

Western Civilization! The Complete Musical (abridged)

Piano/Vocal

lyrics by Reed Martin and Austin Tichenor,

original music composed by Nick Graham

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION



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Composers Notes

When preparing these scores it was my aim to produce something that could convey all the essential parts in a simple and concise form. However since each song has a unique musical style, which is part of the humour of the show, I strongly recommend that they be used in conjunction with the original cast recording.

Please be aware that a CD with full instrumental backing tracks (the karaoke version) is now available for production purposes and these correspond exactly to the scores. The show has already been extensively performed in the US and the UK using these backing tracks so they are tried and tested!

There are also places in the show where music is used as underscore, accompaniment, or for the introduction of characters. Although this music hasn't been written down here, some of it is on the karaoke CD. Where existing recordings of other composer's music were used, producers will have to source this for themselves. Here is a full list of the extra music we used in the show.

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- *The Crusades* – the underscore we used for this sequence was "Belle of the Ball" by Leroy Anderson. (Eastman Rochester Pops Orchestra)
- *Joan of Arc* – the "dramatic" music we used for Jean's entrance was a brief excerpt from Stravinsky's "Rite Of Spring".
- *Walter Raleigh* – Cigar box juggling was accompanied by a much faster, instrumental rendition of "Let 'Em Swing" (included on Karaoke CD)
- *Michelangelo* – a short burst of 16th Century music to accompany his entrance.
- *Thomas Jefferson* – a short burst of "Yankee Doodle Dandy" for his appearance.
- *Intermission music* – "Rats" played instrumentally (included on Karaoke CD)
- *The Irish* – a short burst of some authentic, up tempo "diddly" music to both introduce and end the scene.
- *The Impressionists* – each Impressionist was introduced by a snare drum roll and cymbal crash - seedy cabaret style! (included on Karaoke CD)
- *Samuel Morse* – S O S followed by some break beats for him to dance to! (included on Karaoke CD)
- *Three Spacemen* – weird synthesiser drone in D, which starts the scene and continues throughout. (Included on Karaoke CD). The score is marked 1^o & 2^o denoting the entrance and exit of the 'spacemen', and they pick up their starting notes from this drone.
- *Bows* – Instrumental version of "Déjà Vu" (included on Karaoke CD)

If there is anything missing or incorrect or anybody has any questions, I would welcome your feedback at westernciv@blueyonder.co.uk and I will try to help wherever possible. I hope you enjoy performing these songs as much as I did writing them.

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**PERUSAHL SCORE ONLY
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HISTORY AIN'T WHAT IT USED TO BE

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

♩ = 124

AUSTIN Em C DEE

THE FUTURE IS NOW SO WE HAVE THE CHANCE TO

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D B7 REED Em

SHOW YOU WAR + TRAGEDY IN SONG AND DANCE. WE'LL LEARN THE WAYS BOTH GOOD + BAD, THE

A TEMPO

E_m - E_m - C_{major} - A_m

D E_m C_{major} A_m

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D AUSTIN E_m REED

WELL TELL YOU SOME FACTS_ SOME

C_{major} DEE D B₇ AUSTIN

OLD & SOME NEW -

WELL CRAMA THOUSAND YEARS INTO AN HOUR OR TWO -

AND

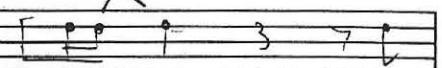
Em Cmin7 ALL D

WHEN IT'S ALL OV- ER you WILL HAVE TO AGREE-

HISTORY-

AIN'T

ALL



HISTORY-

AIN'T

B7 REED Em AUSTIN Cmin7 DEE

WHAT IT USED TO BE - WELL TELL YOU A JOKE, - WELL SING YOU A SONG, - WELL GET

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WHAT IT USED TO BE...

EV'RYTHING RIGHT - EX-CEPT WHEN WE'RE WRONG - WELL TELL YOU THE TRUTH, - IT'LL

ALL

EX-CEPT WHEN WE'RE WRONG -

Cmaj7 ALL D B7
 SET YOU FREE — HISTORY — AIN'T WHAT IT USED TO BE...

ALL HISTORY — AIN'T WHAT IT USED TO BE...

DEE Cmaj7
 Em REED
 HISTORY — AIN'T WHAT IT USED TO BE, — WELL BE
 AUSTIN

HISTORY — AIN'T WHAT IT USED TO BE, —

B7 DEE Em D
 TURNING HISTORY INSIDE OUT HISTORY — AIN'T WHAT IT USED TO BE...
 AUSTIN

HISTORY — AIN'T WHAT IT USED TO BE...

B7 D

HISTORY — AIN'T WHAT IT USED TO BE...

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Cmaj7 P. REED B Em Cmaj7

— UPSIDE DOWN & ROUNDABOUT. —

P. — — — —

— — — — — — — —

— — — — — — — —

— — — — — — — —

— — — — — — — —

— — — — — — — —

Cmaj7 Am D Em Cmaj7

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— — — — — — — —

— — — — — — — —

— — — — — — — —

— — — — — — — —

Am D REED —

— — — — — — — —

— — — — — — — —

— — — — — — — —

— — — — — — — —

— — — — — — — —

Em AUSTIN C'mon? DEE D AUSTIN/
REED

SEEN US BEFORE — YOU KNOW THE DRILL, — IT'S THE SAME OLD JOKES — BUT WE

ADDED A GRILL! — GRL! HIS NAME IS AUSTIN, HE'S REED. I'M ME. — AND

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D B7 REED Em

HISTORY — AIN'T WHAT IT USED TO BE. — (SP:) LADIES AND GENTLEMEN!

WE ARE GATHERED HERE THIS EVENING TO EXAMINE OUR PAST. TONIGHT YOU'LL LEARN ALL ABOUT THE HISTORY

A handwritten musical score for a single staff in G major. The staff begins with a treble clef, a sharp sign indicating G major, and a common time signature. The music consists of several measures of rests followed by a single eighth note.

OF WESTERN CIVILISATION . AND HOW BETTER TO START THE SHOW THAN WITH THE SINGLE GREATEST MUSICAL STYLE

A handwritten musical score for a single staff in G major. The staff begins with a treble clef, a sharp sign indicating G major, and a common time signature. The music consists of several measures of rests followed by a single eighth note.

A handwritten musical score for two staves: Treble and Bass. The Treble staff begins with a treble clef, a sharp sign indicating G major, and a common time signature. The Bass staff begins with a bass clef, a sharp sign indicating G major, and a common time signature. Both staves feature a series of eighth notes and rests.

A handwritten musical score for two staves: Treble and Bass. The Treble staff begins with a treble clef, a sharp sign indicating G major, and a common time signature. The Bass staff begins with a bass clef, a sharp sign indicating G major, and a common time signature. The lyrics "THAT CIVILISATION HAS YET PRODUCED - DISCO!" are written above the Treble staff, and "HISTORY - AINT WHAT IT USED TO BE" is written below the Bass staff. The Treble staff concludes with "WELL BE". The lyrics "NOT TO BE USED FOR PRODUCTION" are overlaid across both staves.

HISTORY — AINT WHAT IT USED TO BE. —

A handwritten musical score for two staves: Treble and Bass. The Treble staff begins with a treble clef, a sharp sign indicating G major, and a common time signature. The Bass staff begins with a bass clef, a sharp sign indicating G major, and a common time signature. Both staves feature a series of eighth notes and rests.

B7 DEE Em D Cmaj7

A handwritten musical score for two staves: Treble and Bass. The Treble staff begins with a treble clef, a sharp sign indicating G major, and a common time signature. The Bass staff begins with a bass clef, a sharp sign indicating G major, and a common time signature. Both staves feature a series of eighth notes and rests.

TURNING HISTORY INSIDEOUT. HISTORY — AINT WHAT IT USED TO BE. —

A handwritten musical score for two staves: Treble and Bass. The Treble staff begins with a treble clef, a sharp sign indicating G major, and a common time signature. The Bass staff begins with a bass clef, a sharp sign indicating G major, and a common time signature. The lyrics "AUSTIN" are written above the Treble staff, and "HISTORY — AINT WHAT IT USED TO BE. —" is written below the Bass staff.

A handwritten musical score for two staves: Treble and Bass. The Treble staff begins with a treble clef, a sharp sign indicating G major, and a common time signature. The Bass staff begins with a bass clef, a sharp sign indicating G major, and a common time signature. Both staves feature a series of eighth notes and rests.

REED B₇ Em Cmaj7 Am7 D

UPSIDE DOWN + ROUNDABOUT.

AUSTIN Em DEE Cmaj7 REED D

I DONE MY RESEARCH, — GOT MY G. E. D., — WE WROTE SOME GREAT NUMBERS, MY

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B₇ ALL Em Cmaj7 D

FAV RITE WAS THREE. 'CAS IF WE FORGOT — WHAT HAPPENED WAY BACK WHEN, — WERE DOOMED TO REPEAT IT

B₇

OVER + OV - ER A... OVER AND OV - ER A... OVER AND OV - ER A -

DEE Em F D A! ! D Cmaj7 P. REED B7

- GAIN -
AUSTIN HISTORY — AIN'T WHAT IT USED TO BE, — WELL BE TURNING HISTORY INSIDEOUT.

HISTORY — AIN'T WHAT IT USED TO BE, —

3 3 3 B B

DEE Em D Cmaj7 P. REED B7

HISTORY — AIN'T WHAT IT USED TO BE, — UPSIDE DOWN + ROUNDABOUT.

AUSTIN

HISTORY — AIN'T WHAT IT USED TO BE, —

3 3 3 B B

Em Cmaj7 Am7 D ALL Em

HISTORY!

HISTORY!

FOUR NORSEmen OF THE APOCALYPSE

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

= 146

AD LIB.

DEE

Handwritten musical score for the 'DEE' part. The key signature is F# major (one sharp). The tempo is 146 BPM. The lyrics are: DE FIRST MIL-LENNIUM'S COME AND GONE AND VE VIKINGS STILL SAIL ON. The score consists of two staves of music with various note heads and rests.

DE FIRST MIL-LENNIUM'S COME AND GONE AND VE VIKINGS STILL SAIL ON.

AUSTIN

Handwritten musical score for the 'AUSTIN' part. The key signature is F# major (one sharp). The lyrics are: DE FIRST MIL-LENNIUM'S COME AND GONE AND VE VIKINGS STILL SAIL ON. The score consists of two staves of music with various note heads and rests.

PUPPET

Handwritten musical score for the 'PUPPET' part. The key signature is F# major (one sharp). The lyrics are: DE FIRST MIL-LENNIUM'S COME AND GONE AND VE VIKINGS STILL SAIL ON. The score consists of two staves of music with various note heads and rests.

DE FIRST MIL-LENNIUM'S COME AND GONE AND VE VIKINGS STILL SAIL ON.

REED

Handwritten musical score for the 'REED' part. The key signature is F# major (one sharp). The lyrics are: DE FIRST MIL-LENNIUM'S COME AND GONE AND VE VIKINGS STILL SAIL ON. The score consists of two staves of music with various note heads and rests.

DE FIRST MIL-LENNIUM'S COME AND GONE AND VE VIKINGS STILL SAIL ON.

Cmaj7 Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Am7 Gmaj7

PERUSAL SCORE ONLY

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Handwritten musical score for the 'VE' part. The key signature is F# major (one sharp). The lyrics are: VE WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS, VE WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS, SO VE WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS,

VE WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS, SO VE WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS,

Handwritten musical score for the 'VS' part. The key signature is F# major (one sharp). The lyrics are: VS WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS, VS WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS, SO VS WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS,

VS WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS,

VS WILL NEVER LOSE OUR BEARINGS, DOUGH WERE STUFFED VIS PICKLED HERRINGS,
Cmaj7 Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Am7 Gmaj7

RALL...

A TEMPO [FASTER]

OOH VE ARE

COME AND JOIN DE NAVY OF DE MEN FROM SCANDI-NA-VI-A. VE ARE DE

OOH VE ARE

OOH A7 B7 C D VE ARE

A TEMPO [FASTER] ! = !

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION

FOUR NORSE - MEN OF DE A PO-CA-LYPSE, VE SAIL DE VORLD IN

FOUR NORSE - MEN OF DE A PO-CA-LYPSE, VE SAIL DE VORLD IN

FOUR NORSE - MEN OF DE A PO-CA-LYPSE, VE SAIL DE VORLD IN

G E7 Am D9 D7-9 G G7

Very Big Norse-Ships, Four Norse-Men of DE A- Po- CA- LYPSE.

Very Big Norse-Ships, Four Norse-Men of DE A- Po- CA- LYPSE.

Very Big Norse-Ships, Four Norse-Men of DE A- Po- CA- LYPSE.

Very Big Norse-Ships, Four Norse-Men of DE A- Po- CA- LYPSE.

Very Big Norse-Ships, Four Norse-Men of DE A- Po- CA- LYPSE.

Very Big Norse-Ships, Four Norse-Men of DE A- Po- CA- LYPSE.

Very Big Norse-Ships, Four Norse-Men of DE A- Po- CA- LYPSE.

PERUSAL SCORE ONLY

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OOH FOUR NORSE-

OOH VE ARE DE FOUR NORSE-

OOH FOUR NORSE-

G E7 Am7 D7 FOUR NORSE-
E7

MEN OF DE A PO-CA-LYPSE, TELL DE ENGLISH VE INVENTED FISH'N' CHIPS,
MEN OF DE A POCALYPSE, TELL DE ENGLISH VE INVENTED FISH'N' CHIPS,
MEN OF DE A POCALYPSE, TELL DE ENGLISH VE INVENTED FISH'N' CHIPS,
MEN OF DE A- POCALYPSE, TELL DE ENGLISH VE INVENTED FISH'N' CHIPS,
Am7 D9 D7-9 G G7 C Cm

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RALL...

FOUR NORSEMAN OF DE A- POCALYPSE. — OOH.

FOUR NORSEMAN OF DE A- POCALYPSE. — OOH

FOUR NORSEMAN OF DE A- POCALYPSE. — OOH

FOUR NORSEMAN OF DE A POCALYPSE. — OOH

G E7 Am7 D7 G RALL.. E7 Am7 D

VE VILL SHOW DE WORLD IT NEEDS TO BOW DOWN TO DANES AND SVEDES.

VE VILL SHOW DE WORLD IT NEEDS TO BOW DOWN TO DANES AND SVEDES.

VE VILL SHOW DE WORLD IT NEEDS TO BOW DOWN TO DANES AND SVEDES.

VE VILL SHOW DE WORLD IT NEEDS TO BOW DOWN TO DANES AND SVEDES.
 Cmaj7 Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Am7 Gmaj7

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ALL DE WORLD VILL PLEDGE ALLEGIANCE AND KOW-TOW TO VE NOR-VEGIANS. DE

ALL DE WORLD VILL PLEDGE ALLEGIANCE AND KOW-TOW TO VE NOR-VEGIANS.

ALL DE WORLD VILL PLEDGE ALLEGIANCE AND KOW-TOW TO VE NOR-VEGIANS.

ALL DE WORLD VILL PLEDGE ALLEGIANCE AND KOW-TOW TO VE NORVIEGANS.
 Cmaj7 Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Am7 Gmaj7

MOLTO RALL...

A TEMPO [FASTER]

Musical score for Four Norsemen Of The Apocalypse, featuring four staves of handwritten musical notation in G major. The lyrics are written below the notes.

VIKINGS WILL RULE TILL TWO THOUSAND + ONE. OOH
OOH
OOH
OOH, AND DOH VĒRĒ NOT FINNISH VĒRE ALMOST DONE
Am7 B7 C D7 A TEMPO [FASTER]

VE ARE DE-

**PERUSAL SCORE ONLY
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Musical score for Four Norsemen Of The Apocalypse, featuring four staves of handwritten musical notation in G major. The lyrics are written below the notes.

Four NORSE- MEN OF DE A- POCALYPSE

G E7 Am7 D9 D7-9

VE GET BORED SO VE GO ON A LOTTA TRIPS. FOUR NORSEMAN OF

VE GET BORED SO VE GO ON A LOTTA TRIPS. FOUR NORSEMAN OF

VE GET BORED SO VE GO ON A LOTTA TRIPS. FOUR NORSEMAN OF

VE GET BORED SO VE GO ON A LOTTA TRIPS. FOUR NORSEMAN OF

G G7 C Cm G E7

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

DE A PO- CALYPSE, - OOH .

DE A PO- CALYPSE, - OOH . VE ARE DE

DE A- PO- CALYPSE, - OOH .

DE A- PO- CALYPSE, - OOH .

A^m7 D⁷ G E⁷ A^m7 D⁷

Four Norse - MEN OF DE A - PO - CA - LY PSE. ON TALK SHOWS

Four Norse - MEN OF DE A - PO CALYPSE. ON TALK SHOWS

Four Norse - MEN OF DE A - PO CALYPSE. ON TALK SHOWS

Four Norse - MEN OF DE A - PO CALYPSE. ON TALK SHOWS

Four G E7 Am D9 D79 G G7

**PERUSAL SCORE ONLY
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VE SHOWA LOTTA CLIPS, A MOMENT ON DE LIPS, A

VE SHOWA LOTTA CLIPS, A MOMENT ON DE LIPS, A

VE SHOWA LOTTA CLIPS, A MOMENT ON DE LIPS, A

VE SHOWA LOTTA CLIPS, A MOMENT ON DE LIPS, A

C Cm G G7

D A D

DE-JA VU,
YOU CAN RE-MEM-BER

HAPPEN SOME MORE —
DE-JA VU,
YOU CAN RE-MEM-BER

WHEN, IT'S DE-JA VU ALL OVER AGAIN.
NOT TO BE USED FOR PRODUCTION

WHEN, IT'S DE-JA VU ALL OVER AGAIN.

D E

PERUSAL SCORE ONLY

D E A

G C G

MOLTO RALL...

A TEMPO [FASTER]

VIKINGS WILL RULE TILL TWO THOUSAND + ONE. DOH.

VE ARE DE

DOH

DOH, AND DOH VÉRE NOT FINNISH, VÉRE ALMOST DONE

A TEMPO [FASTER]

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

FOUR NORSE- MEN OF DE A- POCALYPSE

G E7 Am D9 D7-9

VE GET BORED SO VE GO ON A LOTTA TRIPS. FOUR NORSEMAN OF

VE GET BORED SO VE GO ON A LOTTA TRIPS. FOUR NORSEMAN OF

VE GET BORED SO VE GO ON A LOTTA TRIPS. FOUR NORSEMAN OF

VE GET BORED SO VE GO ON A LOTTA TRIPS. FOUR NORSEMAN OF

G G7 C Cm G E7

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

DE A PO- CALYPSE, ooh.

DE A PO- CALYPSE, ooh. VE ARE DE

DE A PO- CALYPSE, ooh.

DE A PO- CALYPSE, ooh.

Am7 D7 G E7 Am7 D7

Handwritten musical score for "Four Norsemen Of The Apocalypse". The score consists of five staves of music in G major, common time, with lyrics written underneath each staff. The lyrics are:

Four NORSE- MEN OF DE A- PO-CA- LYPSE. ON TALK SHOWS

Four NORSE- MEN OF DE A- POCALYPSE. ON TALK SHOWS

Four NORSE- MEN OF DE A- POCALYPSE. ON TALK SHOWS

Four NORSE- MEN OF DE A- POCALYPSE, ON TALK SHOWS
G E7 Am D9 D79 G G7

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

Handwritten musical score for "Ve Show A Lotta Clips". The score consists of four staves of music in G major, common time, with lyrics written underneath each staff. The lyrics are:

VE SHOW A LOTTA CLIPS, A MOMENT ON DE LIPS, A

VE SHOW A LOTTA CLIPS, A MOMENT ON DE LIPS, A

VE SHOW A LOTTA CLIPS, A MOMENT ON DE LIPS, A

VE SHOW A LOTTA CLIPS, A MOMENT ON DE LIPS, A
C Cm G G7

Handwritten musical score for a vocal part in G major, common time. The lyrics are:

LIFE-TIME ON DE HIPS, VEN IT'S COLD VE GET VERY SORE NIPS,

LIFE-TIME ON DE HIPS, VEN IT'S COLD VE GET VERY SORE NIPS,

LIFE-TIME ON DE HIPS, VEN IT'S COLD VE GET VERY SORE NIPS,

LIFE-TIME ON DE HIPS, VEN IT'S COLD VE GET VERY SORE NIPS,

The score includes chords: C, Cm, G, G7.

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RALL...

A TEMPO

Handwritten musical score for a vocal part in G major, common time. The lyrics are:

How MUCH LONGER CAN VE MILK DIS BIT?

RALL... G7 C Cm A TEMPO

MOLTO RALL..

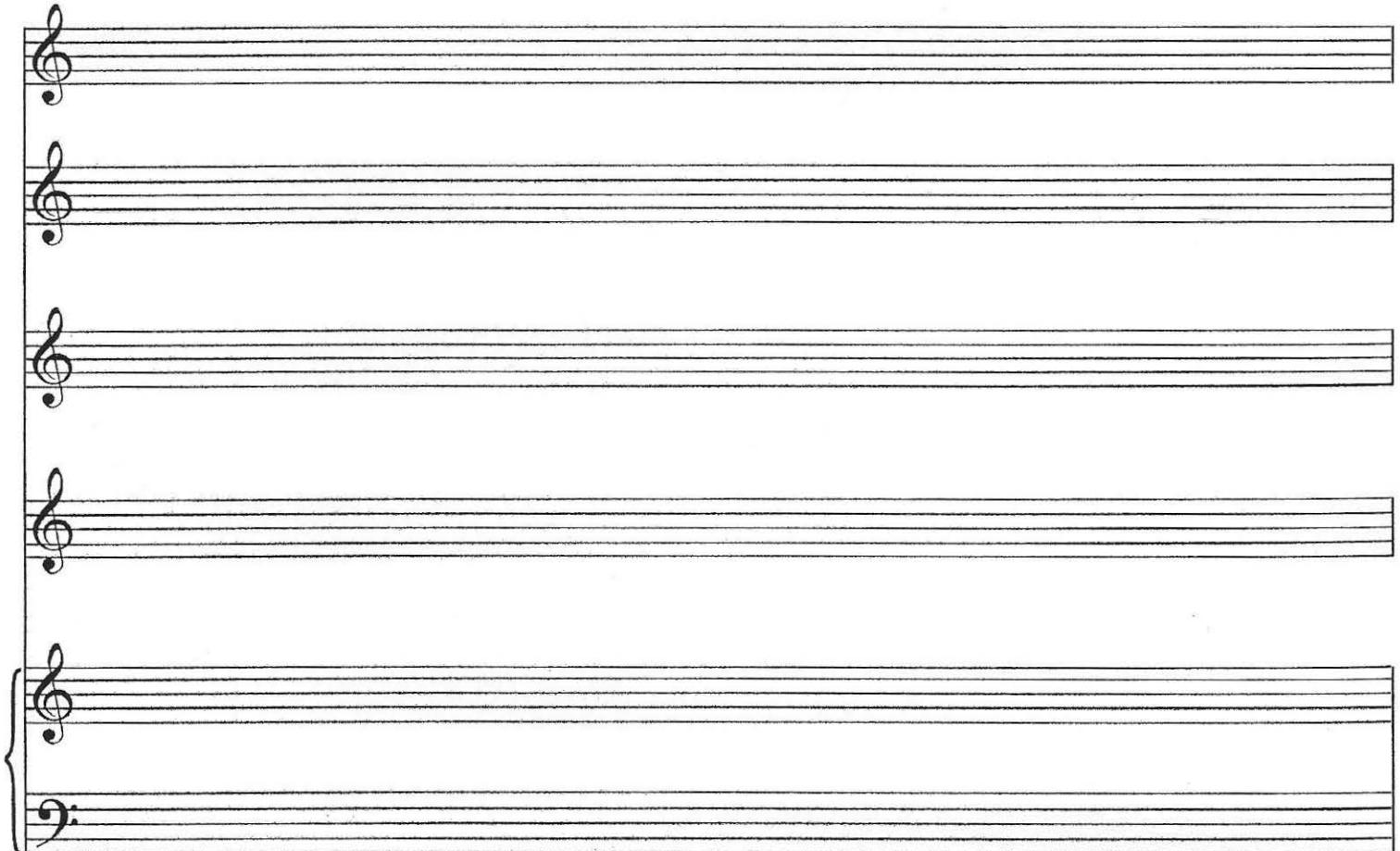
Handwritten musical score for "Four Norsemen Of The Apocalypse". The score consists of five staves of music for a single melodic line. The key signature is G major (one sharp). The tempo is indicated as "MOLTO RALL.". The lyrics are written below each staff:

FOUR NORSEMAN OF DE A PO-CA LYPSE.

Chords are labeled above the bass staff:

G E7 Am D7 G C G

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MAGNA CARTA

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

$\text{d} = 140$ REED C F G C

AUSTIN/DEE

C F
MAG-NA CART-A BE-
NOT TO BE USED FOR PRODUCTION

D7 G.

-GINNING OF A DEMO-CRA-TIC CHART-A.

C F G C

EV-EN THOUGH MY FEUDAL LORDS - USED IN-TI- MI- DA- TION

C F G C

PERUSAL SCORE ONLY
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SAVED THE COUNTRY AND WESTERN CIVI- SA-TION.

AND WESTERN CIVI-LI- SATION.

C F G C

HE SAVED THE COUNTRY AND WESTERN CI-VI-LI- SA-TION.

C F C Does

MAG-NA CART-A

MAGNA CARTA. Does

- 3 -

D7 G

EV'-RY-THING A LE-GAL PA-PER OUGHT-A. THOUGH

NOT TO BE USED FOR PRODUCTION

EV'-RY-THING A LEGAL PAPER OUGHT-A.

C F G C

MEN WITH LAND WILL ON-LY GET THESE RIGHTS IF THEY'RE CAU-CA-SIAN.

C F G C

I SAVED THE COUNTRY AND WESTERN CIVILI-SATION.

AND WESTERN CIVI-LI-SATION.

C F G C

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HE SAVED THE COUNTRY AND WESTERN CIVILI-SATION.

? // G C

(Spoken)
ENGLAND THAT IS! AFTERNOON TEA...INBRED ROYALS.

(YE-HAW!)

a tempo

(YE-HAW!)

(Spoken)
ENGLAND THAT IS! AFTERNOON TEA...INBRED ROYALS.

BLAME IT ON THE LORD

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

=132

Gm DEE (Adlib) Dsus4 D Dsus2

(sp:) I GUESS THE QUESTION REALLY IS, WHY DOES GOD ALLOW BAD THINGS TO

a tempo

HAPPEN TO GOOD PEOPLE?

DEE (sings)

ALTHOUGH IT'S

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION!

HARD TO UNDERSTAND THE HOW + WHEN + WHY —
PRAISE THE LORD — FOR THE GOOD HE CAN DO —

GOD — HAS GOT A MASTER PLAN AND
BUT HE SHOULD TAKE THE RAP FOR THE

SOME WILL DIE — SO IF you FEEL WITHOUT WORTH — LIKE A WEED — THAT'S BEEN WEDED,
BAD CRAP TOO — BLAME HIM IF YOU'RE BEAT + YOU CAN'T — ROLL A SEVEN, 'IF HE

Bm A6 Gmaj D F#7/c#

DIDN'T MAKE THE EARTH OR THE U-NI-VERSE, HE DID.
CAN'T TAKE THE HEAT HE OUGHTA GET OUTA HEAVEN!
REED/AUSTIN

ALL

GET OUTA HEAVEN!

BLAME IT ON THE LORD

Bm D/A Gmaj D/F# Em7 A

PERUSAL SCORE ONLY

WHEN YOU AND YOUR TEAM GET PUT TO THE SWORD.

WHEN ALL OF YOUR PRAYERS GO COMPLETELY IGNORED.

NOT TO BE USED FOR PRODUCTION

D F#7/c# Bm D/A Gmaj D/F#

WHEN YOU GO TOO SOON - TO YOUR FIN -
WHEN CROSSING THE STREET - YOU GET HIT -ALL

BLAME IT ON THE LORD.

1 Em7 A 2 Em7 A D F#7-9

- AL REWARD. - YOU GOT TO - BY A FORD. (sp:) CAN I GET SOMEONE TO TESTIFY?

REED F#7 Bm7 Gmaj7 ALL G6

JOHN LENNON IS DEAD AND MICHAEL JACKSON'S ALIVE.

BLAME IT!

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION

DEE D AUSTIN F#7-9 F#7 Bm7

CAN I GET ME A WITNESS? I WENT TO A FIGHT AND A HOCKEY GAME BROKE OUT!

Gmaj7 G6
ALL D REED ALL F#7-9 F#7

BLAME IT!

LOOK AT THAT GUY'S TOUPEE!

BLAME IT!

AUSTIN Bm7ALL Gmin7 G6D
DEE

Am/D

YOU ALL PAID GOOD MONEY TO SEE THIS!

BLAME IT!

PRAISE THE LORD FOR THE GOOD

Am7/D

Am6/D

G6

Gm6

— HE CAN DO, —

BUT HE SHOULD TAKE THE RAP FOR THE BAD —

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

Gmin7

Gm6

AUSTIN

D

Db

C

C# D

— CRAP TOO. —

WHY DOES EVIL

HAPPEN? WE HAVE-

REED

Db

C

C#

D

Db

C

C# D

— N'T GOT A CLUE.

WHY WAS I A

VIRGIN TILL I —

(DEE)

D_b C C# D D_b C C# D D_b C C# D

- WAS TWENTY TWO? WHY - WILL SHE BE-COME A MED-IAE- VAL BARBECUE? BECAUSE GOD
AUSTIN

W^Y - WILL SHE BE-COME A MED-IAE- VAL BARBECUE?

RALL. POCO A Poco

E_m E_m A_m E_m E_m - 5 A7 A TEMPO

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

D F# B_m D/A DEE G(maj) D/F#

WHEN A GAGGLE OF MOR-MONS APPEARS —
 WHEN YOU PAID FOR DIN-NER BUT STILL —

ALL

BLAME IT ON THE LORD

E^m A D F#^m Bm Bm/A

- AT YOUR DOOR -
- HAVEN'T SCORED -

ALL

IF
IF YOU'RE

BLAME IT ON THE LORD.

G major D/F#

E^m A

RIT. D

You go to nee-way, fallin' a fij-ord -

WATCHING THIS SHOW - + YOU'RE TO TALLY RORED.

ALL

BLAME IT

A^b

D C

ON THE

LORD!

RATS

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

= 200 (SWUNG □ = 3 □)

E7

REED (spoken.) THE PLAGUE IN THE MIDDLE AGES WAS SPREAD BY RATS... LET ME EXPLAIN IT TO YOU

E7

1. NIGHT TIME IN LONDON TOWN —
2. STARTS WITH A LITTLE BITE —

EV'RY BODY IS
YOU THINK EV'RY THING'LL

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION!

A7

GETTIN' DOWN —
BE ALRIGHT —

BUT THERE'S A CRAZE FROM
SOON THERE'S A

OVERSEAS —
MI-NOR BOUGH —

E7

IT TAKES TO PEOPLE LIKE RATS TO CHEESE... THEN YOUR LIMBS START FALLING OFF —

THE END AINT IS NEAR, THERE'S IT GRAND,

F

A₇ E₇ E_{b7} D₇ C_{#7} D₇ D_{#7}

CAUSE TO FEAR FOUND A HAND
AUSTIN DEE IT'S A STRANGE AND NEW DIS-

-EASE THAT CAR-RIED BY THE FLEAS THAT LIVE-
→ EASE THAT's CAR-RIED BY THE FLEAS THAT LIVE-

C#7 C7 B7 E7
— UP-ON THE RATS.
— UP-ON THE RATS.

2 E7 Eb7 D7 C#7 D7 D#7 E7 DEE Eb7 D7

AUSTIN
THIS IS — GET — TING SE — RI — OUS

C#7 D7 D#7 E7 Eb D7 C#7 D7 D#7

— BY'S ZING PUSS, THEKES AN AN — NOY — ING

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

E7 Eb7 D7 C#7 D7 D#7 ^{REED} E7 Eb7 D7

SWELL-IN' — AUSTIN ALL BE — CAUSE —

IN — MY GROIN, — ALL BE — CAUSE —

C#7 C7 B7 A7 REED

OF NASTY RATS YOU CAN CRY, YOU CAN BEG.

— OF NAS-TY RATS.

E7

A7

you're gonna die from the plague. init look now!

NOT TO BE USED FOR PRODUCTION

Bb7 B7 C7 C#7 D7 D#7

You GOT LE-SIONS ON YOUR NE- THER RE-GIONS!

AUSTIN /

DEE

ON OUR NE- THER RE-GIONS.

E7

(guitar solo ad lib.)

This section shows a handwritten musical score for a guitar solo. It consists of three staves. The top staff is a treble clef staff with a key signature of two sharps. The middle staff is another treble clef staff, also with two sharps. The bottom staff is a bass clef staff with a key signature of one sharp. The score includes several measures of music, with the first measure labeled 'E7' above the staff. A bracket groups the first two measures of the middle staff, which are labeled '(guitar solo ad lib.)'.

A7 E7

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This section shows a handwritten musical score. It features two staves. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a bass clef staff with a key signature of one sharp. The score includes several measures of music, with the first measure labeled 'A7' and the second measure labeled 'E7'. A large, semi-transparent watermark across the middle of the page reads 'PERUSAL SCORE ONLY' on the top line and 'NOT TO BE USED FOR PRODUCTION!' on the bottom line.

B7 A7 E7

This section shows a handwritten musical score. It features two staves. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a bass clef staff with a key signature of one sharp. The score includes measures for three chords: 'B7', 'A7', and 'E7'. The 'B7' and 'A7' measures are on the treble clef staff, while the 'E7' measure is on the bass clef staff.

E7

GO A- HEAD, EX- PECT THE WORST -

This section shows a handwritten musical score. It features two staves. The top staff is a treble clef staff with a key signature of two sharps. The bottom staff is a bass clef staff with a key signature of one sharp. The score includes a measure labeled 'E7' above the staff. Below the staff, the lyrics 'GO A- HEAD, EX- PECT THE WORST -' are written in capital letters. The 'E7' measure is on the treble clef staff, and the lyrics are centered below the staff.

REED

A7

E7

BUT A STUD,- TOMORROW you'll BE SPITTING BLOOD. - You

**PERUSAL SCORE ONLY
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B7 A7 AUSTIN. E7 Eb7 D7

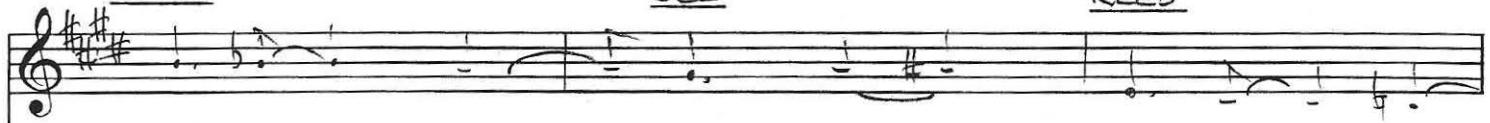
ALL WILL GO, THE HIGH AND LOW.- EV-'RY SAINT-

C#7 D7 D#7

— AND TWERP-'LL SLOW-LY — TURN — BRIGHT PUR-PLE,

DEE

LARGE AND FEST-ER-ING BO-ILS

AUSTINDEEREED

ON THE BOYS AND GOILS.

SUCH A NAST-

PERUSAL SCORE ONLY

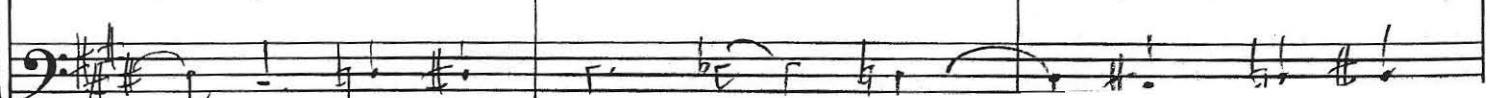
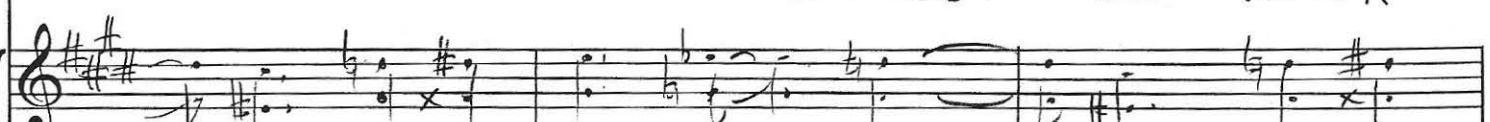
NOT TO BE USED FOR PRODUCTION

AUSTIN

A WAY TO GO, UP IS



WHERE I WILL THROW. LLOYD WEB-BER WROTE A



E₇ E_{b7} D₇ C_{#7} C₇ B₇ E₇

SHOW WITH PEO - PLE DRESSED AS RATS.

AUSTIN DEE WITH PEO - PLE DRESSED AS RATS.

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION

E₇

THEY'RE CRAWLING NEATH YOUR SEAT, — (RATS!)

THEY'RE GNAWING

THEY'RE CRAWLING 'NEATH YOUR SEAT,

THEY'RE GNAWING

A7

Handwritten musical score for Rats in A7 chord. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is A major (no sharps or flats). The lyrics are: AT YOUR FEET, (RATS!) THEY'RE REALLY GOOD TO EAT, (RATS!). The score includes various rests and dynamic markings like '+'.

E7

B7

Handwritten musical score for Rats in E7 and B7 chords. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is E major (one sharp). The lyrics are: THEY'RE SUCH A TASTY TREAT, GOOD IN PIES OR. The score includes various rests and dynamic markings like '+'.

A7

Bb7

B7

C7

C#7

D7

D#7

E7

Handwritten musical score for Rats in various chords. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature varies by staff. The lyrics are: WITH FRENCH FRIES, SLINK-Y, STINK-Y, SMELLY RATS!. The score includes various rests and dynamic markings like '+'.

NEW WAY OF SEEING

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

$\text{♩} = 72$

Fsus2 AUSTIN C Gsus4 G

JUST STEP BACK LOOK ALL AROUND YOU

DEE / REED

Bass line: P, P, P, F, F

Fsus2 C Gsus4 G Fsus2

BREATHE IN THE LANDSCAPE, REACH FOR THE AIR JUST STEP BACK

NOT TO BE USED FOR PRODUCTION

JUST STEP BACK

Bass line: P, P, P, P, P, +

C Gsus4 G Fsus2 C Gsus4 G

OUT OF THE PICTURE, DON'T CREATE SOMETHING, RE-VEAL WHAT IS THERE

DON'T CREATE SOMETHING, RE-VEAL WHAT IS THERE

Bass line: -

Bass line: P, P, +, +, +

C FADD9 Em7 Am7 F C

ALL IT TAKES IS A NEW WAY OF SEEING, A NEW WAY OF THINKING WITH-

Dm Gsus4 G C FADD9 Em7 Am7

PERUSAL SCORE ONLY
FOR A NEW WAY OF SEEING

NOT TO BE USED FOR PRODUCTION.

-OUT ANY FEAR- ALL THIS MAKES FOR A NEW WAY OF SEEING

F ³ C Dm Gsus4 G C

OPEN YOUR EYES, AND IT ALL COMES CLEAR.

OPEN YOUR EYES, AND IT ALL COMES CLEAR.

Ab Eb/G Fm7 Eb Ab Eb/G

WITH ALL YOUR DREAMS, YOUR HEAD IS SPINNING, ALL THAT YOU'RE FACING, YOU

Eb Bb F Gm Eb ADDG

CAN'T COMPREHEND.

DEE

EACH NEW DAY BRINGS A NEW BE-GINNING

Bb F G C FADDG

THIS ISN'T THE END.

DEE/REED

DON'T BE AFRAID THIS ISN'T THE END.

Em7 Am7 F C Dm Gsus4 G

NEW WAY OF SEEING, A NEW WAY OF THINKING, DESCRIBING THE SCENE.

NEW WAY OF SEEING, A NEW WAY OF THINKING, DESCRIBING THE SCENE.

C Fadd9 Em7 Am7 F G C

ALL THIS MAKES FOR A NEW WAY OF SEEING, JUST CLOSE YOUR EYES

NOT TO BE USED FOR PRODUCTION

Dm7 Gsus4 G7 C RALL F C

— YOU'LL SEE WHAT I MEAN — RALL C

— YOU'LL SEE WHAT I MEAN — C

RALL C

?

Heavenly Bodies

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

= 114 Cmaj9

G13

Cmaj9

G13

(SP:) HI! MY NAME IS GALILEO, AND I'VE GOT A THING FOR HEAVENLY BODIES. (I.) ON A

Cmaj9

G13

Cmaj9

NIGHT LIKE THIS —
AND AFTER A LONG NIGHT

LOOKED AT THE SKY.
LOOKING AT THE SKY

SAW THE MOONS OF JU-PITER
EV'RY-BODY NEEDS A BREAK AND

G13

Cmaj9

G13

FLY-ING BY.— SUDDEN— LY I KNEW—
SO DO I.— SO I GO IN MY ROOM—

THE FUN HAD BEGUN— THE
REACH UPON THE SHELF,

Cmaj9

G13

PLANETS DON'T MOVE AROUND US
GRAB MY FAV-'RITE MAGA-ZINE AND

WE MOVE AROUND THE SUN.—
MY— SELF—

DEE E_b major 7
AUSTIN

D+ D7 Gm7 REED

HEAV-EN- LY BOD-IES SO SPECIAL.
 HEAV-EN- LY BOD-IES (oooh) MY VE-NUS

G7 DEE E_b major 7 D+ D7

So CELEST-IAL, HEAV-EN- LY Bo- Dies
 AND UR-AN-US, HEAV-EN- LY Bo- Dies

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

REED E_b major 7 D7 E_b major 7 F-9 F7-9 Gm7

SEE HOW THEY MOVE UP IN THEIR NIGHTTIME GROOVE.
 IN A TRANCE, MAYBE I HAVE A CHANCE.

1 2 Ab major 7

HEAVEN'S EX-PLAINED IN THE

Ebmaj7 Abmaj7

LANGUAGE OF MATH,
LOOK AT THESE BEAUTIES - A-

Eb maj 7 Dbmaj7

-FLOAT IN - THE BATH.
(sp.) ORDERLY - PER-FECTION

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Abmaj7 Dbmaj7 G+

UP THERE IN THE SKIES,
AIRBRUSHED PERFECTION WITH STAPLES IN THEIR THIGHS

Cmaj9 G13 Cmaj9 G13

Cmaj9 G13 Cmaj9 G13

Cmaj9 G13 Cmaj9 G13

3. PEOPLE THINK I WENT BLIND LOOKING AT THE SUN, BUT REALLY I WENT BLIND HAVING TOO MUCH FUN.

DEE AUSTIN

OOH, OOH, OOH, OOH,

3 7 1 3 7 1 3 7 1 3 7 1 3 7 1

Bass: 3 7 1 3 7 1 3 7 1 3 7 1 3 7 1

Cmaj9 G13 Cmaj9 G13

THE COSMOS ARE MADE UP OF GARDEN METALS TELL MY MUM BUY IT FOR THE ARTICLES

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION

OOH OOH OOH OOH OOH OOH.

3 7 1 3 7 1 3 7 1 3 7 1 3 7 1

Bass: 3 7 1 3 7 1 3 7 1 3 7 1 3 7 1

DEE AUSTIN Ebmaj7 D+ D7 REED Gm7

HEAV - EN - LY BO - DIES - REED 3 3 3 3

SO SPECIAL
2. THE UNI - VERSES EXPAND - ING

HEAV - EN - LY BO - DIES,

Bass: 3 3 3 3

**DEE Eman'7
AUSTIN**

G7 D+ D7

SO CELESTIAL- HEAVEN- LY BO- DIES-
SO'S MY MAN THING. } }

REED 1 Gm7 2 Eman'7 D7

SO WARM, - PERFECTLY FORMED. - I'M JUST A MAN
(ooH!)

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Eb F-9 F7-9 Gm

GIVING MY- SELF A HAND .

DEE Eman'7 G13 Cmaj9 RPT. TO FADE

(HEAVEN- LY BO- DIES, ooH)
(SP:) (THIS IS GALILEO, WISHING YOU LOVE, PEACE AND SOLAR ECLIPSE.)

LET 'EM SWING

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

[A] AD LIB.
= 126) Gmin7 E7-9 Am9 D13 Gmin7 B7-9

Gmin7 E7-9 Am9 D13 Gmin7 B7-9

DEE =

(spoken) WELCOME TO THE INQUISITION LOUNGE; I HOPE THIS ISN'T TOO PAINFUL FOR YOU.

Handwritten musical score for 'LET 'EM SWING' featuring two staves of music. The top staff is in treble clef and the bottom is in bass clef, both in 4/4 time with a key signature of one sharp. Chords indicated include Gmin7, E7-9, Am9, D13, Gmin7, and B7-9. The lyrics 'COLLA VOCE' are written above the music. The lyrics 'I'VE GOT THE CURE IF YOUR STOMACH'S TIED IN KNOTS, IT'S THOSE' are written below the music. A large watermark 'PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION' is overlaid across the middle of the page.

Handwritten musical score for 'LET 'EM SWING' featuring two staves of music. The top staff is in treble clef and the bottom is in bass clef, both in 4/4 time with a key signature of one sharp. Chords indicated include Gmin7, E7-9, Am9, D13, Dm7, and G7. The lyrics 'NASTY, IMPURE, UNCHRISTIAN THOUGHTS. IF YOU WANT TO END YOUR MISERY I'M THE' are written below the music.

Handwritten musical score for 'LET 'EM SWING' featuring two staves of music. The top staff is in treble clef and the bottom is in bass clef, both in 4/4 time with a key signature of one sharp. Chords indicated include Dm7, G7, C, Bm, Am, and Bm. The lyrics 'ANSWER TO YOUR PRAYERS. BUT IF HE OR SHE CAN'T REGANT THEN' are written below the music.

Handwritten musical score for 'LET 'EM SWING' featuring two staves of music. The top staff is in treble clef and the bottom is in bass clef, both in 4/4 time with a key signature of one sharp. Chords indicated include Dm7, G7, C, Bm, Am, and Bm.

Am Bm Am D13 A TEMPO $\text{F} = \frac{3}{4}$

ALL I GOT TO SAY IS LET 'EM SWING BY THEIR

G^o
Am7/D

NECKS OR BY THEIR FEET, LET 'EM SWING.

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Am7 D7 Am7 D7 Am7 D7

KNOW I - SHOULD - FOR - GIVE BUT - HEY, - LET 'EM SWING, LET 'EM SWING, LET 'EM SWIN

Gmaj7 E7-9 Am9 Rall. D13 // AD LIB - Gmaj7 E7-9

(spoken) YOU TWO LOOK LIKE SWINGERS. ANY INFIDELS

Am9 D13 Gmaj7 E7-9 Am9 D13 //

IN THE AUDIENCE TONI GHT, etc - (REFER TO SCRIPT) ----- IM SORRY,
NO, I HEARD YOU. I'M JUST SORRY.

(B) COLA VOCE

Gmaj7 E7-9 Am9 D13 Gmaj7 E7-9

BUT THAT WAS THEN AND THIS IS HERE AND NOW, IT'S TIME AGAIN TO PERSECUTE,

**PERUSAL SCORE ONLY
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Am9 D13 Dm7 G7 Dm7 G7

I'LL SHOW YOU HOW. ALL YOU PEOPLE WHO COME IN LATE AND INTERRUPT THE SHOW

A TEMPO

C Bm Am Bm Am Bm Am D13

YOU'RE THE ONES I REALLY HATE, YOU'LL BE THE FIRST TO GO. LET 'EM

G⁶

SWING, IF YOU TALK DURING MY SONG, LET 'EM SWING.

Am⁷ D⁷ Am⁷ D⁷

AND DON'T READ YOUR - PRO - GRAMS WHILE I - SING, - LET 'EM SWING.

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NOT TO BE USED FOR PRODUCTION**

Am⁷ D⁷ Gmai⁷ E7-9 Rall.
Am9 D13 //

- LET 'EM SWING, LET 'EM SWING. - (Spoken) I KNOW WHAT YOU'RE THINKING - NICE RACK!
(Song) PO-LI- //

COLLA VOCE A TEMPO

Dm⁷ G⁷ Dm⁷ G⁷

- TICLIANS SCREW YOU WITH A SMILE, A ROOT CANAL TAKES QUITE A WHILE. THE

C Bm Am Bm Am Bm Am D13 G

C. I. A. HAS GOT YOUR FILE. (spoken) TORTURE - IT NEVER GOES OUT OF STYLE.

G^o Am7/D

LET THEM SWING! —

IF

PERUSAL SCORE ONLY!
NOT TO BE USED FOR PRODUCTION

Am7 D7 Am7 D7 Am7 A[#]O

I DON'T GET MY STANDING 'O' — LET 'EM THRASH, — LET 'EM SQUIRM, — LET 'EM CRASH, —

Bm7 E7-9 Am7 A[#]O

— LET 'EM BURN, — LET 'EM SMOKE, — LET 'EM FRY, — LET 'EM CHOKE, —

Bm7 E7-9 Am7 A#^o

— LET 'EM DIE, — LET 'EM TEAR, — LET 'EM BLEED, — LET 'EM SWEAR,

Bm7 E7-9 Am7 D13

— LET 'EM PLEAD, LET 'EM TWIST, LET 'EM SHOUT, LET 'EM

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

G13

SWING! (spoken:) HAPPY BIRTHDAY,
MR. PRESIDENT!

GAY

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

$\text{♩} = \text{M2}$ D

ALL
LET'S

D G^o/D D

HEAR IT FOR HO-MOS-TO-DAY.
WE'RE EN-

PERUSAL SCORE ONLY
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D G^o/D D AUSTIN

~LIGHTENED NOW, SO IT'S O. K.
WE-

A/c# C7 Em

SHOULD GET OVER IT,
WE REALLY SHOULD AD-MIT ALL THE
P.

E_m E7-5 A7 ALL

GREAT PEOPLE WERE NOT ALL STRAIGHT PEOPLE, IN FACT WERE GAY.

LET'S

D Gold D

HEAR IT FOR HO-MOS-TO-DAY, THEY HAVE

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D Gold D D7

SEX IN UN-US-U-AL WAYS, WE

REED F#m C#7 F#m C#7

ALL LIKE TO PRE-TEND THEY ARE A VERY RECENT TREND, BUT

F#m + D7 F#m C#7 F#m D
WELL GIVE YOU THE GIST, AN HISTORICAL LIST OF MIS-TERS WHO WERE FEY. BIG

D Dmaj9 A9 A7
SHAK-GEN-ERS AND WILL-IAM BIG MOV-SHAKES-ERS PEARÉ

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION!

G A7 D
LIKE WAS J. SOME ED-TIMES GAR A HOOV-BIG ER QUEER. ALEX.

D Dmaj9 A9 A7
PRE-SI-DENT JAMES FOUND BU-THE CHAN-AN AND-ER FOUND BA-CUS

G[#]
G[#]
OFF EN HAD A MALE COM- PAN- ION. THE

E^b +
P
A
C
P
A⁷ +
P
AUSTIN

2 D F₇ A₇ D REED

HE WASN'T GREAT, HE WAS FABUL - OUS. FRANCIS

A^b
P
3
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A^b
D₇
G
E_m

BA- CON JEAL- OUS WAS QUITE BUT THEY TAK- TELL EN US WITH THE RO- BIN

A_m A₉ D G DEE - 1st time
REED, 2nd time.

Boys Hood OR IM MIS- TAK- EN.
LOVED MER- RY FEL - LAS.
AND DA AND TCHAI-

1

Am⁶ D⁷ G Em

VIN - C1 - KOVS - KY FOUND MEN WOULD GET GIN - OFF - CHY SKI BUT THAT'S

B_n F# B_m AUSTIN

SOME-THING THAT WE ALL KNEW. DON'T GET

2 G⁷/F A⁹ G A⁷ DEE Em

WITH A FAVOURITE MAN OR TWO OR THREE

AUSTIN ALL A⁷ E_m A⁷ A A⁷

OR FOUR OR MORE, A BUTCH, A FEMME, A BIG SWISH.

D6

F

A

F[#]

D

LET'S CARRY ON WITH MORE DISH. LET'S HEAR IT FOR

GOLD

D

D

HOMOS-TO-DAY,

WE DON'T THINK THEY'RE

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION

GOLD

D

D7

DEEF#_m

GO-ING-A-WAY.

THERE IS ALWAYS TEN PERCENT

C#7

F#_m

C#7

F#_m + + +

OF PEOPLE WHO ARE BENT,

IT'S VERY

ORDIN-AR-Y NAR-Y

Musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The vocal line starts with a forte dynamic and ends with a piano dynamic.

ANY FAIRY TEMPORARY WENT A- STRAY.

LAW- RENCE

Musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The vocal line starts with a forte dynamic and ends with a piano dynamic.

Dmaj9

A9

A7

G

Musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The vocal line starts with a forte dynamic and ends with a piano dynamic.

OF

A-

RA- BI-A

NEV- ER

Musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The vocal line starts with a forte dynamic and ends with a piano dynamic.

REED

Musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The vocal line starts with a forte dynamic and ends with a piano dynamic.

SAW

A

LA- BI-A.

D

KNOW

Musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The vocal line starts with a forte dynamic and ends with a piano dynamic.

Dmaj9

A9

A7

D

Musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The vocal line starts with a forte dynamic and ends with a piano dynamic.

MAN - Y

SCHMUCH JOCKS

WHO

REAL - LY

Musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The vocal line starts with a forte dynamic and ends with a piano dynamic.

DEEALL

F₇ A E₇ A D

LIKE TO SU— DARN SOCKS. LET'S HEAR IT FOR

G_{7/D}

D

D

HO-MOS-B-DAY

AND THE LADIES WHO

PERUSAL SCORE ONLY

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G_{7/D}

D

F₇DEEB_{b/D}AUSTIN

LOVE OO-SIE PAY,

HEY!

THERE WAS JOAN OF ARC. OF

F_{7/c} REFDB_bAUSTINF_{E/b} DEEB_{b/D}

COURSE! AMELIA EARHEART. OFF COURSE! CATHERINE THE GREAT WHO

F_{7/C} B_b F_{Eb} DEE B_{b/D}

LOVED — MORE THAN HER HORSE, ENMA GOLDMAN WOULDN'T

F/A REED B_b C7/B_b AUSTIN D7/A Gm

HOLD MEN. EMILY DICKINSON GOT NO DICKENS IN. ELEANOR ROOSEVELT FELT

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

D/F# G7/F A7/E Dm A7/C# ALL F

FINE TO MS GERTRUDE STEIN. LET'S HEAR IT FOR

B_b F F

HOMOS — TO DAY, DO YOU THINK THAT YOU

B_b^o F A₇ D

TOO MIGHT BE GAY? HEY! HERE'S A

D+ G⁶ Em⁶

WAY TO TRULY TEST you ALL, TO SEE IF

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION!

C# D B_b

You ARE HOMOSEXUAL. ARE you BEAUTI - FULLY

E₇ A D₇ G B_b₇ D

GROOMED, DO you WEAR STRONG PERFUME, GO TO THE GYM, KEEP

Gm F^o Am Eb7-5 D F#m

FIT AND TRIM, ARE YOU NEAT AND SWEET AND EFFETE? ARE YOUR PANTS REALLY
₃

TIGHT, ARE YOU ALWAYS PO-LITE? IF YOU WORK IN THE

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION!

D F#m G D F#m G D F#m G D

ARTS AND WON'T PUBLICALLY FART, TELL YOUR WIFE AND YOUR

G A D

CHILDREN > > > YOUR GAY!

BORN GREAT

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

AUSTIN

A9

=76 Em

MAKES ME WAN-NA CRY.— I'M A MIDDLE AGED GUY.— AND THE

+
PED
Cmin7

* +
PED

* PED sim.

G

Em

YEARS ARE GOING BY— SO— FAST.

ALL THIS LOOKING BACK,—

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

A9

Cmin7

G

SHOWS ME WHAT I LACK AND IT'S TIME TO FACE THE FACTS AT LAST.

D

Am

EV'RYTHING PROVES— I'M COR-RECT IN MY HUNCH,— I WILL

E B

F F#

F# A

C G

NEVER DO - WHAT EDISON COULD DO BEFORE - LUNCH. - ROCK-E-

D Am

- FELLER WAS IN HIS SIX-TIES WHEN HE MADE BILLIONS OUT OF CRUDE.

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

C G

I'M NOT EVEN FORT-Y AND I CAN'T DIGEST MY FOOD. - CA -

Em A9

- RUSSO IN THE HALL, - MICHAEL JORDAN WITH - THE BALL,

Cmaj7 G Em

ARE WHO I ASPIRED TO BE. BUT SOME ARE BORN GREAT.

A9 Cmaj7 G

SOME ACHIEVE GREATNESS AND SOME END UP LIKE ME. THOSE

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

D Am

GUYS WHO BUILT THE PYRAMIDS, THEY KNEW ALL THE TRICKS — AND

C G

I'M STILL MAKING BOOK-SHELVES OUT OF BOARDS AND BRICKS. — OR THE

D Am

GUY WHO DIS-COVERED LONGITUDE SO YOU CAN TELL WHERE YOU ARE, BUT

C G

I CAN'T EVEN TELL HOW TO PROGRAMME MY V. C - R. CHARLES

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

Em A9

DARWIN WON'T FADE NOR THE GENIUS WHO MADE THE RE-

Cmaj7 G Em

-MATE THAT CONTROLS MY T. V. BUT SOME ARE BORN GREAT-

A9 Cmaj7 G

D Am C

(These lyrics are not actually sung in the show - REFER TO SCRIPT)

F B PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

G D Am

C G Em

A9 Cmaj7

SOME ACHIEVE - GREAT - NESS AND SOME END UP LIKE -

ME. I SAID SOME ARE BORN - GREAT, -

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

A9 Cmaj7 RALL... G ?

SOME ACHIEVE - GREAT - NESS, AND SOME END UP LIKE ME.

PED *

FLUSH YOUR TROUBLES AWAY

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

AUSTIN

= 84 BLUES STYLE (♩ = ♩)

(Spoken:) LADIES AND GENTLEMEN! MY NAME IS THOMAS CRAPPER,

E7

AND I DO BELIEVE YOU KNOW MY WORK.

PERUSAL SCORE ONLY!

NOT TO BE USED FOR PRODUCTION

E7

THE FIRST TOILET WAS IN FIFTEEN NINETY SIX, BUT ITS WIDESPREAD SUC-CES WAS PRE-VENTED. THEY

HAD THE COM-MODE BUT THE PLUMBING WASN'T FIXED, TOOK ME TWO HUNDRED YEARS TO IN-VENT IT. AND

)

NOW MY NAME WILL EN-DURE AS BOTH A VERB AND A NOUN —

THINGS ARE LOOKIN' UP — TAKE A LOOK AT WHAT'S GOIN' DOWN... FLUSH YOUR

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

A7

TROUBLES AWAY — (sp.) HA-HA-HA-HA!
(sp.) COME ON, NOW!

E7

FLUSH YOUR TROUBLES AWAY — (sp.) THAT'S
(sp.) PUT YO'

B7

RIGHT, YOU KNOW
WHAT I'M TALKING ABOUT.
HANDS TOGETHER, YA'LL

YA GOTTA KEEP THINGS NEAT — KEEP THE TOILET PAPER OFF YOUR FEET — AND
YOU WILL FEEL LIKE NEW — WHEN YOU SKIP TO THE LOO —

IF YOU ARE A GUY, FOR GOD SAKE
IF IT'S NUMBER ONE OR IF IT'S

PUT DOWN THAT SEAT.
NUMBER TWO.

1 E7

REED

PERUSAL SCORE ONLY
(spoken.) OF COURSE, DEE, IT'S A BED PAN.

(spoken.) HEY! DO YOU KNOW WHAT THIS IS?

REALLY?

WRONG! IT'S ART!

I'VE CHANGED ITS CONTEXT, SO I'VE

CHANGED ITS FUNCTION. MARCEL DUCHAMP DECLARED THAT AS PART OF THE DADAIST MOVEMENT.

AUSTIN

WELL, I KNEW NADA ABOUT IDA, BUT I KNOW WHAT I LIKE. FLUSH YOUR

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

2 E E° F#m E Eb7 E7

(spoken:) THAT FELT SO GOOD!

The musical score consists of six staves of handwritten music. The first two staves are blank. The third staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a series of eighth-note patterns with rests. The fourth staff starts with a bass clef, a key signature of two sharps, and a common time signature. It shows a sequence of quarter notes followed by eighth-note patterns. The fifth staff continues with a treble clef, a key signature of two sharps, and a common time signature, showing more eighth-note patterns. The sixth staff begins with a treble clef, a key signature of two sharps, and a common time signature, featuring a mix of eighth and sixteenth notes. The lyrics "WELL, I KNEW NADA ABOUT IDA, BUT I KNOW WHAT I LIKE. FLUSH YOUR" are written across the middle of the score, with "AUSTIN" above it and "(spoken:) THAT FELT SO GOOD!" at the bottom. A large watermark reading "PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION" is overlaid across the middle of the score. The score concludes with a final staff that is mostly blank.

EVERYBODY HATES THE FRENCH

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

=176

Cm

Fm

Handwritten musical score for the first section. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The vocal line starts with a C major chord (C, E, G) followed by an F major chord (F, A, C). The lyrics are: "3 ♫ ♫ ♫ 3 ♫ ♫ ♫ 3 ♫ ♫ ♫ 3 ♫ ♫ ♫". The bass line consists of eighth-note patterns: "0. 0. 0. 0. 0. 0. 0. 0.". The piano part includes a bass line and some chords.

G

Cm

REED

OF

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION

E_b

B_b7

ALL EU- RO- PE- ANS ZE GER- MAINS ARE WORST, ZEY

Handwritten musical score for the second section. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The vocal line starts with an E-flat major chord (E-flat, G, B-flat) followed by a B-flat major chord (B-flat, D, F-sharp). The lyrics are: "3 3 3 3 3 3 3 3". The bass line consists of eighth-note patterns: "0. 0. 0. 0. 0. 0. 0. 0.". The piano part includes a bass line and some chords.

E_b

STARTED TWO WORLD WARS, ZE SECOND AND FIRST. WIZ

Handwritten musical score for the third section. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The vocal line starts with an E-flat major chord (E-flat, G, B-flat) followed by a B-flat major chord (B-flat, D, F-sharp). The lyrics are: "3 3 3 3 3 3 3 3". The bass line consists of eighth-note patterns: "0. 0. 0. 0. 0. 0. 0. 0.". The piano part includes a bass line and some chords.

F_m

COUNTENANCE DO-UR IF ZEIRE NOT IN POW-ER, you

BET YOUR SWEET STRUDEL, A KRAUT WILL BE SO-UR. YET

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

EV- 'RY-BO-DY HATES ZE FRENCH.

\$ C_m

G₇

EV- 'RY-BO-DY HATES ZE FRENCH.

C_m

{ TO TO

EV- 'RY-BO-DY HATES ZE FRENCH.

Fm

HATE ALL ZE
HATE ALL ZE GERMANS RUSSIANS AND WOULD MAKE SO MUCH SENSE,
GERMANS MAKES SENSE, } YET

G7 Cm To coat ♪

EV- 'RY-BO-DY HATES ZE FRENCH. ZE

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

Ebm Abm Ebm B67

RUSSIANS WERE COMMIES, ZE RUSSIANS WERE REDS, ZEIR

Ebm Abm Ebm B67

NUCLE-AR BOMB-IES WERE AIMED AT OUR HEADS. BUT

B67

Abm Bb Cb Db

WITH PERES- TROI-KA EV'RY -THING'S O-KEY DOK- KA,- BUT ZEIRE

Ebm Abm Ebm D.S.

-CONOMY'S SUNK AND YOU CAN BET ZEIRE ALL DRUNK. YET

Coda

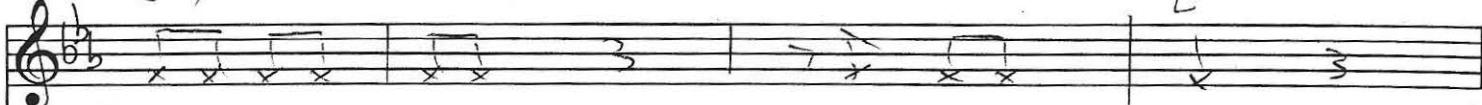
SLOWER! =120

Eb

IN BRITAIN ZEIRE LIVING IN ZE

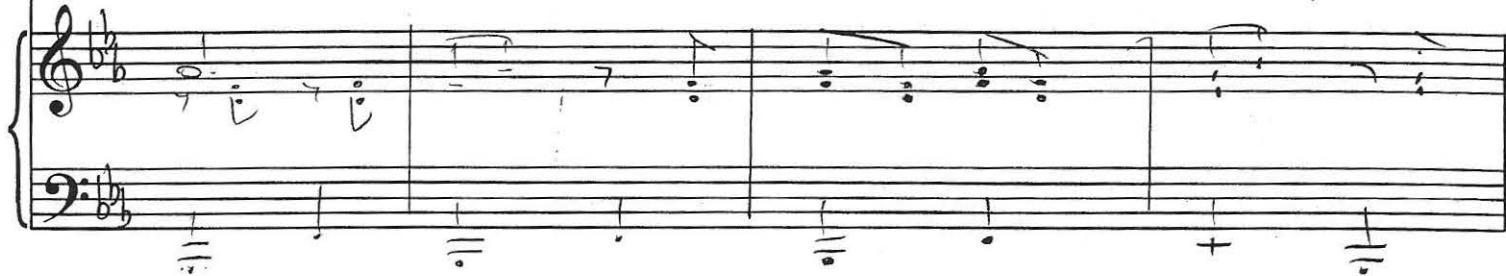
PAST. IN BRITAIN ZE/ SEPA- RATE BY

Bb7

E^b

CLASS. WIZ TEETH DE-CAYING

AND COWS IN- SANE

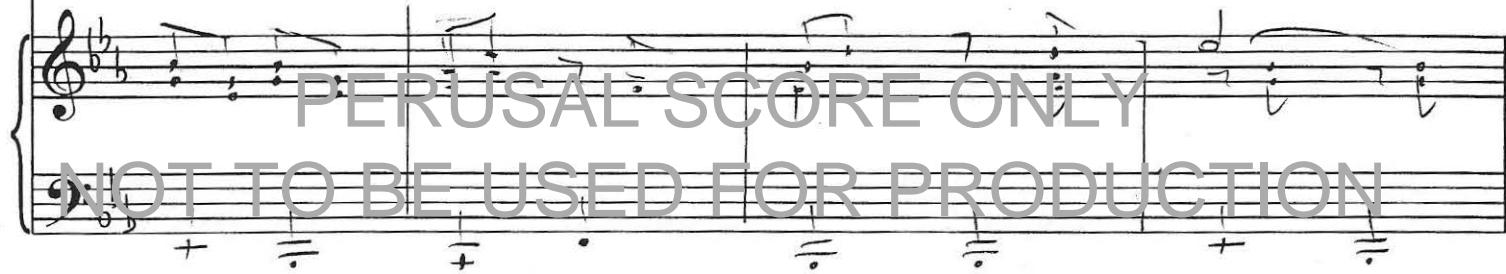


Fm

Bb7

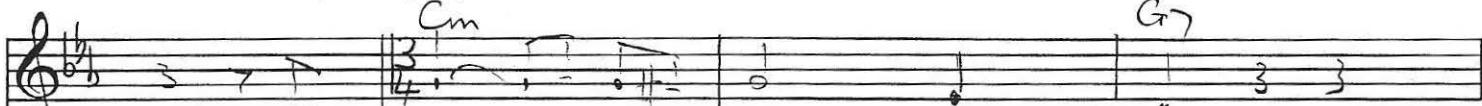
E^b

WHY DON'T ZEY PULL THE STICKS OUT OF ZEIR ASS?

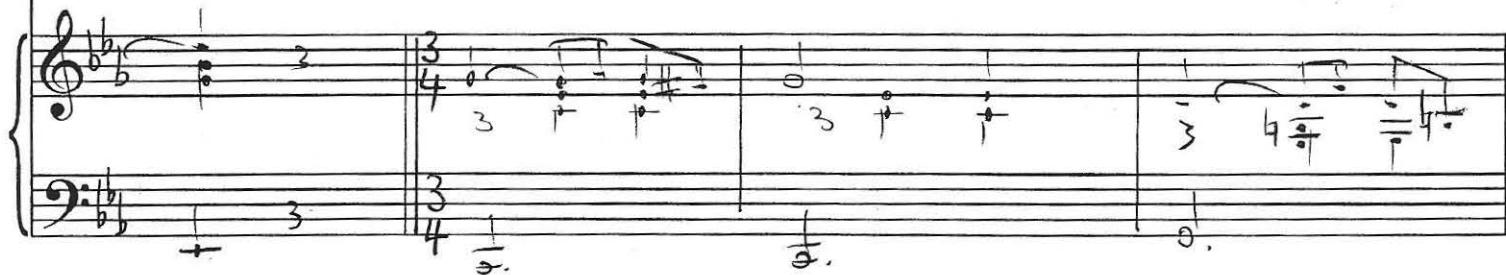


A TEMPO 10

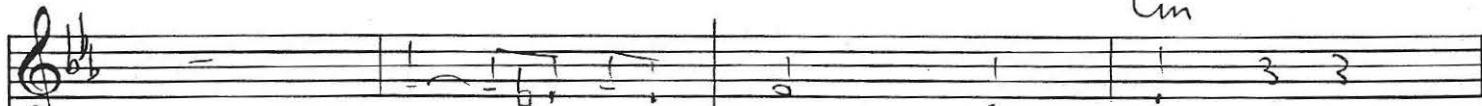
Cm

G⁷

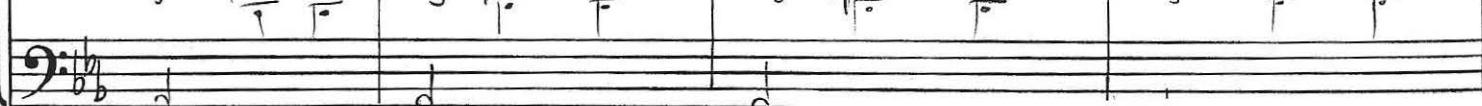
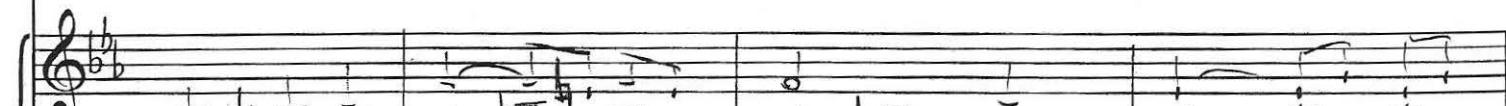
YET EV-'RY-BODY HATES ZE FRENCH.



Cm

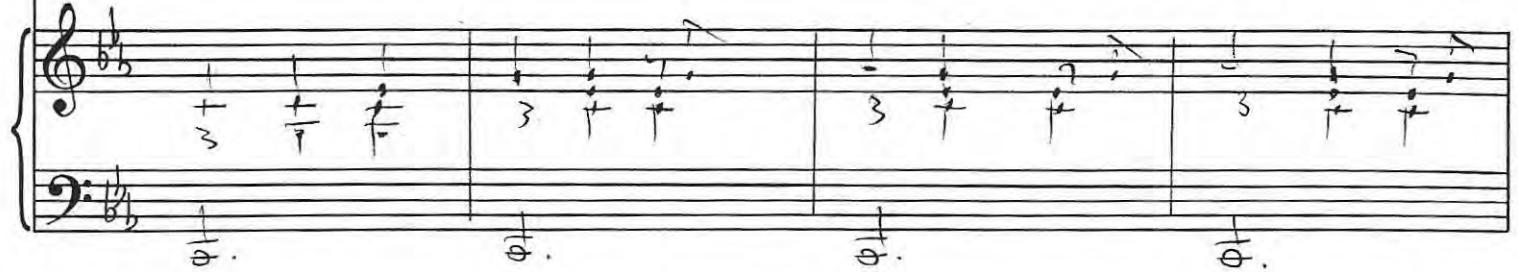


EV-'RY-BODY HATES ZE FRENCH.





TO HATE ALL ZE ENGLISH AND RUSSIANS AND

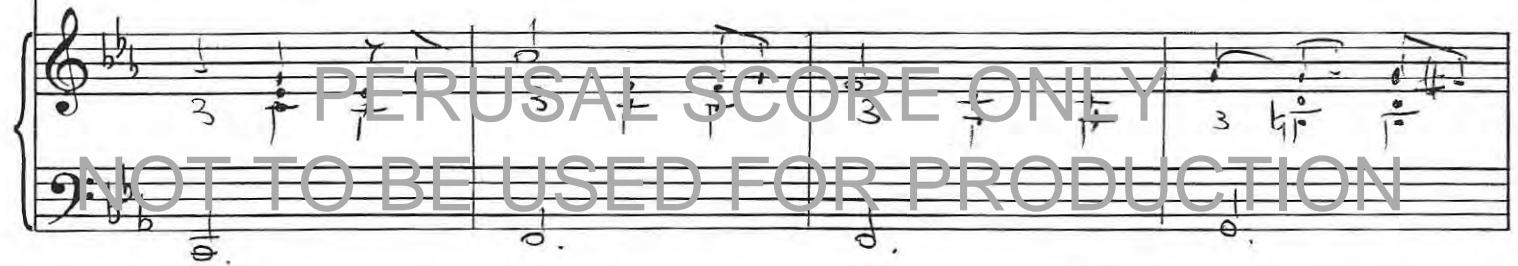


Fm

G7

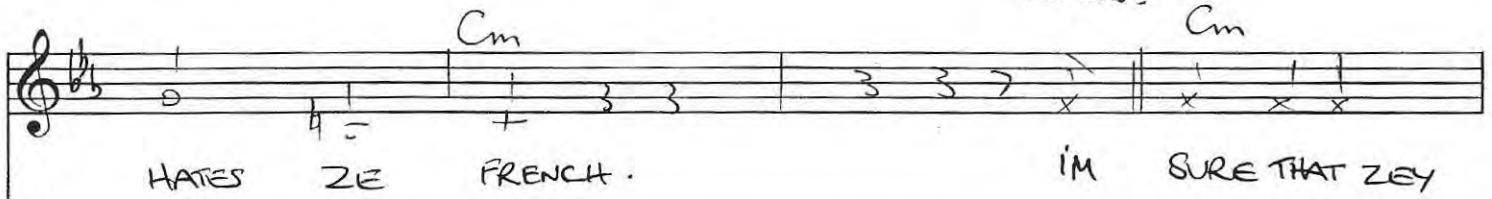


GERMANS, YES THAT WOULD MAKE SENSE, YET EV-`RY-BO-DY



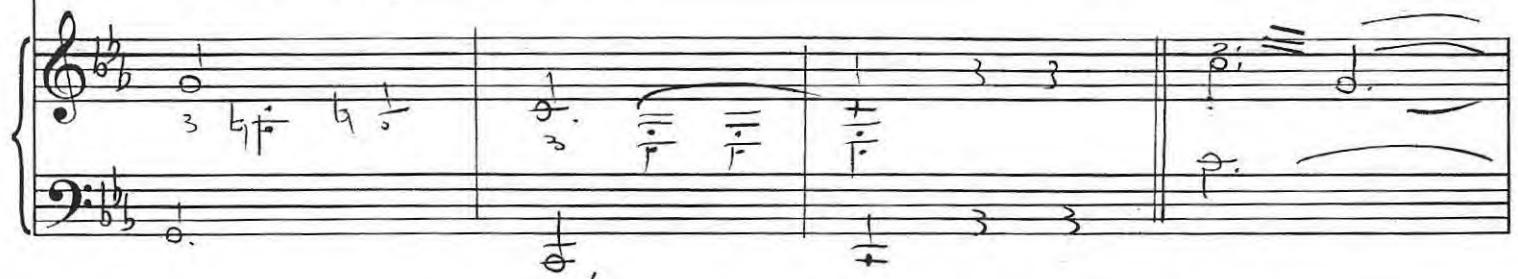
AD LIB.

Cm

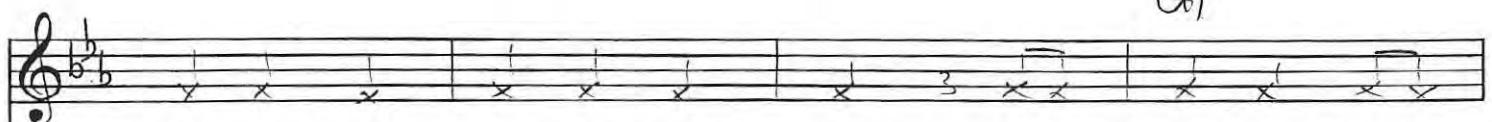


HATES ZE FRENCH.

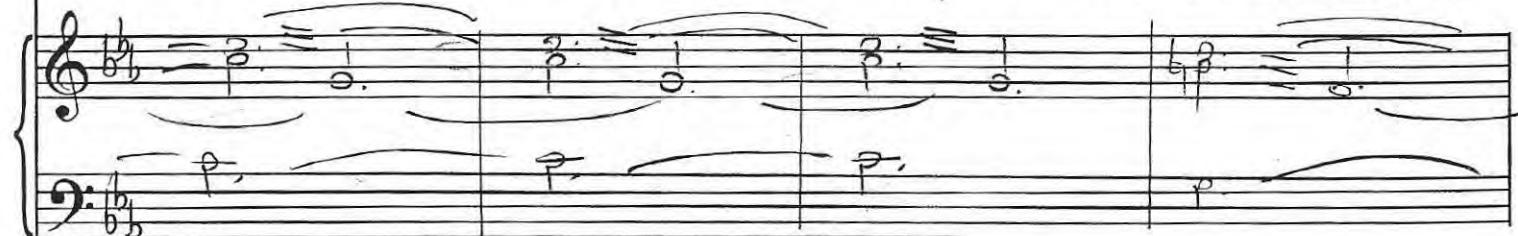
IM SURE THAT ZEY



G7



HATE US FOR IN-VENT-ING MIME, AND WE DID LAY DOWN FOR



G₇

HITLER IN QUITE A SHORT TIME. WE CON - SIDER SNAILS

C_m F_m

FOOD AND I AD- MIT IT, WERE RUDE. OUR WOMEN DON'T

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

G₇

SHAVE AND QUITE FRANKLY, NONE OF US BATHE. (adlib.) NOT TO MENTION THE

FACT THAT WE PLAY THE ACCORDION AND WORSHIP JERRY LEWIS. FRANKLY, NOW I

Cm (2^o ADD CHOIR)

G7

SEE IT: WHY EV-'RY-BODY HATES ZE FRENCH, ZO(OUI,

Cm

OUI!) EV - 'RY-BODY HATES ZE FRENCH. ZO(HA HA)

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

(SOLO BOTH TIMES)

Fm

HA!) AND YES, NOW I SEE, SUDDEN- LY IT MAKES HEAR YOU AG-

(2^o CHOIR)

G7

1

Cm

SENSE, REE WHY EV-'RY-BODY HATES ZE FRENCH.

2 Cm SOLO

(SING ALONG!) HATES ZE FRENCH. WE

Fm Cm

EAT LEGS OF PROGGIES, WE KILLED LA-DY DI, SO

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G⁷ Cm

EV-'RY-BODY HATES ZE FRENCH. OUI! OUI!

A DAMN SCOTSMAN

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

$\text{♩} = 104$ BAGPIPE EFFECT ? REED

AM THE FATHER OF MODERN E-CO -

- NOMICS KNOWN AS 'LAISSEZ-FAIRE'. I- RONIC THEN THAT

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

SCOTS - MEN ARE SO TIGHT. BE-

- NEATH ME KILT, I'M NOT WEARING UNDER-

WEAR.

IF YA DINNA BE- LIEVE ME YOU'RE A

BAG A SHITE

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

DO LET'S BE FRANK (ABOUT THE MUSLIMS)

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

= 136

C COLLA VOCE A/C#

Dm9

D#o

EV-'RY-ONE'S A-FRAID TO TALK, THEY
THEIR EMPIRE WAS OTTOMAN, THEY
STUTTER, STAMMER OR JUST GAWK.
HAD AN AWFUL LOT O' MEN WHO WERE

NO ONE WANTS TO BE THE FIRST TO MOVE
SCIENTISTS, PHILO-SOPHERS AND SAGES.
BUT IF WE'RE GOING TO DO THIS, WE
NOT ALL OF THEM ARE BEDOUINS, THEY

PERUSALE SCORE ONLY
NOT TO BE USED FOR PRODUCTION

HAVE TO SAY "OH SCREW THIS"
PRACTISED MODERN MEDECINE
ONE WHEN THE
LOOK AT MUSLIM HISTORY SHOWS THEY'VE
WESTERN WORLD WAS STILL IN THE DARK

A TEMPO

G G9 G7 C E7/B A7

GOT NOTHING TO PROVE.
A-GES. SO

DO LET'S BE FRANK ABOUT THE
DO LET'S BE FRANK ABOUT THE
MUSLIMS,
MUSLIMS,
YES, THE

Dm7 A9 Aug 5 Dm7 Fmin7 F#o

TIME FOR SPEAKING PLAINLY HAS BE - GUN.
KNOW THEY SEEM EX - OTIC TO A FOREIGNER,

THEY ALL BOW DOWN TO MECCA, THEY'RE
BUT ALL THEIR MEN AND WOMEN IN - VENTED

C/G E/G# A D9 G7

WONDERFUL AS HECKA, THEY REALLY ARE AN AWFUL LOT OF FUN.
COFFEE UP IN YEMEN, BLAME THEM FOR EV'RY STARBUCKS ON YOUR

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

G7 E7 A7

CORNER. NOW THERE WERE MANY POPES WHO WERE ABSOLUTELY DOPES WHO ID

D7 G E7

REALLY LIKE TO TAKE AND SHAKE AND THROTTLE. BECAUSE THEY KEPT DOWN GREEK PHILOSOPHY BUT

A7 D7 Rall.

FORTUNATELY FOR YOU AND ME, A MUSLIM MAN TRANS-LA-TED A

C G7 C E7/B A7

LOTTA ARIS-TOTLE. SO DO LET'S BE FRANK ABOUT THE MUSLIMS. LET'S

(trum)

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

Dm7 A9 AUGS Dm7 Fmaj7 F#o

BROUGHT MOHAMMED RIGHT UP TO THE MOUNTAIN. THEY GAVE US ALGEBRA AND THAT'S NOT ALL, THE

C/G E7/C#A D9 G7

ZERO AND THE TAJ MA-HAL. (SP.) THEY ALSO GAVE US JIHAD, BUT WHO'S COUNTING? EVEN

COLLA VOCE

C

A/C#

Dm9

D#o

IF YOU ALL SKIPPED COLLEGE, You REALLY MUST ACKNOWLEDGE THAT THEY

Em

A9

Fmaj7

P#o

DID IT ALL BE-FORE US & DID IT WELL.

A FAVOR YOU'LL BE DOING ME WHEN YOU AD-

C/G

A7 AUGS

D9

G G9

G7

-MIT THEY'RE JUST LIKE YOU + ME , EVEN THOUGH THEIR NAMES ARE IM-POSSIBLE TO SPELL... etc.

(REFER TO SCRIPT)

C

E7/B

A7

Dm7

A9+

DO LET'S BE FRANK ABOUT THE MUSLIMS,

JUST GIVE THOSE SWARTHY WARRIORS THEIR

Dm7 Emaj7 F#o

DUE THEY ALL DESERVE SOME CREDIT, JEWS AND

C/G A7 D9 G9

CHRISTIANS ALL HAVE SAID IT, THEY SAID, DO LET'S GIVE THOSE TOW-EL HEADS THEIR

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

C F#o G7 C D67 C7

DUE.

HITLER/KHAN LOVE DUET

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham,

♩ = 69 B♭

Cm7

Dm7

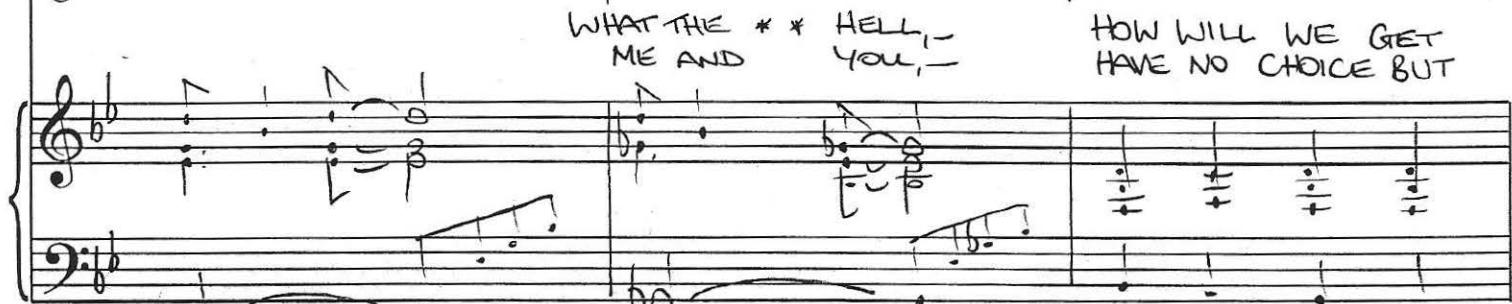
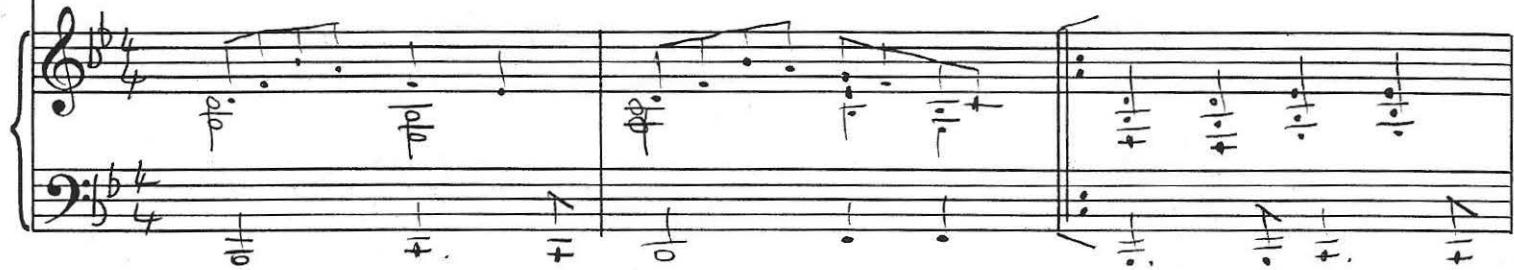
Cm7/F REED

B♭

Cm7

I. CAN'T BE-LIEVE THAT WE HAVE TO SING THIS
(2.) SHOW HAS TO HAVE A SONG LIKE

AUSTIN



1

Eb Bb/F F Bb Cm7 Dm7 Cm7/F

THROUGH THE HITLER/KHAN DU-
SING THE HITLER/KHAN DU- ET?

2. EV-RY

THROUGH THE HITLER/KHAN DU-
SING THE HITLER/KHAN DU- ET?

2

Bb Gm D7 Gm D7 Gm

- ET.

ONCE AGAIN — I'VE BEEN TAKEN BY SURPRISE. WHY POR-

NOT TO BE USED FOR PRODUCTION

ONCE AGAIN — I'VE BEEN TAKEN BY SURPRISE. WHY POR-

Cm7 Bb Cm7/F F Gm D7

- TRAY MEN WE ALL - CAN NOT A-BIDE? — HOLD ME CLOSE, I FEAR WELL

- TRAY MEN WE ALL - CAN NOT A-BIDE? — HOLD ME CLOSE, — I FEAR WELL

Bb/F C Eb Dm7

BE MISUNDERSTOOD, NOTHING THAT THEY DID WAS GOOD, AT

BE MISUNDERSTOOD, NOTHING THAT THEY DID WAS GOOD, AT

LEAST UNTIL THE DAY THEY DIED.

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

LEAST UNTIL THE DAY THEY DIED. 3. TAKE A STAND, FIGHT AGAINST ALL EVIL

Dm7 Cm7 Bb Cm7 Dm7 Bb7

MEN, WE DE- MAND, DON'T LET THEIR KIND RISE A- GAIN,

MEN, WE DE- MAND, DON'T LET THEIR KIND RISE A- GAIN

E^b min 7 E^b min 7 B^b F/A Gm7 F

NO RE-GRET,- DON'T FOR-GET,- WE DON'T WANT AN-

E^b E^b/F B^b

- OTHER HITLER/KHAN DU - ET.

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

RALL.

THE UNSUNG SONG

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

$\text{♩} = 68$

The musical score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The lyrics are written above the notes in a cursive style. The lyrics are: C, G_{1B}, F/A, C/G. The music includes various note values such as eighth and sixteenth notes, and rests. The tempo is marked as $\text{♩} = 68$.

F F_G G C G F_A G_{1B} C

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

THREE SPACEMEN IN THE APOLLO SHIP

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

BASS—"D" DRONE

A CAPELLA

1°

THREE SPACE-MEN IN THE A-PO-CA-LYPSE, WE'RE HOPING TANG WILL

AUSTIN

WE ARE THE THREE SPACE-MEN IN THE A-PO-CA-LYPSE. WE'RE HOPING TANG WILL

REED

THREE SPACE-MEN IN THE A-PO-CA-LYPSE. WE'RE HOPING TANG WILL

2°

GIVE US SPONSORSHIP, THREE SPACE-MEN IN THE AP-OL-LO

GIVE US SPONSORSHIP, THREE SPACE-MEN IN THE AP-OL-LO

1° ENDING

SHIP, MOON, MOON, MOON.

12° ENDING

D G/D

D

SHIP, MOON, MOON, MOON.

SHIP,

ANOTHER DAMN SCOTSMAN

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

104

CLONED A

SHEEP NAMED DOLLY. NOW I'M A FAMOUS SCOT BY GOLLY

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

SOON I'LL BE CLONING PEOPLE FOR HUMAN

PARTS. I'M SICK FROM EATING HAGGIS

Handwritten musical score for voice and piano. The vocal line is in soprano clef, treble clef, and bass clef. The piano accompaniment is in soprano clef, treble clef, and bass clef. The key signature is A major (three sharps). The lyrics are:

BUT I'VE LEARNED HOW GREAT A SHAG IS, IT GIVES ME
JOY BUT I'M A VERY BAAAD... BOY.

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

Three blank sets of musical staves, one for each instrument (voice and piano).

Two blank sets of musical staves, one for each instrument (voice and piano).

AIN'T IT CRAZY HOW LOVE WORKS?

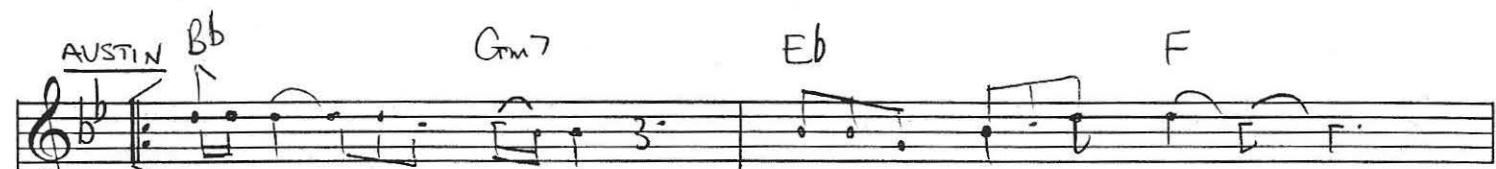
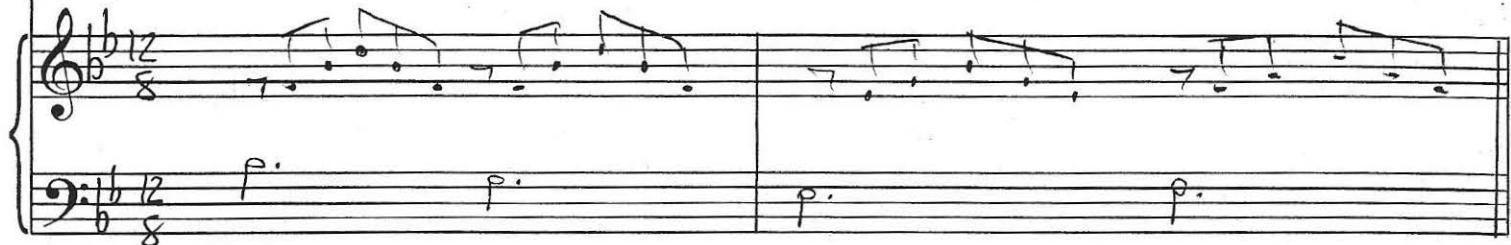
Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

Bb

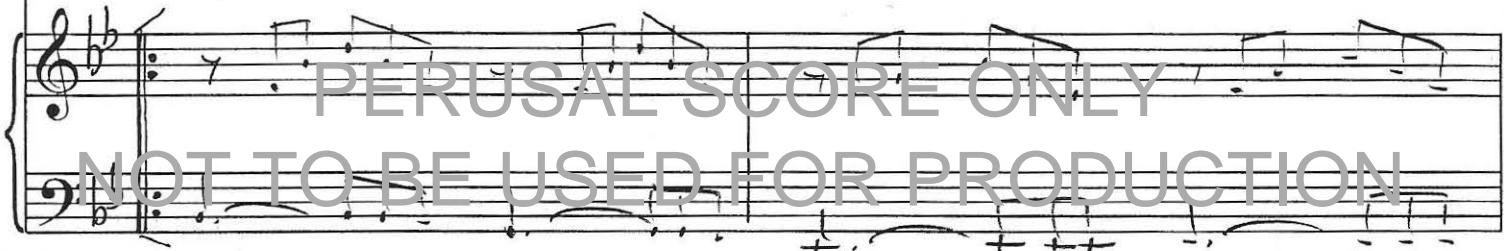
Gm^7

E^b

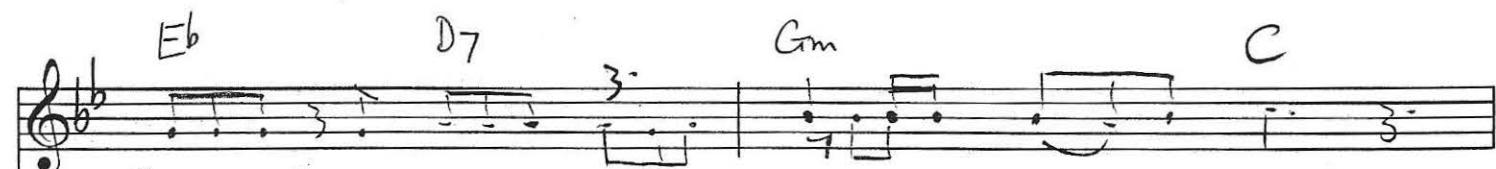
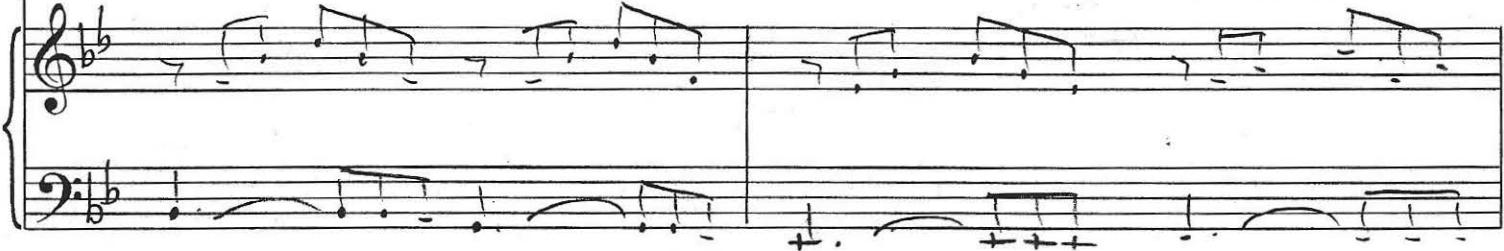
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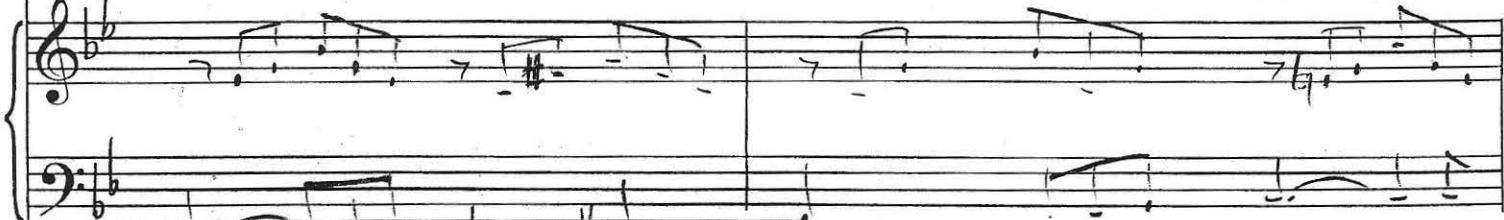
1. FERDINAND LOVED I-MEL- DA BOUGHT HER A LOT OF SHOES
2. HINCK-LEY- LOVED- IS - DIE, THOUGHT HE'D GIVE ROMANCE A SHOT.



ADOLF NOBODY LOVED E- VA YOU KNOW WHAT HE TRIED TO DO.
LOVED CAM-BO-DI-A MORE THAN ITS LEADER, POL POT.



ROMEO LOVED JULIET MORE THAN A PRICE- LESS GEM,
JESUS SAID THAT LOVING THY NEIGH-BOUR IS THE NAME OF THE GAME.



Ain't It Crazy How Love Works?

1

Bb

Gm

Eb

Bb/F

F

HENRY THE EIGHTH LOVED ALL OF HIS WIVES
 SOME FOLKS— LOVE JESUS SO MUCH, THEY KILL PEOPLE IN— HIS NAME.—
 LOOK WHAT HAPPENED TO THEM.—

Bb F/A Gm F6 Eb F

AINT IT CRAZ-Y HOW LOVE WORKS—

DEE
REEP

AINT IT CRAZ-Y HOW LOVE WORKS—

Bb F/A Gm F6 1 Eb F 2 Eb F

AINT IT CRAZ-Y HOW LOVE WORKS?—

HOW LOVE WORKS?—

AINT IT CRAZ-Y HOW LOVE WORKS?—

HOW LOVE WORKS?—

D7 Gm D7 Gm

WHEN A WOMAN SAYS "I LOVE YOU" THERE'S NEVER A PROPER RE- SPONSE.

D7 Gm Cm7

WHEN A MAN SAYS " I LOVE You" you KNOW WHAT HE REALLY

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

F

WANTS AND WANTS AND WANTS AND WANTS AND WANTS AND WANTS

Bb Gm7 Eb F

THE WAL-

B_b G_{m7} E_b F

-LENDAS LOVED FLYING
ENDED UP TAKING A FALL.

B_b G_{m7} E_b F

O. J. LOVED NI-COLE SO MUCH, HE NEVER KILLED HER AT ALL.

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

E_b D₇ G_m C

DODI LOVED DI-ANA, HOWARD HUGHES LOVED ALL OF HIS WEALTH, IF YOU
DEE REED

IF YOU

B_b G_m) E_b B_b/F F

LOOK AT THE WAY ALL THESE PEOPLE END UP, YOU CAN SEE LOVE IS BAD FOR YOUR HEALTH.

LOOK AT THE WAY ALL THESE PEOPLE END UP, YOU CAN SEE LOVE IS BAD FOR YOUR HEALTH.

B_b F/A G_m F/G E_b F G

AIN'T IT CRAZ-Y HOW LOVE WORKS

NOT TO BE USED FOR PRODUCTION

AIN'T IT CRAZ-Y HOW LOVE WORKS

C G/B A_m G/G D_m) G

AIN'T IT CRAZ-Y HOW LOVE WORKS? JIMMY

AIN'T IT CRAZ-Y HOW LOVE WORKS?

F E7 Am D

HOFFA LOVED THE TEAMSTERS SO MUCH, HE WENT ON A PERMANENT STRIKE.

C Am F C/G G

MAYBE IT'S SAFER FOR EVERY-ONE TO ONLY GO FALLING IN LOVE.

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

MAYBE IT'S SAFER FOR EVERY-ONE TO ONLY GO FALLING IN LOVE.

C G/B Am G/B Dm7 G

AIN'T IT CRAZ-Y HOW LOVE WORKS—

AIN'T IT CRAZ-Y HOW LOVE WORKS—

RALL...

C G_{1B}Am G₆F_m

AIN'T IT CRAZ-Y HOW LOVE

C ?

WORKS?

NOT TO BE USED FOR PRODUCTION

WORKS?

?

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?

?

DÉJÀ VU (ALL OVER AGAIN)

Lyrics by Austin Tichenor & Reed Martin; Music by Nick Graham

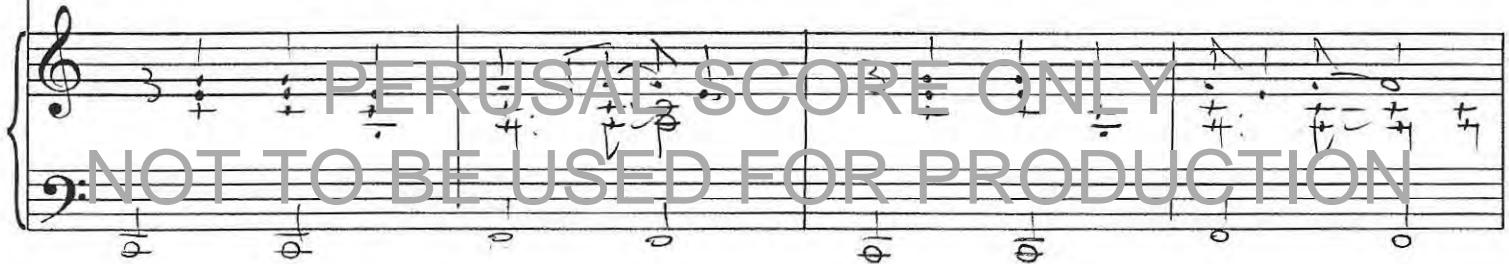
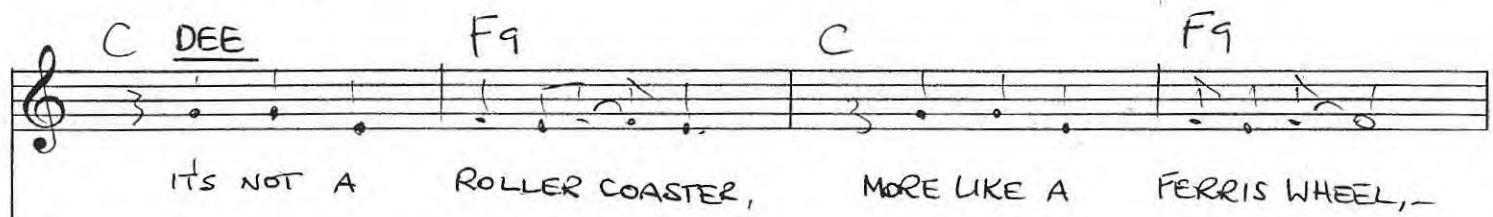
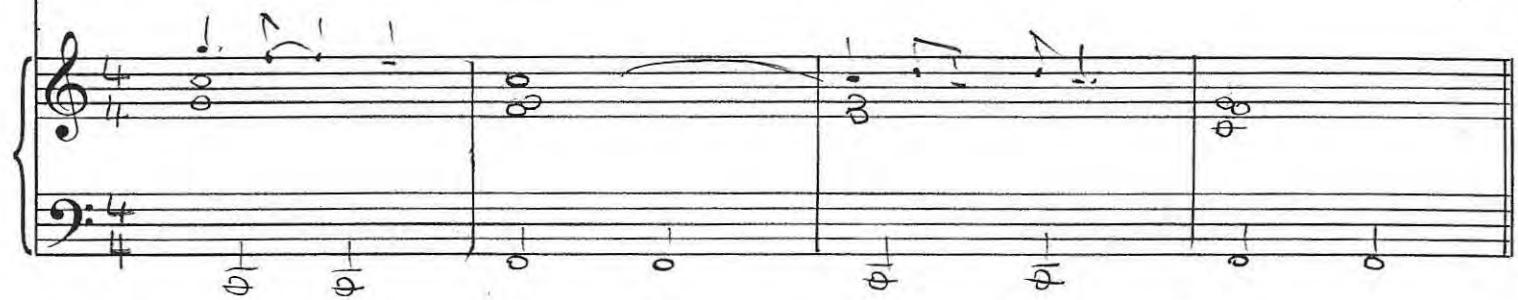
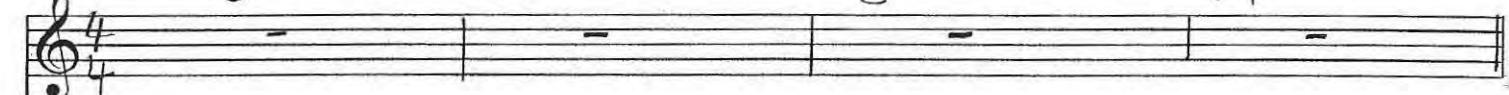
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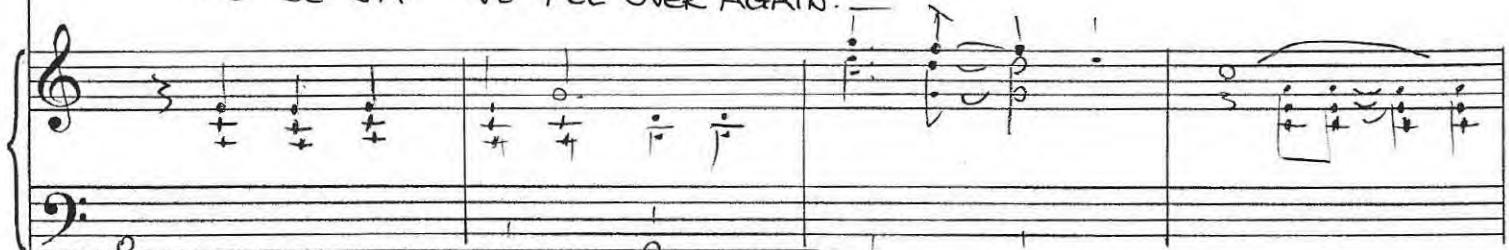
F9

C

F9



IT'S DE-JA VU ALL OVER AGAIN.



Am G/B C AUSTIN G

1. ANOTH- ER
2. IT'S LIKE A

C G C

GREAT INVENTION
WHITE HOUSE SCANDAL,
ANOTH- ER
OR A BOWL OF
WONDER CURE.
CHILLI BEANS.

PERUSAL SCORE ONLY

NOT TO BE USED FOR PRODUCTION

G C D

AN- OTHER BRAND NEW A- MAZ-ING
THEY KEEP RE- PEAT- ING WITH- OUT AN
TREND.
END.

(10) REED
(29) WITH DEE

Em C D

IT'S DE-JA VU ALL OVER AGAIN.

G D Em C

GOTTA DO IT, NOTHING TO IT,
GOTTA SWING IT, GOTTA WING IT,

D G AUSTIN C

EV'RYBODY DEJA VU IT. { DE JA VU IF IT HAPPENED BEFORE,
COMMON EV'RY BODY SWING IT REED DFE

DE-JA VU

G C G

DE-JA VU DE-JA VU

REED

DE-JA VU, IT'LL HAPPEN SOME MORE DE-JA VU

C D

You CAN REMEMBER WHEN .

You CAN RE-MEMBER WHEN .

E[#] C D G

PERUSAL SCORE ONLY
IT'S DE-JA VU ALL OVER AGAIN.

IT'S DE-JA VU ALL OVER AGAIN.

1 2 D C

IF YOU'VE SEEN THIS SHOW BEFORE,

IF YOU'VE SEEN THIS SHOW BEFORE

G D C G

— OR you THINK THE JOKES AREN'T NEW,—

— OR you THINK THE JOKES AREN'T NEW,—

HAVEN'T you BEEN LISTEN-ING?

D C G C

HAVEN'T you BEEN LISTEN-ING? I'M HAV - ING

NOT TO BE USED FOR PRODUCTION

HAVEN'T you BEEN LISTEN-ING? I'M HAV - ING

DE-JA VU.

E_m D

DE-JA VU.

DE-JA VU.

A

So now THE

So now THE

D A D

SHOW IS ON- ER, THERE'S ON- LY ONE THING WRONG,

**PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION**

SHOW IS ON- ER, THERE'S ON- LY ONE THING WRONG,

A D E

THIS IS A REAL- LY RE- PETI- TIVE SONG,

THIS IS A REAL- LY RE- PETI- TIVE SONG,

P[#]m RALL...

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The music consists of eighth and sixteenth note patterns.

Annotations include:

- Top staff: "IT'S DE-JA" above the notes.
- Bottom staff: "IT'S DE-JA" below the notes.
- Bottom staff: "D E A" under the notes.
- Bottom staff: "ATTEMPO" with a double bar line.

VU ALL OVER A - GAIN.

PERUSAL SCORE ONLY
NOT TO BE USED FOR PRODUCTION

VU ALL OVER A - GAIN.

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The music consists of eighth and sixteenth note patterns.

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The music consists of eighth and sixteenth note patterns.

Annotations include:

- Top staff: "A D A" above the notes.
- Bottom staff: "DE-JA VU, IF IT HAPPENED BEFORE." below the notes.
- Bottom staff: "DE-JA VU" below the notes.

DE-JA VU, IF IT HAPPENED BEFORE.

DE-JA VU

DE-JA VU

DE-JA VU, IT LL

Handwritten musical score for two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The music consists of eighth and sixteenth note patterns.

PERUSAL ENDS HERE