

PAULA AND KARL'S ROAD TRIP

1) Little Do They Know

BY JOSIE AILEEN PATTERSON

Em **Karl** Am B

Lit - tle does she know the mess she's got - ten in - to now

Em Am B7(#9)

Just a smart lit - tle lamb with a gor - geous smile_____ so

Em Am B Em **(Safety under dialogue)**
+Hi Hat

come in-to my car, lit-tle la-dy and take a rest for a while_____

Em **Paula** Am B

Lit-tle does he know_____ what a rat he picked up at the side of the road_____

Em Am B7(#9) Em

first a nib-ble then a bite then all the men are caught_____ like a drug laced with rat poi-son you

Am B **recit. a tempo** Em Am B **(Safety)**

aren't as safe as you thought_____

Em Paula

Lit - tle does he know _____ how the

Karl

Lit - tle does she know _____ how the

Am 3 B7 Em

de-tails of my mas-ter plan would go__ Get the bleach get the cruel-ty

de-tails of my mas-ter plan would go__ Get the rope get the cruel-ty

Am (both)
Karl is on top B

get the mat-ches and the knife and the ecs - ta - sy _____ that

Recitative

Am B7 3 3

comes with a plan well ex - ec - ut - ed the plea-sure of vil lai ny could not be re - fu - ted by the

Am B 3 3 //

cold hard hand of the law__ af - ter all I'm a - bove all that I am their

a tempo

Em Em **Open** Am B7

god!_

Paula: Wait, let me get this straight? On this random ass highway in the middle of Ontario, you, an - I can only assume - serial killer, picks up me, also a serial killer??

Paula: Are you lying just to make me feel empathetic towards you?

PAULA AND KARL'S ROAD TRIP

2) Should I Close My Eyes

BY JOSIE AILEEN PATTERSON

Allegro

B B(sus2) B B(sus2) G#m G#m(add4) G#m G#m(add4) **Karl**

Should I

B B(sus2) B B(sus2) E

trust her?___ If she's as cun-ning as___ she seems But should I trust her?___ She is the

G#m7 F#7 A

wo-man of___ my dreams but if she still sees just a vic-tim when she looks in-to my face

F#6 F#/A# **Paula** B B(sus2)

Could this e-ver work? Or would my time have been a waste? Can I trust him?___ He's a

B B(sus2) E

mur-der er___ like me___ but can I trust him? How much cu-ter could he be? This

G#m7 F#7 3 A F#6

real-ly weird love sto-ry could have a ve-ry grue-some turn But I just met this man so all my

Andante

F#/A# **Both:** B G#m

trust, he'll have to earn So to night_____ I won't close my eyes___ though I

C#m F#

feel a spark I___ can't yet_____ sur- mise___ Whe-ther their

Recitative

a tempo

B G#m7 C#m F#

mo-tives are true_ I think I could love you but not to - night not yet So good

B G#m E A

night sleep tight don't let the bed bugs bite and don't

Recit.

Segue to 2a

F# F#/A# G#m

fret be-cause I won't kill you yet

2a) INSTRUMENTAL

Safety

Bm Em Am A#°

cue: SFX Rooster
fade off

PAULA AND KARL'S ROAD TRIP

3) Just Like Me

BY JOSIE AILEEN PATTERSON

Karl (rapped):

Oh my dear lis-ten here 'cause I won't speak long You're the pret-ti-estthing I ev-er lay my eyes on just a

Paula: Oh, Karl stop it

fine lit tle Mis-sy with a mind like mine Hey Pau-la oh Pau-la your so damn fine! I'm not a

(stop time)

man of ma-ny words but I'm a man of ma-ny rhymes And I hope Pau-la will have me if I win her in time She's the

apple to my pea-nut but-ter straw to my soft drink when it comes to mur-der, she does-n't ev en blink She's the

com - bi - na - tion of all the things I love in this world all wrapped

up and dis - guised as thisun-a sum-ing pearl she's got come-backs like thumb-tacks, she's sharp as can be

Paula (sung:)

Karl (sung:)

'Cause this guy thinks just like me They ne ver
oh man how did I get so luc-ky? 'Cause this girl thinks just like me They ne ver

judge me for my ho-mi-ci-dal ten-den cies we share ice-cream on sun-ny days and

D Em C G Em B7(#9) **Paula (rapped):**

mur-der in the rain Em and when thenight comes we hide a way in a shit ho tel a-gain 'Cause yo I

Em G D C

found a good man af-ter years on the run he's hand-some and cle-ver and a whole lot of fun He's my pro-

Em G

tec-tion from the e-vil for-ces try-ing to stop us. I'm not

D C

law-less but fuck the cops was my mot-to 'round the of-fice and I'm

Em G D C

bra-less when I'm kil-ling my foes Don't need an or-der for Chi-nese food just get me spring rolls I love this

Em G D C

Karl guy my call guy my get in the car and haul guy a

Em G D C

gen-tle-man and wise man but he's not ascho-lar though he's tal-lerhe al-ways ma-na-gesto fallfirst pret-ty

Em G D C

Kar-lo wants a cra-cker and he's found onein me But I want him formy-self 'cause damn son,I'm gree-dy so

Em G

call me the Karl bear-er 'cause I car-ry him a-way from the

D C C **Paula (sung:)** G

trou-ble he gets in-to ev-ery day **Karl (sung:)** 'Cause this dick might

'Cause this chick might

unis. D C G Em D

be the one they're cute and fun-ny and su-per hot_ when they're on the run They're the ex

Slower

C G D C 3 G 3 D

act kind of per-son who I can see spen-ding the rest of their lives with me

C G D C D

I real-ly have hopes and dreams of hel-ping them bur-y-ing their vic-tims bo-dies

PAULA AND KARL'S ROAD TRIP

4) Hey Stan

BY JOSIE AILEEN PATTERSON

Karl: *So let me tell you a little story about me*

Musical notation for the first line of the instrumental introduction, featuring chords A, B, C, and D.

Karl: *I grew up in the rural country with a strictly catholic family who didn't tolerate any form of individuality and my sisters who all were so great*

Musical notation for the second line of the instrumental introduction, featuring chords A, B, C, and D.

Karl: *Were coincidentally all just so straight but I had a side to me, I never let them see I had a side of me that just wanted to say*

Musical notation for the third line of the instrumental introduction, featuring chords A, B, C, and D.

Hey

Musical notation for the first line of the vocal melody, featuring chords A, D, E7, and A.

Stan you look good in flan-nel Hey Stan__ have

Musical notation for the second line of the vocal melody, featuring chords D, E7(sus4), A, D, and E7.

you been wor - king out?_ Hey Stan__ would you come_ with me?_ 'Cause

Musical notation for the third line of the vocal melody, featuring chords D, D#0, E7, and Eb7.

damn I think I might be lo-ving a man but could I real-ly be lo-ving a man?'Cause

Musical notation for the fourth line of the vocal melody, featuring chords D, D#0, and E, with a ritardando marking.

I have al - so real - ly loved wo - men how could this__ be?__ so I

Karl: did a little online research in my haze of confusion, and there were some really helpful websites for this kind of stuff. I found this one "pride.com" or something,

Musical notation for the first line of the guitar part, featuring chords A, B, C, and D.

Karl: and it had a definition for something that sounded like what I was experiencing

Musical notation for the second line of the guitar part, featuring chords A, B, C, and D with triplets.

Karl: So I talked to my friend Jimmy About this something inside of me and he said, "hey Karly" You gotta let that sucker free

Musical notation for the third line of the guitar part, featuring chords A, B, C, and D.

Karl: So I decided to tell my parents, Who weren't known for being too flexible I said hey mom and dad, I love you so much
But I think I might be bisexual! They said,

Musical notation for the fourth line of the guitar part, featuring chords A, B, C, and D with a triplet.

Musical notation for the fifth line of the guitar part, featuring chords A, D, and E7.

Hey Karl! that's a fuck - ing sin

Empty musical staff for the guitar part.

Musical notation for the sixth line of the guitar part, featuring chords A and D.

Hey Karl! we ne - ver wan - na see your face 'round here a - gain

Empty musical staff for the guitar part.

Musical notation for the seventh line of the guitar part, featuring chords A, D, and E7.

Hey Karl! pack your bags and hit the road we've

Musical notation for the eighth line of the guitar part, featuring chords D, D#o, E7, and a triplet.

put up with your shit but now you've grown In - to a seed of De - vil's spawn

Karl: *So I left my home after that And found a pass-time right off the bat*

A **a tempo** B C D

Karl: *I took out my jealousy, 'bout my sisters success stories On women with similar paths But I still said*

A B C D

Hey

A D E7 A D E7(sus4)

Stan would you be my lo-ver? Hey Stan I hope you don't mind that I'm a kil-ler

A D E7 D D#°

Hey Stan come on home with me don't mind that un-con-scious bo - dy

E7 3 Eb7

She's just slee - ping don't wor - ry hon - ey

D 3 D#° E 3

Oh Stan don't leave, please come back ba - by where did I go wrong?_

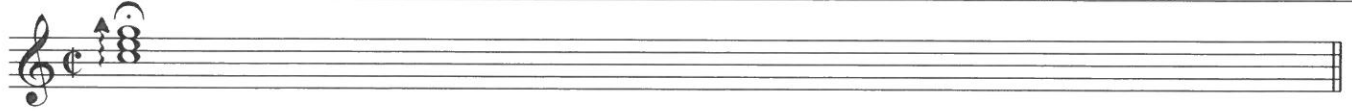
Karl: *You don't have a problem with any of that do you Paula?*

PAULA AND KARL'S ROAD TRIP

5) Dear Charlie -- Preprise

BY JOSIE AILEEN PATTERSON

Paula: *I felt something was wrong deep in my gut and I sprinted down the hallway to Charlie's bedroom, and I was not prepared for what I was going to walk into.*



Paula: Sung

C Am G(sus4)

I saw him fro-zen there___ Pow-dered bleach ha-lo a-round his hair

C Am G(sus4) F G

Dish-wash-er tab-lets in his hand___ and ted-dies on_ his chair his ti-ny hands__clasp-ed his

F G F G7

neck, his lit-tle face in clear dis - tress I crum-pled my__face in___ his chest and tried

Dm7 G7 C Am G

___ to wake him up But Char-lie was gone_ be-fore I had ar-rived

C Am G(sus4) C

Why could-n't my___ love a- lone___ have re-vived Why could-n't I___

Am G F G G Gb

bring him back to life? Why could-n't I save my ba - by?

F G F

Mark heard me scream he ran down the hall he was - n't pre-pared for my

G F G

an - ger at all he backed a - way in - to what I'd call un -

Fmaj7 G

for-tu-nate foot place-ment and gra-vi-ta-tio-nal mis-for-tune In my

F Am F Am

state of mind I flew on - to him in a lack of thought and a flash of whim and his

molto rit.

Fmaj7 Am

warm blood now I was co - vered in as I

a tempo

C

Safety:
vamp under monologue

beat that man to death

Piano

8va

p

Ped.

Recitative

C(add9) Fmaj9

I packed my bags__ Lit a match__

Bbmaj9

turn my key in the front door's latch no se-cond thoughts I

Gm(add4) Abmaj9(#11) *a cappella*

3 3

did-n't look back as my life went up in smoke_ I looked to the sky and whis-pered

God, this bet-ter be a fu-cking joke but it was -n't

Paula: After that I ended up in America for a couple years, and then was hitchhiking back up into Canada when I ran into you.

PAULA AND KARL'S ROAD TRIP

6) Dear Charlie

BY JOSIE AILEEN PATTERSON

The musical score is written for guitar, flute, and voice. It begins with a guitar introduction consisting of five chords: C, G, C, Am, and G. The flute part features a counter-melody starting on the second measure. The vocal line, labeled 'Paula: Sung', begins in the third measure. The lyrics are: 'I held you through the night when the dark-ness crept a round etc. And lulled you gen - tly through when you looked but all you found Was a hole where a mom and a dad should be our fa-mi-ly so - li - da - ri - ty But the best I e - ver of - fered you was a man with nar - col - lep - sy Does this come na - tural - ly to wo - men with a preg - nan - cy? Is mo - ther - hood some - thing that comes with fem - i - ni - ni - ty? Well I don't know but I sure tried hard with a white pick - et fence and a gras - sy yard and a man and a ba - by son Be - cause Char - lie my dear you'll'.

C G C Am G

Fl. *Flute counter-melody*

Paula: Sung

C Am G(sus4) G

I held you through the night when the dark-ness crept a round etc.

C Am G(sus4) G

And lulled you gen - tly through when you looked but all you found Was a

F G F G(sus4) G

hole where a mom and a dad should be our fa-mi-ly so - li - da - ri - ty But the

F G Dm7 G(sus4) G

best I e - ver of - fered you was a man with nar - col - lep - sy

C Am G(sus4) G

Does this come na - tural - ly to wo - men with a preg - nan - cy?

C Am G

Is mo - ther - hood some - thing that comes with fem - i - ni - ni - ty? Well

F G F G

I don't know but I sure tried hard with a white pick - et fence and a gras - sy yard and a

F G F (ppp)

man and a ba - by son Be - cause Char - lie my dear you'll

al - ways be my on - ly one So

Char - - lie my ba - by I'm so

so - - ry for all I'm put you through Oh

Mom - my is so sor - ry for all she's done to you

And I know mo - ther - hood was - n't my strong suit

And I did - n't e - ven think that I had to child proof for your

cur - i - ous mind and your ti - ny fin - gers the me - mo - ry of your smile still lin - gers

Through my mind when I look for the child I knew cus Char - lie I real - ly tried I

tried to do good for you so

espressivo **f** D Bm G

Char - lie my ba - by I'm so sor - ry for

Em7 A7 D Bm

all I've put you through Oh Mom - my is so sor - ry for

G A *tenderly* D Bm

all she's done to you so **p** Char - lie my ba - by I'm so

G Em7 A7 D

so - ry for all I've put you through Oh Mom - my is so

Bm G A D A D

Slower **molto rit.**
sor - ry for all she's done to you

PAULA AND KARL'S ROAD TRIP

7) Should I Close My Eyes / Dear Charlie (Reprise)

BY JOSIE AILEEN PATTERSON

Karl B E

But could I trust her?_she's the wo-man for me but could I trust her? She's sweet and

G#m7 F#7 A

sour I see but could I real-ly trust this wo-man who I've gi-ven my heart to I

F#6 F#/A# 3

just have to be-lieve Be-cause that's all that I could do_

Paula B G#m F# B

I lay be-side you, Karl e-ven through my fear I should have ta-ken more time

G#m F# E C#m

_ to hold you near af - ter all the things_ you did_ for me_ I

E C#m E C#m

ne-ver gave them back ful - ly_ but I al-ways held be - lief_ that

G#m F# **Karl** B

we would al-ways be_ to - ge-ther Why did she do this?_ Why did she

E

do this to me?_ I know I wronged her but just how mad could she be? She was my

accel.

G#m7 C#m7 G#m7 C#m7 G#m7 C#m7

soul-mate, my lo-ver my friend and my sa-viour sa-ving me from my er

G#m7 C#m7 N.C. F#

Paula

rat-ic be - ha-viour sa-ving me now from my self _____ Oh

B G#m E F#

Kar - lo___ my pride I'll swal - low,___ be-cause I tru-ly hurt you___

B G#m

And Kar - lo___ I'll wake to - mor - row_

E C#m7

___ wal-low in sor - row_____ and not know what to

F# B

do Be-cause I'll be mis-sing you___

Karl B

So thank you Pau-la_____ I will

E

al-ways love you I'm sor-ry to leave you___ it was the right thing to do___ I know I

G#m7 C#m

8

3 3 3

did-n't have much choice but I'm atpeace with my pas-sing and there's just one

Paula: (spoken)

Voice

F#6

I'm so sor-ry, Karl

a tempo

last thing — I love you —

Piano

rit.

led. *