

BAT BOY

THE MUSICAL

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PIANO/CONDUCTOR

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Story and Book by
KEYTHE FARLEY and BRIAN FLEMMING

from Dramatists Play Service, Inc.

Music and Lyrics by
LAURENCE O'KEEFE

Arrangements and Orchestrations
LAURENCE O'KEEFE
ALEX LACAMOIRE

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Bat Boy: The Musical

Piano/Conductor

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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

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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.

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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

1

OVERTURE

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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Allegro ♩ = 135

[Stgs/Brass] [Stgs doubled 8va, Brass sounding 8vb]

ff [Stgs/Brass] Lion King Boom

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THE CAVE

[Rev. 12/2/01]

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LAURENCE O'KEEFE

Arranged and Orchestrated by
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ALEX LACAMOIRE

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NOTE:
Omit m5

[RUTHIE craters]

Dms 3

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

Presto RON: "Sweet Jesus!"

8^{va}-----

[Spooky Pno]

mf
+Cym

Red.

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!"
(Go)

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

(8^{va})-----

[they scurry]

8^{va}-----

Red.

CUE: [BAT BOY pushes off back wall]

[they freeze]

8va-----

+K2[Stgs]
[Spooky Pno]

mf

fp

Red. -----

No performance or use of this score is

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.

RUTHIE: "Can you say Ruthie?"

RON: "Shut up, Ruthie!"

RICK: "Dude, we are totally keeping this thing."

RON: "We won't hurt you."

Freely

(8va)-----

13

p

14

15

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!"

(8va)-----

16

f Tutti

17

18

ff

Attaca HOLD ME, BAT BOY

HOLD ME, BAT BOY

[Rev. 11/13/01]

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The musical score is presented in two systems. The first system includes a piano part with a grand staff (treble and bass clefs), a guitar part (Gtr) with a 'Start m5' instruction, and a string part ([Strings]) with a 'gliss.' instruction. A 'LION KING Boom' effect is indicated in the piano part. The second system features a vocal line for 'MAN 1' starting at measure 8, with a '3' indicating a triplet. The piano accompaniment continues below the vocal line. The score is marked with measure numbers 5, 6, 7, 8, and 9. A large watermark is overlaid across the score, reading: 'No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.'

10 11 12

cave ma-ny miles to the south, Lives a boy born with fangs in his

semi-muted
Gtr
Bs

p *mf*

13 14

mouth. Sleep-ing un-til the fad-ing light, Fly-ing through blood-y

(2 hands)

15 16

dreams; When he a-wakes, the sum-mer night Is filled with

WOMAN:
(or 2 Women)

MAN, cont'd
(optional)

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...

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K2|Orgl

mf

3

feeds on the flies and the

frogs.

MAN 2:

feeds on the flies and the

frogs.

You call him "beast" or

Ooo...

Ooo...

MAN 3:

MAN 4:

22 *p* 23

"Chan - ge - ling"; Or "De - mon Chim - pan - zee"; But we will prove he's

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WOMEN 1+2:

2 SOPRANOS:

2 ALTOS:

2 TENORS:

+MAN 5 (pref. tenor)

2 BARIS:

24 25 26

He's much like Me! ...and Me! Oh:

no such thing: He's much like Me! ...and , Me! Oh:

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27 28 29

Hold me, Bat___ Boy; Touch me, Bat___ Boy; Help me through___ the

[Pno]

mf w/ pedal

30 31 32

night... Love me, Bat___ Boy; Save me, Bat___ Boy;

[Pno]

33 34

Make it all___ turn out All___

35 to m38 38

right!

MAN 2: 3

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[Fuzzy Clav] [sounding 8vb]

He was

f Bs

Drum fill

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39 40

dragged from his home and thrown down, at the

mf

Gtr

41 42

edge of a coal min-ing town. They stripped him of his

MAN 5: 3

MAN 1:

MAN 3:

Musical score for measures 43-44. The top staff is a vocal line with lyrics: "dig - ni - ty, They beat him like a gong; And he was kicked re -". The lyrics are split across three lines: "dig - ni - ty,____", "They beat him like a gong;", and "And he was kicked re -". There are triplets of eighth notes under "ni - ty," and "And he was kicked re -". The bottom staff shows piano accompaniment with chords and a bass line.

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Musical score for measures 45-47. The top staff is a vocal line with lyrics: "And that was wrong! So wrong! Oh!". The lyrics are split across three lines: "And that was wrong!", "So wrong!", and "Oh!". There are triplets of eighth notes under "peat-ed-ly...". The bottom staff shows piano accompaniment with chords and a bass line. A circled arrow points to the [Strings] section starting at measure 46.

IMPASSIONED FEMALE SOLOIST (WOMAN #3)

ad lib.

48

49

Won't you hold him!

Won't you touch him!_____

Hold the Bat Boy; Touch the Bat Boy;

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50

51

Oh, bring him to the light!..._____

Bring him to the light;_____

52 53 3 54

Won't you love him! Some - bo-dy save him...

Love the Bat Boy, Save the Bat Boy, Make it all turn

mf [Strings]

Bs

55 56 56a

Turn out All right!

out all right!

(h)

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]

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SHERIFF
 "Now boys! You go on and look after your
 sister, I'll take care of this... Bat Boy." (go)

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VAMP **3 WOMEN:**
 To be sung by those *not* in the
 MEN'S or LADIES' scenes **Would**

2 MEN:

[Org]
 (Leslie On)

(hold through Vamp) →

Drum fill

58 59

no one de - fend him, Pro - tect him, Be - friend him? Would

Detailed description: This block contains the vocal line and piano accompaniment for measures 58 and 59. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves: a right hand (RH) and a left hand (LH). The RH part features a melodic line with eighth and sixteenth notes, while the LH part provides a harmonic accompaniment with chords and moving lines. The lyrics are placed below the vocal staff.

K2[Rhds]

mf

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IMPASSIONED FEMALE SOLOIST (WOMAN #3)

ad lib.

60 61

none hear his cry? Yeah, would none hear his cry, y'all?

Detailed description: This block contains the vocal line and piano accompaniment for measures 60 and 61. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves: a right hand (RH) and a left hand (LH). The RH part features a melodic line with eighth and sixteenth notes, while the LH part provides a harmonic accompaniment with chords and moving lines. The lyrics are placed below the vocal staff.

Detailed description: This block shows the piano accompaniment for measures 60 and 61. It consists of two staves: a right hand (RH) and a left hand (LH). The RH part features a melodic line with eighth and sixteenth notes, while the LH part provides a harmonic accompaniment with chords and moving lines.

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."

62 63 64 65

sub. p

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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!" (go)

66 67 68 69

VAMP

Same group as m57 Or

Or

(hold through Vamp)

sub. f Drum fill

2 WOMEN:

70 71

would they de - test him? Ar - rest him, Mo - lest him? Or

would they de - test him? Ar - rest him, Mo - lest him?

72 just let him die? _____ ALL: 73 You can't just stand by!

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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)

74 75 5 Xs 76 VAMP

ALL EXCEPT SHERIFF: "Aaah! Sweet wounded Jesus!"

SHERIFF: "Good day, ladies."

WOMAN 4:

77 78 You

79 can't let him die!_____ You 80 can't just stand by!_____

MAN 5: 3

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You can't just stand by!

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f Drum fill

81 suf - fered, and now 82 it's your turn. You are

Aah, aah...

Gtr

83 here not to laugh, but to learn! 84

WOMAN 4:
3 3
Aah, aah... Lis - ten to his un -

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85 god - ly shriek, Watch what we put him through; 86 Heed the tale of a

MAN 5:
Heed the tale of a

(Leslie Off) (Leslie On)

+ENS:

87 88

filth - y freak ...who's just like you! And

filth - y freak ..who's just like you! And

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89 90

you! And YOU!... Oh!

you! And YOU!...

[Pno] **8va**

Note to vocal director: if you can achieve good "call" vocals 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:

98 99

Hold me Bat - boy,

Touch me Bat - boy,

2 WOMEN:

Hold me Bat - boy,

Touch me Bat - boy,

3 MEN:

ad lib.

Gm

E♭Maj⁷

100 101

Won't you help___ me through___ the night,___

Make it all___ turn out___ all right...___

Make it all___ turn out___ all right...

F

D

60

102 Love me Bat - boy, 103 Save me Bat - boy,

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

Gm EbMaj7

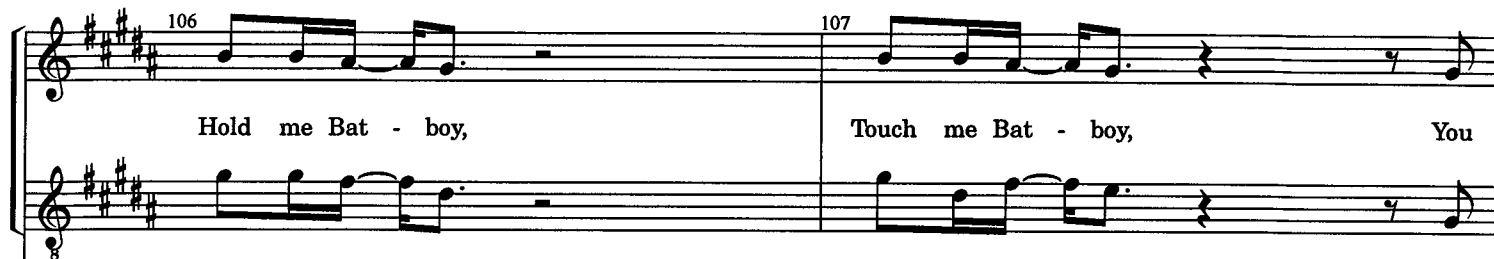
104 I've been call - ing out ___ your name, ___ 105 Come and take ___ a way ___ my shame... ___

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

F/A D

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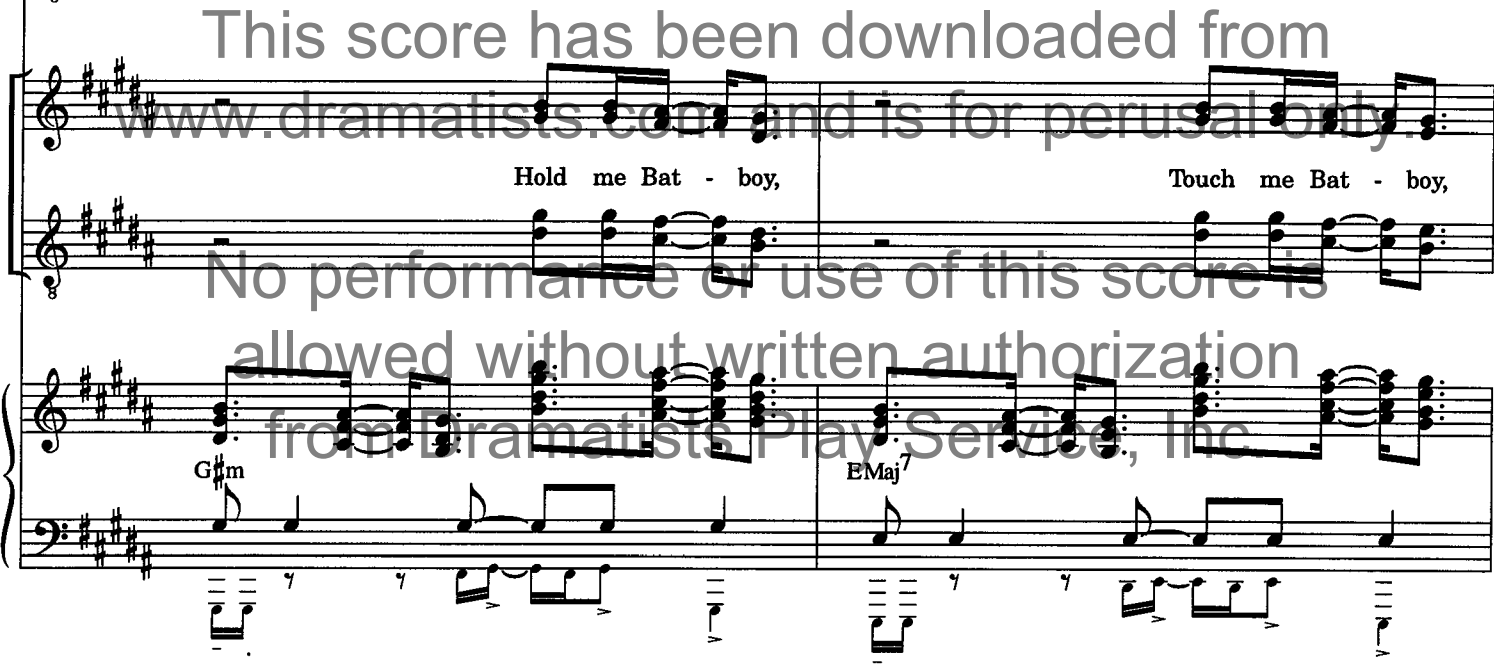
106 Hold me Bat - boy, 107 Touch me Bat - boy, You



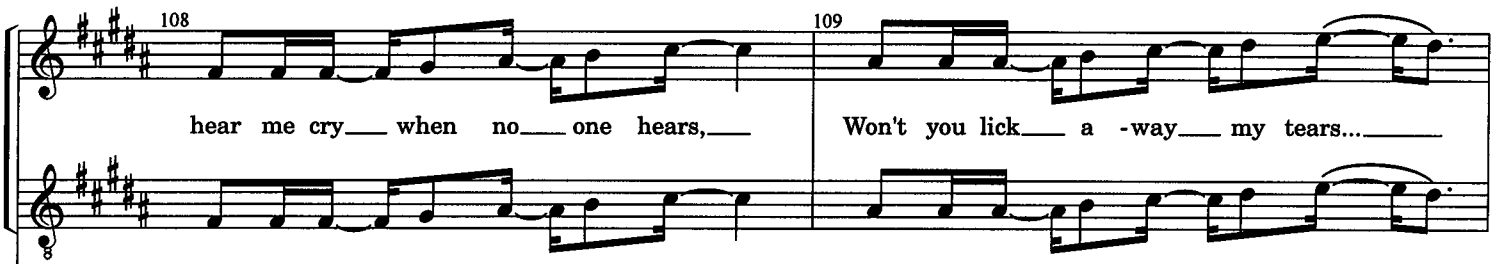
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Hold me Bat - boy, Touch me Bat - boy,

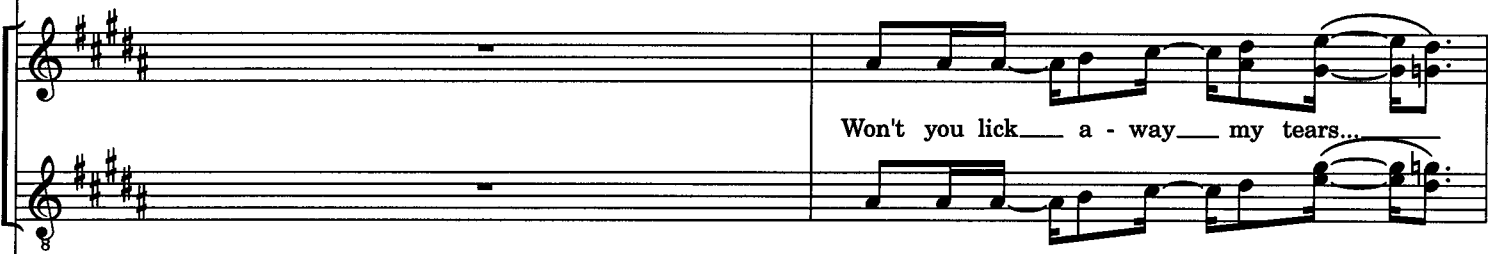
G#m EMaj7



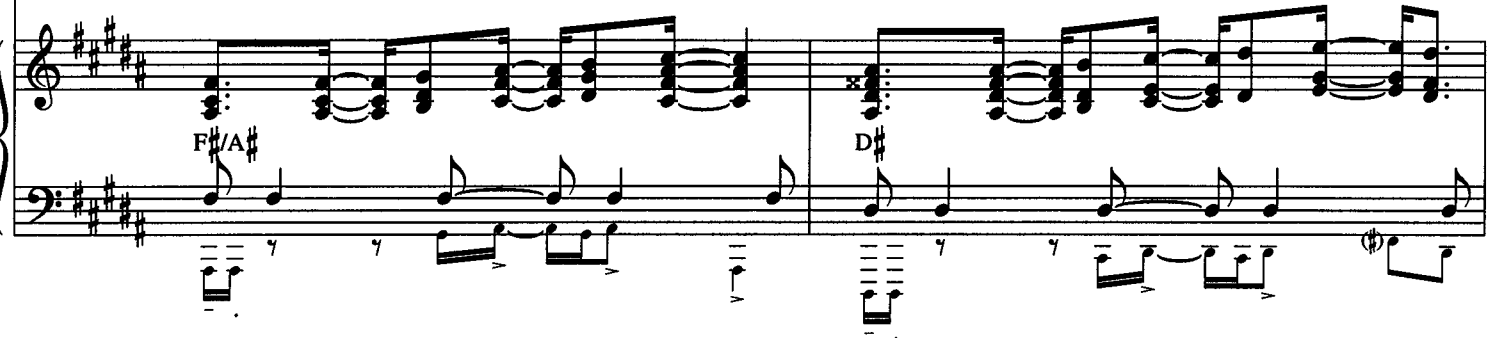
108 hear me cry when no one hears, 109 Won't you lick a - way my tears...



Won't you lick a - way my tears...



F#m D#



60

110 Love me Bat - boy, 111 Save me Bat - boy,

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

G#m EMaj7

WOMAN 4:

112 Sink your fangs in - to my soul, 113 On - ly you can make me whole!...

MAN 5:

Sink your fangs in - to my soul, On - ly you can make me whole!...

F#A# D#5 [Org]

Musical score for measures 114-116. The score includes vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#). Measure 114 has a melisma over the words "Hold me in your". Measure 115 continues the melisma. Measure 116 has the lyrics "Hold me in your".

114 115 116

Hold me in your

Hold me in your

(H)old me, Bat Boy, Touch me, Bat Boy, Hold me in your

[Org]
(Leslie Off)

ff

Musical score for measures 117-119. The score includes vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#). Measure 117 has the lyrics "arms to night!". Measure 118 continues the lyrics. Measure 119 continues the lyrics. The piano part includes a section marked "LK Boom".

117 118 119

arms to night!

arms to night!

arms to night!

(Leslie On)

LK Boom

LIVING ROOM CUE

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
[Lights up]

Moderato ♩ = 110

[Pno/EP Layer]

The musical score is written for piano/EP layer in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The music starts with a forte (f) dynamic and a tempo marking of Moderato (♩ = 110). The score is divided into four measures, numbered 1 through 4. Measure 1 contains a series of eighth notes. Measure 2 continues with eighth notes and includes a 'rit' (ritardando) marking. Measure 3 features a half note and includes a 'mf' (mezzo-forte) dynamic marking. Measure 4 concludes with a half note and a fermata. The bass staff contains a few notes, including a bass clef, a 4/4 time signature, and a 'Bs' (B-flat) marking. A large watermark is overlaid across the score, reading: '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.'

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CHRISTIAN CHARITY

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:

MEREDITH: "The wages of sin is death, sweetheart, that's all I'm saying."

[Knock Knock]

SHERIFF: "It's Sheriff Reynolds, Meredith!" (go)

Moderato ♩ = 120

K2[Harp]

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a dynamic marking of *ff* and contains several measures of eighth-note patterns, some marked with a '7'. The middle staff is a piano accompaniment in treble clef, also in 4/4 time, with a key signature of one sharp. It features chords and some eighth-note accompaniment, with a dynamic marking of *ff* and a bracketed instruction "[Stgs/Trem. Stgs/Brass]". Below this staff, a note specifies "[Trem Stgs sounding 8va; Brass sounding 8vb]". The bottom staff is a piano accompaniment in bass clef, 4/4 time, with a key signature of one sharp, featuring a simple bass line with eighth notes and some chords.

The second system of the musical score continues from the first. The top staff continues the melodic line, with measures 3, 4, 11, and 12 indicated. It includes dynamic markings and a circled arrow pointing to the right. The middle staff continues the piano accompaniment in treble clef, with dynamic markings and a circled arrow pointing to the right. The bottom staff continues the piano accompaniment in bass clef, with dynamic markings and a circled arrow pointing to the right. The system concludes with a double bar line and a circled arrow pointing to the right.

SHELLEY:

Shly 6

Musical staff for Shelley, measures 6-7. Treble clef, key signature of two flats. Measure 6 has a whole rest. Measure 7 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

What - cha got?

MEREDITH:

Mer

Musical staff for Meredith, measures 6-7. Treble clef, key signature of two flats. Measure 6 has a whole rest. Measure 7 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

No, he's not.

SHERIFF:

Shrf 8

Musical staff for Sheriff, measures 8-9. Treble clef, key signature of two flats. Measure 8 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest. Measure 9 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

Ev - ning folks!

Doc - tor home?

K2[Rhodes]
8va

Piano accompaniment staff, measures 8-9. Treble clef, key signature of two flats. Measure 8 has a whole rest. Measure 9 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

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[Harp]

mf

Piano accompaniment staff, measures 8-9. Treble clef, key signature of two flats. Measure 8 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest. Measure 9 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

mf

Piano accompaniment staff, measures 8-9. Bass clef, key signature of two flats. Measure 8 has a whole rest. Measure 9 has a whole rest.

Bs

Shly 8

Musical staff for Shelley, measures 8-9. Treble clef, key signature of two flats. Measure 8 has a whole rest. Measure 9 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

The heck is that?

Mer

Musical staff for Meredith, measures 8-9. Treble clef, key signature of two flats. Measure 8 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest. Measure 9 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

An hour or so.

Shrf

Musical staff for Sheriff, measures 8-9. Treble clef, key signature of two flats. Measure 8 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest. Measure 9 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

When's he back?

Well, I don't know.

(8va)

Piano accompaniment staff, measures 8-9. Treble clef, key signature of two flats. Measure 8 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest. Measure 9 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

Piano accompaniment staff, measures 8-9. Treble clef, key signature of two flats. Measure 8 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest. Measure 9 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest, quarter rest.

Piano accompaniment staff, measures 8-9. Bass clef, key signature of two flats. Measure 8 has a whole rest. Measure 9 has a whole rest.

+Timp



Shly ¹⁰ ³ ¹¹ ³ ³
 Where did you find? He's out of his mind!

Mer ³ ³ ³
 What in the world? What is he doing?

[Pno] ³ ³ ³ ³

+Gtr [Pno]

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Shly ¹² ³ ¹³
 Is he in-sane?

Mer ³
 Is he in pain?

Shrf ³ ³ ³
 May-be, and pos-si-bly, let me ex-plain:

[Pno] ³ ³

K2[Org]/Gtr

[SHERIFF pistol-whips BAT BOY]

rit.

[BAT BOY hits the floor]

Meredith/SHELLEY:
 "No!"

¹⁴ ¹⁵

SHERIFF:

"Aw, heck. Maybe I shouldn't've done that...(go) ...But that boy was hoppin like a scalded dog."

MEREDITH:
"Boy?"

SHERIFF

Gtr "Maybe. Frankly, that's why I'm here..."

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

...I'm hoping Dr. Parker will know what to do."

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Shly Mom!

Mer Shel-ley, qui-et!

Shrf I did - n't know where else to take him.

[Pno/EP Layer]

[Pno/EP Layer]

Bs Dr

Shly ²⁴ ²⁵ Mom!

Mer Shelley, qui - et!

Shrf Can't go to jail, he's un - der-age. The

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Shrf ²⁶ ²⁷ folks up at the med school, bet they'd carve him up or bake him, I'd

+K2[Org]

Shrf ²⁸ ²⁹ ³⁰ send the F. B. I. a page, But I don't think we're at that stage— So,

[w/ light Dist.]
Gtr
mp mf

Shrf

31 here he is folks, he's all yours! 32 33 Could - n't leave him out of doors,

[Clean, w/ Chorus]

loco

Shrf

34 Creep-in' on all fours. 35 We could al-ways shoot him, But that don't seem right to me, 36 n'I

+K2[Org]

Shrf

37 can't rid my - self o' my 38 Christ - ian Char - i - ty. 39

Tom
sfz

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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."

Just a little faster ♩ = 127

K2[Rhodes, light phase]

mp

No performance or use of this score is

MEREDITH:
"Is it an animal or a...?"

SHELLEY:
"Rick?"

SHELLEY:
"Oh."

SHERIFF:
"It bit one of the Taylor kids."

SHERIFF:
"No, Ruthie."

SHERIFF:
"She'll be all right."

Mer

Shel - ley, don't stare, Shel - ley, don't poke. What is this, Sher - iff, Some kind of sick joke?

+Gtr

Shly 48 ³ Mom, he's so gross, Mom, can he stay? ³ 49

Shrf ³ ³ ³ Shel, I was hop - in' you'd see it that way.

³ ³

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Shly 50 Mom!

Mer Shel - ley, qui - et!

Shrf I'm com - ing up for re - e - lect - ion;

Gtr w/ slide

mf Bs Dr

Shly

Mer

Shrf

Mom!

Shel-ley, qui-et!

I got-ta bring this thing to heel.

A

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Shrf

boy with his com-plex-ion's gon-na meet with some ob-ject-ions, n'I

Shrf

think I know how folks will feel once they hear this Bat Child is for real!

SHELLEY
"It's a Bat Child?..."

+K2

f

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...

"...Mom, we gotta
 keep it!" (beat, go)

... The ranchers have enough on their minds
 right now, if you know what I mean..."

Musical score for measures 59-64. The top staff is a vocal line for Sheriff. The middle and bottom staves are piano accompaniment. A guitar part is indicated above the vocal line with the instruction "w/ slide". Measure numbers 59, 60, 61, 62, 63, and 64 are marked. A watermark is present across the score: "This score has been downloaded from www.dramatists.com and is for personal use only".

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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 ♩ = 130

Musical score for measures 65-78. The top staff is a vocal line for Meredith. The middle and bottom staves are piano accompaniment. Measure numbers 65, 66, 67, 68, and 78 are marked. A circled arrow at the end of the score indicates a transition to measure 78. A watermark is present across the score: "This score has been downloaded from www.dramatists.com and is for personal use only".

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

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

SHERIFF:
 "You're certain?"

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

Musical score for measures 78-81. The top staff is a vocal line for Meredith. The middle and bottom staves are piano accompaniment. Measure numbers 78, 79, 80, and 81 are marked. The piano part includes a Rhodes part labeled "[Rhodes, light Phase]" and a string part labeled "[Rhodes/Strings] [sounding 8va]". The drum part is labeled "Bs Dr". A circled arrow at the end of the score indicates a transition. A watermark is present across the score: "This score has been downloaded from www.dramatists.com and is for personal use only".

...I'm sure we can find one that works."

SHERIFF:
"Right. That's what I figured."

Shrf 82 83 84

[Pno/EP Layer] And if he turns in - to a pain,

mp [Pno/EP Layer] *loco* *mf*

+Gtr

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Shly 85 86

Mer

Shrf

Call me, I got stun guns and a chain! So,

Whoa!

Oh...

Dms

87 Shly Mom, look at him, I know but

Mer Don't stare, Shel - ley, please, don't poke.

88 Shrf here he is folks, He's all yours!

Gtr let ring ad lib. comp for rehearsal

f Ab² /Gb Db/F Eb⁵ Bs

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

Mer Don't touch him, Shel - ley, don't pro - voke.

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

Ab² /Gb Db/F Eb⁵

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91 92

Shly For now we'll wait and see. We

Mer For now we'll wait and see. We

Shrf We may have to put him down, For now we'll wait and see. We

+K2|Org|

Gb Db Ebm Bbm

93 94 95

Shly can't rid our - selves of our Christ - ian Cha - ri - ty.

Mer can't rid our - selves of our Christ - ian Cha - ri - ty.

Shrf can't rid our - selves of our Christ - ian Char - i - ty. So,

Fb/Cb Cb Gb/Db Db N.C. Dms

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Full-on Countrified Rock

Shly 96 97

Mom! _____

Mer

Don't stare, Shel - ley, please, don't poke.

Shrf

here he is folks, He's all yours! _____

K2[Rhodes, light phase]

f

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Ab² *ad lib.* /Gb Db²/F Eb⁵

Shly 98 99

MOM!! _____

Mer

Don't touch him, Shel - ley, don't pro - voke.

Shrf

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

Gtr fill (slide) -----

Ab² /Gb Db²/F Eb⁵

Shly 100 We can't just let him be! We

Mer We can't just let him be! We

Shrf thun - der clouds are clo - sin' in, we can't just let him be! We

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Chord progression: Gb, Db, Ebm, Bbm

Detailed description: This block contains the musical score for measures 100 and 101. It features four vocal parts: Soprano (Shly), Mezzo (Mer), Alto (Shrf), and Piano/Conductor. The lyrics are: "We can't just let him be! We thun - der clouds are clo - sin' in, we can't just let him be! We". The piano part includes chord markings: Gb, Db, Ebm, and Bbm.

Shly 102 can't rid our - selves of our Christ - ian Cha - ri - ty. We

Mer can't rid our - selves of our Christ - ian Cha - ri - ty. We

Shrf can't rid our - selves of our Christ - ian Cha - ri - ty. We

Chord progression: Fb/Cb, Cb, Gb/Db, Db, N.C., Tom

Detailed description: This block contains the musical score for measures 102, 103, and 104. It features the same four vocal parts and piano part. The lyrics are: "can't rid our - selves of our Christ - ian Cha - ri - ty. We". The piano part includes chord markings: Fb/Cb, Cb, Gb/Db, Db, N.C., and Tom.

Shly
Mer
Shrf

105 106 107 108

can't rid our-selves of our Christ-ian Cha-ri-ty. Mom?...

can't rid our-selves of our Christ-ian Cha-ri-ty. Shel-ley, qui-et...

can't rid our-selves of our Christ-ian Cha-ri-ty.

K2[Org] [Stgs/Brass]

BIG Drum fill

Fb/Cb Cb Gb/Db Db Eb 5

[Stgs doubled 8va, Brs doubled 8vb] **ff**

109 110 111 112

[Stgs/Brass]

3 3 3

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Bat Boy: The Musical
Piano/Conductor

4

UGLY BOY

[Rev. 11/13/01]

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Bat Boy: The Musical

Piano/Conductor

UGLY BOY

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
MEREDITH: "You need to eat...go on...go on..."

[BAT BOY screams] (go)

Moderato ♩ = 156

K2[Music Box]
8va

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

Musical score for the first system. It features a vocal line for Shelley and piano accompaniment. The piano part includes a circled 'E Piano' instruction and a dynamic marking of *f* +Bs/Dms.

SHELLEY:

MEREDITH:
"He's just different"

Musical score for the second system. It features vocal lines for Shelley and Meredith, and piano accompaniment. The piano part includes a circled 'E Piano' instruction and dynamic markings of *p* and *mp*.

MEREDITH:
"You wanted to keep him!"

MEREDITH:
"Shelley!"

Musical score for the third system. It features vocal lines for Meredith and Shelley, and piano accompaniment. The piano part includes a circled 'E Piano' instruction and dynamic markings of *sfz* and *8va*.

MEREDITH: "It's going to be quite a storm..."

look at him!

K2[Music Box]

8va

mf +Gtr

[Thunder]

p

Bs/Dms

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 www.dramatists.com and is for perusal only.
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MEREDITH:
"Shelley, that's not nice."

Stu - pid starv - ing freak. Does - n't have the

K2[Pno]

sfz

MEREDITH:
"We just haven't figured out what he n—"

MEREDITH:
"Shelley!"

sense to eat. Drop - ping dead right at my feet, well,

8va

MEREDITH:
(Tearing up) "He's just...tired."

[SHELLEY turns to taunt BAT BOY]

18 look at him! 19 That's my

8va
[Pno]

[Pno]
A Gu

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20 mom; 21 See?, she cries... 22 Ev - 'ry time a stray dog dies...

mp

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

MEREDITH:
"Sure they call..."

MEREDITH:
"Sometimes..."

23 24 25

No one calls, no one claims, So we

26 27

put them down _____ and ne - ver learn _____ their

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MEREDITH: "Well, we can name him, sweetheart. What would you like to call him?"

SHELLEY: "Bat Boy."

MEREDITH: "That's cruel, dear."

28 29 30 31

names.

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K2[Stgs]

SHELLEY: "That's what he looks like—"

MEREDITH: "—we're not calling him a Bat Boy—"

SHELLEY: "—but that's what he looks like—"

MEREDITH: "Shelley."

SHELLEY: "What do you want to call him?"

3 Xs

K2[Stgs/Clste]

32 33 34 35

p

MEREDITH:
"Perhaps Montgomery..."

SHELLEY:
"How about Ugly?"

MEREDITH:
"Or maybe Edgar..."

...(calling) Ed-gar!..."
(CUT-OFF)

BAT BOY:
"Gggnnnnww-
gwoooo?"

36 37 38 39

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WHATCHA WANNA DO?

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LAGAMOIRE

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CUE:
MEREDITH: "Stay away from the cage."

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

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allowed without written authorization
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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 $\text{♩} = 108$

Dms

mf

VAMP

The musical score consists of two systems. The first system is for a drum set, indicated by 'Dms' and 'mf'. It features a 4/4 time signature and a tempo of 108 beats per minute. The notation includes a series of eighth notes and rests, with a 'VAMP' section starting at measure 4. The second system is for piano, with a treble and bass clef. It shows a key signature of one sharp (F#) and a common time signature. The piano part is mostly rests, with a few notes in the bass clef at the end of the piece, including a 'Bs' (B-flat) note.

RICK:

5 *p* 6 7

Hey there, lit - le freak, you re - mem - ber me? We were ne - ver in - tro - duced pro - per - ly...

Drums continue

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a little louder

8 9 10

Hey, you gon - na cry? You don't look so tough by the light of day. But we ain't gon - na

Gtr wail (wah)

from Dramatists Play Service, Inc.

11 12

mur - der you right a - way. First we gon - na buy you lots o'

13 14 15

fan - cy clothes! And make you clip your toes! And watch you walk a - round in make-up and pan -

K2[Weird Synth]

Gtr: Funk Comp (Em)

SHELLEY:

16 We gon-na take you back out by the rail-road track! And leave your

ty-hose! And leave your

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19 bo - dy for the dogs as a mid - night snack!

bo - dy for the dogs as a mid - night snack! Your pa - pa

21 Your ma - ma was a snake!

was a pig! We gon-na snap you like a twig and dump you

24 25 26

We gon - na chain your arm to an a - tom - ic bomb And make you
in the lake

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

27 28 29 30

take your grand - ma - ma to the se - nior prom!

SHELLEY: "What?"

RICK: "Dude, you are so hot!"
(go on)

RICK:

30a 30b 30c

But first I'll show

Dirty R&B Groove

31 you what I wan - na do _____ to - night. I'm here _____ to bounce it wit my crew _____

Gtr
ad lib (wah-wah) _____

F#m7(no5) D#(no3)

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

Ewww!

F#m7(no5)/E F#m7(no5)/B A5 E(no5)/G#

37 Uh huh! Uh huh! Uh huh! Uh huh!

(opt.) You know _____

N.C.

39 my mom is right up - stairs _____ to-night... 40 41

That chick is fully un - a - wares _____

www.dramatists.com and is for perusal only

F#m7(no5) D#(no3)

42 (mouthing) 43 44

"Chick"? ...me?...

to - night. _____ And if she catch - es us, who cares _____ to - night? _____

F#m7(no5)/E F#m7(no5)/B A5 E(no5)/G#

45 46 47 48

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

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

N.C.

4 Xs
To m55

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

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

BAT BOY: (mimicing RICK and SHELLEY)
ad lib.

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

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

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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)

BAT BOY:

VAMP
To m72

YAAAAAGH!!!!

CUE ANY TIME

8va -----

+Bs/K2
sfz

Gtr F/X; Feedback

RICK: "That little freak. Did you see that?"

SHELLEY: "I told you."

RICK:
(Last X only)

VAMP

76 77 78

Why you tryin' to step to me, lit - tle creep? Are you throw-in' down with me, lit-tle freak?

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79 80 81

Rick...

What-cha gon-na do? Come on, lit-tle cow-ard, let's get it on, I'm-on-na make you

Cue Dms

82 83

wish you were ne-ver born, When I'm through with you! I'll show

"1... ...2... ...3... ...4..."

84 85 86

Rick!...

ad lib

you how I spill your brain to-night, I'll run you o-ver like a train...

Gtr Pwr Chords

87 88 89

Stop it!... Help!

to-night, I'll put you in a world of pain to - night, So

90 91

Mom?!

Come on! Come on! Come on! Come on! I

92 93 94

MOM!

should - a brought my load - ed gun - to - night, But stomp - in you will be more fun -

(Piano accompaniment with chords and bass line)

95 96 97

HELP!

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

(Piano accompaniment with chords and bass line)

98 99

(Kung fu noises) MOM, RICK'S BE - ING A PILL! -

Woo - eee - aaaaaah!!!!... I'm

(Piano accompaniment with chords and bass line)

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100 101 102

O - mi - god...

tak - in' out my Boo - ey Knife to - night, I'm gon - na end your worth - less life

(Leslie Off) (Leslie On)

103 104 105

MOM!!!!

to - night! I'm ma - kin' you my pri - son wife to - night!

PLAY! Dms

106 107 108 109

COME ON!

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A HOME FOR YOU

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:

[THUNDER]

MEREDITH: "There go the lights." (go)

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www.dramatists.com and is for perusal only.

Freely
[Pno]

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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."

Musical score for Meredith's first line of dialogue. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'mf'.

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CUE:

[MEREDITH lights the candle]

Moderato $\text{♩} = 66$

8va-----,

[Clarinet/Celeste] [sounding -12]

8va-----,

Musical score for the cue. It includes a piano part labeled 'K2[Pno]' and a celeste part labeled '[Clarinet/Celeste] [sounding -12]'. The tempo is 'Moderato' with a quarter note equal to 66 beats per minute.

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MEREDITH:

Musical score for Meredith's second line of dialogue. It features a piano accompaniment and a celeste part. The tempo is marked 'mp'.

Poor lit-tle per-son with eyes so sad, Where in the dark did they hide you?

[same patch] [Celeste] [sounding 8va]

mp

[Celeste] [sounding 8va]

Musical score for Meredith's third line of dialogue. It features a piano accompaniment, a celeste part, and a harp part labeled 'K2[Harp]'. The tempo is marked 'mp'.

What have you seen that could teach you that haunt-ed stare?

K2[Harp]

+Gtr

11 12 13

Poor lit - tle crea - ture, it makes me mad. To think of the child - hood de -



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14 15 16

nied you, But give me a chance and we'll make it all right, I

8va

17 18

swear. 'Cause

(8va)

+Bs

19 20 21 22

we're not here to harm _____ you, Or make you feel a-shamed. _____

Gtr

mf

K2[Oboe]

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23 24 25 26

You can make mis-takes _____ here And you won't be blamed. _____ So

8^{va}.....

27 28 29 30

show us how to help _____ you, And if we pull you through, Then

31 32 33 34

we will find a home for you. _____

K2[Clar/Stgs]

[Rhodes]

mp

35 36 37 38

Home is a word that you should have learned. Home is where peo - ple ac - cept you.

K2[Reeds/Stgs]

mf

39 40 41 42

Peo - ple who treat you with love, which is aw - flly rare. _____

43 44 45 46

Fam-'ly's a place where your trust is earned By folks who are hap-py they kept you.

Detailed description: This block contains the first system of music, measures 43 through 46. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part consists of sustained chords. Measure numbers 43, 44, 45, and 46 are indicated above the staff.

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47 48 49 50

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

Detailed description: This block contains the second system of music, measures 47 through 50. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part includes triplets and a 'Sva' (sustained) marking. Measure numbers 47, 48, 49, and 50 are indicated above the staff.

Detailed description: This block shows the piano accompaniment for measures 47-50. It features complex rhythmic patterns including triplets and sixteenth notes in both the right and left hands. A 'Sva' marking is present above the right hand.

51 52 53 54

we're not here to harm you, Or—

BAT BOY: (sing 8va throughout)

Detailed description: This block contains the third system of music, measures 51 through 54. It features a vocal line in treble clef with lyrics and a piano accompaniment in bass clef. The piano part is mostly sustained chords. Measure numbers 51, 52, 53, and 54 are indicated above the staff.

Ooh.

Detailed description: This block shows the vocal line for measures 51-54. It includes the lyrics 'we're not here to harm you, Or—' and 'Ooh.' with a fermata over the final note. A 'BAT BOY' instruction is present.

Detailed description: This block shows the piano accompaniment for measures 51-54. It features sustained chords in both the right and left hands.

Slowly

A Tempo

The musical score is arranged in three systems. Each system contains vocal staves and piano accompaniment. The first system (measures 55-58) begins with a vocal line marked 'Slowly' and 'mp' (mezzo-piano). The piano accompaniment includes a 'solo' section and a 'cresc.' (crescendo) marking. A double bar line with a repeat sign is present. The second system (measures 59-61) features a vocal line with 'Ooh...' and 'oooh,' markings. The piano accompaniment includes a '[Pno]' marking and a '+K2/Gtr' (Keyboard/Guitar) section marked 'mf' (mezzo-forte). A circled arrow points to a measure in the piano part. The third system (measures 62-64) continues the vocal line with 'Ooh...' and 'oooh,' markings. The piano accompaniment includes a '+Bs' (Bass) marking and a circled arrow pointing to a measure.

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left blank for page turns**

65 66

No,

[Piano + Strings]

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67 68 69 70

we're not here to harm _____ you, Or make you feel a-shamed, _____

Ooh, oo, oo, oo, Ooh,

f $D\flat^2/F$ $E\flat^2/G$ $A\flat^7_{sus}$ $D\flat$
 comp chords for rehearsal

Bs

71 72 73 74

You can make mis-takes _____ here, And you won't be blamed. _____ So

oo, Ooh, oo,

$B\flat m^7$ $E\flat$ $A\flat$ $A\flat/C$

75 show us how to love you, 76 And once the night is through, 77 Then 78

Oo, Ooh, Ooh,

Db² Eb/G Ab⁷ sus Db

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79 we might have a home for you. 80 So 81 82

Ooh!

K2[Stgs]

poco rit.

Bbm⁷ Ebsus Eb Ab

83 A Tempo 84 poco rit. 85 Freely 86

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

K2[Harp/Trem Stgs]

+Tri

[Rhodes+Strings]

sub. p C²/E D²/F# F/G [Rhodes+Strings]

A Tempo

87 88 89

some - how if you make it through,

[Rhodes]

[Rhodes]

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rit. 90 91 92

Then this might be a home for

+Gtr

92a 93 94 95

you.

Ooh.

+Bs/Dms

ANOTHER DEAD COW

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Orchestrated by
ALEX LACAMOIRE
LAURENCE O'KEEFE

CUE:
MAGGIE: "Bud, it's time for you
boys to wake up and smell the music!"

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Country Two-Step $\text{♩} = 130$

"... We've obviously got ourselves a predicament!"
BUD: "All right! I admit it!"

VAMP **BUD:**

Bos - sie's thin as a fish in pole...

K2[Pno] *p* *mf* *fp* +Gtr

Bs

NED: **ROY:**

Bes - sie's flat as a floun - der... Lit - tle Bon - nie, God rest her soul, was

ROY:

20 21 22 23

Gus - sie died of a hac - kin' cough, Cla - ra drowned in the feed - ing trough.

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NED/MAGGIE:

24 25 26 27

Why would the Lord wan-na car - ry them off? ALL: Dang! We got a -

LORRAINE/ROY:

Why would the Lord wan-na car - ry them off? Dang! We got a -

BUD: (+SHERIFF Off-Stage)

Why would the Lord wan-na car - ry them off? Dang! We got a -

mf

mf

28 no - ther dead cow and the rent is o - ver - due... BUD:
 29 We're fac - in'
 30

Gtr

31 ALL: Got a - no - ther dead cow and we're up to twen - ty - two;
 32 po - ver - ty! Got a - no - ther dead cow and we're up to twen - ty - two;
 33

34 ROY:
 35 ALL: Sweet Je - sus, now I'm
 36 Bet - ter make that twen - ty - three... Sweet Je - sus, now I'm

[B3 Organ]

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pe - tri - fied, —

NED:

ALL: Got a -

pe - tri - fied, They gon - na re - po - sess my dou - ble wide! Got a -

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mp

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

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

p

MAGGIE:
"You wanna be watchin' that kind of talk.
Let's not go there. Everybody, let's pull together on this."

42 *Gr* *fp*

43

43a

43b

To m61

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."

K2[Pno]

61 62 63 64

65 66 67 68

69 70 71 72

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)

VAMP

73 74 79 80

gliss.

81 82 83 84

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

K2[Pno]

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85 86 87 88

ff *f*

ALL: ff A PLAGUE! We got a

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

MAGGIE:

89 90 91 92

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

ALL: Got a -

no ther dead cow and we don't know why they die! Got a -

[Accordion]

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93 94 95

no - ther dead cow and A po - ca - lypse draws nigh! **BUD:**

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

96 97 98 99

ALL: Well, **SOME** - thin's bound to raise a flag! **LORRAINE:**

col-lege; Think! Well, **SOME** - thin's bound to raise a flag!... Like the lit-tle Bat Boy they

100 101 102 103 104 *p*

ALL: (inhale) Got A -

found in the bag?

105 106 107 108

no - ther Dead Co... (inhale) Got A no - ther De... (inhale) Got A -

p

109 110 111 112 *mp*

no... (inhale) G... Got a -

mp

113 114 115 *cresc.*

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

cresc.

K2[Pno]

pp *mf*

pp *mf*

116 117 118

sweat o' my brow Gon - na fig - ger out who and what and how and

f

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119 120 121 122

why!... **ROY:** "It is like they've been bled..." Why... **BUD:** "... You think Dr. Parker'll put it down?..."

K2[Pno]

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123 124 125 126

Why... **LORRAINE:** "...Dr. Parker's a good man..." Why?... **LORRAINE: (cont'd)** "He'll just kill it..."

127 128 129 130

Why?!

[THUNDER]

f

sfz
^

DANCE WITH ME, DARLING

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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

www.dramatists.com and is for perusal only.

Freely [Brass/Strings] "Sweet wounded Jesus..."

Allegretto ♩ = 146 [Pno] "...How did you get here?"

ff Tutti [THUNDER] K2[Stgs/Harp] Bs/Gtr. *p* [Pno] other instruments fade out

PARKER:
(last X only)

VAMP

Mam-mal, hu-man-oid, Ad-o-les-cent male, Mas-sive o-ver-bite,

K2[Stgs] sneak in

8va--1

6 Fe - ver - ish and pale. 7 Clawed pre - hen - sile feet, 8 Sores that will not heal,

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9 Starv - ing but won't eat... 10 I know how you 11 feel...

Slower

[Pno/Harp] [Pno/Harp] +Bs

"...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

12 13 14

legato Gtr/Bs/Bs Dr mf f

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?"

(go)

Freely

MEREDITH:

"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..."

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"... 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'..."

"... 'Maybe we won't run him out on a rail after all'..."

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

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..."
 (cutoff)

(8va)-----

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from Dramatists Play Service, Inc.

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, Thmas."

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?"

(beat)

Tonight?"

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

PARKER:

But there was a

[Piano/Vibes]
 [Vibes from A#4 up, sounding 8vb]

mf

MEREDITH:
(to herself; "there he goes again")
"Oh no..."

20 21 22 23

time, you know, When you would smile at me, 8^{va}---

+Ac. Gtr

[Pno]

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24 25 26 27

Once long a-go there was love in your eyes. You felt so

accel.

K2[Trem Stgs/Vibes]

+K2[Pno/Stgs]

+Bs/Cymb. roll

Gtr

from Dramatists Play Service, Inc

28 29 30 31

light in my arms, We danced five hou - rs or more, We were the

[Pno/Harp]

mf

K2[Pno/Stgs]

[Harp/Stgs]

32 33 34 35

rall. no breath

last on the floor, With the sun soon to rise... The band played

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+Cymb. roll

36 37 38 39

molto rit.

one fin-al song, And she was hum-ming a-long: "Oh,

f mf

Quasi Tango ♩ = 128

40 41 42

dance with me dar-ling, We have-n't danced since I don't know when...

+Dms

Gtr mp

K2[Acc/Clarinet]

Bs

"... You remember that song, Meredith?"

43 44 45

Dance with me dar - ling, Won't you em - brace me,

[Piano/Vibes][Vibes from E5 up, sounding 8vb]

mf

[Pno]

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46 47 48

Kiss me in case we don't meet a - gain. I've heard a ru - mour,

K2[Acc/Clar]

49 50 51

bare - ly a whis - per, Claim - ing that we were through, So

8va -

52 3 53

dance with me dar - ling, Show them that it's not

K2[Reverby Strings/Harp]

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MEREDITH: "So you'll do it?"
 PARKER: "So you'll do it?"
 MEREDITH: "Yes."
 PARKER: "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.

54 55 To m69

true."

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

Freely

"...I guess that makes us pals."

69 70

'Cause now I

[Piano/Vibes]

mp
 El. Gtr/Bs/K2
 [Pno/Stgs]

+Tri

Allegro ♩ = 166

71 can't say no, 72 To night she 73 smiled at me, 74

K2[Clar/Stgs]

mf K2[Horns]

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75 Just goes to show: 76 some-one up there still 77 cares. 78 I've dreamed this

K2[Flute/Stgs]

[Pno/Harp] *gliss.*

[Harp F4 and above]

79 day would ar-rive: 80 When she'd re - turn to my arms... 81 Now, if I 82

[Pno/Harp]

f

Bs

rit.

no breath

83 84 85 86

keep you a-live, I can join her up - stairs! I see a

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w/ pedal

Slower

87 88

way to pro - ceed, so we both can

molto rit.

a tempo

89 get what we need... Oh,

K2[Celeste/Vibes]

mf

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Quasi Tango ♩ = 128

91 mm mm mm mm mm mm mm mm mm, mm mm mm mm,

CHORUS:

Dance with me, dar - ling, Doo doo - by doo doo, Doo doo - by doo,

8va legato, no pedal

mp

94 Dya da da da, Doo-by doo-by doo - by 95 Da da da da, da da da da, da 96

Doo doo - by doo doo, Doo doo by doo doo,

(8^{va})

6 7

7

97 da da da da, da da da da. 98 99 Sure - ly it's more than

Doo doo - by doo doo, Doo doo - by doo,

(8^{va}) K2[Spooky Pno/Vibes] 15^{ma} 8^{va} 12 w/ pedal

mf 3

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100 moon - light and mu - sic, Sure - ly it's more than

15^{ma} 8^{va} 12

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102 wine. So dance with me dar - ling,

3

PARKER/CHORUS:

103

K2[Reverby Strings]

mf

8^{va}

104 Show them that you're still mine.

105 106

rit.

K2[Brass/Stg]

[Brass/Strings]
[Stgs doubled 8va; Brass up to C5]

marc.
[Brass/Strings]

+Gtr

[FLASH! PARKER cuts the necks of the geese.]

[FLASH! Blood pours into the basin.]

Moderato

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[FLASH! PARKER holds BAT BOY'S head above the basin.]

[FLASH! PARKER submerges BAT BOY'S head in the basin of blood.]
accel.

[Stgs D5 and up; doubled 8vb]

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.

Allegro ♩ = 142

K2[Stgs/WW]

[Horns/Trombones] up to C#5 [Wind] [Wind] [Wind] [Wind]

[Strings] [doubled 8vb]

114i K2[F/Harp/Glock]

3 3 3 3 3 3 3 3 3 3 3 3

[C#5 and below]
[Horns/Trombones]

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

Allegro $\text{♩} = 142$
K2[Pipe Organ/Piccolo]

114m 115 116

[Stgs D5 and up; doubled 8vb]

[Horns/Trombones] up to C#5
marc.

3 3 3 3 3 3 3 3 3 3 3 3

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SCARY CHORUS:

117 118

Aah, ad lib. Aah,

K2[Brass/Stg]

Bs

119 120

Aah, 8va

8va

121 Aah, Aah, Ah, ah, ah, ah,

(8va)

124 Ah, ah, ah, ah, Aah,

rit. poco a poco

125 126

8va

ff

127 Aah!

128 129

K2[Trem Stgs/Hns sfp]

[Harp/Vibes]

w/ pedal

[Harp/Vibes]

[Vibes F3 and up]

mp

Freely

PARKER:

130 131

Sure - ly the gods must want us to - ge - ther,

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132 133

Don't fight their grand de sign, No,

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+Bs/Gtr

Low Tom

K2[Stgs/Timp]

Fast ♩ = 146

134 135 136

dance with me dar - ling, SCARY CHORUS: Dance with me dar - ling,

Aah!

[Piano/Vibes] [Vibes from G#5 up, sounding -12]
[Pno from G#5 up, sounding -24]

Gtr

[Horns up to D5] [doubled 8va]

mf

Bs

Musical staff with measure numbers 137, 138, and 139.

And be for - ev - er

Aah!

K2[Stgs]

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8va

L.H. loco

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 allowed without written authorization
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accel.

Musical staff with measure numbers 140, 141, 142, 143, and 144.

Mine!

Aah,

aah,

Aah!

ff

(8va)

ff

sfz

Piano accompaniment section with multiple staves, including vocal lines and piano parts.

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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]

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

Sweetly $\text{♩} = 54$

MRS. TAYLOR:

[Celeste] [sounding 8va] Sleep lit-tle Ruth-ie ba-by don't you fear no Bat Boy.

legato
mp
[Celeste] [sounding 8va]

2nd x only

5 Dream a - bout the an - gels float - ing 'round your head. Sleep on a pil - low made of

6

7

8 fluf - fy clouds and rain - bows, While Ma - ma can't be - LIEVE THAT LIT - TLE FREAK AIN'T DEAD!

9

10

(music stumbles to a halt)

CUE:

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:
"Hush, baby doll."

RUTHIE:
"Bat monster...bat monster...BAT MONSTER!"

11 12 13 14 15

Gtr tr

$\text{♩} = 55$

SCENE

p *mf*

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16 17 18

MRS. TAYLOR:

Sleep lit-tle Ruth-ie ba-by no one's gon-na hurt you. Sher-iff's gon-na have that lit-tle

mp

19 20 21

freak des-troyed; Or if he's a cow-ard and he won't pro-tect my child-ren,

22 23

Ma-ma's gon-na get the Sher-iff un-em-ployed.

24 25 26

Sleep lit-tle Ruth-ie ba-by 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:
Oo, don't you fear no Bat Boy Oo,

K2[E.P.]

[Pno]

mf
+K2/Bs

[Pno]

27 28

bring him here. Then you can skin him and

bring him here. Oo,

29 30 31 *ten. ten. ten.*

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, oo, dried bat ear

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Moderato ♩ = 148

32 33 34

mf *8va*

[Pno/Harp Gliss/Strings] *f*
[Harp Gliss on A2]

1st X only *sfz*

+Dms [+Timp up to A1]

Bs

p

34a 34b 35 36

[Celeste] [sounding 8va]

p [Harp] *loco* [sounding 8va]

The image shows a musical score for measures 37 through 40. The score is written for a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 4/4. Measure 37 features a vocal line with a slur over two measures and piano accompaniment. Measure 38 continues the vocal line with a slur and piano accompaniment. Measure 39 has a vocal line with a long note and a slur, and piano accompaniment. Measure 40 has a vocal line with a long note and a slur, and piano accompaniment. The word "rit." is written above the vocal line in measure 39. A watermark is overlaid across the score: "This score has been downloaded from www.dramatists.com and is for perusal only." The piano part in measure 40 includes a trill marked "+Tri".

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SHOW YOU A THING OR TWO

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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]

Allegro ♩ = 144

"...We'll turn you into a proper young man in no time."

K2[Harp/Fl]

[Pno] [+Xylophone B4 and above]

mf

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3 3 3 3

mp Gtr

MEREDITH:

Here is a cat.

There is a goose.

This is a rat.

And

BAT BOY:

Hee ba za cat.

Zi ba za goose.

Zi bi za wat.

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

Ba ba ba ba hoose.

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then a-way it flew. The rat was jealous of the moose Who loved a kangaroo. The

Flü. Rü.

8va

13 14

cat and rat made up and found a flat in Tim - buk - tu. And

Tü.

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15 16

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

And now, re - view.

sfz

17 18

Caa, goose, faa, moose. Kan - gar ooow, Tim - buk tooow

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The image shows a musical score for measures 17 and 18. It consists of four staves: a vocal line, a piano line, and two piano accompaniment lines. The vocal line has lyrics: "Caa, goose, faa, moose. Kan - gar ooow, Tim - buk tooow". A large watermark is overlaid on the score, stating: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." and "This score has been downloaded from www.dramatists.com and is for personal use only."

19 20 accel.

Un - der - stand? Good for you!

Yes, I do!

The image shows a musical score for measures 19 and 20. It consists of four staves: a vocal line, a piano line, and two piano accompaniment lines. The vocal line has lyrics: "Un - der - stand? Good for you!" and "Yes, I do!". The tempo marking "accel." is present above measure 20. The piano accompaniment features chords and melodic lines. A large watermark is overlaid on the score, stating: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." and "This score has been downloaded from www.dramatists.com and is for personal use only."

Lift $\text{♩} = 152$
Swing 8ths

21 22 23

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

mp

Gtr mp

24 25 26

name it, Sure it's tough, but you'll tame it, And

Nane it, Tane it,

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27 28 29

once you've beat it, Oh, wait, don't eat it... I'll show__ you the

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30 31 32

way it's done,___ Then I'll leave___ it to you, And

33 34

whad - da - ya know,___ you may Show me a thing or

two!

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35 36

3 3

gliss.

Detailed description: This block contains the musical notation for measures 35 and 36. It features a vocal line and a piano accompaniment. The vocal line starts with the word 'two!' and is followed by a melodic phrase with two triplet markings. The piano accompaniment consists of chords and a single melodic line with a glissando marking at the end of measure 36.

SHELLEY: "Hi, Mom!"
MEREDITH: "Hello, Shelley. How was school?"

37 38

3 3 3 3 3 3 3 3

gliss.

Gtr

Detailed description: This block contains the musical notation for measures 37 and 38. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a guitar (Gtr) part with a glissando marking and a series of triplet chords. The vocal line has two triplet markings.

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?"

39 40 41 42

3 3 3 3

Detailed description: This block contains the musical notation for measures 39 through 42. It features a vocal line and a piano accompaniment. The piano part has a consistent triplet accompaniment pattern. The vocal line has four triplet markings.

SHELLEY:
43 3 44 3 45 3 3

How do you do? Love-ly, and you? Won't you sit down? Don't

BAT BOY: 3 3 3

How do you do? Love-ly, and you? Won't you sit down?

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Meredith:

46 3 47 48

mind if I do. The wea-ther would be per-fect If it were-n't quite so hot. I

Don't mind if I do. Hot.

Straight 8ths

8va

49 50 M&S: 51

fear we're out of sand-wich-es, that but-ler should be shot. But won't you stay the night, we're hav-ing

(8va) Shot?

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52 MEREDITH: 53 54

din-ner on the yacht! Now read-y or not, show me what you've got!

Yacht? What? Not!

K2[F]/Xylo

55 56

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

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Detailed description: This block contains the first system of the musical score, covering measures 55 and 56. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplet markings in the right hand and a '7' marking in the left hand. A large watermark is overlaid across the center of the page.

57 58

Are we clear?

Pour the tea, Pass the jam. Yes ma'am!

Detailed description: This block contains the second system of the musical score, covering measures 57 and 58. It continues the vocal line and piano accompaniment. The piano part features triplet markings in the right hand and a '7' marking in the left hand. The score concludes with a fermata and a decorative flourish in the piano part.

[BAT BOY spills the tea and the dishes go flying. He panics.]

Gtr *ad lib.*

gliss *gliss* *gliss* *gliss* *gliss* *gliss* *gliss* *gliss*

smack hands on keyboard

ad lib. ff

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mp

K2/H/Xylo.

[MEREDITH calms BAT BOY]

Swing 8ths

63 64 65 66

I'll show___ you a thing or two,___ Don't cry,___ it's o - kay, dear;

(sniff) (sniff, sniff)

mp

67 68 69 70

Rome's not built___ in a day, dear. A bit more school-ing, a lot less drool-ing.

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www.dramatists.com and is for perusal only.

???

Urr?

Aarw...

M&S:

71 72 73

Eas - y does___ it, that's how it's done,___ Soon you'll pick___ up your

74 75 76

cue, Then whad-da - ya know,___ you may Show us a thing or

[Pno] [Sounding 8vb]

Gtr

3

f

**Double-Time Feel
Straight 8ths**

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!"

2xs or as needed

77 1st X only

two!

K2/Celeste

[Pno] [Sounding 8vb]

[Trombones]

78

optional cut to m79

Last X

Safety/Vamp

MEREDITH:

Par - the - non.

BAT BOY:

Champs 'ly - sees?

78a

79

Bs

SHELLEY:

PARKER:

MEREDITH:

80 81 82

Ev - er-glades. Au - to - bahn. Ice Ca-pades.

Detailed description: This block contains the vocal notation for three characters: Shelley, Parker, and Meredith. Each character has a line of music with lyrics underneath. Shelley's line starts at measure 80 with the lyrics 'Ev - er-glades.' Parker's line starts at measure 81 with the lyrics 'Au - to - bahn.' Meredith's line starts at measure 82 with the lyrics 'Ice Ca-pades.'

Great White Way?

Ber-lin Wall?

Car-ne-gie Hall?

Detailed description: This block contains the piano accompaniment for the scene. It consists of two staves, a treble clef staff and a bass clef staff, with a brace on the left side. The music is in a key with two sharps (D major) and a 4/4 time signature. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines. The music is marked with various dynamics and articulations.

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SHELLEY:

PARKER:

83 Gold - en Gate.

84 Ri - o Grande.

Pen - ta gon?

A ma zon?

SHELLEY:

MEREDITH:

85 Em - pire State.

86 Dis - ney - land.

Taj Ma - jal!

Wail - ing Wall?

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PARKER: "Perhaps I should have a word with the boy. Let me talk to him over here for a moment!"

K2[Stgs/Xylo]

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Tempo I
Swing 8ths

PARKER:

I'll show you a thing or two, Sure, kid, you feel

[Pno]
p light jazz feel

Bs

wear - y, Head's all fuz - zy and blear - y, I

Gtr
mp

[Pno]

97 know you're leer - y, But here's my theo - ry: 98 99 Keep sill' lug - gin', that's

K2[Trem Stgs/Xylo]
8w-----

100 how it's done, — 101 Soon you're bound — to break through! 102 And

(8w)-----

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103 104 105

whad - da - ya know, ___ you may... **P&M:** Whad - da - ya know, ___ you may...

BAT BOY:
straight 8ths

Wait a min - ute!

mp *8va--* *mf*

p *straight 8ths* *sub. f* *sub. mf*

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106 107 108

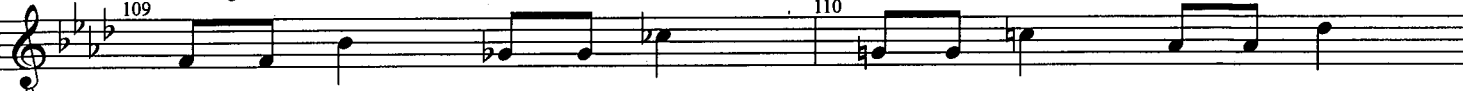
Whad - da - ya know, ___ you may... **P/M/S:** Show me!

think I've got it! Eu - re - ka!

8va-- *f* *sfz*

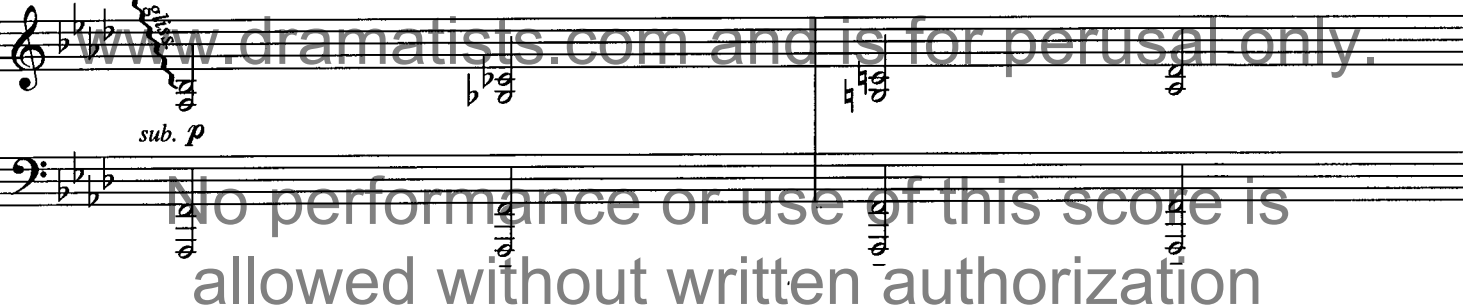
sub. f *sfz*

BAT BOY:
straight 8ths

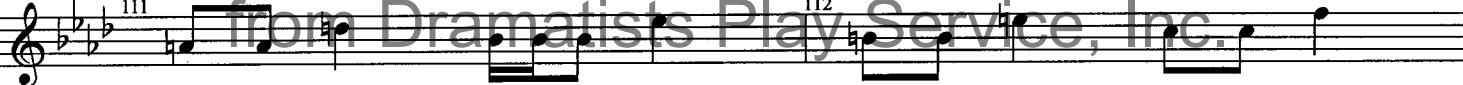
109  110

Brook - lyn Bridge, Le - nin's Tomb, Wa - ter - gate, Rain - bow Room!

K2[Harp] *p*  *p*


sub. p  *sub. p*

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111  112

Ru - by Ridge, Li - ber - ty Bell! Ber - ing Strait, Bates Mo - tel!

 *p*



113  114

Spar - ta - cus, Far - go, and An - chors A - weigh, Love Sto - ry, Key Lar - go, Re - mains Of The Day! Puc -

mf  *mf*

mf  *mf*

115 *3* *3* *3* *3* 116 *3* *3* *3*

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]

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117 *3* *3* *3* *3* 118 119

tel - lo!

K2[Stgs/Flute/Xylo]

[Trumpets from D6-G9; doubled 8vb] [Sounding -12]

f

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120 *3* 121 122 123

Musical score for measures 124-127. The score is written for piano and conductor. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. Measures 124 and 125 contain rests. Measure 126 begins with a melodic line in the treble clef, marked with a fermata. Measure 127 continues the melodic line. The piano accompaniment consists of chords and rhythmic patterns in both the treble and bass clefs. There are two triplets in the bass clef at the end of measure 127.

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SHELLEY:
"Mom, Edgar just finished his essay
for his high-school equivalency exam!"

Musical score for measures 128-131. The score continues from the previous system. Measures 128 and 129 contain rests. Measure 130 begins with a melodic line in the treble clef, marked with a fermata and a piano (*p*) dynamic. Measure 131 continues the melodic line. The piano accompaniment features several triplets in both the treble and bass clefs. A piano (*p*) dynamic is also indicated in the bass clef.

BAT BOY:

Musical score for measures 132-133. The score is written for guitar and piano. Measure 132 contains a rest for the guitar. Measure 133 begins with a melodic line in the guitar staff, marked with a fermata. The piano accompaniment consists of chords and rhythmic patterns in both the treble and bass clefs. There are two triplets in the bass clef at the end of measure 133. The guitar part is labeled "Gtr" and "straight 8ths".

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left blank for page turns

Straight 8ths

134 will dis-cuss Co-per-ni-cus, who 135 rui-ned all our fun, and 136 showed we're just a ball of dust that

K2[Muted Hns]

Flute + pizz. violins

mp
[Pno]

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137 limps a-round the sun. Which 138 brings me then to Dar-win, when he 139 bent us out of shape, as

140 he be-gan to prove that Man is 141 neph-ew to an ape. We

142 were an - noyed when Doc - tor Freud de - clared it's not a soul; It

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from Dramatists Play Service, Inc.

144 is your blind sub - con-scious mind that's al-ways in con-trol. But I sub-mit that an-y twit, if

147 he has eyes to see, Can seize his fate, self - ed - u - cate, and

[Piano+strings]

150 151 152

turn out just like me!

Gtr

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www.dramatists.com and is for perusal only.
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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.

153 153a 153b

PARKERS/ENSEMBLE:

154 155

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

K2[Stgs]

6

molto rall.

156 Col - lar pressed, look your best, And 157 won't they be im-pressed! 'Cause:

Musical notation for measures 156 and 157. The vocal line is in a soprano clef with lyrics. The piano accompaniment is in a bass clef. The key signature has two flats (B-flat and E-flat). Measure 156 contains the lyrics "Col - lar pressed, look your best, And". Measure 157 contains the lyrics "won't they be im-pressed! 'Cause:". The tempo marking "molto rall." is positioned above measure 157.

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[Pno/EP Layer]

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Musical notation for the piano/EP layer, measures 156 and 157. It consists of two staves: a treble clef staff and a bass clef staff. The notation includes chords and single notes. A circled arrow points to the right in measure 157, with the label "[Pno/EP Layer]" next to it. The key signature has two flats. The tempo marking "molto rall." from the previous block applies to this section.

Strut! ♩ = 140
Swing 8ths

158 **BAT BOY:**

159

160

161

I'll show 'em a thing or two, — I was dir - ty and row - dy,

You'll show 'em a thing or two, — Row - dy,

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[Pno/EP Layer]

162

163

164

165

E - ven dressed. a bit dow - dy, But now say To a Sum - ma Cum Lau - de!

Dow - dy!

How - dy!

Sum - ma Cum Lau - de!

166 167

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

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

K2[Stgs]

168 169

no ap - plause, I'm not through! I'm gon - na

No ap - plause, he's not through!

Play cue notes in this bar if you can make the page turn.

Moderate 2 $\text{♩} = 110$

170 171 172

Vince Van Gogh 'em And Pla-to, And

And Hen-ry Tho-teau 'em, and Ca-to,

K2[Happy Brass]

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173 174 175

Ed-gar Al-lan Poe 'em, And Jacques Cou-steau 'em,

Gon-na Jean Coc-teau 'em, Fel-

176 177 178

Hou - di - ni, Gon - na Jack - ie O. 'em,

li - ni, And Mi - chel - an - ge - lo 'em, Mar - il -

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This block contains the first system of the musical score, covering measures 176 to 181. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Hou - di - ni, Gon - na Jack - ie O. 'em, li - ni, And Mi - chel - an - ge - lo 'em, Mar - il -". The piano part consists of chords and single notes in the right and left hands.

179 180 181

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

yn Mon - roe 'em, Ma - chia - vel - li,

This block contains the second system of the musical score, covering measures 179 to 181. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Bot - ti - cel - li, Lar - ry, Curl - y and Moe ___ 'em! And yn Mon - roe 'em, Ma - chia - vel - li,". The piano part continues with chords and single notes.

182 whad-da-ya know, once ya 183 You 184 sud-den - ly grow to be 185 So

Learn to crawl, ah... Ten feet tall! ah...

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allowed without written authorization
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186 accel. 187 188 Bright $\text{♩} = 144$ 189

Bud-dy, I'm go - in' ta show them all a thing...

Show them all a thing...

8va - 1

gliss.

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left blank for page turns

190 191 192 193

Or...

Or...

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K2[Big Brass]

No performance or use of this score is

[Xylo sounds 8va D3-C#6;
sounds loco D6 and above]

allowed without written authorization
from Dramatists Play Service, Inc.

[Strings + xylophone]

+Gtr

[Pno]

194 195 196

Two!...

Or

two!...

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

8va

ff

197 Or two!... 198 199

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

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www.dramatists.com and is for perusal only.

(8va) No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

200 Show 'em a thing or two! 201

Show' em a thing or two!

(8va)

8vb - 1

CHRISTIAN CHARITY (REPRISE)

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

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)

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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

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www.dramatists.com and is for personal use only

ALL: [Big Hubbub]

SHERIFF: "Pipe down, people! Dr. Parker..."

To m15

Moderato $\text{♩} = 132$

K2[Rhodes]

[Pno]
+Gtr/Dms

+Bs

SHERIFF:
ad lib.

PARKER: "Never said it was."

It's not a-bout these dumb e-lec - tions.

Don't want the cart be-fore the horse.

Bs Dr

PARKER:

"Of course; nobody does."

But some of my con-stit'-chens claim he's skulk-in' through their kit-chens, And

K2[Rhodes]

mf

Bs Dr

mf

21 22 23

soon I may have no re-course but to en-force the law...

BUD: *Hubbub*

With dead-ly force!

TOWNSFOLK: *Hubbub*

K2[Org]

cresc. *f* *Gtr* *Dr fill*

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24 25

LORRAINE: So there it is, Doc, spelled out plain.

BUD: So are we

F⁵ *B^s* *E^b5* *B^b/D* *C⁵*

26 27

clear? **MAGGIE:** You will take no ac-tion that could de-rail this train.

You hear?

F⁵ *E^b5* *B^b/D* *C⁵*

28 29

MAGGIE/NED: ...Yeah!...

You should just be grate - ful we don't hang him from a tree! So

SHERIFF/ROY/LORRAINE: TOWNSFOLK:

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30 31

Don't - chu go test - in' our Chris - tian Cha - ri - ty!

don't - chu go test - in' our Chris - tian Cha - ri - ty!

32 33

So, ship him out, Doc, Don't care where, We think that's

So, Ship him out, Doc, Don't care where,

K2[Org]

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34 35

fair, I swear!

Take the long way home be - cause... ROY:

He's foul - in' the air!_____

Gtr

Bs

36 Doc, we need a quar - an - tine, — We want a gua - ran - tee. — He

TOWNSFOLK:

Doc, we need a quar - an - tine, — We want a gua - ran - tee. — He

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38 can't be al - lowed to come! He'll cause pan - de - mo - ni - um! So

39 can't be al - lowed to come! So

To m42

42 3 43 //

shape up and show us some Chris - tian...

shape up and show us some Chris tian... //

shape up and show us some Chris tian... //

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

The image shows a page of a musical score for 'Christian Charity (Reprise)'. It includes three systems of music. The first system is a vocal line in 4/4 time, starting at measure 42. It features a triplet of eighth notes on the first three notes of the phrase 'shape up and show us some'. The second system is another vocal line, identical to the first. The third system is a piano accompaniment in 4/4 time. A large, semi-transparent watermark is overlaid across the center of the page, reading: '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)'. The watermark also includes the logo for Dramatists Play Service, Inc. at the bottom right.

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." (go)

SHERIFF:

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

Slower $\text{♩} = 120$

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www.dramatists.com and is for perusal only.

44 45 46

Thank

mf

K2[Org]

47 48 49

God you'll be show-in' some Chris-tian Cha-ri-ty. And some dang sense...

(through clenched teeth)

f

"MAY I HAVE THIS DANCE?"
ATTACCA

MAY I HAVE THIS DANCE?

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
Attaca from "CHRISTIAN CHARITY (Reprise)"

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www.dramatists.com and is for perusal only.

Gaily; Swing ♩ = 150

The musical score for the piano introduction is written in 4/4 time with a key signature of one sharp (F#). It features a piano part with a glissando effect and a guitar part. The piano part includes a glissando on the D1 string and a timpani part that rises to G2, sounding 8va. The guitar part has three measures of accompaniment. A large watermark is overlaid on the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

[Pno/Stgs/Harp Gliss] *gliss.*
[Harp Gliss on D1]
[+Timp up to G2, sounding 8va]

SHELLEY: "You look great."

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

The musical score for the vocal introduction is written in 4/4 time with a key signature of one sharp (F#). It features a piano part and a celeste part. The piano part includes a *loco* section and a *sub. p* section. The celeste part is marked K2[Celeste]. The score includes measure numbers 4, 5, 6, and 7. A bass clef (Bs) is indicated at the bottom.

loco / *sub. p*
K2[Celeste]
Bs

SHELLEY: "You look, like, you're ready to go to the dance hall in Wheeling."

BAT BOY: "Oh..."

Musical score for measures 8-11. The score is in G major and 2/4 time. It features a vocal line for Shelley and a piano accompaniment. Measure 8 has a whole rest for the vocal line. Measures 9-11 contain the vocal line and piano accompaniment. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for perusal only."

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

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

Musical score for measures 12-15. The score is in G major and 2/4 time. It features a vocal line for Shelley and a piano accompaniment. Measure 12 has a whole rest for the vocal line. Measures 13-15 contain the vocal line and piano accompaniment.

SHELLEY: (cont'd)

"Um...no. It's like this. Your right hand stays there, but your left goes up here."

rit.

K2[Celeste]

8va

Musical score for measures 16-19. The score is in G major and 2/4 time. It features a vocal line for Shelley and piano accompaniment for Celeste and Harp. Measure 16 has a whole rest for the vocal line. Measures 17-19 contain the vocal line and piano accompaniment. The Celeste part is marked with a dotted line and '8va'. The Harp part is marked 'K2[Harp]'. The score ends with a double bar line and repeat sign.

BAT BOY:
"Oh, yes, I see."
(Go on)

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

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

A Tempo

K2[Celeste]

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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."

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

[Celeste][sounding -12] rit.
8va-----

PARKER: "Thank you, Meredith."
(go on)

A Tempo

K2[Harp/Cleste]

[+Timp up to G1, sounding 8va]
[Harp Gliss on Eb2]

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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

CUE:
BAT BOY: "I did think it would be a nice coming out for me."
PARKER: "Actually..." (go)

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

Freely $\text{♩} = 70$ **MEREDITH:** "Wouldn't that be nice, Edgar?"

BAT BOY: "Oh, yes! But we can do that anytime. The revival is the social event of the season!"

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www.dramatists.com and is for perusal only.

[Celesta] *8va* *rit.*

+K2[Vln Harms] *p*
[Gentle Rhodes]

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."

(8va)

K2[Stgs]

$\text{♩} = 120$ **SHELLEY:** "But the way people talk about him, it's not fair."
(8va)

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

loco

Gtr

BAT BOY:
"What is it that people say about me?"

PARKER:
"People can be very cruel. It doesn't mean anything about y—"

BAT BOY:
"They say cruel things? Is that it?"

MEREDITH:
"Some people—"

[Gentle Rhodes]

Bs

BAT BOY: "-they don't know me."
PARKER: "That's why they're so cruel."

VAMP

15 16 17 18

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

[Gentle Rhodes]

19 20 21 22

They all walk in sun-light, I deserve a turn.

23 24 25 26

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

poco rit.

mf

Freely

27 28 29

gnome, Why can't I make this world my home?

p

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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: "Perhaps."
SHELLEY: "Next year for sure though, right?"
MEREDITH: "I can't say."

SHELLEY: "Maybe never?"
PARKER: "Shelley..."
SHELLEY: "May I be excused?"

MEREDITH: "But you haven't finished your tea, dear."

SHELLEY: "May I be excused?"

MEREDITH: "Yes, you're excused."
Shelley stomps off.
"Edgar, I'm so sorry--"

BAT BOY:
"They're saying horrible things about me!"
(go)

MEREDITH:
"Oh, Edgar."

Moderato

accel. poco a poco

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—"

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$\text{♩} = 112$

BAT BOY:

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59 60 61

day I looked up just in time to see— This me - di - cal pro - gram on

8va

sub. p L.H. loco

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62 63 64

ca - ble, A ston - ished, I ran to the mir - ror, and there, be -

(8va)

poco rit. *Slower*

65 66 67 68

hold! Look here, I've got a na - vell It

mf *f*

69 means I'm some - one's child, 70 A doc - tor must have 71

K2[Hp/Clste]

[Ped 50%]

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72 tied it While my mo - ther smiled, 73 Which 74

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+Bs

+Gtr

[fade strings back in]

75 means I may be hu - man, 76 Com - plete with fam - 'ly 77

mp

78 tree!... 79 And if you'll let me go 80 and see...

mf

rit.

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

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

"You must allow me to show myself!" (go)

(sharp Cutoff)

Freely

p
[Pno/Stgs/Trem Stgs]

mp

mf

[Trem Stgs sound 8va]

Gtr/Bs/Dms

MEREDITH: "Oh, I can't bear it. Thomas, can't we just let him go? Once they meet him for themselves, they'll change their minds, don't you think?"

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

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

PARKER: "No 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..."



Allegro ♩ = 140

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... 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?"
[PARKER grabs MEREDITH] (GO ON!)

VAMP
out any beat

[BAT BOY attacks PARKER]
[Hard Fr Hns + Trombones]
[Hard Fr Hns + Trombones]
[same patch]

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
(sees 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

p [Pno] → [Fr. Horn; C#2 and up] R.H.

+Bs/K2[Trem Stgs]/Tri

MEREDITH: [to BAT BOY]

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

lied to me... I say bra-vo...

[to PARKER]

8 9 10

I think it's time for Ed-gar's me-di - ca-tion.

I was fooled quite a while. Though you came

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Faster

MEREDITH: [to BAT BOY] "Everything will be all right, sweetheart."

11 12 13

back to my arms,

you've al - ways

mp

[Fr. Horn; C#2 and up]

mf
[Deep churning strings]

[same patch]

[Add Pizzicato Bases from F1 down]

MEREDITH: "So tomorrow we'll go to the revival."

14 15 16

loved him much more.

And ev - 'ry

cresc. poco a poco....

17 18 19

vow that you swore was as false as your smile!...

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f

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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)

20 21

fp *sfz*

(8^{vb})

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."

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Allegro ♩ = 150

VAMP

Evil Reverby Bass Drum
mf

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from Dramatists Play Service, Inc.

PARKER: "Are you hungry, Edgar?" (go)

BAT BOY: [sobs]

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)

b1 b2 c d
+Bs

VAMP

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)

Gtr wail on CUE:

BAT BOY: "It's not dead." (GO ON)

RABBIT (any time)

K2[Pno]

(b)

2

(b)

2

(b)

2

(b)

2

(b)

2

(b)

2

(b)

2

(b)

2

(b)

2

VAMP

VAMP

sfz K2[Trem Stgs] Last X only [Pno]

p

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)

"...Can you resist?
Try Psalm 23."
(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' ..."

VAMP

VAMP

+Gtr

4 Xs

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"... '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.'"

PARKER:

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You

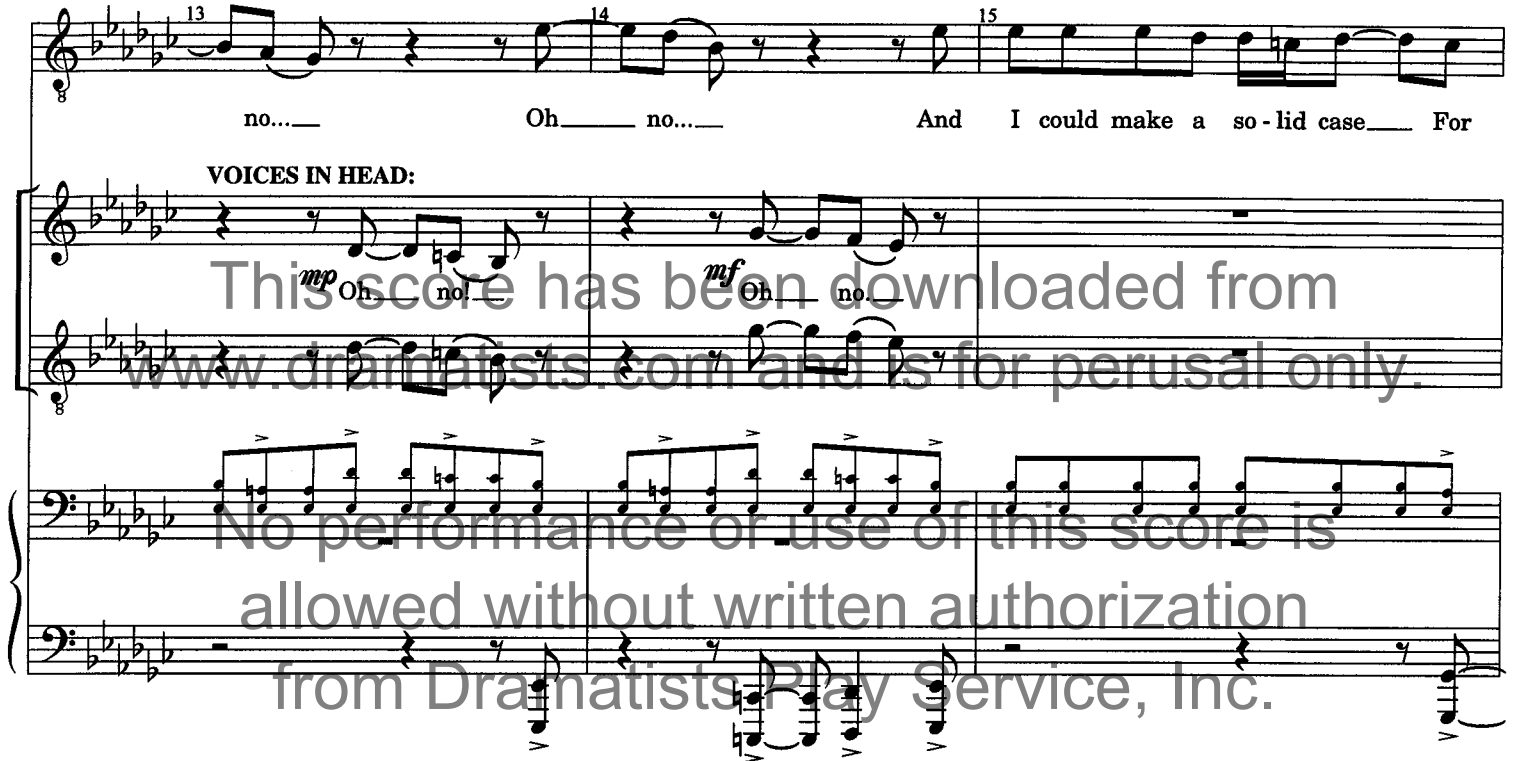
lit - tle creep, — you're gon - na pay. — I won't be shoved out of the way. — Oh

13 no... Oh no... 14 And I could make a so-lid case For 15

VOICES IN HEAD:
mp Oh no! *mf* Oh no!

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16 smashing in your fil-thy face. Shut up! Shut up!

17 Kill him! *f* Kill him!

18



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19 I got a spade and a bur - lap sack! 20 21 And there's a hole in the yard

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www.dramatists.com and is for perusal only.

mf Kill him now!

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22 - out back! 23 But if I fill it she'll ask me why... 24

Kill him now! *p* Kill him now!...

25 So I've got one thing to do _____ be - fore _____ you die... _____ WAIT!

26

27

Now!... Now!...

cresc.

f

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28 She will see what you are. _____ I will win back my bride. _____ She her-self will de-cide

29

30

My bride...

sub. p

31 To get rid of the boy She'll ad-mit she was wrong, 32 She'll re-turn be-fore long 33

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

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

34 She'll be sing - ing a song 35 Full of com - fort and

A song...

Piano accompaniment for the second system, including guitar and piano parts.

36 37 38

joy. Com - fort and

Com fort and joy. Com - fort and joy!

mf

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www.dramatists.com and is for perusal only.
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Detailed description: This block contains the first system of the musical score, covering measures 36, 37, and 38. It features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'joy.' in measure 36, followed by 'Com - fort and' in measure 37, and 'Com - fort and joy!' in measure 38. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present in measure 36. A large watermark is overlaid across the score.

39 40

joy! Com - fort and joy!

Detailed description: This block contains the second system of the musical score, covering measures 39 and 40. The vocal line continues with 'joy!' in measure 39 and 'Com - fort and joy!' in measure 40. The piano accompaniment continues with chords and moving lines. A first ending bracket is visible in measure 40. A large watermark is overlaid across the score.

41 42 43

Com - fort and joy! Com - fort and joy! Kill the Bat Boy, Kill

f

8vb

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44 45 46

MEREDITH:

Oh,

- the Bat Boy!

Gtr

V

47 ho-ney, I a-po-lo-gize; You've real-ly o-pened up my eyes. Yes way!_

48 SHELLEY:

49 No way_ No_

50 Yes way!_ I'm - lay - ing out your Sun - day best, So

51 way!_

52 brush your teeth and get some rest. All right?_ All right._

53 No way!_ All right!_

54

Bs
(TIME)

55 Now when they see him they'll make _____ a fuss, _____ We got-ta smile like we just _____

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K2[Org]

Is that true?

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mf

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58 _ don't_ care. _____ 59 They put their pants on the same _____ as _____ us. _____ 60

That's not fair!

Yes they do!

61 So just i - ma - gine them in _____ their un - der - wear! 62 63

And then _____ this _____ time

64 65 66

He will show that he's not. What they're ter - ri - fied of,

I swear... He's not Fied of.

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67 68 69

He will show them a love They can ne - ver des - troy. If we prove that they're wrong,

A love Ne - ver des - troy. If we prove that they're wrong,

70 They'll come 'round be-fore long _____ And we'll all sing a song _____ Full of com - fort and

71

72

They'll come round be-fore long _____ And we'll all sing a song _____ com - fort and

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73 joy. _____ Com - fort and

74

75

joy, _____ Com - fort and

+WOMEN

TOWNSFOLK:
(men only)

Yeah! _____ Com - fort and

Com - fort and joy. _____ Yeah! _____ Com - fort and

76 joy!

77 joy!

com - fort and joy!

com - fort and joy!

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78 79 80 81

PARKER:

Stop the Bat Boy!

TOWNSFOLK:

Com fort and joy, Com - fort and joy! Com-fort and joy!

[hubbub]
f

drum fill

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:

82 83 84 85

[hubbub; silenced by SHERIFF]

[Chorus Wurlitzer]

mp

Bs/Gtr

SHERIFF:

86

From nine to twelve he does the hea - ling;

MAGGIE:

NED:

You hush up.

Sher - iff...

mf

88 At noon he'll bless the fields and plows; 89 Then lunch is from one-thir-ty... 90

MAGGIE:

ROY:

Hush up!

NED:

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Trac-tors too?

Sher-iff,

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91 And as it seems that time al-lows:___ 92 "Three to Ten: The Bles-sing of the 93

MAGGIE:

Hush!

what a-bout my Ger-tie?

94 Cows." *SHERIFF to ENSEMBLE staff*

TOWNSFOLK:
 yyyy Yes! The bless - ing of the cows!... Boy, that preach - er's a pro!...

yyyy Yes! The bless - ing of the cows!... Boy, that preach - er's a pro!...

R.H. *gliss.* L.H.

96 Gives a heck of a show! **LORRAINE:**

Gives a heck of a show! Just like Sieg - fried and Roy!...

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TOWNSFOLK:

+PARKERS:

98 He'll bring Com - fort and Joy! 99 So if no - thing goes wrong...

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100 Yes if no - thing goes wrong... 101 Lord if no - thing goes wrong, -

Yes if no - thing goes wrong... Lord if no - thing goes wrong, -

102 - we'll have Com - fort and... 103 Com - fort and Joy, Com - fort and Joy, Joy... 104 Com - fort and Joy, Com - fort and Joy,

- we'll have Com - fort and... Com - fort and Joy, Com - fort and Joy,

[Wurlitzer+Horns]

sub. p

cresc. poco a poco

105 Lord, we need some Com - fort and Joy.

106 Lord, we need some Com - fort and Joy.

The first system of music contains measures 105 and 106. It features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of chords and moving lines in both hands. The tempo/mood is marked 'cresc. poco a poco'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

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107 A - ny means you'd care to em - ploy; Won't you send us Com

108 Won't you send us Com -

109

The second system of music contains measures 107, 108, and 109. It features two vocal staves and a piano accompaniment. The vocal lines continue the previous system. The piano accompaniment includes a dynamic marking of 'mf' and a 'cresc.' marking. The key signature and time signature remain the same.

110 fort And Joy?...

111 fort And Joy?...

112

The third system of music contains measures 110, 111, and 112. It features two vocal staves and a piano accompaniment. The vocal lines are marked 'fort' and 'And'. The piano accompaniment includes a 'rall.' marking and a dynamic marking of 'mf'. The key signature and time signature remain the same.

^ [+Timp up to C#2]

Segue to "Comfort & Joy Part 2"

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COMFORT AND JOY (Part 2)

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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In 2 $\text{♩} = 66$

BAT BOY: "Dear God..."

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mp [Pno]
[Add Stgs Bb2 and below]
w/ pedal

K2[Pno]

BB

I'm still not sure how peo-ple pray, or what one does _____ with one's _____ hands...

BB

9 10 11 12

But please, my thirst grows ev-'ry day, I feel it burn in my glands;

K2[Stg Pad]

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+K2[Stg Pad]

+Bs

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 allowed without written authorization

BB

13 14 15 16

Please wont you change the way I am, or prove I'm hu-man un-der-neath;

mf

BB

17 18 19

Or if you just don't give a damn, you could at least

Ooh, ooh.

cresc.

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BB

20 21 22

get rid of thethe...

Aah ahh! Aah,

rit.

A Tempo (in 4); Deliberately ♩ = 124

BB

If I can't prove them wrong, — show me where I be - long; —

Aah!

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from Dramatists Play Service, Inc.

BB

For a hun - ger so strong — kills all com - fort and

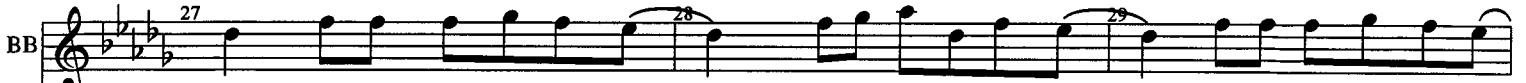
Aah!

Com - fort and

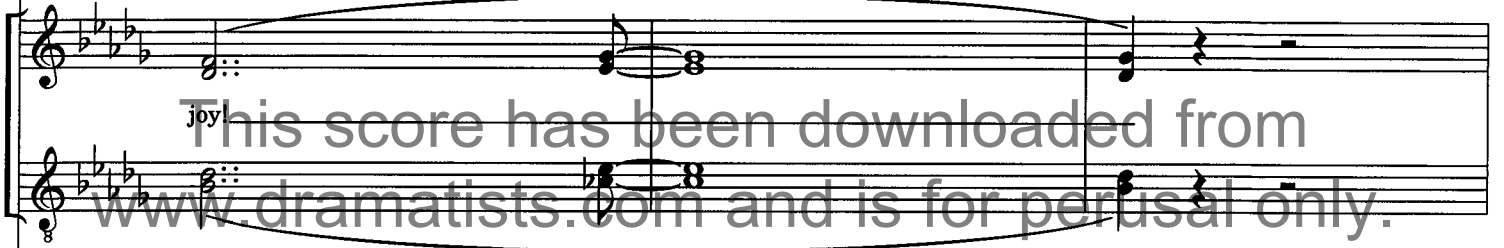
p...

accel poco a poco

BB



joy! If you'd make me com-plete, I'll a-void all red meat, I'll eat no-thing but soy



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$\bullet = 136$

accel poco a poco

BB 

to have com - fort and

Joy!

Pkr 

PARKER:

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By next week you'll be gone, —

www.dramatists.com and is for perusal only.

BB 

Com - fort and...

Pkr 

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allowed without written authorization

Piano 

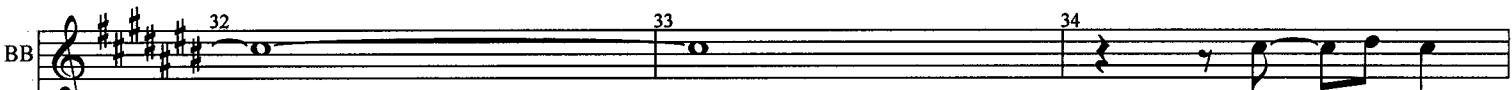
ad lib.

mf

A

B

Bs

BB 

Com - fort and

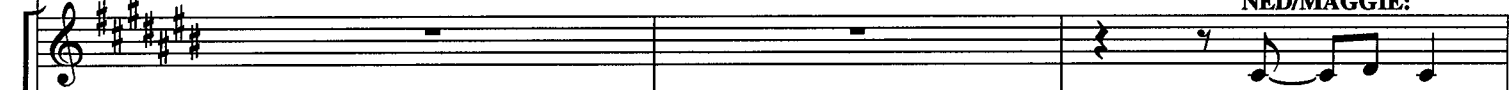
Pkr 

Six feet un - der my lawn. —

I'll have no - bo - dy toy —

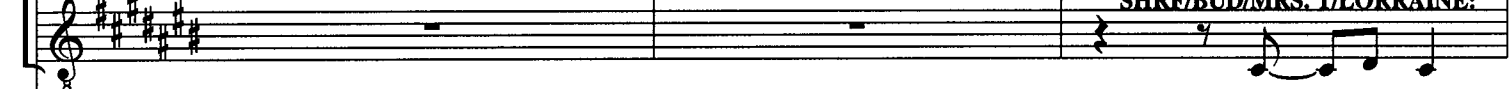
with my com - fort and

NED/MAGGIE:

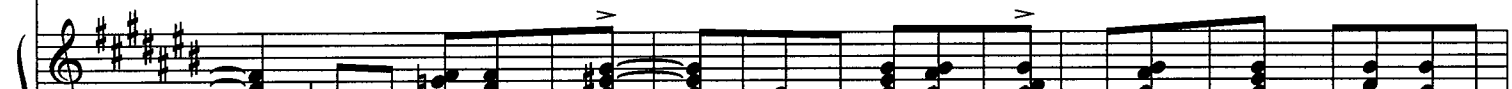
BB 

Com - fort and

SHRE/BUD/MRS. T/LORRAINE:

Pkr 

Com - fort and

Piano 

C#

SHELLEY/MEREDITH:

$\bullet = 144$

S/M 35 36 37

He will come out a champ; It's just like sum-mer camp! They'll get used to the boy,

BB

Joy!

Pkr

Joy!

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S/M 38 39

He'll bring com - fort and joy...

BB

Com - fort and Joy...

Pkr

Com - fort and joy...

MAGGIE/NED:

Com - fort and...

Com - fort and joy!

BUD/LORRAINE: God please give us your word:

S/M 40 41 42

BB

Pkr

Com - fort and

Com - fort and

Com - fort and

Cure the plague on the herd. We don't mean to an - noy, but send com - fort and

Com - fort and

Com - fort and

C#

S/M 43 44 45

BB

Pkr

Joy, Joy, Joy!

Com - fort and joy, com - fort and joy! Joy!...

joy, Joy!

joy, Joy!

A B C#

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S/M 46 47 48

Com - fort and Joy, Joy.....

BB

Pkr

Com - fort and Joy, Joy!

Com - fort and Joy, Joy!

Com - fort and Joy, Joy!

cresc.
A - B

S/M 49 50 51 52

Com-fort and___ joy! Com - fort and...

BB

Pkr

Stop the Bat___ Boy! Stop_____ the Bat Boy! Com-fort and___ joy! Com - fort and...

[Parker cuts the rabbit open]

Stop the Bat___ Boy! Stop_____ the Bat Boy! Com-fort and___ joy! Com - fort and...

Stop the Bat___ Boy! Stop_____ the Bat Boy! Com-fort and___ joy! Com - fort and...

f LK Boom

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L'istesso Tempo

S/M

Pkr

Joy!

Joy!

K2[Sfz Stgs]

[Harp w/ Reverb and Delay; doubled 8va]

ff [Horns]

[+Stgs up to A2]

S/M

57 58 59

molto rall.

Pkr

[+Soft Chimes]

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Ominous ♩ = 132

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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."
(GO ON)

3 Xs +Gtr/K2[Trem Stgs] VAMP

accel. poco a poco

66 Com - fort and Joy, 67 Com fort and Joy. 68 Com - fort and Joy. Com

This system contains the first three measures of the score. It features two vocal staves and two piano staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Com - fort and Joy, Com fort and Joy. Com - fort and Joy. Com". The tempo marking "accel. poco a poco" is positioned above the first measure. Measure numbers 66, 67, and 68 are indicated above the vocal staves.

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p. *cresc.*

This system contains the piano accompaniment for the second system. It features two piano staves. The first measure is marked with a piano dynamic (*p.*) and the second measure with a crescendo (*cresc.*). The piano accompaniment consists of chords and single notes in both hands.

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69 fort and Joy. 70 Com - fort and Joy, 71 Com - fort And Joy,

+PARKER:

This system contains the next three measures of the score. It features two vocal staves and two piano staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "fort and Joy. Com - fort and Joy, Com - fort And Joy,". The tempo marking "accel. poco a poco" continues from the previous system. Measure numbers 69, 70, and 71 are indicated above the vocal staves. A performance instruction "+PARKER:" is written below the piano accompaniment in the second measure.

mf

This system contains the piano accompaniment for the fourth system. It features two piano staves. The first measure is marked with a mezzo-forte dynamic (*mf*). The piano accompaniment consists of chords and single notes in both hands.

72 73 74 75

Aah! Aah! Aah! Aah! Aah! Aah! Aah! Aah!

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[Pipe-y Organ/Brass]

cresc. *f* [Pipe-y Organ/Brass]

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Broadly ♩ = 100

76 77 78

Ah! Hah ah ah, Ah! Hah ah ah, Ah Hah ah ah

ff

marc.

79 80 81

Ah Ah Aah!

1

LK Boom

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A JOYFUL NOISE

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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Freely; Colla Voce

REV. HIGHTOWER:

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sheep has re - turned to the fold, and the pro-di-gal

10 3 11 3 12 13

son has come in _____ from the cold, _____ So like the _____

Chords: Eb, Eb/G, Fm/Ab, Bb⁹sus

Annotations: *ad lib.*, +Dms - 6

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14 15 3 3 16 3

pro - phets were told _____ in the days of _____

Chords: Eb, Bbm¹¹, AbMaj⁷

Annotations: *p ad lib.*, *f*

17 18 19 20 //

old, _____ Make a

Chords: F7, +Bs

Annotations: *ad lib.*, *f*

Up-Tempo Gospel $\text{♩} = 124$

21 joy - ful 22 noise, my 23 soul! 24

TOWNSFOLK:

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(raggedly) Make a

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Tutti
ff

Eb/Bb *B°7* *Cm* *Eb7/G* *Fm/Ab* *Bb9sus* *Eb*

25 26 27 28

Oh, the

joy - ful noise, my soul!

K2[Org]

mp
Dr fill / / / /

29 30 31 32

lion will lie down with the lamb, and the sin-ner will

Detailed description: This block contains the vocal line for measures 29 through 32. The melody is written on a single treble clef staff. Measure 29 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 30 has quarter notes D5, E5, and F5. Measure 31 has quarter notes G5, A5, and B5. Measure 32 has quarter notes C6, B5, and A5. The lyrics are: "lion will lie down with the lamb, and the sin-ner will".

On that bright new day,

Detailed description: This block contains the piano accompaniment for measures 29 through 32. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature. The treble staff has a key signature of two flats (Bb and Eb). The bass staff has a key signature of two flats (Bb and Eb). The accompaniment features a steady bass line and chords in the right hand. A large watermark is overlaid on this section: "This score has been downloaded from www.dramatists.com and is for personal use only."

Gtr (comp ad lib.)

mf Eb Fm/Ab Bbm Ab/Bb

Bs

Detailed description: This block contains the guitar accompaniment for measures 29 through 32. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature. The treble staff has a key signature of two flats (Bb and Eb). The bass staff has a key signature of two flats (Bb and Eb). The guitar part is marked "mf" and "Gtr (comp ad lib.)". Chords are indicated above the treble staff: Eb, Fm/Ab, Bbm, and Ab/Bb. The bass line is indicated by stems and flags below the bass staff. A large watermark is overlaid on this section: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

33 34 35 36

walk hand in hand with A - bra - ham, and he will

Detailed description: This block contains the vocal line for measures 33 through 36. The melody is written on a single treble clef staff. Measure 33 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 34 has quarter notes D5, E5, and F5. Measure 35 has quarter notes G5, A5, and B5. Measure 36 has quarter notes C6, B5, and A5. The lyrics are: "walk hand in hand with A - bra - ham, and he will".

He will show the way!

Detailed description: This block contains the piano accompaniment for measures 33 through 36. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature. The treble staff has a key signature of two flats (Bb and Eb). The bass staff has a key signature of two flats (Bb and Eb). The accompaniment features a steady bass line and chords in the right hand. The lyrics "He will show the way!" are written below the treble staff. A large watermark is overlaid on this section: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Eb Fm/Ab Bb⁹ sus

Detailed description: This block contains the guitar accompaniment for measures 33 through 36. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature. The treble staff has a key signature of two flats (Bb and Eb). The bass staff has a key signature of two flats (Bb and Eb). The guitar part is marked "mf". Chords are indicated above the treble staff: Eb, Fm/Ab, and Bb⁹ sus. The bass line is indicated by stems and flags below the bass staff. A large watermark is overlaid on this section: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

37 cry to the sky, "Je - sus, here I am!" Make a

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E \flat B \flat m7 E \flat 7 A \flat B \flat /A \flat Am7(\flat 5)

41 joy - ful noise, my soul! "Hel-LO?!"

E \flat /B \flat B \circ 7 Cm E \flat 7/G Fm/A \flat B \flat 9sus E \flat K2[Org]

45 46 47 48

(caught off guard) Make _____ some

(...joy) ful noise my soul

8va---

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49 50 51 52

noise! Make _____ some noise! Make _____ some

Make some noise! Make some noise!

Eb

53 **8** noise! 54 My soul is whole! 55 Sing it

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

Gm Cm Fm Ab/Eb G7/D

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57 loud! 58 Sing it 59 strong all night long! 60 Make a

Sing it proud! All night long! Make a

Cm G7/D Cm/Eb Ab A°7

61 joy - ful noise, A joy - ful noise, my_____

62 joy - ful noise, a joy - ful noise,

63 joy - ful noise,

64 joy - ful noise,

65 soul!_____

66 Make some noise, joy - ful noise, my_____ soul!

67

68

Chords: Eb/Bb, B°7, Cm, Eb7, Fm/Ab, Am7(b5), Eb/BbBb9sus

Chords: Eb, Cm7, B7

Watermark: 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.

REV. HIGHTOWER: "All right, let's bring it down, let's bring it down..." (quick *decesc.* to *p*)

Musical score for measures 69-72. The score is in treble and bass clefs. Measure 69 has a whole note chord E. Measure 70 has a whole note chord F#m/A. Measure 71 has a whole note chord F#m/A with the instruction "(p on cue)" and "Gtr fills" above. Measure 72 has a whole note chord Bm7 and B9sus.

"...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!..."

Musical score for measures 73-76. The score is in treble and bass clefs. Measure 73 has a whole note chord E. Measure 74 has a whole note chord F#m/A. Measure 75 has a whole note chord F#m/A with the instruction "Gtr fills" above. Measure 76 has a whole note chord Bm7 and B9sus.

Musical score for measures 77-80. The score is in treble and bass clefs. Measure 77 has a whole note chord E with the instruction "+K2[Org]" above. Measure 78 has a whole note chord Bm7 and /E. Measure 79 has a whole note chord A. Measure 80 has a whole note chord A#o.

Musical score for measures 81-84. The score is in treble and bass clefs. Measure 81 has a whole note chord E/B and B#o7. Measure 82 has a whole note chord C#m7 and E/G#. Measure 83 has a whole note chord G/A. Measure 84 has a whole note chord B9sus and E with the instruction "Gtr fills" above.

"...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!"

Musical score for measures 85-88. The score is in treble and bass clefs. Measure 85 has a whole note chord E7 with the instruction "ad lib." above. Measure 86 has a whole note chord E7. Measure 87 has a whole note chord E7 with the instruction "4 Xs" above and "cresc. poco a poco" below. Measure 88 has a whole note chord E7 with the instruction "+K2[Org]" above.

COME ON DOWN!

[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

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."

REV. HIGHTOWER: "No! I said, are you ready for the healing?"

BAT BOY: "Yes! Yes!"

(GO ON)

CUE:
REV. HIGHTOWER:
"Well, come on down!"

Up-Tempo Gospel $\text{♩} = 124$

[Pno]

Gtr/Org fills

VAMP

mf
E7 ad lib.
mf Bs +Dms

The Healing

Gtr Solo

VAMP

ff ad lib.

Dictated

On Cue: rit.

[HIGHTOWER'S round-off]

[Try #1]

[The healing fails]

To m11 //

ad lib.; meltdown

Bigger

Even Bigger

rit.

[Try #3]

[Nope, nothin'.]

[Try #2] [Healing fails again] // 12
ad lib.; meltdown
fff
ad lib.; meltdown

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

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CUE:

BAT BOY: "If you could see me...

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Andante

[Stereo Piano]

...I mean, if you could really see me...

...the way I see all of you..."

Musical notation for the first system, including treble and bass staves with piano accompaniment. The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked 'Andante' and the dynamics are 'mp' (mezzo-piano) with a '+Tri' (trio) marking. The music features a steady accompaniment with some triplet figures.

BAT BOY:

Musical notation for the second system, including a vocal line and piano accompaniment. The vocal line starts with a triplet of eighth notes. The lyrics are: "Look at all your fac - es. Child - ren, hus - bands, wives." The piano accompaniment continues with the same accompaniment style as the first system.

Musical notation for the third system, including a vocal line and piano accompaniment. The vocal line continues with the lyrics: "God, you're all so beau - ti - ful. I en - vy you your lives." The tempo is marked 'rit.' (ritardando). The piano accompaniment includes a key change to two sharps (F# major/C# minor) and a dynamic marking of '+K2[CI/Stgs]' (likely indicating a key change and string entry). The system ends with a '+Strings up to A2' marking.

With motion

7 3 8 3 3

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

+Ac Gtr *cresc. poco à poco*

9 10 rit. 3 3 3 3

Out in the sun, Liv-ing by rules, I could learn how if you'd teach me the

11 12 13

tools... I know I'm strange, So help me change. Please,

K2[Celeste] 8va 8va-1 K2[Rhds] 8va-1 mp

Calmly $\text{♩} = 60$

14 Let me walk a - mong you. 15 16 Let me show my face. 17

18 I could learn to live with you, 19 20 I can earn my place. 21 accel.

22 I will move a moun - tain; 23 24 Your wish is my com - mand.

25 And some - day you may want to shake my 26 27

accel.

28 29

hand.

K2[Harp/Winds] *8va*

[Piano/Strings] *3*

[Piano/Strings]

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Faster $\text{♩} = 72$

30 31 32 33

I will paint your hous - es. I'll milk your cows at dawn.

(*8va*)

mf
+Ac Gtr

Red. * Red. * Red. * Red. *

34 35 36 37

I will do your laun - dry, And I will mow your lawn.

accel.

Red. * Red. *

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38 39 40 41

Let me file your tax es. I am a C. P. A., And

play cue notes for rehearsal

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No performance or use of this score is

accel.

42 43 44 45

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

K2[Hns/Stgs] K2[F1/Ob]

[Pno]

[Pno]

cresc.

[+Stgs up to G2]

Move $\text{♩} = 88$

46 47 48

I can grow a cham - pion rose; Or teach a yo - ga

K2[Hns/Stgs] K2[F1/Ob]

8va

sub. p

49 class; I my - self de - signed these clothes!; ___

K2[Hns/Stgs] K2[F1/Ob] K2[Hns/Stgs]

(8va)

cresc. poco á poco *mf*

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

(8va)

+Bs *f*

56 pressed a - gainst the glass?... But if you'd shake my hand, well, that's a

57 58 59

slight rit. Freely *sfz*

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accel.

60 61 62 63

start, Yes, that's a start, Look in your

K2[Horns]

[Piano/Strings] *p* +El Gtr

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64 65

heart, And

K2[Ob/Cl]

f

Broad, yet driving $\text{♩} = 82$

66 67 68 69

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

K2[F/Glock]

mf

70 71 72 73

Let me throw a bar-be-cue, Or join you at the bar. _____

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from Dramatists Play Service, Inc.

74 75 76 77

Come and watch the ball-game, I'll bake a pe-can pie, _____ And

Gtr

78 79 80 81 rit.

I will shake your hand when you drop by. _____ Oh,

Gtr

Majestically $\text{♩} = 84$

82 bring me to your church - es, 83 And let me look in - 84

K2[Horns]

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85 side. 86 Bring me to your wed - dings 87 And

slight rit.

88 let me kiss the 89 bride! 90 91

mp

mf

f

ff

Freely

92 93 94 95

Thank you all for list - 'ning. That's all I had to say. But

[Pno] *8va -*

p [Pno]

[+Strings Eb3 and below]

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With motion

96 97 98 99

please, will some - one shake my hand, Won't some - bo - dy take my hand, Let

Gr

[Piano/Strings]

mf [Piano/Strings]

rit.

100 101 102

just one per - son shake my hand...?

f

ff

Segue to "A Joyful Noise (Reprise)"

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A JOYFUL NOISE (REPRISE)

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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Gospel; Medium 2 $\text{♩} = 120$

BAT BOY:

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O - kay! O - kay! O - kay! O - kay!

ENSEMBLE:

O - KAY! O kay! O kay! O -

Gtr [Pno] K2[Stgs]

→ *f* [Pno]
+Bs/Dms/Timp

5 6 7 8

kay! Praise God, the

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www.dramatists.com and is for perusal only.

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9 10 11 12

Sheep has re - turned to the fold, And the Pro-di-gal

K2[Synth Horns]

E F#m/A Bm⁷

Cue notes for rehearsal only

BAT BOY:

13 14 15 16

So... like the

Son has come in from the cold.

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E F#m/A B⁹ sus

17 18 19 20

pro - phets were told in the days of old, Make a

REV. HIGHTOWER:

in the days of old, Make a

in the days of old, Make a

E Bm⁷ D/E A B/A A#m⁷(b5)

Musical staff with measure numbers 21, 22, 23, and 24. The melody consists of quarter notes and eighth notes with slurs.

joy - ful noise, my soul!

ad lib.

Musical staff with measure numbers 21, 22, 23, and 24. Similar melody to the first staff, ending with a fermata.

joy ful noise, my soul! (Y) - yeah, _____

Musical staff with measure numbers 21, 22, 23, and 24. Chordal accompaniment for the first system.

joy - ful noise, my soul! Make a

Musical staff with measure numbers 21, 22, 23, and 24. Chordal accompaniment for the second system.

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Musical staff with measure numbers 21, 22, 23, and 24. Chordal accompaniment for the third system.

fp

Musical staff with measure numbers 21, 22, 23, and 24. Chordal accompaniment for the fourth system.

E/B B⁷ C^m E⁷/G[#] F[#]m/A B⁹sus E

Musical staff with measure numbers 21, 22, 23, and 24. Chordal accompaniment for the fifth system.

Musical staff with measure numbers 21, 22, 23, and 24. Chordal accompaniment for the sixth system.

Musical staff with measure numbers 25, 26, 27, and 28. The melody includes a triplet of eighth notes.

Make _____ some

Musical staff with measure numbers 25, 26, 27, and 28. Continuation of the melody with slurs.

yeah, _____ yeah, _____ yeah, _____ yeah, _____ yeah! _____

Musical staff with measure numbers 25, 26, 27, and 28. Chordal accompaniment for the first system of the second block.

joy - ful noise, my soul!

Musical staff with measure numbers 25, 26, 27, and 28. Chordal accompaniment for the second system of the second block.

Musical staff with measure numbers 25, 26, 27, and 28. Chordal accompaniment for the third system of the second block.

Musical staff with measure numbers 25, 26, 27, and 28. Chordal accompaniment for the fourth system of the second block.

E/B B⁷ C^m E⁷/G[#] F[#]m/A B⁹sus E

Squ-1

Bliss

Musical staff with measure numbers 25, 26, 27, and 28. Chordal accompaniment for the fifth system of the second block.

Musical staff with measure numbers 25, 26, 27, and 28. Chordal accompaniment for the sixth system of the second block.

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noise! Make some noise! Make some

Make some noise! Make some noise!

Make some noise!

E

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noise! My soul is whole! Sing it

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

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

G#m C#m F#m A/E G#7/D#

37 38 39 40

loud, Sing it strong, all night long!

Sing it proud! All night long! (Y) - yeah, yeah!

Sing it proud! All night long! Make a

ad lib.

fp

C#m G#7/D# E9 A A#7

41 42 43 44

(Y) - yeah, yeah! (Y) - yeah, yeah, (y) - yeah!

joy - ful noise, A joy - ful noise, my

cresc. poco a poco

mf E/B B#7 C#m E7/G# F#m/A A#7 E/B B#7

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45 *yeah,* _____ *yeah, yeah!* *Yeah, yeah, yeah, yeah!* 46 47 48

This score has been downloaded from ^A
 www.dramatists.com and is for perusal only. ₂
 soul, ^A joy - ful noise, my soul, ^A

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mf *mf* C#m E7/G# F#m/A A#° E/B B#°7 C#m E7/G#

8va *rit.*

49 _____ 50 _____ 51 *ha!* _____ *3* _____ *ha!* _____ *A*

ha! _____ *A*

joy - ful noise, my soul, ^A joy - ful

rit.

cresc. F#m/A A#m7(b5) E/B B#°7 C#m *f* E/G# D/A A#°7

Slower (but in tempo)

53 *loco* noise! _____ My _____ no breath

54 _____

55 _____

56 _____ no breath

noise! _____ My _____ no breath

noise, _____ My _____ no breath

Slower (but in tempo)

E/B B Dms

57 *rit.* soul! _____ A _____ men! _____

58 *opt.* _____

59 _____

60 _____

61 _____

62 _____

soul! _____ A - men! _____ A - men! _____ A - men! _____

soul! _____ *A _____ men! _____

ad lib.

rit.

K2[Syn Hns]

A D/F# F#m *ff ad lib.*

*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

This score has been downloaded from
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CUE:
Applause-Segue from "A Joyful Noise (Reprise)"

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from Dramatists Play Service, Inc.

Up-Tempo Gospel

$\text{♩} = 128$

REV. HIGHTOWER:

"Amen! Amen! Thank you all for coming. God bless you."

[Pno] Gtr fills 4 Xs

f *Bs* *E7* *mf* *ad lib.*

f Drum Fill

"...Our souls are full, but are 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!"

ad lib. VAMP

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..."

[Pno]

8va

a b c

+Dms/K2[Stg Harmonics]

p

"...Deadly to Ruthie. And to cattle." (go on)

BUD: "I knew it! He's the cause of the plague!"
PARKER: "I'm sorry, Meredith."
BAT BOY: "That girl is dead?"
MEREDITH: (to Bat Boy)
"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."

Slowly ♩ = 66

d e f g

mp pesante

+Bs

8vb

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!"

h i j

(8vb)

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?"

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

[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."

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RICK: "Animal!"

SHELLEY: "Stop it!"

VAMP
out any beat

SHERIFF: "Now, don't do anything stupid, son."
MRS. TAYLOR: "Don't you point a gun at my boy!"
RICK: "Everyone shut up!
 All right, let's take a vote!" (go on)

BAT BOY: "I'm so sorry."
RICK: "Shut up, freak! Okay, anyone who thinks
 this blood-sucking murderer ought to live to kill
 again, speak now or forever hold your peace!"
 [Everyone yells at once]
RICK: "Shut up!"

[RICK fires gun]
(GO!)

Slow 2 $\text{♩} = 70$

$\text{♩} = 74$

VAMP

RICK:

(add R.H. during hubbub)

5 wan-na watch you wet your pants _____ to-night. I'll dig your grave and then I'll _____ dance _____

6 7

In strict tempo; vocals ad lib.

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8 - to-night... 9 You went and blew your sec-ond chance 10 to night... _____

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RICK: "SHADAAAAAAAAP!"

A little faster

11 All right? All right? 12 13 14 You

TOWNSFOLK: [Hubbub]

f

Gtr/K2[Horns]

mm12-13 may be omitted

3

15 16 17

see? I brought my load-ed gun_____ to-night... And now you'll pay for what you done_____

slurs *fp*

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18 19 20 21

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

Gtr/K2[Horns]

mf *f*

22 23

SHELLEY:

RICK! Leave the boy a - lone, Put it down right now, you're an UG - LY CREEP!

sfz

Allegro ♩ = 164 [RICK pistol-whips SHELLEY] [BAT BOY attacks RICK] [BAT BOY bites RICK]

Drum Crash! fff LK Boom

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[BAT BOY sits up] (g6)

K2[Stgs/Org/Brass] R.H. L.H. simile

mf

[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..."
 [PARKER injects RICK] (cutoff)

ff 3 +Gtr/Dms p

[Beat of silence (everything's all right)
Then...]

[RICK dies]

Musical score for piano and conductor, measures 31-34. The score is written for piano and conductor. It includes performance instructions such as *Tutti*, *ff*, and *sfz*. The score is marked with measure numbers 31, 32, 33, and 34. The piano part is in the upper staff, and the conductor's part is in the lower staff. The score is marked with *ff* and *sfz*. The piano part is marked with *Tutti*. The conductor's part is marked with *ff* and *sfz*. The score is marked with measure numbers 31, 32, 33, and 34. The piano part is in the upper staff, and the conductor's part is in the lower staff. The score is marked with *ff* and *sfz*. The piano part is marked with *Tutti*. The conductor's part is marked with *ff* and *sfz*. The score is marked with measure numbers 31, 32, 33, and 34.

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Slow-Segue to
"STOP THE BAT BOY"

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STOP THE 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.

CUE:

PARKER:
"I'm sorry. The wound was too deep. He's dead." (go)

MRS. TAYLOR:
"My boy! First my daughter and now my boy!"

TOWNSPEOPLE:
"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: "Riiiiiiiiick!!!"

BUD: "Don't you worry, Mrs. Taylor, we'll find that critter."

SHERIFF: "All right, folks! Listen up! Maggie, go call the ambulance, lets get this boy out of here..."

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

Allegro ♩ = 170

1 2 3

4 Xs K2[Org]

2nd X only mp

mf Cym. scrape [Pno] mp

+Bs

+K2[Stgs]/Bs Dr

"...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 ♩ = 176

4 5 6 7

K2[MIDI Pno/Muted Hns]

"Now everybody else go home and get your guns and your dogs and get right back here. Were gonna do this right and orderly!"

(go in here): "All right now, move! Were losing time!"

8 9 10 11 accel. [Pno] gliss.

VAMP

sub. f +Gtr

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Presto ♩ = 192

TOWNSFOLK/PARKER:

OPTIONAL CUT to m15c

12 13 14

Find the Bat Boy! Stop the Bat Boy! Find the Bat Boy!

K2[Org] f

w/ pedal

15 15a 15b

Stop him! Find the Bat Boy! Stop the Bat Boy!

The musical score is written for Piano/Conductor. It features three systems of staves. The first system contains two vocal staves (Soprano and Alto) with lyrics: "Find the Bat... Boy!" (measures 15c-15d), "Stop the..." (measure 16), and "...Aaah!" (measure 17). The second system contains a vocal staff and a piano accompaniment staff. The piano part includes chords marked with a 'v' and a fermata over the final measure. The score is in the key of D major and 2/4 time.

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To
"THREE BEDROOM HOUSE"
ATTACCA

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THREE BEDROOM HOUSE

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
Attaca from "STOP THE BAT BOY!"

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Allegro ♩ = 136

K2[Harp]

[Pno/Stgs/Hrns/Picc]
[Horns from C5 to Bb4]
[Picc C6 and above]

ff Dr fill

Button of "STOP THE BAT BOY!"

[Pno/Stgs/Timp]
[Timp C2 and below]

MEREDITH: "Edgar!"
SHELLEY: "Edgar! Oh, Edgar. Where are you...?"

"...Mom, what are we going to do?"
K2[Hns/Tbns]

mp

(1st x only)

Bs

SHELLEY:

MEREDITH:

Out?

Out! Out! Out! Time to get Out! Out! Got - ta just Rip out this page, Bend the

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from Dramatists Play Service, Inc.

bars of the cage and run free! Free! No one but Ed-gar, you and me. Got - ta go

K2[Harp]

mf

And be gone be - fore the dawn!

find him and move on And be gone be - fore the dawn! Got - ta get

cresc.
K2[Bsn/Cl]

Dr fill -----,

12 13

Check - books, Car keys, Pass - ports,

Check - books, Car keys, Pass - ports, Then good - bye! —

K2[Pizz Stgs]

+Gtr

mp

Bs

14 15

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

Tooth - brush, Blan - kets, ...No.

mf

16 17 18

Ti - re?

MEREDITH: "Shelley, listen to me."

What do you do when you blow out a ti-re?

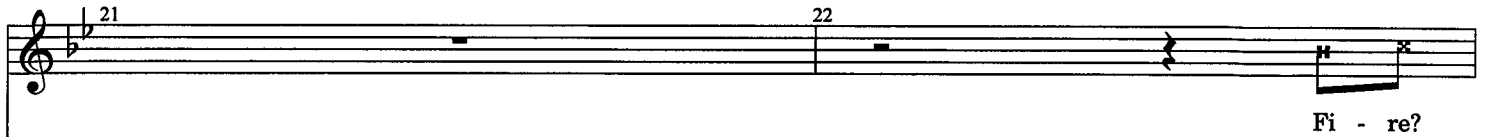
sf

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19 20

You'll ne - ver patch?...

Trash it! Some holes you'll ne - ver patch! And



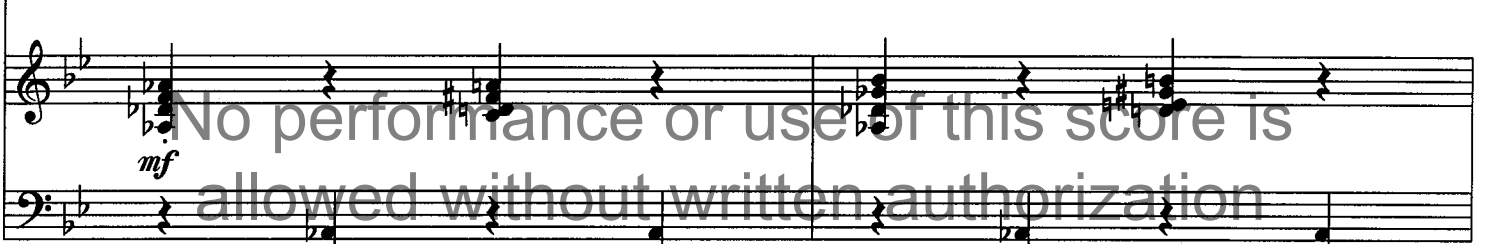
21 22
Fi - re?



3 3 3
who do you save when your house is on fi - re?



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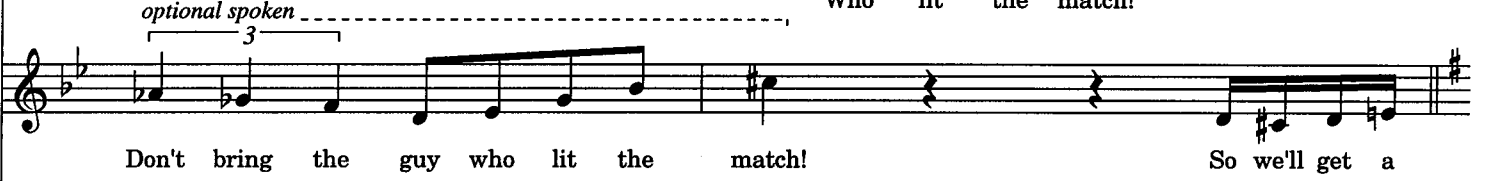


mf

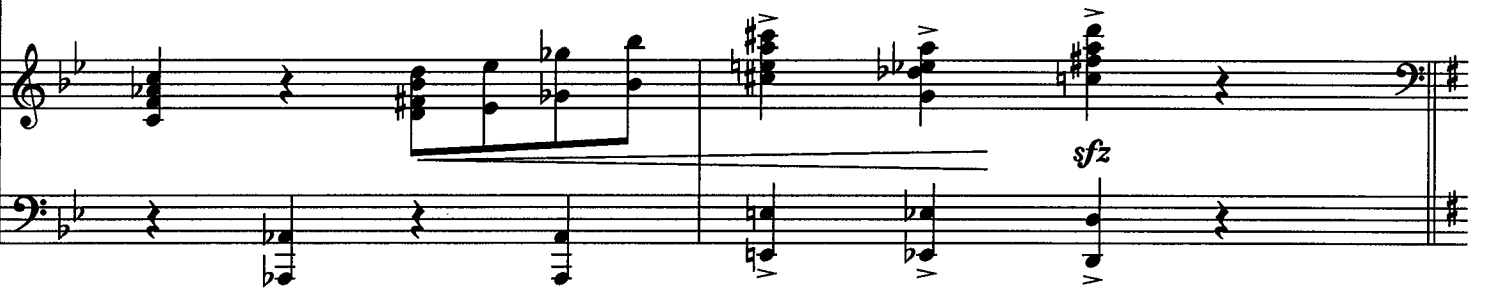
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23 24
Who lit the match!



optional spoken
3 3 3
Don't bring the guy who lit the match! So we'll get a



sfz

25 *mp* post of - fice box, And we're gon - na change all the locks, And we're gon - na

K2[Pno]

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

[Strings/xylophones] [Stgs sound 8vb, Xylo A5 and above]

30 white pick - et fence And a gun and a law - yer, so smile! Gon - na get a

f sfz

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Musical staff with measure numbers 33 and 34.

Could...

Good...

home - own - er's loan, Gon - na get an un list - ed phone, Gon - na get a -

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

mf

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

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Musical staff with measure numbers 35 and 36.

Kind - athough they would.

way from a town gone in - sane.

And we'll get a

Piano accompaniment for measures 35 and 36, including bass and treble clefs.

37 3 38 3

A beau - ti - ful three bed - room house...

three bed - room house... At - ford - a - ble

Gtr

f K2[Pno]

39 3 40

Three bed - room house...

three bed - room house With a great big pit bull on a

K2[Pno]

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

41 42

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

chain.

[Strings/glockenspiel] [Glock D5 and above]

8va

mf

loco

Gtr

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43 44

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

Right!

45 46

sad that my Dad lost what mar - bles he had, but we're

47 free! Free! I'll get a brand new fake I. D.!

48

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49

50

And we'll get a

lack for an - y - thing I can hock this stu - pid ring! And we'll get a



51 *f* 3
 post of - fice box, And we'll get a front gate that locks, And we'll get a -
 52 3
 post of - fice box, And we'll get a front gate that locks
 [Strings/Glockenspiel] [Strings doubled 8vb]

f Gtr
 [Piano up to Gb3]
 53 3
 way from those ig - nor - ant pigs! _____ And we'll get a
 And we'll get a
 54 3
 And we'll get a
 gliss.

55 3 56 3
 three bed - room house _____ A lov - a - ble
 three bed - room house, A liv - a - ble three bed - room house...
 K2[Pno]

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57 3 58 59

three bed - room house...

For who?...

three bed - room house, And some plast tic sur - ge - ry and wigs! For

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[Xylo/Stgs sounding 8vb]

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[Marcato strings up to C3]

60 3 3 61 3 3 62 3 3

Right. And Ed - gar will soon have A gar - den to walk in,

all of us!... And Ed - gar will soon have His

K2[Pno] 3 3

mp
[Fat warm strings] C#3 to D5

63 3 64 3 65 3 3

A car... no, a van! And Ed - gar will soon have

own driv er's li cense. And Ed - gar will soon have Five

mf

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66 3 67 3 3 68

A ball-room to dance in, Cause

suits and a brief-case, A good den-tal plan.

8va

69 3 3 70 3

Ed - gar will soon have a home... Yes,

Ed - gar will soon have a

Gtr 3 3

Ed - gar will soon have a

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cresc. poco a poco

71 3 3 72 3 73 3

Ed - gar will soon have a home... A heck of a home...

home... Yes, Ed - gar will soon have a heck of a home...

home... Yes, Ed - gar will soon have a heck of a home...

74 And we'll get a post of - fice box, And we'll get a

75 And we'll get a post of fice box, and we'll get a

[Marcato Strings/Xylo] [Xylo from C5 up]

[Pno/Marc. Stgs]

sfz *ff*

76 front gate that locks,

77 front gate that locks, And a big e - lec - tri - fied fence all a - round

sfz *f*

Bs

Whoa! And we'll get a three bed - room house, Or e - ven a

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from Dramatists Play Service, Inc.

two bed - room house,

Mom?

"Do you think Edgar will marry me?"

No, ho-ney, a three bed - room house...

No ho-ney a

83 *three bed - room house, A three bed - room house, In a con - crete shel - ter*

K2[Hns/Cl] *mp cresc.*

[Strings]/[glock starting Ab5]

f [Pno/Marc. Stgs]

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www.dramatists.com and is for perusal only.
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86 *ten feet un - der - ground!*

87 *...Mom?*

88 *...MOM!"*

ff Gtr *γ*

*mm88a-88b are optional;
if played, then ignore the cesura at the end of m88*

The image shows a musical score for Piano/Conductor, measures 88a and 88b. The score is written on four staves: a vocal line (top), a piano line (middle), and two piano accompaniment lines (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 88a is a whole note chord. Measure 88b is a half note chord. There are repeat signs at the end of each staff. A large watermark is overlaid on the score.

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SHELLEY: "I want to marry Edgar. I'm in love with him."

MEREDITH: "No, Shelley."

(go)

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!"

89 **Slower** $\text{♩} = 120$ 90 91 **accel.** **Gtr [w/ Dist.]** 92

[Marc. Stgs/Xylo A4 and above]

p *cresc poco a poco*

93 94

K2[Pno]

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]
 "Shellllllleeceey! Nooooooooooooooooo!..."

95 96 97 **MEREDITH:**

What a - bout the

K2[Hns]

[Marcato strings/piccolo] [Strings doubled 8vb]

f *sfz* *fff*

Key I hit L.H. *mp*
 [Pno/Trem Stgs]

Slower, non rubato

98 *3* 99 *3* 100 *3* *3*

three bed - room house? The three bed - room house?... Who do you save when your

[Pno]

p

No performance or use of this score is

allowed without written authorization from Dramatists Play Service, Inc

rall.

101 *3* 102 *3* 103 *3*

house is on fi re... Your house is on fi re... Your house is on...

accel.

Allegro ♩ = 150

Optional high note [not for the faint of heart]

104 105 106 *gliss.* 107

FI - RE!

→ [Strs/Pno/Piccolo]

ffz [Pno/Marcato Stgs] *fff* *ffz*

BABE IN THE WOODS

[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

CUE:
Applause-Segue

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

Moderato ♩ = 120

K2[Stgs]

[MIDI Pno]

The score consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Moderato with a quarter note equal to 120 beats per minute. The piano part begins with a circled arrow pointing to the right, followed by the instruction [MIDI Pno]. The right hand starts with a treble clef and a key signature of three sharps, playing a series of eighth notes. The left hand starts with a bass clef and a key signature of three sharps, playing a series of eighth notes. The piano part is marked with a forte dynamic (ff) and includes the instruction 'w/ pedal'. The score concludes with a decrescendo (decre.) and a final chord. Below the piano part, there are two staves of MIDI piano accompaniment, with the instruction [MIDI Pno] below them.

w/ pedal
ff
Bs

decrec.

[MIDI Pno]

"...Oh, Edgar."

rit.

The score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a time signature of 4/4. It begins with a circled '3' above the first measure, followed by a circled '4' above the fourth measure. The piano accompaniment consists of two staves: a right-hand line in a treble clef and a left-hand line in a bass clef, both with a key signature of three sharps. The piano part is marked with a mezzo-forte dynamic (mf) and includes the instruction 'decrec.'. The score concludes with a piano dynamic (p) and a final chord.

mf
decrec.

p

CHILDREN, CHILDREN

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:

SHELLEY: "No, you can keep it. It's a gift."

BAT BOY: "Oh. Thank you."

(Go)

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www.dramatists.com and is for perusal only.

Freely

PAN:

Child- ren, wel- come home, To where we all be- gan. A -

mp
[Harp/EP]

mf
+Tri
[Harp/EP]

lone and face to face Let us e - rase the Fall of Man: _____

(8^{va}).....

mf
K2[Harp/String Layer]

+Cym. roll

+Bs

$\bullet = 140$

Moderato World Beat

9 10 11 12

Now let the

[Pno/EP Layer]

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mf [Pno/EP Layer]

w/ pedal
+Gtr/Shaker

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13 14 15

frogs pause in their song, And let the cric-kets hold their breath,

16 17 18

And let the trees stand still as death, and tell the mos-qui -

19 toes not to bite. 20 Now we've been hop-ing for so long, 21

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22 So fill the sky with fi re - fl - ies... 23 24 So they can

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allowed without written authorization
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25 see in - to each o - ther's eyes, 26 27 And then they'll get it right...

28 Oh, 29

Gtr

30 Child - ren, chil - dren, don't be scared. The moon is up and we're all

K2[Harp/Bells w/ delay]

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www.dramatists.com and is for perusal only.

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33 - pre - pared. Chil - dren, take a look a - round,

34 35

36 We're on sac - red ground; and what we thought was lost

37 38

8^w.....

39

40

41

42

43

44

39 40 41

at last is found.

K2[Oboe]

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www.dramatists.com and is for perusal only.

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42 43

Now let the

ENSEMBLE: Hoo.

Dr fill

Lift ♩ = 146

44 tur - tle and the dove, 45 Now let the li - on and the lamb, 46

Hoo hoo, sha - la - la! Hoo hoo,

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 www.dramatists.com and is for perusal only.

K2[Sax Section]

K2[Congas]
[Pno/EP Layer]

Ab

Gb/Ab

[Clave]*

Ab GbMaj7/Ab

Bs

47 And let the owl and wolf and ram em - brace a - 48 49

sha - la - la! Ooh hoo sha - la - la,

Cm Fm

*The percussion instrument (NOT the "Clavinet")

50 cross the coun - try - side, _____ Fur and fea - thers mak - ing love, -

A - cross the coun try side! Hoo hoo.

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Chords: Gb, Db/F, Fb, Eb sus, Ab, Gb/Ab

53 _____ Paws and claws and jaws _____ and _____ beaks. _____ L - et the

sha - la - la! Hoo _____ aah, _____ sha - la - la!

Chords: Cm, C7/E, Fm

56 song go on for weeks and weeks, To bless this boy and bless

57

58

Aah, Bless this boy and bless

K2[Horns]

[Strings] [Strings sounding -12]

[same patch] 8va

Gb Db/F Dbm/Fb Eb⁹sus

59 this br - ide! Oh,

60 this br - ide! Oh,

(8va)

[Pno/EP Layer]

61 Child - ren, chil - dren, don't be scared. The moon is up and we're all

Child - ren, chil - dren, don't be scared. The moon is up and we're all

Child - ren, chil - dren, don't be scared. The moon is up and we're all

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[Rhodes/Glock] [Rhodes sounding -12]

8va

B F#m G#m E(add9) B F# G#m

ad lib.

64 - pre - pared. Chil - dren, take a look a - round,

- pre - pared. Chil - dren, take a look a - round,

- pre - pared. Chil - dren, take a look a - round,

(8va)

E(add9) B F#m7 C#m G#m

67 Hear that joy - ful sound, 68 For what we thought was lost. 69

Mm aah! For what we thought was lost,

K2[Strings]
[same patch]
[Pno/Pad Layer]

C#m/E AMaj9 C#m D#m E BMaj7/F# G

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70 at last is found. 71 72

Found. Sha la la la la!

A F#m/B B

73 74 75

The Earth's a - sleep, Time to wake it. If you have cloth -

The Earth's a sleep, Time to wake it. If you have cloth -

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Gtr Funky Comping

ad lib.

EMaj⁷ D#m⁷ G#m⁷ EMaj⁷ F#m⁷

Bs

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76 77 78

ing for-sake it. We want you breath - less and na - ked;

ing for-sake it. We want you breath - less and na - ked;

F#m/B EMaj⁷ D#m⁷ G#m

79 80 81

Choose your mate. _____ And then let's see what we _____

Choose your mate. Then let's see what we _____

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[Hns] [sounding 8vb]

K2[Harp/String Layer]

C#m C#m *cresc.*



82 83 84

cre - ate! _____ Hey!

cre - ate! _____ Hey!

C#m E/F#





[The Interspecies Orgy begins.]

[Pno]

Gtr SOLO! (B Blues)

8va

Musical score for measures 85-88. The piano part features a 'Raunchy Synth Bass/Pno Layer' with a dynamic marking of *f*. The guitar part has a 'Gtr SOLO! (B Blues)'. Measure numbers 85, 86, 87, and 88 are indicated. An 8va marking is present at the end of the system.

Drums broken groove
[Raunchy Bass up to B1]

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www.dramatists.com and is for perusal only.

Gtr SOLO! (B Blues)

Musical score for measures 89-92. The piano part features a 'Drms Half-time groove'. The guitar part has a 'Gtr SOLO! (B Blues)'. Measure numbers 89, 90, 91, and 92 are indicated.

[Orgy becomes louder and more disturbing.]

Gtr

K2[Org]

K2[Strings]

Musical score for measures 93-95. The guitar part has a 'Gtr' line. The piano part includes 'K2[Org]' and 'K2[Strings]' parts. Measure numbers 93, 94, and 95 are indicated.

Musical score for measures 96-98. The guitar part continues with a 'Gtr' line. The piano part includes 'K2[Strings]'. Measure numbers 96, 97, and 98 are indicated.

99 100

Sha la la la la la

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[same patch] (Pno)

101 102 103

Draw near, my dear - ly be - lo - ved, No priest, no church,

Ooh, ooh wah! Wa ooh,

mf EMaj⁷ D[♯]m⁷ G[♯]m EMaj⁷

Bs

104 but what of it! 105 Take root, take flight,

ooh wah! Wa ooh,

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K2[Stgs] *mf*

F#m7 E/B B EMaj7

106 I com - mand it; 107 Here we stand!

ooh wah!

D#m7 G#m C#m +Gtr

108 109

So, no more stal - ling,

Here we stand! Ooh,

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K2[Harp/String Layer]

[Hns]

AMaj⁷ C#m

110 111 112

take her hand! Oh,

ooh, aah!

C#m cresc. E/F# F/G

clapping & merriment

113 *8* Child - ren, chil - dren, don't be scared. The moon is up and we're all

Child - ren! Don't be scared. All

K2[Pno] *f* Drums groove [Brass/String layer] (strings sounding 8va)

f [Hns]

116 - pre - pared. Chil - dren, take a look a - round,

pre - pared. Chil - dren, take, take a look a - round

8va

119 We're on sac - red ground; 120 And hear that joy - ful sound!_ 121

sha la la Gound

[Hns/Stgs]
[sounding 8va]

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122 123 124

For what we thought__ was, what we thought was lost__

sha la la What we thought__ was lost

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125

126

at last is

at last is

8^{va}

127 128 129 130

found! Found!

found! Found!

f

[Stg/Oboe layer]
[Stgs doubled 8vb]

[Hns]

Bs

131 132 133 134

Found! Found! Hey!

Found! Found! Hey!

ff

BURN, YOU FREAK, BURN

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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BURN, YOU FREAK, BURN

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

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ALEX LACAMOIRE

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

Allegro $\text{♩} = 162$

→

K2[Stgs/Brs]

[Pno/Marc. Stgs]

ff

[Pno/Marc. Stgs]

p

[Enter RON]
RON:

"I'm gonna get you Bat Boy! You'll pay for what you did to Rick and Ruthie..."

K2[Bassoon]

p

+Gtr F/X

"... You hear me, freak! You're gonna pay!" (GO ON)

VAMP

→

10

f

[Pno]

Bs

8^{vb}-----
[+Clav up to F1,
sounding 8va]

[RON runs through the woods]

(8vb) This score has been downloaded from

www.dramatists.com and is for perusal only.

RON: "Wait 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)

K2[Stgs]

[Pno/Harp]

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(8vb)

"Aaaaaah!"

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!"

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www.dramatists.com and is for perusal only.

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."

K2[Stgs/Picc]

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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)

VAMP → [Pno/Hns]

sub. *f*

fp

[Pno/Hns]

Moderato ♩ = 140

[MRS. TAYLOR throws the torch through the slaughterhouse door]

DAISY: "Oh, my Lordie."

[Sound of hounds. Enter SHERIFF, NED and MR. DILLON]

[Pno]

[Pno/Brass] *gliss.*

[Brass C4 and below]

Freely

K2[Stgs]

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

MR. DILLON:
"There he is!"
(go on)

42 43 44 To m49

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molto rall.
K2[Stgs]

MRS. TAYLOR:
"That's right. Burn, you freak. Burn! You'll pay for what you did to me! You'll pay in Hell, Bat Boy!"

49 50 51 52

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RON:
"Mom?"
(go)

MRS. TAYLOR:
"AAAAAAAAAAAAAAAAAAAAAAAAHHHHHHHHHHHH!!!!!!!!!!!!!!!!!!!!"
(RON dies)
First my daughter and then my son and now my baby!" (Go on)

53

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

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

Allegro ♩ = 162

accel. poco a poco

54 55 56 57

PARKER:
"All right, Mrs. Taylor. Let's—"
(quick cut-off)

"Oh...he's dead."
(go)

VAMP

cutoff any time //

58 59 60 61

MORE BLOOD/ KILL THE BAT BOY!

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Orchestrated by
ALEX LACAMOIRE
LAURENCE O'KEEFE

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)

Dr. Parker, we've got a mob forming here. Is there anything you can do to calm these people down."
PARKER: "Certainly, Sheriff. Happy to do it..."

➔ **Allegro** ♩ = 154

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[Pno] 8vb

"...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..."

(8vb)

"...Like a dog beaten once too often by its mistress, he has turned on her and all humans..."

(8vb)

"...Nothing will slake his thirst. His wrath will spare no one!"

PARKER:
(Last X only)

VAMP

Musical staff for Parker's vocal line, measures 11-13. The staff is in treble clef with a key signature of two sharps (F# and C#). Measure 11 starts with a double bar line and a repeat sign. Measure 12 has a fermata over the first half. Measure 13 ends with a fermata. The lyrics are: "More blood will be spilt! Hun-ger has in-creased! No-thing left of guilt!"

More blood will be spilt!

Hun-ger has in-creased!

No-thing left of guilt!

8va-----

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Musical staff for guitar accompaniment, measures 11-13. The staff is in treble clef with a key signature of two sharps. It features a melodic line with a *mf* dynamic marking. A *8va* instruction is present above the staff.

mf

Gtr \wedge

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Musical staff for piano accompaniment, measures 11-13. The staff is in treble clef with a key signature of two sharps. It features a melodic line with a *mf* dynamic marking. A *Gtr* instruction is present above the staff.

K2

Musical staff for Parker's vocal line, measures 14-15. The staff is in treble clef with a key signature of two sharps. Measure 14 starts with a double bar line and a repeat sign. Measure 15 ends with a fermata. The lyrics are: "Beast has been re - leased! Screw the world of men!"

Beast has been re - leased!

Screw the world of men!

(8va)-----

K2[Brass]

Musical staff for brass accompaniment, measures 14-15. The staff is in treble clef with a key signature of two sharps. It features a melodic line with a *f* dynamic marking. A *K2[Brass]* instruction is present above the staff.

Musical staff for piano accompaniment, measures 14-15. The staff is in treble clef with a key signature of two sharps. It features a melodic line with a *f* dynamic marking.

Bs

Musical staff for bass accompaniment, measures 14-15. The staff is in bass clef with a key signature of two sharps. It features a melodic line with a *f* dynamic marking.

Musical staff for Parker's vocal line, measures 16-17. The staff is in treble clef with a key signature of two sharps. Measure 16 starts with a double bar line and a repeat sign. Measure 17 ends with a fermata. The lyrics are: "Ev - 'ry - one will pay! I shall kill a - gain!"

Ev - 'ry - one will pay!

I shall kill a - gain!

rall.

Musical staff for piano accompaniment, measures 16-17. The staff is in treble clef with a key signature of two sharps. It features a melodic line with a *fp* dynamic marking. A *rall.* instruction is present above the staff.

Musical staff for piano accompaniment, measures 16-17. The staff is in treble clef with a key signature of two sharps. It features a melodic line with a *fp* dynamic marking.

Musical staff for piano accompaniment, measures 16-17. The staff is in treble clef with a key signature of two sharps. It features a melodic line with a *fp* dynamic marking.

Musical staff for piano accompaniment, measures 16-17. The staff is in bass clef with a key signature of two sharps. It features a melodic line with a *fp* dynamic marking.

Musical staff for piano accompaniment, measures 16-17. The staff is in bass clef with a key signature of two sharps. It features a melodic line with a *fp* dynamic marking.

"Um, er, uh..."

A Tempo

ff

accel.

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

8va.....

K2[Stgs]

[Stgs/Brass]

[Brass F5 and below]

[Stgs/Brass]

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Faster ♩ = 172

PARKER/TOWNSFOLK:

21 Find the Bat__ Boy! 22 Kill the Bat__ Boy! 23 Find him! Kill him! 24 Find him! Kill him!

K2[Org]

Musical score for vocalists and piano, measures 25-28. The vocal parts are in 4/4 time with a key signature of one flat. The lyrics are: FIND! KILL! FIND! KILL! FIND! KILL! FIND! KILL! AAAAHH!

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

Piano accompaniment for measures 25-28. The piano part features a rhythmic accompaniment with eighth notes and rests, and some dynamic markings like *mf* and *mfz*.

Slowly $\text{♩} = 66$

Musical score for K2 Oboe and Harp, measures 29-32. The tempo is marked "Slowly" with a quarter note equal to 66. The key signature is one sharp. The Oboe part (K2) has a circled arrow pointing to measure 29. The Harp part is indicated by "[Harp]" in both staves.

rall.

Musical score for K2 Oboe and Harp, measures 33-35. The tempo is marked "rall.". The Oboe part (K2) has a circled arrow pointing to measure 33. The Harp part is indicated by "[Harp]" in both staves. The score ends with a fermata over measure 35 and the instruction "L.H." below the piano staff.

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Bat Boy: The Musical
Piano/Conductor

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."
(Go)

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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www.dramatists.com and is for perusal only.

Gently $\text{♩} = 70$

SHELLEY: (cont'd)
"I know."

[Pno]

+K2[Clste]/Tri

[Pno]

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from Dramatists Play Service, Inc.

SHELLEY:

5 It's o - kay. 6 I'm still here. 7 Your se - cret's

8va

K2[Clste]

K2[Pno/Stgs]

8 out, but don't fear. 9 'Cause I don't care what peo - ple 10

(8va)

11 12 13 14

say. _____ Once I thought you were weird.

(8^{va}) _____ K2[Stgs]

→ [Clarinet] [from Eb3-B4]

mp +Ac. Gtr
[Pno] [sounds +12] +Tri

[D3 and below] [+Pizz Bases from Gb1 down] [Pizz. bass sounds +12]

15 16 17

But soon my doubts dis - ap - peared. I think you're

18 19 20

nor - mal - ler than they... Now you're

+Bs

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28 29 30 31

crave. Let me prove I love you. Let me be -

K2[Hns/Stgs]

[Piano/Strings] (Strings B1 and above)
[loco]

[Piano/Strings]

mf

32 33 34 35

come part of you. I see no bet - ter way to start: _____

[Timpani] [Bb1 and below]
[sounds +12]

36 37 38 3

Now I can live in - side your _____

mp *ten.*

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Allegro ♩ = 164

39 heart. Yes I do!... It's for

BAT BOY:

You don't know what you're say - ing!... Go on, go home, for get me!...

p *mp*

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41 you!... No, I knew that when I... Let me!...

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

mf *f*

+El Gtr [Hammond Org] (Leslie Off)

[Piano/Strings] K2[Hns]

[+Timp] [C2 and below] [loco]

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

No! Please!... No, it's too bi - zarre!... Just—

sfz

45 *accel.* *♩ = 100* *p* *fade* 46 47

I'm not af-raid, It's no dis-ease, It's who you Are!...

Go It mur-ders ev-ry-thing I

K2[Trem Stgs]

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(Leslie On) *mf* *Led Zeppelin crunch à la "Kashmir"*

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Dr fill *f* *Snare* *simile*

48 49 50 51

touch, A scream-ing fire will fill you,

tr. (trills, or leslie off and on)

K2[Hns/Stgs]

52 You'll beg me please to kill you!

53

54 I could not let you be my crutch,

55 56 57

58 Oh God, I feel my hun - ger grow!

59 60 61

rall.

[Pno]

[Fr Hns + Strgs]

[+Timp up to D2, sounding 8va]

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 www.dramatists.com and is for perusal only.
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Slower and Molto Grandioso

rit.

62 63 64

...No.

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

(gtr)

[Piano+Quiet Strings]

[loco]

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K2[Hns]

va

o
p

o
p

♩ = 132

rit.

65

66

K2[Harp]

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Gently ♩ = 116

SHELLEY

67

68

69

70

Such a love - ly boy, Look at what you've done to me,

+Tri
[Piano+Quiet Strings]

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71

72

73

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

[Pno]

[Piano/Strings]

[Strings up to D3]

74

75

76

Such a love - ly boy, This way you'll be

+Bs

77 mine at last. 78 And I'll be fine: 79 I heal real fast. So

[Pno/Harp]

[Harp C3 and above]

→

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80 look at me... 81 Look at me!...

accel.

[+Timp Eb2 and below]

Appassionato

82 83 Shut up, that's it, I'm stay - ing!....

BAT BOY:

You don't know what you're say - ing...

mf

Faster

rall.

84 85

K2[Hns/Prent Stgs]

Grandiose $\text{♩} = 78$

86 87 88 89

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.

K2[Stgs/Winds/Glock]

mf

90 91 92 93

I see no bet - ter way to start.

I see no bet - ter way to start.

p. *gliss*

94 95 96 97
Let me prove I love you. Let me be - come part of you.

Let me prove I love you. Let me be - come part of you.

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98 99 100 101 102 rit. Gently
Now we shall ne - ver be a - part. I'll al - ways

Now we shall ne - ver be a - part. I'll al - ways

Piano accompaniment for measures 98-102, including piano markings (rit., Gently) and dynamic markings (f, p).

Fast ♩ = 188

103 104 105 106 107

live in-side your hea...

live in side your hea...

mf *f* *cresc. poco á poco*

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[catching breath, resuming the note...] rit.

108 109 110 111

...eart!

[catching breath, resuming the note...]

...eart!

fff *sfz*

...eart!

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

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

[BAT BOY prepares to bite SHELLEY'S arm]
(GO)

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MEREDITH:
"NNNNNNNNNNNN!!!"

[MUSIC under DIALOGUE]:
SHELLEY: "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."

Allegro ≈ 140
Gtr[w/ dist.]

[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".

[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?"

K2[Vln Harmonics]
8va

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[Strings] *p*

To m25

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?..."

Gtr (hold thru repeats) 4 Xs 26 *simile* 4 Xs 27 4 Xs 28 VAMP out any beat

cresc. poco á poco

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!"

Dictated

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MEREDITH:
"No!"
(go)

BAT BOY:
"You'll not keep us apart! ..."

"...I'll do what I must!"
SHELLEY: "Edgar, no!"
BAT BOY: "I'll do what I must!"

A Tempo

[Strings]

accel.

[Trem Stgs up to A3]

Very Fast

[BAT BOY attacks MEREDITH]

Gtr/K2[Hns]

MEREDITH:
"Edgar! I'm your mother!"

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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"

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Allegro Dramatico \bullet 140
K2[Trem Stgs]

[Brass/Stgs]
[Stg sounding loco and 8va]

ff
Tutti

[Brass/Stgs]

K2[Celeste]
8va

3 Xs

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

Dms

BAT BOY:

I'm

K2[Bell Syn]

mf

[Brass/Stgs]

LK Boom

Bs

3 3 3

7 sor-ry, friend, I have to. I know, I know it's rude; I should-n't work my prob-lems out with

mp [Strings]

[Techno Piano]

mf

10 food... I'm sor ry, pal, I've got to. It's ei-ther me or you

11 12

K2[Hns]

13 Fight or be beat-en. Eat or be eat-en. Look what it makes me

14 15

[Strings] [doubled 8va]

mf [Strings]

f

K2[Hns]

Bs

rit **Broad**

do. It's strong - er than it was, And

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www.dramatists.com and is for perusal only.

K2[Hns]/Bs

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18 19

this is what the Bat Child does.

K2[Trem Stgs]

→

fp
[Pno/Stgs/Timp] [Timp C2 and below]

+Bs Dr

Steady 4 $\bullet = 116$

20 21

[Pno]

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

[fade out Stgs with volume pedal]

22 23

Deep in the caves un-der miles of stone I knew no word for sad.

Gtr *p*

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24 25

Sing-ing to e-choes and all a-lone. Need-ed no Mom or Dad.

sim.

26 I ne-ver dreamed of the world a-bove. 27 I'd ne-ver seen the sky. And

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28 yet I was con-tent; I 29 ne-ver won-dered why. no breath

from Dramatists Play Service, Inc.

Poco Più Mosso

30 I ne-ver knew such a word as "RAGE." 31 I learned that from YOU.

32 3 33 3

You locked your boy up in-side a cage, — All of the while YOU KNEW!

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www.dramatists.com and is for perusal only.

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34 35 3

Why bo-ther giv-ing me Dad's old shirt, — Why ev-en in-ter-vene?

mf

+Gtr

36 37 (b)

Why bo-ther wash-ing off all the dirt, — If I am still un-clean? You

38 *f* said you'd ne - ver hurt me, Mom, What - e - ver might oc - cur; So,

39 *f*

K2[Brass] *fp*

f

Dr fill.,

mf

Heavy, Industrial 4

40 *f* HOW could you DARE, MOM, 41 *f* Make me A-WARE, MOM, 42 *f* Teach me to CARE, MOM, And

3 3 3

f

[Pno+Bell Synth D5 and above]

mf

Gtr

8va ----, 8va ----, 8va ----,

43 then de - ny me HER!!

K2[Brass] K2[Org]

[Pno]

[Pno/Marc. Stgs]

[Pno/Marc. Stgs/Brass]

[Brass up to G3, sounding 8va]

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45 We had a chance at hap - pi - ness! Bliss - ful - ly un - a - ware!

f

47 We had a love we thought you'd bless! We nev - er had a prayer! Cause

C⁵ D⁵ E^{b5} D⁵ E^{b5} F⁵

8^{va}

49 YOU had to come des - troy our love like 50 ev' - ry - thing else I had! Yet

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www.dramatists.com and is for personal only.

G⁵ Dr fill - -

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51 STILL I am con - tent And 52 I am not the Least Bit

rit.

Mad...
K2[Brass]

No,

mp *senza ped.* *f*

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Faster ♩ = 150

I'm not here to harm you, I on - ly want to KILL!!!!

[Strings] *p* [Strings] *sub. f* K2[Brass]

LK Boom

[Strings] [doubled 8vb]

accel.

You shall have your mon - ster; I shall drink my fill! At

[Strings] [doubled 8vb]

Allegretto (in 2) $\text{♩} = 90$

63 64 65

last I am embrac - ing my blood - y des - ti -

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www.dramatists.com and is for perusal only.

66 67 68

ty! _____ Dear Mom and Dad this

SCARY CHORUS:

Aah, _____ aah! _____

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69 face will be the last thing that you'll

70 Aah,

71 aah!

72

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73 ev - er see! Re -

74 Aah,

75

76 venge will be a home For... rit. 78

aah, aah!

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www.dramatists.com and is for perusal only.

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Slower, ominously rit. To m85

79 ME! FOR ME! For ME!!! 80 81 82 85 86

Ah!... Ah!... Ah!... Ah!... AAH!

(Tremolo for rehearsal)

LK Boom

Bs

HELLO, FATHER

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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!"
(go on)

Allegro; with intensity ♩ = 130

VAMP
out any beat

[Brass/Strings]
+K2[Stgs/Brs]

This system contains the piano accompaniment and guitar part for the first system. The piano part is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The guitar part is also in 4/4 time. A 'Crash' is indicated at the end of the system. The tempo is marked 'Allegro; with intensity' at 130 beats per minute. A 'VAMP' instruction is present, along with a key signature change to two flats for the strings and brass.

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!"
(go on)

VAMP
out any beat

This system contains the piano accompaniment for the second system. The piano part is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. A 'Crash' is indicated at the end of the system. The tempo remains 'Allegro; with intensity' at 130 beats per minute. A 'VAMP' instruction is present, along with a key signature change to two flats for the strings and brass.

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

TOWNSFOLK: [HUBBUB!]

MEREDITH:
"Stop!"

This system contains the piano accompaniment and brass/strings part for the third system. The piano part is in 4/4 time, starting with a forte (*f*) dynamic. The brass/strings part is also in 4/4 time, starting with a fortissimo (*ff*) dynamic. An 'accel.' instruction is present. A 'Crash' is indicated at the end of the system. The tempo remains 'Allegro; with intensity' at 130 beats per minute. A 'VAMP' instruction is present, along with a key signature change to two flats for the strings and brass.

REVELATIONS

[Rev. 11/13/01]

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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)

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

MEREDITH:
"I remember everything." (Go)

[NOTE: mm3-4 may be cut if desired]

Allegro $\text{♩} = 140$
[Brass/Stgs]

+Gtr/Dms

sfz

To m3

f

Tutti
[Brass/Stgs]

8^{va}-----

YOUNG MEREDITH: (off-stage)

"Kill it! Kill it!"

poco accel.

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[PARKER and MEREDITH in place]

MEREDITH:
"I was Thomas's assistant at the time."

PARKER:
"I was a young and ambitious yet just starting out."

MEREDITH:
"I loved him dearly."

PARKER:
"I loved her dearly..."

"... I hoped that she would marry me if I asked."

from Dramatists Play Service, Inc.

MEREDITH:

"I was hoping he would ask me to marry him." (Go)

MEREDITH: And there was a
PARKER: And there was a

21 time or two When he had danced with me, 22 23

time or two When she had danced with me,

www.dramatists.com and is for perusal only

24 He was gor - geous and 25 26 3

Her skin was so soft.

[Add vibes from A5 and up]

27 young. 28 And he would

And she would

29 30 31

melt in my arms, We danced five hou - rs or more,

melt in my arms,

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www.dramatists.com and is for perusal only.

mf [French Horn + Strings]

from Dramatists Play Service, Inc.

32 33 34

And we kissed with no

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

tongue. We'd made a pro - mise to wait,

tongue. We'd made a pro - mise to wait,

[Piano+Strings]

[Piano+Strings]

rall. *Slower*

And it was gon - na be great.

And it was gon - na be great.

[Piano+Strings]

K2[Glock/Stg Harmonics]

rit.

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."

Freely

K2[Vibes] *pp*

MEREDITH:

"And that's when the accident happened."
(go)

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 Accident

[Marcato Strings] [Doubled 8vb]

→

CUE: [PARKER and MEREDITH hit their marks]

PARKER:

"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)

[Piano+Strings]

→

Love Me

Allegro $\text{♩} = 152$

"...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."

56 4 Xs A little faster VAMP

Fade out strg w/ vol ped.; Sustain should be "off" for Piano

p K2/Bs/Dms

8vb

No performance or use of this score is

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

58 To m60 60 61 3

loco +Gtr

(8vb)

SAFETY

62 MEREDITH: 63 64

PARKER: Tho-mas... Tho-mas, no! Stop! No!

Dance with me, dar - ling, Dance with me, dar - ling, Love me, Love me,

mf

(8vb)

65

To m67 67

68

Tho - mas, NOOOOO!

Me - re - dith! LOVE ME!!!...

[High Psycho Strings]

15 *ma*

sfz *ff*

LK Boom

(8vb)

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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..."

69

LK Boom

MEREDITH: (cont'd)

"...But, of course, I had no idea what was about to happen as I tried to walk back home."

The Bats

Moderato ♩ = 80

[Celeste + String Harmonics]

8va



Musical score for measures 70-73. Treble clef, 8va. Dynamics: *mp*. Includes annotation: *BATS flutter by MEREDITH*. Includes annotation: [Music Box].

Faster

(8va)

Musical score for measures 74-76. Treble clef, 8va. Dynamics: *mp*. Includes annotation: *More BATS flutter by +K2[Stgs]*.

...aaand again faster

(8va)

accel.

Musical score for measures 77-80. Treble clef, 8va. Dynamics: *f*. Includes annotation: +Gtr/Bs [Pno from A4 down].

(8va)

Musical score for measures 81-82. Treble clef, 8va. Dynamics: *loco*.

Allegro

♩ = 184

Musical score for measures 83-85. Treble clef, 8vb. Dynamics: *f*. Includes annotation: [Pno].

"They Bit..."

Dictated

MEREDITH:

"The bats were attracted by the pheromone."

"They were everywhere."

"They bit."

"They burrowed."

"They burrowed... everywhere."

→

[Pno] *p*
Bs/Dms

"They violated me."

MEREDITH:

"I Ran"

Allegro Pesante

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91 I ran...
K2[Stgs]
fp
2 hands
f
8vb
[+Clav up to F1, sounding 8va]

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

FATHER:

"Dear God! Meredith!"

96 *fp*
97 +K2[Stgs] *fp*
98 K2[Stgs]
Gtr
(8vb)

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

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

Musical score for Mother and Father dialogues. The score is written for piano and conductor. It features two systems of staves. The first system includes measures 98a, 98b, 98c, and 98d, with a key signature change to B-flat major. The second system includes measures 101 and 110. The music consists of vocal lines and piano accompaniment. A large watermark is overlaid across the score: "This score has been downloaded from www.dramatists.com and is for perusal only."

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."

Parents' Death

Musical score for Meredith's dialogue. The score is written for piano and conductor. It features two systems of staves. The first system includes measures 102, 103, and 110, with a key signature change to B-flat major. The second system includes measures 111 and 113. The music includes vocal lines, piano accompaniment, and instrumental cues for Brass/Stgs and Music Box. A large watermark is overlaid across the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

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."

Musical score for Parker and Meredith dialogues. The score is written for piano and conductor. It features two systems of staves. The first system includes measure 113. The music consists of vocal lines and piano accompaniment. A large watermark is overlaid across the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

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

Gently ♩ = 134

8^{va}-1

[MEREDITH lays on table]

8^{va}-1

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DOCTOR #2:

"Just one more push. That's it. Good. Wonderful. Congratulations Meredith, you are the mother of a baby girl."

[Celeste; sounding 12]

CUT ANY TIME!

on cue:

DOCTOR #2:

"Let's just clean her off for you and we'll..." (cut)

YOUNG MEREDITH:

"She's beautiful. Can I hold her?"

cut any time

"...wait a second, what's this? Hang on."

YOUNG MEREDITH:

"Ahh! What is it?"

(Go)

[CUE: MEREDITH: "What is it?"]

What's this?

YOUNG MEREDITH:
"What is it?"

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!)

Allegro ♩ = 184

[High Psycho Strings]

→ **Moderato** *accl. to m130* **VAMP** "—oh, my God!"

[Piano+Strings]
+K2/Bs

p *f* *ff*

8vb

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[The DOCTOR holds up a small wriggling Bat Baby.]

MEREDITH:

133 134 135

SCARY CHORUS: Kill it! Kill it!

Aah! Aah! Aah! Aah! Aah! Aah!

136 137 138 139 140 141

KILL IIIIT!!!!

Aah!

Dr fill
fff

PARKER:
"The job fell to me."

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The Job Fell to Me

"...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..."

"...convince Meredith of the depth of my love for her."

→

[Piano+Strings]

142 143 144 145 146

p

[Piano+Strings]

+K2/Bs/Dms

+Gtr

(in the clear) "...But I found that I couldn't do it."

[BAT BOY gasps]
(go)

PARKER:

"...I felt, to my horror, that I would be killing my own creation..."

"...Nonetheless, I couldn't take such a monster back into my home, to my wife..."

Slowly ♩ = 60

8va-1

147 148 149 150

K2[Cltste/Hp]

p

p

(TIME)

"...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)

(in the clear)
"But I was wrong."

PARKER:

Musical score for measures 151-155. Parker's vocal line is on a single staff with lyrics: "The". The piano accompaniment is on two staves, with markings for 8va-1 and K2[Clste/Hp]. A large watermark is overlaid on the score.

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Musical score for measures 156-158, marked "Mournfully" with a tempo of quarter note = 90. The vocal line includes lyrics: "bats, Your true fa - thers, Came and they took you down to their mid - night". The piano accompaniment is on two staves with a marking of mp. A large watermark is overlaid on the score.

PARKER/MEREDITH:

Musical score for measures 159-161. Parker/Meredith's vocal line includes lyrics: "lairs, The bats, Your true fat - hers, Claimed you and made you theirs." Below this is the "SCARY CHORUS" with lyrics: "The bats, Your true fat - thers, Claimed you,". The piano accompaniment is on two staves with markings for mf, +K2/Bs, and +Tom roll. A large watermark is overlaid on the score.

Religioso ♩ = 112

ALL EXCEPT BAT BOY:

Musical score for Piano/Conductor, measures 162-165. The score includes vocal lines and piano accompaniment for Pipe organ. The vocal lines are marked with lyrics: "Ah, ah, ah, Aah!". The piano accompaniment includes performance markings such as *mf*, *sfz*, and "LK Boom".

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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?"

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Moderato ♩ = 114

BAT BOY: **VAMP** *poco accel.*

[Pno] Is that what you call it, that emp-ty pit, That wound where my heart should be?

mf w/ pedal +Bs/Dms [Pno/Stg layer]

You dug this hole in me bit by bit, No-thing is left of me.

+K2[Stgs]

Give me one rea-son why I should live;— See? You have no re-ply! The

K2[Stgs]

+Gtr

8 world is man or beast. But I am both and nei-ther. So good - bye! I'm

10 accel. SHERIFF:

Mob MOB: (hubbub)

11 A tiny bit faster ♩ = 128 sor - ry, Ed - gar, real - ly am. Sor - ry to hear your life's a sham.

12 K2[Org/Stgs] mf

detached

13 Still, it should not have to end this way. So

Mob (hubbub)

3 3 3

Dr fill

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15 put these on, and don't be cute, 16 A van's en route from the In - sti - tute.

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17 He gets in it, no one dies to - day. 18 Back off, peo - ple!

(hubbub)

3 3 3

Gtr

Bs

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left blank for page turns

Mob

19 MOB: 3 3 3 3 20 3 3 3 to m32

She-riff, you i-di-ot, Why do you pi-ty it? Look at the blood on him! Why don't you kill him?!

[Horns/Stgs] [doubled 8vb]

Gr (b)

Bs

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Allegro ♩ = 180

BAT BOY:

32 33 34 35

Don't de -ny the ob - vi - ous, Such and ug - ly boy.

Mob

Grab him! Get him!

K2[Stgs]

[Pno/EP/Winds]

f Gr

[Pno/EP]

36 37 38 39 to m42

Ev' - ry where___ you put me,___ Look what I des - troy! (hubbub)

Mob

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[Pno/EP]

mf w/ pedal [Pno/EP/Stgs]

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42 43 44

Not strung up by farm - ers, or caged in by po -

f

45 46

lice! If you're not a

K2[Hns] *marc.*

rit.

47

cow - ard, give me

[Pno/Horns]

[Pno/Horns]

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A little slower $\bullet = 132$

48 49 to m52

peace!

MOB: 3 3 3 3 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?!

BAT BOY:

PARKER:

molto rall.

BAT BOY: "You know..."

52 53 54

Cow - ard!

I'm sor - ry...

Gtr

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[Pno/EP]

8va

mf

w/ pedal

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Moderato $\text{♩} = 92$

SHELLEY:

55 56

Ed - gar...

BAT BOY:

One thing a - lone saved me from des - pair, —

Back in my fer - al stage.

K2[Warm String Pad]

p

[Pno/EP]

Bs

poco accel.

MEREDITH: 3

57 58

Ed-gar, don't...

3

Once in a while she would meet my stare, Then I'd for-get the cage.

8



[Pno/EP]

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p
[Pno/EP/Stgs]

[Stgs from Eb2 to Bb2]

SHELLEY:

rall.

59 60

Ed-gar, no...

3

Sure-ly her smile was-n't meant for me, Ea-si-er to dis-miss. But to -

mf +Gtr

Freely

61 62 (♩ = ♩)

night she kissed me here. To - night she gave me this...

Mob

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(Gasp!) K2[Harp] ???...

p

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[Pno/Stg layer] dolce *p* [Pno/Stg layer] 3

+Bs

Broadly (♩ = ♩)

63 64 3

I smell her per - fume and her

65 sweat, Look what a gift she gave me.

PARKER:

Oh, my God! MOB: Is it

Je - sus!

mp

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68 Al - most e - nough to save me.

true?

K2[Stgs]

→ [Pno/Stg layer]

[Pno/Stg layer]

[+Timp up to G#2]

SHELLEY:

70 Yes!

71

72

And I imagine you're upset,

Oh, my God!

mf

K2[Hns]

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accel.

$\text{♩} = 96$

73 But I would kill for her a - gain!

74

75

76 And do you know what she did

77

(Women 8vb)

Stop him! Kill him!

+Gtr

78 then? She of-fered me her vein, 79 She of-fered me her blood, 80 She of-fered me

+PARKER/MEREDITH

Stop! No! GOD!

K2[Stg/Brs]

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81 ev - 'ry - thing! 82

(hubbub)

K2[Stgs]

ad lib.

[c/o when MEREDITH stops PARKER]

Slowly $\text{♩} = 56$
[Pno]

83 84 85 86

p [Pno]

87 $\text{♩} = 60$ 88 89 90

MEREDITH:
Tho - mas,

PARKER:
Me - re - dith, I'm sor - ry. All of this is me.

loco

91 92 93 94

please... Tho - mas, don't, please, — Oh, Tho - mas,
I can't bear to look at him, — You are all I see. — His

p K2[Slowish Strings]

+K2[Stgs] +Bs

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95 Don't de-ny the ob-vi-ous, 96 Leave the past be - hind, 97 98

eyes, Me-re-dith, He has your eyes, It hurt too

mp

+Gtr

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99 We can start a - gain, love, 100 We have both been blind. 101 102

much To put be - hind me... The way I

+Cym. roll

103 104 105 106

Thom - as, I for - give you. I know, my love, I know.

lost you, and ev 'ry day his eyes re mind me...

MOB:

p Par - ker, damn you, Par - ker, You do it

mf [Pno/Stg layer] [+Piccolo from C5 up]

mf [Pno/Stg layer]
[+Timp C2 and below]

(MEREDITH):

107 108 109 110

Tho - mas, come here, Tho - mas, let him go!

now! Now! Now!

now! Now! Now!

marc. K2[Hns]

f

111

112

Mob

NOW!!!

PARKER: "Edgar...Are you hungry?"

ff

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Segue to "FINALE: I AM NOT A BOY"

Bat Boy: The Musical

Piano/Conductor

28a

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

[CUE:
PARKER: "Edgar... Are you hungry?"]

Freely (♩ = 120)
[PARKER cuts his own throat] [BAT BOY bites PARKER'S NECK] [PARKER stabs BAT BOY in the back] rall.

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[Fat Strings/Pno/Piccolo]

[Fat Strings/Pno/Timp]

[Timp C2 and below]

LK Boom

A Little Slower

[As PARKER lifts the knife for another stab, MEREDITH runs in...]

[...PARKER stabs MEREDITH in the back]

[They stagger...]

[They break apart]

5 6 7 8

loco

loco

fff

LK Boom

Snare roll

f

Gtr

SHELLEY:
"Oh, Edgar..." (go on)

Gently

"... My dear, sweet boy."

BAT BOY:
"I am not a boy..." (cut-off)
rall.

(in the clear)
"...I am an animal."
(go on)

[BAT BOY dies]

10 11 12

mp

p

Cue Bs

mp

8vb - .

FINALE: HOLD ME, BAT BOY (REPRISE)

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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[Rev. 12/2/01]

CUE:

SHERIFF: "It's a long story. I don't know where to begin."

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Solemn ♩ = 64

SHELLEY:

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1 2 3 4

In a

K2[Warm Stgs]

[Piano/harp] [harp sounds +12]

Dms[Chime]

[Piano/Warm Strings]

5 6 7

cave ma - ny miles to the south, Lived a boy born with fangs in his

8
mouth. He nev - er knew what he was worth, I could not stop his

Ac. Gtr
[Harp/Bassoon/Strings] [sounds -24!]

[same patch]

[Harp/Strings] [sounds -24!]

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10 fall, But in his pre-cious hours on earth, He taught us

MAGGIE:

RICK:

INSTITUTE MAN:

BUD/NED

all. Love your neigh-bor, For-give, Keep your vows. And a

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[Piano/Strings]
 [Piano a notch louder than strings]

Dms[Chime]

mp

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 allowed without written authorization
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[Piano/Strings]

SHERIFF:

moun - tain's no place to raise cows. Re - venge is some-thing

17 **BUD:** 18 **TOWNSFOLK:**

God for bids, — To scape-goat folks is wrong. And don't kill Miss - us

Ac. Gtr

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19 **MEREDITH:**

Tay - lor's kids, — Let go the

K2[Horn/Stgs]

legato

V.S.

accel. +PARKER: 21 +SHELLEY:

fears to which you cling, And through your tears you'll hear him sing, Lift up your

cresc.

[Piano/Strings] [Piano and Strings at equal volume]

mp *cresc. poco á poco*

[Piano/Strings]

rit.

22 23 24 **BAT BOY/SHELLEY:**

ears and join his song! And join his song! Ah,

PARKER/MEREDITH:

And join his song! Ah,

And join his song, and join his song, and join his song! Ah,

K2[Clar] K2[Horns]

mf *cresc. poco á poco* *f* K2[Trem Stgs]

Dms

Grandiose ♩ = 66

f BAT BOY:

25 26 27 *sub. p*

Hold your Bat___ Boy,___ Touch your Bat___ Boy,___ No more need___ to

f *sub. p*

Hold your Bat___ Boy,___ Touch your Bat___ Boy,___ No more need___ to

f *sub. p*

f Play L.H. for rehearsals
In performance, conduct with L.H. *sub. p*

28 29 30 *f*

hide,___ Know your Bat___ Boy,___ Love your Bat___ Boy,___

f

hide,___ Know your Bat___ Boy,___ Love your Bat___ Boy,___

f

El. Gtr *mp* *f*

31 *sub. p* 32 33 *f* 34

Don't de-ny your beast in side! Ah,

sub. p *f*

Don't de-ny your beast in side! Ah,

sub. p *f*

K2[Trem Stgs/Horns] El. Gtr 6

sub. p *f*

35 36 37

ah!

ah!

ff LK Boom *sfz*

sub. 1

Bat Boy: The Musical
Piano/Conductor

30

BOWS
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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Bright Gospel $\text{♩} = 144$
(A JOYFUL NOISE)

K2[Org]

Musical score for measures 11-14. The score is written for Piano/Conductor and includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The piano part features chords G7, Dm7, G7, C, and C#7. The vocal line has notes corresponding to the lyrics: "This score has been downloaded from www.dramatists.com and is for perusal only."

Musical score for measures 15-18. The piano part features chords G/D, D#7, Em, G7/B, C, C/D, and G7. The vocal line has notes corresponding to the lyrics: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical score for measures 19-22. The piano part features chords G/D, D#7, Em, G7/B, C, C/D, and G7. The vocal line has notes corresponding to the lyrics: "This score has been downloaded from www.dramatists.com and is for perusal only."

Musical score for measures 23-24. The piano part features a G7 chord. The vocal line has notes corresponding to the lyrics: "VAMP".

A Hair Slower than Half-Time
(HOLD ME, BAT BOY)

- 372 -
♩ = 136

25 Gtr
bring out
[BAT BOY enters]

26 27

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SLIGHT rit.

28 29 30

C#m/D# D# N.C. Dr solo break

♩ = 120
Guitar Solo
[BAND bows; CAST throws them their daily raw meat]

31 Org 32 33 34

Bs

35 36 37

F/A G/B F/C C Dm7 C/E Bb/F E5 Gtr solo break

38 39 40

N.C. F# D Bs

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41 Gtr

42

Gm EbMaj7

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43

44

F D

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45

46

Gm EbMaj7

47

48

F/A Dsus D

gliss

49 *comp; ad lib.* 50 51 52

Guitar Solo

G#m EMaj7 F#/A# D#

53 54 55 56

G#m EMaj7 F#/A# D#sus D#

57 Gtr 58 59

ff G#m EMaj7/G# F#/G#

60 61 62 63

C#m/G# D#/G# N.C. G#5 *ad lib.* *sfz*

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OPTIONAL OVERTURE

NOTE: This "OPTIONAL OVERTURE" may be used in place of the "OVERTURE"

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Piano/Conductor

1 opt.

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Allegro ♩ = 140

K2[Trem Stgs]

[Brass/Stgs]

[Brass/Stgs]

sfz

ff

→

[Fat Strings]

f

[Fat Strings]

Sub.-----

Musical score for measures 9 and 10. The score is written for piano and conductor. Measure 9 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes. Measure 10 continues the melodic and harmonic patterns.

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

Musical score for measures 11, 12, 13, and 14. Measure 11 is marked with a treble clef, a key signature of one flat, and a common time signature. A performance instruction "K2[Pipe Organ]" is written above the treble staff. Measures 12, 13, and 14 continue the musical development. Measure 14 concludes with a fermata and the instruction "á niente".

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