

Piano-Vocal Score

Zombie Cheer Squad

Book By

Patrick Bell

Music and Lyrics By

Melita Pulints, Aron Whitehurst, Casper
Alexander, Samuel Concklin, Alex Whitehurst,
& Brent Stortzum

Edited By

Colby Thompson





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Finale (Overture)

(Instrumental)

Music By Melita Pulints

No Cue, Start of Show

Allegro ♩ = 120

The musical score is written for piano and vocal in a 2-staff system. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score consists of 24 measures, numbered 1 through 24. The first measure (measure 1) starts with a piano dynamic marking 'mf'. The melody is primarily in the right hand, with accompaniment in the left hand. Measures 10-11 and 15-16 show more active melodic lines in the right hand, including eighth and sixteenth notes. The piece concludes with a final chord in measure 24.

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

Musical notation for measures 53-56. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 53: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3. Measure 54: Treble has a quarter note D5, quarter note C5, quarter note B4, quarter note A4. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3. Measure 55: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3. Measure 56: Treble has a quarter note D5, quarter note C5, quarter note B4, quarter note A4. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3.

57 58 59

Musical notation for measures 57-59. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 57: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3. Measure 58: Treble has a quarter note D5, quarter note C5, quarter note B4, quarter note A4. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3. Measure 59: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3.

60 61

Musical notation for measures 60-61. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 60: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3. Measure 61: Treble has a whole note chord G4-A4-B4-C5. Bass has a half note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3, quarter note chord G2-B2-D3.

Eulogy

2

(Eulogist)

Music By Aron Whitehurst

*Immediately after "Finale (Overture)"***Largo** ♩ = 60**EULOGIST:** "Dearly beloved, we are gathered here today to remember the life of the young miss Brittany Darktrout who recently died from a great fall!"

EULOGIST (cont.): "She was the captain of her cheerleading team with a lot of friends and multiple hobbies as well as a stern interest in medical science!"

EULOGIST (cont.): "Her parents, Charles and Barbara, could only look on in awe as she made so many friends and cherished memories in her life, but alas, cruel and tragic fate has taken her high school career prematurely.

EULOGIST (cont.): "Will there be a second chance for her. . .on the other side? Will she be. . .awakened in a brand new world beyond our own?"

EULOGIST (cont.): "Time will only tell, but these are but some of the few questions that we ask.
We now spend this day to celebrate her life and the memories she left behind, and to make her one. . .with the earth."

The musical score consists of two systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is one sharp (F#).
Measure 13: Treble clef has a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) with a slur. Bass clef has a half note (F#3) and a whole note (F#3).
Measure 14: Treble clef has a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) with a slur. Bass clef has a half note (F#3) and a whole note (F#3) with a slur.
Measure 15: Treble clef has a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) with a slur. Bass clef has a half note (F#3) and a whole note (F#3).
Measure 16: Treble clef has a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) with a slur. Bass clef has a half note (F#3) and a whole note (F#3) with a slur.
The score ends with a double bar line and the instruction "(fade out)" written above the final measure.

Hey, My Name is Brittany

3

(Brittany)

Cue: CASSANDRA & ATROTSKY: "Yes, ma'am!"

Music and Lyrics By
Casper Alexander

Cheer Chant ♩ = 156

mf

5 **BRITTANY:** *mf*

Hey, my name is Brit - tany. B R I T T End it with A N Y, and

8 what you get is me. 9 You may think that you're lost, 10 lost out in the dark, but

11 12 13

Brit-tany's here to tell you that I'm your lit - tle spark. I'm here to cheer you up,

14 15 16

bring some light a - round, bring some hap - pi - ness to those be - neath the ground.

17 18 19

I will prove that I'm the best and show you all my stuff 'cause when it comes to me, you'll

20 21 22

nev - er get e - nough. I'm gon - na be big and loud, nev - er, ev - er stop 'cause

23 24 25

Brit-tany's danc - ing cheer - ing while head-ed to the top. I wan-na be the great-est but

26 27 28 29

have a ways to go, but one day I'm gon-na be the great-est ev-er known. B R I T T

30 31 32

You know what it means to me. I'll give you it rea-son why. A N Y An - y time

33 34 35

that you get to see my fly, I'll be shoot - ing through the sky. Go, Cross-bones!

Moxie's Diagnosis

4

(Moxie & Brittany)

Music and Lyrics By
Samuel ConcklinCue: **MOXIE:** "Me? I'm Moxie! Student, volunteer nurse, loveable delinquent. What aren't I?"

Blues Rock ♩ = 120
MOXIE: *mf*

1
Now, sweet - ie, hon - ey, are you feel - ing fun - ny? 'Cause your

2

3
fore-head's feel - ing fine to ___ me. I'd con - jec - ture a ___ frac - ture keeps you

4

5

6
out of your lec - ture, but your bones are as beau - ti - ful as can be. ___

7

8

9 10 11

On and off the field, the pres-sure must be real. Noth - ing knocks the nog - gin when you've

12 13 14

got nerves of steel. Tell me, Brit - tany, il - lu - mi - nate your in - ju - ry. In -

15 16 17

ter - nal in - fec - tions crave a gnarl - y in - ci - sion, ba - by. Tell me, Brit - tany,

18 19 20

how a - bout these kid - neys? Or - gan - ize those or - gans, and an op - er - a - tion's op - tion - al, ba -

BRITTANY: "Op-er-a-thun"?

MOXIE: "Touch your toes for me, sweetie. You're flexible! Fantastical!"

21 22 23

by.

24 25 *mf* 26

Mox - ie, why are we talk - in' 'bout my flex - ing when my

27 28 29

(BRITTANY) Just wait, you'll see I've

head it hurt - ing? Mox - ie, I don't think...

30 31 32

got more ice by the sink. Who's the one with the med de - gree? Not me, but...

33 (MOXIE) 34 35

(MOXIE) In and out of class, you're fall-ing on your face. You got - ta trust your doc - tor when you

36 37 38

sit in this space Tell me, Brit-tany, why's your noo - dle gnarl - y? I've

39 (MOXIE) 40 41

got the per - fect pills to ap - pease your pain.

BRITTANY:
Tell me, Mox - ie, will

42 43 44

med-i-ca-tion mend me? The

Spec - i - fy your symp-toms, and I'll pre-scribe a per - fect plan.

45 46 47

Lights are too bright Sounds are too loud

lights are too bright, the sounds are too loud, the room is spin - ning and I've

48
49
50

Lights are too bright, the sounds are too loud —
got some nau - sea The lights are too bright, the sounds are too loud, — the

51 (BRITTANY)
52
53 BRITTANY: "Wait. Are you making coffee?"

room is spin - ning and I've got some nau - sea

54 MOXIE: "Mmm. It's a mocha-macchiato with macadamia nut milk, but, yeah..."
55
56 BRITTANY: "Don't you think it's a little unprofessional?"

57 MOXIE: "It's for you. The coffee will help your migraine. You're welcome."
58
59
60

Mummy Jazz

5

(Amenhotep)

Cue: CASSANDRA: "Everything is just so pointless. Why even try? I'll never see Poppa again. I'll just keep getting pushed away...again and again."

Music and Lyrics By
Alex Whitehurst

Mysterious ♩ = 90
AMENHOTEP: *mf*

Ba, dum, deh, dum, beh, dum. How you all feel-in' to-night?

Yes, yes, yes, an-oth-er E-gypt night. You know the men-u. Girls drink free till...

all night. We have the fa-mous dish-es on deck. Talk to your wai-ter or wait-ress to

13 14 15

find out what's the best. And have a good time. We're gon-na be play-in' all__ night

This system contains measures 13, 14, and 15. The vocal line features a series of 'x' marks above the staff, indicating lyrics. The piano accompaniment consists of a steady bass line in the left hand and a melodic line in the right hand.

16 17 18

__ till we can't no more. Mm! So re - lax. And I hope when you're done with

This system contains measures 16, 17, and 18. The vocal line continues with 'x' marks and lyrics. The piano accompaniment maintains the same rhythmic and melodic structure.

19 20 21

that food, you'll come to the dance floor 'cause We like todance here in E-gypt, you

This system contains measures 19, 20, and 21. The vocal line includes 'x' marks and lyrics. The piano accompaniment continues with the established musical style.

22 23 24 25

know? Uuh, unh, mm, deh, mm.

This system contains measures 22, 23, 24, and 25. The vocal line includes 'x' marks and lyrics. The piano accompaniment concludes the piece with a final chord in measure 25.

Astrotsky's Ballet

(Astrotsky)

Cue: LADY JASPER: "Excellent choice!"

Music By Casper Alexander
Lyrics By Brent Stortzum

Slow in Two $\text{♩} = 55$

mp

2 3 4 5

The piano introduction consists of five measures. The first measure contains a half note G3. The second measure contains a half note G3. The third measure contains a half note G3. The fourth measure contains a half note G3. The fifth measure contains a half note G3. The bass line is mostly silent, with a few notes in the final measure.

6 **ASTROTSKY:**
mp

7 8 9

In my heart, there is a flair, a sense of dan - ger, if you dare;

The vocal line for measures 6-9 is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The piano accompaniment features a steady bass line with chords in the right hand.

10 11 12 13

tear - drops fall - ing eve - ry - where, in the sky and in the air.

The vocal line for measures 10-13 is: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The piano accompaniment continues with a steady bass line and chords in the right hand.

14 15 16 17

Dark - pike catch you in their snare, pos - ing with their dev-il's glare...

18 19 20 21 (BRITTANY and CASSANDRA enter.)

in this dance, I show you care., in this dance called Iu - mi-naire.

22 23 24

Brit - tany, Brit - tany, you're so great, so el - o - quent with your grace. One day we could trade our place, and

25 26 LADY JASPER: "Enough!"

that would... uh huh

p

Brittany's Lament

(Brittany)

Cue: BRITTANY: "Oh, Franny, maybe I should just give up. . ."

Music By Aron Whitehurst
Lyrics By Casper Alexander

Moderate ♩ = 100

BRITTANY:

mp

I'm so use - less. I'm so scared.

5

What do I do now? No one is here. I'm a -

9

lone, a - lone, all a - lone, all a - lone. Anx -

13 14 15 16

i - e - ty climb - ing qui - et - ly ris - ing.

17 18 19 3 20

Wait, pa-tience, take a mo-ment for el-e-va-tion. Some-times there's se-pe-ra-tion. I can rise_ on my own.

21 22 23 24

Wait, pa-tience, take a mo-ment for el-e-va-tion. Some-times, there's se-pe-ra-tion. I can rise_ on my own.

25 26 27 28

Deep down, bat - tles, wars with - in me, years of los - ses, years of vic - to-ry,

29 30 31 32

friends and foes all filled with en - vy, but I'm my big-gest fan. Will I ___ for - give me? _

33 34 35 36 37

The musical score consists of two systems. The first system (measures 29-32) features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. The second system (measures 33-37) shows the vocal line continuing with a long note in measure 33, followed by rests. The piano accompaniment continues with a rhythmic pattern of chords in the right hand and sustained notes in the left hand, ending with a fermata in measure 37.

Bad, Bad Vamp

(Gwendolyn, Fang, & Myrrh)

Cue: GWENDOLYN: "YOU HEARD ME!"

Music By Casper Alexander
Lyrics By Brent Stortzum

Spooky Electric Pop ♩ = 120

ff

GWENDOLYN: *mf*

The

mean - est — and the loud - est. I'll make you know your fear. The ter - ror from me look - ing at you

mf

12 13 14

makes you dis - ap - pear. For when I come and get you, I'll make sure it's se - vere.

15 16 17

(GWENDOLYN) *f*

Run and hide and scream Cause Gwen Dark-pike's here! I'm a bad vamp, bad

FANG and MYRRH:

I'm a bad vamp

18 19 20 21

bad vam - pi - re, bad vamp, bad bad vam - pi - re, bad.

bad vam - pi - re bad vamp bad vam - pi - re bad vamp

22 **GWENDOLYN: *mf*** 24

Bad cheer - lead - er, I was cheat - ing all the time.

25 26 27

Since I was so good at it, I did - n't see the crime. Caus - ing those ca - tas - tro - phes, I'll

28 **(GWENDOLYN)** 29 30 ***f***

claim them as mine. And I'll al - ways be this way un - til the end of time. — I'm a

FANG and MYRRH: *f*

I'm a

31 32 33 34 *mf*

bad vamp, bad bad vam - pi - re, bad vamp. Don't for - get I

bad vamp bad vam - pi - re bad vamp

f *sub.mf*

35 (GWENDOLYN) 36 37

took the gold at fi - nals. I'm such a champ - i - on. How am I not your i - dol? I'll

38 39 40

do what it takes to o - ver - come all my ri - vals. - So when I kill the com - pe - ti - tion,

41 42

they'll be no sur - vi - vors.

ff

Detailed description: This system contains measures 41 and 42. Measure 41 features a vocal line with lyrics 'they'll be no sur - vi - vors.' and a piano accompaniment with a treble clef and a bass clef. Measure 42 continues the piano accompaniment with a forte (*ff*) dynamic marking. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

43 44

Detailed description: This system contains measures 43 and 44. Measure 43 continues the piano accompaniment with a treble clef and a bass clef. Measure 44 continues the piano accompaniment with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

45 46

Detailed description: This system contains measures 45 and 46. Measure 45 continues the piano accompaniment with a treble clef and a bass clef. Measure 46 continues the piano accompaniment with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

47 48

Detailed description: This system contains measures 47 and 48. Measure 47 continues the piano accompaniment with a treble clef and a bass clef. Measure 48 continues the piano accompaniment with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

49 50

Detailed description: This system contains measures 49 and 50. Measure 49 continues the piano accompaniment with a treble clef and a bass clef. Measure 50 continues the piano accompaniment with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

The musical score is written for piano and voice. It consists of four systems of music. Each system has a grand staff (treble and bass clefs) for the piano and a single treble clef for the vocal line. The piano part features a steady eighth-note accompaniment in the bass clef and a more complex melody in the treble clef. The vocal line is a simple melody that follows the piano's treble part. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure numbers 51, 52, 53, 54, 55, 56, and 57 are indicated at the start of their respective systems. The score concludes with a double bar line at the end of measure 57.

51 52 53 54 55 56 57

ALL: 58 *ff*

I'm a bad vamp.

Morbid Marchers

(Instrumental)

Music By Aron Whitehurst

Cue: BRITTANY: "...Put it all together!"

Allegro ♩ = 140

f

2 3 4

5 6 7 8 (stomp) (clap)

9 10 11 12

13 14 15 16 (clap) (stomp)

17 18 19 20

Musical notation for measures 17-20. The top staff (treble clef) contains a melody of quarter notes and eighth notes, with a repeat sign at the end of each measure. The bottom staff (bass clef) contains a bass line of eighth notes and quarter notes, with a repeat sign at the end of each measure. The key signature has one flat (B-flat).

21 22 23 24

Musical notation for measures 21-24. The top staff (treble clef) contains a melody of quarter notes and eighth notes, with a repeat sign at the end of each measure. The bottom staff (bass clef) contains a bass line of eighth notes and quarter notes, with a repeat sign at the end of each measure. The key signature has one flat (B-flat).

25 26 (play four times) 27 28 29

Musical notation for measures 25-29. The top staff (treble clef) contains a melody of quarter notes and eighth notes, with a repeat sign at the end of each measure. The bottom staff (bass clef) contains a bass line of eighth notes and quarter notes, with a repeat sign at the end of each measure. The key signature has one flat (B-flat). Measure 26 is marked with the instruction "(play four times)".

Victory (Vampire Cheer)

(Gwendolyn & Vampire Cheer Squad)

Cue: GWENDOLYN: "Ready? Okay!"

Music By Casper Alexander
Lyrics By Brent Stortzum

Moderate ♩ = 100

GWENDOLYN: 2 3 *f* ALL: 4

Vic - to - ry, Vic - to - ry! I know I smell of Vic - to - ry.

8^{va}

5 6

Tastes like blood, yeah, it's for me. I'm hun - gry to make his - to - ry.

8^{va}

7 8

V! 'Cuz I'm ve - ry ve - ry mean. I! 'Cuz I'm your

8^{va}

9
need. C! 'Cuz it's clear to see. 10 T! For ter - ror to your

Musical notation for measures 9 and 10. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of a right hand in bass clef and a left hand in bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar eighth-note accompaniment. The lyrics are: "need. C! 'Cuz it's clear to see. T! For ter - ror to your".

11 team. Oh! Oh! 12 Oh! Oh! Oh! Oh!

Musical notation for measures 11 and 12. The vocal line continues with lyrics: "team. Oh! Oh! Oh! Oh! Oh! Oh!". The piano accompaniment continues with the same eighth-note accompaniment. A dynamic marking of *8va* is present at the end of measure 12.

13 O! 'Cuz it's ob - vi - ous 14 who's the bet - ter camp!

Musical notation for measures 13 and 14. The vocal line continues with lyrics: "O! 'Cuz it's ob - vi - ous who's the bet - ter camp!". The piano accompaniment continues with the same eighth-note accompaniment.

15 R! For re - venge, and now the 16 day is fi - nally met.

Musical notation for measures 15 and 16. The vocal line continues with lyrics: "R! For re - venge, and now the day is fi - nally met.". The piano accompaniment continues with the same eighth-note accompaniment. A dynamic marking of *8va* is present at the end of measure 16.

17 18

Y is for yours tru - ly 'cuz I'm your fa - vorite vamp!

Detailed description: This block contains the first system of music, measures 17 and 18. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal melody starts with a quarter rest, followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

19 20

Take the "G" off when that's when it's what I'll fin - ish with, yeah!

Detailed description: This block contains the second system of music, measures 19 and 20. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the eighth-note pattern. A dynamic marking of *8va* is placed below the piano part at the start of measure 20.

21 22 23

V! 'Cuz I'm ve - ry mean. I! 'Cuz I'm your need. C! 'Cuz it's clear to see.

Detailed description: This block contains the third system of music, measures 21, 22, and 23. The vocal line features quarter notes and quarter rests. The piano accompaniment is mostly silent in measures 21 and 22, with a few notes in measure 23. Dynamic markings of *8va* are present below the piano part in measures 21 and 23.

24 25

T for ter - ror to your team. O! 'Cuz it's ob - vi - ous

Detailed description: This block contains the fourth system of music, measures 24 and 25. The vocal line continues with quarter notes and quarter rests. The piano accompaniment consists of eighth notes. A dynamic marking of *8va* is placed below the piano part at the start of measure 24.

26 27

who's the bet - ter camp. R! For re - venge and now the

(8^{va})

Detailed description: This block contains the first system of the musical score, covering measures 26 and 27. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "who's the bet - ter camp. R! For re - venge and now the". The piano part consists of a steady eighth-note accompaniment in the left hand and a more active line in the right hand.

28 29

day is fi - nally met. Y is for yours tru - ly 'cuz

(8^{va})

Detailed description: This block contains the second system of the musical score, covering measures 28 and 29. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "day is fi - nally met. Y is for yours tru - ly 'cuz". The piano part continues with the same accompaniment pattern as in the previous system.

30 31 32

I'm your fa - vorite vamp. Take the G off.

(8^{va})

Detailed description: This block contains the third system of the musical score, covering measures 30, 31, and 32. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "I'm your fa - vorite vamp. Take the G off.". In measure 31, the vocal line ends with a whole rest. In measure 32, the vocal line is entirely silent. The piano part continues with the accompaniment, with some chords in the right hand becoming more complex in measure 32.

33 34

(8^{va})

Detailed description: This block contains the fourth system of the musical score, covering measures 33 and 34. It features a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part continues with the accompaniment, with some chords in the right hand becoming more complex in measure 34.

35 36

Piano accompaniment for measures 35 and 36. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line of eighth notes.

37 38

Piano accompaniment for measures 37 and 38. The right hand continues the melodic line with eighth and sixteenth notes, and the left hand maintains the eighth-note bass line.

39 40 41

Piano accompaniment for measures 39, 40, and 41. Measures 40 and 41 show a change in the right hand, with rests and a few notes, while the left hand continues with eighth notes.

42 **GWENDOLYN:** **ALL:** 43

Vic - to - ry, Vic - to - ry, I know I smell of Vic - to - ry!

Vocal line for measures 42 and 43. The piano accompaniment continues with eighth notes in both hands. A dashed line with '8va' indicates an octave shift for the piano part.

44 45

Tastes like blood, yeah, it's for me, I'm hun - gry to make his - to - ry.

Vocal line for measures 44 and 45. The piano accompaniment continues with eighth notes in both hands. A dashed line with '(8va)' indicates an octave shift for the piano part.

46 47

Vic to - ry, Vic to - ry, I know I smell of Vic to - ry!

This system contains measures 46 and 47. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#). The vocal melody consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line.

48 49

Tastes like blood, yeah, it's for me I'm hun gry to make his to ry.

This system contains measures 48 and 49. It continues the vocal and piano parts from the previous system. The vocal melody includes a sharp sign (#) above the note for 'yeah'. The piano accompaniment maintains the same rhythmic pattern.

50 51

This system contains measures 50 and 51. It shows the continuation of the piano accompaniment from the previous system, ending with a double bar line. The vocal line is not present in this system.

Zombie Cheer Squad

(Brittany & After-After High Cheer Squad)

Music and Lyrics By
Casper Alexander

Cue: BRITTANY: "Ready? Okay!"

Cheer Chant ♩ = 120

MOXIE: *f*

1

I might be the weird - est but have a lit - tle chill.

2

3

When you need more Mox - ie, I'm your spe - cial pill. I've looked all a - round

4

5

6

up and down, and when it comes to cheer - ing, I can flip a frown. My

7

CASSANDRA: 8

9 10 11

name is Cas - san - dra and I'm here to say, "The Plumes and the Dark - Pikes are

12 13 14

not the wave."

Much Slower ♩ = 70

ASTROTSKY, BRITTANY, & MOXIE:

15 16

We're full of spir - it to sup - port our team.

BRITTANY:
"Not yet, Moxie."

17 18

Just so full of spir - it, it makes us wan - na scream. Ah!

ASTROTSKY, BRITTANY, & MOXIE:

19 We know we good there's no in be - tween.

21 Just so good it makes us wan - na scream. Ah!

22

23

Tempo I

24

25 **ALL: f**

A F T E R

26

27

Af - ter High is go - ing hard! A F T E R

28 29

The home team that sets the bar! Bow and ar - row, bow and ar - row

30 31

al - ways shoot - ing for the stars! Af - ter High aims so high it' - ll

32 33 *ff* 34 *ff*

make you think that we're from Mars! Gooooo00000! Cross bones!

Battle of the Captains

(Brittany & Gwendolyn)

Music and Lyrics By
Casper Alexander & Brent Stortzum

Cue: **BEHEADER:** (voiceover) "The Battle of the Captains will now begin!"

Allegro ♩ = 156

2 3 4

mf

The piano introduction consists of four measures in 4/4 time. The bass line features a rhythmic pattern of eighth notes, while the treble line has rests. The key signature has three flats.

BRITTANY:
mf

5 6 7

Hey my name is Brit - tany B R I T T You bad, lit - tle vamps, no,

The vocal line for Brittany begins at measure 5. The lyrics are: "Hey my name is Brit - tany B R I T T You bad, lit - tle vamps, no,". The piano accompaniment continues with chords and a bass line.

8 9 10

you're not scar - ing me. I've faced all my fears and my anx - i - et - y. You're

The vocal line continues from measure 8. The lyrics are: "you're not scar - ing me. I've faced all my fears and my anx - i - et - y. You're". The piano accompaniment continues with chords and a bass line.

Slower ♩ = 120

11 12 13

noth-ing but a bat who strikes out when she swings.

14 15 GWENDOLYN: 16

Well, well, well, here we are Miss Prep. I'm the

17 18

rough - est and the tough - est, so you bet - ter watch your step.

19 20

Vic - to - ry! Vic - to - ry! I taste on my breath.

Tempo I

BRITTANY:

21 22 23

This won't be the first time, you've fell to your death. A

24 25 26

los - er and a cheat - er. A li - ar and de - ceiv - er. I'm gon - na fight fair, and I'm

27 28 29

still gon - na beat her. I don't un - der - stand how a - ny - one be - lieves her. I'll

30 31 32

put her in her cof - fin. She'll be six feet deep - er.

33 **GWENDOLYN:** 34 35

You're soft as the but-ter-flies fly-ing in your tum-my.

36 37

I'm too smart to be fight-ing with a dum-my.

38 39

Look at you, gross you, sca-ry, lit-tle zom-bie. When

40 41 42

my rap is done, you'll be cry-ing for your mum-my.

43 **BRITTANY:** 44 45

Cry - ing for my mum-my? I don't care what you say. You have to hyp - no - tize your friends

46 47 48

just for them to stay. You think that you're so clev - er, but you're not in a - ny way. and

49 50

if you were-n't so dumb, then, I'd eat your brain.

School Anthem

(Instrumental)

Music By Melita Pulints

With Curtain Call

Allegro Moderato ♩ = 120

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro Moderato' with a quarter note equal to 120 beats per minute. The dynamic is marked 'mf'. The melody in the right hand features eighth-note patterns, while the left hand provides a steady bass line.

Musical notation for measures 5-9. The right hand continues with eighth-note patterns, and the left hand features a more active bass line with some chords. Measure 9 ends with a half note in the right hand.

Musical notation for measures 10-15. The right hand has a more melodic line with some rests, while the left hand continues with a steady bass line. Measure 14 features a chordal texture in the right hand.

Musical notation for measures 16-20. The right hand features a melodic line with some rests, and the left hand continues with a steady bass line. Measure 19 has a crescendo hairpin, and measure 20 is marked with a forte 'ff' dynamic.

21 22 23 24 25

mf

Musical notation for measures 21-25. The treble clef contains a melodic line with eighth-note patterns. The bass clef contains a simple accompaniment of quarter notes. The dynamic marking *mf* is present.

26 27 28 29 30

Musical notation for measures 26-30. The treble clef continues the melodic line. The bass clef accompaniment becomes more complex, featuring chords and eighth-note patterns.

31 32 33 34 35

31 32 33 34 35

f

Musical notation for measures 31-35. A repeat sign is present at measure 33. The dynamic marking *f* is introduced. The bass clef accompaniment features prominent chords.

36 37 38 39 40

36 37 38 39 40

ff

Musical notation for measures 36-40. A repeat sign is present at measure 37. The dynamic marking *ff* is introduced. The bass clef accompaniment features prominent chords.

41 42 43 44

41 42 43 44

mf

Musical notation for measures 41-44. The dynamic marking *mf* is present. The bass clef accompaniment features prominent chords.

45 46 47 48

45 46 47 48

ff

(fade out)

Musical notation for measures 45-48. The dynamic marking *ff* is present. The piece concludes with a *(fade out)* instruction. The bass clef accompaniment features prominent chords.