

LITTLE SHOP OF HORRORS

A CHORAL MEDLEY

Little Shop of Horrors • Skid Row • Da-Doo • Dentist! •
Somewhere That's Green • Feed Me • Suddenly, Seymour • Don't Feed the Plants

for S.S.A.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
ANDY BECK

Words by **HOWARD ASHMAN**
Music by **ALAN MENKEN**

SPOKEN SOLO: On the twenty-first day of the month of September, in a decade not too long before our very own, the human race encountered a deadly threat to its very existence.

Ominously (♩ = ca. 80)

PIANO

5 And this terrifying enemy surfaced, as such enemies often do, in the seemingly most innocent and unlikely of places.

LITTLE SHOP OF HORRORS

Rock (♩ = ca. 152)

10

* Also available for S.A.T.B (38182). SoundTrax CD available (38184).
SoundPax available (38185) - includes score and set of parts for Flute, Clarinet, Tenor Saxophone,
2 Trumpets, Trombone, Percussion, Guitar, Bass, Drums, and 2 Synthesizers.

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13

SOPRANO I & II

14

mf

ALTO

BARITONE

mf

Lit - tle shop, lit - tle shop-pa hor - rors.

detached
mf

16

Lit - tle shop, lit - tle shop-pa ter - ror. Call a cop. Lit -

19

- tle shop-pa hor - rors. No, oh, oh, no - oh! —

22

Lit - tle shop, lit - tle shop - pa hor - rors.

24

Bop - sh-bop, lit - tle shop - pa ter - ror. Watch 'em drop. Lit -

27

- tle shop - pa hor - rors. No, oh, oh, no - oh! —

30

Shing - a - ling, shing, shing, to be hap - pen - ing! — Look

Shing - a - ling, what — a creep - y thing to be hap - pen - ing! —

33

out! Look out! Look out! Shang - a - lang, shang, shang, in the

Look out! Look out! Shang - a - lang, feel — the sturm and drang in the

36

air. Yeah, — yeah, — yeah. — Sha - la - la - la,

air. Yeah, — yeah, — yeah. — Sha - la - la,

39

stop, don't move a thing. You bet-ta,
 stop right where you are, don't move a thing.

42

you bet - ta, tell-in' you you bet - ta tell your ma-ma

45

some-thin's got-na get her. She bet - ta, ev-'ry-bod-y bet-ta be-ware! _

48

cresc.

poco rit.

be - ware, _____ be - ware! _____

cresc.

poco rit.

cresc. *poco rit.*

51

SKID ROW

Slower (♩ = ca. 132)

52

mf

Down - town, where the folks are broke. - You go

Then you go down - town,

Slower (♩ = ca. 132)

f *mf*

54

down - town, where your life's a joke. - You go down - town, when you



57

buy your to - ken, you go home to Skid

60

SMALL GROUP or DUET (mixed voices)

mf

Some - one show me a way to get out - ta here,
Row.

62

'cause I con-stant-ly pray — I'll get out - ta here. Please, won't some-bod-y say _

65

— I'll get out - ta here Some-one gim-me my shot — or I'll rot here.

68



Show me how and I will, — I'll get out - ta here. I'll start climb-in' up hill _



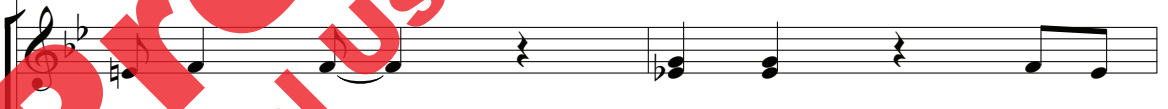
Down - town, there's no rules for us. — Down - town, 'cause it's



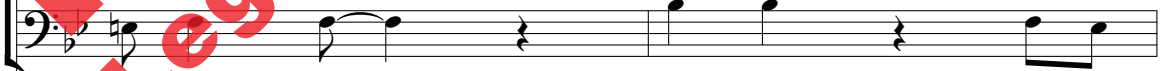
71



— and get out - ta here. Some - one tell me I still —



dan - ger ous. — Down - town, where the



73

— could get out - ta here. I'd do I don't know what — to get out - ta Skid,
rain-bow's just — a no show.

This block contains the musical notation for measures 73 to 75. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a grand staff. The key signature has two flats (B-flat and E-flat). The lyrics are: "— could get out - ta here. I'd do I don't know what — to get out - ta Skid, rain-bow's just — a no show." A large red watermark "Preview Only" is overlaid diagonally across the page.

76

cresc.
peo - ple tell me there's not — a way out - ta Skid,
cresc.
Down - town.
cresc.
cresc.

This block contains the musical notation for measures 76 to 78. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a grand staff. The key signature has two flats. The lyrics are: "peo - ple tell me there's not — a way out - ta Skid, Down - town." The word "cresc." is written above the vocal line and below the piano accompaniment. A large red watermark "Preview Only" is overlaid diagonally across the page.

78

but be - lieve me, I've got _____ to get out - ta Skid *f*

Down - town, _____ Skid *f*

80

Rock (♩ = ca. 138)

(return to section)

Row. _____

Row. _____

Rock (♩ = ca. 138)

DA-DOO

Doo-wop style (♩. = ca. 96)

83 SPOKEN SOLO: I was walkin' in the wholesale flower district that day ...

82

mf

Da - doo,

mf

Doo-wop style (♩. = ca. 96)

mf

84

and I passed by this place where this old Chinese man ...

shoop da - doo,

sim.

86

he sometimes sells weird and exotic cuttings ...

chang* da - doo,

* close immediatley to "ng"

88

'cause he knows, you see, that strange
plants are my hobby.

snip da - doo,

90

91 He didn't do anything unusual there that day ...

da da da da da da doo.

92

so I was just about to, ya know, walk on by ...

Nope, da - doo,

94

when suddenly, and without warning,

good for you, —

96

there was this ...

It got very dark

to - tal - e - clipse of the sun.

99

and there was this strange humming sound, like something from another world.

Da -

mp

101

And when the light came back this weird plant was just sitting there ...

doo, whoop - see - do,

The vocal line consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains two measures of music with lyrics 'doo,' and 'whoop - see - do,' respectively. The lower staff has a bass clef and contains two measures of accompaniment.

mf

The piano accompaniment consists of two staves. The upper staff has a treble clef and contains two measures of chords. The lower staff has a bass clef and contains two measures of a melodic line.

103

just, you know, stuck in, among the zinnias.

Au - drey Two...

The vocal line consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains two measures of music with lyrics 'Au - drey Two...'. The lower staff has a bass clef and contains two measures of accompaniment.

The piano accompaniment consists of two staves. The upper staff has a treble clef and contains two measures of chords. The lower staff has a bass clef and contains two measures of a melodic line.

105

I coulda sworn it hadn't been there before, but the old Chinese man sold it to me anyways ...

The vocal line consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains two measures of music. The lower staff has a bass clef and contains two measures of accompaniment.

The piano accompaniment consists of two staves. The upper staff has a treble clef and contains two measures of chords. The lower staff has a bass clef and contains two measures of a melodic line.

... for a dollar ninety-five. (end solo)

107

La la la la la la

loo.

Sha la la la la la la

loo.

Loo.

DENTIST!

Rock and roll (♩ = ca. 138)

delesc.

109

111

delesc.

opt. SOLO
mf

When I was young - er, just a

Rock and roll (♩ = ca. 138)

sim.

12

bad lit - tle kid, —

my ma - ma no - ticed fun - ny

114

things I did, ___ like shoot - in' pup - pies with a

116

B B gun. ___ I'd poi-son gup-pies, and when I was done _

119

I'd find a pus - sy - cat and bash in its head. ___

121

mf

What did she

That's when my ma - ma said,

123

say?

she said, "My boy, I think some - day you'll find a

126

(end solo)

ALL

mf

3

way to make your nat - u - ral ten - den-cies pay. You'll be a

129

mf

Den - tist, good - ness gra - cious! _____

den - tist. _____ You have a

131

Oo _____ *wop.* Pain!

tal - ent for caus - ing things pain. Son, be a

133

Den - tist, fit - ting brac - es _____

den - tist. _____ Peo - ple will

135

Oo *wop.* In - hu - mane!

pay you to be in - hu - mane.

Your

137

Ah, _____ and

tem - p'ra - ment's wrong — for the priest - hood

and

139

teach - ing would suit you still less. Son, be a

teach - ing would suit you still less.

Son, be a

SOMEWHERE THAT'S GREEN

Ballad (♩ = ca. 116)

141

den - tist. You'll be a suc - cess."

Ballad (♩ = ca. 116)

144

145

mp

A match - box of our own a

147

fence of real chain link,

mp

a grill out on the pat -

150

mf

- i - o, — dis - pos - al in the sink, —

a mf

153

wash - er and — a dry er — and an

mf *rit.*

155

decresc.

i - ron - ing — ma - chine, —

decresc.

decresc.

With freedom (♩ = ca. 84)

157

p

far from Skid Row, I dream we'll

p

With freedom (♩ = ca. 84)

p

160

Resolutely (♩ = ca. 116)

poco rit.

go some-where that's green.

Resolutely (♩ = ca. 116)

poco rit.

FEED ME

164

Funky (♩ = ca. 96)

mf

Feed me. Feed me.

Funky (♩ = ca. 96)

mf

168

opt. SOLO

Feed me, Sey - mour. — Feed me all —

171

mf

That's right, boy! You can
— night — long.

175

do it! —

Feed me, Sey - mour. Feed me

179

Ha!

all _____ night _____ long. _____

183

'Cause if you feed me, Seymour, I can

'Cause if you feed me, Seymour, I can

187

mf
Ah -

(end solo)

grow up big and strong. _____

191

oop.
ALL *mf*
Ah - oop.

Would you like a Cad - il - lac car? Or a guest shot

194

Ah - oop.

on Jack Paar? How a - bout a date with He - dy La - marr? - You gon - na

199

f
 You gon - na get it. If you want a
f
 get it. *f*

200

ra - tion - ale, — it is - n't ver - y hard to see, —

202

— no, no, — no. Stop and think it o -

204

- ver, pal. — The guy sure looks like plant —

206

— food to me, the guy sure looks like plant —

208

— food to me, the guy sure looks like plant —

210

— food to me. So go get it!

sfz *ff*

Preview Only
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30

SUDDENLY, SEYMOUR

214

Gospel-feel, in two (♩ = ca. 88)

Musical notation for vocal parts, measures 214-218. The vocal lines are mostly rests.

Gospel-feel, in two (♩ = ca. 88)

Musical notation for piano accompaniment, measures 214-218. The piano part features chords and a simple bass line.

219

Musical notation for vocal parts, measures 219-223. The vocal lines are mostly rests.

Musical notation for piano accompaniment, measures 219-223. The piano part features chords and a simple bass line.

224

226

Musical notation for vocal parts and piano accompaniment, measures 224-225. The vocal line has a rest followed by notes.

Lift up your head, — wash

Musical notation for piano accompaniment, measures 224-225. The piano part features chords and a simple bass line.

228

off your mas - car - a. Here, take my Kleen - ex, wipe that

232

234
mp

Show me your face, — as
lip - stick a - way. —

236

clean as the morn - in'. I know things were bad, — but

now they're o - kay.

cresc.

244 SMALL GROUP or SOLO

mf

Sud - den - ly Sey - mour,

mf

Sud - den - ly Sey - mour,

mf

248

he pu - ri - fied me.

he pu - ri - fied you.

This musical system contains three staves. The top staff is a vocal line in G major with lyrics 'he pu - ri - fied me.' The middle staff is a piano accompaniment with lyrics 'he pu - ri - fied you.' The bottom staff is a grand piano accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the page.

252

Sud - den - ly Sey - mour

Sud - den - ly Sey -

This musical system contains three staves. The top staff is a vocal line in G major with lyrics 'Sud - den - ly Sey - mour'. The middle staff is a piano accompaniment with lyrics 'Sud - den - ly Sey -'. The bottom staff is a grand piano accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the page.

256

cresc.
 showed me — I can —

cresc.
 mour, — yes, you can —

cresc.

cresc.

260

f
 learn how — to be — more — the

— be — more —

f

f



264

girl that's in - side me. With

you - hoo - hoo.

decresc.

decresc.

268

sweet un - der - stand - ing, With sweet un - der -

mp cresc.

mp cresc.



271

with sweet un - der - stand - ing, _____
stand - ing, _____ with sweet un - der -

This block contains the musical score for measures 271 to 274. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble and bass clefs), and a bass line (bass clef). The lyrics are: "with sweet un - der - stand - ing, _____", "stand - ing, _____", and "with sweet un - der -".

275

with sweet un - der - stand - ing, _____ (return to section)
stand - (hand) - ing, un - der - stand - ing, _____

This block contains the musical score for measures 275 to 278. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble and bass clefs), and a bass line (bass clef). The lyrics are: "with sweet un - der - stand - ing, _____ (return to section)", "stand - (hand) - ing, un - der - stand - ing, _____", and "_____".

279

280

Sey - mour's your

282

man,

285

poco rit.
your

poco rit.

Driving rock (♩ = ca. 144)

288

ff

man! Lit - tle shop-pa hor - rors.

ff

Driving rock (♩ = ca. 144)

ff

8^{vb}]

292 DON'T FEED THE PLANTS

291

They may of - fer you for -

aliss

293

- tune and fame, love and mon-ey and in - stant ac-claim,

aliss

aliss

296

but what - ev - er they of - fer you, don't — feed the

298

plants. 300 Look out! Here -

301

comes Au - drey Two.

304

SOP. II

Look out!

ALTO

Here

I come

Here

for you.

Here

I

come

for you.

307

Here

I

come

for you.

SOP. I

I

come

for you.

310

S. I & II

A.

Hold your hat

and hold on

to

your soul.

312

Some-thing's com - ing to eat _____ the world _____ whole.



Piano accompaniment for measures 312-313. The right hand features a complex chordal texture with many accidentals, while the left hand plays a steady eighth-note bass line.

314

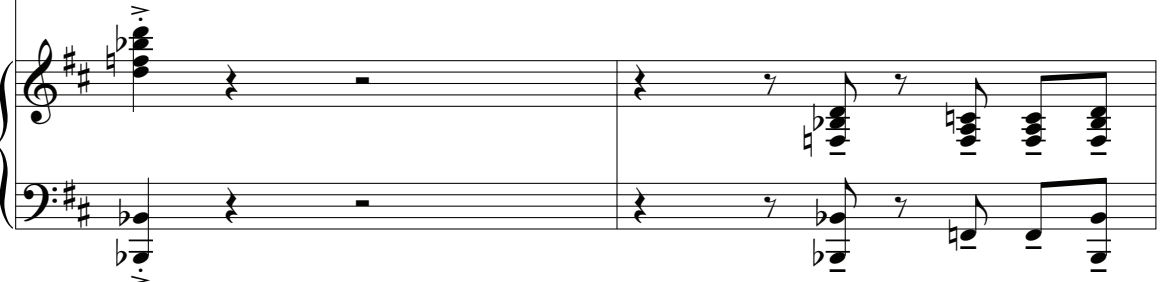
If we fight it, we've still _____ got a chance.



Piano accompaniment for measures 314-315. The right hand continues with complex chords, and the left hand maintains the eighth-note bass line. A glissando marking is present at the end of measure 315.

316

But what - ev - er they of - fer you,



Piano accompaniment for measures 316-317. The right hand has a more sparse texture with fewer notes, and the left hand continues with the eighth-note bass line. A 'v.' marking is visible at the bottom left.

318

though they're slop - ping the trough ___ for you,

320

please, what - ev - er they of - fer you don't feed the

322

plants. (We'll have to - mor - row.)

325

cresc. to end

Don't feed the plants! Lit-

cresc. to end

cresc. to end

328

molto rit.

- tle shop - pa hor - rors. Bop sh - bop. Lit -

molto rit.

330

ff

ff

- tle shop - pa hor - rors. Ah!

ff

ff

8^{vb}