

HEDWIG - ANGRY INCH

TEAR ME DOWN

COMPOSER / LYRICIST
STEPHEN TRASK

INTRO: VOCAL: SPOKEN

PIANO SOLO

DON'T YOU KNOW ME I'M THE NEW BELLWAIL BABY TRY AND TEAR ME DOWN

Dr. Fill

A

BAND IN C I WAS BORN ON THE OTHER SIDE OF A TOWN RIPPED IN TWO

BASS: DE. SNARE (sm.)

SMILE

HARMONY:

I MADE IT OVER THE GREAT DIVINE AND NOW I'M COMING FOR YOU EN-EM-IES

Solo:

AND AD-VER-SAR-IES THEY TRY AND TEAR ME DOWN

YOU WANT ME BA-BY I DARE YOU TRY AND TEAR ME DOWN

F (rit.)

Tutti

Dean Powell Music

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B1

17 18 19 20

DE: SU/TOM 7 1 4 C 1 4 C 16

TRANS: F C C F C C F S.M.

OOH —

OOH —

Chords: Eb Bb C F Eb Bb C F

21 22 23 24

DE: SU/TOM 7 1 4 C 1 4 C 22

TRANS: F C C F C C F S.M. Fill

OOH —

OOH —

Chords: Eb Bb C F Eb Bb C F

INTERLUDE

Piano Solo:

BAND - GROOVE

25 26 27 28

Full FT

Chords: C C C C

A2

29 30 31 32

I ROSE UP OFF OF THE DOG-TORS SLAB

LIKE LA-ZAR-US FROM THE PIT

Chords: C F Bb F C

33 34 35 36

NOW EVERY-ONE WANTS TO TAKE A STAB AND DE-LOR-ATE ME

WITH BLOOD SHAF-FI-TI AND SPIT

EN-EM-IES

HARMONY:

Chords: C F Bb F C

Handwritten musical score for the song "You Want Me Baby". The score is written on two staves. The top staff contains the melody, and the bottom staff contains the bass line. The lyrics are written below the top staff. The key signature is one flat (Bb), and the time signature is 4/4. The score includes measures 42, 43, and 44. The lyrics are: "YOU WANT ME BA-BY I DARE YOU TRY AND TEAR ME DOWN". The bottom staff includes a C major chord symbol at the beginning and a Bb major chord symbol at the end of measure 43. The bottom staff also includes a C major chord symbol at the beginning of measure 44. The bottom staff includes a C major chord symbol at the end of measure 44.

Handwritten musical score for guitar and bass. The score is written on two staves. The guitar staff (top) has a key signature of one flat (Bb) and a time signature of 4/4. The bass staff (bottom) has a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as chords (Eb, Bb, C, F), notes, rests, and dynamics (p, f). There are also handwritten annotations like "Guitar", "Bass", and "Fill". The score is divided into measures by vertical bar lines. The first measure is marked with a circled "B2". The second measure is marked with a circled "41". The third measure is marked with a circled "42". The fourth measure is marked with a circled "43". The fifth measure is marked with a circled "44". The sixth measure is marked with a circled "45". The seventh measure is marked with a circled "46". The eighth measure is marked with a circled "47". The ninth measure is marked with a circled "48". The tenth measure is marked with a circled "49". The eleventh measure is marked with a circled "50". The twelfth measure is marked with a circled "51". The thirteenth measure is marked with a circled "52". The fourteenth measure is marked with a circled "53". The fifteenth measure is marked with a circled "54". The sixteenth measure is marked with a circled "55". The seventeenth measure is marked with a circled "56". The eighteenth measure is marked with a circled "57". The nineteenth measure is marked with a circled "58". The twentieth measure is marked with a circled "59". The twenty-first measure is marked with a circled "60". The twenty-second measure is marked with a circled "61". The twenty-third measure is marked with a circled "62". The twenty-fourth measure is marked with a circled "63". The twenty-fifth measure is marked with a circled "64". The twenty-sixth measure is marked with a circled "65". The twenty-seventh measure is marked with a circled "66". The twenty-eighth measure is marked with a circled "67". The twenty-ninth measure is marked with a circled "68". The thirtieth measure is marked with a circled "69". The thirty-first measure is marked with a circled "70". The thirty-second measure is marked with a circled "71". The thirty-third measure is marked with a circled "72". The thirty-fourth measure is marked with a circled "73". The thirty-fifth measure is marked with a circled "74". The thirty-sixth measure is marked with a circled "75". The thirty-seventh measure is marked with a circled "76". The thirty-eighth measure is marked with a circled "77". The thirty-ninth measure is marked with a circled "78". The fortieth measure is marked with a circled "79". The forty-first measure is marked with a circled "80". The forty-second measure is marked with a circled "81". The forty-third measure is marked with a circled "82". The forty-fourth measure is marked with a circled "83". The forty-fifth measure is marked with a circled "84". The forty-sixth measure is marked with a circled "85". The forty-seventh measure is marked with a circled "86". The forty-eighth measure is marked with a circled "87". The forty-ninth measure is marked with a circled "88". The fiftieth measure is marked with a circled "89". The fifty-first measure is marked with a circled "90". The fifty-second measure is marked with a circled "91". The fifty-third measure is marked with a circled "92". The fifty-fourth measure is marked with a circled "93". The fifty-fifth measure is marked with a circled "94". The fifty-sixth measure is marked with a circled "95". The fifty-seventh measure is marked with a circled "96". The fifty-eighth measure is marked with a circled "97". The fifty-ninth measure is marked with a circled "98". The sixtieth measure is marked with a circled "99". The sixty-first measure is marked with a circled "100".

Handwritten musical score for a 3-part setting of "The Lord's Prayer" (L'Oratio Domini). The score is written on three staves. The top staff features a treble clef and a key signature of one flat (B-flat). The middle staff has a soprano clef (C1) and the bottom staff has an alto clef (C3). The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The text "L'ORATIO DOMINI" is written at the top right. The bottom left corner contains the text "B.A. S.W./T.M.S." and "S.M.S.".

[illegible]

(C) DIALOGUE: SPEAKERS
 MONOLOG: HARMONICS
 SUB. MP
 F
 BASS:
 DRUMS:
 HAT/SH/ICK
 52 Da. Sm.
 54
 60
 AN. GUIT 12th, 19-6-1 (ETC...) C sm.
 11 ON

OTC: (DIALOGUE CONT)

BASS/DRUMS

61 62 63 64

1 1 1 x S.M.

65 66 67 68

RT 65th

GTR. HARMONICS

69 70 71 72

73 74 75 76

77 78 79 80

Tutti

DIALOGUE: "BUT BEFORE YOU DO - YOU MUST REMEMBER ONE THING"

Bb Bb

81 82 83 84

"LISTEN!"

DRUM FILL

SOLAL-SUNG!

AS

THERE AINT MUCH OF A DIFFERENCE -

BE-TWEEN A BRIDGE AND A WALL -

GTR. FILL

85 86 87 88

WITH-OUT ME RIGHT IN THE MID-DLE BA - BY

YOU WOULD BE NO-THINK AT ALL

EN-E-MIES

89 90 91 92

(Solo)

AND AD-VEIL-SAR-IES -

THEY TRY AND TEAR ME DOWN

93 94 95 96

YOU WANT ME BA-BY I DARE YOU

TRY AND TEAR ME DOWN

EN-E-MIES

97 98 99 100

2

BS

GTR: V

101 102 103 104 105

GTR: RITARD

106 107 108 109 110 111

HEDWIG - ANGRY INCH

THE ORIGIN OF LOVE

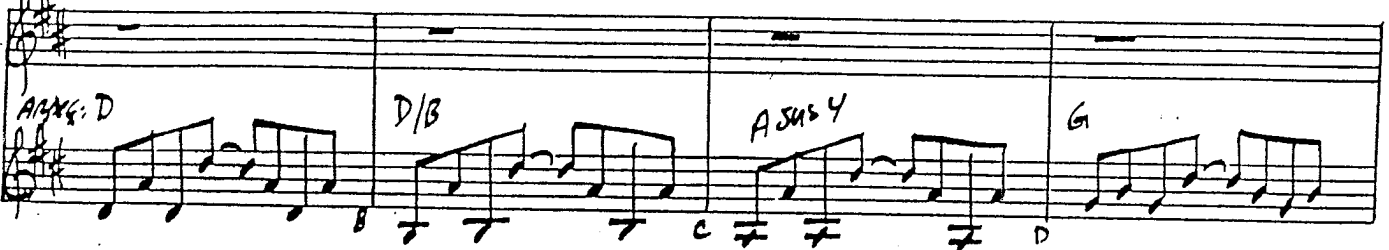
COMPOSER/LYRICIST:
STEPHEN TRASK

(INTRO)

VOCAL: SOUNDING DUTS

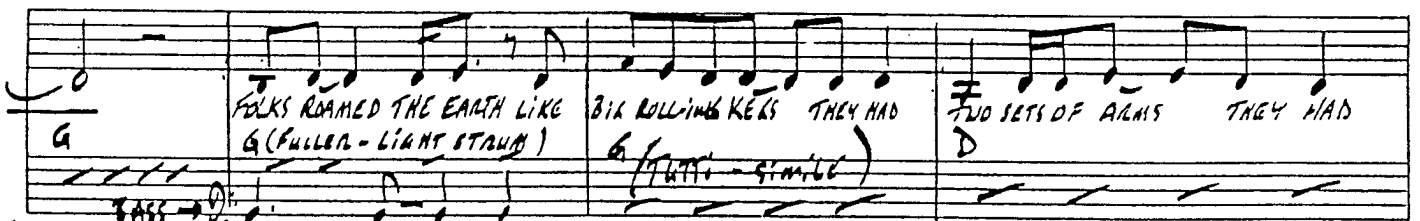
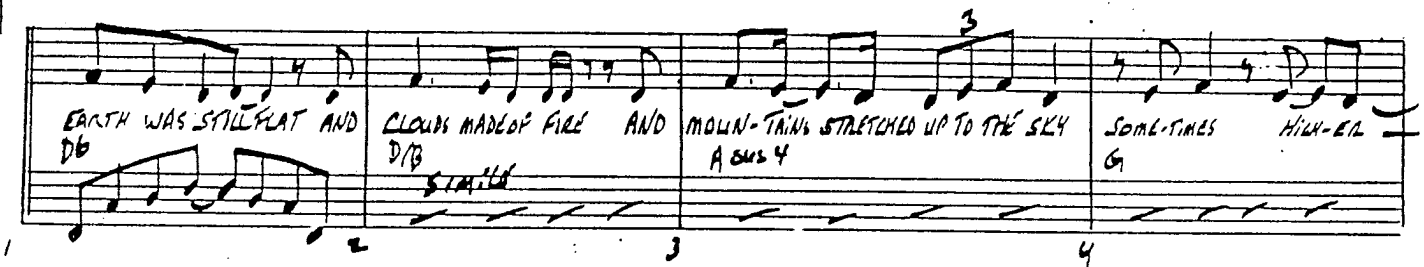
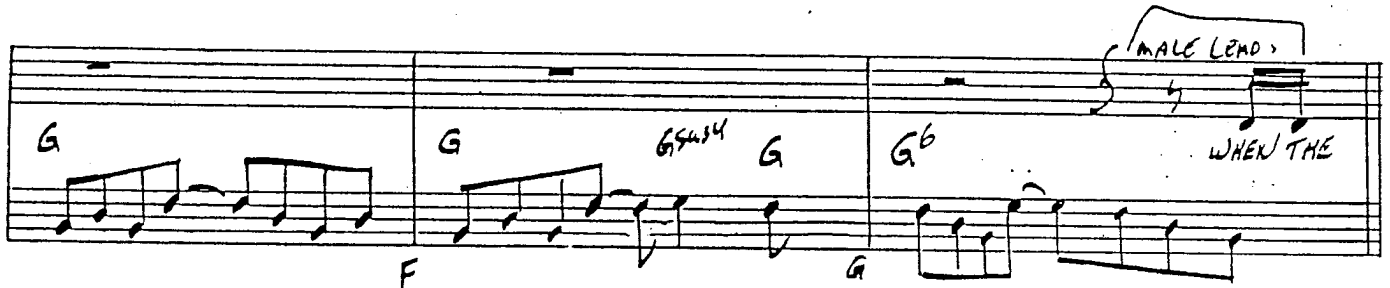
SOLO GUITAR

A



E

A1

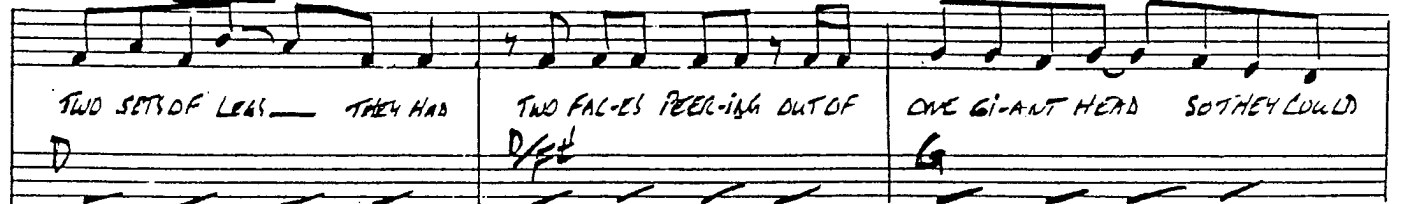


5

BASS - KICK

BUILD - - - -

(LITE TOM FILL - 3-4) E



9

10

11

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VIC.

BAND

(15) CHORUS:

(22) SNARE DRUM (1 7 4 2 1) (sim.)

Handwritten musical score for "The Earth and the Son". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The tempo is marked "Allegro". The score is divided into sections by brackets and labels: "SW. PART EARTH PART DAUGHTER PART SON" (measures 32-33), "SOLO GTR." (measures 34-35), and "BRANDIN: D" (measures 36-37). The score ends with a double bar line and the word "TAMM" in parentheses. The number "32" is written at the bottom left of the page.

Handwritten musical score for "The Drivin' of Love". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 9/8 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics "THE DR-I-VIN' OF LOVE" are written under the melody. The bass line has a few notes, including a double bar line and a measure with a whole note. The score ends with a double bar line and a final measure with a whole note. The tempo is marked "Allegretto".

35
A2

GREW QUITE SCARED OF OUR STRENGTH AND BE-FI-ANCE, AND THOR SAID "I'LL MOUNT KILL THEM ALL WITH MY HAM-ASUS 4

Solo GTR.

D/8 5th. FIFTH.

39 40

Handwritten musical notation for the song "The Giant Steps" by John Coltrane. The notation is on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in eighth and quarter notes. The lyrics are: "WELL, LIKE I KILLED THE GIANTS BUT ZELLS SAID 'NO YOU BETTER LET ME - USE MY". The notation includes various musical markings such as "G/b", "HARMONY", "DRUMS - TOM FILL", "BASS KICK", "TOM'S", and "SOLD". There are also handwritten numbers "41", "42", and "43" indicating measure numbers. The notation is written on a piece of lined paper with a red margin line on the left.

44 LIGHT-ING LIKE SCIS-SORS LIKE I CUT THE LEGS — OFF THE WHALES, PI-NO-SALLS IN TO LIZARD, "AND THEN HE
G D 45 46 (DR.'S TOWN FILL - LITE)

GRABBED UP SOME BOOTS AND HE LET OUT A LAUGH SAID "I'LL SPLIT THEM RIGHT DOWN THE MIDDLE GONNA CUT THEM

(HARMONY)

Solo

RIGHT UP IN HALF AND THEN STORM — CLOUDS GATHERED A-BOVE — EN-TO GREAT BALLS — OF

A G A D D/B

Dr. Fill T T

50 51 52

FI-RE — DRUM SOLO (TOMS) cym. AND THEN FI —

53 54 55 56

B2 (GROUP VOCALS OCTAVES - MALE/FEMALE)

- RE SHOT DOWN FROM THE SKY IN BOLTS LIKE SHIN-ING BLADES OF A KNIFE — AND IT RIPPED —

Bm Bm Bm G

BAND IN HEAVEN

57 58 59 60

RIGHT THROUGH THE FLESH OF THE CHILDREN OF THE SUN AND THE MAN AND THE EARTH AND INDIAN GOD

Bm Bm G G

61 62 63 64

SEWED THE WOUND UP TO A HOLE PULLED IT ROUND TO OUR BELLY TO RE-MIND — US OF THE PRICE WE PAY —

Bm Bm G

65 66 67

AND O-SI — RISE AN THE GODS OF THE NILE — GATHERED UP A BIG STORM — TO BLOW A HUR-RI —

G Bm Bm G

68 69 70 71

72 73 74 75

76 77 78 79

80 81 82 83 84

85 86 87 88 89

90 91 92 93

94 95 96 97

DRUMS: Toms TTTT 4T TT
[GRADUAL BUILD]

SWEAR BY YOUR EX-PRES-SION THAT THE PAIN DOWN IN YOUR SOUL WAS THE SAME

98 SMILE - BUILD

99

AS THE ONE DOWN IN MINE OH - THAT'S THE PAIN

100

100 MORE DRUMS: (BUILD!)

C2

THAT CUTS A STRAIGHT LINE DOWN THROUGH THE HEART WE CALL IT LO-VE

102

Full groove?

103

104

WE WE WRAPPED OUR ARMS AROUND EACH OTHER TRYIN' TO SHOW OURSELVES BACK TO-GETHER WE WERE MAKING

105

106

107

MALE HARM.

LOVE MAKING LOVE IT WAS A COLD DARK EVENING SUCH A LONG TIME AGO WHEN BY THE

108

109

110

111

MIGHTY HAND OF LOVE IT WAS A SAD STORY HOW WE BE-CAME LONELY TWO LEGGED CREATURES THE

112

113

114

115

W/ FEMALE (BVA) HARM.

"ORIGIN OF LOVE"

STORY OF THE OR-I-GIN OF —, THAT'S THE ORIGIN OF LOVE — OH YEA — THE ORIGIN OF LOVE —

116 117 118 119

G A D G

(Sim. Harmony)

THE ORIGIN OF LOVE — AHH — SIM. — THE ORIGIN OF LOVE

120 121 122 123

D G D G

f

Solo GTR. D (Arpegg.)

124

D/G

D/B

126

A Sus4

127

D

BAND

FINE

MASTER RHYTHM / VOCAL

HEDWIG - ANGRY INCH

NOTE:

ALL GUITARS - CAPO 4TH FRET

COMPOSER / LYRICIST
STEPHEN TRASK

"SUGAR DADDY"

(ELEC. GTR.: DISTORTION)

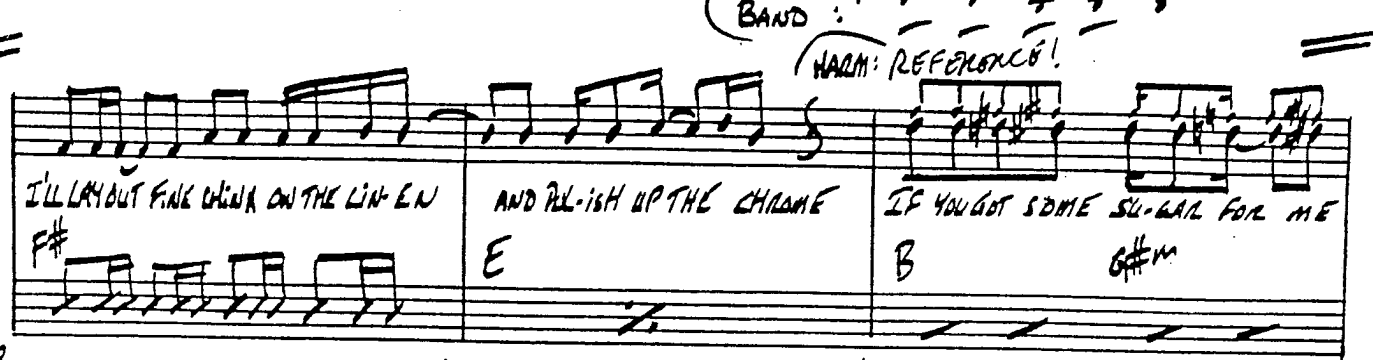
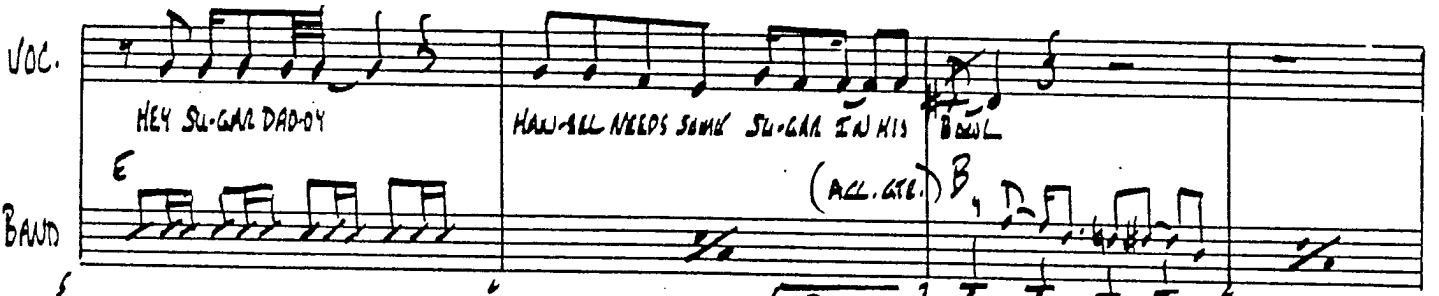
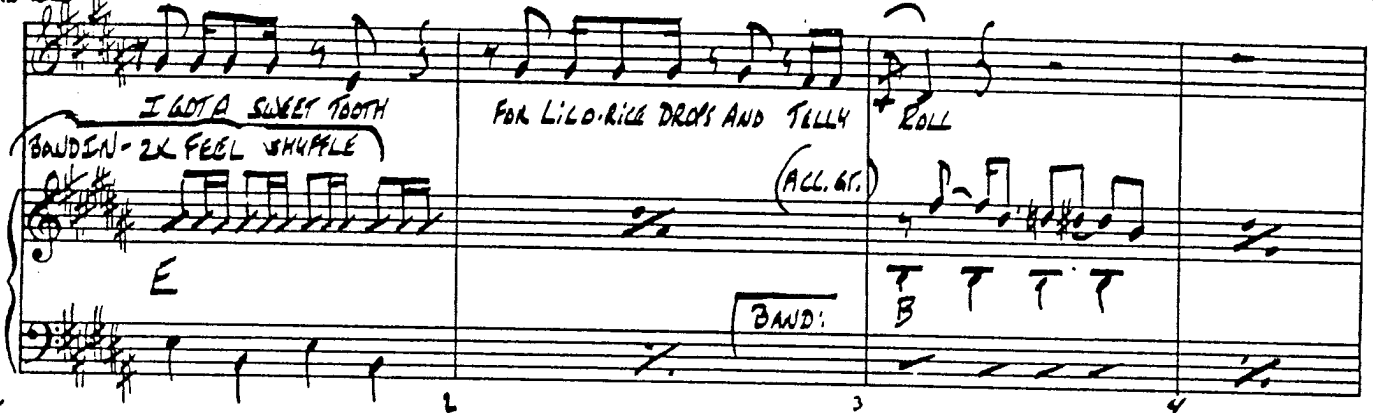
INTRO AD LIB.



ALL GTR.: FINGER PICK (CAPO-4TH FRET)



VOCAL - SLO



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1. 1. **HARM.**

SUGAR DAD-DY BRING IT HOME

$\sharp 7$ E **ALL. GT.** B

RHY.

12 13 14

BAND:

A2 **Solo:**

BLACK STRAP MA-LA-SSES YOU'RE MY ORANGE BLOSSOM HON-EY BEAR

E **sm.** **ALL. GT.** B

15 16 17 18

BAND:

BRING ME VERSACE BLUE TENDERS BLACK DE-SIGNER UNDERWARE

E **ALL. GT.** B

19 20 21 22

BAND:

(LET'S)

DRESS UP LIKE THE DIS-CO DAN-CIN' JET-SET IN MI-LAN AND ROME IF YOU GOT SOME SUGAR FOR ME,

$\sharp 7$ E **HARM.** B $\sharp 7$

23 24 25

SUGAR DAD-DY BRING IT HOME OH THE

$\sharp 7$ E **ALL. GT.** B

26 27 28

BAND:

GROUP:

RM/VOL.

CHORUS

THILL OF LOU-TROL LIKE A RUSH OF ROCK AND ROLL IS THE

F# B F# B

29 30 31 32

SWEETEST TASTE I'VE KNOWN. OH YEA IF YOU GOT SOME SO-LAL, BRING IT HOME.

G#m C#7 E F# B F# B

33 34 35

INTERLUDE ALL GTR.

37

AND OUT

KICK DR: DR. FILL

38 39 40

VOCAL: MALES

41

42

43

44

45

BAND IN

HONEY BEE'S GO STOP-PING

IT'S SOMETHING TO BE SEEN

THEY

ALL GTR. B

BAND

SOLO.

45

46

47

48

SWARM THE WILD FLOWERS

AND GET NECTAR FOR THE QUEEN

AND

ALL GTR. B

BAND

Solo.

VOC. *HARM.*

EV-ERY THING THEY BRING ME GOT ME DRIP-PIN' LIKE A HONEY-COMB IF YOU GOT SOME SUGAR FOR ME

F# E B G#m

49 50 51

SUGAR DADDY BRING IT HOME. OH THE

C#7 E *ALLAT.* B

52

(CHORUS)

THRILL OF CON-TROL LIKE A BLITZ-KRIEG ON THE ROLL IT'S THE

F# B F# B

55 56 57 58

SWEETEST TASTE I'VE KNOWN IF YOU GOT SOME SUGAR BRING IT HOME-

G#m C#7 E F#

59 60 61

(HOME) OH YEA COME ON SUGAR DADDY BRING IT HOME

B G#m C#7 E B

62 63

DRUM FILL []

(HARM.)

VOC. WHISKEY AND FRENCH CIGARETTES, A MOTORBIKE WITH HIGH SPEED SETS, A

RHY. 65

G#m C#7

SMILE

67

WATERPIK, A LUISINART AND A HYPO-ALLERGENIC DOG. OH I WANT ALL THE LUXURIES OF THE MODERN AGE

E F# B G#m

68

69

SOLO: HARM: TOP BOTTOM: SIM.

PAUM FILL

70

EVERY ITEM ON EVERY PAGE IN THE LILLIAN VERNAN CAT-A-LOGUE

C#7 E F# B F# B

71

72

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[A4]

Group:

RHY.

THINK ONLY A MAN CAN TRULY LOVE A MAN THEN

E B

87 88 89

YOU BUY ME THE DRESS I'LL BE MORE WOMAN THAN A MAN LIKE YOU CAN STAND I'LL

E B

90 91 92 93

BE YOUR VENUS ON A CHOCOLATE CLAM SHELL RISING ON A SEA OF MALCHMALLOW FROM

F# E

94 95

IF YOU GOT SOME SUGAR FOR ME SUGAR DADDY BRING IT HOME IT'S OUR TRA -

B G#m C#7 E B

96 97 98 99

CHORUS

-DI-TION TO CON-TROL LIKE ERIC HON-EL-KER AND HEL-MUT KOHL FROM THE

F# B F# B

100 101 102 103

104

105

U-KRAINE TO THE RHÔNE, C#7

SWEET HOME Ü-BER ALLES, C#7

BC.

RHY.

106

107

108

F#

LORD I'M COMING HOME

G#m

C#7

(YEA)

109

110

111

COME ON SU-GAR E

DA-ADDY BRING ME F#

HOME B

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HEDWIG - ANGRY INCH

"ANGRY INCH"

AMBASSEL/LHRIGIT
STEPHEN TRASK

DIALOGUE: "TO BE FREE ONE MUST GIVE UP A LITTLE PART OF HIMSELF"

Handwritten musical score for "TUTO" by J. 140. The score is written on five staves. The first staff is labeled "DRIVING:" and "TUTO". The second staff is labeled "Bb nos". The third staff is labeled "BASS:". The fourth staff is labeled "A. G. H. W. DI. K. K. S. W." and "Sim.". The fifth staff is labeled "Bb nos" and "Sim.". The score includes various musical notations such as notes, rests, and dynamic markings like "Sim." and "Db".

Handwritten musical score for "My Sex Change Operation" by The B-52's. The score is written on a four-staff system. The top staff is for the vocal line, with lyrics "MY SEX CHANGE OPERATION GOT BOTCHED" and "MY GUARDIAN ANGEL FELL-A-SLEEP ON THE WATCH". The second staff is for the bass line, with lyrics "NOW ALL I GOT IS A BARBIE DOLL CATCH" and "I GOT AN ANGRY INCH". The third and fourth staves are for the guitar line, with lyrics "NOW ALL I GOT IS A BARBIE DOLL CATCH" and "I GOT AN ANGRY INCH". The score includes a key signature of one flat (Bb) and a time signature of 4/4. The tempo is marked "moderate". The score is written in a handwritten style with a mix of capital and lowercase letters. The lyrics are written in a mix of capital and lowercase letters.

CHORUS 1
Harmony REFERENCE!
LGAD

SIX IN-CHES FORWARD AND FIVE IN-CHES BACK - I JUST GOT I GOT AN ANGRY INCH

Bb 11 12 13 STR: PULL

BAND: OPEN BK 10

(C) 1959 ATLANTIC RECORDING CORP. - WEA INTERNATIONAL

HARMONY:

SIX IN-CHES FORWARD AND FIVE IN-CHES BACK I GOT A I GOT AN AN-GRY INCH

Bb no3 5th 11 17

BAND

A2

I'M FROM THE LAND WHERE YOU STILL HEAR THE CRIES I HAD TO GET OUT HAD TO SE-VER ALL TIES

Bb 5th 19 21

BAND

TITE

6/8

I CHANGED MY NAME AND A-SUMED A DIS-GUISE I GOT A AN-GRY INCH

Eb 23 25

HARM - COLLEND

SIX IN-CHES FORWARD AND FIVE IN-CHES BACK I GOT A I GOT AN AN-GRY INCH

Bb no3 5th 27 29

CLAVES?

HARM:

LEAD:

SIX IN-CHES FORWARD AND FIVE IN-CHES BACK I GOT A I GOT AN AN-GRY INCH

Bb no3 5th 31 33

DR: T T (Fill)

SIX IN-CHES FORWARD AND FIVE IN-CHES BACK THE TRAIN IS COM-ING AND I'M TIED TO THE TRACK

Bb no3 5th 35 37

FEMALE: DOH -

FEMALE: SINGS OVER →

LEAD: I TRY TO GET UP BUT I CAN'T GET NO SLACK I GOT A AN-GRY INCH AN ANGRY INCH

38 (A3) LEAD: MY MOTHER MADE MY TIT'S OUT OF CLAY

BAND: GIVE Bb NO3

42 DR: FIVE MEAT ON L-4

43 TIT'S OF CLAY

44 MY BOY-FRIEND TOLD ME THAT HE'D TAKE ME AWAY

45

46 THEY DRAGGED ME TO THE DOCTOR ONE DAY

47

48 I GOT A AN-GRY INCH

49 BAND OPEN!

50 CHORUS 2: HARM: SIX INCHES FORWARD AND FIVE INCHES BACK I GOT A I GOT A AN-GRY INCH I GOT A

51

52

53

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55 SIX INCHES FORWARD AND FIVE INCHES BACK I GOT A

56 I GOT AN ANGRY INCH

57 DR: FILL

58 (A3) BREAK DOWN - BASS & DRUMS ONLY

59

60

61

DR: KICK

Handwritten musical notation for measures 63-64. The staff shows a bass line with notes and rests. Chords Bb and Gb are indicated above the staff. The tempo/mood is marked "D.S./AL COVY.".

Handwritten musical notation for measures 65-69. The staff shows a bass line with notes and rests. Chords Ab and B are indicated above the staff.

REPEAT 4 TIMES - SLOWLY ADD GTR. LIGHT SOLO W/ FEED BACK GRADUAL BUILD

Handwritten musical notation for measures 70-73. The staff shows a bass line with notes and rests. Chords Ab and B are indicated above the staff. The tempo/mood is marked "LAST TIME - TUTTI" and "LAST TIME IN FILL".

Handwritten musical notation for measures 74-77. The staff shows a bass line with notes and rests. Chords Bb and Gb are indicated above the staff. The tempo/mood is marked "CHORUS 9", "HARK!", "LEAD", "ff", and "BAND Big!".

Handwritten musical notation for measures 78-81. The staff shows a bass line with notes and rests. Chords Eb and Db are indicated above the staff. The lyrics are: "I TRY TO GET UP BUT I CAN'T GET NO SLACK I GOT A AN-GRAY INCH AN-GRAY INCH".

Handwritten musical notation for measures 82-85. The staff shows a bass line with notes and rests. Chords Bb and Gb are indicated above the staff. The lyrics are: "SIX IN-CHES FORWARD AND FIVE IN-CHES BACK STAY UNDER COVER TILL THE NIGHT TURNS TO BLACK".

Handwritten musical notation for measures 86-89. The staff shows a bass line with notes and rests. Chords Eb and Db are indicated above the staff. The tempo/mood is marked "RIT.". The lyrics are: "I GOT AN INCH I'M SET TO ATTACK I GOT A AN-GRAY INCH AN-GRAY INCH". The piece ends with the word "FIVE".

HEDWIG - ANGRY INCH

"WIG IN A BOX"

COMPOSER / LYRICIST
STEPHEN TRASK

♩ = 98

(INTRO) FREELY - AD LIB
PIANO SOLO

Chords: A, C#m/G#, F#m7, Gb, D, F

(VERSE) RUSH TO ♩ = 40 (APX) FREELY

Chords: A, C#m/G#, F#m7, Gb, D, E, A

Lyrics: ON NIGHTS LIKE THIS WHEN THE WORLD'S A BIT A-MISS AND THE LIGHTS GO DOWN A-CROSS THE TRAIL-ER PARK I GET DOWN I FEEL HAD FEEL ON THE VERGE OF GOING MAD THEN IT'S TIME TO PUNCH THE CLOCK. I PUT ON SOME MAKE-UP

Chords: F#m, C#m, D, A, E, F#7

Lyrics: AND TURN UP THE TAPE-DECK AND PUT THE WIG DOWN ON MY HEAD

Chords: E, A, E/G#, Gb, A7, D, E

Lyrics: SUDDENLY I'M - MISS MID-WEST MID-NIGHT CHECK-OUT QUEEN UN-TILL I HOW HOME AND I PUT MY-SELF TO BED

INTRODUCTION FASTER: $\text{♩} = 120$

2.

"WICK IN A BOX"

(AA) (PI) VOCAL

PAN. / GTR

FLD BUS

BAND

BASS

DRUMS

HAT

KICK

1 2 3 4

I LOOK BACK — ON WHERE I'M FROM

LOOK AT THE WO — MAN, I'VE BE-COME

A

C#m7

F#m

G6

AND THE STARK — BEST THINGS SEEM

SUDDEN-LY ROW-TIME

D

E

A

E

5 6 7 8

I LOOK UP FROM MY BEL- MOUTH ON THE ROCKS

THE WIK. WINDS WIZ — STILL IN THE BOX

OF TOWERING VILLAGES —

A

C#m

F#m7

G6

D

E

9 10 11 12 13 14

(B1) (CHORUS)

I PUT ON SOME MAKE — UP —

SOME LAVEN BAK — ER —

A

E

F#m

C#m

15 16 17 18

AND PULL THE WIG — DOWN FROM THE SHELF —

D

A

E

F#7

19 20 21 22

1/2 K FEEL 1=60

-3-

ATTEMPT 1.120

"WIG IN A BOX"

VOCAL: 23 24 25 26

Suddenly I'm "Miss Be-Nice" will teen with three UN-TIL I wake-up AND I TURN BACK TO MY-SELF

BAND: E A E/G# A/G A D E

INTERLUDE:
PNO/CTR

PIANO: 27 28 29 30

A A/G# D

DR: FLL T T

A2

HARMONY: DOH DOH LA LA-LA DOH DOH

LEAD VOC: 31 32 33 34

SOME GIRLS THEY HAVE NA-TURE-A-LEASE - THEY WEAR IT ANY WAY THEY PLEASE -

BASS: A C#m F#m G

GAUVE: F F F F

VOCAL: 35 36 37 38

WITH THEIR FRENCH FLIP CURLS AN PER-FUMED MAG-A-ZINES

D E A E

HARMONY: DOH DOH LA LA LA DOH DOH LA LA-LA

FEMALE: 39 40 41 42

LEAD: WEAR IT UP LET IT DOWN - THIS IS THE BEST WAY THAT I'VE FOUND -

A E/G# A/G D

43

AL: (Fam) D

BAND: 44

TO BE THE BEST YOU'VE EV-ER SEEN -

E

B2

45

A I PUT ON SOME MAKE - UP OOH -

E

46

47

TURN UP THE ELM - TRACK -

F#m C#m

48

OOH -

LEAD

49

I'M PUL-LING THIS WIG - DOWN FROM THE SHELF

D A E

50

51

52

F#7

1/2 TIME FEEL ♩ = 60

7 A TEMPO ♩ = 120

HARMONY

6

OOO - OOO -

AH - AH - AH -

LEAD

SUDDENLY I'M MISS FAR-RAH

Bm E

54

FAW-LETT FROM T.V. LIN-TILL I WAKE - UP

A A/G# 66 A7 D

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KICK: 1 1 1 1

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LEAD:

TURN BACK TO MY-SELF -

E A

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Build

FAST - 12/14

GROUP VOCALS - IN OCTAVES (LEAD VOC. / AD LIB A LITTLE)

5

"WIG IN A BOX"

(SMILE OCTAVES)

SHAG BI - LEV-EL BOB DOROTHY HAMILL DO SAUSAGE CURLS, CHICKEN WINGS, IT'S ALL BE-CAUSE OF YOU, WITH YOUR
BLOW DRIED FEATHER BACK TONI HOME-WAVE TOO. FLIP PRO, FRIZZ, FLIP, IT'S ALL BE-CAUSE OF YOU, IT'S ALL
Rit.

(ALL) BE-CAUSE OF YOU IT'S ALL - BECAUSE OF YOU

INTERLUDE 120 SWING! 5/4 - 5/3

JAZZ: "D.K. EVERYBODY"

PIANO GTR: BASS: DRUMS: KIT KICK

CHORUS 3 VOCAL I PUT AN SNAKE MAKE UP TURN UP THE EIGHT TRACK

I'M PULLING THE WIG DOWN FROM THE SHELF

HARMONY'S 1/2 TIME FEEL ♩=60

LEAD

SUD-DEN-LY I'M THIS PUNK ROCK STAR OF STAGE AND SCREEN AND I AIN'T NEW-

BAND

86

A A/G# A/G# A

(OUTRO ♩=144 (BAND - BIG JAM!))

ACCEL - - - - -

VOC.

I'M NEVER TURNING BACK

BAND

87 88 89 90

A7 A7 Sm. A7 Sm.

VOCAL:

A7 A7 A7 A7

91 92 93 94

FEMALE HARMONY

LEAD

DO DO DO

A7 PRO-FILL A7 A7

95 96 97 98

Piano

99

NOTE:

DRUMS - TO CONGA

"WICKED LITTLE TOWN"

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INTRO: SOLO PIANO

PE. SIM. PED.

BASS A

DRUM: KICK

RIT.

A1 LOCAL

YOU KNOW THE SUN IS IN YOUR EYES

PN/GTR

Bs/Drs - SIM. LC

AND HUR-RI-CANES AND RAINS BLACK AND CLOUDY SKIES

B1 (PAID IN: GROOVE)

YOU'RE RUN-NIN' UP AND DOWN THAT HILL, YOU TURN IT ON AND OFF AT WILL

GTR: 1 2 3 4 5 6 7 8 9 10 11 12

sim. LC

1994 ATLANTIC RECORDING GROUP - U.E.A. INTERNATIONAL

Handwritten musical score for the song "My Little Chickadee". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Vocal Line:

AND IF YOU GOT — NO OTH — ER CHOICE — YOU KNOW YOU CAN — FEL-Low: MY VOICE

Guitar Line:

The guitar line is written in standard notation with a capo on the first fret. It includes a double bar line at measure 18 and a slash indicating a continuation of the pattern.

Measure Numbers: 17, 18, 19, 20

Handwritten musical score for the song "The Wicked Little Town". The score is written on a five-line staff. The melody is written in the upper voice, and the bass line is written in the lower voice. The lyrics are written below the staff. The score is divided into measures, with measure numbers 21, 22, 23, and 24 indicated at the bottom. The lyrics are: "THROUGH THE DARK TURNS AND NOISE OF THIS WICKED LITTLE TOWN". The score is written in a simple, handwritten style.

THROUGH THE DARK TURNS AND NOISE OF THIS WICKED LITTLE TOWN

21 22 23 24

A2

Handwritten musical score for "Oh Lady Luck" by The Beatles. The score is written on three staves: VOCK (Vocal), PN/ATL (Piano/Arrangement), and DRUMS KICK (Drums). The lyrics "OH LA-DY LUCK HAS LED YOU HERE" are written under the vocal staff. The piano part includes a 25-second mark and a 26-second mark. The drum part includes a 25-second mark and a 26-second mark.

Handwritten musical score for guitar and voice. The music is in 4/4 time. The lyrics are: "AND THEY'RE SO TWIST—ED UP— THEY'LL TWIST— YOU UP—, I —, FEAR". The guitar part is written on a single staff with a key signature of one sharp (F#). The voice part is written on a single staff. The score is divided into measures by bar lines. The lyrics are written below the voice staff. The guitar part includes a double bar line and a repeat sign in the first measure. The score ends with a double bar line and a repeat sign in the final measure.

B2 (BANDIN-GROOVE) (MAGAS[B1])

GTR
PNI-L.H.
PENC. 5/4m.

THE PI-OUS HATE — FUL, AND — DE-VOUT — YOU'RE TURN-ING TRICKS — TILL YOU'RE TURNED OUT
THE WIND SO COLD — IT BURNS — YOU'RE BURN-ING OUT BLOWIN' ROUND —

37 38 39 40

GTR
PNI-L.H.
PENC. 5/4m.

AND IF YOU'VE GOT — NO OTH-ER CHOICE — YOU KNOW YOU CAN — FOL-Low MY VOICE —

41 42 43 44

FEA/VOCAL-HORN: 1

THROUGH THE DARK TUNNELS — AND NOISE OF THIS WICK-ED LIT-TLE TOWN — AH —

45 46 47 48 49

INTERLUDE:

FEA/VOCAL-HORN: 1

HA — — — — — AH — — — — — COM — — — — — HA —

50 51 52 53

PRO:

54 55 56 57 58

93

THE FATES ARE VIL-IOUS— AND THEY'RE CAMEL—

60 61 62

1 3 1 3 60 1 3 1 3 61 1 3 1 3 62 1 3 1 3

63

YOU LEARN TOO LATE — YOU'RE USED TWO WICH — ES — LIKE A FOOL —

64

(ADD CONGO'S)

65

AND THEN YOU'RE SOME ONE YOU ARE NOT — AND TUNGTION CI — TY AIN'T THE SOD —

66

67

68

69

70

71

RE-MEM-BER MRS — S, LOT AND WHEN — SHE TURNED A-ROUND

72

73

74

75

AND IF YOU GOT NO OTH — ER CHOICE —, YOU KNOW YOU CAN — FOL-LAW MY VOICE —

76

77

78

Handwritten musical score for "Wicked Little Town" (Piano). The score is written on two staves. The top staff is for the vocal line (Vc.) and the bottom staff is for the piano accompaniment (Piano). The lyrics are: "THROUGH THE DARK TUNES AND THE NOISE OF THIS WICK-ED LIT-TLE TOWN". The score includes a key signature of one sharp (F#) and a time signature of 4/4. The piano part includes a "Rit." (Ritardando) marking and a "FINE" marking. The score is numbered 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

HEDWIG - ANGRY INCH

"THE LONG GRIFF"

COMPOSER / LYRICIST
STEPHEN TRASK

HARDWAY (REFERENCE!) A1

LEAD: LOOK WHAT YOU'VE DONE — YOU GIG - O - LO —

GTR: 3m. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

DRUMS: HAT KICK: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

OH... (F) E Bb A7(b9) G7

YOU KNOW THAT I — LOVED YOU HOW — AND I DID —

N'T WANT TO KNOW — THAT YOUR COX — SE - DUC TIVE — SER - E - NADE —

OH... OH... OH... OH... (G) C Bb G7 F

WAS A TOOL — OF YOUR TRADE — YOU GIG - O - LO —

AH — F E Bb A7(b9) G7

OH OH OH OH (Gtr) OF ALL THE RICH —

DM D/C Bm7bs 3m. 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

V.S.

Dean Powell Music

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ES YOU'VE SURVEYED - AND ALL THAT YOU CAN LIFT I'M JUST A NO-THER DOL -

Bb A(2) Bb Ab G

20 21 22 23

LAR THAT YOU MADE - IN YOUR LONG - LONG GRIEF

F G Bb F F

24 25 26 27 28

INTERLUDE

DM DM/C B7(9) Bm7(9)

29 30 31 32

INTRO 2

LOOK, WHAT YOU'VE DONE - YOU GIG-O-LO

Bb G F

33 34 35 36

COH WBA - A-NO-THER MUST-LE - BUT NOW -

F E Bb A(2) Bb G

37 38 39 40

Handwritten musical score for the first system of "THE LONG GIFT". The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: "You ought to know", "OH", "OH", "OH". The piano accompaniment includes chords: G, C, Bb, Bb, G7, F. The bass line includes measures 41, 42, 43, and 44.

Handwritten musical score for the second system of "THE LONG GIFT". The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: "AH", "DO DO", "DO DO", "BY THE TOOLS", "OF YOUR TRADE", "YOU DI-O-LO". The piano accompaniment includes chords: (F), AH, E, Bb, A7, Bb, Dm. The bass line includes measures 45, 46, 47, and 48.

Handwritten musical score for the third system of "THE LONG GIFT". The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: "OH", "OH", "OH", "I'M JUST A - NO". The piano accompaniment includes chords: Dm, OH, D7, OH, Bm7b5. The bass line includes measures 49, 50, and 51.

Handwritten musical score for the fourth system of "THE LONG GIFT". The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: "THEY SAW YOU GYP-PED", "A-NO", "THEN SUCK-ER STIFFED", "A WALK ON ROLE". The piano accompaniment includes chords: Bb, A7, A7b9, G7, F. The bass line includes measures 52, 53, 54, and 55.

Handwritten musical score for the first system. The top staff is a vocal line with lyrics: "OH OH LONG GIFT HMO". The bottom staff is a piano accompaniment with lyrics: "(PHE) IN THE SCRIPT TO YOUR LONG LONG GIFT THE LOVE THAT HAD". Chords are marked as F, G, Bb, Bb/C, and F. Measure numbers 56, 57, 58, and 59 are indicated at the bottom.

Handwritten musical score for the second system. The top staff is a vocal line with lyrics: "ME IN YOUR GIFT LONG LONG GIFT". The bottom staff is a piano accompaniment with lyrics: "ME IN YOUR GIFT WAS JUST A LONG LONG GIFT". Chords are marked as G, Bb, Bb/C, and F. Measure numbers 60, 61, 62, and 63 are indicated at the bottom.

Empty musical staves for the third system, consisting of a vocal line and a piano accompaniment.

Empty musical staves for the fourth system, consisting of a vocal line and a piano accompaniment.

PIANO SOLO / VOCAL

HEDWIG - ANGRY INCH

HEDWIG'S LAMENT

COMPOSER / LYRICIST
STEPHEN TRASK

RUBATO

1

Voc

PIANO

I WAS BORN ON THE

OTHER SIDE OF A TOWN RIPT IN TWO AND NO MATTER HOW

2

HARD I TRIED I END UP BLACK AND BLUE I ROSE FROM OFF OF THE

CHORDS: C#m7b5, F#m, B7/F#, EN FIL, C#m7b5, F#m, B7, G, B7/F#

Doc-Tor's SLAB I LOST A PIECE OF MY HEART NOW EV-ERY-ONE GIES TO

D^m/F F#m⁷b⁵ D#o E^m E^m⁷ F#o

10 11 12 13

THEY CUT ME UP IN TO PARTS I GAVE A PIECE TO MY MOT-HER

B⁷ ARPEG. E^m SINGLE CHORDS G B^m/F# D^m/F

14 15 16 17

I GAVE A PIECE TO MY MAN I GAVE A PIECE TO THE ROCK STAR

F#m⁷b⁵ D#o E^m E^m⁷ C#m⁷b⁵ F#o

18 19 20 21

HE TOOK THE GOOD STUFF AND RAN → "EXQUISITE CORPSE"

LONG HOLD THEN SEQUE TO:

B N.C.

22 23

MASTER RHYTHM /
VOCAL

HEDWIG - ANGRY INCH

EXQUISITE CORPSE

COMPOSER / LYRICIST
STEPHEN TRASK

♩ = 152

A1

ALL IT'S STA
GTL: E F F# G G

OH GOD I'M ALL SEWN UP A HARDENED RA-ZOR CUT SCAR MAP A CROSS MY BO-

DES: ¹ 2 3 4 5 6 7 8 9 10 11 12

— DY —

AND YOU CAN TRACE THE LINES — THROUGH MIS-ER-Y'S DE-SIGN — THAT MAP A-CROSS MY BO —
smile

B1

— DY — A COLLAGE —

ALL SEWN UP A MONTAGE

3 9 11 12

ALL CRYSTAL RECORDING INC / L.F.B. INTERNATIONAL

Handwritten musical score for "EXQUISITE CORPS". The score is written on a grand staff (treble and bass clefs) and includes lyrics. The tempo is marked "LIGHT FEEL/CLEEN" and "A TEMPO". The key signature is one sharp (F#).

Lyrics:

I'M ALL SEWN UP —

A RAN-DOM PAT-TEEN WITH A NEEDLE AND THREAD THE OVER-LAPPING WAY DIS-EAS-ES ARE SPREAD THROUGH

A BERNADO BODY WITH A HAND BERN-ADE HEAD AND THE LEGS ARE TWO LOVERS EN-TWINED

IN-SIDE I'M HOLLOVED OUT —, OUT-SIDE A PAP-ER SHROUD AND ALL THE REST'S IL-LU-SION —

Handwritten Annotations:

- 15 LIGHT FEEL/CLEEN
- 18 DEWING SW. KRE
- 22 A TEMPO
- 26 FULL BAND!
- 27 5 (sim 2/4)
- 28 5 (sim 2/4)
- 29 5 (sim 2/4)
- 30 5 (sim 2/4)
- 31 5 (sim 2/4)
- 32 5 (sim 2/4)
- 33 5 (sim 2/4)
- 34 5 (sim 2/4)
- 35 5 (sim 2/4)
- 36 5 (sim 2/4)
- 37 5 (sim 2/4)
- 38 5 (sim 2/4)
- 39 5 (sim 2/4)
- 40 5 (sim 2/4)
- 41 5 (sim 2/4)
- 42 5 (sim 2/4)
- 43 5 (sim 2/4)
- 44 5 (sim 2/4)
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- 46 5 (sim 2/4)
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- 88 5 (sim 2/4)
- 89 5 (sim 2/4)
- 90 5 (sim 2/4)
- 91 5 (sim 2/4)
- 92 5 (sim 2/4)
- 93 5 (sim 2/4)
- 94 5 (sim 2/4)
- 95 5 (sim 2/4)
- 96 5 (sim 2/4)
- 97 5 (sim 2/4)
- 98 5 (sim 2/4)
- 99 5 (sim 2/4)
- 100 5 (sim 2/4)

THAT THERE'S A WILL AND SOUL THAT WE CAN WREST CONTROL - FROM CH'OS AND CON-FU-SION A COL-LAGE -

30 31 32 33

ALL SEWN UP - A MONTAGE

34 35 36 37

ALL SEWN UP

38 39 40 41

D LIGHT FEEL / CLEEN

HARA: THE AU-TO-MA-TIST'S UN-DO-IN' THE WHOLE WORLD STARTS UN-SCREW-IN'

LEAD VOL.

42 43 44 45

LEAD VOC.

AND YOU CAN TRACE THE LINES — THROUGH MIS-EL-Y'S DE-SIGN — THAT MAP A-CROSS MY BO — DY — A COLLAGE —

BAND

64 65 66 67

A⁵ C⁵

/

/

/

ALL SEWN UP

A MON-TAGE

68 69 70 71

A B^b E E F F[#] G G

/

/

ALL SEWN — UP —

ALL SEWN —

72 73 74 75

A B^b E E F F[#] G G

/

/

UP

PLAY OUT!

CHROMATIC CLIMB

76 77 78 79 80

A E F F[#] G G

/

/

MASTER RHYTHM	VOCAL
1. 4/4	1. 4/4
2. 3/4	2. 3/4
3. 2/4	3. 2/4
4. 3/8	4. 3/8
5. 2/8	5. 2/8
6. 6/8	6. 6/8
7. 5/8	7. 5/8
8. 7/8	8. 7/8
9. 9/8	9. 9/8
10. 12/8	10. 12/8
11. 10/8	11. 10/8
12. 11/8	12. 11/8
13. 13/8	13. 13/8
14. 15/8	14. 15/8
15. 17/8	15. 17/8
16. 19/8	16. 19/8
17. 21/8	17. 21/8
18. 23/8	18. 23/8
19. 25/8	19. 25/8
20. 27/8	20. 27/8
21. 29/8	21. 29/8
22. 31/8	22. 31/8
23. 33/8	23. 33/8
24. 35/8	24. 35/8
25. 37/8	25. 37/8
26. 39/8	26. 39/8
27. 41/8	27. 41/8
28. 43/8	28. 43/8
29. 45/8	29. 45/8
30. 47/8	30. 47/8
31. 49/8	31. 49/8
32. 51/8	32. 51/8
33. 53/8	33. 53/8
34. 55/8	34. 55/8
35. 57/8	35. 57/8
36. 59/8	36. 59/8
37. 61/8	37. 61/8
38. 63/8	38. 63/8
39. 65/8	39. 65/8
40. 67/8	40. 67/8
41. 69/8	41. 69/8
42. 71/8	42. 71/8
43. 73/8	43. 73/8
44. 75/8	44. 75/8
45. 77/8	45. 77/8
46. 79/8	46. 79/8
47. 81/8	47. 81/8
48. 83/8	48. 83/8
49. 85/8	49. 85/8
50. 87/8	50. 87/8
51. 89/8	51. 89/8
52. 91/8	52. 91/8
53. 93/8	53. 93/8
54. 95/8	54. 95/8
55. 97/8	55. 97/8
56. 99/8	56. 99/8
57. 101/8	57. 101/8
58. 103/8	58. 103/8
59. 105/8	59. 105/8
60. 107/8	60. 107/8
61. 109/8	61. 109/8
62. 111/8	62. 111/8
63. 113/8	63. 113/8
64. 115/8	64. 115/8
65. 117/8	65. 117/8
66. 119/8	66. 119/8
67. 121/8	67. 121/8
68. 123/8	68. 123/8
69. 125/8	69. 125/8
70. 127/8	70. 127/8
71. 129/8	71. 129/8
72. 131/8	72. 131/8
73. 133/8	73. 133/8
74. 135/8	74. 135/8
75. 137/8	75. 137/8
76. 139/8	76. 139/8
77. 141/8	77. 141/8
78. 143/8	78. 143/8
79. 145/8	79. 145/8
80. 147/8	80. 147/8
81. 149/8	81. 149/8
82. 151/8	82. 151/8
83. 153/8	83. 153/8
84. 155/8	84. 155/8
85. 157/8	85. 157/8
86. 159/8	86. 159/8
87. 161/8	87. 161/8
88. 163/8	88. 163/8
89. 165/8	89. 165/8
90. 167/8	90. 167/8
91. 169/8	91. 169/8
92. 171/8	92. 171/8
93. 173/8	93. 173/8
94. 175/8	94. 175/8
95. 177/8	95. 177/8
96. 179/8	96. 179/8
97. 181/8	97. 181/8
98. 183/8	98. 183/8
99. 185/8	99. 185/8
100. 187/8	100. 187/8
101. 189/8	101. 189/8
102. 191/8	102. 191/8
103. 193/8	103. 193/8
104. 195/8	104. 195/8
105. 197/8	105. 197/8
106. 199/8	106. 199/8
107. 201/8	107. 201/8
108. 203/8	108. 203/8
109. 205/8	109. 205/8
110. 207/8	110. 207/8
111. 209/8	111. 209/8
112. 211/8	112. 211/8
113. 213/8	113. 213/8
114. 215/8	114. 215/8
115. 217/8	115. 217/8
116. 219/8	116. 219/8
117. 221/8	117. 221/8
118. 223/8	118. 223/8
119. 225/8	119. 225/8
120. 227/8	120. 227/8
121. 229/8	121. 229/8
122. 231/8	122. 231/8
123. 233/8	123. 233/8
124. 235/8	124. 235/8
125. 237/8	125. 237/8
126. 239/8	126. 239/8
127. 241/8	127. 241/8
128. 243/8	128. 243/8
129. 245/8	129. 245/8
130. 247/8	130.

NOTE:

BASS: in AT BAR E

HEDWIG - ANGRY INCH

1 WICKED LITTLE TOWN - REPRISÉ

COMPOSER/LYRICIST
STEPHEN TRASK

INTRO PIANO SOLO

Handwritten musical score for three parts: Piano Solo, No. 5 (Violin), and Bass. The score is written on three systems of staves. The first system is labeled "Piano Solo" and "A PEDAL". The second system is labeled "No. 5" and "Violin". The third system is labeled "BASS". The music is in 4/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

Ally

FOR-GIVE ME FOR — I DID — NOT KNOW —

P.A.M.:

Handwritten musical score for piano, featuring a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from C major to D major (indicated by a sharp sign) and a time signature change from 4/4 to 3/4. The piece concludes with a double bar line and a repeat sign. Below the bass staff, there are handwritten notes: "DE: Tom's 2 (4 1) 2 2 (2)" and "sm. //".

'CAUSE I WAS JUST A BOY AND YOU WERE SO MUCH MORE

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some ties. The accompaniment consists of a simple bass line with eighth and sixteenth notes. The score is written in ink on aged paper.

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Cor: 24m

Handwritten musical score for the song "You Think That Luck Has Left You Here". The score is written on three staves: vocal melody, piano accompaniment (right hand), and piano accompaniment (left hand). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff.

Lyrics:
 YOU THINK THAT LUCK HAS LEFT YOU HERE —

Handwritten Annotations:
 - Above the first measure of the vocal staff: "A2" in a box, with an arrow pointing to the first measure and the text "SAME AS (A1)".
 - Above the piano staff: "21 22 23" above measures 1, 2, and 3 respectively.
 - Below the piano staff: "25 26 27 28" above measures 5, 6, 7, and 8 respectively.
 - Below the piano staff: "2: TON'S" followed by four measures of rhythmic notation: $\frac{2}{4}$ (TT), $\frac{2}{4}$ (CT), $\frac{2}{4}$ (S.M.), and $\frac{2}{4}$.

VOC. BUT MAY-BE THERE'S NO-THINK UP IN THE SKY BUT AIR

29 DA-TON'S

30 31 32 DE: CHAS SWELL

BAND IN - FULL GROWING

AND THERE'S NO MYSTICAL DESIGN NO COSMIC LOVER PRE-ASSIGNED

33 34 35 36

VOC. THERE'S NO-THINK YOU CAN FIND THAT CAN-NOT BE FOUND

37 38 39 40

VOC. 'CAUSE WITH ALL THE CHANGES YOU BEEN THROUGH IT SEEMS THE STRANGE EES ALWAYS YOU

41 42 43 44

VOC. A-LOVE A-GAIN IN SOME NEW WICK-ED LITTLE TOWN

45 46 47 48

FEMALE VOC: AHA

INTERLUDE

-4-

"WICKED LITTLE TOWN"
- REHEARSE -

MALE VOCAL:

Handwritten musical score for the first system of the interlude. It features a male vocal line with notes and rests, and a piano accompaniment with chords and a bass line. The system is marked with measure numbers 44, 51, and 52.

MALE VOCAL: AHH — AHH — AHH —

CHORDS: A7, A7, C, C

MEASURE NUMBERS: 44, 51, 52

Handwritten musical score for the second system of the interlude. It continues the male vocal line and piano accompaniment. The system is marked with measure numbers 64, 65, and 66.

MALE VOCAL: AHH — AHH —

CHORDS: C^M, C^M, G, G

MEASURE NUMBERS: 64, 65, 66

Handwritten musical score for the third system, featuring lyrics. The system is marked with measure numbers 67, 68, 69, and 70.

LYRICS: SO WHEN YOU'VE GOT — NO OT-HER CHOICE — YOU KNOW YOU CAN — FOL-LOW MY VOICE —

CHORDS: G7, G7, C, C

MEASURE NUMBERS: 67, 68, 69, 70

Handwritten musical score for the fourth system, featuring lyrics. The system is marked with measure numbers 61, 62, 63, and 64.

LYRICS: THROUGH THE DARK TURNS — AND NOISE — OF THIS WICK-ED LITTLE TOWN —

CHORDS: C^M, C^M, G, G

MEASURE NUMBERS: 61, 62, 63, 64

Handwritten musical score for the first system. The top staff is a vocal line with lyrics: "ED", "MA - LITTLE TOWN", "GOOD-BYE". The bottom staff is a piano accompaniment. The tempo is marked "SIM. ...". The key signature has one sharp (F#).

9 70

WICK-ED LIT-TLE TOWN
PIANO

BASS

DES: MAY SW. KICK

72 SIMILE

(SIMILE OCTAVES)

Handwritten musical score for the second system. The top staff continues the vocal line. The bottom staff is a piano accompaniment. The tempo is marked "SIMILE". The key signature has one sharp (F#).

73 - SIMILE

74 75 76

PIANO SOLO

77 78 79 80

81 82 83

(Rit. ...)

DES: CHN

MASSIVE RHYTHM / VOCAL

HEDWIG - ANGRY INCH

"MIDNIGHT RADIO"

COMPOSER / LYRICIST
STEPHEN TRASK

♩ = SHUFFLE ♩ = 157

Handwritten musical score for "HEDWIG - ANGRY INCH" by Stephen Trask. The score is written for a band and includes the following parts:

- TR:** Trumpet part with notes and rests.
- AD LIB:** Ad libitum section with notes and rests.
- CSUS4:** Chorus section with notes and rests.
- AI:** Verse section with notes and rests.
- VOCAL:** Vocal part with lyrics: "RAIN FALLS HARD BURNS DRY A DREAM OR A".
- GTR 1:** Guitar 1 part with notes and rests.
- GTR 2:** Guitar 2 part with notes and rests.
- VOC:** Vocal part with lyrics: "SONG THAT'S HIT'S YOU SO HARD FILL-INK YOU".
- GTR 1:** Guitar 1 part with notes and rests.
- GTR 2:** Guitar 2 part with notes and rests.
- VOC:** Vocal part with lyrics: "UP AND SUDDEN-LY GONE".
- GTR 1:** Guitar 1 part with notes and rests.
- GTR 2:** Guitar 2 part with notes and rests.
- DRUMS:** Drum part with notes and rests.

The score is written in a handwritten style with various musical notations and lyrics. The lyrics are: "RAIN FALLS HARD BURNS DRY A DREAM OR A", "SONG THAT'S HIT'S YOU SO HARD FILL-INK YOU", and "UP AND SUDDEN-LY GONE".

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and various annotations. Above the staff, there are handwritten notes: "Mr. Smiley" and "VOCAL:". Below the staff, there are handwritten notes: "W.C.", "ROLL", "CASH", "CASH", "HERB TO", and "M: ALL". The staff is divided into measures by vertical lines, with measure numbers 41, 42, 43, and 44 written below the staff. The notation is in a simple, handwritten style, likely for a personal or informal recording.

A3
VOC.
 44/45 AM
 46/47 F
 48/49 G
 50/51 F
 52/53 F
 54/55 F
 56/57 F
 58/59 F
 60/61 F
 62/63 F
 64/65 F
 66/67 F
 68/69 F
 70/71 F
 72/73 F
 74/75 F
 76/77 F
 78/79 F
 80/81 F
 82/83 F
 84/85 F
 86/87 F
 88/89 F
 90/91 F
 92/93 F
 94/95 F
 96/97 F
 98/99 F
 100/101 F
 102/103 F
 104/105 F
 106/107 F
 108/109 F
 110/111 F
 112/113 F
 114/115 F
 116/117 F
 118/119 F
 120/121 F
 122/123 F
 124/125 F
 126/127 F
 128/129 F
 130/131 F
 132/133 F
 134/135 F
 136/137 F
 138/139 F
 140/141 F
 142/143 F
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 620/621 F
 622/623 F
 624/625 F
 626/627 F
 628/629 F
 630/631 F
 632/633 F
 634/635 F
 636/637 F
 638/639 F
 640/641 F
 642/643 F
 644/645 F
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 652/653 F
 654/655 F
 656/657 F
 658/659 F
 660/661 F
 662/663 F
 664/665 F
 666/667 F
 668/669 F
 670/671 F
 672/673 F
 674/675 F
 676/677 F
 678/679 F
 680/681 F
 682/683 F
 684/685 F
 686/687 F
 688/689 F
 690/691 F
 692/693 F
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 724/725 F
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 750/751 F
 752/753 F
 754/755 F
 756/757 F
 758/759 F
 760/761 F
 762/763 F
 764/765 F
 766/767 F
 768/769 F
 770/771 F
 772/773 F
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 854/855 F
 856/857 F
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 860/861 F
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 1812/18

Handwritten musical score for "Midnight Radio". The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are: "AND YOU'RE SPINNING YOUR NEW 45'S ALL THE MIS-FITS AND THE LOS-ERS WELL YOU KNOW YOU'RE ROCK AND ROLLERS —".

The score includes various musical notations and annotations:

- Staff 1 (Vocal):** Lyrics: "AND YOU'RE SPINNING YOUR NEW 45'S ALL THE MIS-FITS AND THE LOS-ERS WELL YOU". Chords: F, F/E, Dm, F.
- Staff 2 (Piano):** Accompaniment for the first system.
- Staff 3 (Vocal):** Lyrics: "KNOW YOU'RE ROCK AND ROLLERS —". Chords: Am, A^m/G.
- Staff 4 (Piano):** Accompaniment for the second system. Includes annotation "ARPEGGIO...".
- Staff 5 (Vocal):** Lyrics: "YOUR ROCK AND ROLL —". Chords: Ab, C.
- Staff 6 (Piano):** Accompaniment for the third system. Includes annotation "DR: 100% W/ VOCAL".
- Staff 7 (Vocal):** Lyrics: "LIFT UP YOUR". Chords: Ab, C.
- Staff 8 (Piano):** Accompaniment for the fourth system. Includes annotation "DR: FILL TTT".

Other annotations include "RIT-...", "TEMPO", "FLOR", "DR: SET-UP", and "LOCAL".

Handwritten musical score for "Midnight Radio". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, key signatures (one flat), and various musical notations such as notes, rests, and chords. The lyrics "LIFT UP YOUR HANDS" are written above the staves, and "AD LIB" is written below the staves. The score is marked with measure numbers 87, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100.

Key markings and annotations include:

- Ab HANDS** (Measure 87)
- LIPT UP YOUR HANDS** (Measure 88)
- LIPT UP YOUR** (Measure 89)
- LIPT UP YOUR** (Measure 90)
- LIPT UP YOUR** (Measure 91)
- LIPT UP YOUR** (Measure 92)
- LIPT UP YOUR** (Measure 93)
- LIPT UP YOUR** (Measure 94)
- LIPT UP YOUR** (Measure 95)
- LIPT UP YOUR** (Measure 96)
- LIPT UP YOUR** (Measure 97)
- LIPT UP YOUR** (Measure 98)
- LIPT UP YOUR** (Measure 99)
- LIPT UP YOUR** (Measure 100)

Measure numbers are indicated at the bottom of the staves: 87, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

6

101

105

A blank musical staff consisting of two staves joined by a brace on the left. The top staff has a treble clef, and the bottom staff has a bass clef. The staves are empty, with no notes or markings.

A blank musical staff consisting of five horizontal lines. On the left side, there is a treble clef (G-clef) positioned on the first line and a bass clef (F-clef) positioned on the fourth line. The staff is otherwise empty, with no notes or other markings.