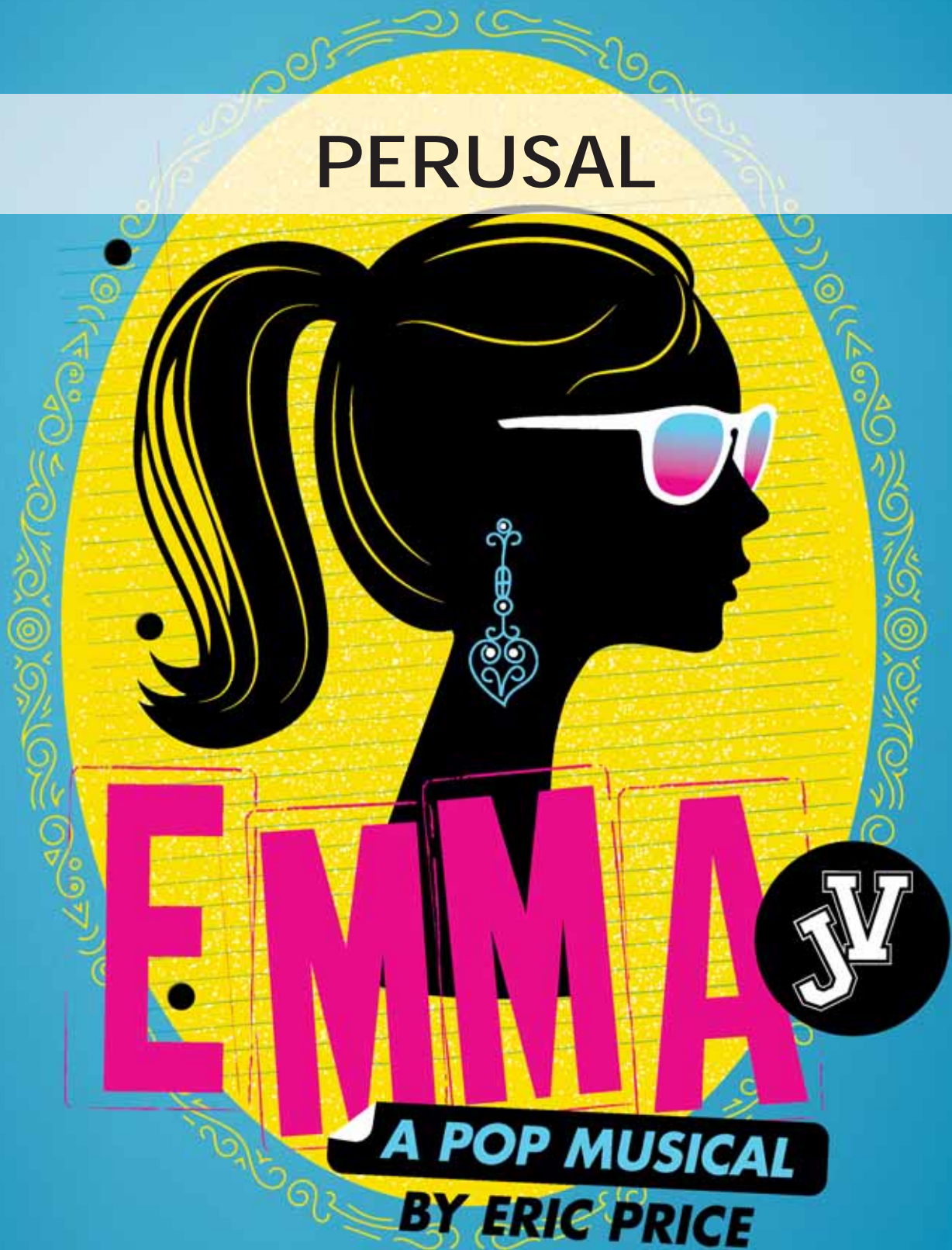


PERUSAL



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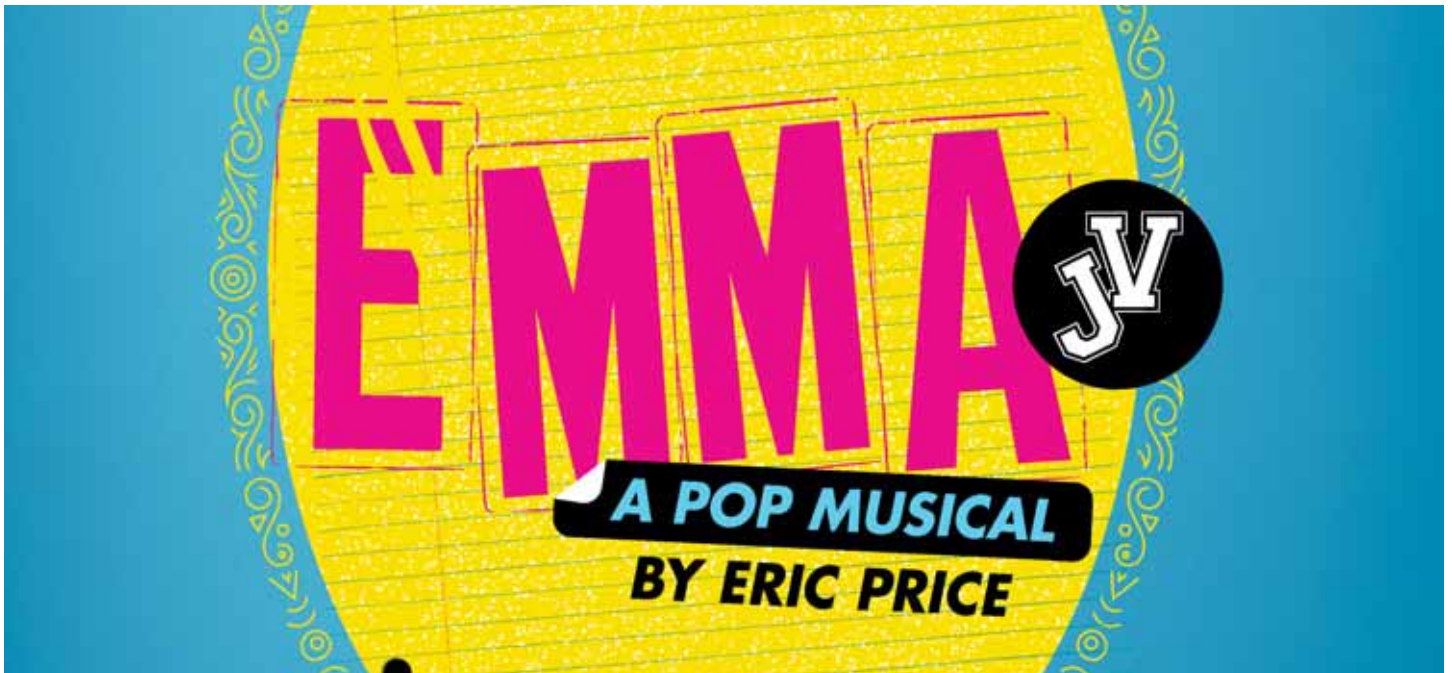
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# SYNOPSIS

EMMA: A NEW POP MUSICAL is an upbeat modern adaptation of the novel EMMA by Jane Austen, first published in 1815. The novel (like the musical) centers around the title character of Emma as she meddles in the affairs of those around her, acting as a pseudo-matchmaker with blinders on to her own emotions.

The story has been reproduced several times, both on the stage and on film. Perhaps the most famous recent retelling was the 1996 movie, CLUELESS. EMMA: A NEW POP MUSICAL, follows suit by updating the language and setting the show in a high school. This musical, however, ventures into new territory, mixing classic pop songs with modern ones and bringing the story of Emma to life with a fresh retelling.

Jane Austen, one of England's most famous 19th century writers, is best known for her six major novels: SENSE AND SENSIBILITY (1811), PRIDE AND PREJUDICE (1813), MANSFIELD PARK (1814), EMMA (1815), NORTHANGER ABBEY (1818), and PERSUASION (1818). The last two were published posthumously due to the notoriety of the author. Austen's works all comment and critique the social structures in England during the late 18th century. Austen continues to capture the attention of scholars, not only for her focus on the female experience during the late 1700s, but also because her writing style was so inventive. Emma, for example, seems at first glance a lighthearted fare, focusing only on the selfish heroine of Emma, but the writing itself forged a new style of narration, one that is told in third person but carries the audience through the delusions of Emma's mind.





# CAST of CHARACTERS

**EMMA:** Our title character. She is a senior at Highbury Boarding School and considers herself a matchmaker. Smart, fun, and engaged in the lives of those around her, Emma is blind to her own emotions.

**JEFF KNIGHTLY:** A senior at Highbury. Jeff is studious, serious, and finds Emma's focus on matchmaking a frustrating distraction, but he has feelings for her nonetheless.

**HARRIET:** A sophomore at Highbury, a friend of Emma's, and Emma's focus for the show. Harriet is not as confident as Emma, and so relies on Emma for direction.

**MARTIN:** Attends public school. But he works as a Dishwasher/Busboy at this private high school. He has feelings for Harriet.

**PHILIP ELTON:** Mr. Popular at Highbury. He's running for Student Council President and flirts to get votes.

*Note: this character doesn't have any solos and would be a great role for a non-singer.*

**JANE FAIRFAX:** A wealthy student from Ohio who is touring Highbury to potentially attend. She's seeks fun in all circumstances.

**FRANKIE CHURCHILL:** Pop star who previously attended Highbury.

**MISS BATES:** Highbury's Principal. She is frantic, eager to bring more students in, and provides a unique comedic element to our show.

**ASHLEY:** Ashley is the arm-candy for Philip as he runs his Presidential campaign. Ashley dreams of being a famous singer.

**MALE & FEMALE ENSEMBLE:** These are fellow high school students. Every ensemble character should feel part of the story. Your show will only be as strong as your ensemble

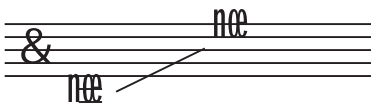
**WELCOMING COMMITTEE:** These are three girls from your female ensemble. These should be your student council-type girls. Eager, excited, and involved.



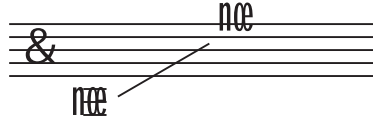


# VOCAL RANGES

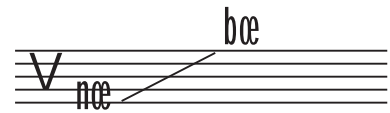
EMMA



HARRIET



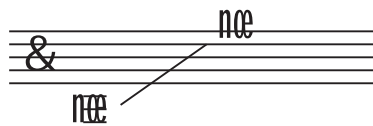
JEFF



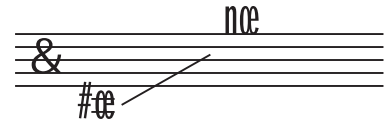
FRANKIE



JANE



ASHLEY







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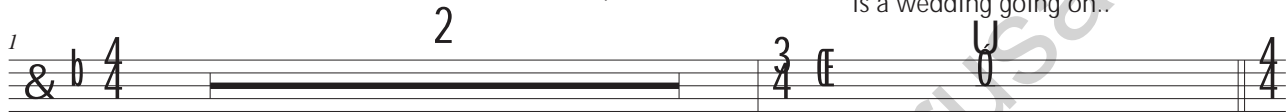
# SCENE 1

## BEGIN TRACK 1

### 1. CHAPEL OF LOVE

*(We are looking a group of people at wedding.  
We only see the backs of them as EMMA  
appears from the crowd...she speaks directly to  
the audience...music underscores.)*

**EMMA:** "Oh Hi! Shhh...There  
is a wedding going on..."



*(She goes back to watching the  
wedding, a few moments later she  
turns back around to the audience.)*

**EMMA:** "You see, Mr. Weston, my  
Chemistry teacher, and Miss Taylor,  
my Biology teacher here at  
Highbury Prep are tying the knot!"



*(She goes back to watching the wedding, a few moments  
later she turns back around to the audience. She just can't  
help herself.)*

**EMMA:** "They both led solitary lives and seemed moderately  
happy, which, when you think about it, is probably better than  
a majority of the world, in terms of happiness."

*(JEFF who is standing near EMMA in the crowd, turns casually to  
EMMA.)*

**JEFF:** "Shh."

**EMMA:** "You Shh! Pay attention."

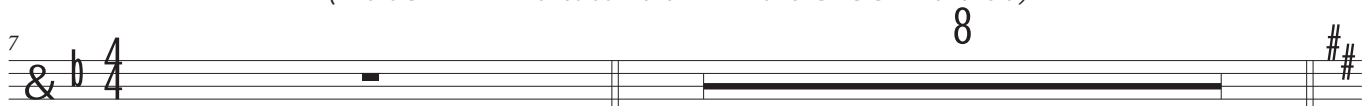
*(She gestures for him to be look back at the wedding.)*

**JEFF:** *(as if he did something wrong)* "Oh Sorry."

*(JEFF turns back around EMMA continues to talk to the Audience...)*

**EMMA:** "But then, my sophomore year, I had Miss Taylor for  
Bio and, every now and then, I'd catch a glimpse of something  
behind her eyes. Something that said "I'm lonely." And then I had  
Mr. Weston my junior year and I saw the same thing. The same  
look as a lonely old squirrel who has lost his family, and his  
acorns, and who doesn't know if he'll find them ever again.  
And, thanks to me, they'll never be lonely anymore."

*(The COMPANY waves as if the BRIDE and GROOM have left.)*



## END TRACK 1

# BEGIN TRACK 2

16 **2** **F** **GIRLS:** **3** **3** **3**

Go - in' to the chap - el and they're gon - na get mar - ried...

**V** **2** **F** **GUYS:** **3** **3** **3**

Go - in' to the chap - el and they're gon - na get mar - ried...

22 **F** **EMMA:** **3** **3** **3**

Gee, I real-ly

**GIRLS:** **3** **3** **3**

go - in' to the chap-el and they're gon - na get mar - ried... ooh.

**GUYS:** **3** **3** **3**

go - in' to the chap-el and they're gon - na get mar - ried... ooh.

27 **3** **3** **3** **rit.**

love them and they're gon - na get mar - ried!

**F** **3** **U**

Go - in' to the chap - el of...

**F** **3** **U**

Go - in' to the chap - el of...

32 **#** 2 **f** **GIRLS:** Love, love...!

**#** 2 **f** **GUYS:** Love...!

**EMMA:** "But now it's my last semester of senior year and anything can happen!"  
(vocal last x)

q = 180 **3x f** **EMMA:** (EMMA surveys the whole scene.)

38 Spring is here! The sky is blue! Birds all

**f** **GIRLS:** Whoa! Whoa!

**f** **GUYS:** Whoa! Whoa!

43 sing as if they knew to-day's the day they'll say "I

**F** **f**

Ooh, I

**F** **f**

Ooh, I



EMMA: (shouting  
to the world) "I  
set them up!"

3

49

do,\" and they'll nev - er be lone - ly an - y - more! \_\_\_\_

do! Nev - er lone - ly an - y - more,

do! Nev - er lone - ly an - y - more,

**MISS BATES:** "Then you're the one I should blame. Mr. Weston and Miss Taylor are leaving on their honeymoon and there are still six weeks of school left. Love, it seems, causes people to make completely irrational choices."

**EMMA:** "Who's going to teach their classes?"

**MISS BATES:** "A substitute teacher of sorts, but it's hardly ideal."

(MISS BATES gets swept  
away by the kids dancing.)

56

7 3 2  $q = 180$

68

**f** **GIRLS:**

Go - in' to the chap - el and they're gon - na get mar - ried!

**f** **GUYS:**

Go - in' to the chap - el and they're gon - na get mar - ried!

72 **f** PRINCIPALS:

Gee, I real-ly

Go - in' to the chap - el and they're gon - na get mar - ried! Gee!

Go - in' to the chap - el and they're gon - na get mar - ried! Gee!

77

love them and they're gon - na get mar - ried!

**f** ALL GIRLS: A bit slower

Aw... Go - in' to the chap-el of...

**f** ALL GUYS:

Aw... Go - in' to the chap-el of...

83

Chap - el of **f** *a tempo* love...!!!

Love...!!!

Love...!!!

END TRACK 2

*(EMMA spots JEFF KNIGHTLEY and approaches him.  
The STUDENTS exit during this scene.)*

**EMMA**

Jeff! Did you hear who set up Mr. Weston and Miss Taylor?

**JEFF**

Yes, Emma, I know. We all know...

**EMMA**

Just doing my part.

**JEFF**

Actually, I guess I should thank you.

**EMMA**

Why?

**JEFF**

While Mr. Weston and Miss Taylor are on their honeymoon, I'm subbing for their Chemistry and Bio classes.

**EMMA**

What?! You mean, you're going to teach at Highbury?

**JEFF**

Think of it more like a student teacher, they couldn't find a real teacher to come on board this late in the term. And...I mean...I'm good at science—

**EMMA**

This is nuts.

**JEFF**

Come on, we're seniors. I'll be teaching freshman and sophomores. I think I'll do a good job actually.

**EMMA**

Jeff, you can't be a student and a teacher at the same time.

**JEFF**

It's actually Mr. Knightley.

**EMMA**

"Mr. Knightley"? It sounds like a character from an 1800's English novel. Well, See ya later, "Mr. Knightley."

*(EMMA laughs under her breath.)*

*(HARRIET comes running to find EMMA and passes JEFF, HARRIET has the wedding bouquet)*

**HARRIET**

*(shocked)*

I caught it! I caught the bouquet, I won! (to herself, surprised) I actually won something!

**EMMA**

Congratulations, Harriet. Who's the lucky guy gonna be?

**HARRIET**

*(gasping)*

Oh! I forgot what it means to catch the bouquet! Here, you take it!

*(She passes the bouquet to EMMA like a hot potato.)*

**EMMA**

*(handing it back to her)*

I'm not sure it really works like that. But this is the perfect excuse to find you a boyfriend! This is my area of expertise, Harriet. This wedding is because of me. I set Mr. Weston and Miss Taylor up! Did you know that?

**HARRIET**

Um Yes, I read your article about it in the school newspaper.

**EMMA**

I thought to myself: "They should get married." And now they are! I see people. And then I see other people. And then I see them together.

**JEFF**

Now you can see me...Leaving

*(He EXITS.)*

**EMMA**

I can find any guy and make him crush on you.

HARRIET

How is that even possible?

EMMA

Tomorrow, lunch! Get ready your life is going to change!

BEGIN TRACK 3

q = 90

1

EMMA:

Bells — will ring. She'll say, "I

5

do," and she'll nev - er be lone - ly an - y - more.

END TRACK 3

HARRIET

Are you singing?

EMMA

Me? Singing? Nope! Tomorrow. Lunch!

BEGIN TRACK 4

## 1B. CHAPEL SCENE CHANGE

END TRACK 4

## SCENE 2

*(Bell Ring, EMMA and HARRIET enter the dining hall.)*

**EMMA**

The dining hall is the perfect place to scout for possible matches. Every guy at Highbury passes through here. You just have to pick who you want.

**HARRIET**

Pump the breaks, Emma, you don't have a boyfriend and you're the prettiest girl at Highbury, so how can I even—

**EMMA**

Harriet! First of all...

*(she sighs)*

...thank you. Second of all, if I wanted a boyfriend, I could have one. But I don't want one! I wanna focus all my energy on finding one for you. Now... let's survey the room and see who's out there—

*(MARTIN, the busboy/dishwasher, appears to clear their plates.)*

**MARTIN**

Can I clear those trays for you, ladies?

**HARRIET**

Sure. Thank you, Martin.

**MARTIN**

*(in awe of her)*

You're welcome, Harriet. Is there...anything you need?



## 2. BE MY BABY, PART 1

*(The lights change and we're inside HARRIET's mind with all the GIRLS in the dining hall part of her subconscious.)*

**Slow, rubato** **F** **HARRIET:** **q » 100 (Non rubato)**

Oh, won't you be my, be my ba - by, my one and

**p** **GIRLS 1:**

Be my lit-tle ba - by... —

**p** **GIRLS 2:**

Please... —

**5** **accel.** **q » 112**

on-ly ba - by? Be my, be my ba - by now. — Oo whoa oh - oh - oh...

say — you'll be my dar - lin'... be — my ba-by now... —

Please... — now...

**END TRACK 5**

*(Suddenly, the lights snap back and we're in the real world again, MALE ensemble exits slowly during the next section.)*

**MARTIN**

So...uh...did you want anything?



## HARRIET

No...no, Martin. I'm fine.

## MARTIN

I'll just get back to the kitchen then.

*(He leaves.)*

## HARRIET

Emma! I found him. I know who I love!

## EMMA

Whoa, Harriet. First of all, "I know whom I love." And second of all, no you don't!

## HARRIET

No, I do! It's Martin, the dishwasher-slash-busboy. His dad works here in the kitchen and Martin helps out, when he's on break. He goes to public school.

## EMMA

Wow, you are giving me a lot of backstory, Dishwasher-slash-Busboy? I do not think so.

### BEGIN TRACK 6

## 3. HOW WILL I KNOW?

HARRIET: "But do you think he likes me?"

EMMA: "That couldn't be less important."

q = 120

**HARRIET:**

There's a boy I know \_\_\_\_\_ he's the one I

dream of. Looks in - to \_\_\_\_\_ my eyes, \_\_\_\_\_ takes me to the

clouds a - bove. Mm - hmm. \_\_\_\_\_ Oh, I lose \_\_\_\_\_ con - trol, \_\_\_\_\_ can't seem to

15

get e-nough, uh huh. \_\_\_\_ When I wake \_\_\_\_ from dream - ing, tell me, is it

19

EMMA: "I promise you it's really not."

real-ly love? Ooh, \_\_\_\_ How will I know? \_\_\_\_

HARRIET:

EMMA:

P

23

(HARRIET)

How will I know? \_\_\_\_ How will I know? \_\_\_\_

EMMA:

- ings. Love can be de-ceiv-

27

f

How will I know? \_\_\_\_ How will I know if he \_\_\_\_ real-ly loves me?

- ing.

31

(HARRIET)

I say a prayer with ev - 'ry heart-beat. I fall in love when-ev - er we meet. \_\_\_\_

(The GIRLS in the other parts of the dining hall chime in with backup.)

35

**f** HARRIET:

I'm ask - ing you what you know a - bout these things. How will I know if he's

**P** GIRLS:

Doot! Doot! Doot! Doot!

38

— think - ing of — me? I try to phone, but I'm too shy. Fall - ing in love is all

**F** **P**

Doot! Doot! Doot! Doot! Doot! Doot! Doot! Doot! Can't speak! Doot! Doot! Doot! Doot!

42

— bit - ter - sweet. — This love is strong; why do I feel weak? Oh, wake me! I'm shak -

**F**

Doot! Doot! Doot! Doot! This love is strong!

46

- ing. I wish I had you near me now. Said there's no — mis - tak -

**P** EMMA: (so skeptical)

Uh huh.... —

50

- ing what I feel is real-ly love. Ooh, tell me, how will I know?

**F**

**GIRLS:**

54

(HARRIET)

How will I know? How will I know?

**F** **EMMA:**

Don't trust your feel - ings.

(GIRLS)

— don't trust your feel - ings. Na na na na na na

58

How will I know? How will I know if he's

Love can be de-ceiv - ing.

na. Love can be de-ceiv - ing. How will I know?!

**f** **GIRLS:**

62 (HARRIET)

— think-ing of — me? I try to phone, but I'm too shy. Fall-ing in love is all

(GIRLS)

I try to phone! Can't speak. Fall-ing in love!

66

— bit-ter-sweet. — This love is strong; why do I feel weak? If he loves me...

This love is strong! If he loves me!

EMMA: "Harriet, get control of yourself. You can't date Martin."

EMMA: "I can find someone worthy of you."

EMMA: "Someone who is going places!"

70

if he loves — me not... if he loves — me...

If he loves — me not! If he loves — me!

EMMA: "This is moving too fast..."

EMMA: "I'm gonna need you to stop singing now, Harriet."

74

if he loves — me not... if he loves — me... if he loves

If he loves — me not! If he loves — me! If he loves



79

— me not... oh, how will I know?!... —

— me not!

**END TRACK 6**

**EMMA**

Harriet, I want you to hear me out. I'm sure Martin is an awesome guy. But he can't even afford to go to Highbury. And you actually have the chance to find someone who is going places. Places that don't include the dish-rinsing station.

*(PHILIP appears at the front of the dining hall preparing to make a speech.)*

**PHILIP**

Good afternoon, Highbury! I'm Philip Elton and, as you probably know, I'm running for Student Council President!

**EMMA**

Oh, Harriet, this could be good.

**PHILIP**

I'm up here to remind you we have only few weeks till the election and the stakes couldn't be higher.

**EMMA**

Get with Philip now and you could end up living in the White House!

**PHILIP**

There's the very important question of Crazy Hair Day...a major point of controversy this past winter, if you'll recall. Well, today I pledge to each of you that, if I get your vote, Crazy Hair Day will continue to be safe and sound on the first Friday of every month where it belongs! Keep off our hair, Highbury!

*(There is a smattering of applause from everyone.)*

Thank you!

**EMMA**

*(to HARRIET)*

Let's go say hi!

## HARRIET

Hang on, Emma, I'm not sure—

## EMMA

Philip, I want to introduce you to Harriet. She's a sophomore and hasn't made up her mind about who she's gonna vote for yet.

## PHILIP

*(kissing HARRIET's hand)*

It's a pleasure to meet you, Harriet.

*(HARRIET is suddenly smitten.)*

## HARRIET

It's a pleasure to meet you too...sir?.

## PHILIP

Now tell me, as your possible Student Council President, is there anything I can do for you?

### BEGIN TRACK 7

## 3A. BE MY BABY, PART II

Slow,  
rubato

*(The lights change and we're inside HARRIET's mind with all the GIRLS in the dining hall part of her subconscious.)*

**HARRIET:**  $q \gg 100$  (Non rubato)

Oh, won't you be my, be my ba - by,

**GIRLS 1:**  $p$

Be my lit-tle ba -

**GIRLS 2:**  $p$

Please...



4

my one and on - ly ba - by? Be my,

- by... say you'll be my dar - lin'...

Please... \_\_\_\_\_

*(Realizing SHE is daydreaming.)*

7

be my ba - by now. (Oo) whoa oh - oh - oh!

be my ba - by now...

now...

**END TRACK 7**

*(Suddenly, the lights snap back and we're in the real world again.)*

**HARRIET**

*(realizing she is daydreaming)*

Oh!

**PHILIP**

I was asking if there was anything I can do for you?

**HARRIET**

Well, Crazy Hair Day does sound sorta amazing.

**PHILIP**

But your hair's already crazy.

**HARRIET**

*(worried)*

It is?

**PHILIP**

Crazy beautiful. Why don't we go for a walk? Let me get to know the real Harriet. Here, take a campaign button. Remember a vote for Phillip is a vote for me.

*(He gives her a VOTE PHILIP button and they exit together, talking...  
PHILIP is nodding, "listening" like a patronizing politician...JEFF approaches EMMA.)*

**JEFF**

What's going on with them?

**EMMA**

Isn't it great? I'm setting Harriet up with Philip!

**JEFF**

You think that's a good idea?

**EMMA**

Of course it is, Jeff!

**JEFF**

It's "Mr. Knightley."

**EMMA**

Are you serious?

**JEFF**

I taught my first Bio class this morning. They love me. I'm the "fun" teacher.

**EMMA**

You go here. The fact that you're teaching is some weird breach of protocol that the School Board should really know about.

**JEFF**

Emma, Philip doesn't like Harriet. Philip likes Philip. He's just trying to get her vote.

**EMMA**

And he will get her vote! For Best Boyfriend!

JEFF

She's gonna end up getting hurt and that's gonna be on you. You've got to stop meddling in other people's lives.

EMMA

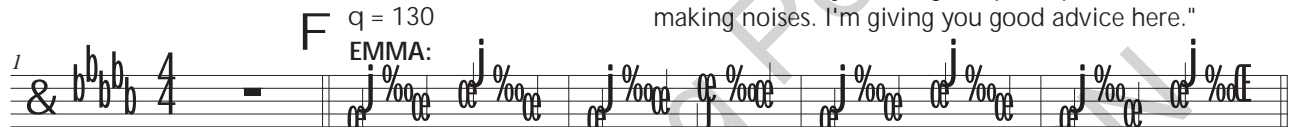
"Meddling in other peoples lives." Hmm. But isn't that what you're doing? Right now...with me? Ooh, burn!

## BEGIN TRACK 8

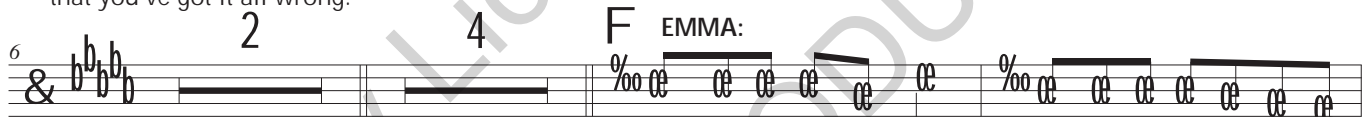
# 4. KING OF ANYTHING


(EMMA begins to dance around him, celebrating her verbal victory.)

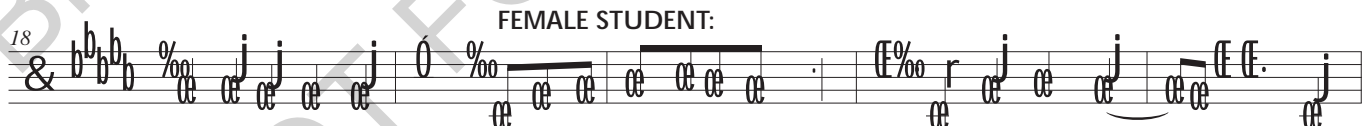
JEFF: "What are you doing? Stop...stop making noises. I'm giving you good advice here."

1  F  $q = 130$  EMMA:  
Oh! Oh, oh! Oh, oh! Oh, oh! Oh, oh! Oh, oh! Oh, oh!

EMMA: "Mr. Knightley, clearly you think being a temporary faculty member at Highbury has endowed you with some kind of all-seeing vision. I guess I'm gonna have to be the one to tell you that you've got it all wrong."

6  2 4 F EMMA:  
You've got o-pin-ions, man. We're all en-ti-tled to 'em.

14  But I nev-er asked! So let me thank you for your time, and try not to waste an-y more of mine.

18  FEMALE STUDENT:  
Get out-ta here fast. I hate to break it to you, babe, but she's not drown-ing. There's

(The ENSEMBLE performs back-up with hand claps, 3  
Featured STUDENTS magically become part of the song.)

23 **EMMA & GIRLS:**

no one here to save. — Who cares if you dis - a - gree? You are not

**ENSEMBLE:**

*Handclaps*

26 — me. Who made you king — of an - y - thing? So you dare tell me who

29 **JEFF:** "Actually, the Highbury Board of Directors."

to be? Who died — and made you king — of an - y - thing? —

**EMMA:** "Stop. Stop making those sounds."  
**JEFF:** "What sounds? These?"

Oh, oh, oh, oh, oh, oh, oh, oh... oh, oh, oh, oh, oh, oh, oh, oh!

**EMMA:** "I'm just trying to help people!"

**JEFF:**

39 You sound so in-no-cent, all full of good in-tent. You swear you know best. —

*(The ENSEMBLE begins to sing back-up.)*


JEFF:



You're so

(JEFF)

ALL:

60 

(EMMA and JEFF compete to see who can "Oh!" the best.)

Perusal EMMA JV



69

Oh, oh. \_\_\_\_\_ Oh! \_\_\_\_\_ Oh! \_\_\_\_\_ Oh, oh. \_\_\_\_\_ Who cares if you dis -

73

a - gree? You are not \_\_\_\_\_ me. Who made you king \_\_\_\_\_ of an - y - thing? So you dare tell me who

77

to be? Who died \_\_\_\_\_ and made you king \_\_\_\_\_ of an - y - thing?

EMMA:

JEFF:

EMMA & JEFF:

END TRACK 8

*(HARRIET re-enters, excitedly)*

**HARRIET**

Emma! He likes me.

**EMMA**

I knew it! You guys are a perfect match!

**HARRIET**

Oh, hi, Mr. Knightley. Class was great today! You're so fun!

**EMMA**

I literally can't .

**HARRIET**

*(To EMMA)*

So what do you think will happen next? Will he ask me out or something?

**EMMA**

That's what I'll make sure of. But there's one thing you have to take care of first.

**HARRIET**

What's that?

*(MARTIN approaches.)*

**MARTIN**

Hey Harriet, my shift's over and I just wanted to ask you something before I headed out.

**HARRIET**

Oh...what do you want to ask me, Martin?

**MARTIN**

Well, I'm on this bowling team with some other townies. We're called..."I Can't Believe It's Not Gutter."

*(no response)*

Anyway, we're having this tournament thing on Saturday and I guess I'm wondering if you want to...you know...watch me bowl. And have a hot dog. Or something.

**HARRIET**

Martin, that's so sweet...I would.

*(HARRIET gets pulled away by EMMA.)*

**EMMA**

Harriet...can I have a word with you?

*(EMMA gives HARRIET a Death Stare.)*

**HARRIET**

*(understanding her meaning)*

But I like him.

**EMMA**

Harriet, he works in the kitchen and is a member of "I Can't Believe It's Not Gutter."



**MARTIN**

*(Overhearing, MARTIN chimes in.)*

We're thinking of changing it to "Living on a Spare"

**EMMA**

*(Pulling HARRIET further away from MARTIN.)*

And Philip is going to be Student Council President and then, later on, probably real President making you a real First Lady or at least a Real Housewife.

**HARRIET**

I do love that show.

**EMMA**

We all do. I'm appalled that you would even consider going on a date with a public-school boy, let alone agree to watch him bowl, let alone agree to eat a hot dog. Do you know what is in a hot dog?

**HARRIET**

No

**EMMA**

No one does. Harriet, it's really important that we let him down easy...OK?

**HARRIET**

Okay.

*(HARRIET takes a breath to prepare, EMMA turns abruptly to MARTIN.)*

**EMMA**

Sorry Martin, it's over.

**MARTIN**

What...?

**HARRIET**

*(reluctantly)*

Sorry...I have plans that night.

*(EMMA gives a look to HARRIET.)*

All the nights.

**MARTIN**

Oh. Well...thanks for letting me know. Both of you. I better get back to work, Hi! Mr. Knightley!

*(He high fives JEFF and exits...HARRIET looks off in his direction, not knowing if she did the right thing.)*

**EMMA**

Ugh. Good job, Harriet. Please, don't be sad! You should be focusing on Philip!

**JEFF**

Emma...don't meddle.

**EMMA**

Who's meddling? Everything is going according to plan!

*(MISS BATES approaches the front of the dining hall.)*

**MISS BATES**

Attention, Highbury Students. Attention, Porcupines. I would like to introduce you to a potential new student who will be touring our campus today. Her name is Jane Fairfax and, if that last name sounds familiar, it's because Fairfax Vending Machines are among the most widespread food and candy dispensary devices in the country. It would be an honor to have Jane join us next year at Highbury, so I want each of you to make her feel very, very welcome. Would you like to say a word or two, Jane?

*(JANE stands up and looks out at the CROWD, BOYS BEGIN TO EXIT.)*

**JANE**

Hey.

*(big pause)*

Thanks.

**MISS BATES**

A word or two it was! Now then, we'll be having a party on Saturday night to welcome Jane to our community and you're all invited—and expected—to attend. Good day!

*(MISS BATES exits.)*

**EMMA**

*(to HARRIET)*

This is perfect. That party is where you and Philip will get together! I'm sure of it!

**HARRIET**

You are amazing, Emma. Thank you so much for all of this!

**EMMA**

It's my main talent!

*(EMMA sees JANE alone.)*

**EMMA**

Hey Jane, I'm Emma, this is Harriet.

**JANE**

Hey. Nice to meet you.

**EMMA**

So, where are you from?

**JANE**

Dayton, Ohio...the vending machine capital of the world. Jealous?

**HARRIET**

Very. How'd you end up at Highbury?

**JANE**

Well, I think there are basically two kinds of kids at boarding school. Kids who go to boarding school. And kids who are sent to boarding school.

**EMMA**

*(intrigued)*

Oh!

**HARRIET**

*(very intrigued)*

Oh!

**EMMA**

Well, what did you do?

**JANE**

It wasn't any one thing. I guess my parents just thought I wasn't taking life seriously enough. And they didn't want me to ruin the Fairfax name, so they decided to ship me off. I am just looking for fun!

# 5. GIRLS JUST WANT TO HAVE FUN

1 2 F JANE:

I come home in the morn-ing light, my moth -

5 - er says, "When you gon - na live your life right?" Oh, mo-ther dear, we're not the

8 3 HARRIET: "Oh, I see!"

for - tu - nate ones, and girls, they wan - na have fun

F HARRIET:

Oh, — girls just wan - na have

12 JANE:

The phone rings in the mid - dle of the night, my fa -

fun. —

16

- ther yells, "What you gon - na do with your life?" Oh, Dad - dy dear, you know you're

19 still num-ber one. But girls, they wan-na have fun. **F** **HARRIET:**  
**EMMA:**  
 Oh, girls just wan-na have

23 **f** **JANE:**  
 That's all they real-ly want... some fun.  
**f** **(HARRIET)**  
**(EMMA)**  
 That's all they real-ly want... some fun.

27 **F**  
 When the work - ing day is done oh, girls, they wan-na have fun. Oh,  
**F**  
 When the work - ing day is done oh, girls, they wan-na have fun.

31 **P** **q = 100** **P** **JANE:**  
 girls just wan-na have fun. Some boys take a beau - ti - ful girl and hide  
**p**  
 girls just wan-na have fun.



35

— her a-way from the rest of the world. I wan-na be — the one to walk in the sun.

**HARRIET & GIRLS:**  
**EMMA & GIRLS:**

Oh, girls,

(The scene begins to transition  
to the welcome party.)

39

*accel.* *f* *q = 120*

**JANE:**

Girls, they wan-na have fun — Oh - girls just wan-na have... That's all they real-ly want...

*f* **HARRIET & GIRLS:**  
**EMMA & GIRLS:**

— they wan-na have fun — Oh girls just wan-na have... That's all they real-ly want...

43

some fun. — When the work - ing day

some fun. — When the work - ing day

47

— is done — oh, girls, they wan-na have fun. — Oh - girls just wan-na have

— is done — oh, girls, they wan-na have fun — girls just wan-na have

**JANE:**  
fun. wan-na have

**HARRIET:**  
**EMMA:**  
fun. wan-na have

**GIRLS:**  
Girls, they wan-na wan-na have fun. Girls wan-na have...

Girls just wan-na have fun.

Girls just wan-na have fun

They just wan-na they just wan-na! They just wan-na they

58 I wan-na be the one to

When the work-ing when the work-ing day is done oh,

just wan-na! They just wan-na Girls just wan-na have fun.



61

walk in the sun. And girls just wan-na have fun \_\_\_\_\_ girls just wan-na have fun!

girls.. \_\_\_\_\_ Girls just wan-na have fun!

They just wan-na they just wan-na \_\_\_\_\_ They just wan-na, Girls just wan-na have fun!

END TRACK 9

(A banner reading WELCOME, JANE appears...immediate segue to Scene 3)

## SCENE 3

*(The COMPANY is onstage, enjoying the party...the WELCOMING COMMITTEE SINGERS—three GIRLS—are performing onstage at a microphone, entertaining the guests.)*

**MRS BATES**

Welcome Jane!

**WELCOMING COMMITTEE GIRL #1**

Attention, Porcupines, we are the supreme Welcoming Committee Singers, entertaining you and Miss Jane Fairfax of Fairfax Vending on this very important evening.

**WELCOMING COMMITTEE GIRL #2**

Ready, girls, here we go!

**BEGIN TRACK 10**

### 6. YOU CAN'T HURRY LOVE

All sassy-like

q = 130

**F WELCOMING  
COMMITTEE:**

1 I need (a) love, love... I need (a) love, love... I need

6 love, love, to ease my mind. I need to find, find... some-one to call mine But Ma-ma said, You

10 can't hur-ry love. No, you just have to wait. She said, love don't come ea-sy

13 It's a game of give and take. You can't hur-ry love. No, you just have to... You got-ta trust,

16 give it time, no mat-ter how long it takes. I need (a) love, love.

(MUSIC continues under, as party atmosphere. EMMA is the Party Photographer and is taking a picture of a COUPLE with her digital camera.)

**EMMA:** "Say cheese!"

(SHE takes the picture.)

**EMMA:** "Harriet, your turn!"

**HARRIET:** "How should I pose?"

**EMMA:** "Let's see.... Show me sassy." (Pose, click) Show me "spunky."

(Pose, click.)

"Show me serious contemplation."

## END TRACK 10

(HARRIET poses, looking uncomfortable, bloated, with a stomach ache.)



**EMMA:** "No, serious contemplation."

**HARRIET** (hearing her correctly): "Oh!"

(SHE changes her pose to look like "The Thinker.")

**EMMA:** "Brilliant!"

(PHILIP comes by.)

**PHILIP:** "What's going on here, ladies?"

**EMMA:** "Look at these beautiful pictures of Harriet!"

(SHE scans through the pictures on her camera for PHILIP.)

**PHILIP:** "These are amazing. I love how you framed her so evenly. You should be a photographer, Emma. You know, Jackie Kennedy was also a photographer before she became First Lady. I'm just sayin'."

**EMMA:** "Let's take one of you and Harriet together, okay? Everybody smile!"

(HARRIET and PHILIP pose together...HARRIET clings on his arm, happily.)

**EMMA:** "One, two, three!"

(She takes the picture...immediately, PHILIP escapes HARRIET's grasp and approaches Jane.)

**PHILIP:** "Send me that! Oh, Jane! Jane Fairfax! If you come to Highbury, have you given any thought to who you might vote for in the Student Council race?"

**JANE:** "I mean, not really..."

**HARRIET:** "Do you think he likes me?"

**EMMA:** (after slight hesitation) "Yes. Absolutely."

**HARRIET:** "Do you think he'll tell me tonight?"

**EMMA:** "Well..."

# BEGIN TRACK 11

26 **P** EMMA:

You can't hur-ry love, No, you just have to wait. Be-cause love don't come ea - sy. \_\_\_\_ It's

30

a game of give and take.

**F** HARRIET:

How long must I wait? How much more can I take be-fore

EMMA: "Okay, I'm gonna go talk to him. I'm sure it's gonna all work out!"

33

lone li-ness will cause my heart to break? \_\_\_\_

HARRIET: "Thanks, Emma!"

(The WELCOMING COMMITTEE SINGERS come back to their microphones.)

38 **f** HARRIET:

No, I can't bear to live my life a - lone. I grow im - pat ient for a love to

**F** WELCOMING COMMITTEE:

Can't bear life a - lone. Im - pa-tient for,

42

call my own. But when I feel that I, I can't go on, these pre-cious words keep me hang-

all my own. Ah \_\_\_\_ Keep me hang-

46 *ad lib.* **HARRIET:**

- ing on...! I re-mem - ber Em - ma said you

**WELCOMING COMMITTEE:**

- ing on...! you

50 **HARRIET:** **EMMA:**

can't hur-ry love! No, you just have to wait! She said, It's

**WELCOMING COMMITTEE:**

can't hur-ry love! No, you just have to wait! She said, Love don't come ea - sy...!

53

a game of give and take You can't hur-ry love No, you just have to wait Trust,

You can't hur-ry love No, you just have to wait, you got - ta trust,

56 *f*

give it time no mat - ter how long it takes...! I need (a)

give it time no mat - er how long it takes...! I need (a)



60

love, love! I need (a) love, love! I need (a)!...

love, love! I need (a) love, love! I need (a)!...

END TRACK 11

### WELCOMING COMMITTEE GIRL #3

Judging from that line at the girls' bathroom, love isn't the only thing you have to wait for! We're gonna take a quick break and we'll be right back.

### WELCOMING COMMITTEE GIRL #4

Dessert will be served in the courtyard.

*(EMMA approaches PHILIP. STUDENTS exit.)*

**EMMA**

So...how are you feeling about our girl?

**PHILIP**

What are you talking about?

**EMMA**

Harriet! I mean, you guys are really good together!

**PHILIP**

Me and Harriet?

**EMMA**

You said you wanted the picture I took of you and her...

**PHILIP**

Yeah, because you took it. Emma, you can't ignore the chemistry we have. Imagine if you and I got together. We'd run this school.

**EMMA**

No, no, no, you're supposed to be with Harriet.

**PHILIP**

According to who? According to me, I'm supposed to be with you.

**EMMA**

I can't believe this is happening...

**PHILIP**

Emma, I'm gonna be President of the Student Council. Making you the first lady of this school.

*(EMMA is stunned and sort of speechless.)*

**EMMA**

That's not a thing! Why did you act like you were interested in Harriet?

**PHILIP**

I'm in the middle of a political campaign, Emma. I act like I'm interested in everything. Today I talked to a kid for forty-five minutes about Legos. Look, if you change your mind about me, lemme know. But Harriet? Man, you really read that wrong.

*(He exits, laughing to himself...JEFF sees EMMA and approaches.)*

**BEGIN TRACK 12**

## **6A. EMMA & JEFF**

**JEFF**

You look upset.

**EMMA**

I messed up. Philip doesn't like Harriet. He likes me.

**JEFF**

Didn't I warn you about this?

**EMMA**

And the worst part is...

**JEFF**

That I was right from the start?

**EMMA**

That I have to tell Harriet.

*(JEFF sighs.)*

**JEFF**

Do you want me to go with you when you tell her?



## EMMA

I can do it. Thanks though, that's really nice of you to offer.. Hey, maybe this will teach me not to meddle, right?

*(EMMA heads off towards HARRIET...JEFF is alone, lost in thought.)*

END TRACK 12

BEGIN TRACK 13

## 7. THINGS I'LL NEVER SAY

q = 100

1 4 P JEFF:

I'm tug-ging at my hair. I'm pull-ing at my clothes.

7

I'm tryin' to keep my cool. I know it shows. I'm star-ing at my feet.

10

My cheeks are turn - ing red. I'm search - ing for the words in - side my

13

head. 'Cause I'm feel - ing ner - vous, tryin' to be so per - fect,

15

'cause I know you're worth it. You're worth it, yeah.

(JANE enters.)

JANE: "Did you see what happened with Harriet?"

JEFF: (*being super sarcastic*) "No, I was over here, singing."

JANE: "She was talking to Emma, then she started crying and ran out, and then Emma followed her. Can you say "drama" queens?"

JEFF: "Emma is actually pretty great. But don't let it change the way you think about Highbury."

JANE: "Oh please. They are treating me like royalty here, just because my dad is the Vending Machine King of the Midwest."

JEFF: "So you do think you'll come here?"

JANE: "Maybe. I have a friend who went here and he was telling me to come too."

JEFF: "It's a pretty good school. You can take my word for it."

JANE: "Maybe I will."

(JANE exits.)

12

17 

29   
JEFF:  
If I could say what I want to say, — all of my trou-bles would go a - way. If I would take a chance,  
32   
— I'd be ask - ing you — to dance. — If I could say what I want to say,  
34   
— then I would say it to you ev - 'ry - day. It all sounds cli - ché.  
36   
— Guess I'm wish-ing my life a - way —  
39   
with these things I'll nev - er say. —

END TRACK 13

(MISS BATES re-enters followed by students who circle around her.)

### MISS BATES

Attention, Highbury Students. Attention, Porcupines. Thank you so much for gathering here tonight to welcome Jane Fairfax to our campus. Needless to say, we hope very much she chooses to attend Highbury next year. We're so enthused with the possibility of a Fairfax at this school that we've arranged for a special guest to join us as entertainment tonight.

(There are murmurs of anticipation throughout the CROWD.)

He is a former Highbury student who has been on an extended leave of absence to pursue some very exciting professional opportunities. He was known in these halls as Franklin Cumberland Churchill the Fourth. But the whole world knows him as pop star, Frankie Churchill!

(The COMPANY cheers...FRANKIE enters.)

## BEGIN TRACK 14

### 8. HEARTBREAKER

**FRANKIE:** "Hello Highbury! I can't tell ya how glad I am to be back here, especially to give a big Porcupine welcome to Miss Jane Fairfax." (He takes her hand.) "Jane, I want you to know, right here is a really, really good place to be. I hope you like it, too. And I hope all of you like this. One, two, three, four!"

1  $\text{q} = 180$  4  $\text{f}$  **FRANKIE:**  
Your love \_\_\_\_\_ is like a

6  $\text{ti} - \text{dal wave,} \text{ spin - ning o - ver my head,}$

9  $\text{drown-in' me in your prom - is - ses bet-ter left un - said.}$

You're the right kind of dream - er to re-lease \_\_\_\_\_ my in - ner des - tin - y; \_\_\_\_\_

17 **V**  $\sharp\sharp$   $\%_{oo}$  the in - vin - ci - ble win - ner, and you know \_\_\_ that you were born \_\_\_ to be. \_\_\_

21 **V**  $\sharp\sharp$  \_\_\_ You're a heart-break-er, dream mak-er, love tak-er. Don't you

25 **FRANKIE:**  
**V**  $\sharp\sharp$  mess a-round with me. You're a heart-break-er, dream mak-er, love tak-er. Don't you

**&**  $\sharp\sharp$  **f** **GIRLS:**  
Heart-break-er! Dream mak-er! Love tak-er!

**V**  $\sharp\sharp$  **f** **GUYS:**  
Heart-break-er! dream mak-er! Love tak-er!

29 **&**  $\sharp\sharp$  **3 f** **GIRLS & GUYS:**  
One! Two! Three! Four!

**V**  $\sharp\sharp$  **FRANKIE:** **3** mess a-round, no no no! **f** **FRANKIE:** Your love is like a

**&**  $\sharp\sharp$  **3** **P** **GIRLS:** **W** Ooh. \_\_\_\_\_

**V**  $\sharp\sharp$  **3** **P** **GUYS:** **W** Ooh. \_\_\_\_\_

35

ti - dal wave, \_\_\_\_\_ spin-ning o - ver my head, \_\_\_\_\_ drown-in' me \_\_\_\_\_ in your prom-

Ooh.

Ooh.

39

- is - ses \_\_\_\_\_ bet-ter left \_\_\_\_\_ un - said. \_\_\_\_\_ You're the right kind of dream -

You're the right kind of dream -

43

- er to re - lease \_\_\_\_\_ my in - ner des - tin - y \_\_\_\_\_ the in - vin - ci - ble win -

To re - lease \_\_\_\_\_ my in - ner des - tin - y \_\_\_\_\_

- er! \_\_\_\_\_ The in - vin - ci - ble win -



47

- ner, and you know — that you — were born — to be. —

- ner!

50

**f** (FRANKIE)

— You're a heart-break-er, dream mak-er, love tak-er. Don't you mess a-round with me. You're a

**f** (GIRLS)

Heart-break-er, Dream mak-er, love tak-er. Don't you mess a-round with me. You're a

**f** (GUYS)

Heart-break-er, dream mak-er, love tak-er. Don't you mess a-round with me. You're a

55

heart-break-er, dream mak-er, love tak-er. Don't you mess a-round, no no no!

heart-break-er, dream-mak-er, love tak-er. Don't you mess a-round, no no no!

heart-break-er, dream mak-er, love tak-er. Don't you mess a-round, no no no!

EMMA: "She's pretty upset."

JEFF: "Give it time. She'll be okay—as long as you don't try to set her up again."

EMMA: "What's going on here, by the way?"

JEFF: "'Special Guest' to welcome Jane: Frankie Churchill."

EMMA: "Frankie Churchill?? I love him! He went to Highbury freshman year and then he got a record contract and became a huge star. I'm sure he doesn't remember me."

JEFF: "Sure about that?"

59  $\sharp\sharp$  4 8 2 2

*(The GIRLS all sing to FRANKIE, who seems to be singing directly to EMMA.)*

75  $\sharp\sharp$  *f* FRANKIE:  $\%0$

You're the right kind of dream - er to re - lease \_\_\_\_ my in - ner des - tin y: \_\_\_\_

$\sharp\sharp$  *f* GIRLS:  $\%0$

You're the right kind of dream - er!

79  $\sharp\sharp$  FRANKIE:  $\%0$

the in - vin - ci - ble win - ner, and you know \_\_\_\_ that you were born \_\_\_\_ to be. \_\_\_\_

$\sharp\sharp$  GIRLS:  $\%0$

the in - vin - ci - ble win - ner!

83  $\sharp\sharp$  *F* EMMA:  $\%0$

You're a heart-break - er, dream mak - er, love tak - er. But do you re - mem - ber me? You're a



(EMMA sings, thinking of FRANKIE.  
JEFF sings, thinking of EMMA.  
HARRIET appears, eyes red from crying, thinking of PHILIP.  
MARTIN appears, thinking of HARRIET.  
JANE sings, watching FRANKIE closely.)

**f HARRIET:**  
**EMMA & JANE:** (Add extra ENSEMBLE if needed.)

88

Heart-break-er! Dream mak-er! Love tak-er, don't you mess a-round with me! You're a

**f FRANKIE:**  
**JEFF & MARTIN:**

Hear-break-er! Dream mak-er! Love tak-er, don't you mess a round with me! You're a

92

**ALL GIRLS:**

heart - break - er! Dream mak - er! Love tak - er, don't you

**ALL GUYS:**

heart - break - er! Dream mak - er! Love tak - er, don't you

95

mess a - round! no no no!

mess a - round! no no no!

**END TRACK 14**

(Blackout)

(If your production requires an INTERMISSION, it should be taken here,  
otherwise continue to SCENE 4)

## SCENE 4

### BEGIN TRACK 15

*(The GIRLS of Highbury are reading magazine articles about Frankie.)*

#### GIRL #1

*(reading from a magazine)*

"Frankie Churchill is a heartthrob."

#### GIRL #2

*(reading from another magazine)*

"Frankie Churchill is a sensation."

#### GIRL #3

*(reading from a third magazine)*

"Frankie Churchill is staying at Highbury Prep all week long!"

*(The GIRLS scream in delight, singing each other's back-up.)*

## 9. WHATTA MAN YOU GOTTA BE

The musical score for "9. WHATTA MAN YOU GOTTA BE" is written for a vocal ensemble. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is divided into several parts:   
 - **GIRL ENSEMBLE I:** This part starts with a piano (P) dynamic and features a melodic line with a half note, a quarter note, and a half note.   
 - **DUO:** This part follows with a melodic line that includes a half note, a quarter note, and a half note.   
 - **ALL:** This part concludes the first section with a half note.   
 - **SOLO:** This section begins with a piano (P) dynamic, followed by a crescendo to a forte (F) dynamic. It features a melodic line with a half note, a quarter note, and a half note.   
 - **GIRLS:** This part follows with a melodic line that includes a half note, a quarter note, and a half note.   
 - **SOLO:** This section continues with a melodic line that includes a half note, a quarter note, and a half note.   
 - **GIRLS:** This part concludes the second section with a melodic line that includes a half note, a quarter note, and a half note.   
 The lyrics "Oop!" are written under the first section, and "Yea, hey. \_\_\_\_ All" are written under the second section. The lyrics "right." are written under the third section, and "Ee - yea - ah..." are written under the fourth section. The lyrics "What - ta man, what - ta man, what - ta man, what - ta" are written under the fifth section.

h»•§  
# C  
P  
GIRL ENSEMBLE I:  
DUO:  
ALL:  
Oop!  
Yea, hey. \_\_\_\_ All  
8  
#  
&  
right.  
P  
SOLO:  
F  
GIRLS:  
Ee - yea - ah...  
What - ta man, what - ta man, what - ta man, what - ta

12 **F** **SOLO:**  
 &# 0  $\%$  noe oe oe oe oe oe oe oe oe oe  
 Ya got-ta say it a - gain, now.

**ALL GIRLS:**  
 &# (sim.)  
 might-y good man. What-ta man, what-ta man, what-ta man, what-ta

16  
 &# 0 noe oe oe oe oe oe oe oe oe oe  
 he's a might-y, might-y good man.

might-y good man. What-ta man, what-ta man, what-ta man, what-ta

20 **DUO:**  
 &# noe oe oe oe oe oe oe oe oe oe  
 yes he is, \_\_\_\_\_ uh.

might - y good man. What - ta man, what - ta

23  
 &# noe oe oe oe oe oe oe oe oe oe  
 man, what - ta man, what - ta might - y good man.

**GIRL #1: (reading)** "Teenagers all over America are jealous of the girls at Highbury Prep, where Frankie Churchill is visiting the campus on a trip that might last another four days!"

**GIRL #2: (reading)** "Fans of Frankie Churchill—known affectionately as 'Churchgoers'—travel across the globe to attend the superstar's concerts. But they can't get past the ivy-covered walls of Highbury Prep, which is why any Churchgoers on campus should consider themselves among the luckiest girls in the Western Hemisphere!"

**GIRL #3: (reading)** "Frankie Churchill has always given off an air of supreme mystery. What does he want? Who does he love? He's flirtatious, he's phenomenal, he's Frankie Churchill!"

26 **#**  
 & \_\_\_\_\_

50 **SOLO:**

**GIRLS & MISS BATES:**

*(sim.)*

What-ta man, what-ta man, what-ta man, what-ta might-y good man.

54 **DUO:**

right. Yeah, he's a might-y good man.

What-ta man, what-ta man, what-ta man, what-ta might-y good man.

58 **SOLO:**

all I know, all I know, Frank - ie saves the day!

**ALL:**

Yeah!

What-ta man, what-ta man, what-ta man, what-ta might-y good man.

(Music continues under...FRANKIE appears,  
walking with MISS BATES.)

62 # SOLO: GIRL #1: "There he is!"

My, oh my... hey, hey. Hey, yeah!

What-ta man, what-ta man, what-ta man, what-ta might-y good man. Hey, yeah!

(The GIRLS scream and follow him, sneaking all  
around him, eavesdropping...drums continue under.)

MISS BATES: "We're just overjoyed you decided  
to stay here a few more days, Frankie."

FRANKIE: "It's my pleasure. I love being back."

(They leave...the GIRLS emerge, happily, trailing FRANKIE.)

66 # 4

GIRLS & MISS BATES:

70 #

What - ta man, what - ta man, what - ta man, what - ta might - y good man.

GIRLS & MISS BATES:

73 #

What-ta man, what-ta man, what-ta man, what-ta might-y good man. What-ta man!

END TRACK 15



*(The GIRLS exit...JEFF and EMMA enter from opposite side, walking together.)*

**JEFF**

So, are you infected with Churchill Fever too?

**EMMA**

Oh please. Celebrities don't mean a thing to me. He's nothing but a talented, charming, intelligent nobody with a perfect face.

**JEFF**

Right.

**EMMA**

My mind is on much more important matters. I've decided it's wrong to give up on finding a match for Harriet. The only people who give up are...giver-uppers, and I think it's clear that's not me.

**JEFF**

So, who's gonna be your target now? You're not gonna try to set her up with Frankie Churchill, are you?

**EMMA**

No. That doesn't seem like a perfectly suited match to me. I'm saving him for... someone else.

**JEFF**

Ah.

**EMMA**

But I'll find the right guy for Harriet, mark my words. And, after him, then I'll find a match for Jane Fairfax.

**JEFF**

You didn't hear about Jane? It looks like she's not coming to Highbury after all.

**EMMA**

What? Why not?!

**JEFF**

Well, you know her dad owns Fairfax Vending, right? Last night, in Fresno, California, a defective Fairfax vending machine tipped over and fell on a family of four.



**EMMA**

Seriously?

**JEFF**

I guess they were shaking it, trying to loosen some Skittles or Slim Jim or something, and the whole thing came down like a Jenga tower. I think they were stuck under there a while.

**EMMA**

Ew...

*(beat)*

Fresno.

**JEFF**

So, her dad's company is issuing a huge recall. And whatever money they had for tuition at Highbury is gone.

**EMMA**

But the school threw a party for her! They wanted her so much.

**JEFF**

They wanted her when she was rich.

**EMMA**

Well, that's not fair.

**JEFF**

Is it really all that different from when you didn't want Harriet to date Martin because he works in the dining hall kitchen...and he's not rich?

**EMMA**

That's...well, that's just...Jeff—

**JEFF**

*(correcting her)*

Mr. Knightley—

**EMMA**

I am not calling you that! And I'd appreciate it if you didn't turn this injustice into another opportunity to teach me a lesson!

**JEFF**

If it's such an injustice, why don't you do something about it?

**EMMA**

I'm a student. And so are you, by the way. When you get down to it, we're actually powerless.

*(Suddenly, FRANKIE appears.)*

**FRANKIE**

Hey, Emma, right?

**EMMA**

Oh my gosh. Yes. I am Emma, Emma is my name. My name is Emma.

**JEFF**

Very Cool.

**FRANKIE**

I'm Frankie. We were freshmen here together.

**EMMA**

Yes, I know who you are.

**FRANKIE**

I saw you from the stage last night.

**JEFF**

Hey, I'm Jeff Knightley. I was in your French class freshman year.

**FRANKIE**

And look at you now, buddy. All grown up. You look like you could teach here.

**JEFF**

Well, actually— Never mind... well, I'm late for class, so I'll see you guys again later, all right? Good! Leaving now.

**FRANKIE**

See ya, kiddo.

*(JEFF leaves.)*

**FRANKIE**

All right, Emma, give me a tour. What's changed at Highbury these last few years?

**EMMA**

Oh, nothing changes here. Same old elitist stuck-in-the mud shiny prep school. "Go Porcupines!" You are so lucky you basically got to skip high school -

**FRANKIE**

Yeah, but sometimes I think about Highbury and I wonder what I'm missing.

*(They look at each other...for a moment, there is a sparkle.)*

**EMMA**

Well, you're back here now. I hope you're having a good time.

**FRANKIE**

Oh, believe me, I am.

**EMMA**

Hey, If I needed your help with something would you be game?

**FRANKIE**

For you? Sure.

**EMMA**

Have you heard about the Fresno Vending Machine Tragedy? A family was trapped under one of Jane's dad's vending machines for like a day. So she's basically broke as a joke now.

**FRANKIE**

What?

**EMMA**

Yeah, she won't be able to come here anymore. I mean...unless we produce a charity dance to raise scholarship money for her. Would you perform?

**FRANKIE**

Absolutely!

**EMMA**

Then let's do it! This is gonna be amazing! Thank you, Frankie.

**FRANKIE**

Look, I'm gonna go give my manager a call. She likes to be up to speed on this kind of stuff.

EMMA

Oh okay...

FRANKIE

But this is all gonna be great. No worries.

*(FRANKIE runs out.)*

EMMA

Ok! No Worries. See you later!

*(EMMA trying to play cool is left alone for a moment before she runs in the opposite direction.)*

BEGIN TRACK 16

## 9A. WHATTA MAN SCENE CHANGE

END TRACK 16

## SCENE 5

(HARRIET is sitting at her desk in her dorm room...JANE is packing.)

JANE

Thanks for letting me crash here.

HARRIET

It's nothing. And besides, it's nice to have someone around so I don't just wallow in my misery.

JANE

At least a family of four wasn't trapped under your dad's vending machine. Sorry. Didn't mean to make it about my thing, You really liked him, huh?

HARRIET

I thought I did. Mainly because I thought he liked me, you know? And now I just feel like a reject!

### BEGIN TRACK 17

## 10. BAD, BAD CRUSH

(She pulls out PHILIP's campaign poster.)

HARRIET: "Look at this campaign poster.  
Look how he's fake smiling like that. Ugh!"

JANE: "He's so lame."

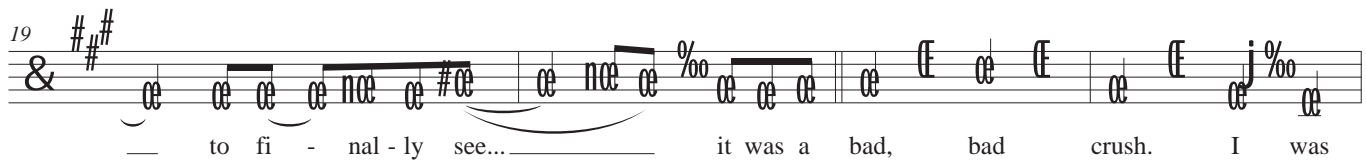
4 F HARRIET:

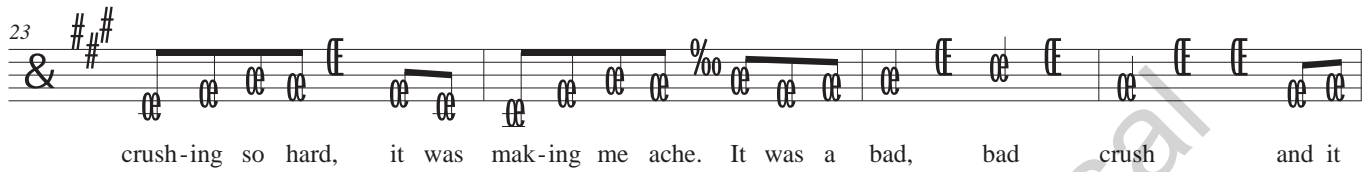
Those dim-pled cheeks, those dream-y eyes, that

7 "hey - I - got - a - se - cret - for - ya" smirk. They made it hard to re - cog - nize that (news -

11 - flash, folks!) the guy's a to - tal jerk. But ev - ry - thing is clear - er now. — The world

15 — is in — H. D. — So it's su - per - du - per ea - sy now — for me

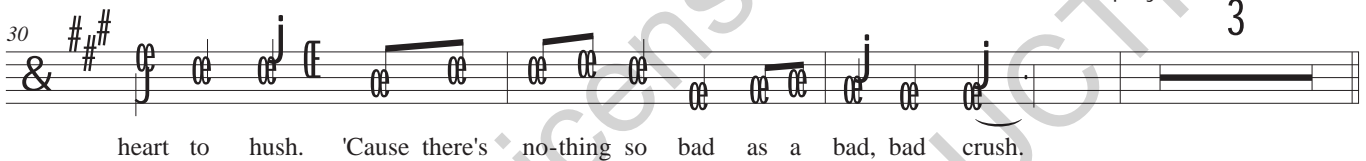
19 

23 

27 

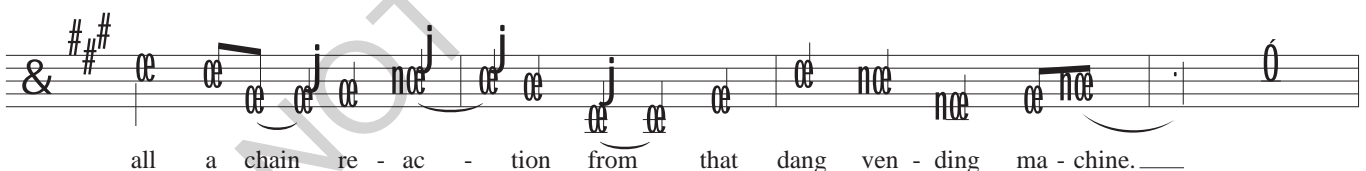
*(She wads up the poster and throws it in the trash can.)*

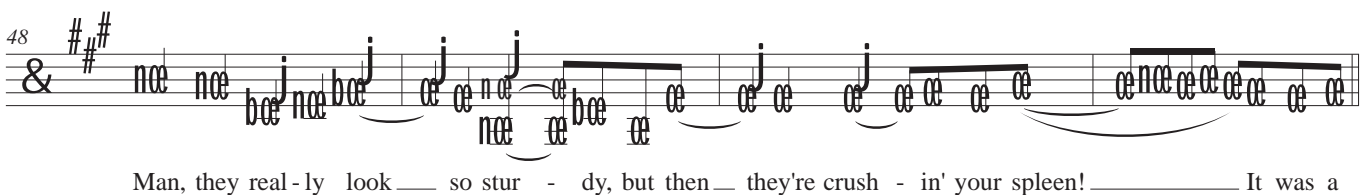
**HARRIET:** "And I hope you lose that election. I hope you lose it so bad!"

30 

**F JANE:** 

40 



48 



bad, bad crush. It was crush-ing them hard. Yeah, it gave 'em a knock. It was a

bad, bad crush. And I know that they're scarred, but I hope they can walk. You're

**HARRIET:**  
...as a  
feel - in' fine, but then: look out! You're mush! Girl, there's no-thing so bad as a

**HARRIET:**  
bad, bad crush. You should bring ban-da-ges and  
**JANE:**  
bad, bad crush. You want a Snick-ers, well, you bet-ter think twice.

plen-ty of ice. Hey, that's not bad ad - vice for such a bad, bad  
Hey, that's not bad ad - vice for such a bad, bad

73

crush. All the pain that I feel... It was a bad, bad crush. And I

crush. Yeah, but they felt it worse. It was a bad, bad crush.

78

need time to heal. Look, I'm a wreck. I'm worse! No... is there

But you don't need a hearse. Look, I'm a wreck. No, me! ...shush. Is there

82

no-thing so bad as a bad, bad crush? It was a bad, bad crush!

no-thing so bad as a bad, bad crush? It was a bad, bad crush!

END TRACK 17

*(JANE sees the "Vote Philip" campaign button on the desk...she hands it to HARRIET who throws it in the trash...blackout.)*

BEGIN TRACK 18

## 10A. BAD, BAD CRUSH PLAYOUT

END TRACK 18

## SCENE 6

A HALLWAY

*(EMMA is looking for JEFF, who is grading a paper as he walks.)*

EMMA

Jeff... I have an idea.

JEFF

I'll alert the media.

EMMA

You are so funny. It's not just my idea, it's Frankie's too.

JEFF

ah Frankie... This should be good.

EMMA

Ok Judge Judy, just listen. We're gonna produce a charity concert to raise scholarship money for Jane Fairfax. We need a faculty sponsor and, since somehow you are a teacher here, because this school is like being on Saved by the Bell, I'm pretty sure you count. Are you in?

JEFF

I'm impressed, Emma. But, I should tell you, an anonymous donor agreed to pay for her tuition. A concert would have been great though.

EMMA

An anonymous donor? Who does that?! Ugh.

*(a new idea)*

We can still do it. We can raise money for lots of scholarships, not just for one person. There are other people who need some generosity and there's no reason why we can't come together and—

*(PHILIP enters with ASHLEY, a pretty girl, on his arm.)*

PHILIP

Hello beautiful people!

JEFF

Uh, hi Philip...

**PHILIP**

Hi Mr. Knightley. Hello Emma. I'm making the rounds to introduce everyone to my new girlfriend, Ashley.

**ASHLEY**

Hi guys!

**EMMA**

*(to herself)*

That was fast.

**PHILIP**

I figure, if the election goes my way, then the student body will be seeing a lot of Ashley and it's important they love her as much as I do.

**ASHLEY**

Oh, you are so sweet. Isn't he sweet? Isn't he going to be the sweetest President?

**EMMA**

The sweetest.

**ASHLEY**

I don't know if you know this, but I'm a singer, so I think that when Philip wins the election, it's probably appropriate that I sing something during the inauguration ceremony.

**JEFF**

Is there an inauguration ceremony for Student Council President?

**ASHLEY**

Well, if there's not, it's probably appropriate that there should be!

**PHILIP**

Isn't she great?

**EMMA**

The greatest.

**JEFF**

You know, Philip, as a prospective President, you should be aware that Emma is organizing a movement to raise scholarship funds for Highbury. She and Frankie Churchill are producing a charity dance to make it happen.

## PHILIP

Scholarship funds? You mean, for people who can't afford Highbury? I'm not sure how I feel about that.

## EMMA

Are you serious? Are you telling me that if someone like Martin, the dishwasher-slash-busboy, wanted to go to Highbury and had good enough scores to get accepted—

## PHILIP

*(interrupting)*

A school like Highbury is supposed to make money, Emma.

## EMMA

A school like Highbury is supposed to educate students! And you can't learn anything when every person in this school is a carbon copy of you, Phillip!

### BEGIN TRACK 19

## PHILIP

Now, wait a second—

## 11. ROAR

*q = 90*

**2**

**F** EMMA:

I used to bite my tongue and hold— my breath,

scared to rock the boat and make a mess. So I sat qui - et-ly, a - greed po-lite - ly.

I guess that I for - got I had— a choice; I let you push me past the break - ing point.

9  
 I stood for no - o - thing, so I fell for ev - 'ry-thing. You held me down, but I got up...  
 Hey!

12  
 al - read - y brush - ing off the dust. You hear my voice, you hear that sound,

14  
 like thun - der gon - na shake the ground. You held me down, but I got up...  
 Hey!

16  
 get read-y. 'cause I've had e-nough. I see it all; I see it now: I got the eye of the ti - ger, a fight-er, dan-

20  
 cing through the fire, 'cause I am a cham-pion and you're gon-na hear me roar. Loud - er, loud-

24  
 er than a li - on 'cause I am a cham-pion, and you're gon-na hear me roar! Oh-oh-oh-oh!



**EMMA:** "Philip, we're doing this concert.  
And it's gonna pave the way for a new  
era at Highbury. And nothing is gonna  
stand in our way!"

28 **ASHLEY:** "It's catchy!" **f** **ASHLEY:** **PHILIP:** "Ashley!" 2

Oh - oh - oh - oh - oh - oh - oh - oh!

Oh - oh - oh - oh - oh!

33 **f** **EMMA:** I got the eye of the ti - ger, a fight - er, dan - cing through the fire, 'cause I am a cham - pion and

**F** **ASHLEY:** La la la la la la! La la la la la la! La la la la la la!

**F** **JEFF + PHILIP:** La la la la la la! La la la la la la! La la la la la la!

37 you're gon - na hear me roar. Loud - er, loud -

La la la la la la! Used to bite her tongue and hold her breath,

La la la la la la! Used to bite her tongue and hold her breath,

39

er than a li - on 'cause I am a cham-pion, and you're gon-na hear me roar!

scared to rock the boat and make a mess.

scared to rock the boat and make a mess.

END TRACK 19

**PHILIP**

You know, that's actually sounding pretty smart. Do you mind if I use some of it in my speech?

**EMMA**

Whatever, Phil.

*(JEFF smiles...EMMA sees this and smiles back...FRANKIE appears.)*

**FRANKIE**

Hey guys.

**ASHLEY**

Oh my God.

**EMMA**

Frankie, good news! Jeff is gonna sponsor the concert. He sorta teaches here.

**FRANKIE**

That's pretty weird, Jeff, but thanks, pal. I gotta tell you something though.

**EMMA**

What?

**FRANKIE**

My manager booked me on The View, or maybe it's The Talk, The Chat, or The Chew. Wow, there are like five shows on TV that are scarily similar. Anyway, I have to go to New York today to shoot it.

**EMMA**

So you can't do the concert...

**FRANKIE**

I'm sorry. I did hear Jane's tuition problems are fixed, so that's good, right?

**EMMA**

Yeah, absolutely. But we want to change things, not just for her, but for everyone.

**JEFF**

So what about the concert?

**EMMA**

*(determined)*

We're still gonna do it. We'll just need to find another singer.

*(ASHLEY begins to overtly cough, trying to draw attention to herself...  
EMMA sees this and cuts her losses, although she lets ASHLEY's  
coughing continue for a moment...finally-)*

**EMMA**

Oh Ashley, you could probably do it.

**ASHLEY**

Me? Oh my God, thank you! Absolutely, I accept!

**PHILIP**

This is gonna be wonderful, guys! Such an important issue too.

**FRANKIE**

Emma, hey, can I talk to you for a minute?

**EMMA**

Yeah, of course.

**JEFF**

I have some papers to grade anyway.

*(JEFF exits.)*

**ASHLEY**

Philip, let's go. I have to get ready for my big performance!

*(As ASHLEY and PHILIP exit, she begins to vocalize and sing scales or any fun vocal warm up...EMMA and FRANKIE are alone.)*

**EMMA**

So...The View... or one of the shows that just like The View, That's awesome.

**FRANKIE**

I wanted to say bye to you before I left. And there's something I think I should tell you.

**EMMA**

Then tell me.

*(MISS BATES appears.)*

**MISS BATES**

Frankie, there's a car waiting for you. If you don't leave now, you'll miss your flight.

**FRANKIE**

Okay, thanks, Miss Bates. Sorry, Emma.

*(FRANKIE and MISS BATES exit...JEFF re-enters, cautiously.)*

**EMMA**

No, wait—

*(He is gone, EMMA see's JEFF but doesn't want him to think she's upset.)*

**EMMA**

He had to go.

**JEFF**

Sorry about that.

**EMMA**

I think he was about to tell me he liked me.

**JEFF**

Are you sure he was gonna say that?

**EMMA**

What do you mean by that? He likes me. I can tell.

**JEFF**

You can tell when someone likes you?

**EMMA**

It's my main talent!

**JEFF**

Yeah, I know, that's what you always say.

**EMMA**

Because it's true!

**JEFF**

I don't think so, Emma. You should have seen yourself in there with Philip. You were calling him out on everything. You're really passionate and clever, and belting and...

**EMMA**

And...

**JEFF**

And it just kinda disappoints me that you're so naïve about...who likes who. Which is a bad trait for a matchmaker.

**EMMA**

You're jealous of Frankie. He was going to tell me liked me. He was just about to.

**JEFF**

Frankie is a phony, you hear what you want to hear, Emma.

**EMMA**

Who asked you? Ugh, I have to go. I have a life changing benefit concert to get ready for.

**JEFF**

Stay. I'll go. Good luck with the concert.

*(He exits.)*

# 12. STAY

1 8 P EMMA:

You say \_\_\_\_ I on-ly hear what I want to.

13 4

You say \_\_\_\_ I talk so all the time. So? \_\_\_\_

(Elsewhere, FRANKIE appears with a travel bag over his shoulder, The STUDENTS enter and set up for the "Charity Dance" during this.)

23 2 F FRANKIE:

And I thought what I felt was sim - ple, and I thought that I

28

don't be - long. \_\_\_\_ And now \_\_\_\_ that \_\_\_\_ I am leav - ing, \_\_\_\_ now I know that I

32 P (EMMA) F

I missed you. Yeah, \_\_\_\_ I

33 P

did some-thing wrong 'cause...

37 P (EMMA)

missed you. And you say \_\_\_\_ I on-ly

42 F

hear what I want to. I don't lis - ten hard, I don't pay at - ten - tion to the



45 (Elsewhere, JEFF appears.)

dis - tance that you're run - ning or to an - y - one, an - y - where.

I don't un - der - stand

48

No, no, so I... I turned the ra-di-o on.

— if you real-ly care. I'm on-ly hear-ing neg-a-tive. No, no, so I...

52

The lov-er's in love...

I turned the ra-di-o up. And this wo-man was sing-ing my song. ...and the


56


the lov - er is cry - ing...


o - ther ran a - way. ...'cause the o - ther won't stay.

59


thought I'd live for - ev - er, but now I'm not so sure. You try to tell me that I'm clev - er, but

62    
 that won't take me an - y - how or an - y - where with you. —

67    
 You said that I was na - ive. And I thought that I was strong, oh.

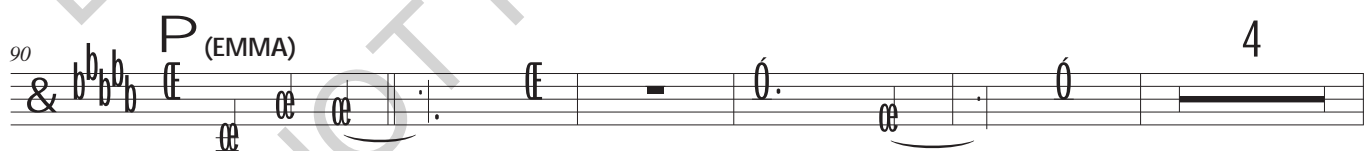
71 **FRANKIE:**  **JEFF:**   
 I thought, "Hey, I can leave, I can leave." But now I know I was — wrong. 'Cause I

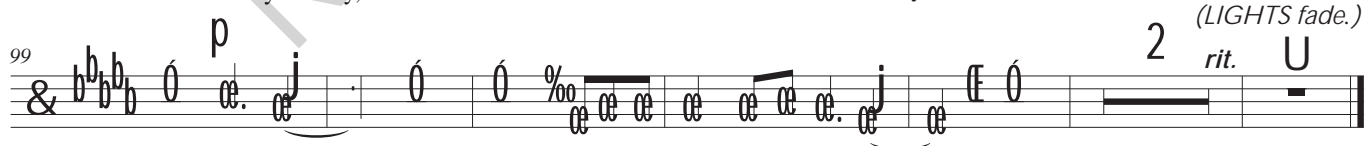
75 **(EMMA)**    
 Missed you... I missed you.

**FRANKIE:**    
 Missed you... I missed you.

82 **FRANKIE:**  **JEFF:**   
 You said my life was prob - 'ly per - fect. But my life is just a show. You real - ly

85    
 make me want to tell you what I feel and what I know, but I'm so scared to lose. —

90 **(EMMA)**    
 And you say, "Stay." —

99    
 You say — I on - ly hear what I want to. —

END TRACK 20

# 13. TURN THE BEAT AROUND/ I WANNA DANCE WITH SOMEBODY

(The charity dance...ASHLEY is onstage with the WELCOMING COMMITTEE SINGERS or a different BACKUP GROUP, performing...the COMPANY is dancing and singing back-up.)

ASHLEY: "Welcome to the Highbury Scholarship Dance!"

ASHLEY: "Everybody get out on the floor and feel the groove!"

**GIRL ENSEMBLE:**

**GUY ENSEMBLE:**

**ASHLEY:**

**ALL:**

Come on, come on, come on, come on!

Turn it a-round, — yeah!

Turn the beat a-round! — Love to hear per-cu(s)-

Come on, come on, come on, come on!

Come on, come on, come on, come on!

Hey, hey, hey! — Hey, — yeah! —

— sion! Turn it up - side down! — Love to hear per - cu(s)-

2

2

*(She heads off.)*

(EMMA searches for HARRIET as ASHLEY leads the COMPANY in a dance.)

1.


2.

6

F

28     # ASHLEY:

✓

32 

scratch of the gui-tar scratch - in', a - then you know that rhy-thm car-ries all the ac - tion! Whoa...\_\_\_\_\_

36 #

f

Turn it a-round...! You got to

ENSEMBLE:

Turn the beat a-round! Love to hear per-cu(s) -

39 #

move your feet when you feel the beat. Yeah. Hey, yeah!

- sion! Turn it up - side down!

(The music shifts...as the COMPANY is dancing, HARRIET appears, alone in a corner of the party and isolated by a light... the COMPANY continues dancing behind her, but in slow motion.)

42 #

Whoa! Got to hear it!

Love to hear per-cu(s) - sion! Love to hear it!

46 # F HARRIET:

I've been in love and lost my sen-ses, spin-ning through the town. Soon-er or la-ter, the

51 #

fe-ver ends and I wind up feel-ing down. I need a man who'll take



55 *rit.*  
 — a chance who is will - ing to — come on up — and dance, — so when the night falls,

(EMMA sees HARRIET  
 and approaches her.)

EMMA: "Why aren't  
 you dancing, Harriet?"

*a tempo*

*sub. f*

EMMA: "Right."

59 *U*  
 — my lone-ly heart calls. Oh! — I wan-na dance — with some-bod - y.

EMMA: "Okay well,  
 let's pick someone."

EMMA (slightly annoyed with  
 with the repetition.): "Got it."

64 *U*  
 I wan-na feel the heat with some-bod - y. Yeah! I wan-na dance — with some-bod - y.

EMMA: "Yeah, I'm gonna circle the  
 room and find someone! Don't move!"

(The music shifts and ASHLEY takes  
 stage again... GIRLS and GUYS sing back-up.)

68 *4*  
 With some - bod - y who loves — me.

74 *F* ASHLEY:  
 When the gui-tar play-er starts play-in' with the syn-co-pa-ted rhy-thm, with the scratch, scratch, scratch,  
*F* ALL:  
 Doot! Doot! Doot doot doo — doot!



76 # %

makes me wan-na move my bod-y, yeah, yeah, yeah. And when the drum-mer starts beat-in' that beat, beat-in'

Doot! Doot! Doot doot doo\_\_\_doot! Doot! Doot! Doot doot doo\_\_

79 # f

out that beat with the syn-co-pa-ted rhy-thm with a rat-tat-tat-tat-tat on the drums, hey!

\_\_\_ doot! Rat-tat-tat-tat-tat!

ALL:  $F < f$

Aww...!!

$F < f$

Aww...!!

82 # f ALL: ASHLEY:

Turn the beat a - round! Love to hear per - cu(s) - sion!\_\_

f HARRIET:

Oh! I wan-na dance \_\_\_with some-bod - y. I wan-na feel the heat with some-bod - y.

86 #

&

Turn it up - side down! \_\_\_\_ Love to hear per - cu(s) - sion!

Yeah! \_\_\_\_ I wan-na dance \_\_\_\_ with some-bod - y. With some - bod-y who loves me.

90 #

&

HARRIET:

Love to hear \_\_\_\_ it! I need a man who'll take \_\_\_\_ a chance who is will - ing to \_\_\_\_ come on up

94 #

&

\_\_\_\_ and dance, \_\_\_\_ so when the night falls, \_\_\_\_ my lone - ly heart calls!

EMMA: "Philip!"

PHILIP: "Please no - "

EMMA: "I need your help. Ordinarily, I'd pick anyone else, but since Ashley's onstage, living la vida loca, you have no one to dance with. So I think you should ask Harriet."

PHILIP: "Look, Emma, I just don't think that would be good for my campaign. At this stage of the race, I gotta keep my priorities straight. Besides, it looks like she's already dancing with Jeff."

EMMA: "What?"

PHILIP: "Sorry, Mr. Knightley."

(JEFF, having noticed HARRIET is alone, has approached her, taken her hand, and THEY begin dancing, just the two of them. EMMA and the COMPANY watch.)

98 #

&

8

3

4

(Short, but  
not stressed!)

110 **F** COMPANY:

Oh, I wan-na dance \_\_\_ with some - bod - y. I wan - na feel the heat with some - bod - y.

Oh, I wan-na dance \_\_\_ with some - bod - y. I wan - na feel the heat with some - bod - y.

118 **F**

Yeah, I wan-na dance \_\_\_ with some - bod - y, with some - bod-y who loves...

Yeah, I wan-na dance \_\_\_ with some - bod - y, with some - bod-y who loves...

h>80 **P** EMMA:

...me. I wan-na dance \_\_\_ with some-bod - y. I wan-na dance

**4** **pp** GIRL ENSEMBLE:

You say....

**4** **pp** GUY ENSEMBLE:

You say....

&   
 — with some-bod - y, with some - bod - y who loves —

&   
 Ooh.

V   
 Ooh.

*(The MUSIC takes off and everybody joins on the dance floor.  
 EMMA watches, happy for HARRIET, but also, somehow, sad.  
 JEFF and HARRIET take stage and dance.)*

q»120  
 142 EMMA:   
 me.

&   
 Aww...! Turn the beat — a - round!

V   
 Aww...! Come — on and dance

147   
 Love to hear per - cu(s) - sion! — Turn it up - side — down!

&   
 — with some-bod - y! Come on, feel the heat with some-bod - y! Yeah, come and dance with

V

151

Love to hear per - cu(s) - sion!

some-bod - y, with some - bod - y who loves you!

154

*f* ALL: Come on, come on, come on, come on!

Love to hear it! Love to hear it!

Love to hear it! Love to hear it!

END TRACK 21

*(The COMPANY cheers...HARRIET is thrilled.)*

**ASHLEY**

*(into microphone)*

Thanks everybody!, I know I am wondering why I am not a bigger star too?  
Chew on that while we take a little break!

**HARRIET**

That was amazing, Jeff. Thank you! You probably dance better than any chemistry teacher ever!

**JEFF**

Oh God, I hope so.

**HARRIET**

Whew! It's exhausting though. I'm gonna go get a drink at the vending machine!



*(HARRIET exits towards the offstage vending machines in the hallway...  
EMMA approaches JEFF.)*

**EMMA**

That was really nice of you.

**JEFF**

Seemed like the right thing to do.

**EMMA**

Well, you were right that I should stay out of other people's business. Maybe focus on what's going on with me.

**JEFF**

*(cautiously)*

What is going on with you?

*(Suddenly, we hear a scream offstage from HARRIET.)*

**FRANKIE**

*(offstage)*

It's okay! I got her!

*(FRANKIE enters carrying HARRIET.)*

**HARRIET**

The vending machine—it almost crushed me! Frankie saved me!

*(The COMPANY reacts "Frankie's here? "Frankie is back?" etc.)*

**FRANKIE**

I filmed "The View" this morning. It was in fact "The View", those ladies are cra by the way. When I was done I decided I wanted to come back to surprise everyone. Then I saw Harriet shaking that machine—

**HARRIET**

And he moved me out of the way just in time!

**EMMA**

*(to JANE)*

Those machines are really a major liability, Jane.



JANE

I know. They're working on it.

*(ASHLEY has taken the stage again with the  
WELCOMING COMMITTEE BAND.)*

ASHLEY

We're back! And everything's so exciting here! Falling vending machines,  
awesome singers, everything!

JANE

Frankie, can I talk to you a second?

FRANKIE

Sure...

*(JANE and FRANKIE go off on their own...  
HARRIET approaches EMMA.)*

HARRIET

Emma, he rescued me!

EMMA

I know! Amazing! What'll you ask him to do next?

HARRIET

I think I'll say to him...

BEGIN TRACK 22

## 13A. BE MY BABY, PART III

*(The lights change and we're inside HARRIET's mind with  
all the GIRLS in the dining hall part of her subconscious.)*

Slow,  
rubato

**F** HARRIET: **q** » 100  
(Non rubato)

Oh, won't you be my, be my ba - by, my one and

**P** GIRL ENS I:

Be my lit-tle ba - by... —

**p** GIRL ENS II:

Please... —

5 *accel.*

on - ly ba - by? Be my, be my ba - by

say — you'll be my dar - lin'... be — my ba - by

Please...

8 *q»112*

now. Mis - ter Knight - ley..."

now...

now...

END TRACK 22

*(Lights pop back to normal.)*

**EMMA**

Wait, what? Mr. Knightley?!

**HARRIET**

You know! Jeff! He rescued me.

**EMMA**

NO Frankie rescued you! From the falling vending machine—it just happened! Maybe we should see the school nurse...

**HARRIET**

No, Emma, Frankie saved me from the falling vending machine. But when Jeff asked me to dance, when I was all alone, he rescued me. You really gotta keep up.

**EMMA**

Jeff is your Chemistry teacher!

**HARRIET**

And we have great chemistry!

**EMMA**

I am going to vomit. You like Jeff, Frankie came back, and I'm a total failure at being a matchmaker!

*(EMMA storms out...ASHLEY takes stage and goes to the mic.)*

**ASHLEY**

Who's ready for more of this? Uno, dos, tres, four!

**BEGIN TRACK 23**

## **13B. TURN THE BEAT AROUND PLAYOUT**

*(FRANKIE and JANE see EMMA leaving and follow her out.)*

**FRANKIE**

Emma, Emma, wait!

*(lights transition to-)*

**END TRACK 23**

## SCENE 8

*(Immediately following...outside...at night...EMMA runs on, upset...  
FRANKIE follows her.)*

**EMMA**

Well, you made quite an entrance.

**FRANKIE**

Yeah...

**EMMA**

I thought I wasn't gonna see you again. Except on "The Chew."

**FRANKIE**

It was "the View".

**EMMA**

I got it

**FRANKIE**

I wanted to tell you something. I'm the anonymous donor who paid for Jane's tuition.

**EMMA**

Really? Why?

**FRANKIE**

'Cause I'm her boyfriend.

**EMMA**

I am sorry I just thought I heard you say you were her Boyfriend but that can't be right because you have been flirting with me!

**FRANKIE**

My manager wants me to flirt with everybody. She wants me to look like I'm single to encourage my female fan base—or whatever.

**EMMA**

I'm such an idiot...

**FRANKIE**

But I met Jane at a concert last year, I've been crazy about her ever since. Her parents didn't like me very much and that's why they wanted to send her off to boarding school.

**EMMA**

And you recommended Highbury.

**FRANKIE**

I'm sorry I led you on.

*(JANE enters.)*

**JANE**

Me too.

**FRANKIE**

*(to JANE)*

Jane you are the best thing in my life. And to prove it, I am going to put my career on hold and re-enroll at Highbury.

*(JANE thinks about it.)*

**JANE**

You would do that for me? Welcome back to High School.

**FRANKIE**

What did I do? I'm gonna go tell Miss Bates she's getting a new student! Something tells me she will be happy to have me around.

*(He exits.)*

**EMMA**

You guys are good together. And I had no idea. I'm the worst matchmaker that ever lived.

**JANE**

No, I mean...you're decent. But, you know, there's more important stuff out there to do.

**EMMA**

Like the scholarship fund.

**JANE**

I'm really glad it's gonna happen.

**EMMA**

It's just too bad I'm graduating and can't see it through.

**JANE**

*(a new idea)*

I'll do it. I'll run for Student Council President against Philip! He is literally the worst. And I'll make sure those scholarships go on for good.

**EMMA**

You'd do that?

**JANE**

It'll be fun! And that's all we really want, right?

*(FRANKIE, HARRIET, and JEFF enter.)*

**FRANKIE**

Look who I found.

**EMMA**

Harriet and "Mr. Knightley." Are you guys the second surprise couple of the night?

**HARRIET**

No. When I told you what I thought I was feeling about Jeff, I saw something.

**EMMA**

*(paranoid)*

What'd you see?

**HARRIET**

It was the look of a lonely squirrel who's lost her family, and her acorns, and who doesn't know if she'll find them ever again.

**EMMA**

Really? You saw that?

**HARRIET**

And I see the same thing whenever Jeff mentions your name.

**JEFF**

I see myself more as a Raccoon... But she's not wrong

**HARRIET**

I think I might be a better matchmaker than you two ever were for yourselves. You guys are friends, and that's great, but it's made you afraid to say what you're really feeling. And I think you should say it.



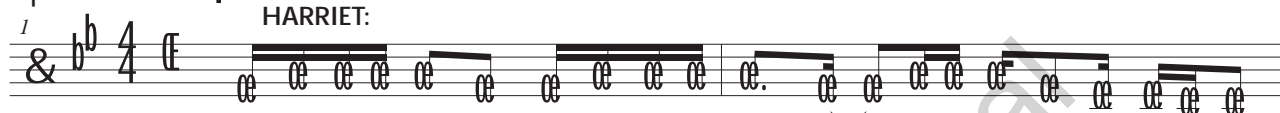
# 14. BRAVE

Un poco rubato

q > 90

**P**

HARRIET:



You can be a-maz-ing. You can turn a phrase in - to a wea-pon or \_\_\_ a drug.

**P**

JANE:

**F**

HARRIET & JANE:



You can be the out-cast, or be the back-lash \_\_\_ of some-bod-y el - se's love. Or you

Rubato muy verboten



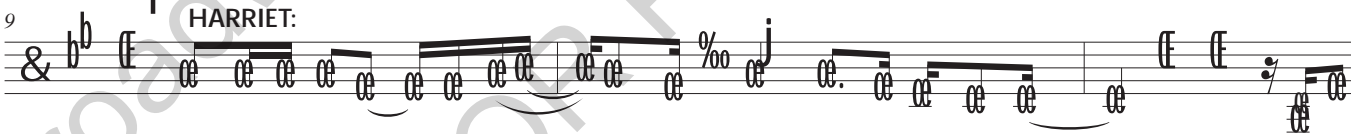
\_\_\_ can start speak-ing up. \_\_\_

**F** FRANKIE:



No-thing's gon-na hurt you the way that words do \_\_\_ when they set-tle 'neath your skin.

**F** HARRIET:



Kept on the in-side with no \_\_\_ sun-light, some-times a sha-dow wins. \_\_\_ But I

**f**



won-der what would hap-pen if you Say what you wan-na say, and let the words fall out. Hon-est-ly,

16 **HARRIET:** with what you wan-na say, and let the words fall out. Hon-est-ly,  
 I wan-na see you be brave  
**JANE:** Say! Hey! Fall out. Hey!  
**FRANKIE:**  
 Say! Hey! Fall out. Hey!

20 I wan-na see you be brave. just wan-na see you, I just wan-na see you,  
 I just wan-na see you, I just wan-na see you, I  
 I wan-na see you. I just wan-na see you, I just wan-na see you, I

23 just wan-na see you, I wan-na see you be brave! (EMMA and JEFF look at each other.) **f** **EMMA:**  
 just wan-na see you. And since our—  
**f** **JEFF:**  
 just wan-na see you, I wan-na see you be brave! And since our

27 his-tor-y of si-lence won't do us an-y good (did you think it would?),  
 his-tor-y of si-lence won't do us an-y good (did you think it would?),

30

let our words be an-y-thing but emp-ty: why don't you tell me the truth?

let our words be an-y-thing but emp-ty: why don't you tell me the truth?

EMMA: "I like you!"

JEFF: "That's awesome because  
I like you, too! A lot!"

34

**HARRIET & JANE:**  
Say what you wan-na say, and let the words fall

**FRANKIE:**  
Say what you wan-na say, and let the words fall

**GIRLS:**  
Say! Hey! Fall

**GUYS:**  
Say! Hey! Fall

HARRIET, JANE  
& EMMA:

38

out. Hon-est - ly, I wan - na see you be brave with what you wan - na say,

FRANKIE & JEFF:

out. Hon-est - ly, I wan - na see you be brave with what you wan - na say,

GIRLS:

out, hey!

GUYS:

out, hey!

41

and let the words fall out. Hon-est - ly, I wan - na see you be....

and let the words fall out. Hon-est - ly, I wan - na see you be

END TRACK 24

*(Suddenly, MARTIN enters walking home in his bowling uniform...  
HARRIET sees him...instantly, lights change to an angelic world...the  
COMPANY is heard singing epically.)*

# 14A. BE MY BABY, PART IV

**HARRIET:**  
"Martin?"

**GIRLS:** *f*  
Be my, be my ba - by! My one and

**GUYS:** *f*  
Be my, be my ba - by! My one and

**MARTIN:** (*shocked*)  
"Really?!"

**HARRIET:** *f*  
Say — you'll be my dar - lin'! Be — my ba - by now! —

on - ly ba - by! Be my be my ba - by! My one and

on - ly ba - by! Be my, be my ba - by! My one and

(*MARTIN runs to HARRIET.*) *accel.* **JANE:** (*Surprised and impressed.*)  
**EMMA:** *f*  
oo whoa - oh - oh - oh!

on - ly ba - by...! oo whoa - oh - oh - oh!

**FRANKIE:**  
**JEFF**

on - ly ba - by...! oo whoa - oh - oh - oh!

**EMMA:** "It's a perfect match."

**MARTIN:** "You really think so?"

**EMMA:** "You like each other. I was insane for thinking anything else. No one should ever tell another person they can't like who they like."

**JANE:** "Martin, we can probably even get you a scholarship to Highbury."

**MARTIN:** "You know, I sorta prefer going to public school. Some of them are pretty awesome and this school is whack. So, I'll just date Harriet, and go to my own school, if that's okay with you."

**JANE:** "That's okay with me!"

**EMMA:** "And me!"

**HARRIET:** "And me!"

*(MISS BATES enters.)*

**MISS BATES:** "Has the party moved outside?"

**JEFF:** "I guess it has now!"

**MISS BATES:** "Jeff, you'll be pleased to see who's returned to Highbury. Mr. and Mrs. Weston are back from their honeymoon. So, "Mr. Knightley," you're no longer a teacher at Highbury. You must be relieved."

**EMMA:** "And I'm no longer a matchmaker."



**JEFF:** "You must be relieved."

**EMMA:** "You have no idea. I'm pretty sure the reason I was so obsessed with everybody else's future was because I didn't really know what I wanted from mine. But now I think that's okay. It's supposed to be a mystery."

**JEFF:** "A blank page."

**EMMA:** "Exactly." *[ATTACCA to #15]*



END TRACK 25



# 15. UNWRITTEN

1 # 4  $q = 96$  2 P EMMA:

I am un-writ - ten, can't read my mind, I'm un-de-fined.

7 F

I'm just be - gin - ning: the pen's in my hand, end - ing un - planned.

11 # EMMA:

Star - ing at the blank page be - fore us, o - pen up the dir - ty win - dow, let the sun il - lu - mi -

# JEFF:

Star - ing at the blank page be - fore us, o - pen up the dir - ty win - dow, let the sun il - lu - mi -

14 # F EMMA & HARRIET: JANE:

nate the words that we could not find. Reach - ing for some - thing in the

# F FRANKIE: JEFF & MARTIN:

nate the words that we could not find. Reach - ing for some - thing in the

16 **f**

dis-tance, so close you can al-most taste it. Re-lease your in-hi-bi - tions. Feel the rain on your

dis-tance, so close you can al-most taste it. Re-lease your in-hi-bi - tions. Feel the rain on your

19 **f**

skin! No one else can feel it for — you, on-ly you can let — it in. — No one else, no one else

skin! No one else can feel it for — you, on-ly you can let — it in. — No one else, no one else

22 **f**

—can speak the words on your lips. Drench your-self in words un-spo - ken, live your life with eyes wide o -

—can speak the words on your lips. Drench your-self in words un-spo - ken, live your life with eyes wide o -

25 **EMMA: F P**

- pen. To-day is — where your book — be-gins. The rest is still un-writ - ten. —

- pen. To-day is — where your book — be-gins.

EMMA: (to JEFF) "So, do I still have to call you

'Mr. Knightley,' Mr. Knightley?"

JEFF: "I think you should call me Jeff."

EMMA: "Sounds like a good start."

JEFF: "See, you are a matchmaker."

COMPANY:

28 # 5 *f* COMPANY:

Feel the rain on your skin!

34 # 5 *f* COMPANY:

No one else can feel it for you, on-ly you can let it in. No one else, no one else

37 # *f* COMPANY:

can speak the words on your lips. Drench your-self in words un-spo - ken, live your life with eyes wide o -

40 # *f* rit. *P* Freely EMMA:

- pen. To-day is where your book be-gins...! The rest is still un-writ - ten....

(EMMA takes JEFF's hand and smiles.)

40 # *f* rit. *P* Freely EMMA:

- pen. To-day is where your book be-gins...!

END TRACK 26

BEGIN TRACK 27

## 16. BOWS



# SCORE SAMPLES



Broadway Licensing Perusal

NOT FOR PRODUCTION

**Chapel of Love****1****Phil Spector/Jeff Barry/Ellie Greenwich**  
Orchestration by Michael Holland

(We are looking at a group of people at a wedding.  
We only see the backs of them as EMMA appears  
from the crowd...she speaks directly to the  
audience...music underscores.)

**EMMA:** "Oh Hi!  
Shhh...There's a  
wedding going on."

**TRACK 1**

*q»<sup>ao</sup>* *p* *pp* *N.C.*

**EMMA:** "You see, Mr. Weston, my  
Chemistry teacher, and Miss Taylor,  
my Biology teacher here at Highbury  
Prep are tying the knot."

*pp* *N.C.*

**EMMA:** "They both led solitary lives and seemed moderately happy, which,  
when you think about it, is probably better than a majority of the world, in  
terms of happiness."

**JEFF:** "Shh."

**EMMA:** "You Shh! Pay attention."

*F*



JEFF: "Oh Sorry."

EMMA: "But then, my sophomore year, I had Miss Taylor for Bio and, every now and then, I'd catch a glimpse of something behind her eyes. Something that said 'I'm lonely.' And then I had Mr. Weston my junior year and I saw the same thing. The same look as a lonely old squirrel who has lost his family, and his acorns, and who doesn't know if he'll find them ever again. And, thanks to me, they'll never be lonely anymore."

TRACK 1 ENDS

11

*rit.*

U

P

D

F

D

Gmaj9

E9/G#

A6

U

16

TRACK 2

GIRLS:

Go - in' to the chap-el and they're gon - na get

GUYS:

Go - in' to the chap-el and they're gon - na get

D

Dsus2

21

mar - ried... go - in' to the chap-el and they're gon - na get mar - ried...

mar - ried... go - in' to the chap-el and they're gon - na get mar - ried...

Em7(add4)

A9

Em7(add4)

A9

26

# F  
EMMA: *rit.* *3* *3* *3*

Gee, I real - ly love them and they're gon - na get mar - ried!

# p GIRLS:

ooh.

# p GUYS:

ooh.

Dsus2

Dsus2

30

# F (GIRLS) *rit.* *3* U Straight Rock Q»j<sup>0</sup>

Go - in' to the chap - el of...

# F (GUYS) *rit.* *3* U

Go - in' to the chap - el of...

Em7 A7(add6)

f N.C./D

## Girls Just Want to Have Fun

5

**WARNING:**

JANE: "And kids who are sent to boarding school."

**CUE:**

JANE: "I am just looking for fun!"

Robert Hazzard/Lolly Vegas

Orchestration by Michael Holland

**TRACK 9**

**3**

**JANE:**

I come home in the morn-ing light, my moth - er says, "When you gon-na live your life right?"

**HARRIET:** "Oh, I see!"

Oh, mo-ther dear, we're not the for - tu - nate ones, and girls, they wan-na have fun —

**HARRIET:**

Oh, —

Chords: F, Dm7, B<sup>b</sup>, C, F, Dm, B<sup>b</sup>, Dm, C(add4), B<sub>2</sub>

14

JANE:

The phone rings in the

girls just wan-na have fun. \_\_\_\_\_

15

mid-dle of the night, my fa - ther yells, "What you gon-na do with your life?" Oh, Dad-dy dear, you know you're

19

still num-ber one. But girls, they wan-na have fun. \_\_\_\_\_

HARRIET:  
EMMA:

Oh, \_\_\_\_\_ girls just wan-na have

23 **f** JANE:  
That's all they real-ly want... some fun.

**f** HARRIET  
EMMA:  
That's all they real-ly want... some fun.

27 **F**  
When the work - ing day is done oh, girls, they wan-na have fun. Oh, —

**F**  
When the work - ing day is done oh, girls, they wan-na have fun. —

31 **P** **q>1<sup>00</sup>** **P** JANE:  
girls just wan-na have fun. Some boys take a beau-ti-ful — girl and hide

**p**  
girls just wan-na have fun.

**Dm** **C(add4)** **G7sus** **G7** **C** **C2** **C maj7** **C6**



**WARNING:**

EMMA: "Are you serious?"

**CUE:**EMMA: "A school like Highbury is supposed to educate students! And when the students are diverse, they learn even more! About life! Which I think is pretty much the point, Philip!"

PHILIP: "Now, wait a second -" [GO]

Perry/Martin/Gottwald/McKee/Walter

Orchestration by Michael Holland

## TRACK 19

1 *q»<sup>ao</sup>* **3** **F** EMMA:

I used to bite my tongue and hold my breath,

4 scared to rock the boat and make a mess. So I sat qui - et - ly, a - greed po - lite - ly.

7 I guess that I for - got I had — a choice; I let you push me past the break - ing point.

**F** **B<sup>b</sup>** **B<sup>b</sup> sus2** **B<sup>b</sup>** **C7sus** **Gm7** **E<sup>b</sup>6(sus2)** **B<sup>b</sup>** **C7sus**



11

I stood for no - o - thing, so I fell for ev - 'ry-thing. You held me down, but I got up...

Hey!

al - read - y brush-ing off the dust. You hear my voice, you hear that sound,

(SHE pushes past PHILIP)

like thun-der gon-na shake the ground. You held me down, but I got up... get read-y. 'cause I've had e - nough. I

Hey!

Chords: Gm7, Eb6(sus2), Bb, C7sus, Eb6(sus2), Bb, C7sus

17

see it all; I see it now: I got the eye of the ti -

Gm7 E<sup>b</sup>6(sus2)

19

- ger, a fight - er, dan - cing through the fire, 'cause I am a cham - pion and you're gon - na hear me roar.

f B<sup>b</sup> Cm7 Gm7 E<sup>b</sup>6(sus2)

23

Loud - er, loud - er than a li - on 'cause I am a cham - pion, and you're gon - na hear me roar!

B<sup>b</sup> Cm7 Gm7 E<sup>b</sup>6(sus2)

# Turn the Beat Around/ I Wanna Dance with Somebody

13

Segue from #12

(The Charity Dance. ASHLEY is onstage, with the  
WELCOMING COMMITTEE SINGERS, performing.  
The COMPANY is dancing.)

Gerald Jackson & Peter Jackson/  
George Merrill & Shannon Rubicam

Arranged by Michael Holland

## TRACK 21

ASHLEY: "Welcome to the Highbury Scholarship Dance!"

**GIRL ENSEMBLE:**  
Come on, come on, come on, come on!

**GUY ENSEMBLE:**  
Come on, come on, come on, come on!

ASHLEY (CONT'D): "Everybody get out on the floor and feel the groove!"

Chords: Em, D, C

Chords: C, D, Em, C, D

### 13.) Turn the Beat Around/ I Wanna Dance with Somebody

8 #

f

ASHLEY:

Turn it a - round, yeah!

ALL:

Turn the beat a - round! Love to hear per - cu(s) -

Em D C D

11 #

Hey, hey, hey! Hey, yeah!

- sion! Turn it up - side down! Love to hear per - cu(s) -

Em Em D C D

15 #

My, my, my my, well, love to hear it!

- sion! Love to hear it!

Em C D Em(7-6) D7(sus4-3)

# 13.) Turn the Beat Around/ I Wanna Dance with Somebody

EMMA: "Hey. You gonna dance tonight or stay on the sidelines judging?"

JEFF: "I'm just here as the chaperone."

EMMA: "How is that even possible? Look, I'm -"

19

1. 2.

Em(7-6) D7(sus4-3) D7(sus4-3)

JEFF: "Sorry I said Frankie was a phony."

EMMA: "Maybe he is. I don't know. I need to find Harriet."

Tonight's another chance to make a match for her, right?"

JEFF: (calling after her) "Emma..."

22

Am G/D D G G/B

25

Cmaj7 Am7 D/E N.C./B

28

**F** ASHLEY:

Em(7-6) G/D D Em(7-6) G/D D

Blow horns, you sure sound pret - ty. Your vi - o - lins keep mov-in' to the nit-ty grit - ty. When you hear the



**Unwritten****15****Natasha Bedingfield/Danielle  
Brisebois/Wayne Rodrigues***Orchestration by Michael Holland***TRACK 27**

q = 96

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in G major, 4/4 time. The left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

The vocal entry begins with a piano (P) dynamic. The melody is in G major, 4/4 time. The lyrics are: "I am un - writ - ten, can't read my mind, I'm un-de - fined." The piano accompaniment continues with the same eighth-note pattern in the left hand and a more complex eighth-note melody in the right hand.

The vocal entry continues with a piano (P) dynamic. The melody is in G major, 4/4 time. The lyrics are: "I'm just be - gin - ning: the pen's in my hand, end - ing un - planned." The piano accompaniment continues with the same eighth-note pattern in the left hand and a more complex eighth-note melody in the right hand.



11 **# EMMA:**

Star - ing at the blank page be - fore us, o - pen up the dir - ty win - dow, let the sun il - lu - mi -

**# JEFF:**

Star - ing at the blank page be - fore us, o - pen up the dir - ty win - dow, let the sun il - lu - mi -

**G** **G7/F** **Em7**

14 **# EMMA & HARRIET:**  
**JANE:**

nate the words that we could not find. Reach - ing for some - thing in — the dis - tance, so close you can al - most

**F** **FRANKIE:**  
**JEFF & MARTIN:**

nate the words that we could not — find. Reach - ing for some - thing in — the dis - tance, so close you can al - most

**Cm/E<sup>b</sup>** **G** **G7/F**

17 **#**

taste it. Re - lease your in - hi - bi - tions. **f** Feel the rain on your —

taste it. Re - lease your in - hi - bi - tions. **f** Feel the rain on your —

**Em7**

19 
  
skin! No one else can feel it for you, on-ly you can let it in. No one else, no one else

22 
  
can speak the words on your lips. Drench your-self in words un-spo - ken, live your life with eyes wide o -

25 
  
pen. To-day is where your book be-gins. The rest is still un-writ - ten.



# **BROADWAY**

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