

Gomez

38 **Passionate**



can I keep a se - cret from the wom - an I a - dore? The



bit - ter breeze that keeps me here and com - ing back for more. She



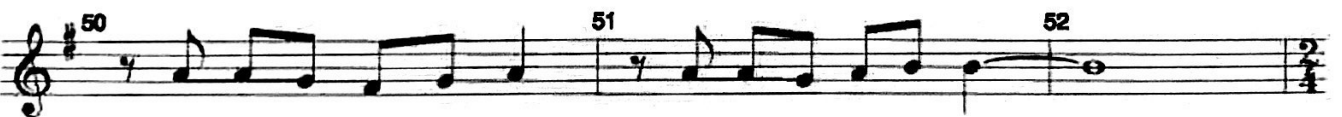
stokes the Ad-dams fire, she har-bors each de-sire. I'd nev-er tell her lies,



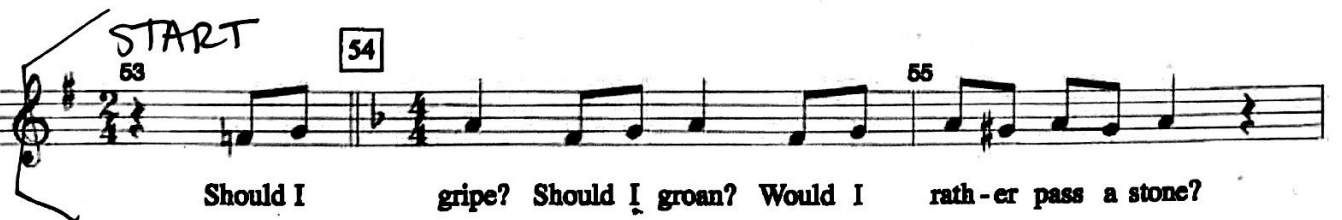
but when my daught - er cries how can I be ex - pect - ted then to



turn the oth-er cheek. Should I not be her he-ro 'stead of sniv-el-ing and weak?



I'll pick the route that's true. Tell me what I must do!



Should I gripe? Should I groan? Would I rath-er pass a stone?



Trapped. Wife gone wild, cra-zy child, lit-tle me un - re - con-ciled. I'm



Drive to the End



trapped. If I'm wrong, I'll be strong, and we'll try to get a-long. Or I'll

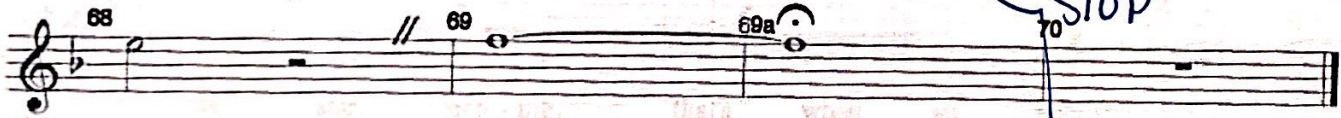


fail, have to bail, show my cof-fin to the nail. If I napped, if I snapped, may-be



din - ner would be scrapped then I would-n't be Trapped!

Tassel business



Trapped! Trapped!

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

GOMEZ: (cont.) Wednesday, ending her last word... Wednesday saying up her baby brother in the end.

65
03-08

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

(cont.) And I think, 'where did the year go?' And I am sad. But don't see this lovely young woman, and I am happy. Happy, sad, happy, sad.

(cont.) I'll be the best of those who put the record up, 'I'll be back at the moment and say 'I love you' [GO ON]

21 A Thought

Gomez

58 59 60 61 62

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

63 64 65 66

67 **START** Moving hap - py. Why should I choose? Could rip any

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

72 73 74 75 76

inch a mile. At the mo - ment

77 78 79 80 81 rit. STOP

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

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

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

82 83 83-88 6

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

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

89 90 91-97 7

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

94 95 96 97 A Tempo

In ev' - ry heav - en,

Pugsley
START

65 66 67-68 69 Flowing 70

be so cruel. I could

71 72 73 74 75

stab my arm my self. Could rip my

76 77 78 79 80

ton - sils out. Could set my hair a -

81 82 83 84 85 86

flame. I could

87 88 89 90 91

spray my eyes with mace, but face the

92 93 94 95 96

fact: With out her it would - n't be the

GRANDMA: (singing) "Always look on the bright side of life." [GO ON to ms. 101]

97 98 99-100 2

same.

101 101-104 105

STOP

PUGSLEY: (cont.) Hi, Grandma.
 GRANDMA: Hey, stud. How's life?
 PUGSLEY: Too long.
 GRANDMA: Tell me about it. [MUSIC OUT]

40 It's a dream that's com-ing true when the moon
 41
 42
 la la la. Dream that's com-ing true when the moon

43 says, "I love you"
 44
 45 How it can feel
 46
 says, "I love you"

47 when love is real.
 48
 49
 50
 50-61
 12
 62 Ohm.

63 Ohm.
 64
 65
 66 **Triumphant**
 La la la la la la, la
 La la la la la la, la

67 la la la la, la la la la. It's a dream
 68
 69
 la la la la, la la la la. It's a dream

70 that's com-ing true 71 when the moon 72 says, "I love you"

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

73 74 *rall.* 75 76

It's a dream that's com-ing true when the moon

It's a dream that's com-ing true when the moon

77 78 79 80

says, **Con Moto - Quasi "Clair De Lune"** rit.

says, "I love you," ooh ooh ooh ooh ooh

A Tempo 81 82 83 84

ooh. Ooh ooh ooh ooh, ooh, ooh,

rit.

84a 85 86 87 88 **STOP**

Ah!

Ah!

LUCAS

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

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

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

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

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

26 get on board or sim - ply move a lo - o - o - ong. 27

28 **WEDNESDAY:** 29 And yet I tru - ly love you.

START LUCAS:

I'm not im - pul - sive.

Vocal

WEDNESDAY:

30 I'd ne - ver ask that of you.

LUCAS:

I'm not de-ranged.

WEDNESDAY:

32 But in this mo - ment I know I've changed!

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

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

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

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

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

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

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

STOP

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

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

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

Vocal

START

Mal

MAL: For you, baby. Just for you.

MAL: Vamp (vocal last time)

51 I learned from Lu - cas. 82 I learned from

84 you. 85 I was - n't hap - py. 86 I was - n't

88 true. 89 But then the way you spoke at din - ner touched my soul. 90 Com - plete - ly

91 cra - zy, yet com - plete - ly in con - trol. 92 So when you

93 kicked me out I said, "Let's rock and roll!" 94 So I'll be

95 Funk Rock, very stiff

A Tempo

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

97 warms me up to see you liv - in' lar - ar - arge. 98 When I'm cra - zi - er than you, 99 far

100 cra zi er than you, 101 I'll drop the plan. You'll be the man in char - ar - ar - arge! 102

STOP

53 54 55 3

— that I've tried but I can't — let it go. — It's dis - gus - ting - ly true,

56 57 58

Pulled, pulled, pulled. Pup - py dogs with droop - y fac - es,

Aaah!! Aaah!! Aaah!!

59 60

u - ni - corns with danc - ing mice. Sun - rise in wide o - pen spa - ces,

61 62

Dis - ney world? I'll go there twice! But - ter - flies at pic - nic lun - ches,

63 64

bunch - es of chry - san - the - mums. Lol - li - pops and pil - low fights and

65 66 **START** Slightly Brighter

Christ - mas eve? Su - gar plums! String quar - tets and Chi - a Pets and

67 72

af - ter - noon ba - na - na splits. An - gels watch - ing as I sleep and

73 75 76

Li - be - ra - ce's great - est hits! — Have got me pulled in a new di - rec -



Morticia

98 99

shot her with an M Six - teen.

That's not a pret - ty scene.

MORTICIA:

100 101 102

She kept a se - cret and she wound up on the cov - er of a mag - a - zine!

103 104 **ALICE:**

She's quite the Phi - lis - tine. What's this one?

MORTICIA: The dance rou - tine!

Dance Break

Faster ♩ = 155

106-109 126-137 12

Big Shout Chorus

138 **START**

MORTICIA: Keep no se - crets!

FEMALE ANCESTORS: Keep no se - crets!

139 140 141

Wel - come hon - est - y with no re - sis - tance.

No re - sis - tance.

142 143 144

Then your mar - riage is a lov - ing kind of co - ex - ist - ence.

Then your mar - riage, co - ex - ist - ence.

145 146 147

Lies and se - crets, they're the sins that keep a

They're the sins that keep a

148 149 150

hus - band from a wife. *As the woman at* Gom - ez loves me

hus - band from a wife.

MORTICIA:

151 152 153

he would nev - er keep a se - cret in his

154 **Move It!** 155 156 157 **STOP**

lifell

Ne - ver keep a se - cret Not one se - cret in his lifell

Alice

13

wom-an waits for mar - riage, a wom-an waits for chil - dren, she

Growing In Intensity

waits for her big Mal to come back home. At five - o'clock. Or

six o'clock. 'Til it's nine o'clock! And there's no o'clock to ease the

Aznavour-ian
(Expressive and Expansive)

pain, pain she can't ex - plain. As the wom-an waits in the dark for a

molto rit. Grand

spark that once was there that is - n't there not ev - er there!

LURCH: "Grrmng!"

START Faster

molto rit. A - lone and wait - ing and wail - ing and whin - ing and

wan - ing and want - ing and wast - ing and whoa! Wait - ing, fix -

Vocal

49 50 51 52 53 **molto rit.**

a - ting, de - bat - ing, lose weight-ing, ice skat-ing, lac - ta - ting, and

54 **55 Johnny Mandel Sweet** 56 **molto rit.**

so we wait to laugh, we wait to cry we wait for

57 58 59 **Heavy**

ev' - ry hope - ful breath. Wait-ing for a lous - y, rot - ting,

60 61 **63 Horror Movie**

vi-cious, ran-cid, flushed down, fet-id, fren-zied, fa-tal death!

ANCESTORS:

Woah, woah, woah,

molto rit. Woah, woah, woah,

64 65 66 *(She falls off the table)*

woah, woah, woah, woah, woah, woah, woah, woah, woah, woah.

Wah!

woah, woah, woah, woah, woah, woah, woah, woah, woah, woah. Wah!

STOP