

Shape Shifter

Piano/Vocal

29. See the Freaks

(Fabricio and Fernanda)

Rev. 2/22/21

Music by David M. Rubenstein
Book and Lyrics by Robert D. Carver

Threatening (♩=86)

*Eb*⁶ *F#m*/*E* *D*^o/*F* *Eb*/*F#* *G*(*add9*) *Gm* *f*

Fernanda (Alto) _____ *f* Our

Fabricio (Bass-Baritone) _____

Piano *p* _____ *f* _____ *mp*

5 *G*(*add9*) *Gm* *G*(*add9*)

fa-mous fat la - dy is los - ing weight, get-ing thin! *f*

8 The ta - tooed man is

8 *Gm* *A*(*add9*) *Am*

The world's strong-est mus-cle man has wast ed all his strength!

run- ning out of skin! The e-

11 A(add9) Am G(add9)

Our Tom Thumb_ mid-get is some-bo-dy's
 las - tic In - dia rub-ber man_ has long lost_ all his length!

14 Gm G(add9) C

wrink-led bast-ard child!
 The sa-vage man from Bor-ne - o___ is sweet and mild!

17 A(add9) Am A(add9) Am

Jo - Jo___ the dog-faced boy has mange and fleas!
 La - dy___ Go - di - va's horse has hoof and mouth di - sease!

21 Em Gm Em Gm Em

f

When it comes to Fa - ti - ma the danc-ing strip It's not a tease It's

f

When it comes to Fa - ti - ma the danc-ing strip It's not a tease It's

26 G#m D6 Fm/D# C#o/E F#5(b13)/E#

not a joke!

Spoken with this rhythm.

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not a joke!

First, she danc-es on one leg,

29 D6 Fm/D# C#o/E F#5(b13)/E# D6 Fm/D#

then she danc-es on the o ther leg, then she cros-ses her legs, so she does-n't make a liv-ing!

mf

mp

32 C#°/E F#5(b13)/E# D⁶ Fm/D# C#°/E A/F Half-Sung *mf* D⁶ Fm/D#

Half-Sung *mf* No mat ter_ how loud ly_ the

3 No won der_ that the car ni val_ is quick-ly go-ing broke!

36 C#°/E A/F E⁶ Gm/F F#m⁶ Em(maj7)/G

f bass drum_ is beat,

f When we_ pa-rade proud-ly_ down an - y po-dunk street

39 E⁶ Gm/F F#m⁶ Em(maj7)/G F#6 Em/G

ff With all the free-bies that we ge - ne - rous - ly give; Still the crowds

ff Still the crowds

42 F^o/G# A(b9) G(add9) Gm

al-most ne-ver come!
al-most ne-ver come! If they

45 G(add9) Gm A(add9)

come to a per-for-mance when it's o-ver they dis-ap-pear; Home, it seems, is where

48 Am B(add9) Bm Em

most would ra-ther stay; It's been like this since more than a year! How in hell are car nies. sup

52 Gm Em Gm B7 G(add9)

posed to live? How in hell are side-show folks supposed to live?

posed to live? How in hell are side-show folks supposed to live?

56 Gm Em Gm Em 3

Tee-ter-ing on the brink of star -

We're re-duced to ut-ter de-gra - da - tion,

60 Gm B7 Gm Bbm Gm

va - tion; We'll soon have a per-ma-nent va -

Star-ing up from the gut-ter of de-gra - da - tion;

64 Bbm F#m G(add9 Gm G(add9)

ca - tion!

We don't ev - en man - age__ to

68 Gm G(add9 Gm A(add9)

I'm so mad I could spit!

play a split week! The rubes don't ev - en both - er__ to

72 Am A(add9 Am Em

at the odd - est geek, ev - en__ if she is bare. Some - one please tell us where we're

gawk and stare, Some - one please tell us where we're

29. See the Freaks

76 Gm Em *ff* Bm B⁷ Em Em

go - ing to lo cate a tru-ly fab-u-lous freak a fab-u-lous freak!

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The musical score consists of three systems. The first system contains two vocal staves and a piano accompaniment staff. The vocal staves are in G major and contain the lyrics 'go - ing to lo cate a tru-ly fab-u-lous freak a fab-u-lous freak!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Chord changes are indicated above the vocal staves: Gm, Em (with a forte 'ff' dynamic), Bm, B7, Em, and Em. The second system continues the piano accompaniment with a similar rhythmic pattern and chord changes. The third system concludes the piece with a final chord and a fermata over the final note.