

# 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 the lyrics. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

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 features a triplet in the left hand and a melodic line in the right hand. A dynamic marking of *p* is present.

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 melodic line in the left hand.

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*

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

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a B-flat major key signature with a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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 continues the musical score for measures 73-77. The vocal lines and piano accompaniment follow the same structure as the previous system, with the vocal staves containing the lyrics and the piano part providing harmonic support.

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 covers measures 78-82. The vocal staves show a melodic line with a long note at the end of the phrase. The piano accompaniment continues with its characteristic rhythmic accompaniment.

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,

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.

*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

137

MAN 2:

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

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, 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.' followed by 'Face - book!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Two 'Glissando' markings are present in the piano part, one in the right hand and one in the left hand, indicating a sliding effect. The score is numbered '185' at the beginning of the first and third staves.

# 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 consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "It's an awk-ward 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 *diva* marking and continues with complex textures.

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 concludes with complex textures and a wavy line.

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. Lyrics are placed below the notes.

83

Detailed description: This block contains the piano accompaniment for measures 83-86. It features a treble and bass clef with chords and melodic fragments. Measure 83 starts with a treble clef chord and a bass clef chord. The music continues with various chordal textures and melodic lines.

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 melody includes triplet markings over the words 'beau-ti-ful'. The lyrics are: 'I hmm all the cra-zy things you do, Oh what a beau-ti - ful you! I'.

87

Detailed description: This block contains the piano accompaniment for measures 87-90. It features a treble and bass clef with chords and melodic fragments. Measure 87 starts with a treble clef chord and a bass clef chord. The music continues with various chordal textures and melodic lines.

92

real - ly hope you hmm me too!

real - ly hope you hmm me too!

92

96

Hmm

Hmm Hmm Hmm Hmm

Hmm

Hmm Hmm Hmm Hmm

96

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

The musical score for measures 106-110 consists of two vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and arpeggios. The lyrics are: "you I'm dream-ing of. I think that you're the girl who I was meant to Hmm \_\_\_\_\_" for the first part and "you I'm dream-ing of. I think that you're the boy who I was meant to Hmm. \_\_\_\_\_" for the second part. Measure numbers 106 and 110 are indicated at the start of their respective systems.

110

*colla voce* **MAN 2:**

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

110

*rit.*

The musical score for measures 110-114 continues with two vocal staves and piano accompaniment. The key signature remains two flats. The piano accompaniment includes a *rit.* (ritardando) marking. The lyrics are: "If you're rea - dy then I'm rea - dy. If you'll". The second vocal part is labeled **MAN 2:** and *colla voce*. Measure numbers 110 and 114 are indicated at the start of their respective systems.

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

8va

8vb

# 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 melody in the right hand and a supporting bass line in the left hand, consisting of chords and moving lines.

7 **MAN 2:**

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

Man 2's first line of music. The vocal line starts at measure 7 with a rest, then begins with the lyrics 'Stand - ing close on the edge of dis - tinc - tion.' The piano accompaniment continues from the previous system.

13

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

Man 2's second line of music. The vocal line starts at measure 13 with the lyrics 'One more step and I'm on my way. But look - ing down'. The piano accompaniment continues.

18

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

Man 2's third line of music. The vocal line starts at measure 18 with the lyrics '— you see a fi - re of fail - ure. So your heels rock back and you de-'. The piano accompaniment continues.

2  
23

# Fearlessly

Side to stay. Fear-less - ly I would

This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The lyrics are "Side to stay. Fear-less - ly I would". The piano accompaniment (bottom staff) features a bass clef and a 3/4 time signature, with chords and moving lines in both hands.

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 continues with 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.

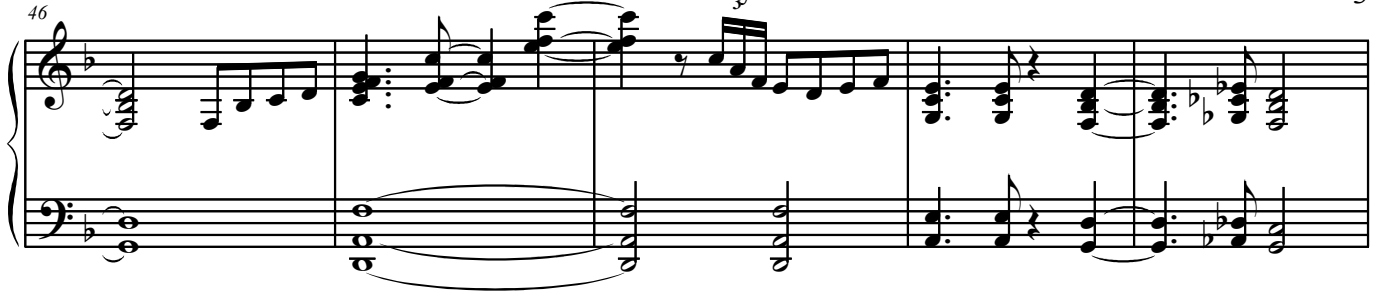
39

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

This system contains the seventh and eighth staves of music. The vocal line continues with 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

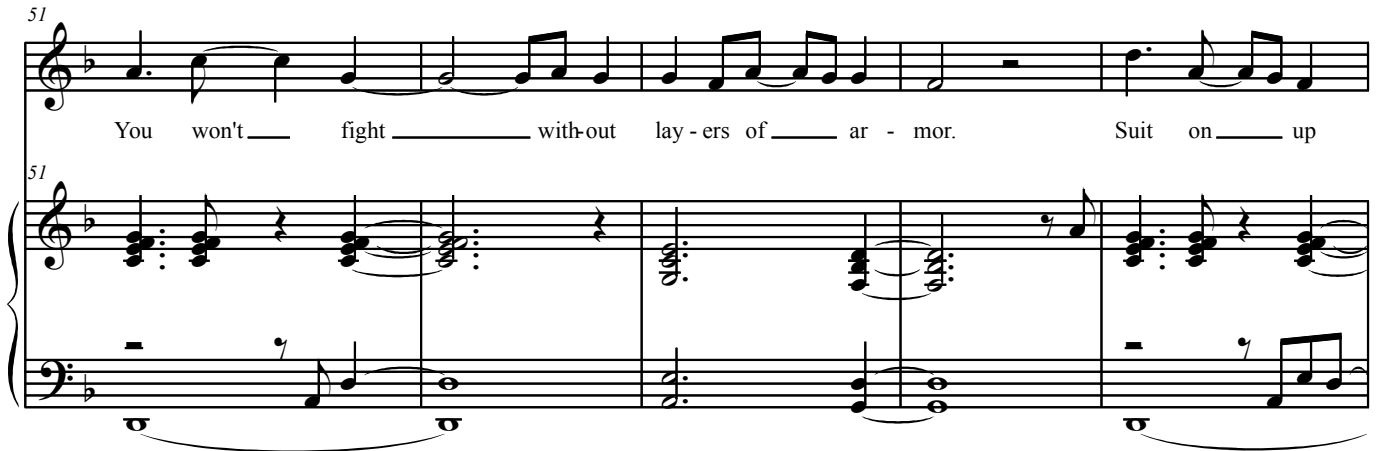
46



51

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

51



56

and come brace my sword. But you look down

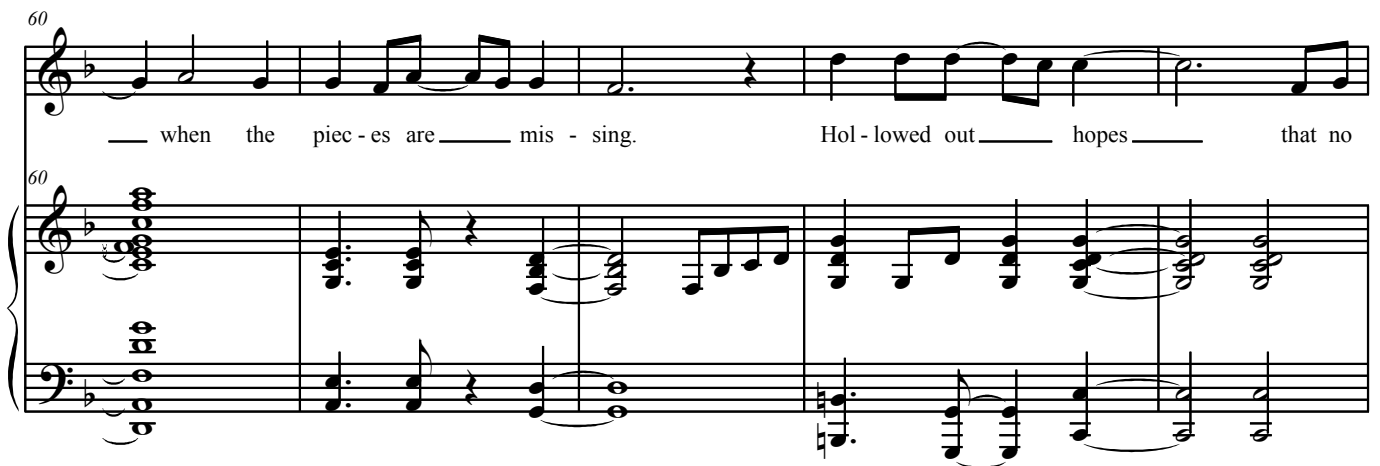
56



60

when the pieces are missing. Hallowed out hopes that no

60



Fearlessly

4  
65

time can re - ward. \_\_\_\_\_ Fear - less - ly I \_\_\_\_\_

Musical notation for measures 65-69, including vocal line and piano accompaniment.

70

\_\_\_\_\_ would go walk a - cross fi - re. Un - a - fraid I \_\_\_\_\_ would take

Musical notation for measures 70-74, including vocal line and piano accompaniment.

75

risks and get bruised. \_\_\_\_\_ But when wounds cut too deep you step back and re - ti -

Musical notation for measures 75-79, including vocal line and piano accompaniment.

80

re. Ne - ver to know all the time \_\_\_\_\_ you'd lose. \_\_\_\_\_

Musical notation for measures 80-84, including vocal line and piano accompaniment.

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,

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 melody with a mix of eighth and quarter notes, including some rests. The piano accompaniment (bottom two staves) consists of chords in the right hand and a simple bass line in the left hand, with some notes marked with a 'p' for piano.

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

155

155

This system contains measures 155 to 160. The vocal line continues with a melody of quarter notes and rests. The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

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

161

161

This system contains measures 161 to 166. The vocal line has a few notes with rests. The piano accompaniment includes a triplet of eighth notes in the right hand at measure 162.

167

This system contains measures 167 to 172. The vocal line has several notes with rests. The piano accompaniment continues with chords and a steady bass line.

# Wylie

Benj Pasek & Justin Paul

The piano introduction consists of three measures in a 12/8 time signature. The right hand plays a series of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

4 **WOMAN 2:**

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

The vocal line begins at measure 4 with the lyrics "Wy - lie. you're just like the coy-". The piano accompaniment continues with a consistent eighth-note pattern in both hands.

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 the lyrics "oy - te. You are fierce and rug-ged". The piano accompaniment features a change in the right hand's chord structure, including a key signature change to one sharp (F#) in the final measure.

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. 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, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. 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 begins with a whole rest in measure 14, 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. 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.

39

42

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

42

45

God gives grace to all the chil - dren he

45



48

loves; His in - no - cent and young

2

51

Then why?

54

Wy - lie, why?

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. 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 system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "Why the ster-ile rooms? Why all of the". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and rests in the left hand.

64

Musical score for measures 64-67. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "tubes? With so lit-tle of a shot, with". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and rests in the left 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 score includes vocal lines for Woman 1 and Woman 2, and 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 lyrics for both vocal parts are: 'Hi! Hi! How are you? I'm stu - pen-dous. I'm great too! That's tre -'.

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

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

The second system of the score continues the vocal lines and piano accompaniment. It begins with a measure rest marked '7'. The lyrics for both vocal parts are: 'men-dous! So what's new? No-thing much. That's so true!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left 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

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 <sup>3</sup> 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

120

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

120

126

Keep in touch!

131 **MAN 2:** **WOMAN 1:**

Are you real-ly sin - gle? You're too cute to be a-lone. Yes I am. You're a -

136

dor - a - ble!

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 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. \_\_\_\_\_

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? \_\_\_

**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?

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 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 music, measures 190-193. It features four vocal staves and a piano accompaniment. The vocal parts are: Woman 1 (lyrics: "I wan - na know \_\_\_\_\_ I wan - na know \_\_\_\_\_"), Woman 2 (lyrics: "I wan - na know \_\_\_\_\_ I wan-na stay put and"), Man 1 (lyrics: "I wan-na for-give be-fore it can't be un-done. I wan - na know \_\_\_\_\_"), and Man 2 (lyrics: "I wan - na know \_\_\_\_\_ I wan - na know \_\_\_\_\_"). The piano accompaniment is in grand staff, providing harmonic support for the vocalists.



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

207

210

Be - come Be - come

210

Be come

210

Be - come

210

Be - come

210

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 first line of the song features a vocal melody starting on a quarter rest, followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked under the word "sound".

8

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

The second line of the song continues the vocal melody. The piano accompaniment includes a long, sustained chord in the right hand that spans across the first two measures of this line. A triplet of eighth notes is marked under the word "peace".

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 - 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*

*f*

Lying There

6

55 *mp* dryly

I look at you ly - ing there

*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* and features a wide interval in the right hand and a rhythmic pattern in the left hand. The second measure is marked *poco rit.* and shows a narrowing interval in the right hand. The third measure is marked *a tempo* and returns to the wide interval in the right hand.

4

MAN 2: *mp*

The first line of the song features a vocal melody starting on a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The tempo markings *poco rit.* and *a tempo* are present.

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

7

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment features a more active bass line in the second measure.

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 in the upper staff and a piano accompaniment in the lower staff. The piano accompaniment features a mix of chords and moving lines in both the right and left hands. 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 to one flat is indicated by a 'b' symbol in the piano part.

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 right hand with some arpeggiated chords.

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 consistent 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.

68

74

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

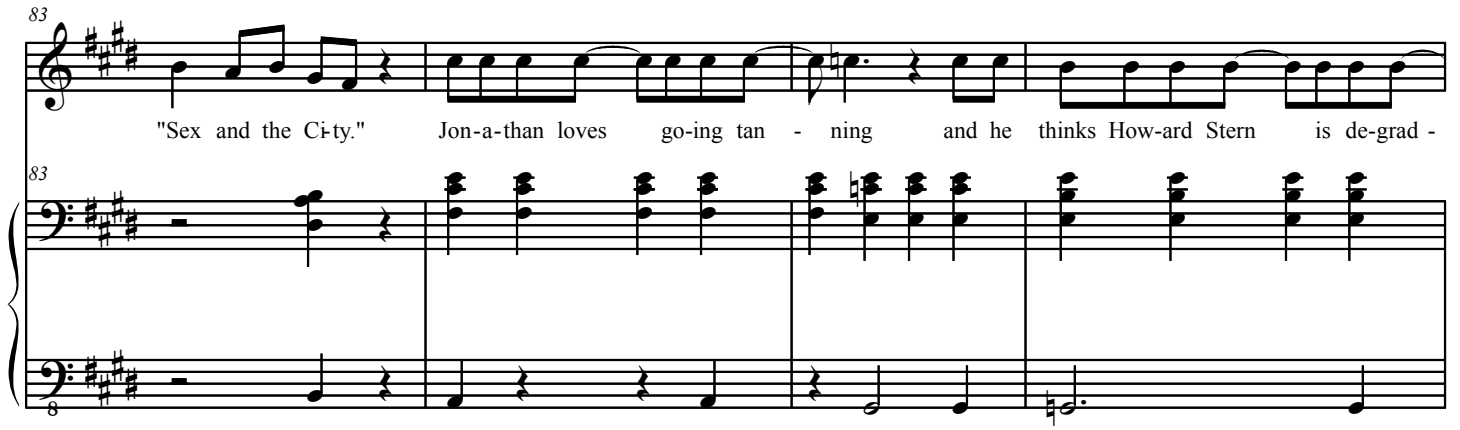
74

79

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

79

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! He's the man of my dreams.

136

We go to Broad-way shows. We



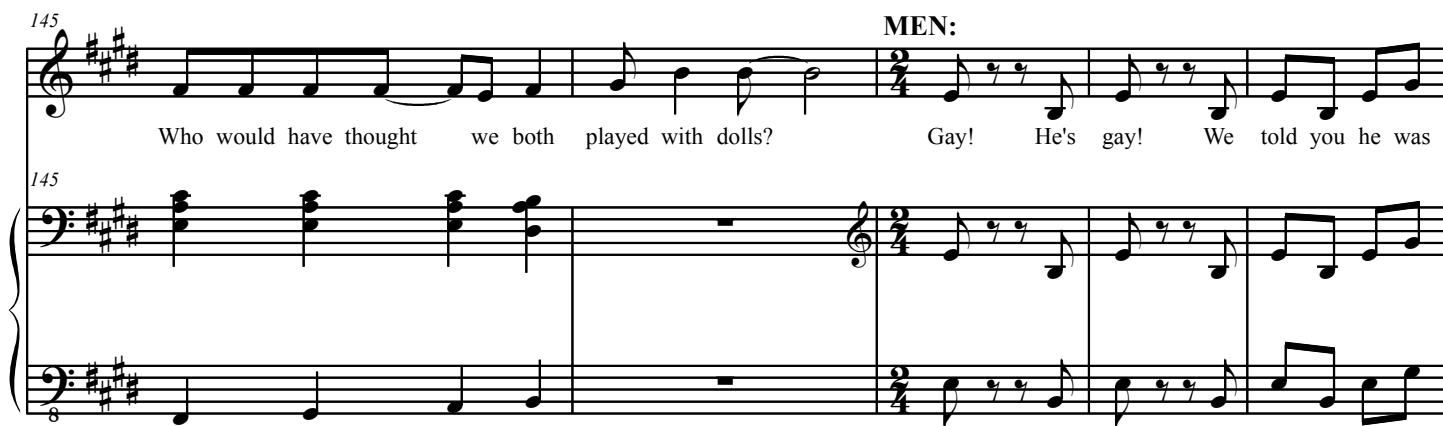
141



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

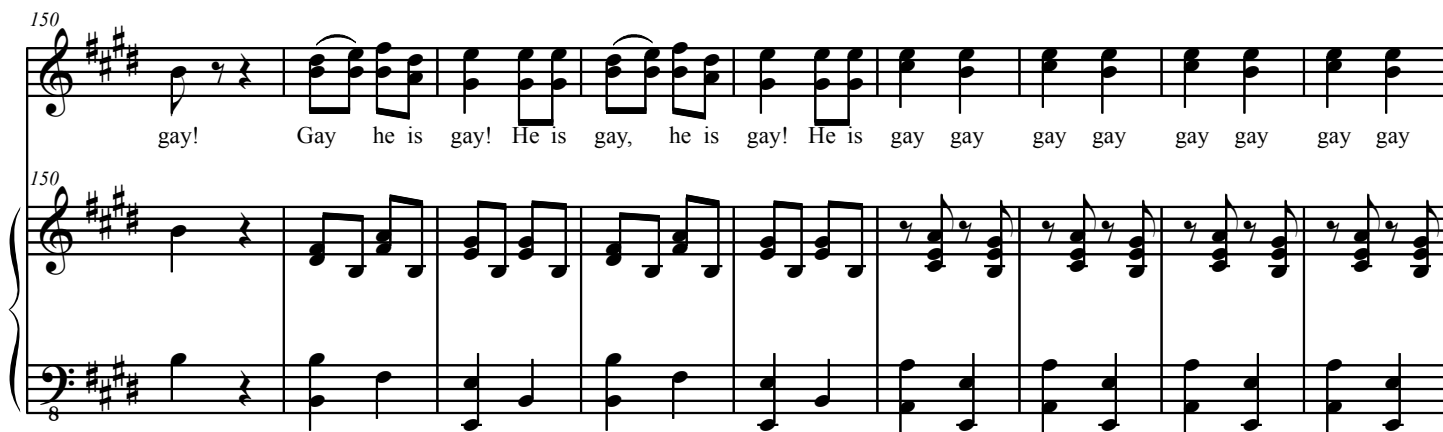
145

**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-ble 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

6

202

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

202

6

206

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

206

6

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*

This system contains the first four measures of the piece. The vocal line (top staff) has rests for the first three measures and begins with the lyrics 'I was in' in the fourth measure. The piano accompaniment (bottom two staves) starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

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

*mf*

This system contains measures 5 and 6. The vocal line continues 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

This system contains measures 7 and 8. The vocal line continues 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 with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a measure rest and then contains the lyrics 'mo - ther baked and cooked like she was Bet - ty Croc - ker and though'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a measure rest and then providing harmonic support for the vocal line.

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 continues the vocal line with the lyrics 'Ty-ler was a lit-tle bit off his roc - ker, I thought I was in love with this boy.'. The bottom staff continues the piano accompaniment, featuring more complex chordal textures and melodic lines in both hands.

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 continues the vocal line with the lyrics 'He took me to my Jun - ior and Sen - ior prom and we made'. The bottom staff continues the piano accompaniment, maintaining the harmonic and melodic flow.

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 continues the vocal line with the lyrics 'love like he was be - ing shipped to Vi - et - nam. And when'. The bottom staff continues the piano accompaniment, concluding the system with a final chord and melodic phrase.



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

8vb

3

8vb

22

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

22

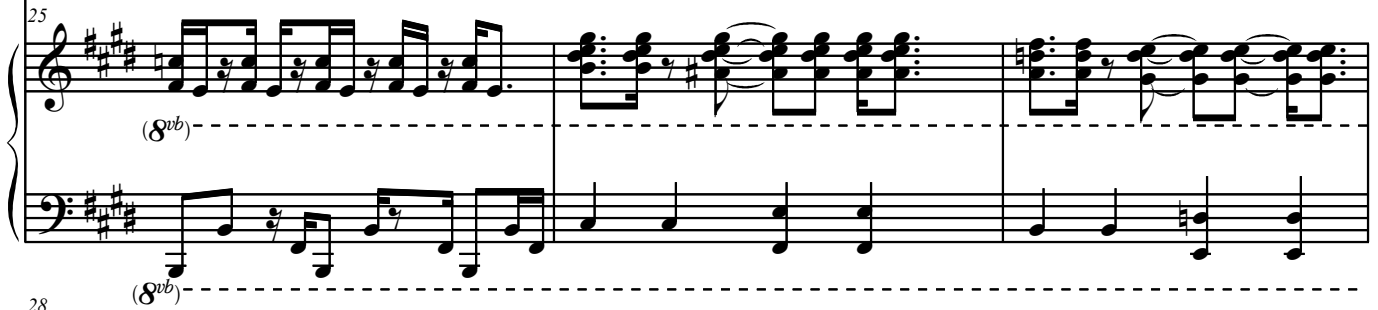
(8vb)

(8vb)

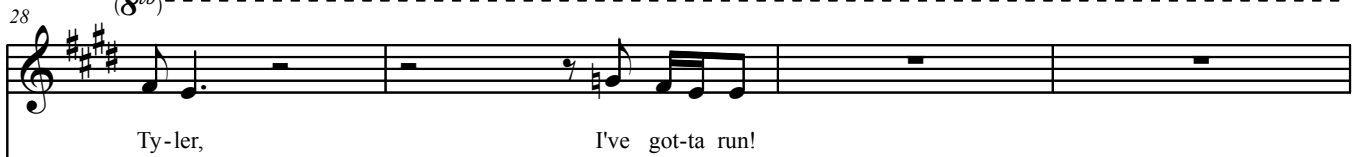
25  
I've got- ta run run run run run!



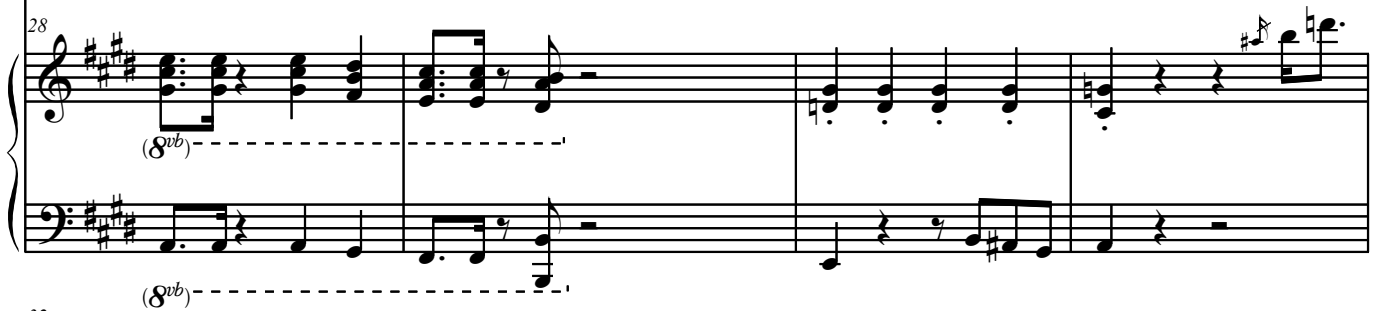
25  
(8vb)



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



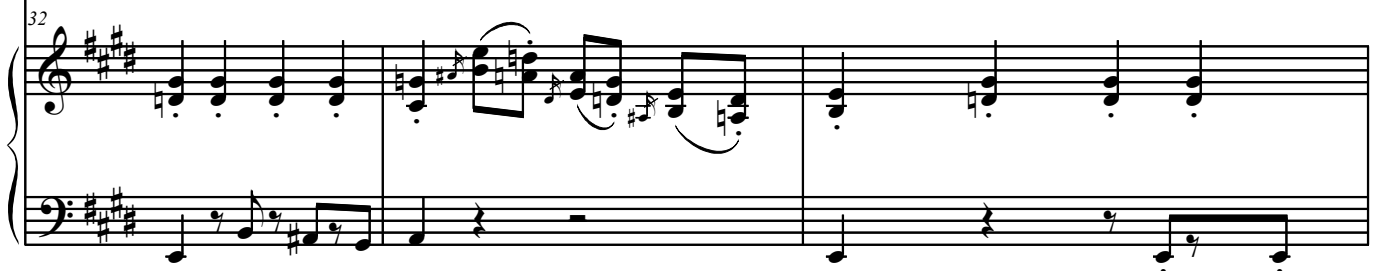
28  
(8vb)



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



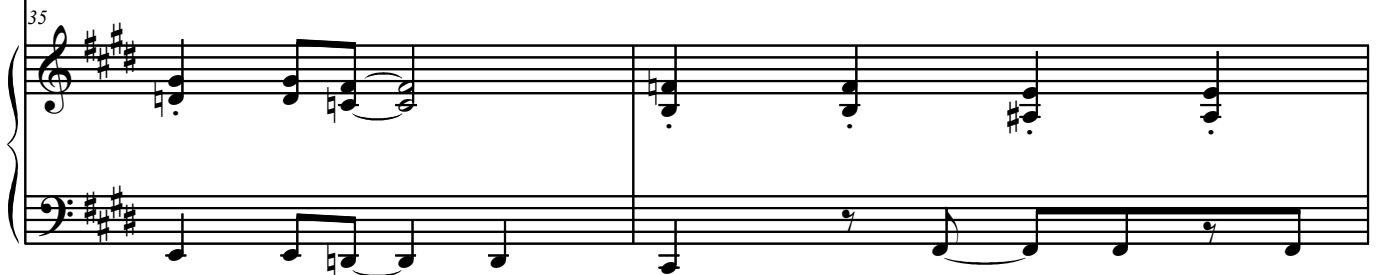
32  
(8vb)



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



35  
(8vb)

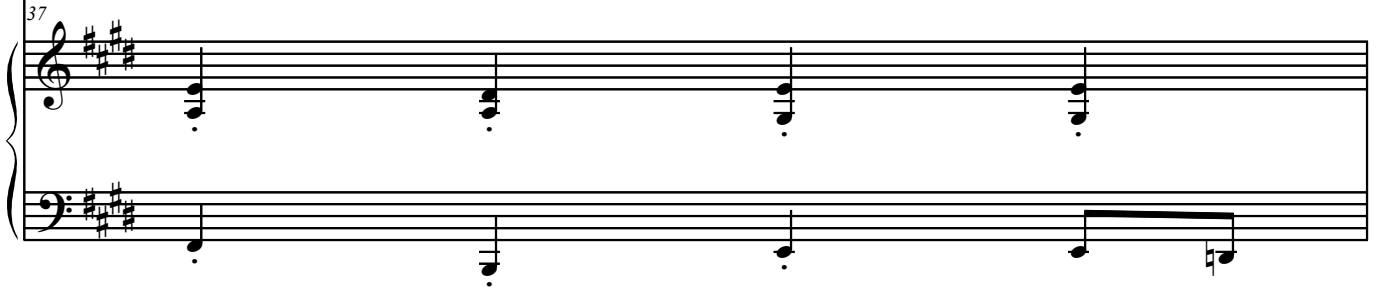


37

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



63  
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

(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-

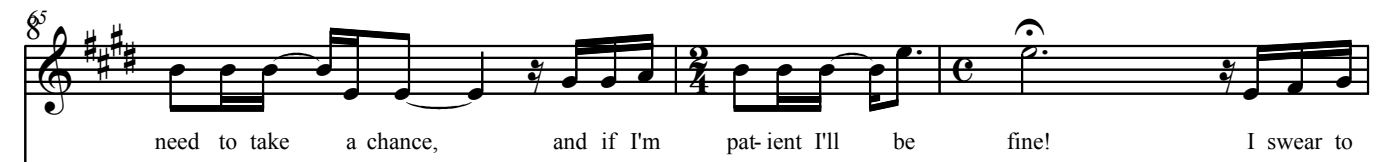
60

63

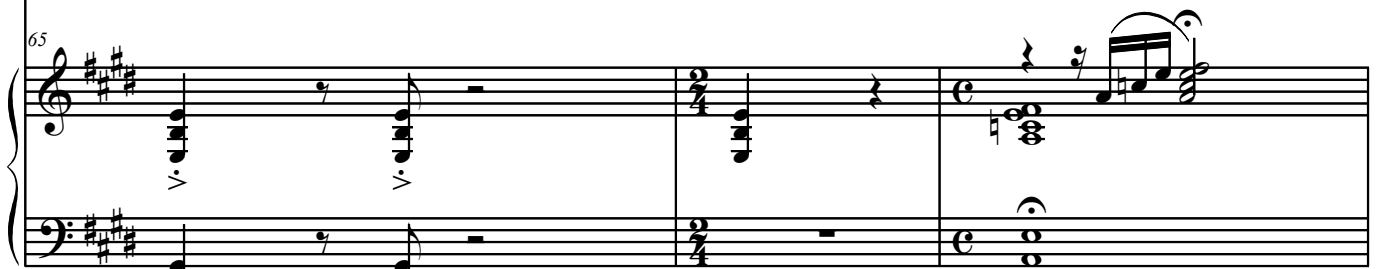
tend - ing that I know what love's sup-posed to be. I

63

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



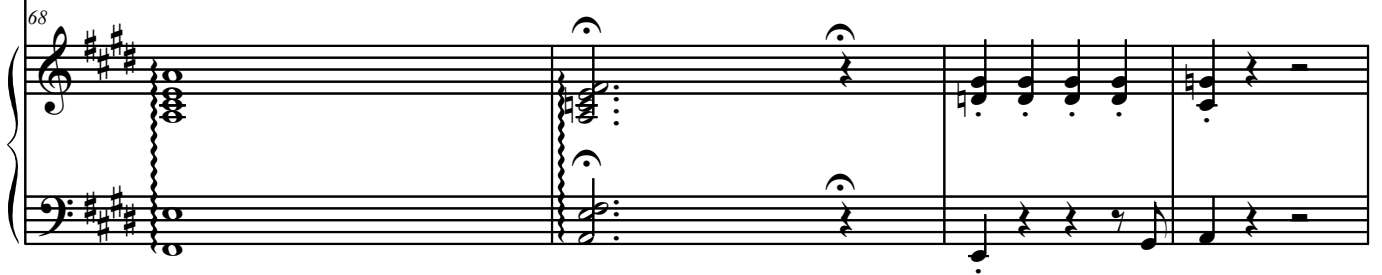
65



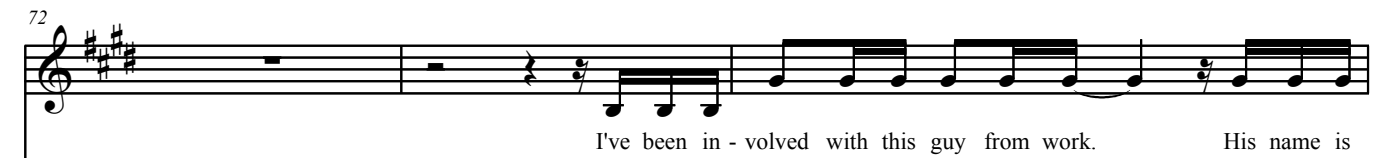
68 *colla voce*  
not run a-way, I will not run a-way next time.



68



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



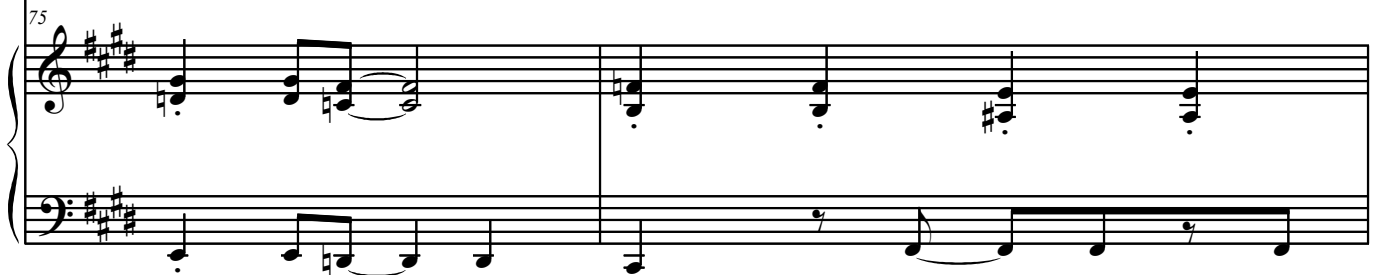
72



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

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

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?

80

*freely*

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

*slowly*

82

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

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



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

(8vb)

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

(8vb)

Geof-frey, I've got-ta run! —

(8vb)

# I Once Knew

Benj Pasek & Justin Paul

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

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

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.

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. The right hand features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes 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 melodic contour that rises and then falls. 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 melodic line from the first line. The piano accompaniment provides harmonic support with chords and moving bass lines.

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

20 *stronger, more urgent*

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

*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.*

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 dynamic marking of *mf* and a crescendo hairpin.

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 for Woman 1, a vocal line for Man 1 & 2, and a piano accompaniment. The piano part continues with a steady accompaniment.

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 for Woman 1, a vocal line for Man 1 & 2, and a piano accompaniment. The piano part continues with a steady accompaniment.

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 includes dynamic markings like *v.* and *mf*.

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 includes dynamic markings like *v.* and *mf*.

137

WOMAN 2: *mp*

I'm the

*dim.* (*detached*) *mp*

Musical score for measures 137-140, featuring piano accompaniment. The piano part includes dynamic markings like *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

156

*f* stronger, more urgent

en - caged. I feel like the world does - n't want to know me.

*f* more rhythmic

159

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

162

MAN & WOMAN 2: *mf*

me, when all I want is to live the truth. But still

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 begun. But I'm afraid

*unis.*

I want to see me from where I've begun. But I'm afraid

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

The musical score consists of three systems. The first system shows a vocal line in the treble clef with a melodic line and a piano accompaniment in the bass clef. The second system continues the vocal line with the lyrics "Be - come." and the piano accompaniment. The third system shows the vocal line and piano accompaniment concluding the phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



# Boy With Dreams

## Edges

Benj Pasek/Justin Paul

*Rhythmic, driving*

Measures 1-6 of the piano accompaniment. The music is in 4/4 time with a key signature of two flats. 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* is present at the beginning.

7

MAN 1: *Optional ad lib. scat*

Measures 7-12. This system includes a vocal line for 'MAN 1' with the instruction 'Optional ad lib. scat'. The piano accompaniment continues with the same rhythmic pattern as the first system.

13

*conversational*

Measures 13-18. This system includes a vocal line with the lyrics 'I'm on - ly work - ing at this Piz -'. The piano accompaniment continues. A dynamic marking of *mf* is present at the end of the system 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*

140

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

144

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

148

\_\_\_\_\_ I'm gon - na give the world

*f*

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

Musical notation for the first system, measures 1-6. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a fermata over the first measure, followed by a melodic line starting in measure 5. The lyrics are "Cait-lyn is grow-ing She grew two". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical notation for the second system, measures 7-11. 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 chords and a bass line.

Musical notation for the third system, measures 12-15. The vocal line continues with the lyrics "Cait - lyn got loud - er She's al-ways talk-ing on the phone." The piano accompaniment includes a triplet in the right hand in measure 15.

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

*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.

78 *a tempo*

83 *z*

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

83

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 at her

150

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

155

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

160

164

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

164

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 has four staves: the top staff contains a melodic line starting with a half note chord (F#4, A4) and a fermata, followed by a series of eighth notes (A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4), a quarter note (B3), and a half note chord (F#4, A4) with a fermata; the second staff contains a half note chord (F#4, A4) with a fermata; the third staff contains a half note chord (F#4, A4) with a fermata; and the fourth staff contains a half note chord (F#4, A4) with a fermata.