This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
# Bat Boy: The Musical

**Piano/Conductor**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>OVERTURE</td>
<td>1</td>
</tr>
<tr>
<td>1a.</td>
<td>THE CAVE</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>HOLD ME, BAT BOY</td>
<td>5</td>
</tr>
<tr>
<td>2a.</td>
<td>LIVING ROOM CUE</td>
<td>27</td>
</tr>
<tr>
<td>3.</td>
<td>CHRISTIAN CHARITY</td>
<td>29</td>
</tr>
<tr>
<td>4.</td>
<td>UGLY BOY</td>
<td>45</td>
</tr>
<tr>
<td>5.</td>
<td>WHATCHA WANNA DO?</td>
<td>51</td>
</tr>
<tr>
<td>6.</td>
<td>A HOME FOR YOU</td>
<td>62</td>
</tr>
<tr>
<td>7.</td>
<td>ANOTHER DEAD COW</td>
<td>74</td>
</tr>
<tr>
<td>8.</td>
<td>DANCE WITH ME, DARLING</td>
<td>84</td>
</tr>
<tr>
<td>9.</td>
<td>MRS. TAYLOR'S LULLABY</td>
<td>107</td>
</tr>
<tr>
<td>10.</td>
<td>SHOW YOU A THING OR TWO</td>
<td>108</td>
</tr>
<tr>
<td>11.</td>
<td>CHRISTIAN CHARITY (REPRISE)</td>
<td>142</td>
</tr>
<tr>
<td>12.</td>
<td>MAY I HAVE THIS DANCE?</td>
<td>149</td>
</tr>
<tr>
<td>13.</td>
<td>A HOME FOR YOU (REPRISE)</td>
<td>153</td>
</tr>
<tr>
<td>14.</td>
<td>PARKER'S EPIPHANY</td>
<td>161</td>
</tr>
<tr>
<td>15.</td>
<td>COMFORT AND JOY</td>
<td>164</td>
</tr>
<tr>
<td>15a.</td>
<td>COMFORT AND JOY (Part II)</td>
<td>185</td>
</tr>
<tr>
<td>16.</td>
<td>A JOYFUL NOISE</td>
<td>199</td>
</tr>
<tr>
<td>16a.</td>
<td>COME ON DOWN!</td>
<td>208</td>
</tr>
<tr>
<td>17.</td>
<td>LET ME WALK AMONG YOU</td>
<td>209</td>
</tr>
<tr>
<td>18.</td>
<td>A JOYFUL NOISE (REPRISE)</td>
<td>221</td>
</tr>
<tr>
<td>18a.</td>
<td>A JOYFUL NOISE (PLAYOFF)</td>
<td>230</td>
</tr>
<tr>
<td>19.</td>
<td>ALL HELL BREAKS LOOSE</td>
<td>231</td>
</tr>
<tr>
<td>20.</td>
<td>STOP THE BAT BOY!</td>
<td>239</td>
</tr>
<tr>
<td>21.</td>
<td>THREE BEDROOM HOUSE</td>
<td>243</td>
</tr>
<tr>
<td>21a.</td>
<td>BABE IN THE WOODS</td>
<td>264</td>
</tr>
<tr>
<td>22.</td>
<td>CHILDREN, CHILDREN</td>
<td>265</td>
</tr>
<tr>
<td>22a.</td>
<td>BURN, YOU FREAK, BURN</td>
<td>285</td>
</tr>
<tr>
<td>23.</td>
<td>MORE BLOOD/KILL THE BAT BOY!</td>
<td>290</td>
</tr>
<tr>
<td>24.</td>
<td>INSIDE YOUR HEART</td>
<td>295</td>
</tr>
<tr>
<td>25.</td>
<td>IS ALL THAT YOU TAUGHT ME A LIE?</td>
<td>309</td>
</tr>
<tr>
<td>26.</td>
<td>APOLOGY TO A COW</td>
<td>313</td>
</tr>
<tr>
<td>26a.</td>
<td>HELLO, FATHER</td>
<td>326</td>
</tr>
<tr>
<td>27.</td>
<td>REVELATIONS</td>
<td>327</td>
</tr>
<tr>
<td>28.</td>
<td>FINALE: I IMAGINE YOU'RE UPSET</td>
<td>344</td>
</tr>
<tr>
<td>28a.</td>
<td>FINALE: I AM NOT A BOY</td>
<td>361</td>
</tr>
<tr>
<td>29.</td>
<td>FINALE: HOLD ME, BAT BOY (REPRISE)</td>
<td>362</td>
</tr>
<tr>
<td>30.</td>
<td>BOWS</td>
<td>369</td>
</tr>
<tr>
<td>30a.</td>
<td>OPTIONAL OVERTURE</td>
<td>377</td>
</tr>
</tbody>
</table>
BAT BOY
A Note to the Music Director

THE PIANO/CONDUCTOR SCORE:
This book has been carefully proofread by the Composer and original Music Director. It is mainly a “part” to be played by the Piano/Conductor in the band, but it is also a detailed score representing the other musicians' parts. Rehearsal pianists should try to cover as many of the parts as possible while still maintaining the groove and feel of the song. There will be instances where the rehearsal pianist will need to make decisions as to what to play; for example, they will usually need to play the smaller “cue notes” that represent the bass part as opposed to the actual Left-Hand of the P/C if it will provide a more accurate representation of the music. In general you can refer to the Cast Recording for basic feels and grooves. To make the music easier to read, many times the bass cue notes are written where a bass player would read them—that means that the Rehearsal Pianist should transpose these notes down an octave. Again, use your judgement: you may sometimes want to double the Left-Hand in octaves.

In regards to comparing this score with the Cast Recording: this P/C was cleaned and proofread after the album was pressed. We know the two may differ in places. This P/C is more current, and therefore it is the “correct” version of the Composer’s and Orchestrators’ intentions. There may also be minor inconsistencies in certain passages between the P/C and the pit parts; here again this P/C is the correct version. There may even be places where the lyrics on the sheet music differ from the lyrics in the script; again, the P/C version is correct.

On the other hand, there may also be minor inconsistencies between the actors’ lines of dialogue as they are written in this P/C and how they may be written in the Published Script. For questions of dialogue, consider the Script the “correct” version and not the P/C.

THE ORCHESTRATIONS:
Bat Boy was orchestrated for a 5-piece band. However, the music covers a lot of styles, many of which would ordinarily require a full orchestra. Therefore, the songs were orchestrated in a way to maximize the use of each musician in the pit. This makes Bat Boy a challenging score to perform, so choose your musicians wisely.

Be warned: it is a massive project to program the synths for this show, since there are many layers of sounds per patch, and many patches per song. There are many patch changes that occur quickly; for example, you’ll play beat 4 on a Brass patch, then change quickly to a String patch and play on beat 1 of the following measure. We have played these books and know that the changes are all possible, but they are made more easily with a foot-pedal patch advancer. It will also take some time to get the volumes right inside the patches; for example, within a Piano/String layer, you’ll need to figure out if the strings should be louder than the piano, if they should be of equal volume, etc. This should be left to the discretion of the Music Director.

What follows is an explanation of how the band and the instruments were organized for our first production in New York, 2001.
The **PIANO/CONDUCTOR** uses one 88-key sampling keyboard (with weighted keys, of course). All instructions for keyboard programmers in this P/C are marked in brackets.

**EXAMPLES:**

[**Piano/Strings**]  [**Strings sound 8vb**]  [Vibes up to G#3, sounding –12]

Note: Instrument names that do not appear in brackets are simply cueing instructions for the Piano/Conductor, and are not meant to be programmed into the Keyboard I synth. For example: “+Tri” means that the percussionist plays a triangle on the specified beat, whereas “[+Timp]” means that there should be a layer of Timpani within the current keyboard patch. Also note that “+K2[Strings]” implies a Keyboard II entrance, on a String patch.

There are also many times where there is a different sound in the Right-Hand than there is in the Left-Hand. In these instances, sometimes the split-point for the two patches is specified, other times they are not. Make sure to have the Keyboard Programmer and the Music Director check the programming work carefully.

In this P/C score, patch advances/changes are indicated with the following symbol:

[→]

In general, the **PIANO/CONDUCTOR** chair plays a lot of Piano-oriented sounds—the basic groove of the songs—while the KEY II plays orchestral colors such as Strings, Brass, etc.

The **KEYBOARD II** player uses two synths: one 88-key sampling keyboard (weighted), and above it, a 61-key MIDI Controller connected to the 88-key synth via MIDI. This “secondary” or “upper” keyboard did not contain any internal sounds—it used the internal sounds of the “primary” keyboard to which it was connected. The second keyboard came in handy for a number of reasons:

a) There are times when the Key II part is split into many “zones,” and 88 keys aren’t enough. Therefore, certain passages are intended to be played on the “secondary” or “upper” keyboard, as specified in the Key II parts.

b) Since the Key II part contains a lot of Hammond Organ parts, it just feels better to play these passages on a plastic un-weighted keyboard.

There may be moments when the Key II player may want certain sounds to be on the “upper” keyboard though they are not specified as such—feel free to adjust to their liking.

A note regarding the Hammond Organ sounds: The Orchestrators specify whether the Leslie effect should be “On” or “Off,” and they also take into account the fact that on real organs, it takes a few seconds for the Leslie to speed up or slow down. You might want to try to program organs that can approximate the effect as realistically as possible. Furthermore, all Organ passages in the score and parts are written in **CONCERT PITCH** (make sure they sound in the correct octave, as most keyboard organs are transposed down an octave by default).
The **GUITAR** book plays both Electric and Acoustic Guitar, with some slide-guitar moments in CHRISTIAN CHARITY, some wah-wah in WHATCHA WANNA DO?, etc. Have them bring along a plethora of effects and funny-colored foot pedals, and tell them to have fun.

The **BASS** player used only Electric, not Upright Acoustic in NYC (but only for economic reasons). If you can fit an acoustic bass in the pit, you may want to incorporate it into the more non-rock songs such as A HOME FOR YOU, SHOW YOU A THING OR TWO, etc. But the book can be played entirely on Electric. You’ll probably need to use a 5-stringed bass.

The **DRUM** book is intended for one player, playing a real drum kit with some electric drum pads throughout. There are moments when they will need a few pads to trigger sounds such as Timpani, Chimes, Synth Snares, and most importantly, what we like to call “The Lion King Boom.” This should be a colossal, deep, cavernous and reverby drum, and it’s used to signal things such as the ends of big numbers, as well as other comedic moments in the show (see REVELATIONS). These moments are specified in the P.C. (“LK Boom” for short). The drummer will need toys such as woodblocks, mark trees, triangle, cowbell, etc., though in NYC all these sounds were triggered by electronic pads. Real is always better.

We do not recommend the use of “V-Drums” for the kick, snare and toms in this show. We just find that acoustic instruments work better, not least because almost all the other instruments are electronic; so we find it’s useful to have the sound of real drums (and for that matter acoustic guitar) in the room. Going one further: if your Music Director and Keyboard Programmer have the means to put a real Acoustic Piano in the pit to play some of the piano parts (not all, mind you, because the Key II player also plays piano here and there) and thereby to take some of the pressure off the keyboard programmer, we welcome the attempt—anything that produces a warmer and more “real” sound can only help.
Bat Boy: The Musical
Piano/Conductor

OVERTURE
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Allegro  $=185$
[Stgs/Brass] [Stgs doubled 8va, Brass sounding 8vb]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

L6148-802-2001
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
THE CAVE
[Rev. 12/2/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE

NOTE:
Omit m5

[RICK takes out a bong...
RON's light shines on BAT BOY]

[Spooky Pno]

RICK: "What?"
RON: "The cave monster!! The cave monster!!"
RICK: "Shut up, Ron."
RON: "I saw him, Rick! I swear."
RUTHIE: "There's no such thing as a cave monster, Ron."
RICK: (mocking her)
"Ooh! It's the cave monster, Ron! The scary caaaave monster!"
(Ron points, Rick looks)

RICK: "Whoa!"
(Ron looks)

RUTHIE: "What?"
RICK: "It was over there. But then I turned back and..."
RUTHIE: "Ahhhh! Over here!"

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
RON: "What is it?"
RUTHIE: "It's some deformed kid."
RICK: "It's a Bat Boy. (go)
...It's okay, little guy. I'm Rick Taylor. This is my brother Ron. And this is my sister Ruthie."
RUTIE: "Can you say Ruthie?"
RON: "Shut up, Ruthie!"
RICK: "Dude, we are totally keeping this thing."
RON: "We won't hurt you."

RICK: "Take my hand. Come on."
RON: "Don't be afraid. It looks scared."

RUTHIE: "See if it likes Fritos. Fritos. See? Fritos." (go)
RUTHIE: "I'm bit! I'm bit!"
RON: "Ruthie's bit! Ruthie's bit!"
RICK: "Get him, Ron!" (go)
RON: "I'm getting him!"
RUTHIE: "Oh, mama! I don't wanna die!"
RICK: "You freakin' animal!"

Attaca HOLD ME, BAT BOY
HOLD ME, BAT BOY

[Rev. 11/13/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
cave many miles to the south, Lives a boy born with fangs in his mouth. Sleeping until the fading light, Flying through bloody hands; When he awakes, the summer night Is filled with
WOMAN: (or 2 Women)

MAN, cont’d You have heard he was born in the bogs;
That he screams. You have heard he was born in the bogs;
That he

Oo... Ooo... Oo...

MAN 2: feeds on the flies and the frogs.

feeds on the flies and the frogs. You call him “beast” or

Ooo... Ooo...
“Changeli”;

Or "Demon Chimpanzee";

But we will prove he’s

no such thing:

He’s much like Me!

...and, Me!

Oh:

...and, Me!

Oh:

and...

Mel!

Mel!

Mel!

Mel!
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Hold me, Bat Boy;  
Touch me, Bat Boy;  
Help me through the night...

Love me, Bat Boy;  
Save me, Bat Boy;  
Make it all turn out  
All
He was dragged from his home and thrown down, at the edge of a coal mining town.
They stripped him of his
They beat him like a gong; And he was kicked repeatedly...
Won't you hold him!

Won't you touch him!

HOLD THE BAT BOY
TWO THE BAT BOY

Oh, bring him to the light!

Bring him to the light;
Won't you love him! 

Some body save him...

Love the Bat Boy. 

Save the Bat Boy. 

Make it all turn

Turn out All right!

out all right!

K2[Org]

Drum fill
SHERIFF: “You say it’s the Bat Boy?”
RICK: “Yeah! It bit Ruthie.”
RON: “She’s in the hospital.”
RICK: “It’s huge.”
RON: “And it’s fast.”
RICK: “And it hates Fritos. You gotta lock it up, Sheriff.”
RON: “And make it stand trial.”
(He kicks the bag.)
BAT BOY: [squeal]

SHERIFF

“Now boys! You go on and look after your sister, I’ll take care of this... Bat Boy.” (go)

3 WOMEN:
Would

2 MEN:

(Leon through Vamp)

[Org]
(Leslie On)
no one defend him, Protect him, Be friend him? Would

none hear his cry, None hear his cry, y'all?

IMPASSIONED FEMALE SOLOIST (WOMAN #3)
Piano/Conductor

**MEN’S SCENE**

DILLON: “You say you got the Bat Boy in that bag?”
CLEM: “Dang!”
BUD: “Whatcha gonna do with it, Sheriff?”
SHERIFF: “I figure I’ll just take it up to Dr. Parker.”
CLEM: “I’ll bet that’s one powerful critter.”
BUD: “I knew those stories were true.”
DILLON: “You think Dr. Parker can handle a Bat Boy?”
SHERIFF: “It can’t be that difficult. The Taylor kids managed to capture him all by themselves.”

BUD: “But they’re all hopped up on dope, so that’s like fighting six people!”
SHERIFF: “Dr. Parker’s a good veterinarian, I’m sure he’ll just put it down with no trouble.”

MEN: “Ahh! Sweet wounded Jesus!”
SHERIFF: “So long, boys!”

**VAMP**

2 WOMEN: would they detest him? Arrest him, molest him? Or

This score has been downloaded from www.dramatists.com and is for perusal only. Any performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

**LADIES' SCENE**

LORRAINE: “You say you got the Bat Boy in that bag?”

DAISY: “What are you going to do with it?”

SHERIFF: “I’m headed to Dr. Parker’s.”

LORRAINE: “He’s gonna put it down, right?”

MAGGIE: “That seems like a waste of resources. He might be useful around town.”

LORRAINE: “Maybe we could train him to rustle up the cows—like a sheepdog.”

DAISY: “Do we own it?”

MAGGIE: “Sure we do. You know, we could put him on display and charge admission.”

LORRAINE: “People would pay good money to see a Bat Boy. We could be the next Branson.”

DAISY: “Can we see it?”

LORRAINE: “Let’s have a little peek, Sheriff.”

SHERIFF: “All right.” (go)

ALL EXCEPT SHERIFF: “Aah! Sweet wounded Jesus!”

SHERIFF: “Good day, ladies.”

WOMAN 4:

You
can't let him die!  You can't just stand by!

He has suffered, and now it's your turn. You are

Aah, aah...
Here not to laugh, but to learn!

Aah, aah... Listen to his

God-ly shriek, Watch what we put him through;

Heed the tale of a

Heed the tale of a

(Leslie Off)

(Leslie On)
filthy freak...who's just like you!
And
filthy freak...who's just like you!
And
filthy freak...who's just like you!
And
filthy freak...who's just like you!
And
filthy freak...who's just like you!
And
filthy freak...who's just like you!
Note to vocal director: if you can achieve good "call" vocals at a good volume using only 3 singers with huge voices, then by all means assign the "call/response" split to 3/6 rather than 4/5...

2 WOMEN/2 MEN:

Hold me Bat boy,

Touch me Bat boy,

2 WOMEN:

Hold me Bat boy,

Touch me Bat boy,

ad lib.

Won't you help me through the night,

Make it all turn out all right...

Make it all turn out all right...
Love me Bat - boy,  
Save me Bat - boy,

Love me Bat - boy,  
Save me Bat - boy,

Gm  
EbMaj7

I've been call - ing out _ your name, _  
Come and take _ a way _ my shame...

Come and take _ a-way _ my shame...

F/A  
D
Hold Me, Bat Boy

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

Hold me Bat-boy, Touch me Bat-boy, You

Hold me Bat-boy, Touch me Bat-boy,

hear me cry when no one hears, Won't you lick away my tears...

Won't you lick away my tears...

Gm F A# D#
Love me Bat-boy,
Save me Bat-boy,

Sink your fangs into my soul,
On-ly you can make me whole!

Sink your fangs into my soul,
On-ly you can make me whole!

[Org]
Hold me, Bat Boy,

Touch me, Bat Boy,

Hold me in your arms to night!

(Leslie On)

LX Boom
LIVING ROOM CUE
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
ALEX LACAMOIRE

This score has been downloaded from www.dramatists.com and is for perusal only.
No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

This page is intentionally left blank for page turns
This score has been downloaded from www.dramatists.com and is for perusal only.
SHELLEY:

What - cha got?

MEREDITH:

No, he's not.

SHERIFF:

Ev - ning folks! Doc - tor home?

The heck is that?

An hour or so.

When’s he back? Well, I don’t know.
Where did you find? He's out of his mind!

What in the world? What is he doing?

Is he insane?

Is he in pain?

May-be, and pos-si-bly, let me ex-plain:

[SHERIFF pistol-whips BAT BOY]

[BAT BOY hits the floor]
SHERIFF: "Aw, heck. Maybe I shouldn’t’ve done that...(go) ...But that boy was hoppin like a scalded dog."

MEREDITH: “Boy?”

SHERIFF: “Maybe. Frankly, that’s why I’m here...

I figure maybe we need a veterinarian to sort this out...

...I’m hoping Dr. Parker will know what to do.”

Mom!

Shel-ley, qui-et!

I didn’t know where else to take him.
Mom!

Shelley, quiet!

Can't go to jail, he's underage.

The folks up at the medical school, bet they'd carve him up or bake him, I'd send the F. B. I. a page, But I don't think we're at that stage.

So,
here he is folks, he's all yours!

Could n't leave him out of doors,

[Clean, w/ Chorus]

Creep-in' on all fours.

We could al-ways shoot him, But that don't seem right to me, n'I

can't rid my - self o' my Christian Charity.
SHELLEY: “Can we see him?”

MEREDITH: “Shelley, get away.”

SHERIFF: “Listen to your mother, Shelley... ...You don’t want to be near it if it wakes up.”

K2[Rhodes, light phase]

“Can we see him?” “Shelley, get away.”

Just a little faster $d = 127$

SHERIFF: “It bit one of the Taylor kids.”

SHERIFF: “She’ll be all right.”

SHERIFF: “No, Ruthie.”

MEREDITH: “Is it an animal or a...”

“Rick?” “Oh.”

SHERIFF: “It bit one of the Taylor kids.”

SHERIFF: “Me, Ruthie.”

SHERIFF: “She’ll be all right.”

Shel - ley, don’t stare, Shel - ley, don’t poke. What is this, Sher - iff, Some kind of sick joke?
Mom, he's so gross, Mom, can he stay?

Shel, I was hop in' y'nd see it that way.

I'm coming up for reelection;

Mom!

Shel-ley, qui-et!
Shr

Shr

SHELLEY

“It’s a Bat Child?...”
"...Mom, we gotta keep it!" (beat, go)

SHERIFF:  
"They're just callin' it that, Shelley. I can't say I know that's what it is. That's for your father to decide.  
(to Meredith)  
...There's nobody else unless I go outside with this...  
...The ranchers have enough on their minds right now, if you know what I mean..."

Gtr

MEREDITH:  
"That's all right, Sheriff. You've done the right thing coming to us. I'll take care of the boy for you."

SHERIFF:  
"Ah, that's great, Meredith. I can't thank you enough for the favor..."

Just a little faster  \( \text{\#} = 130 \)

MEREDITH:  
"We can manage, I'm sure."

SHERIFF:  
"You're certain?"

MEREDITH:  
"Dr. Parker has some cages..."

...Do you need anything?  
He can be pretty feisty."

[Rhodes, light Phase]

[Rhodes/Strings]  
[sounding 8va]
...I'm sure we can find one that works."

SHERIFF:  
“Right. That's what I figured.”

And if he turns _____ into a pain,

Call me, I got stun guns____ and a chain!

Whoa!

Oh...

So,
Mom, look at him, I know but

Don't stare, Shelley please, don't poke.

here he is folks, He's all yours!

Mom, look at him, What's wrong with him?

Don't touch him, Shelley, don't provoke.

Could'n't leave him out of doors, Creep-in' on all fours.

This score has been downloaded from www.dramatists.com and is for perusal only

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
For now we'll wait and see.

We may have to put him down,

We can’t rid ourselves of our Christian Charity.

So,
Piano/Conductor

Full-on Countrified Rock

Mom!

Don't stare, Shelley, please don't poke.

here he is folks, He's all yours!

K2[Rhodes, light phase]

Ab² ad lib. /Gb D₇/F Eb⁵

MOM!!

Don't touch him, Shelley, don't provoke.

Could'n't leave him out of doors, Creep'in' on all fours. Those

Gtr fill (slide)

Ab² /Gb D₇/F Eb⁵
We can't just let him be! We can't just let him be!

Thunder clouds are closin' in, we can't just let him be!

We can't rid ourselves of our Christian Charity. We can't rid ourselves of our Christian Charity. We can't rid ourselves of our Christian Charity.
can't rid_ our-selves of our Christ-ian Cha-ri-ty. Mom?...

Mom?...

Shel-ley, qui-et...

Shel-ley, qui-et...

can't rid_ our-selves of our Christ-ian Cha-ri-ty. Cha-ri-ty.
UGLY BOY
[Rev. 11/13/01]
This score has been downloaded from www.dramatists.com and is for perusal only.
No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
UGLY BOY
[Rev. 11/13/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE

Moderato \( \frac{4}{4} \) \( = 156 \)

SHELLEY:
"Mom, why is he screaming at the chicken?! Mom, make him stop!"

K2[Musical Box]

SHELLEY:
"He's just different"

MEREDITH:
"You wanted to keep him!"

MEREDITH:
"Shelley!"

MEREDITH:
"Such an ugly boy, Like a stinky bo-ny rat. I didn't know he'd look like THAT!"

Well,

This score has been downloaded from www.dramatists.com and is for perusal only.
No performance or use of this score is allowed without written authorization from Dramatists Play Service Inc.
MEREDITH: “It’s going to be quite a storm…”

look at him!

MEREDITH: “Stupid starving freak. Doesn’t have the sense to eat. Dropping dead right at my feet, well,”

MEREDITH: “We just haven’t figured out what he n—”

MEREDITH: “Shelley!”

MEREDITH: “Shelley, that’s not nice.”
MEREDITH: "J.L urns (Tearing up) "He's just...tired.""

That's my mom; See?, she cries... Every time a stray dog dies...

MEREDITH: "Well, I feel bad for them."

MEREDITH: "Sure they call..."

MEREDITH: "Sometimes..."

No one calls, no one claims, So we
MEREDITH: “Well, we can name him, sweetheart. What would you like to call him?”
SHELLEY: “Bat Boy.”
MEREDITH: “That’s cruel, dear.”
SHELLEY: “That’s what he looks like—”
MEREDITH: “—we’re not calling him a Bat Boy—”
SHELLEY: “—but that’s what he looks like—”
SHELLEY: “What do you want to call him?”
MEREDITH: “Or maybe Edgar…”
BAT BOY: “Gggnnnww-gwoooo?”
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
WHATCHA WANNA DO?
[Rev. 12/2/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

CUE:
MEREDITH: “Stay away from the cage.”

SHELLEY: “Okay.
[Knock on the door]
Rick!”
(go)

RICK:
“Are you guys okay? I heard the Sheriff brought the Bat Boy over here and--
(sees Bat Boy; points; mouth open in shock)
He’s still alive?! He’s in your house?!”

SHELLEY:
“It’s okay, Rick. He’s confined.”

RICK:
“That cage’ll never hold him! My sister’s in the hospital with a big ol’...
(indicates a neck wound)
...I can’t believe you have him in the house!”

SHELLEY:
“Mom says we gotta keep him till Dad comes home.

RICK:
“Your dad’s just going to kill it, right?
(GO ON)

SHELLEY:
(shrugging)
“Mm-mm-mm. [I don’t know.]
So... Whatcha wanna do tonight?”

Moderato White-Boy Hip-Hop \( \frac{d}{\text{tempo}} = 108 \) VAMP
Hey there, little freak, you remember me? We were never introduced properly...

Drums continue

a little louder

Hey, you gonna cry? You don't look so tough by the light of day. But we ain't gonna murder you right away. First we gonna buy you lots of fancy clothes! And make you clip your toes! And watch you walk around in make-up and pan-K2[Weird Synth]
SHELLEY:

"We gon-na take you back out by the railroad track! And leave your ty-hose!
And leave your body for the dogs as a midnight snack!"

"Your ma-ma was a snake!"

"Your papa was a pig!"

"We gon-na snap you like a twig and dump you..."
We gonna chain your arm to an atomic bomb And make you
in the lake!

[SHELLEY makes hip-hop scratching noises, or tries anyway]

take your grand-ma-ma to the senior prom!

SHELLEY: “What?”

RICK: “Dude, you are so hot!”

But first I’ll show
Dirty R&B Groove

you what I wanna do tonight. I'm here to bounce it wit my crew...

ad lib (wah-wah)

- to-night. We'll make sweet love in front o' YOU to-night....

Uh huh! Uh huh! Uh huh! Uh huh!

You know...
my mom is right up stairs to-night...

That chick is fully in a-ware.

"Chick"?

...me?...

to-night. And if she catches us, who cares to-night?

Uh huh, uh huh...

Uh huh, uh huh...

Uh huh, uh huh.

Uh huh, uh huh.

N.C.
RICK: “You freak! Can’t you mind your own business, Bat Boy?”

SHELLEY: “Stay away from the cage!”

RICK: “What... You wanna bite me like you bit my sister? You wanna piece of me? Huh, tough guy?” (GO ON)

VAMP: (ad lib.)

BAT BOY: (mimicing RICK and SHELLEY)

Uh huh, uh huh... Uh huh, uh huh...

[They are singing into each others’ mouths.] [They kiss]

Ah hangh! Ah hangh! Ah hangh! Ah hangh!

Uh huh, uh huh... Uh huh... Uh huh... (They kiss)

Ahhangh! Ahhangh! Ahhangh!

BAT BOY:

YAAAAAAGH!!!!!

CUE ANY TIME

Gtr F/X; Feedback
RICK: “That little freak. Did you see that?”
SHELLEY: “I told you.”

RICK: (Last X only)

VAMP

Why you tryin’ to step to me, little creep? Are you throw-in’ down with me, little freak?

Rick...

What-cha gon-na do? Come on, little coward, let’s get it on, I’m-on-na make you wish you were ne-ver born, When I’m through with you! I’ll show

“1... 2... 3... 4...”
Rick!

you how I spill your brain...tonight, I'll run you over like a train...

Stop it!... Help!

I'll put you in a world of pain...tonight, So

Mom?!

Come on! Come on! Come on! Come on!
Whatcha Wanna Do? - [Rev. 12/2/01]

MOM!

should a brought my loaded gun to-night, but stomp'in you will be more fun

HELP!

- to-night, You're gonna pay for what you done to-night, so

(Kung fu noises)

MOM, RICK'S BEING A PILL!

Woo eee aaaaaah!!!

I'm
O-mi-god...

takin' out my Boogy Knife — tonight

(... an end your worthless life...)

(Leslie Off)

(Leslie On)

MOM!!!!

— tonight!

I'm makin' you my prison wife — tonight!

PLAY!

COME ON!
A HOME FOR YOU
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

SHELLEY: “He doesn’t look very good, Mom.”

MEREDITH: “He’s had a hard day, dear.”

SHELLEY: “You don’t think he’s going to die, do you?”

MEREDITH: “I don’t know.”

SHELLEY: “I’m never going to get another pet, never.”

[MEREDITH comforts SHELLEY]
MEREDITH:  
“Shelley, why don’t you go get ready for bed?... I’ll come tuck you in in a minute.”

CUE:  
[MEREDITH lights the candle]

Moderato  \( \frac{d}{d} = 66 \)

[Clarinet/Celeste] [sounding -12]

MEREDITH:

Poor little person with eyes so sad, Where in the dark did they hide you?

What have you seen that could teach you that haunt-ed stare?
Poor little creature, it makes me mad
To think of the childhood de-
nied you,
But give me a chance and we'll make it all right,
I swear.

'Cause
we're not here to harm you, Or make you feel ashamed.

You can make mistakes here And you won't be blamed. So

show us how to help you, And if we pull you through, Then
we will find a home for you.

Home is a word that you should have learned. Home is where people accept you.

People who treat you with love, which is awfully rare.
Fam-ly's a place where your trust is earned__ By folks who are hap-py they kept you.

We'll find a fam-ly who won't let you down, I swear__ 'Cause

we're not here to harm you,

Or--

BAT BOY: (sing 8va throughout)

Ooh...
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

This page is intentionally left blank for page turns.
We're not here to harm you, or make you feel ashamed,
Ooh, oo, oo, oo, oo, oo, oo, oo, oo, ooh,
You can make mistakes here, and you won't be blamed.
So ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh.
show us how to love ___ you, And once the night ___ is ___ through, Then

Oo, Ooh, Ooo, Ooo, we might have a home for you. So

A Tempo poco rit. Freely

show me what to give ___ you, See, look, I made a stew. And

K2[Harp/Trem Stgs]

sub. p C²/E D²/F♯ F/G

[Rhodes+Strings]
A Tempo

some - how if you make it through,

Then this might be a home for you.

Ooh.
CUE:
MAGGIE: “Bud, it’s time for you boys to wake up and smell the music!”

BUD: “All right! I admit it!”

“...We’ve obviously got ourselves a predicament!”

BUD: “All right! I admit it!”

NED:
Bes-sie’s flat as a floun-der...

ROY: Little Bon-nie, God rest her soul, was
barely one quarter pound - er! I check my bovine

man - u - al and I find no de - fi - ni - tion; E-ven this re - vised ee -
di - tion does not men - tion mal - nu - tri - tion!

di - tion does not men - tion mal - nu - tri - tion!
Gusie died of a hackin' cough, Clara drowned in the feeding trough.

Why would the Lord wanna carry them off?

Dang! We got a...

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Another Dead Cow

BUD: No other dead cow and the rent is overdue. We're facin'

ALL: Got another dead cow and we're up to twenty-two;

poverty! Got another dead cow and we're up to twenty-two;

ROY: Better make that twenty-three... Sweet Jesus, now I'm

ALL: Sweet Jesus, now I'm
pe·tri·fied,  

NED:  

ALL:  Got a-

no·ther dead cow and I'm think·in' a blam·in'...

MAGGIE:  

“You wanna be watchin' that kind of talk.  
Let's not go there.  Everybody, let's pull together on this.”
BUD: "I'm telling you, this town is cursed! First the coal mines dried up on us, now all the cows are dropping like flies. I don't know what to do, I wasn't cut out to be a rancher! What I wouldn't give to be a coal miner again."

BUD, ROY, NED: [cough]
ROY: "Those were the good old days."

MAGGIE: "All right, let's guide this train of thought back towards the depot! We've gotta figure out what's wrong with these cows!" (go on)
Some-thin's mak-in' 'em cough an' wheeze, Slow-ly dri-vin' 'em to their knees... BUD:

Some-thin's mak-in' 'em cough an' wheeze, Slow-ly dri-vin' 'em to their knees... It's

got-ta be some con-ta-gious di-sease! A PLAGUE! We got a

A PLAGUE! We got a
Another Dead Cow - [Rev. 11/13/01]

Piano/Conductor

-80-

MAGGIE:

no-ther dead cow and we don't know why they die! We've got to find a link! Got a -

ALL:

no ther dead cow and we don't know why they die! We've got to find a link! Got a -

[Accordion]

BUD:

no ther dead cow and Apo-ca-lypse draws nigh! You went to

LORRAINE:

col-lege; Think! Well, SOME thin's bound to raise a flag! Like the lit-tle Bat Boy they
Piano/Conductor -81- Another Dead Cow - [Rev. 11/13/01]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Another Dead Cow

no - ther dead cow But I'm tel - lin' you now I am mak - in' a vow By the

sweat o' my brow Gon - na fig - ger out who and what and how and
why!... ROY: “It is like they’ve been bled...”

Why... BUD: “…You think Dr. Parker’ll put it down?...”

Why... LORRAINE: “…Dr. Parker’s a good man...”

Why?... LORRAINE: (cont’d) “He’ll just kill it...”

Why?? LORRAINE: "...Dr. Parker's a good man..."

[THUNDER]
DANCE WITH ME, DARLING

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

This score has been downloaded from
www.dramatists.com and is for perusal only.

Performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

PARKER: What's the cage doing out? Another stray?
[PARKER opens the cage door]
(\Go)

Freely
[Brass/Strings]“Sweet, wounded Jesus... Allegretto
[Pno]... How did you get here?”

ff
[TUTTI] other instruments fade out

PARKER:
(last X only)

VAMP

Mammal, human-oid,
Adolescent male,
Massive over-bite,

sneak in

L6148-802-2001
Feverish and pale. Clawed prehen-sile feet, Sores that will not heal,

Starving but won't eat... I know how you feel...

"...Well, this'll put one of us out of our misery..."
PARKER prepares to inject his syringe into BAT BOY

accel.

cut on:
MEREDITH: "Thomas, no!"
VAMP cutoff on cue
PARKER: "What?"
MEREDITH: "Please. Don’t."
PARKER: "Well, why not?"
He leans in to inject Bat Boy.
MEREDITH: "Please!"
PARKER: "What?"
MEREDITH: "Let him live. He’s just a boy."
PARKER: "You know what this is, don’t you?"

Freely

"Yes, I know. You could save him if you wanted to, couldn’t you?"

"... You could make him well again?"
PARKER: "Are you kidding me? The ranchers would go nuts..."

"... They’re already blaming their problems on anything they can think of."

MEREDITH: "But if you wanted to..."
PARKER: "I can hear it now. ‘There goes Dr. Parker...’"

"... ’He couldn’t manage to save our cattle, but he saved the Bat Boy. He’s Hope Falls’ finest citizen’..."

MEREDITH: "... but we could just keep him here in the house..."

"... ’Maybe we won’t run him out on a rail after all’..."
PARKER: "...They'll have my head for something like this, Meredith..."

...And I'll bet you dollars to donuts that Sheriff Reynolds expects me to put it down, don't try to tell me any different..."

PARKER: "...There's just no way around this. Sorry, little fella, there's just no way around it."

He moves to BAT BOY, pushes his head to the side and bears his neck for the needle.

MEREDITH: (falling to her knees) "No, please! I'm begging you...

(Parker pulls up short)

...You can't just kill him like an animal. Please, please."

PARKER: (approaching her, with the syringe) "So, now you've got all this love in your heart, do you?"

MEREDITH: "You have to let him live. We can take care of him."

PARKER: "Where'd you find the room for all this love in your heart all of a sudden?"

MEREDITH: "We have to let him live."

PARKER: "Who do you love?"

MEREDITH: "Oh, please, Thomas."

PARKER: "Tell me who you love. Who do you love, Meredith?"

MEREDITH: "Please don't do this."

PARKER: "Me, right? It's me you love."

MEREDITH: "Of course I love you. I'm your wife."

PARKER: (turning back to Bat Boy) "You haven't been a wife to me in years."

MEREDITH: "I could be."

PARKER: "Tonight?"

(Tonight?)"

MEREDITH: "Let me get you a drink." (go)

...No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
time, you know, When you would smile at me,

Once long ago there was love in your eyes.

light in my arms, We danced five hours or more, We were the
last on the floor,
With the sun soon to rise... The band played

one final song,
And she was humming along:
"Oh,

Quasi Tango \( \frac{d}{
\text{dance with me darling, We haven't danced since I don't know when...} \)

This score has been downloaded from www.dramatists.com and is for personal use only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
“...You remember that song, Meredith?”

Dance with me darling, Won't you embrace me,

Kiss me in case we don't meet again. I've heard a rumour,

barely a whisper, Claiming that we were through,

So
PARKER: (to BAT BOY)
"Did you hear that?"

(to go)

Freely

...I guess that makes us pals.

Parker: (to Meredith)
"Tell me you love me, Meredith."

Meredith: "I will."

She turns to exit.

Parker: "Things are really turning around for us, aren't they?"

Meredith: "That's right, dear."

Exit Meredith.

Parker: (to Meredhith)
"Dance with me, darling."
Show them that it's not true."
can't say no, tonight she smiled at me,

Just goes to show: someone up there still cares.

I've dreamed this day would arrive: When she'd return to my arms... Now, if I
keep you a-live, I can join her up-stairs! I see a way to proceed, so we both can
Dance with me, darling, Doo doo by doo doo, Doo doo by doo,
Dance With Me, Darling - [Rev. 11/13/01]

Dya da da da, Doo-by doo-by doo-by Da da da da, da da da da da da, da

Doo doo-by doo doo, Doo doo-by doo doo,
moonlight and music, Surely it's more than
time.

So dance with me darling,

Show them that you're still mine.

K2[Brass/Stg]

[Brass/Strings]

[Sigs doubled 8va; Brass up to C5]
For the NYC production, bars 114a-114m were chopped. All were sorry to see them go but the instrumental felt too long. If you can find a way to keep these bars without exhausting the audience’s patience, feel free.
Piano/Conductor

K2(Fl/Harp/Glock)

Dance With Me, Darling - [Rev. 12/2/01]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Surely the gods must want us together.

Don't fight their grand design.

No,

Fast $J = 146$

dance with me darling.

SCARY CHORUS:

Aah!

[Piano/Vibes] [Vibes from G♯5 up, sounding -12]

[Horns up to D5] [doubled 8va]
And be forever

Aah!

Mine!

Aah, aah, Aah!

ff

sfz
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
MRS. TAYLOR'S LULLABY

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

[Cue:]
[Spotlight on MRS. TAYLOR]

Sweetly $d=54$

MRS. TAYLOR:
Sleep little Ruthie baby, don't you fear no Bat Boy.

Dream about the angels floating 'round your head. Sleep on a pillow made of

fluffy clouds and rainbows, While Ma-ma can't believe that little freak ain't dead!

(music stumbles to a halt)
SHERIFF: “Don’t worry Mrs. Taylor. I’ve seen the boy, and I’ll admit he looks peculiar, but he’s not exactly what you’d call a—”
RUTHIE: “Monster!” (go)
RUTHIE: (cont’d) “Monster!”

MRS. TAYLOR:

Sleep little Ruthie baby no one’s gonna hurt you. Sheriff’s gonna have that little freak destroyed; Or if he’s a coward and he won’t protect my children,

Ma-ma’s gonna get the Sheriff unemployed.
Piano/Conductor

Mrs. Taylor's Lullaby - [Rev. 12/2/01]

Sleep little Ruth-ie baby don't you fear no Bat Boy. Ma-ma's gon-na hunt him down and

RON:

Oo, don't you fear no Bat Boy. Oo,

RICK:

bring him here. Then you can skin him and

bring him here. Oo,
wear him as a jack - et. And we'll string a neck - lace with a dried bat ear.

wear him as a jack - et; oo,

Mrs. Taylor's Lullaby - [Rev. 12/2/01]
SHOW YOU A THING OR TWO

CUE:
MEREDITH: “Yes, you are. You’re a boy.”
BAT BOY: “Boy! Boy! Boy!” (etc.)
MEREDITH: “And you’re a smart boy, too…” (Go)

[Rev. 12/2/01]

Music and Lyrics by LAURENCE O’KEEFE
Arranged and Orchestrated by LAURENCE O’KEEFE ALEX LACAMOIRE

Here is a cat. There is a goose. This is a rat. And

that is a moose. The cat crept up behind the goose But

then away it flew. The rat was jealous of the moose Who loved a kangaroo. The
cat and rat made up and found a flat in Tim-buk-tu. And

now, re-view, We read the whole way through!

And now, re-view.
Can, goose, ran, moose
Kangaroo, Timbuktu

Understand?

Good for you!

Yes, I do!
I'll show you a thing or two, I'll teach you to

name it, Sure it's tough, but you'll tame it, And
once you've beat it, Oh, wait, don't eat it...
I'll show you the way it's done,
Then I'll leave it to you,
And
whad-da-ya know, you may Show me a thing or
SHELLEY: “Hi, Mom!”
MEREDITH: “Hello, Shelley. How was school?”

SHELLEY: “It was great! How’s Bat Boy doing today?”
MEREDITH: “Edgar’s coming along nicely. Today we’re learning etiquette. Why don’t you introduce yourself, Shelley?”
How do you do? Love-ly, and you? Won't you sit down? Don't mind if I do.

The weather would be perfect if it weren't quite so hot.

I don't mind if I do. Hot.
fear we're out of sandwich-es, that but-ler should be shot. But won't you stay the night, we're hav-ing

(gw) Shot?


Yacht? What? Not!

K2[F/Ixlo]
Show You a Thing or Two - [Rev. 12/2/01]

Bow deep, Kiss hand, Pull chair, Look bland,

Are we clear?

Pour the tea, Pass the jam. Yes ma'am!
[BAT BOY spills the tea and the dishes go flying. He panics.]

smack hands on keyboard

[MEREDITH calms BAT BOY]

Swing 8ths

I'll show you a thing or two, Don't cry, it's okay, dear;

(sniff) (sniff, sniff)
Rome's not built in a day, dear. A bit more schooling, a lot less drooling.

Easy does it, that's how it's done, Soon you'll pick up your cue, Then whad-da-ya know, you may Show us a thing or two.
PARKER: “Honey, I’m home!”
SHELLEY: “Hi, Daddy! How was work?”
PARKER: “Great! How is Edgar coming along?”
MEREDITH: “This week’s been a little rocky.”
SHELLEY: “We’re trying flash cards!”

This score has been downloaded from www.dramatists.com and is for perusal only.
No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Everglades. Autobahn. Ice Capades.

PARKER:

Show You a Thing or Two - [Rev. 12/2/01]

PARKER:

Show You a Thing or Two - [Rev. 12/2/01]

PARKER:

Show You a Thing or Two - [Rev. 12/2/01]

PARKER:

Show You a Thing or Two - [Rev. 12/2/01]

PARKER:

Show You a Thing or Two - [Rev. 12/2/01]
PARKER: "Perhaps I should have a word with the boy. Let me talk to him over here for a moment!"

Head's all fuzzy and blear-y, I'm weary.
Piano/Conductor

Show You a Thing or Two - [Rev. 12/2/01]

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
know you're leery, But here's my theory: Keep all' luggin', that's

how it's done,___ Soon you're bound___ to break through! And
whad-da-ya know, you may...

BAT BOY: straight 8ths

Wait a minute!

think I've got it!

P/M/S:

Show me!

Eu-re-ka!
ci - ni, Cole Por - ter, Ros - si - ni, O - tel - lo, Bel - li - ni, Wayne Short - er, And El - vis Cos -

[Trumpets] [From B3-C#6]

[Brass]

K2[Stgs/FISA/Xylo]

[Trumpets from D6-G9; doubled 8vb] [Sounding -12]
SHELLEY:
"Mom, Edgar just finished his essay for his high-school equivalency exam!"

BAT BOY:
I

gtr
straight 8ths
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
will discuss Copernicus, who ruined all our fun, and showed we're just a ball of dust that
limps around the sun. Which brings me then to Darwin, when he bent us out of shape, as

he began to prove that Man is nephew to an ape. We
were annoyed when Doctor Freud declared it's not a soul; It

is your blind subconscious mind that's always in control. But I submit that any twit, if

he has eyes to see, Can seize his fate, self-educate, and

[Phrasal String] [Phrasal String]
turn out just like me!

PARKERS/ENSEMBLE:

Shirt, shoes, pants, vest.  Can't go out there under-dressed.

NOTE: If the actor portraying BAT BOY is not lazy and can make the quick costume change, you should be able to skip bars 153a-153b. We don't want to drag this number out any more than you do.
Col·lar pressed, look your best, And won't they be im·pressed! 'Cause:
I'll show 'em a thing or two,
I was dirty and rowdy,

You'll show 'em a thing or two,
Rowdy,

Even dressed a bit dowdy,
But now say To a Summa Cum Laude!

Dowdy!
Howdy!
Summa Cum Laude!
Piano/Conductor

Show You a Thing or Two - [Rev. 12/2/01]

I'll show 'em the way it's done,

But

You'll show 'em the way it's done!

No applause, I'm not through!

No applause, he's not through!

Play cue notes in this bar if you can make the page turn.
Moderate 2 $d = 110$

Piano/Conductor

Show You a Thing or Two - [Rev. 12/2/01]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Show You a Thing or Two - [Rev. 12/2/01]

Houdini, Gonna Jack-ie O.'em,

And Michel-ange-lo 'em.

Mar-il-

Bot-ti-cel-li, Lar-ry, Curl-y and Moe 'em! And

yn Mon-roe 'em, Ma-chia-vel-li,
whad-da-y know, once ya
You sud-den - ly grow to be
So
Learn to crawl, ah...
Ten feet tall! ah...
accel.
Bright $d=144$
Bud-dy, I’m go - in’ ta show them all a thing...
Show them all a thing...

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
You'll show 'em a thing or two! You'll show 'em a thing or two!

Or...

Two!... Or two!...

You'll show 'em a thing or two! You'll show 'em a thing or two!
Show 'em a thing or two!

You'll show 'em a thing or two!

Or two...
**CHRISTIAN CHARITY (REPRISE)**

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

**CUE:**
BUD: "...and I've got a sinking suspicion that your Bat Boy is responsible for the cattle plague!"
SHERIFF: "—Now, Bud, there's no evidence that links—"
BUD: "Sheriff—if you don't start whistling the right tune..." (GO)

"...I've got half a mind to run against you come election day."

**SHERIFF:**
ad lib.

PARKER: "Never said it was."

It's not about these dumb elections.

Don't want the cart before the horse.

PARKER:
"Of course; nobody does."

But some of my constituents claim he's skulking through their kitchens. And

**Music and Lyrics by**
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE
soon I may have no recourse but to enforce the law.

BUD:

With deadly force!

TOWNSFOLK:

LORAINE:

So there it is, Doc, spelled out plain.

MAGGIE:

You will take no action that could derail this train.

You hear?
MAGGIE/NED:
You should just be grateful we don’t hang him from a tree!

TOWNSFOLK:

Don’t chu go test’in’ our Christian Charity!

Don’t chu go test’in’ our Christian Charity!
So, ship him out, Doc, Don't care where, We think that's fair, I swear!

Take the long way home because... ROY: He's foul'in the air!

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Doc, we need a quarantine... We want a guarantee... He
townsfolk:

Doc, we need a quarantine... We want a guarantee... He
can't be allowed to come! He'll cause pandemonium! So
can't be allowed to come! So
shape up and show us some Christian...
PARKER: "All right, All right! This is going to be hard on Meredith. But I give you my word. Edgar will not attend the revival."

BUD: "Your word of honor?"

PARKER: "My word of honor."

BUD: "Well. All right."

SHERIFF: "Oh, now that's just great. I knew you'd be reasonable about this."

PARKER: (through clenched teeth) "God you'll be show-in' some Christian Charity. And some dang sense..."

"MAY I HAVE THIS DANCE?"
**MAY I HAVE THIS DANCE?**
[Rev. 11/13/01]

CUE: Attacc from "CHRISTIAN CHARITY (Reprise)"

Gaily; Swing \( \bullet = 150 \)

SHELLEY: "You look great."

BAT BOY: "Thank you, Shelley, you're looking splendid yourself."

Music and Lyrics by LAURENCE O'KEEFE

Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE
SHELLEY: "You look, like, you're ready to go to the dance hall in Wheeling."

BAT BOY: "Oh..."

SHELLEY: "...May I have the pleasure, Miss Shelley?"

SHELLEY: "Why, I'd be delighted, Master Edgar."

SHELLEY: (cont'd)
"Um... no. It's like this. Your right hand stays there, but your left goes up here."
BAT BOY: "Oh, yes, I see."

(Park on)

A Tempo

PARKER: "It's just for the weekend."

Meredith: "I don't like the Town Council telling me what to do with my family."

Meredithe: "Well, I suppose it will be good for Edgar to get away for a few days."

PARKER: "Thank you, Meredith."

(goon)

A Tempo

K2 [Celeste] (sounding -12) rit.}

[Harp]

[K2] [Glassy Pad]

PARKER: "I know. I don't either. But these are stubborn people, and we're not holding many cards, dear. I think we have to let them have this one."

[Celeste] [sounding -12]

Meredithe: "Well, suppose it will be good for Edgar to get away for a few days."

PARKER: "Thank you, Meredith."

(goon)

A Tempo

K2 [Harp/Celeste]
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
A HOME FOR YOU (REPRISE)

[Rev. 11/13/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE

MEREDITH:
“...we were thinking that maybe we'd go away on a camping trip for the weekend. Just us? Alone in the woods?”

MEREDITH: “Oh, Edgar. I feel horrible telling you no...” accel. poco a poco

“...but it just isn't the right time for that sort of thing.”

SHELLEY: “But the way people talk about him, it's not fair.”

PARKER: “Shelley. This is not up for discussion right now.”

BAT BOY: “People can be very cruel. It doesn’t mean anything about you—”

MEREDITH: “Some people—”
BAT BOY: "—they don't know me."
PARKER: "That's why they're so cruel."

VAMP

But I'm not here to harm—them, I only want to learn,

They all walk in sunlight, I deserve a turn.

I want to know my neighbors, I'm not some garden gnome,

Why can't I make this world my home?
MEREDITH: “Edgar, this cannot happen. Not just now.”

“... Let’s just...can’t we just have a nice trip to the woods?”

in the clear:

SHELLEY: “And when can it happen, Mother? Next week?”

MEREDITH: “I don’t know.”

SHELLEY: “Next month?”

MEREDITH: “I can’t say.”

SHELLEY: “Next year for sure though, right?”

MEREDITH: “Perhaps.”

SHELLEY: “May I be excused?”

Shelley stomps off.

BAT BOY: “They’re saying horrible things about me!”

(Moderato)

“Edgar, I’m so sorry—”

MEREDITH: “But you haven’t finished your tea, dear.”

SHELLEY: “May I be excused?”

MEREDITH: “Yes, you’re excused.”

BAT BOY: “They’re saying horrible things about me!”

“Edgar, I’m so sorry—”

(Moderato)

BAT BOY: “It’s torture to sit here idly while I’m being slandered in public. I can only imagine what they’re saying.”
PARKER: “Edgar, we’re not saying you can’t go out sometime, just not right—"

BATBOY: Something was troubling me recently, Watching the world from this table,

But to...

Read-ing and dream-ing and gen’ral-ly grow-ing mold...
day I looked up just in time to see. This medical program on...

.......

Astonished, a man to the mirror and there, be...

poco rit.

Slower

hold! Look here, I've got a navel! It
means I'm someone's child, A doctor must have tied it While my mother smiled... Which means I may be human, Complete with family... tree!... And if you'll let me go and see...
PARKER: "Edgar! You have made your request and the answer has been given to you, and that answer is no. That's all."

BAT BOY: "I might as well be in a cage!"

MEREDITH: "Oh, Edgar."

PARKER: "No!"

BAT BOY: "Why not? Why not? Why not?! WHY NOT?"

MEREDITH: "Edgar, calm yourself, dear." (go)

PARKER: (stunned) "Well, no..."

MEREDITH: "Surely they will. He's so charming, and well-spoken. Once they see what a proper young man he is—"

PARKER: "No no no no! Meredith, I'm afraid I have to put my foot down on this. I've given my word of honor."

MEREDITH: "Well, surely that's not more important than..."

PARKER: "My word of honor, Meredith. This would humiliate me."

MEREDITH: "But can't you see what this means to him?"

BAT BOY: "...Please, Dr. Parker..."

PARKER: "I'm putting my foot down. None of us will attend the revival, and that's final."

MEREDITH: "Fine, don't go. Shelley and I will go with Edgar."

PARKER: (approaching her) "No, I'm putting my foot down."

MEREDITH: "Edgar, I'm afraid we'll have to go without Dr. Parker, but Shelley and I will be there for you."

BAT BOY: "Really?"
PARKER: “But I’m putting my foot down.

MEREDITH: “Yes, dear. And the rest of us are going to the revival. It’s settled.” (go)

BAT BOY: “You’re not too ashamed of me?”

MEREDITH: “No, no, Edgar, never.”

PARKER: “Meredith...”

BAT BOY: “Oh, this is wonderful.”

MEREDITH: “We’re not ashamed of you, Edgar. We love you...”

“... We all love you so much. Don’t you know that? You do know I love you, don’t you? Say that you do.”

PARKER: “Meredith...”

BAT BOY: “I know. I love you, too, Mrs. Parker.”

PARKER: “You made a promise to me.”

MEREDITH: “Oh, Edgar.”

PARKER: “How can you do this to me?”

[PATH RAGS MEREDITH] (GO ON!)

VAMP

[PATH RAGS MEREDITH]
PARKER’S EPIPHANY
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O’KEEFE

Arranged and Orchestrated by
LAURENCE O’KEEFE
ALEX LACAMOIRE

CUE:
MEREDITH: “Are you all right?”
PARKER: “Yes, I’m fine, it’s just a—”
(see Meredith is not paying attention to him)
Oh.”
(GO)

MEREDITH: “It’s okay.
Edgar, I love you so much.”

Moderato

PARKER:

And so, at last, I know...

You went and

MEREDITH: [to BAT BOY]

We’ll get you some food and you’ll be o-kay.

lied to me...

I say bra-vo...

MEREDITH: [to BAT BOY]
I think it's time for Edgar's medication.

I was fooled quite a while. Though you came

back to my arms, you've always

loved him much more.

And every

cresc. poco a poco...
vow that you swore was as false as your smile!

MEREDITH: "Edgar, I just know that when everyone sees you for who you really are, it's all going to be okay.

...Don't you think so, Thomas?" (go)
COMFORT AND JOY
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:

BAT BOY: “Thank you, Mrs. Parker.”

#1. [BAT BOY bumps into PARKER]

(GO)

#2. [PARKER steps in front of BAT BOY]

#3. [BAT BOY steps around PARKER]

#4. [BAT BOY sits down and crosses his legs]

#5. BAT BOY: “I'm sorry I tried to hurt you.”

VAMP

PARKER: “Are you hungry, Edgar?” (go)

PARKER: “Hmm. That's pretty clear, isn't it?”

BAT BOY: “A commandment from God Himself!

Do you think I'll ever be able to stop?”

PARKER: “Do you think you can?”

BAT BOY: “Yes... (go on in here) ... Maybe.”

PARKER: “Well, if you think you can, perhaps you can.

It's all a matter of will power, I suppose. But, then again,
if it's part of your nature, that's a tougher problem for you.”

(GO RABBIT)

RABBIT (any time)

BAT BOY: “It's not dead.”

(GO ON)

PARKER: “You're crying. Why are you crying?”

BAT BOY: “Because I'm hungry.”

PARKER: “You know that I'll feed you.”

BAT BOY: “I know. Dr. Parker, in Genesis 9, verse 4,

God says to Noah, 'Blood shall ye not eat.'” (GO ON)

This score has been downloaded from www.dramatists.com and is for personal use only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
PARKER: "Hmm?"
BAT BOY: "It's not dead."
PARKER: "Oh. Yes. Well, you don't need me to kill it for you, do you? Hey, perhaps this would be a good time to test yourself..." (GO ON)

BAT BOY: "Oh, yes. I see. Yea, though I walk through the valley of the shadow of Death, I will fear no evil'..."

"...Can you resist? Try Psalm 23." (GO ON)

PARKER: You little creep, you're gonna pay. I won't be shoved out of the way. Oh

"...'For Thou art with me, Thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies.'"
no... Oh no... And I could make a solid case. For

VOICES IN HEAD:

smashing in your filthy face. Shut up! Shut up!

kill him! f kill him! 
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
I got a spade and a burlap sack! And there's a hole in the yard.

out back!

But if I fill it she'll ask me why...

Kill him now!

Kill him now!

Kill him now!
So I've got one thing to do... before you die....

WAIT!

Now!... Now!... Now!

She will see what you are. I will win back my bride. She herself will decide

My bride...

sub. p
To get rid of the boy
She'll admit she was wrong.
She'll return before long.

Rid of the boy...
Was wrong...
Fore long...

She'll be singing a song
Full of comfort and

A song...
MEREDITH:

Oh,

the Bat Boy!

Grr
honey, I apologize; you've really opened up my eyes.

SHELLEY:

Yes way!

No way! I'm laying out your Sunday best.

So way!

Yes way! I'm laying out your Sunday best.

No way!

All right?

All right.

No way!

All right!
Now when they see him they'll make a fuss. We gotta smile like we just...

Is that true?

They put their pants on the same as us.

That's not fair! Yes they do!

So just imagine them in their underwear!

And then this time
He will show that he's not terrified of.

I swear, He's not frightened.

He will show them a love they can never destroy.
If we prove that they're wrong,

A love never destroy. If we prove that they're wrong,

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
They'll come 'round before long And we'll all sing a song Full of comfort and joy.

They'll come round before long And we'll all sing a song comfort and joy.

TOWNSFOLK: Yeah! comfort and joy. Yeah! comfort and joy.
PARKER:

Stop the Bat Boy!

TOWNSFOLK:

Comfort and joy, Comfort and joy!

[hubbub]
SHERIFF:
Settle down, people! We want to make sure the Revival goes off without a hitch, so let's go over the schedule. Listen up:

[hubbub; silenced by SHERIFF]

From nine to twelve he does the healing;

MAGGIE:

NED: You hush up.
At noon he'll bless the fields and plows; Then lunch is from one-thirty...

Tractors too?

And as it seems that time allows: "Three to Ten: The Blessing of the

what about my Ger-tie?
Cows."

TOWNSFOLK:

Yes! The blessing of the cows!

Boy, that preacher's a pro!

Gives a heck of a show!

Just like Siegfried and Roy!
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
TOWNSFOLK:

He'll bring Comfort and Joy! So if nothing goes wrong...

PARKERS:

Yes if nothing goes wrong... Lord if nothing goes wrong,

we'll have Comfort and... Comfort and Joy, Comfort and Joy,

[Wurlitzer+Horns]

This score has been downloaded from www.dramatists.com and is for personal or library use only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Lord, we need some Comfort and Joy.

Any means you'd care to employ; Won't you send us Comfort and Joy?

Segue to "Comfort & Joy Part 2"
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
COMFORT AND JOY (Part 2)

In 2 \( \frac{d}{d} = 66 \)

BAT BOY: "Dear God..."

I'm still not sure how people pray, or what one does with one's hands...
But please, my thirst grows ev’ry day, I feel it burn in my glands;

Please wont you change the way I am, or prove I’m human underneath;
Or if you just don't give a damn, you could at least...

Ooh, ooh.

If you just don't give a damn, you could at least...

Aah, ahh!

Aah, ahh!
If I can't prove them wrong, show me where I belong.

Aah! Comfort and

For a hunger so strong kills all comfort and

Aah! Comfort and
joy! If you'd make me complete, I'll avoid all red meat, I'll eat nothing but soy
Comfort and Joy (Part 2) - [Rev. 11/13/01]

accel poco a poco

By next week you'll be gone,

Six feet under my lawn.

I'll have nobody toy with my comfort and

NED/MAGGIE:

Comfort and

SHRF/BUD/MRS. T/LOURRAINE:

Comfort and
He will come out a champ; It's just like summer camp! They'll get used to the boy.

He'll bring comfort and joy...

Comfort and Joy...

MAGGIE/NED:

Comfort and...

BUD/LORRAINE: God please give us your word:

Comfort and joy!
Comfort and Joy

Cure the plague on the herd. We don’t mean to annoy, but send comfort and joy, joy, joy!

Joy, joy, joy!

Comfort and joy, comfort and joy! Joy!...
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
RUTHIE: “Dr. Parker, what are you doing here?”

PARKER: “Don’t worry, Ruthie, everything is going to be all right. The Bat Boy is doing this to you. He’s a beast. He’s a monster. He can’t control himself. We’re all going to miss you very much.”

Parker injects Ruthie.

RUTHIE: “Dr. Parker, what are you doing?”

PARKER: “The Bat Boy will pay for what he’s done to you, Ruthie. I’ll see to that.”

(DESTROYED)
comfort and Joy, comfort and Joy, comfort and Joy.

comfort and Joy. comfort and Joy.

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
A JOYFUL NOISE

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Freely; Colla Voce

REV. HIGHTOWER:

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

This score has been downloaded from www.dramatists.com and is for perusal only.
son has come in from the cold,
So like the

prophets were told in the days of

old,

Make a
joyful noise, my soul!

TOWNSFOLK:

(raggedly) Make a

Oh, the

joyful noise, my soul!

K2[Org]
lion will lie down with the lamb, and the sinner will

walk hand in hand with Abraham, and he will

He will show the way!
cry to the sky, "Jesus, here I am!" Make a joyful noise, my soul!

"Hel-LO?!"
(caught off guard)

Make some noise! Make some noise!

(...joy) ful noise my soul!

Make some noise! Make some noise!

Make some noise! Make some noise!
noise! My soul is whole! Sing it loud!

Hal - le - lu - jah, my soul is whole!

Sing it strong all night long! Make a

Sing it proud! All night long! Make a
joyful noise, A joyful noise, my soul!

Make some noise, joyful noise, my soul!

joyful noise, A joyful noise, my soul!
REV. HIGHTOWER: “All right, let’s bring it down, let’s bring it down…” (quick decresc. to p)

I know there’s someone out there. Someone who needs healing. I can feel your distress. You’ve got a sin... within! Step forward! Let the Holy Ghost heal you…”

...The Holy Ghost is commanding you! He’s putting a fire under your seat now. There’s a fire under your seat. Mmmm now, feel it. No fear. Who wants the healing?”

VAMP

meltdown on cue:

BAT BOY: “I want to be healed!”
COME ON DOWN!
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

REV. HIGHTOWER: "Come on down, come on down! You've got a hunger, don't you son? It's eating you up. It's gnawing a hole in your soul."

BAT BOY: "Yes."

REV. HIGHTOWER: "Are you ready for the healing?"

BAT BOY: "Yes! Yes!"

(TRY #1)

[Healing fails]

[The healing fails]

To m11 //

ad lib.; meltdown

[TRY #2] [Healing fails again]

Bigger

Even Bigger

rit.

[TRY #3] [Nope, nothin']
LET ME WALK AMONG YOU

[Rev. 12/2/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LAGAMOIRE

CUE!
BAT BOY: “If you could see me...
...
I mean, if you could really see me...
...the way I see all of you...

Andante
[Stereo Piano]

BAT BOY:

Look at all your faces. Children, husbands, wives.

God, you're all so beautiful. I envy you your lives.

+K2[Cl/Stgs]

[+Strings up to A2]
With motion

Going to work, Building your schools, Throw-ing a foot-ball Or swim-ming in pools,

Out in the sun, Living by rules, I could learn how if you'd teach me the tools...

I know I'm strange, So help me change. Please,
Let me walk among you. Let me show my face.

I could learn to live with you, I can earn my place.

I will move a mountain; Your wish is my command.

And some day you may want to shake my
I will paint your houses. I'll milk your cows at dawn.

I will do your laundry, And I will mow your lawn.
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Let Me Walk Among You

Let me file your taxes.
I am a C. P. A.,
And play cue notes for rehearsal.

accel.

may - be then you'll shake my hand some - day.

[Pno]
cresc.

[+Stgs up to G2]

Move \( \frac{d}{\text{beats per minute}} = 88 \)
I can grow a champion rose;

Or teach a yoga

K2[Hns/Stgs]

K2[Fl/Ob]
class; I myself designed these clothes!

cresc. poco á poco  

I can do my part. Must I die then with my nose still

slight rit.  

pressed against the glass?... But if you'd shake my hand, well, that's a
start,

Yes, that's a start,

Look in your heart,

And

Broad, yet driving \( \frac{d}{32} = 82 \)

Let me join your car-pool, No—Let me drive the car.

K2[Fl/Glock]
Let me throw a bar-be-cue, Or join you at the bar.

Come and watch the ball-game, I'll bake a pecan pie,

I will shake your hand when you drop by.

Oh,
bring me to your churches, And let me look in-
side. Bring me to your weddings And

let me kiss the bride!
Thank you all for listening. That's all I had to say. But

please, will someone shake my hand. Won't someone do take my hand, Let

just one person shake my hand...?
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
A JOYFUL NOISE (REPRISE)

[Rev. 11/13/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE, ALEX LACAMOIRE

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from
www.dramatists.com and is for perusal only:

No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

Praise God, the

Sheep has returned to the fold,

And the Prodigal

Cue notes for rehearsal only
Son has come in from the cold, like the prophets were told in the days of old, Make a
joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!

joyful noise, my soul!
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Royalty Service, Inc.
noise! Make some noise! Make some noise!

Make some noise! Make some noise!

Make some noise! Make some noise!

My soul is whole! Sing it

Hallelujah, my soul is whole!

Hallelujah, my soul is whole!
Piano/Conductor - 227 - A Joyful Noise (Reprise) - [Rev. 11/13/01]

[Music notation]

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from www.dramatists.com and is for perusal only.
No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Slower (but in tempo)

piano/conductor

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

*Choir should pronounce it as “Ah-Men,” though REV. HIGHTOWER is allowed to say “Ay-Men”*
A JOYFUL NOISE (PLAYOFF)
[Rev. 10/25/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE: Applause-Segue from “A Joyful Noise (Reprise)"


“...Our souls are full, but our bellies are empty, so we have barbecue and lemonade outside. Praise Jesus!”

meltdown on cue:
[Parker Enters] PARKER: “There's something you all should know!”

This score has been downloaded from www.dramatists.com and is for perusal only.
No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
ALL HELL BREAKS LOOSE
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
PARKER: “This morning I rushed to the hospital to see if the state of Ruthie Taylor’s wound confirmed my suspicions. Unfortunately, I discovered that Ruthie Taylor died in the night. Her death was due to a bizarre and unprecedented infection, an infection caused by Edgar’s bite.”

MEREDITH: “No!”
PARKER: “I’m so sorry. Edgar is... deadly...”

BUD: “I knew it! He’s the cause of the plague!”
PARKER: “I’m sorry, Meredith.”
BAT BOY: “That girl is dead?”
MEREDITH: “The Institute? This is madness.”
BAT BOY: “I never meant to hurt anybody.”
PARKER: “Oh, sweetheart, I’ll be here for you.”
MEREDITH: “What are you doing?”

MEREDITH: “The Institute? This is madness.”
BAT BOY: “I never meant to hurt anybody.”
PARKER: “Oh, sweetheart, I’ll be here for you.”
MEREDITH: “What are you doing?”

PARKER: “Don’t worry. Our love will get us through.”
MEREDITH: “Get your hands off me!”

“...Deadly to Ruthie. And to cattle.” (go on)

Slowly \( \frac{d}{2} = 66 \)

MEREDITH: “It’s not your fault, sweetheart. This must be a mistake.”
PARKER: “It’s true, my love. It’s true. I’m so sorry. I’ve called the Institute in Wheeling. They’re coming to take him off of our hands. I know it’s difficult to accept all this, but we’ll get through it together.”

MEREDITH: “Get your hands off me!”

PARKER: “Don’t worry. Our love will get us through.”

MEREDITH: “Get your hands off me!”
PARKER: "That's right, let it out." (go on)

MEREDITH: (to crowd)
"Please! Everyone! It's true Edgar was not civilized when he was first captured, but that's because he was a cornered animal back then. Since then..."

"...I mean, look at him..."

"...You all just heard him. Can't you see that he's not a danger to any of us?"

PARKER: "Forgive her. She's taken to the boy!" (GO)

Allegro $\frac{4}{4} \text{ = 132}$

[Marcato Strings]

[Enter RICK, RON, and MRS. TAYLOR]
RICK: "I'm gonna kill that freak!"

MRS. TAYLOR: "Ruthie's dead!!! He killed her! That freak killed my daughter!"
BUD: "Hang on there."
RON: "Let me at him!"
NED: "Calm down, now."
BAT BOY: "No, I didn't mean to."
NED: "What're we doing now, Sheriff?"
SHERIFF: "We just gotta take a second...."
MEREDITH: “Thomas, why?”
RICK: “Murderer!”
SHELLEY: “Stop it, Rick.”
MRS. TAYLOR: (to Sheriff) “You’ve got to do something!”
RICK: “Freak!”
BAT BOY: “I didn’t know ...”
BUD: “We can’t let him roam free, Sheriff.”
SHERIFF: “I’m just saying let’s take a second ...”
DAISY: “This is terrible!”
BAT BOY: “No, I never meant to hurt anyone.”
MRS. TAYLOR: “You know what you have to do, Sheriff.”
wanna watch you wet your pants to-night. I'll dig your grave and then I'll dance...

In strict tempo; vocals ad lib.

To-night. You went and blew your second chance to-night...
see? I brought my loaded gun to-night... And now you'll pay for what you done...

to-night. I guess that means the best man won to-night!

SHELLEY:
RICK! Leave the boy alone, Put it down right now, you're an UGLY CREEP!
[BUD fires gun]
SHERIFF: “Bud, put that gun down right now!”
BUD: “I’m just helping.”
SHERIFF: “He’s gone!”
RON: “Rick, are you all right?”
BUD: [fires gun]
“I think I might’ve winged him!”
MRS. TAYLOR: “My boy! My boy!”
RICK: “Oh my God! Oh my God! Bat Boy bit me!”

PARKER: “Clear away, please!”

MRS. TAYLOR: “Dr. Parker, please save my boy. Please!”
PARKER: “All right, Mrs. Taylor. Let’s see what we can do here...”

[Rev. 11/13/01]
[Beat of silence (everything's all right)
Then...]
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
STOP THE BAT BOY!
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

I’m sorry. The wound was too deep. He’s dead.” (go)

“My boy! First my daughter and now my boy!”

“Kill the freak!” (go)

RON: “Rick? Wake up! Wake up, Rick…”

MRS. TAYLOR: “Oh, Ronnie baby, don’t you ever leave me, don’t you ever leave your mama.”

RON: “Riiiiiiiiiick!”

BUD: “Don’t you worry, Mrs. Taylor, we’ll find that critter.”

SHERIFF: “All right, folks! Listen up! Maggie, go call the ambulance, let’s get this boy out of here…”

“...And somebody get some coffee into Dr. Parker, we need him. Lorraine, call the Institute and tell them to hurry up with that van!…”

A little faster $\cdot \cdot \cdot 176$
"Now everybody else go home and get your guns and your dogs and get right back here. We're gonna do this right and orderly!"

(go in here): "All right now, move! We're losing time!"

Presto

TOWNSFOLK/PARKER:

Find the Bat-Boy!

Stop the Bat-Boy!

Find the Bat-Boy!

Stop him!

Find the Bat-Boy!

Stop the Bat-Boy!

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Find the Bat Boy!  Stop the...   ...Aaah!

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

To
"THREE BEDROOM HOUSE"
ATTACCA
THREE BEDROOM HOUSE
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Meredith: “Edgar!”
Shelley: “Edgar! Oh, Edgar. Where are you?…”

 “…Mom, what are we going to do?”

K2[Hns/Tbn]
Out! Out! Out! Time to get Out! Out! Got ta just Rip out this page, Bend the bars of the cage and run free! Free! No one but Edgar, you and me. Got ta go and be gone before the dawn!

find him and move on And be gone before the dawn! Got ta get
Check-books, Car keys, Pass - ports,

Then good - bye!

Tooth - brush, Blan - kets, Dad - dy? Why?

Tooth - brush, Blan - kets, ... No.
MEREDITH: “Shelley, listen to me:”

What do you do when you blow out a tire?

You'll never patch?

Trash it! Some holes you'll never patch!

And
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
post of fice box, And we're gon na change all the locks, And we're gon na

stay with my cou sins a while, Then we'll get a three bed room house With a

white pick et fence And a gun and a law yer, so smile! Gon na get a
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Could... Good...

home - owner's loan, Gon-na get an unlist of phone, Gon-na get a-

[Strings/glockenspiel] [Glock F#5 and above]

mf

[Strings/French Horns] [Horns up to G2]

Kind-athought they would.

way from a town gone in-sane. And we'll get a
A beautiful three bedroom house...

three bedroom house...

three bedroom house With a great big pit bull on a
Piano/Conductor - 252 - Three Bedroom House - [Rev. 12/2/01]

O-kay, O-kay, o-kay, o-kay

[Strings/glockenspiel] [Glock D5 and above]

Right! Right! Right! Mo- ther, you're right! Right! Still kind of

Right!

sad that my Dad lost what mar- bles he had, but we're
free! Free! I'll get a brand new fake I.D.!

And if we

lack for anything I can hock this stupid ring! And we'll get a
post office box, And we'll get a front gate that locks, And we'll get a
post office box, And we'll get a front gate that locks

way from those ignorant pigs!

And we'll get a

A loveable three bedroom house, A livable three bedroom house...

Three Bedroom House - [Rev. 12/2/01]
three bedroom house...

For who?

three bedroom house, And some plastic surgery and wigs!

For

Marcato strings up to C3

Right. And Edgar will soon have A garden to walk in,

all of us!... And Edgar will soon have His

K2[Pho]

[Fat warm strings] C#3 to D5
A car... no, a van! And Edgar will soon have own driver's license. And Edgar will soon have Five

A ball-room to dance in, Cause

suits and a brief-case, A good dental plan.
Edgar will soon have a home... Yes, Edgar will soon have a home...

Edgar will soon have a home... A heck of a home...

home... Yes, Edgar will soon have a heck of a home...
And we'll get a post office box, And we'll get a

front gate that locks, And a big electrified fence all around
Whoa! And we'll get a three bedroom house, Or even a

two bedroom house,

Mom?

No, honey, a three bedroom house...

"Do you think Edgar will marry me?"
three bedroom house, A three bedroom house, In a concrete shelter

ten feet underground!

SHELLEY: "Mom? ...Mom? ...MOM!"
mm88a–88b are optional; if played, then ignore the cesura at the end of m88
SHELLEY: “I want to marry Edgar. I’m in love with him.”
MEREDITH: “No, Shelley.”

SHELLEY: “What?”
MEREDITH: “You’re not in love with Edgar!”
SHELLEY: “Yes, I am. Mom, I love him so much. And I want to be with him forever—”
MEREDITH: “No, Shelley! Absolutely not! That’s a horrible thing to say. Don’t say that again!”

SHELLEY: “Mother!”
MEREDITH: “It’s hideous. It’s not right!”
SHELLEY: “You’re just like the rest of them.”

MEREDITH: (grabbing SHELLEY)
“You don’t understand—”
[SHELLEY shoves MEREDITH away]
MEREDITH: [MEREDITH falls; SHELLEY flees into the woods]
“Shelleeeey! Noooooooowwwwwwww!”
Piano/Conductor

Three Bedroom House - [Rev. 12/2/01]

Slower, non rubato

three bedroom house? The three bedroom house?...
Who do you save when your...

[Strs/Pno/Piccolo]

Optional high note [not for the faint of heart]
**BABE IN THE WOODS**

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
ALEX LACAMOIRE

SHELLEY:
"Edgar! Edgar! Oh, where are you?"

Moderato \( \dot{=} 120 \)

"...Oh, Edgar."

CUE:
Applause-Segue
CHILDREN, CHILDREN

Music and Lyrics by LAURENCE O'KEEFE

Arranged and Orchestrated by LAURENCE O'KEEFE
ALEX LACAMOIRE

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Moderato World Beat

Now let the frogs pause in their song,... and let the crickets hold their breath,...

And let the trees stand still as death,... and tell the mosqui...
Now we've been hop-ing for so long,

So fill the sky with fi-re-flies...

see in- to each o- ther's eyes,

Oh,
Children, children, don’t be scared. The moon is up and we’re all prepared.

Children, take a look around,

We’re on sacred ground; and what we thought was lost...
at last is found.

Now let the

ENSEMBLE: Hoo...

Dr fill
Piano/Conductor

Lift  \( \frac{d}{d} = 146 \)

turtle and the dove, Now let the lion and the lamb,

Hoo hoo, shala-shala! Hoo hoo,

And let the owl and wolf and ram embrace a-

shala-shala!

Ooh hoo shala-shala,

*The percussion instrument (NOT the "Clavinet")
cross the country-side,
Fur and feathers making love,

Across the country-side! Hoo hoo,
Paws and claws and jaws and beaks.

Let the sha-la-la! Hoo aah, sha-la-la!
song go on for weeks and weeks, To bless this boy and bless

Aah, Bless this boy and bless

\[\text{K2\{Horns\}}\]

\[\text{[Strings] [Strings sounding -12]}\]

\[\text{[same patch]}\]

\[\text{Gb D} b/\text{F} D\text{bmn/F} \ stimulated \text{Eb}^9 \text{sus}}\]

this br - ide! this br - ide!

Oh,

Oh,
Children, children, don't be scared. The moon is up and we're all prepared.

Children, take a look around,
Hear that joyful sound, For what we thought was lost, at last is found.

Found. Sha la la la la la!

Music notation for Piano/Conductor.
The Earth's asleep, Time to wake it. If you have cloth-

ing for-sake it. We want you breath-less and na-ked;
Choose your mate.
And then let's see what we'll create!

Choose your mate.
Then let's see what we'll create!

Hey!
Hey!
[The Interspecies Orgy begins.]

[Gtr SOLO! (B Blues)]

[Raunchy Synth Bass/Pno Layer]

[Drums broken groove]

[Raunchy Bass up to B1]

[Gtr SOLO! (B Blues)]

[Orgy becomes louder and more disturbing.]
Draw near, my dearly beloved, No priest, no church,

Ooh, ooh wah! Wa-oh,
but what of it!
Take root, take flight,

I command it; Here we stand!

This score has been downloaded from www.dramatists.com and is for perusal only.
No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
So, no more stalling,

Here we stand!

Ooh,

here we stand!

Ooh, aah!

take her hand!

Oh,

Ooh, aah!

C#m cres.

E/F#
Children, children, don't be scared
The moon is up and we're all prepared.

Children, take a look around,
Children, take, take a look around.
We're on sacred ground; And hear that joyful sound!

For what we thought was, what we thought was lost...
Children, Children - [Rev. 11/13/01]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
BURN, YOU FREAK, BURN

[Rev. 11/13/01]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
BURN, YOU FREAK, BURN
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Enter RON

RON:
“I’m gonna get you Bat Boy! You’ll pay for what you did to Rick and Ruthie…”

... You hear me, freak! You’re gonna pay!” (GO ON)
RON: "Well, a second. The freak digs blood, right? And where do they have the most blood in Hope Falls?"
The slaughterhouse!" (Go on)

"He's in the slaughterhouse! I'm gonna get you, Bat Boy!" (go on)

DAISY: "Sweet Jesus!
(to walkie-talkie)
Fox Leader, this is henhouse. You copy? Over."
SHERIFF'S VOICE: (on walkie-talkie)
"Daisy? Is that you?"
DAISY: (to walkie-talkie)
"Ten-four. I'm at the slaughterhouse, and there's some kind of a ruckus going on in there. I think it might be the Bat Boy. Over."
SHERIFF’S VOICE: (on walkie-talkie)
“All right, Daisy. You hold on until we get there. You understand me? Don’t do anything. The Institute Man will be here soon and he’ll take care of it.”
DAISY: (to walkie-talkie)
“That’s a big ten-four affirmative, Fox Leader. Over and out. Sweet Jesus!”

MRS. TAYLOR: “Have you seen Ron? Have you seen my baby?”
DAISY: “You best stay back, Mrs. Taylor. We got the Bat Boy trapped inside the slaughterhouse.”

MRS. TAYLOR: “The Bat Boy is in there?”
DAISY: “I think so.”
MRS. TAYLOR: “And you’re just standing here?” (Go on)

[MRS. TAYLOR runs to the slaughterhouse entrance...]

MRS. TAYLOR: “Burn, Bat Boy! Burn!” (go on)

DAISY: “Oh, my Lordie.”
[Sound of hounds. Enter SHERIFF, NED and MR. DILLON]
SHERIFF: "What the—"

DAISY: "It wasn't me—she burned him up."

MR. DILLON: "There he is!"

(Rev. 11/13/01)

PARKER: "Okay! Clear away! Let's see what we can do here."  

MRS. TAYLOR: "Dr. Parker. Please save my baby! Please!"

"Oh... he's dead."

(quick cut-off)

VAMP: cutoff any time /
MORE BLOOD/
KILL THE BAT BOY!
[Rev. 11/13/01]

CUE:
MAGGIE: Sheriff—what are we going to do? That Bat Boy could swoop down on us any minute!
TOWNSFOLK: [Hubbub] (GO)

SHERIFF: All right, everybody. Pipe down!
(pulling Parker aside)

PARKER: “Certainly, Sheriff. Happy to do it...”

“...Everyone, calm down. The creature is on what is commonly known as a “rampage.” You see, love has been shown to him, then taken away...”

“...Like a dog beaten once too often by its mistress, he has turned on her and all humans...”
“...Nothing will slake his thirst. His wrath will spare no one!”

PARKER:

(VAMP)

More blood will be spilt! Hunger has increased! Nothing left of guilt!

Beast has been released! Screw the world of men!

Everyone will pay! I shall kill again!
“Um, er, uh…” A Tempo

...that's what he would say...

Faster \( \text{\textit{accel.}} \)

PARKER/TOWNSFOLK:

Find the Bat_ Boy! Kill the Bat_ Boy! Find him! Kill him! Find him! Kill him!
FIND! KILL! FIND! KILL! FIND! KILL! FIND! KILL! AAAAHH!

Slowly \( \text{\textit{d} = 66} \)

[Note: The image contains musical notation that is not transcribed here.]
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
INSIDE YOUR HEART
[Rev. 12/2/01]

CUE:
BAT BOY: “Shelley, there’s something I have to tell you.
SHELLEY: “It’s okay.”
BAT BOY: “No, I wouldn’t feel right not—”
SHELLEY: “I know.”

It’s okay. I’m still here. Your secret’s out, but don’t fear. ‘Cause I don’t care what people

Music and Lyrics by
LAURENCE O’KEEFE
Arranged and Orchestrated by
LAURENCE O’KEEFE
ALEX LACAMOIRE

This score has been downloaded from www.dramatists.com and is for perusal only.
No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Once I thought you were weird.

But soon my doubts disappeared.

I think you're normal-er than they...

Now you're...
Piano/Conductor

Inside Your Heart

- 297 -

scared; You're in need. Clearly someone has to bleed...

I'll repay all you gave. I will give you what you...

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
crave. Let me prove I love you. Let me be...

Piano/Conductor -298-

[Timpani] [Bb and below] [sounds +12]

Now I can live inside your____

This score has been downloaded from www.dramatists.com and is for private use only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Piano/Conductor

Allegro

J = 164

Inside Your Heart - [Rev. 12/2/01]

"I... heart. Yes I do!... It's for you!... No, I knew that when I...

I'll hurt you, I'm not playing!... I want to, please don't Let me!...

I want to, Please!... Yes! Just...

No! Please!... No!, it's too bizarre!... Just--
Inside Your Heart - [Rev. 12/2/01]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
You'll beg me please to kill you!

I could not let you be my crutch.

Oh God, I feel my hunger grow!

[Pno]

[Fr Hns + Strgs]

+[Timp up to D2, sounding 8va]
Slower and Molto Grandioso

Go! Go on, go home. for, get me.

[Piano+Quiet Strings]
Gently

Such a lovely boy, Look at what you’ve done to me,

Woke me up and set me free, So look at me;

Such a lovely boy, This way you’ll be
mine at last.
And I'll be fine: I heal real fast.
So

look at me...
Look at me!

Appassionato

Shut up, that's it, I'm staying!

You don't know what you're saying...
Faster

I will shield you from harm. Come spend your life on my arm.

I will shield you from harm. Come spend your life on my arm.

I see no better way to start.

I see no better way to start.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Let me prove I love you. Let me become part of you.

Now we shall never be apart. I'll always
IS ALL THAT YOU TAUGHT ME A LIE?

[Rev. 12/2/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE
ALEX LACAMOIRE

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

CUE:
BAT BOY: “I love you, Shelley.”
SHELLEY: “I love you, Edgar.”

[BAT BOY prepares to bite SHELLEY’S arm]

GO)

MEREDITH: “NNNOOOOOOOO!"

Allegro ~ "140"

[SHELLY: “I love him, Mother!”
MEREDITH: “This is an abomination!”
BAT BOY: “We’re in love.”

[MUSIC under DIALOGUE]
MEREDITH: “Mother!”
MEREDITH: “Abomination! Get away from him! Get away from her!”
SHELLEY: “I love him, Mother!”
MEREDITH: “This is an abomination!”
BAT BOY: “We’re in love.”

[MUSIC under DIALOGUE]
MEREDITH: “That’s not possible! I won’t hear it!”
SHELLEY: “And I won’t hear you call Edgar an abomination!”
MEREDITH: “You don’t understand!”
SHELLEY: “You don’t love him! You can’t love him! If you loved him you wouldn’t want to keep us from each other!”
MEREDITH: “Please, sweetheart, don’t speak of it. I can’t stand it.”

[Low menacing strings]

[MUSIC under DIALOGUE]:

SHELLEY: “He’s not a freak, Mother. He’s a decent, loving, passionate boy and I love him and I want to be with him for the rest of my life!”

MEREDITH: “Stop! You must understand how hideous that sounds!”

BAT BOY: “Mrs. Parker! Why do you hate me so?”

MEREDITH: “I don’t hate you. Oh, dear Edgar.”

BAT BOY: “It’s because of you that I can love Shelley…”

MEREDITH: “No!”

BAT BOY: “...how can you wish to take that from me? Is all that you taught me a lie? Is it only from a distance that I am your dear, sweet Edgar?…”
BAT BOY: (cont’d)
“...But when I get too close
I’m a freak?”

MEREDITH: “No!”

BAT BOY: “A menace?”

MEREDITH: “No!”

BAT BOY: “An abomination!”

“...I’ll do what I must!”

SHELLEY: “Edgar, no!”

BAT BOY: “I’ll do what I must!”

“Edgar! I’m your mother!”
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
APOLOGY TO A COW

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O’KEEFE

Arranged and Orchestrated by
LAURENCE O’KEEFE
ALEX LACAMOIRE

CUE:

SHELLEY: “Oh, Edgar”

Allegro Dramatico

K2[Trem Stgs]

[Brass/Stgs]

[Sig sounding loco and 8va]

K2[Celeste]

3 Xs

[2nd X: Sound of a cow being attacked and decapitated by a BAT BOY]

BAT BOY:

K2[Trem Stgs]

K2[Bell Syn]

[Brass/Stgs]

LK Boom

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
I'm sorry, pal, I've got to. It's either me or you.

Fight or be beaten. Eat or be eaten. Look what it makes me
do. It's stronger than it was, And

this is what the Bat Child does.

Pno/Stgs/Timp [Timp C2 and below]

+Bs Dr
Steady 4  \( d = 116 \)

Deep in the caves under miles of stone
I knew no word for sad.

Singing to echoes and all alone
Needed no Mom or Dad.

Apology to a Cow - [Rev. 11/13/01]
I ne-ver dreamed of the world a-bove. I'd ne-ver seen the sky. And

yet I was con-tent; I ne-ver won-dered why.

I ne-ver knew such a word as "RAGE." I learned that from YOU.
You locked your boy up inside a cage, All of the while YOU KNEW!

Why bother giving me Dad's old shirt, Why even intervene?

Why bother washing off all the dirt, If I am still unclean? You
said you'd ne-ver hurt me, Mom, What-e-ver might oc-cur; So,

HOW could you DARE, MOM, Make me A-WARE, MOM, Teach me to CARE, MOM, And
then deny me HER!!

We had a chance at happiness!

We had a love we thought you'd bless!

We never had a prayer!

Cause
YOU had to come destroy our love like ev'ry-thing else I had! Yet

STILL I am con-tent And I am not the Least Bit
This score has been downloaded from www.dramatists.com and is for personal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Allegretto (in 2) \( \frac{d}{d} = 90 \)

last I am embracing my bloody destiny

SCARY CHORUS:

Aah, aah!
Apology to a Cow - [Rev. 12/2/01]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
CUE
BAT BOY: "Hello, Father."

ROY: "What's he talking about, Dr. Parker?"

PARKER: "What has she told you?"

BAT BOY: "Enough. What have I ever done to lose the favor of my father? Tell me!"

PARKER: "You're not my son!"

VAMP
out any beat

BAT BOY: "Do you want to die with that lie on your lips?"

ROY: "Stand back, Dr. Parker!"

SHERIFF: "Hold on! Nobody's shooting anybody here. Stand down, Roy. What do you think you're doing, Edgar?"

BAT BOY: "I'm going to kill my father."

PARKER: "I'm not your father!"

VAMP
out any beat

NED: "That's it—somebody has got to kill this thing!"

TOWNSFOLK: [HUBBUB!]

MEREDITH: "Stop!"
REVELATIONS
[Rev. 11/13/01]

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
REVELATIONS
[Rev. 11/13/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE

CUE:
PARKER:
“I should’ve done as you told me on the day he was born.
Or don’t you remember?” (Go)

MEREDITH:
“I remember everything.” (Go)

[NOTE: mm3-4 may be cut if desired]
YOUNG MEREDITH: (off-stage)
"Kill it! Kill it!"
poco accel.

PARKER:
"I loved him dearly.
I was a young and ambitious vet just starting out."

MEREDITH:
"I was hoping he would ask me to marry him."

Allegro = 168

MEREDITH:
"... I hoped that she would marry me if I asked."
PARKER:
"I loved her dearly..."

[Celeste]

[Harp]

And there was a

And there was a

This score has been downloaded from www.dramatists.com and is for personal use only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
time or two When he had danced with me,

He was gorgeous and young.

Her skin was soft.

And he would

And she would
melt in my arms, We danced five hours or more,
melt in my arms
[Reeds+Strings]
[From G5 to A6, Clar -12 and Strs -12]
[From Bb6 up, Flute -12 and Strings -12]

mf
[French Horn + Strings]
Cm7/F
Bm7/E

But we would part at her door,
And we kissed with no

And we kissed with no

Cm7/F

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
PARKER: “I was developing a pheromone to increase birth yield in cattle.”

MEREDITH: “It would have been a windfall for him if it had been successful.”

PARKER: “We were working late one night in my laboratory.”
MEREDITH:
"And that's when the accident happened."

(Park)

PARKER:
"I'm so sorry."

MEREDITH:
"It's all right."

PARKER:
"I'm such a klutz."

MEREDITH:
"It's not a problem, really."

(Go on)

"The pheromone was designed to be rubbed into the hide of the cow to stimulate sexual arousal in the bull."

MEREDITH:
"But he'd had no success with his experiments. In desperation, he explored beyond the bounds of accepted scientific practice...." (Go on)
"...Into the bovine solution, he introduced the pheromones of a dozen other animals. Some endangered. Some human. The result had properties greater, and more universal, than he had intended."

Fade out strong, vol ped; Sustain should be "off" for Piano.

PARKER: "You are so beautiful." "Dr. Parker! What are you doing?" "Love me, Meredith." "Thomas, no!"

Dance with me, darling, Dance with me, darling, Love me, Love me,
MEREDITH:
"To say that he took me would be romanticizing the act. To say that he raped me would be unfair. He was beyond his own control, acting on an impulse of his own creation that I'm sure he didn't understand. For me, it was the most..." (go)

"...painful experience I had had in my young life..."
MEREDITH: (cont’d)
"...But, of course, I had no idea
what was about to happen as I
tried to walk back home."

[Music Box]

\[\text{Moderato} \quad \text{J} = 80\]

\[\text{BATS flutter by MEREDITH}\]

\[\text{Pno from A4 down}\]

\[\text{Allegro} \quad \text{J} = 184\]
"They bit..."

Dictated

Meredith: "The bats were attracted by the pheromone."

"They were everywhere."

"They bit."

"They burrowed."

"They burrowed everywhere."

"They violated me."

"They were everywhere."

"They bit."

"They burrowed."

"They burrowed everywhere."

MEREDITH: "...They followed me as I ran for home. I hoped my parents would know what to do."

FATHER: "Dear God! Meredith!"

[+Clav up to F1, sounding Sva]
MOTHER:  "What's going on? Oh my Lord!"

FATHER:  "Bats! Help me get them off her!"

MOTHER:  "What's going on? Oh my Lord!"

FATHER:  "Bats! Help me get them off her!"

MOTHER:  "What's going on? Oh my Lord!"

FATHER:  "Bats! Help me get them off her!"

MOTHER:  "What's going on? Oh my Lord!"

FATHER:  "Bats! Help me get them off her!"

MEREDITH:  "I felt the bats release."

"Were they done with me? Was this horror finally over? I looked up. The bats went after my parents."

MEREDITH:  "I felt the bats release."

"Were they done with me? Was this horror finally over? I looked up. The bats went after my parents."

PARKER:  "The next morning, I found Meredith barely alive between the dead bodies of her parents. I took her to my home. I still loved her, though we were both so ashamed that we couldn't even look at each other. When I discovered, two months after the incident, that Meredith was pregnant with my child, I begged her to marry me. I hoped that she would love me again."

MEREDITH:  "In my heart, I knew that I could never love him again, but I wanted my child to have a father."
PARKER: “We moved to Hope Falls…”

(Go)

“…where I was sure with time we could put the horrors of the past behind us. But the true horror was yet to come.”

Congratulations, Meredith

DOCTOR #2: “Just one more push. That’s it. Good. Wonderful. Congratulations Meredith, you are the mother of a baby girl.”

[Celeste; sounding -12]

[MEREDITH lays on table]

CUT ANY TIME!

on cue:

DOCTOR #2: “Let’s just clean her off for you and we’ll...” (cut)

YOUNG MEREDITH: “Ahh! What is it?”

(8va)

...wait a second, what’s this? Hang on.”

YOUNG MEREDITH: “Ahh! What is it?” (Go)
[CUE: MEREDITH: "What is it?"]

What's this?

DOCTOR #2 (cont'd):
"Give me one more little push would you, Meredith? There seems to be something else—"

DOCTOR #2:
"I'm not sure. May just be the placenta..."

(GO!)

Moderato

Revelations - [Rev. 12/2/01]

[The DOCTOR holds up a small wriggling Bat Baby.]
"...I had put to sleep countless animals in my work, so killing the thing should not have been a problem. I dearly hoped that this act would finally..."
Piano/Conductor

"...and have it serve as a reminder of the past we'd worked so hard to erase."

"...So I left you at the mouth of a cave, certain that time or predators would do what I couldn't do myself." (cut-off)

"But I was wrong."

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

PARKER/MEREDITH:

lairs,

The bats, Your true fathers, Claimed you and made you theirs.

SCARY CHORUS:

The bats, Your true fathers, Claimed you,
Religioso \( \text{d} = 112 \)

ALL EXCEPT BAT BOY:

Ah, ah, ah, Aah!

[Pipe organ]

mf

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
FINALE:
I IMAGINE YOU'RE UPSET
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
BAT BOY: “How could you tell me I was human, when you knew me to be a beast?”
MEREDITH: “Look inside yourself, Edgar…” (go)
… and you’ll see a soul. Does a beast have a soul?”
BAT BOY: “A soul?”

Moderato

VAMP

[Bat Boy:] You dug this hole in me bit by bit, nothing is left of me.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

This score has been downloaded from www.dramatists.com and is for perusal only.
Piano/Conductor

accel.

SHERIFF:

world is man or beast. But I am both and neither. So goodbye!

I'm

MOB:

(hubbub)

A tiny bit faster \( \text{m} = 158 \)

sor-ry, Ed-gar, re-al-ly am... Sorry to hear your life's a sham.

detached

Still, it should not have to end this way... So

(hubbub)

Dr fill...
put these on, and don't be cute, A van's en route from the Institute.

He gets in it, no one dies today. Back off, people!

(hubbub)
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Guild Service, Inc.
She- riff, you i-di-ot, Why do you pi-ty it? Look at the blood on him! Why don't you kill him?!

Don't de - ny the ob - vi- ous, Such and ug - ly boy.

Grab him! Get him!
Everywhere you put me, Look what I destroy! (hubbub)

Not strung up by farmers, or caged in by po-
lice!

If you're not a
rit.

coward, give me

A little slower \( \dot{\mathcal{c}} = 132 \)

peace!

MOB: 3 3 3 3

Par-ker, you i-di-ot, Why do you pi-ty it? Look at the blood on him! Why don't you kill him?!!
Coward!

I'm sorry...

One thing alone saved me from despair, Back in my feral stage.
Edgar, don’t...

Once in a while she would meet my stare, Then I’d forget the cage.

Edgar, no...

Surely her smile wasn’t meant for me, Easier to dismiss. But to...
night she kissed me here. To-night she gave me this...

I smell her perfume... and her
sweat, Look what a gift she gave me.

Oh, my God! Is it true?

Almost enough to save me.

Is it true?
Piano/Conductor

SHELLEY:

Yes!

And imagine you're upset.

Oh, my God!

accel.

But I would kill for her again! And do you know what she did

(Mob)

Stop him! Kill him!

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
then? She offered me her vein, She offered me her blood, She offered me

+PARKER/MEREDITH

No! GOD!

(hubbub)

[ad lib.]

[rev. 11/13/01]

Finale: I Imagine You're Upset
Piano/Conductor

Finale: I Imagine You're Upset - [Rev. 11/13/01]

PARKER:

Meredith, I'm sorry. All of this is me.

I can't bear to look at him. You are all I see.

Meridith:

Thomas,

please...

Oh, Thomas,

I'm sorry. All of this is me.

Thomas,

I can't bear to look at him.

You are all I see.

His
Don’t de-ny the ob-vi-ous, Leav-e the past be - hind,

eyes, Me-re-dith, He has your eyes, It hurt too

We can start a - gain, love, We have both been blind,_____
much To put be - hind me... The way I
Thom - as, I for - give you. I know, my love, I know.

lost you, and ev - 'ry day his eyes re - mind me...

Par-ker, _ damn you, _ Par-ker, _ You do it

[+Temp C2 and below]

(MEREDITH):

Tho-mas, come here, Tho-mas, let him go!

Now!

Now!

Now!
Parker: “Edgar... Are you hungry?”

Segue to “FINALE: I AM NOT A BOY”
FINALE:
I AM NOT A BOY
[Rev. 11/1/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

[REV. 11/1/01

PARKER: "Edgar... Are you hungry?"

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

[BAT BOY bites PARKER'S neck]

PARKER cuts his own throat

PARKER stabs BAT BOY in the back

They stagger...

They break apart

BAT BOY dies

L6148-802-2001
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
mouth.

He never knew what he was worth, I could not stop his

fall, But in his precious hours on earth, He taught us
Piano/Conductor

MAGGIE:

RICK:

INSTITUTE MAN:

BUD/NED

all.

Love your neighbor, For-give, Keep your vows. And a

[Piano/Strings]

[Piano notch louder than strings]

Dms[Chime]

[Piano/Strings]

SHERIFF:

mountain's no place to raise cows. Re-venge is some-thing
BUD:

TOWNSFOLK:

God for bids,
To scape-goat folks is wrong.
And don't kill Miss-

Ac. Gr

TAYLOR'S kids,
Let go the

MEREDITH:

K2[Horn/Stgs]

legato

V.S.

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
fears to which you cling, And through your tears you'll hear him sing, Lift up your ears and join his song!

Ah,

And join his song, and join his song, and join his song! Ah,

mf cresc. poco á poco
Finale: Hold Me, Bat Boy (Reprise) - [Rev. 12/2/01]

Piano/Conductor

Grandioso \( J = 66 \)

Hold your Bat_Boy,  Touch your Bat_Boy,  No more need_ to

Hold your Bat_Boy,  Touch your Bat_Boy,  No more need_ to

Play L.H. for rehearsals - In performance, conduct with L.H.

hide,  

Know your Bat_Boy,  Love your Bat_Boy,  

hide,  

Know your Bat_Boy,  Love your Bat_Boy,  

El. Gtr.-

This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
Don't deny your beast inside! Ah,

Don't deny your beast inside! Ah,

Don't deny your beast inside! Ah,

Don't deny your beast inside! Ah,

Don't deny your beast inside! Ah,
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
A Hair Slower than Half-Time
(HOLD ME, BAT BOY)

SLIGHT rit.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
OPTIONAL OVERTURE

NOTE: This “OPTIONAL OVERTURE” may be used in place of the “OVERTURE”
OPTIONAL OVERTURE

NOTE: This “OPTIONAL OVERTURE” may be used in place of the “OVERTURE”

Allegro \( \text{= 140} \)

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE
This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.