

THE UGLY PHASE

E = 134 SWING

D G B

AUDREY:

RON: I THINK WE'RE PAST THE UG-LY PHASE THE LAW YER ING UP AND THE PAR TING OF THE WAYS

5 E D G F#

NOW WE'VE LAN DED IN A BET TER PLACE YEAH I THINK WE'RE PAST THE UG - LY PHASE..

9 Bm E 3 Bm E

WE'RE RUN NING RI-VAL CAM PAIGNS OUT OF SPITE AND YOU'RE GRAS - PING AT PIL - LOWS

THE UGLY PHASE

2

13

Bm

E

G

D

E

Musical notation for measures 13-16. The treble clef staff contains the melody with lyrics: "YOU KNOW, I THINK WE JUST MIGHT STILL BE WOR KING OUT THE UG - LY PHASE_". The bass clef staff contains the bass line. Chords are indicated above the staff: Bm, E, G, D, E.

17

A (A)

E

A

E

Musical notation for measures 17-20. The treble clef staff contains the melody with lyrics: "CAM PAIGNS ARE WIND - ING DOWN_ AND WE BOTH_ LOST IT'S TRUE". The bass clef staff contains the bass line. Chords are indicated above the staff: A (A), E, A, E.

21

A

E

D

F#

Musical notation for measures 21-24. The treble clef staff contains rests. The bass clef staff contains the bass line with triplets. Lyrics: "JUMP TO A NOTH ER ONE OF THESE CLOWNS TO SCREW THE FRONT RUN NER_ BUT I'M JUST TRYIN_ TO SCREW".

25

E (B)

D

G

B

Musical notation for measures 25-28. The treble clef staff contains rests. The bass clef staff contains the bass line. Lyrics: "YOU THINK WE'RE PAST THE UG - LY PHASE_ HOW IS THAT GETTING PAST THE UGLY PHASE?".

THE UGLY PHASE

3

29 E D G F#

NO. RON YOU'RE CRAZY!

YEAH I THINK WE'RE PAST THE UG - LY PHASE...

33 Bm E Bm E

OH I'LL KILL YOU! I REALLY THOUGHT I WAS GOING TO GET MY DOUBLE DIVORCE.

KILL ME FOR BEING OPTIMISTIC.

37 Bm E G D E

PRUDBLOOD'S BOLTED THE PARTY! HE'S RUNNING AS AN INDEPENDENT!

YOU'RE GIVING UP THAT EASILY? THAT ALWAYS WORKS!

41 A E A E

KEEP CUTTING HIM CHECKS, JUST TO BE SAFE. BUT WE'RE NOT REALLY RUNNING CANDIDATES, WE'RE RUNNING MONEY. THE HORSES AREN'T THE RIDERS.

THE UGLY PHASE

4

45

A

E

D

F#

Musical notation for measures 45-48, featuring a treble and bass clef with a key signature of one sharp (F#). The notes are represented by horizontal lines on the staff.

SPARE ME THE GAMBLING ANALOGIES.

FASHION WEEK
♩=144 STRAIGHT

49

F

F# (C)

A

F#

A

Musical notation for measures 49-54, featuring a treble and bass clef with a key signature of one sharp (F#). The notes are represented by horizontal lines on the staff.

ARE YOU PATRONIZING ME? SO...IT'S NOT ABOUT THE MODELS...

LET ME PUT IT THIS WAY. POLITICS IS LIKE FASHION WEEK.

ABSOLUTELY.

SURE, THEY LOOK GOOD:
YOU CAN DRAPE ANY CRAP

55

B

A

D

E

Musical notation for measures 55-58, featuring a treble and bass clef with a key signature of one sharp (F#). The notes are represented by horizontal lines on the staff.

THE ISSUES ARE FABRIC. OKAY, SO YOU'VE GOT THE RUNWAY SHOWS...

ON THEM AND THEY'LL WORK IT FOR YOU. ABORTION IS...LINEN SAY ...

59

F#

A

F#

A

Musical notation for measures 59-62, featuring a treble and bass clef with a key signature of one sharp (F#). The notes are represented by horizontal lines on the staff.

MEANWHILE THE FASHION INDUSTRY IS CASHING IN, SLAPPING THE

LOTS OF PARTIES. SOMEONE'S IN, SOMEONE'S OUT.

THE UGLY PHASE

5

63

B

A

D

E

Musical notation for measures 63-66. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). Both staves contain whole rests for all four measures.

MERCHANDISE ON THE MANNEQUINS.

IT DOESN'T MATTER WHO WINS, BECAUSE...WE'RE THE INDUSTRY,

BETTER METAPHOR! MAKE THE CANDIDATES MANNEQUINS!

67

F#

A

F#

A

Musical notation for measures 67-70. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). Both staves contain whole rests for all four measures.

WE'RE CALLING THE SHOTS.

JUST BET ON ANOTHER?

IF THE HORSE...IF THE MANNEQUIN YOU BET ON DOESN'T WIN...

71

B

A

D

G

Musical notation for measures 71-74. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). Both staves contain whole rests for all four measures.

WAIT, DO YOU MEAN THE DEMOCRATS?

POLITICS MAKES FOR STRANGE BEDFELLOWS. AND SPEAKING OF STRANGE BEDFELLOWS...

GETTING IN BED

75

C (D) ♩=178

C7

G#

G

Musical notation for measures 75-78. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The bottom staff contains a melodic line in the first two measures, followed by whole rests for the remaining two measures.

THAT'S A DIFFERENT SONG!

WE COULD BE GET - TING IN BED TO - GE - THER

THE UGLY PHASE

6 79 C C7 F G

RON WE ARE IN THE MIDDLE OF AN UGLY DIVORCE
WE COULD BE GET - TING IN BED TO - GE - THER YEAH BUT...

UGLY PHASE

♩=134 SWING

83 E (E) D G B

WE'RE IN THE HONEYMOON OF OUR DIVORCE.
I THINK WE'RE PAST THE UG - LY PHASE EXACTLY!

87 E D G F#

WE ARE NOT PAST THE UG - LY PHASE
YEAH WE'RE PAST THE UG - LY PHASE YEAH I THINK WE'RE PAST THE

91 E D G B

THE BREAKDOWN OF DEMOCRACY IS NO EXCUSE TO START HAVING SEX AGAIN! THERE ARE OTHER WAYS WE COULD FIGHT.
UG - LY PHASE I DON'T NEED AN EXCUSE!

THE UGLY PHASE

95 E D G A

ALL YOU EAT IS HAMBURGERS. WHAT ABOUT BASEBALL TEAMS, OR NEWSPAPERS...

WHAT ABOUT CELEBRITY CHEFS? SEE! WE'RE BRAINSTORMING! WHAT A GREAT TEAM WE ARE!

99 E D G B

NO WE'RE NOT NO WE'RE NOT PAST THE UG - LY PHA - ASE

I THINK WE'RE PAST THE UG - LY PHASE

103 E D G A

NO! DEFINITELY NOT

YEAH I THINK WE'RE PAST THE UG - LY PHASE__

107 E

LOOK UP SOME OTHER EX-WIFE IF YOU'RE FEELING LONELY!