

EVIL DEAD

Song Breakdown by Number

- 2 Cabin in the Woods
- 3 Housewares Employee
- 4 It Won't Let Us Leave
- 5 Look Who's Evil Now
- 6 What the Fuck Was That?
- 7 Join Us
- 8 Good Ol Reliable Jake
- 9 Housewares Employee (reprise)
- 10 I'm Not a Killer
- 11 I'm Not a Killer (reprise)
- 12 Bit Part Demon
- 13 All the Men in my Life
- 14 God Damn You, Woman
- 15 Do the Necronomicon
- 16 It's Time
- 17 We Will Never Die
- 18 Blew That Bitch Away

CABIN IN THE WOODS

REVISED 1/25/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

The musical score is written in G major (one sharp) and common time. It consists of three systems of music. The first system (measures 1-4) is piano accompaniment with chords D, G, D/F#, and A. The second system (measures 5-7) includes a vocal line with the lyrics "We're all jammed in the car" and "And we're go - ing real - ly far" and piano accompaniment with chords D, G, and D. The third system (measures 8-10) includes a vocal line with the lyrics "driv - ing deep in to the trees" and "With" and piano accompaniment with chords G, D/F#, Em (Em), and A.

2 3 4

D G D/F# A D G D/F# A

5 ALL 6 7

We're all jammed in the car — And we're go - ing — real - ly far —

D G D

8 9 10

— driv - ing deep in to the trees — With

G D/F# Em (Em) A

11 12 13

hot dogs chips and cheese To make the week go qui-cker

Em A D

14 15 16

We packed a ton of liq-uor Rye and Trop-i - ca - na We'll go to - ta - lly ba - na - nas...

G Em A

17 18 19

— Spring break va - ca - tion is just bling bling Cause

Spring break va - ca - tion is just bling bling Cause

Spring break va - ca - tion is just bling bling Cause

A7 Bb G5

20 21 22

some-thing in this mus-ty air makes us want to sing Cab-in in the woods oooh

some-thing in this mus-ty air makes us want to sing Cab-in in the woods oooh

some-thing in this mus-ty air makes us want to sing Cab-in in the woods oooh

Em7 A7 D

23 24 25

Cab-in in the woods yeah We're

Cab-in in the woods yeah We're

Cab-in in the woods yeah We're

A G D

26 27 28

five coll-ege stu-dents on our way to an old a - ban-doned cab - in in the woods

five coll-ege stu-dents on our way to an old a - ban-doned cab - in in the woods

five coll-ege stu-dents on our way to an old a - ban-doned cab - in in the woods

B7 F#m G A Asus4

29 30 31

Oh Yeah!

Oh Yeah!

Oh Yeah!

A7 D G D/F# A

32 33 34 **ASH**

All my friends are here

D B7 E

35 36 37

For the best spring break of the year

A E A E/G#

38 39 40

A-way from school and from S - Mart a week way off the charts

cont. comping sim. F#m B F#m

41 42 **LINDA** 43

A hol - i - day with Ash All that I'd ev - er ask

B7 E A

44 45 46

He's so cute and thin and that's why I love him

F#m B

Detailed description: This system contains measures 44, 45, and 46. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 44 starts with a quarter rest followed by a quarter note G#4, then quarter notes A4, B4, and C5. Measure 45 has a quarter rest followed by quarter notes D5, E5, and F#5. Measure 46 has a quarter rest followed by quarter notes G#5, A5, and B5. The piano accompaniment (grand staff) features a bass line with quarter notes G#2, A2, B2, and C3 in measure 44, and quarter notes D3, E3, F#3, and G3 in measure 45. The right hand plays chords: F#m in measure 44 and B in measure 45.

47 SCOTT 48 49

This will be just like camp But with a slut - ty tramp

dirty comping etc.

E A E

Detailed description: This system contains measures 47, 48, and 49. The vocal line (treble clef) has a key signature of three sharps and a common time signature. Measure 47 starts with a quarter rest followed by quarter notes G#4, A4, B4, and C5. Measure 48 has a quarter rest followed by quarter notes D5, E5, and F#5. Measure 49 has a quarter rest followed by quarter notes G#5, A5, and B5. The piano accompaniment (grand staff) features a bass line with quarter notes G#2, A2, B2, and C3 in measure 47, and quarter notes D3, E3, F#3, and G3 in measure 48. The right hand plays chords: E in measure 47, A in measure 48, and E in measure 49. The text 'dirty comping' is written above the right hand in measure 47, and 'etc.' is written above the right hand in measure 49.

50 51 52

In a few hou - rs you will see me do - ing the

A E/G# F#m B

Detailed description: This system contains measures 50, 51, and 52. The vocal line (treble clef) has a key signature of three sharps and a common time signature. Measure 50 starts with a quarter rest followed by a quarter note G#4. Measure 51 has a quarter rest followed by quarter notes A4, B4, and C5. Measure 52 has a quarter rest followed by quarter notes D5, E5, and F#5. The piano accompaniment (grand staff) features a bass line with quarter notes G#2, A2, B2, and C3 in measure 50, and quarter notes D3, E3, F#3, and G3 in measure 51. The right hand plays chords: A in measure 50, E/G# in measure 51, F#m in measure 51, and B in measure 52.

53

54

55 **SHELLY**

Scott's look-ing to get bu-sy

nas-ty in a tree

F#m

B

56

57

58

But fresh air makes me diz-zy I'm so his per-fect girl Oh look there goes a squirrel!

59

CHERYL 60

61

A weck up in the woods of pure tran-quil-i-ty A

62 63 64

chance for me to rest in a nice fa - cil - i - ty I came up to this cab - in to

65 66 67

read and sleep and bake

SCOTT

Hope our head-board ratt-ling don't keep your prude ass a

A7

68 69 70

Cab-in in the woods oooh

Cab-in in the woods oooh

wake Cab-in in the woods oooh

D A

71 72 73

Cab - in in the woods yeah We're five coll - ege stu - dents on our

Cab - in in the woods yeah We're five coll - ege stu - dents on our

Cab - in in the woods yeah We're five coll - ege stu - dents on our

G D Bm F#m

74 75 76

way to an old a - ban - doned cab - in in the woods Oh Yeah!

way to an old a - ban - doned cab - in in the woods Oh Yeah!

way to an old a - ban - doned cab - in in the woods Oh Yeah!

G A A7

77 78 79 80

D G D/F# A D

81

82

LINDA

83

Se-ven days to snug-gle my hon-ey bun__

ASH

This week will be wac-ky fun__

D

G

D

84

85

SHELLY

86

A week of drink-ing

CHERYL

and to-

SCOTT

and pre - mar - i - tal sex__

G

D/F#

Em

A

87

88

89 ALL

Lis-ten to us now and

night I'll make some snacks out of Her-shey bars and Chex

Lis-ten to us now and

Lis-ten to us now and

Em

A

D

90

91

92

make no mi-stake We're gon-na have fun cause it's spring break

make no mi-stake We're gon-na have fun cause it's spring break

make no mi-stake We're gon-na have fun cause it's spring break

G

Em

A

93 94 95

We'll pour we'll score we'll fall flat on the floor We'll

We'll pour we'll score we'll fall flat on the floor We'll

We'll pour we'll score we'll fall flat on the floor We'll

A7 B^b G

96 97 98

do all this and a whole lot more in our

do all this and a whole lot more in our

do all this and a whole lot more in our

Em7 A7 A7

99 Cab-in in the woods oooh

100 Cab-in in the woods yeah

101 Cab-in in the woods yeah

Cab-in in the woods oooh

Cab-in in the woods yeah

Cab-in in the woods oooh

Cab-in in the woods yeah

D A G

102 We're five coll-ege stu-dents on our way to an old a - ban-doned

103 We're five coll-ege stu-dents on our way to an old a - ban-doned

104 We're five coll-ege stu-dents on our way to an old a - ban-doned

Bm F#m G A

105 106 107

cab - in in the woods _____ Yeah! We're five coll - ege stu - dents on our

cab - in in the woods _____ Yeah!

cab - in in the woods _____ Yeah!

As A7 D Bm

Detailed description: This system contains measures 105, 106, and 107. It features three vocal staves and a piano accompaniment. The vocal staves show the lyrics 'cab - in in the woods' followed by a line, then 'Yeah! We're five coll - ege stu - dents on our' for measure 105, and 'cab - in in the woods' followed by a line, then 'Yeah!' for measure 106. Measure 107 has a line of music but no lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords are indicated as As, A7, D, and Bm.

108 109 110

way to an old a - ban-doned cab - in in the woods cab - in in the woods

We're

We're five coll - ege stu - dents on their way to an old a - ban-doned

G A D Bm G A

Detailed description: This system contains measures 108, 109, and 110. It features three vocal staves and a piano accompaniment. The vocal staves show the lyrics 'way to an old a - ban-doned cab - in in the woods cab - in in the woods' for measure 108, 'We're' for measure 109, and 'We're five coll - ege stu - dents on their way to an old a - ban-doned' for measure 110. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords are indicated as G, A, D, Bm, G, and A.

111 112 113

cab-in in the woods _____ We're five coll-ege stu-dents on our
 five coll-ege stu-dents on their way to an old a-ban-doned ca-bin in the woods
 cab-in in the woods cab-in in the woods cab-in in the woods _____

D Bm G A D Bm

114 115 116

way to an old a-ban-doned cab-in in the woods cab-in in the woods
 ca-bin in the woods ca-bin in the woods _____ We're
 _____ We're five coll-ege stu-dents on their way to an old a-ban-doned

G A D Bm G A

117 118 119

cab-in in the woods _____ We're five coll-ege stu-dents on our
five coll-ege stu-dents on their way to an old a-ban-doned ca-bin in the woods
cab-in in the woods cab-in in the woods cab-in in the woods _____

D Bm G A D Bm

120 121 122

way to an old a-ban-doned cab-in in the woods cab-in in the woods
ca-bin in the woods ca-bin in the woods _____
— We're five coll-ege stu-dents on their way to an old a-ban-doned

G A D Bm G A

P/C

CABIN IN THE WOODS 1/25/07 -17-
124

Evil Dead

123

cab - in in the woods

cab - in in the woods

cab - in in the woods

Asus4 A7 D

HOUSEWARES EMPLOYEE

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 3 ASH

Lit - tle did I know that day___ when

Dm

4 5

I dropped off my re - su - me___ at the lo - cal S - mart store___ that a -

C Bb

6 LINDA 7

My job was in the check-out aisle___

noth - er em - ploy - ee I'd fall for___

A7

8 9

S - mart ser - vice with a smi - le I - hat - ed work it was a bore but

C B^b

10 11

all that changed when you walked thru the door

I was as - signed to aisle

A D Em

12 13 14

And that is where you fell for me

three

D/F# G D/A G/B Asus4 A A#

15 16 17

Per-fect re-tail har-mo - ny

love so strong it had to be

Bm F#m G Em Asus4 A

18 19 20

I have to ask a ques - tion to the gods a-bove How were we deemed wor - thy

I have to ask a ques - tion to the gods a-bove How were we deemed wor - thy

G A D G Em

21 22 23

of this per - fect love I'll ask the trees I'll ask the sky I'll ask the whole wide world

of this per - fect love I'll ask the trees I'll ask the sky I'll ask the whole wide world How

Asus4 A G D Bm F#m

24 25 26

How did the per - fect girl land a
did a House - wares em-ploy-ee land the per - fect girl

G Em A G D

27 28 29

House-ware's em - ploy - ee I could bare-ly fo-cus on my check-out line___ your

G A D Bm

30 31

pol - y - es - ter shirt al - ways on my mind_____ Fan - ta - sics took o - ver me___ I'd for-

/A /G

32 33

get to scan it-ems and give 'em for free

How could I con-cen-trate on house - wares Who

F# Bm

34 35

opt. (*opt.*)

cares ab-out blen-ders when you're right there_____ Our roles re-versed there is no doubt_____ cuz

/A /G

36 37 38

I had a ma-jor crush on you_____

I was the one who was check ing you out_____

F# D Em7 D/F# G

39 40 41

Find-ing love at work it must have been fate

When I was near you my love grew _____ It's

D/A G/B Asus4 A A# F#m

42 43 44

I have to ask a ques - tion

bet-ter than meet-ing on E-lim - i - date I have to ask a ques - tion

G Em7 Asus4 A G A

45 46 47

to the gods a-bove How were we deemed wor - thy of this per - fect love I'll

to the gods a-bove How were we deemed wor - thy of this per - fect love I'll

D G Em Asus4 A

48 49

ask the trees I'll ask the sky I'll ask the whole wide world

ask the trees I'll ask the sky I'll ask the whole wide world How

G D Bm F#m

50 51 52

How did the per - fect girl land a

did a House - wares em-ploy-ee land the per - fect girl

G Em A G D

53 54 55

House - wares em - ploy - ce

Stock-ing the shelves Was

G A D Bm F#m

56 57 3 3 58

all I thought would be _____ But find-ing my true love at S Mart That makes this job so groo-

G F#m Em F#m G

59 60

I have to ask a ques - tion

- - vy _____ I have to ask a ques - tion

G/A Bb Ab Bb

61 62

to the gods a - bove How were we deemed wor - thy

to the gods a - bove How were we deemed wor - thy

Eb Ab Fm

63 64

of this per - fect love I'll ask the trees I'll ask the sky I'll

of this per - fect love I'll ask the trees I'll ask the sky I'll

B^bsus4 B^b A E^b

65 66 67

ask the whole wide world How

ask the whole wide world How did a House - wares em-ploy-ee land the per - fect girl

Cm Gm A^b A^b/B^b B^b

68 69 70

did the per - fect girl land a House - wares em - ploy - ee

House-wares em - ploy - ee

A^b E^b A^b B^b E^b

IT WON'T LET US LEAVE

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

♩ = 80

CHERYL

2 3

Can't you see Why don't you believe

4 5 6

It won't let us leave It won't let us leave Lis-ten to me Why

7 8 9

do your eyes de-ceive Fin-a-ly be-lieve It won't let us leave

10 11

It won't let us leave

Gm

LOOK WHO'S EVIL NOW

REVISED 1/25/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

CHERYL

Musical notation for measures 1-3. The vocal line starts at measure 2 with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff with treble and bass clefs. Measure 1 contains a whole rest in the vocal line and a G#7 chord in the piano. Measure 2 contains a whole rest in the vocal line and a G#7 chord in the piano. Measure 3 contains the vocal line starting with a quarter rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G#4, and a quarter note F#4. The piano accompaniment features a C#m chord in the right hand and a bass line with a quarter note G#2, an eighth note A2, a quarter note B2, an eighth note C3, a quarter note B2, an eighth note A2, a quarter note G#2, and a quarter note F#2.

Why have you dis-turbed - our sleep

Musical notation for measures 4-7. The vocal line continues with a treble clef and a key signature of three sharps. Measure 4 contains a whole rest in the vocal line and a C#b chord in the piano. Measure 5 contains a quarter note G#4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G#4, and a quarter note F#4. Measure 6 contains a quarter note G#4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G#4, and a quarter note F#4. Measure 7 contains a quarter note G#4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G#4, and a quarter note F#4. The piano accompaniment features a C#b chord in the right hand and a bass line with a quarter note G#2, an eighth note A2, a quarter note B2, an eighth note C3, a quarter note B2, an eighth note A2, a quarter note G#2, and a quarter note F#2.

A-wak-ened us___ from our an - cient slum-ber You will di - e

Musical notation for measures 8-9. The vocal line continues with a treble clef and a key signature of three sharps. Measure 8 contains a quarter note G#4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G#4, and a quarter note F#4. Measure 9 contains a quarter note G#4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G#4, and a quarter note F#4. The piano accompaniment features a C#b chord in the right hand and a bass line with a quarter note G#2, an eighth note A2, a quarter note B2, an eighth note C3, a quarter note B2, an eighth note A2, a quarter note G#2, and a quarter note F#2.

Night - mare is be - fore___ you___ Like o - thers be - fore you you're gon - na

10 11

tum - ble. One by one We're gon - na take you

C#m

12 13

One by one Noth - ing you can do One by one You'll sure - ly fall

C#m

14 15 16

One by one we're gon - na kill you all Now I'll ask you a ques - tion not

F#

17 18 19

where or why or how But WHO Look who's e - vil now

F#7 G#7 G#7

Musical notation for measures 20 and 21. Measure 20 starts with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 21 continues the melody. The bass line includes a C#m chord.

Musical notation for measures 22, 23, and 24. Measure 22 starts with a treble clef and a key signature of three sharps. Measure 23 has a repeat sign. Measure 24 includes the lyrics "Sock it to me, ba-by!". The bass line includes an A#7 chord.

Musical notation for measures 25 and 26. Measure 25 starts with a treble clef and a key signature of three sharps. Measure 26 includes the lyrics "Look Who's E - vil Look Who's E - vil Look Who's E - vil Now I said a". The bass line includes a D#m chord.

Musical notation for measures 27 and 28. Measure 27 starts with a treble clef and a key signature of three sharps. Measure 28 includes the lyrics "Look Who's E - vil Look Who's E - vil Look Who's E - vil Now I". The bass line includes a D# chord.

29 30

heard you suck - ers mock - ing me and call - ing me a prude. — Let's

D#m

31 32

see if you're still laugh - in' when I rip out your fal - lop - pian tubes I'll

D#o

33 34

twist your fun — bags and beat your brown eye blue — Then I'll

D#m

35 36 3

smash your sack — and make a tes - ti - cle — fon - due Just

D#o

37 38

Try and fuck with me I'll show you where your grave is If

D#m G#m

39 40 41

be-ing c-vil's cool Con-si-der me Mi-les Da-vis I'll ask you a ques-tion not

A# D#m G#

42 43

where or why or how But WHO

G#7 A#7

44 45 46 47

Look who's c - vil now So

D#

48 (vocal first x only)

49

Kids. let's kick it! First Ash I'll whoop your ass Then

50

51

Scott I'll bust your nut Then Shelly I'll slash your belly Then

52

53

54

55

You can't stop me You can't stop me You can't stop me now

Fm

56 57

You can't stop___ me You can't stop___ me You can't stop me now___

F^o

58 59 60 61

SHELLY: "Look who's evil now!"

B7

62 SHELLY 63

Oh my god like look at me and my e - vil de - mon bod___ Now

Em

64 65

watch me shove this high heel straight up your love___ rod___ I'll

E^o

66 67

tear you bo - dy in - to shreds then bear you with his balls___ And then I'll

Em

68 69 70

swal-low up___ your soul with - out gag-ging at all. I'm sex - y I'm cute And

E° Em

71 72 73

so e - vil to boot___ I'd kill you with these guns but I don't think they shoot Now I'll

Em

74 ask you a ques - tion_ not where or why or how But WHO

77 Look who's e - vil now

WHAT THE FUCK WAS THAT?

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

The musical score is written in 4/4 time with a tempo of 89. It features three vocal parts and piano accompaniment. The key signature has one flat (Bb). The score is divided into two systems. The first system contains measures 1-3, and the second system contains measures 4-5. The lyrics are: "What the fuck was that? ASH SCOTT What the fuck was that? Your sis-ter has What the fuck was that? Your girl-friend was a de-mon turned in - to a zom - bie___ What the fuck was that?"

Measure 1: Tempo $\text{♩} = 89$. Measure 2: Measure 3: **ASH**

Measure 4: **SCOTT**

Measure 5: **Gm**

Measure 6: **D**

6 7

too What the fuck was that?

What the fuck was that? She just ripped my

Gm

8 9

What the fuck was that? I got some Shel-ly on my

pre-ripped A - ber-crom - bic What the fuck was that?

D

10 11 12

shoe What dark - ness lurks be - yondour woo - den sanc - tum?

What dark - ness lurks be - yond this woo - den sanc - tum?

Gm Cm F Gm

13 14

What the fuck was that?

What the fuck was that?

Dude these hoes been zom - bi - fied

I

D7

15 16

No! We can-not leave!

can-not take this an - y - more

I'm get-ting out of here

D Gm

17 18

Lin-da's an - kle won't make it I fear

I can-not stay!

I killed my lay I

D Gm

19 20

You can't go now! You can't! You can't!

must go now I must! I must!

Cm Gm

21 22

We

Bit-ches out for blood I can't take this an - y more

D7 D

23 24

don't e-ven know if there's a way back ex - cept for that damn bro - ken foot-bridge!

Got-ta go! Right now!

D Gm

25 26

Just

I'll find a road where I'll flag down a van!

D Gm

27 28

lis-ten to me— Lin-da can't walk can-not hike can't e-ven stand!

No I won't It's time to go!

Cm Gm

29 30

SCOTT

Then we'll leave her that's our brand new plan!_____

D Eb D

31
What the fuck was that?

32
What the fuck was that? Now I'll put an end to this va - ca - tion!_

Gm D

33
What the fuck was that? Scott don't leave me all a - lone!

34
What the fuck was that?

Gm

35
Ne - cro - no - mi - con The book of the Dead The Chant The Chicks

36
Ne - cro - no - mi - con The Book of the Dead A Curse I'm gone!

Gm F Gm

The musical score consists of three systems. The first two systems are vocal lines in treble clef, 8/8 time, with a key signature of one flat (Bb). The first system includes measure numbers 37 and 38. The lyrics are: "What the fuck was that? It's the E - vil Dead!". The second system repeats the same lyrics and melody. The third system is a piano accompaniment in grand staff (treble and bass clefs). It begins with a D7 chord in the right hand and a bass line in the left hand. The piano part features a mix of chords and moving lines, including a prominent eighth-note pattern in the bass line.

JOIN US

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 3 CHERYL

Don't you

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a quarter rest, and then the name 'CHERYL' in all caps. The piano accompaniment starts with a Bb chord and an F7 chord. The system ends with a double bar line.

4 5 6

wan - na join the crew You'll be dead and e - vil too The cool - est thing to do Is

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: 'wan - na join the crew You'll be dead and e - vil too The cool - est thing to do Is'. The piano accompaniment includes an F7 chord. The system ends with a double bar line.

7 8 9

join us Your life sucks you know Work - ing S - Mart's got - ta blow Don't be

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: 'join us Your life sucks you know Work - ing S - Mart's got - ta blow Don't be'. The piano accompaniment continues with a steady rhythm. The system ends with a double bar line.

10 just a fuc-kin' schmo And join us You'll be dead with no re-morse And be

11

12

B^b E^b

13 hung like a horse You can e-ven bang a corpse If you join us I-

14

15

B^b

16 ma-gine all the fun If to e-vil you suc-cumb So just lay down that big gun and...

17

18

19

20

ad lib, cont.

21 22 23 **MOOSE**

Can't you

24 25 26

see well have a scream E - vil's fun-ner than it seems You'll play on our soft-ball team If you

A E

27 **HOUSEHOLD OBJECTS** 28 29

Join us!

join us We'll all have a ball Or - ga - nize a big pub crawl And spend

31 CHERYL 32

You can speak our E - vil slang E - ven

H.O.

Sun-days at the mall If you join us Join us!

A D

33 34 35

grow some e - vil fangs You'll score some E - vil Tang If you Join Us

Be-ing

A/E E A

36 37 38

e - vil is de-vine You'll be dead but so re-fined Par - ty like its nin - ty - nine and

D A/E E

34 35 36

rec-ting "Pla-toon" — Who's the point - guard for the Mem-phis — Grizz-les and

B E A

37 38 39

who coined the phrase for shiz-zle my niz-zle It was me can't you see I

E C#m B

40 41 42

ain't no fake I'm good old — re - li - a - ble Jake!

C#m B A

43 44 45

— Do you be-lieve I can get you down the pa-

B C# F# B D#

ANNIE

46

47

48

I be - lieve_____

th

And do you be - lieve_____ I can

F#C#

B

F#

49

50

51

I be - lieve!_____

get you to the ca - - - bin?

You

B

C#

52

53

54

mp

Oo

Oo

Oo

need a guide_____ to get you through them_____ woods_____ And I know that trail and I

F#

B

F#

55 56 57

Oo Oo Oo

knows it— good You can trust in me There's no mis - take I'm

D#m C# D#m

58 59 60 61

Oo Oo

good old— re - li - a - ble Jake You can trust in me There's no mis - take I'm

B C# D#m

62 63 64

Good old re - li - a - ble Jake

B C# F#

HOUSEWARES EMPLOYEE (REPRISE)

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 3 4 LINDA

I have to ask a ques - tion

This system contains the first four measures of the music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Measure numbers 2, 3, and 4 are indicated above the vocal line. The name 'LINDA' is written above the vocal line at the start of measure 4. The lyrics 'I have to ask a ques - tion' are written below the vocal line.

5 6 7

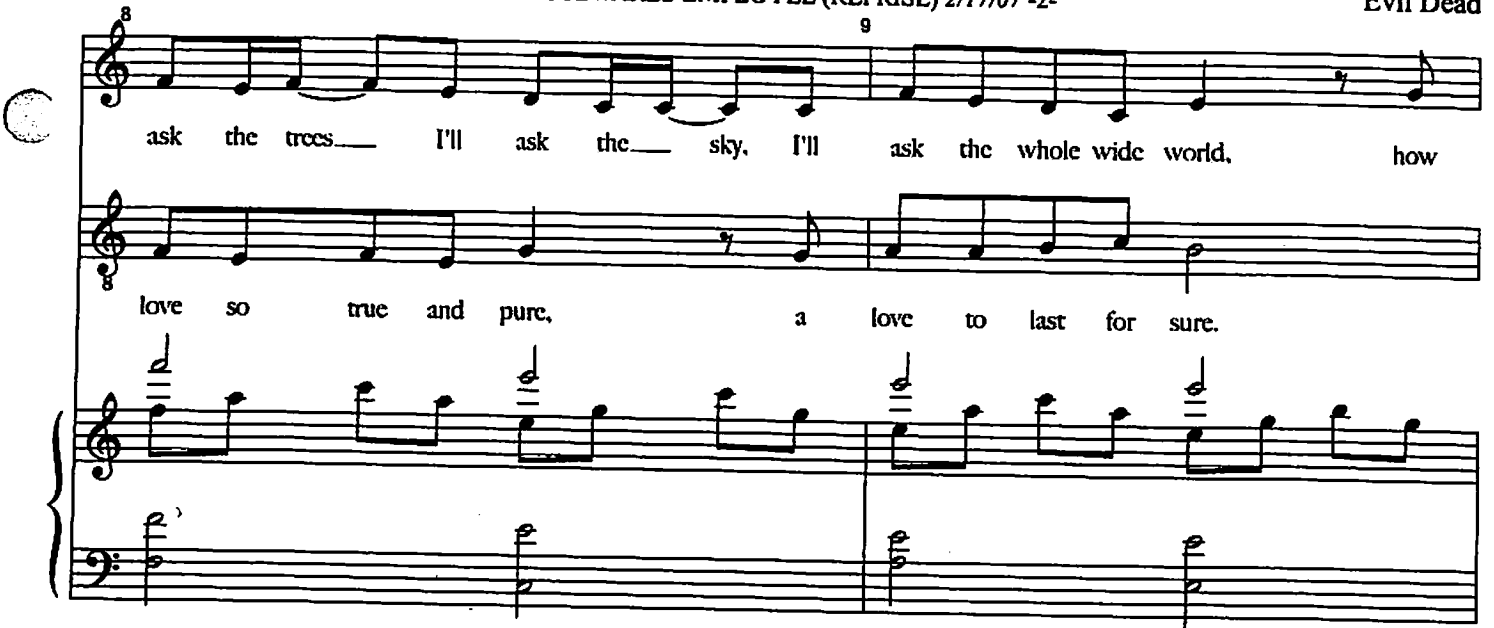
to the gods — a-bove How were we deemed wor - thy of this per - fect love? I'll

ASH

How can this be real? A

This system contains measures 5 through 7. The vocal line continues with lyrics: 'to the gods — a-bove', 'How were we deemed wor - thy of this per - fect love? I'll', and 'How can this be real?'. The name 'ASH' is written below the vocal line at the start of measure 5. The letter 'A' is written below the vocal line at the end of measure 7. The piano accompaniment and bass line continue throughout the system.

8 9



ask the trees I'll ask the sky, I'll ask the whole wide world, how
love so true and pure, a love to last for sure.

10 11 12



did a house-ware employ-ee land the perfect girl? How did the perfect girl land a
How did the perfect girl land a

13 14



house-ware employ-ee?
house-ware employ-ee?

I'M NOT A KILLER

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 3 ASH

I'm not a

F#m G#m C#m F#m G#m

4 5 6

kil - ler. I'm an S-mart em-ploy-ee.

C#m F#m G#m7 C#m

7 8 9

And to kill a co - wor - ker is a- gainst Com- pa- ry

Db Ab/C Bbm Db/Ab Gb

10 11 12

Po - li - cy. but you tried to kill me___ so now I must say good bye.___

13 14 15

I'm sor - ry Lin - da___ but now you must die. Die

16 17 18

die die die___ die die die

19 20 21

die die die die oh

This system contains measures 19, 20, and 21. The vocal line (treble clef) has lyrics 'die' under measure 19, 'die die' under measure 20, and 'die die oh' under measure 21. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measure 20 includes a 'p' dynamic marking. Vertical bar lines with a circle and a vertical line are present at the end of measures 19 and 21.

22 23 24 25

die die die

This system contains measures 22, 23, 24, and 25. The vocal line (treble clef) has lyrics 'die' under measure 22, 'die' under measure 23, and 'die' under measure 24. Measure 25 is empty. The piano accompaniment (grand staff) continues the rhythmic pattern. Measure 25 features a 'c' dynamic marking. Vertical bar lines with a circle and a vertical line are present at the end of measures 22, 23, and 25.

BIT PART DEMON

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 3 ED 4

Slowly

I'm that guy you see in ev' - ry hor-ror flick

5 6

You would-n't re - mem - ber - me I come and go too qui - - - .

7 8

ck You would-n't know my name I hard - ly e - ver speak a line

9 10 11

If the he-ro kills a hun-dred-de-mons I'd be the for-get-ta-ble num-ber thir-ty nine

F#m Em7 F#

12 Ragtime Feel 13 14 Swung 8ths

♩ = 130 'Cuz I'm a bit part

D

15 16 17

de - mon A small time mis - fit

B7

18 19 20

I'd say you'd be DEAD BY DAWN But I don't real-ly mean it

E7 F#7

21 22 23

I'm a threat to no - - - one the

24 25 26

oth - er dead - ites make fun of me E - vil

27 28 29

Ed - die the bit pa - rt de -

30 31 32 33

mon You're right!

34 35 36

Now I see that this trend has been dis-rup-ted I've said more than five words with-out

D B7 E7

37 38 39 3

be-ing in-ter-rup-ted I'm a bit part no more my char-ac-ter's had a swing Now it's

A7 D B7

40 41 42

time for this de-mon to Sing Sing SING

E7 G A

43 44 45

B^b 3 3 3 3

ALL THE MEN IN MY LIFE

REVISED 1/25/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 ANNIE

All the men in my

3 4

life Keep get - ting killed by Can - dar - i - an

5 6

de - - - - - mons

ASH

All the men in your life keep get - ting

7 8

First there was Ed a real - ly nice
 killed by Can - dar - i - an de - mons?

D A D G

9 10 11

guy Did - n't talk too much but I did - n't mind I was all -

D A Bm A/C# D A

12 13

set to mar - r - y him But be -

D G D

14 15

fore we could con - su - mate Ed was killed by _____ a Can - da - ri - an

Bm7 A/C# D A

16 17

de - mon _____ Then it was

Can - da - ri - an de - mon Can - da - ri - an de - mon Can - da - ri - an de - mon

D G D A

18 19

dad - dy Who I could count on _____ He

Dad - dy. Ah - oo.

D G D A

20

21

loved to read the Ne - cro - no - mi - con_____ He al - so en -

Book of the dead

Bm A/C# D A

22

23

joyed Play - ing board_____ games_____ But he

Ah - oo. Good fam' - ly fun.

D G D

24

25

can't sink my bat - te - ship now cuz dad was killed by_____ a Can - da - ri - an

Bm A/C# D A

26

27

de - mon_____ They say love is

Can - da - ri - an de-mon Can-da - ri - an de-mon Can-da - ri - an de-mon.

D G D A

28

29

cru - el_____ and I_____ be - lieve them_____ My

Ooh. Ooh._____

G A

30

31

heart's al - ways bro - ho - ho - ken cuz the men in_____ my

Oh. Oh. Oh._____

D F#7 Bm

32 33 34

life keep gett - ing killed by Can-dar - i - an de - - -

Ooh. Oo. Ah Ah Ah

G A G

35 36 37

mons

Ah

D G D A G

38 39 40

A D F#7 Bm

41 42 43

G A D G

44 45

It was high school se - nior

High-school

D Bb7 Eb Ab

46 47

prom Go - ing with my stead - y Ho - wie

Oh yeah!

Eb Bb Cm Bb/D Eb

48 49

Brahm A per - fect night Like I al - ways

How - ic Brahm How - ic Brahm?

Bb Eb Ab

50 51

dreamed but when Stair-way To Hea-ven be-gan Howe was
Lit - tle girl's dream.

E^b Cm B^b/D E^b

52 53

killed by a Can-dar - i - an de - mon
Dang! Can - da - ri - an de-mon Can - da - ri - an

B^b E^b A^b

54 55

All my coll - ege boy - friends and my
de - mon Can - da - ri - an de - mon.

E^b E^b7 A^b

56 57

one night stands My male co-work-ers and pla-

B^b E^b G7/D

58 59

ton-ic gay friends Ev-ery date I go on ends in

C^m A^b

60 61

de-mon blood shed and now that I've met you two guys I

B^b C^b

62

63

know you'll soon be dead

They say love is

What the fu...?

B^b

64

65

cruel

and I — be - lieve them —

my

Shoop shoo wah

Shoop shoo wah

A^b

B^b

66

67

heart's al - ways bro - ho - ho - ken cuz the men in — my

Oh.

Oh.

Oh —

E^b

B^b/D

C^m

68

life and I mean all the men in my life

69

ev'ry sin-gle man in my

Ooh. Ooh.

Ab

70

life keeps get - ting killed

71

by Can - da - ri - an

Ooh. Ooh

Fm Bb

72

de - mons

73

74

Ooo wee

ASH

Can - da - ri - an de - mons

Fm/Ab Eb

Musical score for measures 75-78. The score is written for three staves: two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). Measure 75 is marked with a '75' and a fermata. The vocal staves show a melodic line with a fermata over the first measure. The piano accompaniment consists of a bass line and a treble line with chords. The score ends with a double bar line.

GOD DAMN YOU, WOMAN

REVISED 1/25/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

JAKE

God damn you wo - man_____ You fuck - ing stabbed

D A7 D

me God damn you wo - man_____ Do I look like a

G A

ANNIE **Rock Feel**

It was a mi - stake

fuck - ing zom - bie?_____

D Bb

11 3 12 3 13 14

what can I do to prove I am sor - ry_____

Well in the fu - ture_____ I'd a-

D F

15 3 16 3 17

ppre - ci - ate it if you could Not fuck - ing stab me! God damn you

A

Light Rhumba

18 19 20

I did - n't mean to hurt you_____ Or make you

wo-man You've real - ly got me pissed

D G

21 22 23

bleed I'll make you feel bet - ter

God damn you wo - man This hurts like a

A7

Detailed description: This block contains the first system of music, measures 21 through 23. It features a vocal line with lyrics, a guitar line with a sustained chord in measure 22, and a bass line. The key signature has two sharps (F# and C#).

24 25 26

Would you like some Pep-cid A. C.?

son of a bitch Wo-man look what you've done

D D

Detailed description: This block contains the second system of music, measures 24 through 26. It features a vocal line with lyrics, a guitar line with sustained chords in measures 24 and 26, and a bass line. The key signature has two sharps (F# and C#).

27 28 29

Then take this

I'm ble - e - ding all o - ver the fuck - ing room

A

Detailed description: This block contains the third system of music, measures 27 through 29. It features a vocal line with lyrics, a guitar line with a sustained chord in measure 28, and a bass line. The key signature has two sharps (F# and C#).

30 31 32

cloth And ap - ply pres - to your wound

A7 D

33 34 35

BITCH! Get me some-where safe That thing's still out there in

Rock Feel

Bb

36 37 38 39

No one can hurt you here

them trees

D F

40 41 42 43

CHERYL *Colla Voce* **JAKE**

no one but me! Come Here Fat-ty! God damn you wo - man!

A

44

DO THE NECRONOMICON

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 CHERYL

3

4 +LINDA

Now we hon - our the nec-ro-nom-i-con Now we hon - our the

6 +ED

7

8 +JAKE

nec-ro-nom-i-con Now we hon - our the nec-ro-nom-i-con Now we hon - our the

10

11

12

nec-ro-nom-i-con

SCOTT (ALONE)

Now we hon - our the nec-ro-nom-i-con with our ve - ry own spe-cial

13 14 15 16

dance!

17 18 19 20

SCOTT

In hell we dance our

21 22 23

LINDA

Do we

own spe-cial way Let's show 'em how we dance while our bod-ies de - cay

24 bounce like Back - Street? Do we grind like Mich-a-el Biv-ins?

25 JAKE 26

Not___ with out a heart beat Bel Biv De-

27 CHERYL 28 29 ED

Do we whomp like Tag___ Team? Let's Ma-ca-

voe be for the liv-in' Not___ with-out a blood-stream

30 31 GIRLS 32

re - na like that group did! BOYS Dead-ites___ al - ways like to

No___ that's just stu-pid Dead-ites___ al - ways like to

Am

33 34 35

get their freak___ on And when we get to - get - her we do___ the nec - ro - nom - i - con Do___

get their freak___ on And when we get to - get - her we do___ the nec - ro - nom - i - con Do___

C D E

36 37 38

the ne - cro - no - mi - con Do___ the nec - ro - nom - i - con Come on Come on and do___

the nec - ro - nom - i - con Do___ the ne - cro - no - mi - con Come on Come on and do___

C

39 40 41 42

the nec - ro - nom - i - con

the nec - ro - nom - i - con

E^b E

43 SCOTT 44 45

You got - ta fol - low the moves_ right_ to_ the let - ter It's

Detailed description: This system contains measures 43, 44, and 45. The vocal line starts with a treble clef and a key signature of one sharp (F#). Measure 43 has a whole rest. Measure 44 contains the lyrics 'You got - ta fol - low the moves_'. Measure 45 contains 'right_ to_ the let - ter It's'. The piano accompaniment is in the right and left hands, with a bass clef in the left hand. The right hand plays chords and single notes, while the left hand plays a bass line.

46 47 48 49 ALL

First we jump_

just like the time warp On-ly bet-ter

Am

Detailed description: This system contains measures 46, 47, 48, and 49. Measure 46 has a whole rest. Measure 47 contains the lyrics 'just like the time warp'. Measure 48 contains 'On-ly bet-ter'. Measure 49 contains 'First we jump_'. The word 'ALL' is written above measure 49. The piano accompaniment includes a guitar chord 'Am' in measure 48. The notation includes vocal lines and piano accompaniment in both hands.

50 51 52

Then we sink_ down_ Then we get back_ up_ And_ las-

C D G

Detailed description: This system contains measures 50, 51, and 52. Measure 50 has a whole rest. Measure 51 contains the lyrics 'Then we sink_ down_'. Measure 52 contains 'Then we get back_ up_ And_ las-'. The piano accompaniment includes guitar chords 'C', 'D', and 'G' in measures 50, 51, and 52 respectively. The notation includes vocal lines and piano accompaniment in both hands.

53
so all a - round Then we spin_____ Clap our hands_____ And

54 55

56
take a brief mo - ment to ack - now - ledge the band_____

57 58

59
Do the ro - bot_____ And the sprink - ler_____ And

60 61

62
fin-ish it off_____ with our best Hen - ry Wink-ler Hey

63 64 65

GIRLS

66

67

68

Dead-ites al - ways like to get their freak on And when we get to - get - her we do

BOYS

Dead-ites al - ways like to get their freak on And when we get to - get - her we do

Am

C

D

69

70

71

the nec - ro - nom - i - con Do the ne - cro - no - mi - con Do the nec - ro - nom - i - con

the nec - ro - nom - i - con Do the nec - ro - nom - i - con Do the ne - cro - no - mi - con

E

72

73

74

75

Come on Come on and do the nec - ro - nom - i - con

Come on Come on and do the nec - ro - nom - i - con

C

D

E^b

E

76 77 78 79

Musical score for measures 76-79. The system includes a vocal line with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). Measure 76 has a treble clef. Measures 77-79 have a key signature of one sharp (F#). The piano accompaniment features chords with 'v' markings, likely indicating vibrato or a specific performance technique.

80 81 82 83 LINDA

Can we

Musical score for measures 80-83. The system includes a vocal line with a treble clef and a piano accompaniment with grand staff notation. Measure 80 has a treble clef. Measures 81-83 have a key signature of one sharp (F#). The vocal line begins with the name 'LINDA' and the lyrics 'Can we'. The piano accompaniment continues with chords and moving lines.

84 85 JAKE 86

kill these suck - ers yet? Can we beat 'em with a shoe?

SCOTT

Just wait — a lit - tle bit

Musical score for measures 84-86. The system includes a vocal line with a treble clef and a piano accompaniment with grand staff notation. Measure 84 has a treble clef. Measures 85-86 have a key signature of one sharp (F#). The vocal line features the names 'JAKE' and 'SCOTT' and the lyrics 'kill these suck - ers yet?' and 'Can we beat 'em with a shoe?'. The piano accompaniment continues with chords and moving lines.

87 88 89 90 **CHERYL**

Can we

Not till we've done the tune

91 92 93 **ED**

mut - i - late these fools? I say we at - tack!

No fol - low the rules What are_

94 95 **SCOTT** 96

_ you on crack? Af - ter our dance_ we'll_ at - tack our old friends But be

97 fore we do that 98 let's Nec - ro - nom - i - con a - gain! 99

100 ALL First we jump 101 Then we sink down 102 Then we

103 get back up And las - so all a-round Then we spin Clap our hands

106 And take a brief mo - ment to ack - now-ledge the band 107 108

109 110 111

Do the ro - bot And the sprink - ler And

F G C D

112 113 114 115

fin-ish it off with our best Hen - ry Wink-ler Hey

G Am

116 117 118

GIRLS
Dead-ites al - ways like to get their freak on And when we get to - get - her we do -

BOYS
Dead-ites al - ways like to get their freak on And when we get to - get - her we do -

Am C D

119 120 121

the nec-ro-nom-i-con Do the ne-cro-no-mi-con Do the nec-ro-nom-i-con Do

the nec-ro-nom-i-con Do the nec-ro-nom-i-con Do the nec-ro-nom-i-con Do

E Am

122 123 124

the ne-cro-no-mi-con Do the ne-cro-no-mi-con

the ne-cro-no-mi-con Do the ne-cro-no-mi-con

Scream

Scream

Guitar

b

IT'S TIME

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 ASH 3

♩ = 85

It's time to ful-fill my

C

4 5 6

pur - pose — In life we are born — with a des-ti-ny — It's

Am Dm F G

7 8 9

time to ac-cept my cal - ling — To go on a ra-ve-nous

C Am Dm

10
de - mon kil - ling spree

11
It's time to _____ fi - nal - ly take a stand

The first system of music contains two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It features a melody with some rests and a final note on a whole note. The bottom staff is a piano accompaniment with two staves (treble and bass clefs) showing chords and a bass line. Chords F and G are indicated under the first measure, and C is indicated under the second measure.

12
Fight with _____ my stump and my good hand

13
Stop talk-ing trash _____ and kick some

The second system of music contains two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It features a melody with some rests and a final note on a whole note. The bottom staff is a piano accompaniment with two staves (treble and bass clefs) showing chords and a bass line. Chords Am and Dm are indicated under the first measure, and Dm is indicated under the second measure.

14
de - mon ass

15
It is Time!

16

The third system of music contains two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It features a melody with some rests and a final note on a whole note. The bottom staff is a piano accompaniment with two staves (treble and bass clefs) showing chords and a bass line. Chords F and G are indicated under the first measure, and C is indicated under the second measure. The final measure (16) shows a whole rest on the vocal line and a sustained chord in the piano accompaniment.

17 18 19

Oh Oh

It's time___ for you,___

It's time___ for you,___

C

20 21 22

Ash___ to die___ It's time___ for us___ Zom - bies to rise___

Ash___ to die___ It's time___ for us___ Zom - bies to rise___

Am

23 24 25

It's time___ for you___ to say___ good - bye___ it's time___ for___

It's time___ for you___ to say___ good - bye___ it's time___ for___

F G

26 27 28

It's time time to hurt de-mon

Oh— It's Time Ooo

Oh— It's Time Ooo

C

29 30 31

feel - ings In - side

Ooo Ooo

Ooo Ooo

Am Dm7

32

these here walls there can be on - ly one _____ It's

33

Ooo _____

Ooo _____

F G

35

Time to in-crease de - mon blee - ding _____

36

Time to fight Time to brawl Time to kill

37

C Am

38 To - night you will die

39 Time to maul Kick you square in the

40

41 by the saw or the gun Time

42 balls It's time to rip

43

44 to ha - rass Time to whoop some ass

45 you to tat - ters Time to make your blood splat - ter

46

47 48 49

Time to kill demons en masse Oh it's
through the shed Join the evil dead

Dm F

50 51 52 53

time You know that I'm right I'm not dy-ing to-night it's a Hol - i - day
It is Time

G Ab Bb C

54 55 56 57

When I'm in des-pair I ad-just my hair and make ev - il pay

Ab Bb C

58 59 60 61

At the edge of the night there's not a dead-ite I can't han - dle

Fm Gm Ab

62 63 64 65

When dan-ger calls you must have the balls of an ox or a bear or

(JAKE 8va)

Han - dle

Han - dle

Fm Gm

66
a - ny large mam - mal

67
An - y large mam - mal

68
Yeah

Yeah

G

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line with notes and lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and a bass line. Measure numbers 66, 67, and 68 are indicated above the vocal lines. Chords 'G' and 'Am' are marked above the piano staff.

69
Is that so

70
It's time for you, Ash to die It's time for us

71
It's time for you, Ash to die It's time for us

C

Am

Detailed description: This block contains the second system of a musical score. It features four staves. The top staff is a vocal line with notes and lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and a bass line. Measure numbers 69, 70, and 71 are indicated above the vocal lines. Chords 'C' and 'Am' are marked above the piano staff.

72 73 74

I think no All right let's

Zom - bies to rise It's time for you to say good-bye

Zom - bies to rise It's time for you to say good-bye

Dm

75 76 77 78

go Oh It's Time

it's time for Oh It's Time

it's time for Oh It's Time

G C

(Cowbell soloing, add gtr on cue)

Musical notation for measures 79-83. Measure 79 contains a melodic line in the treble clef. Measures 80-83 are primarily accompaniment with slanted lines in the treble clef and chords in the bass clef: C (measures 80-81) and Am (measures 82-83).

Musical notation for measures 84-87. Measures 84-87 are primarily accompaniment with slanted lines in the treble clef and chords in the bass clef: F (measures 84-85) and G (measures 86-87). Measure 87 includes the instruction *(repeat ad lib.)*.

Musical notation for measures 88-90. Measure 88 has a C chord in the bass clef and slanted lines in the treble clef. Measure 89 has a V chord in the bass clef and slanted lines in the treble clef. Measure 90 has a C chord in the bass clef and a melodic line in the treble clef.

WE WILL NEVER DIE

REVISED 2/17/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 3

You must re - a - lize We will ne - ver die

(Gtr scrape last x)

Tom solo

Em Bm Em D Em D Em D Em

4 5 6

We're al - rea - dy dead We died twice be - fore

We're al - rea - dy dead We died twice be - fore

Bm Em D C Em Bm Em D Em

7 8 9

— But we're back for more — You can't stop the dead —

— But we're back for more — You can't stop the dead —

D Em D Em Bm Em D C

10 11 12

You can't kill the killed and you can't pass on the passed Now we'll take that chain-saw and we'll

You can't kill the killed and you can't pass on the passed Now we'll take that chain-saw and we'll

Am Bm C

13 14 15

shove it up your ASH!

shove it up your

(Guitar scrape last x)

Tom solo

INSTRUMENTAL SOLO

D Em Bm Em D Em

Musical notation for measures 16-18. Measure 16: D, Em. Measure 17: D, Em. Measure 18: Bm, Em, D, C.

Musical notation for measures 19-21. Measure 19: Em, Bm. Measure 20: Em, D, Em. Measure 21: D, Em, D, Em, Bm, Em, D, C.

Musical notation for measures 22-24. Measure 22: Am. Measure 23: Am. Measure 24: Bm.

Musical notation for measures 25-26. Measure 25: C. Measure 26: D. Ends with a double bar line (//).

YOU BLEW THAT BITCH AWAY

REVISED 1/25/07

Lyrics by George Reinblatt
Music by Frank Cipolla, Christopher Bond,
Melissa Morris, and George Reinblatt

2 SCOTT

Well, we thought that you were

5 JAKE 6 7 CHERYL

fuck - ing with us We though you were a ly - ing prick All that jive

8 ED 10

a - bout you Kil - ling de - mons It just soun - ded like bull-

YOU BLEW THAT BITCH AWAY 1/25/07 -2-

Evil Dead

11 **SCOTT** 12 13 **CHERYL**

shit_ But ap - par - ent - ly_ you weren't talk - ing smack_ Cause we

14 15 **LINDA** 16

saw_ that c - vil chick_ She was go - in' to cat_ us

17 **JAKE** **SCOTT** 18 **b** 19

And se - vere - ly beat us - 'Til you shot her in the_ tits_

YOU BLEW THAT BITCH AWAY 1/25/07 -3-

Evil Dead

JAKE **CHERYL**

20 That's right you saved us

21 You saved our lives

22 You saved our lives

Detailed description: This block contains the first system of the musical score. It features three vocal staves and a piano accompaniment. The first staff is for Jake, with lyrics 'That's right you saved us' across measures 20 and 21. The second staff is for Cheryl, with lyrics 'You saved our lives' across measures 21 and 22. The piano accompaniment consists of two staves (treble and bass clef) with chords labeled C, Bb, and B. The music is in a simple, folk-like style with a 4/4 time signature.

23 saved me and my ba - by and these gin - su knives

24 You saved us all

25 You saved us all

Detailed description: This block contains the second system of the musical score. It features two vocal staves and a piano accompaniment. The first staff is for Cheryl, with lyrics 'saved me and my ba - by and these gin - su knives' across measures 23 and 24. The second staff is for Cheryl, with lyrics 'You saved us all' across measures 24 and 25. The piano accompaniment consists of two staves (treble and bass clef) with chords labeled F, G, C, and Bb. The music continues in the same simple, folk-like style.

YOU BLEW THAT BITCH AWAY 1/25/07 -4-

Evil Dead

Musical score for measures 26-28. The score consists of four staves. The top staff is a vocal line with lyrics: "You're the bad-dest mo-ther-fuck-er in this whole strip_ mall_". Above measure 26 is the chord "ED". Measure 28 is marked with "28". The second and third staves are accompaniment lines. The fourth staff is a piano accompaniment with chords "F" and "G" indicated.

Musical score for measures 29-31. The score consists of four staves. The top staff is a vocal line with lyrics: "thought you were a pho-ny on some mad ti - rade_ But now we see that you're a he - ro and you". Above measure 29 is the number "29", above measure 30 is "30", and above measure 31 is "31". The second and third staves are accompaniment lines. The fourth staff is a piano accompaniment with chords "Dm", "Em", and "F" indicated.

YOU BLEW THAT BITCH AWAY 1/25/07 -5-

Evil Dead

32 33 34

saved the day — Be - cause you blew that bitch a - way

saved the day — Be - cause you blew that bitch a - way

G G7 C

35 36 37

ASH

Well, I told — you I — could kill —

ASH!

ASH!

YOU BLEW THAT BITCH AWAY 1/25/07 -6-

Evil Dead

38 39 40

— these de - mons And none of you be - lieved me — That's

No, no, no, yeah!

C/B Am Gsus4 V V V

41 42 43

why you're mere - ly cus - tom - ers — While I'm the S - Mart em - ploy - ee —

C/B Am

44 Cause I kill what looks e - ven slight - ly e - vil Who knows

45

46

Yeah yeah yeah Oh, yeah Ooo

A7 Dm C/E

47 who the next vic - tim will be

48 Cause I shoot and kill and saw

49

Not me! shoot kill

shoot kill

F#sus4 F G Am

YOU BLEW THAT BITCH AWAY 1/25/07 -8-

Evil Dead

50

51b

52

We need a clean up on Ais - le Three

un - til

un - til

E^b/B^b

G5

53

54

55

56

I bitch slap e - vil with my one good hand

You are the man

You are the man

C

B^b

F

G

57 58 59 60

I shake down dead-ites like they owe me__ dough__ I

You're our he-ro__

You're our He-ro__

C B^b F G

61 62 63

saw that de-mon trying to ruin your shop-ping day__ So I grabbed my twelve__ gauge and I

Ooo__

Shop-ping day__

Dm Em F

64
blew her a - way _____

65

66 **JAKE**
That's right you _____ blew _____

Blew that bitch a - way

F/G

G7

67

68

69

Blew that bitch a - way _____

Blew that bitch - a - way!

Blew that bitch - a - way!

C

Bb

F

C

Bb

YOU BLEW THAT BITCH AWAY 1/25/07 -11-

Evil Dead

70 You blew her to smi-the-reens _____

71 _____

72 You blew her like a drunk teen _____

Blew that bitch a - way! _____

F D C G

73 _____

74 _____

Blew the bitch a - way

Blew that bitch a - way! _____

Blew the bitch a - way We

Blew the bitch a - way We

D C G

75 76

used to fuck - ing hate you and your ly - ing ways__ But now we've

used to fuck - ing hate you and your ly - ing ways__ But now we've

E^bm *Fm*

77 78 79

changed our minds__ and think you're o - kay__

changed our minds__ and think you're o - kay__

G^b *G^b/A^b* *A^b*

80 81 82

Be - cause you blew that bitch a - way__

Be - cause you blew that bitch a - way__

D^b *C^b*

83

Blew that bitch a - way! Yeah!

84

Db

VOLTA

Detailed description: This is a musical score for the song 'YOU BLEW THAT BITCH AWAY' by the band Evil Dead. The score is written for voice and piano. It consists of three systems of staves. The first system contains two vocal staves (treble clef) with lyrics: 'Blew that bitch a - way! Yeah!'. Above the first vocal staff, the measure number '83' is written. Above the second vocal staff, the measure number '84' is written. The second system contains a grand staff (treble and bass clef) for piano accompaniment. The bass clef staff has a 'VOLTA' marking below it. The third system continues the piano accompaniment, with a 'Db' chord marking above the bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.