

A BOOZEHOUND NAMED BARNEY

Music by ALF CLAUSEN
Lyrics by AL JEAN and MICHAEL REISS

*** Slowly**
N.C.

SHARY:

In front of a tav-ern,

p

(with pedal)

B \flat maj7 Em7(\flat 5)/A A7 Dm E7/G# Am C7sus C7

flat on his face, a booze-hound named Bar-ney is plead-ing his case.

rit.

Moderately ♩ = 104

BARNEY:

Buy me a beer, two bucks a glass.

mf

*Originally recorded in E \flat minor.



Come on, help me, I'm freez - ing my ass.



Buy me bran - dy, a snif - ter of wine.

rit.

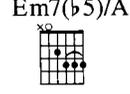
Slower



Who am I kid - ding? I'll drink tur - pen - tine.

Tempo I

MOE:



Move it, ya drunk, or I'll blast your rear end.

mf

BARNEY: I found two bucks! **MOE:** Then come in, my friend. **SHARY:** And

Chords: Dm, E7/G#, N.C., Am, C7sus, C7

a tempo

so, let us leave on this heart - warm - ing

Chords: F, Dm7, Gm7

mp

BART: scene. **HOMER:** Can I be a booze - hound? Not

Chords: E7/G#, F/A, Bb

rit.

Slower

till your fif - teen.

Chords: C7sus, C7, F

rit. e dim.

p

BABY ON BOARD

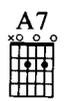
Music and Lyrics by
JEFF MARTIN, SHELBY GRIMM,
HARRY CAMPBELL, GEORGE ECONOMOU
and DANNY JORDAN

Dixieland swing ♩ = 138 (♩ = ♩³)

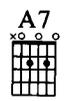
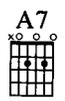


“BA - BY ON

mp *mf*



BOARD”; how I’ve a - dored that



sign on my car’s win - dow - pane.

Dm



G7



The bounce in my step,

C



A7



D7



load - ed with pep 'cause I'm driv - ing in the

G7



F#7



G7



car - pool lane.

C



E7/B



A7



Call me a square; friend, I don't care.

Dm

A7



That lit - tle yel - low sign can't be ig -

Dm

A7

Dm

F

F#dim7



nored. I'm tell - ing you it's might-y nice; each trip's a

cresc. *f*

C

B7

Gm/Bb

A7

Dm7



trip to par - a - dise with my ba - by

Dm7/G

G+

C

G+

C



on board.

BAGGED ME A HOMER

Music and Lyrics by
BEVERLY D'ANGELO
and JEFF D'ANGELO

Bright country two-beat $\text{♩} = 152$



Oh, the

mf *dim.*

bas - es were emp - ty on the dia - mond of my

mp

B7



heart when the coach called me up to the

plate. I'd been swing - in' and

miss - in' and lov - in' and kiss - in'; my

av - 'rage was point - dou - ble - eight. So I

spit on my hands, knocked the dirt from my spikes, and

E7



A



point - ed right toward cen - ter field.

E



This time, I'm hit - tin' a home run.

B7



E



This time, love is for real. I'll

cresc.

A



slide, I'll steal, I'll sac - ri - fice; I'll

mf



lob and fly for you. I've been



slump - in' all sea - son, but now I've found a rea - son; I've



struck on a love that is true. I



used to play the field; I



used to be a roam - er. But the



sea - son's turn - in' 'round for me now; I

cresc.



fi - n'ly bagged me a ho - mer. *That's right!* I

f



fi - n'ly bagged me a ho - mer.

a tempo

CANYONERO

Music by ALF CLAUSEN
Lyrics by DONICK CARY

Fast ♩ = 102

Dm



mf

Verse 1:

1. Can you name the truck with four - wheel drive?

C7



F



Smells like a steak, seats thir - ty - five, Can - yon - er - o.



Can - yon - er - o. 2. Well, it

♩ Verses 2 & 4:

4. See additional lyrics

goes real slow with the ham - mer down. It's a coun - try - fried truck en -



dorsed by a clown. Can - yon - er - o.

To Coda ⊕



Can - yon - er -



o. Can - yon -



er - o.

Verse 3:

3. Twelve yards long, two lanes wide,



six - ty - five tons of A - mer - i - can pride. Can - yon - er - o.



Can - yon - er - o.

Bridge:



Top of the line in u - til - i - ty sports. Un - ex - plained fires are a



mat - ter for the courts. Can - yon - er - o. Can - yon -



D.S. al Coda

er o. 4. She

♩ Coda



Can - yon - er

o.

Verse 4:
 She blinds everybody with her super highbeam.
 She's a squirrel-squashin', deer-smackin' drivin' machine.
 Canyonero, Canyonero.

CAPITOL CITY

Music and Lyrics by
JEFF MARTIN

Quickly ♩ = 132

F
Eb/F
F
Eb/F
F
Eb/F
F
Eb/F
F
G/F
F
G/F
F

Easy swing ♩ = 120 (♩ = $\frac{3}{4}$)

F
Fmaj7
F6
F#dim7
Gm7
C
N.C.

F
Fmaj9
F#dim7
Gm9
C13

There's a swing-in' town I know called Cap-i - tol Cit - y.

F
Fmaj9
F#dim7
Cm9
F13
F7(#5)
F7(b9)
F7(b5)

Peo-ple stop and scream "Hel-lo" in Cap-i - tol Cit - y.

Bbmaj9

Gm9(b5)

Fmaj7/C

Am7

Am7/D

D7(15)

(19)



It's the kind of place that makes a bum feel like a king;

Bm7

E7

Am7

D13(b9)

Gm7

C13(b9)

and it makes a king feel like some nut-ty, cuck-oo su-per king.

Gm7

C

N.C.

F

Fmaj9

F#dim7

MARGE:

TONY:

"Look! It's Tony Bennett!"

"Hey! Good to see you!"

It's a-against the law to frown in

f

dim.

mp

Gm9

C13

C13(b9)

F

Cap - i - tol

Cit - y.

You'll gape - a like a

Fmaj9

F#dim7

Cm9

F13

F13(b9)



stu - pid clown_ when you chance to see Fourth Street and D, yeah!

Musical notation for the first system, including vocal line and piano accompaniment with a *mf* dynamic marking.

Bbmaj9

Gm9(b5)

Fmaj7/C

Am7

D7(#5)



Once you get a whiff of it, you'll nev-er want to roam from

Musical notation for the second system, including vocal line and piano accompaniment.

Gm9

Bdim7

C13

Am7

D7(b9)



Cap-i - tol Cit - y, my home, sweet, yeah!_ Cap - i - tol Cit - y, that hap - py - talk cit - y; it's

Musical notation for the third system, including vocal line and piano accompaniment.

Gm9

Bdim7

C13

F9

N.C.

F9



Cap - i - tol Cit - y, my home, sweet, swing-in' home!

Musical notation for the fourth system, including vocal line and piano accompaniment with dynamics *cresc.*, *f*, *p*, and *ff*.

CHIMPAN A TO CHIMPAN Z

Music by ALF CLAUSEN
Lyrics by JACK BARTH

Easy swing ♩ = 132 (♩ = ♩³)



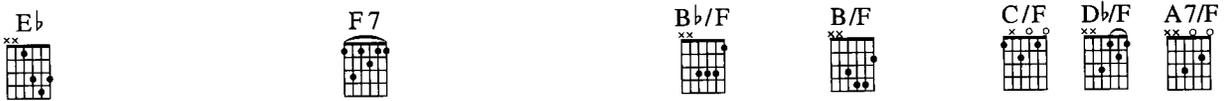
I hate

f *rit.*



ev - 'ry ape I see, from Chim - pan A to Chim - pan Z. No, you'll

a tempo
mp



nev - er make a mon - key out of me. Oh my

cresc.

God! I was wrong! It was Earth all a - long! You've

BKGRD.:
 fi - n'ly made a mon - key, (Yes, we've fi - n'ly made a mon - key,) yes, you've

fi - n'ly made a mon - key out of me.
 (fi - n'ly made a mon - key out of me.)
cresc.

Freely

I love you, Doc-tor Zai-us!

CUT EVERY CORNER

Music by ALF CLAUSEN
 Lyrics by AL JEAN and MICHAEL REISS

Brightly ♩ = 112

N.C.

SHARY:

F/C

Fdim7/C



If there's a task that must be done, don't

p *mf*

Gm7/C

Cdim7

N.C.

G7/C

N.C.

G7

N.C.



turn your tail and run; don't pout, don't sob, just

C7

B7

Gm7

Cdim7

C7

Am7

A^bdim7



do a half - assed job. If you

rit.

Gm7



C9



F



cut ev - 'ry cor - ner, it is real - ly not so

a tempo
mf

C7



bad. Ev - 'ry - bod - y does it,

F6



E7



F6



F



Fdim7



F



A^bdim7



e - ven Mom and Dad. If

Gm7



C9



F



E7



E^b7(b5)



D7



no - bod - y sees it, then no - bod - y gets mad.

G9



C7



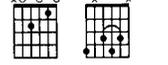
G7/D



C7/E



F

Am7 A \flat dim7

BART:

It's the A - mer - i - can way!

cresc.

Gm7



C9



F



f

C7



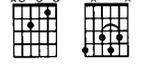
F6



E7



F6

Am7 A \flat dim7

Gm7



C9



F



E7

E \flat 7(b5)

D7



G9



C7



G7/D



C7/E



F



SHARY:

The po -

dim. 3

F F7 Bb

lice - man on the beat needs some time to rest his feet.

mf

C7 F F7

WIGGUM: Fight - ing crime is not my cup of tea. **SHARY:** And the

Bb E/B F/C G7

clerk who runs the store can charge a lit - tle more for

rit.

Tempo rubato

F/C N.C. APU: C dim7 N.C.

meat for meat and milk and milk from from



SHARY:

nine - teen eight - y - four.
nine - teen eight - y - four.

If you

rit.



cut ev - 'ry cor - ner, you'll have more time for play.

a tempo
mf



LISA, BART, MARGE, HOMER:

It's the A - mer - i - can

f *cresc. poco a poco*



N.C.

way! _____

ff

DEEP, DEEP TROUBLE

Music and Lyrics by
MATT GROENING and JEFF TOWNES

*Well, you're damned if you do.
(What are we talking about?)
Well, you're damned if you do.
(Where's your sense of humor?)
Well, you're damned if you do.
And you're damned if you don't.*

Moderate Rap

Figure A

No Chord

with **Figure A**

- Let me start at the start, then take it away,
My name is Simpson, Bartholomew T.
That's Bart with an Art and a capital B.,
Then Simp plus S-O-N, that's me.
Introductions aside, let's move right along,
You can all sing along at the sound of the gong.
Once upon a time, about a week ago,
All of a sudden trouble started to grow.
Alarm was buzzin', I was snoozin',
S'pose to get up now, but I was refusin',
To let reality become an intrusion,
'Cause in dreamy Dreamland, I was cruisin'.
But the buzz kept buzzin', my head kept fuzzin',
Gave the radio a throw and heard an explosion.
Opened up my eyes, to my surprise,
There stood Homer and his temperature rise.
I was chillin', he was yellin',
Face all distorted 'cause he was propellin'.
It wasn't what he said but more of his tone,
The usual jive, put your nose to the grindstone.

Gm/C  3fr.

Gm/B \flat  3fr.

F/A 

trou - ble. _____



with Figure A

2. So I'm in the front yard, mowin' like crazy,
 Sweatin' like a pig and the sun is blazing.
 Homer's in the driveway, gettin' in the car
 With Mom and Lisa; hope they're goin' real far.
 Then Dad yells: "Bart!" And I go: "Yo!"
 He goes: "Ya done yet?" and I go: "No."
 He goes: "Oh, you're too slow,"
 So I step on the gas to speed up the mow.
 Didn't see that sprinkler underneath that tree,
 Clank, grind, BOOM! Water's rainin' on me.
 I go "Whoa!" Homer goes "D'oh!"
 "Now you can't go to the boat show."
 This is my thanks after working my butt off?
 Homer revs the motor and they all start to putt off.
 Soaked to the bone, standin' in a puddle,
 No one needs to tell me I'm in deep, deep trouble.

(To Chorus)

3. As soon as they're gone, I'm stretched on the lawn,
 Lookin' at the sky with my sunshades on.
 Now I've never ever claimed that I was a smarty,
 But inspiration hits me: Let's have a party!
 Called up my posse, they were here in a flash,
 They brought all their pals, we started to thrash.
 There was rompin' and stompin', an occasional crash,
 A fistfight or two, and Nintendo for cash.
 We raided the fridge, dogs raided the trash,
 I got a little worried when the windows got smashed.
 The next thing you know, Mom and Dad are home,
 The kids disappear and I'm all alone.
 Everything's silent except for my moan,
 And the low bluesy tone of a saxophone.
 They look at me, then they go into a huddle,
 Get the sinkin' sensation I'm in deep, deep trouble.

DO THE BARTMAN

Music and Lyrics by
BRYAN LOREN

Moderate Hip-Hop

Figure A A9 4fr.

G A9 4fr. G

with **Figure A**

- Yo! Hey, what's happenin' dude?
I'm a guy with a rep for bein' rude.
Terrorizin' people wherever I go,
It's not intentional; just keepin' the flow.
Fixin' test scores to get the best scores,
Droppin' banana peels all over the floor.
I'm the kid that made delinquency an art,
Last name: Simpson, first name: Bart.

Figure B1

Am7/D D9 4fr.

Am7/D D9 4fr.

Do the Bartman - 5 - 1
0551B

Am7/D  D9  4fr.



Am7/D  D9  4fr.

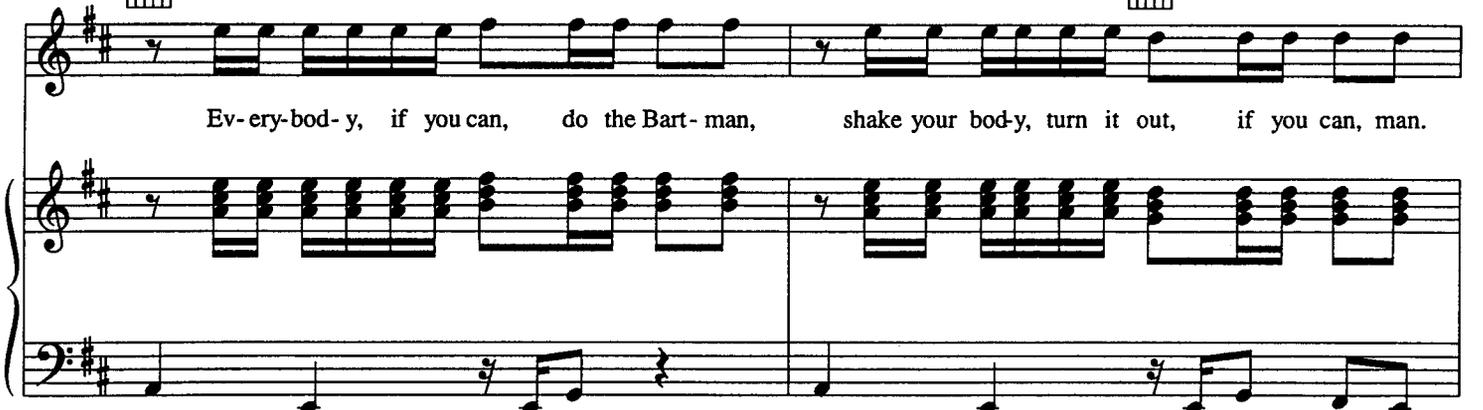


with **Figure B1**

I'm here today to introduce the next phase,
 The next step in the big Bart plays.
 I got a dance real easy to do,
 I learned it with no rhythm, and so can you.
 So move your body if you got the notion,
 Front to back in a rock-like motion.
 Now that you got it, if you think you can,
 Do it to the music-that's the Bartman.

Chorus A9  4fr. G 

Ev-ery-bod-y, if you can, do the Bart-man, shake your body, turn it out, if you can, man.



A9 4fr. G

Front to back, to the side, yes you can can, ev-ery-bod-y in the house do the Bart-man.

A9 4fr. G

Ev-ery-bod-y, if you can, do the Bart-man, shake your bod-y, turn it out, if you can, man.

A9 4fr. G

Front to back, to the side, yes you can can, ev-ery-bod-y in the house do the Bart-man. Do the

with Figure A

2. It wasn't long ago-just a couple of weeks,
 I got in trouble, yeah, pretty deep.
 Homer was yellin', Mom was too,
 Because I put moth balls in the beef stew.
 Punishment time, in the air lurks gloom,
 Sittin' by myself, confined to my room.
 When all else fails, nothin' left to do,
 I turn on the music so I can feel the groove.

Am7/D



D9



Move your bod - y, if_ you got the no - tion,

front to back in a rock - like mo - tion.

Am7/D



D9



Move your hips from_ side to side now,

don't-cha slip, let your feet glide now.

Am7/D



D9



If you got the grove, you got-ta use it,

rap rhy- thm in time with the mus - ic.

Am7/D



D9



You just might start_ a chain re- ac - tion,

(Spoken): If you can do the Bart you're bad like Michael Jackson.

To Chorus (with cue notes)

No Chord

Figure C

Figure C shows a musical score for guitar and voice. The guitar part consists of four measures, each with a specific chord and a 4-finger fingering diagram: A9, Gmaj7, A9, and Gmaj7. The vocal line is written in a single staff with lyrics: "Bart-man. Do the Bart-man. Do the". The piano accompaniment is shown in a grand staff (treble and bass clefs) with chords and a rhythmic pattern.

with Figure C

Do the Bartman,
 Everybody back and forth and side to side.
 Do the Bartman,
 Pick your feet up off the floor, let 'em glide.
 Do the Bartman,
 She can do it, you can do it, so can I.
 Do the Bartman,
 Now here's a dance beat that you can't deny.

Figure D

Figure D shows a piano accompaniment score for two systems. The first system has a chord diagram for A7+9 with a 4-finger fingering. The piano part is written in a grand staff with chords and a rhythmic pattern.

with Figure A

Now I end in the house feelin' good to be home,
 Till Lisa starts blowin' that damn saxophone.
 And if it was mine, you know they'd take it away,
 But still I'm feelin' good, so that's O.K.
 I'm up in my room just a-singin' a song,
 Listen to the kickdrum kickin' along.
 Yeah, Lisa likes Jazz, she's your number one fan,
 But I know I'm Bart 'cause I do the Bartman.

To Chorus (with cue notes)

To Figure B2

To Chorus (add figure B2)

DR. ZAIUS

Music by ALF CLAUSEN
Lyrics by JACK BARTH

Rap ♩ = 92

APE: Help! The hu-man's a-bout to es-cape!

TROY: Get your paws off me, you__ dirt - y ape!

APE: (Gasp!) He can talk!

ELDER APES: He can talk, he can talk!

TROY: I can

NURSE APE: sing!

ELDER APES: Ooh! Help__ me, Doc-tor Zai-us! Doc-tor



Zai-us, Doc-tor Zai-us!

Doc-tor Zai-us, Doc-tor Zai-us!

Doc-tor

mf

G_b
A_b
B_b5
N.C.
SOLO:
TROY:

Zai-us, Doc-tor Zai-us! Oh, Doc-tor Zai-us! *(Doc-tor Zai-us, Doc-tor Zai-us!)* What's

DR. ZAIUS:
TROY:
DR. ZAIUS:
ELDER APES:

wrong with me? I think you're cra-zy! Want a sec-ond o - pin - ion! You're al - so la - zy! Doc-tor

B_bm
E_b

Zai-us, Doc-tor Zai-us! Doc-tor Zai-us, Doc-tor Zai-us! Doc-tor

G_b
A_b
B_b5
N.C.
SOLO:
TROY:

Zai-us, Doc-tor Zai-us! Oh, Doc-tor Zai-us! *(Doc-tor Zai-us, Doc-tor Zai-us!)* Can I

DR. ZAIUS:

TROY:

play the pi-an - o an - y - more?_ Of course you can! Well I could-n't be - fore!_

ELDER APES:

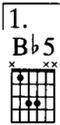


Doc-tor Zai-us, Doc-tor Zai-us! Doc-tor

p *mf*



Zai-us, Doc-tor Zai-us! Doc-tor Zai-us, Doc-tor Zai-us! Oh, Doc-tor



N.C.

SOLO:

ELDER APES:



N.C.



Zai-us! (Doc-tor Zai-us, Doc-tor Zai-us!) Doc-tor Zai-us!

HAIL TO THEE, KAMP KRUSTY

Music by ALF CLAUSEN
 Lyrics by JAY KOGEN, WALLACE WOLODARSKY,
 AL JEAN and MICHAEL REISS

Moderate alma-mater style ♩ = 120

G7 C G7

Hail to thee, Kamp Krust - y, by the shores of Big Snake

C F C D7

Lake. Though your swings are rust - y, we know they'll nev - er

Faster ♩ = 136

G7 C G7

break. (*Spoken:*) *Louder! Faster!* From your gleam - ing mess - hall to your hal - lowed base - ball



field, to your spick - 'n' - span in - fir - ma - ry where all our wounds are



healed. Hail to thee, Kamp Krust - y, be - low Mount Av - a -

rit.



lanche. We will al - ways love Kamp Krust - y, a

freely



reg - is - tered trade-mark of the Krust-y Cor-po - ra-tion, all rights re - served.

HAPPY BIRTHDAY, LISA

Music and Lyrics by
WOLFGANG AMADEUS MOZART

Moderate 16th-note shuffle ♩ = 76 (♩ = $\frac{1}{2}$ ♩)

Cmaj9 B♭maj9



Mm hm, mm hm.

(Light percussion throughout)

mp



Verse:

Cmaj9 B♭maj9 Cmaj9 B♭maj9

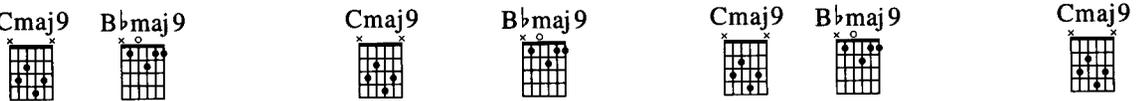


1. Li - sa, it's your birth - day; God bless you this day. You
(2.) wish you love and good will; I wish you praise and joy. I

mp



Cmaj9 B♭maj9 Cmaj9 B♭maj9 Cmaj9 B♭maj9 Cmaj9



gave me the gift of a lit - tle sis - ter, and I'm proud of you to - day. }
wish you bet - ter than your heart de - sires and your first kiss from a boy. }



Chorus:

Cmaj9



Bbmaj9



Cmaj9



Bbmaj9



Li - sa, it's your birth - day! _____ Hap - py Birth - day, Li - sa! _____



mf

Cmaj9



Bbmaj9



1.

Cmaj9



Bbmaj9



Li - sa, it's your birth - day! _____ Hap - py Birth - day, Li - sa! _____ 2. I



dim.

2.

Cmaj9



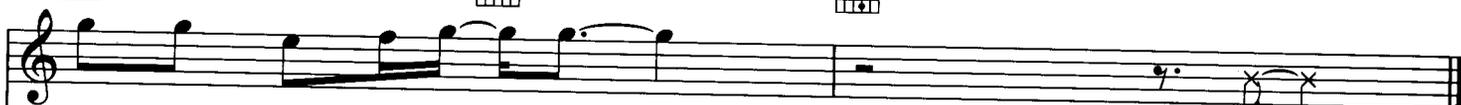
Bbmaj9



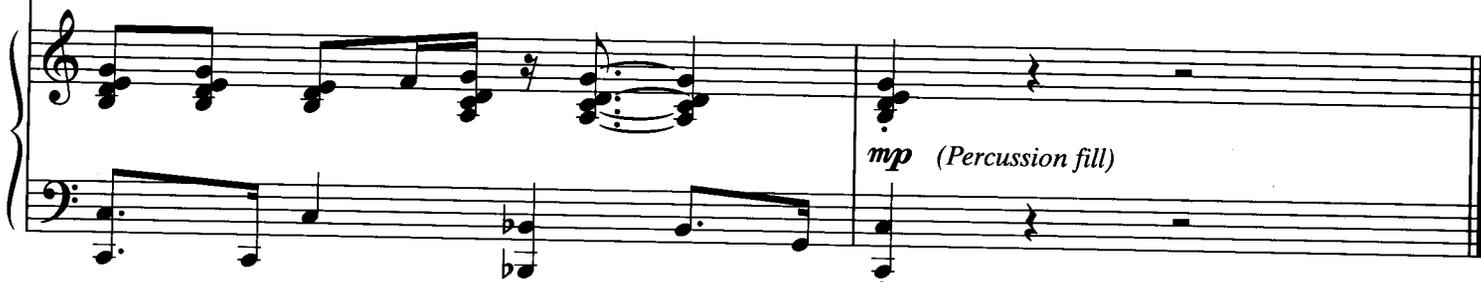
Cmaj9



N.C.



Hap - py Birth - day, Li - sa! _____ Yeah!_



mp (Percussion fill)

HAPPY JUST THE WAY WE ARE

Music by ALF CLAUSEN
Lyrics by AL JEAN and MICHAEL REISS

Brightly $\text{♩} = 126$



HOMER:

A-round the house, I nev - er lift a fin - ger.

f *mf*



As a hus - band and fa - ther, I'm sub - par. I'd



rath - er drink a beer than win Fa - ther Of The Year. I'm

E \flat /B \flat



B \flat 7



E \flat



hap - py with things the way they are.

Lisa: I'm get - ting

B \flat 7



E \flat



used to nev - er get - ting no - ticed.

BART:

I'm

B \flat 7



E \flat



stuck here till I can steal a car.

MARGE:

The

D7



Gm



C7



+LISA AND BART:

house is still a mess, and I'm go - ing bald from stress, but we're
but we're

mp

cresc.

E E7 A A#dim7

think it's sour grapes, but you're all a bunch of apes. And

E/B A/B E/B A/B D/B Eb/B

so, I must be leaving

cresc.

E E7/D A/C# Am/C

you.

mp *cresc. poco a poco*

E/B D/B Eb/B E N.C.

ff

MINIMUM WAGE NANNY

Music by ALF CLAUSEN
Lyrics by AL JEAN and MICHAEL REISS

Moderately ♩ = 120

N.C.

LISA:



If you want to be our sit - ter, please be sweet and

mp *sim.*



BART:

nev - er bit - ter. Help us with math and book re - ports. Might I add:

f

Bb7(b5)



N.C.



eat my shorts! *Bart!* *Just cuttin' through the treacle!* If Mag-gie's fuss - y, don't a - void her.

mp

D D/F# G D G D/F# Em7 A7 D

Let me get a - way with moi - der! Teach us songs and mag - ic tricks.

E7 A7 D Em7(no5) D/F# G6 D/F#

HOMER: Might I add: **MARGE:** no fat chicks! *Ho-mer!* **LISA:** The nan - ny we want is

Em7 D/F# G6 D/F# C7 B7sus B7 Em7 F dim7

HOMER: kind - ly and sage. **LISA:** Hur - ry, nan - ny, And one who will work for min - i - mum wage.

D/F# Bm Em7 A7 D

GRANDPA: N.C. **BART AND LISA:** things are grim. I'll do it! An - y - one but him!

"SCORPIO" END CREDITS

Music by ALF CLAUSEN
Lyrics by KENNETH C. KEELER

Up-tempo spy music ♩ = 152

E♭
Fm
E♭/G
C♭/E♭
Adim7

Scor - pi - o! He'll sting you with his dreams of pow - er and

f *mf*

B♭
Cm
B♭/D
E♭
Fm
E♭/G
C♭/E♭

wealth! Be-ware of Scor - pi - o! His twist - ed twin ob - ses - sions are his

cresc. *f* *mf*

Adim7
B♭

plot to rule the world and his em - ploy - ees' health! He'll

cresc.

Cb/Eb

Gb



wel - come you in - to his lair, like the

D/F#

A



no - ble - man wel - comed his guest, with

C/G

G

E7/G#



free den - tal care and a stock plan that helps you in -

Am

F/A

Am6

F/A



vest. But be -



ware of his gen - er - ous pen - sions, plus three



weeks paid va - ca - tion each year. And, on



Fri - days, the lunch-room serves hot dogs and bur - gers and beer! He

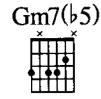


loves Ger - man beer!

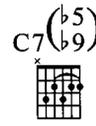
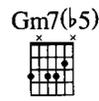
SEÑOR BURNS

Music by ALF CLAUSEN
Lyrics by BILL OAKLEY and JOSH WEINSTEIN

Spirited Latin groove ♩ = 104



mf



Verse:



1. Wounds won't last long, but an insult - ing song Burns will
2. (Inst. solo ad lib...)

Db9



C7



Fm



Dm7(b5)



G7(b9)



C7(#5)



al - ways — car - ry — with him. — So, I'll

Fm



Bbm



Gm7(b5)



C7(b9)



Fm7



Bb7



set - tle — my score on the sal - sa floor with this

Db9



C7



Fm



Bbm/F



Fm



venge - ful — Lat - in — rhy - thm. —
...end solo)

Chorus:

Bbm7



Eb9



Abmaj7



Dbmaj7



Burns!

Gm7(b5)



C7



Fm



F7



Con el co - ra - zón de pe - rro! Se - ñor

Bbm7



Eb9



Abmaj7



Dbmaj7



Burns! El di -

Gm7(b5)



Abm7



Db7



Gm7(b5)



C7(b5)



N.C.

a - blo con di - ne - ro! It

Fm



Bbm



Gm7(b5)



C7(b9)



Fm7



Bb7



may not sur - prise you, but all of us de - spise you. Please

Db9(b5)



C7(b9)



Fm7



Bb7



die

and

fry

in

Db9(b5)



C7(b9)



Fm7



Bb7



Db9



hell,

you

rot

ten,

rich,

C7(b9)



Fm7



Bb7



1.

Gm7(b5)



C7(b5)



old

wretch!

2.

Gm7(b5)



C7(b5)



Fm



N.C.

C7(b5)



Fm



A - di - os, vi - e - jo!

TALKIN' SOFTBALL

Music and Lyrics by
TERRY CASHMAN

Easy shuffle ♩ = 120 (♩ = $\frac{3}{4}$)

G $G\sharp dim7$ Am D7 G $G\sharp dim7$

Well,

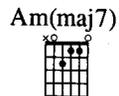
Verse:

G $Gmaj7$ $G7$ G6

Mis - ter Burns had done it. The pow - er plant had won it, with

Am $Am(maj7)$ Am7 D7

Rog - er Clem - ens cluck - ing all the while. Mike



Scio - scia's trag - ic ill - ness made us smile, while



Wade Boggs lay un - con - cious on the bar - room tile. We're talk - in'

Chorus:



soft - ball, from Maine to San Di - e - go. Talk - in'



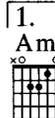
soft - ball; Mat - ting - ly and Can - se - co. Ken



Grif - fey's gro - tesque - ly swol - len jaw; Steve



Sax and his run - ins with the law. We're talk - in' Ho - mer,



Oz - zie and the Straw. We're talk - in'



Repeat and fade

THE AMENDMENT SONG

Music by ALF CLAUSEN
 Lyrics by JOHN SWARTZWELDER

Memphis rock feel ♩ = 120



KID:

Hey! Who left all this garbage on the steps of Congress?

mf

8

b

D13



SINGER:

I'm not garbage! I'm an a -

mend - ment to be, yes, an a - mend - ment to be, and I'm

G7

Gdim7

G7

F/A

G7/B



hop - ing that they'll rat - i - fy me. There's a

C7



lot of flag - burn - ers who have got to much free - dom. I

Eb7



want to make it le - gal for po - lice - men to beat 'em, 'cause there's

G7

F#7

F7(b5)

E7



lim - its to our lib - er - ties. Least I hope and pray

A7(b9)

D13



that there are 'cause those lib - 'ral freaks go too far.



KID:

SINGER:

Well, why can't we just make a law against flag-burning? Because that law would be unconstitutional.



KID:

SINGER:

But, if we changed the Constitution... Then we could make all sorts of crazy laws! Now you're catching on!



BART:

LISA:

What the hell is this? It's one of those campy '70s throwbacks that appeals to Generation X-ers!

C7



Eb7



BART:

KID:

We need another Vietnam to thin out their ranks a little!

What if people say you're not good enough to be in the

SINGER:



Constitution?

Then I'll crush all op - po - si - tion to me, and I'll make Ted Ken-

A7(b9)



D13



G7



C7



ne - dy pay. If he fights back, I'll say that he's gay!

G7



C7



G7



C7



G



MAN:

SINGER:

Good news, amendment! They ratified ya! You're in the U.S. Constitution!

Oh, yeah! Door's open, boys!

"THE ITCHY & SCRATCHY & POOCHIE SHOW" THEME

Music and Lyrics by
ALF CLAUSEN, DAVID COHEN,
SAM SIMON and ROBERT ISRAEL

Quickly ♩ = 176

N.C.



They fight and bite! And bark! They



fight and fight and bite! And bark! Fight, bite, bark! Woof woof woof! The



Itch - y and Scratch - y and Pooch - ie Show!

THEME FROM "THE SIMPSONS"

Music by
DANNY ELFMAN

Moderately fast (♩ = 171)

mp
The Simp - sons!

The first system of the score features a piano accompaniment in 4/4 time with a mezzo-piano (*mp*) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. A vocal line is written above the piano part, with the lyrics "The Simp - sons!". The tempo is marked as "Moderately fast" with a quarter note equal to 171 beats per minute.

mf
Red. *

The second system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic. The right hand features a more active melodic line with eighth and sixteenth notes, while the left hand maintains the rhythmic accompaniment. A "Red." (reduction) symbol and an asterisk are placed below the system.

*Red. **

The third system continues the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues the rhythmic accompaniment. A "Red." (reduction) symbol and an asterisk are placed below the system.

The fourth system continues the piano accompaniment. The right hand has a melodic line with some rests, and the left hand continues the rhythmic accompaniment.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and ties. The left hand provides a bass line with some rests. A *Red.* marking is present below the bass line.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand has a bass line with some rests. A *Red.* marking is present below the bass line.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand features a long, flowing melodic line with a slur and a *legato* marking. The left hand has a bass line with some rests.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs and ties. The left hand has a bass line with some rests.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with slurs and ties. The left hand has a bass line with some rests. A *jokingly* marking is present below the bass line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, including a slur over the final two notes. The bass clef staff is mostly empty, with a few notes appearing later in the system. The tempo marking "a tempo" is written in the right-hand margin.

Second system of musical notation. The treble clef staff features a rhythmic accompaniment of eighth notes. The bass clef staff has a few notes, with two chords marked "Ped." (pedal) and an asterisk (*) below them.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a few notes, with one chord marked "Ped." and an asterisk (*) below it.

Fourth system of musical notation. The treble clef staff has a few notes, with a chord marked "Ped." and an asterisk (*) below it. The bass clef staff has a few notes.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes. The bass clef staff has a rhythmic accompaniment of eighth notes.

legato

The first system of musical notation features a treble clef with a key signature of two flats (B-flat and E-flat). The right hand begins with a series of chords, including a whole note chord with a slur over it, followed by eighth notes. The left hand plays a steady eighth-note accompaniment. The word "legato" is written in the left margin.

The second system continues the piece, with the right hand playing a melodic line of eighth notes and the left hand providing a consistent eighth-note accompaniment. Slurs and accents are used to indicate phrasing and emphasis.

The third system shows the right hand with more complex rhythmic patterns, including sixteenth notes and slurs. The left hand continues with eighth notes, featuring some rests.

The fourth system features a more active right hand with eighth-note patterns. The left hand has several rests. A first ending bracket labeled "1. ed." and an asterisk "*" are present at the end of the system.

The fifth system concludes the page with a final melodic phrase in the right hand and a steady accompaniment in the left hand. A first ending bracket labeled "1. ed." and an asterisk "*" are at the beginning, and a fermata is placed over the final chord in the right hand.

UNION STRIKE FOLK SONG

Music and Lyrics by
JEFF MARTIN, JAY KOGEN
and WALLACE WOLODARSKY

Moderately fast $\text{♩} = 158$

Fm



mf

E \flat



Come gath - er 'round, chil - dren, it's high time ye learned.

Fm



E \flat



'bout a he - ro named Ho - mer and a dev - il named

Fm



Burns. We'll march till we drop, — the

simile

E \flat



F \flat m



girls and the fel - las. We'll fight till the death or else

E \flat



F \flat m



A \flat



fold like um - brel - las. So we'll march day and

E \flat



F \flat m



night by the big cool - ing tow - er. They have the

E \flat



B \flat



F \flat m



plant, but we have the pow - er.

WE DO

(The Stonecutters' Song)

Music by ALF CLAUSEN
Lyrics by JOHN SWARTZWELDER

March tempo ♩ = 116

F#m D/C F#m D/C

ff

F#m D/C Bm G/F

Who con - trols the Brit - ish crown? Who keeps the met - ric sys - tem down?

mf

C# C# Bm/A C#7/G# C#7

We do! We do!

f

F#m



D/C



Bm



G/F



Who keeps At - lan - tis off the maps? Who keeps the mar - tians un - der wraps?

mp

F#m



D/C



F#m/C#



C#7



F#m



F#m/A



We do! We do!

f

cresc.

ff

C#B



F#m/A



G/F



Am/E



Who holds back the e - lec - tric car?

mp

cresc. poco a poco

E/D



Am/C



Bb/Ab



C/G



Who makes Steve Gut - ten - berg a star?

ff

D/C  C#  C#7 

We do! We do!



F#m  D/C  Bm  G/F 

Who robs cave fish of their sight? Who rigs ev - 'ry Os - car night?

mf



F#m  D/C  F#m/C#  C#7 

We do! We

f



F#m  D/C  F#m  N.C.

do!

ff



WE PUT THE SPRING IN SPRINGFIELD

Music by ALF CLAUSEN
Lyrics by KENNETH C. KEELER

Moderately, with freedom

HOMER:

F Gm/F F Gm/F F Gm/F F Em7 A7

You could close down Moe's or the Kwik - E - Mart, and no - bod - y would care; but the

D G/D D G/D D G7 C7 Cdim7 C7

heart and soul of Spring-field's in our Mai - son Der - ri - ère!

Bright Dixieland tempo ♩ = 112

C7 Cdim7 C7 Cdim7 C7 Cdim7 C7 N.C.

BELLE:

We're the



sauce on your steak; _____ we're the cheese in your cake. _____

mf



DANCER #1:

We put the spring in Spring - field! We're the



DANCER #2:

BELLE AND DANCERS:

lace on the night - gown, the point af - ter touch - down. Yes,



BELLE:

we put the spring in Spring - field! We're that



lit - tle ex - tra spice that makes ex - ist - ence ex - tra nice; a



REV. LOVEJOY:

gid - dy lit - tle thrill at a rea - son - a - ble price. Our



DANCER #1:

on - ly ma - jor quar - rel's with your to - tal lack of mor - als. Our



N.C.



N.C.



N.C.

DANCER #2:

skimp - y cos - tumes ain't so bad;_ they seem to en - ter - tain your dad!_



BELLE AND DANCERS:

tr

p

cresc.

The



gin in your mar - ti - ni, the clams on your lin - gui - ni; yes.

mf



N.C.



SPRING SOUND:

TOWNSMEN:

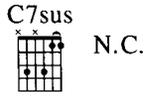
we put the (boing!) in Spring - field! We re -



QUIMBY:

MRS. QUIMBY:

mem - ber our first vis - it; the ser - vice was ex - qui - site. Why,



QUIMBY:

GRANDPA AND JASPER:

Jo - seph, I had no i - de - a! Come on, now! You were work - ing here!_ With -



BART:

out it, we'd have had no fun_ since March of Nine - teen six - ty - one!_ To



N.C.



JIMBO, DOLPH AND KEARNEY:

shut them down now would be twist - ed! We just heard this

A little slower (broadway-chorus style) (♩ = 92)



N.C.

BELLE AND DANCERS:

place ex - ist - ed! We're the

G \flat Eb7 A \flat 7 A \flat dim7 A \flat 7 D \flat 7 A \flat m7/E \flat E dim7 63
 APU:

BELLE AND DANCERS:

high-lights in your hair-do, the ex-tra arms on Vish-nu! So don't take the...

The musical score for 'Belle and Dancers' features a vocal line and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking. The key signature is B-flat major (two flats).

D \flat /F G \flat D \flat 7/A \flat D \flat 7 A \flat m7/E \flat E dim7 D \flat /F G \flat D \flat 7/A \flat

SPRING SOUND: TOWNSMEN: SLIDE WHISTLE: ALL:

(boing!) We won't take the... Yes,

This section includes parts for 'Spring Sound', 'Townsman', 'Slide Whistle', and 'All'. The 'Slide Whistle' part is marked with a wavy line and an 'X' at the end. The piano accompaniment continues with various chord voicings.

D \flat 7 A \flat m7/E \flat E dim7 N.C. D \flat 13 G \flat G \flat 7/F \flat

DRUM:

let's keep the (boom!) in Spring - field!

The 'DRUM' part is indicated by 'x' marks on the staff. The piano accompaniment features a fortissimo (*ff*) dynamic and includes triplet markings (3).

C \flat /E \flat D6 G \flat /D \flat C G \flat C G \flat F7 G \flat N.C.

The final section of the score features a piano accompaniment with triplet markings (3) and various chord voicings. The key signature remains B-flat major.

WHO NEEDS THE KWIK-E-MART?

Music by ALF CLAUSEN
Lyrics by GREG MARTIN DANIELS

Freely, in two



APU:

Wheth - er ig - loo, hut, or lean - to, or a ge - o - des - ic dome, there's no



struc - ture I have been to which I'd rath - er call my home.

Bright two-beat ♩ = 112

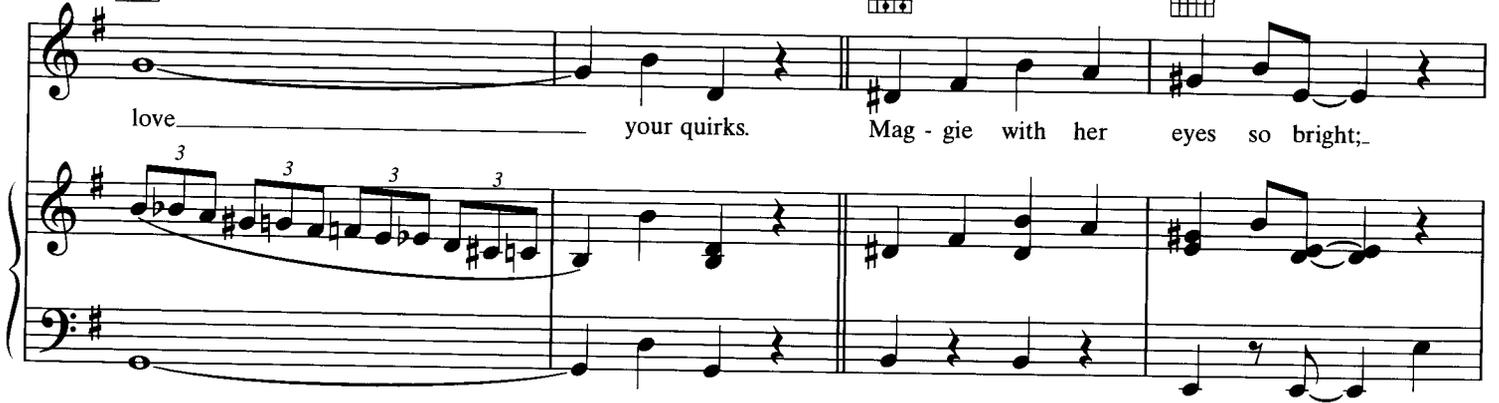
N.C.



When I first ar - rived, you were all such jerks, but now I've come to

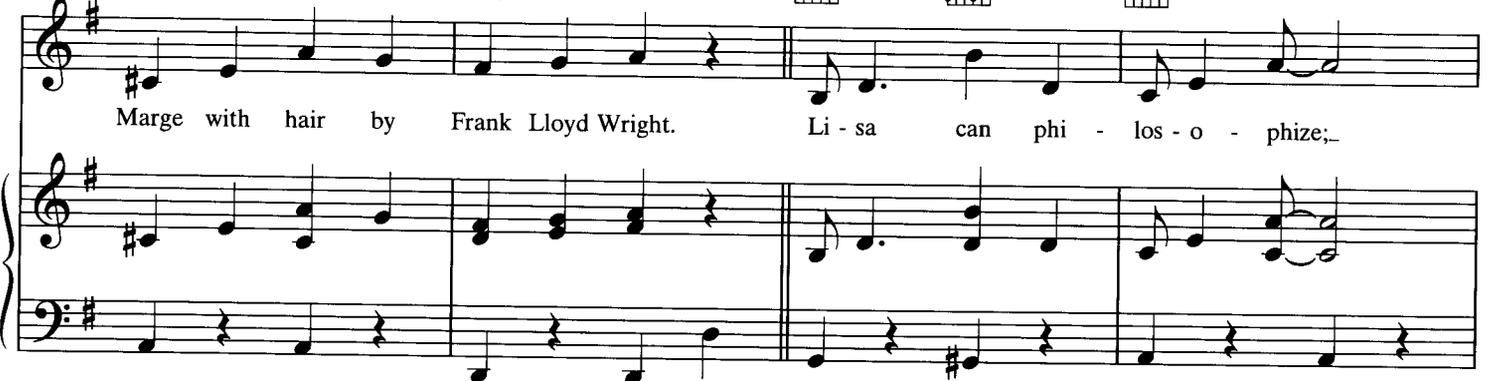
G  B7  E7 

love your quirks. Mag - gie with her eyes so bright;



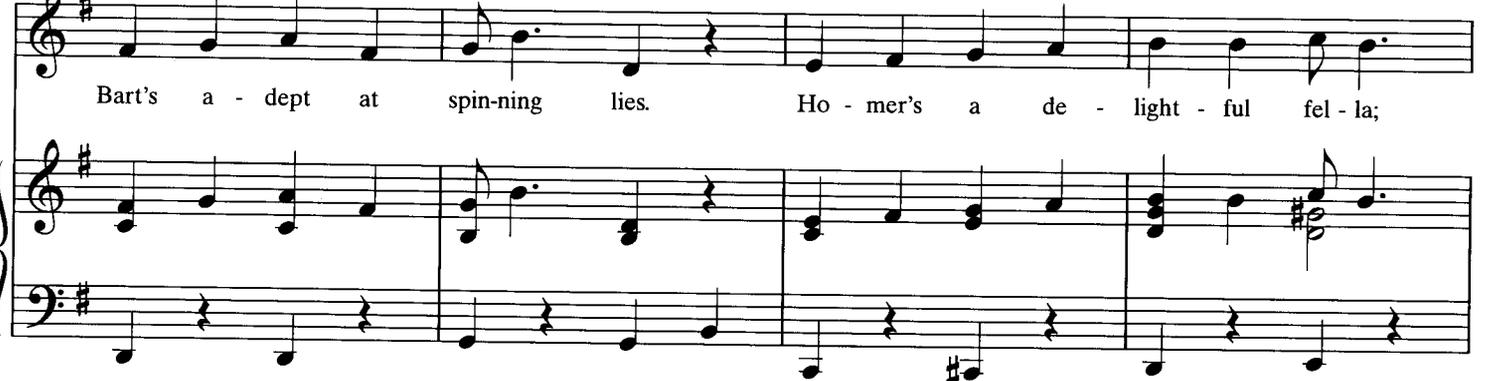
A7  D  G  G#dim  Am 

Marge with hair by Frank Lloyd Wright. Li - sa can phi - los - o - phize;



D7  G  C  C#dim  G/D  E7 

Bart's a - dept at spin-ning lies. Ho - mer's a de - light - ful fel - la;



A7  D7  **HOMER:**    

sor - ry 'bout the sal - mo - nel - la!

Heh heh... That's OK!

cresc.



G G#dim7 Am7 D7 G G#dim7 Am7 D7

Who needs the Kwik-E - Mart?_ Now here's the trick - y part:—

G G7 G7(#5) C C#dim7 G/D D7 G D7 Em7 D7/F#

oh, won't you rhyme with me?

G G#dim7 Am7 D7 G G#dim7 Am7 D7

MARGE:
Who needs the Kwik-E - Mart?_ Their floors are stick - y mart!—

G G/F C/E Cm/Eb D7 G G/F C/E Cm/Eb D7

LISA: They made Dad sick - y mart._ **BART:** Let's hurl a brick - y mart!—

G G/F C/E Cm/Eb D7 G/D Dm/F E7 E7/G#

HOMER:

ALL:

The Kwik - E - Mart is real... doh! Who

cresc.

A9 G/B Cm6 A7/C# Cmaj7/D D13(b9)

APU:

needs the Kwik - E - Mart? Not

G G/F C/E Cm/Eb D7 G G/F C/E Cm/Eb D7

OTHERS:

For - get the Kwik-E - Mart!_ Good - bye to Kwik-E - Mart!_ me!

ff

G G/F C/E Cm/Eb D7 G N.C. F# G

APU:

Who needs the Kwik-E - Mart?_ Not me!

p



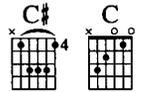
queen won't cut you slack. — That's why you're los - in' all —



— your hair; — that's why your o - ver - weight. — That's



why you flipped your pick-up truck — right off the In - ter - state. —



There's a lot of bull — they hand — you; there's noth-in' you can

B7



E7



A7



D



C#



C



do.

Your wife don't un - der - stand you,

but I do.

B7



E7



A7



No, your wife don't un - der - stand you,

but

D



C#



C



B7



G



I do.

I said no one un - der - stands.

A7



D



C#



D

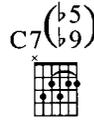


you, but I do.

YOU'RE CHECKIN' IN

Music by ALF CLAUSEN
Lyrics by KENNETH C. KEELER

Bright waltz, in one ♩ = 72



JUROR/WOMAN:

He's



guilt - y of may - hem, ex - po - sure in - de - cent!



JUROR/MAN:

Freaked - out be - hav - ior, both chron - ic and re - cent!



JURORS/ALL:

JURORMAN:

Drink - ing and driv - ing, nar - cot - ics pos - ses - sion! And



that's just page one of his ten - page con - fes - sion!



JUDGE:

I should put you a - way where you can't kill or maim us. But



this is L. A., and you're rich and fa - mous!

rit.

Spirited Broadway rock $\text{♩} = 160$



MR. CLEARY:

STAFF AND PATIENTS:

I'm check-in' in! He's check-in' in!



MR. CLEARY:

STAFF AND PATIENTS:

MR. CLEARY:

I'm check-in' in! Check-in', check-in' in! No more pills or al - co - hol.



No more pot or Dem - er - ol. No more stink - in' fun



at all! I'm check-in' in!

Bb



F/Bb



Eb/Bb



Bb



B>/A



STAFF AND PATIENTS:

He's check-in' in! _____ He's check-in' in! _____

Musical score for Staff and Patients, featuring a vocal line and piano accompaniment in Bb major. The piano part consists of chords and a bass line.

Gm



Dm



Gm



Dm



DOCTOR:

No more look-ing pale _____ and thin... Nomore bugs _____ be - neath your skin...

Musical score for Doctor, featuring a vocal line and piano accompaniment in Bb major. The piano part consists of chords and a bass line.

Eb



F



Bb



MR. CLEARY:

STAFF AND PATIENTS:

Hey! That's just my as - pi - rin! _____ Check it out! _____

Musical score for Mr. Cleary and Staff and Patients, featuring a vocal line and piano accompaniment in Bb major. The piano part consists of chords and a bass line.

Eb/F



F7sus



Eb/F



F9



Bb



F/Bb



_____ You're check - in' _____ in! _____

Musical score for You're Checkin' In, featuring a vocal line and piano accompaniment in Bb major. The piano part consists of chords and a bass line.

E♭/B♭



B♭



A7sus



A7



BART:

When I grow up, I wanna be in the Betty Ford Center!

D



A/D



G/D



MARGE:

Better start saving now, it's very expensive!

D



D/C♯



Bm



F♯m



LISA:

Shh! They're strapping down Liza Minnelli!

Bm



F♯m



G



A



D/A



A7sus



A7



D

