

Piano-Conductor

KILL THE FROG TOAD

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11

Music & Lyrics by
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Operatic
GLADYS:

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The time signature is 3/4, and the key signature has three sharps (F#, C#, G#). The lyrics for the vocal line are: "Their screams will ech-o through the night As their dear - est dreams sink out of sight. Damn,"

Rubato

The second system continues the musical score. It includes a vocal line and piano accompaniment. The tempo marking "Rubato" is placed above the vocal line. The lyrics for the vocal line are: "I've seen schemes, but this one's wa-ter-tight! Yeah! I'll _____ show him... He _____ will". The piano accompaniment includes a dynamic marking of *mf*.

5

The third system continues the musical score. It includes a vocal line and piano accompaniment. The lyrics for the vocal line are: "pay. He will rue the day that he thought I would ev - er let him get a - way from...". The piano accompaniment features a dynamic marking of *mf*.

10

GLADYS:

You i-di-ot! You ruined the best part of the song. What did I tell you?

(fall apart)

RAOUL: To never show mercy?

15 Well, yes. But I also... **Military-like**

No! ...told you to knock... knock... knock... Can't you

RAOUL: Ow!

RAOUL: Gladys! I just came from the dinner and guess who was...

(W.B.) *mp*

19 *(snare drum)*

see I'm in my mo-ment all wrapped up in sol - il - o-quy? Damn! Now you made me

mp

24

lose my place. Oh yes, I was sing-ing a-bout re-venge. Now I

(snare cont.)

(bass pizz.)

GLADYS:

stand up-on the thresh-old. I'm rea-dy! To - mor-row be-gins my plan.

33 Once my brave knight has mar-ried, the young prin-cess will be li-qui-da-ed.

37
RAOUL: A hitch? What glitch?
But there's one lit-tle hitch; one ti-ny lit-tle glitch. In your

40
(gasps) Oth-er-wise per-fect? Non-sense. What could
oth-er-wise per-fect plan. Uh, sor-ry.

mp

45
3
(S.D.)

GLADYS:

pos-si-bly go wrong?

RAOUL:

That's what I'm try-in' to... That knight you turned in-to a bug is real-ly ac-tu'-lly a frog.

(triangle) x

No, he was def-i-nite-ly a toad.

Lis-ten, I

Sor-ry, I just met him, he's a frog.

(Gran cassa) x

know my frogs from toads!

He's a toad!

He's a toad!

Toad! Toad!

But he's a frog!

He's a frog!

He's a frog!

Frog!

GLADYS:

Musical staff for Gladys, treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a melodic line with rests and notes.

Toad! He's a "Frog-toad." Frog - toad or bug. what's the

RAOUL:

Musical staff for Raoul, treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a melodic line with notes and rests.

Frog! O - kay! O - kay! What - ev - er. He's a "Frog-toad."

Piano accompaniment for measures 63-66. It features a right-hand part with chords and a left-hand part with a rhythmic bass line. Dynamics include *ff* and *mp*.

63

Musical staff for Gladys, treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a melodic line with notes and rests.

dif - frence in the end? He got what he de - served for kil - ling my lit - tle dra - gon friend.

Musical staff for Raoul, treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a melodic line with notes and rests.

Piano accompaniment for measures 67-70. It features a right-hand part with chords and a left-hand part with a rhythmic bass line. Percussion markings include "(triangle)" and "(bell tree)".

67

Musical staff for Gladys, treble clef, key signature of one sharp (F#), common time (C). The staff contains a melodic line with notes and rests.

(gasp) What the hell are you re - ci - ta - tive - ing a - bout? Huh?

Musical staff for Raoul, treble clef, key signature of one sharp (F#), common time (C). The staff contains a melodic line with notes and rests.

dif - frence is he's here - He's a - live in the cas - tle!

Piano accompaniment for measures 71-74. It features a right-hand part with chords and a left-hand part with a rhythmic bass line. There are triplets in the right hand.

70

GLADYS:

RAOUL:

What? The frog-toad!? Can it be?

mf just had din-ner with the frog - toad! The frog - toad! The frog - toad. The re-al dra-gon

74

O - M - G! Din - ner with the frog - toad. You just had

slay-er! Say a prayer. Din - ner with the frog - toad.

79

din - ner with the frog - toad!? The frog - toad? Oh my God!! It's

Is this thing on? The frog - toad.

83

GLADYS:

our turn to croak. All our plans up in smoke if she kis - ses with the frog - toad!

87

GLADYS: And you let him get away?!

(GLADYS):

And where are they now?!

RAOUL:

Uh, I fol - lowed 'im.

They were

91

(RAOUL):

RAOUL: My Prin...cess,
my Princess!!!

head - ing for her cham - bers he'll be spend - ing the night with h...

Oh, my fu - ture bride to

95

p

RAOUL: be. My true love tak - en a - way from me!

(WHACK!)

GLADYS: You IDIOT! He'll spoil everything!

RAOUL: Hey, you're the genius who turned him into a frog-toad!

99

GLADYS: And you're the evil Knight who'll find him and kill him once and for all. Kill the

(cello tremelo)

mf

103 *mp*

frog - toad! Kill the frog - toad!

108 (GLADYS): Kill the frog - toad!

RAOUL: Kill the Kill the

GLADYS:

frog - toad! I'll show him He will

RAOUL:

RAOUL: Yeah, I get it...

frog - toad! Kill the frog - toad!

114

pay, heads will roll as I bowl them up his al - ley - way, Try to

Kill the frog - toad! Kill the

117

run! Try to hide! His ca - reer is ka - put as a

frog - toad! Kill the toad - y - oh

120

GLADYS:

thorn in my side. This is my mo - vie now stand a - side while I soak up the

123

light... I've got a feel - ing, the rest of e -

126

(GLADYS):

ter - ni - ty's gon - na be my night! Time has

RAOUL:
It's go - ing - to be our night.

129

GLADYS:

come. no more tears. Our lit - tle Gla - dys who's wait - ed for

RAOUL:

Time has come. Kill the frog - toad! Time has come! The

132

The piano accompaniment for measures 132-134 features a rhythmic pattern of eighth notes in the bass line and chords in the treble. Measure 133 includes a fermata over a chord in the treble.

too ma - ny years... Get's the chance at the prize. Now it's

wid - dle bit - ty frog - toad! Has the chance. Kill the frog - toad!

135

The piano accompaniment for measures 135-137 continues with the eighth-note bass line and chords. Measure 136 features a fermata over a chord in the treble.

(GLADYS):

my turn to rise and it's my turn to shine! it's my turn to steal back what's right - ful - ly mine And the

138

The piano accompaniment for measures 138-140 features a rhythmic pattern of eighth notes in the bass line and chords in the treble. Measure 139 includes a fermata over a chord in the treble.

blood that they shed will be my val-en - tine! Af - ter I have minced and mang-led them, —

RAOUL: Af - ter you have minced and

Pulled out all their tongues and strang-led them, — They — will

mang-led them, — Pulled out all their tongues and They — will

see, they — will see, they — will see, —

see, they — will see, they — will see, —

GLADYS:

It's all a - bout me.

RAOUL:

It's all a - bout me.

152

ff

155

molto rit to end

159

molto rall to end