

PIANO/CONDUCTOR

Girls

A

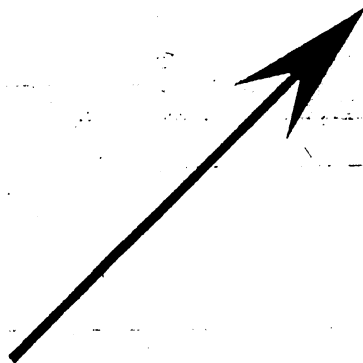
(Prologue-1)

"Little Shop Of Horrors"

Prologue

[r 8/03]

Orchestration: Danny Troob



CAMERA ⁻²⁻ WIDE

Grandly

2

Acoustic Grand (+Tutti) CONDUCT

ff (+Sus Cym)

(Timp) + TOM

(B.Sx/Bs/Timp)

Voiceover: "On the twenty-first day of the month of September, in an early year of a decade not

7 Crys/Chif/Ron:

mp Hmm Ooh

(+Fl/Cll/Bells/Tr)

mp

2x

too long before our own, the human race suddenly encountered a deadly threat to its very existence. And this terrifying enemy surfaced—as such enemies often do—in the seemingly most innocent and unlikely of places."

11 Ah

12 13 14 15

"... UNLIKELY OF PLACES"

LIT.

sp

(+Tpts)

(+Timp) TOM

(BALL OF NAUUS) →

Segue as one "Little Shop Of Horrors"

ANO/CONDUCTOR

Girls

1
(Prologue-1)

"Little Shop Of Horrors"

$\text{♩} = 158$

Little Shop Of Horrors

[r 8/03]

Orchestration: Danny Troob

Direct segue from "Prologue"]

Drums

Fun, easy

Q: SHOW CURTAIN - WAIST HIGH

(CUFI/Tpts)

(+Gtr)

mf

5 Chif/Crys/Ron:

f Lit - de shop, Lit - de shop - a hor - rors, Lit - de shop, Lit - de shop - a ter - ror

(+Tamb)

(T.Sx/Tpts) (Sxs) (+B.Sx)

10 11 12

Call a cop, Lit - de shop - a hor - rors, — No, Oh, oh, "n" - no —

* "n" is not to be repeated, as a stutter. Rather, it has a strong attack and the "o"

13

13 Lit - de shop, 14 Lit - de shop-a hor - rors, 15 Bop sh' bop, 16 Lit - de shop-a ter - ror

17

17 Watch 'em drop, 18 Lit - de shop-a hor - rors, 19 No, 20 Oh, oh, n' - no

21

21 Crys: *CHIF.* 22 *f* Shing-a-ling What a creep-y thing to be hap-pen-ing— 23 Look out! Look out! 24

Chif: *mp* Shing-a-ling Shing Shing-a-ling ding hap-pen-ing— Look out! Look out! Look out! Ron: Chif/Ron:

(TATS OUT) (+Hand claps)

(B.Sx)

(Crys) 26 27 28
 Shang-a-lang Feel the sturm and drang in the air _____ Yeah, y - eah, y - eah _____

(Chi) (Ron)
 Shang-a-lang Shang Shang-a - lang drang air _____ Yeah, y - eah, y - eah _____

Solo (filigree)

9 30 31 32
 Sha-la-la Stop right where you are - Don-cha move a thing _____

Sha-la-la - la Stop! Don-cha move a thing _____ Ron: *mf* You bet - ter

(+Tpts)

33 Girls: 34 35 36 Crys/Chif: Ron:
 You bet - ter Tel-lin' you you bet - ter Tell your ma-ma Some-thing's gon-na get her

(Sxs)

(+Tpts/Gtr)

37

Crys'Chif'Ron:

38

39

She bet - ter

Ev - 'ry - bo - dy bet - ter be - ware

40

41

42

(T.Sax/Tpts)

ff gliss

(+B.Sx)

43

44

45

46

(Drs—solo)

47

Girls:

48

49

Crys/Chif:

Ron:

ff

Oh, here it comes, ba - by Tell the bums,

(+Gtr)

(+T.Sx/Bx)

(+Tamb)

(+B.Sx)

51

52

53

54

ba - by Oh, oh, n' - no.

(+T.PTS)

Oh,

Crys:

Crys/Chif:

56

57

58

Oh

Ron:

Chif: oh,

Ron:

hit the dirt, ba - by Red a - lert,

59

60

61

62

ba - by Oh, oh, no! Oh, oh n' - no.

(+Bs)

63 Ron: 64 65 66 CHIF CRY5 Ron AU

f Al-ley oop. Haul it off the stoop, child, I'm warn-ing you — Look out, look out, look out, look out!

Crys/Chif:

mp Al-ley oop, shoop. Shoop-a shoop stoop. Warn-ing you — *f* Look out, look out, look out, look out!

(+Hand claps)

(B.Sx)

67 Chif: 68 69 70 (riff)

f Run a-way! Child, you gon-na pay if you fail. — Yeah —

Crys/Ron:

mp Run a-way, hey, hey, a-way pay fail — *mf* Yeah, y-eah, y-eah —

Solo (filigree)

71 Crys: 72 73 (riff)

f Look a-roun'! Some-thin's com-in' down, down the street — for you! —

Chif/Ron: Ron:

mp Look a-roun', roun' Look a-roun', down street for you — *mf* You bet-cha

(Sxs/Tpts)

75 Crys/Chif: Ron: 76 77 78

f You bet - cha! Bet yer butt ya bet-cha! Best be-lieve it, sump-'n's come to get-cha!

(Sxs)

(+Tpts/Gtr)

79 80 81

You bet - cha! *ff* Bet - ter watch your back and your tay (tail)

Ctr

Chif

(+Mk Tree)

82 83 84 Ron: 85

yay, yay, — yah, yay, — yail. *mf* Come - a come - a come - a

(T.Sax/Tpts)

(+B.Sx)

35

Chif/Crys/Ron:

f Lit - de shop, Lit - de shop - a hor - rors Bop sh' bop, You'll

(+Bongos)

(+B.Sx)

88

nev - er stop the ter - ror Lit - de shop, Lit - de shop - a hor - rors

(+Sxs/Tpts)

f

91

No, oh, — oh, n' - no, Oh, — oh, n' - no, Oh, — oh, n' - no. (all riff)

G. CHIFFON FINISHES

(CONDUCT) (PLAY)

(+TAMB.) (IN TEMPO) (F#) (F#)

(+TAMP.) (+TIME)

SCENE

Tick Tocks

[r 8/12/03]

Orchestration: Danny Troob

[Applause segue from "Little Shop Of Horrors"]

1 Tick tock tempo

2 3 4 5

Cut on: [Crash]

(+Ky2/W.Blk)

mp 4x

(+Fl/Gtr)

6

7 8 9

Vamp

Cue to proceed [Mushnik]:
"...mit tzibelleb"

Cut on:
[Audrey enters shop]

G.P.

PIANO CONDUCTOR

2
(1-1-8)

Girls
Mour
drey
Mushnik
Wino 1 (actor playing Audrey II)
Wino 2 (Actor playing Orin)
Wino 3-4 (Puppeteers)

"Little Shop Of Horrors"

Skid Row

Orchestration: Danny Troob

Warm [Mushnik]: "So how do you intend to better yourselves?"
Cue [Crystal]: "Mister, when you from Skid Row, ain't no such thing."

Freely Crys: 2

A - larm goes off at se - ven and you start up - town — You

"THING" (+Ky2/Marimba)

Piano mp Bb G m

Ronnette:
"Sing it, child."

put in your eight hours — for the pow - ers that have al - ways been

(+F1/BsCl/Bells)

D m C m7 F7 Bb F/A

(In tempo)

8 9 Wino I:

Til it's five P. M. — — — — — Then you go

mf

G m (+Flügels) C m7

Slow CUE!

Tempo a la King

10

Chif: 11 Crys: 12 Chif: Crys/Ron:

Crys/Ron: down - town, where the folks are broke — You go down - town, where your

(+Ky2)

(+Shaker) Bb F Bb Dm A7

13

Chif: Crys/Ron: 14 Chif: Crys/Ron: 15

mf life's a joke You go down - town, When you buy your to - ken, you

Dm Eb Bb Eb F

16

17 Crys: 18

go ————— home to Skid Row —————

Gm F 7sus Bb F

9

Chif/Ron: 20 Wino I: 21

— Home to Skid Row ————— Yes, you go

Bb F Gm F 7sus (+Rds/Tpts)

Chif:
Crys/Ron: Crys: 23 24 Chif/Crys/Ron:

down - town Where the cabs don't stop — Down - town

Winos: (NO WINO!)

W2: Mushnik:
W1: Down - town Where the

B \flat F B \flat (Cl/Tpts/Castanets) D m A7

5 Chif/Crys/Ron:
26 27

Down - town Where the hop-heads flop in the

food is slop — W2: Down - town Where the hop-heads flop in the

W3/4:
W1: Down - town Where the hop-heads flop in the

(+Rds/Tpts)

D m E \flat B \flat E \flat F

29 30

snow Down on Skid Row

snow Down on Skid Row

G m F 7sus B \flat F

31

32 Crys/Chif/Ron:

33

f Up - town you ca - ter to a mil - lion jerks —

(Ky2)

(+Congas)

(Drum Fill)

Bb Ebmaj7 (C1/BsC1)

Eb6

Ebmaj7

34

35

36

Up - town you're mess - en - gers and mail - room clerks — Eat - in' all your lunch - es at the

G m

D 7sus

G m

Cm7

Gm7

37

38

39

hot - dog carts — The bus - ses take your mon - ey and they break your hearts — Up -

Cm7

Eb/F

(+Dr fill)

40 (Crys/Chif/Ron)

town you ca-ter to a mil-lion whores— You dis-in-fect ter-raz-zo on their

Winos/Mushnik:

mp (roughly) Ah Ah

(Tpts)

8va (bring out)

Eb maj7 (C1/BsC1) G m

bath-room floors— Your morn-ing's trib-u-la-tion, af-ter-noon's a curse,—

44 45 *ff*

bath-room floors— Your morn-ing's trib-u-la-tion, af-ter-noon's a curse,— And

mf *ff*

W1: And

(8va)

C m

46 (Crys/Chif/Ron) 48 Audrey:
 five o'-clock is e - ven worse ————— Down - town Where the

(W2-4/Mush) Wino I: Chif:
 (W1) five o'-clock is e - ven worse ————— That's when — you go *mf* Down - town
 Crys/Ron:
mp Down - town
 W2:
 W1/W3-4/Mush:
 W1: Down - town

(+Ky2)
 B \flat (+Shaker) F

49 50 51
 guys are drips ————— Down - town Where they rip your slips —————

Down - town

Down - town

B \flat D m A7 D m

52 (Audrey) 53 54

Down - town Where re - la - tion - ships are no go

(Chif)

(Crys/Ron)
Down - town

(W2)
(W1/W3-4/Mush)

(W1)
Down - town

(+Rds/Flügels)

E \flat B \flat E \flat F G m

Audrey: 56 57

Down on Skid Row Down on Skid

Down on Skid Row

Down on Skid Row

Down on Skid Row

F 7sus B \flat (Cl) F B \flat F

(+BsCl)

58

(Audrey)

59

60

Row _____ Down on Skid Row _____

Chif: Crys:
Crys/Ron: *mf* Down on Skid Row _____ Chif/Ron: *f* Down on Skid

(W2/Mush) (W1,3-4) Down on Skid Row _____ Down on Skid

G m Eb

61

62

63

Down on Skid Row _____

Row Down on Skid Row _____

W2/Mush: W3-4: W1: Row Down on Skid Row _____

(+Rds/Tpts) *f*

Eb (Tpt) C m7sus

Seymour:

65

66

Poor! All my life I've al - ways been poor! I - keep ask -

Musical notation for measures 65-66. The piano part features a melody with a dynamic marking of *mf* (6m). The guitar part is marked *+Gtr.L*.

68

69

ing God what I'm for And he tells me "Gee I'm not

Musical notation for measures 68-69. The piano part continues the melody with a dynamic marking of *p*. The guitar part is marked *+Gtr.L*.

71

72

sure... Sweep that floor, kid" Oh!

Musical notation for measures 71-72. The piano part includes a key signature change to two flats, indicated by *(Ky2)*. The guitar part is marked *+Cl/B.Cl/Tpts/Gtr/Chimes*.

74

75

I start-ed life as an or - phan, a child of the street Here on Skid

Musical notation for measures 74-75. The piano part continues the melody with a dynamic marking of *v*. The guitar part is marked *(Ky2)*.

76 (Seymour) 77 78 79 3

Row He took me in, gave me shel - ter, a bed, crust of bread and a job

Crys/Chif/Ron:

mp Ooh

W2:
W3-4:

W1: Ooh

(Hp)

80 81 3 82 83

Treats me like dirt. Calls me a slob, which I am! So I live...

Ah

Ah

(+Hp) Solo

mp

rit. poco a poco

(+Mk Tree)

84

Slower ♩ = 99

(Seymour) 85

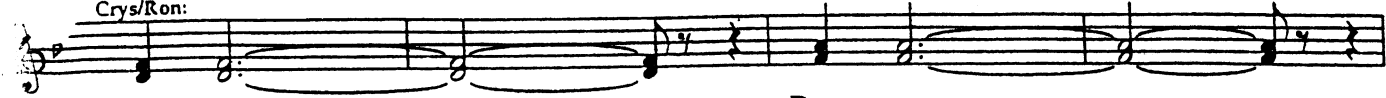
86

87



That's your home ad - dress, — you live When your life's a mess — you live

Chif:
Crys/Ron:



Down - town...

Down - town...

W2/Mush:



Down - town...

Down - town...

espresso

(+Ky2)



10

89

90

91

Where de - press - ion's jes' — sta - tus quo —

Crys/Chif/Ron:

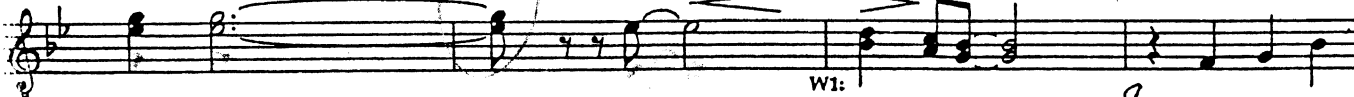


Down - town...

Ah —

woh —

f Down on Skid



Down - town...

Ah —

W1:

woh —

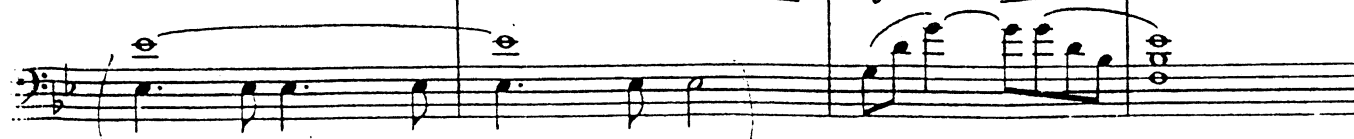
f Down on Skid



f RIT.

mf

mp



92

(Seymour)

93

94

Some-one show me a way — to get out - ta here 'Cause I con-stant - ly pray —

(Girls/Mush/Winos)

Row

("Soulful half notes")

(+Cl)

(+Ky2)

95

96

97

- I'll get' out - ta here Please won't some - bod - y say — I'll get out - ta here

100

Some-one give me my shot — or I'll rot here Show me how and I will, —

Crys/Chif:
Ron:

mp

Down - town
Winos/Mush:

There's no

Down - town

There's no

(Gir - 4bb)

accel. poco a poco

01 (Seymour) 102 103

Musical staff for Seymour, measures 102-103. Treble clef, key signature of one flat. The melody consists of eighth and quarter notes.

- I'll get out - ta here I'll start climb-ing up hill— and get out - ta here

Crys/Chif:
Ron:

(Girls)

Musical staff for Girls, measures 102-103. Treble clef, key signature of one flat. The melody consists of quarter and eighth notes.

rules for us— Down - town 'Cause it's dan - ger - ous—

(Winos/Mushnik)

Musical staff for Winos/Mushnik, measures 102-103. Treble clef, key signature of one flat. The melody consists of quarter and eighth notes.

rules for us— Down - town 'Cause it's dan - ger - ous—

Piano accompaniment for the first system, measures 102-103. Treble and bass clefs, key signature of one flat. Includes chords and a bass line.

104 105 106

Musical staff for Seymour, measures 105-106. Treble clef, key signature of one flat. The melody consists of quarter and eighth notes.

Some-one tell me I still— could get out - ta here Some-one tell la - dy luck—

Musical staff for Girls, measures 105-106. Treble clef, key signature of one flat. The melody consists of quarter and eighth notes.

Down - town Where the rain - bow's just— a no - show—

Musical staff for Winos/Mushnik, measures 105-106. Treble clef, key signature of one flat. The melody consists of quarter and eighth notes.

Down - town Where the rain - bow's just— a no - show—

W1:

Piano accompaniment for the second system, measures 105-106. Treble and bass clefs, key signature of one flat. Includes chords and a bass line.

Tempo primo

Seymour/Audrey:

108

107

109

(Seymour)

- that I'm stuck here

Gee it sure would be swell — to get out - ta here

(Girls)

Chif:

Crys/Ron:

When you live Down - town

Where the sun don't shine —

(Winos/Mushnik)

When you live Down - town

Where the sun don't shine —

(+Ky2)

mf (+Coings)

marcato

110

111

112

Bid the gut-ter fare-well — and get out - ta here I'd move hea-ven and hell —

Down - town

Past the bot-tom line —

Down - town

Go ask

W2/Mush:

Down - town

Past the bot-tom line —

Down - town

Go ask

W1,3-4:

113 (Seymour/Audrey) 114 115

to get out - ta Skid... I'd - do - I - dun - no what to get out - ta Skid...

(Girls) Crys/Chif:
an - y wi - no, he'll know.

(W2) Ron:
W2/W3-4:
W1/W3-4/Mush)
W1/Mush:
an - y wi - no he'll know

116 117 118

But a hell of a lot to get out - ta Skid.. Peo - ple tell me there's not -

Down - town Down - town

Crys/Chif/Ron:
W2/Mush:
W3-4/W1:
Down - town Down - town

(+Tutti)

119 (Seymour/Audrey) 120 121

- a way out - ta Skid... But, be-lieve me I got - ta get out - ta Skid

(Crysl/Chif/Ron)

Down - town ff Skid

(Winos/Mushnik) W2/Mush: W3-4/W1: Skid

Down - town

8^{va}

22

123 124 125

Row.

Row.

Row.

(+Sxs)

(+Timp)

~~(X)~~ ff

(ARMUSIC'S SEQUEL)

#21 "SLO Row - PLAYOFF"

Skid Row~Playoff

[r 8/11/03]

Orchestration: Danny Troob

[Applause segue from "Skid Row"]

The musical score is written for Piano/Conductor and is in 4/4 time. It consists of three systems of staves. The first system (measures 1-3) features a piano introduction with a forte (*f*) dynamic. The second system (measures 4-6) is marked *mf legato* and includes a guitar part. The third system (measures 7-9) includes a *rit.* (ritardando) marking and a cue for the saxophone. The score includes various performance instructions and instrument cues such as (+T.Sx/Tpts/Gtr/Chimes), (+B.Sx/Bs), (Gtr), (Ky2), (Sxs), and *mp* (+MkTree).

Girls
Seymour

"Little Shop Of Horrors"

Da Doo

[r 8/13/03]

Orchestration: Danny Troob

Wam [Customer]: "I've never seen anything like it."

Seymour: "No one has."

Customer: "Where did you get it?"

Que [Seymour]: "Well..."

Easy 50's Feel

2

Cry's/Chif/Ron: 3

Seymour: "I was working in the

Seymour: "You remember that total eclipse of the sun a couple of weeks ago?" *mf* Da - doo

mp Ab (Mk Tree) (+Fl/Ct)

G Ab (+Vibes)

(+Bs—15vb/Drs)

4

wholesale flower district that day." Shoop da - doo

5

And I passed by this place where this old Chinese man

6

Chang da - doo

G° Fm Eb

7

He sometimes sells me weird and exotic cuttings

8

Snip da - doo

9

'Cause he knows,—strange plants

(+Cabasa—snip)

Db D Eb

10 *are my hobby!* 11 *He had nothing unusual there that day.*

Da da da da da da - doo 12 Nope da - doo

(Fl/Ct out)

(Ky 2)

E^b Eb7 Ab G^o

13 *And I was about to—you know—walk on by.* 14 *When suddenly*

Good for you 15

F^m Eb D^b

16 *and without warning.* *Seymour:* 17 *Crys/Chif/Ron:* 18 *Seymour:*

There was this To - tal e - clipse of the sun It got ve - ry dark.

(+T&B.Sx/Tpts) *(+Bells/Celeste/Gtr)*

D^b Eb

19 *And then I heard a strange humming sound, like something from another world.* 20 *Crys/Chif/Ron:* 21 *And when the light came back,*

Da - doo

(+Ky 2—8vn) *(Ten/Tpts)* *(Ky 2)* *(+Vibes)*

Ab Ab

(+Baril/Bs/Drs)

this weird plant was just sitting there. *Just stuck in, you know, among the zinnias?*

22 23 24

Oops ee - lon Aud - rey Two

Ab G° Fm Eb

I coulda sworn it hadn't been there before. But the old Chinese man sold it to me anyway. For a dollar ninety-five.

25 26 27 28

Sha la la la la la la la doo doo doo doo!

(+Fl/C/Tpts)

Db Eb Eb7 Ab

molto rit.

(D.A. + B. 15.1)

PIANO/CONDUCTOR

JV-1010 = #136
VOL. UP

3A

"Little Shop Of Horrors"

One Strange And Interesting Plant

[r 8/26/03]

Cue [Customer]: "Yes sir, that is one strange and interesting plant."
[He exits—Door closes]

Orchestration: Danny Troob

Easy Swing

1 (Drs/Tri) (Rds/Tpts—Tacet) 2 (etc) 3 4

Acoustic/Rhodes

mf

(+Bs—15mvb)

5 6 7 8

Vamp

9 10 11

Cue to proceed [Mushnik]: "I'm taking us all out to dinner."

MUSHNIK HAT

(+Glock)

JV-1010
VOL. DOWN

JV-1010

Grow For Me

Vol Down

[r 8/16/03]

Orchestration: Danny Troob

Cue [Mushnik]: "So fix. Good night." [Door close]
He leaves]

Easy 50's feel

2

3

(LIGHT RT THROUGHOUT)

Seymour: "Aw Twoney, I don't know what else to do for you."

Musical score for Seymour's first line. It features a piano accompaniment with a dense texture of chords and a vocal line for Seymour. The piano part includes a circled "Solo" marking and a dynamic marking of "mp". The vocal line consists of a few notes on a staff.

5

6 (Fl/Ky2)

Mr. Mushnik and Audrey, they just met you, but I've been going through this with you for weeks—

Musical score for Seymour's second line. It features a piano accompaniment with a dense texture of chords and a vocal line for Seymour. The piano part includes a circled "Solo" marking and a dynamic marking of "mp". The vocal line consists of a few notes on a staff.

(+MkTree)

(+Bs)

7

8

9

grow and wilt, spurt and flop. Are you sickly, little plant, or just stubborn? What is it you want? What is it you need?"

Musical score for Seymour's third line. It features a piano accompaniment with a dense texture of chords and a vocal line for Seymour. The piano part includes a circled "Solo" marking and a dynamic marking of "mp". The vocal line consists of a few notes on a staff.

10 Seymour: 11 12

I've giv-en you sun-shine— I've giv-en you dirt You've giv-en me

(+Bell Tr/Cym) *mp*

(+Bs)

13 14

noth - in'— but heart-ache and hurt! I'm beg-gin' you

15 16 17

sweet - ly— I'm down on my knees.— Oh please— grow for

(Ky2)

18 19 20

me.— I've giv-en you plant food— And wa-ter to sip I've giv-en you

(Sxs)

21 pot - ash. — You've giv - en me zip. Oh God how I

23 mist you — Oh pod how you tease. — Now

26 please grow — for me. I've giv - en you

27 south - ern — ex - po - sure — to get you to thrive I've pinched you back

29 30

hard, like I'm s'posed ta, You're bare-ly a-live I've tried you at

(B.Sx)

31 32

le-vels of mois-ture, from de-sert to mud. I've

(T.Sx/Tpts)

33 34

giv-en you grow lights and min-e-ral sup-ple-ments. What do you want from me, blood?

cresc. f 8va (+Bells) mf

35 36

(Bells/Ky2) (Sxs)

mp

37 2X

38

2x

39

40

41 (Mk Tree/Bell Tree)

[Plant responds to Seymour sucking finger]

sub. mp

42

43

44

45 (Bells)

46

47 (Bells)

48

(Bells cont. sim)

49

50

mf

51

52

53

(Tyts/Bells)

[Seymour "plays" with the plant]

mp

54

55

56

57

(Ky2/Bells)

58

CUE OUT OF EITHER BAR

(Szs)

SAFETY

Cue to proceed [Seymour]: "I think I know what made you do that. Well, I guess a few drops couldn't hurt."

mf

VC

59 60

(Tpts) *p* *f*

61 62

(T.Sx/Tpts) *mf*

64 65

rit.

65 *Slower, poco rubato* 66

(+Bells) *p* (Gtr)

Cue to proceed [Seymour]: "Grow for me?"
[He leaves]

67

A tempo

please Oh please

MOLTO RIT.

mf

f

(MOLTO RALL.)

mf

CLASC.

70

71

Dictated

72

1-2-3-4

ff

molto rall.

(Seymour)

JV. 1010
VCL. 131

PIANO/CONDUCTOR

JV 1010: #136 (WIDE RHODES)

4A

Girls
Guys

"Little Shop Of Horrors"

WSKID Radio Jingle

[Live band, pre-recorded vox]

[r 8/03]

JV-1010 UP

1-2-3-4-5-6-7-8

Easy swing (swung 8th's)

1 2 3 4

Acoustic+B-008 Wide Rhodes (+Sxs/Tpts/Ky2/Bells)

mf

(+Bs)

5

Girls:

mf Doot doo da doo doot doo Doot doo da doo doot doo

9

Girls:

10 11 12 13

Dou-ble-U S K I D Skid Row Ra-di-o!

Guys:

Dou-ble-U S K I D Skid Row Ra-di-o!

(+Vibes)

Segue as one
"Ya Never Know"
212 362-5832

AND CONDUCTOR

Mushnik
Symour
Arts

5
(1-2-27)

"Little Shop Of Horrors"

Ya Never Know

[r 8/12/03]

Orchestration: Danny Troob

Segue as one from WSKID Radio Jingle]

Easy swing

2

3

4

DJ: "And thus we conclude our interview with Seymour Krelbourn, the young botanical - do you mind if I call you a genius?"

(+Ky2)
mp
(+Bs—8vb)

6

7

8

Seymour: "Gosh, no." DJ: "The genius who's developed a new breed of plant life, hitherto unknown on this planet. The Audrey II."

9

10

11

12

Oh, just one last question, Mr. Krelbourn. Do you feed it anything special?"

(+Gtr)

14 15 16

Seymour: "Special? Er... no... it's a secret formula, but it's... uh... not hard to come by."

18 19 20

DJ: "I see. Well, thanks for dropping by and -" Mushnik: "The address, the address! Mention the —"

22 23 24

Seymour: "I'd like to remind our listeners that the Audrey II is on display exclusively at Mushnik's Skid-Rōw Florists, open six days a week,

25A 25B 25C

ten to six!" DJ: "-and thanks for all our listeners out there in radio land thanks for tuning in to WSKID."

27 28 29

I can't be-lieve it— It could-n't be hap - pen-ing. Pinch me, girls— It could-n't be hap - pen-ing

OH WELL IT'S STILL GREAT ADVERTISING

(Gtr fades out)
(+Tri)

(Mushnik) 31 32 33

All of this sud-den suc-cess— com-ing out of the blue!

Chif/Crys/Ron:
(lightly)

mf Doo doot doo doot doo doo doot doo doo

(+Fls/Tpts "Celeste")

35 36 37

I put a sign up— right in the front win—dow— An ad-ver-tise-ment— right in the frontwin - dow—

(Mushnik)

3 3 39 3 3 40 41

"Stop in and see the a - maz-ing new plant Aud-rey Two" And the

Chil/Crys/Ron:

Two two two doot doo doo doot doot doo

(+Fl/Cltpts "Celeste")

43 44 45

real-ly re-mark - a-ble thing — is that peo-ple, they do! Chil/Crys/Ron:

Doo doot doo doot doo They sure do doo

(+Fl/Cltpts "Celeste")

3 3 47 3 3 48 3 3 49 3 3

Sey-mour that twirp of a klutz fin-'lly did some-thing right, Aud-rey Two drives 'em nuts. What a blessing this

Girls:

mp Hmm

(+Gtr)

(Mushnik)

won-der-ful plant should ex - ist and should rake in the bucks for me hand o - ver fist!

(Girls)

Cry/Chif/Ron: *mf*

Ooh Wah

(Fl/C)

(+ "Celeste")
(+ Bells)
(+ Tpts)

mf

Seymour: "Well, how'd I do?"

Chiffon: "You was great, Seymour!" Crystal: "You sounded sexier than the Wolfman!"

4 55 56 57

(Fl/C)/Vibes

(+ "Celeste")

mp

(+Bs-Sub)

(P.M. LH)

Mushnik: "But you didn't mention the address of the shop. How many times have I told you..."

58 59 60 61

(+ "Celeste")

Seymour: "I'm sorry. I was nervous. Where's Audrey? She said she'd be here."

Mushnik: "Forget about Audrey"

63 (Fl/Cl/Vibes) 64 65

PLAY LH

I've got three more radio interviews lined up for tomorrow and the Skid Row Herald Examiner wants a picture!"

67 68 69

Cue to proceed [Ronnette]:

"You're an overnight sensation, Seymour"

Who'd have believed it?"

Freely

Ronnette: 73

Vamp 71 72 73

(+Fl/"Celeste") (+Cl/Tpts/Gtr) One day he

gliss (last x only) **f**

(Bs)

PRODUCER

74 Caribbean Groove

75 76 77

pushed a broom — No — thin' in his news but gloom and doom — Then — he lit a fuse — and

Stop Time

(7)

78 (Ron) 79 80 81 Chif:
 give him room — Stand — a-side and watch that muth-a blow! Crys/Ron: Ex-plo-sion!

82 Ronette: 83 84 85 Chif/Crys/Ron:
 Bang ker-boom! — Don't — it go to show ya nev-er know? Sey-mour was

87 88 89
 in a funk — He — was num-ber ze - ro Who'd a thunk — He'd — be-come a he - ro?

90 91 92 93
 Just a punk — He — was a for-got-ten so and so Then one day

Seymour

Chiff/Crys/Ron: 95

96 Crys/Ron: 97

"Crash! ker-plunk!" — Don't — it go to show ya nev-er know?

Chiffon: "Sit down, Seymour. Chiffon's gonna sing for ya."

(Gtr)

E \flat

F m7sus B \flat

(Sxs/Gtr)

98

Chiffon: 99 100 101

mp All the world used to screw him Biff, wham, pow, — now they in - ter - view him

(+Vibes) Crystal/Ron:

p Ooh Wah

sub. *p* C \flat C \flat E \flat /B \flat F/A A \flat m

102 103 104 105

And they cla-mor to put his re-marks on the air! —

Ooh Wah

(+Cl/I/Tpts)

E \flat /G F m7 B \flat E \flat

16 (Chif) 3 107 108 109

All the world used to hate him Now they start-in' t'app-re - ci - ate him

(Crys/Ron) (+Vibes) (+Cls)

Ooh doot doot wah

Chords: Cb, Cb, Eb/Bb, Eb

110 111 3 112 113

And all be-cause of the strange lit-tle plant o-ver there Ob-serve him!

Ooh Wah Ob-serve him!

(+Tpts)

Chords: F7, F7/A, Bb7, sfz (Drum fill)

114 Chif/Crys/Ron: (like 86) Seymour: 115 116 117

Here's a chap - Ev - 'ry thing is land - in' in his lap! I - just cut my hand and

Chords: Eb, Bb, (Ds), (Bs), sim.

3 (Seymour) 119 120 121

in a snap! — Some - thing out of Ed-gar Al-len Poe has hap-pened!

Chif/Crys/Ron:

Doo wap!

(Cow Bell)

E_b A_b

22 Chif/Crys/Ron: +Seymour: 123 124 125 Chif: Seym/Crys/Ron:

Zam ka-zap! — Don't — it go to show ya nev-er know? One day you're

(+Sxs/Tpts)

E_b F m7susB_b A m G m/C

126 127 128 129

sling-in' hash — feel - in' so re-ject - cd Light-in' flash! — You — get res-ur-rec-ted!

(Ky2/Gtr)

F [Conduct till 135] C

(+Bongos)

(B5)

130 (Seymour out)
Chif:
Crys/Ron:
Make a splash! — Now — you rate the big bra - vis - si - mo! And with a

134 Crys/Chif/Ron:
thun - der - crash! — 135 136 137
sub. mp Crash ker-plunk! — Bam ker-boom! —

(T.Sx/Tpts)
Play
F *sub. p* G m7 *cresc. poco a poco* A m

138 139 140 141
Zang ka - zunk! — Zam ka - zoon! — *mf* Zow - ee Pow - ee Hol - y Cow, He

Bb B 7 *mf* F/C F+/C# D m A m/E

Seymour: 144 Seymour: 145

Girls: Crys: P Chiff/Rort: Don't it go to show ya ne-ver

or-dered up a rain-bow to go — Wow! Pow! Look out be-low! —

Girls: Crys: P Chiff/Rort: Don't it go to show ya ne-ver

601r

(+Ky2)

G7 C f Am Gm F Gm7 C7

46 147 148 149

know?

(TSx) (+Tpts)

ff F

JV-1010 vol. 1021

Somewhere That's Green

Warning [Ronnette]: "This child suffers from low self-image." [r 8/13/03]

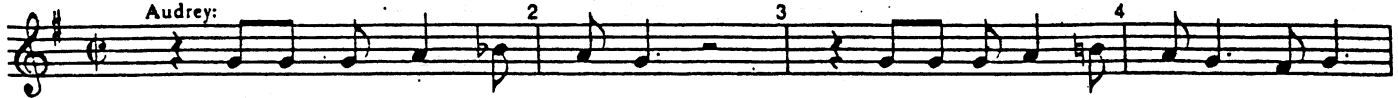
Orchestration: Danny Troob

Thiffon: "You have a point."

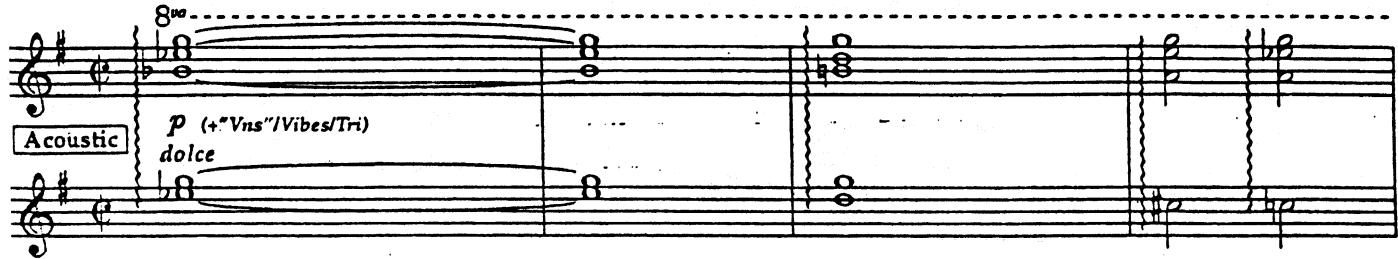
Crystal: "She have a problem."

Freely

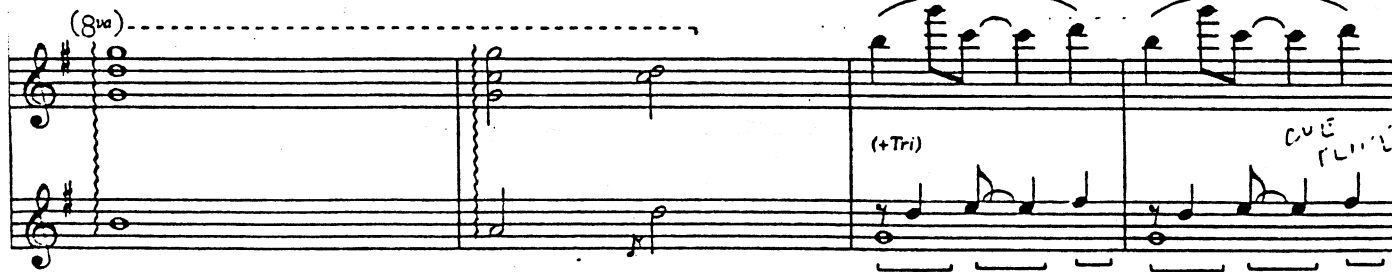
Audrey:



I know Sey-mour's the great-est But I'm da-ting a se-mi sa-dist



So I got a black eye and my arm's in a cast.



Still that Sey-mour's a cu-tie Well if not he's got



12 in - ner beau - ty And I dream of a place where we could be to - geth - er at
 (8^{va})-----

15 **A tempo** 16 17 18 (Fl) 19 (+Fl 2) 20
 last **Crystal:** "What kind of place is that? An emergency rooms?" **Audrey:** "Oh, no. It's just a daydream of mine. A little
 (Ky2 - Celeste)

21 22 23 24 25 26
 development I dream of. Just off the Interstate. Not fancy like Levittown. Just a little street in a little suburb, far far from urban Skid Row.
 (+Bells) 8^{va} - -
 (+MkTr)

27 28 29 30 (+Vibes)
 The sweetest, greenest place - where everybody has the same little lawn out front and the same little flagstone patio out back. All the houses are
 (8^{va})-----
 (+Tri) CANTABILE

so neat and pretty ...'cause they all look just alike. Oh, I dream about it all the time. Just me and the toaster and a sweet little guy like Seymour."

31 32 33 34 35

(8va) (1x) 8va

Vamp

rit. ad lib

(+Vibes)

36 37 38 39

Gently

match - box of our own A fence of real chain link A

Solo

(+Fls/Gtr)

41 42 43

grill out on the pa - ti - o - Dis pos - all in the sink A

(+Mk Tree)

44 45 46 47

wash - er and a dry - er and an i - ron - ing mach - ine In a

(Ky2) (+Tri)

8 50 A tempo

tract house that we share — Some-where — that's green — He

(+Gtr) (+Mk Tree)

52 53 54 55

rakes and trims the grass — He loves to mow and weed — I

espressivo (+Fls) (+Drs—Time)

56 57 58 59

cook like Bet-ty Crock - er — and I look like Don-na Reed — There's

(Fls) (Ky2)

60 61 62 63

plas - tic on our furn - i - ture — to keep it neat and clean In the

NO RT!

64 Pine - Sol scent - ed air 65 Some - where that's green 67 Be -

68 tween our fro - zen din - ner 69 And our bed - time: Nine fif - teen 71 We

72 snug - gle watch - ing Lu - cy 73 on our big, e - nor - mous twelve - inch screen. I'm 74 Slower 75

76 Poco slower, very sweetly 77 his De - cem - ber Bride 78 He's fath - er, he knows best 79 Our

1) kids watch How-dy Doo - dy - as the sun sets in the west - (IN T¹⁰) A

(+Fls)

(+Sus. Cym)

14) pic-ture out of Bet-ter Homes - and Gar-dens mag - a - zine Far from Skid (SHORT?)

"blissful" (+Vibes)

8va

poco rit.

89) Meno mosso 90) 91) 92) Row I dream we'll go Some-where that's

Solo

HEAVIER

poco rit.

8va

93) A tempo 94) 95) 96) 97) green.

(+Gtr)

(+Fl)

ACCENT TOP NOTE

poco rit.

(+Tri)

(+Bells)

p

(Bs)

Applause segue "Closed For Renovation" 212 362-5932

PIANO/CONDUCT

Seymour
Audrey
Ishnik

7

(1-3-35)

"Little Shop Of Horrors"

Closed For Renovation

[r 8/03]

Orchestration: Danny Troob

[Direct segue from "Somewhere That's Green"]

Brightly, but not fast (a la Gilbert & Sullivan)

1 $\text{♩} = 138$ (Tpts) 2 3

8va (+Fls)
mf litely (+Tamb)

4 5 Seymour 6

We're closed for re - no - va - tion for

(Fls/Ky2/Bells) (+Tpts) (Fls/Bells)
(8va) loco mp (+Bs)

(Scymour)

8 9

spiff-ing up and groom-ing 'Cause cus - to-mers are flock-ing and bus-'ness has been boom-ing We

11 12

need re-frig-er - a - tion in our new, im-proved dis-play So we're closed for re-no-va-tion to -

("Pizz Stgs")

("Pizz Stgs")

Grandly

13 14 15 16

day. [Renovated shop reveal]

2x (+Timp)

2x (+Timp)

17 (Tpt) 18 19 20

Musical staff for measures 17-20, featuring a trumpet line with notes and rests.

Mushnik: "Yes, indeed. This is the shop you heard about on Chammel Five news. Yes, the Audrey Two is on display

(+Fl) *sub. mp*

Musical staff for measures 17-20, featuring a piano accompaniment with chords and bass line. Includes dynamic marking *sub. mp* and instrument additions (+Fl), (BsCl), and (+BsCl/Ky2).

21 Seymour: 22 23

exclusively here!" We're closed for dec-o-ra-tion 'Cause for-tune has been smil-ing, So

Vocal line for Seymour, measures 21-23. Includes lyrics and a measure number box around measure 22.

Audrey:

We're closed for dec-o-ra-tion 'Cause for-tune has been smil-ing, So

Vocal line for Audrey, measures 21-23. Includes lyrics.

(+Fl/Bells) *mf* (Tpts-8vb)

Musical staff for measures 21-23, featuring piano accompaniment. Includes dynamic marking *mf* and instrument additions (+Fl/Bells), (Tpts-8vb), and (+BsCl "Pizz Celli").

24 25 26

now we're due for paint-ing New plumb-ing, and re-til-ing. We'll ⁽¹¹⁰⁾ make a ship-shape show-place of a

now we're due for paint-ing New plumb-ing, and re-til-ing. We'll ₍₅₈₄₎ make a ship-shape show-place of a

Musical staff for measures 24-26, featuring vocal lines and piano accompaniment. Includes lyrics and handwritten annotations (110) and (584).

Musical staff for measures 24-26, featuring piano accompaniment.

27 *Seymour* 28 29

lit - de shop and then, To - mor-row we'll be o - pen a - gain.

lit - de shop and then, To - mor-row we'll be o - pen a - gain.

(B+C1)

mp

30 31 32

(F11C1)

Mushnik: "Aren't you finished yet?" Seymour: "I'm doing my best, but all these bandages make it kinda hard."

33 34 35

(+Ky2)

Audrey: "You've been getting hurt so much lately." Seymour: "Er...I know...seems like every time I pick up a pruning shears, I slip."

36 Seymour: 37 (+Cl) 38

We're closed for re-no-va-tion For swab-bing down and broom-ing 'Cause

Audrey/Mushnik:

We're closed for re-no-va-tion For swab-bing down and broom-ing 'Cause

(Tpts) (+Tpts)

sfz (+MkTree) *mf* F

39 40 41

bus-'ness has been thriv-ing since Aud-rey Two's been bloom-ing The phones have not stopped ring-ing with the

Mushnik:
Audrey:

bus-'ness has been thriv-ing since Aud-rey Two's been bloom-ing The phones have not stopped ring-ing with the

(+Xylo)

C7 F

42 (+Cl) 43 (+Tpts) 44

cus - to - mers' who say: "An - oth - er bunch of pe - on - ies Ger -

Audrey: (+Cl) (+Tpts)

cus - to - mers' who say: An - oth - er doz - en dai - sies, please

(Tutti)

F7 Bb (+Hp) *mp*

45 (Seymour) 46 Mushnik: 47 +Seymour

a - ni - ums, An - en - o - nies With gra - tis home de - liv - er - ies On

(Audrey)

For - get - me - nots and Fleurs - de - lis" On

48 49 50

paid in fulls and C. O. D.'s We're closed for re - no - va - tion

paid in fulls and C. O. D.'s We're closed for re - no - va - tion

mf *fp*

(+MkTree)

51 52

to -

to -

(Fl/C/Tpts) (+Bells)

f (Tutti) gliss

53

(Seymour/Mushnik)

Musical staff for Seymour/Mushnik, measures 54-56. The staff contains a melodic line with notes and rests, with measure numbers 54, 55, and 56 indicated above the staff.

day. _____

(Audrey)

Musical staff for Audrey, measures 54-56. The staff contains a melodic line with notes and rests.

day. _____

(Tpts—Bbb)

Piano accompaniment staff, measures 54-56. The staff contains chords and melodic lines. Chords are labeled F, Bb/D, Bbm, and A. Performance instructions include (+Tutti) and (+Xylo). Measure numbers 54, 55, and 56 are indicated above the staff.

PIANO (CONDUCTOR)

JV-1010 : #148 (DAYS WOLLY)

7A
(1-3-41)

JV-1010 Vol. UP #148

Orin's Play-on

[8/11/03]

"Little Shop Of Horrors"

Orchestration: Danny Troob

Cue [Audrey]: "Gee, I'd better go fix my face.
My date'll be here any minute."

1 (Drs) **Heavily** 2 3/

(Congas)

Exp. B 020 "Acoustic/Dry Wurly"

f

(+Saxes/Gtr/Bs)

Orin
Girls

"Little Shop Of Horrors"

Be A Dentist

[8/03]

Orchestration: Danny Troob

Warn [Orin]: "...human pain and suffering."
Cue [Orin]: "Allow me to explain."

1 Orin: 2 3 4

HAND!

When I was young-er, Just a bad lit-tle kid, My ma-ma no-ticed fun-ny things I did —

(Gtr)

+BASS *mf* (GIVE TIME) (+Congas/Shaker)

(+Bs/Ky2)

Ac/Dry Wurly B 020

6 7 8

Like shoo-tin' pup-pies with a B. B. gun. — I'd poi-son gup-pies, and when I was done, —

9 10 11

I'd find a pus-sy-cat and bash in its head. — That's when my ma-ma said: —

12

13 (Orin) 14 15

She said "My boy I think some day You'll find a

Girls:

What did she say?

(+Handclaps/Fingersnaps—Rds/Brs)

(Congas/Drums cont.)

16 17 18

way to make your nat - u - ral ten - den - cies pay! You'll be a

Play (+Ky2/Bells/Gtr)

(Handclaps/fingersnaps out)

19

20 21 22

den - tist! . You have a tal - ent for caus - ing things pain Son, be a

Crys/Chif:
Ron:

Crys/Chif/Ron:

mf Be a den - tist— *p* Ooh— Pain!

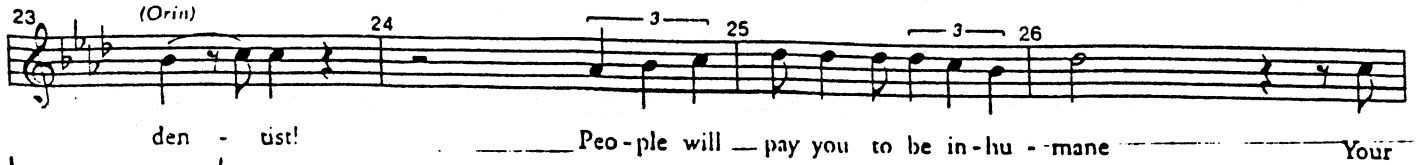
HEAVY! (+Ky2)

f

(+Gtr)

(+Bs) (Bs)

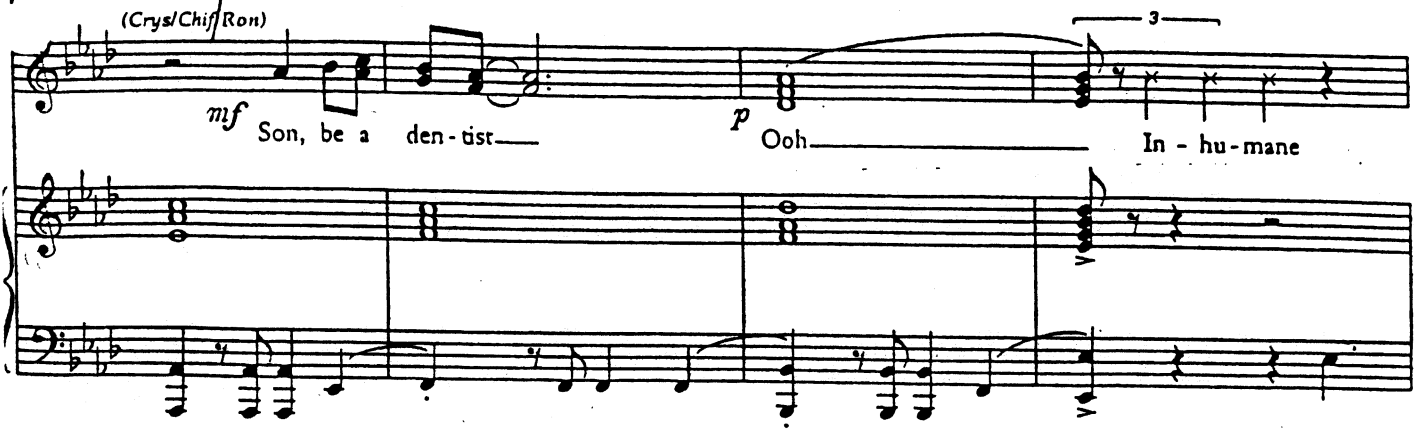
23 (Orin) 24 25 26



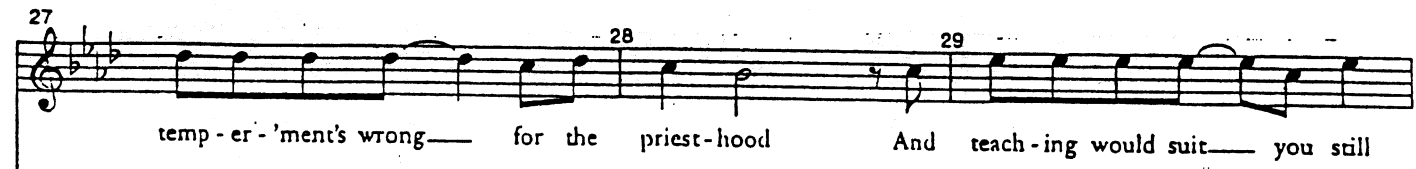
den - tist! Peo - ple will - pay you to be in - hu - mane Your

(Crys/Chif/Ron)

mf Son, be a den - tist — *p* Ooh — In - hu - mane

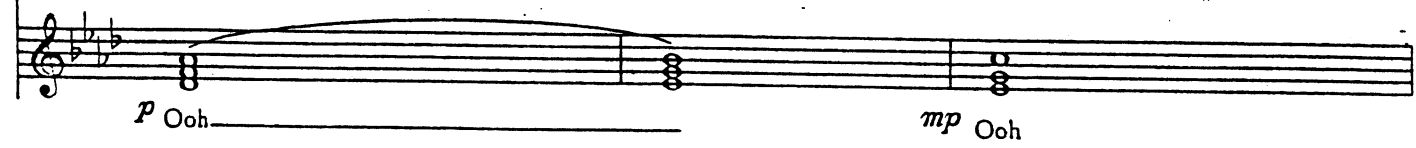


27 28 29



temp - er - 'ment's wrong — for the priest - hood And teach - ing would suit — you still

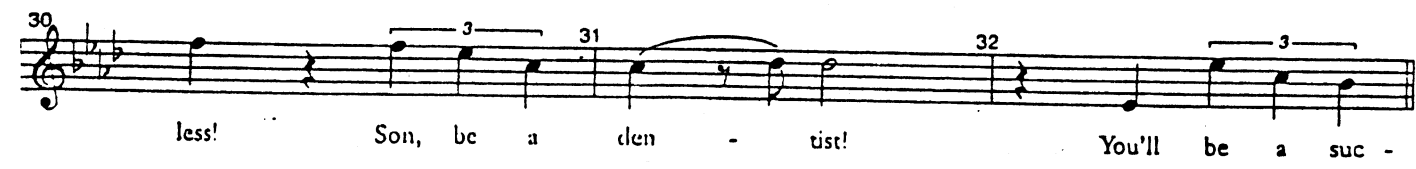
p Ooh — *mp* Ooh



(+Vibes)



30 31 32



less! Son, be a den - tist! You'll be a suc -

Ah *mf* Son, be a den - tist! *Crys/Chif* You'll be a suc -

CHIF/Ron:



(Vibes out)



34 35 36

cess!"

Ronnetter:

Cliff's
Chiffon:

cess Here he is, girls, The Lea-der of The Plaque Watch him suck up that gas! — Oh, my God!

(Gtr) (+Handclaps/Fingersnaps—Rub/Brs)

(+Congas/Shaker)

mf

7 38 39 40

Cliff
Ronnetter:

Girls:

He's a den-tist and he'll nev-er ev-er be an-y good Who wants their teeth done by the Marquis de Sade? Oh, that

41 42 Orin: 43 44

Aw, shut up o-pen wide here I come! I am your

hurts! I'm not numb!

Λ (+SxsiTpts)

sfz

(Drs)

45 (Orin) 46 47 48

den - tist! And I en - joy the car - eer that I picked! Uh I am your

Crys/Chif/Ron:

mf den - tist Good - ness gra - cious — *mp* Oo —

(+T.Ss/Tpts/Chimes)

f "powerfully"

Handwritten notes: +67L, 11/1/55, 5A

49 50 51 52

den - tist! And I get off on the pain I in - flict! When

[Alt]: I

mf Den - tist Fit - ting bra - ces — *mp* Ooh — You real - ly love it

53 54 55 56

I start ex - tract - ing those mo - lars You girls will be screaming like ho - ly rol - lers!

thrill when I drill a bi - cus - pid It's swell, tho' they tell me I'm mal - ad - just - ed.

Ooh — Don't try it Ooh *mf* Wah

[Alt]: bi - cus - pid

Solo

(Sxs/Tpts) (+Slinker) (Tpt) (Sas/Tpts)

57 58 (Orin) 59 60

Musical staff for measures 57-60. Measure 58 is marked with '(Orin)'. Measures 59 and 60 contain a triplet of eighth notes.

And though it may cause my pa-tients dis - tress

(Crysl/Chif/Ron)

f Den - tist! *mp* Ooh Dis-tress!

Musical staff for vocal accompaniment. It features a piano (*f*) section for 'Den - tist!' and a mezzo-piano (*mp*) section for 'Ooh Dis-tress!'.

Piano accompaniment for measures 57-60. It includes a crescendo hairpin and a mezzo-piano (*mp*) dynamic marking.

61 62 63

Musical staff for measures 61-63. Measures 62 and 63 contain triplet markings.

Some-where in hea - ven a - bove me, I know that my ma - ma's proud

(+Ky2)

Ooh

Musical staff for vocal accompaniment. It includes a '(+Ky2)' marking and the vocalization 'Ooh'.

(Fls/Bells)

cresc. poco a poco

Musical staff for piano accompaniment. It includes a '(Fls/Bells)' marking and a 'cresc. poco a poco' hairpin.

64 65 66 67 68

Musical staff for measures 64-68. Measures 65, 66, and 68 contain triplet markings.

of me! 'Cause I'm a den - tist and a suc -

mf Wah Den - tist

Musical staff for vocal accompaniment. It includes a mezzo-forte (*mf*) dynamic marking and the vocalization 'Wah Den - tist'.

(Mama smiles)

(+Celeste/Bells)

(+Sxs/Tpts)

(GIVE TIME)

f IN TET. 20 *sfz*

Musical staff for piano accompaniment. It includes markings for '(Mama smiles)', '(+Celeste/Bells)', '(+Sxs/Tpts)', and '(GIVE TIME)'. Dynamics include *f* and *sfz*. A tempo change 'IN TET. 20' is indicated.

68 69 70 71 Girls: Orin: Say

cess! Say "ah!" Ah

(Shaker/Congas/Handclaps/Fingersnaps)

mf *mf*

(Gtr)

72 "ah!" Girls: Orin: Say 74 "ah!"

Ah

75 Girls: 76 Orin: 77

Ah Now, spit!

(+Tutti) *sfz*

(SEGUE)

"ORAN PLUMOT"

"Little Shop Of Horrors"

Orin's Playoff

Orchestration: Danny Troob

[Applause Segue from Dentist]

The musical score is written for Piano and Conductor. It consists of two systems of staves. The first system includes a vocal line (measures 1-3) and piano accompaniment (measures 1-3). The piano part is marked 'Acoustic & Wurlly' and includes dynamics like *f* and *mf*. The second system includes a vocal line (measures 5-8) and piano accompaniment (measures 5-8). The piano part includes a 'Cue to proceed: [Orin closes door]' at measure 7, marked with a circled '2x'. There are various performance markings such as *mp*, *mf*, and *f*, as well as instrument cues like '(Gtr)', '(+T.Sx/Tpts/Chimes)', '(Drs)', '(+B.Sx/Bs/Ky2)', '(+Sxs)', and '(Inst x)'. The score is heavily annotated with handwritten lines and scribbles, particularly in the piano accompaniment parts.

TURN DOWN! JV-1010

Mushnik
Seymour

JV-1010 Vol. Down

"Little Shop Of Horrors"

Mushnik And Son

[r 8/03]

Orchestration: Danny Troob

Warn [Orin]: "You gotta train 'em, eh, stud?"
Cue [Mushnik]: "He'll think about it."

"LET'S GO"

Freely 2 Proceed on cue [Orin]: "You got the handcuffs?" [To 7] 7

Vamp JV-1010 Vol. Down
Mushnik (last x):
He'll think a - bout it?

(Tpt/Acc/Mrmbn) (Ky2/Vib) (BsCl) Piano sub. mp Red.

9 10

He'll think a - bout it? Seymour: "I don't like that guy, Mr. Mushnik. And you should hear the way he talks to Audrey."

(+Ky2) (BsCl)

11 12 13 14

Gott in Him-mel, No the kid just said he'd mull it o-ver! Seymour: "No wonder she looks so unhealthy... It's enough to make you sick."

(BsCl)

5 (Mushnik) 16 17 18

If he left me If Sey-mour left me Why then I'd be right back where I start-ed which was

(+EbCl) sub. mf (+Tutti) (+MkTree)

20 21 (Bells) 22

broke and starv - ing

Seymour: "Sweet and good and beautiful as she is, she deserves a prince, not a sadistic creep like him!"

sub. mp (BsCl)

24 25 26

Close to bank - rupt Seymour: "What a louse." Be - set, be - fud - dled, and be - reft

(Tp.) (Tpts) (+Rls/Tpts) mf

28 Poco meno mosso 29

That's what I'd be if Sey - mour left! Seymour: "He's a disgrace to the dental profession."

mp (EbCl/Ky2)

30 (Mushnik) Seymour: [To 32] 32 Mushnik: 33

Sey-mour... Sir? Sey-mour... How would you like to be my

(reaches for door) (door slams shut)

rit. mf (+B.S.x) IN TEMPO

34 A tempo 35 36

son?! How would you like to be my own a - dopt - ed boy?

(+Mand.) mp D m (+Cust.) Eb

38 39

(I nev-er liked him much be - fore but count the cash that's in the drawer I've got no choice! I'm much too

Eb E m7b5 A7

40 Seymour: Mushnik: 41 42

poor.) Say yes! What for? Sey-mour, I want to be your dad!

(+Tpts) (EbCl-Klezmer) (+Mk Tr) D m

43 (Mushnik) 44 45

I want to see you climb-ing up my fair - 'lly tree. I used to think you left a

D m Eb

46 47 48

stench but now I see that you're a mensch, so I'm pro-pos-ing! Be my son! (+Cl/Mand)

Em7b5 A7 (+B.Sx)

49 50 51

Mush - nik and son sounds great! Three

(+Tpts) mf sfz (Cl) E7

52 53 54 55

words with the ring of fate! So say you'll in-corp - or - ate with

A7 D m Bb C (+Tpts)

57 58 59

me A flor - ist's dream come true Mush -

F A7 (+Tmb) D m E7

60 61 62

nik and his boy - chik, you What bus - 'ness we'll do for

A7 D m Bb

63 64 65

"F. T. D." How 'bout it, Sey - mour? Be my

(+Tutti)

Sub I'

66 67 68 69 Seymour:

son! Just say the word, I'll have my law - yer on — the phone! Now, Mis - ter Mush - nik, Don't be

Sub P (+Mand.) mp D m (+Cnst.) Eb

(Seymour) Mushnik: Seymour: Mushnik:

70 71 72

rash You al-ways said that I was trash. Oh, I was jok-ing! Sir, I'm chok-ing! 'Scuse the phy-si-cal ex-

Em7b5 A7

73 74 75

pres-sion of my pride Of the sweet pa-ter-nal mish-e-goss I've held pent up in-side (SEE INSERT)

molto rit. (+Tutti)

A tempo

76 Seymour: 77 Mushnik: 78 Seymour: 79 Mushnik:

Gee! So? Well... Well?

^ (+Cl)

80 Seymour: 81 Mushnik: 82 83

I... You... Go a-head and say it, Sey-mour. Tell me that you will

(+Tutti) *mp* *NO LIT.*

84 Seymour: Mushnik: 85 86 A tempo Seymour:

Gee, I'd real - ly like to, but... I'll hold my breath un - til... O - kay you win I'll be your

rit. sfz

(+Timp) (+B.Sx/Bs/Timp)

87 88 (Seymour) 89

son! Mushnik: "Hooray, I win! He'll be my son!" Draw up the pa - pers, dad I'm touched, I real - ly am

(EbCl) bend

D m (+Cast.) Eb

(+B.Sx)

91 92 Mushnik: Seymour: Mushnik:

And when you reach age eight - y three I'll let you come move in with me You swear? I prom - ise! What a

Eb E m7b5 A7

(B.Sx)

93 94 (Cl/Tpts) 95 Dance

son!

D m f ff

(+Tamb) (+B.Sx)

HEAVEN!

7/C

95

97

98

Musical notation for measures 95-98, featuring a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values and articulation marks.

Musical notation for measures 99-100, featuring a treble clef and a key signature of one sharp. The music consists of a single melodic line with various rhythmic values and articulation marks.

3

(+Bells/Pizz Strings)

100

101 (B.Sx)

(+Cl/Tpts/Bells)

Musical notation for measures 100-101, featuring a treble clef and a key signature of one sharp. The music consists of a single melodic line with various rhythmic values and articulation marks. Performance instructions include "(+Bells/Pizz Strings)" and "(+Cl/Tpts/Bells)".

102

103

(EbCl)

104

(B.Sx/Tpts)

Musical notation for measures 102-104, featuring a bass clef and a key signature of one flat. The music consists of a single melodic line with various rhythmic values and articulation marks. Performance instructions include "(EbCl)" and "(B.Sx/Tpts)".

Solo

(Ky2)

(+Timp)

Musical notation for measures 105-106, featuring a treble clef and a key signature of one sharp. The music consists of a single melodic line with various rhythmic values and articulation marks. Performance instructions include "Solo" and "(+Timp)".

105

106

107 Seymour/Mushnik:

In trou-ble, sick-ness, and in

Musical notation for measures 105-107, featuring a treble clef and a key signature of one flat. The music consists of a single melodic line with various rhythmic values and articulation marks. Performance instructions include "Seymour/Mushnik:" and "In trou-ble, sick-ness, and in".

mf

Musical notation for measures 108-109, featuring a treble clef and a key signature of one flat. The music consists of a single melodic line with various rhythmic values and articulation marks. Performance instruction includes "mf".

08 (Seymour/Mushnik) 109 Mushnik: Seymour: 110 Mushnik:

health, we'll share the plant and share the wealth. I'll call my law-yer. Call me son. Son!

mp
(B.Sz/Mand)

111 Seymour: Seymour/Mushnik: 112 113 Seymour:

Son! Mush - _nik and son' That's that! Of

(EbCl/Ky2) (EbCl) *sub. ff* (+Tpts/Tumb) *f* *qu*

MOVING FORWARD (+Tpts)

114 115 Seymour/Mushnik: 116

fic - ial - ly, I'm your brat! Con - sid - er the mat - ter

(Tpts) (EbCl)

117 (Seymour/Mushnik) 118 119 Seymour: Mushnik: Now, to the

closed and done.

(Tpts) (Ky2) (Tpts)

(EbCl)

120 121 122 123

world, let's stick our sen-ior and jun-ior schtick. Through

(EbCl) (Tpts)

124 (Both) 125 126 127 Seymour:

thin and through thick, Through slop-py and slick, So

(+Tutti—Tamb. out)

128 (Seymour) Mushnik: 129 Seymour/Mushnik: 130 131
 come kiss me quick! Please don't make me sick! Mush - nik _____ and

sub. p sub. f sfz

132 133 134 135
 son!

(Cl/Ky2) (Tpts) (Drs)

[Applause segue]

PIANO **CONDUCTOR**

Seymour

9A

(1-3-52)

"Little Shop Of Horrors"

Sudden Changes

[r 8/03]

[Applause segue from "Mushnik And Son"]

Orchestration: Danny Troob

L'istesso tempo

1 (EbCl) 2 3 4

(+Ky2/Tpts)
f (+Tamb)
(Tamb out)

5 6 Easier 7 8 Seymour: "His son. I'm his son." 9

molto rit. (Tpt) (EbCl/Cl) (No LIT.) (LIT.) Play (solo) mp

10 Rubato Seymour: 11 12 13

Sud - den chang - es sur - round me La - dy luck came and found me

8va dolce (+Bells/Tri)

14 -2- #9A "Sudden Changes" (r 8/03)

Thanks a mil-lion for mak-ing the mag-ic you do (Cl)

(+Bs) (+MkTree)

18 Thanks to you, sweet pe - tu - nia, Mush-nik's tak-in' a jun - iah And

(+Bells/Tri) (+Ky2)

22 some day when I own this whole shop I'll re - mem - ber I owe it to

(Gtr) *Colla Voce*

25 **Quasi tempo, very gently** Seymour: "Who cares if I've been

you. (Cl) (Fl) (Fl)

(Vibes)

a little on the anemic side these past few weeks? So what if I've had a few dizzy spells, a little lightheadedness. It's been worth it, old pal.

28

29 30

Musical score for measures 28-30. The score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 28 shows the vocal line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. Measures 29 and 30 continue the vocal line with quarter notes D5, E5, and F5, and the piano accompaniment continues with similar rhythmic patterns.

Well, Twocy. I'm a little hungry. I'm gonna run down to Shmendrik's and get a bite to eat." Cut immediately on: "I'll see you later."

31

32 33 34

rit.

Musical score for measures 31-34. The score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 31 shows the vocal line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. Measures 32, 33, and 34 continue the vocal line with quarter notes D5, E5, and F5. Measure 34 includes the instruction "rit." (ritardando) and ends with a fermata over the final note.

PIANO/CONDUCTOR

JV-1010 Vol UP (#148)

10
(1-3-54)

Audrey II
Seymour
Girls

(WAM!)"SLIT MY WRIST?"

Git It

[r 8/16/03]

"Little Shop Of Horrors"

Warning [Audrey II]: "Must be blood."

Seymour: "Tooey, that's disgusting."

Audrey II: "Must be fresh."

Cue [Seymour]: "I don't want to hear this."

Orchestration: Danny Troob

Motown 4

Audrey II: "Feed me!" (Gtr) *WAVE TIME*

Seymour: "Does it have to be human?"

Seymour: "Does it have to be mine?"

Seymour: "Where am I supposed to get it?"

Rol. Exp. B 020
mf "Acoustic/Dry Wurlly" (+Congas)

4 Feed me, Sey - mour

5 Feed me all night long.

6 "That's right, boy.."

7 You can do it! Feed me, Sey - mour

8 Feed me all night long!

9

sub. mf

10 (Audrey II) "Heh, heh, heh." 11 12

'Cause if you feel me, Sey - mour

13 14 15 (1st x only)

I can grow up big and strong.

Vamp Cue to proceed [Audrey II]:
"Anything your secret greasy heart desires."

f (+Sxs/Tpts) *f* 1st x, then *mp* (Ky2)

16 17

Would you like a Cad - il - lac car? Or a guest shot on Jack Parr?

Crys/Chiff/Ron: *mf* Hoo Hoo

mf Bs (slap) Bs (slap)

18 (Audrey II) 19

How a - bout a date with He - - dy - La - mar? — You gon - na git it!

(CrysiChiff/Ron)

Well, — well, well, well! —

(8va) - , Play

E_b F G

20 21

How'd you like to be — a big wheel Din - in' out for ev - er - y meal

(Ky2)

Hoo — Hoo —

Bs (slap) Bs (slap)

22 23

I'm the plant can make it all real — You gon - na git it!

You're gon - na get it! —

Play

E_b F G

(Bs)

(Audrey II)

25

I'm your gen - ie, I'm your friend — I'm your will - ing slave. —

(Crysl/Chiff/Ron)

Ah

(+T.Sx-8vb)

(Yakkety Sax)

Comping) *p*

27

Take a chance, just feed me and — y' know the kind - a eats, the kind - a red hot treats, — the kind - a

Ah

(+B.Sx)

29

stick - y lick - y sweets I crave!

ff Wah

sfz
(Bs)

30 (Audrey II) 31

Come on, Sey-mour, Don't— be a putz Trust me and your life-'ll sure-ly ri-val King Tut's

(Crys/Chif/Ron) (+T.Sx/Tpts)

Putz! Yeah,

(+Congns)

(+Bs—slap as before)

32 33 Seymour: 3

Show a lit - tle 'ni - tia - tive, Work up the guts and you'll git it! I don't—

Show a lit - tle 'ni - tia - tive, Work up the guts.

35 36

know _____ I don't _____ know _____

(+Sxs/Tpts)

(+Bs—3vb)

(Scymour)

37

38 39

I have so _____ so man - y strong _____ re-ser-

40

41 42

va - tions _____ Should I go _____ and per-

Cue to proceed [Audrey II]:
 "Eighty-six real quiet-like, and get
 me some lunch!"

43

44 (1st x only) 45

form mu-ti la-tions? Audrey II: How's a-bout a room _____ at the Ritz

Crys/Chif/Ron:
 pp Git it, Git it, Git it, Git it,

VAMP!

(+Ky2—improv) mf

(Sxs/Tpts)

Bs (slnp)

46 (Audrey II) 47

Wrapped in vel-vet, cov - ered in glitz (A lit-tle noo-kie gon-na clean up yo' zits) and you'll

(Crys/Chif/Ron) *mf*

Git it, Git it, Git it, Git it. Min Clean up yo' zits!

(+Sxs/Tpts)

Bs (slap) Eb F G

(+B.Sx)

48 48A 48B 49 Seymour

gitit! Gee, I'd like a Har - ley ma - chine

mp *f* *mf*

Gitit, Git it. Git it, Git it, Git it, Git it. Git it, Git it, Git it, Git it. Git it.

(Sxs/Tpt) *mp* *mp* (+Bongos)

Bs (slap) Bs (slap) (+Bs—slap as before)

Not Low D! (Ky2) Tom

50 51 Audrey II:

Tool-in' a-round like I was James Dean Mak-in' all theguys on the cor-nerturn green So go

Git it. *mp* Ooh

Eb F G

(Audrey II)

53

git it

If you wan - na be - pro - found - and you

(Crysl/Cliff/Ron)

Git it, Git it, Git it

Woh

Solo

Jerry Lee Lewis (pinno=hysteria)

(+Congas)

54

55

real - ly got to just - i - fy

Take a breath and look a - round A

Woh

Swo

sfz

56

56A

Stop on [Seymour]: "Wait a minute!"

lot - ta folk de - serve to die!

ff

A

lot - ta folk de - serve to die!

5/10/14
SK
BUCAL

57 Cue to proceed [Audrey II]: "Sure you do." Cue to proceed [Orin]: "...pick up the goddamn sweater, you dizzy cow!" 2X

58 59 (Gtr) (etc.)

G.P.

G.P.

sub. mp

VAMP

(Ky2)

60 Cue to proceed [Orin]: "Chris, if your stupid head weren't screwed on!" [On slap] Cue to proceed: [Orin and Audrey exit]

60 61 62 (Gtr) 63

VAMP

(+Tpts)

CUE GTR

CLASC.

sfz

s

(+Sxs)

64

Seymour:

If you want a ra - tion - ale — It is - n't ve - ry hard to see —

Audrey II:

If you want a ra - tion - ale — It is - n't ve - ry hard to see —

64 65

f (+Tamb)

(Seymour)

67

Stop and think it o - ver, pal — The guy sure looks like plant — food to me! — The

(Audrey II)

Stop and think it o - ver, pal — The guy sure looks like plant — food to me! — The

sub. p

68

69

70

guy sure looks like plant — food to me! — The guy sure looks like plant — food to me! —

guy sure looks like plant — food to me! — The guy sure looks like plant — food to me! —

cruc. poco a poco

(+Sxs)

f

(+Ky glisses)

(+Sxs/Tpts)

(Bs)

71 Seymour:

72 Audrey II:

He's so nas - ty, treat - in' her rough Smack-in' her a-round and al-ways talk-in' so tough

mf

+Bs (slap)

73 Seymour: 74 Audrey II:

You need blood — and he's got more than e-nough — • I need blood — and he's got more than e-nough —

(+Sxs) mf

75 Seymour/Audrey II: 76 77 Freely Audrey II: 78

You(I) need blood, — and he's got more than e-nough! — So go git it!

Crys/Chif/Ron: (Riff)

You need blood, — and he's got more than e-nough!

f (+Tpts) poco rall. ———— (+Gtr/Dr fills) ff (+Tutti)

Attacca "Dentist's Chair Intro"

"Little Shop Of Horrors"

Dentist Chair Play-On

[r 8/12/03]

Orchestration: Danny Troob

[Applause segue from "Git It"]

A **Maestoso Spookissimo**

The musical score is written for piano and conductor. It consists of three systems of staves. The first system (measures 1-4) includes a conductor's cue '1-2-3-4' and a 'Maestoso Spookissimo' tempo marking. A first ending bracket covers measures 1-4. The second system (measures 5-8) includes a '(+Tutti)' marking. The third system (measures 9-10) includes a 'rall.' marking, a 'sp' dynamic marking, and a performance instruction '(On Orin's appearance)'. There are also handwritten notes '8va' and '(Cross Behind)' above the staff in the third system.

JV-1010 Vol D-101!

PIANO/CONDUCTOR

Seymour
Orin

[Transposed]

(JV-101D Vol. DOWN!)

11
(1-4-65)

"Little Shop Of Horrors"

Now (It's Just "ne Gas)

[Tr 8/12/03]

Orchestration: Danny Troob

Warning [Orin] "I want to really enjoy this..."
Cue [Orin]: "I'll be with you in a moment."

1 **Agitato** (♩ = 110)

Acoustic
(+Tpts/Gtr)

ff

(+B.Sx/Bs/Timp)

3 **Seymour**

Now! Do it now! While he's gas-sing him-self to a pal-pa-ble stu-por, The tim-ing's i-deal and the mo-ment is su-per to

mp

6 **[Orin laughs, offstage]**

rea-dy and fi-re and blow the sick bas-tard a - way! Now! Do it now! Just a

(+Xylo)

(+Cl)

ff

sub. mp

9 (Seymour)

flick-er of pres-sure righthere on the trig-ger and Aud-rey won't have to put up with that pig for a - nodi-er day

(+Cl—Bua)

12

Now, for the girl! Now, for the plant! Now, Yes I will! But I

(+Tpts) (+Cym)

mf *ff* *sffz*

[Orin laughs again]

16

can't Orin: "Ohhhboy, Seymour. I am flyin' now! Oh, the things we're gonna do to your mouth! Henhenhenhenhenyeah!

(+Tpts) (+Bells)

mp

20

Well, I guess I've had about enough of this stuff I'll just take the mask off now and Hey! Seymour - ~~What?~~ STUCK

G.P. Dictated Conduct

poco rit. *G.P.* *sfz* *sfz* *sfz*

THE MASK! IT'S

23 *Slower* 24 25 G.P. 25A Orin: *Slowly at first*

Seymour: "What?" [Dialogue continues]

Cue to proceed [Orin]:
"I don't think you understand." Don't be

26 27
fooled if I should gig-gle like a sap-py hap-py dope It's just the gas It's got me

(+C/Bells)

accel. poco a poco

29 30
high But don't let that fact de-celve you an-y mo-ment I could die! Though I

31 32
gig-gle and I chor-de bear in mind I'm not im-mor-tal Why the whole thing strikes me fun-ny, I don't know 'Cause it

[He laughs, then realises]

rit. poco a poco

33 (Orin) 34 35

real - ly is a rot - ten way to go.

TEMPO 1° (+Tpts/Gtr)

sub. f

(Timp)

36 Seymour 37

What we have here is an eth - i - cal di - lem - ma. 'Less I help him get the mask re - moved, he does - n't have a prayer True the

(+Fl/Ct)

mp

38 39

gun was nev - er fir - ed, but the way ev - ents trans - pir - ed, I could fin - ish him with sim - ple lais - sez faire.

40

(Seymour)

41

What we have here is a tric-ky mor-al prob-lem. Do I help-re-move the mask or let him go for lack of air? Could-n't

Orin:

pp

Now!

Do it now!

Help me

42

43

44 Slowly at first

shoot him when I tried, but the fates are on my side. I could off the guy by stay-ing in the chair!

now!

Don't be

rit.

45

(Orin)

46

fooled if I should chuck-le like hy-er-as in a zoo, It's just the gas It turns me

(+Cl/Bells)

accel. poco a poco

47 (Orin) 48 49

on, But don't let my mirth de-ceive you an-y mo-ment I'll be gone! All my

50 NOT FINCH! SITT. 51 52

vi-tal signs are fail-ing, 'cause the ox-ide I'm in-hal-ing inakes it diff-i-cult as hell to catch my breath! Are you

rit. poco a poco

53 Freely 54

dumb? Or hard of hear-ing? Or re-lieved my end is near-ing? Are you sat-is-fied I've laughed my-self to

colla voce
(+Tutti)
Dramatic!
sfz

55 Slowly 56 Seymour:

(+Ky2) G.L.A.D.U.A.L.L.Y. I.E.X.V.I.E.N death!

molto rall. *ff*
(+Tutti)

Segue as one "Coda"

PIANO (CONDUCTOR)

Girls
Audrey II

11A

(I-Coda-69)

"Little Shop Of Horrors"

Act I Finale

[r 8/18/03]

Orchestration: Danny Troob

[Segue from "Now (It's Just The Gas)"]

1 Heavily, very freely 2 Chiffon (eerily): 3 4 5 Audrey II:

Shing - a - ling What a cree - py thing to be hap - pen - ing — (Feed me)

~~Ron. Ronette: "It's a sturm and drang in the air"~~ (+Ky2) 1-2- 3-4

mf (+MkTree/BellTr) (+Weird Gtr harmonics) (+MkTree/BellTr). 1-2-3-4

(+BsCl//Gtr/Bs/Ky2) (Timp)

3 Ronette: 7 8 9

Shang - a - lang, Feel the sturm and drang in the air. Cue to proceed [Audrey II]: "More, more!"

Crystal: Feel the sturm and drang in the air.

(+Fl) (VSlap) (+MkTree/BellTr) (Vibraslap)

10 Easy, creepy 2 (Flügel) (♩ = d)

Conduct

mf (p2) → more

(+sCI)

13 14 15

16 17 18 19

(CI)

Rit. ...

IN 4

M. 23

(B3)

20 21 22

Cue to proceed [Seymour leaves]

1-2 3-4

CRISC. ...

Driving, Hard Rock

23

(T.Sx/Tpts)

HNS, TACET

HNS.

24

25

26

27

28

PIANO CONDUCTOR

11B

Entr'acte

"Little Shop Of Horrors"

[r 8/26/03]

Orchestration: Danny Troob

Vox
DOWN

1-2-3-4

1 2 3 4

6 7 (Drs) 8 (Tpts/T.Sx/Climes)

Optional cut (9-16)

9 10 11 12

Musical score system 1 (measures 14-16). Includes piano accompaniment and a single melodic line.

Musical score system 2 (measures 17-20). Includes piano accompaniment and a single melodic line. Measure 17 is boxed. Measure 19 is circled. Includes annotation "(+B.Sx)".

Musical score system 3 (measures 21-24). Includes piano accompaniment and a single melodic line. Measure 21 is boxed. Measure 23 is circled. Includes annotation "(Sxs)".

Musical score system 4 (measures 25-28). Includes piano accompaniment, a single melodic line, and a keyboard part. Measure 25 is boxed. Includes annotations "(T.Sx)", "improv.", "8va", and "(Ky2)". Chord changes are indicated as Eb7, Eb7, Bb7, and Bb7.

29 30 31 *improv.* 32

Chords: Eb7, Eb7, Bb7 (Ky2—J.L.L gliss), Bb7

33 34 35 *improv.* 36

Chords: Eb7, Eb7, Bb7, Bb7

37 **Grandly (l'istesso)** 38 39

(+T.Sx/Tpts/Ky2)

f (+Sus. Cym)

40 **Broadening** 41 42

ff *molto rall.*

PIANO (CONDUCTOR)

Audrey
Jeymour

12
(11-1-70)

"Little Shop Of Horrors"

Call Back In The Morning

[r 8/11/03]

Orchestration: Danny Troob

Brite 50's Sitcom 4

6 7 8

Audrey: [*Ring*] "Mushnik and Son, Skid Row's Favorite Florists. Ob, yes sir. Funerals are our specialty.

f *sfz* (+W.Bk)

9 10 11 12

Camelias, magnolias, hepaticas and gorgeous gladiolas." Mushnik: "Urchins! Look, here's ten apiece. Deliver these to the Dutch

mf (+W.Bk)

13 14 15 16

Pavillion and these to the Japanese Consulate." Ronnette: "Step right up and see the Amazing Audrey Two. The strangest, the most interesting..."

(+Fl/Ky2)

(+Cl/Tpt)

17 18 19 20

Customer: "I've seen it." Ronnette: "Not unless you've seen it recently, you ain't. She's over six feet tall!" Customer: "Let's go!"

(+Gtr)

21 22 23 24

Mushnik: "Audrey, I'm late for the lawyers. [*Ring*] Tell Seymour to see that Corman gets his wolfbane." Audrey: "Yes ma'am."

(+Tpt2)

25 26 27 28

Nice delphiniums, geraniums, forsythia, wisteria, you name it, we sell it!" [*Ring*] Ronnette: "There it is!" Customer: "Remarkable."

29 30 31 32

Ronnette: "You said it." Seymour: "I got those bridal wreaths to Elizabeth Taylor's suite, Mr. Mushnik. She's real pretty."

Xylo

33 34 35 36

Ronnette: "Want some flowers?" Customer: "You bet. I'll take three of those and five of those [*Ring*] and six of those and ten of those..."

(+Ky2)

37 38 39 40

Audrey: "Mushnik and Son, can you hold please?" [*Ring*] Seymour: "Thank you. Come again." Audrey: "Mushnik and Son, can you hold?" [*Ring*] Seymour, can you help me with these phones? [*Ring*] Skid Row's Favorite Florists, can you hold? [*Ring*]

(+Ky2) (+Xylo) (+Ky2) (+Xylo)

(+Cl/Tpts)

Mushnik and Son, Skid Row's Favorite Florists, can you hold, please?"

41 Vamp Audrey (last x): 42 43

Now, you were say-ing...

Flow-ers for a prom cor-sage?

(+Fl) (+Xylo) (+Fl)

45 46 47 (Audrey) 48

Flow-ers to the fun-'ral home?

Seymour: Flow-ers for an en-tour-age? _____ Leav-ing from St. An-drews Ro-man

49 50 51

For- ty dol- lars hold the line. —

Cath- 'lic Church at Ninth and Vine? _____

mp (+Tri)

(+BsCl)

52 53 54

Fine! Can you

First thing in the morn-ing. They'll be there in the morn-ing!

57
hold? The Rose Bowl Seymour, the

CONDUCT 2
poco rit. (+MkTr) mp mf

58 59 60
Rose Bowl You know that big in - flat - ed

mp mf (+Bells)

62 63
es - ti - mate we wrote for the

4 65 66 67
Rose Bowl? Well, it's the Rose Bowl Seems they

mf

68 (Audrey) 69 70

want to buy the flow - ers here for ev - 'ry sin - gle

mp (+Gtr)

71 72 73 74

*f*reat Audrey: "You can't keep the tournament waiting!" Seymour: Mush - nik and

(Fls/Ky2) (+Tri)

75 (Audrey) 76 77 78

Can you hold? — Can you hold? Just a min - ute

son Please hold It's just as the plant fore - told It's

79 (F1) 80 81 82 (Audrey)

(Seymour) Mush - nik and
 bus - 'ness like who'd have ev - er guessed

(+MkTr)

83 84 85

son Please wait The bus - 'ness is do - ing
 That was me. That was me! On chan - nel

(+Tri)

86 87 88 89

great. So why am I feel - ing so de - pressed?
 three!

Più Mosso
 (+Xylo)
 sub. f

p

90 91 92 93 94

Seymour: "I get two tickets to the game! Mushnik and Son, Skid Row's Favorite Florists!"

(+Cl/Tpt)

95 96 97

Se-ven thou-sand bou-ton-nieres? Car - na-tions or the yel-low ros-es?

(Seymour)

Please I've on-ly got two ears. Al-

(+Fl)
mf

98 99 100

Hol-ly hocks are hard-i-er Which ones would your wife pre-fer?

ler-gic to Chrys-an-the-mums

Were you

101 102 103 (Audrey)

Sey-mour, that re-por-ter

(Seymour)

wait-ing long I'm sor-ry sir One min-ute and I'll get her for you Her? I

marcato
(+Tri)

104 105 106

She wants an-oth-er in-ter-view Said to bring the plant with you

thought we fin-ished yes-ter-day.

107 108 109

Sor-ry, that's the right a-mount

Aud-rey, it's that new ac-count Dai-sies on-ly come in white

110 (Audrey) 111 112

Sir, I'm too worn out to fight. Sey-mour, look! It's six o'-clock!

(Seymour)

Sor-ry those are out of stock

(+Chimes)

rit. mp

bb Cloc-
BT

113 ~~Sub-pratose~~ 114 115

NOT FASTER! Call back in the morn-ing, won't you?

Call back in the morn-ing, will you? Call back in the morn-ing, can you?

(+Fl) sub. f (+Cl/Tpts)

116 117 118

Call back in the morn-ing, thank you Call back in the morn - ing.

Call back in the morn - ing.

(+W.Drk)

11

119 (Audrey) 120 121 122 A

(Seymour)

122 FINE

123 (PLAY-OFF) 124 125

(+Cl)

sfz

(+Timp)

126 127

(+Cl) .. TACET (+Cym)

RIT... mp

(+Timp)

PIANO CONDUCTOR

Seymour
Audrey
Girls

Vox up!

13

(11-1-77)

"Little Shop Of Horrors"

Suddenly Seymour

[r 8/11/03]

Orchestration: Danny Troob

Warn [Audrey]: "The gutter..."

Cue [Audrey]: "Not nice ones like this. Low and nasty apparel and I'd..."

[As he moves toward her]
Gently

1 2 3

Seymour: "Audrey, that's all behind you now. You don't have anything to be ashamed of."
espressivo

Acoustic

Solo mp > p mp > p mp > p

5 6

You're a very nice person and I always knew you were. Underneath the bruises and the handcuffs, you know what I saw? A girl I respected.

mp > p mp > p

7

Vamp

8 Seymour

9

Cue to proceed [Seymour]: "I still do." Lift up your head— Wash off your mas - ca - ra.

mp > p mp > p

(+Bs)

11 12

Here, take my klee - nex Wipe that lip-stick a-way. — Show me your face, —

13 14 15

Clean as the morn - ing. I know things were bad, — But now they're — o —

16 17 18

kay. — Sud - den - ly Sey - - mour —

(bring out) (+Mk Tr) mp (+Ky2)

19 20 21

— Is stand - ing — be - side you You don't need — no

22 23 24 25

make - up Don't have to — pre - tend. — — — — — Sud - den ly

mp *espress.*

E1A A7 C#

26 27 28

Sey - mour — — — — — is here to — — — — — pro - vide you — — — — —

29 30 31

— — — — — sweet un - der - stand - ing — — — — — Sey - mour's — — — — — your

(+Mk Tr)

Starts to Rock

(Seymour)

33

34

35

friend.

Audrey:

No-bod-y e - ver treat-ed me kind - ly Dad-dy left ear - ly, Ma-ma was poor

(+Fls)

(+Gtr)

(+Tri)

36

37

38

I'd meet a man and I'd fol-low him blind - ly He'd snap his fin - gers,

39

40

41

me, I'd say "sure" Sud - den - ly

mf

F#C

42

(Audrey)

43 44 45

Sey-mour is stand-ing be-side me He don't give me

(+Fls)

46

or-ders

He don't con - de - scend!

Sud-den - ly

47 48 49

(+Mk Tr)
(Hy2)

51

52

Sey - mour

is here to - pro - vide me

mf (+Fls)

53

54

55

sweet un - der - stand - ing

Sey - mour's my

mp (+Mk Tr)

Seymour:

57

58

Tell me this feel - ing Lasts 'till for - e - ver Tell me the bad - times are

(Audrey)

(Ky2)

friend.

mf (+Congas)

59

60

(Ky2)

61

clean washed a-way

Audrey:

Please un-der-stand - that it's still strange and fright - ning For

62

63

64

65

lo-sers like I've - been It's so hard - to say - - - - - Sud-den - ly

ff

(Gtr)

66 (Audrey) 67 68 69

Sey-mour He pu - ri - fied me Sud - den - ly

Seymour/Crys:

Chif:
Ron: *f* Sud - den - ly Sey - mour He pu - ri - fied you

f (+Tutti) (+Chines)

70 71 72 73

Sey-mour showed me I can learn how to

Sud - den - ly Sey - mour Yes, you can

74 75 Audrey/Seymour: 76 77 Seymour:

be more the girl that's in - side me(you) With sweet un - der -

Crys/Chif/Ron:

be more the girl that's in - side *mp* you hoo hoo

ff *f* (Sxs/Brs/Gtr out)

78 (Seymour) stand - ing

With sweet un - der stand - ing

Audrey: With sweet un - der - stand - ing

Crys/Chif/Ron: With sweet un - der -

Ooh Ah

p (+Sxs/Brs)

81 stand-ing With sweet un - der - stand - ing

82 Sey-mour's your(my)

83 With sweet un - der - stand - ing

Sey - mour's your

f rall.

84 man.

85 man.

86

87

(+Timp) *v*.

molto rall.

fp

sfz

Supertime

[r 8/18/03]

Orchestration: Danny Troob

Cue [Mushnik]: "Especially when they only remove our garbage once a month!"

1 **Insidiously** ($\text{♩} = 104$) 2 **Vamp** 3 **Audrey II:** 4

Cue to proceed [Mushnik]:
"This! A dentist's uniform!"

mp He's got your num-ber now—

(blur w/pedal whenever this figure appears)

Acoustic

mp (+Sus. Cym.) *sfz* (+Gtr/Bs) (Mk Tree)

(Ky2-8va)

6 7 8

Mushnik: "I saw it last week and didn't think twice" He knows just what you've done—

mp (+Sus. Cym.)

(Ky2-8va)

10 11 12

And the little red dots seemed innocent enough You got no place to hide—

14 15 16

But then I catch you kissing the dentist's girlfriend... You got no - where - - to run!

(Ky2—loca)

18 19 20

And it begins to look like a motive He knows your life of crime—

(Ky2—8va)

22 23 24

Once he's out of the way, you move in, right?" I think it's sup - per - time—

(Ky2—loca)

sfz (+Sxs/Tpts)

5

26 27 28

Seymour: "I'm innocent! I'm innocent!"

(+Ky2)

mp

(-B.Sx)

29 30 31 32

Mushnik: "Then how do you explain this?!" Seymour: "A picture of a baseball cap?" Mushnik: "Your baseball cap. The police found it in Scrivello's office, showed it to me, and asked if I could identify it." Seymour: "Did you?" Mushnik: No. They don't suspect you at all, Seymour. But they don't know about the dots, the uniform, the girlfriend..." Seymour: "I didn't do it!"

33 Vamp 34 35

Cue to proceed [Mushnik]:
"Then come with me to the police and tell them that."

He's got his facts all straight

37 38 39

Mushnik: "Just so my conscience will rest easy. You know he's on your trail"

41 42 43

If you don't, I'll have to go tell them myself. He's gon - na turn you in

45 46 47

Now, will you come? They're gon - na put you in jail

48 49 50 51

Seymour: "O...Okay." He's U. S. D. A. Prime

53 54 55

Mushnik: "I'll go look up your head over." For my sup - per - time

sfz (+Sxs/Tpts)

57 58 59

I'll go look up

(Sx/Tpts)

60 (Audrey II) 61 62 63

Musical staff for measures 60-63. Measure 60 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Measures 61-63 continue the melody with eighth and quarter notes.

f Come on — Come on — Think a-bout all — those of - fers —

Piano accompaniment for measures 60-63. The right hand features a rhythmic pattern of eighth notes with a steady bass line in the left hand. Dynamic markings include *f* and *vc*.

64 65 66 67

Musical staff for measures 64-67. Measure 64 continues the melody from the previous system. Measures 65-67 show a melodic line with some rests and a final cadence.

Come on — Come on — Your fu - ture with Aud - rey

Piano accompaniment for measures 64-67. The accompaniment continues with a consistent rhythmic pattern and dynamic markings.

69 70 71

Musical staff for measures 69-71. Measure 69 starts with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Measures 70-71 continue the melody.

Come on — Come on — Ain't no time — to turn squeam-ish —

Piano accompaniment for measures 69-71. The accompaniment continues with a consistent rhythmic pattern and dynamic markings.

2 73 74

Musical staff for measures 73-74. Measure 73 starts with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 74 continues the melody.

Come on — Come on — I swear on all — my spores —

Piano accompaniment for measures 73-74. The accompaniment continues with a consistent rhythmic pattern and dynamic markings.

76 When he's gone the world will be

77

78 (1st x only) yours. *GIVE TIME*

79 80 (Ctr-Sub) 81

Mushnik: "Okay, Seymour, let's go." Seymour: "Er...don't you want to collect the day's receipts so you can deposit them in the morning?" Mushnik: "You put them in the safe, didn't you?" Seymour: "Er...no."

p

82 Crys/Chif/Ron: *pp* Come on

83 84 85

Mushnik: "Why not?" Seymour: "I forgot the combination."

mp (+Shaker)

86 87 88 89

Come on. Come on

Mushnik: "It's thousands of dollars. Where is it?"

90 Come on — 91 Come on — 92 93 Crys/Chiff: Ron: It's

Seymour: "In the plant." Mushnik: "In the plant?"

94 sup - per - time 95 96 97 Ah

Seymour: "I...thought that'd be the safest place. No thief would ever look in there, right?" Mushnik: "The money's inside the plant?"

99 Sup - per - time 100 101 Sup - per -

Mushnik: "So how am I supposed to get it?"

103 104 105 Vamp 106 Vamp

Seymour: "Just...knock." Mushnik: (beat) "Knock?"

Cue to proceed [Plant is open]

(SIX: + 6TH. CYM)

start cresc. 5th time

(+Ctr,Cym w/inallets 5th time)

107 (+BsCWBs) 108 109 110 111

112 113 114 115

116 117 118 119

(EbC/BsC/Bs-15mb)

(Bells)

(+V.Slap)

120 121 122 123

(+MkTree)

124 25 126 127

128 129 130 131

DIM. (+Bongos-bentnik jazz)

Vamp (Tpts/Gtr) 133 Vamp 134 Vamp

Cue to proceed [Plant begins to close on Mushnik] (+EbCl) (2x) (2x)

mp cresc. poco a poco

135 Vamp 136 137

LIGETI BLACK NOTES (DICTATED) SHAKA

accel. f ff

GO ON!

LIGETI WHITE NOTES

133

139 140 141

2 3 4

ff mf

(+B.Sx)

142 143 144

DO "SKID ROW" DAOP

(RIT.)

Segue as one "The Meek Shall Inherit"

DO "SKID ROW"
DAOP

PIANO/CONDUCTOR

Orin (as various characters)

Seymour

15

(11-2-88)

"Little Shop Of Horrors"

The Meek Shall Inherit

[r 8/03]

Orchestration: Danny Troob

[Direct segue from "Suppertime"]

Steady 2 (♩ = 100)

(Fl/Ky2)

Musical staff 1: Flute/Ky2 part, measures 1-5. The staff shows a melodic line with slurs and accents.

Ronnette: "There he is girls! I found him! There's Seymour!" Chiffon/Crystal (adlib): "Seymour! Seymour! Oooh! Seeeeymour!"

(+Mand/Xylo)

Musical staff 2: Mandolin/Xylolo part, measures 1-5. The staff shows a rhythmic accompaniment with a *mf* dynamic marking.

(+Tpts)

Musical staff 3: Continuation of Mandolin/Xylolo part, measures 6-10.

Crystal: "Can we have your autograph?" Chiffon: "We saw you on Channel Five News!" Crystal: "You looked so handsome!"
Chiffon: "And you gonna be so rich!" Seymour: "Please girls, not now." Crystal: "Is it true Audrey Two is Grand Marshall

Musical staff 4: Continuation of Mandolin/Xylolo part, measures 11-14. The staff shows a melodic line with slurs and accents, with a *mp* dynamic marking.

(+Bs)

11 (Ky2/Vibes)

Musical staff 5: Continuation of Mandolin/Xylolo part, measures 12-14.

for the Rose Bowl?" Chiffon: "Is it true the shop is decorating the Senior Prom?" Seymour: "Yes, it's all true.
Now please." Ronnette: "There's another big hotshot lookin' for you, Seymour. From uptown. He's been askin' all over,

Musical staff 6: Continuation of Mandolin/Xylolo part, measures 15-18.

15 (Tpts/Vibes) 16 17 18 Vamp

where can be find you? You're famous,
Seymour." Bernstein: "Is that him?"

Ronnette: "That's him,
Mr. Bernstein."

Proceed on [Bernstein]:
"Thank you, girls."

19 (Fl/Ky2) 20 21

Bernstein: "Seymour Kreiborn! Sweetie, honey, baby, pussycat!"

22 23 24

Seymour: "Er...do I know you?"

Vamp until cue [Bernstein]:
"Of course not. But are you gonna be happy when you do."

25 Bernstein (last x): 26 27 28

Sey - mour

sweet - heart

doll - face

bub - be - lah

(Bernstein) 30 31 32 3

Hey, Sey-mour Krel-born, you prince you My name is Bern-stein, I'm with N. B. C.

(Cl out) (+Ky2) (+Bell Tree) (+Tri)

3 34 35 3 3

I came down here to con - vince you To do a week - ly T. V. show for

(Cls) 37 38

me "Sey - mour Krel - born's Gar - den - ing

(Ky2/Bells) 40 41 3

Tips" For half an ho - ur, on Sun - days, at

42 (Bernstein) (Cls) 43 44 45 (Ky2/Bells)

four T. V's first home gar-den-ing pro - gram

46 47 48 49

You'll make a mint and our rat-ings will ... soar!

(+Tpts) (+Gtr)

50

Crys: 51 52 53

They say the meek shall in - her - it You know the book does - n't lie

Chif:

Ron: They say the meek shall in - her - it You know the book does - n't lie

(+Gtr) mf (+Tamb) (+Ky2)

54 (Crys) 55 56 57

It's not a ques-tion of mer - it It's not de-mand and sup - ply

(Chif)
(Ron)

It's not a ques-tion of mer - it It's not de-mand and sup - ply

58 59 60 61

They say the meek gon-na get it And you're a meek lit - tle guy—

They say the meek gon-na get it And you're a meek lit - tle guy—

63 64

You know the meek are gon - na get what's com - in' to 'em by and

You know the meek are gon - na get what's com - in' to 'em by and

(+Tpts)

55 (Crya) (Fl/Ky2) 66 67 68

by.
(Chif)
(Ron)

by.

(+Mand/Xylo)

mf

(+Tpts)

69 70 71 72

73 74 75 (Ky2/Vibes) 76

mp (+BsCl)

(+Bs)

77 78 79 80 (Tpts/Vibes)

Vamp until cue [Mrs. Luce]:
 "So delighted to make your acquaintance."

81 Mrs. Luce (last x) (Flg) 82 83 84

Cu - tie sweet - ness Sey - mour ba - by - doll

86 87 88

I'd like a word with you, lov - er I'm sure you know me the ed - i - tor's wife

(+Bell Tree)
(+Tri)

89 90 91 3

We want your face on the cov - er Of the De - cem - ber third is - sue of

92 (Mrs. Luce) 93 94

Life. Yes the front of Life Ma-ga -

(+Tpts) (+Fls) (+Tpts) (+Fls)

(+Tri)

95 96 97

zine. Now that's an hon - or we so sel - dom

(Fls) (Tpts/Ky2)

sfz (+MkTree)

3

98 99 100

grant. We'll send some - one down, let's say

(Fls)

(Mrs. Luce)

102

Thurs - day (Tpts/Ky2)

(Fls)

sfz

103 104 105

For shots of you and your beau - ti - ful plant.

(Fls/Ky2) *tr*

(+Ctr)

Crys: 107 108 109

They say the meek shall in - her - it You know the book does - n't lie

Chif:

Ron: They say the meek shall in - her - it You know the book does - n't lie

mf (+Tamb) (+Ky2)

110 (Crys) 111 112 113

It's not a ques-tion of mer - it It's not de-mand and sup - ply

(Chf)

(Ron) It's not a ques-tion of mer - it It's not de-mand and sup - ply

114 115 116 117

They say the meek gon-na get it And you're a meek lit - tle guy—

They say the meek gon-na get it And you're a meek lit - tle guy—

118 119 120

You know the meek are gon - na get what's com - in' to 'em by and

You know the meek are gon - na get what's com - in' to 'em by and

(+Tpts)

(+BsCl)

121 (Crys) (FUKy2) 122 123 124

by! (Chif) (Ran)

by! (+Mand/Xylo) mf

25 (+Tpts) 126 127 128 129

130 (KyZ/Vibes) 131 132 133

34 (Tpts/Vibes) 135 136 137 Vamp

Proceed on [Snip]:
"We've been trying
to reach you, baby."

138

Vamp until cue [Snip]:
 "Skip Snip, Williams Morris Agency"
 Snip (last x):

144

145 146 147 3

For-get the ca - ble we sent you It's nice to meet me the plea-sure is yours

148

149 150

Now let my firm re - pre - sent you We wan - na book you on lec - tur - ing

151 (Snip) 152 153

tours Col - lege cam - pus Ro - ta - ry

(Tpts/Bells)

mp

154 155 156 3

Club The kind of book-ings my of - fice can

(+Bell/Tree/Tri)

7 (T.Sz/BsCl)

(BsCl)

158 159 160

do Show the plant, then talk, an - swer ques - tions

(T.Sz/BsCl)

7

161 162 163 164 Seymour:

It's ed - u - ca - tion - al, lu - cra - tive too. My fu - ture's

Poco Più Mosse

Solo (espressivo)

mf

Tree/Tri

(+Timp)

135 (Seymour) 166 167 168

start - ing I've got to let it Stick with that

(+Gtr—Bolero feel)

(+BsCUEI—15ma)

169 170 171 172

plant and gee, my bank ac - count will thrive. What am I

(Tpts—8vb)

173 174 175 176

say - ing? No way, for - get it! It's much too

177 178 179 180

dan - ger - ous to keep that plant a - live! I take these

appassionato

(Tpts)

(MkTree)

(Seymour)

182 183 184

of - fers, ——— That — means more — kill - ing ——— Who knew suc -

(Tpts—marcato)

(Bs)

185 186 187 188

cess would come — with mes - sy, nas - ty strings? I sign these

189 190 191 192

con - tracts, That means I'm will - ing ——— to keep on

193 (Seymour) 194 195 196

do - ing blood - y, aw - ful, e - vil things!

(Timp)

197 198 199 200

No! No! There's on - ly so far you can bend!

(+Cl/Tpts) (Cl/Tpts/Ky2)

ff

Play

(+BsCl)

201 202 203

No! No! This night - mare must come to an

Play (Cl/Tpts/Ky2)

Play

204 (Seymour) 205 206

end! No! No! You've

Play

207 208 209 210

got no al-tern-a-tive, Sey-mour old boy, though it means you'll be broke a-gain and un-em-plied, it's the

212 213 214

215

Slower, very freely

on-ly sol-u-tion, It can't be a-void-ed The veg'-ta-ble must be de-royed! But then there's

poco rall. NO DIM. mp dolce

Solo

217 218 219

Aud-rey, Love-ly Aud-rey. If life were taw-dry and im-pov'-rished as be-fore She might not

(F1/Ky2)

220 (Seymour)

221 222

like me She may not want me With-out my plant, she might not love me an - y -

(F/C) (+Cl) (+Tri) rit.

223 Easy legato 2, with a beat

224 225 226

more!

(+Gtr) (+Sus. Cym)

227

228 (Seymour) 229 230 Snip: 3

lyrically Crys/Chif: (+Fl) Where do I sign? Right on the

Ron: They say the meek shall in - her - it You know the book does-'nt lie

2 (Snip) 232 233 234

line That-'ll do fine. This co-py's

(Crys/Chif) Crys/Chif/Ron:
 (Ron) It's not a ques-tion of mer - it 3 It's not de-mand and sup - ply.

235 236 237 238

mine... Could-n't go - wrong. Bye bye, — so long.

Crys/Chif: Crys/Chif/Ron:
 Ron: You'll make a for-tune, we swear it If on this fact you re - ly

accel.

239 240 241

Crys/Chif: Crys/Chif/Ron:
 mf Ron: You know the meek are gon-na get what's com - in' to 'em! You know the meek are gon-na

accel. e cresc. poco a poco

Seymour

243

244

(Crys/Chi/Ron)

f You know the meek are gon - na get what's com - in' to 'em!

get what's com - in' to 'em! *f* You know the meek are gon - na get what's com - in' to 'em!

(+Tpts)

Faster, more forcefully

Seymour

246

247

248

by _____ and _____

Crys:

Chi/Ron:

by _____ and _____

f (+Sxs)
(+Chimes)

249

250

251

252

by!

by!

mf (+MkTr)

ff

"Little Shop Of Horrors"

Thunder And Lightning

[r 8/26/03]

Orchestration: Danny Troob

[Applause segue from "The Meek Shall Inherit"]

Stormy and Gothic

1

tr

(B.Sx)

(+T.Sx/Tpts/Ky2)

f

mf

(+Gtr/Bs)

(+Timp)

5

6

f

THUNDER

Solo

1 1 2 1 2 3 1 2 1 2 3 1 2 3

7

8

ff

(B.Sx)

(+Gtr/Bs)

Più mosso

10

Big HEAD

(+B.Sx) (+Gtr)

mf

(+Timp)

11

Tempo I°

12

13

[Lights up]

[Cut on final thunder]

rall.

sfz p.

ff

(+B.Sx)

PIANO CONDUCTOR

OPEN 2 PAGES
OPEN #17A

15B

"Little Shop Of Horrors"

Seymour Plots

[r 8/25/03]

Orchestration: Danny Troob

Warning [Seymour]: "Then it's settled."

Cue [Audrey]: "What's settled?"

Slowly
Audrey: "A gun?" Seymour: "...and bullets ... and rat poison ... and a machete. Tomorrow morning, right after Life magazine takes our picture, you-know-who bites the dust!"
Audrey: "Seymour!"

(Cl/Flügels) 2 3 4

mp mf

CLAT POISON A MACHETE

WE'LL BE FAMOUS

(Timp/Bs/Cl/Bs)

Seymour: "Right. They'll snap the photo, we'll be famous, I'll take that TV job, and we'll live a nice, quiet, normal life together. No more night feedings. No more squalling for blood!" Audrey: "What feedings? What blood? I don't get it, Seymour. Bullets, knives, rat poison. You're scaring me."

Seymour: "There's nothing to be scared of."

6 7 8

mp mf mp

NO MORE NIGHT FEEDINGS

WHAT FEEDINGS? WHAT BLOOD?

RAT POISON

Gently
Seymour: "We'll go away from here. I'll take you to that development you always dreamed about"

10

and once we're there we'll live happily ever after, I promise. Nice little house,

11

12 (Bells) 13 14 (FI)

NICE LITTLE HOUSE

(+Tri)

nice little car, and no plants. No plants at all." Audrey: "Seymour, you're talking so peculiar."

15

16 (Bells) 17 18 (FI)

(8va) NO PLANTS NO PLANTS AT ALL

(loco)

(+MkTr)

Seymour: "I'll explain everything to you tomorrow. Just go home now, Audrey. Please." Audrey: "I can't leave you in this condition."

19

20 21

I'll explain everything

Seymour: "I'm fine." Audrey: "You're sure."

Seymour: "Don't worry about me. Don't worry about anything."

22

23 24

(FI) (+Bells)

[Cut on Audrey's Exit]

rit.

PIANO/CONDUCTOR

Audrey
Audrey II

OPEN 3

16
(11-3-99)

"Little Shop Of Horrors"

Sominex/Suppertime~Reprise

[r 8/14/03]

Orchestration: Danny Troob

Cue [Seymour]: "Look, it's my last offer. Yes or no?"

Cue to proceed [Seymour]:
"And don't think you're getting dessert."
[He leaves]

1 [Audrey enters] 2 3

8va

Solo

Piano *mp*

(+Vibes/Tri)

5 Vamp Audrey (last x): 6 7

I could-n't sleep I took a Som-i-nex But

(+Drs—"tick tock")

8 9 10 11

voi-ces in my head kept say-ing: Go to Sey - mour Talk to Sey - mour I drank some

12 (Audrey)

tea But gee, the feel - ing was - n't gone

13 14

(+Fls)

15 16 17 18

Sey - mour, sweet - heart Tell me dar - ling. What's been go - ing

poco rit. (+MkTP)

18 A tempo di "Supertime"

Audrey II:

19 20

on? Hey, lit - tle la - dy, hel - lo. Audrey: "Who..."

(smears w/pedal) (+Sus. Cym.) (Ky2)

(Gtr)

21 22 23

Who said that?" You're look - in' cute as can be.

24 *Audrey II* 25 26 27

Audrey: "Is somebody in there?" You're look - in' migh - ty sweet!

28

29 30 31

Audrey: "Seymour? Seymour?" No, it ain't Sey - mour It's

33 [To 38] 38

me! Audrey: "Oh my God!" Your friend - ly

(+Tpts) *ff*

Play

39 40 41 42 43

Aud - rey Two! This plant is talk - ing to

(+Sxs) (+Tpt "squeeze") *sfz* (+Bongos)

44A 44B 44C

you. Audrey II: "Believe it, baby. It talks."

mp (+Ky2) *mf*

45 46 47

Audrey: "Am I dreaming this?" Audrey II: "No!"

48 49 50

And you ain't in Kansas, neither." Cue to proceed [Audrey]: "Something's very wrong here."

(+Sxs/Tpts/Xylo) G.P.

51 52 53

Vamp

Audrey II: "Relax and go with it, doll. Do me a favor, will ya sweetheart?" Audrey: "A favor?" Audrey II: "I need some water in the worst way. Look at my branches." Cue to proceed [Audrey II]: "I'm a goner, honey."

Come on and give me a drink.

mp *mf* (+Sxs/Tpts)

(Ky2) Play

Solid, Hard 2/Motown

54

55

56

57

Audrey: "I don't know if I should" Hey lit - tle la - dy, be nice.

(+Sxs/Tpts)

f

(+Bs—slap)

58

59

60

61

Audrey: "You just want water, right?" Sure do. I'll drink it straight.

63

64

65

Audrey: "And your branches are dry, poor thing" Don't need no glass and no ice.

GLASS OR NO ICE

66

67

68

69

Audrey: "I'll get the can" Don't need no twist of lime!

71 72 73

And now it's sup - per - time! —

sfz

74

Poco Faster (♩ = ♩)

(Ky 2)

fff

2<

2<

2<

2<

78

Vamp

79

(last x)

(+Sx/Brs)

80

1 2 3

↓

Somewhere That's Green~Reprise

[r 8/14/03]

Cue [Seymour]: "Audrey, are you all right?"
Audrey: "Yés. No."
[She falls to her knees]

Orchestration: Danny Troob

1 **Andante** (Ky2)

Seymour: "Don't die, Audrey. I need you. Please, please don't die." Audrey: "You know, the plant just said the

5 strangest thing just now. It said that Orin and Mr. Mushnik were already inside." Seymour: "It's true. I did it. I fed them to it."

9 ~~IT'S TRUE. I DID IT.~~ Audrey: "And that's what made it so big and strong and you so famous?" Seymour: "I've done

12 13 14 (Ky2)

terrible things. But not to you. Never to you."
 Audrey: "But I want you to, Seymour" Seymour: ^{WHEN I DIE,} ~~What?~~
 Audrey: "When I die—"

Poco rit. *dolcissimo* (+MkTree)

15 16 17 18 19

which should be very shortly— Give me to the plant, so it can live to bring you all the wonderful things you deserve."
 (+Ky2) GIVE ME TO YOU, SEYMOUR. You don't know BUT I DO. IT'S THE ONE GIFT

(+TR) (b)

20 21 22 [to 28]

Audrey: Seymour: "You don't know what you're saying." Audrey: "But I do. It's the one gift I can give you. You'll

IF I'M PART OF THE PLANT I'M PART OF THE PLANT SO, IN A WAY

Rit.

28

29 30 31 (Fls)

wash my ten-der leaves, You'll smell my sweet per-fume, You'll

mp (+Tri)

32 33 34 35 (Fls)

wa-ter me, and care for me, You'll see me bud and bloom. I'm

(+Bells) (+Bells) (+MkTr)

37 38

feel-ing strange-ly hap-py now, con-tent-ed and se-

8va

39 40 41

rene. Oh, don't you see?

(8va)

CUTOFF FLUTE NO DECRES. Solo

42 Fin - 'ly I'll be 43 44 Some - where that's

HEAVY!

molto rit.

8va

A tempo

45 (Fl) 46 47 (Bells) 48 (Sus.Cym.)

green!

molto rit.

(+Flügels)

sfz

(Ky2)

(+BsCl/Timp)

Segue as one "Death Of Audrey"

PIANO/CONDUCTOR

Girls

17A

(11-3-104)

"Little Shop Of Horrors"

Death Of Audrey

[r 8/16/03]

[Direct segue from "Somewhere That's Green-Reprise"]

Orchestration: Danny Troob

SEYMOUR LIFTS AUDREY

Grandioso

1 2 3 4

(+Ctr)
ff (+Cl/Tpts/Ky2)
(+Bs/Timp)

5 6 7 8

(+Chimes)

9 10 11 12

9 Cry:Chif/Ron:
(+Fls)
Ah Ah

(Crys/Chif/Ron)

13 Ah

(+Fls) *stacc.* V

(+Chines) 3

(+MkTree)

17 (+Tpts/Ky2) *mf* Ah *mp* Ah

mf (+Fls/Bells) *dim.* *mp*

20 *p* Ah

dim. *dim. e rit.* *8va* (+Ctr/Bells/Tri)

Deat

Shirt off!

Danny Troob

Warning [Seymour]: "Bigger than Hula-Hoops."
Cue [Audrey II]: "Much bigger."

1 **Andante** **mf** **(+Vibes)** **(Ky2)** **PLAY ALONG 8VB)** **Acoustic** **Play mf** **(+Bs/Drs)**

2 3 4 **Tempo di "Da Doo"**

Seymour: "Every household thousands of you... eating. That's what mind all along, isn't it?"
in America... you've had in "NO SHIT, SHERLOCK!"

5 6 **(Ky2/FIT/pls)** 7

Audrey II: "NO SHIT, SHERLOCK!" Seymour: "We're not talking about one hungry plant here. We're talking about - world conquest!"
"WORLD CONQUEST"

"The Stroll"

(+Bs/B.Sx)

3 9 10 **(Ky2/Tpts)** Seymour: "You ate the only thing I ever loved"
Audrey II: "Too bad"

Audrey II: "AND I WANT TO THANK YOU!" Seymour: "You're a monster and so am I!" Audrey II: "FEED ME!" Seymour: "TOO BAD!" **Take**

11 12 13

that And that And that and that and that and that! Audrey II: "GIVE UP, KRELBOURN!"

f (+Tutti) (+MkTr) *mf*

14 15 16

Seymour: "Never! Here! Rat poison! Eat that! EAT IT! EAT IT! EAT IT! EAT IT!"

(+T.Sx/Tpts) sub. *p*

17 18 19 tr tr

(EbCl/Tpt2/Ky2)

Audrey II: "Feh! Give up, small fry." Seymour: "Maybe you're tough on the outside. But in there! In that pod —"

ib. p IN TASTE! I'LL HACK YOU

20 21 22

(EbCl/Tpts)

I'll hack you to bits! I'll get you from the inside! Open up! Open up! Open up! Now!"

(+Gtr) (+Sus.Cym.) *mf* *f* *ff*

Musical score for measures 23-24. The score is written for a piano and includes a treble clef staff, a bass clef staff, and a grand staff. Measure 23 features a melodic line in the treble clef with a slur and a fermata over the final note. Measure 24 contains a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. A vertical line is drawn between measures 23 and 24. Annotations include "(+EbCl/Tpt2)" above the treble clef staff, "(+Timp)" below the bass clef staff, and a circled "3x" in a box next to the bass clef staff. There are also some handwritten scribbles and a large "X" over the right side of the score.

Musical score for measures 25-30. Measure 25 shows a triplet of eighth notes in the treble clef. Measures 26 through 30 are mostly empty staves with some handwritten notes and markings below the bass clef staff, including "v", "v", "v", "v", and "v". There are diagonal lines drawn through measures 28, 29, and 30.

Musical score for measures 31-33. Measure 31 features a triplet of eighth notes in the treble clef. Measure 32 is mostly empty. Measure 33 shows a few notes in the treble clef and a large handwritten "E" in the bass clef. Annotations include "+8VB" below the bass clef staff and "E" written vertically in the bass clef staff.

PIANO/CONDUCTOR

Company
[except puppeteers]

TRANPOSED

Finale

[r 8/9/03]

Orchestration: Danny Troob

18

(11-3-108)

"Little Shop Of Horrors"

Cue (Martin): "The truck's waiting outside"

Quasi Religioso

2 Crys/Chif/Ron:

Ron

Cue to proceed (Martin):

"Open the van, boys. We're ready to start loading."

(Ky2—Gospel Organ)

ppp

(1 2 3 + 4 +)

(IN TEMPO)

Acoustic

mp

bold

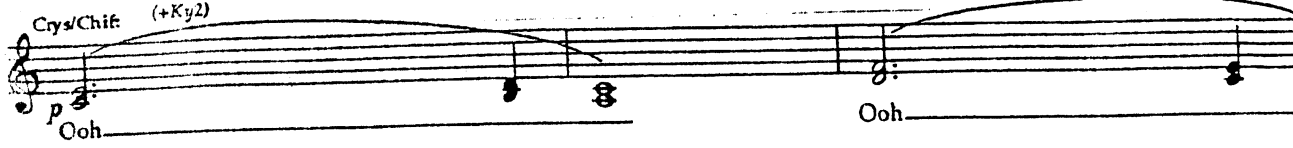
(+Drs)

(Kornette)



Sub-se-quent to the e-vents you have just wit-nessed, Sim-i-lar e-vents in ci-ties a-cross A-

Crys/Chif (+Ky2)

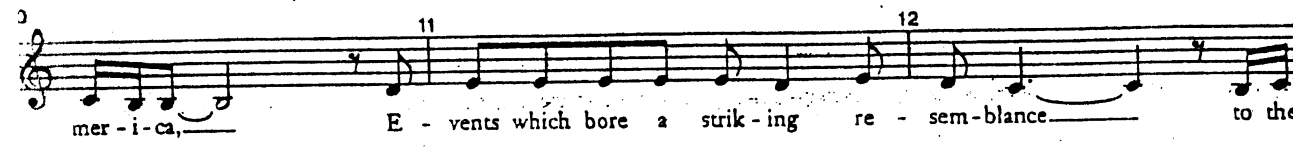


Ooh

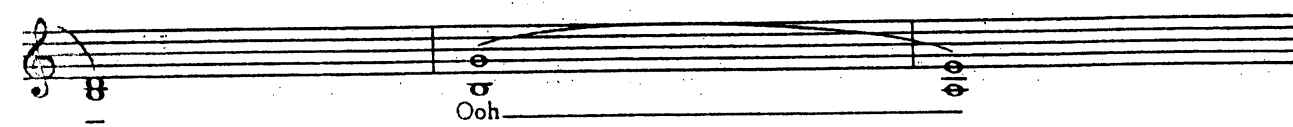
(+Chime)
(+Cl/BsCl)
(+Bs)



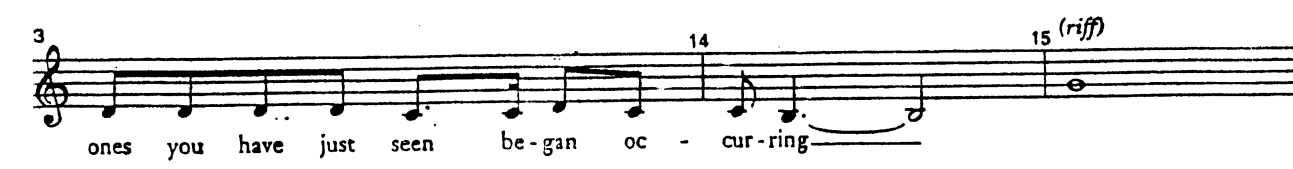
mer-i-ca, E-vents which bore a strik-ing re-sem-blance to the



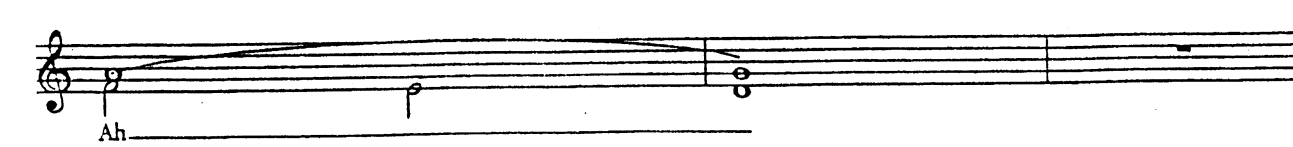
Ooh



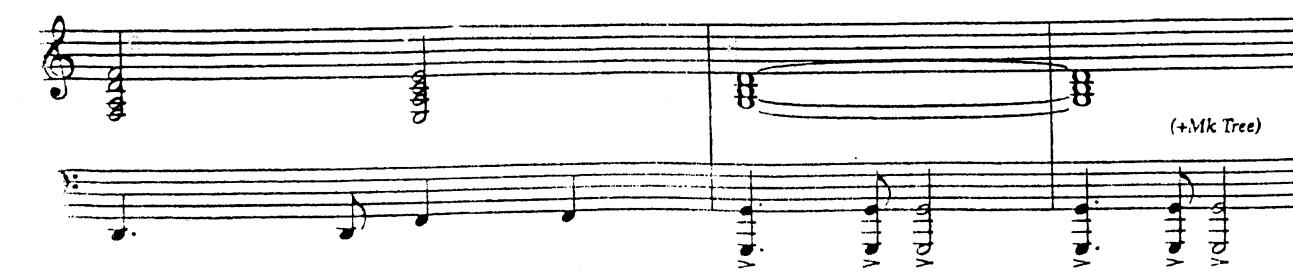

ones you have just seen be-gan oc-cur-ring



Ah



(+Mk Tree)



C

Crys:
Chif/Ron:

3 17 18

Sub-se-quent to the e-vents you have just wit-nessed, Un-sus - pect-ing jerks from Maine to Cal-i-

(Tpts)

19 3 20 21

for - nia Made the ac - quaint-ance of a new breed of fly trap And got

22 3 23 24

sweet-talked in - to feed - ing it blood Thus the

(+Tpts)

(+Sus. Cym)

polo accel.
(+Gtr)

Cry/Chif: 3 3 26 27 3 3 28

Ron: plants worked their ter-ri-ble will, Find-ing jerks who would feed them their fill As the

mf > *mp*

Cry/Chif/Ron: 30 31 32 3 3

plants pro-ceed - ed to grow and grow And be - gan what they came here to

(+Sus. Cym) *mf*

(+B.Sx)

Cry: 34 35 36

do, Which was es - sen - tial - ly to eat Cleve - land!

7 Chif: 38 39 Ron: 40

And Des Moines! And Pe - or - i-a!

(T.Sx/Tpts/Chines)

Crys/C.H./Kon:

42

43

And New York!

And this

accel. e cresc.

44

"THEATRE!"

45

46

47

Sim.

R.H. 8VA

60

The dead (Mushnik/Seymour/Orin/Audrey):

R+N

They may of-fer you for - tune and fame

Love and mon-ey and in -

(+T.Sx/Tpts)

(+B.Sx)

63

64

stant ac-claim

But what - e - ver they of - fer you, Don't feed the

CMS

C.H./Kon

65 67 68 Mushnik:

plants! How They may of - fer you lots—

sfz *sfz*

69 70 Seymour: 71

- of cheap thrills How Fan - cy con - dos in Bev - er - ly Hills

72 Orin: Audrey: 74 75

But what - e - ver they of - fer you, Don't— feed the plants!

sfz *sfz*

76 Audrey/Crys: 77 78 79

Chiff/Ron: Look out!— Here— comes Aud - rey Two!

Seymour/Orin/Mushnik: Look out!— Here— comes Aud - rey Two!

(+Mk Tree) *ff*

80 Audrey II: 81 82 83

Look out! Here I come for you!

Mushnik: Seymour: Here I come for you!

Look out! Here I come for you!

f

84 Orin: 85 86

Audrey: Here I come for you!

(Sey/Mush/Aud II) Chif: You You Crys: Ron: You

(T.Sx/Tpts)

87 Audrey/Crys: 88 89

Chif: Ron: (+Ky2) Hold your hat and hang on to your soul! Some-thing's com-in' to eat-

Seymour: Orin/Mush: Hold your hat and hang on to your soul! Some-thing's com-in' to eat-

(Timp)

(Audrey/Crys) 90

(Cliff/Ron) the world—whole! If we fight it, we've still got a chance

(Seymour) 91

(Orin/Mush) the world—whole! If we fight it, we've still got a chance 92

(Timp)

93

But what-e-ver they of - fer you Though they're slop-pin' the trough—

But what-e-ver they of - fer you Though they're slop-pin' the trough—

(+Tutti)

96

Aud/Crys: 97 3 3 98 3 3

Cliff/Ron: 3 3 3 3

Sey/Orin: 3 3 3 3

Mush: 3 3 3 3

- for you Please what - e - ver they of - fer you, Don't feed the

- for you Please what - e - ver they of - fer you, Don't feed the

99 (And/Crya) (Clnf/Ron) 100

plants! (Sey/Orin) Seymour:

(Mush) plants! Audrey: (+T.Sx/Tpt/Ky2) We'll have to

(+B.Sx)

101 102 103

Don't feed the mor row. Don't feed the

(+Tutti)

(+Timp)

104 105 106 107 108

plants! Orin: Seymour: Mush: plants!

Bows

1 *ff*

2 3 4

4A 4B 4C 4D *sfz*

5 (Tpts, Saxes) *ff* *sfz* *sfz*

6 7 8

9 *sfz* 10 11 12 13

solo *ff*

(Bs, Bari Sax, Gtr)

(Bs, Bari Sax, Gtr)

2. Saxes (Tps)

15 16

(+Congas)

G

(3 5)

18 19 20 21

C

22 23 24 25

26

27 28 29

Musical staff for measures 26-29. Measure 26 contains a whole note chord. Measures 27-29 contain eighth-note chords.

(Sax)

Musical staff for Saxophone, showing sustained notes with slurs across measures 27-29.

(+Tpts)

Musical staff for Piano, showing eighth-note chords with slurs across measures 27-29.

30

31 32

Musical staff for measures 30-32. Measure 30 has a whole note chord. Measures 31-32 have eighth-note chords.

Musical staff for Piano, showing eighth-note chords with slurs across measures 30-32.

33

34 35

Musical staff for measures 33-35. Measure 33 has a whole note chord. Measures 34-35 have eighth-note chords.

(T.Sax/Tpts)

Musical staff for Tenor Saxophone/Trumpets, showing eighth-note chords with slurs across measures 33-35.

Musical staff for Piano, showing eighth-note chords with slurs across measures 33-35. Measure 35 includes a glissando (gliss.) and a fortissimo (ff) dynamic marking.

D.S. al
Cresc.

Musical notation for measures 37-38. Includes treble and bass staves with notes and rests. Measure numbers 37 and 38 are indicated above the staff.

Musical notation for measures 39-41. Includes treble and bass staves. Measure numbers 39, 40, and 41 are indicated above the staff. A tambourine part is marked with "(+Tamb)".

Musical notation for measures 43-45. Includes treble and bass staves. Measure numbers 43, 44, and 45 are indicated above the staff. A section for "CORN (Tpts, Saxes)" begins at measure 42. Dynamics include *sp* and *ff*. A "solo" marking is present above measure 45.

Musical notation for measures 46-49. Includes treble and bass staves. Measure numbers 46, 47, 48, and 49 are indicated above the staff. Dynamics include *sp* and *ff*. A "8va (optional)" marking is present above measure 47. Chord symbols are provided below the bass staff: G, Am7b5, G/B, Cm, G/D, Cm/Eb, F, E Eb, D, Bb.

PIANO/CONDUCTOR

20
~~23~~

"Little Shop Of Horrors"

Exit Music

Orchestration: Danny Troob

1-2-3-4

Tempo de Seymour

1

(+Sxs/Tpts) Solo (+MkTr) f

(+Bs)

3

(+Sxs/Tpts) Solo (+MkTr)

5

(Sxs/Tpts) (+Bells) (Ky2)

Db Ab Db/Ab Ab

9 10 11

Db Ab Db/Ab Ab (+Bells)

12 13 14

Eb 7sus ff (+B.Sx)

15 16 17 18

f (+Sxs/Tpts/Chimes)

19 20 21 22

23 24 25

Musical staff for measures 23-25, featuring a melodic line in treble clef with a key signature of two flats and a common time signature.

ff

Musical staff for measures 23-25, featuring a rhythmic accompaniment in treble clef with a key signature of two flats and a common time signature. Includes a dynamic marking of *ff*.

26 27 28 Dictated

Musical staff for measures 26-28, featuring a melodic line in treble clef with a key signature of two flats and a common time signature. Includes a dynamic marking of *ff* and a section labeled "Dictated".

rall.

Musical staff for measures 26-28, featuring a rhythmic accompaniment in treble clef with a key signature of two flats and a common time signature. Includes a dynamic marking of *ff*, a section labeled "Dictated", and a tempo marking of *rall.*

? Caribbean Groove 30 31 32

Musical staff for measures 30-32, featuring a melodic line in treble clef with a key signature of two flats and a common time signature. Includes a section title "Caribbean Groove" and measure numbers 30, 31, and 32.

(8va) (T.Sx/Tpts) (+Bongos)

Musical staff for measures 30-32, featuring a rhythmic accompaniment in treble clef with a key signature of two flats and a common time signature. Includes performance instructions: "(8va)", "(T.Sx/Tpts)", and "(+Bongos)".

33 (Gtr) 34 35 36

Musical staff for measures 33-36, featuring a melodic line in treble clef with a key signature of two flats and a common time signature. Includes measure numbers 33, 34, 35, and 36, and a performance instruction "(Gtr)".

(T.Sx/Tpts) (Bs/B.Sx)

Musical staff for measures 33-36, featuring a rhythmic accompaniment in treble clef with a key signature of two flats and a common time signature. Includes performance instructions: "(T.Sx/Tpts)" and "(Bs/B.Sx)".

37 38 39 40

Play

41 (Sxs/Tpts) 42 43 44

Play

45 46 47 48

49 50 51

52 53 54

55 56 57 58

cresc. poco a poco

mp G m7 A m Bb B o7

59 60 61 62 63

mf F/C C+ D m A m/E G7 C A m G m F

64 65 66 67 68

G m7 C7 F F