

Crazy Rabbit Songs

by Mark Warhol

piano

ACCIDENTALS WITHIN A MEASURE

normal convention : an accidental affects all
notes of the same pitch in the same octave

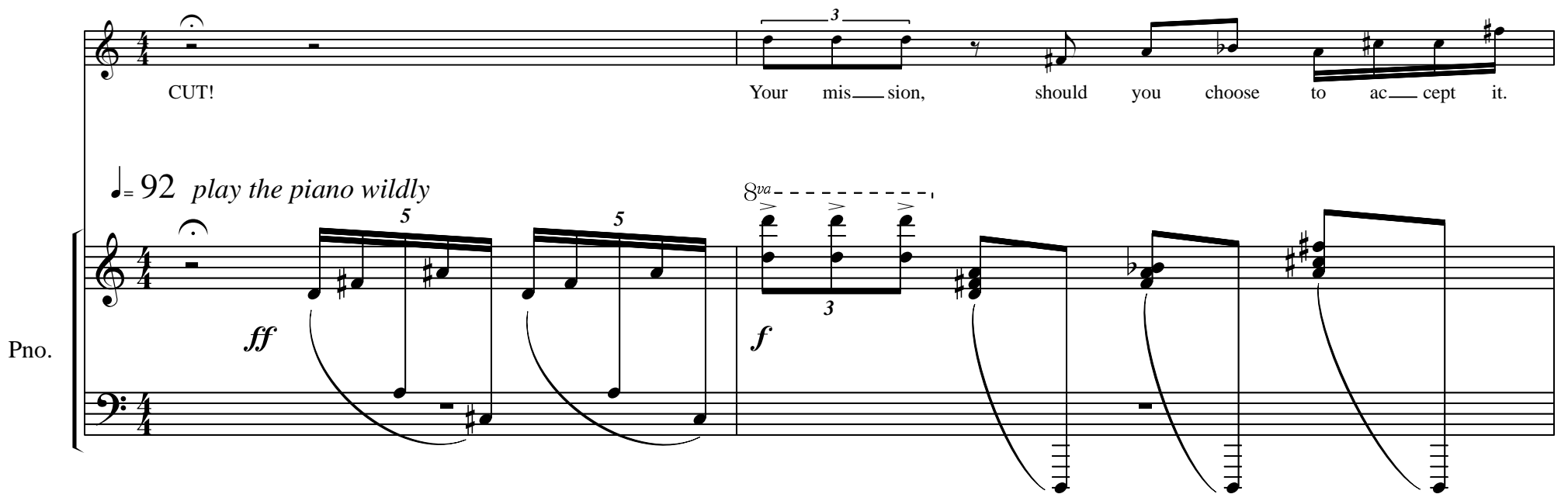
Secret Message

Soprano: Ah so! Honorable Ninja Mon,
ret's see you frap your ribs for the radies and gents.
Ah one, and ah two, and ah three, and ah four
pick uppa sticks and shut the door
Resrie Gore is a big fat. . .

CUT! Your mis— sion, should you choose to ac— cept it.

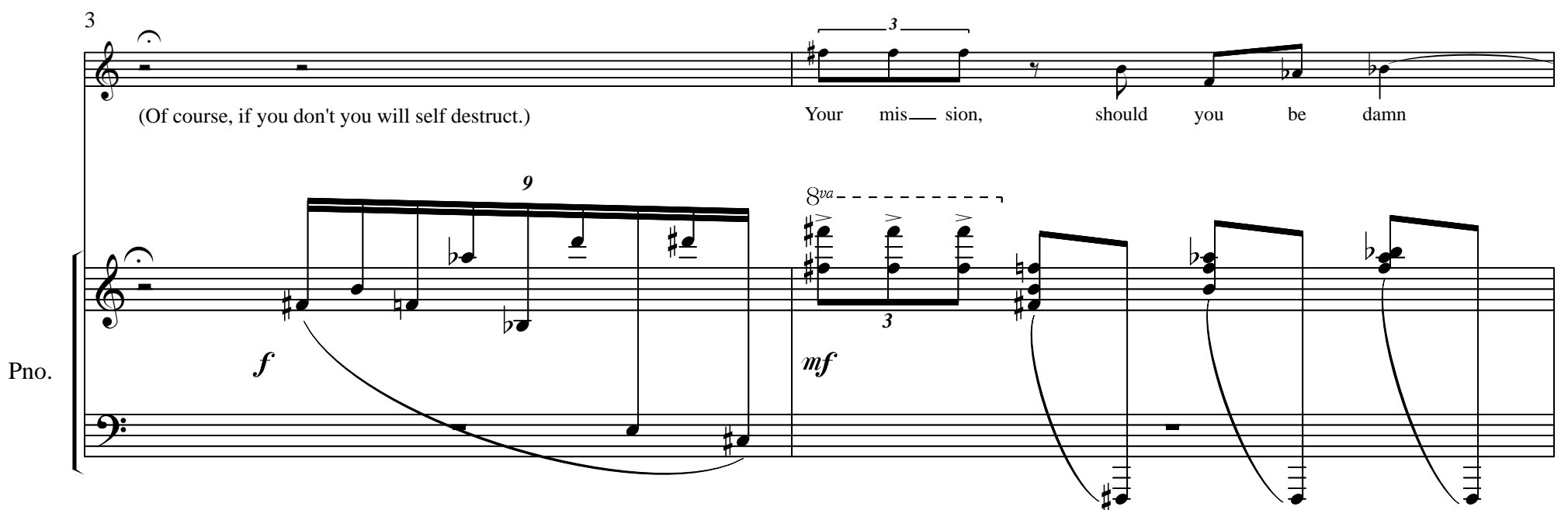
ff *f* *8va*

♩ = 92 play the piano wildly



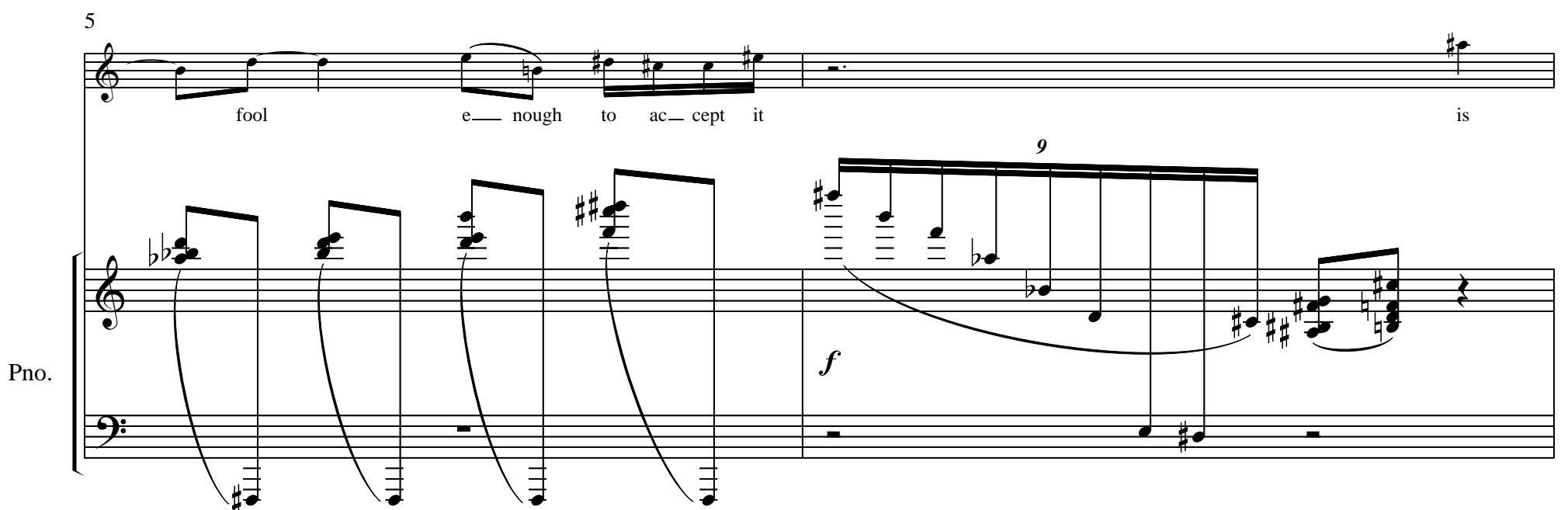
(Of course, if you don't you will self destruct.) Your mis— sion, should you be damn

f *mf* *8va*



fool e— nough to ac— cept it is

f *8va*



7

(Keep this QUIET, ya hear me?) to in— fil— trate the ranks

f *mf*

15^{ma} 15^{ma} 15^{ma}

3 3 3

8^{vb}

9

and bring a mes— sage from be— yond.

15^{ma} 15^{ma} 15^{ma} 15^{ma}

3 3

f

11

Care— ful— ly now:

p *pp*

5 5 5 5

3 3 3 3

p *pp*

$\text{♩} = 84$ (pianist repeats measure 11 until flutist is on stage)

13

Point both feet left,

p *pp* *p*

15

left hand up and out like a co— bra,

pp

6 6 6 6

8va

Sub

17

right palm up, arm down

pp *pp*

6 6 6

8va

19

and be— hind. Now,

Pno.

pp

6 6

Sva-----

21

do the chick— en with your head like Gla— dys Knight at Smok— in' Phar— aoh's

Pno.

p crescendo

3 3 3 3

23

Jump— in' Jive.

Pno.

f

3 3

Sva-----

25

Good. Keep it mov— ing now.

Pno.

mf *f* *mf*

3 3 3 3

27

Re—peat af—ter me, but pay at—ten—tion kid—dies,

f *mf* *mf* *mp*

8va—, 8va—, 8va—, 8va—,

29

this is the trick—y part, the stick—y part, the art—sy part,

mp *p* *mp* *p* *mp* *mp*

31

don't fart, look smart, this is the part where you win his

p *mp* *mp*

33

heart. 1, 2, 3, re—peat af—ter

mp *mf* *mp*

8va—, 8va—, 8va—, 8va—,

35

me: I ain't gon- na take no nam— by pam— by

Pno. *crescendo* *f* *mf* $\text{♩} = 88$

Sub

37

ain't gon— na take no fool— in' a— round ain't gon— na buy no com— mis— sar— y

like a fix and to night I broke down like a fix and to night I broke down

Pno.

39

gon— na get me a T - bone right down— town! I

Pno. *diminuendo* *p*

41

ain't gon- na stand at four o'— clock gon- na leave my shirt— tail hang- ing out

Pno. *pp*

43

I'm gon- na sleep na— ked in my room gon- na stop eat- ing that sew— er trout.

Pno.

45

I ain't gon- na take no nam— by pam— by

Pno. *crescendo* ----- *f* *mf*

47

ain't gon- na take no fool— in' a— round ain't gon- na buy no com— mis— sar— y

Pno.

gon— na get me a T - bone right down— town!

Pno.

diminuendo *p*

7

I

Detailed description: This musical score page contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "gon— na get me a T - bone right down— town!". The piano accompaniment consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The piano part features a melodic line in the treble clef and a bass line in the bass clef. A large slur covers the piano accompaniment from the second measure to the end of the page. The word "diminuendo" is written above the piano part, followed by a dashed line and the dynamic marking *p*. A fingering number "7" is placed above a note in the piano part. The number "I" is written at the end of the vocal line.

51

ain't gon— na strip and spread my cheeks ain't gon— na piss in no plas— tic cup

Pno.

53

might lay in bed and snore for weeks get drunk, fall down, and not get up.

Pno.

55

I ain't gon— na take no nam— by pam— by

Pno.

57

ain't gon— na take no fool— in' a— round ain't gon— na buy no com— mis— sar— y
with you. I was n't hun gry I was with you. I was n't hun gry I was

Pno.

gon— na get me a T - bone right down— town!

Pno.

diminuendo *p*

7

I

Detailed description: This is a musical score for page 59. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "gon— na get me a T - bone right down— town!". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand. A large slur covers the piano accompaniment from the second measure to the end of the page. The word "diminuendo" is written above the piano part with a dashed line leading to a piano (*p*) dynamic marking. A fingering "7" is indicated above a note in the piano part. The page number "59" is in the top left corner, and the letter "I" is at the end of the vocal line.

61

ain't gon- na say no "YES SIR! NO SIR!" ain't gon- na kiss no war- den's ass

Pno. *pp*

63

gon- na step right out when I'm good and read- y gon- na fly this joint, gon- na have a gas.

Pno.

65

I ain't gon- na take no nam- by pam- by

Pno. *crescendo* *f* *mf*

67

ain't gon- na take no fool- in' a- round ain't gon- na buy no com- mis- sar- y

Pno.

69

gon— na get me a T - bone RIGHT DOWN_TOWN!

Pno.

crescendo ----- *f*

7

71

Pno.

3

3

3

3

3

73

Pno.

3

3

3

3

75

Pno.

crescendo ----- *ff*

7

Come In Flying Saucer, Do You Read?

The musical score is presented in two systems. The first system contains a piano part in the upper staves and a flute part in the lower staves. The piano part consists of two measures of rests. The flute part begins with a treble clef and a 3/4 time signature. It features a sequence of eighth notes with triplet markings (3) over the first three measures, followed by two measures of eighth notes with triplet markings (3) below the notes, and concludes with a final eighth note triplet (3) in the fifth measure. A tempo marking below the piano part reads "♩ = 60 in a melancholy mood". The second system contains two staves of rests for the piano and two staves of rests for the flute. The text "piano does not play in this song" is written in the first measure of the piano staves, and "voice and flute continue. . ." is written in the first measure of the flute staves.

♩ = 60 *in a melancholy mood*

Pno. piano does not play in this song

voice and flute continue. . .

Leaving Home. Federal.

When I woke up I knew you'd been a dream be— cause I'd slept with— out re— mem— ber— ing

$\text{♩} = 50$ *simultaneously sad and hopeful*

mp

Ped. ----- (pedal locked down with wedge)

4 want— ing to sleep with you. I was— n't hun— gry

mp

7 I was— n't horn— y or par— tic— u— lar— ly in— sane, I just think you

10

fi—nal—ly made it to my night.

p

$\text{♩} = 60$

13

You must— a slipped past the guards and kissed me

pp

Sva, *Sva,* *Sva---*

16

'cause I swear for a mo—ment there I saw your face be—fore there

Pno.

19

was day light but af ter the stars,

Pno.

22

that sad smile when the mu sic's o ver and eve ry bod y took you

Pno.

25

home.

Pno.

28

So I got up and made the day.

$\text{♩} = 76$

15^{ma}

Pno.

pp

31

For the first time in a week this morn—ing I did_ n't crave you like a fix

Pno.

pp

33

and to—night I broke down and cried in front of men and I was held.

Pno.

36

(8va)-----

Pno.

(8vb)-----

39

You know, some—times these dreams.

$\text{♩} = 60$

ppp

Pno.

42

some—times these dreams vis— it.

$\text{♩} = 50$

Pno.

45

Pno.

Musical score for measures 45-47. The score is for piano and includes treble and bass clefs. It features triplets, octaves (8va), and dynamic markings like 'f' and 'crescendo'.

48

Pno.

Musical score for measures 48-49. The score is for piano and includes treble and bass clefs. It features triplets, octaves (8va), and dynamic markings like 'ff' and 'ppp'.

50

Pno.

Musical score for measures 50-51. The score is for piano and includes treble and bass clefs. It features triplets, octaves (8vb), and dynamic markings like 'fff'.