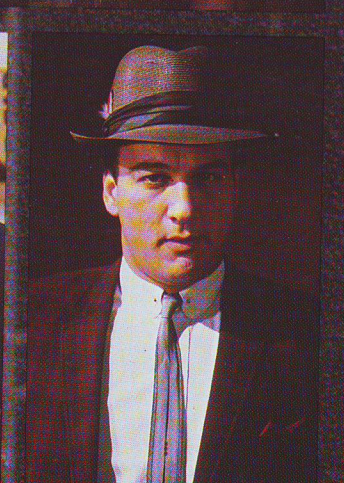


ORIGINAL MOTION PICTURE SOUNDTRACK

LITTLE SHOP — OF — HORRORS





DA-DOO	18
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PROLOGUE

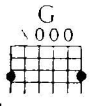
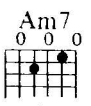

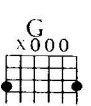
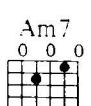
(LITTLE SHOP OF HORRORS)

Music by
ALAN MENKEN


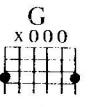
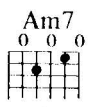

Medium Rock 'n' Roll beat

shop, lit - tle shop - pa hor - rors. Lit - tle shop, lit - tle shop - pa ter - ror.

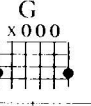
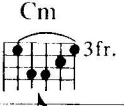
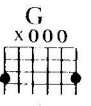
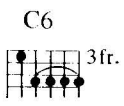
all a cop, Lit - tle shop - pa hor - rors. No, oh, oh, no - oh!

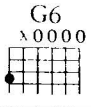
Lit - tle shop, — lit - tle shop - pa hor - rors. Bop - sh' - bop, — lit -

tle shop - pa ter - ror. Watch 'em drop. — Lit - tle shop - pa hor - rors.

No, oh, oh, no - oh! — Shing - a - ling,



what a creep - y thing to be hap - pen - ing! — (Look out, look out, look out, look out!)

Shang - a - lang, feel the sturm and drang in the air.

(Yeah, - yeah, - yeah.) Sha - la - la, stop right where you are. Don't

move a thing... You bet - ter, you bet - ter,

tell - in' you you bet - ter tell your ma - ma some - thin's gon - na get her.



She bet - ter, ev - 'ry-bod - y bet - ter be - ware, _____

D7 (no 3rd) G (add C#) Am7 D7

(Com - ma com - ma com - ma.) Lit - tle shop, _ lit - tle shop - pa hor - rors.

G (no 3rd) Am7 D7 G (no 3rd) Am7 D7

Bop - sh' - bop, _ you'll nev - er stop the ter - ror. Lit - tle shop, _ lit - tle shop - pa hor - rors.

G Cm/A G/B Cm G/D Cm/E7

No, oh, oh, no, oh, oh, no, oh, oh, no! _____

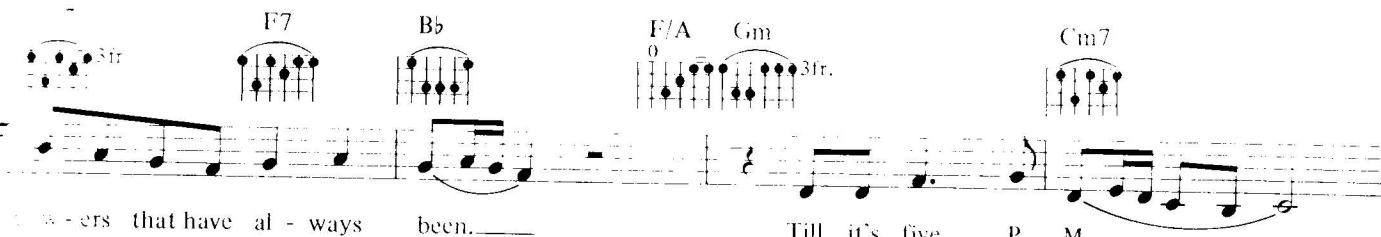
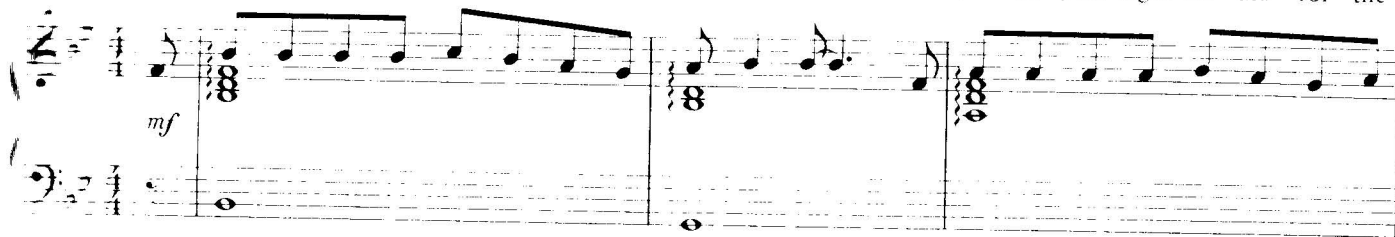
SKID ROW (DOWNTOWN)

Music by
ALAN MENKEN

Freely

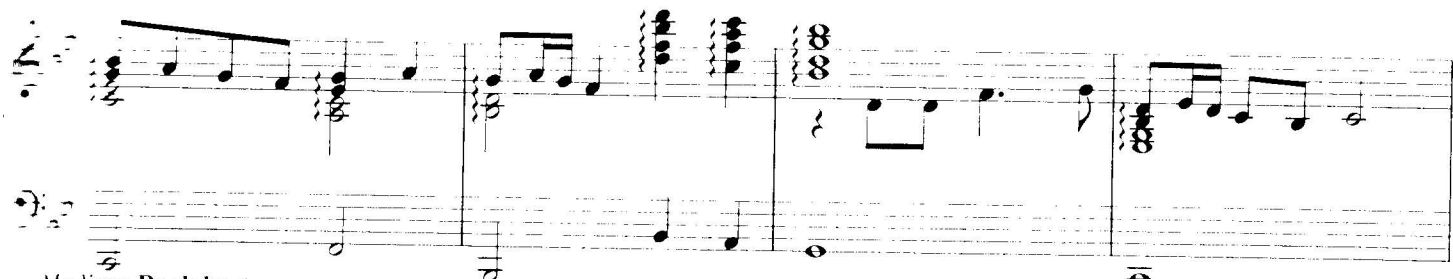


A - larm goes off at sev - en and you start up - town... You put in your eight ho - urs for the

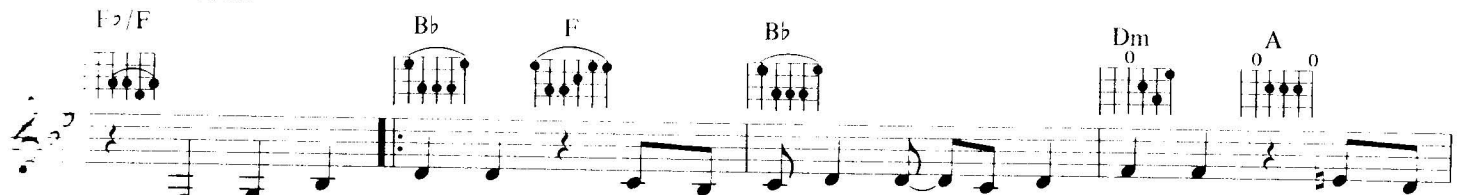


low - ers that have al - ways been.

Till it's five P. M.



Medium Rock beat



Then you go down - town where the folks are broke... You go down - town where your
down - town where the cabs don't stop. Down - town where the



life's a joke. — You go down - town. When you buy your to - ken you
 food is slop. — Down - town where the hop - heads flop — in the

go — home Down to on skid skid row. —
 snow. Down on skid row.

(Home to skid row.) Yes, you go —

Up - town you ca - ter to a mil - lion jerks. — Up - town you're mes - sen - gers and
 Up - town you ca - ter to a mil - lion whores. — You dis - in - fect ter - raz - zo on their

Up - town you ca - ter to a mil - lion jerks. — Up - town you're mes - sen - gers and
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Up - town you ca - ter to a mil - lion jerks. — Up - town you're mes - sen - gers and
 Up - town you ca - ter to a mil - lion whores. — You dis - in - fect ter - raz - zo on their

Cm 3fr.

mail - room clerks_ eat - ing all your lunch - es at the hot - dog carts_ The
bath - room floors_ The morn - ing's trib - u - la - tion. Af - ter - noon's a curse_ And

1. F7 2. Eb/F

boss - es take your mon - ey and they break your hearts_ five o' - clock is e - ven worse_

Bb F Bb

_ That's when_ you go down - town where the guys are drips_

Dm 0 A 0 Dm 0 Eb Bb

Down - town where they rip your slips_ Down - town where re -

la - tion - ships - are no go. _____ Down on skid

Chords: Gm, E7 F

Piano accompaniment for the first system.

row. _____ Down on skid row. _____

Chords: Bb, F, Bb, Gm, Dm7

Piano accompaniment for the second system.

Down on skid row. _____ Down on skid

Chords: Gm, Eb, Bb, Eb

Piano accompaniment for the third system.

row. _____ Poor, all my life _____

Chords: Cm7, Eb6/F, F7, Gm(addA)

Piano accompaniment for the fourth system.

— I've al - ways been poor. I keep ask - ing God — what I'm

for, and he tells — me, "Gee, — I'm not sure. Sweep —

— that floor, — kid." Oh, I start - ed life as an or -

phan, a child of the street — here on skid row. —

Chord Diagrams:

- E7(addF) 3fr.** (Treble clef, 3rd fret)
- Gm(addA) 3fr.** (Treble clef, 3rd fret)
- Dm(addE) 5fr.** (Treble clef, 5th fret)
- Cm7 0 3fr.** (Treble clef, 0th fret)
- Eb/F** (Treble clef)
- Cm 3fr.** (Treble clef, 3rd fret)
- G 3fr.** (Treble clef, 3rd fret)
- Cm 3fr.** (Treble clef, 3rd fret)
- Gm 3fr.** (Treble clef, 3rd fret)
- Dm 0** (Treble clef, 0th fret)
- Gm 3fr.** (Treble clef, 3rd fret)
- Cm 3fr.** (Treble clef, 3rd fret)
- G 3fr.** (Treble clef, 3rd fret)

12

Cm 3fr. Gm 3fr. C7-5 G7

He took me in, gave me shel - ter, a bed, crust of bread and a job. —

Bb/F C7/E F7sus4

Treats me like dirt. — Calls me a slob, — which I am. —

F7 Bb

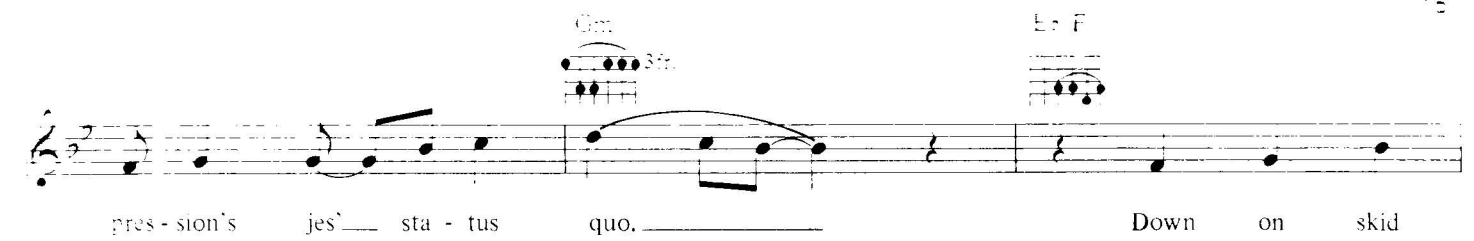
— So I live down - town. That's your home ad - dress. — You live

Slower

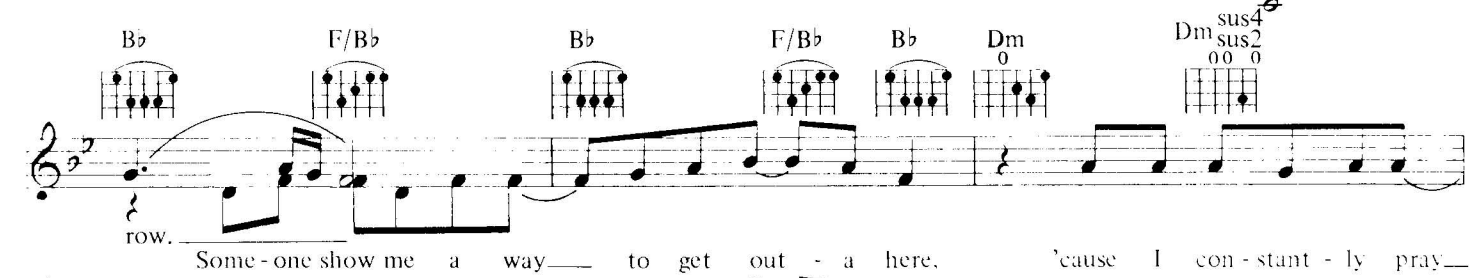
Dm Eb

down - town when your life's a mess. — You live down - town where de -

pres - sion's jes' sta - tus quo. Down on skid



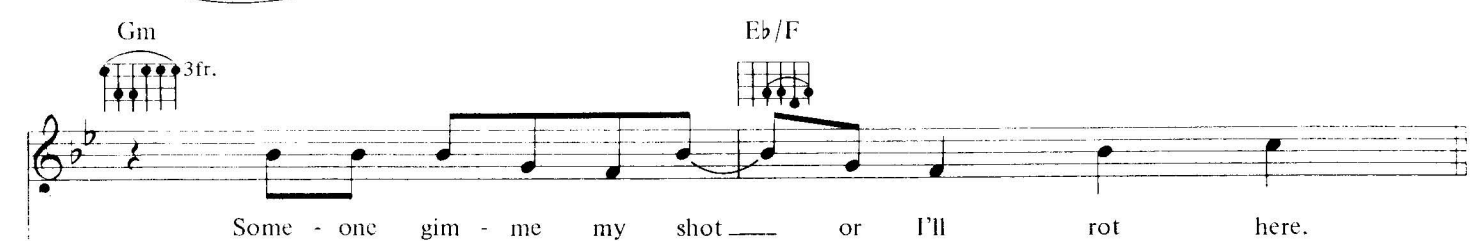
row. Some - one show me a way — to get out - a here, 'cause I con - stant - ly pray —



— I'll get out - a here. Please, won't some - bod - y say — I'll get out - a here.



Some - one gim - me my shot — or I'll rot here.



6

B \flat F B \flat B \flat F B \flat B \flat Dm Dm

Show me how and I will, I'll get out - a here. I'll start climb - in' up - hill -
 Gee, it sure would be swell to get out - a here, bid the gut - ter fare - well -

Down - town there's no rules for us. Down - town 'cause it's
 down - town where the sun don't shine.. Down - town past the

— and get out - a here. Some - one tell me I still could get out - a here.
 — and get out - a here. I'd move heav - en and hell to get out - a skid,

dan - ger - ous. Down - town where the rain - bow's just a no
 bot - tom line. Down - town. Go ask an - y win - o. He'll

1. Gm E \flat /F 2. Gm

Some - one tell la - dy luck that I'm stuck here. I'd do I dun - no what -
 show. When you live know.

accel. to medium tempo

get out - a skid, but a hell of a lot to get out - a skid, Down - town.

peo - ple tell me there's not a way out - a skid, but be - lieve me, I've got - Down - town.

ta get out - a skid row. Skid row.

GROW FOR ME

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately, in 2

Moderately, in 2

E♭

Gm 3fr.

I've giv - en you sun - shine... I've giv - en you dirt.
plant food... and wa - ter to sip.

E♭7 **A♭** 4fr. **A°7**

You've giv - en me noth - in'... but heart - ache and hurt.
I've giv - en you pot - ash... You've giv - en me zip.

E♭/B♭ **A♭m/C♭**

I'm beg - gin' you sweet - ly... I'm down on my knees.
Oh God, how I mist you! Oh pod. how you tease!

F C

B \flat D

Oh, please, grow_ for me!

Oh, please, grow_ for me!

B \flat

2. F/C

B \flat 7

E \flat

I've giv - en you please, grow_ for me!

I've giv - en you please, grow_ for me!

E $^{\circ}$ 7

Fm

I've giv - en you south - ern_ ex - po - sure_ to get you to thrive.

I've giv - en you south - ern_ ex - po - sure_ to get you to thrive.

F \sharp $^{\circ}$ 7

E \flat /G

I've pinched you back hard like_ I'm s'posed ta._ You're bare - ly_ a -

I've pinched you back hard like_ I'm s'posed ta._ You're bare - ly_ a -

live. I've tried you at lev - els — of mois - ture from des - ert — to

mud. I've giv - en you grow - lights and min - er - al sup - ple - ments. What do you want from me?

Blood? I've giv - en you sun - light. — I've giv - en you rain.

Looks like you're not hap - py — 'less I o - pen a vein. —

Freely

$E\flat B\flat$

$A\flat m C\flat$

I'll give you a few drops if that - 'll ap - pease.

Sra - - - - -

The musical score is for the song "Now please, oh please" by The Beatles. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked "In tempo". The score includes a vocal line and a piano accompaniment. The vocal line starts with a rest for 8 measures, then enters with the lyrics "Now please, oh please,". The piano accompaniment features a complex, syncopated melody in the right hand and a simpler bass line in the left hand. The score is divided into four measures, each with a chord symbol above it: F7/C, F7, Bb7, and F7. The lyrics "Now please, oh please," are written below the vocal line.

The musical score for "Grow for Me!" is presented in three systems. The first system features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics "grow for me!" are written below the notes. Above the staff, three chord diagrams are shown: E-flat major (E-flat, G, B-flat), E-flat major with a natural 7 (E-flat, G, B-flat, D-flat), and F major with a natural 7 (F, A, C, D-flat). The second system continues the vocal melody and includes piano accompaniment in both treble and bass staves. The piano part consists of chords in the right hand and single notes with slurs in the left hand. The third system shows the continuation of the piano accompaniment, with the right hand playing chords and the left hand playing single notes with slurs.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single melodic line on a treble clef staff, with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody consists of six measures, each beginning with a half note followed by a dotted half note. Above the staff, the corresponding triads are labeled: G \flat /E \flat , G/E \flat , A \flat /E \flat , A/E \flat , B \flat /E \flat , and E \flat . The second system contains two staves: a treble staff and a bass staff. The treble staff continues the melody with eighth-note chords, while the bass staff provides a simple accompaniment of eighth notes. The third system concludes the piece with a final measure in the treble staff, marked with a repeat sign and a fermata, and a final measure in the bass staff, also marked with a repeat sign and a fermata.

SOMEWHERE THAT'S GREEN

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately slow, in 2

Chord diagrams: G(add A), C(add D)/G, D7sus4, D7, G, Em, G/D, A7/C#, A7, C/D, D7, C/D, D7, F/G, G7.

Lyrics:

A match - box of our own, — a fence of real chain
rakes and trims the grass. — He loves to mow and
his De - cem - ber Bride. — He's Fa - ther, he Knows

link, a grill out on the pa - ti - o, — dis -
weed. I look like Bet - ty Crock - er and — I
Best. Our kids watch How - dy Doo - dy as — the

pos - al in the sink, — a wash - er — and a
look like Don - na Reed. — There's plas - tic — on the
sun sets in the west. — A pic - ture — out of

F G G⁻ F C C C^{m7-5}

To Coda

dry - er and an i - ron - ing ma - chine in a
fur - ni - ture to keep it neat and clean in the
Bet - ter Homes and Gar - dens mag - a - zine..

G/D D7sus4 D7 G C/G D/G

tract house that we share some - where that's green.
Pine - Sol scent - ed air some - where that's green.

1. G C/G D7sus2 2. G E⁷

He Be - tween our fro - zen din -

cresc. *mf*

F/Eb G/D D7 G

ner and our bed - time, nine fif - teen, we

snug - gle watch - in' Lu - cy on our big, e - nor - mous twelve - inch screen. I'm

rit. e dim. mp

Coda *C#m7-5* *G/D*

Far from Skid Row,

freely

D7sus4

I dream we'll go some - where that's

Sra 7

G C/G D/G G C/G D/G G C/G D/G G

green. *Sra 7*

a tempo

SOME FUN NOW

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Medium fast

Em/G (T) xx 3fr. Dm/G xx C/G xx 0 0 Em/G (T) xx 3fr. Dm/G xx C/G xx 0 0

Yah ————— yah yah — yah, ————— yah ————— yah yah —

mf

Em G (T) xx 3fr. Dm G xx C G xx 0 0

— Yah ————— ya ya — ya. —————

Em/G (T) xx 3fr. Dm/G xx C 0 0 C 0 0

ya ————— ya ya. Poor Sey - mour pushed a broom, — noth -

32

G
x000

ing in his news but gloom and doom... Then_ he lit a fuse and

C
0 0 0

F

give him room... He start - ed an ex - plo - sion, ho - ly cow,_____

C
0 0 0

G
x000

— that thing which bang ka - boom,— and — he's hav - in' some fun

C
0 0 0

C/E
0 0 0

now. Some_____ fun

now (what with?), what's_ he hav - in' some fun now (sure is). } He's_ a - hav - in' some fun
 now (hot damn), ain't_ he hav - in' some fun now (yes, ma'am).

now (oh boy), ain't_ he hav - in' some fun now, now!_ Some_ fun

now!

Chord diagrams: **C** (xccc), **D** (0), **A** (0 0)

Chord diagrams: **D** (0), **D/F#** (x0), **G** (x000)

Some fun now (hot damn), ain't he hav - in' some fun
now (what with?), ain't he hav - in' some fun

Chord diagrams: **D** (0), **G** (x000)

now (yes, ma'am). He's a - hav - in' some fun now (oh boy), ain't
now (sure is). Real - ly hav - in'

Chord diagrams: **A** (0 0), **D** (0), **D/F#** (x0), **E/G#** (x 00)

— he hav - in' some fun now, now! — Some — fun — Some — fun

now, (Good God, the boy.) he's hav - in' some fun now. (Oh boy, oh boy.) Yes...

he's hav - in' some fun now (oh boy), ain't he hav - in' some fun

now! Some fun now, Some fun

Repeat and fade

now. Some fun now, Some fun

DENTIST!

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately bright

No chord

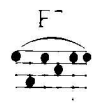
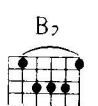
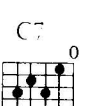
The musical score is written for a vocal line and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo/style is 'Moderately bright'. The piano part begins with a 'No chord' instruction and a 'mf' (mezzo-forte) dynamic. The vocal line includes lyrics about childhood mischief. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords indicated by 'x' marks on the staff. A specific chord, Am, is marked above the piano part in the third system.

When I was young - er, just a bad lit - tle kid, my ma - ma no - ticed fun - ny

things I did, — like shoot - in' pup - pies with a B B gun.

I'd poi - son gup - pies, and when I was done — I'd find a pus - sy - cat and

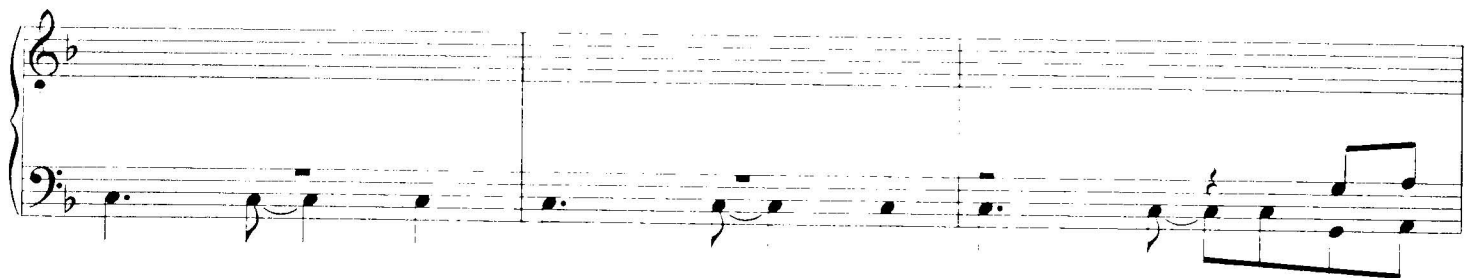
Am

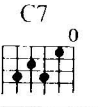




bash in its head. — That's when my ma - ma said — (What did she

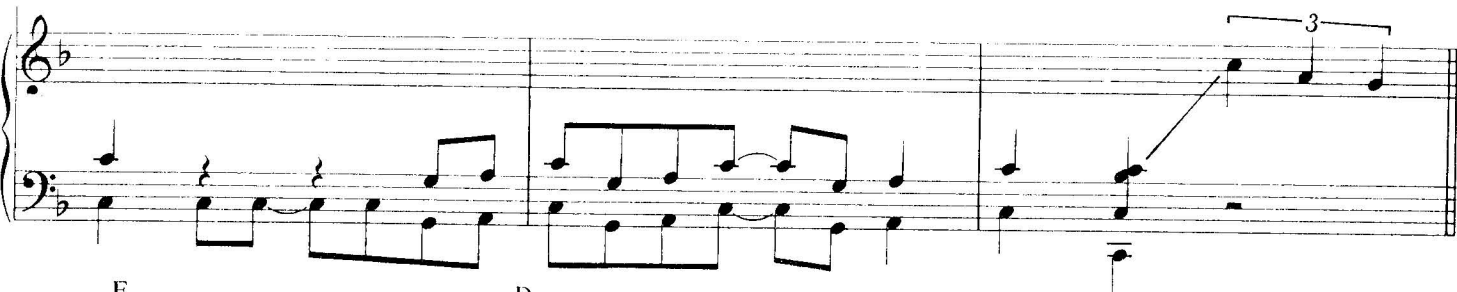


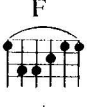
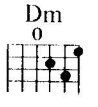
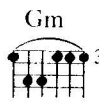
N.C.
 say?), she said, "My boy, I think some - day you'll find a








 way to make your nat - u - ral tend - en - cies pay. You'll be a










 den - tist. You have a tal - ent for caus - in' things









pain. Son, be a den - tist. Peo - ple will

pay you to be in - hu - mane. Your tem - p'ra - ment's wrong_ for the

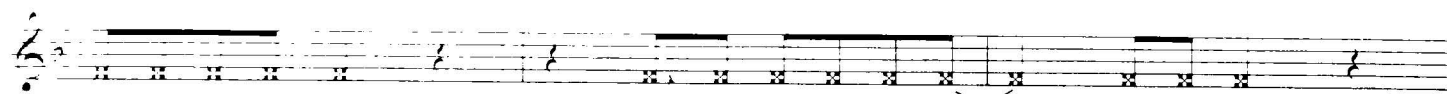




priest - hood and teach - ing would suit you still less. Son, be a

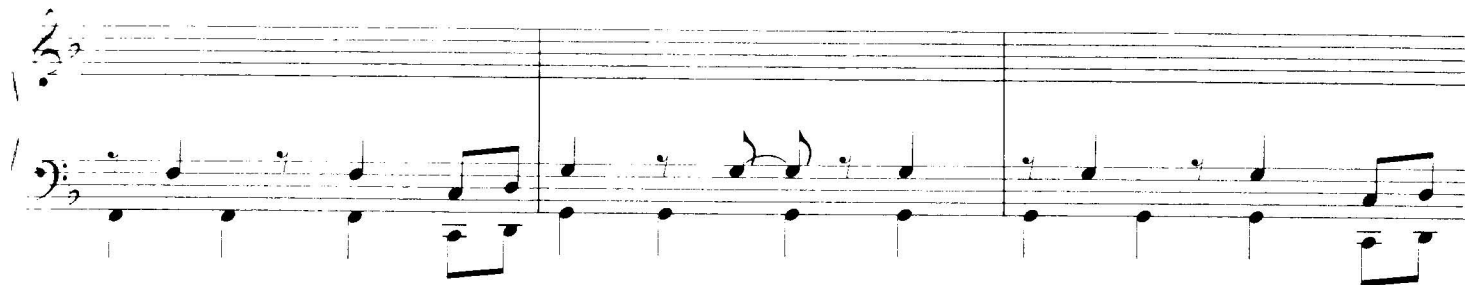




den - tist. You'll be a suc - cess." (Here he is, girls: the

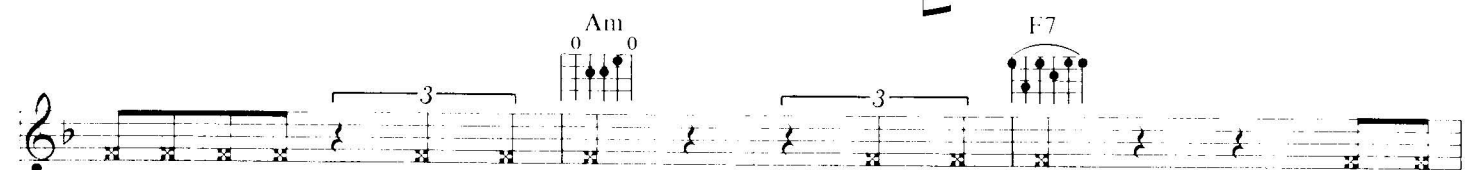
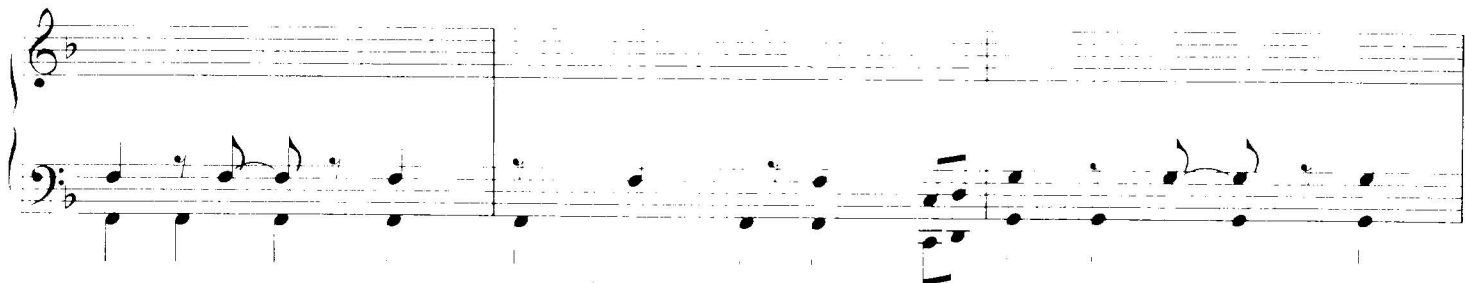
N.C.



had - er of the plaque! Watch him suck up that gas! — Oh, my god!



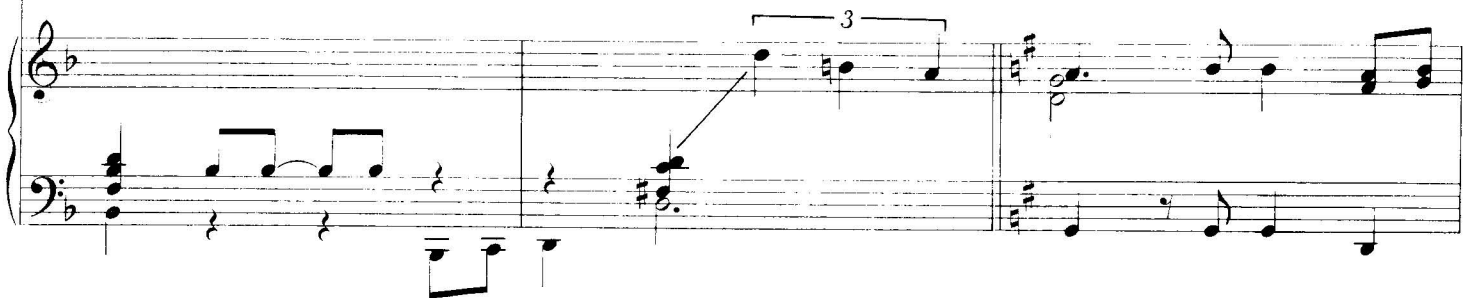
He's a den - tist and he'll nev - er ev - er be an - y good. Who wants their teeth done by the



Mar - quis de Sade? Oh, that hurts! I'm not numb!) Oh, shut



up. O - pen wide. Here I come! I am your den - tist (good - ness



Em 1 000

Am 0 0 0

D7 0

gra - cious!), and I en - joy the ca - reer that I picked. I am your

G x 000

Em 0 000

Am 0 0 0

den - tist (fit - ting brac - es), and I get off on the pain I in -

D7 0

Am 0 0 0

D 0

flict. When I start ex - tract - ing those mo - lars, you

Bm

E 0 0 0

Am 0 0 0

girls - 'll be scream - ing like ho - ly roll - ers. (Den - tist!) _____

And though it may cause my pa - tients dis - tress, some - where, some - where in

heav - en a - bove me I know, I know, that my ma - ma's proud of me 'cause I'm a

den - tist and a suc - cess. Say

"ah!" (Ah!) Now spit.

MUSHNIKS FLOWER SHOP

Bumbling botanist Seymour Krelborn (RICK MORANIS) discovers a plant that could devour the world.

Mushnik the florist (VINCENT GARDENIA, center) embraces his favorite employees — beautiful, put upon Audrey (ELLEN GREENE, left) and bashful blundering Seymour (RICK MORANIS, right) — unaware that their innocent potted plant will flower into a botanical Dracula.



Ronette (MICHELLE WEEKS, left), Chiffon (TISHA CAMPBELL, center) and Crystal (TICHINA ARNOLD, right) amble past Mushnik's Skid Row flower shop, where a budding plant vampire is making business boom. The singers serve as a street-smart "Greek chorus" who underscore the action in the monster comedy with music.



Skid Row florist Mushnik (VINCENT GARDENIA, right) demands an explanation from wimpy salesclerk Seymour (RICK MORANIS, left) for the strange, slurping noises in the c of the "Little Shop of Horrors."



Wilkenson (JOHN CANDY) talks to his listeners about (MUS) strange exotic plant discovered during



JAMES BELUSHI (left) makes a cameo appearance as a high-hopes to get rich by selling the "cuttings" from (center) sinister plant while Audrey (ELLEN GREENE, right)



Bumbling botanist Seymour Krelborn (RICK MORANIS) discovers a plant that could devour the world.



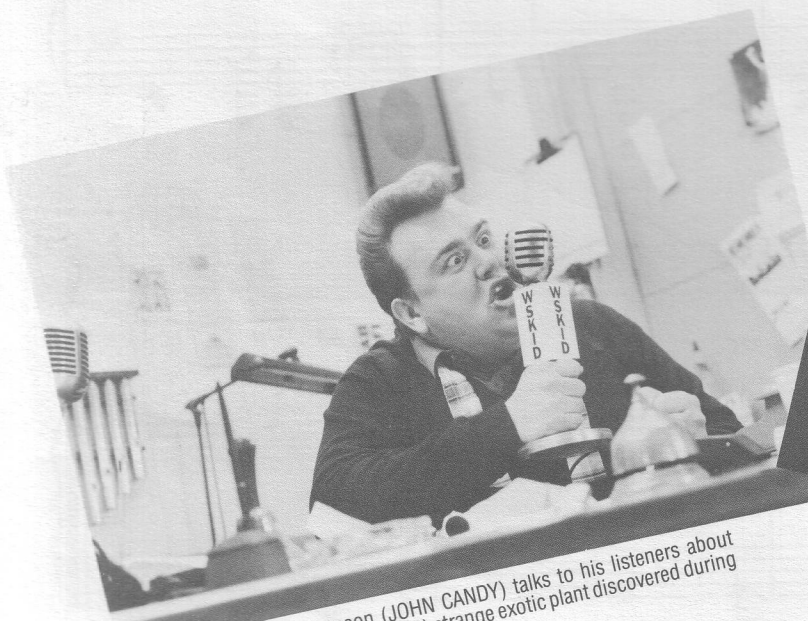
Mushnik the florist (VINCENT GARDENIA, center) embraces his favorite employees — beautiful, put upon Audrey (ELLEN GREENE, left) and bashful blundering Seymour (RICK MORANIS, right) — unaware that their innocent potted plant will flower into a botanical Dracula.



Ronette (MICHELLE WEEKS, left), Chiffon (TISHA CAMPBELL, center) and Crystal (TICHINA ARNOLD, right) amble past Mushnik's Skid Row flower shop, where a budding plant vampire is making business boom. The singers serve as a street-smart "Greek chorus" who underscore the action in the monster comedy with music.



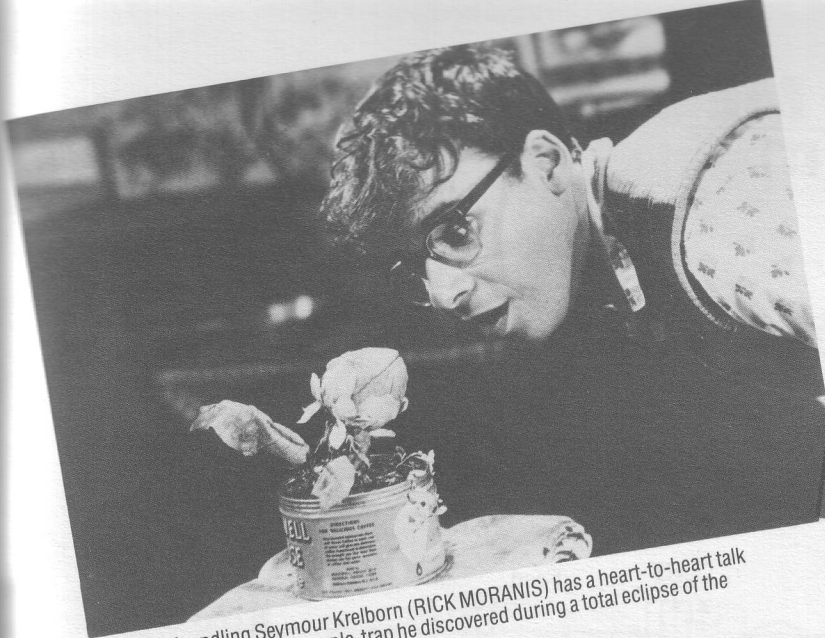
Skid Row florist Mushnik (VINCENT GARDENIA, right) demands an explanation from his wimpy salesclerk Seymour (RICK MORANIS, left) for the strange, slurping noises in the cellar of the "Little Shop of Horrors."



John Candy (JOHN CANDY) talks to his listeners about the strange exotic plant discovered during



JAMES BELUSHI (left) makes a cameo appearance as a high-society man who hopes to get rich by selling the "cuttings" from Seymour's (center) sinister plant while Audrey (right) looks on.



Skid Row founding Seymour Krelborn (RICK MORANIS) has a heart-to-heart talk with Audrey II, the Venus people-trap he discovered during a total eclipse of the sun.



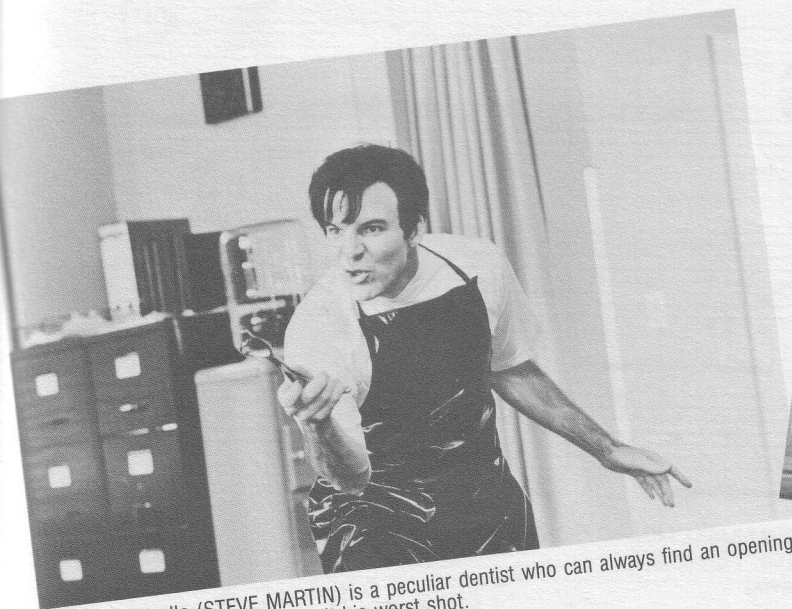
While her owner Seymour (RICK MORANIS) is briefly distracted, Audrey II, the vegetable vampire, prepares to wrap her lips around an early lunch.



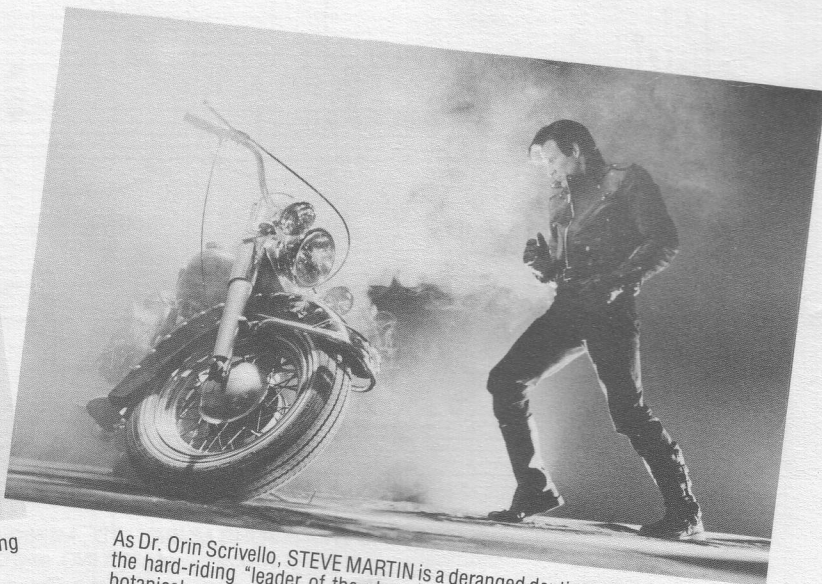
Seymour (RICK MORANIS, left) and Audrey (ELLEN GREENE, right) find true love with the help of Audrey II.



Awkward orphan Seymour (RICK MORANIS, left) and beautiful lacking-in-confidence Audrey (ELLEN GREENE) fall in love and dream of a better life beyond Skid Row.



Dr. Orin Scrivello (STEVE MARTIN) is a peculiar dentist who can always find an opening that pain — or at least give it his worst shot.



As Dr. Orin Scrivello, STEVE MARTIN is a deranged dentist by day and the hard-riding "leader of the plaque" at night. But to Audrey II, the botanical co-star of the Warner Bros. comedy, he's something else: supertime!

FEED ME (GIT IT)

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately bright

C(no 3rd)



Feed me. Feed me.

mf

Feed me.

C7

Feed me, Sey - mour. Feed me all -

night long. ————— That's right, — boy!

The first system of the musical score. The vocal line (treble clef) has lyrics "night long. ————— That's right, — boy!". The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

C_0^0 $Dm7_0$ $D\sharp^o7$ C/E_0 $F7$

You can do it! ————— Feed me, Sey —

The second system of the musical score. It includes guitar chord diagrams for C_0^0 , $Dm7_0$, $D\sharp^o7$, C/E_0 , and $F7$. The vocal line has lyrics "You can do it! ————— Feed me, Sey —". The piano accompaniment continues with the same rhythmic pattern.

mour. ————— Feed me all ————— night long. —

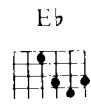
The third system of the musical score. The vocal line has lyrics "mour. ————— Feed me all ————— night long. —". The piano accompaniment continues with the same rhythmic pattern.

$C7_0$

The fourth system of the musical score. It includes a guitar chord diagram for $C7_0$. The piano accompaniment continues with the same rhythmic pattern.



'Cause if you feed me, Sey - mour,



I can grow up big and strong.



Would you like a Ca - dil - lac car?
Would you like to be a big wheel,

E:

I'm a guest shot on Jack Paar? How a - bout a date with
 out for ev - 'ry meal? I'm the plant to

F G 1. C7

He - dy La - marr? You gon - na git it.
 make it all real. You gon - na

2. C7

F9

git it. I'm your ge - nie.

C7

I'm your friend... I'm your will - ing slave.

Take a chance. Just feed me. And— you know the kind - a eats. the kind - a

red - hot treats, — the kind - a stick - y - lick - y sweets I crave. —

— Come on, Sey - mour, don't — be a putz.

Trust me and your life will sure - ly ri - val King Tut's. Show a lit - tle 'ni - tia - tive.

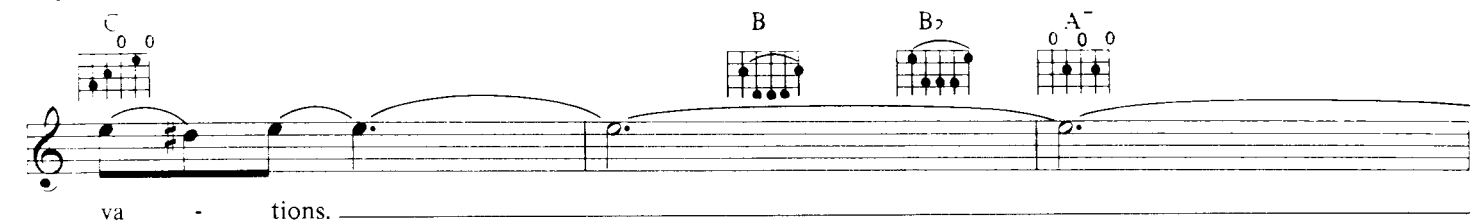
Work up the guts— and you'll git it. (I don't

Am
know. I don't

C
know.

G7 F7
so, so man - y strong res - er -

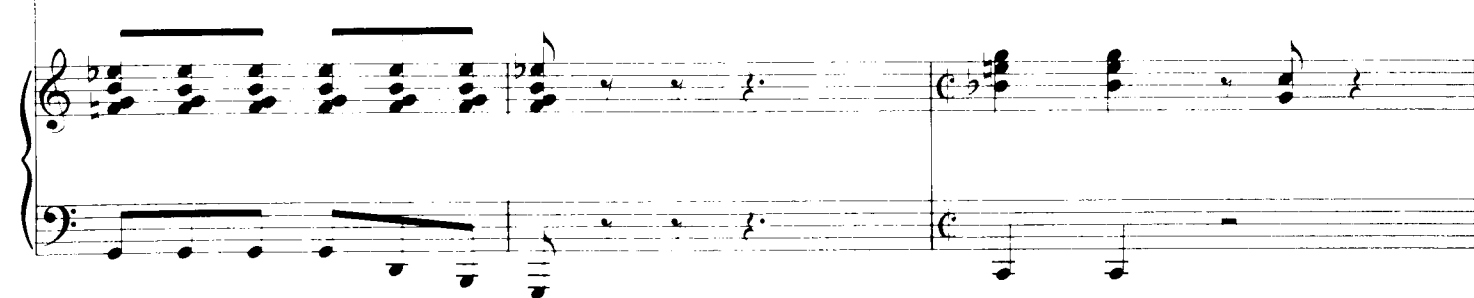
va - tions.



Should I go _____ and per -



form mu - ti - la - tions?)



Think a - bout a room at the Ritz, wrapped in vel - vet, cov -
 (Gee, I'd like a Har - ley ma - chine, tool - in' a - round like I

ered in glitz. A lit - tle nook - ie gon - na clean up your zits and you'll
 — was James Dean, mak - in' all the guys on the cor - ner turn green.) So go

git it. git it.

And if you want a ra - tion - ale, — it

is - n't ver - y hard to see. Stop and think_ it o -

ver, pal. The guy sure looks like plant food to me. The

guy sure looks like plant food to me. The guy sure looks like plant

food to me. He's so nas - ty,

treat-in' her rough, smack-in' her a-round and al-ways talk-in' so tough.

(You need blood— and he's got more than e-nough.)— I need blood— and he's got

more than e-nough.— (You) need blood— and he's got more than e-nough. —

So go git it!

Chord diagrams shown in the score:

- System 1: C, G, C, G
- System 2: C, Eb, F, G, C, Eb
- System 3: F, G, C, Eb, F, G7+5
- System 4: C7

SUDDENLY, SEYMOUR

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately bright

The piano score for "Suddenly, Seymour" is written in D major (two sharps) and 4/4 time. It consists of four systems of music. Each system includes guitar chord diagrams for D/A, A, and A°7. The first system is marked *mp* (mezzo-piano). The score features a mix of chords, including E7sus4, and various melodic lines with slurs and ties.

Chord diagrams: E A, A, D A, A

Lift up your head. — Wash off your mas - ca -

Chord diagrams: A⁰7, A




ra. Here, take my Klee - nex. Wipe that

Chord diagrams: E7sus4, A, D A, A


lip - stick a - way. — Show me your face, —
I'd meet a man —
Please un - der - stand

Chord diagrams: D/A, A





and that I'd clean as the morn - in'. I
fol - low him blind - ly. For
still strange and fright - 'nin'.

know things were bad, — but now they're — o —
 He'd snap his fin — gers. Me, I'd — say —
 los — ers like I've — been it's so hard — to



kay. —
 "sure." —
 say: —

Sud — den — ly Sey — mour —
 Sud — den — ly Sey — mour —
 Sud — den — ly Sey — mour, —

cresc. *mf*

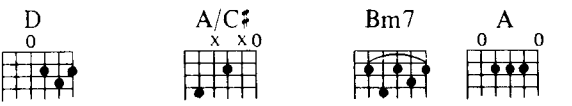
is stand - in' be - side
 is stand in' be - side
 he pu - ri - fied

you.
 me.
 me.

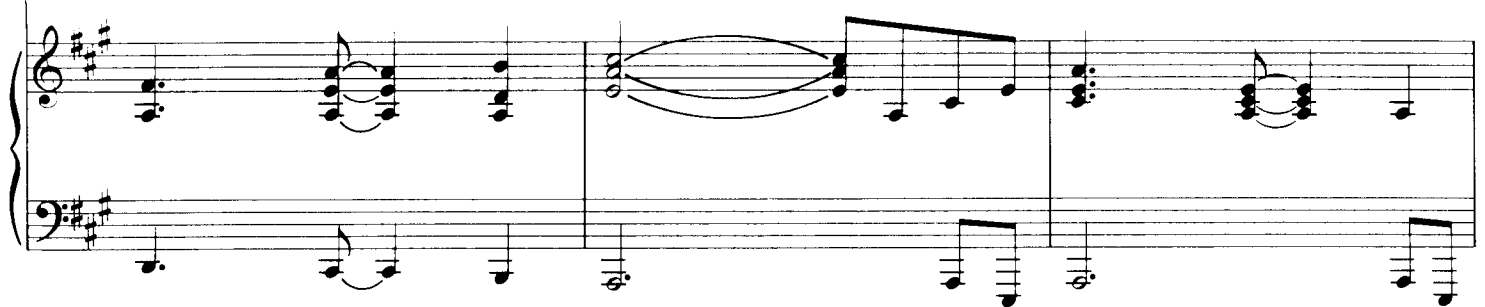
You don't need no
 He don't give me
 Sud den ly

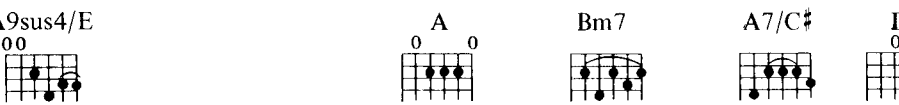
make up,
 or ders.
 Sey mour

don't
 He

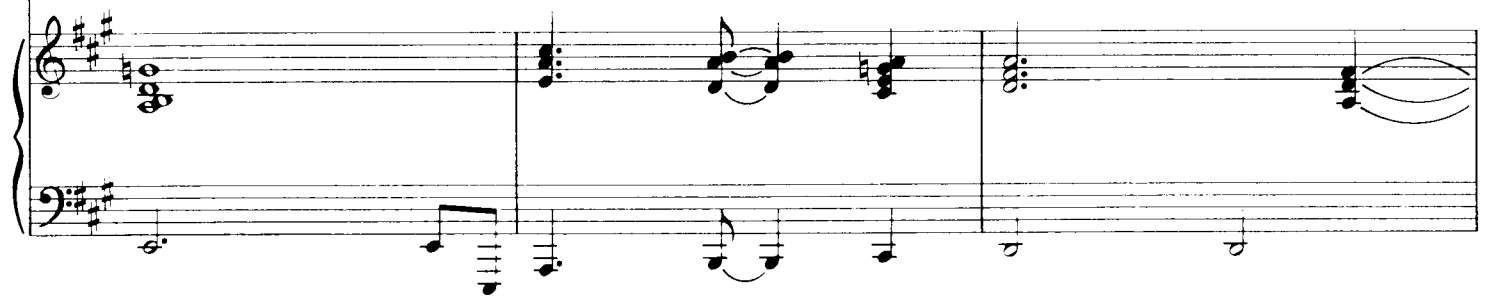



have don't showed to con me pre de I tend. scend. can






Sud den ly Sey mour
 Sud den ly Sey mour
 learn how to be more





is here to pro
 is here to pro
 the girl that's in



A E C[#]7/E[#] F[#]m

vide vide side you me me. With

F[#]m/E A/B To Coda 0 B7

sweet un - der - stand ing.
 sweet un - der - stand ing.
 sweet un - der - stand ing.

E7sus4 D/A A

Sey - mour's_ your friend.
 Sey - mour's_ my friend.
 No - bod y ev
 Tell me this feel

decresc. *mp*

er in' treat - ed me kind - ly. Dad - dy left ear -
lasts till for - ev - er. Tell me the bad

D/A 0 0 A 0 A⁰⁻ A

ly. times are Ma - ma was a poor. way. -

E7sus4 0 0 0 0 A 0 0 1. 2. D.S.^{al} Coda

stand - ing. with

Coda B7sus4 2fr. B7

sweet un - der - stand - ing,

Dm 0

with sweet un - der - stand

ing, Sey - mour's_ my

man.

fingerings: A E, E7sus4, A, B A, B°/A, A

SUPPERTIME

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately

Gm

3fr.

p gradual cresc.

Gm

3fr.

Gm

3fr.

He's got your num - ber now. —

f

mp

He knows just what — you've done. —

Cm

3fr.

You've got no place — to hide, —

The musical score is written for voice and piano. It begins with a piano introduction in G minor, marked 'Moderately'. The piano part features a continuous eighth-note arpeggiated pattern in the right hand, while the left hand has whole notes. The tempo is 'Moderately'. The first system shows the piano introduction with a Gm chord and a 3-finger fingering diagram. The second system introduces the vocal melody with the lyrics 'He's got your num - ber now. —'. The piano accompaniment has a forte (f) dynamic. The third system continues the vocal melody with the lyrics 'He knows just what — you've done. —'. The piano accompaniment has a mezzo-piano (mp) dynamic. The fourth system continues the vocal melody with the lyrics 'You've got no place — to hide, —'. The piano accompaniment has a C minor (Cm) chord and a 3-finger fingering diagram. The score is in 4/4 time and ends with a double bar line.



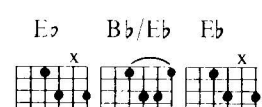
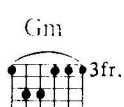
you've got no - where — to run. —

cresc.



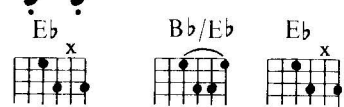
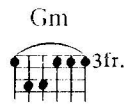
He knows your life — of crime. —

cresc.



(scream) I think it's sup - per - time. —

f *mp cresc.* *f*



Come on, — come on. — (spoken) think a - bout all — those of - fers. —

mf






(sung) Come on, — come on, — (spoken) your fu - ture with Au - drey.

Gm Eb Bb/Eb Eb






(sung) Come on, — come on, — (spoken) ain't no time — to turn squeam-ish.

Gm Eb Bb/Eb Eb

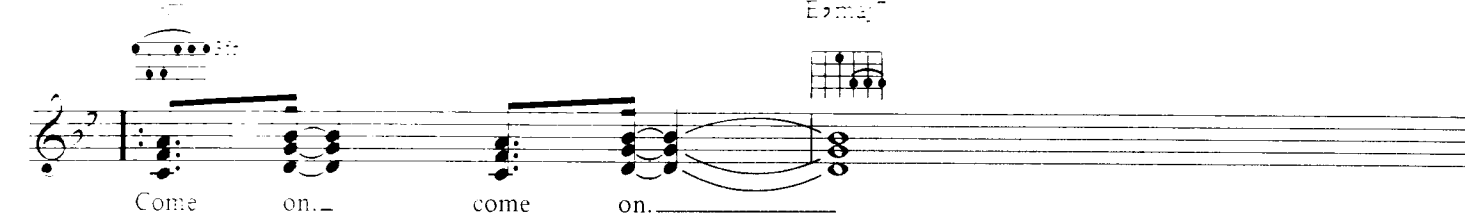


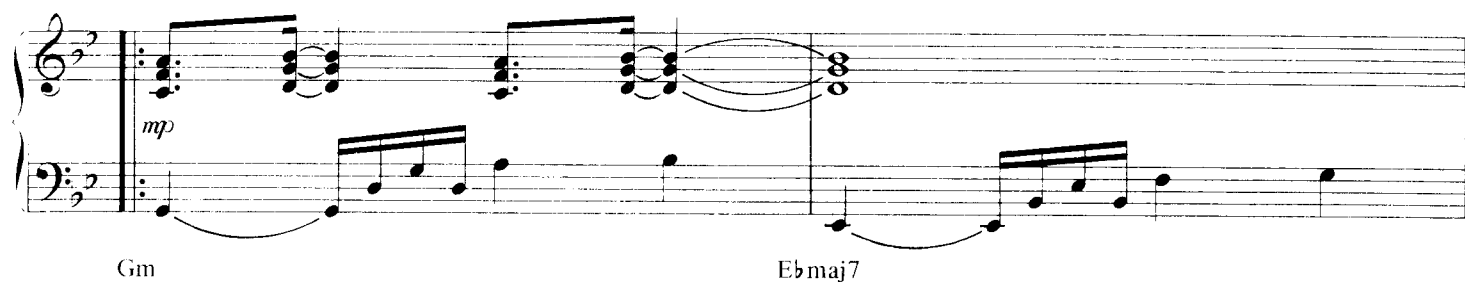


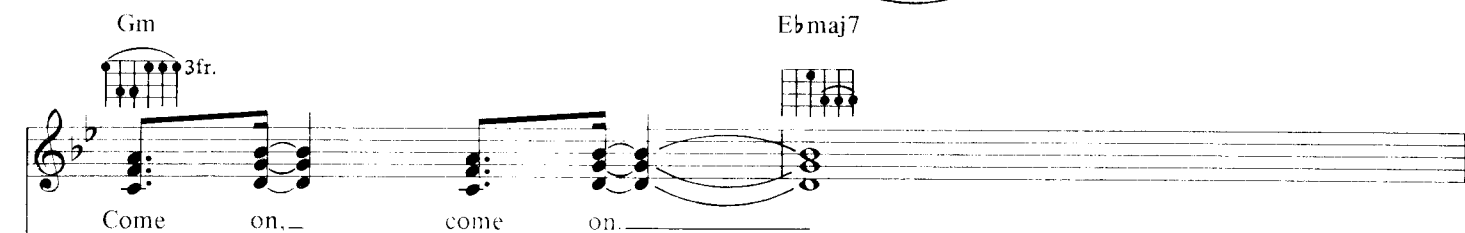
Come on, — (sung) I swear on all my spores,

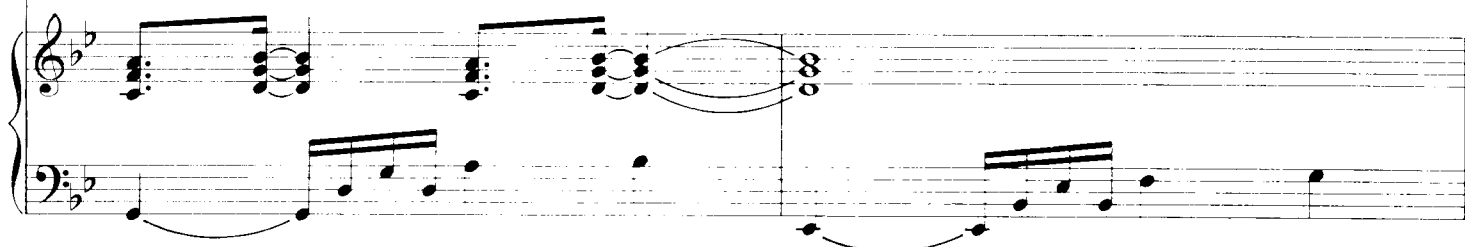
Dm 0 F Gm Ebmaj7

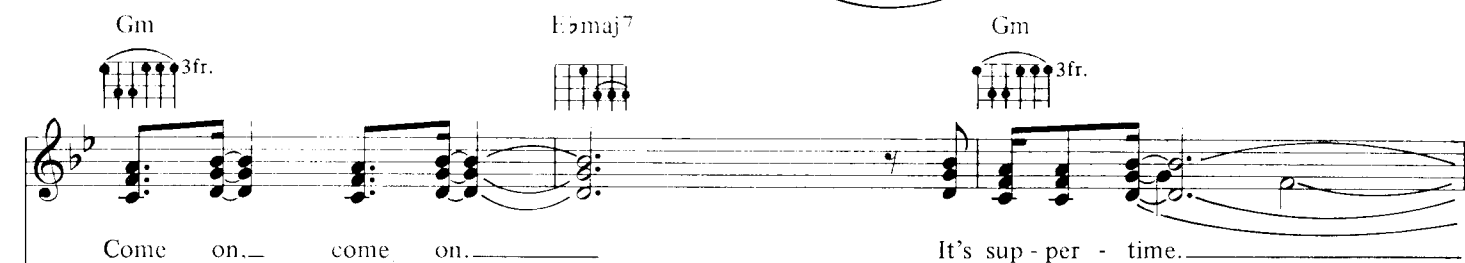
when he's gone — the world — will be yours, — yours. —


Come on, come on.

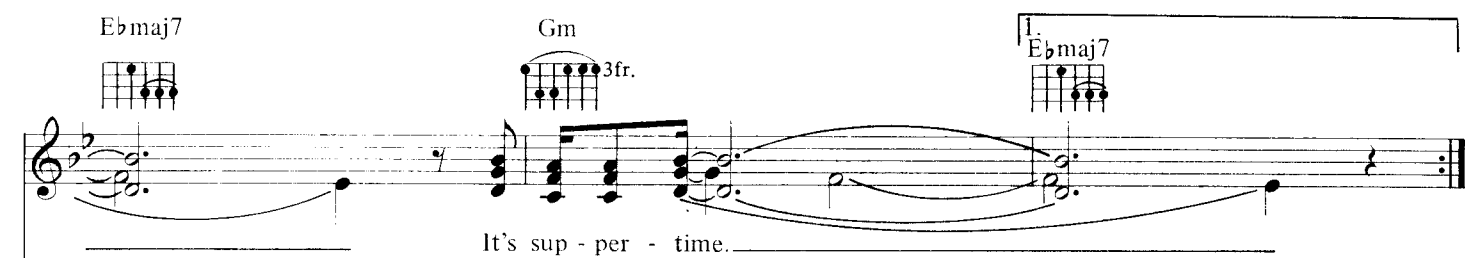

mp

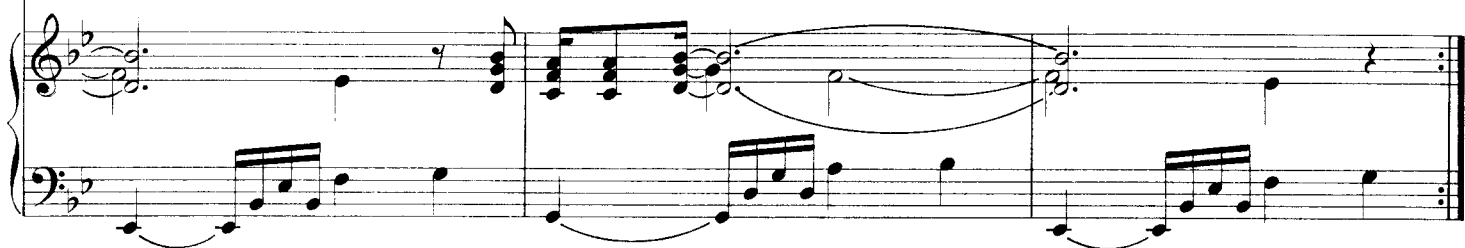

Come on, come on.




Come on, come on. It's sup - per - time.



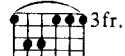

It's sup - per - time.



$\text{Eb}^{\flat}\text{maj}7$



Gm



Sup

per - time.

Repeat and fade

Gm



THE MEEK SHALL INHERIT

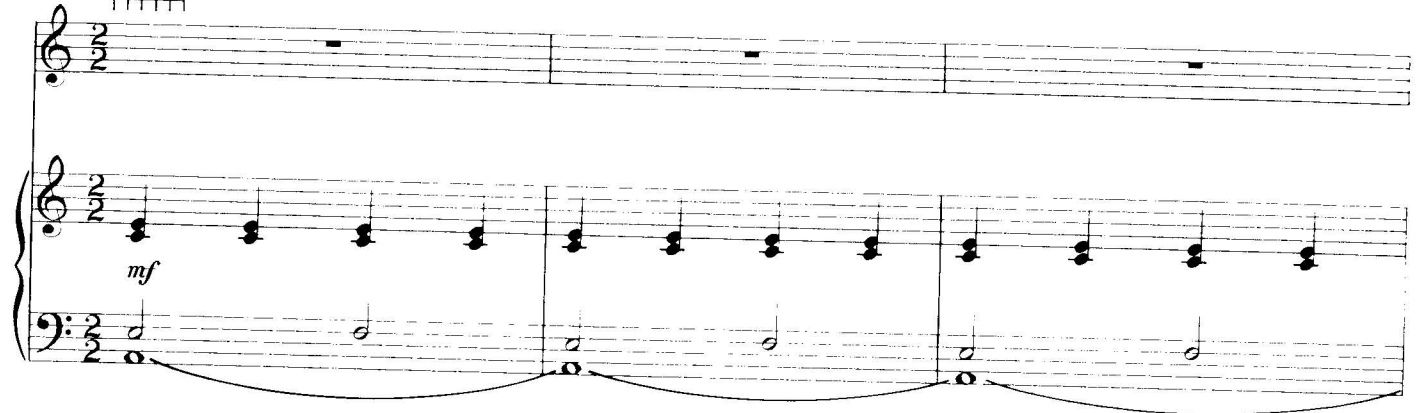

65

Words by
HOWARD ASHMAN


Music by
ALAN MENKEN

Moderately bright

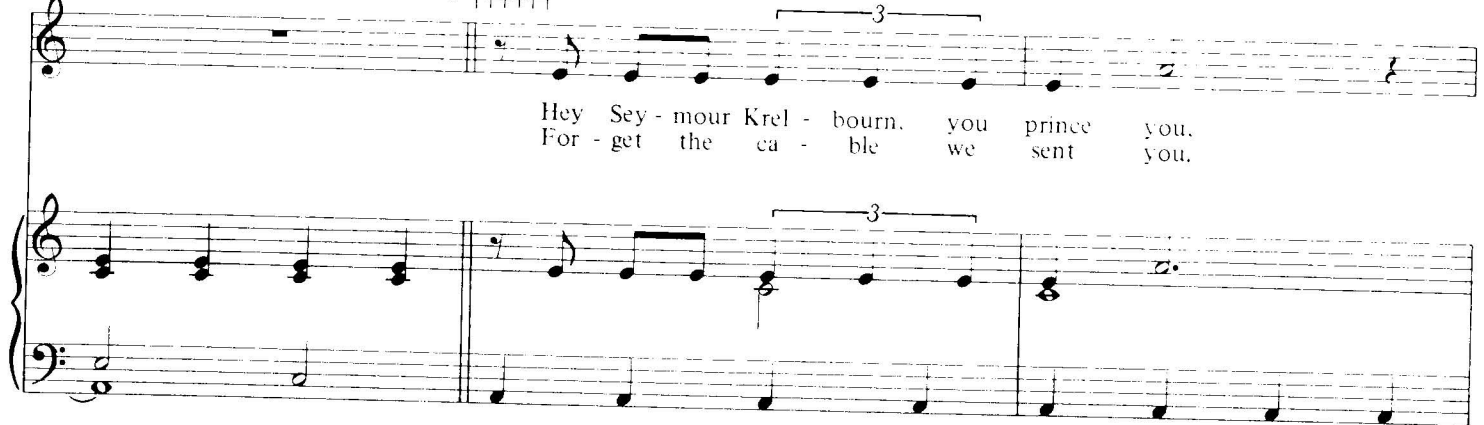
Am




Am




Hey Sey - mour Krel - bourn, you prince you,
For - get the ea - ble we sent you,



F G6 Em7



my name is Bern - stein. I'm with N. B. C. I came down here to con - vince
It's nice to meet me. The pleas - ure is yours. Now let my firm rep - re - sent



you. to do a week - ly T V show for me,
 you. We want to book you on lec - tur - ing tours.

F E Am

"Sey - mour Krel - bourn's Gar - den - ing Tips,"
 Col - lege cam - pus, Ro - ta - ry Club,

C Bb

for half an ho - ur on Sun - days at four,
 the kind of book - ings my of - fice can do.

Am E7 Am

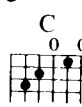
T V's first home gar - den - ing pro - gram.
 Show the plant, then talk, an - swer ques - tions.

C Bb

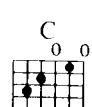
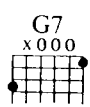
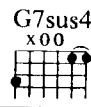


To C: G#

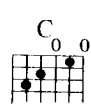
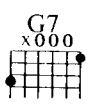
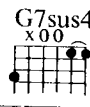
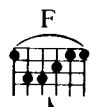
You'll make a mint and our rat - ings will soar.
It's ed - u - ca - tion - al. Lu - cra - tive



They say the meek shall in - her - it.



You know the book does - n't lie. — It's not a ques - tion of mer-



it. It's not de-mand and sup - ply.

They say the meek gon - na get it, and you a meek lit - tle guy. —

F

G7sus4
x 0 0

G7
x 0 0

— You know the meek are gon - na get what's com - in' to 'em

Am
0 0

Am/G
x 0 0

Dm7
0 0

by and by.

G7sus4
x 0 0

G7
x 0 0 0

Am
0 0

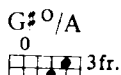
D.S. al Coda

Coda



too.

My fu - ture's start of - ing.
of - fers,



I've got to let
that means more kill
- ing.

Stick with that
Who knew suc -



plant, and gee, my bank ac - count - will thrive.
cess would come with mess - y, nas - ty strings?

What am I these say con - ing?
I sign I these say con - tracts,

No that way! For -
that means I'm

Am E
0 0 0 0

B D
x 0

get will - it! ing It's much too dan - ger - ous - to
to keep on do - ing blood - y,

B7

Esus4
0 0 0 0

1.

keep the plant - a - live. I take these
aw - ful, e - vil things.

2.

Am 0 0 0 0

E 0 0 0 0

Am 0 0 0 0

E 0 0 0 0

8va - - - - - No! No! There's

Am 0 0 0 0

G7/B x 0 0 0 0

C 0 0 0 0

G x 0 0 0 0

on - ly so far you can bend. No!

No! This night - mare must come to an end.

No! No! You've got no al - ter - na - tive.

Sey - mour old boy. Though it means you'll be broke a - gain and un - em - ployed, it's the

on - ly so - lu - tion. It can't be a - void - ed: the veg - 'ta - ble must be de -

rit.

Asus4 0 0 D 0 E 0 0 0 A 0 0

Freely Tacet

stroyed. But then there's Au - drey, love - ly

mp

F#m D 0

Au - drey. If life were taw - dry and im -

C#m7 4fr. F#7

pov - 'rished as be - fore, she might not

Bm C#7sus4 4fr. C#7 4fr. F#m

like me, she might not want me.

F#m: E A/B₀ B7 D, E E7₀

With - out my plant, she might not love me an - y -

Moderately

A₀ D A E/A₀

more. _____

D/A₀₀ A₀ D/A₀₀

They say the meek shall in - her - it.

Where do I



You know the book does - n't lie. It's not a ques - tion of
 sign? Right on the line.



mer - it. It's not de - mand and sup - ply.
 That - 'll do fine. This cop - y's



You'll make a for - tune, we swear it, if on this fact you re - ly:
 mine. Could - n't go wrong. Bye-bye. — So long.

cresc.

Bm-

You know the meek are gon - na get what's com - in' to 'em, you know the meek are gon - na

mf

Bm7

A/C#
N X 0

D
0

B7/D#
0

get what's com - in' to 'em, you know the meek are gon - na get what's com - in' to 'em

E7sus4
0 0 0 0

E7
0 0

by

and

F#m

A/C#
N X 0

D
9

D/E

A

by.

MEAN GREEN MOTHER FROM OUTERSPACE

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Fast

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a bass line in the left hand. The lyrics are: "Bet - ter wait a min - ute. Ya bet - ter hold the phone. Ya bet - ter mind your man - ners." The score includes guitar chord diagrams for the piano accompaniment: C(no 3rd) (x0), C(no 3rd)/Eb (0), F(no 3rd) (x), F(no 3rd)/Ab, Bb, and Bb (x). The tempo is marked "Fast" and the dynamics include "f" (forte) and "sim." (sostenuto).

E \flat 6fr. D \flat 4fr. A \flat /C x B \flat m E \flat 6fr.

Ya don't know what you're
 Ya don't know what you're

D \flat 4fr. A \flat /C x B \flat m E \flat 6fr. D \flat 4fr. A \flat /C x B \flat m

mess - in' with. You got no i - dea.
 deal - in' with. No, you nev - er did.

E \flat 6fr. D \flat 4fr. A \flat /C x B \flat m D \flat 4fr. A \flat /C x B \flat m

You don't know what you're look - in' at
 Ya don't know what you're look - in' at,

when you're look - in' here.
 but that's tough tit - ty, kid!

E \flat 6fr. D \flat 4fr. A \flat /C x B \flat m

N.C.

Ya don't know what you're up a - gainst,
 The li - on don't sleep to - night, and if you

no. pull his tail. he how... roars... You don't know what you're Ya say, "That ain't fair?" Ya say,

mess - in' with... but I'm gon - na tell you now! "That ain't nice?" Ya know what I say? "Up yours!" (Both times:) (Ah.)

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. Above it are five guitar chord diagrams: E7 (5fr.), D7 (4fr.), A7 C (x), B7m, and E7 (6fr.). The middle staff is a piano accompaniment with chords and a bass line. The bottom staff continues the piano accompaniment. The lyrics are: "no. pull his tail. he how... roars... You don't know what you're Ya say, 'That ain't fair?' Ya say,"

The second system of the musical score consists of three staves. The top staff is a vocal line with a long note. The middle staff is a piano accompaniment with chords and a bass line. The bottom staff continues the piano accompaniment. The lyrics are: "mess - in' with... but I'm gon - na tell you now! 'That ain't nice?' Ya know what I say? 'Up yours!' (Both times:) (Ah.)"

Get this straight! I'm just a mean green moth - er from Watch me now! I'm just a mean green moth - er from

N.C. Eb7

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. Above it are two guitar chord diagrams: N.C. and Eb7. The middle staff is a piano accompaniment with chords and a bass line. The bottom staff continues the piano accompaniment. The lyrics are: "Get this straight! I'm just a mean green moth - er from Watch me now! I'm just a mean green moth - er from"

A $\mathfrak{7}$ 4fr. Eb7 A $\mathfrak{7}$ 4fr.

out - er space_ and I'm _____ bad. I'm just a
 out - er space_ and I'm _____ bad. I'm just a

Eb7 A $\mathfrak{7}$ 4fr. F7

mean green moth-er from out - er space_ and it looks like you been had...
 mean green moth-er, a real dis - grace_ and you've got me fight - in' mad...

Bb7 Eb Eb/G

I'm just a mean green moth-er from out - er space_ so get off...
 I'm just a mean green moth-er from out - er space_ gon - na trash_

Ab A $\mathfrak{7}$ 4fr. Fm Gm Ab

— my back, — 'n get out_ my face, 'cause I'm mean and — green —
 — your ass. — gon - na rock this place, 'cause I'm mean and — green —

Chord diagrams: B_7 E_7 $To\ Coda$

and / am bad.
and / am

Chord diagrams: D_b 4fr. A_b/C B_7m E_7 6fr. D_b 4fr. A_b/C B_7m

Chord diagrams: E_7 6fr. D_7 4fr. A_7/C B_7m D_7 4fr. A_7/C B_7m

Chord diagrams: D_b 4fr. A_b/C B_7m N.C.

C (no 3rd)

C (no 3rd) Eb

Wan - na save your skin, — boy? Wan - na save your hide? —

sim.

F (no 3rd)

Wan - na see to - mor - row?

F (no 3rd)/Ab

Bb

B⁰

C (no 3rd)

Bet - ter step a - side. Bet - ter take a tip, —

sim.

C (no 3rd)/Eb

— boy. Want some good ad - vice? —

N.C. *D.S. al Coda*

Coda *Tacet*
bad.
 Drums

Tacet
 talk to me a - bout old King Kong. You think he's the worst, well, you're
 I don't come from no black la - goon. I'm from past the stars and be -
 (Continue drum figure until otherwise indicated)

think-in' wrong. Don't talk to me a-bout Frank-en - stein. He got a
 pond the moon. You can keep the bang. keep the it,.

tem - per, ha! He ain't got mine.
 keep the crea - ture, they don't mean shit.

Db 4fr. Eb 6fr.

Db 4fr. Eb 6fr.

Db 4fr. Eb 6fr.

You know I got

Db 4fr. Eb 6fr.

Tacet

ma - jor moves. I got the stuff and I think

Empty musical staves for piano accompaniment.

that proves you bet - ter with it out. Na - ture calls. You

Empty musical staves for piano accompaniment.

get the point? I'm gon - na bust your balls.

(Drum figure out)

Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

Chord diagrams: $B^{\flat}7$ $B^{\flat}7$ $B^{\flat}7$

Ah, ah,

ah, ah.

N.C.

Here it comes! I'm just a mean green moth-er from out-er space_ and I'm_

bad. I'm just a mean green moth-er, a

real hard - as - you can't beat this - trou - ble, man. I'm just a

mean green moth - er from out - er space. so just beam him up. It's all

o - ver, ace. I'm mean and green.

(Mean green moth - er from out - er space.) I'm mean and green.

Handwritten musical notation for guitar, showing a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of chords and a melodic line.

Handwritten musical notation for piano, showing a grand staff with treble and bass clefs. The notation includes a series of chords and a melodic line.

Handwritten musical notation for guitar, showing a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of chords and a melodic line. Chords are labeled: A/B, E/B, A/B.

Handwritten musical notation for piano, showing a grand staff with treble and bass clefs. The notation includes a series of chords and a melodic line.

Handwritten musical notation for guitar, showing a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of chords and a melodic line. Chords are labeled: E/B, B(no 3rd), A/B, F/B, A/B, E/B, B(no 3rd), A/B, E/B, A/B.

Handwritten musical notation for piano, showing a grand staff with treble and bass clefs. The notation includes a series of chords and a melodic line.

Handwritten musical notation for guitar, showing a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of chords and a melodic line. Chords are labeled: E/B, B(no 3rd), A/B, E/B, A/B, E/B, B. The lyrics "am" and "bad. Ah," are written below the staff.

Handwritten musical notation for piano, showing a grand staff with treble and bass clefs. The notation includes a series of chords and a melodic line. The word "gliss" is written above the staff.

Handwritten musical notation system 1. Treble clef, key signature of three sharps (F#, C#, G#). The melody features a long, sweeping line starting with a half note, followed by a quarter note, and then a half note. A vocal line below the staff is marked "ah." with a long horizontal line indicating a sustained note.

Handwritten musical notation system 2. Grand staff (treble and bass clefs). The treble staff contains a series of chords, mostly triads, connected by a long horizontal line. The bass staff contains a series of eighth notes, mostly in the lower register.

C#/B



Handwritten musical notation system 3. Treble clef, key signature of three sharps. The melody features a long, sweeping line starting with a half note, followed by a quarter note, and then a half note. A vocal line below the staff is marked "ah." with a long horizontal line indicating a sustained note.

Handwritten musical notation system 4. Grand staff (treble and bass clefs). The treble staff contains a series of chords, mostly triads, connected by a long horizontal line. The bass staff contains a series of eighth notes, mostly in the lower register.

D/B



Handwritten musical notation system 5. Treble clef, key signature of three sharps. The melody features a long, sweeping line starting with a half note, followed by a quarter note, and then a half note. A vocal line below the staff is marked "ah." with a long horizontal line indicating a sustained note.

B-



Handwritten musical notation system 6. Grand staff (treble and bass clefs). The treble staff contains a series of chords, mostly triads, connected by a long horizontal line. The bass staff contains a series of eighth notes, mostly in the lower register.

E



Handwritten musical notation system 7. Treble clef, key signature of three sharps. The melody features a long, sweeping line starting with a half note, followed by a quarter note, and then a half note. A vocal line below the staff is marked "ah." with a long horizontal line indicating a sustained note.

Handwritten musical notation system 8. Grand staff (treble and bass clefs). The treble staff contains a series of chords, mostly triads, connected by a long horizontal line. The bass staff contains a series of eighth notes, mostly in the lower register.

FINALE

(DON'T FEED THE PLANTS)

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately

No chord

$D\flat$ 4fr.

$A\flat/C$ x

$B\flat m$

3

mf

$E\flat m$ 6fr.

$G\flat maj7$ x

$A\flat$ 4fr.

Fm

$F A$ 0

$B\flat m$

$E\flat m$ 6fr.

$G\flat maj7$ x

Sub - se - quent to the e - vents you have just wit - nessed,
Sub - se - quent to the e - vents you have just wit - nessed,

sim - i - lar e - vents in cit - ies a - cross A - mer - i - ca, —
un - sus - pect - ing jerks from Maine to Cal - i - for - nia — made the ac -






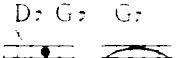
vents which bore a strik - ing re - sem - blance to the ones you have just seen, be - gan oc -
quaint - ance of a new breed of fly - trap and got sweet - talked in - to feed - ing it

cur - ring. blood. Thus the

plants worked their ter - ri - ble will, find - ing jerks who would feed them their fill. And the







plants pro - ceed - ed to grow and grow, — and be - gin what they came here to

do, which was es - sen - tial - ly to eat

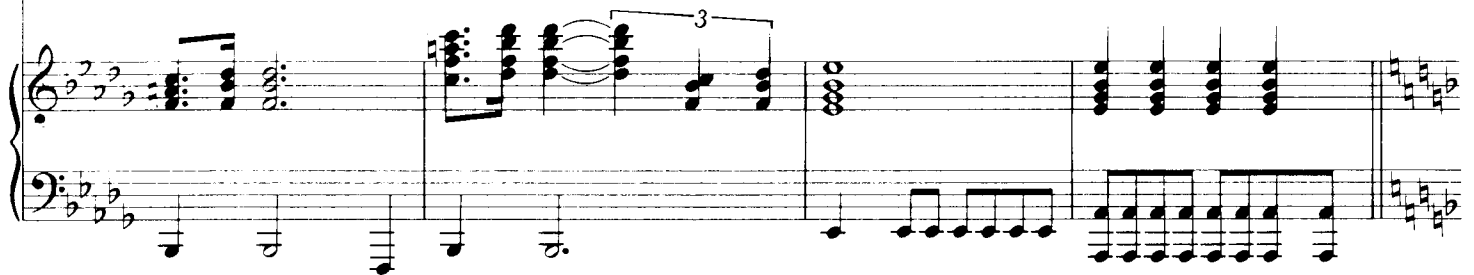







Cleve - land and Des Moines and Pe -









and New York ... and where







Bright Rock beat

you live!

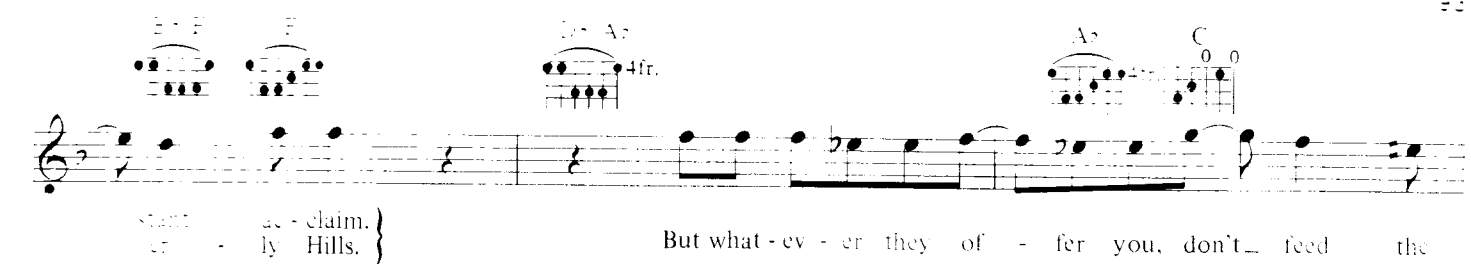


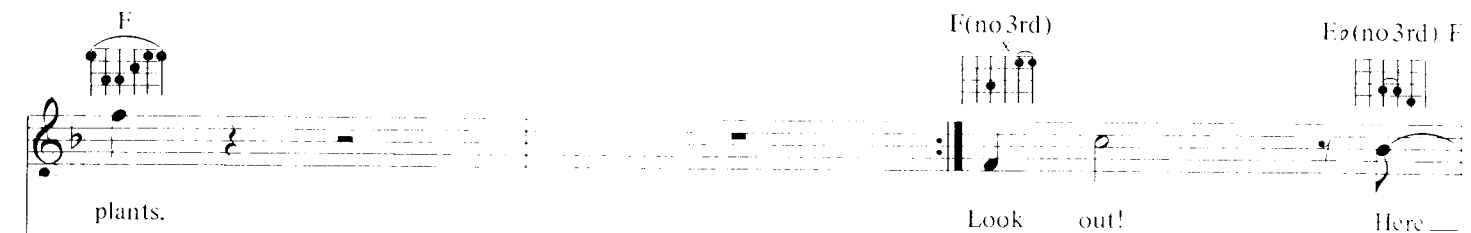
They may of - fer you for - tune and fame, love and mon - ey and in -
 They may of - fer you lots of cheap thrills, fan - cy con - dos in Bev -



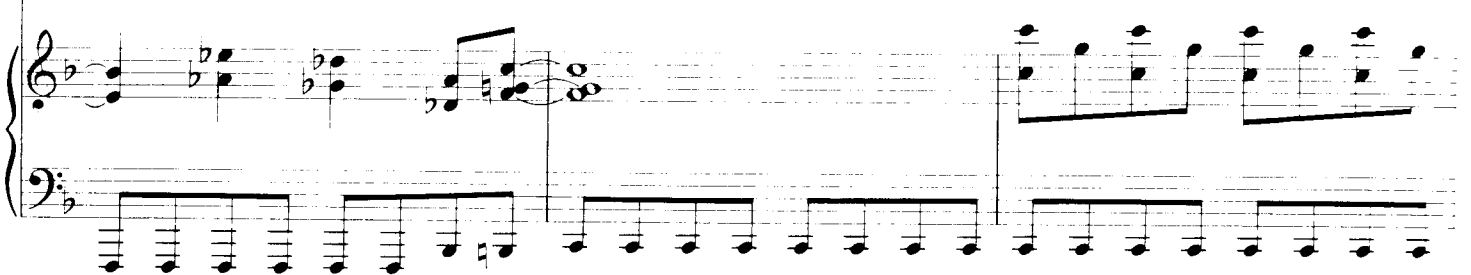
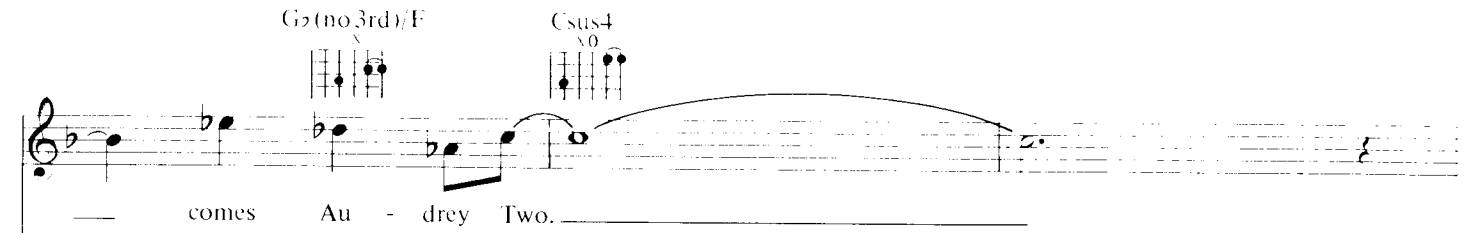
start - ly Hills. } But what - ev - er they of - fer you, don't feed the



plants. Look out! Here



comes Au - drey Two.



Look out! Here I come for you. Here I come for you...



Here I come for you. — Here I come for you. —

Hold your hat and hang on — to your — soul.

Some - thing's com - ing to eat — the world — whole. If we fight it we've still —

— got a chance. But what - ev - er they of - fer you.

— got a chance. But what - ev - er they of - fer you.

