

Be My Friend

Edges

Benj Pasek & Justin Paul

WOMAN 1: *Ad. lib.*

There was noth-ing to do on a Fri - day night.

mf

This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment starts with a *mf* dynamic and features a melodic line in the right hand and a bass line in the left hand.

No - one was call - ing my phone. The pros - pect of plans seemed out of sight, and I

This system contains measures 5 through 8. The vocal line continues with the lyrics. The piano accompaniment includes a triplet in the bass line and a triplet in the right hand.

sat in my room all a - lone. So I boot-ed up my com - pu - ter and I bought a new swea-ter on-

This system contains measures 9 through 12. The vocal line continues with the lyrics. The piano accompaniment features a triplet in the right hand and a triplet in the bass line.

2
74

line. But while brows-ing J. Crew, the lone-li-ness grew. And soon I was des-p'rate to find

14

rall.

19

some-thing to pick up my mood just a bit. That's when it happen-ed, that's when I got hooked on the

19

23

in-ter-net site that I can seem to quit. That's when I joined the Face

23

rit.

ff

8va

27

book!

27

f

33 **MAN 2:** **WOMAN 2:** **MAN 1:**

When - e - ver I feel lou - sy, when - e - ver life's a bore, I

39 **ALL:** **WOMAN 1:**

count my friends in or - der. I've got five hun - dred and four. I search the kids from high

44 **MAN 1:**

school for my vast ar - ray of friends. You can tell if they are smart or not by the

49 **MAN 2:**

schools they now at - tend. I post up on my pro - file all my lat - est great - est news.

4
54

WOMAN 1:

WOMAN 2:

I know to nev-er search for folks with the wrong pol-i-ti-cal views. You can

59

MAN 1:

read my post-ed quotes, my fav-rite art-ists and their tunes. If

63

WOMEN:

MEN:

you're not on the Face-book I sug-gest you join it soon! Please be my
Please be my

68

friend on the Face-book. Click ac - cept, I'll add your name to my

friend on the Face-book. Click ac - cept, I'll add your name to my

73

list. You need me to be your friend on the Face - book.

list. You need me to be your friend on the Face - book.

78

If you re-fuse I'll for - get that you ex - ist.

If you re-fuse I'll for - get that you ex - ist.

6
83

Help me feel a-live be friend five-hun - dred and five! _____

Help me feel a-live be friend five-hun - dred and five! _____

83

88

Ooh _____

Ooh _____

88

93

WOMAN 1:

WOMAN 2:

If you want to talk or gos - sip and you al - ways need the scoop,

If you want to talk or gos - sip and you al - ways need the scoop,

93

98

WOMAN 1 & 2:

WOMAN 2: 7

you can share your dir - ty se - crets in a pri - vate mem - ber group! You can

103 MAN 1:
al - ways change your pic - ture; Switch a hot one to a joke. And if that pho-to's sex -

108 WOMEN:
- y then I might give you a poke! Please be my friend on the

MEN:
Please be my friend on the

8

113

Straight Eighths

Swung

Face - book. And I'll be look-ing at you when you don't e-ven know.

Straight Eighths

Swung

Face - book. And I'll be look-ing at you when you don't e-ven know.

118

You need me to be your friend on the Face - book.

You need me to be your friend on the Face - book.

123

You'll nev-er be real-ly cool if you say "no." To soc - ial - ly sur-vive

You'll nev-er be real-ly cool if you say "no." To soc - ial - ly sur-vive

128

MAN 1:

be friend five-hun - dred and five! When-

be friend five-hun - dred and five!

133

e - ver I get hor - ny and I want to find a girl, I

8vb-----

137

MAN 2:

nev - er just click search I'm click - ing glo - bal for the world. And

(8vb)-----

10

141

when I see a girl I like I shoot right from the hip. I send a note to see

141

(8vb)-----

146

if she wants to be in an o - pen re-la - tion ship.

146

152

WOMEN:

Please be my friend on the Face - book. Though

MEN:

Please be my friend on the Face - book. Though

152

157

I don't like you, we'll pre-tend that we're close. You

I don't like you, we'll pre-tend that we're close. You

157

Measures 157-160 of piano accompaniment. Measure 157 has a whole rest in the right hand and a half note in the left hand. Measures 158-159 have whole rests in both hands. Measure 160 features a triplet of eighth notes in the right hand and a half note in the left hand.

161

need me to be your friend on the Face - book.

need me to be your friend on the Face - book.

161

Measures 161-164 of piano accompaniment. Measures 161-162 have a whole rest in the right hand and a half note in the left hand. Measures 163-164 have a whole rest in both hands.

165

Life is a - bout who - ev - er col - lects the most

Life is a - bout who - e - ver col - lects the most

165

Measures 165-168 of piano accompaniment. Measures 165-166 have a whole rest in the right hand and a half note in the left hand. Measures 167-168 have a whole rest in both hands.

12
169

friends to make you thrive: Be friend five hun - dred and five.

friends to make you thrive: Be friend five hun - dred and five.

169

174

When ev - 'ry one is in on it you at least should take a look.

When ev - 'ry one is in on it you at least should take a look. Be a friend Be my

MAN 1: MAN 2:

174

180

WOMAN 2: WOMAN 1:
My spe - cial friend. My fak - est friend. on the Face - - - -

friend _____ on the Face - - - -

180

185

book. Face - book!

book. Face - book!

185

Glissando

Glissando

Detailed description: The image shows a musical score for three staves. The top two staves are vocal lines, and the bottom staff is a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#). The first two staves have lyrics: 'book.' and 'Face - book!'. The piano accompaniment features a 'Glissando' marking on the right hand, which is a sliding motion across the strings. The score is numbered '185' at the beginning of each system.

I Hmm You

Benj Pasek & Justin Paul

MAN 2: *Ad. lib.*

It's an awk-ward sit-u - a-tion

The first system of the score shows the vocal line starting with a rest, followed by the lyrics. The piano accompaniment features a complex texture with triplets and a wavy line in the right hand.

since we don't know what we are. Since I don't know what you want for me to be.

The second system continues the vocal line and piano accompaniment. The piano part includes a wavy line and a *8va* marking in the right hand.

And a-midst the com-pli - cat-ion, you just fell in-to my arms. But it's new and you're not

The third system concludes the vocal line and piano accompaniment. The piano part includes a wavy line and a *7* marking in the right hand.

16

comf-rt - 'ble with me. And it's not like I just like you, but I don't know if I love you, so I've

20

made a lit - tle phrase I hope will do. Since there's more than there was yes - ter-day, but

23

a tempo

less than when to-mor-row comes, for to - day, we both can say: "I Hmm You"

a tempo

27

I hmm the way you get de - fen-sive in the morn-ing. You won't

31

smi - le till e - le - ven though I look at you a - dor - ing - ly. You seem to blame me for the

34

sun - light that is pour - ing through the win - dow while you're snor - ing, well at least you're ne - ver bor - ing.

37 WOMAN 2:

I hmm the face you make when ev-er you get riled, when you ar-gue just to ar-gue, when you're

act-ing like a child. I hmm the way you sing when think-ing you're a-lone How you burn

43 MAN 2:
a - ny - thing you cook, how you get a - ny - thing you're shown. I hmm how the

43 WOMAN 2:
I hmm how the

46

whole world seems to freeze. When I look at you I lose

whole world seems to freeze. When I look at you, I lose

46

50

all feel - ing in my knees.

all feel - ing in my knees I hmm your face when you get fran-tic.

50

55

I hmm when you are cor-ny and ro-man-tic. I hmm all the cra-zy things you do, I

I hmm all the cra-zy things you do, I

55

59

hmm get-ting to know you. I real-ly hope you hmm me too!

hmm get-ting to know you. I real-ly hope you hmm me too!

59

64 **WOMAN 2:**

I hmm the pok - er face you

68

make when you're all bluff. How you talk a - bout your mom and when you say that I'm e-nough.

71 **MAN 2:**

I hmm the way your smi - le curves just to the right, The way we spoon and cud - dle up, how we can

74

ne- ver stay in fights. I hmm how the whole world seems to freeze.

WOMAN 2:

I hmm how the whole world seems to freeze.

74

78

When I look at you I lose all feel - ing in my knees.

When I look at you, I lose all feel - ing in my knees

78

83

I hmm that your fam - i - ly is Jew - ish.

I hmm that your eyes are green-sh blu - ish.

Detailed description: This block contains two vocal staves for measures 83-86. The first staff has a melodic line starting with a quarter rest, followed by eighth and quarter notes. The second staff has a similar melodic line. The lyrics are printed below each staff.

83

Detailed description: This block contains the piano accompaniment for measures 83-86. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, with some triplets and slurs.

87

I hmm all the cra-zy things you do, Oh what a beau-ti - ful you! I

I hmm all the cra-zy things you do, Oh what a beau-ti - ful you! I

Detailed description: This block contains two vocal staves for measures 87-90. The first staff has a melodic line with triplets and slurs. The second staff has a similar melodic line. The lyrics are printed below each staff.

87

Detailed description: This block contains the piano accompaniment for measures 87-90. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, with some triplets and slurs.

100

You're the one who's al-ways there when the push comes to the shove. You are

You're the one who's al-ways there when the push comes to the shove. You are

103

ev-ry-thing I've wan-ted you're be-yond and you're a-bove. And when I close my eyes it's

ev-ry-thing I've wan-ted you're be-yond and you're a-bove. And when I close my eyes, it's

106

you I'm dream-ing of. I think that you're the girl who I was meant to Hmm. _____

you I'm dream-ing of. I think that you're the boy who I was meant to Hmm. _____

106

110

colla voce **MAN 2:**

If you're rea - dy then I'm rea - dy. If you'll

110

rit.

114 **WOMAN 2:** **BOTH:**

say it then I'll say it. If you think it's more than hmm-ing don't be bash-ful and de-lay it. I think that I could

118

I real - ly hope you love me too...
be in love... I rea - lly hope you love me too...

122

— Oh I love you! Ooo

I love you too! Ooo

122

126

Ooo Ooo Ooo Ooo

Ooo Ooo Ooo Ooo

126

8^{va}
8^{vb}

Fearlessly

Benj Pasek/Justin Paul

Piano introduction for the song 'Fearlessly'. The music is in a 4/4 time signature with a key signature of one flat (Bb). It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

7 **MAN 2:**

Stand - ing close on the edge of dis - tinc - tion.

Musical notation for the first line of the vocal part, starting at measure 7. The piano accompaniment continues below.

13

One more step and I'm on my way. But look - ing down

Musical notation for the second line of the vocal part, starting at measure 13. The piano accompaniment continues below.

18

— you see a fi - re of fail - ure. So your heels rock back and you de-

Musical notation for the third line of the vocal part, starting at measure 18. The piano accompaniment continues below.

2
23

Fearlessly

cide — to stay. ————— Fear-less - ly I would

This system contains the first two measures of the song. The vocal line begins with a half note 'c' and a quarter note 'i', followed by a half note 'd' and a quarter note 'e'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

29

walk a - cross — fi - re. Un - a - fraid I'd take risks and get — brusied. —

This system contains measures 29 and 30. The vocal line continues with a quarter note 'w', a quarter note 'a', a quarter note 'c', a quarter note 'r', a quarter note 'o', a quarter note 's', a quarter note 's', a quarter note 'f', a quarter note 'i', a quarter note 'r', a quarter note 'e'. The piano accompaniment continues with similar rhythmic patterns.

34

— Both when wounds cut too deep you step back and re - ti - re.

This system contains measures 34 and 35. The vocal line starts with a quarter rest, followed by a quarter note 'b', a quarter note 'o', a quarter note 't', a quarter note 'h', a quarter note 'w', a quarter note 'h', a quarter note 'e', a quarter note 'n', a quarter note 'w', a quarter note 'o', a quarter note 'u', a quarter note 'n', a quarter note 'd', a quarter note 'c', a quarter note 'u', a quarter note 't', a quarter note 't', a quarter note 'o', a quarter note 'd', a quarter note 'e', a quarter note 'e', a quarter note 'p', a quarter note 'y', a quarter note 'o', a quarter note 'u', a quarter note 's', a quarter note 't', a quarter note 'e', a quarter note 'p', a quarter note 'b', a quarter note 'a', a quarter note 'c', a quarter note 'k', a quarter note 'a', a quarter note 'n', a quarter note 'd', a quarter note 'r', a quarter note 'e', a quarter note 't', a quarter note 'i', a quarter note 'r', a quarter note 'e'. The piano accompaniment features a more complex chordal structure.

39

Ne - ver to know all the time ——— you'd lose. ———

This system contains measures 39 and 40. The vocal line begins with a quarter note 'n', a quarter note 'e', a quarter note 'v', a quarter note 'e', a quarter note 'r', a quarter note 't', a quarter note 'o', a quarter note 'k', a quarter note 'n', a quarter note 'o', a quarter note 'w', a quarter note 'a', a quarter note 'l', a quarter note 'l', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 't', a quarter note 'i', a quarter note 'm', a quarter note 'e', a quarter note 'y', a quarter note 'o', a quarter note 'u', a quarter note 'd', a quarter note 'l', a quarter note 'o', a quarter note 's', a quarter note 'e'. The piano accompaniment continues with a steady bass line and chords.

46

51

You won't fight with-out lay - ers of ar - mor. Suit on up

51

56

and come brace my sword. But you look down

56

60

when the piec - es are mis - sing. Hol - lowed out hopes that no

60

86

You'd _____ lose. _____

92

Dis-tinc-tion's here with one more step I'm on my way.

8vb

97

Heels rock back, _____ and you're re - signed to let _____ them stay.

(8vb)

101

I know I can't jump but frank - ly nei - ther could _____ you. _____ So we're

(8vb)

6
105

Fearlessly

both look-ing out _____ but are feet are still glued. _____

105

110

_____ Fear-less - ly I would

110

115

walk a-cross _____ fi - re. Un - a - fraid I'd take risks and get _____ brusied. _____

115

120

_____ But when wounds cut too deep you step back and re - ti - re.

120

Fearlessly

125

You'll lose.

131

Fear - less - ly I would go walk a-cross fi - re.

137

Un - a-fraid I would take risks and get bruised. But when wounds cut to

142

deep we won't e - ver re - ti - re. Ne - ver to know there was time,

Wylie

Benj Pasek & Justin Paul

The piano introduction consists of three measures. The right hand plays a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The key signature has one flat (Bb) and the time signature is 12/8.

4 **WOMAN 2:**

4
Wy - lie. you're just like the coy-

The vocal line starts at measure 4 with a quarter note G4, followed by a dotted quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern as the introduction.

7
oy - te. You are fierce and rug-ged

7
oy - te. You are fierce and rug-ged

The vocal line starts at measure 7 with a quarter note D5, followed by a dotted quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with the same eighth-note pattern as the introduction.

Wylie

and beau - ti - ful when you howl up at the

This system contains measures 7 through 10. The vocal line begins with a whole rest in measure 7, followed by a half note G4 in measure 8, and continues with quarter notes A4, B4, and C5 in measure 9, and quarter notes B4, A4, and G4 in measure 10. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

moon. Wy - lie.

This system contains measures 11 through 13. The vocal line has a whole rest in measure 11, followed by a half note G4 in measure 12, and a half note A4 in measure 13. The piano accompaniment continues with a consistent eighth-note rhythmic pattern.

you're just like the coy - oy - te. You run through

This system contains measures 14 through 16. The vocal line starts with a half note G4 in measure 14, followed by quarter notes A4, B4, and C5 in measure 15, and a half note G4 in measure 16. The piano accompaniment maintains the eighth-note rhythmic pattern.

19

can - yons and you'll e - merge on the oth - er side real

2

23

soon. Then why?

26

Wy - lie, why?

29

Wy - lie.

33

you're just like the coy - oy - te. You'll be

36

fierce and rug-ged and beau - ti - ful on the

39

roads you're gon - na run.

42

Wy - lie. you're just thir - teen.

45

God gives grace to all the chil - dren he

57

Musical score for measures 57-59. The system includes a vocal line and a piano accompaniment. The vocal line has rests for measures 57 and 58, and begins in measure 59 with a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

60

Musical score for measures 60-63. The vocal line contains the lyrics: "Why the ster-ile rooms? Why all of the". The piano accompaniment continues with a consistent eighth-note rhythmic pattern in the right hand.

64

Musical score for measures 64-67. The vocal line contains the lyrics: "tubes? With so lit-tle of a shot, with". The piano accompaniment continues with a consistent eighth-note rhythmic pattern in the right hand.

67

all of the bat-tles you al-read-y fought and al-read-y for-got. They tell me you're at the

70

end of your rope, then why, Wy-lie, does a boy still find hope? ____

73

Wy-lie ____

76

_____ you're just like the coy - oy - te. You are

79

fierce and rug - ged _____ and beau - ti ful and so

82

2
ver - y much a - live.

86

Wylie play a game and let's pre-tend

89

that it's just up there in your

92

head and that you're fine. You're fine. You're fine

8va

96

Wy - lie, you're fine. You're fine

100

Wy - lie, you're fine. You're

103

fine. Wy - lie, why?

Coasting

Benj Pasek/Justin Paul

WOMAN 1:

WOMAN 2:

Bright 2 $\text{♩} = 144$

MAN 1: Hi! Hi! How are you? I'm stu - pen-dous. I'm great too! That's tre -

MAN 2: Hi! Hi! How are you? I'm stu - pen-dous. I'm great too! That's tre -

The first system of the musical score for 'Coasting' features two vocal parts, MAN 1 and MAN 2, and a piano accompaniment. The music is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Bright 2' with a quarter note equal to 144 beats per minute. The vocal lines begin with a rest, followed by the lyrics 'Hi! Hi! How are you? I'm stu - pen-dous. I'm great too! That's tre -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

men-dous! So what's new? No-thing much. That's so true! _____

men-dous! So what's new? No-thing much. That's so true! _____

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal parts finish with the lyrics 'men-dous! So what's new? No-thing much. That's so true!' followed by a long horizontal line. The piano accompaniment continues with chords and a bass line, ending with a series of accented eighth notes in the right hand.

13 **WOMAN 1:**

Keep in touch! I heard you beat Jen-ny in squash.

Keep in touch!

18 **MAN 2:**

You guys are so cute to - ge-ther. Tell me a - bout Bar - ba -

22 **WOMAN 2:**

- dos! Did you get some per - fect wea-ther? You're so smart and so's your sis-ter.

27 **MAN 1:**

Seems like she's been at Yale for-e-ver. Yes I did. Thanks so much. It was great! Got a

Detailed description: This block contains the first system of music, measures 27 through 31. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a fermata over the first measure. The lyrics are: "Seems like she's been at Yale for-e-ver. Yes I did. Thanks so much. It was great! Got a".

32

sun-burn. You're so nice. She's a gen-ius. Miss her too. Glad you love her!

with pedal

Detailed description: This block contains the second system of music, measures 32 through 37. It continues the vocal line and piano accompaniment. The lyrics are: "sun-burn. You're so nice. She's a gen-ius. Miss her too. Glad you love her!". A fermata is placed over the final note of the vocal line. The piano accompaniment includes a section marked "with pedal" in the right hand.

38

My mouth is spit - ting gar - bage. I don't care a-bout the wea-ther. I can

Detailed description: This block contains the third system of music, measures 38 through 42. The vocal line continues with the lyrics: "My mouth is spit - ting gar - bage. I don't care a-bout the wea-ther. I can". The piano accompaniment consists of a steady eighth-note pattern in the right hand.

41

hear my-self re-peat the same ge-ner - ic shit to say. "Hey there, how ya do-in'? I feel great!

44

Well thanks for ask - ing." But I'm mask - ing that I tru - ly could-n't care

46

a-bout your day. And on and on I ram - ble ³ from my vault of used up say-ings. But I'm

49

praying that I'll find some sort of substance and connect. 'Cuz real-ly what's the point if we're just

52

coast-ing on the sur-face? We stop liv-ing when we claim that it's not worth it to re-flect.

56

We're just coast - ing. _____

WOMEN:

60

Hi! Hi! How are you? I'm stu - pen-dous. I'm great

MAN 1:

Hi! How are you? I'm stu - pen-dous. I'm great

60

66

too! That's tre - men-dous! So what's new? No-thing much. That's so true! _____

too! That's tre - men-dous! So what's new? No-thing much. That's so true! _____

66

72

Keep in touch!

Keep in touch!

77

WOMAN 1: You're so fun-ny it hurts!

MAN 1: I wish we were best friends. When-

81

WOMAN 2: ev-er I'm a-round you the laugh-ter ne-ver ends. No I'm not. Thought we

86

were. Oh me too! You're a sweetie!

86

with pedal

92

I'm not hear-ing my - self talk - ing. I've said this all be-fore. It's a

92

95

pat-tern I fall in - to when I don't care who I'm with. "Bril-liant! You're a-maz-ing! You're so

95

98

per-fect! Such a win-ner!" But not one word has mean-ing 'cuz it's all a cor-dial myth. And

101

on and on I ram - ble ³ from my vault of used up say-ings. But I'm

103

pray-ing that I'll find some sort of sub-stance and con-nect. 'Cuz real-ly what's the point if we're just

106



coast- ing on the sur- face? We stop liv- ing when we claim that it's not worth it to re- flect.

110



We're just Coast - ing. Coast - ing.

MAN 1:
Coast - ing.

114 **WOMAN 1:**

Hi! How are you? I'm stu - pen-dous. I'm great

MAN 2:

Hi! How are you? I'm stu - pen-dous. I'm great

114

The piano accompaniment for the first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The music is in a major key with two sharps (F# and C#) and a 4/4 time signature. The melody consists of quarter and eighth notes, while the bass line uses a mix of quarter and eighth notes with some rests.

120

too! That's tre - men-dous! So what's new? No-thing much. That's so true! _____

too! That's tre - men-dous! So what's new? No-thing much. That's so true! _____

120

The piano accompaniment for the second system continues the melodic and rhythmic patterns from the first system. The treble staff features a series of chords and single notes, while the bass staff provides a steady accompaniment with quarter and eighth notes. The system concludes with a final chord in the treble staff.

126

Keep in touch!

131

MAN 2: Are you real-ly sin - gle? You're too cute to be a-lone.

WOMAN 1: Yes I am. You're a -

dor - a - ble!

136

with pedal

140

I can't think of some - thing cle - ver, and I'm

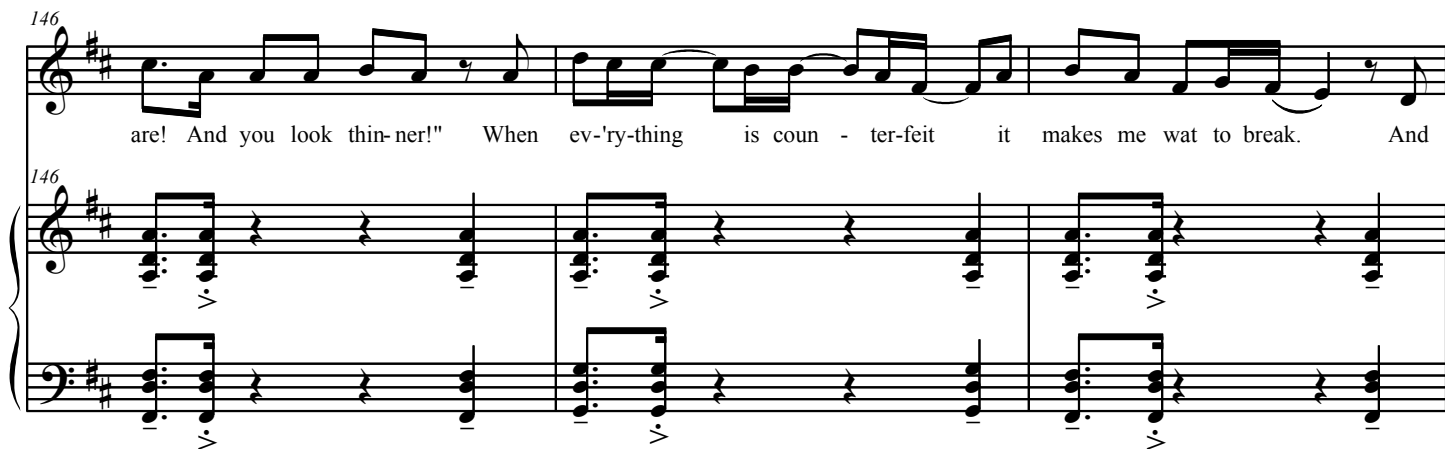
142

sick of forc - ing smiles. It's ex - haust - ing be - ing real but it's

144

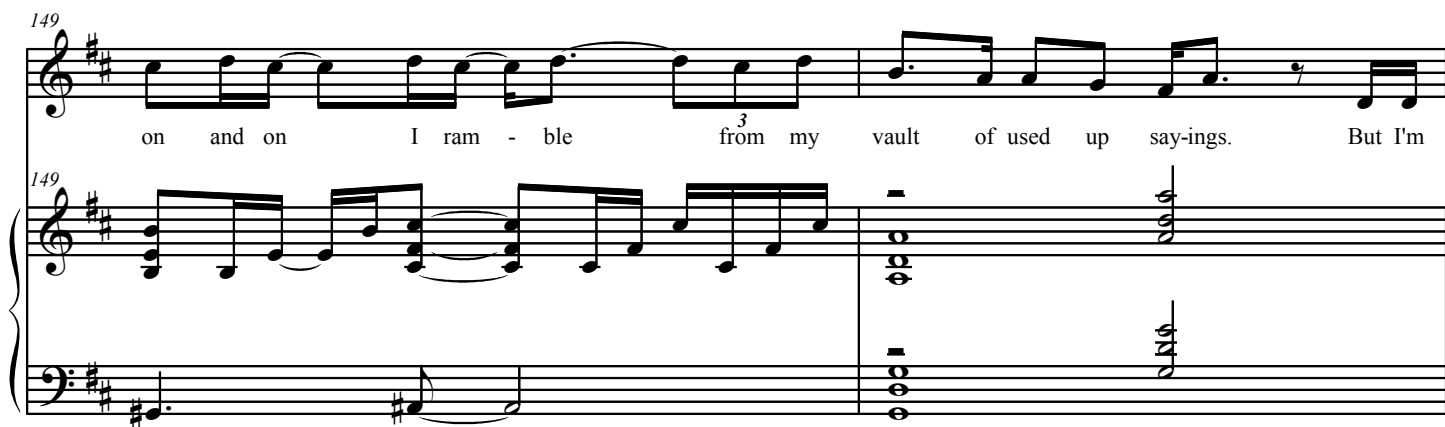
worse to know I'm fake. "Awe - some! You're the great - est! No you

146



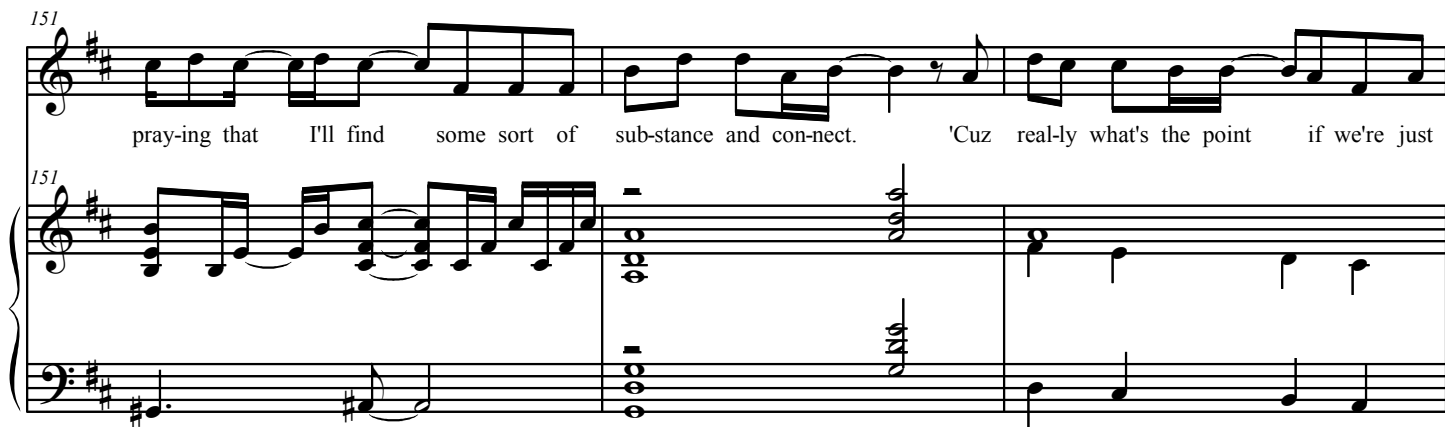
are! And you look thin-ner!" When ev-'ry-thing is coun - ter-feit it makes me wat to break. And

149



on and on I ram - ble ³ from my vault of used up say-ings. But I'm

151



praying that I'll find some sort of sub-stance and con-nect. 'Cuz real-ly what's the point if we're just

154 ³

coast- ing on the sur-face? We stop liv-ing when we claim that it's not worth it to re-flect.

158 **+ WOMAN 2**

We're just Coast - ing. _____ Coast - ing. _____

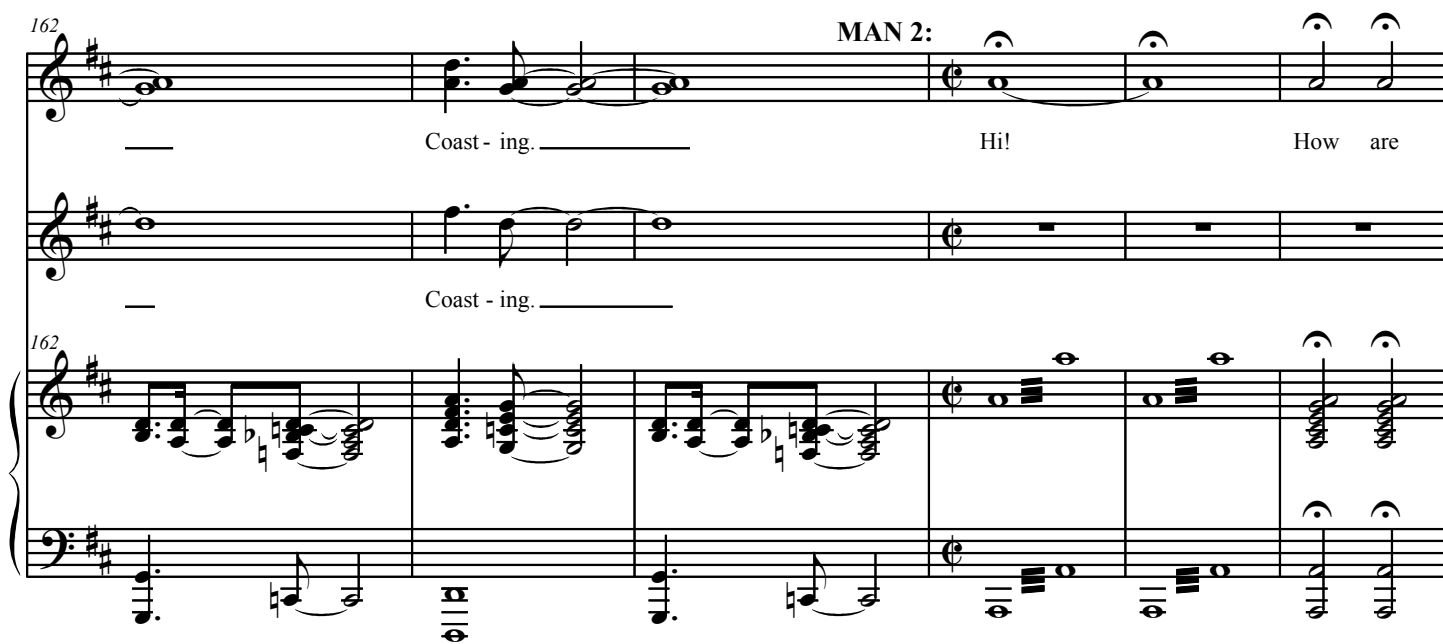
MAN 1:
Coast - ing. _____

162

MAN 2:

Coast - ing. _____ Hi! How are

Coast - ing. _____



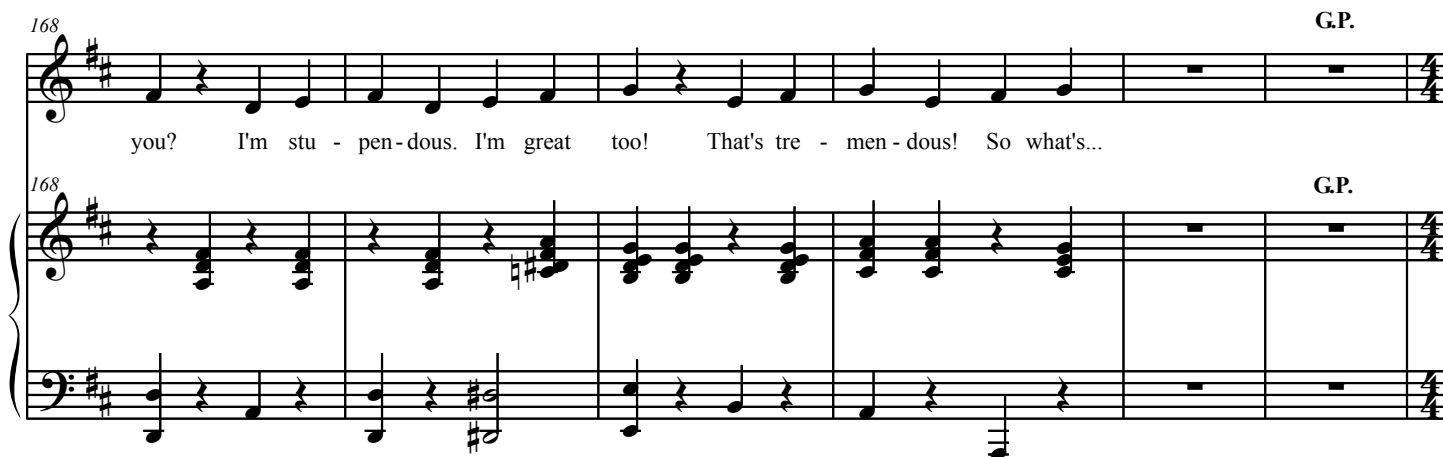
168

G.P.

you? I'm stu - pen-dous. I'm great too! That's tre - men-dous! So what's...

168

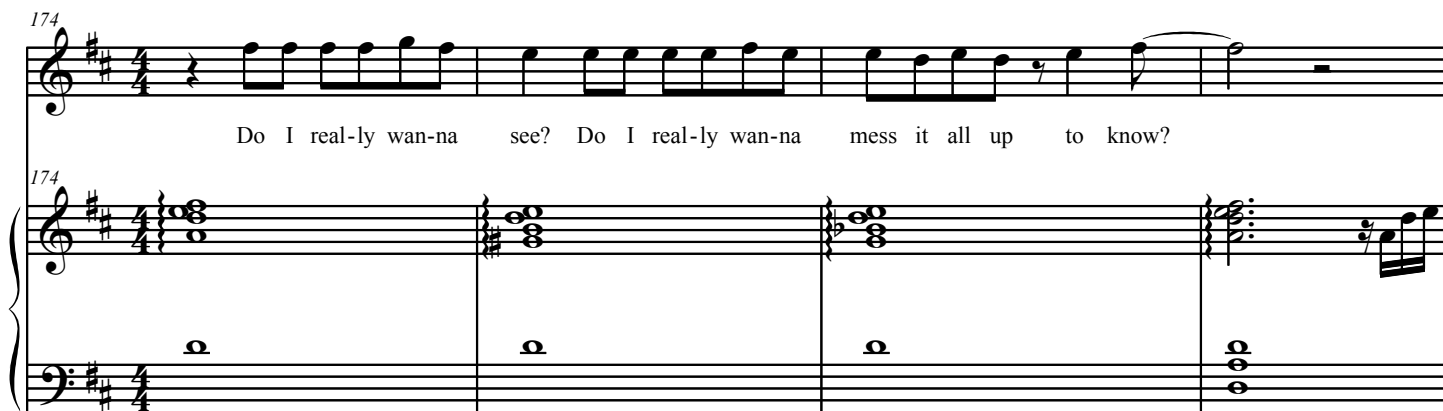
G.P.



174

Do I real-ly wan-na see? Do I real-ly wan-na mess it all up to know?

174



178

Do I real-ly wan-na live life with un-cer-tain-ty? Do I wan-na grow? ____

178

WOMAN 1:

WOMAN 2:

182

MAN 1: Do I real-ly wan-na see? Do I real-ly wan-na mess it all up to know?

MAN 2: Do I real-ly wan-na see? Do I real-ly wan-na mess it all up to know?

182

186

Do I real-ly wan-na live life with un-cer-tain-ty? Do I wan-na grow?

Do I real-ly wan-na live life with un-cer-tain-ty? Do I wan-na grow?

186

Detailed description: This block contains the first system of music, measures 186-189. It features two vocal staves in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Do I real-ly wan-na live life with un-cer-tain-ty? Do I wan-na grow?". Below the vocal staves is a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of chords in the right hand and a simple bass line in the left hand.

190 **WOMAN 1:**

I wan-na know _____ I wan-na know _____

190 **WOMAN 2:**

I wan-na know _____ I wan-na stay put and

190 **MAN 1:**

I wan-na for-give be-fore it can't be un-done. I wan-na know _____

MAN 2:

I wan-na know _____ I wan-na know _____

190

Detailed description: This block contains the second system of music, measures 190-193. It features four vocal staves and a piano accompaniment. The vocal parts are:

- WOMAN 1:** "I wan-na know _____ I wan-na know _____"
- WOMAN 2:** "I wan-na know _____ I wan-na stay put and"
- MAN 1:** "I wan-na for-give be-fore it can't be un-done. I wan-na know _____"
- MAN 2:** "I wan-na know _____ I wan-na know _____"

 The piano accompaniment is in grand staff, providing harmonic support for the vocal lines. The key signature remains two sharps.

194

I wan - na know _____ I
try in - stead of run. I wan - na know _____ I wan - na
I wan - na know _____ I wan - na
I wan - na know love be - tween a fa - ther and son. I wan - na

Detailed description: This block contains the first system of music, measures 194-196. It features four vocal staves and a piano accompaniment. The piano part consists of a right-hand melody of eighth notes and a left-hand accompaniment of chords and eighth notes. The lyrics are: "I wan - na know _____ I", "try in - stead of run. I wan - na know _____ I wan - na", "I wan - na know _____ I wan - na", and "I wan - na know love be - tween a fa - ther and son. I wan - na".

197

wan-na be-lieve that there is some-one. I wan - na see me from where I've be - gun.
know _____ I wan - na see me from where I've be - gun.
know _____ I wan - na see me from where I've be - gun.
know _____ I wan - na see me from where I've be - gun.

Detailed description: This block contains the second system of music, measures 197-200. It features four vocal staves and a piano accompaniment. The piano part continues with a similar texture to the first system. The lyrics are: "wan-na be-lieve that there is some-one. I wan - na see me from where I've be - gun.", "know _____ I wan - na see me from where I've be - gun.", "know _____ I wan - na see me from where I've be - gun.", and "know _____ I wan - na see me from where I've be - gun.".

201

I'm not a - fraid _____ to be

I'm not a fraid _____ to be

I'm not a - fraid _____ to be

I'm not a - fraid _____ to be

201

pva

204

who I am; Who I want to be - come. _

who I am; Who I want to be - come. _

who I am; Who I want to be - come.

who I am; Who I want to be - come.

204

5

f

207

Be - come.

207

Be - come.

207

Be - come.

207

Be - come.

207

Be - come.

210

Be - come Be - come

210

Be come

210

Be - come

210

Be - come

210

Be - come

22

Coasting

213

Be-come! Be-come! Be-come! Be-come! Be-come!

217

sfz
rit

Lying There

Edges

Benj Pasek & Justin Paul

♩ = 72

mf *mp*

The piano introduction consists of four measures. The right hand features a melodic line with eighth-note triplets and slurs, while the left hand provides a simple harmonic accompaniment. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

5 WOMAN 1: *mp*

I look at you ly - ing there sleep-ing so sound - ly. Some - times I wish I could

The vocal line begins at measure 5 with a mezzo-piano (mp) dynamic. It features a melodic line with eighth-note triplets and slurs. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

8

sleep as well as you. And I bet in you're dream - ing I'm there, I look peace-ful. And

The vocal line continues at measure 8. It includes a triplet of eighth notes. The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

Lying There

11

may - be you'd as - sume I'm lost in dream - ing too. But des - pite how I try to

slowly building (sempre legato)

14

close my eyes and join you, - - - Des - pite how I try to hold my breath and bo - dy still.

17

Des - pite how I try not to jolt you or wake you, I can't

colla voce

20

sleep, I don't breathe, I won't move. Am I ful - filled? I look at you ly - ing there and

mf a tempo

23



I want — to love you. I want to sleep for dec-ades by your side.

26



But with you I'm rest - less, — I'm run-ning on emp-ty. I'm liv - ing a life where

29



I have com - pro - mised. You'd think in my dreams I'd see you in my fu-ture. -

slowly building (sempre legato)

32



You'd think in my sleep I'd see our kids play on the lawn. You'd think in my night-mares I'd be

more urgent

Lying There

35

liv - ing life with - out you. You would guess, you would think but I can't

f colla voce

38

sleep, so you'd be wrong. You have blue eyes and I love blue eyes. I

subito p

41

love how you're six feet tall. I love how we ques - tion if God's

44

real - ly there, and how we hate Christ - mas time at the mall. And on

47
pa - per we're great, and our stars are a - ligned _____ And it

49
looks like it was all meant to be. But

51 *growing more desperate*
night af - ter night I keep shut - ting my eyes and I

slowly building

53
try, but I find I can't sleep.

f

55 *mp* *dryly*

I look at you ly - ing there

rit. *mp* *a tempo*

57

sleep-ing with-out me. I bet you'd nev-er guess my rest-less-ness just grows. And while I

60 *growing more desperate*

want to shut my eyes and know the things you know, I can't

p. *growing more desperate*

62 *freely*

sleep, I can't breathe, I can't move. How I wish I could wake you. I wish I could

colla voce *p*

65

jolt you. I wish I could love you. But wish-ing that I love you is - n't real-ly lov-ing, I sup-

pp *ppp* *mp*

69

pose. —

p a tempo *mp*

One Reason

Edges

Benj Pasek & Justin Paul

♩ = 80

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a similar pattern. The tempo markings are *mp rubato*, *poco rit.*, and *a tempo*.

4

MAN 2: *mp*

The first line of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo markings are *poco rit.* and *a tempo*.

Ev - 'ry night af - ter din - ner we'd sit in the moon - light;

7

The second line of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

she would re - call days gone by. Lat - er on as I crept to my bed

10

af - ter mid - night, — she'd lie a - wake and cry: "Why did he do it?

a tempo

poco rit.

14

What did it ac - com - plish? How is this bet - ter for our son, our on - ly

poco rit.

17

son?" She asked for one rea - son.

mp a tempo (as before)

20

23

Mom looked so strong, but I knew she was hurt - ing. I tough - ened up for her

26

sake. But her mem - 'ries were stained by my fa - ther de - sert - ing. —

8va

poco rit.

29

I could - n't take his place. Why did you do it?

stronger

a tempo

32

What did it ac - com - plish? How is this bet - ter for your son, your on - ly

35

son? I ask for one rea - son.

poco rit.

mp a tempo (as before, brooding)

38

We played

41

catch in the yard on those long sum - mer days with our mitts in hand. We would

43

stand at the mir - ror; I learned how to shave and be - come a man. And ev - 'ry

45

night when you came home from work you would say: "How I love you, kid." But you

47

nev - er could love like you claimed that you loved af - ter what you did.

8^{vb}

49

mf

I'm on - ly ask - ing for one rea - son.

mf *allarg.* *a tempo*

52

When you let your - self go, it's like

Reason

55 *stronger, more urgent*

you did - n't both - er. Did you care that I'd be on my

57

own? How could you be so quick to for - get

59

you're my fa - ther, — and take back all the things you'd shown?

rit. *a tempo* *dp*

62

Why did you do it? Why

mf

65

did you make me lis - ten? Why did you make me be - lieve in you?

67

Why did I wan-na be just like you? Why am I turn - ing out just like you?

poco rit. *a tempo*

69

You've taught me to be self-ish too. Well, I guess that's what fa - thers do. They pass things

ten. *<* *f* *mf freely*

colla voce

72

down. And now I'm here on the ledge; this is your

mf *allarg.*

75 *f* *mf* *mp*

leg - a - cy. Please take it a - way from me. I

78 *ten.* *p*

wish this could all be un - done, but I'm left here with - out one

mp *ten.* *p*

81

rea - son. So give me

poco rit.

84

one.

a tempo

Man of My Dreams

Benj Pasek & Justin Paul

WOMAN 1:


The musical score is written in common time (C) and consists of three systems. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The piano accompaniment features a steady bass line and chordal accompaniment in the right hand. The lyrics are: "I'm finally in love. For the first time in my life. I think I've found a man and I want to be his wife. I'm all through with love aff-airs 'cuz I know this one is real." The score includes various musical notations such as rests, notes, beams, and triplets. A key signature change from one sharp (F#) to two flats (Bb) is indicated by a double bar line with a key signature change symbol.

I'm fin - al - ly in love. For the

5 first time in my life. I think I've found a man and I

9 want to be his wife. I'm all through with love aff-airs 'cuz I know this one is real.

14



I've nev - er met a guy who makes me feel the way I feel.

18



I've had too ma - ny men who'd ne - ver give, they'd on - ly take.

22



I tried to sleep be - side them but I'd sit up all night a - wake. And

Man of My Dreams

27

where I ne - ver thought to look in came my sun-shine's gol-den beams. I am

27

8

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting at measure 27. The bottom staff is a piano accompaniment in bass clef, also starting at measure 27. The key signature has three sharps (F#, C#, G#). The piano part features a steady bass line with chords in the right hand.

31

fi - nal-ly in love with the man of my dreams.

31

8

Detailed description: This system contains the next two staves of music, starting at measure 31. The vocal line continues from the previous system. The piano accompaniment continues with similar harmonic support.

36

Jon-a-than takes me out danc-ing. I bet you'd be sur-prise how well he

36

8

Detailed description: This system contains the final two staves of music on the page, starting at measure 36. The vocal line concludes with the lyrics 'Jon-a-than takes me out danc-ing. I bet you'd be sur-prise how well he'. The piano accompaniment provides a rhythmic and harmonic foundation.

41

shakes his stuff. He's a mem-ber of the "Y" down in the vill-age He's

44

al-ways lift-ing weights to keep his bo-dy buff. Jon-a-than takes me to con-certs. He

48

flew me out to Veg-as just to see Ce-line. _____ He

52

makes a scrump - tious ap - ple cob - bler, and he keeps my a-part - ment clean.

56

Jon - a - than is the per - fect man. I'm gon-na

62

hold on to him for as long as I can. Jon - a - than. Oh

68

Jon - a - than. He's the man of my dreams.

68

8

Detailed description: This system contains measures 68 through 73. The vocal line (treble clef) starts with a whole note 'Jon - a - than.' followed by a half note rest, then a quarter note 'He's', an eighth note 'the', an eighth note 'man', a quarter note 'of', a quarter note 'my', and a quarter note 'dreams.' The piano accompaniment (bass clef) features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 73 ends with a double bar line.

74

He likes wat-er-ing flow - ers. He tells me that I'm thin and that my

74

8

Detailed description: This system contains measures 74 through 78. The vocal line (treble clef) begins with a whole note rest, followed by a quarter note 'He', an eighth note 'likes', an eighth note 'wat-er-ing', a quarter note 'flow -', a quarter note 'ers.', a quarter note rest, a quarter note 'He', an eighth note 'tells', an eighth note 'me', a quarter note 'that', a quarter note 'I'm', a quarter note 'thin', and a quarter note 'and that my'. The piano accompaniment (bass clef) continues with the eighth-note bass line and chords. Measure 78 ends with a double bar line.

79

eyes are pret-ty. He picks out my clothes. And we snug- gle when we're watch- ing

79

8

Detailed description: This system contains measures 79 through 83. The vocal line (treble clef) starts with a quarter note 'eyes', a quarter note 'are', a quarter note 'pret-ty.', a quarter note rest, a quarter note 'He', an eighth note 'picks', an eighth note 'out', a quarter note 'my', a quarter note 'clothes.', a quarter note rest, a quarter note 'And', an eighth note 'we', an eighth note 'snug-', a quarter note 'gle', a quarter note 'when we're', and a quarter note 'watch- ing'. The piano accompaniment (bass clef) continues with the eighth-note bass line and chords. Measure 83 ends with a double bar line.

83

"Sex and the Ci+ty." Jon-a-than loves go-ing tan - ning and he thinks How-ard Stern is de-grad -

87

- ing. We ne-ver fight a - bout the T. - V. Be-cause we

91

both watch fi-gure ska - ting. Jon - a - than is the per - fect man.

97

I'm gon-na hold on to him for as long as I can. Jon - a - than.

103

MAN 1:
MAN 2:

Oh Jon - a - than. He's the man of my... Gay,

109

he is gay. He is gay, he is gay. He is gay

118 *dialogue*

He is gay! No! No!

129 *8va* **WOMAN 1:**

No! No! No! No! No! No! No! He's the man of my dreams.

136

We go to Broad-way shows. We

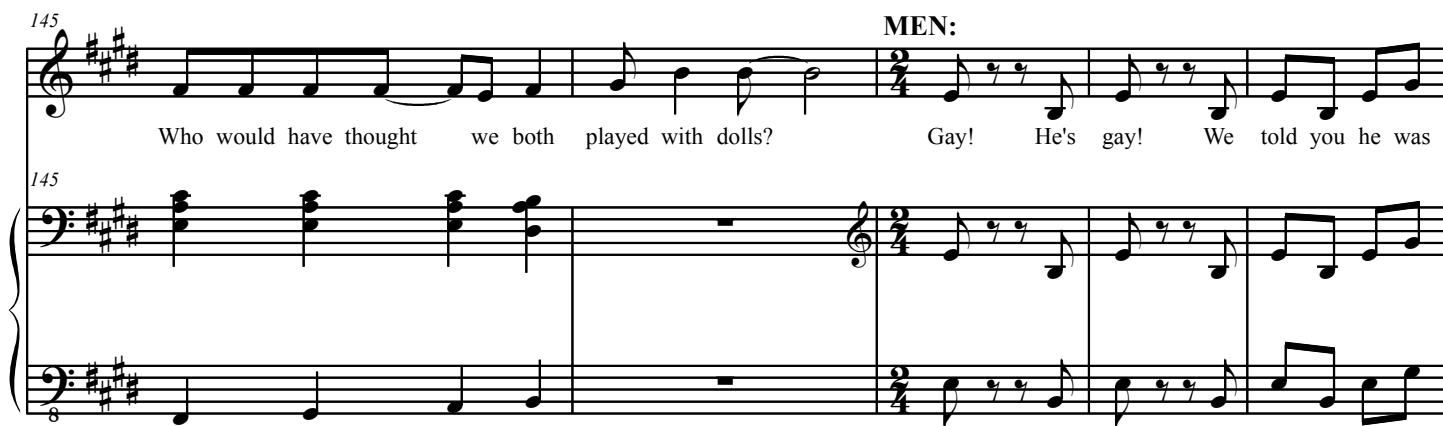
141



loved TA-BOO and LA CAGE AUX FOLLES. We would have been best friends grow - ing up.

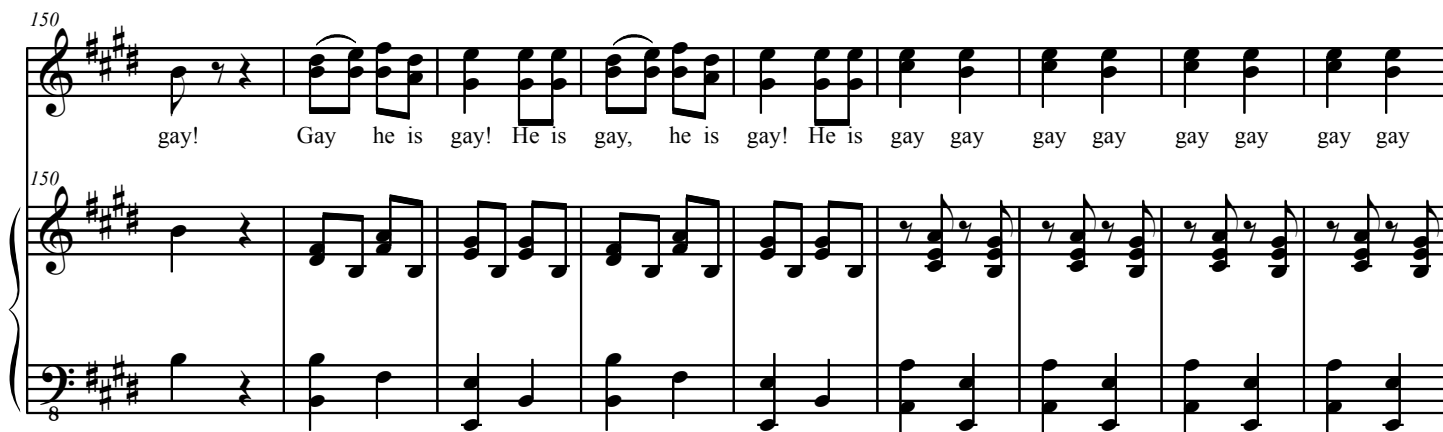
145

MEN:



Who would have thought we both played with dolls? Gay! He's gay! We told you he was

150



gay! Gay he is gay! He is gay, he is gay! He is gay gay gay gay gay gay gay gay

159 **WOMAN 2:**

gay! Wait! He has tic-kets to the Rus-sian bal-let.

165

He wants to move to the San Fran-cis-co Bay.

169

un-der-wear drawer is ne-ver in dis-a-rray. When he wants to re-lax he likes to dou-ble cro-chet. He

173

ne-ver says "hi," he al-ways greets me with: "Hey!" You'd think I would know that my boy-friend is

178

gay! Hell, I don't care if the sex is-n't great when I can

182

have a man who'll re-cy - cle. Now I go on res - pect-a-able dates, e-ven

186

if he's in love with George Michael. Jon-a-than is the perfect man, I'm gon-na

190

hold on to him for as long as I can. Jon - a-than, oh Jon - a-than.

194

He's the man of my dreams! In Jon - a-than I've found a niche. A

198

won-der-ful friend and a sau-cy bitch. Who real-ly cares if he speaks with a lisp?

198

Glissando

202

Why can't we get a speech ther-a-pist? Jon - a-than is the per - fect man. though he

202

206

bats for the op - po-site team. Jon - a-than, oh Jon - a-than.

206

210

He's still the man of my dreams _____ If he does-n't wan-na tell me then I

210

215

don't wan - na know!

215

I've Gotta Run

Woman 2

Benj Pasek & Justin Paul

$\bullet = 92$

WOMAN 2: *mf*

I was in

f

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest for four measures, followed by the lyrics "I was in" over the final two measures. The piano accompaniment starts with a forte (*f*) dynamic, consisting of chords in the right hand and a rhythmic bass line in the left hand.

love with this guy in high school. His name was Ty - ler Le - roy. Hewas the

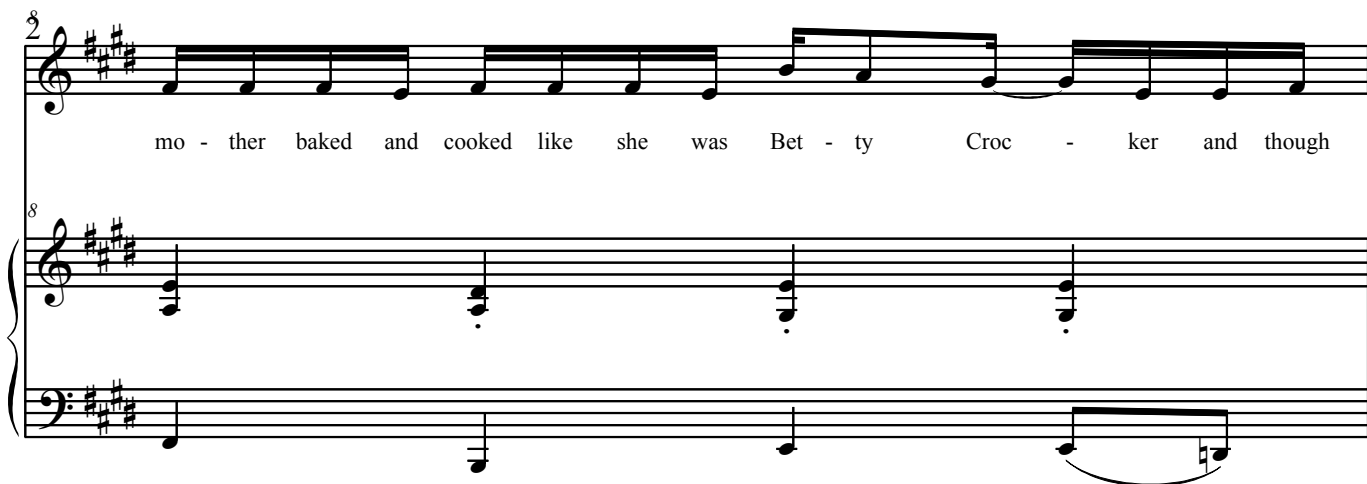
mf

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "love with this guy in high school. His name was Ty - ler Le - roy. Hewas the". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

three - year cap - tain of var - si - ty soc - cer, his

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "three - year cap - tain of var - si - ty soc - cer, his". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

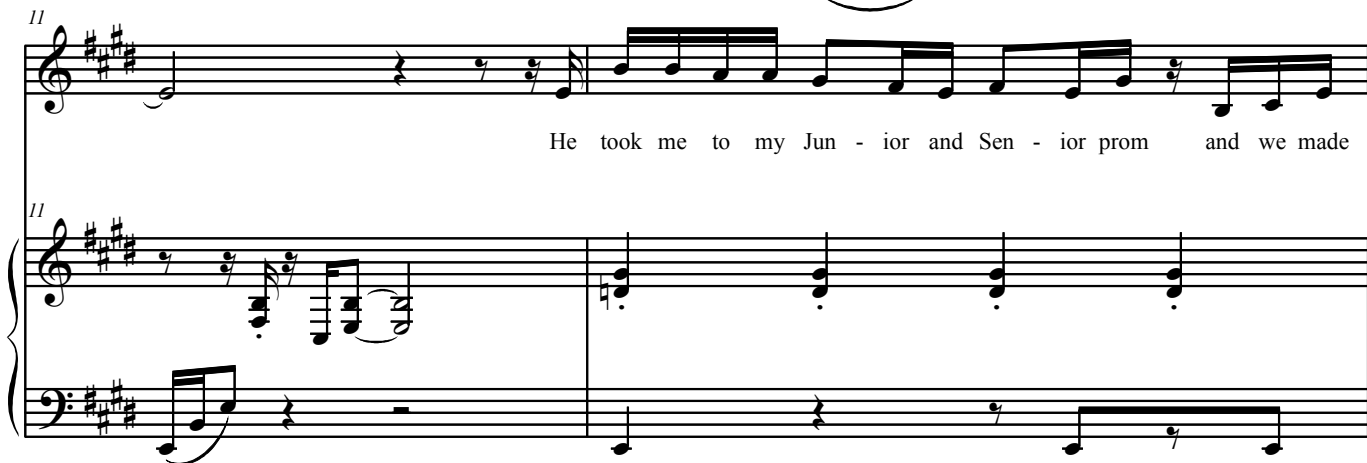
2
mo - ther baked and cooked like she was Bet - ty Croc - ker and though



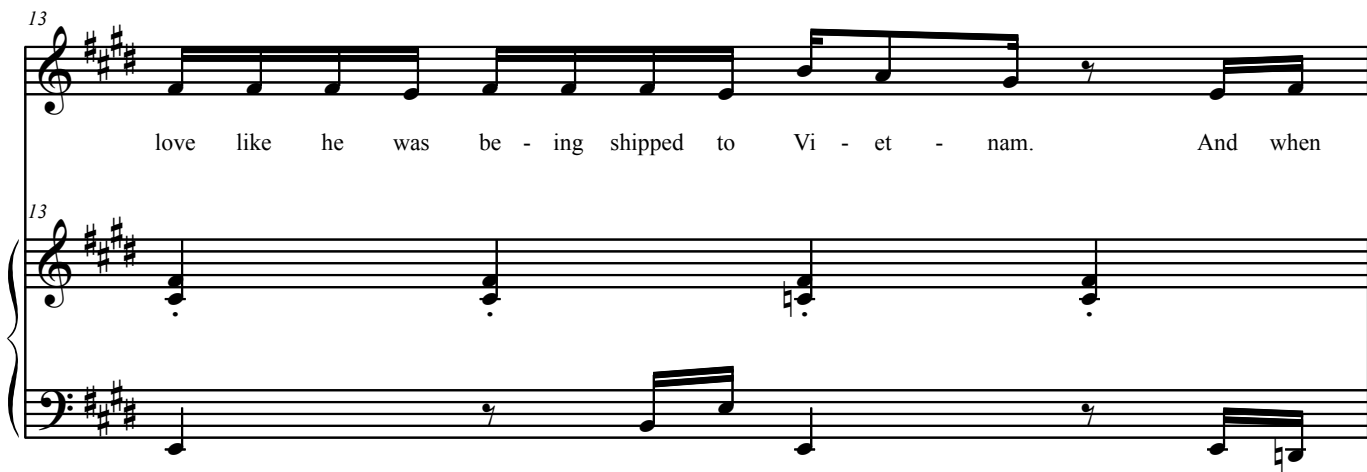
8
9
Ty-ler was a lit-tle bit off his roc - ker, I thought I was in love with this boy.



11
He took me to my Jun - ior and Sen - ior prom and we made



13
love like he was be - ing shipped to Vi - et - nam. And when



14 3

e- ver I got an- gry Ty knew how to stay calm so I thought he was the one. But on

14

16

gra- du- a - tion day I saw a fu- ture that stayed the same; I was a - fraid.

16

19

Ty, I've got- ta run. I've got- ta run! I've got- ta

19

22

run run run run run! I've got- ta run! I've got- ta run!

22

25

I've got- ta run run run run run!

This system contains a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'I', an eighth note 've', a quarter note 'got-', a quarter note 'ta', a quarter note 'run', a quarter note 'run', a quarter note 'run', a quarter note 'run', and a quarter note 'run!' with an exclamation point. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

25

(8vb)

(8vb)

This system continues the piano accompaniment from the first system. The right hand has a complex texture with many beamed eighth notes and some chords. The left hand continues with a steady quarter-note accompaniment. A dashed line labeled '(8vb)' indicates an octave reduction for the right hand.

28

Ty-ler, I've got-ta run!

This system contains a vocal line and a piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'Ty-', a quarter note 'ler,', a quarter rest, followed by a quarter note 'I', an eighth note 've', a quarter note 'got-ta', and a quarter note 'run!' with an exclamation point. The piano accompaniment continues with quarter notes in the left hand and chords in the right hand. A dashed line labeled '(8vb)' indicates an octave reduction for the right hand.

28

(8vb)

(8vb)

This system continues the piano accompaniment. The right hand features chords and some melodic movement. The left hand has quarter notes. A dashed line labeled '(8vb)' indicates an octave reduction for the right hand.

32

I was in love with this guy in col - lege. His name was

This system contains a vocal line and a piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'I', a quarter note 'was', a quarter note 'in', a quarter note 'love', a quarter note 'with', a quarter note 'this', a quarter note 'guy', a quarter note 'in', a quarter note 'col -', a quarter note 'lege.', a quarter note 'His', a quarter note 'name', and a quarter note 'was'. The piano accompaniment continues with quarter notes in the left hand and chords in the right hand. A dashed line labeled '(8vb)' indicates an octave reduction for the right hand.

32

This system continues the piano accompaniment. The right hand has chords and some melodic movement. The left hand has quarter notes. A dashed line labeled '(8vb)' indicates an octave reduction for the right hand.

35

Jake Le - vi - tan. He was the head of ev - 'ry sin - gle stu - dent or - gan - i - za - tion and

This system contains a vocal line and a piano accompaniment. The vocal line has a quarter note 'Jake', a quarter note 'Le -', a quarter note 'vi -', a quarter note 'tan.', a quarter note 'He', a quarter note 'was', a quarter note 'the', a quarter note 'head', a quarter note 'of', a quarter note 'ev -', a quarter note ''ry', a quarter note 'sin -', a quarter note 'gle', a quarter note 'stu -', a quarter note 'dent', a quarter note 'or -', a quarter note 'gan -', a quarter note 'i -', a quarter note 'za -', a quarter note 'tion', and a quarter note 'and'. The piano accompaniment continues with quarter notes in the left hand and chords in the right hand. A dashed line labeled '(8vb)' indicates an octave reduction for the right hand.

35

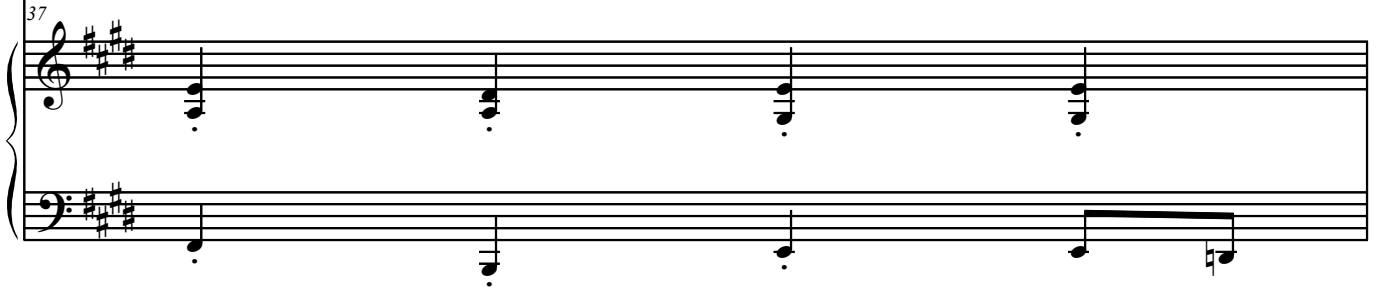
This system continues the piano accompaniment. The right hand has chords and some melodic movement. The left hand has quarter notes. A dashed line labeled '(8vb)' indicates an octave reduction for the right hand.

37

5



marched to fight the gree - dy piece of shit ad - min - i - stra - tion. He



38



thought out-side the box and burst with such i-ma-gin-a-tion, I thought I was in love with this guy.



40



He took me to my first po - li - ti - cal ral - ly and



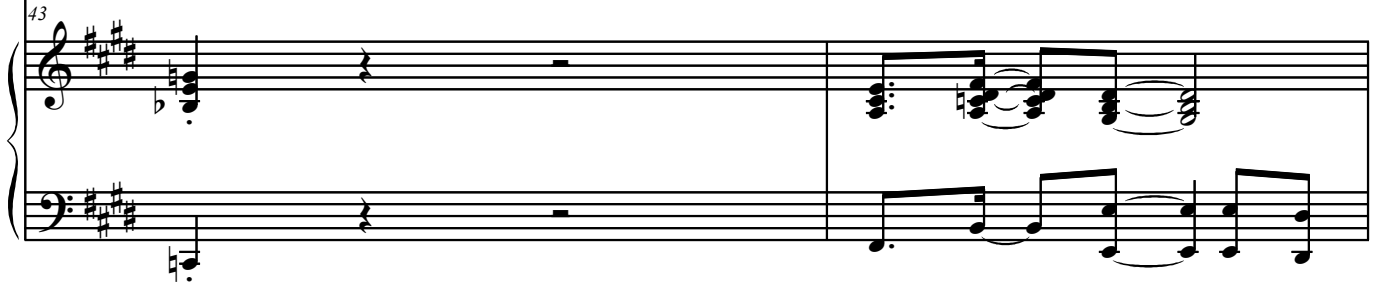
42



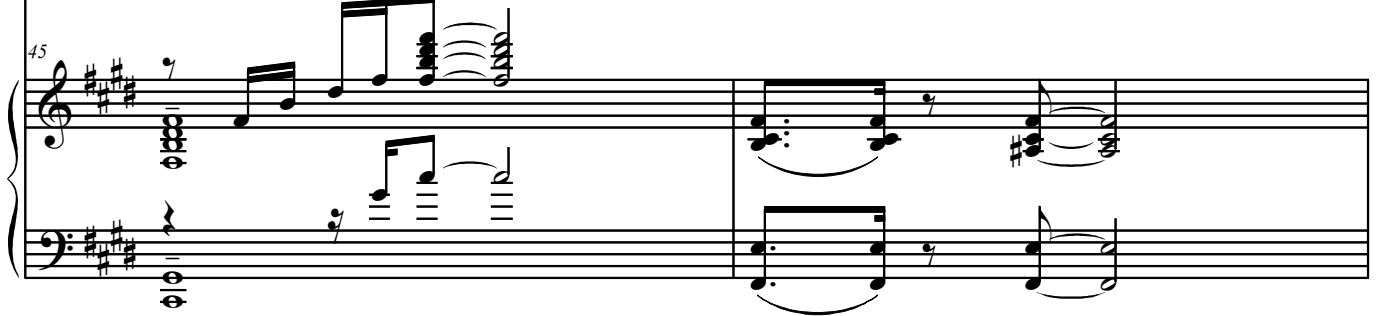
bought a bag of weed to smoke with me be - hind an al - ley. And



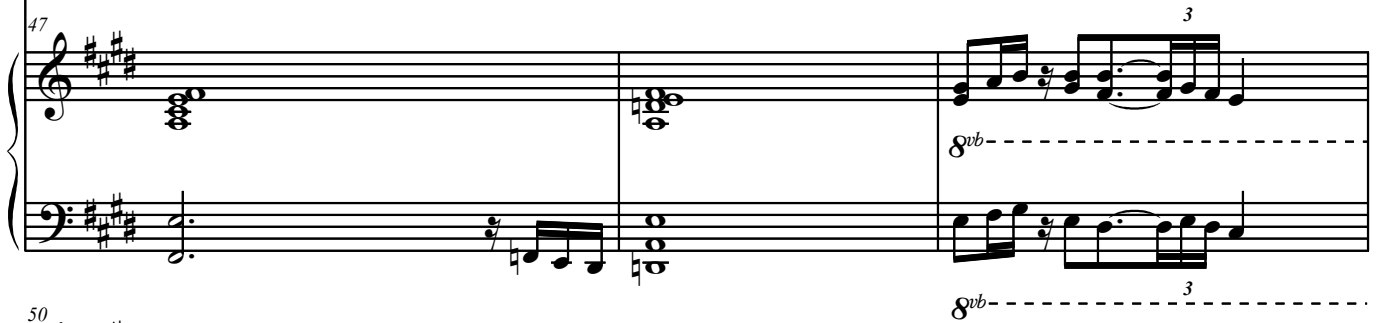
43 
ev-'ry time we kissed he wrote it down to keep a tal-ly so I thought he was the one. But by the

43 

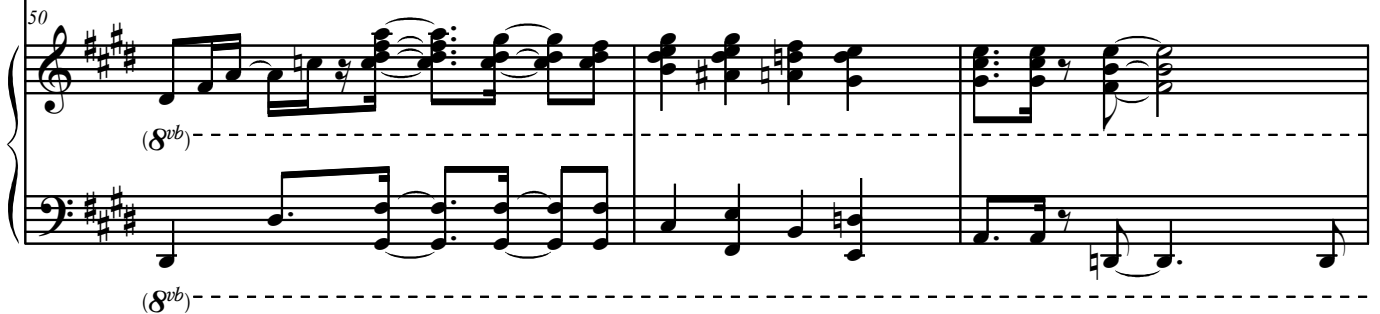
45 
fall of Jun - ior year I was fil - ling up with fear: I'd live a -

45 

47 
lone with his car-eer. Ty, I've got-ta run. I've got-ta run!

47 

50 
I've got - ta run run run run run! I've got-ta run!

50 

53

I've got-tarun! I've got-ta run run run run run!

53

(8vb)

56

Ty-ler, I've got-ta run!

56

(8vb)

60

At some point I have to stop blam-ing ev-'ry-thing but me and pre-

60

63

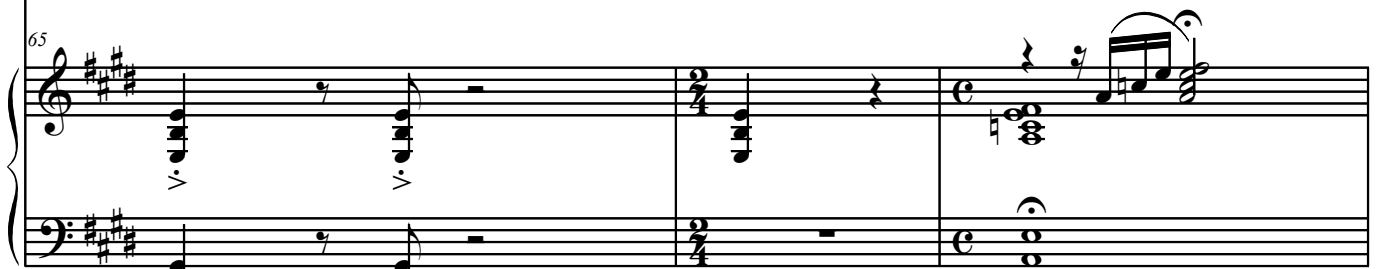
tend - ing that I know what love's sup-posed to be. I

63

85
need to take a chance, and if I'm patient I'll be fine! I swear to



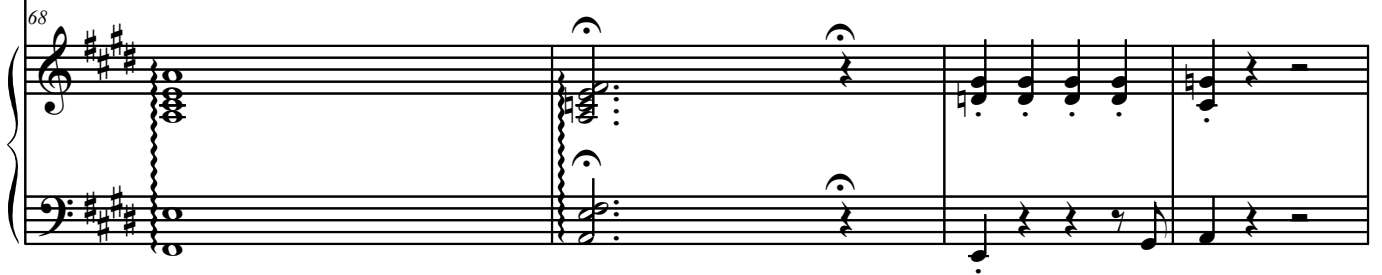
65



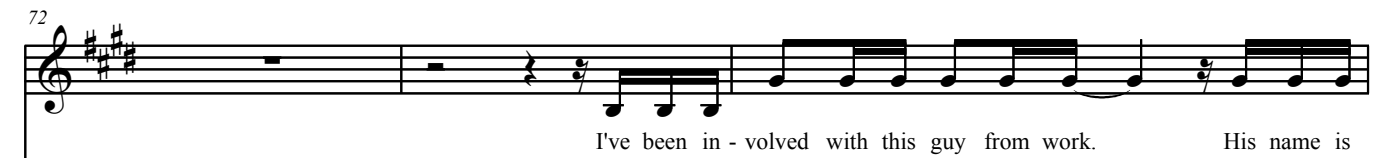
68 *colla voce*
not run a-way, I will not run a-way next time.



68



72
I've been in - volved with this guy from work. His name is



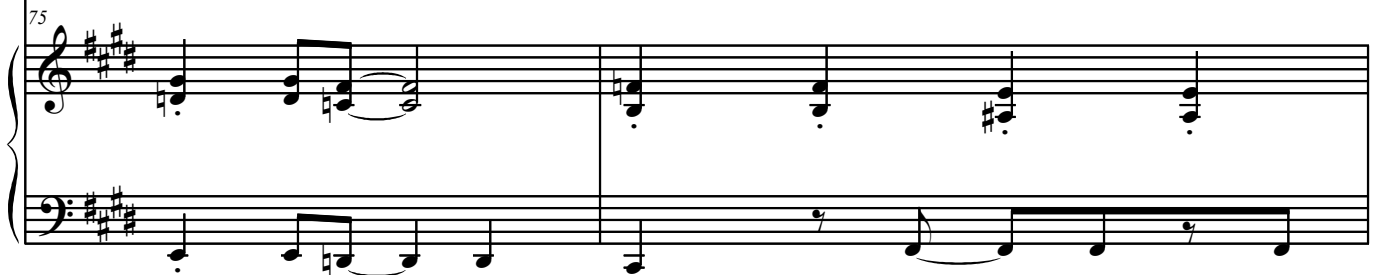
72



75
Geof-frey De - bry. By the age of twen-ty eight he had a sev - en fig - ure sal - a - ry and



75



77

9

in his mas - sive home hangs an im - pres - sion - is - tic gal - ler - ry he

77

78

colla voce

has this kil - ler bod - y like he can - not keep a cal - o - rie. Could I be in love with this guy?

78

80

freely

So I stuck to my guns and I told him I'd stay, so he

80

slowly

82

planned a lav - ish wed - ding to take place in ear - ly May. But when the

82

81

priest asks if I'll love him for for-e-ver and a day I'm not sure what I'll say. I'm not

83

Detailed description: This system contains measures 81 to 83. The vocal line (treble clef) starts with a whole note chord, followed by eighth notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line in the left hand.

85

sure if he's the one. Should I po-lite-ly hit the floor be-cause I'm

85

Detailed description: This system contains measures 85 and 86. The vocal line continues with eighth notes and a quarter note. The piano accompaniment has a more complex texture with sixteenth notes in the right hand and quarter notes in the left hand.

87

need-ing some-thing more? I have a world left to ex-plore.

87

Detailed description: This system contains measures 87 and 88. Measure 88 features a triplet of eighth notes in the vocal line. The piano accompaniment includes a triplet of sixteenth notes in the right hand. A double bar line is present in measure 88.

89

Geof-frey, I've got-ta run! I've got-tarun!

89

Detailed description: This system contains measures 89 and 90. Measure 90 features a triplet of eighth notes in the vocal line. The piano accompaniment includes a triplet of sixteenth notes in the right hand and a triplet of eighth notes in the left hand. An 8vb (octave below) line is indicated for both hands in measure 90.

I Once Knew

Benj Pasek & Justin Paul

1

3

once knew a wom-an who tried to keep go ing; who made more of life than what she had been dealt; A

3

5

wom an who raised a ci ty of chil dren, who ne-ver got back or got asked how she felt.

5

7

I once knew a wom-an who bought a house for a dol-lar from a

9

coun-cil that deemed it worth on-ly so much. And with a dol-lar she made a house in-to a home for the

11

ci - ty of chil - dren she reached out to touch. So look

13

bright, so look strong. Act the un - beat - a - ble part you once played. So hold

15

tight, so hold on. Hold fast to the fra - gile young fu - tures you made. 'Cuz as

17

I'm gett - ing old - er I'm find - ing the holes I ne - ver wan - ted to see. So hold

19

on, hold fast, hold tight - er for me.

22

I once knew a wom-an who took me to break-fast, who

24

taught me that I could mix ket-chup with eggs. I once knew a wom-an who saw all my mom-ents, who

26

taught me to sing and to stand on both legs. I

28

once knew a wom - an not scared to be chal - lenced, em -

29

brac - ing all chan - ces al - though she could fail. And when men came to take a - way dol - lar bill homes she just

31

stood by her heart while she screamed: "Not for sale!" So look

33

bright, so look strong. Act the un-beat-a-ble part you once played. So hold

35

tight, so hold on. Hold fast to the fra-gile young fu-tures you made. 'Cuz as

37

I'm gett - ing old - er I'm find - ing the holes I

38

ne - ver wan - ted to see. So hold on, hold fast, hold

40

tight - er for me.

43

Watch - - ing you shrink as the years trick - le past.

45

May - be it's me gett-ing old-er to see that the

47

wom - an who con - quered life with such bril - liance is

49

sim - ply the wom-an who you used to

51

be. So look

pizz. Gua

53

bright, so look strong.

Gua 5

54

Act the un-beat-a-ble part you once played. So hold tight, hold on. Hold

56

fast to the fra-gile young fu-tures you made. 'Cuz as

57

I'm gett-ing old-er I'm find-ing the holes I

58

ne - ver wan - ted to see. So hold on, hold fast, hold

60

tight - er for me.

63

63

Become

Edges

Benj Pasek & Justin Paul

♩ = 110

mp understated

The piano introduction consists of four measures. The right hand features a complex, rhythmic accompaniment with many beamed sixteenth notes and chords. The left hand provides a steady bass line with eighth notes and chords. The music is in the key of D major and 4/4 time.

5 MAN 1: *mp conversational*

I'm nine-teen and male, I play squash and ra-cquet-ball. I have an al-ler-gy to grape-fruit and

The vocal line for the first line of lyrics is written in a conversational style. The piano accompaniment continues with a similar rhythmic pattern to the introduction, supporting the vocal melody.

to-ma-toes. My sis-ter goes to Yale. I screwed Jen from down the hall ov-er

The vocal line continues with the second line of lyrics. The piano accompaniment remains consistent, providing a steady accompaniment for the vocal melody.

11 *mf*

spring break at a beach-house in Bar - ba-dos. There ya go, that's my life

14

in pho - tos. That's what you get in a snap - shot frame. There I am

17

in a trimmed up bi - o. That's who I am, ev - 'ry day

3

20 *stronger, more urgent*

the same. But some-times I feel there's some - thing mis - sing;

f *more rhythmic*

23

lurk-ing in-side that I can't ex - plain. — Some-times I feel like I'm gon-na crack.

26

And I work so hard to main - tain. — But still

29

I smile be-cause I need to look strong. And all the while I sol-dier a-long.

33

I want to see me from where I've be - gun. But I'm a - fraid to be —

dim.

dim.

36 *mp*

who I am; Who I want to be-come.

mp

5

39 *mf* WOMAN 1: *mp*

I'm

mf *dim.*

43 *conversational*

thir-ty and un-wed, I read Cos-mo all the time. I be-lieve a wo-man has the right to choose.

mp as before

46

My bed-room's paint-ed red: I drink di-et coke with lime. And I'm

49 *mf*

sav-ing up to take a sin-gles cruise. So there you go, do you un - der - stand me?

53

Now do you feel that you know my core? There I am, that's my life

56

on pap - er but rip it up 'cuz I'm need - ing more. 'Cuz

59 *stronger, more urgent*

some-times I feel my life is end - ing. Be-fore I've had the chance to

f *more rhythmic*

62

chase the wind. I can't explain what or why I'm fight - ing. But my legs

65

feel locked and my arms feel pinned. But still I smile be-cause I

MAN 1: *mf*

But still I smile be-cause I

68

need to look strong. And all the while I soldier a-long I want to see me from

72

where I've be - gun. But I'm a - fraid to be ___ who I am;
where I've be - gun. But I'm a - fraid to be ___ who I am;

75

Who I want to be - come.
Who I want to be - come.

78

Be - come. Do I real-ly wan-na
Be - come. Do I real-ly wan-na

82

see? Do I real-ly wan-na mess it all up to know?

see? Do I real-ly wan-na mess it all up to know?

85

Could I be liv-ing a life filled with un-cer-tain-ty?

Could I be liv-ing a life filled with un-cer-tain-ty?

87

dim.
Do I wan-na grow?

dim.
Do I wan-na grow?

dim. *mp*

MAN 2: *mp* conversational

90

I was pop - u - lar in school, I live

93

west of Cen - tral park. I have a law de - gree but I watch T. V. in - stead. My

96

car is out of fuel, I still get scared of the dark. And ev - 'ry sec - ond Mon - day I skip

99

work to stay in bed. There you are, there's a lit - tle sound - bite.

102

There goes a clip of my old white lies. Mark it down for a new

105

best - sel - ler: A man who won't fail so he ne - ver tries. 'Cuz

108 *f* stronger, more urgent

our lives are full of ex - pec - ta - tions. Can't find what keeps me from

f more rhythmic

111

my goals. — Though I could shape the world with just my fin -

113

WOMAN 1: *mf*

But still

MAN 1 & 2: *mf*

gers, my hands are stuck and I can't break the mold. But still

116

I smile be-cause I need to look strong. And all the while I

I smile be-cause I need to look strong. And all the while I

119

sol-dier a-long I want to see me from where I've be-gun.

unis.

sol-dier a-long I want to see me from where I've be-gun.

122

dim.

But I'm a - fraid to be — who I am; Who I want

unis. *dim.*

But I'm a - fraid to be — who I am; Who I want

dim.

5

125

f

to be - come. Be - come.

f

to be - come. Be - come.

f

128

mf

Do I real - ly wan - na

mf

Do I real - ly wan - na

sub.mf

131

see? Do I real-ly wan-na mess it all up to know?

see? Do I real-ly wan-na mess it all up to know?

Musical score for measures 131-133, featuring vocal lines and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

134

Could I be liv-ing a life filled with un-cer-tain-ty? Do I wan-na grow?

Could I be liv-ing a life filled with un-cer-tain-ty? Do I wan-na grow?

Musical score for measures 134-136, featuring vocal lines and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

137

WOMAN 2: *mp*

I'm the

dim. (detached) mp

Musical score for measures 137-140, featuring piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include *dim. (detached)* and *mp*.

141

life of ev - 'ry par - ty, and I love to laugh out loud. I drink a lit - tle more that I prob - 'ly

144

should. I love Paul Mc Cart - ney, I'm the loud - est in the crowd. And

147

I know peo - ple try their best and can us - ual - ly be good. Well here I am in a lit -

150

- tle jour - nal with sim - i - lar scrib - bles for ev - 'ry page. Read it all

153

and you'll think you get me, but I have vol - umes I've left

3

Detailed description: This system contains measures 153, 154, and 155. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a complex texture with a triplet of eighth notes in the right hand and a rhythmic pattern of eighth and sixteenth notes in the left hand.

156

f stronger, more urgent
en - caged. I feel like the world does - n't want to know me.

f more rhythmic

Detailed description: This system contains measures 156, 157, and 158. Measure 156 has a vocal line with a half note G4 and a quarter note A4. Measure 157 has a vocal line with quarter notes B4, C5, B4, A4, G4, F4, E4, D4. Measure 158 has a vocal line with quarter notes C5, B4, A4, G4, F4, E4, D4. The piano accompaniment is marked *f* and *more rhythmic*, featuring a driving eighth-note pattern in the right hand and a steady bass line in the left hand.

159

So I de-cide to be some - one new. — Now I've kept you from get - ting to

Detailed description: This system contains measures 159, 160, and 161. The vocal line in measure 159 has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a complex texture with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

162

MAN & WOMAN 2: *mf*
me, when all I want is to live the truth. But still

Detailed description: This system contains measures 162, 163, and 164. The vocal line in measure 162 has a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a complex texture with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

165

I smile be- cause I need to look strong. And all the while I

MAN & WOMAN *1mf*

Still I smile. _____ All the while.

mf

168

sol- dier a - long. I want to see me from where I've be - gun.

I want to see me from where I've be - gun.

171

But I'm a - fraid to be _____ who I am;

But I'm a - fraid to be _____ who I am;

unis.

mf

174

Who I want to be - come.

Who I want to be - come.

5

f

177

Be - come.

Be - come.

f

180

mf

Do I real - ly wan - na see? Do I real - ly wan - na mess it all up to know?

mf

Do I real - ly wan - na see? Do I real - ly wan - na mess it all up to know?

mf (detached)

8vb

183

(ooh) Could I be liv-ing a life filled with un-cer-tain-ty?

(ooh) Could I be liv-ing a life filled with un-cer-tain-ty?

(8vb)

186

Do I wan-na grow? But still I smile be-cause I

Do I wan-na grow? But still I smile be-cause I

unis.

loco

(8vb)

189

need to look strong. And all the while I sol-dier a-long.

need to look strong. And all the while I sol-dier a-long.

unis.

192 *unis.*

I want to see me from where I've be - gun. But I'm a - fraid

unis.

I want to see me from where I've be - gun. But I'm a - fraid

195 *unis. mp*

to be — who I am; Who I want

unis. mp

to be — who I am; Who I want

mp 5

198 *f*

to be - come. Be - come.

f

to be - come. Be - come.

f

201

Be - come.

Be - come.

The musical score consists of three systems. The first system shows the vocal line with the lyrics 'Be - come.' and the piano accompaniment. The second system continues the vocal line with the lyrics 'Be - come.' and the piano accompaniment. The third system shows the piano accompaniment and a double bass line. The score is in G major and 4/4 time.

Boy With Dreams

Edges

Benj Pasek/Justin Paul

Rhythmic, driving

Piano accompaniment for measures 1-6. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady bass line. A dynamic marking of *f* (forte) is present at the beginning.

7

MAN 1: *Optional ad lib. scat*

Vocal line and piano accompaniment for measures 7-12. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment continues with the same rhythmic pattern as the first system. A dynamic marking of *f* is present.

13

conversational

Vocal line and piano accompaniment for measures 13-18. The vocal line includes the lyrics "I'm on - ly work - ing at this Piz -". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is present, with the instruction "as before".

18

za hut to pay my way through col - lege, sell-ing chick - en wings and bread -

22

sticks to our fat - ass cli - en - tele. It's not as if I

26

plan on work - ing here for - ev - er. 'Cuz one day it's gon - na

30

be i - deas I'm gon - na sell. Would - n't you wan - na buy

34

a car that has jet wings? Or how a - bout a space -

38

craft that -'ll warp you through time? Would-n't you wan - na own

42

a piece of to - mor - row? I'm gon - na be the one

46

that shows you 'cuz I'm the one the vi - sion flows through and though you may not see

50

what I see, I'm the boy with dreams!

55

When

61

mf as before

I was eight years old I would think up new in - ven - tions; And

65

show my mom the mod - els of the things that I'd cre - ate.

69

I would draw up plans, and I'd sketch things out. —

73

Thou-sands of de-signs that I knew were in my fate.

77

That's when I knew I'd build a car that has jet wings. That's

81

when I thought of space-crafts that-'ll warp you through time.

85

That's when I knew I'd own a piece of to - mor - row. I'm

89

gon - na be the one that shows you 'cuz I'm the one the vi - sion flows through and

93

though you may not see what I see, I'm the boy with dreams!

f as before

98

104

What a - bout ice cubes that nev - er melt?

gradually build intensity

108

Or play - ing cards that deal them - selves.

112

What a - bout cloth - ing that nev - er needs to be washed

116

Or keys that beep ev - 'ry time they're lost!

120

What a - bout a light switch that was voice con - trolled?

124

Or cup - ware that kept your soft drink cold.

128

A com - put - er that typed an - y words you spoke,

132

or a pen - cil set that nev - er broke? And there's

136

al - ways that car that has jet wings. Take a jump with - out the net -

subito p

This system contains measures 136 through 139. The vocal line starts with a dotted quarter note on 'al' and continues with eighth and quarter notes. The piano accompaniment features a 'subito p' dynamic marking at measure 137. The piano part consists of chords in the right hand and a simple bass line in the left hand.

140

ting. 'Cuz my heart and guts are bet - ting that just like that car

This system contains measures 140 through 143. The vocal line continues with quarter and eighth notes. The piano accompaniment maintains the same harmonic structure as the previous system, with some chordal changes in the right hand.

144

I'm gon - na fly so far _____

This system contains measures 144 through 147. The vocal line has a long note on 'far' that extends across the system. The piano accompaniment features a more active bass line with eighth notes and some chordal movement in the right hand.

148

I'm gon - na give the world

f

This system contains measures 148 through 151. The vocal line continues with quarter notes. The piano accompaniment features a 'f' dynamic marking at measure 150 and includes a key signature change to two sharps (F# and C#) at the end of the system.

152

a car that has jet wings and show you all a space -

156

craft that 'll warp you through time. — I know — you wan - na own

160

a piece of my to - mor - row. I'm gon - na be the one

164

that shows you 'cuz I'm the one the vi - sion flows through and

167

though you may not see what I see, I'm the boy with

171

dreams.

ff as before

175

Caitlyn and Haley

Benj Pasek/Justin Paul

WOMAN 1:

The musical score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of three systems of music, each with a vocal line and piano accompaniment.

System 1: The vocal line begins with a whole rest for the first four measures, then enters with the lyrics "Cait-lyn is grow-ing She grew two". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

System 2: The vocal line continues with the lyrics "in - ches just last year Mom says: 'Cait - lyn's be-com-ing a wo - man". The piano accompaniment continues with similar harmonic support.

System 3: The vocal line concludes with the lyrics "Cait - lyn got loud - er She's al-ways talk-ing on the phone." The piano accompaniment includes a triplet of eighth notes in the right hand in the final measure.

17

Cait-lyn wears ear-rings and lip-stick. Cait-lyn got a cell phone,

21

Cait-lyn got a lic-ense, Cait-lyn got a boy-friend; Cait-lyn gets ev'-ry thing.

26

Cait - lyn won't play with me a - ny-more like she used to Won't

simile

30

help me with my home - work like she did be-fore she grew

34

Cait - lyn tells sto - ries that ar-en't true She told Mom she was sleep -

simile

38

- ing o - ver at Ju - lie's, but I saw her go out with that slim-y

43

guy with hair all ov - er his face. Cait-lyn's now friends with the bul - lies

48

who in mid-dle school she swore for-ev - er to hate! Cait-lyn is bad now!

53

Cait - lyn is stea - ling Mom's mon-ey Cait - lyn won't
smile

58

laugh at my jokes a-ny-more Cait - lyn says I am not

63

fun-ny And Cait - lyn is dres-sing like a whore.

68

Cait-lyn is grow-ing, I saw her smoke a cig - ar-ette

73 *colla voce*

Mom says Cait-lyn's be-com-ing a wom-an. But if Cait-lyn's a wom-an, I don't

78

want to be a wom-an quite yet.

a tempo

83 **WOMAN 2:**

Ha-ley's a ba-by, she has-n't star-ted pu - ber - ty. Ha-ley is steal-ing my

89

sports bras. Ha-ley's flat chest-ed she's al-ways look-ing through my drawers

94

Ha - ley is still wear-ing scrun-chies!

98

Ha-ley got an-noy-ing Ha-ley's got-ten youn-ger. Ha-ley's got-ten nee - dy Ha - ley wants

102

ev'-ry thing! Ha - ley is mad I moved out of our room, I put my

107

stuff in the at - tic. Ha - ley just cries when she can't get her way, she's

111

way too dra - ma-tic. Ha - ley says I act er - ra-tic. She's al - ways

116

ac - ting mean to my boy - friend She locks her - self up in her

121

room when - ev - er he comes by. Ha - ley won't ride in my

125

car now. She says it smells way too smo - ky in side.

131

Ha - ley is weird and an - ti soc - ial. She has no

136

friends but Mom and Dad Ha - ley loves

140

shar - ing my se-crets and tel-ling on me when I do some-thing

145

bad. Ha-ley's a ba-by. Was I that young ³ at her

150

age? I tell all my friends she's just go-ing through a stage.

155

WOMAN 1:

I wish Cait-lin would stop grow-ing I wish

WOMAN 2:

I wish Ha-ley would start grow-ing.

160

Cait - lyn still played four square. I wish Cait-lyn did-n't
I wish Ha - ley did her hair

164

date those guys so much. I wish Cait - lyn moved
I wish Ha-ley did-n't cry so much.

168

back in! I

I wish Ha - ley had tough skin. I

168

Gliss

173

wish I had my sis - ter back, my stu - pid ug - ly sis - ter back. We'd

wish I had my sis - ter back, my stu - pid ug - ly sis - ter back. We'd

173

Gliss

177

stuff our-selves and get real fat, sneak down the stairs for a mid - night snack. I

stuff our-selves and get real fat, sneak down the stairs for a mid - night snack. I

181

hope we're on an up - ward track. I'll sign a form I'll make a pact.

hope we're on an up - ward track. I'll sign a form I'll make a pact.

185

She'll make up all the parts I lack; If I can

She'll make up all the parts I lack; If I can

185

190

have my sis - ter back.

have my sis - ter back.

190

195

The musical score consists of three systems. The first system has two staves: the top staff contains a whole note chord (F#4, A4, C5) with a fermata, and the bottom staff contains a half note chord (F#4, A4) with a fermata. The second system has two staves: the top staff contains a half note chord (F#4, A4) with a fermata, and the bottom staff contains a half note chord (F#4, A4) with a fermata. The third system is a grand staff (treble and bass clefs). The treble clef staff starts at measure 195 with a whole note chord (F#4, A4, C5) and continues with a melodic line of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a whole note chord (F#3, A3, C4) with a fermata. The piece concludes with a double bar line.