

ACT TWO
SCENE 1

(OUTSIDE THE HOUSE)

#15 OPENING ACT II

(TASSEL and IT have a flirtation and run off. FESTER opens the curtain and closes the gate. WEDNESDAY enters, with suitcase and crossbow, pursued by LUCAS. The ANCESTORS observe this.)

[MUSIC STOPS]

LUCAS

Wait, wait! We have to talk this over for a minute.

WEDNESDAY

Talk what over?

LUCAS

We can't just run away and get married. You said it was important that everyone got along.

WEDNESDAY

And you said it didn't matter!

LUCAS

Yeah, but they wanna kill each other! You want that hanging over our heads?

WEDNESDAY

Boy, you sound just like your father. The root doesn't fall far from the tree, does it?

LUCAS

What?

WEDNESDAY

Forget it.

LUCAS

The apple. The apple doesn't fall far from the tree.

WEDNESDAY

Gosh, you're annoying.

LUCAS

You know what I think? You don't really wanna get married.
You just said that to stick it to your mother.

WEDNESDAY

Don't psychoanalyze me, Lucas. It's a deep dark hole and
you don't wanna go there. Come on.

LUCAS

What'll we do for money?

WEDNESDAY

Stop being so scared of everything.

ANCESTORS

Yeah.

LUCAS

Right, like you're not scared.

WEDNESDAY

I eat scared for breakfast, honey.

ANCESTORS

Yeah.

LUCAS

Let's go back in the house and make some rational
decisions.

ANCESTORS

No.

WEDNESDAY

I don't want rational decisions! I want dangerous,
impulsive, crazy decisions!

ANCESTORS

Yeah.

WEDNESDAY

Are you coming or not?

(Guy)

LUCAS

Look - I - I can't run away like this. It's too crazy. I'm
sorry.

WEDNESDAY

Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!

(*ANCESTORS gesture to respond, but WEDNESDAY cuts them off. She storms away. LUCAS calls after her.*)

LUCAS

I can be impulsive!...I just need to think about it first!

(*LUCAS, all indecision, exits back to the house. FESTER enters.*)

ANCESTORS

AH, AH, AH, AH, AH!

FESTER

There you are: Secrets exposed. Marriages threatened. Delicious anarchy. What happens now? Can this be repaired? Or do you all leave in an hour feeling vaguely depressed? Let's find out, shall we?

(*FESTER parts the gates, revealing--*)

SCENE 2

(MORTICIA'S BOUDOIR)

(MORTICIA enters, livid, pursued by GOMEZ.)

MORTICIA

Humiliated! Shamed! Mortified!

GOMEZ

Cara -

MORTICIA

I told that Beineke woman we kept nothing from each other.

GOMEZ

My sweet, my only - Wednesday wasn't sure about the boy and didn't want to worry you.

MORTICIA

Oh, so you didn't dare tell me, because I'm such a terrible mother.

GOMEZ

You're a wonderful mother.

MORTICIA

And look at the thanks I get. I gave up my dreams for the sake of this family. I wanted to travel. I wanted to see Paris! I never saw the sewers of Paris! And now it'll never happen!

GOMEZ

Cara -

MORTICIA

So that's how it ends... alone and forgotten in a tiny room, living on cat food and broken dreams - that's what happens to mothers. Look at yours. She came for the weekend, the weeks turned into months, it's twelve years later and she's still up there: Deceived. Deluded. Smoking in the attic.

(then)

A grandma.

(and)

Well, I'm not going to end up like your mother.

GOMEZ

My mother? I thought she was your mother.
(Bad look from MORTICIA.)
No, seriously.

MORTICIA

You lied to me, I can't live with that.

GOMEZ

Here, *cara*. I feel the urge to take you in my arms.

MORTICIA

Not. Today.

GOMEZ

But *cara*-

MORTICIA

Out!

(GOMEZ exits)

#16 JUST AROUND THE CORNER

SONG ON NEXT PAGE

The
Addams
Family

16

JUST AROUND
THE CORNER

[Rev. 1/31/12]

Music and Lyrics by
ANDREW LIPPA

MORTICIA: Well, I'm not going to end up like your mother.
 GOMEZ: My mother? I thought she was your mother. No, seriously.
 MORTICIA: You lied to me, I can't live with that.
 GOMEZ: Here, cara. I feel the urge to take you in my arms.
 MORTICIA: Not. Today.
 GOMEZ: But cara -
 MORTICIA: Out!" (He turns to leave.)
(MUSIC)

Simple

MORTICIA:
vocal 8vb 3 Vamp (vocal last x)

My daughter's get-ting mar-ried, I

can't be-lieve it's true. She does-n't ask her mo-ther be - fore she says "I do"? And

how a - bout my hus - band? In - con - stant, na - iive! This

eve - ning's get - ting se - ri - ous, these O - hi - o - ans won't leave. But

I can't let these lat - est troub - les rob me of my bliss, for

when I'm scared of true dis - as - ter I re - mem - ber this...

15 Swing 8ths

16 17 18

Death is just a-round the cor - ner, wait - ing pa-tient-ly to strike.

19 20 21

One un - planned e - lec - tro - cu - tion, that's the kind of end

22 23 24

I can comp - re - hend. When I'm feel-ing un - in - spi - red,

25 26 27

or I need a lit-tle spree. I'm re - born know-ing

MORTICIA: Coroner. Get it?
Death is just around the coroner?

28 29 30 31-33 3

death is just a-round the cor - ner com - ing af - ter me.

34**Vamp (vocal last x)**

34 35 36

Death is just a-round the cor - ner, wait - ing high up - on the

37 38 39 40

hill. Some-one bur-ied in an av' - lanche? That's the kind of gig

A musical score for a vocal performance. The music is written in common time with a treble clef. The lyrics are integrated with the musical notes, appearing below the staff. Measure numbers are indicated above the staff at various points. The score includes several measures of music followed by lyrics, then more music with lyrics, and finally a section starting with measure 59.

41 I could real - ly dig. 42 Mar - riage of - ten dis - ap - points you,

44 not each hus-band is a gem. 45 So, I'll mourn know-ing

47 death is just a - round the cor - ner com - ing af - ter them.

50 If life's all plums 51 || 52 I'll mud - dle through some.

54 But when death comes 55 56 I hope it's grue - some.

58 Hot - cha! 59 A Tempo - Straight 8ths 60 Some peo-ple die from pub-lic ston-ing, faul-ty wir-ing, faul-ty zon-ing,

61 62 63

cher-ry pits they did n't know were there.

It could be by a jun gle cat.

FLIGHT ATTENDANT:

CAVEMAN:

(cough) (cough)

64 65 66

Per - haps an un - suc - cess - ful love af - fair.

slip - 'ry mat.

SOLDIER:

A base-ball bat.

67

could be in a speed - ing train. It

could be un - der - wa - ter. It

69

70

BRIDE:

Per -

71

72

SALOON GIRL/
FLAPPER/INDIAN:

Why dar-lings, it might e-ven be to -

haps a bad mos-qui-to bite.

CONQUISTADOR/
PURITAN:

Re-li-gious rite.

73

A ti - tle fight.

74

75-77

78 Swing 8ths
MORTICIA:

Death is just a-round the cor - ner.

ANCESTORS:

Death is just a-round the cor - ner.

Death is just a-round the cor - ner.

79

MORTICIA:

80 81 82

No - one's e - ver been im - mune. Turn - ing off a res - pi -

No - one's e - ver been im - mune.

No - one's e - ver been im - mune.

(All ANCESTORS
gasp!)

83 84 85

ra - tor, with a simp - le click scan - dal - ous - ly quick.

86

MORTICIA:

I can face a new to - mor - row if I make it past to -

ANCESTORS:

I can face a new to - mor - row. If I make it past to -

I can face a new to - mor - row. If I make it past to -

MORTICIA:

Handwritten musical score for MORTICIA's vocal part. The score consists of three staves of music. The first staff starts at measure 89, the second at 90, and the third at 91. The lyrics are: "day. I feel good say-ing death is just a-round the cor-ner day. day." Measure 92 continues the melody, followed by measure 93. Measures 94-106 are indicated with a bracket and measure 107-108 is shown with a double bar line and a repeat sign.

89 *f*.
90
91
day.
I feel good say-ing death is just a-round the cor-ner
day.
day.
92
93
94-106 **13**
107-108 **2**
swift - ly on its way.

Stripper Tempo

109

MORTICIA:

accel.

straight 8ths

Handwritten musical score for MORTICIA and ANCESTORS' vocal parts. The score consists of three staves of music. The first staff starts at measure 109, the second at 110, and the third at 111. The lyrics are: "Death is just a-round the cor - ner and you have to heed the straight 8ths". The second staff starts at measure 110, the third at 111. The lyrics are: "ANCESTORS: Death is just a-round the cor - ner and you have to heed the". The third staff starts at measure 111, the fourth at 112. The lyrics are: "Death is just a-round the cor - ner and you have to heed the".

109
MORTICIA:
110
111
Death is just a-round the cor - ner and you have to heed the straight 8ths
ANCESTORS:
Death is just a-round the cor - ner and you have to heed the
Death is just a-round the cor - ner and you have to heed the

**Straight 8ths
A Tempo**

112 113 114

call. For your death is just a-round the cor-n er.

call. Don't ask why.

call. Don't ask why.

This section of the musical score consists of three staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. Measures 112 and 113 begin with a dotted quarter note followed by a rest. Measure 112 contains the lyrics "call.". Measure 113 contains the lyrics "For your". Measure 114 begins with a sharp sign over the first note of a six-note eighth-note pattern. The lyrics "death is just a-round the cor-n er." are aligned with the end of measure 114. The middle staff has a treble clef, a key signature of two sharps, and a common time signature. It contains measures 112 and 113, with the lyrics "call." and "Don't ask why." respectively. The bottom staff has a treble clef, a key signature of two sharps, and a common time signature. It contains measure 114, with the lyrics "Don't ask why.".

115 116 117

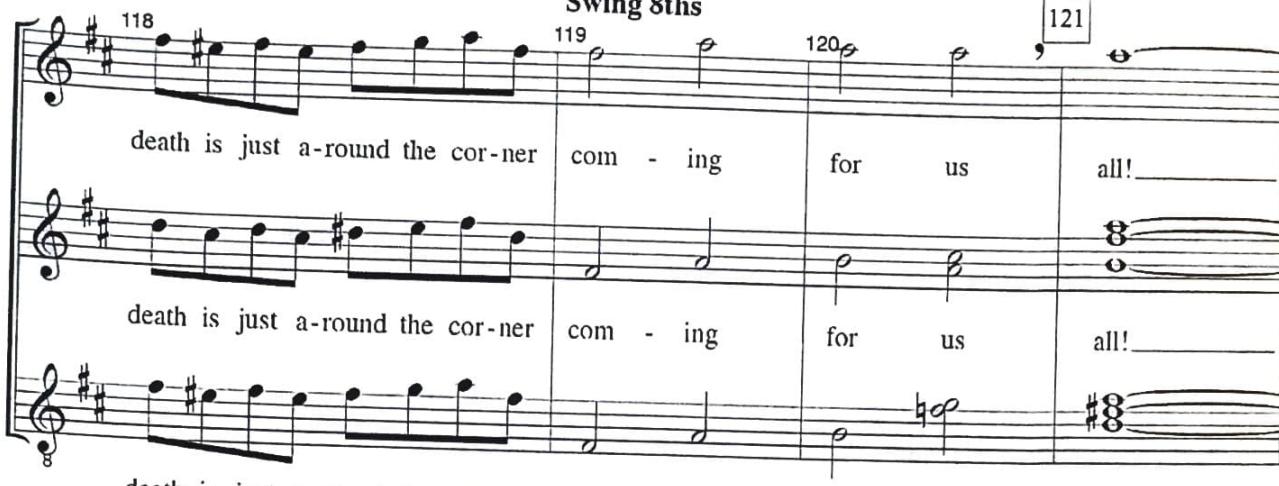
Hap-py be-ing both the mourned and mour-ner. Be-cause

You and I. Say good-bye be-cause

You and I. Say good-bye be-cause

This section of the musical score consists of three staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. Measures 115 and 116 begin with rests. Measure 115 contains the lyrics "Hap-py". Measure 116 contains the lyrics "be-ing both the mourned and mour-ner.". Measure 117 begins with a sharp sign over the first note of a six-note eighth-note pattern. The lyrics "Be-cause" are aligned with the end of measure 117. The middle staff has a treble clef, a key signature of two sharps, and a common time signature. It contains measures 115 and 116, with the lyrics "Hap-py" and "be-ing both the mourned and mour-ner." respectively. The bottom staff has a treble clef, a key signature of two sharps, and a common time signature. It contains measure 117, with the lyrics "Say good-bye be-cause".

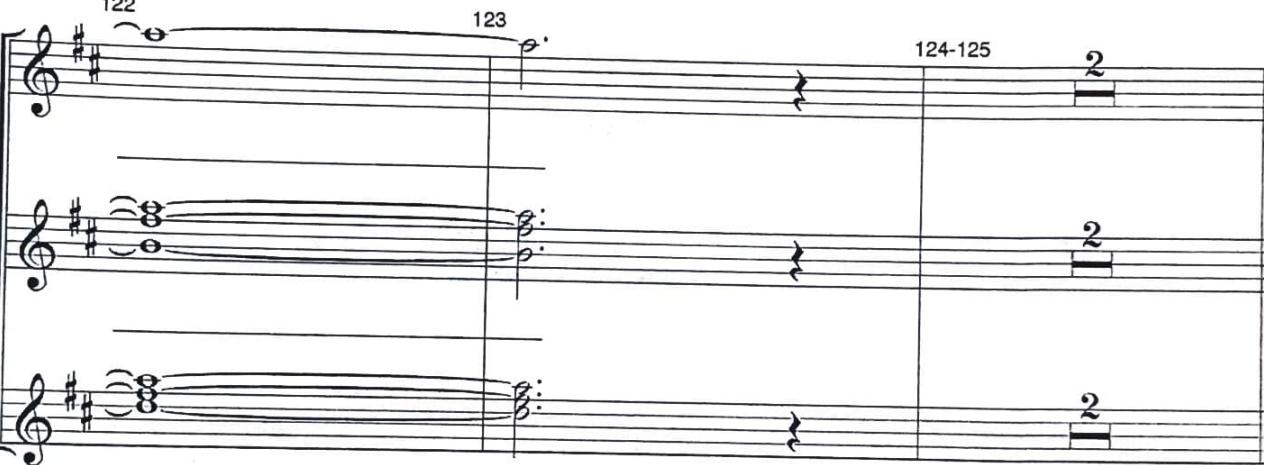
Swing 8ths



death is just a-round the cor-ner com - ing for us all!

death is just a-round the cor-ner com - ing for us all!

death is just a-round the cor-ner com - ing for us all!



122

123

124-125 2

2

2

SCENE 3

(GUEST BEDROOM)

16B ALL IS BLACK INSIDE MY FACE

ALICE

"I feel so dark, I feel so dead.
All is black inside my face."

MAL

Boy, they really got to you. That doesn't even rhyme.

ALICE

(dark)

You got a problem with that?

MAL

I did not raise my son to be kidnapped by a bunch of
creepedout left-wing Spanish weirdos.

ALICE

You didn't raise him, Mal. I did. You were at the office,
remember?

MAL

I was at the office for you. For him. I had plans for the
boy!

ALICE

Oh Mal, he's in love. Let him follow his heart.

MAL

Follow his heart? That's crazy!

ALICE

What's wrong with crazy? Crazy is underrated.

MAL

Lemme get this straight - your son, your only son, wants to
marry someone who is named for a day of the week and runs
around Central Park with a crossbow - and you're OK with
all that?

ALICE

If it makes him happy, yes.

MAL

Well, you better come to your senses or I'm gonna have to take steps.

ALICE

Good idea. Why don't you start by taking steps outside?

MAL

What?

ALICE

You want to act like a tool, go sleep in the shed.

(*MAL picks up the blanket. There's a huge SPIDER on his back. ALICE screams.*)

(*ALICE screams*)

Mal!

MAL

What?

ALICE

Oh... nothing.

(*MAL turns to leave and ALICE gets on the bed and laughs.*)

#16C INTO THE MOON AND ME

SCENE 4

(VAUDEVILLE IN-ONE)
(*FESTER enters, looking for love.*)

FESTER

Storm's passed. Think I'll get a little moon.
(calling into the dark void)
Ladies, hello.

(The FEMALE ANCESTORS appear with
parasols.)

Yoo hoo, where are you *hiding*? Are you playing with me, my
only one?

(The MOON enters, shyly.)

There you are! Look at her. Lovely, is she not? And so
far away. Yes, in matters of love, my dears, distance is
our friend. Closeness? No thank you. Quarter of a million
miles away - that's a good distance for romance. We never
fight, each waning is a heartbreakin separation...

FEMALE ANCESTORS

(Ohh!)

FESTER

...Each meeting - a happy reunion.

FEMALE ANCESTORS

(Awww!)

(The LADIES part, revealing FESTER
strumming his banjolele. He looks up at
the moon and sings to her--)

#17 THE MOON AND ME

SONG ON NEXT PAGE

The
Addams
Family

THE MOON AND ME

[Rev. 1/31/12]

17

Music and Lyrics by
ANDREW LIPPA

FEMALE ANCESTORS: (Ohh!)

FESTER:...Each meeting - a happy reunion.

FEMALE ANCESTORS: (Awww!)

Andante

FESTER: [2]

When the day light ends and the moon

a - scends, I would ra - ther be -

just the moon and me. When I feel

her pull, then my heart is full.

And the night is soft - ly, sweet - ly call - ing, "Fes -

ter, look and see." La la la la la la la la

la la la la la la la la It's a dream

[18] More Full

Vocal

rall.

A Tempo

This handwritten musical score is for a vocal part, indicated by the 'Vocal' label at the top left. The score consists of five systems of music, each with two staves. The top system begins with measure 22 and ends with measure 25. Measures 22 and 23 show a melodic line with lyrics 'that's com-ing true' and 'when the moon says, "I love you."'. Measure 24 starts with a dynamic 'rall.'. Measure 25 ends with a fermata over a note. The second system begins with measure 26-27 and ends with measure 30. It includes lyrics 'Though I'm told it's wrong when I sing'. Measure 29 is enclosed in a box. The third system begins with measure 31 and ends with measure 33. It features lyrics 'my song, she ac-cepts, she at-tends,'. The fourth system begins with measure 34 and ends with measure 36. It includes lyrics 'she be-lieves, she be-friends. La la la'. The fifth system begins with measure 37 and ends with measure 39. It consists of repeated 'la' and 'ooh' sounds.

rall.

A Tempo

22 23 24 25

— that's com-ing true — when the moon — says, "I love you." —

26-27 28 29 30

Though I'm told it's wrong when I sing

FEMALE
ANCESTORS:

2 Ooh, ooh, ooh,

31 32 33

my song, she ac-cepts, she at-tends,

2: ooh. Ooh, ooh,

34 35 36

she be-lieves, she be-friends. La la la

2: ooh. ooh.

37 38 39

la la la, la la la la la la la, la la la la la la la la la

Ooh, la la la la. Ooh, — la la la la. Ooh, — la la la la. Ooh,

40 41 42

— It's a dream that's com-ing true when the moon
— la la la. Dream that's com-ing true when the moon

43 44 45 46

— says, "I love you"
— says, "I love you"

47 48 49 50-61 12 62

when love is real.
Ohm.

63 64 65 66 Triumphant

Ohm.
La la la la la la la, la
La la la la la la la, la

67 68 69

— la la la la la, la la la la la la la, la
It's a dream
— la la la la la, la la la la la la, la
It's a dream

A handwritten musical score for a vocal part, likely for a piano-vocal-guitar arrangement. The score consists of eight staves of music with lyrics underneath. The key signature changes frequently, indicated by various sharps and flats. Measure numbers are written above the staff at the beginning of each line. The lyrics describe a dream coming true, the moon saying "I love you," and the singer responding with "I love you" and "Ahh!" The score includes dynamic markings like 'rall.', 'Con Moto - Quasi', 'Clair De Lune', and 'rit.'. The vocal line ends with a sustained note on 'Ahh!'.

70 — that's com-ing true when the moon says, "I love you"
71 — that's com-ing true when the moon says, "I love you"
72
73 74 rall. It's a dream that's com-ing true when the moon
75 76
77 78 — says, — Con Moto - Quasi "Clair De Lune" rit.
79 80
— says, — "I love you," ooh ooh ooh ooh ooh ooh
A Tempo 81 , 82 Ooh ooh ooh ooh, ooh ooh
rit.
83 , 84 b₃ ,
ooh. Ooh ooh ooh, ooh ooh
84a b₂: Ahh! 85 b₂: 86 b₂: 87 b₂: 88
Ahh!

SCENE 5

(UNDER THE ADDAMS FAMILY TREE)

#17A INTO HAPPY SAD

(GOMEZ sits on the swing. He listens to the sounds of the city and park - culminating in a scream and two gunshots, which relaxes him. WEDNESDAY crosses furiously, with suitcase and crossbow.)

GOMEZ

Wednesday!

WEDNESDAY

Don't even!

GOMEZ

Where do you think you're going, young lady?

WEDNESDAY

Away.

GOMEZ

Elopement??

WEDNESDAY

Daddy, would you just please let me -

GOMEZ

No! This is what comes from keeping secrets! If the two of you wanted to get married, you should've -

WEDNESDAY

(cutting him off)

There's not gonna be any marriage!

GOMEZ

No? Why?

WEDNESDAY

He bailed!

GOMEZ

What? A breach of promise? An outrage!

WEDNESDAY

He thought running away was a bad idea.

GOMEZ

On the other hand, he does have a point.

WEDNESDAY

I hate him!

GOMEZ

Well, it's a beginning. Something to build on.

WEDNESDAY

He says he can't live without me, and then he lets me go.

{MUSIC IN}

I love him. Why doesn't he love me?

GOMEZ

You just said you hated him. Which is it?

WEDNESDAY

Both.

GOMEZ

Now you've got it.

#18 HAPPY SAD

SONG ON NEXT PAGE

The
Addams
Family

18

HAPPY SAD

[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY: I hate him!

GOMEZ: It's a beginning. Something to build on.

WEDNESDAY: He says he can't live without me, and then he lets me go. [*MUSIC*]
I love him, why doesn't he love me?

GOMEZ: You just said you hated him. Which is it?

WEDNESDAY: Both.

GOMEZ: Now you've got it.

1-8 Easy

8

9 GOMEZ:

Right and wrong, who's to say which we should re -
fuse. All we know, love sur-vives
ei - ther way we choose. Here you are
at the edge. Go a - head and fall. Don't re-sist,
I in - sist, love still con - quers all.

24 In Three - Not Too Slow
25

GOMEZ: It even conquered you, my adorable Attila.
You had to go and grow up.

WEDNESDAY: And you're cool with that?
GOMEZ: Yes and no. [*GO ON*]

GOMEZ: 27

Vamp (vocal last x) I'm feel-ing hap-py, I'm feel-ing sad.

A lit - tle child - ish. A lit - tle "dad".

I think of all the days you've known, all the ways you've

grown, see you on your own and then

I'm feel-ing hap - py and sad a - gain.

I think I'm rest-ed, but then I'm tired.

To-day, re - quest-ed, to - mor-row, fired.

And now a boy says he a - dores she who once was

58 59 60 61 62

yours. How can I ig - nore such news? I'm sad and

63 64 65 66

hap - py. Why should I choose?

67 Moving

68 69 70 71

Life is full of con - tra - dic - tions, ev' - ry

72 73 74 75 76

inch a mile. At the mo - ment

77 78 79 80 81

we start weep - ing, that's when we should smile. rit.

GOMEZ: So many memories... *[GO ON]*

GOMEZ: (*cont.*) Wednesday, eating her first worm...
Wednesday sealing up her baby brother in the wall.

82 83-88 6

GOMEZ: (*cont.*) Wednesday setting fire to a Jehovah's witness... *[GO ON]*

(*cont.*) And I think, 'where did the years go?'
And I am sad. But then I see this lovely young woman,
and I am happy. Happy, sad, happy, sad.

89 90 91-97 7

(*cont.*) Like the bull when the matador
put the sword into him, and he look at
the matador and say, "Nice job. I hate you." *[GO ON]*

97 A Tempo

94 95 96 97

In ev' - ry heav - en,

you'll find some hell.

And there's a wel-come

in each fare - well.

Life can be harsh, the fu-ture

strict.

Who would dare pre - dict?

And the boy you've

picked? Not bad.

So let's be hap - py.

For - ev - er hap - py.

Com-plete - ly

hap - py

and a rall.

tin - y bit

119 A Tempo

120

sad.

121

122

123-125

3

SCENE 6

(*Applause. LUCAS emerges.*)

WEDNESDAY

How long have you been standing in the shadows?

LUCAS

My whole life.

GOMEZ

Nice. You should be a writer. Have you met my daughter?
This is Wednesday. The best thing that will ever happen to
you.

(to Lucas)

Don't screw it up.

(*GOMEZ exits*)

WEDNESDAY

Yes?

LUCAS

Look, I can't stand the idea of not being with you.

WEDNESDAY

Five minutes ago you could.

LUCAS

No, but see - the lover always comes back. Ulysses.
Tristan. Romeo.

WEDNESDAY

Listen, I'm home-schooled. What's your point?

LUCAS

I'd rather die than live without you.

(*The ANCESTOR BRIDE appears, holding a
bright red apple. WEDNESDAY takes it
from her, and she disappears.*)

WEDNESDAY

Ok. Prove it.

LUCAS

What.

WEDNESDAY

Prove it.

(MUSIC IN)

Here.

(WEDNESDAY hands the apple to LUCAS and picks up her crossbow.)

LUCAS

Where'd you - -

WEDNESDAY

Put this apple on your head and go stand against the tree.

LUCAS

(realizing)

Wait - you're gonna - ?

WEDNESDAY

Uh-huh.

LUCAS

You're crazy.

WEDNESDAY

And you're not crazy enough. That's the problem.

#19 CRAZIER THAN YOU

SONG ON NEXT PAGE

The
Addams Family CRAZIER THAN YOU
[Rev. 1/14/12]

19

Music and Lyrics by
ANDREW LIPPA

LUCAS: No, but see--the lover always comes back.
Ulysses. Tristan. Romeo.

WEDNESDAY: Listen, I'm home-schooled.
What's your point?

LUCAS: I'd rather die than live without you.

WEDNESDAY: Ok. Prove it!

LUCAS: What.

WEDNESDAY: Prove it.

[MUSIC]

Here.

LUCAS: Where'd you--

WEDNESDAY: Put this apple on your head and
go stand against the tree.

LUCAS: Wait - you're gonna--?

WEDNESDAY: Uh-huh.

LUCAS: You're crazy.

WEDNESDAY: And you're not crazy enough.
That's the problem. [GO ON]

Bright 4 $\text{♩} = 118$

Once, I was hope -

- ful. Thought we___ were one.

Life, less___ than per - fect fin' - ly___ be - gun.

But, now___ I won - der___

—

are we___ un - done? I wan - na

trea - sure you___ in death as well as life. I wan - na

16 cut you with my love and with my knife. 17 But can I

18 live as your tor - men - tor and your wife? 19 When I am

20 cra - zi - er than you! 21 I'm cra - zi - er than you. And

22 noth - ing up 'til now has proved me 23 wro - o - ong. I'm

24 cra - zi - er than you! 25 That's just the o - ver - view. So,

26 get on board or sim - ply move a - lo - o - ong.

WEDNESDAY:

29

And yet I tru - ly love you.

LUCAS:

I'm not im - pul - sive.

WEDNESDAY:

30

LUCAS:

I'm not de-ranged.

I'd ne - ver ask__ that of__ you.

WEDNESDAY:

32

33

34

But in__ this mo__ ment__ I know__ I've changed!

35

36

I wan-na climb Mount Ev - 'rest, go__ to Mo - zam - bique.

37

38

I wan-na be im - pul - sive, want to be__ u - nique.

39

40

41

Can you be - lieve I mean it when you hear me shriek?__ I'm

42

43

cra - zi - er__ than you! I'm cra - zi - er__ than you. And

44

45

46

now I'll prove-to you__ ex-act - ly how, ow, ow, I'm cra - zi - er__ than you! I'll

47 do what you can do... 48 From here on in I give my sol - emn

49 50 WEDNESDAY:
Pluck the ar - row from its quiv - er,
vow, ow, ow, ow!

51 hold it in your hand, be brave. 52
LUCAS:
Pierce the ap - ple not the liv - er

53 54 Place it in the bow and stead - y.
or we're dan - cing on my grave.

55 56 I'm gon-na dem-on - strate that fear is my i-deal.
Can't you shoot that thing al - read - y?!

Handwritten musical score for vocal part, measures 57-61. The score consists of two staves of music in G major, 4/4 time. The lyrics are written below the notes.

57: —
 58: 'Cuz in the mo-ment that you're frightened life— is real.
 Girl, be-lieve me, fear is your ap - peal.—

59: —
 60: And in a flash when I re-leasand seal the deal
 Then my life— must bc— real real! And in a flash when you— re-leasand seal the deal—

GO TO NEXT PAGE FOR LINES!

Handwritten musical score for guitar part, measures 61A-61G. The score consists of five staves of music in G major, 4/4 time. The parts are labeled 61A, 61B, 61C, 61D, 61E, 61F, and 61G. The first two staves are labeled "Play 4X". The third staff is labeled "Vamp (cut on cue)".

61A: Play 4X
 61B: Vamp (cut on cue)
 61C
 61D
 61E
 61F
 61G

(LUCAS rips off his blindfold)

LUCAS

No, no, no, wait! OK, OK! You want crazy - here's crazy.

(He ties the blindfold over WEDNESDAY'S eyes instead.)

WEDNESDAY

OK, now it's getting interesting.

(then)

Aren't you afraid?

LUCAS

(a tad manic)

No! You know why? Because I will guide the arrow! I'll guide it with my love!

WEDNESDAY

How does that work exactly?

LUCAS

We're connected, see? We're destined to be together! So nothing bad can happen!

WEDNESDAY

Yeah, but what if I miss?

LUCAS

Then you'll be the last thing I ever see.

WEDNESDAY

That is so hot.

(*LUCAS runs to the tree, apple on his head. WEDNESDAY aims, blindly. The ANCESTORS enter.*)

LUCAS

Ready!

(*WEDNESDAY fires her crossbow. In SLOW-MO "Matrix" rhythm, the ANCESTORS guide the arrow to split the apple. Then back to normal speed, as LUCAS screams.*)

WEDNESDAY

Oh no!

(*She tears the blindfold off, to see LUCAS unhurt.*)

LUCAS

Gotcha. Now will you marry me?

WEDNESDAY

Oh, yes, Lewis. A thousand times yes.

LUCAS

Lucas. Lucas.

WEDNESDAY

Gotcha!

(*She runs, he happily chases her off. MAL appears from behind the tree thrown by what he's just heard. Now FESTER appears.*)

WEDNESDAY and LUCAS exit.

FESTER

FESTER and MAL enter.

Did you hear that?

(*Mal nods*)

The boy was willing to die for love.

(*then*)

Hard to believe he's your son.

MAL

(in awe and envy)

He was so happy.

FESTER

Remember that? Being happy?

MAL

Yeah, what happened?

FESTER

You've turned into an unfeeling, rigid, selfish control freak.

MAL

Fester you're a wise person. How can I fix this? What do I do?

FESTER

Don't worry, it will come to you.

(*FESTER signals off stage.*)

MAL

I wasn't always this way. I was happy-go-lucky once. I told jokes and played the guitar and slept until noon. But then you get a wife and a kid and a mortgage...

(*ALICE appears. Mal stops when he sees her.*)

[MUSIC FADES]

FESTER

Keep going.

MAL

But what do I say?

FESTER

Just remember how you felt the first time you saw her.

(*Fester leaves, taking all the ANCESTORS with him, MAL stares at ALICE. ALICE waits. Then, finally--*)

MAL

(*Hopefully*)

Alice. It's Mal.

ALICE

I know.

No, the old Mal.

ALICE

The old Mal? With the guitar and the T-shirt?

MAL

And the head-band.

ALICE

(Remembering, a smile)

Yes! The head-band.

(Then)

You were pretty crazy back then, you know that?

MAL

Yeah, I know.

(MAL clears his throat once and turns out)

"I guess I got stuck, Alice -
More than most men.
But mama, I swear
I'll be crazy again."

ALICE

Mal, you're rhyming.

[MUSIC IN]

MAL

For you, baby. Just for you.

SONG ON NEXT PAGE

MAL: For you, baby. Just for you.

81 **MAL:** *Vamp (vocal last time)*

I learned from Lu - cas._ I learned from

84 you. I was - n't hap - py. I was - n't

88 true. But then the way you spoke at din - ner touched my soul. Com - plete - ly

91 cra - zy, yet com - plete - ly in con - trol. So when you

93 kicked me out I said, "Let's rock and roll!" So I'll be

95 **Funk Rock, very stiff**

A Tempo

cra - zi - er than you, much cra - zi - er than you. It

warms me up to see you liv-in' lar - ar - auge. When I'm cra - zi - er than you, far

cra zi er than you, I'll drop the plan. You'll be the man in char - ar - auge!

103 ALICE:

All this time_ and all_ I need - ed was the hope that you'd sub mit.

105 MAL:

Too a-fraid and too_ con - ceit - ed to be-lieve that you_ were it._

ALICE: I missed you, pumpkin! Come to Mama!

107 But the jour - ney's now_ com - plet - ed. 108-109 2 to m. 163

163 WEDS (loco)/
LUCAS (8vb): 164

I'm gon-na trea - sure you_ in death as well as life.

165 ALICE:

I wan-na cut you with my love and with my knife.

Mal, you're rhym - ing.

167 Now I/you can live as your/my tor - ment - tor and your/my wife
—

MAL:
All the tim - ing!

168

169 'cause I am cra - zi - er__ than you! I'm
—

LUCAS:
Cra - zi - er__ than you! I'm

170 WEDNESDAY:
ALICE:
Oh Mal, Oh Mal, Oh Mal!

171 cra - zi - er__ than you. And live or die__ I'll let__ you have con -
—

MAL:
I'm cra - zi - er__ than you!

172

cra - zi - er__ than you. And live or die__ I'll let__ you have con -
—

I'll tell you what to do.
Please tell me what to do.

173 174

tro - o - ol. I'm cra zi er__ than you! So
tro - o - ol. I'm cra zi er__ than you! So
Oh! _____ I'm cra - zi - er__ than you!
Oh! _____ I'm cra - zi - er__ than you!

175 176

say you love__ me, too. From here on in,__ you're sing - ing to__ my
say you love__ me, too. From here on in,__ you're sing - ing to__ my
From here on in,__ you're sing - ing to__ my
From here on in,__ you're sing - ing to__ my

178 179 180

so - o - o - oul. My soul!

so - o - o - oul. My soul!

so - o - o - oul. My soul!

so - o - o - oul. My soul!

(Applause. The two couples run off.)

BOTH COUPLES EXIT

SCENE 7

(CROSSOVER - PUGSLEY'S BEDROOM)

#19A BEDTIME STORY

(MORTICIA rides PUGSLEY'S bed as it travels SL.)

**MORTICIA and
PUGSLEY enter.**

MORTICIA

What's wrong, my little cockroach?

PUGSLEY

I can't sleep.

MORTICIA

Why not?

PUGSLEY

There's no monster in the closet.

MORTICIA

(wearily, her mind elsewhere)
I'm sure he's hiding someplace else.

PUGSLEY

Mommy ... I have a Full Disclosure.

MORTICIA

Yes?

PUGSLEY

What if you tried to do something to somebody and you ended up doing it to somebody else by mistake?

MORTICIA

Are we talking about anyone we know?

PUGSLEY

Well, I was talking to Grandma before, and she told me -

MORTICIA

Don't listen to that ancient woman. She may not even be part of this family.

PUGSLEY

Is Wednesday really gonna marry that guy?

MORTICIA

She might.

PUGSLEY

Oh, no!

(then)

Make me feel better, Mommy.

MORTICIA

Life is a tightrope, my child, and at the other end is your coffin.

(then)

Better?

PUGSLEY

Uh-huh. Thanks, Mommy.

MORTICIA

Now close your eyes or the monster won't come out and eat you up.

(looks closely at him)

Pugsley? Pugsley?

(MORTICIA sees that PUGSLEY is fast asleep. She strokes his head as...)

Sleep well, my little vermin. Your mommy's life has fallen apart and she needs to go away for a while. And, years from now, when your marriage collapses and you want to know who put us all on the road to ruin, you can thank your father.

(MORTICIA EXITS)

SCENE 8

(THE GROTTO)

(GOMEZ and LURCH. GOMEZ is a man with a mission, pacing, full of plans. He holds a GUIDE BOOK.)

GOMEZ

One little secret - and she throws me out! What could I do, I was trapped. But my darling, my only one - I make it up to you! You want to see the world? Done! You want sewers? I'll show you sewers fit for a queen!

(to LURCH)

Where's that hotel guide?

(leafing through)

Ah! Hotel Merde. Rue de Toilette. Condemned six times by the Board of Health. Not enough.

(leafing through)

Viola! Hotel Nosferatu. Rating: minus three stars. No windows. No towels. No staff. Bingo!

[MUSIC IN]

The worst hotel in Paris!

(to LURCH)

Get them on the line! Hurry, this is the final round, my friend!

(LURCH exits)

#20 NOT TODAY

SONG ON NEXT PAGE



The Addams Family

20

NOT TODAY

[Rev. 5/25/12]

Music and Lyrics by
ANDREW LIPPA

GOMEZ: Where's that hotel guide? Ah! Hotel Merde. Rue de Toilette. Condemned six times by the Board of Health. Not enough. Voila! Hotel Nosferatu. Rating: minus three stars. No windows. No towels. No staff. *Bingo!*

[MUSIC]

(cont.) The worst hotel in Paris! Get them on the line! Hurry, this is the final round, my friend!

A Driving Tempest

3

GOMEZ:



Did I ev - er once ex - pect the worst?

Did I ev - er dream that I could

feel this way?

Di - os mi - o, no! This is the first.

11

12

13

I'm a lat - in man and lat - in men are smart.

Ev' - ry-thing we do is muy sin -

cere.

Lead - ing with a sword as much as _____ with a heart,

nev - er once was I pre-pared to hear.

"Not to-day!" She

19

20 21 22 3
 spat it in my face. "Not to-day!" Not ev-en__ an embrace.

23 24
 "Not to day!" The words I heard her say. "Not to-day!"

25 26 30
 — Not to day! Not to-day." I re-mem-ber well the day she

31 32 33
 poi-soned me. No one else had cared e-nough to try.

34 35 36
 How did she un-co-ver all the joys in me? All the ways she pro-mised I would

37 38 39
 die. Ev - 'ry year that pass-es, I a - dore her more.

40 3 41 42
 An-y-one__ who knows us__ would a - gree. She's my ev-'ry fe-ver, flu, and

43 44 3 45
 can - ker sore. She's my on - ly__ hep-a - ti - tis B!

46 47 48
 Not to-day! I'm danc-ing on my own. Not to-day! A

49 50 51
dog with-out a bone. Not to-day! That rot-ten ron-de-let: Not to-day!

LURCH: (*Groans*)

GOMEZ: Is that my call to Paris?
It's about time! 'Allo? Hotel Nosferatu?
Listen, the future of my marriage
is at stake!

(LURCH enters with telephone) *[GO ON to ms. 55]*

Vamp

52 53 54
— Not to-day! Not to-day! —

55 56 57
Can you con - firm this is the worst ho - tel in Pa ris? Be-cause I

58 59
need to get your ghoul - ish guar - an - tee. What would I

60 61
pay if you could say you'd serve my pe - tit de - jeu - ner from an a -

62 63
ban - doned and con - demned pa - tiss - er - ie. I must be

64 65
clear, don't want to cir - cu-late mis - no - mers. You must have

66 67
roach - es in the bath at a - ny cost. It says right

Guerin Catholic High School - Westfield, IN

68

here in my new guide I bought from From - mer's: That ev - en

69

70

in Ju - ly the pipes are thick with frost.

71

(*FESTER enters*)

FESTER: Gomcz! Gomcz! Morticia's leaving!

GOMEZ: What?

FESTER: She's at the gate with a valise! It's the end of the family!

(HE grabs his coat from *FESTER GO ON to ms. 75a*)

72

72-74

3 to m. 82

75

Vamp

82

75a

Is this the mo - ment where I turn a lit - tle gray?

83

84

Is this the mo - ment where my mar - riage vows de - cay?

85

86

87

88

Is this the mo - ment where Mor - ti - cia runs a-way? No! Not to-day!

89

90

91

92

— Not to-day! — Not to-day! —

SCENE 9

(PARK BENCH AND TAXI SIGN--IN FRONT OF GATES)

(MORTICIA sits on a park bench, a valise by her side.)

GOMEZ

So it's true.

MORTICIA

I can't live with a man who keeps secrets.

GOMEZ

There's another secret I haven't told you.

MORTICIA

Huh. What?

GOMEZ

That you are the most exquisite, the most magnificent, the most desirable of all women.

MORTICIA

That's no secret.

GOMEZ

No. But even you had a secret - once.

MORTICIA

Never.

GOMEZ

And if you're wrong.

MORTICIA

I never am.

GOMEZ

But if you are, what will you give me?

MORTICIA

Name it.

GOMEZ

A dance.

MORTICIA

Go on.

GOMEZ

Many years ago, when you loved me and you wanted to marry me, we came to your father and told him, and he said, "Wonderful, let's go tell your mother." And what did you say?

MORTICIA

How could I possibly remember what I -

GOMEZ

You said, "No! She'll ask a lot of embarrassing questions and wreck the whole thing."

MORTICIA

That's different. My mother was condescending, judgmental, and withholding, and loved nothing more than stirring up trouble.

GOMEZ

Uh huh.

MORTICIA

(realizes)

Oh no, I've turned into my mother.

GOMEZ

And Wednesday is you. Isn't it wonderful?

MORTICIA

You did that like a lawyer.

[MUSIC IN]

GOMEZ

No, just a husband and a father. Not so easy. In fact, very difficult.

#21 LET'S LIVE BEFORE WE DIE

SONG ON NEXT PAGE

The
Addams
Family

21

LIVE BEFORE WE DIE

[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

MORTICIA: That's different. My mother was condescending, judgmental, and withholding, and loved nothing more than stirring up trouble.

GOMEZ: Uh-huh.

MORTICIA: Oh God, I've turned into my mother.

GOMEZ: And Wednesday is you. Isn't it wonderful?

MORTICIA: You did that like a lawyer.

[MUSIC]

GOMEZ: No, just a husband and a father. Not so easy. In fact, very difficult.

[GO ON]

1 Swing 8ths 2 3

GOMEZ: 3 Colla Voce

Let's live be - fore we die. Let's

Play 2X

A Tempo

4 3 5 3 6

rit. (2x only)

laugh be - fore we cry. Let's hold each o - ther tight and dance. If

7 3 8 3

I have caused you pain, It's ea - sy to ex - plain. Come,

9 2 10 11

fill me with de - light and dance. My love, my wife, for -

12 2 13 14 3

ever you will be. But Wednes - day's life, that too is part of me. Two

15 3 16 3 17 3

wo-men I a - dore and swore to suf - fer for. Let's end this tug of war and

Vocal

MORTICIA: Mother told me to beware of clever men with silver tongues.
 GOMEZ: What I lack in depth I make up for in shallowness.

18 19-21 3

dance.

MORTICIA: You really think you can sway me with a joke?
 GOMEZ: It's the last thing I try before the chloroform.

22-24 3

slight accel.

25 MORTICIA: 26 3 27 3

To mor-row I may be in rain-y, gay Par-ee.

GOMEZ:

Please

28 29 30 3

I'm not a cas-ta-net who

stay right where you are and dance.

31 32 33

clicks with no re-gret.

The

You're more than that by far so dance.

A handwritten musical score for a vocal part, likely for soprano or alto, featuring two staves of music with lyrics. The score includes measure numbers 34 through 53, dynamic markings, and performance instructions like 'rit.' and 'to m. 49'. The lyrics describe a relationship characterized by contradiction and shared gloominess.

place we're in can ne-ver be what was.
The place we're in can ne-ver be what was 'til we be-gin to
do what dan-cing does. My dar-ling, I was bad, bad
hus-band and bad Dad. In - stead of be-ing sad,
alone, we're lost, we're drift-ing out to sea. But
A - lone, we're lost, we're drift-ing out to sea.
side by side we're gloom-y as can be. rit.
But side by side we're gloom-y as can be, as gloom-y as can be. Mor-

A Tempo

54

3

55

ti - cia, I was wrong, I knew it all a - long. For

56

rit.

3

give me with a song ____

And

#22 Tango De Amor

1

dance.

*The rest of song #22 is a dance.

SCENE 10

(THE ADDAMS GRAVEYARD)

(Beneath the giant moon, and joined by the ANCESTOR COUPLES, MORTICIA and GOMEZ dance the Tango that re-ignites their passion, and their marriage.)

DANCE NUMBER

(ALICE & MAL and WEDNESDAY & LUCAS enter)

MAL

Addams - you've changed our lives!
(shakes Gomez' hand)

ALICE

(to Gomez and Morticia)
How can we ever thank you?

GOMEZ

Tell your friends. Word-of-mouth is so important.
(to Wednesday)

Young lady, step forward and speak the words that every mother longs to hear.

WEDNESDAY

I'm sorry.

(GOMEZ brings MORTICIA forward to WEDNESDAY.)

MORTICIA

You really want to marry this boy?

WEDNESDAY

I do.

MORTICIA

Why?

WEDNESDAY

He's willing to die for me.

(deep breath)

Mother, I need to ask you something.

MORTICIA

Yes?

(WEDNESDAY hesitates. LUCAS joins her.)

LUCAS

Go ahead - just ask her.

WEDNESDAY

Can we have your blessing?

MORTICIA

Of course. May you have many children, and may they give you as much grief as you've given us.

GOMEZ

Attention everybody! I have a Full Disclosure. I'm taking my beautiful wife to Paris!

MORTICIA

Oh, Gomez! The sewers!

GOMEZ

Special package. One day, seven nights.

MORTICIA

Je t'aime, mon cher. Je t'aime toujours.

GOMEZ

(overcome)

Ah, the French!

(He kisses up her arm. GRANDMA enters, dragging PUGSLEY on, with LURCH'S help.)

PUGSLEY holds a lit cigar. GRANDMA holds a familiar green bottle.)

GRANDMA

OK, fun-seekers! My *Acrimonium* was missing, so I sniffed around. Tell 'em what happened, you little bed-bug.

PUGSLEY

You're all so smart, you figure it out.

GOMEZ

Alright, let's see - you were afraid you'd lose your sister-

GRANDMA

So you stole my *Acrimonium*-

MORTICIA

- to make Wednesday and Lucas fall out of love with each other -

WEDNESDAY

- but I never got to drink it because -

LUCAS

- I passed it to my mother -

ALICE

- and I drank it, and became who I really am -

MAL

- which made me fall in love with my family all over again -

MORTICIA

- and I reached deep into my reservoir of womanly compassion and bathed your father in forgiveness.

GOMEZ

Welcome to our family.

#22A BEFORE "MOVE TOWARD THE DARKNESS"

We aren't losing a daughter, we're gaining three Beinekes.

(*GOMEZ turns to PUGSLEY*)

GOMEZ (CONT'D)

Young man, for purely selfish motives, you turned a simple dinner party into a nightmare.

MORTICIA

We couldn't be more proud.

WEDNESDAY

Pugsley, you're an artist! You rearranged life itself, and it all came out even. You're the best brother in the world.

PUGSLEY

So you're still going to torture me?

WEDNESDAY

Of course. Until you get a girl of your own.

GOMEZ

(proudly)

My son. You embraced the darkness of your despair and suddenly the world makes sense. You are a true Addams!

#23 FINALE: MOVE TOWARD THE DARKNESS

(Stepping from the shadows, LURCH speaks his first words ever-)

SONG ON NEXT PAGE

The
Addams
Family

MOVE TOWARD THE DARKNESS

[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

GOMEZ: You are a true Addams.

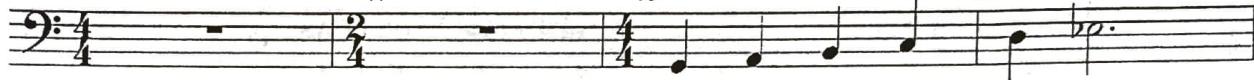
16 Romantic (Ebbs and Flows) $\text{♩} = 68$

17

LURCH:

18

19



Move to - ward the dark - ness.

20

21

22

23



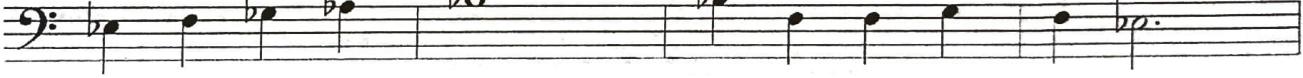
Wel - come the un - known. Face your black - est de - mons,

24

25 \flat

26 \flat

27



find your bleak - est bone. Lose your in - hi - bi - tions.

28

29

poco rit. A Tempo

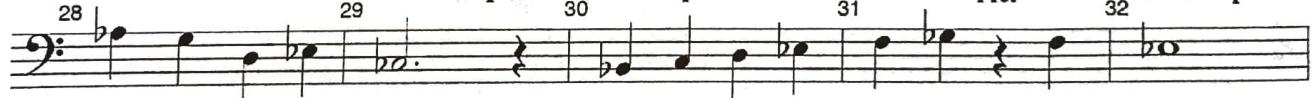
30

31

rit.

32

A Tempo



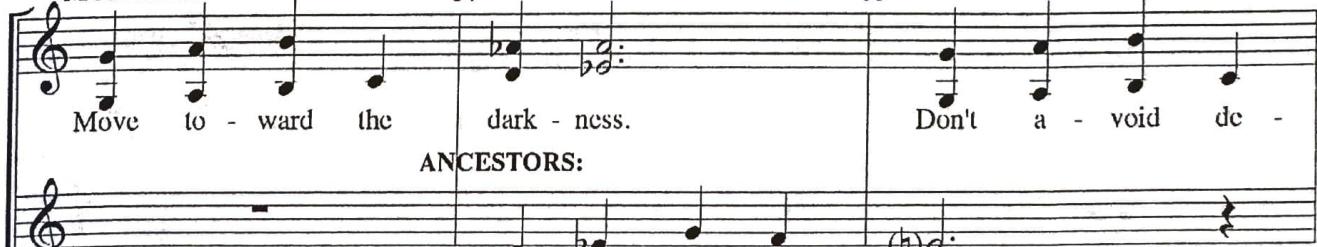
Love what once was vile. Move to - ward the dark - ness and smile.

33 WEDNESDAY/

MORTICIA:

34

35



Move to - ward the dark - ness.

Don't a - void dc -

ANCESTORS:

p Move to - ward the dark.

36
spair.
37
On - ly at our weak - est
38
Don't a - void des - pair. At our weak - est

41 MORT/GOMEZ/ALICE/
MAL/WED/LUCAS: 42

39
can we learn what's there. 40
When you face your night-mares,
41
can we learn what's there.

A Tempo - Playful

43
then you'll know what's real. 44
45 ALL:
Move to - ward the dark - ness and feel.
46 molto rit. , 49
Move to - ward the dark - ness and feel.

GOMEZ: Fester, Fester - What are you doing?

ESTER: I'm embracing the unknown! I'm

moving toward my darkness!

MORTICIA: *Au revoir*, Fester. May you find your bliss.

ALICE: Excuse me, Fester, but where are you going?

FESTER: To the moon, Alice.

[*GO ON to ms. 54I*]

50-52
3
54H
Vamp

Vamp (vocal last time)

54J WEDNESDAY: 54K 54L 54M ALICE:

Some-thing old.
Cra-ziness writ large.
Some-one true.
Some-thing new.
ALICE:
MAL:

Slower

WEDNESDAY: 54O ALICE: 54P n. b.

rall.
LUCAS:
MAL:
You and I face the sky and the light we see
n. b.

Some-one new in charge.
You and I face the sky and the light we see

54Q 54R rall.

fades a-way in the gray, leaving you and
fades a-way in the gray, leaving you and

FESTER: Pugsley, will you do the honors?
I'm coming, my love. Stay full!

54S Vamp (vocal 1st X only -
CUT ON CUE)

[SFX: MUSIC OUT] 54T

me.
me.

Vocal

GOMEZ: Fly...
[GO ON to ms. 64]

GOMEZ: (cont.) "...my lunatic brother!
Fly on wings of love!"
accel.

Impassioned LURCH:

54U 64-65 2 66 67

The musical score consists of six staves of music. The top staff is for Gomez, starting at measure 54U. The second staff is for Impassioned Lurch, starting at measure 64-65. The third staff is for 3 Female Ancestors, the fourth for All Women, the fifth for All Men, and the bottom staff for Addams/Beineckes and Female/Male Ancestors. The music includes various vocal entries with lyrics like "Ah" and "Move to - ward the dark- ness." The score is in 2/4 time, mostly in G minor (B-flat), with some changes in key signature and dynamics (e.g., forte, piano). Measure numbers 54U through 92 are indicated above the staves.

3 FEMALE ANCESTORS:
Ah

**ALL WOMEN:
MORT/GMA (8vb):**
Ah

ALL MEN:
Ah

**ADDAMS/
BEINECKES:**
Move to - ward the

FEMALE ANCESTORS:
Ah

f MALE ANCESTORS:
Move to - ward the
dark ness.

72 73 91 92

to m. 91

Ah

Move to - ward the
dark- ness.

93 94 95 96

dark. Wel-come in your pain.

Wel-come in your pain. Let each for-eign for-est

Wel-come in your pain. Let each for-eign for-est

97 98 99 100

Of - fer you its rain. On - ly at our low - est

of - fer you its rain. On - ly at our low - est

of - fer you its rain. On - ly at our, at our low - est

101 102 103 104

can we rise a - bove. Move to - ward the dark - ness.

can we rise a - bove. Move to - ward the,

can we rise a - bove. Move to - ward the,

GOMEZ: Love triumphs at last!
[CRYPT GATE OPENS GO ON]

ALL:

Musical score for "Move to - ward the dark - ness." The vocal line consists of two staves. The first staff starts at measure 105 with a bass clef, a key signature of one flat, and a tempo of 105. The lyrics are "move to - ward the dark - ness." The second staff begins at measure 106 with a treble clef, a key signature of one flat, and a tempo of molto rall. The lyrics are identical. Both staves end with a double bar line.

Musical score for "Move to - ward the dark - ness and Love." The vocal line is divided among three characters: MORTICIA, GOMEZ, and LURCH. MORTICIA (at pitch) sings the first part of the line at 107. GOMEZ continues at 108. LURCH begins at 109. The lyrics are "Move to - ward the dark - ness and Love." The score includes dynamic markings like *p* and *molto rall.* The vocal parts are separated by vertical lines, and the music concludes with a double bar line.

Musical score for "Love." The vocal line is divided among three characters: GOMEZ, LURCH, and a third character whose name is not explicitly written but is indicated by the word "Dictated". GOMEZ sings "Love." at 111. LURCH sings "Love." at 112. The third character sings "Love." at 113-114. The vocal parts are separated by vertical lines, and the music concludes with a double bar line.

LURCH

LOVE!

(And, love having triumphed at last -
for WEDNESDAY and LUCAS, for MAL and
ALICE, for MORTICIA and GOMEZ, and for
FESTER and the silver orb up in the sky
- the ANCESTORS may now return to their
graves, as THE FAMILY bids them
farewell.)

ANCESTORS/ADDAMS/BEINEKES

LOVE LOVE LOVE LOVE

GOMEZ

Are you unhappy, my darling?

MORTICIA

Oh yes, yes. Completely.

(GOMEZ kisses MORTICIA'S hand, more
in love with her than ever. All is
right with the world as the dawn slowly
rises, the curtain falls.

End of ACT II

FINALE SONG ON NEXT PAGE

The Addams Family

24

BOWS

[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

One Normal Night - "Funeral"

14

to m. 14 Big and Dark A la Tango 24

The Wedding

In One

WOMEN:

It's

MEN:

It's

26 27 28 29 30 31

fi - nal - ly love, love, love, love.

fi - nal - ly love, love, love, love. Won-der-fly

32 33 34 35 36

gloo-my and gray.

gloo-my and gray. love that al - lows us to

love that al - lows us to

Vocal

rit.

37 38 39 40 to m. 43

say _____

43 A la Tango 44 45 46 to m. 48

48 49 51 Mal/Alice to m. 90 90 Wed/Lucas "Crazier Than You"

51 "The Moon and Me" 107 Gomez/Morticia "Live Before We Die"

Fester "The Moon and Me" Gomez/Morticia "Live Before We Die" "When You're an Addams"

98 to m. 107 107 113 114 A Tempo

115 to m. 126 126 127

It's fam' - ly first____ and fam' - ly last____ and

It's fam' - ly first____ and fam' - ly last____ and

It's fam' - ly first____ and fam' - ly last____ and

A musical score for vocal parts, featuring three staves of music with lyrics. The music is in common time, with a key signature of one sharp (F#). Measure 128: "fam' - ly by and by." Measure 129: "When you're an Ad-dams" (with a fermata over the 'Ad-dams'). Measure 130: "fam' - ly by and by." Measure 131: "you do what" (with a fermata over the 'do'). Measure 132: "Ad - dams do" (with a fermata over the 'do'). Measure 132a: "5" (boxed) (with a fermata over the '5'). Measure 136: "or". Measure 137: "die!!" (with a fermata over the '!!'). Measure 138: "die!!" (with a fermata over the '!!'). Measure 139: "die!!" (with a fermata over the '!!'). Measure 140: "die!!" (with a fermata over the '!!'). The score includes dynamic markings such as piano (p), forte (f), and sforzando (sf).