

# EVIL DEAD

## Song Breakdown by Number

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- 2 Cabin in the Woods
- 3 Housewares Employee
- 4 It Won't Let Us Leave
- 5 Look Who's Evil Now
- 6 What the Fuck Was That?
- 7 Join Us
- 8 Good Ol Reliable Jake
- 9 Housewares Employee (reprise)
- 10 I'm Not a Killer
- 11 I'm Not a Killer (reprise)
- 12 Bit Part Demon
- 13 All the Men in my Life
- 14 God Damn You, Woman
- 15 Do the Necronomicon
- 16 It's Time
- 17 We Will Never Die
- 18 Blew That Bitch Away

CABIN IN THE WOODS

REVISED 1/25/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

The musical score is written in G major (one sharp) and common time. It consists of three systems of music. The first system (measures 1-4) is a piano introduction with chords D, G, D/F#, and A. The second system (measures 5-7) includes the vocal line starting with 'ALL' and the lyrics 'We're all jammed in the car... And we're go - ing... real - ly far...'. The piano accompaniment continues with chords D, G, and D. The third system (measures 8-10) continues the vocal line with lyrics 'driv - ing deep in to the trees... With'. The piano accompaniment features chords G, D/F#, Em (Em), and A.

11 12 13

hot dogs chips and cheese To make the week go qui-cker

Em A D

14 15 16

We packed a ton of liq-uor Rye and Trop-i - ca - na We'll go to - ta - lly ba - na - nas...

G Em A

17 18 19

Spring break va - ca - tion is just bling bling Cause

Spring break va - ca - tion is just bling bling Cause

Spring break va - ca - tion is just bling bling Cause

A7 Bb G5



26 27 28

five coll-ege stu-dents on our way to an old a - ban-doned cab - in in the woods

five coll-ege stu-dents on our way to an old a - ban-doned cab - in in the woods

five coll-ege stu-dents on our way to an old a - ban-doned cab - in in the woods

B7 F#m G A Asus4

29 30 31

Oh Yeah!

Oh Yeah!

Oh Yeah!

A7 D G D/F# A

32 33 34 **ASH**

All my friends are here

D B7 E

35 36 37

For the best spring break of the year

A E A E/G#

38 39 40

A-way from school and from S - Mart a week way off the charts

cont. comping sim. F#m B F#m

41 42 **LINDA** 43

A hol - i - day with Ash All that I'd ev - er ask

B7 E A

44 45 46

He's so cute and thin and that's why I love him

F#m B

47 SCOTT 48 49

This will be just like camp But with a slut - ty tramp

dirty comping etc.

E A E

50 51 52

In a few hou - rs you will see me do - ing the

A E/G# F#m B

53

54

55 **SHELLY**

Scott's look-ing to get bu - sy

nas - ty in a tree

F#m

B

56

57

58

But fresh air makes me diz - zy I'm so his per-fect girl Oh look there goes a squirrel!

59

**CHERYL** 60

61

A weck up in the woods of pure tran-quil - i - ty A



62 63 64

chance for me to rest in a nice fa - cil - i - ty I came up to this cab - in to

65 66 67

read and sleep and bake

SCOTT

Hope our head-board ratt-ling don't keep your prude ass a

A7

68 69 70

Cab-in in the woods oooh

Cab-in in the woods oooh

wake Cab-in in the woods oooh

D A

71 72 73

Cab - in in the woods yeah We're five coll - ege stu - dents on our

Cab - in in the woods yeah We're five coll - ege stu - dents on our

Cab - in in the woods yeah We're five coll - ege stu - dents on our

G D Bm F#m

74 75 76

way to an old a - ban - doned cab - in in the woods Oh Yeah!

way to an old a - ban - doned cab - in in the woods Oh Yeah!

way to an old a - ban - doned cab - in in the woods Oh Yeah!

G A As A7

77 78 79 80

D G D/F# A D

81

82

LINDA

83

Se-ven days to snug-gle my hon-ey bun\_\_

ASH

This week will be wac-ky fun\_\_

D

G

D

84

85

SHELLY

86

A week of drink-ing

CHERYL

and to-

SCOTT

and pre - mar - i - tal sex\_\_

G

D/F#

Em

A

87

88

89 ALL

Lis-ten to us now and

night I'll make some snacks out of Her-shey bars and Chex

Lis-ten to us now and

Lis-ten to us now and

Em

A

D

90

91

92

make no mi-stake We're gon-na have fun cause it's spring break

make no mi-stake We're gon-na have fun cause it's spring break

make no mi-stake We're gon-na have fun cause it's spring break

G

Em

A

93 94 95

We'll pour we'll score we'll fall flat on the floor We'll

We'll pour we'll score we'll fall flat on the floor We'll

We'll pour we'll score we'll fall flat on the floor We'll

A7 B<sup>b</sup> G

96 97 98

do all this and a whole lot more in our

do all this and a whole lot more in our

do all this and a whole lot more in our

Em7 A7 A7

99 Cab-in in the woods oooh

100 Cab-in in the woods yeah

101 Cab-in in the woods yeah

Cab-in in the woods oooh

Cab-in in the woods yeah

Cab-in in the woods oooh

Cab-in in the woods yeah

D A G

102 We're five coll-ege stu-dents on our way to an old a - ban-doned

103 We're five coll-ege stu-dents on our way to an old a - ban-doned

104 We're five coll-ege stu-dents on our way to an old a - ban-doned

Bm F#m G A

105 106 107

cab - in in the woods \_\_\_\_\_ Yeah! We're five coll - ege stu - dents on our

cab - in in the woods \_\_\_\_\_ Yeah!

cab - in in the woods \_\_\_\_\_ Yeah!

As A7 D Bm

108 109 110

way to an old a - ban - doned cab - in in the woods cab - in in the woods

We're

We're five coll - ege stu - dents on their way to an old a - ban - doned

G A D Bm G A

111 112 113

cab-in in the woods \_\_\_\_\_ We're five coll-ege stu-dents on our  
 five coll-ege stu-dents on their way to an old a-ban-doned ca-bin in the woods  
 cab-in in the woods cab-in in the woods cab-in in the woods \_\_\_\_\_  
 D Bm G A D Bm

114 115 116

way to an old a-ban-doned cab-in in the woods cab-in in the woods  
 ca-bin in the woods ca-bin in the woods \_\_\_\_\_ We're  
 \_\_\_\_\_ We're five coll-ege stu-dents on their way to an old a-ban-doned  
 G A D Bm G A



117 118 119

cab-in in the woods \_\_\_\_\_ We're five coll-ege stu-dents on our  
 five coll-ege stu-dents on their way to an old a-ban-doned ca-bin in the woods  
 cab-in in the woods cab-in in the woods cab-in in the woods \_\_\_\_\_

D Bm G A D Bm

120 121 122

way to an old a-ban-doned cab-in in the woods cab-in in the woods  
 ca-bin in the woods ca-bin in the woods \_\_\_\_\_  
 — We're five coll-ege stu-dents on their way to an old a-ban-doned

G A D Bm G A

P/C

123

CABIN IN THE WOODS 1/25/07 -17-  
124

Evil Dead

The musical score consists of four staves. The first three staves are vocal lines, each with the lyrics "cab - in in the woods" written below the notes. The notes are quarter notes for "cab", "in", and "in", followed by a half note for "the", and a whole note for "woods". The piano accompaniment is on the fourth staff, with a treble clef and a bass clef. It features chords: Asus4 in the first measure, A7 in the second measure, and D in the third measure. The key signature has two sharps (F# and C#).

# HOUSEWARES EMPLOYEE

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

2 3 ASH

Lit - tle did I know that day\_\_\_ when

Dm

4 5

I dropped off my re - su - me\_\_\_ at the lo - cal S - mart store\_\_\_ that a -

C B<sup>b</sup>

6 LINDA 7

My job was in the check-out aisle\_\_\_

noth - er em - ploy - ee I'd fall for\_\_\_

A7

8 9

S - mart ser - vice with a smi - le I - hat - ed work it was a bore but

C B<sup>b</sup>

10 11

all that changed when you walked thru the door

I was as - signed to aisle

A D Em

12 13 14

And that is where you fell for me

three

D/F# G D/A G/B Asus4 A A#

15 16 17

Per-fect re-tail har-mo - ny

love so strong it had to be

Bm F#m G Em Asus4 A

Detailed description: This system contains measures 15, 16, and 17. It features two vocal staves and a guitar accompaniment. The first vocal staff has lyrics 'Per-fect re-tail har-mo - ny' with a long note on 'ny' spanning measures 16 and 17. The second vocal staff has lyrics 'love so strong it had to be'. The guitar accompaniment consists of chords: Bm, F#m, G, Em, Asus4, and A.

18 19 20

I have to ask a ques - tion to the gods a-bove How were we deemed wor - thy

I have to ask a ques - tion to the gods a-bove How were we deemed wor - thy

G A D G Em

Detailed description: This system contains measures 18, 19, and 20. It features two vocal staves and a guitar accompaniment. The first vocal staff has lyrics 'I have to ask a ques - tion to the gods a-bove How were we deemed wor - thy'. The second vocal staff has the same lyrics. The guitar accompaniment consists of chords: G, A, D, G, and Em.

21 22 23

of this per - fect love I'll ask the trees I'll ask the sky I'll ask the whole wide world

of this per - fect love I'll ask the trees I'll ask the sky I'll ask the whole wide world How

Asus4 A G D Bm F#m

Detailed description: This system contains measures 21, 22, and 23. It features two vocal staves and a guitar accompaniment. The first vocal staff has lyrics 'of this per - fect love I'll ask the trees I'll ask the sky I'll ask the whole wide world'. The second vocal staff has lyrics 'of this per - fect love I'll ask the trees I'll ask the sky I'll ask the whole wide world How'. The guitar accompaniment consists of chords: Asus4, A, G, D, Bm, and F#m.

24 25 26

How did the per - fect girl land a  
 did a House - wares em-ploy-ee land the per - fect girl

G Em A G D

27 28 29

House-wares em - ploy - ee I could bare-ly fo-cus on my check-out line\_\_\_ your

G A D Bm

30 31

pol - y - es - ter shirt al - ways on my mind\_\_\_\_\_ Fan - ta - sics took o - ver me\_\_\_ I'd for-

/A /G

32 33

get to scan it-ems and give 'em for free

How could I con-cen-trate on house - wares Who

F# Bm

34 35

opt. ( *opt.* )

cares ab-out blen-ders when you're right there\_\_\_\_\_ Our roles re-versed there is no doubt\_\_\_\_\_ cuz

/A /G

36 37 38

I had a ma-jor crush on you\_\_\_\_\_

I was the one who was check ing you out\_\_\_\_\_

F# D Em7 D/F# G

39 40 41

Find-ing love at work it must have been fate

When I was near you my love grew \_\_\_\_\_ It's

D/A G/B Asus4 A A#m Bm F#m

42 43 44

I have to ask a ques - tion

bet-ter than meet-ing on E-lim - i - date I have to ask a ques - tion

G Em7 Asus4 A G A

45 46 47

to the gods a-bove How were we deemed wor - thy of this per - fect love I'll

to the gods a-bove How were we deemed wor - thy of this per - fect love I'll

D G Em Asus4 A



48 49

ask the trees I'll ask the sky I'll ask the whole wide world

ask the trees I'll ask the sky I'll ask the whole wide world How

G D Bm F#m

50 51 52

How did the per - fect girl land a

did a House - wares em-ploy-ee land the per - fect girl

G Em A G D

53 54 55

House - wares em - ploy - ce

Stock-ing the shelves Was

G A D Bm F#m

56 57 3 3 58

all I thought would be \_\_\_\_\_ But find-ing my true love at S Mart That makes this job so groo-

G F#m Em F#m G

59 60

I have to ask a ques - tion

- - vy \_\_\_\_\_ I have to ask a ques - tion

G/A Bb Ab Bb

61 62

to the gods a - bove How were we deemed wor - thy

to the gods a - bove How were we deemed wor - thy

Eb Ab Fm

63 64

of this per - fect love I'll ask the trees I'll ask the sky I'll

of this per - fect love I'll ask the trees I'll ask the sky I'll

B<sup>b</sup>sus4 B<sup>b</sup> A E<sup>b</sup>

65 66 67

ask the whole wide world How

ask the whole wide world How did a House - wares em-ploy-ee land the per - fect girl

Cm Gm A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>

68 69 70

did the per - fect girl land a House - wares em - ploy - ee

House-wares em - ploy - ee

A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> B<sup>b</sup> E<sup>b</sup>



10 11

It won't let us leave

Gm

# LOOK WHO'S EVIL NOW

REVISED 1/25/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

CHERYL

Musical notation for measures 1-3. The vocal line starts at measure 2 with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff with treble and bass clefs. Measure 1 has a G#7 chord. Measure 2 has a C#m chord. Measure 3 has a C#m chord. The lyrics are: "Why have you dis-turbed - our sleep".

Musical notation for measures 4-7. The vocal line continues with a treble clef and a key signature of three sharps. The piano accompaniment continues with a grand staff. Measure 4 has a C#m chord. Measure 5 has a C#m chord. Measure 6 has a C#m chord. Measure 7 has a C#m chord. The lyrics are: "A-wak-ened us\_\_\_ from our an - cient slum-ber You will di - e".

Musical notation for measures 8-9. The vocal line continues with a treble clef and a key signature of three sharps. The piano accompaniment continues with a grand staff. Measure 8 has a C#m chord. Measure 9 has a C#m chord. The lyrics are: "Night - mare is be - fore\_\_\_ you\_\_\_ Like o - thers be - fore you you're gon - na".

10  
tum - ble — One by one We're gon - na take — you

11

C#m

12  
One by one Noth - ing you can do One by one You'll sure - ly fall —

13

C#m

14  
One by one we're gon - na kill you all —

15

16  
Now I'll ask you a ques - tion — not

F#

17  
where or why or how — But WHO

18

19  
Look who's e - vil now —

F#7 G#7 G#7

Musical notation for measures 20 and 21. Measure 20 starts with a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. Measure 21 continues the melody. The bass line includes a C#m chord.

Musical notation for measures 22, 23, and 24. Measure 22 starts with a treble clef, key signature of three sharps, and a common time signature. Measure 23 includes a repeat sign. Measure 24 includes a treble clef, key signature of three sharps, and a common time signature, with the lyrics "Sock it to me, ba-by!". The bass line includes an A#7 chord.

Musical notation for measures 25 and 26. Measure 25 starts with a treble clef, key signature of three sharps, and a common time signature. Measure 26 continues the melody. The lyrics are "Look Who's E - vil Look Who's E - vil Look Who's E - vil Now I said a". The bass line includes a D#m chord.

Musical notation for measures 27 and 28. Measure 27 starts with a treble clef, key signature of three sharps, and a common time signature. Measure 28 continues the melody. The lyrics are "Look Who's E - vil Look Who's E - vil Look Who's E - vil Now \_\_\_ I". The bass line includes a D# chord.



29 30

heard you suck - ers mock - ing me and call - ing me a prude. — Let's

D#m

31 32

see if you're still laugh - in' when I rip out your fal - lop - pian tubes I'll

D#o

33 34

twist your fun — bags and beat your brown eye blue — Then I'll

D#m

35 36 3

smash your sack — and make a tes - ti - cle — fon - due Just

D#o

37 38

Try and fuck with me I'll show you where your grave is If

D#m G#m

Detailed description: This system contains measures 37 and 38. The vocal line (top staff) has lyrics "Try and fuck with me I'll show you where your grave is If". The guitar accompaniment (bottom two staves) features a D#m chord in measure 37 and a G#m chord in measure 38. The bass line consists of quarter notes.

39 40 41

be-ing c-vil's cool Con-si-der me Mi-les Da-vis I'll ask you a ques-tion not

A# D#m G#

Detailed description: This system contains measures 39, 40, and 41. The vocal line (top staff) has lyrics "be-ing c-vil's cool Con-si-der me Mi-les Da-vis I'll ask you a ques-tion not". The guitar accompaniment (bottom two staves) features an A# chord in measure 39, a D#m chord in measure 40, and a G# chord in measure 41. The bass line consists of quarter notes.

42 43

where or why or how But WHO

G#7 A#7

Detailed description: This system contains measures 42 and 43. The vocal line (top staff) has lyrics "where or why or how But WHO". The guitar accompaniment (bottom two staves) features a G#7 chord in measure 42 and an A#7 chord in measure 43. The bass line consists of quarter notes.

44 45 46 47

Look who's c - vil now So

D#

Detailed description: This system contains measures 44, 45, 46, and 47. The vocal line (top staff) has lyrics "Look who's c - vil now So". The guitar accompaniment (bottom two staves) features a D# chord in measure 45. The bass line consists of quarter notes. The system ends with a double bar line and repeat signs.

48 (vocal first x only)

49

Musical notation for measures 48 and 49. The top staff is a guitar line with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a sequence of chords and single notes, with 'x' marks above some notes indicating muted strings. The bottom two staves are piano accompaniment with treble and bass clefs, showing a simple harmonic accompaniment. The lyrics are: Kids. let's kick it! First Ash I'll whoop your ass Then

50

51

Musical notation for measures 50 and 51. The top staff is a guitar line with a treble clef and a key signature of three sharps. It contains a sequence of chords and single notes, with 'x' marks above some notes. The bottom two staves are piano accompaniment. The lyrics are: Scott I'll bust your nut Then Shelly I'll slash your belly Then

52

53

Musical notation for measures 52 and 53. The top staff is a guitar line with a treble clef and a key signature of three sharps. It contains a sequence of chords and single notes, with 'x' marks above some notes. The bottom two staves are piano accompaniment. The lyrics are: You can't stop me You can't stop me You can't stop me now

54

55

Musical notation for measures 54 and 55. The top staff is a guitar line with a treble clef and a key signature of three flats (Bb, Eb, Ab). It contains a sequence of chords and single notes. The bottom two staves are piano accompaniment. The lyrics are: You can't stop me You can't stop me You can't stop me now. The chord Fm is indicated in the piano part.

56 57

You can't stop\_\_\_ me You can't stop\_\_\_ me You can't stop me now\_\_\_

F<sup>o</sup>

58 59 60 61

SHELLY: "Look who's evil now!"

B7

62 SHELLY 63

Oh my god like look at me and my e - vil de - mon bod\_\_\_ Now

Em

64 65

watch me shove this high heel straight up your love\_\_\_ rod\_\_\_ I'll

E<sup>o</sup>

66 67

tear you bo - dy in - to shreds then bear you with his balls\_\_\_ And then I'll

68 69 70

swal-low up\_\_\_ your soul with - out gag-ging at all. I'm sex - y I'm cute And

71 72 73

so e - vil to boot\_\_\_ I'd kill you with these guns but I don't think they shoot Now I'll

74 ask you a ques - tion\_ not where or why or how But WHO

77 Look who's e - vil now

# WHAT THE FUCK WAS THAT?

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

The musical score is written in 4/4 time with a tempo of 89. It features three vocal parts and piano accompaniment. The key signature has one flat (B-flat).

**Measures 1-3:** The tempo is marked as 89. Measure numbers 2 and 3 are indicated above the vocal lines. The lyrics are: "What the fuck was that?" (Vocal 1), "SCOTT" (Vocal 2), and "What the fuck was that? Your sis-ter has" (Vocal 3). The piano accompaniment includes a Gm chord in measure 3.

**Measures 4-5:** Measure numbers 4 and 5 are indicated above the vocal lines. The lyrics are: "What the fuck was that? Your girl-friend was a de-mon" (Vocal 1), "turned in - to a zom - bie\_\_\_" (Vocal 2), and "What the fuck was that?" (Vocal 3). The piano accompaniment includes a D chord in measure 4.

6 7

too What the fuck was that?

What the fuck was that? She just ripped my

Gm

8 9

What the fuck was that? I got some Shel-ly on my

pre-ripped A - ber-crom - bic What the fuck was that?

D

10 11 12

shoe What dark - ness lurks be - yondour woo - den sanc - tum?

What dark - ness lurks be - yond this woo - den sanc - tum?

Gm Cm F Gm



13 14

What the fuck was that?

What the fuck was that? Dude these hoes been zom-bi - fied I

D7

15 16

No! We can-not leave!

can-not take this an - y - more I'm get-ting out of here

D Gm

17 18

Lin-da's an - kle won't make it I fear

I can-not stay! I killed my lay I

D Gm

19 20

You can't go now! You can't! You can't!

must go now I must! I must!

Cm Gm

21 22

We

Bit-ches out for blood I can't take this an - y more

D7 D

23 24

don't e-ven know if there's a way back ex - cept for that damn bro - ken foot-bridge!

Got-ta go! Right now!

D Gm

25 26

Just

I'll find a road where I'll flag down a van!

D Gm

27 28

lis-ten to me— Lin-da can't walk can-not hike can't e-ven stand!

No I won't It's time to go!

Cm Gm

29 30

SCOTT

Then we'll leave her that's our brand new plan!\_\_\_\_\_

D Eb D

31  
What the fuck was that?

32  
What the fuck was that? Now I'll put an end to this va - ca - tion!\_\_\_

Gm D

33  
What the fuck was that? Scott don't leave me all a - lone!

34  
What the fuck was that?

Gm

35  
Ne - cro - no - mi - con The book of the Dead The Chant The Chicks

36  
Ne - cro - no - mi - con The Book of the Dead A Curse I'm gone!

Gm F Gm

The musical score consists of three systems. The first two systems are vocal lines in treble clef, 8/8 time, with a key signature of one flat (Bb). The first system includes measure numbers 37 and 38. The lyrics are: "What the fuck was that? It's the E - vil Dead!". The second system repeats the same lyrics and melody. The third system is a piano accompaniment in grand staff (treble and bass clefs). It begins with a D7 chord in the right hand and a bass line in the left hand. The piano part features a mix of chords and moving lines, including a prominent eighth-note pattern in the bass line.

# JOIN US

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

Musical notation for the first system. The vocal line (treble clef) starts with a whole rest, followed by a double bar line, then a quarter rest, and finally the name "CHERYL" above a quarter note. The piano accompaniment (grand staff) begins with a Bb chord and a 7/8 time signature. It features a repeating eighth-note chord pattern in the right hand and a bass line in the left hand. Measure numbers 2 and 3 are indicated above the vocal line.

Musical notation for the second system. The vocal line (treble clef) contains the lyrics: "wan-na join the crew You'll be dead and e - vil too The cool-est thing to do Is". The piano accompaniment (grand staff) continues with the same chordal pattern, including an F7 chord in the bass line. Measure numbers 4, 5, and 6 are indicated above the vocal line.

Musical notation for the third system. The vocal line (treble clef) contains the lyrics: "join us Your life sucks you know Work-ing S-Mart's got - ta blow Don't be". The piano accompaniment (grand staff) continues with the same chordal pattern. Measure numbers 7, 8, and 9 are indicated above the vocal line.

10 just a fuc-kin' schmo And join us You'll be dead with no re-morse And be

B<sup>b</sup> E<sup>b</sup>

13 hung like a horse You can e-ven bang a corpse If you join us I-

B<sup>b</sup> E<sup>b</sup>

16 ma-gine all the fun If to e-vil you suc-cumb So just lay down that big gun and...

B<sup>b</sup> E<sup>b</sup>

19 *ad lib, cont.* 20

B

21 22 23 **MOOSE**

Can't you

24 25 26

see well have a scream E - vil's fun-ner than it seems You'll play on our soft-ball team If you

A E

27 **HOUSEHOLD OBJECTS** 28 29

Join us!

join us We'll all have a ball Or - ga - nize a big pub crawl And spend



31 CHERYL 32

You can speak our E - vil slang E - ven

H.O.

Sun-days at the mall If you join us Join us!

A D

33 34 35

grow some e - vil fangs You'll score some E - vil Tang If you Join Us

Be-ing

A/E E A

36 37 38

e - vil is de-vine You'll be dead but so re-fined Par - ty like its nin - ty - nine and

D A/E E

34 35 36

rec-ting "Pla-toon" — Who's the point - guard for the Mem-phis — Grizz-les and

B E A

37 38 39

who coined the phrase for shiz-zle my niz-zle It was me can't you see I

E C#m B

40 41 42

ain't no fake I'm good old — re - li - a - ble Jake!

C#m B A

43 44 45

— Do you be-lieve I can get you down the pa-

B C# F# B D#

ANNIE

46

47

48

I be - lieve\_\_\_\_\_

th

And do you be - lieve\_\_\_\_\_ I can

F#C#

B

F#

49

50

51

I be - lieve!\_\_\_\_\_

get you to the ca - - - bin?

You

B

C#

52

53

54

mp Oo

Oo

Oo

need a guide\_\_\_\_\_ to get you through them\_\_\_\_\_ woods\_\_\_\_\_ And I know that trail and I

F#

B

F#

55 56 57

Oo Oo Oo

knows it— good You can trust in me There's no mis - take I'm

D#m C# D#m

58 59 60 61

Oo Oo

good old— re - li - a - ble Jake You can trust in me There's no mis - take I'm

B C# D#m

62 63 64

Good old re - li - a - ble Jake

B C# F#

# HOUSEWARES EMPLOYEE (REPRISE)

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

2 3 4 LINDA

I have to ask a ques - tion

This system contains the first three measures of the vocal line and the corresponding piano accompaniment. The vocal line begins with measure 2, measure 3, and measure 4, which is labeled 'LINDA'. The lyrics 'I have to ask a ques - tion' are written below the vocal line starting at measure 4. The piano accompaniment is written in a grand staff with treble and bass clefs.

5 6 7

to the gods — a-bove How were we deemed wor - thy of this per - fect love? I'll

ASH

How can this be real? A

This system contains measures 5, 6, and 7 of the vocal line and piano accompaniment. The lyrics 'to the gods — a-bove' are under measure 5, 'How were we deemed wor - thy of this per - fect love? I'll' are under measures 6 and 7. The name 'ASH' is written below the vocal line at the start of measure 6. The lyrics 'How can this be real?' are under measure 8, and the letter 'A' is written below the piano accompaniment at the end of measure 8.

8 9

ask the trees I'll ask the sky, I'll ask the whole wide world, how  
 love so true and pure, a love to last for sure.

10 11 12

did a house - wares em-ploy-ee land the per - fect girl? How did the per - fect girl land a  
 How did the per - fect girl land a

13 14

house - wares em - ploy - - - ee?  
 house - wares em - ploy - - - ee?

# I'M NOT A KILLER

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

2 3 ASH

I'm not a

F#m G#m C#m F#m G#m

4 5 6

kil - ler. I'm an S-mart em-ploy-ee.

C#m F#m G#m7 C#m

7 8 9

And to kill a co - wor - ker is a- gainst Com- pa- ry

Db Ab/C Bbm Db/Ab Gb

10 11 12

Po - li - cy. but you tried to kill me\_\_\_ so now I must say good bye.\_\_\_

13 14 15

I'm sor - ry Lin - da\_\_\_ but now you must die. Die

16 17 18

die die die\_\_\_ die die die



19 20 21

die die die die oh

22 23 24 25

die die die



# BIT PART DEMON

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

2 3 ED 4

Slowly

I'm that guy you see in ev' - ry hor-ror flick

D B7

5 6

You would-n't re - mem - ber - me I come and go too qui - - - .

E7 Gm A7

7 8

ck You would-n't know my name I hard - ly e - ver speak a line

D G7

9 10 11

If the he-ro kills a hun-dred-de-mons I'd be the for-get-ta-ble num-ber thir-ty nine

F#m Em7 F#

12 Ragtime Feel 13 14 Swung 8ths

♩ = 130 'Cuz I'm a bit part

D

15 16 17

de - mon A small time mis - fit

B7

18 19 20

I'd say you'd be DEAD BY DAWN But I don't real-ly mean it

E7 F#7

21 22 23

I'm a threat to no - - - one the

24 25 26

oth - er dead - ites make fun of me E - vil

27 28 29

Ed - die the bit pa - rt de-

30 31 32 33

mon You're right!

34 35 36

Now I see that this trend has been dis-rup-ted I've said more than five words with-out

D B7 E7

37 38 39 3

be-ing in-ter-rup-ted I'm a bit part no more my char-ac-ter's had a swing Now it's

A7 D B7

40 41 42

time for this de-mon to Sing Sing SING

E7 G A

43 44 45

B<sup>b</sup> 3 3 3 3

# ALL THE MEN IN MY LIFE

REVISED 1/25/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

2 ANNIE

All the men in my

3 4

life Keep get - ting killed by Can - dar - i - an

5 6

de - - - - - mons

ASH

All the men in your life keep get - ting

7 8

First there was Ed a real - ly nice

killed by Can - dar - i - an de - mons?

D A D G

9 10 11

guy Did - n't talk too much but I did - n't mind I was all -

D A Bm A/C# D A

12 13

set to mar - r - y him But be -

D G D



14 15

fore we could con - su - mate Ed was killed by \_\_\_\_\_ a Can - da - ri - an

Bm7 A/C# D A

16 17

de - mon \_\_\_\_\_ Then it was

Can - da - ri - an de - mon Can - da - ri - an de - mon Can - da - ri - an de - mon

D G D A

18 19

dad - dy Who I could count on \_\_\_\_\_ He

Dad - dy. Ah - oo.

D G D A

20

21

loved to read the Ne - cro - no - mi - con. He al - so en -

Book of the dead

Bm A/C# D A

22

23

joyed Play - ing board games. But he

Ah - oo. Good fam' - ly fun.

D G D

24

25

can't sink my bat - te - ship now cuz dad was killed by a Can - da - ri - an

Bm A/C# D A

26

27

de - mon\_\_\_\_\_ They say love is

Can - da - ri - an de-mon Can-da - ri - an de-mon Can-da - ri - an de-mon.

D G D A

28

29

cru - el\_\_\_\_\_ and I\_\_\_\_\_ be - lieve them\_\_\_\_\_ My

Ooh. Ooh.\_\_\_\_\_

G A

30

31

heart's al - ways bro - ho - ho - ken cuz the men in\_\_\_\_\_ my

Oh. Oh. Oh.\_\_\_\_\_

D F#7 Bm

32 33 34

life keep gett - ing killed by Can-dar - i - an de - - - -

Ooh. Oo. Ah Ah Ah

G A G

35 36 37

mons

Ah

D G D A G

38 39 40

A D F#7 Bm

41 42 43

G A D G

44 45

It was high school se - nior

High-school

D Bb7 Eb Ab

46 47

prom Go - ing with my stead - y Ho - wie

Oh yeah!

Eb Bb Cm Bb/D Eb

48 49

Brahm A per - fect night Like I al - ways

How - ic Brahm How - ic Brahm?

Bb Eb Ab

50 51

dreamed but when Stair-way To Hea-ven be-gan Howe was  
Lit - te girl's dream.

E<sup>b</sup> Cm B<sup>b</sup>/D E<sup>b</sup>

52 53

killed by a Can-dar - i - an de - mon  
Dang! Can - da - ri - an de-mon Can - da - ri - an

B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

54 55

All my coll - ege boy - friends and my  
de - mon Can - da - ri - an de - mon.

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

56 57

one night stands My male co - work - ers and pla-

B<sup>b</sup> E<sup>b</sup> G7/D

58 59

ton - ic gay friends Ev - ery date I go on ends in

C<sup>m</sup> A<sup>b</sup>

60 61

de - mon blood shed and now that I've met you two guys I

B<sup>b</sup> C<sup>b</sup>

62

63

know you'll soon be dead

They say love is

What the fu...?

B<sup>b</sup>

64

65

cruel

and I — be - lieve them —

my

Shoop shoo wah

Shoop shoo wah

A<sup>b</sup>

B<sup>b</sup>

66

67

heart's al - ways bro - ho - ho - ken cuz the men in — my

Oh.

Oh.

Oh —

E<sup>b</sup>

B<sup>b</sup>/D

Cm



68

life and I mean all the men in my life

69

ev'ry sin-gle man in my

Ooh. Ooh.

Ab

70

life keeps get - ting killed

71

by Can - da - ri - an

Ooh. Ooh

Fm Bb

72

de - mons

73

74

Ooo wee

ASH

Can - da - ri - an de - mons

Fm/Ab Eb

The musical score consists of three systems of staves. The first system has a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins at measure 75 with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a quarter note on G4, followed by a half note on A4, and then a dotted half note on B4. A slur covers the final two notes, with a fermata above the staff. The piano accompaniment in the lower staves features a bass clef and a key signature of two flats. The right hand plays a chord of G4 and B4, while the left hand plays a bass line starting on G2. The score ends with a double bar line.

# GOD DAMN YOU, WOMAN

REVISED 1/25/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

**JAKE**

God damn you wo - man\_\_\_\_\_ You fuck - ing stabbed

D A7 D

me God damn you wo - man\_\_\_\_\_ Do I look like a

G A

**ANNIE**

It was a mi - stake

fuck - ing zom - bie?\_\_\_\_\_

Rock Feel

D Bb

11 3 12 3 13 14

what can I do to prove I am sor - ry\_\_\_\_\_

Well in the fu - ture\_\_\_\_\_ I'd a-

D F

Detailed description: This block contains the first system of musical notation, measures 11 through 14. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The vocal line has triplets of eighth notes in measures 11, 12, and 13. The piano accompaniment includes chords D and F. The guitar line has a steady eighth-note bass line.

15 3 16 3 17

ppre - ci - ate it if you could Not fuck - ing stab me! God damn you

A

Detailed description: This block contains the second system of musical notation, measures 15 through 17. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The vocal line has triplets of eighth notes in measures 15 and 16. The piano accompaniment includes chord A. The guitar line has a steady eighth-note bass line.

Light Rhumba

18 19 20

I did - n't mean to hurt you\_\_\_\_\_ Or make you

wo-man You've real - ly got me pissed

D G

Detailed description: This block contains the third system of musical notation, measures 18 through 20. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The piano accompaniment includes chords D and G. The guitar line has a steady eighth-note bass line.

21 22 23

bleed I'll make you feel bet - ter

God damn you wo - man This hurts like a

A7

Detailed description: This block contains the first system of music, measures 21 to 23. It features a vocal line with lyrics, a guitar line with a sustained chord in measure 22, and a bass line. The key signature has two sharps (F# and C#).

24 25 26

Would you like some Pep-cid A. C.?

son of a bitch Wo-man look what you've done

D D

Detailed description: This block contains the second system of music, measures 24 to 26. It features a vocal line with lyrics, a guitar line with sustained chords in measures 24 and 26, and a bass line. The key signature has two sharps.

27 28 29

Then take this

I'm ble - e - ding all o - ver the fuck - ing room

A

Detailed description: This block contains the third system of music, measures 27 to 29. It features a vocal line with lyrics, a guitar line with a sustained chord in measure 28, and a bass line. The key signature has two sharps.

30 31 32

cloth And ap - ply pres - to your wound

A7 D

33 34 35

BITCH! Get me some-where safe That thing's still out there in

Rock Feel

Bb

36 37 38 39

No one can hurt you here

them trees

D F

40 41 42 43

CHERYL

Colla Voce  
JAKE

no one but me! Come Here Fat-ty! God damn you wo - man!

A

44

# DO THE NECRONOMICON

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

2 CHERYL

3

4 +LINDA

Now we hon - our the nec-ro-nom-i-con Now we hon - our the

5

6 +ED

7

8 +JAKE

nec-ro-nom-i-con Now we hon - our the nec-ro-nom-i-con Now we hon - our the

10

11

12

nec-ro-nom-i-con

SCOTT (ALONE)

Now we hon - our the nec-ro-nom-i-con with our ve - ry own spe-cial



13 14 15 16

dance!

17 18 19 20 SCOTT

In hell we dance our

21 22 23 LINDA

Do we

own spe-cial way Let's show 'em how we dance while our bod-ies de - cay

24 bounce like Back - Street? Do we grind like Mich-a-el Biv-ins?

25 JAKE 26

Not\_\_\_ with out a heart beat Bel Biv De-

27 CHERYL 28 29 ED

Do we whomp like Tag\_\_\_ Team? Let's Ma-ca-

voe be for the liv-in' Not\_\_\_ with-out a blood-stream

30 31 32 GIRLS

re - na like that group did! BOYS Dead-ites\_\_\_ al - ways like to

No\_\_\_ that's just stu-pid Dead-ites\_\_\_ al - ways like to

Am

33 34 35

get their freak\_\_\_ on And when we get to - get - her we do\_\_\_ the nec - ro - nom - i - con Do\_\_\_

get their freak\_\_\_ on And when we get to - get - her we do\_\_\_ the nec - ro - nom - i - con Do\_\_\_

C D E

36 37 38

the ne - cro - no - mi - con Do\_\_\_ the nec - ro - nom - i - con Come on Come on and do\_\_\_

the nec - ro - nom - i - con Do\_\_\_ the ne - cro - no - mi - con Come on Come on and do\_\_\_

C

39 40 41 42

the nec - ro - nom - i - con

the nec - ro - nom - i - con

E<sup>b</sup> E

43 **SCOTT** 44 45

You got - ta fol - low the moves\_ right\_ to\_ the let - ter It's

46 47 48 49 **ALL**

First we jump\_

just like the time warp On-ly bet-ter

Am

50 51 52

Then we sink\_ down\_ Then we get back\_ up\_ And\_ las-

C D G

53  
so all a - round Then we spin\_\_\_\_\_ Clap our hands\_\_\_\_\_ And

54 55

56  
take a brief mo - ment to ack - now - ledge the band\_\_\_\_\_

57 58

59  
Do the ro - bot\_\_\_\_\_ And the sprink - ler\_\_\_\_\_ And

60 61

62  
fin-ish it off\_\_\_\_\_ with our best Hen - ry Wink-ler Hey

63 64 65

GIRLS

66

67

68

Dead-ites al - ways like to get their freak on And when we get to - get - her we do

BOYS

Dead-ites al - ways like to get their freak on And when we get to - get - her we do

Am

C

D

69

70

71

the nec - ro - nom - i - con Do the ne - cro - no - mi - con Do the nec - ro - nom - i - con

the nec - ro - nom - i - con Do the nec - ro - nom - i - con Do the ne - cro - no - mi - con

E

72

73

74

75

Come on Come on and do the nec - ro - nom - i - con

Come on Come on and do the nec - ro - nom - i - con

C

D

E<sup>b</sup>

E

76 77 78 79

Musical score for measures 76-79. The system includes a vocal line with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). Measures 76-77 feature a vocal line with rests and a piano accompaniment of chords with downward-pointing 'v' marks. Measures 78-79 show the vocal line beginning to sing, with the piano accompaniment providing harmonic support.

80 81 82 83 LINDA

Can we

Musical score for measures 80-83. Measure 80 has a vocal line with rests. Measure 81 shows the vocal line starting with the lyrics "Can we". Measure 82 continues the vocal line. Measure 83 shows the vocal line with a fermata and the name "LINDA" written above it. The piano accompaniment continues throughout.

84 85 JAKE 86

kill these suck - ers yet? Can we beat 'em with a shoe?

SCOTT

Just wait — a lit - tle bit

Musical score for measures 84-86. Measure 84 has a vocal line with rests and the lyrics "kill these suck - ers yet?". Measure 85 continues the vocal line. Measure 86 shows the vocal line with the lyrics "Can we beat 'em with a shoe?" and the name "JAKE" written above it. A second vocal line, labeled "SCOTT", begins in measure 85 with the lyrics "Just wait — a lit - tle bit". The piano accompaniment continues throughout.

87 88 89 90 **CHERYL**

Can we

Not till we've done the tune

91 92 93 **ED**

mut - i - late these fools? I say we at - tack!

No fol - low the rules What are\_

94 95 **SCOTT** 96

\_ you on crack? Af - ter our dance\_ we'll\_ at - tack our old friends But be



97 fore we do that 98 let's Nec - ro - nom - i - con a - gain! 99

100 ALL First we jump 101 Then we sink down 102 Then we

103 get back up And las - so all a - round Then we spin Clap our hands 104 105

106 And take a brief mo - ment to ack - now - ledge the band 107 108

109 110 111

Do the ro - bot And the sprink - ler And

112 113 114 115

fin-ish it off with our best Hen - ry Wink-ler Hey

116 **GIRLS** 117 118

Dead-ites al - ways like to get their freak on And when we get to - get - her we do -

**BOYS**

Dead-ites al - ways like to get their freak on And when we get to - get - her we do -

119 120 121

the nec-ro-nom-i-con Do the ne-cro-no-mi-con Do the nec-ro-nom-i-con Do

the nec-ro-nom-i-con Do the nec-ro-nom-i-con Do the nec-ro-nom-i-con Do

E Am

122 123 124

the ne-cro-no-mi-con Do the ne-cro-no-mi-con

the ne-cro-no-mi-con Do the ne-cro-no-mi-con

Scream

Scream

Guitar

b

# IT'S TIME

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

Musical notation for measures 1-3. The top staff is the vocal line with lyrics: "It's time to ful-fill my". Measure 1 has a tempo marking of ♩ = 85. Measure 2 has a finger number '2' above it. Measure 3 has a finger number '3' above it and the word 'ASH' above the staff. The piano accompaniment is in the bottom two staves, with a 'C' chord marking in the first measure.

Musical notation for measures 4-6. The top staff has lyrics: "pur - pose\_\_\_ In life we are born\_\_\_ with a des-ti-ny\_\_\_ It's". Measure 4 has a finger number '4' above it. Measure 5 has a finger number '5' above it. Measure 6 has a finger number '6' above it. The piano accompaniment is in the bottom two staves, with chord markings 'Am', 'Dm', 'F', and 'G' below the staff.

Musical notation for measures 7-9. The top staff has lyrics: "time to ac-cept my cal - ling\_\_\_ To go on a ra-ve-nous". Measure 7 has a finger number '7' above it. Measure 8 has a finger number '8' above it. Measure 9 has a finger number '9' above it. The piano accompaniment is in the bottom two staves, with chord markings 'C', 'Am', and 'Dm' below the staff.

10  
de - mon kil - ling spree

11  
It's time to \_\_\_\_\_ fi - nal - ly take a stand

Chords: F, G, C

Detailed description: This system contains the first two measures of the song. Measure 10 features a vocal line with five eighth notes marked with an 'x' (de - mon kil - ling spree) and a guitar accompaniment of eighth notes. Measure 11 features a vocal line with a quarter note (It's time), a half note (to \_\_\_\_\_), and a quarter note (fi - nal - ly take a stand). The guitar accompaniment continues with eighth notes. Chords F, G, and C are indicated below the guitar staff.

12  
Fight with \_\_\_\_\_ my stump and my good hand

13  
Stop talk - ing trash \_\_\_\_\_ and kick some

Chords: Am, Dm

Detailed description: This system contains measures 12 and 13. Measure 12 features a vocal line with a quarter note (Fight with \_\_\_\_\_), a half note (my stump), and a quarter note (and my good hand). The guitar accompaniment consists of eighth notes. Measure 13 features a vocal line with a quarter note (Stop talk - ing trash \_\_\_\_\_) and a quarter note (and kick some). The guitar accompaniment continues with eighth notes. Chords Am and Dm are indicated below the guitar staff.

14  
de - mon ass

15  
It is Time!

16

Chords: F, G, C

Detailed description: This system contains measures 14, 15, and 16. Measure 14 features a vocal line with a quarter note (de - mon ass) and a half note. The guitar accompaniment consists of eighth notes. Measure 15 features a vocal line with a quarter note (It is) and a half note (Time!). The guitar accompaniment continues with eighth notes. Measure 16 is a whole rest for the vocal line. The guitar accompaniment continues with eighth notes. Chords F, G, and C are indicated below the guitar staff.

17 18 19

Oh Oh

It's time\_\_\_ for you,\_\_\_

It's time\_\_\_ for you,\_\_\_

C

20 21 22

Ash\_\_\_ to die\_\_\_ It's time\_\_\_ for us\_\_\_ Zom - bies to rise\_\_\_

Ash\_\_\_ to die\_\_\_ It's time\_\_\_ for us\_\_\_ Zom - bies to rise\_\_\_

Am

23 24 25

It's time\_\_\_ for you\_\_\_ to say\_\_\_ good - bye\_\_\_ it's time\_\_\_ for\_\_\_

It's time\_\_\_ for you\_\_\_ to say\_\_\_ good - bye\_\_\_ it's time\_\_\_ for\_\_\_

F G

26 27 28

It's time time to hurt de-mon

Oh— It's Time Ooo

Oh— It's Time Ooo

C

29 30 31

feel - ings In - side

Ooo Ooo

Ooo Ooo

Am Dm7

32

these here walls there can be on - ly one \_\_\_\_\_ It's

33

Ooo \_\_\_\_\_

Ooo \_\_\_\_\_

F G

35

Time to in-crease de-mon blee - ding \_\_\_\_\_

36

Time to fight Time to brawl Time to kill

37

C Am



38 To - night you will die

39 Time to maul Kick you square in the

40

41 by the saw or the gun Time

42 balls It's time to rip

43

44 to ha - rass Time to whoop some ass

45 you to tat - ters Time to make your blood splat - ter

46

47 48 49

Time to kill demons en masse Oh it's  
 through the shed Join the evil dead

Dm F

50 51 52 53

time You know that I'm right I'm not dy-ing to-night it's a Hol - i - day  
 It is Time

G Ab Bb C

54 55 56 57

When I'm in des-pair I ad-just my hair and make ev - il pay

Ab Bb C

58  
At the edge of the night there's not a dead-ite I can't han - dle

59 3 60 3 61

Fm Gm Ab

62  
When dan-ger calls you must have the balls of an ox or a bear or

63 3 64 3 65

(JAKE 8va)  
Han - dle

Han - dle

Fm Gm

66 a - ny large mam - mal

67

68

An - y large mam - mal Yeah

An - y large mam - mal Yeah

G

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line with lyrics 'a - ny large mam - mal' and measure numbers 66, 67, and 68. The second and third staves are vocal lines with lyrics 'An - y large mam - mal' and 'Yeah'. The bottom staff is a piano accompaniment with a treble and bass clef, showing a G chord and a rhythmic pattern of eighth notes.

69

70

71

Is that so

It's time for you, Ash to die It's time for us

It's time for you, Ash to die It's time for us

C

Am

Detailed description: This block contains the second system of a musical score. It features four staves. The top staff is a vocal line with lyrics 'Is that so' and measure numbers 69, 70, and 71. The second and third staves are vocal lines with lyrics 'It's time for you, Ash to die It's time for us'. The bottom staff is a piano accompaniment with a treble and bass clef, showing a C chord and an Am chord, and a rhythmic pattern of eighth notes.

72 73 74

I think no All right let's

Zom - bies to rise It's time for you to say good-bye

Zom - bies to rise It's time for you to say good-bye

Dm

75 76 77 78

go Oh It's Time

it's time for Oh It's Time

it's time for Oh It's Time

G C

(Cowbell soloing, add gtr on cue)

Musical notation for measures 79-83. Measure 79 contains a melodic line in the treble clef. Measures 80-83 are primarily accompaniment with a slash in the treble clef and chords in the bass clef: C (measures 80-81) and Am (measures 82-83).

Musical notation for measures 84-87. Measures 84-87 are primarily accompaniment with a slash in the treble clef and chords in the bass clef: F (measures 84-85) and G (measures 86-87). Measure 87 includes the instruction *(repeat ad lib.)*.

Musical notation for measures 88-90. Measure 88 has a C chord in the bass clef and a slash in the treble clef. Measure 89 has a V chord in the bass clef and a slash in the treble clef. Measure 90 has a C chord in the bass clef and a melodic line in the treble clef.

# WE WILL NEVER DIE

REVISED 2/17/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

2 3

You must re - a - lize We will ne - ver die

(Gtr scrape last x)

Tom solo

Em Bm Em D Em D Em D Em

4 5 6

We're al - rea - dy dead We died twice be - fore

We're al - rea - dy dead We died twice be - fore

Bm Em D C Em Bm Em D Em

7 8 9

— But we're back for more — You can't stop the dead —

— But we're back for more — You can't stop the dead —

D Em D Em Bm Em D C

10 11 12

You can't kill the killed and you can't pass on the passed Now we'll take that chain-saw and we'll

You can't kill the killed and you can't pass on the passed Now we'll take that chain-saw and we'll

Am Bm C

13 14 15

shove it up your ASH!

shove it up your

(Guitar scrape last x)

Tom solo

INSTRUMENTAL SOLO

D Em Bm Em D Em



Musical notation for measures 16-18. Measure 16: D, Em. Measure 17: D, Em. Measure 18: Bm, Em, D, C.

Musical notation for measures 19-21. Measure 19: Em, Bm. Measure 20: Em, D, Em. Measure 21: D, Em, D, Em, Bm, Em, D, C.

Musical notation for measures 22-24. Measure 22: (no chords). Measure 23: Am. Measure 24: Bm.

Musical notation for measures 25-26. Measure 25: C. Measure 26: D. Ends with a double bar line (//).

# YOU BLEW THAT BITCH AWAY

REVISED 1/25/07

Lyrics by George Reinblatt  
Music by Frank Cipolla, Christopher Bond,  
Melissa Morris, and George Reinblatt

2 SCOTT

Well, we thought that you were

C

5 JAKE 6 7 CHERYL

fuck - ing with us We though you were a ly - ing prick All that jive

F

8 ED 10

a - bout you Kil - ling de - mons It just soun - ded like bull -

C G/B Am

YOU BLEW THAT BITCH AWAY 1/25/07 -2-

Evil Dead

11 **SCOTT** 12 13 **CHERYL**

shit\_ But ap - par - ent - ly\_ you weren't talk - ing smack\_ Cause we

A7

14 15 **LINDA** 16

saw\_ that c - vil chick\_ She was go - in' to cat\_ us

14 15 16

17 **JAKE** **SCOTT** 18 **10**

And se - vere - ly beat us - 'Til you shot her in the\_ tits\_

Gsus4 F/G

**JAKE** **CHERYL**

20 That's right you saved us

21 You saved our lives

22 You saved our lives

23 saved me and my ba - by and these gin - su knives

24 You saved us all

25 You saved us all

F G C Bb

YOU BLEW THAT BITCH AWAY 1/25/07 -4-

Evil Dead

26 ED 27 28

You're the bad-dest mo-ther-fuck-er in this whole strip\_\_ mall\_\_

We

We

Detailed description: This block contains the first system of music, measures 26 to 28. It features a vocal line in treble clef with lyrics: "You're the bad-dest mo-ther-fuck-er in this whole strip\_\_ mall\_\_". Below the vocal line is a piano accompaniment line in treble clef. At the bottom is a guitar line in treble clef with chords F and G. The measure numbers 26, 27, and 28 are indicated above the vocal line. The chord "ED" is written above measure 26. The word "We" appears at the end of the piano and guitar lines.

29 30 31

thought you were a pho-ny on some mad ti - rade\_\_ But now we see that you're a he - ro and you

thought you were a pho-ny on some mad ti - rade\_\_ But now we see that you're a he - ro and you

Dm Em F

Detailed description: This block contains the second system of music, measures 29 to 31. It features a vocal line in treble clef with lyrics: "thought you were a pho-ny on some mad ti - rade\_\_ But now we see that you're a he - ro and you". Below the vocal line is a piano accompaniment line in treble clef. At the bottom is a guitar line in treble clef with chords Dm, Em, and F. The measure numbers 29, 30, and 31 are indicated above the vocal line. The chords "Dm", "Em", and "F" are written below the guitar line.

YOU BLEW THAT BITCH AWAY 1/25/07 -5-

Evil Dead

32 saved the day — Be - cause you blew that bitch a - way

33

34

saved the day — Be - cause you blew that bitch a - way

G G7 C

35 Well, I told — you I — could kill —

36 ASH!

37 ASH!

ASH!

YOU BLEW THAT BITCH AWAY 1/25/07 -6-

Evil Dead

38 39 40

— these de - mons And none of you be - lieved me — That's

No, no, no, yeah!

C/B Am Gsus4 V V V

41 42 43

why you're mere - ly cus - tom - ers — While I'm the S - Mart em - ploy - ee —

C/B Am

Musical score for measures 44-46. The score includes a vocal line, a guitar line, and a piano accompaniment. The lyrics are: "Cause I kill what looks e-ven slight-ly e - vil Who knows". The guitar line features chords A7, Dm, and C/E. The piano accompaniment consists of a steady bass line and chords.

44 Cause I kill what looks e-ven slight-ly e - vil Who knows

45

46

Yeah yeah yeah Oh, yeah Ooo

A7 Dm C/E

Musical score for measures 47-49. The score includes a vocal line, a guitar line, and a piano accompaniment. The lyrics are: "who the next vic-tim will be Cause I shoot and kill and saw Not me! shoot kill shoot kill". The guitar line features chords Fsus4, F, G, and Am. The piano accompaniment consists of a steady bass line and chords.

47 who the next vic-tim will be Cause I shoot and kill and saw

48

49

Not me! shoot kill shoot kill

Fsus4 F G Am



YOU BLEW THAT BITCH AWAY 1/25/07 -8-

Evil Dead

50 51b 52

We need a clean up on Ais - le Three\_\_\_\_\_

un - til\_\_\_\_\_

un - til\_\_\_\_\_

E<sup>b</sup>/B<sup>b</sup> G5

Detailed description: This system contains measures 50, 51b, and 52. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings E<sup>b</sup>/B<sup>b</sup> and G5. The lyrics are: "We need a clean up on Ais - le Three\_\_\_\_\_ un - til\_\_\_\_\_ un - til\_\_\_\_\_".

53 54 55 56

I bitch slap e - vil with my one good hand\_\_\_\_\_

You are the man\_\_\_\_\_

You are the man\_\_\_\_\_

C B<sup>b</sup> F G

Detailed description: This system contains measures 53, 54, 55, and 56. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings C, B<sup>b</sup>, F, and G. The lyrics are: "I bitch slap e - vil with my one good hand\_\_\_\_\_ You are the man\_\_\_\_\_ You are the man\_\_\_\_\_".

57 58 59 60

I shake down dead-ites like they owe me\_\_ dough\_\_ I

You're our he-ro\_\_

You're our He-ro\_\_

C B<sup>b</sup> F G

61 62 63

saw that de-mon trying to ruin your shop-ping day\_\_ So I grabbed my twelve\_\_ gauge and I

Ooo\_\_

Shop-ping day\_\_

Dm Em F

YOU BLEW THAT BITCH AWAY 1/25/07 -10-

Evil Dead

64  
blew her a - way \_\_\_\_\_

65

66 **JAKE**  
That's right you \_\_\_\_\_ blew \_\_\_\_\_

Blew that bitch a - way

F/G

G7

67

68

69

Blew that bitch a - way \_\_\_\_\_

Blew that bitch - a - way!

Blew that bitch - a - way!

C

Bb

F

C

Bb

YOU BLEW THAT BITCH AWAY 1/25/07 -11-

Evil Dead

70  
You blew her to smi-the-reens \_\_\_\_\_

71  
You blew her like a drunk teen \_\_\_\_\_

Blew that bitch a - way! \_\_\_\_\_

F D C G

73  
Blew that bitch a - way! \_\_\_\_\_

74  
Blew the bitch a - way We

Blew the bitch a - way We

D C G

75 76

used to fuck - ing hate you and your ly - ing ways\_\_ But now we've

used to fuck - ing hate you and your ly - ing ways\_\_ But now we've

E<sup>b</sup>m Fm

77 78 79

changed our minds\_\_ and think you're o - kay\_\_

changed our minds\_\_ and think you're o - kay\_\_

G<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>

80 81 82

Be - cause you blew that bitch a - way\_\_

Be - cause you blew that bitch a - way\_\_

D<sup>b</sup> C<sup>b</sup>

83

Blew that bitch a - way! Yeah!

84

Db

VOLTA

Detailed description: This is a musical score for the song 'YOU BLEW THAT BITCH AWAY' by the band Evil Dead. The score is written for voice and piano. It consists of three systems of staves. The first system contains two vocal staves (treble clef) with lyrics: 'Blew that bitch a - way! Yeah!'. Above the first vocal staff, the number '83' is written. Above the second vocal staff, the number '84' is written. The second system contains a grand staff (treble and bass clef) for piano accompaniment. The bass clef staff has a 'VOLTA' marking below it. The third system continues the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score ends with a double bar line.