

Addams Family

WHAT IF

[Rev. 11/18/11]



Music and Lyrics by
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WEDNESDAY: "We're gonna go now."

PUGSLEY: "But, but... Can I come?"

WEDNESDAY: "Sorry, Pugs. I'm with Lucas now. Bye." [MUSIC]

PUGSLEY: "But wait! Wait!"

Liltingly - In 1 $\text{♩} = 62$

5

PUGSLEY:

1 2 3 4 5 6

What if she ne - ver

mp

Play 2X

7 8 9 10 11 12

tor - tures me a - ny - more? How would I man - age?

13 14 15 16 17 18 19

What if she ne - ver nails my tongue to the bath-room floor? ____

20 21 22 23

What if she walks a - way

24 25 26 27

leav - ing me A - ing O - K,

28 61 62 63 64

hid - ing each pow - er tool. _____ Why would she

65 66 67 68

be so cruel. _____

piu mosso

69 **Flowing**

70 71 72

I _____ could stab my arm my

73 74 75 76

self. _____ Could rip my ton - sils

77 78 79 80 81 82

out. _____ Could set my hair a - flame. _____

83 84 85 86 87 88

_____ I _____ could spray my eyes with

89 90 91 92 93 94

mace, _____ but face the fact: With out her it

GRANDMA: "Stop, children, what's that sound? Everybody look what's going down." [GO ON to ms. 101]

95 96 97 98 99 100

would - n't be the same.

non-rit.

PUGSLEY: (*cont.*) "Hi, Grandma."
GRANDMA: "Hey, stud. How's life?"
PUGSLEY: "Too long."
GRANDMA: "Tell me about it." [MUSIC OUT]

101 102 103 104 105

p

[MEASURE 106]

PUGSLEY: "Hold on. What're you doing?"

GRANDMA: "Restocking. Grandma's Private Stash. Herbs, potions and remedies. Nature's candy, no prescription needed."

PUGSLEY: "What's that one?"

GRANDMA: "Peyote."

PUGSLEY: "What's it do?"

GRANDMA: "Makes you run around naked in the woods."

PUGSLEY: "What about this one?"

GRANDMA: "*Bookoo leaf*. You got someone giving you a hard time?"

PUGSLEY: "Maybe."

GRANDMA: "Sprinkle a little of this on his toast, an hour later he's in a padded room screaming 'I am Spartacus!'"

PUGSLEY: "Grandma..." [GO ON to ms. 117]

106

[G.P.]

PUGSLEY: (*cont.*) "...what if there was this girl who met this person and he's all like 'Hey, it's the Pugster. What up, little man?' and she's all like 'golly' and 'we're gonna go now' and they're running away together..." [GO ON to ms. 121]

117

118

119

120

p

PUGSLEY: (*cont.*) "What would you give her?"
GRANDMA: "Nothing. She's your sister. Be happy for her."
PUGSLEY: "But what if she doesn't get rid of him? What if all the good times are already behind me?" [GO ON to ms. 163]

121

122

123

124

GRANDMA: "That's life, kid. You lose the thing you love."
PUGSLEY: "Tell me about it. What's this one?"
GRANDMA: "Acrimonium. You wanna stay away from this baby."
PUGSLEY: "Why?" [GO ON to ms. 167]

Musical score for measures 163-166. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 163: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 164: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 165: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 166: Treble clef has a quarter rest, bass clef has a dotted quarter note. A fermata is placed over the final note of measure 166 in both staves.

GRANDMA: "Takes the lid off the id. Brings out the dark side."
PUGSLEY: "Whaddaya mean?"
GRANDMA: "One swig of this and Mary Poppins turns into Medea." [GO ON to ms. 171]

Musical score for measures 167-170. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 167: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 168: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 169: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 170: Treble clef has a quarter rest, bass clef has a dotted quarter note. A fermata is placed over the final note of measure 170 in both staves.

PUGSLEY: "I don't understand your references."
GRANDMA: "Well, stop the damn texting and pick up a book once in a while." [GO ON to ms. 175]

Musical score for measures 171-174. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 171: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 172: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 173: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 174: Treble clef has a quarter rest, bass clef has a dotted quarter note. A fermata is placed over the final note of measure 174 in both staves.

GRANDMA: "Now, quit whining about your sister. Start thinking about *you* and how you're gonna live your life." [GO ON to ms. 179]

Musical score for measures 175-178. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 175: Treble clef has a quarter rest, bass clef has a dotted quarter note. A box containing the number 175 is placed above the first measure. The dynamic marking *pp* is written below the first measure. Measure 176: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 177: Treble clef has a quarter rest, bass clef has a dotted quarter note. Measure 178: Treble clef has a quarter rest, bass clef has a dotted quarter note. A fermata is placed over the final note of measure 178 in both staves.

GRANDMA: (*cont.*) "Time, my dear, is a thief. She'll steal your soul and flee on little fairy wings." [GO ON to ms. 183]

Musical score for Grandmother's vocal line and piano accompaniment, measures 179-182. The key signature is two sharps (F# and C#). The vocal line consists of a single note (G4) with a fermata over it, spanning measures 179 to 182. The piano accompaniment consists of a single note (G3) with a fermata over it, also spanning measures 179 to 182.

GRANDMA: (*cont.*) "And stay outta my shit or I'll rip your leg off and bury it in the backyard. I love you." [GO ON to ms. 186A]

Musical score for Grandmother's vocal line and piano accompaniment, measures 183-186. The key signature is two sharps (F# and C#). The vocal line consists of a single note (G4) with a fermata over it, spanning measures 183 to 186. The piano accompaniment consists of a single note (G3) with a fermata over it, also spanning measures 183 to 186. The section is labeled "Brighter" and "Vamp".

Musical score for Pugsley's vocal line and piano accompaniment, measures 186A-190. The key signature is two flats (Bb and Eb). The vocal line consists of a single note (G3) with a fermata over it, spanning measures 186A to 190. The piano accompaniment consists of a single note (G3) with a fermata over it, also spanning measures 186A to 190. The section is labeled "PUGSLEY:" and "188".

186A 186B 186C 187 188 189 190

Wednes-day will drink and then

Musical score for Pugsley's vocal line and piano accompaniment, measures 191-196. The key signature is two flats (Bb and Eb). The vocal line consists of a single note (G3) with a fermata over it, spanning measures 191 to 196. The piano accompaniment consists of a single note (G3) with a fermata over it, also spanning measures 191 to 196.

191 192 193 194 195 196

she'll be her - self a - gain. Lu - cas will leave

197 198 199 200 201 202 203

her be, so she can tor - ture me. Just like she

mp

204

205 206 207 208 209 210 211 212

Colla Voce A Tempo

always did. _____ 'Til then I'm just a strange, fat

rit.

213 A Bit Brighter

214 215 216 217 218 219

rall.

kid?