

Joss Whedon

# Slipping

Joss Whedon  
trans./arr. Moses Lei

Bitter  $\text{♩} = 82$

Billy

The musical score consists of two staves. The top staff is for 'Billy' and the bottom staff is for 'Piano'. Both staves are in 6/8 time and key signature of B-flat major (two flats). The piano part has a basso continuo style with harmonic changes indicated by Roman numerals: Gm, E♭/D, E°/G, E♭/D, Gm, E♭/D, E°/G, E♭/D, Gm, E♭/D. The piano part is marked with dynamics: *mp* (measures 1-4), *p* (measure 5), and *mp* again (measures 6-8). The vocal part for 'Billy' begins in measure 8 with the lyrics 'Look at these peo-ple A-'.

6

The score continues with the piano part providing harmonic support. The piano chords are labeled: E°/G, E♭/D, Am/C, D°/F, D°, Gm, E♭/D. The vocal part resumes in measure 8 with the lyrics 'maz-ing how sheep'll show up for the slaugh-ter\_\_\_\_ No one con-dem-ning you,'.

10

The score continues with the piano part providing harmonic support. The piano chords are labeled: E°/G, E♭/D, Am/C, D°/F, D°, Ebsus⁴, Gm/D. The vocal part resumes in measure 8 with the lyrics 'lined up like lem-mings you led to the wa-ter\_\_\_\_ Why can't they see what I see? Why can't they'.

15

hear the lies? May-be the fee's too pri-cey for them to re - a-lize Your dis-guise is

Cm<sup>7</sup> B<sup>+7</sup> Eb sus<sup>4</sup> Gm/D Cm<sup>7</sup> B<sup>+7</sup>

— slip-ping I think you're— slip ping Now that your sa-vior is

Gm E<sup>b</sup>/D E<sup>o</sup>/G E<sup>b</sup>/D Gm E<sup>b</sup>/D E<sup>o</sup>/G E<sup>b</sup>/D Gm E<sup>b</sup>/D

*p*

*mf*

*mf*

*insistent*

*pp*

*mp*

21

26

still as the grave you're be - gin-ning to fear me— Like cave-men fear thun-der, I

E<sup>o</sup>/G E<sup>b</sup>/D Am/C D<sup>o</sup>/A<sup>b</sup> D<sup>o</sup> Gm E<sup>b</sup>/D

still have to won-der: Can you real-ly hear me?— I bring you pain, the kind you can't suf-fer

E<sup>o</sup>/G E<sup>b</sup>/D Am/E D<sup>o</sup>/A<sup>b</sup> D<sup>o</sup> Eb sus<sup>4</sup> Gm/D

35

qui-et-ly \_\_\_\_\_ Fire up your brain, re-mind you in-side you're ri - o-ting So - ci - e - ty is\_

Cm<sup>7</sup> B<sup>+</sup>/<sup>E<sub>b</sub></sup> Eb<sup>sus4</sup> Gm/D Cm<sup>7</sup> B<sup>+</sup>

rit. . . . . a tempo *fff*

41

— slip-ping Ev 'ry - thing's slip-ping a - way So... Go a-head Run a-way

Gm Eb/D E°/G Eb/D Gm Eb/D D Gm Eb

*mp* *f* *ff*

46

Say it was hor-ri-ble Spread the word Tell a friend Tell them the tale Get a pic Do a blog

B<sub>b</sub> F<sup>#</sup> Gm Eb B<sub>b</sub> (F<sup>#</sup>)/D<sub>b</sub> Gm Eb

50

He-roses are o-ver with    Look at him    Nota wordHam-mer, meet nail    Then I win    Then I get

Bb    F#    Gm    Eb    Bb    D<sup>7</sup>    Gm    Eb

*ff*

54

Ev'-ry thing I ev-er    All the cash    All the fame And soocial change    A-nar-chy    that I run

Bb    F#    Gm    Eb    Bb    C<sup>5</sup>    Gm    Eb

58

It's Doc-tor Hor-ri-ble's turn    You peo - ple all have to learn    This world is go-ing to

Bb    F#    G    Ab

*ossia* 3 3 3 3    *mf*    *fff*

*fff*

*Ped.*

63 *fff*

Burn      Burn      (Yeah, it's two Rs. H, O, R, R, yeah right.)      Burn

F<sup>#</sup>7      F<sup>#</sup>7      F<sup>#</sup>7

69 *mp*

No sign of Penny, good. I would give an - y-thing not to have her see \_\_\_\_\_ It's

Gm      E<sup>b</sup>/D      E<sup>o</sup>/G      E<sup>b</sup>/D      Am/C      D<sup>o</sup>/F

*p*

73

gon - na be blood - y Head up Bil - ly bud - dy There's no time for mer - cy

Gm      E<sup>b</sup>/D      E<sup>o</sup>/G      E<sup>b</sup>/D      Am/C      D<sup>o</sup>/F

*p*

76 *fff*

Here goes: no mer - cy \_\_\_\_\_

Am      D<sup>o</sup>/F

*ff*      *fp*

*Ped.*