



MUSIC THEATRE  
INTERNATIONAL

mti's

BROADWAY

**JUNIOR®**

revue

raise your voice

**ACTOR'S SCRIPT**



mti's

**BROADWAY**

**JUNIOR**<sup>®</sup>

revue

raise your voice

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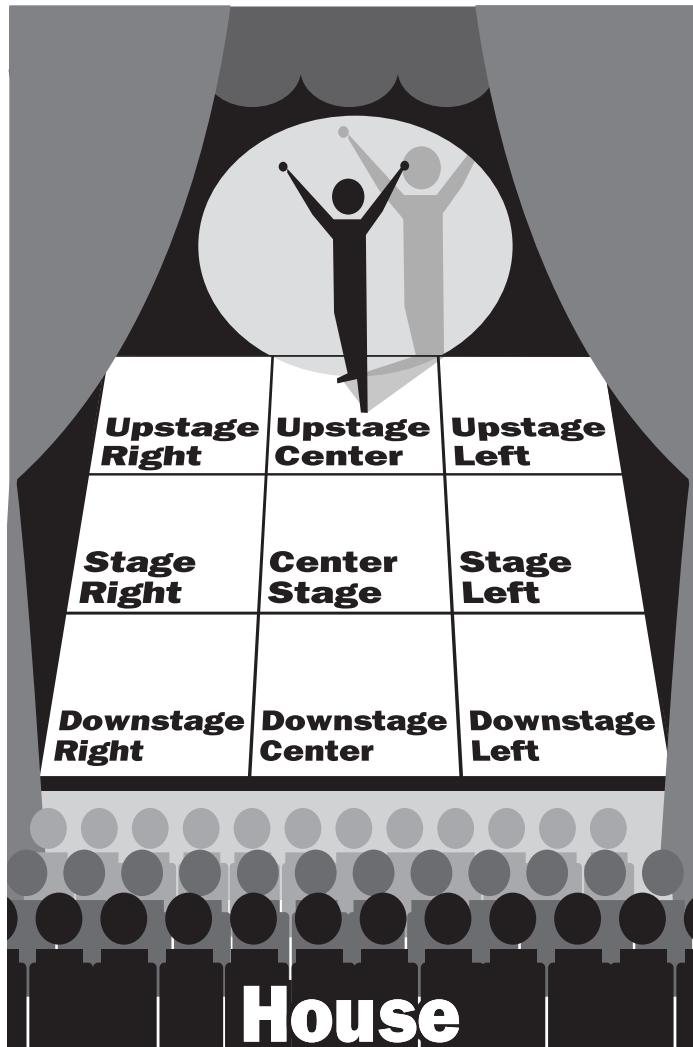
# welcome to the theater

## 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:

<b>ON:</b> onstage	<b>OFF:</b> offstage
<b>US:</b> upstage	<b>DS:</b> downstage
<b>SL:</b> stage left	<b>SR:</b> stage right
<b>CS:</b> center stage	<b>X:</b> 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.*)

3

4

XDSR

8

1-8

5

CHAD:

Yes-ter-day, we all were on our own road.

6

7

(CHAD):

We did -n't real -ly know

8 DICTION

GROUP 1: GROUP 2: ALL:

Uh -uh, uh -uh, uh -

13

TAYLOR:

that each of us— brings some-thing to the ta - ble—

(ALL):

uh

33

# some tips for the theater

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

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

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

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

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

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

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

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

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

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

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](http://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](http://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

*James and the Giant Peach JR.*

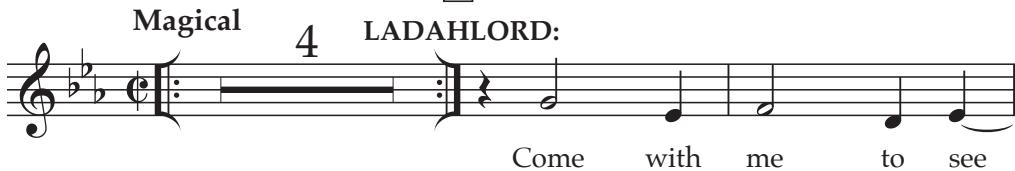
# Right Before Your Eyes

1

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

5

Magical 4 LADAHLOD:



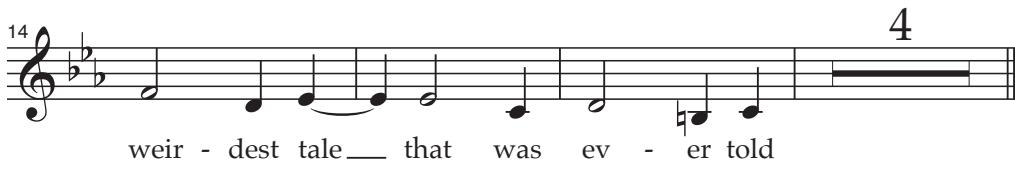
Come with me to see

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



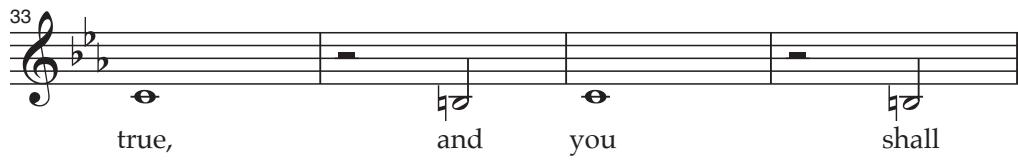
some will swear it's fic - tion Yet,

29



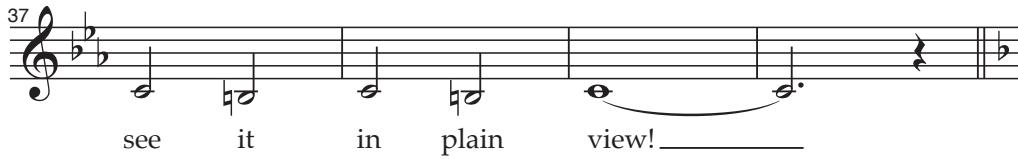
each pe - cu - liar twist that I tell is

33



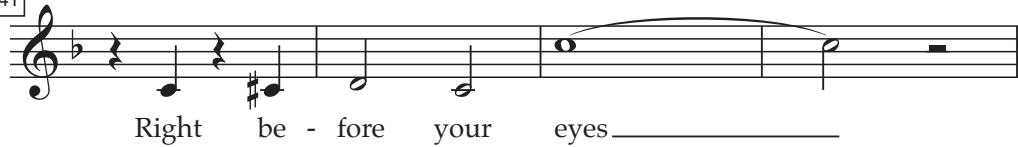
true, and you shall

37



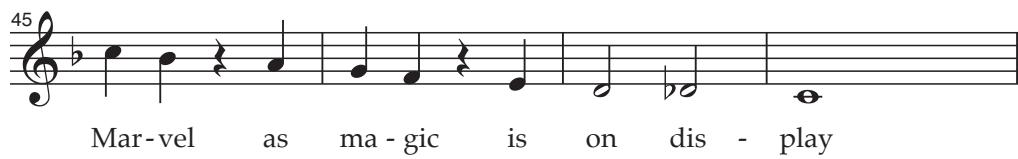
see it in plain view! \_\_\_\_\_

41 a la "Softshoe"



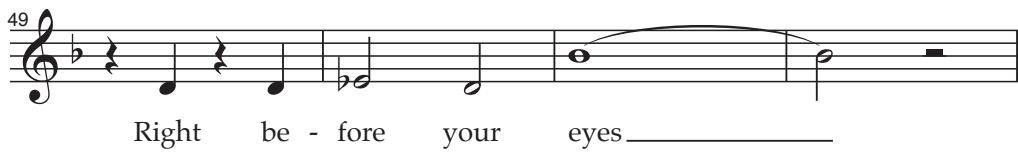
Right be - fore your eyes \_\_\_\_\_

45



Mar - vel as ma - gic is on dis - play

49



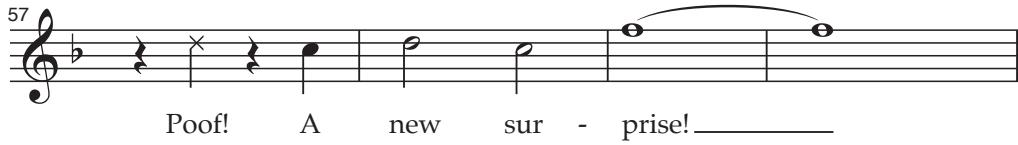
Right be - fore your eyes \_\_\_\_\_

53



All might seem tra - gic, but then it's o - kay! \_\_\_\_\_

57



Poof! A new sur - prise! \_\_\_\_\_

(LADAH LORD removes the ghost light.)

61



Right be - fore your eyes \_\_\_\_\_

2

**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

(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 LADAHLOLD:

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

Plus, our sto - ry fea - tures \_\_\_\_

(COMPANY):

la

87 INSECTS:

LADAHLOLD:

Tons of cra - zy crea - tures \_\_\_\_ And

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

91 SPIKER,

SPONGE:

two a - tro - cious aunts \_\_\_\_ ev - 'ry child will

95 fear.

LADAHLOLD:

Oh, dear!

Who

99 knows what

might ap - pear? \_\_\_\_

103 **ALL:**

Right be - fore your eyes \_\_\_\_\_

107 **EARTHWORM:**

Scrump - tious and sca - ry ad - ven - tures start

111 **ALL:**

Right be - fore your eyes \_\_\_\_\_

115 **SPIDER,  
CENTIPEDE:**

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

119 **LADAHLOLD:**

Pray that no one dies! \_\_\_\_\_

123 **ALL:**

Right be - fore your eyes! \_\_\_\_\_

128 **Spooky**

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

132 **JAMES:**



We'll soar to the northern star

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

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

139 **ALL:**

139

ALL:

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

A musical score for voice and piano. The piano part is in 147th time, with a key signature of four flats. The vocal line begins with a piano dynamic, followed by a melodic line with a sustained note and a melodic line with a sustained note. The lyrics are: Right before your eyes there might be.

**PART 1:**

155 Right be - fore your eyes \_\_\_\_\_

**PART 2:**

159 (ALL:) Whim-sy and won-der What else would we need? \_\_\_\_\_

163 LADAHLOLD: 165 We've got James and a gi - ant

167 ALL: peach that flies \_\_\_\_\_ A pack of ac - tors

171 LADAHLOLD: all in dis - guise \_\_\_\_\_ So let that

175 ALL: cur - tain rise! \_\_\_\_\_ **p** Right be - fore \_\_\_\_\_

179

*mf* Right be - fore

183

*f* Right be - fore your

189

2  
eyes!

# The Spark Of Creation

2

## Ebbing and Flowing

**FEMALE  
STORYTELLERS:**



Musical score for Female Storytellers in 7/4 time. The vocal line consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. The lyrics "Be - yond" are repeated twice.

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

**EVE:** What a  
wonderful word...

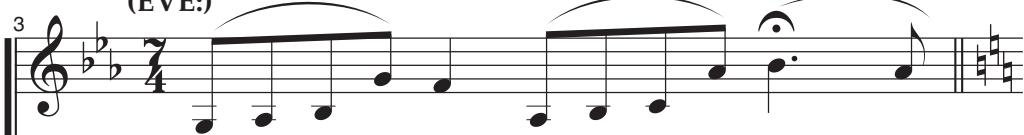
**MALE  
STORYTELLERS:**



Musical score for Male Storytellers in 7/4 time. The vocal line consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. The lyrics "Be - yond" are repeated twice.

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

**(EVE:)**



Musical score for Eve in 7/4 time. The vocal line consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. The lyrics "Be - yond" are repeated twice.

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

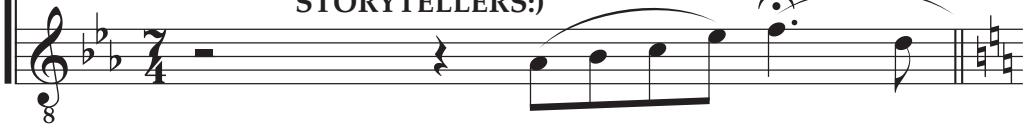
**(FEMALE  
STORYTELLERS:)**



Musical score for Female Storytellers in 7/4 time. The vocal line consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. The lyrics "Be - yond" are repeated twice.

"Be - yond" ...

**(MALE  
STORYTELLERS:)**



Musical score for Male Storytellers in 7/4 time. The vocal line consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. The lyrics "Be - yond" are repeated twice.

"Be - yond" ...

## Steady, driving tempo

4

4

1

8

8

EVE

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. The vocal line starts on a high note and descends through various intervals, including a major second and a minor third. The score is written on five lines of a five-line staff.

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

A musical staff in treble clef with five horizontal lines. It features a melodic line consisting of eighth and sixteenth notes. The notes are connected by vertical stems and horizontal beams. The first measure contains a eighth note, two sixteenth notes, another eighth note, and a sixteenth note followed by a dot. The second measure contains a eighth note, two sixteenth notes, another eighth note, and a sixteenth note followed by a dot.

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



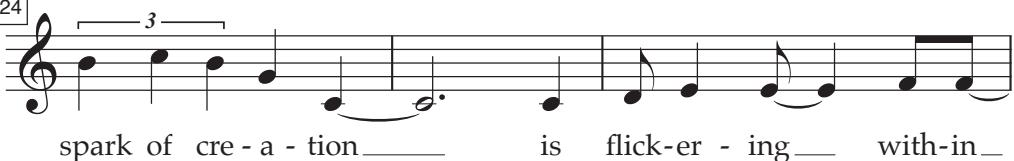
he left a ti - ny spark\_\_\_ of that fi - re,

22



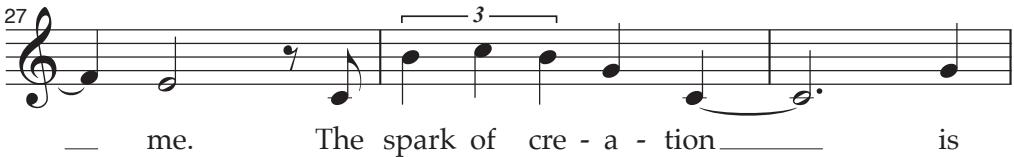
smol - der - ing\_\_\_ in - - side. The

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

The musical score for 'The Star-Spangled Banner' includes the lyrics 'spark of creation: \_\_\_\_\_' and 'may it burn \_\_\_\_\_ for - ev -'. Measure 42 is shown with a treble clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth notes. The lyrics are aligned with the notes, with a blank line for the first word of the second line. Measure 42 concludes with a fermata over the final note of the line.

A musical score for voice and piano. The vocal line starts with a melodic line of eighth and sixteenth notes. A bracket above the piano part indicates a three-measure repeat. The vocal line continues with a sustained note, a grace note, and a melodic line. The piano part consists of eighth-note chords. The lyrics "The spark of creation:" are written below the vocal line, followed by a piano part and a melodic line.

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...      63      The spark of \_\_\_\_\_

65

cre - a - tion! \_\_\_\_\_

70

\_\_\_\_\_

*Fiddler On The Roof JR.*  
**Matchmaker**

**HODEL:** Well, somebody has to arrange the matches.

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

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The measure starts with a half note (B-flat), followed by a quarter note (A), another quarter note (A), a quarter note (A), an eighth note (G), a quarter note (A), another quarter note (A), another quarter note (A), and a half note (G). The lyrics 'Make me a match, Find me a find,' are written below the notes.

Make me a match, Find me a find,

Find me a find,

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth notes. The lyrics 'Catch me a catch.' are aligned with the first two measures, and 'Match-mak-er.' is aligned with the last two measures. The vocal line starts on a high note, descends, and then ascends again.

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

Match-mak - er,      match-mak - er,

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The measure starts with a treble clef. The notes are: a quarter note on the A line, followed by a half note on the G line, a quarter note on the A line, a half note on the G line, a quarter note on the A line, a half note on the G line, a quarter note on the A line, a half note on the G line, a quarter note on the A line, a half note on the G line, a quarter note on the A line, a half note on the G line, a quarter note on the A line, and a half note on the G line. The lyrics are: "Look through your book And make me a per - fect".

Look through your book And make me a per - fect

17 19 CHAVA:  


match mak-er match mak-er

21

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

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

25

Slen - der and pale. Bring me a ring for I'm

29

long - ing to be The en - vy of all I

33

**HODEL:**

see. For pa - pa,

37

**CHAVA:**

Make him a schol - ar. For ma - ma, Make him

41

**CHAVA,  
HODEL:**

43

rich as a king. For me, well,

45

I would-n't hol-ler If he were as hand-some as

49

51

an - y - thing. Match-mak - er, match-mak - er,

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

**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

2

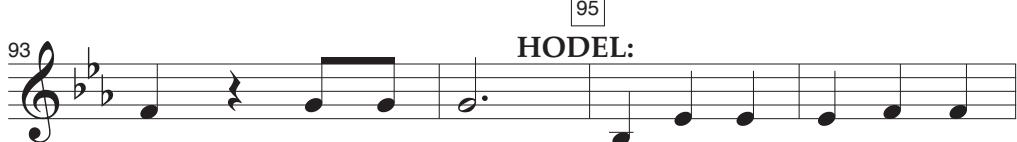
(CHAVA:)

87

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



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



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

95

HODEL:



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



CHAVA,  
HODEL:

103

good. Dear Yen - te,



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



al - so a bride. It's not that

CHAVA, HODEL,  
TZEITEL:

113

I'm sen - ti - men - tal.

It's just that I'm

117

ter - ri - fied! \_\_\_\_\_

**Marcato**

121

Match-mak - er, match-mak - er, Plan me no plans,

125

I'm in no rush. May - be I've learned

**129 Quietly**

Play - ing with match-es A girl can get burned. So,

**133 Tempo I**

Bring me no ring, Groom me no groom,

137

Find me no find, Catch me no catch,

141

142

Un - less he's a match - less

A musical score for piano/vocal. The key signature is B-flat major (two flats). The tempo is marked '141' at the beginning of the first measure. The lyrics 'Un - less he's a match - less' are written below the notes. Measure 141 consists of a piano introduction followed by a vocal line with a dotted half note, a quarter note, a quarter note, and a half note. Measure 142 begins with a piano chord and continues with a vocal line consisting of a half note, a quarter note, and a half note. The score concludes with a piano postlude.

145

match. 4

A musical score for piano/vocal. The key signature is B-flat major (two flats). The tempo is marked '145' at the beginning of the first measure. The lyrics 'match.' are written below the notes. The score consists of a piano introduction followed by a vocal line with a half note, a quarter note, and a half note. The measure is numbered '4' above the staff.

# 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.—

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

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

— And I have turned— my whole world up -

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

13

— Watch-ing you walk a - way Is

(EMMETT taps her  
on the shoulder.) (EMMETT  
points to the list.)

15

like a fa - tal blow... What?

17

**Allegro; Rock**

...Whoa. Is that my name up on that list?—

19

— Does some - one know that I ex - ist?—

21

— Is this a mis-take? Am I e - ven a-wake?—

(EMMETT pinches her.)

23

Pinch me now to make sure...—

25

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

[26]

27

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

30

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

(ELLE:)

32

—

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:

Sheet music for Elle's dialogue. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "May - be she's what you pre - fer." The measure ends with a fermata over the final note.

Sheet music for Elle's dialogue. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "But hey, last year I was her." The measure ends with a fermata over the final note.

Sheet music for Elle's dialogue. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "May - be you will change your mind." The measure ends with a fermata over the final note.

Sheet music for Elle's dialogue. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "But you might look up to find." The measure ends with a fermata over the final note.

Sheet music for Elle's dialogue. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "I've gone on to bet-ter things: Bet-ter jobs or big-ger rings." The measure ends with a fermata over the final note.

Sheet music for Elle's dialogue. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "I don't have the time to cry..." The measure ends with a fermata over the final note.

(ELLE:)



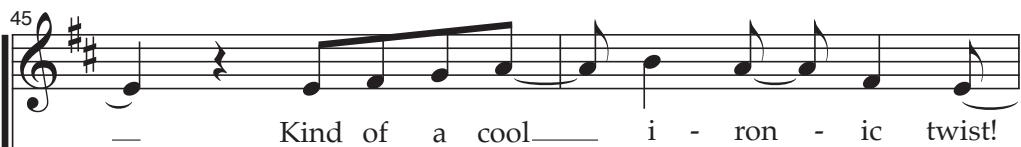
44

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

CHORUS:



My name up! On that list!



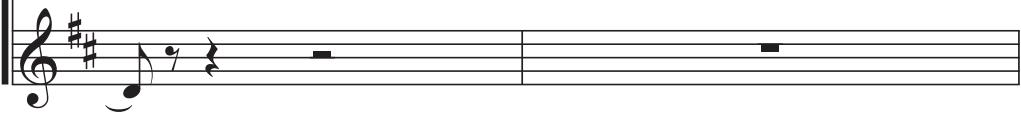
Kind of a cool i - ron - ic twist!



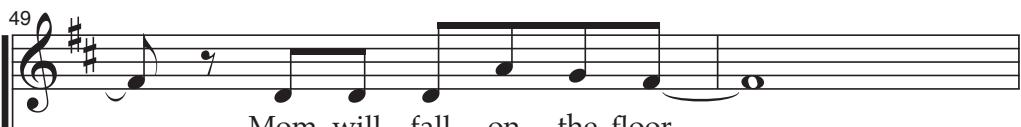
Kind of a cool i - ron - ic twist!



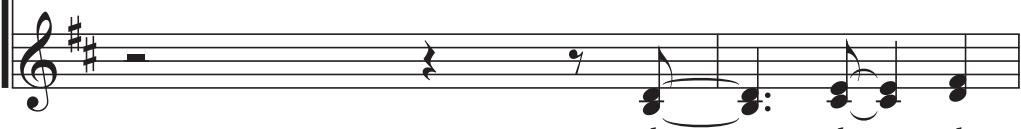
Who else can I tell? Ooh, wait! where's my cell?



—



Mom will fall on the floor...



Ah, Ah, Ah!

51

Hey, Mom! Look at my name \_\_\_\_\_ in black and white!

52

Hey, Mom! Look at my name \_\_\_\_\_ in black and white!

53

— Your daughter's do \_\_\_\_\_ in' some - thin' right!

— Your daughter's do \_\_\_\_\_ in' some - thin' Some-

55

— And I feel so\_\_\_\_ much bet - - thin' right! And I feel so\_\_\_\_ much bet -

57

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

58

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

59

— Then we will see who walks the walk.

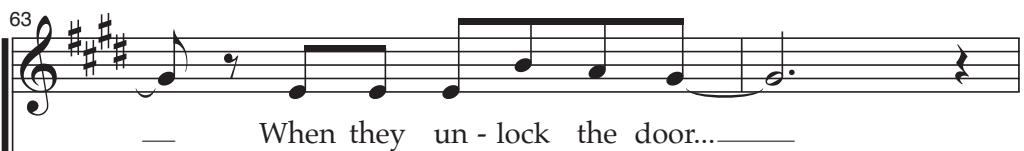
— Then we will see who walks the walk.

61

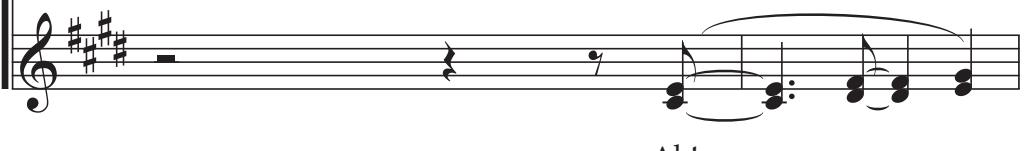
— No, no, I can't wait! I will be there at eight!

—

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

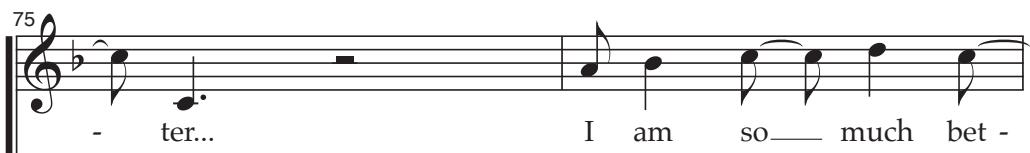
And soon all y'all gon - na know

73

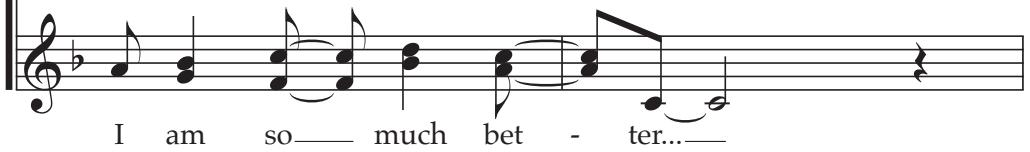
That I am so - much bet -

— 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...—

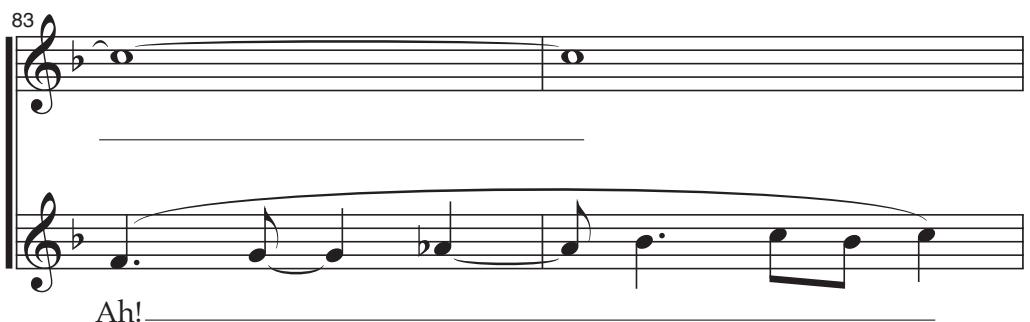
80

81



— Than be-fore! — Ah! —

83



— Ah! —

85 **ALL:**

A musical score for 'All' in G clef, 2/4 time, with a key signature of one flat. The score consists of two staves. The top staff shows a continuous line of eighth and sixteenth notes, primarily in the bass and tenor ranges. The bottom staff shows a continuous line of eighth and sixteenth notes, primarily in the bass range. The notes are connected by a single, long, flowing line that spans both staves and most of the page. The score is numbered 85 at the beginning of the top staff. The vocal line begins with a bass note, followed by a tenor note, then a bass note, and so on, creating a rhythmic pattern of eighth and sixteenth notes. The line starts on the first beat of the first measure and continues through the second measure, ending with a bass note on the second beat of the second measure.

Ah! \_\_\_\_\_

# Agony

5

**A la barcarolle (CINDERELLA'S PRINCE):**

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

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

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

10 A-gon-y!— Be-yond pow-er of speech,

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

17 RAPUNZEL'S  
**p** PRINCE:

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

18

sits by the ho-ur, main - tain-ing her hair.

21

Blithe and be - com-ing, and fre - quent-ly hum-ming a

*(hums RAPUNZEL's theme)*

23

light-heart-ed air: Ah - ah-ah - ah - ah - ah -

26

*mf*

A - gon - y! — Far more pain - ful than yours,

29

when you know she would go with you, — if there onl-y were

33 *mf*

CINDERELLA'S PRINCE:

A - gon - y! — Oh the tor-ture they

(RAPUNZEL'S PRINCE:)

doors. A - gon - y! — Oh the tor-ture they

35

teach! Al-ways ten steps be - hind—

teach! Al-ways ten feet be -

38

and she's just out of reach.

low— and she's just out of reach.

40

A-gon-y— that can cut like a knife!

A-gon-y— that can cut like a knife!

*rit.* *a tempo*

I must have her to wife.

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!!!

8

1-8

9 **CHAD:**

Yes-ter-day, we all were on our own road.

11 **(CHAD):**

We did - n't real - ly know \_\_\_\_\_

**GROUP 1: GROUP 2: ALL:**

Uh - uh, uh - uh, uh -

13 **TAYLOR:**

that each of us \_\_\_\_\_ brings some-thing to the ta - ble \_\_\_\_\_

**(ALL):**

uh

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:

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.

35 **JOCKS:**



We're all here and speak-ing out with one voice.

37 **BRAINIACS:**



We're gon-na rock the house! \_\_\_\_\_ Oo-wah oo-wah

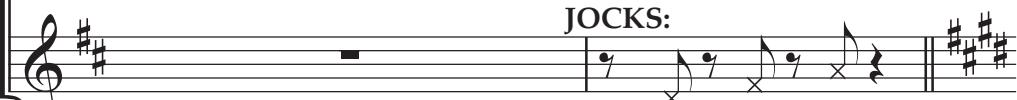


The par-ty's on; now ev - 'ry-bod - y make some noise,



c' - mon and scream and shout! \_\_\_\_\_

41 **JOCKS:**



Hey! Hey! Hey!

43 **TAYLOR,  
CHAD:**



We've ar - rived be - cause we stuck to - geth - er;



Woo!

45 **(TAYLOR,  
CHAD):**



we make each oth - er strong. \_\_\_\_\_

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

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

49 **ALL:**

To-ge-th-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-ge-th - er, to-ge-th - er, to-ge-th - er, ev - 'ry-one.

61

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

63



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

65



To-geth-er, to-geth-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:)

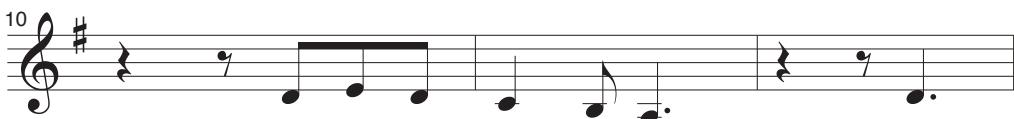


Con - si - der your-self



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

73

**OLIVER:**  
si - der your-self...

**CAPTAIN:**  
One of the fam - i - ly?

We've

77

**OLIVER:**  
ta - ken to you

**CAPTAIN:**  
so strong.

**HANDWALKER:**

**DODGER, CAPTAIN,  
HANDWALKER:**

80

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

84

**CHARLIE BATES:**

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

88

**DODGER:**  
Con - si - der your-self

**NIPPER:**  
part of the fur-ni-ture.

92

**OLIVER:**

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 -

A musical score for voice and piano. The vocal line starts with a quarter note on 'si', followed by a eighth note on 'der', a quarter note on 'your-self', a half note on 'our', a quarter note on 'mate.', and a half note on 'We'. The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand.

si - der your-self our mate. We

121 **GANG:**  


don't want to have no fuss, For

don't want to have no fuss, For

A musical score for a single melodic line. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The tempo is 125 BPM. The melody consists of eighth and sixteenth notes. The lyrics are: 'af - ter some con - sid - er - a - tion we can'. The notes correspond to the lyrics as follows: 'af' (two eighth notes), 'ter' (one eighth note, sharp), 'some' (one eighth note, sharp), 'con' (one eighth note, sharp), 'sid' (one eighth note, sharp), 'er' (one eighth note, sharp), 'a' (one eighth note, sharp), 'tion' (one eighth note, sharp), 'we' (one eighth note, sharp), 'can' (one eighth note, sharp).

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

128 **OLIVER:** state Con - si - der your-self **GANG:** Yes! one of

*(The action develops into a bustling market.)*

A musical score for a single melodic line. The key signature is one sharp (F#). The tempo is marked '131'. The lyrics 'COMPANY:' are written above the staff. Below the staff, the lyrics 'us!', 'Con - si - der your-self' are written, corresponding to the musical notes. The melody consists of eighth and sixteenth notes, with a dynamic range indicated by a crescendo and decrescendo bracket.

us! Con - si - der your-self

A musical score for a single melodic line. The key signature is one flat, and the time signature is 134. The melody consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. The lyrics "at home consider your-self" are written below the notes, corresponding to the melody.

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

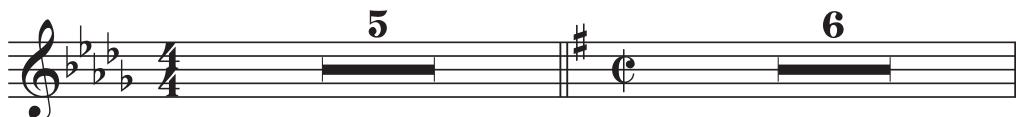
us. \_\_\_\_\_

Disney's *The Little Mermaid JR.*

# 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.



12 **ARIEL:**



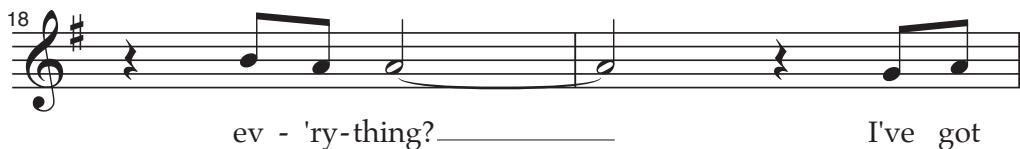
Look at this stuff. Is - n't it neat?



Would-n't you think my col - lec - tion's com - plete?



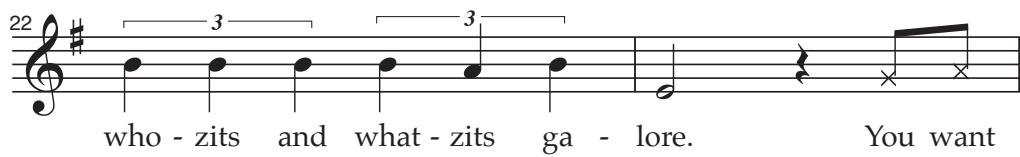
Would-n't you think I'm the girl, the girl who has



ev - 'ry-thing? I've got

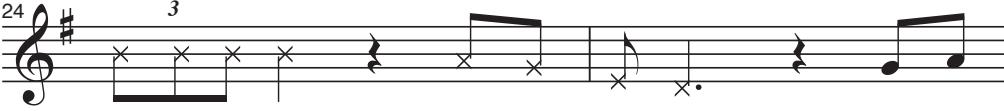


gad - gets and giz - mos a - plen - ty. I've got



who - zits and what - zits ga - lore. You want

### 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

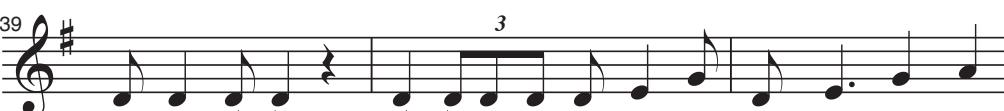
29   
— I wan-na be— where the peo-ple are.

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?

44

Street. Up where they walk, up where they

47

run, up where they stay all day in the sun... Wan-der-in'

50

**Moving forward**

free, wish I could be part of that world.

53

**More passionately**

— What would I give if I could live out-ta these

56

wa - ters? What would I pay to spend a

59

day warm on the sand? Bet-cha on

62

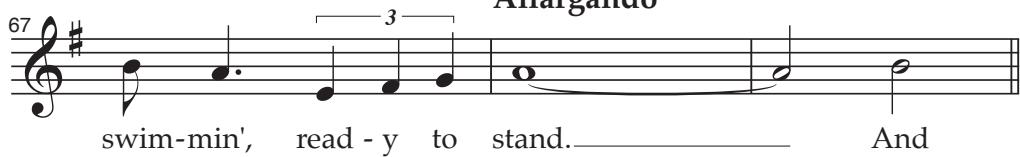
land they un-der-stand. Bet they don't re-pri-mand their

65

daugh - ters. Bright young wom-en, sick of

**Allargando**

67



swim-min', ready to stand. And

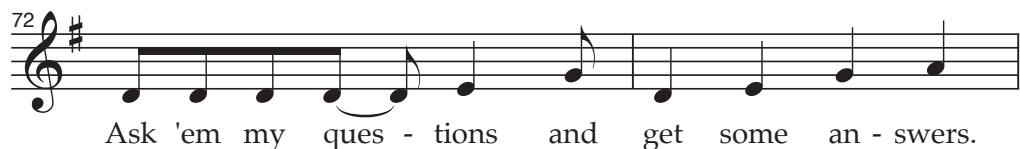
**A tempo (broader)**

70



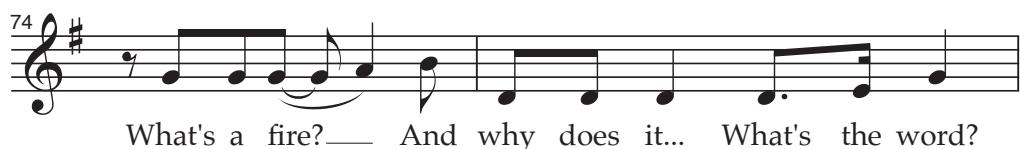
read - y to know— what the peo - ple know.

72



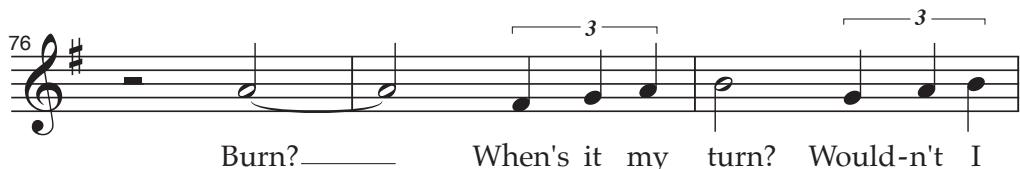
Ask 'em my ques - tions and get some an - swers.

74



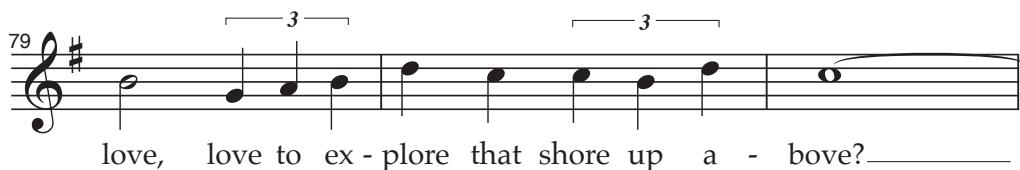
What's a fire?— And why does it... What's the word?

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.

89

\_\_\_\_\_

# Sit Down, You're Rockin' the Boat

9

**Slowly**  $\text{♩} = 88$ **NICELY:**

1

I dreamed last night I got on the boat to Heaven And

3

by some chance I had brought my dice a - long And

5

there I stood And I hol-lered "Some - one fade me" But the

7

pas - sen - gers they know right from wrong. For the

9

**Bright Swing**  $\text{♩} = 110$

peo - ple all said sit down\_\_\_\_ Sit down

11

**(NICELY):**

\_\_\_\_ you're rock-in' the boat Peop-ple all said sit down

**ALL:**

Peo-ple all said sit down

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**  $\text{♩} = 88$  *(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

34  
 mo-ment I woke up, thank the Lord. And I  
*rit.*  
 Ooo— Thank the Lord. Thank the Lord.

37

Tempo II  $\text{d} = 110$ 

said to my - self sit down, sit down,

Said to him - self sit down

39

You're rock - in' the boat

sit down

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

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

rock - in' the boat!

the boat!

The musical score consists of two staves of music. The top staff is in common time with a treble clef. It features a dynamic marking 'ff' (fortissimo) with a crescendo line. The notes are primarily eighth notes with some sixteenth-note patterns. The lyrics 'rock - in' the boat!' are written below the staff. The bottom staff is also in common time with a treble clef. It features a dynamic marking 'ff>' (fortissimo with a decrescendo) with a decrescendo line. The notes are eighth notes with some sixteenth-note patterns. The lyrics 'the boat!' are written below the staff. The music concludes with a final dynamic marking 'ff' (fortissimo) with a decrescendo line.

*Singin' in the Rain JR.*  
**Good Morning**

10

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

**Moderate 2**

(KATHY:)

**Tempo - Moderate 2**

3

COSMO:

Good morn-in', Good morn-in', —

5 DON:

KATHY:

DON, COSMO:

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

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

19

COSMO:

you. When the band be - gan

20

— to play, the stars— were shin-ing bright.—

23 **DON:**

Now the milk-man's on his way, it's too late to say good-

26 **ALL:** 27

night. So, Good morn-in', Good morn - in',—

29

Sun beams will soon shine through, Good morn-in', Good

32 **KATHY:**

morn-in' to you, And you, and you, and you. Good

35

morn-in', Good morn - in',— We gabbed the

38

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

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

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:**

morn-in', Good morn - in'. —

**ALL:**

Rain-bows are

62

**KATHY:**

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

**DON, COSMO:**

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

**KATHY:**

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

65

**DON, COSMO:**

jour! Mon - sieur!

**KATHY:**

Bue-nos di - as!

**DON, COSMO:**

Bue-nos di - as!

**KATHY:**

Bue-nos di - as!

**MU-CHAS:**

Mu-chas

68

**KATHY:**

fri - as!

**DON, COSMO:**

Buon Jour - no!

**DON, COSMO:**

A-gi - tor - no!

**ALL:**

Good

71

morn-in', Good morn - in'. —

**ALL:**

We've talked the

74

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

77

you!

## These Palace Walls

**RAJAH:** Princess, the outside world might be overwhelming for someone like you.

**MANAL:** Oh, I think a little excursion would do her some good.

1

**JASMINE, RAJAH:** You do?

**ISIR:** Sure! A taste of what's beyond these palace walls could be just what a princess needs.

7

13 **ISIR:** Told to show de - vo - tion ev - 'ry day, and not sec - ond -

**MANAL:**

16 **JASMINE:** guess it. If a new e - mo - tion comes my way...

19 **RAJAH:** You sup - press it. What would be your sug -

**JASMINE:**

22 **MANAL:** ges - tion? Stand on your own two feet. **MANAL, ISIR:** And

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.

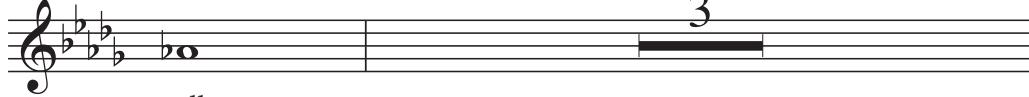
53 JASMINE:



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

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

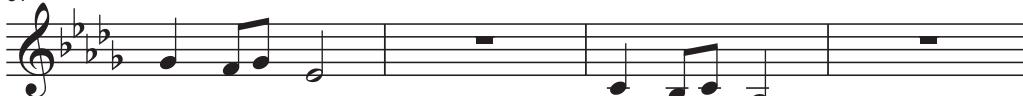
57



walls.

3

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:



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!

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

86

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

# 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. \_\_\_\_\_ 2

22 BERT, SWEEPS:

*mp* O - ver the roof - tops, step in time. \_\_\_\_\_

O - ver the roof - tops, step in time. \_\_\_\_\_

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

Poco accel.

O - ver the roof - tops, step in time. \_\_\_\_\_

**Più mosso**

31 ALL:

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

step in time. Nev-er need a rea - son, nev-er need a rhyme.

Kick your knees up, step in time.

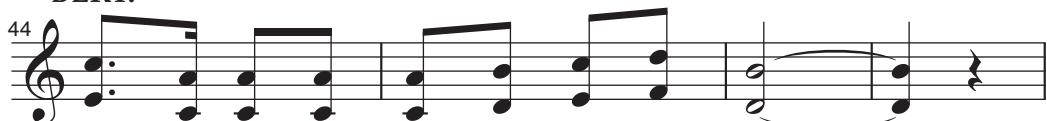
40 **MARY POPPINS:**



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

**MARY POPPINS,  
BERT:**

**SWEEPS:** Whew!



Nev - er miss a chance to get it right. \_\_\_\_\_

**BERT:**



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

**MARY POPPINS:**



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?

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

67 **Allegro vivo** 3



time!

71 **ALL:**



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,

79



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.

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 2

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

Musical notation for a step pattern. The tempo is 113 BPM. The pattern consists of a series of eighth and sixteenth note steps on a treble clef staff. The steps are labeled as follows: step, step, step, step, step, step, step, step, step. The notation uses a mix of vertical stems and horizontal dashes to indicate the direction of each step.

A musical score for a solo instrument, likely a flute, featuring a treble clef, a key signature of four sharps, and a tempo of 116 BPM. The score consists of two staves of music with corresponding lyrics: 'Nev - er need a rea - son if you step in time!' The music includes various note values and rests, with dynamic markings like 'fff' at the beginning.

# 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

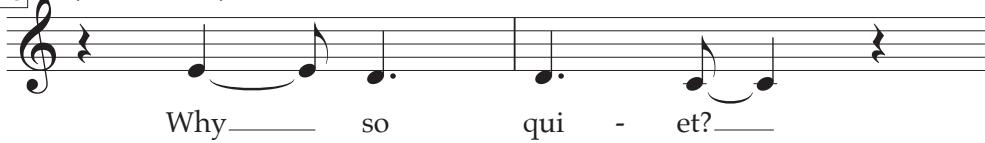
— con-ceal it? Let your soul re-joice! Raise the stakes!

35

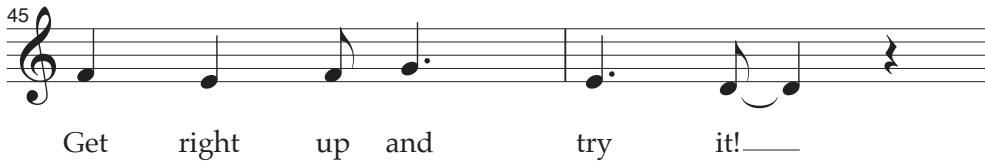
— Raise your game! Raise your voice!

**(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...

43 (DELORIS:)



Why—— so qui - et?——

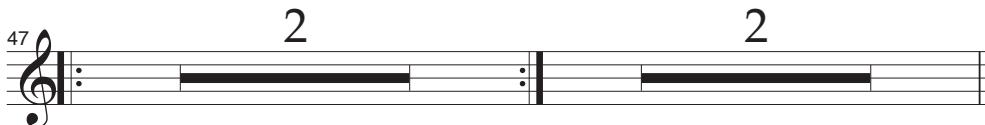


Get right up and try it!——

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

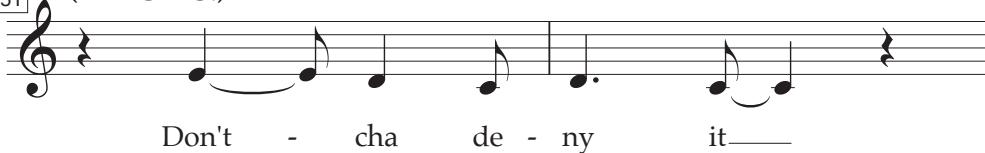
**MARY PATRICK:** And Mary Clarence is saying – it's the word of God, why should we whisper it?

**DELORIS:** Amen, Sister!



2 2

51 (DELORIS:)



Don't - cha de - ny it——

(DELORIS:) Go girl!



Stand and sing with pride!——

55 (DELORIS:)



Big - ger!

Bright - er!

MARY THERESA:

MARY CELESTE:



*mp* Ahh!

Ahhhh!

57 (DELORIS:)



Bold - er!

Bet - ter!

MARY IRENE:

MARY STEPHEN:



Ahhhhhhh!

*f* Ahhhhhhhhh!

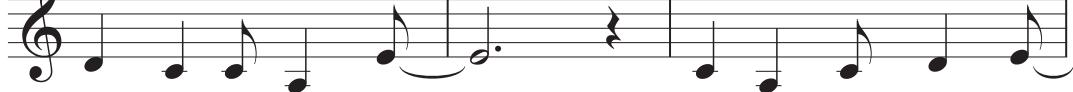
DELORIS, MARY THERESA,  
MARY CELESTE, MARY IRENE,  
MARY STEPHEN:

59



If you want the world——— to lis - ten,

61



stand up tall and proud.———

Let 'em know what they

64



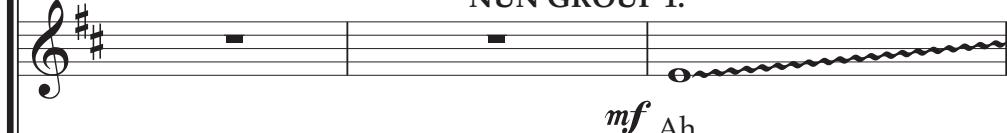
—been miss - in' And turn the vo-lume up loud! Bass-es!

67 (DELORIS:)



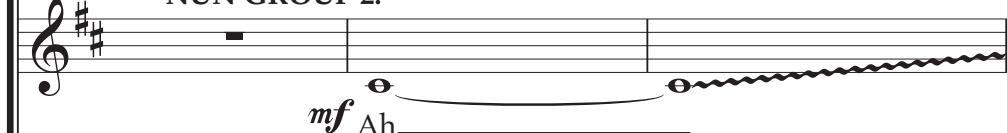
Al-tos! So-pra-nos! All to-ge-ther, now!

NUN GROUP 1:



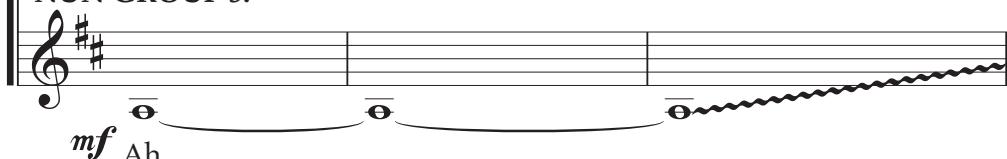
*mf* Ah

NUN GROUP 2:



*mf* Ah

NUN GROUP 3:

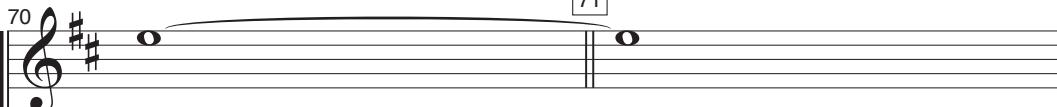


*mf* Ah

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

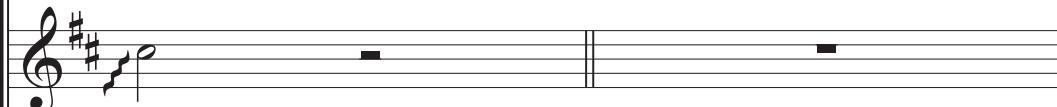
**MARY PATRICK:**

71



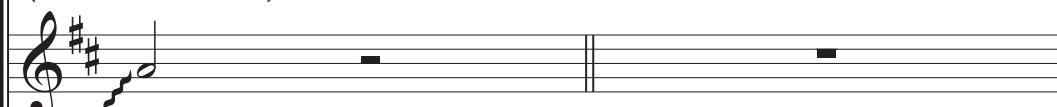
Aaah!

**(NUN GROUP 1:)**



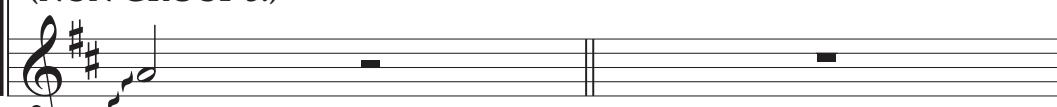
Aaah!

**(NUN GROUP 2:)**



Aaah!

**(NUN GROUP 3:)**



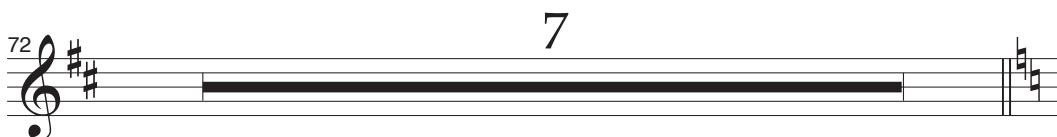
Aaah!

**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.

7

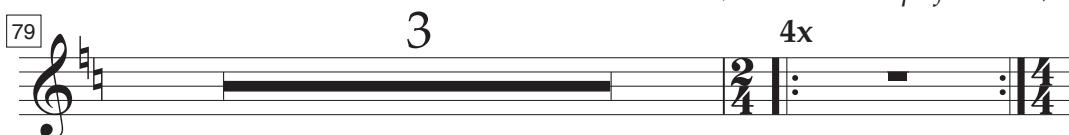


**(DELORIS:)** Where are they going?

**MARY LAZARUS:** Rehearsal's over.

**DELORIS:** Don't forget to practice.

*(DELORIS steps forward.)*



(DELORIS:)



Raise your voice! \_\_\_\_\_



Push it to e - ley - en!

(Lights up on NUNS alone in their cells.)

MARY STEPHEN:



Ah! \_\_\_\_\_

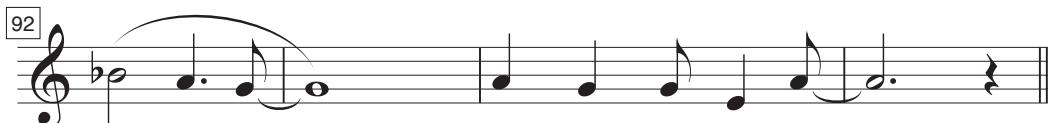
MARY CELESTE,  
MARY IRENE:



Ah! \_\_\_\_\_

DELORIS,  
MARY STEPHEN,  
MARY CELESTE,  
MARY IRENE:

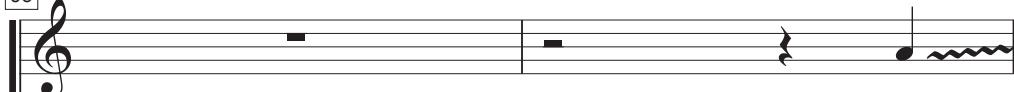
Raise your



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

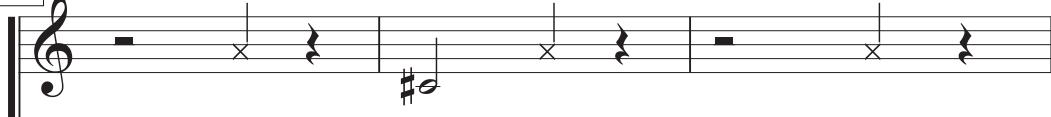


like you got\_\_\_\_ no choice!\_\_\_\_



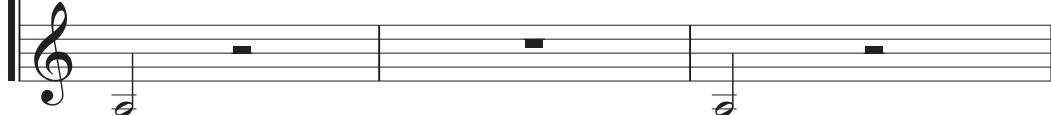
like you got\_\_\_\_ no choice!\_\_\_\_

102 **DELORIS:**



No! Ahhh. See? No!

**MARY ROBERT:**



...Ah?

Aaahhhhh?

**(MARY ROBERT:)**

*(better but still quiet)* *(no breath)*

**DELORIS,  
MARY ROBERT:**



Aaaaaahhhhh! Raise your game! Raise your voice!

*(The SISTERS have reconvened in the choir room,  
in choir formation. MARY LAZARUS is at the piano.)*

*MARY ROBERT is nervous with people watching.)*

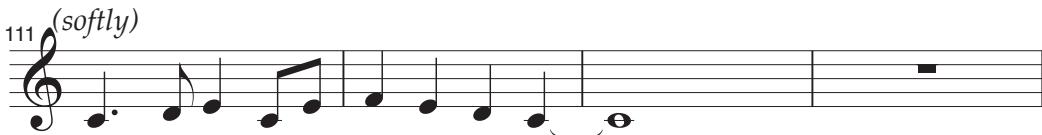
**DELORIS:** There's my girl – now gimme some Gloria—



**MARY ROBERT:**

*(softly)*

**DELORIS:** God-can't-hear-you!



***pp*** Glo - ri - a in ex - cel - sis de - o.—

(MARY ROBERT:)

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



Glo - ri - a in ex - cel - sis de - o! \_\_\_\_\_

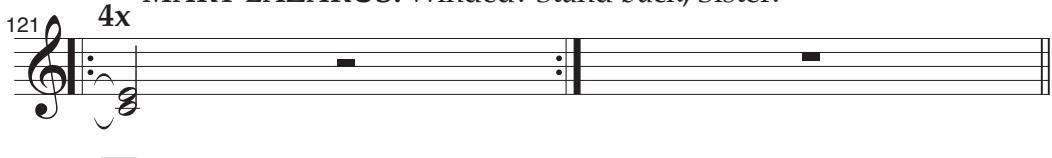
**MARY ROBERT,  
MARY STEPHEN:**



Glo - - ri - a in ex - cel - - sis de - - o! \_\_\_\_\_

**DELORIS:** Rock that Deo! Mary Laz, can you  
pick up the tempo without getting too winded?

**MARY LAZARUS:** Winded? Stand back, Sister!



**MARY LAZARUS:**



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



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

**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



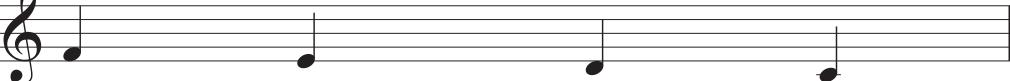
Glo -      ri - a      in      ex -

**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!

(MARY ROBERT,  
SOME NUNS:)

**DELORIS:** Now you girls sing hallelujah.

12

(MARY LAZARUS,  
SOME NUNS:)

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

(MARY LAZARUS,  
SOME NUNS:)

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

## MARY PATRICK, SOME NUNS:

Hal - le

(MARY ROBERT,  
SOME NUNS:)

Glo - ri - a in ex -

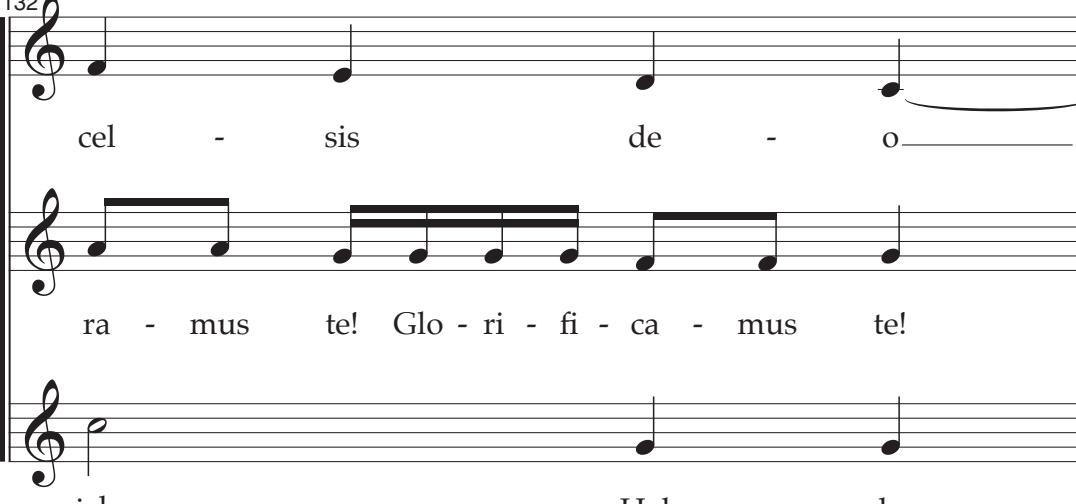
(MARY LAZARUS,  
SOME NUNS:)

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

(MARY PATRICK,  
SOME NUNS:)

lu

132



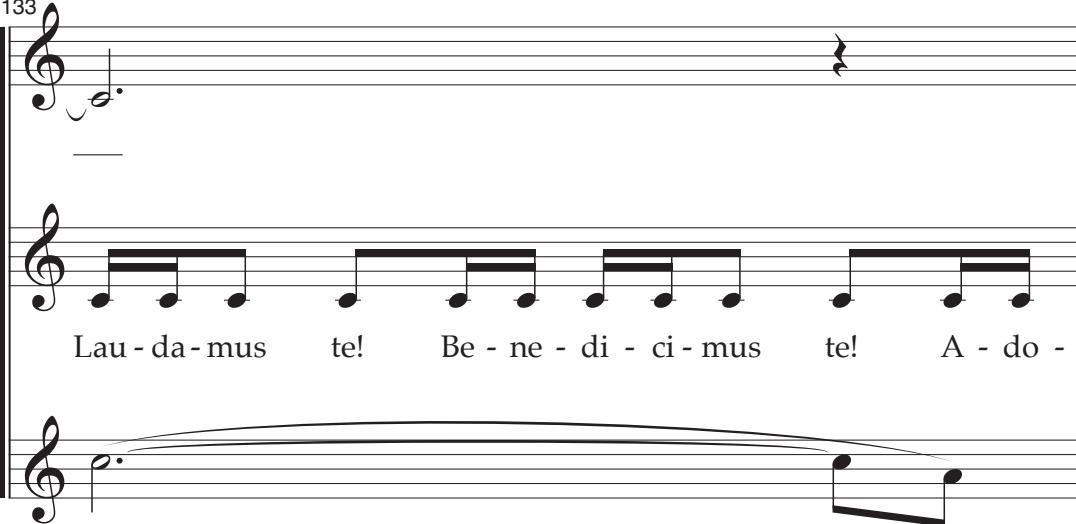
cel - sis de - o

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

(MARY ROBERT,  
SOME NUNS:)

134

A musical score for a solo voice. The key signature is A major (one sharp). The tempo is 134 BPM. The lyrics are: 'ra - mus te! Glo - ri - fi - ca - mus te!' The vocal line consists of eighth and sixteenth note patterns.

(MARY LAZARUS,  
SOME NUNS:)

1

Hal

16

## MARY STEPHEN, SOME NUNS:

Hal - le -

(MARY ROBERT,  
SOME NUNS:)

135

Glo

ri - a

in ex

(MARY LAZARUS,  
SOME NUNS:)

## Lau - da - mu **MARY PATRICK** **SOME NUNS**

(MARY STEPHEN,  
SOME NUNS:)

l<sub>11</sub> = iah

## Hal - le - lu - ia

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

(MARY PATRICK,  
SOME NUNS:)

A musical staff is shown with a single note on the second line. The note has a vertical stem and a small circle at the top. Below the staff, the word "jah" is written in a black sans-serif font.

(MARY STEPHEN,  
SOME NUNS:)

A musical score for a single melodic line. The staff begins with a treble clef, followed by a 2/4 time signature. The melody consists of eighth and sixteenth note patterns. The lyrics 'lu - jah' are aligned with the first two measures, and 'Hal - le - lu - jah' are aligned with the remaining measures. The score is set against a light gray background.

## MARY ROBERT:

139

Musical notation for the first two stanzas of the hymn. The first stanza, 'Tu solus dominus', consists of a single line of music with a treble clef, a 'f' dynamic, and lyrics in a cursive Gothic script. The second stanza, 'Tu solus altissimus', begins with a vertical bar line and continues the musical line. The lyrics are in a cursive Gothic script.

141

A musical score for a single melodic line. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth note patterns. The lyrics are written below the notes: "I - e - su Chris - te In glo - ri - a De-i Pa - tris". The melody concludes with a fermata over the final note.

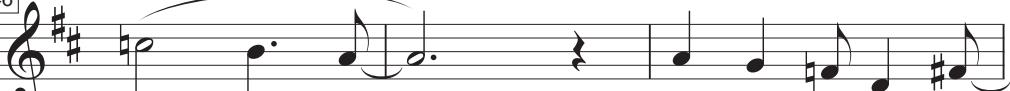
**DELORIS:** Amen!

## NUNS:

143

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-joice! —

(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 stratosphere!

(no breath)

Raise it to the stratosphere!

(no breath)

Raise it to the stratosphere!

161

*mf*

Raise your strength, Raise your spirit

*mf*

Raise your strength, Raise your spirit

*mf*

Raise your strength, Raise your spirit

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

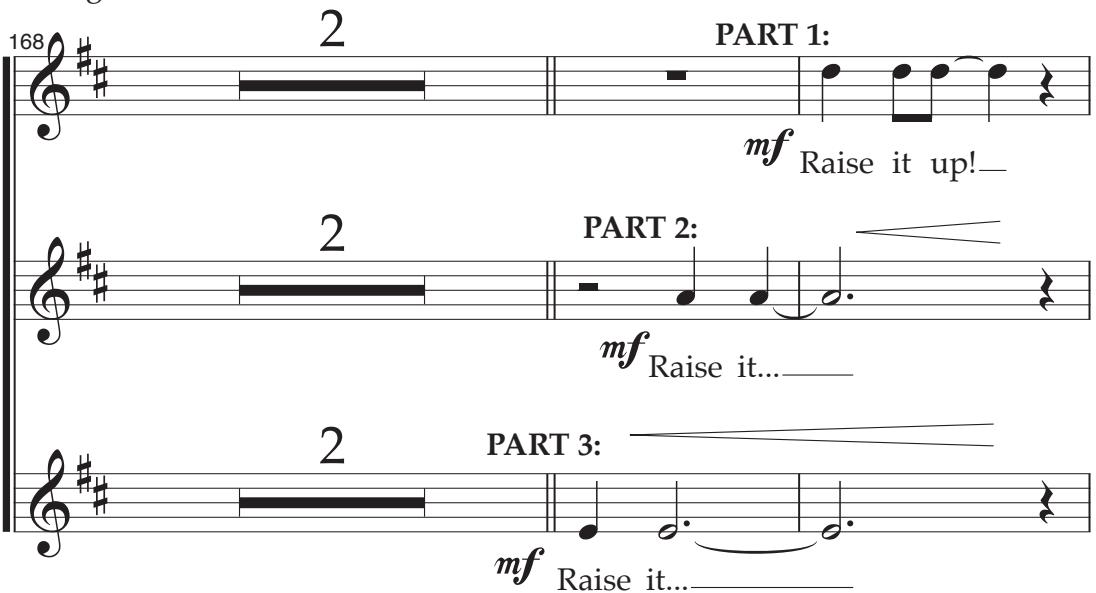
**PART 1:** *mf* Raise it up!—

2

**PART 2:** *mf* Raise it...—

2

**PART 3:** *mf* Raise it...—

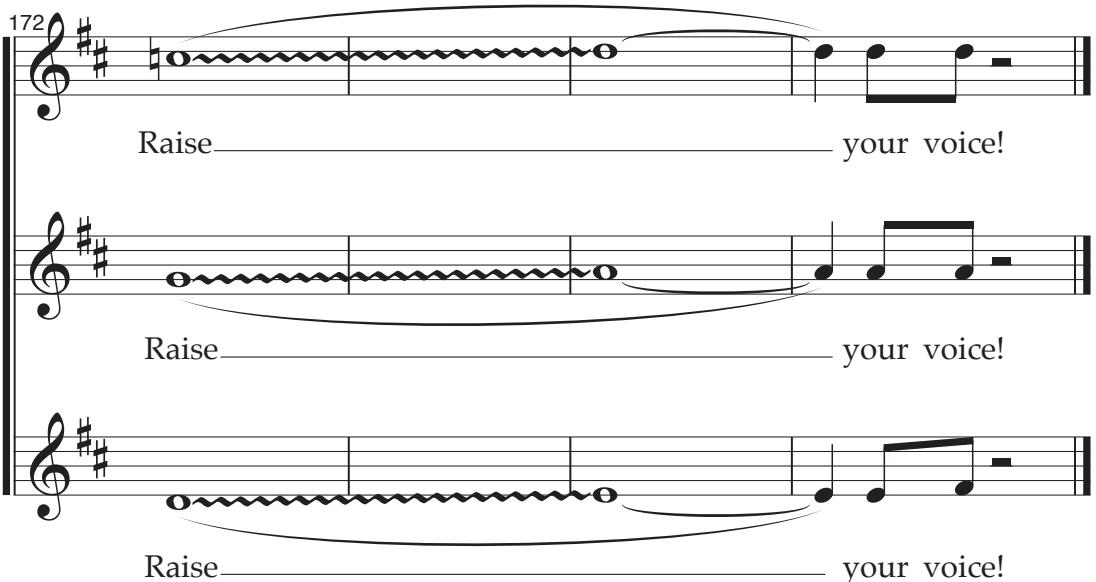


172

Raise— your voice!

Raise— your voice!

Raise— your voice!



# Beautiful City

14

Moderately  $\text{♩} = 90$ 

4

5 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

slow - ly start to build \_\_\_\_\_ A

slow - ly start to build \_\_\_\_\_ A

35

(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

A musical score for voice and piano. The vocal line starts with a piano dynamic, followed by a vocal entry with a 'rall.' (rallentando) instruction. The vocal line continues with lyrics 'final - ly a cit - y of man.' The piano part is marked 'Moderately' and includes a short melodic line. The score is in common time, with a key signature of one flat. Measure numbers 42 and 43 are indicated.

*Once On This Island JR.*  
**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:

Oh, Ti Moune...— Oh, Ti Moune...—

MAMA & LITTLE TI MOUNE: MAMA, TONTON,  
 LITTLE TI MOUNE:

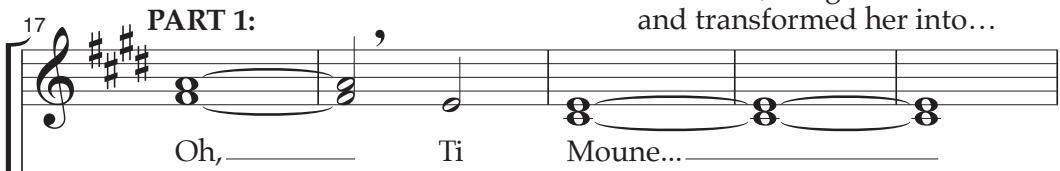
Oh, Ti Moune...— You will

16

al - ways be a part of us.——

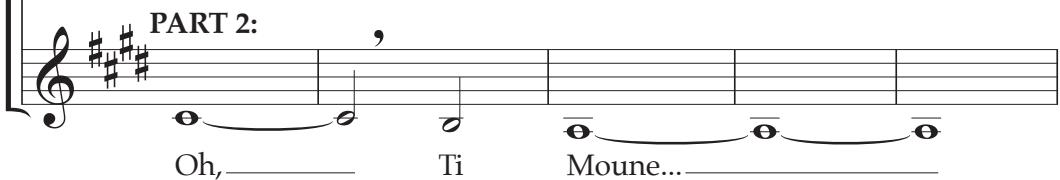
**MAMA (as STORYTELLER):**  
And then, the gods blessed her  
and transformed her into...

17 **PART 1:**



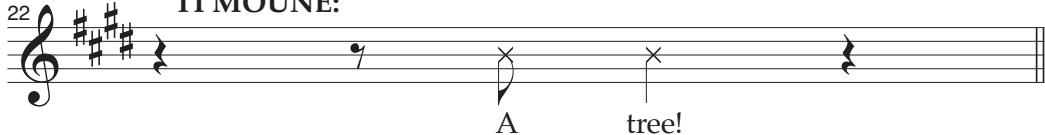
Oh, \_\_\_\_\_ Ti Moune...

**PART 2:**



Oh, \_\_\_\_\_ Ti Moune...

**ALL except  
TI MOUNE:**



A tree!

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

Bright "2" feel

Musical score for measure 16. The key signature is F major (one sharp). The music consists of a single staff with a treble clef and a sharp sign. The measure begins with a quarter note, followed by a long horizontal bar line indicating a sustained note or a held note.

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

Musical score for measures 17-18. The key signature is F major (one sharp). The music is for two voices, each with a treble clef and a sharp sign. The lyrics "Ooh, \_\_\_\_\_ way" are written below the notes. The first measure shows a sustained note followed by a eighth note. The second measure shows a sustained note followed by a eighth note.

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.)*

Musical score for measures 19-20. The key signature is F major (one sharp). The music is for two voices, each with a treble clef and a sharp sign. The lyrics "ooh. \_\_\_\_\_" are written below the notes. The first measure shows a sustained note followed by a eighth note. The second measure shows a sustained note followed by a eighth note.

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

Musical score for measures 21-22. The key signature is F major (one sharp). The music is for two voices, each with a treble clef and a sharp sign. The lyrics "Ooh, \_\_\_\_\_ way" are written below the notes. The first measure shows a sustained note followed by a eighth note. The second measure shows a sustained note followed by a eighth note.

(The PEASANT GIRL climbs out of the tree.)

**TI MOUNE:**

oooh. \_\_\_\_\_

oooh. \_\_\_\_\_

And she

**(TI MOUNE:)**

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

**DANIEL:**

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

**(TI MOUNE:)**

and she fills us with the pow - er and the

**(DANIEL:)**

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

**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

we tell the sto - ry.

MAMA:

If you

we tell the sto - ry.

65

(MAMA:)

lis - ten ve - ry hard— you'll hear her call us—

TONTON:

to come share with her— our laugh - ter and our

ANDREA:

And as mys-ter-ies— and mir - a - cles be -

DANIEL:

tears. And as mys-ter-ies— and mir - a - cles be -

ALL except LITTLE GIRL:

fall us,— through the years...

ALL except LITTLE GIRL:

fall us,— through the years...

We tell— the sto - ry!

BOYS:

We tell— the sto - ry! We tell—

**GIRLS:**

88

(BOYS:)

Life is why...  
— the sto - ry!  
We tell — the sto - ry!

The musical score consists of two staves. The top staff is for the Girls, indicated by a treble clef and a key signature of four sharps. The bottom staff is for the Boys, indicated by a treble clef and a key signature of four sharps. The music is in common time. The lyrics "Life is why..." are on the first line, "— the sto - ry!" is on the second line, and "We tell — the sto - ry!" is on the third line. The Boys' line features eighth-note patterns with slurs.

89

Pain is why... Love is why...  
We tell — the sto - ry! We tell

The musical score consists of two staves. The top staff is for the Girls, indicated by a treble clef and a key signature of four sharps. The bottom staff is for the Boys, indicated by a treble clef and a key signature of four sharps. The lyrics "Pain is why..." are on the first line, "Love is why..." is on the second line, "We tell — the sto - ry!" is on the third line, and "We tell" is on the fourth line. The Boys' line features eighth-note patterns with slurs.

90

Grief is why...  
— the sto - ry! We tell — the sto - ry!

The musical score consists of two staves. The top staff is for the Girls, indicated by a treble clef and a key signature of four sharps. The bottom staff is for the Boys, indicated by a treble clef and a key signature of four sharps. The lyrics "Grief is why..." are on the first line, "— the sto - ry!" is on the second line, and "We tell — the sto - ry!" is on the third line. The Boys' line features eighth-note patterns with slurs.

91

Hope is why... Faith is why...  
We tell — the sto - ry! We tell

The musical score consists of two staves. The top staff is for the Girls, indicated by a treble clef and a key signature of four sharps. The bottom staff is for the Boys, indicated by a treble clef and a key signature of four sharps. The lyrics "Hope is why..." are on the first line, "Faith is why..." is on the second line, "We tell — the sto - ry!" is on the third line, and "We tell" is on the fourth line. The Boys' line features eighth-note patterns with slurs.

(ALL surround the LITTLE GIRL.)

94

You are why  
— the sto - ry!  
You are why  
the sto - ry!

98

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

103

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

108

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

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

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 , 6

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 8 3 3 Why we tell the sto - ry... Why\_\_\_\_\_

Why we tell the sto - ry... Why\_\_\_\_\_

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

156 3 3 3 3 we tell the sto - ry... We tell the sto - ry... We tell the sto - ry... We tell the sto - ry...

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

...And the wealthiest of  
grands hommes play...

...and on this island,  
we tell the story!

161

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.

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

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Music and Lyrics by Matthew Gerrard and Robbie Nevil

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Book, Music and Lyrics by Lionel Bart

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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.

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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.

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## **“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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*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”**

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Book by John Michael Tebelak

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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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Mary-Catherine Chambliss

## **Designers**

Kevin Johnson

Steven G. Kennedy

## **Music Layout**

Rob Rokicki

Daniel J. Mertzlufft

## **Music Supervisor**

Lindsay Lupi

## **Associate Editor**

Laura Jo Schuster

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