

Ready, Set, Not Yet

6

CUE:

ADAM: (to crib; re: the oil)

Hey old girl, let's get you finished.

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.)

Secret
Terrifying (Dictated)

ADAM:

Look at this crib,

5

I know to the un - trained eye— it's bo -

sfz *mp* *fz*

E^badd2 *D^badd2* *A^b6/C*

E^b *B^b/C*

8

- ring. But no-thing's a chore— when you're re-sto - ring a - part from frus - tra -

A^bsus2 *D^bsus2*

(opt. spoken)

11 13

- tion, pain and fi-nan - cial drain - It's fun! Folks say: "A-dam..."

Cm⁹

Hip-Hop Groove! ♩ = 143

15

why do you po-lish a crib when you don't have a kid and e-ven if you did have a kid, this

Gm **Gm⁷**

17

crib is too pre-cious for pla-cing a ba-by in - side it so it sim-ply ex-ists to re-mind you your

Fm⁷ **Eb/G**

19

sense of per-fec-tion is just a re-flec-tion that you are not men-tal-ly pre-pared to make room for a

A $\flat$ B $\flat$

21

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

Cmadd2 Cm⁹/B $\flat$

25

start!" Are you wil-lin' to take the next step? Rea-dy set!

A $\flat$ m7(b5)/E $\flat$ F⁷sus E $\flat$ Maj7/F

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

29

Rea-dy set!

p
F /Eb /E

*(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**

33

p
Eb add2 Db add2 Ab 6/C Bb 7sus4

BARBARA:

37

Look at these pots! A - maz - ing - ly glazed.

mf
A 7(b9) D sus2

40

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

D7

Gadd2

43

ter-y The world — will ne-ver wreck you. I'll pro - tect you in a mo-ther's em-brace.

C sus²

(opt. spoken) **Hip-Hop Groove!** ♩ = 143

46

Folks say: "Bar-bara... Why can't you see that cer-a-mics is sim-ply a

Bm(add2)

F#m

49

man-i-fes-ta-tion of mo-ther-ly pan-ic by ma-king a ba-by that's break-a-ble aren't you cre-

$F\sharp m7$ $Em7$

51

a-ting a way of trans-la-ting the ter-ror of ma-king ma-ter-nal mis-takes in-to clay

$D/F\sharp$ G

Tempo 1 ♩ = 148

53

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

A $Bm(add2)$

54

55

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

Just make a start..."

Bm⁹/A

G#m7(b5)

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

59

Are you wil-lin' to take the next step? Rea-dy set!

E7sus

62

ADAM:

WHOA!

NO!

See?

(sound effect on track)

(buzzt)

(buzzt)

(buzzt)

f C sus²/DD^b sus²/DD sus²

Dead Mom

35 **Start** 37

'Cause Dad - dy's in de-ni-al. Dad - dy does-n't wan-na feel.

D D⁵ *f* D

39

He — wants me to smi - le and clap —

F#m E D

42

— like a per-form-ing seal. — Ig-nored

F#m Esus

45

— it for a while but Dad - dy's lost his mind for real —

E B

Driving

49

Ma-ma won't you send a sign. I'm run-nin' out of hope and time. A

mp Dadd2 *cresc.* E sus E F#m7 A /C#

53

plague of mice, a light - ning strike or drop a nu - clear bomb!

D E sus E F#m7 /E B/D#

57

No more play - in' Dad - dy's game. I'll go in-sane if things— don't change.—

f D E F#m E/G# A

★ End

61

What-e-ver it takes— to make him say— your— name. Dead mom.

Amaj⁷/C# D E A

Segue

NO Reason

LYDIA:

78

And po - si - ti - vi - ty — is a lu - xu - ry — that few can af - ford.

F Dm11 C/E F Bb F/A

82

We're gon - na die, — yes, you and I, — in mean - ing - less - ness

Bbsus2 Gm11 Bbadd2

Start

86

DELIA:

and a - lone. —

f No! No! No! —

Csus Csus

91

 $\text{♩} = 97$

No! _____ One day_ you_____ may wake up a -

F/G *Dm7* *Dm11/C*

LYDIA: Okay?

(DELIA:)

95 lone. 'cause your hus - band and his boy - friend bought a

F/G *F/D*

98

LYDIA:

DELIA:

boat and then they sailed a - way to Rome. That's spe - ci - fic. So you

Dm11/C *F/E♭*

101

musical score for measures 101-103. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "cry your-self to sleep in deep des - pair, Talk - ing to the walls 'cause there's". The piano accompaniment is in bass clef. Chords are indicated as Bb/F and F/A.

cry your-self to sleep in deep des - pair, Talk - ing to the walls 'cause there's

Bb/F F/A

104

musical score for measures 104-106. The vocal line is in treble clef. The lyrics are: "no one there. And you have to buy - a cat 'cause that's your last chance". The piano accompaniment is in bass clef. A chord of B is indicated.

no one there. And you have to buy - a cat 'cause that's your last chance

B

♩ = 99

107

musical score for measures 107-110. The vocal line is in treble clef. The lyrics are: "to have a fam - i - ly. Take it from me! I've been". A triplet of eighth notes is marked with a '3' and a bracket. The piano accompaniment is in bass clef. Chords are indicated as D#m7, B/F, C/F, Db/F, and D/F.

to have a fam - i - ly. Take it from me! I've been

D#m7 B/F C/F Db/F D/F

111

thir-ty since— two thou - sand and three.

f B

N.C. The Liza Fill

115

Ev - 'ry-thing, ev - 'ry-thing hap-pens for— a rea - son. Put some more

mf F

f G7

119

fun in— the world. A lit-tle "I AM STILL YOUNG" in— the world!— No

Bb F Cadd4

(DELIA:)

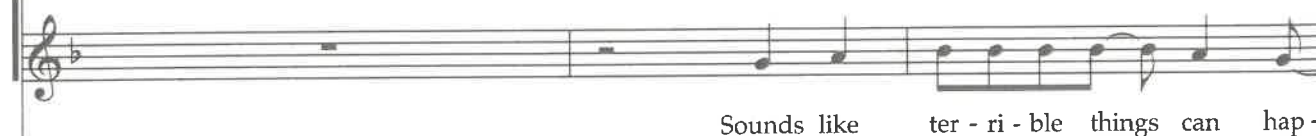
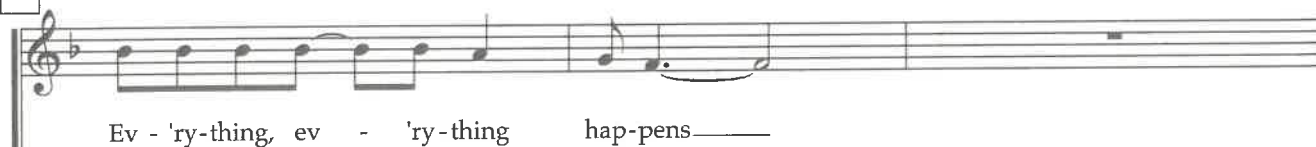
123



LYDIA:



127



130

Yes, but

- pen... be-cause the u - ni-verse is ran - dom—

C7sus *f* C7

☆ End

134

135

Ran - dom for— a rea - son. —————

no rea - son. —————

f F Gm/F C/F F

Segue

Say My Name

CUE:

LYDIA: When I'm dead, my dad'll be sorry—

BEETLEJUICE: Whoa, whoa, whoa, whoa!

No he won't. You'll just be dead.

(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 ♩ 90 (Swing 16ths)

4x

Start

(BEETLEJUICE:)

You — could use a

p
F

(last x only)

3

bud - dy.

Don't you want a pal? (Yes I do! Yes I do!) Girl, the way I

mf

G⁵

5

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

E♭

(BEETLEJUICE:)

6

round. (and leave him) Noth-in! So, Ly - di - a, don't end your - self, de-fend your - self. Dad-

LYDIA:

What?

F /A B♭ B♭m6

(BEETLEJUICE:)

8

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

F/A D♭/E♭ D♭

(BEETLEJUICE:)

9

ter-mi-nate, as-sass-in-ate. The fi-ner points can wait. But first you got-ta say my name!

LYDIA:

No!

F/C

Cm7

BEETLEJUICE: Could I get some help here?

(BEETLEJUICE:)
(opt. 8vb)

11

Go — a - head and

Swing!

(Ensemble of Beetlejuice CLONES enters.)

12

jump, but that won't stop him. Here you got a so-lid Plan-B op - tion. I — can bring your

Ebm7

Gb

ALL:

14

dad-dy so— much pain.— All— you got-ta do is say my name.— Girl,— just say it

Db Db⁵ Ab Bbm⁷ B[°] Ab/C

BEETLEJUICE:

ALL:

16

three times in a row— and— you won't be - lieve how far— I'll go I'm on the

Ebm⁷ Gb

BEETLEJUICE:

18

bench, but Coach, just put me in the game.— All you got-ta do is say my name.

B B Bmaj⁷ B⁶ Bb7(b13)

★ End

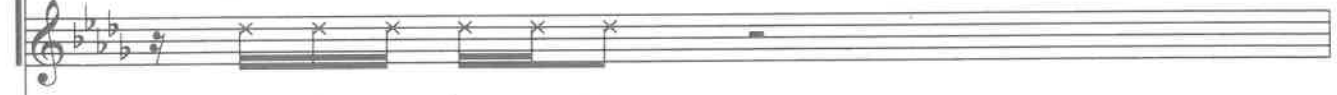
20

(BEETLEJUICE:)



Well, I can't say it.

LYDIA:



But I don't know your name.



21



Yes! Let's play it.



How a - bout a game of cha - rades?



Day-O

(DELIA:) What's happening to me!?
(CHARLES stands, apologizing.)
CHARLES: Maxie. On behalf of
Delia and myself, I'd just like to say...

(DELIA:)
(opt. 8va)

10

Day-light come- and me wan' go home.

(claves)

~~Start~~ (sing Charles, Delia, and Solo lawyers)

♩ = 130

(The LAWYERS begin
to twitch involuntarily.)

14 (CHARLES:)

Work all night on a drink of rum!

LAWYERS:

Day-light come and me wan' go home!

F [Drs.] mf C7 F

DELIA:

18

Stack ba-nan - a till de morn-ing come!_ Br-a-cka!

(LAWYERS:)

Day-light come_ and me wan' go home!

C⁷ F

(DELIA begins a merengue. Now the OTHERS join in - not in control of their own bodies.)

22 **(LAWYERS:)**

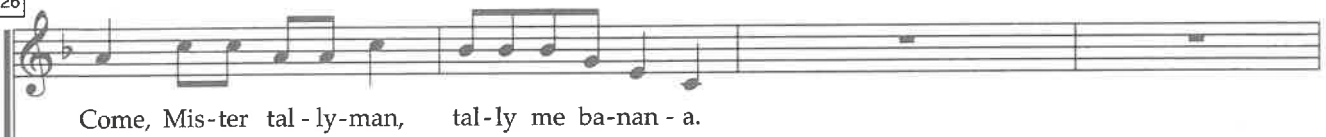
Day, me say day - o. — Day-light come and me wan' go home!

F⁶ F C⁷ F

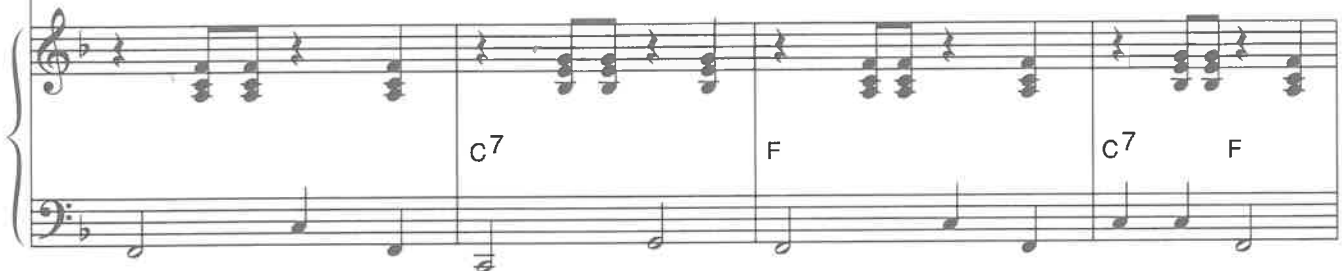
(CHARLES shimmies involuntarily towards DELIA. Grabbing a salad bowl, he turns it into a makeshift djembe, beating out a rhythm.)

CHARLES:

26



LAWYERS:

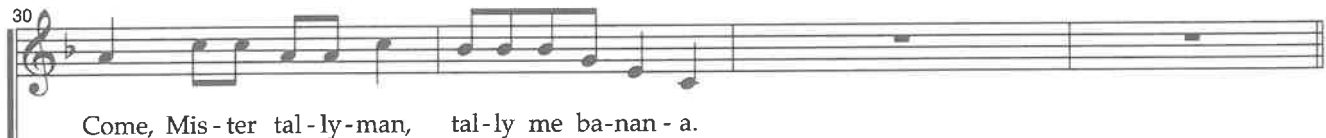


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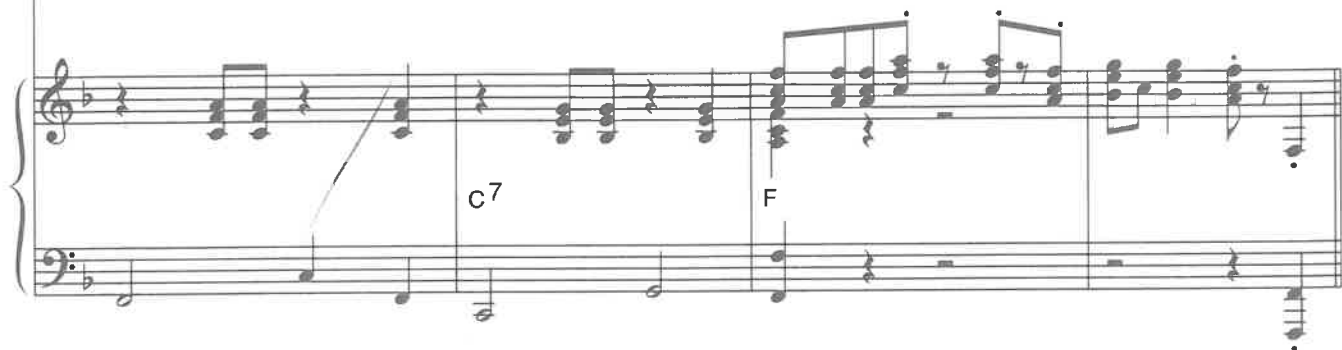
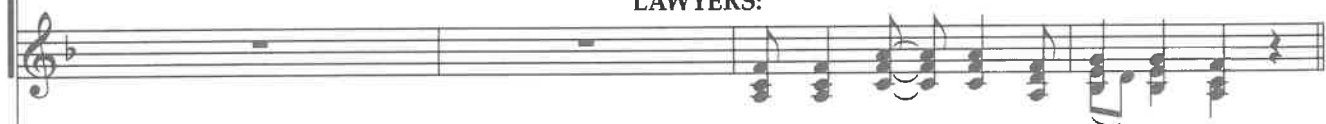
(Everyone grabs salad tongs, flatware, chafing dishes, and furnishings, creating a loony percussion ensemble.)

MAXIE:

30



LAWYERS:



Girl Scout

20 21

gon - na sell some cook - ies! Hike by hike, song — by song, the

Am⁷ F

23

Girl Scouts helped my heart grow strong. They had my back— if a - ny -

Am⁷ F Ab

(A troupe of GIRL SCOUTS enters.)

Start

ALL GIRL SCOUTS:

thing went wrong — with me. When you're a Girl—

E^b G/C

Heartbeat

SKY:

29

— Scout— ev - 'ry-thing's gon - na work— out— Ev - en if you're

f C Gm7(add4)

33

born with con - ge - ni - tal heart— di - sease— and you could— be killed by a ran-

F C Dm7 C/E

ALL GIRL SCOUTS:

36

- dom sneeze. You're a Girl— Scout— and ev - 'ry-thing's gon - na work—

F C(add2)

39

out. Just gon - na ring the bell of this

Gm7 Eb

End
 (SKY rings the doorbell.)

42

cree - py - look - ing house. [ding dong]

Bb Dm/A A7

(LYDIA answers the door.)

LYDIA: Hello little girls. Won't you come inside?

SKY: Um. Okay. It's so dark in here.

Rit.

45

mp D E/D D E/D

What I Know Now

81

81 82 83 84

Chords: Ebm, Eb7/G, Abm

85

85 86 87 88

Chords: Bb7, Ebm, B7, Em

Start

MISS ARGENTINA,
PART 1:

89

89 90 91 92

Chords: B, B7(b9) F#, B7, C, C7b9 G, C7, N.C.

If

$\text{♩} = 163$ **(MISS ARGENTINA,
PART 1:)**

93

I knew then what I know now, I would have

PART 2:

If I knew I know now I would have

Fm C

97

crossed ev-ry line and drank all the wine be-fore my fin - al bow.

crossed ev-ry line and drank all the wine be-fore my fin - al bow.

Fm

101

If I knew the things that now I know I would

If I knew the things that now I know I would

8va

Bbm Db Gm7(b5)

105 (ALL:)

sub. mp ride the highs and cher-ish the lows, know-ing it's a quick trip 'round the ro -

p

C7 C#7 C7

MISS ARGENTINA,
RECENTLY DECEASED:

108

So be-fore they low-er the cur-tain be cer-tain to en-joy— the

(ALL:)

de - o Ah,

C#7 C7 Fm/C C7 C#7

MISS ARGENTINA:

111

show. That's what I

Ah!

ff

F#13(#11) C7(#9)

(MISS ARGENTINA:)

115

know _____

ALL:

p Life is short- but— death is long. Here one min - ute— then— it's gone.

Fm *Fm/Eb*

★ End

117

— If I on - ly knew what I — know now!

Thought I knew but— I — was wrong. If I on - ly knew what I — know now!

Fm/Db *C7* *Fm/Ab* *C7/G Fm*

8va-1

Home (Part 2)

44

CUE:

CHARLES: ... I think she was talking about...
(He gestures to LYDIA.) **US.***Start*

LYDIA: I'm scared I'm going to forget her. Promise we can talk about her?

B F#add4

CHARLES: Lydia, we can talk about her anytime you want. (LYDIA hugs CHARLES.)

5 G#m7 E E#/G

A Little More Energy

LYDIA:

9 10

I'm gon-na go— back home! Ad - am, Bar - bara, De - lia, and Dad...

ENSEMBLE:

I'm gon-na go— back home! Ad - am, Bar - bara, De - lia, and Dad...

f G C Am G

12

It's mes - sy but they're all that I have. I'll make the best

Woah oh,

C5 Am7

15

of be - ing flesh and bone Ma - ma I'm go - ing home

Woah oh,

sfz

C F F/G

Full Out

18

Yeah! Ma-ma I'm go - in' home,

Whoa go - in' home,

D5 /B A D/F# Em11

LYDIA,
CHARLES:

22

Oh I'm go-in'

Oh

D/F# G Bm7 D/C# D5

(LYDIA,
CHARLES:)

26

home!

(ENSEMBLE:)

Bah Bah Bah Bah Bah Bah Bah Bah Bah Bah Bah Bah

ff

Bm A

D/F# Em⁷

D/F# Gsus2

29

Ma - ma I'm go - in' home!

Bah Bah Bah Bah Ma - ma I'm go - in' home!

Bm⁷

A/C#

D

Segue