

PIANO/VOCAL SELECTIONS

# AVENUE Q THE MUSICAL

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# Avenue

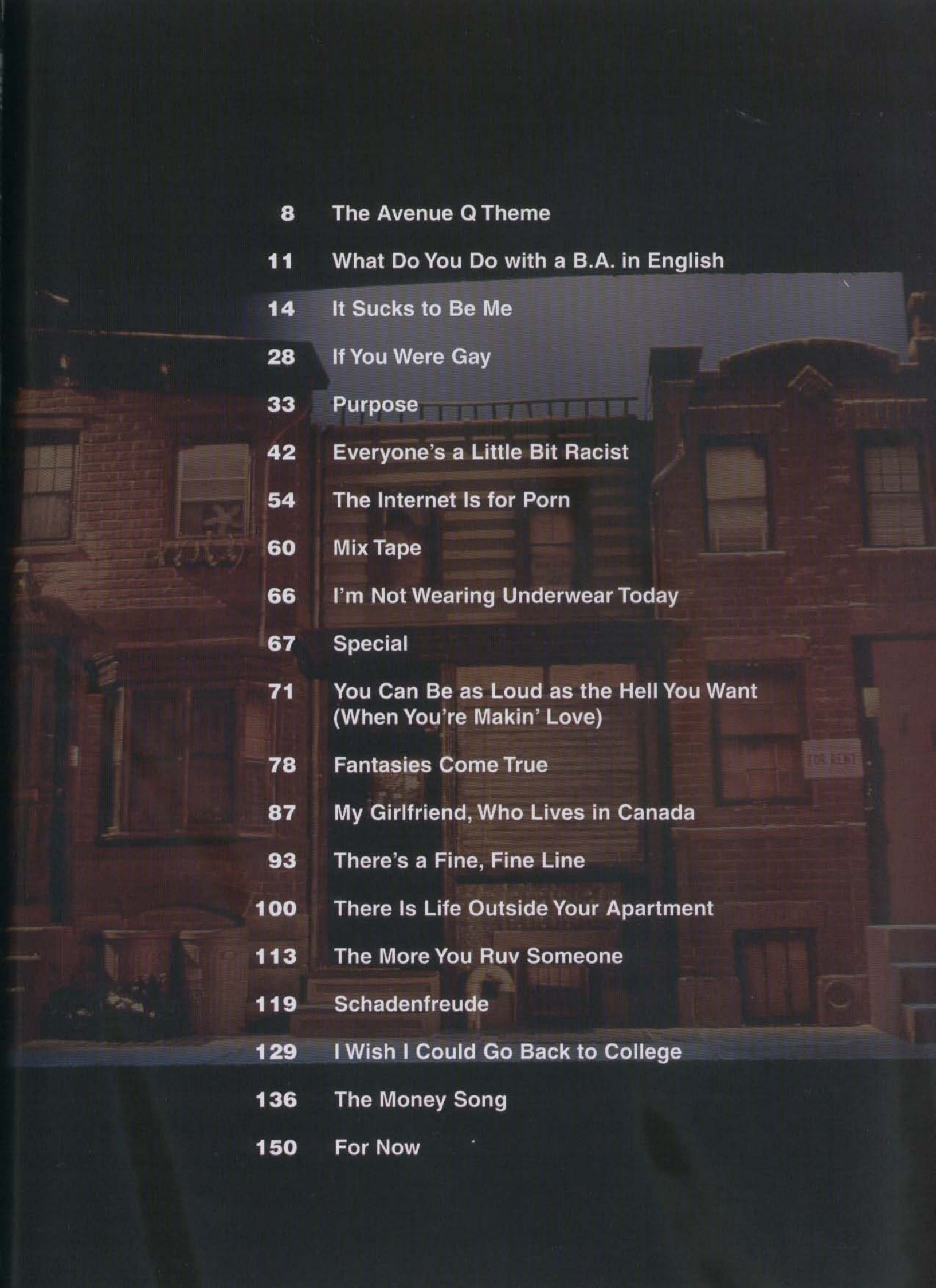


# The Musical

PARENTAL  
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# THE AVENUE Q THEME


from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Energetically (♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ )

B♭maj7/F  Cm/F  B♭maj7/F  Cm/F  E♭/F  Dmaj7/A  Em/A 



Dmaj7/A 

Em/A 

Gm7 

B♭/C 

GIRLS: Ba da ba \_\_\_\_\_

GUYS: Do do do \_\_\_\_\_

do do do \_



ba da ba \_\_\_\_\_

C 

wah! \_\_\_\_\_

ALL:

Fmaj7 

Gm/C 

wah! \_\_\_\_\_

The sun is shin - ing, it's a



Fmaj7 Gm/C Fmaj7 Gm/C Fmaj7 Gm/C Bbmaj9

love - ly day, - a per - fect morn - ing for a kid to play, - but you've got lots of

F/A Dm7 Gsus G Gm7 Gm/C

bills to pay. - What can you do? - You

Fmaj7 Gm/C Fmaj7 Gm/C Fmaj7 Gm/C

work real hard and the pay's - real low, - and ev - 'ry hour - goes oh -

Fmaj7 Gm/C Bbmaj9 F/A Dm7 Ebmaj9

- so slow, - and at the end of the day, - there's no - where to go -

Bb/C

N.C.

Bb

F/A

but home to Av - e - nue Q! You

Gm7

F

Bb

F/A

Gm7

F

live on Av - e - nue Q, your friends do too.

Bb

F/A

F/A A/C#

Dm

Gm

Bb/C

Fmaj9

Dm

You are twen - ty - two, and you live on Av - e - nue Q. You

Gm

Bb/C

Fmaj9

Dm

Gm

Am7

Bb/C

F

live on Av - e - nue Q. You live on Av - e - nue Q!

# WHAT DO YOU DO WITH A B.A. IN ENGLISH

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ and JEFF MARX

### Rubato

**Bbsus2** **Gm7** **Bbsus/C** **F7**

*mp*

### Light Waltz (♩ = ♪♪)

**Bb** **Gm7** **Cm7(add4)** **F** **Gm7** **F/A**



### PRINCETON:

What do you do — with a B. A. in Eng - lish?

Dm7
Gm7
Cm7
F7
Eb/G
F7/A

What is my life — going to be?

Bb
Dm7
Eb

Four years of col - lege and plen - ty of

D7#5/F#
Gm7

knowl - edge — have earned me this use - less de - gree. —

Fm7(add4)
Bb13
Eb

I can't pay the bills —

Dm7 Cm7 Eb/F Bbmaj7 Ab

— yet, 'cause I have no skills yet. The world is a big —

Db Gb Fsus F

— scar - y place! — But

A tempo, but relaxed

Bb D7 Eb C7/E

some - how I can't — shake the feel - ing I might — make a

Bb/F Eb/F Bb/F Cm7/F Eb(add2) Fsus Bb(add2)

diff - 'rence to the hu - man race!



# IT SUCKS TO BE ME

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Fast (♩ =  $\overset{\frown}{\text{3}}\text{~}$ )

D(add2) Bm(add2) Em11 A7sus

*mp*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a simple bass line. The tempo is marked 'Fast' with a triplet symbol. The music is in the key of D major and 4/4 time.

D(add2) Bm(add2) Em7 A7sus

**BRIAN:** **KATE:**

When I was lit - tle, I thought I would be... What?

The first vocal line features Brian singing 'When I was lit - tle, I thought I would be...' and Kate singing 'What?'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

D(add2) Bm(add2) Em7 A7sus

**BRIAN:**

a big co - me - di - an on late night T V.

Brian continues his line with 'a big co - me - di - an on late night T V.' The piano accompaniment remains consistent.

Bm F#+/A# D/A G#m7b5

But now I'm thir - ty - two and as you can see, I'm not.

The final vocal line shows Brian singing 'But now I'm thir - ty - two and as you can see, I'm not.' The piano accompaniment concludes with a final chord.

Em7(add4)

A7sus

BRIAN:

BRIAN:

KATE: Nope.

Oh well.

KATE: (shrugs)

It sucks \_ to be

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

D

Bm7

Bm7/E

A

A/G

BRIAN:

BRIAN:

me.

KATE: No!

It sucks \_ to be

me.

KATE: No...

It sucks \_ to be

Musical notation for the second system, including vocal lines and piano accompaniment. The piano part continues with a consistent harmonic accompaniment.

F#m7

Bm7

Em7

Bm7/F#

G(add9)

G/A

broke and un - em - ployed and turn - ing thir - ty - three.

It sucks \_ to be

Musical notation for the third system, including vocal lines and piano accompaniment. The piano part features a mix of chords and melodic lines.

D(add2)

Bm(add2)

Em11

A7sus

me.

KATE: Oh, you think your life sucks?

BRIAN: I think so.

KATE: Your problems aren't so bad.

Musical notation for the fourth system, including vocal lines and piano accompaniment. The piano part concludes with sustained chords.

D(add2)



Bm(add2)



Em7



A7sus



KATE:

I'm kind - a pret - ty and pret - ty damn smart. **B:** *You are.* **K:** *Thanks.*

D(add2)



Bm(add2)



Em7



A7sus



I like ro - man - tic things like mu - sic and art.

Bm



F#+/A#



D/A



G#m7b5



And, as you know, I have a gi - gan - tic heart, so

Em7(add4)



A7sus



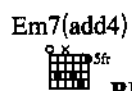
why \_\_\_\_\_ don't I \_\_\_\_\_ have a boy - friend?



BRIAN:

KATE:

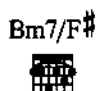
Fuck! It sucks \_ to be me. Me too! It sucks \_ to be



BRIAN:

KATE:

me! It sucks \_ to be me! It sucks \_ to be Bri - an. And Kate!



BRIAN:

KATE:

BOTH:

To not \_ have a job! To not \_ have a date! It sucks \_ to be



me.

D(add2) Bm(add2) Em11 A7sus

*mp*

Eb(add2) Cm(add2) Fm7 N.C.

ROD: NICKY:

We live to - geth - er. We're close as peo - ple can get.

*mp*

Eb(add2) Cm Fm7 Bb7 G+/B

ROD: NICKY:

We've been the best of bud-dies ev - er since the day we met.

*mp*

Cm G+/B Eb/Bb Am7b5

ROD:

So he knows lots of ways to make me real - ly up - set. Oh,

*mp*

Fm9



Ab/Bb



NICKY:

ev - 'ry day is an ag - gra - va - tion. Come on, that's an ex - ag - ger - a - tion!

E(add2)

ROD:

C#m(add2)



F#m



B7sus



NICKY:

You leave your clothes out. You put your feet — on my chair. Oh yeah?

E(add2)

C#m(add2)

F#m7

B7sus

You do such a - nal things, like i - ron - ing your un - der - wear. —

C#m

ROD:

C+

E/B

A#m7b5

You make that ver - y small a - part - ment we share — a

F#m7(add4)

B7sus

NICKY:

So do you, that's why I'm in hell too!

hell. It sucks \_ to be

E

C#m7

F#m7(add4)

B7

B7/A

N & B:

No! It sucks \_ to be me! Is there

BRIAN: It sucks \_ to be me!

me! Is there

KATE: It sucks \_ to be me!

G#m7

C#m9

F#m7(add4)

A/B

E

G#7

ALL:

an - y - bod - y here it does - n't suck to be? It sucks \_ to be me!

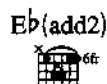


ROD: Da da da da!

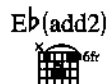
KATE: Da da da da da da da da.

NICKY: Da da da da da da.

BRIAN: Da da da da da da da.



CHRISTMAS EVE: Why you all so happy? NICKY: Because our lives suck! CE: Your lives suck? I hearing you correctly? Ha!



CHRISTMAS EVE:

I com-ing to this coun - try for op - por - tu - ni - ties.

straight eighths



Eb(add2) Cm(add2) Fm7 N.C. G+/B

Tried to work in Ko - re - an del - i, but I am Jap - a - nese.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a treble clef, with lyrics underneath. Above the staff are guitar chord diagrams for Eb(add2), Cm(add2), Fm7, N.C., and G+/B. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady bass line and chords that support the vocal melody.

Cm G+/B Eb/Bb F9/A

But with hard work, I earn two mas - ter's de - grees in

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. Above the staff are guitar chord diagrams for Cm, G+/B, Eb/Bb, and F9/A. The piano accompaniment continues in the grand staff below, with chords and a bass line that provides harmonic support for the vocal line.

Fm7(add4) Ebsus2/G



so - cial work! And now I a ther - a - pist! But I have no

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. Above the staff are guitar chord diagrams for Fm7(add4) and Ebsus2/G. The piano accompaniment continues in the grand staff, with a bass line and chords that accompany the vocal melody.

Bbsus/Ab Abm(add2)/Cb


cli - ents! And I have an un - em - ployed fi - an - cé!

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. Above the staff are guitar chord diagrams for Bbsus/Ab and Abm(add2)/Cb. The piano accompaniment continues in the grand staff, with a bass line and chords that support the vocal melody.

Ab/Bb  4fr  Bb6 // N.C.

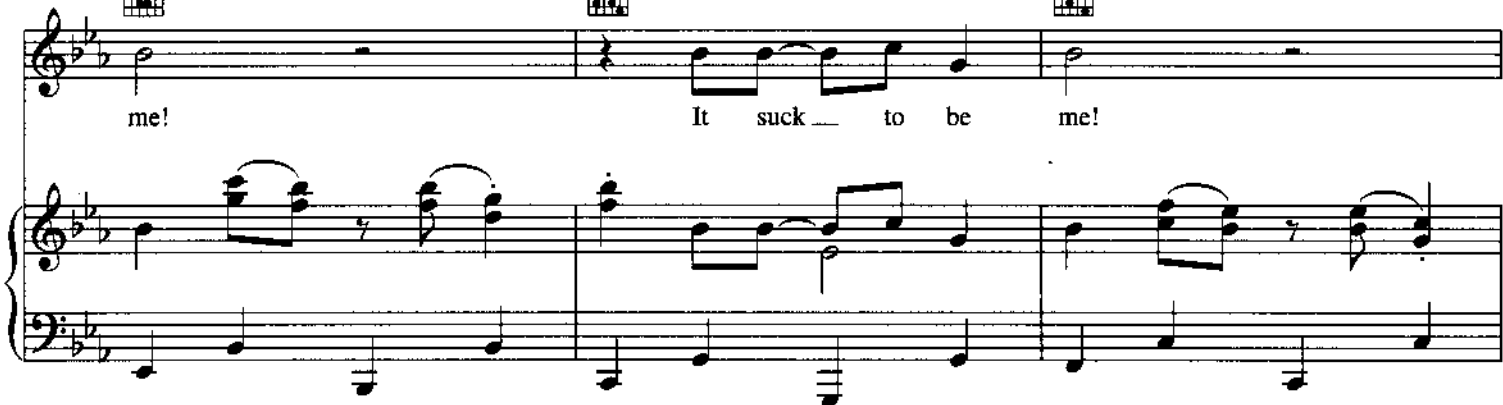
And we have lots of bills to pay. It suck \_\_\_ to be





*rall.* *a tempo*



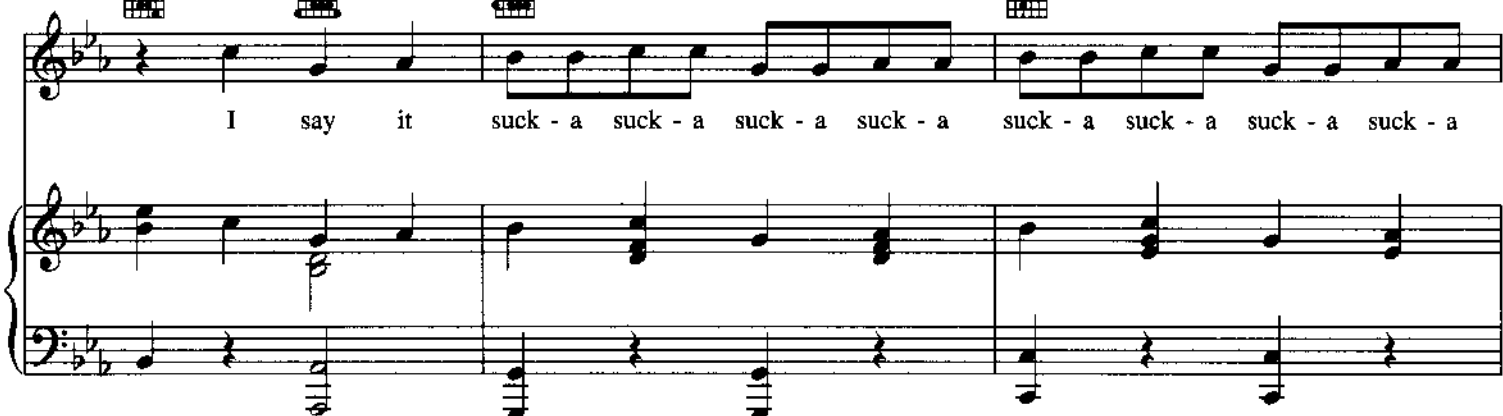
Eb(add2)  6fr  Cm7(add4)  Fm7(add4)




me! It suck \_\_\_ to be me!



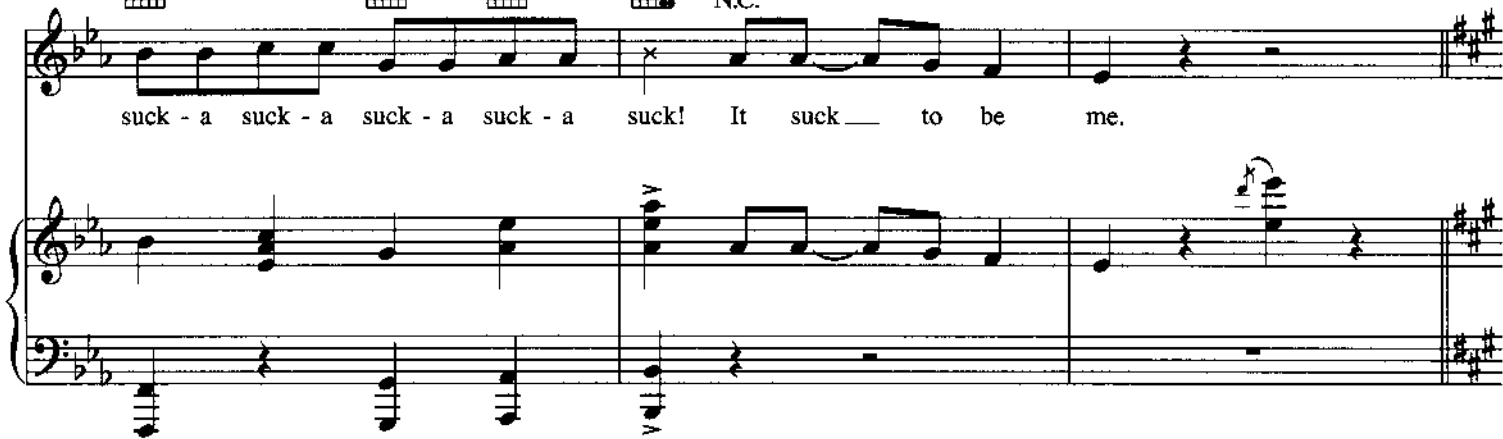
Bbsus  Bb7/Ab  Gm7  Cm7  3fr

I say it suck - a suck - a suck - a suck - a suck - a suck - a suck - a



Fm7  Gm7  Ab5  4fr  Ab5/Bb // N.C.

suck - a suck - a suck - a suck - a suck! It suck \_\_\_ to be me.



(PRINCETON enters, looking for an apartment)

A(add2) F#m(add2) Bm11 E7sus

swing eighths

A/E D/E

PRINCETON: Oh, my God! It's Gary Coleman!  
GARY COLEMAN: Yes, I am!

Funky

A A/G# F#m Bm7 D E

\*GARY:  
I'm Gar - y Cole - man, from T V's Dif - f'rent Strokes. I

A A/G# F#m F#m/E Bm7 D E C#/E#

made a lot - ta mon - ey that got sto - len by — my folks.

\*Gary Coleman is a woman's role. It is sung where written.

F#m C#+/E# A/E B7/D#

Now I'm broke, and I'm the butt of ev - 'ry - one's jokes, — but I'm

Bm7(add4) D/C# D(add2) B7/D# D/E

here, *The superintendent!* on Av - e - nue Q! It sucks \_ to be

ALL (except GARY):

A F#m7 Bm7 E

KATE: ALL: GARY:

you! You win! It sucks \_ to be you! BRIAN: *I feel better now.* Try hav - ing

C#m7 F#m7 Bm7(add4)

peo - ple stop - ping you to ask you: "Whatchu talkin' 'bout, Willis?" It gets old!

E7sus



A



A#dim



A/B



ALL (except GARY):

It sucks \_ to be you! \_\_\_\_\_ GUYS: On Av - e - nue

Emaj7



C#m7



F#m7



F#m/B



F#m/A



GIRLS: Sucks to be me!

Sucks to be you!

G#m7



C#m7



C#m7/F#



F#m/G#



E/A



B



Sucks to be us! ALL:

Slower



We're to - geth - er here on Av - e - nue Q! \_\_\_\_\_ We

Am7 G C G/B Am7 D G

live on Av - e - nue Q! Our friends do too! —

C G/B B7/D# Em Am7 C/D

Till our dreams come true, we live on Av - e - nue Q.

G(add2) Em Am7 C/D G(add2) Em

**PRINCETON:** **ALL:** **NICKY:** **ALL:**  
*This is real life!* We live on Av - e - nue Q. *You're gonna love it!* We

Am7 C/D G(add2) Em Am7 D7sus G(add2)

**GARY:** **ALL:**  
 live on Av - e - nue Q. *Here's your keys!* Wel-come to Av - e - nue Q!

*rit.*

# IF YOU WERE GAY

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Moderately (♩ =  $\frac{3}{4}$ )

C

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. A C major chord diagram is shown above the first measure.

NICKY:

C

If you were gay, queer, that'd be o -  
I'd still be

The first line of the song features a vocal line for Nicky and a piano accompaniment. The piano part continues with the same accompaniment as the introduction. A C major chord diagram is shown above the first measure of the vocal line.

A7

Dm7

kay. here. ROD: Ah, Nicky! I mean, 'cause hey, year. NICKY: Year af - ter year. ROD: Nicky, I'm trying to read this book...

The second line of the song continues the vocal and piano parts. The piano accompaniment changes to support the new lyrics. Chord diagrams for A7 and Dm7 are shown above the piano staff.

C/G

G+

G

I'd like you an - y - way. Be - cause, you  
NICKY: Be - cause you're dear to me. ROD: Argh! N: And I know that

The third line of the song concludes the vocal and piano parts. The piano accompaniment features a more complex harmonic structure. Chord diagrams for C/G, G+, and G are shown above the piano staff.

C A7

see, you... **ROD: What?** if it were me, **NICKY: ...would accept me too,** **ROD: I would?**

Dm7 Am/E F F/G

**NICKY: I would feel free to say Hey, that I was**  
**If I told you to - day: guess what! I'm**

C 1 C

gay! (But I'm not gay!) **ROD: Nicky, please! I'm trying to read...**  
 gay! (But I'm not

2

**ROD: NICKY:**


What? If you were gay.) I'm



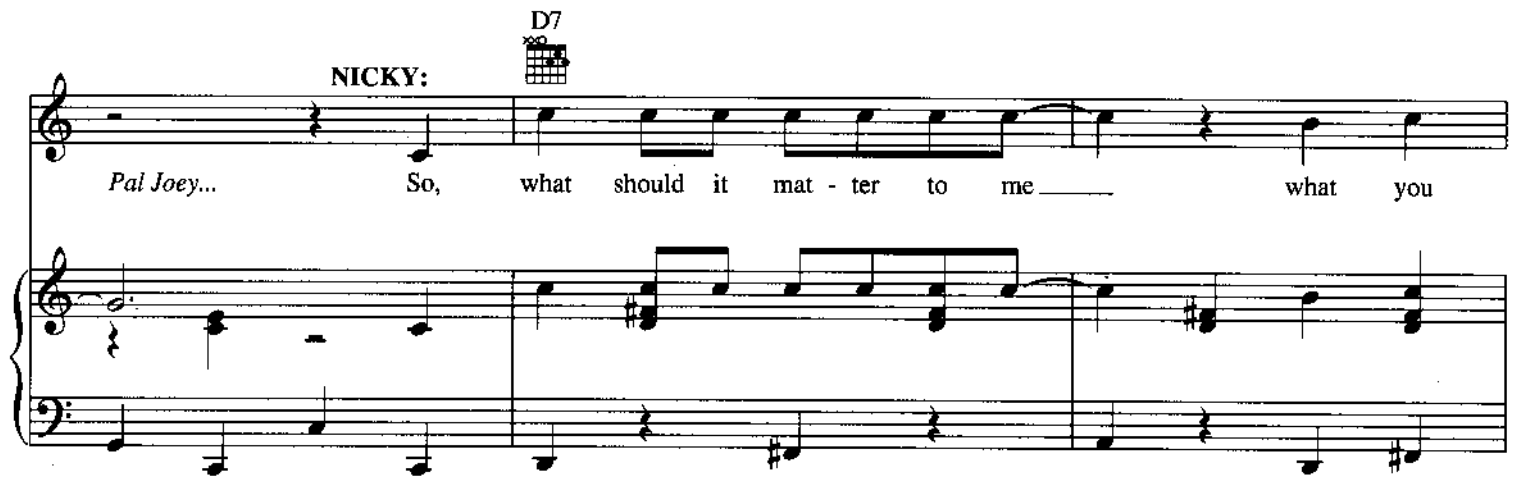
F  C 



hap - py ————— just be - ing with you. **ROD: High Button Shoes,**



**NICKY:** 

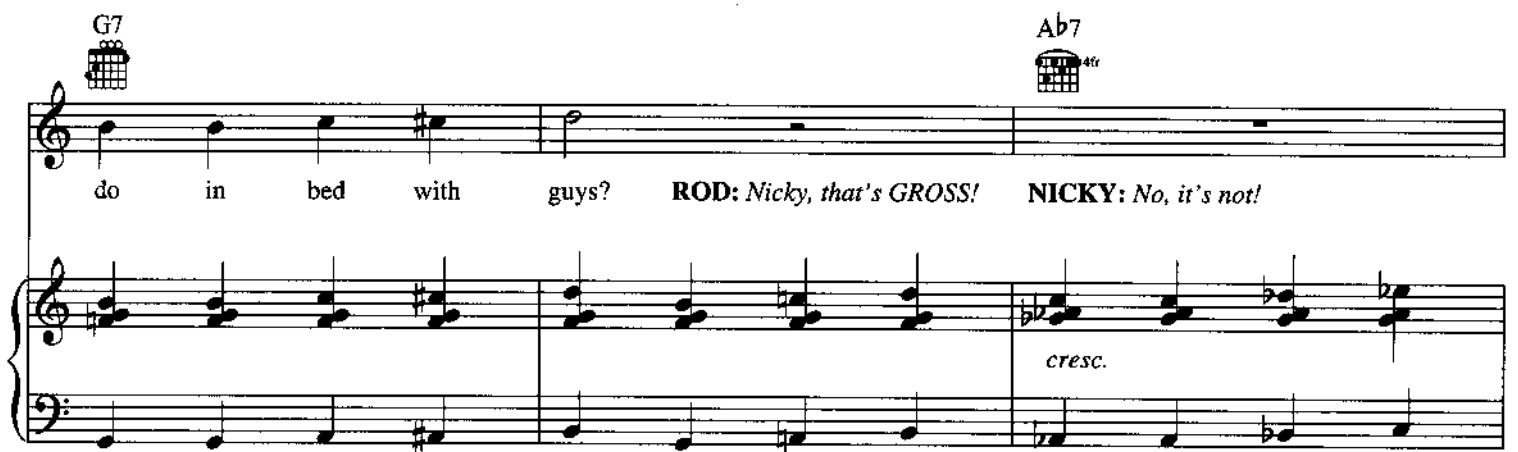
Pal Joey... So, what should it mat - ter to me ————— what you



G7  Ab7 

do in bed with guys? **ROD: Nicky, that's GROSS! NICKY: No, it's not!**

*cresc.*



**NICKY:**  **Slower** 

If you were gay, I'd shout hoo -

*rall.*






**B7**  **NICKY:** **Em7** 

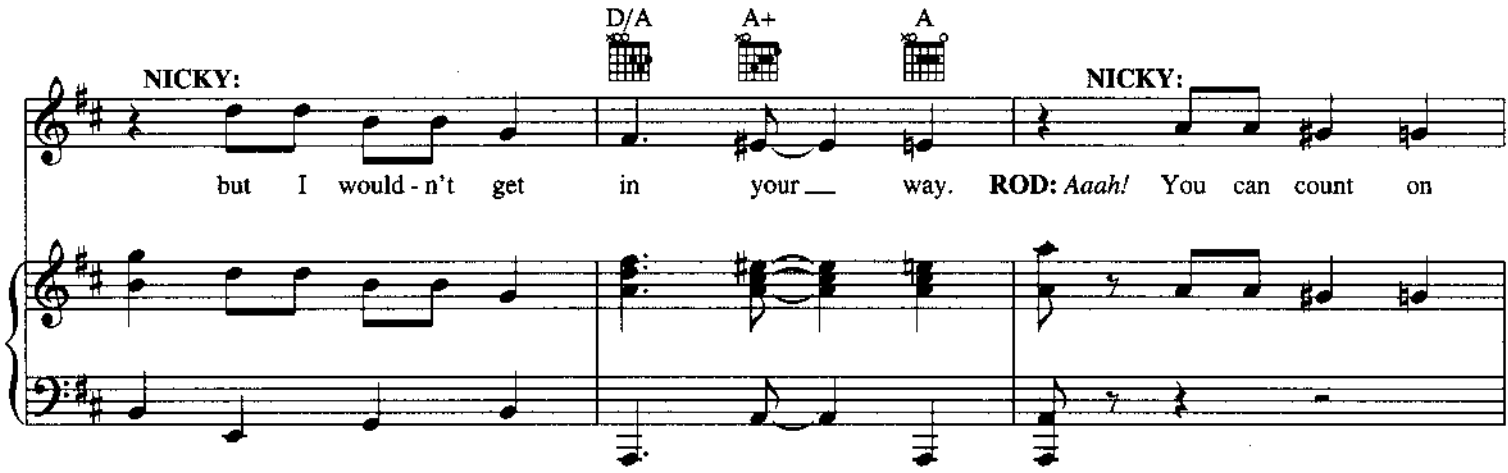
ray! **ROD: I am not listening!** And here I'd stay... **ROD: La, la, la, la, la!**



*accel. poco a poco*



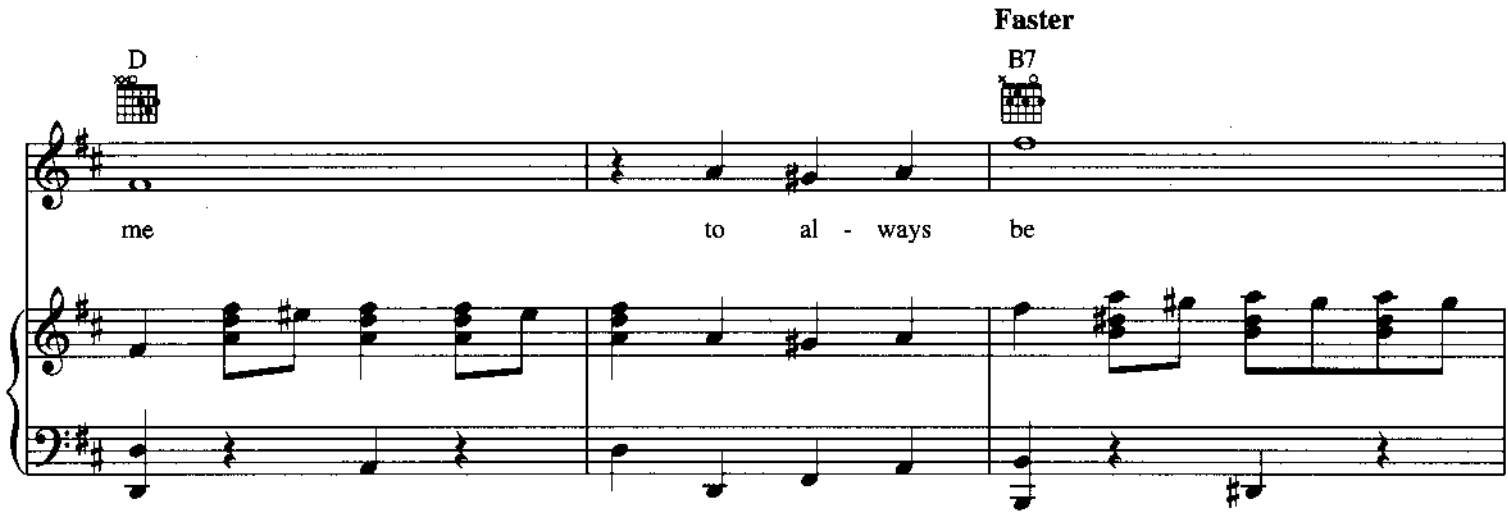
**NICKY:** **D/A**  **A+**  **A**  **NICKY:**





but I would - n't get in your way. **ROD: Aaah!** You can count on



**D**  **Faster** **B7** 

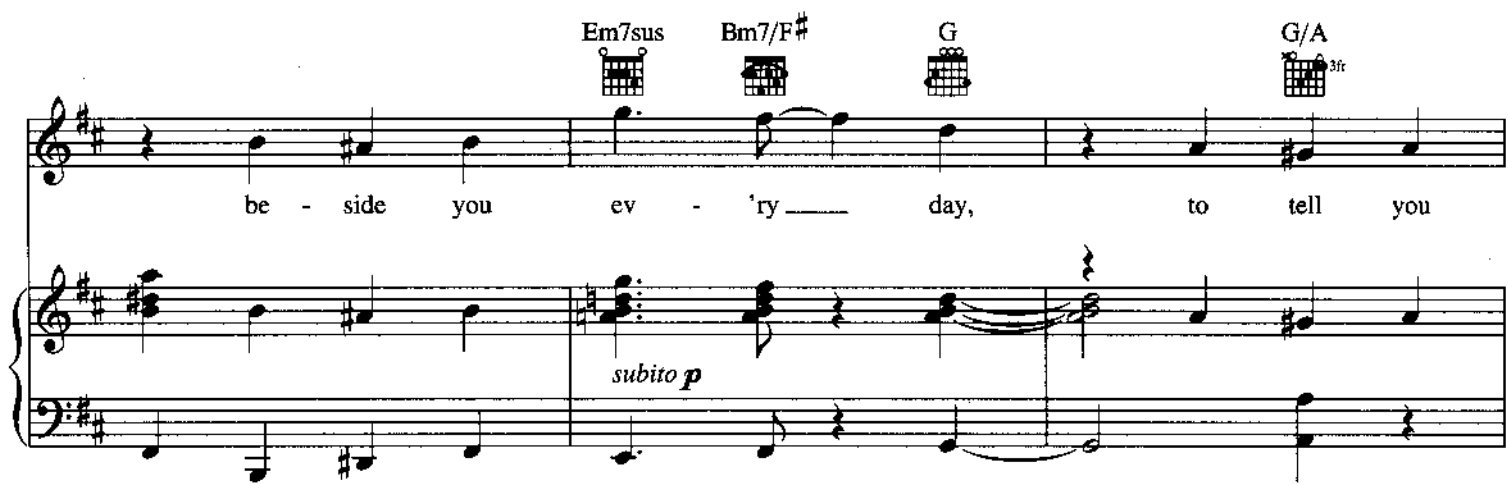
me to al - ways be



**Em7sus**  **Bm7/F#**  **G**  **G/A** 

be - side you ev - 'ry day, to tell you

*subito p*



Em7sus Bm7/F# G G/A Em7 Bm7/F# G

it's o - kay, you were just born that way,

*mp* *mf*

G#dim G/A

and as they say, it's in your D. N. A., you're

*f*

D D/C# D/C D/B D/B# A D

ROD: NICKY:

gay! I'M NOT GAY!!! (if you were gay!)

# PURPOSE

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Freely

G(add2)

Cmaj7

PRINCETON:

Musical score for the first system of "Purpose". It features a vocal line and a piano accompaniment. The vocal line starts with a rest, then sings "Pur- pose, it's that lit - tle flame that lights a". The piano accompaniment begins with a mezzo-piano (*mp*) dynamic. Chord diagrams for G(add2) and Cmaj7 are provided above the vocal line.

G(add2)

Cmaj7

G(add2)

Musical score for the second system of "Purpose". The vocal line continues with "fire — un - der your ass. Pur - pose, it keeps you". The piano accompaniment continues with the same *mp* dynamic. Chord diagrams for G(add2), Cmaj7, and G(add2) are provided above the vocal line.

Cmaj7

G(add2)

Dm7

Db9#11

Musical score for the third system of "Purpose". The vocal line continues with "go - ing strong, like a car with a full tank of gas." The piano accompaniment features triplets and a *mp* dynamic. Chord diagrams for Cmaj7, G(add2), Dm7, and Db9#11 are provided above the vocal line.

Cmaj7

Ev - 'ry - one else has a pur - pose. So, what's

Bm7

Em7

Asus

A

mine? Hm. Oh, look: Here's a pen-ny! It's from the year I was born! It's a

*a tempo*

Tempo di "Huey Lewis" (Shuffle)

G/D

D

G

sign!

*mf*

D/E

Em7

C(add2)

G/D

D

G7sus/D

D

Ba ba ba ba doo doo doo doo doo.

G(add2)

D/E

Em7

C(add2)

I don't know how I know, but I'm gon - na

G/D

D

C/D

D

G(add2)

Bm7

Em7

find my pur - pose. I don't know where I'm gon - na look,

Half-time feel

Am7

G/D

D

C/D

D

Em

but I'm gon - na find my pur - pose. Got - ta find out.

D#+

G/D

Em/C#

Don't wan-na wait. Got to make sure that my life will be great!

## Shuffle feel

Am7

G/B

C

Got-ta find my purpose before it's too late.

G(add2)

D/E

Em7

MOVING BOXES: (He's gonna find his purpose.)  
Whoa, whoa,

C(add2)

G/D

D

C/D

D

I'm gonna find my purpose!

G(add2)



D/E



Em7



(He's — gon - na find Yeah, — yeah, — yeah, —  
his — pur - pose.) —

C(add2)



G/D



D



C/D



D



I'm — gon - na find my pur - pose! —

**Half-time feel**

Could be far, — could — be near. Could — take a week, a

*sub. mp*




  
 month, a year. At a job,


  
 or smok - in' grass. May - be at a


  
 pot - ter - y class. Could it be?


  
 Yes, it could! Some - thin's com - in', some - thin' - good!



Shuffle feel

G(add2)



D/E



Em7



C(add2)



G/D



D



Gsus/D



D



I'm gon - na find my pur - pose, yeah!

G(add2)



D/E



Em7



MOVING BOXES: (You're gon - na find your pur - pose.) Whoa, whoa,

C(add2)



G/D



D



C/D



D



I'm gon - na find it!

## Half-time feel

Em Em(maj7)/D#

What will it be? Where will it be? My

G/D C#m7b5

pur - pose in life is a mys - ter - y!

## Shuffle feel

Am7 G/B Csus2

Got - ta find my pur - pose.

C5/D G Em7 D

Got-ta find me! (You're gon - na find your pur - pose!) Whoa, whoa, -

C(add2) G/D D Gsus/D G

I'm gon - na find my pur - pose!

D/E Em7 D

C(add2) C/D D

Pur - pose! Pur - pose! Pur - pose! Yeah, yeah!

G5

I got - ta find me!

# EVERYONE'S A LITTLE BIT RACIST

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Moderately (♩ =  $\overset{3}{\text{♩}}$ )

Gmaj9 Am9 D13 D7 Gmaj9 Am7 D13

Gmaj7 Am7 Bm7

PRINCETON: KATE:

You're a lit - tle bit rac - ist. Well, you're a lit - tle bit

F E Am A#dim7 Bm E7

PRINCETON: KATE:

too. I guess we're both a lit - tle bit rac - ist. Ad -

Am Eb7 D7 Eb7 D7

PRINCETON:

KATE:

mit - ting it is not an eas - y thing to do. But I guess it's true. Be -

Eb7 D7 Gmaj7 Am7 D9

BOTH:

tween me and you, I think ev - 'ry - one's a lit - tle bit rac - ist some -  
Ev - 'ry - one's a lit - tle bit rac - ist to -

Gmaj9 Am9 D13 D7 Gmaj9

times. \_\_\_\_\_ day. \_\_\_\_\_ So, Does - n't mean we go a - round com -  
ev - 'ry - one's a lit - tle bit

Am7 D7 Bm7 E Cmaj9

mit - ting hate crimes. \_\_\_\_\_ Look a - round and  
rac - ist, o - kay. \_\_\_\_\_ Eth - nic jokes might

Cm(maj7)



you will find — but you no one's real - ly col - or - blind. —  
 be un - couth, — but you laugh be - cause they're based on truth. —

G/D



D#+



E



F#m7b5



E7/G#



May - be it's a fact we all should face. —  
 Don't take them as per - son - al at - tacks. —

Am7



C/D



Gmaj7



Ev - 'ry - one makes judg - ments based on race.  
 Ev - 'ry - one en - joys them, so re - lax.

1

Am9



D13



D7



Gmaj9



Am9



D13



D7



Gmaj9



PRINCETON: *Not big judgments, like who to hire or who to buy a newspaper from.*

KATE: *No!*

Am9      D13      D7      Gmaj9      Am7      C/D

**PRINCETON:** *No, just little judgments, like thinking that Mexican busboys should learn to speak goddamn English!*

**KATE:** *Right!*

2  
Am9      D      Gmaj9      Am7      D13      D7

**PRINCETON:** *All right, stop me if you've heard this one. This plane is going down and there's only one parachute, and there's a rabbi, a priest...*  
**KATE:** *...and a BLACK guy!*

N.C.

**GARY:** *Whatchoo talkin' 'bout Kate?*

**KATE:** *Uh...*

**GARY:** *You were telling a BLACK joke!*

**PRINCETON:** *Well, sure, Gary, but lots of people tell black jokes...*

**GARY:** *I don't.*

**PRINCETON:** *Of course you don't. You're BLACK! But you tell Polack jokes, right?*

**GARY:** *Sure I do. Haha! Those stupid Polacks!*

**PRINCETON:** *Now don't you think*

Fmaj9      Gm9      C13      C7      Fmaj9      Gm9      C

*that's a little racist?*

**GARY:** *Well, damn, I guess you're right.*



Fmaj7



Gm7



Am7



KATE:

GARY:

You're a lit - tle bit rac - ist. Well, you're a lit - tle bit,

Eb(no5)



D



Gm



G#dim



Am



D7



PRINCETON:

GARY:

too. We're all a lit - tle bit rac - ist. — I

Gm



Db7



C7

KATE &  
PRINCETON:

Db7



C7



GARY:

think that I would have to a - gree with you. We're glad you do. — It's

Db7



C7



Fmaj7



Gm7



Bb/C



sad but true! Ev - 'ry - one's a lit - tle bit rac - ist, all right.

Fmaj9



Gm9



C13



C7



Fmaj9



KATE: PRINCETON: GARY:

All right. All right. All right! Big - ot - ry has nev - er been ex -

Gm7



C7



Am



D7



clu - sive - ly white.

Bbmaj9



ALL 3:

Bbm(maj7)



If we all could just ad - mit that we are rac - ist a

F/C



C#+



lit - tle bit, e - ven though we all know that it's



wrong, \_\_\_\_\_ may - be it would help us



get a - long. **PRINCETON:** *Christ, do I feel good.* **GARY:** *Now there was a fine, upstanding black man.*



N.C.

**PRINCETON:** *Who?*  
**GARY:** *Jesus Christ!*  
**KATE:** *But Gary, Jesus was white!*

**GARY:** *No, Jesus was black.*  
**KATE:** *No, Jesus was white!*  
**GARY:** *I'm pretty sure Jesus was black!*

**PRINCETON:**  
*Guys—Jesus was Jewish!*  
*(everyone laughs)*



**BRIAN:** *Hey, what are you guys laughing about?*  
**GARY:** *Racism!*  
**BRIAN:** *Cool!*

N.C.

**CHRISTMAS EVE:** *BRIAN!* You come back here!  
You take out lecycuraburs!

**PRINCETON:** What's that mean?

**BRIAN:** Ugh! Recyclables.  
(everyone laughs)

**BRIAN:** Don't laugh at her! How many languages do you speak?  
**KATE:** Oh, come off it, Brian!

Amaj7

Bm7

D/E

Amaj9

**KATE:**

**BRIAN:**

**PRINCETON:**

Ev - 'ry - one's a lit - tle bit rac - ist. I'm not. Oh, no?

Bm9

E13

E7

Amaj9

Bm7

D/E

**BRIAN:**

Nope.

How man - y O - ri - en - tal wives have you

C#m7

F#7

Dmaj9

**CHRISTMAS EVE:**

**PRINCETON:**

got?

What?!

BRI - AN!

Bri - an, bud - dy,

Dm(maj7)



where you been? \_ The term is A - sian A - mer - i - can. \_

A/E



F+



F#



G#m7b5



**CHRISTMAS EVE:**

I know you are no in - tend - ing to be, \_

F#7/A#



Bm7



but cor - ring me O - li - en - ter

D/E



Amaj9



Bm9



E13



E7



of - fen - sive to me. **BRIAN:** I'm sorry, honey. **CHRISTMAS EVE:** And I love you. I love you.

Amaj9

Bm7

D/E

C#5

BRIAN: *But you're racist, too.* CHRISTMAS EVE: *Yes, I know.* The Jews have all — the

B5/F#

F#5

mon - ey and — the whites have all — the pow - er. And

B5

E5

I'm al - ways in tax - i cab with dli - ver who no

E7(no3)

F7(no3)

show - er! PRINCETON: *Me, too!* KATE: *Me, too!* GARY: *I can't even get a taxi!*

rall.

Aliss.

## Broader

B♭maj7



Cm7



Dm7



ALL:

Ev - 'ry - one's a lit - tle bit rac - ist, it's true.



But ev - 'ry - one is just a - bout as rac - ist as

## Kick-line tempo



you! If we all could

*rall.* 3 3 3

A♭9#11



just ad - mit that we are rac - ist a lit - tle bit, and

Faster



ev - 'ry - one stopped be - ing so P. C.,



may - be we could live in



har - mo - ny.



CHRISTMAS EVE:

Ev - ly - one's a rit - ter bit lac - ist!



# THE INTERNET IS FOR PORN

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Prissy Sonata, quite fast



8va

*mp*



(8va)



KATE:

The in - ter - net is  
glad - we - have this

(8va)

Bb7



Eb



TREKKIE MONSTER:

KATE:

real - ly, real - ly great.  
new tech - nol - o - gy,

(For porn!)  
(For porn. Oop!)

I  
which

Eb



Bb7



Eb



TREKKIE MONSTER:

got a fast con-nect-ion, so I don't have to wait.  
gives us un - told op - por - tu - ni - ty.

(For  
(For

Fm/Ab



KATE:

TREKKIE:

KATE:

porn!) There's al - ways some new site. (For porn!) I  
porn. Oops, sorry!) Right from your own desk - top (For p-) you can

Gm/Bb



C7



TREKKIE:

KATE:

F



browse all day and night. (For porn!) It's like I'm surf - ing  
re - search, browse, and shop, (---) un - til you've had e -



TREKKIE:

KATE: TREKKIE:

at the speed of light. (For porn!) Trekkie! The  
 nough and you're read - y to stop. (For porn!) Trekkie! The

Faster, groovier (♩ =  $\frac{3}{4}$ )



TREKKIE:

in - ter - net is for porn. The in - ter - net is for  
 in - ter - net is for porn. KATE: No! The in - ter - net is for



TREKKIE:

porn. Why you think the net was born?  
 porn. KATE: Trekkie! Me up all night honk - ing me horn to

Straight eighths



Porn! Porn! Porn! KATE MONSTER: Trekkie!  
 porn! Porn! Porn! KATE: That's gross! You're a pervert!

1

**TREKKIE:** *Oh, hello, Kate Monster*      **KATE:** *You are ruining my song.*      **TREKKIE:** *Oh, me sorry. Me no mean to.*  
**TREKKIE:** *Ahh, sticks and stones, Kate Monster.*      **KATE:** *No, really, you're a pervert!  
 Normal people don't sit at home  
 and look at porn on the internet.*

**KATE:** *Well if you wouldn't mind, please, being quiet for a minute so I can finish?*      **TREKKIE:** *Okey-dokey.*

2

**KATE:** *Good.*      I'm      **TREKKIE MONSTER:**  
*Ohhhh? You have no idea!  
 Ready, normal people?*

(♩ = ♪♪♪)

E<sub>b</sub>

G7/D

**BRIAN:**      **GARY:**      **ROD:**      **TREKKIE:**      **GUYS:**

Read - y!      Read - y!      Read - y!      Lem - me hear it!      The      in - ter - net      is for  
 in - ter - net      is for



PRINCETON:

GUYS:

PRINCETON:

porn. Sor - ry, Kate. The in - ter - net is for porn. I mas - tur - bate!  
 porn. The in - ter - net is for porn.



TREKKIE MONSTER:

GUYS:

To Coda

All these guys un - zip their flies for porn! Porn! Porn! KATE: *The internet is*  
 Grab your dick and dou - ble click for porn! Porn! Porn! *not for porn!*



Porn!

Porn!

KATE: *Hold on a second! Now, I happen to know for a fact that you...*



...Rod, check your portfolio and trade stocks online.

...buy things on Amazon.com!

...keep selling your possessions on eBay!

ROD: *That's correct.*

BRIAN: *Sure.*

GARY: *Yes, I do.*

KATE: *And Brian, you...*

KATE: *And Gary, you...*

KATE: *And Princeton, you...*

Edim7



NC.

D.S. al Coda  
GUYS:

...sent me that sweet online birthday card.  
**PRINCETON:** True..

**TREKKIE:** But Kate...what you think he do AFTER?  
**PRINCETON:** (shrugs)

**KATE:** Ewwwww!  
 The

CODA

Cm



Fm7



Porn! Porn! (Porn! Porn! Porn!)  
**KATE:** Gross! I hate porn!  
**KATE:** I hate porn!

Bb7



Eb5



Porn! (Porn! Porn! Porn!) The in - ter - net is for,  
**KATE:** I'm leaving!

in - ter - net is for, in - ter - net is for porn!  
**KATE:** I hate the internet!

8va

# MIX TAPE

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Moderately fast

KATE:

He likes me. I think he  
A mix tape. He made a

likes me. But does he like me like me,  
mix tape. He was think - ing of me,

D7 Gmaj7 G6

like I like him? Will we be  
which shows he cares! Some - times when




1 F#m Bm

friends or some - thing — more?

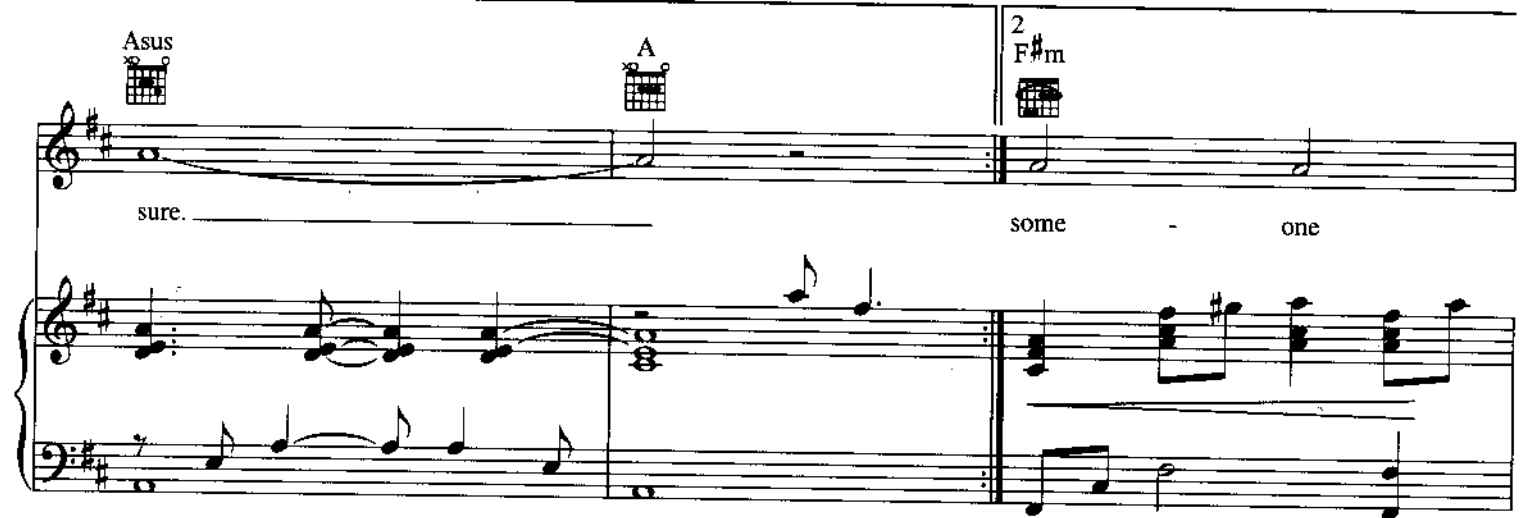
Em Em/D Cmaj7

I think he's in - t'rest - ed, — but I'm not



Asus  A  2 

sure. \_\_\_\_\_ some - one




F+  A/E  D#m7b5 






has a crush on you, they'll make you a



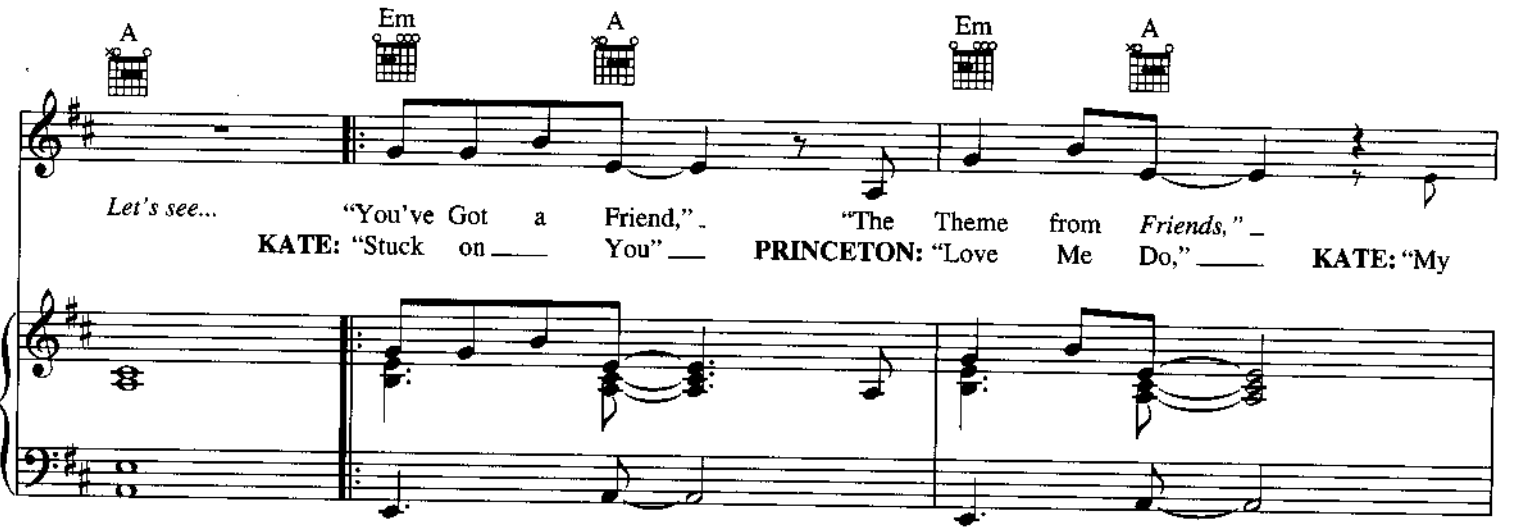
A/E  D/E  A  D/A 

mix tape to give you a clue.



A  Em  A  Em  A 

Let's see... "You've Got a Friend," "The Theme from Friends,"  
 KATE: "Stuck on You" PRINCETON: "Love Me Do," KATE: "My



A/D D A/D D

"That's What Friends Are For." *I loved Titanic!* *Shit!*  
 Heart Will Go On.

F#m B Bm7 E

*Oh! But look!* "A Whole New World," "Kiss the Girl,"  
 P: *Uh... It was alright...* "She's Got a Way," KATE: "Yes - ter - day,"

E/A A E/A A

"My Che - rie A - mour!" *Oh, Princeton! He does like me!*  
 P: "Good - night Sai - gon." *From the Russia concert!*

## Freely

Am D Am D

KATE: Oh... great!

"I Am the Wal - rus," "Fat - Bot - tomed Girls,"  
 "Through - the Years," — P: "The Theme from Cheers," —

## Tempo I

G G/F# Em

1 Bm/D Cmaj7 Bsus B

KATE: "Yel - low Sub - ma - rine?" — What does this mean? —  
 "Mov - ing Right - A - long." —

E G#m7 Amaj7 B7

Princeton, thank you for this tape! I was just looking at side A. Great songs!

subito *p*

E G#m7 Amaj7 B7

**PRINCETON:** *Did you get to side B yet? Check it out!*

2

Em(add2) Cmaj7

*Nice tape.* **PRINCETON:** *There's one more: "I Have to Say I Love*

Bsus E G#m7 Amaj7 B7

*You in a Song."*

E G#m7 Amaj7 B E

**KATE:** *He likes me!*

*rit.*

# I'M NOT WEARING UNDERWEAR TODAY

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Fast and circus-like

N.C.

G13

BRIAN:

C

I'm not wear - ing un - der - wear to -

Dm7

G7

Dm7

day! No, I'm not wear - ing un - der - wear to - day! Not that you prob'ly care

Em7

F7

G7

much a - bout my un - der - wear, still, none - the - less I got - ta say \_\_\_\_\_ that

Dm

Em

F

Em

F

G

F/A

G/B

C

E $\flat$

A $\flat$

G

C(add2)

I'm not wear - ing un - der - wear to - day. \_\_\_\_\_

# SPECIAL

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Sexy Jazz (♩ = ♩<sup>3</sup>)

N.C.

F+

mp

Handwritten guitar chord: F+

Bbmaj7

Ebm/Gb

F7b9

N.C.  
LUCY THE SLUT:

I can make you feel spe - cial \_\_\_ when it sucks to be

Dm7

Cb7#9 F6/9

Ebmaj7

Db7

you. Let me make you feel spe - cial \_\_\_

Cm9

F7

Bbmaj7

Ab/Bb

for an hour \_\_\_ or two. \_\_\_ Your

E<sup>b</sup>m7 Fm7<sup>b</sup>5 B<sup>b</sup>7<sup>b</sup>9 Cm7<sup>b</sup>5 F7<sup>#</sup>5 B<sup>b</sup>m A+

life's a rou - tine that re - peats each day. — No one cares who you are —

D<sup>b</sup>/A<sup>b</sup> G7<sup>#</sup>5 C7 Fm7 Gm7<sup>b</sup>5 C7 Dm7<sup>b</sup>5 G+

or what you say. — And some-times you feel like you're no - bod - y, — but

Cm E+ F9<sup>#</sup>5 E<sup>b</sup>9 F7<sup>#</sup>5

you can feel like some-bod - y — with me. —

B<sup>b</sup>maj9 A7<sup>#</sup>5(#9) G7<sup>#</sup>5(#9) D9 F7<sup>#</sup>5 Dm7 C<sup>b</sup>7<sup>#</sup>9 F6/9 N.C.

Yeah, they're real.

Ebmaj9 Eb/Db Cm7 F7b9 F+ Bbmaj9 Dm7 Ab/Bb

When

Ebmaj7 A7#5 Dm7 Fm6/Ab

we're to - geth - er, the earth — will shake, — and the stars will fall in - to the

G Am7 A#dim G/B Cm7 Ab9

sea. — So come on ba - by, let down — your guard. —

Dm7 Dm7b5 G Am7 A#dim G/B

When your date's in the bath - room, I'll slip you my card. — I can



Cm7 3fr Dm7 Ebmaj7 Ebm/F N.C.

tell just by look - ing that you've got it hard for

*rit.*

Bb Bb/Ab Bbm/G Gb(b5) F+ Bb Bb/Ab

me! For me!

*a tempo*

Bbm/G Gb(b5) F+ Bb7 Bb/Ab Bbm/G Gbmaj7 F7#5(#9) 7fr

For me! For me! For me! For me! I can

N.C. F7#5(#9) Bb13 7fr 6fr

tell just by look-in' that you are es - pecial - ly hard for me!

*colla voce*

# YOU CAN BE AS LOUD AS THE HELL YOU WANT

(When You're Makin' Love)  
from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Funky ass groove  
N.C.

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has two flats (Bb and Eb).



GARY:



You can be as loud as the hell you want when you're makin' love.

The first system shows the vocal line for Gary and the piano accompaniment. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves. The key signature remains two flats.



Unh! You can be as loud as the hell you want

The second system continues the vocal and piano accompaniment. The vocal line includes the interjection 'Unh!' before the lyrics. The piano accompaniment continues with the same rhythmic pattern.

D7



when you're mak - in' love. Ungh! You can be as

Gm7



Eb9



loud as the hell you want when you're mak - in' love.

Cm



F



You can be as loud as the hell you wan - TUH!

Bb7



Eb/Bb



Bb7



Eb/Bb



Bb13



C9



You're not al - lowed to be loud at the li - brar - y, — at the

Eb9



C7



art mu - se - um or at a play - yayy. But when you and your part - ner are do -

F7sus



D7



D+



- in' the nas - ty, don't be - have like you're at the bal - let! 'Cause you can be as

Gm7



Eb9



loud as the hell you — want — when you're mak - in' love. — *Ooh!*

Cm7

D7

You can be as loud as the hell you want — when you're mak - in'

D5(add#4)

Gm7

love! — Don't let the neigh-bors stop you from

Eb9

hav - in' fun. — They'll have peace and qui - et when you're good and done. Be as

Cm

F

Bb7

loud as the hell you want when you're mak - in' love! —

Eb/F



ALL:

Bb7



Soloist (Gary) ad lib. to end

Uh! Ah! Huh! Heh! Loud as the hell — you want.

KATE:

CHRISTMAS EVE:

Fast - er, Prince - ton! Bli - an slow down! This not a race!

Bb9



ALL:

Loud as the hell — you want.

PRINCETON:

BRIAN:

CHRISTMAS EVE:

Oh, yeah! Who's your Dad - dy! What? Bli - an!

Bb13



Eb9



ALL:

Loud as the hell — you want! —

Bb13



Eb9



Loud as the hell — you want! — **GARY:** *Smack it and lick it and rub it and suck it!*

Bb13



Eb9



Bb7



Bb7/Ab



ALL:

**CHRISTMAS EVE:**

ALL:

Loud as the hell — you want! — Work your ma - ma! Loud as the hell — you...

Eb/F



Bb7



ALL:

**KATE:** *Oh, yea! That's it!*

**BRIAN:** *Ooh, Babe!*

**PRINCETON:** *Holy cow!*

**TREKKIE MONSTER:**

*(enjoying himself)*

*Uuuuhhh!...*

Loud as the hell — you,

Eb7 Eb7/F Bb7 Eb7 Eb7/F

loud as the hell — you, loud as the hell — you, loud as the hell — you,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes chords and melodic lines in both hands. Chord diagrams for Eb7, Eb7/F, Bb7, Eb7, and Eb7/F are provided above the vocal staff.

Bb7#9 Eb7 Eb7/F Bb7#9 Eb7

loud as the hell — you, loud as the hell — you, loud as the hell — you,

The second system continues the musical score. The vocal line and piano accompaniment are similar to the first system. Chord diagrams for Bb7#9, Eb7, Eb7/F, Bb7#9, and Eb7 are provided above the vocal staff.

Eb7/F N.C. GARY: Loud! Bb13

loud as the hell — you, loud as the hell — you want!

The third system concludes the musical score. The vocal line includes the instruction "GARY: Loud!" above the final note. The piano accompaniment features a final chord. Chord diagrams for Eb7/F and Bb13 are provided above the vocal staff.



# FANTASIES COME TRUE

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

## Manilowesque

Dsus2



ROD:

All those nights I

*mp*

Dsus2/C#



Am/C



B7



Em



lay in bed, thoughts of you — run - ning through — my head. —

Em7/A



A7



But I nev - er thought the things in my head could

D(add2)



real - ly hap - pen in — my bed. —

F#m7b5



B7



Em



All those years — I missed — the signs, — could - n't read be - tween —

Gm6



— the lines. — Who'd have thought I would see — the day where I'd hear —

Gm6/E



Gm6/A



Slightly broader



— you say what I heard — you say?! And now I find —

F#m7

Am9

Am/D

D+

what was al - ways in my mind was in your mind too.

Gmaj7

F#m7

Bm7

Em7

Bm/F#

Em7/G

G#m7b5

G/A

Who knew?! ... Fan - ta - sies come true.

D

F#m7

And now I see that

Am9

C/D

D+

Gmaj7

what I've al - ways dreamed of was meant to be. You and me.

E/F#

F#7

Bm F#m/A

G#m7b5

G/A

Me and you. Fan - ta - sies come

Dream Sequence

G5

Asus/E

Dsus/A

D

Eb

Eb/D

true!

*gliss.*

Bbm/Db

C7

Fm(add2)

Fm/Bb

Bb7

Eb

Gm7b5 C7 Fm

Musical score for the first system, featuring piano accompaniment and guitar chord diagrams for Gm7b5, C7, and Fm.

Abm6

You and me lived in fan - ta - sy, but soon -

Musical score for the second system, including vocal melody and piano accompaniment with the lyrics "You and me lived in fan - ta - sy, but soon -". Chord diagram for Abm6 is shown.

Fm7b5 Abm/Bb

we'll be a re - al - i - ty.

Musical score for the third system, including vocal melody and piano accompaniment with the lyrics "we'll be a re - al - i - ty.". Chord diagrams for Fm7b5 and Abm/Bb are shown.

Ebsus2 Eb7sus2/D Bbm/Db C7 Fm

Musical score for the fourth system, featuring piano accompaniment and guitar chord diagrams for Ebsus2, Eb7sus2/D, Bbm/Db, C7, and Fm.

PRINCETON:

Ab/Bb



Bb7



I want you to know, the time that we've spent, how

Eb(add2)



Gm7b5



KATE:

great it's been, how much it's meant. \_ Gosh, I don't know what \_

Fm/C



C7



Fm



\_ to say. \_ I'm real - ly glad you feel \_ that way, \_ 'cause



Abm6



Abm6/F




I'm a - fraid \_ that I like \_ you more \_ than I've ev - er liked \_ an - y guy \_

Abm/Bb  

— be - fore. — 'Cause now,

ROD:  
'Cause now, my



G#m7  Bm(add2)  Bm/E  E+ 

my — love, — I'm get - ting what — I've al - ways been dream - ing of. —

love, I'm get - ting what — I've al - ways been dream - ing of. —



Amaj7  G#m7  C#m  F#m7  C#m/G#  F#m/A  A#m7b5  A/B 

— Oh, ba - by! — Fan - ta - sies — come true. —

— So are you! — Fan - ta - sies — come true. —



E G#m7

And now, I swear,

And now, I swear, that

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics 'And now, I swear,'. The second line is another vocal line with lyrics 'And now, I swear, that'. The bottom two lines are piano accompaniment. Chord diagrams for E and G#m7 are shown above the first vocal line.

Bm(add2) D/E Bb9#11 Amaj7

when you want me, I'm gon - na be right there

when you want me, I'm gon - na be right there to care

Detailed description: This system contains the next two lines of the musical score. The top line is a vocal line with lyrics 'when you want me, I'm gon - na be right there'. The second line is another vocal line with lyrics 'when you want me, I'm gon - na be right there to care'. The bottom two lines are piano accompaniment. Chord diagrams for Bm(add2), D/E, Bb9#11, and Amaj7 are shown above the first vocal line.

F#/G# G#7 C#m C#m/B C#m/A#

to care for you. That's what I'm gon - na do.

for you and make your

Detailed description: This system contains the final two lines of the musical score. The top line is a vocal line with lyrics 'to care for you. That's what I'm gon - na do.'. The second line is another vocal line with lyrics 'for you and make your'. The bottom two lines are piano accompaniment. Chord diagrams for F#/G#, G#7, C#m, C#m/B, and C#m/A# are shown above the first vocal line.



A/B B7 C#m(add9) C#m(add9)/B

Fan - ta - sies — come true.

fan - ta - sies — come true.

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The key signature has three sharps (F#, C#, G#). The first vocal staff has lyrics 'Fan - ta - sies — come true.' with notes on a whole note, a half note, and a quarter note. The second vocal staff has lyrics 'fan - ta - sies — come true.' with notes on a half note, a quarter note, and a half note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

C#m/A# E/G# F#7 A/B

ROD:

Fan - ta - sies come

colla voce

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The key signature remains three sharps. The first vocal staff has lyrics 'Fan - ta - sies come' with notes on a half note, a quarter note, and a half note. The second vocal staff has lyrics 'colla voce' with notes on a half note, a quarter note, and a half note. The piano accompaniment continues with chords and arpeggios, including a section marked 'ROD:'.

Esus2/A Esus2/G# F#m7 E F#dim/C A5/B E(add2)

true.

a tempo molto rit.




Detailed description: This system contains the third two vocal staves and the piano accompaniment. The key signature remains three sharps. The first vocal staff has lyrics 'true.' with notes on a half note and a quarter note. The second vocal staff has lyrics 'a tempo' and 'molto rit.' with notes on a half note, a quarter note, and a half note. The piano accompaniment includes chords and arpeggios, with a section marked 'a tempo' and 'molto rit.'.

# MY GIRLFRIEND, WHO LIVES IN CANADA

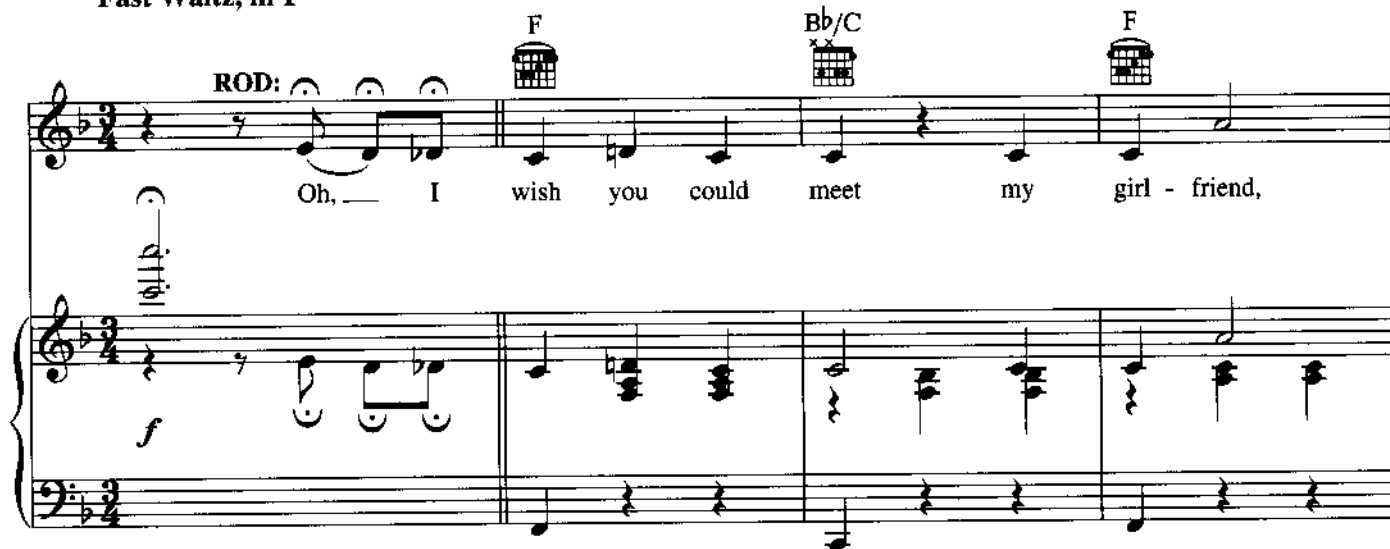
from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Fast Waltz, in 1

ROD:   






Oh, — I wish you could meet my girl - friend,



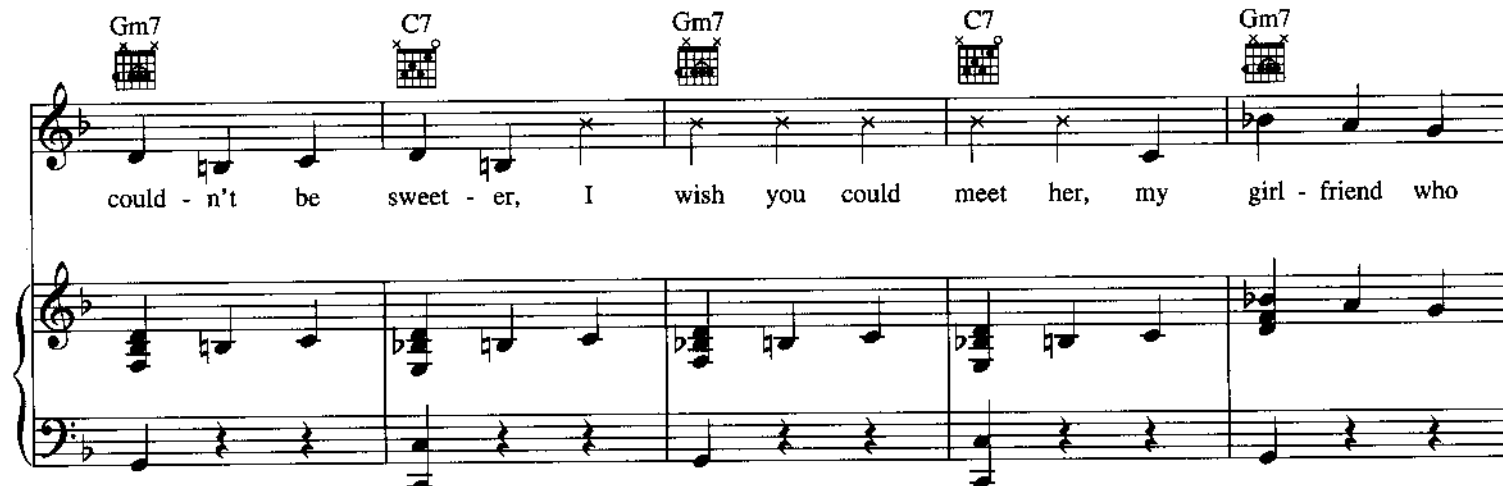
 

my girl - friend who lives in Can - a - da. She



could - n't be sweet - er, I wish you could meet her, my girl - friend who



C7 F F7/A

lives in Can - a - da! Her

Bb F Bb

name is Al - ber - ta, she lives in Van - cou - ver. She cooks like my

F Gm7/Bb F

moth - er and sucks like a Hoo - ver. I

Bb F F/A Gm7 F Bb

e - mail her ev - 'ry sin - gle day, just to make sure that

F Gm7 F/A Bb

ev - 'ry-thing's o - kay. It's a pit - y she lives so far a -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line starts with a quarter note 'ev', followed by a quarter note '-ry-thing's', a quarter note 'o', and a quarter note 'kay.' with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Bdim7 C7 F Bb/C F

way, in Can - a - da!

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'way,' followed by a quarter note 'in', a quarter note 'Can', a quarter note 'a', and a quarter note 'da!' with a fermata. The piano accompaniment continues with chords and moving lines.

N.C. A7

Last week she was

The third system begins with 'N.C.' (No Chords) for the first measure. The vocal line has a quarter note 'Last', a quarter note 'week', a quarter note 'she', and a quarter note 'was' with a fermata. The piano accompaniment features a dynamic marking 'f' (forte) and continues with chords and moving lines.

Dm G7

here, but she had the flu. Too bad,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'here,', a quarter note 'but', a quarter note 'she', a quarter note 'had', a quarter note 'the', a quarter note 'flu.', a quarter note 'Too', and a quarter note 'bad,' with a fermata. The piano accompaniment continues with chords and moving lines.

C

'cause I want - ed to in - tro - duce her to

This system contains the first two lines of music. The vocal line starts with a whole rest, followed by the lyrics "'cause I want - ed to in - tro - duce her to". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A7

you. It's so sad, there

This system contains the third and fourth lines of music. The vocal line continues with "you. It's so sad, there". The piano accompaniment continues with similar rhythmic patterns and chord changes.

Dm A7/E Dm/F Dm

was - n't a thing that she could do but stay in

This system contains the fifth and sixth lines of music. The vocal line has the lyrics "was - n't a thing that she could do but stay in". The piano accompaniment includes various chord voicings as indicated by the chord symbols above the staff.

G Am7 G/B G7 C

bed, with her legs up

*slight accel.*

This system contains the seventh and eighth lines of music. The vocal line concludes with "bed, with her legs up". The piano accompaniment ends with a "slight accel." marking. Chord symbols are placed above the vocal staff.

## Faster

Dm7 C7/E C7 F Bb/C  
 o - ver her head! Oh, I wish you could meet my

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are five guitar chord diagrams: Dm7, C7/E, C7, F, and Bb/C. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady bass line and chords that support the vocal melody.

F Bb F  
 girl - friend, but you can't, be - cause she is in Can - a - da.

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: F, Bb, and F. Below the vocal line is a piano accompaniment in grand staff. The piano part continues with a consistent bass line and chords.

Gm7 C7 Gm7 C7  
 I love her, I miss her, I can't wait to kiss her, so

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: Gm7, C7, Gm7, and C7. Below the vocal line is a piano accompaniment in grand staff. The piano part features a bass line with a prominent bass note and chords.

Gm7 C7 Am7  
 soon I'll be off to Al - ber - ta! I mean, Van -

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: Gm7, C7, and Am7. Below the vocal line is a piano accompaniment in grand staff. The piano part concludes with a final chord and a sustained bass note.

D7



cou - ver!                      Shit! Her name is Al - ber - ta, she lives in Van -

Gm7

d. = d.



cou— ...She's my girl - friend! —                      My won - der - ful

Eb9



F/C



Bb/C



girl - friend! —                      Yes, I have a girl - friend —                      who lives in

F

F7/A

Bb

Db7/Cb

C7

F

Can - a - da! \_\_\_\_\_                      *And I can't wait to eat her pussy again!*                      *(uncomfortable silence)*

# THERE'S A FINE, FINE LINE

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Moderate Folk Rock

Chord diagrams: G, G/F#, Em7, G/D

mp

Detailed description: This block contains the piano introduction for the song. It features a treble and bass clef staff in 4/4 time. The treble staff has a melody starting on G4, moving to A4, B4, and then a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4. The bass staff provides a simple harmonic accompaniment with notes G2, B1, D2, and E2. Chord diagrams for G, G/F#, Em7, and G/D are shown above the treble staff.

Chord diagrams: C5, G, D/F#

**KATE:**

There's a fine, fine line —

Detailed description: This block shows the first line of the song. The vocal line (treble clef) starts with a whole rest, then sings "There's a fine, fine line" on a descending eighth-note melody. The piano accompaniment (treble and bass clefs) provides harmonic support. Chord diagrams for C5, G, and D/F# are shown above the vocal staff. A piano dynamic marking 'p' is at the bottom.

Chord diagrams: Em, Am7, D7sus, D7

be - tween a lov - er and a friend. There's a

Detailed description: This block shows the second line of the song. The vocal line (treble clef) continues with "be - tween a lov - er and a friend. There's a" on a descending eighth-note melody. The piano accompaniment (treble and bass clefs) continues. Chord diagrams for Em, Am7, D7sus, and D7 are shown above the vocal staff.



G D/F# Em Am7

fine, fine line — be - tween re - al - i - ty — and pre - tend.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'fine, fine line' followed by a long note, then 'be - tween re - al - i - ty' followed by another long note, and finally 'and pre - tend.' The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

D G D/F# Em7 G/D

— And you nev - er know — till you reach — the top — if it was

The second system continues the musical score. The vocal line begins with a long note, followed by the lyrics 'And you nev - er know — till you reach — the top — if it was'. The piano accompaniment continues with similar harmonic and melodic patterns.

Cmaj7 Cm G D/F#

worth the up - hill climb. — There's a fine, fine line —

The third system shows the vocal line with lyrics 'worth the up - hill climb. — There's a fine, fine line —'. The piano accompaniment provides a steady accompaniment for the vocal melody.

Em7 G/D Cmaj7 D7sus

— be - tween — love — and a waste — of —

The fourth system concludes the musical score with the vocal line lyrics '— be - tween — love — and a waste — of —'. The piano accompaniment ends with a final chord and melodic flourish.

G G/B Cmaj7 D5 G D/F#

time. There's a fine, fine line -

Em Am7 D7sus D7

be-tween a fair - y tale and a lie. And there's a

G D/F# Em Am7

fine, fine line — be-tween "you're won - der - ful" and "good - bye." -

D7sus D7 G D/F# Em7 Bm7/D

I guess if some-one does - n't love — you back, it

Cmaj7 Cm G D/F#

is - n't such a crime, but there's a fine, fine line -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#). The lyrics are "is - n't such a crime, but there's a fine, fine line -". The piano accompaniment is in the bass clef. Above the vocal line, four guitar chord diagrams are shown: Cmaj7, Cm, G, and D/F#. The Cm chord has a "3fr" marking. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Em7 G/D Cmaj7 D7sus

— be - tween love — and a waste — of your —

The second system continues the musical score. The vocal line lyrics are "— be - tween love — and a waste — of your —". The piano accompaniment continues with various chords and rhythmic patterns. Above the vocal line, four guitar chord diagrams are shown: Em7, G/D, Cmaj7, and D7sus.

G G/B Cmaj7 D

— time. — And I don't have the time —

The third system continues the musical score. The vocal line lyrics are "— time. — And I don't have the time —". The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. Above the vocal line, four guitar chord diagrams are shown: G, G/B, Cmaj7, and D.

D/C G/B G D/F# Em7 D

— to waste — on you — an - y - more. —

The fourth system concludes the musical score. The vocal line lyrics are "— to waste — on you — an - y - more. —". The piano accompaniment continues with various chords and rhythmic patterns. Above the vocal line, seven guitar chord diagrams are shown: D/C, G/B, G, D/F#, Em7, and D.

A/C# D G

I don't think\_ that you e - ven know\_ what you're look - ing for. \_

G D/F# Em7 D E E/D

For my\_ own san - i - ty, \_ I've

C#m7 F#m F#m/E D

got to close\_ the door\_ and\_ walk a - way...

*dim.* *mp*

D7/C Bm D7(no3)

Whoa... There's a

*dim.* *mp*

G D/F# Em Am7

fine, fine line \_\_\_\_\_ be - tween to - geth - er and not.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'fine, fine line' followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of chords and moving lines in both the right and left hands.

D7sus D7 G D/F# Em

And there's a fine, fine line \_\_\_\_\_ be - tween what you

The second system continues the musical piece. The vocal line has the lyrics 'And there's a fine, fine line' followed by another long horizontal line. The piano accompaniment includes a triplet of eighth notes in the right hand, indicated by a '3' above the notes.

Am7 D C/D D

want - ed and what you got. You

The third system shows the vocal line with the lyrics 'want - ed and what you got. You'. The piano accompaniment continues with chords and moving lines.

G G/F# Em7 G/D Cmaj7

got - ta go af - ter the things \_\_\_\_\_ you want \_\_\_\_\_ while you're \_\_\_\_\_ still \_\_\_\_\_ in \_\_\_\_\_ your prime...

The fourth system features the vocal line with the lyrics 'got - ta go af - ter the things' followed by a long horizontal line, then 'you want' followed by another long horizontal line, and finally 'while you're still in your prime...'. The piano accompaniment continues with chords and moving lines.

Cm Eb F/Eb Eb F/Eb F

There's a

*rit.*

Detailed description: This system contains the first two lines of music. The top line is a vocal line with a treble clef and a key signature of one sharp (F#). It features six guitar chord diagrams: Cm (C minor), Eb (E-flat major), F/Eb (F major with E-flat bass), Eb (E-flat major), F/Eb (F major with E-flat bass), and F (F major). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. The piano part includes a 'rit.' (ritardando) marking in the right hand.

**Broader**

G G/F# Em7 G/D C Cmaj7

fine, fine line be - tween love

*poco rit.*

Detailed description: This system contains the second two lines of music. The top line is a vocal line with a treble clef and a key signature of one sharp. It features six guitar chord diagrams: G (G major), G/F# (G major with F# bass), Em7 (E minor 7), G/D (G major with D bass), C (C major), and Cmaj7 (C major 7). The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part includes a 'poco rit.' (poco ritardando) marking in the right hand.

D7(no3) G G/B Cmaj7 D7 G

and a waste of time.

*rit.*

Detailed description: This system contains the third two lines of music. The top line is a vocal line with a treble clef and a key signature of one sharp. It features six guitar chord diagrams: D7(no3) (D7 without the third), G (G major), G/B (G major with B bass), Cmaj7 (C major 7), D7 (D7), and G (G major). The piano accompaniment is in a grand staff with a key signature of one sharp. The piano part includes a 'rit.' (ritardando) marking in the right hand.

# THERE IS LIFE OUTSIDE YOUR APARTMENT

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Brightly



Play 3 times

BRIAN:

There is

*mf*



life out - side your a - part - ment. I

*simile*



know it's hard to con - ceive. But there's

F#m B7 Emaj7 E6 Emaj7 E6

life out - side your a - part - ment, and you're

F#m B7 E Edim/B E

on - ly gon - na see it if you leave. There is

Am7 D G G/F# Em

cool shit to do but it can't come to you, and who

C D B7 E7

knows, dude, you might e - ven score! There is



A A/C# C#m D(add9) A/C# Bm7

life out - side — your a - part - ment, but you've

Bm9 Dmaj7/E E9 A7 C7 B7 E7 A7 B7

got to o - pen the door.

D/E CHRISTMAS EVE & GARY: Bm7/E D/E

There is life out - side.

TREKKIE/NICKY:

There is life out - side.

BRIAN:

There is life out - side.



There is  
 There is life out - side. There is  
 There is



ALL EXCEPT PRINCETON:

life out - side your a - part - ment. There's a



CHRISTMAS EVE:

BRIAN:

pi - geon squashed on the street! Eww! There's a

**F#m** **B7** **E** **C#m**  
**NICKY:** **ALL EXCEPT PRINCETON:**

girl pass - ing by... No, I think it's a guy! ...and a

**F#m** **B7** **E** **N.C.**

home - less man who on - ly wants to buy some - thing to eat!

**ALL:**

Sor - ry. Can't help you. We could

**Am** **Dsus** **D** **G** **G/F#** **Em** **Em/D**  
**TREKKIE:** **BRIAN:**

go to the zoo! Pick up girls at N. Y. U.! We could

C D B7 E7

**CHRISTMAS EVE:** **ALL:**

sit in the park, smok - ing pot! Or not! There is

A A/C# C#m D A/C# Bm7(add4)

**PRINCETON:**

life out - side your a - part - ment. Well, I




Bm9 Dmaj7/E E7 A E F#m/E Bm7/E

guess I'll give it a shot!


E5 F7sus F7 Bb Bb+

**ALL:**

There is life out - side your a -

**E<sup>b</sup>**  

**Cm7**  

**F7**  


part - ment. I know... *(sound of loud jackhammer interrupts)*



**B<sup>b</sup>**  

**F7**  

**Gm**  

**C7**  


@&%\*! There is life out - side your a -



**Fmaj7**  

**F6**  

**Fmaj7**  

**F6**  

**Gm**  

**OFFSTAGE:**
**C7**  


**ALL:**

part - ment... I'm gon - na jump! Don't



**F7**  

**B<sup>b</sup>m**  

**E<sup>b</sup>sus**  

**E<sup>b</sup>**  


**OFFSTAGE:** do it! **ALL:** O - kay! There is cool shit to do, but it



Ab Ab/G Fm Fm/Eb Db Eb

OFFSTAGE:

can't come to you, so come on... *Get outta the way, asshole!*

C7 F7 Bb Bb/D Dm

PRINCETON:

ALL:

*Fuck you!* There is life out - side your a -

Ebmaj7 Bb/D Cm7 Cm7/F

GIRLS: Oh, you nev - er know

part - ment. BOYS: Oh, you nev - er know what's a -

You could win the lot - to, or  
 round the bend. You could win the lot - to, or

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "You could win the lot - to, or" on the first line and "round the bend. You could win the lot - to, or" on the second line. The piano accompaniment consists of chords and moving lines in both hands.

make a friend! **F7sus** **F#7sus** N.C.

**GARY/NICKY/TREKKIE/BRIAN:**  
 make a friend! (Lucy the Slut enters) Take her

The second system continues the musical piece. The vocal line has lyrics: "make a friend!" followed by a long note, and then "make a friend! (Lucy the Slut enters) Take her". Above the vocal line, guitar chord diagrams for F7sus and F#7sus are shown, along with the instruction "N.C.". A section header "GARY/NICKY/TREKKIE/BRIAN:" is placed above the vocal line. The piano accompaniment continues with chords and moving lines.

**B** **B+** **F#/E** **E**  
 home to see your a - part - ment!

The third system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "home to see your a - part - ment!". Above the vocal line, guitar chord diagrams for B, B+, F#/E, and E are shown. The piano accompaniment consists of chords and moving lines in both hands.

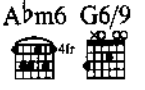
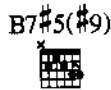
Half tempo, Swing (♩ = ♩♩)



LUCY:

Do you wan - na feel

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are C/G, F/G, and G7.



spe - cial? \_

I can see that you do.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment features triplets in the right hand and a bass line in the left hand. The chords are Cmaj7, B7#5(#9), A7#5(#9), G#m7, G7#5, Em7, Abm6, and G6/9.

NC.



Well, I can make you feel

spe - cial

if you let me feel

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment features triplets in the right hand and a bass line in the left hand. The chords are Fmaj7, F/Eb, Dm7, and G7#5.



A tempo (♩ = ♩)



PRINCETON:

you. \_\_\_\_\_ Where's your pad? Not too



BOYS + GARY:

PRINCETON:

far! We could call you a car! We'll be fine, thank you!



CHRISTMAS EVE:

N.C.

ALL:

See ya! Hope you don't get gon - or - rhe - a! There is

C C/E G/F F#dim7

life out - side your a - part - ment!

F/G N.C. C/G G C C/E

LUCY & PRINCETON: But now it's time to go home!

GARY, BRIAN, CHRISTMAS EVE: There is life out - side your a -

F F/G G7 C C/E

It's time to go home!

part - ment! There is life out - side your a -

F F/G C C/E

It's time to go home!

part - ment! There is life out - side

F F#dim7

your a - part - ment!

F/G NC. C

ALL: TREKKIE:

But now it's time to go home! For porn!

# THE MORE YOU RUV SOMEONE

from the Broadway Musical AVENUE Q

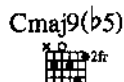
Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Freely, with feeling



CHRISTMAS EVE:

The more you



ruv some - one, the more you want to kir - rem.\* The more you



ruv some - one, the more he make you cly. Though you are

\* The character of Christmas Eve is Japanese-born and speaks with a thick accent, which has been approximated with phonetic spellings. The composers offer their sincere apologies to those who may be offended.

Cmaj7 Cm7 Bm7 Em(maj7)

tly for mak - ing peace with them and ruv - ing, that's why you

Detailed description: This system contains the first two measures of the first musical system. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams: Cmaj7, Cm7 (with 3rd string muted), Bm7, and Em(maj7). The piano accompaniment includes a bass line with a 7th fret barre in the second measure.

B+/A Cm/D D7b9 D+

ruv so strong you rike to make him die. The more you

Detailed description: This system contains the next two measures. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams: B+/A, Cm/D (with 3rd string muted), D7b9 (with 4th string muted), and D+. The piano accompaniment includes a bass line with a 7th fret barre in the second measure.

**A tempo (flowing)**

Gmaj7 Cmaj7

ruv some - one, the more he make you cla - zy. The more you

Detailed description: This system contains the final two measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and two guitar chord diagrams: Gmaj7 and Cmaj7. The piano accompaniment includes a bass line with a 7th fret barre in the second measure.

Gmaj7



Dm7



G13



ruv some - one, the more you wish - ing him dead. Some - time you

Cmaj7



Cm7



Bm7



Em(maj7)



rook at him and on - ry see fat and ra - zy, and want - ing





E<sup>b</sup>+/A




base - bar bat for hit - ting him on his head! \_\_\_\_\_

*poco rit.*

## Poco più mosso

C#m7  F#7sus  F#7  Bmaj7 



Ruv and Hate. They rike two

Bm7  E9  Amaj7 



bloth - ers who go on a date. Where

F#m  F+ 



one of them goes, oth - er one for - rows. You in - vit - ing

A/E Eb7 Eb+

ruv, he ar - so bling-ing sol - lows. The more you

*molto rit.*

**Tempo I**

Abmaj7 Dbmaj7

ruv some - one, the more you want to kir - rem.

Abmaj7 Ebm7 Ebm7/Ab

Ruv-ving and kir - ring fit rike hand in gruv! So if there

*rit.*



Dbmaj7



Dbm7



Cm7



Fm(maj7)



Dbm/Fb



some - one you are want - ing so to kir - rem, you go and

*a tempo*

Ab/Eb



Eb7sus



Ab(add9)/Eb



find him, and you get him and you no kir - rem. 'Cause chanc - es

*rit.*

Ebsus



Ab



Dbm/Ab



Ab



good he is your ruv.

# SCHADENFREUDE

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Freely



GARY:

Right now you are down —



— and out — and feel - ing real - ly crap - py. And



when I see — how sad — you are, — it sort of makes me

Moderate Rock

B5



B



Em7



NICKY:

GARY:

hap - py!

*Happy?*

Sor - ry

Nick - y,

hu -

*mp*

Em7/A



D/A



A



D



Am/C



B



- man

na - ture.

Noth - ing

I can do.

It's

Em7



D/G



A



Em7



D/G



Scha - den - freu - de!

Mak - in'

me feel

glad

Em7/A



G/A



N.C./D

F/D



G/D



F/D



G/D



F/D



G/D



NICKY:

— that

I'm — not

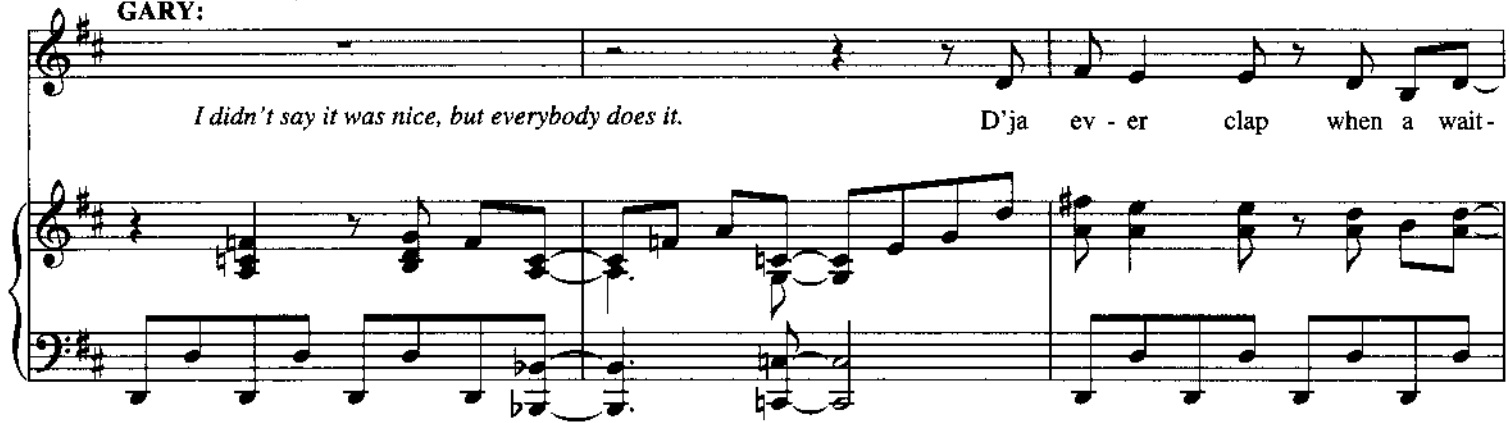
you.






*That's not very nice, Gary!*

NC/D      

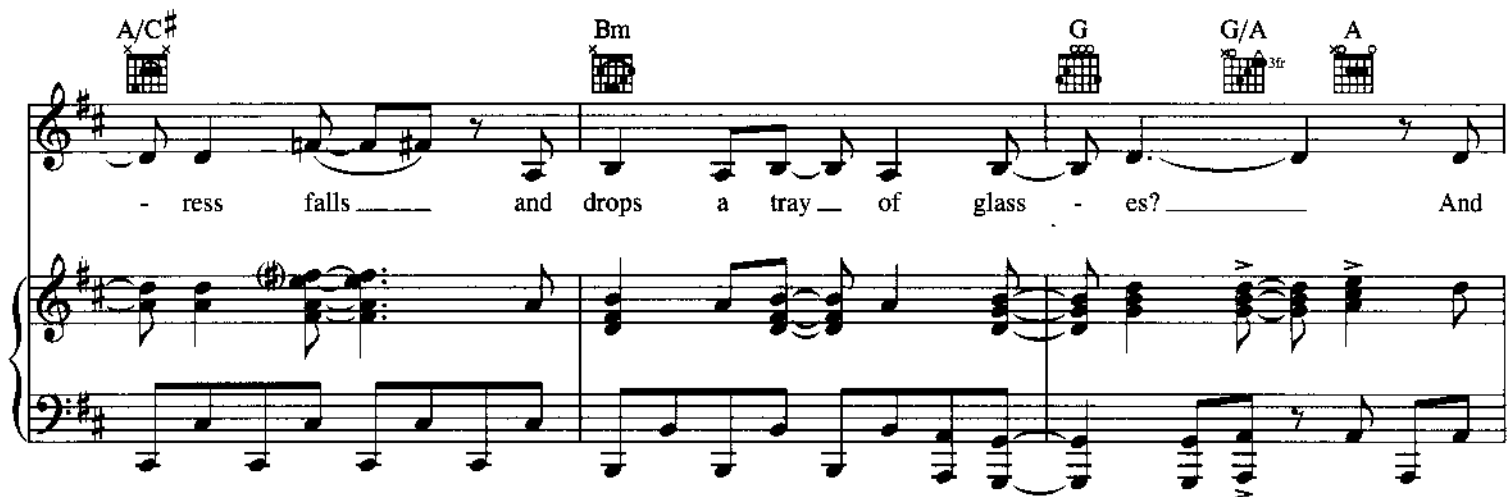
GARY:





*I didn't say it was nice, but everybody does it.* D'ja ev - er clap when a wait -



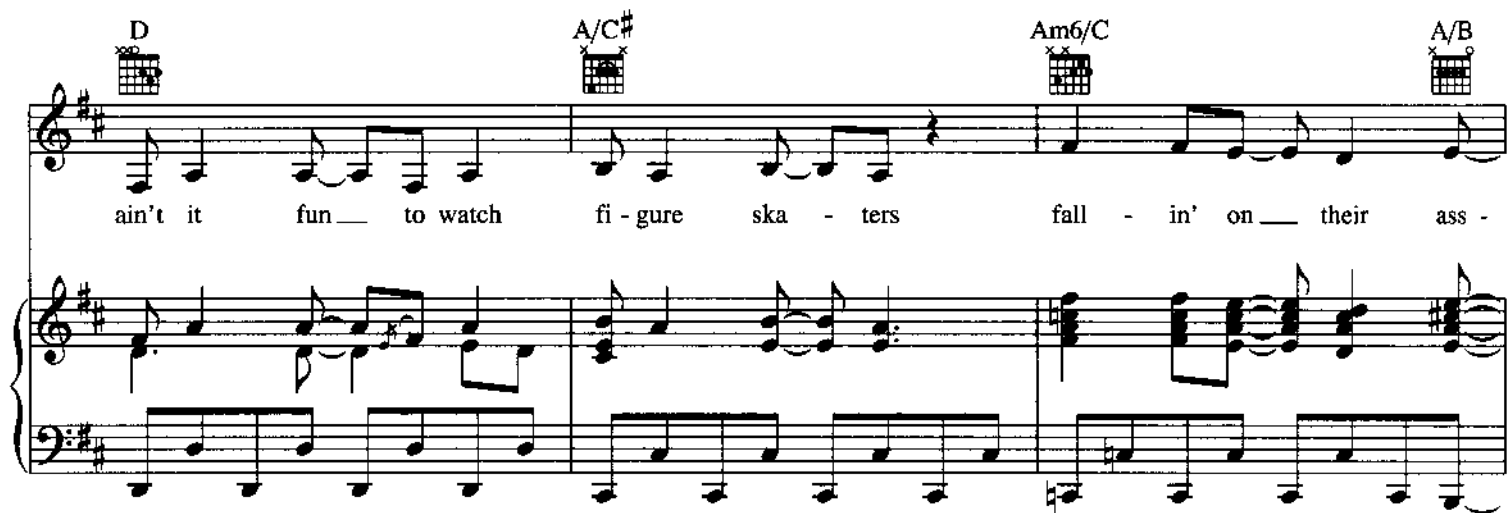
    





- ress falls \_\_\_\_\_ and drops a tray \_ of glass - es? \_\_\_\_\_ And



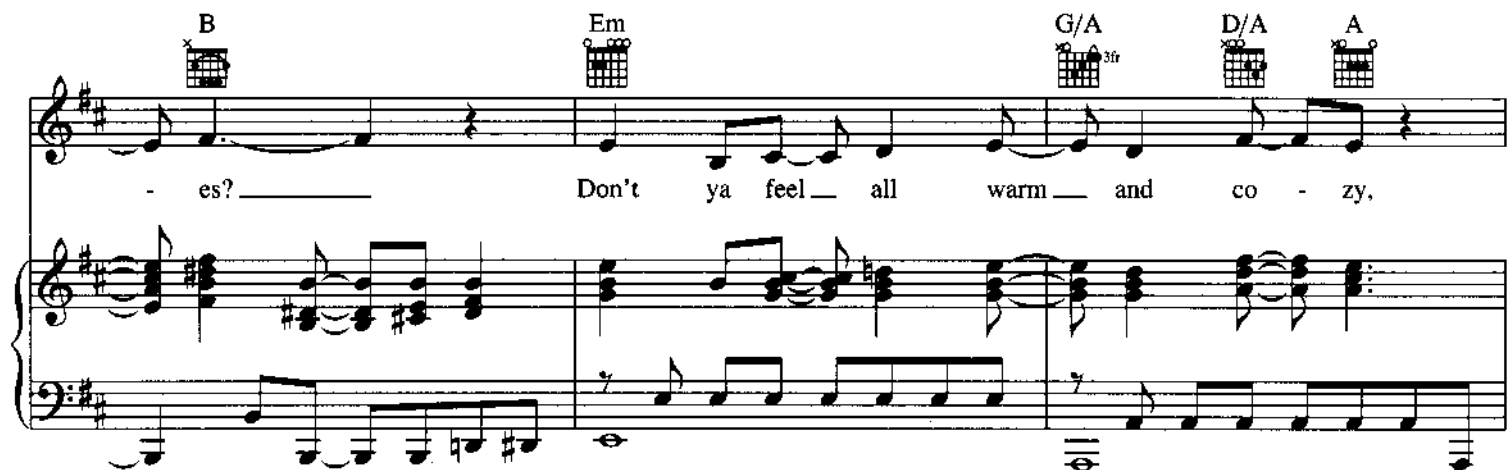
   

ain't it fun \_ to watch fi - gure ska - ters fall - in' on \_ their ass -



- es? \_\_\_\_\_ Don't ya feel \_ all warm \_ and co - zy,



D D/C# D/C B Em7 D/G

**NICKY:**  
 watch-in' peo-ple out in the rain? — That's...  
**GARY:** Scha - den - freu -

A Em7 D/G Em7/A G/A



**GARY:**  
 - de! Peo - ple tak - ing pleas - ure in yo' pain! —

N.C./D F/D G/D F/D G/D F/D G/D F/D G/D F/D F/Bb

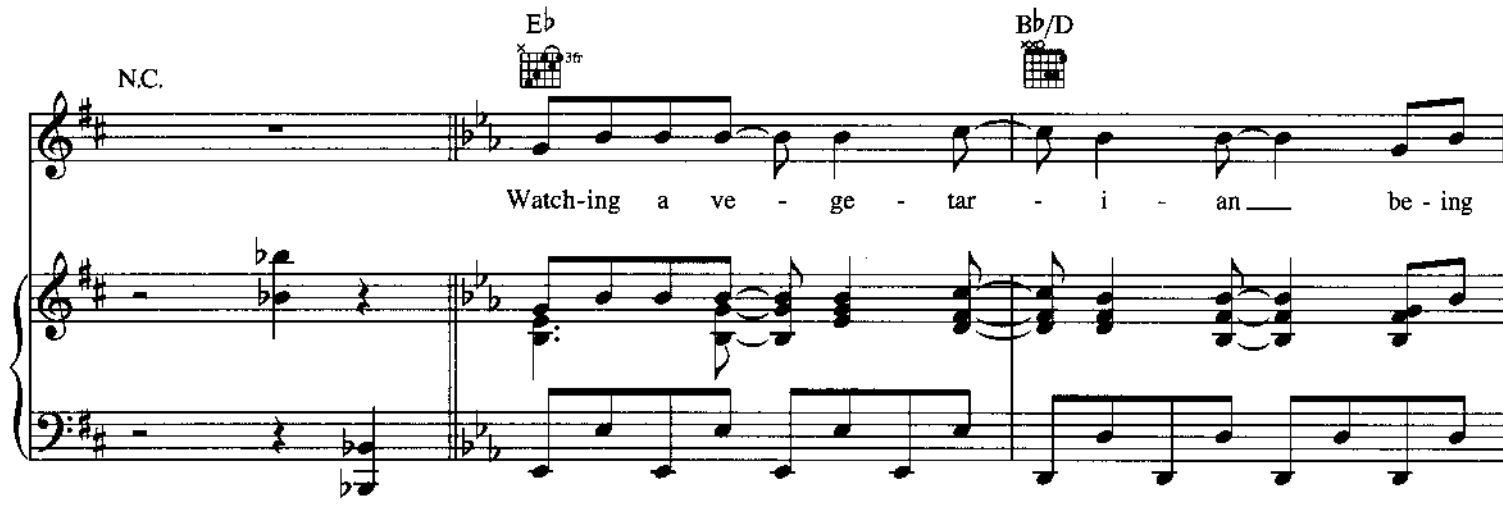
**NICKY:**  
 Schadenfreude? What's that, some kinda Nazi word?





C F/Bb C F/Bb C

**GARY:** Yup! It's German for "Happiness at the misfortune of others!"  
**NICKY:** "Happiness at the misfortune of others?" That is German!

N.C.  




Watch-ing a ve - ge - tar - i - an — be - ing



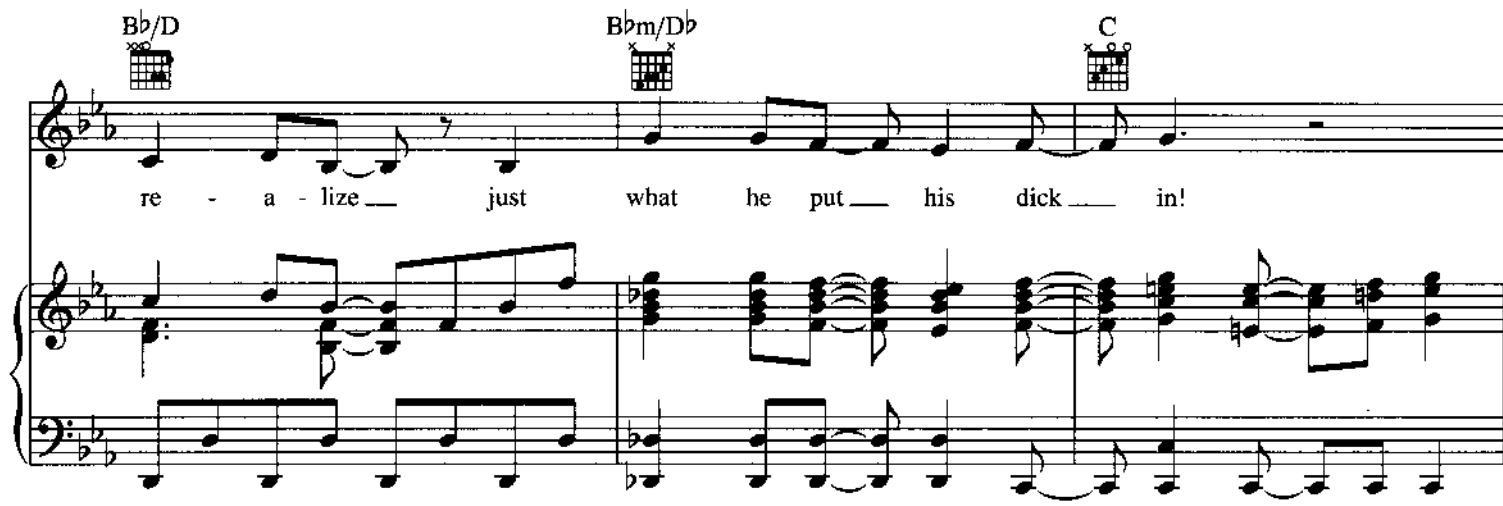
     **GARY:**





told she just — ate chick - en. Or watch-ing a frat boy



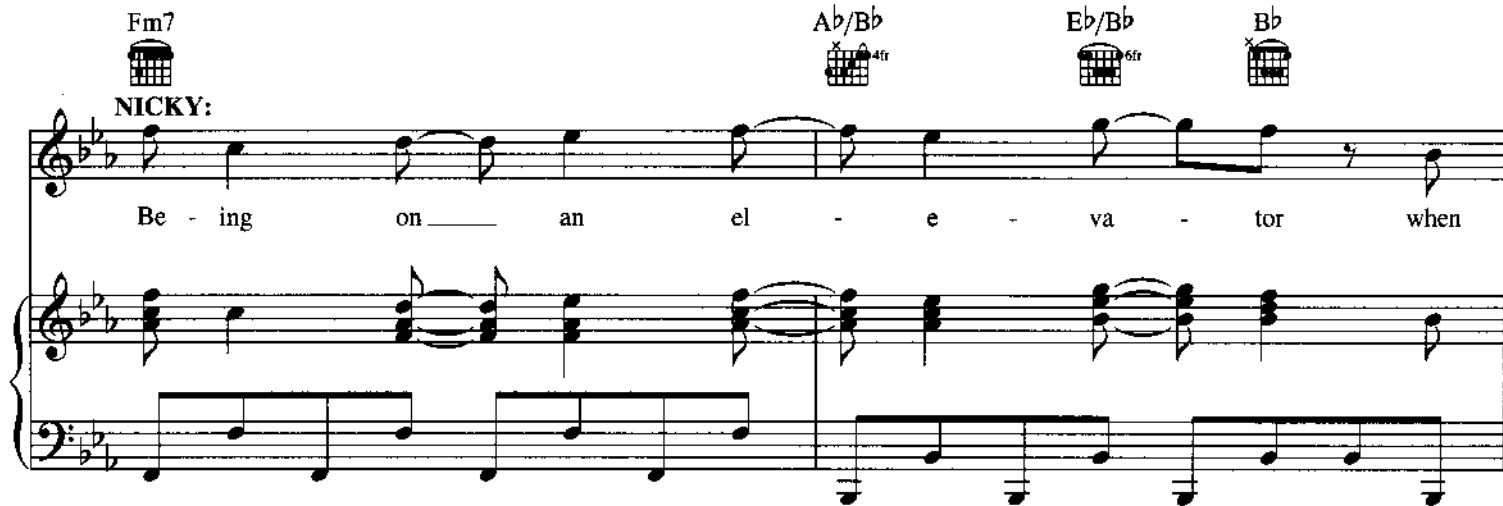
  

re - a - lize — just what he put — his dick — in!



    **NICKY:**

Be - ing on — an el - e - va - tor when



**E<sub>b</sub>** **Gm/D** **B<sub>b</sub>m6/D<sub>b</sub>** **C**

**BOTH:**

some - bod - y shouts, — "Hold the door!" — No!!!

**Fm7** **E<sub>b</sub>/A<sub>b</sub>** **B<sub>b</sub>** **Fm7** **E<sub>b</sub>/A<sub>b</sub>**

**NICKY:** **GARY:**

**GARY:** Scha - den - freu - de! — "Fuck you, la - dy, that's —

**Fm7/B<sub>b</sub>** **A<sub>b</sub>/B<sub>b</sub>** **E<sub>b</sub>**

**NICKY:**

— what stairs — are for!" — *Ooh, how about*

**A<sub>b</sub>** **B<sub>b</sub>**

**GARY:**

straight "A" stu - dents get - ting "B"'s! Ex - 's get - ting S. T. D.'s!

Cm



NICKY:

Fm7



GARY:

Eb/G



Wak - ing door - men from their naps! Watch - ing tour - ists read - ing maps!

Ab



NICKY:

Bb



GARY:

Foot - ball play - ers get - ting tack - led! C. E. O.'s get - ting shack - led!

Cm



NICKY:

Fm7



BOTH:

N.C.

Watch - ing ac - tors nev - er reach the end - ing of their Os - car speech!

Fm7



NICKY:

Eb/Ab



Bb



GARY:

F#m7



E/B



Scha - den - freu - de! Scha - den - freu -



B E D

del - Scha - den - freu -

A A/B B E D A A/B

de! Scha - den - freu - de! **GARY:** The

E B/D#

world needs peo - ple like you and me who've been

*p*

C#m7 A B E

knocked a - round by fate, 'cause when peo - ple see us, they



don't want to be us, and that makes them feel great.



NICKY:

We pro - vide a vi - tal serv - ice



NICKY:

GARY:

to so - ci - e - ty! You and me! Scha - den - freu -



- de! Mak - ing the world a bet - ter place...

F#m7

Bsus

B

Mak - ing the world — a bet - ter place... —

F#m7

E/G#

E/A

Bsus

Mak - ing the world — a bet - ter place... —

B

E

D

C

to be!

GARY:

S -

A9

E13

C - H - A - D - E - N - F - R - E - U - D - E!

C

STOP

C

C

C

C

C

C

C

C

C

C

C

C

X

X

X

X

X

X

X

X

X

X

X

X

X

# I WISH I COULD GO BACK TO COLLEGE

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ and JEFF MARX

Moderately

Asus2



KATE MONSTER:

I wish I could go back to col -

*p*

With pedal

Bsus2



Dm



A



E/G#



- lege.

Life was so sim - ple back then.

F#m



Bsus



B7



E



B/D#



Amaj9/C#



NICKY:

What would I give to go back and live in a dorm with a meal plan a - gain...

Bm7

A

KATE/NICKY:

PRINCETON:

(sigh) I wish I could go back to col -

B/A

Dm/A

C#

C#7/E#

- lege. In col-lege you know who you are. You sit -

F#m

Bsus

B7

Bm7

— in the quad, and think, "Oh my God, I am to - tal - ly gon - na go far!" -



ALL:

How do I go back to college? I don't know



PRINCETON:

who I am any more! I wanna go back to my room



and find a message in dry erase pen on the door! Whoa I wish



G/B Gm/Bb A7

- ter lab, — four A. M. be - fore a fi - nal pa - per is due, —

D5 D/F#

curs - ing the world — 'cause I did - n't start soon - er, and

G5 Ab5 Ab+ PRINCETON:

see - ing the rest — of the class — there, too! — I



Db Eb/Db Gbm/Db Db

wish I could go — back to col - lege. — How do I go — back to col -

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano clef with a key signature of three flats (B-flat major/D-flat minor). The piano accompaniment is in a grand staff. Chord diagrams for Db, Eb/Db, Gbm/Db, and Db are shown above the vocal line. The lyrics are "wish I could go — back to col - lege. —" and "How do I go — back to col -". An "Opt." marking is above the second measure of the vocal line.

Ab/C Bbm Bbm7 Db/Eb Eb

N&P: Ah! PRINCETON: I wish -

- lege? — KATE: Ah!

*dim.* *mp*

Detailed description: This system contains measures 3-5. The vocal line continues with "lege? —" and "I wish -". Chord diagrams for Ab/C, Bbm, Bbm7, Db/Eb, and Eb are shown above the vocal line. Performance markings include "N&P: Ah!", "PRINCETON:", and "KATE: Ah!". The piano accompaniment includes dynamics "dim." and "mp".

Ab Ab/G Fm7 Ebm7 Ab7sus Db

NICKY: — I had tak - en more pic - tures. But, if I were to go — back to col -

*rit.* *a tempo*

Detailed description: This system contains measures 6-8. The vocal line continues with "— I had tak - en more pic - tures. But, if I were to go — back to col -". Chord diagrams for Ab, Ab/G, Fm7, Ebm7, Ab7sus, and Db are shown above the vocal line. Performance markings include "NICKY:", "rit.", and "a tempo".

E $\flat$ /D $\flat$                       G $\flat$ m/D $\flat$                       F                      F7/A

- lege,                      think what a los - er I'd be—                      I'd walk \_

*gradually slower*

B $\flat$ m                      A $\flat$ sus/E $\flat$                       E $\flat$ 7(no5)                      ALL: E $\flat$ m7                      G $\flat$ /A $\flat$

— through the quad, -                      and think,                      "Oh, my God,                      these kids are so much young-er than

*colla voce*

D $\flat$                       E $\flat$ /D $\flat$                       G $\flat$ m/D $\flat$                       D $\flat$

me." \_\_\_\_\_

*rall.*

# THE MONEY SONG

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Freely

N.C.

NICKY:

Give me a quar - ter, here in my hat. \_\_\_

*colla voce* *mp straight 8ths*

In tempo

Em/G

N.C.

Come on, Prince - ton, it's as

*swing 8ths*

F/G

N.C.

Moderately (♩ =  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

Cmaj7

eas - y as that! \_\_\_ Help - ing

B7sus



B7



Em7



A7



A7b5



oth - ers brings you clos - er to God, \_\_\_\_\_ so

D7sus



PRINCETON:

N.C.  
NICKY:

give me a quar - ter... *I don't have any change.* Hm. O - kay,

G



PRINCETON:

G+



NICKY:

give me a dol - lar. \_\_\_\_\_ *That's not what I meant.* Give me a five! \_

PRINCETON:

NICKY:

G6



F#7



G6



*Are you kidding?* The more you give, — the more you get. —

**Dm7** **Dm7/G** **Cmaj7**

That's be - ing a - live! All I'm

*3* *straight 8ths*

**A/B** **B7** **Em7** **A7**

ask - ing you — is to do what Je - sus Christ would do. He'd

**D7sus** **G(add2)** **G+(add2)**

PRINCETON: give me a quar - ter. Why don't you? All right, all right, here you go.

**G6(add2)** **G(add2)**

NICKY: PRINCETON: PRINCETON: NICKY:

Thanks. Take care. PRINCETON: Whoa! I feel—generous! You do?  
 NICKY: What's the matter? I feel—compassionate!

D7sus



G(add2)



PRINCETON:

Yeah! I feel like a new person—a good person!

Helping other people out makes you feel fantastic.

D7sus



NICKY:

That's what I was trying to tell you—

Em7



PRINCETON:

All this time I've been running around thinking about me, me, me...

D#+



...and where has it gotten me!

G/D



Em/C#



Bright

Bb/C



...I'm gonna do something for someone else!

NICKY: Me?

PRINCETON: No—Kate! I'm going to raise the money to build that stupid Monster School she's always talking about!

Brightly, straight 8ths

F



PRINCETON:

Give me your mon - ey.

NICKY:

What?!

PRINCETON:

I need it for Kate

F+



NICKY:

I need it to eat!

Dm/F



Cm



Cm/F



PRINCETON:

NICKY: PRINCETON:

NICKY:

Come on Nick - y, Oh, get lost! it - 'll make you feel great! So would a burger!

Bbmaj7



Dm/A



A7



Dm7



PRINCETON:

When her dream comes true, it - 'll all be part - ly

Dm/G



G7b5



C7sus



Bb/C



NICKY:

thanks to you, so give me your mon - ey. I'd like to, but I can't.

C7sus



Gm7/C



C7



Db7sus



PRINCETON:

NICKY:

PRINCETON:

Give me your mon - ey. I'd like to, but I need it. Give me your mon - ey!

Slower, dreamy

Cb/Db



...I can't! I need it! I'm homeless!  
I can't! I need it! I'm homeless!  
I can't! I need it! I'm homeless!  
(Princeton slaps Nicky)

Dbmaj7



NICKY: I'd like to, but I'm homeless! NICKY: O.K., here you go.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part includes a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. A dynamic marking of *mp* is present.

Cm7



NICKY:

The second system continues the musical score. The vocal line includes the lyrics: "Sud-den - ly, I am feel - ing clos - er to God." The piano accompaniment features a prominent triplet in the treble staff and a bass line with eighth-note patterns.

A tempo

Bbm7



Ab/C



The third system of music features a vocal line with the lyrics: "It's time to stop beg - ging. It's time to start giv - ing!" The piano accompaniment includes a bass line with eighth-note patterns and a treble line with chords and melodic lines. The key signature changes to two sharps (D major) at the end of the system.



D/E

What can I give \_ to Rod? *Something he'll like so much he'll take me back...I know! I'll find him a boyfriend!*

Musical notation for the first system, including vocal line and piano accompaniment.

**Slightly slower; Rock tempo**

**PRINCETON:** *That's the spirit!*

A

**BOTH:**

B

When you \_ help oth - ers, \_\_\_\_\_ you

Musical notation for the second system, including vocal line and piano accompaniment.

Dm

G9

A

A

can't help help-ing your - self! \_

**NICKY:**

**PRINCETON:**

When you \_ help oth -

Musical notation for the third system, including vocal line and piano accompaniment.

B Dm G9

ers, \_\_\_\_\_ you can't help help - ing your - self! \_\_\_\_\_

**Fast**  
Ab (Gary Coleman enters) N.C.

Ab Ab+

**PRINCETON:** **NICKY:**

Give us your mon - ey. You'll be glad that you did.

Fm/Ab Eb7

**GARY:**

That's just \_\_\_\_\_ what my par - ents told me when I \_\_\_\_\_ was a

Ab7



Dbmaj7



Bbm/C



C7



NICKY:

GARY:

kid!

Shit!

But

giv - ing

feels

so great!

And I

Fm7



Bb7



PRINCETON:

GARY:

bet it would-n't hurt your chanc - es with Kate...

Well, that too.

I'll

Eb7sus



PRINCETON:

give you a dol - lar.

You're a gen-tle-man and a schol - ar!

A7



Bb5



Bb7



Slower

Eb



(Brian & Christmas Eve enter)

NICKY: Give us your mon-ey!

CHRISTMAS EVE: We so happy!  
We just exchange all your  
wedding gifts for cash!

PRINCETON: Give us your mon-ey!

\* All parts sung where written.



GARY:

Give us your God-damned mon-ey! \_\_\_\_\_

N & G:

Give us the dough!

GARY, NICKY,  
PRINCETON:

Musical score for the first system. It features a vocal line for Gary and a piano accompaniment. The vocal line includes lyrics: "Give us your God-damned mon-ey! \_\_\_\_\_" for Gary, and "Give us the dough!" for N & G. There are also lyrics for Gary, Nicky, and Princeton: "Give us the dough! \_\_\_\_\_" and "We're". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. There are three-beat triplets in the vocal line.

A tempo



Musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line includes lyrics: "rais - ing mon - ey for a mon - ster school, but we've got a ways \_\_\_\_\_ to go! \_\_\_\_\_". The piano accompaniment includes a treble and bass clef with various chords and melodic lines.



PRINCETON:

NICKY:

Musical score for the third system. It features a vocal line and a piano accompaniment. The vocal line includes lyrics: "\_\_\_\_\_ Sounds like you've got mon - ey to burn, \_\_\_\_\_ and it's". The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

\* Gary sings where written. Nicky and Princeton sing an octave lower.

**GARY, NICKY, PRINCETON:**

not like mon - ey that you had to earn, so give us your mon - ey!

**Chords:** Cm7, F9, Bb7sus, Bb7, Bb7sus, Bb7, G7sus, G7, G

**NICKY:**

**CHRISTMAS EVE:** Here you go.  
**PRINCETON:** Thank you so much—fifteen dollars?!!  
**CHRISTMAS EVE:** Every little bit help!

*Looks like we're gonna have to ask more people!*

**ALL (sung directly to the audience, while passing hats):**

Give us your mon - ey, all that you've got! Just

**Chords:** C, C+, Fm6/C

**GARY:** fork it on o - ver  
**PRINCETON:** or some pup-pets will get shot! Hey!  
**ALL:** It's time to

**Chords:** Am/C, Gm7, C7, Fmaj7

Am/E E7 Am7 D7

GARY: MEN:

pass the hat, and there's noth - ing you can do 'bout that! \*So,

F/G Am7/G

WOMEN: Give us your mon - ey! Give us your mon - ey!

give us your mon - ey! Give us your mon - ey!

F/G C

Slower, driving Rock

Give us your mon - ey! Give us your mon - ey! ALL: When you help oth -

*cresc.* *ff*

\* men sing where written.

1

D7 Fm Bb9 C

ers, you can't help help-ing your-self!

2

F Bb9 C Dm7 D#dim C/E F7

can't help help-ing your-self! Ev-'ry time you

Bb7 C C/B Em7b5/Bb A7

do good-deeds you're al-so serv-ing your own needs.

D9 Ab7 Dm7b5 Fm/G

When you help oth-ers you're real-ly help-ing your-self!

C Dm7 D#dim C/E F7 Bb9

When you give to a worth - y cause, \_\_\_\_\_

C C/B Em7b5/Bb A7 D9

you'll feel as jol - ly as San - ta Claus. . . . . When you help oth -

Ab7 Dm7b5 Fm/G

ers, \_\_\_\_\_ You can't help help - ing your -

C F7 C

self! \_\_\_\_\_



# FOR NOW

from the Broadway Musical AVENUE Q

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

## Boppy (♩ = $\overset{\frown}{\text{3}}$ )

D(add9) Bm(add2) Em11 A7sus

*mp*

## Dmaj9



## Bm(add2)



## Em11



## A7sus



## KATE:

Ev - 'ry - one's a lit - tle bit un - sat - is - fied. \_\_\_\_\_

## Dmaj9



## Bm(add2)



## Em11



## A7sus



## BRIAN:



Ev - 'ry - one goes 'round a lit - tle em - pty in - side.

Bm  D+/A#  D/A  E7 

GARY: BRIAN: KATE:

Take a breath, \_ look a - round, \_ swal - low your pride, \_ for now, \_



A7sus/E  KATE, BRIAN, GARY, CHRISTMAS EVE:  A5 

for now. \_



Dmaj9  Bm(add2)  Em11  A7sus 

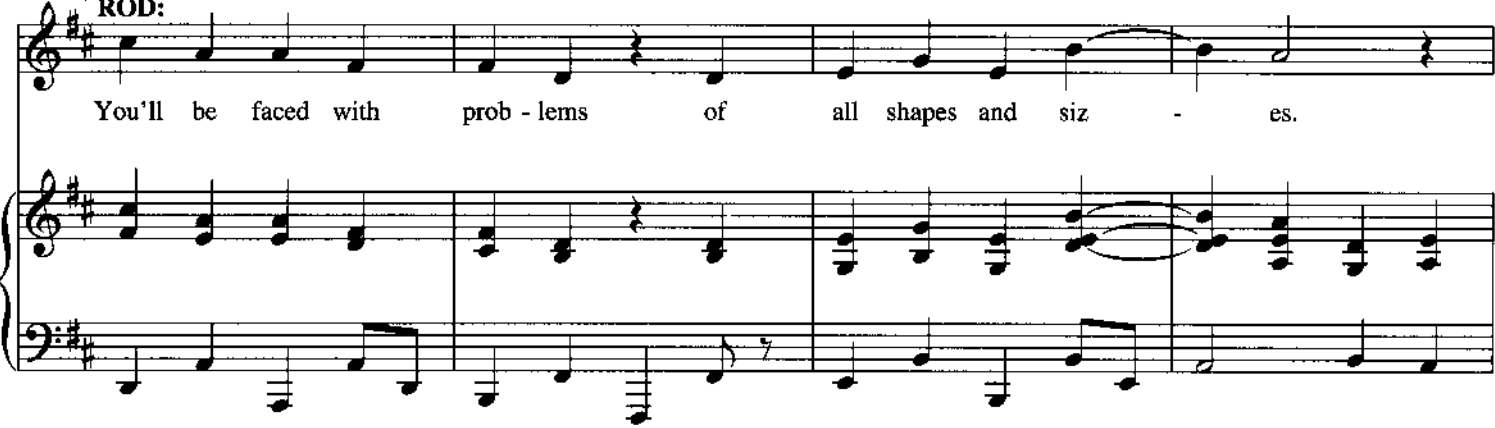
NICKY: ROD: NICKY:

Noth - ing lasts, life goes on, full of sur - pris - es.



Dmaj9  Bm(add2)  Em11  A7sus 

ROD:  
You'll be faced with prob - lems of all shapes and siz - es.



**Bm** **D+/A#** **D/A** **E13**

**CHRISTMAS EVE:**

You're going to have to make a few com - pro - mis - es, for

**A7sus/E** **TREKKIE MONSTER:** **A7sus** **G/A** **ALL:**

now, \_\_\_\_\_ for now. But on - ly for

**D** **Bm7** **Em7** **A**

**TOP: CHRISTMAS EVE, GARY\***  
**BOTTOM: NICKY (For now!) \_\_\_\_\_**

**(For now!) \_\_\_\_\_**

**ALL OTHERS:**  
 now! \_\_\_\_\_ On - ly for now! \_\_\_\_\_ On - ly for

\* Christmas Eve and Gary sing one octave lower than written.

F#m7



Bm7



Bm7/E



G/F#



G



Ab5/Bb



(For now!) —

now! — On - ly for now.

Eb(add2)



LUCY:

Cm(add2)



BRIAN:

Fm7



Bb7sus



For now we're health - y, for now we're em - - ployed. —

Eb(add2)



BAD IDEA BEARS:

Cm(add2)



KATE:

Fm7



Bb7sus



For now we're hap - py, if not o - ver - joyed. —

Cm



PRINCETON:

G+/B



Eb/Bb



F13



And we'll ac - cept the things — we can - not a - void, — for now, —



GARY:

TREKKIE:

KATE:

ALL:

for now, \_\_\_\_\_ for now, \_\_\_\_\_ for now! But on - ly for



TOP: CHRISTMAS EVE, GARY\*

BOTTOM: NICKY (For now!) \_\_\_\_\_

(For now!) \_\_\_\_\_

ALL OTHERS:

now! \_\_\_\_\_ On - ly for now! \_\_\_\_\_ On - ly for



(For now!) \_\_\_\_\_

GUYS:

now! \_\_\_\_\_ On - ly for now. \*\*On - ly for

\* Christmas Eve and Gary sing one octave lower than written.

\*\*men sing where written

**Straight 8ths**



**GIRLS:** For now there's life!

For now there's love!

now! Life! On - ly for now! Love! On - ly for



( $\underline{\underline{\cdot}} = \underline{\underline{\cdot}}^{\underline{\underline{\cdot}}}$ )



For now there's work! For now there's

hap - pi - ness!

now! Work! Hap - pi - ness! But on - ly for



For now dis - com - fort!

For now there's friend - ship!

now. Dis - com - fort! On - ly for now! Friend - ship! On - ly for



For now, on - ly for now!

ALL:

now! On - ly for now! On - ly for

(straight eighths)



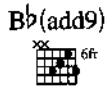
now! Sex! Is on - ly for now! Your hair! Is on - ly for



now! George Bush! Is on - ly for now!



ALL:



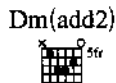
Don't stress, re - lax, let life roll off your backs. Ex -



cept for death and pay - ing tax - es, ev - 'ry - thing in life is on - ly for

*poco rall.* *rall.*

Slower



NICKY: Each time you smile, — KATE: it - 'll on - ly last a - while. —

now! On - ly for now... on - ly for



F(add2)



Dm(add2)



Gm7



Gm7/C



C



**PRINCETON:**

Life may be scar - y,

**ALL 3:** but it's on - ly tem - po - ra - ry.

now.

On - ly for now.

Tem - po - rar - y.

F(add2)



Dm(add2)



Gm7



**ALL EXCEPT PRINCETON:**

Ba-dum - ba-dah,

ba-dum - ba-dah,

ba-dum ba-dah,

da da da da.

Am7



Dm



Gm7



C



da

Da da da da dah dah da.

F(add2)



Dm(add2)



Bb(add9)



Am7



PRINCETON: Ev - 'ry - thing in



Ba - dum - ba - dah, ba - dum - ba - dah. Ooh.



*rit.*

*colla voce*

Slower

Gm11



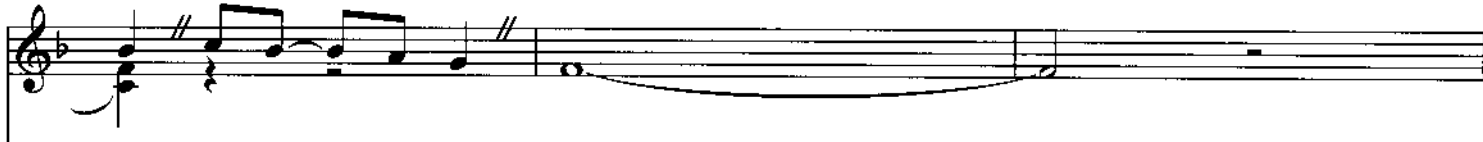
life is on - ly for

F(add2)



now.

Dm(add2)



Bbmaj7



Am7



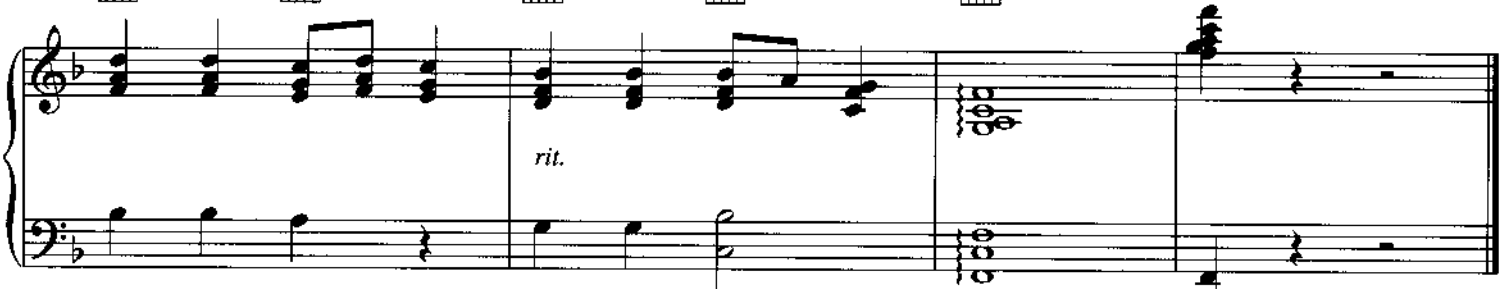
Gm7



C7sus



F(add2)



*rit.*

v