A Medley Comprised of

CRAZY EX-GIRLFRIEND THEME
Written by Rachel Bloom, Adam Schlesinger

I'M JUST A GIRL IN LOVE
Written by Rachel Bloom, Jack Dolgen, Adam Schlesinger

YOU DO/ YOU DON'T WANT TO BE CRAZY
Written by Rachel Bloom, Jack Dolgen, Adam Schlesinger

A DIAGNOSIS
Written by Rachel Bloom, Adam Schlesinger

THE DARKNESS
Written by Rachel Bloom, Jack Dolgen, Adam Schlesinger, Aline Brosh McKenna

WE'LL NEVER HAVE PROBLEMS AGAIN
Written by Rachel Bloom, Jack Dolgen, Adam Schlesinger

I'M A GOOD PERSON
Written by Rachel Bloom, Adam Schlesinger

WEST COVINA
Written by Rachel Bloom, Jerome Kurtenbach

YOU STUPID BITCH
Written by Rachel Bloom, Adam Schlesinger

ELEVEN O'CLOCK
Written by Rachel Bloom, Jack Dolgen, Adam Schlesinger, Aline Brosh McKenna
ELEVEN O'CLOCK
from Crazy Ex-Girlfriend Season 4

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ELEVEN O'CLOCK
Freely, colla voce $d = ca. 64$

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Rebecca: Oh good, an abstract theatrical space. Now I can actually think.

Rebecca: It's eleven o'clock, and by e-

JEROME KURTENBACH STUDIO PREPARATION (323) 491-6345

ELEVEN O'CLOCK
lev-en o'-clock, should-n't I have earned a frick-in' ev-er - af-ter? I've

In tempo
done the work- books, tak-en the pills, what more could I do?

poco accel.
How do I still not love my - self af-ter
all that I've been through? I was

work - ing hard at a New York job mak - in' dough but it made me

blue. One day I was cry - ing a lot and
so I decided to move to West Covina

California, brand new pals and new career. I admit that's where Josh lived and that's what brought me
here, 'cause I was... just a girl in love. Did - n't want to be held re- sponsi - ble for my ac - tions. I had
man-y un-der-ly-ing is-sues to ad-dress... and I

mf sub.

YOU DO/DON'T WANT TO BE CRAZY

\( \text{\textcopyright} \) ca. 96 Straight

did and didn't want to be cra-zy. No, wait, I

did-n't did want to be cra-zy. To clar-i-fy I got a di-ag-

pp sub.
A DIAGNOSIS

\[
\begin{align*}
&\text{\(f\)} & & B \\
& & & F#/B \\
& & & E/B
\end{align*}
\]

\[
\text{no} - \text{sis... A di} - \text{agnosis,}
\]

\[
\begin{align*}
&\text{\(f\)} & & F#/B \\
& & & F/C
\end{align*}
\]

\[
\text{and named the dark} - \text{ness.}
\]

\[
\begin{align*}
&\text{mf} & & C \\
& & & F/C
\end{align*}
\]

\[
\text{And though I}
\]

THE DARKNESS

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Eleven O’Clock
knew I'd have problems again.

on, but let me just keep disco-ing. Ugh...

I wanted to

be a good person, yes it's true. Be a good person but bet-
- ter than who? This med-ley just got su-per in-tense, 'cause life

really does-n't make nar-ra-tive sense.
ELEVEN O'CLOCK

Tempo I \( \frac{d}{d_4} = \text{ca. 64} \)

It's eleven o'clock. Eleven o'clock. I need to...

end this song but I don't know how. Eleven o'clock, still eleven o'clock,...

Well Rebecca, you've done it now...

ELEVEN O'CLOCK

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You ruined every-thing, you stu-pid bitch.
Up-root-ed ev-e-ry-thing and sad you'd made a switch. But you're still a poop-y lit-tle slut who lives in a dream and does-n't know how to love...
This whole journey's been a crock.

In case you can't tell time, it's still eleven o'clock.