

# The Whole "Being Dead" Thing

CUE:

(He lowers the newspaper.)

BEETLEJUICE: And such a bold departure from the original source material.

*Beetlejuice + ALL  
M2 - M32*

(During the following, the MOURNERS/ENSEMBLE cannot see BEETLEJUICE. They mill about, paying last respects and saying goodbyes.)

**START**

Bright Reggae ♩ = 156

(BEETLEJUICE:)

Hey folks! Beg-gin' your par - don. 'Scuse me!

(drum hits) Dmaj7 Bbm6 C# F#m D5

Sor-ry to barge in. Let's skip the tears — and start on the whole, ya know,

B7(no5) A *f*


MOURNERS:

"be - ing dead" thing. You're doomed! En - joy the sing - in'.

G#(N.C.) C#(N.C.) F#m

BEETLEJUICE:

12



The sword of Dam - o - cles is swing-in'. And if I hear your cell

D5 B7(no5)

ALL:

15



— phone rin-ging I'll kill you my - self, the whole "BE - ING DEAD" thing!

A *mp* G#7 C#(N.C.)

(opt. 8vb)

18



Death can get a per-son stressed, "We should-a car-pe'd way more di - ems.

G#7 F#m Fm F#m

21 **BEETLEJUICE: (opt. 8vb)** **ALL:**

Now we're ne-ver gon-na see 'em!" I can show you what comes next, so don't be

G#<sup>07</sup>

24 **BEETLEJUICE: (opt. 8vb)** **MOURNERS:**

freaked, stay in your seats, We've been re-hear-sing this non-sense for weeks. So just re-

C#(N.C.)

28 **BEETLEJUICE: (opt. 8vb)** **MOURNERS:** (big breath)

lax, you'll be fine, there's no re-fund! Read the sign! So take a breath.

C# D/C# Eb/C# E/C# F/C# F#C# G/C# Ab/C#

END

31 ALL:

Wel - come to a show a - bout death!

C#

F#(N.C.)

Suddenly Sesame Street  $\text{♪} = \text{♪}^3$

32 BEETLEJUICE:

You're... you're gon - na be fine

*subito p* F#add2

E

36

on the o - ther side

Badd2

# Ready, Set, Not Yet

Adam - m 4 - m 29  
Barbara - m 37 - m 62

CUE:  
ADAM: (to crib; re: the oil)  
Hey old girl; let's get you finished.

BEETLEJUICE: Finished? Adam. We're just getting started.  
BEETLEJUICE heads off. ADAM lovingly examines the crib, equipped with an old-fashioned electric  
Buttlesque toys hanging off a rotating parasol. An old chunky power cord dangles.)

START (Adam)

tterrifying (Dictated) ADAM:

Look at this crib,

5

I know to the un - trained eye— it's bo -

8

- ring. But no-thing's a chore— when you're re-sto - ring a - part from frus - tra -

(opt. spoken)

13

- tion, pain and fi-nan - cial drain - It's fun! Folks say: "A-dam...

Cm<sup>9</sup>

Hip-Hop Groove! ♩ = 143

15

why do you po-lish a crib when you don't have a kid and e-ven if you did have a kid, this

Gm Gm<sup>7</sup>

17

crib is too pre-cious for pla-cing a ba-by in-side it so it sim-ply ex-ists to re-mind you your

Fm<sup>7</sup> Eb/G

19

sense of per-fec-tion is just a re-flec-tion that you are not men-tal-ly pre-pared to make room for a

Ab Bb

21

kid, A-dam. Why don't you live, A-dam? Just make a

Cmadd2 Cm<sup>9</sup>/B<sup>b</sup>

25

start!" \_\_\_\_\_ Are you wil-lin' to take the next step? Rea-dy set!

Am<sup>7</sup>(b<sup>5</sup>)/E<sup>b</sup> F<sup>7</sup>sus E<sup>b</sup>Maj<sup>7</sup>/F

END (Adam)

(The lights in the house buzz and flicker.)

(ADAM:) Ah, wouldja look at that? Jeez Louise.

Rit.

29

Rea-dy set!

(BEETLEJUICE enters, followed by BARBARA carrying handmade pottery.)

BARBARA: Fuse box again?

ADAM: I'll call Howard.

(ADAM exits.)

START (Barbara)

BEETLEJUICE: Spoiler alert: Howard can't stop what's coming.

A tempo

33

*p*  
Eb add2      Db add2      Ab6/C      Bb7sus4

BARBARA:

37

Look at these pots!      A - maz - ing - ly glazed.

40

— and ter - ra cot - ta - ry I took some clay — and made — you pot -

D7 Gadd2

43

ter-y The world — will ne - ver wreck you. I'll pro - tect you in a mo - ther's em - brace.

C sus<sup>2</sup>

46

(opt. spoken)

**Hip-Hop Groove!** ♩ = 143

Folks say: "Bar-bara... Why can't you see that cer - a - mics is sim - ply a

Bm(add2) F#m

49

man-i-fes-ta-tion of mo-ther-ly pan-ic by ma-king a ba-by that's break-a-ble aren't you cre-

F#m7 Em7

51

a - ting a way of trans-la-ting the ter-ror of ma-king ma-ter-nal mis-takes in - to clay

D/F# G

53

Tempo 1 ♩ = 148

hi - ding a - way so you don't have to face be-ing a bad mom, Bar-bara

A Bm(add2)

54

55

That's what you've done, Bar-bara. Just make a start..."

Bm<sup>9</sup>/A G#m7(♭5)

(ADAM reenters with an extension cord that he doesn't yet connect to the girl's mobile's plug. The light flickers again)

**END**  
**(Barbara)**

59

Are you wil-lin' to take the next step? Rea-dy set!

E7sus

62

**ADAM:**

WHOA! NO! See?

(sound effect on track)

(buzzt) (buzzt) (buzzt)

*f* C sus<sup>2</sup>/D D♭ sus<sup>2</sup>/D D sus<sup>2</sup>

# Lydia - m36 - end

## START

35 37

'Cause Dad - dy's in de-ni-al. Dad - dy does-n't wan-na feel.

D D<sup>5</sup> f D

39

He — wants me to smi - le and clap —

F#m E D

42

— like a per-form-ing seal. — Ig-nored

F#m Esus

45

— it for a while but Dad - dy's lost his mind for real

E B

Driving

49

Ma-ma won't you send — a sign. I'm run-nin' out — of hope — and time. A

*mp* *cresc.* Dadd2 Esus E F#m7 A /C#

53

plague of mice, a light - ning strike or drop — a nu - clear bomb!

D Esus E F#m7 /E B/D#

57

No more play - in' Dad - dy's game. I'll go in-sane if things— don't change.—

*f* D E F#m E/G# A

END

61

What-e-ver it takes— to make him say— your- name. Dead mom.

Amaj7/C# D E A

Segue

# Delia - m37 - m57

## START

(DELIA:)

37

Ev-'ry-thing, ev - 'ry-thing hap - pens for— a rea - son. Be a bea-con of

*f* F# G#7

41

light in— the world. Put a lit-tle "Al - right!" in— the world. There are

Badd2 F# C#add4

45

spir - i - tual guides a - bove,— look up— and see 'em. Per-

F# G#7

49

cep - tion is — re - al - i - ty. Just lis - ten to — the mel - o - dy the u - ni - verse

Bsus2 Bm6/D

53

sings 'cause ev - 'ry - thing, ev - 'ry - thing hap - pens for a

E B/D# C#m7 N.C.

*f*

END

57

rea - son. — Gee, I hate to break it to you...

F# F#maj7 N.C.

# Day-O (The Banana Boat Song)

CUE:

DELIA: Business friends, I've only known this amazing, amazing man and his... unique daughter for a few months. But as my Guru Otho always says—

Delia #2 - m 5 - m 11

Charles + All - m 41 - END

(Everyone gasps. DELIA looks scared.)

LYDIA: (giggling) What's wrong, Delia? Are you alright?

DELIA: I'm... SO sorry. I don't know what just happened... I meant to say—

START (Delia)

(DELIA:)

*f* Day- o, me say

(glass plink Delia's pitch) (conga roll with vocal) (simple conga underscore)

(DELIA slaps her hands over her mouth, shocked.)

CHARLES: (hushed) Delia, do you need to lie down?

DELIA: No! No! I just need to—

6

day, me say day, me say day, me say day, me say day - o.

END  
(Delia)

(DELIA:) What's happening to me!  
(CHARLES stands, apologizing.)  
CHARLES: Maxie. On behalf of  
Delia and myself, I'd just like to say...

(DELIA:)  
(opt. 8va)

10 Day-light come... and me wan' go home.

(claves)

START (Charles+All)

♩ = 130

(The LAWYERS begin  
to twitch involuntarily.)

14 (CHARLES:) Work all night on a drink of rum!

LAWYERS:  
Day-light come and me wan' go home!

[Drs.] mf C7 F

(LYDIA jumps up on the table as the MAITLANDS appear on the landing—  
unseen by everyone but LYDIA. They parallel the guests' dancing.)  
CHARLES: Lydia! Call nine-one-one! Wait— why aren't YOU dancing?

34

*p* C7 F C7 F

LYDIA: It's like I told you, Dad. This house is HAUNTED.  
And the ghosts who live here WANT YOU OUT.

38

ALL: It's

*p* C7 F C7 D7

42 (ALL:)

six foot, se-ven foot, eight foot bunch! Day-light come and me wan' go home!

(SMALL GROUP:)

Dum dum dum dum dum dum dum dum go home!

*ff* G D7 G

46

six foot, se-ven foot, eight foot bunch! Day-light come and me wan' go home!

Dum dum dum dum dum dum dum dum go home!

END (Charles + All)

(ALL:) Rit.  $\text{♩} = 84$   
(close to the m)

50

Day-light come and me wan' go ————— *sfz* home ————— (muh)

Beetlejuice JR.  
**Girl Scout**

CUE:  
Segue from No. 27 - "Showtime!"

(An adorable Girl Scout, SKY enters.)

**START**

Bouncy Swing ♩ = 150

Piano accompaniment for the first system. The music is in 4/4 time with a tempo of 150. The dynamic is *mf*. The key signature has one sharp (F#). The first measure is in C major. The second measure is in D/C. The third measure is in C major. The fourth measure is in D/C. The bass line consists of quarter notes: C2, G1, F#1, E1, D1, C1, G1, F#1, E1, D1, C1, G1, F#1, E1, D1, C1.

5 SKY:

Vocal and piano accompaniment for the second system. The vocal line starts with a measure rest, then: This is it, the day I've been wait - ing for, wish - ing, ho - ping, The piano accompaniment has a treble clef and a bass clef. The first measure is in C(add2). The second measure is in Dm11. The bass line consists of quarter notes: C2, G1, F#1, E1, D1, C1, G1, F#1, E1, D1, C1, G1, F#1, E1, D1, C1.

Vocal and piano accompaniment for the third system. The vocal line starts with a measure rest, then: wor-king, and pray - ing for the day my pa-rents have been de - lay - ing for years. The piano accompaniment has a treble clef and a bass clef. The first measure is in Bbsus2. The second measure is in C. The bass line consists of quarter notes: C2, G1, F#1, E1, D1, C1, G1, F#1, E1, D1, C1, G1, F#1, E1, D1, C1.

11

Ooh! I'm gon - na sell some cook - ies! It's not their fault that they're

C(add2)

14

o - ver-pro - tec - tive. I was born with ar-rhyth-mi - a, my heart is de - fec - tive, on - ly

Gm6 /Gb

17

take one shock and I could be dead— from the fear. Still, I'm

F Fsus2 C N.C.

20 21

gon - na sell some cook - ies! Hike by hike, song — by song, the

Am<sup>7</sup> F

23

Girl Scouts helped my heart grow strong. They had my back - if a - ny -

Am<sup>7</sup> F Ab

**END**  
(A troupe of GIRL SCOUTS enters.)

**ALL GIRL SCOUTS:**

26

thing went wrong — with me. When you're a Girl —

E<sup>b</sup> G/C

Heartbeat

# What I Know Now

CUE:

LYDIA: I'm not going back. I'm here to find my—

Miss Argentina  
M4 - m3a

START

MISS ARGENTINA: Everyone here would go back if they could. Uch! I wish I was still alive!

Tango de Netherworld ♩ = 161

(MISS ARGENTINA:)

Musical score for the first system. It features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 161. The piano part includes chords Em and B7(#9). The vocal line has the lyrics "I was".

Musical score for the second system. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 161. The piano part includes chords Em, D7/F#, and G. The vocal line has the lyrics "hot. I went to par-ties a lot." and is marked with "hot.". A dashed line labeled "8vb" is at the bottom.

8

An un-hap-py beau-ty queen who dreamed to be Miss Ar-gen-ti-na. I had

Am A#0

(Sub)-----

11

such low self-es-teem, I kid you not! So I

B7

13

gave it all up— for the Ne-ther-world. I've been here— for-e-ver, girl.

Am Em

Sub-----

15

If I was— more cle - ver, girl. I would have stuck— it out

D G

(8<sup>vb</sup>) 8<sup>vb</sup>

17

Suddenly Salsa!

19

know-ing what life's— a - bout. If I knew then—

B E5

(8<sup>vb</sup>)

20

what I know now, I would have

B

8<sup>vb</sup>

23

looked with-in and let love win some-how. If

Em

(8<sup>vb</sup>)-----

27

I on-ly knew the truth back then,

Am C F#m7(b5)

(8<sup>vb</sup>)-----

END

30

I would-n't have had my lit-tle ac-ci-dent.

B7

# Chorus + ALL - M41 - M63

## Chorus - Quarter Note Accents

37

I'm lost with - out you.

40

START

41

Spin-ning on this in - fi - nite road, — ter - ri - fied of let-ting you go. —

/B A /F# /E

44

— No light - a - bove — and there's no hope — be - low —

/F# Gsus2

47

I don't know which way's home.— Ma, I got my heart in my hand.—

Bm7 A/C# D5 /B A

50

Speak to me and I'll un-der-stand— one lit-tle word

Bm7

53

to know I'm not— a-lone, and show me the way— back home

/A Gsus2 A/Db

Full Backbeat Groove

56

Oh

D5 /B A

59

Is there a way back home? Oh

/F# /E D5/E /F# Gsus2

62

Asus

END