

Db6 V: C+ M: Fm L: A: J: H: Db6 V: C+ M:

Cic - er - o Lip-shitz Pop Six Squish Uh - uh Cic - er - o Lip-shitz

ALL (Except Hunyak): C7+ F

He had it com - in', he had it com - in', he on - ly

F7 Bb

had him - self to blame. — If you'd have been there, if you'd have

Bbm Db7 C7+ Fm L: A: J: (D.S.)

seen it, I bet - cha you would have done the same. Pop Six Squish

Db6 C+ Fm Db6 C+

H: V: M: L: A: J: H: V: M:

Uh - uh Cic - er - o Lip - shitz Pop Six Squish Uh - uh Cic - er - o Lip - shitz

C7+ F

ALL (Except Speakers): (First time: Liz speaks her story) (D.S.: Annie speaks her story)

He had it com - in', he had it com - in', he on - ly

F7 Bb/F

had him - self to blame. — If you'd have been there, if you'd have

Bbm/F Db7 C7+ Fm C7+

seen it, I bet - cha you would have done the same. He had it

2

Fm C7+ F C7+ F C7+

same. He had it com - in', he had it com - in', he on - ly

F F7

had him - self to blame. —

LIZ, spoken cue: So I took the shotgun off the wall and fired two warning shots into his head.

C7+ D.S. (with repeats) C#7+ GROUP 1:

ALL: He had it ANNIE, spoken cue: You know, some guys just can't hold their arsenic. He had it

f *f* *p*

F#

com - in', he had it com - in', he took a flow - er in its prime. -

GROUP 2:

Pop Six Squish Uh - uh Cic - er - o Lip - shitz Pop Six Squish

F#7 B Bm

And then he used it, and he a - bused it. It was a

Uh - uh Cic - er - o Lip - shitz Pop Six

D7 C#7+ F#m N.C. (June speaks her story)

mur - der, but not a crime.

L:

Squish Uh - uh Cic - er - o Lip - shitz *p* Pop

p (percussion)

A: Six Uh - uh Cic - er - o Lip - shitz

H: Uh - uh

V: Cic - er - o

M: Lip - shitz

L: Pop Six Uh - uh

A: Six

H: Uh - uh

V: Cic - er - o Lip - shitz Pop

M: Lip - shitz

Repeat ad lib.

Last time L: Pop

F#7#9 B

ALL: If you'd have been there, if you'd have

JUNE, spoken cue: And then he ran into my knife. He ran into my knife ten times.

f

Bm D7 C#7+ F# (Hunyak speaks her story)

seen it, I bet - cha you would have done the same.

p

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note G4, followed by a dotted quarter note A4, a quarter rest, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords and moving lines in both hands. Above the first measure, the chord is labeled 'Bm'. Above the second measure, 'D7' is written with a bracket and a '3' indicating a triplet. Above the third measure, 'C#7+' is written with a bracket and a '3' indicating a triplet. Above the fourth measure, 'F#' is written. The lyrics 'seen it, I bet - cha you would have done the same.' are written below the vocal line. A piano dynamic marking '*p*' is placed below the piano accompaniment.

Detailed description: This system contains the second line of music. It features a piano accompaniment on a grand staff. The vocal line from the previous system continues with a whole rest in the first measure, followed by a whole note G4 in the second measure, and a whole note A4 in the third measure. The piano accompaniment continues with chords and moving lines in both hands.

B/F# Bm/F# D7/F#

Detailed description: This system contains the third line of music. It features a piano accompaniment on a grand staff. The vocal line continues with a whole rest in the first measure, followed by a whole note G4 in the second measure, and a whole note A4 in the third measure. The piano accompaniment continues with chords and moving lines in both hands. Above the first measure, the chord is labeled 'B/F#'. Above the second measure, 'Bm/F#' is written. Above the third measure, 'D7/F#' is written.

F#m/C# C# F#

Detailed description: This system contains the fourth line of music. It features a piano accompaniment on a grand staff. The vocal line continues with a whole rest in the first measure, followed by a whole note G4 in the second measure, and a whole note A4 in the third measure. The piano accompaniment continues with chords and moving lines in both hands. Above the first measure, the chord is labeled 'F#m/C#'. Above the second measure, 'C#' is written. Above the third measure, 'F#' is written.

VAMP

*HUNYAK, spoken cue:
Uh-uh. Not guilty.*

C#7+

ALL

(except Velma):

F#

(Velma speaks her story)

He had it com - in', he had it
com - in', he had it

(p) *(p)*

com - in', he on - ly had him -
com - in', he took a flow - er

F#7

self to blame. If you'd have
in its prime. And then he

(2nd time: Stop at Velma's line: "Veronica and Charlie doin' number 17, The Spread Eagle.")

B Bm B

been used there, if and you'd have seen it,
it, it, and he a - bused it.

Bm D7 C#7+ F# F#6

I bet - cha you would have felt the same,
It was a mur - der, but not a crime.

1 2

F#7 F#6

He had it

Spoken (Velma continues): Well, I was in such a state of shock, I completely blacked out. I can't remember a thing! It wasn't until later, when I was washing the blood off my hands, I even knew they were dead!

C7+ F

VELMA:

They had it com - in', they had it com - in', they had it

ENSEMBLE:

They had it com - in', they had it com - in',

com - in' all a - long. — I did - n't do it, but if I'd

they had it com - in' all a - long. — She did - n't do it,

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line starts with a half note 'com - in' followed by a quarter note 'all', a quarter note 'a - long.' with a fermata, a quarter rest, a quarter note 'I', a quarter note 'did - n't', a quarter note 'do it,', a quarter note 'but', a quarter note 'if I'd', and a quarter note 'they'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are labeled F7 and Bb.

done it, how could you tell me that I was wrong?

but if she'd done it...

The second system of music continues the vocal line and piano accompaniment. The key signature remains B-flat major. The vocal line has a half note 'done it,', a quarter note 'how', a quarter note 'could you', a quarter note 'tell me', a quarter note 'that I', a quarter note 'was', a quarter note 'wrong?', a quarter note 'but', a quarter note 'if she'd', a quarter note 'done it...', and a quarter note '...'. The piano accompaniment includes chords labeled Bbm, Db7, C7+, and Fm.

They had it com - in', they had it com - in', they had it

They had it com - in', they had it com - in',

The third system of music features a vocal line with lyrics and a piano accompaniment. The key signature changes to C major (no sharps or flats). The vocal line has a quarter note 'They', a quarter note 'had it', a quarter note 'com - in'', a quarter note 'they had it', a quarter note 'com - in'', a quarter note 'they had it', a quarter note 'They had it', a quarter note 'com - in'', a quarter note 'they had it', a quarter note 'com - in'', and a quarter note '...'. The piano accompaniment includes chords labeled C#7+ and F#.

com - in' all a - long. — I did - n't do it, but if I'd
 they took a flow - er in its prime. — And then they used it...

F#7 B

done it, how could you tell me that I was wrong?
 He had it

Bm D7 C#7+ F#m (Mona speaks her story)

ALL (except Mona):

p

com - in', he had it com - in',

F#

he on - ly had him - self to

F# F#+

F#7 B

blame. If you'd have been there,

Bm

if you'd have seen it, I bet - cha

D7 C#7+ F#m

you would have felt the same.

MONA, spoken cue: I guess you could say we broke up because of artistic differences. He saw himself alive and I saw him dead.

C7+ C7

ALL: bum, bum, — bum, — bum, bum, the dirt - y

The dirt - y bum, — the dirt - y

C#7 F# C#7+

bum, bum, — bum, — bum, bum. They had it com - in', they had it

bum, — They had it com - in',

F# C#7+ F# F#7

com - in', they had it com - in' all a - long. — 'Cause if they

they had it com - in', they had it com - in' all a - long. —

B Bm D7 C#7+

used us and they a - bused us, how could you tell us that we were

'Cause if they used us and they a - bused us, could you tell us that we were

F#m N.C. G D7+ G D7+

wrong? He had it com - in', he had it com - in', he on - ly

wrong? He had it com - in', he had it com - in',

8vb-----

G G7 G7#9 C

had him - self to blame. — If you'd have been there, if you'd have

he on - ly had him - self to blame. — If you'd have been there,

Cm Eb7 D7+ Gm N.C. L:

seen it, I bet - cha you would have felt the same. *Pop that gun one more time.*

if you'd have seen it, bet - cha you would have felt the same.

p

Film ending

A: J: H: V: M: L:

Single, my ass! Ten times. Uh-uh. #17, the Spread Eagle. Artistic differences. Pop

A: J: H: V:

Six Squish Uh - uh Cic - er - o

Stage ending

M: D7 ALL:

Lip - shitz I bet - cha

pp *f*

Eb7 D7 Gm

you would have done the same.