

PIANO/VOCAL

JUDGE
ACCUSERS
ACCUSED

SALEM

01

All Rise

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 84$

JUDGE:

Take

(whispered)

(And the bass kicks in.)

Bm /A /G /F# /A# Bm

mf

Verse 1

(JUDGE:)

a look a - round. Take a wild guess. Wom -

ACCUSERS:

Ooo... Take a wild guess...

Bm

8 - en of the world, 9 peo - ple of the press. What

Wom - en of the world... Peo - ple of the press...

Em/B Bm

(JUDGE:)

10 —you all been wait-in' for Sal-em six-teen nine-ty-two And how it goes down, Well that's — up to me. Oy -

(ACCUSERS:)

11 Bm Ooo... Yes, we do, Em/B Ooo... Bm (And you)

14 - er and ter-min-er, the name — of the court to hear — and de-ter-mine, to sen-tence for blood, for sport Here

15 Bm Ooo... Em/B Ooo... Bm Uh - huh.

18 —sit the ac-cus-ers. Here — sit the ac-cused. And then — there's me, and then — there's you.

19 Bm Mm-hmm. Mm-hmm. Em/B Jus - tice of the peace. Bm The grand jur-y.

JUDGE: You have hereby entered my courtroom- the court of oyer and terminer. On Sunday mornings, we worship in these pews, but tonight is a new kind of service. Exodus 22:18 states, "Thou shalt not suffer a witch to live", and as we know witchcraft is the greatest of all evils - malum in se. It consciously contaminates and perpetually pollutes, thrusting body and soul down to that internal pit of blood, sulfur, & brimstone. Our duty is to God, to be rewarded and exalted in his kingdom by serving him on earth - by getting to the truth. Tonight, we will eradicate this infection from the body of Salem, and thus save the soul of our town. Now- You have been selected as our jury for three reasons in this theatrical season. One: We believe that you are coming here impartial--with an open mind. Two: As upright and devout brothers and sisters in Salemland and our carefully selected members of this jury, you have the privilege and responsibility to hear and termine the validity of witchcraft accusations here tonight, for which the consequence and punishment, as newly instituted, is: death by hanging. Witchcraft has existed in diverse forms ab initio - from the beginning. Across oceans and within native lands, but not here. Never here. Until now./But we have never seen it here. Is it here now? And three...you all came here for a spectacle, a dramatic display, a proper performance...and we like to give the people what they want, am I right?

Vamp

22 Bm Em/B Bm

JUDGE:
(last x only)

To -

Pre-Chorus

(JUDGE:)

26 (night) all to-geth-er, (Sun-day) spe-cial just ___ for you, 27 we will bring to geth-er ___ the ac - cu-sers, the ac-cused, in the ver-y sameroom. For your 28 29
 (replace with actual time & day of the week)

ACCUSERS:

Ah...
 Bm Em/B F# Bm

30 ___ en - ter - tain - ment 31 and binge ___ watch - ing too, 32 this twice told tale 33 is get - tin' a re - boot.
 Ah...
 Bm Em/B F# Bm
 (sim.)

Chorus

ACCUSED/ACCUSERS/JUDGE:

34 All rise... 35 all rise... 36 all rise... 37 your sins are at ___ your feet.
 Bm /A /G /F# /A#

38 All rise... 39 all rise... 40 all rise... 41 all rise and take your seats.
 Bm /A /G /F# /A#
 (sim.)

Verse 2

JUDGE:

42 Whis-pers reek of witchcraft Hear them vi-brate through the trees. Fear is feed-ing us ___ like fuel ___ to ter-ro-rize you to ___ your kneesGos-

43 44 45

Bm Em/B (sim.)

46 - sip turns ___ and ru - mors trace ___ with or - i - gins un - known Fe -

Bm

48 - Em/B male sin - ners lie ___ in wait ___ And you're ___ all here to chap - er - one. So,

49

50 mem-bers of the jur - y, peo - ple of the town, si -

Mm - hmm. Peo - ple of the town...

G A

52 - lence your cell phones, ___ 'cuz shit's a - bout to go down.

53

Em A Ooo... A - bout to go down.

fall off

Chorus**ACCUSED/ACCUSERS/JUDGE:**

54 All rise... 55 all rise... 56 all rise... 57 your sins are at ___ your feet.

Bm /A /G /F# /A#

JUDGE:

58 All rise... 59 all rise... 60 all rise... 61 all rise and take your seats. We

Bm /A /G /F# /A#

Pre-Chorus**(JUDGE:)**

62 con-gre-gate We sing this mass Per-form and ex-e-cute A sis-ter-hood of these wom-en put on trial, ___ we ___ will get to the root of

63 64 65

ACCUSERS:

Ooo...

Bm Em/B F# Bm

66 where the wick-ed stems from and where God's truth may lie ___ to cause ___ this mass hys-ter-i-a a per-fect storm with a fat-al eye.

67 68 69

Ooo...

Bm Em/B F# Bm

Chorus**ACCUSED/ACCUSERS/JUDGE:**

70 71 72 73

All rise... all rise... all rise... your sins are at ___ your feet.

Bm /A /G /F# /A#

74 75 76 77

All rise... all rise... all rise... for the jus - tice of ___ the peace. (That's me.)

Bm /A /G /F# /A#

78 79

Bm

In Heaven/In Hell

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

ACCUSER #1:

♩ = 110

1 No way in heav-en, 2 no way in hell. 3 This witch is - n't guil - ty, 4 it's so eas - y to tell. 5

(brass) C m B b

6 Look at her now. 7 Don't be de-ceived. 8 Jur-y and judge: which wom-en 9 do you be-lieve? 10 11

OTHER ACCUSERS:

Ah... Eee... N.C.

JUDGE: Each of you are accused of witchcraft in the highest degree, all punishable by execution Death.

12 13 14 15

(Horns)

JUDGE: These accusers and that jury will help determine your conviction. Your ultimate punishment will be decided by me. Let us see...

16 17 18 19

Verse**ACCUSER #1:**

20 Girls! These lit - tle ma - ma of mis - de - mean - or com - in' on up like there's no one clean - er,

Cm

(drums)

21

22 crowned mis - tress - es hell in the woods last night, then mak - in' lac - er - a - tions on our skin, out - right. There you

23

24 go. Case closed. Bot - tom's up. Lock 'em up. Uh, I got the facts to back it up. Let me in - tro - duce 'em now, this sis - ter - hood of

25 26

+claps

JUDGE:**ACCUSER #5
(about Bridget):**

27 witch - es Let's kick it off with Brid - get Here we go

28

Verse

29 Brid - get she's a wo - man of the world as you can see Be - witch - ing men and wom - en and we're here to spill the tea Mak - in'

Cm

(Horns)

30

31

voo-doo dolls that look like us, that's her claim to fame. She can poke, prick, stab, and stretch, and look, we do the same! A

33

wi-dow to the fourth de-gree, a bus-'ness wom-an, yes. Her cor-set scar-let red, is that a stretch mark on her chest? Or

35

is that where the dev-il feeds, is that a witch-'s tit? Or could it be from an ex-hus-band who was ti-red of her shit?

JUDGE: Bridget: You have hereby been accused of bewitching thirteen men and torturing-

BRIDGET: Wait.

JUDGE: Your accusers-

BRIDGET: No-

JUDGE: With voodoo dolls?

BRIDGET: No- What the Fu- (Fu- Fu- Fu) [GO ON]

Half Time Feel

37

(drums only)

Chorus

Back In Time

ACCUSER #5:

39

No way in heav-en, no way in hell. This witch is - n't guil - ty, this bitch of a bomb - shell.

Ha... Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Cm Bb

43 44 45 46

Look at her now. Don't be de - ceived. Jur - y and judge: which wom - en do you be - lieve?

ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

A $\flat$ G

Verse ACCUSER #3 (about Rebecca):

47 48

Woo! There she is: the duch - ess of de - struc - tion. In the mid - dle of the night, she's tak - in' us by ab - duc - tion. She

Cm

(Horns)

49 50

mas - ti - cates our ab - dom - en, she sev - ers off our skin. We tore a scrap off of her night - gown so that we could turn her in. She

51 52

REBECCA:

picks up in - nu - en - do, she's par - tin' the Red Sea. Her vag - i - na has a witch - 's mark, come on, let's take a peek (No!)

Cm

Half Time Feel

JUDGE: Rebecca - Your accuser claims she found your specter
in her bed last night-

REBECCA: What???

JUDGE: And all along her ribcage there are marks from where you took a bite.

REBECCA: No-

53

54

(drums only)

Chorus

Back In Time

ACCUSER #4:

55

56

57

58

No way in heav - en, no way in hell. This witch is - n't guil - ty, on - ly her bod - y can tell.

Ha... Ha...

Cm Bb

59

60

61

62

Look at her now. Don't be de - ceived. Jur - y and judge: which wom - en do you be - lieve?

Ha... Ha...

Ab G

Verse

ACCUSER #3 (about Mary):

63

64

Mar - y, lit - tle lad - y, she was born with - out a spine. She may not look mal - ig - nant but we know she ain't be - nign. Ev - 'ry

Cm

(Horns)

65

move-ment that she makes our bod-ies vio-lent-ly cop-y. Used to cov-er up her tracks but now she's get-tin' kind-a slop-py.

66

67

See her bo-dy lan-guage? She's the prin-cess of the witch-es And don't you think she might be a lit-tle too re-lig-ious?

68

Cm

JUDGE: Mary, charged with the ability to manipulate victims' bodies simply by moving your own.

MARY: But that's impossible, I don't understa-

A5: Aaa!

A4: Aaa!

A3: Aaa!

A2: Aaa!

A1: Aaa!

JUDGE: Fascinating-

69

Half Time Feel

70 71 72

(drums only)

Chorus

Back In Time

ACCUSER #3:

73

No way in heav-en, no way in hell. This witch is - n't guil - ty, she got us walk-in' on egg - shells.

74 75 76

Ha... ha ha ha

Cm Bb

77 78 79 80

Look at her now. Don't be de-ceived. Jur-y and judge: which wom-en do you be-lieve?

Ha... Ha...

A $\flat$ G

81 82

Cm

(Horns)

Verse**ACCUSER #2 (about Miriam):**

83 84

This mal-i-cious mad-dame does-n't e-ven try to fake it. We see Sa-tan speak-ing to her in her room when she's nak-ed.

Cm

(Horns)

85 86

Oh! We see him now! He whis-pers in her ear. We're done here. She ain't a pi-ous pi-on-eer. To

87 88

back it all up, she has a sor-did past. We've been do-ing some dig-ging and we'll tell you if you ask. She's got au-

89 90

da - ci - ty to sit her ass in church af - ter con - vic - tion. Kick her to the curb, we'll all call__ for her e - vic - tion.

Half Time Feel

JUDGE: Miriam, your accusers claim that Satan himself speaks to you every night in your bedroom, as they have seen through your window in the woods. Anything to say?

(MIRIAM ignores him)

JUDGE: Fine with me. Okay!

91 92

(drums only)

Back In Time

Chorus

ACCUSER #2:

93 94 95 96

No way in heav-en, no way in hell. This witch is - n't guil - ty, she's a mean mad - 'moi - selle __

Ha... Ha...

Cm Bb

97 98 99 100

Look at her now. __ Don't __ be de - ceived. Jur - y and judge: which wom - en do you be - lieve?

Ha... Ha...

Ab G

ACCUSER #2: And finally...
SUSANNAH: Let GO OF ME!
ACCUSER #3: Thee Alpha & Thee Omega
SUSANNAH: I said LET GO -
ACCUSER #4: Always the first...
ACCUSER #5: And forever the last...
SUSANNAH: You know what - I will do it myself -
JUDGE: Miss Susannah North Martin.

101 102 103 104

(drums only)

Half Time Feel

Verse

ACCUSER #1 (about Susannah):

105 106

There she is, Yeah, she's a Je - sus Jez - a - bel - la. A clos - et hem - o - phi - li - ac, she thinks she's hel - la, hel - la

Cm

(Horns)

107 108

cool caus - ing con - vul - sions, cam - ou - flag - ing crimes. We can back it up with facts, yo, she needs to do her time. She's a

109 110

ref - u - gee, a beg - gar, she's jeal - ous of our stat - us. Test - ing Pur - i - tan mor - al - i - ty, oo, she thought she had us.

111 112

Mm, this ain't a witch hunt. We out here hun - tin' witch - es. Bet - ter watch your wal - let, she's af - ter Ben - ja - mins and rich - es.

JUDGE: Susaaaannaaahh. Last but not least. You good? Your accusers claim that you possess the power to cause your victims to go into convulsions, with an affinity for bloodthirst and stab wounds.

Back In Time

113 114 115 116

(Drums/Bs)
C m

Chorus

SUSANNAH: That's not true-

SUSANNAH: They're lying to you-

117 **ACCUSER #1:** 118 119 120

No way in heav-en, no way in hell. This witch is - n't guil - ty, Ver - y first to re-bel -

Ha... uh, ah... Ha... uh, ah...

C m Bb

121 122 123 124

Look at her now. Don't be de - ceived. Jur - y and judge: which wom - en do you be - lieve?

Ha... uh, ah... Ha... uh, ah...

Ab G

125 **ALL ACCUSERS:**

126 127 128

No way in heav-en, no way in hell. These bitch-es are in - no - cent. We gon' give you the hard sell.

SOLO ACCUSER:

No way in heav-en, no way in hell. Ah... _____

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Cm Bb

129 130 131 132 133 134

Look at her now. _____ Don't be de-ceived. Jur-y and judge:which wom-en do you be-lieve? _____

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ab G

(rhythm out)

How I Plead

[rev. 6/10/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 104$

JUDGE:

BG VOX:

These

Ah... Ah...

Cm A $\flat$ E $\flat$ B $\flat$ /F

BRIDGET:

wom-en ac-cused of witchcraft. A sis-ter-hood of sin. What are you ac-cused there-of? Where's the ev-i-dence there-in? I've — been ac-

Ah... Ah...

Cm A $\flat$ E $\flat$ B $\flat$ /F

cused of be-witch-ing four-teen souls, most-ly men. They prob-ab-ly de-served it, but I don't know how it hap - pened. A

Cm A $\flat$ E $\flat$ B $\flat$ sus

wi-dow and a har - lot, cry-stal clear what you're im-ply - ing. I did-n't kill my hus-bands, on my life, they just kept dy-ing. I hear the whis-

Cm A $\flat$ E $\flat$ B $\flat$ sus

(BRIDGET:)

17  18 19 20

- pers in the streets. They say my spir-it haunts a spec-ter lev-i-tat - ing, — de - vo-ur-ing — your thought

Cm A♭ E♭ B♭sus

(chords cont.)

21  22 23 24 **REBECCA:**

not sound bat-shit cra-zy to an-y-one but me? This is how I pray. This is how I plead. The

JUDGE:

Re - bec - ca

Cm A♭ E♭ B♭sus

(REBECCA:)

25  26 27 28

queen of hell her-self, at least that's what they say. Spin your fa-bles and your fan-ta-sies, the truth will ne-ver go — a-way. Due

Cm A♭ E♭ B♭sus

29  30 31 32

pro-cess has its ven - geance all night-mares have their end. You chain me up in pri - son, how quick-ly you'll de-scend. The

Cm A♭ E♭ B♭sus

(pattern cont.)

33  34 35 36

claim I have a cra-ving came to can-ni-ba-lize. I have been here de-cades lon - ger than you have e-ven been a-live. The

Cm A♭ E♭ B♭sus

(REBECCA:) **JUDGE: Mary.**

37 scrip-tures are sal-va-tion. I re - cite them in my sleep. I've been pray-ing ev-'ry day. It's ri - di-cu-lous learn I have to plead

MARY: How — I

Cm A♭ E♭ B♭sus

(MARY:)

41 plead, I won't take up much time, so that ev-'ry-one may speak. I have been ac-cused on man-y counts of in-vi-si-ble in - ju-ries I've

BG VOX: Ooo... Ooo...

Cm A♭ E♭ B♭sus

JUDGE: Susannah.

45 nev-er touched a soul, not out of ma-lice out of spite I'm a strang-er to the de-vil — made a vil-lain o - ver-night

Ooo... Ooo...

Cm A♭ E♭ B♭sus

SUSANNAH:

49 Teen-age girl the-at - rics — A ju-ve-nile dis-play I know I've got a re-pu-ta - tion My ex-o-dus pre-cedes my name You

Cm A♭ E♭ B♭sus

(SUSANNAH:)

53 cow-er in con-vul - sions, and you say it's cuz of me. My sins might make me scar-let, your de-ceipt will turn you green. Called a

Cm A♭ E♭ B♭sus

57 mad-wo - man, a her-e-tic A dan-ger-ous de-sign A hy-po-crite a trai - tor See me stand-ing at the front line I will

Cm A♭ E♭ B♭sus

JUDGE: Miriam.

MIRIAM:

61 pray un-til the day I die to God u-pon my knees But I will nev-er bow to you No You'll nev-er hear me pleadRe-

Cm A♭ E♭ B♭sus

65 venge is served, pip-ing hot, a feast of fal-la-cies. I con-demn this court be-fore me, ev-'ry word and ev-'ry deed. Con-

Cm A♭ E♭ B♭sus

69 ver - sing with the de-vil, is that real - ly all you got?

Cm A♭ E♭ B♭sus

(MIRIAM:)

73 Think that you can kill me, well I hope you've come pre-pared like a splin - ter trapped un - der your skin. I'm not go - ing an-y-where. Sit in -

Cm Ab Eb Bbsus

77 side your iv-'ry cha - pel so de-vout fixed on your knees then am-bush like an ad - ver-sar - y. This is how I plead.

MARY:

Cm Ab Eb Bbsus How I

SUSANNAH: **REBECCA:**

81 Get me out get me out I'm call-ing on my knees Scream-ing out Scream-ing out This is how I plead.

BRIDGET/MARY/REBECCA/MIRIAM: **SUSANNAH/BRIDGET:**

How I plead. How I plead.

MIRIAM:

Scream-ing out Scream-ing out

(MARY:)

plead, How I

Ah Ah

Cm Ab Eb Bbsus

SUSANNAH:

85 86 87 88

Get me out get me out _____ I'm call-ing on _____ my knees _____scream-ing out,scream-ing out _____

MIRIAM/REBECCA:

How I _____ plead _____ How I _____ plead _____

BRIDGET:

ALL(-MARY):

Get me out Get me out _____ I'm call-ing on _____ my knees _____Scream-ing out Scream-ing out _____ This is how I plead.

How _____ I

(MARY):

plead, _____ How _____ I plead _____

Ah _____ Ah _____

Cm

A $\flat$ E $\flat$ B $\flat$ sus

89 90 91 92

Get me out__get me out____ I'm call-ing on__ my knees____ scream-ing out, scream-ing____out
(shouted) (shouted)

Get me out Get me out Scream-ing out Scream-ing out

How I____ plead____ How I____ plead.____

plead____ How ____ I plead____ How I

How I plead How I plead

How ____ I plead How ____ I____ plead

Ah____ Ah____

Cm Ab Eb Bbsus

The musical score is written for piano and voice. It consists of nine staves. The first staff is the vocal melody, starting at measure 89 and ending at measure 92. The lyrics are: 'Get me out__get me out____ I'm call-ing on__ my knees____ scream-ing out, scream-ing____out (shouted)'. The second staff is a vocal part with lyrics: 'Get me out Get me out Scream-ing out Scream-ing out'. The third staff is a piano part with lyrics: 'How I____ plead____ How I____ plead.____'. The fourth staff is a piano part with lyrics: 'plead____ How ____ I plead____ How I'. The fifth staff is a piano part with lyrics: 'How I plead How I plead'. The sixth staff is a piano part with lyrics: 'How ____ I plead How ____ I____ plead'. The seventh staff is a piano part with lyrics: 'Ah____ Ah____'. The eighth staff is a piano part with lyrics: 'Cm Ab Eb Bbsus'. The ninth staff is a piano part with lyrics: 'Cm Ab Eb Bbsus'.

93 Get me out Get me out 94 Get me out Get me out 95 Get me out Get me out 96 Get me out _____

Get me out Get me out Scream-ing out Scream-ing out _____ I've _____ been ac -

BRIDGET: 3

How I _____ plead _____ How I plead. _____ How I

MARY:

MIRIAM: Re -

REBECCA: The

plead _____ How I plead _____

How I plead How I plead

How _____ I plead How I plead

Ah _____ Ah _____

Cm Ab Eb Bbsus

SUSANNAH:

97 Teen - age girl the - at - rics A ju - ve - nile dis - play —

(BRIDGET:)

cused of be - witch - ing four - teen souls, most - ly men.

(MARY:)

plead, I won't take up much time, so that ev - 'ry - one may speak. I have

(MIRIAM:)

venge is served, pip - ing hot, a feast of fal - la - cies. I con -

(REBECCA:)

queen of hell her - self, at least that's what they say. Spin your

(shouted)

Cm Get me out Get me out Ab

99 How I plead —

When they tell — their scar - let tales, — you can see it does them in. —

been ac - cused on man - y counts of in - flict - ing vi - cious in - ju - ries

demn this court be - fore — me, ev - 'ry word and ev - 'ry deed. Sit in -

fa - bles and your fan - ta - sies — Black ma - gic goes two ways Due

(shouted)

Eb Scream - ing out Bbsus Scream - ing out

101 (SUSANNAH:)

How I plead

(BRIDGET:)

Heat ris - ing through their skin, — can't tol - er - ate — my flame.

(MARY:)

How I plead

(MIRIAM:)

side your iv - 'ry cha - pel so de - vout — fixed on — your knees — then

(REBECCA:)

pro - cess has its ven - geance, all night - mares have their end.

Get me out Get me out

Cm Ab

103 104

This is how — I pray. — This is how I plead. Called a

This is how — I pray. — This is how I plead. I hear - the

How I plead — I've

am - bush by an ad - ver - sar - y. This is how I plead.

This is how — I pray. — This is how I plead. Your

Scream - ing out Scream - ing out —

Eb Bbsus

(SUSANNAH:)

105

mad - wo - man, a her - e - tic — A dan - ger - ous — de - sign A

(BRIDGET:)

whis - pers in the streets. They say my spir - it haunts a

(MARY:)

nev - er touched a soul Not out of ma - lice out of spite A

(REBECCA:)

po - li - tics — in crease with age — Your whis - pers turn to wine. The

MIRIAM:

How I plead

Cm Get me out Get me out Ab

107

hy - po - crite — a trai - tor See me stand - ing at — the front — line I will

spec - ter lev - i - tat - ing, — de - vo - ur - ing — your thoughts.

strang - er to the de - vil — made a vil - lain o - ver - night

Kool - Aid that you're drink - ing It poi - sons you — but makes you feel — a - live.

How I plead

Scream - ing out Scream - ing out —

Eb Bbsus

(SUSANNAH:)

109 110 111 112

pray un - til the day I die to God — u - pon — my knees This is how I pray. This is how I plead.

(BRIDGET:)

This is how I pray. This is how I plead. This is how I pray. This is how I plead.

(MARY:)

This is how I pray. This is how I plead. This is how I pray. — This is how I plead.

(REBECCA:)

— Miles turn to mar-a-thons, you're run-nin' in — your sleep. This is how I pray. This is how I plead.

(MIRIAM:)

How I plead — How I plead. —

Get me out Get me out Scream-ing out Scream-ing out —

Cm

Ab

Eb

Bbsus

How I Plead

[rev. 06/13/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 104$

JUDGE:

1 2 3 4

These

BG VOX:

Ah... Ah...

Cm Ab Eb B $\flat$ /F

BRIDGET:

5 6 7 8 3

wom-en ac-cused of witchcraft. A sis-ter-hood of sin. What are you ac-cused there-of? Where's the ev-i-dence there-in? I've — been ac-

Ah... Ah...

Cm Ab Eb B $\flat$ /F

9 10 11 12

cused of be-witch-ing four-teen souls, most-ly men. They prob-ab-ly de-served it, but I don't know how it hap - pened. A

Cm Ab Eb B $\flat$ sus

13 14 15 16

wi-dow and a har - lot, cry-stal clear what you're im-ply - ing. I did-n't kill my hus-bands, on my life, they just kept dy-ing. I hear the whis-

Cm Ab Eb B $\flat$ sus

(BRIDGET:)

17 18 19 20

- pers in the streets. They say my spir-it haunts a spec-ter lev-i-tat - ing, — de - vo-ur-ing — your thought.

Cm A $\flat$ E $\flat$ B $\flat$ sus

(chords cont.)

21 22 23 24 **REBECCA:**

not sound bat-shit cra-zy to an-y-one but me? This is how I pray. This is how I plead. The

JUDGE:

Re - bec - ca

Cm A $\flat$ E $\flat$ B $\flat$ sus

(REBECCA:)

25 26 27 28

queen of hell her-self, at least that's what they say. Spin your fa-bles and your fan-ta-sies, the truth will ne-ver go — a-way. Due

Cm A $\flat$ E $\flat$ B $\flat$ sus

29 30 31 32

pro-cess has its ven - geance, night-mares have their end. You chain me up in pri - son, how quick-ly you'll de-scend. The

Cm A $\flat$ E $\flat$ B $\flat$ sus

(pattern cont.)

33 34 35 36

claim I have a cra-ving came to can-ni-ba-lize. I have been here de-cades lon - ger than you have e-ven been a-live. The

Cm A $\flat$ E $\flat$ B $\flat$ sus

(REBECCA:) JUDGE: Mary.

37 scrip-tures are sal-va-tion. I re-cite them in my sleep. I've been pray-ing ev-'ry day. It's ri-di-cu-lous learn I have to plead

MARY: How ___ I

Cm A $\flat$ E $\flat$ B $\flat$ sus

(MARY:)

41 plead, I won't take up much time, so that ev-'ry-one may speak. I have been ac-cused on man-y counts of in-vi-si-ble in - ju-ries I've

BG VOX: Ooo... Ooo...

Cm A $\flat$ E $\flat$ B $\flat$ sus

JUDGE: Susannah.

45 nev-er touched a soul, not out of ma-lice out of spite I'm a strang-er to the de-vil ___ made a vil-lain o - ver-night

Ooo... Ooo...

Cm A $\flat$ E $\flat$ B $\flat$ sus

SUSANNAH:

49 Teen-age girl the-at - rics ___ A ju-ve-nile dis-play I know I've got a re-pu-ta - tion My ex-o-dus pre-cedes my name You

Cm A $\flat$ E $\flat$ B $\flat$ sus

(SUSANNAH:)

53 cow-er in con-vul - sions, and you say it's cuz of me. My sins might make me scar-let, your de-ceipt will turn you green. Called a

Cm A♭ E♭ B♭sus

57 mad-wo - man, a her-e-tic A dan-ger-ous de-sign A hy-po-crite a trai - tor See me stand-ing at the front line I will

Cm A♭ E♭ B♭sus

JUDGE: Miriam.

MIRIAM:

61 pray un-til the day I die to God u-pon my knees But I will nev-er bow to you No You'll nev-er hear me pleadRe-

Cm A♭ E♭ B♭sus

65 venge is served, pip-ing hot, a feast of fal-la-cies. I con-demn this court be-fore me, ev-'ry word and ev-'ry deed. Con-

Cm A♭ E♭ B♭sus

69 ver-sing with the de-vil, is that real - ly all you got? You won't get a rise out of me, e-ven though I know that's what you want.

Cm A♭ E♭ B♭sus

(MIRIAM:)

73 Think that you can kill me, well I hope you've come pre-pared Like a splin - ter trapped in - der your skin. I'm not go - ing an - y - where. Sit in -

Cm Ab Eb Bbsus

77 side your iv - ry cha - pel so de - vout fixed on your knees then am - bush like an ad - ver - sar - y. This is how I plead.

78 79 80

Cm Ab Eb Bbsus

MARY:
How I

SUSANNAH:

81 Get me out get me out I'm call - ing on my knees Scream - ing out Scream - ing out

82 83 84

BRIDGET:

How I plead. How I plead.

(MARY:)

plead, How I

MIRIAM:

Scream - ing out Scream - ing out

REBECCA:

This is how I plead.

Ah Ah

Cm Ab Eb Bbsus

(SUSANNAH:)

85 86 87 88

Get me out—get me out— I'm call-ing on— my knees—scream-ing out, scream-ing out—

(BRIDGET:)

How I— plead— How I plead—

(MARY:)

plead,— How— I plead—

(MIRIAM:)

Get me out Get me out— Scream-ing out Scream-ing out—

(REBECCA:)

— This is how I plead.

Ah— Ah—

Cm

Ab

Eb

Bbsus

89

(SUSANNAH:)

Get me out__ get me out____ call - ing on__ my knees____ scream - ing out, scream - ing____ out

Measures 89-92 of the vocal line for Susannah. The melody is in G minor (three flats). Measure 89 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 90 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 91 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 92 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

(BRIDGET:)

How I____ plead____ How I____ plead.____

Measures 89-92 of the vocal line for Bridget. The melody is in G minor (three flats). Measure 89 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 90 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 91 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 92 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

plead____ How____ I____ plead____ How I____

Measures 89-92 of the vocal line for Bridget. The melody is in G minor (three flats). Measure 89 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 90 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 91 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 92 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

(shouted)

(shouted)

Get me out Get me out Scream - ing out Scream - ing out

Measures 89-92 of the vocal line for Bridget. The melody is in G minor (three flats). Measure 89 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 90 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 91 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 92 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

How I____ plead How I____ plead

Measures 89-92 of the vocal line for Bridget. The melody is in G minor (three flats). Measure 89 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 90 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 91 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 92 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

How____ I____ plead How____ I____ plead

Measures 89-92 of the vocal line for Bridget. The melody is in G minor (three flats). Measure 89 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 90 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 91 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 92 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Ah____ Ah____

Measures 89-92 of the vocal line for Bridget. The melody is in G minor (three flats). Measure 89 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 90 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 91 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 92 has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Cm

Ab

Eb

Bbsus

Bass line staff for piano accompaniment. The bass line is in G minor (three flats). Measure 89 starts with a quarter rest, followed by eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 90 has a quarter rest, followed by eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 91 has a quarter rest, followed by eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. Measure 92 has a quarter rest, followed by eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4.

93 (SUSANNAH:) Get me out Get me out 94 Get me out Get me out 95 Get me out Get me out 96 Get me out ____

(BRIDGET:) How I ____ plead ____ BRIDGET: 3 I've ____ been ac -

MARY: How I

MIRIAM: Re -

REBECCA: The

plead ____ How I plead ____

Get me out Get me out How I plead Screaming out Screaming out ____

How I plead How I plead

How I plead

Ah ____ Ah ____

Cm Ab Eb Bbsus

SUSANNAH:

97 Teen - age girl the - at - rics _____ A ju - ve - nile _____ dis - play _____

(BRIDGET:)

cused of be - witch - ing four - teen souls, most - ly men. They

(MARY:)

plead, I won't take up much time, so that ev - 'ry - one may speak. I have

(MIRIAM:)

venge is served, pip - ing hot, a feast of fal - la - cies. I con -

(REBECCA:)

queen of hell her - self, at least that's what they say. Spin your

(shouted)

Get me out Get me out

Cm Ab

99 How I plead _____

100

prob - ab - ly de - served it, but I don't know how it hap - pened. A

been ac - cused on man - y counts of con - fi - den - tial in - ju - ries

demn this court be - fore _____ me, ev - 'ry word and ev - 'ry deed. Sit in -

fa - bles and your fan - ta - sies _____ the truth will ne - ver go _____ a - way. Due

(shouted)

Scream - ing out Scream - ing out

Eb Bbsus

101 (SUSANNAH:)

How I plead My

(BRIDGET:)

wi - dow and a har - lot, cry - stal clear what you're im - ply - ing.

(MARY:)

How I plead

(MIRIAM:)

side your iv - 'ry cha - pel so de - vout fixed on your knees then

(REBECCA:)

pro - cess has its ven - geance, all night - mares have their end.

Get me out Get me out

Cm Ab

103 104

sins might make me scar - let, your de - ceit will turn you green. Called a

This is how I pray. This is how I plead. I hear - the whis -

How I plead I've

am - bush like an ad - ver - sar - y. This is how I plead.

This is how I pray. This is how I plead.

Scream - ing out Scream - ing out

Eb Bsus

(SUSANNAH:)



(BRIDGET:)



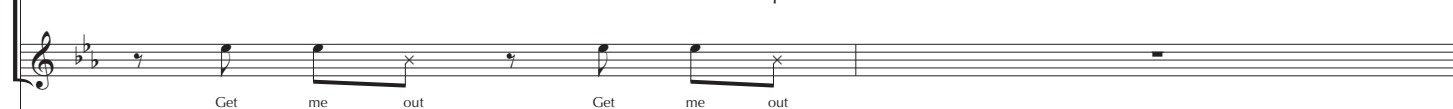
(MARY:)



(MIRIAM:)

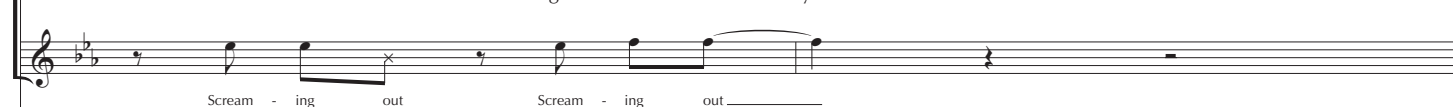
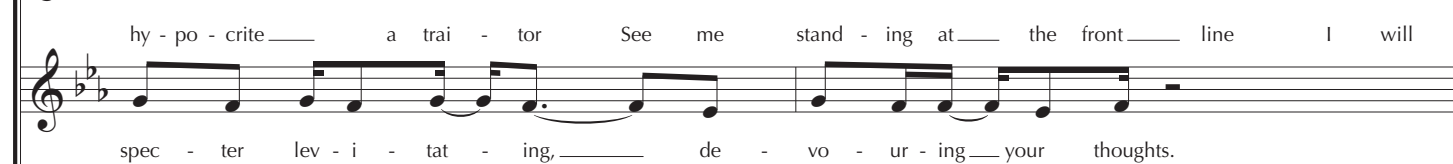


(REBECCA:)



Cm

Ab



Eb

Bbsus

(SUSANNAH:)

109
110
111
112

pray un - til the day I die ___ to God u-pon ___ my knees This is how I pray. This is how I plead.

(BRIDGET:)

This is how I pray. This is how I plead. This is how I pray. This is how I plead.

(MARY:)

This is how I pray. This is how I plead. This is how I pray. ___ This is how I plead.

(MIRIAM:)

How I ___ plead ___ How I ___ plead. ___

(REBECCA:)

How I ___ plead. ___ This is how I pray. This is how I plead.

Get me out Get me out Scream - ing out Scream - ing out ___

Cm

A $\flat$ E $\flat$ B $\flat$ sus

Underground

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 120$

1 2 3 4 ACCUSER #1:

A

Ha ha Ha ha

Gm

(drums ♩ 's)

5 6 7 8

night - mare in dis - guise. A mass with a sin - gle eye. Snakes

Ha ha Ha ha

Gm

9 10 11 12 ACCUSER #2:

and sin - ners speak the same. We call you out you take the blame. In the dark.

Ha ha Ha ha

⌋ ⌋ ⌋ ⌋

13 **ACCUSER #3:**

We scratch___ at your eyes. A sac - red cir - cle tes - ti - fy. No

Ha ha Ha ha

17 **ACCUSER #1:**

___ one sees be - hind___ closed doors. What's done to us now we e - ven the score. Pre -

Ha ha Ha ha

21 - med - i - tat - ed or pre - in - sti - gat - ed, save your - self___ from sin Part

Gm /F# /F /E Eb D

25 **ACCUSER #1:**

ven - tril - o - quist part ex - hib - i - tion - ist, Strip them of___ their skin___ They're a

Gm /F# /F /E Eb D

29 **OTHER ACCUSERS: ACCUSER #1:**

clique, (click) ah... a pack___ of___ wolves. Sad - is - tic, a mur - der of crows. Blood -

Ha ha Ha ha

Gm

33 34 35 36

- hounds watch your ev - 'ry__ move. Shad - ows walk__ on the walls__ of your bed - room.

Ha ha Ha ha

Cm Dm

37 **ALL ACCUSORS:** 38 39 40

Clique, (click) ah... a pack__ of__ wolves. Sad - is - tic. A mur - der of crows. Past

Ha ha Ha ha

Gm

41 **ACCUSER #5:** 42 43 44 45

__ and pres - ent, hunt__ you down. Soon__ we'll see__ you un - der - ground. Par - a -

Ha ha Ha ha

Cm Dm

(drs cont.)

46 **ACCUSER #4:** 47 48 49

lyzed in your sleep. Come and play hide and seek. Pap -

Ha ha Ha ha

Gm Gm

ACCUSER #3:

50 51 52 53

- er cuts un - der your tongue. Nov - a - caine that leaves you numb. Stabbed

Ha ha Ha ha

Cm Dm

ACCUSER #1:

54 55 56 57

and stretched like voo - doo dolls, creep on tip - toes down the hall. A sav -

Ha ha Ha ha

Gm Gm

ACCUSER #1:

58 59 60 61

- age thing to com - pre - hend. Your en - e - mies can taste like friends We

Huh, huh. Huh, huh. Huh, huh.

Cm Dm

62 63 64 65

in - sti - ga - ted it, pre - med - i - tat - ed It's time to re - pre - hend Part

Gm /F# /F /E Eb D

ALL ACCUSERS:

66 67 68 69

ven - tril - o - quist, part ex - hib - i - tion - ist. Wel - come to — your dead — end Like a

Gm /F# /F /E Eb D

70 71 72 73

clique, Sa - dist - ic — Blood -

Like a — clique Like a clique Like — a clique

Ha — Da da da da da Ha — Da da da da da da da da da da

Ha — Da da da da da Ha — Da da da da da da da da da da

Gm Gm

74 75 76 77

- hounds, In — your bed - room In — your bed - room

blood - hounds In — your bed - room

Ha — Da da da da da Ha — Da da da da da da da da da da

Ha — Da da da da da Ha — Da da da da da da da da da da

Cm Dm

78 79 80 81

Clique Sa-dist - ic _____ Hunt

Clique Sa - dis - tic _____

Ha _____ Da da da da da Ha _____ Da da da da da da da

Ha _____ ha ha ha Da da da da da Ha _____ ha ha Da da da da da da da

We're gon - na bring ou down We're gon - na bring ou down We're gon - na bring ou down We're gon - na bring ou down _____

Gm Gm

82 83 84 85 **ACCUSER #1:**

__ you down Hunt __ you __ down a

Sa - tan sees you __

Ha _____ Da da da da da da da da

Ha _____ ha ha ha Da da da da da Ha _____ Da da da da da da da da

Down, down, down

Cm Dm

ACCUSER #2:

86 87 88 89

clique, (click) ah... a pack of wolves. Sad - is - tic, a mur - der of crows. Blood -

Ha ha Ha ha

Gm (drums ♩s)

ACCUSER #3:

90 91 92 93

- hounds watch your ev - 'ry move. Shad - ows walk on the walls of your bed - room.

Ha ha Ha ha

Cm Dm

ACCUSER #1:

ACCUSER #4:

ACCUSER #5:

A2/3/4/5:

94 95 96 97

Clique, (click) ah... a pack of wolves. Sad - is - tic. A mur - der of crows. Past

Ha ha Ha ha

Gm

ACCUSER #1:

opt 8va to end

98 99 100 101

and pres - ent, hunt you down. Soon we'll see you un - der - ground. A

Ha ha Ha ha

Cm Dm

102 103 104 105

night - mare in dis-guise. A mass with a sin - gle eye. Snakes

Gm (drums out)

(chords cont.)

Stripmix

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

♩ = 70

(Vocal SFX)

1 2 3 4 (fall off)

Ebm

5

f (beat drop)

6 7 8 9 10 11 12

SUSANNAH:

13 14 15 16

Oh, Ooh _____ No _____

(snare) +whoosh

mp

17

(Rebecca breathe every 2 beats)

(SUSANNAH:)

18

On _____ my skin

BRIDGET:

Bru - ses on _____ my knees What's he gon - na think? _____

MIRIAM:

Scar that's on _____ my back!

mp

(groove continues) +whoosh

(SUSANNAH:)

19 20

I can feel _____ him. _____

(BRIDGET:)

Stretch marks on my chest _____

MARY:

3 3 3

Cut's on my wrist Cut's on my wrist Cut's on my

(MIRIAM:)

No _____

+whoosh

(Rebecca breathe every eighth note)

21 22

I can feel _____ him on _____ my _____

Oh, _____ no, _____ no _____

Wake me when it's o -

Breathe in,

breathe out

Don't look down

Don't look down

mp

(beat drops, more echoes)

(SUSANNAH:)

23 skin. 24 I can feel him.

(BRIDGET:)

- ver. Oh

(MARY:)

Breathe in, Get me out!

(MIRIAM:)

Don't look down Get me out!

25 (snaps)

26 27 28

29 (Bells) 30 31 32

(Pizz strings)

The Good Guy

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

1 ♩ = 150

JUDGE:

1 2 3 4

G5 Have you ev-er heard³ of the trol - ley prob - lem?

(beat cont.)

5 6 7 8

Here it is. There's a

(beat cont.)

9 10 11 12

run - a - way train 'bout a hun-dred feet a - way. Six wom-en stand there, in - ches from their grave. I

(beat cont.)

13 14 15 16

see the train com - in,' sweat drip - pin' from my skull. I look down at the tracks, see a lev - er I can pull.

(beat cont.)

17 18 19 20

If I pull the lev - er then the train will be di - ver - ted down a dif-f'rent set of tracks. All I have to do is turn it. I

21 22 23 24

look down at my feet. That's when I re - a - lize that if I flip the switch, then I'm the one who dies.

That

25 26 27 28

That

29 30 31 32

if I save them, this train will take my life. You

33 34 35 36

think you'd know ex - act - ly what you'd do, no sur - prise, you're par - a - lyzed, by sep - rate lives. What if they're all af - ter mine?

37 38 39 40

Add it all up. Mul - ti - ply it, then div - ide. Can't bal - ance the eq - ua - tion when you on - ly see one side. Sel -

41 42 43 44

ec - tive em - path - y has been keep - ing us a - live. E - lec - tive su - i - cide, pick and choose who's gon - na die. Sel -

45 46 47 48

ec - tive em - path - y, sep - a - rat - ing you from me. Am I brave e - nough to say, "I bel - iev - e. I be - lieve"? When we

49 50 51 52

say "all rise," who do we rise ___ for? Yeah, when

53 54 55 56

we say "all rise," we choose ___ who we rise ___ for.

57 58 59 60

So - called saints pain-ted in sil - ver sin. Skin to skin, come sit with me. Binge - watch your sins rot.

61 62 63 64

That shit's a new drug. The high of mar-i - jua-na looks like child's play when you try - na claim the high - er pow - er.

65 66 67 68

Jump-in' off the Eif - fel Tow - er, su - i - cide pre - dic - tion Don't you see what hap - pens? Their ap - pro - va's my ad - dic - tion. In a

69 70 71 72

pri - son full of fakes, we look like cook - ie cut - ters. Pi - late washed his hands throw - ing Jes - us Christ in the gut - ter.

73 74 75 76

Pin - na - cle of cyn - i - cal, I got - ta be the good guy. What if I don't have the guts? I got - ta be the good When we

77 78 79 80

say "all rise," who do we rise__ for? When we__ say "all rise," we choose__ who we rise__ for. When we

81 82 83 84

__ say "all rise," who do we rise__ for? When we__ say "all rise," we choose__ who we rise__ for. When

85 86 87 88

we say "all rise," what ex - act - ly does that mean? If we ris - in' pol - ar - ized, It's not do - ing a - ny-thing.

89 90 91 92

Who is the saint? Who's the snake? Who's the sin - ner? I got - ta suss it out, so I make sure I treat 'em dif - f'rent. We're not

93 94 95 96

wired this way. It's a con - scious choice to sti - fle our state - ments or ut - il - ize the voice you have,

97 98 99 100

__ 'cuz say - in' noth - in' is still say - in' some - thin.' The ac - cused, the ac - cus - ers, we're div - id - ed by the doz - en. They set

101 102 103 104

Sal-em as the cit-y on a hill. Cut it off, cas-tra-tion. The on-ly thing we're good at is the self pres-er-va-tion. A

105 106 107 108

cul-ture full of can-cel-la-tion, wake up and you're woke. Chok-ing on pol-i-ti-cal cor-rect-ness, what a joke. We've all

109 110 111 112

played the part of the sin-ner and the saint. Ink can be e-rased. Write this out in war paint. When we

113 114 115 116

say "all rise," who do we rise__ for? When we__ say "all rise," we choose__ who we rise__ for. Hys-

117 118 119 120

ter-i-a in Am-er-i-ca nev-er went a-way. It shape-shifts, it morphs, but guess what? It's here to stay. If I

121 122 123 124

wash my hands of this, then what be-comes of me? I can't look you in the eye, so, so I'm star-in' at my feet. This is my

125 126 127 128

fin - al op - por - tun - i - ty, it's new to me, and still, I watch it all un - rav - el - ing.

129 130 131 132

Here are your in - struc - tions. Lis - ten while you can What if we put them to a vote, now they have to take a stand.

133 134 135 136

Take a look a-round. Take a wild guess. Com-mon - wealth of the court: this is your ul-tim-ate test. Like

137 138 139 140

may - be we could find a way to take this off my chest I mean to take it off of ours May-be we de-vise a test

Dead to Me

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 72$

SUSANNAH:

1 2

Head

3 4 5 6

down, hands up This is what you came for New blood Hear 'em whis-tle for an en - core

(Drs) **(Bs)**

7 8 9 10

Uh - huh No ex - it through a back door Taste it, yeah I want more This is what you came for

(beat cont sim.)

MIRIAM:

11 12 13 14

To - night Here's how it's gon - na go down It's a - bout time Mak - in' new rules in an old town

15 **SUSANNAH:**

Know that I'm right Come on you can say it out loud Try - in' some-thing new now Try - in' some-thing new Re - pu -

B

19 **MIRIAM:**

ta - tion is de - li - cate, that's what they say Not black and white, but sub - li - mi - nal gray

C#m B

23 **SUSANNAH:**

Gave you a shot Think I'll take it a - way

24 25 26

MIRIAM:

I'll be drop - pin' your name on my re - su - me You're a

A

27 **SUSANNAH:**

Ser - pen - tine Ve - no - mous wine Look me

28 29

C#m B

(beat out, chords cont. sim.)

30 **SUSANNAH:**

dead in the eyes I say this re - spect - ful - ly You're dead to me

31 32 33 34

MIRIAM:

It's crys - tal - line

A G# N.C. (Vocal SFX)

[illegible]

39 40 41 42 43

Dead Al - read - y dead to me Dead to me Y - y - you're dead to me

Dead Al - read - y dead to me Dead to me Y - y - you're dead to me

De - e - e - e - e - e - e - e - ad

e - e - e - e - e - e - e - e - ead

Ha ha ha ha ha ha ha

C#m B

REBECCA:

43 E - bon - y sheep Ver - sus pro - di - gal daugh - ter

BRIDGET:

Dark horse Run - nin' ba - by lambs to the slaugh - ter

(lite beat cont sim.)

REBECCA:

47 Bot - toms up It's rain - ing down ho - ly wa - ter

MIRIAM:

Hy -

BRIDGET:

Bot - toms up You're get - ing clo - ser to hell as your bod - y grows hot - ter

B

SUSANNAH:

51 ster - i - a's de - li - cate, that's what they say

Yours has gone so - ur but mine is like su - gar - cane

MIRIAM:

L - l -

B

ALL (except MARY):

55 look kind - a par - a - noid kind - a a - fraid

It's all fun and games til you burn the ar - cade

A G#

MIRIAM:

59 
You're a non-en-ti-ty Ho-ney you're dead to me Ho-ney you're dead to me Al-read-y dead to me
C#m B N.C.

(beat out)

(Vocal SFX)

63 
De - ead Dead Al - read - y dead to me Dead Al - read - y dead to me
De - e - e - e - e - e - e - e - ad De - e - e - e - e - e - e - e - ad De - e - e - e - e - e - e - e - ad
Ha Ha Ha ha ha ha ha ha
C#m
(beat in)

67

De - ead _____ Oh _____

Dead Al - read - y dead to me Dead to me Y - y - you're dead to me

De - e - e - e - e - e - e - e - ad De - e - ad De - e - ad

e - e - e - e - e - e - e - e - ead

Ha _____ Ha _____

Ha ha ha ha ha ha ha ha

C#m B

(beat cont sim.)

71

De - e - e - e - e - e - e - e - ad Oo _____ Ah _____

Dead Al - read - y dead to me Dead Al - read - y dead to me

De - e - e - e - e - e - e - e - ad De - e - e - e - e - e - e - e - ad

De - e - e - e - e - e - e - e - e

Ha _____ Ha _____

Ha ha ha ha ha ha ha ha

C#m

SUSANNAH:

75 76 77 78

No

De - ead _____ Oh _____

Dead Al - read - y dead to me Dead to me Y - y - you're dead to me

De - e - e - e - e - e - e - e - ad De - e - ad De - e - ad

e - e - e - e - e - e - e - e - ead

Ha _____ Ha _____

Ha ha ha ha ha ha ha ha

C#m B

(SUSANNAH)

79 80 81 82

rest for the wick - ed but I dis - a - gre _____ Lay in their grave lift a fing - er for no - bod - y

(beat out)

C#m B

83 84 85 86

Tried to be al - lies You could-n't re - sist You like the blood on your hands

MIRIAM:

On your fing - er - tips

A G#

SUSANNAH: **MARY: No -** **MARY: No -**

87 88 89 90

Kneel at the al - tar now Down on all fours You scan - da - lize mine I will do it to yours

C#m B

(beat cont sim.)

SUSANNAH:

91 92 93 94

You are bound by the choi - ces you made

MIRIAM:

Eye for an eye, it's the truth of the trade Bound by the choi - ces you made. Rep - u -

A G#

95 96 97 98

ta - tion is de - li - cate, that's what they say Live black and white, or you die in the gray

(beat out) C# B

SUSANNAH: **REBECCA:**

99 100 101 102

Kind - a the weak spot on your pa - per chain It feels like a de - cade

BRIDGET:

- - - - - Been here cou - ple ho - urs

A G#

SUSANNAH:

103 You said e - nough shit to fill up your plate Meat on the cut - ting board, you're on dis - play

C#m B

(lite beat)

MIRIAM: Wan - na - be pre - da - tor Knees down and pray

MIRIAM/SUSANNAH: Let's make this trol - ley a run - a - way train

A G#

SUSANNAH: Em - 'rald with jea - lous - y Hon - ey, you're dead to me

MIRIAM: Just a mi - nor dis - crep - an - cy Hon - ey you're d - d - dead

C#m

(Bs only)

MARY: Stop! **MARY: Please -**

115 fe - male su - pre - mac - y Ho - ney you're dead to

You're too per - fect an e - ne - my Ho - ney you're dead to me

N.C.

(Vocal SFX)

123 124 125 126

You are my e - ne - my _____

De - ead _____

Dead Al - read - y dead to me Dead to me Y - y - you're dead to me

De - e - e - e - e - e - e - e - e - e - ad De - e - ad _____ De - e - ad _____

e - e - e - e - e - e - e - e - e - e - ead

Ha _____ Ha _____

Ha ha ha ha ha ha ha ha

C#m B

(beat cont sim.)

[illegible]

131 132 133 134

You are _____ my e - ne - my - y - y

De - ead _____ Oh _____

Dead Al - read - y dead to me Dead to me Y - y - you're dead to me

De - e - e - e - e - e - e - e - e - ad De - e - e - ad De - e - e - ad

e - e - e - e - e - e - e - e - e - ead

Ha _____ Ha _____

Ha ha ha ha ha ha ha ha

C#m B

The musical score is written for piano and voice. It consists of eight staves. The first seven staves are vocal lines with lyrics. The eighth staff is the piano accompaniment. The key signature is C#m (three sharps: F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score includes measure numbers 131, 132, 133, and 134. The lyrics are: 'You are _____ my e - ne - my - y - y', 'De - ead _____ Oh _____', 'Dead Al - read - y dead to me Dead to me Y - y - you're dead to me', 'De - e - e - e - e - e - e - e - e - ad De - e - e - ad De - e - e - ad', 'e - e - e - e - e - e - e - e - e - ead', 'Ha _____ Ha _____', and 'Ha ha ha ha ha ha ha ha'. The piano accompaniment starts with a C#m chord and then moves to a B chord. There are diamond-shaped markers in the piano part, likely indicating fingerings or specific articulation points.

The Unraveling

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 150$

1 2 3 4

mp

C#m E A

5 6 7 8

MARY:

We've be - come

C#m E A

9 10 11 12

— what we — have con - demned. —

C#m A E B

13 14 15 16

Bare your teeth, so ven-om - ous, div - i - ded now, we stand. —

C#m A E B

(MARY:)

17 Stuck in - side a dead - lock, a cross ____ Catch Twen - ty Two. ____

C#m A E B

21 Heav - en gets us if we don't, hell helps us if we do.

C#m A E B

25 Ev' - ry - thing we built, ____ care - ful - ly ____ con - struc - ted from ____ the ground

C#m A E B

29 ____ up is lit - tle more ____ than skel - e - tal re - mains. ____ They

C#m A E B

33 bait you with the glow, ____ and it's all ____ just go - go - go ____

C#m A E B

37 'til on - ly one of us re - mains. ____

C#m A E B

♩ = ♪
(MARY:)

41 Watch the un - rav - el - ing. This is me wav - ing my white__ flag.

E B C#m A

45 Sticks and stones are so self - serv - ing, and they come with a price tag.

E B C#m A

49 Pap - er thin prec - i - pice, o - ver - ly del - i - cate, it all comes down__ to this.

E B C#m A

53

E B C#m A

MARY:

57 Watch the un - rav - el - ing. This is me wav - ing my white__ flag.

E B C#m A

61 Watch the un - rav - el - ing. This is me wav - ing my white__ flag.

E B C#m A

(MARY:)

65 Sink in to the ground. It's beck - on - ing your name _____ Has there

C#m A E B

69 ev - er been a sweet - er _____ sound _____ than stat -

C#m A E B

73 - ic pump - ing in _____ your blood, bluh - uh - uh - uh - uh - uhd. I'm

C#m A E B

77 send - ing out a sig - nal. There's a war - ning of _____ a flash _____ flood.

C#m A E B

81 Watch the un - rav - el - ing. This is me wav - ing my white flag.

Hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah,

E B C#m A

85 Look, they're un - con - scious. Get your-self out of the ring. Call for a bod - y - bag.

Hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah,

E B C#m A

(MARY:)

89 Pap - er thin prec - i-pice, o - ver-ly del - i-cate, it all comes down_____ to this.

Hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah,

E B C#m A

93 Hah, hah, hah, hah, 94 hah, hah, hah, hah, 95 hah, hah, hah, hah, 96 hah, hah, hah, hah,

E B C#m A

[illegible][illegible]

(MARY:)

105 106 107 108

Tell me I'm hum - an. Show me my beat - ing heart in - side my chest, my chest.

chest, my chest.

C#m E A

109 Ev - 'ry-bod - y rise. Dress your-self in lies. Put on your Sun - day best.

110

111 Put on your Sun - day best.

112

C#m E A

113 114 115

E A

SUSANNAH/MARY:

116 

MIRIAM/REBECCA/BRIDGET:

[illegible]

(SUSANNAH/MARY:)

120 al - most for - get___ your-self, 121 ev - 'ry - thing, 122 ev - 'ry - thing_____ 123 comes with a price It's a

(MIRIAM/REBECCA/BRIDGET:)

ah_____ ah_____ ah_____

Hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah,

E

B

C#m

A

SUSANNAH/MARY/BRIDGET:

+REBECCA:

MARY:

124 pa - er thin prec - i - pice, 125 o - ver-ly del - i - cate, 126 it all comes down_____ 127 to this.

REBECCA/MIRIAM:

MIRIAM:

SUSANNAH/MIRIAM/BRIDGET/REBECCA:

Mmm..._____

Hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah,

E

B

C#m

A

SUSANNAH/MIRIAM/BRIDGET/REBECCA:

128 Ah_____ 129 Ah_____ 130 131

Hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah,

E

B

C#m

A

MARY:

132 133 134 135

Watch the un - rav - el - ing. This is me wav - ing my white flag.

(SUSANNAH/MIRIAM/BRIDGET/REBECCA:)

Ah Ah

Hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah,

E B C#m A

136 137 138 139

Watch the un - rav - el - ing. This is me wav - ing my

Ooo Ah

hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah,

E B C#m A

Worst Nightmare 2.0

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

NO LIVE VOCALS

♩ = 130

(fall off)

2 2 4 5

Ah ah ah ah De - ead _____

Like _____ a clique

Your night - mare Your night - mare Your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Ha Ha ha Uh - huh Da da da da da da da da

De - ead _____

Sa - dis - tic Sa - dis - tic _____

How I _____

Your night - mare Your night - mare Your night - mare Y - y - y - your

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Ha ha ha Uh - huh Da da da da da da da da

Uh - huh ha ha ha ha ha Uh - huh Uh - Da da da da da da da da

Uh - huh ha ha ha ha ha Uh - huh Uh - Da da da da da da da da

[illegible]

14 De - ead _____ 15 16 17

— your bed - room In — your bed - room Blood - hounds In — your bed - room

How I —

night - mare Yeah your night - mare Yeah Liv - in' breath - in proof Your worst night - mare's com - in'

I'm mak - in' this your night - mare Liv - in' breath - in proof Your worst night - mare's com - in'

Uh - huh Da da da da da Liv - in' breath - in proof Your worst night - mare's com - in'

Ha ha ha ha Ha ha ha ha

da

da Da da da da da da da da Liv - in' breath - in proof Your worst night - mare's com - in'

ha

The musical score is written for piano and vocal. The piano part is in the right hand, and the vocal part is in the left hand. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 17 measures. The lyrics are: De - ead — your bed - room In — your bed - room Blood - hounds In — your bed - room How I — night - mare Yeah your night - mare Yeah Liv - in' breath - in proof Your worst night - mare's com - in' I'm mak - in' this your night - mare Liv - in' breath - in proof Your worst night - mare's com - in' Uh - huh Da da da da da Liv - in' breath - in proof Your worst night - mare's com - in' Ha ha ha ha Ha ha ha ha da da Da da da da da da da da Liv - in' breath - in proof Your worst night - mare's com - in' ha

18 De - ead _____

We're gon - na bring you down We're gon - na bring you down We're gon - na bring you down We're gon - na bring you down

No way

I _____ I _____ I _____ I _____ I _____ I _____ I _____ I _____

Your night - mare Your night - mare Your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Ha Ha ha Uh - huh Da da da da da da da da

22 De - ead _____

We're gon - na bring you down We're gon - na bring you down We're gon - na bring you down down down down down

No way

I I I I I I I

Your night - mare Your night - mare Your night - mare Y - y - y - your

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Ha ha ha Uh - huh Da da da da da da da da

Uh - huh ha ha ha ha ha Uh - huh Uh - Da da da da da da da da

Uh - huh ha ha ha ha ha Uh - huh Uh - Da da da da da da da da

26 De - ead _____

27 Un - der - ground

28 Un - der - ground _____

29 No way _____

I _____ I _____ I _____ I _____ I _____ I _____ I _____ I _____

night - mare Yeah your night - mare Yeah your night - mare Huh your night - mare Huh your

I'm mak - in' this your night - mare I'm mak - in' this your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Ha ha ha Uh - huh Da da da da da da da da

Uh - huh Da da da da da da da da Da da da da da da da da

da Da da da da da da da da Da da da da da da da da

Ha ha ha ha ha ha ha ha Ha ha ha ha Ha ha ha ha

Ha ha ha ha ha ha ha ha Ha ha ha ha Ha ha ha ha

30 De - ead _____

Un - der - ground Un - der - ground

No way _____ No way _____ No way _____ No way _____ No way

How I _____ I _____ I _____ I _____ I _____ I _____ I _____

night - mare Yeah your night - mare Yeah Liv - in' breath - in proof Your worst night - mare's com - in'

I'm mak - in' this your night - mare Liv - in' breath - in proof Your worst night - mare's com - in'

Uh - huh Da da da da da Liv - in' breath - in proof Your worst night - mare's com - in'

Ha ha ha ha Ha ha ha ha

da

da Da da da da da da da da Liv - in' breath - in proof Your worst night - mare's com - in'

ha

(Echo fade out)

34 No way _____ No way _____ No way _____ No way _____

N.C.

35

Ready or Not

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

♩ = 160

(vocal SFX)

1 2 3 4

C5 C5

JUDGE:

5 6 7 8

Peo - ple in this vil - lage, yeah, they talk, talk, talk. The rum - or mill's run - nin' this town.

Cm Cm

(Bs cont.)

9 10 11 12

Shut the doors. Tri - ple check the locks. This is how it's gon - na go down. —

(glass break SFX)

13 14 15 16

It's al - ways the king who wears the crown, and mine is made of steel.

Cm (claps) Cm

(Chord pattern cont under)

(JUDGE:)

17 18 19 20

I'm a - bout to call the ex - e - cu - tion - er, and his cuts nev - er heal. Uh The

2

21 22 23 24

peo - ple have spo - ken, forced my hand. In Sal - em - land, it's damn — or be damned.

Cm /Bb

25 26 27 28

How they gon - na die? — How they gon - na pay? It's a treach - er - ous game, but you came to play.

Abmaj7 G

(beat cont. sim.)

29 30 31 32

Cross my heart, you'll want to die. — You'll make tough choic - es when you're the good guy.

Cm /Bb

33 34 35 36

(shot)

Hands up. Get that gun - shot. Step up to the stand, Read - y or not.

Abmaj7 G

JUDGE:

37 38 39 40

Read - y or not, ___ yeah. Read - y or not.

Mad wom - an. M - m - m - mad, ___ m - mad wom - an.

Cm /Bb

41 42 43 44

___ Read - y or not. ___ Uh.

Mad wom - an. M - m - m - mad, ___ m - mad wom - an.

Abmaj7 G

45 46 47 48

Peo - ple al - ways try - na whis - per in my ear. If I lis - ten, then they pay me well. I'm

Cm Cm

49 50 51 52

damned if I do, and I'm damned if I don't Ev - 'ry street's a dead end to hell, ___ uh.

2 2

53 54 55 56

It's al - ways the king who makes the moves, and rules with an ir - on fist.

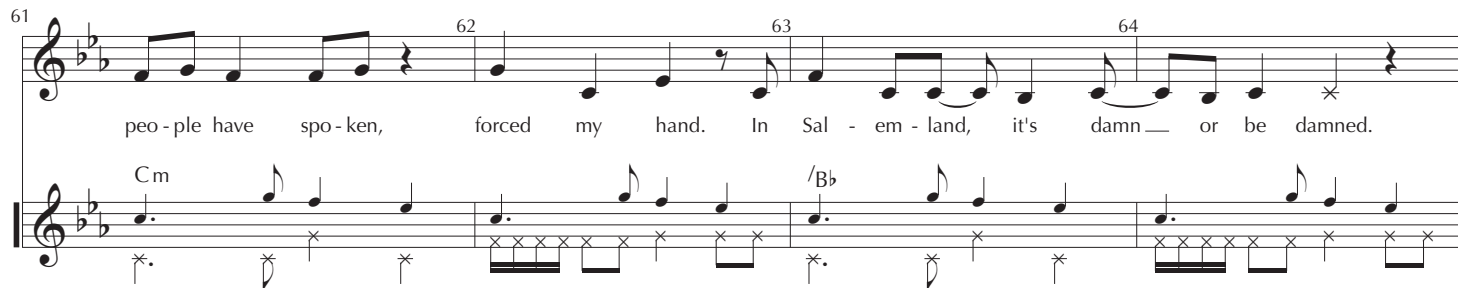
2 2

(JUDGE:)

57 I'll be play - in' God here 58 all night long. Ain't that an 59 M. Night Shy-'mal - an 60 twist. The



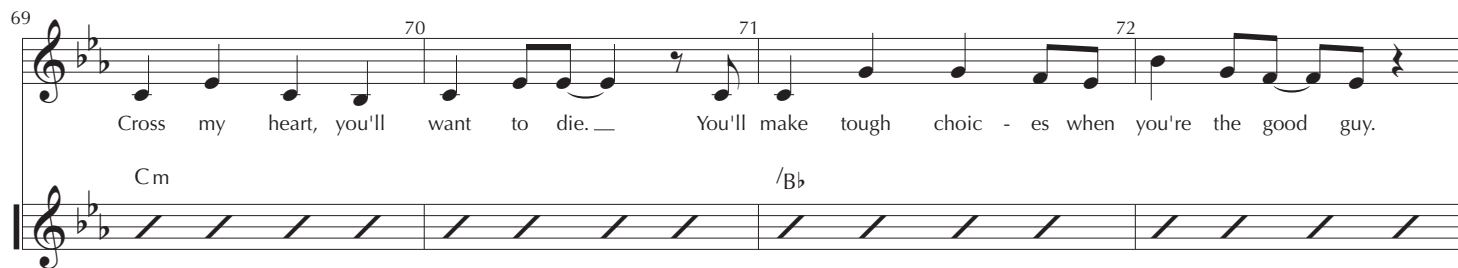
61 peo - ple have spo - ken, 62 forced my hand. In Sal - em - land, 63 it's damn — or be 64 damned.



65 How they gon - na die? — 66 How they gon - na pay? 67 It's a treach - er - ous game, 68 but you came to play.



69 Cross my heart, you'll want to die. — 70 You'll make tough choic - es when you're the good 71 guy. 72



73 Hands up. 74 Get that gun - shot. 75 Step up to the stand, 76 Read - y or not.



(JUDGE:)

77 78 79 80

Read - y or not, — Read - y or not.

Mad wom - an. M - m - m - mad, — m - mad wom - an.

Cm /Bb

81 82 83 84

— Read - y or not. —

Mad wom - an. M - m - m - mad, — m - mad wom - an.

Abmaj7 G

85 86 87 88

Light the gas - o - line, load the A. K. Four - ty - Sev - en. Ev - 'ry - bod - y knows on - ly good girls go to heav - en.

Cm Cm

89 90 91 92

I don't have a choice. No sin - ner, no sin. We al - read - y know that the good guys win.

2 2

93 94 95 96

Cm Cm

(JUDGE:)

97 Peo - ple have spo - ken, 98 forced my hand. 99 In Sal - em - land, 100 it's damn — or be damned.

Cm /Bb

101 How they gon - na die? — 102 How they gon - na pay? 103 You de - cide. 104 It's judg - ment day.

Abmaj7 G

105 Cross my heart, you'll want to die. — 106 You'll live in the grey when you're the good guy. 107 108

Cm /Bb

109 Throw on your robe. 110 Shoot the gav - el like a shot. 111 Step up to your throne, 112 Read - y or not.

Abmaj7 G

113 Read - y or not, — 114 Read - y or not. 115 116

Mad wom - an. M - m - m - mad, — m - mad wom - an.

Cm /Bb

(JUDGE:)

117 118 119 120

Read - y or not. ____

Mad wom - an. M - m - m - mad, __ m - mad wom - an.

A $\flat$ maj7 G

JUDGE: Get ready.

121 122 123 124

C5

Worst Nightmare

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 130$

1 2 3 4

N.C.

5 6 7 8

ACCUSER #1:

We've been

Verse 1

9 10 11 12

ACCUSER #2:

pull-in' pup-pet strings be-hind ev - 'ry suc-ces-sive scene Now the guil-ty have been eat-en We're the ones that will be speak-ing

ACCUSER #3:

We've had to

13 14 15 16

ACCUSER #4:

ACCUSER #5:

beg for cred-i - bi-li-ty like it's a com-pe-ti-tion But that's just be-cause we knew that folks don't lis-ten to young wo-men So we

17 18 19 20

A1:

had to stake our claim to set the par-a-digm the pre-ce-dent Now we fi-nish what we start-ed we'll (we'll) pitch you as a sac-ra-ment

Pre-Chorus 1

21 **A1:** 22 23 **A2/A3:** 24

Like a deer caught in a snare It's kind-a fun to see you scared ____

Uh, uh - huh Uh, uh - huh

25 **A4/A5:** 26 **A1:** 27 28

Bow your head and say a prayer I'm mak-in' this, mak-in' this, mak-in' this your night - mare

Uh, uh - huh Uh, uh - huh mak-in' this your night - mare

Chorus 1

29 30 31 32 **ACCUSERS:**

Mak-in' this your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Ha ha Uh - huh Da da da da da da da da

33 **A1:** 34 35 **ACCUSERS:** 36

Mak-in' this your night - mare Mak-in' this your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh ha ha ha ha ha Uh - huh Ha Da da da da da da da da

A1: **ACCUSERS:**

37 38 39 40

Mak - in' this your night - mare Mak - in' this your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

ACCUSERS: **A5:**

41 42 43 44

Your night - mare Liv - in' breath - in proof Your worst night-mare's com - in' true At

Uh - huh Da da da da da Liv - in' breath - in proof Your worst night - mare's com - in' true

ha ha ha ha ha ha ha ha Liv - in' breath - in proof Your worst night - mare's com - in' true

Verse 2 **A4:** **A3:** **A2:**

45 46 47 48

first, it was-n't vi-cious, teen-age cur-i-o-si-ty Dipped your toes in-to de-mon-ic ri-vers No-bod-y would see But then your

A1:

49 50 51 52

feet be-came so fri-gid Could-n't sit in-side your sin so-now you're go-ing un-der-ground You were

Your lit-tle con-science got so loud

53 54 55 56

so de-vout and pi-ous so ad-dict-ed to the rules Mar-y was a lit-tle lamb You al-most had us fooled But we're the

57 58 59 60

in-no-cence the vic-tims in this God-for-sa-ken town We'll fin-ish in a min-ute but be-fore we step back down We, we, we

61 62 63 64

re-vel in this ho-ur Daugh-ters in a fath-er's world A ter-ri - fy-ing met-a-mor-hpo-sis We start-ed out as girls Grown up in-

65 66 67 68

ACCUSERS: **A1:**

to ten-a-cious wo-men Built a right-eous co-a - li-tion to kill Be-cause we fol-low the blood in-side the wat-er All saints

Be - cause we fol - low the blood in - side the wat - er

69 70 71 72

a-gainst the sin-ners Cuz God picked us as win-ners We'll eat you like it's din-ner And leave the ta-ble thin-ner

Sin - ners — Win - ners — Din - ner — Thin - ner —

Pre-Chorus 2

ACCUSERS:

73 74 75 76

Like a deer caught in a snare It's kind - a fun to see you scared —

Uh, uh - huh Uh, uh - huh

77 78 79 80 A1:

Bow your head and say a prayer I mak - in' this, mak - in' this, mak - in' this your night - mare

Uh, uh - huh Uh, uh - huh mak - in' this your night - mare

Chorus 2

81 82 83 84

Your night - mare Your night - mare Your night - mare Mak - in' this your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Ha ha Uh - huh Da da da da da da da da

85 86 87 88

Your night - mare Mak - in' this your night - mare Your night - mare Mak - in' this your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh ha ha ha ha ha Uh - huh Ha Da da da da da da da da

89 90 91 92

Mak - in' this your night - mare Mak - in' this your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

93 94 95 96

ACCUSERS:

Your night - mare Your night - mare Liv - in' breath - in proof Your worst night - mare's com - in' true

Uh - huh Da da da da da Liv - in' breath - in proof Your worst night - mare's com - in' true

ha ha ha ha ha ha ha ha Liv - in' breath - in proof Your worst night - mare's com - in' true

Bridge

97 98 99 100

MARY:

Wake up from the rev - er - ie _____ Fal - lin' ill from the fe - ver _____ dream

Night - mare

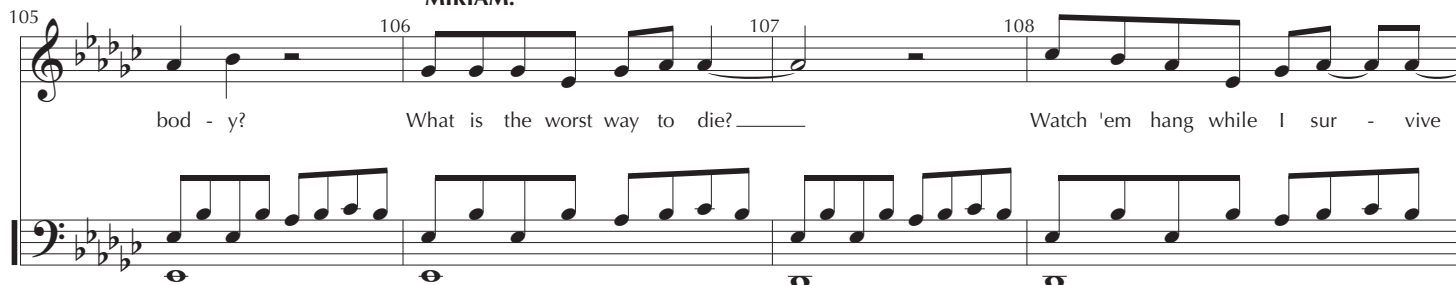
101 102 103 104

REBECCA: **BRIDGET:**

_____ Hea - ven feels so close to me _____ Do I suc - cumb my spi - rit or my

MIRIAM:

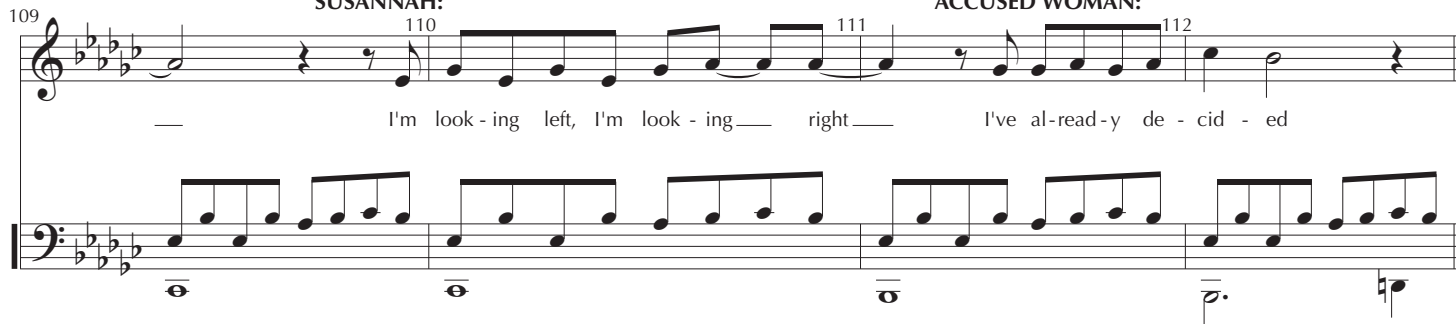
105 bod - y? 106 What is the worst way to die? 107 108 Watch 'em hang while I sur - vive



SUSANNAH:

ACCUSED WOMAN:

109 110 I'm look - ing left, I'm look - ing 111 right 112 I've al-read-y de - cid - ed



Pre-Chorus 3

MARY:

113 114 Like a deer caught in a snare 115 I look a - round and I feel scared 116

I Like a

Ah Ah Ah Ah

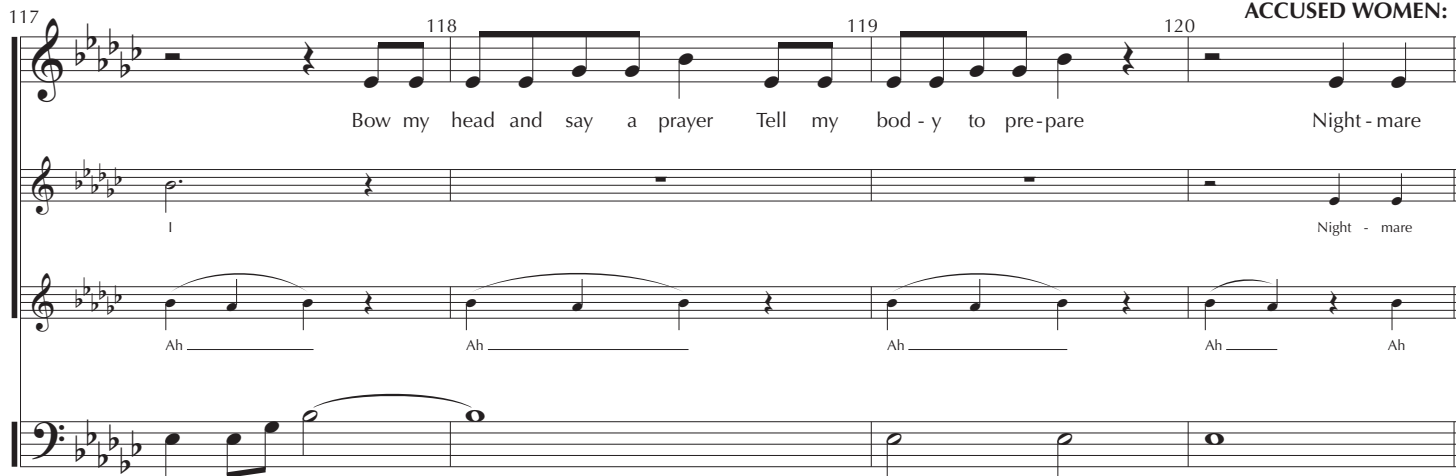


ACCUSED WOMEN:

117 118 Bow my head and say a prayer 119 Tell my bod - y to pre-pare 120 Night - mare

Night - mare

Ah Ah Ah Ah Ah



Chorus 3

121 122 123 124

Mak - in' this your night - mare Mak - in' this, mak - in' this, Mak - in' this your night - mare

Your night - mare Your night - mare Your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Ha ha Uh - huh Da da da da da da da da

Uh - huh Ha Uh - huh Da da da da da da da da

125 126 127 128

Mak - in' this, mak - in' this, Mak - in' this your night - mare Mak - in' this, mak - in' this, Mak - in' this your night - mare

Your night - mare Your night - mare Your night - mare Y - y - y - your

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh ha ha ha ha ha Uh - huh Da da da da da da da da

Uh - huh Ha ha ha Uh - huh Da da da da da da da da

129 130 131 132

Mak - in' this your night - mare

night - mare Yeah your night - mare Yeah your night - mare Huh your night - mare Huh your

I'm mak - in' this your night - mare I'm mak - in' this your night - mare

Uh - huh Da da da da da Uh - huh Da da da da da da da da

Uh - huh Da da da da da da da Da da da da da da da

Ha ha ha ha ha ha ha ha Ha ha ha ha Ha ha ha ha

133 134 135 136

Liv - in' breath - in proof Your worst night - mare's com - in' true

night - mare Yeah your night - mare Yeah Liv - in' breath - in proof Your worst night - mare's com - in' true

I'm mak - in' this your night - mare Liv - in' breath - in proof Your worst night - mare's com - in' true

Uh - huh Da da da da da Liv - in' breath - in proof Your worst night - mare's com - in' true

da Da da da da da Liv - in' breath - in proof Your worst night - mare's com - in' true

ha ha ha ha ha ha ha ha Liv - in' breath - in proof Your worst night - mare's com - in' true

Outro

137 **ACCUSER #2:** 138 139 **ACCUSER #3:** 140

And we'll stay with you for - ev - er ____ Our sig - na - tures on the walls of your sub -

Ebm Db

141 **ACCUSER #4:** 142 143 **ACCUSER #1:** 144

con - scious It's tru - ly been a plea - sure ____ We'll fin - ish it right now Just like we

ACCUSER #3:

It's tru - ly been a plea - sure Plea - sure Ah ____

B Bb

145 146 147 148

pro - mised

(bass drop) (riser cresc.)

Madwoman

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

Verse

♩ = 120

MIRIAM:

BRIDGET:

1 I'll be the mar - tyr
C#m

2 I'll be the wo-man to blame
B

3 I'll be your
A

4 (continue sim.)

SUSANNAH:

6 ren-e-gade
C#m

7 Sleep - in' in a grave
B

8 That bears no name
A

9 I'll be the

MARY:

10 her-e-tic
C#m

11 The scar-let
B

12 let-ter on your
A

13 fore-head I'll be your re-mind-

MARY/REBECCA:

14 er
C#m

15 When you plead and you pray
B

16 at the foot of your death bed
A

17 Be your re-mind-er

Pre Chorus

18 **MIRIAM:**

19 20 21

I SOLO ACCUSED: warn you well Cow - ar -

B G#m A

22 23 24 25

dice is the al - ley - way to hell

B G#m A

Chorus

26 **SUSANNAH:**

27 28 29

I am the Mad - wo - man, cast as a com - mon threat I

SOLO ACCUSED:

cast as a com - mon threat

C#m E B A

30 **MIRIAM:**

31 32 33

am the Mad - wo - man She takes what she can and she gets what she gets Ma -

C#m E B A

(MIRIAM:)

34 le - fi - cent or Me - phi - sto - phe - les 35 or a beast 36 with - out 37 a name

C#m E B A

SUSANNAH:

SUSANNAH/MIRIAM:

38 Call me the Mad - wo - man 39 You made me this way 40 41

C#m E B A

ACCUSED:

42 Mad - wo - man 43 Mad - wo - man 44 Mad - wo - man 45 Mad -

C#m E B A

MARY:

46 Mad - wo - man 47 I'll be the scape - 48 49

wo - man Mad - wo - man

C#m E B A

Verse

50 **MARY/SUSANNAH:** 51 52 53 **REBECCA:**

- goat The trai - tor from a twist - ed town I'll be the mark

MIRIAM:

Scape - goat Trai - tor from a twist - ed town

C#m B A

54 **REBECCA/BRIDGET:** 55 56 57

— of Cain and A - bel Not pre - cious e - nough for a fun - eral gown

Cain and A - bel fun - eral gown

C#m B A

Pre Chorus

58 **ACCUSED:** 59 60 61 **MIRIAM:**

I warn you well Fal - si -

I warn you well

B G#m A

62 (MIRIAM:)

fied pride is the bou - le - vard to hell

63 64 65

ACCUSED:

Bou - le - vard to hell

B G#m A

Chorus

66 SUSANNAH:

I am the Mad - wo - man, ped - dled as a pub - lic threat

67 68 69

BRIDGET:

Mad - wo - man Pe - daled as a pub - lic threat

C#m E B A

70 MIRIAM:

I am the Mad - wo - man She takes what she can and she gets what she gets Ma -

71 72 73

C#m E B A Ma -

74

le - fi - cent or Me - phi - sto - phe - les Ev - 'ry vi - lain is gi - ven a name

75 76 77

le - fi - cent or Me - phi - sto - phe - les

C#m E B A

SUSANNAH/MIRIAM: **ACCUSED:**

78 Call me the Mad - wo - man You made me this way

C#m E B A

ALL WOMEN:

82 Mad - wo - man Mad - wo - man

83 84 85

C#m E B A

MARY:

86 Mad - wo - man We

87 88 89

C#m E B A

Bridge

REBECCA: **BRIDGET:**

90 know you'll burn the e - vi - dence The tran - scripts and the texts Bleach the blood -

A C#m

REBECCA:

94 
A B

A

B

BRIDGET:

MARY:

98 **BRIDGET:** **MARY:**

- tion soon will fol - low Par-a - lells ____ will ar - rise ____ I'm ____ say -

C#m A

 $C\#m$

A

102 103 104 105

- in' this — com - mun - al prayer be - fore my bod - y dies —

SOLO ACCUSED:

SUSANNAH:

I warn you

1

warn you

A

B

 C_m

B

Pre Chorus

SUSANNAH:

106 107 108 109

You're _____ walk - in' on _____ the con - crete street to _____

well I warn you

well

A B C#m B

well

A

B

C#m

B

MIRIAM:

110 — hell ————— 111 I 112 warn you — once 113 more 114 It might

SOLO ACCUSED:

A B C#m B A

115 be mo - dern blood, — 116 but it's the same — 117 med - ie - val war

B C#m B A

ACCUSED:

118 — Yeah, it's the same — 119 ar - cha - ic war — 120

N.C.

Chorus

SUSANNAH:

121 I am — the Mad - wo - man 122 Sold — as a mor - tal threat — 123 124

ALL WOMEN:

Mad - wo - man Sold — as a mor - tal threat

C#m E B A

MIRIAM:

125 126 127 128

I am the Mad - wo - man She takes what she can and she gets what she gets Ma -

C#m E B A

129 130 131 132

le - fi - cent or Me - phi stoph - e - les All the par - i - ahs go down with their name

le - fi - cent or Me - phi - stoph - e - les

C#m E B A

SUSANNAH/MIRIAM:

133 134 135 136

Call me the Mad - wo - man You made me this way

You made me this way

C#m E B A

ALL WOMEN:

137 138 139 140

Mad - wo - man Mad - wo - man

Mad - wo - man Mad -

Mad - wo - man Mad - wo - man

C#m E B A

141 142 143 144 **MIRIAM:**

Oh I _____

Mad - wo - man _____

wo - man _____ Mad - wo - man _____

_____ Mad - wo - man _____

C#m E B A

A Cappella

SUSANNAH:

145 146 147 148

I am the Mad - wo - man I'm a col - lec - tive threat

MIRIAM:

I am the Mad - wo - man I'm a col - lec - tive threat

REBECCA:

Col - lec - tive, col - lec -

MARY:

Oh I _____

149

(SUSANNAH)

150

151

152

(MIRIAM:)

You kill ____ my bod-y I'll live in your head ____

I'll live ____

(REBECCA)

tive ____

(MARY)

Mad - wo - man ____ Live

BRIDGET:

I am ____ the Mad - wo - man ____ Live

153

(SUSANNAH)

154

155

156

(MIRIAM:)

Re - claim ____ my name ____

(REBECCA)

I'll ____ re - turn ____ to re - claim my name

Lay me in ____ my grave ____

(MARY)

Plea ____

I'll re - claim

(BRIDGET)

My grave ____ My grave ____ My grave ____

157 (SUSANNAH)
Call me the Mad - wo - man

(MIRIAM:)
Oh You made me this way

(MARY)
Mad - wo - man

(BRIDGET)
Oh

Detailed description: The image shows a musical score for a song titled '11. Madwoman'. It features four vocal parts: Susannah, Miriam, Mary, and Bridget. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: 'Call me the Mad - wo - man' (Susannah), 'Oh You made me this way' (Miriam), 'Mad - wo - man' (Mary), and 'Oh' (Bridget). The score includes measure numbers 157, 158, 159, and 160. The lyrics are written below the corresponding musical staves, with some words underlined or connected by lines to indicate phrasing.

Madwoman Outro

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 84$

MARY: 1 And we'll stay with you for - ev - er ____

BRIDGET: 4 Our sig - na - tures on the walls of your sub -

REBECCA: For - ev - er ____ walls of your sub -

MIRIAM: 5 con - scious Sal - va - tion can be se - vered ____

SUSANNAH: 8 So we'll see you ver - y soon ____ Just like we

con - scious

pro - mised

(bass drop)

(riser cresc.)

Chords: C#m, B, A, G#

Kingdom Comes I

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

$\text{♩} = 72$

1 **D2** 2 **G maj7** 3 **D2** 4 **G maj7**

5 **MARY:** 6 7 8

What is ____ the worst way to die? ____ Some say wat-er, by fi-re, and ice. ____

D2 **G maj7** **D2** **G maj7**

9 **MIRIAM:** 10 11 12

I know it bet-ter ____ than most. At least with those, ____ you get ____ to be ____ a ghost. ____

D2 **G maj7** **D2** **G maj7**

13 **REBECCA:** 14 15 16 **BRIDGET:**

Wait-ing in a lim-bo is ____ far ____ worse. Dy-ing has a per-ma-nence, a pros-pect of re-birth. Free -

D2 **G maj7** **D2** **G maj7**

17 **MIRIAM:** 18 19 20 **SUSANNAH:**

- fall ____ in - to the ab-yss. ____ Float-ing in a pur-ga-tor-y. Get-ting har-der to re-sist. As the ghost-

Ah... ____

D2 **G maj7** **D2** **G maj7**

21
- light turns to blue, as the day - light breaks in two, I wait here.

22 23 24

Ah, ah, (sim.)
Hm... Ah... Ah...

Bm A(add4) Gmaj7

25
Low - er my bod - y in - to a wat - er - y grave. I'm go - ing numb.

26 27 28

in - to a wat - er - y grave. go - ing numb.

D A Bm G

29
Shout from your syn - a-gogues. Tai - lor the truth that you tell, and I will suc - cumb.

30 31 32

you tell,

D A Bm G

33
Loos - en my lips. Lay down your weap - ons, your chains, — gren - ades, and guns, 'til the king - dom

34 35 36 37

Loos - en my lips.

D A Bm A G A

38 39 40 41

comes. _____ 'Til the king - dom

Hah... _____

(comes...) _____

Bm G D A

42 43 44 45 46

comes. _____

Hah... _____

(comes...) _____

Bm G D A

47 48 49 50

MARY: I've seen what some peo-ple do. _____ **BRIDGET:** You call an-oth-er "witch. May-be you _____ won't be _____ ac-cused. The dis-tor-

I've seen "witch."

D2 Gmaj7 D2 Gmaj7

51 52 53 54

REBECCA: - tion is hard to den-y. **SUSANNAH:** When fear is at the root, we all think that we're the good guy. As the ghost-

I, I...

D2 Gmaj7 D2 Gmaj7

55

56

57

58

- light turns to blue, as the day - light breaks in two, I wait here. As the ghost-

Ah, ah, (sim.)

Hm... Ah... Ah...

Bm A(add4) Gmaj7

59

60

61

62

- light turns to blue, as the day - light breaks in two, I _____ wait here.

Ah, ah, (sim.)

Hah... Hah... Ah...

Bm A(add4) Gmaj7

ACCUSED WOMEN:

63

64

65

66

Low - er my bod - y in - to a wat - er - y grave. I'm go - ing numb.

Ah _____ Ooh _____ Ah _____

Ooh _____ Ha, ha

D A Bm G

MIRIAM/SUSANNAH:

67 Shout from your syn - a-gogues. 68 Tai - lor the truth that you tell, 69 and 70 I will suc - cumb.

Ah... Ooo..

ha that you tell.

D A Bm G

71 Loos-en my lips. 72 Lay down your weap-ons, your chains, — gren-ades, and guns, 73 'til the king - dom

Ah Ah Ah Ah

Ah Ah Ah

D A Bm A G A

76 comes. 77 Ah Ah 78 79 'Til the king - dom

comes.

Bm G D A

80 81 82 83

comes. _____

Ah _____ Ah _____

comes. _____

Bm G D A

84 **SUSANNAH:** 85 86 87

Ah Ha _____ Ah Ha _____ Ah Ha _____ Ha _____

MIRIAM:

Ah _____ Mm

MARY:

How I plead _____

BRIDGET:

I'm call - ing On my knees _____ On my knees

REBECCA:

Ha Ha Ha

Na na na na na na Na na na na na na Na na na na na na Na na na na na na

Bm 2 2 D5 2 G5 2

88

(SUSANNAH:)

89

90

91

Ah

(MIRIAM:)

Ah

Ha

Ah

Ha

Ah

Ha

Ha

(MARY:)

I'm

call

-

ing

I'm

call

-

ing

On

my

knees

My

knees

My

(BRIDGET:)

How

I

plead

(REBECCA:)

Ha

Ha

Ha

Na na na na na na

Na na na na na na

Na na na na na na

Na na na na na na

Bm 2

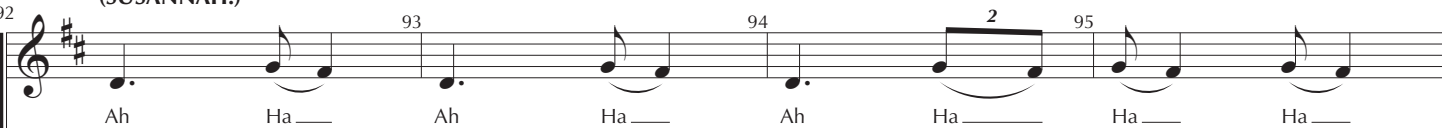
2

D5 2

G5 2

92

(SUSANNAH:)



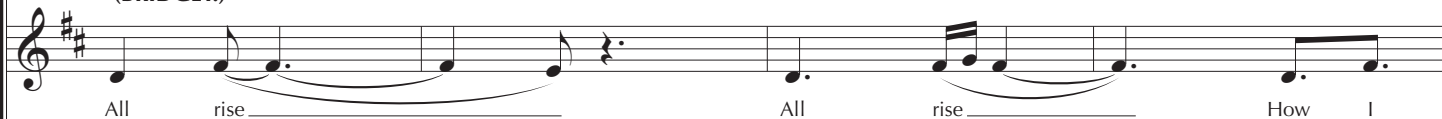
(MIRIAM:)



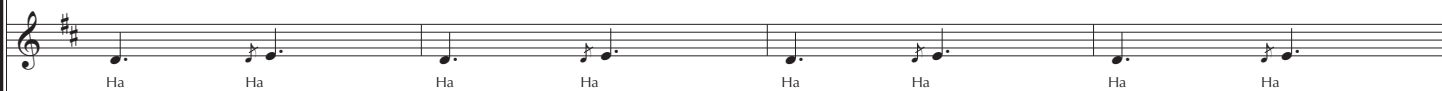
(MARY:)



(BRIDGET:)

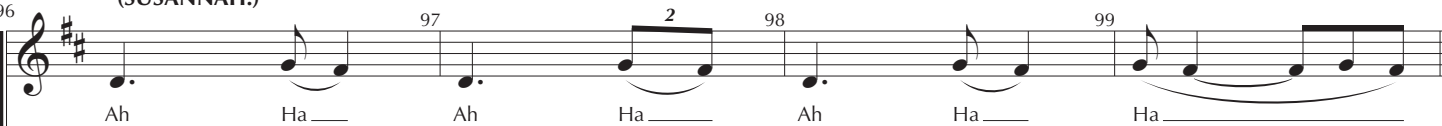


(REBECCA:)



96

(SUSANNAH:)



Ah Ha ____ Ah Ha ____ Ah Ha ____ Ha ____

97 98 99

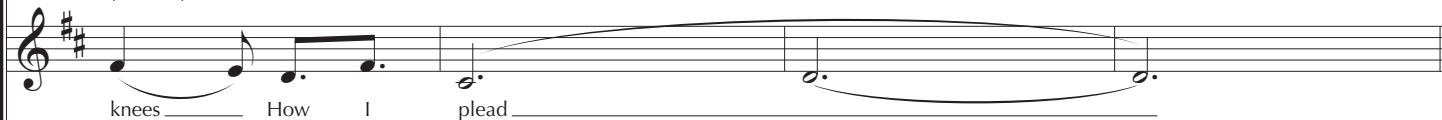
2

(MIRIAM:)



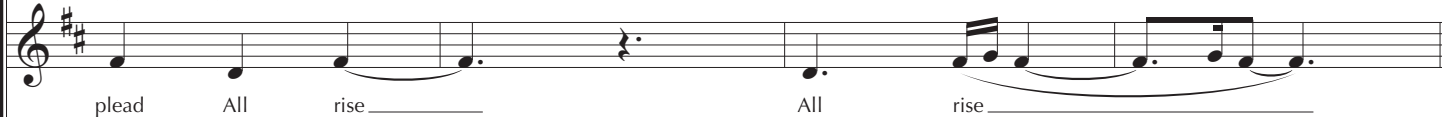
me ____ Yeah ____ Oh ____ Oh

(MARY:)



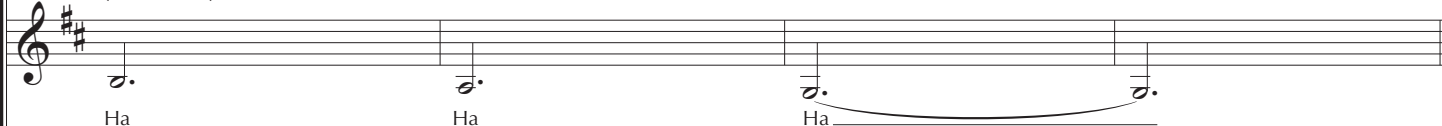
knees ____ How I plead ____

(BRIDGET:)



plead All rise ____ All rise ____

(REBECCA:)



Ha Ha Ha



This is me This is me This is me Me ____



Ha Ha Ha Ha Ha Ha Ha



Na na na na na na Na na na na na na Na na na na na na Na na na na na na



Bm 2 2 D5 2 G6

100 **SUSANNAH:**

Low - er my bod - y in - to a wat - er - y grave. I'm go - ing numb.

101

MIRIAM:

Ah Ooh Ah

MARY:

Ooh wa - ter - y grave Numb.

(BRIDGET:)

All rise All rise How I

(REBECCA:)

Ha Ha Ha

Ah ha Ah ha Ah ha

Ha Ha Ha Ha Ha Ha Ha Ha

Na na na na na na Na na na na na na Na na na na na na

D Gmaj7 A Bm G

(SUSANNAH:)

104 Shout from your syn - a - gogues. 105 Tai - lor the truth that you tell, 106 and 107 I will suc - cumb.

(MIRIAM:)

Ah _____

Ooh _____

(MARY:)

syn - a - gogues

that you tell.

(BRIDGET:)

plead All rise _____

All rise _____

(REBECCA:)

Ha

Ha

Ha _____

Ah

ha _____

Ah

ha _____

Ah

ha _____

Ha

Ha

Ha

Ha

Ha

Ha

Ha

Na

na

na

na

na

na

Na

na

na

na

na

na

Na

na

na

na

na

na

Na

na

na

na

na

D

A

Bm

G

108 (SUSANNAH:) Loos-en my lips. Lay down your weap-ons, your chains, gren-ades, and guns, 'til the king-dom

(MIRIAM:) Ah _____ Ooh Ah _____ Ah

(MARY:) Loo-sen my lips. Lay down. Guns

(BRIDGET:) All rise _____ All rise _____

(REBECCA:) Ha Ha Ha Ha

Ah ha _____ Ah ha _____ Ah ha _____ Ah ha _____

Na na na na na na Na na na na na na Na na na na na na Na na na na na na

D A Bm A G A

113 (SUSANNAH:) comes. _____ 'til the king-dom

(MIRIAM:) Ah _____ Ooh _____

(MARY:) comes. _____

(REBECCA:) Ha Ha Ha

Ah ha _____ Ah ha _____

Bm G D A

117 (SUSANNAH:) 118 119 120

comes. _____

Ha, ha. Ha, ha. Ha, ha. Ha, ha. Ha, ha. Ha, ha.

comes. _____

Ha

Bm G D A(add4)

121 SUSANNAH: 122 123 124

Ah ha _____ Ah ha _____ Ah ha _____

MIRIAM:

Ah _____ Ah _____

MARY:

Ha _____ Ha _____ Ha _____ Ha _____

BRIDGET:

Ha _____ Ha _____ Ha _____ Ha _____

REBECCA:

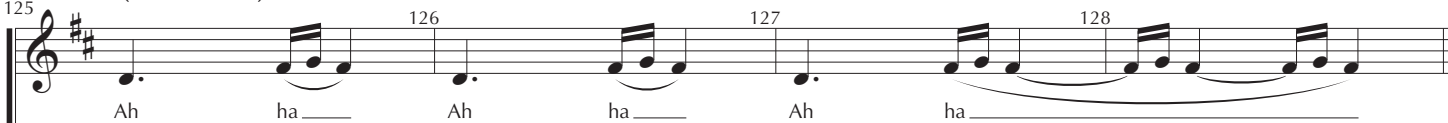
Ha _____ Ah

Ha _____ Ha _____

Bm₂ 2 D5₂ G5₂

125

(SUSANNAH:)



(MIRIAM:)



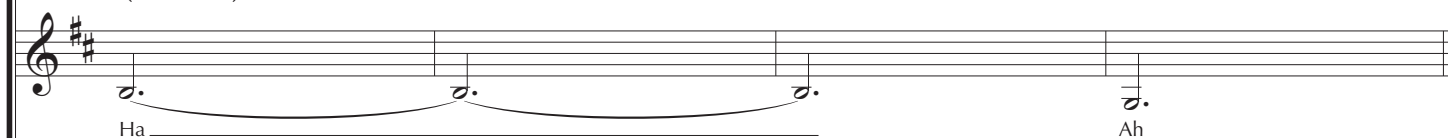
(MARY:)



(BRIDGET:)



(REBECCA:)



I'm Not Ready

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

♩ = 160

(claps)

1 2 3 4

G Em Bm

mp

5 6 7 8

G Em Bm

9 **JUDGE:** 10 11 12

Now what what am I sup - posed to do?

G (pattern/claps cont.) Em Bm

13 14 15 16

Put your - self first, we learn it all in our youth.

G Em Bm

17 18 19 20

Pack up. Go on, get your bag and go.

G Em Bm

21 22 23 24

No one has to know. We're fast 'til we're slow. We steal when they won't let us borrow. I've been writ -

G Em Bm

25 26 27 28

- ing a - way in the thick and the fray, ev - 'ry day I've been draft - ing, com - pos - ing my es - say

G Em Bm

(+pattern)

29 30 31 32

as a trade to per - suade God to let me stay. I say I'm not

G Em Bm

(patterns cont.)

33 34 35 36

read - y. Don't take me yet. I need a - noth - er year. Pro -

Bm G A

(new pattern)

37 38 39 40

cras - tin - ate re - pen - tance. Watch my sins dis - ap - pear. How

Bm G A

Ooo

(pattern cont.)

41 quick - ly now do we ___ for - give? 42 43 How quick do we ___ for - get? 44

Ooo

Bm G A

45 No one makes it out a - live, 46 47 but I'm not read - y yet. 48 I'm ___ not

Ah

Bm G A

49 read - y. ___ 50 51 52 I'm ___ not

Ah

Bm G A

53 read - y. 54 55 56

Bm G A

57 +Snare/Kick 58 59 60

Bm G D A

61 62 63 64

Bm G D A

65 66 67 68

Now what? How am I sup-posed to die?

G Em Bm

69 70 71 72

It's on - ly fair, why don't I let you de - cide? _____

G Em Bm

73 74 75 76

Go on, choose your meth - od care - ful - ly.

(care - ful - ly...) _____

G Em Bm

77 78 79 80

Go and get your wea - pon. Raise it on the count of one, two, three. I've been writ -

G Em Bm

81 82 83 84

- ing a - way in the thick and the fray, ev - 'ry day I've been draft - ing, com - pos - ing my es - say

Ah

G Em Bm

(+pattern)

85 86 87 88

as a trade to per - suade God to let me stay. I say I'm not

Ah

G Em Bm

(patterns cont.)

89 90 91 92

read - y. Don't take me yet. I need a few more days.

Bm G A

(new pattern)

93 94 95 96

Put off my re - pen - tance. How much long - er will it take? How

Bm G A

97 quick - ly now__ do we__ for - give?__ How quick__ do we__ for - get?__

Bm G A

101 No one makes it out a - live, but I'm not read - y yet. I'm__ not

Bm G A

105 read - y.___ I'm__ not

(not read - y)

Bm G A

109 read - y. I'm__ not read -

(not read - y)

Bm G A

113 y__ I'm__ tryin' to out - run it Still tryna to con - ceive__ it and__ re - vise__ I've been work -

Bm A D G

117 118 119 120

- in' a - way, re-writ - ing my es - says, re - fin - ing the verse in - vent - ing the rhyme I ____ can't out -

Bm A D G

121 122 123 124

run it I ____ have - n't done shit e - nough to just - i - fy ____ my peace ____ I'm ____ not

Bm A D G

125 126 127 128

read - y. **ACCUSED:** I'm ____ not ____ read - y. I'm ____ not

(not read - y) (not read - y) I'm ____ not

Bm A D G

129 130 131 132

read - y. Don't take me yet. I need a min - ute ____ more. ____

Bm G A

(new pattern)

133 134 135 136

____ Fran - tic - 'lly scrap - ping my es - say. The words fall ____ short. I'm ____ not

Bm G A

137 138 139 140

read - y. I'm _____ not read - y. I'm _____ not

(not read - y) (not read - y)

Bm G A

141 142 143 144

read - y. I'm _____ not read - y. I'm _____ not

(not read - y) (not read - y)

Bm G A

145 146 147 148

read - y. I'm _____ not read - y. I'm _____ not

(not read - y) (not read - y)

Bm G A

149 150 151 152

read - y. I'm _____ not read - y. _____

(not read - y) I'm _____ not read - y) (not read - y) I'm _____ not

Bm G A

153 154 155 156

I'm _____ not

read - y) (not read - y) I'm _____ not read - y) (not read - y)

Bm G A

157 158 159 160

read - y. I'm _____ not read - y. I'm _____ not

(not read - y) (not read - y)

Bm G A

161 162 163 164

read - y. I'm _____ not read - y. I'm _____ not

(not read - y) (not read - y)

Bm G A

165 166 167 168

read - y. I'm _____ not read - y. I'm _____ not

(not read - y) (not read - y)

Bm G A

169 170 171 172

read - y. I'm _____ not read - y. I'm _____ not

(not read - y) (not read - y)

Bm G A

173 174 175 176

read - y. I'm _____ not read - y. I'm _____ not

(not read - y) (not read - y)

Bm G A

177 178 179 180

read - y. I'm _____ not read - y. I'm _____ not

(read - y) (read - y, read - y)

Bm G A

181 182 183 184

read - y. I'm _____ not read - y. I'm _____ not

(read - y) (read - y, read - y)

Bm G A

185 186 187 188

read - y. read - y.

(read - y, read - y) (read - y, read - y)

Bm G A

189 190 191 192

(gradually trailing off...)

read - y. read - y, read - y, read - y, read - y, read - y... read -

(read - y, read - y) (read - y, read - y)

Bm G A

193 194 195 196

y, read - y, read - y, read - y, read - y, read - y, read - y, read - y, read - y,

(read - y, read - y) (read - y, read - y)

Bm G A

197 198 199 200

ooo...

(read - y, read - y) (read - y, read - y)

Bm G A

Kingdom Comes II

[rev. 06/12/23]

Music & Lyrics by KIRA STONE

♩ = 72

SUSANNAH: 1 2 3 4 5

What is ____ the worst way to die? ____ What is ____ the worst way What is ____ the worst, the worst

MIRIAM:

What is ____ the worst way to What is ____

Way What what what what what what what what

MARY: 6 7

What is ____ the worst way to die? ____ Oh ____ As the ghost -

BRIDGET:

Oh ____

MIRIAM:

REBECCA:

Oh ____

D2 G maj7 D2 G maj7

D2 G maj7

MIRIAM: 8 9 10 11 **SUSANNAH:**

- light turns to blue, as the day - light breaks in two, As the ghost-

MARY:

Ah — Ah —

ACCUSED WOMEN:

Ah — Ah... I wait here

Bm A(add4) Gmaj7

MIRIAM: 12 13 14 15

- light turns to blue, as the day - light breaks in two,

Ah — Ah — Ah — Ah — Ah — Ah —

ACCUSED WOMEN: **ACCUSED/ACCUSERS:**

Ah — Ah... I wait here.

ACCUSER #1: 16 17 18 19

Low - er my bod - y in - to a wat - er - y grave. I'm go - ing numb.

ACCUSER #2, #3:

wat - er - y grave. I'm go - ing numb.

ACCUSED:

I have ov - er - come

D A Bm G

(ACCUSER #1:)

20 Shout from your syn - a - gogues. 21 Tai - lor the truth that you tell, 22 and 23 I will suc - cumb.

(ACCUSER #2, #3:)

Ah

(ACCUSED:)

Ah

D A Bm G

24 Loos - en my lips. 25 Lay down your weapons, your 26 chains, — grea - des, and 27 guns, 28 'til thking - dom

Ah Ah Ah

Ah

D A Bm A G A

29 comes. 30 31 32 'Til the king - dom

Ah Ah

Comes

Bm G D A

33 (ACCUSER #1:) 34 35 36 37

comes. _____ Til the king - dom *gasp*

(ACCUSER #2, #3:)

Ah _____

(ACCUSED:)

Ah _____ Ah _____

This is me wav - ing my

[rev. 06/12/23]

♩ = 90

ACCUSED WOMEN:

The musical score is written for four staves. The first three staves are for vocal parts, and the fourth is for piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The first vocal staff has lyrics 'Ah' under three measures, with measure numbers 2, 3, and 4 above the notes. The second vocal staff has lyrics 'Ah' under two measures. The third vocal staff has a long note spanning two measures, with the word 'Rise' above it. The piano accompaniment staff features a repeating eighth-note pattern with chords F, C, Dm, and Bb indicated above the staff.

Ah Ah Ah

Ah Ah

Rise

F C Dm Bb

SUSANNAH:



5 6 7 8

Ah _____ The

Ah _____ Ah _____

F C Dm Bb

9 10

why's been de - bat - ed by his - tor - i - ans, po - ets, phil - os - o - phers claim - ing, they think that they know it. A

F C

REBECCA:

11 mas - sive hys - ter - i - a Ac - cu - sers ac - cused Ev - 'ry - one has their theo - ry But we know the truth It

Dm Bb

13 BRIDGET: 14 could have been cul - ture, civ - il at - tacks, Mis - o - gyn - is - tic tra - di - tions, a poi - son - ous cli - max. Re -

F C

15 MARY: 16 lig - ious cri - sis from big__ broth - er Bri - tain A twice told tale that's been re - writ - ten, re - writ - ten, re -

Dm Bb

17 SUSANNAH: 18 writ - ten. What a - bout fear - less for - give - ness? Keep - ing the fab - le of fear at a dis - tance?

F C

19 What a - bout rad - i - cal re - pen - tance? E - ven be - fore you can fin - ish your sen - tence, you—

Dm Bb

21 ACCUSED/ACCUSERS: 22 23 24

All rise. __ All rise. __ All rise. __ Ah...

All rise. All rise. All rise.

All rise. All rise. All rise. __ All rise. __

F C Dm Bb

ACCUSED/ACCUSERS:

25 26 27 28

All rise. ___ All rise. ___ All rise. ___ Ah...

All rise. All rise. All rise.

All rise. ___ All rise. ___ All rise. ___ All rise. ___

F C Dm Bb

29 30 31 32

Hah... Hah Hah... _____

Hah... _____ Hah... _____ Hah... _____

Ah... _____

F C Dm Bb

33 34 35 36

Hah... Hah Hah... _____

Ah... _____

F C Dm Bb

37 38 39 40

Rise,

F C Dm Bbm

41 42 43 44

All rise. — All rise. — All rise un - til the king - dom comes.

All rise. — All rise. — All rise un - til the king - dom comes.

all rise. All rise un - til the king - dom comes.

F C Dm Bb

45 46 47 48

SUSANNAH:

All rise. — Ah... Our work has just be-gun.

All rise. Ah

All rise. — All rise. — All rise. —

F C Dm Bb

49 50 51 52 53 54

Look— I think we won.