

# CUPHEAD

## A Quick Break • Die House • Don't Deal with the Devil • Inkwell Isle Two

for S.A.T.B. voices and piano  
with optional SoundTrax\*

Performance time: approx. 3:15

Arranged by  
**ALAN BILLINGSLEY**

Words and Music by  
**KRISTOFER MADDIGAN**

**Barbershop!** (♩ = ca. 116-120)

**A QUICK BREAK**  
*mp*

SOPRANO  
ALTO

TENOR  
BASS

PIANO

*mp*

*It's nice to rest your*

*N.C.*

*(opt. a cappella)*

*Ped.*

4

*eyes and may be go out - side.*

\* Also available for S.A.B. (48519). SoundTrax CD available (48520).  
Visit [alfred.com](http://alfred.com) for digital scores and audio.

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7

Grab a book and get some air. So

11

what are you wait - ing for?

*rit.*

15

Double time (♩ = ca. 116-120)

16

*mf*

Why not take a  
Bum bum bum bum. Why not take a

Double time (♩ = ca. 116-120)

4

18

quick break, \_\_\_\_\_ tune the ra - di -

22

24

o. \_\_\_\_\_ Chores to do, there's  
o. Bum bum bum. There's to do, there's

26

leaves to rake, \_\_\_\_\_ strum the ol' ban -

30

32

jo. You can prac - tice

You can prac - tice

34

your lin - dy hop. And may - be

your lin - dy hop. Bum bum bum bum. And may - be

37

lat - er sing with your bar - ber - shop. \_\_\_\_\_

lat - er sing with your shop. \_\_\_\_\_

40

Why not take a lit - tle quick break,

Why not take a lit - tle quick break,

44

and come back for more ore. \_\_\_\_\_

and come back for more - ore. \_\_\_\_\_

47

Then come back for

## DIE HOUSE

Lively swing (♩ = ca. 168)

50

more. I'm \_

Lively swing (♩ = ca. 168)

(play)  
*mf*

54

Mis - ter King Dice, I'm the gam - est in the land. \_

Cm<sup>6</sup>

57

*mf*

I \_ \_ \_ nev - er play \_ \_ nice, I'm the

G7(b<sup>9</sup>)Cm<sup>6</sup>

Dev - il's right-hand man. I can't let you

Vocal line for measures 60-61. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. There is a quarter rest, then a half note G4, and finally quarter notes A4 and Bb4.

G7(b9) Cm6

Piano accompaniment for measures 60-61. The right hand plays chords G7(b9) and Cm6. The left hand plays a bass line with quarter notes G2, F2, E2, and D2.

pass, 'cause you ain't done ev - 'ry - thing. Bring

Vocal line for measures 62-63. The melody starts on a quarter note G4, followed by quarter notes A4, Bb4, and C5. There is a quarter rest, then a half note G4, and finally quarter notes A4 and Bb4.

G7(b9)

Piano accompaniment for measures 62-63. The right hand plays chords G7(b9) and Cm6. The left hand plays a bass line with quarter notes G2, F2, E2, and D2.

me those con - tracts. Come on, bring 'em to the King.

Vocal line for measures 64-65. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. There is a quarter rest, then a half note G4, and finally quarter notes A4 and Bb4.

Cm6 G7(b9)

Piano accompaniment for measures 64-65. The right hand plays chords Cm6 and G7(b9). The left hand plays a bass line with quarter notes G2, F2, E2, and D2.

SOPRANO & TENOR 70

69

Don't \_\_\_ mess with King \_ Dice. Don't \_

ALTO & BASS

Don't \_\_\_ mess with King Dice.

Cm<sup>6</sup>

*f*

72

\_\_\_ mess with me. \_\_\_ Don't \_\_\_ mess with King \_ Dice.

Don't \_\_\_ mess with him. Don't \_

75

Don't \_\_\_ mess with me. \_\_\_ Yeah!

\_\_\_ mess with King Dice. Yeah!

(long fall)

3/4



DON'T DEAL WITH THE DEVIL

Straight eighths (♩ = ca. 100)

79

SOPRANO

ALTO

TENOR

BASS

*mf*

81

Well, Cup-head and his

*mf*

Straight eighths (♩ = ca. 100)

B<sup>b</sup>7

N.C.

*mf*

3

(opt. a cappella)

Ped.

82

pal, Mug - man, they liked to roll the dice. By

85

chance they came 'pon the Dev - il's game and gosh, they paid the

88

Slightly slower ( $\text{♩} = \text{ca. } 96$ )

price, paid the price. And

Slightly slower ( $\text{♩} = \text{ca. } 96$ )

92

Slower ( $\text{♩} = \text{ca. } 92$ )

now they're fight - ing for their lives on a mis - sion fraught with

Slower ( $\text{♩} = \text{ca. } 92$ )

95

Slower ( $\text{♩} = \text{ca. } 88$ )

dread And if they pro - ceed but don't suc - ceed,

Slower ( $\text{♩} = \text{ca. } 88$ )

*poco accel.*

well ... the Dev - il will take their heads!

*poco accel.*

*(play)*  
*mf*

Ba

*G7*

dop ba dop ba da da, da ba da da ba da

C G7 C F D7/F#

108

da ba da dop. Ba dop ba dop ba da ba da dop. Ba

C A7/C#

111

dop ba da ba da da ba da dop. Ba dop ba dop ba

D7 G7 C

114

da da da ba da da ba da da.

F F#dim7

117

Da ba da da. Da ba da da.

N.C. Da ba da da. Da ba da

119

Da ba da da ba da dop. Da ba da da.

da. Da ba da dop. Da ba da

C N.C.

122

Da ba da da Da ba da da ba da dop, ba dl la dop!

da. Da ba da da. Da ba da dop, ba dl la dop!

G<sup>7</sup> C

**125** Lively two-beat ( $\text{♩} = \text{ca. } 120$ )

Why not take a lit - tle quick break,

Why not take a lit - tle quick break,

**Lively two-beat** ( $\text{♩} = \text{ca. } 120$ )

NC.  
(opt. a cappella)

129

and come back for more - ore.

and come back for more. Bum bum bum.

D7 G7 C A7  
(play)

133

Then come back for more - ore.

Then come back for more. Bum bum bum.

D7 G7 C A7

137

*cresc.*

Please \_\_\_\_\_ come back for

*cresc.*

Please \_\_\_\_\_ come back for

D7 D7/C D7/B D7/A G7 G#7

*cresc.*

141

*f*

more. \_\_\_\_\_ Da ba da da ba da dop, ba dl la dop!

*f*

N.C. C

*f*