

# HEDWIG AND THE ANGRY INCH

BY

JOHN CAMERON MITCHELL  
AND STEPHEN TRASK

VOCAL

**DEPOS  
RETUR  
21 DA**

DEPOSIT WILL BE FORFEITED  
UNLESS SCORES ARE RETURNED  
IN SATISFACTORY CONDITION  
WITHIN 21 DAYS OF THE CLOSING  
DATE OF THE SHOW TO:

**ARE  
THIN  
/ TO:**

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**DRAMATISTS PLAY SERVICE, INC.**



# HEDWIG - ANGRY INCH

## TEAR ME DOWN

COMPOSER / LYRICIST  
STEPHEN TRASK

INTRO:

VOCAL: SPOKEN

PIANO SOLO

DON'T YOU KNOW ME I'M THE NEW BERLIN WALL BABY TRY AND TEAR ME DOWN

DR. FILL

A

BANDIN'

BASS:

DE' SWAR/KICK

I WAS BORN ON THE OTHER SIDE OF A TOWN RIPPED IN TWO

HARMONY:

I MADE IT OVER THE GREAT DIVIDE AND NOW I'M COMING FOR YOU EN-EM-IES

Solo:

AND AD-VER-SAR-IES THEY TRY AND TEAR ME DOWN

YOU WANT ME BABY I DARE YOU TRY AND TEAR ME DOWN

Tutti

Dean Powell Music

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**B1**

17  
OOH — OOH —

18 19 20

TRANS: *[Handwritten notes]* sm.

21  
OOH — OOH —

22 23 24

TRANS: *[Handwritten notes]* sm. Fall *[Handwritten notes]*

**INTERLUDE**

Piano Solo:

BAND GROOVE

25 26 27 28

Fall *[Handwritten notes]*

**A2**

I ROSE UP OFF OF THE DOK — TORS SLAB

LIKE LA-ZAR-US FROM THE PIT

29 30 31 32

NOW EVERY-ONE WANTS TO TAKE A STAB AND DE-LOR-ATE ME

WITH BLOOD GUAF-FI-TI AND SPIT

EN-EN-LES

33 34 35 36

HARMONY: *[Handwritten notes]*

Voc. (Solo)  
 AND AD-VER-SAR-IES  
 THEY TRY AND TEAR ME DOWN

BAND.  
 C F Bb F C

37 38 39 40

YOU WANT ME BA-BA I DARE YOU TRY AND TEAR ME DOWN

C F Bb F C

41 42 43 44

B2

GUITAR:  
 Eb Bb C<sup>OOH-</sup> F Eb Bb C<sup>OOH-</sup>

BASS:  
 FILL

45 46 47 48

DR. SN/DRUMS

GUITAR:  
 Eb Bb C<sup>OOH-</sup> F Eb Bb C<sup>OOH-</sup>

BASS:  
 (TOMIS.)

49 50 51 52

(INTERLUDE)

C C C C

53 54 55 56

DR. FILL

(DIALOGUE: SPOKEN)  
 (GUITAR: HARMONICS)

SUB. MP "ON AN. WURT 12th, 19-6-1 (etc...)"

BASS:  
 F Bb C<sup>SM.</sup>

DRUMS:  
 HAT/SH./ICK

57 58 59 60

DR. SM.

ONE: (DIALOGUE CONT)

BASS/DRUMS

61 62 63 64

65 66 67 68

GTR. HARMONICS

69 70 71 72

73 74 75 76

77 78 79 80

Tutti

DIALOGUE: "BUT BEWARE YOU OI - YOU MUST REMEMBER ONE THING" "LISTEN!"

81 82 83 84 DRUM FILL

SOUL-SUNG!

AS

GROUND TYPE

THERE AIN'T MUCH OF A DIFFERENCE -

BETWEEN A BRIDGE AND A WALL -

GTR. FILL

85 86 87 88

HARMONY

WITH-OUT ME RIGHT IN THE MIDDLE BA - BY

YOU WOULD BE NO-THINK AT ALL -

EN-E-MIES

89 90 91 92

(Solo)

AND AD-VER-SAR-IES -

THEY TRY AND TEAR ME DOWN

93 94 95 96

YOU WANT ME BA-BY I DARE YOU

TRY AND TEAR ME DOWN

EN-E-MIES

97 98 99 100

101

SN./TOMS

102

103

104

105

GTR: V

106

GTR: RITARD

107

108

109

110

111

# THE ORIGIN OF LOVE

COMPOSER/LYRICIST:  
STEPHEN TRASK

INTRO:

VOCAL: SOUNDING DUBS

SOLO GUITAR

Musical notation for the Intro section. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The guitar line starts with a treble clef and a key signature of one sharp (F#). The notes are: A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: A, D/B, A sus 4, and G.

Musical notation for the first vocal line. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: G, G, G sus 4, G, Gb. The text 'WHEN THE' is written below the notes. A bracket above the notes is labeled 'MALE LEAD'.

A1

Musical notation for the second vocal line. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D/B, D/B, A sus 4, G. The lyrics are: 'EARTH WAS STILL FLAT AND CLOUDS MADE OF FIRE AND MOUNTAINS STRETCHED UP TO THE SKY SOME-TIMES HIGH-ER'. The text 'STILL' is written below the notes.

Musical notation for the third vocal line. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: G, G (FULLER - LIGHT STRUM), G (LATTER - SIMILE), D. The lyrics are: 'FOLKS ROAMED THE EARTH LIKE BIG ROLLING KEELS THEY HAD TWO SETS OF ARMS THEY HAD'. The text 'BASS - KICK' is written below the notes. A note below the staff is labeled '(LIFE TOM FILL - 3-4) B'.

Musical notation for the fourth vocal line. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the guitar line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the staff: D, D/F#, G. The lyrics are: 'TWO SETS OF LEGS - THEY HAD TWO FAC-ES PEEL-ING OUT OF ONE GI-ANT HEAD SO THEY COULD'. The text 'BUILD - - - -' is written above the notes.



VIC. 
  
 BASS

(15) CHORUS   
 GROUP: 
  
 SOLO:

(18)

(22) SNARE DRUM (1 7 7 1 1) (sim.) (HARM.)

32

Saw, Part Earth Part Daughter Part Son

BM

7 Solo (Gtr.)

BAND IN: D

33

34

35

(Toms)

36

37

THE OR-i-gin OF LOVE

D

D G

NOW THE BOYS

38

39

40

Grew quite scared of our

STRENGTH AND DE-FI-ANCE, AND THOR SAID "I'M GOING TO KILL THEM ALL WITH MY HAM-ASUS"

Solo GTR.

D/G

SOLO

41

42

43

HER, LIKE I KILLED THE GIANTS

BUT ZELLS SAID "NO YOU BET-TER LET ME USE MY

G/D

G/D

BAND IN: G

D/G

HARMONY

DRUMS - TOM FILL

BASS KICK

SOLO

TOM'S

44

45

46

LIGHT-ING LIKE SCIS-SORS LIKE I CUT THE LEGS OFF THE WHALES, DI-NO-SAUURS INTO LIZARD, AND THEN HE

G

D

(OR'S TOM FILL LITE)

(ADD 2<sup>ND</sup> VOCAL CBL LEAD)

47

48

49

GRABBED UP SOME BOOTS AND HE LET OUT A LAUGH SAID "I'LL SPLIT THEM RIGHT DOWN THE MID-DLE GOD-NA CUT THEM

D/G

G

EM

47

Build - - - - -

cym.

(HARMONY)

Solo

RIGHT UP IN HALF AND THEN STORM CLOUDS GATHERED A-BOVE INTO GREAT BALLS OF

A G A D D/B

50 Dr. Fill T T 51 52

FI-RE AND THEN FI-

G cym.

53 54 55 56

DRUM SOLO (FORMS)

GROUP VOCALS OCTAVES - MALE/FEMALE

B2

-RE SHOT DOWN FROM THE SKY IN BOLTS LIKE SHINING BLADES OF A KNIFE AND IT RIPPED-

Bm Bm G G

57 58 59 60

BAND IN HEAVEN!

RIGHT THROUGH THE FLESH OF THE CHILDREN OF THE SUN AND THE MAN AND THE EARTH AND INDIAN GOD

Bm Bm G G

61 62 63 64

SEWED THE WOUND UP TO A HOLE PULLED IT ROUND TO OUR BELLY TO RE-MIND US OF THE PRICE WE PAY

Bm Bm G

65 66 67

AND O-SI-RIS AND THE GODS OF THE NILE GATHERED UP A BIG STORM TO BLOW A HUR-LI-

G Bm Bm G

68 69 70 71

72 - CAME TO SCATTER US A - WAY IN A FLOOD OF WIND AND RAIN AND SEA OF TIDAL WAVES TO WASH US ALL A -

E Bm G E

76 - WAY - , AND IF WE DON'T BE - HAVE THEY'LL CUT US DOWN A - GAIN AND WE'LL BE HOOPIN' ROUND ON ONE FOOT -

Bm G E A7(5) G D

80 AND LOOKING THROUGH ONE EYE -

D A Guitars: G

82 GUITAR SOLO A D EM

85 G6 A7 D A D EM G6 A7

85 [C] VOCAL: SOLO

86 LAST TIME I SAW YOU WE JUST SPOT IN TWO YOU WERE LOOK-ING AT ME. I WAS LOOK-ING AT YOU, YOU. YOU HAD A

D (LIGHT STRUM) Bm (ROOT 5TH) G A

89

89 WHY SO FA-MI-LIAR I COULD NOT RE-LOOK-NLE 'CAUSE YOU HAD BLOOD ON YOUR FACE, I HAD BLOOD IN MY EYES, BUT I COULD

D Bm G A

94 STAMILE

95 [GRADUAL BUILD]

96

97

BASS

94 DRAWS: TONS

SWEAR BY YOUR EX-PRES-SION THAT THE PAIN — DOWN IN YOUR SOUL WAS THE SAME

D Bm

99

98 SMILE - BUILD . . . . . →

AS THE ONE DOWN IN MINE — OH — THAT'S THE PAIN

A

101

100 MORE DRUMS: (BUILD!)

THAT CUTS A STRAIGHT LINE DOWN THROUGH THE HEART WE CALL IT LO-VE

GTR. SOLO. Bm

103 104

102 (Full Groove)

WE WRAPPED OUR ARMS — AROUND EACH OTHER TRYIN' TO SHOW OUR SELVES — BACK TO-GETHER WE WERE MAKING

A D Bm7

105 106 107

MALE HARM.

SOLO:

LOVE MAKING LOVE — IT WAS A COLD DARK EVENING SUCH A LONG TIME AGO WHEN BY THE

G A D Bm7

108 109 110 111

MIGHTY HAND OF JOVE — IT WAS A SAD STORY HOW WE BE-CAME LONELY TWO LEGGED CREATURES THE

G A D Bm7

112 113 114 115

"ORIGIN OF LOVE"

W/ FEMALE (BVA) HARM.

116

117 118 119

G A D G

(Sim. Harmony)

120 121 122 123

D G D G

f

Solo GTR.

124

D (ARPING)

D/G

D/B

A SUS4

D/A

126 127

BAND → f

FINE

MASTER RHYTHM / VOCAL

# HEDWIG - ANGRY INCH

COMPOSER / LYRICIST  
STEPHEN TRASK

NOTE:

ALL GUITARS - CAPO 4<sup>TH</sup> FRET

## "SUGAR DADDY"

(ELEC. GTR.: DISTORTION)

INTRO AD LIB.

A SNARE DR. ROLL

ALL GTR.: FINGER PICK (CAPO-4<sup>TH</sup> FRET)

VOCAL-SOLO

I GOT A SWEET TOOTH

FOR LILD-RICE DROPS AND TELLY ROLL

BANDEN-2X FEEL SHUFFLE

(ALL. GTR.)

VOC.

HEY SUGAR DADDY

HAW-HEL NEEDS SOME SUGAR IN HIS BOWL

(ALL. GTR.) B

BAND

BAND:

HARM: REFERENCE!

I'LL LAY OUT FINE CHINA ON THE LIN-EN

AND REL-ISH UP THE CHINA

IF YOU GOT SOME SUGAR FOR ME

F#

E

B

G#m

9

10

11

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RHYTHM/VOCAL

VOC. *HAOM.*  
 SU-GAR DAD-DY BRING IT HOME  
 C#7 E ACC. GTO. B

RHY. 12 BAND: 13 14

**A2** Solo:  
 BLACK STRAP MO-LAS-SES YOU'RE MY ORANGE BLOS-SOM HON-EE BEAR  
 E SM. ACC. GTO. B

15 BAND: 17 18

BRING ME VERSACE BLUE JEANS BLACK DE-SIGNER UNDER-WEAR (LET'S)  
 E ACC. GTO. B

19 BAND: 21 22

DRESS UP LIKE THE DIS-CO DAN-CIN' JET-SET IN MI-LAN AND ROME IF YOU GOT SOME SUGAR FOR ME,  
 FX E B G#m

23 BAND: 24 25

SU-GAR DAD-DY BRING IT HOME OH THE  
 C#7 E ACC. GTO. B

26 BAND: 27 28

GROUP:



RHY/VOC.

CHORUS

SWAMP:

THRU OF LOU-TROL LIKE A RUSH OF ROCK AND ROLL IS THE

F# B F# B

29 30 31 32

SWEETEST TASTE I'VE KNOWN. OH YEA IF YOU GOT SOME SU-GAL, BRING IT HOME.

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

33 34 35

INTERLUDE ALL. GTR.

VOCAL: MALES

37

BAND OUT

WHEN THE

KICK DR: 1 1 1 1 1/2 39 40 DR. FILL

43

BAND IN

HONEY BEE'S GO SHOP-PING IT'S SOMETHING TO BE SEEN THEY

E ALL GTR. B

41 42 44

(BAND: 1 1 1 1)

Solo.

45

SWARM THE WILD FLOWERS AND GET NECTAR FOR THE QUEEN AND

E ALL GTR. B

46 47 48

(BAND: 1 1 1 1)

*Solo:*

VOC. *HARM.*

EV-ERY THING THEY BRING ME GOT ME DRIP-PIN' LIKE A HONEY-COMB IF YOU GOT SOME SUGAR FOR ME

F# E B G#m

49 50 51

SUGAR DADDY BRING IT HOME. OH THE

C#7 E *ALL. 4* B

*BAND:* 3 7 7 7

52

*CHORUS*

THRILL OF CON-TROL LIKE A BLITZ-KRIEG ON THE ROLL IT'S THE

F# B F# B

55 56 57 58

SWEETEST TASTE I'VE KNOWN IF YOU GOT SOME SUGAR BRING IT HOME

G#m C#7 E F#

59 60 61

*(HOME)* OH YEA COME ON SUGAR DADDY BRING IT HOME

B G#m C#7 E B

62 63

DRUM FILL [ ]

(HARM:)

VOC. *SMILE*

WHISKEY AND FRENCH CIGARETTES, A MO-TOR BIKE WITH HIGH SPEED SETS, A

G#m C#7

RHY. 65

Solo: HARM: TOP Bottom Sim.

WATERPIK, A CLISINART AND A HYA-ALLERGENIC DOG. OH I WANT ALL THE LUXURIES OF THE MODERN AGE

E F# B || G#m

67 68 69

Sm.

EVERY ITEM ON EVERY PAGE IN THE LILLIAN VERNON CAT-A-LOGUE

C#7 E F# B F# B

70 71 72

DIALOGUE - SOLO ACC. GTR.

G#m C#7

SPOKEN: OH BABY, SOMETHING'S CROSSED MY MIND AND I WAS THINKING YOU'D LOOK SO FINE IN A

E F# B

VELVET DRESS WITH HEELS AND AN ERMINE STOLE

G#m C#7

OH, LUTHER DARLING, HEAVEN KNOWS I'VE NEVER PUT ON WOMEN'S CLOTHES

E F# || BAND: B F# B

EXCEPT FOR ONCE IN MY MOTHER'S CAMI-SOLE. SO YOU

UOL.

"SUGAR PADDY"

6

AA

Group:

VOC.

GROOVE:

RHY.

86

87

88

89

THINK ONLY A ROMAN

CAN TRULY LOVE A

MAN

THEN

E

B

YOU BUY ME THE DRESS I'LL BE MORE

WOMAN THAN A MAN LIKE YOU CAN

STAND

I'LL

E

B

90

91

92

93

Solo:

BE YOUR VE-NUS ON A CHOCOLATE CLAM SHELL

RISING ON A SEA OF MARCHMALLOW FOAM

F#

E7

95

94

MARK:

IF YOU GOT SOME SUGAR FOR ME

SUGAR DADDY BRING IT HOME

IT'S OUR TRADITION

B

G#m

C#7

E

B

97

98

99

100

CHORUS

-DI-TION TO CON-TROL

LIKE ERIC

MON-EL-KER AND HEL-MUT

KOHL

FROM THE

F#

B

F#

B

100

101

102

103

VOC. *U-KRAINE TO THE RHÔNE, SWEET HOME Ü-BER ALLES,*  
*G#m C#7 C#7*

RHY. *104 105*

*F# LORD I'M COMING HOME (YEA)*  
*G#m C#7*

*106 107 108*

*COME ON SU-GAR DA-NDY BRING ME HOME*  
*E F# B*

*109 110 111*

*GTR: F# B*

*BAND: U T - O*

*112*

# HEDWIG - ANGRY INCH

## "ANGRY INCH"

COMPOSER/LYRICIST  
STEPHEN TRASK

DIALOGUE: "TO BE FREE ONE MUST GIVE UP A LITTLE PART OF HIMSELF"

**INTRO**  $\text{♩} = 140$   
Driving:

BASS:  $\text{Bb}$   $\text{Db}$

DRUMS:  $\text{SM}$   $\text{HARMONICS}$

CHORDS:  $\text{Bb}$   $\text{Db}$   $\text{SM}$

**A1**

VOCAL

MY SEX CHANGE OP-ER-A-TION GOT BOTCHED  $\text{Bb}$   $\text{Db}$  MY GUARDIAN AN-GEL FELL-A-SLEEP ON THE WATCH-  $\text{ab}$

BAND

TITE  $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$

DRUMS:  $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$

NOW ALL I GOT IS A BARBIE DOLL CATCH  $\text{Eb}$  I GOT AN AN-GRY INCH  $\text{Db}$

DRUMS:  $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$

**CHORUS 1**  
HARMONY: REFERENCE!

LEAD

SIX IN-CHES FORWARD AND FIVE IN-CHES BACK - I JUST GOT I GOT AN AN-GRY INCH  $\text{Db}$   $\text{STR: PULL}$

BASS:  $\text{Bb}$   $\text{Db}$

BAND: OPEN BK, 10

DRUMS:  $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$   $\text{SM}$

HARMONY:

LEAD

SIX IN-CHES FOR-WARD AND FIVE — IN-CHES BACK — I GOT A I GOT AN AN-GRY INCH

BAND

Bb A03 9th 10 17

A2

LEAD

I'M FROM THE LAND WHERE YOU STILL HEAR THE CRIES — I HAD TO GET OUT HAD TO SE-VER ALL TIES —

BAND

Bb 9th 18 19 20 21

ooH — ooH — 3

ooH — 2 2

HARM - COLEAD

LEAD

I CHANGED MY NAME AND A - SUMED A DIS-GUISE I GOT A AN-GRY INCH

BAND

Eb Db

22 24 25

ooH — 2

CHORUS 2

HARM:

LEAD

SIX IN-CHES FOR-WARD AND FIVE — IN-CHES BACK — I GOT A I GOT AN AN-GRY INCH

BAND

Bb A03 5th 26 27 28 29

DR: SN: D S S S S

LEAD

SIX IN-CHES FOR-WARD AN FIVE — IN-CHES BACK I GOT A I GOT AN AN-GRY INCH

BAND

Bb A03 Db

30 31 32 33

DR: T T (FILL)

FEMALE: ooH —

LEAD

SIX IN-CHES FOR-WARD AN FIVE — IN-CHES BACK — THE TRAIN IS LEA-ING AND I'M TIED TO THE TRACK —

BAND

Bb A03 5th 34 35 36 37

FEMALE: sung 8/16 →

LEAD

I TRY TO GET UP BUT I CAN'T GET NO SLACK I GOT AN ANGRY INCH AN ANGRY INCH

38 39 40 41

38 (A3)

FEMALE: TIT'S OF CLAY

LEAD: MY NO-THER MADE MY TIT'S OUT OF CLAY MY BOY-FRIEND TOLD ME THAT HE'D TAKE ME AWAY

BAND: TITE! RB NO3 Db

DR: TITE HAS 42 43 44 45

THEY DRAGGED ME TO THE DOCTOR ONE DAY I GOT AN ANGRY INCH

46 47 48 49

SCREAM

BAND OPEN!

(CHORUS 2) HARM:

LEAD: SIX INCHES FORWARD AND FIVE INCHES BACK I GOT AN ANGRY INCH I GOT AN

BAND: RB NO3 Db

50 51 52 53

BAND Big!

SIX INCHES FORWARD AND FIVE INCHES BACK I GOT AN ANGRY INCH

54 55 56 57

SPOKEN: "LONG STAYS HOT"

DR: FILL

(DIALOGUE)

BREAK DOWN - BASS & DRUMS ONLY

58

59 60 61

DR: RICK



135/DR  
CONG.

62 63 64 65

66 67 68 69

REPEAT 4 TIMES - SLOWLY ADD GTR. LIGHT SOLO W/ FEED BACK GRADUAL BUILD

70 71 72 73

LAST TIME - TUTTI

LAST TIME DR FILL

CHORUS 4

HARM.  
LEAD  
ff

BAND  
BIG!

74 75 76 77

SIX INCHES FORWARD AND FIVE INCHES BACK

THE TRAIN IS COMING AND I'M TIED TO THE TRACK

HARM - FEMALE!

OH →

78 79 80 81

I TRY TO GET UP BUT I CAN'T GET NO SLACK I GOT A AN-GRY JACK AN-GRY - JACK

82 83 84 85

SIX INCHES FORWARD AND FIVE INCHES BACK

STAY W/ DR OVER TILL THE NIGHT TURNS TO BLACK

FEMALE!

OH -

86 87 88 89

I GOT AN INCH I'M SET TO ATTACK I GOT A AN-GRY - JACK AN-GRY - INCH

RIT.

FILE

# HEDWIG - ANGRY INCH

"Wig in a Box"

COMPOSER / LYRICIST  
STEPHEN TRASK

♩ = 98

(INTRO) FREELY - AD LIB  
PIANO - SOLO

A C#m/G# F#m7 Gb D F

(VERSE) RUBATO ♩ = 40 (APX) FREELY

VOCAL

ON NIGHTS LIKE THIS WHEN THE WORLD'S A BIT A-MISS AND THE LIGHTS GO DOWN A-CROSS THE TRAIL-ER PARK

PIANO

A C#m7/G# F#m7 Gb D E A E

(♩ = 60 SWING)

I GET DOWN I FEEL MAD FEEL ON THE VERGE OF GOING MAD THEN IT'S TIME TO PUNCH THE CLOCK. I PUT ON SOME MAKE-UP

A C#m7/G# F#m7 Gb D E (MORE PIANO) A E

AND TURN UP THE TAPE-DECK AND PUT THE WIG DOWN ON MY HEAD

F#m C#m D A E F#7

SUDDENLY I'M-, MISS MID-WEST MID-NIGHT CHECK-OUT QUEEN UN-TILL I HEAR HOME AND I PUT MY-SELF TO BED

Bm E A E/G# Gb A7 D E

INTERLUDE FASTER: ♩ = 120

PNO. / GTR

Handwritten musical notation for piano/guitar interlude, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and quarter notes with slurs, and some accidentals.

(AA) PNO SUB

Handwritten musical notation for piano substitute, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of eighth and quarter notes with slurs, and some accidentals.

(A1) VOCAL

I LOOK BACK -- ON WHERE I'M FROM  
LOOK AT THE WO --- MAN, I'VE BE-COME

A C#m7 Gb F#m

BAND  
BASS  
DRUMS

HAT KICK

Handwritten musical notation for vocal and band. The vocal line is in a treble clef with lyrics. The band part includes bass and drums. Chords A, C#m7, Gb, and F#m are indicated. Drum notation includes 'HAT KICK' and 'snr.'.

AND THE STRANG -- BEST THINGS SEEM  
SUDDEN-LY ROW-TIVE

D A E

Handwritten musical notation for the band part of the second system, showing bass and drums. Chords D, A, and E are indicated.

I LOOK UP FROM MY BEL- MOUTH ON THE WALLS  
THE LIP-DRAWING WIG -- STILL IN THE BOX  
OF TOWERING VELVET

A C#m7 Gb D E

Handwritten musical notation for the band part of the third system, showing bass and drums. Chords A, C#m7, Gb, D, and E are indicated.

(B1) (CHORUS)

I PUT ON SOME MAKE -- UP --  
SOME LA/VEAN BAK -- ER --

A F#m C#m

Tutti

Handwritten musical notation for vocal and band. The vocal line is in a treble clef with lyrics. The band part includes bass and drums. Chords A, F#m, and C#m are indicated. Drum notation includes 'Tutti' and 'snr.'.

AND PULL THE WIG -- DOWN FROM THE SHELF --

D A E F#m7

Handwritten musical notation for the band part of the fourth system, showing bass and drums. Chords D, A, E, and F#m7 are indicated.

1/2 x FEE 1=60

ATempo 1=120

VOCAL: SODDEULTY I'M "MISS BE-NIVE" NINE TEEN SIXTY THREE. UN-TIL I WAKE-UP AND I TURN BACK TO MY-SELF

BAND: E A E/G# A/G A D E

INTERLUDE:

PIANO: A A/G# D

A2

HARMONY: DOH LA LA-LA DOH DOH

LEAD VOC.

SOME GIRLS THEY HAVE NA-TURE-A-EASE - THEY WEAR IT ANY WAY THEY PLEASE -

BASS:

GAOUE: F F F F

VOCAL:

WITH THEIR FRENCH FLIP CURLS AN PER-FUMED MAG-A-ZINES

HARMONY

DOH DOH LA LA LA DOH DOH LA LA LA

LEAD:

WEAR IT UP LET IT DOWN THIS IS THE BEST WHY THAT I'VE FOUND

VOCAL: *(Faint)* TO BE THE BEST YOU'VE EV-ER SEEN -

BAND: *(Faint)*

43 44

**B2**

I PUT ON SOME MAKE - UP OOH - TURN UP THE ELMY - TRACK - OOH -

A E F#m C#m

45 46 47 48

LEAD

RACK: I'M PULLING THE WIG - DOWN FROM THE SHELF

D A E F#7

49 50 51 52

*1/2 TIME FEEL ♩ = 60* *A TEMPO ♩ = 120*

HARMONY: OOH - OOH - AH - AH - AH -

LEAD: SUDDENLY I'M MISS FAR-RAH FAW-LETT FROM T.V. UN-TILL I WAKE - UP AND I

Bm A A/G# G A D

BAND: F F F F F

54 55

Dr: cym Kick: | | | |

LEAD: TURN BACK TO MY-SELF -

E A A 5m.

56 57 58 59

*(Build)*

"Wig in a Box"

FAST - 124

GROUP VOCALS - IN OCTAVES (LEAD VOC. / AD LIB A LITTLE)

(SIMILE OCTAVES)

SHAG BI-LEVEL BOB DOROTHY HAMILL DO SAUSAGE CURLS, CHICKEN WINGS, IT'S ALL BE-CAUSE OF YOU, WITH YOU

D D D D

Bs. WALK

DR: SNARE KICK

BLOW DRIED FEATHER BACK TONI HOME-WAVE TOO. FLIP FRO, FRIZZ, FLIP, IT'S ALL BE-CAUSE OF YOU, IT'S ALL

D D D D Bb

Rit. . . . .

(ALL) BE-CAUSE OF YOU IT'S ALL - BECAUSE OF YOU

Bb A G

INTERLUDE 120 SWING! 5/4 = 5.3

VOCAL: "D. K. EVERYBODY"

PIANO

GTR: A C#m G#m F#m Gb D

BASS: D

DRUMS: HAT KICK

Cym: HAT (76)

CHORUS 3

VOCAL I PUT ON SOME MAKE UP TURN UP THE EIGHT TRACK

A E F#m C#m

GTR: A E F#m C#m

DR: TRAB: KICK:

I'M PULLING THE WIG DOWN FROM THE SHELF

D A E

Tutti

F#

DR: SN.

HARMONY'S 1/2 TIME FEEL ♩=60

86

SUD-DEN-LY I'M THIS PUNK ROCK STAR OF STAGE AND SCREEN AND I AIN'T NEV-

Bm E A A/G# A/G(4) A

OUTRO ♩=144 (BAND - BIG JAM!)

87

ACCEL - - - - -

88

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99

I'M NEVER TURNING BACK

D A7 B7 A7

FEMALE HARMONY

do do do

Piano

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MASTER RHYTHM / VOCAL

NOTE:  
BASS - TO ALL GUITAR (CHORUS ONLY)  
FEMALE VOCAL - TO MARACAS (CHORUS ONLY)  
DRUMS - TO CONGA

HEDWIG - ANGRY INCH

"WICKED LITTLE TOWN"

COMPOSER / LYRICIST  
STEPHEN TRASK

INTRO: SOLO PIANO  $\text{♩} =$

PED.      SIM. PED.

BASS

DRUMS: Kick: 1 3 1 3 1 3 1 3 1 3 1 3

RIT.

E DR: 1 3 1 3 1 3 1 3 1 3 1 3

A2

VOCAL

YOU KNOW THE SUN is IN YOUR EYES

PW/GTR

BASS DR - SIMILE

KICK: 1 3 1 3

AND HUR-RI-CANES AND RAINS BLACK AND LLOUD SIGIES

B1 (BAND IN: GADUVE)

CONGA'S

GTR 1:

YOU'RE RUN-NING UP AND DOWN THAT HILL, YOU TURN IT ON AND OFF AT WILL

CONGA'S

DRUMS

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VOCAL: THERE'S NOTHING HERE — TO THRILL — OR BRING — YOU DOWN —

GTR: CM

RHYTHM SMILE

GTR: AND IF YOU GOT — NO OTH — ER CHOICE — YOU KNOW YOU CAN — FOL — LOW — MY VOICE —

BASS: THROUGH THE DARK TURNS — AND NOISE — OF THIS WICKED LIT-TLE TOWN

A2 VOCAL: OH LA-DY LUCK — HAS LED YOU HERE —

PAUL/STR: DRUM KICK

PAUL/GTR: AND THEY'RE SO TWIST — ED UP — THEY'LL TWIST — YOU UP —, I —, FEAR

PAUL/STR: 29

GTR: 32

LOW FILL →

B2 (BAND IN - GROUP) (JAMES [B.L])

GTR  
PNO - L.H.  
PENC. / G.M.

THE PI-OUS HATE — FULL, AND — DE-VOUT — YOU'RE TURN-ING TRICKS — TILL YOU'RE TURNED OUT  
 THE WIND SO COLD — IT BURNS — YOU'RE BURN-ING OUT BLOWIN' ROUND —

37 38 39 40

GTR

AND IF YOU'VE GOT — NO OTH-ER CHOICE — YOU KNOW YOU CAN — FOL-Low MY — VOICE

41 42 43 44

FEA / VOCAL HORN: ↓

THROUGH THE DARK TUNNLS — AND NOISE OF THIS WICK-ED LIT-TLE TOWN

45 46 47 48 49

INTERLUDE:

FEA. VOC. T

HA → — — — — AH HA → — — — — HA

50 51 52 53

PNO:

54 55 56 57 58

THE FATES ARE VIL-IOUS\_ AND THEY'RE CALLE-

61 62

YOU LEARN TOO LATE\_ YOU'RE USED TWO WICH-ES\_ LIKE A FOOL

64 66

(ADD CONGO'S)

AND THEN YOU'RE SOME ONE YOU ARE NOT\_ AND JUNCTION CI-TY AIN'T THE SPOT

67 68 70

(FIDDLE RHYTHM)

FULL GROOVE

RE-MEM-BER MRS S, LOT AND WHEN SHE TURNED A-ROUND

71 72 74

Solo:

AND IF YOU GOT NO OTH-ER CHAI-LE, YOU KNOW YOU CAN FOL-Low MY USICE

75 76

Voc.

Brass

Piano

GTR: Light STRAIN

GTR:

FINE

# HEDWIG - ANGRY INCH

"THE LONG GRIEF"

COMPOSER/LYRICIST  
STEPHEN TRASK

HARMONY (REFERENCE!)

LEAD: LOOK WHAT YOU'VE DONE (A1) YOU GIG - O - LO

GTR: Sim. LOOK WHAT YOU'VE DONE Bb YOU GIG - O - LO F

1 2 3 4 5 6 7 8 9 10 11 12

DRUMS: HAT 2 3 4 5 6 7 8 9 SMILE

KICK: 1 2 3 4 5 6 7 8 9

5 YOU KNOW THAT I LOVED YOU HOW AND I DID (F) E Bb A(7)bb G7

9 N'T WANT TO KNOW THAT YOUR COOL SE-DUC TIVE SER-E-NADE (G) C Bb G7 F

10 11 12

13 WAS A TOOL OF YOUR TRADE YOU GIG - O - LO F AH E Bb A(7)bb

14 15 16

17 OH OH OF ALL THE RICH- (Gasp) DM D/C Bm7bs Sim.

18 19 20

BTL: AC-PUG: 18 19 20

V.S.

Dean Powell Music

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ES YOU'VE SUR-VEYED — AND ALL THAT YOU CAN LIFT — I'M JUST A NO-THER DOL-  
 Bb A(?) D9 A D G

LAR THAT YOU MADE — IN YOUR LONG — LONG GRIFT  
 F G Bb F F

(INTERLUDE)  
 Dm Dm/C B7(Abs) Bm7(Abs)

LOOK, WHAT YOU'VE DONE — YOU GIG-O-LO  
 Bb G7 F

OH WEA — A-NO-THER MUST-LE — BUT NOW  
 F E Bb A(?) D9 G

41

— You OUGHT TO KNOW —

COH —

COH —

COH.

YOU OUGHT TO KNOW THAT THIS FOOL CAN NO LONG- ETC BE SWAYED

G C Bb Bb G7 F

42 43 44

45

AH. — 0 —

DO. DO. . . . .

DO-DO. . . . .

AH — 0 —

BY THE TOOLS OF YOUR TRADE — YOU BI- O - LO

(F) AH — 0 — E Bb A7/B9 Dm

46 47 48

49

OH — OH —

OH — OH —

I'M JUST A - NO -

Dm OH D7c OH Bm7b5

50 51

52

THEY JOHN - YOU GYP - PED

A - NO — THEN SUCK - EL STIFFED

A WALK ON ROLE

Bb A7 G7 F

53 54 55

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "DOH DOH LONG GRIEF HAD". The piano accompaniment has lyrics: "(RUE) IN THE SCRIPT TO YOUR LONG LONG GRIEF THE LOVE THAT HAD". Chords are marked as F, G, Bb, Bb/C, and F. Measure numbers 56, 57, 58, and 59 are indicated. A "Rit." marking is present between measures 58 and 59.

Handwritten musical score for the second system. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "ME IN YOUR GRIP LONG LONG GRIEF". The piano accompaniment has lyrics: "ME IN YOUR GRIP WAS JUST A LONG LONG GRIEF". Chords are marked as G, Bb, Bb/C, and F. Measure numbers 60, 61, 62, and 63 are indicated. A "Rit. . . ." marking is present between measures 61 and 62.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, positioned below the second system.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, positioned below the first two systems.



PIANO SOLO / VOCAL

# HEDWIG - ANGRY INCH

## HEDWIG'S LAMENT

COMPOSER/LYRICIST  
STEPHEN TRASK

**RUBATO**

Vc

SOLO PIANO

1

I WAS BORN ON THE

This system contains the first two measures of the piece. The vocal line is mostly rests, with the lyrics 'I WAS BORN ON THE' starting in the third measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some triplets and slurs. A first ending bracket is shown above the vocal line.

2

OF HER SIDE OF A TOWN RIPPED IN TWO AND NO MATTER HOW

Ch#m7b5 F#0 B7/F# Em Fill Ch#m7b5

This system contains measures 3 through 5. The vocal line continues with the lyrics 'OF HER SIDE OF A TOWN RIPPED IN TWO AND NO MATTER HOW'. The piano accompaniment includes chord markings: Ch#m7b5, F#0, B7/F#, Em, and Fill. The piano part has a more active bass line in the second measure.

6

HARD I TRIED I END UP BLACK AND BLUE I ROSE FROM OFF OF THE

F#0 B7 Sim. Fill G B7/F#

This system contains measures 6 through 8. The vocal line continues with the lyrics 'HARD I TRIED I END UP BLACK AND BLUE I ROSE FROM OFF OF THE'. The piano accompaniment includes chord markings: F#0, B7, Sim. Fill, G, and B7/F#. The piano part features a simple accompaniment with some syncopation.

Doc-Tor's SLAB I LOST A PIECE OF MY HEART NOW EV-ERY-ONE GETS TO

10 11 12 13

Chords: D<sup>m</sup>/F, F<sup>#m</sup>7b5, D<sup>#o</sup>, E<sup>m</sup>, E<sup>m</sup>7, F<sup>#o</sup>

THEY CUT ME UP IN-TO PARTS I GAVE A PIECE TO MY MOT-HER

14 15 16 17

Chords: B<sup>7</sup>, ARPEGG. E<sup>m</sup>, G, B<sup>m</sup>/F<sup>#</sup>, D<sup>m</sup>/F

Annotation: SIMPLE CHORDS

I GAVE A PIECE TO MY MAN I GAVE A PIECE TO THE ROCK STAR

18 19 20 21

Chords: F<sup>#m</sup>7b5, D<sup>#o</sup>, E<sup>m</sup>, E<sup>m</sup>7, C<sup>#m</sup>7b5, F<sup>#o</sup>

HE TOOK THE GOOD STUFF AND RAN → "EXQUISITE CORPSE"

22 23

Annotations: LONG HOLD, THEN SEQUE TO: N.C.

Chord: B

MASSIVE RHYTHM /  
SOCAL

# HEDWIG - ANGRY INCH

## EXQUISITE CORPSE

COMPOSER / LYRICIST  
STEPHEN TRASK

♩ = 152

**A1**

ALL IT'S TH  
OH GOD I'M ALL SEWN UP  
A HARDENED RA-ZOR CUT  
SCAR MAP A-CROSS MY BO-

GTR: E, F, F#, G, G

DES: *awton*  
KILL

AND YOU CAN TRACE THE LINES THROUGH MIS-ER-Y'S DE-SIGN THAT MAP A-CROSS MY BO-  
SMILE

**B1**

- DY - A WALLAGE  
ALL SEWN UP  
A MORTGAGE

I'M ALL SEWN UP

Chord symbols: A, Bb, E, E F, F#, G, G, A, Bb, E, E F, F#, G

Measure numbers: 14, 15, 16-17

C LIGHT FEEL/CLEEN

A RAN-DOM PATTER-N WITH A NEEDLE AND THREAD THE OVER-LAPPING WAY DIS-EAS-ES ARE SPREAD THROUGH

Measure numbers: 18, 19, 20, 21

ETC:

BAS:

Measure numbers: 18, 19, 20, 21

A BERNADO BODY WITH A HAND BEE-NADE HEAD AND THE LEGS ARE TWO LOVERS EN-TWINED

Chord symbols: G#(RT/S), C#(RT/S), C(RTS)

Measure numbers: 22, 23, 24, 25

A2 (A TEMPO)

IN-SIDE I'M HOL-LOWED OUT, OUT-SIDE A PAP-ER SHROUD AND ALL THE REST'S IL-LU-SION

Chord symbols: A (RT/S), C5 (Sim RT/S)

Measure numbers: 26, 27, 28, 29

THAT THERE'S A WILL AND SOUL THAT WE CAN WREST CONTROL - FROM CHAOS AND CONFUSION A COLLAGE -

30 31 32 33

ALL SEWN UP - A MONTAGE

34 35 36 37

ALL SEWN UP

38 39 40 41

**D** LIGHT FEEL / CLEAN

HARA: THE AU-TO-MAT-IST'S UN-DO-ING! THE WHOLE WORLD STARTS UN-SCREW-IN!

LEAD VOC.

42 43 44 45

V.S. →

AS TIME COL-LAP-SES AND SPACE WARPS YEA

YOU SEE DE -

E A YEA BM

46 47 48 49 50

- CAY AND RUIN I'LL TELL YOU NO-NO-NO-NO YOU MAKE SUCH

BM G E

51 (DR: SMILE) 52 53 54

(LEAD IN) -

AN EX-QUI-SITE CORPSE CORPSE YEA

TUTTI

E A G E

55 56 57 58 59

I GOT IT ALL SEWN UP - A HARDENED RAZOR CUT - EAR MAP A-CROSS MY BO - DY -

AS C5

60 61 62 63

3. SN. PANS KICK

LEAD VOC.

AND YOU CAN TRACE THE LINES — THROUGH MIS-ER-Y'S DESIGN — THAT MAP A-CROSS MY BO-DY — A COLLAGE —

BAND

A5 C5

64 65 66 67

ALL SEWN UP A MON-TAGE

A B<sup>b</sup> E E F F<sup>#</sup> G G

68 69 70 71

ALL SEWN UP ALL SEWN

A B<sup>b</sup> E E F F<sup>#</sup> G G

72 73 74 75

UP

PLAY OUT!

A E F F<sup>#</sup> G G

76 77 78 79 80

CHROMATIC CLIMB

MASTER RHYTHM / VOCAL

NOTE:  
BASS: IN AT BAR E

HEDWIG - ANGRY INCH

COMPOSER / LYRICIST  
STEPHEN TRASK

WICKED LITTLE TOWN - REPRISÉ

INTRO PIANO SOLO

A PEDAL

FOR-GIVE ME FOR I DID NOT KNOW

Dr: Tom's (f p) (f) (p)

sim. //

'CAUSE I WAS JUST A BOY AND YOU WERE SO MUCH MORE

Dr: Lyn



51

THAT AN-Y GOD — COULD EV — ER PLAN — MORE THAN A W — MAN OR — A MAN —

Guitar Solo

Guitar Chords: G7, G7, C (sim.), C

9: VAR. Full Pick

10 11 12

13

AND NOW I UN — DER-STANDS HOW MUCH — I TOOK — FROM YOU.

Guitar Chords: Cm, Cm, G, G

14 15 16

17

THEN WHEN EV-ERY THING — STARTS BREAKING — DOWN — YOU TAKE THE PIECES — OFF THE GROUND

Guitar Chords: G7, G7, C, C

18 19 20

21

AND SHOW THIS WILK — ED TOWN — SOMETHING BEAU-TI-FUL AND NEW.

Guitar Chords: Cm, Cm, G, G

22 23 24

DR: Fill T

25

YOU THINK THAT LUCK — HAS LEFT YOU HERE —

A2 SAME AS A1

2: Toms

Guitar Chords: F(44), G, (sim.), /, /

26 27 28

VOC. BUT MAY-BE THERE'S NO-THINK W' IN THE SKY BUT AIR

29  
DR-TOM'S

30 31 32  
DL: CAM SWELL

BAND IN - FULL GROOVE

AND THERE'S NO MYS-TI-CAL DESIGN NO COS-MIC LO-VER PRE-ASSIGN'ED

33  
DL:

34 35 36

VOC. THERE'S NO-THINK YOU CAN FIND THAT CAN-NOT BE FOUND

37 38 39 40

VOC. 'CAUSE WITH ALL THE CHANG-ES YOU BEEN THROUGH IT SEEMS THE STRANG-ERS AL-WAYS YOU

42 43 44

VOC. A-LOWE A-GAIN IN SOME NEW WICK-ED LITTLE TOWN

45 46 47 48

FEMALE VOC: AHA

INTERLUDE

MALE VOCAL:

44 (4m.)

44 45 46 47 48 49 50 51 52

63

63 64 65 66

63 (B3)

6. VOCALS

40 40

20 20

37

SO WHEN YOU'VE GOT NO OTHER CHOICE - YOU KNOW YOU CAN FOLLOW MY VOICE -

63 64 65 66

51

20 20

AND

61

62

63

64

DR: FILL FT

Sim. Lyrics →

THROUGH THE DARK TURNS - AND NOISE - OF THIS WICK-ED LITTLE TOWN

MM. OH YOU WICK -

61 62 63 64

1. ED  
MID - LITTLE TOWN  
GOOD - BYE

2. *sim.* ...

WICK - ED  
LIT - TLE  
TOWN  
PIANO

BASS

9 70 72 76 *simile*

DR: HAT SN. KICK

(SIMILE OCTAVES)

73 - *simile*

74 75 76

(PIANO SOLO)

77 (Rit. ...)

78 DES: Cym

79 80

81 82 83

MASTER RHYTHM / VOCAL

# HEDWIG - ANGRY INCH

"MIDNIGHT RADIO"

COMPOSER / LYRICIST  
STEPHEN TRASK

F♯ = SHUFFLE    ♩ = 157

TR: SOLO

AD LIB  
C C C C  
CRUSH C C

A1 VOCAL

RAIN FALLS HARD BULBS DRY A DREAM ORA  
Am F C G Am F

TR: SN. DRUMS

B1 VOCAL

SONA THAT'S HIT'S YOU SO HARD FILL-IN! YOU  
C F C

GTR 1

GTR 2

VOCAL

UP AND SUDDENLY GONE  
C F C

GTR 1

GTR 2

11 12 13 14

DRUMS:  
SN. TOM TOM

FULL BAND - GLOOVE!

**A2**  
 VOCAL: BREATH FEEL LOVE GIVE FREE KNOW IN YOUR  
 GTR1  
 GTR2  
 BASS  
 DR: HAT SN KICK

**B2**  
 VOCAL: SOUL LIKE YOUR BLOOD KNOWS THE WAY FROM YOUR HEART TO YOUR -  
 GTR1  
 GTR2  
 BS/DR: SMILE

**C1**  
 VOCAL: BASS - KNOWS THAT YOU - WALK AND YOU'RE  
 GTR1  
 GTR2  
 BS/DR: SMILE

**C2**  
 SHIN-ING LIKE THE BRIGHTEST STAR A TRANSMISSION ON THE MID-NIGHT RA-DI-O ANOTHER  
 GTR1  
 GTR2  
 BS/DR: SMILE

**C3**  
 VOCAL: SPIN-ING LIKE A FORTY-FIVE BAL-LET RINA - , DANCING TO YOUR ROCK-AND -  
 BAND  
 DR: SMILE

**C4**  
 VOCAL: LOLL HERE'S TO  
 BAND  
 DR: FULL TTS

FULL BAND - GROOVE

A2

VOCAL: BREATH FEEL LOVE GIVE FREE KNOW IN YOUR

GTR1: [Chords]

GTR2: [Chords]

BASS: [Chords]

DR: HAT SN KICK

15 17 18 19 20

B2

VOCAL: SOUL LIKE YOUR BLOOD KNOWS THE WAY FROM YOUR HEART TO MINE

GTR1: [Chords]

GTR2: [Chords]

BASS: [Chords]

DR: SMILE

21 22 23 24 25

C1

VOCAL: BIANNA KNOWS THAT YOU WALK AND YOU'RE

GTR1: [Chords]

GTR2: [Chords]

BASS: [Chords]

DR: SN

26 27 28

C2

VOCAL: SHIN-ING LIKE THE BRIGHTEST STAR A TRANSMISSION ON THE MID-NIGHT RA-DI-O

GTR1: [Chords]

GTR2: [Chords]

BASS: [Chords]

DR: CYM KICK SN

29 30 31 32 33 34

C3

VOCAL: SPIN-ING LIKE A FORTY FIVE BALLER RINA - , DANCING TO YOUR ROCK-AND-ROLL

GTR1: [Chords]

GTR2: [Chords]

BASS: [Chords]

DR: SN

35 36 37 38 39

C4

VOCAL: LOLL HERE'S TO

GTR1: [Chords]

GTR2: [Chords]

BASS: [Chords]

DR: FULL

41 42 43 44

**A3**  
 VOC. *44* *45* *46* *47* *48* *49*  
 GUITARS *45* *46* *47* *48* *49*  
 DRUMS *45* *46* *47* *48* *49*

PART-TI TINA AND HO-KO A-RE-THA AND NU-NA AND NI-LO AND

*Am* *F* *C* *Am* *G* *F*

**B3**  
 VOC. *51* *52* *53*  
 GUITARS *51* *52* *53*  
 BAND *51* *52* *53*

ME AND ALL THE STRANGE ROCK AND ROL-LEDS

*C* *F* *C*

*54* *55* *56*

YOU KNOW YOU'RE DOIN' AL-RIGHT SO HOLD ON TO EACH

*F* *C* *F*

*57* *58* *59* *60*

OTHER YOU GOTTA HOLD ON TO-NIGHT AND YOU

*C* *F* *C* *C*

**C3**  
 BKG. VOC. *61* *62* *63* *64* *65*  
 LEAD VOC. *61* *62* *63* *64* *65*  
 RHY. *61* *62* *63* *64* *65*  
 DR. *61* *62* *63* *64* *65*

SHIN-ING LIKE THE BRIGHTEST STAR A TRANS-MISSION ON THE MID-NIGHT RADIO

*F* *F/E* *Dm* *G* *C*

SMILE



AND YOU'RE SPINNING YOUR NEW 45'S ALL THE MIS-FITS AND THE LOS-ERS WELL YOU

67 68 69 70

Chords: F, F/E, Dm, G

KNOW YOU'RE ROCK AND ROLLERS —

KNOW YOU'RE ROCK AND ROLLERS — SPINNING TO

71 72 73

Chords: Am, D, Am/G, F

Annotations: Rit..., ARPEGGIO...

YOUR ROCK AND ROLL —

74 75 76 77 78 79 80 81 82 83 84

Chords: Ab, C

Annotations: DR: FORMS W/ VOCAL, FL DM, DR: SET-UP, LOCAL, LIFT UP YOUR, DR: FILL TTT

Handwritten musical score for the first system, measures 87-90. The system includes a vocal line and a piano accompaniment. The piano part features chords in Ab, C, and Eb. The vocal line includes the lyrics "LIFT UP YOUR HANDS" and "LIFT UP YOUR".

Measures 87-90: *Ab* HANDS *LIFT UP YOUR* HANDS *C* *LIFT UP YOUR* *C*

Handwritten musical score for the second system, measures 90-92. The system includes a vocal line and a piano accompaniment. The piano part features chords in Ab and C. The vocal line includes the lyrics "LIFT UP YOUR" and "HANDS".

Measures 90-92: *Ab* *LIFT UP YOUR* *C* *AD LIB* *LIFT UP YOUR* *C*

Handwritten musical score for the third system, measures 93-96. The system includes a vocal line and a piano accompaniment. The piano part features chords in Ab and C. The vocal line includes the lyrics "HANDS" and "LIFT UP YOUR".

Measures 93-96: *Ab* *AD LIB* *LIFT UP YOUR* *Ab* *C* *HANDS* *LIFT UP YOUR*

Handwritten musical score for the fourth system, measures 97-100. The system includes a vocal line and a piano accompaniment. The piano part features chords in Ab, F, and C. The vocal line includes the lyrics "HANDS" and "LIFT UP YOUR".

Measures 97-100: *Ab* *AD LIB* *LIFT UP YOUR* *Ab* *C* *HANDS* *ff* *LIFT UP YOUR* *C*

VAMP

101

102

103

104

1/2/3/1

AD (GTR)

F(?)

C

C

STILL

BYE BYE VOC. ON REPEAT

HANDS

LIFT UP YOUR HANDS

LIFT UP YOUR

105

106

107

LIFT UP YOUR

C

C

