

Horrible Theme

Jed Whedon
trans./arr. Moses Lei

Ominously ♩ = 96

The musical score is written for piano in 6/8 time. The tempo is marked 'Ominously' with a quarter note equal to 96 beats per minute. The key signature has one sharp (F#). The piece begins with a *pp* (pianissimo) dynamic in the bass staff, which quickly increases to *fff* (fortississimo) by the second measure. The bass line consists of a steady eighth-note accompaniment. The treble staff features a melody of eighth notes with a repeating rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line.

pp *fff*

Ped. _____

My Freeze Ray

Whedon/Whedon/Tancharoen

Whedon/Whedon
trans. Moses Lei

Relaxed, with determination $\text{♩} = 72$

Billy

Piano

p

C (or Cmaj7/B) Em/B Am7 G C Em/B Am7

8

mf 3

Laun-dry day See you there Un-der-things

G C Em/B Am7

mp

mf *mp*

12

8

tum-bl - ing_ Wan-na say "love your hair" Here I go mum-bl - ing_

G C Em/B Am7 Em/B G

17 *f* *mp* *f*

With my freeze__ ray I will stop the world__ With my freeze

F C Em/B F

f *mp* *f*

f *mp* *f*

22 *mf*

__ ray I will find the time to find the words to Tell you how How you make

Fm/Ab D C Em/B

mf

mf *mp*

27

Make me feel what's the phrase? Like a fool Kin-da sick Spe-cial needs

Am⁷ G C Em/B Am⁷

mp

mp

32

f *mp*

An - y - ways With my freeze__ ray I will stop the pain__

G F C Em/B

f *mp* *f*

37

f *ff*

(i)t's not a Death__ Ray or an Ice Beam, that's all John-ny Snow I just think you need

F Fm/Ab D Fm7/Ab

f

42

mp

time to know that I'm__ the guy_ to make__ it real The fee-lings you don't dare__ to feel I'll

D G A/G

p sub. *mf*

47

f

bend the world to our will And we'll make time stand still

D/F# Cmaj7 C D Eb/D

f

f

3

53

mf

mp

C Em/B Am7 G

mf

57

mf

That's the plan Rule the world You and me An-y- day Love your hair

C Em/B Am7 G C

mp

mp

3

62 PENNY: What?

f

BILLY: No, I-I love the ... air. An-y - way With my freeze ray I will stop

Em/B Am7 G F C

f

3

f

Bad Horse Chorus

Joss Whedon

Jed Whedon and Joss Whedon
trans./arr. Moses Lei

Riding Tempo $\text{♩} = 80$

Chorus

mf D G D G D

Bad Horse, Bad Horse, Bad Horse, Bad Horse He rides a-cross the na-tion the

Piano

mf

f

Detailed description: This system contains the first three measures of the chorus. The vocal line is in bass clef with a key signature of two sharps (D major). It features a melody with eighth and quarter notes, accented by a '7' (breath mark). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with some rests. Dynamics include mezzo-forte (mf) and forte (f).

4 G D E A

tho-rough bred of sin He got the ap - pli - ca - tion that you just sent in It

Detailed description: This system contains measures 4 through 6. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent with the first system. Dynamics are not explicitly marked in this system.

7 D G C

needs e-val - u - a - tion so let the games be-gin a hei-nous crime a show of force (a

Detailed description: This system contains measures 7 through 9. The vocal line concludes with a final note. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand. Dynamics are not explicitly marked in this system.

10 A D G D G D

mur-der would be nice of course)Bad Horse,Bad Horse,Bad Horse,he's bad The E-vil League of E-vil is

14 G D E A

watch-ing-so be-ware The grade that you re-ceive will be your last we swear So

17 D G C

make the bad horse glee - ful or he'll make you his mare You're

19 A D

sad - dled up, there's no re - course It's "hi - yo sil - ver" Signed: Bad Horse

Chorus

D G D G D

(Cell Phone) He saw the o - per - a - tion you

Piano *mf*

24 G D E Neigh!
A

tried to pull to-day But your hu mi - li - a - tion means he still votes "neigh" And

27 D G C

now as - sas - si - na - tion is just the on - ly way There

29 A D Gunshot!

will be blood, it might be yours so go kill some - one Signed:Bad Horse

Caring Hands

Maurissa Tancharoen and Jed Whedon

Jed Whedon
trans. Moses Lei

Hopeful; not rushed, rubato $\text{♩} = 50$

Penny *mf* *3*
Will you lend a ca-ring hand To

Strings *p*
ppp

Piano *mf* *mp colla voce*

6 Penny *3* *3*
shel-ter those who need it— On - ly have to sign your name Don't

Pno.

8 Penny *3*
e-ven have to read it— Would you help... No? How about you?

Pno.

Heist Incidental

Joss Whedon

Joss Whedon
orch. Jed Whedon
trans./arr. Moses Lei

With cat-like tread ♩ = 78

Penny

Piano

ppp

pp

9

poco cresc.

pp

insistent

15

p

21

f

f sub.

Dialogue
BILLY: Aaaah!

Will you lend a ca- ring hand?

Dialogue

A Man's Gotta Do

Jed Whedon

Jed Whedon
trans./arr. Moses Lei

Treading lightly $\text{♩} = 67$

Penny

Billy

Capt. Hammer

Piano

mp

5 *mf*

Billy

A man's got - ta do what a man's got - ta do

Ebm7 *Ab* *Bbm*

mp *vd*

9

Billy

Don't plan the plan if you can't fol-low through

Ebm7 *Ab* *Bbm*

13 *f*

Billy *f*

All that mat-ters: ta - king mat-ters in - to your own hands__

G \flat A \flat B \flat m

p *mf*

17

Billy

Soon I'll con-trol ev-'ry - thing, my wish is your com -

E \flat m⁷ Fm⁷ G \flat A \flat

21 **Pompously interrupting**

Billy

mand

f

Hammer

Stand back ev-'ry - one, noth-ing here to see Just im - mi - nent dan-ger, in the mid-dle of it, me. Yes,

Pompously interrupting

E \flat Fm⁷ Cm D \flat A \flat B \flat

f *ff*

25 Hammer

Cap-tain Ham-mer's here, hair blo-wing in the breeze The day needs my sa-ving ex-per-tise A

E_b *Fm⁷* *Cm* *A_b/B_b* *B_b*

3 3 3

29 Hammer

With arrogance

man's got - ta do what a man's got - ta do Seems

With arrogance

Fm *B_b* *E_b* *A_bmaj⁷* *Fm*

ff

34 Hammer

des - ti-ny ends with me sa - ving you The on - ly doom that's loom

B_b *E_b* *A_bmaj⁷* *Fm*

38 Hammer

- ing is you lo - ving me_ to death_____ So I'll give you_ a sec

Bb Cm Ab

42 Hammer

to catch your_____ breath

Bb Eb Dialogue

46 Penny

Sweetly
mp in shock

Thank you Ham-mer man, I don't think I can Ex - plain how im-por-tant it was

Sweetly
Eb Fm7 Cm7 Db

mp

49

Penny

that you stopped the van I would be splat-tered I'd be crushed un-der de-bris

Ab Bb Eb Fm7 Cm7

52

Penny

Thank you sir for sa-ving me

Hammer

Don't worry about it. A man's got - ta do_ what a

As before

Fm7/Bb Bb As before Fm Bb

f *ff*

56

Penny

You came from a - bove

Billy

Are you kid- ding?

Hammer

man's got - ta do Seems

Eb Abmaj7 Fm

f *f* *incredulously*

59

Penny

I won - der what you're Cap - tain of

Billy

What heist were you watch-ing

Stop look-ing at her like that

Hammer

des - ti - ny__ ends with me_____ sa - ving you

Bb Eb Abmaj7

62

Penny

My heart is beat-ing like a

Billy

f
Did you no-tice that he threw you in the gar-bage?

Hammer

When you're the best, you can't rest,_____ what's the use There's

Fm Bb Eb Abmaj7

66

Penny
drum Must be,

Billy
8 I stopped the van,

Hammer
ass needs kick-ing, — some tick - ing ³ bomb — to de -

Fm Bb Eb

69

Penny
must be in shock As - su - ming I'm not lo -

Billy
8 the re-mote con-trol was in my hand *ff* What

Hammer
fuse (The) on - ly doom that's loom - ing is you lo -

Abmaj7 Fm Bb

72

Penny *ff* ving you_ to death_ *f* So please give me_ a sec.

Billy 8 - e - ver

Hammer *ff* - ving me_ to death_ *f* So please give me_ a sec.

Cm Ab

v φ | φ | φ

75

Penny to catch_ my_ breath

Billy *f* Balls!

Hammer to catch_ my_ breath

Bb Eb

v φ | φ | φ

My Eyes (On The Rise)

Whedon/Whedon/Tancharoen

Jed Whedon
trans./arr. Moses Lei

Constantly moving forward ♩ = 128

Penny

Billy

Piano

Constantly moving forward ♩ = 128

p

mf

mf

p

4

Billy

A - ny dolt with half a brain can see that

7

Billy

hu - man - kind has gone in - sane To the point where I don't know if I'll up-

10
Billy

set the sta - tus quo if I throw poi - son in the wa - ter main

Bm Bm/F# Bm

13
Billy

Lis - ten close to ev - 'ry-bo - dy's heart and hear that break - ing

Em Bm Em

16
Billy

sound Hopes and dreams are shat - ter - ing a - part and

Bm Bm/F# Em Bm

19
Billy

crash - ing to the ground I can - not be - lieve my

F#m A Bm7

f

f

22
Billy

eyes How the world's filled with filth and lies But it's plain to see

G Bm7 A G Bm7

26
Billy

e - vil in - side of me is on the rise

F#m/A G#ø7 Emadd9/G Bm

mp
f

30
Penny

Billy

33 *mf*

Penny

Look _____ a - round We're li - ving with the lost _____ and

D A/D D Em⁷/D D A/D

36

Penny

found Just when you feel you've al - most drowned You find your-self on

D A/D D Em⁷/D

39

Penny

so - lid ground and you be - lieve there's good _____ in

D A/D D Em⁷

42

Penny

ev - 'ry - bo-dy's heart Keep it safe and sound _____

Bm Em⁷ Bm

45
Penny

With hope you can do your part to turn a life a -

Em⁷ Bm F[#]m

48
Penny

round I can - not be-lieve my eyes Is the

A D G

mf

51
Penny

world fin - ally grow - ing wise? 'Cause it seems to me -

D A G Bm⁷

54
Penny

Some kind of har - mo - ny is on the

F[#]m/A G[#]o⁷ Emadd⁹/G

57
Penny

rise

Bm

mp

f

8^{vb}

60
Penny

Take it slow He looks at me and

Billy

A - ny - one with half a brain could spend their

D A/D D Em⁷/D

mf

mf

(8)

63
Penny

seems to know The things that I'm a - fraid to

Billy

whole life how-l-ing in pain 'Cause the dark is ev - 'ry-where and Pen - ny

D A/D D A/D

mf

66

Penny

show And sud-den - ly I feel this glow and I be -

Billy

does-n't seem to care that soon the dark in me is all that will re-main

D Em7/D D A/D D

69

Penny

lieve there's good in ev - 'ry-bo-dy's heart Keep it safe and

Billy

Lis - ten close to ev - 'ry-bo-dy's heart and hear that break - ing

Em7 Bm Em7

mp

mf

72

Penny

sound With hope you can do your part to

Billy

sound Hopes and dreams are shat - ter-ing a-part and

Bm Em7 Bm

75

Penny *ff*
turn a life a - round I can - not be-lieve my

Billy *ff*
crash - ing to the ground I can - not be-lieve my

ff

F#m A D

78

Penny
eyes How the world's fin - ally grow - ing wise

Billy
eyes How the world's filled with filth and lies But it's

G D A G

81

Penny
And it's plain to see rap-ture in - side of me

Billy
plain to see e - vil in - side of me

Bm7 F#m/A G#07

84

Penny

Billy

is on the rise

is on the rise

Emadd⁹/G

Bm

mp

mf

8^{vb}

86

Penny

Billy

(8)-----

Penny's Song (Here's A Story)

Whedon/Whedon/Tancharoen

Whedon/Whedon
trans./arr. Moses Lei

Reflectively, freely ♩ = 50

Em⁷ Am⁷ C *mf* F Em⁷ Am⁷

Voice

Here's a sto-ry of a girl who grew up lost and lone-ly__

Piano

pp *mp colla voce*

5 C F 3 Em⁷ Am⁷ 3 Fadd⁹

Think-ing love was fai-ry- tale. and trou-ble was made on - ly for me

Flowing and ebbing ♩ = 60

8 C *mf* Fmaj⁷ C F

E - ven in__ the dark - ness ev - 'ry co - lor can__ be found__ And

12 C Fmaj7 C Am7

ev - 'ry day_ of rain_ brings wat - er flow - ing to_ things grow - ing in_ the ground

16 Fadd9 C F Em7 Am7

Tempo I. $\text{♩} = 50$

mp

Grief re - placed with pi - ty_ for a ci - ty bare - ly co - pin'_

19 C F Em7 Am7 Fadd9

Dreams are ea - sy to a - chieve if hope is all I'm ho - pin' to be

Tempo II. ♩ = 60

22 C *mf* Fmaj7 C F

An - y time_ you're hurt_ there's one who has it worse a - round_ And

mp

26 C Fmaj7 C

ev - 'ry drop_ of rain_ will keep you grow-ing seeds_ you're sow

29 Am7 Fadd9 *mp* Em7 Am7

- ing in_ the ground_ So keep your head up, Bil-ly bud- dy_

p

Brand New Day

Joss Whedon

Jed Whedon and Joss Whedon
trans./arr. Moses Lei

With vindictive anger ♩ = 120

Billy

Piano

With vindictive anger ♩ = 120

p *mf*

ped.

8^{vb}

6

mf

This ap-peared as a mo - ral di - lem - ma'Cause at

fff *mf subito*

fff *p subito*

F⁵ D^{b5}

(8)

8

first it was weird though I swore to e - li - mi - nate The worst of the plague that de vou - r'd hu - ma - ni - ty it's

F⁵ D^{b5} B^{b5} D^{b5}

(8)

10 *fff*

true I was vague on the "how" so how can it be that you Have shown me the light_____ It's a

*Bb*⁵ *Eb*⁵ *Db* *Ab*

f

(8)-----

13

brand new day_ And the sun is high. All the birds are sing - ing that you're gon-na die___ How I

Fm *E°* *Db* *Bb*⁵ *Eb*⁵ *Cm*

ff

ff

Ped. _____

17

he - si - ta - ted Now I won - der why It's a brand new day_

Fm *Bbm* *Gb*

fff

fff

Ped. _____

21 *mf*

All the times that you beat me un-cons-cious I for - give All the crimes in-comp-lete, lis-ten ho-nest-ly I'll

*F*⁵ *Db*⁵ *F*⁵ *Db*⁵

mp secco

mf

p
8^{vb}

23

live Mis ter Cool, Mis ter Right, Mis ter Know-It - All is through Now the fu-ture's so bright and I owe it all

*Bb*⁵ *Db*⁵ *Bb*⁵ *Eb*⁵

(8)

25 *fff*

to you Who showed me the light — It's a brand new me — I got no re - morse Now the

Db *Ab* *Fm* *E°*

f *ff*

ff *Ped.* *Ped.*

(8)

29

wa-ter's ris - ing but I know the course I'm gon-na shock the world Gon-na show Bad Horse It's a

Db Bb⁵ Eb⁵ Cm Fm Bbm

Ped. _____

33

brand new day And Pen-ny will see the e - vil me Not a joke, not a dork, not a fail - ure And

Gb Db Ab/C Ebm F

mp

p

Ped. _____

38

she may cry but her tears will dry When I hand her the keys to a shi - ny new Aus - tra -

Db Ab/C Bbm C C⁷

ff

mf *ff*

mf *ff*

42 *mp* *fff*

- lia _____ It's a brand new day_ Yeah the sun is high All the an-gels sing Be-cause you're

Fm heavenly, as an angelic harp *C/G* *Db/Ab*

mf dolce

p

Ped. Ped.

46

gon-na die___ Go a - head and laugh Yeah I'm a fun-ny guy_____ Tell e-v'ry

Bb5 Eb5 Cm Fm7 Db Fm7

fff marcato

fff marcato

50

one good - bye_____ It's a brand new day_____

Db Fm7 Db Gb F5

sfz

Ped. *sfz*

Perfect Story

Whedon/Whedon/Tancharoen

Whedon/Whedon
trans./arr. Moses Lei

Optimistically; upbeat pop, in 2 ♩ = 67

Vocals - treble
(clap) (snap) etc. Continue this pattern until downbeat m. 12; ad lib thereafter

Vocals - male
(clap) (snap) etc. Continue this pattern until downbeat m. 12; ad lib thereafter

Optimistically; upbeat pop, in 2 ♩ = 67
play chords in parentheses only if bass line not present
(F# F#sus4/G# B C# F# F#sus4/G# B C# F#

Piano
with drive throughout
(L.H. always 8vb) *f*

6 *mf* MOVING GUY:

So they say Cap-tain Ham mer's be-come a cru - sa -

F#sus4/G# B C# F# F#sus4/G# B

9 OTHER MOVING GUY:

- der po - li - ti - cal He's clean - ing up the streets. About time.

C# F# F#sus4/G# B C#

12 *mf* GROUPIE 1: GROUPIES: *mp* GROUPIE 2: *mf* PENNY:

So they say that it's real love So ro-man - tic He signed this So they say -

mf

F# {or G#m7} F#sus4/G# B C# F# F#sus4/G# B C# F#

16

— we'll have blan - kets and beds — we can o - pen by Mon - day thanks to you

F#sus4/G# B C# F# F#sus4/G# B

19 NEWSREADER: *f*

It's the per-fect sto-ry A he-ro lead-ing the way

CAPT. HAMMER: NEWSMAN: *f*

Thanks to me It's the per-fect sto-ry So they say —

C# B5 D5 B5 F# G#m7 F# B5

f

24

Ham-mer's called to glo-ry Let's all be our best

Ham-mer's called to glo-ry Next up: Who's gay?

D#m C#7 B Bm F# F#/G# B

mf *p*

29

mf GROUPIE 3: GROUPIE 1:

So theysay he saved her life They say she works with the home

C# F# F#/G# B C# (F#)

32

GROUPIES: GROUPIE 2:

- less and does-n't eat meat We have a pro-blem with her This is his hair

F#sus4/G# B C# F# F#sus4/G# B C# F#

mf
CAPT. HAMMER:

36

This is so ___ nice I just might sleep with the same ___ girl twice They say it's

mf

F#sus4/G# B C# F# F#sus4/G# B C# F#

40

bet-ter the sec-ond time_ They say you get to do the weird ___ stuff

F#sus4/G# B C# F# F#sus4/G# B

43

f GROUPIES: *mf* PENNY:

We do the weird stuff This is per-fect for me so they say ___ I guess he's pret-ty o-kay

C# B⁵ D^{#5} B⁵ F# G#m⁷ F# B⁵

mf

mf

48

Af - ter years of stor - my sail - ing have I fin - (a)lly found the bay?—

D#m C#7 B Bm

mf

52

MOIST: He's still not picking up.

F# F#sus4/G# B C# F# F#sus4/G# B C#

mp

56

PENNY: *f*

There's no hap - py end - ing so they say *f* Should I

BILLY: *f*

There's no hap - py end - ing so they say Not for me a - ny way

B5 D#5 B5 F# G#m7 F# B5

f

61

mf ————— *ff*

stop pre-tend-ing Or is this a brand__ new__ day__

f *mf* ————— *ff*

Stop pre-tend-ing Take the chance to build__ a brand new day__

D#m C#7 B Bm F#

mf ————— *ff*

mf ————— *ff* *f*

65

mp GROUPIE 2: *f* GROUPIES:

This is his dry clean-ing bill Four sweat-er vests

p

70

MAYOR: And in just a few minutes . . .

fade out (dialogue continues)

fade out

73

Everyone's A Hero

Joss Whedon

Joss Whedon
trans./arr. Moses Lei

Dare I say... folk heroic? ♩ = 94

2 Female Groupies
(or Chorus)

Musical staff for 2 Female Groupies (or Chorus) in 4/4 time, key of D major. The staff contains five measures of whole rests.

Capt. Hammer

Musical staff for Capt. Hammer in 4/4 time, key of D major. It begins with a dialogue: "And I realized, I'm not the only hero in the room tonight. I'm not the one who's fighting." followed by a melodic line starting on G4, marked *mp*. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

It may not feel too clas-sy_

Dare I say... folk heroic? ♩ = 94

Piano

Musical staff for Piano in 4/4 time, key of D major. It features chords G, C/G, G, D, D7, and G. The tempo is marked *p majestic, sostenuto*. The bass line consists of whole notes: G2, G2, G2, G2, G2, G2.

H.
6

Musical staff for H. (voice) in 4/4 time, key of D major. It begins at measure 6 with a melodic line: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

Beg-ging just to eat. But you know who does that? Las-sie. And she al-ways gets a treat So you

Musical staff for Piano in 4/4 time, key of D major. It features chords Cadd9/G, G, D, Em, and D. The bass line consists of whole notes: G2, G2, G2, G2, G2, G2.

H.
9

Musical staff for H. (voice) in 4/4 time, key of D major. It begins at measure 9 with a melodic line: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. There are triplets over the first two measures.

won-der what your part is ___ 'cause you're home-less and de - pressed But

Musical staff for Piano in 4/4 time, key of D major. It features chords G, Cadd9/G, and G. The bass line consists of whole notes: G2, G2, G2, G2, G2, G2.

11

H.

home is where the heart is So your real home's in your chest Ev-'ry-one's a he-ro in their own way

D Am⁷ Bm D G D Em⁷/D

16

H.

Ev-'ry-one's got vil-lains they must face They're not as cool as mine But

F C D/A B

19

H.

folks, you know it's fine to know your place Ev-'ry-one's a he-ro in their own way

C D G D Em⁷/D

23

H.

In their own not that he-ro-ic way So I thank my girl- friend, Pen-ny (yeah,

Am D/F# G G

sostenuto (use pedal liberally)

mf leisurely

26

H. 

we totally had sex) She showed me there's so ma-ny diff-'rent mus-cles I can flex There's the

C G D Em D



29

H. 

del-toids of com-pas-sion There's the abs of be-ing kind It's not e-nough to bash in heads you've

G C G D



32

H. 

got to bash in minds Ev-'ry-one's a he-ro in their own way

Am⁷ Bm⁷ D G D Em



36

H. 

Ev-'ry-one's got some-thing they can do Get up, go out and fly— Es-

F C D B



39 *f*

H. *f*

pe-cial-ly that guy he smells like poo Ev'-ry-one's a he-ro in their own way

C D G D Em

43 *mf*

H. *mf*

You and you and most-ly me and you I'm po-ver-ty's new she-riff And I'm

Am⁷ D G Fadd⁹/G

46 *cresc.*

H. *cresc.*

ba-shing in the slums A he-ro does-n't care if you're a bunch of sca - ry

C/E F C/E F

mp *mf*

50

Grp. *f* Ah

H. *f* *ff*
al - co - ho - lic bums! Everybody! Ev - ry - one's a he-ro in their

C A7/C# D Eb Ab Eb

53

Grp. We're he - roes too _____ We're just like you

H. own way Ev - ry - one can blaze a he-ro's trail Don't wor-ry if it's hard If you're

Fm Gb Db Eb C7/E

mf

57

Grp. *ff*
Ah Ah

H. *ff*
not a frig-gin' 'tard you will pre - vail Ev'-ry-one's a he-ro in their

f *mf* *f*

60

Grp. *rall.* "Slipping"
We're he - roes too

H. *fff*
own way Ev'-ry-one's a he-ro in their WAY!

rall. "Slipping" *fff*

Fm Fm7 Bbm7 Eb7/G Ab

Slipping

Bitter ♩. = 82 *mp*

Billy Look at these peo-ple A-

mp

Gm Eb/D E°/G Eb/D Gm Eb/D E°/G Eb/D Gm Eb/D

Piano *p*

6 No one con-dem-ning you,

maz-ing how sheep-'ll show up for the slaugh-ter_____

E°/G Eb/D Am/C D°/F D° Gm Eb/D

10 Why can't they see what I see? Why can't they

lined up like lem-mings you led to the wa ter_____

E°/G Eb/D Am/C D°/F D° Ebsus⁴ Gm/D

15

hear the lies?_____ May-be the fee's too pri-cey for them to re - a-lize Your dis-guise is_

Cm⁷ B⁷ Ebsus⁴ Gm/D Cm⁷ B⁷

21

— slip-ping I think you're__ slip ping Now that your sa-rior is

Gm Eb/D E^o/G Eb/D Gm Eb/D E^o/G Eb/D Gm Eb/D

p *mf* *insistent*

pp *mp*

26

still as the grave you're be - gin-ning to fear me_____ Like cave-men fear thun- der, I

E^o/G Eb/D Am/C D^o/Ab D^o Gm Eb/D

30

still have to won- der: Can you real-ly hear me?___ I bring you pain, the kind you can't suf-fer

E^o/G Eb/D Am/E D^o/Ab D^o Ebsus⁴ Gm/D

35

qui-et-ly _____ Fire up your brain, re-mind you in-side you're ri - o-ting So - ci - e - ty is_

Cm7 B+7/Eb Ebsus4 Gm/D Cm7 B+7

rit. a tempo

41

— slip-ping Ev 'ry - thing's slip-ping a - way So... Go a-head Run a-way

Gm Eb/D E°/G Eb/D Gm Eb/D D Gm Eb

mp *f* *ff*

46

Say it was hor-ri-ble Spread the word Tell a friend Tell them the tale Get a pic Do a blog

Bb F# Gm Eb Bb (F#)/Db Gm Eb

50

He-roes are o-ver with Look at him Nota wordHam-mer, meet nail Then I win Then I get

Bb F# Gm Eb Bb D7 Gm Eb

ff

54

Ev-'ry thing I ev-er All the cash All the fame And so-cial change A-nar-chy that I run

Bb F# Gm Eb Bb C5 Gm Eb

58

It's Doc-tor Hor-ri-ble's turn_ You peo-ple all have to learn_ This world is going to

ossia *mf* *fff*

Bb F# G Ab

fff

Ped.

63

fff

Burn Burn (Yeah, it's two Rs. H, O, R, R, yeah right.) Burn

F#o7 F#o7 F#o7

ff

69

mp

No sign of Pen-ny, good. I would give an - y-thing not to have her see_____ It's

Gm Eb/D E°/G Eb/D Am/C D°/F

p

73

gon - na be blood - y Head up Bil - ly bud - dy There's no time for mer - cy_____

Gm Eb/D E°/G Eb/D Am/C D°/F

p

76

fff

Here goes: no mer - cy_____

Am D°/F

ff *fp*

Ped.

Everything You Ever

Joss Whedon

(Finale)

Joss Whedon and Jed Whedon

trans./arr. Moses Lei

Distant and sorrowful ♩ = 112

2 Female Voices

Billy

Distant and sorrowful ♩ = 112

Piano

mp

*Chord symbols in parentheses are implied; guitar tacet until m. 17 if piano available

ppp ————— *mf*

8

p

14

mp

21

pp

pp

pp

Ped.

24 Fm G^{ø7}/F Fm

mf *ff*

With quiet resignation

27 Billy *f*

Here lies ev - 'ry - thing The world I

With quiet resignation

G^{ø7}/F Fm G^{ø7}/F

mp *sim.*

30 Billy

wan - ted at my feet My vic - to - ry's com - plete

Fm D^{ø7} B^{ø7}/D^b

33 Billy

— So hail — to the king —

D^{ø7} B^{ø7}/D^b Cm

36 *mp*

Vox. F. Ev - 'ry - thing — you e - ver...

Billy A - rise and sing

E_b Cm E_b

39 *mp*

Billy So your

Fsus² Fadd⁹ G^{ø7}/F

42

Billy world's be - nign... So you think jus - tice has a

Fm G^{ø7}/F Fm

45

Billy

voice

And we all have a choice_____ Well

$D^{\circ 7}$ $Bb^{\circ 7}/Db$ $D^{\circ 7}$

48

Vox. F.

mp

Ev - 'ry - thing

Billy

now your world is mine___

$Bb^{\circ 7}/Db$ Cm Eb

51

Vox. F.

— you e - ver...

Billy

And I am fine_____

Cm Eb $Fsusadd9$

mf

54 **With surreal detachment**
 Billy

With surreal detachment
 Fadd9 Db/F Fm Db/F
f *p* *f*

58 Fm Gb Ab/Gb Gb
mf

62 Ab/Gb Ab+/C C Ab+/C
cresc.

Bitterly triumphant
 66 C Fm prominently C/E Db6
f *lightly*

70 Eb6 Fm Bbm C
cresc. *molto cresc.*

75 *fff* *fff*

Fm Db(+6omit5) Fm Bbm Fm Db(+6omit5) Fm C7

79 *fff*

Fm Db(+6omit5) Fm Bbm Fm Db(+6omit5) Fm C7

Numb behind a confident façade

83 *ff*

Billy *ff*

Now the night - mare's real_ Now Doc - tor

Numb behind a confident façade

f *mf* *f* *f*

G^{ø7}/F Fm G^{ø7}/F

Ped.

86 *ff* *ff*

Billy Hor - ri - ble is here To make you quake with fear

Fm D^{ø7} Bb^{ø7}/Db

89

Billy

To make the whole world kneel

Dø7 Bbø7/Db Cm

92

Vox. F.

Billy

Ev - 'ry thing you e - ver

Eb Cm

94

Billy

And I won't feel A thing

Eb Fsusadd9