

DEAD MOM

(LYDIA)

Singer-Songwriter
Goth Rock

LYDIA:

'Cause Dad -

4

18

run - nin' out___ of hope___ and time.___ A

20

plague of mice,___ a light - ning strike___ or drop_

22

___ a nu - clear bomb!_____

24

No more play - in' Dad - dy's game.___ I'll

26

go in - sane___ if things___ don't change._____

28

What - e - ver it takes___ to make___ him say___

30

___ your___ name. Dead mom.

SAY MY NAME

(BEETLEJUICE)

BEETLEJUICE: (*getting an idea*) Hey, I get it.
We're not that different. You don't like your dad?
I don't like my mom. She is a DEMON. Point is...
maybe we can help each other.

Underworld Hip Hop
(Swing 16ths)

4x (BEETLEJUICE:)

You ___ could use a

3

bud - dy. Don't ___ you want a

4

pal? (Yes I do! Yes I do!) Girl, ___ the way I

5

see it, your dad - dy should be leav - in' and you ___ should stick a -

6 (BEETLEJUICE:)

-round. (and leave him) Noth - in! So, Ly - di - a, don't

LYDIA:

What?

7 (BEETLEJUICE:)

end your - self, de - fend___ your - self. Dad -

8

- dy is the one you shouldmaim. To - ge - ther we'll ex -

9 (BEETLEJUICE:)

-ter - min - ate, as - sass - in - ate. The fi - ner points can wait. But

LYDIA:

No!

10 (BEETLEJUICE:)

first you got - ta say my name!

(BEETLEJUICE:)

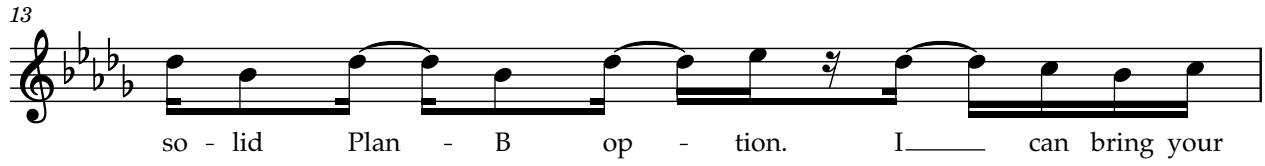
(opt. 8vb)

Go___ a - head and

12 (Ensemble of Beetlejuice CLONES enters.)

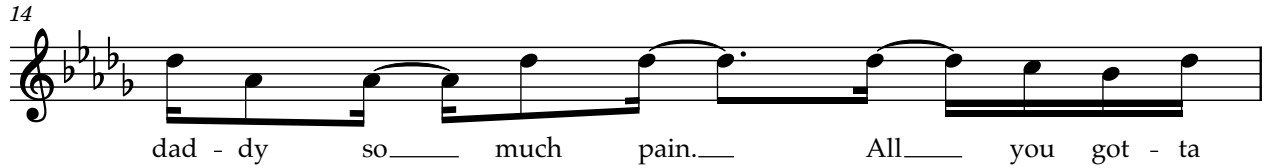
jump, but that___ won't stop___ him. Here___ you got a

13



so - lid Plan - B op - tion. I_____ can bring your

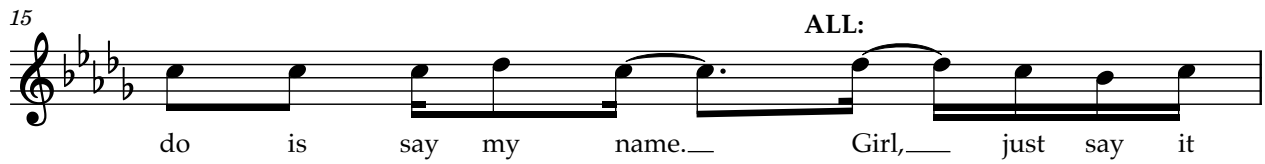
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dad - dy so_____ much pain._____ All_____ you got - ta

15

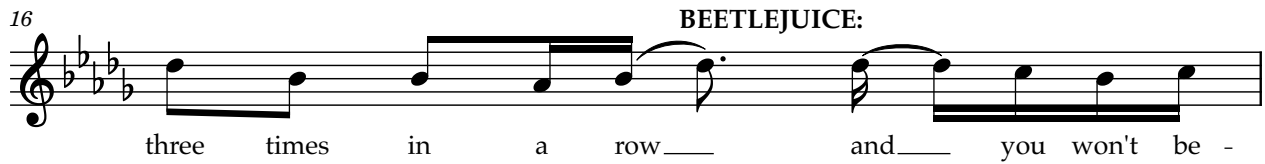
ALL:



do is say my name._____ Girl,_____ just say it

16

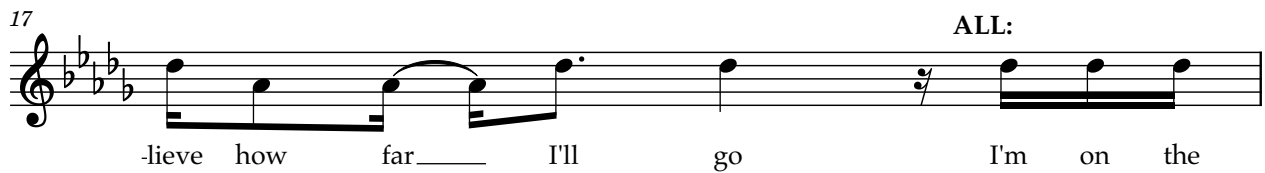
BEETLEJUICE:



three times in a row_____ and_____ you won't be -

17

ALL:



-lieve how far_____ I'll go I'm on the

18



bench, but Coach, just put me in the game._____"

19

BEETLEJUICE:



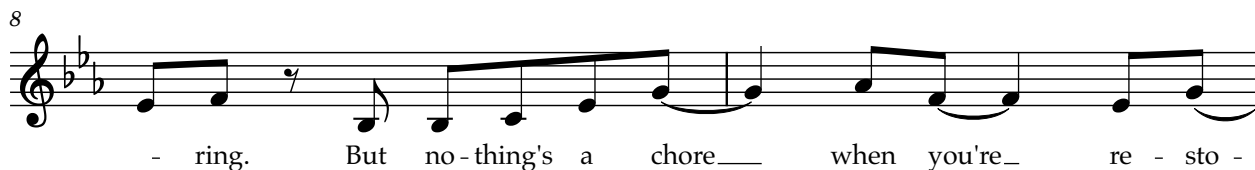
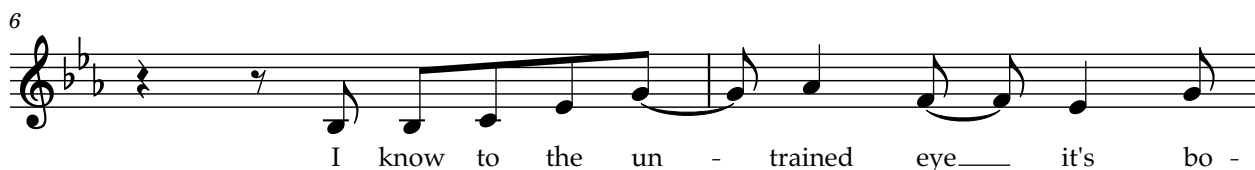
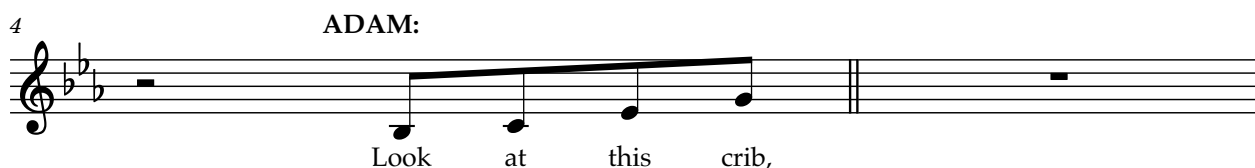
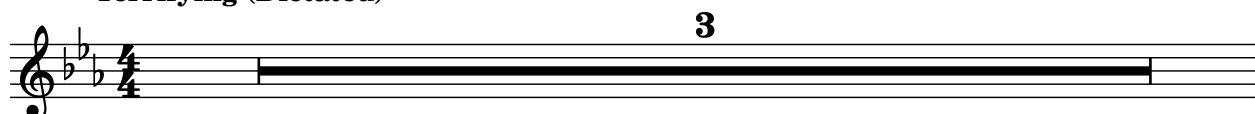
_____ All you got - ta do is say my name._____

READY, SET, NOT YET

(ADAM)

BEETLEJUICE: Finished? Adam. We're just getting started.
(*BEETLEJUICE heads off. ADAM lovingly examines the crib, equipped with an old-fashioned electric mobile, little Burtonesque toys hanging off a rotating parasol. An old chunky power cord dangles.*)

Terrifying (Dictated)



12

(opt. spoken)

- cial drain - It's fun! Folks say: "A - dam..."

Hip-Hop Groove!

15

why do you po - lish a crib when you don't have a

16

kid and e - ven if you did have a kid, this

17

crib is too pre - cious for pla - cing a ba - by in -

18

-side it so it sim - ply ex - ists to re - mind you your

19

sense of per - fec - tion is just a re - flec - tion that

20

you are not men - tal - ly pre - pared to make room for a

21

kid, A - dam. Why don't you live, A - dam?

24

Just make a start!" _____ Are you

27

wil - lin' the take _____ the next step? Rea - dy set!

(The lights in the house buzz and flicker.)
(ADAM:) Ah, wouldja look at that? Jeez Louise.

29

Rea - dy set! **Rit.**

READY, SET, NOT YET

(BARBARA)

(*BEETLEJUICE enters, followed by BARBARA carrying handmade pottery.*)


BARBARA: Fuse box again?

ADAM: I'll call Howard.

(*ADAM exits.*)

BEETLEJUICE: Spoiler alert: Howard can't stop what's coming.

A tempo



5 **BARBARA:**




Look at these pots!

7



A - maz - ing - ly glazed — and ter - ra cot -

9



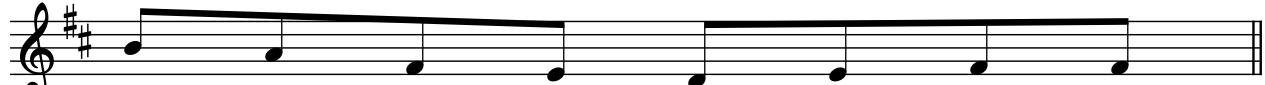
-ta - ry I took some clay — and made — you pot -

11



-ter - y The world — will ne - ver wreck you. I'll pro -

13

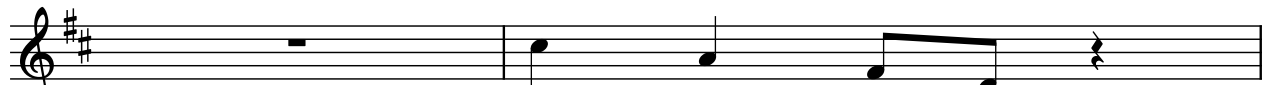


-tect you in a mo - ther's em - brace.

Detailed description: A single musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The lyrics are aligned under the notes.

14

(opt. spoken)




Folks say: "Bar - bara..."

Detailed description: A single musical staff in treble clef with a key signature of two sharps. The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are aligned under the notes.

Hip-Hop Groove!


16



why can't you see that cer - a - mics is sim - ply a

Detailed description: A single musical staff in treble clef with a key signature of two sharps. The melody is a rhythmic pattern of eighth notes marked with 'x' on the staff. There are four groups of three eighth notes, each with a '3' above it. The lyrics are aligned under the notes.


17



man - i - fes - ta - tion of mo - ther - ly pan - ic by

Detailed description: A single musical staff in treble clef with a key signature of two sharps. The melody is a rhythmic pattern of eighth notes marked with 'x' on the staff. There are four groups of three eighth notes, each with a '3' above it. The lyrics are aligned under the notes.


18



ma - king a ba - by that's break - a - ble aren't you cre -

Detailed description: A single musical staff in treble clef with a key signature of two sharps. The melody is a rhythmic pattern of eighth notes marked with 'x' on the staff. There are four groups of three eighth notes, each with a '3' above it. The lyrics are aligned under the notes.


19



- a - ting a way of trans - la - ting the ter - ror of

Detailed description: A single musical staff in treble clef with a key signature of two sharps. The melody is a rhythmic pattern of eighth notes marked with 'x' on the staff. There are four groups of three eighth notes, each with a '3' above it. The lyrics are aligned under the notes.

20



ma - king ma - ter - nal mis - takes in - to clay

Detailed description: A single musical staff in treble clef with a key signature of two sharps. The melody is a rhythmic pattern of eighth notes marked with 'x' on the staff. There are three groups of three eighth notes, each with a '3' above it, followed by a triplet of eighth notes (G4, A4, B4) with a '3' above it. The lyrics are aligned under the notes.

21

hi - ding a - way so you don't have to face be - ing a bad

22

mom, Bar - bara That's what you've done, Bar - bara.

25

Just make a start..." _____ Are you

(ADAM reenters with an extension cord that he doesn't yet connect to the crib mobile's plug. The lights flicker again.)

28

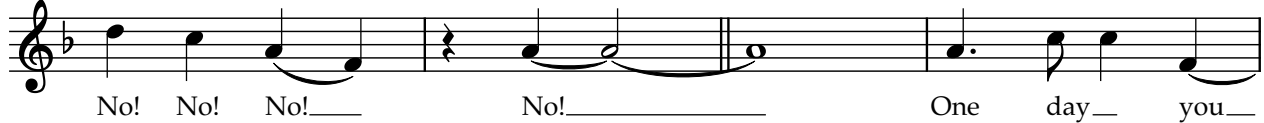
wil - lin' the take ___ the next step? Rea - dy set!

NO REASON

(DELIA)



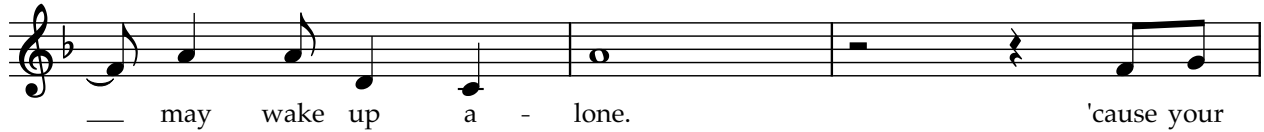
5 DELIA:



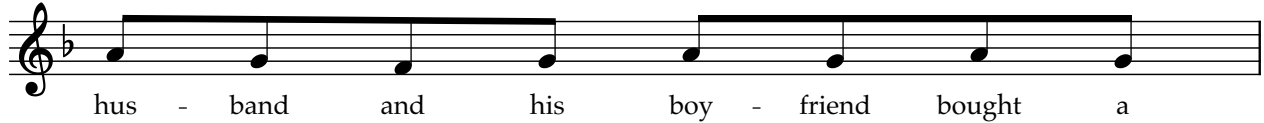
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LYDIA: Okay?

(DELIA:)



12



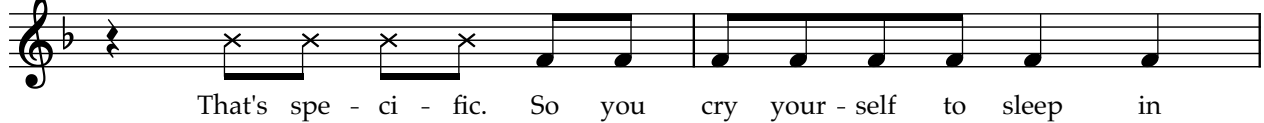
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15

LYDIA:

DELIA:



17

deep des - pair, Talk - ing to the walls 'cause there's

19

no one there. And you have to buy a cat

21

'cause that's your last chance to have a fam - i - ly.

23

Take it from me! I've been

26

thir - ty since two thou - sand and three.

28

Ev - 'ry - thing, ev - 'ry - thing hap-pens for a

32

rea - son. Put some more fun in the world.

35

A lit-tle "I AM STILL YOUNG" in the world! No mat-ter what you do,

39

you'll ne - ver

40 (DELIA:)

please 'em. 'Cause

LYDIA:

Is this still a - bout me?

42

Ev - 'ry - thing, ev - 'ry - thing hap - pens

Sounds like

44 (LYDIA:)

ter - ri - ble things — can hap - pen... be - cause the

46

u - ni - verse — is ran - dom —

48

DELIA:

Yes, but Ran - dom for — a

50 (DELIA:)

rea - son. —

LYDIA:

no rea - son. —

WHAT I KNOW NOW

(MISS ARGENTINA)

MISS ARGENTINA,
PART 1:

7

If

(MISS ARGENTINA,
PART 1:)

9

I knew then what I know

10

PART 2:

If I knew

11

now, I would have

12

I know now I would have

13

crossed ev - 'ry line and drank all the wine be - fore

14

crossed ev - 'ry line and drank all the wine be - fore

15

— my fin - al bow. — If I knew

— my fin - al bow. — If I knew

18

the things that now I — know — I would

the things that now I — know — I would

21 (ALL:)

ride the highs — and cher - ish the lows, know - ing it's a

**MISS ARGENTINA,
RECENTLY DECEASED:**

23

(ALL:)

So be - fore they

quick trip 'round the ro - de - o

25

low - er the cur - tain be cer - tain to en - joy the

Ah,

27

MISS ARGENTINA:

show. That's what I

Ah!

(MISS ARGENTINA:)

31

know

ALL:

Life is short but death is long.

32

Here one minute then it's gone.

33

Thought I knew but I was wrong.

34

If I on - ly knew what I know now!

If I on - ly knew what I know now!