

EVIL DEAD

Song Breakdown by Number

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

CABIN IN THE WOODS

REVISED 1/25/07

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

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

11 12 13

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

Em A D

14 15 16

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

G Em A

17 18 19

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

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

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

A7 Bb G5

20 21 22

some-thing in this mus-ty air makes us want to sing Cab-in in the woods oooh

some-thing in this mus-ty air makes us want to sing Cab-in in the woods oooh

some-thing in this mus-ty air makes us want to sing Cab-in in the woods oooh

Em7 A7 D

Detailed description: This block contains the first system of the musical score, spanning measures 20 to 22. It features four staves. The top three staves are vocal lines, each with the lyrics 'some-thing in this mus-ty air makes us want to sing Cab-in in the woods oooh'. The bottom staff is a bass line with chord diagrams for Em7, A7, and D. The key signature has two sharps (F# and C#).

23 24 25

Cab - in in the woods yeah We're

Cab - in in the woods yeah We're

Cab - in in the woods yeah We're

A G D

Detailed description: This block contains the second system of the musical score, spanning measures 23 to 25. It features four staves. The top three staves are vocal lines, each with the lyrics 'Cab - in in the woods yeah We're'. The bottom staff is a bass line with chord diagrams for A, G, and D. The key signature has two sharps (F# and C#).

26 27 28

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

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

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

B7 F#m G A Asus4

29 30 31

Oh Yeah!

Oh Yeah!

Oh Yeah!

A7 D G D/F# A

32 33 34 **ASH**

All my friends are here

D B7 E

35 36 37

For the best spring break of the year

A E A E/G#

38 39 40

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

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

41 42 **LINDA** 43

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

B7 E A

44 45 46

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

F#m B

47 SCOTT 48 49

This will be just like camp_____ But with a slut - ty tramp_____

dirty comping etc.

E A E

50 51 52

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

A E/G# F#m B

53

54

55 **SHELLY**

Scott's look-ing to get bu-sy

nas-ty in a tree

F#m

B

56

57

58

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

59

CHERYL 60

61

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

62 63 64

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

65 66 67

read and sleep and bake

SCOTT

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

A7

68 69 70

Cab-in in the woods oooh

Cab-in in the woods oooh

wake Cab-in in the woods oooh

D A

71 72 73

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

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

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

G D Bm F#m

74 75 76

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

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

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

G A As A7

77 78 79 80

D G D/F# A D

81

82

LINDA

83

Se-ven days to snug-gle my hon-ey bun__

ASH

This week will be wac-ky fun__

D G D

84

85 SHELLY

86

A week of drink-ing

CHERYL

and to-

SCOTT

and pre - mar - i - tal sex__

G D/F# Em A

87

88

89 ALL

Lis-ten to us now and

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

Lis-ten to us now and

Lis-ten to us now and

Em

A

D

90

91

92

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

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

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

G

Em

A

93 94 95

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

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

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

A7 B^b G

96 97 98

do all this and a whole lot more in our

do all this and a whole lot more in our

do all this and a whole lot more in our

Em7 A7 A7

99 Cab-in in the woods oooh

100 Cab-in in the woods yeah

101 Cab-in in the woods yeah

Cab-in in the woods oooh

Cab-in in the woods yeah

Cab-in in the woods oooh

Cab-in in the woods yeah

D A G

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

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

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

Bm F#m G A

105 106 107

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

cab - in in the woods _____ Yeah!

cab - in in the woods _____ Yeah!

As A7 D Bm

108 109 110

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

We're

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

G A D Bm G A

111 112 113

cab-in in the woods _____ We're five coll-ege stu-dents on our

five coll-ege stu-dents on their way to an old a-ban-doned ca-bin in the woods

cab-in in the woods cab-in in the woods cab-in in the woods _____

D Bm G A D Bm

114 115 116

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

ca-bin in the woods ca-bin in the woods _____ We're

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

G A D Bm G A

117 118 119

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

D Bm G A D Bm

120 121 122

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

G A D Bm G A

P/C

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

Evil Dead

123

cab - in in the woods

cab - in in the woods

cab - in in the woods

Asus4 A7 D

HOUSEWARES EMPLOYEE

REVISED 2/17/07

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

2 3 ASH

Lit - tle did I know that day___ when

Dm

Detailed description: This system contains the first two measures of the song. Measure 2 is a whole rest for the vocal line. Measure 3 is the start of the vocal line with the lyrics 'Lit - tle did I know that day___ when'. The piano accompaniment consists of a bass line with a whole note chord in measure 2 and a series of eighth notes in measure 3. A 'Dm' chord symbol is placed above the piano part in measure 3.

4 5

I dropped off my re - su - me___ at the lo - cal S - mart store___ that a -

C /Bb

Detailed description: This system contains measures 4 and 5. The vocal line continues with the lyrics 'I dropped off my re - su - me___ at the lo - cal S - mart store___ that a -'. The piano accompaniment features a bass line with a whole note chord in measure 4 and a series of eighth notes in measure 5. Chord symbols 'C' and 'Bb' are placed above the piano part in measures 4 and 5 respectively.

6 LINDA 7

My job was in the check-out aisle___

noth - er em - ploy - ee I'd fall for___

A7

Detailed description: This system contains measures 6 and 7. Measure 6 is a whole rest for the vocal line. Measure 7 is the start of the vocal line with the lyrics 'My job was in the check-out aisle___'. The piano accompaniment consists of a bass line with a whole note chord in measure 6 and a series of eighth notes in measure 7. An 'A7' chord symbol is placed above the piano part in measure 7.

8 9

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

C B^b

10 11

all that changed when you walked thru the door

I was as - signed to aisle

A D Em

12 13 14

And that is where you fell for me

three A

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

15 16 17

Per-fect re-tail har-mo - ny

love so strong it had to be

Bm F#m G Em Asus4 A

18 19 20

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

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

G A D G Em

21 22 23

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

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

Asus4 A G D Bm F#m

24 25 26

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

G Em A G D

27 28 29

House-ware's em - ploy - ee I could bare-ly fo-cus on my check-out line___ your

G A D Bm

30 31

pol - y - es - ter shirt al - ways on my mind_____ Fan - ta - sics took o - ver me___ I'd for-

/A /G

32 33

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

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

F# Bm

34 35

cares ab-out blen-ders when you're right there_____ *opt.* () Our roles re-versed there is no doubt_____ cuz

/A /G

36 37 38

I had a ma-jor crush on you_____

I was the one who was check ing you out_____

F# D Em7 D/F# G

39 40 41

Find-ing love at work it must have been fate

When I was near you my love grew _____ It's

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

42 43 44

I have to ask a ques - tion

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

G Em7 Asus4 A G A

45 46 47

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

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

D G Em Asus4 A

48 49

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

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

G D Bm F#m

50 51 52

How did the per - fect girl land a

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

G Em A G D

53 54 55

House - wares em - ploy - ce

Stock-ing the shelves Was

G A D Bm F#m

56 57 3 3 58

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

G F#m Em F#m G

59 60

I have to ask a ques - tion

- - vy _____ I have to ask a ques - tion

G/A Bb Ab Bb

61 62

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

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

Eb Ab Fm

63 64

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

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

B^bsus4 B^b A E^b

65 66 67

ask the whole wide world How

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

Cm Gm A^b A^b/B^b B^b

68 69 70

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

House-wares em - ploy - ee

A^b E^b A^b B^b E^b

IT WON'T LET US LEAVE

REVISED 2/17/07

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

$\text{♩} = 80$

CHERYL

2 3

Can't you see Why don't you believe

4 5 6

It won't let us leave It won't let us leave Lis-ten to me Why

7 8 9

do your eyes de-ceive Fin-a-ly be-lieve It won't let us leave

10 11

It won't let us leave

Gm

LOOK WHO'S EVIL NOW

REVISED 1/25/07

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

CHERYL

Musical notation for measures 1-3. The vocal line starts at measure 2 with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 1 is a whole rest. Measure 2 contains a whole note rest. Measure 3 contains a quarter note G5, an eighth note A5, a quarter note B5, an eighth note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment features a treble and bass clef. Measure 1 has a G#7 chord. Measure 2 has a G#7 chord. Measure 3 has a C#m chord. The piano part consists of a steady eighth-note bass line and a treble line with chords.

Why have you dis-turbed - our sleep

Musical notation for measures 4-7. The vocal line starts at measure 4 with a treble clef and a key signature of three sharps. Measure 4 is a whole rest. Measure 5 contains a quarter note G5, an eighth note A5, a quarter note B5, an eighth note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. Measure 6 contains a quarter note D5, an eighth note C#5, a quarter note B5, an eighth note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. Measure 7 contains a quarter note D5, an eighth note C#5, a quarter note B5, an eighth note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment features a treble and bass clef. Measure 4 has a C#m chord. Measure 5 has a C#m chord. Measure 6 has a C#m chord. Measure 7 has a C#m chord. The piano part consists of a steady eighth-note bass line and a treble line with chords.

A-wak-ened us___ from our an - cient slum-ber You will di - e

Musical notation for measures 8-9. The vocal line starts at measure 8 with a treble clef and a key signature of three sharps. Measure 8 contains a quarter note D5, an eighth note C#5, a quarter note B5, an eighth note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. Measure 9 contains a quarter note D5, an eighth note C#5, a quarter note B5, an eighth note A5, a quarter note G5, an eighth note F#5, and a quarter note E5. The piano accompaniment features a treble and bass clef. Measure 8 has a C#m chord. Measure 9 has a C#m chord. The piano part consists of a steady eighth-note bass line and a treble line with chords.

Night - mare is be - fore___ you___ Like o - thers be - fore you you're gon - na

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

11

C#m

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

13

C#m

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

15

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

F#

17
where or why or how — But WHO

18

19
Look who's e - vil now —

F#7 G#7 G#7

Musical notation for measures 20 and 21. Measure 20 is marked with a '20' above the staff. Measure 21 is marked with a '21' above the staff. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The bass line includes a 'C#m' chord marking.

Musical notation for measures 22, 23, and 24. Measure 22 is marked with a '22' above the staff. Measure 23 is marked with a '23' above the staff. Measure 24 is marked with a '24' above the staff. The notation includes a treble clef, a key signature of three sharps, and a common time signature. The bass line includes an 'A#7' chord marking. The lyrics 'Sock it to me, ba-by!' are written below the staff for measure 24.

Musical notation for measures 25 and 26. Measure 25 is marked with a '25' above the staff. Measure 26 is marked with a '26' above the staff. The notation includes a treble clef, a key signature of three sharps, and a common time signature. The bass line includes a 'D#m' chord marking. The lyrics 'Look Who's E - vil Look Who's E - vil Look Who's E - vil Now I said a' are written below the staff.

Musical notation for measures 27 and 28. Measure 27 is marked with a '27' above the staff. Measure 28 is marked with a '28' above the staff. The notation includes a treble clef, a key signature of three sharps, and a common time signature. The bass line includes a 'D#m' chord marking. The lyrics 'Look Who's E - vil Look Who's E - vil Look Who's E - vil Now I' are written below the staff.

29 30

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

D#m

31 32

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

D#o

33 34

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

D#m

35 36 3

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

D#o

37 38

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

D#m G#m

39 40 41

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

A# D#m G#

42 43

where or why or how But WHO

G#7 A#7

44 45 46 47

Look who's c - vil now So

D#

48 (vocal first x only)

49

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

50

51

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

52

53

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

54

55

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

56 57

You can't stop___ me You can't stop___ me You can't stop me now___

F^o

58 59 60 61

SHELLY: "Look who's evil now!"

B7

62 SHELLY 63

Oh my god like look at me and my e - vil de - mon bod___ Now

Em

64 65

watch me shove this high heel straight up your love___ rod___ I'll

E^o

66 67

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

Em

68 69 70

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

E° Em

71 72 73

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

Em

74 ask you a ques - tion_ not where or why or how But WHO

77 Look who's e - vil now

WHAT THE FUCK WAS THAT?

REVISED 2/17/07

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

The musical score is written in 4/4 time with a tempo of 89 BPM. It features three vocal parts and piano accompaniment. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system contains measures 1-3, and the second system contains measures 4-5. Measure numbers 2 and 3 are placed above the first vocal line, and 4 and 5 are placed above the second vocal line. The lyrics are: "What the fuck was that?" (repeated), "Your sis-ter has", and "Your girl-friend was a de-mon turned in - to a zom - bie___". Chord markings include "ASH", "SCOTT", "Gm", and "D".

♩ = 89

2 3

ASH

What the fuck was that?

SCOTT

What the fuck was that? Your sis-ter has

Gm

4 5

What the fuck was that? Your girl-friend was a de-mon

turned in - to a zom - bie___ What the fuck was that?

D

6 7

too What the fuck was that?

What the fuck was that? She just ripped my

Gm

8 9

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

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

D

10 11 12

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

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

Gm Cm F Gm

13 14

What the fuck was that?

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

D7

15 16

No! We can-not leave!

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

D Gm

17 18

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

I can-not stay! I killed my lay I

D Gm

19 20

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

must go now I must! I must!

Cm Gm

21 22

We

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

D7 D

23 24

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

Got-ta go! Right now!

D Gm

25 26

Just

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

D Gm

27 28

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

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

Cm Gm

29 30

SCOTT

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

D Eb D

31
What the fuck was that?

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

Gm D

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

34
What the fuck was that?

Gm

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

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

Gm F Gm

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

JOIN US

REVISED 2/17/07

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

Musical notation for the first system. The vocal line (treble clef) starts with a whole rest, followed by a measure with a fermata, then a measure with a fermata, and finally a quarter note G4. The piano accompaniment (grand staff) features a Bb chord in the first measure, followed by a series of chords and eighth notes. A fermata is placed over the first two measures of the piano part. The system ends with a quarter rest. Measure numbers 2 and 3 are indicated above the vocal line.

CHERYL

Don't you

Musical notation for the second system. The vocal line (treble clef) contains the lyrics: "wan-na join the crew You'll be dead and e - vil too The cool-est thing to do Is". The piano accompaniment (grand staff) continues with chords and eighth notes. A fermata is placed over the first two measures of the piano part. The system ends with a quarter rest. Measure numbers 4, 5, and 6 are indicated above the vocal line.

Musical notation for the third system. The vocal line (treble clef) contains the lyrics: "join us Your life sucks you know Work-ing S-Mart's got - ta blow Don't be". The piano accompaniment (grand staff) continues with chords and eighth notes. A fermata is placed over the first two measures of the piano part. The system ends with a quarter rest. Measure numbers 7, 8, and 9 are indicated above the vocal line.

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

B^b E^b

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

B^b E^b

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

B^b E^b

19 *ad lib, cont.* 20

B

21 22 23 **MOOSE**

Can't you

24 25 26

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

A E

27 **HOUSEHOLD OBJECTS** 28 29

Join us!

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

31 CHERYL 32

You can speak our E - vil slang E - ven

H.O.

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

A D

33 34 35

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

Be-ing

A/E E A

36 37 38

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

D A/E E

34 35 36

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

B E A

37 38 39

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

E C#m B

40 41 42

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

C#m B A

43 44 45

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

B C# F# B D#

ANNIE

46

47

48

I be - lieve_____

th

And do you be - lieve_____ I can

F#C#

B

F#

49

50

51

I be - lieve!_____

get you to the ca - - - bin?

You

B

C#

52

53

54

mp Oo

Oo

Oo

need a guide_____ to get you through them_____ woods_____ And I know that trail and I

F#

B

F#

55 56 57

Oo Oo Oo

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

D#m C# D#m

58 59 60 61

Oo Oo

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

B C# D#m

62 63 64

Good old re - li - a - ble Jake

B C# F#

HOUSEWARES EMPLOYEE (REPRISE)

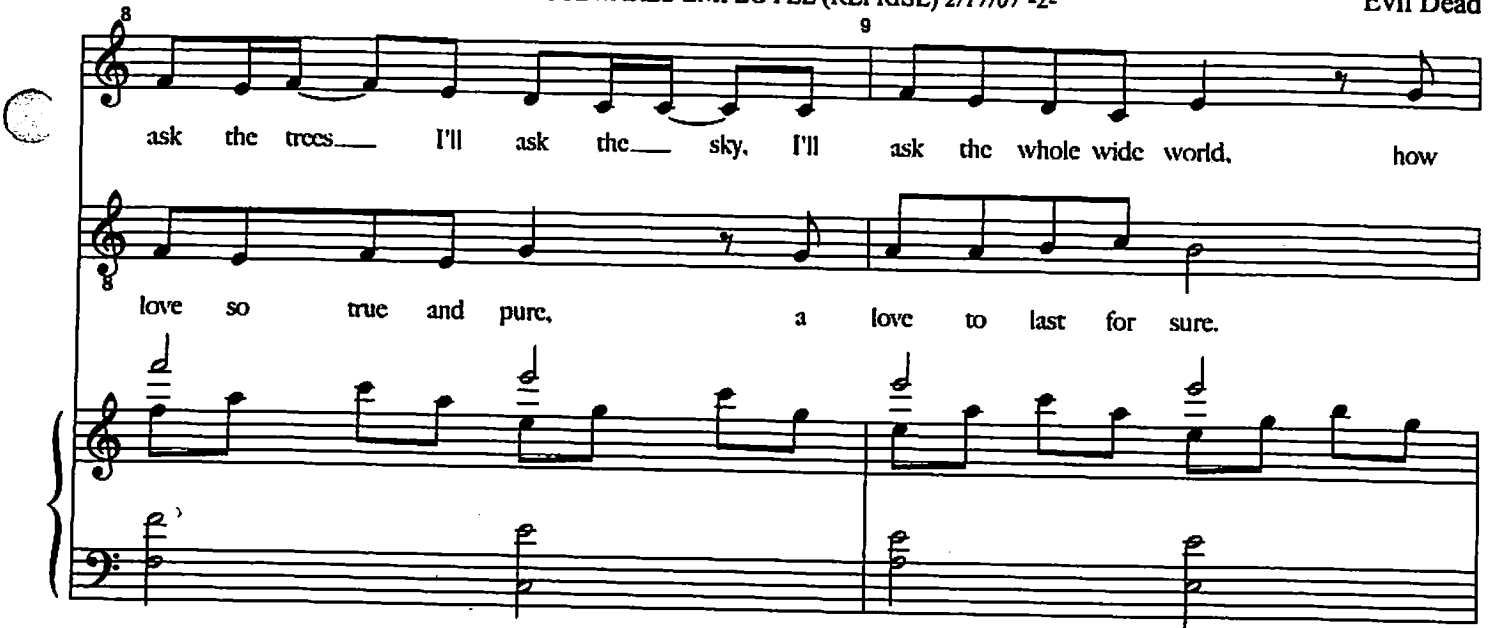
REVISED 2/17/07

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

Musical score for measures 1-4. The score is in common time (C) and features a vocal line and a piano accompaniment. Measure 1 contains a whole rest for the vocal line. Measure 2 contains a whole rest. Measure 3 contains a whole rest. Measure 4 begins with the vocal line: "LINDA I have to ask a ques - tion". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Musical score for measures 5-7. The score continues with the vocal line and piano accompaniment. Measure 5: "to the gods a - bove". Measure 6: "How were we deemed wor - thy of this per - fect love?". Measure 7: "I'll". The piano accompaniment continues with the same eighth-note bass line and melody. Measure 8 (part of the system) contains the vocal line: "ASH How can this be real?". Measure 9 (part of the system) contains the vocal line: "A". The piano accompaniment continues with the same eighth-note bass line and melody.

8 9



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

10 11 12



did a house-ware employ-ee land the perfect girl? How did the perfect girl land a
How did the perfect girl land a

13 14



house-ware employ-ee?
house-ware employ-ee?

I'M NOT A KILLER

REVISED 2/17/07

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

2 3 ASH

I'm not a

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

4 5 6

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

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

7 8 9

And to kill a co - wor - ker is a-against Com-pan-y

D^b A^b/C B^bm D^b/A^b G^b

10 11 12

Po - li - cy. but you tried to kill me___ so now I must say good bye.____

Detailed description: This system contains measures 10, 11, and 12. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Measure 10 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 11 contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 12 contains a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment consists of a left hand playing a steady eighth-note bass line and a right hand playing chords. The lyrics are: "Po - li - cy. but you tried to kill me___ so now I must say good bye.____".

13 14 15

I'm sor - ry Lin - da___ but now you must die. Die

Detailed description: This system contains measures 13, 14, and 15. The vocal line continues from the previous system. Measure 13 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 14 contains a quarter note C5, a quarter note D5, and a quarter note E5. Measure 15 contains a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the same pattern. The lyrics are: "I'm sor - ry Lin - da___ but now you must die. Die".

16 17 18

die die die___ die die die

Detailed description: This system contains measures 16, 17, and 18. The vocal line continues. Measure 16 contains a quarter note B5, a quarter note C6, and a quarter note D6. Measure 17 contains a quarter note E6, a quarter note F6, and a quarter note G6. Measure 18 contains a quarter note A6, a quarter note B6, and a quarter note C7. The piano accompaniment continues with the same pattern. The lyrics are: "die die die___ die die die".

19 20 21

die die die die oh

22 23 24 25

die die die

I'M NOT A KILLER (REPRISE)

REVISED 2/17/07

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

ASH 2 3

Die die die die die

Drum Fill

4 5 6

die die die die die die

7 8 9

die oh die die die

BIT PART DEMON

REVISED 2/17/07

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

2 3 ED 4

Slowly

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

5 6

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

E7 Gm A7

7 8

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

D G7

9 10 11

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

F#m Em7 F#

12 Ragtime Feel 13 14 Swung 8ths

♩ = 130 'Cuz I'm a bit part

D

15 16 17

de - mon A small time mis - fit

B7

18 19 20

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

E7 F#7

21 22 23

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

24 25 26

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

27 28 29

Ed - die the bit pa - rt de -

30 31 32 33

mon You're right!

34 35 36

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

D B7 E7

37 38 39 3

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

A7 D B7

40 41 42

time for this de-mon to Sing Sing SING

E7 G A

43 44 45

B^b 3 3 3 3

ALL THE MEN IN MY LIFE

REVISED 1/25/07

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

2 ANNIE

All the men in my

3 4

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

5 6

de - - - - - mons

ASH

All the men in your life keep get - ting

7 8

First there was Ed a real - ly nice

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

D A D G

9 10 11

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

D A Bm A/C# D A

12 13

set to mar - r - y him But be -

D G D

14 15

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

Bm7 A/C# D A

16 17

de - mon _____ Then it was

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

D G D A

18 19

dad - dy Who I could count on _____ He

Dad - dy. Ah - oo.

D G D A

20

21

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

Book of the dead

Bm A/C# D A

22

23

joyed Play - ing board games. But he

Ah - oo. Good fam' - ly fun.

D G D

24

25

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

Bm A/C# D A

26

27

de - mon_____ They say love is

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

D G D A

28

29

cru - el_____ and I_____ be - lieve them_____ My

Ooh. Ooh._____

G A

30

31

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

Oh. Oh. Oh._____

D F#7 Bm

32 33 34

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

Ooh. Oo. Ah Ah Ah

G A G

35 36 37

mons

Ah

D G D A G

38 39 40

A D F#7 Bm

41 42 43

G A D G

44 45

It was high school se - nior

High-school

D Bb7 Eb Ab

46 47

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

Oh yeah!

Eb Bb Cm Bb/D Eb

48 49

Brahm A per - fect night Like I al - ways

How - ic Brahm How - ic Brahm?

Bb Eb Ab

50 51

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

E^b Cm B^b/D E^b

52 53

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

B^b E^b A^b

54 55

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

E^b E^b7 A^b

56 57

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

B^b E^b G7/D

58 59

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

C^m A^b

60 61

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

B^b C^b

62

63

know you'll soon be dead

They say love is

What the fu...?

B^b

64

65

cruel

and

I

be

lieve

them

my

Shoop shoo wah

Shoop shoo wah

A^b

B^b

66

67

heart's

al - ways

bro - ho

ho - ken

cuz

the men

in - my

Oh.

Oh.

Oh.

E^b

B^b/D

Cm

68 69

life and I mean all the men in my life ev'ry sin-gle man in my

Ooh. Ooh.

Ab

70 71

life keeps get - ting killed by Can - da - ri - an

Ooh. Ooh

Fm Bb

72 73 74

de - mons

Ooo wee

ASH

Can - da - ri - an de - mons

Fm/Ab Eb

000

75

GOD DAMN YOU, WOMAN

REVISED 1/25/07

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

JAKE

God damn you wo - man_____ You fuck - ing stabbed

D A7 D

me God damn you wo - man_____ Do I look like a

G A

ANNIE **Rock Feel**

It was a mi - stake

fuck - ing zom - bie?_____

D Bb

11 3 12 3 13 14

what can I do to prove I am sor - ry_____

Well in the fu - ture_____ I'd a-

D F

15 3 16 3 17

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

A

Light Rhumba

18 19 20

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

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

D G

21 22 23

bleed I'll make you feel bet - ter

God damn you wo - man This hurts like a

A7

24 25 26

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

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

D D

27 28 29

Then take this

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

A

30 31 32

cloth And ap - ply pres - to your wound

A7 D

33 34 35

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

Rock Feel

Bb

36 37 38 39

No one can hurt you here

them trees

D F

40 41 42 43

CHERYL

Colla Voce
JAKE

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

A

44

DO THE NECRONOMICON

REVISED 2/17/07

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

2 CHERYL

3

4 +LINDA

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

6 +ED

7

8 +JAKE

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

10

11

12

nec-ro-nom-i-con

SCOTT (ALONE)

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

13 14 15 16

dance!

17 18 19 20

SCOTT

In hell we dance our

21 22 23

LINDA

Do we

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

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

25

JAKE

26

Not___ with out a heart beat Bel Biv De-

27 Do we whomp like Tag___ Team? Let's Ma-ca-

28

CHERYL

29

ED

voe be for the liv - in' Not___ with-out a blood-stream

30 re - na like that group did! BOYS Dead-ites___ al - ways like to

31

GIRLS

32

No___ that's just stu - pid Dead-ites___ al - ways like to

Am

33 34 35

get their freak___ on And when we get to - get - her we do___ the nec - ro - nom - i - con Do___

get their freak___ on And when we get to - get - her we do___ the nec - ro - nom - i - con Do___

C D E

36 37 38

the ne - cro - no - mi - con Do___ the nec - ro - nom - i - con Come on Come on and do___

the nec - ro - nom - i - con Do___ the ne - cro - no - mi - con Come on Come on and do___

C

39 40 41 42

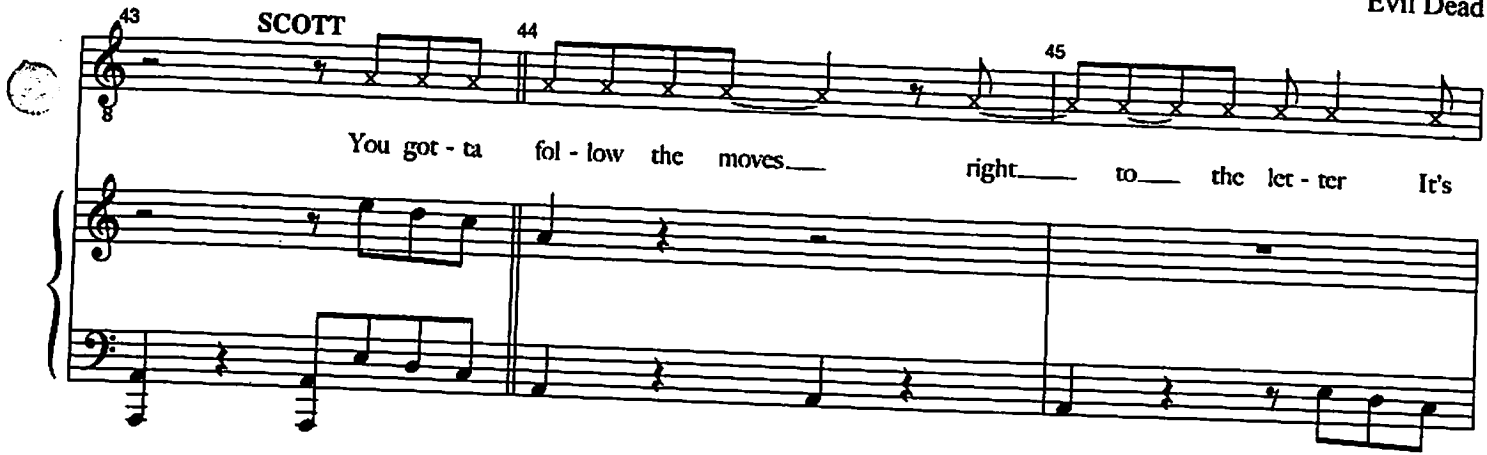
the nec - ro - nom - i - con

the nec - ro - nom - i - con

E^b E

43 **SCOTT** 44 45

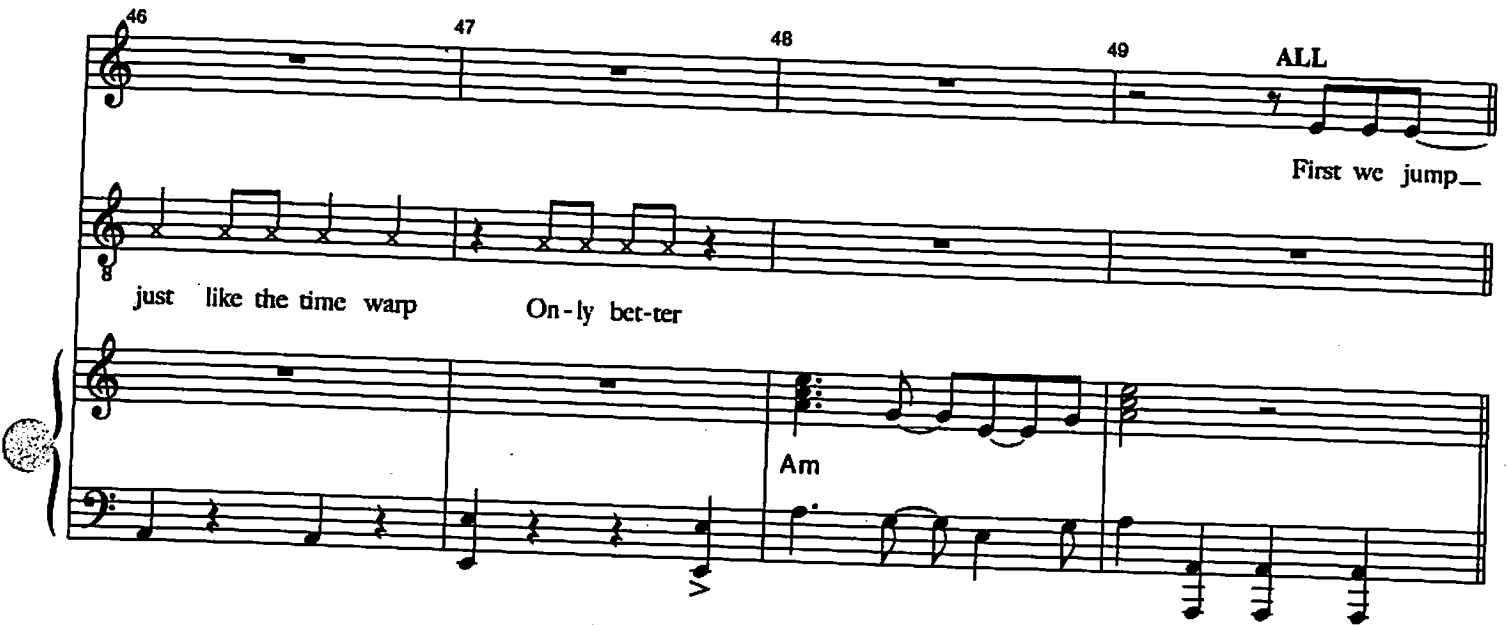
You got - ta fol - low the moves_ right_ to_ the let - ter It's



46 47 48 49 **ALL**

First we jump_ just like the time warp On-ly bet-ter

Am



50 51 52

Then we sink_ down_ Then we get back_ up_ And_ las-

C D G



53
so all a - round Then we spin_____ Clap our hands_____ And

54 55

56
take a brief mo - ment to ack - now - ledge the band_____

57 58

59
Do the ro - bot_____ And the sprink - ler_____ And

60 61

62
fin-ish it off_____ with our best Hen - ry Wink-ler Hey

63 64 65

GIRLS

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

67

68

BOYS

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

Am

C

D

69

70

71

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

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

E

72

73

74

75

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

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

C

D

E^b

E

76 77 78 79

Musical score for measures 76-79. The score consists of a vocal line and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. The vocal line has rests for measures 76-78 and begins in measure 79.

80 81 82 83 LINDA

Can we

Musical score for measures 80-83. Measure 83 includes the vocal line for LINDA: "Can we". The piano accompaniment continues with a consistent rhythmic pattern.

84 85 JAKE 86

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

SCOTT

Just wait — a lit - tle bit

Musical score for measures 84-86. Measure 84 includes the vocal line for JAKE: "kill these suck - ers yet?". Measure 85 includes the vocal line for SCOTT: "Just wait — a lit - tle bit". Measure 86 includes the vocal line for JAKE: "Can we beat 'em with a shoe?". The piano accompaniment provides a consistent accompaniment throughout.

87 88 89 90 **CHERYL**

Can we

Not till we've done the tune

91 92 93 **ED**

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

No fol - low the rules What are_

94 95 **SCOTT** 96

_ you on crack? Af - ter our dance_ we'll_ at - tack our old friends But be

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

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

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

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

109 110 111

Do the ro - bot And the sprink - ler And

F G C D

112 113 114 115

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

G Am

116 117 118

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

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

Am C D

119 120 121

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

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

E Am

122 123 124

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

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

Scream

Scream

Guitar

b

IT'S TIME

REVISED 2/17/07

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

2 ASH 3

♩ = 85

It's time to ful-fill my

4 5 6

pur - pose — In life we are born — with a des-ti-ny — It's

Am Dm F G

7 8 9

time to ac-cept my cal - ling — To go on a ra-ve-nous

C Am Dm

10
de - mon kil - ling spree

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

F G C

12
Fight with _____ my stump and my good hand

13
Stop talk - ing trash _____ and kick some

Am Dm

14
de - mon ass

15
It is Time!

16

F G C

17 18 19

Oh
Oh

It's time for you,
It's time for you,

C

20 21 22

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

Am

23 24 25

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

F G

26 27 28

It's time time to hurt de-mon

Oh— It's Time Ooo

Oh— It's Time Ooo

C

29 30 31

feel - ings In - side

Ooo Ooo

Ooo Ooo

Am Dm7

P/C

IT'S TIME 2/17/07 -5-

Evil Dead

32 these here walls 33 there can be on - ly one 34 It's

Ooo

Ooo

F G

35 Time 36 to in-crease 37 de-mon blee - ding

Time to fight Time to brawl Time to kill

C Am

38 39 40

To - night you will die

Time to maul Kick you square in the

Dm

41 42 43

by the saw or the gun Time

balls It's time to rip

F G C

44 45 46

to ha - rass Time to whoop some ass

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

Am

47 48 49

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

Dm F

50 51 52 53

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

G Ab Bb C

54 55 56 57

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

Ab Bb C

58 59 60 61

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

Fm Gm Ab

62 63 64 65

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

(JAKE 8va)

Han - dle

Han - dle

Fm Gm

66
a - ny large mam - mal

67
An - y large mam - mal

68
Yeah

Yeah

G

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line with notes and lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and a bass line. Measure numbers 66, 67, and 68 are indicated above the vocal lines. Chords 'G' and 'Am' are marked above the piano staff.

69
Is that so

70
It's time for you, Ash to die It's time for us

71
It's time for you, Ash to die It's time for us

C

Am

Detailed description: This block contains the second system of a musical score. It features four staves. The top staff is a vocal line with notes and lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with chords and a bass line. Measure numbers 69, 70, and 71 are indicated above the vocal lines. Chords 'C' and 'Am' are marked above the piano staff.

72 73 74

I think no All right let's

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

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

Dm

75 76 77 78

go Oh It's Time

it's time for Oh It's Time

it's time for Oh It's Time

G C

(Cowbell soloing, add gtr on cue)

Musical notation for measures 79-83. Measure 79 contains a melodic line in the treble clef. Measures 80-83 are primarily accompaniment with slanted lines in the treble clef and chords in the bass clef.

Measure	79	80	81	82	83
Treble Clef	Melody	Slanted lines	Slanted lines	Slanted lines	Slanted lines
Bass Clef	Slanted lines	C	Slanted lines	Am	Slanted lines

Musical notation for measures 84-87. Measures 84-86 are primarily accompaniment with slanted lines in the treble clef and chords in the bass clef. Measure 87 is marked for repetition.

Measure	84	85	86	87
Treble Clef	Slanted lines	Slanted lines	Slanted lines	Slanted lines
Bass Clef	F	Slanted lines	G	(repeat ad lib.)

Musical notation for measures 88-90. Measure 88 is accompaniment with slanted lines. Measures 89-90 contain melodic lines in both treble and bass clefs.

Measure	88	89	90
Treble Clef	Slanted lines	Melody	Melody
Bass Clef	Slanted lines	Melody	Melody

WE WILL NEVER DIE

REVISED 2/17/07

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

2 3

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

(Gtr scrape last x)

Tom solo

Em Bm Em D Em D Em D Em

Detailed description: This system contains the first two lines of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a guitar solo section marked 'Tom solo' and a guitar scrape instruction '(Gtr scrape last x)'. Chord symbols are provided below the piano part.

4 5 6

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

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

Bm Em D C Em Bm Em D Em

Detailed description: This system contains the second two lines of music. It continues the vocal and piano parts. Chord symbols are provided below the piano part.

7 8 9

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

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

D Em D Em Bm Em D C

10 11 12

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

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

Am Bm C

13 ANNIE 14 15

shove it up your ASH!

shove it up your

(Guitar scrape last x) INSTRUMENTAL SOLO

D Tom solo Em Bm Em D Em

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

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

Musical notation for measures 22-24. Measure 22: Am. Measure 23: Am. Measure 24: Bm.

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

YOU BLEW THAT BITCH AWAY

REVISED 1/25/07

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

2 SCOTT

Well, we thought that you were

C C

5 JAKE 6 7 CHERYL

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

F

8 ED 10

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

C G/B Am

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

Evil Dead

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

shit_ But ap - par - ent - ly_ you weren't talk - ing smack_ Cause we

Musical notation for measures 11-13. The vocal line is in treble clef. The piano accompaniment is in treble and bass clefs. Chords are indicated as A7. The bass line consists of quarter notes.

14 15 **LINDA** 16

saw_ that c - vil chick_ She was go - in' to cat_ us

Musical notation for measures 14-16. The vocal line is in treble clef. The piano accompaniment is in treble and bass clefs. The bass line consists of quarter notes.

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

And se - vere - ly beat us - 'Til you shot her in the_ tits_

Musical notation for measures 17-18. The vocal line is in treble clef. The piano accompaniment is in treble and bass clefs. Chords are indicated as Gsus4 and F/G. The bass line consists of quarter notes.

YOU BLEW THAT BITCH AWAY 1/25/07 -3-

Evil Dead

JAKE **CHERYL**

20 That's right you saved us

21 You saved our lives

22 You saved our lives

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

24 You saved us all

25 You saved us all

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

Evil Dead

26 ED 27 28

You're the bad-dest mo-ther-fuck-er in this whole strip__ mall__

We

We

Detailed description: This block contains the first system of music, measures 26 to 28. It features three staves. The top staff is a vocal line in treble clef with lyrics: "You're the bad-dest mo-ther-fuck-er in this whole strip__ mall__". Above measure 26 is the text "ED", and above measure 27 is "27". The second staff is a guitar line in treble clef with an "ED" effect indicated above measure 26. The third staff is a piano accompaniment in bass clef, showing chords F and G. The word "We" appears at the end of the second and third staves.

29 30 31

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

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

Dm Em F

Detailed description: This block contains the second system of music, measures 29 to 31. It features three staves. The top staff is a vocal line in treble clef with lyrics: "thought you were a pho-ny on some mad ti - rade__ But now we see that you're a he - ro and you". Above measure 29 is the number "29", above measure 30 is "30", and above measure 31 is "31". The second staff is a guitar line in treble clef. The third staff is a piano accompaniment in bass clef, showing chords Dm, Em, and F.

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

Evil Dead

32 33 34

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

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

G G7 C

35 36 37

ASH

Well, I told — you I — could kill —

ASH!

ASH!

C

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

Evil Dead

38 39 40

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

No, no, no, yeah!

C/B Am Gsus4 V V V

41 42 43

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

C/B Am

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

45

46

Yeah yeah yeah Oh, yeah Ooo

A7 Dm C/E

47 who the next vic - tim will be

48 Cause I shoot and kill and saw

49

Not me! shoot kill

shoot kill

Fsus4 F G Am

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

Evil Dead

50
51b
52

We need a clean up on Ais - le Three

un - til

un - til

E^b/B^b G5

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

53
54
55
56

I bitch slap e - vil with my one good hand

You are the man

You are the man

C B^b F G

Detailed description: This system contains measures 53, 54, 55, and 56. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings C, B^b, F, and G. The lyrics are: 'I bitch slap e - vil with my one good hand' (measure 53), 'You are the man' (measure 54), 'You are the man' (measure 55), and 'You are the man' (measure 56).

57 58 59 60

I shake down dead-ites like they owe me__ dough__ I

You're our he-ro__

You're our He-ro__

C B^b F G

61 62 63

saw that de-mon trying to ruin your shop-ping day__ So I grabbed my twelve__ gauge and I

Ooo__

Shop-ping day__

Dm Em F

64
blew her a - way _____

65

66 **JAKE**
That's right you _____ blew _____

Blew that bitch a - way

F/G

G7

67

68

69

Blew that bitch a - way _____

Blew that bitch - a - way!

Blew that bitch - a - way!

C

Bb

F

C

Bb

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

Evil Dead

70

You blew her to smi-the-reens _____

71

72

You blew her like a drunk teen _____

Blew that bitch a - way! _____

F D C G

73

74

Blew the bitch a - way

Blew that bitch a - way! _____

Blew the bitch a - way We

Blew the bitch a - way We

D C G

75 76

used to fuck - ing hate you and your ly - ing ways__ But now we've

used to fuck - ing hate you and your ly - ing ways__ But now we've

Ebm Fm

77 78 79

changed our minds__ and think you're o - kay__

changed our minds__ and think you're o - kay__

Gb Gb/Ab Ab

80 81 82

Be - cause you blew that bitch a - way__

Be - cause you blew that bitch a - way__

Dbb Cb

83

Blew that bitch a way! Yeah!

84

Db

VOLTA

Detailed description: The image shows a musical score for the song 'YOU BLEW THAT BITCH AWAY' by the band Evil Dead. The score is written for voice and piano. It consists of three systems of staves. The first system has two vocal staves (treble clef) and a piano accompaniment (grand staff). The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The lyrics are 'Blew that bitch a way! Yeah!'. The piano part includes a chord change to D-flat (Db) and a 'VOLTA' marking. The score is in a key signature of three flats (E-flat major/C minor) and a 4/4 time signature. Measure numbers 83 and 84 are indicated above the vocal staves.