

The Addams Family

HAPPY SAD

[Rev. 1/14/12]

Music and Lyrics by
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WEDNESDAY: "I hate him!"
GOMEZ: "It's a beginning. Something to build on."
WEDNESDAY: "He says he can't live without me, and then he lets me go." [MUSIC]
"I love him, why doesn't he love me?"
GOMEZ: "You just said you hated him. Which is it?"

Easy

1 2 3 4

WEDNESDAY: "Both."
GOMEZ: "Now you've got it."

5 6 7 8

9 **GOMEZ:**

10 11 12

Right and wrong, who's to say which we should re - fuse.

13 14 15 16

All we know, love sur-vives ei - ther way we choose.

17 18 19 20

Here you are at the edge. Go a-head and fall.

21 22 23

Don't re-sist, I in-sist, love still con- quers

colla voce

GOMEZ: "It even conquered you, my adorable Attila. You had to go and grow up."

WEDNESDAY: "And you're cool with that?"

GOMEZ: "Yes and no." [GO ON]

24 **In Three - Not Too Slow** 25 26 **GOMEZ:**

all. **Vamp (vocal last x)** I'm feel - ing

mf

27 28 29 30

hap - py, I'm feel - ing sad. A lit - tle

pp.

31 child - ish. 32 A lit - tle "dad". 33 I think of 34

35 all the days you've known, 36 all the ways you've grown, 37 38

39 see you on your own and then 40 41 I'm feel - ing 42

43 hap - py and sad 44 a - gain. 45 I think I'm 46

47

rest - ed, but then I'm tired. To - day, re -

51

quest - ed, to - mor - row, fired. And now a

55

boy says he a - dores she who once was yours.

59

How can I ig - nore such news? I'm sad and

63 64 65 66

hap - py. Why should I choose?

67 **Moving** 68 69 70

Life is full of con - tra - dic - tions,

mf

71 72 73 74

ev' - ry inch a mile.

75 76 77 78

At the mo - ment we start weep - ing,

GOMEZ: "So many memories..." [GO ON]

79 80 81 82

that's when we should smile.

rit.

GOMEZ: (cont.) "Wednesday, eating her first worm...Wednesday sealing up her baby brother in the wall.

83 84 85 86 87 88

mp

GOMEZ: (cont.) "Wednesday setting fire to a Jehovah's witness..." [GO ON]

GOMEZ: (cont.) "And I think, 'where did the years go?' And I am sad. But then I see this lovely young woman, and I am happy. Happy, sad, happy, sad."

89 90 91 92 93 93A

GOMEZ: (cont.) "Like the bull when the matador put the sword into him, and he look at the matador and say, 'Nice job. I hate you.'" [GO ON]

93B 93C 93D 94 95 96

Sya

lunga

In ev'-ry

97 **A Tempo**

heav - en, you'll find some hell. And there's a

mf

Measures 97-100: The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

wel - come in each fare - well. Life can be

Measures 101-104: The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

harsh, the fu - ture strict. Who would dare pre - dict? And the boy you've

Measures 105-109: The vocal line features quarter notes G5, F5, E5, D5, and C5. The piano accompaniment continues with the eighth-note bass line and chords.

113
picked? Not bad. So let's be hap - py. For - ev - er

Measures 110-114: The vocal line includes quarter notes Bb4, A4, G4, F4, and E4. Measure 113 is marked with a box containing the number 113. The piano accompaniment concludes with the eighth-note bass line and chords.

115 116 117 118

hap - py. Com - plete - ly hap - py and a tin - y bit

rall. *colla voce*

Detailed description: This system contains measures 115 through 118. The vocal line starts with a treble clef and a key signature of two flats. Measure 115 has a 4/4 time signature, 116 has a 7/4 time signature, 117 has a 4/4 time signature, and 118 has a 3/4 time signature. The piano accompaniment is in a grand staff. Measure 115 is marked 'rall.' and 116 is marked 'colla voce'. The lyrics are: 'hap - py. Com - plete - ly hap - py and a tin - y bit'. There are various musical notations including slurs, ties, and fermatas.

119 A Tempo 120 121 122 123 124 125

sad.

mp rit.

Detailed description: This system contains measures 119 through 125. Measure 119 is marked 'A Tempo'. The vocal line has a treble clef and a key signature of two flats. Measures 120-122 have a 4/4 time signature, 123 has a 4/4 time signature, 124 has a 4/4 time signature, and 125 has a 4/4 time signature. The piano accompaniment is in a grand staff. Measure 119 is marked 'mp' and 124 is marked 'rit.'. The lyrics are: 'sad.'. There are various musical notations including slurs, ties, and fermatas.

[V. S.]