

# My Freeze Ray

Whedon/Whedon/Tancharoen

Whedon/Whedon  
trans. Moses Lei

**Relaxed, with determination ♩ = 72**

Billy

(or Cmaj<sup>7</sup>/B)

C Em/B Am<sup>7</sup> G C Em/B Am<sup>7</sup>

Piano

8

Laun-dry day See you there Un-der-things

G C Em/B Am<sup>7</sup>

mf

mp

12

tum-bl - ing Wan-na say "love your hair" Here I go mum-bl - ing

G C Em/B Am<sup>7</sup> G

mf

17

With my freeze ray I will stop the world With my freeze

F C Em/B F

22

— ray I will find the time to find the words to Tell you how How you make

Fm/Ab D C Em/B

27

Make me feel what's the phrase? Like a fool Kin-da sick Spe-cial needs

Am<sup>7</sup> G C Em/B Am<sup>7</sup>

32

An - y - ways      With my      freeze—      ray I will stop      the pain—

G                    F                    C                    Em/B

*f*                    *f*                    *mp*                    *ff*

*f*                    *f*                    *mp*                    *f*

37

(i)t's not a      Death—      Ray or an      Ice Beam, that's all      John-ny Snow      I just think you need

F                    Fm/A♭                    D                    Fm⁷/A♭

*f*                    *ff*                    *ff*                    *ff*

42

time to know that I'm— the guy— to make— it real      The fee-lings you don't dare— to feel      I'll

D                    G                    A/G

*mp*                    *p sub.*                    *mf*

47

bend the world to our will And we'll make time stand still.

D/F# Cmaj7 C D Eb/D

53

C Em/B Am7 G

mf

mp

mf

57

That's the plan Rule the world You and me An-y-day Love your hair

C Em/B Am7 G C

mf

mp

mf

62

PENNY: What?

BILLY: No, I-I-I love the . . . air.

An-y-way With my freeze ray I will stop

Em/B Am7 G F C

f

mp

f

Whedon/Whedon/Tancharoen

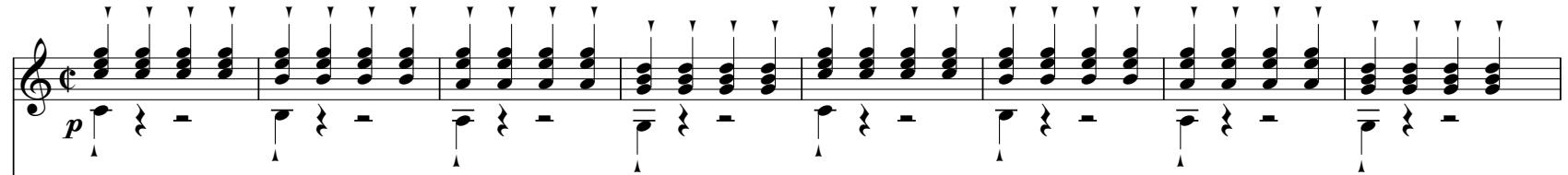
# My Freeze Ray

Whedon/Whedon  
trans. Moses Lei

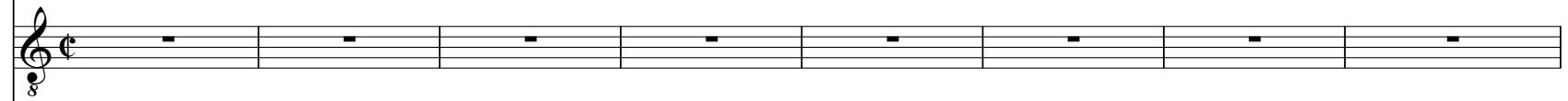
Relaxed, with determination  $\text{♩} = 72$

Electric Piano 1 (Rhodes)

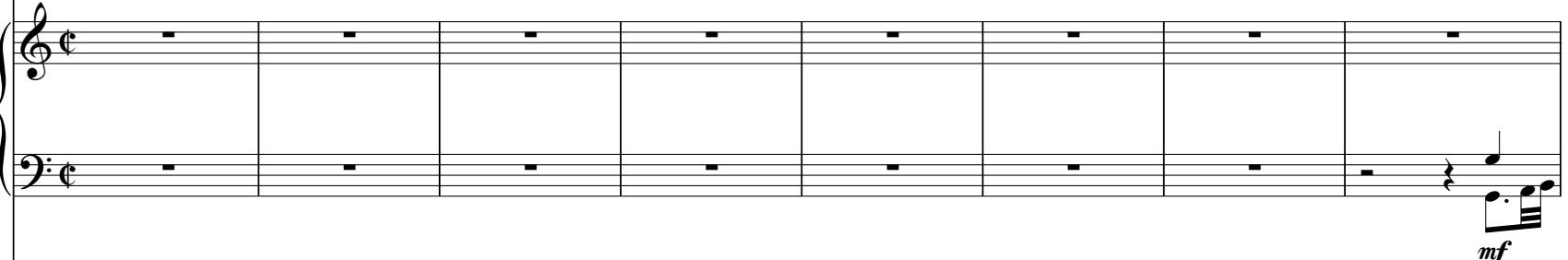
Synthesizer



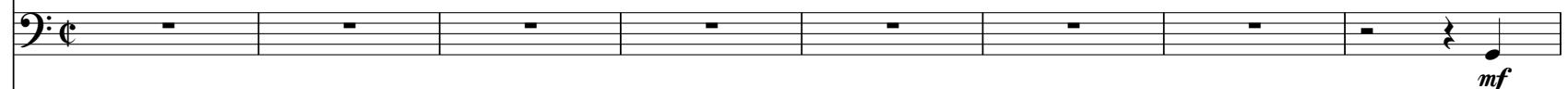
Billy



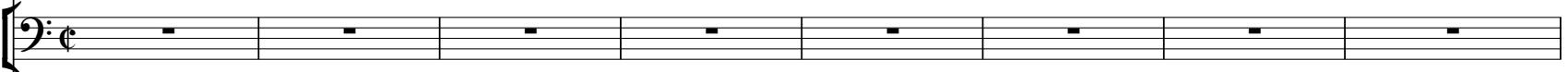
Piano



Bass Guitar



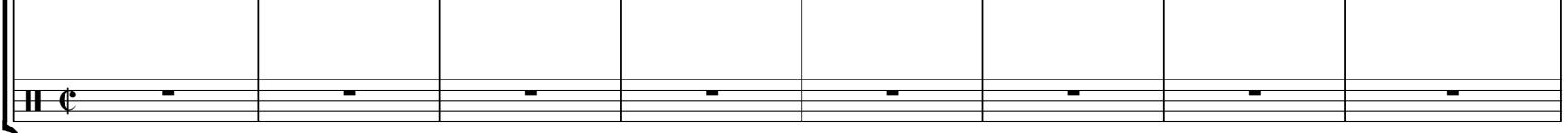
Timpani



Snare Drum



Drum Set



9

Rhodes

Billy

Laun-dry day      See you there      Un-der-things      tum-bl - ing\_      Wan-na say      "love your hair"

Pno.

Bass

mp

Tim.

mp

S. D.

pp

Dr.

mp

To Cl.

This musical score page contains six staves. The top staff is for Rhodes, featuring a treble clef and a key signature of one sharp. The second staff is for Billy, with a treble clef and lyrics: 'Laun-dry day', 'See you there', 'Un-der-things', 'tum-bl - ing\_', 'Wan-na say', and '\"love your hair\"'. The third staff is for Pno. (piano), with a treble clef and bass clef, and a dynamic marking 'mp' above it. The fourth staff is for Bass, with a bass clef and a dynamic marking 'mp' below it. The fifth staff is for Tim. (timpani), with a bass clef and a dynamic marking 'mp' below it. The bottom two staves are for S. D. (snare drum) and Dr. (drums), both with a bass clef and a dynamic marking 'pp' below them. The score concludes with a 'To Cl.' (to clarinet) instruction at the end of the Rhodes staff.

15

Rhodes

Clarinet

Billy

Here I go      mum-bl - ing\_      With my freeze\_      ray I will stop      the world\_\_\_\_\_      With my freeze

Pno.

Bass

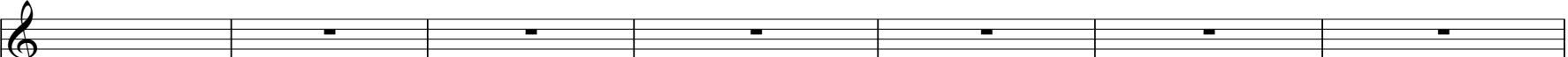
Tim.

S. D.

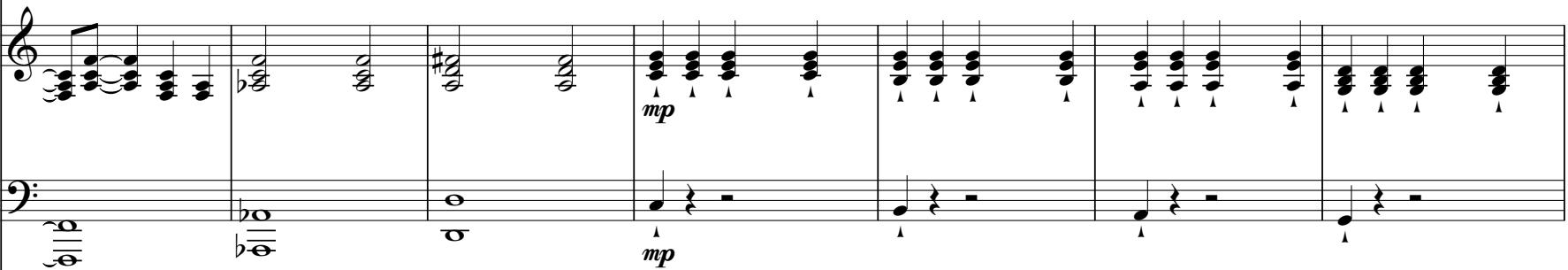
Dr.

This musical score page contains six staves. The top staff is for Rhodes, which has no music. The second staff is for Clarinet, featuring a single note with a fermata and dynamic mp. The third staff is for Billy, with lyrics: "Here I go", "mum-bl - ing", "With my freeze", "ray I will stop", "the world", and "With my freeze". The fourth staff is for Pno., showing a continuous eighth-note pattern with dynamics f, mp, and f. The fifth staff is for Bass, with dynamics f, mp, and f. The sixth staff is for Tim., with no music. The seventh staff is for S. D., showing a continuous eighth-note pattern. The bottom staff is for Dr., with dynamics f, mp, and f. The page number 3 is in the top right corner.

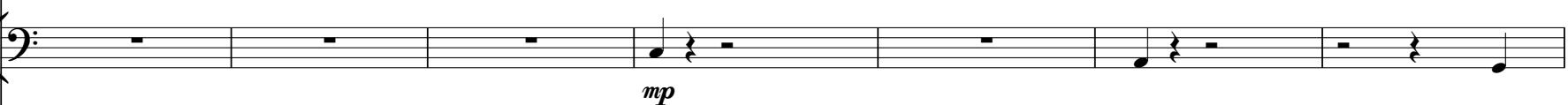
22 To Fl.

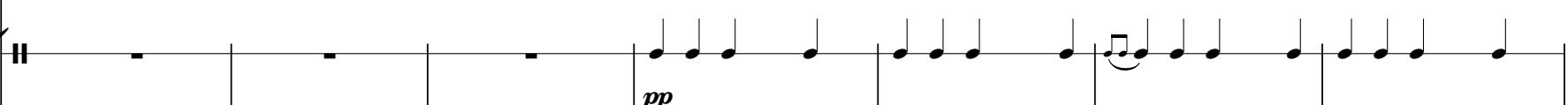
Cl. 

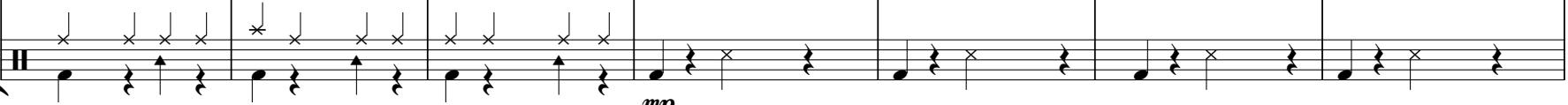
Billy   
— ray I will find the time to find the words to Tell you how How you make Make me feel what's the phrase?

Pno. 

Bass 

Tim. 

S. D. 

Dr. 

29 Flute

To Cl.

Clarinet

Fl. *mp*

Billy

Like a fool      Kin da sick      Spe-cial needs      An - y - ways      With my freeze— ray I will

Pno. *f*

Bass

Tim. *f*

S. D.

Dr. *f*

35

Cl.

Billy

Pno.

Bass

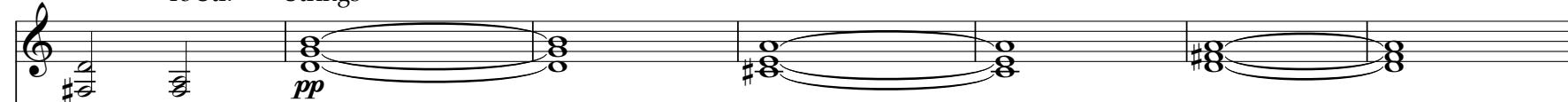
Tim.

S. D.

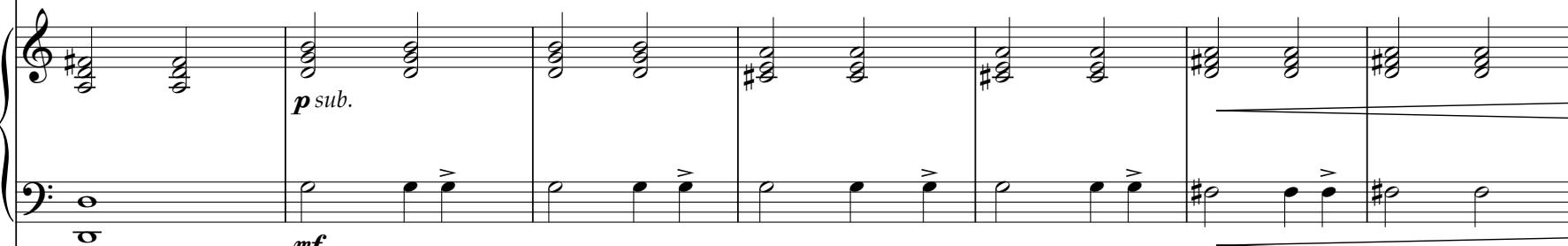
Dr.

stop the pain  
(i)t's not a Death Ray or an Ice Beam, that's all John-ny Snow I just think you need

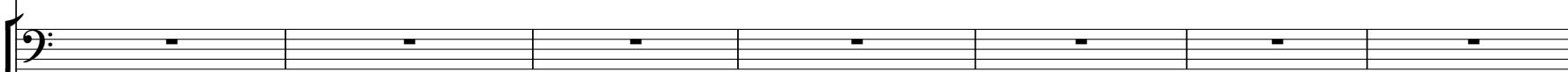
42 To Str. Strings

Cl. 

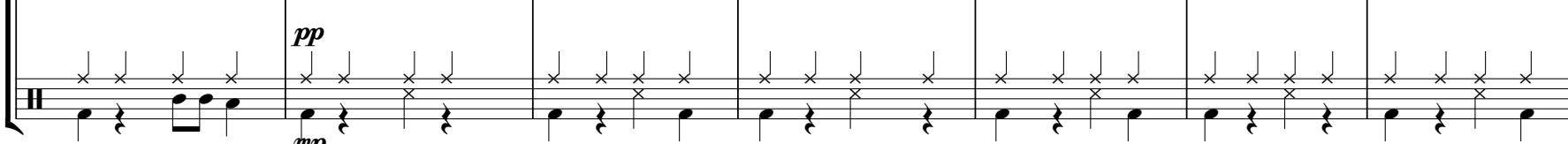
Billy 

Pno. 

Bass 

Tim. 

S. D. 

Dr. 

49

To Fl. Flute

Str.

Billy

we'll make time stand still

Pno.

Bass

Tim.

S. D.

pp

mp

Dr.

mp

Detailed description: This is a page from a musical score. The top line is for the strings, showing two eighth-note pairs followed by a melodic line with dynamics *mp*, *mf*, and a sixteenth-note run. Below it is the vocal line 'Billy', with lyrics 'we'll make time stand still' written underneath. The piano line starts with a forte dynamic *f*, followed by a sustained note with a grace note, and then a rhythmic pattern of eighth and sixteenth notes. The bass line consists of eighth-note pairs, with a dynamic marking *mp* over a group of three notes. The timpani line shows sustained notes. The snare drum line features eighth-note pairs, with a dynamic marking *pp* over a group of three notes. The drum line shows eighth-note pairs. Measure numbers 49 are at the top left.

Fl. To Rhodes

Billy *mf* 3 That's the plan Rule the world You and me An - y - day - Love your hair

Pno. *mf* *mp*

Bass

Tim. 3

S. D.

Dr.

Rhodes

This musical score page contains six staves of music. The top staff is for the Flute (Fl.), which begins with a melodic line consisting of eighth and sixteenth notes, followed by several rests. The second staff is for the voice of 'Billy' (vocals), which starts with a rest and then enters with a rhythmic pattern of eighth and sixteenth notes. The third staff is for the Piano (Pno.), showing a continuous harmonic progression with sustained chords. The fourth staff is for the Bass, the fifth for the Timpani (Tim.), and the sixth for the Snare Drum (S. D.). The score is marked with measure number 56 at the beginning and page number 9 at the top right. Various dynamics and performance instructions are included, such as 'To Rhodes' above the flute, 'mf' and '3' above the Billy vocal, 'An - y - day -' with a fermata overline, and 'Love your hair' below it. The piano part includes a dynamic marking 'mf' and 'mp' with a crescendo/decrescendo bracket. The bass and drums provide rhythmic support throughout the piece.

62 To Cl.

Rhodes Clarinet

BILLY: No, I-I-I love the . . . air.

Pno.

Bass

Tim. S. D. Dr.

Clarinet in B♭

# My Freeze Ray

Whedon/Whedon/Tancharoen

Whedon/Whedon  
trans. Moses Lei

Relaxed, with determination ♩ = 72

Pno.



7

Laun-dry day      See you there      Un-der-things

This section starts at measure 7. It consists of three measures of eighth-note chords followed by three measures of eighth-note chords with grace notes. The lyrics are placed below the notes.

12

tum-bl-ing      Wan-na say      “love your hair”      Here I go      mum-bl-ing-

This section starts at measure 12. It consists of five measures of eighth-note chords with grace notes. The lyrics are placed below the notes.

17

f      mp      f

With my freeze ray I will stop the world      With my freeze

This section starts at measure 17. It consists of four measures of eighth-note chords. The dynamics f, mp, and f are indicated above the notes. The lyrics are placed below the notes.

22

— ray I will find the time to find the words to      Tell you how      How you make

This section starts at measure 22. It consists of three measures of eighth-note chords with grace notes. The lyrics are placed below the notes.

27

Make me feel      what's the phrase?      Like a fool      Kin-da sick      Spe-cial needs

This section starts at measure 27. It consists of five measures of eighth-note chords with grace notes. The lyrics are placed below the notes.

Clarinet in B $\flat$ 

32

An-y-ways      With my freeze ray I will stop      the pain

37

(i)t's not a Death Ray or an Ice Beam, that's all John-ny Snow      I just think you need

42

time to know that I'm the guy to make it real      The fee-lings you don't dare

46

— to feel      I'll bend the world to our will      And we'll make time stand still

52

—      That's the plan      Rule the world      You and me

60

An - y- day\_      Love your hair      PENNY: What?  
BILLY: No, I-I-I love the . . . air.

64

An - y - way      With my freeze ray I will stop

Whedon/Whedon/Tancharoen

# Bad Horse

Whedon/Whedon  
trans. Moses Lei

Riding Tempo  $\text{♩} = 80$

Chorus

*mf*

Bad Horse, Bad Horse, Bad Horse, Bad Horse

Piano

*mf*

*f*

4

G D E A

tho-rough bred of sin He got the appli - ca-tion that you just sent in It

7

D G C

needs e-val - u - a - tion so let the games be - gin a hei-nous crime a show of force a

10            A                              D            G            D            G            D  
  
 mur-der would be nice of course BadHorse, Bad Horse, BadHorse, he's bad The E-vil League of E-vil is

14            G            D                              E            A  
  
 watch-ing - so be-ware The grade that you re-ceive will be your last we swear So

17            D                              G                              C  
  
 make the bad horse glee - ful or he'll make you his mare You're

19                                      A                              D  
  
 sad - dled up, there's no re - course It's 'hi - ho sil - ver' Signed, Bad Horse

Chorus      D            G            D            G            D

(Cell Phone)      He saw the o - per - a - tion you

Piano {

24      G            D            Neigh!

tried to pull to-day      But      your hu mi - li - a - tion means he      still votes nay      And

{

27      D            G            C

now as - sas - si - na - tion      is      just the on - ly way      There

{

29      A            Gunshot!

will be blood, it might be yours so go kill some - one Signed, Bad Horse

{

Whedon/Whedon/Tancharoen

# Bad Horse

Whedon/Whedon  
trans. Moses Lei

Riding Tempo  $\text{♩} = 80$

Chorus      *f*      Bad Horse, Bad Horse, Bad Horse, Bad Horse      He rides a-cross the na-tion the

Brass

Strings      *mf*

Timpani      *mf*

Riding Tempo  $\text{♩} = 80$

Snare Drum      *mp*

Cymbals      *mf*

4

Chor.      tho-rough bred of sin      He      got the ap-pli-ca-tion that you      just sent in      It

Str.

Tim.

S. D.

7

Chor.      needs e-val-u - a-tion      so let the games be gin      a hei-nous crime a show of force a  
 Br.      Horns  
 Str.  
 Timp.  
 S. D.  
 Cym.      *mf*

10

Chor.      mur-der would be nice of course Bad Horse,      Bad Horse,      Bad Horse,      he's bad      The  
 Br.  
 Str.  
 Timp.  
 S. D.

13

Chor.

E - vil League of E - vil is watch-ing so be-ware The grade that you re-ceive will be your

Str.

Tim.

S. D.

Cym.

16

Chor.

last we swear So make the bad horse glee-ful or he'll make you his mare You're  
Trumpets

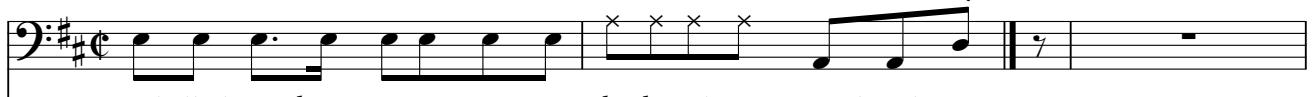
Br.

Str.

Tim.

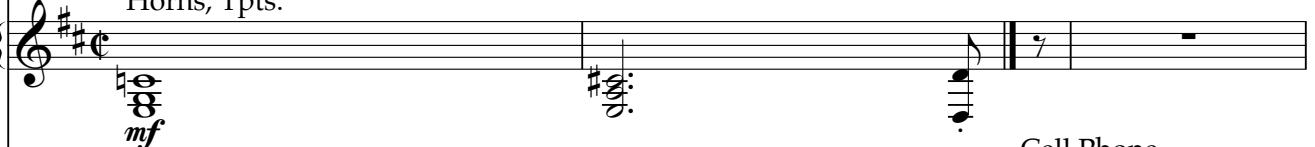
S. D.

19

Chor. 

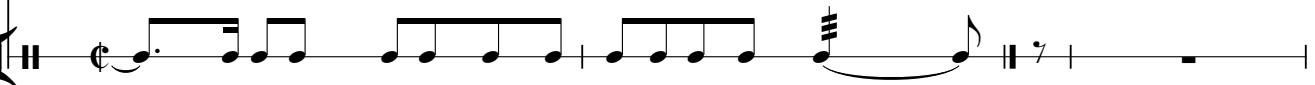
sad-dled up, there's no re-course It's "hi-ho sil-ver" Signed, Bad Horse

Horns, Tpts.

Br. 

Str. 

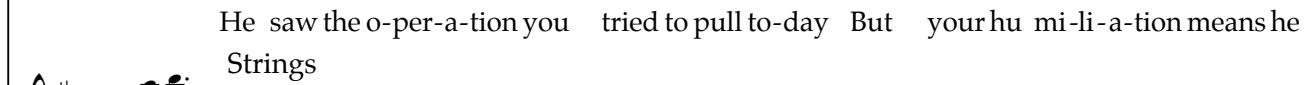
Timp. 

S. D. 

22

Chor. 

He saw the o-per-a-tion you tried to pull to-day But your hu mi-li-a-tion means he

Strings 

Phone 

Timp. 

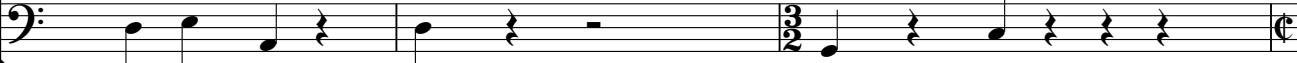
S. D. 

26 Neigh!

Chor. 

Br. 

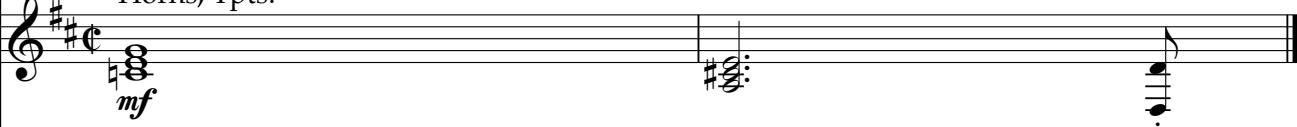
Str. 

Tim. 

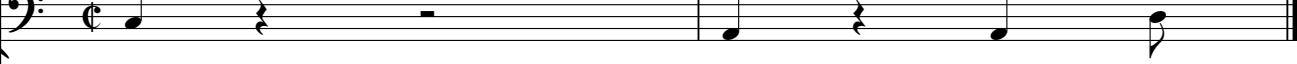
S. D. 

29 Gunshot!

Chor. 

Br. 

Str. 

Tim. 

S. D. 

# My Eyes (On The Rise)

Whedon/Whedon/Tancharoen

Jed Whedon  
trans./arr. Moses Lei

**Constantly moving forward**  $\text{♩} = 128$

Penny {   $\# \#$   $\frac{12}{8}$  - - - -

Billy {   $\# \#$   $\frac{12}{8}$  - - - -

Piano {   $\# \#$   $\frac{12}{8}$  Bm Bm/F# Bm Bm/F#  
*p*   $\# \#$   $\frac{12}{8}$  - - - -  
*mf*

4 ***mf***

Billy {   $\# \#$  - - - -  
*mf*  
A - ny dolt with half a brain can see that

Bm Bm/F# Bm  
  $\# \#$  - - - -  
*p*

7

Billy {   $\# \#$  - - - -  
hu - man - kind has gone in - sane To the point where I don't know if I'll up-

Bm/F# Bm Bm/F#  
  $\# \#$  - - - -  
*p* *o* *p* *o*

10

Billy

set the sta - tus quo if I throw poi - son in the wa - ter main

Bm Bm/F# Bm

13

Billy

lis - ten close to ev - 'ry-bo - dy's heart and hear that break - ing

Em Bm Em

16

Billy

sound \_\_\_\_\_ Hopes and dreams are shat - ter-ing a-part and

Bm Bm/F# Em Bm

19

Billy

crash - ing to the ground I can - not be-lieve my

F#m A Bm7

*f*

*f*

Billy 22

eyes How the world's filled with filth and lies But it's plain to see

G Bm<sup>7</sup> A G

Billy 26

e - vil in - side of me is on the rise

F#m/A G#ø<sup>7</sup> Emadd<sup>9</sup>/G Bm

*mp*

*f*

Penny 30

Billy

Billy

33

Penny

Look a - round We're li - ving with the lost and

D A/D D Em<sup>7</sup>/D D A/D

36

Penny

found Just when you feel you've al - most drowned You find your-self on

D A/D D Em<sup>7</sup>/D

39

Penny

so lid ground and you be - lieve there's good in

D A/D D Em<sup>7</sup>

42

Penny

ev - 'ry - bo-dy's heart Keep it safe and sound

Bm Em<sup>7</sup> Bm

Penny 45

With hope you can do your part to turn a life a -

Penny 48

round I can - not be-lieve my eyes Is the

Penny 51

world fin - ally grow - ing wise? 'Cause it seems to me

Penny 54

Some kind of har - mo - ny— is on the

57

Penny

Bm  
mp  
f  
8vb

60

Penny

mf

Billy

mf

A - ny - one with half a brain could spend their  
D A/D D Em7/D

(8) mf

63

Penny

whole life how - l-ing in pain

Billy

The things that I'm a - fraid to

'Cause the dark is ev - 'ry-where and Pen - ny  
D A/D D A/D

Penny 66

Penny: show And sud-den - ly I feel this glow and I be -

Billy: does-n't seem to care that soon the dark in me is all that will re-main

D Em<sup>7</sup>/D D A/D D

Penny 69

Penny: lieve there's good in ev - 'ry-bo-dy's heart Keep it safe and

Billy: Lis - ten close to ev - 'ry-bo-dy's heart and hear that break - ing

Em<sup>7</sup> Bm Em<sup>7</sup>

*mp* *mf*

Penny 72

Penny: sound With hope you can do your part to

Billy: sound Hopes and dreams are shat - ter-ing a-part and

Bm Em<sup>7</sup> Bm

75

Penny turn a life a - round I can - not be-lieve my  
 Billy crash - ing to the ground I can - not be-lieve my  
 D

F#m A ff ff

78

Penny eyes How the world's fin - ally grow - ing wise  
 Billy eyes How the world's filled with filth and lies But it's  
 G D A G

81

Penny And it's plain to see rap-ture in - side of me  
 Billy plain to see e - vil in - side of me

Bm<sup>7</sup> F#m/A G#<sup>7</sup>

This musical score page contains three staves. The top staff is for Penny, starting at measure 75. It features two vocal entries: the first from 'turn a life a-round' to 'I can-not be-lieve my', and the second from 'crash-ing to the ground' to 'I can-not be-lieve my'. The second entry concludes with a dynamic 'D'. The middle staff is for Billy, also starting at measure 75. It has two entries: the first from 'eyes' to 'How the world's fin-ally grow-ing wise', and the second from 'eyes' to 'How the world's filled with filth and lies'. The second entry concludes with 'But it's'. The bottom staff is a bass staff, likely for piano accompaniment, showing harmonic changes between measures 75 and 81. Measures 75 and 76 show chords F#m, A, and ff. Measure 77 shows a transition with chords D and A. Measures 78 and 79 show chords G and G. Measures 80 and 81 show chords Bm<sup>7</sup>, F#m/A, and G#<sup>7</sup>. Measures 82 and 83 show chords D and A.

84

Penny

Billy

Emadd<sup>9</sup>/G

Bm

*mp*

*mf*

*8vb*

86

Penny

Billy

*8*

(8)-----]

# My Eyes (On The Rise)

Whedon/Whedon/Tancharoen

Jed Whedon  
trans./arr. Moses Lei

**Constantly moving forward**  $\text{♩} = 128$

Piano

The sheet music consists of five staves of piano music. The first staff shows a treble clef, a key signature of two sharps, and a tempo of  $\text{♩} = 128$ . The dynamic is *p*. The second staff shows a bass clef, a key signature of two sharps, and a dynamic *mf*. Measures 1 through 3 show eighth-note patterns in the treble and bass staves. Measure 4 begins with a treble clef, a key signature of two sharps, and a dynamic *p*. The bass staff has a dynamic *mf*. Measures 5 through 7 show eighth-note patterns in the treble and bass staves. Measure 8 begins with a treble clef, a key signature of two sharps, and a dynamic *p*. The bass staff has a dynamic *p*. Measures 9 through 11 show eighth-note patterns in the treble and bass staves. Measure 12 begins with a treble clef, a key signature of two sharps, and a dynamic *p*. The bass staff has a dynamic *p*. Measures 13 through 15 show eighth-note patterns in the treble and bass staves.

16

Musical score page 2, measures 16-18. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps. The bass staff has a key signature of one sharp. Measure 16: Treble staff has eighth-note pairs (A, B) (C, D) (E, F) (G, A). Bass staff has eighth-note pairs (D, E) (F, G) (A, B) (C, D). Measure 17: Treble staff has eighth-note pairs (B, C) (D, E) (F, G) (A, B). Bass staff has eighth-note pairs (E, F) (G, A) (B, C) (D, E). Measure 18: Treble staff has eighth-note pairs (C, D) (E, F) (G, A) (B, C). Bass staff has eighth-note pairs (F, G) (A, B) (D, E) (G, A).

19

Musical score page 2, measures 19-22. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps. The bass staff has a key signature of one sharp. Measure 19: Treble staff has sixteenth-note patterns (B, C, D, E) (F, G, A, B). Bass staff has eighth-note pairs (D, E) (F, G) (A, B) (C, D). Measure 20: Treble staff has sixteenth-note patterns (C, D, E, F) (G, A, B, C). Bass staff has eighth-note pairs (E, F) (G, A) (B, C) (D, E). Measure 21: Treble staff has sixteenth-note patterns (D, E, F, G) (A, B, C, D). Bass staff has eighth-note pairs (F, G) (A, B) (C, D) (E, F). Measure 22: Treble staff has sixteenth-note patterns (E, F, G, A) (B, C, D, E). Bass staff has eighth-note pairs (G, A) (B, C) (D, E) (F, G).

23

Musical score page 2, measures 23-26. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps. The bass staff has a key signature of one sharp. Measure 23: Treble staff has eighth-note pairs (B, C) (D, E) (F, G) (A, B). Bass staff has eighth-note pairs (D, E) (F, G) (A, B) (C, D). Measure 24: Treble staff has eighth-note pairs (C, D) (E, F) (G, A) (B, C). Bass staff has eighth-note pairs (F, G) (A, B) (D, E) (G, A). Measure 25: Treble staff has eighth-note pairs (D, E) (F, G) (A, B) (C, D). Bass staff has eighth-note pairs (G, A) (B, C) (D, E) (F, G). Measure 26: Treble staff has eighth-note pairs (E, F) (G, A) (B, C) (D, E). Bass staff has eighth-note pairs (A, B) (C, D) (F, G) (B, C).

28

Musical score page 2, measures 28-30. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps. The bass staff has a key signature of one sharp. Measure 28: Treble staff has sixteenth-note patterns (B, C, D, E) (F, G, A, B). Bass staff has eighth-note pairs (D, E) (F, G) (A, B) (C, D). Measure 29: Treble staff has sixteenth-note patterns (C, D, E, F) (G, A, B, C). Bass staff has eighth-note pairs (E, F) (G, A) (B, C) (D, E). Measure 30: Treble staff has sixteenth-note patterns (D, E, F, G) (A, B, C, D). Bass staff has eighth-note pairs (F, G) (A, B) (C, D) (E, F).

31

Musical score page 2, measures 31-34. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps. The bass staff has a key signature of one sharp. Measure 31: Treble staff has sixteenth-note patterns (B, C, D, E) (F, G, A, B). Bass staff has eighth-note pairs (D, E) (F, G) (A, B) (C, D). Measure 32: Treble staff has sixteenth-note patterns (C, D, E, F) (G, A, B, C). Bass staff has eighth-note pairs (E, F) (G, A) (B, C) (D, E). Measure 33: Treble staff has sixteenth-note patterns (D, E, F, G) (A, B, C, D). Bass staff has eighth-note pairs (F, G) (A, B) (C, D) (E, F). Measure 34: Treble staff has sixteenth-note patterns (E, F, G, A) (B, C, D, E). Bass staff has eighth-note pairs (G, A) (B, C) (D, E) (F, G).

35

Musical score page 35. Treble and bass staves. Key signature: one sharp. Measure 35: Treble staff has a whole note followed by eighth notes. Bass staff has eighth notes. Measure 36: Treble staff has eighth notes. Bass staff has eighth notes.

39

Musical score page 39. Treble and bass staves. Key signature: one sharp. Measure 39: Treble staff has eighth notes. Bass staff has eighth notes. Measure 40: Treble staff has eighth notes. Bass staff has eighth notes.

44

Musical score page 44. Treble and bass staves. Key signature: one sharp. Measure 44: Treble staff has eighth notes. Bass staff has eighth notes. Measure 45: Treble staff has eighth notes. Bass staff has eighth notes. Measure 46: Treble staff has eighth notes. Bass staff has eighth notes. Measure 47: Treble staff has eighth notes. Bass staff has eighth notes.

48

Musical score page 48. Treble and bass staves. Key signature: one sharp. Measure 48: Treble staff has eighth notes. Bass staff has eighth notes. Measure 49: Treble staff has eighth notes. Bass staff has eighth notes. Measure 50: Treble staff has eighth notes. Bass staff has eighth notes. Measure 51: Treble staff has eighth notes. Bass staff has eighth notes.

52

Musical score page 52. Treble and bass staves. Key signature: one sharp. Measure 52: Treble staff has eighth notes. Bass staff has eighth notes. Measure 53: Treble staff has eighth notes. Bass staff has eighth notes. Measure 54: Treble staff has eighth notes. Bass staff has eighth notes. Measure 55: Treble staff has eighth notes. Bass staff has eighth notes.

57

*f*

*8vb*

60

*f*

*(8)-----| mf*

64

68

71

74

f

77

ff

81

ff

85

ff  
mp  
mf  
8vb

# On The Rise (My Eyes)

Whedon/Whedon/Tancharoen

Whedon/Whedon  
trans. Moses Lei

**Constantly moving forward**  $\text{♩} = 128$

Oboe

To Str.

Synthesizer (Oboe, Strings)

Penny

Billy

Octave Mandolin

Piano (doubles Harp)

Bass Guitar

Drum Set

**Constantly moving forward**  $\text{♩} = 128$

Billy

5 *mf*

A - ny dolt with half a brain can see that hu - man - kind has gone in - sane To the

Mand.

Dr. *pp*

Equal signs (==) are present on the left margin between the two sections.



Billy

9

point where I don't know if I'll up - set the sta - tus quo if I throw poi - son in the wa - ter main

Mand.

Dr.

Equal signs (==) are present on the left margin between the two sections.

13

Billy

Lis - ten close to ev - 'ry-bo - dy's heart and hear that break - ing sound

Mand.

Dr.

This section shows three staves. The top staff for 'Billy' has a treble clef, a key signature of two sharps, and a time signature of common time (indicated by the number '8'). It contains six measures of music. The middle staff for 'Mand.' has a treble clef, a key signature of one sharp, and a time signature of common time (indicated by the number '8'). It contains six measures of music. The bottom staff for 'Dr.' has a bass clef and a common time (indicated by the number '8'). It contains four measures of music. The vocal line for 'Billy' includes lyrics: 'Lis - ten close to ev - 'ry-bo - dy's heart and hear that break - ing sound'. Measures 14 and 15 show eighth-note patterns on the mandolin and drum. Measure 16 shows a sustained note on the mandolin and eighth-note patterns on the drum.



17

Billy

Hopes and dreams are shat - ter-ing a-part and crash - ing to the ground I

Mand.

Dr.

This section shows three staves. The top staff for 'Billy' has a treble clef, a key signature of two sharps, and a time signature of common time (indicated by the number '8'). It contains four measures of music. The middle staff for 'Mand.' has a treble clef, a key signature of one sharp, and a time signature of common time (indicated by the number '8'). It contains four measures of music. The bottom staff for 'Dr.' has a bass clef and a common time (indicated by the number '8'). It contains four measures of music. The vocal line for 'Billy' includes lyrics: 'Hopes and dreams are shat - ter-ing a-part and crash - ing to the ground I'. Measures 18 and 19 show eighth-note patterns on the mandolin and drum. Measure 20 shows a sustained note on the mandolin and eighth-note patterns on the drum. A dynamic marking 'f' (fortissimo) is placed above the vocal line in measure 18.

21

Ob. Strings

Billy can - not be-lieve my eyes How the world's filled with filth and lies But it's plain to see \_\_\_\_\_

Mand.

Pno. *f*

Bass *f*

Dr. *mf*

Detailed description: This is a musical score page for orchestra and piano. The key signature is A major (three sharps). Measure 21 starts with a rest for the Oboe and Strings. The vocal part for 'Billy' begins with a melodic line. The piano part consists of two staves: the upper staff shows chords and the lower staff shows bass notes. The bass part provides harmonic support. The drums provide rhythmic patterns. The vocal part continues with lyrics, and the piano part concludes with a dynamic marking of *mf*.

26

Str.

Billy

Mand.

Pno.

Bass

Dr.

e - vil in - side of me is on the rise.

To Hp.

*p*

*pp*

*mf*

This musical score page contains six staves. The top staff is for the Strings (Str.), showing sustained notes. The second staff is for 'Billy' (vocals), with lyrics: 'e - vil in - side of me is on the rise.' The third staff is for the Mandolin (Mand.). The fourth staff is for the Piano (Pno.), with a dynamic marking 'p' and a instruction 'To Hp.' (To Harmonium). The fifth staff is for the Bass. The bottom staff is for the Drums (Dr.). Dynamic markings 'pp' and 'mf' are present in the drum section.

31

To Ob. Oboe

Str. Penny Billy Mand.

Pno. Harp

Bass Dr. Marktree

p

*mf*

Look a - round We're li-ving with the lost and

*mf*

36 To Str.

Ob.

Penny found Just when you feel you've al - most drowned You find your-self on so lid ground and you be -

Mand.

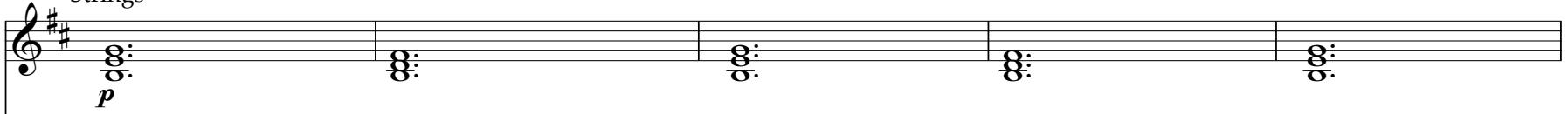
Hp.

Bass

Dr.

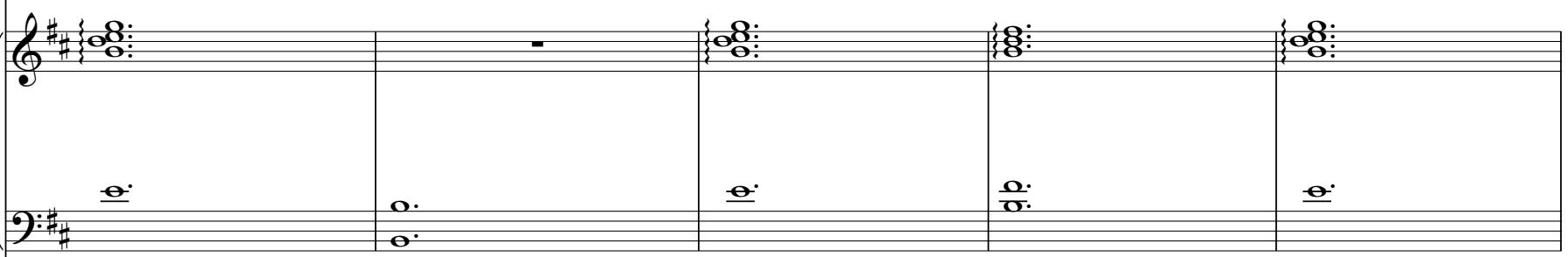
A musical score page showing six staves. The top staff is for Oboe (Ob.) in G major. The second staff is for Penny (vocal) in G major, with lyrics: "found Just when you feel you've al - most drowned You find your-self on so lid ground and you be -". The third staff is for Mandolin (Mand.). The fourth staff is for Horn (Horn) in G major, with a dynamic instruction "To Str.". The fifth staff is for Bass in G major. The bottom staff is for Drum (Dr.) in G major. The page number 7 is in the top right corner.

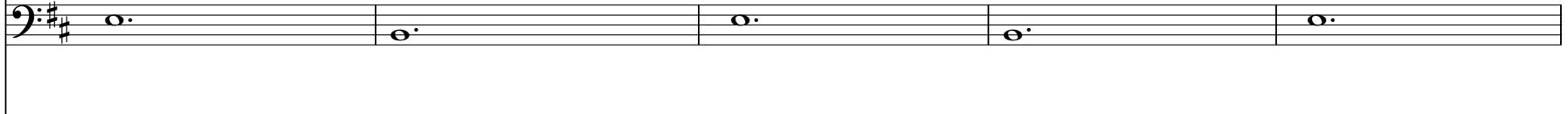
41 Strings

Str. 

Penny   
lieve there's good in ev - 'ry-bo-dy's heart      Keep it safe and sound      With hope

Mand. 

Hp. 

Bass 

Dr. 

46 To Ob.

Str. 8:

Penny 2 2 2 - 2 2 2 I can - not be-lieve my eyes Is the  
you can do your part to turn a life a - round

Mand.

Hp. To Pno. Piano f

Bass

Dr.

Detailed description: This is a musical score page for an orchestra and piano. The key signature is A major (two sharps). Measure 46 starts with a rest for the strings. The penny whistle (Penny) plays a rhythmic pattern of eighth and sixteenth notes. The lyrics "you can do your part to turn a life a - round" are written below the staff. The mandolin (Mand.) and horn (Hp.) are silent. The bass (Bass) and drums (Dr.) provide harmonic support with sustained notes and eighth-note patterns. The piano (Pno.) begins its entrance with a forte dynamic (f), followed by two more measures of piano music. The strings (Str.) play a sustained note at the end of the section.

51

Str.

Penny

world fin - ally grow - ing wise? 'Cause it seems to me Some kind of har - mo - ny

Mand.

Pno.

Bass

Dr.

This musical score page shows a six-staff arrangement. The top staff is for the Strings (Violins). The second staff is for the Penny (vocal part), which includes lyrics: "world fin - ally grow - ing wise? 'Cause it seems to me Some kind of har - mo - ny". The third staff is for the Mandolin. The fourth and fifth staves are for the Piano, showing harmonic patterns with various chords. The bottom staff is for the Bass. The Drums provide the rhythmic backbone. The key signature is A major (two sharps), and the time signature is common time (indicated by 'C'). Measure 51 begins with a rest for the strings, followed by eighth-note patterns for the Penny, Mandolin, and Bass, and sixteenth-note patterns for the Piano and Drums.

56

Str.

Penny

Billy

Mand.

Pno.

Bass

Dr.

is on the rise

*mp*

*f*

A musical score page featuring seven staves. The top three staves (Strings, Penny, Billy) have treble clefs and two sharps. The bottom four staves (Mandolin, Piano, Bass, Drums) have bass clefs and two sharps. Penny sings a melody with lyrics 'is on the rise' on the second measure. The Mandolin and Drums provide rhythmic patterns. The Piano has sustained notes. The Bass staff shows eighth-note patterns. The Drums have eighth-note patterns with a dynamic marking of *f*.

60

Oboe

Str. *p*

Penny *mf*  
Take \_\_\_\_\_ it slow He looks at me and seems. to

Billy *mf*  
A - ny - one with half a brain could spend their whole life how - 1-ing in

Mand.

Harp

Pno. *mp*

Bass

Dr. *mf*

This musical score page contains eight staves. From top to bottom: 1) Oboe (Str.) playing sustained notes with dynamic 'p'. 2) Penny (vocal part) singing lyrics with dynamic 'mf'. 3) Billy (vocal part) singing lyrics with dynamic 'mf'. 4) Mandolin (Mand.). 5) Piano (Pno.) with Harp part, playing sustained notes with dynamic 'mp'. 6) Bass (Bass). 7) Drum (Dr.) with dynamic 'mf'.

64

Ob.

Penny

Billy

Mand.

Hp.

Bass

Dr.

know The things that I'm a - fraid to show And sud den - ly I feel this

pain 'Cause the dark is ev - 'ry-where and Pen - ny does-n't seem to care that soon the dark in me is all that will re-

68 To Str. Strings

Ob.

Penny

Billy

Mand.

Hp.

Bass

Dr.

glow and I be - lieve there's good\_\_\_\_ in ev - 'ry-bo-dy's heart Keep it safe and

main Lis - ten close to ev - 'ry-bo-dy's heart and hear that break - ing

*mp*

72

Str.

Penny

Billy

Mand.

Hp.

Bass

Dr.

A musical score for orchestra and choir. The score includes parts for Strings (Str.), Penny Whistle (Penny), Billy Whistle (Billy), Mandolin (Mand.), Horn (Hp.), Bassoon (Bass), and Drums (Dr.). The vocal parts are Penny and Billy, singing lyrics in parentheses. The score consists of six systems of music, each with four measures. Measure 1: Penny sings "sound" (with a melodic line) and Billy sings "Hopes and dreams are". Measure 2: Penny sings "With hope" and Billy sings "shat - ter-ing a-part". Measure 3: Penny sings "you can do your part" and Billy sings "and crash - ing to the". Measure 4: Penny sings "to turn a life a -" and Billy sings "the". The strings provide harmonic support throughout. The bassoon and bassoon provide rhythmic patterns. The drums provide the primary rhythmic drive.

76

Str.

Penny *ff*  
round I can - not be-lieve my eyes How the world's fin - ally grow - ing wise

Billy *ff*  
ground I can - not be-lieve my eyes How the world's filled with filth and lies But it's

Mand.

To Pno. Piano *ff*

Hp.

Bass *ff*

Dr. *ff*

Detailed description: This musical score page shows a vocal duet between Penny and Billy over a harmonic bed provided by the piano, strings, bass, and drums. Penny's part begins with a melodic line and ends with a sustained note. Billy's part follows with a similar melodic line. The piano plays chords in the background. The bass and drums provide steady rhythm. The strings play sustained notes throughout the section.

81

Str.

Penny

And it's plain to see——— rap-ture in - side of me——— is on the

Billy

plain to see——— e - vil in - side of me. is on the

Mand.

Pno.

Bass

Dr.

A musical score page featuring six staves. The top staff is for the Strings (Str.), followed by Penny (vocal), Billy (vocal), Mandolin (Mand.), Piano (Pno.), Bass, and Drum (Dr.). The score includes lyrics for Penny and Billy. Measure 81 begins with a rest for the strings. Penny sings "And it's plain to see——— rap-ture in - side of me——— is on the". Billy sings "plain to see——— e - vil in - side of me. is on the". The piano provides harmonic support with sustained notes and chords. The bass and drums provide rhythmic foundation with steady beats.

85

Str.

Penny

Billy

Mand.

Pno.

Bass

Dr.

rise

rise

*mp*

*mf*

*mf*

# Penny's Song (Here's A Story)

Whedon/Whedon/Tancharoen

Whedon/Whedon  
trans./arr. Moses Lei

**Reflectively, freely**  $\text{♩} = 50$

Voice

Em<sup>7</sup>      Am<sup>7</sup>      C *mf*      F *3*      Em<sup>7</sup>      Am<sup>7</sup>

Here's a sto-ry of a girl      who grew up lost and lone- ly—

Piano

*pp*      *mp colla voce*

5      C      F *3*      Em<sup>7</sup>      Am<sup>7</sup> *3*      Fadd<sup>9</sup>

Think-ing love was fai-ry- tale      and trou-ble was made on - ly for me

**Flowing and ebbing**  $\text{♩} = 60$

8      C *mf*      Fmaj<sup>7</sup>      C      F

E - ven in\_\_ the dark - ness ev - 'ry co-lor can\_\_ be found\_\_ And

*mp*

2

12 C Fmaj<sup>7</sup> C Am<sup>7</sup>

ev -'ry day\_ of rain brings wat - er flow-ing to\_things grow - ing in\_the ground

**Tempo I.**  $\text{♩} = 50$ 

16 Fadd<sup>9</sup> C F Em<sup>7</sup> Am<sup>7</sup>

*mp*

Grief re-placed with pi - ty for a ci - ty bare-ly co - pin -

*p*

19 C F Em<sup>7</sup> Am<sup>7</sup> Fadd<sup>9</sup>

Dreams are ea - sy to a - chieve if hope is all I'm ho - pin' to be

Tempo II.  $\text{♩} = 60$ 

22 C Fmaj<sup>7</sup> C F

An - y time\_ you're hurt\_ there's one who has it worse a - round\_ And

*mp*

26 C Fmaj<sup>7</sup> C

ev - 'ry drop\_ of rain\_ will keep you grow-ing seeds\_ you're sow

29 Am<sup>7</sup> Fadd<sup>9</sup> Freely Em<sup>7</sup> Am<sup>7</sup>

- ing in\_ the ground\_ So keep your head up, Bil-ly bud- dy\_

*p*

# Penny's Song (Here's A Story)

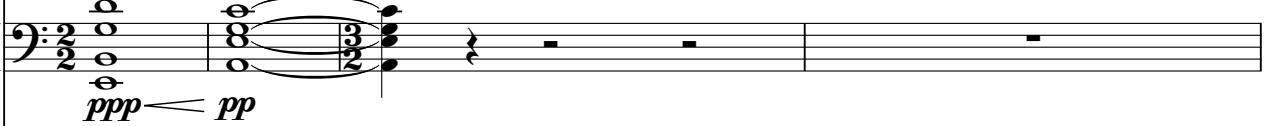
Whedon/Whedon/Tancharoen

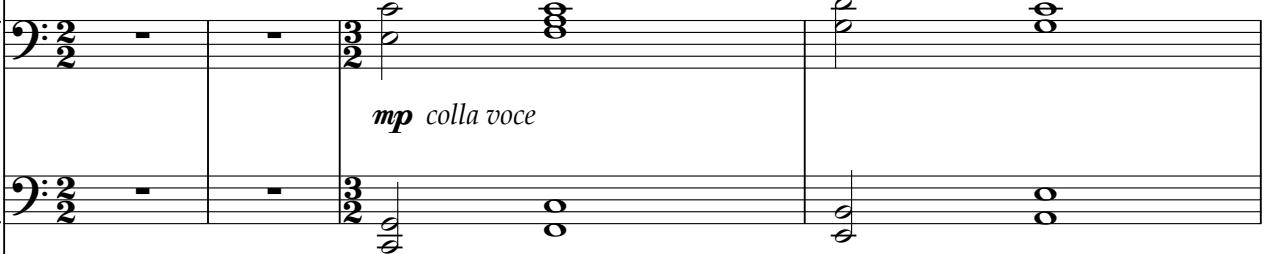
Whedon/Whedon  
trans. Moses Lei

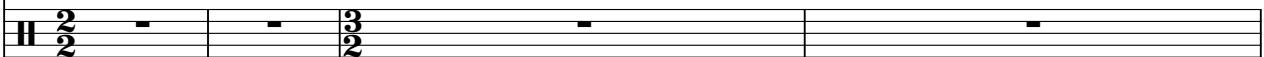
**Reflectively, freely**  $\text{♩} = 50$

**Voice** 

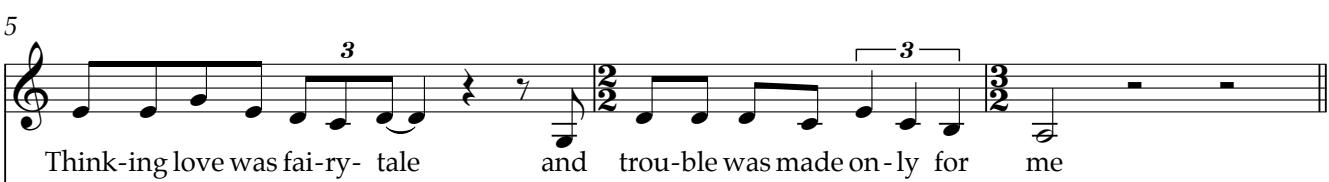
Here's a sto-ry of a girl who grew up lost and lone- ly—

**Strings** 

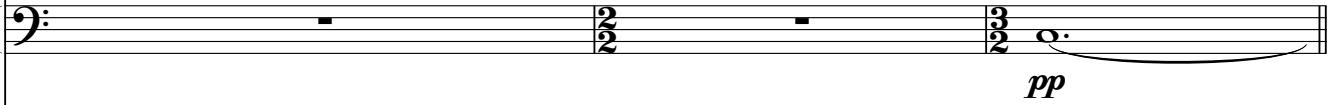
**Piano** 

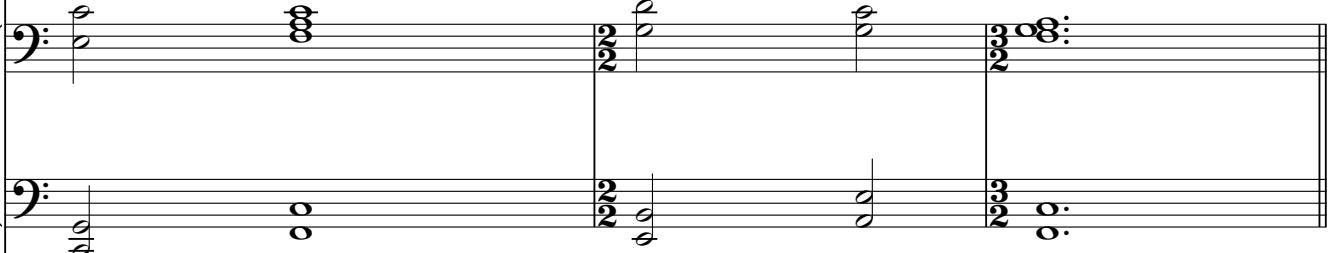
**Drum Set** 

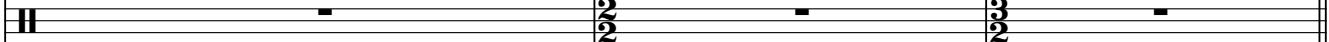
5



Think-ing love was fai-ry- tale and trou-ble was made on- ly for me

**Str.** 

**Pno.** 

**Dr.** 

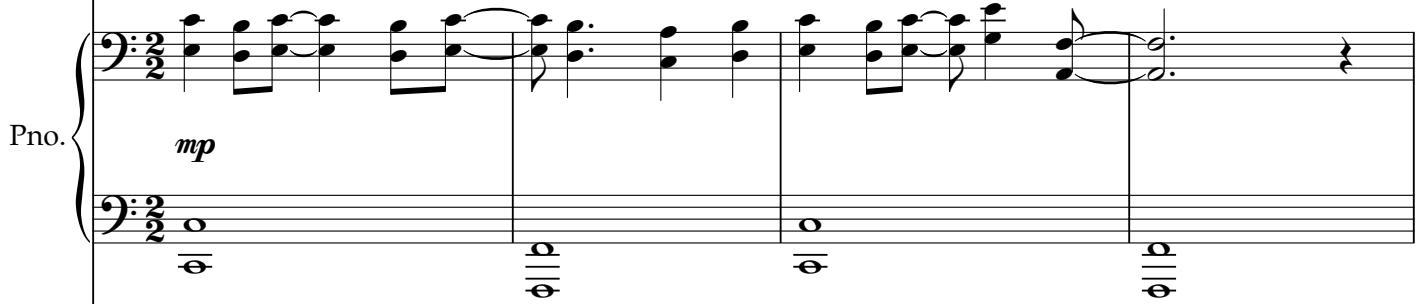
**Flowing and ebbing**  $\text{♩} = 60$

8 *mf*



E - ven in\_\_ the dark - ness ev - 'ry co-lor can\_\_ be found\_\_ And

Str. {  $\text{Bass clef}$   $\text{2/2}$   $\text{o}$



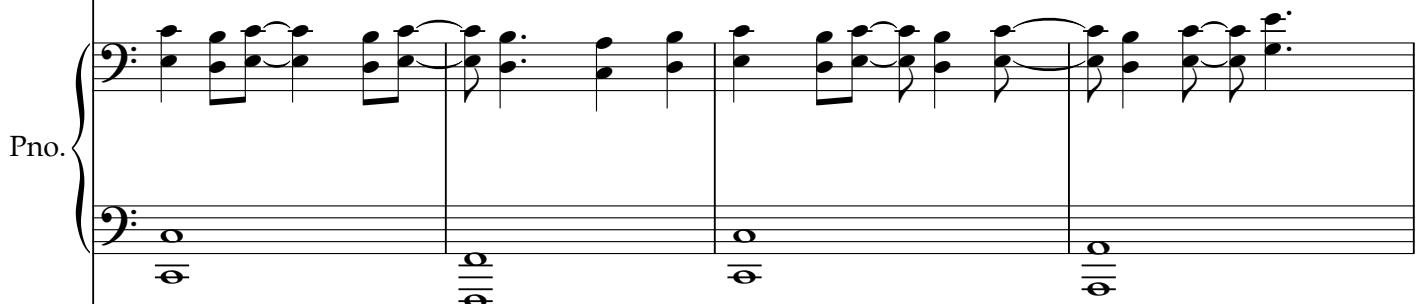
**Flowing and ebbing**  $\text{♩} = 60$



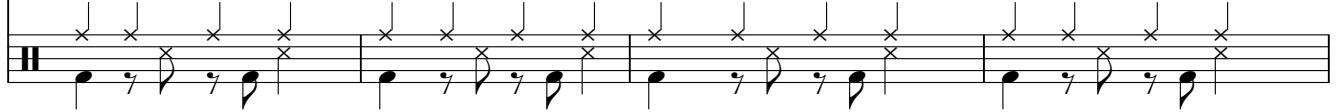
12

ev - 'ry day\_ of rain brings wat - er flow-ing to\_things grow - ing in\_\_ the ground

Str. {  $\text{Bass clef}$   $\text{o}$



Dr.



16

**Tempo I.**  $\text{♩} = 50$

*mp*

Grief re-placed with pi - ty — for a ci - ty bare-ly co- pin' —

Str. {  $\frac{3}{2}$   $\bullet$  | |

Pno. {  $\frac{3}{2}$   $\circ$ : |  $\text{p}$  |  $\frac{3}{2}$   $\circ$ : | |

Dr. {  $\frac{3}{2}$   $\bullet$  | |

**Tempo I.**  $\text{♩} = 50$

19

Dreams are ea-sy to a - chieve if hope is all I'm ho-pin' to be

Str. { |  $\frac{2}{2}$  |  $\frac{3}{2}$   $\circ$ . |

Pno. {  $\text{p}$  |  $\frac{2}{2}$  |  $\frac{3}{2}$   $\circ$ : | |

Dr. { |  $\frac{2}{2}$  |  $\frac{3}{2}$   $\circ$ . |

Tempo II.  $\text{♩} = 60$ 

An - y time\_ you're hurt there's one who has it worse a - round\_ And

Str.

Pno.

Dr.

Tempo II.  $\text{♩} = 60$

26

ev - 'ry drop\_ of rain\_ will keep you grow-ing seeds\_ you're sow

Str.

Pno.

Dr.

29

*mp* Freely

- ing in the ground So keep your head up, Bil-ly bud- dy-

Str.

Pno.

Dr.

Freely

# Brand New Day

Joss Whedon

Jed Whedon and Joss Whedon  
trans./arr. Moses Lei

With vindictive anger  $\text{♩} = 120$

Billy

With vindictive anger  $\text{♩} = 120$  F<sup>5</sup>

Piano

6

This ap-peared as a mo - ral di - lem-ma'Cause at

(8)-----

8

first it was weird though I swore to e - li - mi-nate The worst of the plague that de vou - r'd hu-ma-ni - ty it's

(8)-----

10

8 true I was vague on the "how" so how can it be that you Have shown me the light It's a

B $\flat$ <sup>5</sup> E $\flat$ <sup>5</sup> D A

(8)-----|

13

8 brand new day\_ And the sun is high\_ All the birds are sing - ing that you're gon-na die\_ How I

Fm E° D B $\flat$ <sup>5</sup> E $\flat$ <sup>5</sup> Cm

ff ff ff

Ped.\_\_\_\_\_ Ped.\_\_\_\_\_ Ped.\_\_\_\_\_

17

8 he-si - ta - ted Now I won-der why It's a brand new day\_

Fm Bbm G

ff fff

Ped.\_\_\_\_\_ Ped.\_\_\_\_\_ Ped.\_\_\_\_\_

21

*mf*

All the times that you beat me un-con-sious I for - give All the crimes in-comp-lete, lis-ten ho-nest-ly I'll

F<sup>5</sup>      D♭<sup>5</sup>      F<sup>5</sup>      D♭<sup>5</sup>

*mp secco*

*mf*

**p** 8<sup>vb</sup>

(8)-----

23

live Mis ter Cool, Mis ter Right,Mis ter Know-It - All is through Now the fu-ture's so brightand I owe it all

B♭<sup>5</sup>      D♭<sup>5</sup>      B♭<sup>5</sup>      E♭<sup>5</sup>

(8)-----

25

*fff*

to you Who showed me the light\_\_\_\_\_ It's a brand new me\_ I got no re - morse Now the

D♭      A♭      Fm      E°

*f*

*ff*

*ff*

Ped.\_\_\_\_\_

Ped.\_\_\_\_\_

(8)-----

29

wa-ter's ris - ing but I know the course I'm gon-na shock the world Gon-na show Bad Horse It's a  
 D♭ B♭⁵ E♭⁵ Cm Fm B♭m  
 Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

33

brand new day And Pen-ny will see— the e - vil me—Not a joke,— not a dork, not a fail - ure And  
 G♭ D♭ A♭/C E♭m F  
 mp p  
 Ped. \_\_\_\_\_

38

she may cry— but her tears— will dry When I hand— her the keys— to a shi - ny new Aus - tra -  
 D♭ A♭/C B♭m C C⁷  
 ff mf ff

42

- lia It's a brand new day\_ Yeah the sun is high All the an-gels sing Be-cause you're

Fm  
heavenly, as an angelic harp

C/G

Db/Ab

*mf dolce*

*p*

Ped.

Ped.

46

gon-na die\_ Go a - head and laugh Yeah I'm a fun-ny guy\_\_\_\_\_ Tell e-v'ry

Bb<sup>5</sup> Eb<sup>5</sup> Cm Fm<sup>7</sup> Db Fm<sup>7</sup>

*fff marcato*

*fff marcato*

50

one good - bye\_\_\_\_\_ It's a brand new day\_\_\_\_\_

D<sub>b</sub> Fm<sup>7</sup> D<sub>b</sub> G<sub>b</sub> F<sup>5</sup>

*sfz*

Ped.

*sfz*

Joss Whedon

# Brand New Day

Jed Whedon and Joss Whedon  
trans. Moses Lei

With vindictive anger  $\text{♩} = 120$

Synthesizer { Tremolo Strings To Sq. Ld.

Billy

Piano {

Electric Guitar { w/ light flanger

Bass Guitar { with pick  $\text{mf}$  fff

Electric Drums

Drum Set { ff fff

7

Sq. Ld. {  
Square Lead  
**f**

Billy { **mf**  
This ap-peared as a mo-ral di-lem-ma 'Cause at first it was weird though I swore to e-li-mi-nate The worst of the plague that de-vou-r'd hu-ma-ni-ty it's

Pno. {

E. Gtr. {

Bass { **mf** *subito*

Dr. { **ff**

This ap-peared as a mo-ral di-lem-ma 'Cause at first it was weird though I swore to e-li-mi-nate The worst of the plague that de-vou-r'd hu-ma-ni-ty it's

10

Sq. Ld.

Billy  
true I was vague on the "how" so how can it be that you Have shown me the light It's a brand new day\_ And the sun is high\_ All the

Pno.

E. Gtr. distortion

Bass

Dr.

15

Sq. Ld.

Billy  
birds are sing-ing that you're gon-na die— How I he-si - ta - ted Now I won-der why It's a brand new day

Pno.

E. Gtr.

Bass

Dr.

The musical score consists of five staves. The top staff, labeled 'Sq. Ld.', has two bass clef staves. The second staff, labeled 'Billy', has a treble clef and includes lyrics. The third staff, labeled 'Pno.', has two bass clef staves. The fourth staff, labeled 'E. Gtr.', has a treble clef. The bottom staff, labeled 'Bass', has a bass clef. The fifth staff, labeled 'Dr.', has a bass clef and includes a drum pattern with 'x' marks and a fermata over the last measure. The score is in common time, with a key signature of one flat. Measures 15 through 18 are shown, separated by vertical bar lines.

21

Sq. Ld. {

Billy { *mf*

Pno. {

E. Gtr. {

Bass { *mf*

E. Dr. { *mf*

Dr. { *f*

All the times that you beat me un - cons - cious I for - give All the crimes in - comp - lete, lis - ten ho - nest - ly I'll

23

Sq. Ld.

Billy

Pno.

E. Gtr.

Bass

E. Dr.

Dr.

live Mis-ter Cool, Mis-ter Right, Mis-ter Know-It-All is through Now the fu-ture's so bright and I owe it all to you Who showed me the light

f

Led.

This musical score page contains six staves. From top to bottom: 1) Square Leader (Sq. Ld.) staff, treble clef, two measures of music. 2) Billy staff, soprano clef, eight measures of music. 3) Piano (Pno.) staff, treble and bass clefs, three measures of music. The third measure includes lyrics: "live Mis-ter Cool, Mis-ter Right, Mis-ter Know-It-All is through Now the fu-ture's so bright and I owe it all to you Who showed me the light". Dynamics "f" and "Led." are indicated above the staff. 4) Electric Guitar (E. Gtr.) staff, treble clef, three measures of music. 5) Bass staff, bass clef, three measures of music. 6) Electronic Drum (E. Dr.) staff, two measures of music. 7) Drum (Dr.) staff, two measures of music.

26

Sq. Ld.

Billy

Pno.

E. Gtr.

Bass

Dr.

It's a brand new me\_ I got no re - morse Now the wa-ter's ris - ing but I know the course I'm gon-na shock the world Gon-na

32

To Voice

Sq. Ld.

Billy

show Bad Horse It's a brand new day And Pen-ny will see\_ the e - vil me\_\_Not a joke,\_\_ not a dork, not a fail - ure And

Pno.

E. Gtr.

Bass

Dr.

This musical score page contains five staves. The first staff, for 'Sq. Ld.', shows a bass clef, a key signature of two flats, and a tempo of 32. The second staff, for 'Billy', starts with a treble clef and a key signature of one flat, followed by a section of music with lyrics. The third staff, for 'Pno.', features a bass clef and a key signature of two flats, with dynamic markings 'mf', 'mp', and 'mp'. The fourth staff, for 'E. Gtr.', has a treble clef and a key signature of one flat. The fifth staff, for 'Bass', also has a bass clef and a key signature of two flats, with a dynamic marking 'p'. The final staff, for 'Dr.', uses a common time signature and a treble clef, with a dynamic marking 'f'.

38

Sq. Ld.

Billy

Pno.

E. Gtr.

Bass

E. Dr.

Dr.

she may cry but her tears will dry When I hand her the keys to a shiny new Australia It's a

*ff*

*mp*

*ff*

*ff*

*ff*

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

43              Voice              To Sq. Ld.              Square Lead

**Voice:** Dynamics: *mf*, *fff*. Articulation: Slurs.

**Billy:** Dynamics: *fff*. Articulation: Staccato.

**Pno.:** Dynamics: *p*, *fff*. Articulation: Sustained notes.

**E. Gtr.:** Dynamics: *fff*.

**Bass:** Dynamics: *fff*.

**Dr.:** Dynamics: *fff*. Articulation: Staccato.

**Lyrics (Billy's Part):**

brand new day Yeah the sun is high All the an-gels sing Be-cause you're gon-na die Go a-head and laugh Yeah I'm a fun-ny guy

49

Sq. Ld.

Billy  
8 Tell e-v'ry - one good - bye It's a brand new day

Pno.

E. Gtr.

Bass

Dr.

sfz

fz

sfz

fz

sfz

fz

sfz

fz

# Perfect Story

Whedon/Whedon/Tancharoen

Whedon/Whedon  
trans./arr. Moses Lei

**Optimistically; upbeat pop, in 2  $\text{♩} = 67$**

Vocals - treble

(clap) (snap) etc. Continue this pattern until downbeat m. 12; ad lib thereafter

Vocals - male

(clap) (snap) etc. Continue this pattern until downbeat m. 12; ad lib thereafter

**Optimistically; upbeat pop, in 2  $\text{♩} = 67$**   
play chords in parentheses only if bass line not present

Piano

(L.H. always 8vb)

6 ***mf***

MOVING GUY:

So they say Cap-tain Ham mer's be-come a cru - sa -

F $\sharp$ sus<sup>4</sup>/G $\sharp$  B C $\sharp$  F $\sharp$  F $\sharp$ sus<sup>4</sup>/G $\sharp$  B

9

OTHER MOVING GUY:

- der po - li - ti - cal He's clean - ing up the streets. About time.

C $\sharp$  F $\sharp$  F $\sharp$ sus<sup>4</sup>/G $\sharp$  B C $\sharp$ )

12

*mf* GROUPIE 1:      GROUPIES:      *mp* GROUPIE 2:      *mf* PENNY:

So they say that it's real love   So\_ ro-man - tic   He signed this   So they say...

F#   {or G#m<sup>7</sup>}   F#sus<sup>4</sup>/G#   B   C#   F#   F#sus<sup>4</sup>/G#   B   C#   F#

*mf*

16

— we'll have blan - kets and beds— we can o - pen by Mon - day thanks to you

F#sus<sup>4</sup>/G#   B   C#   F#   F#sus<sup>4</sup>/G#   B

19

NEWSREADER:

It's the per-fect sto-ry   A he-ro lead-ing the way

CAPT. HAMMER:      NEWSMAN:      *f*

Thanks to me      It's the per-fect sto-ry      So they say—

*f*

C#   B<sup>5</sup>   D#<sup>5</sup>   B<sup>5</sup>   F#   G#m<sup>7</sup>   F#   B<sup>5</sup>

*f*

24

Ham-mer's called to glo-ry Let's all be our best  
Ham-mer's called to glo-ry

D<sup>#</sup>m      C<sup>#</sup>7      B      Bm      F<sup>#</sup>      F<sup>#</sup>/G<sup>#</sup>      B

Next up: Who's gay?

*p*

*mf*

29

*mf*

GROUPIE 3:

So they say he saved her life

They say she works with the home

C<sup>#</sup>      F<sup>#</sup>      F<sup>#</sup>/G<sup>#</sup>      B      C<sup>#</sup>      (F<sup>#</sup>)

32

*f*

GROUPIES:

- less and does n't eat meat

We have a pro-bllem with her

This is his hair

F<sup>#</sup>sus<sup>4</sup>/G<sup>#</sup>      B      C<sup>#</sup>      F<sup>#</sup>      F<sup>#</sup>sus<sup>4</sup>/G<sup>#</sup>      B      C<sup>#</sup>)      F<sup>#</sup>

*mf*

36 CAPT. HAMMER:

This is so\_\_\_\_ nice I just might sleep with the same\_\_\_\_ girl twice They say it's

F<sup>#</sup>sus<sup>4</sup>/G<sup>#</sup> B C<sup>#</sup> F<sup>#</sup> F<sup>#</sup>sus<sup>4</sup>/G<sup>#</sup> B C<sup>#</sup> F<sup>#</sup>

40

bet-ter the sec-ond time\_ They say you get to do the weird\_\_\_\_ stuff

F<sup>#</sup>sus<sup>4</sup>/G<sup>#</sup> B C<sup>#</sup> F<sup>#</sup> F<sup>#</sup>sus<sup>4</sup>/G<sup>#</sup> B

43

*f* GROUPIES: *mf* PENNY:

We do the weird stuff This is per-fect for me so they say— I guess he's pret-ty o-kay

C<sup>#</sup> B<sup>5</sup> D<sup>#</sup>5 B<sup>5</sup> F<sup>#</sup> G<sup>#</sup>m<sup>7</sup>F<sup>#</sup> B<sup>5</sup>

48

Af - ter years of stor - my sail - ing have I fin - (a)lly found the bay?\_\_

D<sup>#</sup>m                    C<sup>#</sup><sup>7</sup>                    B                            Bm

*mf*

52

MOIST: He's still not picking up.

F#                    F#sus<sup>4</sup>/G#                    B                            C#                            F#                            F#sus<sup>4</sup>/G#                    B                            C#

*mp*

56

PENNY:

*f*

There's no hap-py end-ing so they say

BILLY:

*f*

Should I

There's no hap-py end-ing so they say Not for me a-ny way

B<sup>5</sup>                    D<sup>#</sup><sup>5</sup>                    B<sup>5</sup>                    F#                            G#m<sup>7</sup> F#                    B<sup>5</sup>

*f*

61

stop pre-tend-ing      Or is this a brand... new... day...

Stop pre-tend-ing Take the chance to build... a brand new day...

D<sup>#</sup>m      C<sup>#</sup>7      B      Bm      F<sup>#</sup>

*mf* ————— *ff*  
*ff*      *f*

65

*mp* GROUPIE 2:      *f* GROUPIES:

This is his dry clean-ing bill      Four sweat-er vests

*p*

MAYOR: And in just a few minutes . . .

70 *fade out* (dialogue continues)

*fade out*

73

# Perfect Story

Whedon/Whedon/Tancharoen

Whedon/Whedon  
trans./arr. Moses Lei

**Optimistically; upbeat pop, in 2  $\text{♩} = 67$**

Vocals - treble

(clap) (snap) etc. Continue this pattern until downbeat m. 12; ad lib thereafter

Vocals - male

(clap) (snap) etc. Continue this pattern until downbeat m. 12; ad lib thereafter

**Optimistically; upbeat pop, in 2  $\text{♩} = 67$**   
play chords in parentheses only if bass line not present

Piano

with drive throughout

(L.H. always 8vb) **f**

6 ***mf***

MOVING GUY:

So they say Cap-tain Ham- mer's be-come a cru - sa -

Gsus4/A C D G Gsus4/A C

Piano staff showing a bass line with eighth-note patterns.

9

OTHER MOVING GUY:

- der po - li - ti - cal He's clean - ing up the streets. About time.

D G Gsus4/A C D)

Piano staff showing a bass line with eighth-note patterns.

*mf*  
12 GROUPIE 1:  
GROUPIES:  
*mp*  
GROUPIE 2:  
*mf*  
PENNY:

So they say that it's real love      So ro-man - tic      He signed this      So they say...

G {or Am<sup>7</sup>} Gsus<sup>4</sup>/A C D G Gsus<sup>4</sup>/A C D G

— we'll have blan - kets and beds— we can o - pen by Mon - day thanks to you

Gsus<sup>4</sup>/A C D G Gsus<sup>4</sup>/A C

NEWSREADER:  
*f*

It's the per-fect sto-ry  
A he-ro lead-ing the way

CAPT. HAMMER:  
Thanks to me

NEWSMAN:  
It's the per-fect sto-ry

*f*  
So they say—

D C<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G Am<sup>7</sup> G C<sup>5</sup>

24

Ham-mer's called to glo-ry Let's all be our best

Ham-mer's called to glo-ry

Next up: Who's gay?

Em      D<sup>7</sup>      C      Cm      G      G/A      C

*p*

*mf*

29 GROUPIE 3:

mf

So they say he saved her life

GROUPIE 1:

They say she works with the home

D      G      G/A      C      D      (G)

32

GROUPIES: *f*

GROUPIE 2: *mp*

- less and does-n't eat meat

We have a pro-bl-em with her

This is his hair

Gsus<sup>4</sup>/A      C      D      G      Gsus<sup>4</sup>/A      C      D      G

*mf*

CAPT. HAMMER:

36

This is so nice I just might sleep with the same girl twice They say it's

Gsus<sup>4</sup>/A C D G Gsus<sup>4</sup>/A C D G

40

bet-ter the sec-ond time\_ They say you get to do the weird stuff

Gsus<sup>4</sup>/A C D G Gsus<sup>4</sup>/A C

*f*

GROUPIES:

*mf*

PENNY:

43

We do the weird stuff This is per-fect for me so they say— I guess he's pret-ty o-kay

D C<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G Am<sup>7</sup> G C<sup>5</sup>

48

Af - ter years of stor - my sail - ing have.. I fin - (a)lly found the bay?—

Em                      D<sup>7</sup>                      C                      Cm

*mf*

52

MOIST: He's still not picking up.

G    Gsus<sup>4</sup>/A    C    D    G    Gsus<sup>4</sup>/A    C    D

*mp*

56

PENNY:

*f*

There's no hap-py end-ing so they say Should I

BILLY:

*f*

There's no hap-py end-ing so they say Not for me a-ny way

C<sup>5</sup>                      E<sup>5</sup>                      C<sup>5</sup>                      G                      Am<sup>7</sup> G                      C<sup>5</sup>

*f*

61

stop pre-tend-ing      Or is this a brand new day  
Stop pre-tend-ing Take the chance to build a brand new day

Em                    D<sup>7</sup>                    C                    Cm                    G

*mf*                    *ff*

65

*mp*                    *f*

GROUPIE 2:                    GROUPIES:

This is his dry clean-ing bill      Four sweat-er vests

MAYOR: And in just a few minutes . . .

70                    *fade out*                    (*dialogue continues*)

73

# Perfect Story

Whedon/Whedon/Tancharoen

Whedon/Whedon  
trans. Moses Lei

Optimistically; upbeat pop, in 2  $\text{♩} = 67$

Vocals - treble

Vocals - male

Synthesizer (Rhodes)

Electric Guitar

Bass Guitar

Drum Set

*with drive throughout*

*f*

8va bassa

*with drive throughout*

*f*

Optimistically; upbeat pop, in 2  $\text{♩} = 67$

*f* *mf*

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Vox. T.

Vox. M. *mf*  
MOVING GUY:

Rhodes

E. Gtr.

Bass

Dr.

7

So they say Cap-tain Ham mer's be-come a cru-sa - der po-li - ti-cal He's clean-ing up the streets. About time.

OTHER MOVING GUY:

This musical score page shows a six-part arrangement. The top part, Vox. T., is silent. Vox. M. has lyrics: "So they say Cap-tain Ham mer's be-come a cru-sa - der po-li - ti-cal He's clean-ing up the streets. About time." The dynamic marking *mf* and the title "MOVING GUY:" are above this part. The Rhodes part consists of sustained notes with grace notes. The E. Gtr. and Bass parts provide harmonic support with sustained notes and rhythmic patterns. The Dr. part provides a steady beat with a simple pattern. The page number 7 is at the top left, and the rehearsal mark 2 is at the bottom left.

12

*mf*  
GROUPIE 1:

Vox. T.

So they say      that it's real love      So\_\_\_\_ ro-man - tic      He signed this      So they say

*mp*  
GROUPIE 2:

PENNY:

Vox. M.

*mf*

Rhodes

E. Gtr.  
*mp*

Bass

Dr.

16

Vox. T.

— we'll have blan - kets and beds — we can o - pen by Mon - day thanks to you

Vox. M.

CAPT. HAMMER:

Thanks to me

Rhodes

lococo

E. Gtr.

Bass

Dr.

This musical score page contains six staves. The top staff is for 'Vox. T.' in soprano clef, with lyrics: '— we'll have blan - kets and beds — we can o - pen by Mon - day thanks to you'. The second staff is for 'Vox. M.' in soprano clef. The third staff is for 'Rhodes' in soprano clef, with a sustained note. The fourth staff is for 'E. Gtr.' in soprano clef. The fifth staff is for 'Bass' in bass clef. The bottom staff is for 'Dr.' in bass clef. Measure 16 begins with a forte dynamic. The vocal parts sing eighth-note patterns. The Rhodes part holds a note. The E. Gtr. and Bass parts play eighth-note patterns. The Dr. part plays a rhythmic pattern with various rests and eighth notes. The vocal parts end with a spoken line: 'CAPT. HAMMER: Thanks to me'. The Rhodes part continues with a sustained note. The E. Gtr. and Bass parts continue their eighth-note patterns. The Dr. part continues its rhythmic pattern. The vocal parts return with another line: 'lococo'.

20 NEWSREADER:

Vox. T. *f*

It's the per - fect sto - ry A he-ro lead-ing the way Ham-mer's called to glo - ry

NEWSMAN:

Vox. M. *f*

It's the per - fect sto - ry So they say— Ham-mer's called to glo - ry

Rhodes *f*

E. Gtr. overdrive *f*

Bass

Dr. *f*

This musical score page contains six staves. The top two staves feature vocal parts: 'Vox. T.' and 'Vox. M.'. Both voices sing in a heroic, celebratory style with lyrics like 'Ham-mer's called to glo - ry'. The third staff is for 'Rhodes', showing sustained chords. The fourth staff is for 'E. Gtr.' with the performance instruction 'overdrive' and a dynamic 'f'. The fifth staff is for 'Bass'. The bottom staff is for 'Dr.'. All parts are in common time and use a key signature of seven sharps.

*mf*  
GROUPIE 3:

Vox. T. Let's all be our best So they say he saved her life

Vox. M. Next up: Who's gay?

Rhodes *p*

E. Gtr. *mf* 8va bassa clean

Bass *mf*

Dr. *ff* *mf*

31 GROUPIE 1: GROUPIES: GROUPIE 2:

Vox. T. They say she works with the home - less and does-n't eat meat We have a pro-bllem with her This is his hair

Vox. M.

Rhodes

E. Gtr.

Bass

Dr.

This musical score page shows six staves of music. The top staff is for 'Vox. T.' (Soprano) in treble clef, with a key signature of seven sharps. It features a vocal line with lyrics: 'They say she works with the home - less and does-n't eat meat' followed by 'We have a pro-bllem with her' and 'This is his hair'. The second staff is for 'Vox. M.' (Mezzo-Soprano) in treble clef, with a key signature of eight sharps; it consists entirely of rests. The third staff is for 'Rhodes' (Rhodes piano) in treble clef, with a key signature of seven sharps; it has a single note at the beginning followed by rests. The fourth staff is for 'E. Gtr.' (Electric Guitar) in treble clef, with a key signature of seven sharps; it consists of a continuous eighth-note pattern. The fifth staff is for 'Bass' in bass clef, with a key signature of seven sharps; it also consists of a continuous eighth-note pattern. The bottom staff is for 'Dr.' (Drums) in common time, with a key signature of two sharps; it shows a steady eighth-note pattern on the bass drum. The score includes dynamic markings: 'f' (fortissimo) above the first group of measures and 'mp' (mezzo-forte) above the second group of measures. Measure numbers '31' and '32' are indicated above the staves.

36

Vox. T.

Vox. M. CAPT. HAMMER:  
This is so nice I just might sleep with the same girl twice They say it's bet-ter the sec-ond time They

Rhodes

E. Gtr.

Bass

Dr.

This musical score page shows the arrangement for a performance. The vocal parts (Vox. T., Vox. M., Rhodes) are on treble clef staves, while the instrumental parts (E. Gtr., Bass, Dr.) are on bass clef staves. The vocal part Vox. M. contains lyrics for a character named 'CAPT. HAMMER'. The score is set in 4/4 time and uses a key signature of seven sharps. Measure 36 begins with a rest for Vox. T. followed by a vocal entry for Vox. M. and Rhodes. The vocal line continues with lyrics, and the Rhodes part provides harmonic support with sustained chords. The E. Gtr., Bass, and Dr. parts provide rhythmic and harmonic foundation throughout the measure.

41

Vox. T.

*f*  
GROUPIES:

We do the weird stuff

*mf*  
PENNY:

This is per - fect for me

Vox. M.

say you get to do the weird stuff

Rhodes

*mf*

loco *mf*

E. Gtr.

overdrive

*mf*

Bass

*f*

Dr.

*mf*

46

Vox. T.

so they say— I guess he's pret-ty o-kay Af - ter years of stor - my sail - ing have I fin-

Vox. M.

Rhodes

E. Gtr.

Bass

Dr.

The musical score consists of six staves. The top staff is for 'Vox. T.' (vocals) in soprano clef, with lyrics: 'so they say— I guess he's pret-ty o-kay Af - ter years of stor - my sail - ing have I fin-'. The second staff is for 'Vox. M.' (vocals) in soprano clef. The third staff is for 'Rhodes' (synthesizer) in soprano clef, featuring sustained notes and chords. The fourth staff is for 'E. Gtr.' (electric guitar) in soprano clef, showing a melodic line. The fifth staff is for 'Bass' in bass clef, providing harmonic support. The bottom staff is for 'Dr.' (drums) in bass clef, with a rhythmic pattern and dynamic marking 'f' at the end.

51

Vox. T.

(ally found the bay?)

Vox. M.

MOIST: He's still not picking up.

Rhodes

mp

mf

8<sup>th</sup>

E. Gtr.

clean

mp

Bass

mf

Dr.

mp

This musical score page contains six staves. The top staff is for 'Vox. T.' in soprano clef, with a melodic line and the lyrics '(ally found the bay?)'. The second staff is for 'Vox. M.' in soprano clef, with a sustained note and the text 'MOIST: He's still not picking up.'. The third staff is for 'Rhodes' (synthesizer) with two staves: the upper staff has a melodic line with dynamics 'mp' and 'mf', and the lower staff has a sustained note with dynamic '8th'. The fourth staff is for 'E. Gtr.' (electric guitar) with a melodic line and dynamic 'clean'. The fifth staff is for 'Bass' with a melodic line and dynamic 'mf'. The bottom staff is for 'Dr.' (drums) with a rhythmic pattern and dynamic 'mp'.

56

PENNY:  
*f*

Vox. T.

There's no hap - py end - ing so they say Should I stop pre-tend - ing

BILLY:  
*f*

Vox. M.  
8

There's no hap - py end - ing so they say Not for me a-ny way Stop pre-tend - ing

Rhodes  
*mf*

E. Gtr.  
overdrive  
*f*

Bass  
*f*

Dr.  
*f*

62

Vox. T. *mf* ————— *ff*

Or is this a brand new day

Vox. M. *mf* ————— *ff*

Take the chance to build a brand new day

Rhodes *mf* ————— *ff*

*f* 8va bassa al fine

E. Gtr. *mf* ————— *ff*

clean

Bass *mf* ————— *ff*

*f*

Dr. *ff*

*mp* GROUPIE 2: GROUPIES:

This is his dry clean-ing bill Four sweat-er vests

68

MAYOR: And in just a few minutes . . . (*dialogue continues*)

Rhodes

E. Gtr.

Bass

*p*

*fade out*

*fade out*

≡

72

Rhodes

E. Gtr.

Bass

≡

Violin solo

# End Credits DRAFT

Jed Whedon

Driven  $\text{♩} = 80$

7      A      16

24 **B** *v* *tr~* 5

30 *mf* *f*

35 *mf* 6 6

40 **C** *mf*

46 *ff*

51

56 **D** pizz. *p*

61

64 **E** *rit. al fine* 9