



MUSIC THEATRE
INTERNATIONAL

mti's
BROADWAY
JUNIOR[®]
revue
raise your voice

ACTOR'S SCRIPT

mti's BROADWAY JUNIOR[®] revue raise your voice

MTI's Broadway Junior Revue:
Raise Your Voice

table of contents

Welcome to the Theater	ii
About MTI's Broadway Junior Revue: Raise Your Voice	vii
The Show	1
“Right Before Your Eyes” from Roald Dahl’s <i>James and the Giant Peach JR.</i>	1
“The Spark Of Creation” from <i>Children of Eden JR.</i>	9
“Matchmaker” from <i>Fiddler on the Roof JR.</i>	14
“So Much Better” from <i>Legally Blonde JR.</i>	20
“Agony” from <i>Into the Woods JR.</i>	30
“We’re All in This Together” from Disney’s <i>High School Musical JR.</i>	33
“Consider Yourself” from <i>Lionel Bart’s Oliver! JR.</i>	39
“Part of Your World” from Disney’s <i>The Little Mermaid JR.</i>	48
“Sit Down You’re Rockin’ the Boat” from <i>Guys and Dolls JR.</i>	53
“Good Morning” from <i>Singin’ in the Rain JR.</i>	60
“These Palace Walls” from Disney’s <i>Aladdin JR.</i>	65
“Step in Time” from Disney and Cameron Mackintosh’s <i>Mary Poppins JR.</i>	69
“Raise Your Voice” from <i>Sister Act JR.</i>	77
“Beautiful City” from <i>Godspell JR.</i>	97
“A Part of Us/Why We Tell the Story” from <i>Once on This Island JR.</i>	101
Words to Know from <i>MTI's Broadway Junior Revue: Raise Your Voice</i>	112
Glossary	113
Copyrights and Author Billing	115

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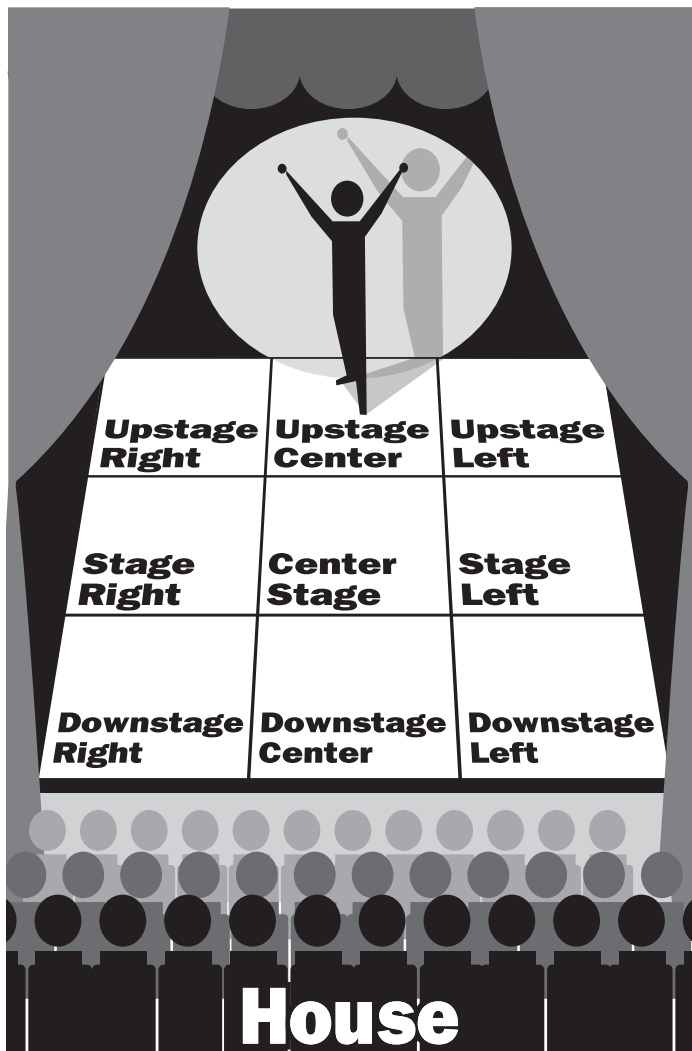
welcome to the theater

CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director** and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.



what to expect during rehearsals

You will be performing a **musical**, a type of **play** that tells a story through songs, dances and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your **director** will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

music:

Since you're performing a musical, it is important to learn the music early on in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

choreography:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

blocking & scene work:

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your **lines** and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's objective, or what your character wants.

make the script your own

1 Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!

2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3 Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, “Down to the split second.” and your director wants you to stress the word “second” underline it in your script.

4 Save time and space by using the following standard abbreviations:

ON: onstage	OFF: offstage
US: upstage	DS: downstage
SL: stage left	SR: stage right
CS: center stage	X: cross

You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “XDSR” to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6 Draw stick figures to help you remember your choreography. Remember, the simpler the better.

7 Mark your music with large commas to remind yourself where to take breaths while singing.

8 Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!

1

Actor's Script

Name: TYLER PORTER

Character: CHAD

Disney's High School Musical JR. We're All In This Together

6

2

(Much hubbub and excitement. From the mix, these lines pop out:)

CHAD: Down to the split second...

KELSI: Jack Scott can help us. He's announcing at the game.

ZEKE: It's impossible...

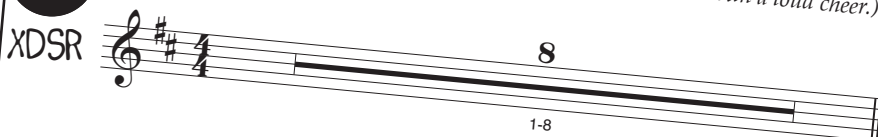
TAYLOR: Leave it to me, I can do anything with my laptop...

(**JOCKS, BRAINIACS,** and **KELSI** break the huddle with a loud cheer.)

ALL: Go Wildcats!!!

3

4



5



6



7

8

DICTION

GROUP 1: GROUP 2: ALL:

Uh-uh, uh-uh, uh-

13



some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

Keep going! If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be **respectful** of others at all times.

If you are having trouble memorizing your lines, **try writing them down or speaking them aloud.**

Bring your script and a **pencil** to every rehearsal.

Be specific! Make clear choices about your character's background and motivation in the show.

Before the show, say "**break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you, so stay out of sight.

HAVE FUN!

what is a revue?

Congratulations! You've been cast in *MTI's Broadway Junior Revue: Raise Your Voice*! A "revue" is a theatrical production made up of songs and dances. Remember, even though they sound the same, "revue" is different from "review," and only "revue" refers to a stage show.

Traditional musicals usually have the same characters telling the story throughout the show, with songs and scenes moving the plot forward. In comparison, revues are made up of lots of different songs that may pull from various musical theatre composers and shows. While there will still be storytelling within the songs, there isn't an overarching plot connecting the songs to each other. This revue is a sampling of different songs from the Broadway Junior collection chosen specifically to give you the biggest and best opportunities to shine!

Whether you're singing a solo as Ariel or giving it your all as a nun in *Sister Act JR.*, it's important that you understand the

storytelling in each song.

Plot summaries are available on Music Theatre International's website (www.mtishows.com) that will give you all the information you need to tell the story in each song. You may not be cast in every number, or you may have a solo in one number and be part of the ensemble in another, but be sure you read the plot summaries for each song in which you're performing. This will help you understand plot points, important moments, and inform your acting choices.

You may not be familiar with some of the songs you will be presenting – that's great! Any opportunity to learn a new song from a musical you might not be familiar with is fun. Remember to check out www.mtishows.com for more information and keep new shows in mind for next year!

Now, go break a leg with *MTI's Broadway Junior Revue: Raise Your Voice*!

MTI's Broadway Junior Revue: Raise Your Voice characters

"Right Before Your Eyes"

Ladahlord
James
Spiker
Sponge
Earthworm
Spider
Centipede
Ensemble includes the other Insects,
Ladybug, and Grasshopper

"The Spark Of Creation"

Eve
Ensemble includes Storytellers

"Matchmaker"

Hodel
Chava
Tzeitel

"So Much Better"

Elle
Ensemble includes Emmett, Students

"Agony"

Cinderella's Prince
Rapunzel's Prince

"We're All in This Together"

Chad
Kelsi
Zeke
Taylor
Martha Cox
Ensemble includes Jocks, Brainiacs

"Consider Yourself"

Dodger
Oliver
Captain
Handwalker
Charlie Bates
Nipper
Ensemble includes Fagin's Gang

"Part of Your World"

Ariel

"Sit Down You're Rockin' the Boat"

Nicely-Nicely
Ensemble includes Gamblers,
Mission Band Members

"Good Morning"

Cosmo
Don
Kathy

"These Palace Walls"

Rajah
Manal
Jasmine
Isir

"Step In Time"

Sweeps 1 – 4
Mary Poppins
Bert
Ensemble includes additional
Sweeps

"Raise Your Voice"

Deloris
Mary Robert
Mary Patrick
Mary Theresa
Mary Celeste
Mary Irene
Mary Stephen
Mary Lazarus
Ensemble includes additional Nuns

"Beautiful City"

Soloist
Ensemble

"A Part of Us/Why We Tell The Story"

Mama
Little Ti Moune
Tonton
Storytellers 1 – 4
Erzulie
Ti Moune
Daniel
Andrea
Ensemble includes additional
Storytellers

Right Before Your Eyes

1

(As the music begins, LADAHLORD enters the stage. He crosses to the ghost light and begins to sing.)

Magical 4 LADAHLORD: 5

Come with me to see

7 4

— some - thing strange un-fold Hear the

14 4

weir - dest tale — that was ev - er told

21

From this rare de-pic - tion —

25

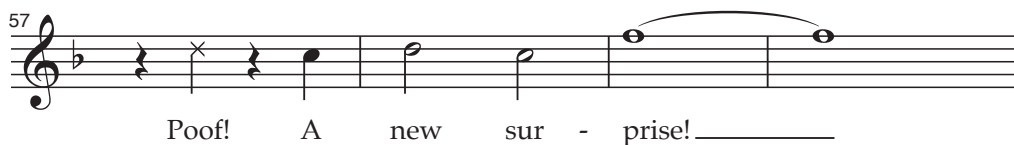
some will swear it's fic - tion Yet,

29

each pe - cu - liar twist that I tell is



41 a la "Softshoe"



(LADAH LORD removes the ghost light.)

61

Right be - fore your eyes _____

Circus-like (but not too frantic)

67

Bu - ckle up, we're off _____ on a bum - py ride

(The COMPANY enters from every possible entrance. Stage left, stage right, the house – some even descend from above.)

COMPANY: (silly)

71

La la la la la la la la la la

(LADAH LORD and JAMES meet and sing together center stage.)

**LADAH LORD,
JAMES:**

75

Where a ma - gic spell and a boy col-lide

COMPANY: (silly)

79

La la la la la la la la

83

LADAHLORD:*(The INSECTS are revealed in a clump,
complete with their insect puppets.)*

Plus, our sto - ry fea - tures ____

(COMPANY:)

la

INSECTS:**LADAHLORD:**

87

Tons of cra - zy crea - tures ____ And

*(On the opposite side of the stage,
SPIKER and SPONGE are revealed.)***SPIKER,
SPONGE:**

91

two a - tro - cious aunts ____ ev - 'ry child will

LADAHLORD:

95

fear. Oh, dear! Who

99

knows what might ap - pear? ____

103

ALL:

Right be - fore your eyes _____

107

EARTHWORM:

Scrum - pious and sca - ry ad - ven - tures start

111

ALL:*fp*

Right be - fore your eyes _____

**SPIDER,
CENTIPEDE:**

115



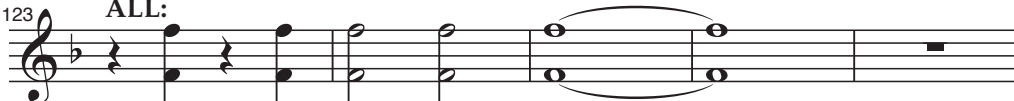
Chil - dren, be wa - ry if you're faint of heart ____

119

LADAH LORD:

Pray that no one dies! _____

123

ALL:

Right be - fore your eyes! _____

129

Spooky

128



We'll make a po - tion that can glow in the dark

132 **JAMES:**

We'll soar to the nor - thern star

136 **WOMEN:** 137 **Very Playful** **MEN:**

Things could get koo - ky, or spoo-ky You

139 **ALL:**

might spot a shark! It's all a bit bi -

143 *p*

zarre! _____

147 *sub p*

Right be - fore your eyes _____ there might be

151

sun-shine or thun-der but we pro - ceed

155 **PART 1:**

Right be - fore your eyes _____

PART 2:

Right be-fore your eyes

159 **(ALL:)**

Whim-sy and won-der What else would we need? ____

163 **LADAH LORD:** 165

We've got James and a gi - ant

167 **ALL:**

peach that flies _____ A pack of ac - tors

171 **LADAH LORD:**

all in dis - guise _____ So let that

175 177 **ALL:**

cur - tain rise! _____ *p* Right be - fore _____

179

mf Right be - fore _____

183

f Right be - fore your _____

189

eyes! _____ 2

Children Of Eden JR.

The Spark Of Creation

2

Ebbing and Flowing

FEMALE
STORYTELLERS:

EVE: What a
wonderful word...



"Be - yond"... "Be - yond"...

This musical staff is in treble clef, key of B-flat major (two flats), and 7/4 time. It contains a melody of eighth and quarter notes, with a final half note and a quarter rest. The lyrics "Be - yond"... "Be - yond"..." are written below the staff.

MALE
STORYTELLERS:



"Be - yond"... "Be - yond"...

This musical staff is in treble clef, key of B-flat major (two flats), and 7/4 time. It contains a melody of eighth and quarter notes, with a final half note and a quarter rest. The lyrics "Be - yond"... "Be - yond"..." are written below the staff.

3 (EVE:)



"Be - yond"... "Be - yond"...

This musical staff is in treble clef, key of B-flat major (two flats), and 7/4 time. It contains a melody of eighth and quarter notes, with a final half note and a quarter rest. The lyrics "Be - yond"... "Be - yond"..." are written below the staff.

(FEMALE
STORYTELLERS:)



"Be - yond"...

This musical staff is in treble clef, key of B-flat major (two flats), and 7/4 time. It contains a melody of eighth and quarter notes, with a final half note and a quarter rest. The lyrics "Be - yond"..." are written below the staff.

(MALE
STORYTELLERS:)



"Be - yond"...

This musical staff is in treble clef, key of B-flat major (two flats), and 7/4 time. It contains a melody of eighth and quarter notes, with a final half note and a quarter rest. The lyrics "Be - yond"..." are written below the staff.

Steady, driving tempo

4

8

8 **EVE:**

I've got an itch-ing on the tips of my fin - gers,

10

I've got a boil-ing in the back of my brain. —

12

I've got a hun - ger burn-ing in - side — me

14

can - not be — de - nied. —

16



I've got a feel-ing that the fa-ther who made us,

18



when he was kin - dl - ing the pulse in my veins, —

20



he left a ti - ny spark — of that fi - re,

22



smol - der - ing — in - side. The

24



spark of cre - a - tion — is flick-er - ing — with-in —

27

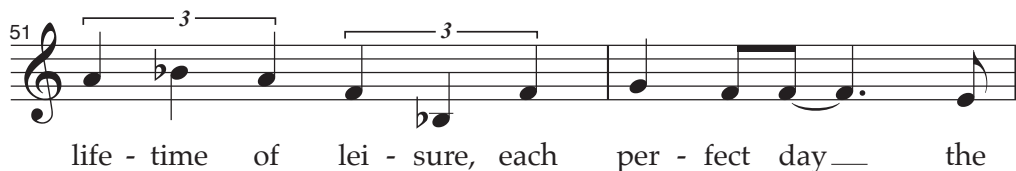
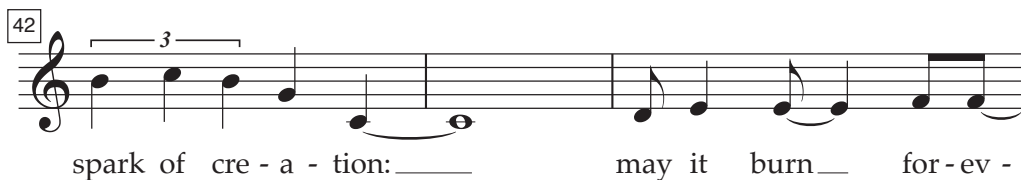
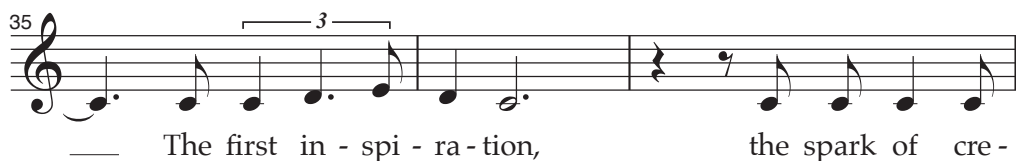


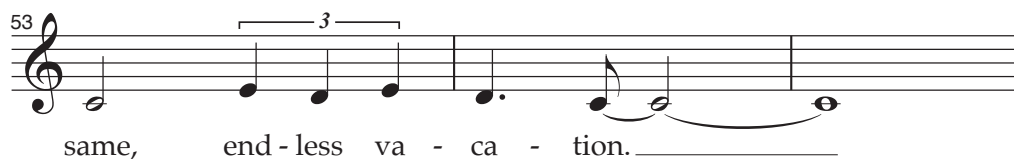
— me. The spark of cre - a - tion — is

30

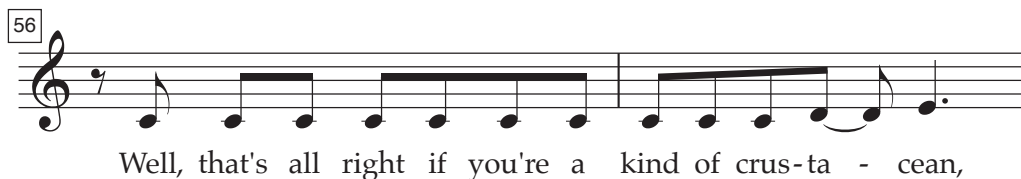


bla-zing in — my blood, A bit of the fi - re that

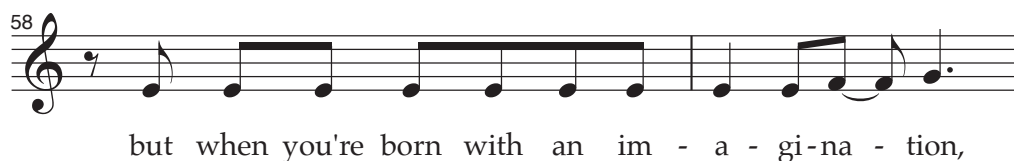


53 


same, end-less va-ca-tion.

56 

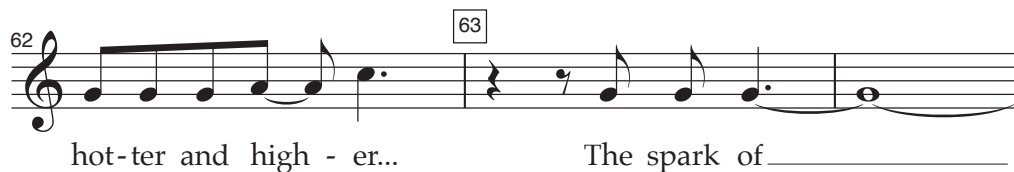
Well, that's all right if you're a kind of crus-ta-cean,

58 

but when you're born with an im-a-gi-na-tion,

60 

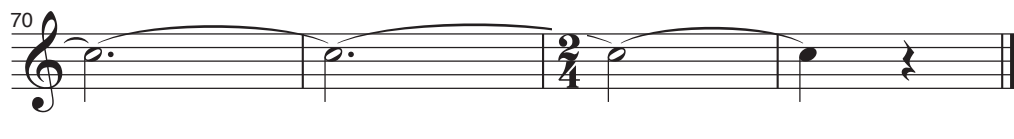
soon-er or la-ter you're feel-ing the fi-re get

62 

hot-ter and high-er... The spark of

65 

cre-a-tion!

70 

Fiddler On The Roof JR.
Matchmaker

3

HODEL: Well, somebody
 has to arrange the matches.

3x 2 (HODEL:) 3

Match-mak-er, match-mak-er,

5

Make me a match, Find me a find,

9

Catch me a catch. Match-mak - er, match-mak - er,

13

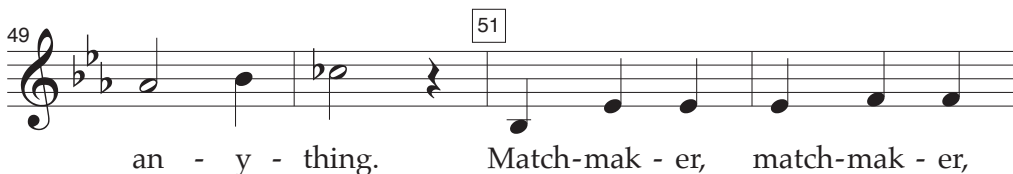
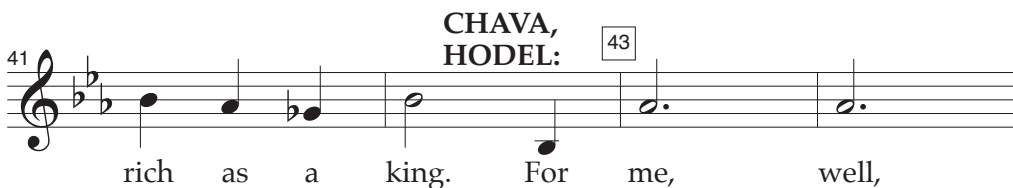
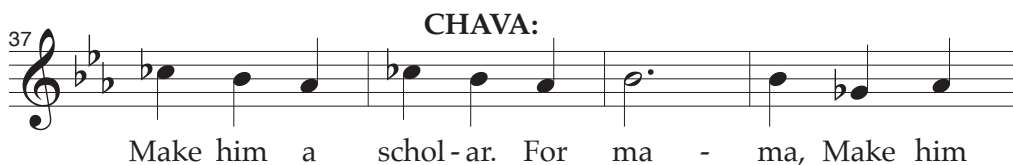
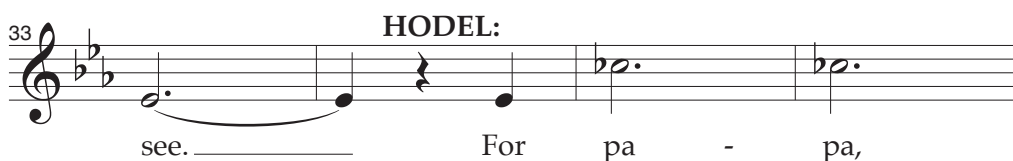
Look through your book And make me a per - fect

17 19 CHAVA:

match. Match-mak - er, match-mak - er,

21

I'll bring the veil, You bring the groom,



53

Make me a match, Find me a find, Catch me a

58

catch. Night af - ter night in the

61

dark I'm a - lone, So find me a match

65

Of my own. ____

2

TZEITEL: (to CHAVA) Since when are you interested in a match, Chava? I thought you just had your eye on your books.

(HODEL chuckles.)

TZEITEL: And you have your eye on the Rabbi's son.

HODEL: Why shouldn't I want the best?

71

Slower (In 1) 10 *rall.*

TZEITEL: Because you're a girl from a poor family.

So whatever Yente brings, you'll take.

CHAVA: Whatever?

TZEITEL: Whatever: old, fat, bald, mean, drunk...

82

3

CHAVA: Stop!
Piu Mosso — In 1

85 87

2 (CHAVA:)

Match-mak-er, match-mak-er,

89

You know that I'm Still ve - ry young.

93 95

HODEL:

Please, take your time. Up to this min-ute I

97

mis - un - der - stood That I could get stuck for

101 103

CHAVA,
HODEL:

good. _____ Dear Yen - te,

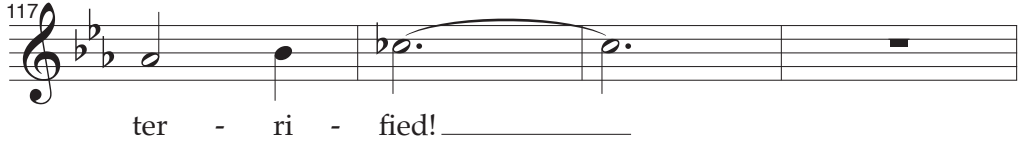
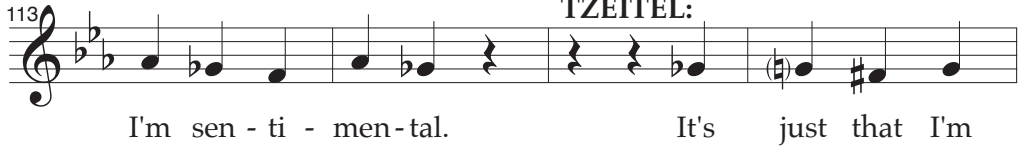
105

See that he's gen - tle. Re - mem - ber, You were

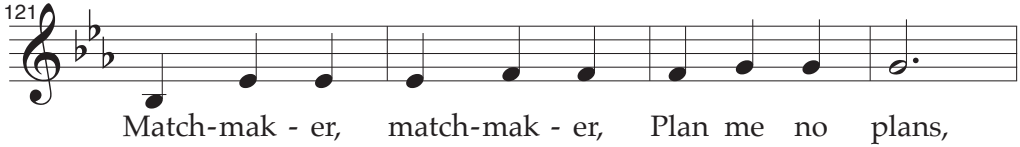
109

al - so a bride. It's not that

CHAVA, HODEL,
TZEITEL:



Marcato



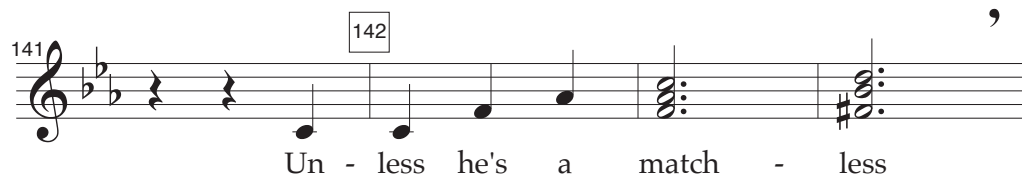
Quietly



Tempo I

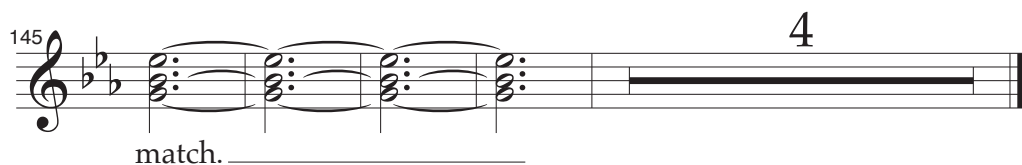


141 142 ,



Un - less he's a match - less

145 4



match. _____

So Much Better

4

(VIVIENNE accepts, they hug. VIVIENNE examines her ring, shines it right in ELLE's eyes. As everyone congratulates WARNER and VIVIENNE, ELLE, in a fog, walks to the list.)

Poco rubato

ELLE: 2

All of this time—— I planned, I'd be pa -

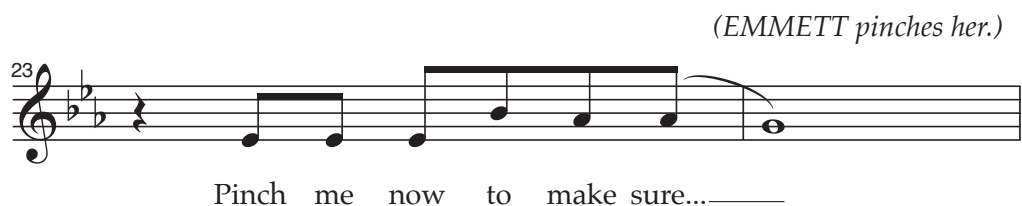
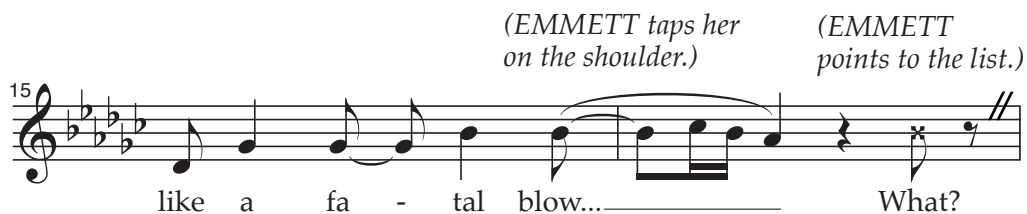
- tient and— you would love—— me a - gain.—

5 You'd come to re - spect—— my mind, And at last

7 you'd find— You could love—— me a - gain.——

9 — And I have turned—— my whole world up -


11 - side down try - ing not—— to let—— you go.



25  26

Ow! Yes! That is my name_____ in black and white!

27 
— May-be I'm do - ing some-thing right...— Wow,

30  I feel so— much bet - ter than be-fore!—

32 (ELLE:)



STUDENTS:



Guess she's so — much bet - ter than be - fore. —

(STUDENTS:)

34 
Yes, she's so — much bet - ter than be fore! —

36

ELLE:



37



38



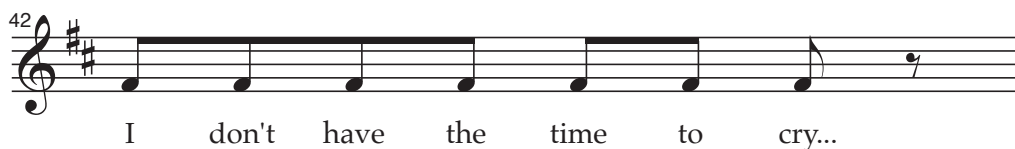
39



40



42



(ELLE:)

43 44

I'm too bu - sy lov - in' my name... — up! On that list!

CHORUS:

My name — up! On that list!

45

— Kind of a cool — i - ron - ic twist!

— Kind of a cool — i - ron - ic twist!

47

— Who else can I tell? — Ooh, wait! where's my cell?

—

49

— Mom will fall on the floor... —

Ah, — Ah, — Ah!

51 52

Hey, Mom! Look at my name_____ in black and white!

Hey, Mom! Look at my name_____ in black and white!

53

— Your daugh-ter's do_____ in' some - thin' right!

— Your daugh-ter's do in' some - thin' Some-

55

— And I feel so_____ much bet -

- thin' right! And I feel so_____ much bet -

57 58

- ter... I'll be there on Mon - day, nine o-'clock,

- ter... I'll be there on Mon - day, nine o-'clock,

59

— Then we will see—— who walks the walk.

— Then we will see—— who walks the walk.

61

— No, no, I can't wait! I will be there at eight!

—

63

— When they un - lock the door...——

Ah!——

65

Oh! Oh! I'll e - ven dress—— in black and white!

Oh! Oh! I'll e - ven dress—— in black and white!

67



— See, I have not — be - gun — to fight!



— See, I have not — be - gun — to fight!

69



— And you'll go... Much bet - ter!



— Whoa! —

Hel - lo! —

71



— Much bet - ter! And soon — all y'all gon - na know



— And soon — all y'all gon - na know

73



— That I am so — much bet -



— much bet - ter!

75



- ter... I am so much bet -

I am so much bet - ter...

77



- ter, I am so much bet - ter...

I am so much! I am so much bet - ter...

80

81



Than be-fore!

Ah!

83



Ah!

85 **ALL:**

Ah! _____

Agony

5

A la barcarolle (CINDERELLA'S PRINCE:)



p Did I a-buse her or show her dis-dain?



Why does she run from me? — If I should lose her, how



shall I re-gain the heart she has won from me? —



A-gon-y! — Be-yond pow-er of speech,



when the one thing you want is the on-ly thing

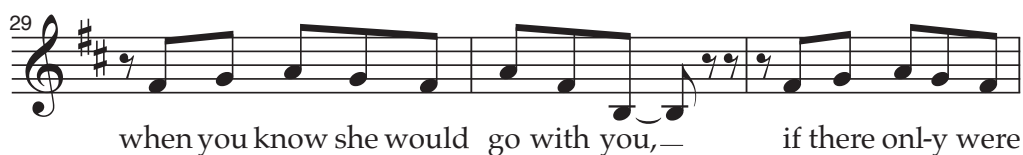
17 RAPUNZEL'S
PRINCE:



out of your reach. High in her tow - er, she



(hums RAPUNZEL's theme)

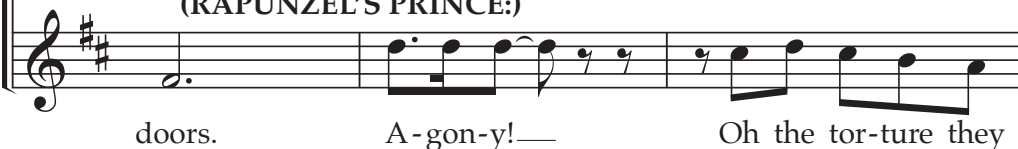


33 *mf*

CINDERELLA'S PRINCE:



(RAPUNZEL'S PRINCE:)



35 *mf*

teach! Al-ways ten steps be - hind—

mf

teach! Al-ways ten feet be -

38 *mp*

and she's just out of reach.

mp

low— and she's just out of reach.

40 *mf*

A-gon-y— that can cut like a knife!

mf

A-gon-y— that can cut like a knife!

43 *rit.* *mp* *a tempo*

I must have her to wife._____

mp

I must have her to wife._____

Disney's *High School Musical JR.*

We're All In This Together

6

(Much hubbub and excitement. From the mix, these lines pop out:)

CHAD: Down to the split second...

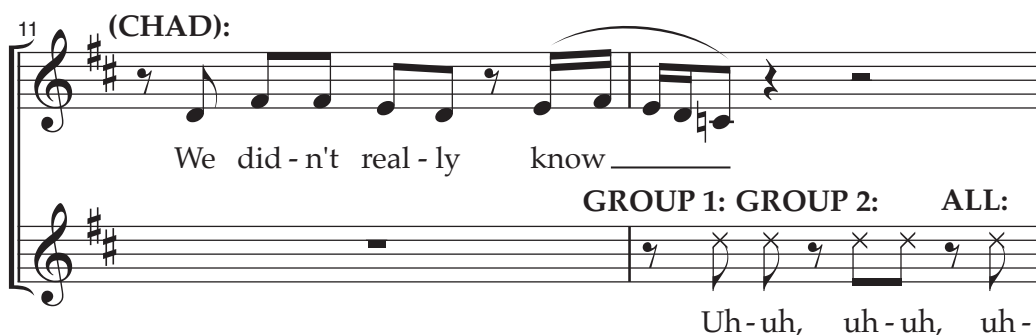
KELSI: Jack Scott can help us. He's announcing at the game.

ZEKE: It's impossible...

TAYLOR: Leave it to me, I can do anything with my laptop...

(JOCKS, BRAINIACS, and KELSI break the huddle with a loud cheer.)

ALL: Go Wildcats!!!



15

to help the oth - ers grow. _____

Oh

17

ZEKE:

Now's the chance to take a new dir - ec - tion,

woo!

19

KELSI:

to see through oth-er eyes, _____

ALL:

To see through oth-er — eyes!

MARTHA COX: **CHAD:**

21

to make a choice, to make a new con - nec - tion...

Oo! _____

23 **TAYLOR:** **ALL:**

to win the big - ger prize. _____ We're

25 **(ALL):**

all in this_ to - geth - er. Once we know

27

that we are, we're all stars and we see_ that we're

29

all in this_ to - geth - er, and_ it shows

31

when we stand hand in hand,

32

make our dreams come true. _____

47 **JOCKS:** **BRAINIACS:**

We're not the same. We're dif-f'rent in a good way.

49 **ALL:**

To-geth-er's where we be-long! _____ We're

51

all in this— to - geth - er. When we reach,

53

we can fly, know in-side we can make it. We're

55

all in this— to - geth - er once we see

57

there's a chance that we have and we take it.

*(The study hall disappears as the lab,
theater, and gym appear onstage.)*

59

To-geth - er, to-geth - er, to-geth - er, ev - 'ry-one.

61

To-geth - er, to-geth - er, c' - mon, let's have some fun!

63

To- geth - er, we're there for each oth - er ev-'ry time.

65

Musical notation for measures 65-68 of 'The Rose Tree'. The notation is on a single staff with a treble clef. The key signature has five sharps (F#, C#, G#, D#, A#). Measure 65 starts with a whole note chord of F#4, C#5, G#4, D#5, A#4. Measure 66 has a quarter note G#4, a quarter note A#4, and a half note G#4. Measure 67 has a quarter note F#4, a quarter note E4, and a half note D#4. Measure 68 has a quarter note C#4, a quarter note B3, and a half note A#3. The piece ends with a double bar line.

To-ge-th-er, to-ge-th-er, c' mon let's do, — c'-mon let's do,

67 

— c'-mon let's do, _____ do this right!

Lionel Bart's *Oliver!* JR.

Consider Yourself

7

Allegro

3

(DODGER:)



Con - si - der your-self



at home, Con - si - der your-self



one of the fam - i - ly. I've



ta - ken to you so strong. It's



clear we're go-ing to get a - long. Con -



si - der your-self well in, Con -

25

si-der your-self part of the fur-ni-ture. There

29

is-n't a lot to spare, Who cares?

34

What - e - ver we've got we share! If it should

37

chance to be we should see some hard - er days,

40

Emp - ty - lar - der days, Why grouse?

44

Al-ways a chance we'll meet some - bo - dy to

47

foot the bill, Then the drinks are on the

51

house! Con - si - der your-self my

55

mate. We don't want to have

58

no fuss, For af - ter some con -

62

sid - er - a - tion, we can state Con -

*(OLIVER and DODGER are joined by
other members of FAGIN'S GANG.)*

65

(DODGER:)

si - der your-self one of us! Con -

69

OLIVER: DODGER:

si - der your-self... At home? Con -

73 **OLIVER:** **CAPTAIN:**

si - der your-self... One of the fam - i - ly? We've

77 **OLIVER:**

ta - ken to you so strong.

HANDWALKER: **DODGER, CAPTAIN, HANDWALKER:**

80

It's clear we're go-ing to get a -

CHARLIE BATES:

84

long Con - si - der your-self Well in.

DODGER: **NIPPER:**

88

Con - si - der your-self part of the fur-ni-ture.

OLIVER:

92

There is - n't a lot to spare,

GANG:

96

Who cares? What - e - ver we've got we

DODGER:

100

share. No-bo-dy tries to be lah - di-dah and

103

up - pi-ty There's a cup o' tea for

*(FAGIN'S GANG leads
OLIVER towards the town.)*

GANG:

107

all. On - ly it's wise to be

110

han - dy with a rol - ling pin When the

DODGER:

113

land - lord comes to call! Con -

117

si - der your-self our mate. We

121

GANG:

don't want to have no fuss, For

125

af - ter some con - sid - er - a - tion we can

128

OLIVER: **GANG:**

state Con - si - der your-self Yes! one of

(The action develops into a bustling market.)

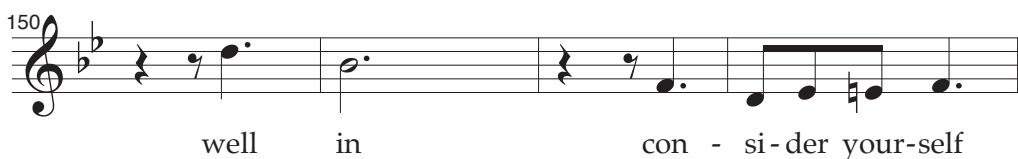
131

COMPANY:

us! Con - si - der your-self

134

at home con - si - der your-self



165

chance to be we should see some hard - er days

168

Emp - ty - lard - er days Why grouse?

172

Al-ways a chance we'll meet some-bod-y to

175

foot the bill, Then the drinks are on the

179

house con - si - der your-self our

183

mate we don't want to have no

187

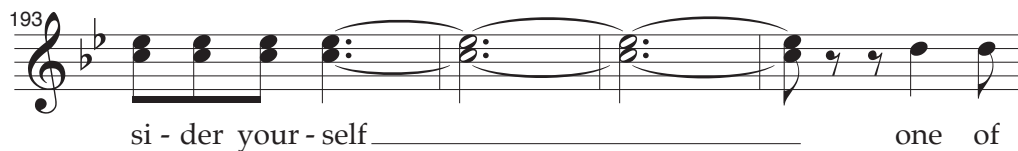
fuss for af - ter some con -

190



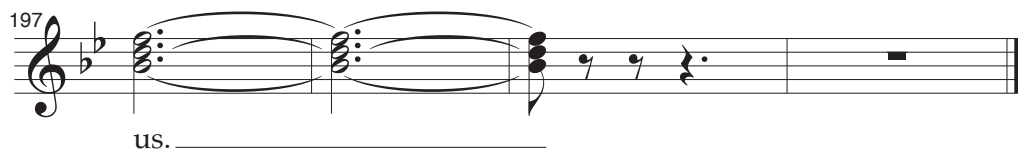
si - de - ra - tion we can state con -

193



si - der your - self _____ one of

197

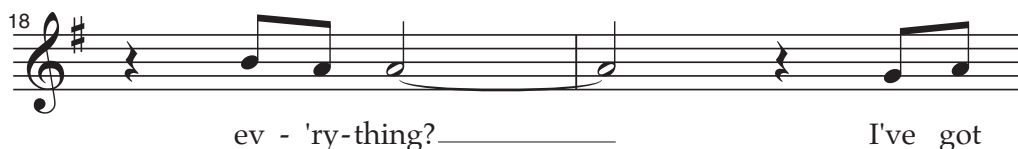
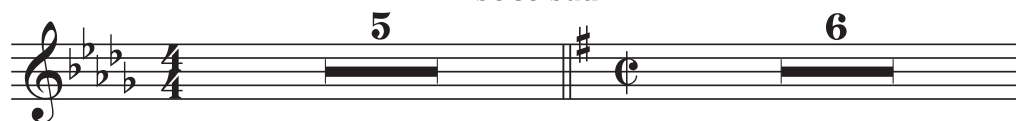


us. _____

Part of Your World

8

ARIEL: If only I could make my father understand. I just don't see how a world that makes such wonderful things could be so bad.




More Freely

24 
 thing-a - ma - bobs? I've got twen-ty. But who


In 4

26 
 cares? No big deal. I want more._____

Semplice, Quasi tempo

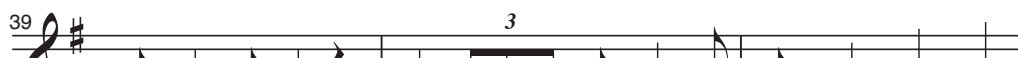
29 
 — I wan-na be — where the peo-ple are.


32 
 I wan-na see,— wan-na see 'em dan - cin',

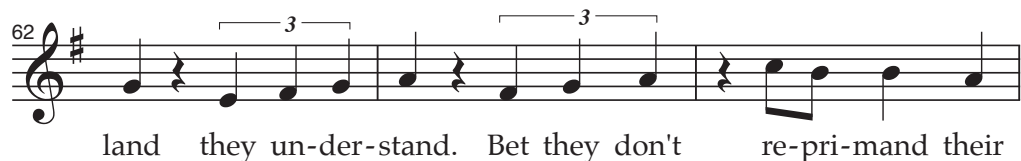
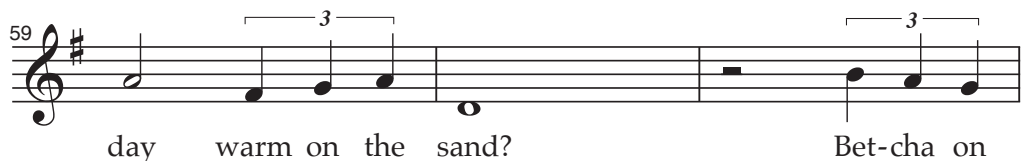
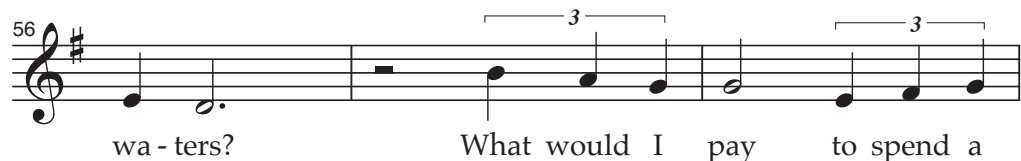
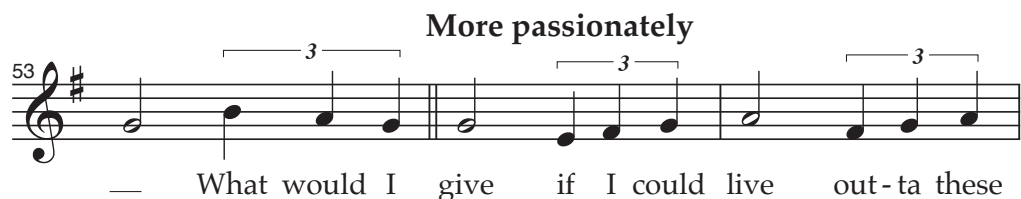
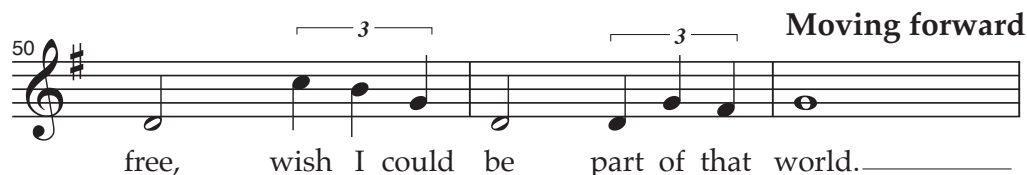
34 
 walk-in' a - round on those... What-d'-ya call 'em? Oh,

Moving forward A tempo

36 
 feet. Flip-pin' your fins, you don't

39 
 get too far.— Legs— are re-qui-red for jump-in', danc-in',

42 
 stroll-in' a - long down the... What's that word a - gain?




Allargando


67 
 swim-min', read - y to stand._____ And

A tempo (broader)

70 
 read - y to know— what the peo - ple know.

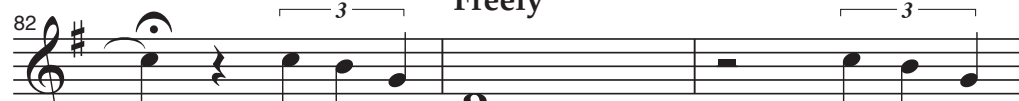
72 
 Ask 'em my ques - tions and get some an - swers.

74 
 What's a fire?— And why does it... What's the word?

76 
 Burn?— When's it my turn? Would-n't I

79 
 love, love to ex - plore that shore up a - bove?_____

Freely

82 
 — Out of the sea, wish I could

85 **A tempo**

be part of that world. _____

Detailed description: This block contains the musical notation for measure 85. It is written on a single staff in treble clef with a key signature of one sharp (F#). The measure is divided into four beats. The first beat contains a half note on G4 with the lyric 'be' underneath. The second beat contains a quarter rest followed by an eighth note on A4. The third beat contains an eighth note on B4 and a quarter note on C5, with a fermata placed over the C5 note. The fourth beat contains a half note on B4. A long horizontal line extends from the end of the measure, indicating a continuation of the melody.

89

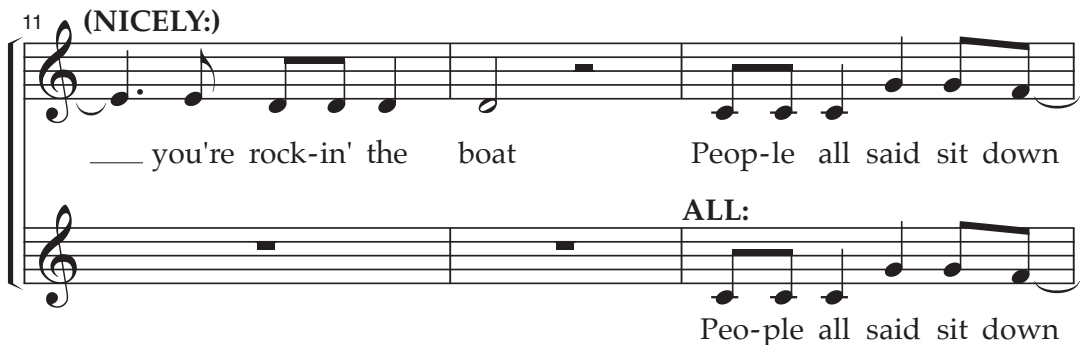
Detailed description: This block contains the musical notation for measure 89. It is written on a single staff in treble clef with a key signature of one sharp (F#). The measure is divided into four beats. The first beat contains a half note on G4. The second beat contains a half note on F#4. The third beat contains a half note on E4 with a fermata placed over it. The fourth beat contains a quarter rest. A long horizontal line extends from the end of the measure, indicating a continuation of the melody.

Sit Down, You're Rockin' the Boat

9

Slowly $\bullet = 88$

NICELY:



14

— sit down you're rock-in' the boat. — And the

— sit down you're rock-in' the boat. —

17 (NICELY:)

de-vil will drag you un-der By the sharp la-pel — of your

20

check-ered coat — Sit down — sit down sit down

22

— sit down sit down — you're rock-in' the boat —

ALL:

Sit down you're rock-in' the boat —

25

2

27 *rit.* **NICELY:** [28] **Tempo I** ♩ = 88 *(laughs then gasps),*

And as I laughed at those pas-sen-gers to Hea-ven, a

rit. **ALL:**

Mmm_____

30

great big wave came and washed me ov - er-board And

Ooo

32

as I sank And I hol-lered "Some-one save me" That's the

mo-ment I woke up, thank the Lord. _____ And I

Ooo _____ Thank the Lord. Thank the Lord.

37 **Tempo II** $\text{♩} = 110$

said to my - self sit down, — sit down,

Said to him - self sit down

39

— You're rock - in' the boat

sit down —

41

Said to my - self sit down, Sit down,

Said to him - self Sit down

43

— You're rock - in' the boat And the

45

Dev - il will drag you un - der. With a

And the dev - il will drag you un -

47

soul so hea - vy you'd nev - er float, Sit down,

- der

49

— sit down, sit down, — sit down, sit down

Sit down, sit down, — sit down, sit down

51

You're rock - in' the boat —

You're rock - in' the boat —

53

p

Sit down you're rock-in' sit down, — sit down, sit down you're

p

Sit down you're rock-in' sit down, — sit down, sit down you're

55

ppp

rock-in' the boat

Sit down you're rock-in' sit down,

ppp

rock-in' the boat

Sit down you're rock-in' sit down

57

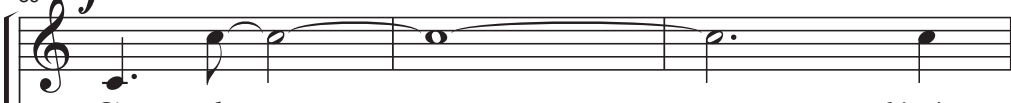


— sit down, sit down you're rock-in' the boat —



— sit down, sit down you're rock-in' the boat —

59

f

Sit down —

You're



Sit down —

you're rock - in' —

62

ff

rock - in' the boat! _____

ff *>*

_____ the boat! _____

Singin' in the Rain JR.

Good Morning


10

*(COSMO, DON and KATHY
are now in high spirits.)*

Moderate 2


Tempo - Moderate 2

(KATHY:) 3 COSMO:



Good morn-in', Good morn-in', —

5 DON: KATHY: DON, COSMO:



We've talked the whole night through, Good morn-in', Good

8 ALL:



morn - in', to you. Good

11



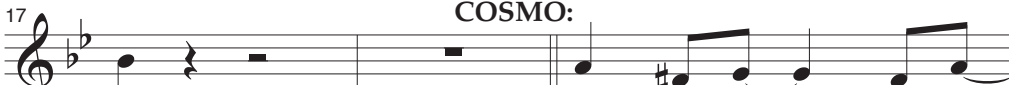
morn - in', Good morn - in', — It's great to

14

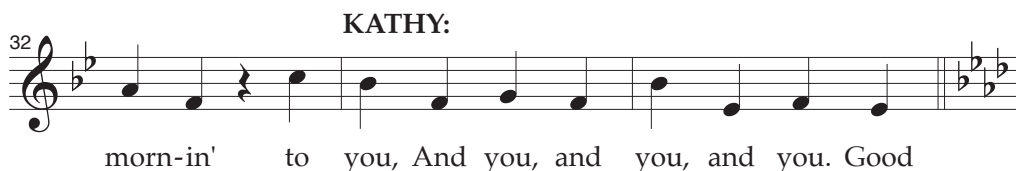
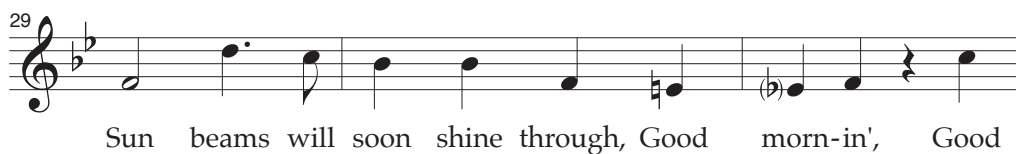


stay up late. Good morn - in', Good morn-in', to

17 COSMO: 19



you. When the band be - gan



41 (KATHY:)

you. In the

DON, COSMO:

Noth-in could be grand-er than to be in Lou-si-an-a.

43 (KATHY:)

morn - in, in the morn - in' it's great to

46

stay up late. — Good morn-in', Good morn-in' to

49 (KATHY:)

you.

DON, COSMO:

Might be just as zip - py if we was in Mis-sis-sip - pi.

51 KATHY:

When we left the mov-ie show, the fu-ture was-n't bright,

54

— But came the dawn the show goes on, — and I don't

57

DON, COSMO:

want to say good - night. Well, say good

59

KATHY: **ALL:**

morn - in', Good morn - in'. — Rain-bows are

62

KATHY: **DON, COSMO:** **KATHY:**

shin - ing through, Good morn-in', Good morn-in! Bon -

65

DON, COSMO: **KATHY:** **DON, COSMO:**

jour! Mon - sieur! Bue-nos di - as! Mu-chas

68

KATHY: **DON, COSMO:** **ALL:**

fri - as! Buon Jour - no! A-gi - tor - no! Good

71

morn-in', Good morn - in'. — We've talked the

74

whole night through, Good morn-in', Good morn-in', to

77

you! _____

25

ask why a cer-tain ques - tion keeps re - peat - ing.

29

JASMINE:
(to RAJAH)

Why should n't I fly so far from here?

33

I know the girl I might be - come here.

37

Fol - low your heart or you might end up

41

(RAJAH gets on board with the plan.)

cold and cal - lous.

45

**MANAL,
ISIR, RAJAH:**

Love comes to those who go and find it.

49

If you've a dream, then stand be - hind it.

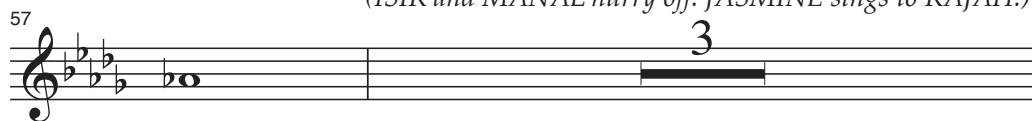
53

JASMINE:

May - be there's more be - yond these pal - ace

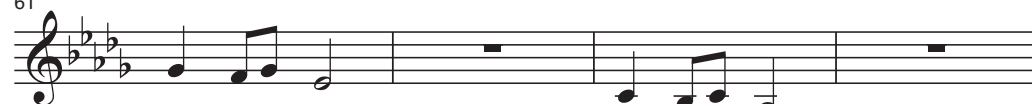
(ISIR and MANAL hurry off. JASMINE sings to RAJAH.)

57



walls.

61



What if I dared?

What if I tried?

(ISIR and MANAL return with a hooded cloak and put it on JASMINE.)

65



Am I pre-pared ____

for what's out-side? ____

69



Why should-n't I fly so far from here?

**JASMINE, MANAL,
ISIR, RAJAH:**

73



Some - thing a - waits be - yond these

77

JASMINE:

pal - ace walls. _____

MANAL,
ISIR, RAJAH:

Ah! _____

81

Ah! _____

83

Some - thing waits be-yond these pal - ace walls! _____

86

Ah! _____

Step in Time

12

Elemental

(CHIMNEY SWEEPS enter.)

SWEEP 1:



mf Brush a - way the dirt and soot.

SWEEP 2:



Brush a - way your tears.

SWEEP 3:



Cob-webs that aren't swept a - way..._____

SWEEP 4:



Hang a - round for years. _____

10

SWEEPS (PART 1):



f We may look a mot - ley crew _____

SWEEPS (PART 2):



f We may look a mot - ley crew

12

smudged with tar and grime, _____ but

smudged with tar and grime,

14

when you need a help - ing hand, _____ we

but when you need a help-ing hand,

Rit.

16

try to step in, _____ try to step in just in

try to step in, _____ step in just in

Steady

18

(ALL:)

time. _____

22 **BERT, SWEEPS:**



Poco accel.



Più mosso

31 **ALL:**



40 MARY POPPINS:

mf Child-hood is a step in time, pa - rent-hood's the same.

MARY POPPINS,
BERT:

SWEEPS: Whew!

44

Nev - er miss a chance to get it right. _____

BERT:

48

Don't it seem a per - fect crime, don't it seem a shame,

MARY POPPINS:

52

when the steps aren't go-ing as smooth-ly as they might?

(BERT:)

when the steps aren't go-ing as smooth-ly as they might?

56

4

60

SWEEPS:

f That's when we step in, step in time.



That's when we step, step... in time. Nev-er need a rea-son,



nev-er need a rhyme. That's when we step in, step in



time!



Link your el-bows, step in time. Link your el-bows, step in time.



Nev-er need a rea-son, nev-er need a rhyme.



Link your el-bows, step in time. Kick your knees up,



step in time. Kick your knees up, step in time.

83

Nev-er need a rea - son, nev-er need a rhyme.

85

Kick your knees up, step in time. Oh,

88 **PART 1:**

Step in time. _____ Step step step.

PART 2:

Step in time. Step step step.

92

Step in time. _____ Step step step.

Step in time. Step step step.

96

Nev-er need a rea - son, nev-er need a rhyme.

Nev-er need a rea - son, nev-er need a rhyme.

98 2

Nev - er need a rea - son,

Nev - er need a rea - son,

101

nev - er need a rhyme. If you

nev - er need a rhyme. If you

(ALL:)

104

kick your knees up, kick your knees up,

106

kick your knees up, kick your knees up,

108 *sub. p* f

step step, step step step step, step step

113

step step, step step step step step step step.

116

fff Nev - er need a rea - son if you step in time!

Raise Your Voice

13

DELORIS: Now sisters, listen up. When you sing, it's not just notes. This is rejoicing. You are singing to the Lord. You gotta remember that.

Solid disco beat

6



7 (DELORIS:)



First— rule of sing-in':— Get the raft-ers ring-in'!—



Toss— ev' - ry - thing in;— Dig down deep in - side.




— When you got a song— worth hear-in',



There's one thing to do:— Keep your fear from



in-ter-fer - in' and let that suck-er burst through! Raise your—

23 
 voice! _____ Lift it up to heav-

26 
 - en! Raise your _____ voice! _____

29 
 Come on, don't be shy! _____ If _____ you feel it, why

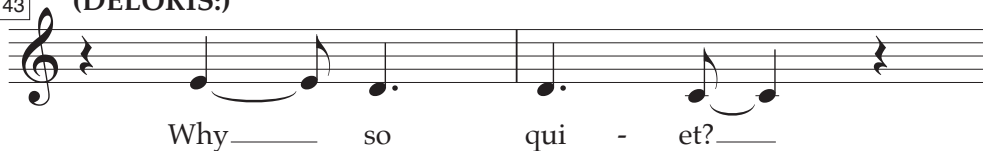
32 
 — con-ceal it? Let your soul re-joice! _____ Raise the stakes!

35 
 — Raise your game! _____ Raise your voice! _____

(DELORIS:) Now, who's gonna step up and help
 me make some real noise? Aww, now don't be tryin'
 to hide from me, Mary Robert...

38 
 39 4

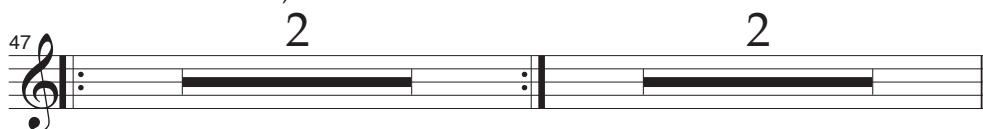
43 (DELORIS:)



MARY ROBERT: Mother Superior says we should sing modestly before the Lord.

MARY PATRICK: And Mary Clarence is saying – it's the word of God, why should we whisper it?

DELORIS: Amen, Sister!



51 (DELORIS:)



(DELORIS:) Go girl!



55 (DELORIS:)

Big - ger!

MARY THERESA: MARY CELESTE:

mp Ahh!

Bright - er!

57 (DELORIS:)

Bold - er!

MARY IRENE: MARY STEPHEN:

Ahhhhhhh!

Bet - ter!

f Ahhhhhhhhhh!

DELORIS, MARY THERESA,
MARY CELESTE, MARY IRENE,
MARY STEPHEN:

59

If you want the world_____ to lis - ten,

61

stand up tall and proud._____ Let 'em know what they

64

—been miss-in' And turn the vo-lume up loud! Bass-es!

67 (DELORIS:)

Al-tos! So-pra-nos! All to-ge-ther, now!

NUN GROUP 1:

mf Ah

NUN GROUP 2:

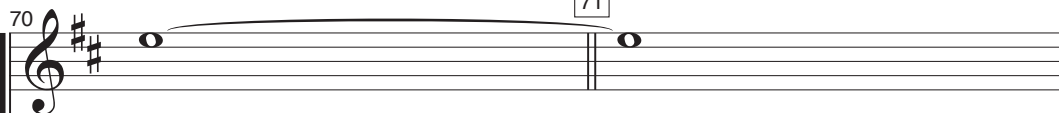
mf Ah

NUN GROUP 3:

mf Ah

(They sing. MARY PATRICK's voice is shrill and overwhelming.)

MARY PATRICK:



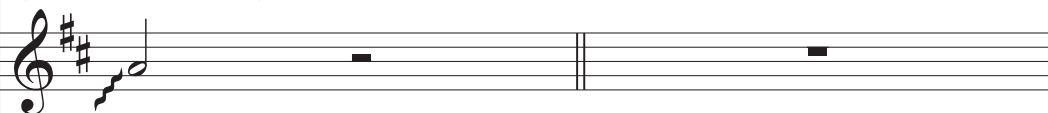
Aaah!_____

(NUN GROUP 1:)



Aaah!

(NUN GROUP 2:)



Aaah!

(NUN GROUP 3:)

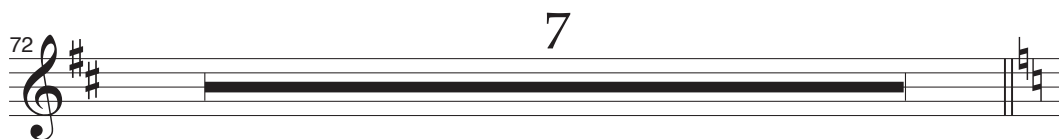


Aaah!

DELORIS: (to MARY PATRICK) Sister. That's a powerful instrument you have there.

MARY PATRICK: Thank you. It used to set off my uncle's seizures. (Bells toll. The NUNS file out.)

DELORIS: Take it down a little, sister. You gotta blend. You gotta listen to each other. You're part of a group.



(DELORIS:) Where are they going?

MARY LAZARUS: Rehearsal's over.

DELORIS: Don't forget to practice.

(DELORIS steps forward.)



83 (DELORIS:)

Raise your voice!_____

86

Push it to e - lev - en!

(Lights up on NUNS alone in their cells.)

88 MARY STEPHEN:

Ah!_____

MARY CELESTE,
MARY IRENE:

DELORIS,
MARY STEPHEN,
MARY CELESTE,
MARY IRENE:

90

Ah!_____ Raise your

92

voice!_____ Turn those speak-ers high!_____

96

DELORIS:



Don't____

MARY LAZARUS:



Do re mi fa sol la ti Don't____

98



____ down - play it! Stand____ and say it,



____ down - play it! Stand____ and say it,

*(Lights up on DELORIS and
MARY ROBERT in the choir room.)*

100



like you got____ no choice!____



like you got____ no choice!____

DELORIS: (to MARY STEPHEN)
Now you join her on the third!

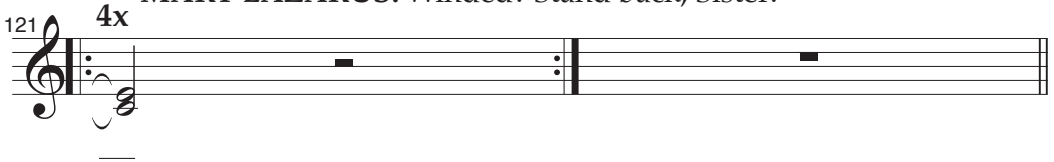
(MARY ROBERT:)



**MARY ROBERT,
MARY STEPHEN:**



DELORIS: Rock that Deo! Mary Laz, can you
pick up the tempo without getting too winded?
MARY LAZARUS: Winded? Stand back, Sister!



MARY LAZARUS:



DELORIS: Okay. Now you ladies stand up and join her. Come on girls.

125



Laud - a - mus te! Be - ne - di - ci - mus te! A - do -

126



ra - mus te! Glo - ri - fi - ca - mus te!

**MARY ROBERT,
SOME NUNS:**

127



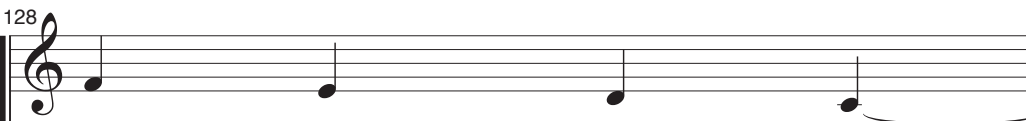
Glo - ri - a in ex -

**MARY LAZARUS,
SOME NUNS:**



Laud - a - mus te! Be - ne - di - ci - mus te! A - do -

128



cel - sis de - o! _____

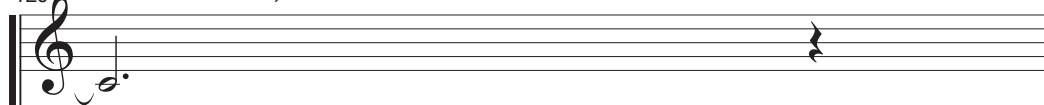


ra - mus te! Glo - ri - fi - ca - mus te!

DELORIS: Now you girls sing hallelujah.

(MARY ROBERT,
SOME NUNS:)

129



(MARY LAZARUS,
SOME NUNS:)



Laud - a - mus te! Be - ne - di - ci - mus te! A - do -

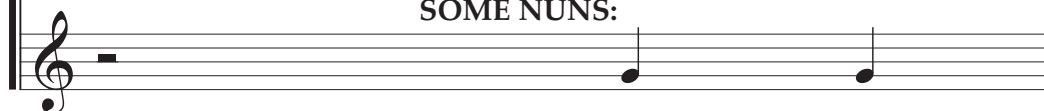
(MARY LAZARUS,
SOME NUNS:)

130



ra - mus te! Glo - ri - fi - ca - mus te!

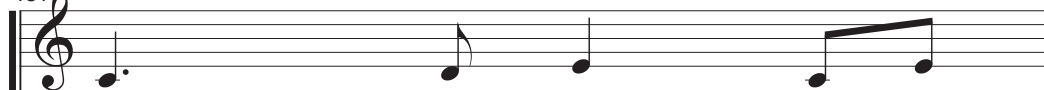
MARY PATRICK,
SOME NUNS:



Hal - le -

(MARY ROBERT,
SOME NUNS:)

131



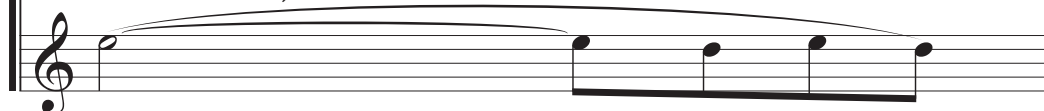
Glo - ri - a in ex -

(MARY LAZARUS,
SOME NUNS:)



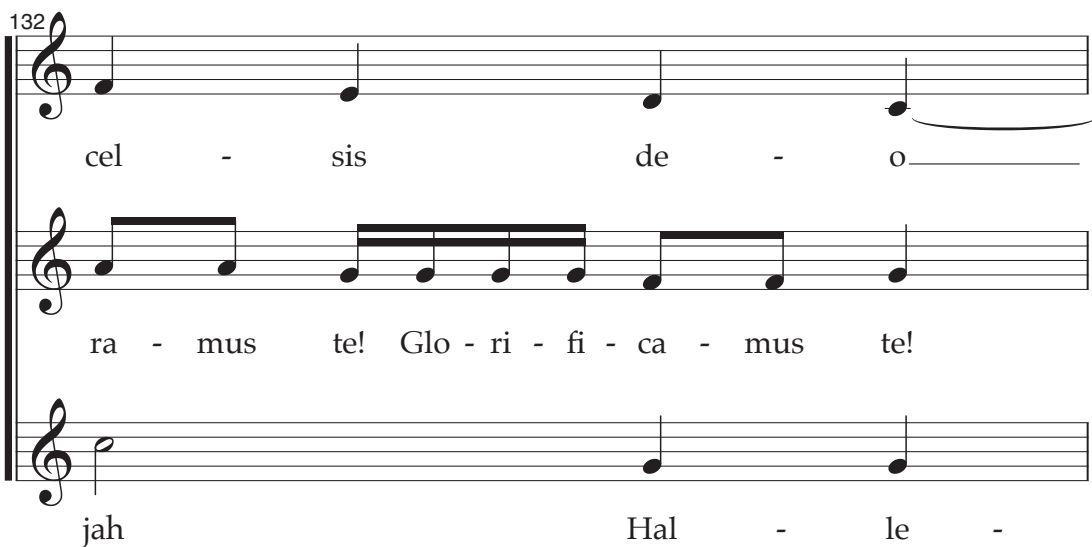
Lau - da - mus te! Be - ne - di - ci - mus te! A - do -

(MARY PATRICK,
SOME NUNS:)



lu

132



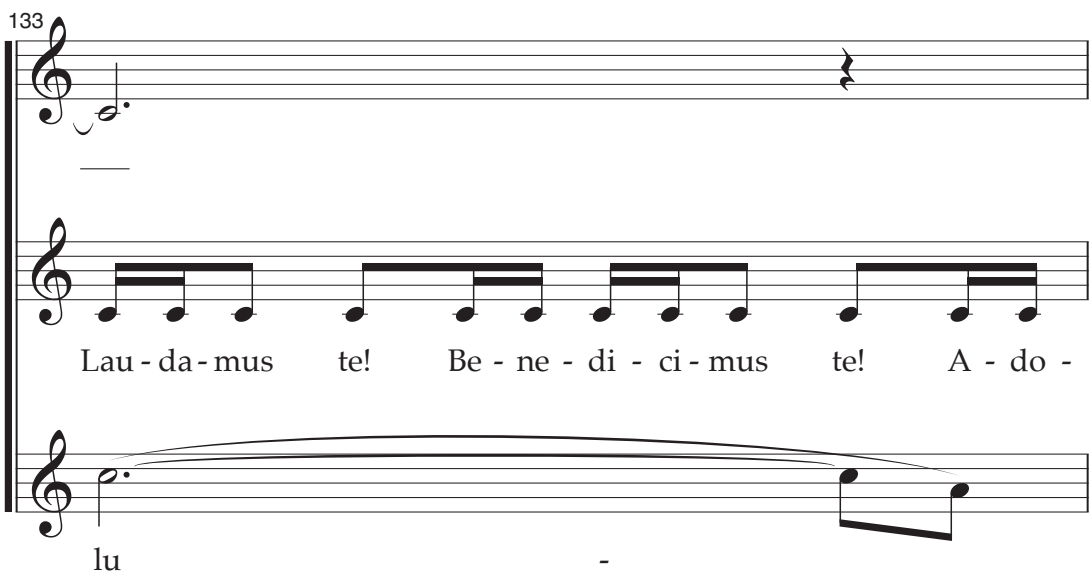
cel - sis de - o

ra - mus te! Glo - ri - fi - ca - mus te!

jah Hal - le -

DELORIS: Now Hallelujah in double time!

133



Lau - da - mus te! Be - ne - di - ci - mus te! A - do -

lu

134

(MARY ROBERT,
SOME NUNS:)

ra - mus te! Glo - ri - fi - ca - mus te!

(MARY LAZARUS,
SOME NUNS:)

jah Hal - le -

MARY STEPHEN,
SOME NUNS:

Hal - le -

135

(MARY ROBERT,
SOME NUNS:)

Glo - ri - a in ex -

(MARY LAZARUS,
SOME NUNS:)

Lau - da - mus te! Be - ne - di - ci - mus te! A - do -

(MARY PATRICK,
SOME NUNS:)

lu -

(MARY STEPHEN,
SOME NUNS:)

lu - jah Hal - le - lu - jah Hal - le -

136

cel - sis de - o

ra - mus te! Glo - ri - fi - ca - mus te!

jah Hal - le -

lu - jah Hal - le - lu - jah Hal - le -

137

Lau - da - mus te! Be - ne - di - ci - mus te! A - do -

lu -

lu - jah Hal - le - lu - jah Hal - le -

(MARY LAZARUS,
SOME NUNS:)

138

ra - mus te! Glo - ri - fi - ca - mus te!

(MARY PATRICK,
SOME NUNS:)

jah

(MARY STEPHEN,
SOME NUNS:)

lu - jah Hal - le - lu - jah

MARY ROBERT:

139

f Tu so - lus do - mi - nus! Tu so - lus al - tis - si - mus!

141

I - e - su Chris - te In glo - ri - a De - i Pa - tris —

143

DELORIS: Amen!

NUNS:

— Raise your —

146

voice! _____ Lift it up to heav-

149

- en! Raise your— voice! _____

152

Spread it 'cross the sky! _____ Blast it! Blare it! Stand

155

— and share it! Help— the world— re-joyce!—

(PART 1:)

157

— Raise a sweat! _____ Raise a cheer

(PART 2:)

— Raise a sweat! _____ Raise— a cheer

(PART 3:)

— Raise a sweat! _____ Raise a cheer

159

(no breath)

— Raise it to — the strat - o - sphere!

(no breath)

— Raise it to — the strat - o - sphere!

(no breath)

— Raise it to — the strat - o - sphere!

161

mf

— Raise your strength, — Raise your spi -

mf

— Raise your strength, — Raise your spi -

mf

— Raise your strength, — Raise your spi -

163

- rit, Raise it so the an - gels hear

- rit, Raise it so the an - gels hear

- rit, Raise it so the an - gels hear

165

— it! Raise your heart! — Raise your soul —

— it! Raise your heart! — Raise your soul —

— it! Raise your heart! — Raise your soul —

DELORIS: You guys are gonna be FAAAAABULOUS!

168

2

PART 1:

mf Raise it up!—

2

PART 2:

mf Raise it...—

2

PART 3:

mf Raise it...—

172

Raise— your voice!

Raise— your voice!

Raise— your voice!

Beautiful City

14

Moderately ♩ = 90

5

4 SOLO:

Out of the ruins and rub - ble

Out of the smoke— Out of our night

— of strug - gle, Can we see— A ray of hope.

One— pale— thin ray— Reach-ing for— the day.

— We— can build— A beau-ti-ful cit - y, Yes,

— we can Yes,— we can.— We— can build— A

beau-ti - ful cit - y,— Not a cit - y of an - gels But

24

we can build a cit-y of man. When your trust

27 (SOLO:)

Is all but shat - tered, when your

ALL:

Ooh,

29

faith is all but killed; You can

Ooh,

31

give up Bit - ter and bat - tered, Or you can

Ooh, Or you can

33 35

slow - ly start — to build — A

slow - ly start — to build — A

(SOLO:)

36

beau - ti - ful cit - y, Yes, — we can Yes,

(ALL:)

beau - ti - ful cit - y, Yes, — we can Yes,

38

— we can. — We — can build — A

— we can. — We — can build — A

40

beau - ti - ful cit - y, — Not a cit - y of an - gels. But

beau - ti - ful cit - y, — Not a cit - y of an - gels

42 (SOLO:) *rall.* Moderately

fi - nal - ly a cit - y of man.

A Part of Us/ Why We Tell The Story (A Part of Us)

15

Slowly, simply

MAMA:



Oh, Ti Moune...— Oh, Ti Moune...—


6



You will al - ways be a part of us.——

(LITTLE TI MOUNE enters with TONTON.) **LITTLE TI MOUNE:**

9



Oh, Ti Moune...— Oh, Ti Moune...

MAMA & LITTLE TI MOUNE:

12



Oh, Ti Moune...—

**MAMA, TONTON,
LITTLE TI MOUNE:**



You will

15



al - ways be a part of us.——

16

MAMA (as STORYTELLER):
And then, the gods blessed her
and transformed her into...

17 **PART 1:**

Oh, _____ Ti Moune... _____

PART 2:

Oh, _____ Ti Moune... _____

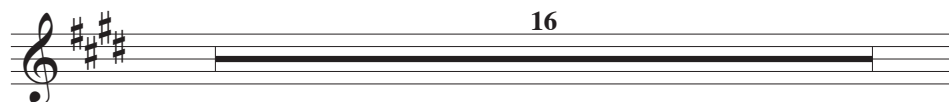
**ALL except
TI MOUNE:**

22

A tree!

Once On This Island JR.
(Why We Tell The Story)

Bright "2" feel



17 STORYTELLERS: ERZULIE: And one day, as Daniel's young son sat in the shade of a tree,

Ooh, way

Ooh, way

he noticed a beautiful young peasant girl high in its branches, looking out at the world.

(LITTLE TI MOUNE plays the young PEASANT GIRL in the tree.)

21

ooh.

ooh.

And the spirit of Ti Moune touched their hearts and set them free to love.

25

Ooh, way

Ooh, way

39 *(The PEASANT GIRL climbs out of the tree.)* **TI MOUNE:**

ooh. And she

33 **(TI MOUNE:)**

stands a - gainst the light - ning and the thun - der,

36 **DANIEL:**

And she shel - ters and pro - tects us from a -

39 **(TI MOUNE:)**

and she fills us with the pow - er and the

(DANIEL:)

bove, and she fills us with the pow - er and the

43 **ALL except LITTLE GIRL:**

won - der of her love.

ALL except LITTLE GIRL:

won - der of her love.

48

And this is why we tell the sto - ry,

And this is why we tell the sto - ry,

52

why — we tell the sto - ry.

why — we tell the sto - ry.

57

Why we tell the sto - ry, why —

Why we tell the sto - ry, why —

61

MAMA:

we tell the sto - ry. If you

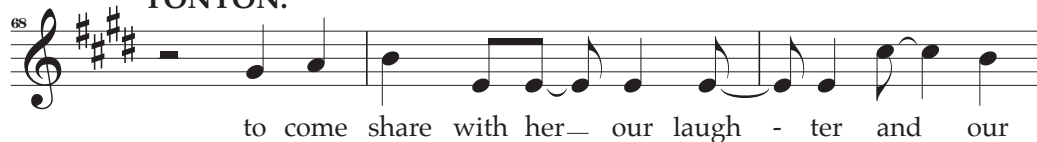
we tell the sto - ry.

65

(MAMA:)



TONTON:



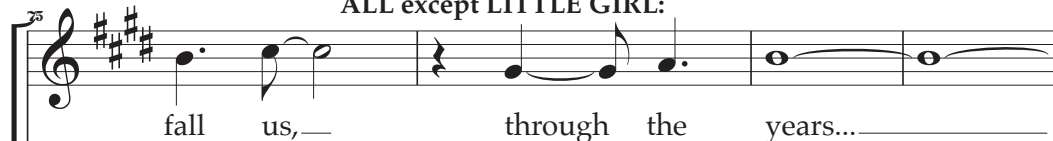
ANDREA:



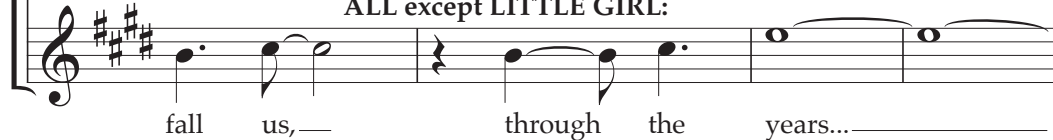
DANIEL:



ALL except LITTLE GIRL:



ALL except LITTLE GIRL:



79



BOYS:



82 **GIRLS:**

Life is why...

(BOYS:)

— the sto - ry! We tell — the sto - ry!

85

Pain is why... Love is why...

We tell — the sto - ry! We tell

88

Grief is — why... —

— the sto - ry! We tell — the sto - ry!

91

Hope is why... Faith is — why...

We tell — the sto - ry! We tell

(ALL surround the LITTLE GIRL.)

94

Two staves of music in G major. The top staff has a treble clef and a key signature of two sharps. It contains a half note G4, a quarter rest, a quarter note A4, a quarter note B4, a half note C5, and a half note D5. The bottom staff has a bass clef and a key signature of two sharps. It contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a half note D4. The lyrics are: "You are— why—" on the top staff and "— the sto - ry! You are— why—" on the bottom staff.

You are— why—

— the sto - ry! You are— why—

95

Two staves of music in G major. The top staff has a treble clef and a key signature of two sharps. It contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note D5. The bottom staff has a bass clef and a key signature of two sharps. It contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a half note D4. The lyrics are: "we tell the sto - ry, why—" on the top staff and "we tell the sto - ry, why—" on the bottom staff.

we tell the sto - ry, why—

we tell the sto - ry, why—

103

Two staves of music in G major. The top staff has a treble clef and a key signature of two sharps. It contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note D5. The bottom staff has a bass clef and a key signature of two sharps. It contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a half note D4. The lyrics are: "we tell the sto - ry. Why" on the top staff and "we tell the sto - ry. Why" on the bottom staff.

we tell the sto - ry. Why

we tell the sto - ry. Why

108

Two staves of music in G major. The top staff has a treble clef and a key signature of two sharps. It contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note D5. The bottom staff has a bass clef and a key signature of two sharps. It contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a half note D4. The lyrics are: "we tell the sto - ry, why— we tell the" on the top staff and "we tell the sto - ry, why— we tell the" on the bottom staff.

we tell the sto - ry, why— we tell the

we tell the sto - ry, why— we tell the

112 **GIRLS:** (*ALL sing to the LITTLE GIRL.*)

sto - ry. So I hope that you will tell

sto - ry.

116

— this tale — to - mor - row.

BOYS:

It will

119 **(BOYS:)**

help your heart re - mem - ber and re - live.

122 **ALL except LITTLE GIRL:**

It will help you feel the an - ger and the

ALL except LITTLE GIRL:

It will help you feel — the an - ger and the

125 **TI MOUNE:**

sor - row... *p* And for - give.

sor - row...

130 **ALL:**

For out of what we live_____ and

134

we_____ be - lieve,_____ Our

139

lives be - come_____ the sto - ries that_____

A bit slower

(The STORYTELLERS take their original positions around the fire.)

143

we weave._____

LITTLE GIRL: There is an island where rivers run deep...

...where the sea sparkling in the sun earns the name "Jewel of the Antilles"...

152

Why we tell the sto - ry... Why_____

Why we tell the sto - ry... Why_____

....an island where the poorest of peasants labor...

156

we tell the sto - ry..._____ We tell the sto - ry...—

we tell the sto - ry..._____ We tell the sto - ry...—

161

...And the wealthiest of
grands hommes play... ...and on this island,
we tell the story!

We tell the sto - ry...

We tell the sto - ry...

167

We tell the sto - ry.

We tell the sto - ry.

(For BOWS, repeat track #13 "RAISE YOUR VOICE.")

Words To Know From

MTI's Broadway Junior Revue: Raise Your Voice

Atrocious – extremely wicked, brutal, or cruel

Befall – to happen to someone as if by a power that is believed to control what happens in the future

Bitter and Battered – Mournful or sad; damaged or worn down by hard use

Blithe – of happy, lighthearted character

Crustacean – a diverse group of invertebrate animals including crabs, lobsters, shrimp, and more

Depiction – a representation in words or images of someone or something

Devotion – the fact or state of being passionately dedicated and loyal

Disdain – a feeling of disgust for someone or something regarded as unworthy or inferior

Excursion – going out or going forth for an exciting event

Gabbed – to talk in rapid or thoughtless manner

Grouse – complaint

Kindling – dry twigs, pieces of paper, etc., that burn easily and are used to start a fire

Lapel – folded flaps of fabric on the front of a jacket or coat

Larder – a supply of food

Motley – a collective made up of many different people or things

Reprimand – a formal, severe criticism for an offense

Rubble – broken fragments resulting from the decay or destruction of a building

Scrumptious – delicious or excellent

Sentimental – feeling a deep sense of tenderness for an experience that is not often logical

Smoldering – to burn without flame, and often with much smoke

Wary – to maintain caution and watchfulness especially in detecting and escaping danger

glossary

actor: A person who performs as a character in a play or musical.

author: A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer and a lyricist.

blocking: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

cast: The performers in a show.

cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

composer: A person who writes music for a musical.

creative team: The author(s), director, choreographer, music director and designers for a play or musical.

cross: When an actor onstage moves toward or away from another actor or object.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements and stages the play.

downstage: The portion of the stage closest to the audience. The opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

house right: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A dramatic speech by one actor.

music director: A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

musical: A play with songs that are used to tell a story.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on the stage and within view of the audience is said to be onstage.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character in a musical. The action centers around this character.

raked stage: A stage which is raised slightly upstage so that it slants towards the audience.

rehearsal: A meeting during which the cast learns and practices the show.

script: 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

speed-through: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

stage directions: Words in the script that describe the actions of the characters.

stage left: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

stage manager: A person who is responsible for keeping all rehearsals and performances on schedule.

stage right: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

upstage: The part of the stage farthest from the audience. The opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

Copyright Notices

“Right Before Your Eyes”

Roald Dahl's *James and the Giant Peach JR.*

Music and Lyrics by Benj Pasek and Justin Paul

Book by Timothy Allen McDonald

Based on the book *James and the Giant Peach* by Roald Dahl

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“The Spark of Creation”

Children of Eden JR.

Music and Lyrics by Stephen Schwartz

Book by John Caird

Based on a concept by Charles Lisanby

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“Matchmaker”

Fiddler on the Roof JR.

Music by Jerry Bock

Lyrics by Sheldon Harnick

Book by Joseph Stein

Based on Sholem Aleichem's stories, by special permission of Arnold Perl

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“So Much Better”

Legally Blonde The Musical JR.

Music and Lyrics by Laurence O'Keefe and Nell Benjamin

Book by Heather Hach

Based on the novel by Amanda Brown and the Metro-Goldwyn-Mayer motion picture

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“Agony”

Into the Woods JR.

Music and Lyrics by Stephen Sondheim

Book by James Lapine

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“We're All in This Together”

Disney's *High School Musical JR.*

Music and Lyrics by Matthew Gerrard and Robbie Nevil

Book by David Simpatico

Based on a Disney Channel Original Movie written by Peter Barsocchini

Music and Lyrics © 2005, 2006 Walt Disney Music Company (ASCAP) / Wonderland Music Company (BMI) /
Five Hundred South Songs (SESAC)

Arrangements © 2006 Walt Disney Music Company (ASCAP) / Five Hundred South Songs (SESAC)

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“Consider Yourself”

Oliver! JR.

Book, Music and Lyrics by Lionel Bart

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“Part of Your World”

Disney's *The Little Mermaid JR.*

Music by Alan Menken

Lyrics by Howard Ashman and Glenn Slater

Book by Doug Wright

Based on the Hans Christian Andersen Story and the Disney Film produced by Howard Ashman & John Musker and written & directed by John Musker and Ron Clements.

Music and Lyrics © 1988, 2007, 2011 Walt Disney Music Company (ASCAP) / Punchbuggy Music (ASCAP) /

Wonderland Music Company, Inc. (BMI) / Menken Music (BMI).

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“Sit Down, You're Rockin' the Boat”

Guys and Dolls JR.

Music and Lyrics by Frank Loesser

Book by Abe Burrows and Jo Swerling

Based on “The Idyll of Miss Sarah Brown” and characters by Damon Runyon

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“Good Morning”

Singin' in the Rain JR.

Songs by Arthur Freed and Nacio Herb Brown

Screenplay by Betty Comden and Adolph Green

Based on the classic Metro-Goldwyn-Mayer film, by special arrangement with Warner Bros. Theatre Ventures, Inc.

Singin' In The Rain © 1986, 2003 Singin' In The Rain Co. Limited Partnership. All Rights Reserved

“These Palace Walls”

Disney's *Aladdin JR.*

Music by Alan Menken

Lyrics by Howard Ashman, Tim Rice and Chad Beguelin

Book by Chad Beguelin

Based on the Disney film written by Ron Clements, John Musker, Ted Elliott & Terry Rossio and directed & produced by Ron Clements & John Musker

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“Step in Time”

Disney and Cameron Mackintosh's *Mary Poppins JR.*

Original Music and Lyrics by Richard M. Sherman and Robert B. Sherman

Book by Julian Fellowes

New Songs and Additional Music and Lyrics by George Stiles and Anthony Drewe

Co-Created by Cameron Mackintosh

Based on the stories of P.L. Travers and the Walt Disney film

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“Raise Your Voice”

Sister Act JR.

Music by Alan Menken

Lyrics by Glenn Slater

Book by Cheri Steinkellner and Bill Steinkellner

Additional Book Material by Douglas Carter Beane

Based on the Touchstone Pictures Motion Picture “Sister Act” written by Joseph Howard

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“Beautiful City”

Godspell JR.

Music and Lyrics by Stephen Schwartz

Book by John Michael Tebelak

Based on “The Gospel According to St. Matthew”

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“Why We Tell the Story”

Once on This Island JR.

Music by Stephen Flaherty

Book and Lyrics by Lynn Ahrens

Based on *My Love, My Love* by Rosa Guy

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