

That Beautiful Sound

[Rev. 11/17/18 5:32 PM]

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15

BEETLEJUICE: **LYDIA:** **Girl Scout**

1 2 3 4 5

Do you hear that sound? That beau - ti - ful sound? That _ is the

GIRL SCOUT: **Old Woman**

AAHH! AAHH! _____

Old Woman: **Lydia:** **Mailman:**

6 7 9 10

sound of clean white shorts tur - ning brown, tor - ture and pain, brea - king a

Mailman

AAHH! _____

Trick or Treater: **Exterminator**

12 13 14 15 16 17

brain, a sound that says "I will ne - ver sleep well a - gain The sound of a

Trick or Treater **Exterminator**

AAHH! _____

Chords: *p* F [w/ HH] F/A F/A F Dm7 G7 Eb D+ Bbm/Db C7 C7 Em7(b5) A7 /C# Dm7 G7 Gm9 Am7 Bb B°7 C7 Dm7 C°7 C7

18

19 20 21 22

AAHH! _____ AAHH! _____

scream is mu - sic to me, a sound that says "fif - teen

Therapist

mp F F7/A B $\flat$ /C B $\flat$ sus2/C F /A B $\flat$ B $\flat$ sus/C Dm7 Dm9

23 24 25 26 27

ALL:

Trau - ma and fear, it sings in my

years full time the - ra - py." _____ AAHH! _____

G7 E $\flat$ D $^+$ B $\flat$ m/D $\flat$ C7 C7 E $\flat$ m7($\flat$ 5) A7 /C $\sharp$

28 29 30 31 32 33

ear. Ain't it the swee - test noise a - round? That beau - ti - ful

AAHH! _____

Dm Fm/C Dm E $\flat$ 9 Gm B $\flat$ B $^\circ$ C7sus4 choke

BEETLEJUICE: Oo someone's at the door.
 LYDIA: You want to answer it this time?
 BEETLEJUICE: More than anything!
 LYDIA: Don't oversell it, at natural!

34

sound...

p F F⁷/A B^b B^bsus2/C F F⁷/A B^b B^bsus2/C F B^b/A B^b11 B^b/C

CENSUS BUREAU: Hello, I'm with the U.S. Census Bureau, time for a few- Oh my God!
 BEETLEJUICE: Hi!
 CENSUS BUREAU: How many people live here?
 LYDIA: Just me!
 CENSUS BUREAU: Oh- and you?

F B^b/A B^b11 B^bsus2/C Dm Am⁷ G⁷ C⁷ Dm⁷/C C^o C

BEETLEJUICE: I don't live here...I'm dead!
 CENSUS BUREAU: <Scream!> **[GO ON]**

VAMP (out any bar)

F F⁷/A B^b B^bsus2/C *mf* Badd2/C[#]

52

BEETLEJUICE:

53 54 55

Pa - nic and stress, **ALL:** oh, ain't it the best?

Pa - nic and stress,

G $\flat$ /B $\flat$ C $\flat$ sus2 C $\flat$ /D $\flat$ G $\flat$ ⁹ /B $\flat$ C $\flat$ C $\flat$ sus2/D $\flat$

56

ALL:

57

58

59

The sound of a heart ex - plo - ding in - side a chest.

E $\flat$ m⁷ E $\flat$ m⁹ A $\flat$ ⁷ E E $\flat$ ⁺ C $\flat$ m/E $\flat\flat$ D $\flat$ ⁷ D $\flat$ ⁷

60

61

ALL:

62

63

LYDIA: We're ru - in - ing lives.

It fills you with pride!

Fm⁷($\flat$ 5) B $\flat$ ⁷ /D E $\flat$ m⁷ /D $\flat$ F $\flat$ ⁹

ALL:

64 65 66 67

Ain't it the sweet - est noise in town? That

$A\flat m^9$ $B\flat m^7$ $C\flat$ $C^\circ 7$ $D\flat m^7$ $D\flat 7$

BEETLEJUICE: Hey, you know what would make all this even more awesome?
 EVERYONE: What?
 BEETLEJUICE: More ME!

68 *accel.*

69 70 71

beau - ti - ful sound!

$G\flat$ *mp* $C\flat$ $D\flat$ $G\flat$ $C\flat$ $D\flat$

"Pop-outs"

BEETLEJUICE:

72 73 74 75

All we wan - na do is hear that sound. All we wan - na do is hear that sound.

Add: Lydia, Girl Scout,
 Old Woman, Mailman
 top note!

76 77 79

All we wan - na do is hear that sound. All we wan - na do is hear that sound.

Add: Trick or Treater,
Exterminator, Therapist
Very top note!

80

82

83

All we wan-na do is hear that sound. All we wan-na do is hear that sound.

Add: Census Bureau, UPS Guy,
Pizza Guy, Pie Lady
bottom note!

84

87

All we wan-na do is hear that sound. All we wan-na do is hear that sound.

G

102

"Lydia Dance"

Measures 102-105. Treble and bass staves. Chord F⁶/G is indicated in measure 102. Measure 105 ends with a double bar line and a bracket indicating a cut to measure 124.

[cut to m124]

105A

105B

105C

105D

Measures 105A-105D. Treble and bass staves. Chords Ebm⁷ and Ab⁷ sus⁴ are indicated. Measure 105D ends with a double bar line.

124

"1st Doorbell"

BEETLEJUICE: Ooh, ooh, somebody's at the door, alright
Let's make some more people scream!

Measures 124-127. Treble and bass staves. Measure 124 has a '(Ding Dong!)' annotation. Measure 125 has a 'p' dynamic marking and a 'D^bm' chord. The text 'STRAIGHT 8ths' is written across measures 124 and 125. Measure 127 ends with a double bar line.

UPS MAN: Package for Deetz?

128

Measures 128-131. Treble and bass staves. Measure 128 has a triplet of eighth notes. Measure 131 has a slur over measures 131 and 132A. Measure 132A is marked with a double bar line.

BEETLEJUICE: Ya know, overnight delivery costs
extra. OLD WOMAN: What a rip-off!

132

132A

133

134

135

Measures 132-135. Treble and bass staves. Measure 132 has an '8' annotation. Measure 133 has a 'f' dynamic marking and a 'D^bm' chord. Measure 134 has a 'Rip' annotation. Measure 135 has a 'Scream' annotation. Measure 135 ends with a double bar line.

136

136 137 138 139 140

Fall Slam

(Ding Dong!)

p

Dm

f

G(#9)

D7

Vomit Scream

GIRL SCOUT: Hey, what'd you order?

BEETLEJUICE: Pepperoni, mushroom... and snakes.

PIZZA GUY: Snakes?

141 141A 142 142A 143 144 145

Vomit Scream

f

G(#9)

D7

BEETLEJUICE: Ugh, holy moly, a lot of people come to this house, lights!

146

146 147 148 149 150

Fall Slam

(Ding Dong!)

p

Dm

f

G(#9)

D7

Vomit Scream

PIE LADY: Hello? New neighbors? I brought you a pie? It's from the store?

Oh I don't see anything!

"Twinkle-Twinkle"

151 152 153 154 155 156

mp

Dm

G(#9)

D7

"Twinkle-Twinkle"

BEETLEJUICE: Hi There! ¹⁵ - That Beautiful Sound [rev. 11/17/18]

157 158 159 160

PIE LADY: Ahhhh!

ff

161 162 163 164

f $B\flat^7$ $B\flat^7(b9)$ $B\flat^9$ $B\flat^{\#9}$ $B\flat^7$ $E\flat m^9$ **sfz** **mp**

Big 2-Bar Krupa Fill

The image shows a musical score for a piano and vocal performance. The score is in 3/4 time and features a key signature of three flats (B-flat major or D-flat minor). The vocal line, labeled 'PIE LADY:', begins at measure 157 with a whole note rest, followed by a half note rest in measure 158, and then a half note 'A' in measure 159, which is tied to a half note 'A' in measure 160. The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. Chord changes are indicated below the piano staves: B-flat major 7, B-flat major 7 with a flat 9, B-flat major 9, B-flat major with a sharp 9, B-flat major 7, and E-flat minor 9. Dynamics include fortissimo (ff), fortissimo sforzando (sfz), and mezzo-piano (mp). A 'Big 2-Bar Krupa Fill' is marked in measures 162 and 163. Measure numbers 157, 158, 159, 160, 161, 162, 163, and 164 are indicated at the top of the score.

205

(Johnny / R)

CENSUS BEREAU:

208

Hey ____ look at me ____

209 **UPS GUY:** **PIZZA GUY:**

CLONES: I'm fi - nal - ly free! I was in -

213 **PIE LADY:** **LYDIA:**

vi - si - ble But now they all see. They're out of my

214 **216**

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ALL:

217 218 219 220

grill be - cause of that shrill sym - pho - ny! Ain't it the

221 222 223 224

sweet - est noise a - round? That beau - ti - ful

Em7(b5) A /C# Dm7 G

Gm9 Am7 Bb B°7 Bb/C

225

2 bars!

226

8

sound!

Kim / (Dana) / Jill*
Tessa / Presley*

Sound (That sound)

mp

p

D $\flat$

That beau - ti - ful sound!

The musical score is written for two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a half note chord of G4, Bb4, and D5, marked with an accent (>) and the label 'C7'. The second measure contains a half note chord of F4, Ab4, and C5, marked with an accent (>) and the label 'F'. The third measure contains a half note chord of F4, Ab4, and C5, marked with an accent (>) and the label 'F6'. The bottom staff begins with a bass clef. The first measure contains a half note chord of G2, Bb2, and D3, marked with an accent (>). The second measure contains a half note chord of F2, Ab2, and C3, marked with an accent (>). The third measure contains a half note chord of F2, Ab2, and C3, marked with an accent (>). The score is written in a style that suggests a jazz or blues influence, with the use of dominant seventh and altered chords.