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MUSICAL NUMBERS

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1

OVERTURE

TACET

1A

MEAN

DAMIAN: Actions and consequences!

JANIS: This painting I made will represent teenage female power. *JANIS turns the painting*

DAMIAN: And this picture of George Michael... is something I like to hold when I'm singing. [GO]

A la coffee house ♩=103

2 JANIS:

It's a

3

4

cau - tion - ar - y tale — of fear and lust — and pride, based on

5 (to 15)

6

ac - tu - al — e - vents — where peo - ple — died. —

DAMIAN:

No one died. But

15

16

how far would you go? — to be pop - u - lar — and hot? — Would

Poco accel.

JANIS:

17

18

No, you would not! Just ad - mit it: Some-times
 you re-sist— temp - ta - tion?—

19

20

mean is what— you are. Mean is eas - i - er— than nice. And though
 mean is what— you are. Mean is eas - i - er— than nice. And though

21

22

23

mean can take you far may-be this will make you think twice.
 mean can take you far may-be this will make you think twice. Kick! Layout! Fos-se!

24

25

26

27

This is a cau-tion-ar - y tale a - bout cor-rup-tion and— be-tray'l
 This is a cau-tion-ar - y tale a - bout cor-rup-tion and— be-tray'l and get-ting hit by a bus!

DAMIAN:
Truth.

28 29 30 31

You can't buy in - teg - ri - ty at the mall. It's not for sale.

Poco accel.

32 33 34 35

This is a cau - tion - ar - y tale.

36 $\text{♩} = 106$ 37 38 39

DAMIAN: Our story begins across the globe.
In Africa... Africa...

mf SOPRANOS: *p*

Ho oh, Ho oh, Hi - yya, hi - yya,

mf ALTOS: *p*

Ho oh, Ho oh, Hi - yya, hi - yya

mf TENORS/BARIS: *p*

Ho oh, Ho oh, Hi - yya, hi - yya

**SEGUE AS ONE to
#2. IT ROARS!**

IT ROARS

SEGUE AS ONE
from #1A. MEAN

MRS. HERON: Cady! Harakisha, binti! It's almost time to go!
CADY: I'll be right there! I'm saying goodbye.

Buoyant, full of adventure ♩ = 106

VAMP (*vocal last x*)

5 **CADY:**

I'm six - teen. Liv - ing in par - a - dise with just an - i - mals for friends But to -

day my life in Ken - ya ends. Don't be sad. We knew this was com - ing, and

life of - ten has good - byes. You're kill - ers. But I'm gon - na miss you guys.

14

Some - where out there is a dif - 'rent kind of pride, Pref - 'rab - ly one — that won't eat me if I

died. Hu - man kids, who might e - ven walk up - right. — Who'll

20 talk a-bout dreams and boys and life and, 21 not kill ev-'ry-thing in sight. 22 Did you

23 ev-er get a feel - ing 24 ev-'ry - bod - y else is hap - py? 25 Ev-'ry - bod - y else has friends, and they're

26 bet - ter friends than yours? 27 It's a ver - y re - cent feel - ing but it's

28 run - ning through my bod - y, and it roars. 29 It roars! 33 34

MRS. HERON: Cady, honey? Have a Kälteen bar. It's a long ride to Jomo Kenyatta. I'm sorry I had to take this new job, Cady. It breaks my heart to take you away from the only home you've ever known.

35

35-42

CADY: Mom, it's okay.

MRS. HERON: But the United States is so—

CADY/MR. HERON: —“politically unstable...
... and everyone's on opioids!”

CADY: Mommy, I'm not afraid.

MRS. HERON: My fearless girl.

MR. HERON: You ready?

CADY: So ready.

43

43-47

#2 – It Roars

48 Majestic 1/2x feel

I have danced with the Maa - sa - i. I have climbed

Kil - i - man - ja - ro. Who knows what I

Will do to - mor - row? Will do

to - mor - row? Did you

ev - er get a feel - ing that a whole new world is wait - ing to bring

hap - pi - ness and friends to the brave girl who ex - plores? It's a

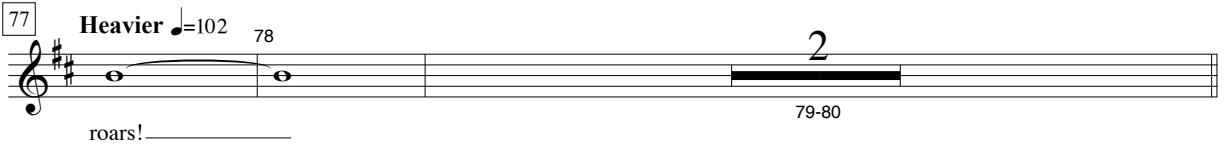
#2 - It Roars

73 74 75 76 **Rit.**



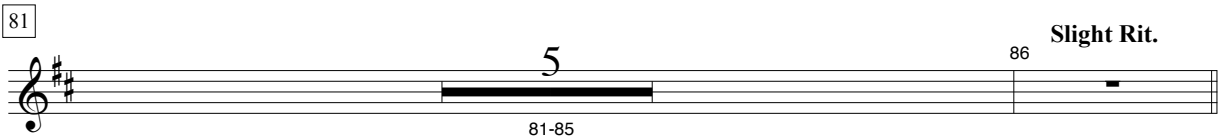
scar - y kind of feel - ing, but it's so ex - hil - a - rat - ing how it roars. It roars. It

77 **Heavier** ♩=102 78 2 79-80

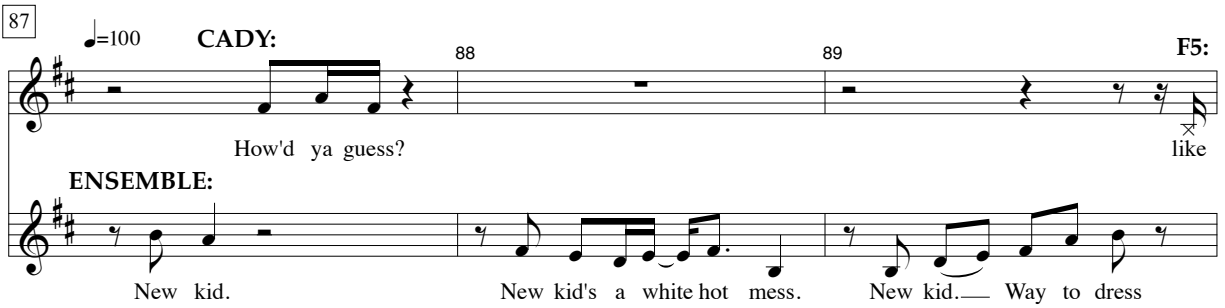


roars! _____

81 5 86 **Slight Rit.**

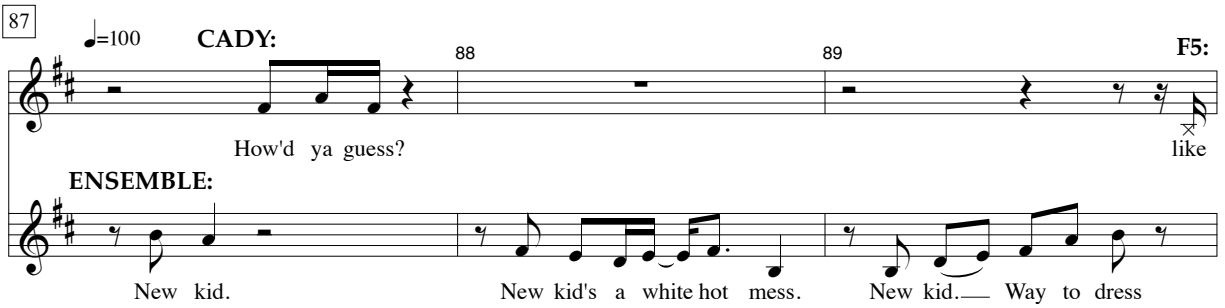


87 ♩=100 **CADY:** 88 89 **F5:**



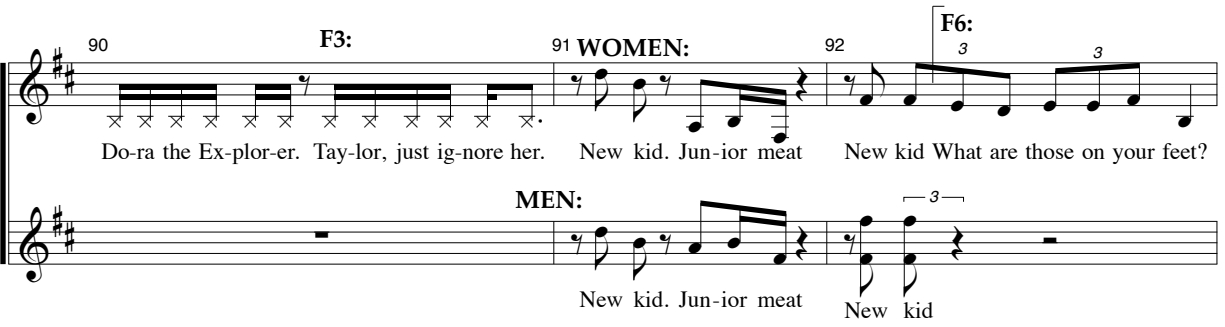
How'd ya guess? like

ENSEMBLE:



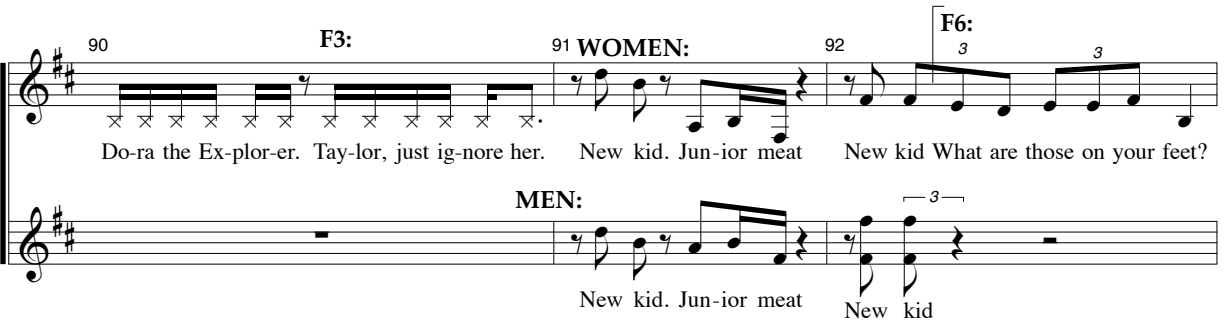
New kid. New kid's a white hot mess. New kid. Way to dress

90 **F3:** 91 **WOMEN:** 92 **F6:**



Do-ra the Ex-plor-er. Tay-lor, just ig-nore her. New kid. Jun-ior meat New kid What are those on your feet?

MEN:



New kid. Jun-ior meat New kid

Poco a poco accel.

93 **WOMEN:** 94

New kid— You'll be beat - en Down like all of us from the home-room to the bus

MEN:

New kid— You'll be beat - en Down like all of us from the home-room to the bus

95

CADY: Ow. **CADY:** (to 98)

O -

Down like all of us from the home - room to the bus

Down like all of us from the home - room to the bus

98 **Nervously trying to be optimistic** ♩ = 104

kay. May - be they did - n't see— me. They stare at their lit - tle screens. Plus it's

99

3

100

crowd - ed, with all— these teens. They are

101

CADY: Hi, teens!
SONJA ACQUINO: Unsubscribe.

102
tough. Chal-lenge ac - cept - ed: I'm try'n to break in - to a pack. Like ba -

103

104
boons. It's nat 'ral they at - tack. It's o - kay

105

106
'cause some-day I am gon - na fit in May-be

107

WOMEN:

Some-bod - y does - n't fit

MEN/KG/AARON:

Some-bod - y does - n't fit

108
they want to be in - clu - ded like me? So e - ven - t'al-ly I'll

108A

109

in.

in.

110 111

win! I'll

New Kid, poor her.

New Kid, poor her.

112 113 114

win! ev-ry -

Just ig - nore her Did you ev - er get a feel - ing

Just ig - nore her. Did you ev - er get a feel - ing

115 116

bod - y wants con - nec - tion. It's a whole school full of friends and

117 I'm just one— friend more? 118 'Cause I know they know this feel - ing so I

WOMEN:
No! you know this feel - ing

MEN/KG/AARON:
No! you know this feel - ing

119 brush off their re-jec - tion at our 120 core 121 we can't ig -

Just— ig - nore— her.

Just— ig - nore— her.

122 nore— 123 the— 124 roar!

JANIS + WOMEN:
Roar. Roar.

DAMIAN + MEN/KG/AARON:
Roar. Roar.

Just— ig - nore— her.

Just— ig - nore— her.

125 126 127

Roar. Roar!

Roar. Roar!

128 MR. DUVALL: 129

Wel - come to North Shore High!

2A

IT ROARS (Reprise)

COACH CARR: Nice try. You can go at lunch. [GO]

Contemplative ♩=100

3 CADY:

I'm six - teen. Just like ev - 'ry - one here. But I'm

4 5 6

not like ev-'ry-one here. it's clear: It's gon-na be a rough year. They have

WOMEN/MEN (at pitch):

mp

New kid sucks.

7 codes. So-cial sig-ni-fi-ers, that they all seem to get. But not me. ...Not—



10 — yet. Did you ev-er get a feel - ing ex-pec - ta-tions need ad-just - ing, and you

11

12

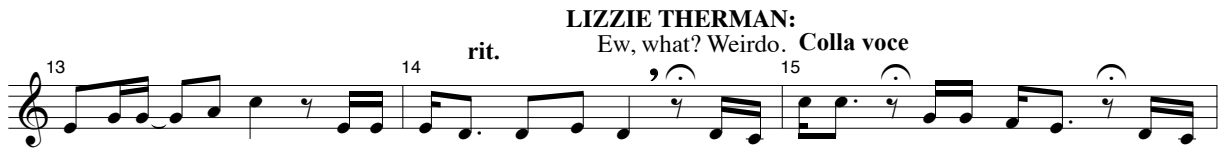


LIZZIE THERMAN:
Ew, what? Weirdo. *Colla voce*

13 need to lick your wounds, in the La-dies bath-room stall? I'm not quit-ting. I'm re-group-ing. I'll just

14 *rit.*

15



16 sit and eat my sand - wich and to - mor - row I'll find friends who hear the

17



18 call... The same call: The need— to be-long that roars with - in us

19

20

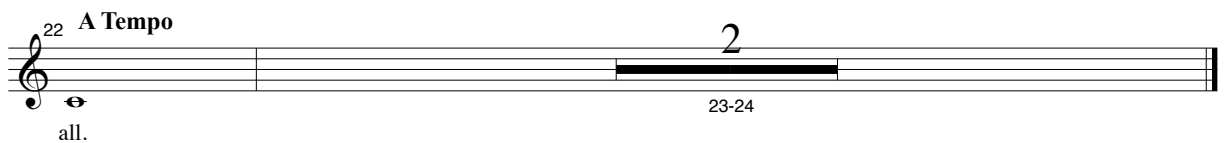
21



22 **A Tempo**

all.

23-24



#2A – It Roars (Reprise)

3

WHERE DO YOU BELONG?

DAMIAN: Danny DeVito, I love your work! *(to Cady)*
Okay, Caddy. I once read on a tote bag that "everything fits somewhere." So let's get out there and pick your new life!

1 **DAMIAN:** ² *Colla voce* 3

My ma - ma used to tell me:— Ba - by girl, — don't ev - er eat lunch on the

JANIS: Your mother called you "baby girl"?
DAMIAN: Singing.

4 5 6

john. So what if all the duck - lings think you're

7 8 9

ug - ly, it's be - cause they've nev - er seen a swan. It

10 11 12

takes all kinds of peo - ple, — who need peo - ple, — so find peo - ple you can bear.

13 14 15

We'll find your group, your herd, your flock. Come take a walk and an - swer my small

16 *rit.* 17 18 **Grand**

ques - tion - naire, which I'll sing to you. Ah Ah Ah

19 20 21 = 141 22 23

Ah... Ah Ah Ah Ah!

24 25 26 27

Where do you be - long?— Where do you be - long?

28 29 30 31

Where do you be - long?— Where do you be - long?—

32 **Swing** *♪'s* 33 34

You'll be judged on sight and made to fit, so find a

poco accel. 35 36 37

clique and stick with it: Say, where do you be -

#3 - Where Do You Belong?

$\text{♩} = 143$ **DAMIAN:** Let's take a walk around the cafeteria, shall we? I'll show you the world, as I see it.

38 3

long? 39-41

42 3 43 44 45

Var-si-ty Jocks and J - V Jocks, will throw you in a lock-er if you say "hel-lo."

46 47

The Rich Ston - ers hate the Gang - sta Whites, though they're

48 3 49 50

all smo - kin' the same o - re - ga - no. —

51 52 53 54

Here's — the Sex'-lly Ac-tive Band Geeks, I got two words for you: "em-bou-chure" and "ew".

55 56 57

And if you like blow - ing... and fin - ger - ing, **BAND GEEKS:**

this is the

DAMIAN: Back me up, Show Choir!

WOMEN:

MEN/KG:

58 group for you!

59

60 Ah

DAMIAN:

Say, _____ where _____ do you be - long? Where _____ do you be - long? -

WOMEN:

mp

Where do you be - long?

mf

Bah di ya dat di yat dat!

MEN/KG:

mp

Where do you be - long?

mf

Bah di ya dat di yat dat!

DAMIAN:

We all get a box, that's where we go, it's sti - fling but at least you know.

69 So,

70 where _____ do you be -

DAMIAN:

71

72

long?

WOMEN:

3

Bah di ya dat di yat, bah di yat, bah di yat, zwee

MEN/KG:

3

Bah di - ya dat di yat, bah di yat, bah di yat, zwee

73

74

There's

da bah da bah doo bee da bah zah bah doo day!

da bah da bah doo bee da bah zah bah doo day!

75 DAMIAN:

76

77

Girls That Eat Their Feel-ings and Girls That Don't Eat. They're not a Life-time mov-ie but they

104 **DAMIAN:** 105

Where do you be -

WOMEN:

Where do you be -

MEN/KG:

Where do you be -

Straight ♩'s ♩=150

109 **DAMIAN:** 111

long? But... who is at this ta - ble?

112 **JANIS:** 113 **DAMIAN/** 114 **JANIS:** 115

Why, it's Jan - is! And Dam - i - an too! We're not ex - act - ly "join - ers".

ENSEMBLE/KG:

Ooh!

Swing **DAMIAN:** **Straight** ♩'s

116 117 118 119

But we'll be good friends — to you, and our friend - ship means you can skip

JANIS:

But we'll be good friends — to you, — and our friend - ship means you can skip The

120

121 **DAMIAN:** (to 126)

The

JANIS:

Geeks and the Freaks and the Peak - ing - Too - Soon,

DAMIAN:

126 127

Striv - ers and Sur - vi - vors, just wait - ing for June, — The

128

129

Jun - ior A - chiev - ers, The

JANIS:

The Chris - tian Be - liev - ers,

130 131 (to 136)

tall, glow'r - ing Wall - flow - ers fend - ing off Skeev - ers, For -

fend - ing off Skeev - ers, For -

136 137 138

get this fuss, and solve it thus just come to lunch and
get this fuss, and solve it thus just come to lunch and

139 139A → 139C (to 141)

DAMIAN:

139 sit with us! Yes!

CADY: **JANIS:**

139 sit with us! O - kay! Yes! Sit with

141 **DAMIAN:** **Strut!** ♩=120 142 143 144

Here's where you be - long Here's where you be - long!

JANIS:

us! With us!

WOMEN:

Ah... Ah...

MEN/KG:

Ah... Ah...

145 **Swing** 146 147 148

Here's where you be - long - Here's where you be - long

Here's where you be - long - Here's where you be - long

Here's where you be - long - Here's where you be - long

Here's where you be - long - Here's where you be - long

ALL (except CADY):

149 150 151 152

Here's where you be - long - Here's where you be - long

DAMIAN:

153 154 155 156

You need pro - tec - tion with piz-zazz! And help - ing hands that al - so jazz!

JANIS:

that al - so jazz!

WOMEN:

that al - so jazz!

MEN/KG:

that al - so jazz!

157 **Faster** ♩=148

DAMIAN: 158 159 160

Stay! Here's _____ where you be - long... Stay! Here -

JANIS:

Here's where you be - long, stay here...

CADY:

O - kay. I'm stay - in'!

WOMEN:

Here's where you be - long, stay here...

MEN/KG:

Here's where you be - long, stay here...

161 **DAMIAN:** 162 163

Yes, here's where you be -

JANIS:

Here's where you be -

WOMEN:

Here's where you be -

MEN:

Here's where you be -

DAMIAN: 164 Hey, Ca-dy! This is where you fit! 165 Hey, Ca-dy! This is where you sit! 166 167

JANIS: Hey, Ca-dy! This is where you fit! Hey, Ca-dy! This is where you sit!

WOMEN: long! Be - long! _____

MEN: long! Be - long! _____

2

168-169

170 **f** **DAMIAN:** 171 Here's where you be - long! 172 **sfz p** *cresc. poco a poco* 173 174 175

f **JANIS:** Here's where you be - long! **sfz p** *cresc. poco a poco*

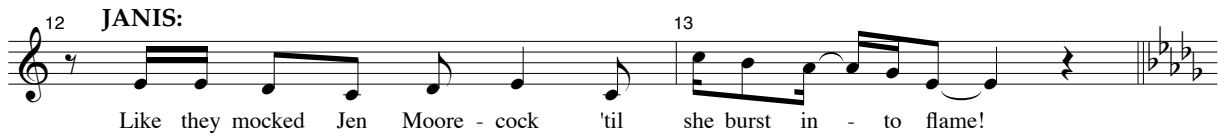
f **WOMEN:** Here's where you be - long! **sfz p** *cresc. poco a poco*

f **MEN:** Here's where you be - long! **sfz p** *cresc. poco a poco*

APPLAUSE SEGUE to
#3A. WHERE DO YOU PLAYOFF?

#3 - Where Do You Belong?

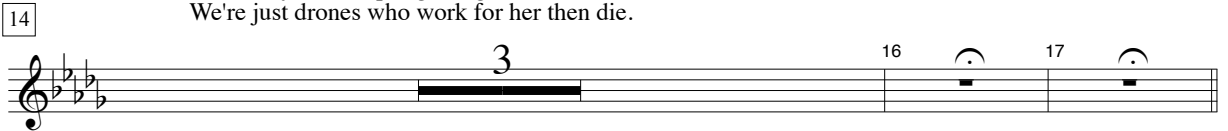
12 **JANIS:** 13



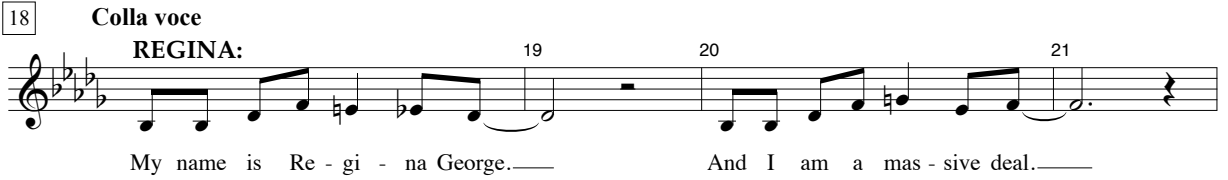
Like they mocked Jen Moore - cock 'til she burst in - to flame!

DAMIAN: And Ms. Moorecock was a teacher.
JANIS: Regina George is the Queenbee. She's always dressed up.
 She always wins Spring Fling Queen.
 We're just drones who work for her then die.

14



18 **Colla voce**
REGINA: 19 20 21



My name is Re - gi - na George. And I am a mas - sive deal.

22 **REGINA:** 23 24 25 **+DAMIAN (unison):** $\text{♩} = 98$



Fear me. Love me. Stand and stare at me. And these? These are real.

Harder groove

26 **REGINA:** 27 28 29



I've got mon-ey and looks. I am, like, drunk with pow - ah.

30 31 32 33



This whole school humps my leg like a chi-hua - hua. I'm the

34 35 36 37

pret-ti-est— poi - son you've— ev - er seen. I nev - er weigh more— than— one - fif - teen.

38 39 40 41

My name is Re - gi - na George. And I am a mas - sive deal.

42 43 44 45

I don't care— who you are, I don't care— how you

46 ♩ = 160, Uptempo Latin Feel **JANIS:** That's Gretchen Wieners. She knows everything about everybody.

feel.

DAMIAN: That's why her hair's so big. It's full of secrets.

50

54 **GRETCHEN:**

Yes, Re - gi - na. No, Re - gi - na. Ev - 'ry wak - ing ho - ur I spend mak - ing sure Re - gi - na

57 58 59

George can stay in pow-er. If Re-gi-na is the sun, then I'm a dis-co ball. 'Cause

60 61

I'm just as bright and fun, if you've had al-co-hol.

62 63 64 65

I worm your sec-rets out of you and bring them to my mas-ter.

66 67 68 69

Then I watch Re-gi-na make your life a big dis-as-ter. Re-

JANIS & DAMIAN (unison):

Dis-as-ter!

GRETCHEN:

70 71

gi-na is the queen, but I'm the head of work-er bees, as I am

+DAMIAN: 73

72

seat-ed at her right hand like a Jew-ish Prin-cess Je-sus.

JANIS: That is Karen Smith. The dumbest person you will ever meet.
DAMIAN: I once saw her put a "d" in the word "orange."

74

Slightly faster, ♩ = 162

80 **KAREN:** 81 82 83

My name is Ka - ren. My hair is shin - y.

84 85 86 87

My teeth are per - fect. My skirt is ti - ny.

88 89 90 91

It bare - ly co - vers my perk - y hein - y.

KAREN: Slower & Perky
That's it.

92 93 94 95 96 (to 98)

My name is Ka - ren, I may not be smart...!

[Dialogue]

REGINA: Wow. You're really gonna get noticed around here. We should help you.

Can you give us some privacy?

CADY turns away. [GO ON]

♩ = 148, Light & Classy
4x (vocal last x)

(THEY confer amongst themselves.
CADY waits awkwardly.)

98

REGINA:

Right. We

CADY:
Oh, it's okay—

100 101 102

nev - er real - ly do this, but how'd you like to have lunch with us this week?

CADY: But—

103 104 105 106

No. No need for you to thank us. There's no need to e - ven speak.

GRETCHEN:

107 108 109 110

You're new and you don't know things. You need good friends who can tell you what to think.

KAREN:

(to 117)

111 112 113 114

See you here same time to - mor - row. On Wednes - days we wear pink!

Poco a poco accel.

KAREN:

117 118 119

My name is Ka - ren, my hair is

REGINA:

Here's where you be - long. Here's where you be - long.

GRETCHEN:

Yes, Re - gi - na, No, Re - gi - na, Ev - 'ry wak - ing ho - ur I spend mak - ing sure Re - gi - na

120 121 122

shin - y, my teeth are per - fect,

Here's where you be - long.

George can stay in pow - er. If Re - gi - na is the sun, then I'm a di - sco ball,

123 124 **accel.**

my skirt is ti - ny,

Here's where you be - long,

'cause I'm just as bright and fun, if you've had al - co - hol.

125

Faster, Swing, ♩ = 152**PLASTICS:**

126 127 128

Wear some-thing nice and grab a tray, 'cause we don't do this ev - 'ry day.

KAREN:
129 Say here's where you be-long, 130 say here's where you be-long.

REGINA:
Say here's where you be-long, say here's where you be-long.

GRETCHEN:
Say here's where you be-long, say here's where you be-long.

KAREN:
133 here's where you be - long! 134 135 136 137

REGINA:
No, real - ly say it. Say here's where you be - long! 134 135 136 137

GRETCHEN:
here's where you be - long! 134 135 136 137 Come

CADY:
here's where I be - long! 134 135 136 137

138 sit with us to - mor - row, 139 it - 'll be fetch!

NEAR SEGUE to #4A. PINK SHIRT

4A

PINK SHIRT

TACET

5

STUPID WITH LOVE

AARON: Okay, challenge accepted. I'm gonna
have to play at your level. Like how J.R. Smith
got better when LeBron J- [GO]

8A

Colla voce**CADY:**

When I was five, I fell in love,— This Peace Corps guy.

CADY turns.
[MUSIC OUT]

I bared my soul, be-side the wat-er hole, which made him laugh. Which made me cry.

AARON: Ms. Norbury is tough and a little weird,
but you get to like her eventually.

CADY: Like snake meat.

In tempo

9

Paul Simon 'Graceland' feel ♩=122

By thir - teen I gave up try - ing. I de - cid - ed I — would be — a math' - ma -

ti - cian,— 'cause math is real. I mem-o - rized — a lot of



14 15 16


pi be-cause ad - di - tion and sub - trac-tion and di - vi - sion would nev-er make me feel so

17



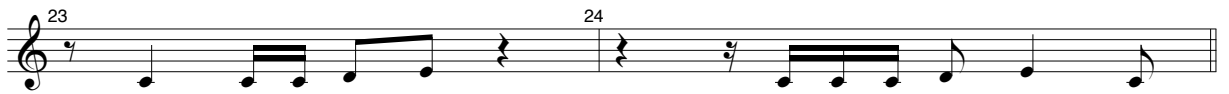
18 19

stu - pid with love.— I — did-n't get it.— I did-n't get it, —



20 21 22

— some - how.— Smart with math but stu - pid with love.

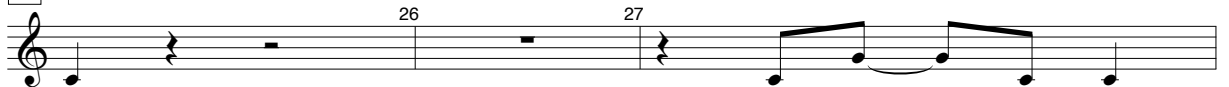


23 24

I did - n't get it. I did - n't get it... 'til

25

AARON: Do you have an eraser? CADY: I would love to.



26 27

now. So thank — you, math,



28 29 30 31

for be - ing there — to bring me joy. And thank you, math,

#5 - Stupid With Love

32 'cause now you've brought me_____ 33 this cute boy! 34 He's like

AARON: MS. NORBURY:

Is it two? Yes!

35

36 some-one from T V. He's like that 37 guy who gives out ros - es to those wom-en. His

SELECT ENSEMBLE+KG:

Hoo. Hoo. Hoo.

38 clothes. His groom - ing. 39 And he's a foot a - way from me; 40 with dream - y smile and shin - y

Hoo. Hoo.

41 eyes that I could swim in. 42 He is live and in the room! 43 And I'm

44

stu - pid with love, — I want to get it. — I wan-na get — it, —

47

but how? — Smart with math but stu - pid with love,

50

I wan - na get it. — I did - n't get it... 'til —

52 CADY:

now. Two o - ver ze - ro is un - de - fined?

53

THEY high-five.

AARON:

Two o - ver ze - ro is un - de - fined? Jinx.

54

$\text{♩} = 120$

I'm a - stound - ed and non - plussed. — I am filled with cal - cu - lust. —

56 Does this guy— work out? He must. All sweat - y at— the gym.—

57

58 Could that im - age be more hot? Let me just en-joy that thought... School was rough, but now? It's not!

59

60

61 'Cause now there's him. It's all so sim - ple!

62

63

64

$\text{♩} = 122$

65 **CADY:**

66 Stu-pid with love. But I— can get it. Watch this girl self - ed-u-cate.—

67

68

SELECT ENSEMBLE+KG:

Ah-hoo hmm— Ah-hoo hmm—

69 I learned math, so I— can learn love. You wan-na bet it? That I can get it? Just

70

71

72

73

74 75 76

wait. Just wait. Just

77 78 79 80

wait!

APPLAUSE SEGUE to
#5A. PINK PRISON PARTY

5A

PINK PRISON PARTY

TACET

6

APEX PREDATOR

REGINA: Damn. You are so lucky
you have us to guide you. Meet me
after school. I'm gonna take you to
the mall and buy you some shoes. [GO]

DAMIAN: What did she say?

CADY: Did you see how she chewed up
that boy to protect me?

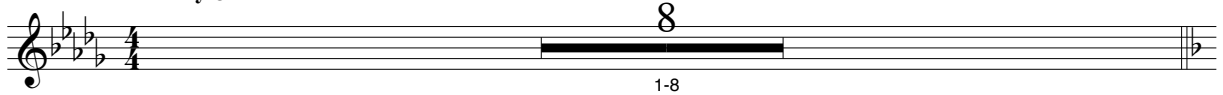
JANIS: Yeah, she's rude.

CADY: No. She's the apex predator.

DAMIAN: The what?

CADY: The alpha. They're predators,
but if you're on their good side, you can
have a symbiotic or commensal
relationship—

Smoothly $\text{♩}=112$



JANIS: Regina George has no good side!
It's like you said, Caddy. She's a predator.

A la U2

VAMP (vocal last x)

21 **JANIS:**

Don't be fooled by the pink, she is not play-ing dolls. She is stalk-ing the halls,

for the thrill of the kill. Ev - 'ry per - son in school, is a - ware of her stare.

When she toss - es her hair they go per - fect - ly still.

All their eyes say "Don't at - tack me." Watch them sweat and pant and shake.

33 34 35 36

Ev - 'ry food chain has its ac - me: Re - gi - na George eats steak.

Heavy rock feel

37 38 39

She's the Queen of Beasts, — she can smell your fear, — in this bi - o - sphere

40 41 42

she's the A - pex Pred-a-tor, Like a li - on - ess, — on - ly with less — fur.

43 44

— Do not mess with her, — she's the A - pex Pred - a - tor.

45

(to 57)

45-48

CAITLYN CAUSSIN: Regina George saved my life once! 'Cause one time at Wiener Circle, she saw that I was choking, and she told me to stop choking. And I did!

57

57-60

#6 – Apex Predator

RACHEL HAMILTON:

Regina George is considered the prettiest girl in school. And I'm like, okay, but when did we vote?

Musical notation for Rachel Hamilton's line, measures 61-64. The notation is on a single staff with a treble clef and a key signature of three flats. A thick black bar covers the notes for measures 61-64, with the number '4' centered above it.

SOPHIE KAWACHI: When Regina George is around, I feel like no one can even see me. Like I don't even—
LIZZIE THERMAN: They tell us to be ourselves. They tell us looks don't matter. And then they literally have a school contest every year where we give Regina a crown. This is why I have to be high every day.

Musical notation for Sophie Kawachi and Lizzie Therman's lines, measures 65-68 and 68A-68C. The notation is on a single staff with a treble clef and a key signature of three flats. A thick black bar covers the notes for measures 65-68 and 68A-68C, with the number '7' centered above it.

REGINA: Cady, come here. I'm gonna buy you those suede heels 'cause you need more.
CADY: More what?
REGINA: More shoes, more height, more style, more butt lift—trust me, more is better.

68D

Musical notation for Regina's line, measures 68D, 69, 69A, 70-72. The notation is on a single staff with a treble clef and a key signature of three flats. A thick black bar covers the notes for measures 68D, 69, 69A, and 70-72, with the number '6' centered above it. The staff ends with a double bar line and a sharp sign.

GRETCHEN/KAREN: The shoes! Buy them! Buy, buy!

Light, but with determination

Musical notation for Gretchen/Karen's line, measures 72A-72B. The notation is on a single staff with a treble clef and a key signature of one sharp. A thick black bar covers the notes for measures 72A-72B, with the number '2' centered above it.

73

CADY:

Musical notation for Cady's line, measures 74-75. The notation is on a single staff with a treble clef and a key signature of one sharp. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: "At the wa - ter - ing hole, see the girls who weren't nice have to scat - ter like mice".

Musical notation for Cady's line, measures 76-78. The notation is on a single staff with a treble clef and a key signature of one sharp. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: "from a jun - gle cat. And though Jan - is is great, she does not have this pow'r".

Musical notation for Cady's line, measures 79-80. The notation is on a single staff with a treble clef and a key signature of one sharp. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: "peo - ple lit - 'ral - ly cow'r. Jan - is can't do".

125A

GRETCHEN: Irregardless! Ex-boyfriends are off limits to friends.
That's just, like, the rules of feminism. [MUSIC OUT]

125A-125C

GRETCHEN: Don't worry.
I'll never tell Regina what
you said. [GO ON]

GRETCHEN: Sorry! Sorry! Sorry! Sorry!

Dictated

A Tempo ♩=112

138

CADY:

Did I think I'd be pro - tect - ed by my new ex - ot - ic pet?

Not a chance, if she sus - pect - ed I was an - y kind of re - pro - duc - tive threat. But

JANIS:

REGINA hands CADY a shoe box.

she does - n't know_ yet..._____

she does - n't know yet, no, she does - n't know_ yet..._____

150

She's the Queen of Beasts, at this beast - ly school: Got to keep things cool

She's the Queen of Beasts, at this beast - ly school: Got to keep things cool

153 154 155 **JANIS:**

— with the A - pex Pred-a-tor. but you're kind of — prey—

CADY:

— with the A - pex Pred-a-tor. So I'm kind of — friends, —

156 157

— with the A - pex Pred - a - tor,

Je - sus, what a — day — with the A - pex Pred - a - tor,

158 159 160 161 162

Will she braid your hair? Will she eat your heart? How can you out - smart

Will she braid your hair? Will she eat your heart? How can you out - smart

163 164 165 166 167

The A - pex Pred - a - tor? _____

The A - pex Pred - a - tor? _____

APPLAUSE SEGUE to #6A. APEX PLAYOFF

#6 - Apex Predator

6A

APEX PLAYOFF TACET

7

WHAT'S WRONG WITH ME?

GRETCHEN stands up and heads toward the door [GO]

Anxious waltz

GRETCHEN: Regina! Let me in! I'm sorry about the car burp!

5

GRETCHEN:

Tell me what's wrong with me, My bo - dy, face, my hair.---

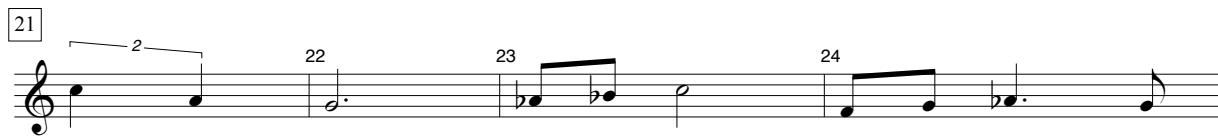
Tell me all my man - y faults. Tell me like you care, when we

both know you're cruel,--- and we both know you're right.--- I could



17 18 19 20

lis - ten to you, — like a fool all night. What's



21 22 23 24

wrong with me? How I speak? How I dress? What's



25 26 27 28

wrong with me? You keep me guess - ing.




29 30 31 32

Ma - ma called me "beau - ti - ful". Don't be - lieve her an - y - more. Now I'm



33 34 35 36

list'n - ing to you. What do I do that for?



37 38 39 40

Please don't ig - nore — me. Mm... (quiet hum)

#7 - What's Wrong With Me?

44 Tell me who we hate to - day, and I will fall in line.

48 Hug me while my shoul-ders tense and we'll pre - tend we're fine. Though we

52 both know one day there'll be blood on the floor. But which

56 one will be - tray the oth - er more?


CADY: I'm gonna go home now. GRETCHEN: Okay. Fun. See you tomorrow!

60 3 63 (to 87)
60-62 What's

87  wrong with me? Where is my mind? Where does it end?

91  May - be I need to find a bet - ter friend?

95  What's wrong with me? What can I do? What's wrong with me? Could it be you?

99  -It's prob' - ly me. See that? You see? What's wrong with me? Mm... *rall.* *Slower* (quiet hum)

104  Mm... Mm...

APPLAUSE SEGUE to #7A. THOSE BITCHES

#7 - What's Wrong With Me?

THOSE BITCHES
TACET

7A

**PRETENDING TO
LIKE REGINA**
TACET

7B

AARON: You'll never get what?
[MUSIC OUT]

Slight rit.

17 **AARON:** All I get is stu - pid with love. I just don't get it.

18 19 20

All I get is stu - pid with love. I'll nev - er get it.

CADY: What? Um. This problem!
I don't get any of it.

AARON: It's a factorial. You multiply it?
CADY: Ohhhh. Thanks. You're so smart.

JANIS: Okay, don't sleep on that! She just pretended to be dumb to get a boy to keep talking to her. And it worked. 'Cause that shit always works.

AARON: Hey. We're having a party at my friend Chris' this weekend. You wanna come? **CADY:** Me?

AARON: Yes. It's a Halloween costume party. People get pretty into it. **CADY:** Grool. [GO ON]

21 [GO CHORD]

CADY (CONT'D): I meant to say "great" but then I started to say "cool".
AARON: Okay, grool.

Faster ♩ = 122

25 **VAMP (vocal last x)**

CADY: Stu - pid with love. But now I get it.

26

27 28 29 30

Look who fin - ly found a way. Act - ing dumb times X e - quals love.

31 **AARON:** Hey, what's the date?

32 33

CADY: Oc - to - ber third. My new fa - v'rite day.

APPLAUSE SEGUE to #9. SEXY

SEXY

APPLAUSE SEGUE from #8. OCTOBER THIRD

1 Anthemic, like a school assembly 2 rit. KAREN: Hi.

3 Colla voce KAREN:

If I could change the world, I'd make it Hal - low-een. Ev - 'ry sin - gle day.

And al - so have world peace. May-be world peace should be first. World

KAREN: Wait, let me start over. KAREN exits the stage, then re-enters. [GO]

9 Anthemic, like a school assembly, again rit.

peace and then Hal - low - een.

Colla voce

If I could change the world, I'd make us have world peace, and al - so Hal-low-een.

14 Ev - 'ry sin - gle day. 15 On Hal - low - een — you can pre - tend to be 16 some - one else. It's

17 like the in - ter - net, 18 on - ly in per - son and with can - dy. 19 **Sexy pop** ♩ = 134

20

4
20-23

24

25 When you are the hot one, it's a full time gig, 26 look - ing like what peo - ple want to


27 see. 28 But once a year I'm not: I dress up and dream big, dis - 29

ENSEMBLE:

Who - oa! Who - oa! —


30 guised as some - one else who is not 31 me, but is still hot!

32 **KAREN:**




I can— be who I wan - na be, and sex - y! I can— be who I wan -

WOMEN:




I can be I can be

35 36 37




- na be, and hot! Don't like who you are? Then hit that cos-tume shop,

38 39 40 **KAREN:**



rock a new and diff-r-ent sex - y look! Why be so down-heart - ed? Blast

ENSEMBLE:




Who-oo! Who-oo!—

41 42 43



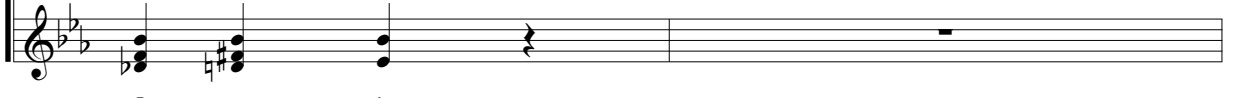
— some trash - y pop and drop it to this hot and sex - y hook!—

44 **KAREN:**



I can— be who I wan - na be, and sex - y!

WOMEN:



I can be

46 I can— be who I wan - na be, and hot!

47

I can be

48 **KAREN + WOMEN:** Be some - bod - y new. 49 Do a to - tal trans - for - ma - tion. 50 51

52 **KAREN:** An - i - mal or min'r - al too, 53 or e - ven veg - e - ta - tion. 54 55 I give you: Sex-y Corn! 56

57 I can be who I want 58 to be... 59 and sex - y! 60 As

+ WOMEN:

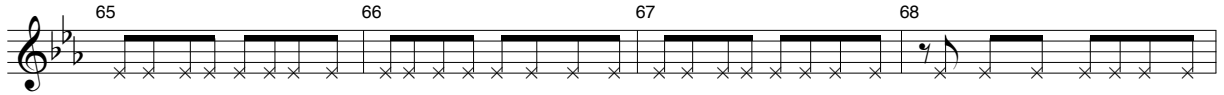
KAREN:

61 Sex-y Quint from Sex-y Jaws, catch-ing sex-y sharks, 62 Sex-y El-ea-nor Roo-se-velt or Sex-y Ro-sa Parks. 63 3 64

WOMEN:

Uh-huh! Uh-huh!

KAREN:



I can be a sex-y pi-rate, or a sex-y bal-let danc-er, I can be a sex-y doc-tor, and cure some sex-y can-cer!

KAREN: That's not right, is it?

GRETCHEN: No.

KAREN: I can sexy cure some cancer?

GRETCHEN: No.

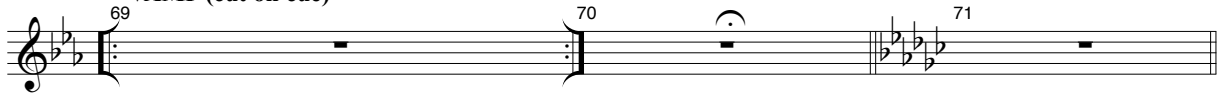
KAREN: I can cure sex cancer?

GRETCHEN: Sex cancer doesn't exist. [OUT]

KAREN: I did it!!

[GO ON]

VAMP (cut on cue)



[72] **KAREN + WOMEN:** → [88]

Hap - py Hal - low - een!

KAREN:

This is mod-ern fem - i - ni-sm talk-in': I ex-pect to run the world in shoes I can-not walk in.

I can be who I want to be... and sex, sex, sex-

KAREN: I'm a sexy mouse!

y!_____

100-103

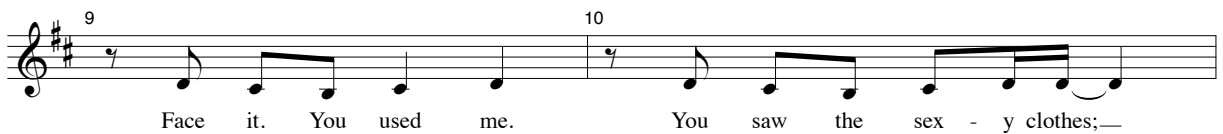
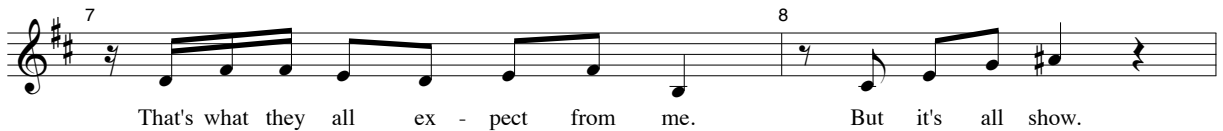
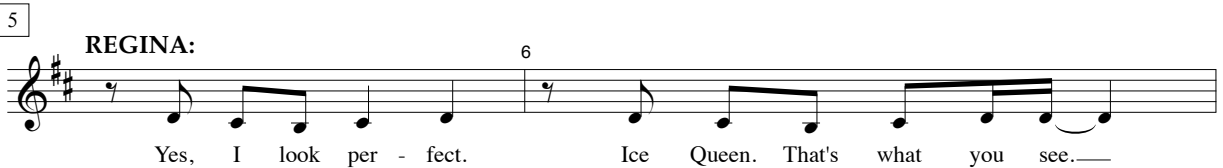
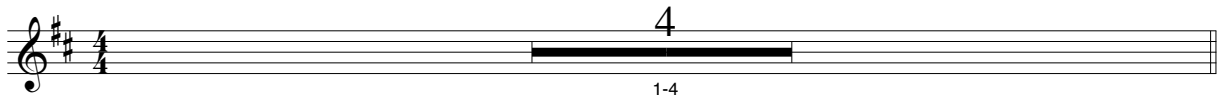
10

SOMEONE GETS HURT


REGINA: Don't be gross. She's my friend, and she's really babyish and inexperienced and— [GO]

REGINA (CONT'D): wow, I didn't think this would be so hard for me.
Just promise me you won't break her heart like you did mine.
AARON: Wait, what's happening?

Sultry ♩=75



13



14 15 16

Was I a game to you? Was I a way to be cool? I — tru-ly cared. Was I the fool? It's



17 18 19 20 3

fine for you. It's fine to flirt. It's fine _____ 'til some-one gets

21



22 3 23 24 3


hurt. 'Til some-one gets hurt. _____

25



26 3 27 28


Feel my heart beat-ing. I'm just like her. Or you. Peo-ple for-get I'm hu-man too. Yes. They do that.



29 30 31 32

This is per-for-mance. This is all self-de-fense. I thought you had the sense to see through that.

33



34

Was I too proud with you? Was I too cold and for - bid-ding

#10 – Someone Gets Hurt

35 that you chose her o - ver me? 36 Are you kid - ding? 37

MEN:
mf
Are you kid - ding?

38 **REGINA:**

Poor lit - tle me, all trapped in this fab - u - lous show! 39 40 You could set me free, but

41 if you're go - ing, 42 go! 43 It's

MEN:
f
No, no, no!

44

45 fine for you. It's fine to flirt and God you're hot 46 why do you e - ven wear a shirt? No, it's 47

mf
Ahh..._____

REGINA:

48 fine _____ 49 Damn you're fine and it's 50 fine _____ 51 'til some-one gets 3

AARON:

fine _____ Damn you're fine _____ and it's fine _____

WOMEN:

52 *f* Ahh! _____ 53 Ahh! _____ 54 Ahh! _____ 55 Ahh! _____

MEN/KG:

f Ahh! _____ Ahh! _____

REGINA:

56 'Til some-one gets 3 hurt. 57 'Til some-one gets 3 hurt. 58 59

APPLAUSE SEGUE to #10A. NOOOO!

10A

NOOOO!

APPLAUSE SEGUE from #10. SOMEONE GETS HURT

Frantic ♩=150

2x A

1

2x CADY (pre-record):

2

3

4

NOOOOOO! _____

11

REVENGE PARTY

A la Jim Steinman ♩=150

JANIS: Don't be sorry! Now you know, Caddy. [GO]

JANIS (CONT'D): Regina George is not
your friend. We're your friends.

And



VAMP (*vocal last x*)

18 **JANIS:** we're gon-na make her pay.

19 20

You know what friends do? They got your back. And they are fun to be a-round!—

21 **JANIS:**

22 23

DAMIAN: When some-one hurts you, then they at-tack, and grind your

Whuh-oh! Whuh-oh! Whoa!

24

25 26

foe in-to the ground!— I-ma-gine a par-ty, with dress-

Whuh-oh! Whuh-oh! Whoa!

27 28 29

- es and cake, and sing - ing and danc - ing and cake! And there's a

30 31 32

ma - gic act that saws Re - gi - na in half, and this time it - 'll take!

33 **JANIS:** 34

A Re -

DAMIAN:

Now that's a par - ty!

35 36 37

venge Par - ty! A par - ty that ends with some - bod - y's head on a spike!

38 39 40

It's a Re - venge Par - ty! With your two best friends! It's like a

Who - a - whoa! It's a Re - venge Par - ty! With your two best friends! It's like a

#11 - Revenge Party

41 par - ty with re - venge is what it's like! 42

JANIS: I've dreamed of this day for many years, but I never had an "inside man".

DAMIAN: I almost did once. At Summer Camp...but I got nervous—

JANIS: First, we destroy her hotness. But how?

CADY: I know how!

43

43-50

JANIS/DAMIAN: The Kalteen bars!

JANIS: Okay, for this to work, you're gonna have to pretend like you're still friends with them. Can you do it?

CADY: Watch me. *[Dress rip]*

50A-G → 50K

50K **CADY:**
It's a Re -

96

97 venge Par - ty! A par - ty that ends with en - trails all o - ver the lawn. 98

99 **JANIS:** 100 101

Whuh-oh! Whoa! It's a Re - venge Par - ty! With your two best friends,

CADY:

It's a Re - venge Par - ty! With your two best friends, and

DAMIAN:

Whuh-oh! Whoa! It's a Re - venge Par - ty! With your two best friends,

102 **CADY:** 103 104 (to 132)

I end up with Aa - ron when she's gone. I end up with Aa - ron when she's

JANIS/DAMIAN:
Yass, bitch!

132 133

gone!

CADY: Hey, girl! **GRETCHEN:** What is that?
CADY: Ugh, I'm so fat and disgusting! I use these Kälteen diet bars when I need to lose weight.
REGINA: I need to lose three pounds. How many calories from fat?
CADY: Zero. You cross-multiply X over a thousand...

8

134-141

CADY (CONT'D): ...and then divide
it by point five 'cause it's kilograms—

REGINA: Whatever.

Bring me a whole box. **[GO ON]**

149

148 **4x** 150 **JANIS & CADY:** →
A Re -
DAMIAN:
A Re -

174 175
venge Par - ty! A par - ty that ends with
venge Par - ty! A par - ty that ends with

176 177 **JANIS:**
some - bod - y crushed and a - lone! And ug - ly cry - ing! A Re -
some - bod - y crushed and a - lone! A Re -

178 179 180
venge Par - ty! With your two best friends! It's like a par - ty with re - venge is what we're
venge Par - ty! With your two best friends! It's like a par - ty with re - venge is what we're

181 182 183 184

throw'n!

throw'n!

WOMEN:

What's Re-gi-na eat-ing? What's Re-gi-na wear-in'? Is she dat-ing Aa-ron? Re-gi-na! Re-gi-

MEN/KG:

What's Re-gi-na eat-ing? What's Re-gi-na wear-in'? Is she dat-ing Aa-ron? Re-gi-na! Re-gi-

185 186 187 188 (to 209)

na! She has ev-'ry-thing! She gets ev-'ry-thing! Re - gi-na! Re-gi-na! Re-gi-na!

na! She has ev-'ry-thing! She gets ev-'ry-thing! Re - gi-na! Re-gi-na! Re-gi-na!

JANIS: Step numero two. If we make Gretchen Wieners think Regina is mad at her...

CADY: No! I won't do that. Gretchen is fragile--

209 **JANIS:** Exactly. And if we crack her open, she'll spill something we can use. **CADY:** Sshhh, here she comes.

8

209-216

CADY (CONT'D): Hey, girl. You sending any candy canes?

REGINA: I don't send them. I just get them. Cady, settle an argument. Are his eyes grey or green?

CADY: They're green. **REGINA:** No. I say they're grey. *AARON and REGINA kiss*

12 (to 216Y)

216A-E → J-L → Q-T

AARON: I'll see you in Calc. *AARON and REGINA exit.*

Dictated

216Y-216Z

248

Freely

JANIS:

249

250

251

At ev-'ry par-ty, there might be a low— where the en-er-gy— dips.—

DAMIAN:

Whuh-oh! Whuh-oh! Whoa!

252

A Tempo

255 **CADY:**

253

254

No! No! No! I

DAMIAN:

You might be think-ing it's late, we should go. And they ran out of chips.—

256

257

258

259

can't e-ven watch when she touch - es his hair, and I watched a snake eat a cow!— Re-gi-na

260

261

262

263

needs to be top-pled, Sor-ry, Gret-chen, I swear. We'll get our par-ty now!— One

264 **JANIS:** 265 266 267

A Re - venge Par-ty! A par-ty that ends with li - ons in a Ro-man a-re -

CADY:

Can-dy Cane please. A Re - venge Par-ty! A par-ty that ends with li - ons in a Ro-man a-re -

DAMIAN:

A Re - venge Par-ty! A par-ty that ends with li - ons in a Ro-man a-re -

**JANIS/
CADY:** 268 269 270 271

na!

DAMIAN:

na!

WOMEN:

She has ev-'ry-thing! She gets ev-'ry-thing! Re - gi-na! Re-gi-na! Re-gi-na!

MEN/KG:

She has ev-'ry-thing! She gets ev-'ry-thing! Re - gi-na! Re-gi-na! Re-gi-na!

272 **DAMIAN:** Ho Ho Ho! Candy Cane Gram for Shane Oman.

2 2 274 **WOMEN:**

She has ev - 'ry - thing!

MEN/KG:

She has ev - 'ry - thing!

272-273

DAMIAN: And one for Caddy Heron.

DAMIAN: Four for Glenn Cocco!
You go, Glenn Cocco!

275 276 277 278

She gets ev - 'ry - thing! Glenn

She gets ev - 'ry - thing! Glenn

279 280 281

DAMIAN:

Aaaand none for Gret-chen Wien-ers, bye.

Coc - co! Glenn Coc - co! Glenn Coc - co!

Coc - co! Glenn Coc - co! Glenn Coc - co!

282

283 **CADY:** 284

Aww, — it's from...

GRETCHEN:
Who sent that?

WOMEN: (*dramatic!*)
Re - gi - na! Re - gi - na! Re - gi - na!

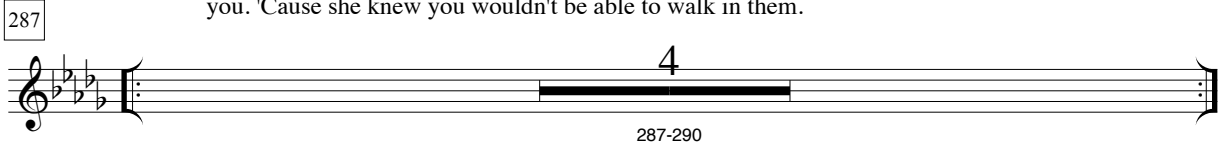
MEN/KG: (*dramatic!*)
Re - gi - na! Re - gi - na! Re - gi - na!

CADY (CONT'T): "Thanks for being such a great best friend."
GRETCHEN: Kaaaah! [MUSIC OUT]
VAMP (cut on cue)

GRETCHEN (CONT'D): (*then, sweet*) I mean, cuuuuute!
 I mean— (*suddenly dark*) Gimme it!

285  

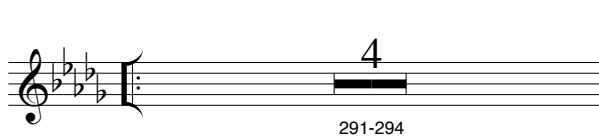
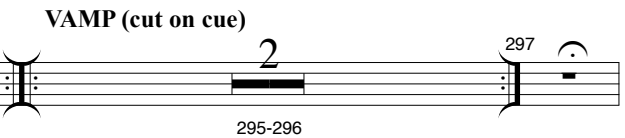
GRETCHEN (CONT'D): I mean— [GO MUSIC]
 Okay. Well, if you and Regina are "best friends" now, you can be in charge of keeping all her secrets. For example, she bought you those high heel shoes just to make fun of you. 'Cause she knew you wouldn't be able to walk in them.

287 

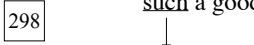
GRETCHEN (CONTD): Also, she says her Land Rover was a gift, but they lease it. Also she totally cheats on Aaron. Every Thursday she says she has SAT Prep, but really she's hooking up with Shane Oman in the North Shore Lions costume!
CADY: She makes him wear the costume?
GRETCHEN: No, [MUSIC OUT]


GRETCHEN (CONT'D):
 they're both in the costume.
 And I never told anyone [GO]

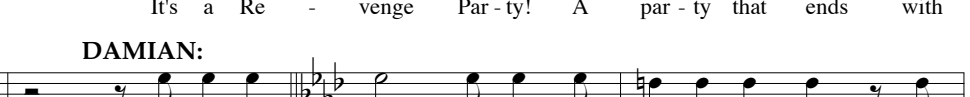
VAMP (cut on cue)

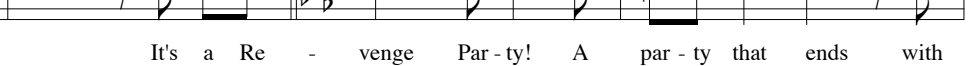
 

GRETCHEN (CONT'D): because I'm such a good friend.

298 

299 **JANIS & CADY:** 

300 **DAMIAN:** 

301 

JANIS & CADY:
 302 some-bod-y's head on a spike! A Re-venge Par-ty! With your two best friends! It's like a
 303 304 305

DAMIAN:
 some-bod-y's head on a spike! A Re-venge Par-ty! With your two best friends! It's like a

WOMEN:
MEN/KG:
 She gets ev-'ry-thing! She gets ev-'ry-thing!

306 par-ty with re-venge is what it's like! Par-ty with re-venge is what it's like!
 307 308 309

par-ty with re-venge is what it's like! Par-ty with re-venge is what it's like!

She gets ev-'ry-thing! Re-gi-na! Re-gi-na!

JANIS: 310 Par-ty with re-venge is what it's like!
 311

DAMIAN: Par-ty with re-venge is what it's like!

WOMEN:
MEN/KG: Re-gi-na! Re-gi-na!

JANIS/CADY + SOPRANOS: 312 Par-ty with re-
ALTOS: Par-ty with re-
DAMIAN + MEN/KG: Par-ty with re-

313 314 315 316

venge... is what it's like!

venge... is what it's like!

venge... is what it's like!

APPLAUSE SEGUE to #11A. A REVENGE PLAYOFF

A REVENGE PLAYOFF

11A

TACET

KISSING IN THE RAIN

11B

TACET

TRANSFORMERS

11C

TACET

12

SOCIAL MEDIA ETHICS

TACET

12A

CADY POUNCES

TACET

13

FEARLESS

GRETCHEN: She left. She left. [GO]

Colla voce

GRETCHEN:

1 2 3 4 5

Wait. Who is my boss now Re - gi - na is gone?

KAREN:

I'll

6 7 8 9

wear what I want, which is what I have on.— And a

With excitement ♩=148

10 vest! 11 That's how it feels 12 _____ 13 to be

14 free. 15 _____ 16 Free. 17 _____ **GRETCHEN:**

18 thought you would cave, 19 but you stood up to her. 20 You were strong. You were brave- no! You

**GRETCHEN/
CADY/KAREN:** 21 know what you were? 22 You were FETCH! 23 So fetch! **KAREN/GRETCHEN:** 24 And we're free! _____

25 _____ 26 Free! _____ 27 You were so

28

29 30 31

fear - less. Whoa - oh! You did - n't cry or hide or throw up. So

F3/F5:
F8:

Whoa - oh!

KAREN/GRETCHEN:

32 33 34 35

fear - less. Whoa - oh! No e - mo - tion - al tra - ma just

WOMEN:

Whoa - oh!

CADY:

36 37 38 39

Well some peo - ple need to grow up.

KAREN/GRETCHEN:

fear - less. Whoa - oh! Whoa!

WOMEN:

Whoa - oh! Whoa!

MEN/KG:

Whoa - oh! Whoa!

Whoa - oh!

Whoa!

40 **CADY:** 41 42 43

Got no time for her dra - ma she'll go cry to ma - ma from now on Im - ma be

KAREN/GRETCHEN:

Fear-less!

WOMEN:

Fear-less!

MEN/KG:

Fear-less!

44

CADY: 45 46 47

Fear - less. Fear - less. Fear - less.

**KAREN/F1/F4:
GRETCHEN/F7/M2:**

Fear - less. Fear - less. Fear - less. Fear - less.

WOMEN:

Whoa! Whoa! Whoa! Whoa! Fear - less.

MEN/KG:

Whoa! Whoa! Whoa! Whoa! Fear - less.

48 49 50 51 **CADY:**

KAREN/F1/F4:
GRETCHEN/F7/M2:

Fear - less. Fear - less. Fear - less. Fear - less.

WOMEN:

Whoa! Whoa! Whoa! Whoa! Fear - less.

MEN/KG:

Whoa! Whoa! Whoa! Whoa! Fear - less.

A

52

53 54

girls got - ta do — what a girl's got - ta do — I did it for me, — sure, but

55 56 57 3

real - ly for you. So that you — can live fear - less - ly

58 59

too! I - ma - gine

60

CADY:

61 62 63

fear - less! I - ma - gine strong - er, bet - ter, bold - er, and

WOMEN:

Whoa - oh!

MEN/KG:

Whoa - oh!

64 65 66 67

fear - less brush that dirt off your shoul - der.

Whoa - oh!

Whoa - oh!

67A F1/F2/F3: 67B 67C 67D

I - ma - gine just danc - ing like no one was there.

KAREN/GRETCHEN/WOMEN:

67E 67F 67G 67H

Ev - 'ry - one star - ing. But you do not care.

TAYLOR WEDELL (F5):

CADY/KAREN/
GRETCHEN/WOMEN:

67I 3 67J 3 67K 3 67L

Not hunch - ing your shoul - ders to make your - self small. To

67M 67N 67O 67P

walk right down the mid - dle of the hall, not

Rall. WOMEN:
MEN/KG (at pitch): (to 82)

67Q 67R 67S 67T

small. Not small. Walk

82 ♩=144 ALL: 83 9 (to 106)

tall!

84-92

106 (to 136)

105-121 → 132-133

136 Rit. 6 2

136-141 142-143

144 $\text{♩} = 135$ **CADY:** **CADY:**

WOMEN: I have danced with the Maa-sai I have climbed Ki-li-man-ja-ro Who knows

ff

MEN: Fear-less! Fear-less!

Fear-less! Fear-less!

ALL:

— what I Will do to - mor - row It

154 **WOMEN:** 155 156 157

feels like the mor-ning and Ca-dy's the sun— It feels like that mo - vie where the un-der-dog won It

MEN:

feels like the mor-ning and Ca-dy's the sun— It feels like that mo - vie where the un-der-dog won It

158 159 160 161

feels so — strange, — like things can — change, — if you're

feels so — strange, — like things can — change, — if you're

162

GRETCHEN:

KAREN:

163 164 165

This is how life — should feel —

Danc-ing at ev - 'ry meal —

WOMEN:

Fear - less

Fear - less

MEN:

Fear - less

Fear - less

CADY:

166 167 168 169

Don't live in the shade —

+GRETCHEN & KAREN:

fear - less

don't be a - fraid —

fear - less

don't be a - fraid —

ALL:

170 3 174

Fear - less!

Fear - less!

3

Fear - less!

171-173

Fear - less!

14

ENTR'ACTE TACET

14A

MEAN REPRISE

SEGUE from #14. ENTR'ACTE

Maestoso ♩ = 120

18 JANIS:

This is a cau-tion-ar - y tale, that we con-tin-ue to— un - veil.

DAMIAN:

This is a cau-tion-ar - y tale, that we con-tin-ue to— un - veil.——

DAMIAN:
Exciting.

This is the in-sane— part, where it all— flies off— the rail.——

MR. DUVALL: May I have your attention please for some announcements.

Slightly faster

♩ = 128

sub. p

sub. p

26 En - joy the cau - tion - ar - y tale. 27 28 29

[Dialogue al fine]

4x

30-33 4

VAMP

(cut on cue)

35-42 8 43-46 4

15

STOP!

DAMIAN: [...] It's why we're not allowed to rent cars! 'Cause we will wreck them just to make a cool Boomerang. [GO]

Colla voce

DAMIAN: 2 In 2

1 I - ron - i - c'ly I need to scare you straight, be-cause this should not be how we 2 3 4 5 6 7 8 9 roll. We get these i - deas and we just can't wait, but there is a price.

10 — 3 — 11 12 — 3 — 3 — 13

You want to do - slash - have it all, be-cause you have no im-pulse con - trol. So be -

14 — 3 — 3 — 15 — 3 — 16 17

fore you snap, tag, like or- god for - bid- call, here is my ad - vice.

18 **A Tempo, swing** ♩=170

Stop when you send five texts — and you get none back — so you

21 22 23 24 25

wan - na send a sixth one Stop. You got - ta Stop.

26 27 28 29


Stop when you're fail-ing math — 'cause you think it's more at-trac-tive to guys — if you're stu - pid.

30 31 32 33

Stop. Do bet - ter and Stop.

#15 - Stop!

34



I know it's hard, but try. — Don't in - stant - ly grat - i - fy. —

38



My God, girl, he's just a guy. You real - ly need to stop. —

42



Stop you're gon - na make a mess — and then who's — gon - na get the mop

45

JANIS: This guy.



— When you talk and you talk 'til you can't get calm, — it

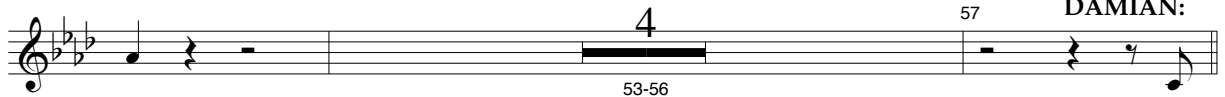
48



keeps com - ing out like... Word Vom - it Stop. Eat a crack - er and

52

JANIS: Caddy, we all make bad choices sometimes. Damian, tell her about Phillip!



Stop. **DAMIAN:** At

53-56


58



arts camp, I played Lu - mi - ere — and the Beast and I had a fling. — I'd



run my fin - gers through his hair — well, Beast, so: fur. His



sec - ond show was "An - y - thing Goes", and his co - star was some fe - male thing. And



when they kissed - which, by the way, gross - I want - ed to mur - der her. (to 75)



But no one told me - Stop stalk - ing him and that past - y Cath - lic girl who is



play - ing "Hope Har - court," of course. 'Cause Bas - ic.

80 81 82 83

Stop. I could-n't Stop.

MALE TRIO:

Stop! Stop! Stop! Dude, you real-ly need to Stop!

84 85 86

Stop post - ing com - ments on You - Tube as four dif - 'rent peo - ple that her "De -

87 88 89

Love - ly" was pitch - y Stop. I real - ly had to

MALE TRIO:

Stop! Stop! Stop!

90 91 92 93

Stop. 'Cause when you feel at - tacked,

He did - n't Stop! Ooo...

DAMIAN: Now he won't talk to me. And he won't accept my Edible Arrangements.

CADY: Damian, that's not gonna happen to me. I'm not making bad choices.

DAMIAN: Tell that to your fake tutor. I said it.

110 111 112 (to 115) 115 4 (to 121)

Stop!

Stop!

115-118

DAMIAN (CONT'D):

Ladies, help my friend Caddy. What have you learned from your worst ideas? [GO ON]

VAMP

121 122

(last x)

123

Oh! Stop. When you think _____ to your - self, — "Should I get —

124 → 126

— a tat - too — of the Chi - nese word for 'Wis - dom'?"

TAYLOR W: It means "bucket."

127 128 129 130

Stop. Check the spell - ing and stop.

131

CAITLIN CAUSSIN (F3):

Stop. When you're ba - by - sit - ting kids, and you make them go to bed, so you can

take their mom's Ox - y. Stop. Stick to vod - ka and

140 KAREN:
Stop. Stop. When you have a huge crush on a boy—

— and he asks— you to "send— nude pics" and you're like,—"Wow he likes me!"

And so you send them but don't crop your head off 'cause you're on - ly thir - teen and

don't know an - y bet - ter— and I guess his friends shared 'em 'cause now you're all o - ver a

#15 - Stop!

KAREN: Now I only get naked with people
in person! Also someone should teach boys
not to do that in the first place.

151 152A **KAREN:** 152B

porn site called Am - a - teur - Tweens. Stop. 'Cause I'm ac - tu - 'lly a hu - man

152C 152D 152E 152F

be - ing and not a prop. Send - ing...

WOMEN: **TAYLOR WEDELL (F5):**

Think be - fore post - ing... Tat - too - ing!

DAMIAN: Bye, Karen.
KAREN: Bye.
DAMIAN: Good work, ladies.
Let's take a break.

WOMEN: **DAMIAN:** 154

Stop! 5 - 6 - 7 - 8!

153 153A 154-157

Straight **Swing**

DAMIAN & WOMEN:

Stop! Stop! Stop!

158 159 160-161

162 **DAMIAN & WOMEN:**

Stop! Stop!

163-165 166 167-169

170

8
170-177

178

DAMIAN & WOMEN (octaves):

179
As right as it might seem

DAMIAN & WOMEN (at pitch):

180 181 182
to ov - er - share, troll or meme that's just low

183 184 185
self - es - teem in your brain like a bull in a chi - na shop!

DAMIAN:

186 187 188
Stop be - ing glued to your phone count - ing fol - low - ers and likes and ig -

190

DAMIAN: She left, just like my dad!

189 2
nor - ing your friends -
190-191

15B

CADY THINKS (Lying)

TACET

16

WHAT'S WRONG? REPRISE

[GRETCHEN: ...or put self-tanner
on your back, or make a
sexy-but-subtle playlist—

CADY: Gretchen! [#15B MUSIC OUT]

CADY [CONT'D]: I get it! [GO]

Still anxious waltz

GRETCHEN:

2

What's wrong with me? Dif - frent boss. Same old song. I

6 2 7 8 9

try so hard. Is that what's wrong?

10 11 12 13

It's like all I do is plan for joy I don't get to feel. I'm who -

14 15 16 17

ev - er you want. Is that my on - ly ap - peal?

18 19 20 21

Who am I real - ly? Hmm.....

CADY: Are you coming?

22 23 24 25

Hmm.....

MRS. GEORGE: You still on the elliptical, baby?
REGINA: No, I'm over there.

Rit.

[Dialogue]

REGINA: Get out!

[GO ON]

MRS. GEORGE:

3 2 33 34

26, 29-30 31-32 O -

35 36 37 38

kay... Be - fore I go: I know your life is tough.

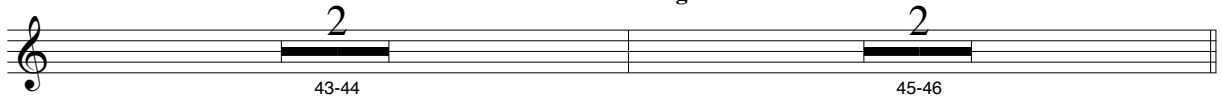
39 40 41 42

I'm not an i - di - ot. I know a lot of stuff.

#16 - What's Wrong? (Reprise)

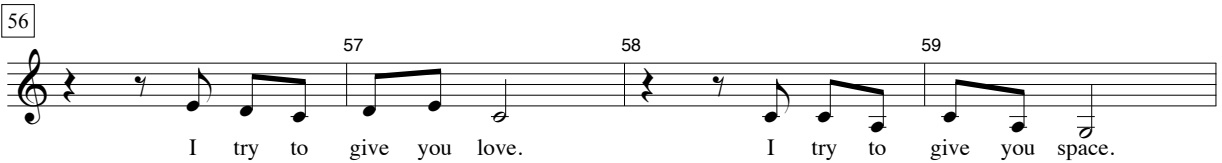
MRS. GEORGE: Like, Honey, why are you eating a Kälteen bar?
Those are what we gave Nanna Joan when she needed to gain weight.

Slight Rit.



REGINA SCREAMS [PAUSE]
REGINA SCREAMS again [GO ON]

MRS. GEORGE: 48



GRETCHEN:
What's

64

65 66 67

wrong with me? Why are you mad? Why do we fight?

wrong with me? Why are you mad? Why do we fight?

Detailed description: This block contains two staves of music for measures 64 through 67. The top staff has a treble clef and a key signature of one flat. Measure 64 starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. Measure 65 has a quarter note C5. Measure 66 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 67 has a quarter note G5, a quarter note A5, and a quarter note Bb5. There are triplets over measures 66 and 67. The bottom staff has a bass clef and a key signature of one flat. Measure 64 starts with a quarter note G3, followed by a quarter note A3, and a quarter note Bb3. Measure 65 has a quarter note C4. Measure 66 has a quarter note D4, a quarter note E4, and a quarter note F4. Measure 67 has a quarter note G4, a quarter note A4, and a quarter note Bb4. There are triplets over measures 66 and 67. Lyrics are written below each staff.

68 69 70 71

Why can't I do an - y - thing right?

Why can't I?

Detailed description: This block contains two staves of music for measures 68 through 71. The top staff has a treble clef and a key signature of one flat. Measure 68 starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. Measure 69 has a quarter note C5. Measure 70 has a quarter rest, followed by a quarter note D5, a quarter note E5, and a quarter note F5. Measure 71 has a quarter note G5, a quarter note A5, and a quarter note Bb5. There are triplets over measures 70 and 71. The bottom staff has a bass clef and a key signature of one flat. Measure 68 has a whole rest. Measure 69 has a quarter note G3, followed by a quarter note A3, and a quarter note Bb3. Measure 70 has a quarter note C4. Measure 71 has a whole rest. There is a triplet over measures 69 and 70. Lyrics are written below each staff.

72-73

Detailed description: This block contains a single staff of music for measures 72 and 73. The staff has a treble clef and a key signature of one flat. Measures 72 and 73 are completely blank, indicated by a large '2' above the staff and '72-73' below it.

74 MRS. GEORGE:

75 76 77

Some - day you'll have chil - dren too, and then, ba - by, wait and see. You'll be

78 79 80 81

wor - shipped for years. And then she'll turn three. And

Detailed description: This block contains two staves of music for measures 74 through 81. The top staff has a treble clef and a key signature of one flat. Measure 74 starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. Measure 75 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 76 has a quarter note F5, a quarter note G5, and a quarter note A5. Measure 77 has a quarter note Bb5, a quarter note C6, and a quarter note D6. Measure 78 has a quarter note E6, a quarter note F6, and a quarter note G6. Measure 79 has a quarter note A6, a quarter note Bb6, and a quarter note C7. Measure 80 has a quarter note D7, a quarter note E7, and a quarter note F7. Measure 81 has a quarter note G7, a quarter note A7, and a quarter note Bb7. The bottom staff has a bass clef and a key signature of one flat. Measure 74 has a whole rest. Measure 75 has a quarter note G3, followed by a quarter note A3, and a quarter note Bb3. Measure 76 has a quarter note C4, a quarter note D4, and a quarter note E4. Measure 77 has a quarter note F4, a quarter note G4, and a quarter note Ab4. Measure 78 has a quarter note Bb4, a quarter note C5, and a quarter note D5. Measure 79 has a quarter note E5, a quarter note F5, and a quarter note G5. Measure 80 has a quarter note Ab5, a quarter note Bb5, and a quarter note C6. Measure 81 has a quarter note D6, a quarter note E6, and a quarter note F6. Lyrics are written below each staff.

#16 - What's Wrong? (Reprise)

MRS. GEORGE/WOMEN:

82 ev - 'ry - thing's 83 wrong 84 with 85 me. Mmm.....

GRETCHEN/WOMEN:

GRETCHEN:
wrong with me. Mmm.....

86 Mmm... 87 Mmm... 88 Mmm... 89 Mmm...

GRETCHEN: Oh, you look so pretty! You're finally gonna have your night with Aaron. I could cry.

CADY: Don't make me nervous. **GRETCHEN:** Have a shot to pre-game. **CADY:** I don't drink. [MUSIC OUT]

3 4 97

90-92 93-96

WHOSE HOUSE IS THIS?

CADY: I got enough cheese and crackers for eight people.
You think that's enough?

GRETCHEN/KAREN: Mmm hmmm. [GO]

Hip Hop meets House groove ♩=101

1

KAREN/SOPRANOS/BARITONES:

Whose house is this? Whose house is this? Whose house is this? It's my house now! It's my house now!

KEVIN G:

(to 9)

house is this? Se - ri - ous - ly: Whose house is this? It's my house now!

DICE ROLL

9 **KEVIN G:**

Hear a-bout a par - ty? Here's the pro-ce - dure: Text all your friends, tell 'em where to meet-cha. So you

know no - bod - y that's not what counts, it's some - bod - y's house and they got no BOUNC-ER!

Clouds of ma-ri-jua-na, and Mol-ly in the kahn-nah, and drink-in' from the neck of a bot-tle, what the heck! We

lit up like a torch smo-kin' on your porch, try - na main - tain while the neigh-bors com - plain! Whose

SOPRANOS/BARITONES:

Whose

17 KEVIN G/KAREN/SOPRANOS/BARITONES:

house is this?

Whose house is this?

Whose

ALTOS/TENORS:

It's my house now!

It's my house now!

#17 - Whose House is This?

KEVIN G/KAREN/SOPRANOS/BARITONES: KEVIN G:

19 house is this? 20 Se - ri - ous - ly: 3 Whose house is this?

ALTOS/TENORS:

It's my house now!

21

GRETCHEN: Who invited you? KEVIN G: No one, mama!

8

21-28

29

CADY:

30 Real - ly, this is not... Real - ly, that's a lot... Real - ly, is that pot?

GRETCHEN:

Ca - dy, do a shot!

ALL BUT CADY:

31 Shot! Shot! Shot! Shot! 32 Shot! Shot! Shot! Woo!

33

CADY:

34 Oh, wow- that's real-ly strong, and why's Aa-ron— tak-ing so long, and 35 put that down that's not a bong!

36

KEVIN G:

37

Spin-nin' on the ster-e-o of some-bod-y I bare-ly know. Hey, Ca-dy Her-on, mu-sic's blar-in'

CADY:
You seen Aa-ron?

GRETCHEN:

No.

KEVIN G:

38

39

Sen-ior jocks and band freaks, throw-in' all your an-tiques, drink-in' till we slur, hence hope you got in-sur-ance!

GRETCHEN:

Whose

40

GRETCHEN:

41

house is this? **ENSEMBLE:** Whose house is this? Whose

It's my house now! It's my house now!

KAREN: (to 51E)

42 house is this? 43 Se - ri - ous - ly: 3 Whose house is this?

It's my house now!

2

51E-51F

52 **CADY:** 53

Real-ly, ev - 'ry-one? Real-ly? This is fun?

KAREN: **GRETCHEN:**

This is how it's done! Ca - dy, down in one!

ENSEMBLE:

Hey! Ho! Hey!

ALL BUT CADY:

54 55

Down in one, yeah! Down in one! Woo!

56 57 (to 62)

Turn the freak - in' mu - sic up! Turn the freak - in' mu - sic up! Whose

62

CADY: 63

It's my house now! It was al - ways my house!

ALL (except CADY): **KEVIN G/KAREN/
SOPRANOS/BARITONES:**

house is this? Whose house is this? Whose

KAREN:

64 65

house is this? Se - ri - ous - ly: Whose house is this?

ALTOS/TENORS: **BARITONES:**

It's my house now! Whose

#17 - Whose House is This?

66 **KEVIN G:**

Hear a-bout a par - ty? Here's the pro-ce-dure: Text all your friends, tell 'em where to meet-cha. So you

GRETCHEN/KAREN/WOMEN:

It's my house now!

TENORS:

Whose house, whose house is this? Whose house, whose house is this?

BARITONES:

house is this? Whose house is this? Whose

68 **KEVIN G:**

know no - bod - y that's not what counts, it's some - bod - y's house and they got no BOUNC-ER!

GRETCHEN/KAREN/WOMEN:


It's my house now!

TENORS:

Whose house, whose house is this? Whose house is this? Whose

BARITONES:

house is this? Whose house is this? Whose

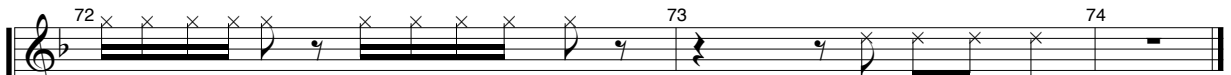
70  71

Clouds of ma-ri-jua-na, and Mol-ly in the kahn-nah, and drink-in' from the neck of a bot-tle, what the heck! We

Mine! Mine! Mine! Mine!

house is this? Whose house is this? Whose house is this? Whose house is this?

house is this? Whose house is this? Whose house is this? Whose house is this?

72  73 74

lit up like a torch smo-kin' on your porch. It's my house now!

It's my house now!

Whose house is this? It's my house now!

Whose house is this? It's my house now!

**APPLAUSE SEGUE to
#17A. WHOSE HOUSE TAG**

#17 – Whose House is This?

17A

WHOSE HOUSE (Tag)

$\text{♩} = 101$

2

ENSEMBLE:
Huh, huh!

BARITONES:
Whose

3

KEVIN G:

4

Whose house, whose house is this? Whose house is this? Ha!

WOMEN:
It's my house now! It's my house now!

TENORS:
Whose house, whose house is this? Whose house is this? Whose

BARITONES:
house is this? Whose house is this? Whose

5
Whose house, whose house is this? Whose house is this? Ha!

6
Mine! Mine! Mine! Mine!

house is this? Whose house is this? Whose house is this? Whose house is this?

house is this? Whose house is this? Whose house is this? Whose house is this?

CADY: Aaarrnn! Why ninchent noop say me you was heers? **AARON:** What? **CADY:** I mean, hi. [MUSIC OUT]

7 In Cady's room, slower and slightly drunk

2
7-8

9 10

18

MORE IS BETTER

CADY: No. I mean. I miss... walking on ground that isn't pavement all day. [GO]

CADY (CONT'D): You have to pay attention more and it makes you feel awake. My mom and I used to play a game where we'd close our eyes and name all the birds we could hear. We don't do that now. Obsvs.

Smoothly, swing ♩ = 113

8
1-8

9 **CADY:**

I was a-lone a lot.—Most-ly ob-serv-ing things like hy-e-nas and mi-gra-tions and, who cares?

CADY: **AARON:**
Uh huh.

Now I have all these friends.—I'm nev-er by my-self.— I mean, look at all those peo-ple down-stairs.

17

More— is al-ways bet-ter. More peo-ple know my name. I have more shoes.


More— is al-ways bet-ter. 'Cause when you have less you have more to lose.—Wait. That's con-fus-ing.

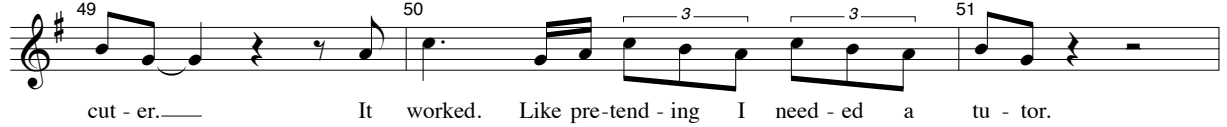
25 **AARON:** *CADY snorts*

See, I don't mind a-lone.—Some-times a-lone is good 'cause time to think is in short sup-ply.

CADY:

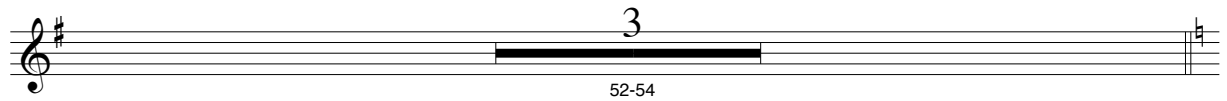
You have-n't been a-lone.—Try Ken-ya with one phone.—Al-most no peo-ple. Just, like an-i-mals and sky.

Smoothly, swing 



cut - er. — It worked. Like pre-tend - ing I need - ed a tu - tor.

AARON: Pretending? **CADY:** Yeah. You're gonna laugh. I pretended to be bad at math



3
52-54

CADY (CONT'D): to get you to talk to me. I'm actually really good at math.
But now I'm failing.

AARON: That's stupid. Why didn't you just talk to me?

CADY: Because of Regina. Because you were her property.

AARON: Her property?


CADY: No. Shut up. Not property. **AARON:** Don't tell me to shut up.

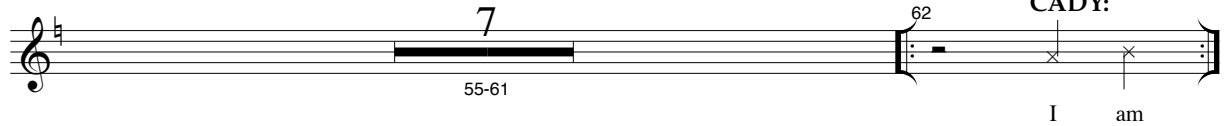
CADY: Oh my God, you're being so ridiculous right now! Sit down and be hot!

CADY: What? No!

AARON: You're like a clone of Regina.

VAMP (vocal last x)

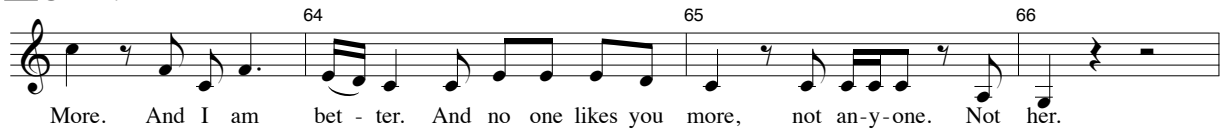
55  =115



7
55-61

62
CADY:
I am

63 **CADY:**



More. And I am bet - ter. And no one likes you more, not an-y-one. Not her.



More is al - ways bet - ter. Don't look at me that way. What girl would you pre - fer? —

71

Faster, straight**AARON:**

I would pre - fer — the girl — you were, — not who you're

try'n to be. — You think this works with me? — Well you thought

— wrong. — Look - ing at this place I see you try - ing to e - rase what is


CADY: Aaron, I—**(AARON:)**

best a - bout your - self, just to be - long. — You say


Smoothly, swing

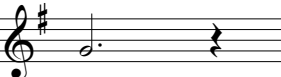
"More is al - ways bet - ter." But there is less of you than there was be - fore. — So if

"More is al - ways bet - ter." ...Then you should have thought it through a bit

rall. Straight s Colla voce

94 95 96 97


CADY:  I should have thought it through a bit

AARON: 


more.

98 99 100 101

You know what I _____ had more _____ of? Stars. _____

WOMEN: 

Hmm...

MEN: 

Hmm...

NEAR SEGUE to
#18A. AHHHH!

18A

AHHHH!
TACET

18B

SOMEONE GETS HURT (Reprise)

DAMIAN: Oh no she did not. [GO]

JANIS: See that's the thing with you Plastics. You think everybody is in love with you, when actually, everybody hates you.

CADY: You made me like this! It was your idea for me to pretend to be Plastic!

Lilting but angry

5 **JANIS:**

Bud-dy, it's not pre-tend. You are as plas-tic as they come. You think your shit don't stink, you think the rest of us are

dumb, I hate Re-gi-na's guts but here's what you don't com-pre - hend. At least she has the guts to not pre-tend to be my

JANIS: Here, you can have this.
It won a prize.

CADY: Janis--

friend! No it's fine, real - ly fine, go be

fine. And I want my pink shirt!

CADY exits [GO ON]

**SEGUE to
#19. WATCH THE WORLD BURN**

WORLD BURN

Dark, Stormy & Lusty ♩=90

2
1-2

3 REGINA: 4

My name is Re - gi - na George._____

5
6
7

And I am a mas - sive deal._____ I will grind_____

8
9
10

you to sand,_____ be - neath_____ my Lou - bou - tined heel.


11
12
13
14

This is what I get for help - ing; Help - ing some - one lame fit in.


15
16
17
18

Ca - dy Her - on, en - joy your tem - po - rar - y win.

19

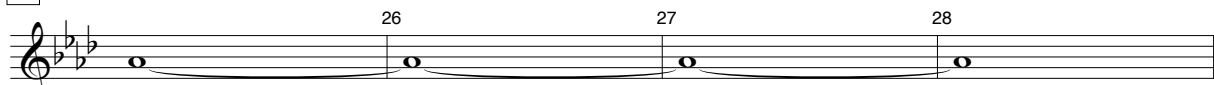


My name is Re - gi - na George.____ "Re - gi - na is a fug - ly cow."



Hey,____ Ca - dy: How____ ya like____ me

25



now?


29



I wan - na watch the world burn.____ I got the gas - o - line.____



I wan - na watch the world burn, and ev - 'ry - one____ get mean.



I wan - na watch the world burn.____ I got the gas - o - line.____ I wan - na

35 watch the world burn, and ev - 'ry - one get-



Musical notation for measures 35 and 36. Measure 35 contains the lyrics "watch the world burn," and measure 36 contains "and ev - 'ry - one get-". The melody is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat).

REGINA: —just so upset, Mr. Duvall! I found it in the girls’ bathroom. I mean, the things it says about me. The things it says about all of us. *REGINA sobs.*

MR. DUVAL: Is this true? Rachel Hamilton fills her inhaler with vodka? Is that—does that work? Ms. Norbury is a “sad old drug pusher”? What does this say? Caitlyn Caussin has what?

REGINA: “Hairy nips.”


MR. DUVAL: Good lord. Well, don’t worry. We’re gonna find out who did this.

REGINA: There’s only three girls in the whole school who aren’t in it.

MR. DUVAL: Can you give me names?

REGINA hands HIM a small piece of paper from HER bra.

37



Musical notation for measures 37-48. A large bracket above the staff spans from measure 37 to measure 48, with the number "12" centered above it. The lyrics "37-48" are written below the staff.


49 **REGINA:**

50 Ca-dy, time to watch your back. 51 Ca-dy, time to turn and cough. Be-cause you took me down.



Musical notation for measures 49, 50, and 51. Measure 49 is labeled "REGINA:". Measure 50 contains the lyrics "Ca-dy, time to watch your back." and measure 51 contains "Ca-dy, time to turn and cough. Be-cause you took me down."

52 But you did - n't fin - ish me off. 53 54



Musical notation for measures 52, 53, and 54. Measure 52 contains the lyrics "But you did - n't fin - ish me off." Measures 53 and 54 continue the melody.

55 My name is Re - gi - na George, and in case you're keep - ing score: 56



Musical notation for measures 55 and 56. Measure 55 contains the lyrics "My name is Re - gi - na George," and measure 56 contains "and in case you're keep - ing score:".

57 58

Ca - dy may have won the bat - tle but I will win the war for

Faster ♩ = 98

59 60

REGINA:

I wan - na watch the world burn. _____

ENSEMBLE:

Trang Pak is a grot - sky bey - otch! _____

61 62 63

REGINA:

I brought the gas - o - line. I wan - na make the world burn.

ENSEMBLE: 3

Ms. Nor - bu - ry's a drug push - er!

JANIS: That's original.
 "Damian Hubbard is too gay to function?!"
 That's only okay when I say it.
DAMIAN: Wait, only Cady could have written that.

64 65 3x 66

ENSEMBLE: **ENSEMBLE (octaves):** *poco a poco accel.*

Jan - is is a Space - dyke! Re - gi - na is a fug - ly cow! Re -

67 **REGINA:** 69

WOMEN: And you can quote this... Ooh...

gi-na is a fug-ly cow! Who wrote this? Who wrote this? Who wrote this?

MEN:

gi-na is a fug-ly cow! Who wrote this? Who wrote this? Who wrote this?

70 ♩ = 102 71

I wan-na watch the world burn. I got the gas - o - line.

Ooh... Ooh...

Ooh... Ooh...

72 73

I wan-na watch the world burn, and ev-'ry - one turn

74 mean. 75 Mean. 75A Mean. 75B

So mean. So mean. Mean. So mean. So mean. Mean.

76 Poco accel. ♩=104

77 → 79 → 80-87

MR. DUVALL: Ms. Heron, have you ever seen this book before?

CADY: No. I mean, yes. I've seen it before but it's not mine.

GRETCHEN: It's Regina's. She's trying to make it look like we wrote it, but really she wrote it.

MR. DUVALL: Ms. Weiners, why would Regina write, "Aaron Samuels has a fake address"? Isn't he her boyfriend or something?

(dialogue continues)

MR. DUVALL: Ms. Smith, this is no laughing matter. [GO ON]

100 ♩=106

100-107

MS. NORBURY: Rick, help! I tried to break up a fight and one of 'em... stabbed me in the leg... with either an Epipen... or one of those pens that has five colors.

(CONT'D:)

Either way, my heart is racing. [GO ON]

109

109-111 → 113

MR. DUVALL: Oh, hell no! I did not leave the Southside for this.

All junior girls report to the gymnasium, immediately. Immediately! [GO]

115 117 118

115-116

REGINA:

119 *f* I wan-na watch the world burn. *f* 120

WOMEN: *p*

Ahh... *f* Who wrote this? Who wrote this?

MEN: *p*

Ahh... *f* Who wrote this? Who wrote this?

121

I wan-na make the world turn. so

WOMEN: *p*

Ahh... *f* Who wrote this? Who wrote this?

MEN: *p*

Ahh... *f* Who wrote this? Who wrote this?

REGINA:

123 mean. 124

WOMEN:

Who wrote this? Who wrote this? Who wrote this? Who wrote this?

TENORS:

Who wrote this? Who wrote this? Mean. Who could be so

BARITONES:

Who wrote this? Who wrote this? Who wrote this? Who wrote this?

125 **REGINA:** 126

I wan - na watch the world — burn. —————

20

I'D RATHER BE ME

JANIS: [...] But then my friend Cady turned out to be just as phony and selfish as Regina George. **[GO]**

JANIS (CONT'D): So my apology is to myself. 'Cause I should have known better.


Driving ♩ = 140

JANIS:

So your


5

best friend screwed you o - ver, act-ed nice when she not nice, well, I have some ad-vice, 'cause it hap-pened to me. Twice. Here's my se-cret strat-e-gy. — It al-ways works be-cause the world does-n't end. It just feels like it does. Just raise your ——— right ———



14 15 16 17

fin - ger. And sol - emn - ly swear. "What - ev - er they say— a - bout



18 19 20

— me, — I don't — care!" I won't

21




22 23

twist in knots to join your game, I will say "You make me mad." And if you treat me bad, I'll say — you're



24 25 26

— bad. — And if I eat a - lone from this mo - ment on — then that's just what I'll do — 'cause I'd



27 28 29

ra - ther be me, — I'd ra - ther be me, I'd ra - ther be me —



30 31 32

— than be with you. We're sup -


#20 - I'd Rather Be Me

33




posed to all be la-dies, and be nur-tur-ing— and care. And is it real-ly fair? Boys get to

36




fight, we have to share. Here's the way that that turns out— we al-ways— un-der-stand. How to

39



slap some - one down with our un - der - hand.— So here's my right

40B



fin - ger— to "how girls— should be - have".— 'Cause -

40E



some-times what's meant to break— you makes you— brave. So I

41



will not act all in-no-cent. I won't fake a-pol-o-gize. Let's just fight and then make up, not tell these

44 45 46

— lies.— Call our dam-age e-ven. Clean the slate 'til it's— like new. It's a

47 48 49 50

new life for me.— Where I'd ra-ther be me, I'd ra-ther be me— than be with

51 52-53 54

you. I'll say

55 56

"No!" I'll say, "Knock it off,— with your notes and your rules and your games." And those

ENSEMBLE:

NO!

57 58 59

syc-o-phants who fol-low you— I'll re-mem-ber all their names. And when they drag you down like they in-

60 61 62

ev-i-ta - bly do, I will not laugh a-long with them and ap-prove their pal-ace coup, 'cause that's not

#20 - I'd Rather Be Me

63 **CADY:** Regina, wait! → 70 **JANIS:** 71

me. I don't need their good o-pin - ions, I have

ENSEMBLE: *f*

Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis!

72 73 74

plen-ty of o-pin - ions ev'-ry ass-hole has o-pin - ions, but it does-n't make them true, what's

Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis! Ja - nis!

75 76 3 77 3

true is be-ing me, — I'd ra - ther be me, I'd ra - ther be me than

WOMEN:
MEN:

I'd ra - ther be me, — I'd ra - ther be me than

78 79 80

be with you! So

SOPRANOS:
ALTOS/TENORS:
BARITONES:

be with you!

81

raise 'em high, 'cause play-ing nice and shy— is in - sult-ing my I Q.—

Yeah! _____ Yeah! _____ Yeah, yeah, yeah!

85

I'd ra-ther be me,— I'd ra-ther be me,— I'd ra-ther be me— than be with

I'd ra-ther be me, I'd ra-ther be me, I'd ra-ther be me, I'd

89

you! I'd ra-ther be me,— I'd ra-ther be me, I'd ra-ther be me— than

ra-ther be me! I'd ra-ther be me! I'd ra-ther be me!

93

be with you!—

APPLAUSE SEGUE to
#20A. I'D RATHER BE ME (Tag)

#20 – I'd Rather Be Me

20A

I'D RATHER BE ME (Tag)

APPLAUSE SEGUE

from #20. I'D RATHER BE ME

CADY: Regina, wait— **REGINA:** You know what they say about you?

ENSEMBLE: **JANIS + ENSEMBLE:**

♩=140

1 2 *f* 3 4

Ja - nis! Ja - nis! I'd ra - ther be me, — I'd ra - ther be me,

REGINA (CONT'D): They say you are a homeschooled jungle freak who's a less hot version of me.

5 6 7 8

— I'd ra - ther be me — than — be with — you! I'd ra - ther be me, — I'd ra - ther be

CADY: I never meant to hurt—

REGINA: So you can take your fake apology, roll it up tight and shove it up your fat hairy p-hole.

9 10 11 12 13 *SOUND CUE*

me, I'd ra - ther be me — than be with-

NEAR SEGUE to #20B. HOW REGINA DIED

20B

HOW REGINA DIED

JANIS: And that's how Regina George died. [GO]

DAMIAN: Once again, no one died! I mean, technically Regina did die for, like, fifteen seconds but then she was revived. And of course social media started going insane. [GO ON]

Somber

4 5 (to 9)

1-4

LIZZIE THERMAN: I hear she jumped in front of the bus.
RACHEL HAMILTON: I hear Cady Heron pushed her.

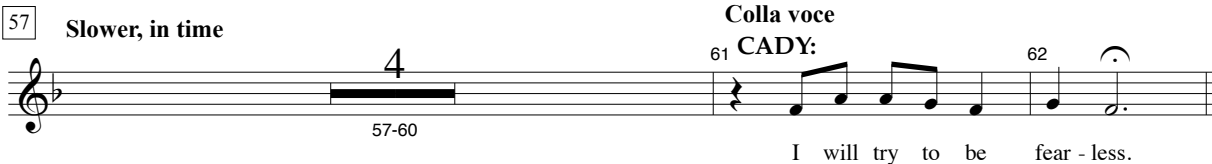
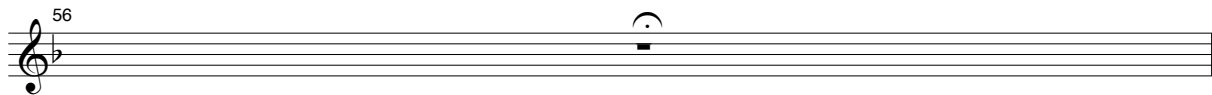
9 **Frenetic**

CADY: This is not my fault! Regina was a terrible person. We all thought so! I'm the good one in this story. Janis made me spy on her, and Gretchen wanted me to get rid of her. Not get rid of her, just— It's not my fault she got hit by a bus! **[MUSIC OUT]**

40 **Colla voce**
Slower, in 4 rit.

CADY:
I wrote it.

CADY (CONT'D): I wrote that Ms. Norbury is a drug pusher, and it's a lie.
MR. DUVALL: Three weeks suspension. And you're banned from Spring Fling. [GO ON]



20C

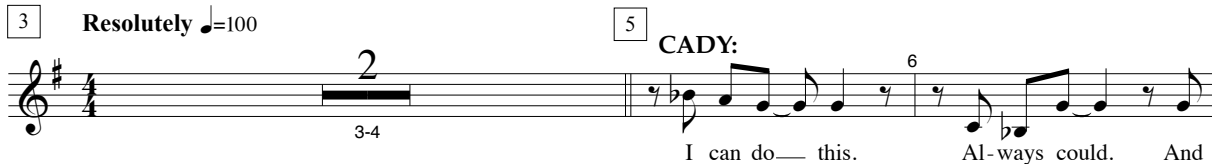
THE KAREN VARIATIONS

TACET

21

DO THIS THING

KEVIN G: K.D. you tried the fast life,
 embrace the math life.
MARTIN J: That's a forced rhyme.
KEVIN G: Martin, get off my dick.
 Africa, we need you. Can you do it? [GO MUSIC]



9
mon - ster in - side needs to be re - leased. Got - ta do

11
— what I do. Got - ta feed the beast.

12

MS. NORBURY:
Got - ta earn

13
— some re - spect. Grab the big brass ring. Let's

14

CADY:
15 do this thing. Let's do this thing! You gon - na

MS. NORBURY:
do this thing. Let's do this thing!

MATHLETES:
Let's do this thing!

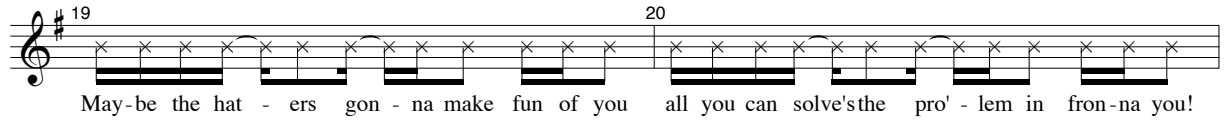
16

17 **A bit faster** ♩=102

KEVIN G:

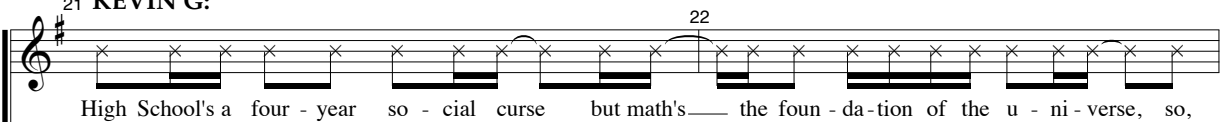


roll up, sty - lin', lea - ther on ya___ sleeve. All state cham-pi - on, bet - ter be-lieve.



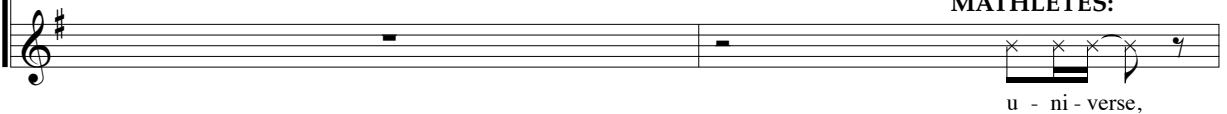
May-be the hat - ers gon - na make fun of you all you can solve'sthe pro' - lem in fron-na you!

21 **KEVIN G:**



High School's a four - year so - cial curse but math's___ the foun - da - tion of the u - ni - verse, so,

MATHLETES:



u - ni - verse,

23



sick of pluck - ing that se - cond string? Then let's Do This Thing!!

[BEEP] Do This Thing!!

25 **CADY/MS. NORBURY:**



Do this thing. Do this thing.

KEVIN G + MATHLETES:



Do this thing. Do this thing.

29 **CADY:**

I'm no Plas - tic. I'm no bish. I'm a

KEVIN G + MATHLETES:

No! No!

31

lean, mean, math mach - ine on a mis - sion! I lost

MS. NORBURY:

lean, mean, math mach - ine on a mis - sion!

33

what I lost, but I'll start brand new. Go all in

Go all in

CADY:

35

for the win with a chill, dope crew. Got - ta kick

MS. NORBURY:

for the win with a chill, dope crew. Got - ta kick

37 — off the dust. — I got schquillz — to bring. — Let's

— off the dust. — Schquillz!

KEVIN G + MATHLETES:

Schquillz!

39 **CADY:** do this — thing. 40 Let's do this — thing! (to 47)

MS. NORBURY: Let's do this — thing!

KEVIN G + MATHLETES: Let's do this — thing!

MATHLETES MODERATOR: Welcome to the ICMT State final math championships...
... sponsored by no one.

47 **MATHLETES MODERATOR (M6):**

2 47-48 51 52 Please solve for...

53

KEVIN G: X e-quals two!

TONY (M1): 54 X is great-er than the val-ue of Y.

MARYMOUNT 1 (M4): The rate is two pi.

MARTIN J (M5): 55 Both pol-y-no-mi-als are sec-ond de-gree, so the as-ymp-tote is at Y— e-quals three. 56

KEVIN G: 57 The de-riv-a-tive of F at ar-gu-ment Z. 58

MARYMOUNT 2 (M2): Func-tion X— e-quals M— X plus C.

CADY: 59 Neg-a-tive two. 3

CAROLINE KRAFFT (F2): 60 The an-swer is true.

MARYMOUNT 1 (M4): Neg-a-tive four. 3

MARYMOUNT 3 (M3): The slope is ze-ro.

61 **MARTIN J (M5):** **CADY:** 62

Twen-ty - nine. Four is the slope of the tan - gent line.

MARYMOUNT 1 (M4):

One point of in - flec - tion.

MS. NORBURY: How you feeling?

CADY: Amazing.

MS. NORBURY: You got this. Here, take a water.

CADY: Thank you— (*screams*)— Aaron! Why?

AARON: Ms. Norbury asked me to help 'cause everyone else is at Spring Fling, and since I don't go to North Shore anymore—

CADY: Aaron, I didn't write that stuff—

AARON: —I know. That was Regina. I forgot who I was dealing with.

CADY: Well, I'm sorry you have to be home-schooled.

63

4x

64-71

AARON: Yeah, so's my mom.

SHE laughs. A buzzer signals the end of the break.

AARON: Go get 'em. I like seeing you be awesome. I haven't seen it in a long time.

CADY: Why are you doing this to me?!

72

2x

72-75

MS. NORBURY: Because I'm a pusher. And I know if you can be your authentic self in front of Aaron, you'll be able to do it for the rest of your life.

MATHLETES MODERATOR: Ladies and gentlemen, we have a tie. [GO ON]

76-77

78 VAMP

MM (CONT'D): In the event of a tie, we move into a one-on-one

sudden death round in which each team may choose their opponent. Marymount, who do you select?

MARYMOUNT CAPTAIN: We pick the girl.

KEVIN G: We pick the girl, too.

MATHLETES MODERATOR: Ms. Krafft and Ms. Heron, please step forward

79

2x

79-82

CADY: Nice to meet you—

CAROLINE KRAFFT: You're going down, slut.

MATHLETES MODERATOR: Contestants, find the limit of this equation.

CADY: It's not me against you. It's North Shore versus Marymount. And I'm not here to be better than the one other girl. I'm here to be better than all of you.

CAROLINE KRAFFT rings in. [STOP MUSIC]

VAMP (cut on cue)

Musical notation for VAMP (cut on cue). It features a treble clef with a key signature of three sharps (F#, C#, G#). A measure rest is indicated with a '4' above it and '83-86' below it. The notation ends with a double bar line and repeat dots.

CAROLINE KRAFFT: The limit is negative one!

CADY: Shuck, I meant to say shoot and then I almost said—

MATHLETES MODERATOR: That answer is incorrect. **[GO ON]**

Musical notation for MATHLETES MODERATOR. It features a treble clef with a key signature of three sharps (F#, C#, G#). A measure rest is indicated with a '3' above it and '88' below it. The notation ends with a double bar line and repeat dots.

MM (CONT'D): If Ms. Heron can answer correctly, we have a winner.

CADY: Why did you waste time insulting me? Why did I waste time judging your hair? This is not a competition!

KEVIN G: (*beat, then quietly*) It kind of is, though.

CADY: Right, a math one. **[GO ON]**

Musical notation for KEVIN G and CADY. It features a treble clef with a key signature of two flats (Bb, Eb). A measure rest is indicated with a '2x' above it and '2' above it, and '89-90' below it. The notation ends with a double bar line and repeat dots.

Musical notation for CADY (measures 93-95). It features a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are: "If we break from this crap, then the an - swers land—".

Musical notation for CADY (measures 96-98). It features a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are: "— in our lap.— Don't be scared, just per - sist. Then our".

Musical notation for CADY (measures 99-102). It features a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are: "lim - it— does not — ex - ist.— No, the lim - it— does not — ex - ist!". The tempo marking **poco accel.** is placed above the notation.

112 113

_____ the fear_____ o - ver your heart just_____ sing - in' "Just

_____ the fear_____ o - ver your heart just sing - in' "Just

WOMEN/KEVIN G:

Ahh.....

MEN/AARON:

Ahh.....

CADY:

114 115

do your thing!"

MS. NORBURY:

do your thing!"

SOPRANOS:

KEVIN G/ALTOS:

Ahh..... All you can solve's the pro' - lem in fron - na you.

MEN/AARON:

Ahh..... All you can solve's the pro' - lem in fron - na you.

116 117

Do your thing.

Do your thing.

WOMEN:

Do your thing. Liv - in' for me — not liv - in' for none 'a you.

KEVIN G/AARON/MEN:

Do your thing. Liv - in' for me — not liv - in' for none 'a you.

CADY:

118 119 120 121

Do. Your. Thing! ————— Do your thing!

MS. NORBURY:

Do. Your. Thing! ————— Do your thing!

WOMEN:

Do. Your. Thing! ————— Do your thing!

KEVIN G/AARON/MEN:

Do. Your. Thing! ————— Do Your Thing!

APPLAUSE SEGUE to
#21A. DO THIS THING TAG

21A

DO THIS THING (Tag)

TACET

21B

SPRING FLING

TACET

22

I SEE STARS

MR. DUVALL: Really.
Most people just take
the crown and go. **[GO ON]**

Colla voce **CADY:**

1 2 3 4

Crown. Right. Here, in this light? It could be

CADY: We could really
just share it.
CADY breaks crown.
Crowd gasps [GO ON]

5 6 7 8

plat - i - num. Ac - tu' l - ly it's _____ kind of dumb.

9 **With determination** ♩=142

10 11 12

Cheap. Fake. Ea - sy to break. That's how I used to be. _____




13 14 15 16

Here. Take it. Now I'm a-wake. I'll tell you what I see:




17 18 19 20

Plas-tic don't shine, glit-ter don't shine, rhine-stones don't shine the way you do.




21 22 23

You are so real. You are so rare. I see you there-



24 25 26

I see you. I see



27 28 29 30

stars. So man - y stars to - night. You could make



31 32 33 34

dia - monds dull. You are so beau - ti - ful. I see

35 36 37 38

stars. You shine as bright as day. I will look

39 40 41 42

out for you. We'll light each other's way. You're all

A little faster ♩=146
2x

43 44

stars.

45

46 47 48

See, I went low, not high. That was my prob - lem. Mine.

49 50 51 52

Don't be fright-ened like me the dark-er the night the bright-er you shine.

JANIS: 53 **CADY:** 54 **JANIS:** 55 56

Plas-tic don't shine, glit-ter don't shine, rhine-stones don't shine the way you do.

JANIS/CADY:

57 3 58 3 59 3

You are on fire. You can rise high'r. Up in the sky,

CADY:

60 61 61A 61B 62

en - joy the view. _____ You

63

64 65 66

stars so man - y stars to - night you could make

67 68 69

dia - monds _____ dull. You are so beau - ti - ful. _____

70 71 72

_____ I see _____ stars. _____

73

74 75 76

You are real, _____ and you are rare. _____ I

77 78 79 80

want to say, _____ I see you there: _____ It's

81 82 83 84

me and you _____ not us and her _____ 'cause

CADY/PLASTICS/JANIS:

85 86 87 88

if we knew _____ how strong we were _____

CADY:

89 90 91 92 93 94 (to 114)

We'd say what we are. _____ Say what you are _____ Stars!

PLASTICS/JANIS:

Stars! Say what you are _____ Stars!

WOMEN:

Stars! Stars, _____ Stars!

MEN + DAMIAN:

Stars! We're stars! _____

DAMIAN: And so, freshmen, the moral of our story is thus: Calling someone stupid won't make you any smarter.

JANIS: And even the people you don't like at all, are still people.

DAMIAN/JANIS: So, get off their dicks.

**CADY/PLASTICS/
JANIS/NORBURY:**

114

114-121

122

123

I see
WOMEN:

I see
MEN:

Three, two, one, yeah!

I see

124

**CADY/PLASTICS/
JANIS/NORBURY:**

125

126

127

stars. So man - y stars to - night. We could make

SOME ENSEMBLE:

I see stars. I see stars.

WOMEN:

stars. So man - y stars to - night. We could make

MEN:

stars. So man - y stars to - night. We could make

128 129 130 131

dia - monds dull. We are so beau - ti - ful. I see
I see stars. I see stars.
dia - monds dull. We are so beau - ti - ful. I see
dia - monds dull. We are so beau - ti - ful. I see

132 133 134 135

stars. We shine as bright as day. I will look
WOMEN:
stars. We shine as bright as day. I will look
MEN:
stars. We shine as bright as day. I will look

136 137 138 139

out for you. We'll light each other's way.
out for you. We'll light each other's way.
out for you. We'll light each other's way.
out for you. We'll light each other's way.

#22 - I See Stars

140

ALL WOMEN:

We are so real. We are so rare. We see you there,

ALL MEN:

We are so real. We are so rare. We see you there,

we see you. We're all

we see you. We're all

146

stars! We're all stars! So ma - ny

stars! We're all stars! So ma - ny

stars! Stars!

stars! Stars!

**APPLAUSE SEGUE
to #23. BOWS**

23

BOWS

TACET

24

EXIT MUSIC

TACET