BAT BOY
THE MUSICAL

PIANO/CONDUCTOR

Story and Book by
KEYTHE FARLEY and BRIAN FLEMMING

Music and Lyrics by
LAURENCE O'KEEFE

Arrangements and Orchestration
LAURENCE O'KEEFE
ALEX LACAMOIRE

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Piano/Conductor Copywork
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<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>OVERTURE</td>
<td>1</td>
</tr>
<tr>
<td>1a.</td>
<td>THE CAVE</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>HOLD ME, BAT BOY</td>
<td>5</td>
</tr>
<tr>
<td>2a.</td>
<td>LIVING ROOM CUE</td>
<td>27</td>
</tr>
<tr>
<td>3.</td>
<td>CHRISTIAN CHARITY</td>
<td>29</td>
</tr>
<tr>
<td>4.</td>
<td>UGLY BOY</td>
<td>45</td>
</tr>
<tr>
<td>5.</td>
<td>WHATCHA WANNA DO?</td>
<td>51</td>
</tr>
<tr>
<td>6.</td>
<td>A HOME FOR YOU</td>
<td>62</td>
</tr>
<tr>
<td>7.</td>
<td>ANOTHER DEAD COW</td>
<td>73</td>
</tr>
<tr>
<td>8.</td>
<td>DANCE WITH ME, DARLING</td>
<td>84</td>
</tr>
<tr>
<td>9.</td>
<td>MRS. TAYLOR'S LULLABY</td>
<td>103</td>
</tr>
<tr>
<td>10.</td>
<td>SHOW YOU A THING OR TWO</td>
<td>108</td>
</tr>
<tr>
<td>11.</td>
<td>CHRISTIAN CHARITY (REPRISE)</td>
<td>142</td>
</tr>
<tr>
<td>12.</td>
<td>MAY I HAVE THIS DANCE?</td>
<td>149</td>
</tr>
<tr>
<td>13.</td>
<td>A HOME FOR YOU (REPRISE)</td>
<td>153</td>
</tr>
<tr>
<td>14.</td>
<td>PARKER'S EPIPHANY</td>
<td>161</td>
</tr>
<tr>
<td>15.</td>
<td>COMFORT AND JOY</td>
<td>164</td>
</tr>
<tr>
<td>15a.</td>
<td>COMFORT AND JOY (Part II)</td>
<td>185</td>
</tr>
<tr>
<td>16.</td>
<td>A JOYFUL NOISE</td>
<td>199</td>
</tr>
<tr>
<td>16a.</td>
<td>COME ON DOWN!</td>
<td>208</td>
</tr>
<tr>
<td>17.</td>
<td>LET ME WALK AMONG YOU</td>
<td>209</td>
</tr>
<tr>
<td>18.</td>
<td>A JOYFUL NOISE (REPRISE)</td>
<td>221</td>
</tr>
<tr>
<td>18a.</td>
<td>A JOYFUL NOISE (PLAYOFF)</td>
<td>230</td>
</tr>
<tr>
<td>19.</td>
<td>ALL HELL BREAKS LOOSE</td>
<td>231</td>
</tr>
<tr>
<td>20.</td>
<td>STOP THE BAT BOY!</td>
<td>239</td>
</tr>
<tr>
<td>21.</td>
<td>THREE BEDROOM HOUSE</td>
<td>243</td>
</tr>
<tr>
<td>21a.</td>
<td>BABE IN THE WOODS</td>
<td>264</td>
</tr>
<tr>
<td>22.</td>
<td>CHILDREN, CHILDREN</td>
<td>265</td>
</tr>
<tr>
<td>22a.</td>
<td>BURN, YOU FREAK, BURN</td>
<td>285</td>
</tr>
<tr>
<td>23.</td>
<td>MORE BLOOD/KILL THE BAT BOY!</td>
<td>290</td>
</tr>
<tr>
<td>24.</td>
<td>INSIDE YOUR HEART</td>
<td>295</td>
</tr>
<tr>
<td>25.</td>
<td>IS ALL THAT YOU TAUGHT ME A LIE?</td>
<td>309</td>
</tr>
<tr>
<td>26.</td>
<td>APOLOGY TO A COW</td>
<td>313</td>
</tr>
<tr>
<td>26a.</td>
<td>HELLO, FATHER</td>
<td>326</td>
</tr>
<tr>
<td>27.</td>
<td>REVELATIONS</td>
<td>327</td>
</tr>
<tr>
<td>28.</td>
<td>FINALE: I IMAGINE YOU'RE UPSET</td>
<td>344</td>
</tr>
<tr>
<td>28a.</td>
<td>FINALE: I AM NOT A BOY</td>
<td>361</td>
</tr>
<tr>
<td>29.</td>
<td>FINALE: HOLD ME, BAT BOY (REPRISE)</td>
<td>362</td>
</tr>
<tr>
<td>30.</td>
<td>BOWS</td>
<td>369</td>
</tr>
<tr>
<td>1opt.</td>
<td>OPTIONAL OVERTURE</td>
<td>377</td>
</tr>
</tbody>
</table>
BAT BOY
A Note to the Music Director

THE PIANO/CONDUCTOR SCORE:
This book has been carefully proofread by the Composer and original Music Director. It is mainly a
"part" to be played by the Piano/Conductor in the band, but it is also a detailed score representing
the other musicians' parts. Rehearsal pianists should try to cover as many of the parts as possible
while still maintaining the groove and feel of the song. There will be instances where the rehearsal
pianist will need to make decisions as to what to play; for example, they will usually need to play
the smaller "cue notes" that represent the bass part as opposed to the actual Left-Hand of the P/C if
it will provide a more accurate representation of the music. In general you can refer to the Cast
Recording for basic feels and grooves. To make the music easier to read, many times the bass cue
notes are written where a bass player would read them—that means that the Rehearsal Pianist
should transpose these notes down an octave. Again, use your judgement; you may sometimes want
to double the Left-Hand in octaves.

In regards to comparing this score with the Cast Recording: this P/C was cleaned and proofread
after the album was pressed. We know the two may differ in places. This P/C is more current, and
therefore it is the "correct" version of the Composer's and Orchestrators' intentions. There may also
be minor inconsistencies in certain passages between the P/C and the pit parts; here again this P/C is
the correct version. There may even be places where the lyrics on the sheet music differ from the
lyrics in the script; again, the P/C version is correct.

On the other hand, there may also be minor inconsistencies between the actors' lines of dialogue as
they are written in this P/C and how they may be written in the Published Script. For questions of
dialogue, consider the Script the "correct" version and not the P/C.

THE ORCHESTRATIONS:
Bat Boy was orchestrated for a 5-piece band. However, the music covers a lot of styles, many of
which would ordinarily require a full orchestra. Therefore, the songs were orchestrated in a way to
maximize the use of each musician in the pit. This makes Bat Boy a challenging score to perform,
so choose your musicians wisely.

Be warned: it is a massive project to program the synths for this show, since there are many layers
of sounds per patch, and many patches per song. There are many patch changes that occur quickly;
for example, you'll play beat 4 on a Brass patch, then change quickly to a String patch and play on
beat 1 of the following measure. We have played these books and know that the changes are all
possible, but they are made more easily with a foot-pedal patch advancer. It will also take some
time to get the volumes right inside the patches; for example, within a Piano/String layer, you'll
need to figure out if the strings should be louder than the piano, if they should be of equal volume,
etc. This should be left to the discretion of the Music Director.

What follows is an explanation of how the band and the instruments were organized for our first
The **PIANO/CONDUCTOR** uses one 88-key sampling keyboard (with weighted keys, of course). All instructions for keyboard programmers in this P/C are marked in brackets.

**EXAMPLES:**

[**Piano/Strings**]  
[Strings sound 8vb]  
[Vibes up to G#3, sounding –12]

Note: Instrument names that do not appear in brackets are simply cueing instructions for the Piano/Conductor, and are not meant to be programmed into the Keyboard I synth. For example: “+Tri” means that the percussionist plays a triangle on the specified beat, whereas “[+Timp]” means that there should be a layer of Timpani within the current keyboard patch. Also note that “+K2[Strings]” implies a Keyboard II entrance, on a String patch.

There are also many times where there is a different sound in the Right-Hand than there is in the Left-Hand. In these instances, sometimes the split-point for the two patches is specified, other times they are not. Make sure to have the Keyboard Programmer and the Music Director check the programming work carefully.

In this P/C score, patch advances/changes are indicated with the following symbol:

> In general, the PIANO/CONDUCTOR chair plays a lot of Piano-oriented sounds—the basic groove of the songs—while the KEY II plays orchestral colors such as Strings, Brass, etc.

The **KEYBOARD II** player uses two synths: one 88-key sampling keyboard (weighted), and above it, a 61-key MIDI Controller connected to the 88-key synth via MIDI. This “secondary” or “upper” keyboard did not contain any internal sounds—it used the internal sounds of the “primary” keyboard to which it was connected. The second keyboard came in handy for a number of reasons:

a) There are times when the Key II part is split into many “zones,” and 88 keys aren’t enough. Therefore, certain passages are intended to be played on the “secondary” or “upper” keyboard, as specified in the Key II parts.

b) Since the Key II part contains a lot of Hammond Organ parts, it just feels better to play these passages on a plastic un-weighted keyboard.

There may be moments when the Key II player may want certain sounds to be on the “upper” keyboard though they are not specified as such—feel free to adjust to their liking.

A note regarding the Hammond Organ sounds: The Orchestrators specify whether the Leslie effect should be “On” or “Off,” and they also take into account the fact that on real organs, it takes a few seconds for the Leslie to speed up or slow down. You might want to try to program organs that can approximate the effect as realistically as possible. Furthermore, all Organ passages in the score and parts are written in **CONCERT PITCH** (make sure they sound in the correct octave, as most keyboard organs are transposed down an octave by default).
The **GUITAR** book plays both Electric and Acoustic Guitar, with some slide-guitar moments in **CHRISTIAN CHARITY**, some wah-wah in **WHATCHA WANNA DO?**, etc. Have them bring along a plethora of effects and funny-colored foot pedals, and tell them to have fun.

The **BASS** player used only Electric, not Upright Acoustic in NYC (but only for economic reasons). If you can fit an acoustic bass in the pit, you may want to incorporate it into the more non-rock songs such as **A HOME FOR YOU**, **SHOW YOU A THING OR TWO**, etc. But the book can be played entirely on Electric. You’ll probably need to use a 5-stringed bass.

The **DRUM** book is intended for one player, playing a real drum kit with some electric drum pads throughout. There are moments when they will need a few pads to trigger sounds such as Timpani, Chimes, Synth Snares, and most importantly, what we like to call “The Lion King Boom.” This should be a colossal, deep, cavernous and reverby drum, and it’s used to signal things such as the ends of big numbers, as well as other comedic moments in the show (see **REVELATIONS**). These moments are specified in the P.C. (“LK Boom” for short). The drummer will need toys such as woodblocks, mark trees, triangle, cowbell, etc., though in NYC all these sounds were triggered by electronic pads. Real is always better.

We do not recommend the use of “V-Drums” for the kick, snare and toms in this show. We just find that acoustic instruments work better, not least because almost all the other instruments are electronic; so we find it’s useful to have the sound of real drums (and for that matter acoustic guitar) in the room. Going one further: if your Music Director and Keyboard Programmer have the means to put a real Acoustic Piano in the pit to play some of the piano parts (not all, mind you, because the Key II player also plays piano here and there) and thereby to take some of the pressure off the keyboard programmer, we welcome the attempt—anything that produces a warmer and more “real” sound can only help.
Bat Boy: The Musical
Piano/Conductor

OVERTURE
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Allegro  \( \text{ } \frac{d}{= 135} \)

[Stgs/Brass] [Stgs doubled 8va, Brass sounding 8vb]

Lion King Boom

L6148-802-2001
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THE CAVE
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

NOTE:
Omit m5

[RUTHIE craters]

[RICK takes out a bong...
RON's light shines on BAT BOY]

(go)

Presto

RON: "Sweet Jesus!"

[Spooky Pno]

mf

+Cym

RICK: "What?"
RON: "The cave monster!! The cave monster!!"
RICK: "Shut up, Ron."
RON: "I saw him, Rick! I swear."
RUTHIE: "There's no such thing as a cave monster, Ron."
RICK: (mocking her)
"Ooh! It's the cave monster, Ron! The scary caaaaaave monster!"
(Ron points, Rick looks)

RICK: "Whoa!"
(Go)

(Ruthie)

[they scurry]

RUTHIE: "What?"
RICK: "It was over there. But then I turned back and..."
RUTHIE: "Ahhhh! Over here!"
RON: "What is it?"
RUTHIE: "It's some deformed kid."
RICK: "It's a Bat Boy..." (go)

...It's okay, little guy. I'm Rick Taylor.
This is my brother Ron. And this is my sister Ruthie.
RUTHIE: "Can you say Ruthie?"
RICK: "Shut up, Ruthie!"
RON: "We won't hurt you."

RICK: "Take my hand. Come on."
RON: "Don't be afraid. It looks scared."

RUTHIE: "See if it likes Fritos. Fritos. See? Fritos." (go)

RUTHIE: "I'm bit! I'm bit!"
RON: "Ruthie's bit! Ruthie's bit!"
RICK: "Get him, Ron!" (go)

RON: "I'm getting him!"
RUTHIE: "Oh, mama! I don't wanna die!"
RICK: "You freakin' animal!"

Attaca HOLD ME, BAT BOY
HOLD ME, BAT BOY
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE
cave many miles to the south,
Lives a boy born with fangs in his mouth.
Sleeping until the fading light,
Flying through bloody dreams;
When he awakes, the summer night
Is filled with
WOMAN: (or 2 Women)

MAN, cont'd (optional)

You have heard he was born in the bogs;
That he screams.
You have heard he was born in the bogs;
That he

Oo...
Ooo...
Oo...

MAN 2:

feeds on the flies and the frogs.
You call him "beast" or

Ooo...
Ooo...
"Changeling;" Or "Demon Chimpanzee;" But we will prove he's

2 SOPRANOS:

He's much like Me!

2 ALTOS:

...and Me!

2 TENORS:

no such thing: He's much like Me!

2 BARITONS:

...and Me!

Oh:
This page is intentionally left blank for page turns.
Hold me, Bat_ Boy; Touch me, Bat_ Boy; Help me through the night...

Love me, Bat_ Boy; Save me, Bat_ Boy;

Make it all turn out All

Hold Me, Bat Boy (Rev. 11/1)
right!

[Fuzzy Clav]
{sounding 8vb}

He was

Drum fill

dragged from his home and thrown down,

at the

Gr

edge of a coal mining town.

They stripped him of his
dig-\text{-}ni\-ty. They beat him like a gong; And he was kicked re-
Won't you love him!

Somebody save him...

Love the Bat Boy;
Save the Bat Boy;
Make it all turn

Turn out All right!

out all right!
SHERIFF: "You say it's the Bat Boy?"
RICK: "Yeah! It bit Ruthie."
RON: "She's in the hospital."
RICK: "It's huge."
RON: "And it's fast."
RICK: "And it hates Fritos. You gotta lock it up, Sheriff."
RON: "And make it stand trial."
(He kicks the bag.)
BAT BOY: [squeal]

SHERIFF
"Now boys! You go on and look after your
sister, I'll take care of this... Bat Boy." (go)

VAMP

To be sung by those not in the
MEN'S or LADIES' scenes

2 MEN:

[Org]
(Leinnie On)

Drum fill
no one defend him, Protect him, Befriend him? Would

[mf]

[Org]

IMPASSIONED FEMALE SOLOIST (WOMAN #3)

none hear his cry? Yeah, would none hear his cry, y'all?
MEN'S SCENE

DILLON: "You say you got the Bat Boy in that bag?"
CLEM: "Dang!"
BUD: "Whatcha gonna do with it, Sheriff?"
SHERIFF: "I figure I'll just take it up to Dr. Parker."
CLEM: "I'll bet that's one powerful critter."
BUD: "I knew those stories were true."
DILLON: "You think Dr. Parker can handle a Bat Boy?"
SHERIFF: "It can't be that difficult. The Taylor kids managed to capture him all by themselves."

BUD: "But they're all hopped up on dope, so that's like fighting six people!"
SHERIFF: "Dr. Parker's a good veterinarian, I'm sure he'll just put it down with no trouble."

MEN: "Ahh! Sweet wounded Jesus!"
SHERIFF: "So long, boys!" (go)

VAMP

Same group as m57
Or

(hold through Vamp)

Drum fill

2 WOMEN:

would they de-test him? Arrest him, Mo-lest him? Or

would they de-test him? Arrest him, Mo-lest him?
LADIES' SCENE
LORRAINE: "You say you got the Bat Boy in that bag?"
DAISY: "What are you going to do with it?"
SHERIFF: "I'm headed to Dr. Parker's."
LORRAINE: "He's gonna put it down, right?"
MAGGIE: "That seems like a waste of resources. He might be useful around town."
LORRAINE: "Maybe we could train him to rustle up the cows—like a sheepdog."
DAISY: "Do we own it?"
MAGGIE: "Sure we do. You know, we could put him on display and charge admission."
LORRAINE: "People would pay good money to see a Bat Boy. We could be the next Branson."
DAISY: "Can we see it?"

LORRAINE: "Let's have a little peek, Sheriff."
SHERIFF: "All right." (go)

ALL EXCEPT SHERIFF: "Aaah! Sweet wounded Jesus!"
SHERIFF: "Good day, ladies."

WOMAN 4:
can't let him die! You can't just stand by!

He has

You can't just stand by!

suffered, and now it's your turn. You are

Aah, aah...

Gtr
here not to laugh, but to learn!

WOMAN 4:

Aah... aah...

Listen to his un-

god-ly shriek, Watch what we put him through;

MAN 5:

Heed the tale of a

(Leisi Off)

(Leisi On)
filthy freak...who's just like you!
And

filthy freak...who's just like you!
And

fill

you!
And YOU!
Oh!

you!
And YOU!

[Pno]
Hold Me Bat Boy

2 WOMEN/2 MEN:

Hold me Bat boy,
Touch me Bat boy,

3 MEN:

Hold me Bat boy,
Touch me Bat boy,

ad lib.

Won't you help me through the night,
Make it all turn out all right...

Make it all turn out all right...
Hold me Bat-boy,

Touch me Bat-boy,

Hold me Bat-boy,

Touch me Bat-boy,

G7m

EMaj7

108.

hear me cry when no one hears,

Won't you lick away my tears...

Won't you lick away my tears...
Love me Bat-boy,
Save me Bat-boy,

Gm
EMaj7

Sink your fangs into my soul,
Only you can make me whole!

WOMAN 4:
MAN 5:
Hold me in your arms tonight!

Hold me in your arms tonight!

Hold me in your arms tonight!

(Leslie On)
LIVING ROOM CUE

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
[Lights up]

Moderato \( \text{d} = 110 \)

[Pno/EP Layer]

\[ \text{rit.} \]

\[ \text{mf} \]

\[ \text{Bb} \]

L6148-802-2001
CHRISTIAN CHARITY
[Rev. 11/13/01]

CUE:
MEREDITH: "The wages of sin is death, sweetheart, that's all I'm saying."
[Knock Knock]
SHERIFF: "It's Sheriff Reynolds, Meredith!" (go)

Moderato \( \text{d} = 120 \)
\[\text{K2[Harp]}\]

[Stgs/Trem. Stgs/Brass]
[Trem Stgs sounding 8va; Brass sounding 8vb]
SHELLEY:

What cha got?

MEREDITH:

SHERIFF:

No, he's not.

Ev - ning folks!

Doctor home?

[Harp]

The heck is that?

An hour or so.

When's he back?

Well, I don't know.
Where did you find? He's out of his mind!

What in the world? What is he doing?

Is he insane?

Is he in pain?

Maybe, and possibly, let me explain:

[SHERIFF pistol-whips BAT BOY]

[BAT BOY hits the floor]

MEREDITH/SHELLEY: "No!"
SHERIFF:
"Aw, heck. Maybe I shouldn't've done that... (go) But that boy was hoppin' like a scalded dog."

MEREDITH:
"Boy?"

SHERIFF
"Maybe. Frankly, that's why I'm here...

...I figure maybe we need a veterinarian to sort this out...

...I'm hoping Dr. Parker will know what to do."

Mom!

Shel-ley, qui-et!

I didn't know where else to take him.
Mom!

Shel-ley, qui-et!

Can't go to jail, he's un-der-age.

The folks up at the med-school, but they'd carve him up or bake him, I'd

send the F. B. I. a page, But I don't think we're at that stage— So,
here he is folks, he's all yours!

Could--n't leave him out of doors,

Creep-in' on all fours...

We could al-ways shoot him, But that don't seem right to me,

n'I

can't rid my self o' my Christian Char-ity.
SHELLEY: "Can we see him?"
MEREDITH: "Shelley, get away."
SHERIFF: "Listen to your mother, Shelley...
...You don't want to be near it if it wakes up."

K2[Rhodes, light phase]

Just a little faster $d = 127$

MEREDITH: "Is it an animal or a...

SHELLEY: "Rick?"
SHERIFF: "It bit one of the Taylor kids."
SHERIFF: "No, Ruthie."
SHERIFF: "She'll be all right."

Shel-ley, don't stare, Shel-ley, don't poke. What is this, Sher-iff, Some kind of sick joke?
Mom, he's so gross, Mom, can he stay?

Shel, I was hop-in' you'd see it that way.

Mom!

Shel-ley, qui-et!

I'm com-ing up for re-e-lect-ion;
Mom!

Shel-ley, qui-et!

I got-ta bring this thing to heel.

boy with his com-plex-ion's gonn-a meet with some ob-ject-ions, n'I

SHELLEY
"It's a Bat Child?..."

think I know how folks will feel once they hear this Bat Child is for real!
SHERIFF:
"They're just callin' it that, Shelley. I can't say I know that's what it is. That's for your father to decide.
(to Meredith)
...There's nobody else unless I go outside with this...
...The ranchers have enough on their minds right now, if you know what I mean..."

MEREDITH:
"That's all right, Sheriff. You've done the right thing coming to us. I'll take care of the boy for you."

SHERIFF:
"Ah, that's great, Meredith. I can't thank you enough for the favor..."

Just a little faster $d = 130$

...Do you need anything? He can be pretty feisty."

MEREDITH:
"We can manage, I'm sure."

SHERIFF:
"You're certain?"

MEREDITH:
"Dr. Parker has some cages..."
...I'm sure we can find one that works.”

SHERIFF: “Right. That's what I figured.”

And if he turns into a pain,

Whoa!

Call me, I got stun guns and a chain! So,
Mom, look at him, I know but

Don't stare, Shelley, please, don't poke.

here he is folks, He's all yours!

Mom, look at him, What's wrong with him?

Don't touch him, Shelley, don't provoke.

Could-n't leave him out of doors, Creep-in' on all fours.
Shy

91
For now we'll wait and see.
We

Mer

92
For now we'll wait and see.
We

Shrf

We may have to put him down. For now we'll wait and see.
We

-K2[Org]

Gb Dm

Db

Ebm Bbm

Shy

93
can't rid ourselves of our Christian Charity.

Ac

can't rid ourselves of our Christian Charity.

Shrf

can't rid ourselves of our Christian Charity. So,

Gb/Cb Cb

Gb/Db Db N.C.

Db
Full-on Countrified Rock

Mom!

Don't stare, Shelley, please, don't poke.

here he is folks, He's all yours!

K2 [Rhodes, light phase]

Gtr fill (slide)

Al2 ad lib.

Db2/F

Eb5

MOM!!

Don't touch him, Shelley, don't provoke.

Could'n't leave him out of doors, Creep'in' on all fours. Those

Gtr fill (slide)
We can't just let him be!

We can't just let him be!

thunder clouds are closin' in,
we can't just let him be!

Gb  Db  
Ebm  Bbm

We can't rid ourselves of our Christian Charity.

We can't rid ourselves of our Christian Charity.

We can't rid ourselves of our Christian Charity.

Gb/Db  Db  N.C.  
F#/C#  Cb  
Tom
can't rid ourselves of our Christian Charity. Mom?...
can't rid ourselves of our Christian Charity. Shelley, quiet...
can't rid ourselves of our Christian Charity.
UGLY BOY
[Rev. 11/13/01]

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UGLY BOY
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
MEREDITH: "You need to eat...go on...go on..."

[BAT BOY screams] (go)

Moderato \(\text{d} = 156\)

SHELLEY:
"Mom, why is he screaming at the chicken?! Mom, make him stop!"

MEREDITH:
"You wanted to keep him!"

MEREDITH:
"Shelley!"

SHELLEY:
"He's just different"

Such an ugly boy,
Like a stinky

bo-ny rat.
I did-n't know he'd look like THAT!

Well,
MEREDITH: "It's going to be quite a storm..."

look at him!

[Thunder]

MEREDITH: 
"Shelley, that's not nice."

Stupid starving freak.

Doesn't have the

MEREDITH: 
"We just haven't figured out what he n——"

sense to eat.

MEREDITH: 
"Shelley!"

Dropping dead right at my feet, well,
(Tearing up) "He's just...tired."

[Shelley turns to taunt BAT BOY]

look at him!

That's my mom;
See?, she cries... Ev'ry time a stray dog dies...

Meredith:  "Well, I feel bad for them."
Meredith:  "Sure they call..."
Meredith:  "Sometimes..."

No one calls, no one claims, So we
MEREDITH: "Well, we can name him, sweetheart. What would you like to call him?"
SHELLEY: "Bat Boy."
MEREDITH: "That's cruel, dear."

SHELLEY: "That's what he looks like—"
MEREDITH: "—we're not calling him a Bat Boy—"
SHELLEY: "—but that's what he looks like—"
MEREDITH: "Shelley."

SHELLEY: "What do you want to call him?"

MEREDITH: "Perhaps Montgomery."
SHELLEY: "How about Ugly?"
MEREDITH: "Or maybe Edgar..."

(BAT BOY) "Gggnnnnwggwoo000?"

(CUT-OFF) ... (calling) Ed-gar!..."
This page is intentionally left blank for page turns.
CUE:

MEREDITH: "Stay away from the cage."

SHELLEY: "Okay. [Knock on the door]
Rick!"
(go)

RICK:
"Are you guys okay? I heard the Sheriff brought the Bat Boy over here and--
(see Bat Boy; points; mouth open in shock)
He's still alive?! He's in your house?!"

SHELLEY:
"It's okay, Rick. He's confined."

RICK:
"That cage'll never hold him! My sister's in the hospital with a big ol'...
(indicates a neck wound)
...I can't believe you have him in the house!"

SHELLEY:
"Mom says we gotta keep him till Dad comes home."

RICK:
"Your dad's just going to kill it, right?"
(GO ON)

SHELLEY:
(shrugging)
"Mm-mm-mm. [I don't know.]
So... Whatcha wanna do tonight?"
Hey there, little freak, you remember me? We were never introduced properly...

Drums continue

Hey, you gonna cry? You don't look so tough by the light of day. But we ain't gonna
gtr wail (wah)
murder you right away. First we gonna buy you lots o'
murder you right away. First we gonna buy you lots o'

fancy clothes! And make you clip your toes! And watch you walk a-round in make-up and pan-
gtr funk comp (em)
SHELLEY:

We gonna take you back out by the railroad track! And leave your ty-hose!

body for the dogs as a midnight snack!

body for the dogs as a midnight snack! Your papa

Your ma-ma was a snake!

was a pig! We gonna snap you like a twig and dump you
We gonna chain your arm to an atomic bomb And make you in the lake!

[SHELLEY makes hip-hop scratching noises, or tries anyway]

take your grand-ma-ma to the senior prom!

SHELLEY: "What?"

RICK: "Dude, you are so hot!"

(go on)

RICK: But first I'll show
Dirty R&B Groove

you what I wan-na do tonight. I'm here to bounce it wit my crew.

Ewww!

We'll make sweet love in front o' YOU tonight.

Uh huh! Uh huh! Uh huh! Uh huh!
- my mom is right upstairs tonight...

That chick is fully unaware.

(mouthing)

"Chick"?

...me?...

tonight. And if she catches us, who cares tonight?

Uh huh, uh huh...

Uh huh, uh huh.

Uh huh, uh huh.
Uh huh, uh huh... Uh huh, uh huh...
[They are singing into each others' mouths.] [They kiss]

BAT BOY: (mimicking RICK and SHELLEY) ad lib.

Uh huh, uh huh... Uh huh, uh huh... Ah hangh! Ah hangh! Ah hangh! Ah hangh!

RICK: "You freak! Can't you mind your own business, Bat Boy?"

SHELLEY: "Stay away from the cage!"

RICK: "What... You wanna bite me like you bit my sister? You wanna piece of me? Huh, tough guy?" (GO ON)

BAT BOY:

VAMP

YAAAAAGH!!!!!

CUE ANY TIME

Gtr F/X; Feedback
Why you tryin' to step to me, little creep? Are you throwin' down with me, little freak?

Rick...

What-cha gon-na do? Come on, little coward, let's get it on. I'm-on-na make you wish you were never born.

When I'm through with you! I'll show

"1... 2... 3... 4..."
ad lib

you how I spill your brain to-night, I'll run you o-ver like a train_

Gr Pwr Chords

Stop it!...

Help!

- to-night, I'll put you in a world of pain to-night, So

Mom?!

Come on! Come on! Come on! Come on! Come on! I
MOM!

should-a brought my load-ed gun to-night, But stomp-in' you will be more fun-

HELP!

- to-night, You're gon-na pay for what you done to-night, so

(Kung fu noises) MOM, RICKS BE-ING A PILL!

Woo- eee- aaaaah!!! I'm
O-mi-god...

tak-in' out my Boo-ey Knife to-night,
I'm gonn-a end your worth-less life

(Leslie Off)

MOM!!!

to-night!
I'm ma-kin' you my pri-son wife to-night!

PLAY!

Dms

COME ON!
A HOME FOR YOU
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
[THUNDER]
MEREDITH: "There go the lights." (go)

SHELLEY: "He doesn't look very good, Mom."

MEREDITH: "He's had a hard day, dear."

SHELLEY: "You don't think he's going to die, do you?"

MEREDITH: "I don't know."

SHELLEY: "I'm never going to get another pet, never."

[MEREDITH comforts SHELLEY]
MEREDITH:
"Shelley, why don't you go get ready for bed..."

...I'll come tuck you in in a minute.

CUE:
[MEREDITH lights the candle]

Moderato $j = 66$

[Clarinet/Celeste] [sounding -12]

MEREDITH:

Poor little person with eyes so sad, Where in the dark did they hide you?

[same patch] [Celeste] [sounding 8va]

What have you seen that could teach you that haunted stare?

K2[Harp]
Poor little creature, it makes me mad to think of the childhood d

ied you, But give me a chance and we'll make it all right, I

swer.

'Cause
we're not here to harm you, Or make you feel ashamed.

You can make mistakes here And you won't be blamed.

show us how to help you, And if we pull you through, Then
we will find a home for you.

Home is a word that you should have learned. Home is where people accept you.

People who treat you with love, which is awfully rare.
Family's a place where your trust is earned. By folks who are happy they kept you.

We'll find a family who won't let you down, I swear. 'Cause

we're not here to harm you, Or—

BAT BOY: (sing 8va throughout)
we're not here to harm you, Or make you feel ashamed,

Ooh, oo, oo, oo, oo, oo, oo, oo

You can make mistakes here, And you won't be blamed.

So
show us how to love you, And once the night is through, Then

Oo,

Ooh,

oo,

Db

\( E_{b/G} \)

\( A_{b}^{7}\text{sus} \)

Db

poco rit.

we might have a home for you.

So

\( B_{b}m^{7} \)

\( E_{b}\text{sus} \)

\( E_{b} \)

\( A_{b} \)

poco rit.

A Tempo

poco rit.

Freely

show me what to give you, See, look, I made a stew. And

\( C_{b}^{7}/E \)

\( D^{2}/F\sharp \)

\( F/G \)

[Rhodes+Strings]
A Tempo

some - how if you make it through,

[Rhodes]

rit.

Freely

Then this might be a home for

[Gtr]

you.

Ooh...

+Bb/Dm
ANOTHER DEAD COW

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Orchestrated by
ALEX LACAMOIRE
LAURENCE O'KEEFE

CUE:
MAGGIE: "Bud, it's time for you boys to wake up and smell the music!"

BUD: "...We've obviously got ourselves a predicament!"
BUD: "All right! I admit it!"

Country Two-Step  \( \frac{d}{T} = 190 \)

Bud: "Bessie's thin as a fishin' pole..."

Ned: "Bessie's flat as a flounder..."

Roy: "Little Bonnie, God rest her soul, was..."
barely one quarter pounder! I check my bovine manual and I find no definition; Even this revised...
ROY:

Gus-sie died of a hac-kin' cough, Cla-ra drowned in the feed-ing trough.

NED/MAGGIE:

Why would the Lord wan-na carry them off?___

ALL: Dang! We got a

LORRAINE/ROY:

BUD: (+SHERIFF Off-Stage)

Why would the Lord wan-na carry them off?___

Dang! We got a
Another Dead Cow - [Rev. 11/13/01]

Piano/Conductor

no-ther dead cow and the rent is o-ver-due...

BUD:

no-ther dead cow and the rent is o-ver-due... We're fac-in'

ALL: Got a no-ther dead cow and we're up to twen-ty-two;

po-ver-ty! Got a no-ther dead cow and we're up to twen-ty-two;

ROY:

ALL: Sweet Je-sus, now I'm

Bet-ter make that twen-ty-three... Sweet Je-sus, now I'm
pe-tri-fied,

NED:

pe-tri-fied. They gonna re-po-sess my dou-ble wide! Got a-

no-ther dead cow and I'm think-in' a blam-in'...

no-ther dead cow and I'm think-in' a blam-in'...

MAGGIE:

“You wanna be watchin' that kind of talk. Let's not go there. Everybody, let's pull together on this.”
BUD: "I'm telling you, this town is cursed! First the coal mines dried up on us, now all the cows are dropping like flies. I don't know what to do, I wasn't cut out to be a rancher! What I wouldn't give to be a coal miner again."

BUD, ROY, NED: [cough]

ROY: "Those were the good old days."

MAGGIE:
"All right, let's guide this train of thought back towards the depot! We've gotta figure out what's wrong with these cows!" (go on)
Some-thin's mak-in' 'em cough an' wheeze, Slow-ly dri-vin' 'em to their knees...

BUD:

Some-thin's mak-in' 'em cough an' wheeze, Slow-ly dri-vin' 'em to their knees... It's

K2[Pno]

got-ta be some con-ta-gious dis-ease!

A PLAGUE! We got a
no-ther dead cow and we don't know why they died! We've got to find a link! Got a-

no ther dead cow and we don't know why they died! [Accordion]

no-ther dead cow and Apo ca-lypse draws nigh! BUD:

no-ther dead cow and Apo ca-lypse draws nigh! You went to

ALL: Well, SOME-thin's bound to raise a flag! LORRAINE:

col-lege; Think! Well, SOME-thin's bound to raise a flag!... Like the lit-tle Bat Boy they
found in the bag?

no-ther Dead Co...
(inhale) Got A
no-ther De...
(inhale) Got A

G...

Got a...
no-ther dead cow But I'm tel-lin' you now I am mak-in' a vow By the
sweat o' my brow Gon-na fig-ger out who and what and how and
why!...
ROY:  "It is like they've been bled..."

Why...
BUD:  "...You think Dr. Parker'll put it down?..."

K2[Pno]

Why...
LORRAINE:  "...Dr. Parker's a good man..."

Why...
LORRAINE:  (cont'd)  "He'll just kill it..."

Why?!

[THUNDER]
CUE:
PARKER: What's the cage doing out? Another stray?
[PARKER opens the cage door]

Go

Freely
[Brass/Strings]

"Sweet wounded Jesus...

Allegretto $d = 146$
[Pno]

"...How did you get here?"

[TUTTI]

K2(Stgs/Harp)

Bass/Gr.

other instruments fade out

PARKER:
(last X only)

VAMP

Mammal, humanoid,

Adolescent male,

Massive overbite,

sneak in

K2(Stgs)
Feverish and pale.  
Clawed prehensile feet,  
Sores that will not heal,

Slower

Starving but won't eat...  
I know how you feel...

"...Well, this'll put one of us out of our misery..."

PARKER prepares to inject his syringe into BAT BOY
accel.

MEREDITH:  "Thomas, no!"

VAMP
cutoff on cue
PARKER: "What?"
MEREDITH: "Please. Don't."
PARKER: "Well, why not?"
He leans in to inject Bat Boy.
MEREDITH: "Please!"
PARKER: "What?"
MEREDITH: "Let him live. He's just a boy."
PARKER: "You know what this is, don't you?"

Freely

"...You could make him well again?"

PARKER:
"Are you kidding me? The ranchers would go nuts..."

MEREDITH:
"...They're already blaming their problems on anything they can think of."

PARKER:
"But if you wanted to..."
"I can hear it now. 'There goes Dr. Parker..."'

"...He couldn't manage to save our cattle, but he saved the Bat Boy. He's Hope Falls' finest citizen..."

"...Maybe we won't run him out on a rail after all...

MEREDITH: "...but we could just keep him here in the house..."
PARKER: ...They'll have my head for something like this, Meredith...

He moves to BAT BOY, pushes his head to the side and bears his neck for the needle.

MEREDITH: (falling to her knees)
No, please! I'm begging you...

(Parker pulls up short)
...You can't just kill him like an animal. Please, please.

PARKER: (approaching her, with the syringe)
So, now you've got all this love in your heart, do you?

MEREDITH: You have to let him live. We can take care of him.

PARKER: Where'd you find the room for all this love in your heart all of a sudden?

MEREDITH: We have to let him live.

PARKER: Who do you love?

MEREDITH: Oh, please, Thomas.

PARKER: Tell me who you love. Who do you love, Meredith?

MEREDITH: Please don't do this.

PARKER: Me, right? It's me you love.

MEREDITH: Of course I love you. I'm your wife.

PARKER: (turning back to Bat Boy)
You haven't been a wife to me in years.

MEREDITH: I could be.

PARKER: Tonight?

(beat)
Tonight?

MEREDITH: Let me get you a drink. (go)

But there was a

[In Piano/Vibes]
[Vibes from A♯4 up, sounding 8vb]
time, you know, When you would smile at me,

Once long ago there was love in your eyes. You felt so

light in my arms, We danced five hours or more, We were the
last on the floor, With the sun soon to rise... The band played

molto rit.

one final song, And she was humming a-long: "Oh,

Quasi Tango \( \text{d} = 128 \)

dance with me darling, We haven't danced since I don't know when...

+Dms

Gtr

K2[Ace/Clarinet]

Bs
"...You remember that song, Meredith?"

Dance with me darling, Won't you embrace me,

Kiss me in case we don't meet again, I've heard a rumour,

barely a whisper, Claiming that we were through, So
dance with me darling, Show them that it's not

MEREDITH: "So you'll do it?"
PARKER: "So you'll do it?"
MEREDITH: "Yes."
PARKER: "Tell me you love me, Meredith."
MEREDITH: "I will."
She turns to exit.
PARKER: "Things are really turning around for us, aren't they?"
MEREDITH: "That's right, dear."
Exit Meredith.

true."
PARKER: (to BAT BOY)
"Did you hear that?..."
(go)
Freely
"...I guess that makes us pals."

'Cause now I
Allegro  \( \text{\textcopyright} 1966 \)

71

\[ \text{can't say no, To night she smiled at me,} \]

K2(\text{Clar/Stgs})

72

73

74

75

76

\[ \text{Just goes to show: someone up there still cares. I've dreamed this} \]

K2(\text{Horns})

77

78

[Harp F4 and above]

79

80

81

82

\[ \text{day would arrive: When she'd return to my arms... Now, if I} \]

[Pno/Harp]

83

B\text{b}
keep you a-live,
I can join her up-stairs!
I see a

Slower

way to proceed,
so we both can
molto rit. get what we need... Oh, K2[Celeste/Vibes]

Quasi Tango $\frac{d}{\text{beat}} = 128$

mm mm mm mm mm mm mm mm mm mm mm mm,

CHORUS:

Dance with me, darling, Doo doo-by doo doo, Doo doo-by doo,

Doo doo-by doo doo, Doo doo-by doo doo,

da da da da, da da da da da da da. Surely it's more than

Doo doo-by doo doo, Doo doo-by doo,
moonlight and music, Surely it's more than

PARKER/CHORUS:

wine. So dance with me darling,

Show them that you're still mine.

[Brass/Strings]
[Stgs doubled 8va; Brass up to C5]
Piano/Conductor

[FLASH! PARKER cuts the necks of the geese.]

Moderato

[THUNDER]

[FLASH! Blood pours into the basin.]

Gtr/Bs/Bs Dr

[FLASH! PARKER holds BAT BOY'S head above the basin.]

[FLASH! PARKER submerges BAT BOY'S head in the basin of blood. accel.]

[Sigs D5 and up; doubled 8vb]

For the NYC production, bars 114a-114m were chopped. All were sorry to see them go but the instrumental felt too long. If you can find a way to keep these bars without exhausting the audience's patience, feel free.

Allegro - 142

K2[Sigs/WW]

[Horns/Trombones] up to C#5

[Wind]

[Bs/Gtr]

[Wind]

[Strings]

[doubled 8vb]
Aah, Aah, Ah, ah, ah, ah,

(8w)

rit. poco a poco

Ah, ah, ah, ah, Aah,

(K2[Trem Stgs/Hns sfp]

[Harp/Vibes]
w/ pedal

[Harp/Vibes]
[Vibes F3 and up]

mp
Freely

PARKER:

Surely the gods must want us together,

Don't fight their grand design,

No,

Fast \( d = 146 \)

dance with me darling,

SCARY Chorus:

Dance with me darling,

Aah!

[Vibes from G\#5 up, sounding -12]
[Pno from G\#5 up, sounding -24]

[Horns up to D\#5] [doubled 8va]

Piano/Conductor
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MRS. TAYLOR'S LULLABY

[Rev. 12/2/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE

CUE:
[Spotlight on MRS. TAYLOR]

Sweetly $d = 54$

MRS. TAYLOR:
Sleep lit-tle Ruth-ie ba-by don't you fear no Bat Boy.

[Celeste] [sounding 8va]
legato
mp

Dream a-bout the an-gels float-ing 'round your head. Sleep on a pil-low made of

suddenly $ff$

fluf-fy clouds and rain-bows, While Ma-ma can't be-LIEVE THAT LIT-TLE FREAK AIN'T DEAD!

(music stumbles to a halt)
CUE: "Don't worry Mrs. Taylor. I've seen the boy, and I'll admit he looks peculiar, but he's not exactly what you'd call a—"
RUTHIE: "Monster!" (go)

MRS. TAYLOR: "Hush, baby doll."
RUTHIE: "Bat monster...bat monster...BAT MONSTER!"

MRS. TAYLOR:
Sleep little Ruthie baby no one's gonna hurt you. Sheriff's gonna have that little
freak destroyed; Or if he's a coward and he won't protect my children,

Ma-ma's gonna get the Sheriff unemployed.
Sleep little Ruthie baby
don't you fear no Bat Boy.
Mama's gonna hunt him down and

RON:

Oo,

RICK:
don't you fear no Bat Boy. Oo,

K2[E.P.]

[Pno]

mf

+k2/Bs

[Pno]

bring him here.

Then you can skin him and

bring him here.

Oo,
wear him as a jacket. And we'll string a necklace with a dried bat ear.

wear him as a jacket; oo, oo, dried bat ear.

---

Moderato $e = 148$

[Celeste] [sounding 8va]

[Harp] loco
[sounding 8va]
SHOW YOU A THING OR TWO

CUE:
MEREDITH: "Yes, you are. You're a boy."
BAT BOY: "Boy! Boy! Boy!" (etc.)
MEREDITH: "And you're a smart boy, too..." (Go)

Allegro $d = \frac{144}{\text{Pno}} [\text{Xylophone B4 and above}]$

"...We'll turn you into a proper young man in no time."

Here is a cat.
There is a goose.
This is a rat.
And

Hee ba za cat.
Zi ba za goose.
Zi bi za wat.
that is a moose. The cat crept up behind the goose. But

Ba baaa baaa baaa boooostee.

then away it flew. The rat was jealous of the moose who loved a kangaroo. The

Flu.

Raa.
cat and rat made up and found a flat in Tim-buk-tu. And

now, re-view, We read the whole way through!

And now, re-view.
Caa, goose, raa, moose. Kangarooow, Timbuktooow

Understand?

Good for you!

Yes, I do!
I'll show you a thing or two, I'll teach you to
name it, Sure it's tough, but you'll tame it, And
Tame it,
once you've beat it, Oh, wait, don't eat it... I'll show you the

Gnaagng...
aow...

way it's done,
Then I'll leave it to you,
And

whad - da - ya know, you may Show me a thing or
SHELLEY: "Hi, Mom!"
MEREDITH: "Hello, Shelley. How was school?"

SHELLEY: "It was great! How's Bat Boy doing today?"
MEREDITH: "Edgar's coming along nicely. Today we're learning etiquette. Why don't you introduce yourself, Shelley?"
SHELLEY:
How do you do?
Love-ly, and you?
Won't you sit down?
Don't

BAT BOY:
How do you do?
Love-ly, and you?
Won't you sit down?

MEREDITH:

Straight 8ths

mind if I do.
The wea-ther would be per-fect If it were-n't quite so hot. I

Don't mind if I do.

Hot.
M&S:

fear we're out of sand-wich-es, that but-ler should be shot. But won't you stay the night, we're hav-ing

(\textit{Sco})

\begin{align*}
\text{MEREDITH:} & \quad \text{dinner on the yacht! Now read-y or not, show me what you've got!} \\
\text{\textit{Yacht? What? Not!}}
\end{align*}
Bow deep, Kiss hand, Pull chair, Look bland,

Are we clear?

Pour the tea, Pass the jam. Yes ma'am!
[BAT BOY spills the tea and the dishes go flying. He panics.]

Get ad lib.

(smack hands on keyboard)

ad lib.  \( \text{ff} \)

K2[FJ/Xylo]

[MEREDITH calms BAT BOY]

\( \text{mp} \)

Swing 8ths

I'll show you a thing or two, Don't cry, it's okay, dear;

(sniff)

(sniff, sniff)

\( \text{mp} \)
Rome's not built in a day, dear. A bit more schooling, a lot less drooling.

Urr? Aarw...

Easy does it, that's how it's done,

Soon you'll pick up your cue,

Then whad-da-ya know, you may Show us a thing or two.
PARKER: “Honey, I’m home!”
SHELLEY: “Hi, Daddy! How was work?”
PARKER: “Great! How is Edgar coming along?”
MEREDITH: “This week’s been a little rocky.”
SHELLEY: “We’re trying flash cards!”

Safety/Vamp

MEREDITH:

Par - the - non.

BAT BOY:

Champs ly - sees?
SHELLEY: Everglades.

PARKER: Autobahn.

MEREDITH: Ice Capades.

Great White Way?

Ber-lin Wall?

Car-ne-gie Hall?
SHELLEY:
Gold - en Gate.

PARKER:
Ri - o Grande.

Pen - ta - gon?

A - ma - zon?

SHELLEY:
Em - pire State.

MEREDITH:
Dis - ney - land.

Taj Ma - jah!

Wail - ing Wall?
PARKER: "Perhaps I should have a word with the boy. Let me talk to him over here for a moment!"

Tempo I
Swing 8ths
PARKER:

I'll show you a thing or two, sure, kid, you feel weary, head's all fuzzy and blurry, I
know you're leer-y, But here's my theory: Keep all' lug-gin', that's

how it's done, Soon you're bound to break through! And
whad-da-ya know, you may...

BAT BOY:

Wait a minute!

P/M/S:

Whad-da-ya know, you may...

Show me!

think I've got it!

Eureka!
Brooklyn Bridge, Lenin's Tomb, Watergate, Rainbow Room!

Ruby Ridge, Liberty Bell! Bering Strait, Bates Motel!

Spartacus, Fargo, and Anchors Aweigh, Love Story, Key Largo, Remains Of The Day! Puc-
ci - ni, Cole Por - ter, Ros - si - ni, O - tel - lo, Bel - li - ni, Wayne Short - er, And El - vis Cos - 

[Trumpets] [From B3-C#6] 

[Brass] 

tel - lo. 

K2[Stego/Flute/Xylo] 

[Trumpets from D6-G9; doubled 8vb] [Sounding -12] 

- 127 -
SHELLEY:
"Mom, Edgar just finished his essay for his high-school equivalency exam!"

BAT BOY:
This page is intentionally left blank for page turns
will discuss Copernicus, who ruined all our fun, and showed we're just a ball of dust that

limps around the sun. Which brings me then to Darwin, when he bent us out of shape, as

he began to prove that Man is nephew to an ape. We
were annoyed when Doctor Freud declared it's not a soul; It

is your blind subconscious mind that's always in control. But I submit that any twit, if

he has eyes to see, Can seize his fate, self-educate, and

[Piano+strings]
turn out just like me!

PARKERS/ENSEMBLE:

Shirt, shoes, pants, vest. Can't go out there under-dressed.

NOTE: If the actor portraying BAT BOY is not lazy and can make the quick costume change, you should be able to skip bars 153a-153b. We don't want to drag this number out any more than you do.
Col·lar pressed, look your best, And won't they be impressed! 'Cause:
I'll show 'em a thing or two, I was dirty and rowdy,
You'll show 'em a thing or two, Rowdy,

Big strut

Even dressed a bit dowdy, But now say To a Summa Cum Laude!
Dowdy! Howdy! Summa Cum Laude!
I'll show 'em the way it's done, But
You'll show 'em the way it's done!

K2[Stgs]

no applause, I'm not through!
I'm gonna

No applause, he's not through!

Play cue notes in this bar if you can make the page turn.
Moderate 2  \( \text{\textit{Happy Brass}} \)

Vince Van Gogh 'em
And Plato,
And

Henry Thoreau 'em,
and Cato,

Edgar Allan Poe 'em,
And Jacques Cousteau 'em,

Gon-na Jean Cocteau 'em,
Fel-
whad-da-ya know, once ya
You suddenly grow to be
So

Learn to crawl, ah...
Ten feet tall! ah...

Buddy, I'm go-in' ta show them all a thing...
Show them all a thing...

Bright $d = 144$
[Xylo sounds 8va D3-C#6; sounds loco D6 and above]

[Strings + xylophone]

[Yoou'll show 'em a thing or two!...]

Two!... Or two!...

You'll show 'em a thing or two!
Or
two!

You'll show 'em a thing or two!

Show 'em a thing or two!

Show 'em a thing or two!

(bow)

(bow)
CHRISTIAN CHARITY (REPRISE)

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
BUD: "...and I've got a sinking suspicion that your Bat Boy is responsible for the cattle plague!"
SHERIFF: "—Now, Bud, there's no evidence that links—"
BUD: "Sheriff—if you don't start whistling the right tune..." (GO)

"...I've got half a mind to run against you come election day."

ALL: [Big Hubbub]

SHERIFF: "Pipe down, people! Dr. Parker..."

PARKER: "Never said it was."

It's not about these dumb elections. Don't want the cart before the horse.

PARKER:
"Of course; nobody does."

But some of my constituents claim he's skulkin' through their kitchens, And

L6148-802-2001
soon I may have no recourse but to enforce the law. BUD: Hubbub

With deadly force! TOWNSFOLK:

K2/Org) Hubbub

cresc.

Gtr

Dr fill

So are we

LORRAINE:

So there it is, Doc, spelled out plain.

BUD:

You hear?

You will take no action that could derail this train.
MAGGIE/NED:
...Yeah!
You should just be grateful we don't hang him from a tree!

TOWNSFOLK:
So

SHERIFF/ROY/LORRAINE:

Don'tchu go testin' our Christian Charity!
don'tchu go testin' our Christian Charity!
So, ship him out, Doc,
Don't care where,
We think that's fair,
I swear!

Take the long way home because...

ROY:
He's foul in' the air!
Doc, we need a quarantine. We want a guarantee. He

TOWNSFOLK:

can't be allowed to come! He'll cause pandemonium! So
can't be allowed to come!
shape up and show us some Christian...

(shape up and show us some Christian...)
PARKER: "All right, All right! This is going to be hard on Meredith. But I give you my word. Edgar will not attend the revival."

BUD: "Your word of honor?"

PARKER: "My word of honor."

BUD: "Well, All right." (go)

SHERIFF: "Oh, now that's just great. I knew you'd be reasonable about this."

(through clenched teeth)

God you'll be show-in' some Christian Charity. And some dang sense...

"MAY I HAVE THIS DANCE?"

ATTACCA
MAY I HAVE THIS DANCE?
[Rev. 11/13/01]

CUE:
Attaca from “CHRISTIAN CHARITY (Reprise)"

Gaily; Swing  \( \text{Gr}  \)  \( \text{f} \)  \( \text{Pno} \)  \( \text{Stgs/Harp Gliss} \)

[Harp Gliss on D1]
[+Timp up to G2, sounding 8va]

SHELLEY: “You look great.”

BAT BOY: “Thank you, Shelley, you’re looking splendid yourself.”

K2[Celeste]  \( \text{loco} \)  \( \text{sub. p} \)  \( \text{Bs} \)
SHELLEY: "You look, like, you're ready to go to the dance hall in Wheeling."

BAT BOY: "Oh..."

"...May I have the pleasure, Miss Shelley?"

SHELLEY: "Why, I'd be delighted, Master Edgar."

SHELLEY: (cont'd)

"Um...no. It's like this. Your right hand stays there, but your left goes up here."
BAT BOY: "Oh, yes, I see."
(Go on)

PARKER: "It's just for the weekend."

MEREDITH: "I don't like the Town Council telling me what to do with my family."

PARKER: "I know. I don't either. But these are stubborn people, and we're not holding many cards, dear. I think we have to let them have this one."

MEREDITH: "Well, I suppose it will be good for Edgar to get away for a few days."

PARKER: "Thank you, Meredith."

(go on)
A HOME FOR YOU (REPRISE)

[Rev. 11/13/01]

CUE:
BAT BOY: "I did think it would be a nice coming out for me."
PARKER: "Actually…" (go)

"…we were thinking that maybe we’d go away on a camping
trip for the weekend. Just us? Alone in the woods?"

MEREDITH: "Wouldn’t that be nice, Edgar?"

BAT BOY: "Oh, yes! But we can do that anytime.
The revival is the social event of the season!"

MEREDITH:
"Oh, Edgar, I feel horrible telling you no…"
accel. poco a poco
"…but it just isn’t the right time for that sort of thing."

SHELLEY: "But the way people talk about him, it’s not fair."

PARKER: "Shelley. This is not up for discussion right now."

BAT BOY: "What is it that people say about me?"

PARKER: "People can be very cruel.
It doesn’t mean anything about you—"

BAT BOY: "They say cruel things? Is that it?"

MEREDITH: "Some people—"
VAMP

But I'm not here to harm them, I only want to learn.

They all walk in sunlight, I deserve a turn.

I want to know my neighbors, I'm not some garden gnome.

Freely

Why can't I make this world my home?
MEREDITH: "Edgar, this cannot happen. Not just now."

"... Let's just...can't we just have a nice trip to the woods?"

in the clear:
SHELLEY: "And when can it happen, Mother? Next week?"

SHELLEY: "Next month?"

MEREDITH: "I don't know."
MEREDITH: "Perhaps."
SHELLEY: "Next year for sure though, right?"
SHELLEY: "Maybe never?"

MEREDITH: "But you haven't finished your tea, dear."
SHELLEY: "May I be excused?"
MEREDITH: "Yes, you're excused."
Shelley stumps off.
"Edgar, I'm so sorry..."

BAT BOY: "They're saying horrible things about me!"
(groan)

BAT BOY: "It's torture to sit here idly while I'm being slandered in public. I can only imagine what they're saying."

MEREDITH: "Oh, Edgar."
PARKER:
"Edgar, we're not saying you can't go out sometime, just not right—"

BAT BOY:

Something was troubling me recently, Watching the world from this table,

Reading and dreaming and generally growing mold... But to
day I looked up just in time to see. This medical program on cable, Astonished! I ran to the mirror, and there, be

poco rit.

hold! Look here, I've got a na-vel! It
means I'm someone's child.
A doctor must have tied it
While my mother smiled...
Which

means I may be human,
Complete with family
treet...
And if you'll let me go and see...
PARKER: "Edgar! You have made your request and the answer has been given to you, and that answer is no. That's all.
BAT BOY: "I might as well be in a cage!"

MereditH: "Oh, Edgar.
PARKER: "No!"
BAT BOY: "Why not?"
MEREDITH: "Edgar, calm yourself, dear."

"You must allow me to show myself!" (go)

FREELY

MEREDITH: "Oh, I can't bear it. Thomas, can't we just let him go? Once they meet him for themselves, they'll change their minds, don't you think?"
PARKER: (stunned)
"Well, no..."
MEREDITH: "Sure they will. He's so charming, and well-spoken. Once they see what a proper young man he is—"
PARKER: "No no no no no! Meredith, I'm afraid I have to put my foot down on this. I've given my word of honor."
MEREDITH: "Well, surely that's not more important than..."
PARKER: "My word of honor, Meredith. This would humiliate me."
MEREDITH: "But can't you see what this means to him?"
BAT BOY: "...Please, Dr. Parker..."
PARKER: "I'm putting my foot down. None of us will attend the revival, and that's final."
MEREDITH: "Fine, don't go. Shelley and I will go with Edgar."
PARKER: (approaching her)
"No, I'm putting my foot down."
MEREDITH: "Edgar, I'm afraid we'll have to go without Dr. Parker, but Shelley and I will be there for you."
BAT BOY: "Really?"
PARKER: "But I'm putting my foot down. Meredith: "Yes, dear. And the rest of us are going to the revival. It's settled." (go)

BAT BOY: "You're not too ashamed of me?"
MEREDITH: "No, no, Edgar, never."
PARKER: "Meredith..."
BAT BOY: "Oh, this is wonderful."
MEREDITH: "We're not ashamed of you, Edgar. We love you..."

"...We all love you so much. Don't you know that? You do know I love you, don't you? Say that you do."
PARKER: "Meredith..."
BAT BOY: "I know. I love you, too, Mrs. Parker."

PARKER: "You made a promise to me."
MEREDITH: "Oh, Edgar."
PARKER: "How can you do this to me?"
[PARKER grabs MEREDITH] (GO ON!)

VAMP
out any beat

[BAT BOY attacks PARKER]

[Hard Fr Hns + Trombones]
CUE:
MEREDITH: "Are you all right?"
PARKER: "Yes, I'm fine, it's just a--
(see Meredith is not paying attention to him)
Oh."
(GO)

MEREDITH: "It's okay.
Edgar, I love you so much."

PARKER: And so, at last I know...
You went and

MEREDITH: [to BAT BOY]
We'll get you some food and you'll be o-kay.

lied to me...
I say bra-vo...
I think it's time for Edgar's medication.

I was fooled quite a while.

Though you came back to my arms,
you've always loved him much more.

And every...
vow that you swore was as false as your smile!

MEREDITH: "Edgar, I just know that when everyone sees you for who you really are, it's all going to be okay...

...Don't you think so, Thomas?" (go)
COMFORT AND JOY
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
BAT BOY: “Thank you, Mrs. Parker.”

#1. [BAT BOY bumps into PARKER] (GO)

Allegro $d = 150$

Evil Reverby Bass Drum

BAT BOY: [sobs]
PARKER: “You’re crying. Why are you crying?”
BAT BOY: “Because I’m hungry.”
PARKER: “You know that I’ll feed you.”
BAT BOY: “I know. Dr. Parker, in Genesis 9, verse 4,
God says to Noah, ‘Blood shall ye not eat.’” (GO ON)

PARKER: “Are you hungry, Edgar?” (go)

PARKER: “Hmm. That’s pretty clear, isn’t it?”
BAT BOY: “A commandment from God Himself!
Do you think I’ll ever be able to stop?”
PARKER: “Do you think you can?”
BAT BOY: “Yes… (go on in here) …Maybe.”

PARKER: “Well, if you think you can, perhaps you can.
It’s all a matter of will power, I suppose. But, then again,
if it’s part of your nature, that’s a tougher problem for you.”
(GO RABBIT)

RABBIT (any time)

Gtr wail on CUE:
BAT BOY: “It’s not dead.”
(GO ON)

Last X only

K2[Trem Stgs]

L6148-802-2001
PARKER: "Him?"
BAT BOY: "It's not dead."

PARKER: "Oh. Yes. Well, you don't need me to kill it for you, do you? Hey, perhaps this would be a good time to test yourself..." (GO ON)

BAT BOY: "Oh, yes. I see. 'Yea, though I walk through the valley of the shadow of Death, I will fear no evil..."

"...For Thou art with me. Thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies.'"
no...  Oh... no...  And I could make a solid case. For

VOICES IN HEAD:

mp Oh... no.

mf Oh... no.

smashing in your filthy face.  Shut up!  Shut up!

Kill him!  Kill him!
This page is intentionally left blank for page turns
I got a spade and a burlap sack!
And there's a hole in the yard.

\[ mf \] Kill him now!

out back!
But if I fill it she'll ask me why...

Kill him now!

\[ p \] Kill him now!
So I've got one thing to do... be - fore you die...

WAIT!

Now!... Now!...

cresc.

She will see what you are... I will win back my bride... She her - self will de - cide

My bride...
To get rid of the boy She'll admit she was wrong. She'll return before long.

Rid of the boy... Was wrong... Fore long...

She'll be singing a song... Full of comfort and

A song...
Comfort and joy.

Comfort and joy.

Comfort and joy!
Comfort and joy! Comfort and joy!
honey, I apologize; you've really opened up my eyes.

SHELLEY:

Yes way!

I'm laying out your Sunday best, so way!

brush your teeth and get some rest. All right?

All right.

No way!

All right!
Now when they see him they'll make a fuss,
   We gotta smile like we just

Is that true?

They put their pants on the same as us.

That's not fair!

Yes they do!

So just imagine them in their underwear!

And then this time
He will show that he's not
What they're terrified of,
I swear...
He's not
Fied of...
He will show them a love
They can never destroy.
If we prove that they're wrong,
A love
Never destroy.
If we prove that they're wrong,
They'll come 'round be-fore long——And we'll all sing a song——Full of com-fort and joy.

They'll come round be-fore long——And we'll all sing a song——com-fort and joy.

TOWNSFOLK: (men only)

Yeah!——Com-fort and joy.

Yeah!——Com-fort and joy.
joy!

joy!

comfort and joy!

comfort and joy!

PARKER:
Stop the Bat Boy!

TOWNSFOLK:

comfort and joy, comfort and joy!

[hubbub]
SHERIFF:
Settle down, people! We want to make sure the Revival goes off without a hitch, so let's go over the schedule. Listen up:

[hubbub; silenced by SHERIFF]

[Chorus Wurlitzer]

SHERIFF:
From nine to twelve he does the healing.

MAGGIE:

NED:
You hush up.

Sheriff...
At noon he’ll bless the fields and plows; Then lunch is from one-thirty...

MAGGIE:

ROY: Hush up!

NED: Tractors too?

Sheriff,

And as it seems that time allows:

“Three to Ten: The Blessing of the

MAGGIE:

Hush!

what about my Ger-tie?
Cows."

SHERIFF to ENSEMBLE staff

TOWNSFOLK:

\[ \text{yyyyYes! The blessing of the cows!...} \]

\[ \text{Boy, that preacher's a pro!...} \]

\[ \text{yyyyYes! The blessing of the cows!...} \]

\[ \text{Boy, that preacher's a pro!...} \]

\[ \text{Gives a heck of a show!} \]

LORRAINE:

\[ \text{Gives a heck of a show!} \]

\[ \text{Just like Sieg-fried and Roy!...} \]
This page is intentionally left blank for page turns
TOWNSFOLK:

He'll bring Comfort and Joy!

He'll bring Comfort and Joy!

PARKERS:

So if nothing goes wrong...

So if nothing goes wrong...

Yes if nothing goes wrong...

Yes if nothing goes wrong...

Lord if nothing goes wrong,

Lord if nothing goes wrong,

we'll have Comfort and...

we'll have Comfort and...

Comfort and Joy, Comfort and Joy,

Comfort and Joy, Comfort and Joy,

Comfort and Joy, Comfort and Joy,

Comfort and Joy, Comfort and Joy,
Lord, we need some Comfort and Joy.

Any means you'd care to employ;
Wont you send us Comfort?

Fort And Joy?

Segue to "Comfort & Joy Part 2"
COMFORT AND JOY (Part 2)
[Rev. 11/13/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestration by LAURENCE O'KEEFE ALEX LACAMOIRE

In 2  \( \frac{d}{2} = 66 \)

BAT BOY: “Dear God...”

I'm still not sure how people pray, or what one does with one's hands...
But please, my thirst grows ev-'ry day, I feel it burn in my glands;

Please won't you change the way I am, or prove I'm human underneath;
Or if you just don't give a damn, you could at least...

Ooh, ooh.

cresc.

get rid of the teeth...

Aah, ahh!

Aah,
A Tempo (in 4); Deliberately $d = 124$

If I can't prove them wrong,
show me where I belong;

Aah!

For a hunger so strong
kills all comfort and

Aah!

Com-fort and
accel poco a poco

joy! If you'd make me complete,
I'll avoid all red meat,
I'll eat nothing but soy

joy!
to have com-fort and Joy!

PARKER:

By next week you'll be gone,

Com-fort and...

ad lib.

Six feet un-der my lawn... I'll have no-bo-dy toy... with my com-fort and

NED/MAGGIE:

Com-fort and

SHARP/BUD/MRS. T/LORRAINE:

Com-fort and
SHELLEY/MEREDITH:

He will come out a champ. It's just like summer camp! They'll get used to the boy.

Joy!

joy!

joy!

joy!

A - B - C#

He'll bring comfort and joy...

Comfort and Joy...

Comfort and joy...

MAGGIE/NED:

Comfort and...

BUD/LORRAINE: God please give us your word:

Comfort and joy!

A - B
Comfort and Joy (Part 2) - [Rev. 12/2/01]

Cure the plague on the herd.  We don't mean to annoy, but send comfort and joy.

Joy, joy, joy!

Comfort and joy, comfort and joy! Joy!

Joy, joy, joy!

Joy!
Comfort and Joy, Joy...

Comfort and Joy, Joy!

[Predicate cuts the rabbit open]

Comfort and joy! Comfort and...

Stop the Bat Boy! Stop the Bat Boy! Comfort and joy! Comfort and...

Stop the Bat Boy! Stop the Bat Boy! Comfort and joy! Comfort and...
RUTHIE: "Dr. Parker, what are you doing here?"

PARKER: "Don't worry, Ruthie, everything is going to be all right. The Bat Boy is doing this to you. He's a beast. He's a monster. He can't control himself. We're all going to miss you very much."

Parker injects Ruthie.

RUTHIE: "Dr. Parker, what are you doing?"

PARKER: "The Bat Boy will pay for what he's done to you, Ruthie. I'll see to that."

(戈 ON)
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A JOYFUL NOISE
[Rev. 12/2/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrad by LAURENCE O'KEEFE ALEX LACAMOIRE

Freely; Colla Voce

REV. HIGHTOWER:
Oh, the sheep has returned to the fold, and the pro-di-gal

L6148-802-2001
A Joyful Noise - [Rev. 11/13/01]

Piano/Conductor

- 200 -

son has come in from the cold,

So like the

prophets were told in the days of

old,

Make a
joyful noise, my soul!

TOWNSFOLK:

(raggedly) Make a

Oh, the

joyful noise, my soul!
lion will lie down with the lamb, and the sinner will

On that bright new day,

Gtr (comp ad lib.)

walk hand in hand with Abraham, and he will

He will show the way!
cry to the sky, "Jesus, here I am!" Make a "Here I am!"

joyful noise, my soul!

"Hello?!"
(caught off guard)

(...joy) - ful noise my soul!

noise!

Make some noise!

Make some noise!

Make some noise!
My soul is whole! Sing it

Hallelujah, my soul is whole!

Sing it loud! Sing it strong all night long! Make a

Sing it proud! All night long! Make a

A joyful Noise - [Rev. 11/13/01]
joyful noise, A joyful noise, my soul!

joyful noise, a joyful noise,

Make some noise, joyful noise, my soul!

Eb/Bb B♭7 Cm Eb7 Fm/Ab Am7♭5 Eb/B♭B♭9sus

Eb Cm7 B7
REV. HIGHTOWER: "All right, let's bring it down, let's bring it down..." (quick decresc. to p)

"...I know there's someone out there. Someone who needs healing. I can feel your distress. You've got a sin...within! Step forward! Let the Holy Ghost heal you!..."

"...The Holy Ghost is commanding you! He's putting a fire under your seat now. There's a fire under your seat. Mmmm now, feel it. No fear. Who wants the healing?"

VAMP
meltdown on cue:

BAT BOY: "I want to be healed!"
COME ON DOWN!
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

REV. HIGHTOWER: “Come on down, come on down!
You've got a hunger, don't you son? It's eating you up.
It's gnawing a hole in your soul.”
BAT BOY: “Yes.”
REV. HIGHTOWER: “Are you ready for the healing?”
BAT BOY: “Yes.”
REV. HIGHTOWER: “No! I said, are you ready for the healing?”
BAT BOY: “Yes! Yes!”

(ONGO)

REV. HIGHTOWER: “Come on down, come on down!
You've got a hunger, don't you son? It's eating you up.
It's gnawing a hole in your soul.”
BAT BOY: “Yes.”
REV. HIGHTOWER: “Are you ready for the healing?”
BAT BOY: “Yes.”
REV. HIGHTOWER: “No! I said, are you ready for the healing?”
BAT BOY: “Yes! Yes!”

(ONGO)

Up-Tempo Gospel

Rev. Hightower:
"Well, come on down!"

Gtr/Org fills

VAMP

The Healing

Gtr Solo

VAMP

Dictated

On Cue:
[HIGHTOWER’S round-off]

[Try #1] [The healing fails]
To m11

[Bigger]

[Try #2] [Healing fails again]

Even Bigger

[Try #3] [Nope, nothin']
LET ME WALK AMONG YOU
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
BAT BOY: "If you could see me...

Andante
[ Stere o Piano ]

...I mean, if you could really see me...

...the way I see all of you..."

BAT BOY:

Look at all your fac - es. Child - ren, hus - bands, wives.

rit.

God, you're all so beau - ti - ful. I en - vy you your lives.

L6148-802-2001
With motion

Going to work, Building your schools, Throw-ing a foot-ball Or swim-ming in pools,

Out in the sun, Liv-ing by rules, I could learn how if you’d teach me the
tools... I know I’m strange, So help me change. Please,
Let me walk among you. Let me show my face.

I could learn to live with you, I can earn my place.

I will move a mountain; Your wish is my command.

And someday you may want to shake my
Faster \( \text{\textit{accel.}} \)

I will paint your houses. I'll milk your cows at dawn.

I will do your laundry, And I will mow your lawn.
This page is intentionally left blank for page turns
Let me file your taxes.

I am a C.P.A., and

play cue notes for rehearsal.

accel.

maybe then you'll shake my hand some day.

Move \( \frac{d}{f} = 88 \)

I can grow a champion rose;

Or teach a yoga
class; I myself designed these clothes!

(cresc. poco a poco) mf

I can do my part. Must I die then with my nose still

(slight rit. Freely pressed against the glass?)

But if you'd shake my hand, well, that's a
accel.

start,

Yes, that's a start,

Look in your heart,

And

Broad, yet driving $d = 82$

Let me join your car-pool,

No—

Let me drive the car.
Let me throw a barbecue, Or join you at the bar.

Come and watch the ball-game, I'll bake a pecan pie, And

I will shake your hand when you drop by. Oh,
Majestically $t = 84$

bring me to your churches, And let me look in -

side. Bring me to your weddings And

slight rit.

let me kiss the bride!
Piano/Conductor

Freely

Thank you all for listening. That's all I had to say. But

With motion

please, will someone shake my hand, Won't somebody take my hand, Let

Segue to "A Joyful Noise (Reprise)"
A JOYFUL NOISE (REPRISE)
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Gospel; Medium 2 \( \text{\texttt{d} = 120} \)

BAT BOY:

\[\text{Okay? Okay?! Okay!!}\]

ENSEMBLE:

\[\text{Okay! Okay! Okay! Okay! Okay!}\]
Praise God, the

Sheep has returned to the fold, And the Prodigal

Cue notes for rehearsal only
So like the Son has come in from the cold,

prophets were told in the days of old,

in the days of old, Make a

in the days of old, Make a

E Bm7 D/E A B/A A|m7(b5)|
joyful noise, my soul!  

joyful noise, my soul!  

joyful noise, my soul!  

joyful noise, my soul!

joyful noise, my soul!  

joyful noise, my soul!  

joyful noise, my soul!  

joyful noise, my soul!

joyful noise, my soul!
This page is intentionally left blank for page turns
noise! Make some noise! Make some noise!

noise! Make some noise! Make some noise!

noise! My soul is whole! Sing it

Hallo lu jah, my soul is whole!

Hallo lu jah, my soul is whole!

G#m C#m F#m A/E G#7/D#
Sing it loud,
Sing it strong, all night long!

Sing it proud!
All night long! (Y) - yeah, yeah!

Sing it proud!
All night long! 1 Make a

joyful noise, A joyful noise, my
yeah, yeah, yeah! Yeah, yeah, yeah, yeah!

soul, A joyful noise, my soul, A

K2[Gospel Org]

mf

C\text{m} E^{7/G^\#} F_{7m/A} A^\# E/B B^7 C\text{m} E^{7/G^\#}

mf

A hal

joyful noise, my soul, A joyful

rit.

F_{7m/A} A^{7(b5)} E/B B^7 C\text{m} f E/G^\# D/A A^\#7
loco
noise!
My
noise!
noise!

Slower (but in tempo)

E/B

soul!
A - men!

soul!
A - men!

soul!
A - men!

ad lib.

*K2 (Syn Hns)*

A

D/F#

ff

*Cah should pronounce it as "Ah-Men," though REV. HIGHTOWER is allowed to say "Ay-Men***
A JOYFUL NOISE (PLAYOFF)
[Rev. 10/25/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
Applause-Segue from "A Joyful Noise (Reprise)"

REV. HIGHTOWER:
"Amen! Amen! Thank you all for coming. God bless you."

"...Our souls are full, but are bellies are empty,
so we have barbecue and lemonade outside. Praise Jesus!"

meltdown on cue:
[Parker Enters]
PARKER:
"There's something you all should know!"

L6148-802-2001
ALL HELL BREAKS LOOSE

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
PARKER: “This morning I rushed to the hospital to see if the state of Ruthie Taylor’s wound confirmed my suspicions. Unfortunately, I discovered that Ruthie Taylor died in the night....”

“...Her death was due to a bizarre and unprecedented infection, an infection caused by Edgar’s bite.”

MEREDITH: “No!”
PARKER: “I’m so sorry. Edgar is... deadly...”

BUD: “I knew it! He’s the cause of the plague!”
PARKER: “I’m sorry, Meredith.”
BAT BOY: “That girl is dead?”
MEREDITH: (to Bat Boy)
“It’s not your fault, sweetheart. This must be a mistake.”
PARKER: “It’s true, my love. It’s true. I’m so sorry. I’ve called the Institute in Wheeling. They’re coming to take him off of our hands. I know it’s difficult to accept all this, but we’ll get through it together.”

“...Deadly to Ruthie. And to cattle.” (go on)

Slowly  \( d = 66 \)

MEREDITH: “The Institute? This is madness.”
BAT BOY: “I never meant to hurt anybody.”
PARKER: “Oh, sweetheart, I’ll be here for you.”
MEREDITH: “What are you doing?”

PARKER: “Don’t worry. Our love will get us through.”
MEREDITH: “Get your hands off me!”

L6148-802-2001
PARKER: "That's right, let it out." (go on)

MEREDITH: (to crowd)
"Please! Everyone! It's true Edgar was not civilized when he was first captured, but that's because he was a cornered animal back then. Since then..."

"...I mean, look at him..."

"...You all just heard him. Can't you see that he's not a danger to any of us?"

PARKER: "Forgive her. She's taken to the boy!" (GO)

Allegro $= 132$

[Enter RICK, RON, and MRS. TAYLOR]

RICK: "I'm gonna kill that freak!"

MRS. TAYLOR: "Ruthie's dead!!! He killed her! That freak killed my daughter!"

BUD: "Hang on there."

RON: "Let me at him!"

NED: "Calm down, now."

BAT BOY: "No, I didn't mean to."

NED: "What're we doing now, Sheriff?"

SHERIFF: "We just gotta take a second..."
MEREDITH: "Thomas, why?"
RICK: "Murderer!"
SHELLEY: "Stop it, Rick."
MRS. TAYLOR: (to Sheriff) "You've got to do something!"
RICK: "Freak!"
BAT BOY: "I didn't know..."
BUD: "We can't let him roam free, Sheriff."
SHERIFF: "I'm just saying let's take a second..."
DAISY: "This is terrible!
BAT BOY: "No, I never meant to hurt anyone."
MRS. TAYLOR: "You know what you have to do, Sheriff."

RICK: "Animal!"
SHELLEY: "Stop it!"

VAMP
out any beat

SHERIFF: "Now, don't do anything stupid, son."
MRS. TAYLOR: "Don't you point a gun at my boy!"
RICK: "Everyone shut up!
All right, let's take a vote!" (go on)

BAT BOY: "I'm so sorry."
RICK: "Shut up, freak! Okay, anyone who thinks this blood-sucking murderer ought to live to kill again, speak now or forever hold your peace!"

[Everyone yells at once]
RICK: "Shut up!"

VAMP

K2[Trem Stgs]

(add R.H. during hubbub)
wan-na watch you wet your pants  to-night.  I'll  dig your grave and then I'll  dance

In strict tempo; vocals ad lib.

to-night.  You went and blew your second chance  to-night...

RICK: “SHADAAAAAAAAAP!”

A little faster

All right? All right?

TOWNSFOLK: [Hubbub]

You

Gtr/K2[Horns]

mm12-13 may be omitted
see? I brought my load-ed gun to-night... And now you'll pay for what you done...

to-night. I guess that means the best man won to-night!...

SHELLEY:
RICK! Leave the boy a-lone, Put it down right now, you're an UG-LEY CREEP!
Allegro $\frac{4}{4}$

[BAT BOY attacks RICK]

[BAT BOY sits up] (go)

K2(Stgs/Org/Brass)

[KICK]

[R.S.]

[BUD fires gun]

SHERIFF: "Bud, put that gun down right now!"
BUD: "I'm just helping."
SHERIFF: "He's gone!"
RON: "Rick, are you all right?"
BUD: [fires gun]
"I think I might've winged him!"
MRS. TAYLOR: "My boy! My boy!"
RICK: "Oh my God! Oh my God! Bat Boy bit me!"

PARKER: "Clear away, please!"
MRS. TAYLOR: "Dr. Parker, please save my boy. Please!"
PARKER: "All right, Mrs. Taylor. Let's see what we can do here..."

[BAT BOY bites RICK]

Drum Crash!

LK Boom

[BUD fires gun]

SHERIFF: "Bud, put that gun down right now!"
BUD: "I'm just helping."
SHERIFF: "He's gone!"
RON: "Rick, are you all right?"
BUD: [fires gun]
"I think I might've winged him!"
MRS. TAYLOR: "My boy! My boy!"
RICK: "Oh my God! Oh my God! Bat Boy bit me!"

PARKER: "Clear away, please!"
MRS. TAYLOR: "Dr. Parker, please save my boy. Please!"
PARKER: "All right, Mrs. Taylor. Let's see what we can do here..."

[BAT BOY attacks RICK]

[BAT BOY bites RICK]
[Beat of silence (everything's all right)
Then...

[RICK dies]

Slow-Segue to
“STOP THE BAT BOY”
STOP THE BAT BOY!

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
PARKER: "I'm sorry. The wound was too deep. He's dead." (go)

MRS. TAYLOR: "My boy! First my daughter and now my boy!"

TOWNSPEOPLE: "Kill the freak!" (go)

RON: "Rick? Wake up! Wake up, Rick."

MRS. TAYLOR: "Oh, Ronnie baby, don't you ever leave me, don't you ever leave your mama."

RON: "Riiiiiiiiick!!"

BUD: "Don't you worry, Mrs. Taylor, we'll find that critter."

SHERIFF: "All right, folks! Listen up! Maggie, go call the ambulance, let's get this boy out of here..."

"...And somebody get some coffee into Dr. Parker, we need him. Lorraine, call the Institute and tell them to hurry up with that van!..."

A little faster $d = 176$
"Now everybody else go home and get your guns and your dogs and get right back here. We're gonna do this right and orderly!"

(go in here): "All right now, move! We're losing time!"

Piano/Conductor

---

Presto $d = 168$

TOWNSFOLK/PARKER:

Find the Bat... Boy!

Stop the Bat... Boy!

Find the Bat... Boy!

 OPTIONAL CUT to m.15c

K2[Org] w/ pedal

Stop him!

Find the Bat... Boy!

Stop the Bat... Boy!
Find the Bat___ Boy!  Stop the___ ___Aaah!

To
"THREE BEDROOM HOUSE"
ATTACCA
CUE:
Attaca from "STOP THE BAT BOY!"

MEREDITH: "Edgar!"
SHELLEY: "Edgar! Oh, Edgar. Where are you?..."

"...Mom, what are we going to do?"

Music and Lyrics by
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ALEX LACAMOIRE
MEREDITH: Out?
Out! Out! Out! Time to get Out! Out! Got-ta just Rip out this page, Bend the bars of the cage and run free! Free! No one but Ed-gar, you and me. Got-ta go
And be gone be-fore the dawn! find him and move on And be gone be-fore the dawn! Got-ta get Dr fill ----
Check-books, Car keys, Pass-ports,

Check-books, Car keys, Pass-ports, Then good-bye!

...No.

Tooth-brush, Blankets, Daddy?, Why?

Tooth-brush, Blankets, ...No.
MEREDITH: "Shelley, listen to me."

What do you do when you blow out a tire?

You'll never patch?

Trash it! Some holes you'll never patch!

And
Fire?

who do you save when your house is on fire?

optional spoken

Who lit the match!

Don't bring the guy who lit the match! So we'll get a
post office box, And we're gonna change all the locks, And we're gonna

stay with my cousins a while,

Then we'll get a three bedroom house With a

white picket fence And a gun and a lawyer, so smile!

Gonna get a
This page is intentionally left blank for page turns.
Could... Good...
home- owner's loan, Gonna get an unlisted phone, Gonna get a-

[Strings/glockenspiel] [Glock F#5 and above]

Kind-thought they would.
way from a town gone insane. And we'll get a
A beautiful three bedroom house...

Three bedroom house... Affordable

Three bedroom house...

Three bedroom house With a great big pit bull on a
Okay, Okay, Okay, Okay, Okay

chain.

[Strings/glockenspiel] [Glock D5 and above]

mf

loc

Right! Right! Right! Mother, you're right! Right! Still kind of

Right!

sad that my Dad lost what marbles he had, but we're
free!  Free! I'll get a brand new fake I. D.!

Free!

And if we

And we'll get a lack for anything I can hock this stupid ring! And we'll get a
post office box, And we'll get a front gate that locks, And we'll get a post office box, And we'll get a front gate that locks

way from those ignorant pigs! And we'll get a

three bedroom house A lovable three bedroom house, A livable three bedroom house...
three bedroom house...

three bedroom house. And some plastic surgery and wigs!

Right. And Edgar will soon have a garden to walk in,

all of us... And Edgar will soon have

His

[Fat warm strings] C#3 to D5
A car... no, a van! And Edgar will soon have

own driver's license,

And Edgar will soon have Five

A ball-room to dance in,

Cause

suits and a brief-case,

A good dental plan.
Edgar will soon have a home...

Edgar will soon have a home...

A heck of a home...

home...

Yes, Edgar will soon have a heck of a home...
And we'll get a post office box, and we'll get a front gate that locks,
And a big electrified fence all around
Whoa!

And we'll get a three bedroom house, Or even a

And we'll get a three bedroom house,

"Do you think Edgar will marry me?"

two bedroom house,

Mom?

No, honey, a three bedroom house...

No honey a
three bedroom house, A three bedroom house, In a concrete shelter

SHELLEY:
"Mom?...Mom?...MOM!"

ten feet underground!
mm88a–88b are optional; if played, then ignore the cesura at the end of m88
SHELLEY: "I want to marry Edgar. I’m in love with him."
MEREDITH: "No, Shelley."

SHELLEY: "What?"
MEREDITH: "You’re not in love with Edgar!"
SHELLEY: "Yes, I am. Mom, I love him so much. And I want to be with him forever—"
MEREDITH: "No, Shelley! Absolutely not! That’s a horrible thing to say. Don’t say that again!"

SHELLEY: "Mother!"
MEREDITH: "It’s hideous. It’s not right!"
SHELLEY: "You’re just like the rest of them."

MEREDITH: (grabbing SHELLEY)
"You don’t understand—"
[SHELLEY shoves MEREDITH away]
MEREDITH: "[MEREDITH falls; SHELLEY flees into the woods]"
"Shellilllllllllllllllllllllllllllllllll! Noooooooooooooo!..."

Allegro \( \frac{d}{d} = 150 \)

MEREDITH:

What a - bout the

Marcato strings/pleccolo [Strings doubled 8vb]

Key I hit L.H. mp
[Pno/Trem Stgs]
Slower, non rubato

three bed-room house?  The three bed-room house?...
Who do you save when your

rall.

house is on fi-re...  Your house is on fi-re...  Your house is on...

accel.

Allegro \( \text{d} = 150 \)

Optional high note \( \text{not for the faint of heart} \)

FI-RE!

[Srs/Pno/Piccolo]

PPP

[Pno/Marcato Stgs]
Babe in the Woods

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

CUE:
Applause-Segue

SHELLEY:
"Edgar! Edgar! Oh, where are you?"

Moderato \( \frac{d = 120}{K2(Sges)} \)

"...Oh, Edgar."

\( w/ \text{pedal} \)

\( ff \)

\( Bs \)

\( \text{decresc.} \)

\( \text{rit.} \)

\( \text{mf} \)

\( \text{decresc.} \)

\( p \)
CHILDREN, CHILDREN
[Rev. 11/13/01]

CUE:
SHELLEY: "No, you can keep it. It's a gift."
BAT BOY: "Oh. Thank you."
(Go)

Freely

PAN:

Children, welcome home, To where we all began. A-

[Harp/EP]

lone and face to face Let us erase the Fall of Man:

[Harpe/EP]

K2[Strings]

=8

mf

+Cym. roll

+Bs

\[d=140\]
Now let the frogs pause in their song,
And let the crickets hold their breath,
And let the trees stand still as death,
and tell the mos-qui-
toes not to bite.
Now we've been hoping for so long.

So fill the sky with fireflies...

So they can

see into each other's eyes,
And then they'll get it right.

Oh,
Children, children, don't be scared. The moon is up and we're all prepared.

Children, take a look around.

We're on sacred ground; and what we thought was lost
at last is found.

Now let the

ENSEMBLE: Hoo.
Piano/Conductor

Lift  \( \text{\texttt{d} = 146} \)

turtle and the dove,  Now let the lion and the lamb,

Hoo hoo,  sha-la-la!  Hoo hoo,

K2(Sax Section)

K2(Congas)
[Pno/EP Layer]

Ab  -  Gb/Ab  -  [Clave]*  Ab  -  GbMaj7/Ab

And let the owl and wolf and ram embrace a-

sha-la-la!  Ooh hoo sha-la-la,

*The percussion instrument (NOT the "Clavinet")
cross the countryside,

Fur and feathers making love,

Across the countryside!

Hoo hoo,

Paws and claws and jaws and beaks.

Let the shalala!

Hoo aah shalala!
song go on for weeks and weeks, To bless this boy and bless

Aah,

Bless this boy and bless

K2[Horns]

[Strings] [Strings sounding -12]

[same patch]

G♭

D♭/F

D♭m/F♭

E♭₇sus

this bride!

Oh,

this bride!

Oh,
Children, children, don't be scared.
The moon is up and we're all prepared.

Children, take a look around,

(Repeat)

Children, take a look around,

(ad lib.)
Hear that joyful sound, For what we thought was lost,

For what we thought was lost,

Ah! at last is found.

Found. Sha la la la la la!
The Earth's asleep, Time to wake it.
If you have cloth-
ing for-sake it. We want you breath-less and na ked;

Gtr Funky Comping

ad lib.

EMaj7
Dm7
Gm
EMaj7
Fm7

Fm7/B

EMaj7
Dm7
Gm
Choose your mate...

And then let's see what we...

Choose your mate.

Then let's see what we...

K2[Harp/String Layer]

[Hns] [sounding 8vb]

A Maj7

C#m cresc.

---

Hey!

Hey!

---

C#m

E/F#
[The Interspecies Orgy begins.]

[Gtr SOLO! (B Blues)]

[Raunchy Synth Bass/Pno Layer]

Drums broken groove

[Raunchy Bass up to B1]

[Gtr SOLO! (B Blues)]

Drums Half-time groove

[Orgy becomes louder and more disturbing.]

[Gtr]

K2[Org]

K2[Strings]
Draw near, my dearly beloved, No priest, no church,
Ooh, ooh wah! Wa-ooh,
but what of it!
Take root, take flight,

ooh, wah!
Wah-ooh,

I command it; Here we stand!

ooh wah!
So, no more stalling,
Here we stand!
Ooh,

K2 [Harp/String Layer]

[Harps]

A Maj7

C m

take her hand!
Oh,

aah!

C m cresc.

E/F# F/G
Children, children, don't be scared. The moon is up and we're all prepared.

Children! Don't be scared. All

K2[Pno]

Drums groove [Brass/String layer]
(strings sounding 8va)

Children, take a look around,

pre pared. Children, take, take a look around

pre pared.
We're on sacred ground; And hear that joyful sound!
sha la la! Ound,

[Hz/Stgs] [sounding 8va]

For what we thought was, what we thought was lost
sha la la

What we thought was lost
at last is
BURN, YOU FREAK, BURN
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

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BURN, YOU FREAK, BURN

[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O'KEEFE

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[Enter RON]
RON:
"I'm gonna get you Bat Boy! You'll pay for what you did to Rick and Ruthie..."

"... You hear me, freak! You're gonna pay!" (GO ON)

VAMP

[+Clav up to F1, sounding 8va]
RON: "Wait a second. The freak digs blood, right? And where do they have the most blood in Hope Falls? The slaughterhouse!" (Go on)

"He's in the slaughterhouse! I'm gonna get you, Bat Boy!" (go on)

"Aaaaaah!

DAISY: "Sweet Jesus!
(to walkie-talkie)
Fox Leader, this is henhouse. You copy? Over."
SHERIFF'S VOICE: (on walkie-talkie)
"Daisy? Is that you?"
DAISY: (to walkie-talkie)
"Ten-four. I'm at the slaughterhouse, and there's some kind of a ruckus going on in there. I think it might be the Bat Boy. Over."
SHERIFF'S VOICE: (on walkie-talkie)
"All right, Daisy. You hold on until we get there. You understand me? Don't do anything. The Institute Man will be here soon and he'll take care of it."

DAISY: (to walkie-talkie)
"That's a big ten-four affirmative, Fox Leader. Over and out. Sweet Jesus!"

MRS. TAYLOR: "Have you seen Ron? Have you seen my baby?"

DAISY: "You best stay back, Mrs. Taylor. We got the Bat Boy trapped inside the slaughterhouse."

K2[Sgts/Picc]

MRS. TAYLOR: "The Bat Boy is in there?"
DAISY: "I think so."
MRS. TAYLOR: "And you're just standing here?" (Go on)

MRS. TAYLOR: "Burn, Bat Boy! Burn!" (go on)

Moderato $d = 140$

[MRS. TAYLOR throws the torch through the slaughterhouse door]

DAISY: "Oh, my Lordie."

[Sound of hounds. Enter SHERIFF, NED and MR. DILLON]
SHERIFF: "What the—"
DAISY: "It wasn't me—she burned him up."

MRS. TAYLOR:
"That's right. Burn, you freak! Burn! You'll pay for what you did to me! You'll pay in Hell, Bat Boy!"

RON:
"Mom?" (go)

MRS. TAYLOR:
"AAAAAAAAAAAAAAAAHMMMMMMHMMMMMMMMMMMMMMMMMMMMM!
(RON dies)
First my daughter and then my son and now my baby!" (Go on)

PARKER: "Okay! Clear away! Let's see what we can do here."

MRS. TAYLOR: "Dr. Parker. Please save my baby! Please!"

PARKER:
"All right, Mrs. Taylor. Let's—"
(quick cut-off)

"Oh... he's dead." (go)

VAMP
cutoff any time //
MORE BLOOD/
KILL THE BAT BOY!
[Rev. 11/13/01]

CUE:
MAGGIE: Sheriff—what are we going to do? That Bat Boy could swoop down on us any minute!
TOWNSFOLK: [Hubbub]
(GO)

SHERIFF: "All right, everybody. Pipe down!
(pulling Parker aside)
Dr. Parker, we've got a mob forming here. Is there anything you can do to calm these people down."
PARKER: "Certainly, Sheriff. Happy to do it..."

"...Everyone, calm down. The creature is on what is commonly known as a "rampage." You see, love has been shown to him, then taken away..."

"...Like a dog beaten once too often by its mistress, he has turned on her and all humans..."
"...Nothing will slake his thirst. His wrath will spare no one!"

PARKER:
(Last X only)

VAMP

More blood will be spilt! Hunger has increased! Nothing left of guilt!

Beast has been released! Screw the world of men!

Ev'ryone will pay! I shall kill again!
"Um, er, uh..."

A Tempo

\[ \text{accel.} \]

...that's what he would say...

Faster \( \dot{\text{d}} = 172 \)

PARKER/TOWNSFOLK:

Find the Bat___ Boy!
Kill the Bat___ Boy!
Find him! Kill him!
Find him! Kill him!
INSIDE YOUR HEART
[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE
Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Gently \( \text{d} = 70 \)

SHELLEY: (cont'd)
"I know."

It's okay. I'm still here. Your secret's out, but don't fear. 'Cause I don't care what people
Once I thought you were weird.

But soon my doubts disappeared. I think you're

normal-ler than they... Now you're
scared; You're in need. Clearly someone has to bleed...

Pno [sounds -12] [Pno D5 and up]

[same patch]

mf [Clarinet] [loco]

I'll repay all you gave. I will give you what you

K2[Flute]
Let me prove I love you. Let me be a part of you. I see no better way to start:

Now I can live inside your___
heart.

BAT BOY:

You don't know what you're saying!... Go on, go home, forget me...

you... No, I knew that when I... Let me...

I'll hurt you, I'm not playing!... I want to, please don't Let me...

I want to, Please!... Yes!

Just...

No! Please!... No! it's too bizarre!... Just--
I'm not afraid, It's no dis-ease, It's who you are...

Gol

It murders every thing I

(Leslie On)

Led Zeppelin crunch à la "Kashmir"

Ahah! A screaming fire will fill you,

(trill, or Leslie off and on)
You'll beg me please to kill you!

I could not let you be my crutch.

Oh God, I feel my hunger grow!

[Pno]

[Fr Hns + Strgs]

[+Timp up to D2, sounding 8va]
Slower and Molto Grandioso

rit.

...No.

Go! Go on, go home, forget me...

[Piano+Quiet Strings]

[K2(Has)]
Gently $d=116$

SHELLEY:

Such a lovely boy,
Look at what you've done to me,

Woke me up and set me free,
So look at me;

Such a lovely boy,
This way you'll be
mine at last. And I'll be fine: I heal real fast. So

[+Temp Eb2 and below]

accel.

look at me... Look at me!

Appassionato

Shut up, that's it, I'm staying!

BAT BOY:

You don't know what you're saying...
I will shield you from harm. Come spend your life on my arm.

I will shield you from harm. Come spend your life on my arm.

I see no better way to start.
Let me prove I love you. Let me become part of you.

Let me prove I love you. Let me become part of you.

Gently

Now we shall never be apart. I'll always

Now we shall never be apart. I'll always
IS ALL THAT YOU TAUGHT ME A LIE?

[Rev. 12/2/01]

Music and Lyrics by LAURENCE O'KEEFE
Arranged and Orchestrated by LAURENCE O'KEEFE ALEX LACAMOIRE

CUE:
BAT BOY: "I love you, Shelley."
SHELLEY: "I love you, Edgar."

[BAT BOY prepares to bite SHELLEY'S arm] (GO)

MEREDITH:
"NINNOOOOOOOO!!!"

Allegro \( \cdot \) \( \approx 140 \)
Gr[w dist.]

[MUSIC under DIALOGUE]:
SHELLEY: "Mother!"
MEREDITH: "Abomination! Get away from him! Get away from her!"
SHELLEY: "I love him, Mother!"
MEREDITH: "This is an abomination!"
BAT BOY: "We're in love."

[MUSIC under DIALOGUE]:
MEREDITH: "That's not possible! I won't hear it!"
SHELLEY: "And I won't hear you call Edgar an abomination!"
MEREDITH: "You don't understand!"
SHELLEY: "You don't love him! You can't love him!
If you loved him you wouldn't want to keep us from each other!"
MEREDITH: "Please, sweetheart, don't speak of it. I can't stand it."

[Low menacing strings] 4 Xs

L6148-802-2001
MEREDITH: "I don't hate you. Oh, dear Edgar."
BAT BOY: "It's because of you that I can love Shelley..."
MEREDITH: "No!"
BAT BOY: "...how can you wish to take that from me?
Is all that you taught me a lie? Is it only from a distance that I am your dear, sweet Edgar?..."

GRAVITY

VAMP

out any beat

[Music under Dialogue]:
SHELLEY: "He's not a freak, Mother. He's a decent, loving, passionate boy and I love him and I want to be with him for the rest of my life!"
MEREDITH: "Stop! You must understand how hideous that sounds!"
BAT BOY: "Mrs. Parker! Why do you hate me so?"

Strains
BAT BOY: (cont'd)
"...But when I get too close
I'm a freak!"

Dictated

BAT BOY: "A menace?"
MEREDITH: "No!"
"An abomination!"
MEREDITH: "No!"

A Tempo

Instructions:
- [Strings]
- [Stgs/Trem Stgs]
- [Trem Stgs up to A3]
- Very Fast
- [BAT BOY attacks MEREDITH]
- +Piccolo from A5 and up
- MEREDITH: "Edgar! I'm your mother!"

Shelley: "Edgar, no!"
Bat Boy: "I'll do what I must!"

- "...I'll do what I must!"
- Go
APOLOGY TO A COW
[Rev. 12/2/01]

CUE:
SHELLEY: "Oh, Edgar"

Allegro Dramatico $d = 140$
K2[Trem Sgrs]

[Brass/Stgs]
[Sgr sounding loco and 8va]

ff
Tutti

K2[Celeste]

3 Xs

[2nd X: Sound of a cow being attacked and decapitated by a BAT BOY]

Dm6

 BAT BOY:

K2[Trem Sgrs]

K2[Bell Syn]

I'm

L6148-802-2001
sor-ry, friend, I have to. I know, I know it's rude; I should-n't work my prob-lems out with

food... I'm sor-ry, pal, I've got to. It's ei-ther me or you.

Fight or be beat-en. Eat or be eat-en. Look what it makes me
Broad

It's stronger than it was, And

do.

this is what the Bat Child does.

K2[Hns/Bs]

K2[Trem Stgs]

[Pno/Stgs/Timp] [Timp C2 and below]

+Bs Dr
Deep in the caves under miles of stone,
I knew no word for sad.

Singing to echoes and all alone,
Needed no Mom or Dad.
I never dreamed of the world above. I'd never seen the sky. And

yet I was content; I never wondered why...

Poco Piu Mosso

I never knew such a word as "RAGE." I learned that from YOU.
You locked your boy up inside a cage,  
All of the while YOU KNEW!

Why bother giving me Dad's old shirt,  
Why even intervene?

Why bother washing off all the dirt,  
If I am still unclean? You
said you'd never hurt me, Mom, Whatever might occur; So,

Heavily, Industrial 4

HOW dared you DARE, MOM, Make me AWARE, MOM, Teach me to CARE, MOM, And
then deny me HER!!

We had a chance at happiness! Blissfully unaware!

We had a love we thought you'd bless! We never had a prayer! Cause
YOU had to come, destroy our love like ev'rything else. I had! Yet

STILL I am content And I am not the Least Bit
Mad...

K2[Brass]

No,

Faster  \( \frac{d}{t} = 150 \)

I'm not here to harm you, I only want to KILL!!!

[Strings]

\[\text{K2}[\text{Brass}]\]

\[\text{Strings}\]

[p]

LK Boom

[Strings]

[doubled 8vb]

accel.

You shall have your monster; I shall drink my fill!

At

[Strings]

[doubled 8vb]
last I am embracing my bloody destiny!

Dear Mom and Dad this

SCARY CHORUS:

Aah, aah!
face will be the last thing that you'll
Aah, aah!
ev er see!
Re
Aah,
Piano/Conductor

76  venge will be a home For...

aah, aah!

--

Slower, ominously

79  ME! FOR ME! For ME!!!

81  Ah!... Ah!... Ah!... AAH!

82  (Tremolo for rehearsal)

84  LK Boom

85  To m85

86

Bn

--
HELLO, FATHER
[Rev. 12/2/01]

CUE
BAT BOY: "Hello, Father."

ROY: "What's he talking about, Dr. Parker?"
PARKER: "What has he told you?"
BAT BOY: "Enough. What have I ever done to lose the favor of my father? Tell me!"

PARKER: "You're not my son!" (go on)

VAMP
out any beat

Allegro; with intensity \( \frac{d}{= 190} \)

BAT BOY: "Do you want to die with that lie on your lips?"
ROY: "Stand back, Dr. Parker!"
SHERIFF: "Hold on! Nobody's shooting anybody here. Stand down, Roy. What do you think you're doing, Edgar?"
BAT BOY: "I'm going to kill my father."

PARKER: "I'm not your father!" (go on)

VAMP
out any beat

NED: "That's it—somebody has got to kill this thing!"

TOWNSFOLK: [HUBBUB!]

MEREDITH: "Stop!"

accel.

[Brass/Strings]
REVELATIONS

[Rev. 11/13/01]
CUE:
PARKER: "I should've done as you told me on the day he was born. Or don't you remember?" (Go)

MEREDITH: "I remember everything." (Go)

[NOTE: mm3-4 may be cut if desired]
YOUNG MEREDITH: (off-stage)
"Kill it! Kill it!"
poco accel.

PARKER and MEREDITH in place

MEREDITH: "I was Thomas's assistant at the time."
PARKER: "I was a young and ambitious vet just starting out."

MEREDITH: "I loved him dearly.
PARKER: "I loved her dearly..."

MEREDITH: "...I hoped that she would marry me if I asked."

MEREDITH: "I was hoping he would ask me to marry him." (Go)
time or two
When he had danced with me,

time or two
When she had danced with me,

He was gorgeous and

Her skin was so soft.

[Add vibes from A5 and up]

young.

And he would

And she would
melt in my arms, We danced five hours or more,
melt in my arms,

[Reeds+Strings]
[From G5 to A6, Clar -12 and Strs -12]
[From Bb6 up, Flute -12 and Strings -12]

mf [French Horn + Strings]
Cm7/F

And we kissed with no
But we would part at her door, And we kissed with no
PARKER:
"I was developing a pheromone to increase birth yield in cattle."

MEREDITH:
"It would have been a windfall for him if it had been successful."

PARKER:
"We were working late one night in my laboratory."
MEREDITH:
"And that's when the accident happened."

PARKER:
"I'm so sorry."

MEREDITH:
"It's all right."

PARKER:
"I'm such a klutz."

MEREDITH:
"It's not a problem, really."

CUE: [PARKER and MEREDITH hit their marks]

PARKER:
"The pheromone was designed to be rubbed into the hide of the cow to stimulate sexual arousal in the bull."

MEREDITH:
"But he'd had no success with his experiments. In desperation, he explored beyond the bounds of accepted scientific practice...." (Go on)
Love Me

Allegro  \( \dot{\text{d}} = 152 \)

"...Into the bovine solution, he introduced the pheromones of a dozen other animals. Some endangered. Some human. The result had properties greater, and more universal, than he had intended."

Fade out stg w/ vol ped.; Sustain should be "off" for Piano

K2/Bs/Dms

PARKER:
"You are so beautiful."

MEREDITH:
"Dr. Parker! What are you doing?"

PARKER:
"Love me, Meredith."

MEREDITH:
"Thomas, no!"

...and again faster

To m60

SAFETY

MEREDITH:

PARKER:

Thomas...

Thomas, no!

Stop!

No!

Dance with me, darling,

Dance with me, darling,

Love me, Love me,
MEREDITH:
"To say that he took me would be romanticizing the act.
To say that he raped me would be unfair. He was beyond
his own control, acting on an impulse of his own creation
that I'm sure he didn't understand. For me, it was the
most..." (go)

"...painful experience I had had in my young life..."
MERIDETH: (cont'd)
"...But, of course, I had no idea what was about to happen as I tried to walk back home."

The Bats
d = 80

[Celeste + String Harmonics]

Moderato

Faster

...and again faster

accel.

loco

Allegro
d = 164

[Pno]
"They Bit..."

Dictated

MEREDITH:
"The bats were attracted by the pheromone."
"They were everywhere."
"They bit."
"They burrowed."
"They burrowed... everywhere."

"They violated me."

"I Ran"

MEREDITH:
Allegro Pesante

I ran...

+[Clav up to F1, sounding 8va]

MEREDITH: "...They followed me as I ran for home. I hoped my parents would know what to do."

FATHER:
"Dear God! Meredith!"
MOTHER:  
"What's going on? Oh my Lord!"

FATHER:  
"Bats! Help me get them off her!"

MEREDITH:  
"I felt the bats release."

"Were they done with me? Was this horror finally over? I looked up. The bats went after my parents."

PARKER:  
"The next morning, I found Meredith barely alive between the dead bodies of her parents. I took her to my home. I still loved her, though we were both so ashamed that we couldn't even look at each other. When I discovered, two months after the incident, that Meredith was pregnant with my child, I begged her to marry me. I hoped that she would love me again."

MEREDITH:  
"In my heart, I knew that I could never love him again, but I wanted my child to have a father."
PARKER:
“We moved to Hope Falls…”
(continued)
“…where I was sure with time we could put the horrors of the past behind us. But the true horror was yet to come.”

Congratulations, Meredith

DOCTOR #2:
“Just one more push. That’s it. Good. Wonderful. Congratulations Meredith, you are the mother of a baby girl.”

[YOUNG MEREDITH:
“She’s beautiful. Can I hold her?”

CUT ANY TIME!
on cue:
DOCTOR #2:
“Let’s just clean her off for you and we’ll...” (cut)

“...wait a second, what’s this? Hang on.”

YOUNG MEREDITH:
“Ahh! What is it?”
(continued)
What's this?

DOCTOR #2 (cont’d):
"Give me one more little push would you, Meredith? There seems to be . . . something else—"

Moderato

YOUNG MEREDITH:
"What is it?"

DOCTOR #2:
"I'm not sure. May just be the placenta..."
(GO!) [High Psycho Strings]

Allegro $\,=\,164$

VAMP
"-oh, my God!"

[The DOCTOR holds up a small wriggling Bat Baby.]

MEREDITH:

SCARY CHORUS:

Aah! Aah! Aah! Aah! Aah! Aah!
"...I had put to sleep countless animals in my work, so killing the thing should not have been a problem. I dearly hoped that this act would finally..."

(in the clear) "...But I found that I couldn't do it."

"...I felt, to my horror, that I would be killing my own creation..."

"...Nonetheless, I couldn't take such a monster back into my home, to my wife..."
Piano/Conductor

"...and have it serve as a reminder of the past we'd worked so hard to erase."

So I left you at the mouth of a cave, certain that timeor predators would do what I couldn't do myself."

(in the clear)

"But I was wrong."

PARKER:

K2[Clave/Hp]

Mournfully $d = 90$

bats, Your true fathers, Came and they took you down to their midnight lairs,

The bats, Your true fathers, Claimed you and made you theirs.

SCARY CHORUS:

The bats, Your true fathers, Claimed you,
FINALE:
I IMAGINE YOU’RE UPSET
[Rev. 11/13/01]

Music and Lyrics by
LAURENCE O’KEEFE

Arranged and Orchestrated by
LAURENCE O’KEEFE
ALEX LACAMOIRE

CUE:
BAT BOY: “How could you tell me I was human, when you knew me to be a beast?”
MEREDITH: “Look inside yourself, Edgar...” (go)

“...and you’ll see a soul. Does a beast have a soul?”
BAT BOY: “A soul?”

Moderato \( \frac{d}{=^4} \)
VAMP

Is that what you call it, that empty pit,
That wound where my heart should be?

You dug this hole in me bit by bit,
Nothing is left of me.

Give me one reason why I should live;
See? You have no reply!

The
world is man or beast. But I am both and neither. So good bye! I'm

A tiny bit faster \( d = 129 \)

sor - ry, Ed - gar, rea - ly am. Sor - ry to hear your life's a sham.

Still, it should not have to end this way. So
put these on, and don't be cute, A van's en route from the Institute.

He gets in it, no one dies today. Back off, people!

(hubbub)
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MOB:
She-riff, you i-di-ot, Why do you pi-ty it?
[Horsts/Stgs] [doubled 8vb]
Look at the blood on him! Why don't you kill him?!

Allegro  $= 180$

BAT BOY:

Don't de-ny the ob-vi-ous,
Such and ug-ly boy.

Grab him!
Get him!

K2[Stgs]

[Pno/EP/Winds]
Ev'ry where you put me, Look what I destroy!

Not strung up by farmers, or caged in by po-
lice!

If you're not a
cow - ard, give me

A little slower  \( \frac{d}{m} = 132 \)

peace!

MOB: 3

Par-ker, you i-di-ot, Why do you pi-ty it? Look at the blood on him! Why don’t you kill him?!
Coward!

I'm sorry...

**BAT BOY:**

One thing alone saved me from despair,

Back in my feral stage.

**SHELLEY:**

Edgar...
Edgar, don't...

Once in a while she would meet my stare, then I'd forget the cage.

Edgar, no...

Surely her smile wasn't meant for me, easier to dismiss. But to
night she kissed me here. To-night she gave me this...

(Gasp!) ???...

Broadly

I smell her perfume and her
sweat.

PARKER:

Look what a gift she gave me.

Oh, my God!

MOB:

Is it

Je-sus!

Almost enough to save me.

true?

K2(Stgs)

[Pno/Stg layer]

[Pno/Stg layer]

[+Timp up to G#2]
SHELLEY:

Yes!

And I imagine you're upset,

Oh, my God!

 accel.

But I would kill for her again! (Women 8vb)

And do you know what she did

Stop him! Kill him!
then? She offered me her vein, She offered me her blood, She offered me

Stop!
No!
GOD!

everything!

(hubbub)

Slowly $d = 56$

[Pno]
MEREDITH:

PARKER:

Thomas, me... All of this is me.

I can't bear to look at him. You are all I see. His

Thomas, don't, please. Oh, Thomas,

K2[Slowish Strings]
Don't deny the obvious, Leave the past behind,

eyes, Meredith, He has your eyes, It hurt too

We can start again, love, We have both been blind.

much To put behind me... The way I
THOMAS, I FORGIVE YOU. I KNOW, MY LOVE, I KNOW.

lost you, and every day his eyes remind me...

Parker, damn you, Parker, You do it

[MOB:]

(PNO/STG layer) [+Piccolo from C5 up]

[MOB:]

[MF] [PNO/STG layer]

[+Timp C2 and below]

(MEREDITH):

THOMAS, COME HERE, THOMAS, LET HIM GO!

now! Now! Now!

[Mf] [FOB]

[fol] [
PNO/STG layer] [K2(Hns)]
PARKER: "Edgar...Are you hungry?"

Segue to "FINALE: I AM NOT A BOY"
FINALE:
I AM NOT A BOY
[Rev. 11/1/01]

[CUE:
PARKER: “Edgar... Are you hungry?”]

Freely (−120)
[PARKER cuts his own throat]
K2[Horns]

[BAT BOY bites PARKER'S NECK]
[PARKER stabs BAT BOY in the back]
rall.

[Fat Strings/Pno/Piccolo]

LK Boom

[Timp C2 and below]

A Little Slower
[As PARKER lifts the knife for another stab, MEREDITH runs in...]

[They break apart]

[They stagger...]

[SPE]

locos

LK Boom

Snare roll

SHELLEY:
“Oh, Edgar...” (go on)

Gently

K2[Harp]

BAT BOY:
“I am not a boy...” (cut-off)

(in the clear)

...I am an animal.”

(rall.

(go on)

[BAT BOY dies]

Cue Bs
FINALE:
HOLD ME, BAT BOY
(REPRISE)
[Rev. 12/2/01]

CUE:
SHERIFF: “It’s a long story. I don’t know where to begin.”

SOLEMN

SHELLEY:

[Piano/harp] [harp sounds +12]

[Piano/Warm Strings]

Cave—man—ny miles to the south,
Lived a boy—born with fangs in his
mouth. He never knew what he was worth, I could not stop his

But in his precious hours on earth, He taught us
MAGGIE: all.

Love your neighbor, forgive, Keep your vows.

And a

[Sheriff:

mountain's no place to raise cows. Re-venge is some-thing}
BUD:
God for bids,

To scape-goat folks is wrong.

And don’t kill Miss-

MEREDITH:
Taylor’s kids,

Let go the

V.S.
fears to which you cling, And through your tears you'll hear him sing, Lift up your ears and join his song!

And join his song! Ah,

And join his song, and join his song, and join his song! Ah,
Don't deny your beast inside! Ah,

Don't deny your beast inside! Ah,

Ah!

Ah!
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OPTIONAL OVERTURE

NOTE: This “OPTIONAL OVERTURE” may be used in place of the “OVERTURE”

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
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ALEX LACAMOIRE

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Allegro $d = 140$

[Bass/Strings]

[Fat Strings]