- PIANO/CONDUCTOR -

The
Addams Family
A NEW MUSICAL COMEDY

Book by
Marshall Brickman & Rick Elice

Music and Lyrics by
Andrew Lippa

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2/20/14
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<th>Sound Description</th>
<th>Patch #</th>
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<td>1</td>
<td>Overture</td>
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<td>Full Rank Harpsichord (loco+8va+8vb, within actual sample)</td>
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<td>Clavichord (loco+8vb)</td>
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<td>53</td>
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<td>Harp Gliss (C1-D-E-F-G-Ab-Bb)</td>
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<td>54-60</td>
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<td>R.H. Clavichord + Horn (loco+8vb); L.H. Clavichord (loco+8vb)</td>
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<td>R.H. Marimba + Agitato Strings; L.H. Horn (8va)</td>
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<td>88-91</td>
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<td>92-93</td>
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<td>R.H. Marimba; L.H. Horn (15ma)</td>
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<td>167-170</td>
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<td>Harp (8va)</td>
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<td>180-183</td>
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<td>R.H. Piano; L.H. Pizz Cello (8va)</td>
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<td>184-187</td>
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<td>R.H. Marimba; L.H. Pizz Cello (8va)</td>
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<td>188-195</td>
<td>R.H. Strings (small section, plenty of rosin) + Horn (8vb) + Piano (8vb); L.H. Piano + Arco Bass (all notes) + Surdo (D1)</td>
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<td>When You're An Addams</td>
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<td>126-132</td>
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<td>R.H. Agitato Strings (loco+8vb); L.H. Tuba+Contrabassoon</td>
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<td>133-144</td>
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<td>R.H. Nylon Guitar; L.H. Log Drum (tuned to Bb2)</td>
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<td>167-174</td>
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<td>R.H. Horn; L.H. Organ (fundamental is G0) + Tuba</td>
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<td>R.H. Harpsichord; L.H. Tuba + Bs. Trombone + Horn (8va)</td>
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<td>R.H. Marimba; L.H. Horn (8va) + Surdo (G1)</td>
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<td>206-207</td>
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<td>R.H. Piano; L.H. Marimba</td>
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### THE ADDAMS FAMILY Keyboard I
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<td>229-232</td>
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<td>233-244</td>
<td>R.H. Farfisa (w/wide vibrato); L.H. Clavichord</td>
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<td>253-256</td>
<td>R.H. Piano; L.H. Dirty Clarinet (loco + 8vb) + Moog Bass</td>
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<td>2A</td>
<td>(We Have) A Problem</td>
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<td>33-43</td>
<td>R.H. Harp + Celeste (8va); L.H. Wurlitzer + Arco Strings</td>
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<td>R.H. Piano; L.H. Organ (cathedral)</td>
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<td>R.H. Pizz Strings + Log Drum (or Kalimba); L.H. Pizz Strings + Log Drum (or Udu Pots)</td>
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<td>R.H. Harp; L.H. Trombone + Horn; Bassoon (A2)</td>
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<td>Accordion</td>
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<td>170-172</td>
<td>R.H. Piano (loco+8vb); L.H. Piano (loco+8vb+15mb)+Low Chime (Big Ben)</td>
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<td>173-175</td>
<td>R.H. Piano (loco+8vb); L.H. Piano (loco)-Treble clef</td>
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<td>177-182</td>
<td>R.H. Xylo (8va); L.H. Agitato Strings</td>
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<td>Song #</td>
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<td>Sound Description</td>
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<td>7A</td>
<td>Morticia’s Entrance</td>
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<td>Harp</td>
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<td>But Love Reprise #1</td>
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<td>62-68</td>
<td>Clavichord Lute Stop or Lute Sample</td>
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<td>R.H. 6-String Acoustic Guitar (sounds 8vb); L.H. Piano (generic grand)</td>
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<td>117-174</td>
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# THE ADDAMS FAMILY: Keyboard I Patch List

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<td>Full Disclosure Pt. 1</td>
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<td>R.H. Fast Strings (loco) + Organ; L.H. Organ Pedals + Contrabassoon (optional)</td>
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<td>15-33</td>
<td>Honky Tonk Piano</td>
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<td>Pizz. Strings</td>
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<td>107-110</td>
<td>R.H. Fast Strings (loco) + Celeste (loco); L.H. Organ Pedals + Tuba (8vb) + Bassoon (loco) + Chime (Eb1)</td>
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<td>Organ</td>
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<td>113-114</td>
<td>Organ + Choir</td>
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<td>122-124</td>
<td>R.H. Pipe Organ; L.H. Tuba (loco) + Bassoon (loco)</td>
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<td>R.H. Piano; L.H. Vibes (8vb)</td>
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<td>R.H. Glock (8va) + Celeste (loco); L.H. Arco Bass + Contrabassoon</td>
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<td>Song #</td>
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<td>mm. #’s</td>
<td>Sound Description</td>
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<td>15</td>
<td>Opening Act II</td>
<td>1-8</td>
<td>R.H. Trem. Strings (loco+8vb) + Chimes (8vb) + Piatti (1st note only); L.H. Pipe Organ (full stops) + Bassoon (loco) + Contrabassoon (8vb) + Arco Basses + Tuba (8vb)</td>
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<td></td>
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<td>9-16</td>
<td>Harpsichord (full stops, sample w/loco, 8vb, 8va)</td>
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<td></td>
<td></td>
<td>16-22</td>
<td>R.H. Harpsichord; L.H. Organ + Tuba (loco) + Concert Bass Drum (constant pitch)</td>
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<td></td>
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<td>22-24</td>
<td>R.H. Harpsichord; L.H. Tuba</td>
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<td></td>
<td></td>
<td>25-43</td>
<td>Clavichord</td>
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<td>44-52</td>
<td>Pipe Organ (full stops, incl. 32')</td>
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<td>76-91</td>
<td>R.H. Celeste (8va); L.H. Pizz. Strings (8va)</td>
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<tr>
<td>16</td>
<td>Just Around The Corner</td>
<td>1-14</td>
<td>Lute</td>
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<td>15-70</td>
<td>Piano</td>
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<td></td>
<td>71-73</td>
<td>Harpsichord (single stop)</td>
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<td>77-99</td>
<td>Piano</td>
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<td>100-102</td>
<td>Harp</td>
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<td></td>
<td>103-125</td>
<td>Piano</td>
<td></td>
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<tr>
<td>16A</td>
<td>Just Around The Corner</td>
<td>1-12</td>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>16B</td>
<td>All Is Black Inside My Face</td>
<td>1-4</td>
<td>R.H. Pipe Organ (Cathedral fundamental is loco); L.H. Organ Pedal (also sounds 8vb)</td>
<td></td>
</tr>
<tr>
<td>16C</td>
<td>Into &quot;The Moon and Me&quot;</td>
<td>1-29</td>
<td>R.H. String Harmonics (8va) + Processed Piano (loco-reverb &amp; detune); L.H. Vibes (w/tail) + Pizz. Strings</td>
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</tr>
<tr>
<td>17</td>
<td>The Moon and Me</td>
<td>10-84</td>
<td>Piano</td>
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<td></td>
<td></td>
<td>85-86</td>
<td>R.H. Piano; L.H. Tomita</td>
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<td></td>
<td></td>
<td>87-88</td>
<td>Piano</td>
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## THE ADDAMS FAMILY Keyboard I
### Patch List

<table>
<thead>
<tr>
<th>Song #</th>
<th>Title</th>
<th>mm. #s</th>
<th>Sound Description</th>
<th>Patch #</th>
</tr>
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<tbody>
<tr>
<td>17A</td>
<td>Into &quot;Happy Sad&quot;</td>
<td>1-8</td>
<td>R.H. Piano (w/echo); L.H. Vibes (w/tail)</td>
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<td></td>
<td></td>
<td>9-40</td>
<td>Nylon Guitar</td>
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<td></td>
<td></td>
<td>41-42</td>
<td>Strings</td>
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<td></td>
<td>43-65</td>
<td>Harp</td>
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<td>65-67</td>
<td>Nylon Guitar</td>
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<td>67-82</td>
<td>Harp</td>
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<td>83-93A</td>
<td>Nylon Guitar</td>
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<td>93B-109</td>
<td>Nylon Guitar</td>
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<td>110-125</td>
<td>Piano</td>
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<tr>
<td>18</td>
<td>Happy Sad</td>
<td>1-8</td>
<td>Nylon Guitar</td>
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<td>9-40</td>
<td>Strings</td>
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<td>41-42</td>
<td>Harp</td>
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<td>43-65</td>
<td>Nylon Guitar</td>
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<td>83-93A</td>
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<td>93B-109</td>
<td>Nylon Guitar</td>
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<td>Piano</td>
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<td>19</td>
<td>Crazier Than You</td>
<td>1-18</td>
<td>Marimba</td>
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<td>19-27</td>
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<td>Marimba</td>
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<td>61A-61E</td>
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<td>61F-61G</td>
<td>R.H. Kalimba, L.H. Marimba</td>
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<td>61L-61J</td>
<td>Piano</td>
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<td>69-70</td>
<td>R.H. Marimba; L.H. Piano</td>
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<td>71-78A</td>
<td>Harp</td>
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<td>81-88</td>
<td>Rhodes + Harp</td>
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<td>89-94</td>
<td>Rhodes</td>
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<td>Clavinet</td>
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<td>103-108</td>
<td>Wurlitzer</td>
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<td>19A</td>
<td>Bedtime Story</td>
<td>1-28</td>
<td>R.H. Celeste (loc); L.H. Harp (8va)</td>
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<td>37-52</td>
<td>Piano</td>
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<td>Not Today</td>
<td>3-55</td>
<td>Piano</td>
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<td>56-62</td>
<td>Accordion</td>
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<td>63-92</td>
<td>Piano</td>
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<td>20A</td>
<td>After Not Today</td>
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<td>Live Before We Die</td>
<td>1-5</td>
<td>Pizz. Strings</td>
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<td>7-10</td>
<td>Section Violins</td>
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<td>11-14</td>
<td>Clean Vibes</td>
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<td>String Harmonic</td>
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<td>49-53</td>
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<td>22</td>
<td>Tango de Amor</td>
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<td>R.H. Warm Vibes; L.H. Cello</td>
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<td>10-13</td>
<td>Bandoneon (loco)</td>
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<td>15-45</td>
<td>Piano</td>
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<td>45-46</td>
<td>R.H. Clavichord + Marimba;</td>
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<td>L.H. Electric Bass</td>
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<td>47-94</td>
<td>Piano</td>
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<td>22A</td>
<td>Before “Move Toward the Darkness”</td>
<td>1-14</td>
<td>Piano</td>
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<td>23</td>
<td>Move Toward The Darkness</td>
<td>16-31</td>
<td>Harp</td>
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<td>32</td>
<td>Celeste + Harp (G4-G5) AND Harp (F4 and below)</td>
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<td>33-39</td>
<td>Harp</td>
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<td>40-46</td>
<td>R.H. Harp (loco + 8vb);</td>
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<td>L.H. Harp (loco)</td>
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<td>49-54H</td>
<td>Pizz. Strings + Flute</td>
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<td>54J-54L</td>
<td>Harp (loco) + Celeste (8va)</td>
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<td>54M-54R</td>
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<td>54S-54T</td>
<td>Pizz. Strings + Flute</td>
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<td>64-106</td>
<td>Piano</td>
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<td>107-108</td>
<td>Vibes</td>
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<td>110-111</td>
<td>Celeste (8va)</td>
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<td>112</td>
<td>R.H. Accordion; L.H. Contrabassoon + Bass Clarinet (8va)</td>
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<td>113</td>
<td>Piano</td>
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<td>114</td>
<td>R.H. Meditation Bell (same patch); L.H. Piano</td>
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<td>Song #</td>
<td>Title</td>
<td>mm. #’s</td>
<td>Sound Description</td>
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<td>24</td>
<td>Bows</td>
<td>1-9</td>
<td>Harpsichord</td>
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<td>14-21</td>
<td>R.H. French Horn Section;</td>
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<td>L.H. Piano + Low Brass</td>
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<td>24-97</td>
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<td>98-100</td>
<td>Harp</td>
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<td>105-140</td>
<td>Piano</td>
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<td>25</td>
<td>Exit Music</td>
<td>A-78</td>
<td>Piano</td>
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</table>
MARIMBA

HORN (1st)

PIANO

166  Slowly, Expressive  \( \frac{J=64}{\text{mp}} \)

K2, vln.

HARP(8va)

Rd. 2 (cel)

Ped.

170  timp.

PIANO

solo

mf

f

+7th.
Bright Latin - Conducted in 2

GOMEZ: "Aaaahh...The intoxicating smell of the graveyard."
[FAMILY INHALES.]
GOMEZ: (cont.) "Once a year, we gather beneath our Family Tree to honor the great cycle of life and death." [GO ON]

Vamp
GOMEZ: (cont.) “Come every member of our clan - living - dead and - undecided and let us celebrate what it is to be an Addams.” [GO ON]
Gomez: (cont.) “Come to me, my luscious wife - oh she of skin so pale, eyes so black, and dress cut down to Venezuela - and tell us what it is that every Addams hopes for!” [MUSIC OUT]

Morticia: “Darkness and grief and unspeakable sorrow.”

Gomez: “I love it when you talk sexy!” [GO ON]

Adams you need to have a little moon-light. When you're an

X2 (saxaph) (important)

Perc (Fing., Cym)

+Gtr, fl.

mf
Ad-dams you need to feel a lit-tle chill.

You

You

have to see the world in shades of gray.
When you're an

MORTICIA:
That's... the way when you're an

A. Sax, Tn. Sax

+Tpt, thn.

+timp.

Ad-dams you need to have a sense of hu - mor.

(Morticia Laughs)

When you're an

(sub. mf)

Tp, thn.
Ad-dams you need to have a taste for death.

cares about the world outside and what it wants from you.
GOMEZ: “Mi amor!”
MORTICIA: “Will you love me for ever and ever?”
GOMEZ: “We shall be as besotted with each other as the night we met!”
MORTICIA: “Our first date! You took me to see…”
GOMEZ: “‘Death of a Salesman.’”
MORTICIA: “How we laughed! [GO ON]

Vamp

When you’re an

GOMEZ:

ADDAMS FAMILY:

You gotta have a lot-ta passion.

MORTICIA:

ADDAMS FAMILY:

When you’re an

You’re

GOMEZ: “At least once a day.”
FESTER (TOP)/GMA (BTM):

happy when your toes are in the mud.

You

[Udu groove]

ADDAMS FAMILY:

smile a bit the moment you smell blood! Aaoooh!!

When you're an

Tn. Sax, Br.

WEDNESDAY:

Addams you need to grab a bow and arrow.

When you're an
PUGSLEY:

Ad-dams you need a mo-ment to ex-plose.

Just

FESTER:

pour a po-tion, flip the switch, and wait 'til things get hot. When you're an

FESTER:

Ad-dams you have to real-ly stir the pot. So
Piano/Conductor

126

ADDAMS FAMILY (Mort/Gma 8vb):

125

Give us shadows and give us gloom, broken glass in a motel room,

Piano

AGITATO STR. (lento + 8vb)

127

mf

TUBA + CONTRABASSOON

128

129

130

PUGS(at pitch):

131

132

133

something fun we can all exhume and give it all tonight.

Key 2

NYLON GTR.

soli

134

135

136

137

138

139

140

141

142

GOMEZ: "And now, we summon our beloved Ancestors. Why do we do this?"

MORTICIA: "Because living or dead, family is still family."

+cabasa

LOG DRUM (tuned Bb2)
GOMEZ: "Yes! And how do we do this?"
FESTER: "By dancing on their graves!"
GOMEZ: "Yes! Dance, my brother Fester! Time to wake the dead!" [GO ON]

Subito Horror Movie

(tutti except Key. 2)

HORN

ORGAN (fundamental is GO) + TUBA
ANCESTORS:

Once torn a-sun-der, down six feet un-der, we get to ga-ther here.

K2 (hammered dulcimer)

MARIMBA

HORN (SVA)

SURDO
CONQUISTADOR:  CAVE MAN:  BOTH:

Dead for forever, bled from whatever, called now to reappear.

SALOON GIRL:

Ev'ry cadaver start the palaver once in an Adams

SOLDIER:

Ev'ry cadaver start the palaver once in an Adams

PIANO
ANCESTORS:

year. Hold your decay-ing, hear what we're say-ing,
year. Hold your decay-ing, hear what we're say-ing,

PIANO

MARIMBA

GOMEZ:

Line dance!
time now to give a cheer!
time now to give a cheer!

+Tn. Sax, Br, Str.
MARIMBA

PIANO +A Sax.
Straight 8ths

GOMEZ:
Do the Twist!

"The Twist"

FARFISA (W/ wide vibrato)

solo

CLAV.
237 238 239 240 241

GOMEZ:

Ri-gor-mor-tis!

Dr. "boom"

cresc.

242 243 244 245 246

"Death Rattle"

ALL:

Death rattle! (gasp)

(tutti except Vln, Vc & Perc)

Drum fill

PIANO
(gasp)  (gasp)  (gasp)

Rds, Br, Gt & Bs.

+Dr. (tom solo)

**PLAY LH QUARTER NOTE OCTAVES FOR REHEARSALS**

Vla, Vc, Key 2 (theremin)

DIRTY CLARINET (locor + 8vb)
+ MOOG BASS
Addams Family:

When you're an

Women:

When you're an

Men:

When you're an

Addams, you have a very special duty.

Addams, you have a very special duty.

Addams! That's right! When you're an Addams.

Late night! Out with the Addams!
ADDAMS FAMILY:

Ad-dams you're ob-li-gated to the clan.

ANCESTORS:

Ad-dams you're ob-li-gated to the clan.

With one bite you're ob-li-gated to the clan.

It's

A. Sax.

fam'-ly first and fam'-ly last and fam'-ly by and by.

fam'-ly first and fam'-ly last and fam'-ly by and by.

fam'-ly first and fam'-ly last and fam'-ly by and by.

fam'-ly first and fam'-ly last and fam'-ly by and by.
When you're an 
Ad-dams...

The standard answers don't ap-

When you're an 
Ad-dams...

The standard answers don't ap-

When you're an 
Ad-dams...

The standard answers don't ap-

When you're an 
Ad-dams...

you do what Ad-dams do or

When you're an 
Ad-dams...

you do what Ad-dams do or

When you're an 
Ad-dams...

you do what Ad-dams do or
Gomez, Fester, Wednesday

die!!

Morticia, Pugs, Gma

die!!

die!!

[V.S.]
GOMEZ: "Until next year, my beloved ancestors...back to your crypt." [MUSIC]

L'istesso
Key 2, Vln.

PIANO: +Rds, Br. & Vc.

CONQUISTADOR: "Hey it's locked!"
FESTER: "That's right. We have a problem." [GO ON to m. 9]

WEDNESDAY: (cont) "His name is Lucas, Lucas Beineke. And I'm in love!" [GO ON to m. 10]

FESTER: "That's right. Little Wednesday Addams—that charming, irrepressible bundle of malice..." [GO ON to m. 11]
FESTER: (cont.) “who would poison her brother just for a ride in the ambulance has grown up and found love.”
[LUCAS ENTERS GO ON to m. 12]

FESTER: “So here’s the deal. Gather ‘round. You’re not going back into that crypt until love triumphs.”
ANCESTORS: “But Fest--”
FESTER: (cuts them off) “Ah!” [GO ON to m. 16]

FESTER: (cont.) “So who is this Lucas fella? Is he worthy of her? Do they really love each other? [GO ON TO m. 17]

FESTER: “What is love anyway? Does this rash look serious to you?” [MUSIC OUT]

A Little Quicker
FESTER: "So many questions about love. But when you think about it, is there anything more important?" [MUSIC]

FESTER:

Riverboat Feel

FESTER:

Let's not talk about anything else but love.

Aww.

Let's not talk about anything else but love.

Can't we talk about
Pull Back

lofty goals, mating souls, altering minds and

+Rds, Tbn. & Sr. +Tpt. mmp cresc.

rall. A Tempo

faltering roles? Let's not talk about anything else.

A Tempo Ride Bell rall. mmp

+Perc (glock)
Two Things

[Rev. 2/20/14]

Music and Lyrics by ANDREW LIPPA

WEDNESDAY: "Daddy, please! She'll ask a lot of embarrassing questions and wreck the whole thing!"

GOMEZ: "You don't want me to tell your mother you're getting married?"

WEDNESDAY: "After dinner and we're all friends, then we'll tell her."

GOMEZ: "But I've never kept anything from your mother."

WEDNESDAY: "Daddy, please!"

GOMEZ: "But—"

WEDNESDAY: "If you love me."

GOMEZ: "But—"

WEDNESDAY: "Do you love me, Daddy?" [MUSIC]

There are two things I would never do:

Say "no" to my wife, say "no" to my daughter.

So what exactly should I do?

Dictated

CELESTE (s instrument)
WEDNESDAY'S GROWING UP
[Rev. 1/12/12]

Music and Lyrics by ANDREW LIPPA

GOMEZ: "Do you realize what you're asking me to do?"
WEDNESDAY: "Daddy, one tiny little secret. Please. Please." [MUSIC]

Andante

WEDNESDAY: "Oh, thank you, Daddy. Our little secret, right?"
GOMEZ: "Yes, yes. Our little secret* [GO ON to m. 3]

Wednesday's growing up but I'm not ready. Wednesday's growing up as time
slips by. When did she become someone else's chum?

Someone else to make her father wonder "Why, oh why?" Wednesday's growing up...

"She'll be Thursday before you know it." [GO ON]

A puzzling thing.
TRAPPED
[Rev. 1/12/12]
Music and Lyrics by ANDREW LIPPA

GOMEZ: "Yes, but what if - and I have no reason to say this - what if she did meet someone who stole her heart?"
MORTICIA: "Don't be silly. When that happens, I'll be the first to know. Wednesday tells me everything. Just like you do. [MUSIC]

Moving Forward

There are three things I would never do:

Lie to my wife,

MORTICIA: "Gomez, you do tell me everything, don't you?"
GOMEZ: "Of course!"
MORTICIA: "Oh, my. You're perspiring."
GOMEZ: "What?"
MORTICIA: "I hope you're not coming down with a case of... Liar's Shingles."
[GO ON to m. 7a]

MORTICIA: "Or tell the truth to either one.

Dictated

CELESTE (8va)

GOMEZ: "No! No!"
MORTICIA: "I think Wednesday and I should have a little chat."
A Tempo - Latin-y

Like a bull in the ring, like the moderate right wing, I’m trapped. Like a fly in my tea, or the

New York D. M. V., I’m trapped. With my wife to my left and my daughter to my right any

PIANO
thought of my escaping must be scrapped. I could choose, sing the blues, but no

matter what I do's, I'm trapped, trapped, trapped. Like a

boat in a lock, or a cuck-oo in a clock, I'm trapped. Like a corpse in the ground, or like
theater in the round, I'm trapped.
I could cry, I could lie, I could simply up and die, but I

fear the dice I've rolled have fin'ly crapped.
Should I beg? Should I rage? Or stay safely in my cage, how?

Trapped, trapped, trapped.

How
can I keep a secret from the woman I adore? The bitter breeze that keeps me here and

coming back for more. She stokes the Adams fire, she harbors each desire.

I'd never tell her lies, but when my daughter cries how can I be expected then to
turn the other cheek. Should I not be her hero\textsuperscript{stead} of sniveling and weak?

I'll pick the route that's true. Tell me what I must do! Should I

Move

me unreconciled. I'm trapped. If I'm wrong, I'll be strong, and we'll try to get along. Or I'll

Drive to the End
fall, have to bail, show my coffin to the nail. If I napped, If I snapped, maybe dinner would be scrapped

then I wouldn't be Trapped! Trapped! Trapped!________ Dictated
HONOR ROLL
[Rev. 11/15/11]

Music and Lyrics by ANDREW LIPPA

The Addams Family

[CURTAIN UP]

Insistent

[CLARINET]

+Cl, Bs. cl.

2 PLAY both hands

3

PUGSLEY:

Wednes - day and Lu - cas sit - ting in a tree.

5

Rit.

K - I - L - L - I - N - G. First comes love, then comes AHHH!

[V.S.]
Misterioso
Vamp

WEDNESDAY: (last time)

I don't have a sunny disposition.
I'm not known for being too amused.

My demeanor's locked in one position. See my face? I'm enthused.
Suddenly, however, I've been puzzled. Bunny rabbits make me want to cry.

All my inhibitions have been muzzled and I think I know.

Ad Lib.

I'm being

HARP (eva)
Keep It Moving

pulled in a new direction, but I think I like it. I think I like it. I'm being

WURLITZER

soli mp (non-arpeg.)

[The YELLOW BIRD perches on her hand. SHE sings to it.]

pulled in a new direction. Through my painful pursuit somehow bird-ies took root. All the
PUGSLEY: "Wow. You got some real issues."

WEDNESDAY: "Fly away, little birdie." [She gives it a little launch-toss and it falls, dead, into the pit. GO ON]

things I de-test-ed im-poss-ibly cute. God! What do I do pulled

Mother al-ways said 'Be kind to stran-gers.' But she does-n't know what they de-stroy.
I can feel the clear and present dangers when she learns that the boy

Has got me pulled in a new direction, but I think I like

PUGSLEY:

Aaah!!

WURLITZER

WURLITZER + "AH" vocal (pop style)
it.
I think I like it.
I'm being pulled in a new direction. And this

That was good, that was good...
Do it again! Do it again!
Aaah!!

(crane)

feeling, I know is impossible, so... I'll confide that I've tried but I can't let it go... It's dis-

Vln, Vc.

WURLITZER

+Tn, Sax, Tbn.
gus-ting-ly true,  Pulled, pulled, pulled.  Pup-psy dogs with droop-y fac-es,

Aaah!! Aaah!! Aaah!!

u-ni-corns with danc-ing mice.  Sun-rise in wide o-pen spa-ces.  Dis-ney world? I'll go there twice!

But-ter-flies at pic-nic lun-ches, bunch-es of chry-san-the-mums.  Lol-li-pops and pil-low fights and

cresc.
Slightly Brighter

Christmas eve? Sugar plums! String quartets and Chi-a Pets and afternoon banana splits.

Perc. (cowbell)

Angels watching as I sleep and Liberae's greatest hits! Have got me

GRAND PIANO
"STEINWAY IVORY"

(sounds loco + 8vb)

Pulled in a new direction, if they keepin-sistant, I'll stop resis-ting. Just watch me
pulled in a new direction!
I should stay in the dark, not obey every spark, but the boy has a bite better far than his bark. And you

bet I'll bite, too. Do what's truly taboo, as I'm pulled in a new
cresc.
MORTICIA: "Gomez - do you love your daughter? Do you care for her mental well-being?"
GOMEZ: "Of course - "
MORTICIA: "Do you want her to be put on heavy medication and spend the rest of her days hating us because we let her ruin her life?" [MUSIC]

There are four things...

Dictated
at least all act normal?"

to her rat! Shhh.)

for the spider is a calamity for the fly.

WEDNESDAY: "Mother, please---" [MUSIC]

They're normal people, not like you, not like me.

Please, can't we be an average family!
One normal night, that's all I want, that's all I need from you.

One normal house with out a mouse to feed a plant or two.
You must admit we’re not what people call "laid back."

So can’t we muse a bit and lose the basic black? Whoa!

One normal night with normal people on their way. Just
one normal night... Whad-da-yasay?

32 MORTICIA:

One normal night? To be polite, to do the least you can.

GOMEZ:

One normal eve? Can you achieve a kind of common man?
You have to swear to me, yes, promise to the core.

It's almost six o'clock they're almost at the door! On
all the Adams ancestors who've ever walked a right,
MAL: “OK, Lucas--enough is enough. Gimme the map.”
ALICE: “I don’t see any houses.”
MAL: “Because there aren’t any, Alice. We’re in the middle of some godforsaken park.”
ALICE: “Central Park, dear.” [reading] “Designed in 1857 by--” [GO ON to m. 63A]
LUCAS: "Wait!"
MAL/ALICE: "What?"
LUCAS: "I know where we are! It's where I first saw her! I was lost in the park and a pigeon dropped at my feet with an arrow in it! And I looked up and there she was - Wednesday, with a crossbow."
MAL: "A what?"
LUCAS: "A crossbow. You know."
MAL: "This girl walks around with a crossbow?"
LUCAS: "It's OK dad, she has a permit."
MAL: "Good. Good choice, son. OK, listen up. Now here's what's going to happen." [GO ON to m. 63E]

MAL: (cont.) "We're going back to the hotel. And you and I are gonna have a little talk."
ALICE: "Be patient with him, dear." [GO ON to m. 64]

ALICE: (cont.) "A father should support his son, and Lucas is your only one."
MAL: "See what you did? Your mother's rhyming again. Let's go back to the hotel and then--" [GO ON to m. 69] LUCAS: "NO!!"
Lucas:

One normal night, no, not one poem, not one inspiring word.

One normal scene, complete routine, tonight can't be absurd.

Please don't embarrass me or be completely rude.

A. Sax.
Don't make a fuss about the house, about the food. Whoa!

One normal night I know it's big, but can't you see: This one normal night
LUCAS: "Come on!" [He exits.]
MAL: "Come on!" [He exits. Alice follows.]
FESTER: "Seems like a nice young man!"
[CUE BELL TREE in PERC.]
CONQUISTADOR: "But they're not right for each other." [MUSIC OUT]

FESTER: "What do you mean, They're not right for each other?"

MARIMBA

PIZZ + LOG DRUM (or KALIMBA)

March-Like

po-le-on right for Jo-se-phine? Was nau-se-a right for Dra-ma-mine? Were the eight-ies right for the

K2, Str.

HARP

mp +Fl.

+Cl, Tbn.

TROMBONE + HORN

BASSOON
drum machine? Who's to say? Who's to say? Was ballet right for Balanchine? Was

(both hands, harp)

FESTER: "Who's to say?" [GO ON]

Poli-o right for the Salk vaccine? Were you folks right for the mezzanine?

alt: Was rehab right for Charlie Sheen?
One normal night is a perilous trick.

Normal is hard to attain.
Children are crazy and parents are quick.

Passions are hard to explain. But

this is their moment and this is your chance, so
if you don't want to remain, start singing of

A Tempo

love, love, love

ANCESTORS:

What? No! Why? Yuchh!

What? No! Why? Yuchh!

L.H.

sub. *mp
legato but no overlapping notes
ANCESTORS: "Ugh!"
FESTER: "Look. The choice is yours. Either you help these kids or you're stuck here for eternity! [GO ON]
"So?"

Vamp
ANCESTORS:

Yes!
Right!
Good!
Yes!

We’ll help them love,
love,
love,
love.

We’ll help them love,
love,
love,
love.

FESTER: "You got it!"

FESTER:

Lovelets our spirits depart.

So, let the normalcy start!

PIANO
Broadly - In 4
FESTER:

Protect and rally round, let's aid them and abet.

ANCESTORS:

Protect and rally round, let's aid them and abet.

Protect and rally round, let's aid them and abet.

PIANO (loco+8vb)

+Str. (trem)

PIANO (loco+8vb)

PIANO (loco only)

(à la Sym. Fantastique Death Knell)
One normal night is what they'll

Molto Rit.

A Tempo \( \begin{array}{c} \text{Bright Fanfare} \\
177 \end{array} \)

Get!

[\text{HOUSE splits.}]

\text{XYLO (8va) + AGITATO STR.}
FAMILY: (on melody)
& WOMEN
ANCESTORS:

One nor-mal night! One nor-mal night! One nor-mal night! Wednes-day wants

FULL RANK HARPSICHORD
(no Strings)

one nor-mal night! One nor-mal night! One nor-mal night! Give her just

FULL RANK HARPSICHORD
+ AGITATO STRINGS

one nor-mal night! One nor-mal night! One nor-mal night! Give her just
ADDAMS FAMILY:

One normal night. We comprehend. We'll tend her every need.

WEDNESDAY:

All I want. All I ask. They'll tend my every need.

ANCESTORS:

We'll tend her every need!

MAL/ALICE:

When we arrive we'll come alive to make this night succeed.
LUCAS:
Just be re-spec-ta-ble, don't make an odd re-mark.

MAL/ALICE:
O-kay, o-kay.

ADDAMS FAMILY:
Just as you

ANCESTORS:
Just as you
And then it's paradise right here in Central Park! In

And then it's paradise right here in Central Park!

say.

say.

say.

In

In

Pizz, Cl.

mf

sub. mp cresc.

f
GOMEZ: "Gomez Florencia Addams, at your service. Allow me to present my wife, la duena, mother of my children, el amor de mi vida... the love of my life - Morticia!" [MUSIC] 

Lush-lish

MORTICIA: "Sorry I'm late."
MORTICIA: "Maybe you should see someone about that."
ALICE: "And they're always about the one thing everyone needs and so few have!"
MORTICIA: "Health care?"
ALICE: "Why love of course!" [MUSIC]

Jaunty - In 2
FESTER:

Let's not talk about anything else but love. Worth repeating:

HONKY TONK PIANO

Let's not talk about anything else but love. Can't we talk about

Chs.
CAVEMAN/SOLDIER/
FLIGHT ATTENDANT/
GAMBLER/COURTESAN:

lofty goals, mating souls, altering minds and

+Fpt. Tbn.

FESTER: "Shh..."

[GO ON]

ALL: (stage whisper)

faltering roles? Let's not talk about anything else.

[VS.]
WEDNESDAY: "That's the new plan. We improvise. Keep 'em guessing."
LUCAS: "You're really crazy."
WEDNESDAY: "You say that like it's a bad thing. It's just a simple
dinner. What could possibly go wrong? Come on." [THEY exit.]
FESTER: "Aww." [MUSIC]

L'lstesso
FESTER:

1
2
3
4

Be pa-tient and soon the way will be clear.

+Bs, Tbn, Dr.

mf

5
6
7
8

Fo-cus your fear. And trou-bles all will dis-ap-pear.

+Perc.

Glock, K2.
Let's not talk about anything old.

Please don't leave us out in the cold. Let's not talk about anything else but love, but love, but love.
GOMEZ: “Alphonso the Enormous. The Enormous - do I have to draw you a diagram? Come Beineke - let me show you the moat. Did you bring a bathing suit? Never mind, let’s be crazy.” [MUSIC]
ALICE: "Well - 'What's good for the gander is a nice quiet goose; If I told Mal my secrets, all hell would break loose.'"
MORTICIA: "Alice, I'm shocked." [MUSIC]
(cont.) What kind of marriage is it where you keep secrets?"
ALICE: "A long one." [GO ON]

Faster Than You Think  \( \frac{4}{4} \)  \( \frac{\text{♩}= 144}{\text{♩}} \)

MORTICIA: (sung at pitch throughout)

\begin{align*}
\text{Secrets are the enemies of passion.} \\
\text{Speaking true will get you through the day.}
\end{align*}

Vamp (vocal last time)

PIZZ. STR.
Str. (pizz), K2, Dr., Gtr, Perc +Cls.

\begin{align*}
\text{Truth is not a thing that one should ration} \\
\text{but I think you think of it that way.}
\end{align*}
Never keep a sin inside the closet. Always give the facts a fighting chance.

Every time you do, it's a deposit in the long-term life of your romance.

Keep no secrets! If you want him to remain your lover.

Dig in
Share all secrets. There's a world of things you might discover.

Truth is beauty, he should always know exactly who you are.

Bare your secrets and your marriage'll be healthier by far.
Playful - Relax

Gomez adores me, never ignores me, always has put me first. And, Alice,

if he should try once, telling a lie once, I'd throw him out head-first.

Kneeling, he'd plead I reconsider. Reeling, he'd quickly start to drown.
Begging me for lenience, but
at my first convenience I'd
put him on the first bus out of
town.

ALICE: "Morticia..."

truly devoted, never misquoted, always the paragon.

And if he

With-out a doubt.
That's it ex-act-ly.

told you a lie you'd wis-per good-bye then . leave him to car-ry on?  

If Go-mez lied?  

Isth-ere no room for some dis-cus-sion?  

Isth-ere no chance you might for-give?
MORTICIA:

A lie's a lie and lies can kill.
and life can quickly go down hill.

ALICE:

She kept a secret and she wound up on the guillotine.

Now I see what you mean.

She kept a secret and they shot her with an M Sixteen.

That's not a pretty scene.
MORTICIA:
She kept a secret and she wound up on the cover of a magazine!

ALICE:
She's quite the Philistine.

MORTICIA:
What's this one?

MORTICIA:
The dance routine!

Dance Break

[PIANO]

Faster Swing 8ths

hi-hat figure

mf

ff

big gliss.

Drum Fill
MORTICIA:
Keep no secrets! Welcome honesty with no resistance.

FEMALE ANCESTORS:
Keep no secrets! No resistance.

Then your marriage is a loving kind of coexistence.

Then your marriage, coexistence.
Lies and secrets, they're the sins that keep a husband from a wife.

They're the sins that keep a husband from a wife.

MORTICIA:

Gomez loves me he would never keep a secret in his
SECRETS PLAYOFF
[Rev. 11/10/11]

Music and Lyrics by ANDREW LIPPA

[Applause SEGUE from #9]

L'Istesso

Piano (accompaniment)

Piano
Move It!

life!!

Never keep a secret Not one secret in his life!!

Move It!

ff

[APPLAUSE SEGUE]
MORTICIA: "No, Gomez."
GOMEZ: "What?"
MORTICIA: "Not today."
GOMEZ: "But you've never turned down a trip to heaven."
MORTICIA: "Not today. I'll be in my room until you're ready to share, like a proper husband." [Morticia exits.]
GOMEZ: "Morticia mia!" [MUSIC]

Freely

GOMEZ:

Like a bug in a jar, or a frozen cable car, I'm trapped. Like a

VIBES (slow motor)

mf +Br, perc, dr, trem str.

rit.

man growing gray when his wife says, "Not today..."
Piano/Conductor
Liltingly - In 1  \( \text{d.} = 58 \)

What if she doesn't
dance with me any more?
Who could conceive it?

What if I and one tiny lie started civil war?
What if a line's been crossed,

vows of commitment lost.

How is that possible?
Could that be possible?
WHAT IF
[Rev. 11/18/11]

Music and Lyrics by ANDREW LIPPA

PUGSLEY: “But, but... Can I come?”
WEDNESDAY: “Sorry, Pugs. I'm with Lucas now. Bye.” [MUSIC]
PUGSLEY: “But wait! Wait!”

Liltingly - In 1 \( \text{d} = 62 \)

\[
\begin{array}{c}
\text{PUGSLEY:} \\
\text{What if she never}
\end{array}
\]

\[
\begin{array}{c}
\text{SPINET PIANO} \\
\text{sol} \\
\text{tri.}
\end{array}
\]

\[
\begin{array}{c}
\text{What if she never}
\end{array}
\]

\[
\begin{array}{c}
\text{Play 2X}
\end{array}
\]

\[
\begin{array}{c}
\text{tor-tures me a-ny-more?}
\end{array}
\]

\[
\begin{array}{c}
\text{How would I man-age?}
\end{array}
\]

\[
\begin{array}{c}
\text{+Vc. (pizz)}
\end{array}
\]

\[
\begin{array}{c}
\text{+tri.}
\end{array}
\]
What if she ne-ver nails my tongue to the bath-room floor?

What if she walks a-way

leav-ing me A - O - K,
hid - ing each pow - er tool.

Why would she

be so cruel.

Flowing

could stab my arm my

6 STRING ACOUSTIC GUITAR (sounds 8vb)
self. Could rip my tonsils
out. Could set my hair aflame.

I could spray my eyes with mace,
but face the fact: With out her it
GRANDMA: “Always look on the bright side of life” [GO ON to ms. 101]

PUGSLEY: (cont.) “Hi, Grandma.”
GRANDMA: “Hey, stud. How’s life?”
PUGSLEY: “Too long.”
GRANDMA: “Tell me about it.” [MUSIC OUT]
PUGSLEY: "Hold on. What're you doing?"
PUGSLEY: "What's that one?"
GRANDMA: "Peyote."
PUGSLEY: "What's it do?"
GRANDMA: "Makes you run around naked in the woods."
PUGSLEY: "What about this one?"
GRANDMA: "Bookoo leaf. You got someone giving you a hard time?"
PUGSLEY: "Maybe."
GRANDMA: "Sprinkle a little of this on his toast, an hour later he's in a padded room screaming 'I am Spartacus!'"
PUGSLEY: "Grandma..." [GO ON to ms. 117]

PUGSLEY: (cont.) "...what if there was this girl who met this person and he's all like 'Hey, it's the Pugster. What up, little mat? and she's all like 'golly' and 'we're gonna go now' and they're running away together..." [GO ON to ms. 121]

PUGSLEY: (cont.) "What would you give her?"
GRANDMA: "Nothing. She's your sister. Be happy for her."
PUGSLEY: "But what if she doesn't get rid of him? What if all the good times are already behind me?" [GO ON to ms. 163]
Grandma: “That’s life, kid. You lose the thing you love.”
Pugsley: “Tell me about it. What’s this one?”
Grandma: “Acrimonium. You wanna stay away from this baby.”
Pugsley: “Why?” [GO ON to ms. 167]

Grandma: “Takes the lid off the id. Brings out the dark side.”
Pugsley: “Whaddaya mean?”
Grandma: “One swig of this and Mary Poppins turns into Medea.” [GO ON to ms. 171]

Pugsley: “I don’t understand your references.”
Grandma: “Well, stop the damn texting and pick up a book once in a while.” [GO ON to ms. 175]
GRANDMA: "Now, quit whining about your sister. Start thinking about you and how you're gonna live your life." [GO ON to ms. 179]

GRANDMA: (cont.) "Time, my dear, is a thief. She'll steal your soul and flee on little fairy wings." [GO ON to ms. 183]

GRANDMA: (cont.) "And stay outta my shit or I'll rip your leg off and bury it in the backyard. I love you." [GO ON to ms. 186A]
PUGSLEY: Wednesday will drink and then

PLAY

she'll be herself again. Lucas will leave

her be, so she can torture me. Just like she
always did. till then I'm just a strange, fat

A Bit Brighter

kid?

finger picking
MORTICIA: "And now Gomez will break the ice. My husband has something he needs to disclose."
GOMEZ: "No, no, the host goes last."
MORTICIA: "Lurch, the sacred chalice!" [MUSIC]

Firm in my digital is held fast. Die-cast. Here in this sweet libation sal-
Faster and Raucous!

va-tion re-sides.  Feel the sweet sen-sa-tion re-ve-la-tion pro-vides.  

HONKY TONK PIANO

GOMEZ:

Full dis-clo-sure! It's a game that we play. Let your dark-est sec-rets give you a-way.

Fac-eyour de-mons and then hap-pi-ly say: "I'm play-ing Full Dis-clo-ure with all these cra-zy hap-py peo-ple!"
Full Disclosure! It's a hel-lu-va thing. Once a fav'-rite of the late Deng Xiao Ping

Doesn't matter if you're Right or Left-wing, he loved his Full

ooo.
GOMEZ: (cont.) “Once there was a man who had a beautiful wife and two beautiful children. A humble man, I say, and yet within his breast beat the heart of a loyal and steadfast husband who treasured his wife and worshiped the ground she walked on. Thank you.” [He sits. MORTICIA looks at him.]

GOMEZ: (cont.) “—and one day, a fox appeared and gave him a beautiful box of rare wood and Spanish leather...

‘What’s in the box?’ asked the kindly man. And the fox said, ‘A little secret. Nothing important. But you must never open it.’ And the man took it home and his beautiful wife said, ‘Let’s open it anyway.’ And the kindly man said, ‘Don’t push it, honey. We got a good thing going.’ And they never did open it. And everyone lived happily ever after. Full Disclosure.” [GO ON]
MORTICIA: “Well, we’ll just have to come back to you, won’t we?
Wednesday’s turn.”

WEDNESDAY: “Pass.”

FESTER: “Oooh! Oooh!”
GOMEZ: “Yes! Let’s hear from Fester. The Chalice!” [GO ON]

FESTER: I am in love. [GO ON]
EVERYONE: "Awww!"
FESTER: "You're probably thinking, what could a fat, bald person of no specific sexuality know about love? But I, too, am in love. Fester loves!"

MORTICIA: "Oh, Fester— who is it?"
FESTER: "The moon!"
ALICE: "The moon? He's in love with the moon!"
MAL: "Yeah, that's normal."

ALICE: "That's the most beautiful thing I ever heard!"
FESTER: "I haven't told her yet."
EVERYONE: "Aww."
FESTER: "Full Disclosure!" *(GO ON)*
FESTER:

Full Disclosure! Just embrace it and swoon.

Fall from grace or fall in

GOM/MORT/(
Sings)

PUGS/GMA/ALICE/
ANCESTORS:

Full Disclosure!

Embrace and swoon.

Perc. (sirens)
Perc. (bird whistle)

HONKEY TONK PIANO

love with the moon.

Close your sermon with a signature tune, and call it

He loves that moon.

And call it

GOM/MORT/(
Sings)

PUGS/GMA/ALICE/
ANCESTORS:
MORTICIA: "Wednesday's turn!"

WEDNESDAY: "No!"

GRANDMA: "Me! Me! Me!"

Age before beauty. The chalice!" [GO ON]
GRANDMA: "The kid and I had a little heart-to-heart before. I told him to use his time wisely."

GRANDMA: (cont.) "Look who's talking - how much have I got left? I'm a hundred and two, I've got shingles and arthritis and when I break wind it could start the windmills on an old Dutch painting." [GO ON]

GRANDMA: (cont.) "But I've still got one more round in me. Call me cougar, but five'll get you ten there's a couple of 90-year-old hotties out there just waiting to chow down on a Grandma sandwich. [MUSIC OUT]"

Vamp (cut on cue)
MUSIC CUE: ALICE SLAMS CUP ON TABLE

Porgy and Bess

ALICE:

Ah!

Vln.

f

HORN

ff +Rds, Br.

sub, f

TUBA + BASS TRB.

fff +Bs, Timp.

fff
MAL: "Well, as you can see, my wife isn't herself. So we'll be on our way."
ALICE: "No. We're in the middle of a game. So button your lip and sit your ass down!"
MAL: "Alice, I think you've had enough to---"
ALICE: "Remember how it used to be, Mal?" [GO ON]

ALICE: "How we'd look at each other and leave the restaurant in the middle of dinner and rush home and go upstairs; and sometimes we couldn't even wait and you'd just pull the car over to the side of the---"
LUCAS: "Mom!"
ALICE: "Lighten up, Lucas. Parents do it. Live with it. Remember, Mal? When we were crazy and the future didn't exist? What happened, Mal? The guy with the Grateful Dead t-shirt? Is he ever coming back? How long do I have to wait?" [GO ON]

A woman waits for marriage, a woman waits for children.

mp +Str, K2, Tbn.
Growing In Intensity

waits for her big Mal to come back home. At five-o’clock. Or six o’clock. Til it's

nine o’clock! And there's no o’clock to ease the pain, pain she can't ex - plain. As the wom - an
Aznavour-ian (Expressive and Expansive)

wants in the dark for a spark that once was there
that isn't there
not ev-er

(P.V.)

LURCH: "Grrrnngh!"

there!

A - lone and

molto rit.
wait - ing and wail - ing and whin - ing and wan - ing and

A Sax, Sop. Sax.

PIANO

cresc. poco a poco

want - ing and wast - ing and whoa!

p
+Gtr.
Waiting, fixating, debating, lose

molto rit.

Weighting, ice skating, lactating, and so we wait to

molto rit.
Johnny Mandel Sweet

laugh, we wait to cry we wait for ev'ry hopeful breath. Waiting for a

Heavy

lousy, rotting, vicious, rancid, flushed down, fetid, frenzied, fatal

+Rds, Br.

cresc. poco a poco

+Bs, Timp.
Horror Movie

death!

ANCESTORS:

Woah, woah, woah,
woah, woah, woah, woah,
woah, woah, woah, woah.

Wah!

Woah, woah, woah,
woah, woah, woah, woah,
woah, woah, woah, woah.

Wah!

molto rit.

[SHE FALLS ON TABLE]

[V.S.]
GOMEZ: “Oooh. That’s too dark even for us.” [MUSIC]

As Before, But Even More Raucous

Wow, that story was grim!

Filled with fear and loathing

Full disclosure!

We’re talking grim.
MAL: “OK, Addams, I tried. I thought OK, the kids like each other, let's give it a shot. But you people are insane.” [GO ON meas. 8]
Vamp (cut on cue)

ANECDORS & FESTER:
"That's what you kept from me?"

MORTICIA: "No secrets, huh? Ha ha ha!"

Married!

KO, Rds, Br,
Sgr, Dr, Pesc.

MARIMBA

MARIMBA

PIANO

PIANO
Wednesday:

Yes, we kept a secret.

Morticia:

And you kept it from me.

Lucas:

So, we're getting married!

Getting married, getting married, very married.

Getting married, getting married, very married.
MORTICIA
& ANCESTORS:

Are they getting married? Really married? "Married" married?

+GOMEZ:

Are they getting married? Really married? "Married" married?

HONKY TONK

MORT/AL/WEDS/GMA:

Full disclosure! What a miserable game.

GOM/MAL/LUC/FEST:

Full disclosure! What a miserable game.

ALL:

Play it once and life is

Play it once and life is

Timp.    Siem     Ratchet    Timp.

G  G13    G13    G 13  loco   G  Gm7
ALICE: (crazy lady)

Ah! Ah! Ah! Ah!
never the same!

Some-one start-ed it, so
some-one's to blame. E-nough of
never the same!

Some-one start-ed it, so
some-one's to blame. E-nough of

WEDNESDAY:

This isn't hap-pen-ing, oh
no, this can't be hap-pen-ing!

Stop!!

full

full

VIN, VC.

GLOCK (8va) + CELESTE (loco)

ARCO BASS + CONTRA BSN.

+Dr, Bs.

+Timp, K2, Str.

PIANO
FESTER: "Never fails. You let nature take its course - chaos. I mean, is this any way to end an act? Actually - yes. But it'd be better for everyone if the guests couldn't leave just yet, don'tcha think?"
ANCESTORS: "Yeah!"
FESTER: "OK, dead people, gimme some weather!" [MUSIC OUT]

MAL: "It's a hurricane! We'll never make it out of the park alive!"

GOMEZ: "Well, Beinekes - looks like you'll be spending the night."
GRANDMA: "[Cackles!]
GOMEZ: "That's what happens when you play..." [GO ON to m. 90]

Vamp (cut on cue)

[THUNDERSTORM/DOOR SLAM]

GOMEZ:

MORTICIA:

PEDAL STEEL GTR.

GOMEZ:

PEDAL STEEL GTR.
The Addams Family

OPENING ACT II

[Rev. 1/3/12]

Music and Lyrics by ANDREW LIPPA

Dark - In 2

PIPE ORGAN (full stops) + BASSOON (loco) + CONTRABASSOON (8vb) + ARCO BASSES (8vb) + TUBA (8vb)

TREM. STR. (loco+8vb) + CHIMES (8vb) + PIATTI (1st note only)

Scherzo

HARPISCHORD
(full stops, sample w/ loco, 8vb, 8va)

+Cl. 2
LUCAS: "Wait, wait! We have to talk this over for a minute."
WEDNESDAY: "Talk what over?"
LUCAS: "We can't just run away and get married. You said it was important that everybody got along."
WEDNESDAY: "And you said it didn't matter?"
LUCAS: "Yeah, but they wanna kill each other! You want that hanging over our heads?"
WEDNESDAY: "Boy, you sound just like your father. The root doesn't fall far from the tree, does it?"
LUCAS: "What?"
WEDNESDAY: "Forget it."
LUCAS: "The apple. The apple doesn't fall far from the tree."
WEDNESDAY: "God, you're annoying."
LUCAS: "You know what I think? You don't really wanna get married. You just said that to stick it to your mother."
WEDNESDAY: "Don't psychoanalyze me, Lucas. It's a deep dark hole and you don't wanna go there. Come on,"
LUCAS: "What'll we do for money?"
WEDNESDAY: "Stop being so scared of everything."
ANCESTORS: "Yeah."
LUCAS: "Right, like you're not scared."
WEDNESDAY: "I eat scared for breakfast, honey."
ANCESTORS: "Yeah."
LUCAS: "Let's go back in the house and make some rational decisions."
ANCESTORS: "No." (cont. next page)

Luna
G.P.

WEDNESDAY: "I don't want rational decisions! I want dangerous, impulsive, crazy decisions!"
ANCESTORS: "Yeah."
WEDNESDAY: "Are you coming or not?"
LUCAS: "Look - I can't run away like this. It's too crazy. I'm sorry."
WEDNESDAY: "Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!"
[WEDNESDAY storms away.]
LUCAS: "I can be impulsive. I just have to think about it first!" [GO ON to ms. 44]
Moving, in 2

FESTER: "There you are: Secrets exposed. Marriages threatened. Delicious anarchy. What happens now? Can this be repaired? (cont.)

FESTER: "Or do you all leave in an hour feeling vaguely depressed? Let's find out, shall we?"
MORTICIA: "Well, I'm not going to end up like your mother."
GOMEZ: "My mother? I thought she was your mother. No, seriously."
MORTICIA: "You lied to me, I can't live with that."
GOMEZ: "Here, cara. I feel the urge to take you in my arms."
MORTICIA: "Not. Today."
GOMEZ: "But cara -"
MORTICIA: "Out!" [HE turns to leave. MUSIC]

My daughter's getting married, I can't believe it's true. She
doesn't ask her mother before she says "I do"? And how about my husband? In -
con-stant, na-ive! This eve-ning's get-ting se-ri-ous, these O-hi-o-ans won't leave. But

I can't let these lat-est trou-bles rob me of my bliss, for when I'm scared of true dis-as-ter I re-mem-ber this...

Dent-h is just a-round the cor-ner, wait-ing pa-tient-ly to strike.

Swing 8ths

Swing 8ths
One unplanned execution, that's the kind of end I can comprehend.

When I'm feeling uninspired, or I need a little spree.

I'm reborn knowing death is just around the corner coming after me.
MORTICIA: “Coroner. Get it? Death is just around the coroner?”

Death is just around the corner, waiting high upon the hill.

Vamp (vocal last x)

Someone buried in an avalanche? That's the kind of gig I could really dig.

Perc. (vibraslap)
Marriage often disappoints you,
not each husband is a gem.

So, I'll mourn knowing death is just around the corner coming after them.
If life's all
plums

51

52

53

54

I'll muddle through some. But when death

55

56

57

58

comes

I hope it's gruesome. Hot cha! Some

59

60

61
people die from public stoning,
faulty wiring, faulty zoning,
cherry pits they didn't know were there.

CAVEMAN:

A Tempo - Straight 8ths

(cough) (cough)

Perc. (ad lib)

mp

could be by a jungle cat.

FLIGHT ATTENDANT:

Perhaps an unsuccessful love affair.

A slippery mat.

SOLDIER:

A baseball bat.
could be in a speed-ing train. It could be un-der-wa-ter. It could be too much no-va-caine. Or
e-ven by your daugh-ter.

SALOON GIRL/FLAPPER/INDIAN:
BRIDE:

Per-haps a bad mos-qui-to bite.
Re-li-gious rite.

CONQUISTADOR/PURITAN:

A ti-tle fight.

HARPSICHORD (single stop) (Kbd.2)

(Cello)
night!

Dr. solo tutti (except Rd. 2)
MORTICIA:

Death is just a-round the cor-ner.
No-one's e-ver been im-mune.

[All ANCESTORS gasp!]

Turn-ing off a res-pi-ra-tor,
with a simp-le click scan-dal-ous-ly quick.

ANCESTORS:

Death is just a-round the cor-ner.
No-one's e-ver been im-mune.

Swing 8ths

(Perc. (glock) 8w—

loop)

Swing 8ths

(Kbd.2)
MORTICIA:

I can face a new to-mor-row if I make it past to-day.

ANCESTORS:

I can face a new to-mor-row. If I make it past to-day.

I can face a new to-mor-row.

MORTICIA:

I feel good say-ing death is just a-round the cor-ner swift-ly on its way.
16. Just Around The Corner [Rev. 1/31/12]

HARP Gb Pentatonic
HARP
HARP A Pentatonic

Piano

Straight 8ths

Swing 8ths

Big Pullback
MORTICIA:

Death is just a-round the cor-ner
and you have to heed the call.

ANCESTORS:

Death is just a-round the cor-ner
and you have to heed the call.

Death is just a-round the cor-ner
and you have to heed the call.

For your death is just a-round the cor-ner.
Hap-py be-ing both the mourned and mour-ner.
Don't ask why.
You and I.

Don't ask why.
You and I.
Swing 8ths

Because death is just around the corner coming for us

Say goodbye because death is just around the corner coming for us

Say goodbye because death is just around the corner coming for us

Swing 8ths

all!

all!

all!

[APPLAUSE SEGUE]
JUST AROUND THE CORNER — PLAYOFF

[Rev. 1/31/12]

Swing 8ths

MORTICIA (8vb):

ANCESTORS: For your death is just a-round the cor-ner.

Don't ask why.

Don't ask why.

Music and Lyrics by ANDREW LIPPA
Happy being both the mourned and mourn-er.

You and I.

Say good-bye be-cause

You and I.

Say good-bye be-cause

Straight 8ths

Swing 8ths

dead is just a-round the cor-ner com-ing for us

dead is just a-round the cor-ner com-ing for us

dead is just a-round the cor-ner com-ing for us
all!

Perc. (xylo)
[Guest Bedroom]

Horror Movie

PIE ORGAN (Cathedral)  (fundamental is loco)

Molto Rit.

ORGAN PEDAL  (also sounds 8vb)
MAL: "Well, you better come to your senses or I'm gonna have to take steps."
ALICE: "Good idea. Why don't you start by taking steps outside."
MAL: "What?"
ALICE: "You want to act like a tool, go sleep in the shed."
[SHE notices a huge spider on MAL's back.]
ALICE: "Mall"
MAL: "What?"
ALICE: "Oh... nothing." [SHE laughs. MUSIC]

FESTER: "Storm's passed. Think I'll get a little moon. Ladies, hello." [GO ON to m. 7]
FESTER: “Look at her. Lovely, is she not? And so far away.”

FESTER: “Yes, in matters of love, my dears, distance is our friend. Closeness? No thank you.”

FESTER: “Quarter of a million miles away - that’s a good distance for romance. We never fight, each waning is a heartbreaking separation... FEMALE ANCESTORS: “Ohh!”
FESTER: "Each meeting a happy reunion."
FEMALE ANCESTORS: "Awww..."

[SEGUE TO #17]
THE MOON AND ME
[Rev. 1/31/12]

Music and Lyrics by
ANDREW LIPPA

The Addams Family

Andante

1

FESTER:

When the day -

Uke (on stage)

2

light ends and the moon ascends, I would ra -

3

4

5

6

7

8

9

ther be just the moon and me. When I feel
her pull, then my heart is full. And the night

very delicate and airy, weightless, floating

is softly, sweetly calling, "Fester, look and see." La la la

la la la, la la la la, la la la la. It's a dream

More Full
that's coming true when the moon says, "I love you."

Though I'm told

it's wrong when I sing my song, she accepts,

Ooh, ooh, ooh, ooh, Ooh,
Piano/Conductor

33 she attends, she believes, she be-friends. La la la

34 ooh, ooh, ooh.

Vln, Vc. cont.

Picc, Fl.

37 la la la, la la la la la, la la la la. It's a dream

Ooh, la la la. Ooh, la la la. Ooh, la la la. Ooh, la la la. Dream
that's coming true when the moon says, "I love you"

that's coming true when the moon says, "I love you"

How it can feel when love is real

+Tbn, Perc (shaker)
that's coming true when the moon says, "I love you" It's a dream

that's coming true when the moon says, I love you It's a dream

Perc. (glock)

that's coming true when the moon says,

that's coming true when the moon says, "I love
Con Moto - Quasi “Clair De Lune”

you, ooh ooh ooh ooh ooh ooh. Ooh ooh

tutti (except picc.)

Ahh!

ooh ooh, ooh ooh, Ahh!

[K2, Vln, Gr, Pno (rit.)]

[ATTACCA]
INTO "HAPPY SAD"
[Rev. 11/18/11]
Music and Lyrics by ANDREW LIPPA

[Applause SEGUE from 17]

+Perc. (tri.), K2 (pad)

[GOMEZ puffs thoughtfully on a cigar, swinging gently beneath The Family Tree.]

VIBES (w/ tail)

Vamp (cut on cue)

[PIANO (w/ echo)]

[WEDNESDAY crosses furiously, with suitcase and crossbow. GOMEZ: "Wednesday!" [MUSIC OUT]]

[V.S.]
HAPPY SAD
[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY: “I hate him!”
GOMEZ: “It’s a beginning. Something to build on.”
WEDNESDAY: “He says he can’t live without me, and then he lets me go.” [MUSIC]
“I love him, why doesn’t he love me?”
GOMEZ: “You just said you hated him. Which is it?”

Easy

WEDNESDAY: “Both.”
GOMEZ: “Now you’ve got it.”

GOMEZ:
Right and wrong, who’s to say which we should refuse.
All we know, love survives either way we choose.

Here you are at the edge. Go ahead and fall.

Rall.

Don't resist, I insist, love still conquers.
In Three - Not Too Slow

GOMEZ: “It even conquered you, my adorable Attila. You had to go and grow up.”
WEDNESDAY: “And you’re cool with that?”
GOMEZ: “Yes and no.” [GO ON]

Vamp (vocal last x)

GOMEZ:

I'm feeling happy,
I'm feeling sad.
A little childish.
A little "dad."
I think of
all the days you've known, all the ways you've grown,

see you on your own and then I'm feeling

happy and sad again. I think I'm

NYLON GUITAR
rest ed, but then I'm tired. To day, re-

quest ed, to mor row, fired. And now a

boy says he a dores she who once was yours.
How can I ignore such news?

I'm sad and happy.

Why should I choose?

Moving

Life is full of contradictions,

ev'ry inch a mile.
At the moment we start weeping,

Rit.

GOMEZ: “So many memories...” [GO ON]

that’s when we should smile.

GOMEZ: (cont.) “Wednesday, eating her first worm...Wednesday sealing up her baby brother in the wall."
GOMEZ: (cont.) “Wednesday setting fire to a Jehovah’s witness...” [GO ON]

GOMEZ: (cont.) “And I think, ‘where did the years go?’ And I am sad. But then I see this lovely young woman, and I am happy. Happy, sad, happy, sad.”

GOMEZ: (cont.) “Like the bull when the matador put the sword into him, and he look at the matador and say, Nice job. I hate you.” [GO ON]

A Tempo

heav-en,
you’ll find some hell.

And there’s a
wel-come  in each fare-well.  Life can be
harsh, the fu-ture strict.  Who would dare pre dict?  And the boy you've
picked? Not bad.  So let's be hap-py.  For-ev-er

PIANO
Rall.  Colla Voce

happy.  Completely happy and a tiny bit

Moving

sad.

Rit.

[V.S.]
CRAZIER THAN YOU

[Rev. 1/14/12]

Music and Lyrics by ANDREW LIPPA

LUCAS: "No, but see—the lover always comes back, Ulysses.
Tristan, Romeo."
WEDNESDAY: "Listen, I'm home-schooled. What's your point?"
LUCAS: "I'd rather die than live without you."
WEDNESDAY: "Ok. Prove it!"
LUCAS: "What."
WENDESDAY: "Prove it." [MUSIC]
"Here."

Bright 4 \( \text{d} = 118 \)

LUCAS: "Where'd you—"
WEDNESDAY: "Put this apple on your head and go stand against the tree."
LUCAS: "Wait— you're gonna—?"
WEDNESDAY: "Uh-huh."
LUCAS: "You're crazy."
WEDNESDAY: "And you're not crazy enough. That's the problem." [GO ON]
Life, less perfect fin'ly begun.

But, now I wonder.

are we undone? I wanna
treasure you in death as well as life. I wanna

cut you with my love and with my knife. But can I

live as your tormentor and your wife? When I am

PIANO
cra - zi - er_ than you! I'm cra - zi - er_ than you. And
nothing up_ 'til now_ has proved me wro - o - ong. I'm
+cA. Sax, Tn. Sax.
cra - zi - er_ than you! That's just the o - ver - view. So,
get on board or simply move along.

+A. Sax, Th. Sax.

WEDNESDAY:

LUCAS:

And yet I truly love you.

I'm not impulsive. I'm not de-ranged.

MARIMBA
I'd ne- ver ask that of you.

But in this mo- ment

I know I've changed! I wan-na
climb Mount Everest, go to Mozambique.
I wanna

be impulsive, want to be unique.
Can you believe I mean it when you hear me shriek?

I'm
crazier than you! I'm crazier than you.

I'll prove to you exactly how, ow, ow, I'm crazier than you!

I'll do what you can do.

From here on in I give my solemn vow, ow, ow, ow!
WEDNESDAY:

Pluck the arrow from its quiver, hold it in your hand, be brave.

MARIMBA

T Sax, Tbn.

LUCAS:

Place it in the bow and steady.

Pierce the apple not the liver or we're dancing on my grave.

Rdh, Br.
I'm gonna demonstrate that fear is my ideal.

Can't you shoot that thing already?!

'Cause in the moment that you're frightened life is real.

Girl, believe me, fear is your appeal.
LUCAS: "No, no, no, wait! OK, OK! You want crazy - here's crazy."
WEDNESDAY: "OK. Now it's getting interesting. Aren't you afraid?"
LUCAS: "No! You know why? Because I will guide the arrow! I'll guide it with my love."

WEDNESDAY: "How does that work exactly?"
LUCAS: "We're connected, see? We're destined to be together! So nothing bad can happen!"
WEDNESDAY: "Yeah, but what if I miss?" [MUSIC OUT]

LUCAS: "Then you'll be the last thing I ever see."
WEDNESDAY: "That is so hot." [GO ON]

**Playing Instructions**

**Play 4X**

Dr. H.H. ad lib

**Vamp (cut on cue)** (with bass)

K2, Vln, Vc (pizz.)

**MARIMBA**
LUCAS: “Ready!” [GO ON]

[Vamp]

LUCAS: "Ahhh!!"
WEDNESDAY: "Omigod!!"
LUCAS: "Gotcha!" [GO ON to ms. 69]

LUCAS: "Now will you marry me?"
WEDNESDAY: "Oh, yes, Lewis. A thousand times yes."
LUCAS: "Lucas. Lucas."
WEDNESDAY: "Gotcha!"
[THEY exit as MAL appears.]
FESTER: "Did you hear that? The boy was willing to die for love. Hard to believe he's your son."
MAL: "He was so happy."
FESTER: "Remember that? Being happy?"

MAL: "Yeah, what happened?"
FESTER: "You've turned into an unfeeling, rigid, selfish control freak."
MAL: "Fester, you're a wise person. How can I fix this? What do I do?"
FESTER: "Don't worry, it will come to you."
MAL: "I wasn't always this way. I was happy-go-lucky once. I told jokes and played the guitar and slept until noon. But then you get a wife and a kid and a mortgage..." [MUSIC FADES]

[ALICE appears.]
FESTER: "Keep going."
MAL: "But what do I say?"
FESTER: "Just remember how you felt the first time you saw her." [CUE BELL TREE in PERC.]
MAL: "Alice. It's Mal."
ALICE: "I know."
MAL: "No, the old Mal."
ALICE: "The old Mal? With the guitar and the T-shirt?"
MAL: "And the head-band."
ALICE: "Omigod. The head-band. You were pretty crazy back then, you know that?"
MAL: "I guess I got stuck, Alice--More than most men. But mama, I swear I'll be crazy again."
ALICE: "Mal, you're rhyming." [GO ON to m. 81]
**MAL:** "For you, baby. Just for you."

I learned from Lucas, I learned from you. I wasn't happy. I wasn't true. But then the
way you spoke at dinner touched my soul. Completely crazy, yet completely in control.

So when you kicked me out I said, "Let's rock and roll!"

A Tempo

funkerger than you, much funkerger than you. It warms me up to see you livin'

CLAVINET
lar - ar - arge. When I'm cra - zi-er than you, far cra zi er than you, I'll drop the plan. You'll be the man in char - ar - arge!

ALICE:
All this time and all I need - ed was the hope that you'd sub mit.
MAL:

Too afraid and too conceited to believe that you were it.

ALICE: "I missed you, pumpkin! Come to Mama!"

But the journey's now completed.
I'm gonna treasure you... in death as well as life.

ALICE:
Mal, you're rhyming.

cut you with my love and with my knife.

MAL:
All the timing!

Now I can
live as your/my tormentor and your/my wife

'cause I am

ALICE:

Oh Mal, Oh Mal, Oh Mal!

WEDNESDAY:

crazier than you!

I'm crazier than you.

And

LUCAS:

crazier than you!

I'm crazier than you.

And

ALICE:

crazier than you!

I'll tell you what to

MAL:

crazier than you!

I'm crazier than you!

Please tell me what to
live or die I'll let you have control. I'm
live or die I'll let you have control. I'm
Oh!
Oh!
crazier than you! So say you love me, too. From
crazier than you! So say you love me, too. From
I'm crazier than you! From
I'm crazier than you! From
here on in, you're singing to my soul.
here on in, you're singing to my soul.
here on in, you're singing to my soul.
here on in, you're singing to my soul.

My soul!
My soul!
My soul!
My soul!

[ATTACCA]
BEDTIME STORY
[Rev. 11/21/11]

Music and Lyrics by
ANDREW LIPPA

MORTICIA: “What's wrong, my little cockroach?”
PUGSLEY: “I can't sleep.”
MORTICIA: “Why not?”
PUGSLEY: “There's no monster in the closet.” (cont.)

MORTICIA: “I'm sure he's hiding someplace else.”
PUGSLEY: “Mommy...I have a full disclosure.” [GO ON]

MORTICIA: "Yes?"
PUGSLEY: “What if you tried to do something to somebody and you ended up doing it to somebody else by mistake?”
MORTICIA: “Are we talking about anyone we know?” (cont.)
PUGSLEY: "Well, I was talking to Grandma before, and she told me -"
MORTICIA: "Don't listen to that ancient woman. She may not even be part of this family." [GO ON]

MORTICIA: "Life is a tightrope, my sweet, and at the other end is your coffin. Better?"
PUGSLEY: "Uh-huh. Thanks, mommy."

MORTICIA: "Now close your eyes or the monster won't come out and eat you up." [MUSIC OUT]

MORTICIA: (cont.) "Pugsley? Pugsley? Sleep well, my little vermin. Your mommy's life has fallen apart and she needs to go away for a while. And, years from now, when your marriage collapses and you want to know who put us all on the road to hell - you can thank your father." [GO ON]
MORTICIA: (to Iguanodon) "Look after my baby, will you? Keep him in harm's way."
NOT TODAY
[Rev. 2/20/14]

Music and Lyrics by ANDREW LIPPA


A Driving Tempest

Did I ev-er once be-lieve this day would come? Did I ev-er once ex-pect the worst?

Did I ev-er dream that I could feel this way? Di-os mi-o, no! This is the first.

+Rds, Gtr, K2,
Dr, Str.

PIANO

cresc. poco a poco

+Tpt, Ten.
I'm a lat-in man and lat-in men are smart.
Ev'ry-thing we do is muy sin-cere.

Lead-ing with a sword as much as with a heart,
nev-er once was I pre-pare-d to hear.

"Not to-day!" She spat it in my face.
"Not to-day!" Not ev-en se-cond base.
"Not to day!" The words I heard her say. "Not to-day! Not to day! Not to-day."
I remember well the day she poisoned me. No one else had cared enough to try.

How did she uncover all the joys in me? All the ways she promised I would die.

Every year that passes, I adore her more. Anyone who knows us would agree.
She's my ev'ry fever, flu, and canker sore.
She's my only hepatitis B!

cresc. poco a poco
cresc. poco a poco

Not today! I'm dancing on my own. Not today! A dog without a bone.

Not today! That rotten rondelet: Not today! Not today! Not today!
LURCH: [Groans.]
GOMEZ: 'Is that my call to Paris? It's about time! 'Allo? Hotel Nosferatu? Listen, the future of my marriage is at stake!' [GO ON to ms. 55]

LURCH ENTERS WITH TELEPHONE

Can you confirm this is the worst hotel in Paris? Because I need to get your ghoul-ish guarantee.

K2, Vln, Vc, Dr., ACCORDION

What would I pay if you could say you'd serve my petit déjeuner from an...
banned and condemned patisserie.
I must be clear, don't want to circulate misery.

no-mers. You must have roaches in the bath at any cost. It says right

here in my new guide I bought from Frommer's: That even in July the pipes are thick with frost.
[FESTER enters]
FESTER: "Gomez! Gomez!
Morticia's leaving!"
GOMEZ: "What?"
FESTER: "She's at the gate with a
valise! It's the end of the family!"
[HE grabs his coat from FESTER
GO ON to ms. 75a]
Is this the moment where I turn a little gray? Is this the moment where my marriage vows decay?

Is this the moment where Morticia runs away? No! Not today!

Not today! Not today!

Dictated
The Addams Family

After "Not Today"
[Rev. 1/14/12]

Music and Lyrics by ANDREW LIPPA

CUE: [APPLAUSE SEGUE]

L'istesso
K2, Cl. 2, Br,
1 Vla, Vc.

PIANO

Slower, sweetly

[Vla solo with self-play]

[MORTICIA sighs]
MORTICIA: "That's different. My mother was condescending, judgmental, and withholding, and loved nothing more than stirring up trouble."
GOMEZ: "Uh-huh."
MORTICIA: "Oh God, I've turned into my mother."
GOMEZ: "And Wednesday is you. Isn't it wonderful?"
MORTICIA: "You did that like a lawyer." [MUSIC]
GOMEZ: "No, just a husband and a father. Not so easy. In fact, very difficult." [GO ON]

Swing 8ths

Let's live before we die. Let's laugh before we cry. Let's

A Tempo

hold each other tight and dance. If I have caused you pain, It's

ACCORION

SECTION VIOLINS

PIZZ STGS

rit. (2x only)
easy to explain. Come, fill me with delight and dance. My love, my wife, forever you will be. But Wednesday's life, that too is part of me. Two
MORTICIA: “Mother told me to beware of clever men with silver tongues.”
GOMEZ: “What I lack in depth I make up for in shallowness.”
MORTICIA: “You really think you can sway me with a joke?
GOMEZ: “It's the last thing I try before the chloroform.”

slight rall.

ACCORDION

mor-row I may be__ in rain-y, gay Par-ee__

GOMEZ:

Please stay right where you are and
I'm not a cas-ta-net who clicks with no re-gret.

dance.

You're more than that by far so

The place we're in can ne-ver be what was.

dance. The place we're in can ne-ver be what was 'til we be-gin to

mf expressivo

VIOLINS

ACCORDION

mf expressivo
do what dancing does. My darling, I was bad, bad husband and bad Dad. In -

STR, HARMONIC

A lone, we're lost, we're drifting out to sea.

But instead of being sad,

A lone, we're lost, we're drifting out to sea.
side by side we're gloomy as can be.

But side by side we're gloomy as can be, as gloomy as can be.

A Tempo

ti-cia, I was wrong, I knew it all along. Forgive me with a song
GOMEZ: "Mi Amor. 
Creature of constant surprises. You have legs!"
MORTICIA: "Ladies--"

[GO ON]
Over the top romantic

PIANO both hands

molto rall.

A Tempo

mf
"The 3's"

A-mor!

Dictated

GOMEZ:

Piano/Conductor

22. Tango De Amor TOUR [Rev. 11/23/11]
BEFORE
“MOVE TOWARD
THE DARKNESS”
[Rev. 1/2/12]

Music and Lyrics by
ANDREW LIPPA

MAL: "Which made me fall in love with my family all over again."
MORTICIA: "And I reached deep into my reservoir of womanly compassion and bathed your father in forgiveness."
GOMEZ: "Welcome to our family!" [MUSIC]

GOMEZ: (cont.) "We aren't losing a daughter, we're gaining three Beinekes. Young man, for purely selfish motives, you turned a simple dinner party into a night from hell."
MORTICIA: "We couldn’t be more proud." [GO ON]

WEDNESDAY: "Pugsley, you're an artist! You rearranged life itself, and it all came out even. You're the best brother in the world."
PUGSLEY: "So you're still going to torture me?"
WEDNESDAY: "Of course. Until you get a girl of your own." [GO ON]
GOMEZ: "My son - You embraced the darkness of your despair and suddenly the world makes sense." [GO ON]

[SEGUE TO #23]
GOMEZ: "You are a true Addams."

Romantic (Ebbs and Flows) $\frac{3}{4}$ $q=68$

LURCH:

Move toward the darkness.

Welcome the unknown.

Face your blackest
demons, find your bleakest bone.

Lose your inhibitions. Love what once was
poco rit.

A Tempo

vile.

Move toward the darkness and

rit.

A Tempo

WEDNESDAY/MORTICIA:

Move toward the darkness.

smile.

ANCESTORS:

p Move toward the

CELESTE

HARP

HARP (only)

+Rds, Gtr, K2, Str.

+Tbn.
Don't avoid despair. Only at our dark.

weak - est can we learn what's there.

At our weakest can we learn what's there.

When you face your nightmares, then you'll know what's
GOMEZ: "Fester, Fester - What are you doing?"
FESTER: "I'm embracing the unknown! I'm moving toward my darkness!"
MORTICIA: "Au revoir, Fester. May you find your bliss."

A Tempo - Playful
ALICE: "Excuse me, Fester, but where are you going?"
FESTER: "To the moon, Alice." [GO ON to ms. 54J]

WEDNESDAY:

LUCAS:

Vamp

Vamp (vocal last time)

Some - thing old.

Some - thing new.

HARP (loco) + CELESTE (8va)

Cra - zi - ness writ large.

MAL:

Some - one true.

Some - one bold.

Some - one new in charge.

ALICE:

54K

54L

54M

54N

HARP only

rall.

+K2, Br, Str.
23. Move Toward The Darkness [Rev. 1/14/12]

Slower

WEDNESDAY:

ALICE:

LUCAS: You and I face the sky
MAL:

and the light we see fades a-way in the gray,

You and I face the sky and the light we see fades a-way in the gray,

leaving you and

leaving you and

FESTER: "Pugsley, will you do the honors? I'm coming, my love. Stay full!"

[SFX: MUSIC OUT]
GOMEZ: (cont.) "...my lunatic brother! Fly on wings of love!"

Impassioned

Ah.

LURCH:
3 FEMALE ANCESTORS:

ALL WOMEN: MORT/GMA (bb):

ALL MEN:
FEMALE ANCESTORS:
Move toward the
darkness.

MALE ANCESTORS:
Move toward the
darkness.
dark. Welcome in your pain.
Welcome in your pain.
pain.

Let each foreign forest

Let each foreign forest
Offer you its rain.

Only at our lowest

Only at our lowest

Only at our, at our lowest
23. Move Toward The Darkness [Rev. 1/14/12]

101-102

can we rise above.

can we rise above.

can we rise above.

cresc.

103-104

Move toward the darkness.

Move toward the,

Move toward the,

tutti

sub. p cresc.
ALL:
molto rall.
move toward the darkness.

Gomez:
Move toward the darkness

Morticia:
(at pitch)
Move toward the darkness

Lurch:
Move toward the darkness and Love.

Vocals:

Ooh

Celeste (8va)

Vocal Only
A La Tango

In One

WOMEN: It's finally love, love, love, love.

MEN: It's finally love, love, love, love.

Mallets glocken
Here Comes The Bride

Won-der-fly gloo-my and gray.

Won-der-fly gloo-my and gray.

Rit.

love that al-lows us to say

ALL: "Misery!"

love that al-lows us to say

K2. Sz.

drums
Rit. Straight 8ths

"When You're an Addams"

It's straight 8ths --.

When you're an

fam'-ly first and fam' - ly by and by...

When you're an

fam'-ly first and fam' - ly by and by...

When you're an

Dr. ill
EXIT MUSIC
[Rev. 11/21/11]

Music and Lyrics by
ANDREW LIPPA

25
25. Exit Music [Rev. 11/21/11]

[END OF SHOW]