

# 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 includes two triplets in the vocal line 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 happened, that's when I got hooked on the

19

*rall.*

23

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

23

*rit.*

*ff*

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.

WOMAN 1:

WOMAN 2:

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

MAN 1:

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

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

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature and a key signature of one flat (B-flat). The lyrics are: "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.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff. The music is in a 4/4 time signature and a key signature of one flat. The lyrics are: "list. You need me to be your friend on the Face - book. list. You need me to be your friend on the Face - book." There are fermatas over the first and second vocal staves.

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.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff. The music is in a 4/4 time signature and a key signature of one flat. The lyrics are: "If you re - fuse I'll for - get that you ex - ist. If you re - fuse I'll for - get that you ex - ist." There are fermatas over the first and second vocal staves.

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

108

8

113

*Straight Eighths*

*Swung*

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

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

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.

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

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!

128

133

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

133

8vb

137

MAN 2:

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

137

8vb

10  
141

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

(8vb)-----

146

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

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

161

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

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

165

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

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

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. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It starts with a whole note chord (F#, C#, G#) and a fermata. The lyrics 'book.' are written below. The second staff has a similar key signature and starts with a whole note chord (F#, C#, G#) and a fermata. The lyrics 'Face - book!' are written below. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It starts with a treble clef and a key signature of three sharps. The melody consists of eighth notes and quarter notes. There are two 'Glissando' markings on the piano part, one on the treble clef and one on the bass clef, indicating a glissando effect. The number '185' is written at the beginning of the piano part.

# I Hmm You

Benj Pasek & Justin Paul

MAN 2: *Ad. lib.*

It's an awkward sit-u - a-tion

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It's an awkward sit-u - a-tion". The piano accompaniment features a complex texture with triplets and a wavy line indicating a tremolo effect.

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 with the lyrics "since we don't know what we are. Since I don't know what you want for me to be." The piano accompaniment includes a *rit.* (ritardando) marking and a *ova* (overbowed) marking on the piano part.

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 continues the vocal line with the lyrics "And a-midst the com-pli - cat-ion, you just fell in-to my arms. But it's new and you're not". The piano accompaniment features a *rit.* marking and a *tr* (trill) marking on the piano part.

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

37

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

40

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

WOMAN 2:  
I hmm how the

43

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.

Two vocal staves in treble clef. The first staff contains the lyrics "I hmm that your fam - i - ly is Jew - ish." and the second staff contains "I hmm that your eyes are green-sh blu - ish." The music consists of eighth and quarter notes with some rests.

83

Piano accompaniment for measures 83-86. The right hand features chords and melodic lines, while the left hand provides a bass line. The music is in a 4/4 time signature.

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

Two vocal staves in treble clef. The lyrics are "I hmm all the cra-zy things you do, Oh what a beau-ti - ful you! I". The music includes triplet markings over the notes "ful" and "you!" in both staves.

87

Piano accompaniment for measures 87-90. The right hand features chords and melodic lines, while the left hand provides a bass line. The music is in a 4/4 time signature.



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

100

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

103



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

*rit.*

Detailed description: This block contains the first system of the musical score, measures 106-110. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "you I'm dream-ing of. I think that you're the girl who I was meant to Hmm \_\_\_\_\_" and "you I'm dream-ing of. I think that you're the boy who I was meant to Hmm. \_\_\_\_\_". The piano accompaniment includes a *rit.* (ritardando) marking. The key signature has two flats, and the time signature is 4/4.

110

*colla voce* **MAN 2:**

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

110

*rit.*

Detailed description: This block contains the second system of the musical score, measures 110-114. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "If you're rea - dy then I'm rea - dy. If you'll". The piano accompaniment includes a *rit.* (ritardando) marking. The key signature has two flats, and the time signature is 4/4.

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

Detailed description: This system contains two vocal staves. The first staff begins with a measure rest, followed by the lyrics "Oh I love you!" and "Ooo". The second staff begins with a measure rest, followed by the lyrics "I love you too!" and "Ooo". Both staves feature melodic lines with various note values and slurs.

122

Detailed description: This system contains two piano staves. The right hand features chords and moving lines, while the left hand provides a steady accompaniment with eighth and sixteenth notes. The key signature has two flats and the time signature is 4/4.

126

Ooo Ooo Ooo Ooo

Ooo Ooo Ooo Ooo

Detailed description: This system contains two vocal staves. Both staves consist of a continuous melodic line of eighth notes, with the lyrics "Ooo" repeated under each staff. The first staff has a measure rest at the end of the system.

126

8<sup>va</sup>

8<sup>vb</sup>

Detailed description: This system contains two piano staves. The right hand has chords and rests, with an 8<sup>va</sup> marking above the final measure. The left hand has chords and rests, with an 8<sup>vb</sup> marking below the final measure. The system concludes with a double bar line.

# 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 (B-flat major). 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, including the vocal line and piano accompaniment. The piano accompaniment continues from the introduction.

13

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

Musical notation for the second line of the vocal part, including the vocal line and piano accompaniment.

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, including the vocal line and piano accompaniment.

2  
23

# Fearlessly

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one flat and a 3/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "cide — to stay. ————— Fear-less - ly I would".

29

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

This system contains the third and fourth staves of music. The vocal line continues with the lyrics: "walk a - cross — fi - re. Un - a - fraid I'd take risks and get — brusied. —". The piano accompaniment continues with chords and moving lines in both hands.

34

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

This system contains the fifth and sixth staves of music. The vocal line has a measure rest followed by the lyrics: "— Both when wounds cut too deep you step back and re - ti - re.". The piano accompaniment continues with chords and moving lines in both hands.

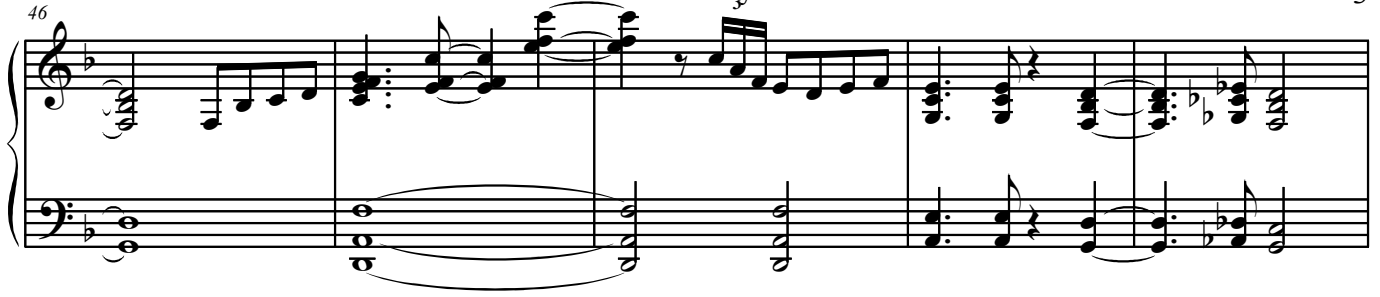
39

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

This system contains the seventh and eighth staves of music. The vocal line has a measure rest followed by the lyrics: "Ne - ver to know all the time ——— you'd lose. ———". The piano accompaniment continues with chords and moving lines in both hands.

Fearlessly

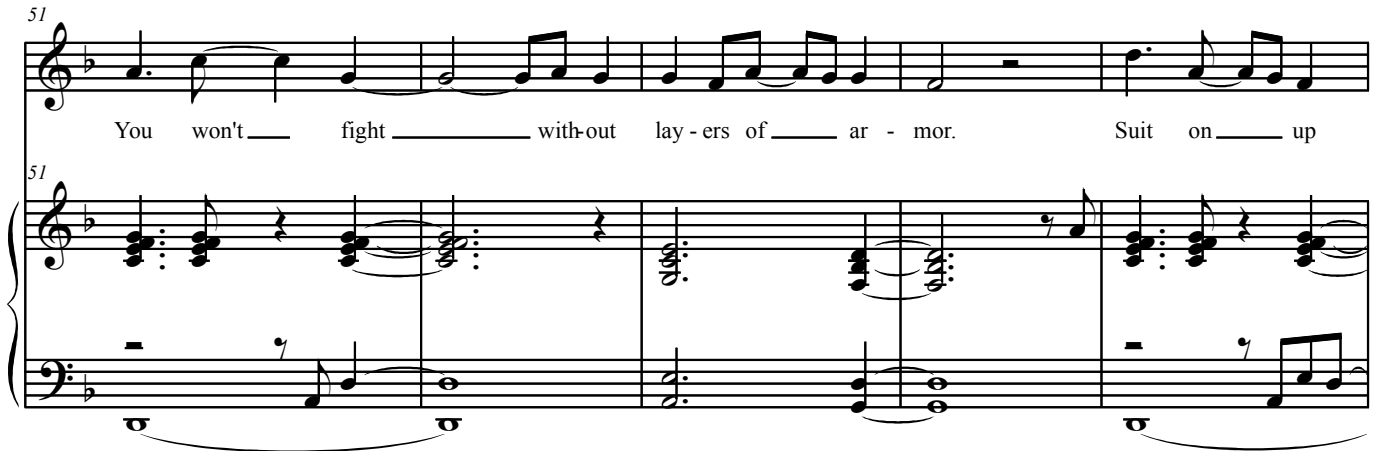
46



51

You won't fight without layers of armor. Suit on up

51



56

and come brace my sword. But you look down

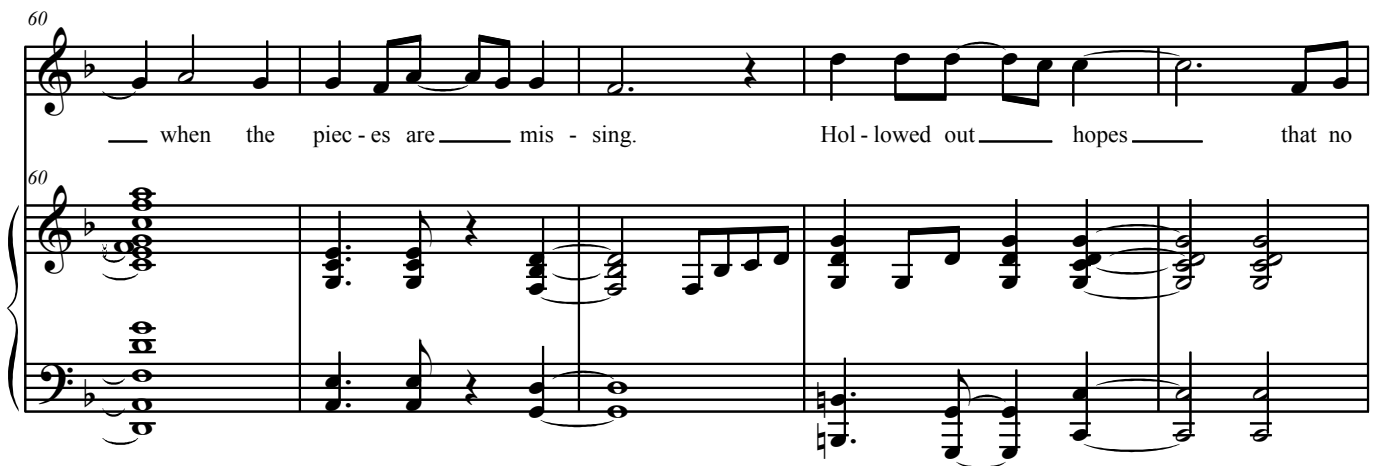
56



60

when the pieces are missing. Hallowed out hopes that no

60





86

You'd \_\_\_\_\_ lose. \_\_\_\_\_

92

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

97

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

101

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



6  
105

# Fearlessly

both look-ing out \_\_\_\_\_ but are feet are still glued. \_\_\_\_\_

Musical notation for measures 105-110, including vocal line and piano accompaniment.

110

Fear-less - ly I would

Musical notation for measures 110-115, including vocal line and piano accompaniment.

115

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

Musical notation for measures 115-120, including vocal line and piano accompaniment.

120

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

Musical notation for measures 120-125, including vocal line and piano accompaniment.

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,

8  
149

# Fearlessly

ne - ver to know \_\_\_\_\_ there was time. Ne - ver to know \_\_\_\_\_ there was

149

This system contains measures 149 to 154. The vocal line (top staff) features a melodic line with lyrics. The piano accompaniment (bottom two staves) consists of chords in the right hand and a bass line with eighth notes in the left hand. The key signature has four sharps (F#, C#, G#, D#).

time \_\_\_\_\_ to lose. \_\_\_\_\_

155

This system contains measures 155 to 160. The vocal line continues with lyrics. The piano accompaniment features more complex chordal textures and some melodic movement in the right hand. The key signature remains four sharps.

Fear-less - ly \_\_\_\_\_

161

This system contains measures 161 to 166. The vocal line includes the lyrics "Fear-less - ly". The piano accompaniment includes a triplet of eighth notes in the right hand at measure 162. The key signature remains four sharps.

167

This system contains measures 167 to 172. The vocal line continues with lyrics. The piano accompaniment features sustained chords and a simple bass line. The key signature remains four sharps.

# Wylie

Benj Pasek & Justin Paul

The piano introduction consists of three measures. The right hand plays a melodic line starting on a whole note G4, followed by eighth notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords and moving lines in the bass.

4 **WOMAN 2:**

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

The vocal line begins at measure 4 with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with a similar melodic and harmonic structure.

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

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

The vocal line continues at measure 7 with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a more complex harmonic texture with some chromaticism.

2  
70

Wylie

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

This system contains measures 7 through 10. The vocal line starts with a whole rest in measure 7, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 8. Measure 9 has a whole rest, and measure 10 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

13

moon. Wy - lie.

This system contains measures 11 through 13. The vocal line has a whole note G4 in measure 11, a whole rest in measure 12, and a half note G4 in measure 13. The piano accompaniment continues with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

16

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

This system contains measures 14 through 16. The vocal line has a half note G4 in measure 14, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4 in measure 15. Measure 16 has a whole rest. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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.

This system contains measures 29 through 32. The vocal line begins with a whole rest in measure 29, followed by a half note G4 in measure 30, and a half note A4 in measure 31. In measure 32, the vocal line has a half note G4 and a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets and slurs.

33

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

This system contains measures 33 through 35. The vocal line starts with a quarter note G4 in measure 33, followed by quarter notes A4, B4, and C5 in measure 34, and a half note G4 in measure 35. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords.

36

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

This system contains measures 36 through 38. The vocal line has a quarter note G4 in measure 36, followed by quarter notes A4, B4, and C5 in measure 37, and a half note G4 in measure 38. The piano accompaniment features a consistent eighth-note bass line and a melodic line in the right hand.

39

roads you're gon - na run.

39

42

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

42

45

God gives grace to all the chil - dren he

45





57

57

60

Why the ster-ile rooms? Why all of the

60

64

tubes? With so lit-tle of a shot, with

64

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

Wy-lie 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 key signature is two sharps (F# and C#), and the time signature is common time (C). 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 a half note 'Hi!', then another half note 'Hi!', and then a series of eighth notes for the rest of the phrase. 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. It begins with a measure number '7'. The vocal lines continue with the lyrics 'men-dous! So what's new? No-thing much. That's so true!' followed by a long horizontal line indicating a continuation of the melody. The piano accompaniment features a more active bass line and a right hand with chords and some melodic movement, including accents on the final notes of the phrase.

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

32

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

*with pedal*

38

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

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 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

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

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 from my vault of used up say-ings. But I'm

103

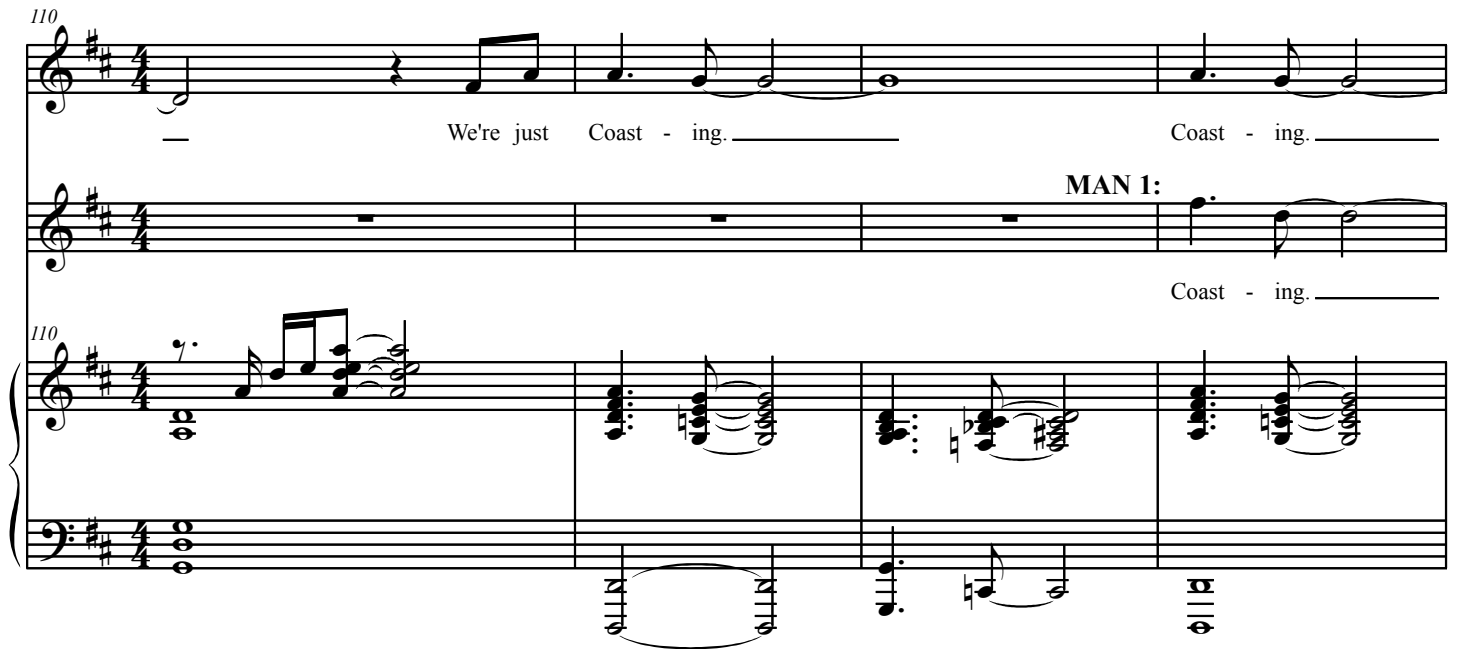
pray-ing that I'll find some sort of sub-stance and con-nect. 'Cuz real-ly what's the point if we're just

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

Detailed description: This block contains the musical score for measures 114 to 119. It features two vocal staves and a piano accompaniment. The vocal staves are for Woman 1 and Man 2, both with lyrics. The piano accompaniment consists of a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piano part includes chords and melodic lines that support the vocalists.

120

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

Detailed description: This block contains the musical score for measures 120 to 125. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics and a long line at the end of the first line. The piano accompaniment consists of a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piano part includes chords and melodic lines that support the vocalists.

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 -

136

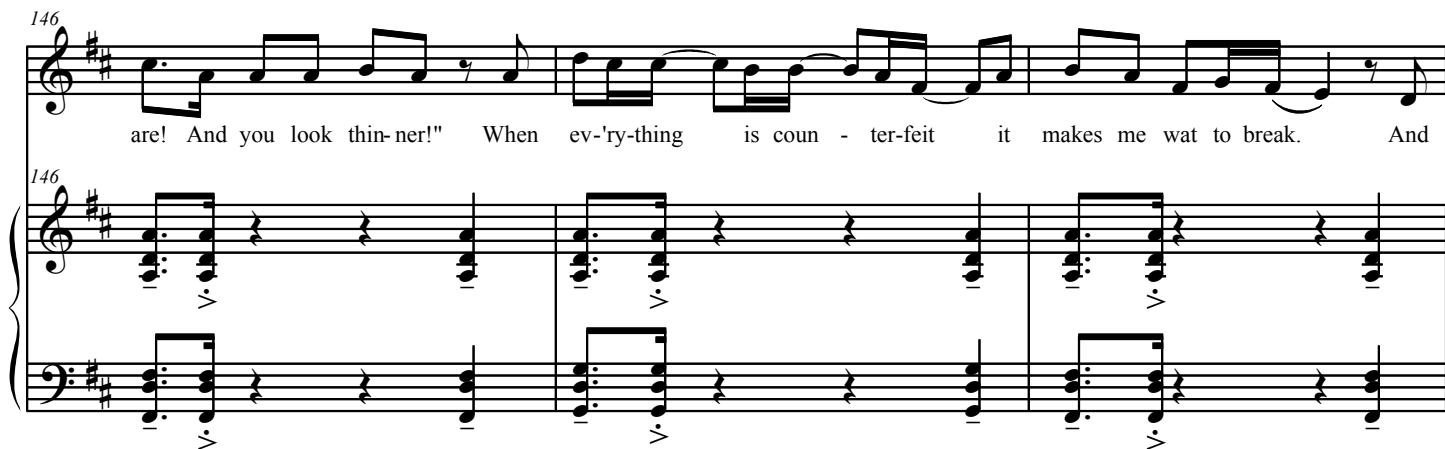
dor - a - ble!

136

*with pedal*

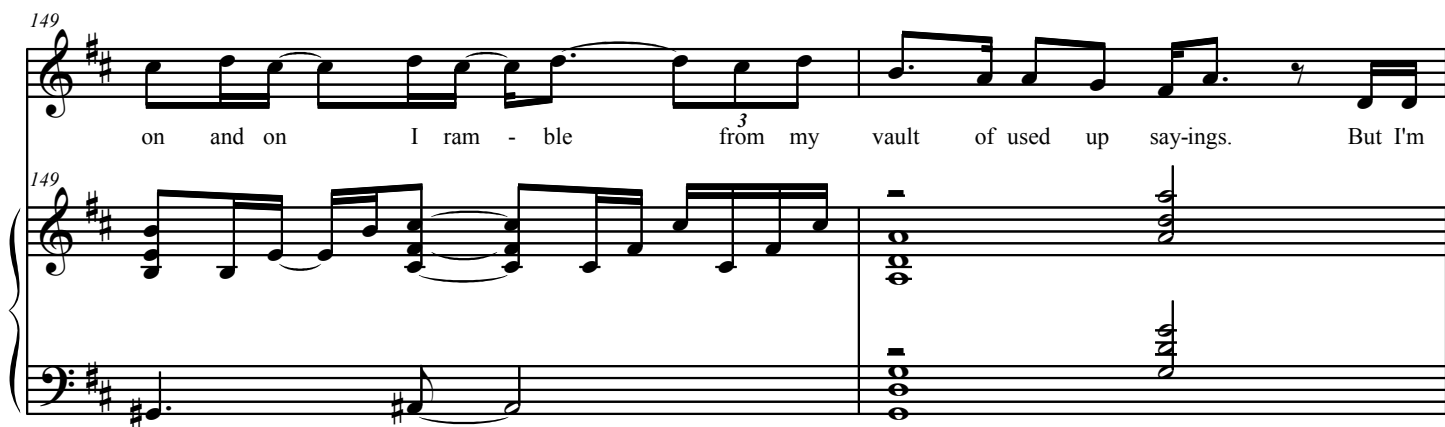


146



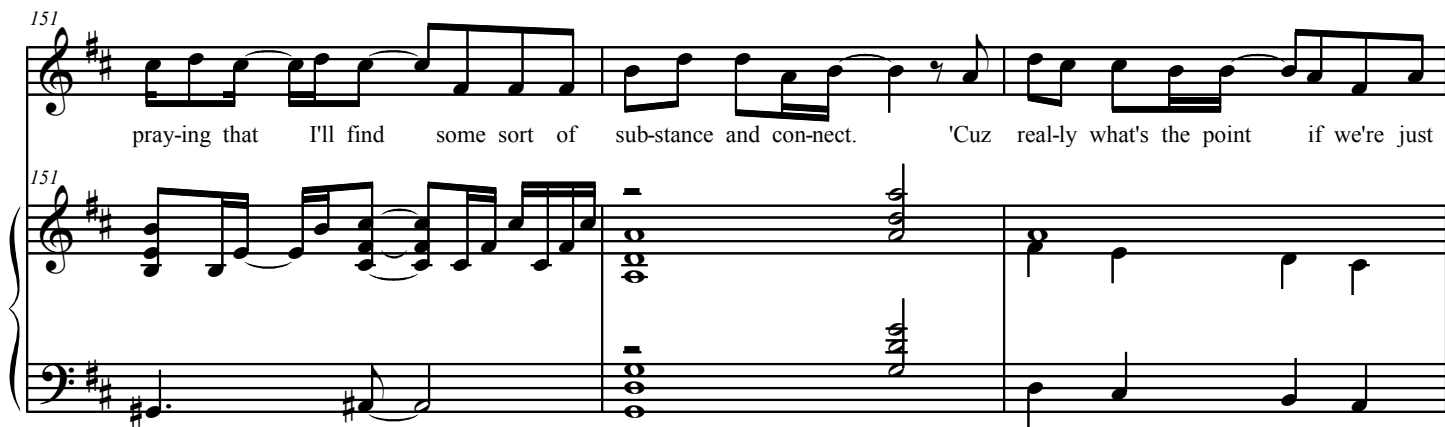
are! And you look thin-ner!" When ev-'ry-thing is coun - ter-feit it makes me wat to break. And

149



on and on I ram - ble <sup>3</sup> 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 <sup>3</sup>

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. \_\_\_\_\_

Detailed description: This block contains the musical score for Man 2, measures 162 through 167. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a long note on 'Coast - ing.' followed by 'Hi!' and 'How are'. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

168 **G.P.**

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

168 **G.P.**

Detailed description: This block contains the musical score for Grand Piano, measures 168 through 173. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line includes the lyrics 'you? I'm stu - pen-dous. I'm great too! That's tre - men-dous! So what's...'. The piano accompaniment consists of chords and rhythmic patterns in both hands.

174

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

174

Detailed description: This block contains the musical score for Grand Piano, measures 174 through 179. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line includes the lyrics 'Do I real-ly wan-na see? Do I real-ly wan-na mess it all up to know?'. The piano accompaniment features chords and rhythmic patterns in both hands.

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 the score, 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 block 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 the score, measures 190-193. It features four vocal staves and a piano accompaniment. The vocal parts are labeled: "WOMAN 1:", "WOMAN 2:", "MAN 1:", and "MAN 2:". The lyrics for Woman 1 are "I wan-na know \_\_\_\_\_ I wan-na know \_\_\_\_\_". The lyrics for Woman 2 are "I wan-na know \_\_\_\_\_ I wan-na stay put and". The lyrics for Man 1 are "I wan-na for-give be-fore it can't be un-done. I wan-na know \_\_\_\_\_". The lyrics for Man 2 are "I wan-na know \_\_\_\_\_ I wan-na know \_\_\_\_\_". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in both hands.



194

— I wan - na know \_\_\_\_\_ I

194

try in - stead of run. I wan - na know \_\_\_\_\_ I wan - na

194

— I wan - na know \_\_\_\_\_ I wan - na

— I wan - na know love be - tween a fa - ther and son. I wan - na

194

197

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

197

know \_\_\_\_\_ I wan - na see me from where I've be - gun.

197

know \_\_\_\_\_ I wan - na see me from where I've be - gun.

know \_\_\_\_\_ I wan - na see me from where I've be - gun.

197

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

*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.

5

*f*

207

Be - come.

207

Be - come.

207

Be - come.

207

Be - come.

207

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207

22

Coasting

213

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

217

*sfz*











# Lying There

Edges

Benj Pasek & Justin Paul

$\bullet = 72$

*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 includes a triplet of eighth notes under the word "sleep-ing". The piano accompaniment features chords in the right hand and a 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 from measure 8. It includes a triplet of eighth notes under the word "dream - ing". The piano accompaniment features a long, sustained chord in the right hand and a 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



*more urgent*

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

## 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 - lined \_\_\_\_\_ 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*

Lying There

6

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 three measures. The first measure is marked *mp rubato*. The second measure is marked *poco rit.*. The third measure is marked *a tempo*. The music is in a 4/4 time signature with a key signature of one flat (Bb). The right hand features a steady eighth-note accompaniment, while the left hand plays a more melodic line with some grace notes.

4 MAN 2: *mp*

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

This system contains the first line of the song. The vocal line starts at measure 4 and is marked *mp*. The piano accompaniment continues from the previous system, with the second measure marked *poco rit.* and the third measure marked *a tempo*. The lyrics are: "Ev - 'ry night af - ter din - ner we'd sit in the moon - light;".

7

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

This system contains the second line of the song. The vocal line starts at measure 7 and is marked *mp*. The piano accompaniment continues from the previous system. The lyrics are: "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<sup>vb</sup>

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* *pp* *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 one flat (Bb) is indicated by a double bar line with a key signature change symbol. Measure numbers 5 and 9 are marked at the beginning of the second and third systems, respectively.


I'm fin - al - ly 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.



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 in the top staff, and the piano accompaniment continues in the bottom staff. The piano part has a more active bass line with some chords in the right hand.

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 is in the top staff, and the piano accompaniment is in the bottom staff. The piano part has a steady bass line with chords in the right hand.

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.

74

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

79

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

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



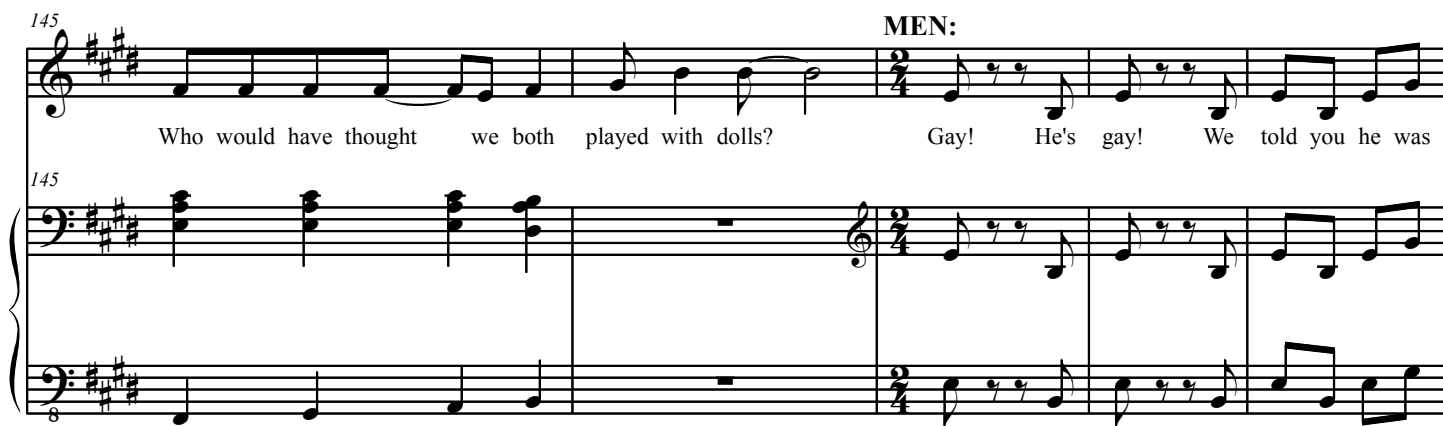
141



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

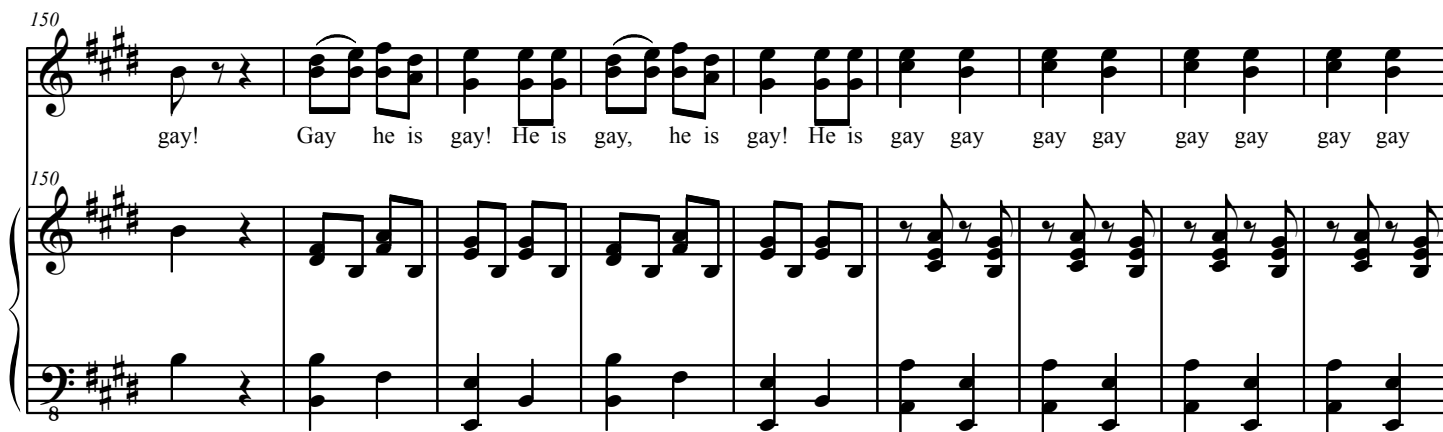
145

**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.

159 *Glissando* *8va-//*

165

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

165

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

169

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-ble dates, e-ven

186

if he's in love with George Michael. Jon-a-than is the per - fect 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

The first system of the musical score for 'I've Gotta Run' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for three measures, followed by the lyrics 'I was in' on a quarter note. The piano accompaniment starts with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes in the bass and chords in the treble. A hairpin crescendo is visible in the piano part towards the end of the system.

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

The second system continues the vocal line with the 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, maintaining the rhythmic accompaniment.

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

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

2

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

8

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a measure number '2'. The bottom staff is a piano accompaniment in bass clef, starting with a measure number '8'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'mo - ther baked and cooked like she was Bet - ty Croc - ker and though'.

9

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

9

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, starting with a measure number '9'. The bottom staff is a piano accompaniment in bass clef, also starting with a measure number '9'. The key signature has three sharps and the time signature is 4/4. The lyrics are: '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

11

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, starting with a measure number '11'. The bottom staff is a piano accompaniment in bass clef, also starting with a measure number '11'. The key signature has three sharps and the time signature is 4/4. The lyrics are: '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

13

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef, starting with a measure number '13'. The bottom staff is a piano accompaniment in bass clef, also starting with a measure number '13'. The key signature has three sharps and the time signature is 4/4. The lyrics are: '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- tarun! I've got- ta

19

8vb

3

8vb

22

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

22

(8vb)

(8vb)

45  
I've got- ta run run run run run!

25  
(8vb)

28  
Ty-ler, I've got-ta run!

28  
(8vb)

32  
I was in love with this guy in col - lege. His name was

32

35  
Jake Le - vi - tan. He was the head of ev - 'ry sin - gle stu - dent or - gan - i - za - tion and

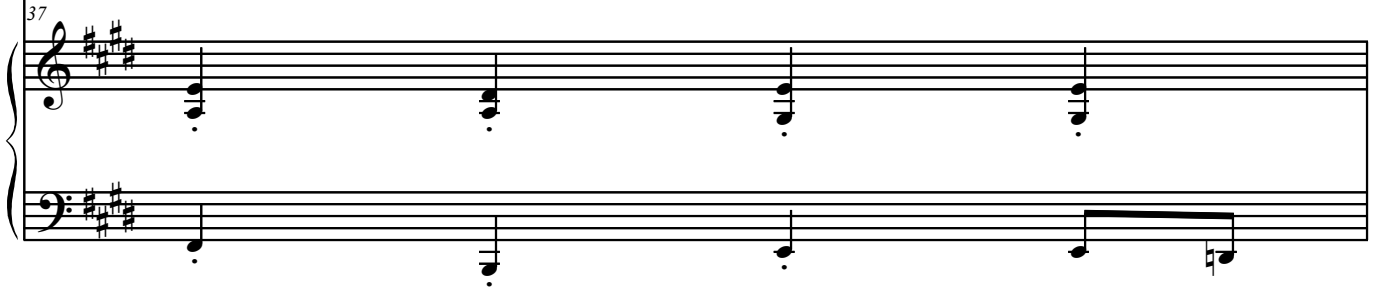
35

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

43

45

45

47

47

50

50

53

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

53

(8<sup>vb</sup>)

56

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

56

(8<sup>vb</sup>)

60

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

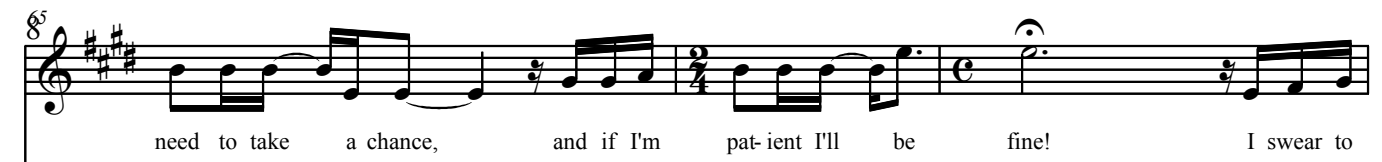
60

63

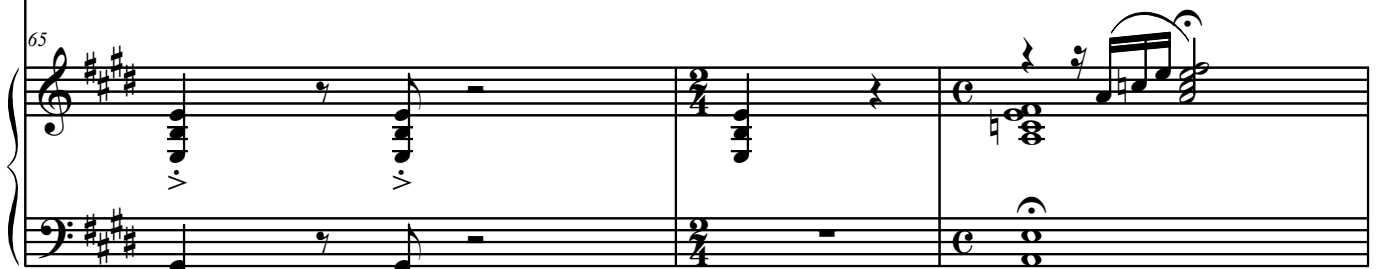
tend - ing that I know what love's sup-posed to be. I

63

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



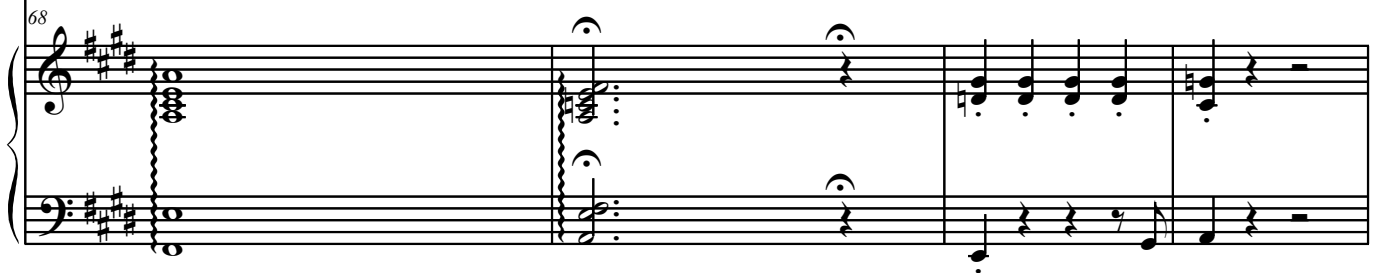
65



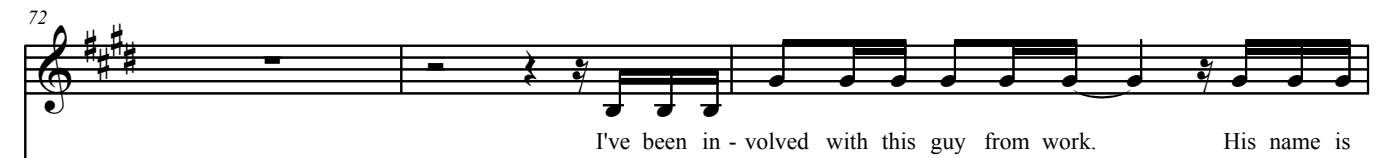
68 *colla voce*  
not run a-way, I will not run a-way next time.



68



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



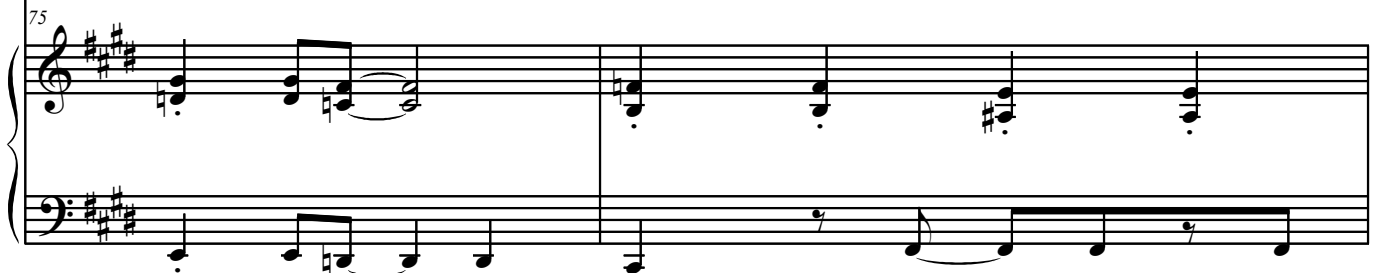
72



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

A single staff of music in treble clef, showing a vocal line for measure 77. The melody consists of eighth and quarter notes.

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

Piano accompaniment for measures 77 and 78. The right hand plays chords and single notes, while the left hand plays a bass line with some grace notes.

78

*colla voce*

Vocal line for measure 78, starting with a double bar line and a fermata. The melody continues with eighth and quarter notes.

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

Piano accompaniment for measures 78 and 79. Measure 78 features a complex chordal texture with many notes. Measure 79 has a simpler accompaniment.

80

*freely*

Vocal line for measure 80, starting with a fermata. The melody continues with eighth and quarter notes.

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

Piano accompaniment for measures 80 and 81. Measure 80 is marked *slowly* and features a complex chordal texture. Measure 81 has a simpler accompaniment.

82

Vocal line for measure 82, showing a melody of eighth and quarter notes.

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

Piano accompaniment for measure 82, featuring chords in both hands.

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

85

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

85

87

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

87

89

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

89

8vb- - - - -

8vb- - - - -



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

(8<sup>vb</sup>)

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

(8<sup>vb</sup>)

Geof-frey, I've got-ta run! —

(8<sup>vb</sup>)

(8<sup>vb</sup>)

# 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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'bright,' followed by a quarter note 'so' and a half note 'look strong.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

15

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

Detailed description: This system contains measures 15 and 16. The vocal line continues with 'tight,' followed by 'so hold on.' and 'Hold fast to the fra - gile young fu - tures you made. 'Cuz as'. The piano accompaniment maintains the established rhythmic and harmonic structure.

17

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

Detailed description: This system contains measures 17 through 20. The vocal line begins with 'I'm gett - ing old - er I'm find - ing the holes I ne - ver wan - ted to see. So hold'. The piano accompaniment continues with chords and rhythmic patterns, including some rests in the bass line.

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-lenged, 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

37

38

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

38

40

tight - er for me.

40



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.

53

bright, so look strong.

pizz.

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

# Become

## Edges

Benj Pasek & Justin Paul

♩ = 110

*mp understated*

The piano introduction consists of four measures in a 4/4 time signature with a key signature of two sharps (F# and C#). The melody in the right hand features a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

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 with a mix of eighth and quarter notes. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

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

The vocal line for the second line of lyrics continues the conversational style. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

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*

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

MAN 1 & 2: *mf*

*mf*

Detailed description: This system contains measures 113, 114, and 115. It features three staves: a vocal line for Woman 1, a vocal line for Man 1 & 2, and a piano accompaniment. The key signature has one flat (B-flat). The piano part includes a crescendo leading to a mezzo-forte (*mf*) dynamic. The lyrics are: "g - ers, 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

Detailed description: This system contains measures 116, 117, and 118. It features three staves: a vocal line, a piano accompaniment, and a piano accompaniment. The key signature has one flat. The lyrics are: "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.

Detailed description: This system contains measures 119, 120, and 121. It features three staves: a vocal line, a piano accompaniment, and a piano accompaniment. The key signature has one flat. The lyrics are: "sol - dier a - long I want to see me from where I've be - gun." The second vocal line is marked *unis.* (unison).

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?

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?

137

WOMAN 2: *mp*

I'm the

*dim. (detached) 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 begins with a dynamic marking of *f* and the instruction 'stronger, more urgent'. The vocal line has a half note G4, a quarter note A4, and a half note B4. Measure 157 has a dynamic marking of *f* and the instruction 'more rhythmic'. The piano accompaniment is highly rhythmic, with a steady eighth-note pattern in the right hand and a bass line of eighth notes 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 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.

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 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.

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

*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.

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

5

*mp*

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 vocal line with the lyrics 'Be - come.' and the piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The double bass line is written in the bass clef and follows the piano accompaniment.



# Boy With Dreams

## Edges

Benj Pasek/Justin Paul

*Rhythmic, driving*

*f*

The first system of music consists of six measures of piano accompaniment. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady eighth-note bass line. The dynamic marking *f* is placed at the beginning of the first measure.

7

MAN 1: *Optional ad lib. scat*

The second system contains six measures. The vocal line (MAN 1) has a rest for the first three measures, followed by a melodic phrase. The piano accompaniment continues with the same rhythmic pattern as the first system, with the right hand having accents and the left hand playing eighth notes.

13

*conversational*

The third system contains six measures. The vocal line begins with the lyrics "I'm on - ly work - ing at this Piz -". The piano accompaniment continues with the same rhythmic pattern, but the right hand has accents. The dynamic marking *mf* as before is placed at the start of the final measure.

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

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

*mf as before*

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

This system contains measures 85 through 88. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal melody is in a major mode. The piano accompaniment consists of chords and moving lines in both hands.

89

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

This system contains measures 89 through 92. The vocal line continues with a melodic line. The piano accompaniment features more complex chordal textures and arpeggiated patterns.

93

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

*f* as before

This system contains measures 93 through 97. The vocal line concludes with a long note. The piano accompaniment includes a dynamic marking of *f* (forte) and the instruction "as before".

98

This system contains measures 98 through 101. The vocal line is mostly whole notes. The piano accompaniment features a steady rhythmic pattern of chords in the right hand and a bass line in the left hand.

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 features a melodic phrase starting on a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment begins with a rest in measure 136, then enters in measure 137 with a *subito p* dynamic marking. The piano part consists of chords and moving lines in both hands.

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 the melody from the previous system. The piano accompaniment provides harmonic support with chords and moving lines. The key signature changes to one flat (B-flat major) starting in measure 143.

144

I'm gon - na fly so far \_\_\_\_\_

This system contains measures 144 through 147. The vocal line has a long note in measure 147 that extends across the bar line. The piano accompaniment continues with chords and moving lines. The key signature remains one flat.

148

I'm gon - na give the world

*f*

This system contains measures 148 through 151. The vocal line continues with a melodic phrase. The piano accompaniment features a change in dynamics to *f* (forte) starting in measure 150. The key signature changes to two sharps (D major) starting in measure 150.

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:

Cait-lyn is grow-ing She grew two

in - ches just last year Mom says: "Cait - lyn's be-com-ing a wo - man

Cait - lyn got loud - er She's al-ways talk-ing on the phone.

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

43

48

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

48

53

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

53

*simile*

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

131

136

friends but Mom and Dad Ha - ley loves

136

140

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

140

145

bad. Ha-ley's a ba-by. Was I that young <sup>3</sup> 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), and the bottom staff contains a half note chord (F#4, A4) followed by a half note chord (C5, B4). The second system has two staves: the top staff contains a half note chord (F#4, A4) followed by a half note chord (C5, B4), and the bottom staff contains a half note chord (F#4, A4) followed by a half note chord (C5, B4). The third system has two staves: the top staff contains a half note chord (F#4, A4) followed by a half note chord (C5, B4), and the bottom staff contains a half note chord (F#4, A4) followed by a half note chord (C5, B4). The key signature is one sharp (F#) and the time signature is 4/4.