

# Big Fish

A NEW BROADWAY MUSICAL

## VOCAL SCORE

(REV. 9/19/13)

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# PROLOGUE

[REV. 10/3/13]

01

Music and Lyrics by  
ANDREW LIPPA

1 2 3 4

*mp*

5 6 7 [Daffodils appear]

8 9 10

11 12 13

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 features a vocal line with notes G4, A4, B4, and C5, each with a breath mark. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Measure 15 continues the piano accompaniment with a final chord.

Musical score for measures 16-18. Measure 16 begins with a vocal line marked *f* (forte) with notes G4, A4, B4, and C5. The piano accompaniment continues with eighth-note patterns. Measures 17 and 18 show the vocal line moving through notes G4, F#4, E4, and D4, with the piano accompaniment providing harmonic support.

Musical score for measures 19-22. Measure 19 features a vocal line with notes G4, A4, B4, and C5. The piano accompaniment continues with eighth-note patterns. Measures 20, 21, and 22 show the vocal line moving through notes G4, F#4, E4, and D4, with the piano accompaniment providing harmonic support.

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

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

Musical score for measures 23-24. Measure 23 features a vocal line with notes G4, A4, B4, and C5, marked "1st x only". The piano accompaniment consists of eighth-note patterns in both hands. Measure 24 continues the piano accompaniment with a final chord, marked *p* (piano).

**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]

**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]

**Slower - Rubato**

**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)

30h 31

32 33 34

*mf*

*mf*

35 36 37

38 39

8b

40 41

(8vb)

[ATTACCA to #2]





# BE THE HERO

[REV. 9/14/13]

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]

**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 22 23

waits for me\_\_ to tell it my\_\_ own way.\_\_\_\_\_ Be the he -

24 25 26

- ro of your sto-ry if\_\_ you can.\_\_\_\_\_ 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 31 32

- ro of your sto-ry, boy, and then 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

(mark tree)

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 Be the he- 69 WOMEN:  
Be the he-  
MEN:  
Be the he-

70 (EDWARD): - ro of your sto-ry 'til it's done.\_\_\_\_\_ 71 Why go pro-me-nade when you were born to run? 72

*f* accented

(EDWARD):

73 74 75

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 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 -

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



78 ro of your sto - ry... 79

(MERMALD appears)

80 (EDWARD): 81

What if I swore I saw a mermaid swim-min' in the mist?

82 83

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

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 ear: 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

pose cabriole

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)**

(EDWARD dances)  
(Stomp #1)

**EDWARD:** "Works every time."

(slide whistle)

**EDWARD:** "C'mon, Will!"

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

(FISHERMAN joins the dance)  
(Stomp #3)

**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]

(no fish) **VAMP (jump any beat)**

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

(Stomp #4)  
(Everyone dances)

**ff**

**subito p** **Back-up**

**4 Claps** **move downstage**

**cresc. poco a poco**

One-Up

(Fish fly everywhere)

140

141

142

*sfz*

143

144

*sfz*

145

146

**EDWARD:**

I know

147

148

some - where in the fu - ture there's ad - ven - ture made for me\_\_\_ filled with

149

150

151

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  
 163

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



Musical score for measures 164-166. The score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The lyrics are: "a - ny o - ther choice. You're a he - ro, fight - ing dra - gons, win - ning". Measure 164 starts with a treble clef and a 2/4 time signature. Measure 165 has a 4/4 time signature. Measure 166 has a 2/4 time signature. The piano part includes a dynamic marking of *f* (forte) in measure 166.

Musical score for measures 167-170. The score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The lyrics are: "wars. Be the he-ro and the world will soon be". Measure 167 starts with a treble clef and a 2/4 time signature. Measure 168 has a 4/4 time signature. Measure 169 has a 2/4 time signature. Measure 170 has a 2/4 time signature. The piano part includes a dynamic marking of *f* (forte) in measure 169. The vocal line has a dashed line above the notes for measures 169 and 170, indicating a breath mark or a long note.

The musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains three measures with notes marked with measure numbers 171, 172, and 173. The lyrics "yours!" are written below the notes. The second and third staves are piano accompaniment for the right hand, also in treble clef, with the lyrics "yours!" written below. The fourth staff is piano accompaniment for the left hand in bass clef. It features a dynamic marking of *ff* (fortissimo) at the beginning and *sfz* (sforzando) later in the piece. The piano part includes various chords and melodic lines, with some notes beamed together and others marked with accents.

# BE THE HERO PLAYOFF

[REV. 8/28/13]

Music and Lyrics by  
ANDREW LIPPA

[APPLAUSE SEGUE from #02]

**L'istesso**

1 2 3

*mf* *f* *Playful* *As Before* *f*

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

# BEFORE THE SWAMP

[REV.10/1/13]

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]

**VAMP**

The musical notation is for a piano vamp in 4/4 time, marked with a first ending bracket. 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 the notes. The left hand plays a simple bass line: G2 (quarter), B1 (quarter), D2 (quarter), G2 (quarter), with accents (>) under the notes. The piece concludes with a double bar line and repeat dots.

[SEGUE to #02C]

# THE SWAMP

[REV.9/23/13]

Music and Lyrics by  
ANDREW LIPPA

[SEGUE from #02B]

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

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!"

Boys Cross  
shaker

**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."

"The Circle" (Zacky touches trees)

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

**ZACKY PRICE:** (tight squeal)

**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]

WITCH (cont'd): "And then you die." [GO ON]

**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

*Sub* -----

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

**VAMP (Go on any beat)**

62 63

*(Sub)* -----

**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. 10/1/13]

Music and Lyrics by  
ANDREW LIPPA

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

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

**Funky** ♩ = 112

2X 2 3

shaker

crescendo poco a poco

**WITCH (con't):** Let me show you... **EDWARD:** "Why would I want to see how I die?"

What's your con -

4 5

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

19 20 21

22 help you through. In one good turn, 23 I can show you coun-ter - feit from true. 24 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 You're the kind with vir - tue, al - ways 31 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! 60 Lives!

**OTHER WITCHES:** In - ter - est - ing lives!

In - ter - est - ing lives! **OTHER WITCHES:** In - ter - est - ing lives!

In - ter - est - ing lives!

61 Lives! 62

*fp*

**DANCE**  
Chenees

63 64 65 66

Sarah spins

Witches come downstage (Trio)

[to m.68] 69 70

cartwheel

grand jete

71 72 73

[to m. 75]

76 76A 77

78A The Dragon

WITCH:

78 So

crash (x)

EDWARD:

WITCH:

EDWARD:

79 tell me what you want. I want a big life. 80 And tell me what you see. I see a

WITCH:

EDWARD:

WITCH:

82 road. 83 And tell me where it goes. In one di - rec - tion! 84 So

OTHER WITCHES:

85 don't you want to see what's next, what's wait ing in the void 86 You may be dis-ap-point-ed, but you 87

Ooh, ooh, ooh, ooh, ooh!

may be ov - er - joyed!

88 89

[ATTACCA to #3A]

# EDWARD'S VISION

[REV. 8/04/13]

Music and Lyrics by  
ANDREW LIPPA

[ATTACCA from #03]

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody begins with a first ending bracket labeled '1' and a first ending mark '1a'. The piano accompaniment consists of a steady eighth-note pattern in the bass line.

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

Musical notation for the second system, continuing the melody and piano accompaniment. The piano part is marked with a mezzo-piano (*mp*) dynamic. The system includes a second ending bracket labeled '2' and a third ending mark '3'.

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

[As the moment ends, Edward backs away.]

Musical notation for the third system, continuing the melody and piano accompaniment. The system includes a fourth ending mark '4', a fifth ending mark '5', and a sixth ending mark '6' with a *rit.* (ritardando) marking. The piano accompaniment continues with the eighth-note pattern.

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]

Musical notation for the final system, consisting of a grand staff with treble and bass clefs. The notes are sustained chords in both hands, marked with a fermata and a double bar line with repeat slashes (//).

[ATTACCA to #03B]



# I KNOW WHAT YOU WANT

## (REPRISE)

[REV. 9/20/2013]

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]

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

**VAMP**

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! \_\_\_\_\_

This musical score page contains five staves. The top staff is a vocal line in treble clef, featuring a melodic line with a wavy line indicating a vibrato or tremolo effect, and is marked with measure numbers 30, 31, and 32. The second staff is a piano accompaniment in treble clef, showing a sustained chordal texture. The third staff is a vocal line in treble clef with the lyrics "Fly!" written above it. The fourth staff is the piano accompaniment in treble clef, showing a rhythmic pattern of chords. The fifth staff is the piano accompaniment in bass clef, showing a bass line with chords. The score concludes with a double bar line.

# WITCH PLAYOFF

[REV. 8/4/13]

03C

Music and Lyrics by  
ANDREW LIPPA

[APPLAUSE SEGUE from #03B]

L'istesso

1 Drums 2 3

*f*

1 2 3

Detailed description: This musical score is for a piano and drums accompaniment. It is in 4/4 time and consists of two staves. The top staff is for the piano, and the bottom staff is for the drums. The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *f* (forte). The drum part includes a snare drum pattern with accents and a bass drum pattern. The score is divided into three measures, each starting with a measure number (1, 2, 3) and a 'Drums' label. The piano part has a crescendo line over the first two measures.

[WITCH leaves stage - GO ON]

Repeat and fade under scene  
shaker

VAMP

4 5

*p*

Detailed description: This musical score is for a piano and shaker accompaniment. It is in 4/4 time and consists of two staves. The top staff is for the piano, and the bottom staff is for the shaker. The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *p* (piano). The shaker part includes a rhythmic pattern of eighth notes. The score is divided into two measures, each starting with a measure number (4, 5). The piano part has a crescendo line over the first measure and a repeat sign at the end of the second measure.

# ALABAMA WEDDING

04

[REV. 9/2/13]

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 8

**SANDRA:** "Not out loud, Will."

Back, to - ge - ther.

9 10 11 12

**WILL:** "Right." **SANDRA:** "Better."

Right. Better.

13 14 15 16

**SANDRA:** "That's it!"

Slightly faster

That's it!

17 18 19 20 *accel.*

Grand, swirling waltz  
Sweeping couples, left & right

21 22 23 24 *mf*

25 26 27 28

"hip to hip" 29 30 31 32 "tilt"

("spin out") 33 34 35 36 37 38 "corkscrew"

[to m.55] "bourrées" *poco rit.*

55 56 57 58

**Entrance of the Bride**  
*a tempo*

59 60 61 62

63 64 65 66

*Will and Josephine start dancing*

67 68 69 70

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

71 72 73 74

75 76 77 78 > 79 80

Edward cuts in

81 82 83 84

85 86 87 88 (1st tour jete)

"balance"

89 90 91 94

(mark tree) (2nd tour jete)

97 98 99 100 101 102

*f* *Sva* -----



# JUST TAKE ANOTHER LOOK

REV. 9/26/13

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]

*Time Passing*

[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:**

**WILL:** "I'm trying!"

**WILL:** "My right or its right?"

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?"

24 25 26 27

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?"

28 29 30 31

**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.9/26/13]

05

Music and Lyrics by  
ANDREW LIPPA

[ATTACCA from #04A]

WILL: "A son."

Allegro ♩ = 104

SAFETY

The first system of the piano accompaniment consists of four measures. The right hand plays a steady eighth-note pattern, while the left hand provides a simple bass line. The first measure is marked with a dynamic of *mp*. The system concludes with a repeat sign.

WILL:

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

The second system features a vocal line starting 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 a bass line in the left hand.

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

The third system continues the vocal line with the lyrics: "so much more. Diff - 'rent. Like some - thing old has joined with some - thing new." The piano accompaniment remains consistent with the previous systems.

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 more active 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 maintains 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

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

32

33

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

35

36

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

38

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

51 *rit.* *a tempo* 52 53

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

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

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. 9/9/13]

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]

The musical score is written for piano and voice. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures, numbered 1 through 4. Measure 1 starts with a piano dynamic marking 'mp'. The vocal line begins with a quarter note G4, followed by a quarter note A4, and a dotted half note B4. The piano accompaniment consists of a sustained chord of G4, B4, and D5. Measures 2 and 3 follow a similar pattern with the vocal line moving to C5 and D5, and the piano accompaniment remaining on the G4-B4-D5 chord. Measure 4 features a vocal line with a quarter note E5, a quarter note F#5, and a dotted half note G5 with a fermata. The piano accompaniment changes to a sustained chord of E4, G4, and B4.

[SEGUE to #05B]

# AFTER STRANGER

[REV. 9/8/13]

Music and Lyrics by  
ANDREW LIPPA

[SEGUE from #05A]

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by a half note A4, and then a quarter note G4. The middle staff is a piano accompaniment in treble clef, featuring a continuous eighth-note pattern. The bottom staff is a piano accompaniment in bass clef, with a simple harmonic line. The dynamic marking *mf* is placed below the piano part. Measure numbers 1, 2, and 3 are indicated above the vocal staff.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by a half note A4, and then a quarter note G4. The middle staff is a piano accompaniment in treble clef, featuring a continuous eighth-note pattern. The bottom staff is a piano accompaniment in bass clef, with a simple harmonic line. The dynamic marking *vivo* is placed below the piano part. Measure numbers 4, 5, and 6 are indicated above the vocal staff.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by a half note A4, and then a quarter note G4. The middle staff is a piano accompaniment in treble clef, featuring a continuous eighth-note pattern. The bottom staff is a piano accompaniment in bass clef, with a simple harmonic line. The dynamic marking *rit.* is placed above the vocal staff. Measure numbers 7 and 8 are indicated above the vocal staff.



# TWO MEN IN MY LIFE

[REV. 10/12/13]

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]

VAMP (vocal last x)  
SANDRA:

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked with a piano (*p*) dynamic. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The vocal line for Sandra starts with a rest, followed by the lyrics: "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". The score includes measure numbers 1 through 6. A "VAMP" section is indicated above the vocal line, which repeats the final phrase of the previous line. The key signature is one sharp (F#) and the time signature is 4/4.

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: him and you.\_\_\_\_ 12 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 3 18 19

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

*legato*

**EDWARD: "I was always a good swimmer..."**

[to m. 28] 29 *a tempo* 30

*p*

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

**VAMP**

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. But aren't you tel ling

37

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** *mp*

41 **SANDRA:** There are

rit.

42 a tempo

43

two men in\_\_ my life:\_\_\_ him and you.\_\_\_\_ And\_\_ the

44

45

46

sto-ries I be-lieve in all\_\_ come true.\_\_\_\_ He can give you what you need, but but

**Colla Voce - Keep Moving**

rit.

47 you should take the lead. 48 There is mag-ic in the man, please 49 find it while you 50

**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**

51 can. 52 53 54



# 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

Musical score for 'Brisk All-American March'. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in 2/4 time and features a series of rhythmic patterns represented by 'x' marks on the treble staff, indicating drum hits. The dynamic marking is *f* drums. The score is divided into four measures, numbered 1 through 4.

Musical score for the vocal line. It features two staves: a vocal line and a piano accompaniment line. The vocal line is in a key with one flat (Bb) and 2/4 time. The lyrics are: "Ed - ward Bloom, you're Ashton's fav' - rite son. Yes you are!". The piano accompaniment is in the same key and time, featuring a steady bass line and chords. The dynamic marking is *mf*. The score is divided into four measures, numbered 5 through 8. A "(baseball 'crack'") sound effect is indicated in the piano part at the end of measure 8.

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

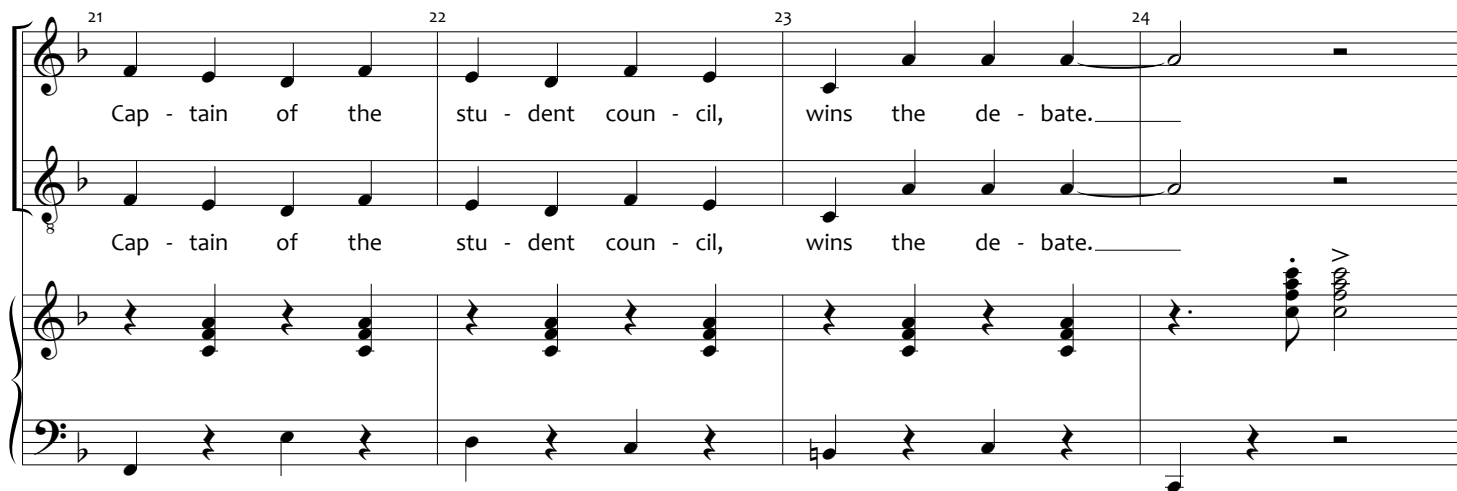
Cham - pion of the sci - ence fair, he's "A Num - ber One!"

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.


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.

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

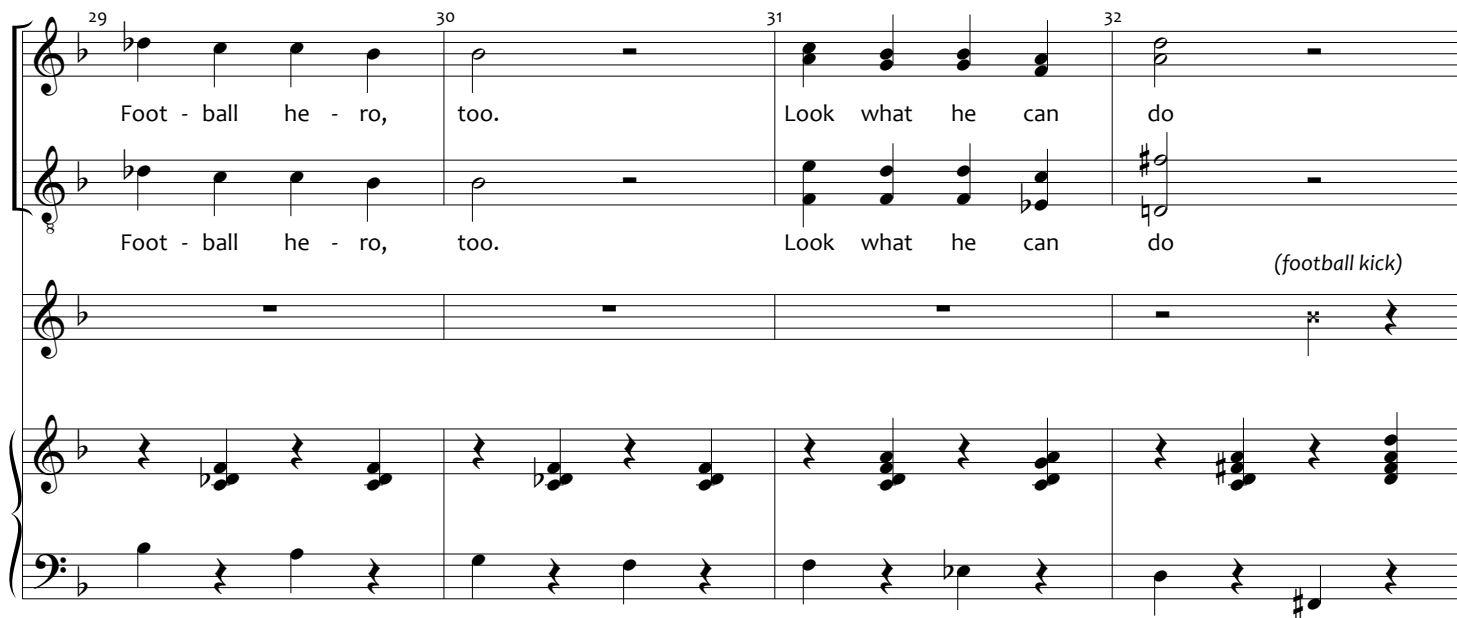


29 30 31 32

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

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

(football kick)



Faster

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 59 CHEERLEADERS: 60

(jump) Ed - ward! Ed - ward! 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 musical score consists of two staves: a treble clef staff for the piano and a bass clef staff for the drums. The key signature has one flat (B-flat). Measure 65 features a piano accompaniment of eighth notes and a drum part with a steady eighth-note pattern. Measure 66 repeats the piano accompaniment but includes a long, thin horizontal line above the piano staff, indicating a fade-out. The drum part continues with the same eighth-note pattern. The score ends with a double bar line and repeat dots.

# EDWARD WALKS

[REV. 10/2/13]

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** **Spooky**

1 2 3 4

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

5 6 7 8

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

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

9 10 11 VAMP

**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]

12 VAMP 13 VAMP 14

**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 *f*

16

17 *molto ritard*

18 *fp*

19 *v* + SFX

# OUT THERE ON THE ROAD

[REV. 9/26/13]

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.

*mf*

The musical score consists of three systems of music. Each system includes a vocal line for Edward and a piano accompaniment. The first system covers measures 1-3, the second covers measures 4-6, and the third covers measures 7-9. The piano part features chords and bass lines that support the vocal melody. The tempo is marked 'Freely'.

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

*molto rit.*

The musical score continues with measures 7-9. The tempo is marked 'molto rit.'. The piano accompaniment includes a bass line with eighth notes in measure 9. The score ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

A Tempo - Funky Country

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

Sub

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

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

Sub

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

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

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

32 all you need is gua-ran-teeed with 33 one big pair of shoes! 34 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]

35 *p* 36 37 38

**EDWARD:** "Say, you're good with numbers."

**KARL:** "Only big ones. "

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

39 40 41 **EDWARD:**  
Don't you wan - na

42 step out - side, 43 Look a - round! 44 See what's wait - ing



45 there! 46

This system contains measures 45 and 46. The vocal line starts with a half note on a whole rest, followed by a melodic line with a slur and a fermata over measure 46. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

*f*

This system contains measures 47 and 48. The vocal line has lyrics: "We were born to wake each morn' some place we've nev er been." The piano accompaniment is marked *f* and features a steady eighth-note accompaniment 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 -

This system contains measures 49, 50, and 51. The vocal line has 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 continues with the same eighth-note accompaniment and chordal structure.

(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!

*Sub*

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

*Sub*

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]

66 67 VAMP 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.

**EDWARD:**

82 Jen-ny, yes I'm leav-ing, but "for good"\_\_\_\_ I nev-er could. 83 I'll be back some-day. 84

**JENNY:**

And I'll\_ be

**(JENNY):**

85 wait-ing whileyou'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 -----

85 86 87 88

*f*

8vb -----

Everyone Dances "Ladies Start"

(ENSEMBLE leg over)

jump jump jump

"TRIO"

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."

VAMP Big Build crescendo poco a poco

108a [to m. 109] 110 111

VAMP (vocal last x)  
EDWARD:

Musical score for Edward's VAMP section, measures 112-113. The score is in 2/4 time and features a vocal line and piano accompaniment. The lyrics are: "Sud - den - ly I'm the king who holds the key, but".

Musical score for Edward's VAMP section, measures 114-115. The score is in 2/4 time and features a vocal line and piano accompaniment. The lyrics are: "ev' - ry - bo - dy se - cret - ly is dy - ing to be more and more like".

Musical score for Karl and Women/Men sections, measures 116-118. The score is in 2/4 time and features multiple vocal lines and piano accompaniment. The lyrics are: "who? Like you? Like you! Like you!". The section includes a "poco rit." marking and a "Giant staff" for the piano accompaniment.

**Slightly Slower**

119 **EDWARD:** I can see A - me - ri - ca de - pen - da - ble and true. 120

**KARL:** I can see A - me - ri - ca de - pen - da - ble and true.

**WOMEN:** I can see A - me - ri - ca de - pen - da - ble and true.

**MEN:** I can see A me ri ca de - pen - da - ble and true.

121 **(EDWARD):** O - pen sky and pass - ers - by con -

**(KARL):** O - pen sky and pass - ers - by con -

**(WOMEN):** O - pen sky and pas - sers - by con -

**(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 page of a musical score is for the piece 'Out There On The Road'. It features a vocal line and piano accompaniment. The vocal line consists of three measures, each containing a single note with a fermata. The notes are marked with measure numbers 131, 132, and 133. The piano accompaniment includes a grand staff with treble and bass clefs. The right hand of the piano part has a melodic line with chords and a fermata in the third measure, with the lyrics 'On the road!' written below it. The left hand provides a rhythmic accompaniment with chords and a fermata in the third measure. The first measure of the piano part is marked with a fortissimo (*ff*) dynamic. The score concludes with a double bar line.

# WILL & JOSEPHINE

[REV. 9/10/13]

08A

Music and Lyrics by  
ANDREW LIPPA

[APPLAUSE SEGUE from #08]

**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. 8/16/13]

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

The musical score is written in 4/4 time and consists of two systems. The first system includes a piano accompaniment and a vocal line. The piano accompaniment begins with a piano (*p*) dynamic and a half note G4, followed by a double bar line. The second measure starts with a mezzo-forte (*mf*) dynamic and a series of chords. The vocal line, labeled 'Giant footstep', has a rest for the first measure and a quarter note G4 in the second measure. The second system continues the piano accompaniment with chords and a vocal line with a rest for the first measure and a quarter note G4 in the second measure. The score concludes with a double bar line.

[SEGUE to #08C CALLOWAY CIRCUS]

# CALLOWAY CIRCUS

[REV. 10/4/13]

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**

The musical score is written for piano and voice. It begins with a **Presto** tempo marking. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a driving bass line and complex chordal textures. The vocal line consists of a melodic phrase with various ornaments and dynamics. Measure numbers 1 through 16 are indicated throughout the score.

# LITTLE LAMB FROM ALABAMA

09

[REV. 8/22/13]

Music and Lyrics by  
ANDREW LIPPA

[ATTACCA from #08C]

Country  
straight 8ths

*mf*

swung 8ths

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

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

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

Musical score for measures 17-18. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 17 contains the lyrics "by a lit - tle" and measure 18 contains "shep - herd boy from". The piano accompaniment features a steady bass line and chords in the right hand.

Musical score for measures 19-22. The system includes a vocal line and a piano accompaniment. The key signature is three sharps and the time signature is 4/4. Measure 19 is labeled "GIRL 1:" and contains "M I S S". Measure 20 is labeled "GIRL 2:" and contains "I S S". Measure 21 is labeled "SANDRA:" and contains "I P P (Oh!)". Measure 22 is labeled "ALL:" and contains "I". The piano accompaniment is mostly silent during these measures.

Musical score for measures 23-26. The system includes a vocal line and a piano accompaniment. The key signature is three sharps and the time signature is 4/4. Measure 23 contains "wham bam", measure 24 contains "like a lit tle lamb from", measure 25 contains "A", and measure 26 contains "la ba ma.". The piano accompaniment features a rhythmic bass line and chords in the right hand.

Musical score for measures 27-30. The system includes a vocal line and a piano accompaniment. The key signature is three sharps and the time signature is 4/4. Measure 27 contains "Hot damn,", measure 28 contains "who's a lit tle lamb from", measure 29 contains "A", and measure 30 contains "la ba ma.". The piano accompaniment features a rhythmic bass line and chords in the right hand.

31 32 33 34

I'm a lit - tle miss pray - in' for a kiss. (kiss) (blow)

35 36 37 38

Just a lit - tle lamb from A - la - ba - ma.

Dance

39 40 41 42

*f*

43 44 45 46

47 48 49 50





Musical score for measures 74-75. The score is in 3/4 time and B-flat major. It features a vocal line and piano accompaniment. The lyrics are: "Just a lit - tle lamb from A - la -".

Measure 74: Vocal line has a whole note chord. Piano accompaniment has a whole note chord with a triangle symbol above it.

Measure 75: Vocal line has a whole note chord. Piano accompaniment has a whole note chord with a triangle symbol above it.

Musical score for measures 76-80. The score is in 3/4 time and B-flat major. It features a vocal line and piano accompaniment. The lyrics are: "ba - ma.".

Measure 76: Vocal line has a half note. Piano accompaniment has a half note.

Measure 77: Vocal line has a half note. Piano accompaniment has a half note.

Measure 78: Vocal line has a whole note. Piano accompaniment has a whole note.

Measure 79: Vocal line has a whole note. Piano accompaniment has a whole note.

Measure 80: Vocal line has a whole note. Piano accompaniment has a whole note. The key signature changes to B major for the final measure.

[ATTACCA to #10]

# TIME STOPS

[REV. 8/20/13]

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

Piano accompaniment for the section 'Ebbs and Flows'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff starts on a quarter note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff contains whole rests for the first two measures.

EDWARD:

Vocal line and piano accompaniment for Edward's first line. The vocal line is on a treble clef staff with lyrics: "Time stops when sud-den-ly you see her. Time stops and what you thought you knew". The piano accompaniment is on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The vocal melody starts on a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note pattern in the treble staff and whole notes in the bass staff.

Vocal line and piano accompaniment for Edward's second line. The vocal line is on a treble clef staff with lyrics: "chan - ges. And life be-yond this mo - ment is bet-ter, big-ger". The piano accompaniment is on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The vocal melody starts on a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a steady eighth-note pattern in the treble staff and whole notes in the bass staff.

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

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

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

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

27 28 29 30

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

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment with chords and bass lines. The key signature has four sharps (F#, C#, G#, D#).

**SANDRA:**

31 32 rit.

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

This system contains measures 31 and 32. It features a vocal line with lyrics and a piano accompaniment. The tempo marking 'rit.' (ritardando) is present. The piano accompaniment has a steady eighth-note bass line.

*a tempo*

33 34

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

This system contains measures 33 and 34. It features a vocal line with lyrics and a piano accompaniment. The tempo marking 'a tempo' is present. The piano accompaniment continues with a steady eighth-note bass line.

35 36

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

This system contains measures 35 and 36. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment has a steady eighth-note bass line.

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

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

*mf*

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

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

Musical score for measures 45-46. The vocal line starts at measure 45 with the lyrics "What's go - ing on?". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 46 features a whole note chord in the right hand and a whole note bass line.

Musical score for measures 47-48. Measure 47 is labeled "EDWARD:" and contains the lyrics "I used to see what lies a-head.". Measure 48 is labeled "SANDRA:" and contains the lyrics "I thought my life might be a bore.". The piano accompaniment continues with chords and a bass line.

Musical score for measures 49-50. Measure 49 is labeled "49" and contains the lyrics "Now I just see this girl in - stead.". Measure 50 is labeled "50" and contains the lyrics "Could be I'm bound for some - thing". The tempo marking "molto rit." is placed above measure 50. The piano accompaniment continues with chords and a bass line.

*a tempo*

51 Time stops, and trou-les\_\_ are a-ban-doned. 52 Time stops, the min-ute\_\_ she ar-rives. 53 54

more! And trou-les\_\_ are a-ban-doned. Time stops, the min-ute\_\_ he ar-rives.

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

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

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.

*p*

[APPLAUSE SEGUE to #10A]



# ALABAMA TAG

[REV. 8/4/13]

10A

Music and Lyrics by  
ANDREW LIPPA

[APPLAUSE SEGUE from #10]

Fast country swing

The musical score is written for piano and voice in 4/4 time, with a key signature of one sharp (F#). It consists of two systems of staves. The first system includes a treble clef staff with a whole rest in measure 1, and a bass clef staff with a triplet of eighth notes in measure 1. Measures 2 and 3 feature chords in the treble and eighth notes in the bass, with a forte (*f*) dynamic marking in measure 2. The second system includes a treble clef staff with eighth notes and chords in measures 4, 5, 6, and 7, with a 'straight 8ths' annotation above measure 6. The bass clef staff continues with chords and eighth notes. The piece concludes with a final chord in measure 7, marked with a fermata and a triangle symbol.



# CLOSER TO HER

[REV. 9/21/13]

11

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**

**EDWARD:**

1 2 3

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

**AMOS:** "Okay."

Repeat (vocal 2nd x)

**AMOS:**

4 5 6 7

And you won't even have to pay me. triangle Once a month,

8 9 10 11

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

8<sup>va</sup>-----

45 46 47 48

*f* (not delicate! should sound full!)

"Waltz clog"

(8<sup>va</sup>)-----

49 50 51 52

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

Back to work!

57 58 59 60 EDWARD: 61

ALL CIRCUS FOLK:

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

*mf* as before

I'm not a - fraid to stoop to

AMOS:

62 63 64 65 66

scoop-ing poop be cause You'll learn what per fume she wears or what she

He'll stoop for poop!

He'll stoop for poop!

Detailed description: This block contains the musical score for Amos, measures 62 through 66. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'scoop-ing poop be cause You'll learn what per fume she wears or what she'. The piano part features a steady accompaniment with chords and moving lines in both hands.

EDWARD:

67 68 69 70

says in her prayers and be much clo - ser than I e - ver

Detailed description: This block contains the musical score for Edward, measures 67 through 70. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'says in her prayers and be much clo - ser than I e - ver'. The piano part continues with a consistent accompaniment style.

[to m. 79]

79 80 81 82

was.

*mp* *cresc. poco a poco*

Detailed description: This block contains the musical score for Edward, measures 79 through 82. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'was.'. The piano part features a dynamic marking of *mp* and a performance instruction of *cresc. poco a poco*. The piano part includes a double bar line at the end of measure 82.

### Elephant Dance

Musical score for 'Elephant Dance' in G major, 4/4 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. Measure 95 is marked with an upward-pointing triangle and the text '(ELEPHANT TAP BREAK)'. Measure 98 features a downward-pointing triangle and the text 'elephant bray'. The piano part includes various articulations such as accents and slurs.

**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]

Vocal and piano accompaniment for the end of the scene. The piano part begins at measure 101 with a piano (*p*) dynamic. At measure 102, there is a section labeled 'Vamp' with a 2/4 time signature. At measure 103, the vocal line begins with the lyrics 'Back to work!' and the piano accompaniment continues. The score includes various musical notations such as rests, slurs, and dynamic markings.



104 **EDWARD:** Days in - to weeks in - to months \_\_\_ in - to years in - to clue \_\_\_ af - ter clue \_\_\_ af - ter clue. **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. **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,

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 Sec - rets are the back - bone of so - ci - e - ty. 121 122 123

sempre

132 Ev - 'ry - bo - dy ought to have a few. 133 134 135

136 137 138 139

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

This system contains measures 136 through 139. The vocal line is in a key with one flat (B-flat major) and a 4/4 time signature. The lyrics are: "I be-lieve in sec - rets and I'll keep mine for a while. They". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

140 141 142 143

keep me a suc - cess. They make you work for less.

This system contains measures 140 through 143. The key signature changes to two sharps (D major). The lyrics are: "keep me a suc - cess. They make you work for less.". The piano accompaniment continues with chords and single notes.

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

144 145 [to m. 147]

This system contains measures 144 through 147. Measure 144 is a whole rest. Measure 145 is a whole note chord. Measures 146 and 147 are marked "[to m. 147]". The piano accompaniment features chords with accents in the right hand and single notes in the left hand.

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. 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

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

KARL: "Fellas, bring it out!"

**Grand**

(Canon moves onstage)

Musical score for measures 171-174. The piano part features a forte (*f*) dynamic. The right hand plays chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment with some triplets.

Musical score for measures 175-178. The piano part continues with accents (*>*) over various chords and arpeggiated figures in both hands.

**With Wonder**

**WOMEN:**

Vocal line for women starting at measure 179. The lyrics are: "Like a can-non ball, soon to be a hu - man com - et a - bove." The melody is in a major key with a steady eighth-note rhythm.

**MEN:**

Vocal line for men starting at measure 179. The lyrics are: "Like a can-non ball, soon to be a hu - man com - et a - bove." The melody is in a major key with a steady eighth-note rhythm.

Like a can-non ball, soon to be a hu - man com - et a - bove.

Piano accompaniment for the women's vocal line, starting at measure 179. It features a *subito p* dynamic and a rhythmic accompaniment with eighth notes.

Vocal line for women starting at measure 183. The lyrics are: "Like a can-non ball, cir-cl-ing a con - stel - la - tion of love." The melody continues with the same eighth-note rhythm.

Like a can-non ball, cir-cl-ing a con - stel - la - tion of love.

Piano accompaniment for the women's vocal line, starting at measure 183. It continues with the same rhythmic accompaniment as the previous section.

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."

*subito p*

199 200 201 202

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

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 with a key signature of three flats. It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is a simple melody of eighth notes.

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 with a key signature of three flats. It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is a simple melody of eighth notes. Measure 204f is marked with a repeat sign and the word "Safety".

Musical score for the "BOOM!" and "KABOOM!" section, measures 204g-205. The score is in 4/4 time with a key signature of three flats. It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is a simple melody of eighth notes. Measure 205 is marked with a diamond symbol and the word "ALL:". The section ends with the words "BOOM!" and "[KABOOM!]" written below the notes.



Con moto

Musical notation for measures 206-209. The piece is in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Con moto'. The first system shows measures 206, 207, 208, and 209. The piano part features a melody in the right hand and a bass line in the left hand. The vocal part is indicated by a treble clef and a key signature change to two sharps (F#C#) at the end of the system.

Musical notation for measures 210-213. The piano part continues with the melody and bass line. The vocal part begins in measure 210 with a treble clef and a key signature of two sharps (F#C#). The lyrics 'Clo - ser it's true, there's not much more he can do.' are written under the vocal line.

Musical notation for measures 214-218. The piano part features chords in the right hand and a bass line in the left hand. The vocal part continues with the lyrics 'The years gone by will seem a'. The piano part includes a 'Ricochet' effect in measure 218. Dynamics include *p* (piano) and *mp* (mezzo-piano).

219 *mf* kind of dream - y blur. 220 221 And when at 222 *f* Au - burn he lands,

kind of dream - y blur. And when at Au - burn he lands,

Ricochet Ricochet

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

he'll do what For - tune de - mands when fin' - lly

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

clo - ser than clo - ser to

*ff*

**EDWARD:**

Musical score for Edward's part, measures 230-233. The score is written for piano and voice. The piano part consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The vocal part is a single treble clef staff. Measure 230 shows a vocal rest and piano accompaniment. Measure 231 continues the piano accompaniment. Measure 232 features a vocal line with a fermata and piano accompaniment. Measure 233 shows a vocal line with a fermata and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score ends with a double bar line.

[APPLAUSE SEGUE to #12]

# DAFFODILS

[REV. 8/14/13]

Music and Lyrics by  
ANDREW LIPPA

[ATTACCA from #11]

**Strong, Confident**

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

**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]

**EDWARD:**

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,

11g

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 - fraid, be my cru - sade.

cresc. poco a poco

**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

cresc. poco a poco

Slower

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

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

**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

**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]

**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

33

**Con Moto**

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

35

**Slow - Suddenly lush, rich**

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

37

38

39 *rit.* 40

chest: He told me you loved

Joyful but somewhat slow

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

*mf* L.H.

As Before 64 65 66

daf - fo - dils are just an in - tro - duc - tion to

L.H. *mp*

67 68 69 70

the blos - som - ing of me and you. Be -

Move it along

Be -

71 72 73

side the lake, be - neath the tree. Be - yond mis - take. Please

*rit.*

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. 84]  
84

EDWARD:

85

86

These

and these.

These.

*mp*

87

88

and these.

These

and these

and

*mf*

**Huge Build**

89 these and these and These are for you, \_\_\_\_\_

90 *cresc. poco a poco*

91 on - ly for you. \_\_\_\_\_

92 Let's build a world of

93 **SANDRA:** Let's build a world of

*f*

*GIANT ritard.*

**As Lush and Gorgeous as Possible**  
(EDWARD)

94 daf - fo - dils that nev - er fades and \_\_\_\_\_

(SANDRA) daf - fo - dils that nev - er fades and \_\_\_\_\_

95

96 97

nev - er dies. I see the an - swer

nev - er dies. I see the an - swer

98 99

in your eyes. You'll be the bride, I'll

in your eyes. I'll be the bride, you'll

100 101

be the groom. A daf - fo - dil in

be the groom. A daf - fo - dil in

*rall.*

*a tempo*  
**(EDWARD)**

102 ev' - ry room. 103 104

**(SANDRA)**

ev - 'ry room.

*subito p* *ff*

**EDWARD:** **Strong**

105 And I will show-er you with flow-ers. 106 Or my name is - n't Ed - ward 107 108

*subito p* *f*

**BOTH:** 109 Bloom. 110 111

*mp* *8va*



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

[Blackout.]

The musical score consists of four measures, numbered 112 to 115. Measure 112 features a vocal line with a whole note G4 and a piano accompaniment of four eighth-note triplets (F4, G4, A4, B4). Measure 113 shows the vocal line with a whole rest and piano accompaniment of a half-note chord (F4, A4) followed by a half-note chord (B3, D4). Measure 114 has the vocal line with a whole rest and piano accompaniment of a half-note chord (B3, D4) followed by a half-note chord (F4, A4). Measure 115 has the vocal line with a whole rest and piano accompaniment of a half-note chord (F4, A4) followed by a half-note chord (B3, D4). The score includes dynamic markings such as *f* and *rit.*, and a hairpin crescendo in the piano part.

[END OF ACT I]



# ENTR'ACTE

[REV. 9/24/13]

13

Music and Lyrics by  
ANDREW LIPPA

Simple, expressive

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The first staff is for Oboe, starting with a *mf* dynamic. The second staff is for Violin. The music is simple and expressive, featuring a melodic line in the upper voice and a supporting bass line.

Gaining momentum

Musical score for measures 5-7. The music is in 4/4 time. The piano accompaniment becomes more active, with the instruction "(more full)". The melody in the upper voice shows a slight increase in rhythmic activity, leading to the instruction "Gaining momentum".

poco rit.

Musical score for measures 8-10. The piece changes to 3/4 time. The piano accompaniment features a *molto cresc.* dynamic and a *poco rit.* tempo change. The melody in the upper voice is more rhythmic, and the bass line includes triplets in the final measure.

Very Grand

Musical notation for measures 11-14. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line of eighth notes, each beamed in groups of three and marked with a '3' above them. The left hand provides a bass line of eighth notes, also beamed in groups of three. A dynamic marking of *f* is present at the beginning of the system.

Musical notation for measures 15-17. The right hand has a melodic line with some rests and a dynamic marking of *f*. The left hand continues with eighth-note triplets. Measure 16 features a large chord in the right hand.

Musical notation for measures 18-21. The right hand has a melodic line with rests and a dynamic marking of *f*. The left hand continues with eighth-note triplets. Measure 20 includes a dynamic marking of *subito p* and a large chord. Measure 21 features a dynamic marking of *ff* and a large chord.

Musical notation for measures 24-25. The right hand has a melodic line with rests and a dynamic marking of *V*. The left hand has a bass line with rests and a dynamic marking of *V*. A tempo marking of *[go to 24] allarg.* is present at the beginning of the system.

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

**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!"

**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."

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

[SEGUE to #14]

# RED, WHITE AND TRUE

[REV. 10/1/13]

14

Music and Lyrics by  
ANDREW LIPPA

[SEGUE from #13]

**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]

**Tempo di Reveille**

**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.

Musical score for measures 25-27. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). Measure 25: "Al-ways at the read - y,". Measure 26: "al-ways by my side." Measure 27: "How I hope some-day I'll be his".

**Swung 8ths!** ♩ = 166

Musical score for measures 28-31. The vocal line is in treble clef and contains whole notes. The piano accompaniment is in grand staff and consists of rhythmic slashes. Measure 28: "bride." Measure 29: "Gene Krupa drum solo".

Musical score for measures 32-35. The piano accompaniment is in grand staff. Measure 32: *mf*. Measure 33: *mf*. Measure 34: *mf*. Measure 35: *mf*.

Musical score for measures 36-39. The piano accompaniment is in grand staff. Measure 36: *mf*. Measure 37: *mf*. Measure 38: *mf*. Measure 39: *mf*.

Musical score for measures 40-43. The piano accompaniment is in grand staff. Measure 40: *mf*. Measure 41: *mf*. Measure 42: *mf*. Measure 43: *mf*.



44 45 46 47 **WOMEN:**

What are the

48 49 50 51

col-ors of the on-ly man I love? Red, white and true! Who is the

52 53 54 55

guy for me an-nounc-ing vic-to - ry? Red, white and true! Wher-ev-er

56 57 58 59

ten-sions seem to flare he is the one who's stand-ing there. And when he "box step"

60 leads the way we can stand and say: 61 Red, white and true! 62 63

64 "shoulder rolls" 65 66 RED FANG: "Die, General Patterson!" 67

subito *p*

[to m.72] Edward appears "Kicks" 72 73 74 75

**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]

76 Porte de Bras ("leg over") 77 78 79 80 A Hair Faster ♩ = 170

leg WOMEN: What are the

(straight 8ths)

81 82 83 84

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

85 86 87 88

Red, White and True! (dance hits) Who is the

89 90 91 92

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

**"Break"**

93 94 95 96

Red, white, and true. (dance hits) When - e - ver

"Pinwheel"

97 e - vil comes to town, he is the

(clarinet?) 3

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

102 103 104

105 lead the way, as we shout hoo-ray

106 107 108

RED FANG:

Hoo-ray!...

(punch)

3

109 Red, he's red white and...

110 111 112

sub. mf

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

**Brighter** ♩ = 180

113 (tap routine) 114 115 116

"Tacet"

*f*

**Dance**

117 118 119 120

121 122 123 124

*Gliss.*

*swing* *cramp rolls* *cooldown*

125 126 127 128

**"Point"** **"Drawbacks"**

129 130 131 132

*fp*

**"Tug of war"** *box step*

Measures 133-136. Treble clef with notes and chords, bass clef with a simple accompaniment. Measure numbers 133, 134, 135, and 136 are indicated above the staff.

**"release"**

Measures 137-138b. Treble clef with notes and chords, bass clef with a simple accompaniment. Measure numbers 137, 138, 138a, and 138b are indicated above the staff.

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

Measures 139-156. Treble clef with notes and chords, bass clef with a simple accompaniment. Measure numbers 139, 140, 153, 154, 155, and 156 are indicated above the staff. The instruction *saute arabesque* is written below the treble staff.

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

Measures 157-158d. Treble clef with rests, bass clef with chords. Measure numbers 157, 158, 158a, 158b, 158c, and 158d are indicated above the staff. The instruction *(sliding strings)* is written below the treble staff.

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

Measures 159-163. Treble clef with notes and chords, bass clef with a simple accompaniment. Measure numbers 159, 160, 161, 162, and 163 are indicated above the staff. The instruction *mp* is written below the treble staff, and *(straight 8ths)* is written below the bass staff.

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

Musical score for measures 164-167. The vocal line (treble clef) features a melodic phrase starting on a whole note in measure 164, followed by eighth notes in 165, a half note in 166, and a quarter note in 167. The piano accompaniment (bass clef) consists of chords and moving lines in the left hand.

**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 vocal line (treble clef) has a melodic line starting in measure 170. The piano accompaniment (bass clef) features a steady eighth-note accompaniment in the left hand.

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

Musical score for measures 172-175. The vocal line (treble clef) continues the melodic phrase. The piano accompaniment (bass clef) maintains the eighth-note accompaniment.

(GIRLS form initials)

Musical score for measures 176-179. The vocal line (treble clef) features a melodic line. The piano accompaniment (bass clef) includes a dynamic marking of *f* and various chordal textures.

**SANDRA + WOMEN:**

Musical score for measures 180-183. The vocal line (treble clef) includes the lyrics "Wher-e-ver" starting in measure 183. The piano accompaniment (bass clef) features a complex chordal accompaniment.

184 "Shim Sham" 185 186 187

ten - sions seem to flare, he is the

**EDWARD+MEN:**  
I'm/he's just a proud A - me - ri - can.

188 189 190 191

one who's stand - ing, stand - ing there. And when he

I/he won't pre - sume I'm/he's bet - ter than. And when he

192 193 194 195

leads the way, we can stand and say:

leads the way, we can stand and say:



196 "step scuff hop" **WOMEN:** 197 198 199

Red! Red!

**MEN:**  
Red! Red!

**EDWARD:**  
Red! Red!

*mf*

**(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" and "true. Ohh ooh! Ooh". The piano part includes a *ff* dynamic marking and a series of chords in the right hand and a bass line in 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 triplets in the right hand and a bass line in the left hand.

[APPLAUSE SEGUE to #14A]

# RED, WHITE AND TRUE PLAYOFF

[REV. 8/4/13]

Music and Lyrics by  
ANDREW LIPPA

[APPLAUSE SEGUE from #14]

The musical score is written in 4/4 time and consists of 16 measures. It is divided into three systems of two staves each (treble and bass clef). Measure 1 starts with a piano (*f*) dynamic and includes a 'snare' drum part in the bass clef. Measures 2-4 feature piano accompaniment with accents (^) and slurs. Measure 5 continues the piano accompaniment. Measure 6 includes a vocal line in the treble clef. Measure 7 features piano accompaniment with slurs and accents. Measure 8 continues the piano accompaniment. Measure 9 includes a vocal line in the treble clef. Measure 10 features piano accompaniment with a mezzo-piano (*mp*) dynamic and a crescendo hairpin. Measure 11 includes a vocal line in the treble clef. Measure 12 features piano accompaniment with a mezzo-piano (*mp*) dynamic. Measure 13 includes a vocal line in the treble clef. Measure 14 features piano accompaniment with a piano (*p*) dynamic. Measure 15 includes a vocal line in the treble clef. Measure 16 features piano accompaniment with a piano (*p*) dynamic and a fermata over the final chord.

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

# CAMPFIRE DANCE / DAFFODILS TRANSITION

Music and Lyrics by  
ANDREW LIPPA

[REV. 10/1/13]

**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**

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".

The first system (measures 1-2) features a melody in the treble clef with a slur over measures 1 and 2. The bass clef has a whole note chord in measure 1 and a whole note chord in measure 2. The instruction ("smolder up") is written below the first measure.

The second system (measures 3-6) has a treble clef with rests in measures 3, 4, 5, and 6. The bass clef has a rhythmic accompaniment of eighth notes with slurs and accents. The dynamic marking *mf* is present in measure 3.

The third system (measures 7-11) continues the bass clef accompaniment. Measure 7 has the instruction "ballet" (fast feet). Measure 8 has the instruction "big leg". Measure 11 has the instruction [to m.11].

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

**Grazioso**

17 18 19 20

*mf*

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

21 22 23

**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."

24 25

*poco rit.*



# FIGHT THE DRAGONS

[REV. 8/4/13]

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]

The musical score is written for piano and voice. It consists of three systems of music. The first system is labeled 'VAMP' and 'EDWARD:'. The piano part features a melodic line in the right hand and a sustained bass line in the left hand, marked with a mezzo-piano (*mp*) dynamic. The vocal line begins at measure 2 with the lyrics 'I've nev - er been a man who lived an of -'. The second system continues the vocal line with 'fice life. I've ne - ver been a man be - hind a desk.' and includes measure numbers 4, 5, 6, and 7. The third system continues with 'I've al - ways been a man who said that' and includes measure numbers 8, 9, 10, and 11. The piano accompaniment remains consistent throughout, providing a steady harmonic and rhythmic foundation for the vocal performance.

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

3

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 45 46 47

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

48 49 50 51

ries home to you. All I can see is miles

*f* *mf*

52 53 54 55

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

56 57 58 59

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. 81 And I 82 won - der as I wan - 83

*mp*

84 - der on the road from door to door, 85 86 ex - act - ly what you think 87

88 of where I've been. 89 Do you know 90 I joined the cir - 91

92 93 94 95

- cus, met a mer - maid, fought a war, do you know I think of you

This system contains measures 92 through 95. The vocal line starts with a quarter rest in measure 92, followed by a quarter note 'cus,' in measure 93, a quarter note 'met a' in measure 93, a quarter note 'mer - maid,' in measure 94, a quarter note 'fought a' in measure 94, a quarter note 'war,' in measure 95, a quarter note 'do you' in measure 95, a quarter note 'know I' in measure 95, and a quarter note 'think of you' in measure 95. A triplet of eighth notes is marked over measures 93 and 94. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand.

96 97 98 99

through thick and thin? Be - cause e - ven though I'm

This system contains measures 96 through 99. The vocal line has a quarter rest in measure 96, followed by a quarter note 'through' in measure 97, a quarter note 'thick and' in measure 97, a quarter note 'thin?' in measure 97, a quarter rest in measure 98, a quarter note 'Be - cause' in measure 99, a quarter note 'e - ven' in measure 99, a quarter note 'though I'm' in measure 99, and a quarter note 'I'm' in measure 99. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand.

100 101 102 103

mak - ing deals and bring - in' peo - ple joy, I'm usually on ly

This system contains measures 100 through 103. The vocal line starts with a quarter note 'mak - ing' in measure 100, a quarter note 'deals' in measure 100, a quarter note 'and' in measure 101, a quarter note 'bring - in'' in measure 101, a quarter note 'peo - ple' in measure 102, a quarter note 'joy,' in measure 102, a quarter note 'I'm' in measure 103, a quarter note 'usually on' in measure 103, and a quarter note 'ly' in measure 103. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand.

104 105 106 107

think ing of my boy. Out there on the road I pray

*rit.* **Slower** *f*

This system contains measures 104 through 107. The vocal line starts with a quarter note 'think ing' in measure 104, a quarter note 'of my' in measure 104, a quarter note 'boy.' in measure 105, a quarter rest in measure 106, a quarter note 'Out there' in measure 107, a quarter note 'on the road' in measure 107, and a quarter note 'I pray' in measure 107. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with quarter and half notes in the left hand. A 'rit.' (ritardando) marking is placed above measure 105, and a 'Slower' marking is placed above measure 106. A dynamic marking of '*f*' (forte) is placed below the piano part in measure 107.



**Freely** **A Tempo 1°**

125 Tell - ing sto - ries to your son. 126 127 128 Then we

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

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

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. 8/26/13]

15A

Music and Lyrics by  
ANDREW LIPPA

[APPLAUSE SEGUE from #15]

start slowly and accel. to tempo

*L'istesso, simpler*

**A** **B** 1

*mp*

2 3

4 **WILL:** 5 6

Strang - er. I'm feel-ing stranger 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.

10  
 — What should I — do? 11 12

13 14 15

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

16 17 18 19 rit.

[ATTACCA to #15B]

# EDEN RIVER

[REV. 8/23/13]

15B

Music and Lyrics by  
ANDREW LIPPA

[ATTACCA from #15A]

[Sandra turns on the TV - MUSIC]

SANDRA: "A Western! You love Westerns."

Moderato, very lush (Pre-Recorded)

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Moderato, very lush (Pre-Recorded). The dynamic is *mf*. The melody in the right hand features a series of eighth notes and quarter notes, with a slur over measures 1-4. The bass line consists of a steady eighth-note accompaniment.

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

Musical score for measures 5-8. The melody in the right hand continues with a slur over measures 5-8. The bass line remains consistent with the previous section.

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

Musical score for measures 9-12. The melody in the right hand continues with a slur over measures 9-12. The bass line remains consistent.

Musical score for measures 13-16. The melody in the right hand continues with a slur over measures 13-16. The bass line remains consistent.

Musical notation for measures 17-20. The piece is in the key of D major (two sharps). Measure 17 features a dotted quarter note in the treble clef and a half note in the bass clef. Measure 18 has a half note in the treble and a half note in the bass. Measure 19 has a half note in the treble and a half note in the bass. Measure 20 has a dotted quarter note in the treble and a half note in the bass. The bass line consists of a steady eighth-note accompaniment.

Musical notation for measures 21-24. The key signature changes to D minor (two flats). Measure 21 has a dotted quarter note in the treble and a half note in the bass. Measure 22 has a half note in the treble and a half note in the bass. Measure 23 has a dotted quarter note in the treble and a half note in the bass. Measure 24 has a half note in the treble and a half note in the bass. The bass line continues with eighth-note accompaniment.

Musical notation for measures 25-28. Measure 25 has a dotted quarter note in the treble and a half note in the bass. Measure 26 has a half note in the treble and a half note in the bass. Measure 27 has a dotted quarter note in the treble and a half note in the bass. Measure 28 has a half note in the treble and a half note in the bass. The bass line continues with eighth-note accompaniment.

WILL: "Dad?"

[Will turns the TV off -- MUSIC OUT]

Musical notation for measures 29-31. Measure 29 has a dotted quarter note in the treble and a half note in the bass. Measure 30 has a half note in the treble and a half note in the bass. Measure 31 has a dotted quarter note in the treble and a half note in the bass. The bass line continues with eighth-note accompaniment.

# PRE-SHOWDOWN

[REV. 8/19/13]

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**

[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]

[Jenny Hill enters]

[SEGUE to #16]

# SHOWDOWN

[REV. 9/17/13]

16

Music and Lyrics by  
ANDREW LIPPA

[SEGUE from #15C]

**Moderato, dreamy**  
[Angie and Sarah]

**Fast Country Hoedown (♩=120)**  
[Don Price]

14 **WILL:** 15 16 17

You see this man? This ti-red man? He's a liar\_ and scoun-drel to the core.

**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 **EDWARD:** 26 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!"

there's gon-na be a hang-in' to-night.\_\_\_\_\_ There's gon-na be a hang-in' to-night.

This system contains the first two staves of music. The vocal line (top staff) begins at measure 30 with the lyrics "there's gon-na be a hang-in' to-night." and continues through measure 32 with "There's gon-na be a hang-in' to-night." The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

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

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

This system contains the second two staves of music. The vocal line (top staff) begins at measure 33 with the lyrics "There's got-ta be, I gua-ran - tee, a wrong and a right. And". The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

there's gon - na be a hang - in' to - night.\_\_\_\_\_

This system contains the third two staves of music. The vocal line (top staff) begins at measure 36 with the lyrics "there's gon - na be a hang - in' to - night." and continues through measure 37. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

This system contains the fourth two staves of music. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. The vocal line (top staff) is not present in this system.

DANCE

Musical notation for measures 41-43. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 41 features a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 42 continues the melodic pattern. Measure 43 shows a similar melodic and bass line structure.

Musical notation for measures 44-46. Measure 44 includes a 'barrel jump' annotation above the right-hand staff. Measure 45 continues the melodic and bass line. Measure 46 features a melodic line with a triplet of eighth notes in the right hand.

Musical notation for measures 47-50. Measure 47 includes a 'tourjete' annotation above the right-hand staff. Measure 48 continues the melodic and bass line. Measure 49 features a 'TRIO' annotation above the right-hand staff and a 'ff' (fortissimo) dynamic marking below the right-hand staff. Measure 50 includes a triplet of eighth notes in the right hand.

Musical notation for measures 51-52. Measure 51 features a 'p' (piano) dynamic marking below the right-hand staff. Measure 52 includes an 'ALL:' annotation above the right-hand staff and a 'So' annotation below the right-hand staff. The notation shows a melodic line in the right hand and a bass line with quarter notes.

[to m. 76]

77 78

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

**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?

**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:**

87 88 89

What comes next? next? A - bide the law! A - bide the law. A trial, a

**MEN:** Be - gin a trial, a trial, a

rit. (WOMEN) trial. (MEN) trial.

EDWARD: "Friends, life is a trial."  
WILL: "Now, you claim --" [GO ON]

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

95 for 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 99 fright - ened of death. 100 You're so 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 *Judge hits gavel* 111 112 **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

124 125 126

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

*f*

Now,

Detailed description: This block contains the first system of the musical score, measures 124 to 126. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has three flats, and the time signature is 4/4. The tempo/mood is marked 'Bright' and the piano part starts with a forte 'f' dynamic.

127 128 129

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

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

Detailed description: This block contains the second system of the musical score, measures 127 to 129. It continues the vocal and piano parts from the previous system. The piano accompaniment maintains a steady rhythm with chords and a bass line.

130 131

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

That's e-nough.

Detailed description: This block contains the third system of the musical score, measures 130 to 131. It concludes the vocal and piano parts. The piano part ends with a double bar line and repeat signs. The lyrics are 'ly - ing. You're ly - ing right to my face!' and '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. Measure 132 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 133 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 134 has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is B-flat major.

**A Tempo - FAST**

Piano accompaniment for measures 133-134. Measure 133 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 134 has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is B-flat major.

Musical notation for measures 135-136. Measure 135 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 136 has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is B-flat major. Labels include **WOMEN:**, **MEN: +WILL**, and **Now**.

Musical notation for measures 137-139. Measure 137 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 138 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 139 has a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is B-flat major. Labels include **there's gon-na be a hang-in' to night.** and **There's gon-na be a hang-in' to-night.**

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!!

[SEGUE to #17]



# I DON'T NEED A ROOF

[REV. 8/14/13]

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

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

Musical notation for Edward's first line of music. It consists of a piano accompaniment in 4/4 time and a vocal line in 4/4 time. The piano part features a series of chords and eighth notes, starting with a piano (*p*) dynamic. The vocal line consists of a single note held for the duration of the phrase, with a fermata above it. The notation is numbered 1 through 4.

[off her reaction]

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

Slower  
Vamp

Musical notation for Sandra's first line of music. It consists of a piano accompaniment in 4/4 time and a vocal line in 4/4 time. The piano part features a series of chords and eighth notes. The vocal line consists of two phrases: "In your face" and "I see a life-time." The notation is numbered 5 through 9.

Musical notation for Sandra's second line of music. It consists of a piano accompaniment in 4/4 time and a vocal line in 4/4 time. The piano part features a series of chords and eighth notes. The vocal line consists of two phrases: "In this place" and "I feel at ease." The notation is numbered 10 through 13.

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

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

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

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

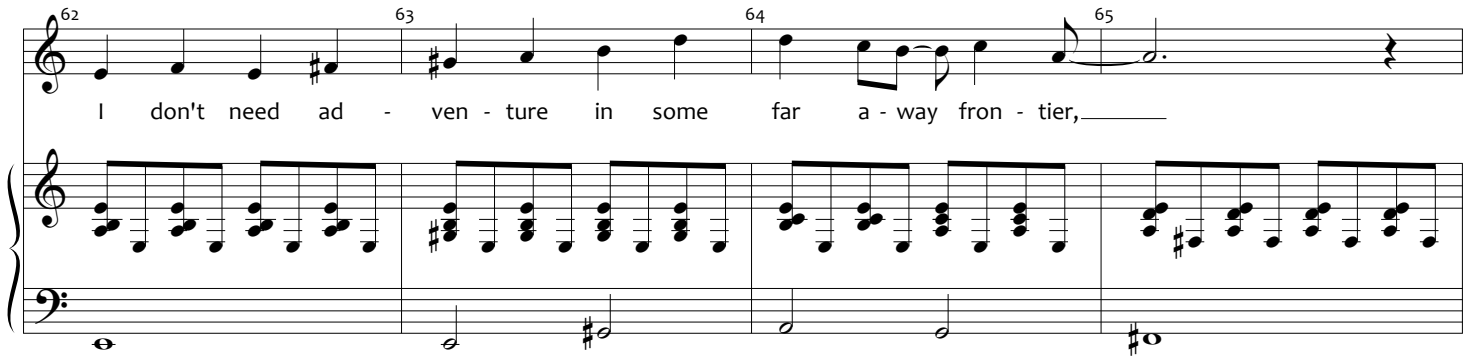
58 59 60 61

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



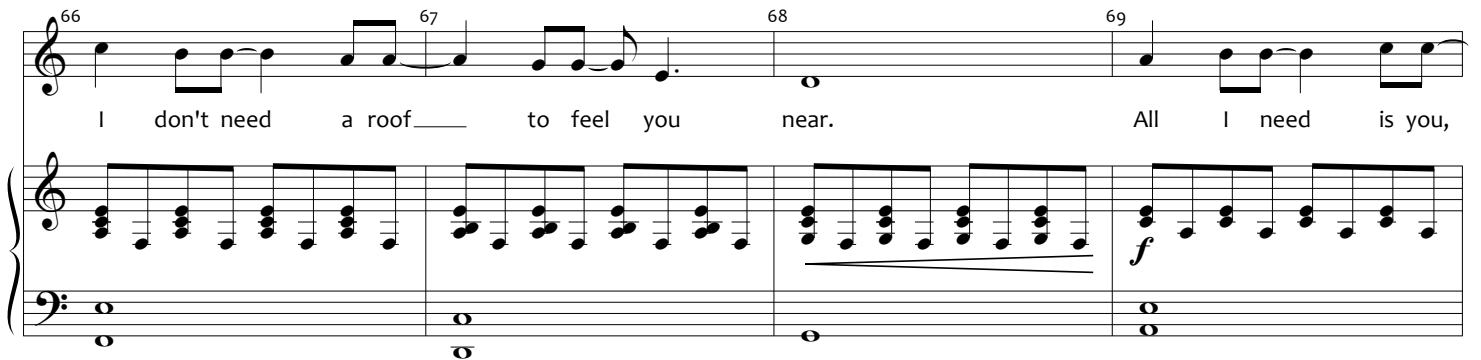
62 63 64 65

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



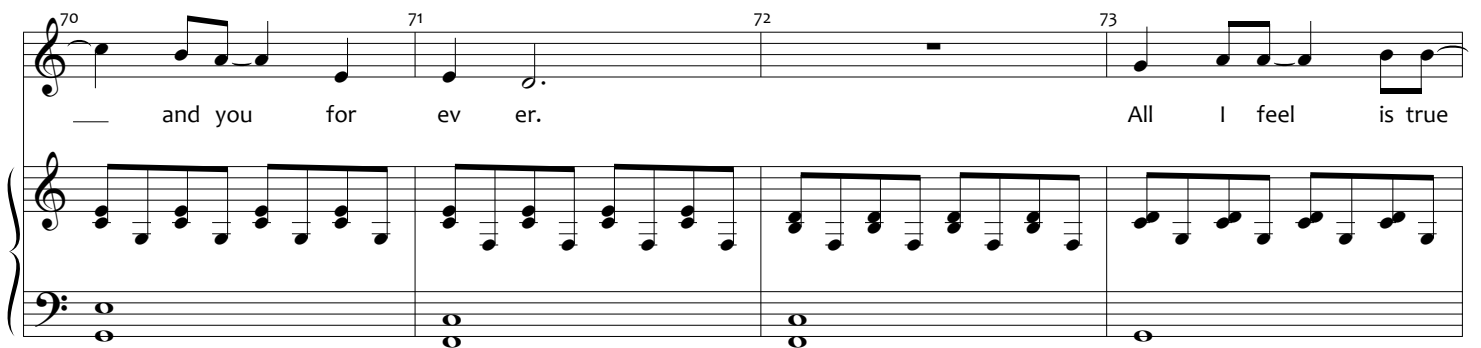
66 67 68 69

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



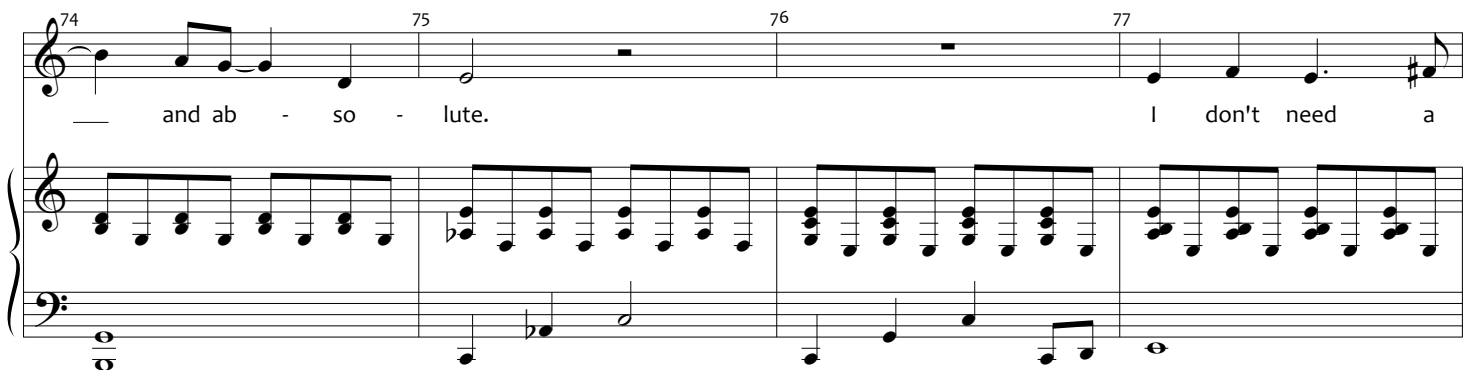
70 71 72 73

\_\_\_\_\_ 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 play my part. 79 80 81 I don't need a roof

82 to hold my heart. 83 84 Stay with 85

86 me. 87 Stay with 88

*rall.*

89 me. 90 91

**A Tempo**

*rit.*

[APPLAUSE SEGUE to #17A]

# JENNY HILL

[REV. 8/14/13]

Music and Lyrics by  
ANDREW LIPPA

[APPLAUSE SEGUE from #17]

The musical score is written for Violin and Piano. It begins with a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The Violin part starts with a *legato* marking and includes measures 1 through 4, ending with a *slight rit.* instruction. The Piano part provides accompaniment for the first system, marked *mp*. The second system is marked *Moderato* and includes measures 5 through 8. The Piano part for this system is marked *p* and *mf*. The third system includes measures 9 through 12, with the Piano part marked *p*. The score concludes with a final chord in the key signature.

Musical score for measures 13-16. The score is in 8/14/13 time and consists of three staves: a vocal line and two piano accompaniment staves. Measure 13 shows the vocal line with notes G4, A4, B4, and C5. 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 vocal line with notes D5, C5, B4, and A4. The piano accompaniment maintains the same rhythmic pattern. Measure 15 has a whole rest for the vocal line. The piano accompaniment continues. Measure 16 also has a whole rest for the vocal line. The piano accompaniment concludes the phrase with a final chord.

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

Musical score for measures 17-21. The score is in 8/14/13 time and consists of two piano accompaniment staves. Measure 17 shows a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure 18 continues the pattern. Measure 19 has a more complex rhythmic pattern. Measure 20 has a *poco rit.* marking above the staff. Measure 21 ends with a final chord and a fermata over the notes. The piano accompaniment concludes the phrase with a final chord.

# START OVER

[REV. 8/19/13]

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**

**DON PRICE:**

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 in-ter-lop - in' man! 15 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 move the town and start o ver. You can sweat,

24 25 26

TOWNSFOLK:  
Wow.

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

28 29

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:**

3 3

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

*sfz*

8vb

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. |

swung

**EDWARD:**

86 87

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

**ALL:**

**ZACKY:** <sup>87a</sup> 3 3

Mon - ey to build a new town! Mon - ey to build a new town!

**DON PRICE:** 3 3

Mon - ey to build a new town!

**ALL:** <sup>87b</sup> 3 3

**Tempo di Sock Hop - Straight 8ths**

[to m. 109] **EDWARD:**

<sup>109</sup> start o - ver. <sup>110</sup> Start o - ver. In - <sup>111</sup> <sup>112</sup>

**WOMEN:** start o - ver. Start o - ver. In -

**MEN:** start o - ver. Start o - ver. In -

*f*

**EDWARD:**

<sup>113</sup> <sup>114</sup> <sup>115</sup> <sup>116</sup>

stead of drown we move the town and start o - ver.

**WOMEN:** stand of drown we move the town and start o - ver. **ALL:** We can sweat

**MEN:** stand of drown we move the town and start o - ver. **ALL:** We can sweat

stand of drown we move the town and start o - ver. We can sweat

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.

*sfz*

# START OVER (REPRISE)

[REV. 8/19/13]

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."

EDWARD: "I won't."

JENNY HILL: "You did! I have been drowning since the moment you left." [GO ON]

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

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 be - gins 32 for 33

34 35 36 37

us. \_\_\_\_\_

**Flood**

38 39

*mf*

40 41

8<sup>va</sup> 42 43 3

(8<sup>va</sup>) 44 45 3

(8<sup>va</sup>)-----

Musical score for measures 46-47. The piece is in B-flat major. Measure 46 features a piano accompaniment of eighth notes in the bass clef and a vocal line in the treble clef with a whole note chord. Measure 47 continues the piano accompaniment and has a vocal line with a whole note chord and a triplet of eighth notes.

(8<sup>va</sup>)-----

Musical score for measures 48-50. Measure 48 has a piano accompaniment of eighth notes and a vocal line with a whole note chord. Measure 49 features a piano accompaniment of eighth notes and a vocal line with a half note chord and a slur over two eighth notes. Measure 50 continues the piano accompaniment and has a vocal line with a half note chord and a slur over two eighth notes.

Musical score for measures 51-52. Measure 51 has a piano accompaniment of eighth notes and a vocal line with a half note chord. Measure 52 continues the piano accompaniment and has a vocal line with a half note chord.

[to m. 56] *poco rit.*

Musical score for measures 53-56. Measure 53 has a piano accompaniment of eighth notes and a vocal line with a half note chord. Measure 54 continues the piano accompaniment and has a vocal line with a half note chord. Measure 55 continues the piano accompaniment and has a vocal line with a half note chord. Measure 56 continues the piano accompaniment and has a vocal line with a half note chord. The piece ends with a double bar line and a key signature change to C major.

[JENNY and EDWARD enter.]  
**Slower, delicately**

Musical score for measures 57-59. Measure 57 has a piano accompaniment of eighth notes and a vocal line with a half note chord. Measure 58 continues the piano accompaniment and has a vocal line with a half note chord. Measure 59 continues the piano accompaniment and has a vocal line with a half note chord. The piece ends with a double bar line and a key signature change to C major.

EDWARD: "Little further. Little further. Now watch out for that poisonous snake!" [She squeals.]

Musical score for measures 60-62. Measure 60 has a piano accompaniment of eighth notes and a vocal line with a half note chord. Measure 61 continues the piano accompaniment and has a vocal line with a half note chord. Measure 62 continues the piano accompaniment and has a vocal line with a half note chord. The piece ends with a double bar line and a key signature change to C major.



**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 written in treble and bass clefs. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *mf*. Measure 63: Treble clef has a whole note chord (F#, C#, G#). Bass clef has a whole note chord (F#, C#, G#). Measure 64: Treble clef has a half note (F#) and a dotted half note (C#). Bass clef has a whole note chord (F#, C#, G#). Measure 65: Treble clef has a whole note chord (F#, C#, G#). Bass clef has a whole note chord (F#, C#, G#) with a (4) marking. Measure 66: Treble clef has a half note (F#) and a dotted half note (C#). Bass clef has a whole note chord (F#, C#, G#). Measure 67: Treble clef has a quarter note (F#), an eighth note (C#), a quarter note (G#), and a quarter note (F#). Bass clef has a whole note chord (F#, C#, G#). Measure 68: Treble clef has a whole note chord (F#, C#, G#). Bass clef has a whole note chord (F#, C#, G#).

# TRANSITION TO HOSPITAL

[REV. 8/14/13]

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

Musical score for measures 1-4. The score is in 2/4 time, marked *mp*. The key signature has one flat (Bb). Measure 1: Treble clef has a half note chord (F4, Ab4, C5) and a half note chord (Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Measure 2: Treble clef has a half note chord (F4, Ab4, C5) and a half note chord (Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Measure 3: Treble clef has a half note chord (F4, Ab4, C5) and a half note chord (Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Measure 4: Treble clef has a half note chord (F4, Ab4, C5) and a half note chord (Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4).

**WILL:** "What happened?"

**JOSEPHINE:** "Your father stopped breathing." [Dialogue continues]

Musical score for measures 5-8. The score is in 2/4 time, marked *mp*. The key signature has one flat (Bb). Measure 5: Treble clef has a half note chord (F4, Ab4, C5) and a half note chord (Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Measure 6: Treble clef has a half note chord (F4, Ab4, C5) and a half note chord (Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Measure 7: Treble clef has a half note chord (F4, Ab4, C5) and a half note chord (Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Measure 8: Treble clef has a half note chord (F4, Ab4, C5) and a half note chord (Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4).

# TIME STOPS REPRISE

[REV. 9/13/13]

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

Musical score for the piano part of "Ebbs and Flows", measures 1-2. The score is in 4/4 time with a key signature of one flat (Bb). The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mp*. Measure 1 contains a whole note chord, and measure 2 contains a whole note chord.

Musical score for the CLARINET part of "Ebbs and Flows", measures 9-12. The score is in 4/4 time with a key signature of one flat (Bb). The clarinet part features a melody in the right hand. The piano accompaniment continues in the left hand. Measure 9 starts with a box labeled "CLARINET".

Musical score for the ACOUSTIC GUITAR part of "Ebbs and Flows", measures 13-16. The score is in 4/4 time with a key signature of one flat (Bb). The acoustic guitar part features a melody in the right hand and a bass line in the left hand. The dynamic marking is *rit.*. Measure 13 starts with a box labeled "ACOUSTIC GUITAR".



# WHAT'S NEXT

[REV. 9/11/13]

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 ♩ = 96

VAMP (vocal last x)

1 **WILL:** First things first: We're in this pris-on cell.

2 3 4

*p*  
lightly, no pedal

5 6 7  
Have to find a way to break out, find a-noth-er place to stake out.

8 8a 9 10  
Look a-round. Be sure we ar-en't seen.  
*detached*

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

*mf*

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, and pray the coast is clear.

34

**EDWARD:** **WILL:**

35 No - ses to the ground be - fore we're spot - ted. We were spot - ted! So now,

36

37 we face the ul - ti - mate de - ci - sion: Re -

38



39 lin - quish our con - trol as we sur - ren - der up the fight. Or else

40 we say hel - lo to the col - li - sion, just

41 do our job and do it well. Or bet - ter yet: Let's run like hell!

42 do our job and do it well. Or bet - ter yet: Let's run like hell!

43 do our job and do it well. Or bet - ter yet: Let's run like hell!

44 do our job and do it well. Or 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 do our job and do it well. Or bet - ter yet: Let's run like hell!

46 do our job and do it well. Or bet - ter yet: Let's run like hell!

47 do our job and do it well. Or bet - ter yet: Let's run like hell!

48 do our job and do it well. Or bet - ter yet: Let's run like hell!

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

*S<sup>ra</sup>*

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

**Building**

71

what's next? What's next? What's next?

We start the car. We hit the road. We find the riv - er.

WILL:

EDWARD: "I don't, I..."

What's next?                      What's next?                      And

Lush, Lyrical

who do we see at the riv - er to greet you?                      Ev' - ry - one there at the riv -

*subito mp*                      *mp*

- er to meet you.                      Ev' - ry - one you ev - er knew,

*mp*

84 ev - er spoke of wait - ing for you to ar - rive. Now,

87 can you see Karl by the tree in the dis - tance? Am - os ar - rives with his u - su - al flair.

91 Zack - y and Don, gath - ered 'round, cheer - ing on. Yes, e - ven the witch is

94 95 96 97

there. She is there!

*cresc. poco a poco*

98 **WILL:** 99

"What's next?" is all a - ny-one needs to be - gin.

**WOMEN:**  
Ed - ward Bloom we've come to say good-bye,

**MEN:**  
Ed - ward Bloom we've come to say good-bye,

*ff*

100 101

"What's next?" has been a friend to you. What's next to do?—

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.

102 On - ly one dad on - ly in - spi - ring one son.

103

You


You

*mp* cresc. poco a poco



104 Ed - ward, you're done writ - ing your per - fect tale. \_\_\_\_\_ Tell - ing the

105



106 per - fect tale. It was a per - fect

107 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.]

108 tale.

109 tale.

110 tale.

111 tale.

**EDWARD:** "Well I can't say this was a surprise, [GO ON] exactly."

**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]

112 Slow 2x

113

114 *pp*

115

[ATTACCA to #20]



# HOW IT ENDS

[REV. 8/14/13]

Music and Lyrics by  
ANDREW LIPPA

[ATTACCA from #19]

[Sandra enters. She's wearing a spectacular dress – GO ON]

**Simple** 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

*f*

**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

*mp*

3 3

16 17 18

foes or friends. But now you're stand - ing here I see the vi - sion com - ing clear.

*molto ritard.*

3 3

**Freely**

19 20

I know ex - act - ly how this ends. It ends with

## A Tempo - Slow 4

21 you. It ends with me. 22 It ends the way a sto-ry's end-ing 23 is sup-  
 posed to be. A bit in - sane, a touch of pain. A - dept - ly

24 told, yet un-con - trolled. 25 It ends with faith. 26 It ends with

27 love. It ends with wa - ter in a riv - er and the sun a - bove. Part ep - ic tale. 28 29

30 31 32

*rit.*

33 34 35 36

Part fi-re sale. But all sin - cere, and stand-ing here. I

**More Expansive**

37 38 39

know I was-n't per-fect, I know my life was small. I know that I pre-tend-ed that I

*ff*

40 41 42

knew it all. But when you tell my sto - ry, and I hope some-bo-dy does, re-

*molto ritard.*

43 44 45

mem-ber me as some-thing big-ger than I was. It ends with

*sub. p* *cresc. poco a poco*

A Tempo

46 47 48

sons. It ends with wives. It ends with know-<sup>3</sup>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

well, This much I

*molto ritard.*

56 57 58 59

know.

60 61 62 63

*mp*

WILL: [in the clear] "And that's how it happens. That's how you go." [GO ON]

64 65 66 67 68

*mp*

*molto ritard.*

[heart monitor flatline]

[ATTACA to #21]

# THE PROCESSION

REV. 8/21/13

Music and Lyrics by  
ANDREW LIPPA

[ATTACCA from #20]

A Cappella - Dictated

WOMEN:

2

Ooh ooh. Ooh ooh.

MEN:  
Ooh flatline ooh. Ooh ooh. Sva

Ooh ooh. Ooh ooh. Ooh ooh. Ooh ooh.

Ooh ooh. Ooh ooh. Ooh ooh. Ooh doo doo doo doo

(Sva)

Ooh Ooh doo doo.

ooh doo doo Ooh doo doo.

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 score for measures 18-19. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 18 with a melodic phrase and ends at measure 19 with a fermata. The piano accompaniment features a steady eighth-note pattern in both hands.

Musical score for measures 20-21. The system includes a vocal line and a piano accompaniment. Measure 20 begins with a dynamic marking of *f* and a fermata. The piano accompaniment continues with eighth-note patterns. A stage direction "[Lights up on funeral.]" is written below the vocal line. Measure 21 ends with a fermata. A chord symbol  $\text{E}^{\flat}$  is written below the piano part at the end of measure 21.

Musical score for measures 22-23. The system includes a vocal line and a piano accompaniment. Measure 22 begins with a fermata. The piano accompaniment continues with eighth-note patterns. Measure 23 ends with a fermata. A chord symbol  $\text{E}^{\flat}$  is written below the piano part at the end of measure 23.

Musical score for measures 24-25. The system includes a vocal line and a piano accompaniment. Measure 24 begins with a fermata. The piano accompaniment continues with eighth-note patterns. Measure 25 ends with a fermata.

Musical score for measures 26-28. The score is in 3/4 time with a key signature of two flats. 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 is a whole rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. A dynamic marking of *cresc. poco a poco* is placed between measures 27 and 28. The instruction *[Big laugh.]* is written above the piano part in measure 27.

Musical score for measures 29-32. The piano part continues with the eighth-note pattern in the right hand and quarter notes in the left hand. Measure 29 has a vocal line with a dotted quarter note and an eighth note. Measure 30 has a vocal line with a dotted quarter note and an eighth note. Measure 31 has a vocal line with a dotted quarter note and an eighth note. Measure 32 has a vocal line with a dotted quarter note and an eighth note. The piano accompaniment continues throughout.

Musical score for measures 33-34. The key signature changes to three flats. Measure 33 is a whole rest. Measure 34 is a whole rest. The piano part features a dynamic marking of *f* (forte) and a steady eighth-note pattern in the right hand and quarter notes in the left hand. The instruction *[Doctor throws a daffodil.]* is written below the piano part in measure 33. The word *Lush* is written above the vocal line in measure 33.

Musical score for measures 35-36. The piano part continues with the eighth-note pattern in the right hand and quarter notes in the left hand. 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 throughout.

Musical score for measures 37-38. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. 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. Measure 41 is also a whole rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The instruction *cresc. poco a poco* is written below the piano part.

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 shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The time signature changes from common time to 2/4 and then to 4/4.

Musical score for measures 45-46. Measure 45 is marked with *45*. Measure 46 is marked with *46*. The score shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The time signature is 4/4.

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, ending with a fermata. The left hand (bass clef) plays a steady eighth-note accompaniment.

Musical notation for measures 49 and 50. The right hand continues the melodic line with a slur over measures 49 and 50, ending with a fermata. The left hand maintains the eighth-note accompaniment.

Musical notation for measures 51 and 52. The right hand has a long slur over measures 51 and 52, ending with a fermata. The left hand continues the eighth-note accompaniment. The piece concludes with a double bar line and a key signature change to one sharp (F#).

[ATTACCA to #22]

# BE THE HERO (REPRISE)

[REV. 9/18/13]

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.]

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The piano part features a melody in the right hand and a bass line in the left hand. Measure 1 starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, while the bass line has whole notes.

**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!"

Musical notation for measures 5-7. The score continues in 4/4 time with a key signature of one sharp. The piano part features a melody in the right hand and a bass line in the left hand. Measure 5 starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, while the bass line has whole notes.

**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]

Musical notation for measures 8-10. The score continues in 4/4 time with a key signature of one sharp. The piano part features a melody in the right hand and a bass line in the left hand. Measure 8 starts with a piano (*p*) dynamic. The melody consists of quarter and eighth notes, while the bass line has whole notes.

**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"**

Musical notation for measures 11-13. The score continues in 4/4 time with a key signature of one sharp. The piano part features a melody in the right hand and a bass line in the left hand. Measure 11 starts with a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes, while the bass line has whole notes.

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

- ro of your sto - ry if you can. Be the cham -

*mf*

19 20

- pion in the fight, not just the man. On a wing

*crescendo poco a poco*

21 22

— or on a prayer you get there on - ly with your voice. With a

*crescendo poco a poco*

(WILL):

sto - ry in\_\_ your heart you won't need a - ny o - ther choice.\_\_\_\_\_ You're a he-

- ro, fight - ing dra - gons, win - ning wars. Be the he - ro and the

world will soon be yours!\_\_\_\_\_

33 34 35





# BOWS

[REV. 8/22/13]

Music and Lyrics by  
ANDREW LIPPA

Fast, exciting

The first system of the musical score for 'BOWS' consists of three staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of three flats. It features a melodic line with triplets and a fermata. The middle staff is a piano accompaniment in 4/4 time, featuring a rhythmic pattern of eighth notes with triplets. The bottom staff is a bass line in 4/4 time, featuring a simple harmonic accompaniment. The tempo/mood is marked 'Fast, exciting' and the dynamics are marked 'cresc. poco a poco'.

The second system of the musical score for 'BOWS' consists of three staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of three flats. It features a melodic line with a fermata and a section marked 'ENSEMBLE:'. The middle staff is a piano accompaniment in 4/4 time, featuring a rhythmic pattern of eighth notes with triplets and a section marked 'ff'. The bottom staff is a bass line in 4/4 time, featuring a simple harmonic accompaniment. The tempo/mood is marked 'Fast, exciting' and the dynamics are marked 'f' and 'ff'.

The third system of the musical score for 'BOWS' consists of three staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of three flats. It features a melodic line with a fermata and a section marked 'DOCTOR, DON, MERMAID'. The middle staff is a piano accompaniment in 4/4 time, featuring a rhythmic pattern of eighth notes with triplets and a section marked 'DOCTOR, DON, MERMAID'. The bottom staff is a bass line in 4/4 time, featuring a simple harmonic accompaniment. The tempo/mood is marked 'Fast, exciting' and the dynamics are marked 'f' and 'ff'.

GIANT, WITCH, AMOS:

Musical score for measures 10-12. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Measure 11 includes a key signature change to B-flat major.

Musical score for measures 13-15. The piano part features a prominent *ff* (fortissimo) dynamic. The right hand has a dense, rhythmic texture of sixteenth notes, while the left hand continues with a steady eighth-note bass line. Measure 15 includes a key signature change to D major.

Musical score for measures 16-18. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Measure 18 includes a key signature change to B-flat major.

Musical score for measures 19-21. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Measure 19 includes a key signature change to B-flat major. Measure 21 includes a key signature change to D major.

22 **WILL** 23 24

25 26

27 **SANDRA** 28 29

V.S.

rall.

Musical score for measures 30-32. The piece is in G major (one sharp) and 4/4 time. Measure 30 features a vocal line with eighth notes and a piano accompaniment of eighth-note chords. Measure 31 continues the vocal line with a half note and piano accompaniment. Measure 32 begins with a vocal line marked 'rall.' and piano accompaniment.

Slower, maestoso

EDWARD

Musical score for measures 33-35. Measure 33 shows the vocal line with a dotted half note and piano accompaniment. Measure 34 continues with a half note and piano accompaniment. Measure 35 features a vocal line with a dotted half note and piano accompaniment.

Musical score for measures 36-37. Measure 36 features a vocal line with a dotted half note and piano accompaniment. Measure 37 continues with a vocal line and piano accompaniment.

Musical score for measures 38-39. Measure 38 features a vocal line with a dotted half note and piano accompaniment. Measure 39 continues with a vocal line and piano accompaniment.

(hold until end of first company bow)

molto rit.

Musical score for measures 40-42. Measure 40 features a vocal line with a dotted half note and piano accompaniment. Measure 41 continues with a vocal line and piano accompaniment. Measure 42 features a vocal line with a dotted half note and piano accompaniment.

# EXIT MUSIC

[REV. 9/19/13]

Music and Lyrics by  
ANDREW LIPPA

The musical score for "EXIT MUSIC" is presented in a standard piano/vocal format. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a dynamic marking of *f* (forte) and includes performance instructions such as *8va* (octave up) and *8vb* (octave down). The piece is divided into 14 numbered measures. The piano accompaniment features a mix of chords and melodic lines, with some measures containing complex textures like triplets and sixteenth-note patterns. The vocal line is primarily composed of quarter and eighth notes, with some rests and a final melodic flourish in the later measures. The score concludes with a double bar line and repeat dots.

Musical notation for measures 15-17. The piece is in B-flat major (two flats) and 4/4 time. 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 with sixteenth-note runs.

**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 provides a simple accompaniment.

Musical notation for measures 21-23. The right hand has block chords in measures 21 and 22, followed by a melodic phrase in measure 23. The left hand continues with a steady accompaniment.

**A Tempo 1°**

Musical notation for measures 24-26. The tempo is marked "A Tempo 1°". Measures 24 and 25 consist of block chords in the right hand and rests, with a simple accompaniment in the left hand. Measure 26 continues this pattern.

Musical notation for measures 27-28. The key signature changes to C major (no sharps or flats). Both hands feature eighth-note accompaniment. Measure 28 ends with a double bar line and repeat signs.

Musical score for measures 29-31. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 29 features a vocal line with a dotted quarter note followed by an eighth note, and a piano accompaniment with a steady eighth-note pattern. Measure 30 continues the vocal line and piano accompaniment. Measure 31 shows the vocal line concluding with a dotted quarter note and eighth note, while the piano accompaniment continues its rhythmic pattern.

Musical score for measures 32-34. Measure 32 begins with a vocal line containing a whole note, followed by eighth notes in measures 33 and 34. The piano accompaniment maintains a consistent eighth-note accompaniment. Measure 34 concludes with a vocal line ending in a quarter note and a piano accompaniment ending with a quarter note.

Musical score for measures 35-38. Measures 35-37 feature a vocal line with a dotted quarter note and eighth note, and a piano accompaniment with a steady eighth-note pattern. Measure 38 shows the vocal line concluding with a dotted quarter note and eighth note, and the piano accompaniment ending with a quarter note.