

CRY-BABY

The Anti-Polio Picnic

rev.2/15/08

Music and lyrics by
David Javerbaum and Adam Schlesinger
vocal arr. by Lynne Shankel

MRS. V.W.: "Good morning! Good morning!
I'm Mrs. Vernon Williams, president of the Baltimore Women's club, and welcome
to the Baltimore Health Department's first annual Anti-Polio Picnic and vaccination carnival!"
SQUARES: "Hurrah!"

Musical score for the first system, featuring a vocal line and piano accompaniment in G major, 4/4 time. The piano part includes a mezzo-piano (*mp*) dynamic marking.

MRS. V.W.:
"And I'm proud to announce that at last night's meeting,
the women's club has come out
against polio, by a vote of 56 to 8!"

SQUARES:

Musical score for the second system, including vocal lines and piano accompaniment. It features dynamic markings for piano (*fp*) and fortissimo (*ff*), and includes the text "[SAFETY]" and "It's a".

Musical score for the third system, showing vocal lines with lyrics and piano accompaniment. The lyrics are: "beau - ti - ful day for an an - ti po - - li - o".

13

pic - nic! _____

WHIFFLES: Pic - nic! _____

ALL: It's a

pic - nic! _____

ALL: It's a

17

beau - ti - ful day _____

to get a po - - - li - o

21

shot! _____

A

25

brave new world's in store _____

for

29

pic - tur - exque post - war Bal - - - ti - more! And

33

if you val - ue the use of your legs. you've

ALL:

37

come to the right spot!

41

SQUARE KIDS:

What a

43 "POURING"

won - der - ful time to be a teen age con-

47 WHIFFLES:

form - ist! Con - for - mist! What a

51

won - der - ful time to be what's known as a

55 [2nd Pour] ALL:

square! We're ALL:

WHIFFLES:

square! We are square! We're

59

luck - y to be us, so

luck - y to be us, so

63

MRS. V.W.:

hap - py and ho - mo - ge - ne - ous! But

67

still one must take care for dan - ger's

71

75A

lurk - ing ev - 'ry - where!

BALDWIN:
"Oh, we know Mrs. V.W.!
You can't be too careful!"

76

We watch for

Crescendo

80

Ah

Ah

BALDWIN:

ALLISON: com - - - mun - ists. keep tabs on

84

OO

Oo

BALDWIN:

U - - - F - O's. Steer clear of

88

Oo _____

Oo _____

ALLISON: BALDWIN: MRS. V.W.:

weird - os and beard - os - and beat - niks_ and what else. God

92

Ah _____

Ah _____

ALL MEN:

on - - - ly knows. We frown on

96

ALL WOMEN:

pot - - - ty - mouth! We don't wear

100

No, no! ALL:
skimp - - - y clothes. We a-

104

void all temp - ta - tion, we fight mo - dern scourg - es, re-

WOMEN+
BALDWIN:

108

press all our lust - ful and prim - i - tive urg - es!

vello vello vello vello vello vello vello vello vello vello vello

111A 111B

"SEMI-CIRCLE"

sub p

MRS. V-W: "And here in his iron lung is the mascot of our festival and Baltimore polio poster boy, brave little Skippy Wagstaff!"

117A 117B

117C

SKIPPY: "Thanks, everybody! I sure wish I could have gotten that shot!"

Q OUT:
SQUARES: "Yaaaay!"

119

So

So

mf

123

Ww's xylo, pizz stgs?

"FOUR LINES"

come on a - long ——— to the an - ti po - li - o

come on a - long ——— to the an - ti po - li - o

f

127

pic - nic! _____ WHIFFLES:
pic - nic! _____ (An - ti po - li - o - pic nic!)

This section contains measures 127 through 130. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "pic - nic! _____ WHIFFLES: pic - nic! _____ (An - ti po - li - o - pic nic!)".

131

ALL:
Come on a - long _____ and pro - tect your - self _____ from di-
Come on a - long _____ and pro - tect - your - self _____ from di-

This section contains measures 131 through 134. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "ALL: Come on a - long _____ and pro - tect your - self _____ from di- Come on a - long _____ and pro - tect - your - self _____ from di-".

13

+Tpt

sease! You're

sease! WHIFFLES: EW! Di - sease! You're

14

Gliss.

go - ing to be fine. Just

go - ing to be fine. Just

143

do what you're told and toe the line!

do what you're told and toe "PINWHEELS" the line!

146A

146B

You've

You've

147

[Kickline]

got to watch your step in times like

got to watch your step in times like

151

these! Yes! you've got to

these! Yes! you've got to

155

watch your step

watch your step

MEN: step

sub mp

159

WOMEN: step in

ALL: step in

ALL: step in

va||o

163

times like

times like

V V

Vφ Vφ

SEGUE AS ONE to
#1A. "Watch Your Ass"

1A. Watch Your Ass

Lyrics and Music by
David Javerbaum and Adam Schlesinger

1 **Rockabilly Shuffle** PEPPER:

1st x: wild drum fill
2nd x: Add bass, gtr, drum groove

Yeah, it's a

A6

5 WANDA:

per - fect day to raise some hell, — to wreck a car you've sto - len, — To

Dr.

A6 E7

9 MONA:

make some guy — feel really "swell" — by mak ing his — face swol - len. — It's a

E7 A6

Dr.

13

gol - den age — for reb - els, for the teen who dis - o beys, — But if

A6 A7 D

18

you've got class, — you got - ta watch your ass — these days. —

+ Br. A E7

20

DRAPE MEN:

— Yeah, — you got - ta watch your ass. — Yeah, — you got - ta watch your ass. —

24

MONA:

Drapes like us love skip - pin' school — to make out at a mo - vie. —

E7 Horns

sim.

28 WANDA:

Drink-in', smok-in', shoot-in' pool, and bust-in' out of ju - vie. We're

Horns

E7 A6

32 DUPREE:

al-so fond of lurk - ing in a - bandoned alley ways. And so you

A6 A7 D6

+ Tenor secondary line?

37

learn real fast, you got - ta watch your ass these days.

Horns (+8va) E7

39 DRAPE MEN: +TEARDROPS

Yeah, you got ta watch your ass. Yeah, you got ta watch your ass.

Horns(loco) Bari

Bari

43

HIPS

TEARDROPS/
DRAPES:

You can't be too care - ful. — You can't be too cau - tious. —

SQUARES:

No, no! — Nuh - uh!

D7

Horns

A

fp

47

You're fu - ture's un - cer - tain. —

BOY SQUARE:
"Your face makes me nauseous."

-D7

+ Tpt. 8va?

E7

ff

Dr.

51

[Wild instrumental!]

ff

fp

CRY-BABY

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55

TEARDROPS/
DRAPES:

Speed ing down the in - ter - state — with some one el - se's li - cense plate. —

Gtr. hi-voicing rip A Horns

59

MONA:
(spoken) (showing her gloves)

I've worn these ba - bies ev - er since. —

TEARDROPS/
DRAPES:

Cops who check for fin - ger prints. — You got ta

D7 *Sua* *A* 3 — 3 — 3 — 3 — Horns

Doppler effect *p* *mf*

63

WANDA:

We're

watch out for us dan ger ous types — with our Spa nish fly and our sew er pipes. —

D7 *A* 6

67 (WANDA:) MONA:

ter - ror on a mot - or - bike. And we're

B7 A/C# Dm6 B7/D# + Tpt. 8va?

69

SQUARES: They don't like IKE?

SQUARES: They don't like IKE?

so damn mean we don't like Ike!

E7 B-3

71A ALL SQUARES: 71B 71C 71D

TK 72

You can't be too care - ful. — You can't be too wa - ry.

ALL DRAPES:

No, no! — Nuh - uh!

D7 A

71E 71F 71G 71H

TK

Your hearts might get bro - ken. — WANDA: "Your palms might get hairy!" DRAPES: Yeah, the

D7 + Tpt. 8va? E7 ff

72

TK

world is full of thugs and thieves and tramps and scamps and beg - gars. — And

Bb Horns Bari Horns F7

TK 76 TEARDROPS/
DRAPES:

each one comes — and each one leaves — + Br. And the

E7
saxes

TK 80

lesson that — you learn — is... Well, by now you know the phrase. You got - ta

Bb *Bb7* *Eb* + 8va

mf *fp*

TK 85

WHIFFS: "We can't be too careful!" SQUARE: "Do they mean derriere-ful?"
(same 8ve)

watch your ass! — Got ta watch your ass! — TEARDROPS/
DRAPES: You

Bb *F*

f

89

SQUARE GIRLS:
ass, ass,

SQUARE MEN:
Ass, ass, ass, ass,

TK
real-ly got ta watch your ass...

Horns

E♭
mf

Bari

(to m. 94)

94

ass! Watch your ass— these days!—

ass! CRY-BABY:
"Sorry I'm late.
I had to find some place
to abandon my car." Watch your ass— these days!—

TK
ass! Watch your ass— these days!—

pg. 7

2. Nobody Gets Me

WARN: (BALDWIN) "What kind of a sissy name is Cry-baby anyway?
What are you-- delicate?"
(ALLISON) "Baldwin!"
CUE: (Cry-Baby): "You people don't know who I am!"

Lyrics and Music by
David Javerbaum and Adam Schlesinger

1

No - bo - dy gets

3

me. No - bo - dy - at all. No - bo - dy gets...

7

me. No, no - bo - dy - at all. No - bo - dy gets...

11

E7 D7 A

me, at least no one that I can re call. No - bo - dy gets

15

A7

me. No way they could. No - bo - dy gets

19

D7 A7

me. They think I'm no good. No-

23

E7 D7 A

bo - dy un - der - stands I'm mis - un - der stood.

26 **CRY-BABY:** 28 **CRY-BABY:**

No-bo-dy gets my nick - name. You wan-na know — why?—

BALDWIN: "Well... why do they call you Cry-Baby?" **SQUARE:** "I don't get it."

30

It's meant to be i - ron - ic, 'cause I don't — e - ver

TEARDROPS:

Yeah!

34

cry. — I'm in com - plete com-mand — of the lac-ri-mal gland — in each

TEARDROPS:

He don't cry. — Oo. —

38

CRY-BABY:

eye. **BALDWIN:** "OK, well, then, answer me this...why did your parents kill those people and get the chair?"

No - bo - dy gets what hap-pened to my

ah.

B \flat 3 3 3 3

40

par ents. — Ya wan-na know how they died? — Some bo-dy got

TEARDROPS:

No! No - bo - dy! — How they died... —

B7

44

mur - dered. — And some - bo - dy lied. — No-

Mur-dered! — Yeah! Some - bo - dy lied. — Oo-

E7 B7

48

bo-dy got 'em, and that's what got 'em fried. _____ Since the

oo that's what got 'em fried. _____ Oh, _____

F#7 E7 B 3 3 3 3 B7

52

day I was born. I ain't ne-ver been got. I guess that you could call me a 'get - me - not'

ne-ver been got 'get - me - not'

E7 B7 E7 B7

56

CRY-BABY:

MICHAEL: Yeah, I get that a lot. _____ Boy, get - tin' got - ten would

"I really don't get you." **TEARDROPS:**

Oh!

E7 B7 C#7

59

real - ly hit the spot!

TEARDROPS:

But no bo - dy gets

F#7+5

[CRYBABY dances]

61

TEARDROPS:

him. We're sad to say. No - bo dy gets -

OTHER DRAPES:

No - bo - dy. We're sad to say.

B7

65

CRY-BABY:

him. As of to-day. This

No-bo - dy, as of to-day.

E7 B7

69

CRY-BABY:

one guy got me... but he moved a - way.

SQUARES: (*intake of breath*)

ALL: (*written 8ve*)

Ha!

Aw!

Oh,

F#7

E7

B

B7

73

CRY-BABY:

No bo- dy gets me.

No bo- dy gets me. —

ALL OTHERS (*including TEARDROPS*):

When you play guitar...

When you steal a car...

SOME SQUARE GUYS: *whiffe*

Bum, bum, — bum, bum, bum, — bum, Bum, bum, — bum, bum, bum, — bum.

E

B

E

B

77

CRY-BABY:

Nobo-dy gets me. No - bo - dy gets me.

ALL OTHERS (including TEARDROPS):

When you're sad inside... When you need a ride...

SOME SQUARE GUYS:

Bum, bum, — bum, bum, bum, — bum, Bum, bum, — bum, bum, bum, — bum,

81

No bo-dy gets me. Let me ask you some-thin'.

TEARDROPS:
(and others if desired)

When you go to school... As a general rule... Ow-

Bum, bum, — bum. bum, bum, — bum, Bum, bum, — bum, bum, bum, — bum.

85

CRY-BABY:

Who gets me? A-ny-bo-dy?

DRAPE GUYS:

oo, Ow - oo, Ow - oo, Ow

TEARDROPS & SQUARES:

8 up octave

G F# G No-bo - dy! F# G F# G No-bo - dy! F#

89

Show of hands?

oo, Ow oo, Ow oo, Ow oo,

top as written

G F# G No-bo - dy! F# G F# G No-bo - dy! No - bo - dy! No-bo - dy!

CRY-BABY:

93

Some - - - bo dy get

oh!

6

95

me! - - - Some - bo dy please! - - - Some - bo dy get - - -

WOMEN & DRAPE MEN:

Some bo - - - dy!

ALL SQUARE MEN:

No - bo - dy gets you! - - - No, No - bo - dy gets you! - - - No,

C F7 C F7

99

me! Some - bo dy please! _____

Some bo - dy! Some bo - dy, some-bo - dy, some bo - dy!

No - bo - dy gets you! ~~No,~~ ^{Yes} No - bo - dy gets you! No,

C F7 C F7

103

Please! _____

DRAPES:
Some bo - dy! Some bo - dy! Some bo - dy, some-bo - dy, some - bo - dy!

SQUARES:
(written 8ve)
No, we'll ne - ver get you! We don't ~~want~~ ^{opt} to get you!

C F7 C F7

107 CRY-BABY:

poco rall.

Rea dy, set, place your bets: See if you can guess who is the guy that no - bo - dy gets...

G7 F7

111 [Dictated] *Cry-Baby rifs*

Yeah! _____

WOMEN:

Cry - Ba - - - by! _____

Nick PMS Me

MEN:

Cry - Ba - - - by! _____

B9 C9

3. I'm Infected

WARN: Cry-Baby: "Don't be scared."
CUE: Allison: "I'm not."

Lyrics and music by
David Javerbaum and Adam Schlesinger
add'l vocal arr. by Lynne Shankel

Ad lib.

1

G

ALLISON: I suffered through the measles. I made it through the mumps. Chicken pox was nothing. I

p

5

G

nicknamed all the bumps. But now my palms are sweating and my tick-er's skip ping thumps. My

50's Ballad groove

8

G

skin is— turn-ing green. My thoughts are— so un-clean. I think

cresc

10

G

Cu - pid slipped a Mick - ey in my po - li - o vac - cine. *poco rit* I'm in-

13

G

fec - ted. I'm in - fec - ted with these

15

G

feel - ings that you've in - jec - ted. In my

17

G

arm and in my heart I feel it in ev - 'ry bo - dy part.

19

G

Ba - by, I'm in - fec - ted with your love.

21

G

Ba - by, I'm in - fec - ted with your love.

B

CRY-BABY:
Ain't

23

B

nev - er seen no doc - tor, ain't nev - er tak - en sick. One

23

Oo

23

Oo

25

B

time I had a stab wound, a band-aid did the trick. I'm

Oo

Oo

27

B

not the type who suf-fers from some ti-ny lit-tle prick. But this

Oo

Oo

29

B

ten - der - ness — I feel, it's pain - ful — and it's real. My

Oo wah Oo - - - - - wah

Oo wah Oo - - - - - wah

cresc
p. p. p.

31

B

soul just got a boo-boo that no wow-wi-pop can heal. I'm in-

Oo Oo

Oo Oo

p.

34

B

fec - ted. I'm in - fec - ted with these

34

mp Oo Ow! Ow - oo.

34

mf

36

B

feel - ings, that you've in - jec - ted. Now you're

36

Oo Ah

36

mf

38

B

puls - ing through each vein and you're pound - ing in my brain. Oh

38

mp Oo Ow - oo

38

38

40

B

Ba - by, I'm in - fec - ted with your love.

40

Oo Oh - oo...

40

40

42 ALLISON:
B
Ba - by, I'm in - fec - ted with your love. Now I'm

44 [BRIDGE] CRY-BABY: ALLISON: CRY-BABY: ALLISON:
G
year - ing and I'm burn - ing and I'm sigh - ing and I'm moan - ing — Could it

46 ALLISON:
G
be the Rhe - sus mon - keys — that the vac - cine was grown — in? — What
CRY-BABY:
B
What-

48

G

ev - er you shôt in - to me, I need a - noth - er dose. —

B

ev - er you shot in - to me, I need a - noth - er dose. — Wait! Did

50

G

That's

B

you say Rhe - sus mon - keys? Man, that's gross. — That's

50

50

52

G gross. We're in - fec - ted. We're in - fec - ted. Let's take

B gross. We're in - fec - ted. We're in - fec - ted. Let's take

52 *mf* Oh *f* OW! OW! OW! oo-ow, WOW! *mp*

52

cresc *ff*

55

G this love on - ly as di - rec - ted. It's a

B this love on - ly as di - rec - ted. It's a

55 Oh Oh no! It's - a

55

57

S much worse— di - ag - no - sis— than mo - no - mu - cle - o - sis.— But it

A much worse— di - ag - no - sis— than mo - no - mu - cle - o - sis.— But it

T/B much worse— than mo - no!

59

CRY-BABY:

S feels— so much bet - ter than I ev - er ex - pect - ed.— I'm

A feels— so much bet - ter than I ev - er ex - pect - ed.—

T/B Oh, — Oh, — AH!

32

G
fe - ver-ish and diz-zy, — but I ain't — got the flu.

B
ALLISON:
I

sub. mp

64

G
There

B
feel like I could vo-mit, but what am I to do? — There

66

G
is - n't a - ny re me dy — for com - ing down with you. — We're in-

B
is - n't a - ny re me dy — for com - ing down with you. — We're in-

69

fect - ed. We're in - fect - ed. Oh

fect - ed. We're in - fect - ed. Oh

f

Detailed description: This block contains the musical notation for measures 69 and 70. It features three staves: a vocal line for Soprano (S), a vocal line for Baritone (B), and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of three flats. The lyrics are "fect - ed. We're in - fect - ed. Oh". The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the beginning of the piano part.

71

MRS. V.W:
ba by.. "Allison!"

CRY-BABY:
ba by... I'm in - fect ed with your love.

mp

mf

Detailed description: This block contains the musical notation for measures 71 through 74. It features three staves: Soprano (S), Baritone (B), and piano accompaniment. In measure 71, the Soprano part has the lyrics "MRS. V.W: ba by.. 'Allison!'" and the Baritone part has "CRY-BABY: ba by...". In measure 72, the Baritone part continues with "I'm in - fect ed with your love.". The piano accompaniment includes dynamic markings of *mp* and *mf*. There are also some performance markings like "2" above certain notes in the piano part.

75

sub. mp

mf

Detailed description: This block contains the musical notation for measures 75 and 76. It features three staves: Soprano (S), Baritone (B), and piano accompaniment. The Soprano part is mostly silent in these measures. The Baritone part has a long note in measure 75. The piano accompaniment has dynamic markings of *sub. mp* and *mf*.

4. Squeaky Clean

2/10/08

Lyrics and Music by
David Javerbaum and Adam Schlesinger

Bright

WHIFFLES: dum dum dum

Dum dum Bum bum bum

Squeaky clean, that's what they call us.

bum [ukelele]

Our thoughts are pure and our grooming is flawless. We're

sim.

13

well - bred, well - man - nered, and well, just nice, and

17

when you rub our hair it sounds like mice Eek!
Bum bum bum

(+ Bass)

21

Squea - ky clean, down to our mar - row.
bum

25

We're ve - ry straight and ex - treme - ly nar - row. Our

29

[checking their breath]

drink of choice is (ha) (sniff) (sigh)

33

Lis - - - - ter - - - - ine. It

35

keeps our in - sides ex - tra squeaky clean. When

"FLEA HOPS" (windows come on)

39

vul - gar peo - ple curse, (tsk tsk!) When hea - thens grunt and stam mer, we

43

don't know which is worse: (tut tut!) their lan - guage or their gram mar. They

47

nei - ther show re - fine - ment nor an ounce of self - res - traint. They may

51

think it's pro - per Eng - lish, but it's not! Most as-

55

Yes, I'm sur - ed - ly it's not!

(Stage coming on)

57

squeak - y clean, but ev - er so lone - ly.

Detailed description: This system contains measures 57 through 60. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts with a whole rest in measure 57, followed by quarter notes for 'squeak - y', 'clean,', 'but', 'ev - er', 'so', and 'lone - ly.' in measures 58-60. The piano accompaniment consists of chords and single notes in both hands.

Detailed description: This system shows the piano accompaniment for measures 57-60. The right hand plays chords and single notes, while the left hand plays a simple bass line with quarter notes.

61

Wish I were squeak - kin' in your ears on - ly. 'Cause

Detailed description: This system contains measures 61 through 64. The vocal line has lyrics 'Wish I were squeak - kin' in your ears on - ly. 'Cause'. The piano accompaniment continues with chords and a bass line.

Detailed description: This system shows the piano accompaniment for measures 61-64, matching the structure of the previous system.

[They chomp into peaches]

65

gosh, I think you're (chomp) (chomp) (chomp) peach - y

(chomp) (chomp) (chomp)

Detailed description: This system contains measures 65 through 68. The vocal line has lyrics 'gosh, I think you're (chomp) (chomp) (chomp) peach - y'. The piano accompaniment includes 'chomp' marks (an 'x' over a note) in measures 66-68. The key signature changes to two sharps (F#, C#) in measure 68.

Detailed description: This system shows the piano accompaniment for measures 65-68, including the 'chomp' marks in the bass line.

69

keen When I see you I feel ex - tra squea-ky clean.

74 (Whiffs go up on stage) 75 76 77

74A 77A

82 "THE OOHS"

A ALLISON: Squea - ky clean, this is my song for

WHIFFLES: Oo Oo

86

A

the kind of boy... I'm told that I long for.

90

A

Up-right, up - stand-ing and up to snuff. I

94

A

know one kiss from him would be e - nough. Some-one

Oo

Oo

98

A

squea - ky clean, shin - ing and ster - ling,

Oo

Oo

102

A

like a ba - ton that needs some twirl - ing,

(slide whistle)

106

A

That's why I use

[Allison throws the baton up]

[The baton comes down]

(slide whistle)

110

A

Va - se - line, so my hands re - main un - chafed

Oo

114

A

and squea - ky clean!

Oo She

116

makes my spi - rit rise. She sets my soul a - spin - nin'. It's

120

blu - er in her eyes than an - y pool I've been in. The

124

two of us to - geth - er would be such a per fect match. If she'd

128

on - ly say she'd have me, [Allison throws the baton up] [The baton comes down] what a

(slide whistle)

133

catch! What a catch! What a catch! Bum bum bum

A LITTLE SLOWER

138

Squea - ky clean, pro - mise me, Ve - nus, bum

142

molto rall

I'll get to show her my squea - ky... clean - ness. For

147 **Tempo Primo**

then she'd be my then squeaky queen in the

Tempo Primo

151

ever-lasting kingdom of squeaky

155

clean!

FREELY

Let's Get Some Air

[2/16/08]

lyrics and music by
David Javerbaum and Adam Schlesinger

Rock-a-billy Swing

$\bullet = 165$

CRY-BABY:

1 2 3

This

4

A⁶

5 6 7

par ty's kind - a stuf - fy, don't__ ya think?__ The

Elec Gtr >

8 9 10 Bm⁷ 11 E⁷

mus ic and__ the am-bi ence__ both stink.__ Why

12 Bm^7 $F\#^7$ 13 Bm^7 14 E^7

don't we step out - side? I'm told there's ox - y - gen out there,

15 16 Bm^7 17 E^7

Ba - by, Let's get some air.

18 **Easy Waltz (in one)** $\text{♩} = 55$

A^6 19 20 21

Vlns/Mandolin/Accordion
(straight 8ths)

mf

22 23 24 25 **CRY-BABY:**

I

[NOTE: this could be a 3/4 bar]

Rock-a-billy Swing

26

A⁶

27 28 29

know a place with bet - ter at - mos phere, a

(swing 8ths)

Elec Gtr

30

31 32 Bm⁷ 33 E⁷

co-zy spot called "a-ny where but here." You'll

34

35 Bm⁷ 36 E⁷ 37

end up suf - fo - ca - tin' in a place this dead-ly square.

38

39 E⁷ 40 A⁶ 41

Ba - by, let's get some air.

42 DMaj7 43 44 Dm7 45

Would n't mind a lit - tle breath - er. Would n't mind a long one ei - ther.

Squarishly, w/side-stick

46 A 47 48 Em7 49

Dan cing in this gas mask makes me gag.

50 B7 51 52 53

I could use a small va-ca - tion from this lack of vent - i - la - tion.

top
could use a small va-ca - tion from this lack of vent - i - la - tion..

suave

54 E⁷ 55 B⁷ 56 E⁷ 57 F⁷ ALLISON:

Feels like I'm in - side a pa - per bag! _____ You're

Feels like I'm in - side a pa - per bag! _____

58 B^b6 59 60 61

awf'ly good _____ at put - ing on _____ the charm. _____ But

CRY-BABY:

Why don't you take _____ my arm? _____

+Gtr

62 B^b6 63 64 Cm⁷ 65 F⁷

do you swear _____ to keep _____ me safe _____ from harm? _____ Does

There's no need for a larm. _____

66 Cm⁷ G⁷ 67 Cm⁷ 68 F⁷ 69

this mean that ___ you're dar - ing me? ___

con - si - der it a dare. ___

[THEY pull the alarm as
all the SQUARES run off]

70 Cm⁷ 71 72 73

Ba - by... (with a fermata)

Ba - by... ___

[SILENCE]

ffff

A little slower and somewhat tentatively

74 EbMaj⁷ ALLISON: 75 76 Ebm⁷ 77

Looks as though ___ the place ___ is clear - ing. Ev-'ry bo - dy's dis - ap-pear - ing.

CRY-BABY:

Looks as though ___ the place ___ is clear - ing. Ev-'ry bo - dy's dis - ap-pear ___ ing.

p

[A SQUARE runs by screaming]

78

B \flat

79

Fm 7

81

B \flat 7

Won der why___ they're head - ing out___ so fast?___

Won der why___ they're head - ing out___ so fast?___

82

C 7

83

84

85

Judging by___ how fast___ they're head - in', you would think___ it's Ar - ma-ged - don.

Judging by___ how fast___ they're head - in', you would think___ it's Ar - ma-ged - don.

Rockabilly guitar feel creeps back in and builds

86

F 7

87

C 7

88

F 7

89

F \sharp^7

ALLISON:

Now they're gone and we're a - lone at last._____ So

Now they're gone and we're a - lone at last._____

Playfully

90

B⁶

91

92

93

sad to see the par - ty wind - ing down!___

CRY-BABY:

Elec Gtr >

I

94

B⁶

95

C[#]m⁷

96

F[#]7

97

know a joint___ that's just___ out-side___ of town. ___

Let's

Elec Gtr >

98

C[#]m⁷

G[#]7

99

C[#]m⁷

F[#]7

100

101

ditch this for-mal func - tion for___ a more___ care-free af-fair.

102 103 104 105

ALLISON:
D \sharp m⁷ G \sharp 7

CRY-BABY:
C \sharp m⁷

Ba - by, —

Ba - by, —

F \sharp 7

106 107 108 109 110

C \sharp m⁷ E/F \sharp B⁶

Ba - by... —

BALDWIN: Allison!!!!
CRY-BABY: Seriously--
let's get some air.

Ba - by... —

E/F \sharp B⁶ sfz

Jukebox Jamboree

2/15/08

Lyrics and music by
David Javerbaum and Adam Schlesinger

Bright 4, a la Little Richard

Measures 1-4. Treble clef, 4/4 time, key of Bb. Chords Eb7 and Ab7 are indicated. The bass line features a steady eighth-note accompaniment.

Measures 5-8. Treble clef, 4/4 time, key of Bb. Chords Ab7 and Eb7 are indicated. A dashed line with "8vb" below it indicates an octave shift for the bass line.

Measures 9-12. Treble clef, 4/4 time, key of Bb. Chords Bb7, Ab7, and Eb7 are indicated. Measure 10 is marked "DUPREE:". Measure 12 has a "glissando" marking and "Oh" above it.

Measures 13-16. Treble clef, 4/4 time, key of Bb. Chords Eb7 are indicated. Lyrics are written below the treble staff.

13 yeah! Whoo - whee! It's the Tur-key Point Juke - box Jam - bor-ee! Oh

17

yeah! Whoo - whee! It's the Tur-key Point juke - box jam - bor-ee! I'm to-

17

Ab9 Eb7

21

night's M - C! My name's Du - pree! a - zap - bap - a - doo lah - ze - bop - de-wee! All

21

Bb9 Ab9 Eb13

Glissando

25

right! O - pen mike! You can do just what you like! All

25

Eb7

Glissando

29

right! O - pen mike! You can do just what you like! You can

29

Ab9 Eb7

33

whop it, you can bop it, you can hip it, you can hop it, you can flip it, you can flop it, you can drip it, you can drop it, you can

33

A^b9 E^b7 A^b9 E^b7

37

"It's hard for me to stop it..."

chip it, you can chop it, you can rip it, you can pop it, you can slip it you can slop it... Oh

37

B^b9 A^b9 E^b7

42

a Tempo

yeah! Whoo - whee! It's the Tur-key Point Juke - box Jam - bor-ee! Ooh

42

E^b7

46

yeah! Whoo - whee! It's the Tur-key Point Juke - box Jam - bor-ee! It's

46

A^b9 E^b7

50

on to - night and I'll be your M. C.!

50

B^b9 A^b9

52

— Du - pree! That's me! Whoo-

52

E^b7 A^b9 E^b7 A^b9 E^b7 A^b9

55

whee! A - zap - bap - a - doo lah - ze - bop ba - bah doo - bah a zip - py flip - py dip - py doo - wee!

55

E^b7 A^b9 E^b7 A^b7 B^b7

Q to last x: "Not I'm done!"
Q OUT: "Now I'm really, really done!"

59

Little Richard yells (ad lib.)
CUED HITS: + FILL

59

E^b7

7. Screw loose

Lyrics and Music by
David Javerbaum and Adam Schlesinger

WARN: LENORA: "Thank you very much."
CUE: "I'd like to dedicate this song [GO] and my body
to Cry-Baby Wade Walker."

1

L

LENORA: Screw loose,

mp

4

L

that's what they say I've got, or may-be they say I'm not play-ing

6

L

with a full deck. — But hey, what the heck can I do? — Ba-by,

9

L

I've got a screw loose for you. Bon - kers,

12

L

that's what they're call - ing me, not me - ta - phor - ic - lly. They mean

14

L

tru - ly in - sane. But they can't hear the voice in my brain giving

17

L

or - ders to keep lov - ing you. Ec - cen - tric, er-

20
L ra - tic, — toys in the bel - fry, — bats in the at - tic. — But I

LENORA sings like a lap steel
("neer, neer", etc.)

23
L just don't — see the harm in carv - ing your name in — my — arm. —

26
L

29
L

33

L

Dar - lin', — it's so — hard to be six - teen and

f *ff*

36

L

schizophrenia — But I know it's — worth the cost. I've made up my

mp

(heavy breaths)

38

L

mind, which — I've — lost. — Screw loose, clinic - lly cer - ti - fied.

ff

41

L

A panel of doctors tried — to lock me a - way. — But un - til the day — when they

sub. mp

44 *rit* *ad lib*

L

fin - al - ly do — I'll be here if you need a loose — screw. —

A9 arp. *(lap steel)* *mf* *p*

The image shows a musical score for the piece 'Screw loose' on page 5. It consists of two staves. The top staff is for the vocal line, starting at measure 44 with a 'rit' (ritardando) marking. The lyrics are 'fin - al - ly do — I'll be here if you need a loose — screw. —'. The bottom staff is for the piano accompaniment, featuring an 'A9 arp.' (arpeggiated A9 chord) and a '(lap steel)' section. The piano part includes dynamic markings of 'mf' (mezzo-forte) and 'p' (piano). The score is written in a key with one sharp (F#) and a common time signature.

8. Class Dismissed

rev. 2/12/08

Lyrics and Music by
David Javerbaum and Adam Schlesinger

CUE:
MONA: "Upper class? Up her ass!"

1

MONA: You're a high - class girl from a high - class world. — You eat your

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a bass line with eighth notes and chords in the right hand, with $A\flat$ chords indicated above the staff.

4

sal - ad with a sal - ad fork. —

PEPPER: And you've been so well - trained — to be re-

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with chords in the right hand and bass line, with $A\flat$, $E\flat 7$, and $E\flat 7$ chords indicated above the staff.

7

fined and re - strained —

WANDA: since the day you were de - liv - ered by the high - class stork.

ALL THREE: You can

Musical notation for the third system, including vocal line and piano accompaniment. The piano part concludes with a descending scale in the right hand and a bass line, with $A\flat$ chords indicated above the staff.

10

leave that world behind— you, girl,— 'cause to - night it don't ex - ist. — It's time that

Ab *sim.* *Db*

14

MONA: WANDA & MONA:

you adjust— to the lower crust.— The bell's ringing, hon-ey. Class dismissed!— Class dismissed!

Db *Ab* *Gb(no3rd)* *Db* *Ab*

19

PEPPER: You need a real ed-u - cation. Ain't got ta wait for gra du - a tion.—

Class dis missed!— Class dis missed!

Db *Ab*

23

We'll give you all the in for - ma tion that your teach ers might have missed. 'Cause to-
that your teach ers might have missed.

Db Gb Db

ALL THREE:

27

night class is dis - missed! MONA: Well, you
know our crowd. We run wild and proud.

Eb Ab Eb

30

PEPPER: We got our own kind of so-cial grace. —
WANDA: When a

Ab Ab Ab Eb7

34

MONA: Pooh - poohed by a punch in the face. —

boy gets rude — it's always poohpoohed. —

DRAPETTES: 'Cause when the

Chords: Eb7, Ab, Db

38

world gives you the fin - ger, you got-ta fight back with your fist. — That's

Chords: Ab, Db

42

MONA & PEPPER:

— not a rule that you learn in school, — but school's out, hon ey. Class dismissed! — Class dismissed!

Chords: Db, Ab, Gb(no3rd)

47

WANDA: You're on the other side of town now. Ain't gotta wear no fancy gown now. —

Class dismissed! — Class dismissed!

Db Ab

Detailed description: This system contains measures 47 through 50. It features a vocal line for Wanda and a piano accompaniment. The vocal line starts with a rest in measure 47, then enters in measure 48 with the lyrics 'You're on the other side of town now. Ain't gotta wear no fancy gown now. —'. In measure 50, the vocal line has two instances of 'Class dismissed!' with a fermata. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated as Db in measure 48 and Ab in measure 50.

51

You'd bet-ter dress a lit-tle down now.

ALL THREE:

Don't get your pan-ties in a twist. —

Db Gb Db

Detailed description: This system contains measures 51 through 54. The vocal line continues with 'You'd bet-ter dress a lit-tle down now.' in measure 51. In measure 52, the vocal line has a rest, and the piano accompaniment has a fermata. In measure 53, 'ALL THREE:' is written above the vocal line, and the lyrics 'Don't get your pan-ties in a twist. —' are written below. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand. Chord changes are indicated as Db in measure 52, Gb in measure 53, and Db in measure 54.

55

THREE:

Class is dis - missed! —

Eb Ab Ab7

Detailed description: This system contains measures 55 through 58. The vocal line has a rest in measure 55, then enters in measure 56 with the lyrics 'Class is dis - missed! —'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated as Eb in measure 56, Ab in measure 57, and Ab7 in measure 58.

58 Bridge

Some where deep in - side that square — there's a strong and fearless Drape. — She's

Db7 Ab

62 Bridge

been locked up for long e - nough, — and now she's rea - dy to es - cape! —

Db Eb Db9

66

Ab Arm throw Arm throw Eb7 Hip pulse

f Spin

70

Hip pulse Ab 8va

74

Traveling Step

"BYOWs!"

8va

Db7

(kick)

78

Db7

Ab

Gb2

Db

(rhythm continues)

Lift

82

ALL THREE:

Ab

You're a

92

A

A

A

E7

highclass girl from a high class world. — You come from the creme de la creme. — You've been

86

sa-tis fied — stay ing on your side — of the line between us and them. — But if you

E7 A

This system contains measures 86 through 99. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "sa-tis fied — stay ing on your side — of the line between us and them. — But if you". The piano accompaniment is in grand staff. Chords E7 and A are indicated above the piano part.

100

wan na hang — with the Tear drop gang — then we prac-tic-'lly in - sist — that you

A D

This system contains measures 100 through 103. The vocal line continues with the lyrics: "wan na hang — with the Tear drop gang — then we prac-tic-'lly in - sist — that you". The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand. Chords A and D are indicated above the piano part.

104

stick that line — where the sun don't shine! — Are there an y ques tions? — I said,

D A G(no3rd) D

This system contains measures 104 through 107. The vocal line continues with the lyrics: "stick that line — where the sun don't shine! — Are there an y ques tions? — I said,". The piano accompaniment continues with the same rhythmic pattern. Chords D, A, G(no3rd), and D are indicated above the piano part.

108 WANDA AND PEPPER:

Are there an - y ques - tions? Class dis-missed! — Class Dis missed!

G(no3rd) D A

119 WANDA & MONA: MONA & PEPPER:

— Class dismissed! — PEPPER: Class dismissed!

MONA: You wanna join our sister - hood, girl? Then let's get one thing under - stood, girl: —

D A

123 ALL THREE:

— WANDA: I think you got the gist, —

We're ne-ver let-tin' in a good girl. —

D G D

127

class is dis-missed!

class is dis missed!

E A

130

A7 [Fill]

9. Baby Baby Baby

2/22/08

Lyrics and Music by
David Javerbaum and Adam Schlesinger

Q: DUPREE: "... my friends I give you... Cry-Baby!"

CRY-BABY: "I want to dedicate this to a certain special lady."

1

Chords: C, Bb, F [2xs]

2nd x gliss down

Detailed description: This block contains the piano introduction for the song. It is written in a 4/4 time signature with a key signature of one flat (Bb). The music starts with a treble clef and a bass clef. The first measure has a C chord, the second has a Bb chord, and the third and fourth measures have an F chord, which is repeated twice. The melody in the treble clef consists of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The bass line consists of quarter notes: C3, Bb2, A2, G2, F2, E2, D2, C2. A double bar line is placed after the second measure. A repeat sign is placed after the third measure. A wavy line with the text '2nd x gliss down' is drawn over the final two measures of the piano part.

5

CRY-BABY:

CB

Hon - ey, dar - lin', sweet-heart, an - gel, sug - ar, wom-an... you. — There's

F7

Detailed description: This block contains the first line of the chorus. It is written in a 4/4 time signature with a key signature of one flat. The vocal line (CB) starts with a treble clef and a bass clef. The lyrics are: "Hon - ey, dar - lin', sweet-heart, an - gel, sug - ar, wom-an... you. — There's". The piano accompaniment (F7) is written in a 4/4 time signature with a treble clef and a bass clef. The melody in the vocal line consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of quarter notes: C3, Bb2, A2, G2, F2, E2, D2, C2.

(He takes out a piece of paper from his guitar and 'reads' the chorus from it.)

9

CB

some-thing that I've got to — say and ev - 'ry word is true. — Welllll... —

F

Dr. fill

Detailed description: This block contains the second line of the chorus. It is written in a 4/4 time signature with a key signature of one flat. The vocal line (CB) starts with a treble clef and a bass clef. The lyrics are: "some-thing that I've got to — say and ev - 'ry word is true. — Welllll... —". The piano accompaniment (F) is written in a 4/4 time signature with a treble clef and a bass clef. The melody in the vocal line consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of quarter notes: C3, Bb2, A2, G2, F2, E2, D2, C2. A double bar line is placed after the second measure. A wavy line with the text 'Dr. fill' is drawn over the final two measures of the piano part.

14
CB

Ba-by ba-by ba-by ba-by (ba-by ba-by) ba-by Ba-by ba-by ba-by ba-by (ba-by ba-by) ba-by

Bb7 F

18
CB

Ba-by ba-by ba-by ba-by (ba-by ba-by) ba-by baby... (ba-by ba-by) ba-by ba-by... ooh!—

C Bb F C7

22
CB

That's a blan - ket state - ment; some re - stric - tions may ap - ply. Re -

F etc.

(He takes out a second piece of paper, this time from his pocket, and reads from it)

26
CB

gard ing sev 'ral points I'll now pro - ceed to cla - ri fy. Welllll... Ba -

F Bb7

32

- by ba by ba by ba-by (ba by ba-by) ba by Ba - by ba by ba by ba-by (ba by ba-by) ba-by Ba-

F

36

- by ba-by ba-by ba-by (ba-by ba-by) ba-by baby... ba-by ba-by ba-by ba-by my oh my!—

C B \flat F

CRY-BABY:

40

May I say... Hey hey hey?

+ALL: (echoing)

May I say...— Hey hey hey?—

B \flat F

44

CB
May I yell... Well, well, well! In

T
May I yell... Well, well, well!

Bb G C7

48

CB
ho - nor of the sweet - est thing — this po - et e - ver saw, — there's

F

52

CB
one more vi - vid ver - bal pic - ture I would like to draw. — Welllll... —

F

(With a showman's flourish, he reveals the 'cigarette' tucked behind his ear is in fact a small scroll, from which he reads:

56

CB
Ba -
Bb7

59

- by baby ba by ba by (ba-by ba-by) ba-by Ba - by ba-by ba-by ba-by (ba-by ba-by) ba-by Ba-

F

63

- by ba-by ba-by ba-by (ba-by ba-by) ba-by ba by... ba-by ba-by ba-by Ooh la la!

C B \flat F C

[DANCE BREAK]

67

E7 B \flat

71

Drum fill

CUT bar 75

Roly-Poly (3-count kicks)

76

Bb9 F6

CRY-BABY:

80

CB

C7 Bb9 F6 My

84

CB

love for you has left me with an ex - tra verse some-how. _____ I

F

etc.

(Dupree comes to the rescue and scribbles down some lyrics for him.)

88

CB

don't have a - ny lines pre-pared, — but I'll make some up right now. Well...

F

[LENORA screams]

CRY-BABY gives him a thumbs up,
then sings:

92

Ba by ba by ba by ba by (ba-by ba-by) ba by Ba - by ba by ba-by ba-by (ba-by ba-by) ba-by Ba-

Bb7 F

(Rock & Roll scream)

96

CB

- by ba-by ba-by ba-by (ba-by ba-by) ba-by ba by... ba-by ba-by ba-by ba-by WOW!

C Bb F C

Hesitation Chorus

CB: "Come on, Allison!"
ALLISON: "But I don't know the words."
CRY-BABY:

ALLISON:

100

CB

Ba-by ba-by ba-by ba-by ba-by ba-by ba-by VOICE LAST X Ba-by?

F

ALLISON:

CRY-BABY:

104

CB

Ba by, ba-by, ba-by, ba-by, ba-by, ba-by, ba-by Ba by? Ba by? Ba -

Bb7 F7 C7

108

by, ba-by, ba-by Ba-by, my ba-by (her courage is growing)

Ba - by, ba-by, ba-by my ba-ba - ba - ba

Bb7 F C

112 Back and Forth aka Yin and Yang

CB Ba by, ba by, ba by, ba by, ba by, ba by, ba by Ba-

A Ba - by, ba by, ba by, ba by, ba by, ba by, ba by

F7 *fp* *fp* *fp*

116 117A 117B

CB - by, ba-by, ba-by, ba-by, ba-by, ba-by, ba-by

A my ba-by, ba - by, my ba-by, ba - by

Bb7 F7 *fp*

117C

CB

Ba-by, ba-by, ba-by, ba - by, ba-by, ba-by!

(She lets it RIP!)

A

Ba-by, ba-by, ba-by, ba - by, ba-by, ba-by! Ba-by, my ba-by, my, ba-by! Oh,

C7 Bb7 F7

117G

The Scream

CB

ba by! Ba ba ba

A

ba by! Ba ba ba

F7 sfz

117K

CB

Ba-

A

ba-by! Ba - by! Ba - by! Ba-

Bb7 F7 (Bari)

1170

CB
- - by! Ba - by! My ba-by, my ba-by my ba-by, my ba-by!

A
- - by! Ba - by! My ba-by, my ba-by, my ba-by, my ba-by!—

C7 Bb7 F7 C

118 ALLISON:

CB
May I say... Hey hey hey?

T
May I say...— Hey hey hey?—

Bb F

122 (to m. 130)

CB
Might I add... I'm so bad!

T
Might I add...— She's so bad!—

Bb G C7

[Kicks]

(He makes 'b' sounds with his lips and fingers
by way of showing off.)

130 [The clump]

CB Ba bi da ba bi da ba bi da ba bi da ba bi da ba bi da baby buh buh ba-by buh buh baby buh buh baby buh buh baby buh buh

T Ba-by! Baby!

A Ba by! Baby!

F7

136

ba-by ba-by ba-by my ba-by my ba-by my ba-by my ba-by ba-by ba-by ba-by ba-by

T Ba-by! Ba-by! Ba-by! Ba-by! Ba-by!

A Ba by! Ba by! Ba by! Ba by! Ba by!

Bb7 F7

+ALL:

136

S
ba - by ba - by ba - by ba - by Ba - by ba - by ba - by ba - by! —

T
ba - by ba - by ba - by ba - by Ba - by, ba - by, ba - by, ba - by! —

A
ba - by ba - by ba - by ba - by Ba - by, ba - by, ba - by, ba - by! —

C B \flat F

"May I call you baby?"

140

CB

T

A

F 9 [Crazy fills]

ff

SEGUE
"To The Glade"

+ALL:

130

ba - by ba - by ba - by ba - by ba - by Ba - by ba - by ba - by ba - by! —

ba - by ba - by ba - by ba - by ba - by Ba - by, ba - by, ba - by, ba - by! —

ba - by ba - by ba - by ba - by ba - by Ba - by, ba - by, ba - by, ba - by! —

C B \flat F

"May I call you baby?"

CB

T

A

140

F9 [Crazy fills]

ff

SEGUE
"To The Glade"

10. Girl, Can I Kiss You With Tongue?

Lyrics and Music by
David Javerbaum and Adam Schlesinger
Additional vocal arr. by Lynne Shankel

2 CRY-BABY:

The

COUPLES: Oo— wa-oo, oo, oo oo Oo— wa-oo, oo, oo oo

Oo— wa-oo, oo, oo oo Oo— wa-oo, oo, oo oo

6

stars—up above—shinetheir light on our love. and the night, just like us, is still— young. And it's

10
long and it's slow, — and I need to know, — Girl, can I kiss you with tongue? — It's
(to m. 16)

16
moist and it's pink. — It's a muscle, — I think. It's as smooth as the blanket I — brung. But it

Oo — wa oo, Oo oo oo, Oo — wa oo, oo —
Oo — wa oo, Oo oo oo, Oo — wa oo, oo —

20
lives all a-lone — with no friends of its own. — Girl, can I kiss you with tongue? — I've been

Oo —
Oo —

24

cursed with a thirst no one else can quite quench. If you're

COUPLES: I've been cursed with a thirst no one else Oo

I've been cursed with a thirst no one else Oo

28

shy I'll stay dry. So what do you say? S'il - vous-plait, can I

If you're shy I'll stay dry.

If you're shy I'll stay dry.

31

par - lez vous some French? It - 'll

33 *a tempo*

serve to reveal all the things you can feel. Likemy braces, my tonsils, my lung. Yes, I

37

just want to show how deep love can go. Girl, can I kiss you with tongue?

Oo

Oo

BOYS: Ah

41

CRY-BABY:
Now you're

GIRLS:
Ah Ah Ah as can be.

Ah Ah Ah as can be.

45

mine and I—pine— to taste you tast-ing me. Oh,— my

COUPLES: Now you're mine and I—pine—

Now you're mine and I—pine—

cresc

8vb

49

mouth's o - pen—wide. — Take a chance, come in - side. Do it quick. Now my song's al most—

Oo— wa oo — oo oo Oo— waoo

f *mf*

52

sung. Dar-ling, You can be sure my sa - li - va is pure.

Oo

mp

rit *a tempo*

mp

55

CRY-BABY: *rit*

Now that I've kissed you, and I can't re - sist you, — now that I've kissed you with with

COUPLES & ALLISON: *ff*

COUPLES: *ff*

mf *ff*

rit *ff*

58

The musical score consists of five systems. The first system has a vocal line with a treble clef, key signature of three flats, and 12/8 time signature. It contains a long note with a slur and a fermata, followed by a quarter note and a quarter rest. The lyrics 'tongue.' are written below. The second system is identical to the first. The third system has a vocal line with a treble clef and lyrics 'tongue!'. Below it is a bass line with a bass clef and lyrics 'tongue!'. The fourth system features piano accompaniment with a grand staff (treble and bass clefs). The right hand has a treble clef and the left hand has a bass clef. The music is marked *ff* and includes tempo markings *a tempo* and *rit*. The fifth system continues the piano accompaniment with a treble clef and a bass clef. The lyrics 'tongue!' are written below the first system.

tongue.

tongue.

tongue!

tongue!

ff *a tempo* *rit*

tongue!

CRY-BABY

10A. I'm Infected-Reprise

lyrics and music by
David Javerbaum and Adam Schlesinger
arr. by Lynne Shankel

CUE:
CRY-BABY: "I love you, Allison..."

Slowly, Romantically

pp

Poco rall.

5B

5A

ALLISON:

Now I'm

a tempo

6

7

bum - in', and I'm yearn - in', and I'm long - in', and I'm lust - in'. My

mp *p* *mp* *p*

Building in Intensity

9

thoughts have gone from dir - ty to tru - ly dis - gust - in'. He can

poco a poco cresc.

11

take my ev - ry treas - ure, he can break my ev - ry law. He can go

f

10A. I'm Infected-Reprise

2/15/08

3

13 *Poco rall.*

un - der___ my shirt, o-ver my bra. My bra... I'm___ in-

13

13 *fp* *f* *ff*

16

fect - ed!___ I'm in - fect - ed!___ I'm a-

16

I'm in - fect - ed!___ I'm in - fect - ed!

16

18

ne - mic! (That's un con - nect - ed.) _____ And from

18

And from

18

mp

20

one kiss _____ I can tell I'd feel much worse _____ feel - ing well. _____ 'Cause

20

one kiss _____ I can tell I'd feel much worse _____ feel - ing well. _____ 'Cause

20

mf

10A. I'm Infected-Reprise

22

ba - by, I'm in - fect - ed with your love.

22

ba - by, I'm in - fect - ed with your love.

22

poco rall.

mp

24

Ba - by, I'm in - fect - ed with your love.

CRY-BABY:
"How you doin'? Miss me?"

ALLISON:
"All my life, only I didn't know it."

24

Ba - by, I'm in - fect - ed with your love.

Slowly, in Tempo

p

24

CRY-BABY:
"Here it is. The closest thng I got to a treasure!
I want you to have it!"

ALLISON:
"Thank you!" [OUT]

27

poco rall.

pp

27

11. You Can't Beat The System

Lyrics and Music by
David Javerbaum and Adam Schlesinger

CB

CRY-BABY: You

CB

can't beat the sys-tem. No, you can't beat the sys-tem.

Ch

DEFENDANTS: DRAPES:

You can't beat the sys-tem. You can't beat the sys-tem. They

Em G A Em Em G A Em

Ch

chain ya, de-tain ya, res - trict ya and res-train ya. Make you wear these out - fits made in

Amin C D Amin C D Emin

9 Ch ALL:
 Scran ton, Penn-syl-van-ia. Don't both-er with the facts be-cause they're al-ways gon-na twist 'em. No

Emⁱⁿ G A B7 Am7

12 Ch
 mat - ter what you do, you know you can't beat the

B7b13

14 BAILIFF: "Hear ye, hear ye! The Baltimore Pubescent Pre-judgemental Court..." Q OUT: "is now in session."

sys - tem.

Em Am VAMP

p

17 "...Judge Igneous Stone presiding." Q OUT: "Order in the court!" JUDGE: "I said order in the court!"

SAFETY

21 JUDGE: "Well, well. The devil's charm bracelet!"

Q OUT: "You are charged with arson, assault, resisting arrest..."

Ch

[2X]

"...and drapery in the first degree. How do the so-called defendants plead?"

DEFENDANTS: (*Overlapping*)
"Not guilty! Innocent! We didn't do anything! Misunderstood! It's a witch hunt! Pretty plead with sugar on top!"

WARN: (CRY-BABY): "That fire destroyed my guitar!"

PEPPER: "And my drums!"

Q OUT: (DUPREE): "And my career!"

CRY-BABY: "Yeah!"

24

Ch

SAFETY

B7b13

f

28 CRY-BABY:

Life is a trumped up charge. — Life is a trumped up charge. — I'm

MALE CHORUS: (add 8va)

Ch

Oo

28

Em G A Em (+ fills) Em G A B7b13

32 CB just an oth-er sap too dumb to beat the rap. The one way I'm a fel on is I "fell in" to their trap. The
(groove)

Emin G Amin C D Emin G Amin C D

36 CB world's the one that did it but the world is still at large. Life is a trumped up charge.

36 Ch Oo

36 Emin G A C7 B7b13

39 JUDGE: "Order! What a sad vision of today's youth. When will they never learn?" (JUDGE:) "You Drape gangs have terrorized our fair city long enough."

[SAFETY] Em G A [+Dr. fill] piano glass

44 TEARDROPS: Life is an in-side job. I said, life is an in-side job. You

Fmin Ab Bb Fmin Ab Bb Fmin Ab Bb C

Tenor sax pad with solo fills

48 HATCHET-FACE: ALL 3:
It's revolting. It's a bust. It'll

48 PEPPER: WANDA:
let it gain your trust, then it grinds you in the dust. It's a mother. It's a bitch.

48 Fmin (groove) Ab Bbmin Db Eb Fmin Ab Bbm Eb

52 D
break in - to your dreams just to see what it can rob, — yeah, life is an in-side job.

52 Fmin Ab Bb Db7 C7b13

55 TEARDROPS, CRY-BABY & ALLISON:
They

55 PRISONERS:
They

55 They

55 Fm Ab Bb Fm

ALL DEFENDANTS:

570 D jeer ya, they smear ya, they call you their in fer ia. If

570 Ch DUPREE: The gruel is oversalted in the prison caf e-teria. If

570 Bbmin Db Eb Bbmin Db Eb Fmin Ab Bb Fmin Ab Bb

610 Ch they were fac - ing charg - es, the judge would have dis - missed em, which

610 C Bbm7

630 Ch on ly goes to show you that you can't beat the

630

BALDWIN:
"Don't believe them, Judge! They did it!
Listen to your own inner prejudice!"

CRY-BABY: "Your honor, if it please
the court, we had nothing to do with
the alleged malfeasance."

MONA: "Yeah! We were too
busy makin' out!"
WANDA: "We're not criminals!"

Ch

65 Fm *On Q pp* [3X] Fm *pp* [3X]

JUDGE:
"Are any of your parents here?"

CRY BABY: "My parents are dead."
ALLISON: "My parents are also dead."

PEPPER: "My parents told me
to tell you they're dead."

CB

69 [VAMP] [SAFETY] (last x only:)

MR. WOODWARD:
"I'm Wanda's father, and God knows, your honor,
I've tried to keep her upbringing antiseptic."
WANDA: "Dad, you're humiliating me!"

JUDGE: "Dr. Woodward...."
MR. WOODWARD: "Oh, I'm not a doctor,
I just love wearing medical whites."

CB

72 [SAFETY]

JUDGE: "I see. Nonetheless, I'm
surprised to find a man who even
appears to be a doctor touched by
this sordid episode."

Q OUT: "And your
daughter's such a pretty girl, too."

WANDA: "Forget it, Grandpa."
PEPPER: "That's sick."

CB

74 (on Q:) str. [VAMP]

Q OUT: (JUDGE:) "And what about Mona...Malnorowski, is it?"

MONA: "That's me."

JUDGE: "Oh my God! What happened to your face?"

MONA: "There's nothin' wrong with my face. I got character!"

77

Ch

77

[SAFETY] (last x only:)

[VAMP]

[SAFETY] (last x only:)

GERTIE: "Let me in! Yeah, Judge, you're no sunset in Hawaii yourself!"

GERTIE: I'm Mona's mom. Cigarettes! Getcher cigarettes here!

81

Ch

81

[SAFETY]

GERTIE: "Mona, you're not smokin'!"
MONA: "Sorry, Ma!"

JUDGE: "Mrs. Malnorowski, there's no smoking in this courtroom. And there's certainly no peddling allowed."
Q OUT: GERTIE: "Well, sor-ry! Just tryin' to make a living."

83

Ch

83

(last x only:)

pno.

[SAFETY]

ERTIE:
aw, I'm here to tell ya to throw the book at her!
and your diary!"

MONA: "I was experimenting!"

Q OUT: (JUDGE): "Get her out of here!"

JUDGE:

"Is that your first or last name?"

DUPREE: "Whichever you don't like the most!"

Q OUT: (JUDGE): "Sit down!"

Ch

86 [VAMP] (last x only:)

88

MRS. VW: "Your Honor, there must be some mistake!
Allison may have missed curfew but I'm sure
she's committed no crime."

ALLISON:

Q OUT: (JUDGE):

89

Ch

89 (on Q:) pp [3X] p

90A "I did kick a cop in the balls." 90B "Inadvertently, I'm sure."

JUDGE: "Allison Vernon Williams?"

Q OUT: (JUDGE):

91

Ch

91 JUDGE: "And you, Wade Walker, alias Cry-Baby, a perpetual foster home runaway,..."

Q OUT: "you are the suspected ringleader
of this gang of arsonists."

94 [SAFETY]

CRY-BABY: "Judge, they're no arsonists,
and neither am I, but if you let them go,
I'll take the full blame. Nolo contendere."

BALDWIN: "I rest my case!"

Q OUT: (TEARDROPS): "Cry-Baby!"

CB: "The only thing I'm guilty of
is loving your granddaughter."

95

D

95 [SAFETY] (last x only:)

98

99 MRS. VW: "Judge Stone, I wonder if we've overlooked some good in this boy. He is at least polite."

CB

103 JUDGE: "MRS. Vernon Williams, I have great respect for your elegance and sensitivity. I remember with pleasure how charmingly you presented your damning testimony at the trial of this hoodlum's incendiary, left-leaning parents."

CB

poco rall.

108 *mp*

BALDWIN: "The killer peaceniks!"
 MRS. V.W.: "Baldwin, that's enough! Judge, times were different then. It was complicated. Please, couldn't we give Cry-Baby another chance?"
 JUDGE: "I'm sorry, but it's clear to me that biologically, this young man was 'born to be bad.'"

106

CB

A Tempo
[VAMP]

108 *p*

108

A

JUDGE: "Another outburst like that and I'll hold you in contempt of court!"
 Q OUT: ALLISON: "Judge, Cry-Baby couldn't have set the fire!"

Ch

108

CB: "Contempt! You got it!"

[SAFETY] (last x, don't play) [SAFETY] B7(#9b13)

108 *p*

ALLISON:

118

A Love is his al - i - bi. I said, love is his al - i - bi. I can

Ch MALE CHORUS: (add 8va)(+ 8va)
Oo Oo

Emin G A Emin G A Emin G A B

Sexy-- long wailing tenor lines, gtr. rifs

119

A place him at my scene, if you know what I mean. He was with me from ap - pro - xi - mate - ly

Ch Oo Oo

Emin G Amin C D Emin G

mf *f*

120

A ten to twelve fif - teen. If you call me as a wit - ness, I can on - ly tes - ti - fy

Ch Oo Oo

Amin C D Emin G A C7

JUDGE: "Are you prepared to swear that he was with you all night?"
ALLISON: "Yes! Well, he did go away for a few minutes."

Q TO CUT:
JUDGE: "When was that?"

124

love is his al - i - bi.

Ch

124

B7b13 Em G A Em VAMP

ALLISON: "Just before the fire started."

Q: (JUDGE:) "No further questions!"

DRAPES:

125

[DICTATED] A Tempo B7b13 They'll

ff

CRY-BABY:

126

CRY-BABY: They'll

126

nail ya, they'll jail ya, they'll say that you're a fail ya.

Ch

126

ALL SQUARE MEN: We certainly appear to have you by the gen-t-tal ia.

Am7 C D Am7 C D

sim.

131 charge you with re-sist-ance e-ven if you don't re-sist 'em. No mat-ter what you do you know you

Ch 131 ALL: No mat-ter what you do you know you

131 B7 + 5 Am7 B

TEARDROPS & ALLISON:

134 can't beat the sys-tem_____ No, you can't beat the sys-tem_____ no, no, no, no, no, no. You

134 CB&D: can't beat the sys-tem_____ No, you can't beat the sys-tem_____ no, no, no, no, no, no. You

D 134 can't beat the system. No, you can't beat the system. You

Ch 134 can't beat the system. You can't beat the system. You can't beat the system. You

134 Go nuts! (screaming B3, piano fills, guitar madness)
Fm Ab Bb Fm Ab Bb Fm Ab Bb

138 mock it, you knock it, you kick and shake and shock it

138 mock it, you knock it, you kick and shake and shock it

JUDGE:
How

138 mock it, you knock it, you kick and shake and shock it.

Ch 138 mock it, you knock it, you kick and shake and shock it.

Horns

Bbmin Db Eb Bbmin Db Eb

140 dare you come be - fore this court and des - e - crate my dock - et? But there will soon be jus - tice here, for

Fmin Contained Ab Bb Fmin Ab Bb C7

mf

146 you're a - bout to see: you're look - ing at the sys - tem and you can't beat

Bbm7 C7 + 5

[opt. 8vb]

JUDGE:

"It is the decision of this court that Pepper Walker, Wanda Woodward...
(someone wolf whistles) and Mona Malnorowski...

146 (opt. 8vb)

me. _____

(last x only:)
VAMP

(JUDGE): "...serve six months in the Baltimore Institute for Underage Female Trash,
with special cosmetic rehabilitation for Miss Malnorowski in the School's Correctional Surgery Wing."

Q OUT: (PEPPER): "Six months! My baby will be born a convict! What'll I tell all the possible fathers?"

148

Ch 148 You can't beat the sys-tem.

(last x, don't play)

JUDGE: "Your newborn will be placed in foster care!"
Q OUT: "Take them away!"

WANDA: "Screw you, copper!"
MONA: "I done stuff, but not this!"
PEPPER: "I want my baby!"

150

Ch 150 SQUARES: You can't beat the sys-tem. You can't beat the sys-tem.

(last x only)

Q OUT: (CRY-BABY):
"Your Honor, this is cruel
and unusual punishment!"

JUDGE: "Take him away."

CRY-BABY:

171

CB

A

[SAFETY]

ff

Some - bo - dy gets

175

CB

A

ALLISON:

mf

me, but now it's too late. Some - bo - dy gets

Some - bo - dy gets me, but now it's too late.

179

CB

A

me, what a cruel twist of fate. Some - bo - dy got

Some - bo - dy gets me, what a cruel twist of fate. Some - bo - dy got

183 CB me, but now I've got to LENORA: "Stop!"

186 A me, but now I've got to

186 *poco rall.* *ff*

SEGUE AS ONE
"Act I Finale"

The image shows a page of a musical score. At the top, there are three headers: 'CRY-BABY' on the left, '11. Can't beat the system, p. 18' in the center, and '2/17/08' on the right. The score itself is arranged in three systems. The first system is for a vocal part labeled 'CB' (Cello Bass) and includes the lyrics 'me, but now I've got to' followed by 'LENORA: "Stop!"'. The second system is for a vocal part labeled 'A' (Alto) and includes the lyrics 'me, but now I've got to'. The third system is for the piano accompaniment, starting with a treble clef and a bass clef. It includes performance markings such as 'poco rall.' and 'ff'. At the bottom right of the piano part, there is a section heading: 'SEGUE AS ONE "Act I Finale"'. The music is written in a key signature of two flats and a 2/4 time signature.

11A. Act I Finale

Lyrics and Music by
David Javerbaum and Adam Schlesinger
arr. by Lynne Shankel

CUE:
LENORA: "You can't send Cry-baby away!
He's about to become the father of my child!"

ALLISON:
"What! Cry-Baby..."
CRY-BABY:
"She's makin' that up, Allison!
She's crazy!"

CUE: LENORA: "Am I?
Did he take you to his special place too?"

1

Slowly, Weirdly

ff

p

4

LENORA: "Where he never took anyone else?"
"The old dock?"

cym. scrape

LENORA:
"And did he give you his only treasure,
a gold guitar pick? Like this one?
That looks a lot like a toenail?"

"With WW
on one side
and CB
on the other?"

ALLISON: "Cry-Baby! How could you?!"
CB: "I don't know how."

6

cym. scrape

CUE OUT:

LENORA: "That's what he promised me,
Your Majesty."

9 JUDGE: "Mr. Walker, I trust that you're going to
do the right thing and marry this girl."

Ominously

[2X] (last x only)

mp

CRY-BABY:
"Marry her? Never! She don't mean
a thing to me, Judge!"

BALDWIN: "Typical!"
MRS. VW: "I don't want to believe it!"

p

CUE OUT:
CB: "Allison, listen to me--" I never want to see you again!"

ALLISON:
"Oh Cry-Baby, how could you have played with my heart like this?"

Faster, in 2
[2X]

mp

cresc. poco a poco

CRY-BABY:
"Don't say that!
I think I'm gonna cry."

ALLISON:
"I spit on your ... tears." 22

23

19

SAFETY

sub mp

fp

f

mp

CRY-BABY: I

(to m. 22)

24

can't be-lieve— she cursed me!

SQUARE WOMEN: You

ALLISON: I can't be-lieve— I kissed him!

cresc. poco a poco

28

can't be too care - ful.

ALL: You

SQUARE MEN: You can't beat the sys - tem! You

ALL: You

mf

f

32

CRY-BABY:
"Allison! Allison! ALLISON!!!!!"

can't be to - geth - er! _____

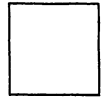
can't be to - geth - er! _____ [DICTATED]

ff

END OF ACT I

13. Misery

10/27/07



lyrics and music by
David Javerbaum and Adam Schlesinger
arr. by Lynne Shankel

1

sfz mp *ff* Ebm7 Ab13 F7/A

Musical notation for measures 1-3, including piano and bass staves with dynamics and chords.

4

Bbm Eb7 Ebm7 Ab13 Ab7(b13)

Musical notation for measures 4-5, including piano and bass staves with chords.

6 ALLISON: Db Bbm Ebm Ab7 Bbm Faug Bbm7 Eb7

I had a love, but love left me lone - ly. I had a love, but now I have on - ly

mf

Musical notation for measures 6-8, including vocal line and piano accompaniment.

10 Ebm Ab7 Fm7(b5) Bb7 Ebm7 Ab6 Abaug

miser y, a gony, helplessness, hopdness, hearache and woe. Woe woe woe.

Musical notation for measures 10-12, including vocal line and piano accompaniment.

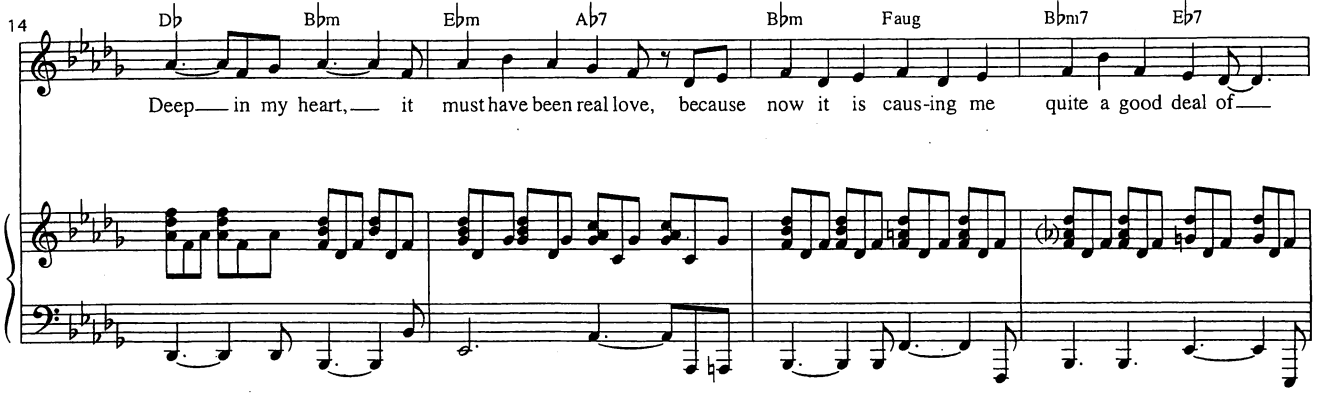
CRY-BABY

13. Misery, p. 2

2/15/08

14 $D\flat$ $B\flat m$ $E\flat m$ $A\flat 7$ $B\flat m$ $Faug$ $B\flat m 7$ $E\flat 7$

Deep— in my heart,— it must have been real love, because now it is caus-ing me quite a good deal of—



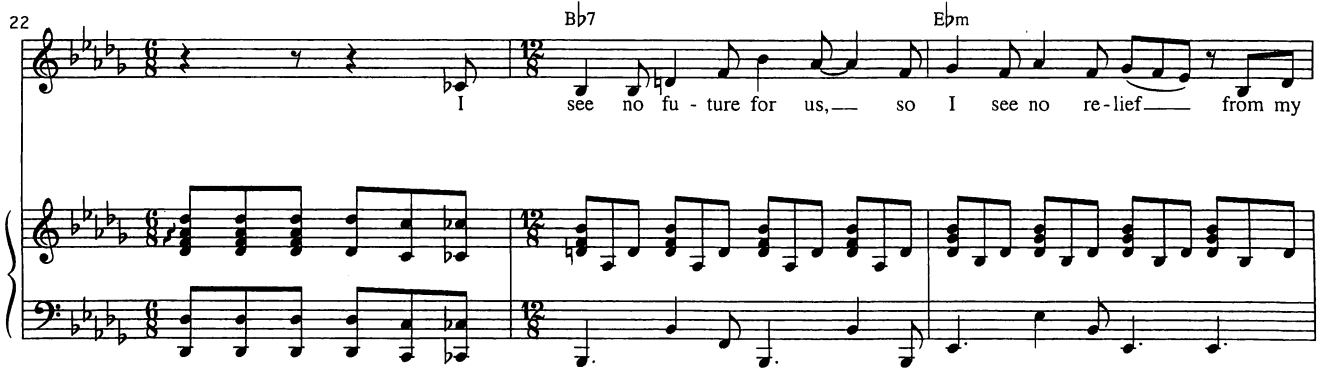
18 $E\flat m$ $A\flat 7$ $D\flat$ $G\flat m 6$ $D\flat$

miser y, — agony, — helplessness, hopdness, heartache and woe. — Woe woe woe woe. —



22 $B\flat 7$ $E\flat m$

I see no fu - ture for us, — so I see no re - lief — from my



25 $E\flat 7$ $A\flat$ (sweetly)

suf - fer - ing, sor - row, de - jec - tion, des - pon - den - cy, tor - ment, and grief. —

sub mp *sf*



28

I — never knew — that part of ma tur - ing — was spend ing a month in your bed room en - dur ing —

mf

32

E♭m *A♭7* *D♭* *G♭m6* *D♭*

miser y, — a gony, — help lessness, hopdesness, hearache and woe. — Woe woe woe woe. —

f

36

A *F♯m7* *Bm7* *E7* *F♯m* *F♯m(Maj7)* *F♯m7* *B9*

Locked — in a cage, star - ing — at the ceiling, locked in a cage, doing nothing but feel - ing —

MALE PRISONERS:

Oo — wah - oo — Oo —

f

CRY-BABY

40 *Bm7* *E7* *C#m7(b5)* *F#7* *Bm7* *E13* *E7(b13)*

miser y, — agony, — helplessness, hopelessness, heartache and woe. Woe woe woe. _____

MALE PRISONERS:
Woe woe woe. _____

44 DUPREE: *(he counts)*

Ten kinds of hurt — fill my soul as I lan-guish, de - pres sion, des - pair, de - jec tion, — an-guish...

MALE PRISONERS:
Oo ————— wah - oo ————— Oo —————

mf

48 + CRY-BABY

miser y, — agony, — helplessness, hopdness, heartache and woe. _____ Ten types of woe. _____ But when

Ten types of woe. _____

52

I dream— of my dar - ling, — wait - ing there for me, — I feel

This system contains measures 52 and 53. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a key signature of three sharps (F#, C#, G#).

54

hap - pi - ness, plea - sure, con - tent - ment, se - re - ni - ty, joy, bliss, and glee. — She's

This system contains measures 54, 55, and 56. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a key signature of three sharps. Dynamics include *mp* and *fp*. Measure 56 ends with a double bar line and a key signature change to two sharps (F#, C#).

57

ALLISON: He's locked in his pri - son. — And I'd like to think that he al - so is in —
up — in her room. — And I'd like to think that she al - so is in —

This system contains measures 57, 58, 59, and 60. It features two vocal lines in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a key signature of two sharps (F#, C#). Dynamics include *f*.

61

a gony — hopelessness heart-ache, and woe, — woe woe woe woe. —
 misery — helplessness heart ache, and woe, — woe woe woe woe. —

65

(touching her pregnant stomach)

What is that word — that de - scribes be - ing spit on? When you can't — stop the pain? PEPPER: How 'bout
 (spoken) WANDA: Or stop be - ing hit on?
 FEMALE PRISONERS:
 Oo — wah - oo — Oo.
 Tinkly
 mp

69

"mis - er - y?" Eh. "Help - less - ness?" "Heart - ache?"
 Good. "A - go - ny?" "Hope - less - ness?"
 mf

71 *(sung)*
 That's it! Woe woe woe! _____ MONA: They
(Eureka!) *(sung)*
 Woe! Yeah! Woe woe woe! _____
 FEMALE PRISONERS: Woe woe woe. _____

73 *(sung)*
 cut up my face. They bur-ied my hatchet. Now my nose _____ has an itch. God, I wish I could scratch it! This is

77
 mis er - y, a go - ny, helplessness, hopelessness, heartache, and woe, _____
 PEPPER: Oof! heartache, and woe, _____
 WANDA: Yikes! heartache, and woe, _____ woe woe woe woe. _____ Take un
 ALL 3:

81

fair - ness, in - just - ice, and add 'em to the list of the rea-sons we're fur - i - ous, out - raged, in - dig - nant, dis-

fp

84

gus - ted and pissed!

ALLISON: But for

CRY-BABY: But for

MEN:

WOMEN: But for

f

rall.

A Tempo

ALLISON:

86

now—nothing's left but to join in this cho - rus,— ripped from the world's most de - press-ing the - sau - rus:—

CRY-BABY:

now—nothing's left but to join in this cho - rus,— ripped from the world's most de - press-ing the - sau - rus:—

TEARDROPS & FEMALE PRISONERS:

now—nothing's left but to join in this cho - rus,— ripped from the world's most de - press-ing the - sau - rus:—

DUPREE & MALE PRISONERS:

now—nothing's left but to join in this cho - rus,— ripped from the world's most de - press-ing the - sau - rus:—

ff

90

Mis - er - y, a - go - ny, help - less - ness, hope - less - ness, heart - ache and woe. Woe woe woe

Mis - er - y, a - go - ny, help - less - ness, hope - less - ness, heart - ache and woe. Woe woe woe

Mis - er - y, a - go - ny, help - less - ness, hope - less - ness, heart - ache and woe. Woe woe woe

Mis - er - y, a - go - ny, help - less - ness, hope - less - ness, heart - ache and woe. Woe woe woe

93

woe. In - con - sol - a - ble

woe. In - con - sol - a - ble

WOMEN:
woe. In - con - sol - a - ble

MEN:
woe. In - con - sol - a - ble

The musical score for measures 93-94 features four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part harmony. The lyrics are "woe. In - con - sol - a - ble". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

94

grief. Woe woe woe woe. bridge. Woe woe woe

grief. Woe woe woe woe. bridge. Woe woe woe

WOMEN:
grief. Woe woe woe woe. May as well jump off a bridge. Woe woe woe

grief. Woe woe woe woe. May as well jump off a bridge. Woe woe woe

The musical score for measures 94-95 continues with four vocal staves and piano accompaniment. The lyrics are "grief. Woe woe woe woe. bridge. Woe woe woe". The piano accompaniment features a more active bass line with some chromatic movement. The key signature remains three flats and the time signature is 4/4.

97

The musical score consists of five systems. The first four systems are vocal staves, each with a treble clef and a key signature of three flats (B-flat major/D minor). The lyrics are: "woe. Life is a long road to death. woe woe woe woe." The fifth system is a piano accompaniment, split into two staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble, with some melodic lines in the treble staff. The score concludes with a double bar line.

15. All In My Head

music and lyrics by
David Javerbaum and Adam Schlesinger
Arr. by Lynne Shankel
Dance Arr. by David Chase

BALDWIN: "You're marrying the girl I hate!"

CUE OUT: LENORA: "And you're marrying the girl I hate!" BOTH: "It's so beautiful!"

BALDWIN:

Baldwin

Musical score for Baldwin's first vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest. The piano accompaniment is in 4/4 time, starting with a *mf* dynamic. The piano part includes a *[SAFETY]* marking and a triplet of eighth notes. The vocal line ends with the lyrics "I've".

Musical score for Baldwin's second vocal line and piano accompaniment. The vocal line starts at measure 5 and includes the lyrics "got a girl who loves me so, and hap-pi-ness is all we know. We're so". The piano accompaniment includes chord markings: F, D min, G m7, C7, A m, A m7(b5)/E b, D7b9, and D7.

Musical score for Lenora's vocal line and piano accompaniment. The vocal line starts at measure 9 and includes the lyrics "hap-py! And soon we'll be wed. Soon we'll be wed.". The piano accompaniment includes chord markings: G m7, C7, A m7, D7, G m7, and C7.

13

got a boy. I love him so. I'm ne-ver gon - na let him go, 'cause he

F Dm Gm7 C7 Am7 Am7b5/Eb D7b9 D7

BALDWIN: "Really? 'Cause I've seen you two together and it doesn't--

17

loves me. He loves me! That's what he said. I can

Gm7 C7 Am7 D7

21

see it so clear - ly, it's all in my head.

see it so clear - ly, It's all in my head. And

Gm7 C7 F Gmin7 C7

mp *mf*

25

by and by we'll set - tle down in some un - eth - nic part of town. I'll make

29

mon - ey... But you'll make the "bread." BALDWIN: "Get it!?! 'Bread'?!?" We'll

ALLISON: (laughing) "That's genuinely funny!"

ALLISON:
La la la la la

LENORA:

33

live in - side a tin - roof shack with fif - teen chimpan - zees out back, and a

37

BALDWIN & LENORA:

gar - den un - der the bed. I can

CRY-BABY: "That doesn't sound crazy at all!"

Bum ba bum ba bum

Gm7 C7 Am7 Am7b5/Eb D7

41

BALDWIN: LENORA:

see it so clear - ly. It's all in my head. He'll

Gm7 *mp* C7 F *mf* Cm7 F7

45

BALDWIN:

ta - too my name on his tri - cep I'll wrap her in red, white, and blue!

CRY-BABY & ALLISON: Yes.

BbMaj7 BbMaj7(m3) F Cm7 F7

49

C:

A:

ev - ry de - tail of the life you've i - mag - ined is fin - na - ly gon - na come true!

cresc.

f

DANCE

53

G Em Am7 D7 Bm7 Bm7^{b5}/F E7^{b9} E7

57

"Chases"

Am7 D7 [choke] Bm7 E7^{b9} Am7 D7

(dotted eighths/ sixteenths)

61

"Turns"

G Em Am7 D7 Bm7 Bm7^{b5}/F E7^{b9} E7

ff

65

BALDWIN:

Am7 D7 Bm7 Bm7^{b5}/F E7 I can

mp

69

see it so clearly... I can see it so clear - ly...

LENORA:

Clear-ly, clear-ly, clearly... Lu - lu - lu - lu - lu - lu - lu...

Am C/G F#m7^{b5} F7

mp (straight Rth's)

73

Aah!

B^bm B^bm(ma^b) B^bm7 E^b9 Cm7^{b5} F7

mf

77

(dotted eighths/ sixteenth)

ALLISON & WOMEN: (a la Stepford Wives)

CRYBABY & MEN: (a la Stepford Husbands)

I find you ex - tre - me - ly phy - sic - ly at - trac - tive. Your theo - ries on

B^b Gm Cm7 F7

f

80

WOMEN:

Ah _____ They're so hap - py!

MEN:

space zombies makes sense to me. Ah _____ They're so hap - py!

Dm7 Dm7^{b5} G7^{b9} Cm7

Detailed description: This system contains measures 80 through 83. The vocal parts for Women and Men have lyrics and melodic lines. The piano accompaniment includes chords (Dm7, Dm7^{b5}, G7^{b9}, Cm7) and rhythmic patterns with triplets.

BALDWIN & LENORA:

84

It's all in my head!

F7

Detailed description: This system contains measures 84 through 86. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, both containing triplets. The chord F7 is indicated.

ALL 4:

87

Ev-ry-thing's going to be per-fect. Life will go skip-ping a - long. _____

Ev-ry thing's going to be per-fect. Life will go skip-ping a - long. _____

E^bΔ E^bmMaj7 B^b Fm7 B^b7

mp

Detailed description: This system contains measures 87 through 90. It features vocal lines for all four performers with lyrics and melodic lines. The piano accompaniment includes chords (E^bΔ, E^bmMaj7, B^b, Fm7, B^b7) and rhythmic patterns with triplets. The dynamic marking *mp* is present.

91

LENORA & ALLISON: [It sounds REALLY bad.]

We'll spend e - ter - ni - ty liv - ing in har - mo - ny...

BALDWIN & CRY-BABY:

We'll spend e - ter - ni - ty liv - ing in har - mo - ny...

C9 C7

BALDWIN: "No!"

LENORA: "No!"

BALDWIN & LENORA: "Yeah!"

Har - mo - ny! Har - mo - ny!

CRY-BABY:

ALLISON: I must

WOMEN:

Sing - ing a beau - ti - ful song! Ah!

MEN:

Sing - ing a beau - ti - ful song! Ah!

F13 Fsus F Ebm7 Ab7b9

96

go now my sweet one and on - ly, and pre - pare to be - gin life a - new. Soon,

f *subito p*

D^bMaj7 *D^bMaj7(m3)* *A^b* *E^bmin7* *A^b7*

100

ev - ry de - tail of the lie you've i - mag - ined is fin - nal - ly gon - na come true! For

LENORA:

mf *f*

B^b9 *E^b7sus4/E^b3* *E^b3*

104

love is pure, and love is clear. And love is all that's left... up... here. And they

BALDWIN: LENORA: BALDWIN:

mf *poco rall.*

A^b *Fm* *B^bm7* *E^b7* *Cm7* *Cm7b5/G^b* *F7b9* *F7*

108

snick - er that ro - mance is dead.

snick - er that ro - mance is dead. I can

BALDWIN:

A Tempo

mf

Bbm7 Eb7 Eb7/Db Cm7 Cm7b5/Gb F7

112

LENORA:

see it so clear - ly... I can see it so clear - ly... Can't you

BALDWIN:

Can't you

poco rall.

Bbm7 Eb7 Cm7 Cm7b5/Gb F7

116

(sweetly) BOTH: "I sure can." *A Tempo*

see it so clear - ly? It's all in my —

(sweetly) *A Tempo*

see it so clear - ly? It's all in my —

A Tempo

mp

[They both look at the audience
and give the 'wacko' gesture.]

119

head. _____

head. _____

3 3 3 3

V-

CHARLIE - T
NICK - T/M
COLIN - B
MARTY - T/M
SPENCER - B
ERIC S. - T

16. A Little Upset

rev. 9/18/07

Lyrics and Music by
David Javerbaum and Adam Schlesinger
vocal arr. by Lynne Shankel

WARN: Allison: Yes?
CUE: Cry-Baby: No!!!

VOCAL last x:
CRY-BABY:

1

I'm just a lit-tle up - set

mp

SAFETY

Chords: Ebm Ebm/Db CbMaj7 Bb9(b13) Ebm Ebm/Db CbMaj7 Bb9(b13)

5

I don't mean to be rude. I'd

(light comp)

Chords: Ebm Ebm/Db CbMaj7 Bb9(b13) Ebm Ebm/Db CbMaj7 Bb9(b13)

9

hate to have my fu ry at the world be mis-construed. I just feel kin da bad.

sfz

Chords: Ebm Ebm/Db CbMaj7 Fm7sus4(b5) Bb7(#9b13)

13

E-ver so... — sad. I

Ebm Ebm/Db CbMaj7 Bb9(b13) Ebm Ebm/Db CbMaj7 Bb9(b13)

17

get that way — when they take my girl — and fry — my mom and dad. — But if you see

Ebm Ebm/Db CbMaj7 Ebm/Bb Fm7(b5) Bb7(#9b13)

21

— me fuss — and fret, — please don't take it as — a threat. — It's

Ebm Ebm7/Db Ab6/C Cb9

mp

25

just some-times — I get — a lit-tle up - set. —

Bb7b13 Ebm Ebm/Db CbMaj7 Bb9(b13)

mf *mp*

tom-tom groove

OFFICER: "Mister, you are slobberin' for a clobberin'!"

O'BRIEN: "Cool it or I'll administer Communion!"

CRY-BABY: "Yeah, I'll just settle myself down a bit... try to relax..."

CRY-BABY:

(more intensely)

"actually..."

29

[VAMP] [SAFETY]

CUE JAMES I'm still a lit-tle up - set.

33

Just a lit-tle bit... irked. At

Em Em/D CMaj7 B9(b13) Em Em/D CMaj7 B9(b13)

37

this en - ti - re world, a - round which I am get - ting jerked. I guess I'm not

Em Em/D CMaj7 F#m7sus4(b5) B7(#9b13)

41

(ad lib. prisoner grumblings) (ad lib. prisoner grumblings)

feel - in' so... hot: Must - a

Em Em/D CMaj7 B9(b13) Em Em/D CMaj7 B9(b13)

45

woke up on the wrong side of my rat in-fest-ed cot. How pro-found-

Em Em/D CMaj7 Em/B F#m7sus4(b5) B7(#9b13)

sfz

49

ly I re-gret this en-ti-re tete-a-tete. It's

PRISONERS:

Oh

Em Em7/D A6/C# C9

mp

53

just some-times I get a lit-tle up-set

(through gritted teeth)

B7b13 Em

mf *mp*

tom-tom groove

56 **DUPREE:** "Excuse me, Officer? Hate to bother you, but..." **DUPREE:**

I'm al - so a lit - tle up - set.

Em/D A9/C# C7(b13)

59 *(ad lib. prisoner grumblings)* *(ad lib. prisoner grumblings)*

Like my friend o - ver here. —

Fm Fm/Eb D♭Maj7 C9(b13) Fm Fm/Eb D♭Maj7 A C9(b13)

mp

63

de cade in — the slam - mer is - n't great — for my ca - reer. — Good thing I'm mat-ure.

Fm Fm/Eb D♭Maj7 Gm7sus4(b5) C7(#9b13)

f *sfz*

67

You can be sure this is no

(with growing disgruntlement)

Oh no, no, no, oh no, no, no!

Fm Fm/Eb DbMaj7 C9(b13) Fm Fm/Eb DbMaj7 C9(b13)

(+ ad lib.)

mf

71

thing that a full-scale prison riot would n't cure! Now I've gone

Fm Fm/Eb DbMaj7 C9(b13) Gm7sus4(b5) C7(#9b13)

f *sfz*

75

and broke a sweat. That's what happens when you let your self gra-

Oh, no, no, no, oh no, no, no!

Fm Fm/Eb Db7

mf

First Dance (Stomping)

81

79

du - al - ly get a lit - tle up - set.

Measures 79-81 of the vocal line. Measure 79 contains the lyrics "du - al - ly get". Measure 80 contains "a lit - tle up". Measure 81 contains "set.". There are triplets in measures 80 and 81.

P

a lit - tle up - set.

Measures 79-81 of the piano accompaniment. Measure 79 has a piano (p) dynamic. Measure 80 has a piano (p) dynamic. Measure 81 has a piano (p) dynamic. There are triplets in measures 80 and 81.

C7b13

Tom-tom groove

"Cool"
Picc/Horn Tpt/BsCl

Hi-hat groove

sfz

mp

Measures 82-84 of the piano accompaniment. Measure 82 has a C7b13 chord. Measure 83 has a Tom-tom groove. Measure 84 has a Hi-hat groove. Dynamics include sfz and mp.

85

Measures 85-87 of the vocal line. Measure 85 is a whole rest. Measure 86 is a whole rest. Measure 87 has a triplet.

Tom-tom groove

Hi-hat groove

sfz

mp

Measures 85-87 of the piano accompaniment. Measure 85 has a Tom-tom groove. Measure 86 has a Hi-hat groove. Dynamics include sfz and mp.

89

Measures 89-91 of the vocal line. Measure 89 has a triplet. Measure 90 has a triplet. Measure 91 has a triplet.

Fm

Fm/Eb

Bb/D

D7

Measures 89-91 of the piano accompaniment. Chords are Fm, Fm/Eb, Bb/D, and D7. There are triplets in measures 89, 90, and 91.

(DUPREE):

93

"doit"

(Orch silent)

p

Whoa

Fm Eb sus2/G Fm/Ab Fm

I'm

Bird Dance

97

trying to — stay po - si - tive, — I'm try - in' not — to frown. — And I'm

+Hammond B3

Whoa, — Oh - oo-

Bbmin7 *subtone* Fmin Fmin

(+ ad lib.) *sfz*

CRY-BABY:

101

po-si - tive — I'd smile — if I — could tear — this pri-son down! — You

whoa — tear — this pri-son down! —

+Nick, Marty

Bbmin7 Fmin Fmin

f

105

say I'll get out ear - ly if I show you some re - pent - ance. But

(TACET)

Oh

B \flat min Fmin E \flat /G Fmin

f

109

I ain't ne - ver been too good at fi - nish - ing a...

f

(4 beats of Silence)

(V.S)

114 **DUPREE:**
(+ ad lib.)

113

CRYBABY and PRISONERS:

Oh whoa— whoa— yeah!—

+Nick
We're just a little up - set! Sounds hard to be - lieve.

Gm Gm/F EbMaj7 D9(b13)

Timp "doit" w/head hit

f

116

Oh, ———— yeah! ———— Un - just ——— in - car - cer - a -

But un - just ——— in - car - cer - a -

Gm Gm/F EbMaj7 D9(b13) Gm Gm/F

PRISON GUARDS:

(+opt 8vb)

119

- tion is our num - ber one — pet peeve. Don't take it so hard.

- tion is our num - ber one — pet peeve. [PRISONERS go upstage to put on shoes]

E♭Maj7 *A m7sus4(b5)* *A m7b5* *D7(#9b13)*

ff *sfz*

122

We're stand - ing guard. ————— We

Gm *Gm/F* *E♭Maj7* *D9(b13)* *Gm* *Gm/F* *E♭Maj7* *D9(b13)*

mf

+tom groove?

CRY-BABY:

126

wouldn't want — this place — to leave — you permanent - ly scared. — From the mo-

Gm *Gm/F* *E♭Maj7* *Gm/D* *A m7sus4(b5)* *A m7b5* *D7(#9b13)*

sfz

130

- ment that we met, I've been deep - ly in your debt For your pa-

Gm Gm/F Em7b5 Eb7

mp

[PRIEST punches CRYBABY]

[GUARDS lift CRYBABY and carry him offstage as PRISONERS rush forward]

134

- tience when I get a little up - set.

D7b13 D7+5

sfz *sfp*

Drums big fill

138

License Plate Dance

Canon step

Tutti w/long gtr fall-off Sxs. Gtr

sfz *f* *sfz*

142

Kicks

sfz

146

Unison Build Step

mf *cresc. poco a poco*

150

ff

**PRISONERS
and GUARDS:**

153

Musical score for measures 153-155. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes triplets and a 'Split Jump' instruction. The vocal line has the lyrics 'Be-cause'.

Columns

156

Musical score for measures 156-158. The score is in 3/4 time and B-flat major. It features a vocal line with lyrics, a horn line, and a piano accompaniment. The piano part starts with a forte (f) dynamic. The horn line has 'sfz' markings. The vocal line has the lyrics: 'bro thef, you can bet that you ain't seen nothin' yet! We're a-'

160

bout to pitch— a fit, — and by the time we're through with it — you'll be

sfz *sfz*

f

164

more than just — a lit - - - tle up-

p

chime

166

set! Ah

mp *mf*

170

[CRYBABY, dressed as the PRIEST enters and sings a Latin-esque chant]

Car - pe Di - em, Non in - car - ser - a - tum,

mp

(think "pulse" rather than "beat")

chime

Detailed description: This block contains the musical notation for measures 170 through 173. It features a vocal line in a soprano clef with a key signature of one flat and a common time signature. The lyrics are "Car - pe Di - em, Non in - car - ser - a - tum,". Below the vocal line is a piano accompaniment in a grand staff (treble and bass clefs). The piano part starts with a mezzo-piano (*mp*) dynamic. A "chime" effect is indicated above the final notes of the vocal line. A performance instruction "(think 'pulse' rather than 'beat')" is written below the piano part.

174

Li - ber - a - tum, Et tu, Du - pré?

mp

chime

Detailed description: This block contains the musical notation for measures 174 through 177. The vocal line continues with the lyrics "Li - ber - a - tum, Et tu, Du - pré?". The piano accompaniment remains at a mezzo-piano (*mp*) dynamic. A "chime" effect is indicated above the final notes of the vocal line.

178

Sem - pre Ae - ter - num in Al - ca - tra - sum? No way! _____

mf

f

DUPREE:

Detailed description: This block contains the musical notation for measures 178 through 181. The vocal line has the lyrics "Sem - pre Ae - ter - num in Al - ca - tra - sum? No way! _____". The piano accompaniment starts at a mezzo-forte (*mf*) dynamic and increases to a forte (*f*) dynamic in the final measures. A section labeled "DUPREE:" is marked above the piano part in the final measures. A box at the bottom right contains the instruction "SEGUE as one to #16A 'Upset Chase'".

SEGUE as one to #16A "Upset Chase"



A LITTLE UPSET (The Chase)

Fast "Cop show Shuffle"

(swing 8ths)

♩ = 174

Set moves and the defrocked PRIEST runs across

1 2 3 4

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The bass line features a steady eighth-note shuffle pattern. The piano part includes a dynamic marking of *f* and a triplet of eighth notes in measure 4.

5 6 7 8

Musical notation for measures 5-8. The piano part features a triplet of eighth notes in measure 8. The bass line continues the shuffle pattern.

CRYBABY and DUPREE on the lam

9 10 11 12

Musical notation for measures 9-12. The piano part has a dynamic marking of *f* and a triplet of eighth notes in measure 12. The bass line continues the shuffle pattern.

COPS enter in hot pursuit

13 + police siren 14 15 16

First Convict Dance

17 18 19 20

Dm /C Bb9 A7 Dm /C Bb9 A7

Turns

21 22 23 24

Dm /C G/B Gm/Bb Em7b5/A A7 A7+5

CRYBABY and DUPREE on the lam

25

26

27

28

COPS enter in hot pursuit

29

+ police siren

30

30A

30B

Dancing CONVICTS enter again

31

32

33

34

Second Convict Dance

Pumps (On the floor)

35 36 37 38 Kick

Musical score for measures 35-38. The piano part features a melody with dynamics *mp* and *ff*. The bass part provides a steady accompaniment. Chords are indicated as Dm, /C, Gm/Bb, A7, Dm, /C, Gm/Bb. The instruction "sotto voce" is present. A "Kick" drum hit is marked at the end of measure 38.

39 40 41 42 "The Spencer"

Musical score for measures 39-42. The piano part features a melody with dynamics *mp*. The bass part provides a steady accompaniment. Chords are indicated as Dm, /C, Gm/Bb, A7, A7, A7+5. The instruction "sotto voce" is present.

43 Batements 44 45 Hip Sways 46

Musical score for measures 43-46. The piano part features a melody with dynamics *f*. The bass part provides a steady accompaniment. Chords are indicated as Gm7, Dm.

47 48 49 50 51 52

Twisty on back

ALLISON: 3

I'm a lit-tle up - set

Gm7 Em7b5 A7+5

f

53 54 55 56

CRY-BABY: 3

and a lit-tle con - fused. The

I'm a lit-tle en-raged! Stop be-in' en-gaged!

mp

57 58 59 60

thought of my en-gage - ment should-n't leave me un-en-thused. Sure, he's nice—

CRY-BABY: (*longingly*)

Ba-

61 62 63 64

e - nough and, yet, when he calls me "Ju-li - et" I

'by, ba - by, ba-by, ba by!

Dm Dm7/C G6/B Bb9

mp

BALDWIN:
Allison!

ALLISON:

65 66 67 68

feel my sto - mach get a lit-tle up - set.

A7^b13

mf

$\text{♩} = 164$

CHEERLEADERS enter

69 70 71 72

+ drum major whistle

f

73 74 75 76 77 78

GO! GO! GO! GO!

2/14/08

A LITTLE UPSET (The Chase)/page #8

CRYBABY

79 80 81 82 83 84

GO! GO! GO! GO!

85 Step-Kicks 86 87 88 89 90

NO! NO! NO! NO!

+ drum cadences

91 92 93 94 95 96

NO! OH! OH! GO! TEAM, GO!

97 98 99 100 101 102

Fast "Cop show Shuffle"
(swing 8ths)

COPS enter in hot pursuit

103 104 105 106

107 108 109 110

CRYBABY and DUPREE on the lam

Musical notation for measures 111-114. Includes treble and bass staves with piano accompaniment.

Trenches

Musical notation for measures 115-118. Includes treble and bass staves with piano accompaniment. Chords: Fm, /Eb, Db7, C7+5.

Saut de Basques

Musical notation for measures 119-122. Includes treble and bass staves with piano accompaniment. Dynamics: mf, sfz.

123 Runs 124 125 126

Musical score for measures 123-126. The top system shows a piano part with a melodic line and a bass line with triplets. The bottom system shows a guitar part with chords and a bass line with triplets. Chords are labeled Fm, /Eb, Bb/D, and Db7.

127 Kicks 128 129 130

Musical score for measures 127-130. The top system shows a piano part with a melodic line and a bass line with triplets. The bottom system shows a guitar part with chords and a bass line with triplets. Chords are labeled Fm, /Eb, Bb/D, and Db7.

131 132 133

Musical score for measures 131-133. The top system shows a piano part with a melodic line and a bass line with triplets. The bottom system shows a guitar part with chords and a bass line with triplets.

SQUEAKY CLEAN

134 *straight 8ths*

135

136

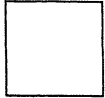
137

138

Musical score for 'SQUEAKY CLEAN' from 'A LITTLE UPSET (The Chase)'. The score is written for a single melodic line and a piano accompaniment. The piano part is marked *pp*. The score is divided into five measures, numbered 134 to 138. Measure 134 is marked 'straight 8ths'. The melodic line features eighth notes and quarter notes, with some beamed eighth notes. The piano accompaniment consists of chords and single notes, often with eighth notes. The key signature has one flat (Bb), and the time signature is 4/4. The score ends with a double bar line at the end of measure 138.

17. I Did Something Wrong Once

transposed B to C (2/13/08)



Q: (MRS. VW:) "I can't believe this is happening...again."

MRS. VW:

I am of the o-pin-ion that mor-als — are what se-par-ate hu-mans from swine.

Ev-'ry one needs to have mor als. — spe-ci-fi-c'ly, mine. It's one's du-ty to set an ex-ample, and to

al-ways com-port one-self de-cent-ly. A wor-ty en-dea-vor at which I've failed, ne-ver...

Well, not re-cent-ly. For you see, I did some thing wrong... once. One ti-ny thing

12

wrong, once. A small in - dis-

12

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'wrong,' followed by a quarter rest, then a quarter note 'once.' The piano accompaniment features a sustained bass line in the left hand and chords in the right hand.

13

cre - tion. A mi - nor trans - gres - sion. I blun - dered a tad. Told a lit - tle white

13

Detailed description: This system contains measures 13 and 14. The vocal line continues with a quarter note 'cre - tion.' followed by a quarter rest, then a quarter note 'A mi - nor trans - gres - sion.' followed by a quarter rest, then a quarter note 'I blun - dered a tad.' followed by a quarter rest, and finally a quarter note 'Told a lit - tle white' followed by a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

15

lie, just a scooch off the truth. But it did cause a

15

Detailed description: This system contains measures 15 and 16. The vocal line has a quarter note 'lie,' followed by a quarter rest, then a quarter note 'just a scooch off the truth.' followed by a quarter rest, and finally a quarter note 'But it did cause a' followed by a quarter rest. The piano accompaniment features chords in the right hand and a bass line in the left hand.

17

scan - dal and that was un - couth. Yes, I did some thing

17

Detailed description: This system contains measures 17 and 18. The vocal line has a quarter note 'scan - dal' followed by a quarter rest, then a quarter note 'and that was un - couth.' followed by a quarter rest, and finally a quarter note 'Yes, I did some thing' followed by a quarter rest. The piano accompaniment features chords in the right hand and a bass line in the left hand.

19

wrong, once. One teen - sy thing wrong, once. It was some-what un-

21

seem ly. Not some what; "ex treme ly," and rath-er low - brow. Yes, I con fess I did some thing

24

wrong once. Is it

25

too late to make it right now? My

28 *Debussy-esque*

life, o - ver - all, has been blame - less. — As I scan it, few faults do I find Why,

30 *(realizing the audience is listening)*

e - ven those three months with Hit - ler... Nev - er mind. The

32

point is, I've been through my clos - et, and that clos - et has on - ly one ske - le - ton, one

mf

34

breach of de - cor - um a - wait - ing a for - um to tell it in. For I did some thing

45

wrong, once. You may think I'm self - right-eous. The truth is I might just be un-

47

hol-i - er than thou. O - kay, one might say I did some-thing wrong, once, but per-

50

(sung)

haps I can make it right now. I wres-tled with my con-science, for it

53

knew that I had sinned. I wres-tled with my con science. I got pinned! > I got pinned! > Now I'm

56

haunt - ed by the me - mo - ries of the pain I put peo - ple through. I am

58

(She pulls herself together.)

haunt-ed by the me-mo-ries. They say "Boo!" >They say "Boo!" >They say "Booooo!" I'm re-

mp *mf* *mp*

61

Colla Voce

gret ta bly of the o-pin-ion that I've not mere ly broken the law, but in causing the death of two in nocent people and

p

64

recit

thus leaving their son as an orphan who lives in a bottomless cesspool of stig - - - ma

65 *(finally admitting it)* *A Tempo*

I've made a faux pas. All my life I've been seen as a bea- con, high so-

67 *poco rall.*

ci - e - ty's shi-ning e - pi - to - me. But now the o - pin - ions of mat - rons and min - ions mean

69 *molto rall.* *A Tempo*

shit to me. Yes, I did some-thing wrong, on- ce. One thing re- pal- sive - ly

71 *wrong, on- ce.* But I'm tired of

72

- ing this stain on my be - ing. It's driv - ing me mad!

74

I'm off on a mis - sion. I it "Op - er - a - tion Con - tri - tion." And I'm

76

mak - ing this vow: I'll com - pbat some - bow! This is

fp *ff*

79

MAESTOSO

it; I ad - mit I some thing wrong once. But I'm go - ing to right it right

82 A Tempo

now.

Wild F6 40's MGM Harp glisses

82

82

82

18. Thanks For The Nifty Country

Lyrics and Music by
David Javerbaum and Adam Schlesinger

1

(sn.)

v.

5

WHIFFLES: We've got a

v.

9

mes - sage for the found - ers this In - de - pen - dence Day:

Ab B♭min

v.

13

Thanks for the nif - ty coun - try! Be - cause if

E \flat 7 A \flat

17

it were not for "You" we'd be just the "S" of "A"! So

A \flat B \flat min

thanks for the nif - ty coun - try! You

E \flat 7 A \flat

25

W took a no - ble stance ; brave - ly stood your ground; yes,

D \flat A \flat

29

W when it came to found - ing, you sure knew how to found, 'cause we

Db Ab

33

W grew in - to the best - est glo - bal su - per - pow'r a - round! So

Db F7

37

W thanks for the nif - ty coun - try!

SOLO #1:

Thanks for the

Bbmin Eb7 Ab

41

W dan - dy De - cla - ra - tion that fin - 'lly set us free from a

Db Ab

45

V

SOLO #2: It

king so cruel and e - vil, he raised the price of tea.

Db Ab

49

W

took a lot of cou - rage to fight the might - y Bri - tish,

ALL: but

Db F

53

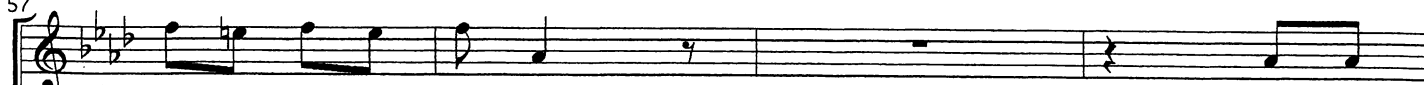
W

SOLO #3: Thanks for our

Wash - ing - ton, you were - n't e - ven skit - tish!

Bb Eb

57



cud - dly Con - sti - tu - tion

SOLO #3: full of



ALL: that's ev - er so com - plex,

Db

Ab

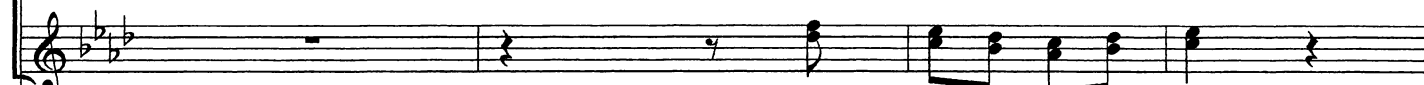


61



boun - cy lit - tle bal - an - ces

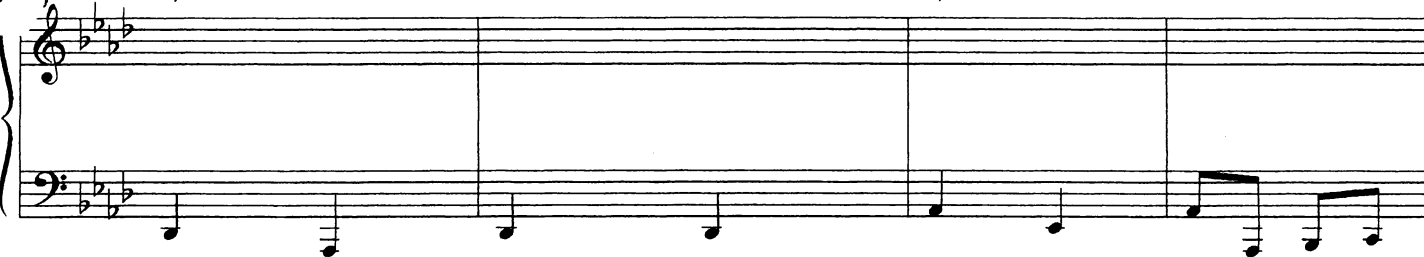
SOLO #4: It's got



ALL: and chee - ky lit - tle checks!

Db

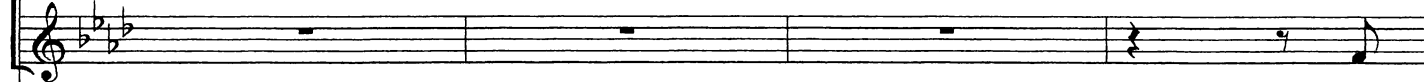
Ab



65



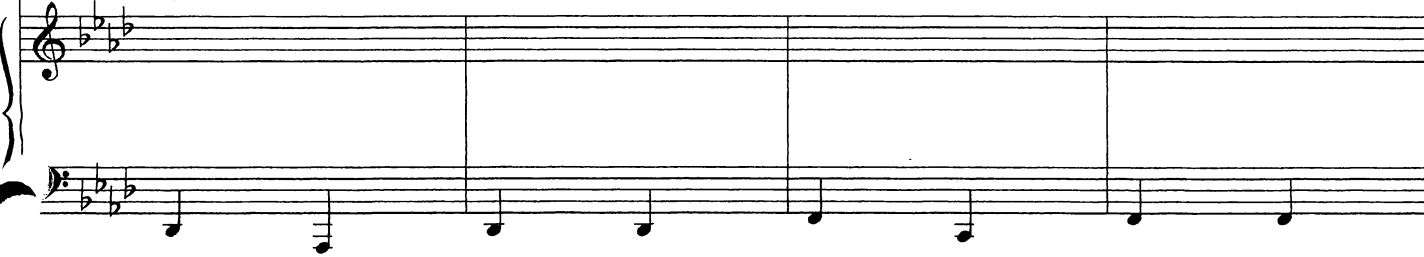
lots of swell a - mend - ments that gua - ran - tee our free - dom.



ALL: It's

Db

F7



69

W

nice to know they're there in case we need 'em!

Bb Eb

73

Q OUT: "...and provide for the common amusement..."

[VAMP]

(sn.)

77

W

Q OUT: "... Star-Spangled Funland!"

[SAFETY]

[Fl. Tom]

79

W

ALL: So

83

W

ev - ry - bo - dy join us on this Ju - ly the fourth and say

A Bmin

87

W

thanks for the nif - ty coun - try! From the

E7 A

91

W

good folks in the South to their con - quer - ors, the North, we say

Picc. (sim.) A Bmin

95

W

thanks for the nif - ty coun - try! And

E7 A

99

W

would - n't it be swell if we grew up some day to

D A

103

W

give the gift of free - dom to a peo - ple far a - way? They'd

D A

W

show - er us with flow - ers, bring us u - ni - corns and say, "Hey!

D F#7

111

W

Thanks for the nif - - - - - ty

Bmin E7

(They take an obvious breath)

115

W

coun - try!"

A E

119

W

Try!

Thanks!

D6 C#m6 Bm7 E7(b5)/Bb A6

19. This Amazing Offer

WARN: "Isn't this a little on the insane side?"
CUE: (BALDWIN) "I said GO!"

Lyrics and Music by
David Javerbaum and Adam Schlesinger

1 Manic 2-beat WHIFFLE #3:

Bum bum bum bum bum Bum bum bum bum bum

D Bmin Emin A D Bmin Emin A

6 BALDWIN:

Lis - ten to this a - maz - ing of - fer.

WHIFFLES:
Oo

Bum bum bum bum bum Bum bum bum bum bum

D (sim.) Bmin Emin A D B/D# Emin A

10

B

Some - one to wor - ship and a - dore. He

Oo And a - dore.

Bum bum bum bum And a - dore.

D Bmin Emin A F#7 B7

14

B

does - n't slice or dice, but he's nat - ti - ly dressed and nice.

does - n't slice or dice, nat - ti - ly dressed and nice.

Emin7 A D B7

18

B

But wait-there's more. _____

How much would you pay?

So much more.

Emin7 A aug

22

B

Al - so, I'll throw in my de - vo - tion, plus, this

Oo

Bum bum bum bum bum Bum bum bum bum bum

D B min Emin A D B/D# Emin A

26

B

li - mi - ted e - di - tion of my heart. All this
Oo of my heart.
Bum bum (e) bum bum of my heart.
D B min Emin A F#7 B7

30

B

stun - ning mer - chan - dise can be yours for the low, low price of
stun - ning mer - chan - dise
Emin7 A D B7

34

ad lib

B

pro - mis - ing that we will nev - er part. I'll soon go a-

pro - mis - ing that we will nev - er part.

nev - er part.

Emin7 F#7

38

B

way... Don't de - lay... Act to - day!

Way Lay Day ay ay.

Way Lay Day

Emin Aug7 DMaj7

20. Do That Again

Lyrics and Music by
David Javerbaum and Adam Schlesinger

CUE: (CRY-BABY): "You asked for it.
Ladies, please excuse me while I put him ou tof my misery."

A la Jerry Lee Lewis

1

CB

CRY-BABY: You make me shiv-er, make me quiv-er, make me shake in my shoes!— I'm in a

C7

4

CB

tiz-zy, feel-ing diz-zy, like I drank too much booze!— You put a strain on my brain, think I'm

G

7

CB

go-ing in-sane!— You got me howl-in' like a dog that got locked out in the rain!— Oh Ba-by,

F C

drum fill

10

B

first you tear my heart up, then you trample my soul!— You know my mind is get ting scram-bled like an

C C (sim.)
(Boogie)

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for a soprano (B) in a key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes. The lyrics are: "first you tear my heart up, then you trample my soul!— You know my mind is get ting scram-bled like an". The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs). It features a boogie-woogie style with a steady eighth-note bass line and chords in the right hand. Chord markings 'C' and '(sim.)' are placed above the staff. The word '(Boogie)' is written below the piano part.

13

CB

egg in a bowl!— You got me reel-in', got me squeal-in' like a pig in a pen!— You know I

G F

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line for a contralto (CB) in a key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody continues with eighth and quarter notes. The lyrics are: "egg in a bowl!— You got me reel-in', got me squeal-in' like a pig in a pen!— You know I". The bottom staff is a piano accompaniment in a grand staff. It features a steady eighth-note bass line and chords in the right hand. Chord markings 'G' and 'F' are placed above the staff.

16

ALLISON:

One look at you and I just

CB

can't take it, Ba-by... Do that a-gain!—

C F

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line for Allison, starting with a treble clef and a key signature of two flats. The lyrics are: "One look at you and I just". The bottom staff is a vocal line for a contralto (CB) in a key of B-flat major. It begins with a treble clef and a key signature of two flats. The lyrics are: "can't take it, Ba-by... Do that a-gain!—". The piano accompaniment in the grand staff below features a steady eighth-note bass line and chords in the right hand. Chord markings 'C' and 'F' are placed above the staff.

ALLISON:

19

can't calm my nerves!—

Feel - in'

CRY-BABY:

CB

I must have missed the sign that said "Dan-ger-ous curves"!—

C

22

weak, feel-in' faint, like I breathed too much paint!—

CRY-BABY:

CB

You're mak-ing all those oth-er girls seem out-

F

G

(sim.)

25

Oh Ba-by, now you got me beg-gin', got me down on my knees!— It's like you

CB

28

cov-ered me with hon - ey and then dunked me in bees!— The pain I'm in is con stant, it's not

CB

cov-ered me with hon - ey and then dunked me in bees!— The pain I'm in is con stant, it's not

G

31

just now and then!— You know I can't take it, Ba-by... Do that a-gain!—

CB

just now and then!— You know I can't take it, Ba-by... Do that a-gain!—

F C

21. Nothing Bad's Ever Gonna Happen Again

CRY-BABY

lyrics and music by
David Javerbaum and Adam Schlesinger
arr. by Lynne Shankel

Light Gospel Shuffle

mp

5

5

CRY-BABY: No, Seriously.

8

hap - py that I'm cry - ing... I'm so hap - py that I'm cry - ing...

ALL:

Yeah! (vocal ad libs.)

8

A7

©2006

Detailed description: This block contains the piano introduction and the first vocal line. It starts with a piano introduction in G major, 3/4 time, marked 'mp' and 'Light Gospel Shuffle'. The introduction consists of two systems of piano accompaniment. The first system has a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple accompaniment. The second system continues the melody and accompaniment. The first vocal line begins at measure 5, with the lyrics 'I'm so'.

Detailed description: This block contains the piano accompaniment for the first vocal line. It consists of two systems of piano accompaniment. The first system has a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple accompaniment. The second system continues the melody and accompaniment.

Detailed description: This block contains the vocal line and piano accompaniment for the second vocal line. It consists of three systems. The first system has a treble clef staff with the vocal line and lyrics 'hap - py that I'm cry - ing... I'm so hap - py that I'm cry - ing...'. The second system has a treble clef staff with the vocal line and lyrics 'ALL: Yeah! (vocal ad libs.)'. The third system has a treble clef staff with the vocal line and lyrics 'A7'. The piano accompaniment consists of two systems of piano accompaniment. The first system has a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple accompaniment. The second system continues the melody and accompaniment.

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

2

11

I've been hold-ing back for years. _____ Now my

DUPREE:
(ad lib.)
No, no, no, no no no no no no no _____

A7 D7

11

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting at measure 11 with the lyrics "I've been hold-ing back for years." followed by a long line and then "Now my". The second staff is a piano accompaniment line with a treble clef, showing chords and melodic lines. The guitar part is indicated by chords A7 and D7. A section labeled "DUPREE: (ad lib.)" features a melodic line with triplets and the lyrics "No, no, no, no no no no no no no".

14

JUDGE:
"I'll take your word for it, son."

eyes are leak-ing jus - tice! _____ Taste the jus - tice in _____ these tears! _____ I was

A7 B7 E7

14

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line starting at measure 14 with the lyrics "eyes are leak-ing jus - tice!" followed by a long line and then "Taste the jus - tice in _____ these tears! _____ I was". A section labeled "JUDGE: 'I'll take your word for it, son.'" features a melodic line. The piano accompaniment continues with chords A7, B7, and E7. The guitar part is indicated by these chords.

17

ang - ry, but that's o - ver. _____ I was lone - ly. that was then. _____ Now I've

DUPREE: Min - hmm. _____ Oh, _____ that was then. _____

A7 A/G D/F# Dm/F

17

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line starting at measure 17 with the lyrics "ang - ry, but that's o - ver." followed by a long line and then "I was lone - ly. that was then. _____ Now I've". A section labeled "DUPREE: Min - hmm." features a melodic line with a triplet. Another section labeled "DUPREE: Oh, _____ that was then. _____" features a melodic line. The piano accompaniment continues with chords A7, A/G, D/F#, and Dm/F. The guitar part is indicated by these chords.

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

19 (N.C.)

got my-self — feel - ing... — I said, I've got my-self a feel - ing... — that

19

A Tempo, Mod. 4

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a measure of whole rest, followed by a series of eighth and quarter notes. The lyrics are: "got my-self — feel - ing... — I said, I've got my-self a feel - ing... — that". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature. It consists of whole rests for the first four measures.

23

noth-ing bad, — noth-ing bad's — e - ver gon-na hap-pen — gain. — 'Cause

23

D A E A

Detailed description: This system contains the third and fourth staves. The top staff continues the vocal line with lyrics: "noth-ing bad, — noth-ing bad's — e - ver gon-na hap-pen — gain. — 'Cause". The bottom staff continues the piano accompaniment, featuring chords D, A, E, and A in the right hand, and a bass line in the left hand. A triplet of eighth notes is marked above the first measure of the piano part.

27

noth-ing bad, — noth-ing bad's — e - ver gon-na hap-pen a - gain. —

27

A D A E A

Detailed description: This system contains the fifth and sixth staves. The top staff continues the vocal line with lyrics: "noth-ing bad, — noth-ing bad's — e - ver gon-na hap-pen a - gain. —". The bottom staff continues the piano accompaniment with chords A, D, A, E, and A in the right hand, and a bass line in the left hand.

31

Well, I'm so

31

A

Moderate 4 Rockabilly

(gtr.)

Detailed description: This system contains the seventh and eighth staves. The top staff continues the vocal line with lyrics: "Well, I'm so". The bottom staff continues the piano accompaniment with a chord A in the right hand and a bass line in the left hand. The tempo/style marking "Moderate 4 Rockabilly" and "(gtr.)" are placed above the bass line.

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

4

33

hap - py that I'm cry - ing: I'm in hea - ven I'm in love. Now my

33 A D7 A7

(sim.)

37

life will be ex - act - ly like the one I'm dream - ing of. Some - day

37 A7 B7 E7

41

— this will be re - mem - bered as the ver - y mo - ment when

41 A7 A7/G D/F# Dm/F

45

noth - ing bad, noth - ing bad e - ver e - ver hap - pened a - gain. Be - cause

45 A D A E A

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

49

noth-in' bad, — noth-in' bad's — e - ver gon-na hap-pen a - gain. —

49

A D A E A

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins at measure 49 with the lyrics 'noth-in' bad, — noth-in' bad's — e - ver gon-na hap-pen a - gain. —'. The bottom staff is a piano accompaniment in treble and bass clefs. It features a steady bass line and chords in the right hand. Chord symbols 'A', 'D', 'A', 'E', and 'A' are written above the right-hand staff at measures 49, 50, 51, 52, and 53 respectively.

53

ALLISON:

Well, I'm not —

53

A

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line for 'ALLISON:' in treble clef. It begins at measure 53 with the lyrics 'Well, I'm not —'. The bottom staff is a piano accompaniment in treble and bass clefs. It features a steady bass line and chords in the right hand. A chord symbol 'A' is written above the right-hand staff at measure 53.

55

— quite sure — what hap - pened, but things worked out al - right. — Now we'll

55

A D A

(sim.)

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. It begins at measure 55 with the lyrics '— quite sure — what hap - pened, but things worked out al - right. — Now we'll'. The bottom staff is a piano accompaniment in treble and bass clefs. It features a steady bass line and chords in the right hand. Chord symbols 'A', 'D', and 'A' are written above the right-hand staff at measures 55, 56, and 57 respectively. The word '(sim.)' is written in the bass line at measure 56.

59

be in love for - e - ver, and for - e - ver starts — to - night. — So don't

59

A B7

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef. It begins at measure 59 with the lyrics 'be in love for - e - ver, and for - e - ver starts — to - night. — So don't'. The bottom staff is a piano accompaniment in treble and bass clefs. It features a steady bass line and chords in the right hand. Chord symbols 'A' and 'B7' are written above the right-hand staff at measures 59 and 60 respectively.

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

ALLISON:
(obediently)

63 64 65

wait up _____ for me, Grand - ma! I'm not com - ing home _____ til... Ten.

A A/G D/F# D m/F

mp

(to m. 68)

68

Noth-ing bad, _____ noth-ing bad's _____ e - ver gon-na hap-pen _____ gain. _____ I said

A D A E A

mf

ALLISON & CRY-BABY:

72

noth-ing bad, _____ noth ing bad's _____ e - ver gon na hap pen a-gain. _____ Noth-ing bad, _____

A D A E A D

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

77

ALL OTHERS:
(same 8ve)

Noth - ing bad _____

ALL OTHERS:

Noth - ing bad _____

77 D A D A

(sim.)

81

this point on, we're on - ly feel - ing glad. No more tears.

ALL:

Yeah! Yeah! Yeah!

81 A B7 E D/F# E dim/G E7/G#

85

On - ly laugh - ter. we'll be hap - py e - ver af - ter!

85 A A7/G D/F# Dm/F

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

8

89

ALL:

Mrs. VW:

No-thing bad. No-thing bad's e - ver gon-na hap-pen a - gain! And

No-thing bad. No-thing bad's e - ver gon-na hap-pen a - gain!

89 A D A E7 A

93

yet the err-ors of my past still sting. I

CHORUS:
(same 8ve)

mp
Sting! _____

93 D A

mp (gtr. only)

97

mean the whole 'I killed your par-ents thing. The

(written 8ve)

'Killed your par-ents' thing. _____

97 D A

mp (gtr. only)

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

101

scale of my trans-gres-sion, and the e-vil that's in-volved pose the

101 D A

105

CRY-BABY:

pro-blem of for-give-ness... Well, you can call that prob-lem solved!

105 B7 E7 (huge gliss)

109 [VAMP]

CRY-BABY: "And tomorrow's not gonna be like yesterday!
'Cause I can see the future and, I'm tellin' ya,
it's gonna turn out perfect for all of us!"

WANDA: Ev - ly-

109 [VAMP] F6

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

10

112

HATCHET-FACE:
(spoken)

one's got de-cent hous - ing. ev - 'ry wo - man. ev - 'ry man! _____ We're

112 F B^b7 F

116

PEPPER:

co - vered by a u - ni - ver - sal health in - sur - ance plan! _____ It

116 F G7 C7

120

ALL3:

e - ven co - vers Bob - by. Bren - da, Bam - bi, Bjorn _____ and Ben! _____ And

120 F F/E^b B^b/D B^bm/D^b

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

124

nothing bad. — noth-ing bad — e - ver e - ver hap - pens a - gain! — There are

WHIFFLES:
(no Baldwin)

There are

F B^b F C F

128

LENORA:

We

no as - sas - i - na - tions. no more con - flicts o - ver seas! —

128

B^b7 F

132

con - quer men - tal ill - ness!

BALDWIN:

DUPREE:

And ve - ner - e - al di - sease! —

132

B^b7 F

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

12

136

WOMEN:

Oh yes,

MEN:

pla - net runs on hap - pi - ness, — some - bo - dy shout — A - men! — Oh yes,

136

B \flat /D B \flat m/D \flat

140

no - thing bad, — no - thing bad — e - ver e - ver e - ver un - der a - ny cir - cum - stan - ces, e -

no - thing bad, — no - thing bad — e - ver e - ver e - ver un - der a - ny cir - cum - stan - ces, e -

F/C B \flat F B \flat C Dm Gm7

140

144

DUPREE: No,

- - ver e - ver hap - pens a - gain!

- - ver e - ver hap - pens a - gain! No - thing bad, —

C7 F

144

21. Nothing Bad's Ever Gonna Happen Again

146 *rev. 2/15/08* oo - oh! _____ +DUPREE:

no-thing bad, _____ No-thing bad, _____ No-thing

_____ No-thing bad, _____ No-thing

146 *Bb* *F* *Bb* *F*

150 *E - ven slight - ly sad. _____*

cruel, un - cool _____ or e - ven slight - ly sad. _____

No. No. No! _____ ALLISON:

cruel, un - cool _____ or e - ven slight - ly sad. _____ *We've worked _____*

150 *F* *G7* *C* *Dm7* *D#dim7* *C7/E*

154 *CRY-BABY:*

_____ out ev' - ry is - sue, so this here's my _____ last tis - sue! _____

154 *F* *F/Eb* *Bb/D* *Bbm7/Db*

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

158 WOMEN: TEARDROPS:

No-thing bad, no-thing bad's e-ver gon-na hap-pen a-gain! So long

MEN:

No-thing bad, no-thing bad's e-ver gon-na hap-pen a-gain!

158 F B^b F C F

162

to class dis-tinc-tions, class dis-missed!

ALL MEN: ALL:

Hoo oo! Bye, bye, bye!

162 B^b7 F6

166 DUPREE, ERIC & MAYUMI: DUPREE:

Ra-ci-sm? It's gone, it don't ex-ist! No more sick-

Hoo oo! Kum-ba-ya!

166 B^b7 F

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

170

ness, no more hun - ger, no more blood shed, no more war. We'll live

170 B \flat 7 F

174

in peace and love and rock and roll for e-ver more! No-thing bad!

174 G7 F/A G7(b5)/B \flat C7

WOMEN:

178

No-thing bad! No-thing

MEN: No-thing bad! No-thing

178 B \flat F B \flat F

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

182

ALLISON:

cruel, or mean or e - ven slight - ly sad. No. no, no! It's for real!

182 F G7 C7 Dm D#dim C9/E

186

CRY-BABY:

No pre-tend - ing! Just an end - less hap - py end - ing! That's the

186 F F7/A Bb/D Bbm7/Db

190

Mrs. VW:

mo - ral of the sto - ry: Ev - ry - thing is hun - ky - do - ry! Now for

190 F/C F+/C# Dm Bb7

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

194

God's sake, don't be snob-by: Buy a sweat-shirt in the lobby!

Ah

194 F/C F/Eb Bb/D Bbm7/Db

198

No-thing bad, No-thing bad's e-ver gon-na hap-pen again. No, no, no!

No-thing bad, No-thing bad's e-ver gon-na hap-pen again. No, no, no!

198 F/C Bb F C7 F

202

No-thing bad, No-thing bad's e-ver gon-na hap-pen again. No, no, no!

No-thing bad, No-thing bad's e-ver gon-na hap-pen again. No, no, no!

202 F Bb F C7 F

The image shows a page of sheet music for the song 'Nothing Bad's Ever Gonna Happen Again'. It includes a vocal line with lyrics and a piano accompaniment. The score is divided into systems, with measure numbers 194, 198, and 202 indicated. Chord markings are provided above the piano parts. The lyrics are: 'God's sake, don't be snob-by: Buy a sweat-shirt in the lobby!' and 'No-thing bad, No-thing bad's e-ver gon-na hap-pen again. No, no, no!'. The piano accompaniment features a steady bass line and chords in the right hand.

21. Nothing Bad's Ever Gonna Happen Again
rev. 2/15/08

206
No - thing bad, No - thing bad's

206
No - thing bad, No - thing bad's

206
F Bb7

210
E - ver, e - ver, e - ver gon - na hap - pen a -

210
E - ver, e - ver, e - ver gon - na hap - pen a -

210
F/C F/C# Dm7 G7 Bb/C

214
gain! Yeah!

214
gain! Yeah!

214
F F7/Eb Bb/D Bbm/Db F/C (gtr. fill) DICTATED F13
ff

22. Bows

CRY-BABY

Tempo di "Nothing Bad"

lyrics and music by
David Javerbaum and Adam Schlesinger
arr. by David Chase

$\text{♩} = 183$

(swing 8ths)

7

WOMEN bow

mf MEN bow

The main musical score consists of a single melodic line on a staff and a multi-measure rest indicated by a double slash. The score is divided into measures with various chordal accompaniments. The chords are labeled as follows: B7, E7, /G, D/F#, and Dm/F. The notation includes slurs, accents, and dynamic markings.

The piano accompaniment is shown in two systems on the right side of the page. Each system includes a grand staff with a treble and bass clef. The first system is marked with measure numbers 11 and 15, and the second system with 19 and 23. The chords A7 are indicated in the bass clef of both systems. The piano part features a steady bass line and chordal accompaniment.

27

D A D A

31

A7 B7 E7

35

A7 /G D/F# Dm/F

39 **BALDWIN bows**

43 **MRS. V-W bows**

47 **ALLISON bows**

Big Drum Fill

51

CRYBABY bows

53

(Still the same tempo)

Musical score for measures 53-56. It features a vocal line with the lyrics "Cry - ba by!" and "Cry - ba-by!". The piano accompaniment consists of a steady eighth-note bass line and a complex, rhythmic chordal texture in the right hand.

57

Musical score for measures 57-60. The vocal line continues with the lyrics "Cry - ba-by!". The piano accompaniment maintains the eighth-note bass line and the complex chordal texture, with some melodic movement in the right hand.

61

(instrumental)

Musical score for measures 61-64, marked as instrumental. The piano accompaniment features a steady eighth-note bass line and a complex, rhythmic chordal texture in the right hand. A chord symbol "F7" is present above the first measure.

22. Bows

6

65

ALL:
Ba-

B \flat 7 F7

69

ALL:
by ba - by ba - by ba - by ba - by Ba - by ba - by ba - by ba - by

C F

73

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains three measures of music, with the first two measures having rests and the third measure containing a long note with a fermata. The middle staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures of music, with the first two measures having rests and the third measure containing a long note with a fermata. The lyrics "Cry - - - Ba - - - by!" are written below this staff. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. It contains three measures of music, with the first two measures having rests and the third measure containing a long note with a fermata. The chord symbols "E13" and "F13" are written below the piano staff.