

PIANO \* VOCAL \* GUITAR

# SOUTH PARK: BIGGER, LONGER & UNCUT

MUSIC FROM THE MOTION PICTURE



PARAMOUNT PICTURES AND WARNER BROS. PRESENT IN ASSOCIATION WITH COMEDY CENTRAL

A SCOTT RUDIN AND TREY PARKER/MATT STONE PRODUCTION A TREY PARKER FILM "SOUTH PARK: BIGGER, LONGER & UNCUT"  
 DIRECTOR OF ANIMATION: ERIC STOUGH MUSIC & LYRICS BY TREY PARKER SCORE AND ADDITIONAL MUSIC & LYRICS BY MARC SHAIMAN PRODUCERS ANNE GAREFINO DEBORAH LIEBLING  
 EXECUTIVE PRODUCERS SCOTT RUDIN ADAM SCHROEDER WRITTEN BY TREY PARKER & MATT STONE AND PAM BRADY PRODUCED BY TREY PARKER & MATT STONE

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PIANO \* VOCAL \* GUITAR

# SOUTH PARK: BIGGER, LONGER & UNCUT

MUSIC FROM THE MOTION PICTURE

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# MOUNTAIN TOWN

Words and Music by TREY PARKER  
and MARC SHAIMAN

Moderately slow, in 2

F#7sus



C#m7



*f* *rit.*

F#7sus



B



C#m/B



B



Stan: There's a bunch of birds in the sky

*mp*

C#m/B



B



F#7



B



and some deers just went run - ning by.

Em/G



B/F#



F#7/E



B/D#



E#dim7



Oh, the snow's pure and white on the earth rich and brown.



Original tempo

Moderately, in 2 (♩ = ♩)

B F#7sus F#7 Bsus2 B

Just an - oth - er Sun-day morn-ing in my qui - et moun - tain town.

*rit.* *rit.*

C#m7 F#7 Bsus2 B G7sus G7 C#sus2 C

The sun is shin-ing and the

Dm7 G7 C#sus2 C Dm7 G7 C#sus2 C

grass is green, un - der the three feet of snow, I mean. This is a day when it's

Dm7 G7 Em7 A7 Dm7

hard to wear a frown. All the hap - py peo - ple stop to say hel -



G C E7/B Am Dm7

lo (Man: Get out of my way.) e - ven though the temp - 'a - ture's low. It's a per - fect Sun - day

The first system of music features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: G, C, E7/B, Am, and Dm7. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

G7sus Csus2 C G7sus/C G7

morn - ing in my qui - et lit - tle moun - tain town.

The second system continues the musical score. The guitar chords above the vocal line are G7sus, Csus2, C, G7sus/C, and G7. The piano accompaniment continues with chords and melodic lines.

E7sus E7 Asus2 A E7sus/A E7

Stan's Mom: Oh, what a pic - ture - per - fect child.

The third system introduces a new vocal line. The guitar chords above the vocal line are E7sus, E7, Asus2, A, E7sus/A, and E7. The piano accompaniment continues with chords and melodic lines.

Asus2 A E7sus/A E7 Asus A

Just like Je - sus, he's ten - der and mild; he'd wear a smile while he

The fourth system continues the musical score. The guitar chords above the vocal line are Asus2, A, E7sus/A, E7, Asus, and A. The piano accompaniment continues with chords and melodic lines.



E7sus/A



E7



E7/D



C#m



F#7



wore a thorn - y crown.

What an an - gel, with a

Bm



E



A



C#7/G#



heart so sweet and sure,

and a mind so o - pen and

F#m



A#dim



Bm



E7



pure.

Thank God we live in this qui - et red - neck

Asus2



A



N.C.

Ab



moun - tain town.

Stan: You can



Db sus2

Db

Ab 7sus/Db

Ab 7

Db sus2

Db



see your breath hang - ing in the air. You see home - less peo - ple but you

Ab sus/Db

Ab 7

Db sus2

Db

Ebm7

Fm7



just don't care. It's a sea of smiles in which we'd be glad to drown.

Bb 7

N.C.

Ebm7

Ab 7sus

Ab 7

Kenny: Mmph:

Mmph.

Db

F7/C

Bbm

F7

Bbm

Ebm

Ddim7

Stan: That's right! It's Sun - day morn - ing in our



Ebm Ddim7/F Ebm/Gb Ddim7/Ab Ebm/Bb Ddim7/Ab Ebm/Gb Ddim7/F Ebm Ab 13

qui - et lit - tle white - bread, red - neck moun - tain

Db sus2 Db Ab 7sus/Db Ab 7 Db sus2 Db Ab 7sus/Db Ab 7

town.

Fm C Bbm C

Kyle's Mom: Look at those frail and fra - gile boys; it real - ly gets me down. The

Abm Cbm Abm7b5 G

world is such a rot - ten place and cit - y life's a com - plete dis - grace. That's



Dbsus



why I moved to this red-neck me-schu-gen-nah qui-et moun-tain

Slower

Ebsus

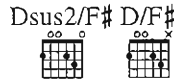


Asus



town.

Gradually faster



Boys: Off to the mov-ies we shall go, where we learn ev-'ry-thing that we know 'cause the

D(add9)



Bm7



Em9



Em9/A A7/G F#m7



B



mov-ies teach us what our par-ents don't have time to say. And this mov-ie's gon-na



Suddenly slower

Em7 A D G6/D D F#7/C#

make our lives com - plete, 'cause Ter - rence and Phil - lip are

8va

Bm Em7 Asus

sweet. Thank God we live in the qui - et lit - tle red - neck, po - dunk  
(Cartman: Su - per sweet.)

Em7 A7b9 D

white trash (Kenny: Kick-ass!) Boys: U. S. A.

Eb(#11) A7sus D N.C.

8vb ff 8vb



# UNCLE FUCKA

Words and Music by  
TREY PARKER

As fast as possible

F
Dm7
Bb(b5)
A+
Ab7
G
C

*Terrance:* Shut your fuck - ing  
*Phillip:* Shut your fuck - ing

E+
F
C

face, un - cle fuck - a. You're a cock - suck - ing, ass  
 face, un - cle fuck - a. You're the one that fucked your

E+
F
G

lick - ing un - cle fuck - a. You're an un - cle fuck - er;  
 un - cle, un - cle fuck - a. You don't eat nor sleep or



Am F G G+ 2 G

yes, it's true, no - bod - y fucks un - cles quite like you. all day long.  
 mow the lawn; you just fuck - your un - cle

G7 Ebm/Ab Ab Ab+ Db

(Fart with feeling)

Db/F Gb Db

Spoken: Hm. Flatulence:

Db/F F+ Gb Ab



Bbm



Gb



Ab



A



Bb



(Sound of laughing)

Bb



Guard: What's going on here?

Flatulence:

Eb



Bb



C



F



Bb



Eb



Bb



C7



F



Bb



F#+





B E B

This system contains the first three measures of the piece. The guitar part features chords B, E, and B. The piano accompaniment consists of a treble and bass line.

C#7 F# B E B G

All: Un - cle fuck - a,

This system contains measures 4 through 8. The guitar part features chords C#7, F#, B, E, B, and G. The piano accompaniment continues. The lyrics "All: Un - cle fuck - a," are written below the vocal line.

Ab

un - cle fuck - a un - cle fuck - a, un - cle fuck - a.

This system contains measures 9 through 12. The guitar part features the chord Ab. The piano accompaniment continues. The lyrics "un - cle fuck - a un - cle fuck - a, un - cle fuck - a." are written below the vocal line.

Ab+ Db Gb Ebm

Both: Shut your fuck - ing face un - cle fuck - a. (Un - cle fuck - a.) You're a

This system contains the final measures of the piece. The guitar part features chords Ab+, Db, Gb, and Ebm. The piano accompaniment continues. The lyrics "Both: Shut your fuck - ing face un - cle fuck - a. (Un - cle fuck - a.) You're a" are written below the vocal line.



Db

Gb

Ab

4fr

bon - er bit - ing bas - tard, un - cle fuck - a. Terrance: You're an un - cle fuck - er,

Bbm

Gb

Ab

4fr

Gb

Phillip: I must say. We fucked your un - cle yes - ter - day. Both: Un - cle fuck - a.

Db

Ab/C

Db/Cb

Bbm7

A+

Ebdim/Ab

Gbm(maj7)

Ebdim

3fr

that's, U - N - C - L - E. Fuck you, un - cle

C

Db

fuck - a. Too right! Terrance: Suck my balls.



# IT'S EASY, MMMKAY

Words and Music by TREY PARKER  
and MARC SHAIMAN

Freely

Fmaj7

Gm6

Bbmaj7

Mr. Mackey: There are times when you get suck - ered in \_\_\_ by drugs and alcohol and

Detailed description: This system contains the first three measures of the song. The guitar part is in the key of Bb major and 4/4 time. Measure 1 is marked 'Freely' and contains a whole note chord. Measure 2 contains a half note chord. Measure 3 contains a half note chord. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.

Am7

Fmaj7

Gm7

sex with women, mmmkay, but it's when you do these things too much that you've be -

Detailed description: This system contains measures 4 through 6. Measure 4 has a whole note chord. Measure 5 has a half note chord. Measure 6 has a half note chord. The piano accompaniment continues with sustained chords and single notes.

Bbmaj7

C

come an ad - dict and must get back in touch.

Detailed description: This system contains measures 7 through 9. Measure 7 has a whole note chord. Measure 8 has a half note chord. Measure 9 has a whole note chord. The piano accompaniment continues with sustained chords and single notes.



## Moderately in 2

F Eb/F Bb/C

You can do it. It's all up to you, mmm - kay.

*mp*

F C F

With a lit - tle plan you can change your life to - day. You don't

Bb F Bb F

have to spend your life ad - dict-ed to smack, home-less on the streets giv-ing hand jobs for crack.

Bb F Gm 3fr Ab 4fr Bb C

Fol-low my plan and ver - y soon you will say it's eas - y, mmm -



F F Eb C

kay. Step one: in- stead of "ass," say "buns," like

Detailed description: This system contains the first two measures of the piece. The guitar part starts with a treble clef and a key signature of one flat (Bb). The first measure has a whole note chord F. The second measure has a whole note chord F. The third measure has a whole note chord Eb, and the fourth measure has a whole note chord C. The piano accompaniment is in the same key signature and features a steady eighth-note bass line in the left hand and a melody in the right hand.

F Eb C F Eb C

"kiss my buns," or "you're a buns hole." Step two: in- stead of "shit" say "poo," as in

Detailed description: This system contains the next two measures. The guitar part continues with chords F, Eb, C, F, Eb, and C. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

F Eb C F Ab Gb Eb

"bull- poo," "poo- head," and "this poo is cold." Step three: with "bitch," drop the t, 'cause

Detailed description: This system contains the next two measures. The guitar part features chords F, Eb, C, F, Ab, Gb, and Eb. The piano accompaniment continues with the established musical accompaniment.

Ab Gb Eb C Bb G

"bic" is Lat- in for "gen- er- os- i- ty." Step four: don't say "fuck" an- y- more, 'cause

Detailed description: This system contains the final two measures of the page. The guitar part concludes with chords Ab, Gb, Eb, C, Bb, and G. The piano accompaniment continues with the same accompaniment.



A C#

"fuck" is the worst word that you can say, so just use the word "mmm - kay."

F# E/F#

*Kids:* We can do it, it's all up to us mmm - kay.  
*Mr. Mackey:* (Mmm - kay.)

F# C# F#

With a lit - tle plan we can change our lives to - day. We don't  
*Mr. Mackey:* (You can change 'em to - day.)

B F# B F#

have to spend our lives shoot-ing up in the trash, home-less on the streets giv-ing hand jobs for cash.



B F# G#m A C#

Fol-low this plan, and wer-y soon you will say it's eas-y, mmm -

F# D7 G F D

kay. Mr. Mackey: Step one: Boy: like, Girl: in-stead of "ass," say "buns,"

G F D G F D

"kiss my buns," Girl: or "you're a buns hole." Mr. Mackey: Step two: Girl: as in Kids: in-stead of "shit" say "poo,"

G F D G Bb Ab F

"bull-poo," Stan: "poo-head," Mr. Mackey: Step three: Kids: with "bitch," drop the "i" 'cause Boy: and "this pœo is cold."



B $\flat$  A $\flat$  F D C A

"bic" is Lat-in for "gen-er-os-i-ty." *Mr. Mackey:* Step four:  
*Kids:* don't say "fuck" an-y-more, 'cause

B B $\flat$  B

*All:* "fuck" is the worst word that you can say *Kids:* ("Fuck" is the worst word that you can say.) We

C7 C# D G Am G/B

should-n't say "fuck" no we should-n't say "fuck," fuck *Mr. Mackey:* no! You're cured!\_ You can go! *All:* We don't

C G C G

have to spend our lives shoot-ing up in the trash, home-less on the streets giv-ing hand jobs for cash.



C G Am Bb C

Fol - low this plan and ver - y soon, you will say

D G D

it's eas - y, mmm - kay. *Mr. Mackey:* It's eas - y, mmm -

*Kids: (It's eas - y, mmm - kay.)*

G D G

kay. (It's eas - y, mmm - kay.) It's eas - y, mmm - kay. (It's eas - y, mmm -

C Eb F G N.C.

it's eas - y, mmm, it's eas - y, mmm - kay.) *Mr. Mackey: Mmmkay, Mmmkay. Mmmkay. (Sound of laughing)*



# BLAME CANADA

Words and Music by TREY PARKER  
and MARC SHAIMAN

Fast March tempo

Gm



*p*

Musical notation for the first system, piano introduction. It consists of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The music starts with a piano (*p*) dynamic. The first measure has a Gm chord indicated above the staff.

*f*

Musical notation for the second system, piano introduction. It consists of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The music starts with a forte (*f*) dynamic. The first measure has a Gm chord indicated above the staff.

Gm



D



Kyle's Mom: Times have

*mp*

Musical notation for the third system, vocal line. It consists of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The music starts with a mezzo-piano (*mp*) dynamic. The first measure has a Gm chord indicated above the staff, and the second measure has a D chord indicated above the staff.

D



Gm



changed; our kids are get - ting worse. They

Musical notation for the fourth system, piano accompaniment. It consists of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The music starts with a mezzo-piano (*mp*) dynamic. The first measure has a D chord indicated above the staff, and the second measure has a Gm chord indicated above the staff.



Bbm F Bbm F Bbm F

won't o - bey their par - ents; they just want to fart and

Bbm Dbm

curse. *Stan's Mom:* Should we blame the gov - ern - ment *Cartman's Mom:* or

Bbm7b5 Csus

blame so - ci - e - ty? *Men:* Or should we blame the

C Bb

im - a - ges on T. V.? *Kyle's Mom:* No! Blame



F

Bb

F

Can - a - da,

All: Blame

Can - a - da.

*f*

Gm(sus)

F

C/E

F

*Kyle's Mom:* with

all

their

bead -

y

lit -

tle

eyes,

and

flap -

ping

Gm(sus)

F

C/E

Bb

F

heads

so

full

of

lies.

All: Blame

Can

- a -

da.

Bb

F

Dm

G7

Dm/C

Blame

Can

- a -

da.

*Kyle's Mom:* We

need

to



Gm(sus) F C/E C F

form a full assault; All: it's Can - a - da's fault.

Db7 4fr D Gm 3fr D Gm 3fr D

Stan's Mom: Don't blame me for my son,

*mp*

Bbm F Bbm F

Stan. He saw that darn car - toon, and now he's

Bbm F Bbm Dbm 4fr

off to join the Klan. Carman's Mom: And my boy E - ric once had my



Bbm7b5

Csus

pic - ture on his shelf, but now when I see him he

tells me to fuck my - self.

*Kyle's Mom:* Well?

Blame

Can - a - da.

*All:* Blame

Can - a - da.

*Kyle's Mom:* It seems that ev - 'ry - thing's gone wrong since



*f*



Gm(sus)

F

C/E

Bb

F

Can - a - da came a - long. *All:* Blame Can - a - da.

Bb

F

Dm

G7

F/C

Blame Can - a - da. *Man:* They're not

Gm(sus)

F

C/E

C

F

e - ven a real coun - try an - y - way. *Kenny's Mom:* My

Db

Bbm

son could have been a doc - tor or a law - yer, rich and true. In -

*mp*



Db

Bbm

stead he burned up like a pig - gy on a bar - be -

G

Adim/G

cue. *Men:* Should we blame the match - es?

*crescendo*

Gdim7

G

G/F

Esus

Should we blame the fire, or the doc - tors who al - lowed him to ex -

Db

D

C

G

C

pire? *Kyle's Mom:* Heck, no! *All:* Blame Can - a - da. Blame

*f*



G Am(sus) G

Can - a - da Kyle's Mom: with all their hock - ey hul - la - ba -

D/F# G Am(sus) G D/F# C

loo Cartman's Mom: and that bitch Anne Mur - ray too. All: Blame

G C G Bm Em

Can - a - da; shame on Can - a - da, rit.

Original tempo

A7 G/D D

for the smut we must cut the trash we must bash, the





laugh - ter and fun must all be un - done. We must blame them and



cause a fuss be - fore some - bod - y thinks of blam - ing



us.

Cm(maj7)/G








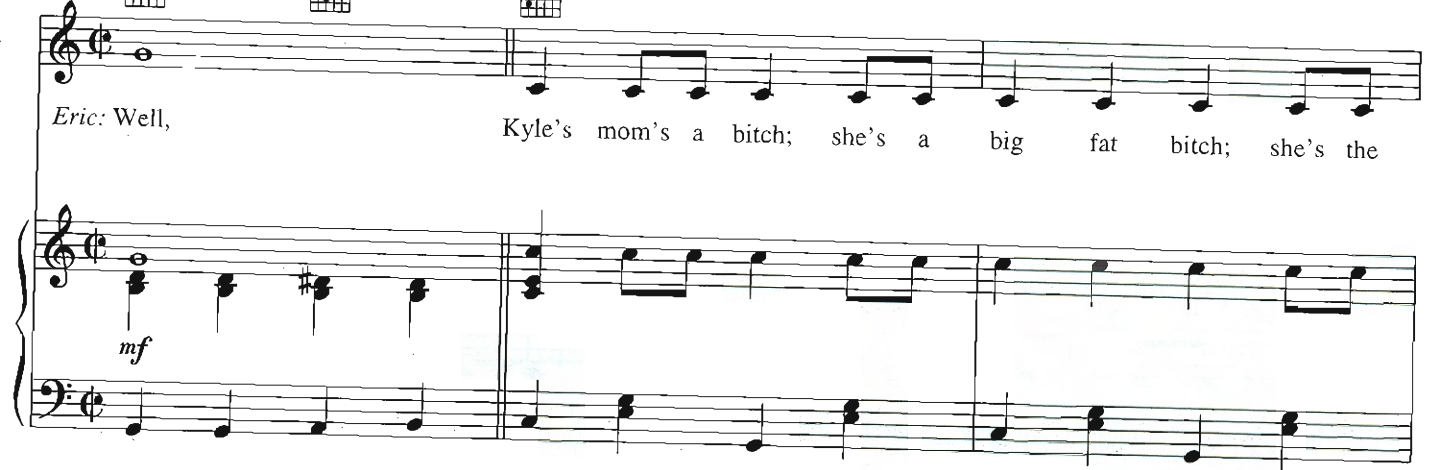
# KYLE'S MOM'S A BITCH

Words and Music by  
TREY PARKER


As fast as possible

G  G+  C 

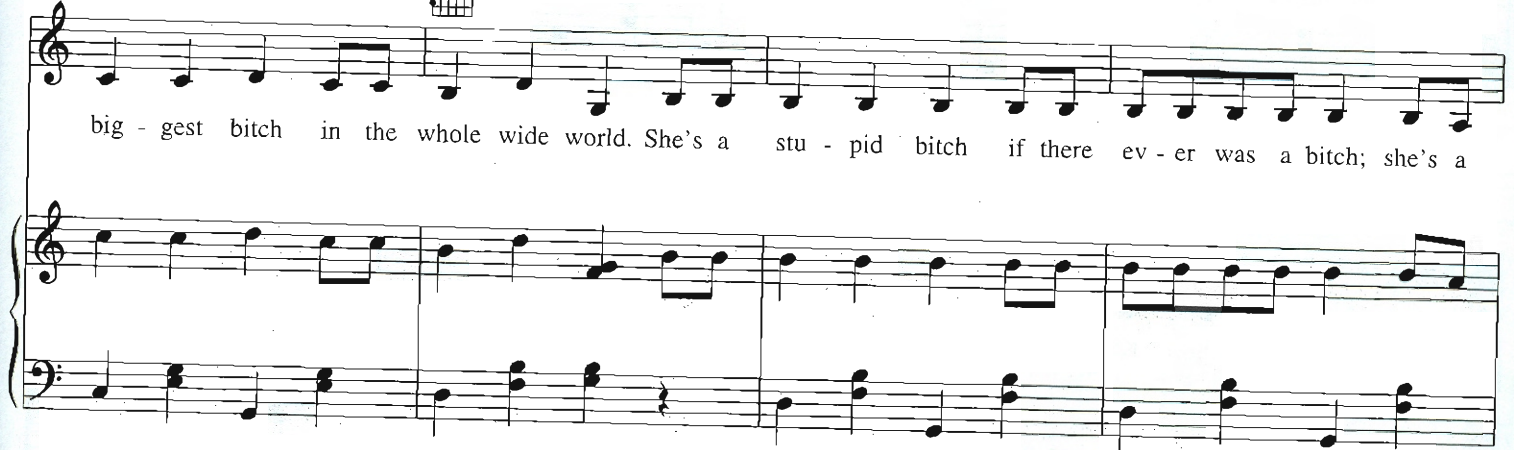
Eric: Well, Kyle's mom's a bitch; she's a big fat bitch; she's the




*mf*

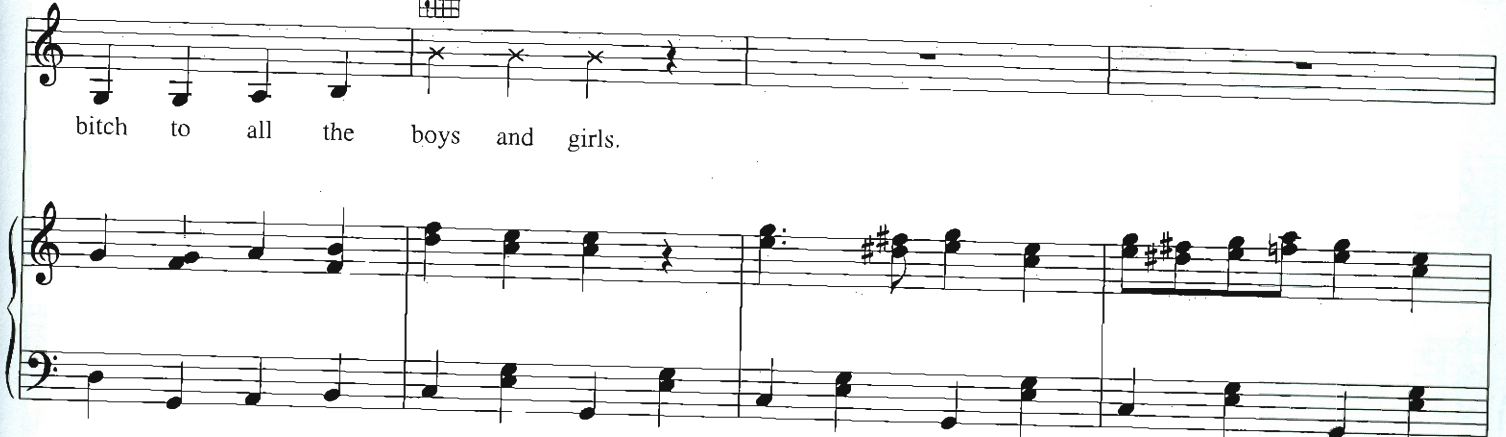
G7 

big - gest bitch in the whole wide world. She's a stu - pid bitch if there ev - er was a bitch; she's a



C 

bitch to all the boys and girls.





# KYLE'S MOM'S A BITCH

Db



On Mon-day she's a bitch, on Tues-day she's a bitch, on

Ab7



Wednes-day through Sat - ur - day she's a bitch. Then on Sun - days, just to be dif - f' - rent she's a

Db



N.C.

su - per King Ka - me - a - me - a bi - itch.

D



Have you ev - er met my friend Kyle's mom? She's the





big - gest bitch in the whole wide world. She's a mean old bitch and she has stu - pid hair; she's a



bitch, bitch, bitch, bitch, bitch, bitch, bitch. Bitch, bitch, bitch, bitch, bitch, bitch, bitch, bitch,



she's a stu - pid bitch (Whew.) Kyle's mom's a bitch and she's



such a dirt - y bitch (Bitch.) Talk to kids a - round the world; it  
trill ~~~~~  
⊖(2) ⊖(2)

Bb7



Eb5



might go a lit - tle bit some-thing like this: *Japanese:* Kyle de ma ma shi - ge po fu

*trill*

ta - shi ge da fey zoo ta shi quan - shi jie - zoo bu ya li - an de po fu. *French:* La

Bb7



Fm



Eb



mare duh Kyle \_ et oon poot set oon sac ray vee - ay poot la ploo grahn poot doo mond oo - tyeh.

Ab



*Dutch:* Kyle's mood - er is ayn teef, zi is ayn groa - ta fet - teh teef ze is de groot steh teef ter ver - reld teef ter ver reld.



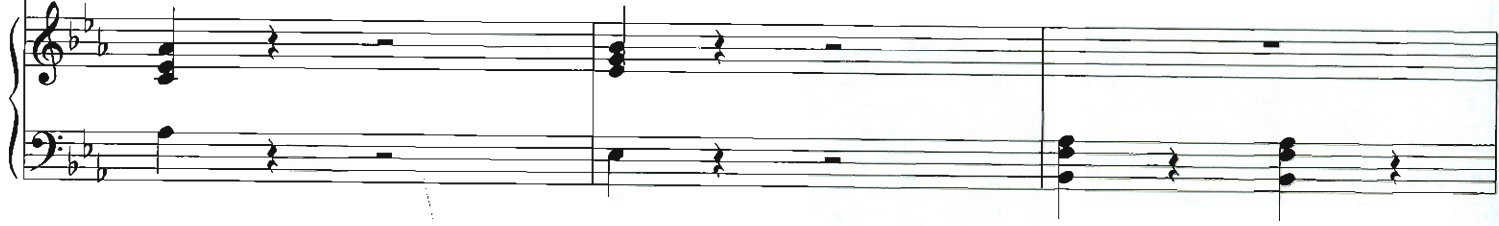
Eb



Bb7



African: Mah mah yah kay Kyle nee me-wah nee me-wah koo bwah m neh nay nee bwah m - koo bwah koo lee koh



Eb



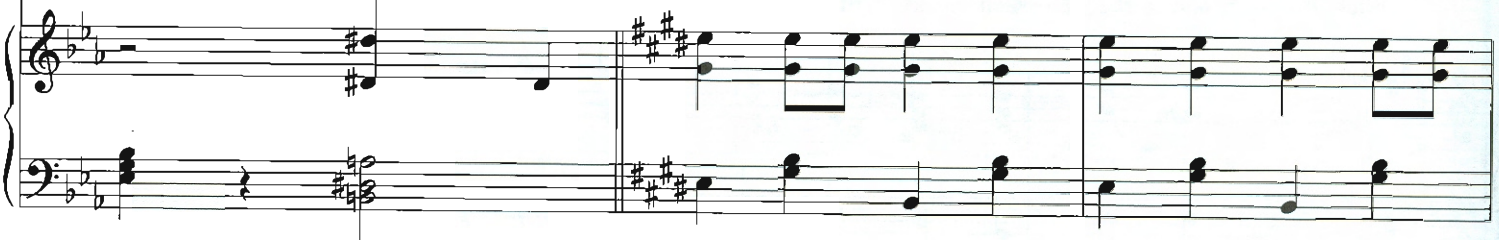
B7



E



wot tay doo ne ah ne. Eric: Have you ev - er met my friend Kyle's mom? She's the



B7



big - gest bitch in the whole wide world; she's a mean old bitch and she



C#m D#dim



E



has stu - pid hair; she's a bitch, bitch, bitch, bitch, bitch, bitch, bitch. Bitch, bitch, bitch, bitch,



Emaj7

E7

Bm/F# G#dim

A

bitch, bitch, bitch, bitch, she's a stu - pid bitch. Kyle's mom's a

E

B

F7

E

C#7

bitch and she's such a dirt - y bitch. I real - ly mean it: Kyle's

F#

G#m7

Adim

F#7/A#

C#m7

Ddim

B/D#

mom, she's a big fat fuck - in' bitch...

E7#9/G#

A7b9

A#dim7

B7

F9

E9

Big old fat fuck - in' bitch, Kyle's mom. —



# WHAT WOULD BRIAN BOITANO DO? 37

Words and Music by TREY PARKER  
and MARC SHAIMAN

Moderately fast

*mf*

B♭ Eb F B♭ Ab F Ab

B♭ Eb F Db Cm B♭

E♭ F B♭ Ab F

B♭ Gm E♭ F B♭

Stan: What would Bri - an Boi - tan - o do if he was here right now? He'd

make a plan and he'd fol - low through that's what Bri - an Boi - tan - o'd do. Kyle: When

The musical score is written for piano and voice. It consists of four systems. The first system is an instrumental introduction in 4/4 time, marked 'Moderately fast' and 'mf'. The piano part features a steady eighth-note bass line and chords in the right hand. The second system continues the instrumental introduction. The third system begins the vocal entry with the lyrics: 'Stan: What would Bri - an Boi - tan - o do if he was here right now? He'd'. The fourth system continues the vocal line with the lyrics: 'make a plan and he'd fol - low through that's what Bri - an Boi - tan - o'd do. Kyle: When'. Above the vocal line, guitar chord diagrams are provided for each measure, including fret numbers and barre indicators (3fr, 4fr). The piano accompaniment continues throughout the vocal lines.

Original key: B major. This edition has been transposed down one half-step to be more playable.

Bb Ab Fsus F

Bri - an Boi - tan - o was in the O - lym - pics skat - ing for the gold \_ he did

Bb Ab F Bbsus Bb

two "sow cows" and a "tri - ple lutz" while wear - ing a blind - fold. *Eric:* When

D D/F# Gm Gm7

Bri - an Boi - tan - o was in the Alps fight - ing griz - zly bears he

Eb Eb maj7 Eb6 Eb F

used his mag - i - cal fire \_ breath and saved the maid - ens fair. *All:* So



B $\flat$  Eb F B $\flat$  A $\flat$  F

what would Bri - an Boi - tan - o do if he were here to - day? I'm

B $\flat$  Gm Eb F B $\flat$

sure he'd kick an ass or two; that's what Bri - an Boi - tan - o'd do.

A $\flat$  Eb Fsus F A $\flat$  Eb

*Eric:* I want this v - chip out of me; it has stunt - ed my vo - cab - u -

Fsus F Gm Dm7 Eb B $\flat$

lar - y. *Kyle:* And I just want my mom to stop fight - ing ev - 'ry - one. *Stan:* For

Ab

F



Wen - dy I'll be an ac - tiv - ist too 'cause that's what Bri - an Boi - tan - o'd do. *All: And*

Bb

Eb

F

Bb

Ab

F



what would Bri - an Boi - tan - o do? He'd call all the kids in town and

Bb

Gm

Eb

F

Bb



tell them to u - nite for truth; that's what Bri - an Boi - tan - o'd do.

B

A6

F#7

B








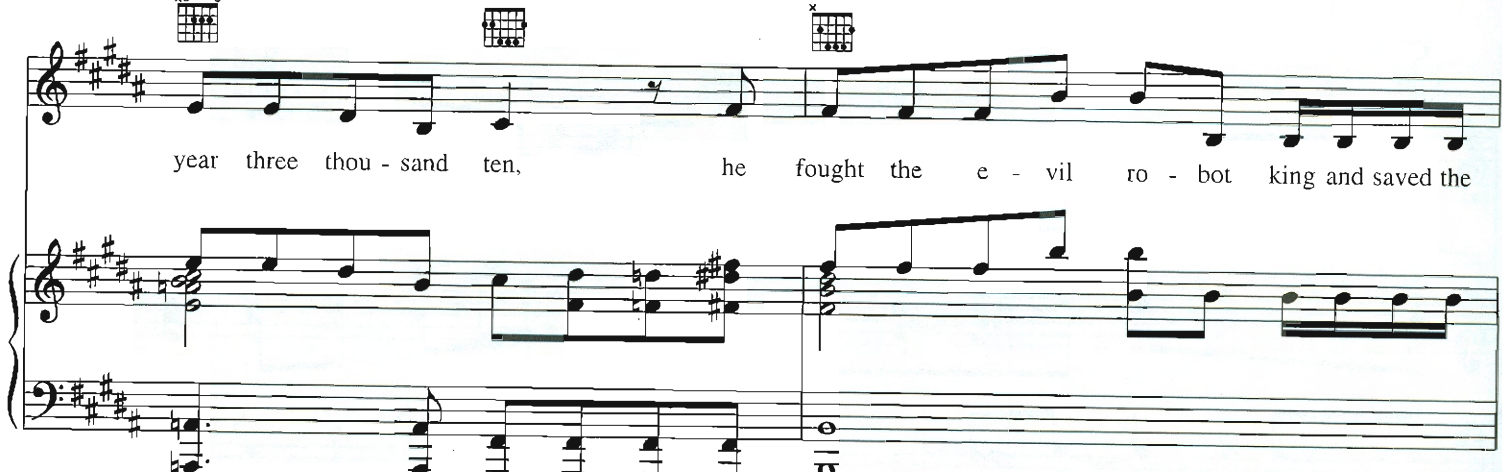
D  C#m  B  F#  B 

All: When Bri-an Boi-tan-o trav-eled through time to the



A  B/F#  B 

year three thou-sand ten, he fought the e-vil ro-bot king and saved the



A  F#  E/B  B  Eb  Eb/G 

hu-man race a-gain. Eric: And when Bri-an Boi-tan-o built the pyr-a-mids, he



G#m  Slower E 

beat up Ku-bli Khan, All: 'cause Bri-an Boi-tan-o does-n't take shit from



Much slower

Original tempo

F# G C F G

an - y - bod - y. So let's get all the kids to- geth - er and u -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for F# (x02321), G (x02332), C (x02230), F (132133), and G (x02332). The middle and bottom staves show piano accompaniment in treble and bass clefs respectively.

C Bb G C Am

nite to stop our moms, and we'll save Ter-rance and Phil - lip too, 'cause

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C (x02230), Bb (x02130), G (x02332), C (x02230), and Am (x02210). The middle and bottom staves show piano accompaniment.

F G C Em Am

that's what Bri - an Boi - tan - o'd do. And we'll save Ter-rance and Phil - lip too, 'cause

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for F (132133), G (x02332), C (x02230), Em (x02210), and Am (x02210). The middle and bottom staves show piano accompaniment.

F G C Am F Am G C

that's what Bri-an Boi-tan - o'd do, 'cause that's what Bri-an Boi-tan - o'd do!

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for F (132133), G (x02332), C (x02230), Am (x02210), F (132133), Am (x02210), G (x02332), and C (x02230). The middle and bottom staves show piano accompaniment.



# UP THERE

Words and Music by  
TREY PARKER

Moderately slow

Ab Bb Ab Bb Bb7

*mf* *rall.*

Eb Fm Ab Eb Cm Cm/Bb

Some-times I think when I look up real\_high that there's such a big world up\_ there I'd

*a tempo*

Ab Bb Eb Fm

like to give\_ it a try. But then\_ I sink 'cause it's  
(Spoken:) But what is evil anyway? (Sung:) Is there

Ab Eb Cm Cm/Bb

here I'm s'pposed to stay, but I get so lone - ly down\_ here. Tell me,  
rea-son to the rhyme? With-out e - vil there could be no good, so it must be

Ab



Db



Ab

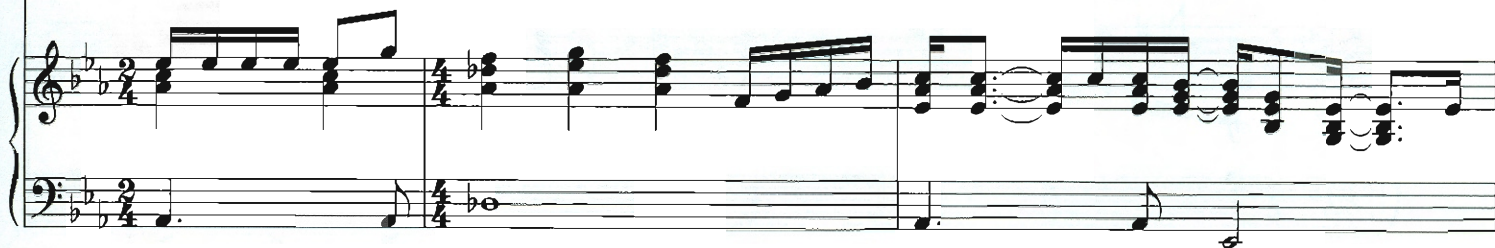


Eb



why's it have to be that way?  
good to be e-vil some - times.

Up there, — there is so — much room — where



Ab



Eb



Gb



Db



Bb/D



Eb



C/E



ba-bies burp\_ and flow-ers bloom. — Ev - 'ry-one dreams, I — can dream too. Up there, up



Fm



Fm/Eb



Bb/D

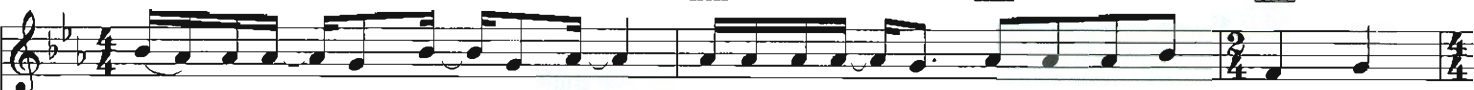


Db



To Coda ⊕

Eb



where\_ the skies\_ are o - cean blue. — I could be safe\_ and live with-out a care up



Ab



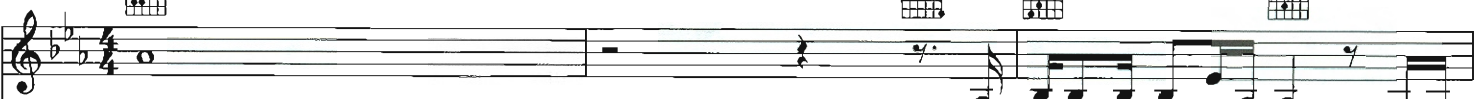
Ab/Bb



Eb



Fm



there.

They say I don't \_ be-long. — I must





Ab Eb Cm Cm/Bb

stay be-low a-lone. Be-cause of my be-liefs I'm sup-posed to stay.

Ab Bb D.S. al Coda

— where e-vil is sewn.

CODA Bbm7

care, live with-out a

Db/Eb C7 F C/F Bb/F

8va (falsetto)

care if on-ly I could live up there. Ooh, I wan-na live, yeah, I wan-na live up

F C/F Bb F/A Gm7 C D(add2)

loco

there. Ooh-ba-by, ooh. I want to live up there.

rit. 8va

# LA RESISTANCE

(Medley)

Words and Music by TREY PARKER  
and MARC SHAIMAN

Moderately

N.C. Fm Ab

God has smiled up-on — you — this day, the fate of a na - tion — in your

*mf*

Cm Ab Fm Ab/Eb Db Ab/C

hands. And bless-ed be the chil-dren we who fight with all — our bra-ver-y 'til

Bright March tempo in 2

Db Ebsus Eb Ab N.C. F C

on - ly the right - eous stand. You see the dis - tant flames, — they get smacked in the head with a



Am Dm F C

bel - low in the night. You fight in all our names for  
 dag - ger or a sword. You may be burned to death or

Am Dm F C

what we know is right. And when you all get shot and  
 skinned a - live or worse. But when they tor - ture you, you have

Am Dm Bb Csus C

can - not car - ry on. } Though you die, la re - sis - tance lives  
 noth - ing the need to run for.

1 F 2 F B/C#

on. You on. Blame

F# B F#

Can - a - da, blame Can - a - da, Be - cause the

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are three guitar chord diagrams: F# (first fret), B (second fret), and F# (first fret). The bottom two lines are piano accompaniment for the first two lines of the system.

C#7/G# F# C#/E# F# C#7/E# F# C#/E# F

coun - try's gone a - wry to - mor - row night these freaks will fry.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. Above it are eight guitar chord diagrams: C#7/G# (4fr), F# (first fret), C#/E# (first fret), F# (first fret), C#7/E# (first fret), F# (first fret), C#/E# (first fret), and F (first fret). The bottom two lines are piano accompaniment for the third and fourth lines of the system.

Bb F Dm Gm

To - mor - row night our lives will

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: Bb (first fret), F (first fret), Dm (second fret), and Gm (third fret). The bottom two lines are piano accompaniment for the fifth and sixth lines of the system.

Bb F Dm Gm

change. To - mor - row night we'll be en - ter -

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. Above it are four guitar chord diagrams: Bb (first fret), F (first fret), Dm (second fret), and Gm (third fret). The bottom two lines are piano accompaniment for the seventh and eighth lines of the system.



Bb F Dm Gm<sup>3fr</sup>

tained. An ex - e - cu - tion, — what a

Eb<sup>3fr</sup> Fsus F B F#



sight to - mor - row night. Up there, — there is so much room — where

B F# C G

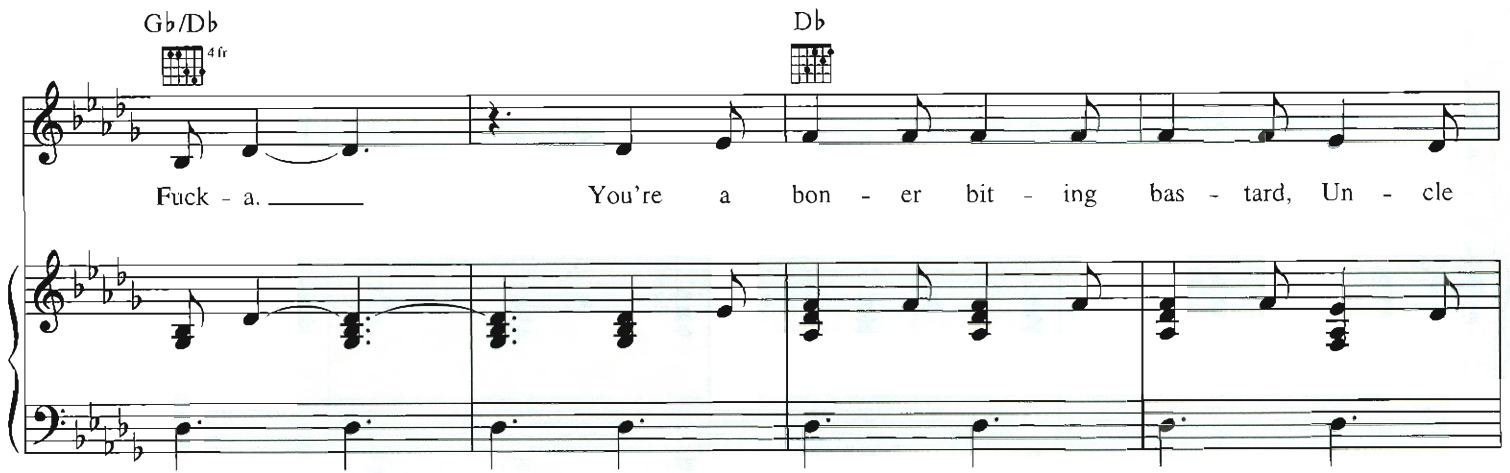
ba - bies burp — and flow - ers bloom. — To - mor - row night, — up there is doomed — and

C Esus E Db

so I will — be go - ing soon. Shut your fuck - ing face, Un - cle

Fuck - a. \_\_\_\_\_ You're a bon - er bit - ing bas - tard, Un - cle










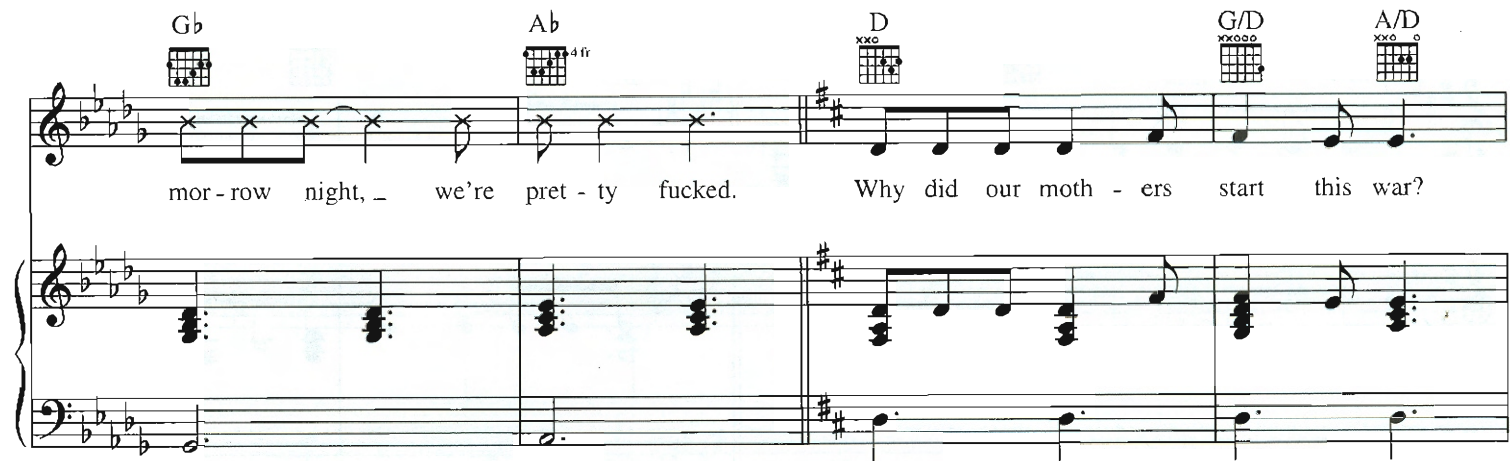



Fuck - a. \_\_\_\_\_ It looks like we may be out of luck. To -







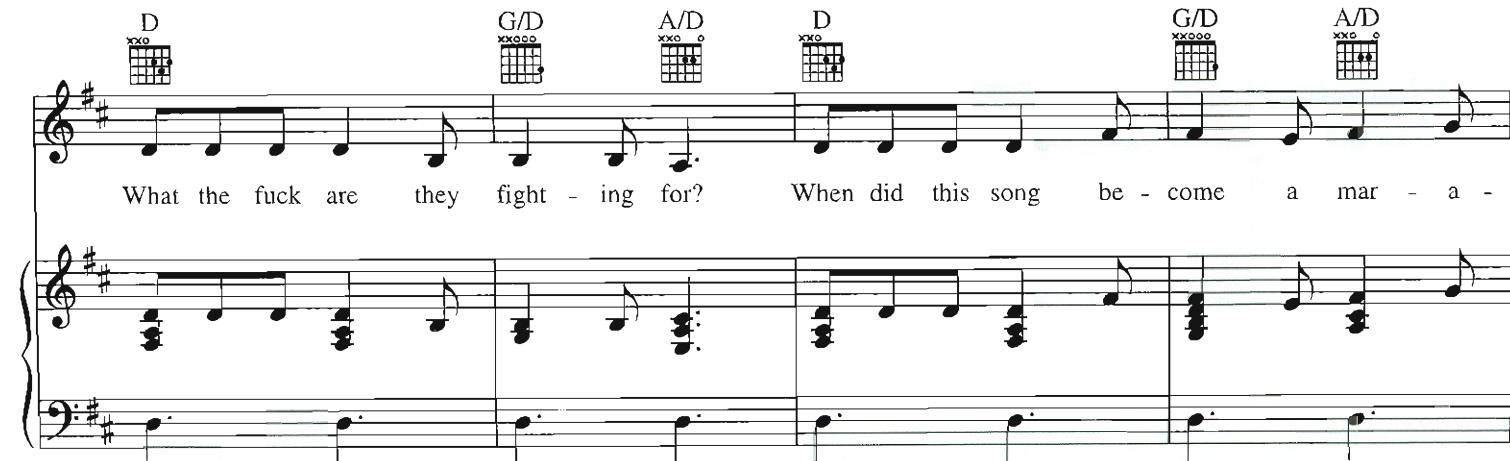
mor - row night, - we're pret - ty fucked. Why did our moth - ers start this war?





What the fuck are they fight - ing for? When did this song be - come a mar - a -





F/C



Bb maj7



thon? I want (Spoken: When Can - a - da is dead and gone, there'll

I want to be up

Asus



A



Bb



F



be no more Ce - line Di - on. They may cut your dick in half To - mor - row and

there.

Dm



Gm



Bb



F



night serve it to a pig. our lives will change. And though it hurts, you'll laugh To - mor - row and

And though it hurts, you'll laugh

Dm



Gm



Bb



F



night dance a dick - less jig. we'll be en - ter-tained. But that's the way it goes In ex - e - in

Dm



Gm



Eb



cu - tion — 7 7  
 war you're — shat up - on. Though we die, I want to la re -

F



Gb



Ebm



sis - tance up lives on.  
 be tance up lives there.

Bb



Blame Can - a - da, blame Can - a - da,

blame Can - a - da.



# I CAN CHANGE

Words and Music by  
TREY PARKER

Moderate Middle Eastern tempo

F#m

*mf*

Detailed description: This block contains the piano introduction. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody starts with a quarter note F#, followed by eighth notes G# and A, then a quarter note B, and continues with a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. A guitar chord diagram for F#m is shown above the first measure. The dynamic marking *mf* is placed below the first measure.

N.C.

F#m

Some peo - ple say fault that I'm a bad guy. They may be  
 fault that I'm so e - vil. It's so - ci - e -

Detailed description: This block contains the first line of the vocal melody. The treble clef has a key signature of two sharps and a 4/4 time signature. The melody begins with a whole rest, followed by quarter notes G# and A, then a quarter note B. The lyrics are written below the staff. A guitar chord diagram for F#m is shown above the second measure. The piano accompaniment continues with the same eighth-note pattern as in the introduction.

C#7

F#m

right, they may be right. But it's not as if I  
 ty, so - ci - e - ty. You see my par - ents were some - times a -

Detailed description: This block contains the second line of the vocal melody. The treble clef has a key signature of two sharps and a 4/4 time signature. The melody continues with quarter notes B and C#, then a quarter note D. The lyrics are written below the staff. Guitar chord diagrams for C#7 and F#m are shown above the first and second measures respectively. The piano accompaniment continues with the same eighth-note pattern.

C#7

F#m

don't try. I just fuck up, try as I might. }  
 bu - sive. And it made a prick of me. } But I can

Detailed description: This block contains the third line of the vocal melody. The treble clef has a key signature of two sharps and a 4/4 time signature. The melody continues with quarter notes D and E, then a quarter note F#. The lyrics are written below the staff. Guitar chord diagrams for C#7 and F#m are shown above the first and second measures respectively. The piano accompaniment continues with the same eighth-note pattern.

Bm

F#7

change, I can change. I can learn to keep my prom - is - es, I { swear } know it.

*accel. poco a poco*

A

G#7

I'll o - pen up my heart and I will share it. An - y min - ute now I will be born a -

C#

F#m

Bm



gain. { Yes, I can change, I can change. But what if you nev - er change?

F#7

I know I've been a dir - ty lit - tle bas - tard. I like to  
 What if you re - main a sand - y lit - tle butt - hole. Hey Sa - tan!



1



A  G#7  C#  N.C.

kill, I like to maim. Yes, I'm in - sane, but it's o - kay 'cause I can change.

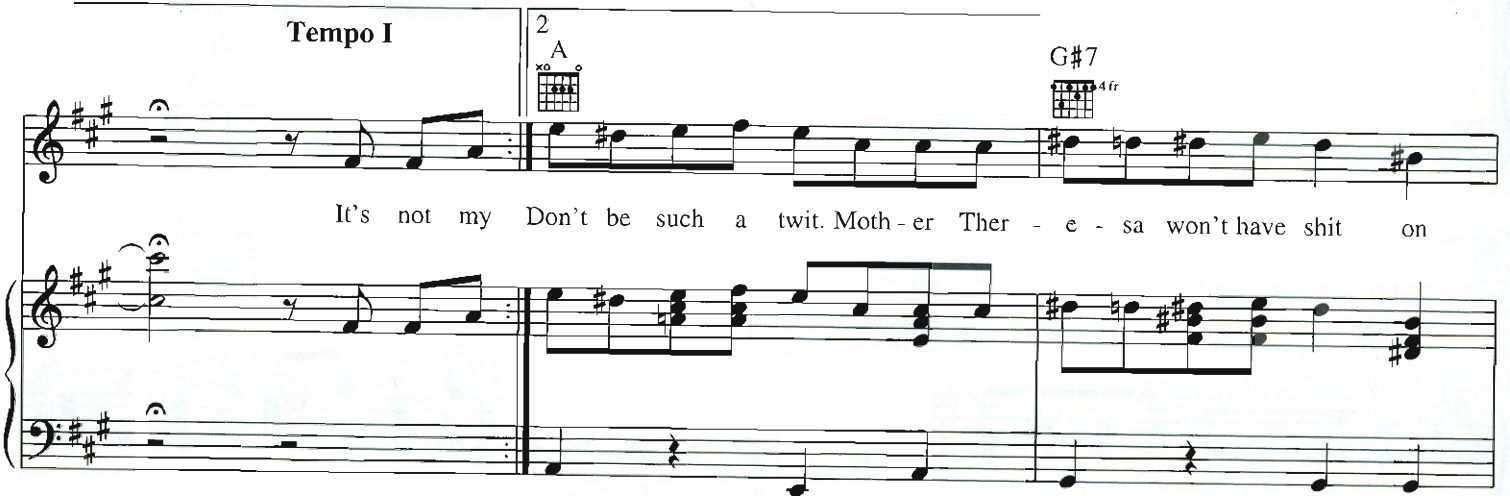


Tempo I

2

A  G#7 

It's not my Don't be such a twit. Moth - er Ther - e - sa won't have shit on




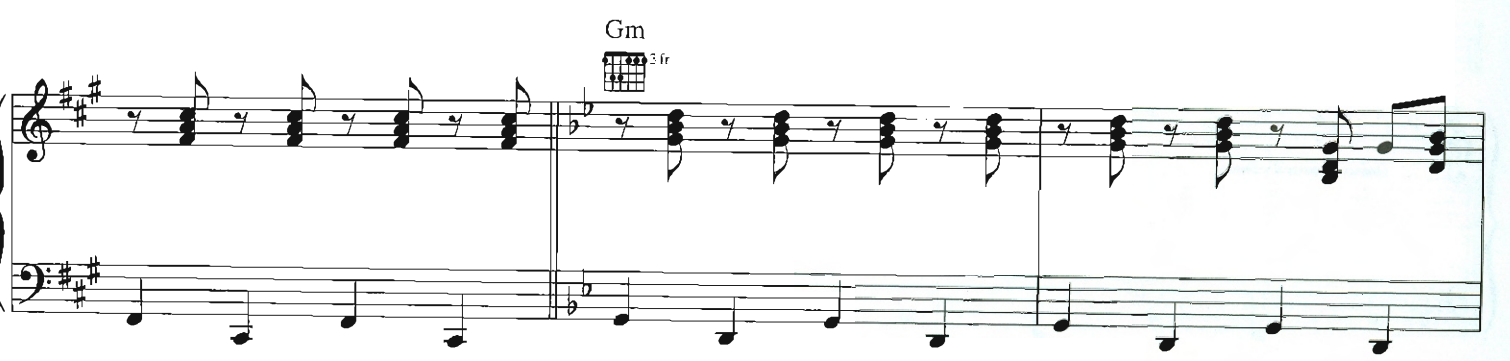
C#  Presto

F#m 

me. Just watch, just watch me change. (Spoken:) Here I go. I'm changing.



Gm 



D7

The first system of music consists of two staves. The treble staff contains a series of chords and melodic lines, with a D7 guitar chord diagram shown above the staff. The bass staff provides a steady accompaniment with quarter notes.

Gm

The second system of music consists of two staves. The treble staff contains a series of chords and melodic lines, with a Gm guitar chord diagram shown above the staff. The bass staff provides a steady accompaniment with quarter notes.

D7 Gm Cm

The third system of music consists of two staves. The treble staff contains a series of chords and melodic lines, with guitar diagrams for D7, Gm, and Cm shown above the staff. The bass staff provides a steady accompaniment with quarter notes.

G7

The fourth system of music consists of two staves. The treble staff contains a series of chords and melodic lines, with a G7 guitar chord diagram shown above the staff. The bass staff provides a steady accompaniment with quarter notes.

Bb A D

The fifth system of music consists of two staves. The treble staff contains a series of chords and melodic lines, with guitar diagrams for Bb, A, and D shown above the staff. The bass staff provides a steady accompaniment with quarter notes.



Am7b5



A7



D



N.C.

Tempo I

Gm



\*  
(Whistle)

\* Whistle sounds one octave higher than written.

(Sung:) Dee dee dee

N.C.

Gm



deh dee deh dee deh.

Hey Sa - tan!

# I'M SUPER

Words and Music by TREY PARKER  
and MARC SHAIMAN

Moderately, somewhat freely

**E $\flat$ 7** **A $\flat$ maj7** **Fm7**

Bombs are fly - ing, peo-ple are dy - ing, chil-dren are

**B $\flat$ 7** **E $\flat$**  **A $\flat$ maj7**

cry - ing, pol - i - ti - cians are ly - ing too. Can - cer is kill - ing, Tex - a - co's

**Fm7** **B $\flat$ 7** **B $\flat$ m7** **E $\flat$ 13**

spill - ing. The whole world's gone to hell, but how are you? I'm

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. Chord diagrams are provided for guitar, and dynamic markings like 'mf' are present. The lyrics are: 'Bombs are fly - ing, peo-ple are dy - ing, chil-dren are cry - ing, pol - i - ti - cians are ly - ing too. Can - cer is kill - ing, Tex - a - co's spill - ing. The whole world's gone to hell, but how are you? I'm'.



Bright two-beat tempo

Ab  4fr  Fm  Bb  Bb7

su - per, \_\_\_\_\_ thanks for ask - ing. All things con - sid - ered <sup>I</sup><sub>he</sub> could - n't be bet - ter, <sup>I</sup><sub>he</sub> must



Eb7  Eb7  Ab 4fr  Fm

say. { I'm feel - ing  
I'm } su - per. \_\_\_\_\_ No, noth - ing bugs me.



Bb  Bb  Bb7  Eb7

Ev - 'ry - thing is su - per when you're... Don't you think I look cute in this

To Coda ⊕



Ab  4fr

hat? \_\_\_\_\_ I'm so





Fm Bb Bb7

sor - ry, Mis - ter Crip - ple, but I just can't feel too bad for you right

Eb7 Ab

now. Be - cause I'm feel - ing so in - sane - ly

Fm Bb7 Eb7sus Eb7 Ab E9 Eb7 D.S. al Coda

su - per that e - ven the fact that you can't walk can't bring me down. He's

CODA E7 F7 F#7 G7

hat and those lit - tle pants and this match - ing top that I got at "Merv's"? I'm



C6



Am7



D7



sa - per.  
In the bar-racks and the trench-es as well, — Big Gay Al says,

G7



C6



Am7



"Do ask, do tell." — Yes, he's su - per and he's proud to be fey. —

D7



Em7



Fdim7



D7/F#



G7



Am7



A#dim7



G7/B



C6



D9



Ev - 'ry - thing is su - per when you're gay, —

F/G



G/A



A/B



B/C#



C#/D#



Eb/F



F/G



G/A



Ab9



C6



when you're gay. —

# MOUNTAIN TOWN

## (Reprise)

Words and Music by TREY PARKER  
and MARC SHAIMAN

Moderately, somewhat freely

B $\flat$ /F      B $\flat$ dim7/F      Cm7/F      F7

Ev - 'ry - thing worked out. What a hap - py end. \_\_\_\_\_ A -

*mf*

Moderately bright

B $\flat$ /D      B $\flat$ dim7      Cm7      F7      B $\flat$

mer-i-cans and Ca - na - di - ans — are friends a - gain. — So let's all join hands and

*poco rall.*

Cm      Dm7      G7      Cm7

knock op - pres - sion down. Good lawd - y, I'm found! Don't you know our lit - tle lives are now com -



F7sus F7 Bb D7/A Gm Cm7

plete? 'Cause Ter-rance and Phil-lip are sweet. *Sung:* Thank God we live in this  
*Spoken:* Su - per sweet!

*slower* *accel. poco a poco*

Bb maj7/D Eb6 Bb maj7/F Cm7/G

qui - et lit - tle piss - ant red - neck po - dunk jerk - wa - ter green - horn one - horse

Bb maj7/F Eb6 Bb maj7/D Cm7/G Bb maj7/F

mud - hole peck - er - wood right - wing whis - tle - stop hob - nail truck driv - ing old - fash - ioned hay - seed

Eb6 Bb maj7/F Cm7/G Bb maj7/F Eb6 Bb maj7/F

in - bred un - kempt out - of - date out - of - touch white trash kick - ass

Ab



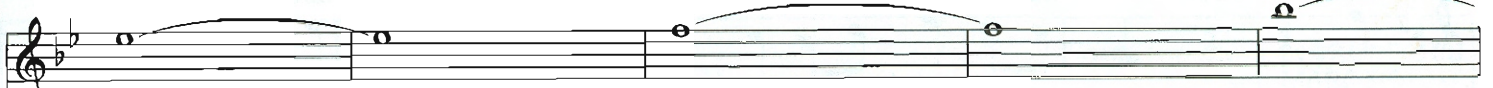
Fsus



F



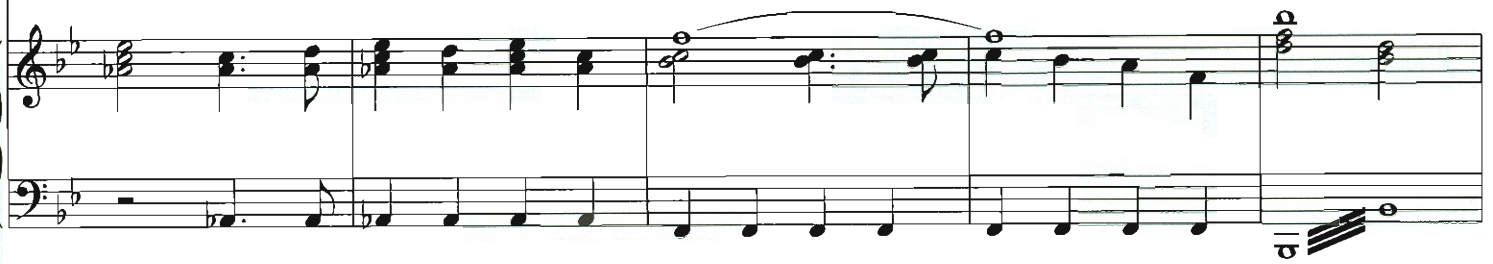
Bb



moun

tain

town.



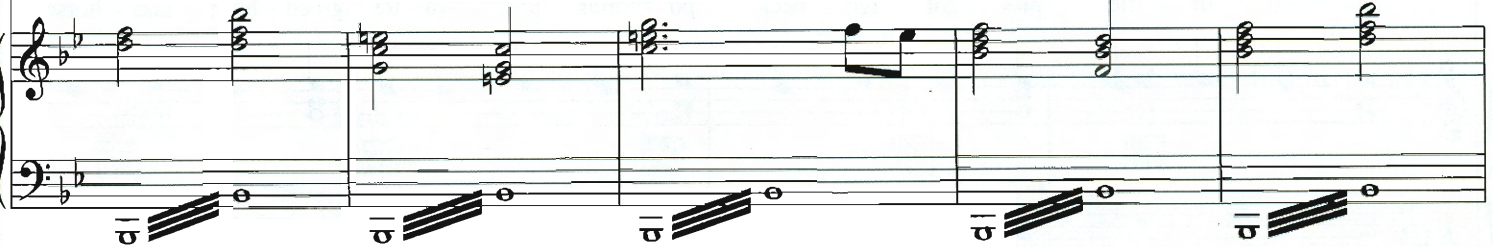
C/Bb



Bb



Ah.



Db/Bb



Gb



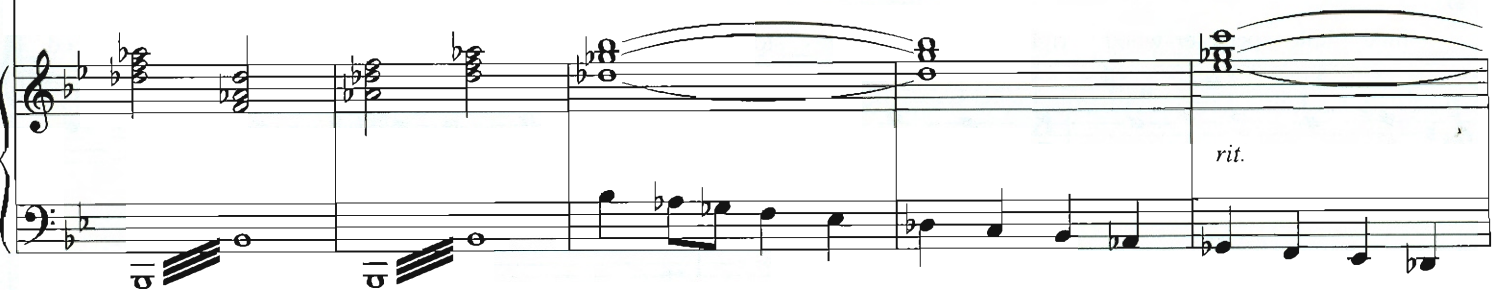
Ebm6/Gb



Ah.

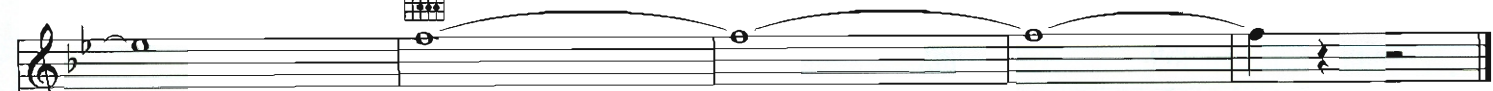
Ah.

Ah.



rit.

Bb



Ah.

