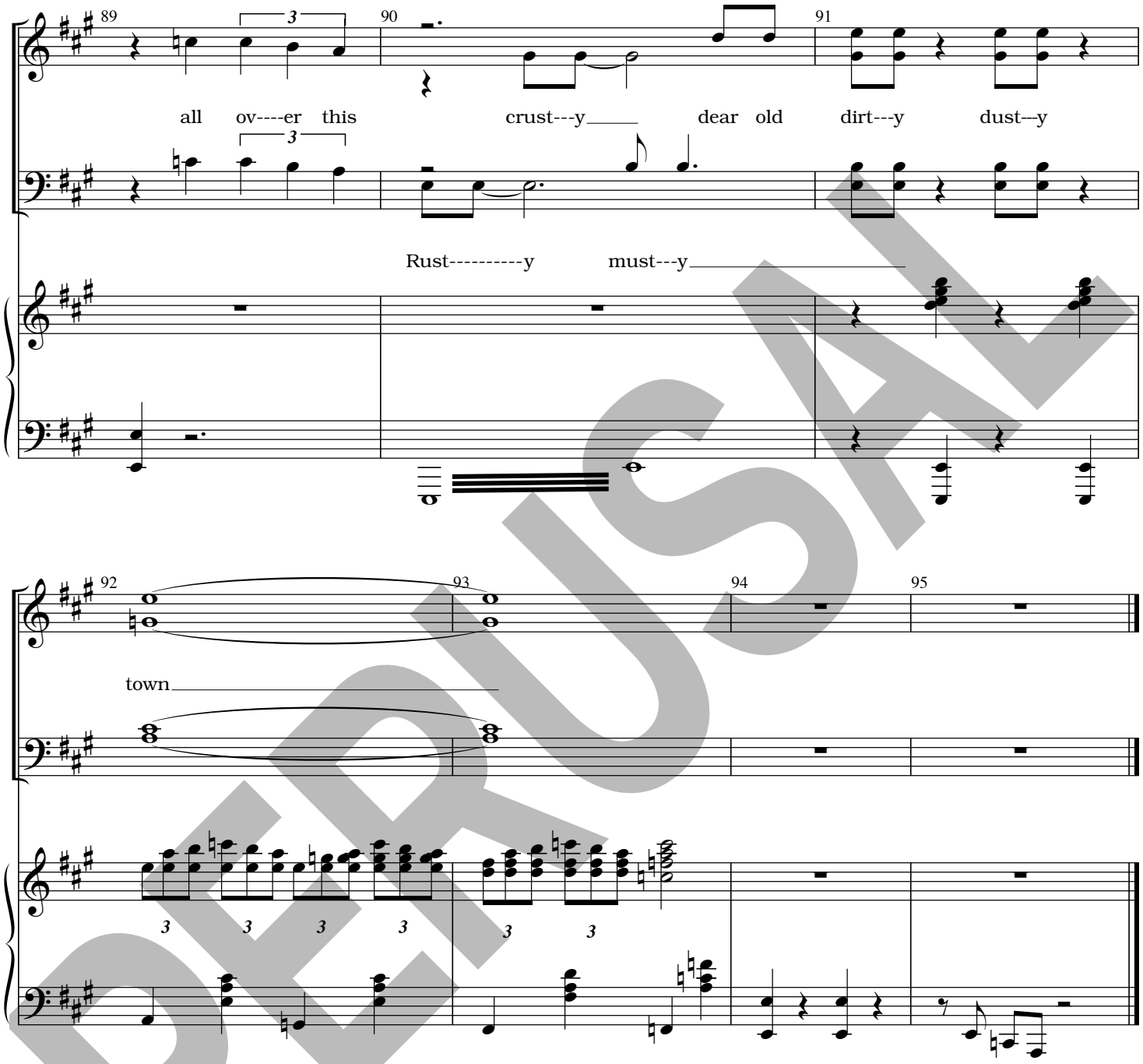
PERUSAL


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___
81
82
con--------se—cra--------ted mat--------ter from the Bronx to Sta---ten Isle___
Ten. solo
From the

PERUSAL


Alto solo
83
84
85
Up------town, down----town,
West Side to the East
86
87
88
when I'm de----ceased I want my ash----es re---leased

PERUSAL


89
90
91
all ov----er this crust---y dear old dirt---y dust--y
Rust----------y must---y
92
93
94
95
town

PERUSAL

Dead End Job

(PHIL and PAUL)

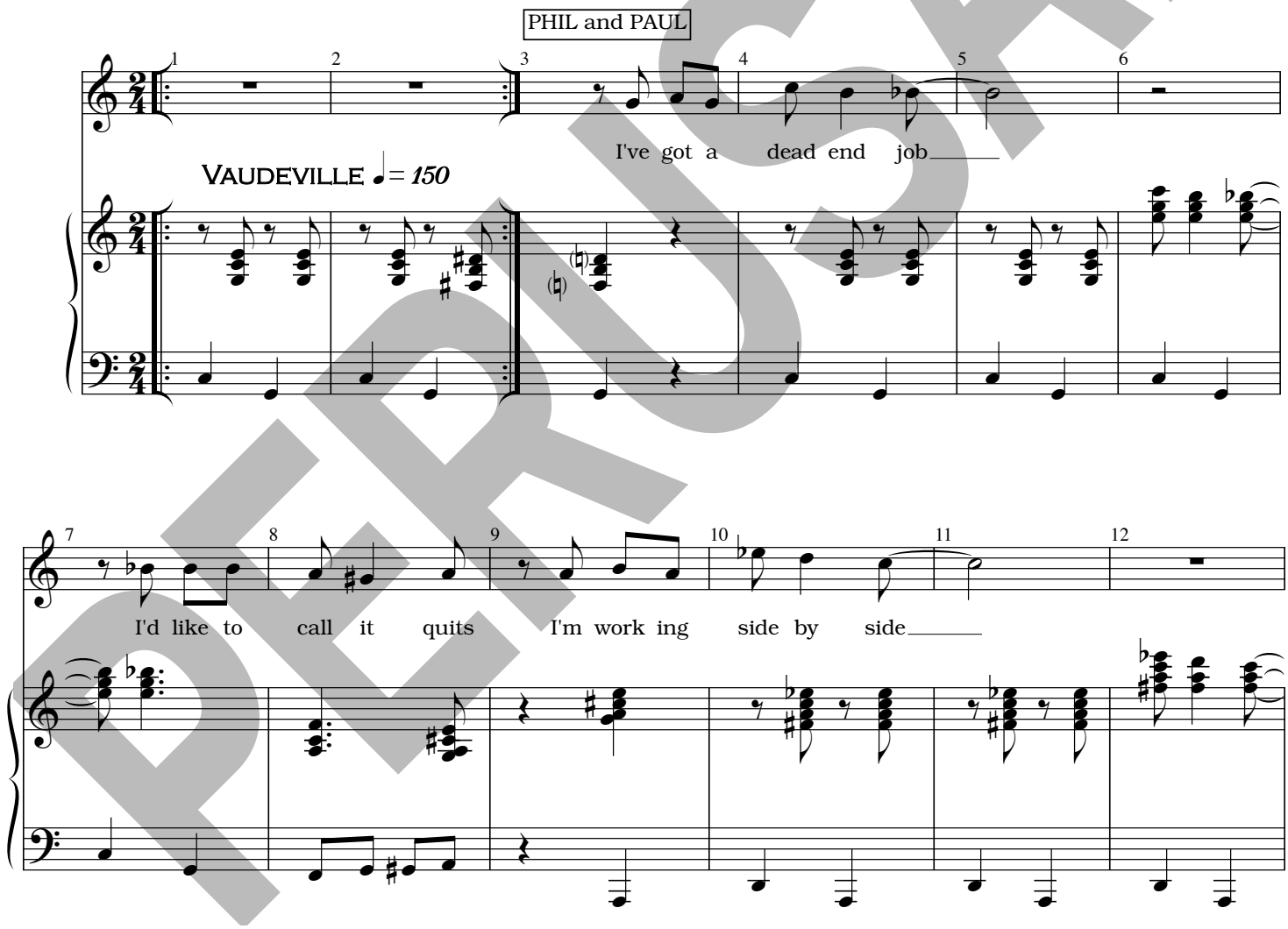
CUE:

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!

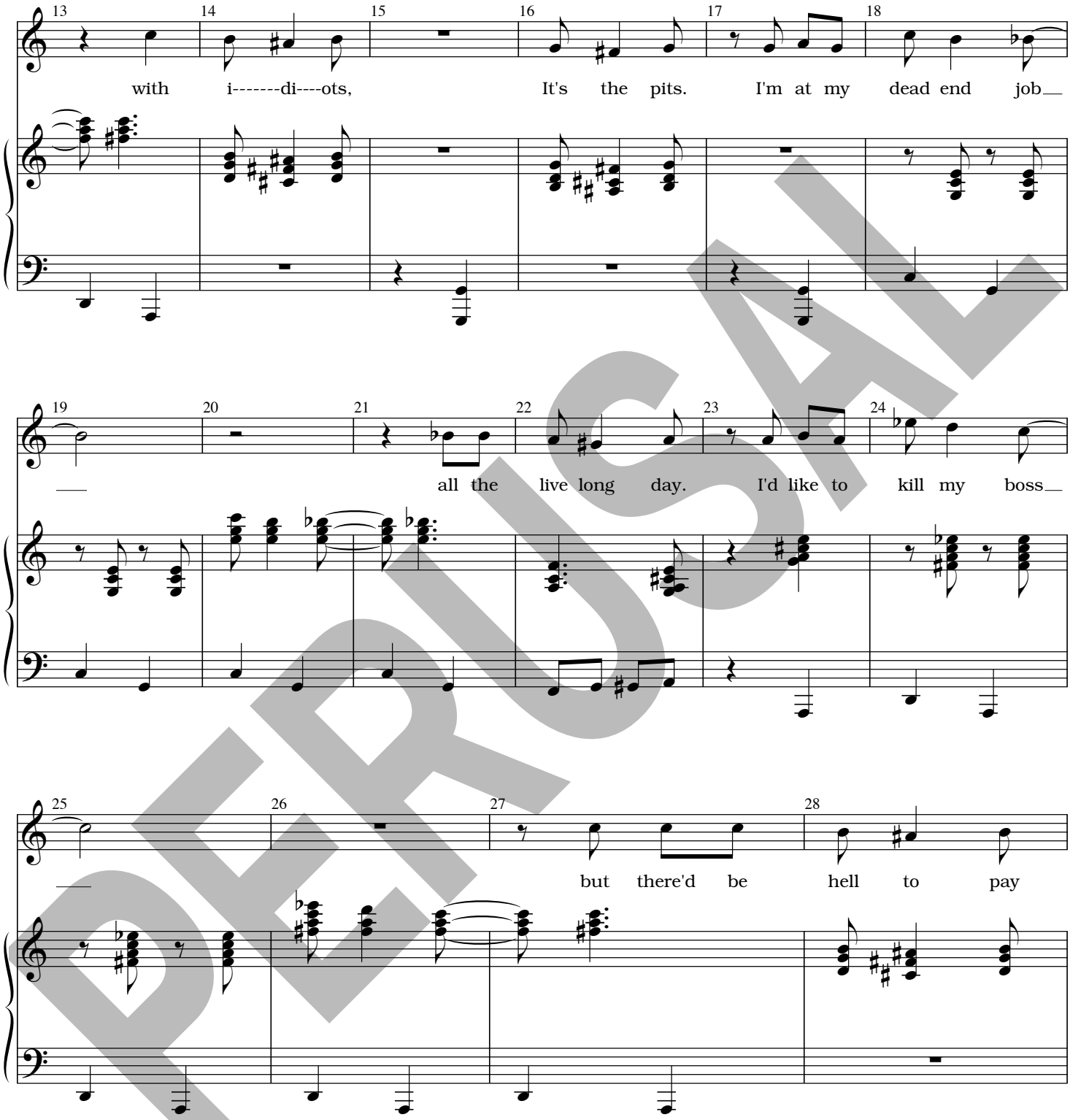
(HE presents PAUL, who enters, clearly not thrilled to be filling in.)

PAUL: Always a pallbearer, never a corpse.

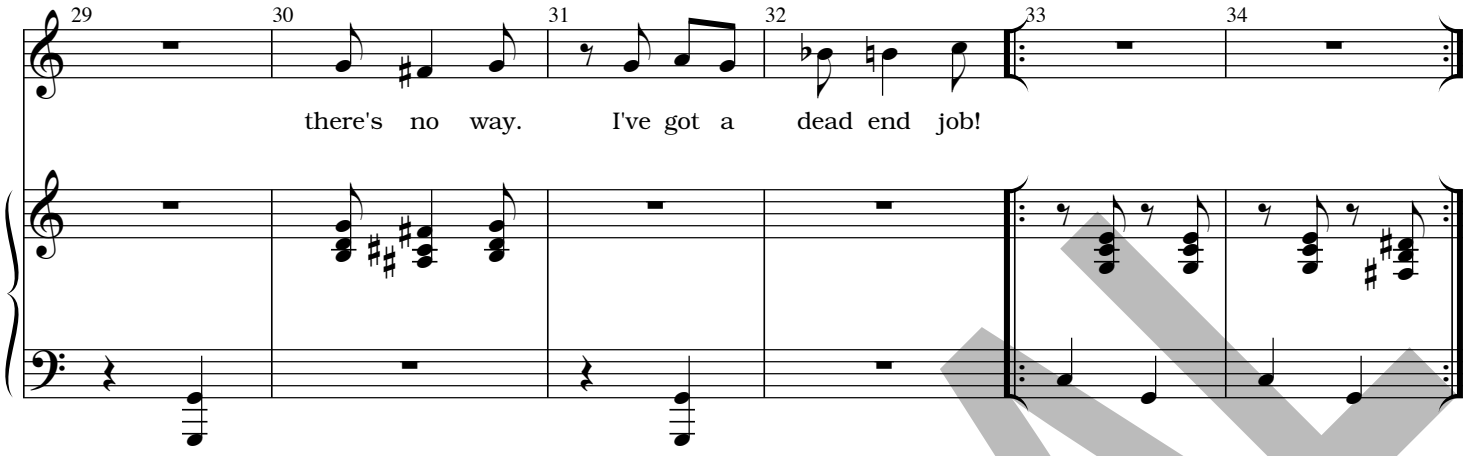
PHIL: Really, he's a dead ringer for Doug. Mr. Steinway, if you please.



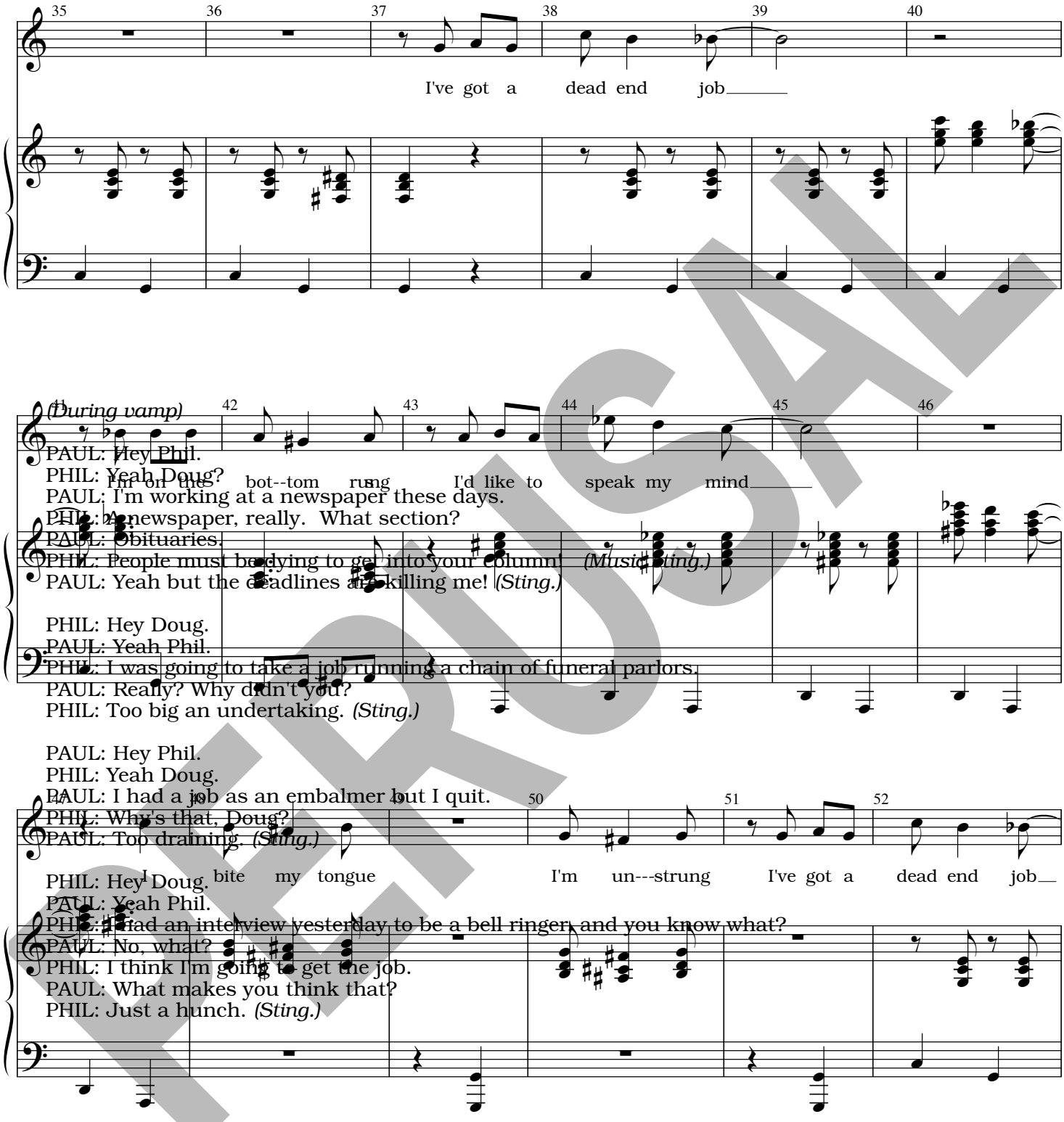
PERUSAL


13
14
15
16
17
18
with i-------di----ots, It's the pits. I'm at my dead end job
19
20
21
22
23
24
all the live long day. I'd like to kill my boss
25
26
27
28
but there'd be hell to pay

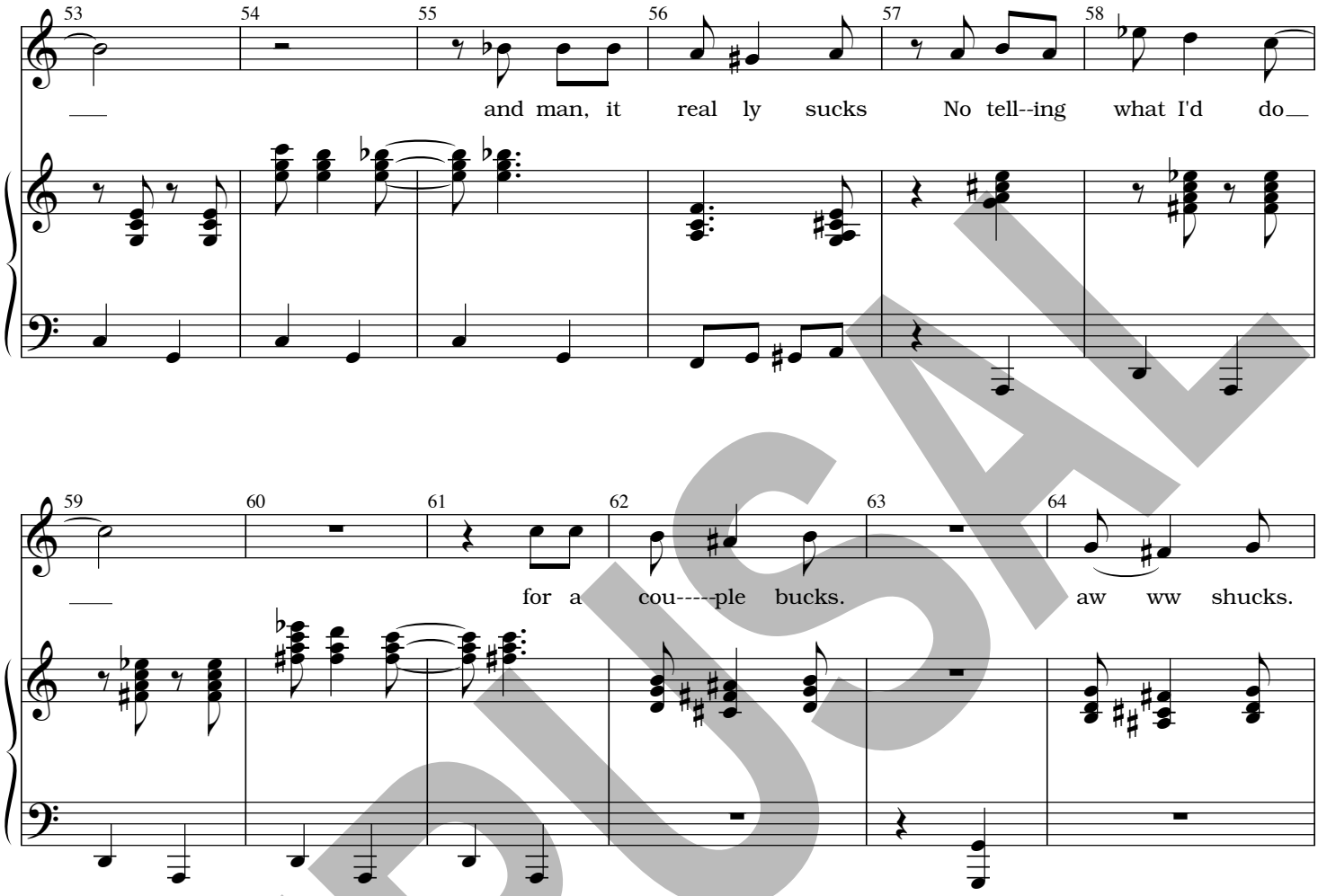
PERUSAL



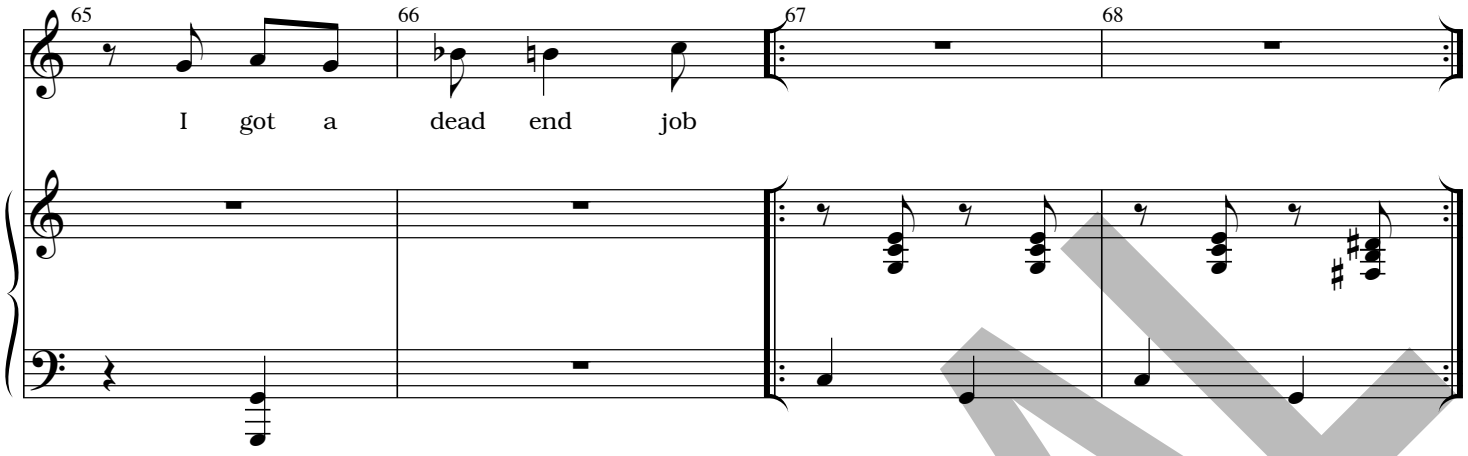
PERUSAL


35
36
37
38
39
40
I've got a dead end job
(During vamp)
42
43
44
45
46
I'm on the bot--tom rung I'd like to speak my mind
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! (Musicking.)
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: Too draining. (Sting.)
47
48
49
50
51
52
I bite my tongue I'm un---strung I've got a dead end job
PHIL: Hey Doug.
PAUL: Yeah Phil.
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.)

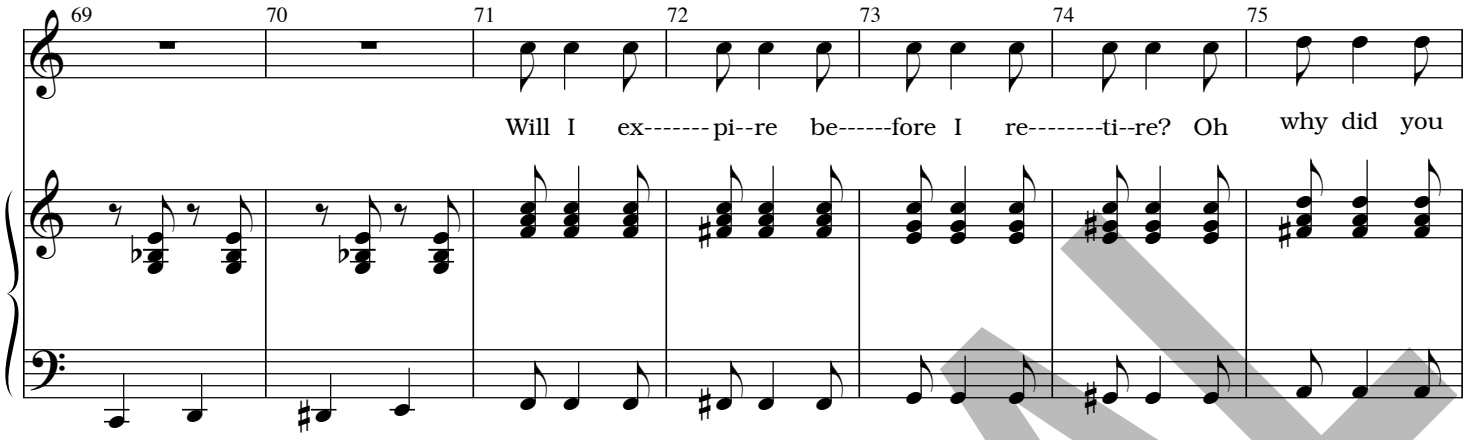
PERUSAL


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.

PERUSAL

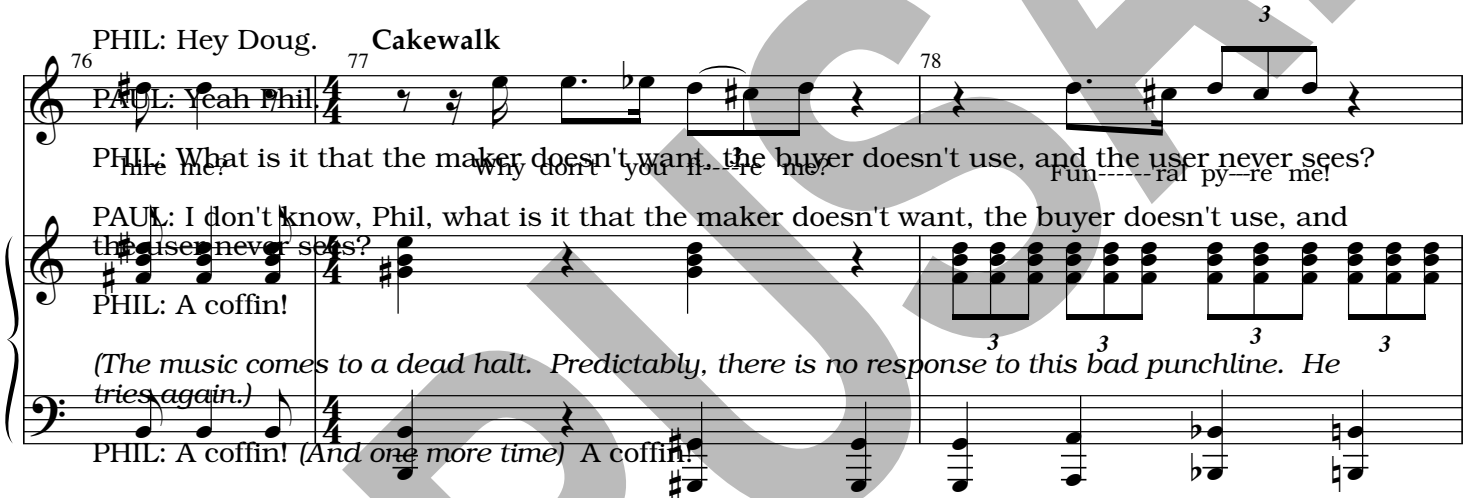


PERUSAL



PHIL: Hey Doug.

Cakewalk



PAUL: Yeah Phil.

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?

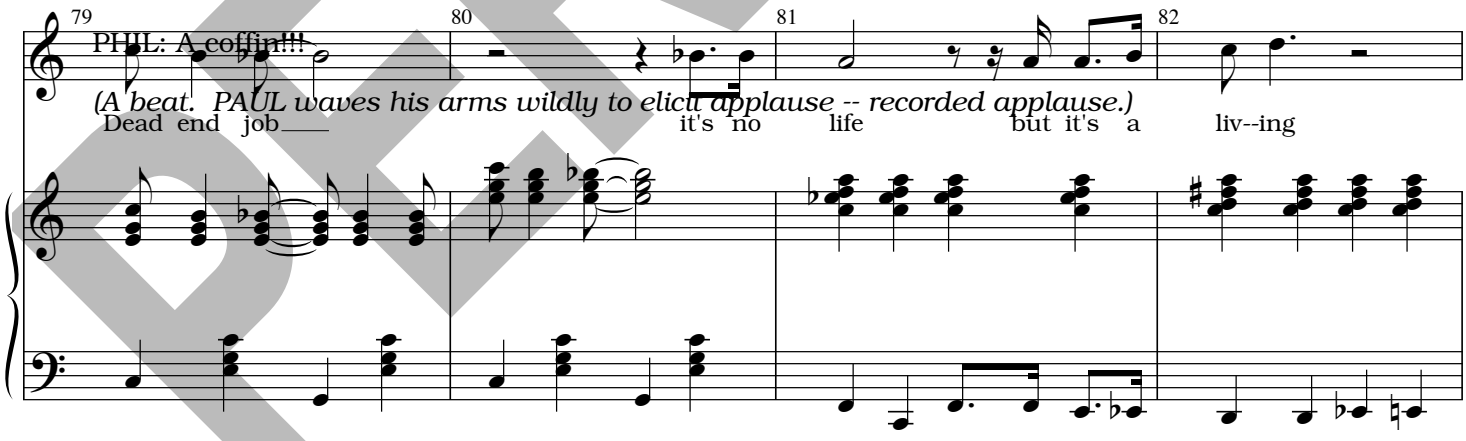
PHIL: A coffin!

(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.

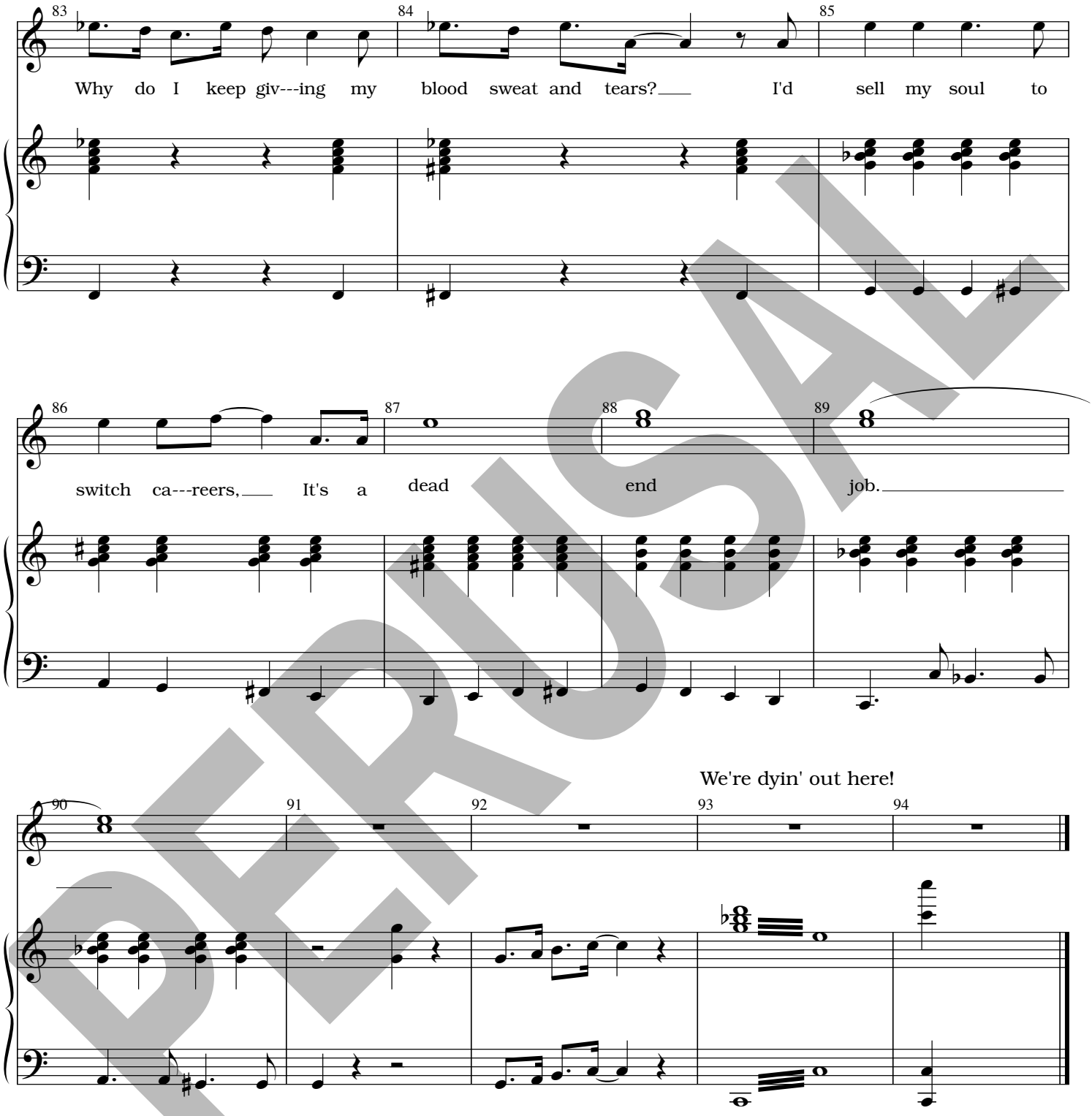
(PHIL gives it one more try)



PHIL: A coffin!!!

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

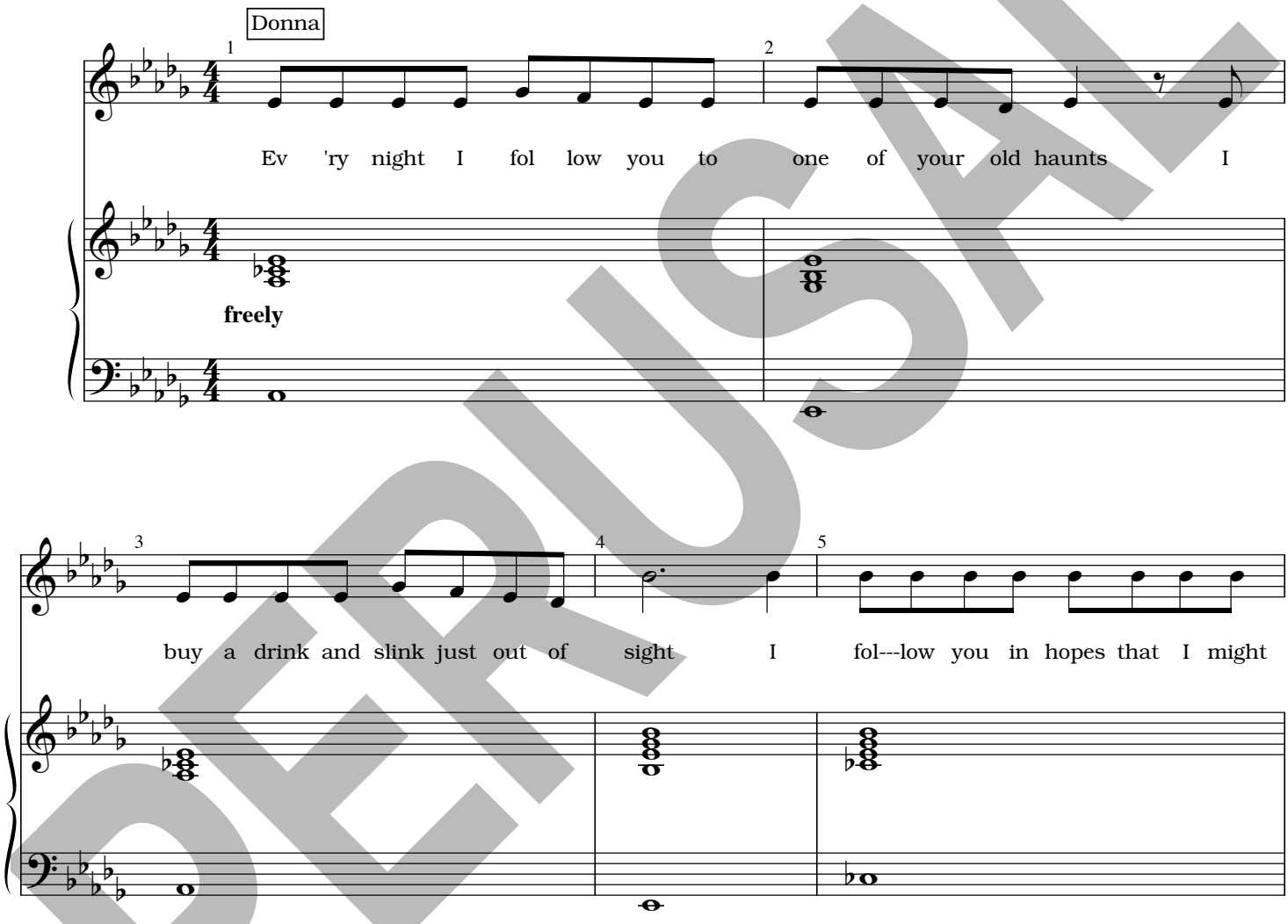
PERUSAL


83
84
85
Why do I keep giv---ing my blood sweat and tears? I'd sell my soul to
86
87
88
89
switch ca---reers, It's a dead end job.
We're dyin' out here!
90
91
92
93
94

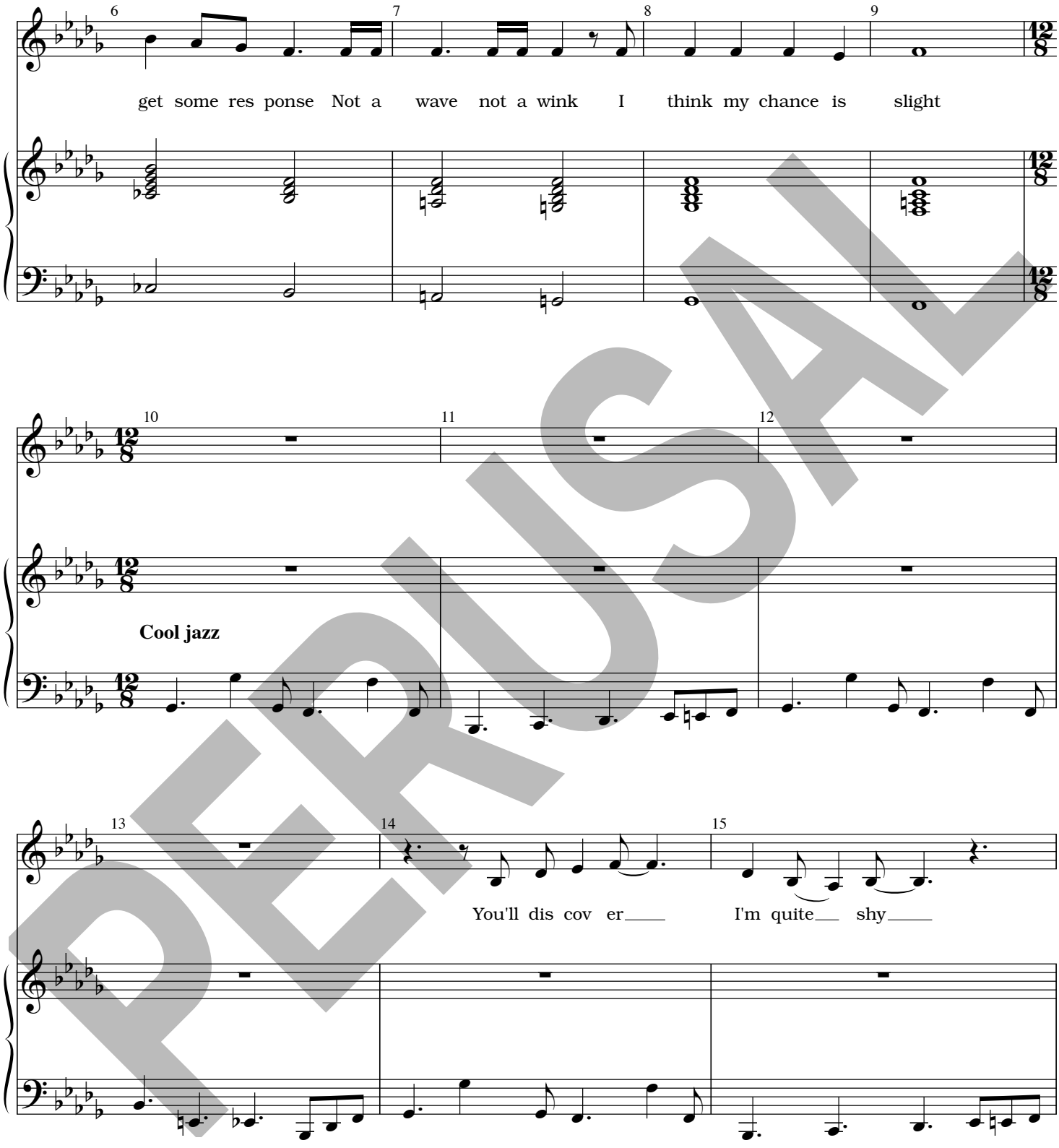
PERUSAL

Ghost of a Chance

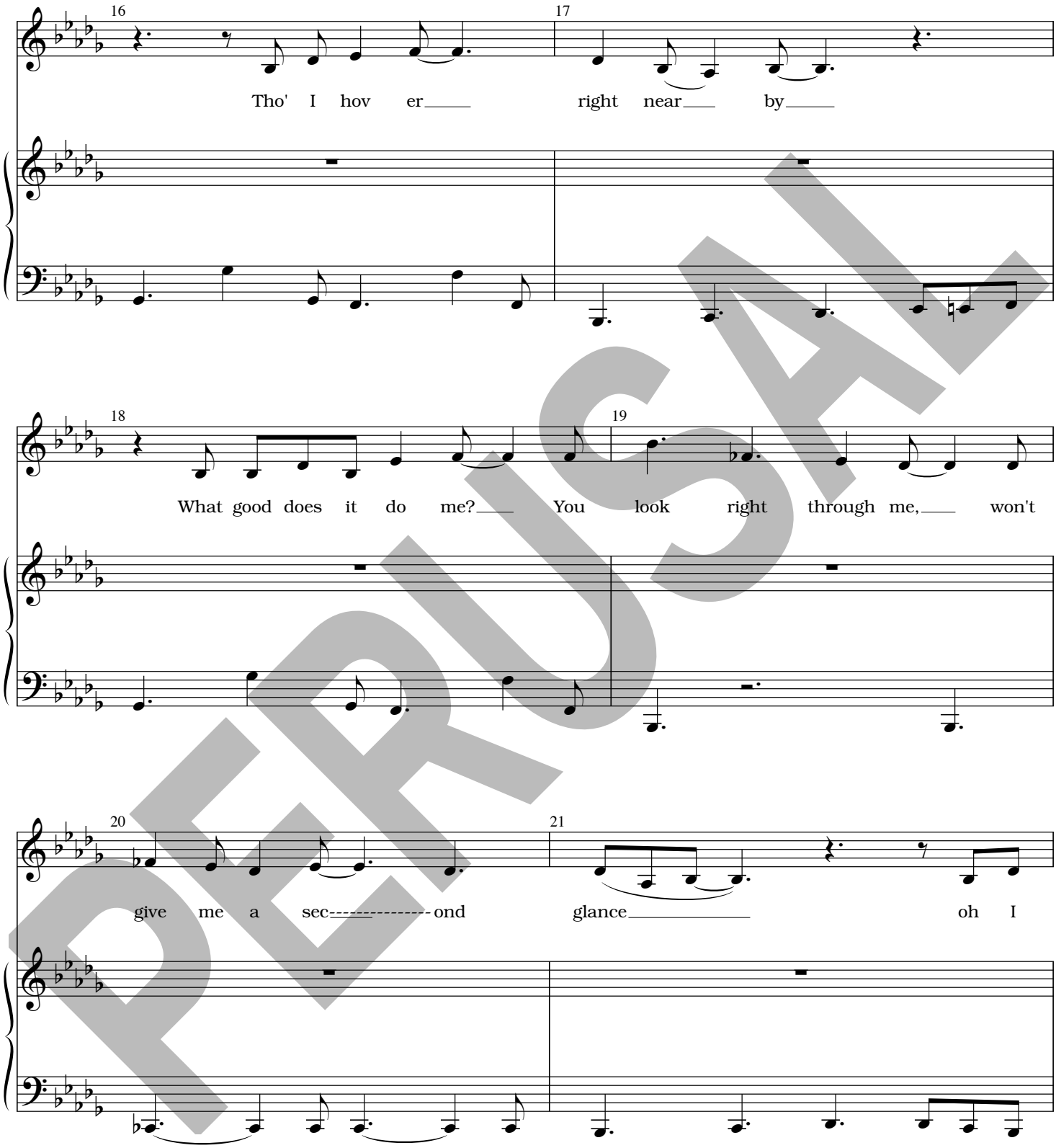
(DONNA)



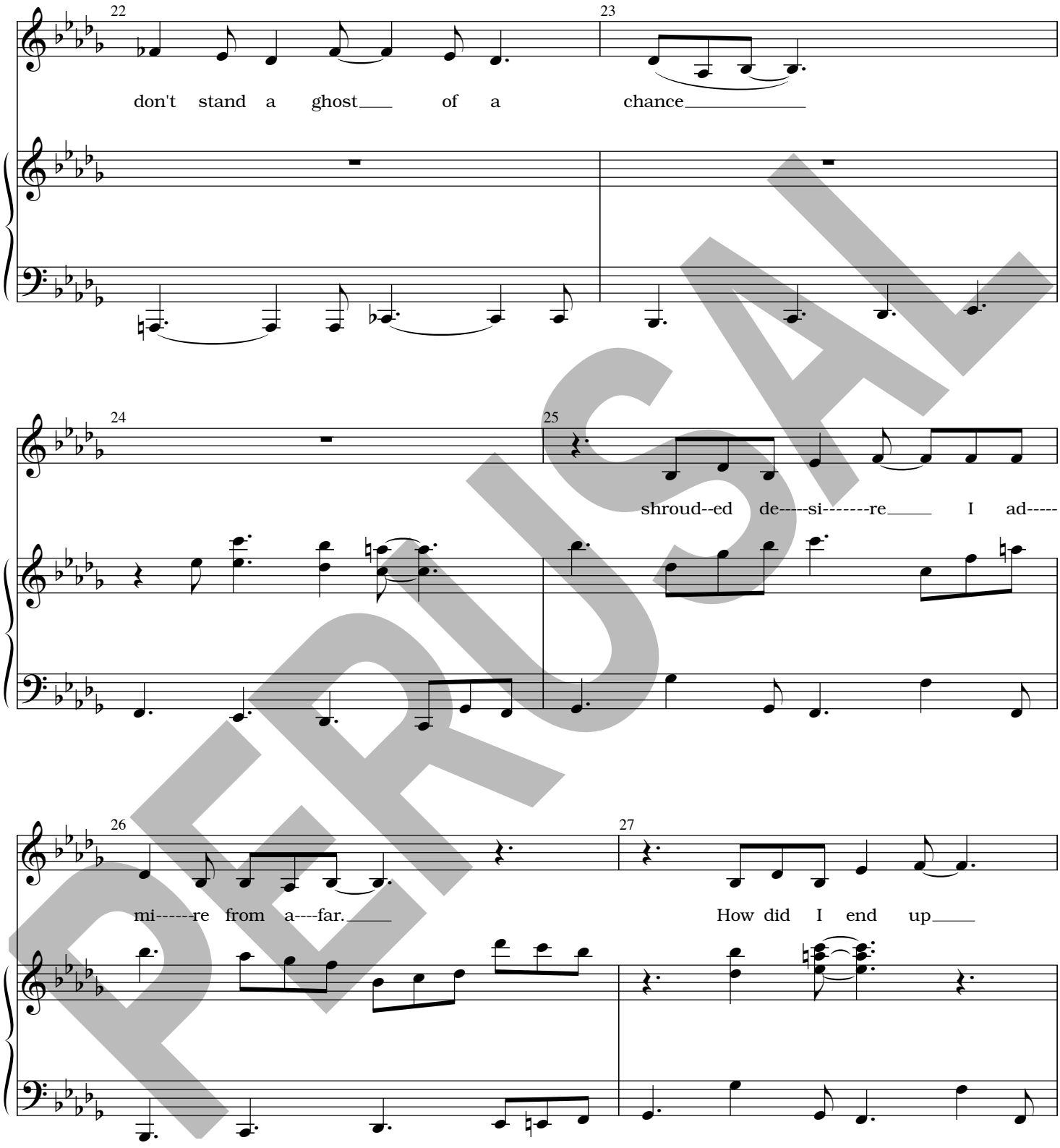
PERUSAL


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

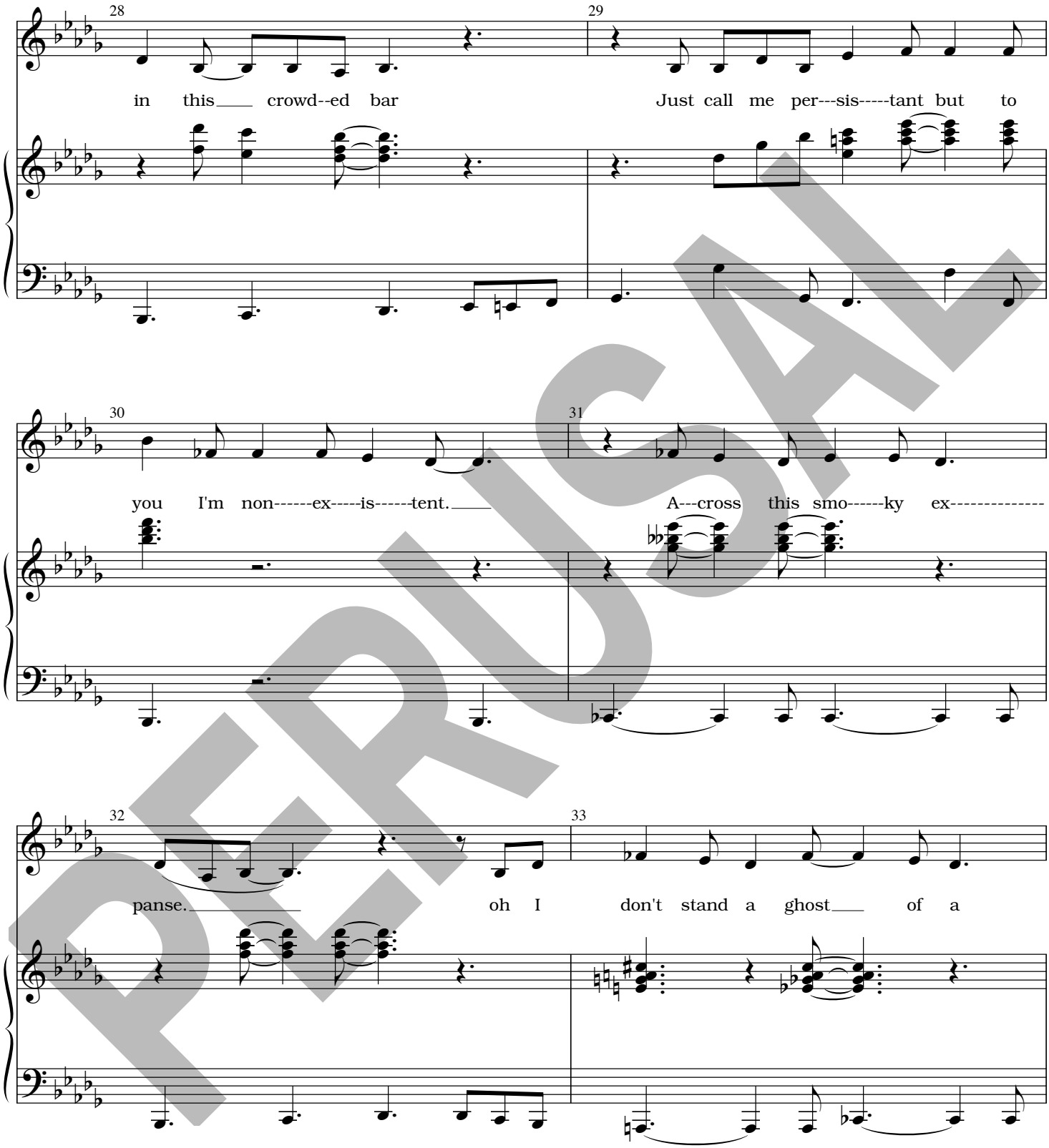
PERUSAL


16
17
Tho' I hov er
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

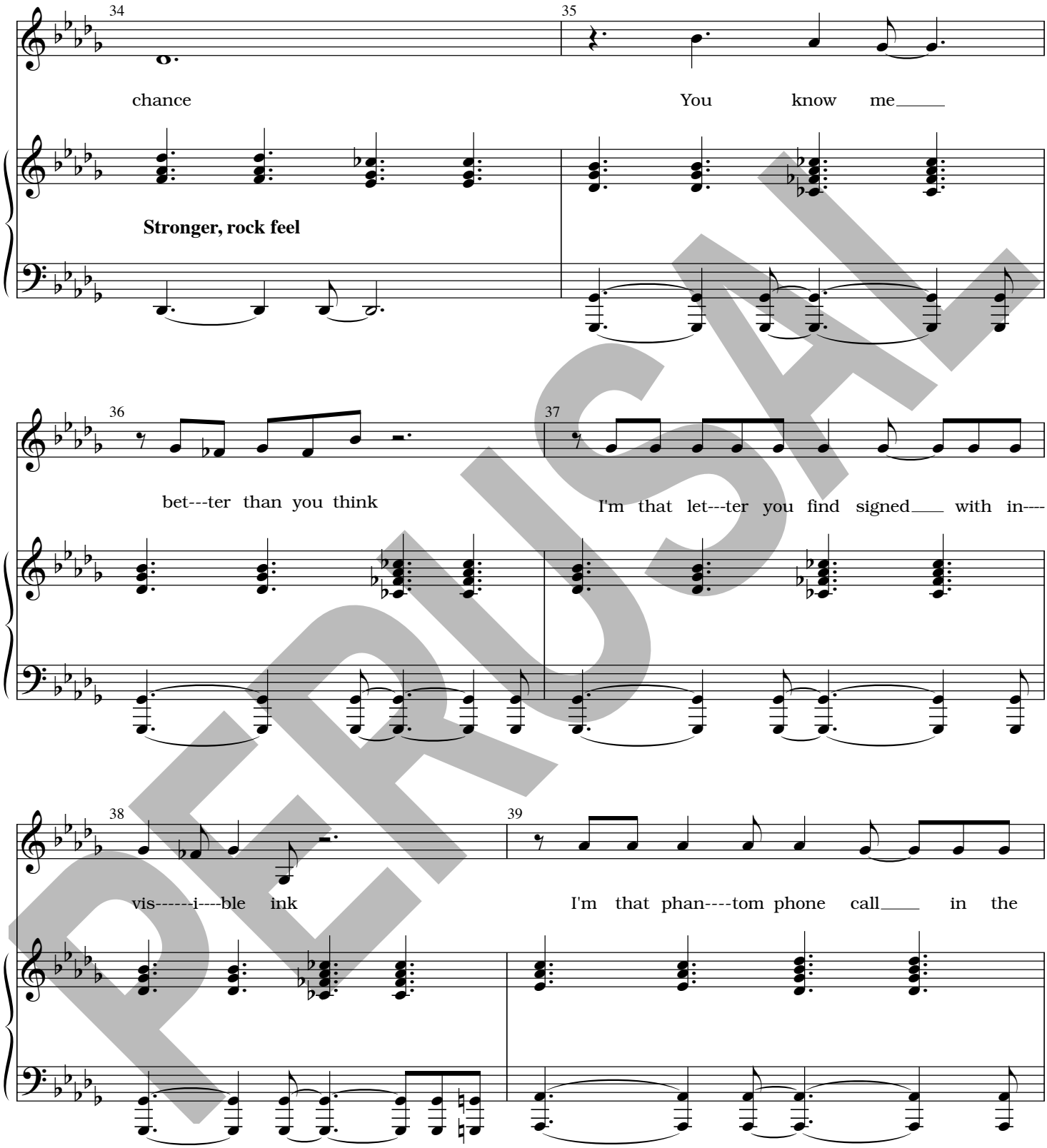
PERUSAL


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

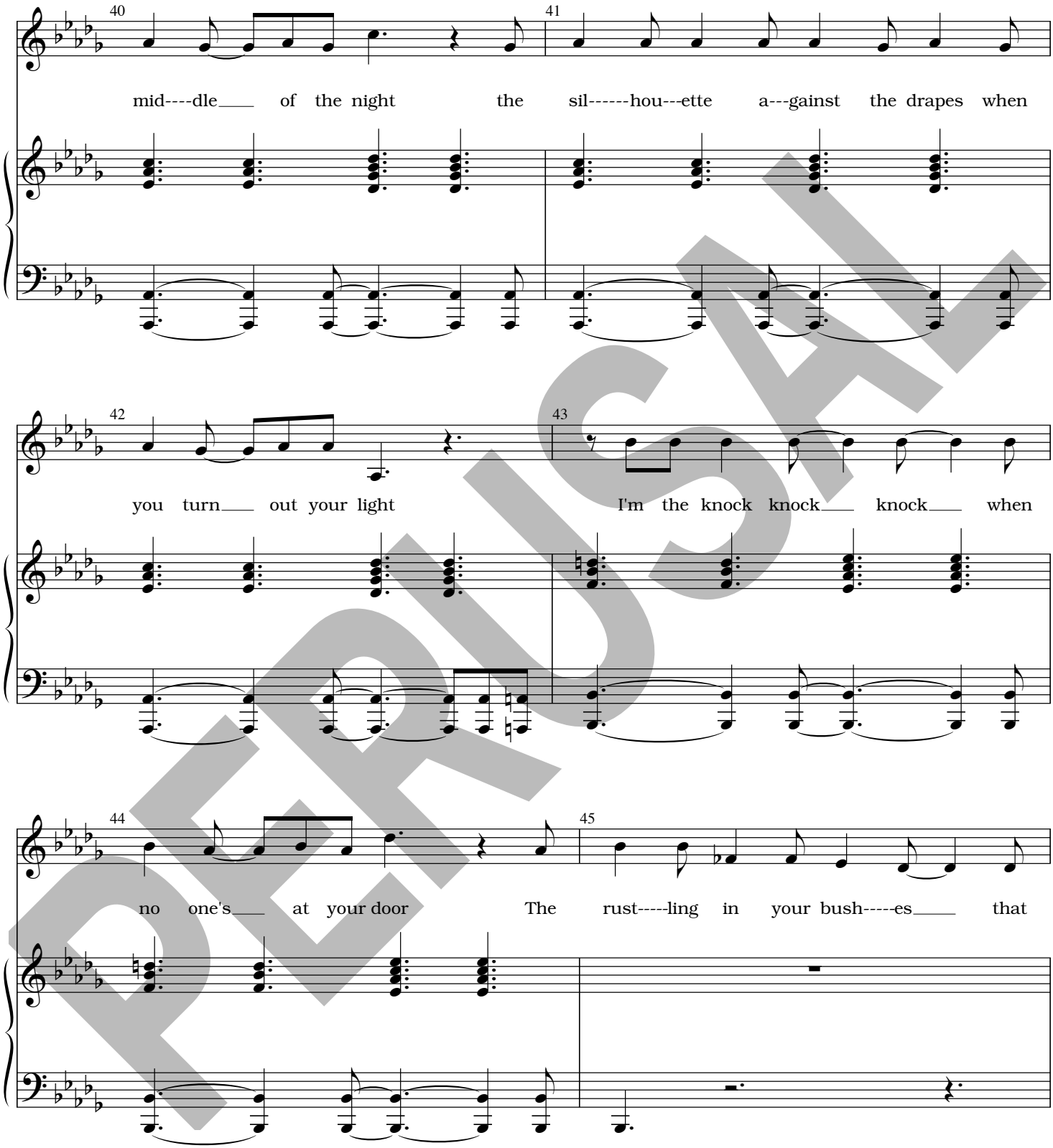
PERUSAL


28
29
in this crowd--ed bar
Just call me per---sis-----tant but to
30
31
you I'm non------ex-----is------tent.
A---cross this smo------ky ex----------
32
33
panse.
oh I don't stand a ghost of a

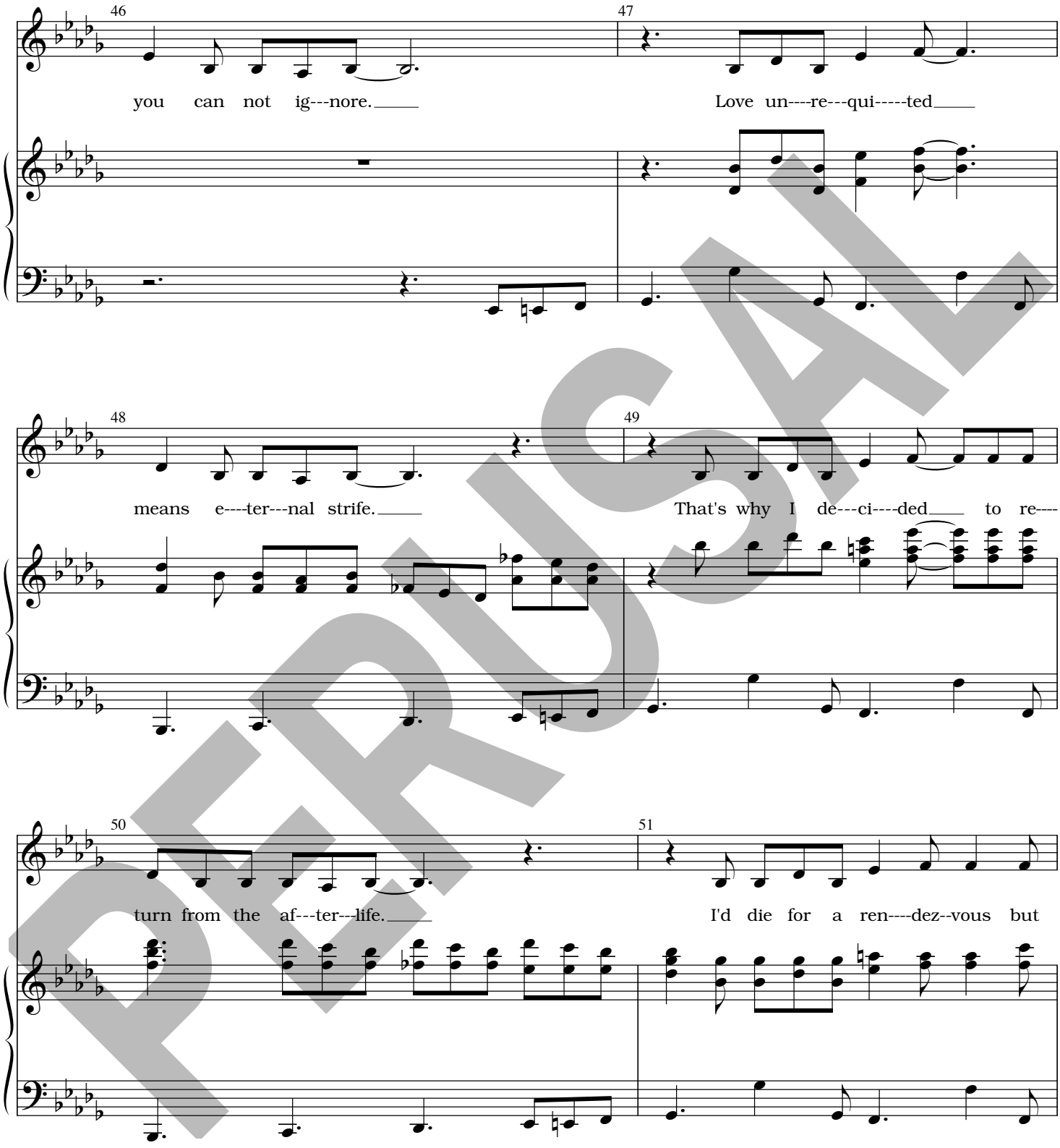
PERUSAL


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

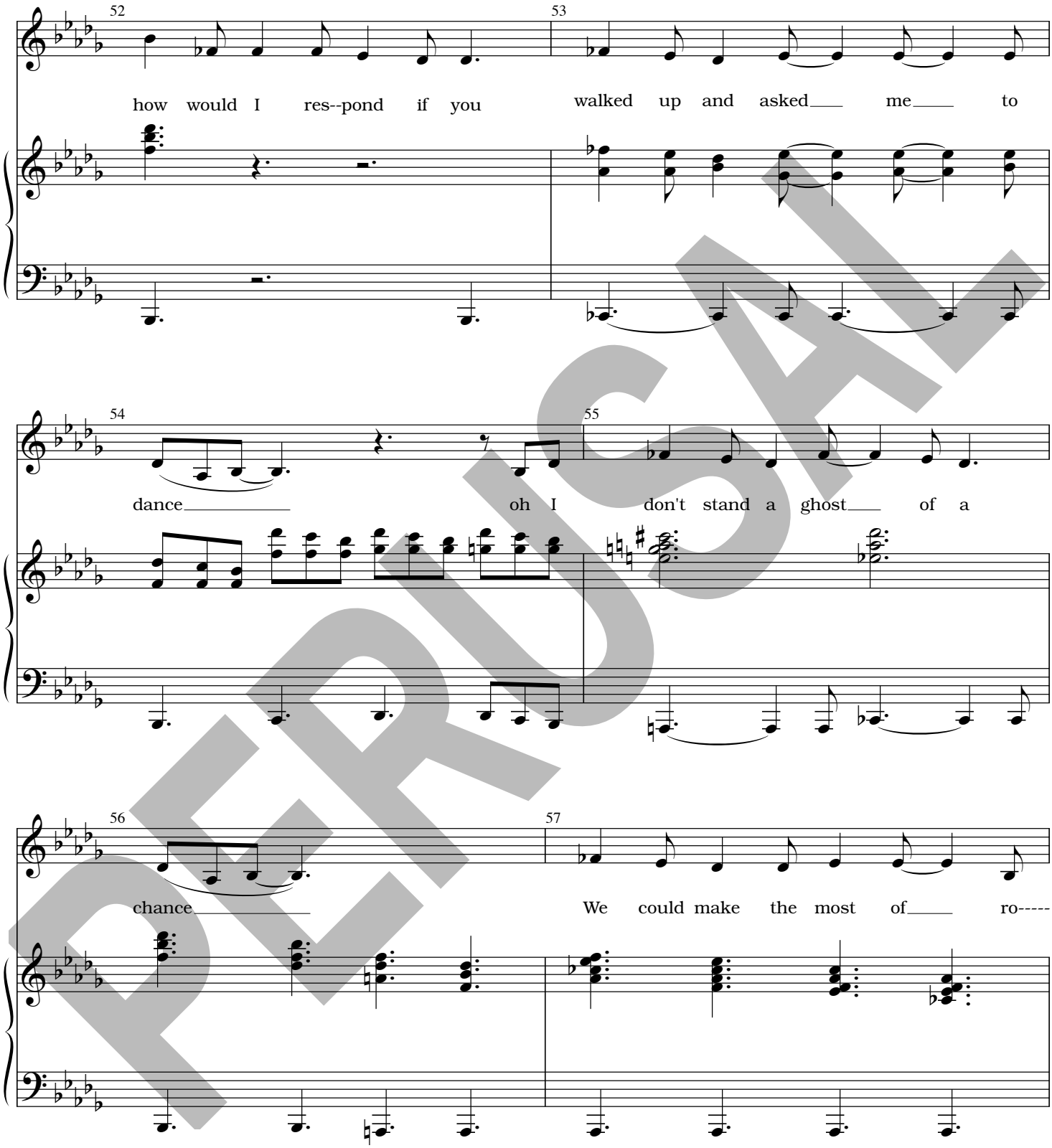
PERUSAL


40
41
mid----dle of the night the sil------hou---ette a---gainst the drapes when
42
43
you turn out your light I'm the knock knock knock when
44
45
no one's at your door The rust-----ling in your bush-----es that

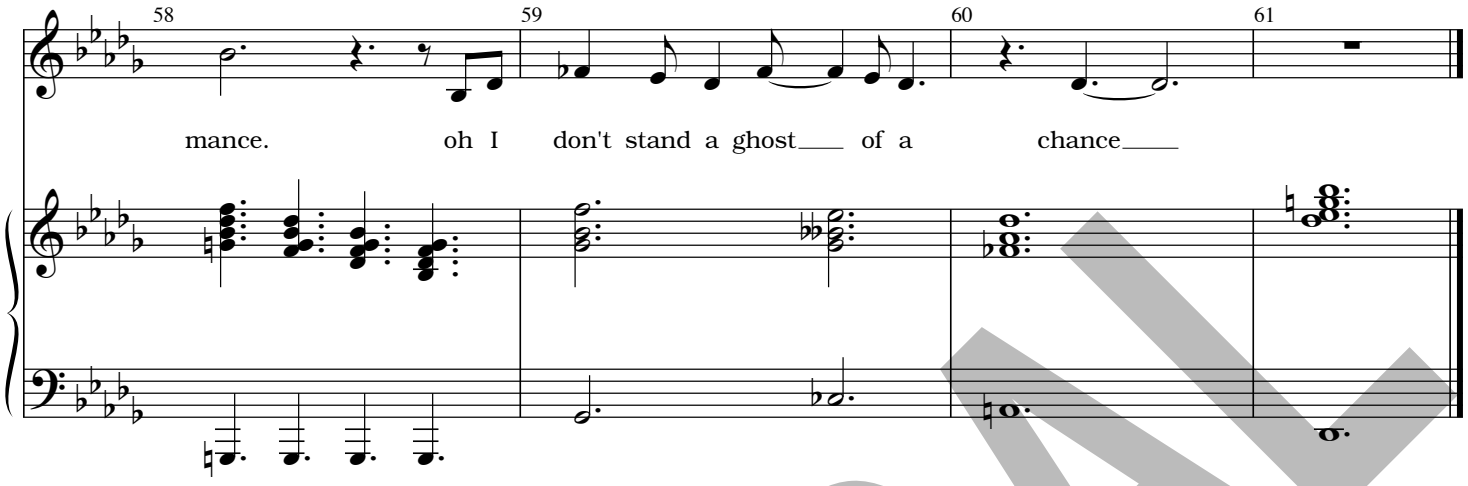
PERUSAL


46
you can not ig---nore.
47
Love un----re---qui-----ted
48
means e----ter---nal strife.
49
That's why I de---ci----ded to re----
50
turn from the af---ter---life.
51
I'd die for a ren----dez--vous but

PERUSAL


52
how would I res--pond if you
53
walked up and asked me to
54
dance oh I don't stand a ghost of a
55
56
chance
57
We could make the most of ro-----

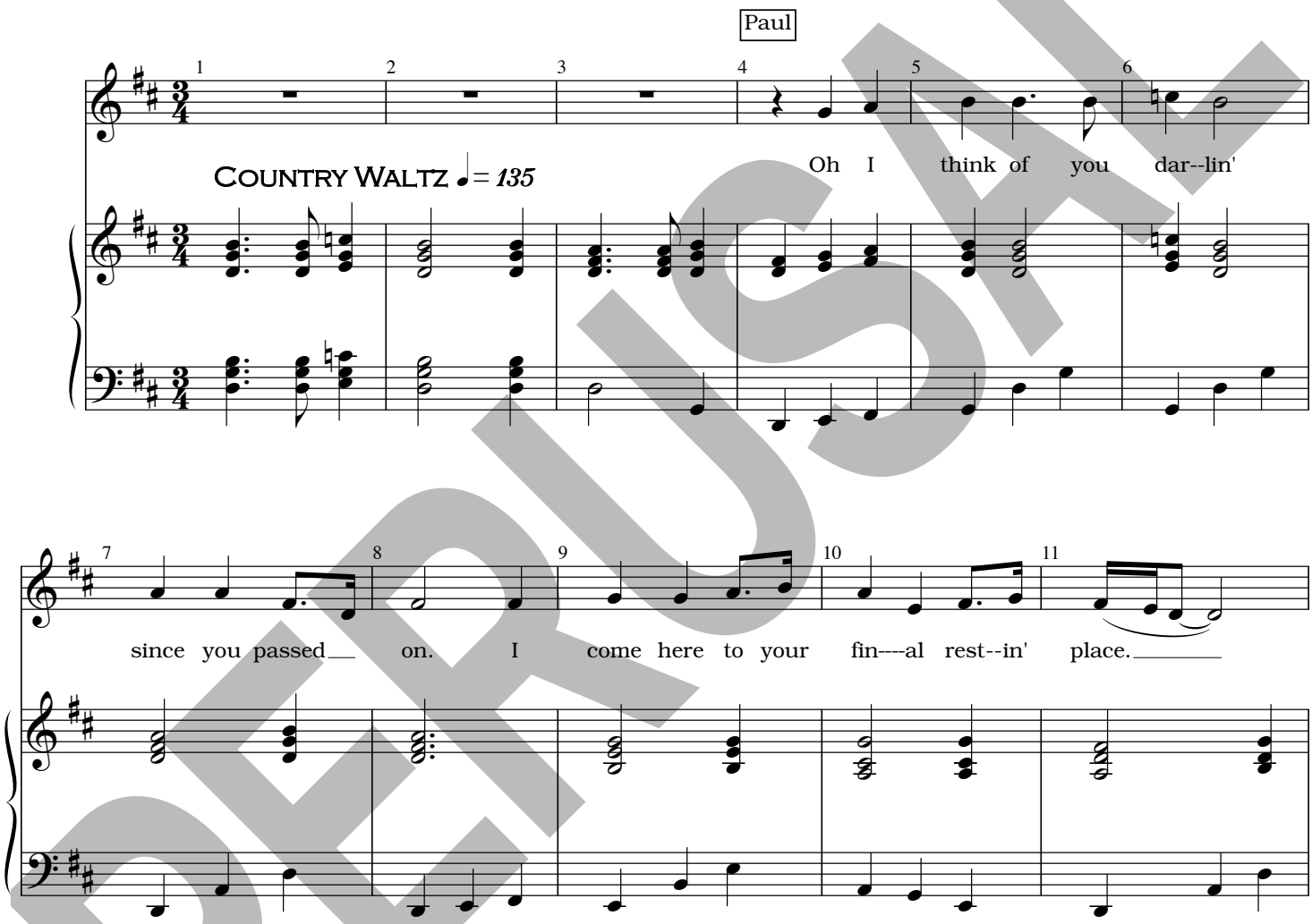
PERUSAL



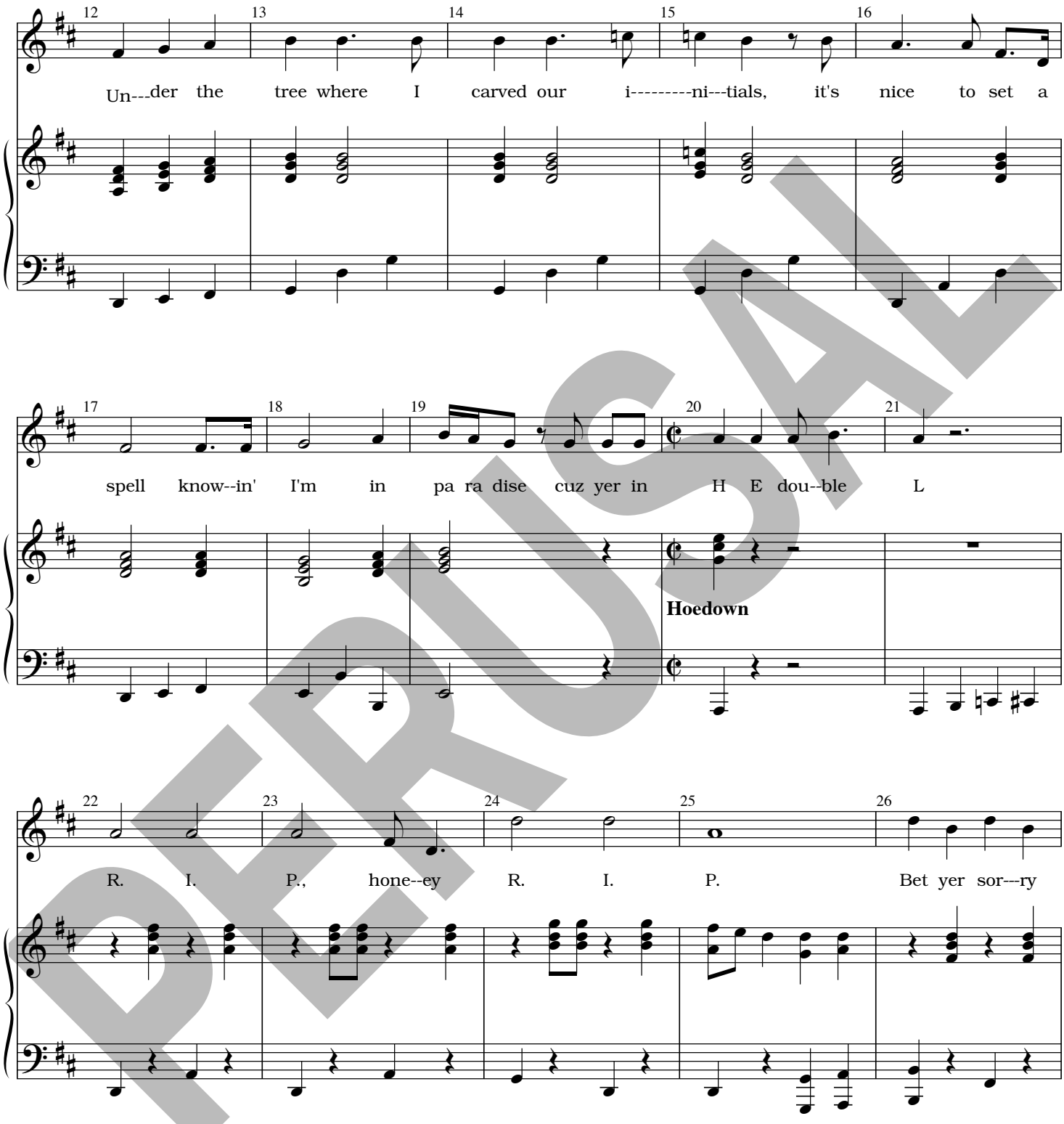
PERUSAL

R.I.P.

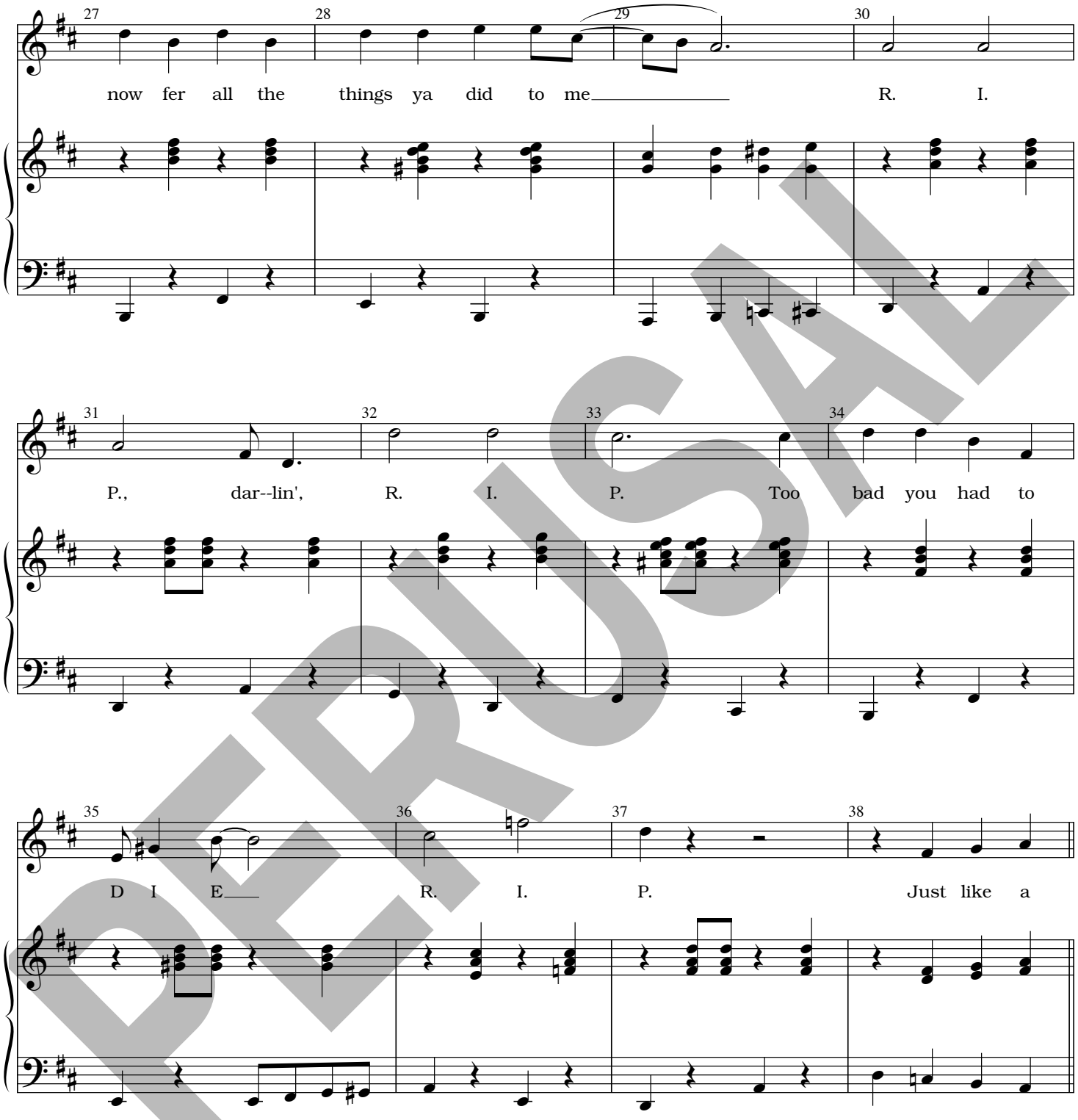
(PAUL and COMPANY)



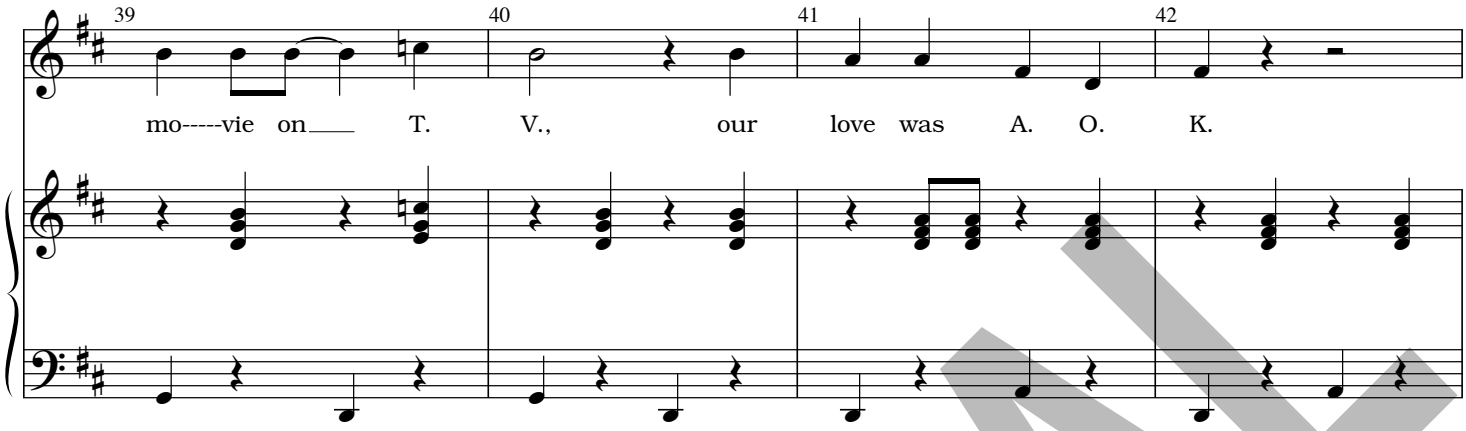
PERUSAL

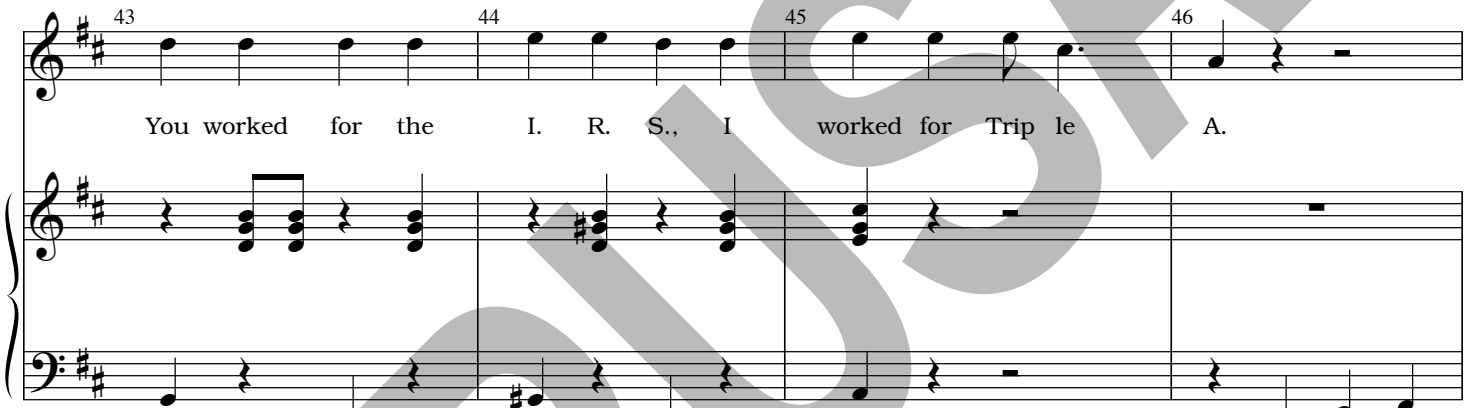

12
13
14
15
16
Un---der the tree where I carved our i---------ni---tials, it's nice to set a
17
18
19
20
21
spell know--in' I'm in pa ra dise cuz yer in H E dou--ble L
Hoedown
22
23
24
25
26
R. I. P., hone--ey R. I. P. Bet yer sor---ry

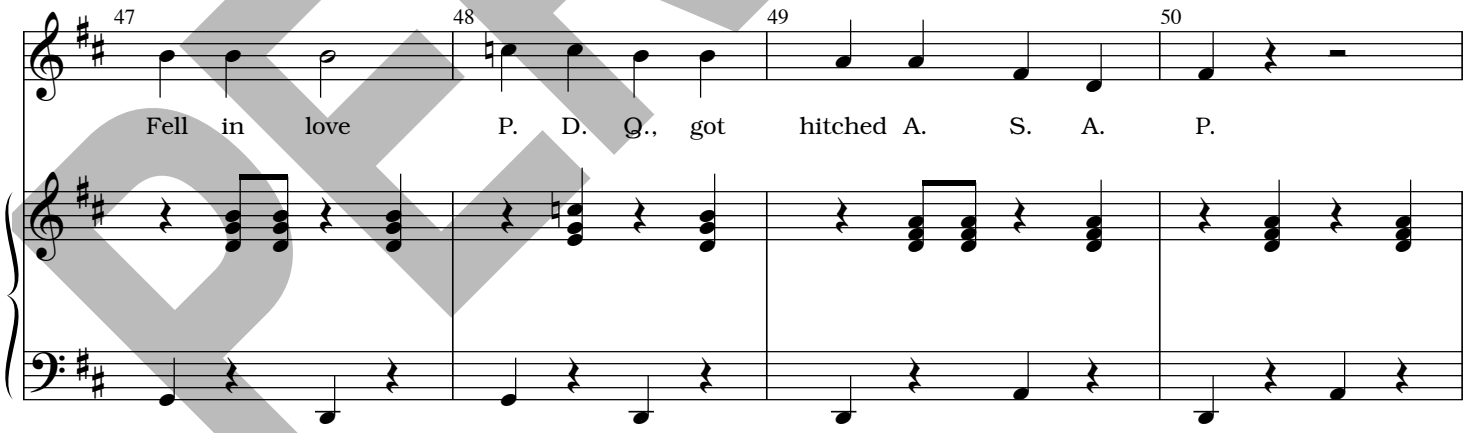
PERUSAL


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

PERUSAL

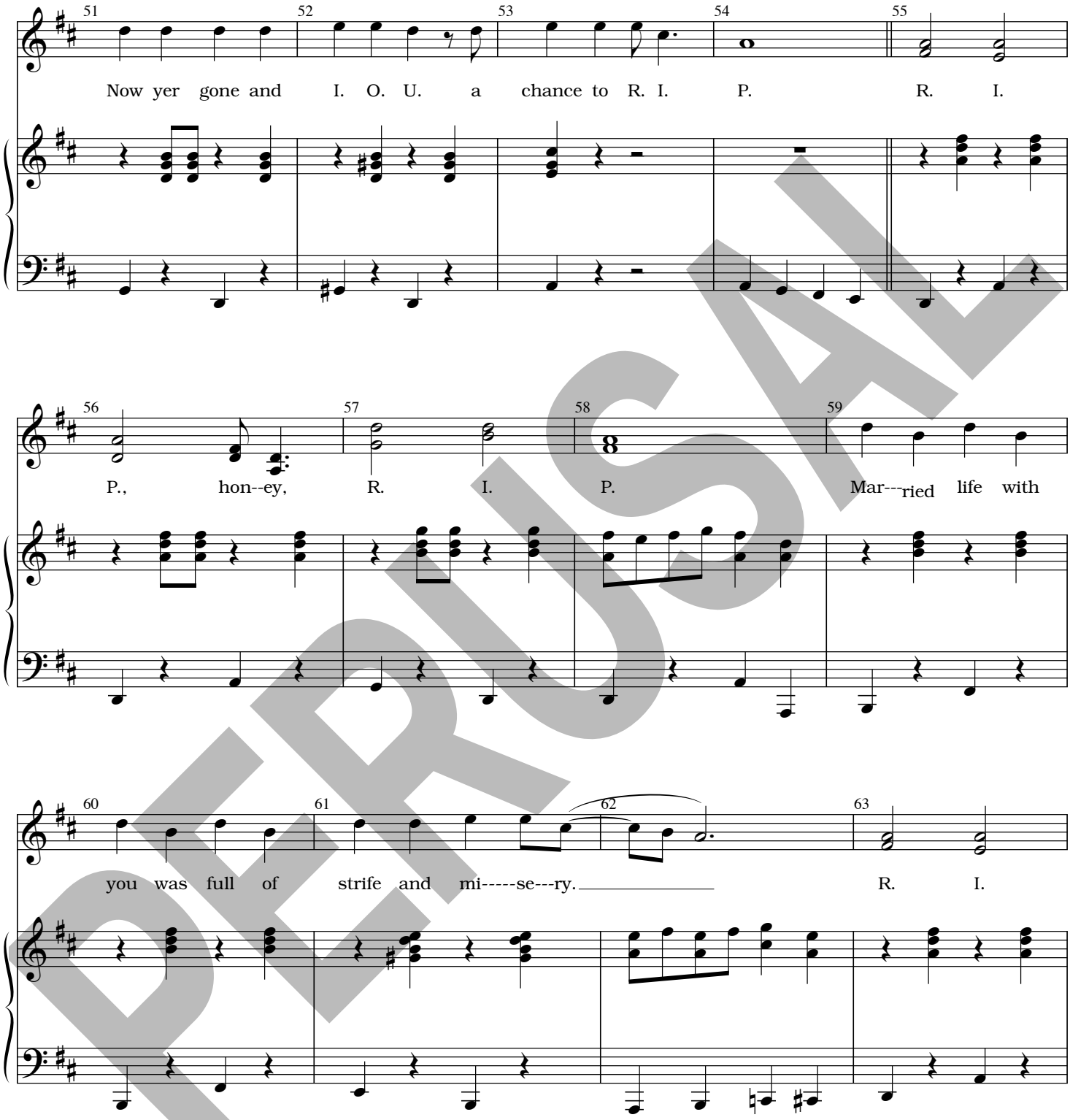

39
40
41
42
mo-----vie on T. V., our love was A. O. K.


43
44
45
46
You worked for the I. R. S., I worked for Trip le A.

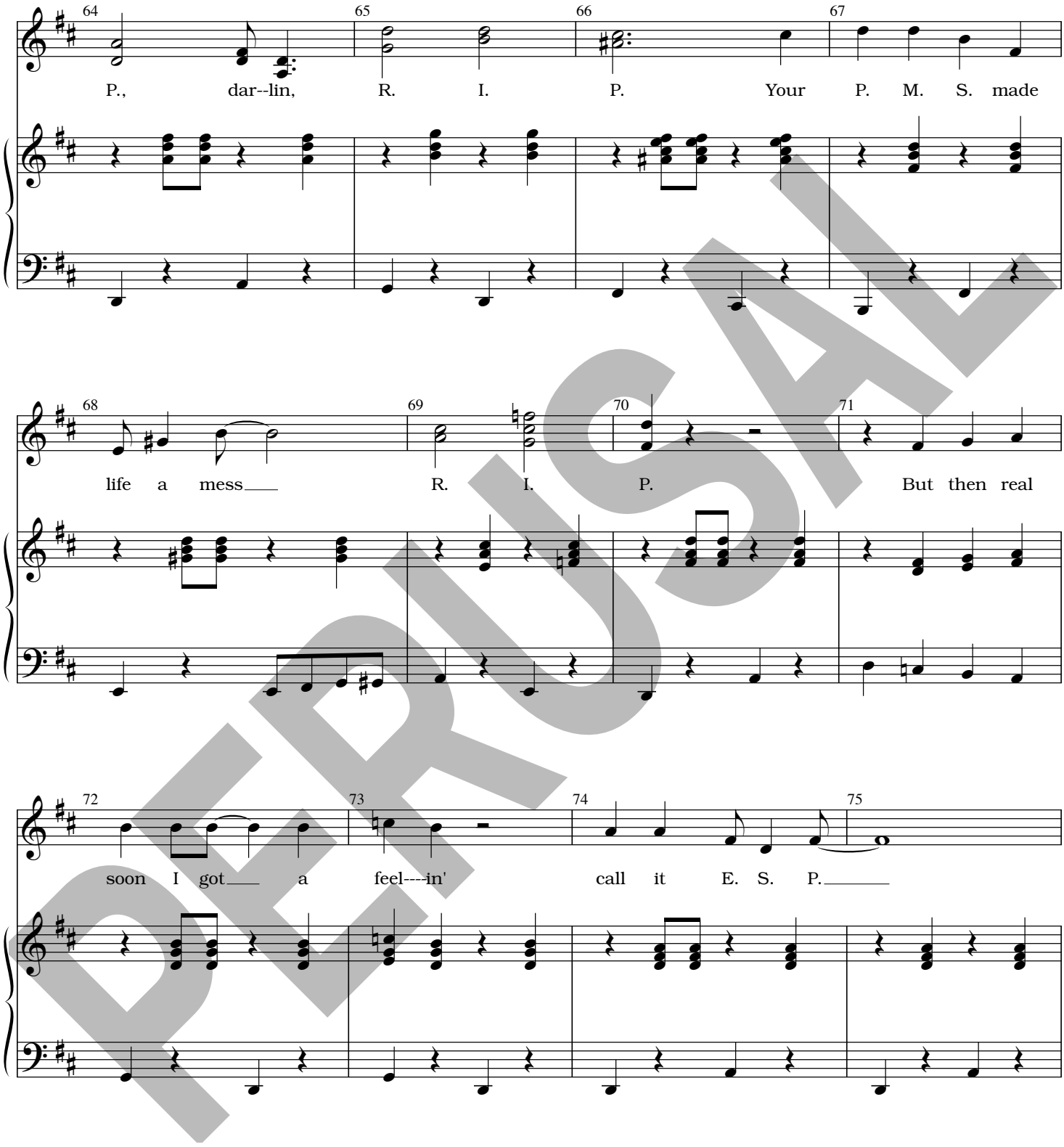

47
48
49
50
Fell in love P. D. Q., got hitched A. S. A. P.

PERUSAL

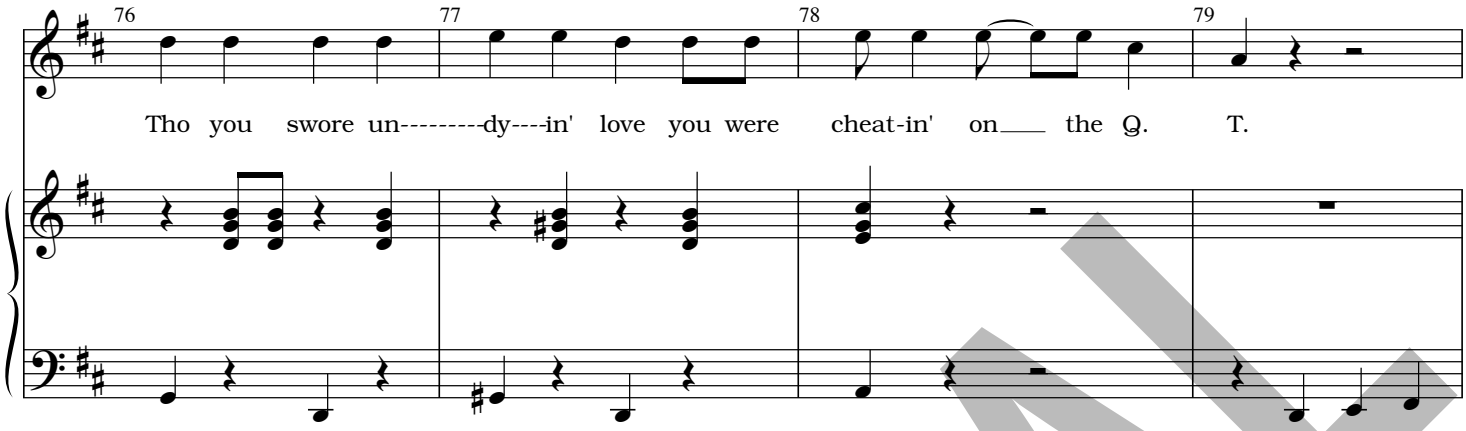
(Backup vocal, women take lower notes)

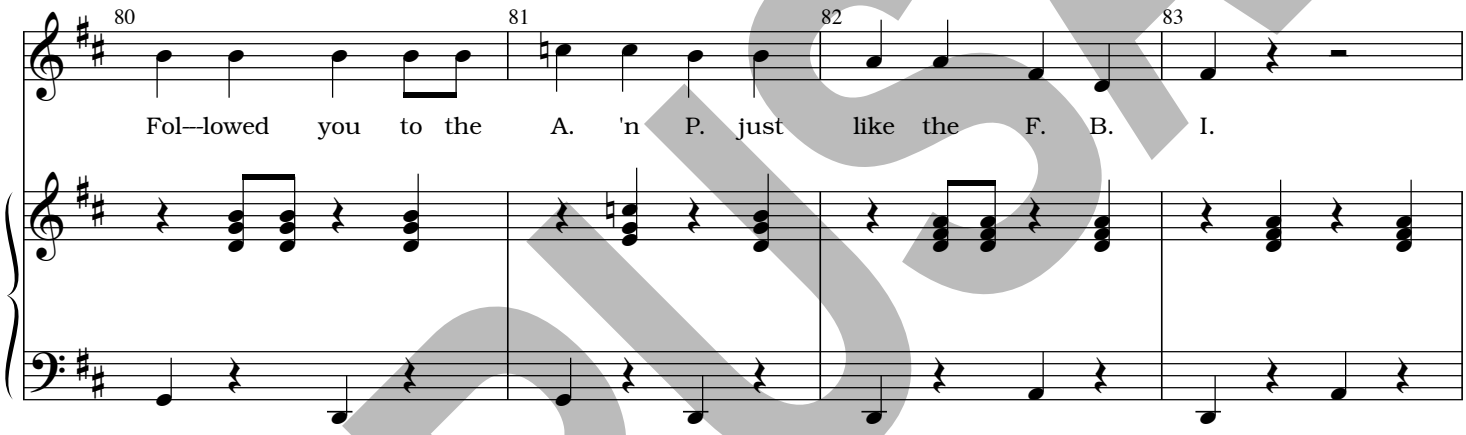


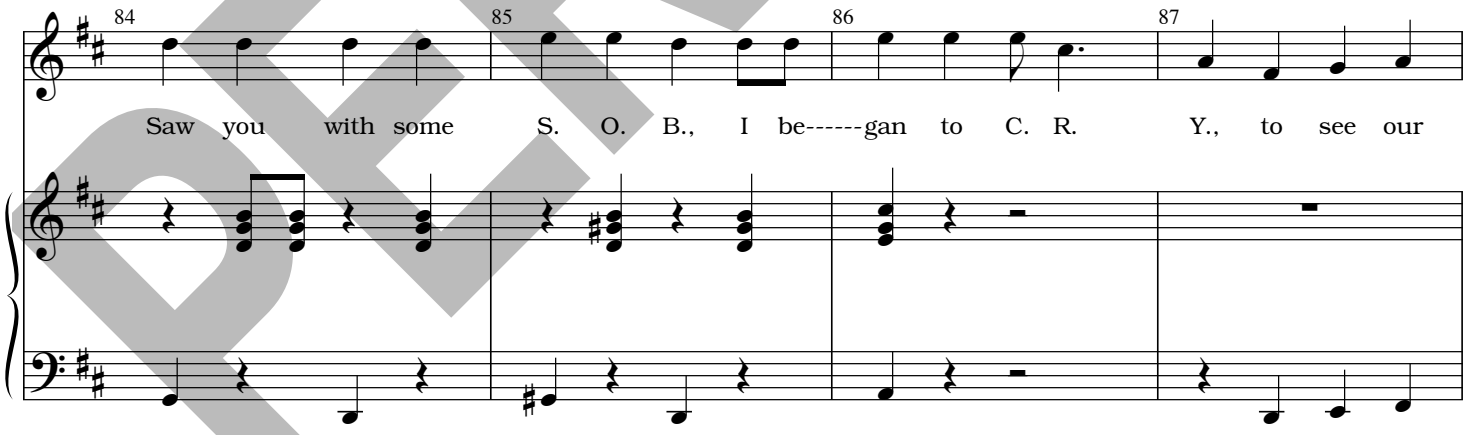
PERUSAL


64
65
66
67
P., dar--lin, R. I. P. Your P. M. S. made
68
69
70
71
life a mess___ R. I. P. But then real
72
73
74
75
soon I got___ a feel---in' call it E. S. P.____

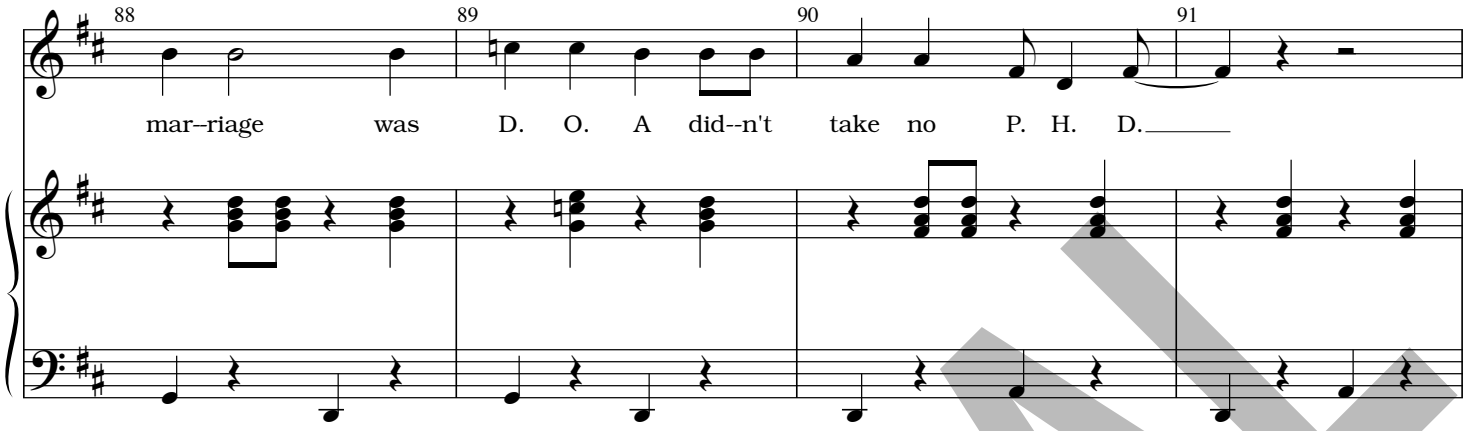
PERUSAL

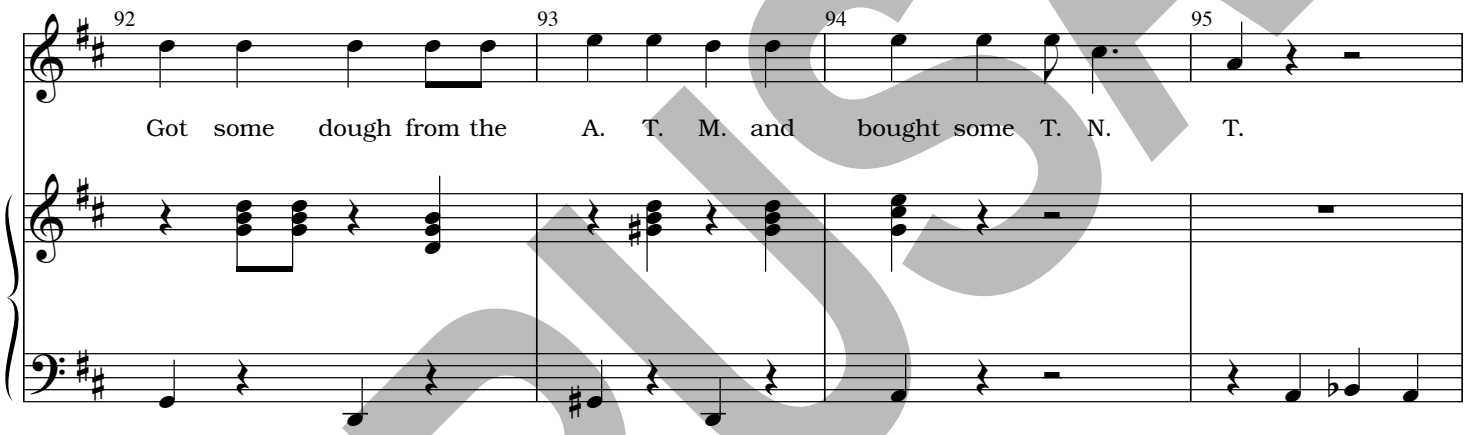

76
77
78
79
Tho you swore un---------dy----in' love you were cheat-in' on___ the Q. T.

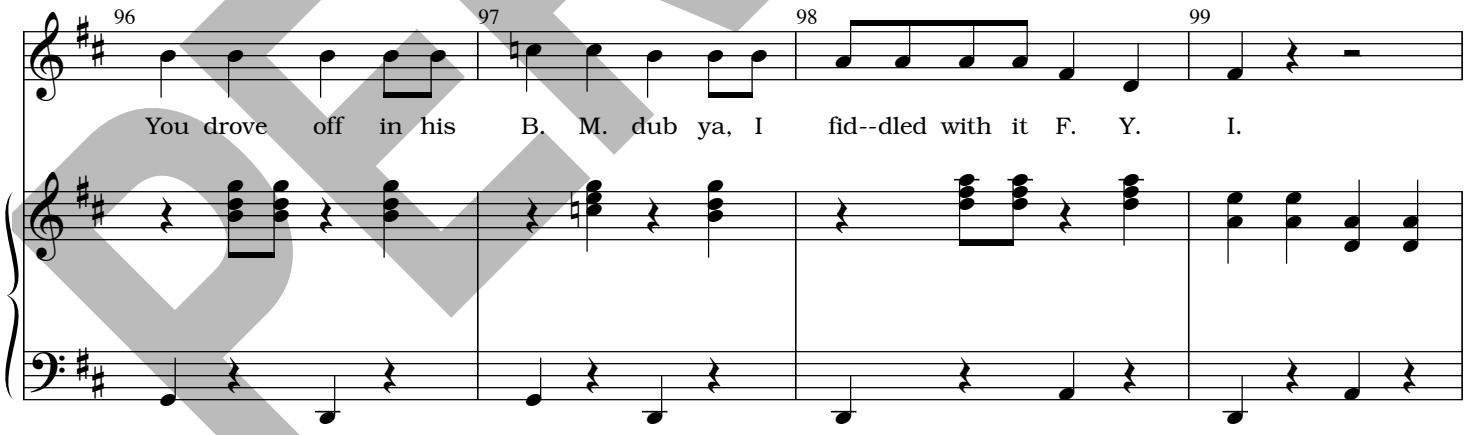

80
81
82
83
Fol--lowed you to the A. 'n P. just like the F. B. I.


84
85
86
87
Saw you with some S. O. B., I be------gan to C. R. Y., to see our

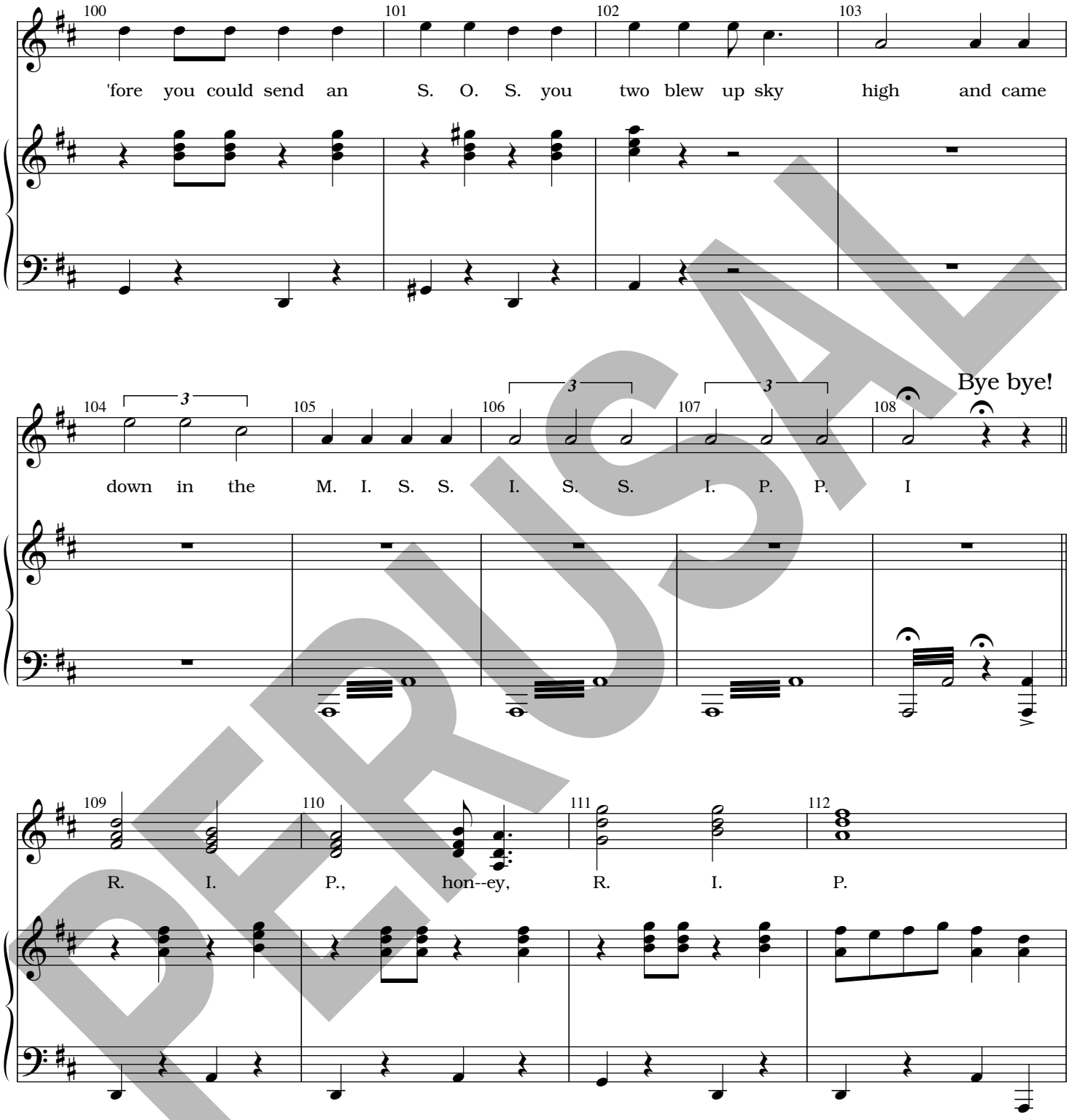
PERUSAL


88
89
90
91
mar--riage was D. O. A did--n't take no P. H. D.

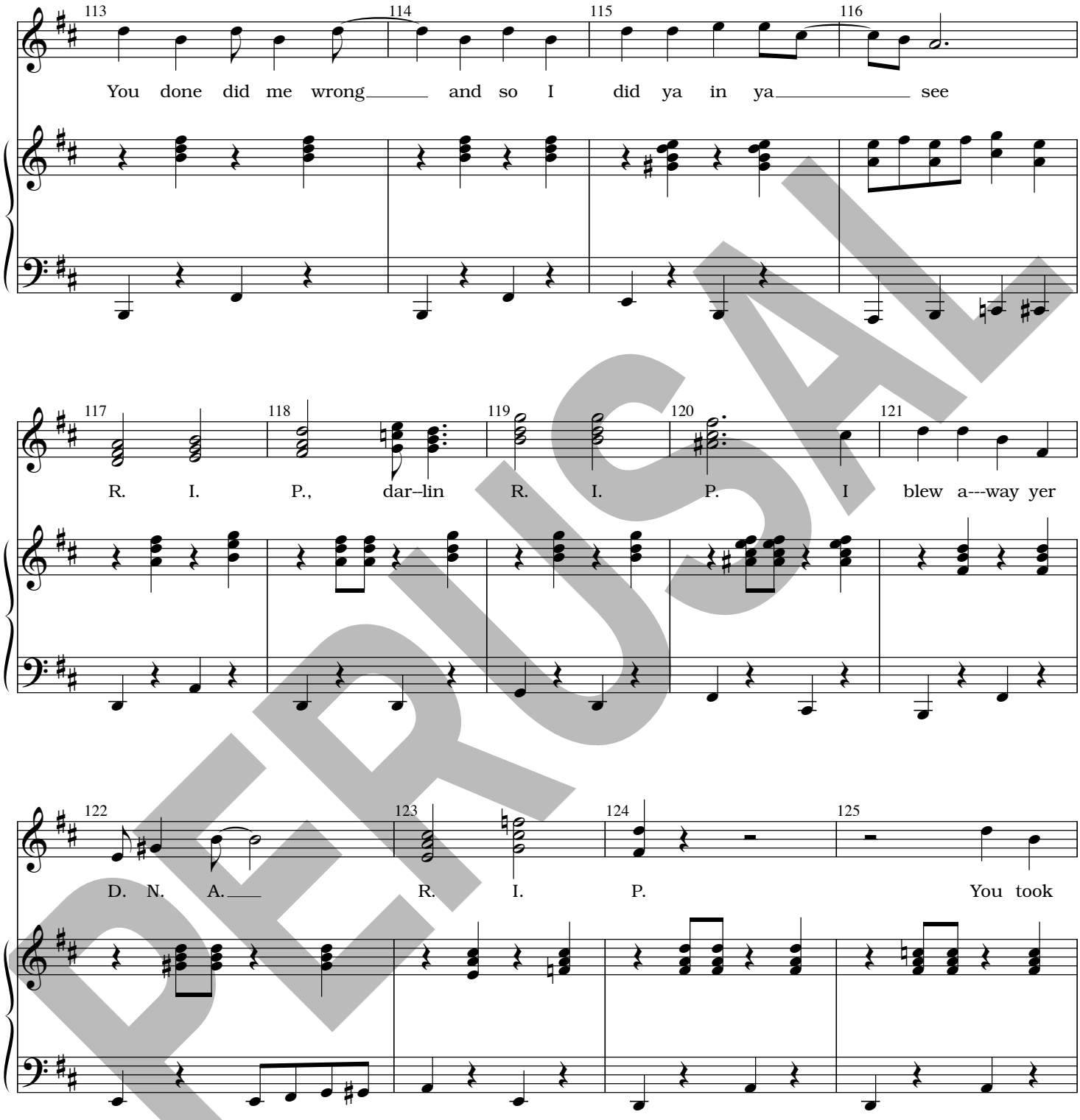

92
93
94
95
Got some dough from the A. T. M. and bought some T. N. T.


96
97
98
99
You drove off in his B. M. dub ya, I fid--dled with it F. Y. I.

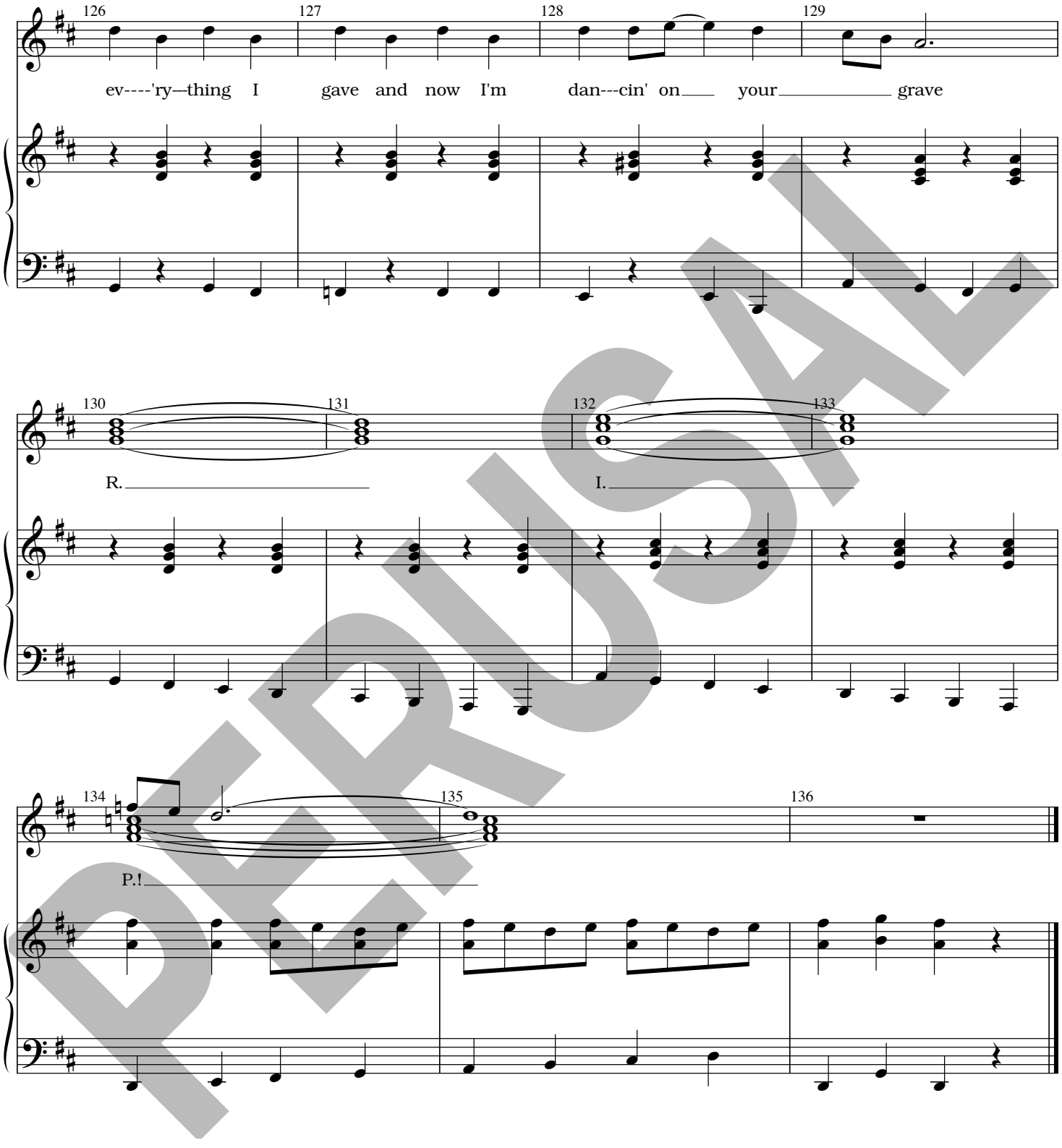
PERUSAL


100
101
102
103
'fore you could send an S. O. S. you two blew up sky high and came
104
105
106
107
108
Bye bye!
down in the M. I. S. S. I. S. S. I. P. P. I
109
110
111
112
R. I. P., hon--ey, R. I. P.

PERUSAL


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

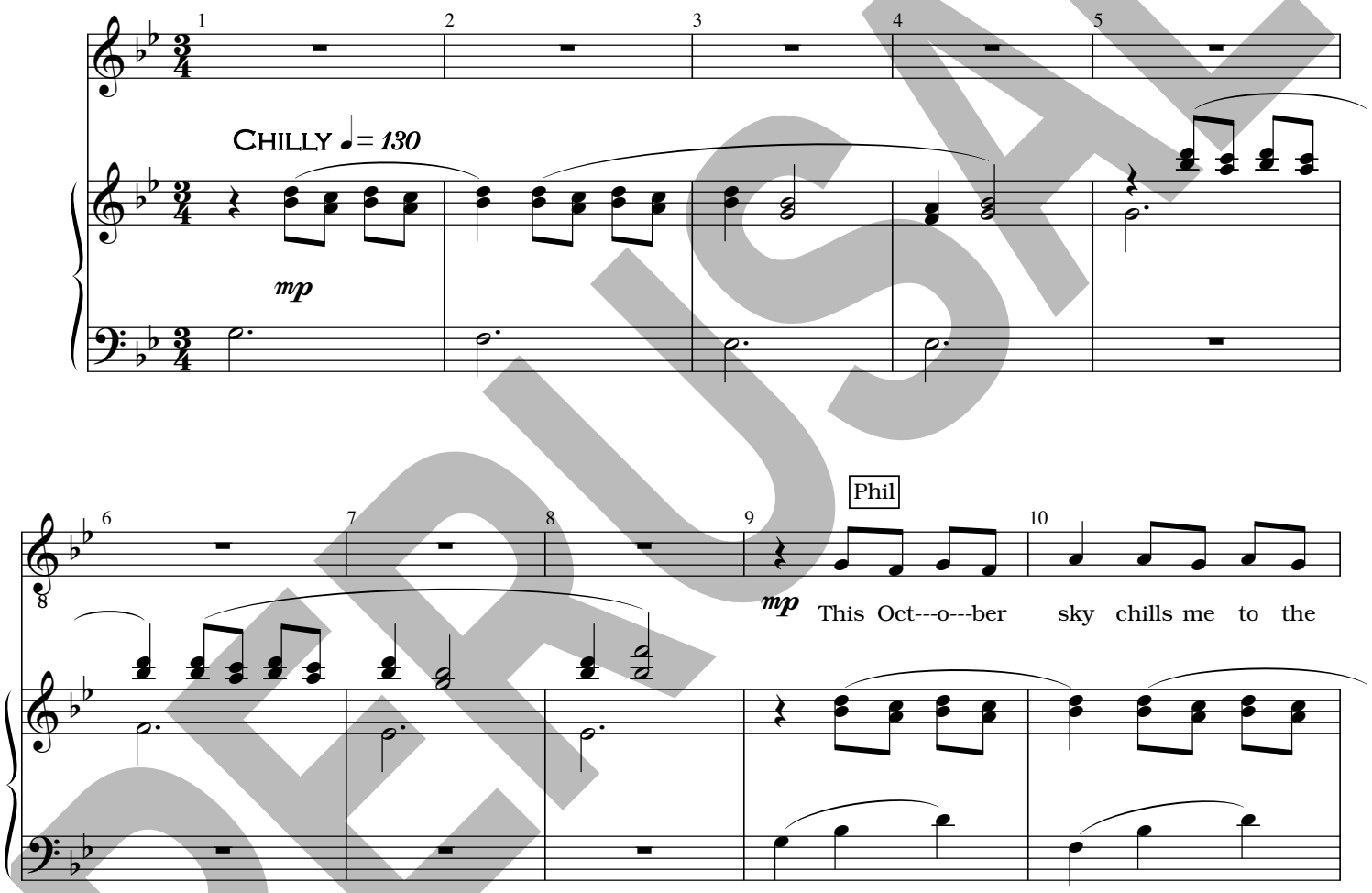
PERUSAL


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.!

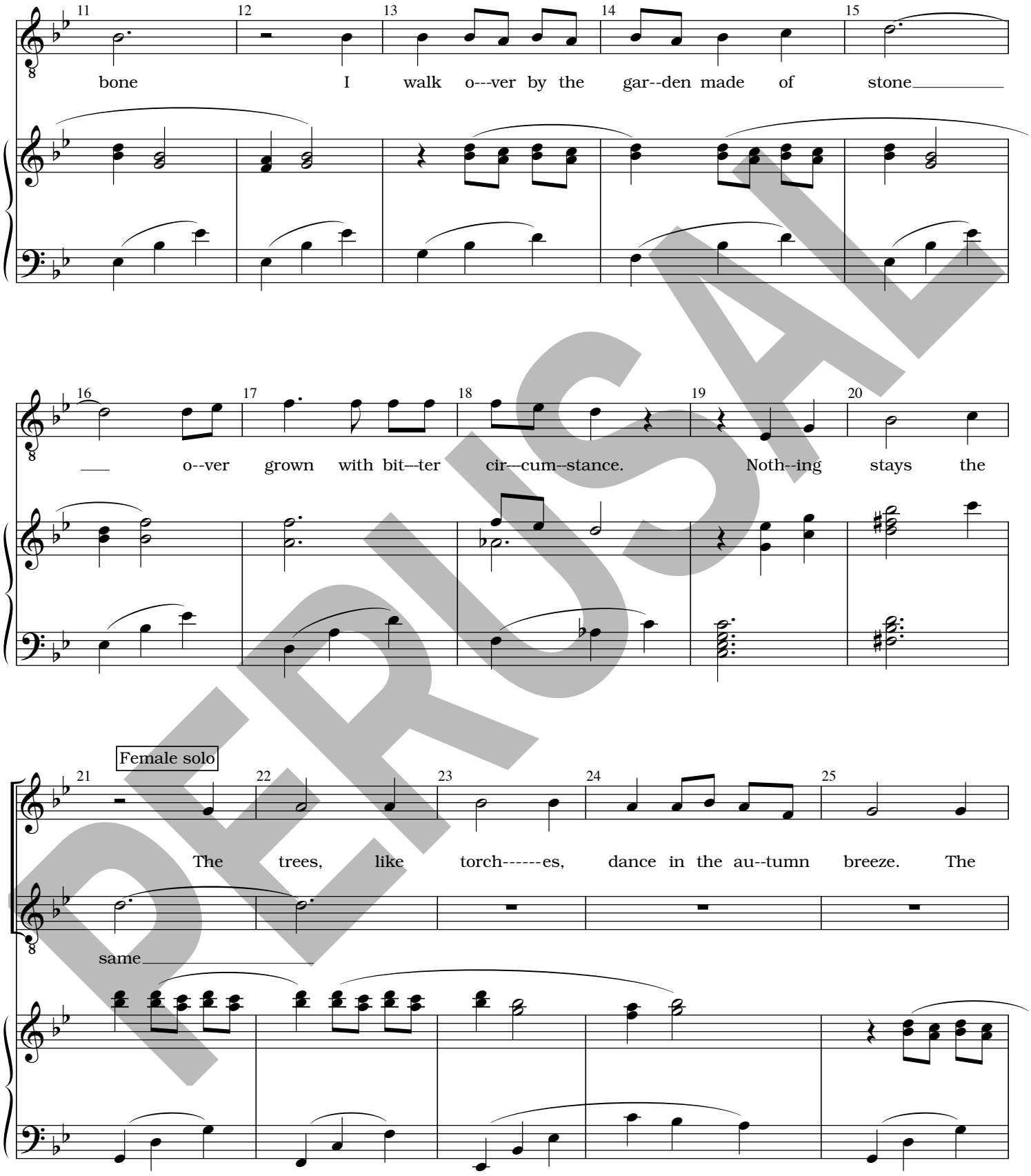
PERUSAL

A Murder of Crows

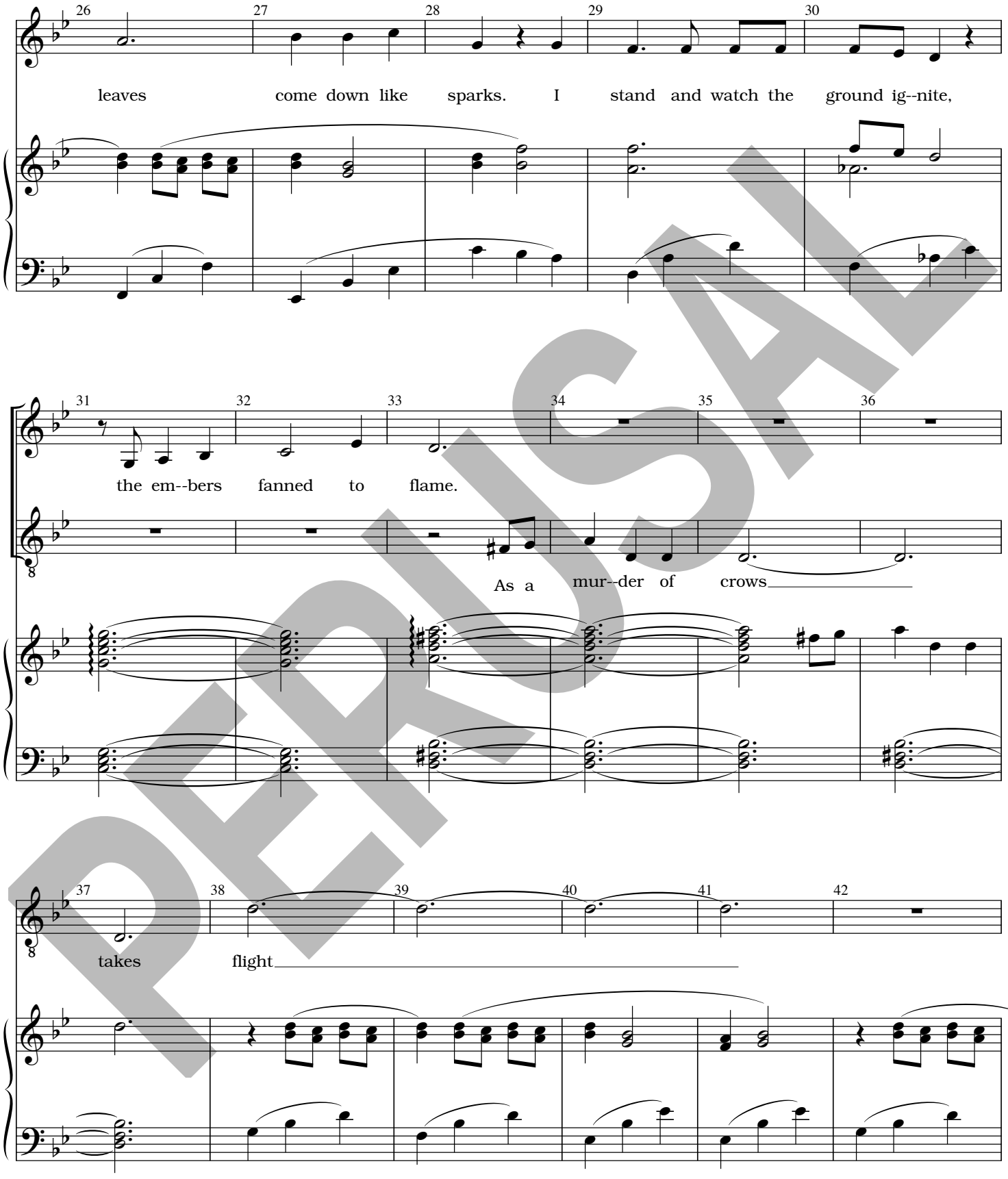
(PHIL & COMPANY)



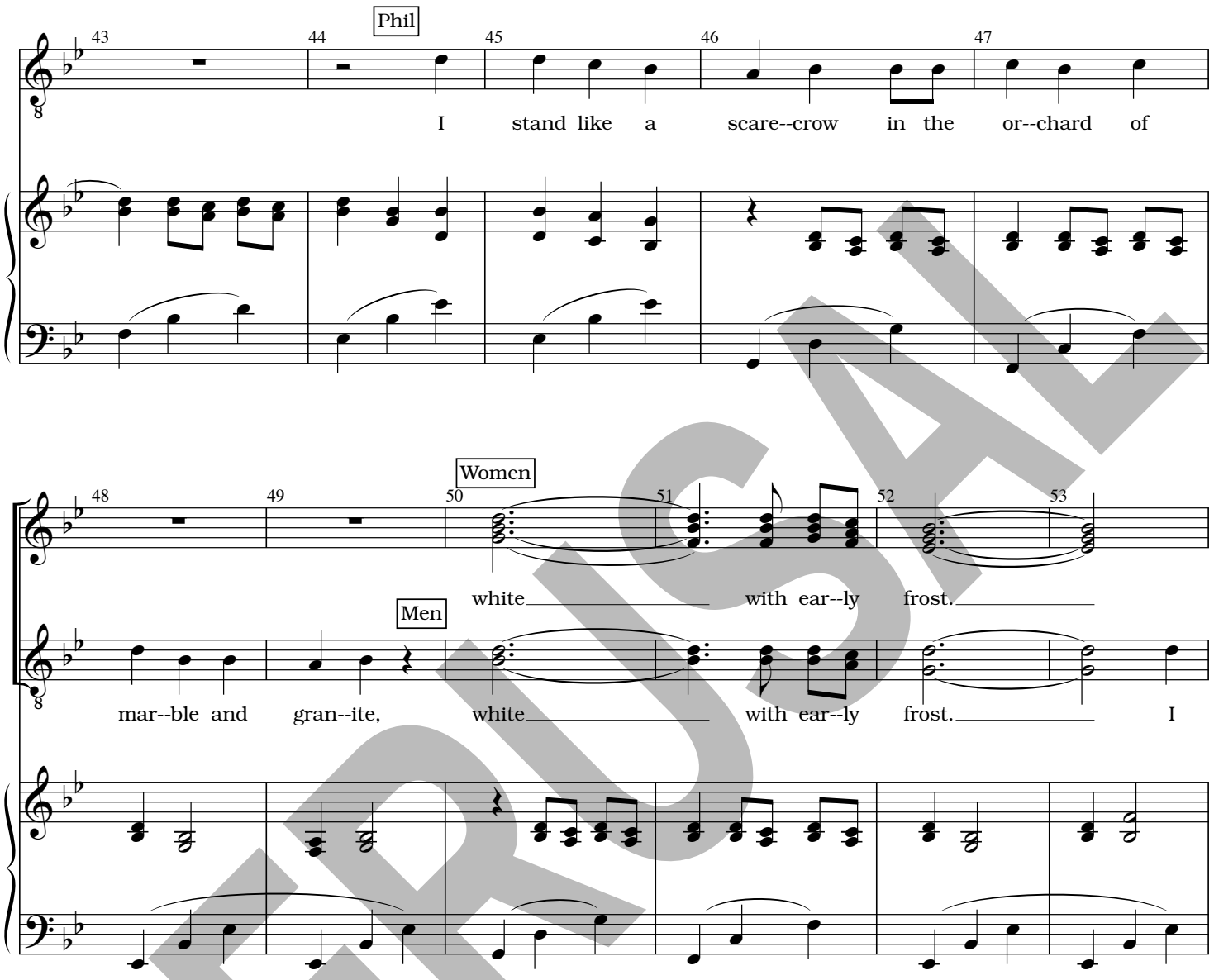
PERUSAL


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

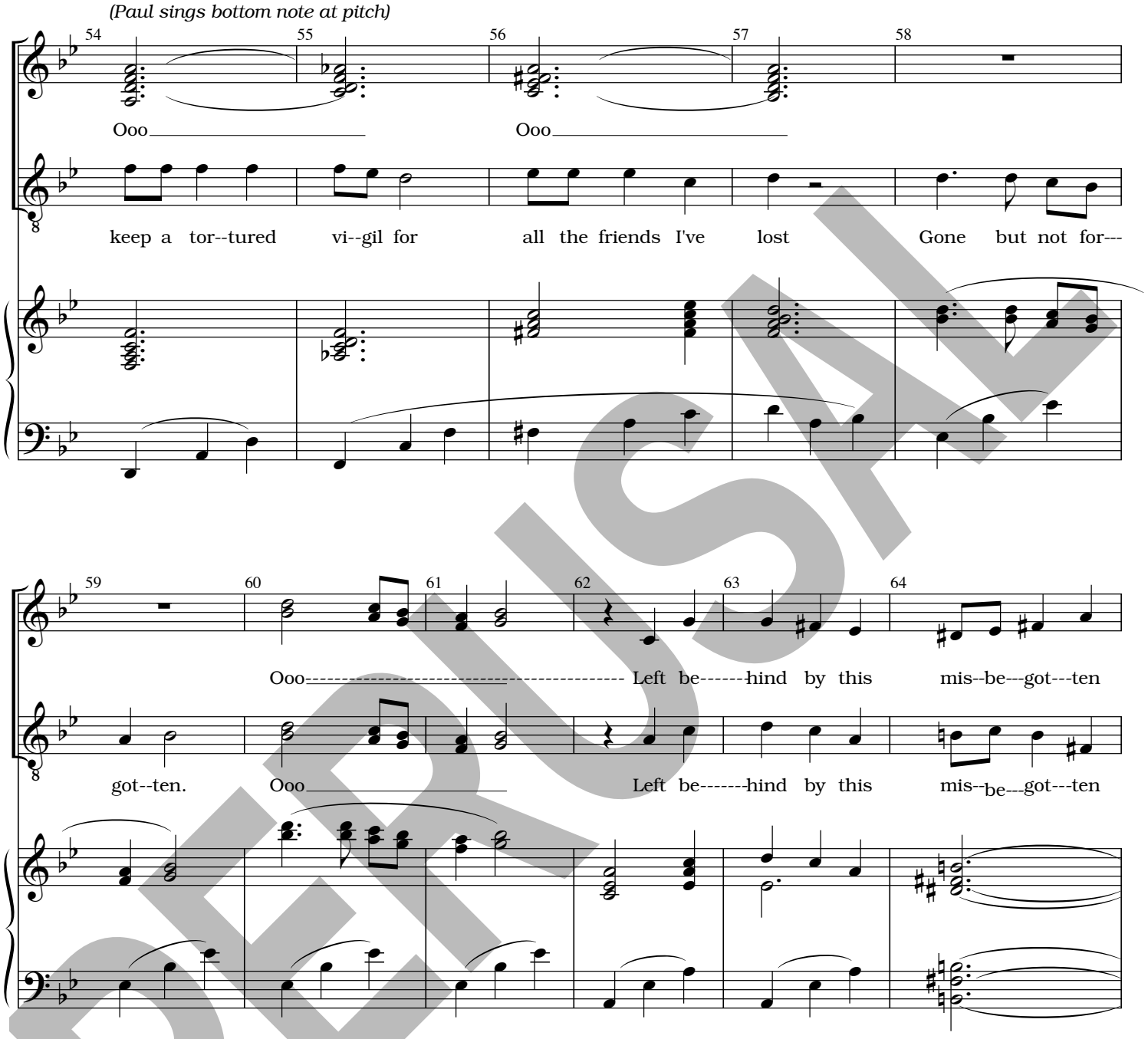
PERUSAL


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
takes flight

PERUSAL


Phil
43
44
45
46
47
I stand like a scare--crow in the or--chard of
Women
48
49
50
51
52
53
white with ear--ly frost.
Men
Phil
mar--ble and gran--ite, white with ear--ly frost. I

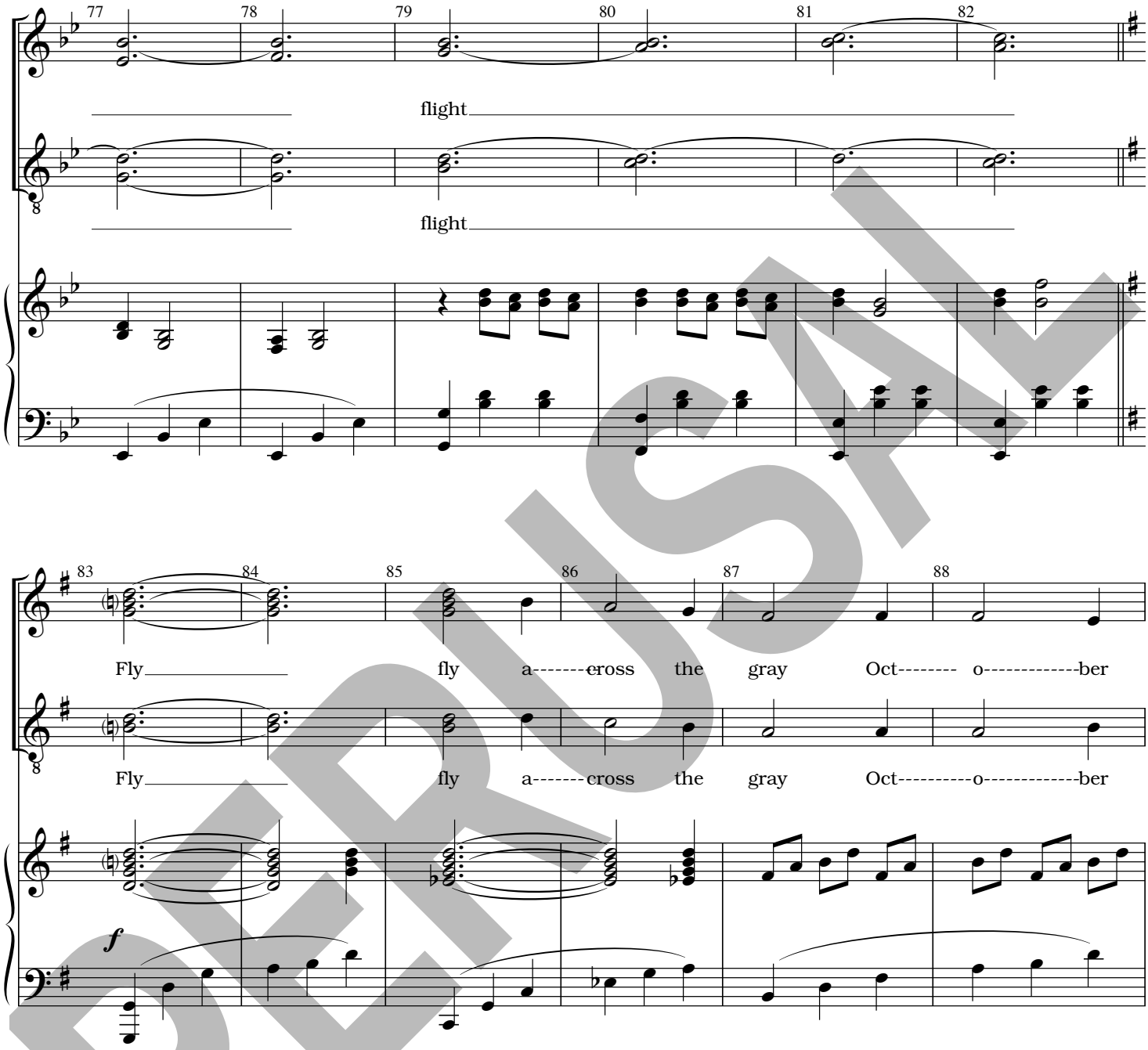
PERUSAL


(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

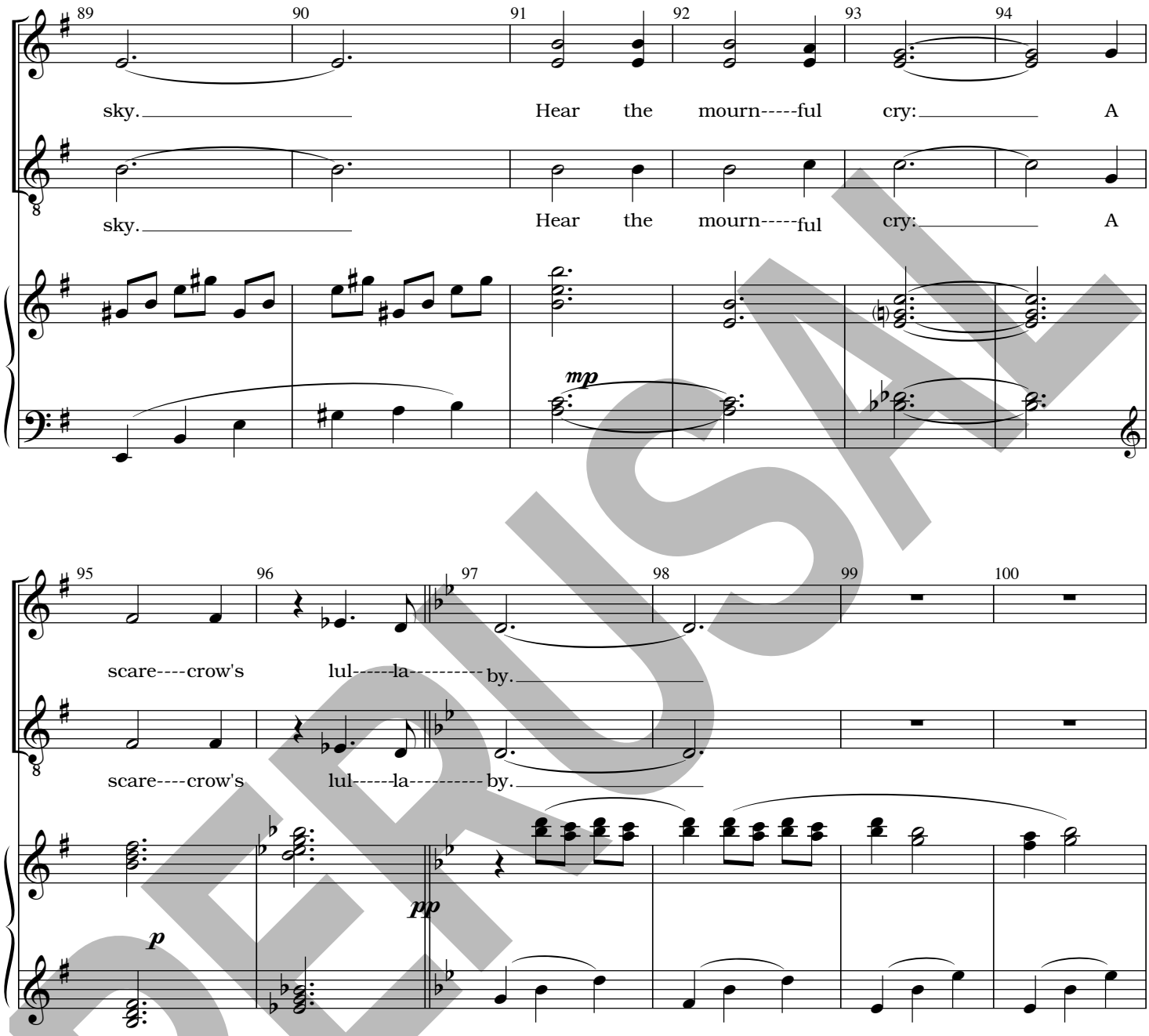
PERUSAL

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

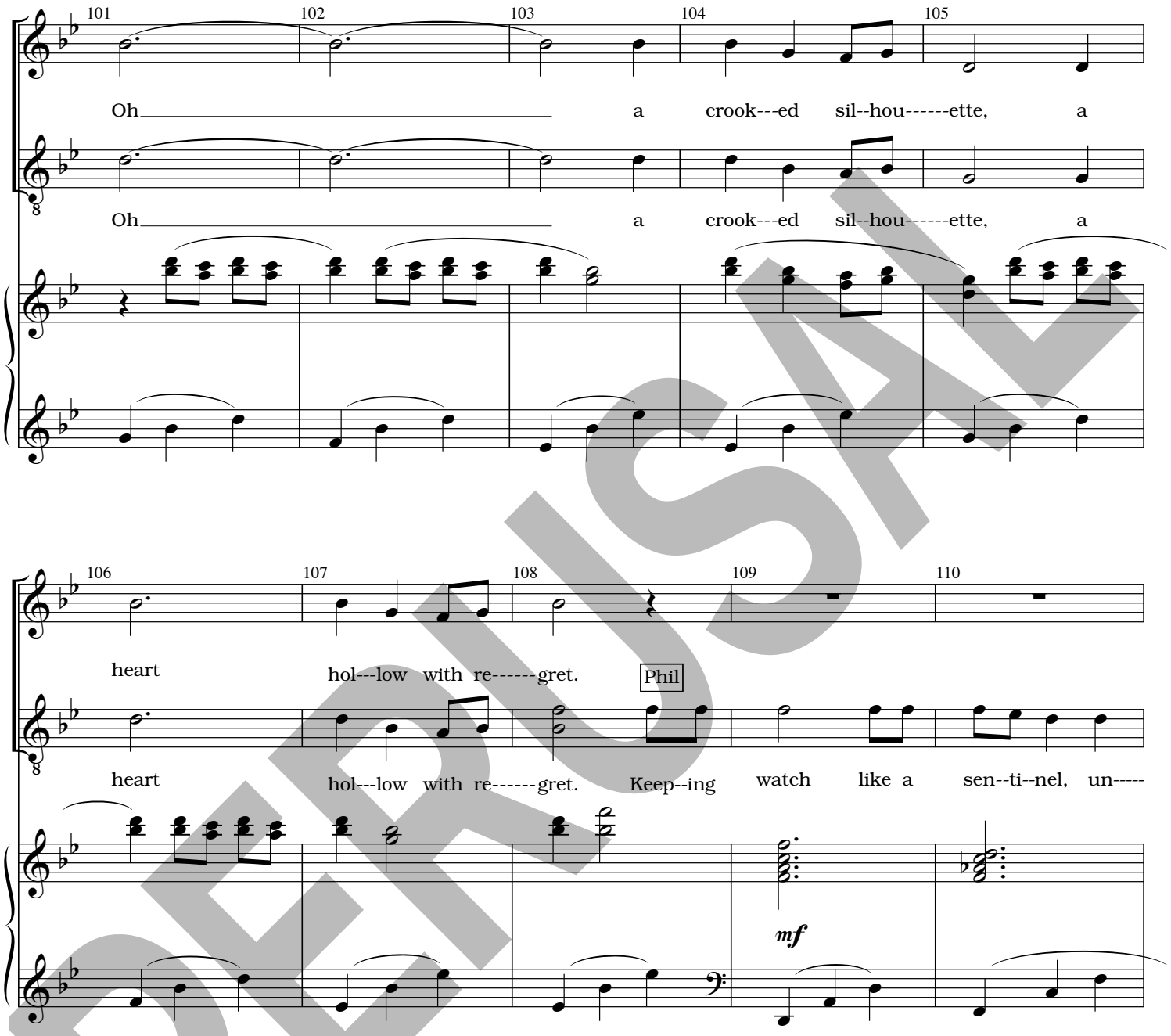
PERUSAL


77
78
79
80
81
82
flight
flight
83
84
85
86
87
88
Fly fly a-----cross the gray Oct-------- o----------ber
Fly fly a-----cross the gray Oct----------o----------ber
f

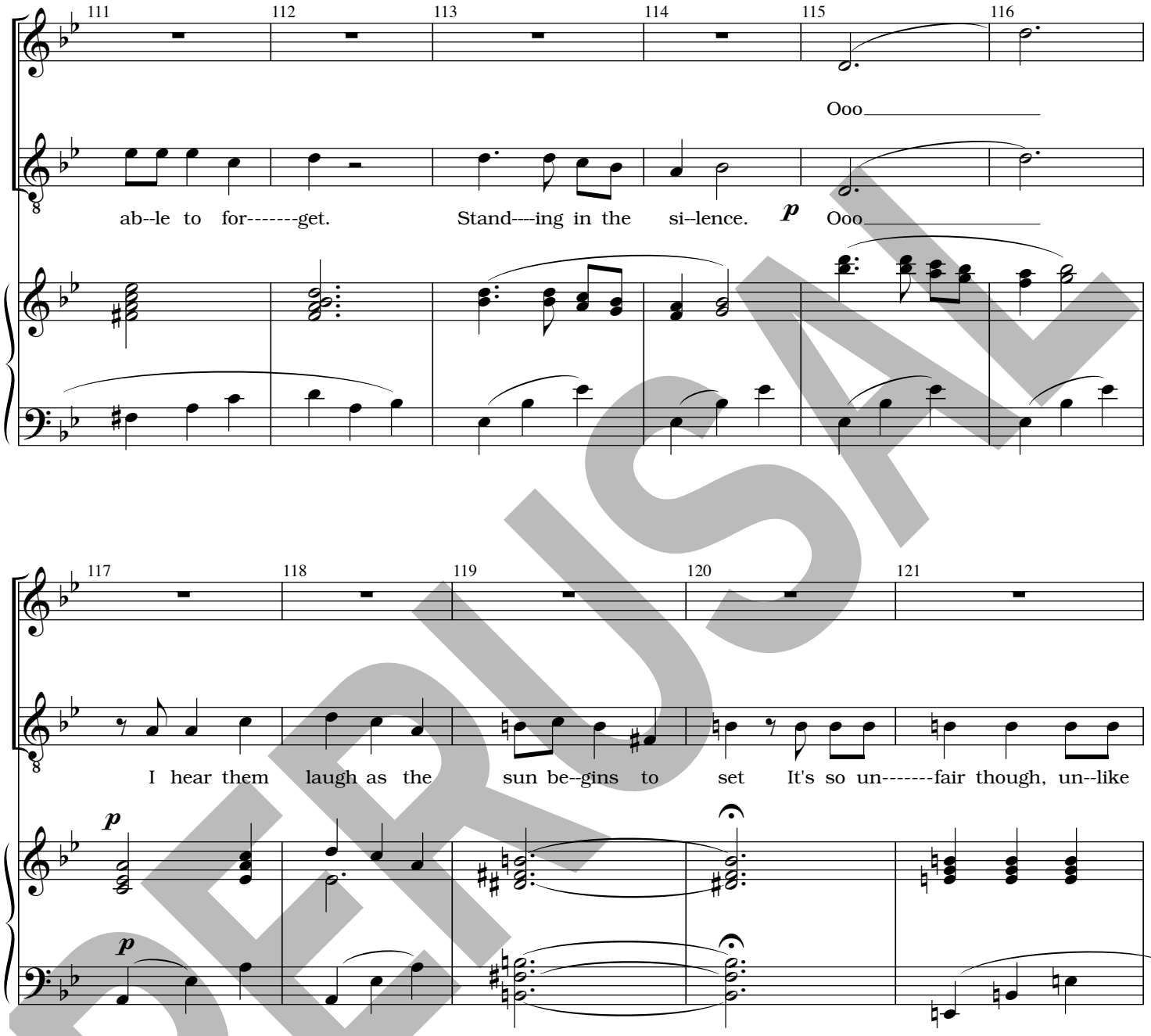
PERUSAL


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

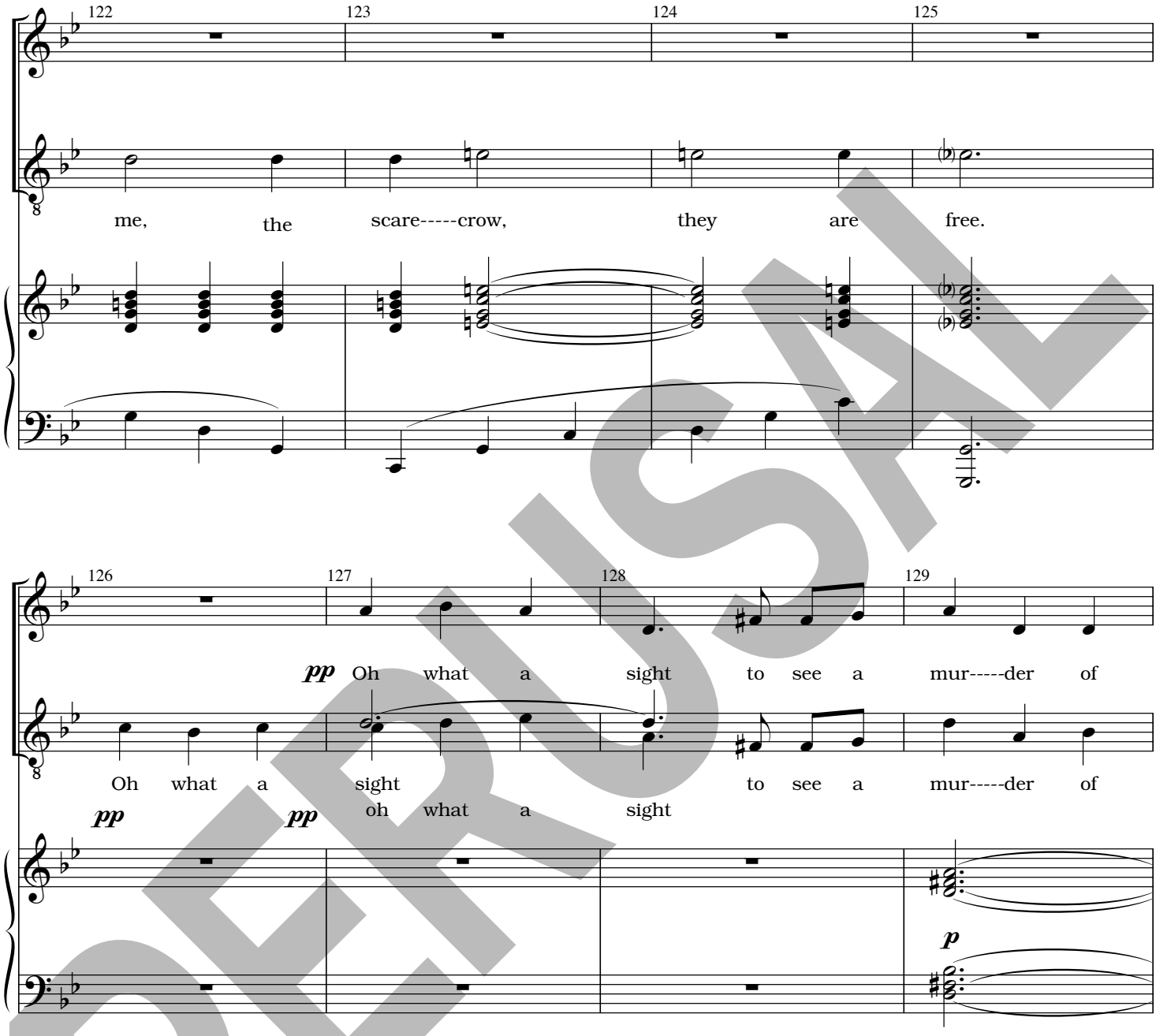
PERUSAL


101
102
103
104
105
Oh a crook---ed sil--hou------ette, a
Oh a crook---ed sil--hou------ette, a
106
107
108
109
110
heart hol---low with re------gret.
Phil
heart hol---low with re------gret. Keep--ing watch like a sen--ti--nel, un-----
mf

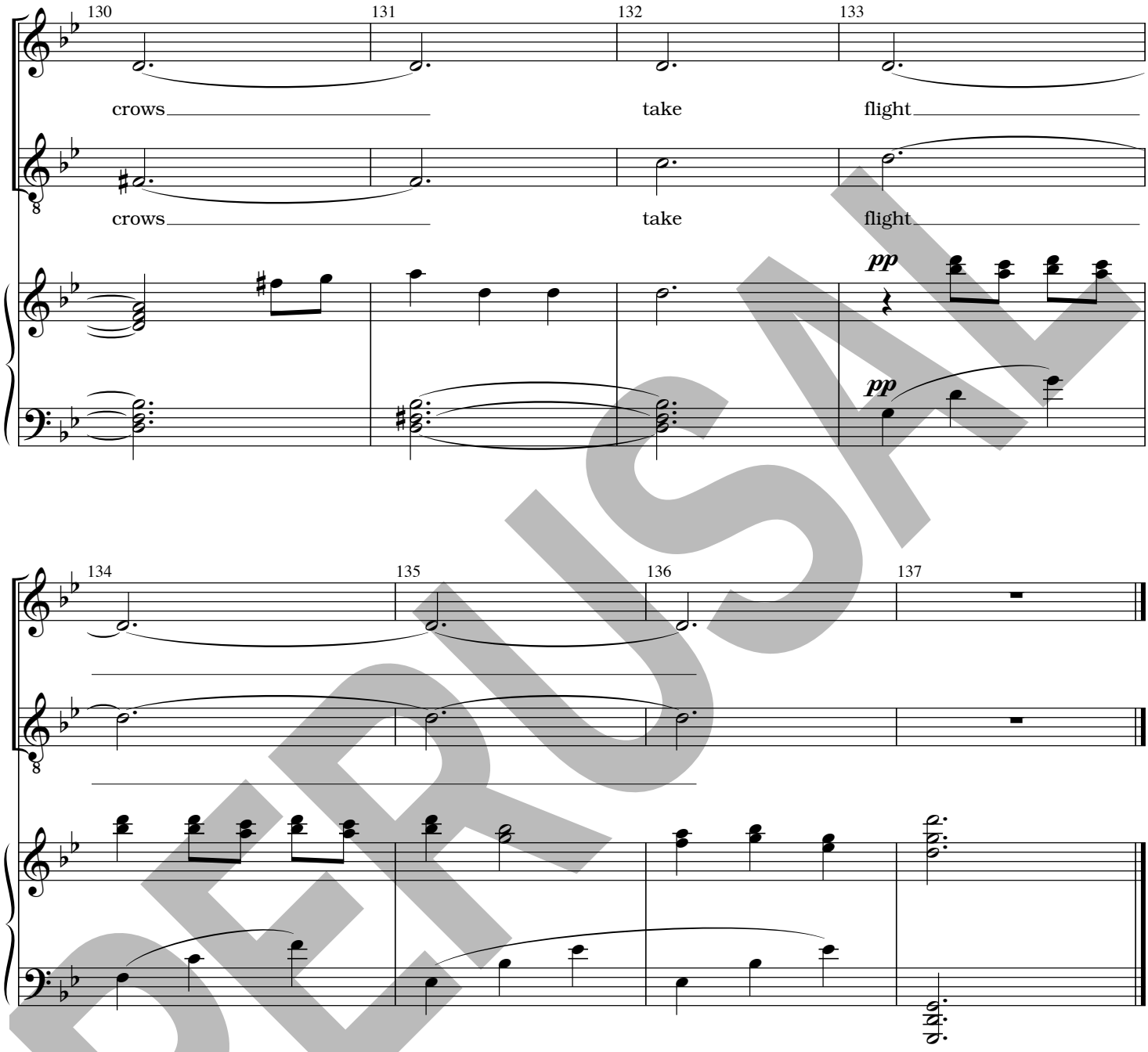
PERUSAL


111
112
113
114
115
116
Ooo
ab--le to for-------get.
Stand----ing in the si--lence.
p
Ooo
117
118
119
120
121
I hear them laugh as the sun be--gins to set It's so un-------fair though, un--like
p
p

PERUSAL


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 pp oh what a sight
p

PERUSAL


130
131
132
133
crows
take
flight
crows
take
flight
pp
pp
134
135
136
137

PERUSAL

PIANO-VOCAL

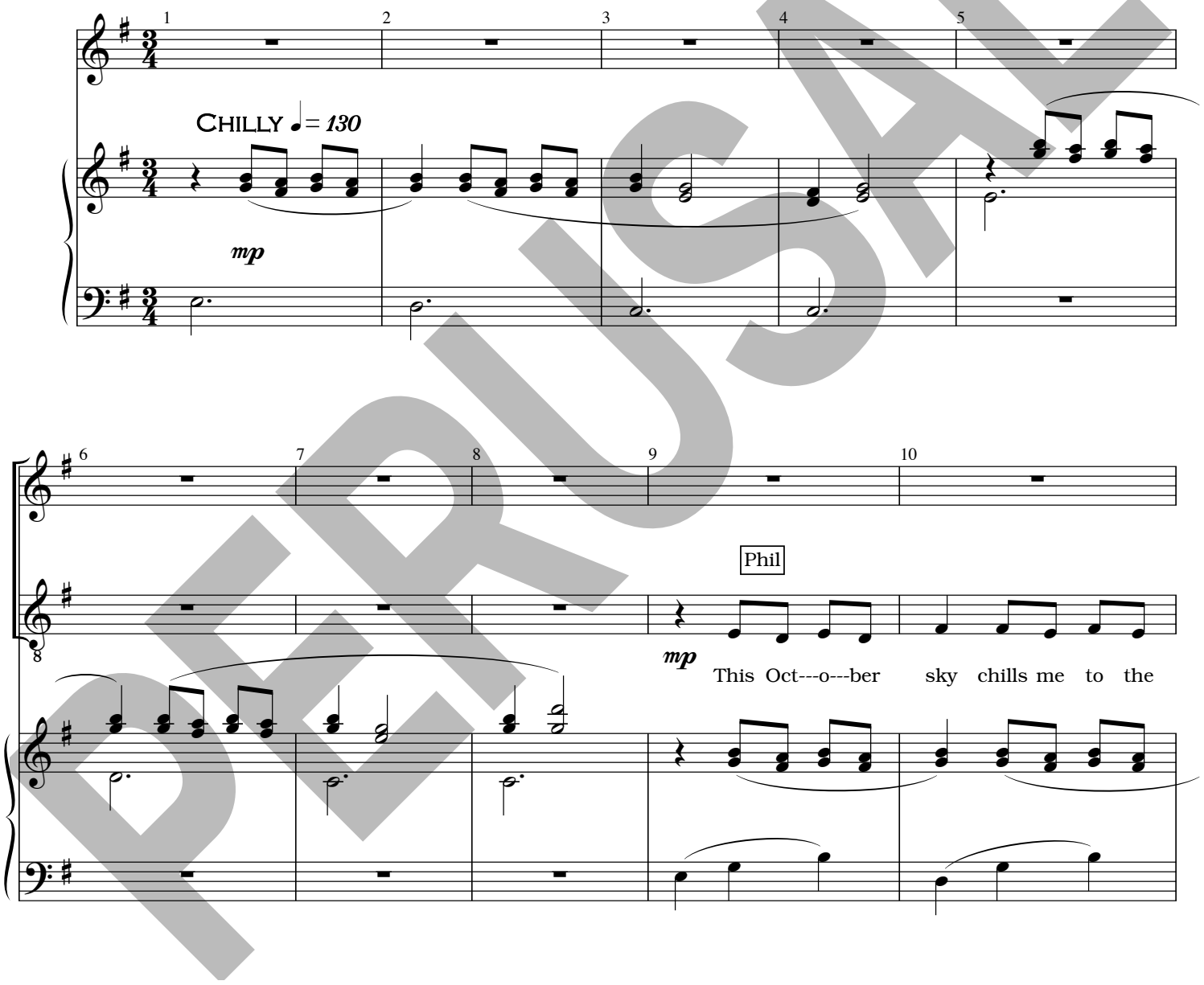
7

MACABARET

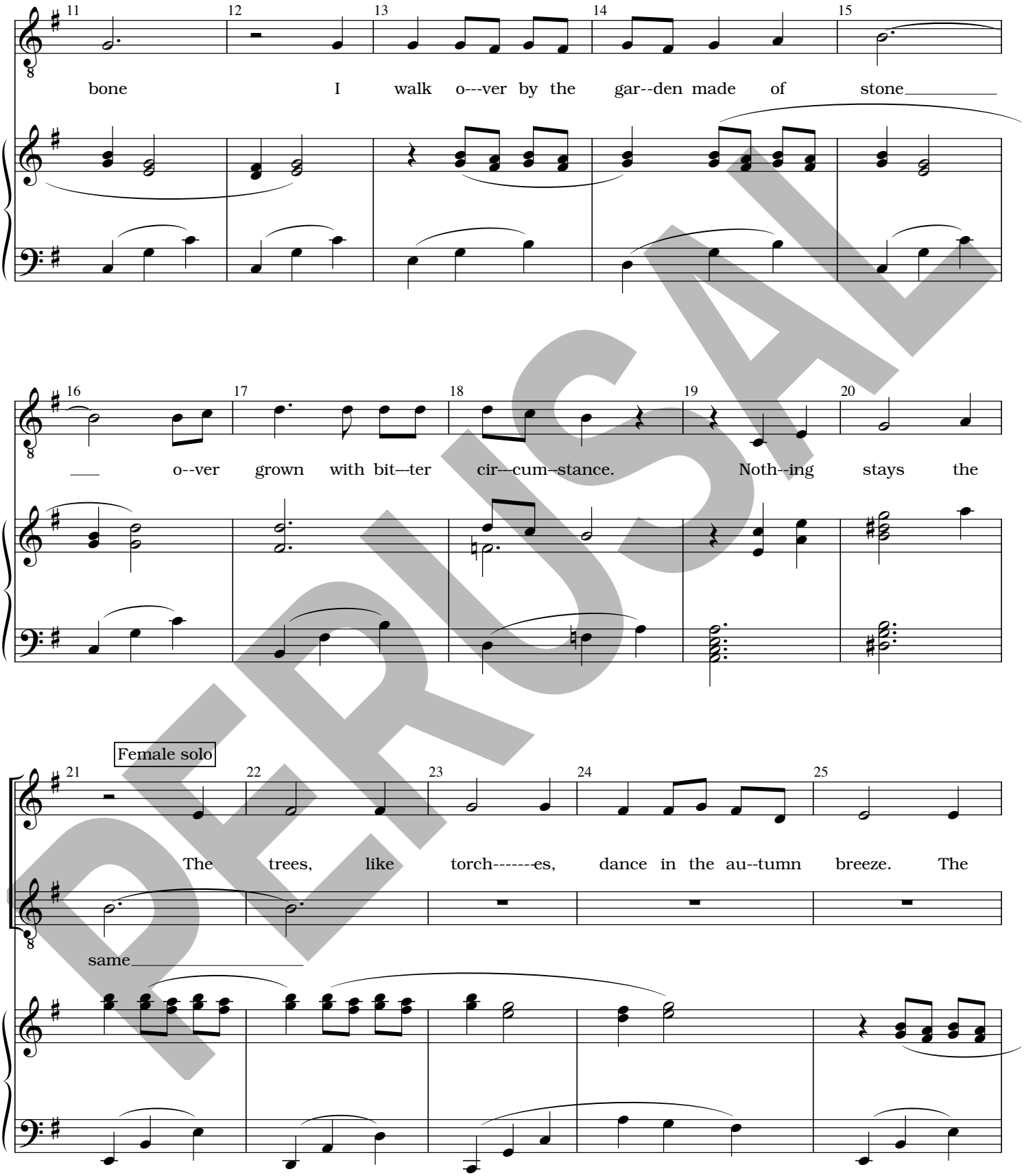
ALTERNATE KEY

A Murder of Crows

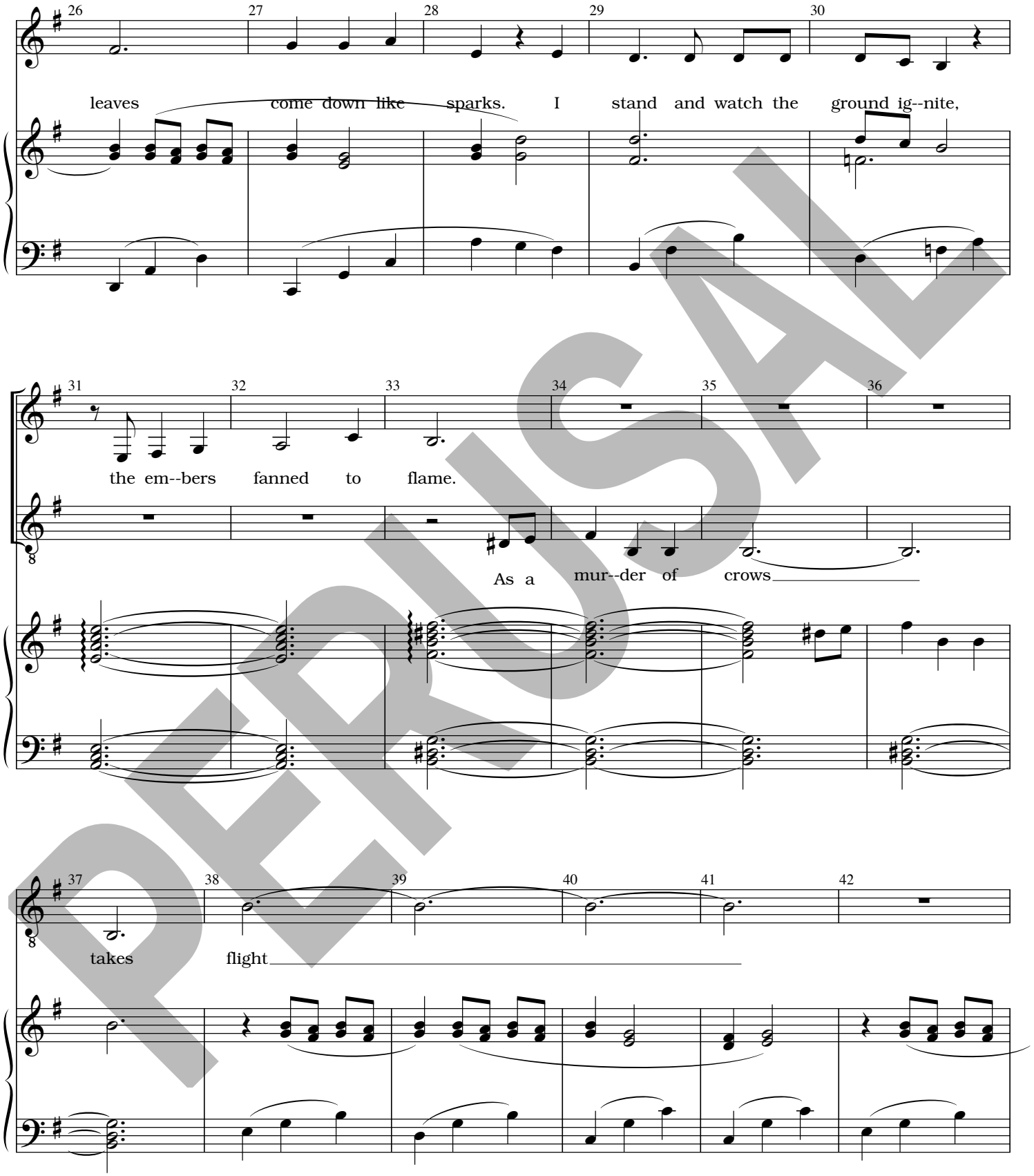
(PHIL & COMPANY)



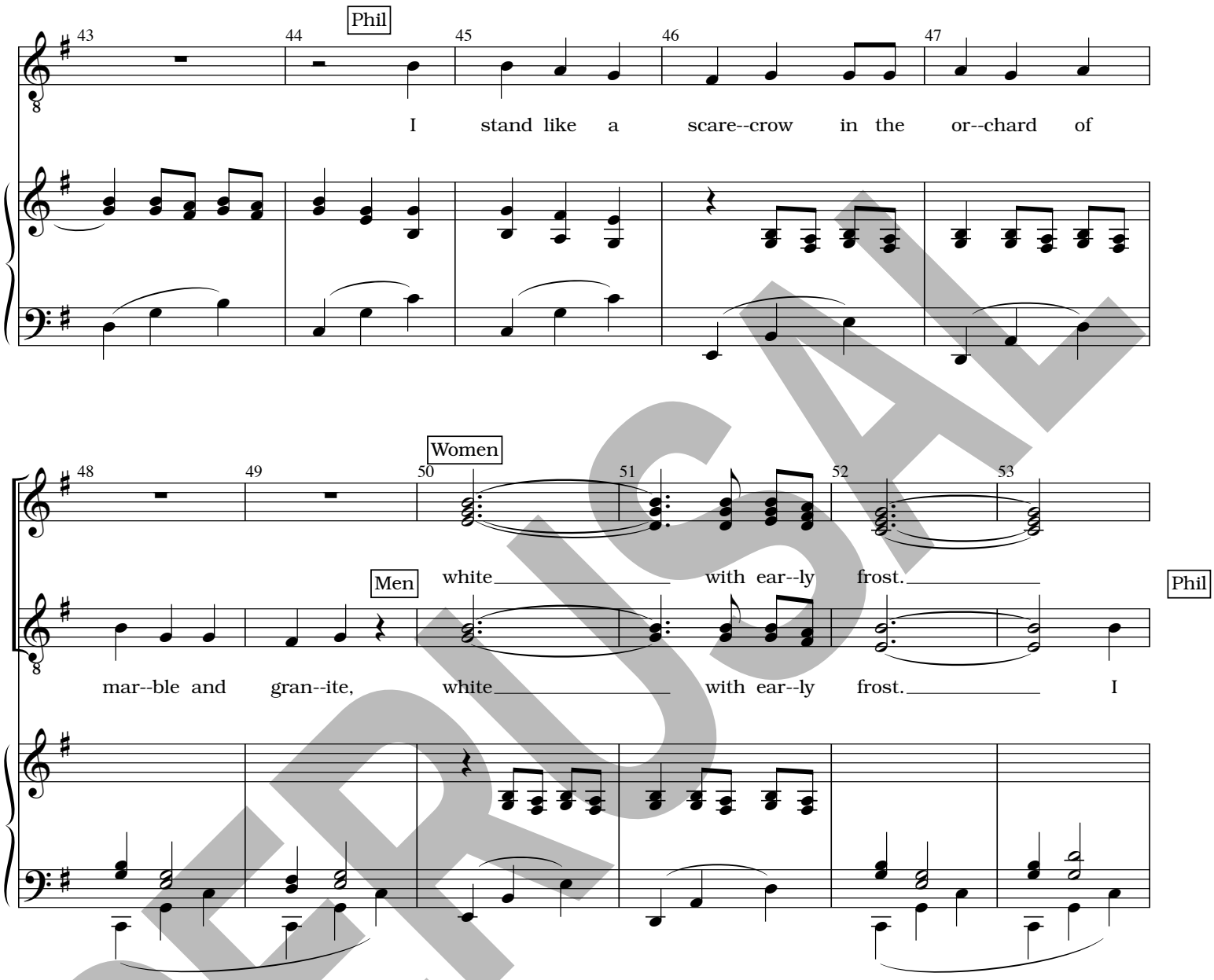
PERUSAL


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

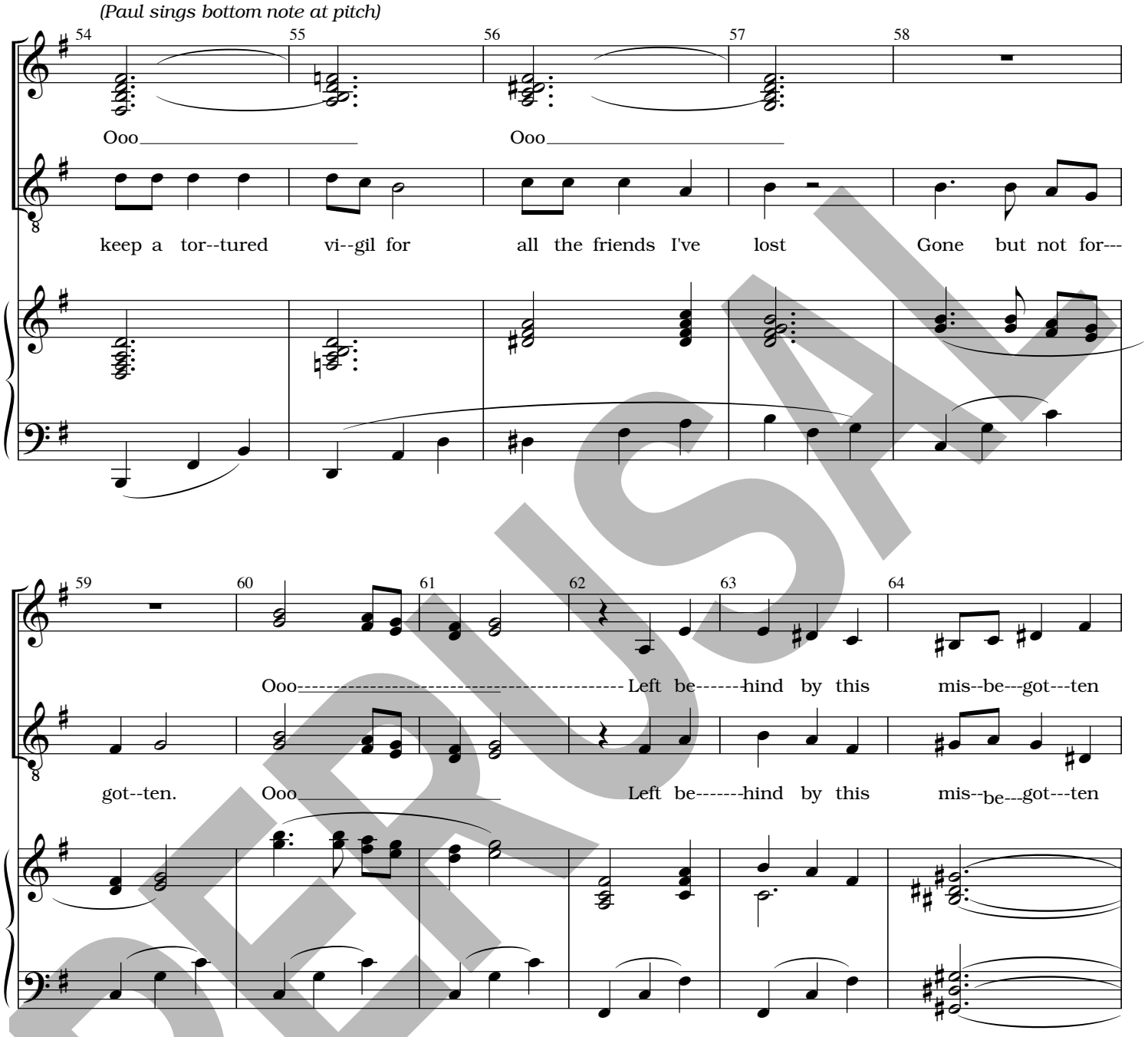
PERUSAL


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
takes flight

PERUSAL


Phil
43
44
45
46
47
I stand like a scare--crow in the or--chard of
Women
48
49
50
51
52
53
Men
white with ear--ly frost.
Phil
mar--ble and gran--ite, white with ear--ly frost. I

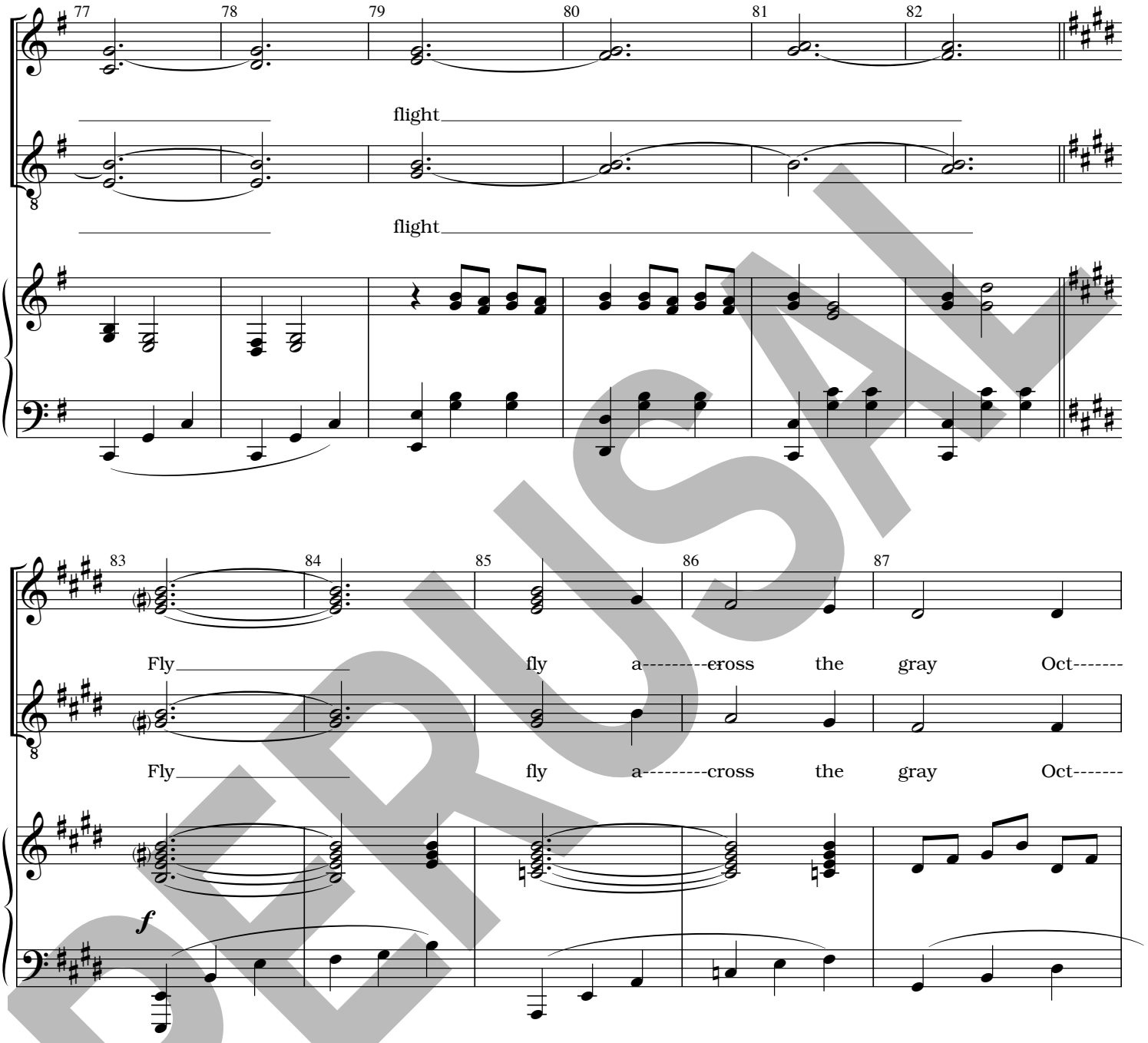
PERUSAL


(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

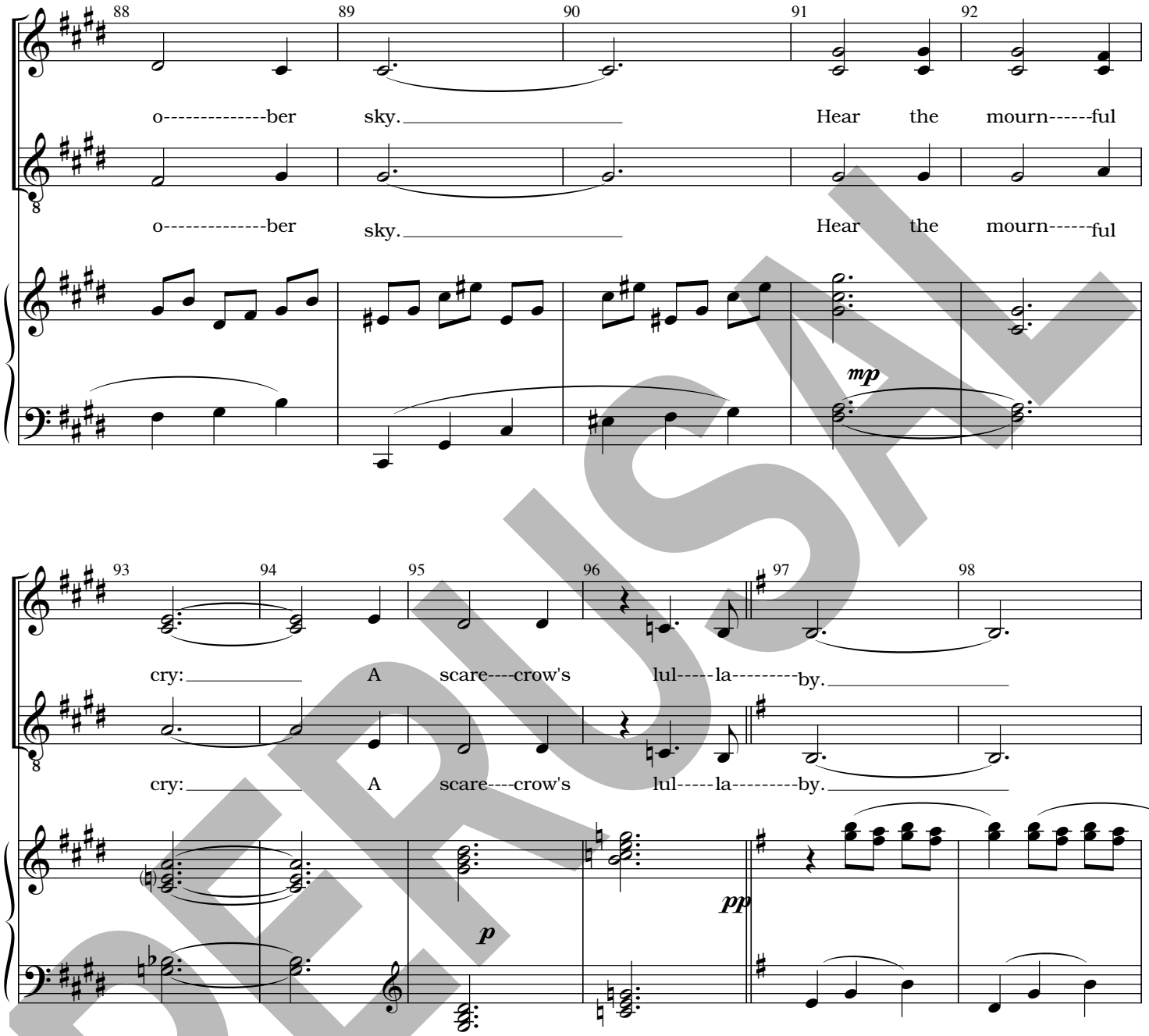
PERUSAL

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

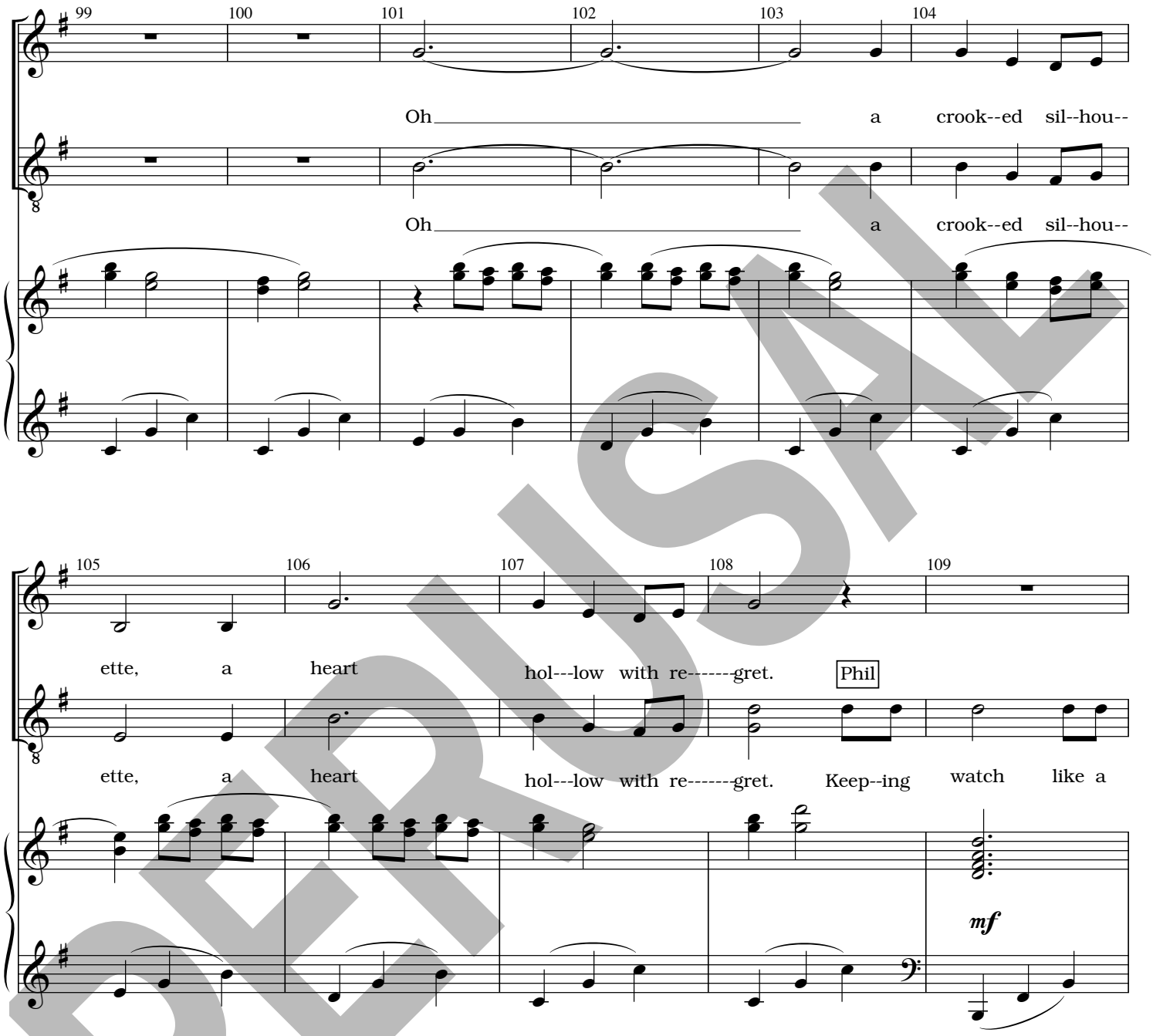
PERUSAL


77
78
79
80
81
82
flight
flight
8
83
84
85
86
87
Fly fly a---------cross the gray Oct-------
Fly fly a---------cross the gray Oct-------
8
f

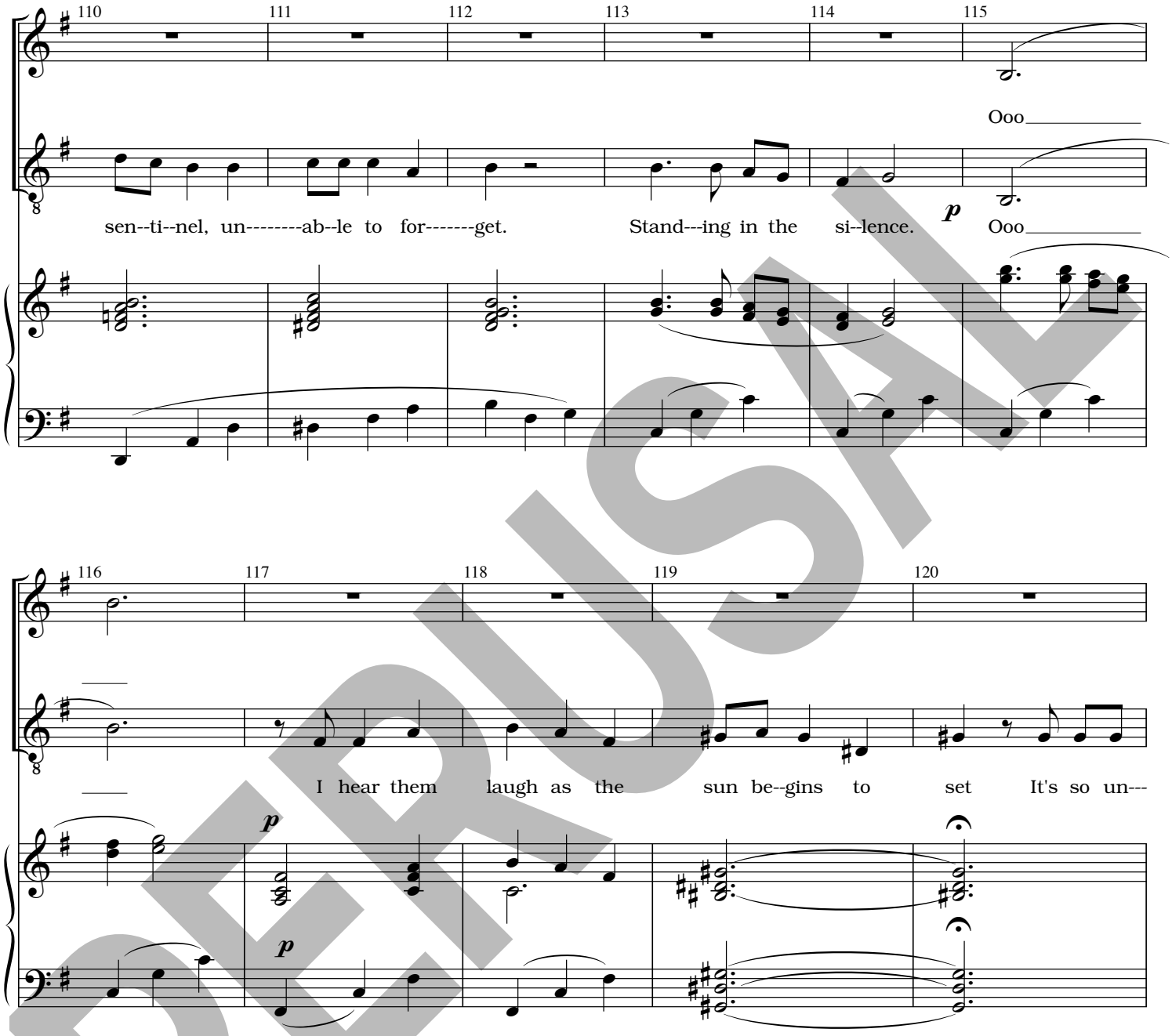
PERUSAL


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

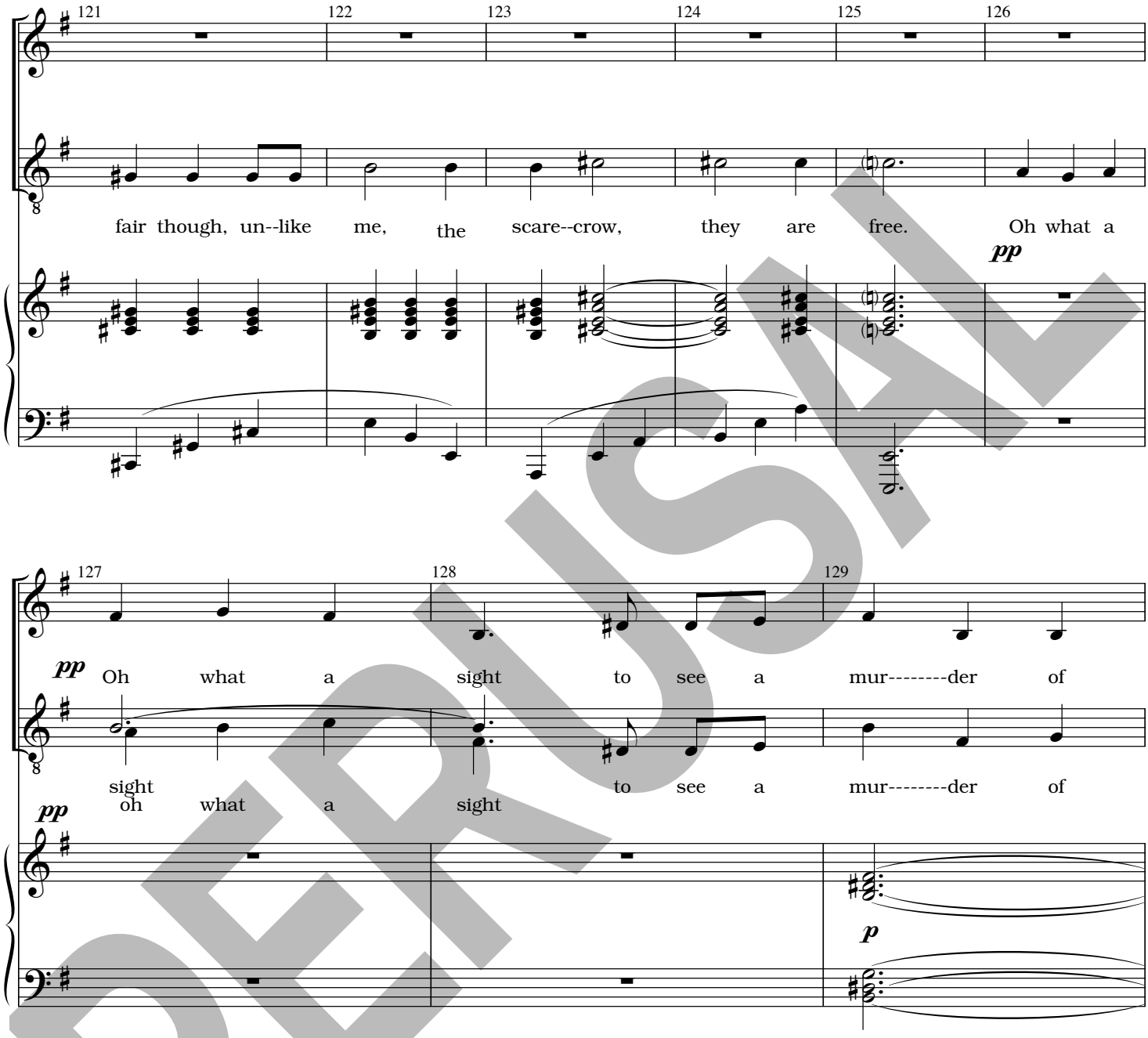
PERUSAL


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

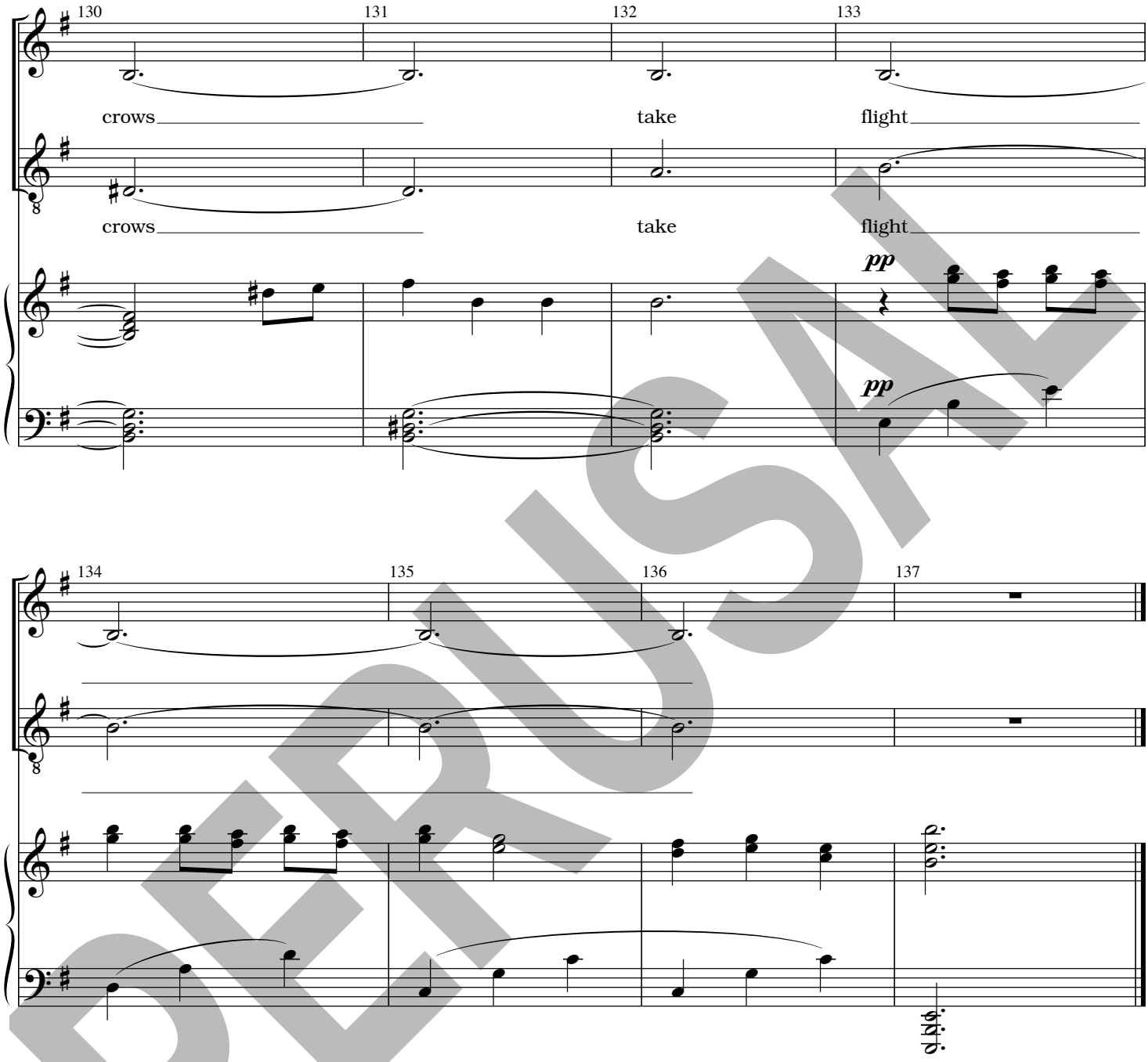
PERUSAL


110
111
112
113
114
115
Ooo
sen--ti--nel, un--------ab--le to for-------get. Stand---ing in the si--lence. Ooo
p
116
117
118
119
120
I hear them laugh as the sun be--gins to set It's so un---
p
p

PERUSAL


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

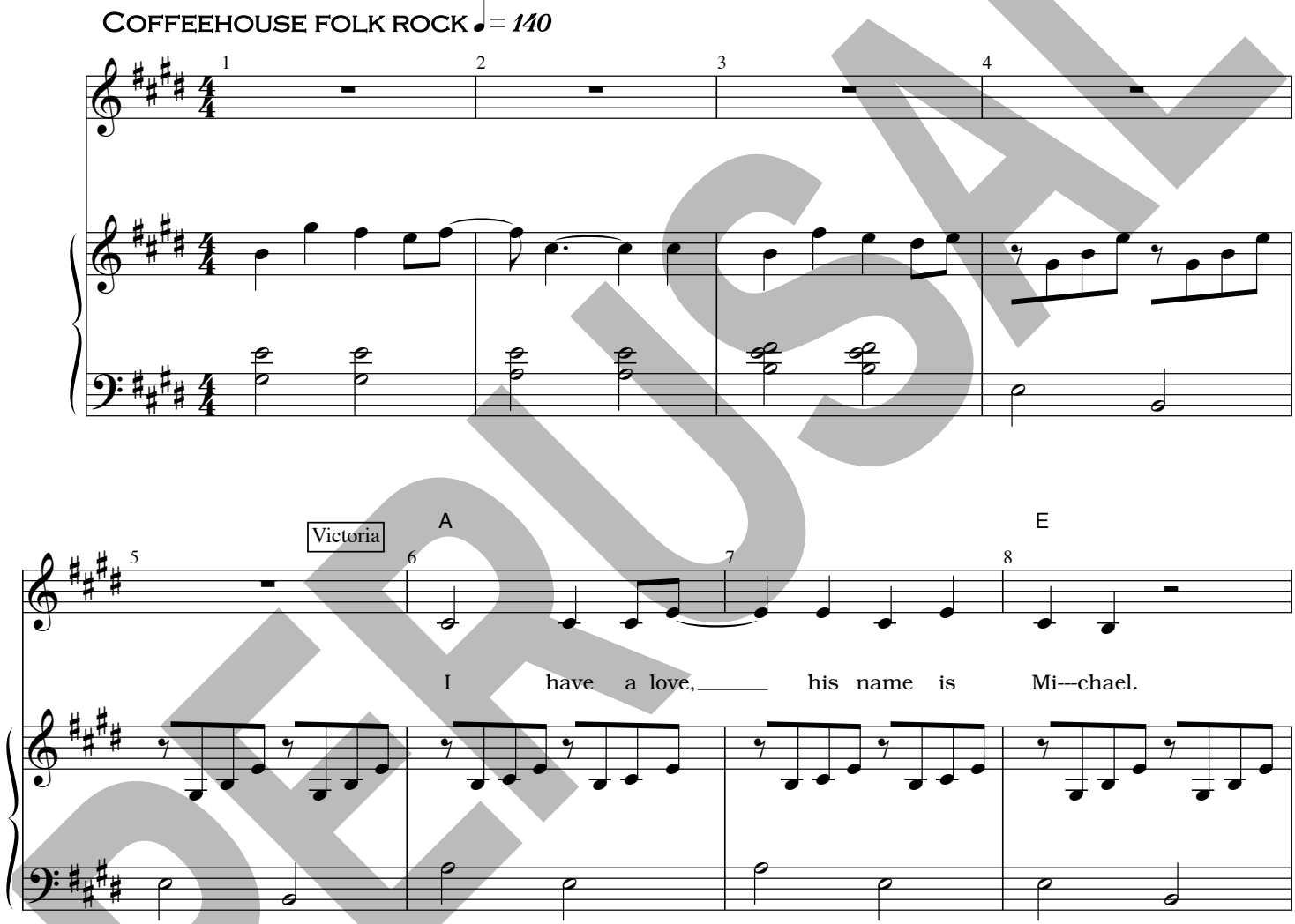
PERUSAL


130
131
132
133
crows
take
flight
crows
take
flight
pp
pp
134
135
136
137

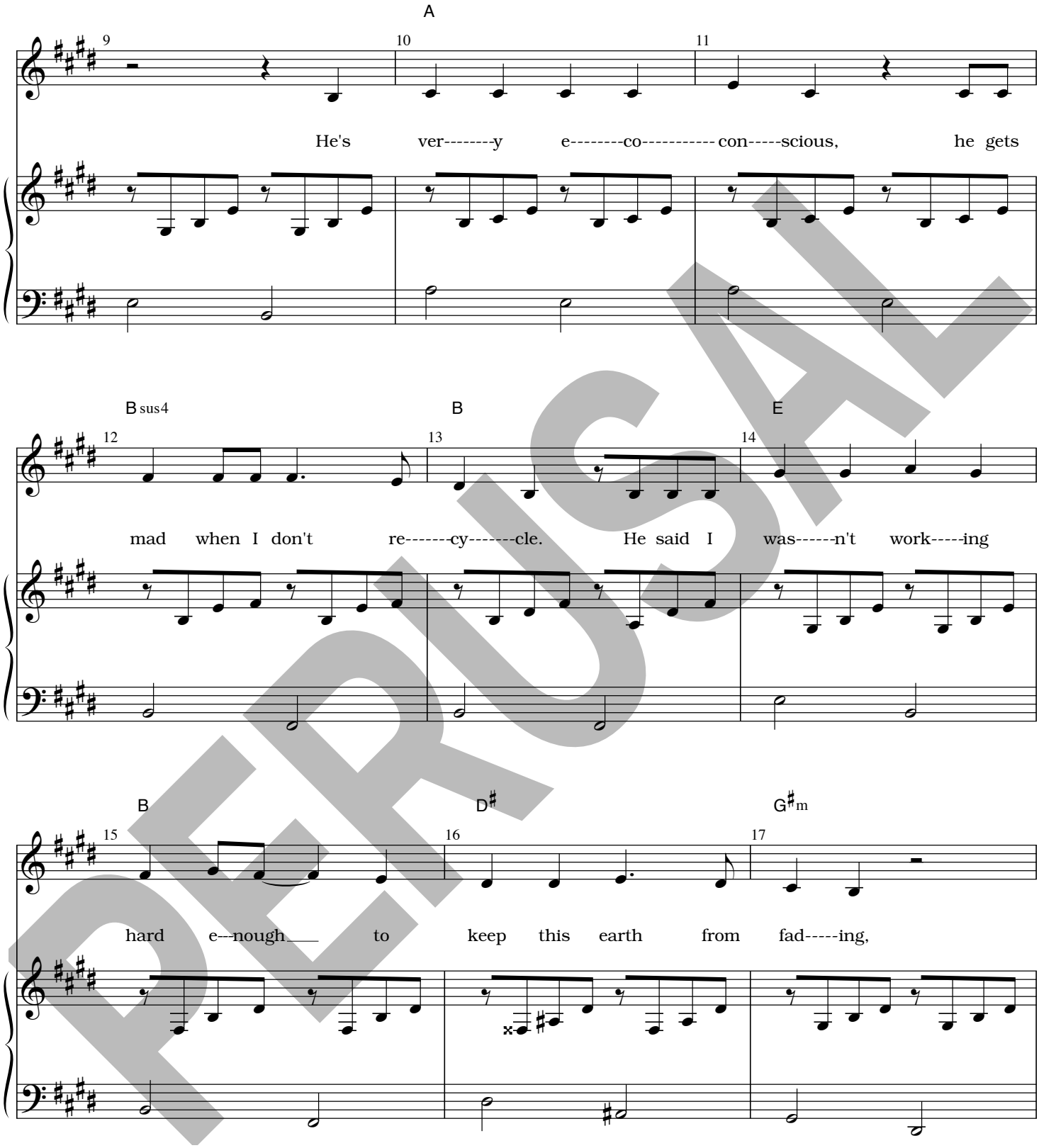
PERUSAL

Going Green

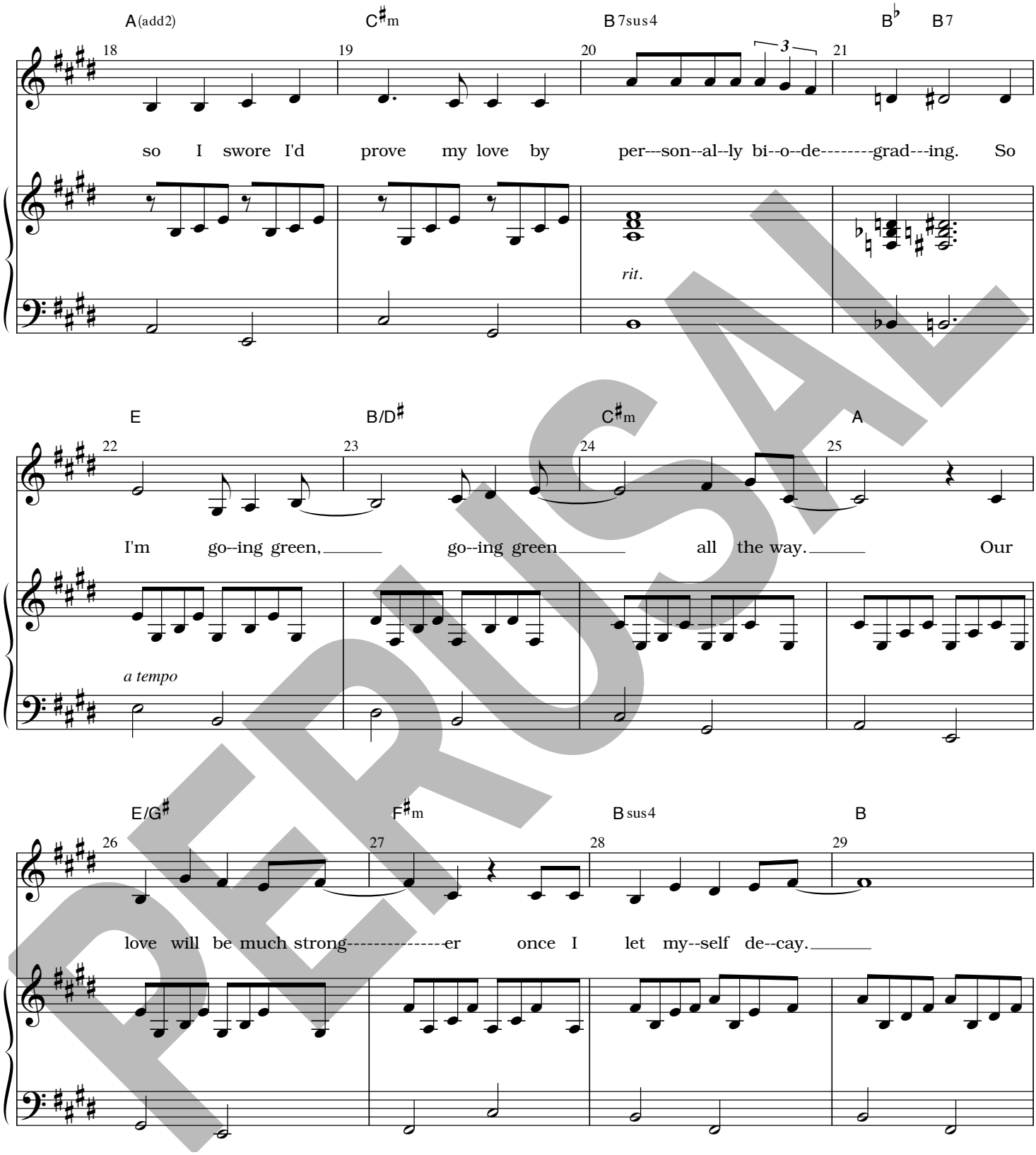
(VICTORIA and DONNA)



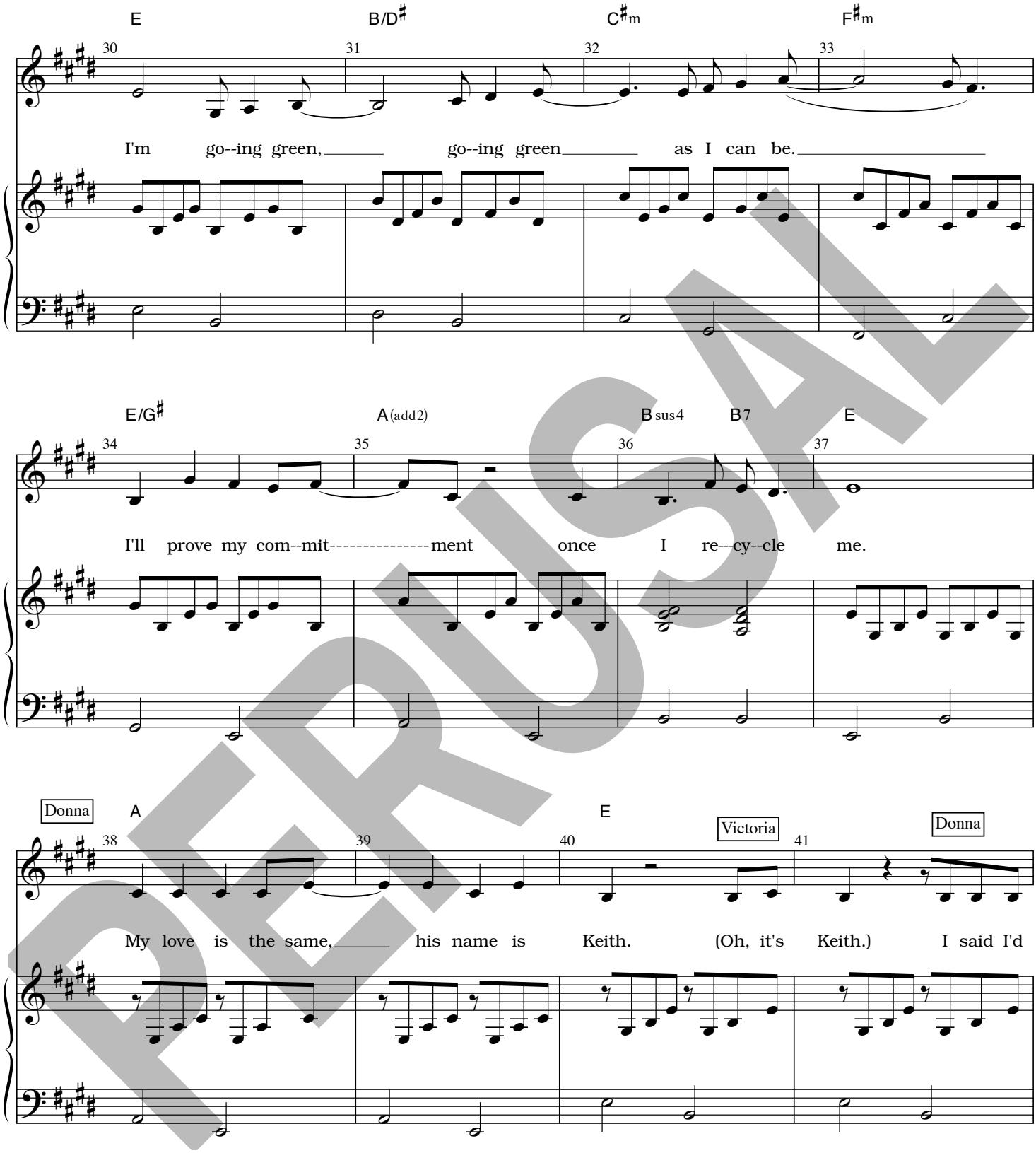
PERUSAL


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,

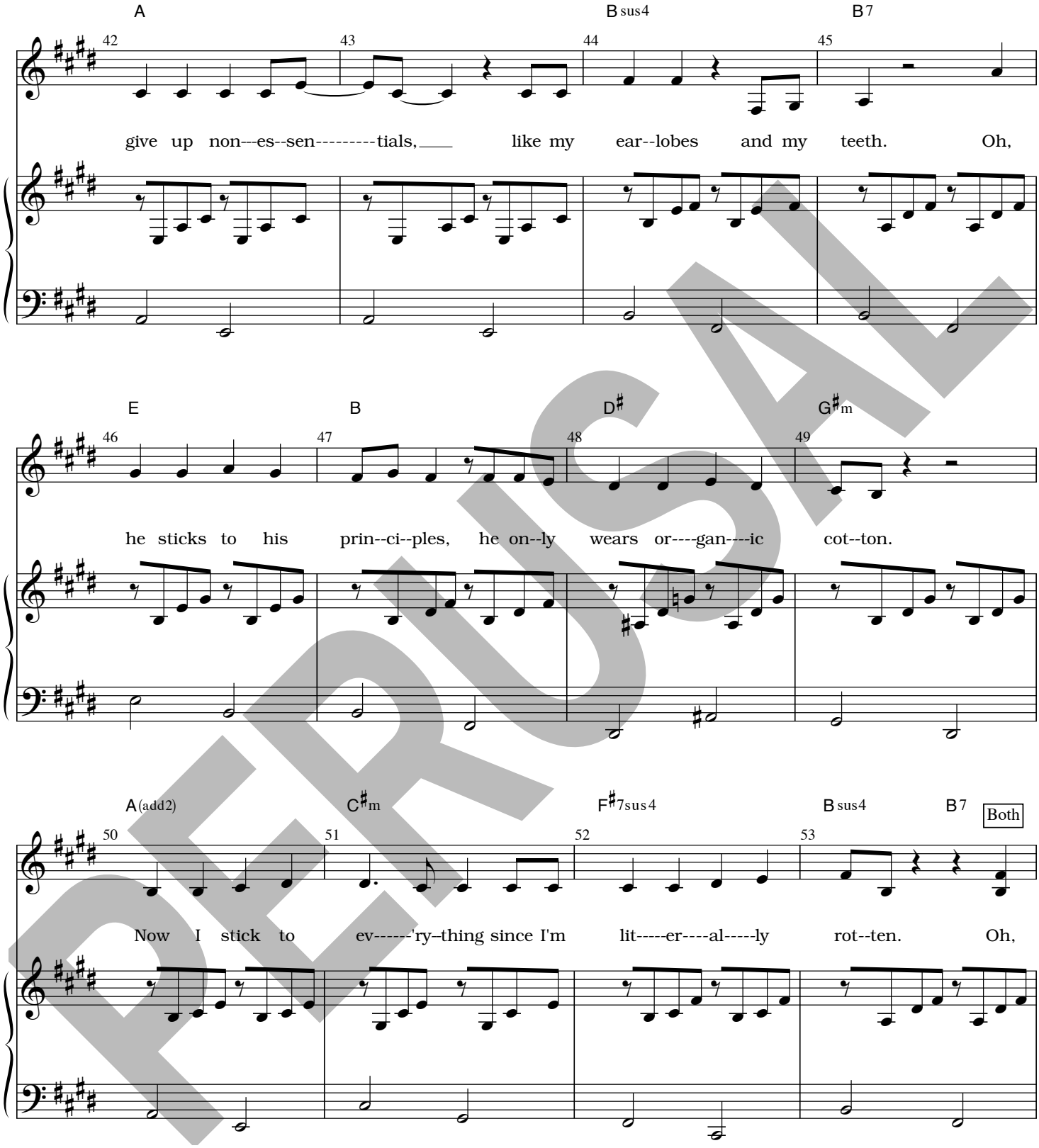
PERUSAL


A(add2)
C♯m
B7sus4
B♭
B7
18
19
20
21
3
so I swore I'd prove my love by per---son--al--ly bi--o--de--------grad---ing. So
rit.
E
B/D♯
C♯m
A
22
23
24
25
I'm go--ing green, go--ing green all the way. Our
a tempo
E/G♯
F♯m
Bsus4
B
26
27
28
29
love will be much strong----------er once I let my--self de--cay.

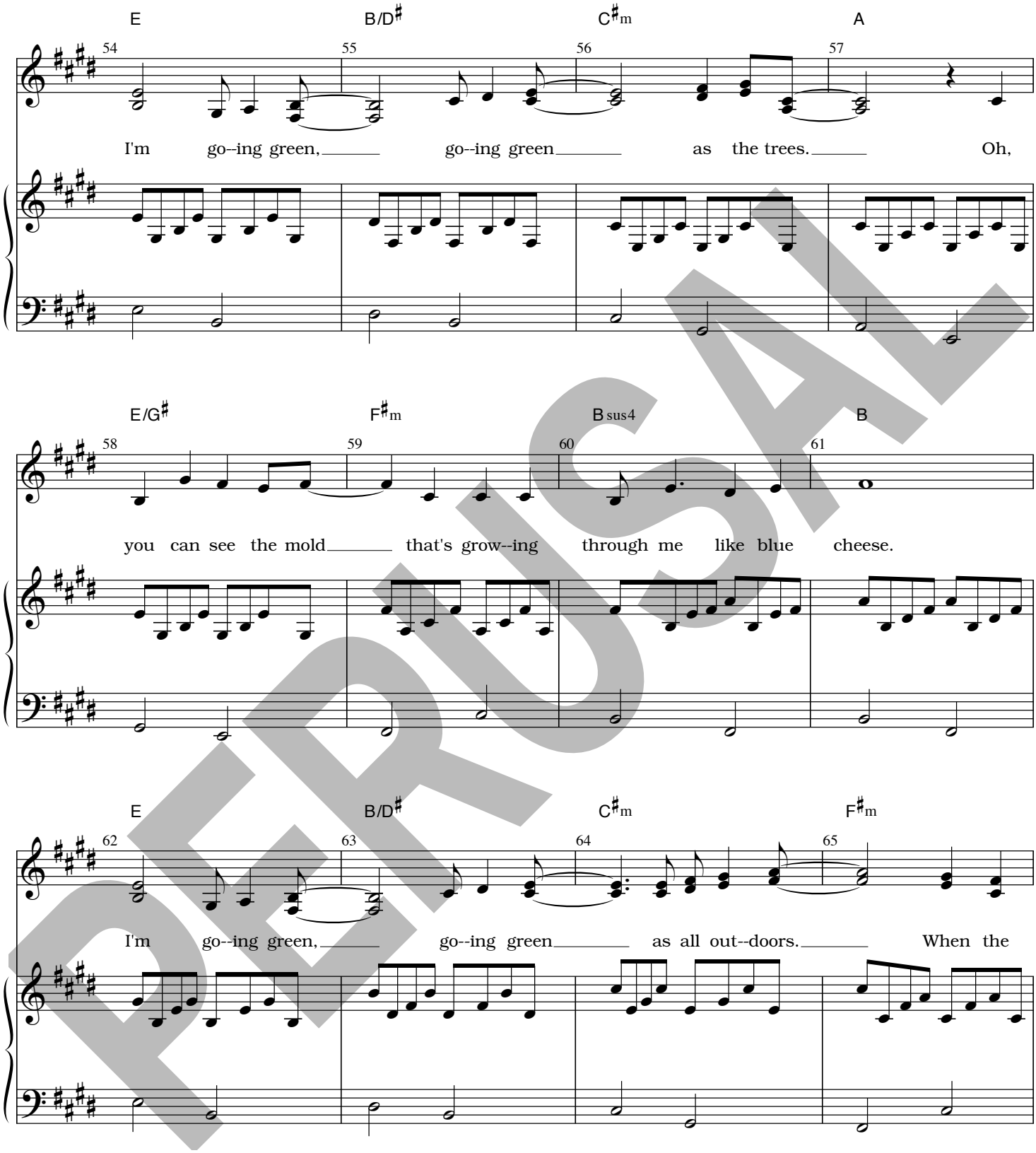
PERUSAL


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)
Bsus4
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

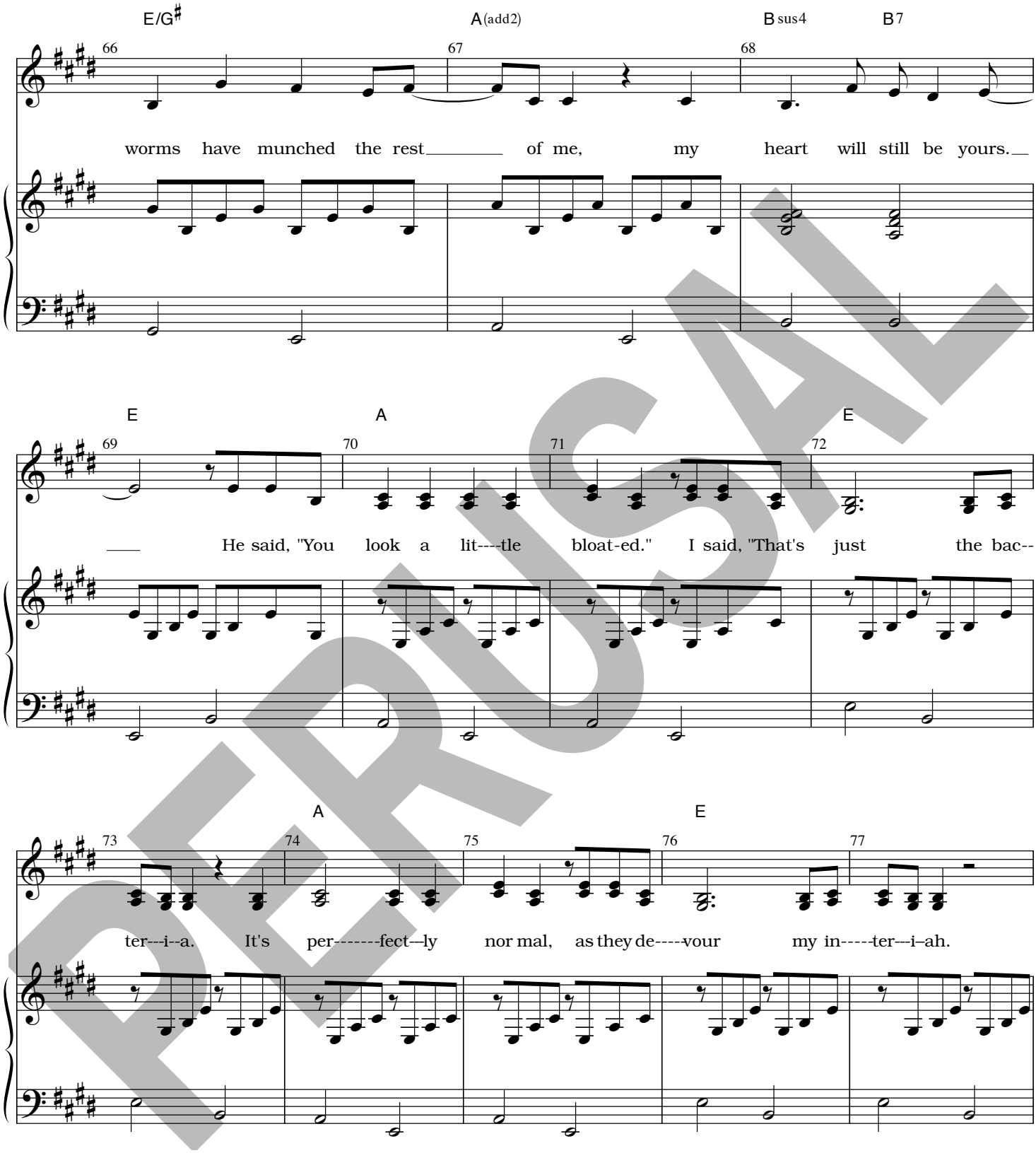
PERUSAL


A
Bsus4
B7
42
43
44
45
give up non---es--sen---------tials, like my ear--lobes and my teeth. Oh,
E
B
D♯
G♯m
46
47
48
49
he sticks to his prin--ci--ples, he on--ly wears or----gan----ic cot--ton.
A(add2)
C♯m
F♯7sus4
Bsus4
B7
Both
50
51
52
53
Now I stick to ev------'ry–thing since I'm lit-----er----al-----ly rot--ten. Oh,

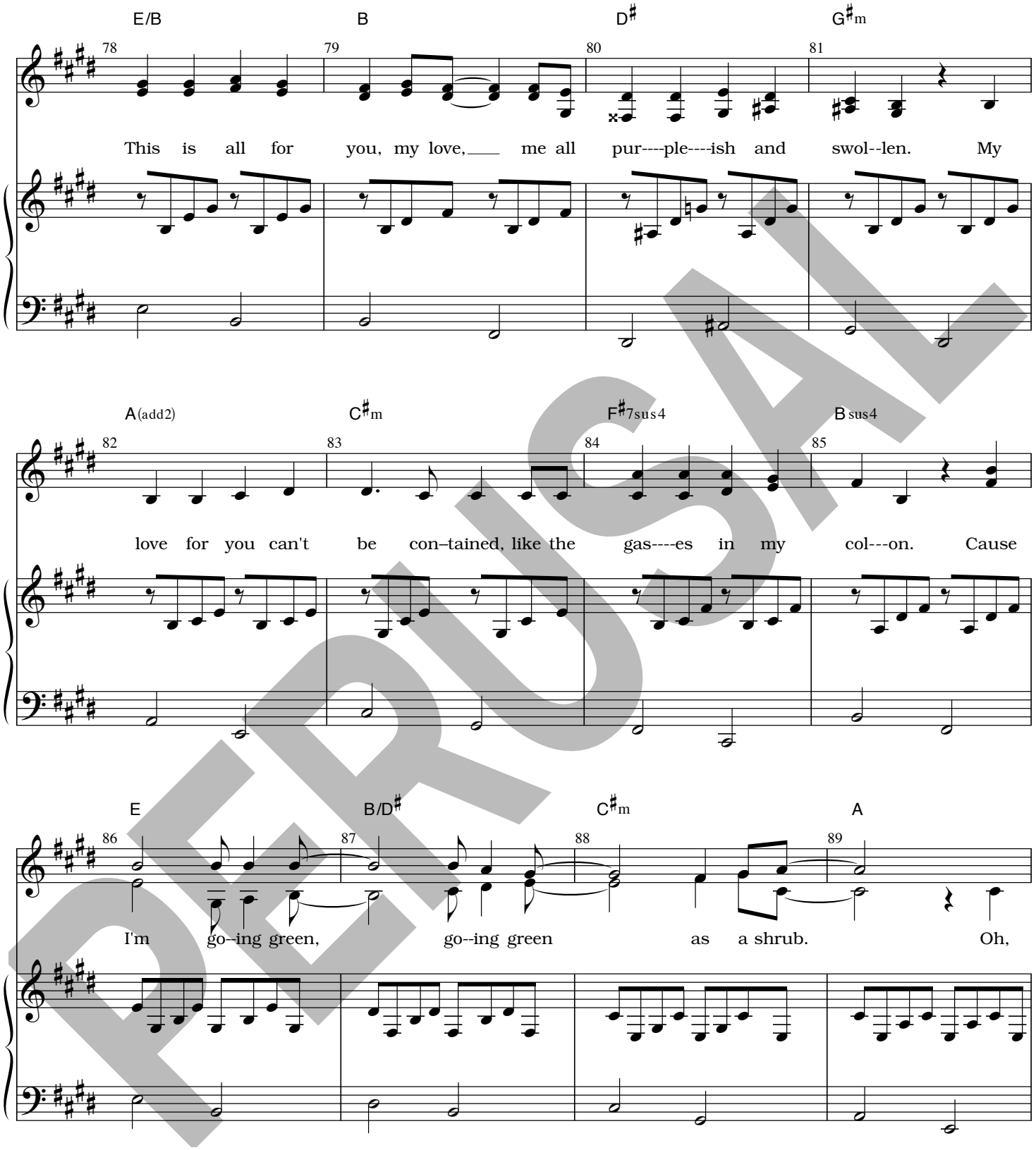
PERUSAL


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

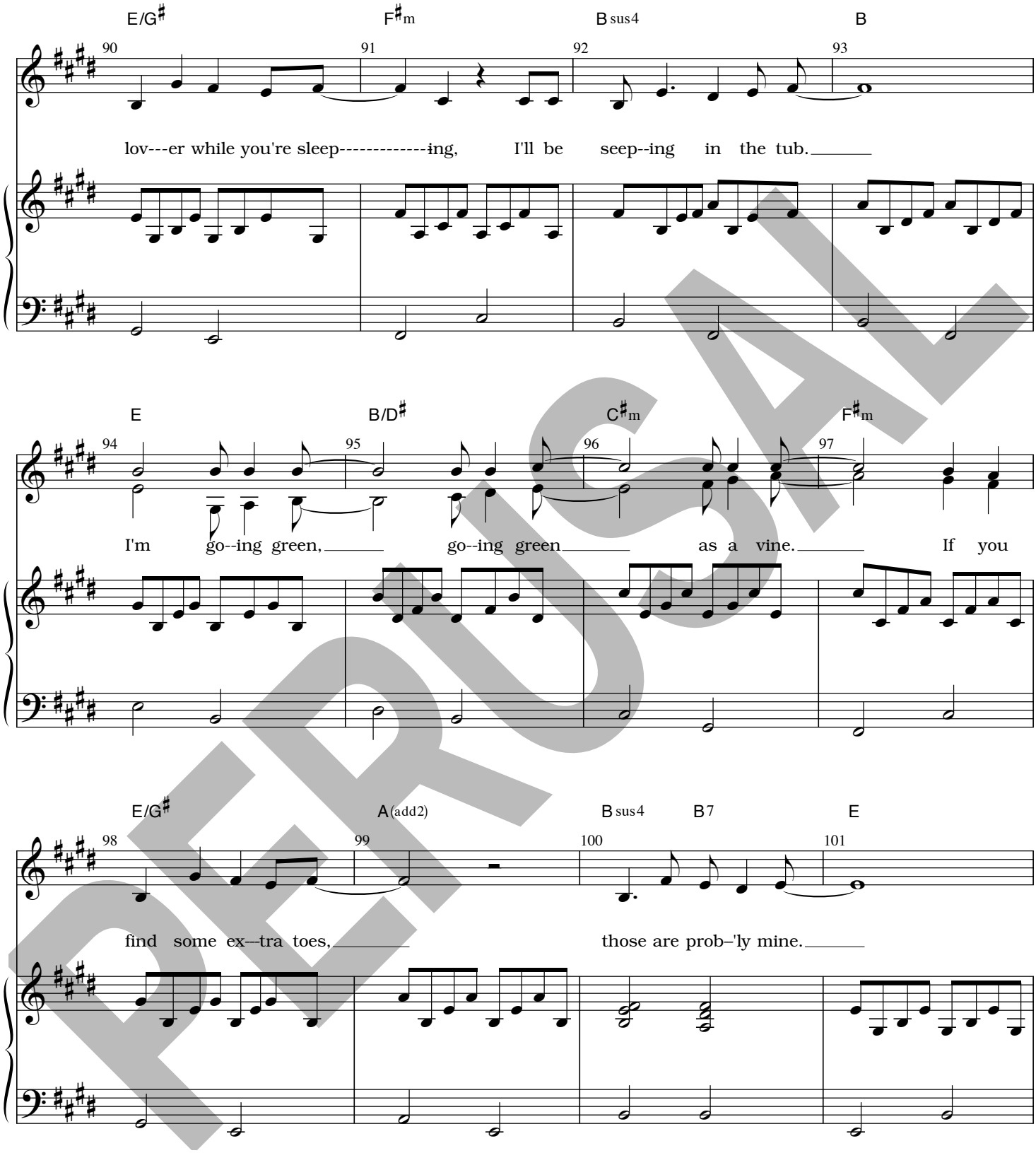
PERUSAL


E/G♯
A(add2)
B sus4
B7
66
67
68
worms have munched the rest of me, my heart will still be yours.
E
A
E
69
70
71
72
He said, "You look a lit---tle bloat-ed." I said, "That's just the bac--
A
E
73
74
75
76
77
ter---i--a. It's per-------fect--ly nor mal, as they de-----vour my in-----ter---i–ah.

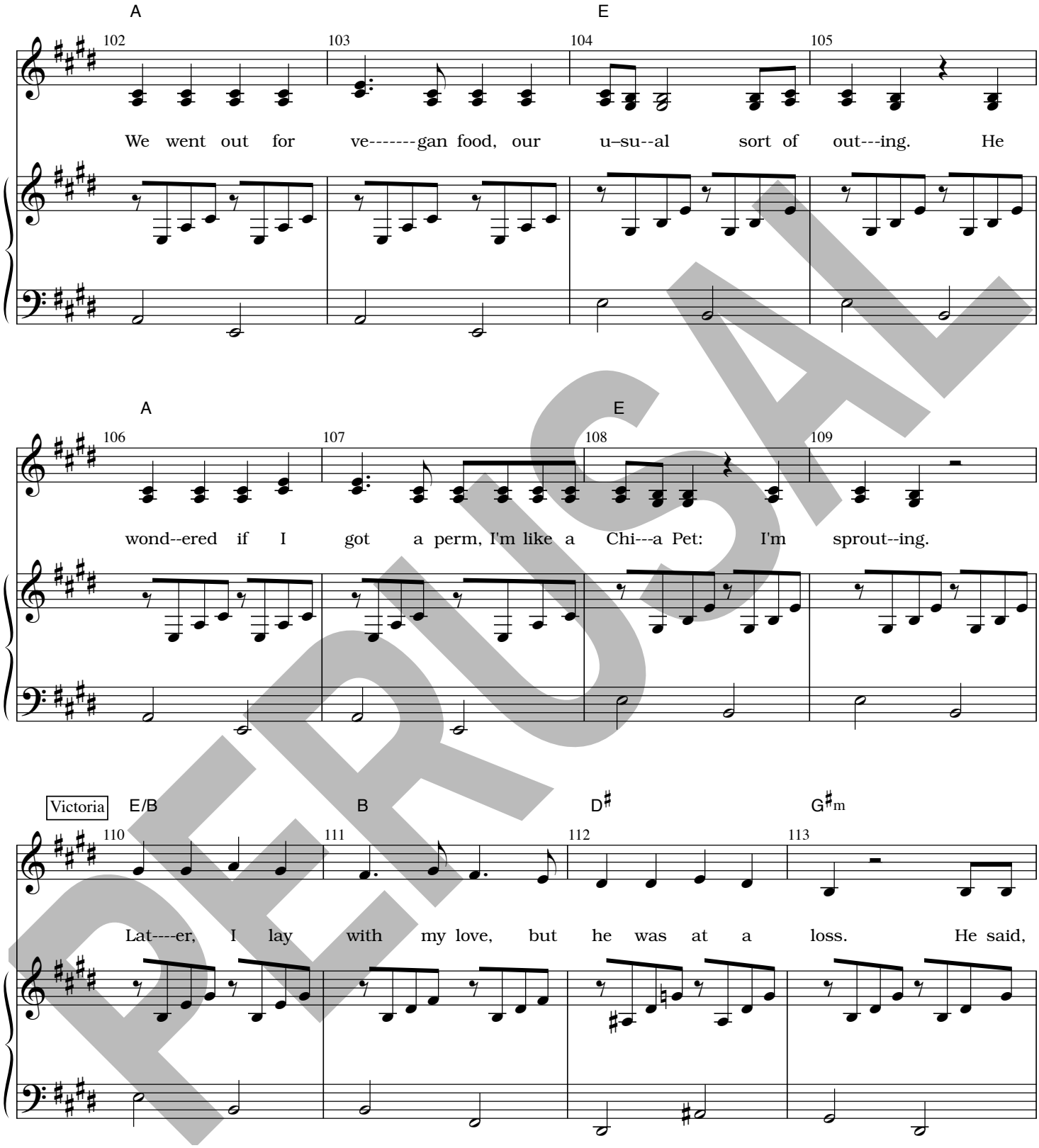
PERUSAL


E/B
B
D♯
G♯m
78
79
80
81
This is all for you, my love, me all pur----ple----ish and swol--len. My
A(add2)
C♯m
F♯7sus4
Bsus4
82
83
84
85
love for you can't be con–tained, like the gas----es in my col---on. Cause
E
B/D♯
C♯m
A
86
87
88
89
I'm go--ing green, go--ing green as a shrub. Oh,

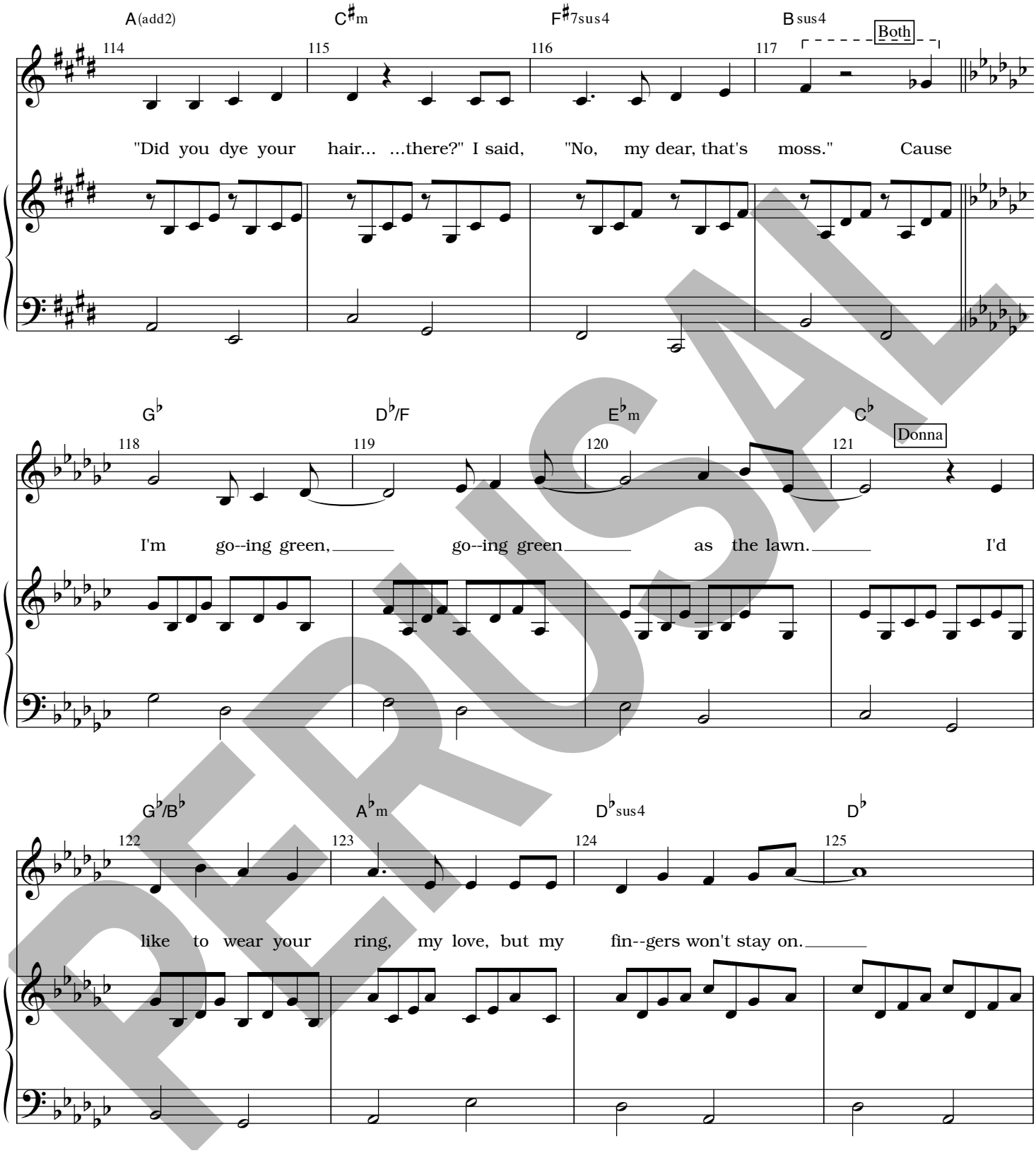
PERUSAL


E/G♯ F♯m B sus4 B
90 91 92 93
lov---er while you're sleep----------ing, I'll be seep--ing in the tub.
E B/D♯ C♯m F♯m
94 95 96 97
I'm go--ing green, go--ing green as a vine. If you
E/G♯ A(add2) B sus4 B7 E
98 99 100 101
find some ex--tra toes, those are prob–'ly mine.

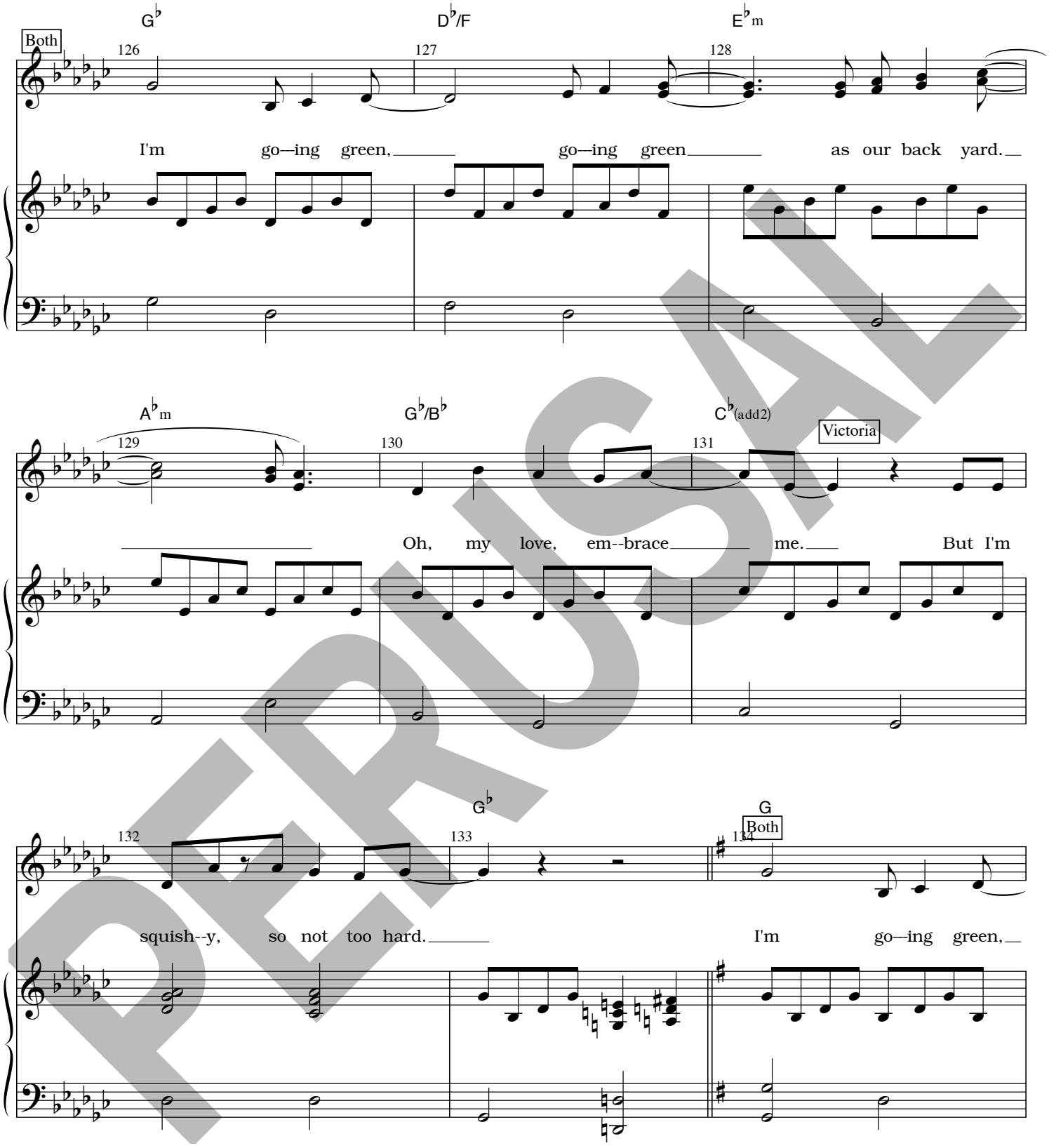
PERUSAL


A
E
102
103
104
105
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.
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,

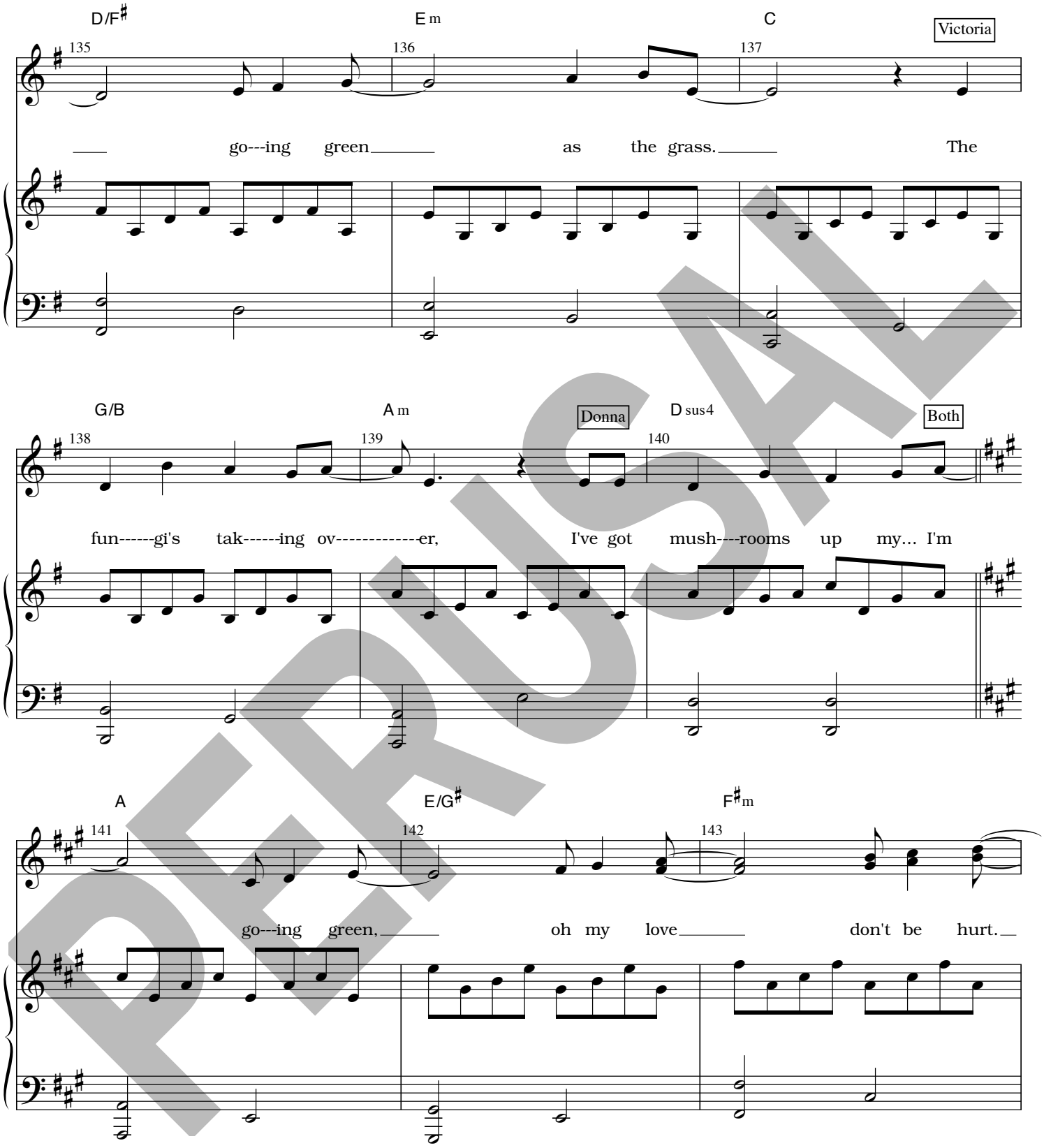
PERUSAL


A(add2)
C♯m
F♯7sus4
B sus4
114
115
116
117
Both
"Did you dye your hair... ...there?" I said, "No, my dear, that's moss." Cause
G♭
D♭/F
E♭m
C♭
118
119
120
121
Donna
I'm go--ing green, go--ing green as the lawn. I'd
G♭/B♭
A♭m
D♭sus4
D♭
122
123
124
125
like to wear your ring, my love, but my fin--gers won't stay on.

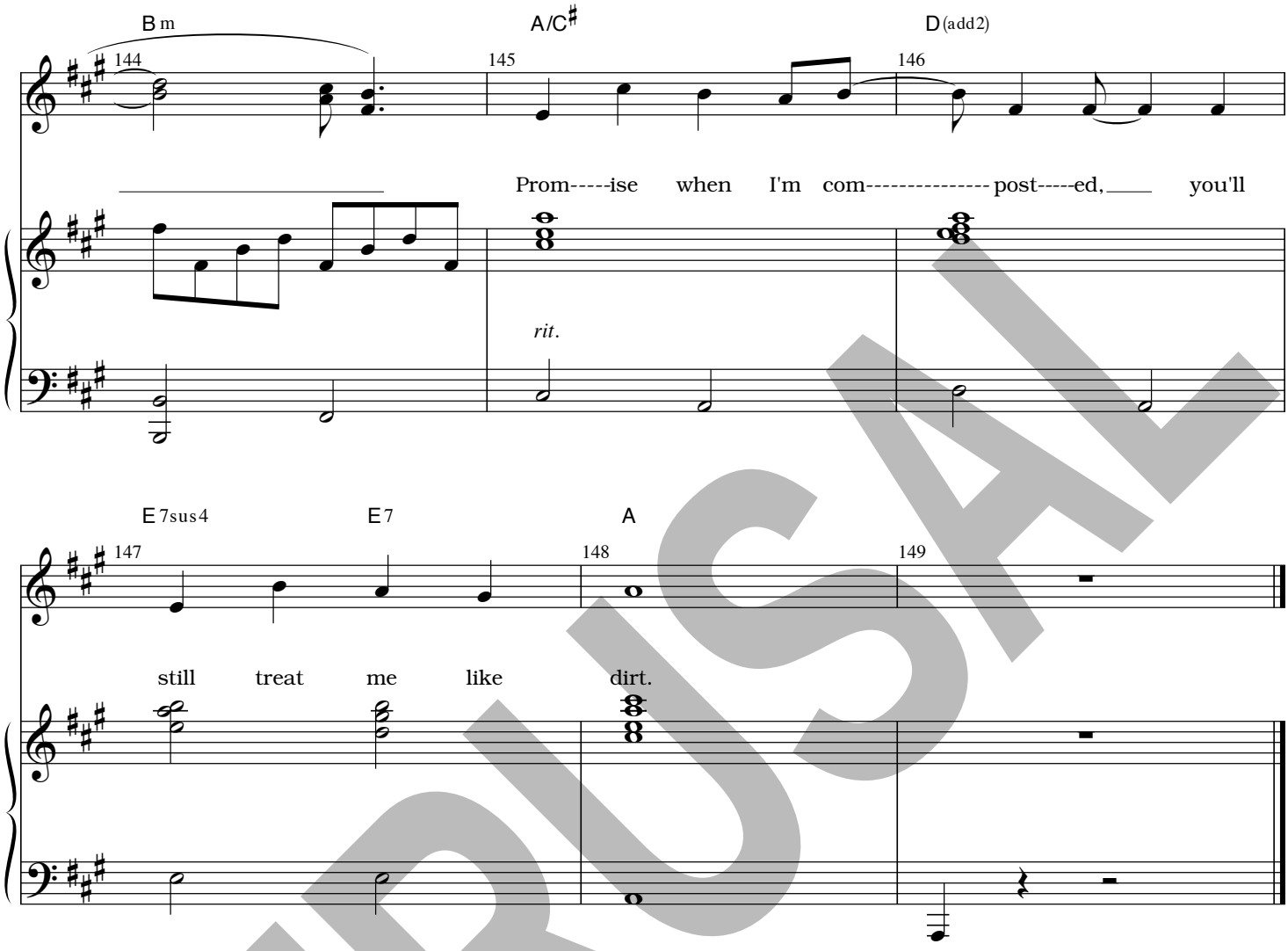
PERUSAL


G♭
D♭/F
E♭m
Both
126
127
128
I'm go--ing green, go--ing green as our back yard.
A♭m
G♭/B♭
C♭(add2)
129
130
131
Victoria
Oh, my love, em--brace me. But I'm
G♭
G
132
133
134
Both
squish--y, so not too hard. I'm go--ing green,

PERUSAL


D/F♯
E m
C
Victoria
135
136
137
go---ing green as the grass. The
G/B
A m
Donna
D sus4
Both
138
139
140
fun------gi's tak------ing ov----------er, I've got mush----rooms up my... I'm
A
E/G♯
F♯m
141
142
143
go---ing green, oh my love don't be hurt.

PERUSAL


B m
A/C♯
D (add2)
144
145
146
Prom-----ise when I'm com---------- post-----ed, you'll
rit.
E 7sus4
E 7
A
147
148
149
still treat me like dirt.

PERUSAL

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.

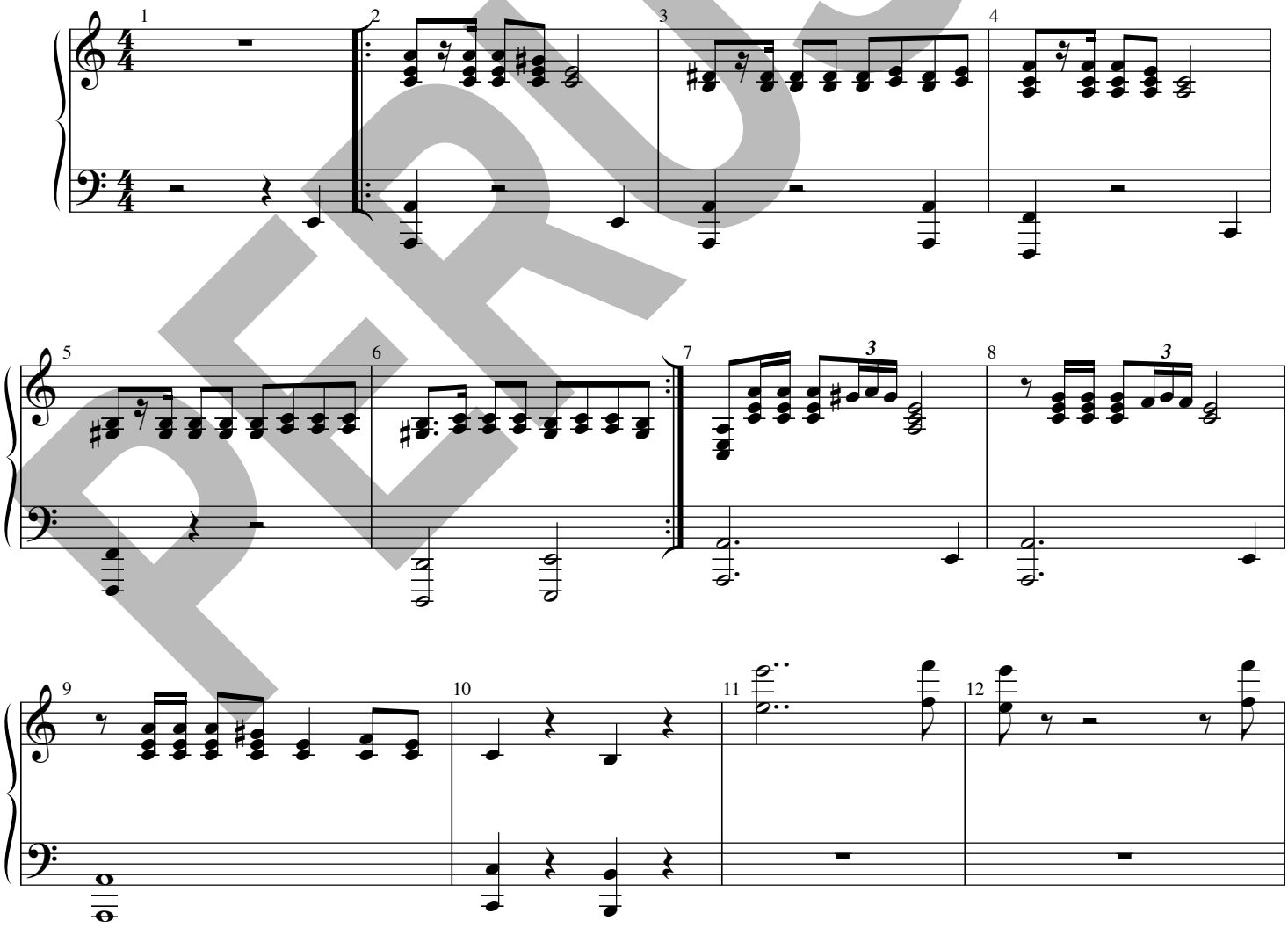
He retreats... sneaks in again - a lot of "Wile E. Coyote" tiptoeing) ... again sneaks up ... with Hello Kitty doll or something equally as cute. She bites the doll's head off.

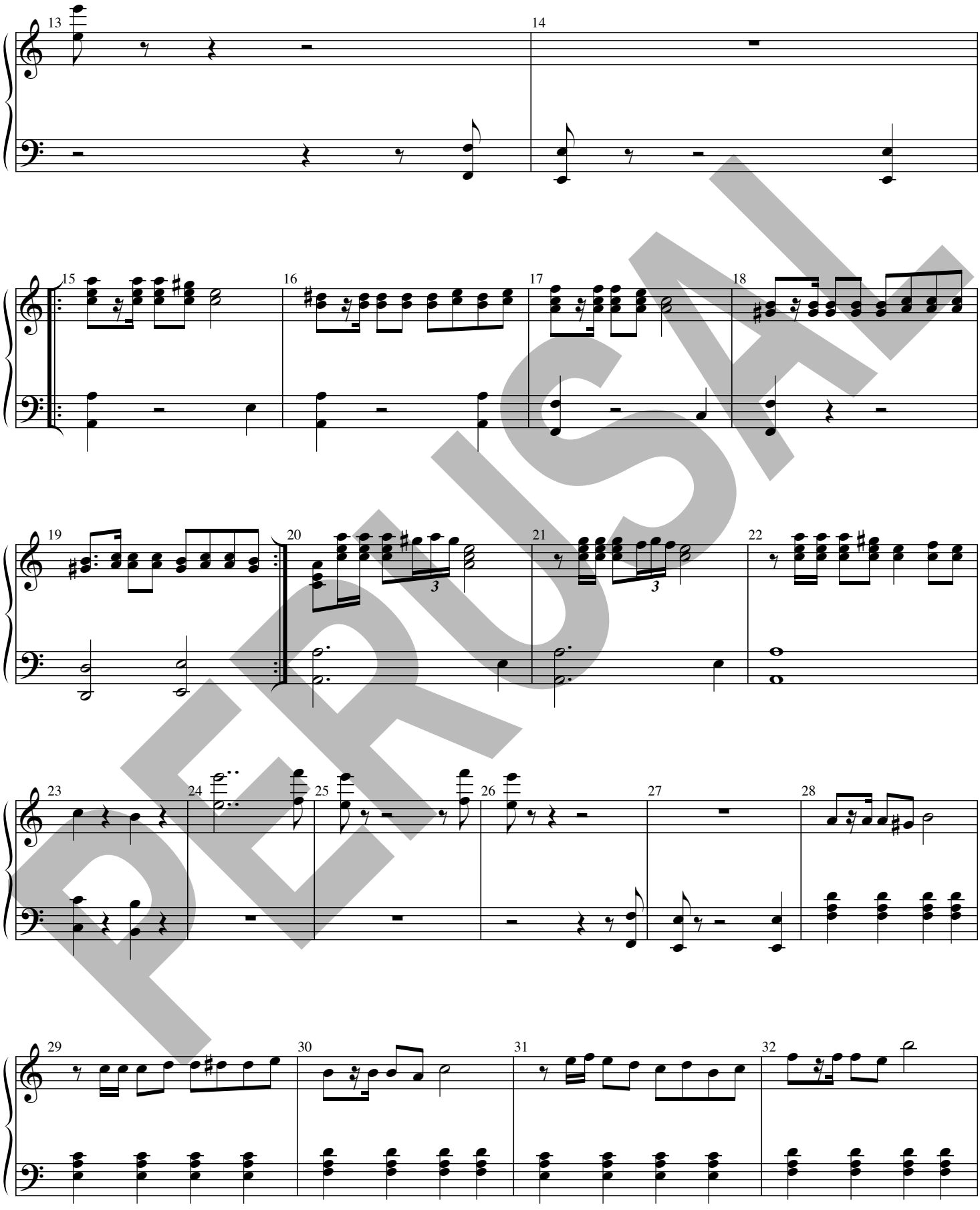
He is discouraged. Then Maude sweeps in, grabs him, does a quick turn with him where she leads and he follows ... she dips him ... she whispers a few hints in his ear ... and leaves.

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.

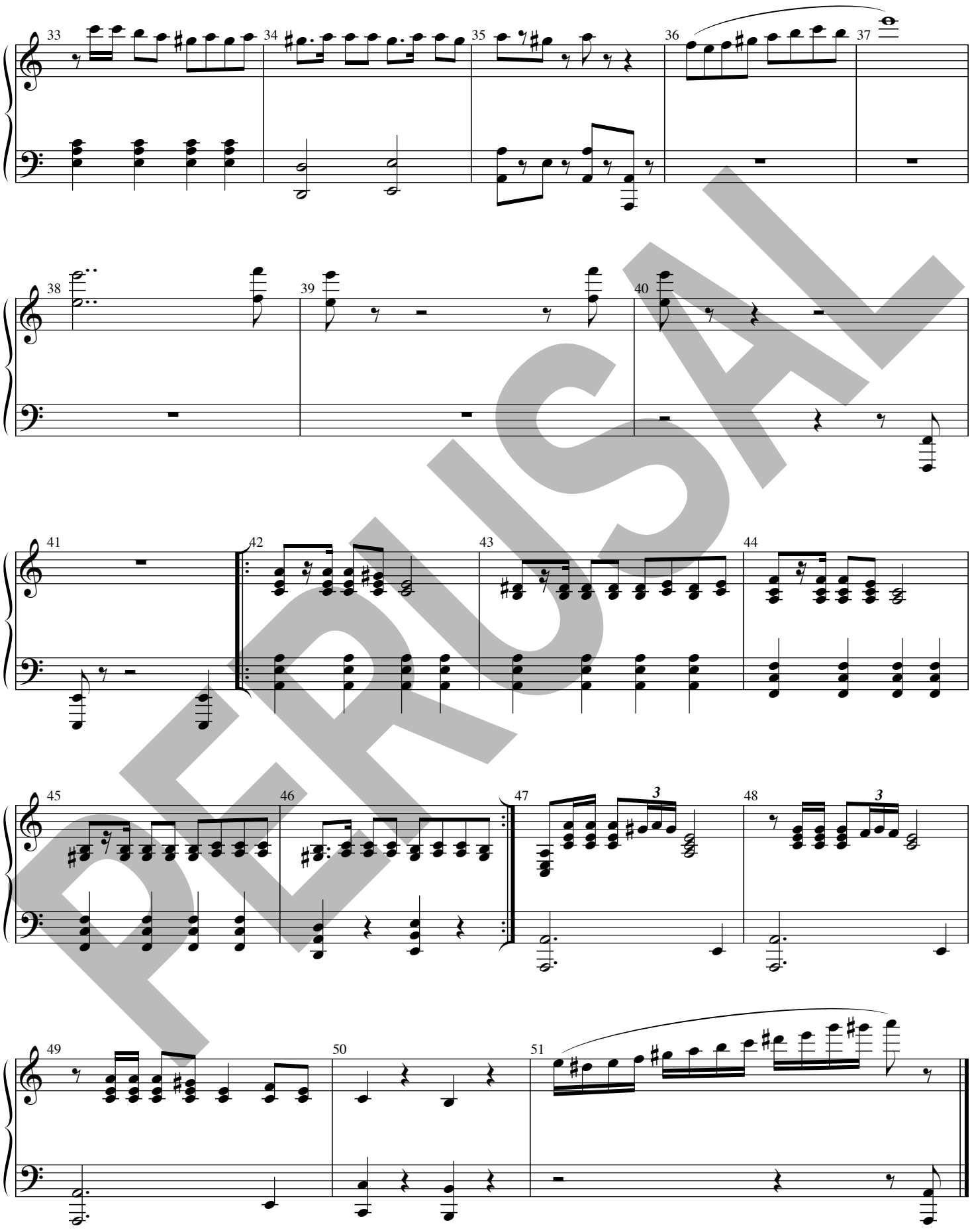
PERUSAL

Darkly with some rubato ♩ = *100*





PERUSAL

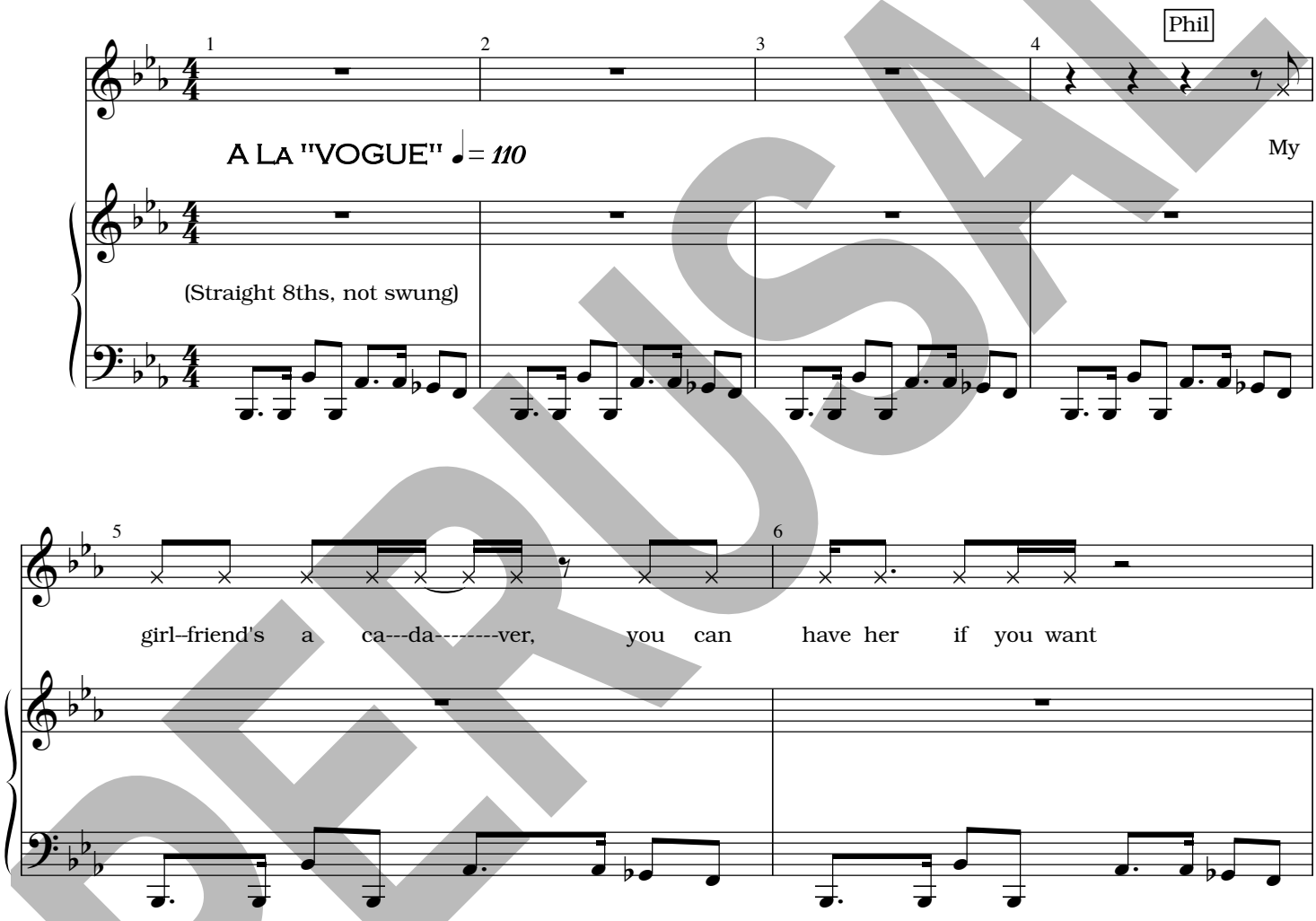


PERUSAL

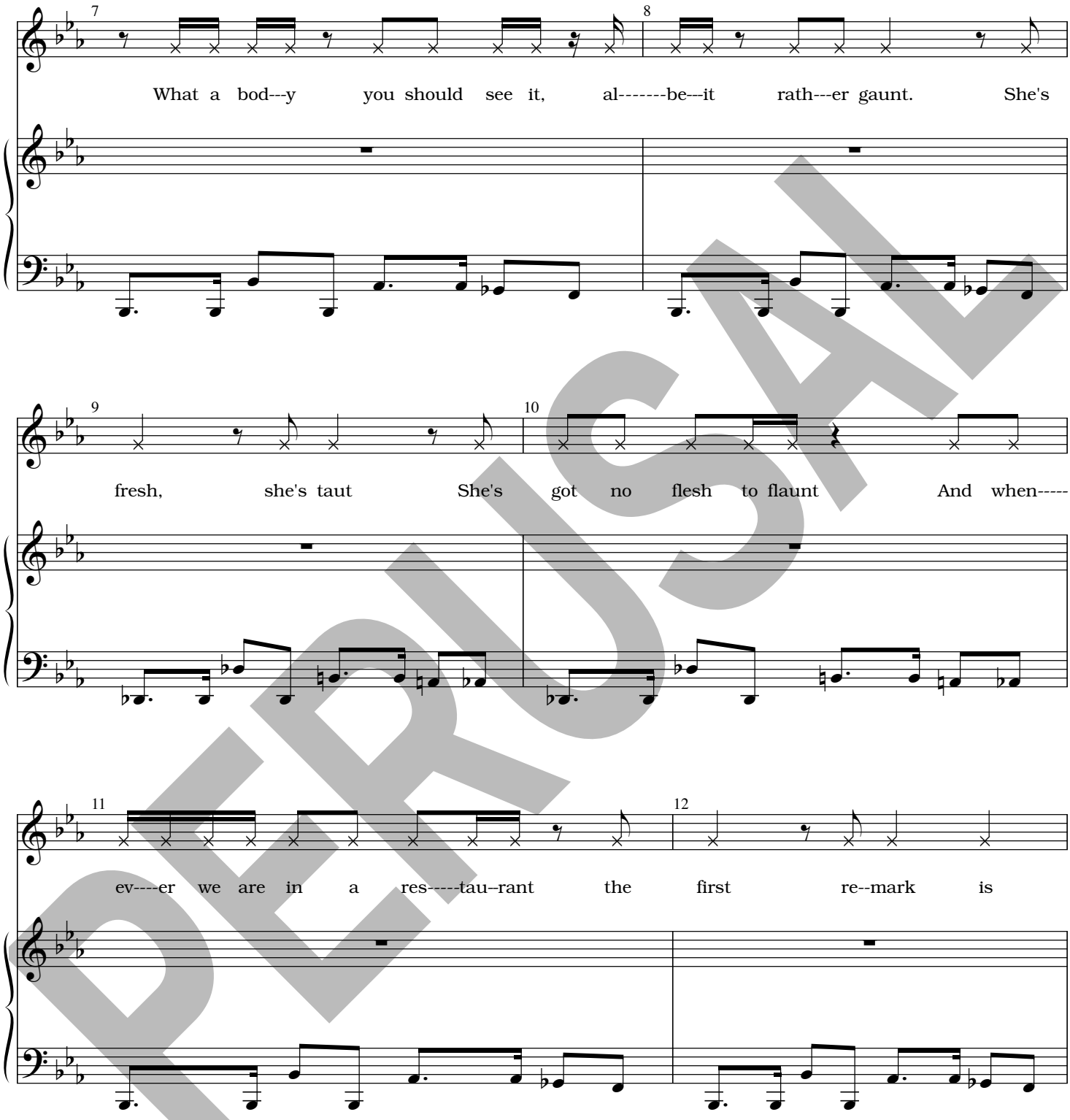
Skin and Bones (Bone Structure)

(COMPANY)

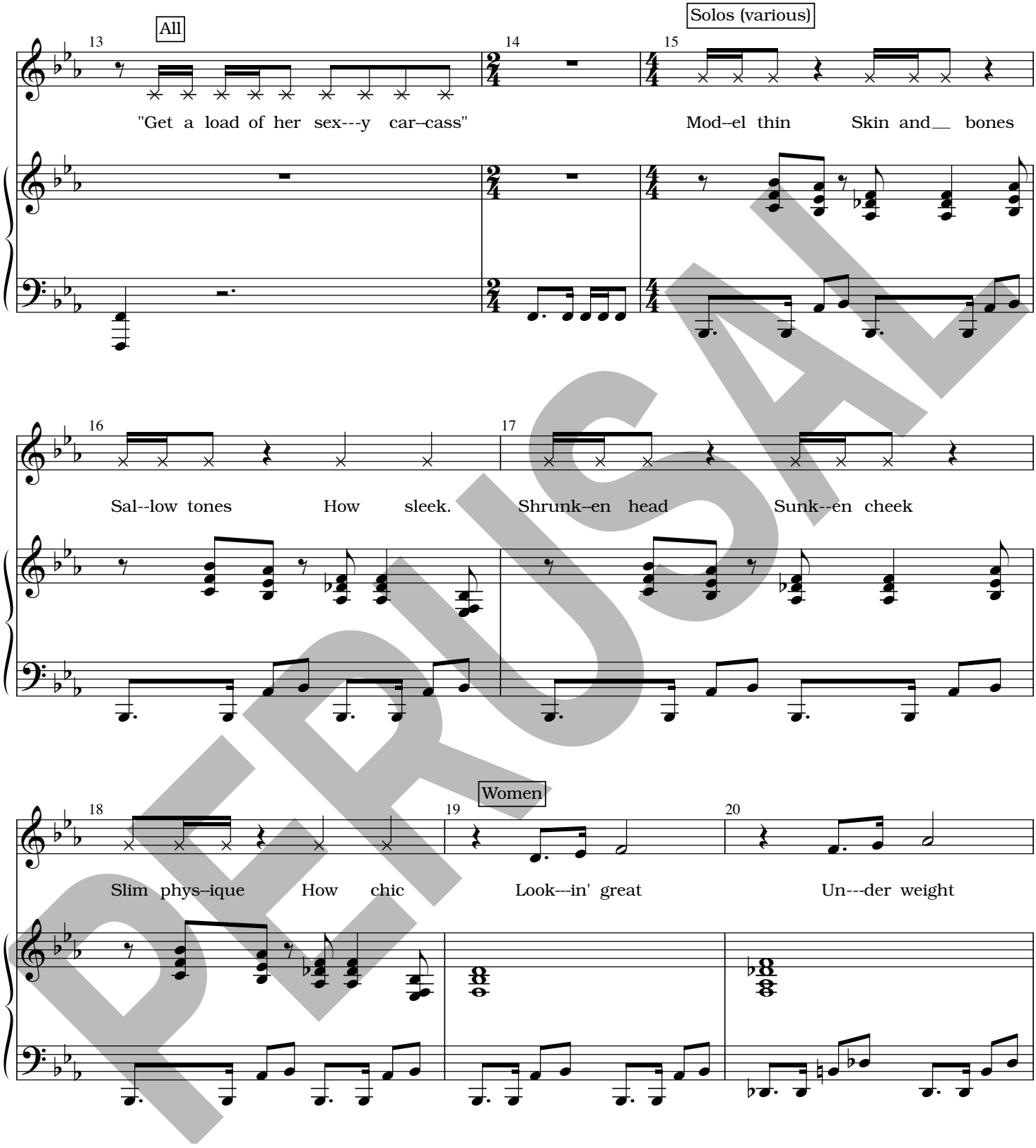
CUE:
MAUDE: "In fashion, you're either in or you're out. Or you're dead."



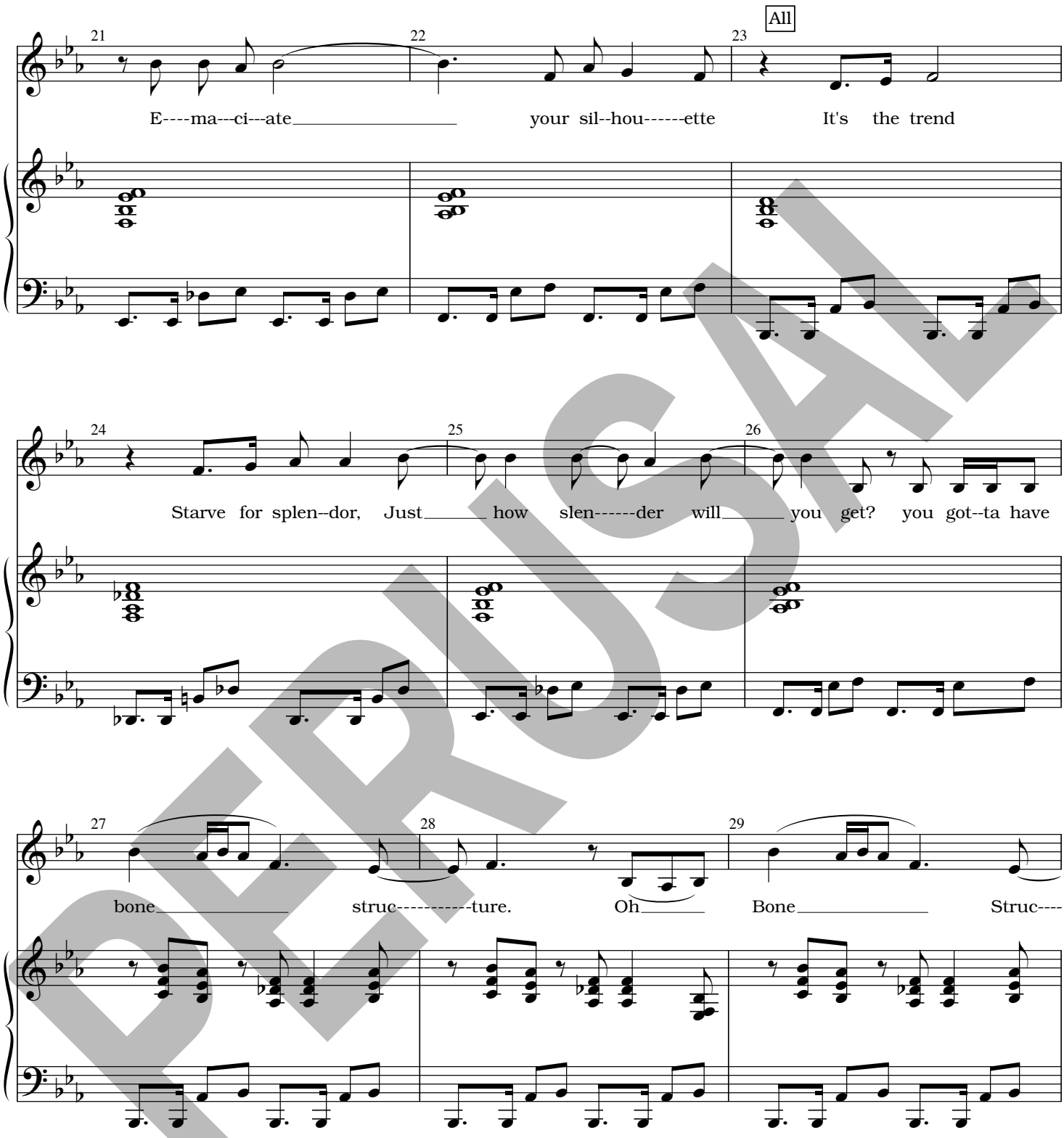
PERUSAL


7
8
What a bod---y you should see it, al-------be---it rath---er gaunt. She's
9
10
fresh, she's taut She's got no flesh to flaunt And when-----
11
12
ev----er we are in a res-----tau--rant the first re--mark is

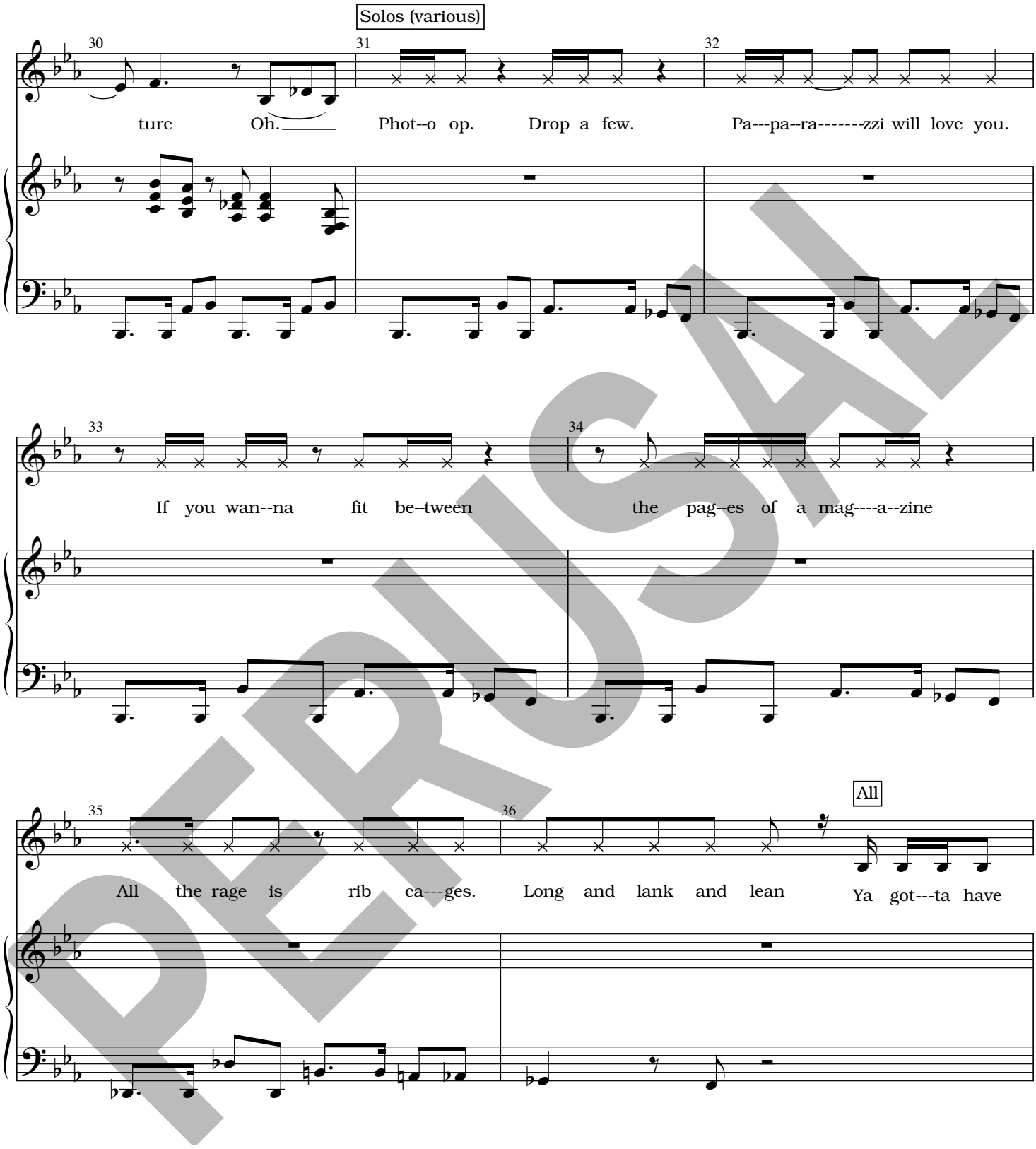
PERUSAL


All
Solos (various)
13
14
15
"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
Women
18
19
20
Slim phys--ique How chic
Look---in' great
Un---der weight

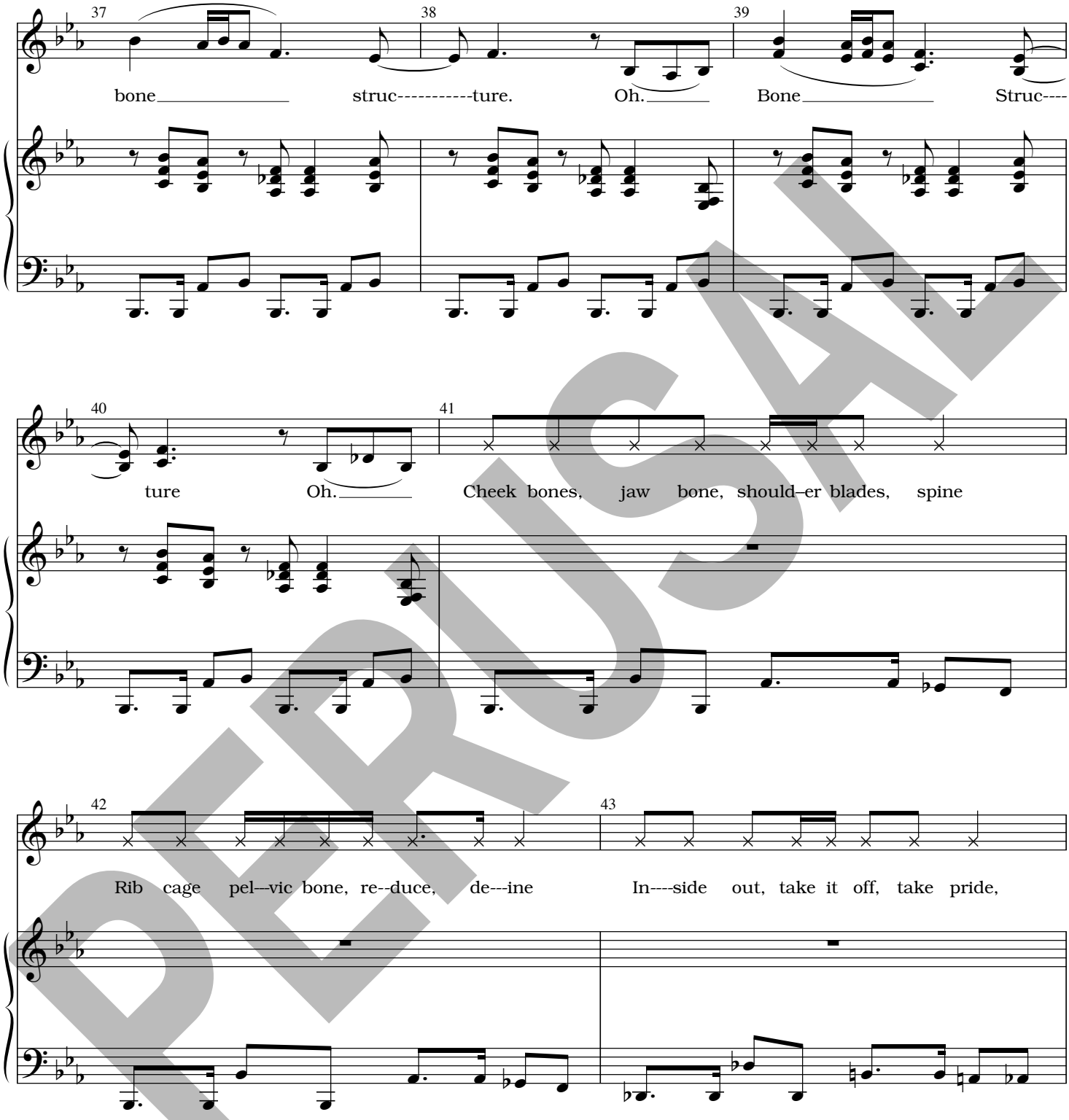
PERUSAL


All
21
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----

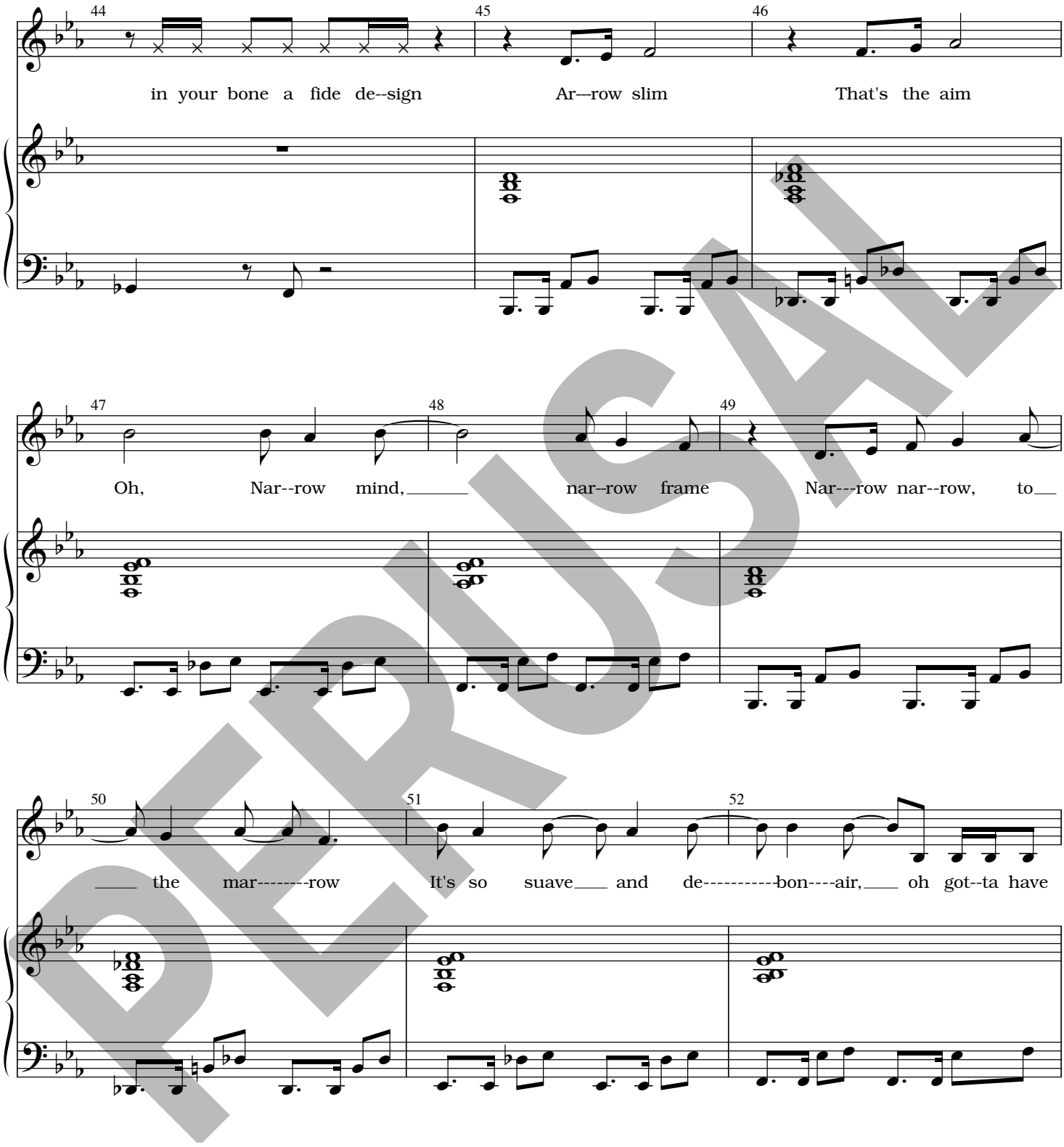
PERUSAL


Solos (various)
30
31
32
ture Oh. Phot--o op. Drop a few. Pa---pa--ra-------zzi will love you.
33
34
If you wan--na fit be--tween the pag--es of a mag----a--zine
35
36
All
All the rage is rib ca---ges. Long and lank and lean Ya got---ta have

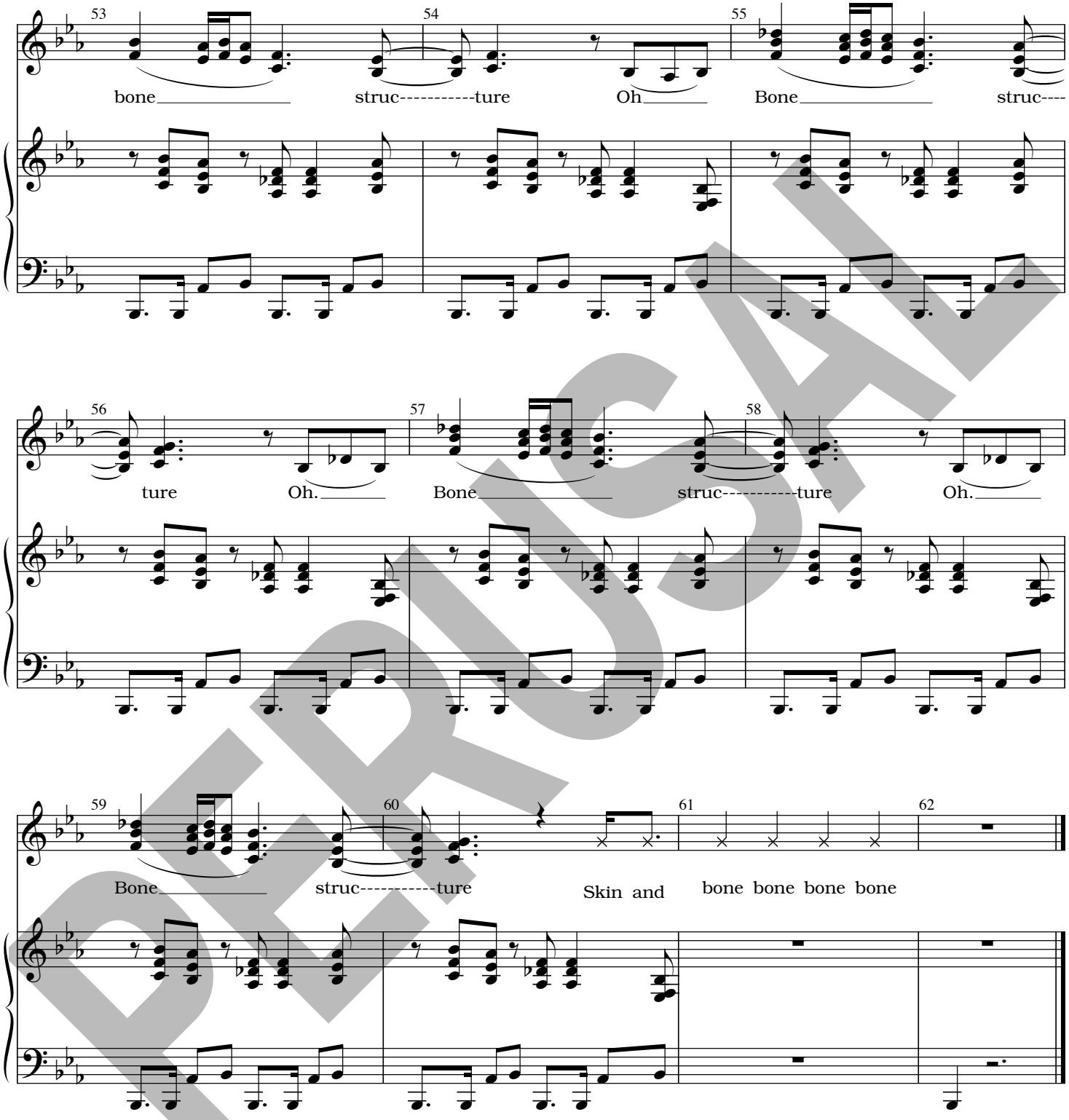
PERUSAL


37
38
39
bone struc----------ture. Oh. Bone Struc----
40
41
ture Oh. Cheek bones, jaw bone, should–er blades, spine
42
43
Rib cage pel–vic bone, re--duce, de---ine In----side out, take it off, take pride,

PERUSAL


44
45
46
in your bone a fide de--sign
Ar---row slim
That's the aim
47
48
49
Oh, Nar--row mind, nar--row frame
Nar---row nar--row, to
50
51
52
the mar--------row
It's so suave and de----------bon----air, oh got--ta have

PERUSAL


53
bone
54
struc----------ture
Oh
55
Bone
struc----
56
ture
Oh.
57
Bone
58
struc----------ture
Oh.
59
Bone
60
struc----------ture
61
Skin and
62
bone bone bone bone

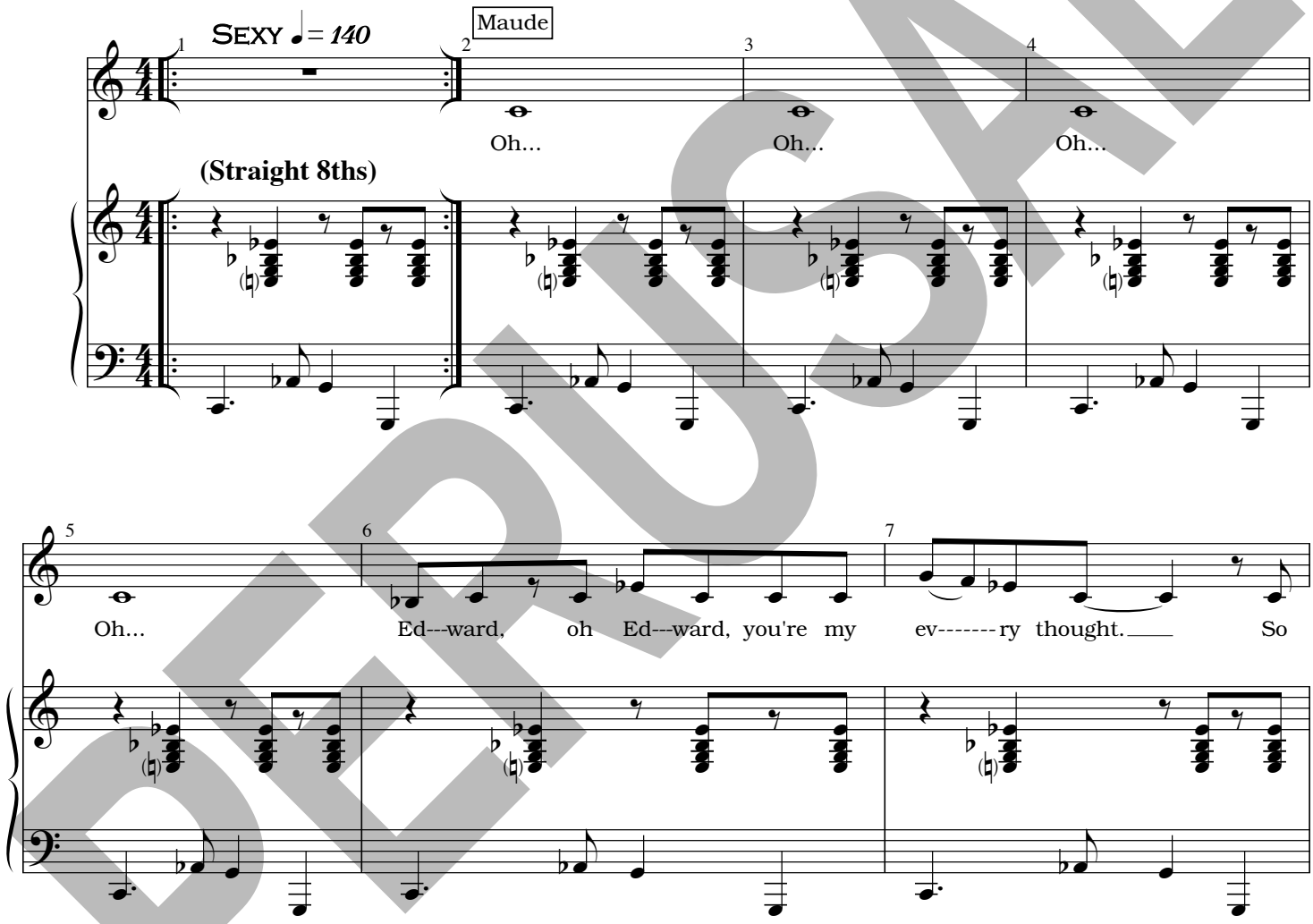
PERUSAL

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

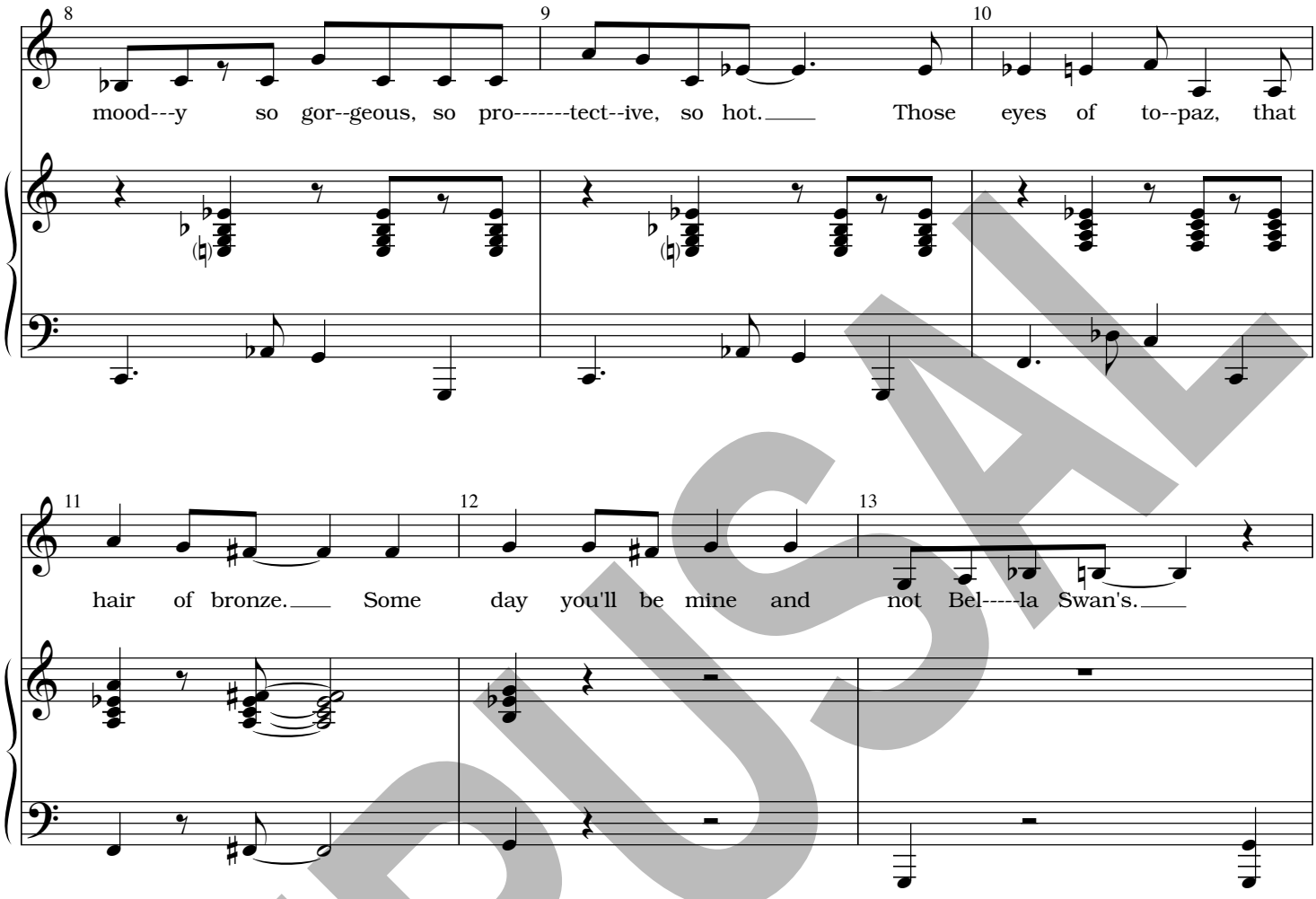
(MAUDE & PHIL)

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?!

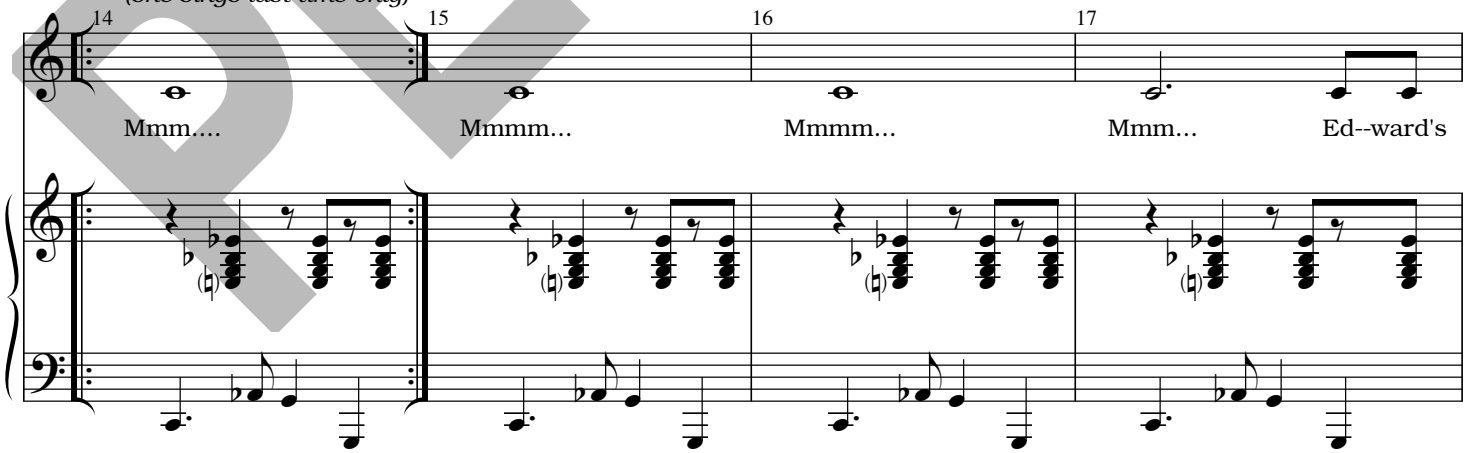


PERUSAL

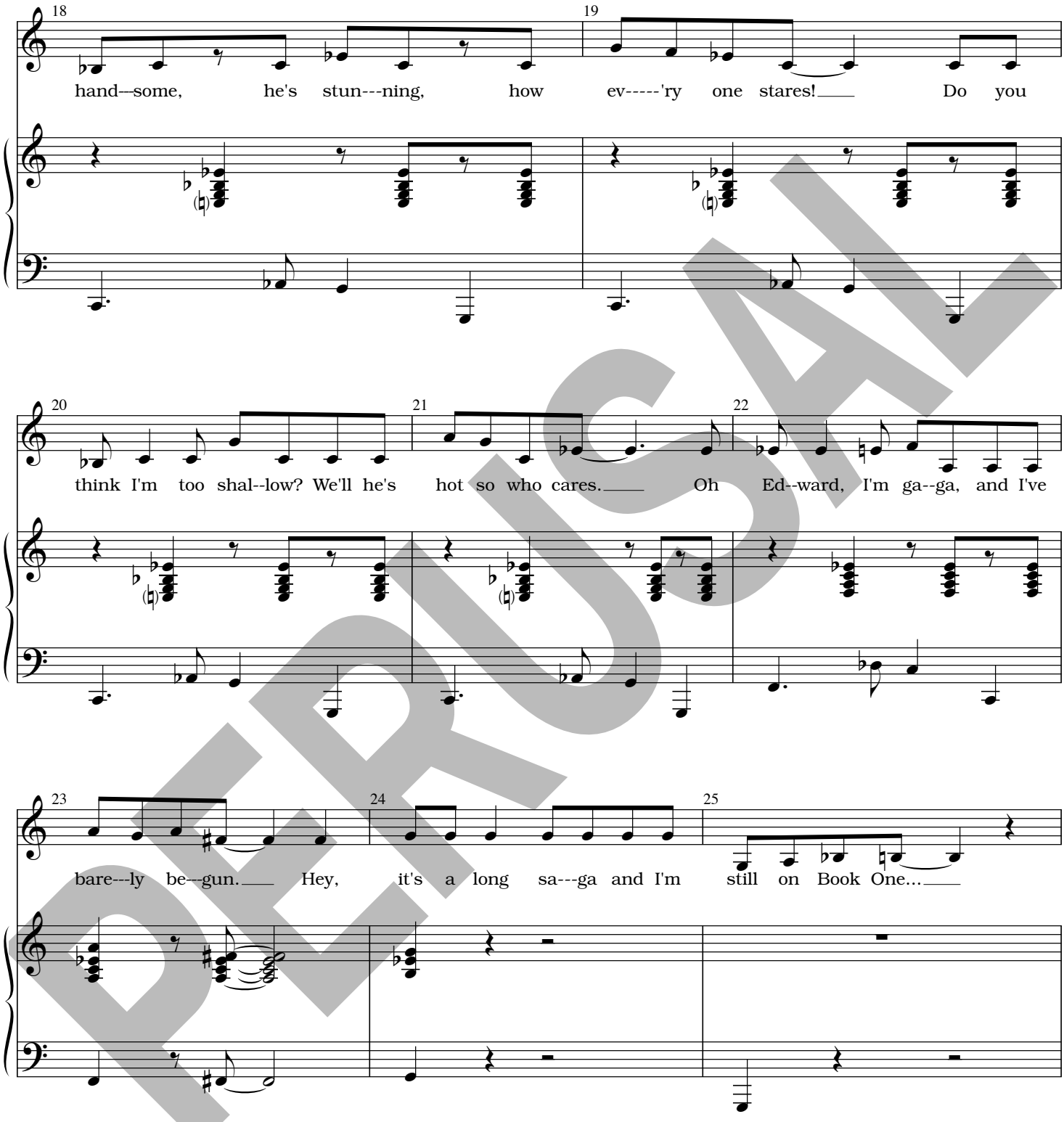


MAUDE: Edward watches Bella while she sleeps.Why don't YOU watch me while I sleep?
PHIL: You drool.
(MAUDE goes back to her book, writhing as she gets into it.)

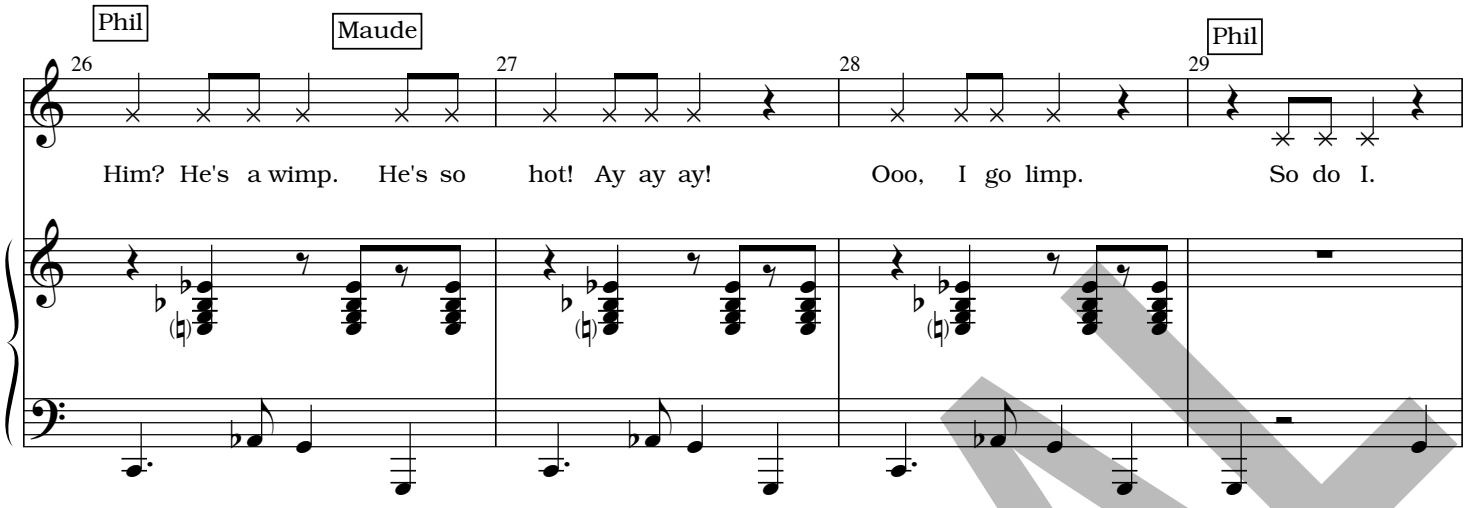
(she sings last time only)



PERUSAL

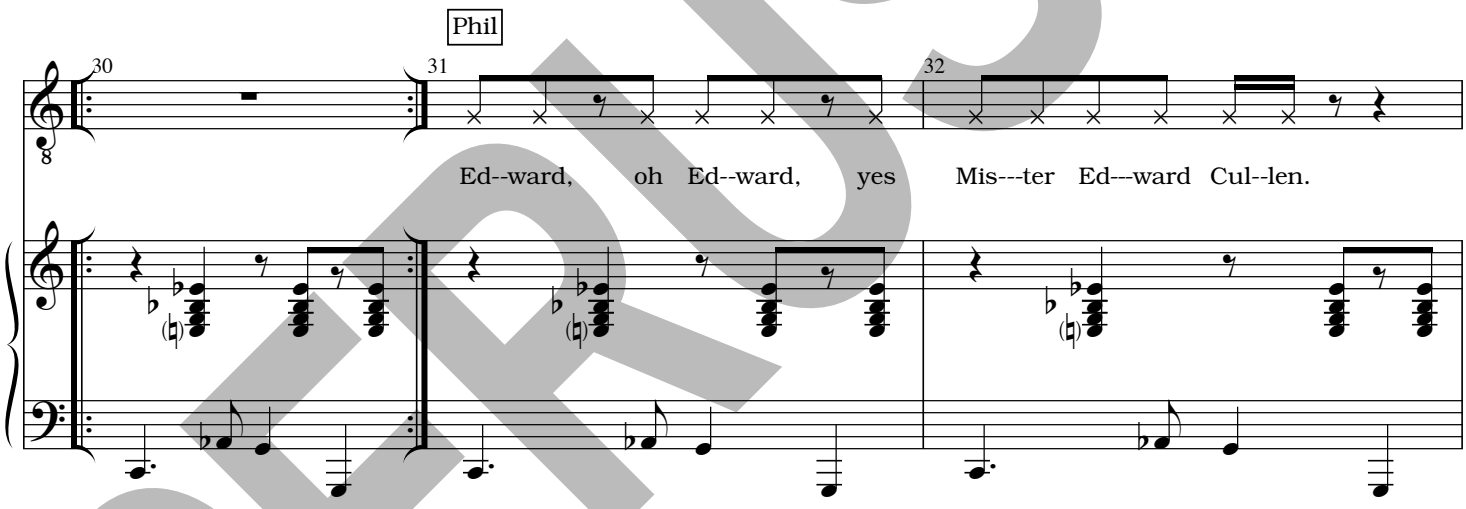

18
19
hand---some, he's stun---ning, how ev-----'ry one stares! Do you
20
21
22
think I'm too shal--low? We'll he's hot so who cares. Oh Ed--ward, I'm ga--ga, and I've
23
24
25
bare---ly be---gun. Hey, it's a long sa---ga and I'm still on Book One...

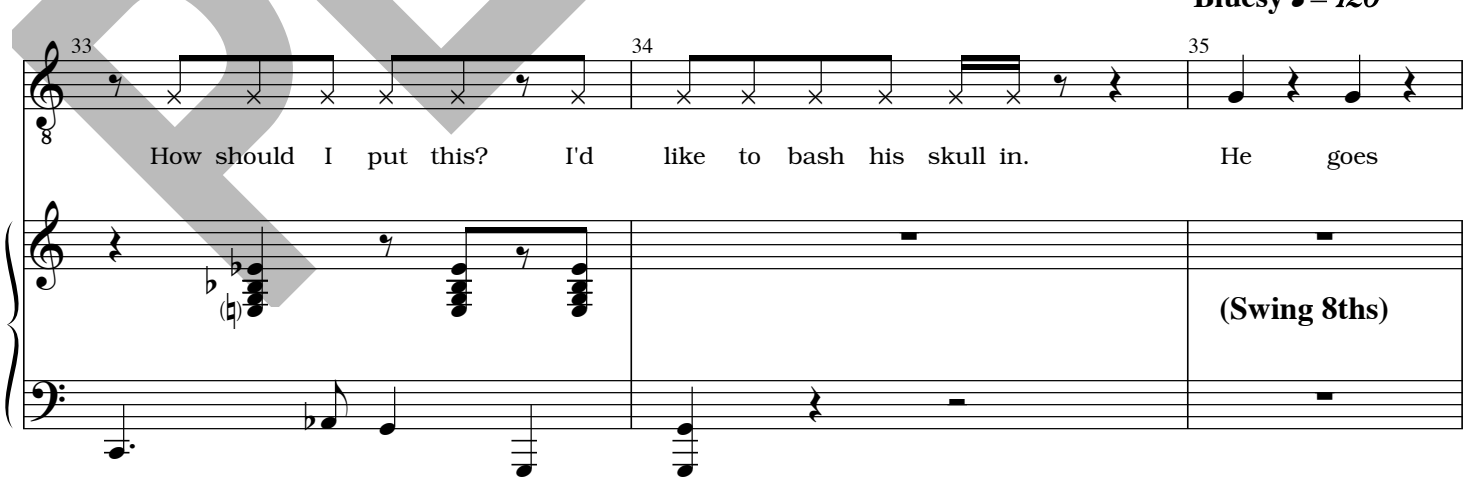
PERUSAL



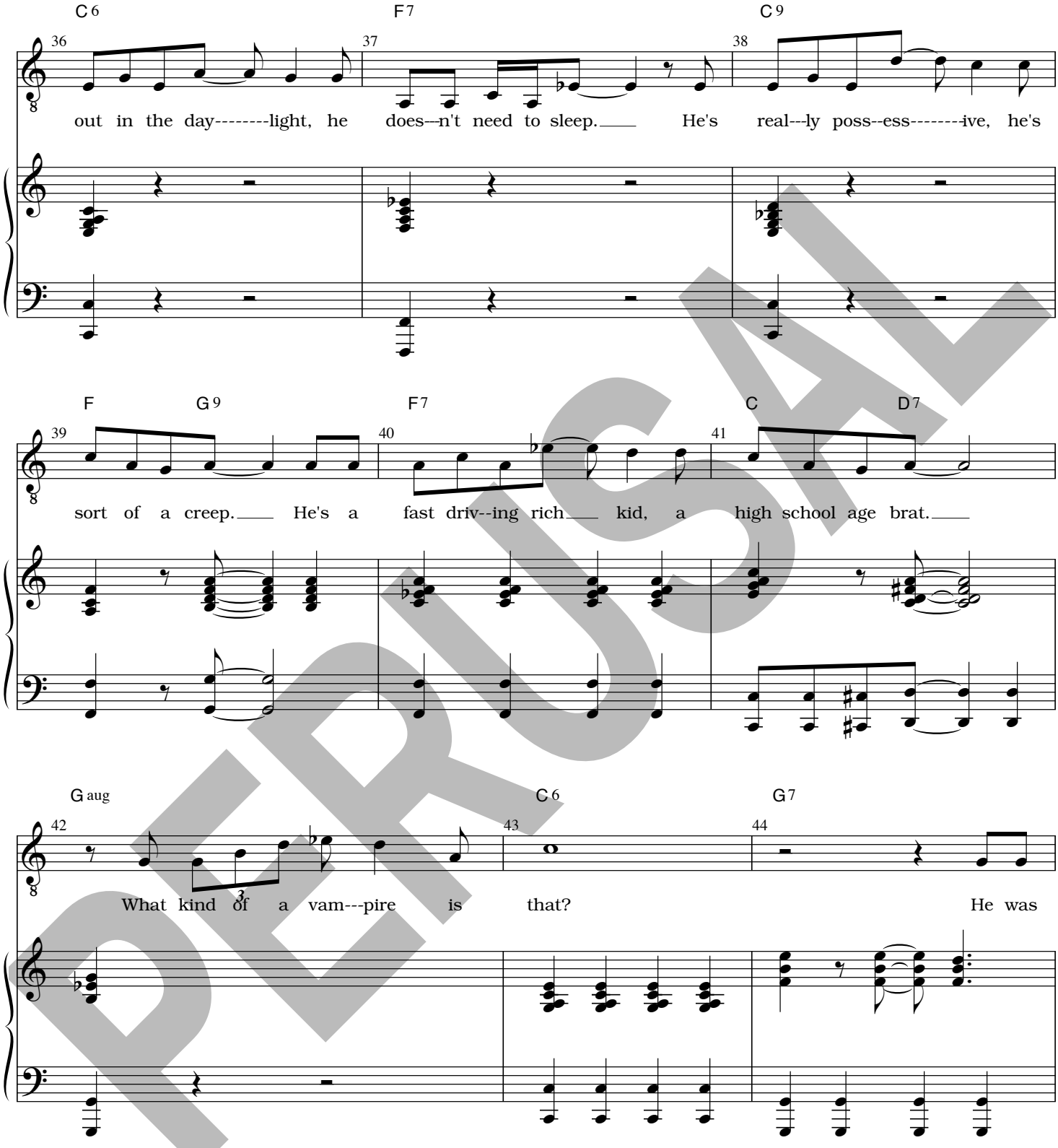
MAUDE: Edward thinks Bella's smell is irresistible. Why don't YOU-
PHIL: Let's not even go there.

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

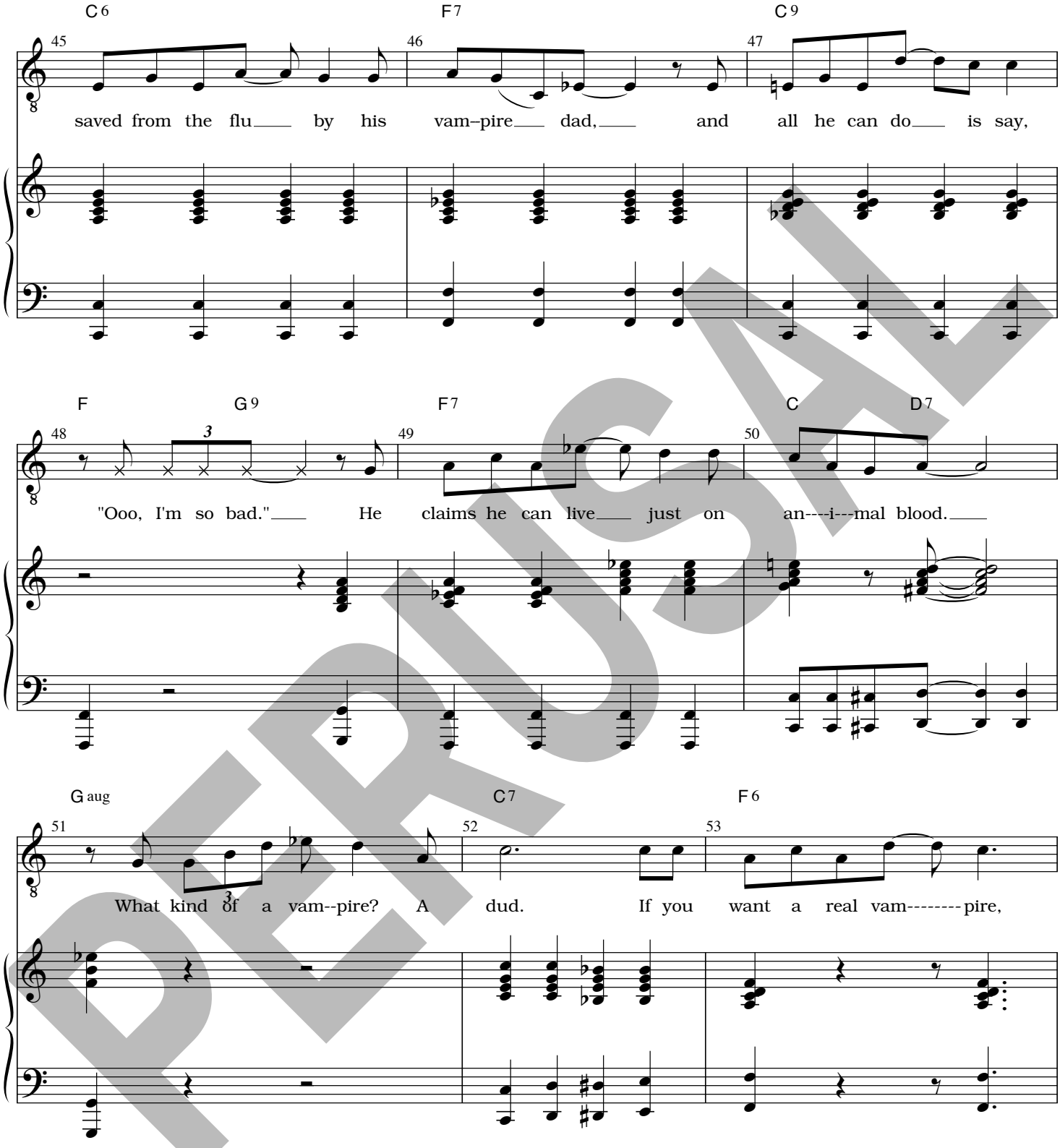




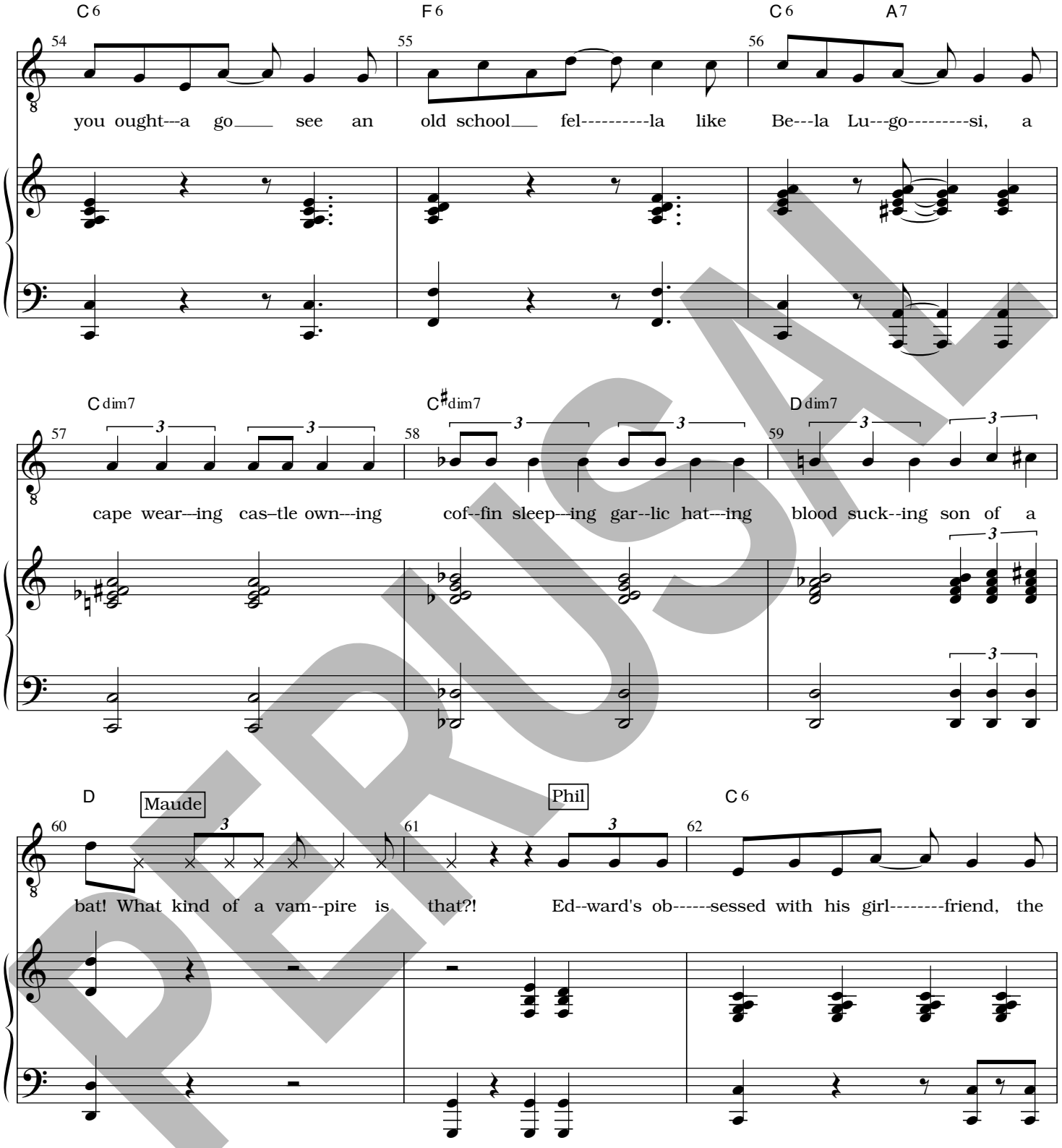
PERUSAL


C6
F7
C9
36
37
38
out in the day--------light, he does--n't need to sleep. He's real---ly poss--ess--------ive, he's
F
G9
F7
C
D7
39
40
41
sort of a creep. He's a fast driv--ing rich kid, a high school age brat.
G aug
C6
G7
42
43
44
What kind of a vam---pire is that? He was

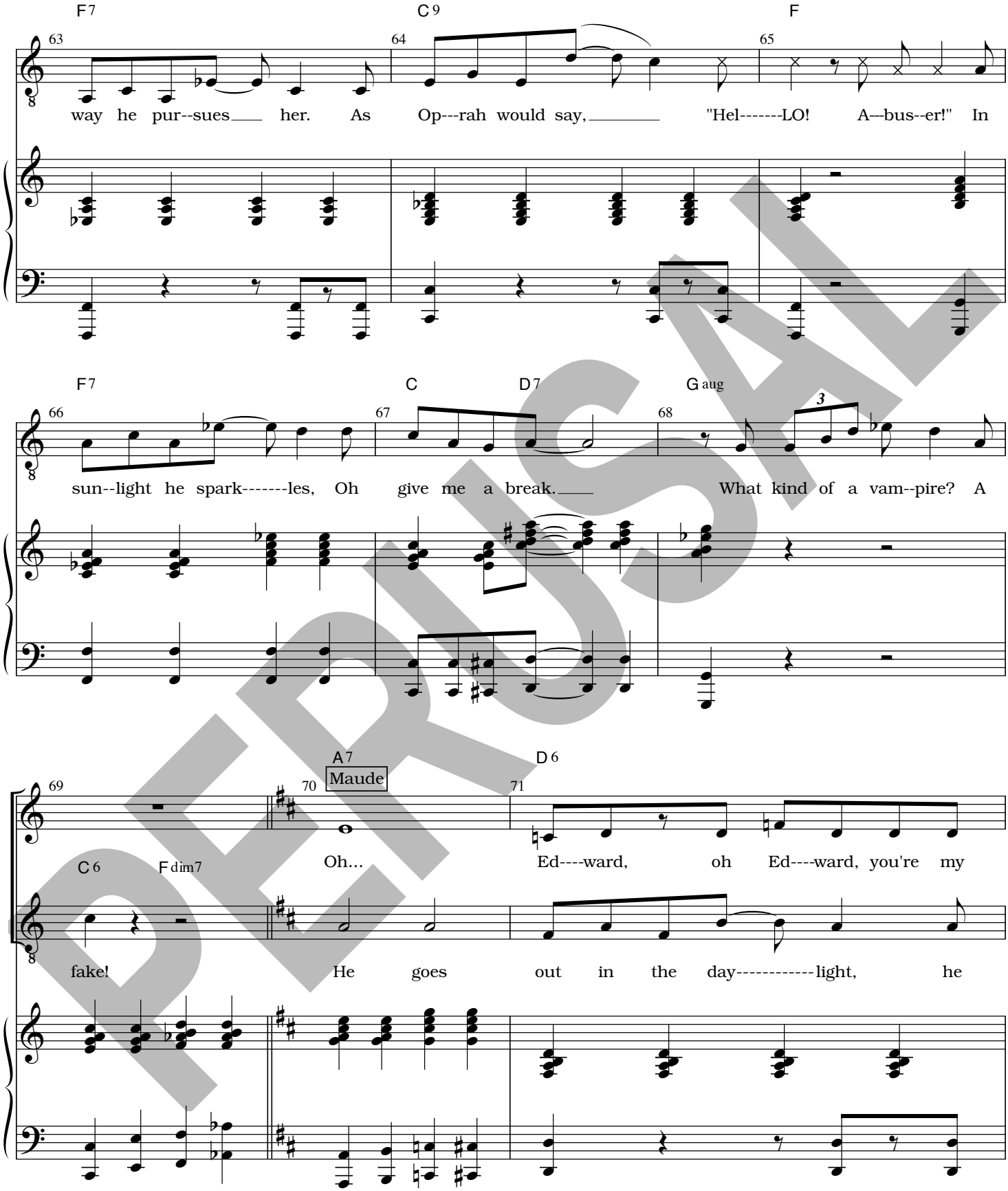
PERUSAL


C6
F7
C9
45
46
47
saved from the flu by his vam–pire dad, and all he can do is say,
F
G9
F7
C
D7
48
49
50
"Ooo, I'm so bad." He claims he can live just on an----i---mal blood.
Gaug
C7
F6
51
52
53
What kind of a vam--pire? A dud. If you want a real vam--------pire,

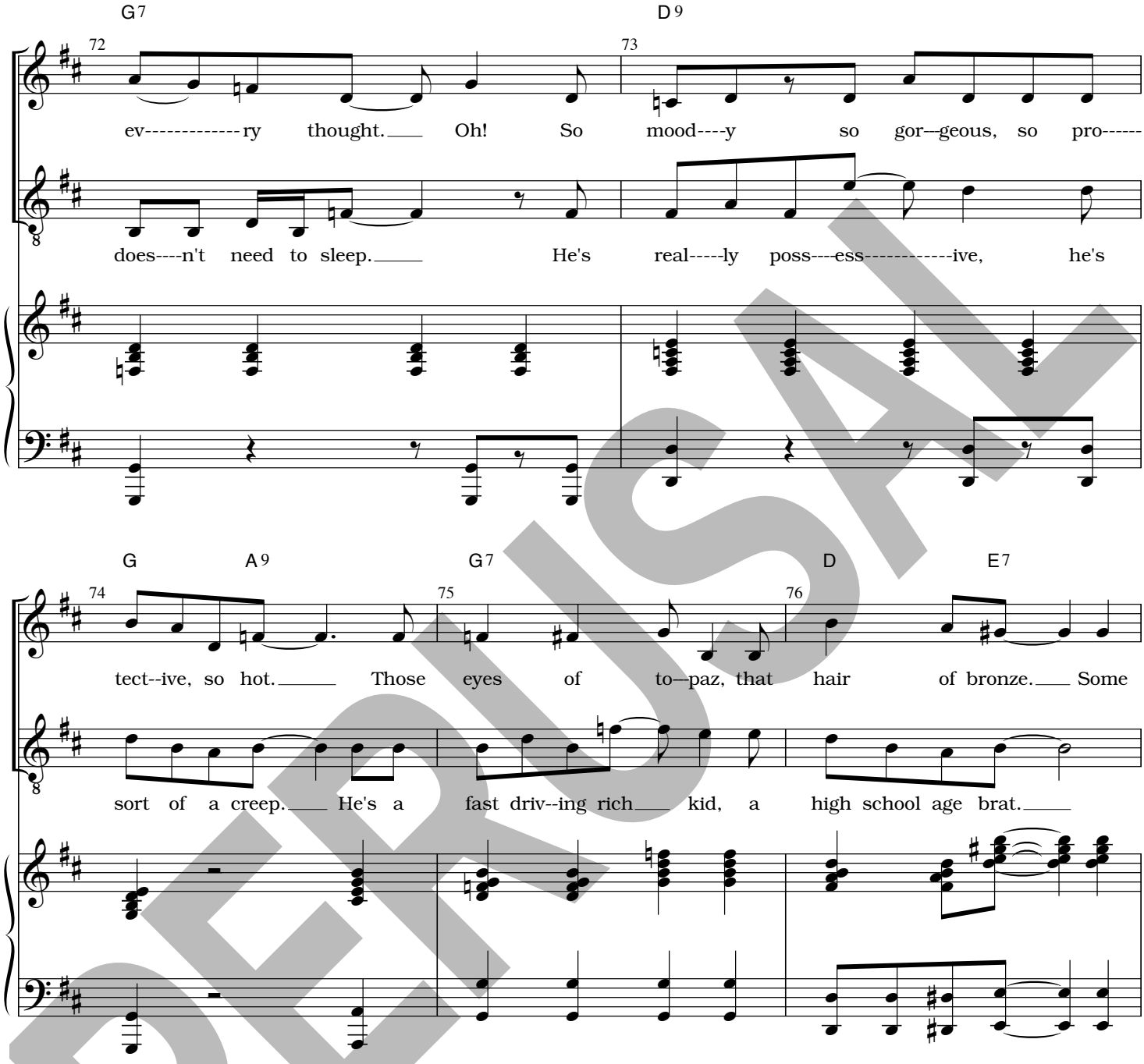
PERUSAL


C6
F6
C6
A7
54
55
56
you ought---a go see an old school fel---la like Be---la Lu---go---si, a
Cdim7
C♯dim7
Ddim7
57
58
59
cape wear---ing cas--tle own---ing cof--fin sleep---ing gar--lic hat---ing blood suck--ing son of a
D
Maude
Phil
C6
60
61
62
bat! What kind of a vam--pire is that?! Ed--ward's ob-----sessed with his girl--------friend, the

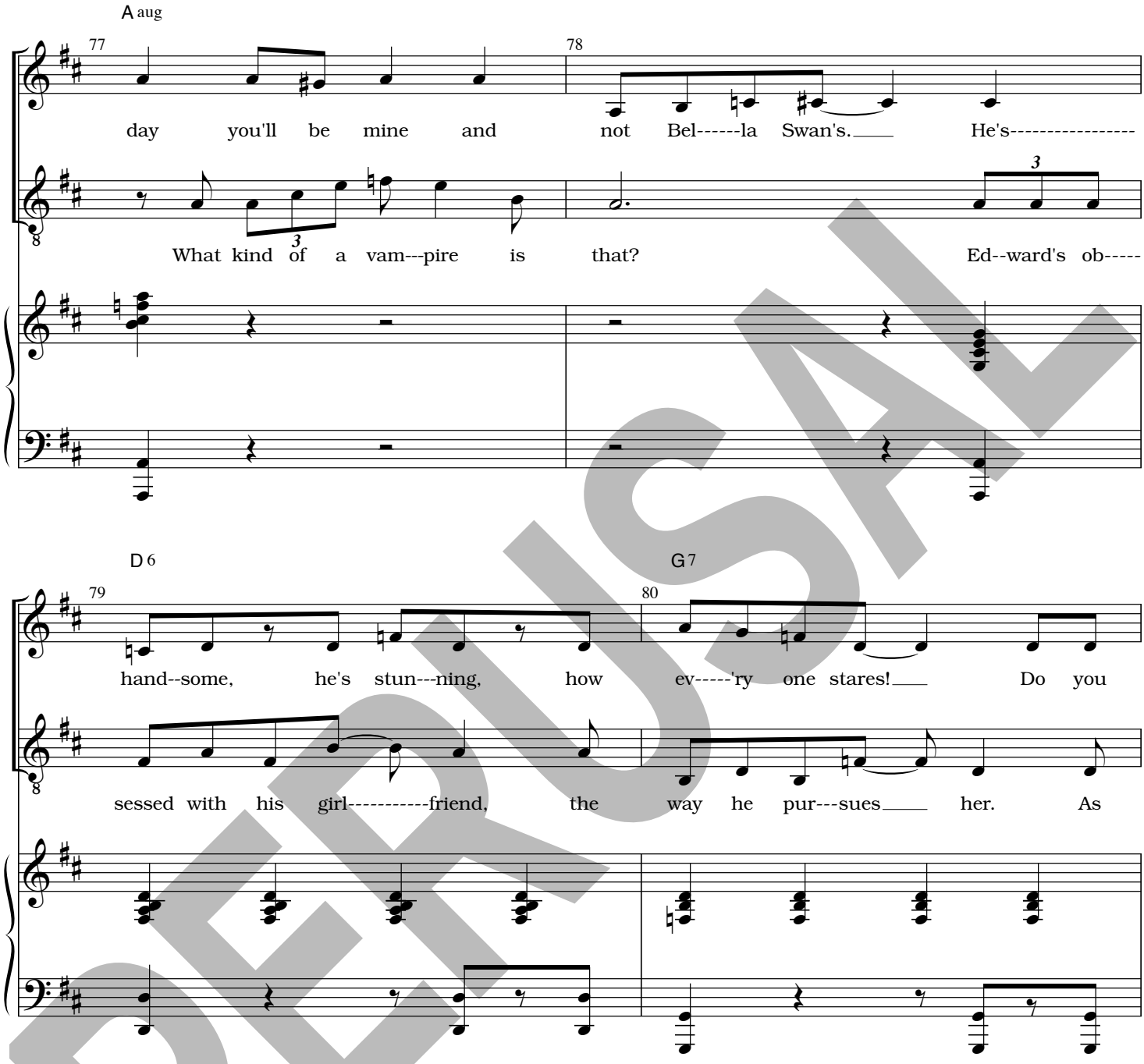
PERUSAL


F7
C9
F
63
64
65
way he pur--sues her. As Op---rah would say, "Hel-------LO! A---bus--er!" In
F7
C
D7
G aug
66
67
68
sun--light he spark-------les, Oh give me a break. What kind of a vam--pire? A
A7
Maude
D6
69
70
71
C6
F dim7
Oh... Ed----ward, oh Ed----ward, you're my
fake! He goes out in the day----------light, he

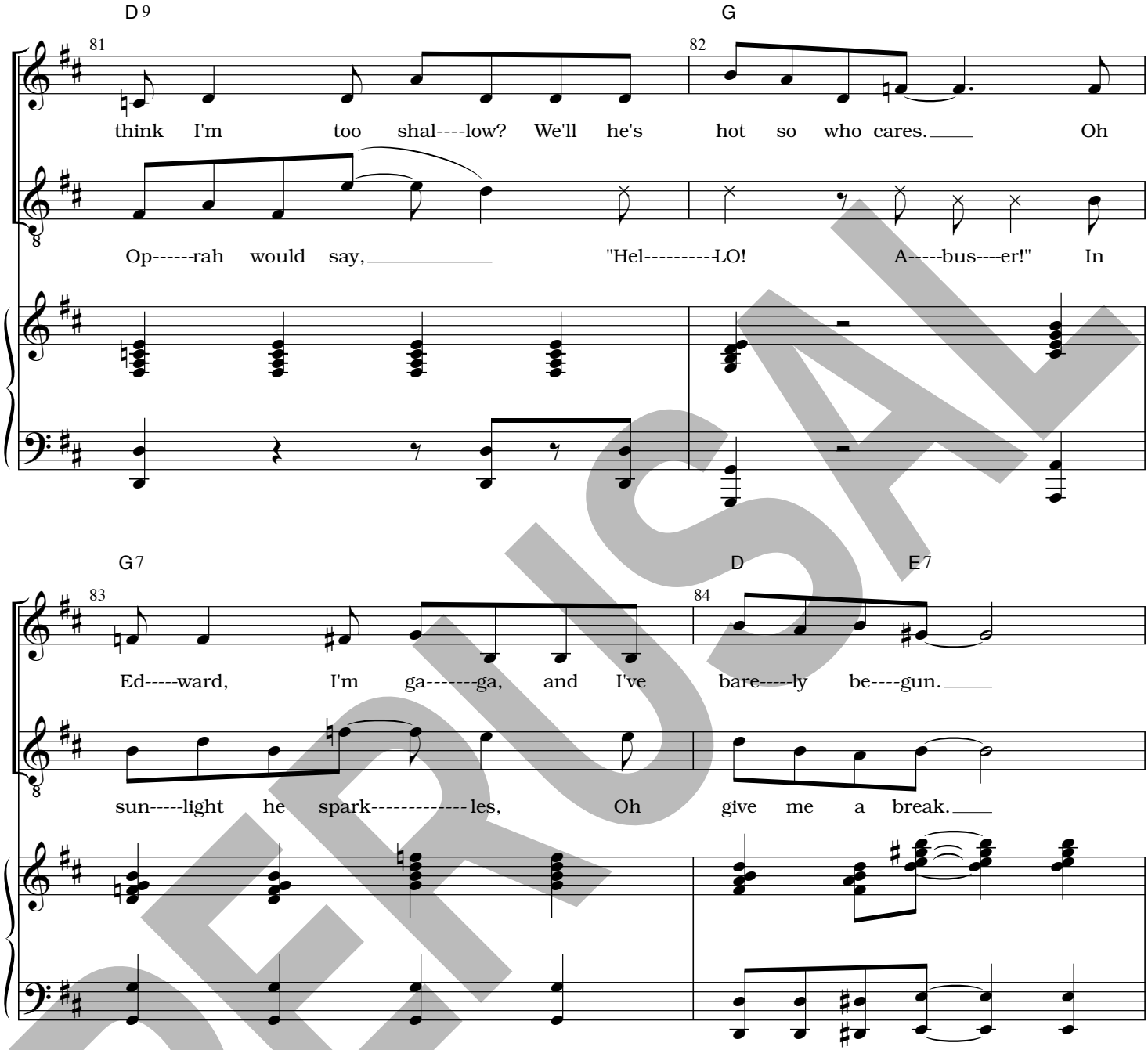
PERUSAL


G7
D9
72
73
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
75
76
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.

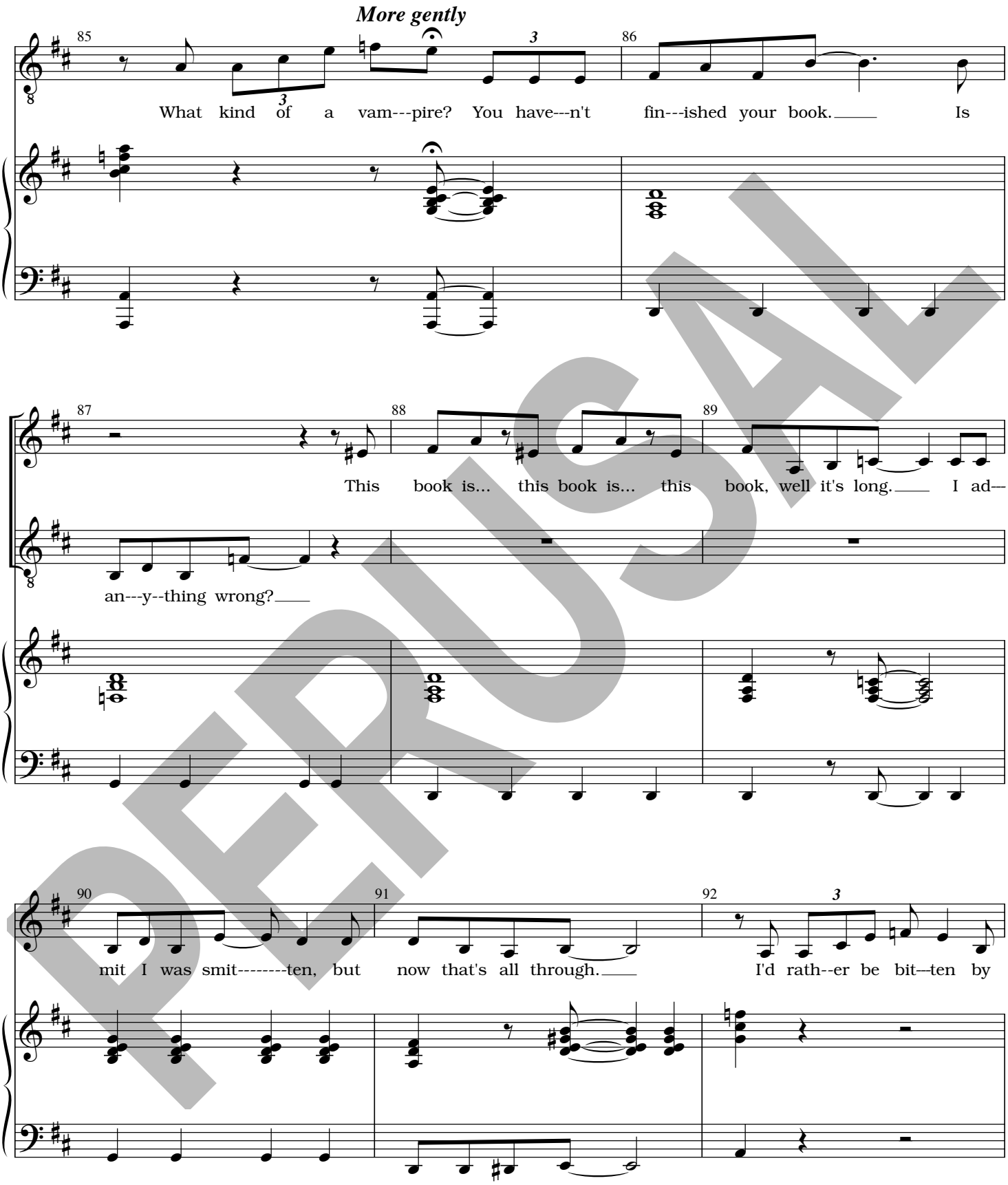
PERUSAL


A 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-----
D 6
G 7
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

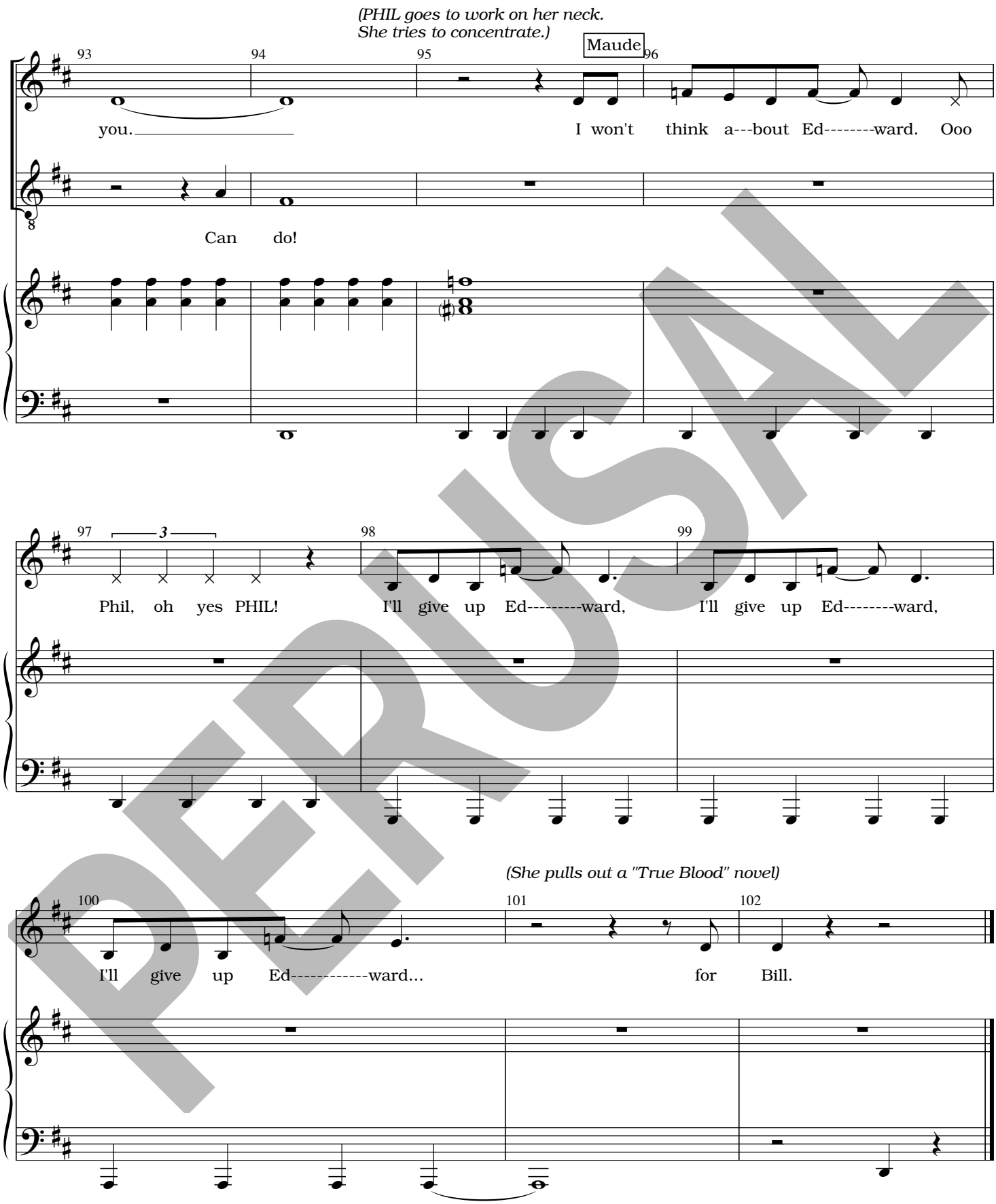
PERUSAL


D9
G
81
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
G7
D
E7
83
84
Ed-----ward, I'm ga------ga, and I've bare-----ly be----gun.
sun-----light he spark----------les, Oh give me a break.

PERUSAL


More gently
85
86
What kind of a vam---pire? You have---n't fin---ished your book. Is
87
88
89
This book is... this book is... this book, well it's long. I ad--
an---y--thing wrong?
90
91
92
mit I was smit--------ten, but now that's all through. I'd rath--er be bit--ten by

PERUSAL

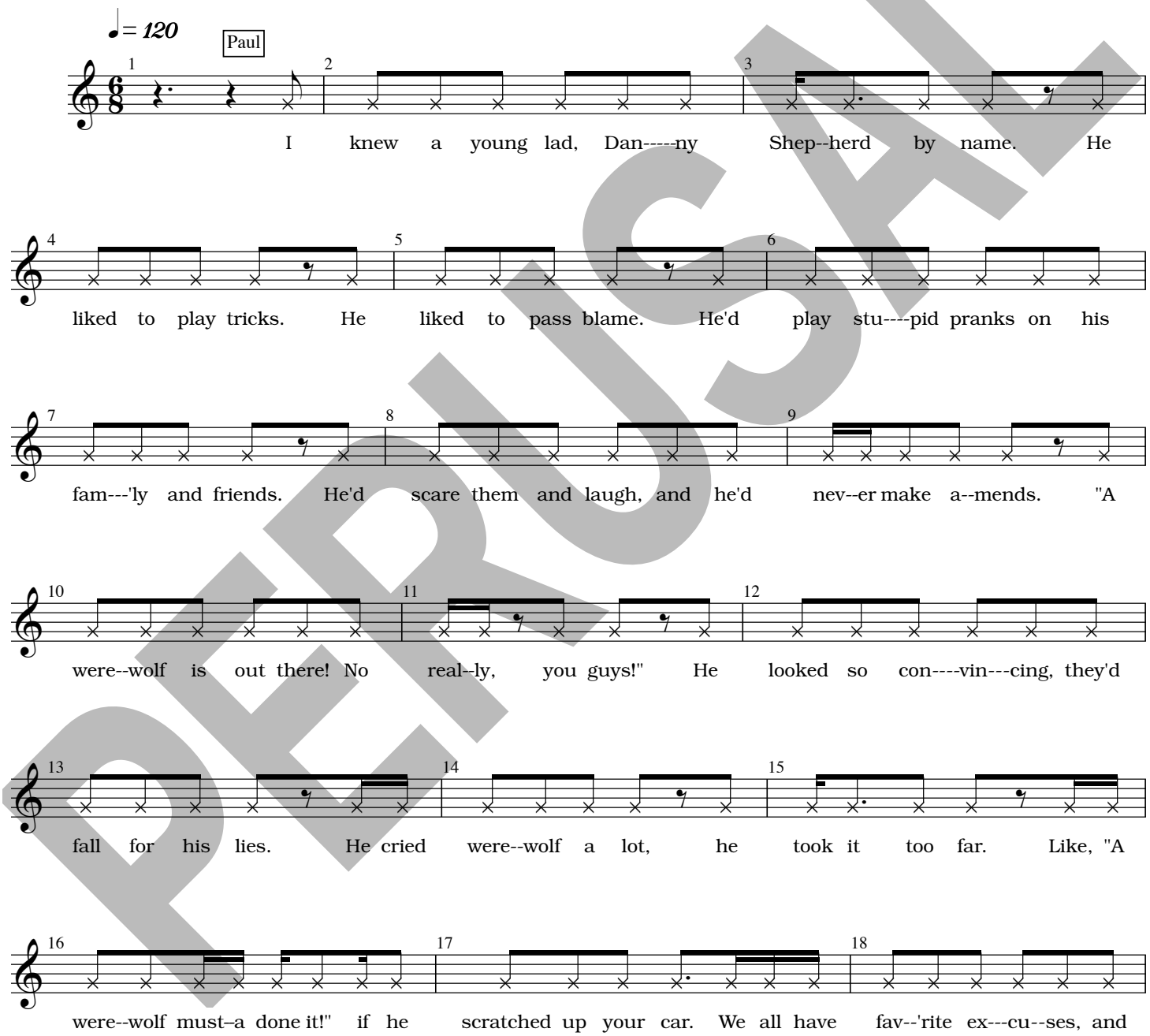

(PHIL goes to work on her neck.
She tries to concentrate.)
Maude
93
94
95
96
you.
I won't think a---bout Ed--------ward. Ooo
8
Can do!
97
3
98
99
Phil, oh yes PHIL!
I'll give up Ed---------ward,
I'll give up Ed--------ward,
(She pulls out a "True Blood" novel)
100
101
102
I'll give up Ed----------ward...
for Bill.

PERUSAL

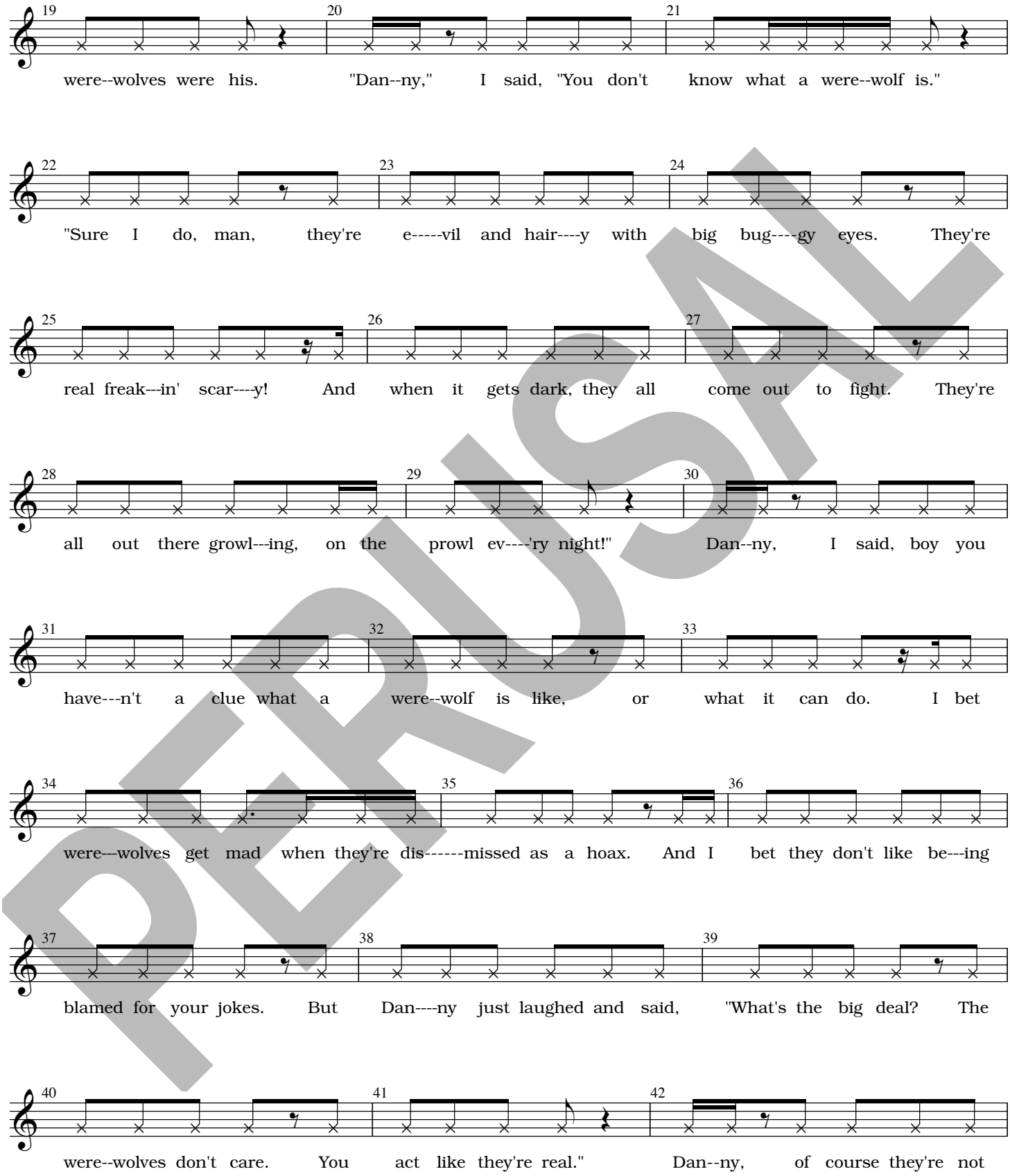
The Boy Who Cried Werewolf

(PAUL)

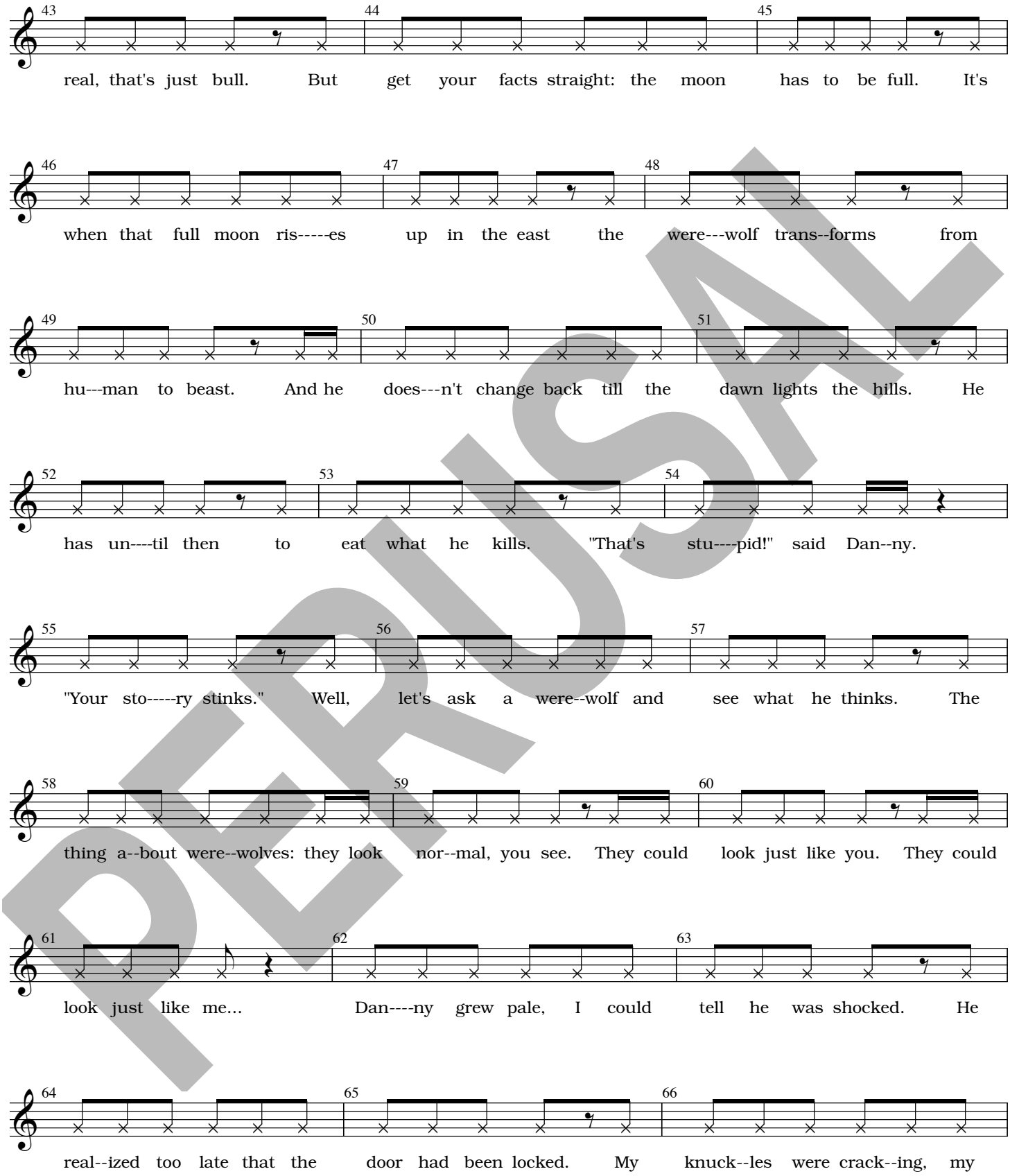
(This is a recitation. The rhythmic notation is provided to show where the downbeats are intended to fall, but not to imply that the words should be recited mechically in strict rhythm. The actor should speak naturally, using the rhythmic setting if there are questions.)



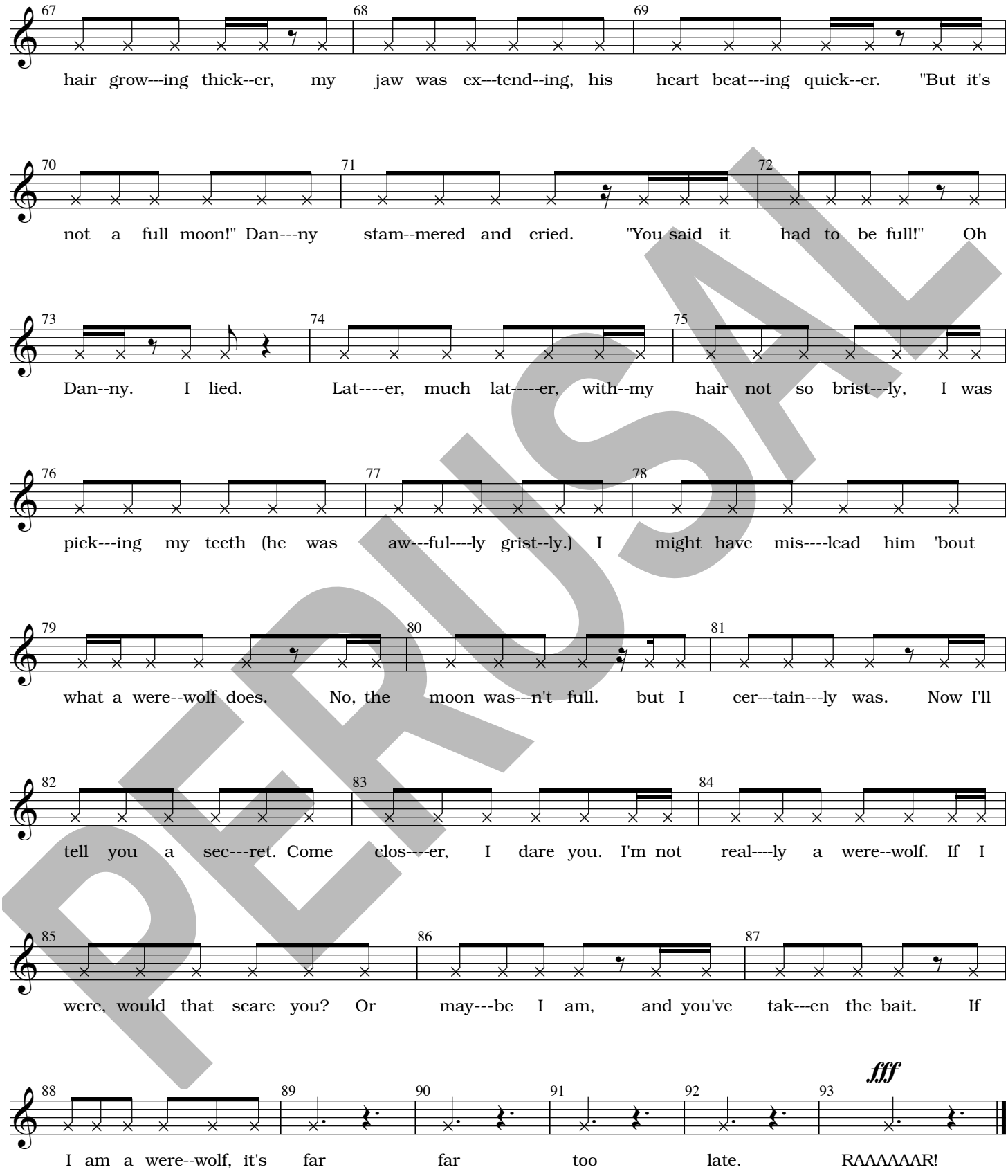
PERUSAL


19 20 21
were--wolves were his. "Dan--ny," I said, "You don't know what a were--wolf is."
22 23 24
"Sure I do, man, they're e-----vil and hair----y with big bug----gy eyes. They're
25 26 27
real freak---in' scar----y! And when it gets dark, they all come out to fight. They're
28 29 30
all out there growl---ing, on the prowl ev----'ry night!" Dan--ny, I said, boy you
31 32 33
have---n't a clue what a were--wolf is like, or what it can do. I bet
34 35 36
were---wolves get mad when they're dis------missed as a hoax. And I bet they don't like be---ing
37 38 39
blamed for your jokes. But Dan----ny just laughed and said, "What's the big deal? The
40 41 42
were--wolves don't care. You act like they're real." Dan--ny, of course they're not

PERUSAL


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

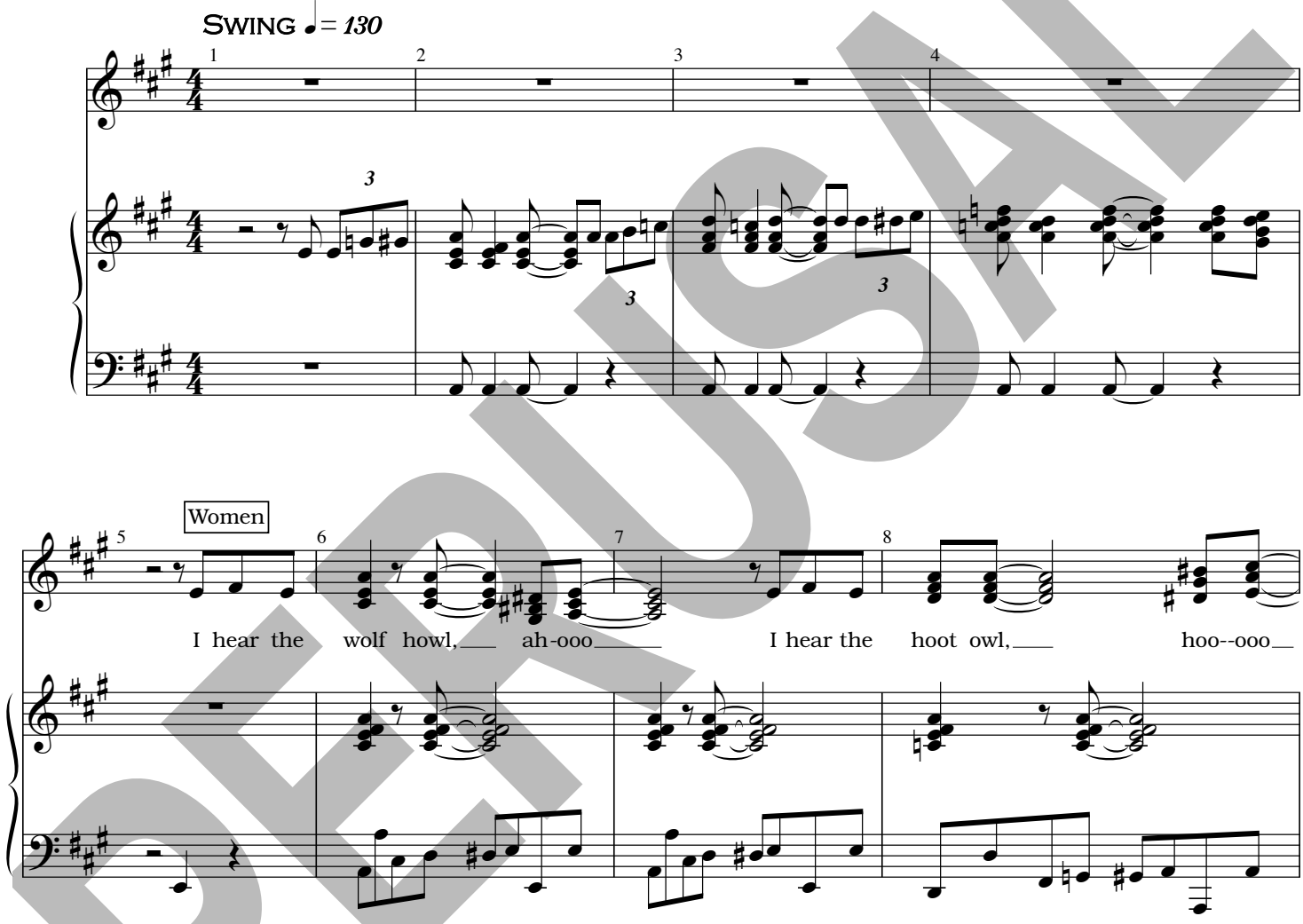
PERUSAL


67 68 69
hair grow---ing thick--er, my jaw was ex---tend--ing, his heart beat---ing quick--er. "But it's
70 71 72
not a full moon!" Dan---ny stam--mered and cried. "You said it had to be full!" Oh
73 74 75
Dan--ny. I lied. Lat----er, much lat-----er, with--my hair not so brist---ly, I was
76 77 78
pick---ing my teeth (he was aw---ful----ly grist--ly.) I might have mis----lead him 'bout
79 80 81
what a were--wolf does. No, the moon was---n't full. but I cer---tain---ly was. Now I'll
82 83 84
tell you a sec---ret. Come clos---er, I dare you. I'm not real----ly a were--wolf. If I
85 86 87
were, would that scare you? Or may---be I am, and you've tak---en the bait. If
88 89 90 91 92 93
fff
I am a were--wolf, it's far far too late. RAAAAAAR!
pp
(PAUL lunges at the audience with a quick blackout.)

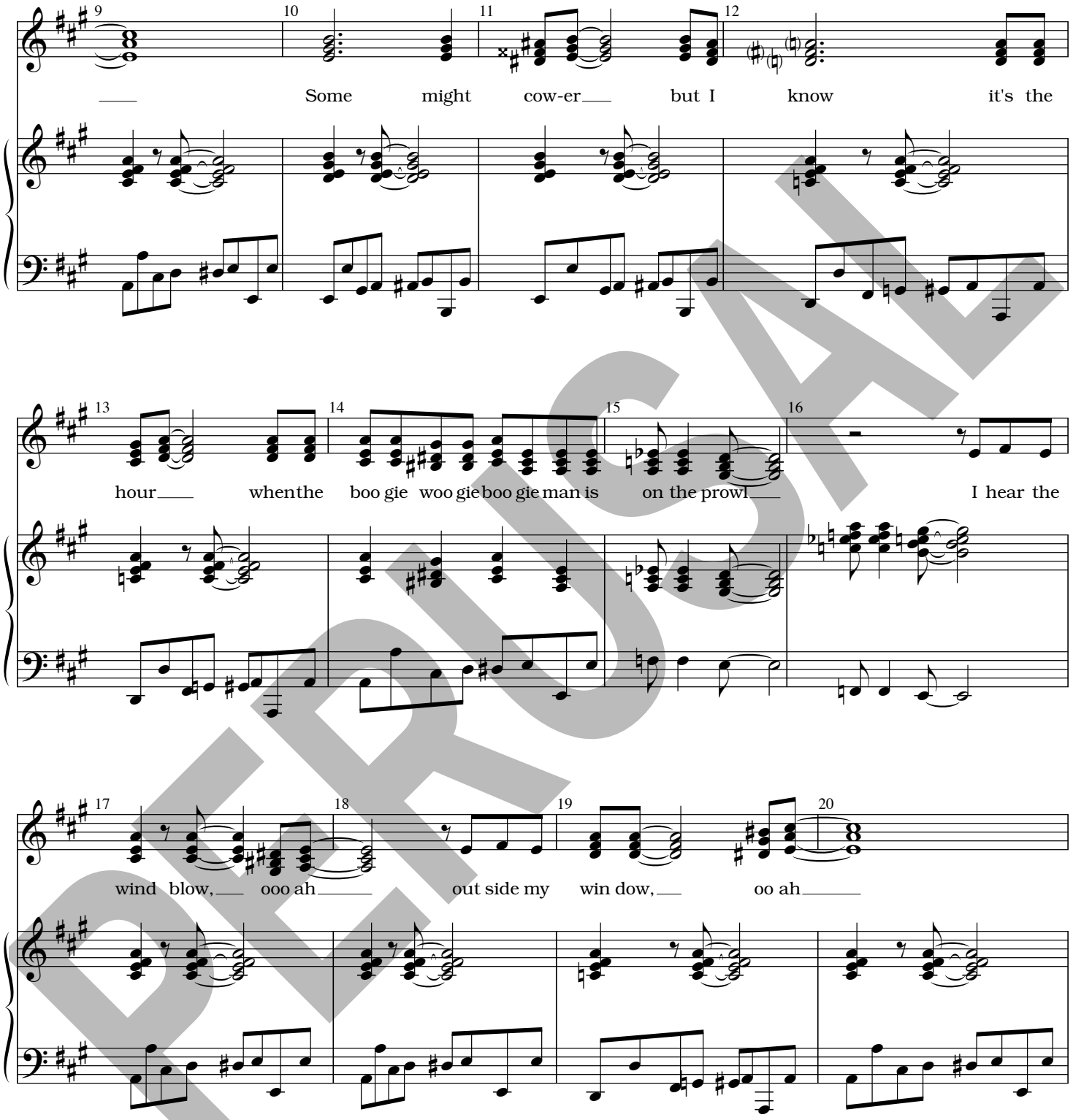
PERUSAL

Boogie Woogie Boogieman

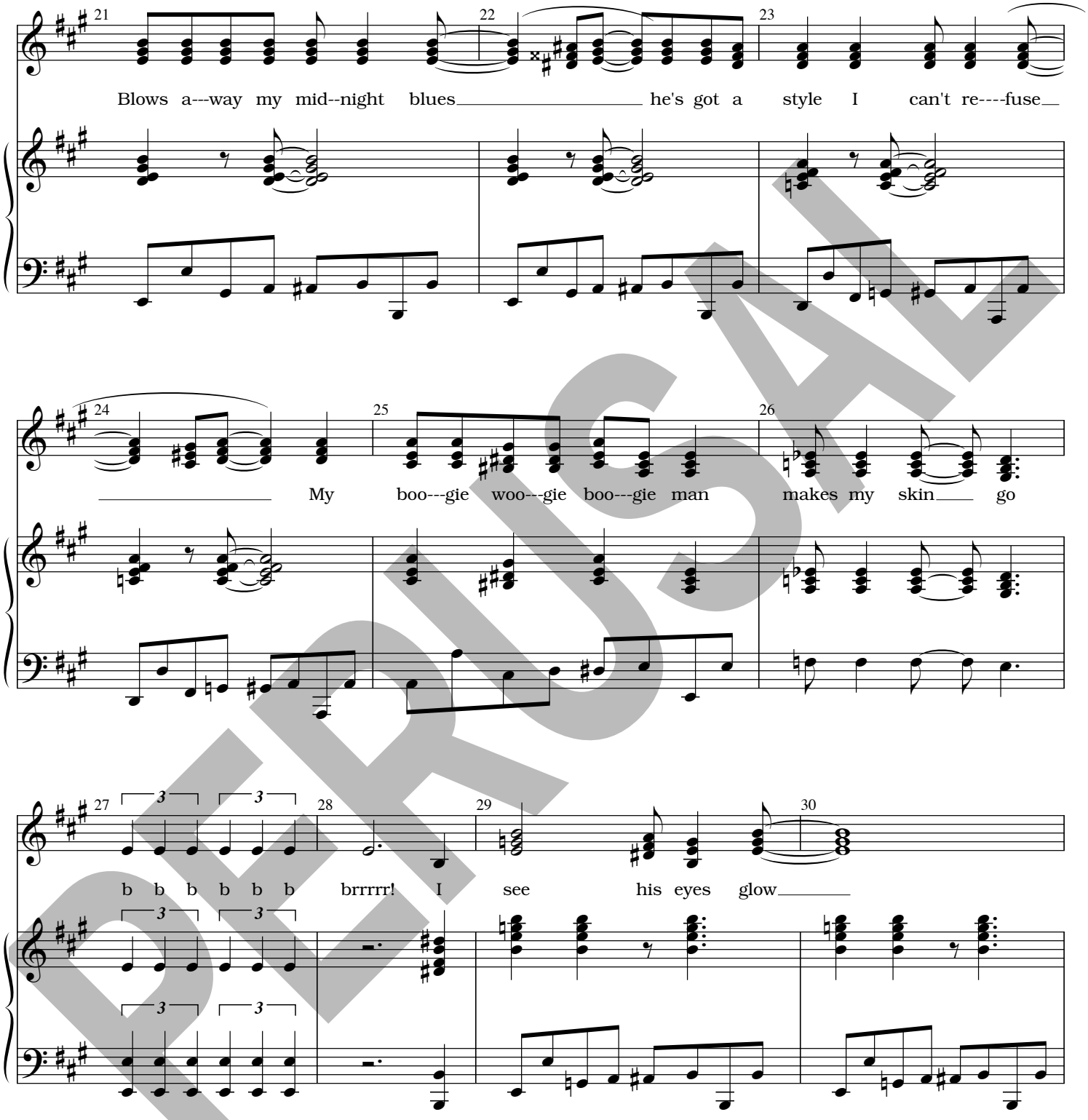
(VICTORIA, DONNA, MAUDE)



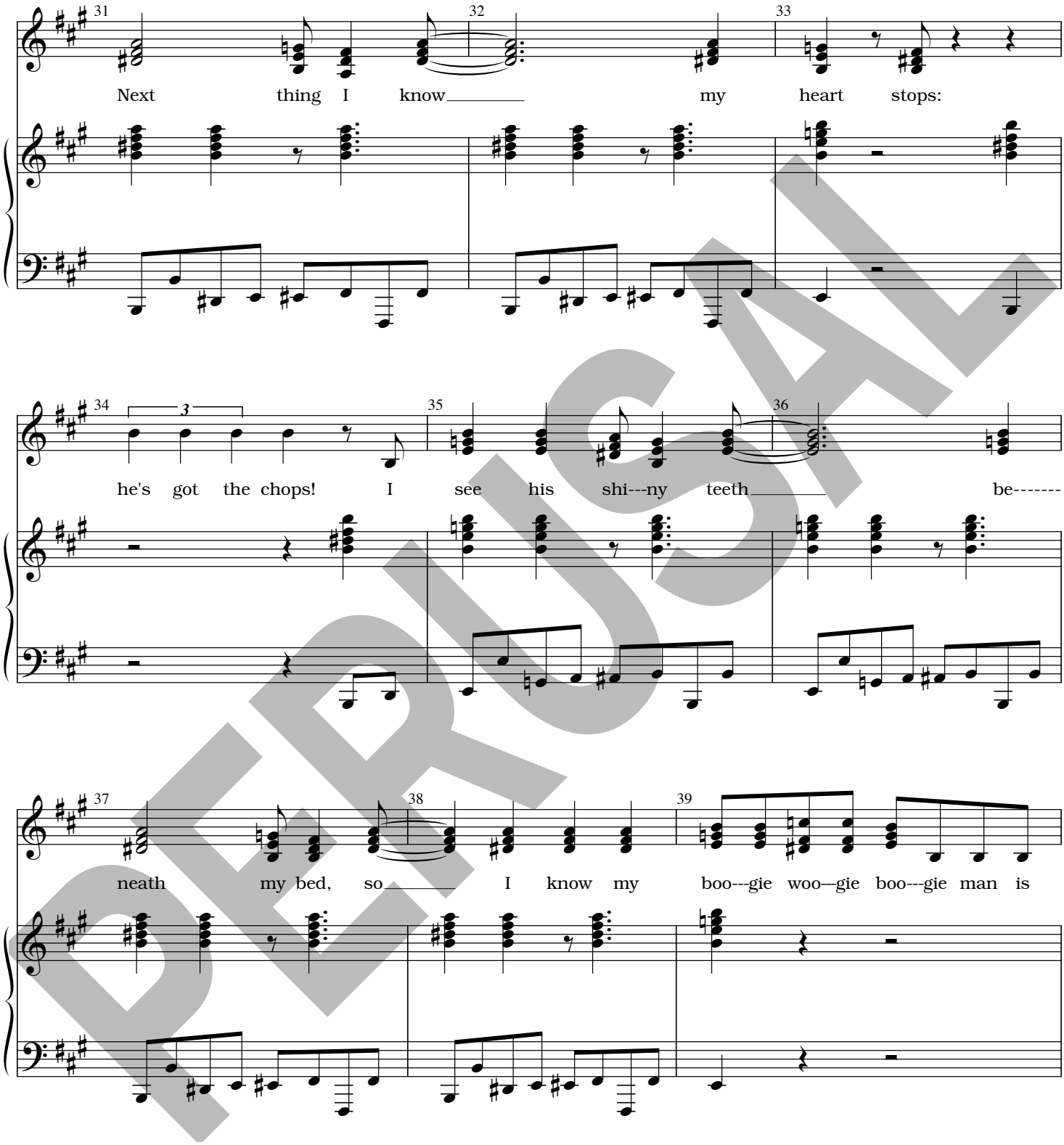
PERUSAL


Some might cow-er but I know it's the
hour when the boo gie woo gie boo gie man is on the prowl I hear the
wind blow, ooo ah out side my win dow, oo ah

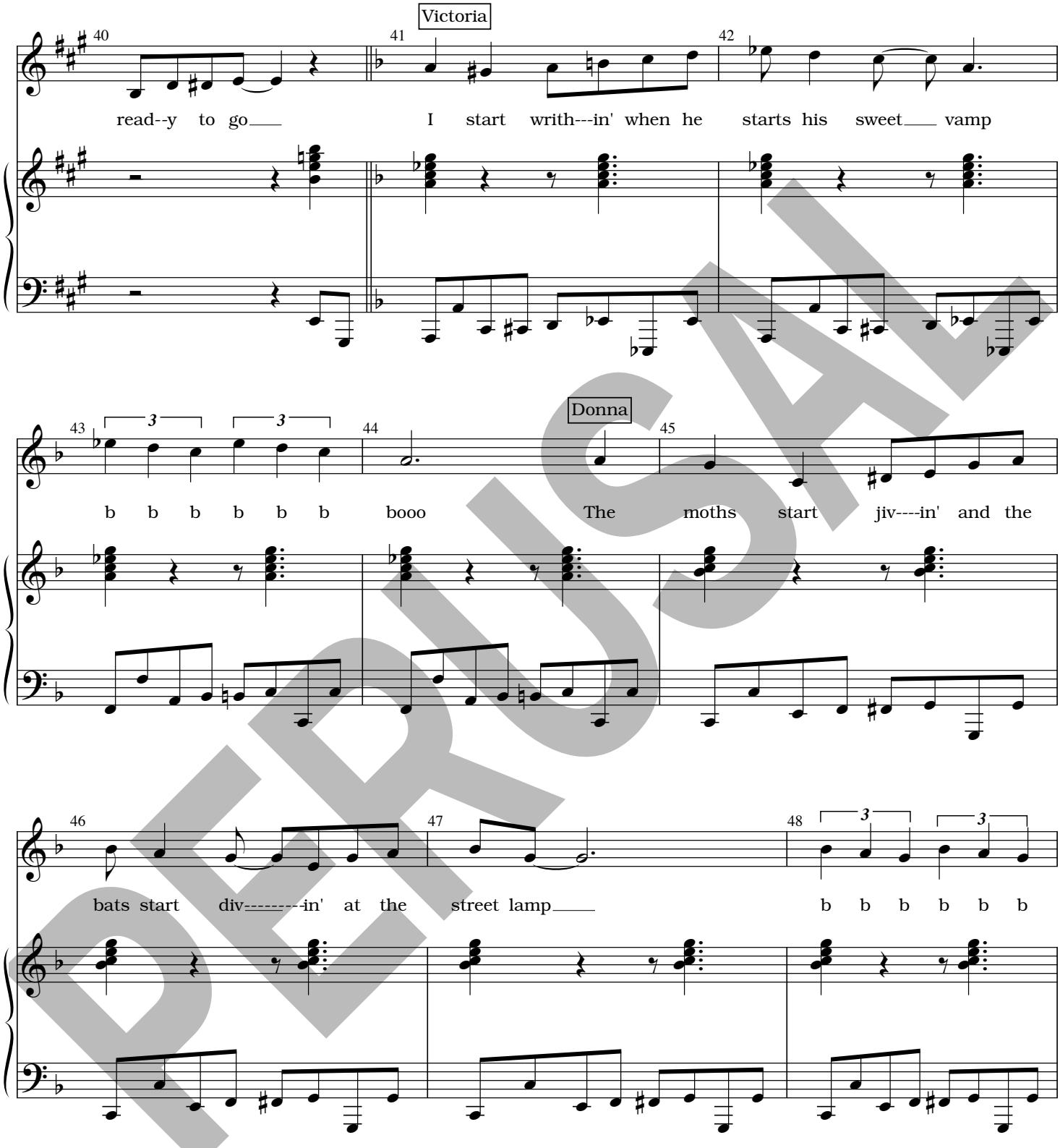
PERUSAL


21
22
23
Blows a---way my mid--night blues he's got a style I can't re----fuse
24
25
26
My boo---gie woo---gie boo---gie man makes my skin go
27
28
29
30
b b b b b b brrrrr! I see his eyes glow

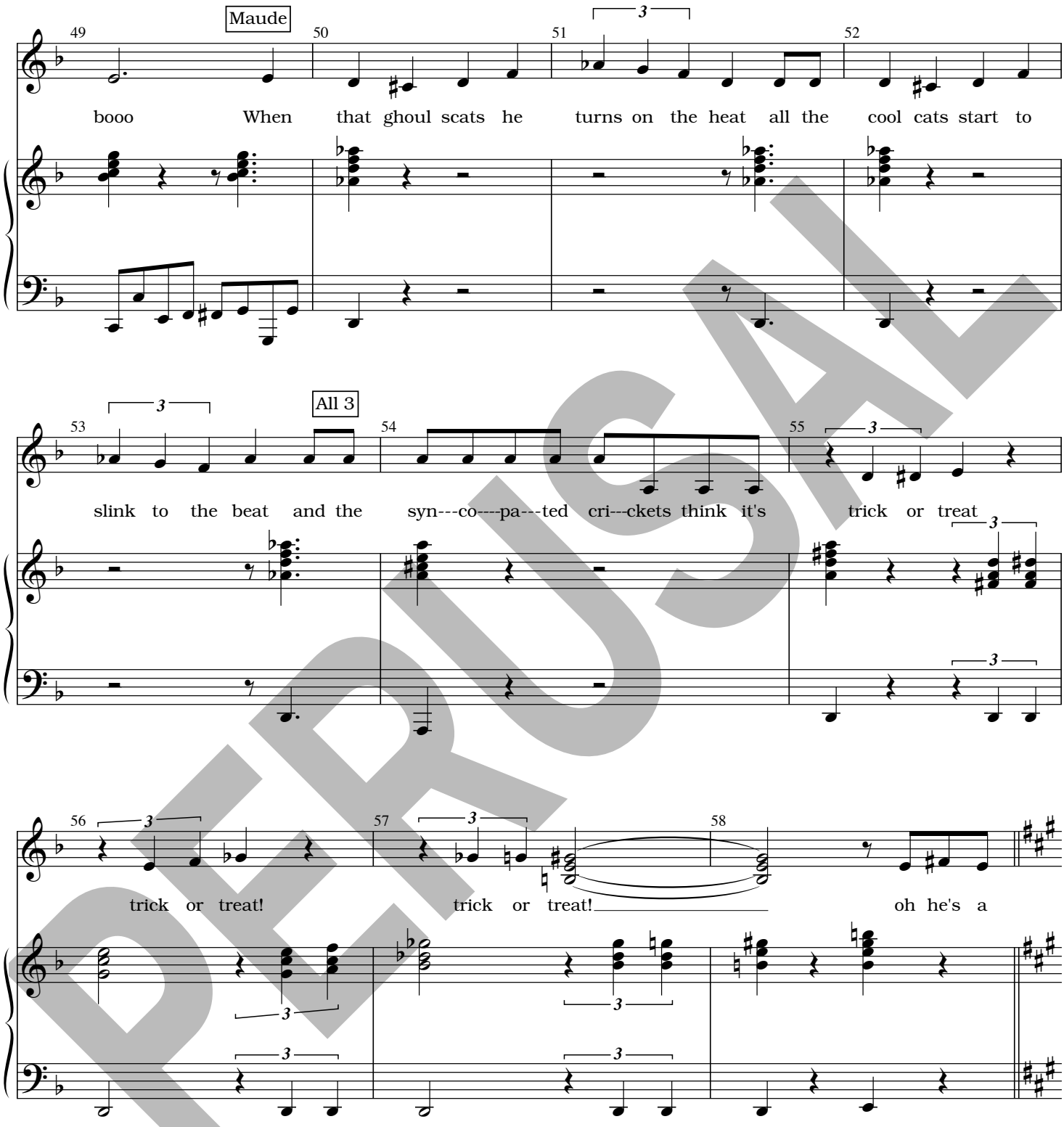
PERUSAL


31
32
33
Next thing I know my heart stops:
34
3
35
36
he's got the chops! I see his shi---ny teeth be-------
37
38
39
neath my bed, so I know my boo---gie woo---gie boo---gie man is

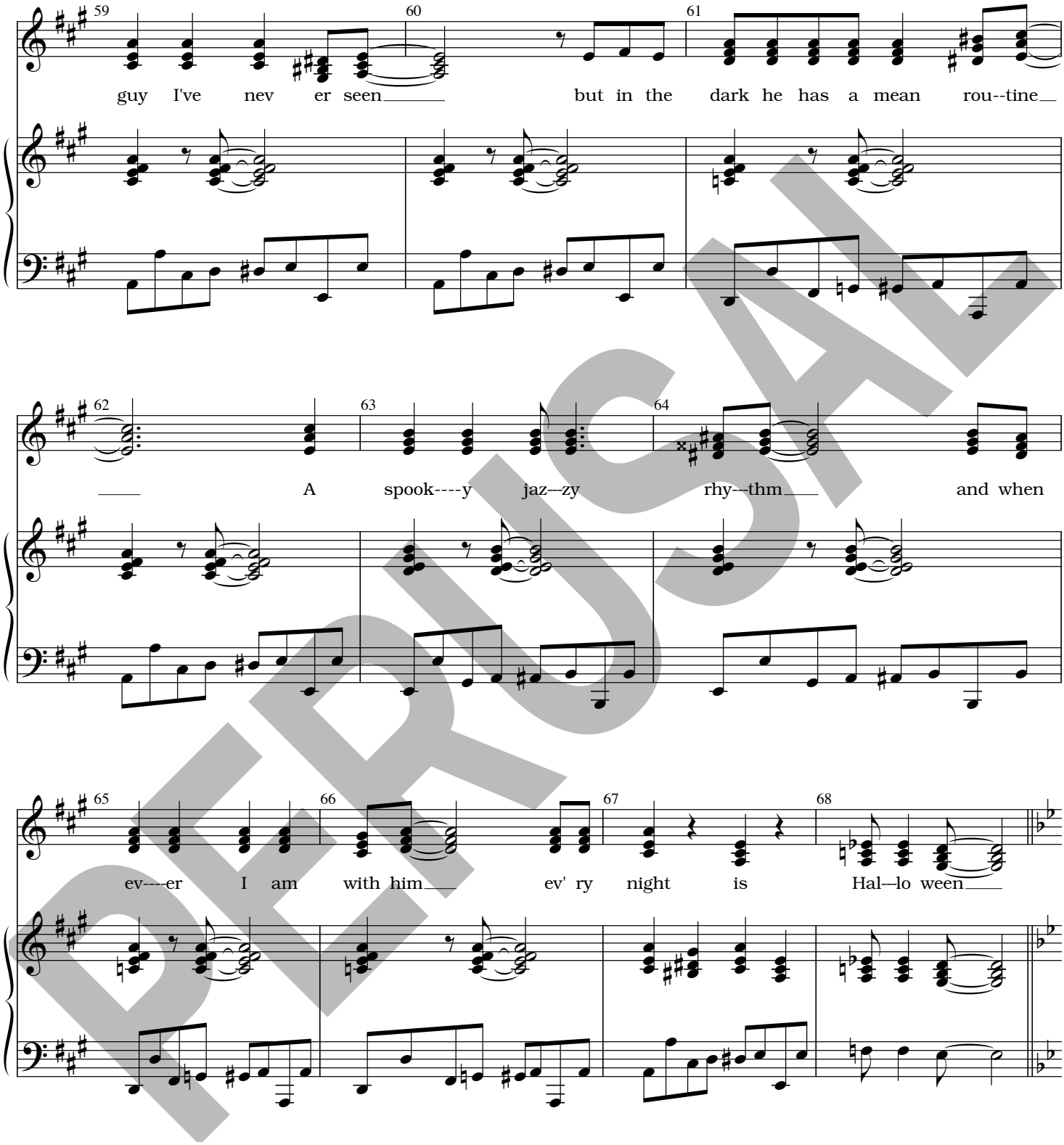
PERUSAL


Victoria
40
41
42
read--y to go
I start writh---in' when he starts his sweet vamp
Donna
43
44
45
b b b b b b booo
The moths start jiv----in' and the
46
47
48
bats start div--------in' at the street lamp
b b b b b b

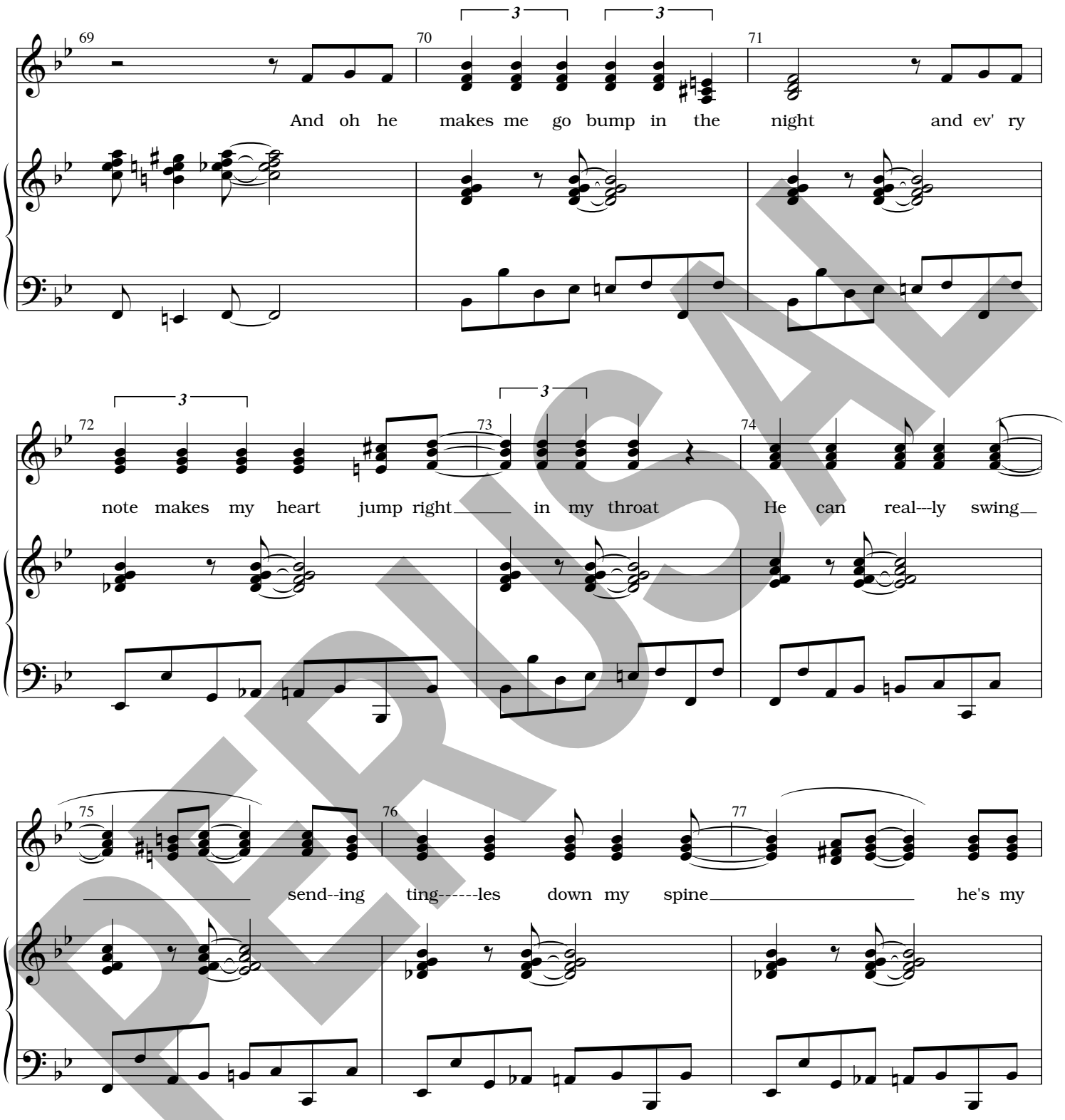
PERUSAL


Maude
booo When that ghoul scats he turns on the heat all the cool cats start to
All 3
slink to the beat and the syn---co----pa---ted cri---ckets think it's trick or treat
trick or treat! trick or treat! oh he's a

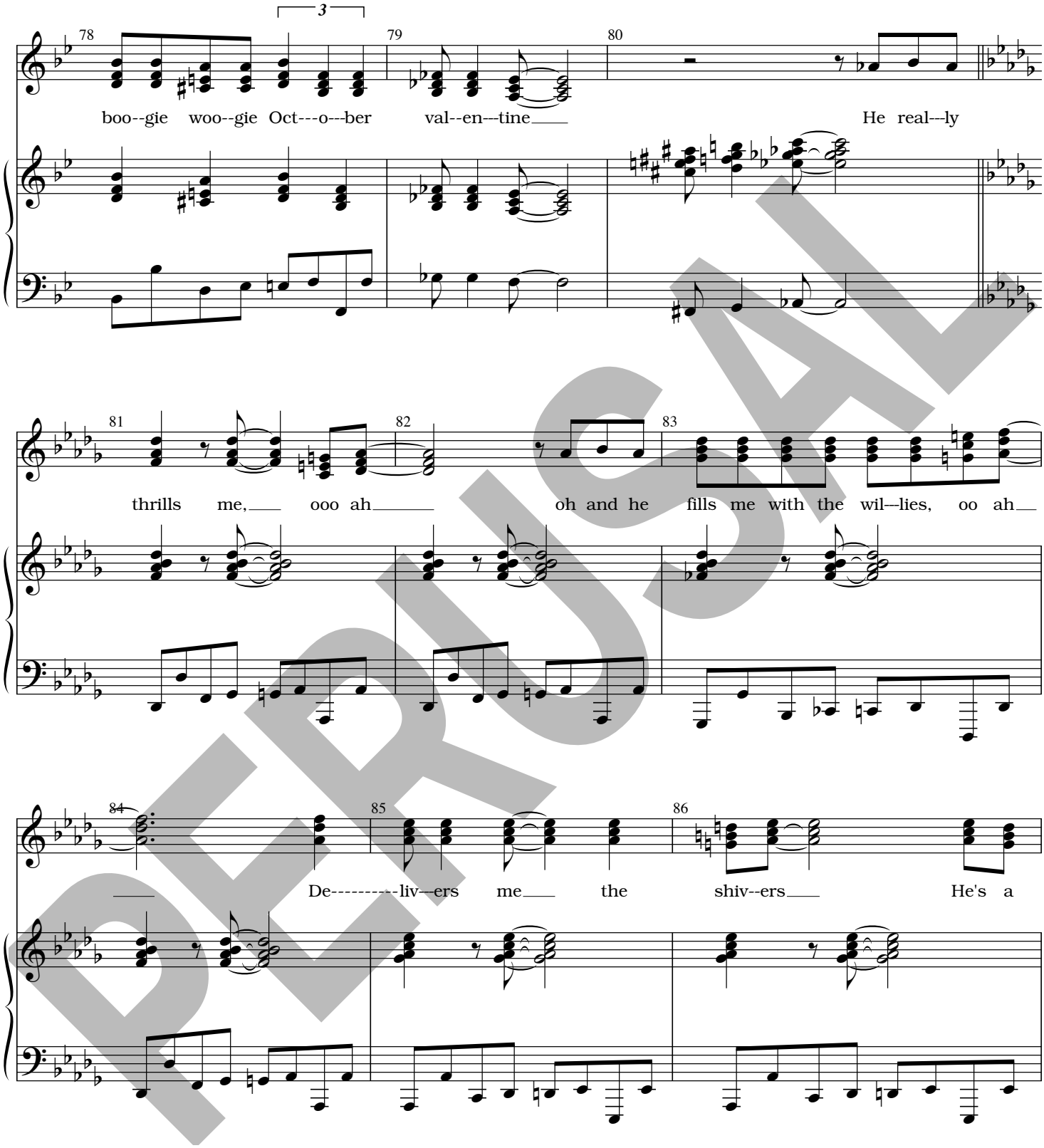
PERUSAL


59
60
61
guy I've nev er seen
but in the dark he has a mean rou--tine
62
63
64
A spook----y jaz—zy rhy—thm
and when
65
66
67
68
ev----er I am with him
ev' ry night is Hal—lo ween

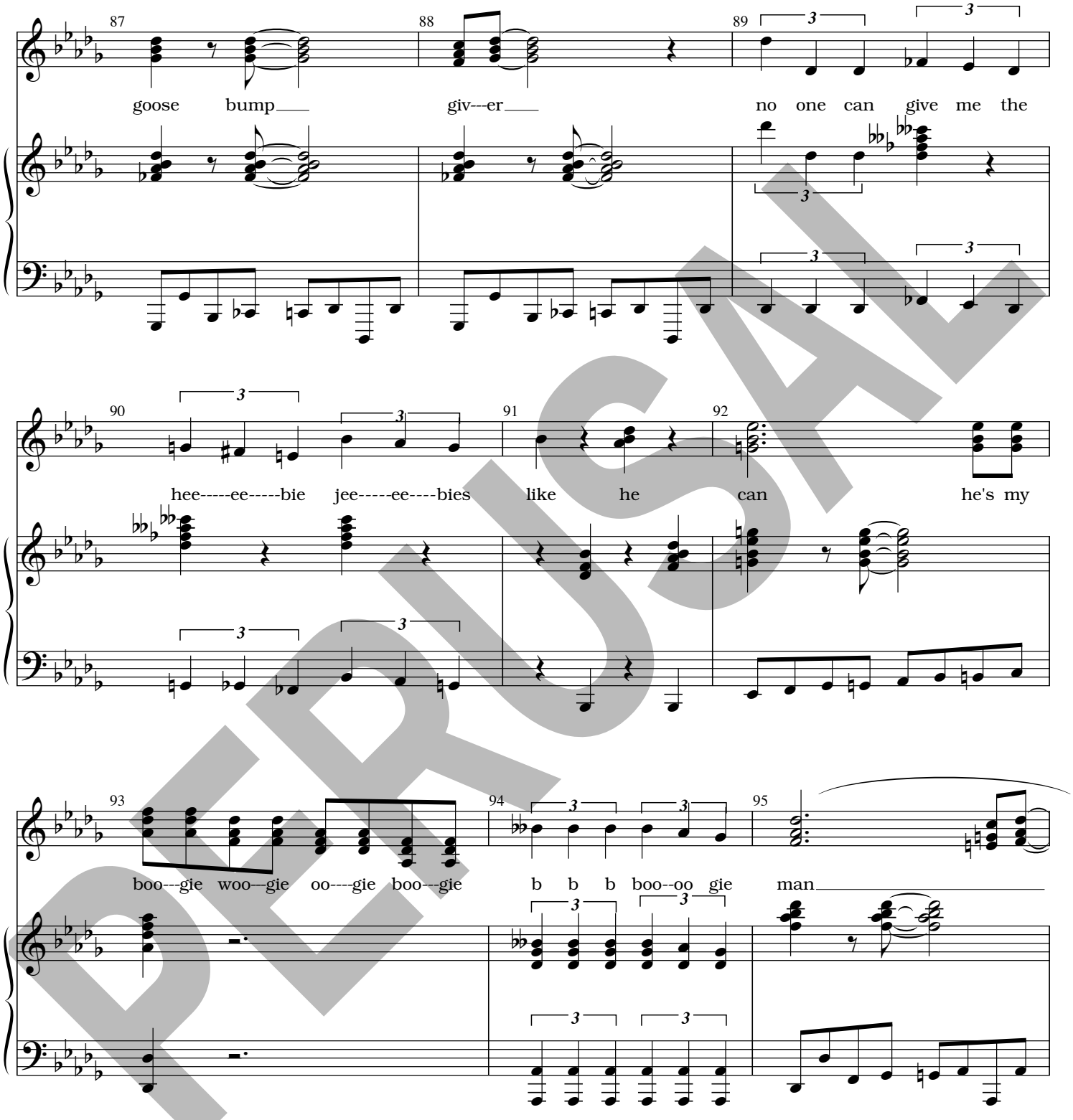
PERUSAL


69
70
71
3
3
And oh he makes me go bump in the night and ev' ry
72
73
74
3
3
note makes my heart jump right in my throat He can real---ly swing
75
76
77
send--ing ting------les down my spine he's my

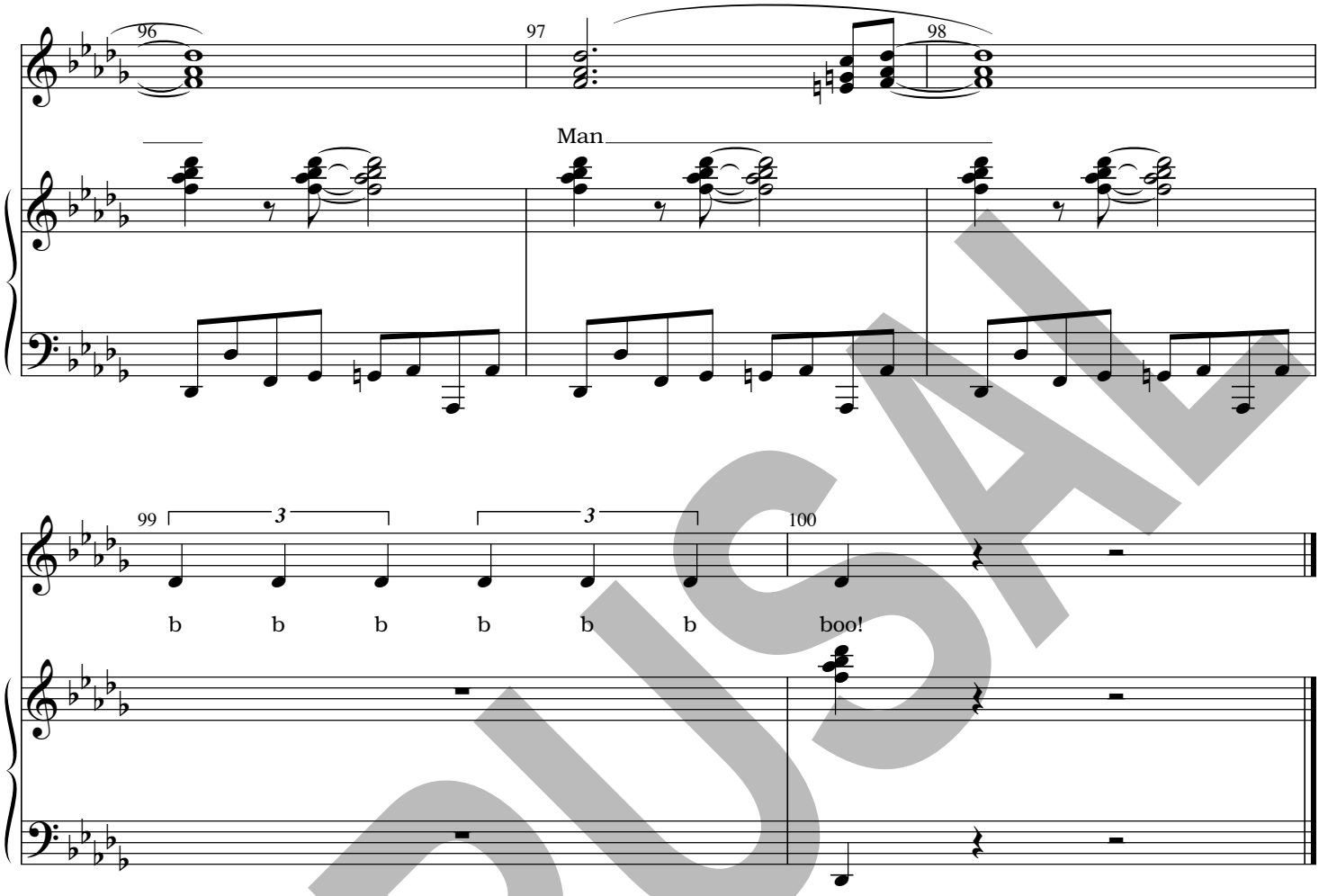
PERUSAL


78
79
80
3
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

PERUSAL


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

PERUSAL



PERUSAL

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 --

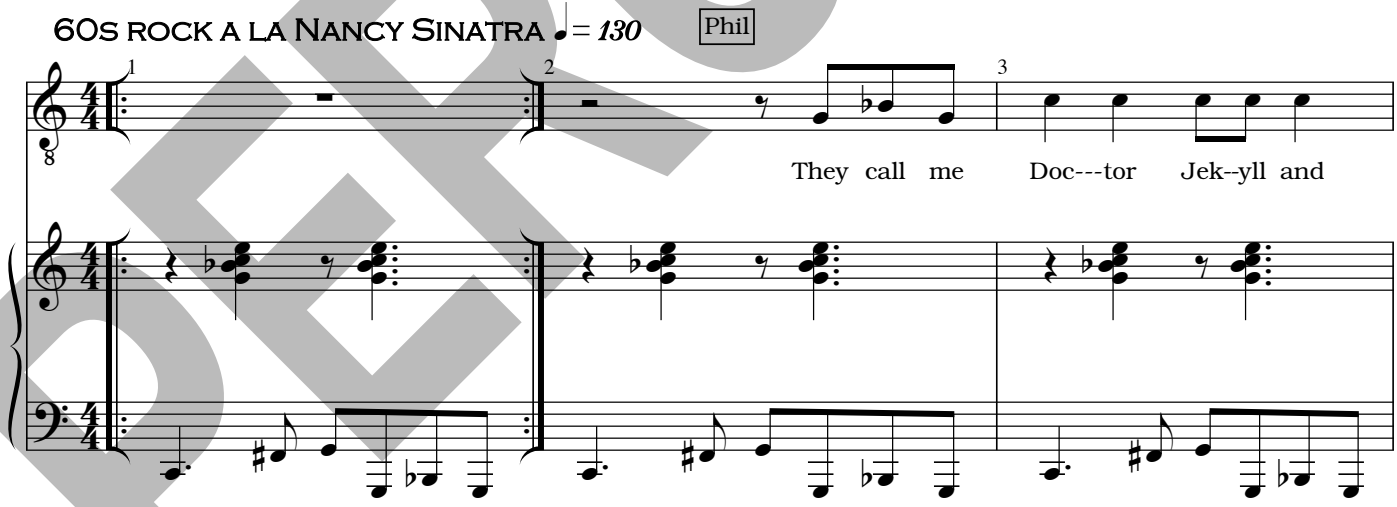
VICTORIA: -- a serial killer --

MAUDE: -- a cloistered nun --

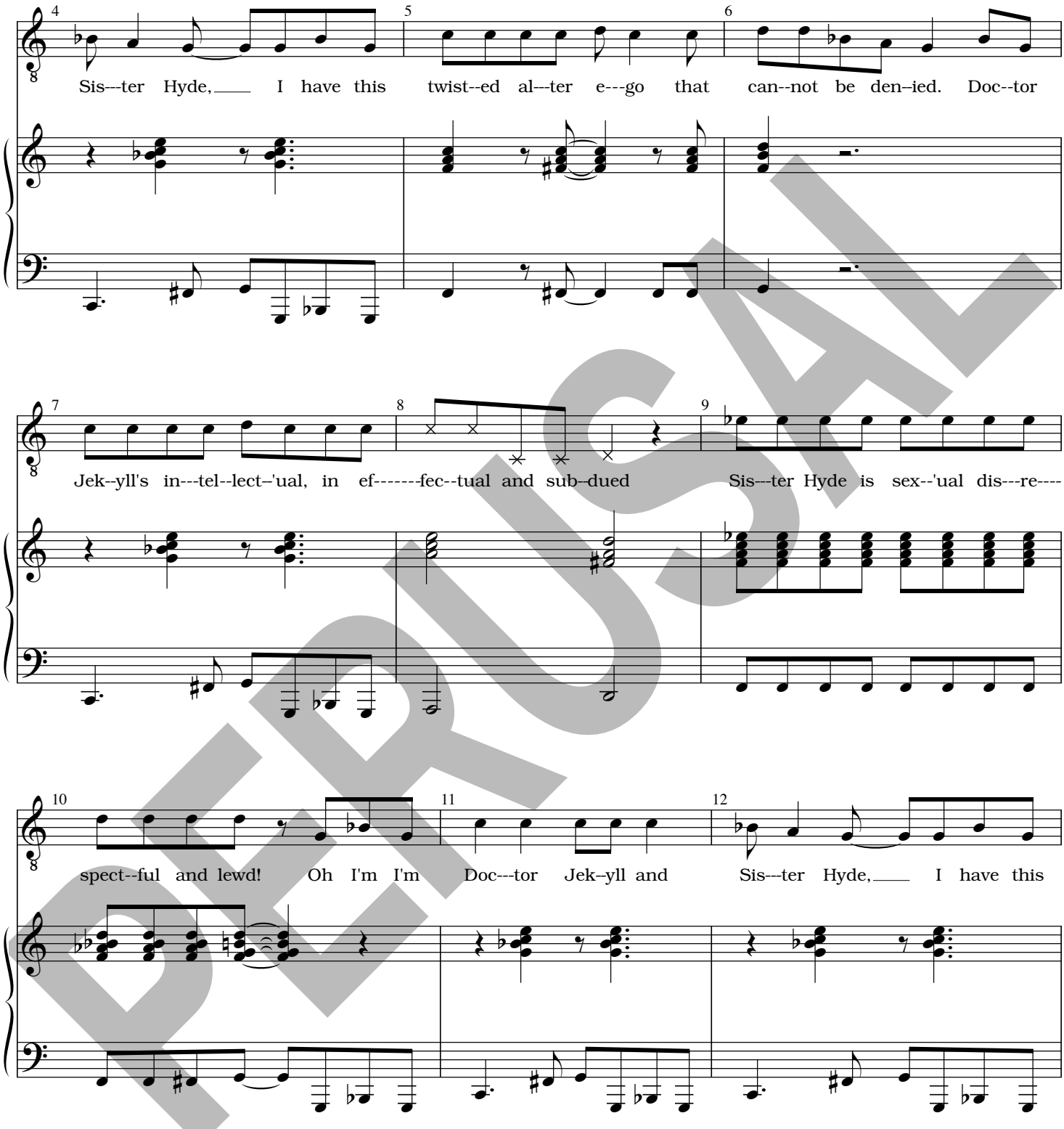
DONNA: -- a go-go dancer --

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

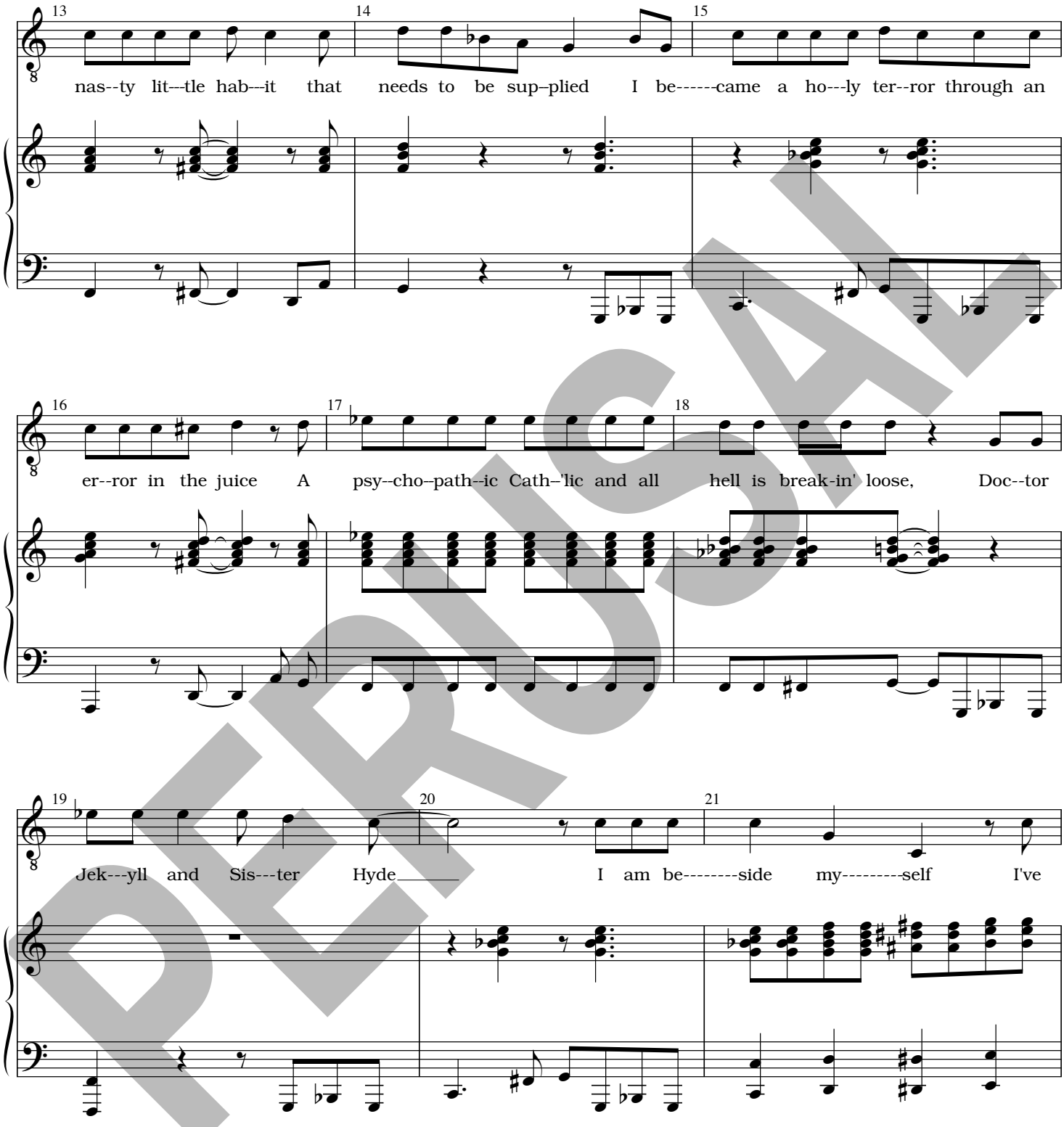
ALL THREE: The results were ... fatal.



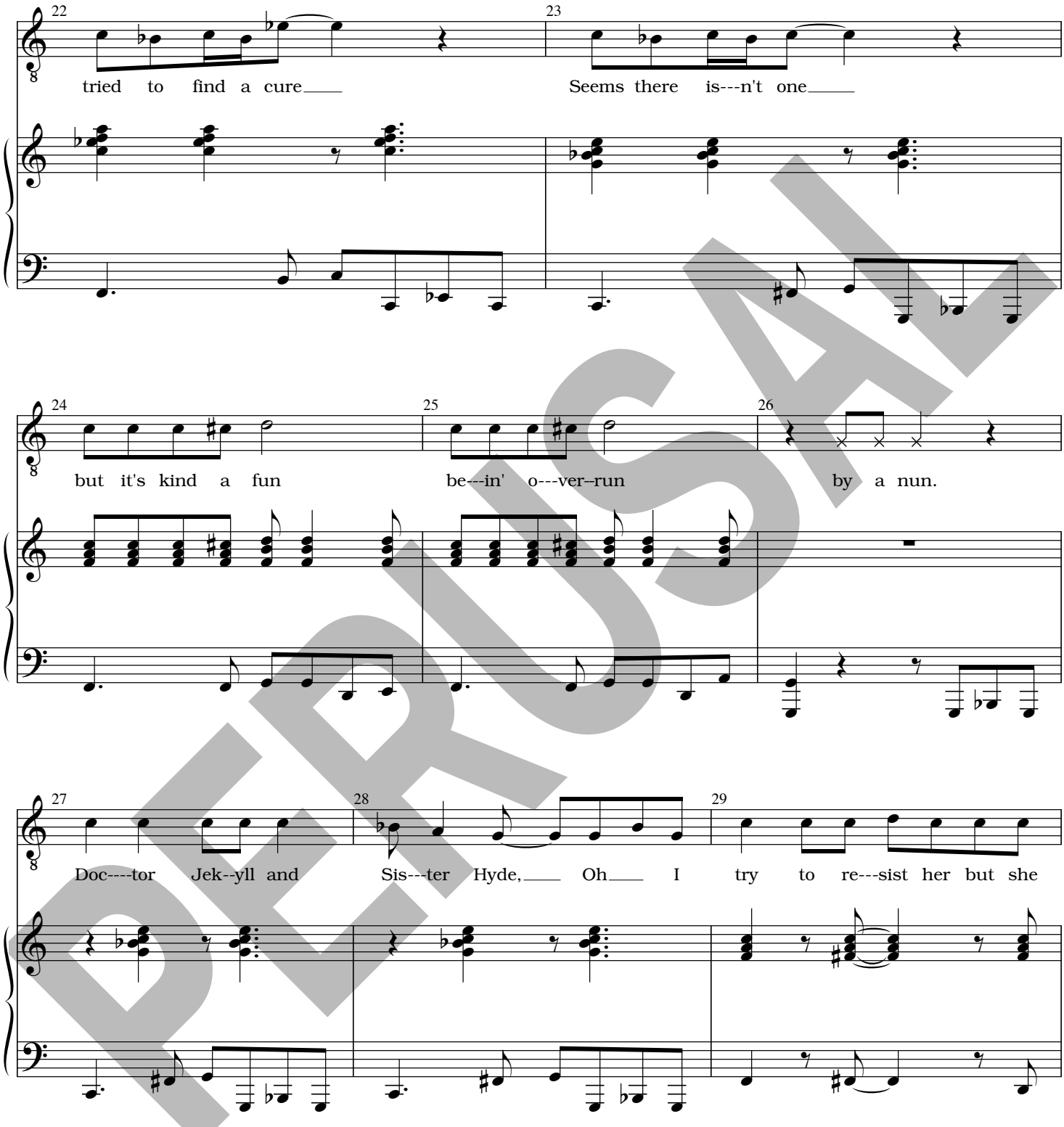
PERUSAL


4
5
6
Sis---ter Hyde, I have this twist--ed al---ter e---go that can--not be den--ied. Doc--tor
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----
10
11
12
spect--ful and lewd! Oh I'm I'm Doc---tor Jek--yll and Sis---ter Hyde, I have this

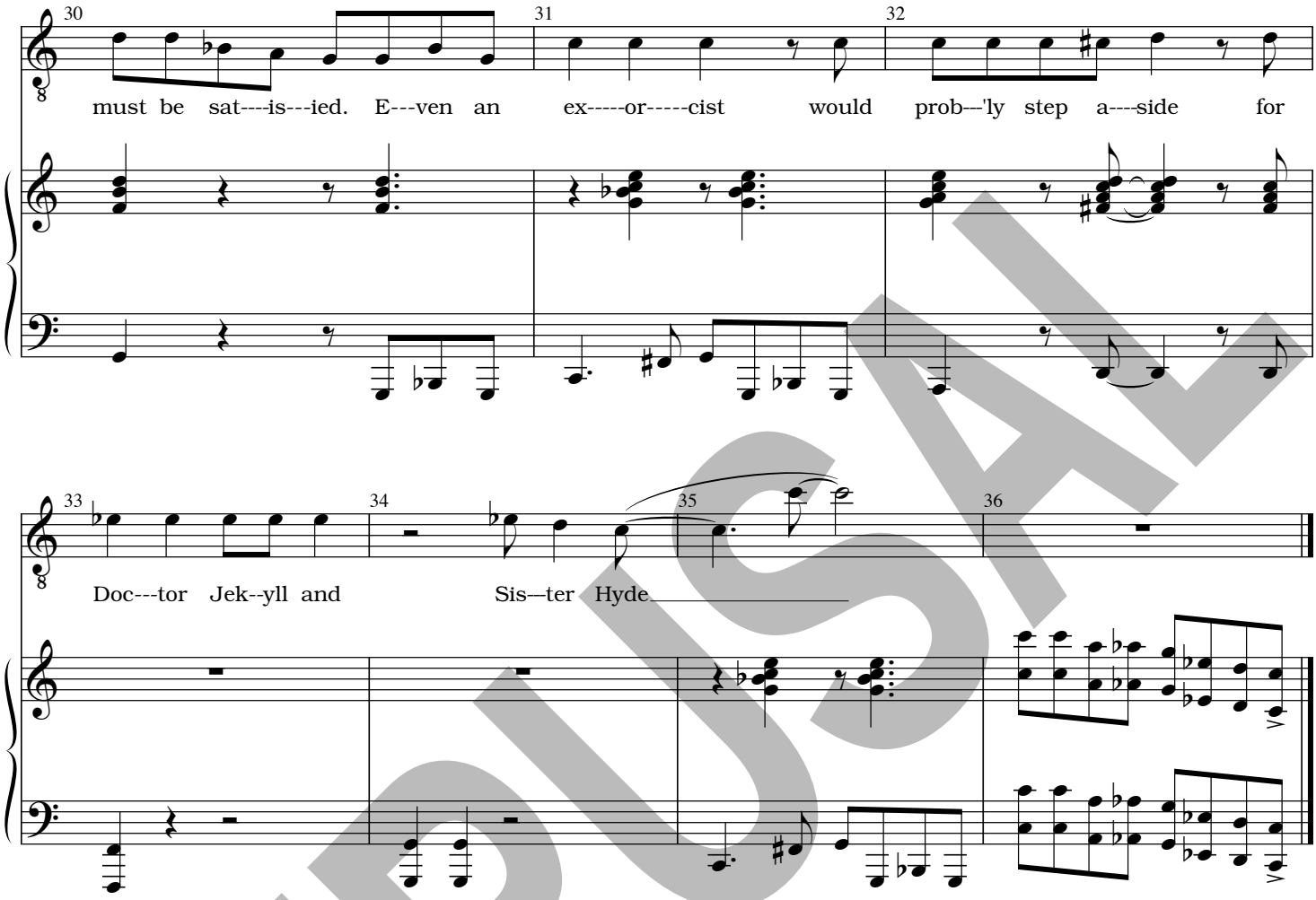
PERUSAL


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

PERUSAL


22
tried to find a cure
23
Seems there is---n't one
24
but it's kind a fun
25
be---in' o---ver--run
26
by a nun.
27
Doc----tor Jek--yll and
28
Sis---ter Hyde, Oh I try to re---sist her but she

PERUSAL


30
31
32
must be sat----is---ied. E---ven an ex-----or-----cist would prob---'ly step a----side for
33
34
35
36
Doc---tor Jek--yll and Sis—ter Hyde

PERUSAL

Marriage Is Murder

(VICTORIA AND PAUL)

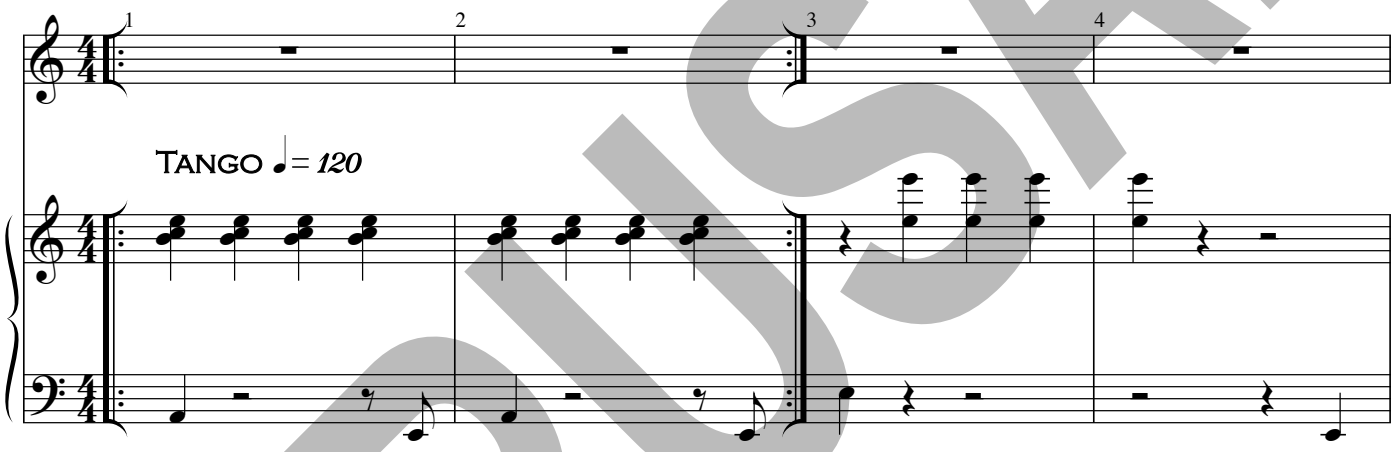
CUE:

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

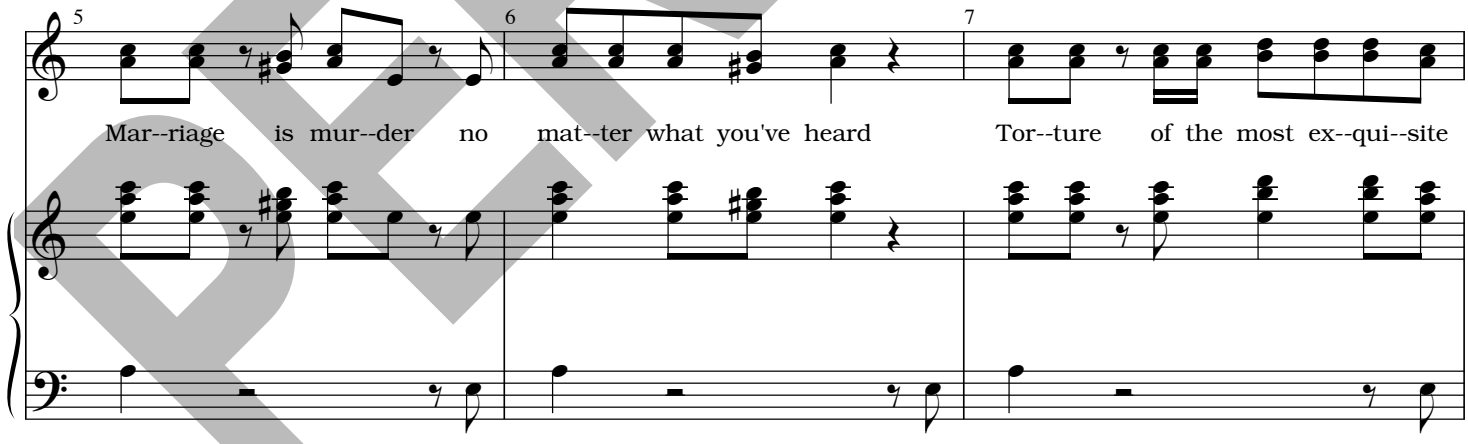
VICTORIA: Good morning, darling.

PAUL: Good morning, dear.

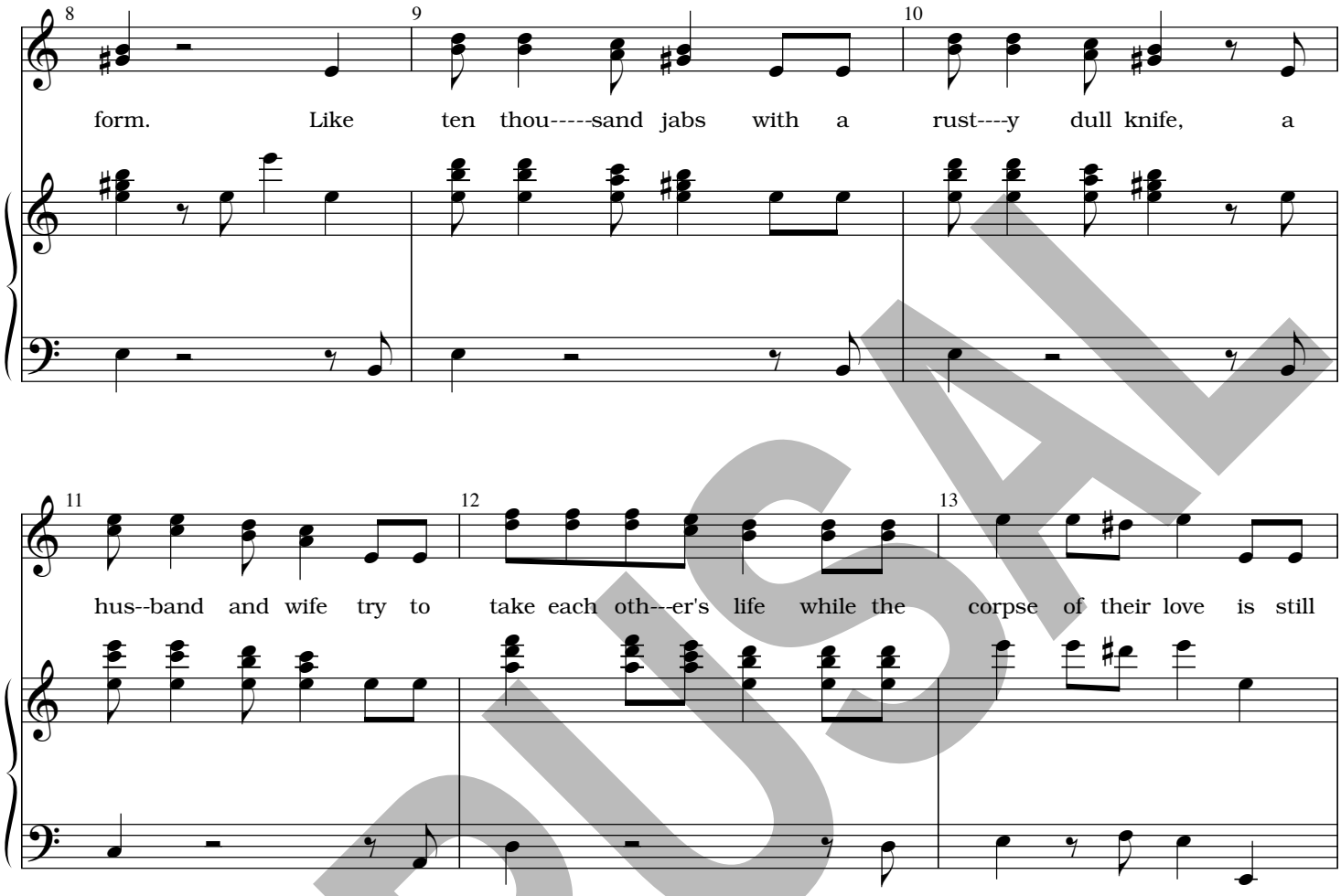
VICTORIA & PAUL: Sleep well?



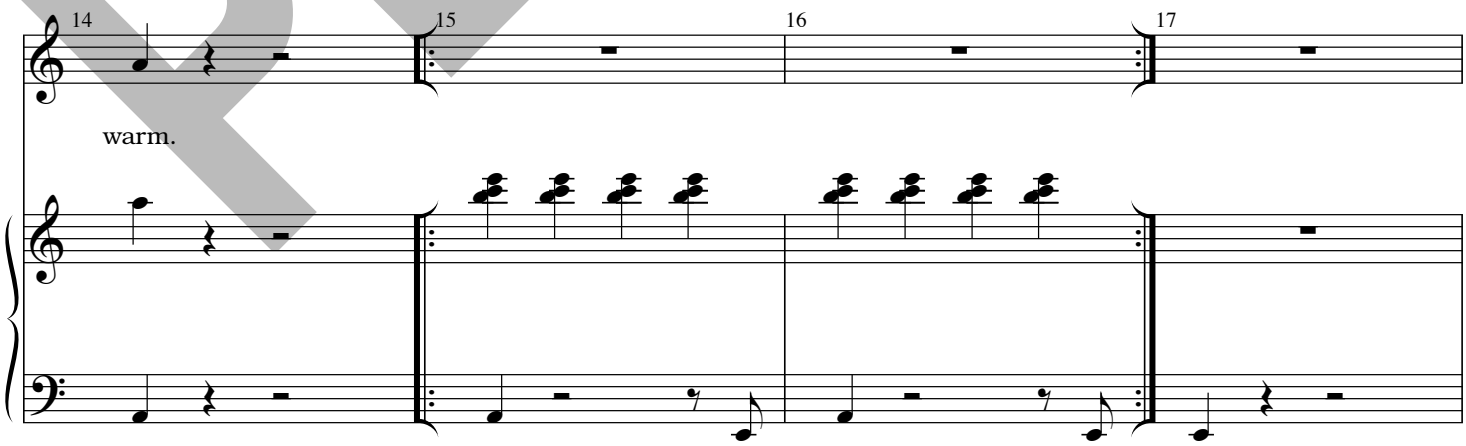
(Man takes upper notes)



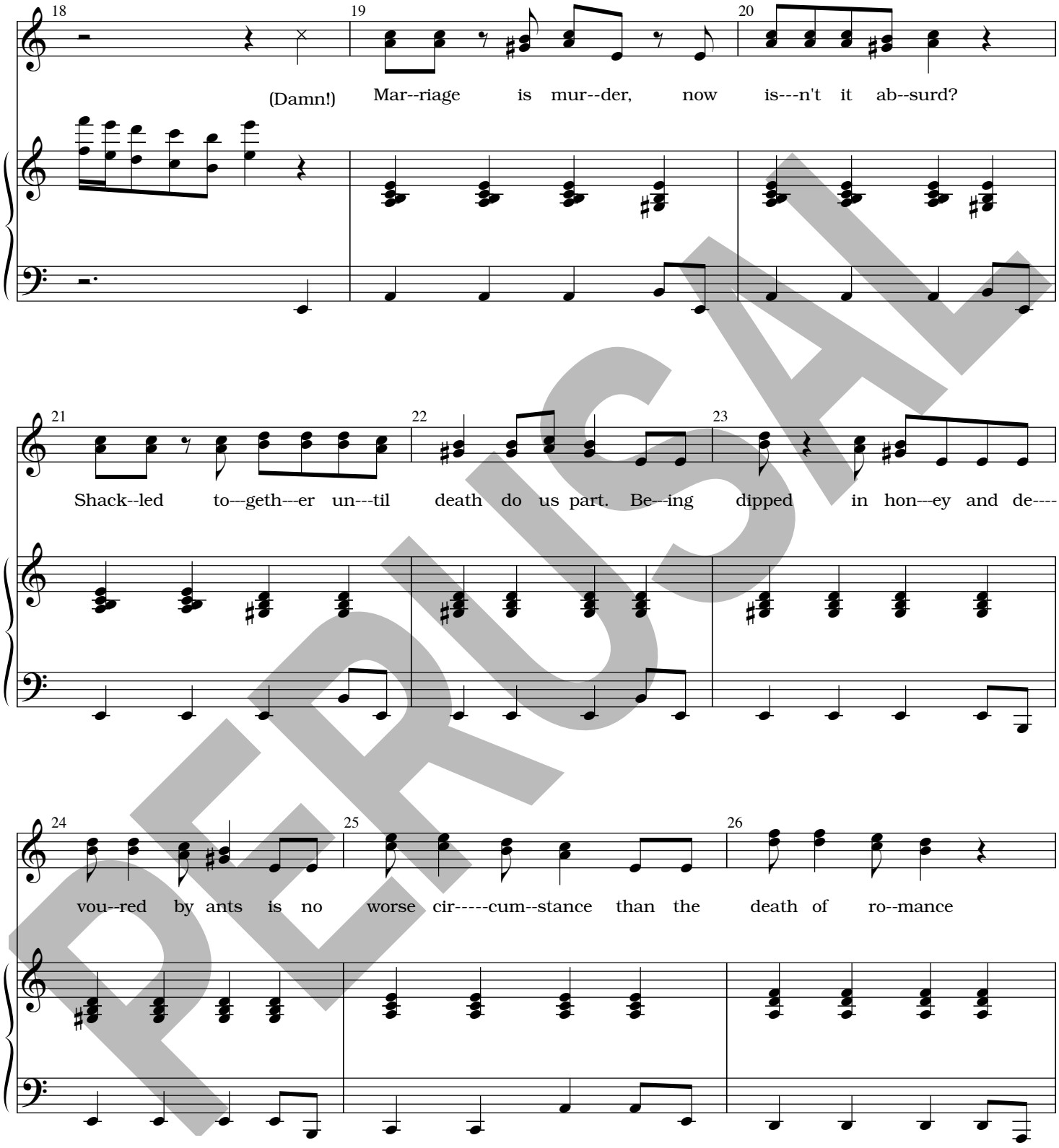
PERUSAL



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: Ooops. 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!")

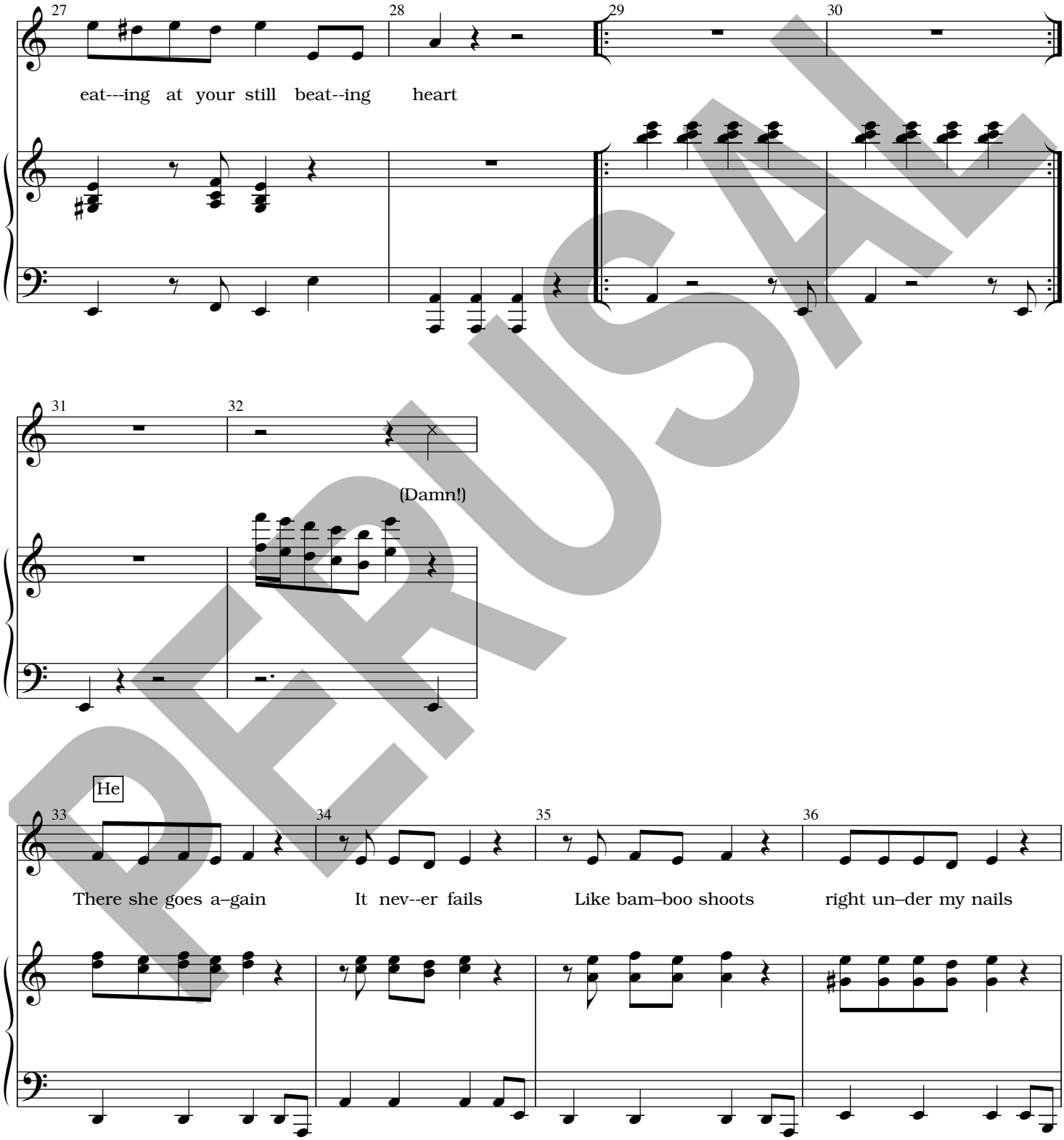


PERUSAL


18
19
20
(Damn!) Mar--riage is mur--der, now is---n't it ab--surd?
21
22
23
Shack--led to---geth---er 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

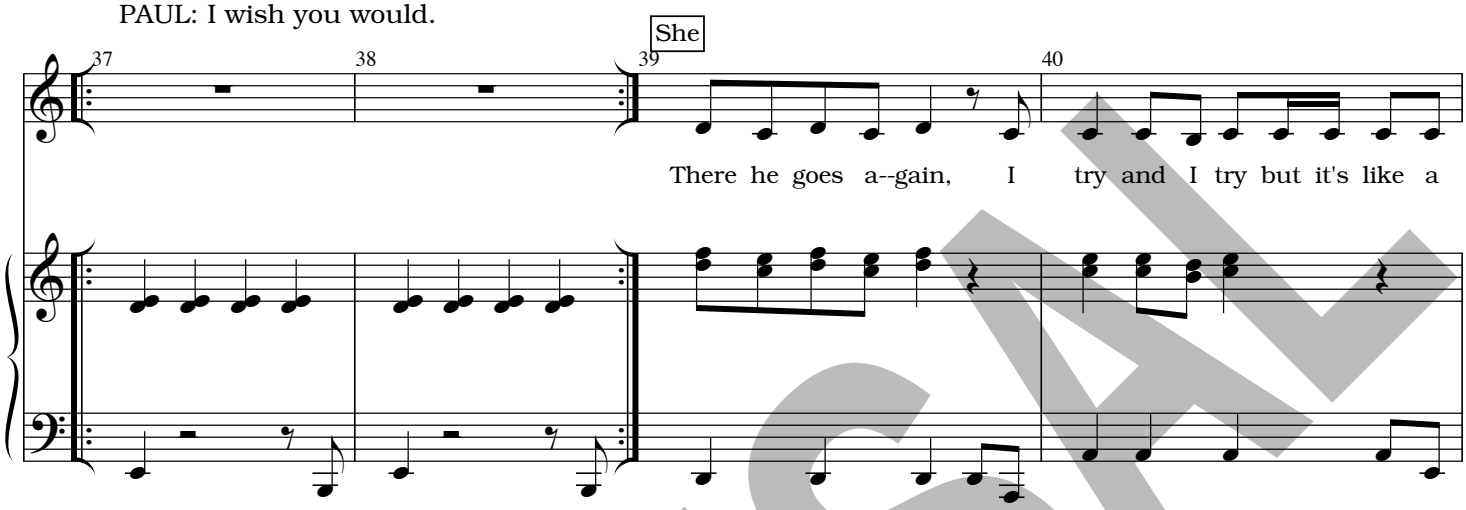
PERUSAL

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

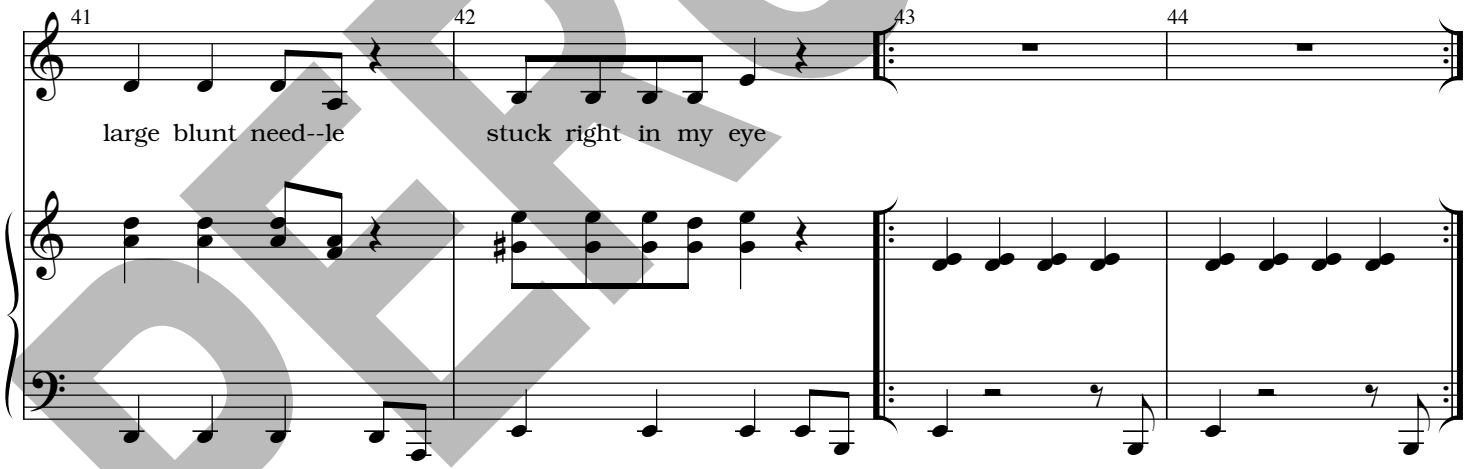


PERUSAL

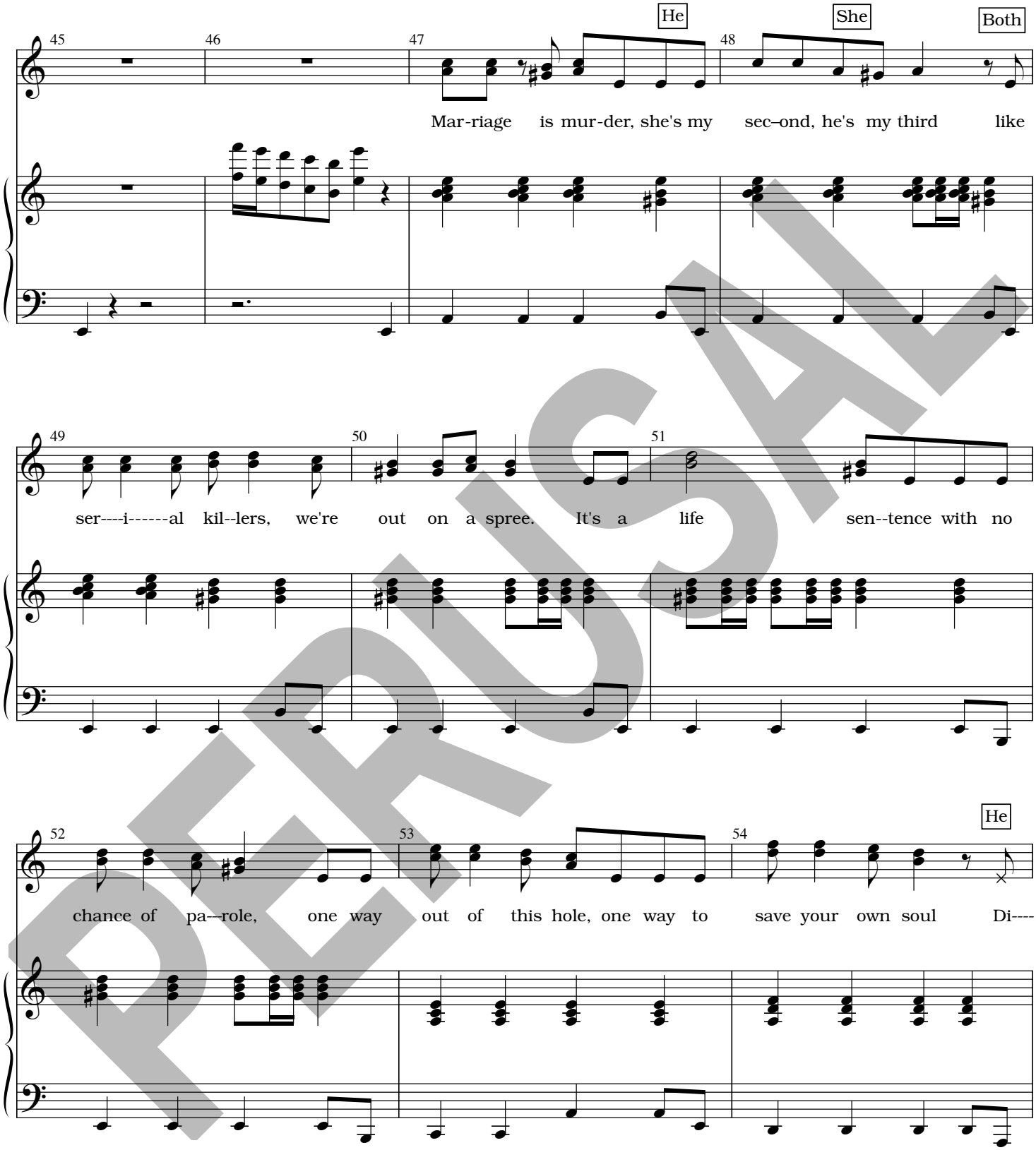
PAUL: Honey. Honey. Honey honey honey honey HONEY. You're doing it again.
VICTORIA: What, darling?
PAUL: That ... breathing thing.
VICTORIA: I'll try to stop.
PAUL: I wish you would.



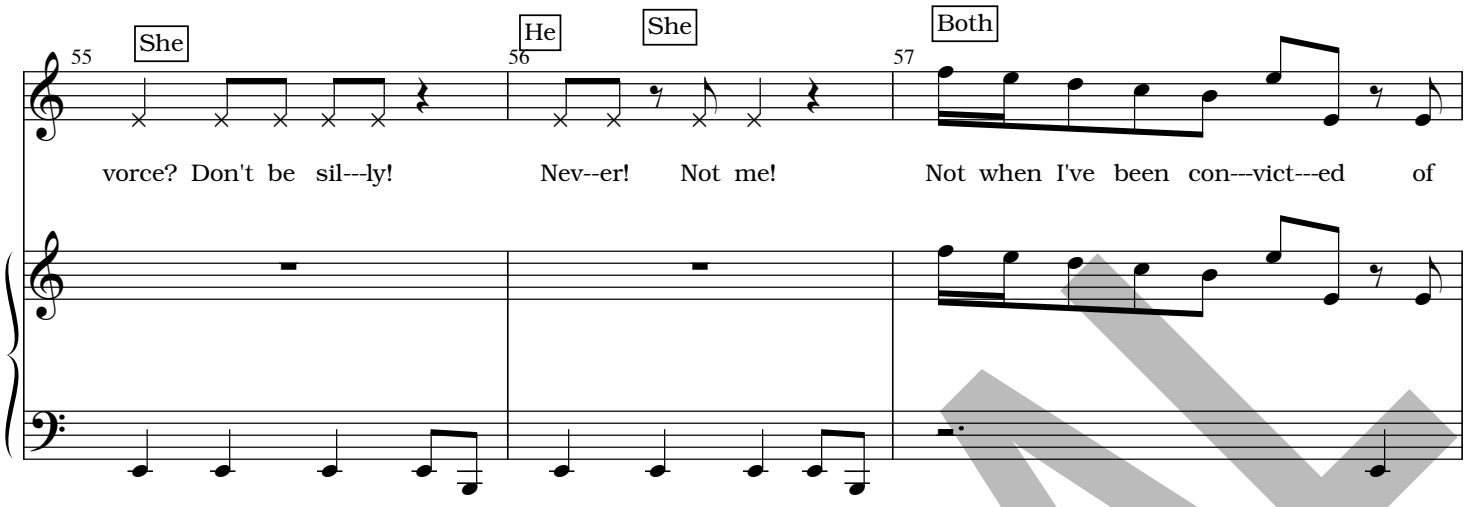
VICTORIA: Darling. Are we grinding our teeth again?
PAUL: No we are not.
VICTORIA: I think we are. Why don't you have them ... removed. Slowly. One by one. With an icepick.



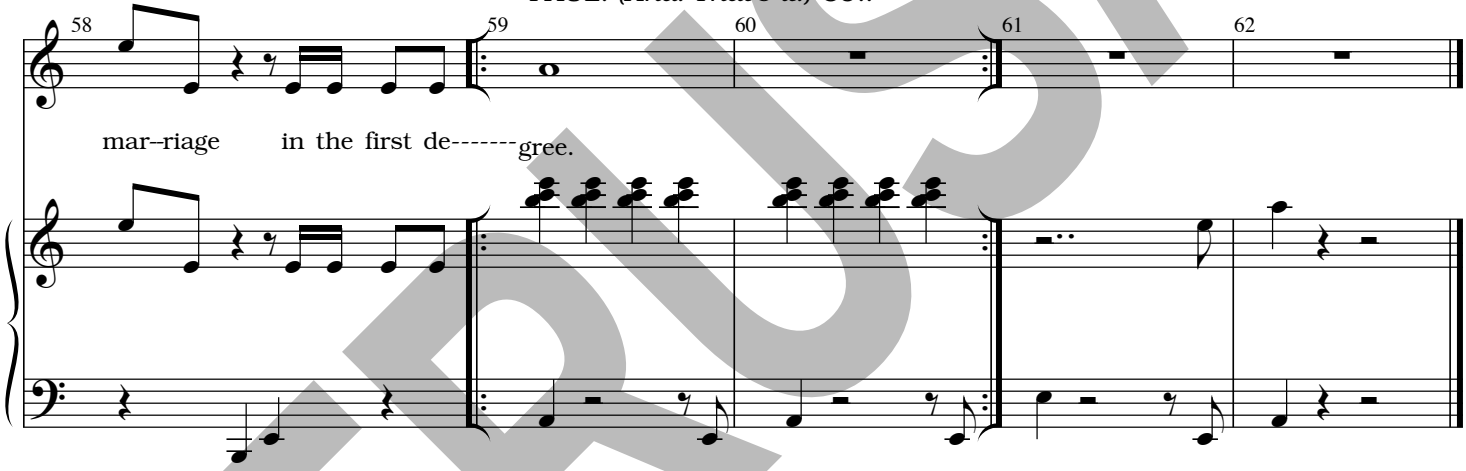
PERUSAL


He
She
Both
45
46
47
48
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
He
52
53
54
chance of pa---role, one way out of this hole, one way to save your own soul Di----

PERUSAL



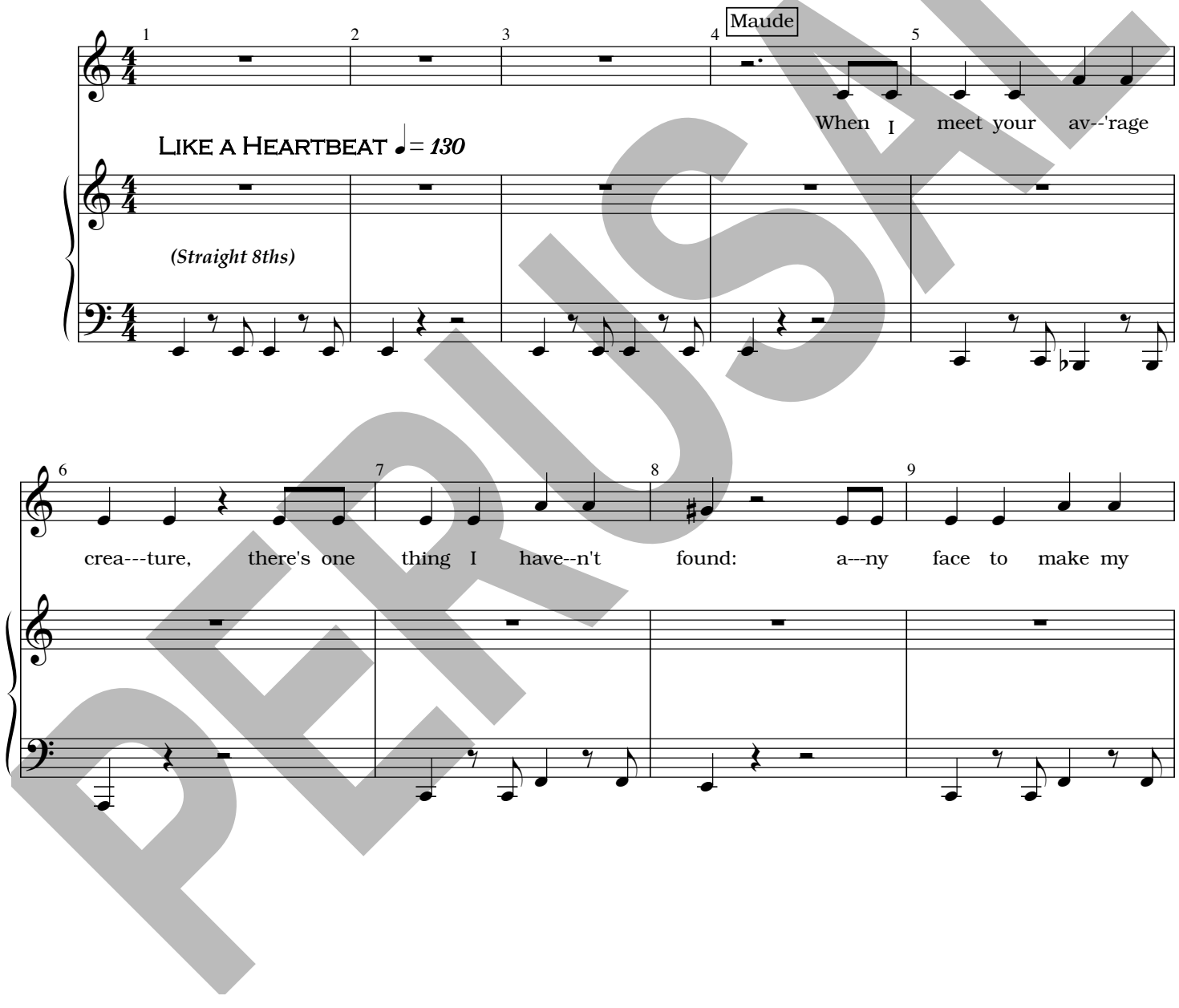
VICTORIA: Darling, pass the OJ.
PAUL: *(Aha! That's it!)* OJ!!



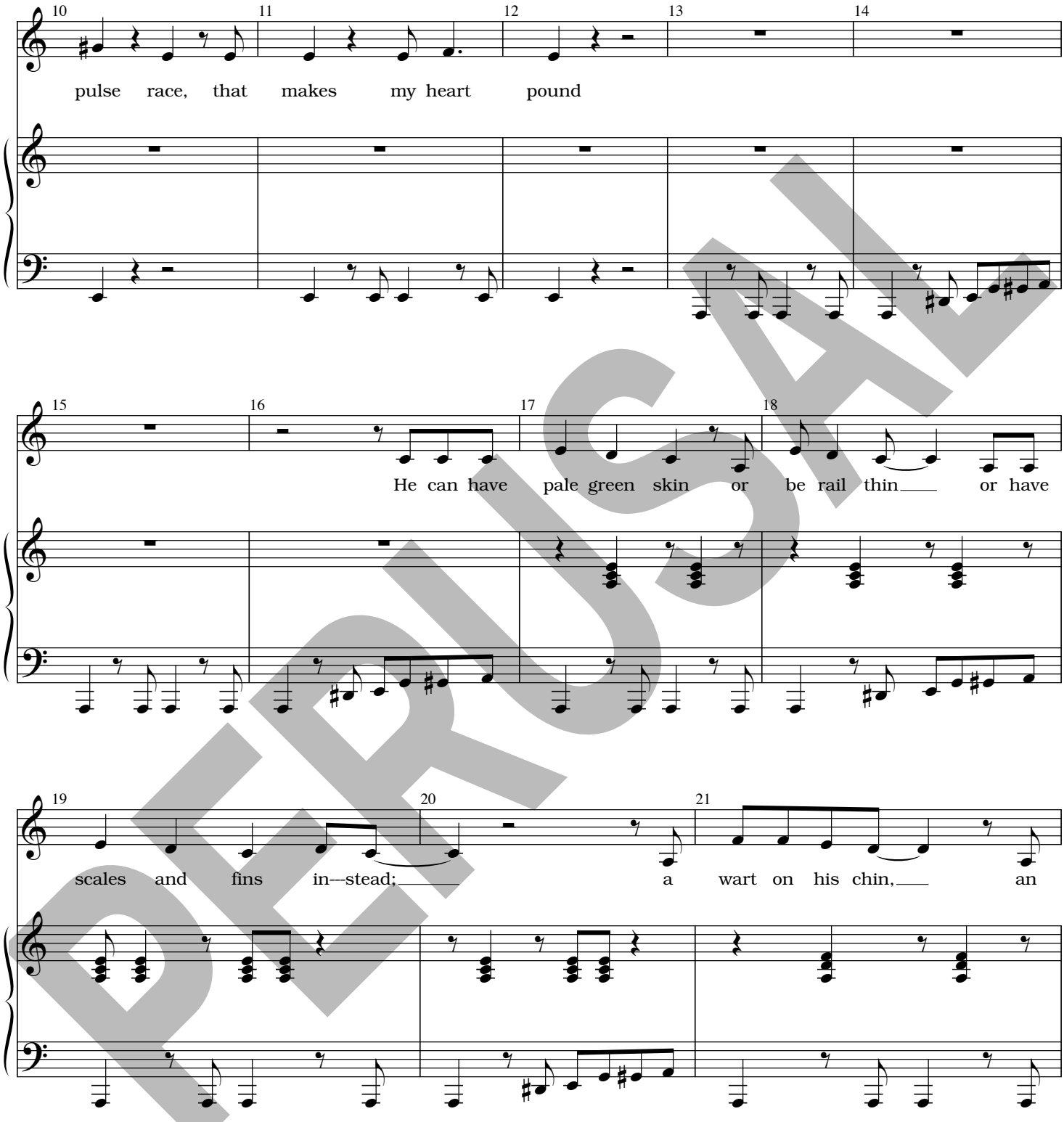
PERUSAL

Blood Type

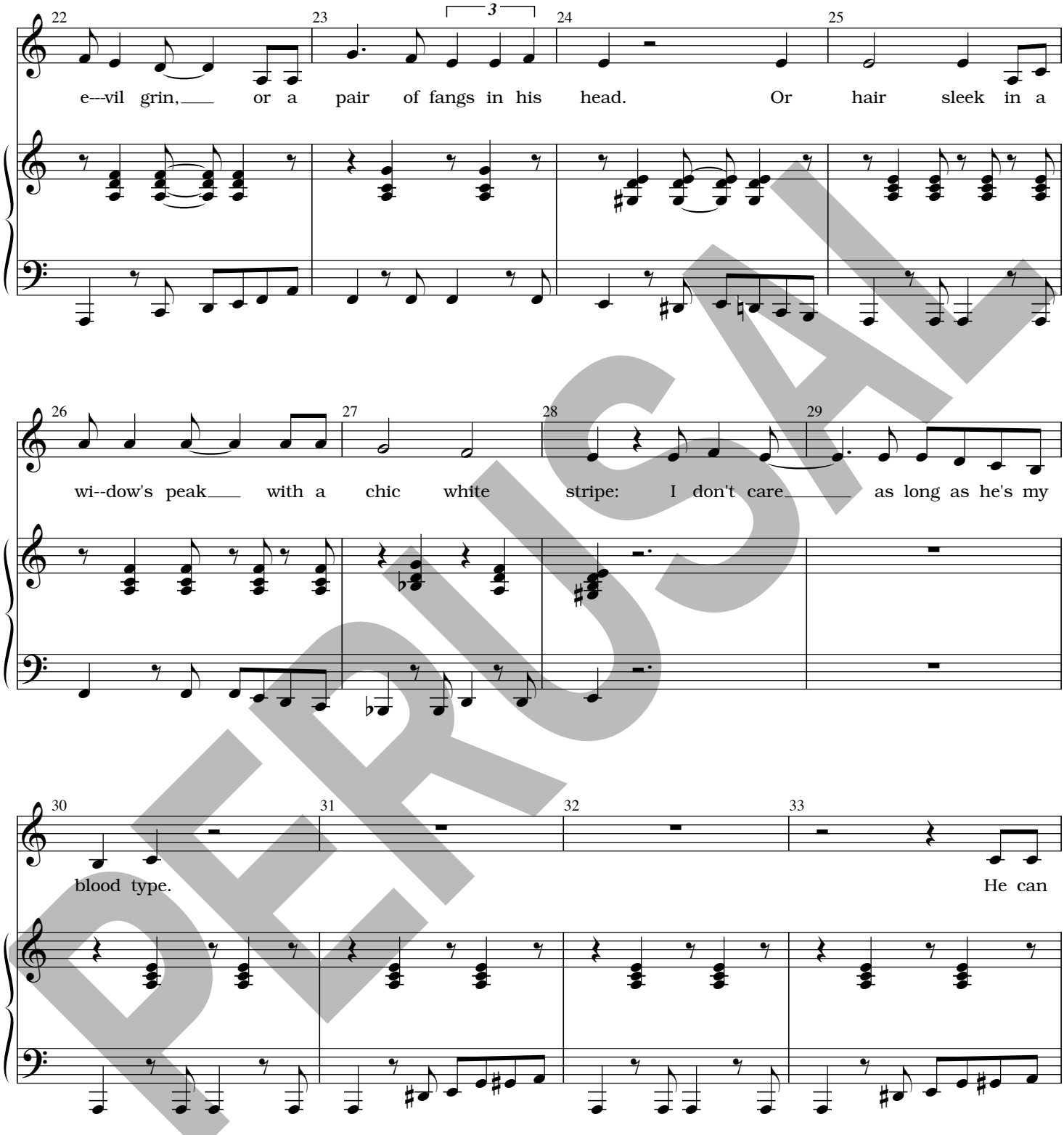
(MAUDE)



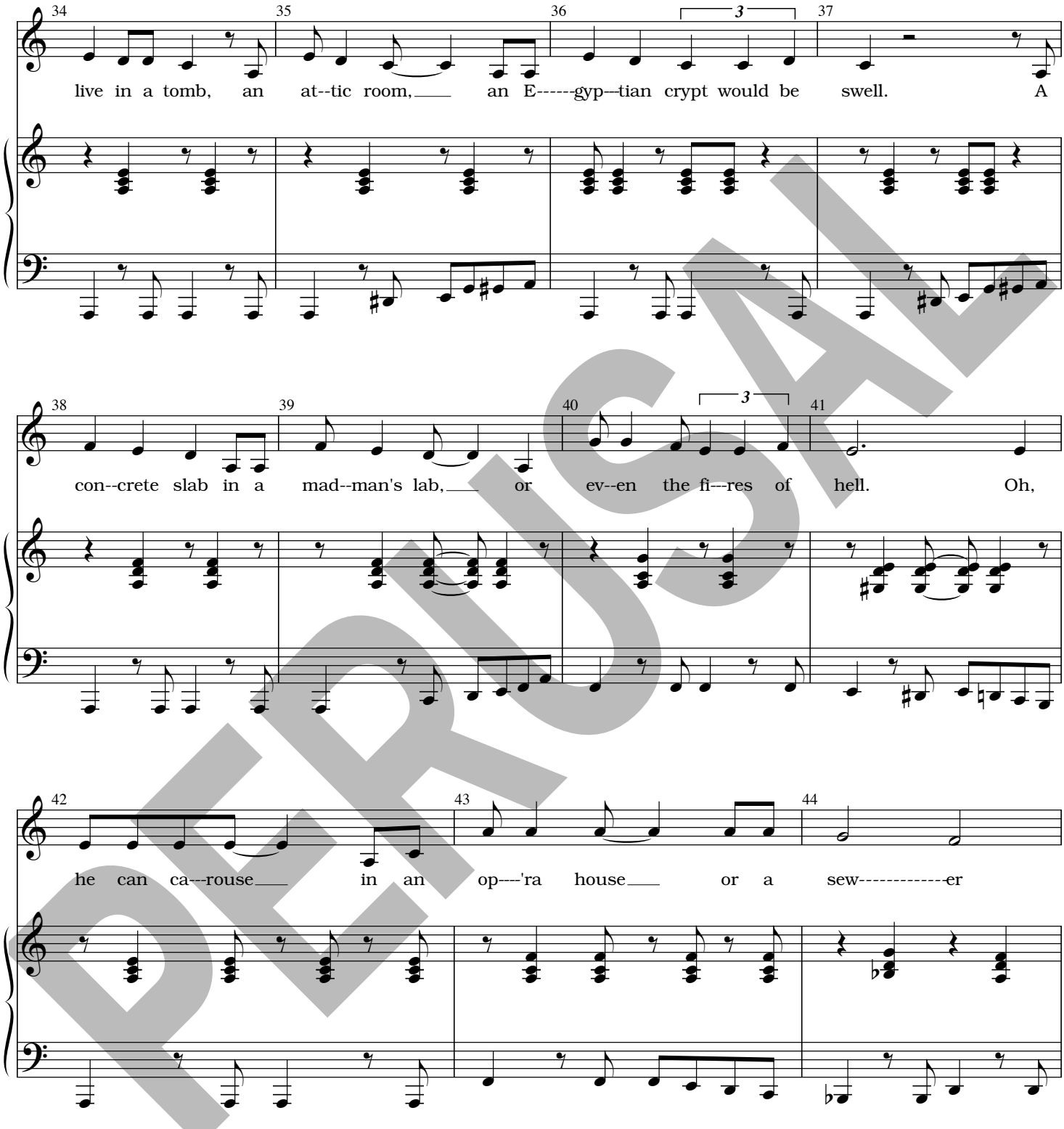
PERUSAL


10
11
12
13
14
pulse race, that makes my heart pound
15
16
17
18
He can have pale green skin or be rail thin or have
19
20
21
scales and fins in---stead; a wart on his chin, an

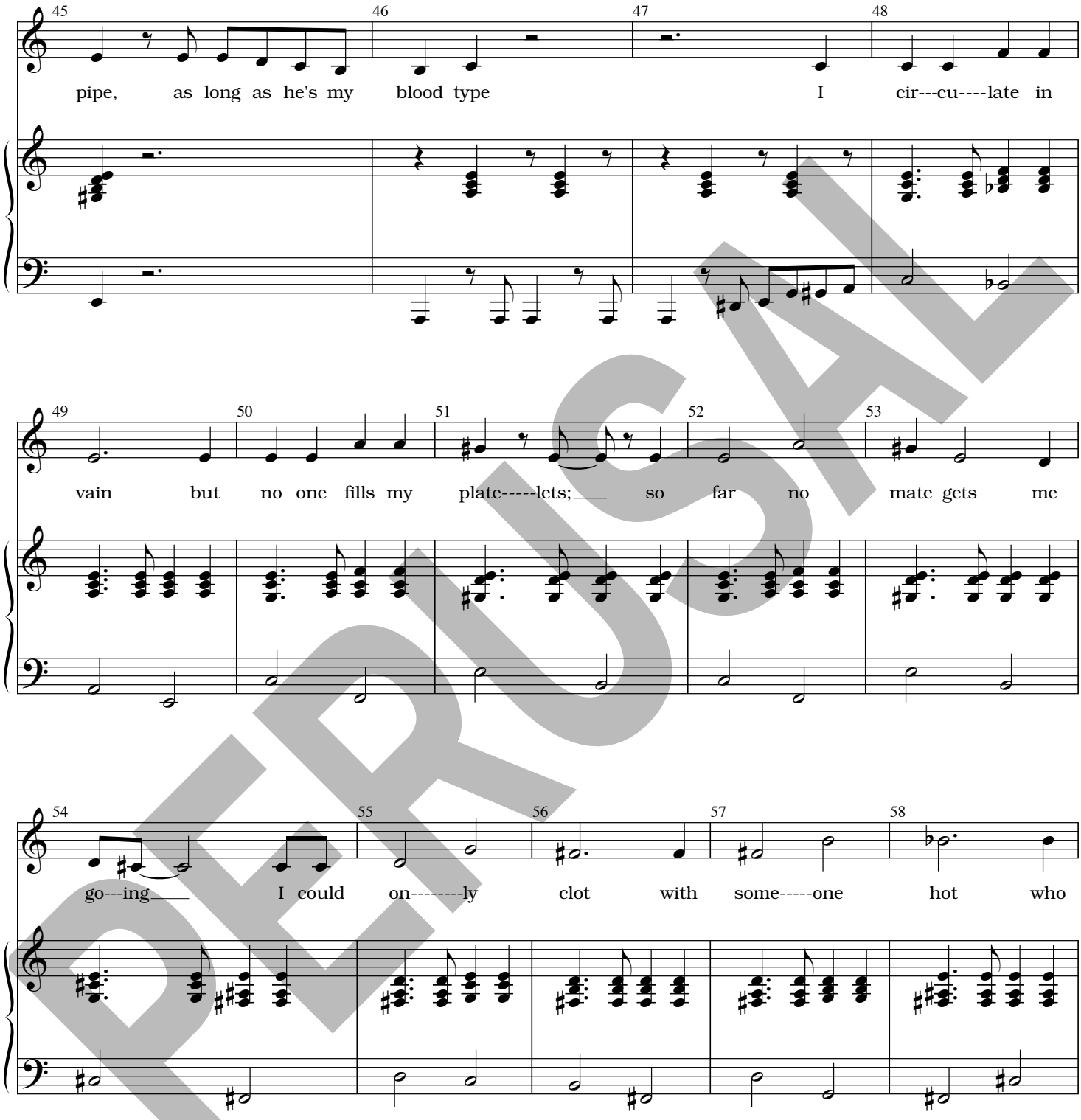
PERUSAL


22
23
3
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

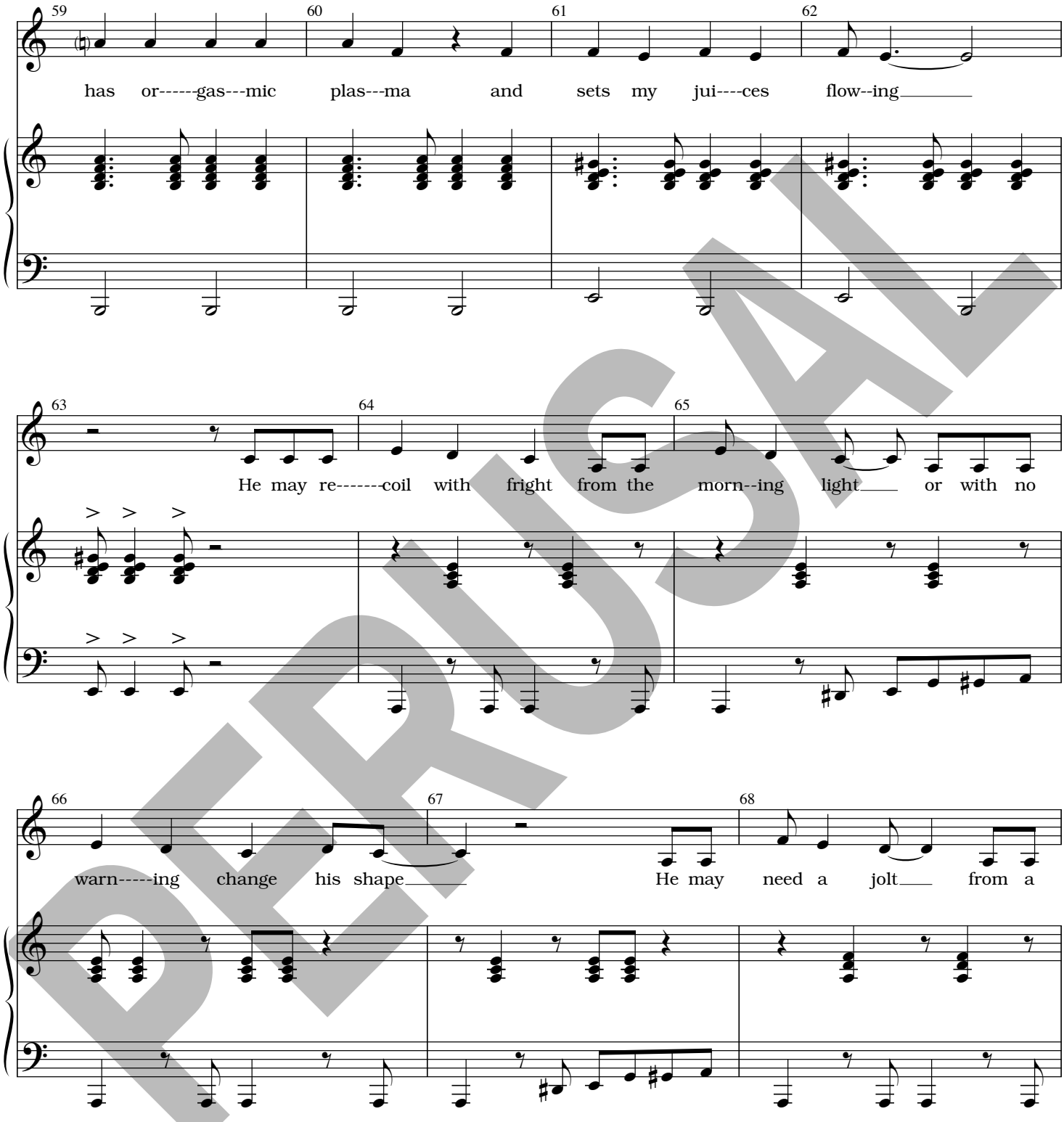
PERUSAL


34
35
36
3
37
live in a tomb, an at--tic room, an E------gyp---tian crypt would be swell. A
38
39
40
3
41
con--crete slab in a mad--man's lab, or ev--en the fi---res of hell. Oh,
42
43
44
he can ca---rouse in an op----'ra house or a sew----------er

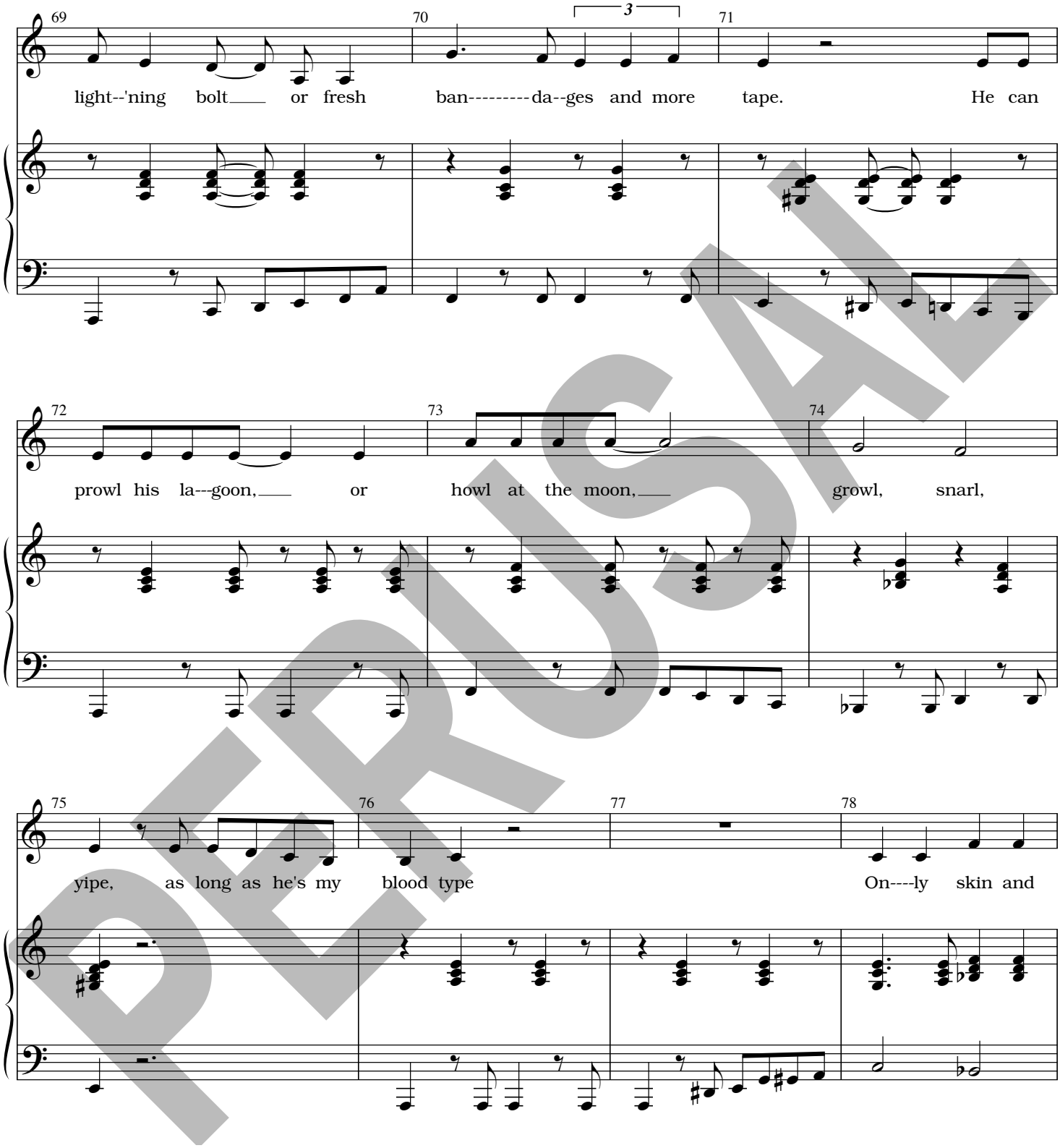
PERUSAL


45
46
47
48
pipe, as long as he's my blood type I cir---cu----late in
49
50
51
52
53
vain but no one fills my plate-----lets; so far no mate gets me
54
55
56
57
58
go---ing I could on--------ly clot with some-----one hot who

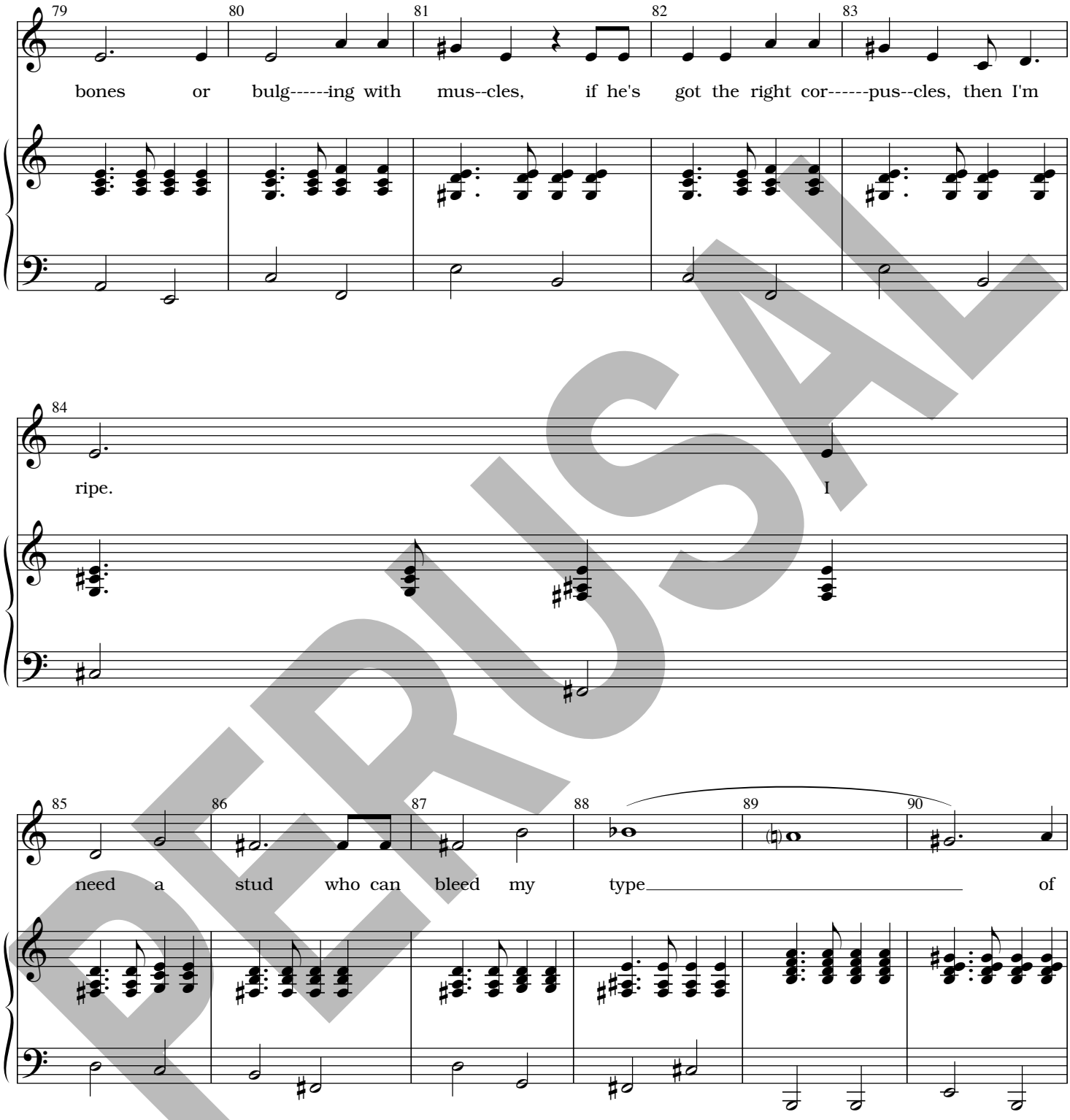
PERUSAL


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

PERUSAL

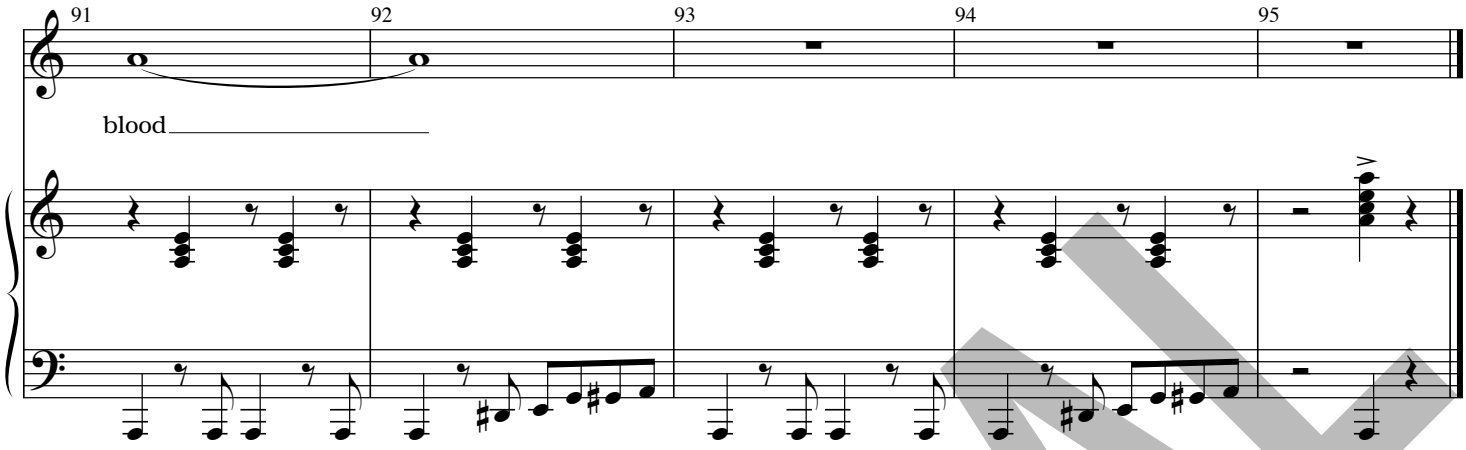

69
70
3
71
light--'ning bolt or fresh ban---------da--ges and more tape. He can
72
73
74
prowl his la---goon, or howl at the moon, growl, snarl,
75
76
77
78
yipe, as long as he's my blood type On----ly skin and

PERUSAL


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

PERUSAL

I need a big, throbbing... donor.

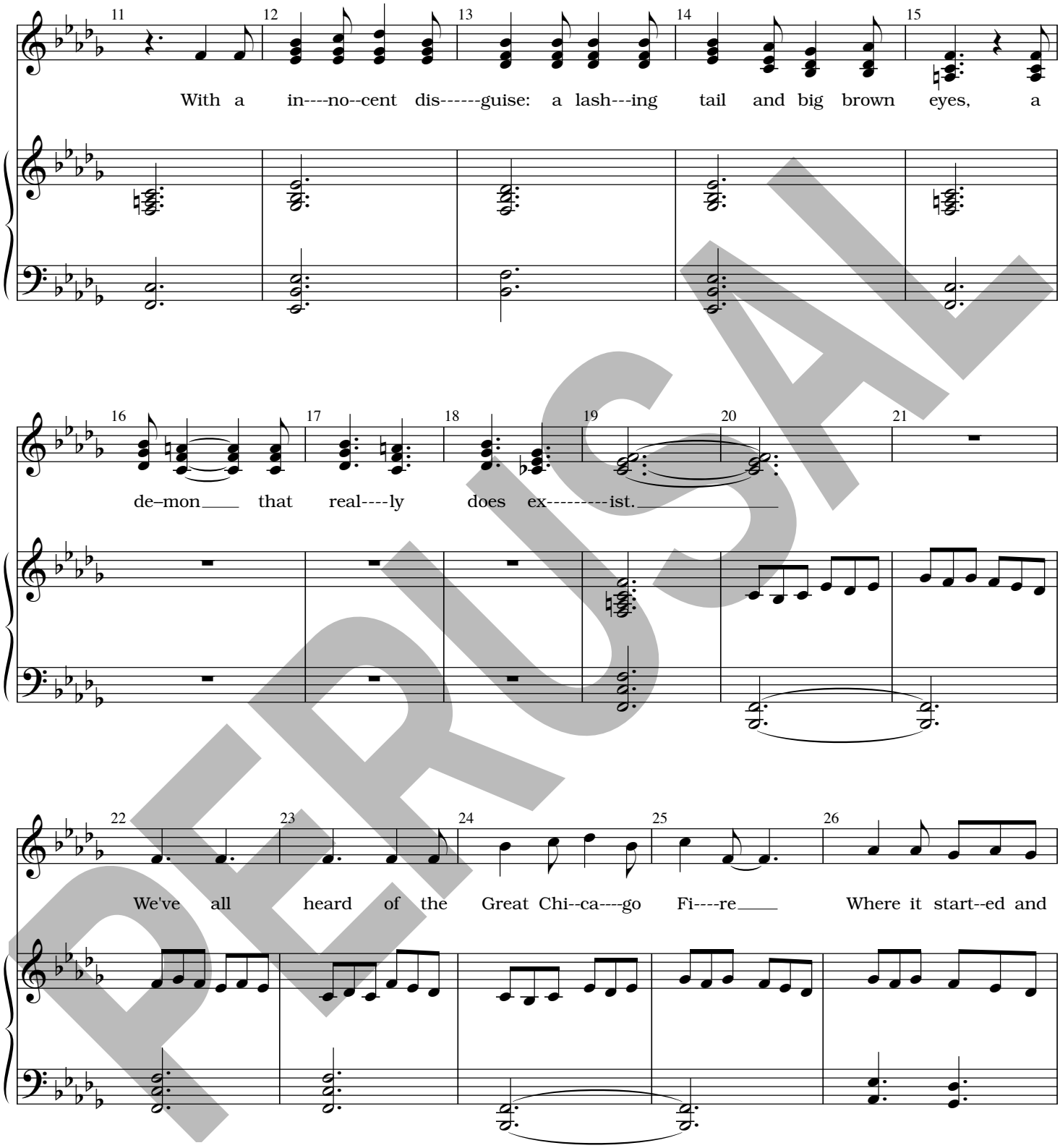


PERUSAL

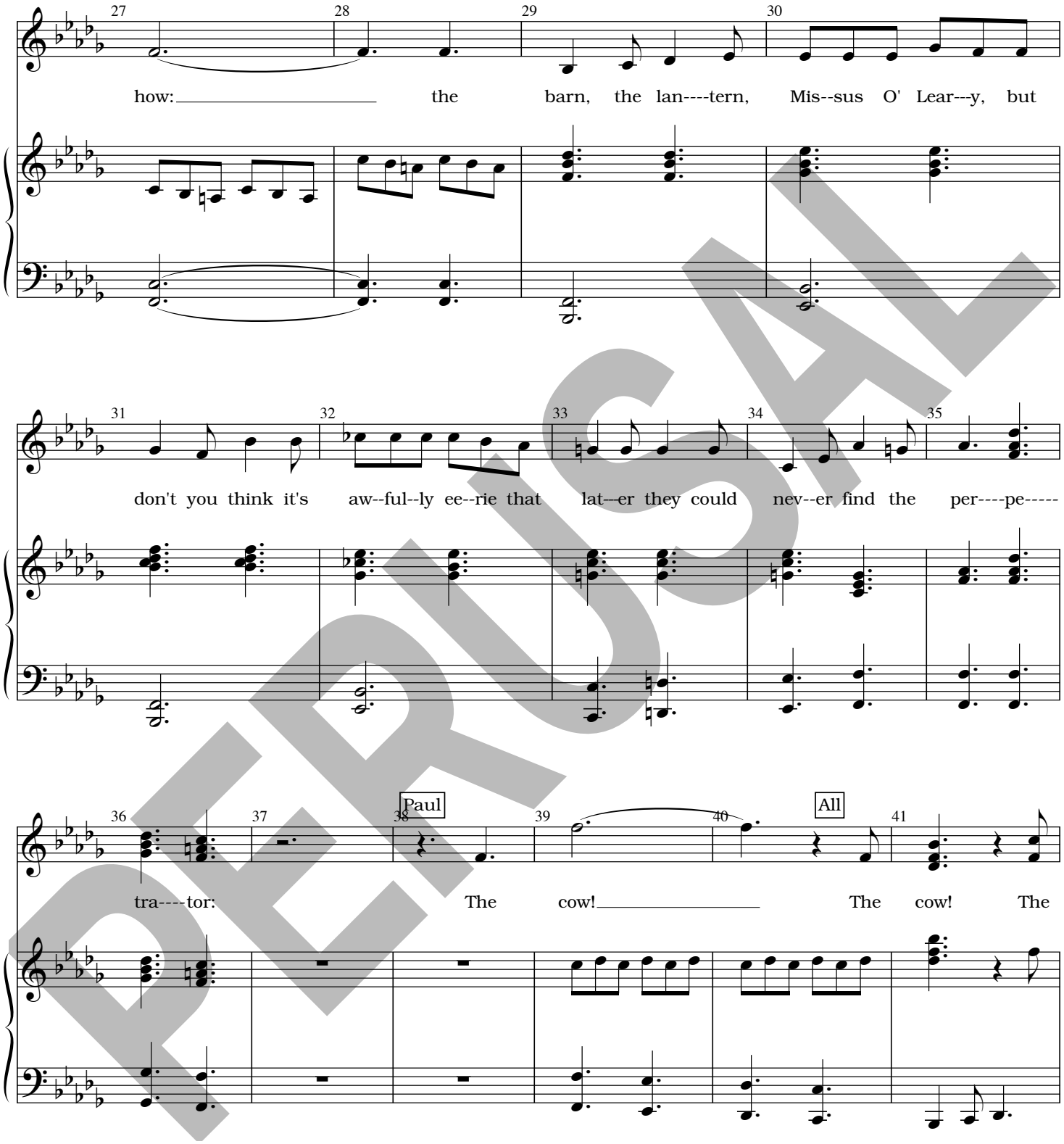
With Cloven Hoofs and Horns

(ALL)

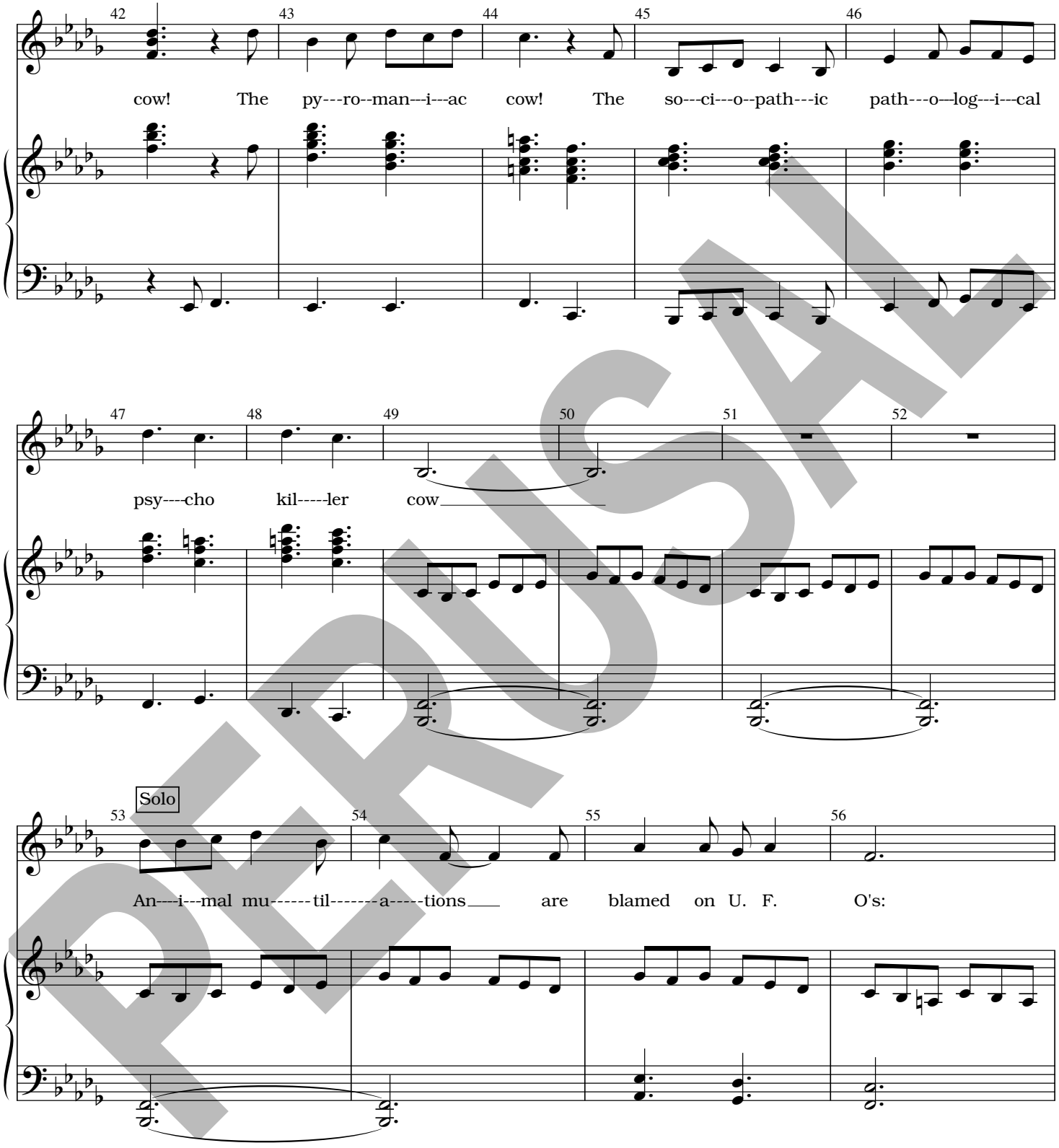
PERUSAL


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

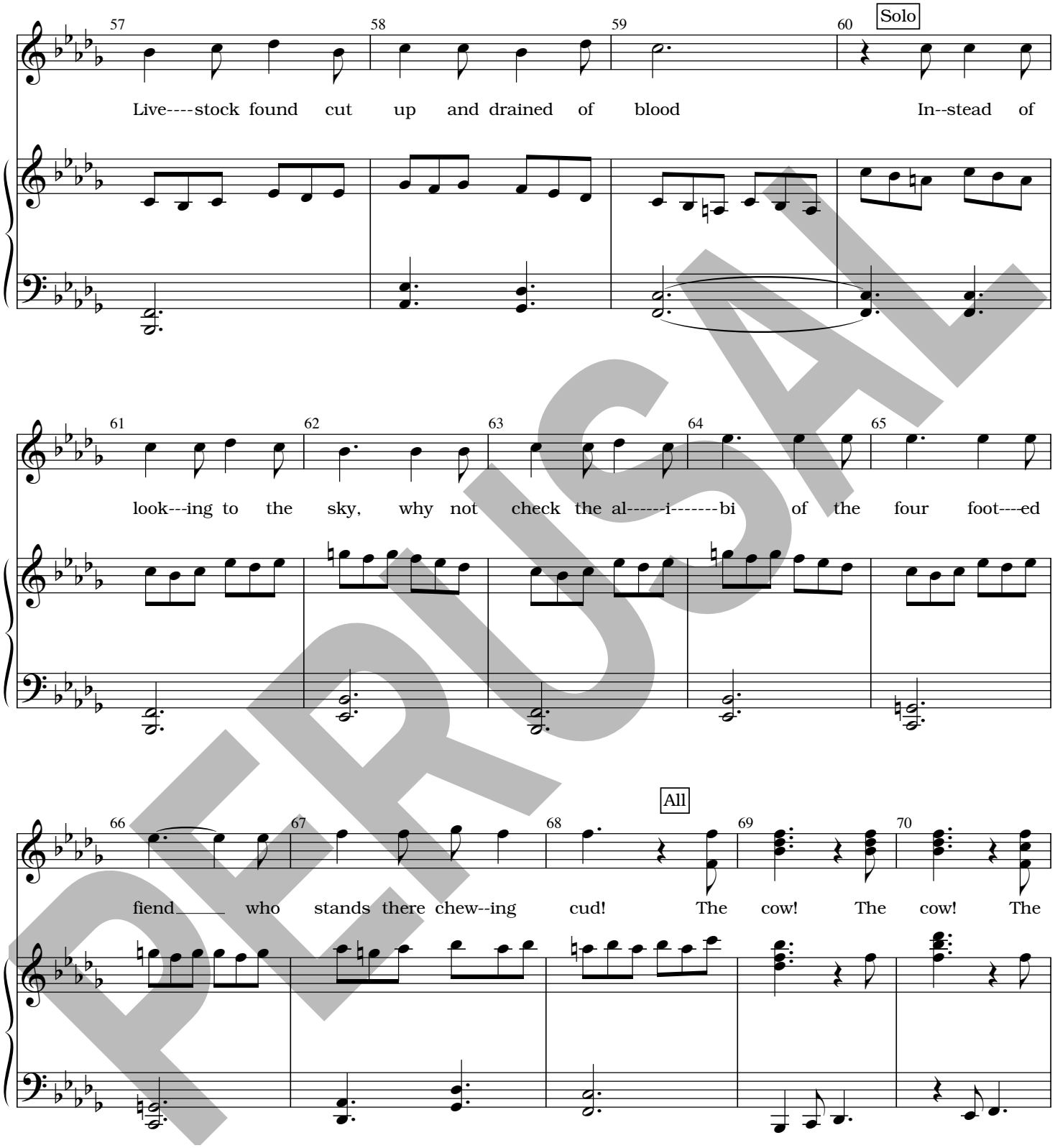
PERUSAL


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
39
40
41
Paul
All
tra----tor: The cow! The cow! The

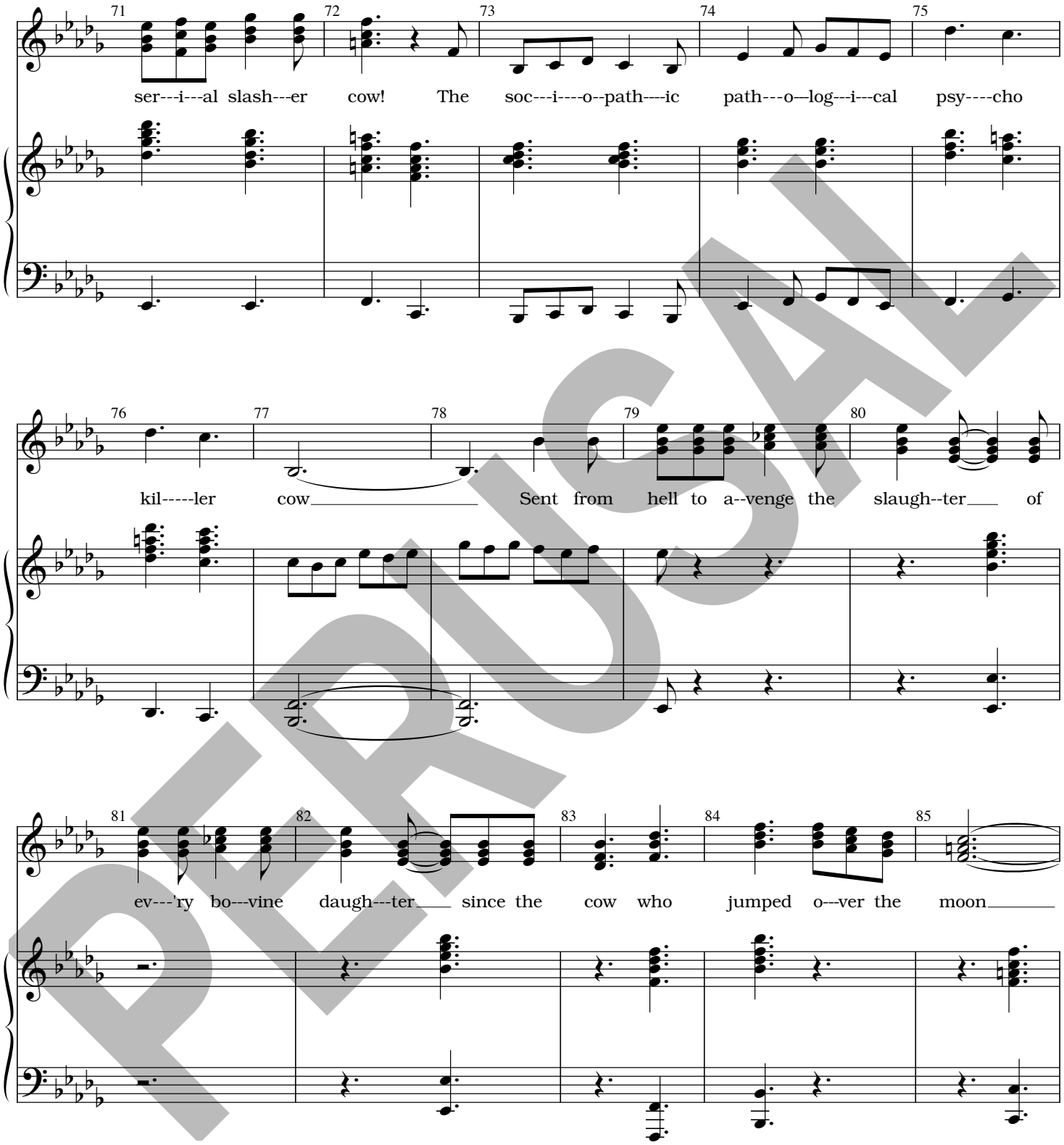
PERUSAL


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
Solo
53
54
55
56
An---i---mal mu------til------a-----tions are blamed on U. F. O's:

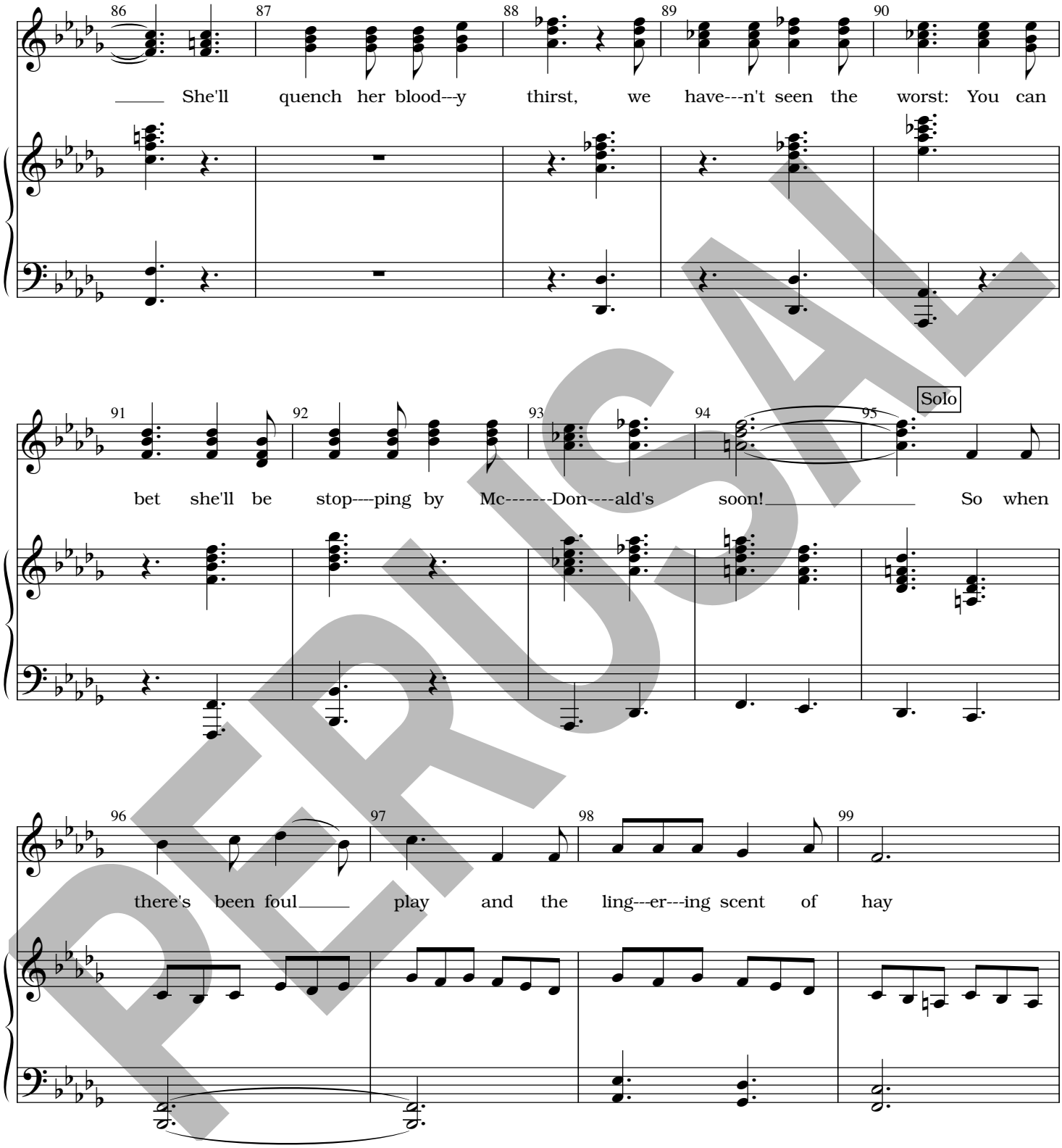
PERUSAL


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
All
69
70
fiend who stands there chew--ing cud! The cow! The cow! The

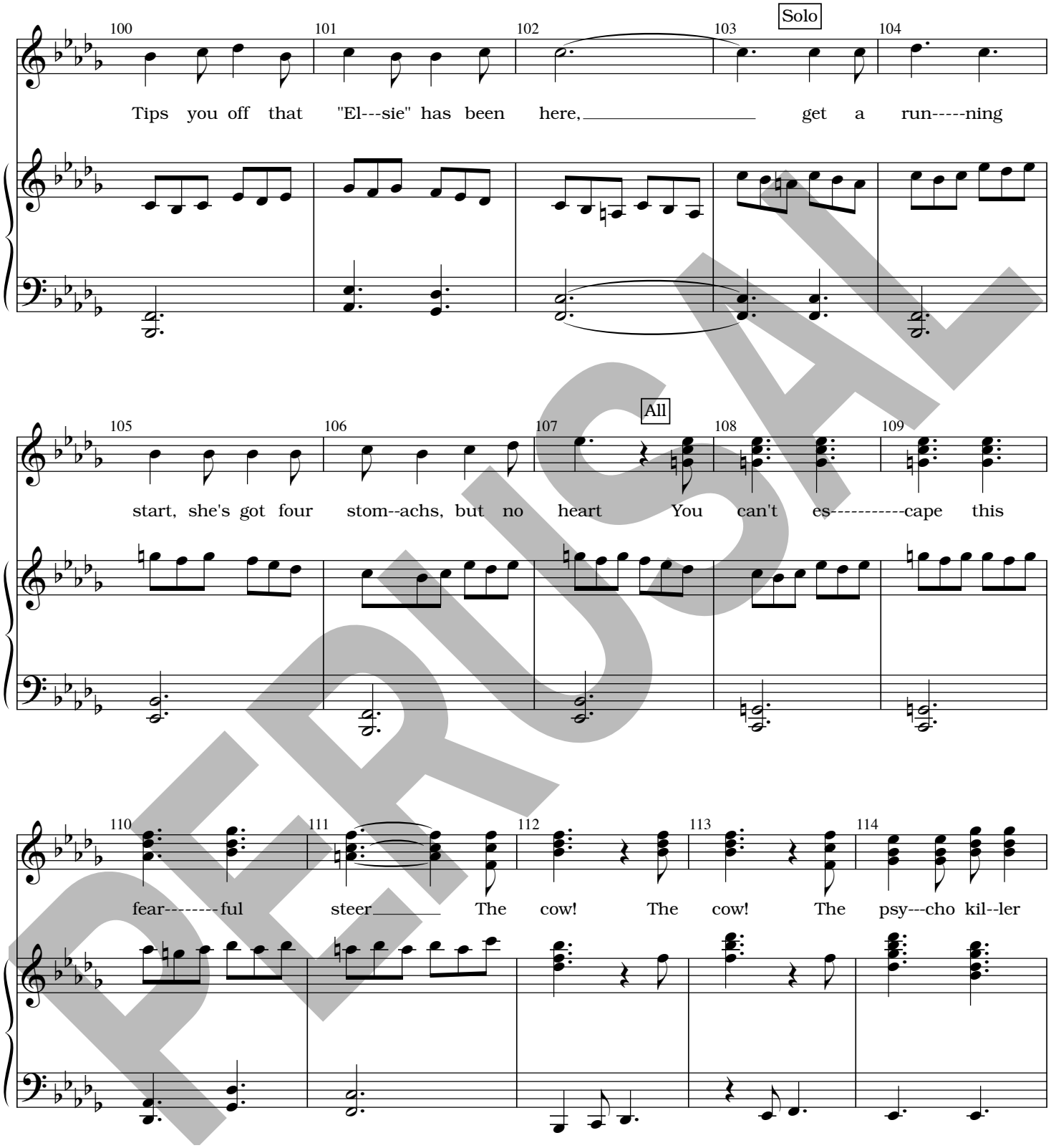
PERUSAL


71
72
73
74
75
ser---i---al slash---er cow! The soc---i----o--path----ic path---o—log---i---cal psy----cho
76
77
78
79
80
kil-----ler cow Sent from hell to a--venge the slaugh--ter of
81
82
83
84
85
ev---'ry bo---vine daugh---ter since the cow who jumped o---ver the moon

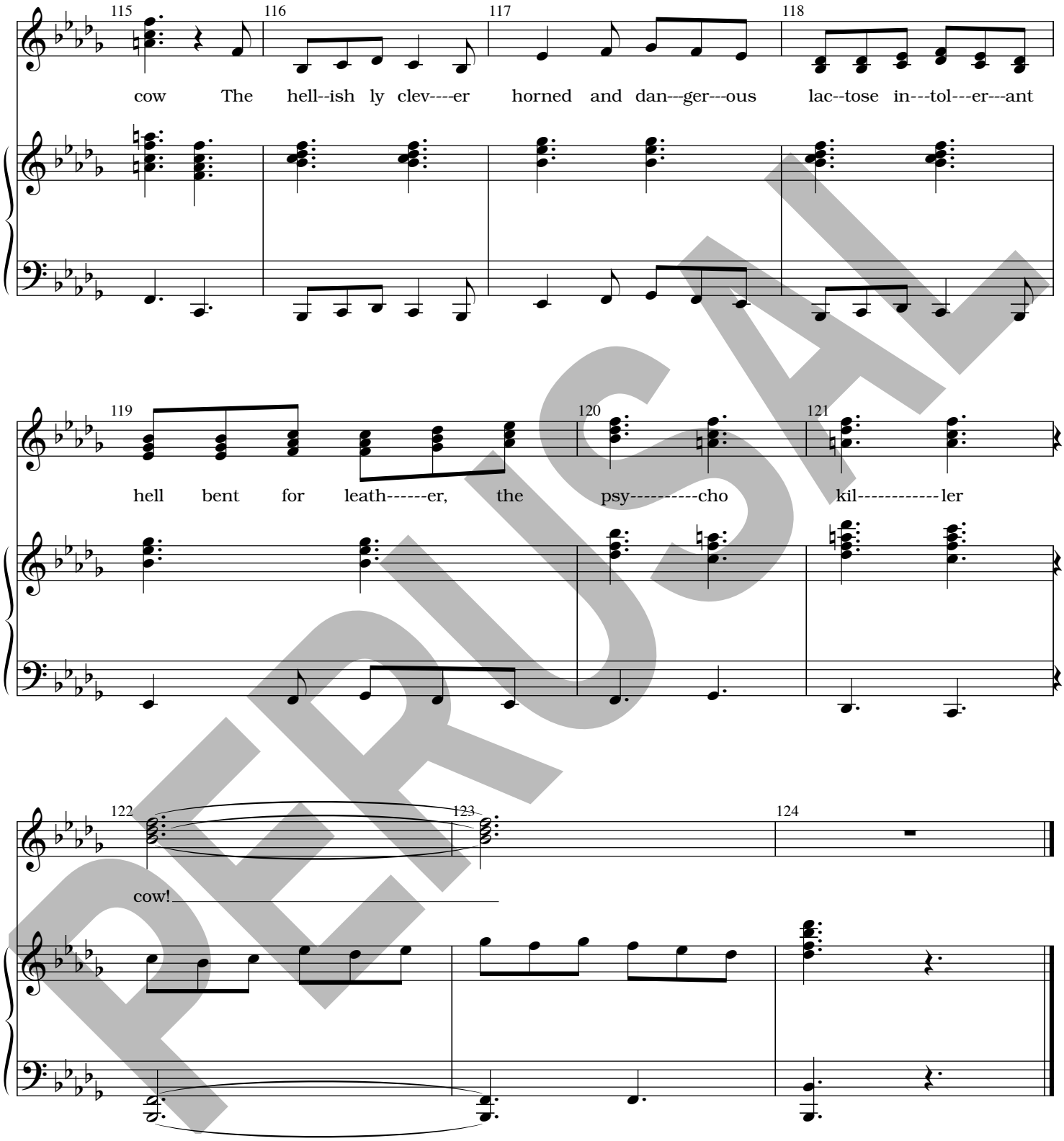
PERUSAL


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

PERUSAL


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

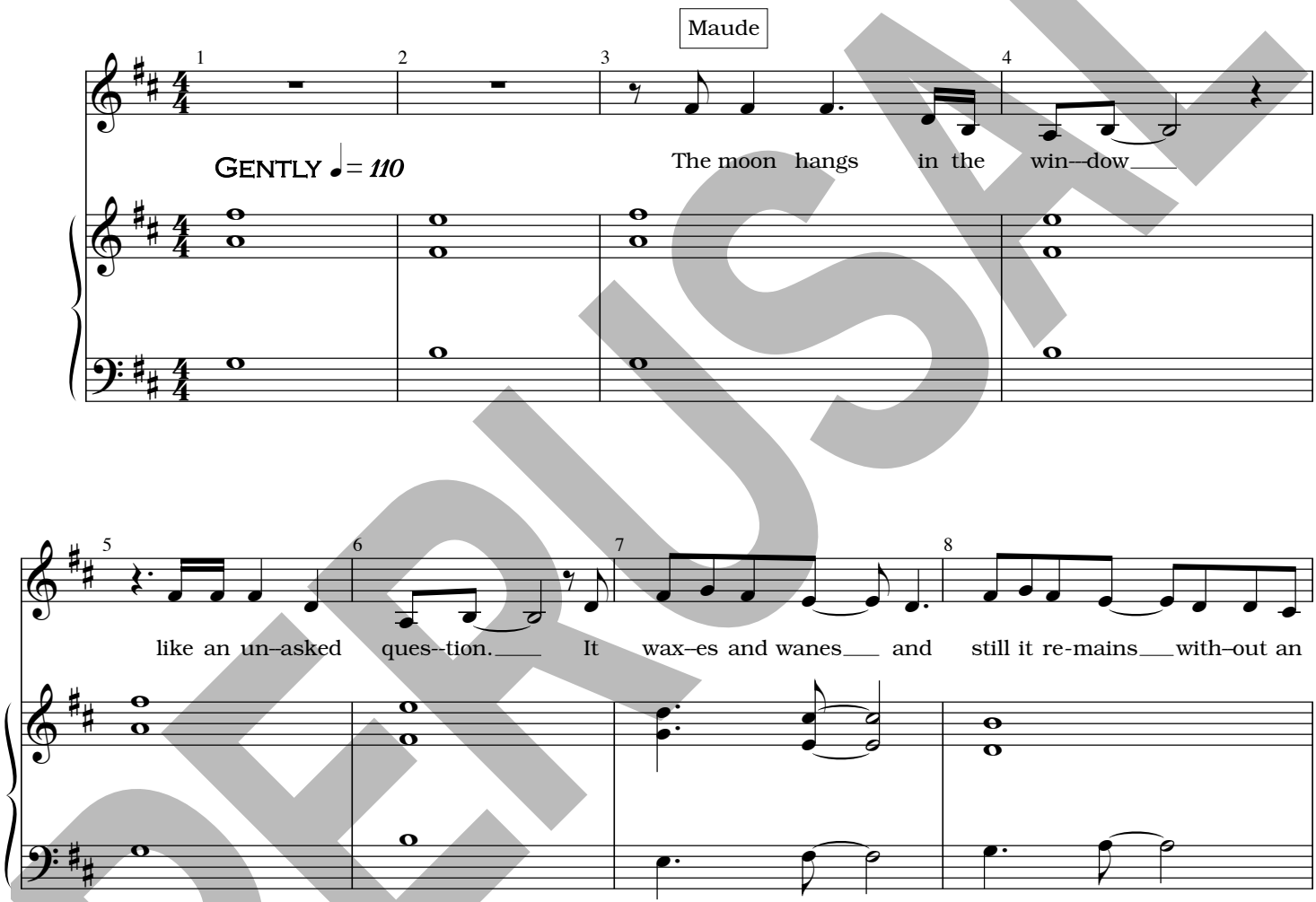
PERUSAL


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!

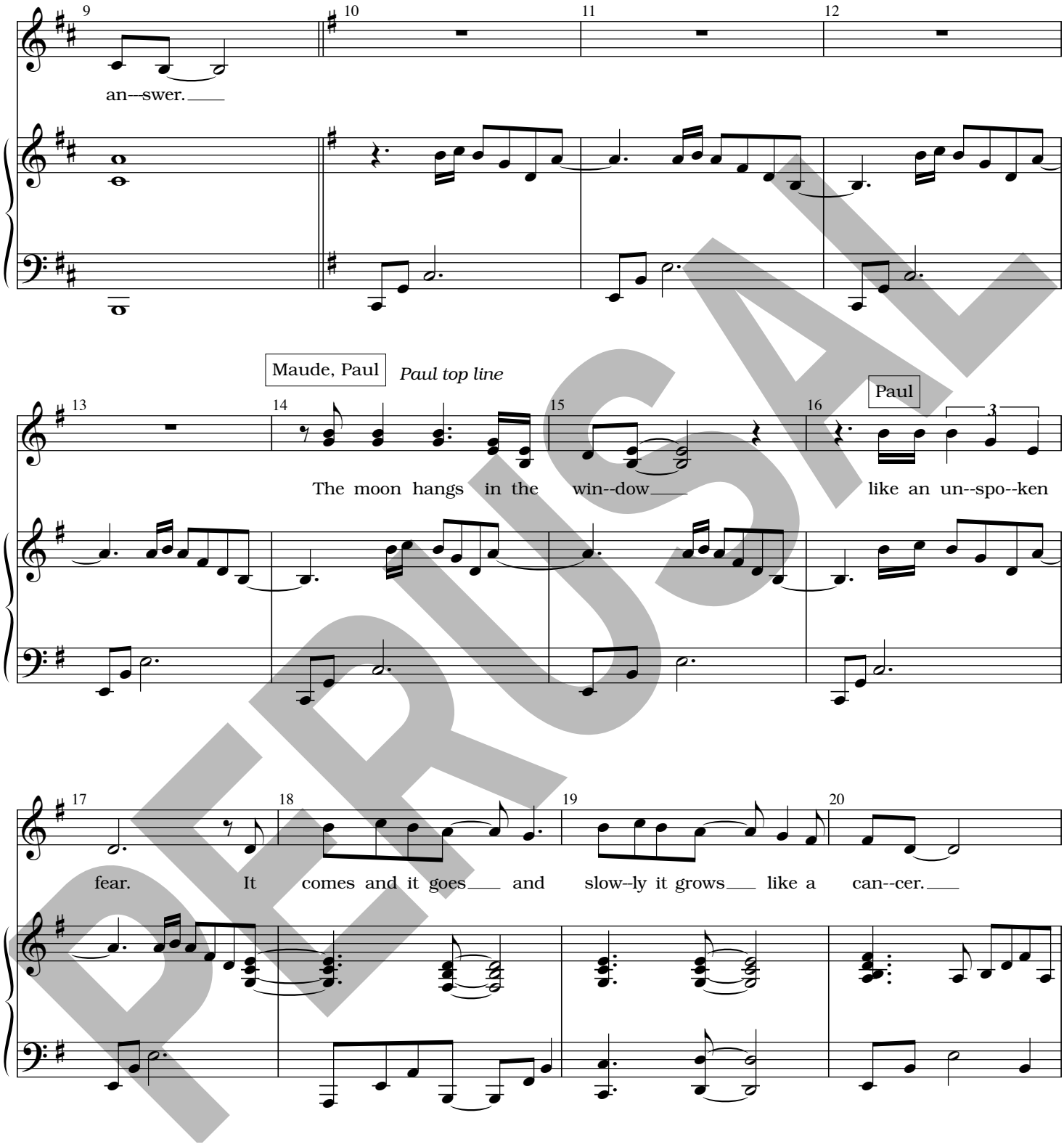
PERUSAL

The Moon in the Window (Pt 1)

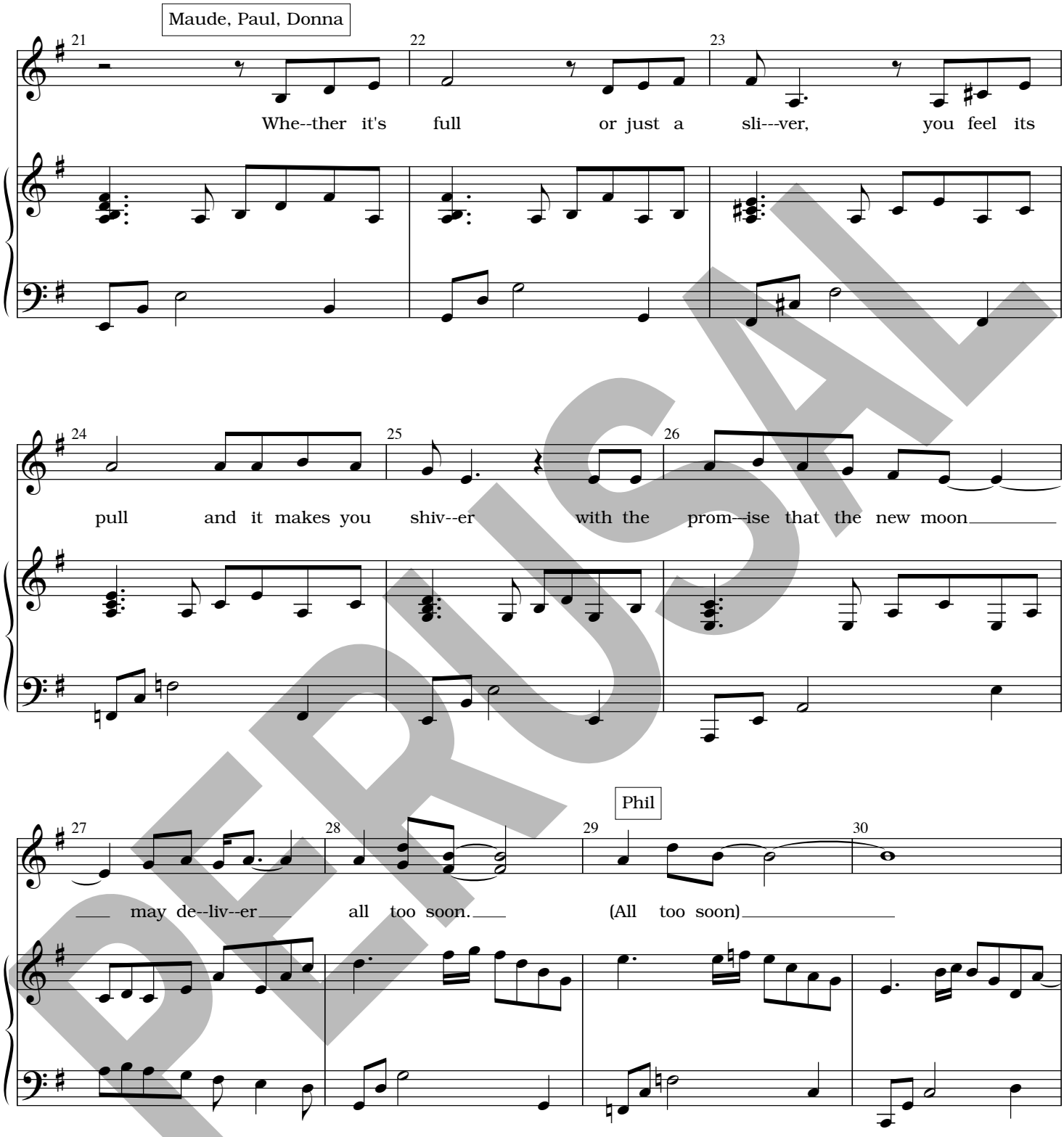
(MAUDE, PAUL, DONNA, PHIL)



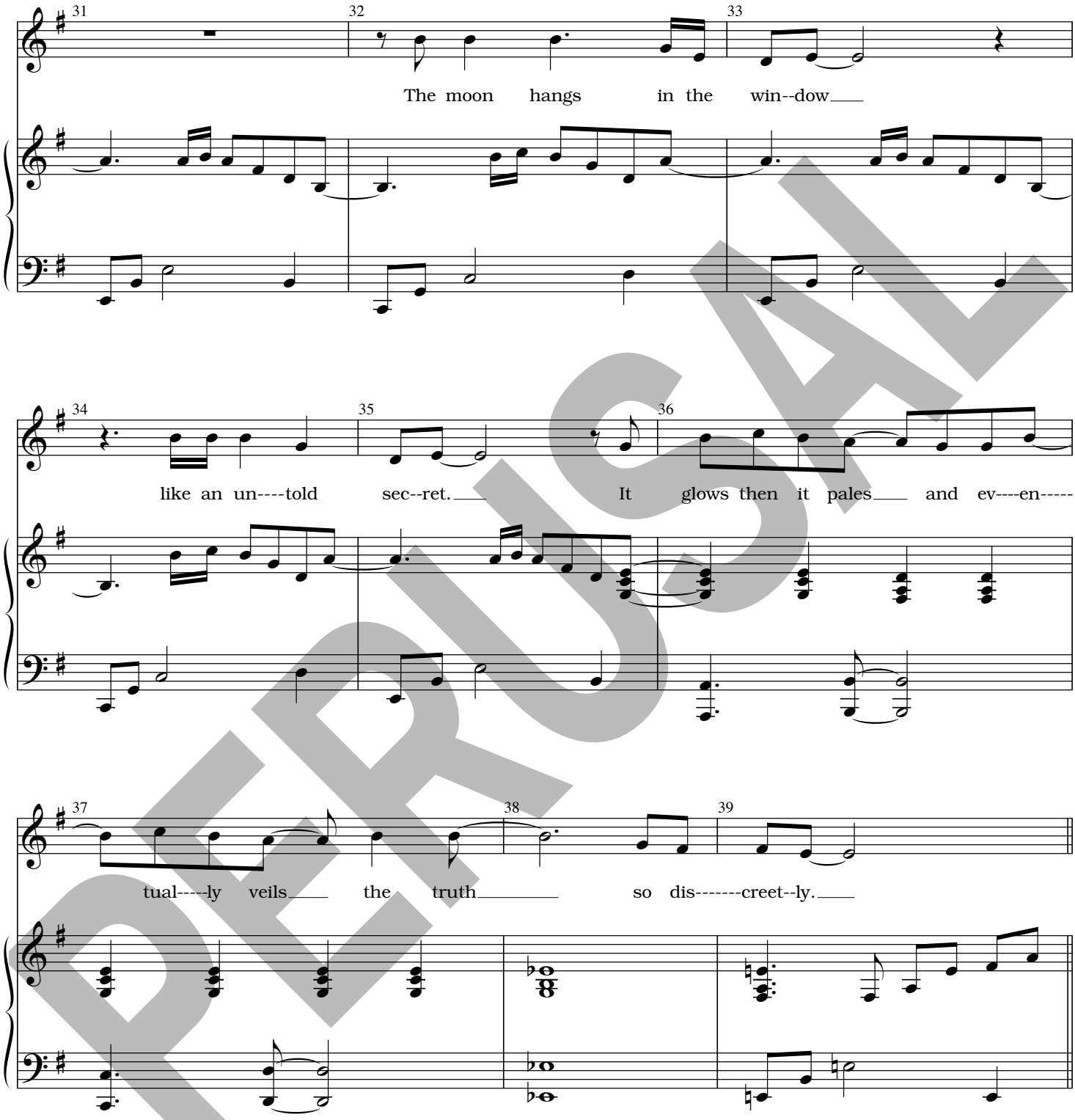
PERUSAL


9
10
11
12
an--swer.
Maude, Paul
Paul top line
13
14
15
16
Paul
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.

PERUSAL


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)

PERUSAL



(segue to 18b Love Me In the Light)

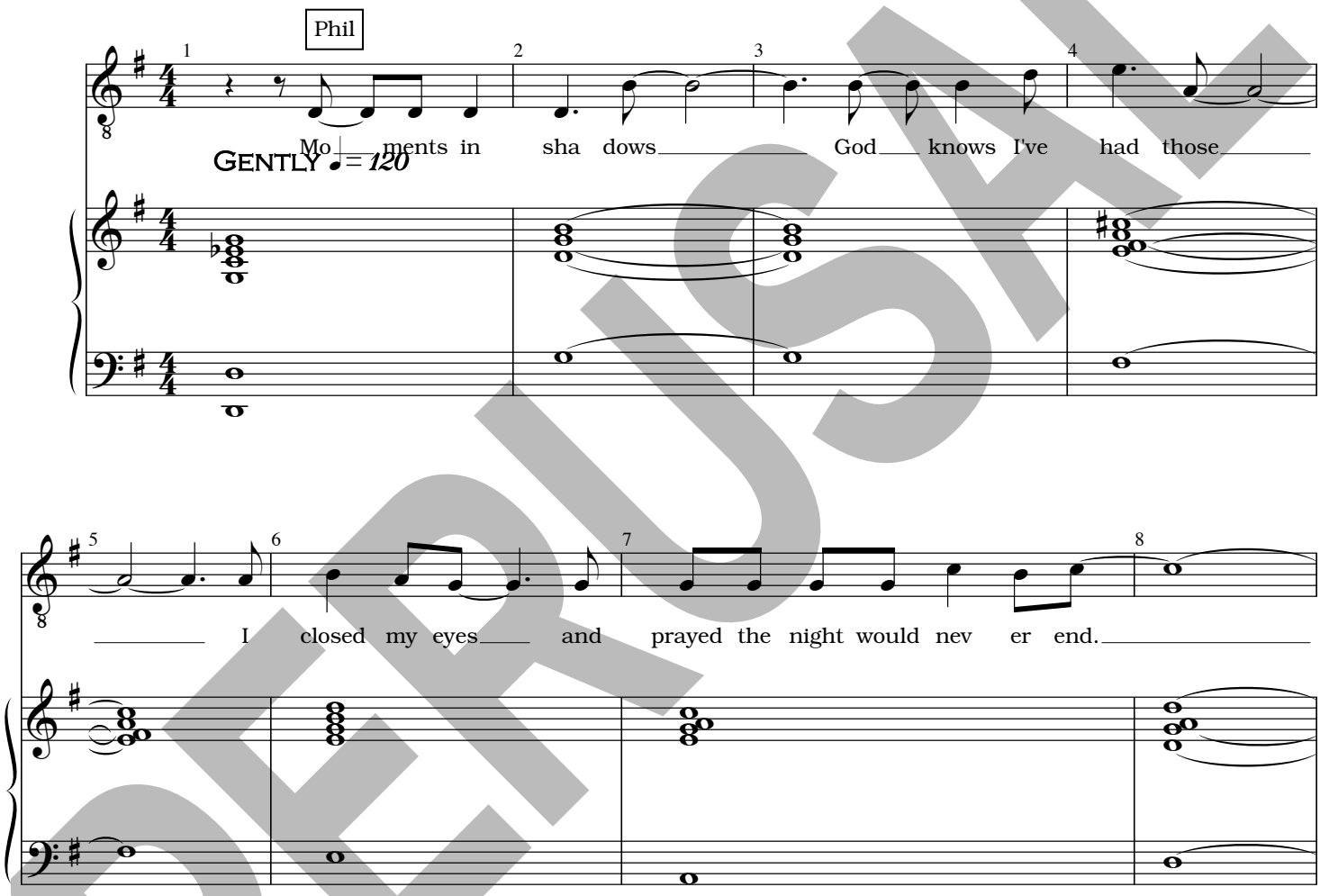
PERUSAL

Love Me In The Light

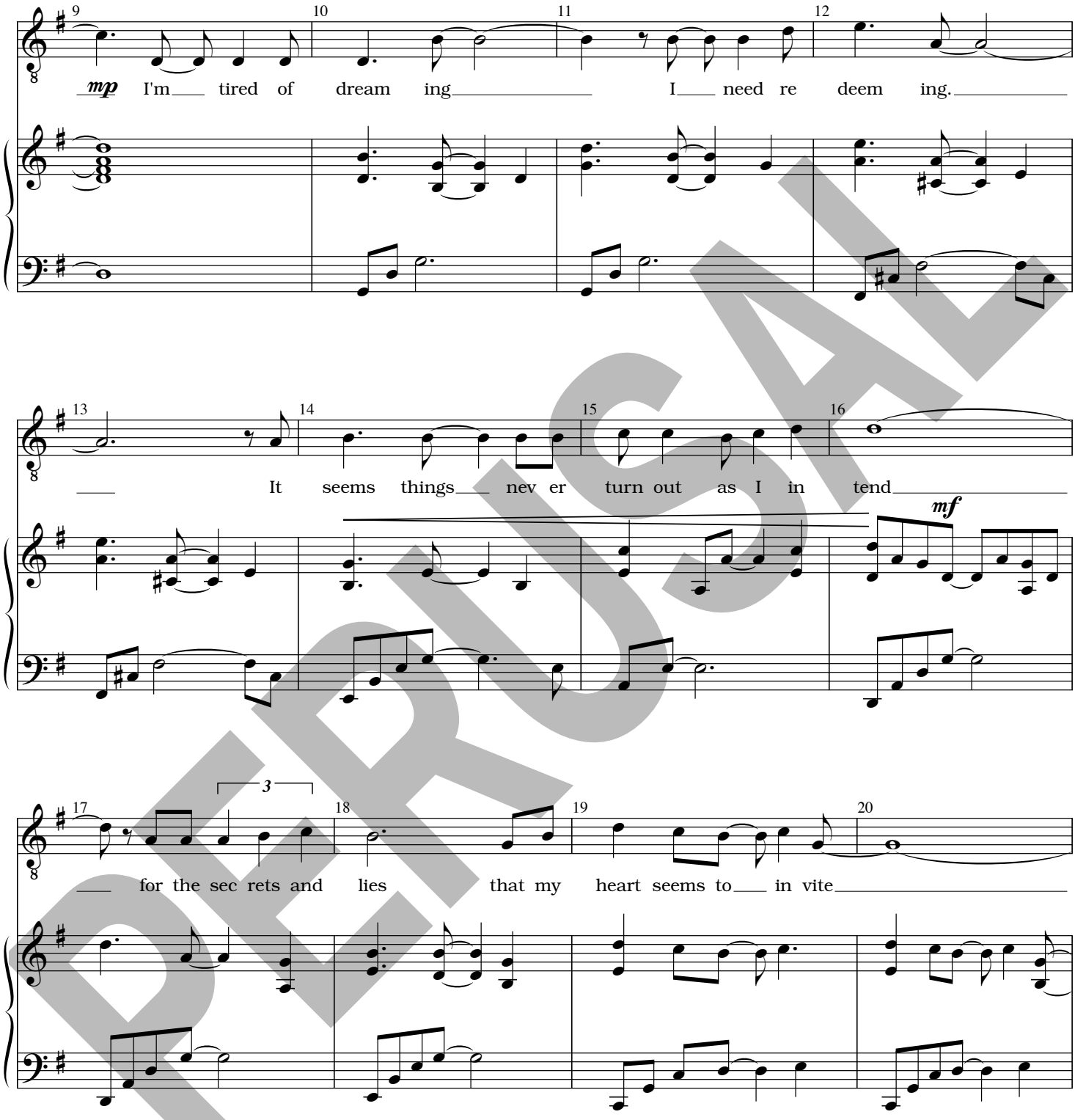
(PHIL)

CUE:

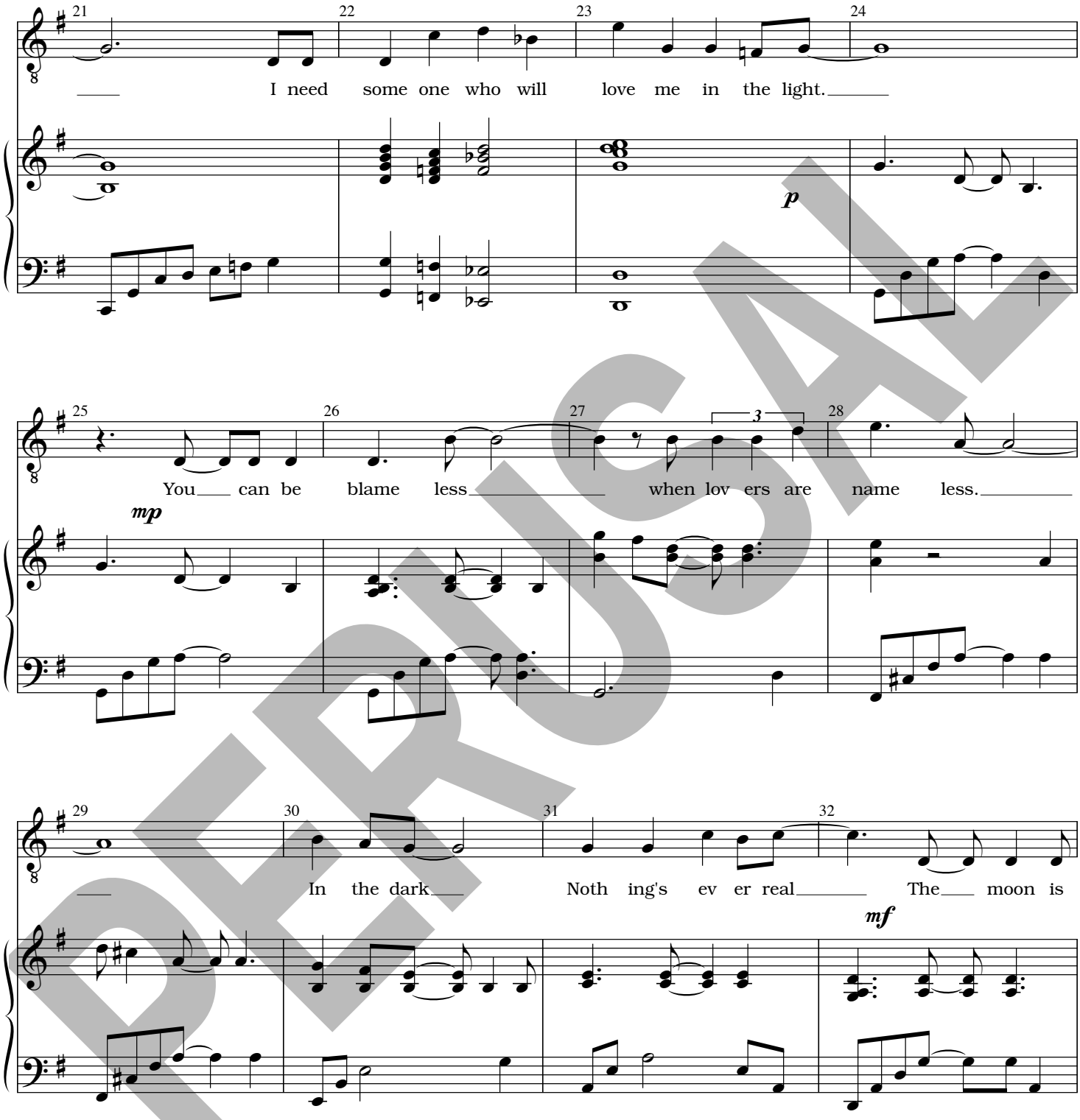
Direct segue from 18a "Moon in the Window, pt 1"



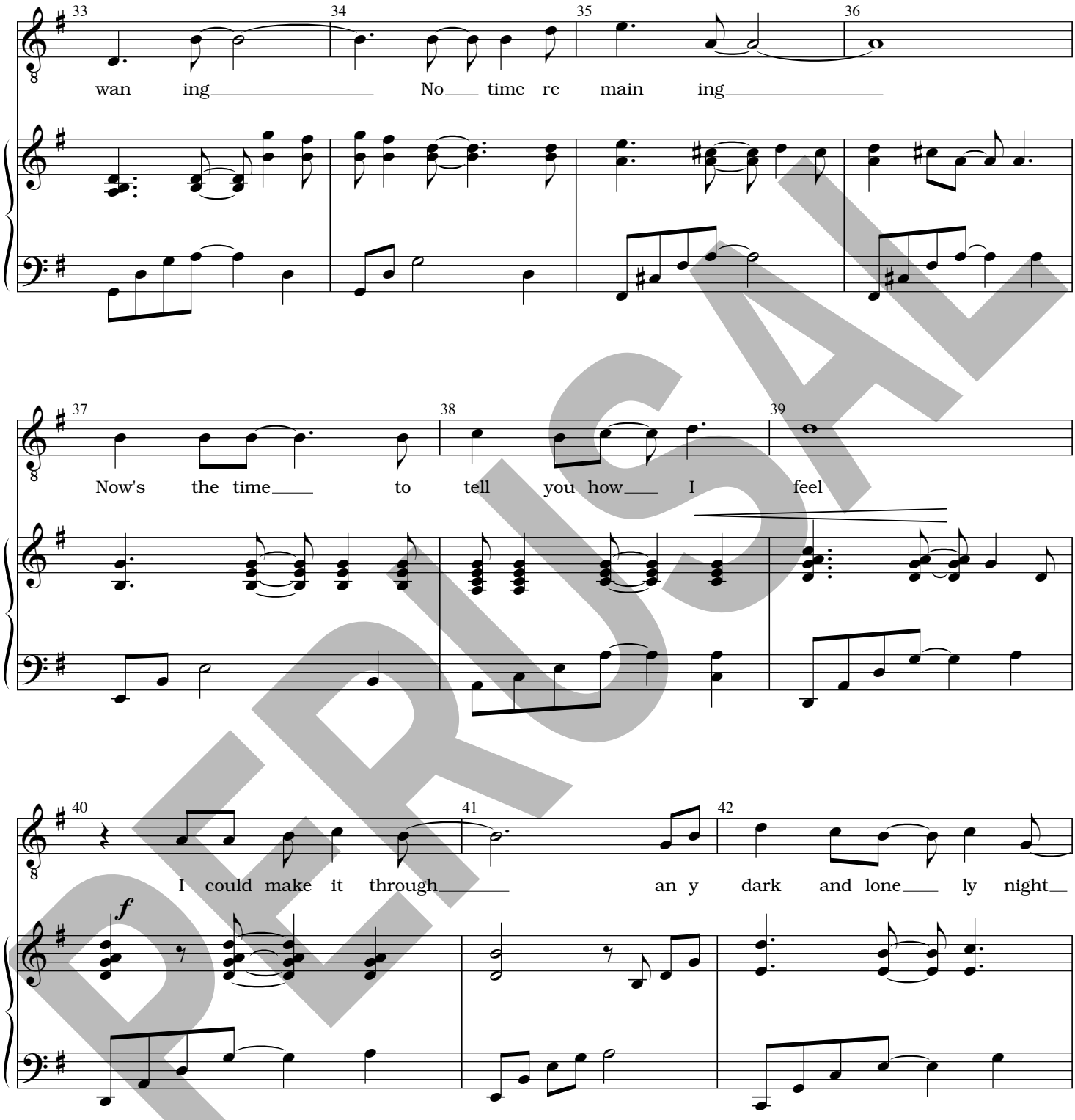
PERUSAL


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
3
18
19
20
for the sec rets and lies that my heart seems to in vite

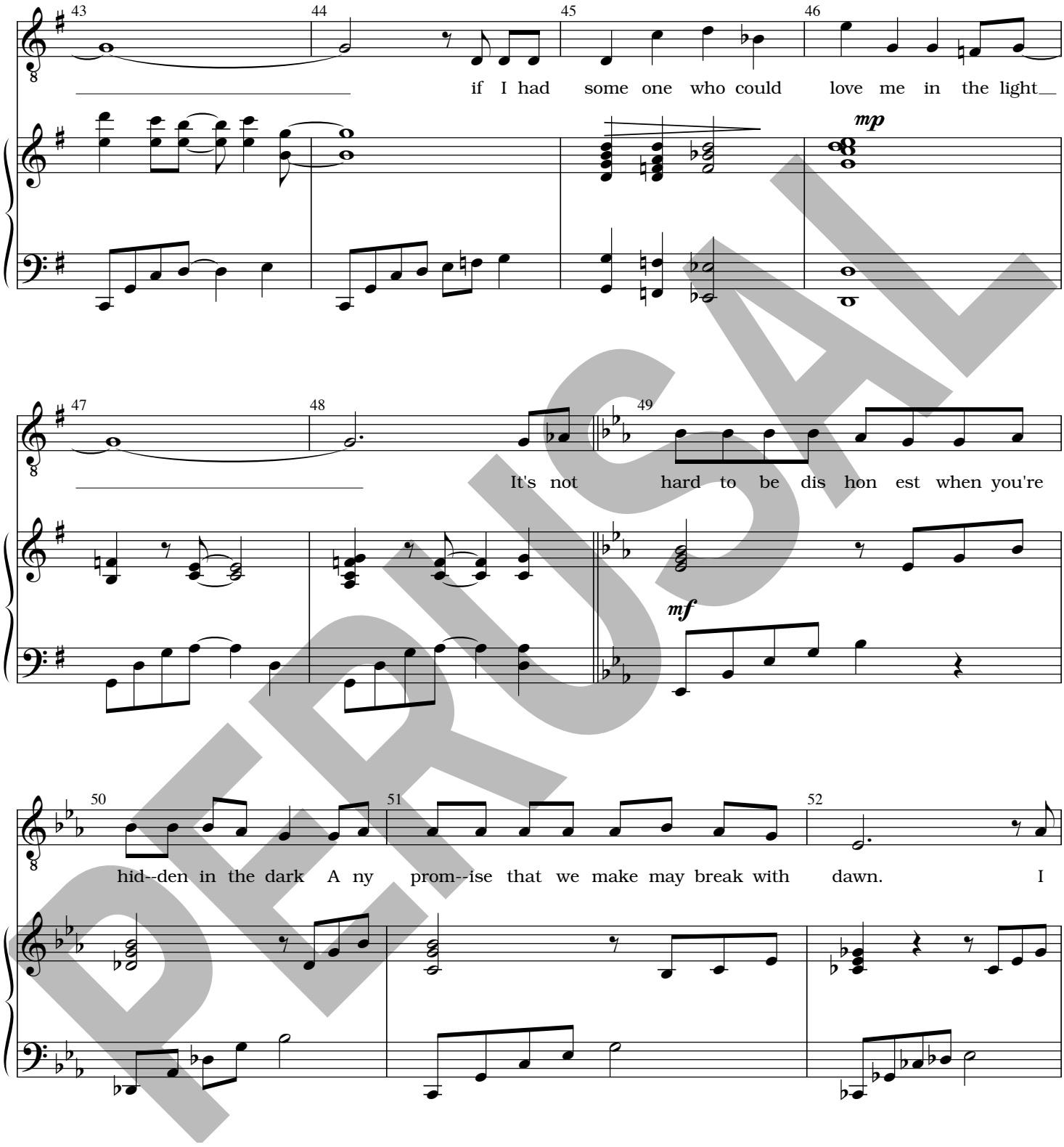
PERUSAL


21
22
23
24
I need some one who will love me in the light.
p
25
26
27
28
3
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

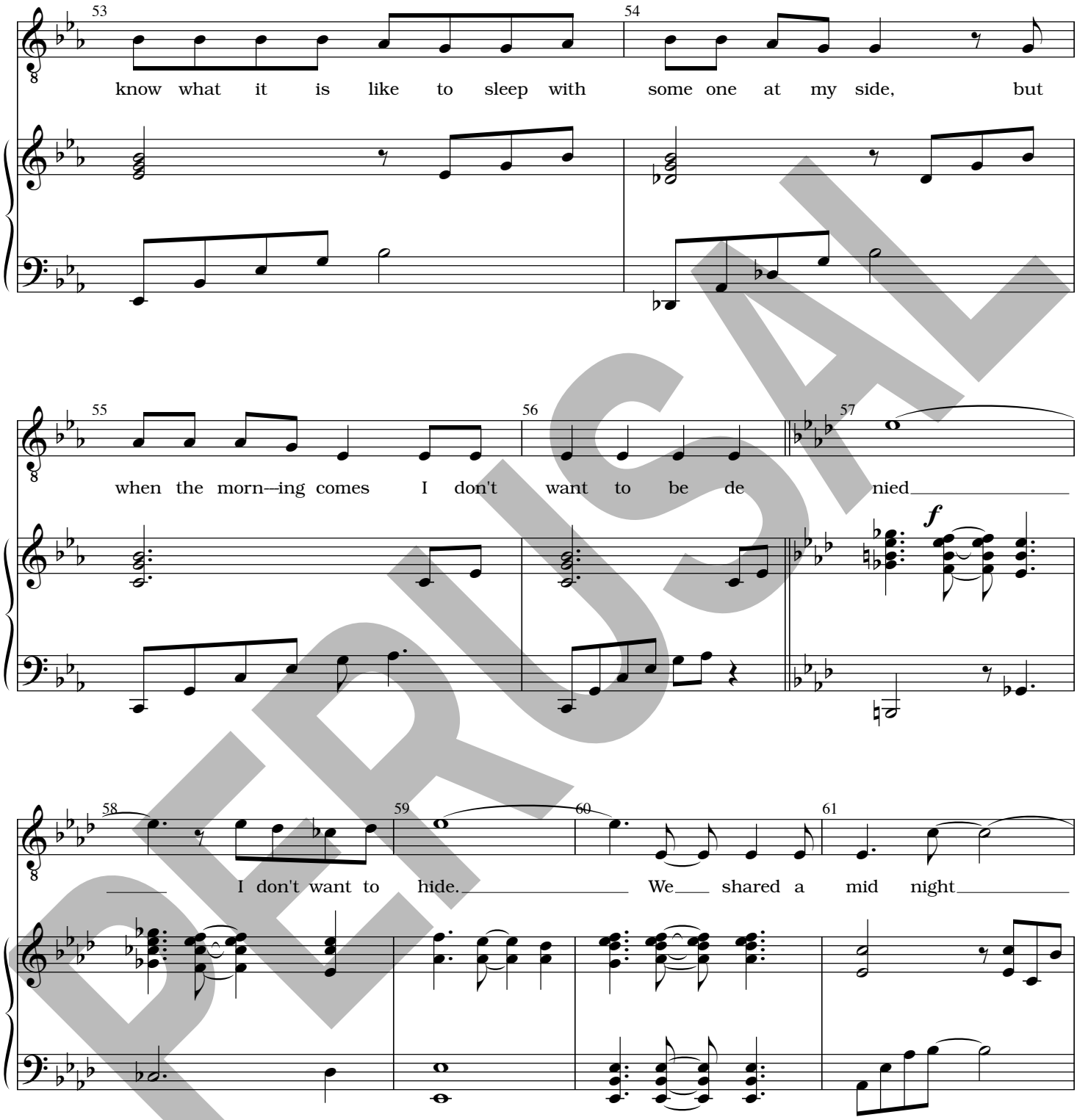
PERUSAL


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
f

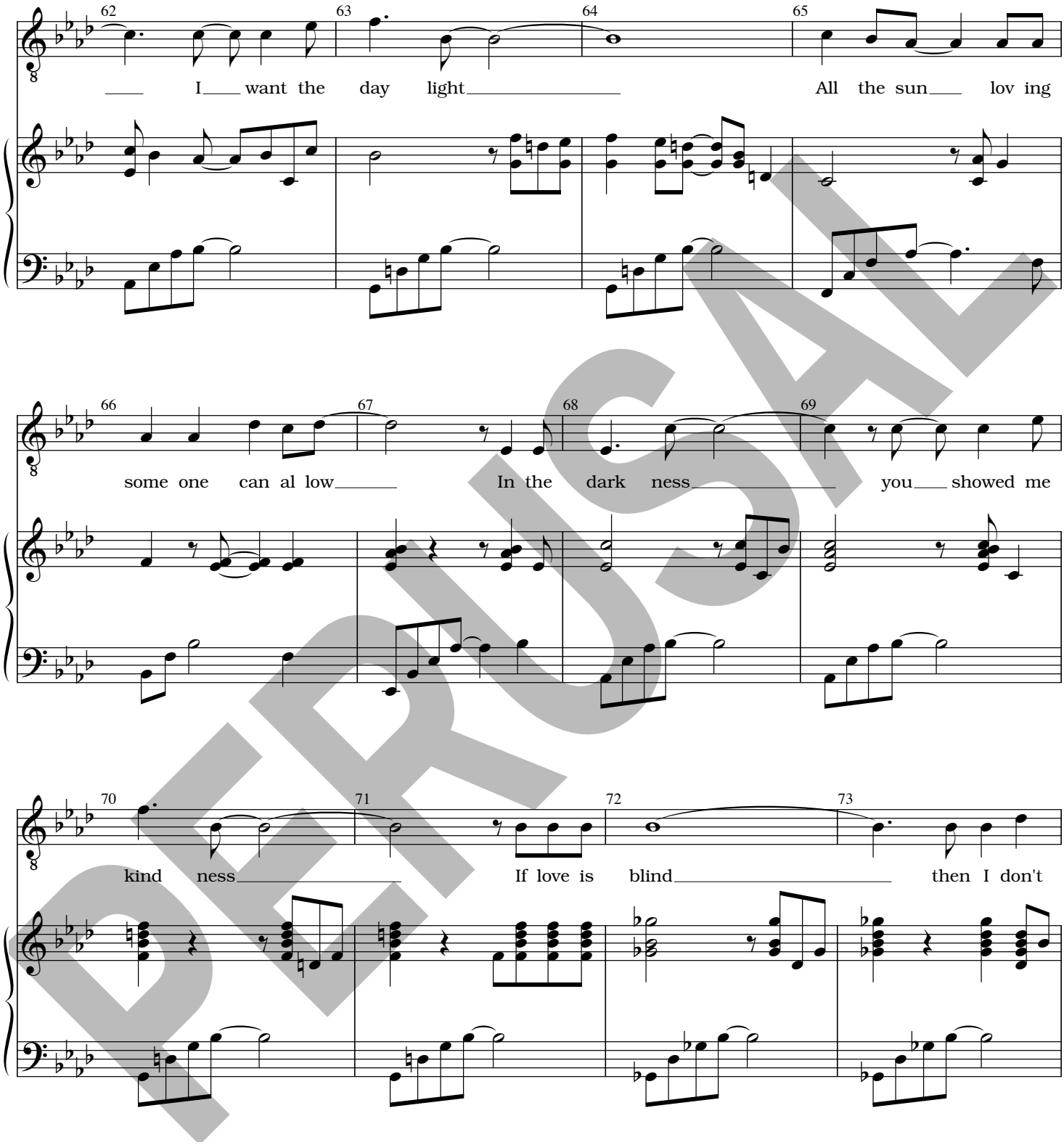
PERUSAL


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

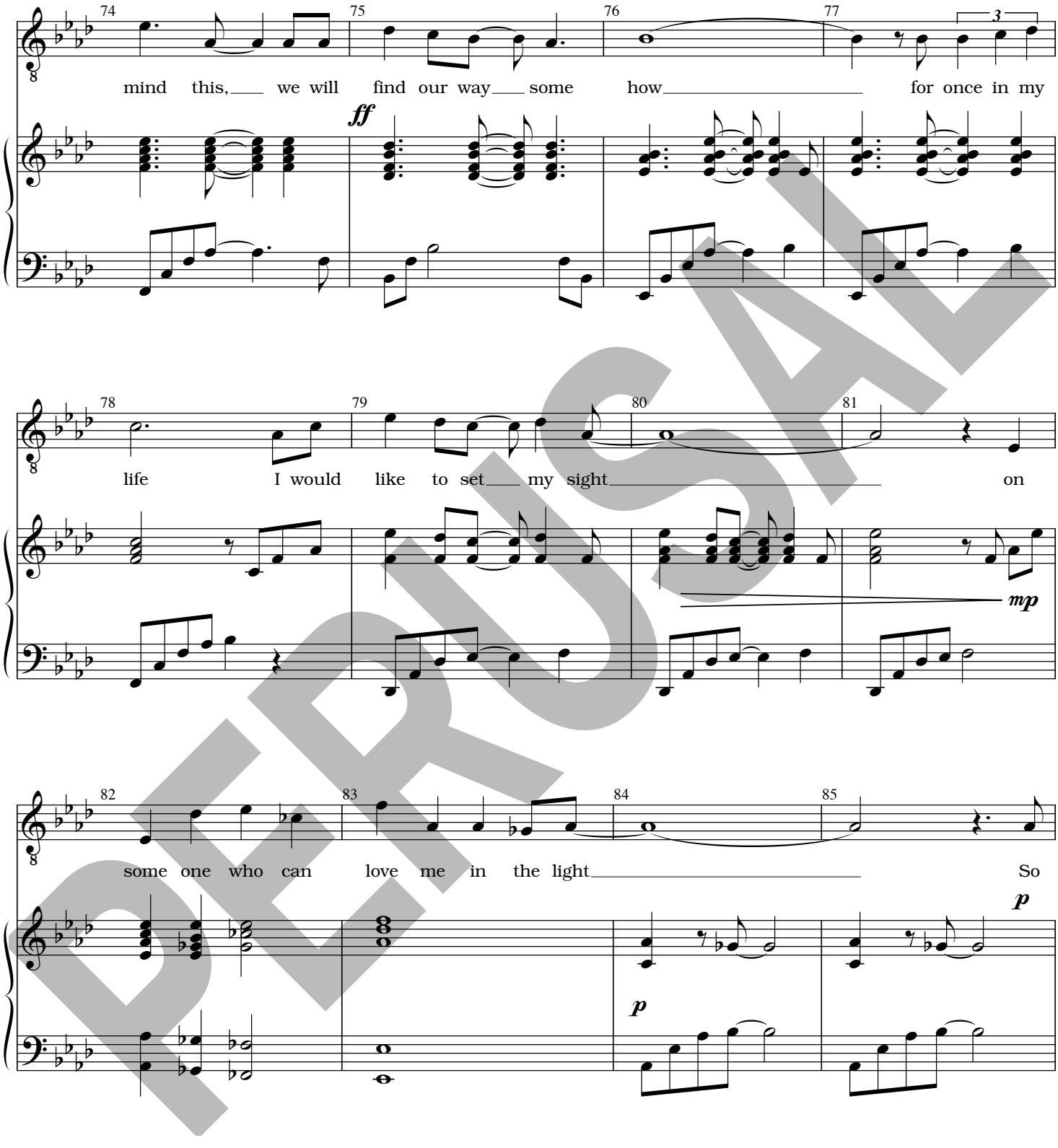
PERUSAL


53
know what it is like to sleep with
54
some one at my side, but
55
when the morn--ing comes I don't want to be de
56
57
nied
f
58
I don't want to hide.
59
60
We shared a mid night
61

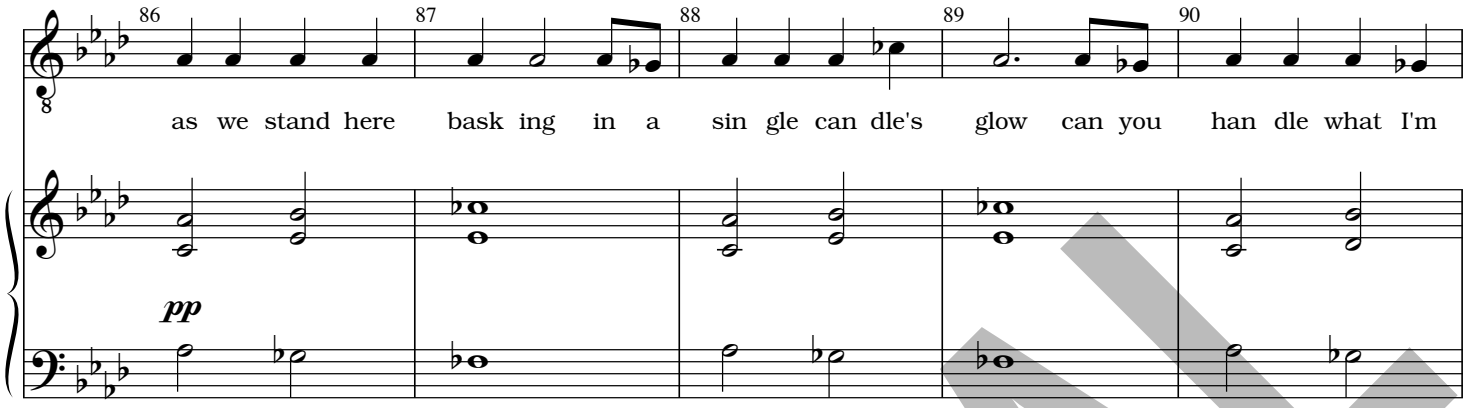
PERUSAL

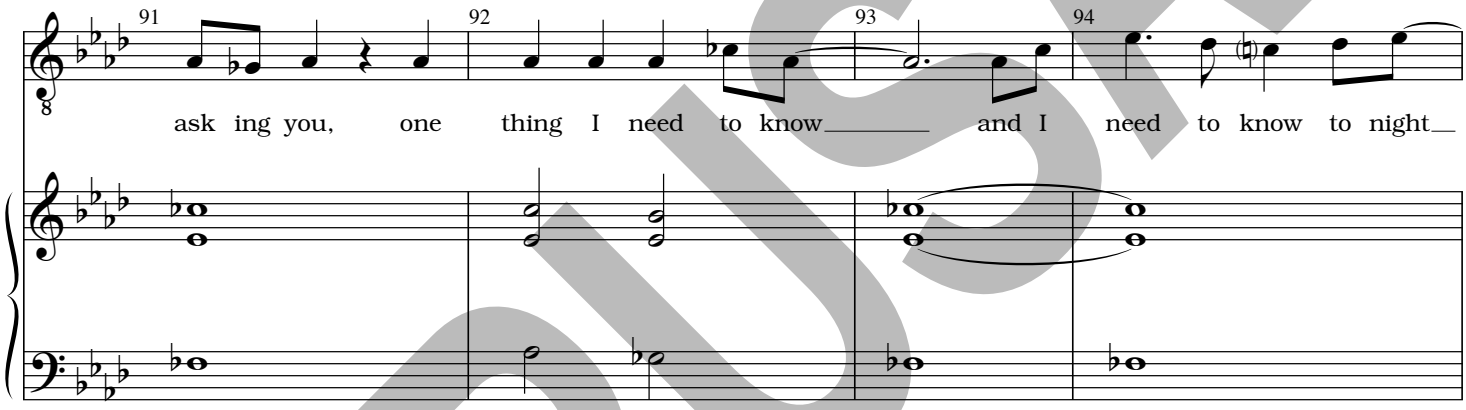

62
63
64
65
I want the day light
All the sun lov ing
66
67
68
69
some one can al low
In the dark ness
you showed me
70
71
72
73
kind ness
If love is blind
then I don't

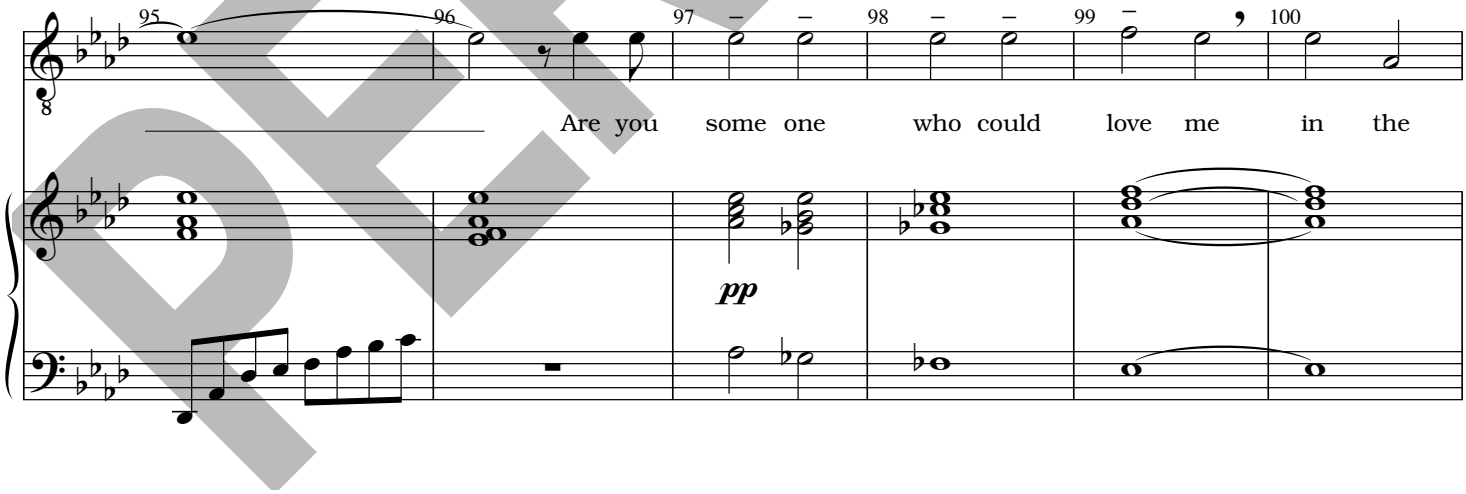
PERUSAL


74
75
76
77
3
mind this, we will find our way some how for once in my
ff
78
79
80
81
life I would like to set my sight on
mp
82
83
84
85
some one who can love me in the light So
p
p

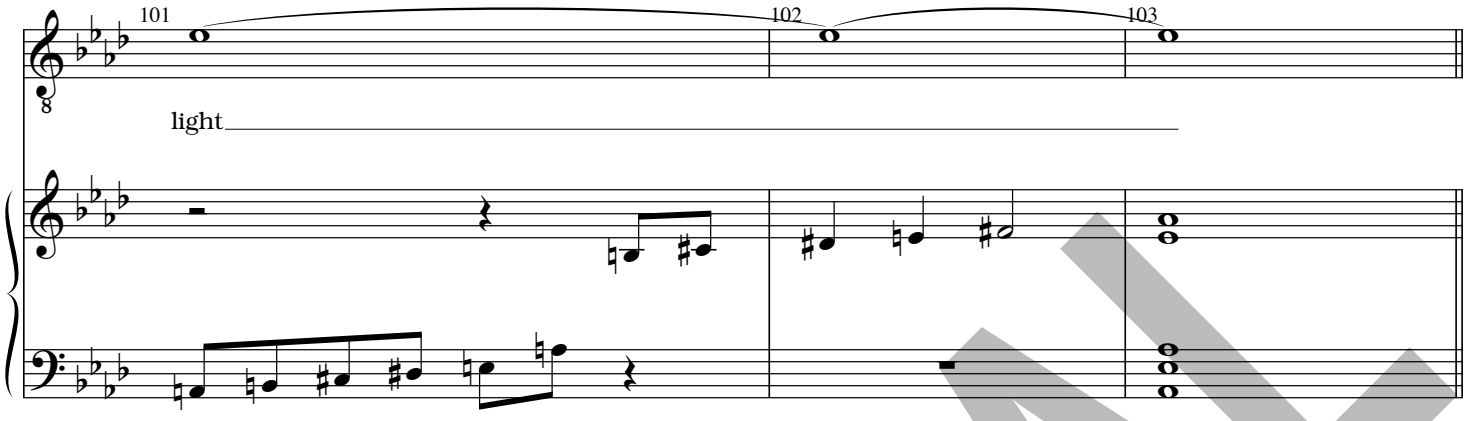
PERUSAL


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

PERUSAL



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

PERUSAL

PIANO-VOCAL

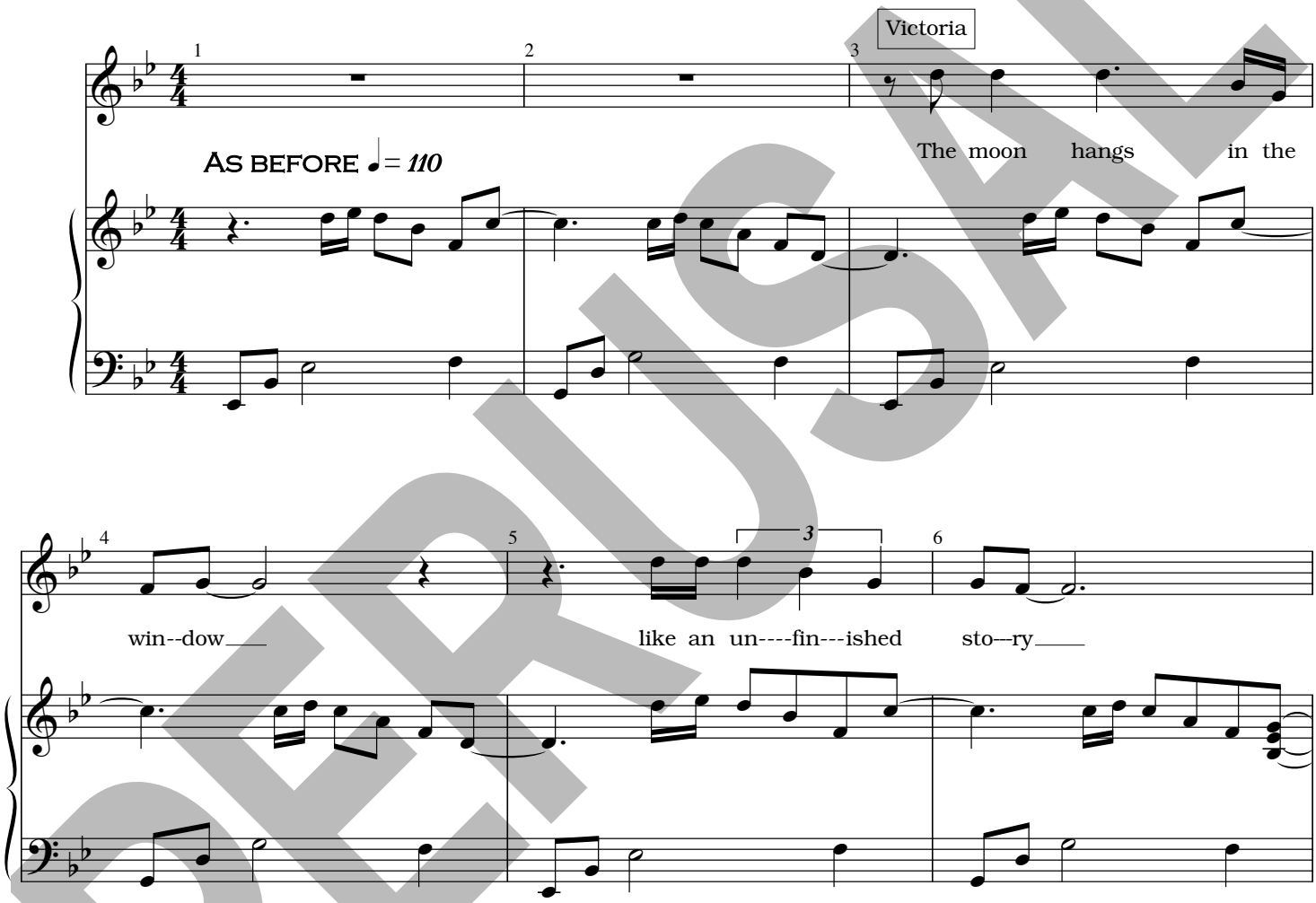
18C

The Moon in the Window (Pt 2)

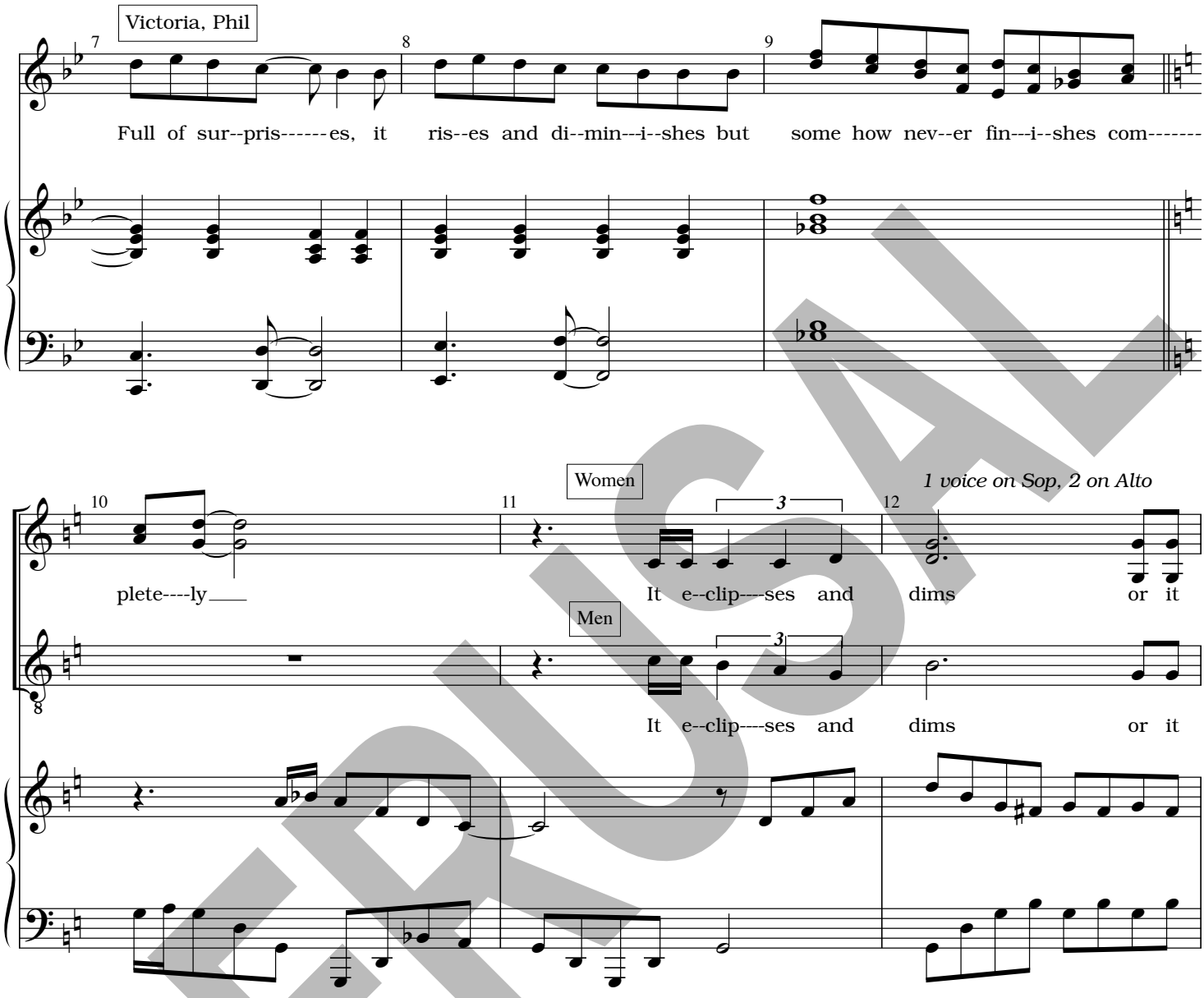
MACABARET

(ALL)

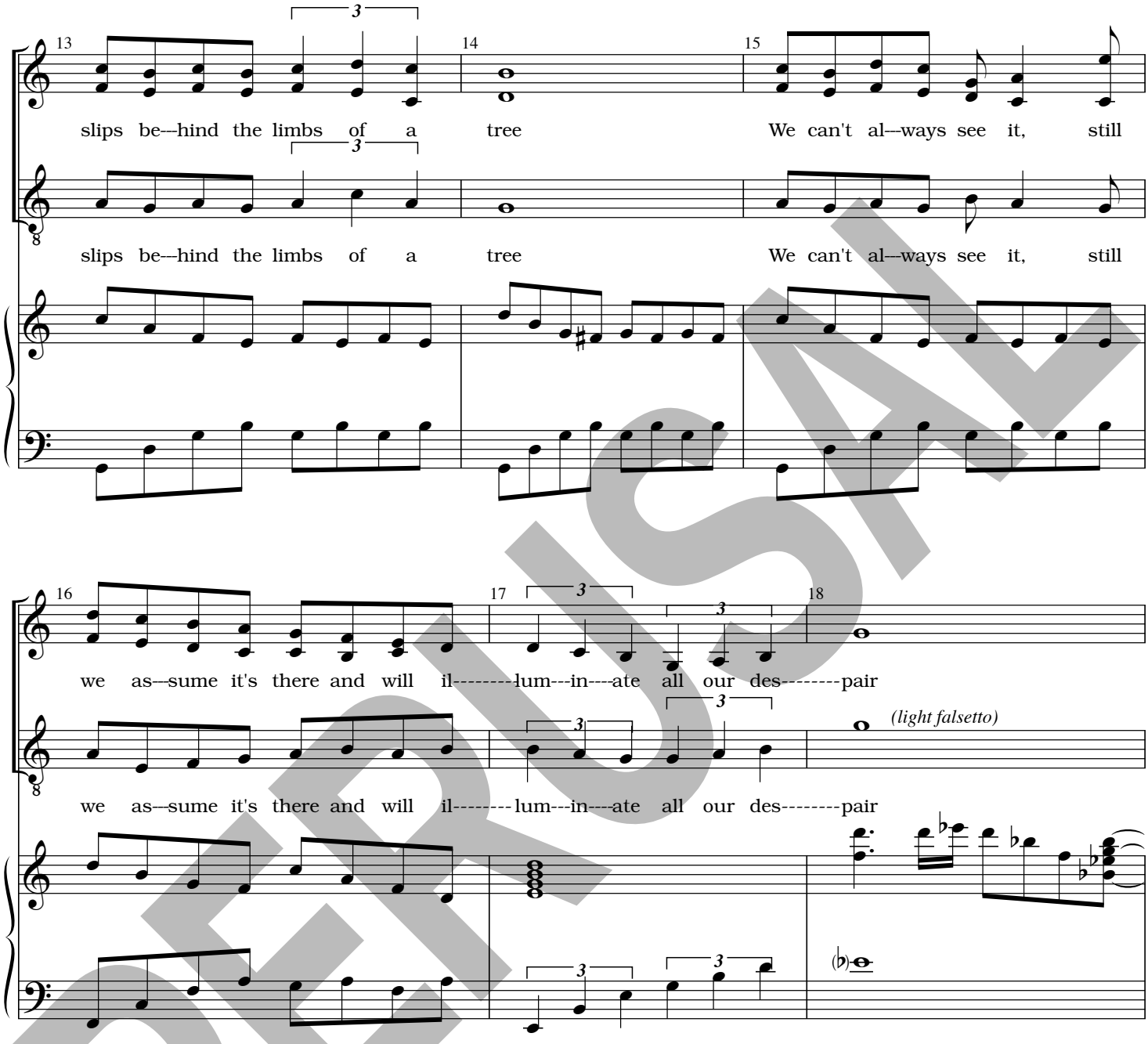
CUE:
On applause .



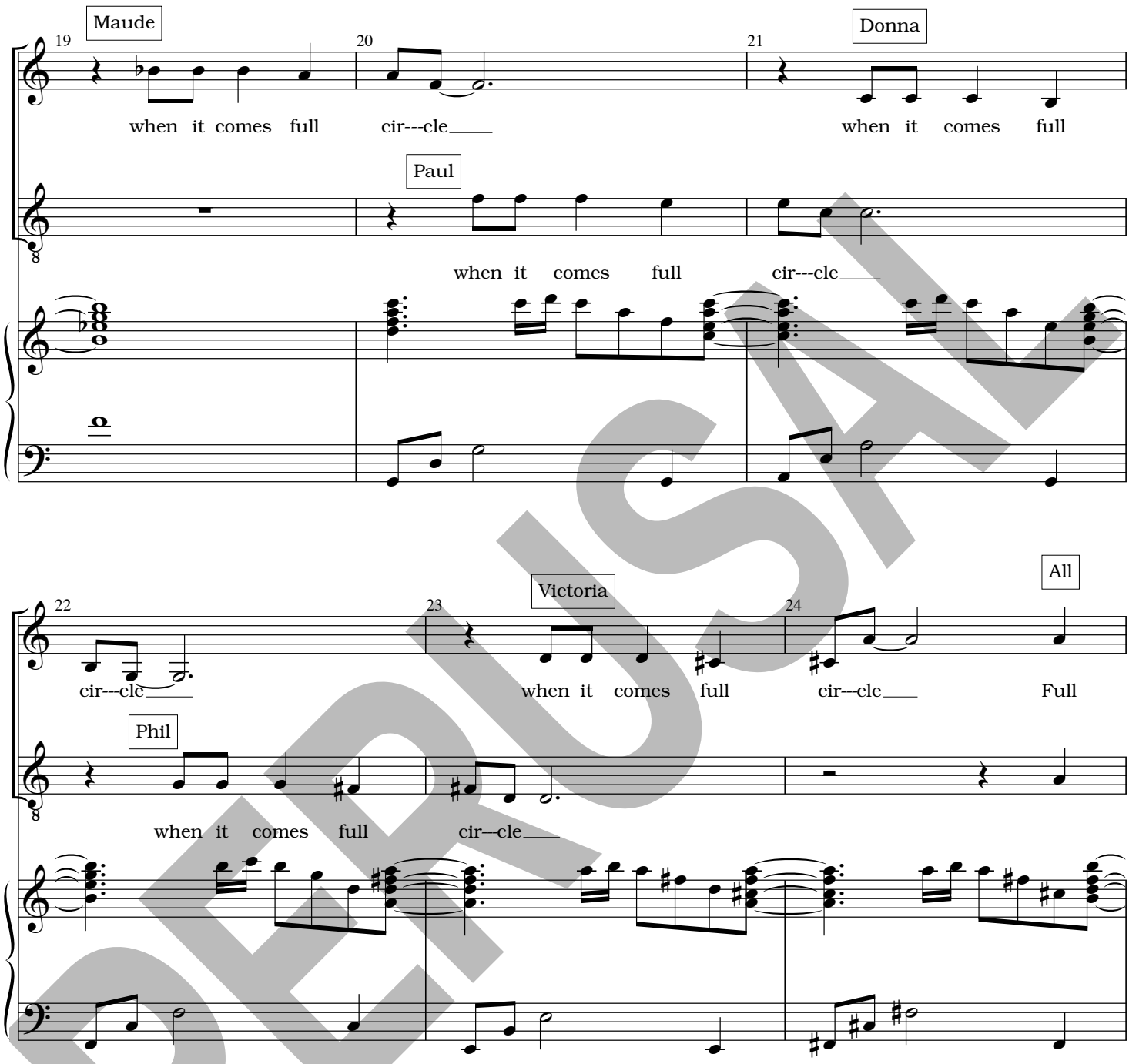
PERUSAL


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

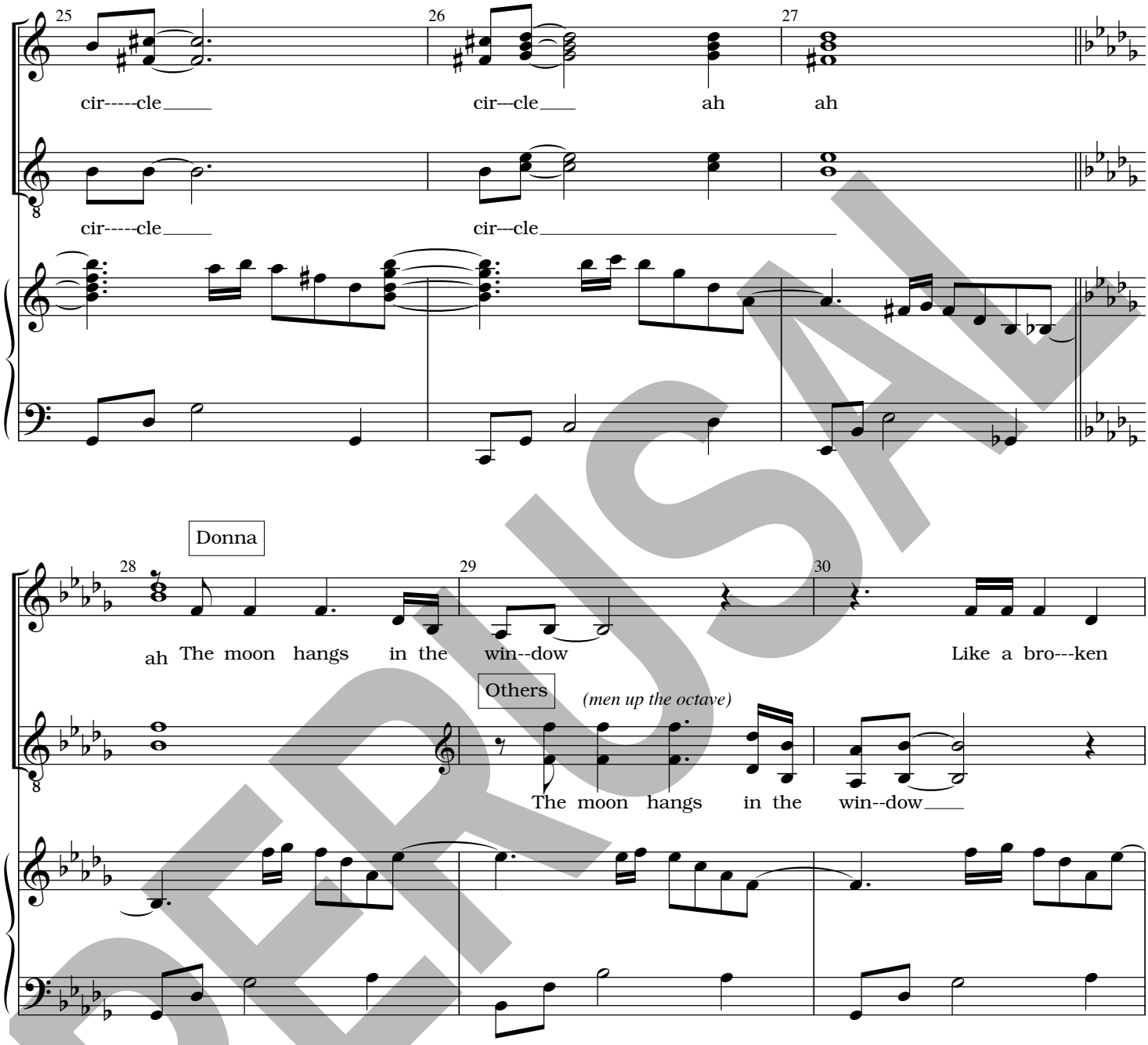
PERUSAL


13
14
15
slips be---hind the limbs of a tree We can't al---ways see it, still
slips be---hind the limbs of a tree We can't al---ways see it, still
16
17
18
we as---sume it's there and will il--------lum---in---ate all our des--------pair
(light falsetto)
we as---sume it's there and will il--------lum---in---ate all our des--------pair

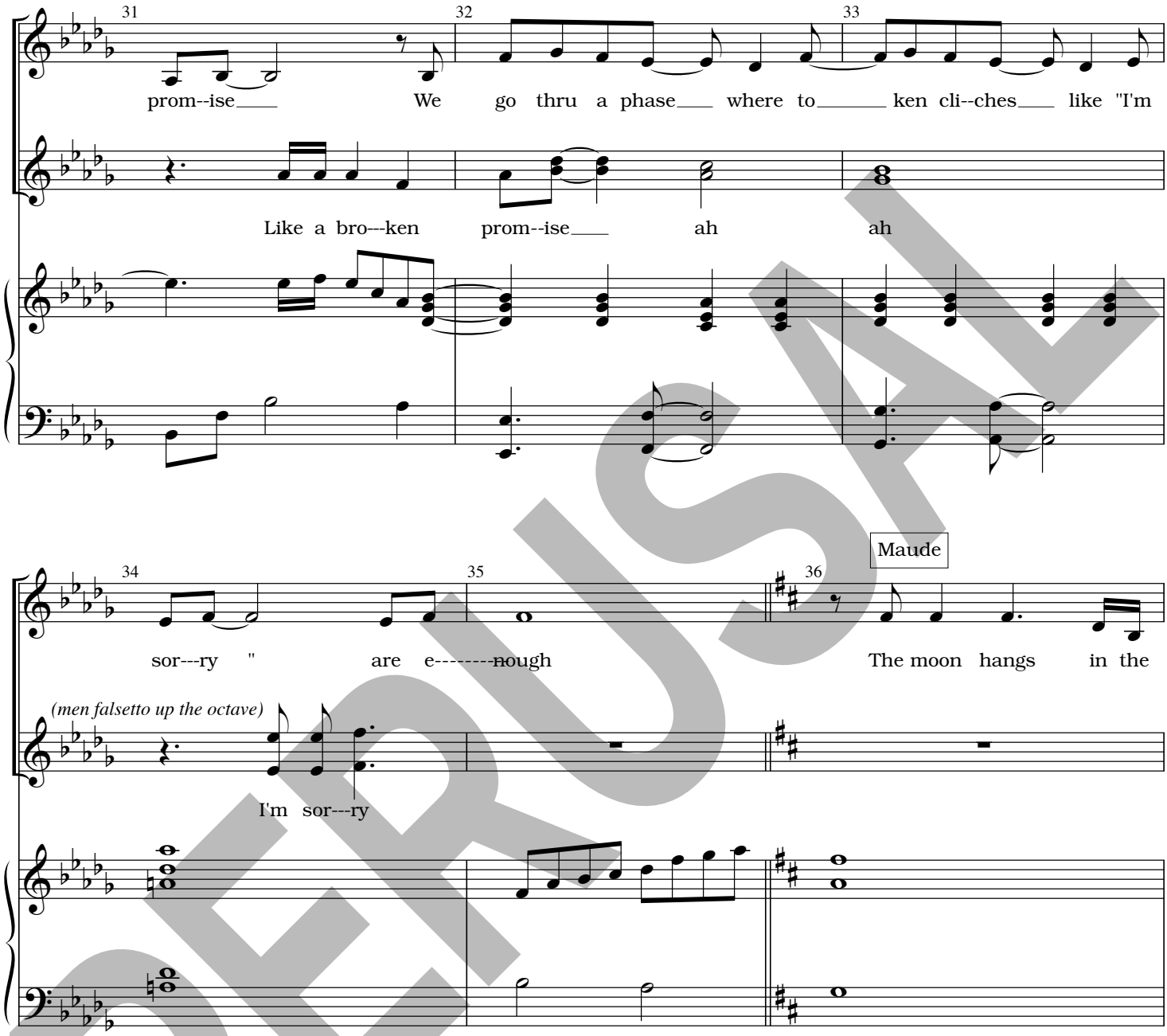
PERUSAL


Maude
19
when it comes full
20
cir---cle
21
Donna
when it comes full
Paul
when it comes full
cir---cle
22
cir---cle
23
Victoria
when it comes full
24
cir---cle
All
Full
Phil
when it comes full
cir---cle

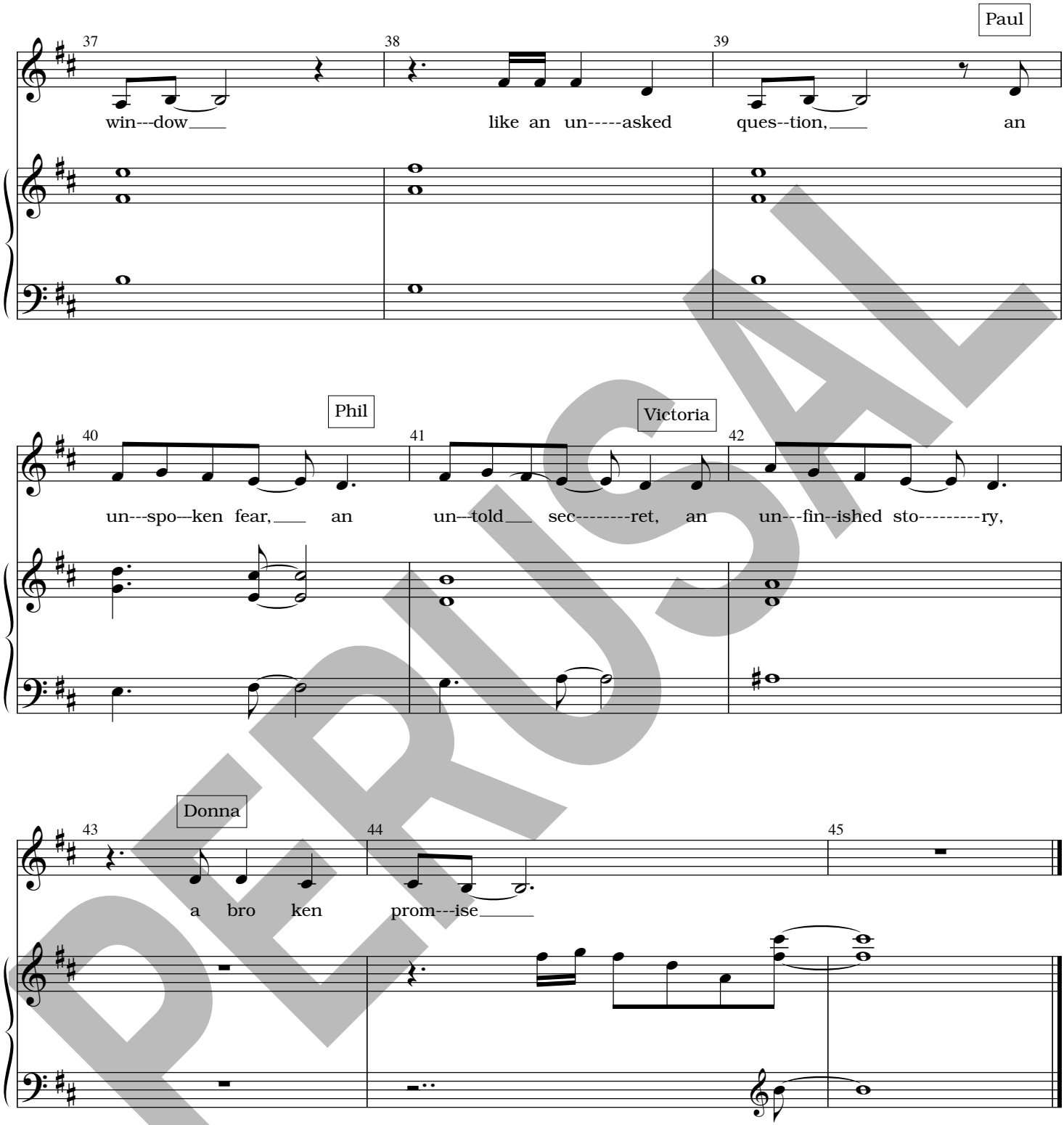
PERUSAL


25
26
27
cir-----cle
cir---cle
ah
ah
cir-----cle
cir---cle
Donna
28
29
30
ah The moon hangs in the win--dow
Like a bro---ken
Others
(men up the octave)
The moon hangs in the win--dow

PERUSAL


31
32
33
prom--ise
We go thru a phase
where to
ken cli--ches
like "I'm
Like a bro---ken
prom--ise
ah
ah
34
35
36
Maude
sor---ry " are e--------nough
The moon hangs in the
(men falsetto up the octave)
I'm sor---ry

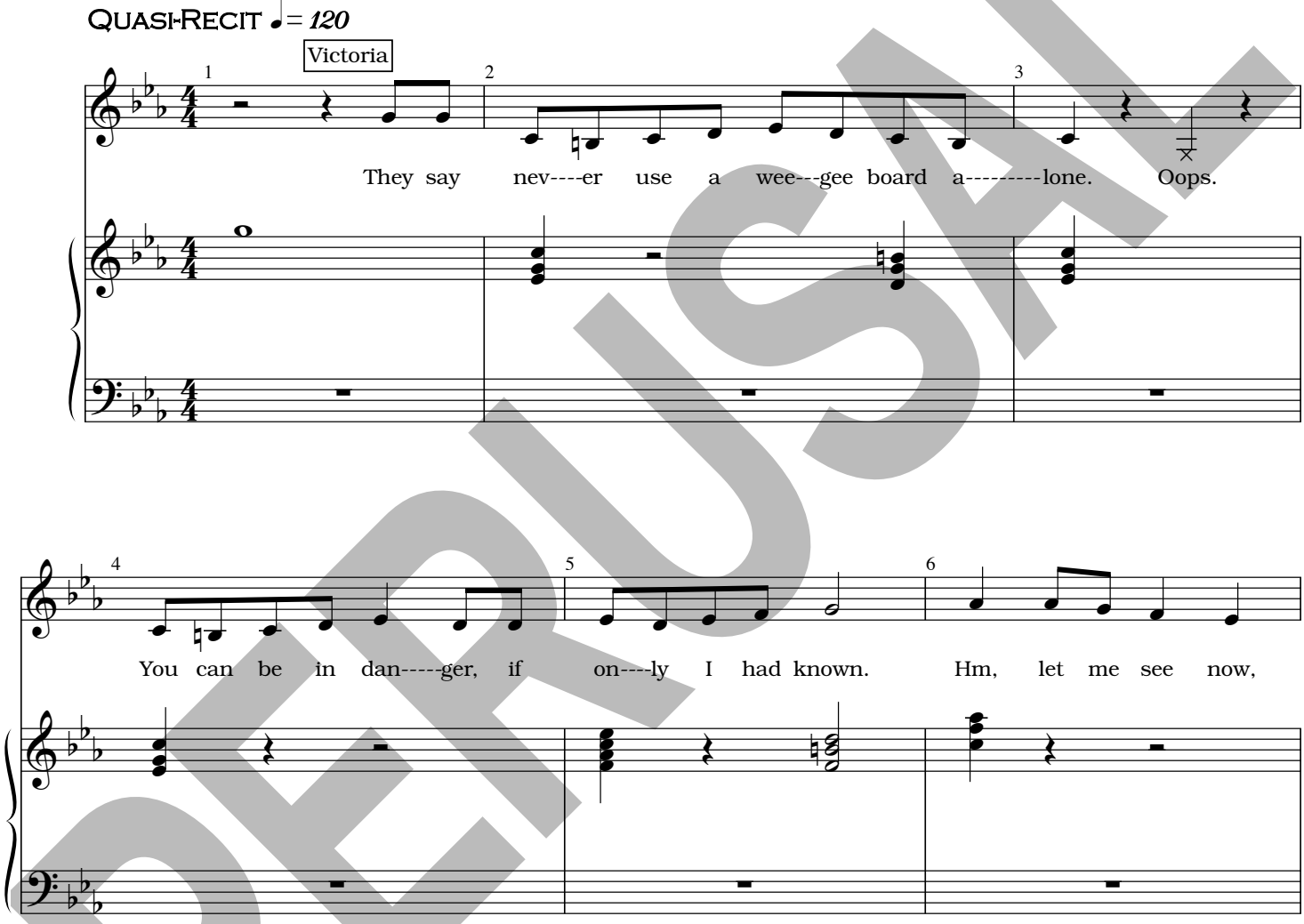
PERUSAL


Paul
37
38
39
win---dow
like an un-----asked ques--tion,
an
Phil
Victoria
40
41
42
un---spo---ken fear,
an
un---told
sec--------ret, an
un---fin--ished sto---------ry,
Donna
43
44
45
a bro ken
prom---ise

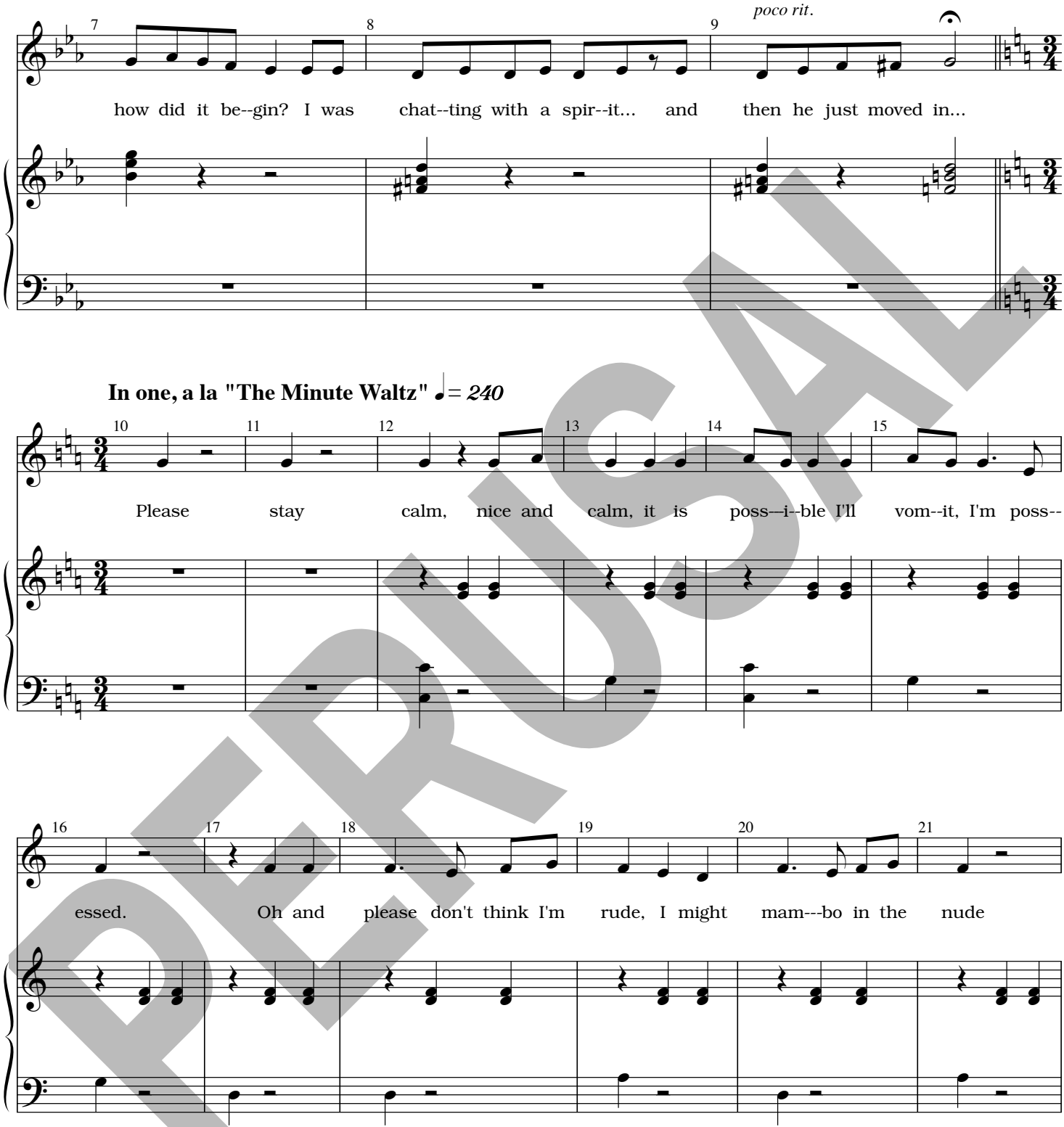
PERUSAL

Victoria's Secret

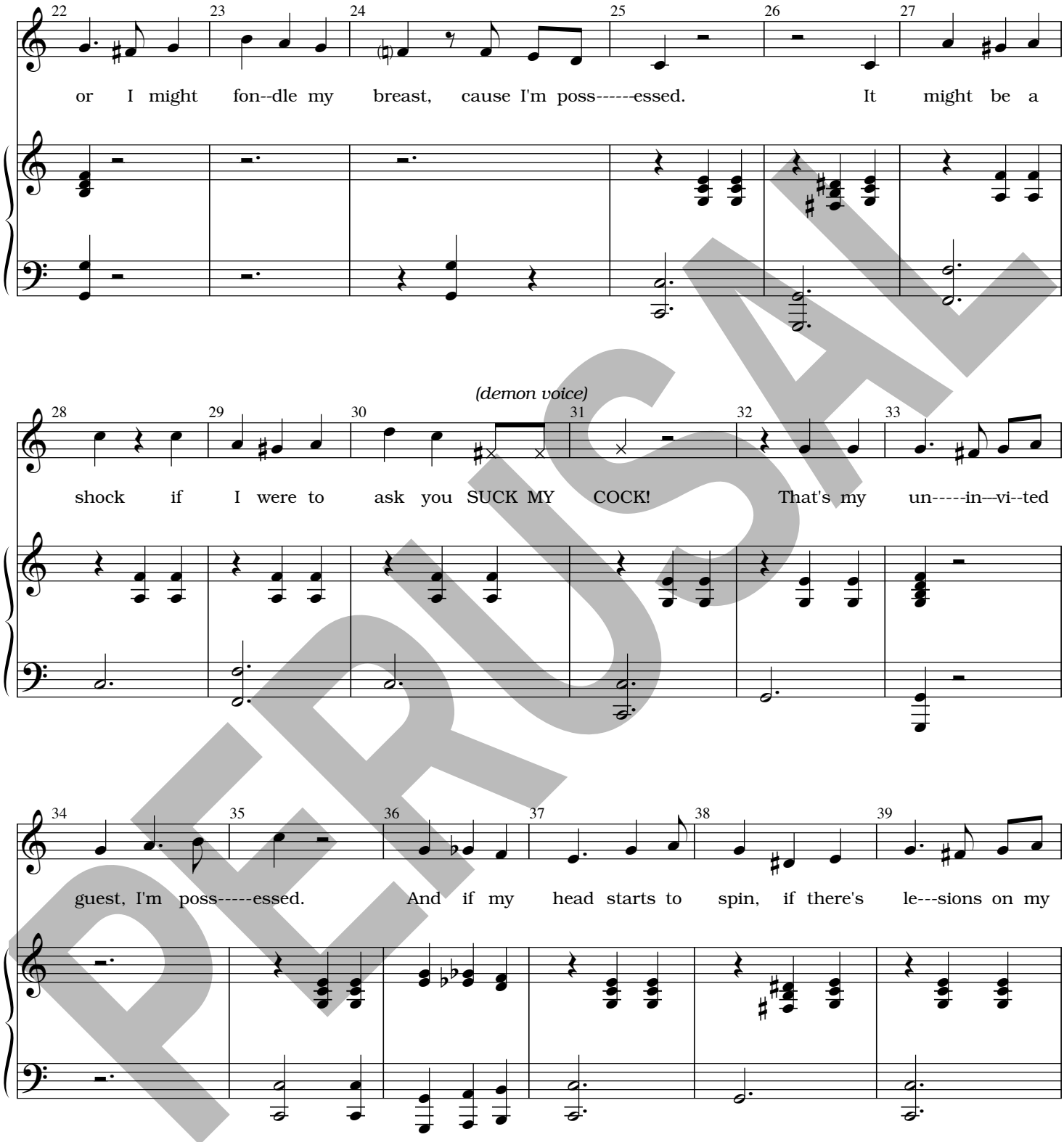
(VICTORIA)



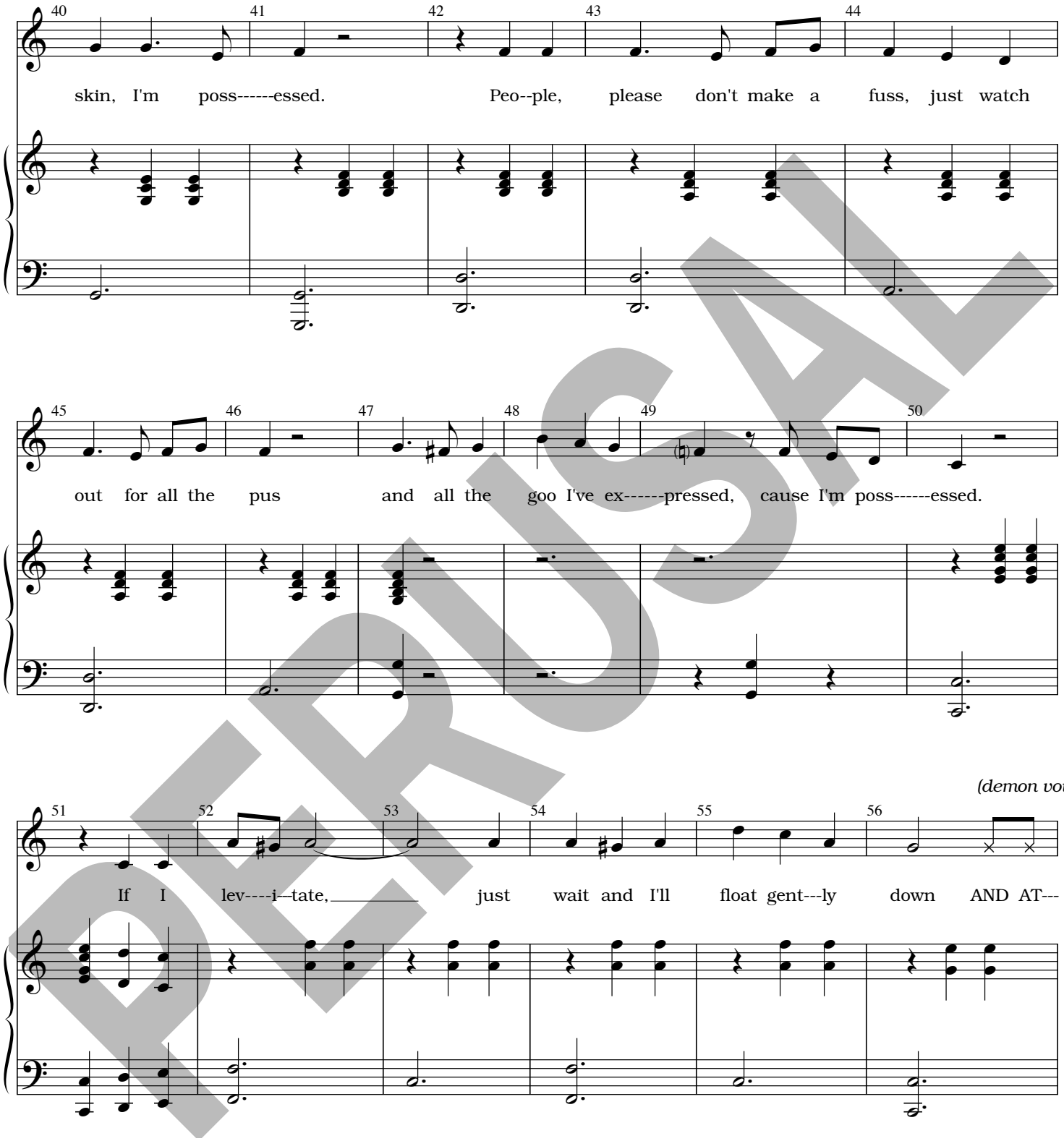
PERUSAL


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
Please stay calm, nice and calm, it is poss---i--ble I'll vom--it, I'm poss--
essed. Oh and please don't think I'm rude, I might mam---bo in the nude

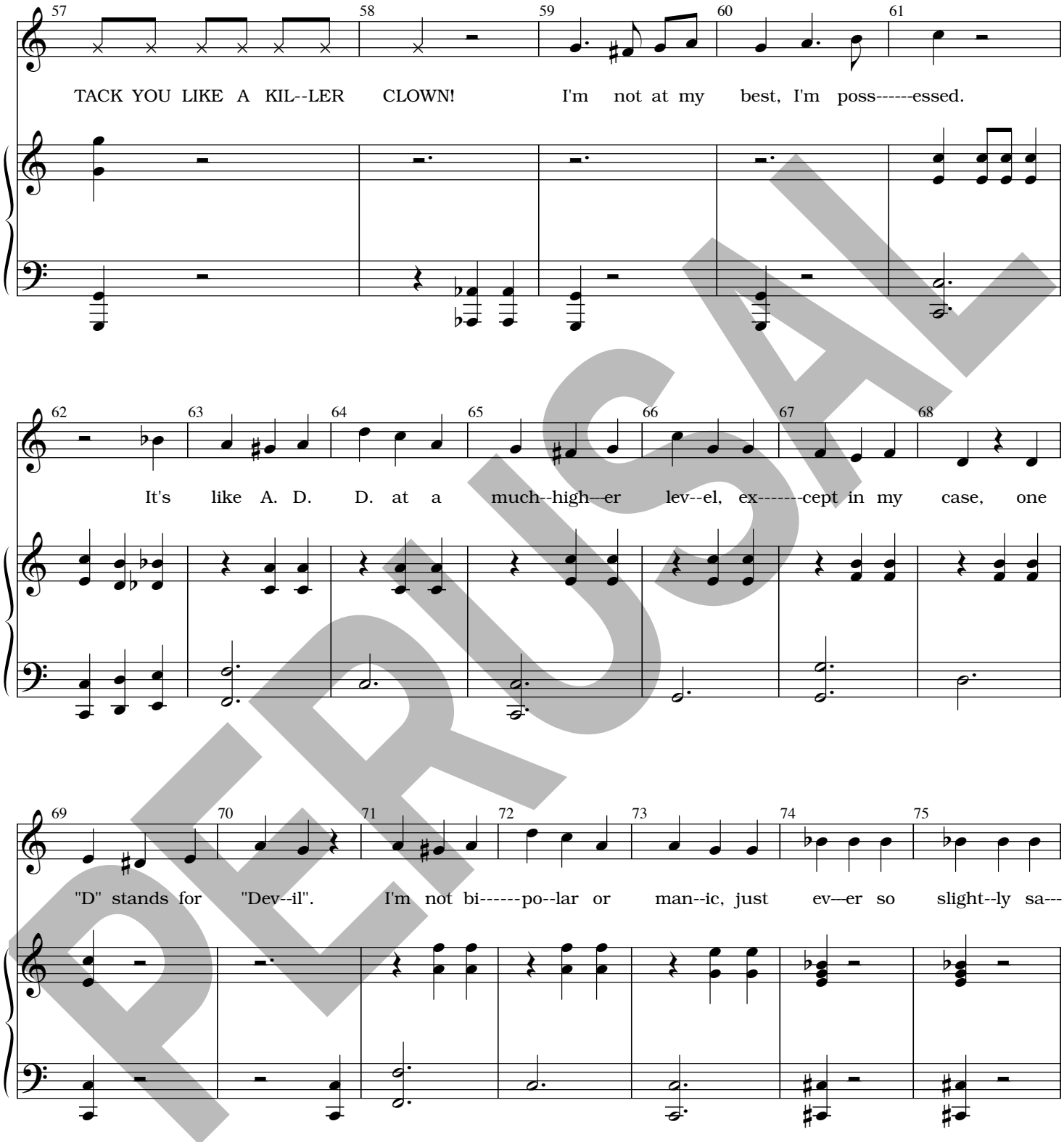
PERUSAL


22 23 24 25 26 27
or I might fon--dle my breast, cause I'm poss------essed. It might be a
(demon voice)
28 29 30 31 32 33
shock if I were to ask you SUCK MY COCK! That's my un-----in---vi--ted
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

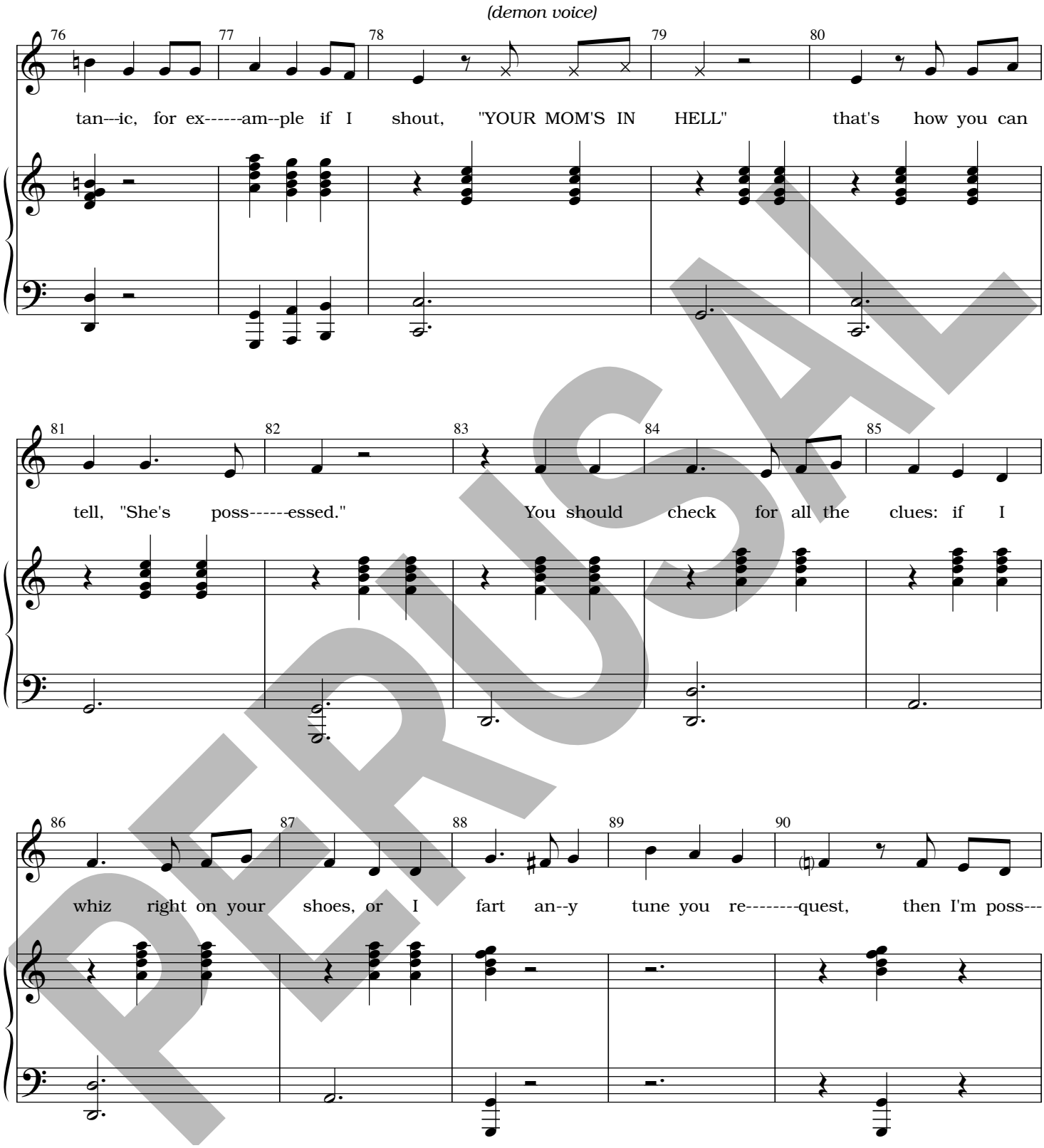
PERUSAL


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.
(demon voice)
51
52
53
54
55
56
If I lev----i--tate, just wait and I'll float gent---ly down AND AT---

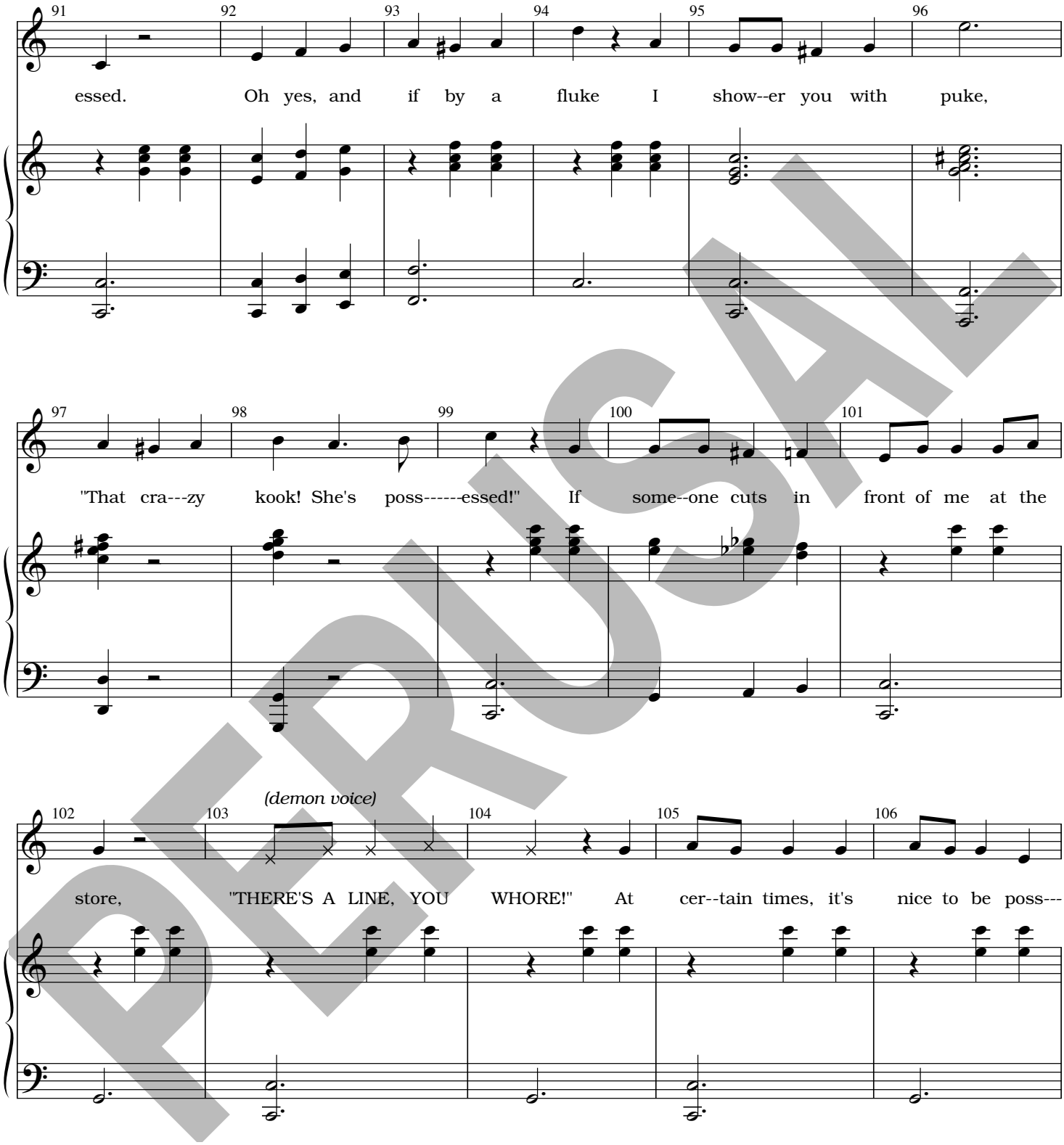
PERUSAL


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---

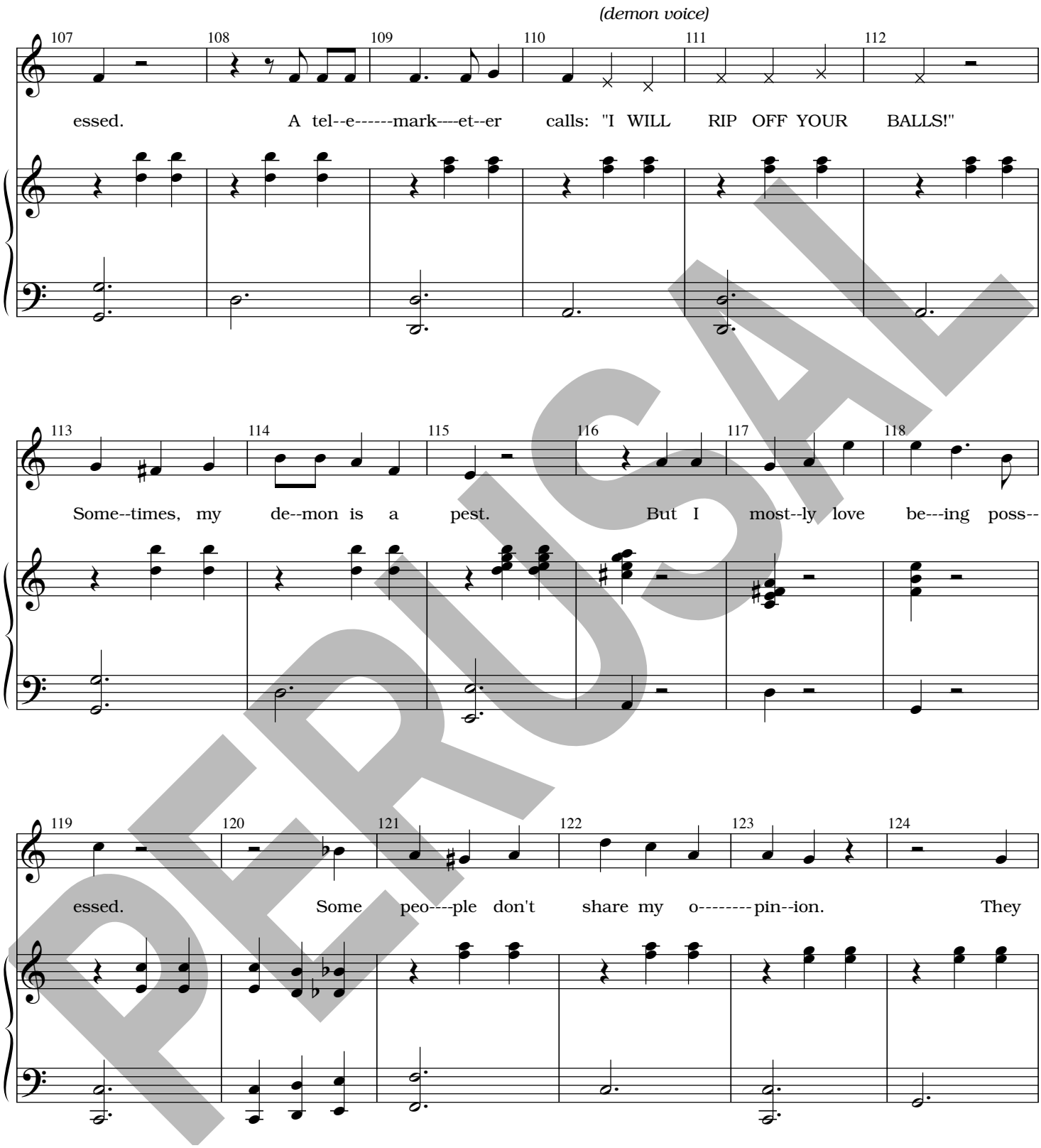
PERUSAL


(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---

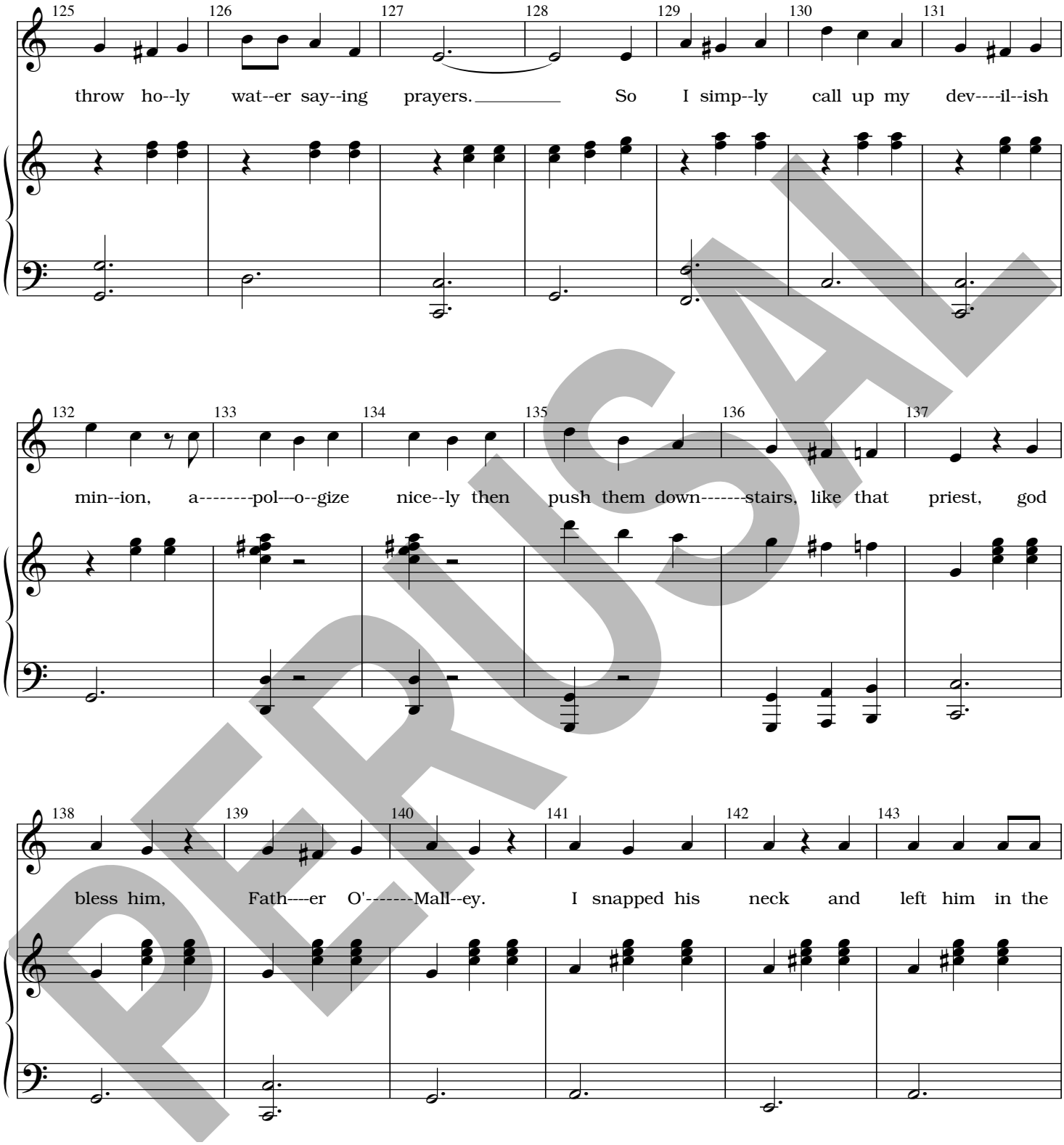
PERUSAL


91
92
93
94
95
96
essed. Oh yes, and if by a fluke I show--er you with puke,
97
98
99
100
101
"That cra---zy kook! She's poss------essed!" If some--one cuts in front of me at the
(demon voice)
102
103
104
105
106
store, "THERE'S A LINE, YOU WHORE!" At cer--tain times, it's nice to be poss---

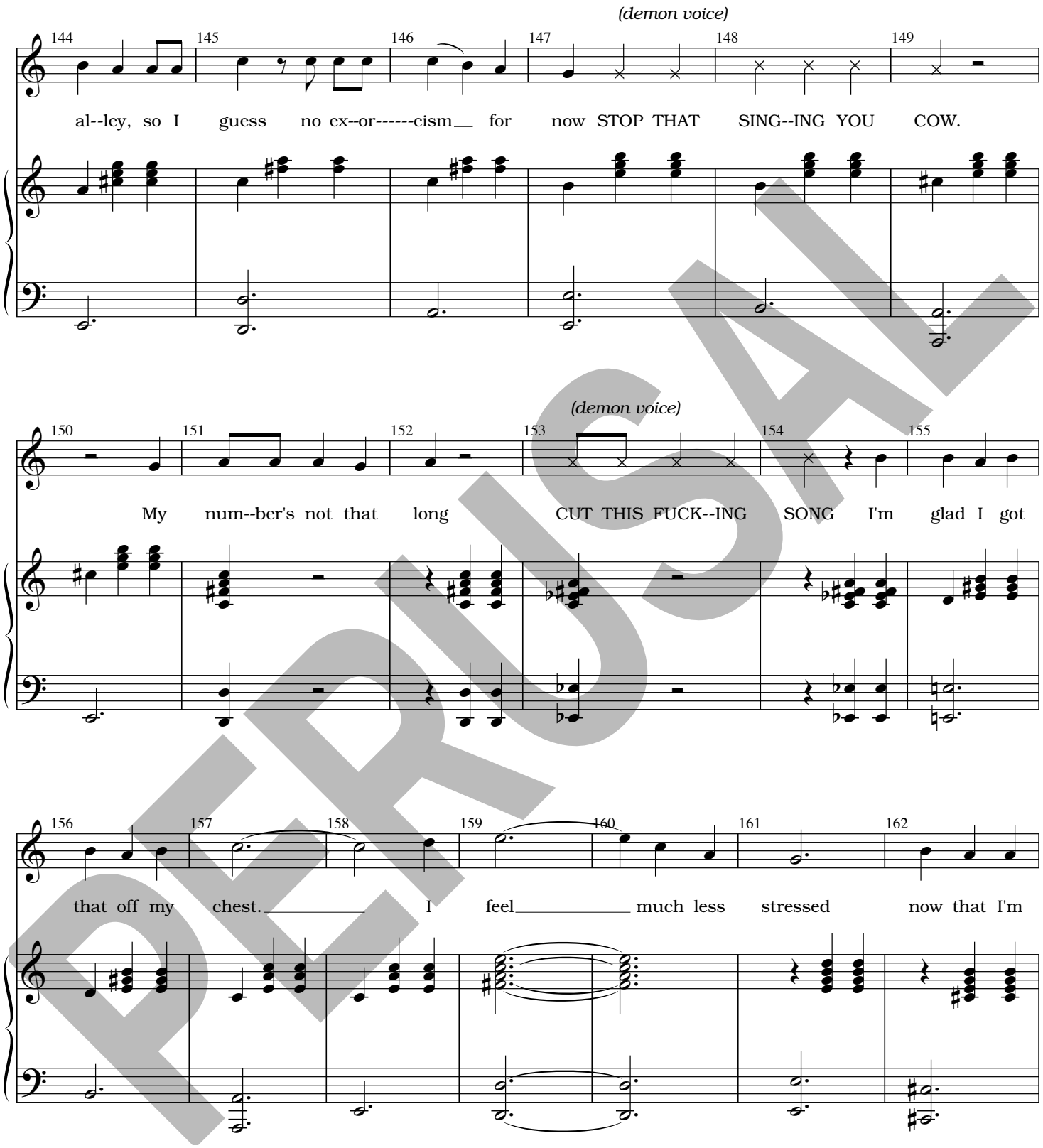
PERUSAL


(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

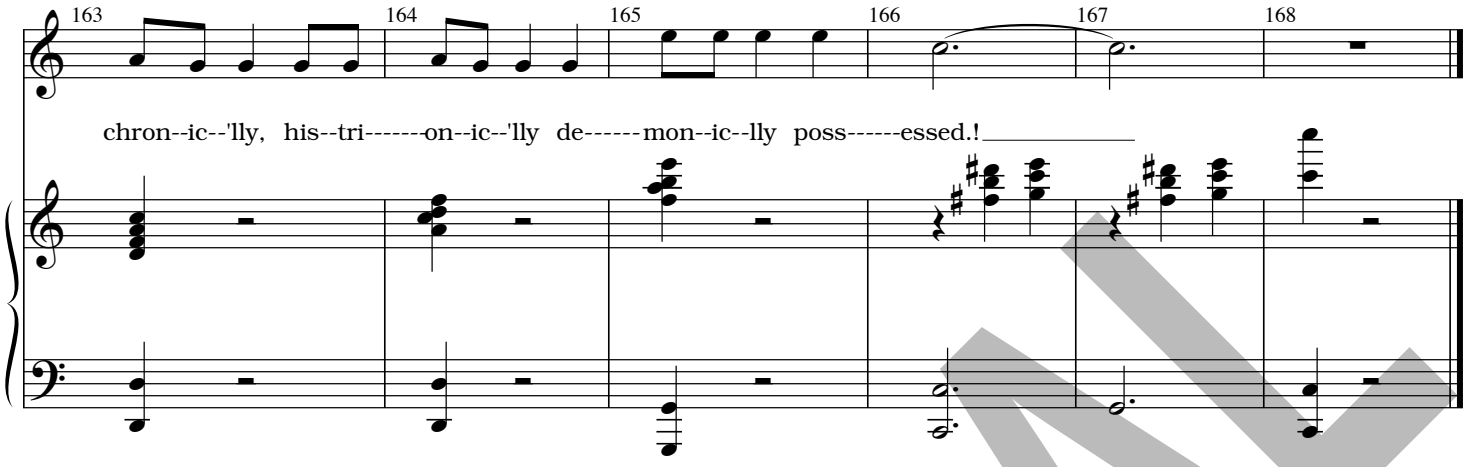
PERUSAL


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

PERUSAL


(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

PERUSAL


163
164
165
166
167
168
chron--ic--'lly, his--tri-------on--ic--'lly de------mon--ic--lly poss------essed.!

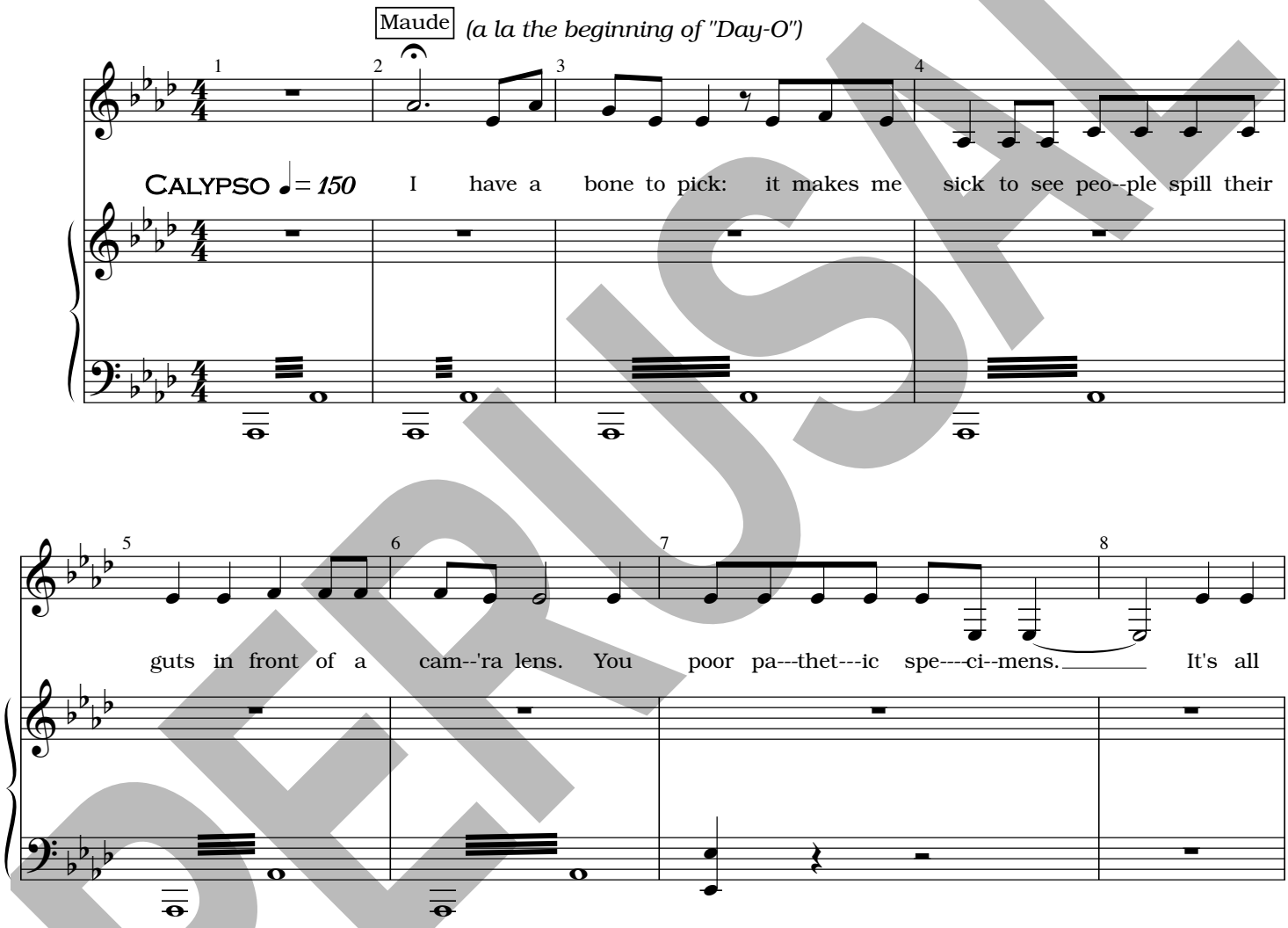
PERUSAL

Skeletons in the Closet

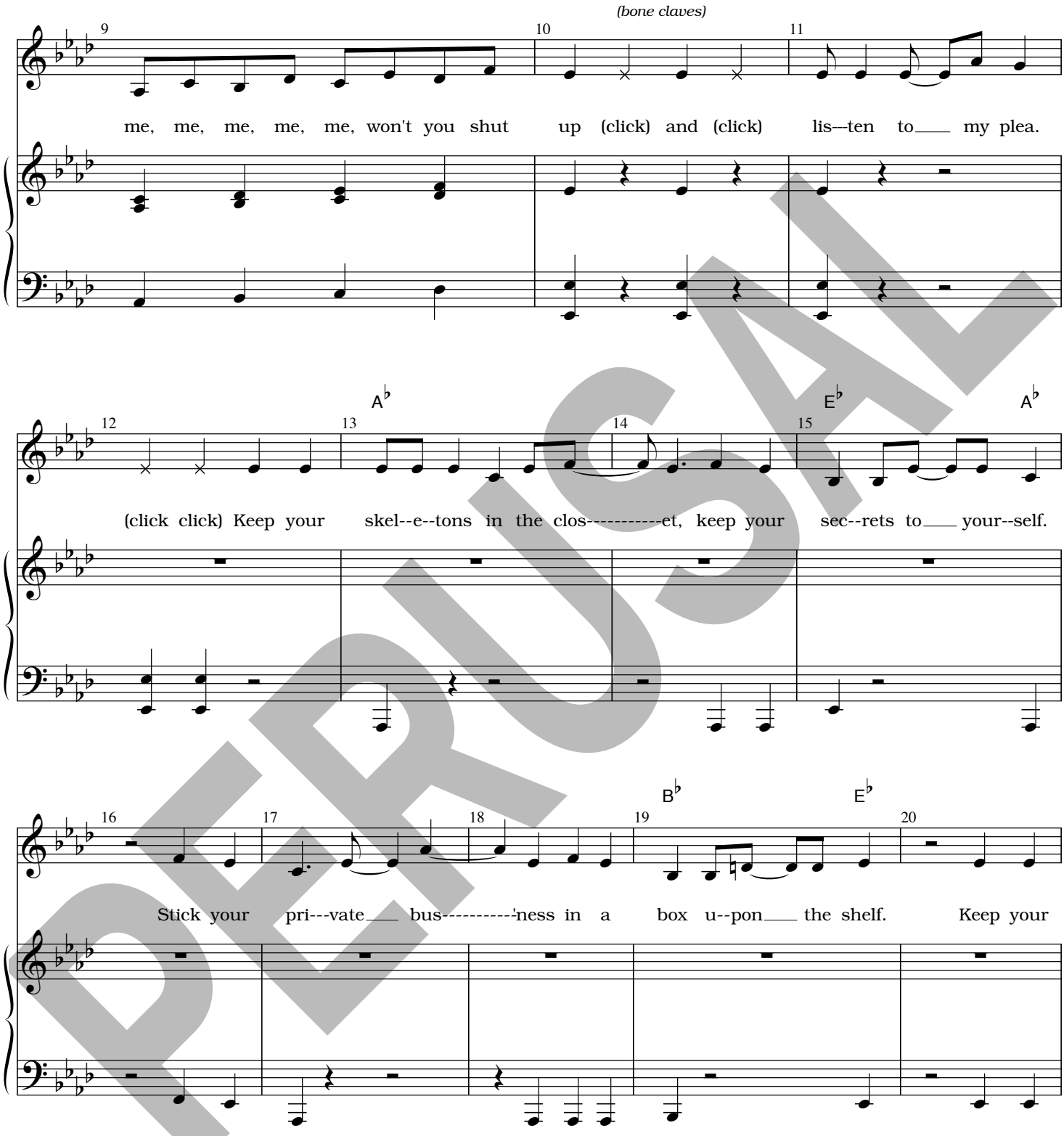
(ALL)

CUE:

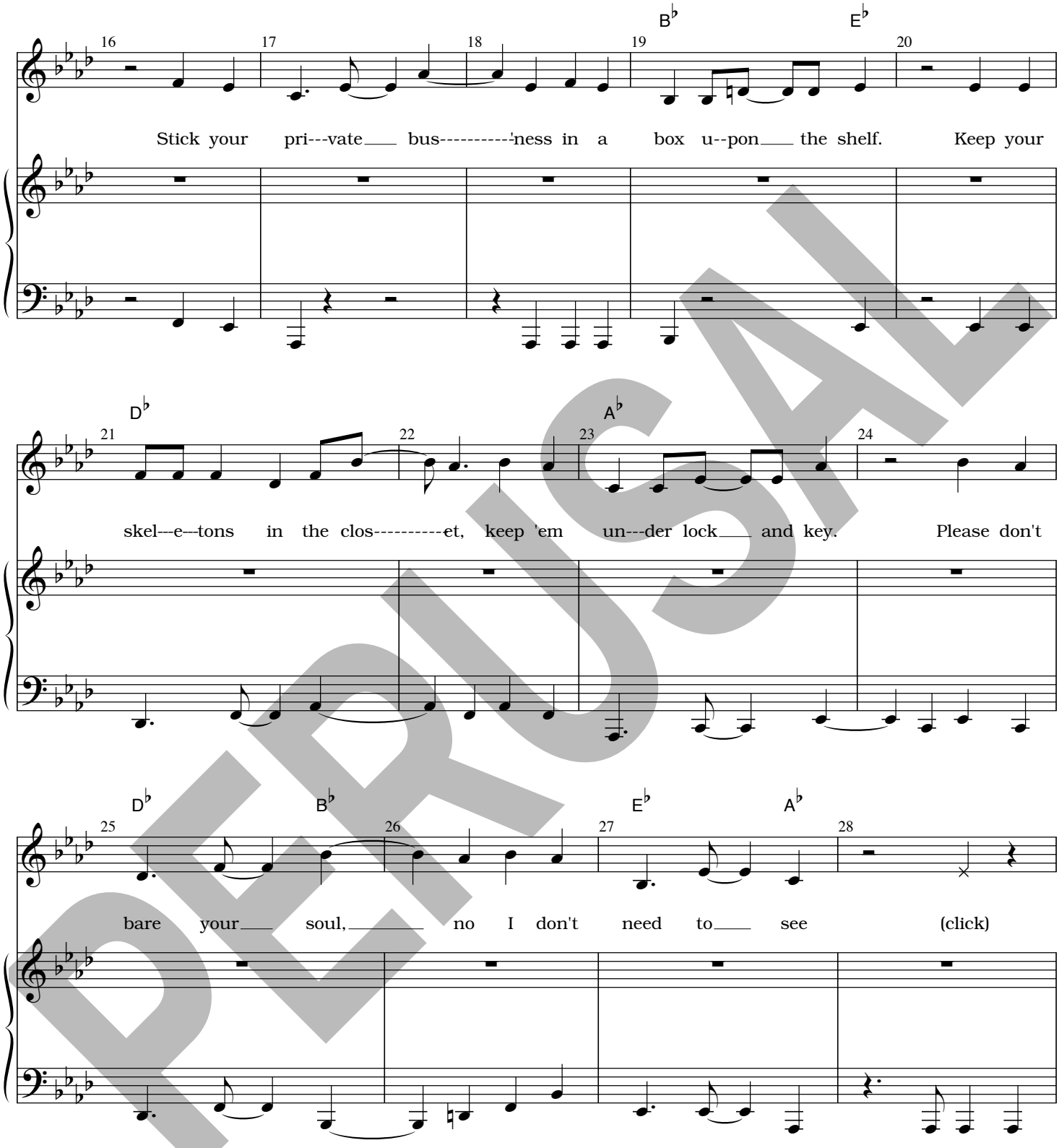
Maude enters with bone claves; each person who joins has more skeleton instruments - skull maracas, maybe skull bongos, a ribcage like a washboard, etc.



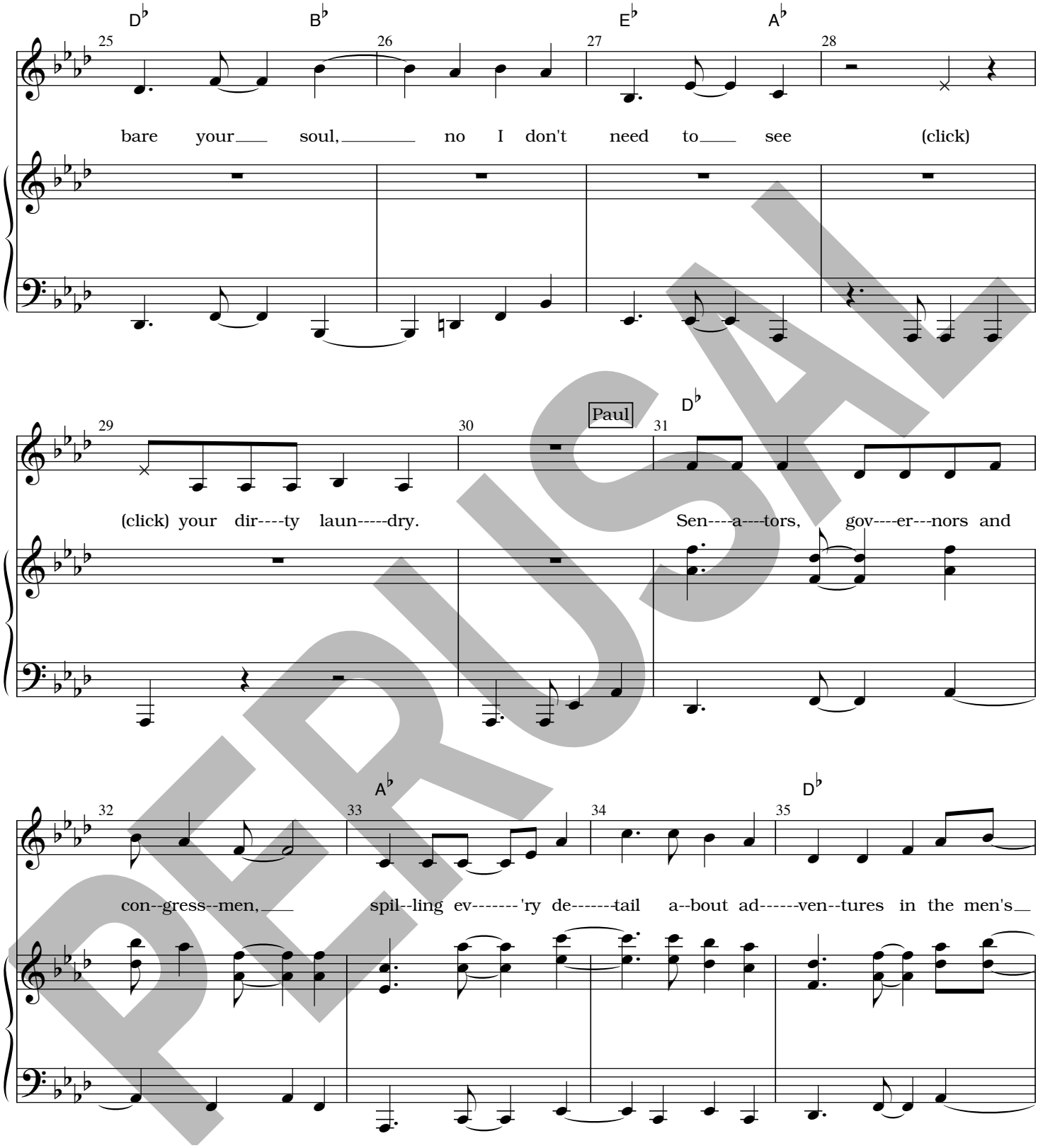
PERUSAL


(bone claves)
9
10
11
me, me, me, me, me, won't you shut up (click) and (click) lis--ten to my plea.
A♭
E♭
A♭
12
13
14
15
(click click) Keep your skel--e--tons in the clos----------et, keep your sec--rets to your--self.
B♭
E♭
16
17
18
19
20
Stick your pri---vate bus----------'ness in a box u--pon the shelf. Keep your

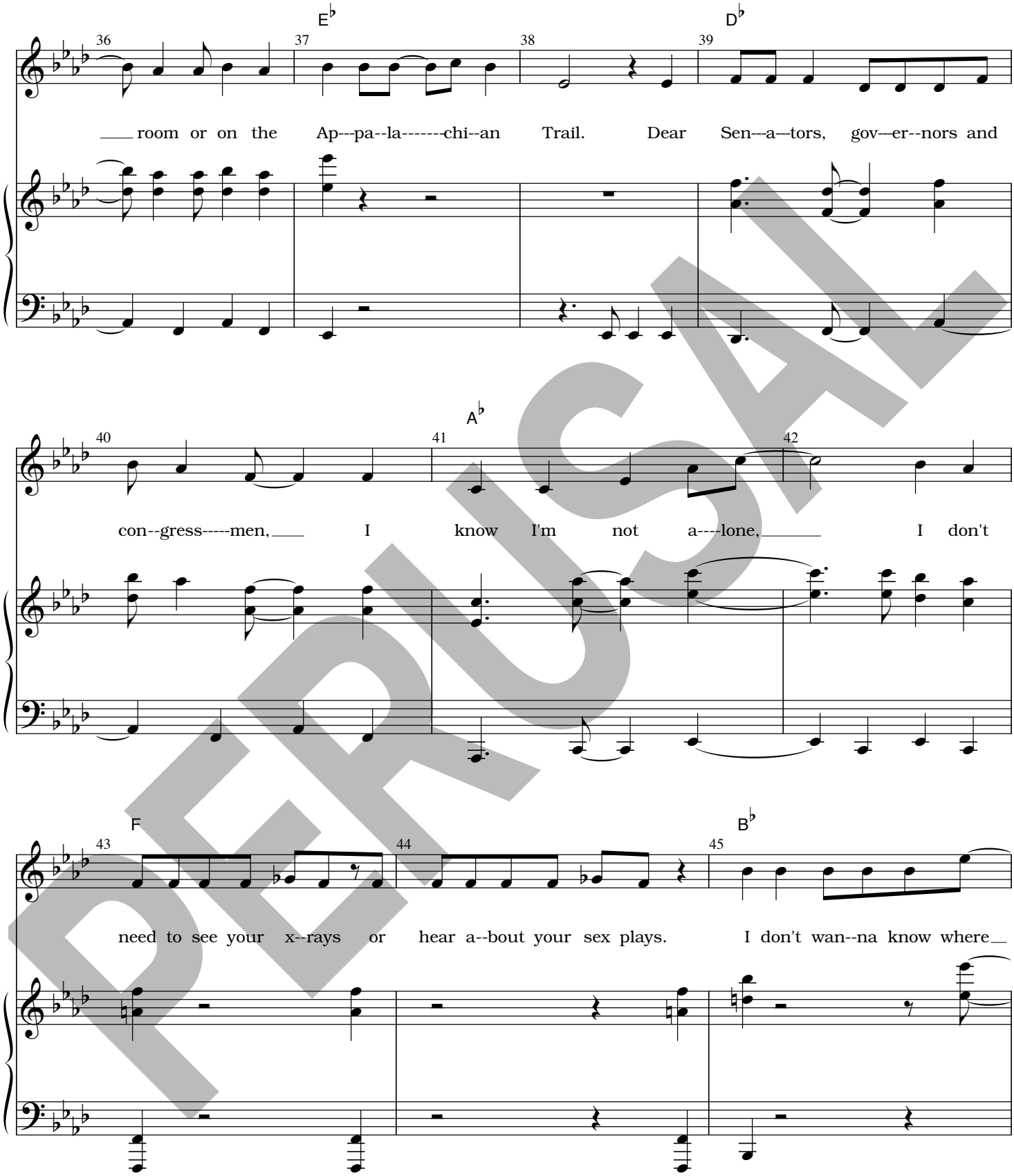
PERUSAL


B♭
E♭
16
17
18
19
20
Stick your pri---vate bus----------'ness in a box u--pon the shelf. Keep your
D♭
A♭
21
22
23
24
skel---e--tons in the clos----------et, keep 'em un---der lock and key. Please don't
D♭
B♭
E♭
A♭
25
26
27
28
bare your soul, no I don't need to see (click)

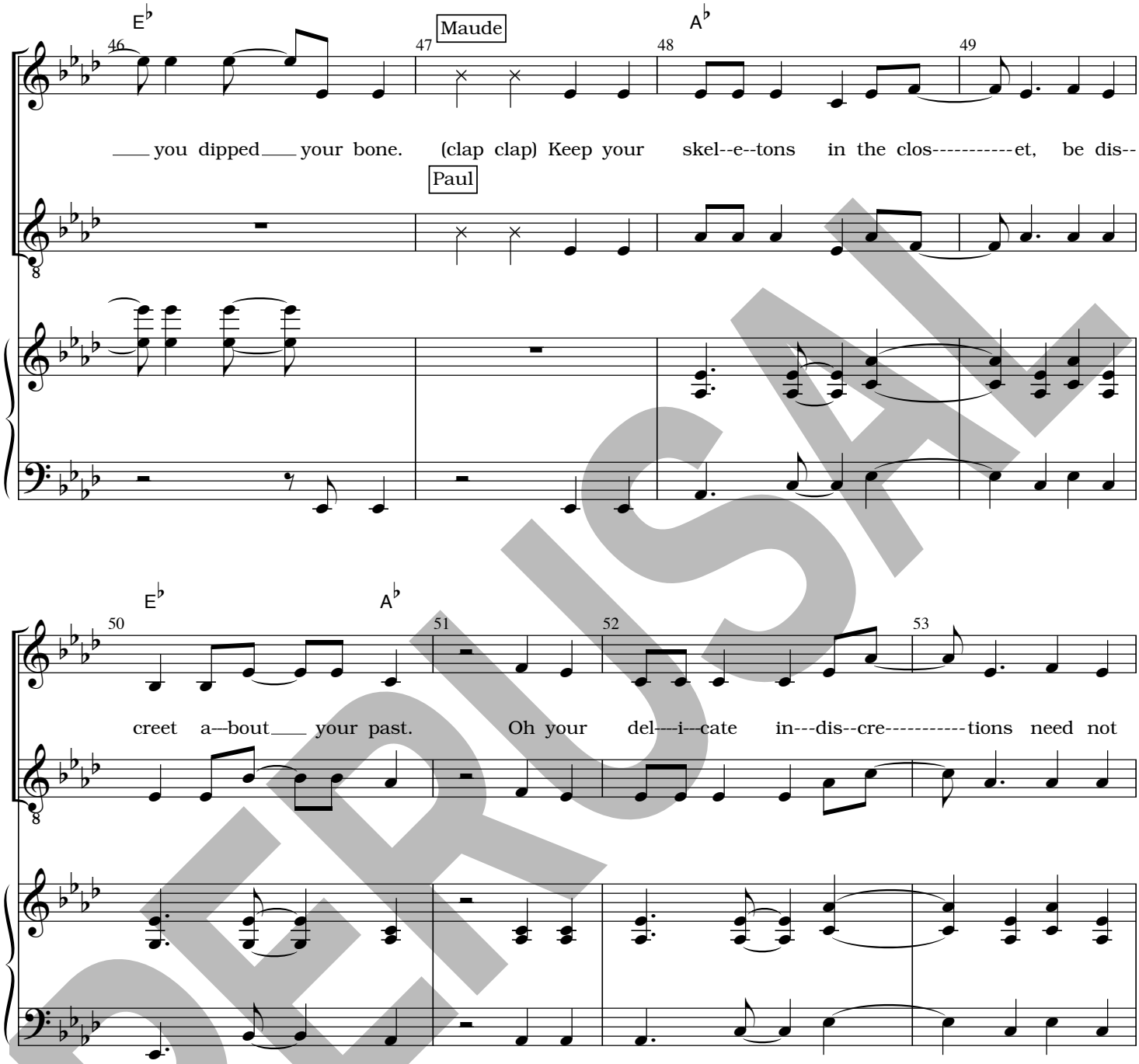
PERUSAL


D♭ B♭ E♭ A♭
25 26 27 28
bare your soul, no I don't need to see (click)
Paul
D♭
29 30 31
(click) your dir----ty laun-----dry. Sen----a----tors, gov----er---nors and
A♭ D♭
32 33 34 35
con--gress--men, spil--ling ev-------'ry de-------tail a--bout ad------ven--tures in the men's

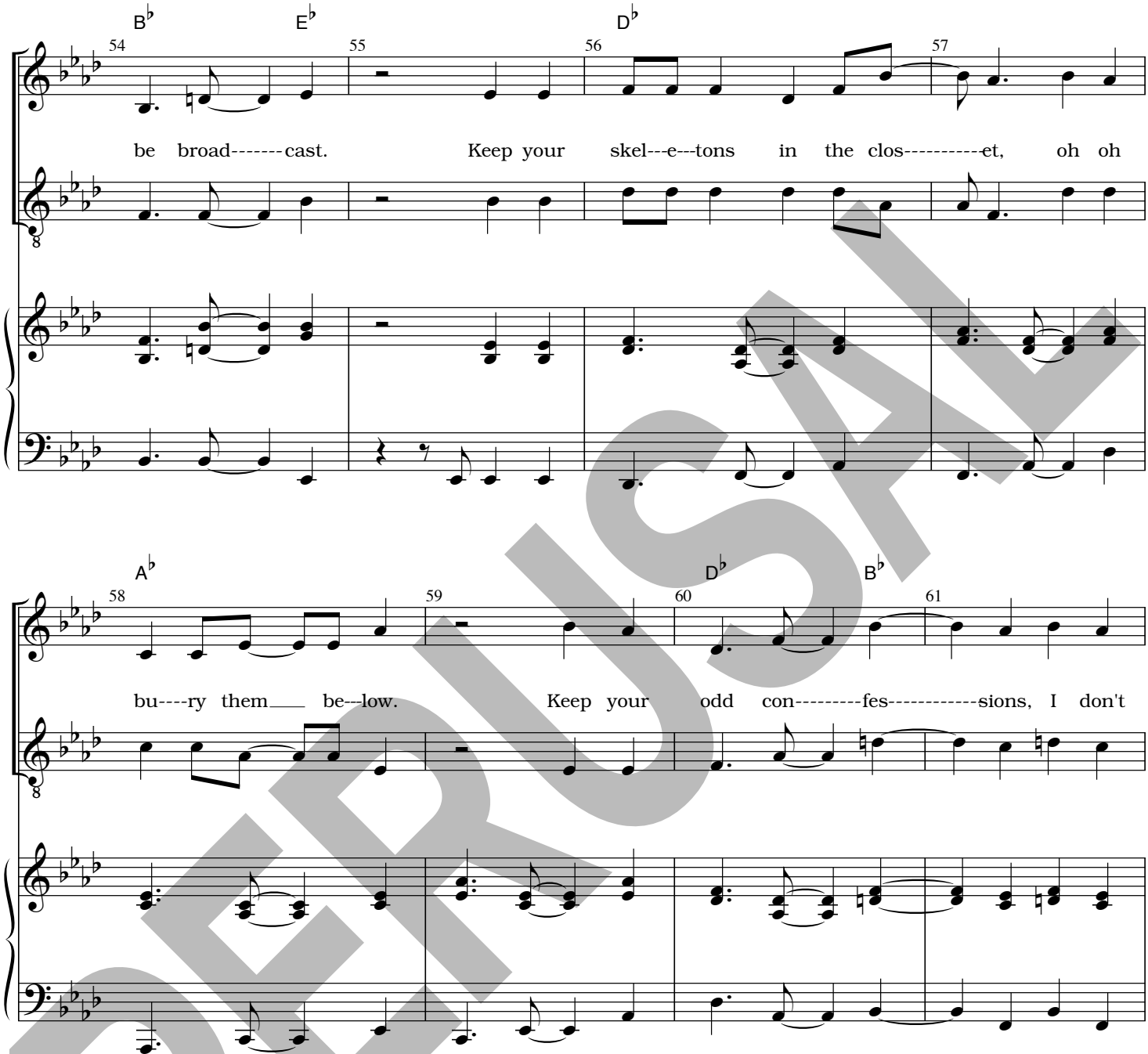
PERUSAL


E♭
D♭
36
37
38
39
room or on the Ap---pa--la-------chi--an Trail. Dear Sen---a---tors, gov---er--nors and
A♭
40
41
42
con--gress-----men, I know I'm not a----lone, I don't
F
B♭
43
44
45
need to see your x--rays or hear a--bout your sex plays. I don't wan--na know where

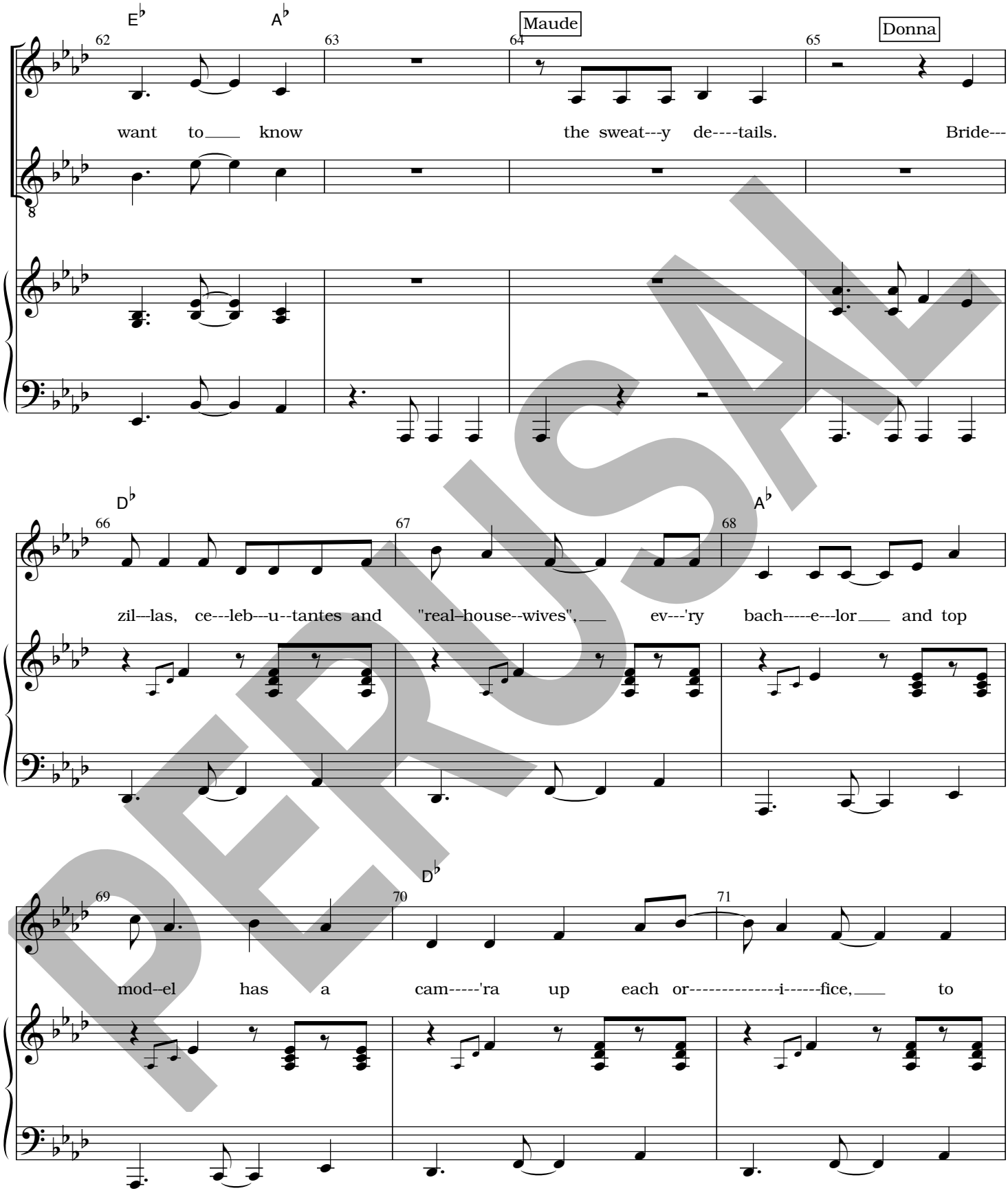
PERUSAL


E♭
46
Maude
47
A♭
48
49
___ you dipped___ your bone. (clap clap) Keep your skel--e--tons in the clos----------et, be dis--
Paul
8
E♭
A♭
50
51
52
53
creet a---bout___ your past. Oh your del---i---cate in---dis--cre----------tions need not
8

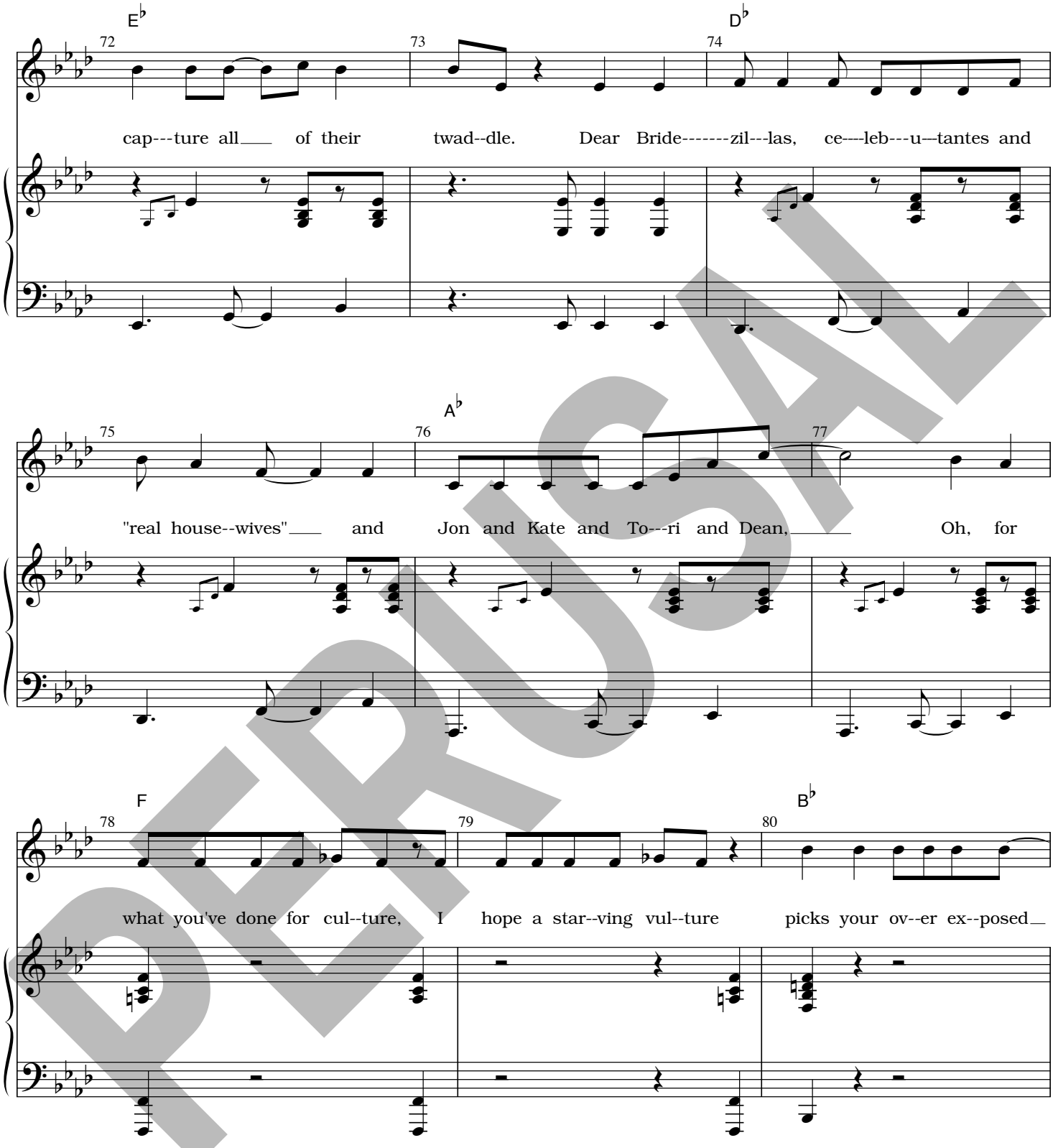
PERUSAL


B♭
E♭
D♭
54
55
56
57
be broad-------cast. Keep your skel---e---tons in the clos----------et, oh oh
8
A♭
D♭
B♭
58
59
60
61
bu----ry them be---low. Keep your odd con---------fes----------sions, I don't
8

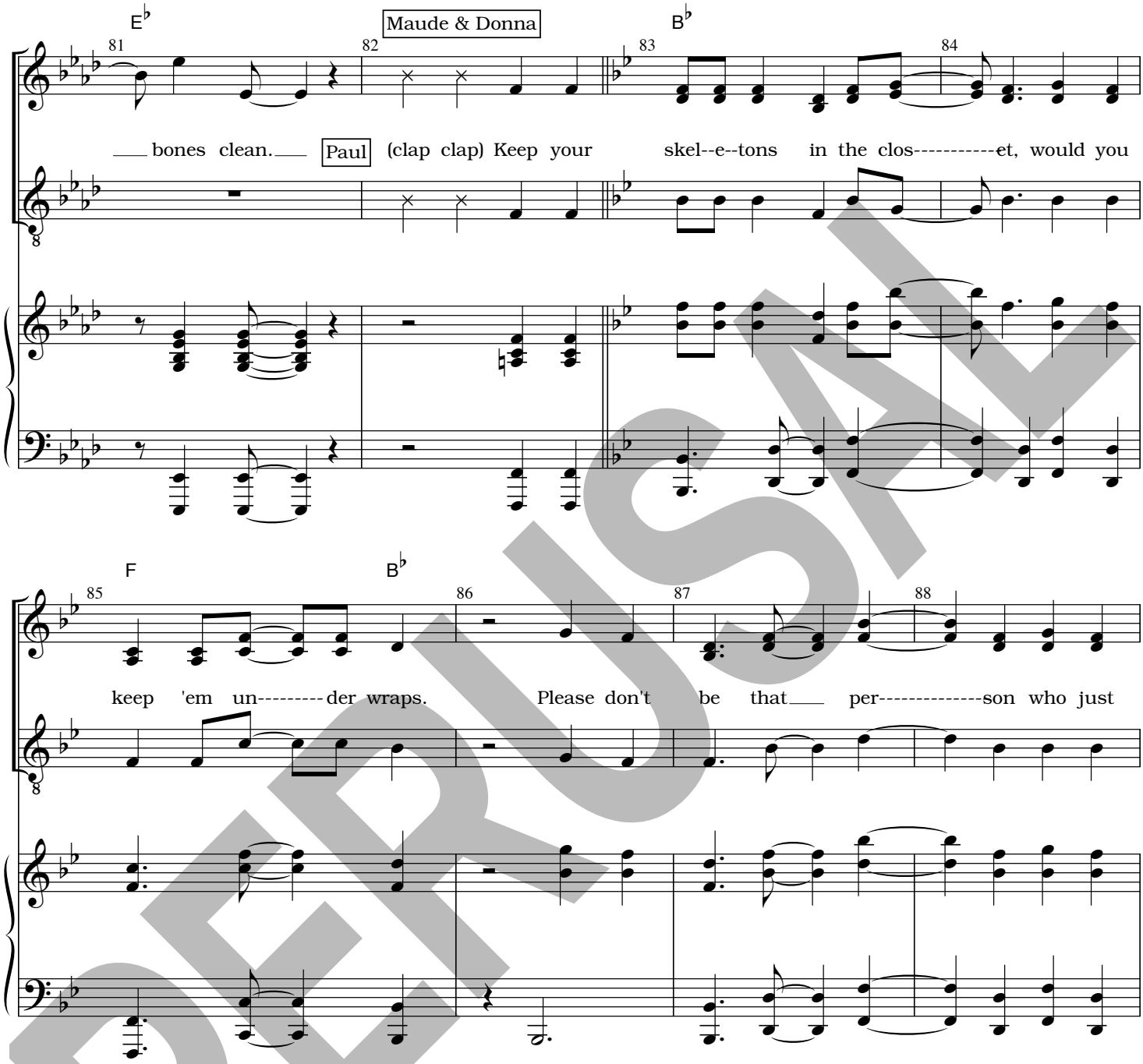
PERUSAL


E♭
A♭
Maude
Donna
62
63
64
65
want to know the sweat---y de----tails. Bride---
8
D♭
A♭
66
67
68
zil--las, ce---leb---u--tantes and "real-house--wives", ev---'ry bach-----e---lor and top
D♭
69
70
71
mod--el has a cam-----'ra up each or----------i------fice, to

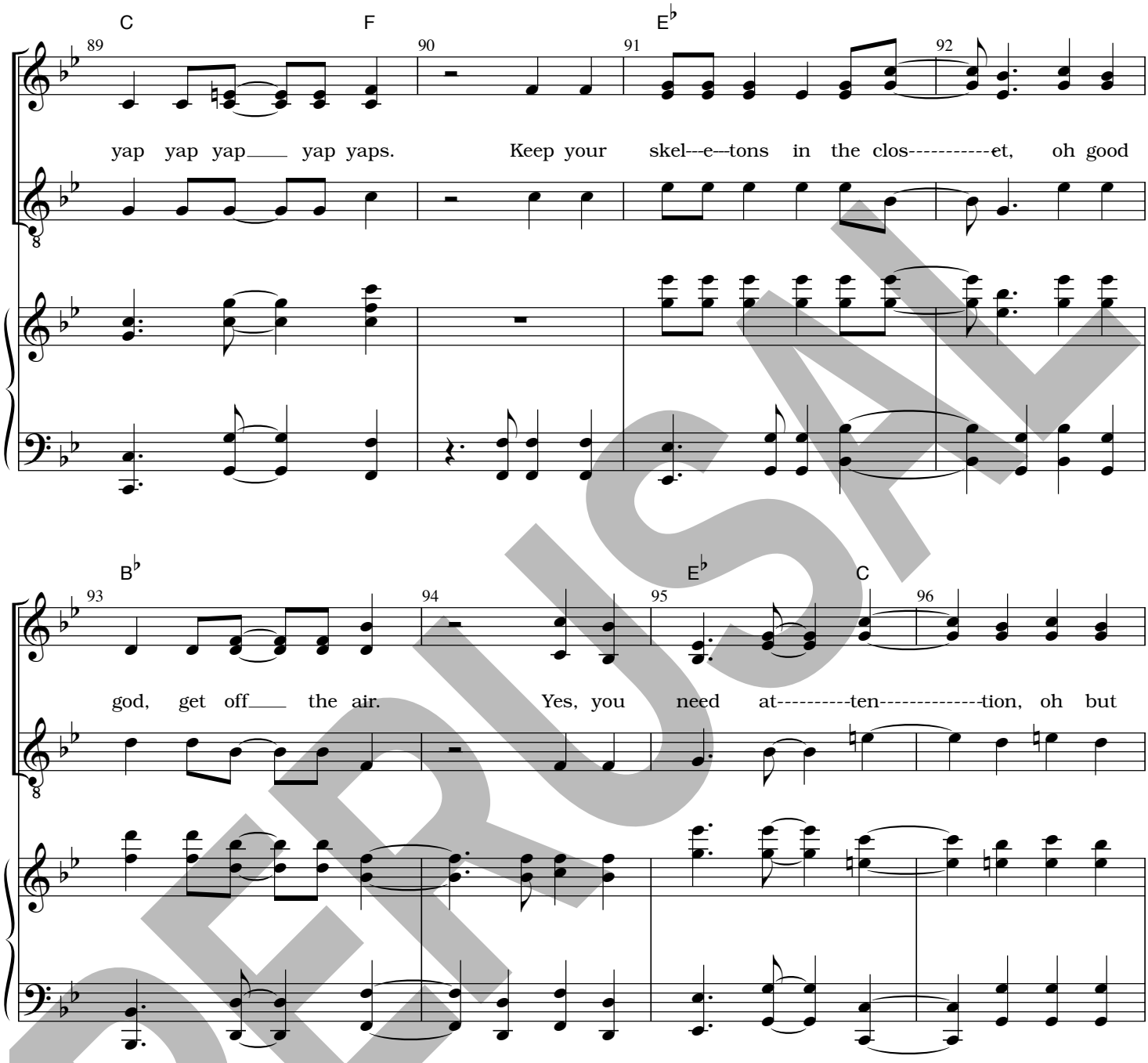
PERUSAL


E♭
D♭
72
73
74
cap---ture all___ of their twad--dle. Dear Bride-------zil---las, ce----leb---u---tantes and
A♭
75
76
77
"real house--wives"___ and Jon and Kate and To---ri and Dean,___ Oh, for
F
B♭
78
79
80
what you've done for cul--ture, I hope a star--ving vul--ture picks your ov--er ex--posed__

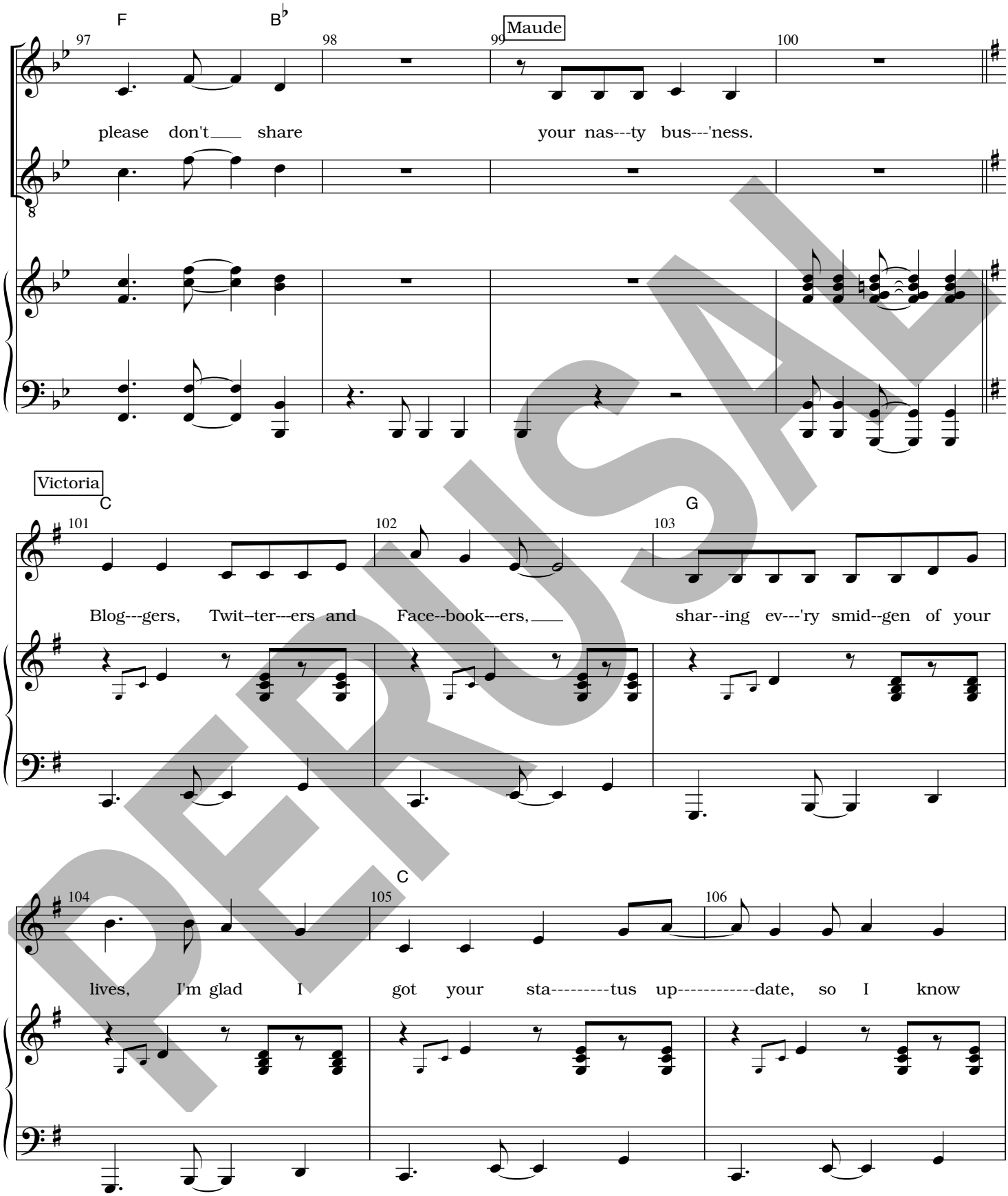
PERUSAL


E♭
Maude & Donna
B♭
81
82
83
84
bones clean.
Paul
(clap clap) Keep your skel--e--tons in the clos----------et, would you
F
B♭
85
86
87
88
keep 'em un---------der wraps.
Please don't be that per----------son who just

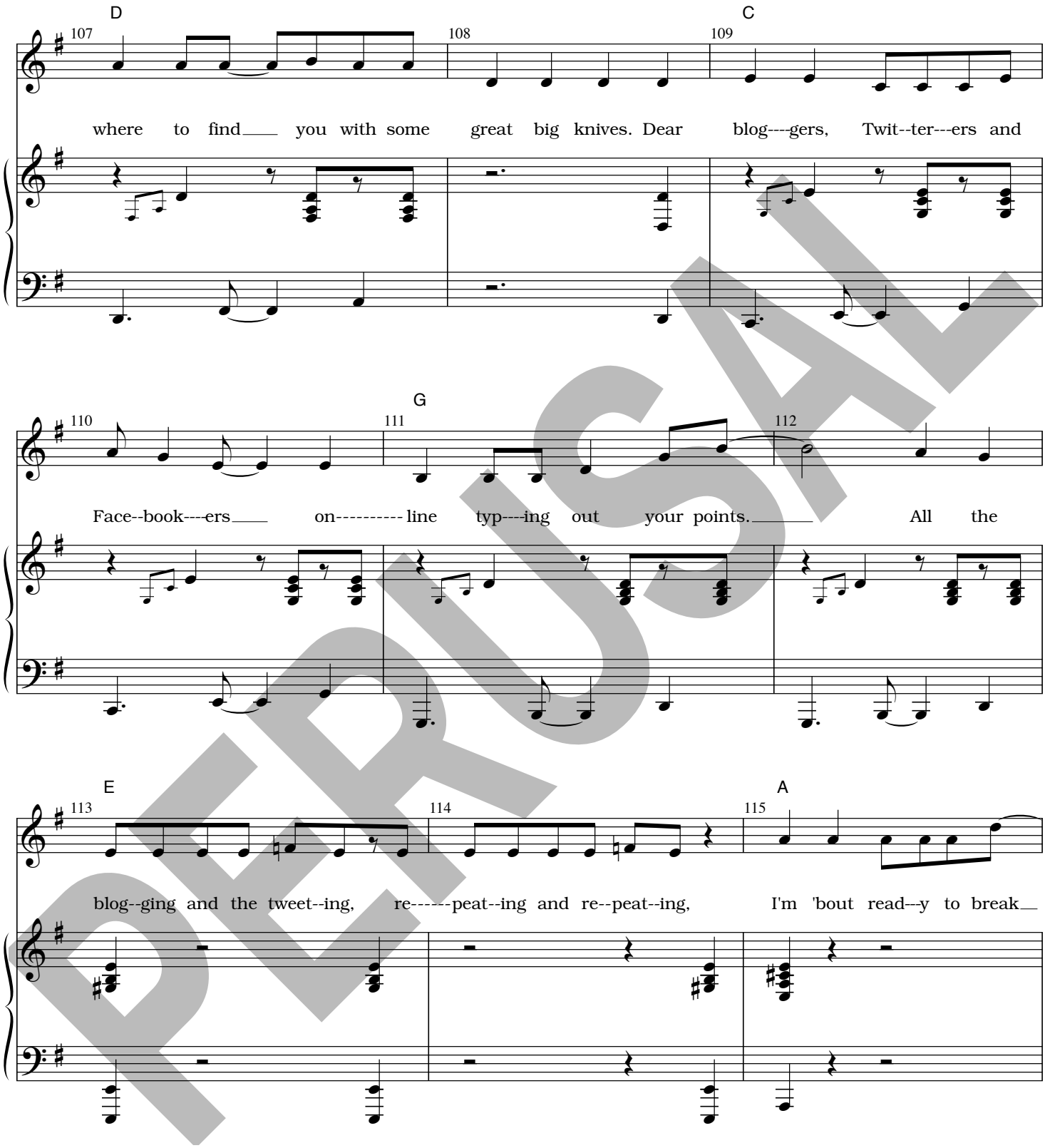
PERUSAL


C
F
E♭
89
90
91
92
yap yap yap yap yaps. Keep your skel---e---tons in the clos----------et, oh good
B♭
E♭
C
93
94
95
96
god, get off the air. Yes, you need at----------ten----------tion, oh but

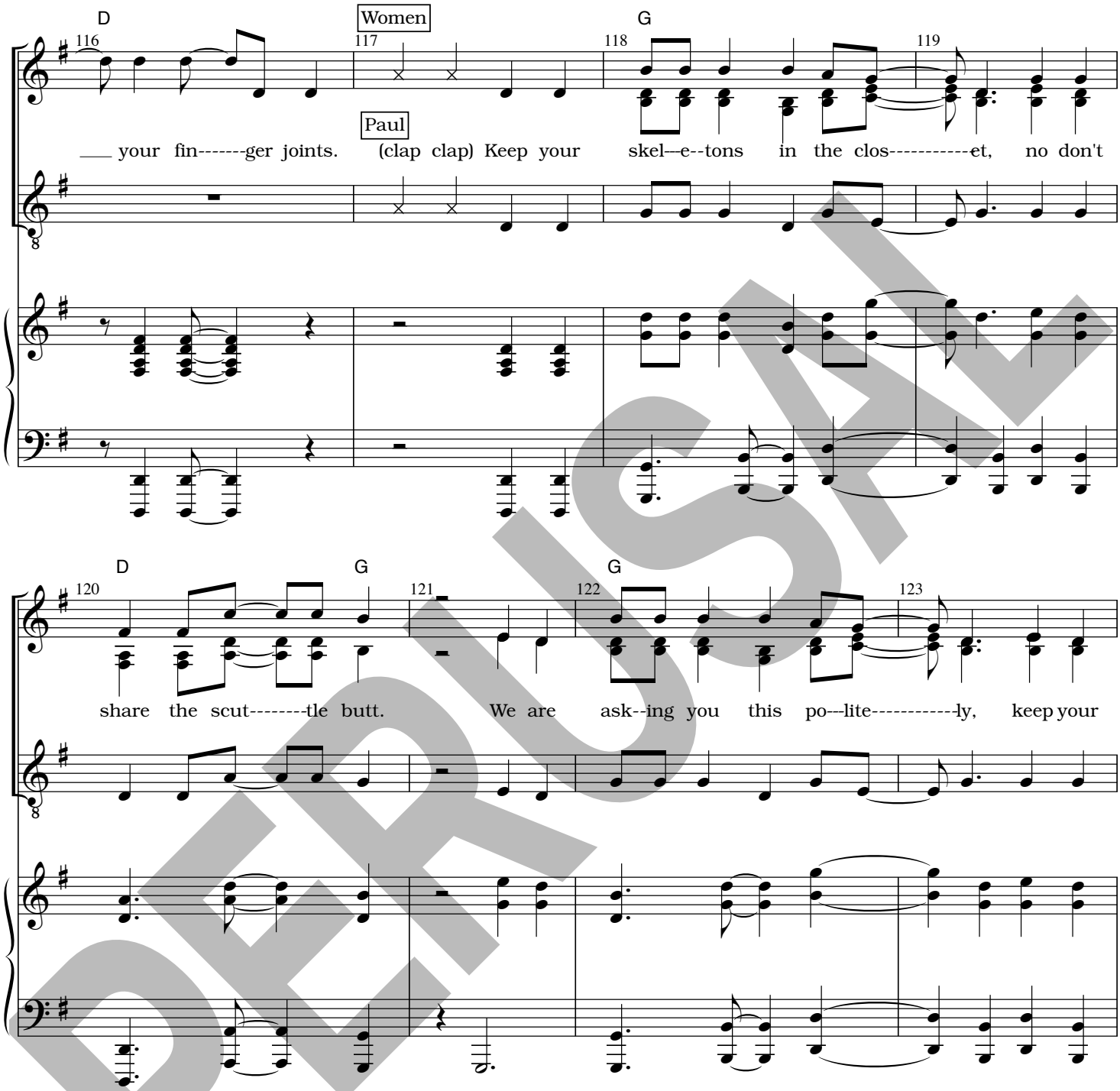
PERUSAL


F
B♭
97
98
99
Maude
100
please don't share your nas---ty bus---'ness.
Victoria
C
101
102
G
103
Blog---gers, Twit--ter---ers and Face--book---ers, shar--ing ev---'ry smid--gen of your
C
104
105
106
lives, I'm glad I got your sta---------tus up----------date, so I know

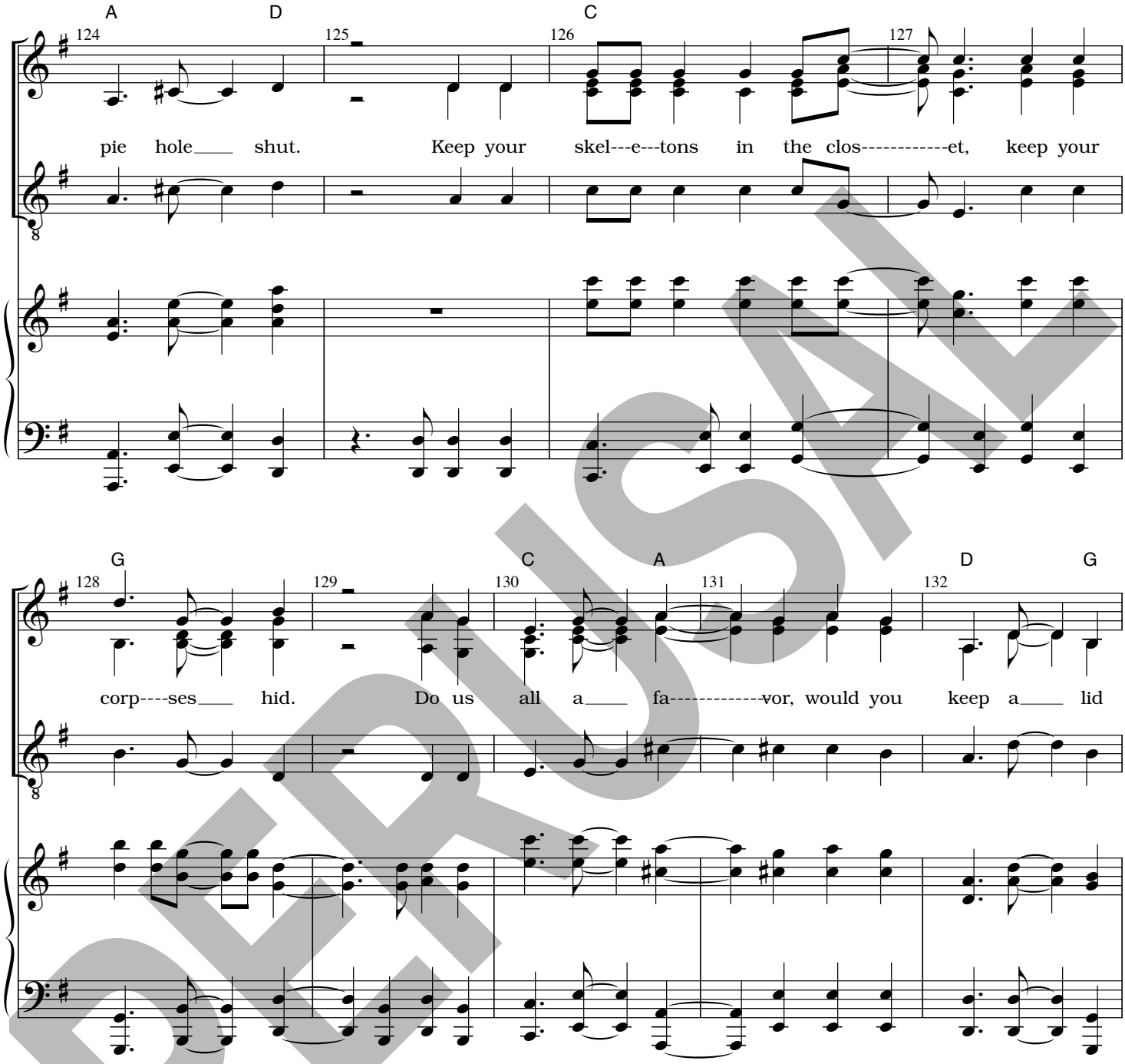
PERUSAL


D
C
107
108
109
where to find you with some great big knives. Dear blog----gers, Twit--ter---ers and
G
110
111
112
Face--book----ers on---------- line typ----ing out your points. All the
E
A
113
114
115
blog--ging and the tweet--ing, re------peat--ing and re--peat--ing, I'm 'bout read--y to break

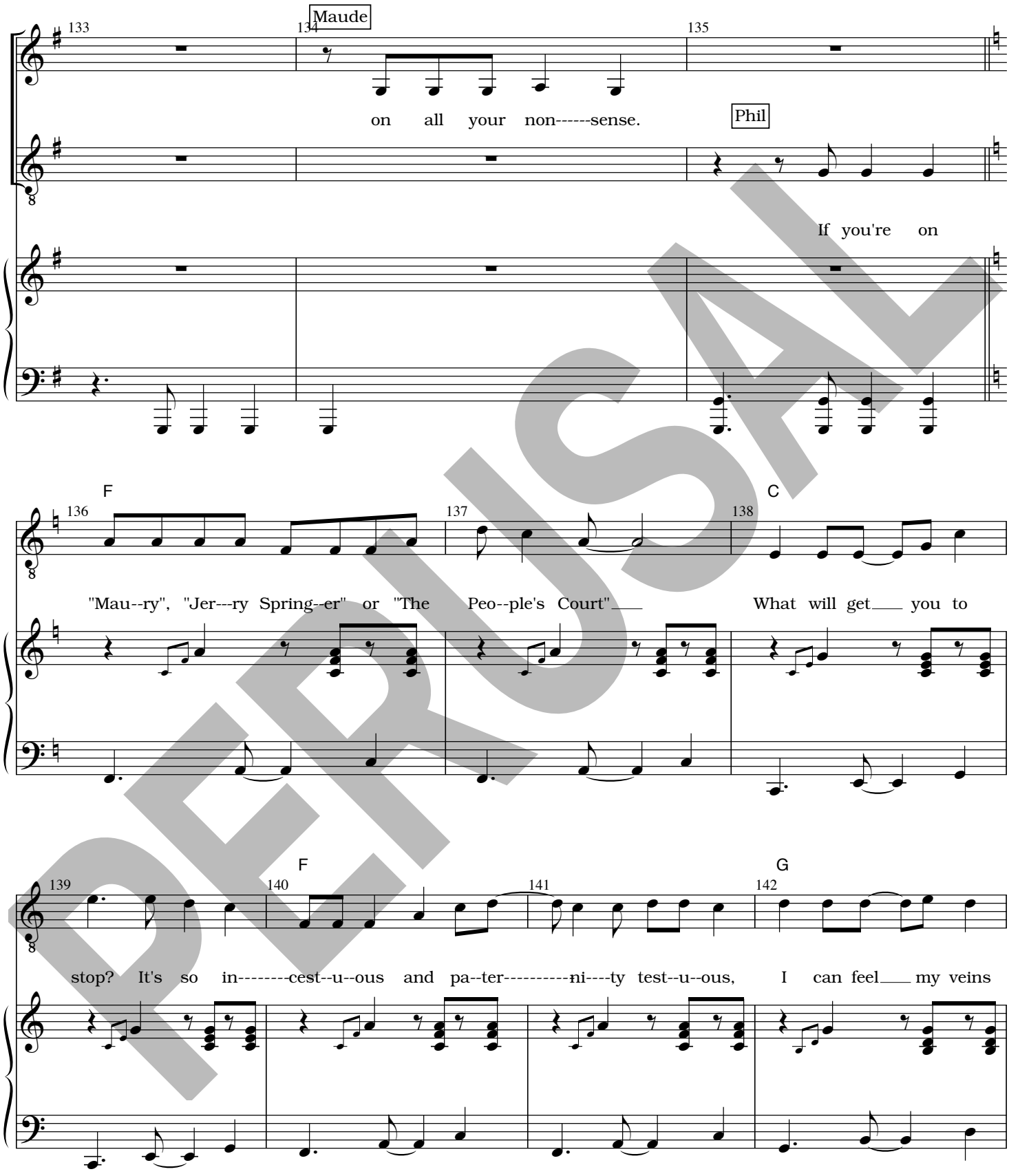
PERUSAL


D
Women
G
116
117
118
119
Paul
___ your fin-------ger joints. (clap clap) Keep your skel—e--tons in the clos----------et, no don't
D
G
G
120
121
122
123
share the scut--------tle butt. We are ask--ing you this po---lite----------ly, keep your

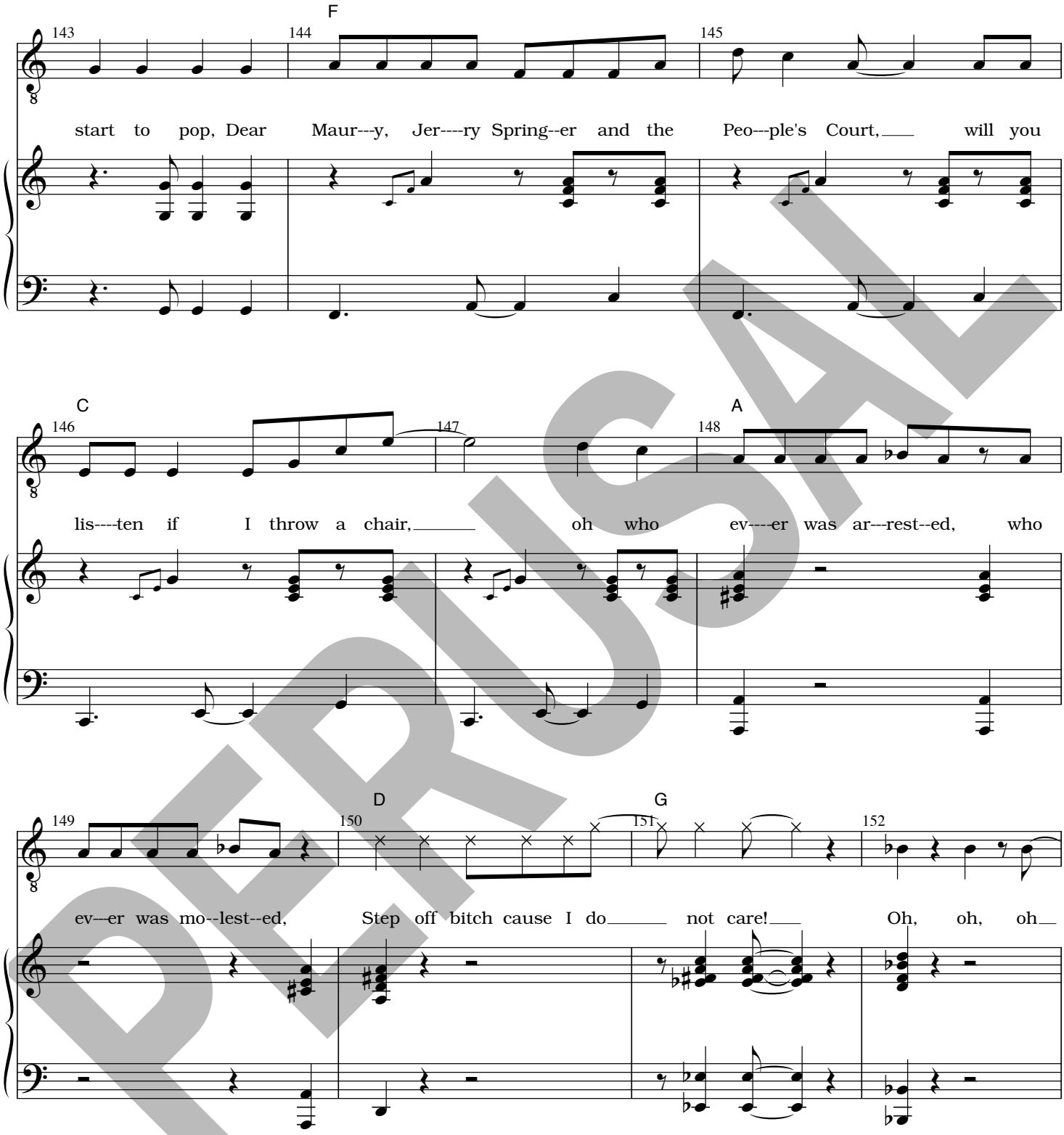
PERUSAL


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

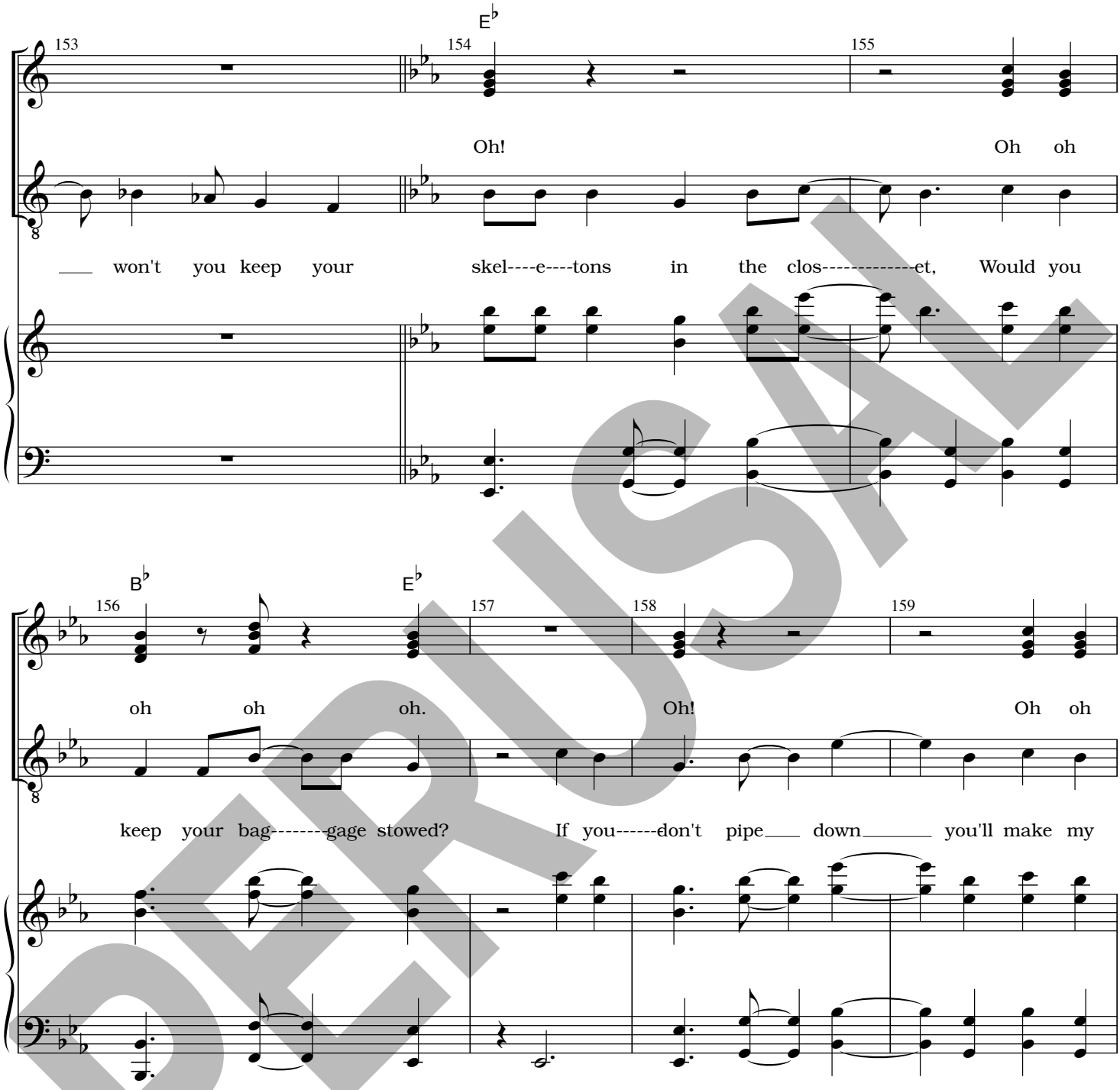
PERUSAL


133
134
Maude
135
on all your non------sense.
Phil
If you're on
F
136
137
C
138
"Mau--ry", "Jer---ry Spring--er" or "The Peo--ple's Court"
What will get you to
F
G
139
140
141
142
stop? It's so in--------cest--u--ous and pa--ter----------ni----ty test--u--ous, I can feel my veins

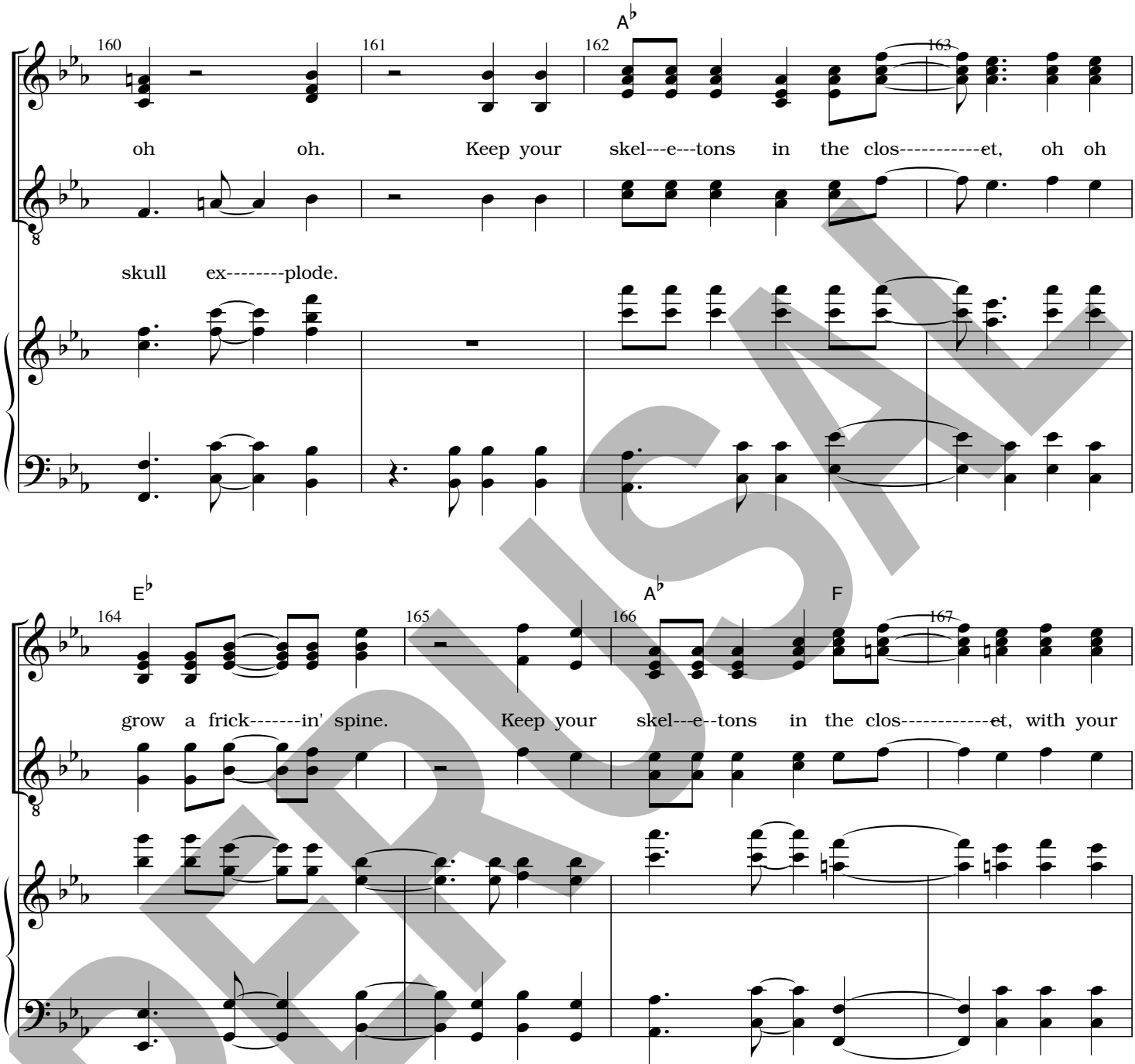
PERUSAL


F
143
144
145
start to pop, Dear Maur---y, Jer----ry Spring--er and the Peo---ple's Court, will you
C
A
146
147
148
lis----ten if I throw a chair, oh who ev----er was ar---rest--ed, who
D
G
149
150
151
152
ev—er was mo--lest--ed, Step off bitch cause I do not care! Oh, oh, oh

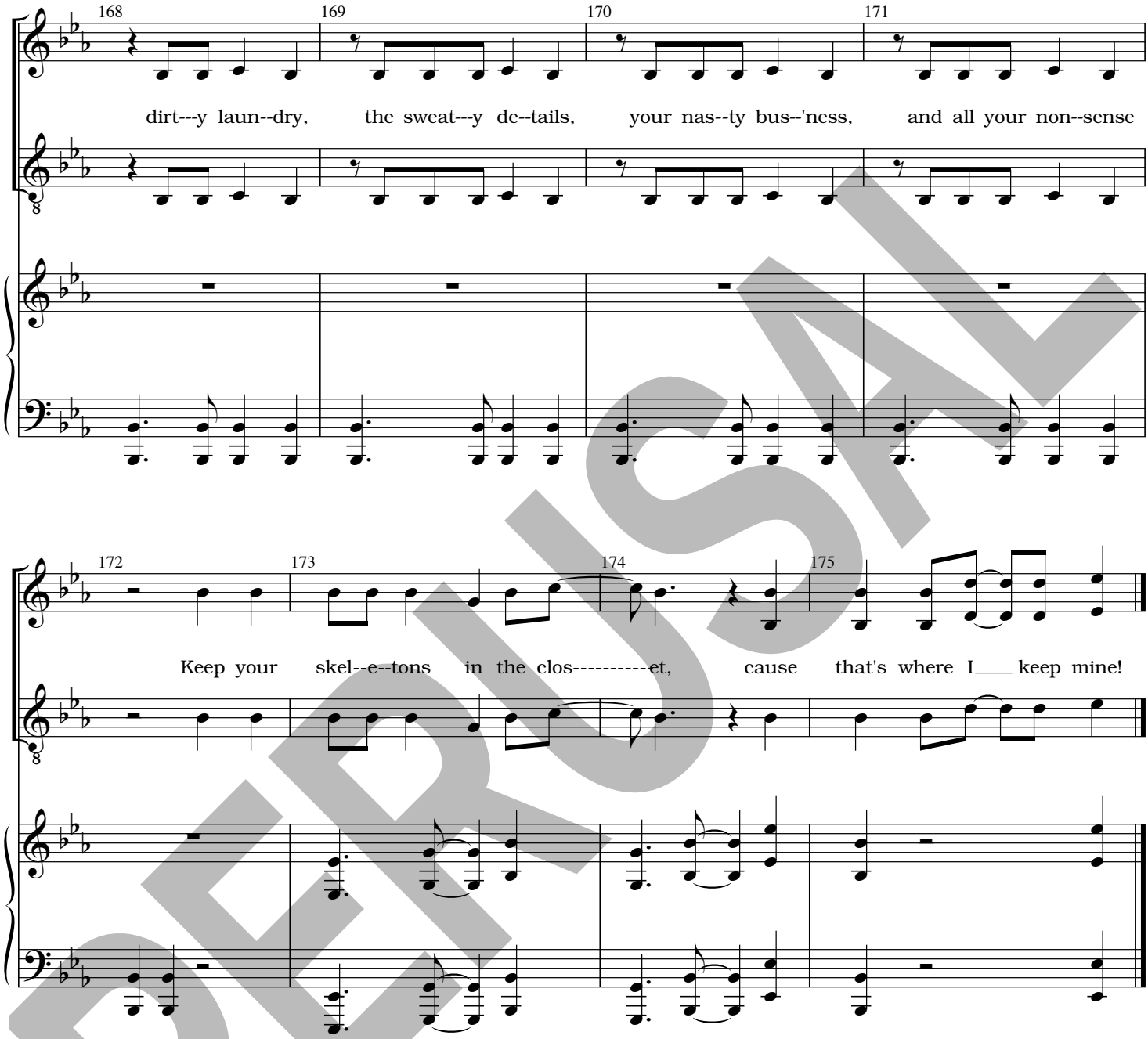
PERUSAL


153
154
155
E♭
Oh!
Oh oh
won't you keep your skel----e----tons in the clos----------et, Would you
156
157
158
159
B♭
E♭
oh oh oh.
Oh!
Oh oh
keep your bag-------gage stowed?
If you------don't pipe down you'll make my

PERUSAL


160
161
162
163
A♭
oh oh. Keep your skel---e---tons in the clos----------et, oh oh
skull ex--------plode.
164
165
166
167
E♭
A♭
F
grow a frick-------in' spine. Keep your skel---e--tons in the clos----------et, with your

PERUSAL

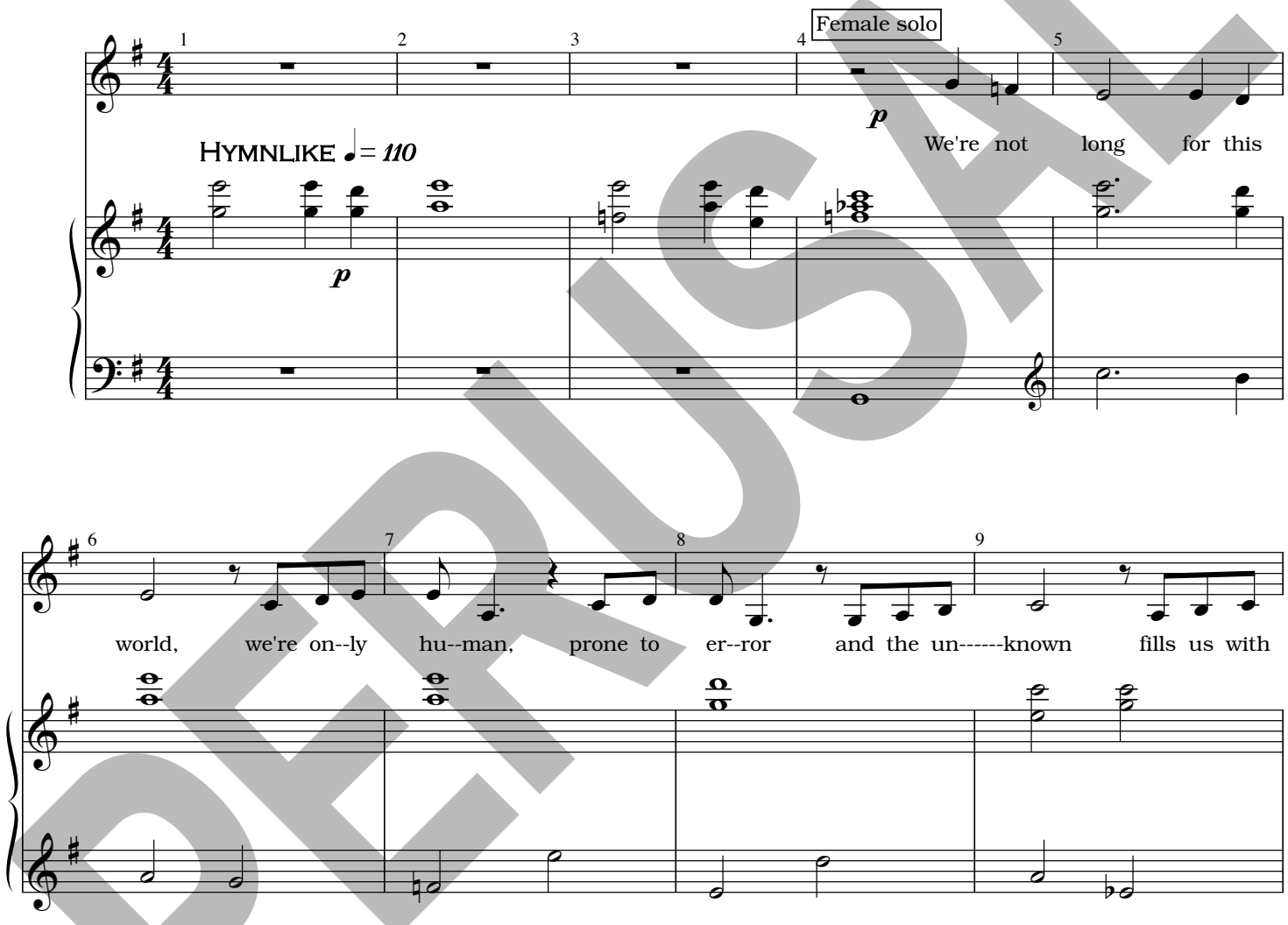

168
169
170
171
dirt---y laun--dry, the sweat---y de--tails, your nas--ty bus--'ness, and all your non--sense
172
173
174
175
Keep your skel--e--tons in the clos----------et, cause that's where I___ keep mine!

PERUSAL

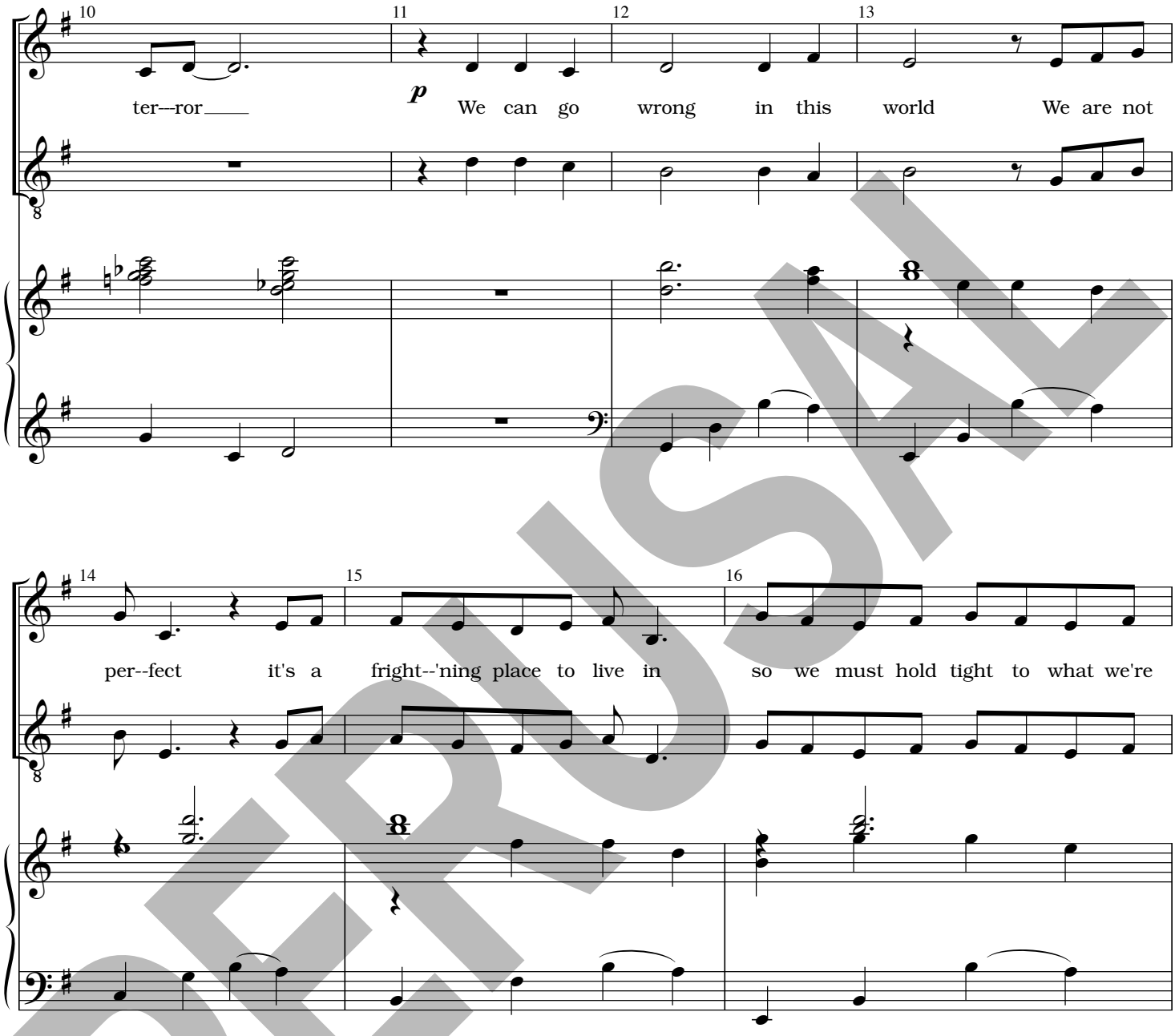
Long For This World

(ALL)

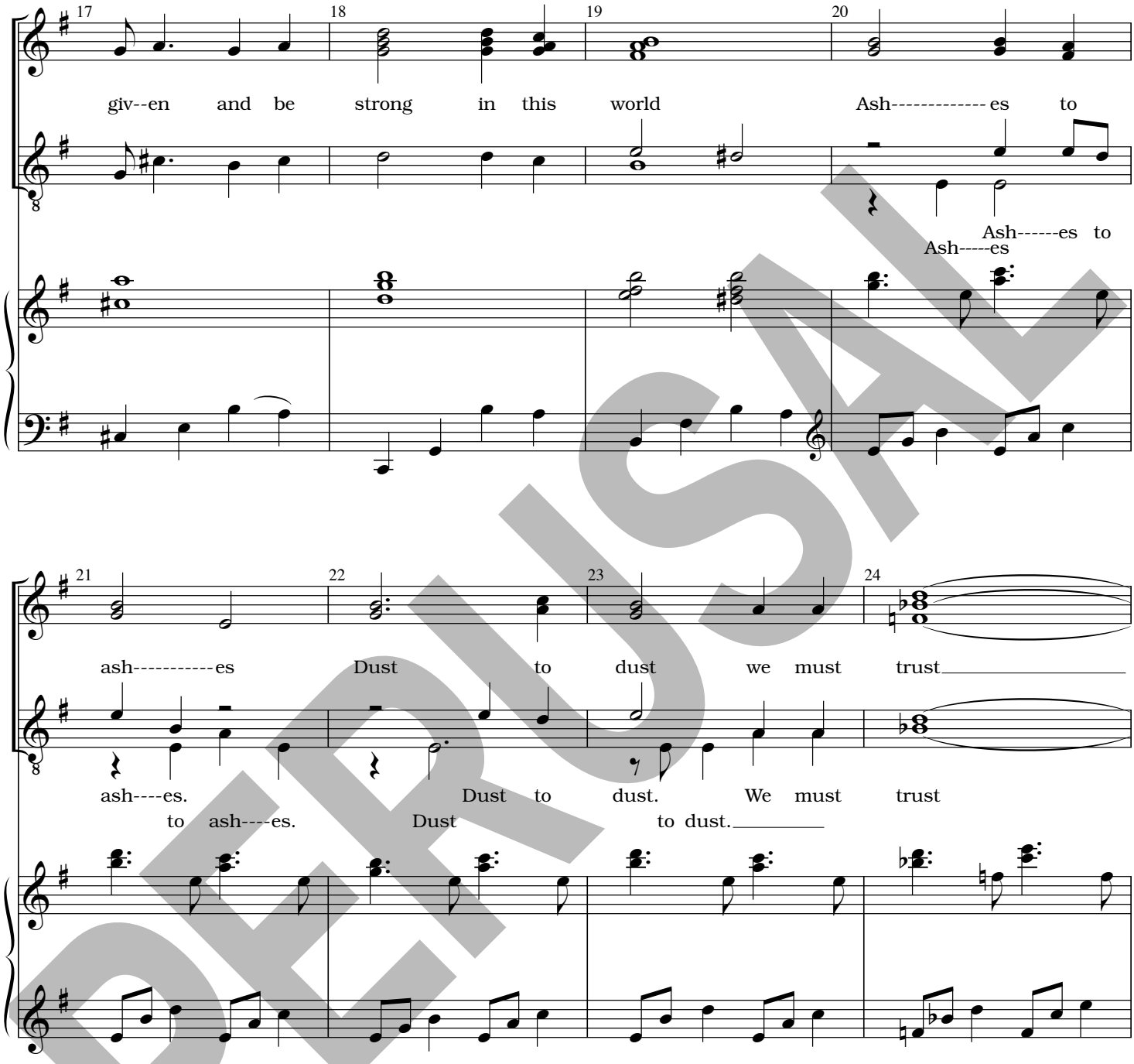
CUE:
MAUDE: "The grave's a fine and private place, but none, I think, do there embrace."



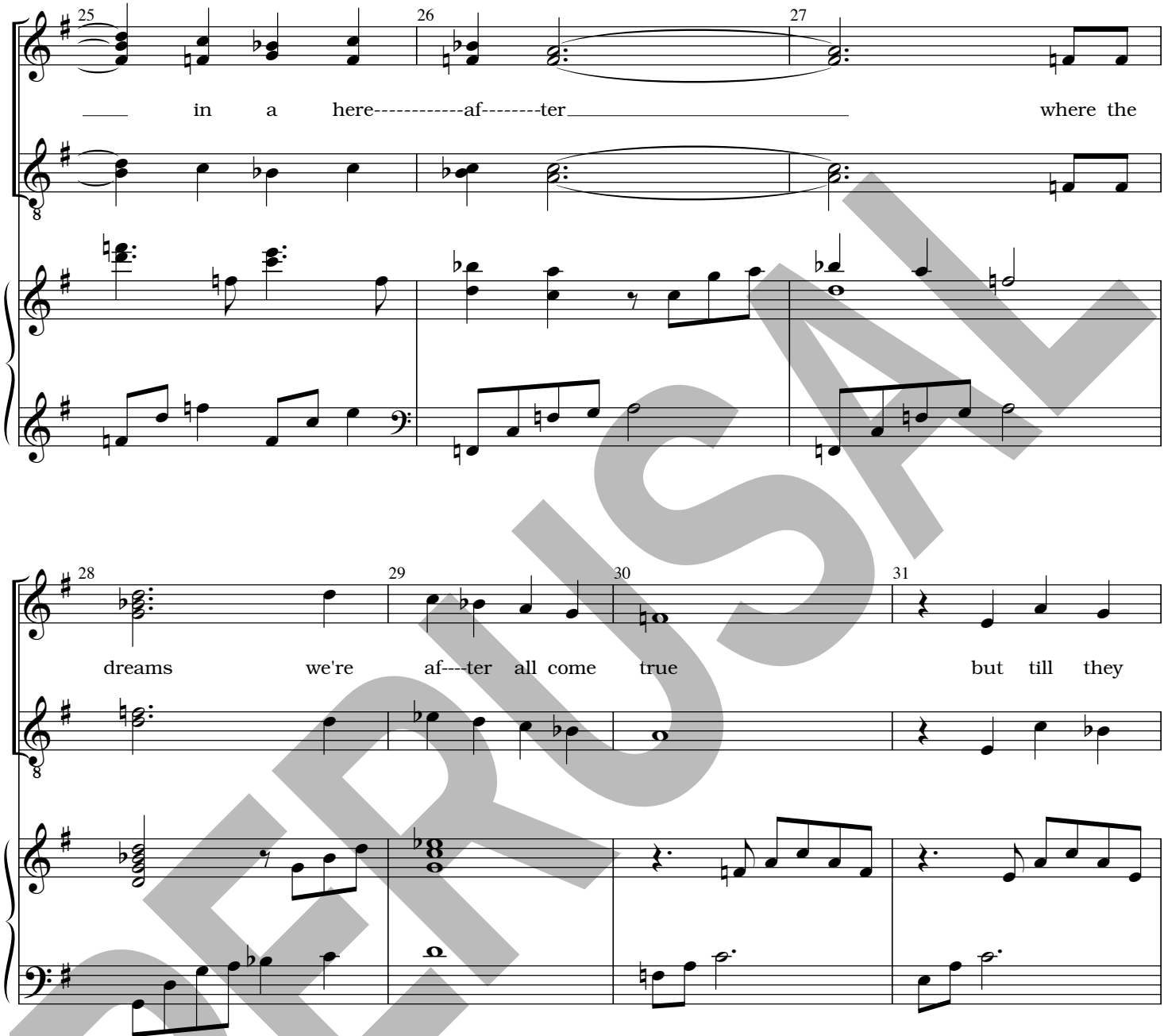
PERUSAL


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

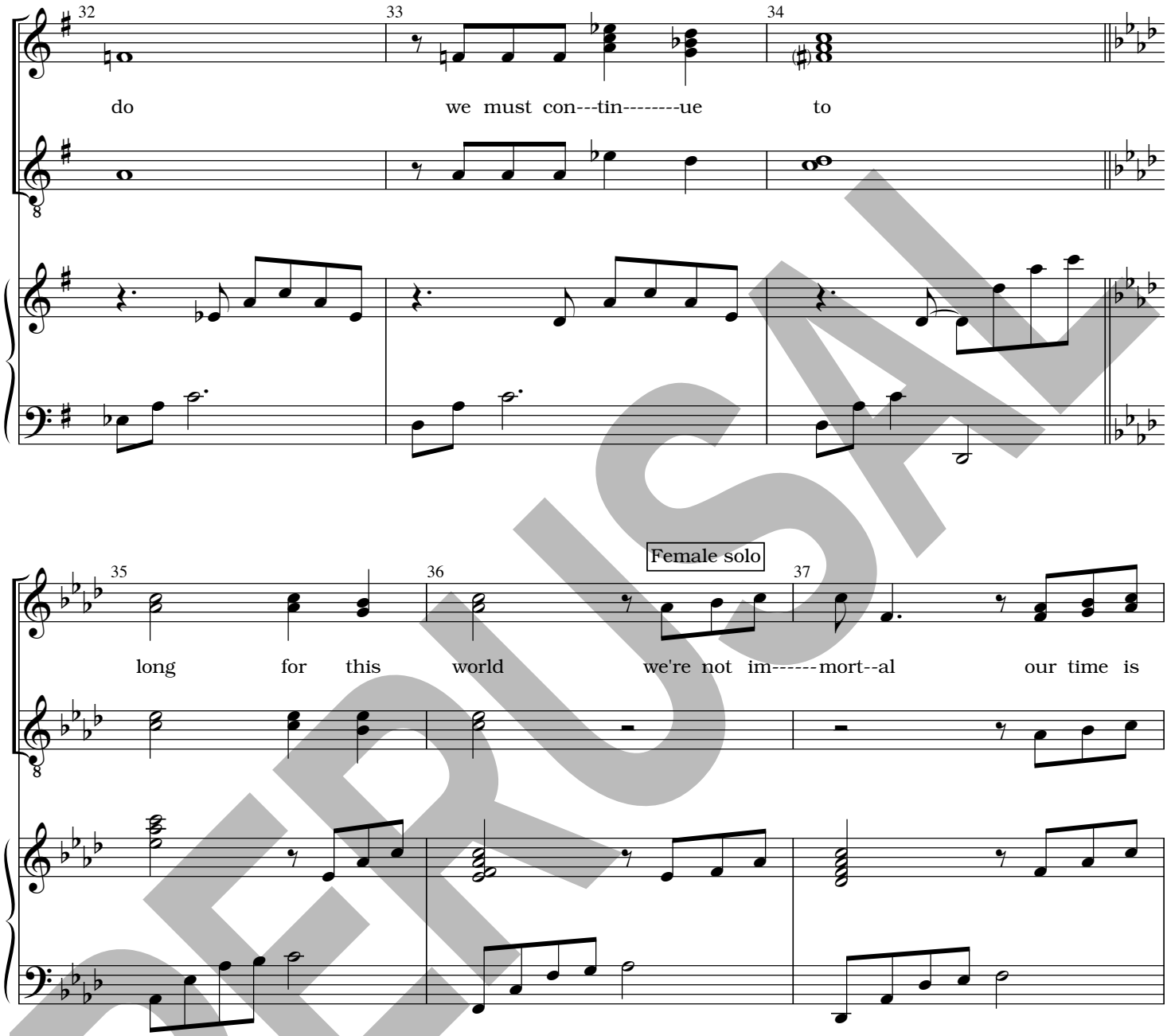
PERUSAL


17
18
19
20
giv--en and be strong in this world Ash---------- es to
Ash------es to
Ash-----es
21
22
23
24
ash----------es Dust to dust we must trust
ash----es. Dust to dust. We must trust
to ash----es. Dust to dust.

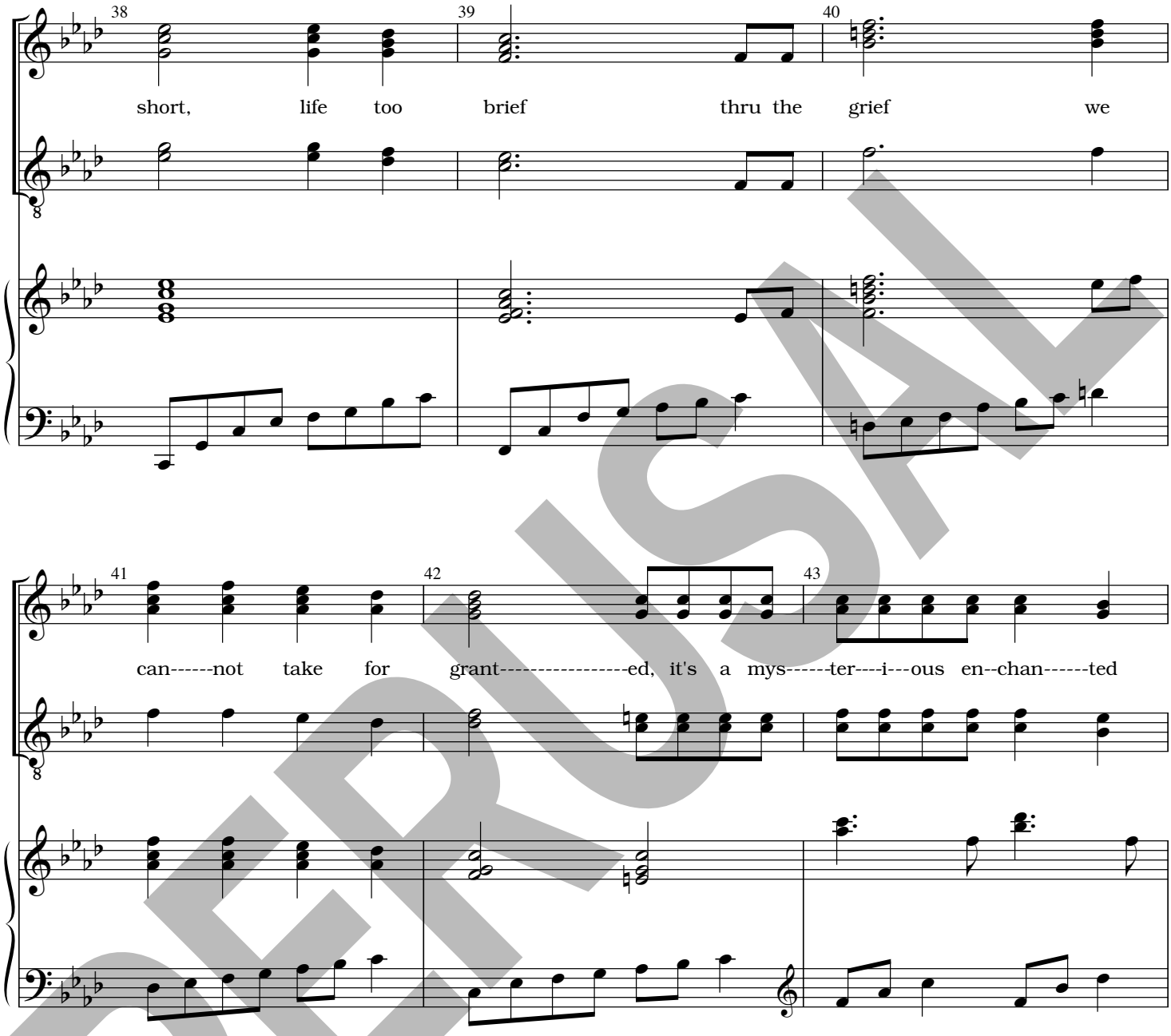
PERUSAL


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

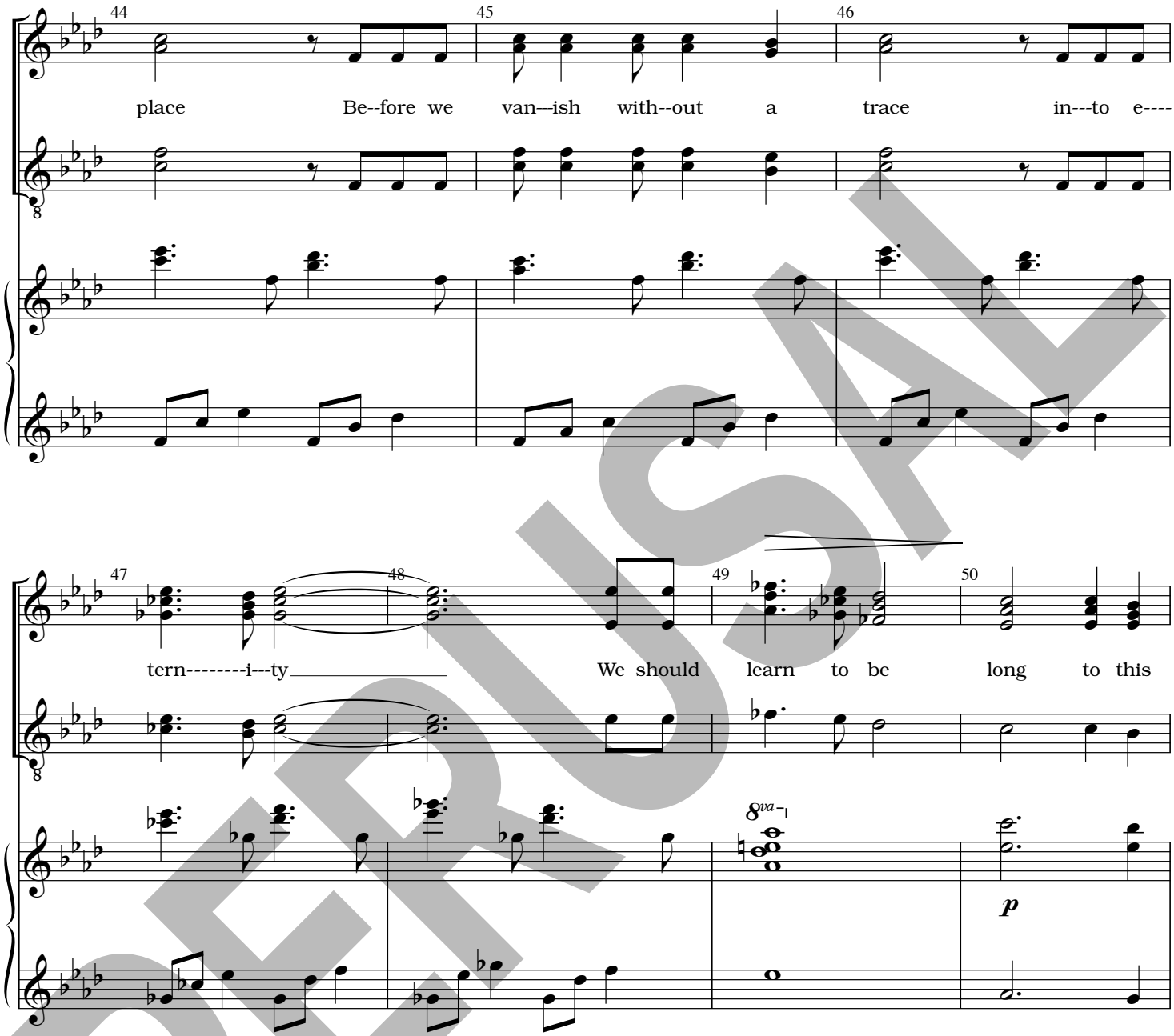
PERUSAL


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

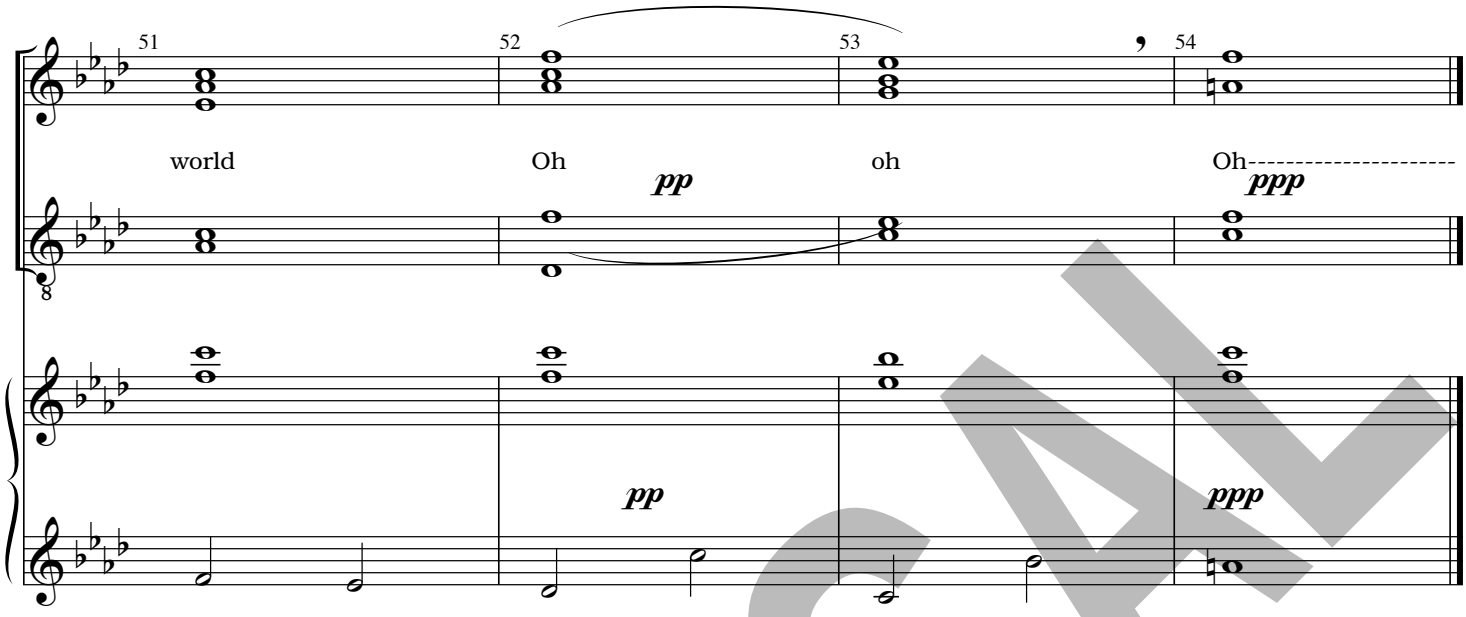
PERUSAL


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----i---ous en--chan------ted

PERUSAL


44
45
46
place Be--fore we van—ish with--out a trace in---to e----
47
48
49
50
tern--------i---ty We should learn to be long to this
8va
p

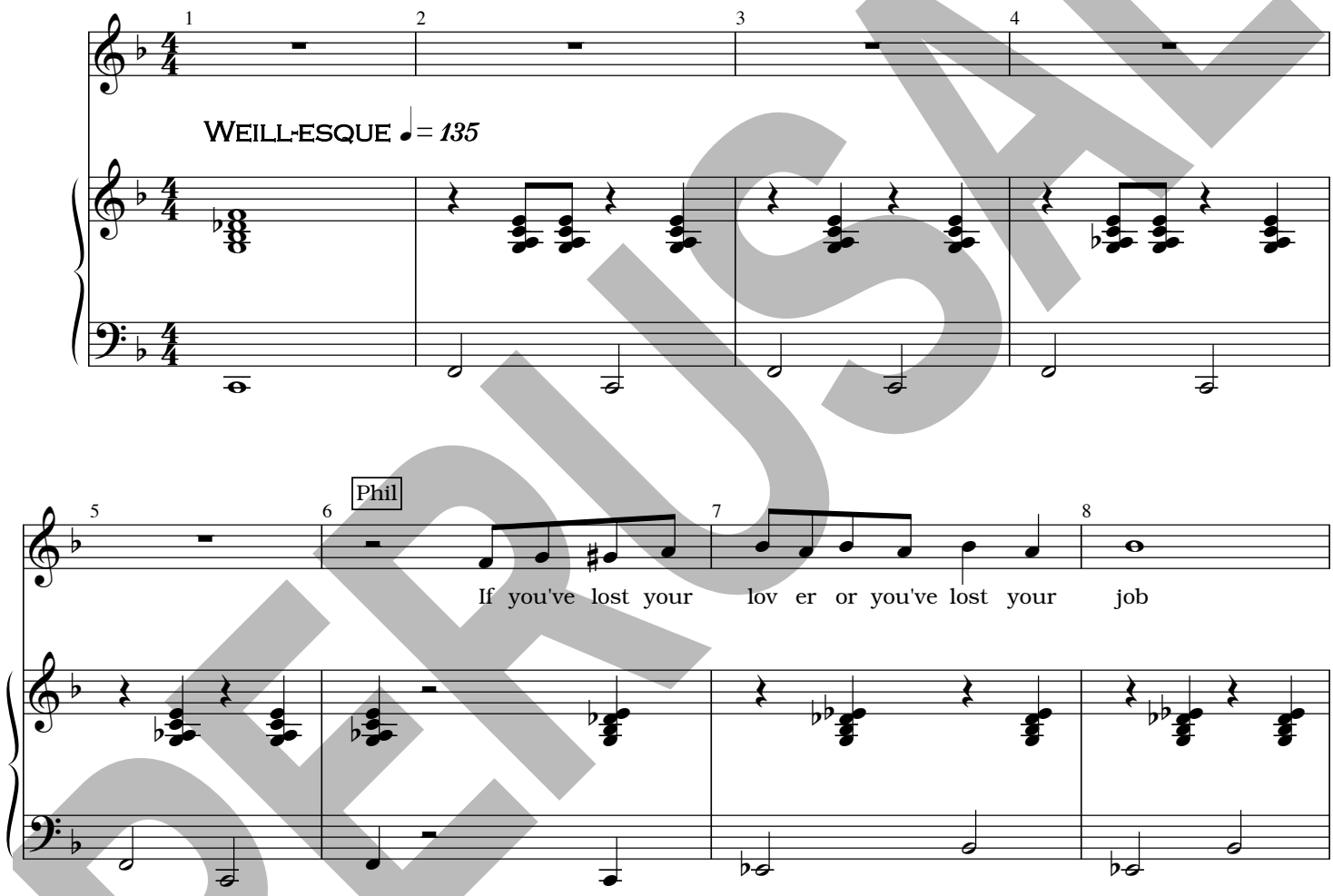
PERUSAL



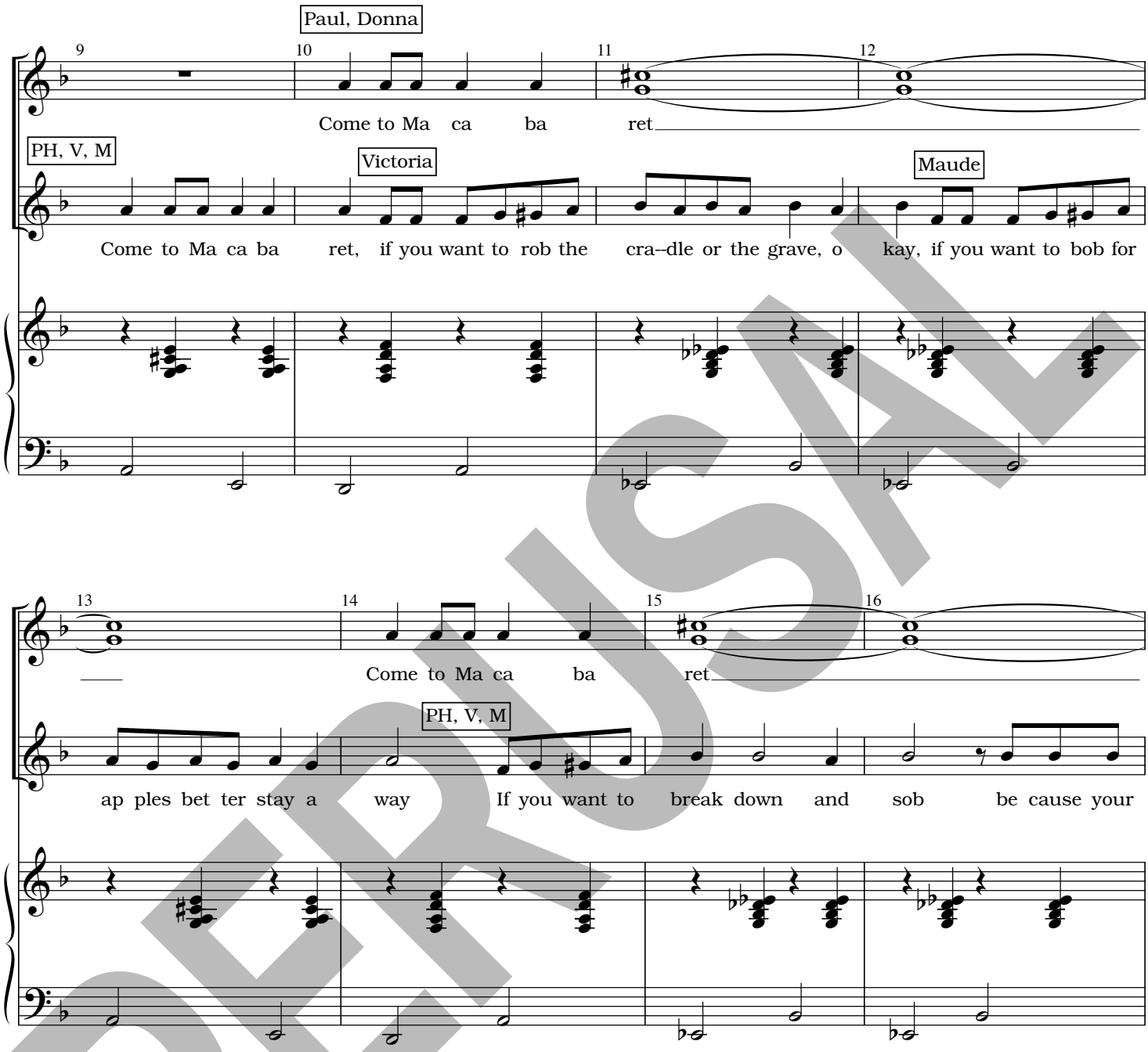
PERUSAL

Macabaret (Finale)

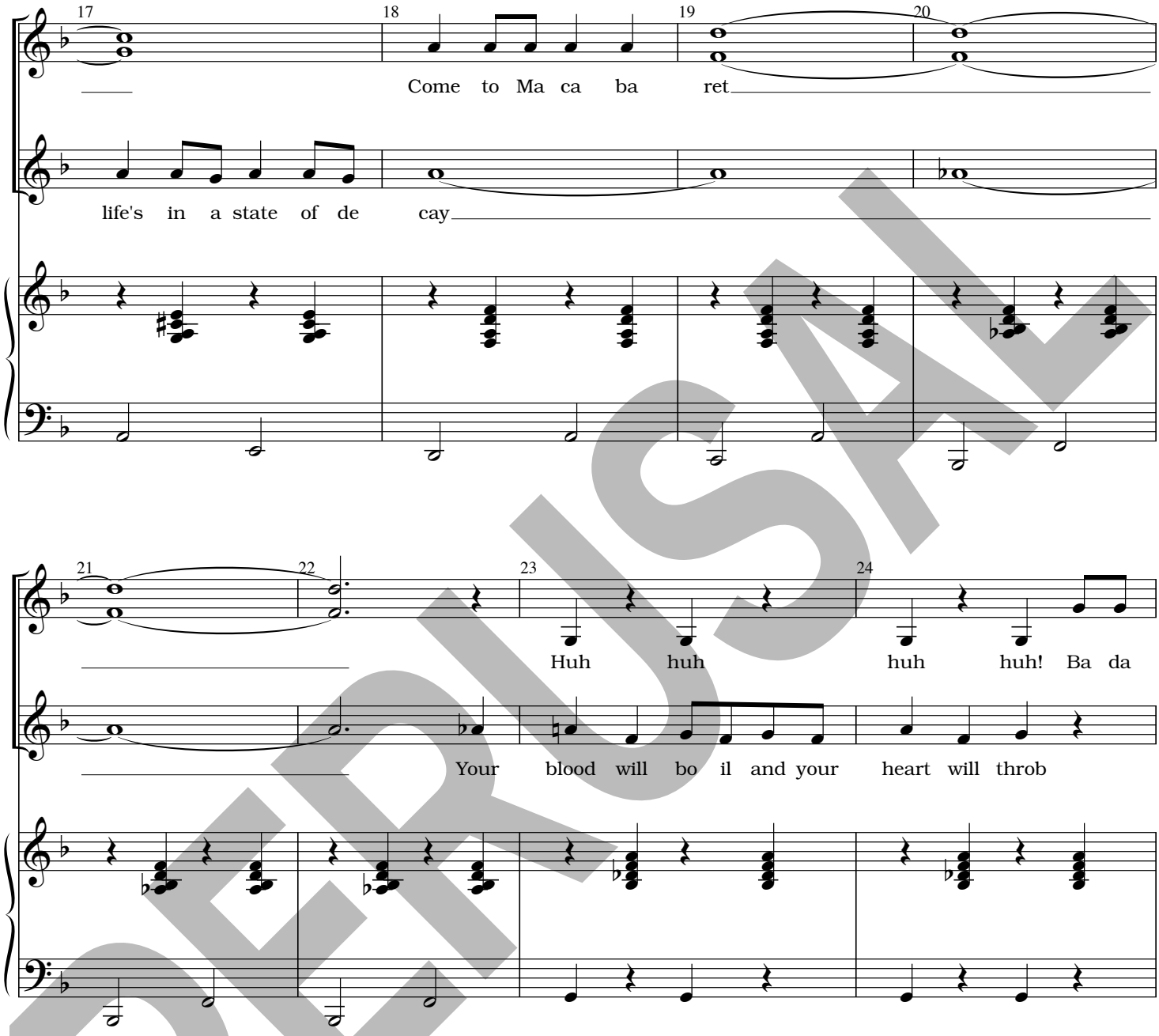
(ALL)



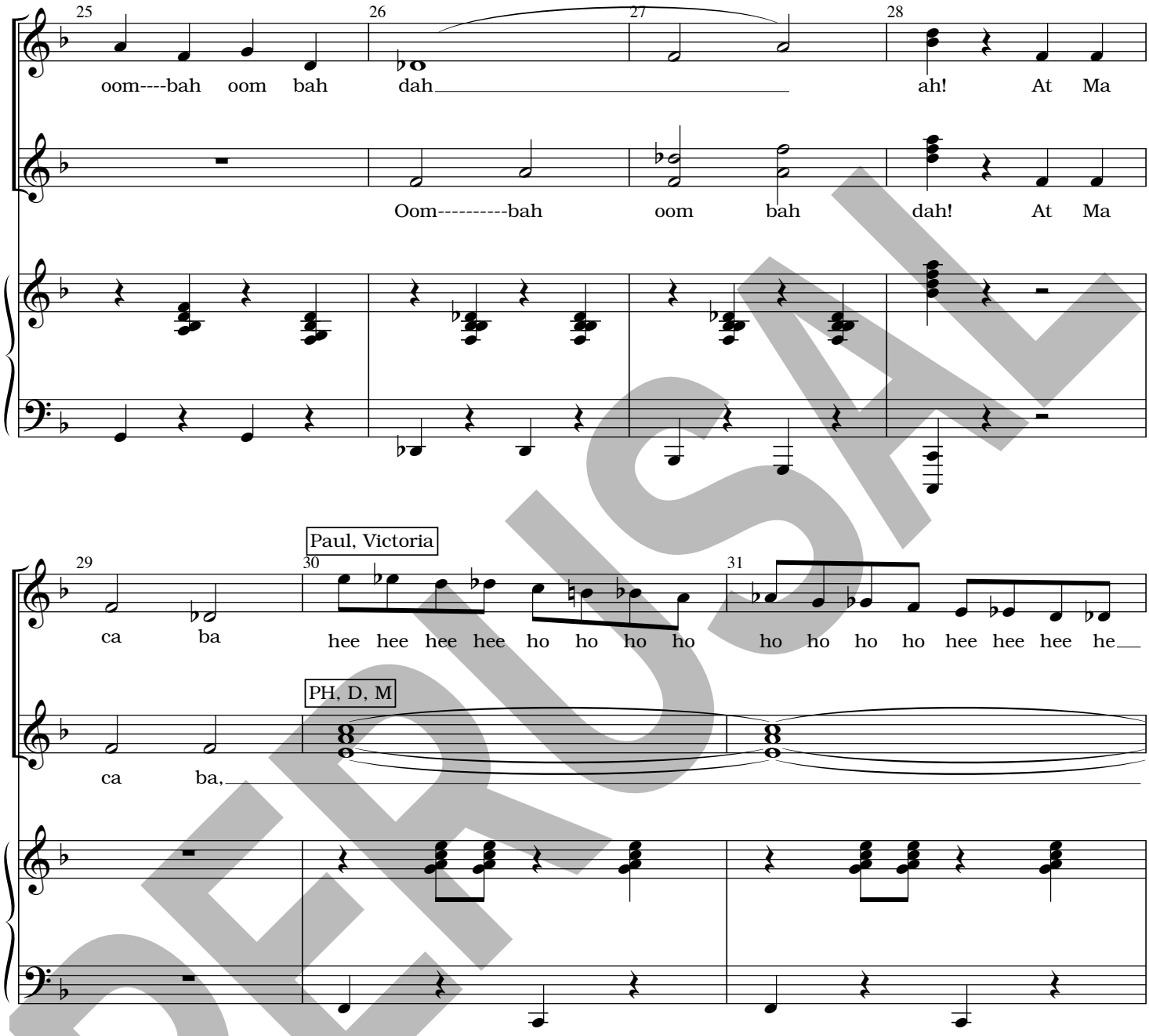
PERUSAL


Paul, Donna
9
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

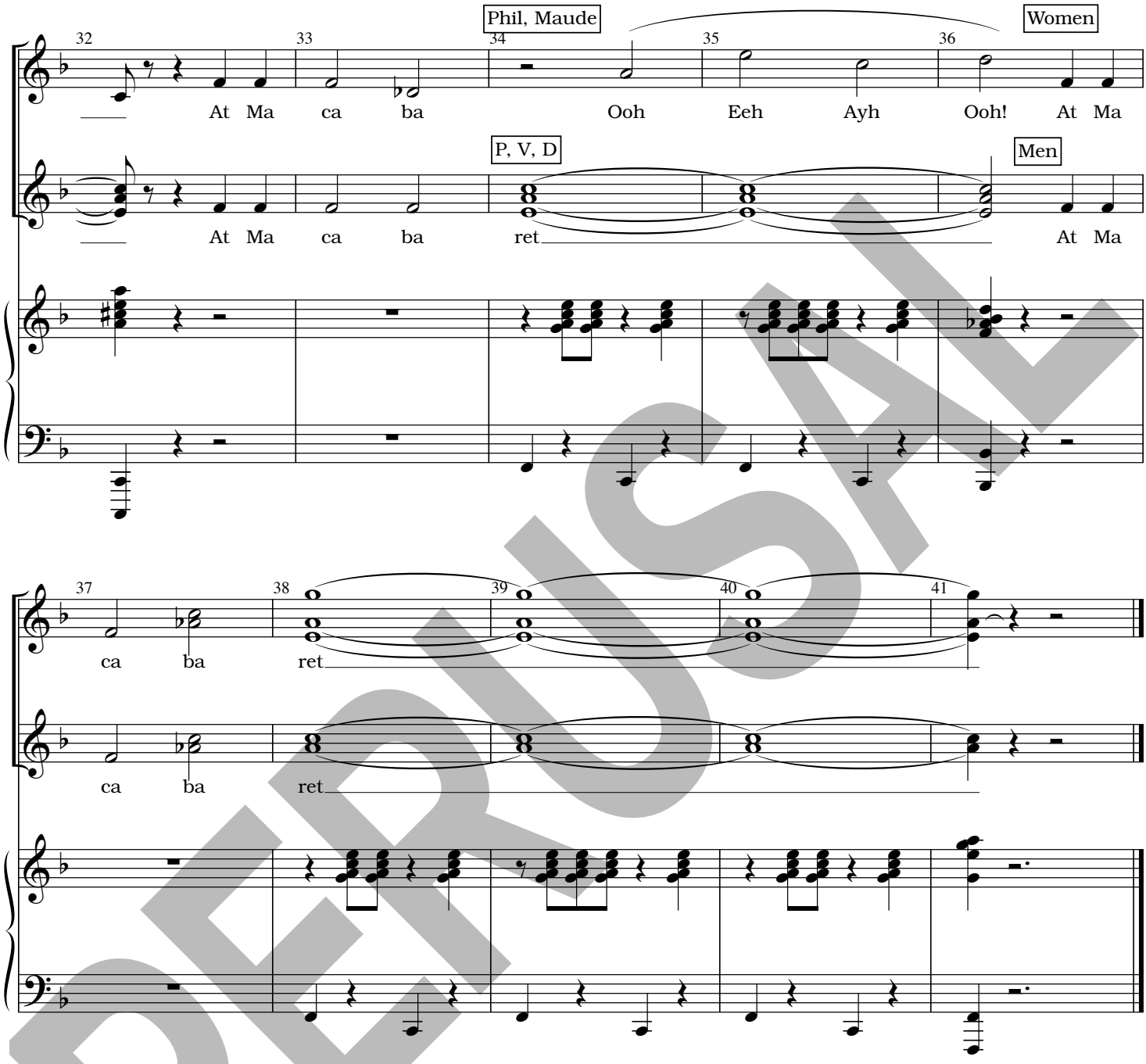
PERUSAL


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 throb

PERUSAL


25
26
27
28
oom----bah oom bah dah
ah! At Ma
Oom----------bah oom bah dah! At Ma
29
30
31
Paul, Victoria
ca ba
hee hee hee hee ho ho ho ho ho ho ho ho hee hee hee he
PH, D, M
ca ba,

PERUSAL


Phil, Maude
Women
32
33
34
35
36
At Ma ca ba Ooh Eeh Ayh Ooh! At Ma
P, V, D
Men
At Ma ca ba ret At Ma
37
38
39
40
41
ca ba ret
ca ba ret

PERUSAL