

- PIANO/VOCAL -



**Book by JOHN AUGUST
Music and Lyrics by ANDREW LIPPA**

**Based on the novel by Daniel Wallace
and the Columbia Motion Picture
written by John August**



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10/13/16

BIG FISH

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Big Fish

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PROLOGUE

[REV. 7/31/14]

01

Music and Lyrics by
ANDREW LIPPA

Andante (♩ = c. 102)

The musical score is written for piano and voice in 4/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a quarter note equal to approximately 102 beats per minute. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line consists of a series of notes, some with lyrics. The first system includes a dynamic marking of *mp*. The second system includes the instruction '[Daffodils appear]' above the vocal line. The score is numbered 1 through 13, with some measures containing multi-measure rests.

Musical score for measures 14-15. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 14 starts with a treble clef line containing a quarter rest followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of eighth-note patterns in both hands. Measure 15 begins with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth-note patterns. Measure 15a is a sub-measure containing a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 15 ends with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with eighth-note patterns.

Musical score for measures 16-18. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 16 starts with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of eighth-note patterns in both hands. Measure 17 begins with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth-note patterns. Measure 18 starts with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with eighth-note patterns.

Musical score for measures 19-22. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 19 starts with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of eighth-note patterns in both hands. Measure 20 begins with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth-note patterns. Measure 21 starts with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with eighth-note patterns. Measure 22 begins with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with eighth-note patterns.

WILL: "Dad? Mom's looking for you."

EDWARD: "I don't know why we need rehearsal dinners."

Musical score for measures 23-24. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 23 starts with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of eighth-note patterns in both hands. Measure 24 begins with a treble clef line containing a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with eighth-note patterns.

EDWARD (cont'd): "These people have been eating dinner their whole lives. They don't need practice."

WILL: "Is this where you taught me to fish?"

EDWARD: "You caught a catfish this big."

WILL: "It was about half that size, but thank you. And thank you for cleaning it. Dad, about tomorrow..." [GO ON]

VAMP (rit last x)

EDWARD: "You're nervous."

WILL: "I'm not."

EDWARD: "You are. You got that quiver. I recognize it." [GO ON]

Slower - Rubato

WILL: "Dad..."

EDWARD: "When you were a kid, you'd never jump in the pool. I'd have to sneak up and push ya."

WILL: "Yeah, that was fun for me. Actually, I wanted to talk about you...." [GO ON]

EDWARD: "My favorite subject."

WILL: "So Josephine and I would appreciate it if you didn't tell any of your stories at the wedding."

EDWARD: "My stories."

WILL: "And jokes. No stories, no jokes. No anecdotes." [GO ON]

EDWARD: "You used to like my stories -- especially the one about the witch."

WILL: "I was six."

EDWARD: "You were never six. You were born a tiny middle-aged man." [Edward adjusts himself, a pain in his side.]

WILL: "You okay?" [GO ON]

EDWARD: "I'm fine. You're the one in trouble here. You ready to get married?"

WILL: "I am."

EDWARD: "Then here's to what's next."

WILL: "To what's next." [GO ON]

VAMP (jump on cue)

A Tempo

Musical score for measures 30 and 31. Measure 30 is a repeat sign. Measure 31 has a first ending bracket.

Musical score for measures 32, 33, and 34. Measure 32 has a dynamic marking of *mf*.

Musical score for measures 35, 36, and 37.

Musical score for measures 38 and 39. Measure 38 has a dynamic marking of *Sub*.

40 41

(8vb)-----

[ATTACCA to #2]

BE THE HERO

[REV. 10/13/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Evening, son."
 YOUNG WILL: "Where were you? You missed my game."
 EDWARD: "How do you know I wasn't hiding in the stands? Maybe I didn't want to spook you, keep you from hittin' that home run." [MUSIC OUT]
 YOUNG WILL: "We were playing soccer."
 EDWARD: "That's barely a sport." [MUSIC RESUMES m.3]
 EDWARD (cont'd): "Now, what story's it gonna be tonight?"
 YOUNG WILL: "I already marked it. Here."
 EDWARD: "You don't want this. These are prefabricated, predigested." [GO ON]

Moderato ♩ = 110

EDWARD (cont'd): "Let me tell you a real story--"
 YOUNG WILL: "You mean another story about you."
 EDWARD: "A story about life!"
 YOUNG WILL: "Dad -- can you even read?"
 EDWARD: "I can read just fine! Look... Chapter nine: 'Thus kept the Trojans watch, but the ay-KEE-uns were holden of wondrous Panic...' The hell is this book?" [GO ON]

YOUNG WILL: "It's about the Trojan War."
 EDWARD: "Okay. Ancient Rome and all that."
 YOUNG WILL: "They're actually Greek." [GO ON]

EDWARD: "That's my point! We live in Alabama, Will. We got stories under every leaf and every stone." [GO ON]

SAFETY (vocal last x)

EDWARD:

10 What if I told you you could be__ a king? 11 12 A-ny-thing you de-si - red boy,

13 a-ny-thing on a plate, 14 all with - in your pow - er to cre - ate. 15 I know

16 *quasi colla voce* some - where in the dark - ness there's a 17 sto - ry meant for me__ where I

18 al-ways know ex - act - ly__ what to say. 19 20 I know some-where some sur-pri - sing end - ing

A Tempo

21 waits for me to tell it my own way. 22 23 Be the he -

24 - ro of your sto-ry if you can. 25 26 Be the cham - pion in the fight, not just the man.

27 28 29 Don't de-pend on oth-er peo-ple to put pa-per next to pen. Be the he -

30 - ro of your sto-ry, boy, and then 31 32 you can rise to be the he-ro once a-gain.

EDWARD: "Now, part of adventure is the people you meet."

33 34 35

(WITCH appears)

36 37

What if I said I met a witch when I was ve - ry young?

mf

38 39 40

YOUNG WILL:

What if I said she showed me how I die? How you die? Pow-er-less in the face of it,

41 42 43

ter-ri-fied in the wood, that was where my life was changed for good. Hey!

("look who's here!")

(WITCH disappears)

44 What if I said I met a gi - ant wast-ing in a cave? 45 46 What if I claimed I rose to be ___ far

47 brav - er than the brave? 48 All ___ my life of sto-ries, son, and 49 ev' - ry-one is true,

50 so be - lieve me as I'm tell - ing you ___ 51 to be the he -

52 - ro of your sto - ry while you may. ___ 53 Be the guy

54 — who gets the girl — and saves the day. — You don't need

56 — a book of Greeksto teach you how to stay a - live, be the he - ro of each sto-ry you de-rive,

59 — then for - ev-er you're the he - ro who'll sur-vive. — Ev' - ry

62 tale that you in - vent can be — a life that you make real, where each

64 cha-rac-ter__ you meet be-comes your friend._____ 65 You don't need to be__ a nov-el-ist to 66

67 make be-lieve what's wait-ing 'round the bend!_____ 68 69

Be the he-
WOMEN:

Be the he-
MEN:

Be the he-

70 (EDWARD): 71 72

- ro of your sto-ry 'til it's done._____ Why go pro-me-nade when you were born to run?

- ro of your sto-ry 'til it's done._____ Why go pro-me-nade when you were born to run?

- ro of your sto-ry 'til it's done._____ Why go pro-me-nade when you were born to run?

f accented

(EDWARD):

73 If you un-der-stand this pre-mise you will ne-ver be a-lone. You can

(WOMEN):

You can

(MEN):

You can

mp *crescendo poco a poco*

76 con - quer ev' - ry chal-lenge, you can face each step-ping stone. Be the he -

77 con - quer ev' - ry chal-lenge, you can face each step-ping stone. Be the he -

con - quer ev' - ry chal-lenge, you can face each step-ping stone. Be the he -

All altos: take G

All tenors: take D

78 ro of your sto - ry... 79

(MERMALD appears)

80 (EDWARD): What if I swore I saw a mermaid swim-min' in the mist? 81

82 What if I told you she would be the first girl that I kissed? Out 83

84 there in the wa - ter, filled with 85 eag - er ness and fear,

EDWARD: "Somehow that kiss transformed her."

86 here is what she whis - pered in my 87 (kiss)

MEN:
Be the

88 WOMEN: 89 90

Be the he - ro of your sto - ry... he - ro of your

he - ro of your sto - ry... Be the he - ro of your, he - ro of your

mp *crescendo poco a poco*

91 *fp* 92 93

sto ry!

sto - ry!

(MERMAID dances)

ff

94 95

96 97

EDWARD: One day, I met a fisherman.

FRUSTRATED FISHERMAN: "You gotta help me! If I don't catch a fish, my family's gonna starve! "

EDWARD: "The fish are sleepin'! You gotta get 'em movin'. Try the Alabama Stomp!" [GO ON]

VAMP (jump any beat)

98 99 100

EDWARD: "C'mon, Will!"

EDWARD: "Works every time."

101 102 103 104

thigh stomp chest clap (slide whistle) fish

105 106 107 108

heel (drms)

EDWARD: (ad lib) "Something about this rhythm really gets their fins movin'!"

109 110

(fish in bucket)

111 112 113 114 115

YOUNG WILL: "Couldn't you just give him some money?"
EDWARD: "See Will, give a man a fish, you feed him for a day.
 Teach a man to fish, you feed him for a lifetime." [GO ON]

VAMP (jump any beat)

116 117 118 119

(no fish)

EDWARD: " Teach a man the Alabama Stomp, you feed his soul. C'mon, everybody, we gotta help this guy!"

120 121 122 123

124 125 126 127

128 129 130 131

heel floor stomp

132 133 134 135

subito *p*

136 137 138 139

cresc. poco a poco

140 141 142

sfz

Musical score for measures 143 and 144. The piano part features a dynamic marking of *sfz* and a red line indicating a melodic contour. The vocal part begins in measure 144.

Musical score for measures 145 and 146. Measure 145 is a whole rest for the vocal line. Measure 146 contains the vocal entry: **EDWARD:**
I know

Musical score for measures 147 and 148. The vocal line continues with the lyrics: some - where in the fu - ture there's ad - ven - ture made for me__ filled with

Musical score for measures 149, 150, and 151. The vocal line continues with the lyrics: mys - te - ry__ and peo - ple I__ can love.____ I know out there on the road of life__ I'll

152 (EDWARD):

live the sto - ry I've been dream - ing of! _____ Be the

153

154

WOMEN:
Live the sto - ry I've been dream - ing of! Be the

MEN:
Live the sto - ry I've been dream - ing of! Be the

155

156

157

he - ro ev' - ry time you get the chance. _____ If the mu - sic stops, con - tin - ue with the dance.

he - ro ev' - ry time you get the chance. _____ If the mu - sic stops, con - tin - ue with the dance.

he - ro ev' - ry time you get the chance. _____ If the mu - sic stops, con - tin - ue with the dance.

ff

mp (EDWARD): *crescendo poco a poco*

158 On a wing — or on a prayer you get there on - ly with your voice. Be at-ten-

(WOMEN):
Be at-ten-

(MEN):
Be at-ten-

p *crescendo poco a poco*

161 - tive, be in-ven-tive, be the first — one to re-joyce. With a sto-ry in — your heart you won't need

162 - tive, be in-ven-tive, be the first — one to re-joyce. With a sto-ry in — your heart you won't need

163 - tive, be in-ven-tive, be the first — one to re-joyce. With a sto-ry in — your heart you won't need

164 a - ny o - ther choice. 165 You're a he - ro, fight - ing dra - gons, win - ning

166

167 wars. 168 Be the he-ro 169 and the world will 170 soon be

167 wars. 168 Be the he-ro 169 and the world will 170 soon be

167 wars. 168 Be the he-ro 169 and the world will 170 soon be

The musical score consists of four staves. The top three staves are vocal lines, each with the lyrics "yours!" written below. The first vocal staff has measure numbers 171, 172, and 173 marked above it. The piano accompaniment is shown in the bottom two staves. The right hand of the piano part features a melodic line with various chords and dynamics, including *ff* (fortissimo) and *sfz* (sforzando). The left hand provides a harmonic accompaniment with chords and single notes.

BE THE HERO PLAYOFF

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[APPLAUSE SEGUE from #02]

L'istesso Tempo ♩ = 110

The first system of the musical score is in 4/4 time and B-flat major. It consists of three measures. Measure 1 is a whole rest. Measure 2 contains a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 3 contains a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The first measure of piano accompaniment is a whole chord of Bb4. The second measure is a half chord of Bb4. The third measure is a half chord of Bb4. The piano accompaniment is marked with a forte (f) dynamic.

YOUNG WILL: "What the hell
was that?" (dialogue continues)

The second system of the musical score is in 4/4 time and B-flat major. It consists of three measures. Measure 1 is a whole rest. Measure 2 contains a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 3 contains a vocal line with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The first measure of piano accompaniment is a whole chord of Bb4. The second measure is a half chord of Bb4. The third measure is a half chord of Bb4. The piano accompaniment is marked with a forte (f) dynamic.

BEFORE THE SWAMP

[REV.6/30/14]

Music and Lyrics by
ANDREW LIPPA

YOUNG WILL: "Do we have a witch?"

EDWARD: "No, but we got two Dairy Queens,
so we're comin' out ahead. Now," [MUSIC]

EDWARD (cont'd): "small-town witches mostly keep to the minor incantations,
love spells, whatnot. But of all the witches in Alabama, there was one who was
the most renowned, for she could see the future."

YOUNG WILL: "And she told you the future?"

EDWARD: "She showed me! That night in the swamp, three of us went looking
for her--just three teenage boys on a dare..." [MUSIC OUT]

♩ = 104

VAMP

The musical notation shows a piano vamp in 4/4 time. The right hand plays a repeating eighth-note pattern: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), with accents (>) under each note. The left hand has whole rests. The piece is in a key with one flat (Bb) and ends with a repeat sign. There are first and second endings marked with '1' and '2' above the staff.

[SEGUE to #02C]

THE SWAMP

[REV.10/13/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "I didn't know she would change my life forever." [MUSIC]

♩ = 104

shaker *[Zacky squeals]*

DON PRICE: "Shhh! Quiet, Zacky."

ZACKY PRICE: "I gotta bug in my drawers! Help me, Don!"

DON PRICE: "I ain't gettin' near your drawers."

ZACKY PRICE: "Oh oh oh it's on the move!"

EDWARD: "Use your flashlight! It'll go towards the light."

[Zacky shoves his flashlight down his crotch.]

EDWARD: "Not that way!"

EDWARD: "You want it to move down to your feet!"

ZACKY PRICE: "It's working! It's out!"

DON PRICE: "C'mon, let's find that Witch." [GO ON]

ZACHY: "Wait for me!"

7x

Boys Enter Woods (bongos) *"Tree Butts"*

mf

f

EDWARD: "We're walkin' in circles, Don."

DON PRICE: "You want to lead, go ahead Bloom. I don't think there even is a Witch."

shaker

"The Circle" (Zacky touches trees)

[to m.29]

mf

WITCH: "Boys, you have broken a sacred circle. You better have a good reason."

ZACKY PRICE: (*tight squeal*)

ff

p

Sva

DON PRICE: "We wanted our fortunes read."

WITCH: "I can tell you the future with uncanny accuracy."

WITCH (cont'd): "Your loves, your lives, your deaths. Dollar apiece."

[to m.41]

ZACKY PRICE: "Can I borrow a dollar? I'll pay you back."

WITCH: "No he won't."

ZACKY PRICE: "She knows!"

DON PRICE: "C'mon. Tell me my future." [GO ON]

[to m. 45]

VAMP (Go on any beat)

WITCH: "You asked for it." [She pulls out the crystal ball]

WITCH: "Oh. Yes. The future is quite clear."

DON PRICE: "What do you see? Do I get quarterback?"

Rubato

WITCH: "You lead an unexceptional life, filled with minor triumphs and major disappointments." [MUSIC OUT]

DON PRICE: "What? That's it?!"

WITCH: "That's all the spirits see for you."

DON PRICE: "I want to know how rich I'm going to be."

WITCH: "A dollar poorer than when you started. (to Edward) Now, as for you..."

58 2X 59 60 61

8vb

DON PRICE (cont'd): "I want my money back!" [He grabs the crystal ball - GO ON]

VAMP (Go on any beat)

62 63

(8vb)

ZACKY PRICE: "Don, don't! She'll hex you."

EDWARD: "Give it back."

DON PRICE: "How 'bout I smash it? How you gonna do fortunes without your crystal ball?"

64 65 66

EDWARD: "I said give it back!"

DON PRICE: Or what? You think you can take me Bloom?

I Know What You Want

[REV. 10/13/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Let me guess. [*MUSIC*]
I lead a disappointing life and then I die.

WITCH: "Everyone dies, Edward Bloom." But your death is glorious.

Funky ♩ = 112

2X

shaker

crescendo poco a poco

F

WITCH (con't): Let me show you...

EDWARD: "Why would I want to see how I die?"

What's your con -

cern? Are you scared of hear-ing one thing new. When you could learn some-thing sec-ret that could

22 help you through. In one good turn, 23 I can show you coun-ter - feit from 24 true. Life be - gins

25 — when you know how it ends. 26 **A Little Brighter** 27

WITCH: "And yours is no ordinary life."

28 WITCH: 29

You be - come im - por-tant; you're the brav - est man a - round.

30 31

You're the kind with vir - tue, al - ways find - ing com-mon ground. You

32 climb each hill in front of you, with - out a suf-ferin' sound 33 Com - pas-sion-ate and warm 34 The

35 calm in an-y storm. 44 Let me show you how your days un - fold. 45

OTHER WITCHES:

So take a chance. And in ad -

46 You and me can play the hand you hold. 47 When you gam-ble then you 48

vance Now join the dance.

49 (WITCH) get the gold

(OTHER WITCHES)

Life be - gins when you know how it ends.

51 Don't be - lieve the fai - ry tales that say life is a breeze.

52

53 Ev'-ry man must face a trial that brings him to his knees. But let me share a mag-ic truth, a

54

55

56 proof of all that thrives. 57 The ones who face their fears lead the most 58 in - ter - est - ing

59 Lives! OTHER WITCHES: In - ter - est - ing lives! 60 Lives! OTHER WITCHES: In - ter - est - ing lives!

Hannah
Moses/Belco
Fairy/Kornie
Anne/Deese
Annie

61 Lives! 62

fp

DANCE

63 64 65 66

ff

[to m.68] 69 70

71 72 73

[to m. 75] 76 76A 77

78 78A *The Dragon* WITCH: So

crash (x)

79 EDWARD: 80 WITCH: 81 EDWARD:

tell me what you want. I want a big life. And tell me what you see. I see a

82 WITCH: 83 EDWARD: 84 WITCH:

road. And tell me where it goes. In one di - rec - tion! So

85 86 87

don't you want to see what's next, what's wait ing in the void You may be dis - ap - point - ed, but you

OTHER WITCHES:

Ooh, ooh, ooh, ooh, ooh!

88 89

may be ov - er - joyed!

EDWARD'S VISION

[REV. 8/04/13]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #03]

Andante ♩ = 102

[Edward peers in. Lights go blue and shimmering, as if underwater. Spooky, but also glorious]

[It's the moment Edward will see at the end of the play, but in silhouette.]

[As the moment ends, Edward backs away.]

YOUNG WILL: "What did she show you?"

EDWARD: "The last moments of my life."

YOUNG WILL: "What were they? What did you see?"

EDWARD: "Surprise ending." [MUSIC OUT]

EDWARD (cont'd): "Wouldn't want to ruin it for you." [GO ON]

[ATTACCA to #03B]

I KNOW WHAT YOU WANT (REPRISE)

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Though you were there. Your mother too -- but I didn't know her yet. She was just a girl with red hair." [GO ON]

[REV. 6/30/14]

WITCH: " You're gonna find her, but it won't be easy." [GO ON]

Moderato $\text{♩} = 112$

VAMP

1 9 10 11

So,

subito *p* cresc. poco a poco

ALL WITCHES:

12 [to m. 19] 20

don't be sad, don't be scared, be al - ert, be pre-pared, Take a breath,

sfz crescendo poco a poco

21 22 23

take it slow, let un - cer - tain - ty go, when you know

24 **WITCH:** 25 26

how it ends, you be-gin! _____ When you try

OTHER WITCHES:

how it ends you be-gin! _____ When you try

27 28 29 **Crazy!!**

you can fly! _____

Handwritten annotations in red ink:

- 30
- 31
- 32
- Alex Belar
- Anna De... Casare
- Fritz
- Fly!
- 8va

The score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal lines have some notes that are circled or underlined, with red arrows pointing to them from the handwritten notes.

D9 - Alex

WITCH PLAYOFF

[REV. 6/30/14]

03C

Music and Lyrics by
ANDREW LIPPA

[APPLAUSE SEGUE from #03B]

L'istesso Tempo ♩ = 112

1 Drums
f
1 2 3

VAMP
[WITCH leaves stage - GO ON]
Repeat and fade under scene
shaker
p
4 5 4 5

ALABAMA WEDDING

04

[REV. 10/13/16]

Music and Lyrics by
ANDREW LIPPA

WILL: "Mom."

SANDRA: "You want to practice one more time?"

WILL: "Absolutely."

[Will and Sandra begin to dance a simple box step - MUSIC]

Slowly, freely

1 **WILL:** 2 3 4

For - ward, to - geth - er. Side, to - geth - er.

mp

5 6 7 **SANDRA:** "Not out loud, Will." 8

Back, to - ge - ther.

With Motion ♩ = 176

WILL: "Right."

SANDRA: "Better."

9 10 11 12

Slightly faster

SANDRA: "That's it!"

13 14 15 16

Musical notation for measures 17-20. The piece is in G major. Measure 17 has a whole rest in the treble and a half note G in the bass. Measures 18-19 feature a melodic line in the treble with a slur and a fermata over measure 19, and a bass line with chords. Measure 20 has a melodic line in the treble and a bass line with chords. An *accel.* marking is above measure 19.

Grand, swirling waltz

Musical notation for measures 21-24. The piece is in B-flat major. Measure 21 has a whole rest in the treble and a half note B-flat in the bass. Measures 22-24 feature a melodic line in the treble with a slur and a fermata over measure 22, and a bass line with chords. A *mf* marking is in the beginning of measure 21.

Musical notation for measures 25-28. The piece is in B-flat major. Measure 25 has a whole rest in the treble and a half note B-flat in the bass. Measures 26-28 feature a melodic line in the treble with a slur and a fermata over measure 26, and a bass line with chords. A *b* marking is in the beginning of measure 28.

Musical notation for measures 29-32. The piece is in B-flat major. Measure 29 has a whole rest in the treble and a half note B-flat in the bass. Measures 30-32 feature a melodic line in the treble with a slur and a fermata over measure 30, and a bass line with chords. A *b* marking is in the beginning of measure 29.

Musical notation for measures 33-38. The piece is in B-flat major. Measure 33 has a whole rest in the treble and a half note B-flat in the bass. Measure 34 has a whole rest in the treble and a half note B-flat in the bass. Measure 35 has a whole rest in the treble and a half note B-flat in the bass. Measure 36 has a whole rest in the treble and a half note B-flat in the bass. Measure 37 has a whole rest in the treble and a half note B-flat in the bass. Measure 38 has a whole rest in the treble and a half note B-flat in the bass. A *b* marking is in the beginning of measure 33.

[to m.55]
55 56 57 58 *poco rit.*

a tempo
59 60 61 62

63 64 65 66

67 68 69 70

EDWARD: "Let me show you how to dance with a woman."

71 72 73 74

Musical score for measures 75-80. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure numbers 75, 76, 77, 78, 79, and 80 are indicated above the vocal staff.

Musical score for measures 81-84. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure numbers 81, 82, 83, and 84 are indicated above the vocal staff.

Musical score for measures 85-88. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure numbers 85, 86, 87, and 88 are indicated above the vocal staff. A red bracket highlights this system.

Musical score for measures 89-92. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure numbers 89, 90, 91, and 92 are indicated above the vocal staff. A red bracket highlights this system.

Musical score for measures 93-98. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure numbers 93, 94, 95, 96, 97, and 98 are indicated above the vocal staff. The piano part includes dynamic markings *f* and *Sva*. A red bracket highlights this system.

JUST TAKE ANOTHER LOOK

REV. 6/30/14

04A

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Exercise! What, you didn't see me dancing? I'm fine."

DR. BENNETT: "I'm sure you are. But come in Monday, and we'll be double-sure." [MUSIC]

Allegro ♩ = 160 *Time Passing*

The piano introduction is in 4/4 time with a tempo of 160. It features a driving eighth-note bass line in the left hand and a complex, rhythmic melody in the right hand. The melody includes triplets and is marked with a forte (f) dynamic. The key signature is three sharps (F#, C#, G#).

[Projected huge on screens above the stage, shifting black-and-white images. Wet, murky. Josephine reclines on an examination table for an ultrasound, conducted by a New York doctor. Holding Josephine's hand, Will stares in frustration at a screen. Somewhere in there is a fetus.]

JOSEPHINE:

Josephine's vocal line begins at measure 4. The melody is simple and melodic, with lyrics: "Just take a - no - ther". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, marked with a mezzo-forte (mf) dynamic. The key signature remains three sharps.

WILL: "I'm trying!"

WILL: "My right or its right?"

Will's vocal lines begin at measure 8. The first line has the lyrics "look." and the second line has "It's just off to the right." The third line has "A lit - tle bit of". The piano accompaniment continues with the same eighth-note bass line and chords as in the previous section. The key signature remains three sharps.

WILL: "A penis! It's a boy!"
JOSEPHINE: "Yes!"
WILL: "We're having a son."

freely

[to 23]

pa - tience, Will, now hold it still. and there, voi - la, with light.

[Lights rise on another part of the stage, where Edward is having an ultrasound conducted by Doctor Bennett, with Sandra by his side. Edward's ultrasound is projected right next to Josephine's - GO ON]

EDWARD: "If it's bad news, just tell me."
DR. BENNETT: "It's not what we want to see."
SANDRA: "The tumor didn't shrink?"

DR. BENNETT: "No. It's spread beyond where we thought."
SANDRA: "But that doesn't mean..."
EDWARD: "Course it doesn't honey. I just have ambitious cancer is all. Right, Doc?"

DR. BENNETT: "Exactly."

SANDRA: "We'll keep going though, right? Or try something new."

DR. BENNETT: "There's a conversation to have about what's next."

[Sandra starts to tear up. Seeing this, Edward takes her hand.]

EDWARD: "Now, Sandra..."

SANDRA: "I need to call Will. We never should have kept this from him."

EDWARD: "Fine. But you needn't worry him."

DR. BENNETT: "Will doesn't know about any of this?"

EDWARD: "He's got his own life in New York. No sense bothering him."

WILL: "This is really happening."

JOSEPHINE: "You thought I was making it up?"

WILL: "No."

JOSEPHINE: "I'm going to get dressed"

WILL: "Meet you outside."

JOSEPHINE: "Will -" [MUSIC OUT]

JOSEPHINE (cont'd): "We're going to have a son."

WILL: "I know!" [GO ON]

STRANGER

[REV.7/31/14]

05

Music and Lyrics by
ANDREW LIPPA

WILL: "A son."

Moving ♩ = 108

mp

1 2 3 4

The piano introduction consists of four measures of music in 4/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand has whole notes. The dynamics are marked *mp*. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

WILL:

5 6 7

Strang - er. I'm feel - ing strang - er than I've ev - er felt be - fore. And

8

The vocal line begins at measure 5. The lyrics are: "Strang - er. I'm feel - ing strang - er than I've ev - er felt be - fore. And". The piano accompaniment continues with the same eighth-note pattern in the right hand and whole notes in the left hand.

8 9 10

so much more. Diff - 'rent. Like some - thing old has joined with some - thing new.

11

The vocal line continues from measure 8. The lyrics are: "so much more. Diff - 'rent. Like some - thing old has joined with some - thing new.". The piano accompaniment continues with the same eighth-note pattern in the right hand and whole notes in the left hand. Measure numbers 8, 9, 10, and 11 are indicated above the staff.

11 But still feels true. 12 I'm

This system contains measures 11 and 12. The vocal line starts with a whole rest in measure 11, followed by the lyrics "But still feels true." in measure 12. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

13 pas-sing through a rite that ev - 'ry par-ent does. 14 I'm

This system contains measures 13 and 14. The vocal line continues with "pas-sing through a rite that ev - 'ry par-ent does." in measure 13 and "I'm" in measure 14. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

15 walk - ing on some shared fa - mil - iar ground. 16 Yet

This system contains measures 15 and 16. The vocal line continues with "walk - ing on some shared fa - mil - iar ground." in measure 15 and "Yet" in measure 16. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

17 ev - 'ry step I take is not a step that was. 18 And I've

This system contains measures 17 and 18. The vocal line continues with "ev - 'ry step I take is not a step that was." in measure 17 and "And I've" in measure 18. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

19 found I like the sound of

21 strang - er. 22 A child I've yet to meet be - comes my 23 ev - 'ry - thing. My

sfz *mp*

24 song to sing. 25 Fa - ther. 26 And sud - den - ly the weight of it is real.

27 — What do I feel? 28 I

29
feel con - nect - ed in a way I've ne - ver known. A

30

mf

Detailed description: This system contains measures 29 and 30. The vocal line starts with a treble clef and a key signature of one flat. Measure 29 contains the lyrics 'feel con - nect - ed in a way I've ne - ver known.' followed by a fermata and a quarter rest. Measure 30 begins with a quarter rest, followed by a quarter note 'A'. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a more melodic line. A dynamic marking of *mf* is placed at the start of the piano part.

31
line from Dad to me__ to new-born son. So from to-day I'll ne-ver make a

32

33

Detailed description: This system contains measures 31, 32, and 33. The vocal line continues with 'line from Dad to me__ to new-born son.' in measure 31, followed by a quarter rest in measure 32. Measure 33 begins with 'So from to-day I'll ne-ver make a'. The piano accompaniment continues with the same rhythmic patterns as in the previous system.

34
choice a-lone. One for all, all for one. And

35

36

Detailed description: This system contains measures 34, 35, and 36. The vocal line continues with 'choice a-lone. One for all, all for one. And' across the three measures. The piano accompaniment features a change in the right hand's pattern in measure 35, and a dynamic marking of *p* appears in the left hand in measure 35.

37
when he's born, I'll teach him how to use__ his com-mon sense. He'll

38

Detailed description: This system contains measures 37 and 38. The vocal line continues with 'when he's born, I'll teach him how to use__ his com-mon sense. He'll' across the two measures. The piano accompaniment continues with the established patterns.

39
lis - ten and he'll learn and he'll ex - cel. 40 I'll

41
tell my son that life is lived in clear and pre - sent tense, not on -

42

43
- ly in the sto - ries we can tell. 44 My fa - ther told me sto - ries I could

45

46
ne - ver com - pre - hend. 47 In ev - 'ry tale he'd claim to be the he -

48 *rit.* **Broadly** 49 50

ro. I've tried to un-der-stand him, but I won-der if I can. Be-cause

mf

51 *rit.* *a tempo* 52 53

af-ter al-most thir-ty years, I still don't know the man. I

p

54 55 *rit.*

wish I knew theman, but he's a

A Tempo 56 57 58

stran-ger. My fa-ther is a stran-ger I know ver-y well. A

f *mp*

59 60 61

puz-zling shell. Hope - ful. What's on its way may help us both to grow,

62 63

but I don't know. I

64 65

don't know when I'll un-der - stand what made him wild. I

66 67 68

don't know why he has the urge to fly. I want to face him like a man, and

69 *molto rit.* 70 71

not a child. So I'll try, I'll real-ly try. And in

72 *Colla Voce* 73 74 *rit.* 75

time, my boy is sure to see__ bright-er days for dad and me. We can do__ things bet-ter than be - fore. So that

76 *a tempo* 77 78

stran - gers we will be _____ no

79 *a tempo* 80 *rit.* 81

more. _____

THE PHONE CALL

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[Will's phone rings. He picks up - MUSIC]

WILL: "Hi, Mom! I was just about to call you. What's...what's wrong?
Mom? I'm coming home. We'll be on the next flight." [Beat - GO ON]

Freely

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four measures. The piano part is marked *mp* and features a steady accompaniment of chords. The vocal line begins with a melodic phrase in the first measure, which is repeated in the second and third measures, and concludes in the fourth measure with a final note and a fermata.

[SEGUE to #05B]

AFTER STRANGER

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[SEGUE from #05A]

Andante ♩ = 108

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains three measures of music, with measure numbers 1, 2, and 3 written above the staff. The middle staff is the piano accompaniment, starting with a treble clef, the same key signature and time signature, and a dynamic marking of *mf*. It features a continuous eighth-note accompaniment pattern. The bottom staff is the bass line, starting with a bass clef, the same key signature and time signature, and containing three measures of music.

SANDRA: "I wanted to tell you right away, but your father didn't want anyone to know he was sick." [*Dialogue continues*]

rit.

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains two measures of music, with measure numbers 7 and 8 written above the staff. The middle staff is the piano accompaniment, starting with a treble clef, the same key signature and time signature, and featuring a continuous eighth-note accompaniment pattern. The bottom staff is the bass line, starting with a bass clef, the same key signature and time signature, and containing two measures of music.

TWO MEN IN MY LIFE

[REV. 7/31/14]

Music and Lyrics by
ANDREW LIPPA

SANDRA: "I'm not worried about the house. I'm not worried about me. I'm worried about you."

WILL: "I'm fine, Mom. I'll be fine, you don't..."

SANDRA: "Oh, 'I'm fine.' You sound like your father. [MUSIC]

You are the two most stubborn men on Earth, and it is my curse that I love you both." [GO ON]

Sweetly ♩ = 82

3x

VAMP (vocal last x)
SANDRA:

There are

two men in my life: him and you. There are

two men who'll be speak-ing when I'm through. There are

7 few men like your dad, 8 not ea - sy to de - fine. 9 I know he is - n't per - fect, but he's

10 mine. 11 There are. two men in__ my life: 12 him and you.____ And I

mf secco

BASSOON

13 ne - ver want to choose be - tween the two.____ 14 He dis -

15 torts and he in - vents, 16 some sto - ries don't make sense. But

17 why should that con-fuse you, why not let the man a-muse you? 18 19

legato

EDWARD: "I was always a good swimmer..." [to m. 28] 29 *a tempo* 30

p

VAMP EDWARD (con't): ...people said I was born for the water. Plus I had a helluva teacher." [GO ON] 31 32

(1x only, l.v.)

More Dreamy [The Mermaid appears] 33 34 35 *rit.* SANDRA: He tells a harm-less

f

Sub - - - - -

A Tempo

36 tale that al-ways drives you mad. 37 But aren't you tel ling

with energy

EDWARD: "This girl, she couldn't speak a word. But it was clear she was under some kind of curse." [GO ON]

38 sto ries too, your point of view just 39 diff-rent from you dad. 40 VAMP 41 SANDRA: There are

rit. mp

a tempo

42 two men in my life: 43 him and you. And the

44 sto-ries I be-lieve in all come true. 45 He can give you what you need, but 46 sto-ries I be-lieve in all come true.

Colla Voce - Keep Moving

rit.

you should take the lead. There is mag-ic in the man, please find it while you

EDWARD: "Only way to lift the spell...was with a kiss."

WILL: "Dad?" [GO ON] [The Mermaid disappears]

EDWARD: "Will."

Repeat and fade with dialogue

a tempo

VAMP

can.

ASHTON'S FAVORITE SON

[REV. 8/20/13]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "But I'll tell you: the best thing about growing up in a small town like Ashton -- a boy with ambition can be a pretty big deal." [MUSIC]

Brisk All-American March

9 10 11 12

Ed - ward Bloom, just look at what you've done. Su - per - star!

Ed - ward Bloom, just look at what you've done. Su - per - star!

13 14 15 16

He - ro of the base - ball dia - mond, hits a home - run.

He - ro of the base - ball dia - mond, hits a home - run.

17 18 19 20

He's "A Num - ber One!"

Cham - pion of the sci - ence fair, he's "A Num - ber One!"

21 22 23 24

Cap - tain of the stu - dent coun - cil, wins the de - bate.

25 26 27 28

Al - ways knows ex - act - ly what to say.

29 30 31 32

Foot - ball he - ro, too. Look what he can do

Foot - ball he - ro, too. Look what he can do (football kick)

Faster ♩ = 152

33 34 35 36

Ash ton's fav' rite son in ev' - ry way!

Ash ton's fav' rite son in ev' ry way!

37 38 39 40

41 42 43 44

JENNY:

He's the man I trea - sure...

subito *mf*

45 46 47 48

He's the man I'll wed. ——— Though he does-n't know it yet, ——— he'll

49 be with me un - til we're dead. 50 51 Jen - ny Hill no more will be my name. 52 3

53 And I've hand - some 54 Ed - ward Bloom to blame. 55 56

(CHEERLEADERS enter) 57 58 (jump) 59 CHEERLEADERS: Ed - ward! Ed - ward! 60 Goooo, Ed - ward!

f drums

61 Ed - ward Bloom, 62 our fav' - rite 63 son! 64

Ed - ward Bloom, (flip) our fav' - rite son!

ff

repeat and fade under dialogue

The image shows a musical score for piano and drums. It consists of two staves: a treble clef staff for the piano and a bass clef staff for the drums. The piano part features a melodic line with eighth notes and rests, marked with 'x' symbols above the notes. The drum part is indicated by 'x' symbols on the treble staff and solid black bars on the bass staff. Measure 65 is marked with a double bar line and repeat dots. Measure 66 is marked with a double bar line and repeat dots. A long horizontal line with a wedge-shaped tail is drawn across the piano staff in measure 66, indicating a fade-out. The word 'drums' is written below the piano staff in measure 65.

EDWARD WALKS

[REV. 6/30/14]

07A

Music and Lyrics by
ANDREW LIPPA

EDWARD: "I'll do it! I'll talk to him. See if I can get him to move on."

DON PRICE: "Edward Bloom."

EDWARD BLOOM: "Don Price."

DON PRICE: "You wanna sweet talk that giant? Go ahead, Bloom. It's your funeral!"

EDWARD: "That's just it, Don! A witch showed me how my life ends. It don't happen like this. [MUSIC] Bye Jenny!"

Heroic ♩ = 106 **Spooky**

[As Edward walks, the town and Townsfolk recede. Trees descend to create a fantastical forest.]

EDWARD: "Hello? Hello! My name is Edward Bloom, and I want to talk to you!"

THE GIANT: "Go away!" [GO ON]

EDWARD: "I will not! Not until you show yourself. Come on out here, and face me like a man!"

THE GIANT: "I said go away!"

EDWARD: "Fine! I'm coming in." [GO ON] [He enters the cave - MUSIC OUT]

EDWARD: "Just like I thought. Only kinda giant you are is a giant coward." [GO ON]

[Edward has his back turned as Karl the Giant stands up, revealing that he was the rubble. The cave shudders as he moves. Edward thinks it's an earthquake.]

Giant and Deliberate

15 **Giant and Deliberate** 16 17 *molto ritard* 18 19

f *fp* + SFX

OUT THERE ON THE ROAD

[REV. 10/13/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "You've got those big legs! So walk."

KARL: "I can't fit in a house."

EDWARD: "We'll sleep under the sky."

KARL: (*sheepish*) "I'll never find a girl."

EDWARD: Giant --this is the south! We like our women big and beautiful.

KARL: "But I...."[*MUSIC*]

Freely

EDWARD:

1 You can pine your life a-way 2 wish-in' things were bet-ter. 3 Wait-in' here for judg-ment day while

4 knit-tin' you a sweat-er. 5 But I be-lieve that kind of life__ won't 6 set your spi-rit free.

7 So, my friend, one small sug-ges-tion 8 where you ought-a 9 be...

molto rit.

A Tempo - Funky Country ♩ = 106

10 You can take a jour - ney through this coun - try's flesh and blood. 11 On a ride past count - ry side and 12

8^{vb}-----

13 Miss - iss - ip - pi mud. 14 Hit the street with two big feet to bear ___ your heav - y load and 15

Gtr

16 live life out there on the road. ___ 17

18 A - ny - one you wan - na be ___ and 19 a - ny - thing you say, 20 come to - mor - row you'll be free of

8^{vb}-----

21 who you are__ to-day. 22 Ac-tion and ad-ven-ture when you 23 change your fixed a-bode. Go

(8vb)

24 live life 25 out there on the road.____ Would-n't you

Very Playful

26 ra-ther be__ like roy-al-ty,__ 27 re - spec-ted like a king. 28 Where it's all ci-vi-lized you'd be sur-prised the

mp

29 song you'll hear 'em sing! 30 Peo ple-'ll greet you there some wan-na share en - 31 thu-si-as - tic news. And

all you need is gua-ran-teed with one big pair of shoes! One big pair of shoes!____

EDWARD: "What's your name, Giant?"

KARL: "Karl."
EDWARD: "Listen, Karl. The world is huge!"

KARL: "One hundred and ninety-seven million square miles. Approximately." [GO ON]

p

EDWARD: "Say, you're good with numbers."
KARL: "Only big ones. "

EDWARD: "Well, naturally. Now, come on! Let's get out of this cave."

EDWARD:
Don't you wan - na

step out - side, Look a - round! See what's wait - ing

45 there! 46

Musical score for measures 45-46. The vocal line features a long note on 'there!' with a fermata. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line of chords in the left hand.

47 We were born to wake each morn' some 48 place we've nev er been.

f

Musical score for measures 47-48. The vocal line continues with the lyrics 'We were born to wake each morn' some place we've nev er been.' The piano accompaniment features a strong *f* dynamic with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

49 Check-in' out the lo - cals as they 50 watch us check-in' in. 51 Ev'-ry new en - coun-ter in a -

Musical score for measures 49-51. The vocal line continues with the lyrics 'Check-in' out the lo - cals as they watch us check-in' in. Ev'-ry new en - coun-ter in a -'. The piano accompaniment maintains the rhythmic pattern from the previous measures.

(EDWARD):

52 no-ther new zip code, 53 we'll find it out there... 54

ff WOMEN:
That's him right there!

ff MEN:
That's him right there!

ff

Funky feel again

EDWARD:

55 Wait! He's not a mons - ter. 56 He's a think - er, he's a whiz!

8vb

EDWARD: "Karl, tell 'em a joke."

KARL: "What do you get when you cross a hippo, an elephant, and a rhino?" [MUSIC OUT]

KARL (cont.): "A helephino!" (Laugh) [GO ON]

[to m. 59] 60 This boy is-n't half as bad as you all thinkhe is. 61 VAMP (out on cue) 62

8vb

63 (EDWARD): 64 +KARL 65

I've been so in - spi - red, I've de - ci - ded we're a pair. We're head - ing out there on the road!

JENNY HILL: "You're leaving? Now?!"

EDWARD: "Jenny, I can't imagine any place better than Ashton. But if I don't see the world, I'll never know." [GO ON]

VAMP

66 67 68 69

DON PRICE

Yes!

p

L'stesso Tempo

[to m. 80] 81

JENNY:

Ed - ward Bloom, don't tell me that you're lea - ving us for good.

82 EDWARD:
 Jen-ny, yes I'm leav-ing, but "for good" I nev-er could. I'll be back some-day.

83

84

JENNY:
 And I'll be

85 (JENNY):
 wait-ing while you're gone!

86 [They kiss]

87 [to m. 94]

WOMEN:
 'Til then be hap-py on the road!

MEN:
 'Til then be hap-py on the road!

ff

EDWARD: "C'mon, Karl! Let's show 'em our traveling step! Every road trip needs a traveling step."

8va -----

95 *f*

96

97

98

8vb -----

Musical score for measures 99-101. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). Measure 99 shows the vocal line starting with a quarter note G4, followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Measure 100 continues the vocal line with a quarter note G4 and eighth notes. Measure 101 shows the vocal line with a quarter note G4 and eighth notes.

Musical score for measures 102-104. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp. Measure 102 shows the vocal line with a quarter note G4 and eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Measure 103 continues the vocal line with a quarter note G4 and eighth notes. Measure 104 shows the vocal line with a quarter note G4 and eighth notes.

Musical score for measures 105-108. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp. Measure 105 shows the vocal line with a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Measure 106 continues the vocal line with a quarter rest. Measure 107 shows the vocal line with a quarter rest. Measure 108 shows the vocal line with a quarter rest. The word "jump" is written above the vocal line in measure 107. The system ends with a double bar line and a 2/4 time signature.

MAYOR: "Edward Bloom, first son of Ashton, take with you this key to the city, and know our doors will always be open to you
 EDWARD: "I swear on my name I'll never forget Ashton. I'll come back, I promise."

Musical score for measures 108a-111. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp. Measure 108a shows the vocal line with a quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Measure 109 shows the vocal line with a quarter rest. Measure 110 shows the vocal line with a quarter rest. Measure 111 shows the vocal line with a quarter rest. The word "VAMP" is written above the vocal line in measure 108a. The word "Big Build" is written above the piano accompaniment in measure 109. The word "crescendo poco a poco" is written above the piano accompaniment in measure 109. The word "mp" is written above the piano accompaniment in measure 110. The system ends with a double bar line and a 2/4 time signature.

VAMP (vocal last x)
EDWARD:

112
Sud - den - ly I'm the king who holds the key, but

113

114 ev' - ry - bo - dy se - cret - ly is 115 (EDWARD):
dy - ing to be more and more like

116 KARL: 117 118 *poco rit.*
who? Like you?

(WOMEN):
Like you!

(MEN):
Like you!

Giant staff

Slightly Slower

119 EDWARD: I can see A-me-ri-ca de-pen-da-ble and true. 120 (EDWARD): O-pen sky and pass-ers-by con-

KARL: I can see A-me-ri-ca de-pen-da-ble and true. (KARL): O-pen sky and pass-ers-by con-

WOMEN: I can see A-me-ri-ca de-pen-da-ble and true. (WOMEN): O-pen sky and pas-sers-by con-

MEN: I can see A me ri ca de-pen-da-ble and true. (MEN): O-pen sky and pass-ers-by con

122 grat-u-lat-ing you. 123 Find the op-en high-way and you've hit the moth-er-lode, Go 124

grat-u-lat-ing you. Find the o-pen high-way and you've hit the moth-er-lode, Go

gra-tu-lat-ing you. Find the o-pen high-way and you've hit the moth-er-lode. Go

grat-u-lat-ing you. Find the o-pen high-way and you've hit the moth-er-lode. Go

A Tempo 1°
(EDWARD):

125 126 127 *fp cresc.*
 cra - zy out there on the, hap - py out there on the, fin' - ly out there

(KARL):

cra - zy out there on the, hap - py out there on the, fin' - ly out there. *fp cresc.*

(WOMEN):

cra - zy! Hap - py! out there on the, Fin' ly out there *fp cresc.*

(MEN):

cra - zy! out there on the, Hap - py! out there on the, Fin' - ly out there *fp cresc.*

128 129 130
 on the road!

on the road!

on the road!

on the road!

JENNY:

Pro - mise you'll re - turn to us!

131 132 133

On the road!

On the road!

ff

Detailed description: This musical score page contains five systems of music. The first system consists of a vocal line in treble clef with notes marked 131, 132, and 133, and a corresponding bass line. The second system features a vocal line with the lyrics 'On the road!' and a piano accompaniment line. The third system continues the vocal line with 'On the road!' and the piano accompaniment. The fourth system shows a more complex piano accompaniment with a forte (*ff*) dynamic marking. The fifth system concludes the piano part with various chordal textures and a final cadence.

WILL & JOSEPHINE

[REV. 6/30/14]

08A

Music and Lyrics by
ANDREW LIPPA

[APPLAUSE SEGUE from #08]

Moderato ♩ = 106

JOSEPHINE: "Will! Look what I found."

WILL: "What is that?"

JOSEPHINE: "It's the key to the city! From when he was a teenager. He left Ashton in search of adventure."

WILL: "Oh, God. He got to you, didn't he? He seduced you."

JOSEPHINE: "Do you know how your mother and your father met?"

WILL: They met in college. Wait!" [MUSIC OUT]

[ALMOST-SEGUE to #8B]

THE TORNADO

[REV. 6/30/14]

08B

Music and Lyrics by
ANDREW LIPPA

JOSEPHINE: "This was romantic."

WILL: "They're all romantic. My father
is romantic. Was the giant in it?"

JOSEPHINE: "Yes! Karl." [MUSIC]

JOSEPHINE: "What about the tornado?"

WILL: "Fine, the tornado." [GO ON]

Moderato ♩ = 112

1 *p* Giant footstep // 2 *mf* // 3 // 4 // 5

[SEGUE to #08C CALLOWAY CIRCUS]

CALLOWAY CIRCUS

[REV. 6/30/14]

08C

Music and Lyrics by
ANDREW LIPPA

[SEGUE from #08B]

WILL: "It's not important."

JOSEPHINE: "It's incredibly important! Your father was headed for the Big City. But then fate -- fate pushes him towards love."

WILL: "You have a lot of hormones in your body right now."

WILL: "Fine: the Winds of Destiny bring him to the Calloway Circus." [MUSIC]

Presto ♩ = 176

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

LITTLE LAMB FROM ALABAMA

[REV. 10/13/16]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #08C]

Country $\text{♩} = 104$

straight 8ths

mf

1 2 3 4

swung 8ths

5 6 7 8

Shim - sham, I'm a lit - tle lamb from A - la - ba - ma.

9 10 11 12

Flim - flam, I'm a lit - tle lamb from A - la - ba - ma.

13 14 15 16

Wait - in' to be fed. Hop - in' to be led

17 by a lit - tle shep - herd boy from

19 *Alena* GIRL 1: M I S S I S S I P P (Oh!) 20 GIRL 2: 21 SANDRA: 22 GIRLS: 22 ALL: I

23 wham bam 24 like a lit tle lamb from 25 A 26 la ba ma.

27 Hot damn, 28 who's a lit tle lamb from 29 A 30 la ba ma.

Measures 31-34. The vocal line begins with the lyrics "I'm a lit - tle miss pray - in' for a kiss. (kiss) (blow)". The piano accompaniment features a steady bass line and chords in the right hand.

Measures 35-38. The vocal line continues with the lyrics "Just a lit - tle lamb from A - la - ba - ma." The piano accompaniment includes dynamic markings like *v.* and *f*.

Dance

Measures 39-42. This section is a piano solo marked *f*. The right hand features a rhythmic melody with eighth notes and slurs, while the left hand provides a simple accompaniment.

Measures 43-46. Continuation of the piano solo. The right hand has a more complex melodic line with slurs and accents, and the left hand continues with a steady accompaniment.

Measures 47-50. Continuation of the piano solo. The right hand features chords and melodic fragments, while the left hand has a simple accompaniment.

Musical notation for measures 51 and 52. Measure 51 features a treble clef with a key signature of one flat and a common time signature. The right hand has a whole note chord with a sharp sign above it, and the left hand has a half note chord. Measure 52 continues with similar chords in both hands.

Musical notation for measures 53, 54, 55, and 56. Measure 53 has eighth notes in the right hand and quarter notes in the left. Measure 54 has eighth notes in the right hand and quarter notes in the left. Measure 55 has eighth notes in the right hand and quarter notes in the left. Measure 56 has eighth notes in the right hand and quarter notes in the left.

Musical notation for measures 57, 58, 59, and 60. Measure 57 has eighth notes in the right hand and quarter notes in the left. Measure 58 has eighth notes in the right hand and quarter notes in the left. Measure 59 has eighth notes in the right hand and quarter notes in the left. Measure 60 has eighth notes in the right hand and quarter notes in the left.

Musical notation for measures 61, 62, 63, and 64. Measure 61 has eighth notes in the right hand and quarter notes in the left. Measure 62 has eighth notes in the right hand and quarter notes in the left. Measure 63 has eighth notes in the right hand and quarter notes in the left. Measure 64 has eighth notes in the right hand and quarter notes in the left.

Musical notation for measures 65, 66, 67, and 68. Measure 65 has eighth notes in the right hand and quarter notes in the left. Measure 66 has eighth notes in the right hand and quarter notes in the left. Measure 67 has eighth notes in the right hand and quarter notes in the left. Measure 68 has eighth notes in the right hand and quarter notes in the left.

Musical notation for measures 69, 70, 71, 72, and 73. Measure 69 has eighth notes in the right hand and quarter notes in the left. Measure 70 has eighth notes in the right hand and quarter notes in the left. Measure 71 has eighth notes in the right hand and quarter notes in the left. Measure 72 has eighth notes in the right hand and quarter notes in the left. Measure 73 has eighth notes in the right hand and quarter notes in the left.

Musical score for measures 74 and 75. The vocal line (top staff) has lyrics: "Just a lit - tle lamb from A - la -". The piano accompaniment (middle and bottom staves) features chords in the right hand and a simple bass line in the left hand. Measure 74 includes chord markings (b) and (b) above the first two chords. Measure 75 includes chord markings A above the first two chords.

Musical score for measures 76 through 80. The vocal line (top staff) has lyrics: "ba - ma." followed by a fermata. Measure 76 includes a chord marking (b) above the first chord. Measure 80 includes a chord marking # above the first chord. The piano accompaniment (middle and bottom staves) features a melodic line in the right hand and a simple bass line in the left hand. Measure 80 includes a chord marking # above the first chord.

[ATTACCA to #10]

TIME STOPS

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #09]

[Edward arrives at the edge of the crowd. As he spots Sandra, everything slows to a fraction of normal speed. He drops his backpack, entranced.]

Ebbs and Flows ♩ = 78

Piano introduction for 'Ebbs and Flows'. The music is in 4/4 time with a key signature of one sharp (F#). It consists of two measures. The first measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment is a simple harmonic line in the right hand, with the left hand playing a steady bass line.

EDWARD:

Vocal line for Edward, measures 3-6. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Time stops when sud-den-ly you see her. Time stops and what you thought you knew". The melody starts on a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment is a simple harmonic line in the right hand, with the left hand playing a steady bass line.

Vocal line for Edward, measures 7-10. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "chan - ges. And life be-yond this mo - ment is bet-ter, big-ger". The melody starts on a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment is a simple harmonic line in the right hand, with the left hand playing a steady bass line.

11 Time stops, but still, your heart is beat-ing. 12 13 Time stops, though you don't take a breath. 14

15 She's there and all you've e-ver want-ed is near-er, 16 17 18 clear-er.

19 I used to think the world was small. 20 21 Now I don't think that way at all. 22

23 Time stops, when dreams come true be-fore you. 24 25 Time stops, when fan-tas-y is real. 26

27 28 29 30

I knew. This mo-ment was ex-pec-ted. But this good? Who could?

Musical score for measures 27-30. The vocal line is in treble clef with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

SANDRA:

31 32 rit.

That boy is star - ing and I feel a chill. I don't know

Musical score for measures 31-32. The vocal line is in treble clef with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three sharps. A *rit.* (ritardando) marking is present above measure 32.

a tempo

33 34

why that boy is star - ing and the world is still. Not tumb - ling

Musical score for measures 33-34. The vocal line is in treble clef with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three sharps. An *a tempo* marking is present above measure 33.

35 36

by. There's no one talk - ing but I can hear a thou - sand voic - es.

Musical score for measures 35-36. The vocal line is in treble clef with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three sharps.

87 38

What's go - ing on in - side me?

89 40

That boy is star - ing, is it me he sees? I can't be

mf

41 42

sure. If he is star - ing should I try to please, or be de-mure?

43 44

— My hand is trem - bling, but in this mo - ment noth - ing scares me.

45 What's go - ing on? 46

47 EDWARD: I used to see what lies a-head. 48 SANDRA: I thought my life might be a bore.

49 Now I just see this girl in - stead. 50 *molto rit.* Could be I'm bound for some - thing

a tempo

51 Time stops, and trou-les__ are a-ban-doned. Time stops, the min-ute__ she ar-rives.
 52 more! And trou-les__ are a-ban-doned. Time stops, the min-ute__ he ar-rives.
 53
 54

55 I've seen the fu-ture in this in-stant, sub - ver - sive, sub - lime!
 56 I've seen the fu-ture in this in-stant, sub - ver - sive, sub - lime!
 57
 58

59 I'd live for - ev - er__ in this mo - ment__
 60 I'd live for - ev - er__ in this mo - ment__

61 *molto rit.* 62 63

if I could stop, stop...

if I could stop.

ff

p

64 *rit.* 65 66

time.

That boy is star - ing and I feel a chill. I don't know why.

rit.

[APPLAUSE SEGUE to #10A]

ALABAMA TAG

[REV. 6/30/14]

10A

Music and Lyrics by
ANDREW LIPPA

[APPLAUSE SEGUE from #10]

Fast country swing ♩ = 126

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Fast country swing' with a quarter note equal to 126 beats per minute. The score is divided into two systems. The first system contains measures 1 through 3. Measure 1 is a whole rest. Measure 2 starts with a forte (*f*) dynamic and features a series of chords in the right hand and a bass line in the left hand. Measure 3 continues the chordal texture. The second system contains measures 4 through 7. Measure 4 has a '3' below the bass line. Measures 5 and 6 are marked 'straight 8ths' and feature eighth-note patterns in the right hand. Measure 7 concludes the piece with a final chord and a fermata.

CLOSER TO HER

[REV. 10/13/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Look, I may not have much, but I have more determination than any man you're ever going to meet. I'm gonna find that woman and marry her and spend the rest of my life with her."

AMOS: "Go write your Harlequin Romance somewhere else. I got a circus to run." [MUSIC]

Aggressive $\text{♩} = 94$

EDWARD:

If you tell me who she is, I'll work night and day.

AMOS: "Okay."

And you won't e-ven have to pay me. *triangle* Once a month,

Repeat (vocal 2nd x)

if you work, if you slave, if you cry_ for me, then I'll give you a clue. Once a month,

12 if you clean, 13 if you haul, if you die for me, 14 then the clue will be true.

15 Once a month 16 it could be what she thinks, 17 what she likes, where she lives,

18 what she drinks, what she hopes. 19 And 20 all you have to 21 do is pull the

22 ropes. 23 24 25

26 27 28 29 30

Clos - er to her. I'll get you clos er to her. You on - ly need to be my

detached

31 32 33 34 35

de - vo - tee be cause I'll tell you where she was born or if she

36 37 38 39

plays the french horn. Then you'll be clo ser than you _____ e - ver

40 41 42 43 44

was. **EDWARD:** First clue: She likes dan-cing. Dan-cing...

8va *triangle*

L'istesso, boisterous circus waltz

S^{va}

45 46 47 48

f (not delicate! should sound full!)

(*S^{va}*)

49 50 51 52

53 54 55 56 56a 56b 56c **AMOS:**

Back to work!

57 58 59 60 **EDWARD:** 61

I'm not a - fraid to stoop to

ALL CIRCUS FOLK:

Clos - er to her. You're one step clos - er to her.

mf as before

AMOS:

62 scoop-ing poop be 63 cause 64 You'll learn what 65 per fume she wears 66 or what she

He'll stoop for poop!

He'll stoop for poop!

EDWARD:

67 says in her prayers 68 and be much 69 clo - ser than I 70 e - ver

[to m. 79]

79 was. 80 81 82

mp *cresc. poco a poco*

Elephant Dance

Musical score for 'Elephant Dance' in G major, 2/4 time. The score consists of four systems of piano accompaniment. The first system covers measures 83-86, the second 87-90, the third 91-94, and the fourth 95-98. A red line is drawn across measures 91-94, highlighting a specific melodic line in the right hand. The piano part features a rhythmic pattern of eighth notes and chords, with some measures containing rests. The score ends with a double bar line and repeat signs.

EDWARD: "Mr. Calloway! It's time."

AMOS: "For what?"

EDWARD: "My clue! About the girl
I'm gonna marry."

AMOS: "If you got a clue, you
wouldn't get married at all." [GO ON]

Musical score for the vocal entry, measures 101-103. Measure 101 is a piano introduction in G major, 2/4 time, marked *p*. Measure 102 is a 'Vamp' section with a 2/4 time signature. Measure 103 is the vocal entry for AMOS, with lyrics 'Back to work!' written below the staff. The piano accompaniment for measure 103 consists of a simple rhythmic pattern.

104 **EDWARD:** Days in - to weeks in - to months___ in - to years in - to clue___ af - ter clue__ af - ter clue. 105 106 107 **AMOS:** She likes blue!

ALL CIRCUS FOLK:
 Days in - to weeks in - to months___ in - to years in - to clue___ af - ter clue__ af - ter clue.
ALL CIRCUS FOLK:
 Days in - to weeks in - to months___ in - to years in - to clue___ af - ter clue af - ter clue.

f

108 **EDWARD:** Sea - sons go by___ in the blink___ of an eye, but the dream___ does - n't seem to come true. 109 110 111 **AMOS:** Bar - be - cue!

ALL CIRCUS FOLK:
 Sea - sons go by___ in the blink___ of an eye, but the dream___ does - n't seem to come true.
ALL CIRCUS FOLK:
 Sea - sons go by___ in the blink___ of an eye, but the dream___ does - n't seem to come true.

f

111a **EDWARD:** Year af - ter year with the hope___ I would hear some - thing kind, 112 113

triangle

EDWARD: "Mr. Calloway, it's been three years!" [GO ON]

114 some - thing fresh, 115 some - thing new.

AMOS: "Kid! There's other fish in the sea!"
EDWARD: "But I'm already hooked."

EDWARD (cont'd): "Why do you insist keeping her name secret?"

116 2Xs 117 118 119

Grunty
AMOS:

120 121 122 123

Sec - rets are the back - bone of so - ci - e - ty

sempre

132 133 134 135

Ev - 'ry - bo - dy ought to have a few.

136 I be-lieve in 137 sec - rets and I'll 138 keep mine for a 139 while. They

140 keep me a suc - 141 cess. They 142 make you work for 143 less.

AMOS: "But I'm a man of my word. Your girl - she's going to college." [GO ON]

144 145 [to m. 147]

148 EDWARD: 149 150 151

Clo - ser to her, one text - book clo - ser to her, but I've been

p *mf*

Clo - ser to her. but you've been

p *mf*

Clo - ser to her. but you've been

as before

152 153 154 155

work - ing hard and time is fly - ing by. I've paid his

work - ing hard and time is fly - ing clo - ser to her.

work - ing hard and time is fly - ing clo - ser to her.

156 (EDWARD:) price, I should go, 157 still there's one 158 thing I don't know!

[A howl. Concerned, Edward opens a door to find a furry Amos with claws and a tail.]

EDWARD: "Mr. Calloway?"

AMOS: "This is... difficult to explain."

EDWARD: "You're a werewolf."

AMOS: "Or maybe not so difficult."

EDWARD: "Mr. Calloway, this is your secret? You don't have to be ashamed of being a werewolf."

AMOS: "Really?"

EDWARD: " Heck no! Just be yourself and be happy."

AMOS: "I like you, kid. How about a bonus clue? Daffodils." [MUSIC]

EDWARD: "Daffodils?"

AMOS: (cont'd) "Her favorite flower -- those yellow ones. Real pretty."

159 G.P. 160 *p* 161

Rubato

EDWARD: "Mr. Calloway, let me give her those flowers! Tell me who she is! [GO ON]

162 163 164 165

AMOS: [In the clear] "Hell... Her name is Sandra Templeton. She goes to Auburn University."

EDWARD: "Thank you, Mr. Calloway! Thank you!" [Amos exits - GO ON]

EDWARD (cont'd): "Karl, how far away is Auburn University?"

KARL: "Seven hundred and sixty-three miles."

EDWARD: "Then I'll need your help." [GO ON]

166 167 168 169 170

187 188 189 190

Fill - ing up the heav - ens, mak - ing wa - ters part.

Fill - ing up the heav - ens, mak - ing wa - ters part.

mp

191 192 193 194

Aim - ing straight for his be - lov - ed's wel - com - ing heart.

Aim - ing straight for his be - lov - ed's wel - com - ing heart.

mf

195 196 197 198

JOSEPHINE: "Will. Who is Jenny Hill? I know that name."

subitop

WILL: "She was my Dad's high school girlfriend. 'The prettiest, blondest girl in Ashton.' What is that?"

199 200 201 202

JOSEPHINE: "It's a mortgage for a house in Ashton. Your father co-signed a loan with 'Jenny Hill'."

Musical score for Josephine's line, measures 203-204b. The score is in 4/4 time and features a piano accompaniment with a steady eighth-note bass line and a vocal line with eighth-note patterns.

WILL: "She's real? This doesn't make sense. Why would he buy a house with another woman?" [GO ON]

Musical score for Will's line, measures 204c-204f. The score is in 4/4 time. Measures 204c and 204d show the vocal line with eighth-note patterns. Measure 204e shows a piano accompaniment with a bass line. Measure 204f is a repeat sign with a dynamic marking of *f* and the word "Safety" above it. A fermata is placed over the final note of the piano part in measure 204f, with the instruction "(1x only)" below it.

Musical score for the "BOOM!" and "KABOOM!" sound effects. The score is in 4/4 time. Measure 204g shows a piano accompaniment with a bass line. Measure 204h shows a piano accompaniment with a bass line. Measure 205 shows a piano accompaniment with a bass line and a dynamic marking of *f* above it. The word "BOOM!" is written below the piano part in measure 205. The word "[KABOOM!]" is written below the piano part in measure 205. The word "ALL:" is written above the piano part in measure 205, with a dashed line indicating a breath mark.

Con moto $\text{♩} = 120$

206 *f* 207 208 209

210 (h) 211 212 213

214 *p* 215 216 217 *mp* 218

Clo - ser it's true, there's not much more he can do. The years gone by will seem a

Clo - ser it's true, there's not much more he can do. The years gone by will seem a

Ricochet

219 *mf* kind of dream - y blur. *mf* kind of dream - y blur. *f* And when at Au - burn he lands, *f* And when at Au - burn he lands,

Alto
Tenor
Bass

Ricochet *Ricochet*

223 he'll do what For - tune de - mands when fin' - ly
224 he'll do what For - tune de - mands when fin' - lly
225

226 *ff* clo - ser than clo - ser to
227 *ff* clo - ser than clo - ser to
228 *ff*
229

230 231 232 233

EDWARD:

Oof!

[APPLAUSE SEGUE to #12]

DAFFODILS

[REV. 7/31/14]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #11]

EDWARD: "Sandra! Sandra Temple--sorry, I thought you were...Wait, Sandra, hi...oh. Apologies."

Strong, Confident $\text{♩} = 102$

EDWARD (cont'd): "There are a lot of red-heads at this school. Oh -- 'Auburn' -- yeah, makes sense."

EDWARD (cont'd): "Sandra! Sandra Templeton!"

SANDRA: (not recognizing) "Yes?"

EDWARD: "You don't know me, but my name is Edward Bloom and I am in love with you. I've spent the last three years working to find out who you are but it's all worth it to see you here, now, and to finally get to talk to you."

EDWARD: "I mean, I'm the luckiest person you're going to find today." [GO ON]

SANDRA: "I'm sorry--"

EDWARD: "Don't need to apologize to me." [GO ON]

Vamp

EDWARD:

I was in - den - tured to a trav' - ling cir - cus, el - e - phants and all.____

11d I was shot out of a can - non when they up and lost the ball. I met

artic. simile

11f were-wolves, gi - ants, danc - ing bears. If you don't think it true,

SANDRA: "Wait, are you--"

11h then how on Earth can you ex-plain the road that led me here to you? Look, I

11i

11j

p

Suddenly Lyrical, Yearning

11k saw you and all of time in all the world stood still. And I pro - mise I'll prove my worth I'll

11l

11m

11n 11o 11p

roam the Earth un - til you be - lieve me and we can be at last for - e - ver one. Don't

cresc. poco a poco

SANDRA: "You're too late. I'm engaged to be married." [MUSIC OUT]

11q 11r 11s 11t 11u

be a - afraid, be my cru - sade.

Strong Again

11v 11w

Tell me what I have to go and do to make you change your mind.

mf artic. as before

11x 11y

An - y - thing I have to pro - mise to I'll glad - ly get be - hind. I'm the man

Slower

11z *rit.* 11aa 3

— who you should mar - ry your in - ten - ded through and through.

f

Sra

11bb 11cc

O - ther - wise I'd ne - ver walk the road that led me here to you.

mp

SANDRA: "I wasn't sure you were real. I imagine things a lot."

EDWARD: "Then imagine us together: Mr and Mrs. Edward Bloom."

Suddenly Lyrical, Yearning

12 13 14 15

SANDRA: "Wait, Edward Bloom?"

EDWARD: "Yes."

SANDRA: "From Ashton?"

EDWARD: "How did you know?"

SANDRA: "I'm actually engaged to a boy from Ashton. Don Price."

EDWARD: "Don

Price?!" [GO ON]

16 17 [to m. 19]19 20

cresc. poco a poco *p*

EDWARD (cont'd): "They let him into college?"

SANDRA: "He's studying political science."

EDWARD: "He'd fail gravity if it were a subject!"

SANDRA: "I help him where I can."

EDWARD: "Bandage his knuckles where he drags them on the ground?"

SANDRA: "That's a terrible thing to say."

EDWARD: "A terrible Price to pay. Don't marry that cretin."

SANDRA: "Don."

EDWARD: "Moron."

SANDRA: "No, Don." [MUSIC OUT]

EDWARD: "Hey, Don."

DON PRICE: "Bloom?! What the hell are you doing?"

SANDRA: "Promise me you won't hurt him."

EDWARD: "I promise."

DON PRICE: "This is my girl. Mine. Look!"

SANDRA: "Don!"

EDWARD: "Take your hands off her."

DON PRICE: "Or what? You're not so big without a giant to back you up."

EDWARD: "But I'll always be the bigger man."

[DON PRICE suddenly clobbers EDWARD. His buddies join in, roundly kicking the crap out of EDWARD, who, true to his word, doesn't fight back.]

SANDRA: "Don, stop! Stop! Don, this was a mistake. I will never marry you."

DON PRICE: "What? You actually love this guy?"

SANDRA: "He's almost a stranger, yet I prefer him to you."

[Disbelieving, DON and his buddies exit.]

DON PRICE: "Witch lover."

ZACKY PRICE: "Witch lover."

SANDRA: "Are you alright?" [GO ON]

Freely

30 a scrap of news, it felt that you were there. Once a month,

32 I heard your voice I held you sol - i - taire. A - mos

Con Moto

34 said that you loved mus - ic, said that you were col - lege bound. But

Slow - Suddenly lush, rich

36 one thing, more than all the rest. 37 filled the heart in - side my

39 rit. 40

chest: He told me you loved

Joyful but somewhat slow ♩ = 84

41 42 43

daf - fo - dils. And count less as the stars that shine,

L.H. mp

44 45 46 rit.

They stretched in ne ver end - ing line 'til all I saw was

A Tempo

47 48 49

daf - fo - dils. Be - side the lake, be - neath the trees.

Move it along

50 All flut-ter-ing and danc - ing in the

53 breeze.

54

Driving but not faster

55 And like that mom-ent right be - tween a - sleep and wak - ing, I thought I saw ten thousand

58 strong in one quick glance. But when I saw your face I knew be - yond mis - tak - ing a

59 60 rit.

61 mil - lion flow - ers could - n't stand a chance. 62 63 So I'll pre - tend the

As Before
64 daf - fo - dils 65 are just an in - tro - duc - tion to 66

Move it along
67 the blos - som - ing of me and 68 you. 69 70 Be -

71 side the lake, 72 be - neath the tree. 73 *rit.* Be - yond mis - take. Please

As Before

74 75 76

mar ry me. Please mar ry me.

L.H. *cresc. poco a poco*

SANDRA: "But you hardly know me..."

EDWARD: "I have the rest of my life to find out."

77 78 79

p

[to m. 89]
89

EDWARD:

90 91

These and these. These.

mp

92 93

and these. These and these and

mf

Huge Build

[to m. 97]

94 these and these and These are for you, _____

3
cresc. poco a poco

Giant ritard.

98 on - ly for you. _____ Let's build a world of

SANDRA: Let's build a world of

99 _____ 100

3
f

As Lush and Gorgeous as Possible

(EDWARD)

(SANDRA)

101 daf - fo - dils that nev - er fades and _____

102 daf - fo - dils that nev - er fades and _____

3

a tempo
(EDWARD)

ev' - ry room.

(SANDRA)

ev - 'ry room.

subito p *ff*

EDWARD: **Strong**

And I will show-er you with flow-ers. Or my name is - n't Ed - ward

subito p *f*

BOTH:

Bloom.

mp

[Edward and Sandra lean in. And they kiss.]

[Blackout.]

Musical score for piano and vocal, measures 119-122. The score is in G major (one sharp) and 4/4 time. Measure 119 shows a vocal line with a whole note G4 and a piano accompaniment with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 120 features a piano accompaniment with a triplet of eighth notes in the right hand and a quarter note in the left hand, marked with a forte (f) dynamic. Measure 121 includes a piano accompaniment with a quarter note in the right hand and a quarter note in the left hand, marked with a ritardando (rit.) dynamic. Measure 122 concludes with a piano accompaniment featuring a whole note chord in the right hand and a whole note chord in the left hand.

[END OF ACT I]

ENTR'ACTE

[REV. 6/30/14]

13

Music and Lyrics by
ANDREW LIPPA

Simple, expressive ♩ = 88

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 88 beats per minute. The first staff is labeled "(Oboe)" and contains a melodic line with notes 1, 2, 3, and 4. The second staff is labeled "(Violin)" and contains a similar melodic line. The piano accompaniment is marked *mf* and consists of a simple harmonic accompaniment in the bass clef.

Musical score for measures 5-7. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 88 beats per minute. The first staff is labeled "(more full)" and contains a melodic line with notes 5, 6, and 7. The second staff is labeled "Gaining momentum" and contains a melodic line with notes 5, 6, and 7. The piano accompaniment consists of chords in the bass clef.

Musical score for measures 8-10. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 88 beats per minute. The first staff is labeled "poco rit." and contains a melodic line with notes 8, 9, and 10. The second staff is labeled "molto cresc." and contains a melodic line with notes 8, 9, and 10. The piano accompaniment consists of chords in the bass clef, with a triplet of eighth notes in the final measure.

Very Grand

Measures 11-14. Treble clef: triplets of eighth notes. Bass clef: melodic line with red handwritten notes: E, B, D#, D, E, and J#. Dynamics include *f*.

Measures 15-17. Treble clef: chords. Bass clef: triplets of eighth notes with red handwritten notes: A, G#, and A.

Measures 18-21. Treble clef: chords. Bass clef: triplets of eighth notes with red handwritten notes: G#, F#, and dynamics *subito p* and *ff*.

Measures 25-28. Treble clef: chords with 'V' markings. Bass clef: chords with 'V' markings. Includes instruction *[go to 24] allarg.*

WILL: "Why would my father have a mortgage to a house I've never heard about? And what's the deal with Jenny Hill?"

Musical score for Will's first line of dialogue, measures 26-30. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 26 starts with a piano (*mp*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

JOSEPHINE: "Maybe she's a friend." [GO ON]

WILL: "Maybe she's more than that. My father was a traveling salesman. He could have easily had a second life. A second family!"

Musical score for Josephine and Will's second line of dialogue, measures 31-35. The score is in treble and bass clefs with a key signature of three sharps. Measure 31 begins with a half note in the treble clef. A *rit.* (ritardando) marking is placed above measure 34. The bass clef features a rhythmic pattern of eighth notes.

JOSEPHINE: "Stop! That's not real."

WILL: "What is real with my father? What if all these crazy stories are just a smokescreen so we don't bother looking for the truth? He bought a secret house in Ashton. I can't pretend we didn't find this."

JOSEPHINE: "Okay, okay. I know you want to find answers, but think about the time you have left. You're here to make peace, Will. Not start a war."

Musical score for Josephine and Will's third line of dialogue, measures 36-39. The score is in treble and bass clefs with a key signature of three sharps. Measure 36 is marked with a repeat sign and a *2x* instruction. The bass clef continues with the eighth-note accompaniment from the previous section.

WILL: "War? Did he tell you the war story? Because that's when I first realized he was making it all up." [GO ON]

Musical score for Will's fourth line of dialogue, measures 40-43. The score is in treble and bass clefs with a key signature of three sharps. Measure 40 is marked with a *Rubato* instruction. A *S^{va}* (Soprano) line is indicated by a dashed line above the treble clef staff. The bass clef accompaniment remains consistent.

[SEGUE to #14]

RED, WHITE AND TRUE

14

[SEGUE from #13]

[REV. 10/13/16]

Music and Lyrics by
ANDREW LIPPA

Brightly ♩ = 130

Piano score for 'Red, White and True'. The score is in 12/8 time and B-flat major. It begins with a dynamic of *f* and includes first, second, and third endings. The first ending leads to measure 9, marked '[to m. 8]'. The second ending leads to measure 10. The third ending leads to a 'VAMP' section starting at measure 11. The score includes dynamics such as *subito mp* and *f*.

OVER-EXCITED SCOUT: "I'll get the fire started."

EDWARD: "Now, I don't like to talk much about The War. Truth is, I was just a common soldier like all the other Alabama boys. But then one night, I intercepted an enemy message..."

OVER-EXCITED SCOUT: "What did it say?"

EDWARD: "That very night at the big USO show, the enemy was planning to kill General Patterson." [DRUMROLL]

OVER-EXCITED SCOUT: "How?"

EDWARD: "With a poison blow-dart shot by a deadly assassin. Only I could save him."

OVER-EXCITED SCOUT: "Weren't you scared?"

EDWARD: "A man does what he must. A hero does what no other man can." [GO ON]

Piano score for the drumroll and 'Go On' section. It features a drumroll in measures 12 and 13, with a 'G.P.' (General Patterson) label. Measure 13 includes a 'Tpt.' (trumpet) entry with a dynamic of *f*. The score is in 4/4 time and B-flat major.

Piano score for 'Tempo di Reveille'. It begins at measure 14 and continues through measures 15 and 16. The tempo is marked 'Tempo di Reveille'. The score is in 4/4 time and B-flat major.

OVER-EXCITED SCOUT: "Isn't that your Mom?"
YOUNG WILL: "In my Dad's stories, the most beautiful woman is always my Mom." [GO ON]

Freely
SANDRA:

There's a boy who knows the way I feel. Some-one who is con-fi-dent and real.

Al-ways at the read - y, al-ways by my side. How I hope some-day I'll be his

Swung 8ths! ♩ = 166

bride.

Gene Krupa drum solo

Musical score for measures 32-35. The score is written for piano and vocal. The piano part consists of chords in the right hand and bass notes in the left hand. The vocal part is a single line with notes and rests. Measure 32 starts with a dynamic marking of *mf*. There are accents (^) over notes in measures 32, 34, and 35. There are also accents (>) over notes in measures 33, 34, and 35.

Musical score for measures 36-39. The piano part continues with chords and bass notes. The vocal part has notes and rests. Measure 36 starts with a dynamic marking of *mf*. There are accents (^) over notes in measures 36, 38, and 39. There are also accents (>) over notes in measures 37, 38, and 39.

Musical score for measures 40-43. The piano part continues with chords and bass notes. The vocal part has notes and rests. Measure 40 starts with a dynamic marking of *mf*. There are accents (^) over notes in measures 40, 42, and 43. There are also accents (>) over notes in measures 41, 42, and 43.

Musical score for measures 44-47. The piano part continues with chords and bass notes. The vocal part has notes and rests. Measure 44 starts with a dynamic marking of *mf*. There are accents (^) over notes in measures 44, 46, and 47. There are also accents (>) over notes in measures 45, 46, and 47. The vocal line starts with the text "WOMEN: What are the".

Musical score for measures 48-51. The piano part continues with chords and bass notes. The vocal part has notes and rests. Measure 48 starts with a dynamic marking of *mf*. There are accents (^) over notes in measures 48, 50, and 51. There are also accents (>) over notes in measures 49, 50, and 51. The vocal line continues with the text "col-ors of the on-ly man I love? Red, white and true! Who is the".

EDWARD: "It was that moment I realized
 who my opponent was -" [*He rips the mask off - MUSIC
 OUT*]
 "Red Fang...the Poison Assassin!" [*GO ON*]

A Hair Faster ♩ = 170

WOMEN:

What are the

co - lours of _____ the on - ly man I love? _____

Red, White and True! Who is the

89 90 91 92

guy for us, _____ for - e - ver glo - ri - ous? _____

93 94 95 96

Red, white, and true. When - e - ver

97 98 99 100

e - vil comes to town, he is the

(clarinet?) 3

101 102 103 104

one who brings it, He's the one who brings it down. So, let him

105 lead the way, 106 as we shout hoo-ray 107 108

RED FANG:
Hoo-ray!—

(punch)

3

109 Red, 110 he's red 111 white and... 112

sub. *mf*

[The dancers launch into a spectacular tap routine. Meanwhile, Edward's fight with Red Fang moves downstage.]

Brighter ♩ = 180

113 114 115 116

f

Dance

Musical notation for measures 117-120. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 117 features a piano (p) dynamic and a first ending bracket (A) over the first three measures. Measure 118 includes a first ending bracket (A) and a fermata. Measure 119 has a first ending bracket (A). Measure 120 includes a first ending bracket (A) and a fermata. The right hand plays chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

Musical notation for measures 121-124. Measure 121 includes a first ending bracket (A) and a fermata. Measure 122 includes a first ending bracket (A) and a fermata. Measure 123 includes a first ending bracket (A) and a fermata. Measure 124 includes a first ending bracket (A) and a fermata. The right hand features more complex chordal textures and melodic movement, while the left hand continues with eighth-note accompaniment.

Musical notation for measures 125-128. Measure 125 includes a first ending bracket (A) and a fermata. Measure 126 includes a first ending bracket (A) and a fermata. Measure 127 includes a first ending bracket (A) and a fermata. Measure 128 includes a first ending bracket (A) and a fermata. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment.

Musical notation for measures 129-132. Measure 129 includes a first ending bracket (A) and a fermata. Measure 130 includes a first ending bracket (A) and a fermata. Measure 131 includes a first ending bracket (A) and a fermata. Measure 132 includes a first ending bracket (A) and a fermata. The right hand features a more complex melodic line, and the left hand continues with eighth-note accompaniment. A forte-piano (*fp*) dynamic marking is present in measure 132.

Musical notation for measures 133-136. Measure 133 includes a first ending bracket (A) and a fermata. Measure 134 includes a first ending bracket (A) and a fermata. Measure 135 includes a first ending bracket (A) and a fermata. Measure 136 includes a first ending bracket (A) and a fermata. The right hand has a more complex melodic line, and the left hand continues with eighth-note accompaniment.

137 138 138a 138b

poco a poco accel. **RED FANG: "No one to save you now!"** [Red Fang shoots dart]

139 140 153 [to m.153] 154 155 156

YOUNG WILL: "Logically, that doesn't make sense."

157 158 158a 158b 158c 158d

8va
(sliding strings)
8va

EDWARD: "Luckily, years earlier I had been bitten by the choocalabra snake of Tanzania. I was immune to Red Fang's poison."

159 160 161 162 163

mp
(straight 8ths)

[EDWARD pulls the dart from his neck and throws it back at RED FANG]

RED FANG: "Choooo-cuh-labra!"
[He dies - GO ON]

164 165 166 167

GENERAL: "Private, what's your name?"

EDWARD: "Don't matter, sir. I'm just a soldier like all these men."

Musical score for measures 168-171. The key signature is three sharps (F#, C#, G#). The music is in a piano accompaniment style. Measure 168 has a whole rest in the treble and a bass line of quarter notes. Measure 169 has a whole rest in the treble and a bass line of quarter notes. Measure 170 has a melodic line in the treble starting on G#4, moving to A4, B4, and C5, with a long note in the bass. Measure 171 has a melodic line in the treble starting on G#4, moving to A4, B4, and C5, with a long note in the bass.

EDWARD (cont'd): "And I think they deserve a show. Ladies, what do you say?"

Musical score for measures 172-175. The key signature is three sharps. Measure 172 has a long note in the treble and a bass line of quarter notes. Measure 173 has a long note in the treble and a bass line of quarter notes. Measure 174 has a melodic line in the treble starting on G#4, moving to A4, B4, and C5, with a long note in the bass. Measure 175 has a long note in the treble and a bass line of quarter notes.

Musical score for measures 176-179. The key signature changes to two sharps (F#, C#). Measure 176 has a treble staff with a complex chordal texture and a bass line starting with a forte (f) dynamic. Measure 177 has a treble staff with a complex chordal texture and a bass line with accents. Measure 178 has a treble staff with a complex chordal texture and a bass line with accents. Measure 179 has a treble staff with a complex chordal texture and a bass line with accents.

SANDRA + WOMEN:

Musical score for measures 180-183. The key signature changes to one sharp (F#). Measure 180 has a whole rest in the treble and a bass line of quarter notes. Measure 181 has a whole rest in the treble and a bass line of quarter notes. Measure 182 has a whole rest in the treble and a bass line of quarter notes. Measure 183 has a vocal line in the treble starting on G#4, moving to A4, B4, and C5, with a long note in the bass. The lyrics "Wher-e-ver" are written below the vocal line.

WOMEN: 196 197 198 199

Red! Red!

MEN: Red! Red!

EDWARD: Red! Red!

(WOMEN) 200 201 202 203

Red! he's red white and

TENORS: Red! I'm/he's red white and

BARIS: Red! I'm/he's red white and

Musical score for measures 204-207. It features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "true. Ooh ooh! Ooh". The piano part includes a *ff* dynamic marking and chord diagrams for the left hand.

Musical score for measures 208-211. It features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "ooh!". The piano part includes triplet markings (3) and chord diagrams for the left hand.

[APPLAUSE SEGUE to #14A]

RED, WHITE AND TRUE PLAYOFF

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[APPLAUSE SEGUE from #14]

Swing, l'istesso tempo

1 *f* snare

2 3 4

5 6 7 8

9 10 *mp* 11 12

EDWARD: "Lots of people say that was the turning point of the war." [Dialogue continues]

13 14 *p* 15 16

CAMPFIRE DANCE / DAFFODILS TRANSITION

Music and Lyrics by
ANDREW LIPPA

[REV. 10/13/16]

EDWARD: "Don't they teach you anything in school?"

YOUNG WILL: "That's just it. They do teach us."

[Young Will exits. Edward blows on the fire - MUSIC]

Allegretto grazioso ♩ = 138

The musical score is written for piano and vocal. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 138 beats per minute. The score is divided into measures 1 through 11. Measures 1-2 show a melodic line in the treble clef with a slur over the first two notes, and a bass line with a whole note chord. Measures 3-6 show a vocal line with rests and a piano accompaniment with a 'mf' dynamic. Measures 7-8 show a piano accompaniment with a 'p' dynamic. Measures 9-11 show a piano accompaniment with a 'p' dynamic and a 'to m. 11' instruction. The score ends with a double bar line.

[to m. 13] chenees [to m.15] 15 16

Grazioso

YOUNG WILL: "I can help!"
SANDRA: "What would I do without you?"
YOUNG WILL: "Mom, are there really witches?"

SANDRA: " Why --did you father have another run-in with Miss Johnson at the library?
 That woman is terrifying -- and honestly, your Dad doesn't really know how to whisper.

EDWARD ENTERS, surprising SANDRA with a bouquet of flowers.
SANDRA: "Daffodils. Well, now I know you did something."

FIGHT THE DRAGONS

[REV. 8/7/14]

Music and Lyrics by
ANDREW LIPPA

YOUNG WILL: "On the road to where?"

EDWARD: "Everywhere. How do I explain it?" [MUSIC]

EDWARD (cont'd): "It's not about a destination, Will. The road is something that's in you. A need. You don't drive it -- it drives you. Understand?"

YOUNG WILL: "No." [GO ON]

Andante con moto ♩ = 96

VAMP **EDWARD:**

1 I've nev - er been a man who lived an of -

2 3

4 fice life. 5 6 I've ne - ver been a man be - hind a desk. 7

8 9 10 I've al - ways been a man who said that 11

12 stay-in' still is 13 play-in' dead. 14 The kind who's look-in' 15 for - ward to the

16 chal-len - ges a-head. 17 18 Peo - ple 19 say that's ir - re -

20 spon - si - ble. 21 22 Peo - ple 23 tell me stay at

24 home. 25 26 But I'm not made for things 27 like

28 29 30 31

mow-in' lawns or ap - ron strings. I'm my best when

32 33 34 35

not at rest. So I fight the drag -

Strings

legato

36 37 38 39

- ons and I storm the cast - les and I win a bat -

40 41 42 43

- tle or two. Then comes the day it's time

44 I'm pack-in' up and I am bring - ing all my sto -

48 ries home to you. All I can see is miles

f *mf*

52 a - head with miles to go. All I can feel is

56 wind and sun and sky. Stop for a coff - ee,

60 61 62 63

make a friend, and pray the day will ne - ver end, 'cuz there's one more ad - ven -

64 65 66 67

- ture wait-in' 'round a - no - ther bend where I fight the dra -

mf as before

68 69 70 71

- gons and I storm the cast - les and I win a bat -

72 73 74 75

- tle or two. But then a feel - ing comes

76 like fif - ty thou - sand_ drums_ all bang - ing bring my_ stor -

80 ies home_ to you. And I won - der as I wan -

mp

84 - der_ on the road_ from door to door, ex - act - ly what you think

88 of where I've been. Do you know_ I joined the cir -

Freely

A Tempo 1°

125 Tell - ing sto - ries to your son. 127 Then we 128

129 fight the dra - gons and then storm the cast - les and I 130 131 132

133 do the best that I can. 134 135 But ev' - ry bo - 136

137 - dy knows that's how the sto - ry goes to turn each 138 139 140

141 142 143 144

boy in - to a big-ger man.

rit. 145 146 147 148 149

So I'll fight the drag - ons

150 151 152

'til , you can.

153 154 155 rit.

STRANGER REPRISE

[REV. 6/30/14]

15A

Music and Lyrics by
ANDREW LIPPA

[APPLAUSE SEGUE from #15]

start slowly and accel. to tempo

L'istesso, simpler

mp

A B 1

2 3

♩ = 98

4 **WILL:** 5 6

Strang - er. I'm feel - ing stran - ger than I've ev - er felt be - fore. And

7 8 9

so much more. Diff - 'rent. Like some - thing old has joined with some - thing new.

Musical score for measures 10-12. The vocal line (top staff) contains the lyrics "What should I do?". The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in measure 12.

Musical score for measures 13-15. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

[Prepare to jump to next cue when Sandra turns on the TV]

Musical score for measures 16-19. Measure 19 includes a *rit.* (ritardando) marking. The piano accompaniment shows a change in the bass line and some harmonic shifts.

[ATTACCA to #15B]

EDEN RIVER

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

RECORDED

[ATTACCA from #15A]

*included on your production pack CD

[Sandra turns on the TV - MUSIC]

SANDRA: "A Western! You love Westerns."

Moderato, very lush (Pre-Recorded)

TV DIALOGUE: "Eden River: the story of the great frontier and one man determined --"

"-- to make his mark on it -- a hero, a champion, a brave pioneer."

Musical notation for measures 17-20. The key signature is two sharps (F# and C#). Measure 17 has a treble clef with a dotted quarter note G4 and a quarter note F#4. Measure 18 has a treble clef with a whole note G4. Measure 19 has a treble clef with a whole note G4. Measure 20 has a treble clef with a dotted quarter note G4, a quarter note F#4, and a quarter note E4. The bass line consists of chords in the left hand.

Musical notation for measures 21-24. The key signature changes to one flat (Bb). Measure 21 has a treble clef with a dotted quarter note G4 and a quarter note F#4. Measure 22 has a treble clef with a whole note G4. Measure 23 has a treble clef with a dotted quarter note G4 and a quarter note F#4. Measure 24 has a treble clef with a whole note G4. The bass line consists of chords in the left hand.

Musical notation for measures 25-28. The key signature is one flat (Bb). Measure 25 has a treble clef with a dotted quarter note G4 and a quarter note F#4. Measure 26 has a treble clef with a whole note G4. Measure 27 has a treble clef with a dotted quarter note G4 and a quarter note F#4. Measure 28 has a treble clef with a dotted quarter note G4 and a quarter note F#4. The bass line consists of chords in the left hand.

WILL: "Dad?"

[Will turns the TV off -- MUSIC OUT]

Musical notation for measures 29-31. Measure 29 has a treble clef with a dotted quarter note G4 and a quarter note F#4. Measure 30 has a treble clef with a dotted quarter note G4 and a quarter note F#4. Measure 31 has a treble clef with a dotted quarter note G4 and a quarter note F#4. The bass line consists of chords in the left hand.

PRE-SHOWDOWN

[REV. 6/30/14]

15C

Music and Lyrics by
ANDREW LIPPA

WILL: "Is there anything you want to tell me about Ashton, Dad?"

EDWARD: "Ashton?" [MUSIC]

EDWARD: "I grew up there. You know that."

WILL: "So why did we never visit? It's not that far a drive."

EDWARD: "Nothing to see there."

Emotionless ♩ = 70

WILL: "Dad, I'm about to have a kid of my own here. It would kill me if he went through his whole life with...doubts."

EDWARD: "It would kill you, huh? Let's hear it, then. What exactly are you accusing me of, Will?"

WILL: "I'm not. I'm just trying to get a handle on some things."

EDWARD: "Handle 'em as you will. I think we're done talking."

WILL: "Dad..."

EDWARD: "GET OUT!" [GO ON]

VAMP

SANDRA: "Will -- What did you do?"

WILL: "I didn't do anything."

JOSEPHINE: "Calm down. Calm down, Will."

WILL: "Josephine. I love you. I love you. I know you're trying to protect me. But you can't."

SANDRA: "What happened?"

EDWARD: "He attacked me. Come after me like I'm a villain."

SANDRA: "I'm sure he didn't mean to. Let's get you back to bed."

EDWARD: "He's got it wrong. I'm not the bad guy."

SANDRA: "I know, honey. I know. It's gonna be okay. Shhh." [She puts her head in her hands - GO ON]

VAMP

Rubato

(quasi "Old West" guitar)

[Jenny Hill enters]

[WILL turns and lands in his spot.]
rattlesnake (long)

EDWARD: "Oh, you want to do this, Will? We can do this, right here." [GO ON]

[SEGUE to #16]

SHOWDOWN

[REV. 10/13/16]

16

Music and Lyrics by
ANDREW LIPPA

[SEGUE from #15C]

Moderato, dreamy ♩ = 112

4 5 [to m.8]

mp

This section of the piano accompaniment is in 4/4 time and features a dreamy, moderate tempo. The right hand plays a melodic line with slurs and ties, while the left hand provides a steady harmonic accompaniment. The key signature has two flats (B-flat and E-flat).

Fast Country Hoedown (♩=120)

poco a poco accel.

8 9 10

f

This section is marked 'Fast Country Hoedown' and 'poco a poco accel.'. It features a more rhythmic and energetic feel. The right hand has more complex patterns, including triplets and slurs. The left hand continues with a steady accompaniment. The key signature changes to one flat (B-flat).

11 12 13

f

This section continues the 'Fast Country Hoedown' feel. It features more complex rhythmic patterns, including triplets and slurs. The left hand has a steady accompaniment. The key signature remains one flat (B-flat).

14 15 16 17

WILL:
You see this man? This ti-red man? He's a liar_ and scoun-drel to the core.

f

(8vb)

This section contains the vocal line for the character Will. The lyrics are: "You see this man? This ti-red man? He's a liar_ and scoun-drel to the core." The piano accompaniment is in 4/4 time and features a steady harmonic accompaniment. The key signature has one flat (B-flat).

EDWARD:

18 You see this boy? 19 Un-grate-ful boy. 20 Knock-in' on__ a long for - got - ten

WILL:

21 door. 22 Now I know, I__ know__ 23 some - thing he's been hid - ing,

24 some - thing that his pride will not re - veal.____ 25 26 **EDWARD:** He wastes his time

27 ac - cus - ing me. 28 What ex - act__ ly does this fel - low feel? 29 **WILL:** I feel like

COWBOY: "Damn right!"

30 there's gon-na be a hang-in' to-night. 31 32 There's gon-na be a hang-in' to-night.

VARIOUS: "Bout time!" "String him up!"

33 34 There's got-ta be, I gua-ran - tee, a wrong and a right. 35 And

36 there's gon - na be a hang - in' 37 to - night.

38 39 40

Musical notation for measures 41-43. The score is for piano and vocal. Measure 41 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano part features a descending eighth-note line in the bass clef and a melody in the treble clef. Measure 42 continues the piano accompaniment. Measure 43 shows the vocal line with a dotted quarter note and an eighth note.

Musical notation for measures 44-46. Measure 44 features a complex piano accompaniment with chords and moving lines. Measure 45 continues the piano part. Measure 46 shows the vocal line with a dotted quarter note and an eighth note.

Musical notation for measures 47-50. Measure 47 continues the piano accompaniment. Measure 48 features a piano accompaniment with chords. Measure 49 is marked with a forte dynamic (*ff*). Measure 50 features a piano accompaniment with a triplet of eighth notes in the treble clef.

TRIO

ff

Will
ALL:

Musical notation for measures 51-52. Measure 51 features a piano accompaniment with chords and a dynamic marking of *p*. Measure 52 features a piano accompaniment with chords. The vocal line in measure 52 includes the lyrics "So".

[to m. 76] 77 78

there's gon na be a hang-in' to night._____ *fp*

WOMEN:
That's right! Yes, there's gon na be a hang-in' to-night! *fp*

MEN:
That's right! Yes, there's gon na be a hang-in' to night! *fp*

79 80 81 **WILL:**

You see this fol - der in my hand?

mp

EDWARD:

82 83 84

Do I?

You know ex - act - ly what it is. Who'll be the first to tell us?

(EDWARD)

85 86

Tell all you want but you will nev - er un - der - stand.

WILL:

So what comes

WOMEN:

MEN:

What comes next?

A - bide the law.

MEN:

A trial, a

next?

A - bide the law!

Be - gin a trial,

a trial, a

Fairies
Annie
Kenneth
Amalthea
WOMEN:
Always
Tears
to know
Bella

rit.

90 (WOMEN) trial.

(MEN) trial.

EDWARD: "Friends, life is a trial."

WILL: "Now, you claim --" [GO ON]

91 EDWARD: Son, you

Slowly at first, but building steam

92 can't go back to what you were, your

93 life won't re - run. And you

94 can't un - do the things that you'd pre -

95 fer be un - done. You can

96 nev - er change the past though it may

97 haunt ev' - ry breath. You can

98 drow n but be re - born if you're not fright - ened of death. 99 You're so 100 sure that I'm a rot - ten fath - er,

ALL (no JUDGE):

Ooh...

mf separated, accented

101 ab - sent and lame. 102 Nev - er int' - rest - ed in stay - ing home or 103 home - com - ing game. May - be

104 you're the one, im - per - fect son, who 105 o - ver - re - acts. 106 Bet - ter check with all your sour - ces be - fore

accel. poco a poco

107 **WILL:** 108 109 **WILL + ALL (no JUDGE):**

(EDWARD) So, by no means did you vis - it Ash - ton? Can you twist - ing the facts. Back in my youth.

cresc. poco a poco

110 111 *Judge hits gavel* 112 **WILL:**

please ex - plain pre - cise - ly why you're hid - ing the truth. Your hon - or, I would I'm not hid - ing the truth.

113 114 115

like to sub - mit one more ma - jor piece of ev - i - dence. Would you

EDWARD (+LARA, BRAD, KIRSTEN, CIERA): *Judge hits gavel*

And then you'll ac - quit!

116 117 118 **WILL + ALL (no JUDGE):**

kind - ly tell the ju - ry what you hold in the air? To what?

EDWARD:

Says right here that it's a deed. A

119 **WILL:** 120 121 **WILL + ALL (no JUDGE):**

Tell me where. Where's the house?

house. Real-ly son, I don't know what you think you're try-ing to prove.

122 **WILL:** 123

— And that's some - where that you've — nev - er

It says in Ash - ton.

Bright

124
 been to since your boy-hood but this deed spells it out. There is some-one liv-ing in this house.

125
 126

f

Now,

127
 You in - sist you've nev - er been there. Now you're

128
 129

what's this a - bout? Well, that might be the case.

130
 ly - ing. You're ly - ing right to my face!

131

That's e - nough.

WILL: "Who is Jenny Hill?"
[DRUMROLL]

WILL: "Your honor?"
EDWARD: "Doc, how long we been friends?"
[DRUMROLL OUT]

DR. BENNETT: "Take him away." [GO ON]

Musical notation for measures 132-134. The piano part features a drumroll effect in the right hand and a steady bass line in the left hand. Measure 134 includes a fermata over the final chord.

A Tempo - FAST

Musical notation for measures 133-134. The tempo is marked 'A Tempo - FAST'. Measure 134 contains a triplet of eighth notes in the right hand.

Musical notation for measures 135-136. Measure 135 shows the piano accompaniment. Measure 136 features vocal entries: **WOMEN:** (melody), **MEN: +WILL** (melody), and **Now** (piano accompaniment).

Musical notation for measures 137-139. The vocal lines (Soprano, Alto, Tenor/Bass) sing the lyrics: "there's gon-na be a hang-in' to night." The piano accompaniment provides a rhythmic accompaniment with chords and a bass line.

140 141 142

There's got-ta be a stur-dy tree, and, in the moon - light,

There's got-ta be a stur-dy tree, and, in the moon light,

143 144 145

[No WILL] There's gon-na be a hang - in', there's gon-na be a hang - in', a hang-in', a

There's gon-na be a hang - in', there's gon-na be a hang - in', there's gon-na be a hang - in', a

cresc. poco a poco

146 147 148

hang-in', a hang - in', a hang-in', a hang-in!! A hang-in!! A hang-in!!

hang-in', a hang - in', a hang-in', a hang-in!! A hang-in!! A hang-in!!

ff

I DON'T NEED A ROOF

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[SEGUE FROM #16]

[SPOTLIGHT reveals Edward clutching his neck. He takes his hands away, surprised to find there's no noose. Sandra wakes, panicked to see Edward in this state.]

SANDRA: "Edward? Honey?"

EDWARD: "He attacked me. Come after me like I'm a villain."

SANDRA: "You're okay! Let's calm down. Tell me what happened."

EDWARD: "I just did! I did, didn't I? It's all got kind of blurry."

SANDRA: "It's okay honey. You're right here with me."

[Thunder - MUSIC]

Expressive ♩ = 102

EDWARD: "The roof should hold up. The shingles still got at least ten years in 'em. You'll be fine."

[off her reaction]

EDWARD: "Ah, honey.
What'd I say?" [GO ON]

Slower
Vamp

14 Wall - pa - per peel - ing, 15 16 paint wear - ing 17 thin.

18 Here's where I end 19 and be - gin. 20 21

22 I don't need a roof 23 to say 24 I'm cov - ered. 25

26 I don't need a roof 27 to know 28 I'm home. 29

30 31 32 33

There could be a sing - le shin - gle dang - ling o - ver-head. _____

34 35 36 37

I don't need a roof _____ to make my bed.

38 39 40 41

Close your eyes, I'm still be - side you.

42 43 44 45

No good-byes need-ed to - day.

46 47 48 49

Hear what the rain says, know what it knows:

50 51 52 53

Af - ter the rain, some - thing grows.

54 55 56 57

I don't need a roof ___ to say ___ I love you.

58 59 60 61

I don't need a roof ___ to call ___ you mine.

62 63 64 65

I don't need ad - ven - ture in some far a - way fron - tier, _____

66 67 68 69

I don't need a roof _____ to feel you near. All I need is you,

70 71 72 73

_____ and you for ev er. All I feel is true

74 75 76 77

_____ and ab - so - lute. I don't need a

78 leg - al deed to help me 79 play my 80 part. 81 I don't need a roof

82 to hold my heart. 83 Stay 84 with 85

86 me. 87 Stay 88 with

rall.

89 me. 90 91

A Tempo *rit.*

[APPLAUSE SEGUE to #17A]

JENNY HILL

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[APPLAUSE SEGUE from #17]

Slowly, expressive ♩ = 80

Violin

legato

slight rit.

Moderato

p *mf*

9 10 11 12

(h)

Musical score for measures 13-16. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 13 starts with a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure 14 continues the piano accompaniment. Measure 15 shows the vocal line with a whole note and a piano accompaniment with a whole note. Measure 16 shows the vocal line with a whole note and a piano accompaniment with a whole note.

WILL: "Excuse me. Hi." [Dialogue continues]

poco rit.

Musical score for measures 17-21. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 17 starts with a piano accompaniment (grand staff). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure 18 continues the piano accompaniment. Measure 19 continues the piano accompaniment. Measure 20 continues the piano accompaniment. Measure 21 shows the piano accompaniment with a whole note and a fermata over the final chord.

START OVER

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "What, me? You think I'm here to save you?" [MUSIC]

ZACKY PRICE: "You're persuasive! You can talk to them, get them to stop building the dam."

EDWARD: "The dam's already built. The river's already rising."

DON PRICE: "The state's not gonna let us all drown."

EDWARD: "Does anyone even know you're here?"

DON PRICE: "Yeah! Maybe."

ZACKY PRICE: "Wait, nobody knows we're here?!"

Edward, you gotta help us. You're the only one who can save the town." [GO ON]

DON PRICE: "Uh-uh! Not this time!" [GO ON]

VAMP (vocal last x - go on any beat)

Keep Moving, Swung 8ths ♩ = 140

VAMP

Ed-ward's not a sa - vior.____

Ed-ward's not a saint.____ How can he be good ____ for us?____ He's not the thing ____ he

says he ain't. We can change our fate, you bet we can.____

mp

artic. sempre

EDWARD: "He's right!"

DON PRICE: "I am?"

EDWARD: "You gotta let go of the past." [GO ON]

EDWARD:

14 We don't need this 15 in-ter-lop - in' man! 16 17 18 I sug-gest that you

DON PRICE: "Now?"

DON PRICE: "How?"

19 start o ver. 20 21 Start o ver. 22 In -

secco
lightly swung

23 stead of drown you 24 move the town and 25 start o ver. You can sweat, 26 TOWNSFOLK: Wow.

27 you can fret 'til we're all 28 soak-ing wet 'cuz good 29 God there's a flood on the

30 way. If we start 31 o - ver 32 to - mor - row be - gins 33 to - day.

EDWARD: "What's so great about these buildings? Nothin'. These roads are full of potholes. But that's not what makes a town - a town is made of people and memories and dreams. You got those! You don't have to stay here to stay together!" [GO ON]

FARM GIRL: "But where we movin' to?!"

CHEERLEADER: "We gotta get some new land first."

DON PRICE: "We couldn't afford to build a new town anyway."

EDWARD: "What if I got you the land and the money?" [MUSIC OUT]

ZACKY PRICE:

"Well -- you'd know where to find us." [Townfolk SIGH - GO ON]

34 VAMP 35 36 VAMP 37 Straight 8ths

38 39 40 41 AMOS:
I'll tell you, Ed - ward,

42 Swung 8ths 43 44
When we met, I lived a kind of sec - re - tive life. I was a mys - te - ri - ous man.

45 Af-ter meet-ing you, I met my - self and my wife. 46 47 48 All be-cause you told me I can.

49 You're up-set. 50 You're in need. I got land and a deed. 51 You can 52 have ev - 'ry weed, ev - 'ry

53 stone. 54 You're the 55 on-ly man who I would ev-er give a thing to, the 56 tru-est friend that I've ev-er known! (howled)

AMOS: "You'll love this land.
Lotsa tasty rabbits!" [GO ON]

EDWARD: "Thank you Amos, thank you!"

57 58 VAMP 59 60

61 62 63

mf

8vb

KARL: "Edward! When I met you, I was living in a cave." [GO ON]

64 65 66

KARL:

You con - vinced me to

sfz

(8vb)

67 68 69 70

start o - ver. Start o - ver.

KARL: "We'd offset the construction costs by floating a thirty-year fixed-rate bond tied to the Nikkei index." [MUSIC OUT]

KARL (cont'd): "I know a guy." [GO ON]

71 72 73 74

SAFETY

In a rush

75 76 77 78

— you'll be flush. I'll get cash, _____ but hush-hush. I won't do this for just an - y Joe. You can

79 80 81

start _____ o ver and Ed - ward, I'll give you the

EDWARD: "Thank you Karl, thank you!"
 [Edward returns to the town square.]

82 83 84 85

dough. | 1

swung

3

86 86a

got you the land just o - ver the hill and mo - ney to build a new town! (Gasp)

ALL:

Swung 8ths

EDWARD/DON/ZACKY:

117 118 119 120

so you bet-ter be-lieve what we say. If we

ALL: we can fret 'til we're all soak-ing wet,

121 122 123 124

start o - ver to - mor-row be - gins to-day. to -

(ALL) to - mor-row be - gins to-day.

125 126 127 128

mor-row be-gins to-day. to-mor-row be - gins. To-mor-row be - gins.

To - mor-row be - gins to - day. To-mor-row be - gins.

Handwritten annotations: Sop, Alto, Ten, Bar, sfz

WILL: "Wait -- if what you're saying is true, then that's the most reasonable and generous thing my father's ever done. He saved a town. Why wouldn't he tell me that story?"

JENNY HILL: "Because the story doesn't end there."

[Jenny Hill crosses into the town square, where she chains herself. Everything unfreezes --]

ZACKY PRICE: "Edward, you saved us again!"

[Townfolk cheer.]

EDWARD: "It was all Don's idea."

{Townfolk cheer for Don instead.}

DON PRICE: "Water's risin'! Let's go!"

[As citizens exit, Don and Edward shake hands. Edward notices a woman with her back to him. Doesn't realize it's Jenny.]

EDWARD: "Ma'am? Ma'am, we gotta go. They already started flooding the valley."

JENNY HILL: "You're too late."

EDWARD: "No -- we still got an hour, at least."

[SEGUE to #18A]

START OVER (REPRISE)

[REV. 6/30/14]

18A

Music and Lyrics by
ANDREW LIPPA

JENNY HILL: "You're years too late." [She turns -- MUSIC]

EDWARD: "Jenny Hill. What are you -- I heard you married, moved away."
JENNY HILL: "My husband left me, too. He could never compete with the fantasy. A girl only gets one true love, and that was you."

EDWARD: "Jenny, I'm sorry."

Slowly

JENNY HILL: "Just forget me like you did before. Let me drown here, Edward Bloom."

EDWARD: "I won't."

JENNY HILL: "You did! I have been drowning since the moment you left." [GO ON]

Slowly

EDWARD:

A Tempo - Gentle

20 Start o - ver. 21 Say 'bye to the old 22

23 fan - ta - sy and 24 start o - ver. 25 When there's

26 pain, don't com-plain, just hold 27 on through the rain and you'll 28 won-der what caused all the 29 fuss. When we

30 start o - ver 31 to - mor - row 32 be - gins 33 for

34 35 36 37

us. _____

Flood ♩ = 120

38 39

mf

40 41

8va

42 43 3

(8va)

44 45 3

(8^{va})-----

(8^{va})-----

[to m. 56] *poco rit.*

[JENNY and EDWARD enter.]
Slower, delicately

EDWARD: "Little further. Little further. Now watch out for that poisonous snake!" [She squeals.]

JENNY HILL: "Oh my god. Is this really my house?"

EDWARD: "All you have to do is sign."

[He holds the folder with the deed. Jenny signs.]

[The house is revealed.]

Musical score for piano/vocal, measures 63-68. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 63 starts with a piano dynamic (*mf*) and a chord of F#4, C#5, G#5. Measure 64 has a half note G#4. Measure 65 has a half note F#4. Measure 66 has a half note G#4. Measure 67 has a quarter note G#4, followed by quarter notes F#4, E4, D4, C4. Measure 68 has a half note G#4. The bass line consists of chords: F#4, C#5, G#5 in measure 63; F#4, C#5, G#5 in measure 64; (F#4), C#5, G#5 in measure 65; F#4, C#5, G#5 in measure 66; F#4, C#5, G#5 in measure 67; F#4, C#5, G#5 in measure 68.

TRANSITION TO HOSPITAL

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

WILL: "When? Where is he? Is Mom... Okay. I'm coming, I'm coming.

(to Jenny) I'm sorry. I have to..."

JENNY HILL: "Is it Eddie? Is he..?"

WILL: "I don't know."

[He starts walking - MUSIC]

Slow, in 2 ♩ = 60

Musical score for measures 1-4. The score is in 2/4 time, marked "Slow, in 2" with a tempo of ♩ = 60. The key signature has one flat (B-flat). The music is in piano (mp). Measure 1: Treble clef has a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4). Measure 2: Treble clef has a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4). Measure 3: Treble clef has a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4). Measure 4: Treble clef has a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4).

WILL: "What happened?"

JOSEPHINE: "Your father stopped breathing." [Dialogue continues]

Musical score for measures 5-8. The score is in 2/4 time, marked "Slow, in 2" with a tempo of ♩ = 60. The key signature has one flat (B-flat). Measure 5: Treble clef has a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4). Measure 6: Treble clef has a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4). Measure 7: Treble clef has a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4). Measure 8: Treble clef has a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4).

TIME STOPS REPRISE

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

WILL: "I'll go with you."
SANDRA: "No, one of us should stay with him."
JOSEPHINE: "I'll go with you." [MUSIC]

Ebbs and Flows ♩ = 80

Musical score for the piano accompaniment of "Ebbs and Flows" (measures 1-2). The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩ = 80. The piano part features a melody in the right hand and a bass line in the left hand. The first measure is marked with a dynamic of *mp*. Measure 1 contains a whole note chord, and measure 2 contains a whole note chord.

Musical score for the CLARINET part (measures 9-12). The score is in 4/4 time with a key signature of one flat (Bb). The clarinet part features a melodic line with slurs and accents. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 9 is marked with a dynamic of *mp*. Measure 12 ends with a double bar line.

Musical score for the ACOUSTIC GUITAR part (measures 13-16). The score is in 4/4 time with a key signature of one flat (Bb). The guitar part features a melodic line with slurs and accents. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 13 is marked with a dynamic of *mp*. Measure 15 is marked with a *rit.* (ritardando) instruction. Measure 16 ends with a double bar line.

WHAT'S NEXT

[REV. 7/31/14]

Music and Lyrics by
ANDREW LIPPA

WILL: "I don't...You mean what the Witch showed you? I don't know that part, Dad. You never told me what you saw."

[WILL holds his father's hand. EDWARD makes a panicked noise.]

WILL: "I can try, Dad. If you help. Just tell me how it starts."

EDWARD: "Like this." [Edward taps his finger - MUSIC]

WILL: "Okay. Okay."

Steady ♩ = 106

VAMP (vocal last x)

WILL:

First things first: We're in this pris-on cell.

p
lightly, no pedal

Vamp

Have to find a way to break out, find a-noth-er place to stake out.

Vamp

Look a-round. Be sure we ar-en't seen.

detached

Vamp

11 12 13

Slow - ly check the door be - fore we're spot - ted. Were we spot ted? I know

14 15

you've been a sec - ret doub - le a - gent, but

16 17 18

[Lights rise. EDWARD sits up in bed.]

we can turn the page in - to a - noth - er kind of tale. Let's go.

19 20

The door is just our first op - po - nent, so

step out of your state of shock, we on - ly need to pick this lock.

EDWARD: "No need!"

[From his bed, EDWARD pulls out The Key to the City. Hands it to WILL. WILL pretends to unlock the door. The wall flies away. WILL finds a wheelchair. Helps his father climb in.]

key (bell tree)

"What's next?" is all a - ny-one needs to be - gin. "What's next?" has been a

friend to you. What's next to do? One word and then sud - den-ly one more a - gain.

[He starts to wheel EDWARD through the hallway.]

31 Just like a pen writ - ing a per - fect tale.

32

DR. BENNETT: "Edward?"

33 Out the door,

34 and pray the coast is clear.

EDWARD:

WILL:

35 No - ses to the ground be - fore we're spot - ted.

36 We were spot - ted! So now,

37 we face the

38 ul - ti - mate de - ci - sion: Re -

39 lin - quish our con - trol as we sur - ren - der up the fight. Or else

40

41 we say hel - lo to the col - li - sion, just

42

EDWARD:

43 do our job and do it well. Or

44 bet - ter yet: Let's run like hell!

DR. BENNETT: "Will! What are you doing"

EDWARD: "Figured out what's wrong with me, doc. Been out of the water too long!"

DR. BENNETT: "Of course."

45 *p*

46

47

48

WILL:

49 "What's next?" is all a - ny-one needs to be - gin. 50 "What's next?" has been a

mf

52 friend to you. What's next to do? 53 One word and then sud - den - ly 54 one more a - gain.

[Crotale]

55 Just like that pen writ - ing a 56 per - fect tale. 57

Spz

EDWARD: "There! My old Chevy!"
 [EDWARD gulps from a water bottle.]

58 *p* 59 **Safety** 60 61

62 WILL:

Ed-ward Bloom, how did you swim through dan ger in__ the world? What was in the heartthat beats in

65

side you? Were you simp - ly wet-ter than the or - di - na - ry av' - rage man or

68

was it just your fins and scales to guide you to

71 Building

what's next? What's next? What's next?

We start the car. We hit the road. We find the riv - er.

82 ev - er spoke of 83 wait - ing for you to ar - rive. 84 Now,

85 can you see Karl by the tree 86 in the dis - tance? 87 Am - os ar - rives with his u - 88 su - al flair.

89 Zack - y and Don, gath - ered 'round, 90 cheer - ing on. Yes, 91 e - ven the witch is

92
there. She is there!
93 94 95
cresc. poco a poco

96 **WILL:**
"What's next?" is all a - ny-one needs to be - gin.
97
WOMEN:
Ed - ward Bloom we've come to say good-bye,
MEN:
Ed - ward Bloom we've come to say good-bye,
ff

98
"What's next?" has been a friend to you. What's next to do?__
99
come to tell you why we've al - ways loved you, yes we love you.
come to tell you why we've al - ways loved you, yes we love you.

100 On - ly one dad on - ly in - spi - ring one son.

101

You

You

mp cresc. poco a poco

102 Ed - ward, you're done writ - ing your per - fect tale. Tell - ing the

103

104 per - fect tale. 105 It was a per - fect

[They've reached the river. Josephine helps Edward shed his hospital garb, revealing better clothes underneath. Edward starts shaking hands. It's almost a receiving line.]

106 tale. 107 tale. 108 tale. 109 tale.

EDWARD: "But I thank you all for coming. A man is as rich as his friends. I am a tycoon."

EDWARD: "Now, someone's missing here..." [GO ON]

EDWARD: "Well I can't say this was a surprise, [GO ON] exactly."

Slow

110 111 112 113 114

pp

HOW IT ENDS

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #19]

[Sandra enters. She's wearing a spectacular dress – GO ON]

Simple ♩ = 60

1 2 3 4 **rit.** **EDWARD:**

I've seen this all be -

Slow, but in tempo

5 6 7

fore when I was just a child. I met a witch who took a bow and showed me how it

8 9 10

end-ed. We stood here on the shore. The air was sweet and mild. With

11 12

dis - be - lief im - plaus - ib - ly sus - pend - ed. And

Con Moto

13 14 15

in my child's i - mag - i - na - tion I re - mem - ber you. Though I did - n't know if we were

16 17 18

foes or friends. But now you're stand - ing here I see the vi - sion com - ing clear.

molto ritard.

Freely

19 20

I know ex - act - ly how this ends. It ends with

A Tempo - Slow 4 ♩ = 74

21 you. It ends with me. 22 It ends the way a sto-ry's end-ing 23 is sup-

24 posed to be. A bit in - sane, 25 a touch of pain. 26 A - dept - ly

27 told, yet un-con - trolled. 28 It ends with faith. 29 It ends with

30 love. It ends with wa - ter in a riv - er and the sun a - bove. 31 Part ep - ic tale. 32

rit.

33 Part fi-re sale. 34 But all sin - cere, 35 and stand-ing here. 36 I

More Expansive

37 know I was-n't per-fect, 38 I know my life was small. 39 I know that I pre-tend-ed that I

40 knew it all. 41 But when you tell my sto - ry, and I hope some-bo-dy does, re-

molto ritard.

43 mem-ber me as some-thing big-ger than I was. 44 It ends with 45

A Tempo

46 47 48

sons. It ends with wives. It ends with know-ing when the pave-ment bends we

ff

49 50 51

find our lives. So let it come and let me go. Show me the

poco accel.

52 53

waves and let them flow. It all ends

54 55 *molto ritard.*

well, This much I

56 57 58 59

know.

60 61 62 63

mp

64 65 66 67 68

mp

molto ritard.

[heart monitor flatline]

[ATTACA to #21]

THE PROCESSION

REV. 6/30/14

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #20]

A Cappella - Dictated

WOMEN:

2

Musical score for the first system. It features three staves: a vocal line for women, a vocal line for men, and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part begins with a 'flatline' and includes a '8va' marking. The vocal parts start with 'Ooh' and 'ooh.' in the first measure, followed by 'Ooh' and 'ooh.' in the second measure. The piano accompaniment provides harmonic support with chords and a melodic line in the right hand.

MEN:

Ooh
flatline

8va

3

4

5

6

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano part features a melodic line in the right hand with a '8va' marking. The vocal parts continue with 'Ooh' and 'ooh.' in the first four measures, followed by 'Ooh' and 'ooh.' in the fifth measure, and 'Ooh doo doo doo' in the sixth measure. The piano accompaniment continues with chords and a melodic line in the right hand.

(8va)

Ooh doo doo doo

7

8

9

Musical score for the third system. It concludes the vocal and piano parts. The piano part features a melodic line in the right hand. The vocal parts continue with 'Ooh' and 'doo' in the first measure, 'Ooh' and 'doo' in the second measure, and 'doo' and 'doo.' in the third measure. The piano accompaniment continues with chords and a melodic line in the right hand.

Ooh

Ooh

doo

doo.

ooh
doo doo

Ooh

doo

doo.

Andante ♩ = 98

10 (WOMEN)

(MEN)

11

[WILL finishes telling a story at the funeral. He and Josephine then meet a receiving line of MOURNERS, each of whom takes a daffodil to float in the water. Among the guests, we see the “real” versions of many of Edward’s characters. Will recognizes them from his father’s stories. While the details were exaggerated, Edward’s friends were real, including Amos Calloway and Karl the Giant -- a very tall man.]

12

13

14

15

16

17

Musical notation for measures 18 and 19. The top staff is a vocal line with a melodic line. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth notes.

Musical notation for measures 20 and 21. Measure 20 starts with a forte (*f*) dynamic. A red bracket highlights measures 20 and 21. The piano accompaniment continues with the same rhythmic pattern. A red 'X' is drawn over the piano accompaniment staves.

[Lights up on funeral.]

Musical notation for measures 22 and 23. The piano accompaniment continues with the same rhythmic pattern. A red 'X' is drawn over the piano accompaniment staves.

Musical notation for measures 24 and 25. The piano accompaniment continues with the same rhythmic pattern. A red 'X' is drawn over the piano accompaniment staves.

Musical score for measures 26-28. Measure 26 features a vocal line with a dotted quarter note and an eighth note. Measure 27 has a vocal line with a dotted quarter note and an eighth note. Measure 28 has a vocal line with a dotted quarter note and an eighth note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. A dynamic marking of *cresc. poco a poco* is present.

[Big laugh.]

cresc. poco a poco

Musical score for measures 29-32. Measures 29-30 show a vocal line with a dotted quarter note and an eighth note. Measures 31-32 show a vocal line with a dotted quarter note and an eighth note. The piano accompaniment continues with the eighth-note pattern in the right hand and the dotted quarter-note pattern in the left hand.

Musical score for measures 33-34. Measure 33 is marked **Lush** and *f*. Measure 34 is marked *f*. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. A dynamic marking of *f* is present.

Lush

f

[Doctor throws a daffodil.]

f

Musical score for measures 35-36. Measure 35 has a vocal line with a dotted quarter note and an eighth note. Measure 36 has a vocal line with a dotted quarter note and an eighth note. The piano accompaniment continues with the eighth-note pattern in the right hand and the dotted quarter-note pattern in the left hand.

Musical score for measures 37-38. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 37 features a vocal line with a whole note and a piano accompaniment of chords. Measure 38 continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 39-41. Measure 39 has a vocal line with a half note and piano accompaniment. Measure 40 is a whole rest for the vocal line, with piano accompaniment. Measure 41 is another whole rest for the vocal line, with piano accompaniment. The instruction *cresc. poco a poco* is written below the piano part in measure 40.

WILL: "I don't think we've met. I'm Will."
KARL: "I'm Karl." [GO ON]

Musical score for measures 42-44. Measure 42 is marked with **2x** and *subito p*. Measure 43 is marked with **43**. Measure 44 is marked with **Vamp** and **44**. The score includes piano accompaniment and a vamp section with a 2/4 time signature.

Musical score for measures 45-46. Measure 45 is marked with **45**. Measure 46 is marked with **46**. The score includes piano accompaniment with chords in the right hand and a bass line in the left hand.

Musical notation for measures 47 and 48. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) features a melodic line with a slur over measures 47 and 48, and a fermata over the final note of measure 48. The left hand (bass clef) plays a steady eighth-note accompaniment.

Musical notation for measures 49 and 50. The right hand (treble clef) continues the melodic line with a slur over measures 49 and 50, and a fermata over the final note of measure 50. The left hand (bass clef) maintains the eighth-note accompaniment.

Musical notation for measures 51 and 52. The right hand (treble clef) has a long slur spanning both measures, with a fermata over the final note of measure 52. The left hand (bass clef) continues the eighth-note accompaniment. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

[ATTACCA to #22]

BE THE HERO (REPRISE)

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

[Lights shift as Sandra enters. It's not immediately clear if this is just after the funeral, or some time later.]

L'istesso Tempo

WILL'S SON: "Grandma! Grandma!"
SANDRA: "What is it?"

WILL'S SON: "We just saw the biggest fish in the whole world! It was as big as a car!"

WILL: "Now, son. Let's stick to the facts. It was at least as big as a truck."

WILL'S SON: "Yeah, a truck! And we're gonna catch it." [GO ON]

SANDRA: I can't wait. **Josephine:** I want to see this fish. **SANDRA:** You get hungry, there's barbecue.

WILL: "You know, it was right here on this spot that your granddad helped me catch my first fish. (gesturing wide) It was this big."

Tempo di "Be The Hero" ♩ = 110

WILL'S SON: "How'd you do it?"

WILL: "That'a Bloom family secret--passed only from father to son."

14 15 16 WILL:
Be the he -

17 18 Be the cham -

- ro of your sto - ry if you can. Be the cham -

mf

19 20 On a wing

- pion in the fight, not just the man. On a wing

21 22 With a

— or on a prayer you get there on - ly with your voice. With a

crescendo poco a poco

crescendo poco a poco

(WILL):

23 sto - ry in__ your heart you won't need a - ny o - ther choice. 24 25 You're a he -

26 - ro, fight - ing dra - gons, win - ning wars. 27 Be the he - ro 28 and the

29 world will soon be yours! 30 31 32

33 34 35

BOWS

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

Fast, exciting

Tpt, Ten. Sax.

1 3 2 3

PIANO

f *cresc.*

(ENSEMBLE)

Alto Sax.

Alto Sax.
Ten. Sax.

4 5 6 7

add BELL LAYER R. H. only

ff

(DOCTOR, DON, MERMAID)

Musical score for measures 7-9. The score is in 3/4 time with a key signature of three flats. It features a vocal line on a treble clef staff, a piano accompaniment on a grand staff (treble and bass clefs), and a guitar part on a bass clef staff. Measure 7 includes a fermata over the vocal line. Measure 8 features a complex rhythmic pattern in the piano accompaniment. Measure 9 continues the piano accompaniment with a fermata over the vocal line.

(GIANT, WITCH, AMOS)

Musical score for measures 10-12. The score is in 3/4 time with a key signature of three flats. It features a vocal line on a treble clef staff, a piano accompaniment on a grand staff, and a guitar part on a bass clef staff. Measure 10 includes a fermata over the vocal line. Measure 11 features a complex rhythmic pattern in the piano accompaniment. Measure 12 includes a fermata over the vocal line and a dynamic marking of *ff* for the guitar part, labeled "Gtr. 2".

Musical score for measures 13-15. The score is in 3/4 time with a key signature of one sharp. It features a guitar part on a treble clef staff, a piano accompaniment on a grand staff, and a second guitar part on a bass clef staff. Measure 13 includes a dynamic marking of *f* and the instruction "legato" for the guitar part. Measure 14 continues the guitar part. Measure 15 includes a dynamic marking of *ff* for the piano accompaniment and a box labeled "PIANO only" above the piano part.

Hn. *solo*

16 17 18

(JOSEPHINE, YOUNG WILL)

Ten. Sax, Hn, Tpt. +Str.

19 20 21

(WILL)

Picc, Hn. *soli* *f*

+Xylo.

22 23 24

Musical score for measures 25-27. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 25 starts with a treble clef staff containing a melodic line with slurs and a piano staff with chords. Measure 26 continues the melodic line in the treble and has a whole rest in the bass. Measure 27 concludes the section with a double bar line and a key signature change to two sharps (F#, C#).

(SANDRA)

Tpt, Str, Key. 2

Musical score for measures 27-29. The score is in treble and bass clefs with a key signature of two sharps (F#, C#). Measure 27 begins with a treble clef staff containing a melodic line and a piano staff with chords. Measure 28 continues the melodic line in the treble and has a whole rest in the bass. Measure 29 concludes the section with a double bar line and a key signature change to one sharp (F#, C#). The word *cantabile* is written in the piano staff of measure 27.

V.S.

rall.

+Hn, Str, Key. 2

Musical score for measures 30-32. The top staff is for Trumpet (Tpt.) and the bottom two staves are for piano accompaniment. Measure 30 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked *rall.* and the dynamic is *ff*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Slower, maestoso

(EDWARD)

(Hn.)

Musical score for measures 33-36. The top staff is for Horn (Hn.) and the bottom two staves are for piano accompaniment. Measure 33 starts with a treble clef and a key signature of three sharps. The tempo is *Slower, maestoso*. The piano part is marked *piano concerto!* and includes a timpani part (+Timp.) in measure 36.

Vln, Vla.

Musical score for measures 37-39. The top staff is for Violin and Viola (Vln, Vla.) and the bottom two staves are for piano accompaniment. Measure 37 starts with a treble clef and a key signature of three sharps. The piano part is marked *mf*. The Vln/Vla part has *sfz* markings in measures 38 and 39.

The image shows a musical score for three staves. The top staff is a single line, likely for a violin, with a treble clef and a key signature of three sharps (F#, C#, G#). It contains measures 40, 41, and 42. Measure 40 has two notes with accents and *sfz* markings. Measure 41 has a whole note chord with an accent and *sfz* marking. Measure 42 has a whole note chord with an accent and *sfz* marking. The middle and bottom staves are grouped by a brace on the left, representing a piano. The middle staff has a treble clef and the bottom staff has a bass clef, both with a key signature of three sharps. Measure 40 shows chords in both hands with accents. Measure 41 shows a whole note chord in the right hand and a whole note chord in the left hand, both with accents. Measure 42 shows a whole note chord in the right hand and a whole note chord in the left hand, both with accents. The score ends with a double bar line.

EXIT MUSIC

[REV. 6/30/14]

Music and Lyrics by
ANDREW LIPPA

Fun, exciting ♩ = 120

The musical score for 'Exit Music' is written for piano and voice. It begins with a tempo marking of 120 beats per minute and a mood of 'Fun, exciting'. The score is in 4/4 time and consists of 14 measures. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a treble and bass clef staff. The first system (measures 1-4) features a piano introduction with a forte dynamic (f) and a piano part with a bass line. The second system (measures 5-8) continues the piano introduction with a piano part featuring a bass line and a treble part with a melody. The third system (measures 9-12) continues the piano introduction with a piano part featuring a bass line and a treble part with a melody. The fourth system (measures 13-14) concludes the piano introduction with a piano part featuring a bass line and a treble part with a melody. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Musical notation for measures 15-17. The piece is in a minor key. Measures 15 and 16 feature a steady eighth-note accompaniment in both hands. Measure 17 introduces a more complex melodic line in the right hand.

Slightly Slower

Musical notation for measures 18-20. The tempo is marked "Slightly Slower". Measure 18 begins with a fortissimo (*ff*) dynamic. The right hand features block chords and rests, while the left hand has a simple accompaniment.

Musical notation for measures 21-23. The right hand has a melodic line with some chromaticism, while the left hand provides a steady accompaniment.

A Tempo 1°

Musical notation for measures 24-26. The tempo is marked "A Tempo 1°". The right hand consists of block chords with rests, and the left hand has a simple accompaniment.

Musical notation for measures 27-28. The key signature changes to major. Both hands feature a steady eighth-note accompaniment.

Musical score for measures 29-31. The piece is in the key of D major (two sharps) and 3/4 time. Measure 29 features a vocal line with a dotted quarter note followed by an eighth note, and a piano accompaniment of eighth-note chords. Measure 30 continues the vocal line with a dotted quarter note and eighth note, and the piano accompaniment remains consistent. Measure 31 shows the vocal line with a dotted quarter note and eighth note, and the piano accompaniment with a final chord.

Musical score for measures 32-34. Measure 32 has a vocal line with a half note and a piano accompaniment of eighth-note chords. Measure 33 continues the vocal line with a dotted quarter note and eighth note, and the piano accompaniment. Measure 34 features a vocal line with a dotted quarter note and eighth note, and the piano accompaniment with a final chord.

Musical score for measures 35-38. Measure 35 has a vocal line with a dotted quarter note and eighth note, and a piano accompaniment of eighth-note chords. Measure 36 continues the vocal line with a dotted quarter note and eighth note, and the piano accompaniment. Measure 37 shows the vocal line with a dotted quarter note and eighth note, and the piano accompaniment. Measure 38 features a vocal line with a dotted quarter note and eighth note, and the piano accompaniment with a final chord.

