

# Overture

00

"Little Women"

Measures 1-3 of the Overture. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 starts with a forte (*ff*) dynamic. Measure 2 has a mezzo-forte (*mf*) dynamic. Measure 3 is marked *8va-*. The bass line consists of sustained chords in the left hand.

Measures 4-8 of the Overture. Measure 4 is marked *8va-*. Measures 5, 6, 7, and 8 show melodic development in the right hand with various articulations and dynamics. The bass line continues with sustained chords.

Measures 9-12 of the Overture. Measure 9 continues the melodic line. Measure 10 features a forte (*f*) dynamic. Measure 11 has a mezzo-forte (*f*) dynamic. Measure 12 ends with a final chord and a fermata. The bass line remains consistent with sustained chords.

Musical notation for measures 13-16. Measure 13 is boxed. The system shows a treble clef with complex chords and a bass clef with a simple accompaniment.

Musical notation for measures 17-20. Measure 19 has a dynamic marking of *mf*. The system continues with treble and bass staves.

Musical notation for measures 21-23 and measure 51. Measure 51 has a dynamic marking of *ff*. The system includes treble and bass staves with various articulation marks.

Musical notation for measures 52-55. Measure 52 has a dynamic marking of *pp*. Measure 54 has a dynamic marking of *pp*. The system shows treble and bass staves with complex chordal textures.

Musical notation for measures 56-57. Measure 56 has a dynamic marking of *pp*. Measure 57 has a dynamic marking of *sf*. The system concludes with treble and bass staves.

# An Operatic Tragedy 1

"Little Women"

Cue: JO: "Thunder claps!  
Lightning strikes!"

$\text{♩} = 161$  JO: "The fair Clarissa, her clothes in disarray, races across the wild coastal heath--"

The piano accompaniment for the first system consists of two staves. The right hand plays a steady eighth-note pattern. The left hand features a melodic line with accents and a dynamic marking of *mp* (mezzo-piano) in the first measure, which changes to *fp* (fortissimo) in the third measure. The system is divided into four measures, numbered 1 through 4.

The second system includes a vocal line for Jo and piano accompaniment. The vocal line begins at measure 5 with the lyrics "Now she stops! Now she". The piano accompaniment continues with the same eighth-note pattern in the right hand and block chords in the left hand. The system is divided into three measures, numbered 5 through 7.

The third system includes a vocal line for Jo and piano accompaniment. The vocal line begins at measure 8 with the lyrics "runs! Will she escape? Will she be caught?". The piano accompaniment continues with the same eighth-note pattern in the right hand and block chords in the left hand. A dynamic marking of *mf* (mezzo-forte) appears in the final measure. The system is divided into four measures, numbered 8 through 11.

#1 An Operatic Tragedy

Jo:

Jo: "With bold determination, the villainous aristocrat Braxton Prendergast lurches for her--" There's no \_\_\_\_\_ es -

Jo: cape: She's \_\_\_\_\_ but \_\_\_\_\_ a child.

Jo: And yet she turns to fight with eyes a - blaze! \_\_\_\_\_ This

Jo: no - ble girl \_\_\_\_\_ meets his gaze, \_\_\_\_\_ un - a -

#1 An Operatic Tragedy

Jo

27 28 29 30

fraid. She will not be de - filed!

*mp*

Clarissa

31 32 33 34

Clarissa/Jo:

CLARISSA/JO: "Keep away from me, you wretch!"  
 BRAXTON/JO: "I cannot keep away. Your beauty  
 draws me. Your passion ignites me." I de-

Braxton

Braxton/Jo:

[Safety] I've got to hold you.

*ff* *f*

Clarissa

35 36 37 48

fy you! Let me by you! Don't come too

Braxton

Got to have you. Come close

Clarissa

close Don't come too close So close, so close to me.

Braxton

Come close So close, so close to me. BRAXTON: "I'll have her, and the mother too!"

Cue to continue JO:  
 "At that moment, Rodrigo appears  
 in magnificent splendor!"

Rodrigo

54 55 56 57 **Rodrigo:** 3

RODRIGO/JO: "Unhand that woman, villain!" BRAXTON/CLAR/JO: "Who are you?!" I am your

#1 An Operatic Tragedy

Rodrigo

58 [tpt] 59 60

des - tin - y! Your bit - ter - est foe!

*ff*

Rodrigo

61 62 63 64

You stole what was right - ly mine ten long years a - go!

Rodrigo

65 66 67

You left me cold, a - lone and for - got - ten, — now I'm

(tpt)

Rodrigo

68 69 70

back to set - tle the score!

PROFESSOR BHAER:  
(Interrupting diplomatically)  
"Miss March!"

# Better

2

BHAER: "Arrogant? Miss March,  
I spoke my mind, as you spoke yours.  
Obviously, it was not appreciated on  
either side." (HE goes)

"Little Women"

Fast 4  $\text{♩} = 161$

17 18 19

Jo

JO: "Obviously! My stories were a great success in Concord.

20 21 3 22

Jo

Bet - ter? — Bet - ter than what? Bet - ter than this

23 3 24 25 3

Jo

daz - zling plot? Bet - ter? This sto - ry will be my 'King



#2 Better

Jo 26 27 28 29 3

Lear' \_\_\_\_\_ Each phrase is bet - ter. Bet - ter than him.

Jo 30 31 3 32

Bet - ter! Ev - en my small - est whim is bet - ter!

Jo 33 3 34 35 3

How can he miss what's so clear? How can I do

Jo 36 37 3 38 39

bet - ter \_\_\_\_\_ than what's al-read-y here? \_\_\_\_\_

#2 Better

40 41 42

Jo How can what he said \_\_\_\_\_ to me \_\_\_\_\_ be true? If I don't suc -

43 44 45

Jo cceed, what will \_\_\_\_\_ I do? Turn a - round, go back to Con - cord?

46 47 48

Jo Leave New York be - hind un - con - quered? No! How dare he

49 50 51

Jo make me doubt \_\_\_\_\_ the way I feel? Doubt that each thrill - ing page \_\_\_\_\_ is who I

52 53 54

Jo am? Aren't these words a - live with

55 56 57 58

Jo pas - sion, vi - vid as my at - tic where it all

59 60 61 62

Jo be - gan? AMY: "Jo! Jo, the girls at school were horrible to me! Charlotte Fenton said my dress was ragged and my nose was flat."

*mp* [Safety]

65 66 67

Jo MEG: "Jo, I hate being a governess. I should be meeting eligible young men."

*mf* [Safety]

# #2 Better

70 71 72 73

Jo

AMY: "It's going to be a dismal Christmas: what with Father away and no money for presents." BETH: "Meg, Amy-- Jo has a surprise for us." Or was I

Musical score for measures 70-73. The vocal line (Jo) has rests in measures 70-72 and lyrics in measure 73. The piano accompaniment features a triplet in measure 71 and a slur over measures 72-73.

74 75 76

Jo

bet - ter, bet - ter when I was home?

Musical score for measures 74-76. The vocal line (Jo) has lyrics in measure 74 and measure 75, and a final note in measure 76. The piano accompaniment features a triplet in measure 75 and a piano (p) dynamic marking.

**DIRECT SEGUE TO #3  
"OUR FINEST DREAMS"**

# Our Finest Dreams 3

"Little Women"

Cue: [attacca from #2]

JO: Listen everyone: I have risen to the occasion  
this year and written us An Operatic Tragedy!

BETH: And we're going to perform it for Christmas! (under VAMP)

AMY: No, I can't! Not with my flat nose.

AMY/BETH/MEG:

MEG: Jo, do you really think we should?  
What with this awful war--

All of Concord!/Oh, Jo, no!

JO: When have we let anything defeat us? Years from

JO: Filled with blood and guts!

now people will talk about us: 'One Christmas Eve

Two massacres, a masked ball and

four penniless and ragged sisters put on an Operatic

several heart-wrenching scenes!

Tragedy for all of Concord! (start VAMP)

The musical score is written in 4/4 time with a tempo marking of 1♩ = 152. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature changes from B-flat major to D major between the first and second systems. The score includes dynamic markings such as *mf* and *mp*, and performance instructions like "vocal last X" and "Jo:". The lyrics are: "We'll dim the lights. The crowd will hush. We'll start the o - ver - ture and Beth will sure - ly blush. And when Cla - ris - sa starts to plead,"

#3 Our Finest Dreams

10 11 12

Christ-mas will ex-ceed our fin-est dreams!

MEG: "Jo, do I die again in this one?"

13vocal last X 14 15

JO: "Yes!"

Meg, you will die \_\_\_\_\_ like none be-fore. The world will

*mp*

16 17 18

shud-der when your bod-y hits the floor! For when Rod-ri-go makes you

19 20 21

bleed, Christ-mas will ex-ceed our fin-est dreams! Now

#3 Our Finest Dreams

22 23 24

Am-y: As Cla-ris-sa on-ly pas-sion is per-mis-sa-ble. This tra-ge-dy de-pends u-pon the

25 26 27

fi-re in your eyes. And Beth: When you're the mo-ther,

28 29 30 31

you'll be no-ble, you'll be pure. All hearts will melt the

32 33 34

mo-ment mo-ther cries! JO: "Let us begin!"

### #3 Our Finest Dreams

35 *mp* MEG: "Ah hah! BETH: "Oooohhh!! AMY: "Mother! Dear Mother, do not cry!" JO: "No, no! Expression, Amy!"

36 41 42

43 JO: "From the heart!" (With excessive emotion) "Mother! Dear Mother, do not cry!"

46 47 48

49 50 51 52

AMY: "Mother! Dear Mother- Jo! I am teased and ridiculed at school..."

"...and all that concerns you is your silly little tragedy!"

53 *vocal last X* 54 55 *mp*

I know you're tired, I know it's hard. But we will



#3 Our Finest Dreams

56 57 58 59

tri-umph when Rod-ri-go yells 'en garde! Our suc-cess is guar-an-teeed!

Tou-che!

60 61 62

Christ-mas will be thrill-ing! Christ-mas will be go-ry! Christ-mas will ex-ceed out fi-nest

63 64

dreams!

(SHE stabs herself and dies a gory death, falling in playful agony to the floor)

MEG: (amused): "Jo..."  
JO: "I made an important decision today:"

## #3 Our Finest Dreams

JO: "... as you all know I've been writing stories forever. With much satisfaction. And people seem to like what I write."

Musical score for Jo's first line of dialogue, measures 65-68. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 65 starts with a piano (p) dynamic. The melody consists of eighth and quarter notes, while the accompaniment features chords and eighth notes.

BETH: "We love it, Jo." JO: "Absolutely. So I've decided I'm going to become a world-renowned writer."

Musical score for Beth and Jo's second line of dialogue, measures 69-72. The score continues in the same key signature and time signature. Measures 69 and 70 feature a piano accompaniment with chords and eighth notes. Measures 71 and 72 show the melody in the treble clef with eighth notes, and the bass clef with a simple accompaniment.

JO: "I shall write great books and earn barrels of money. And I'll give you everything you've ever dreamed of!"

Musical score for Jo's third line of dialogue, measures 73-83. The score continues in the same key signature and time signature. Measures 73-75 feature a piano accompaniment with chords and eighth notes. Measures 76-83 show the melody in the treble clef with eighth notes, and the bass clef with a simple accompaniment.

AMY/BETH/MEG: "Oh Jo!  
Jo can do anything! Jo!"

JO: "But we have to promise to remain just as we are.

Solid like a fortress."

Musical score for Amy/Beth/Meg and Jo's fourth line of dialogue, measures 84-87. The score continues in the same key signature and time signature. Measures 84-87 feature a piano accompaniment with chords and eighth notes. Measures 84-85 show the melody in the treble clef with eighth notes, and the bass clef with a simple accompaniment.

JO: "No matter whatever happens, we must promise that it'll always be the four March sisters --

Musical score for Jo's fifth line of dialogue, measures 88-91. The score continues in the same key signature and time signature. Measures 88-91 feature a piano accompaniment with chords and eighth notes. Measures 88-90 show the melody in the treble clef with eighth notes, and the bass clef with a simple accompaniment. Measure 91 is marked with a double bar line and the word [SAFETY] in brackets.

#3 Our Finest Dreams

107

JO: "-- forever!" OTHERS: "Forever!"

JO: "Come, let's rehearse!"

110

AMY: "Mother, dear mother, do not cry!"  
 BETH: "Not my daughter, you wretch!"  
 MEG: "You will have me or no one!"  
 AMY: "No one!"

111

112

113

Jo:  $\overbrace{\quad\quad\quad}^3$

I've got my

114

Jo:

115

116

boots and hat my mous - tache is curled.

M/A/B:

Be - fore we're done, the crowd will roar. We'll make their spi - rits

## #3 Our Finest Dreams

117 118 119

I'm mak - ing my en - trance now with cur - tains un -

soar! Our suc - cess is gua - ran - teed!

B $\flat$ m7 E $\flat$ m7 A $\flat$ m7 C $\flat$ m6 B $\flat$ m7 E $\flat$ 7

120 121 122 123

furled. I'll show them all I'm no lit - tle wo - man, in a

Christ - mas will be thrill - ing! Yes, Christ - mas will ex - ceed

Fm7( $\flat$ 5) B $\flat$ 7

124 125 126 127

dress all but - toned and pearled. I'm read - y to take a bow. —

our fin - est dreams: When sweet Cla-

A $\flat$ /C /B $\flat$  A $\flat$

#3 Our Finest Dreams

128 129 130 131

I've tak-en a sol- emn vow, with all that I am, some how: ris - sa beams. When brave Rod - ri - go screams. When the ev - il vil - lain's

132 133 134 135

glas-sy eye-ball gleams! JO: "My dearest Mamah, there will be Christmas after all!"

136 137 Amy: 138 Meg: 139

Christ - mas Christ - mas Beth: Christ - mas Jo: Christ - mas

#3 Our Finest Dreams

140 141 142 143

will ex - ceed our fin - est dreams! \_\_\_\_\_

will ex - ceed our fin - est dreams! \_\_\_\_\_

140 141 142 143

144 145

144 145

# Here Alone

"Little Women"

Cue: (Marmee):  
"We March women are invincible!  
Come along."

#4 Here Alone

Marmee

19 20 21 22

Send my love with ev-ery line. Ev-ery word should bring you clo-ser And ca -

Marmee

23 24 25 26

ress you with its tone. No - thing should re -

Marmee

27 28 29

mind you That I am here a -

Marmee

30 31 32 33

lone. I can't

(vla)



# #4 Here Alone

3

Marmee

34 *A little faster* 35 36 37 38

tell you what I'm feel-ing. I can't talk a - bout the war. How the peal-ing of the

Marmee

39 40 41

church bells Brings the bat - tle to our door. I don't

Marmee

42 43 44 45

know which part is hard - er, — What I know or what's un - known, —

Marmee

46 47 48 49

— Or rais - ing lit - tle women — When

#4 Here Alone

Marmee

50 51 52 53 (brass)

I am here a - lone. Count - ing days,

(vln) *mf*

Marmee

54 55 56 57

Pray - ing for news Is this the life

Marmee

58 59 [to m. 62] 62 63 A Tempo

We meant to choose? Do you know how much I

*ritard* *p*

Marmee

64 miss you At this ho - ur of the day? 65 66 How I wish you were the 67

Marmee

68 twi - light 69 Come to take my fears a - way. 70 Can I man - age four young 71

*cresc. poco a poco*

Marmee

72 wo - men? 73 I'm not cer - tain I know how. 74 Will I be there when they 75

*ritard* *f*

Marmee

76 need me? 77 Do I fail them e - ven now? 78 I wish that you were 79

*leg.*

Marmec

80 81 82 83

with me, Wish that I could bring you home. The

(glock)

Marmec

84 85 86 87 88

night seems so much long - er Now that I am here a - lone.

*mp*

Marmec

89 90 91 92

(Segue)

# Could You

5

"Little Women"

Cue: AUNT MARCH:  
"We earn our dreams in  
this world, Josephine."

$\text{♩} = 127$

Aunt March

1 2 3 4

Safety Aunt M:

AUNT MARCH: "It's foolish of me to think you could ever change your ways." JO: "I could try!" You could

*mf*

Aunt M

5 6 7 8

ne - ver bend your will. You could ne - ver fol - low through. You could

*mp*

Aunt M

9 10 11 12

ne - ver bite your tongue, Though your tongue may split in two. If you

*mf*

Aunt M

13 14 15 16

want to live your dreams, These are things you have to do.

*mp*

Aunt M

17 18 19 20

How could you change? You can't! Not

*mf*

Aunt M

21 22 23

**Safety**

you. JO: "I could change if I wanted to" Could you prac - tice self - con -

Aunt M

24 25 26 27

trol? Could you pos - sib - ly be shy? Could you wear a cor - set

#5 Could You

Aunt M

28 29 30 31

tight In the heat of mid - Ju - ly? These are rules you must o -

*mf* *mp*

Aunt M

32 33 34 35 36

bey, Ev - ery one which you de - fy. You'll ne - ver change.

*mf*

Aunt M

37 38 39 40

— You won't! That's why! Yet

Aunt M

41 42 43 44 45

some - where deep with-in my heart I do be - lieve You could

Aunt M

46 47 48 49

cap - ti - vate the world. \_\_\_\_\_ If you could

Aunt M

50 51 52 53

change there is so much you could a - chieve. In time you could suc -

Aunt M

54 55 56 57 58

ceed and trav - el ver - y far in - deed. \_\_\_\_\_

*ritard*

*mp*



A Tempo

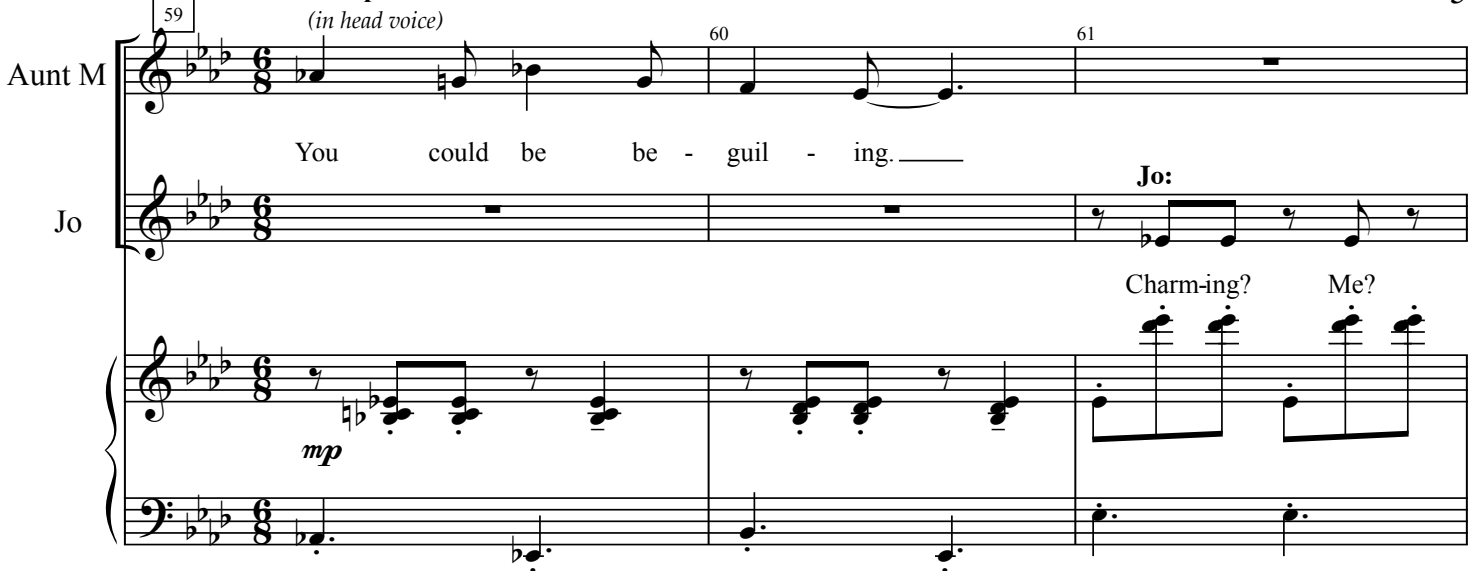
#5 Could You

59 (in head voice)

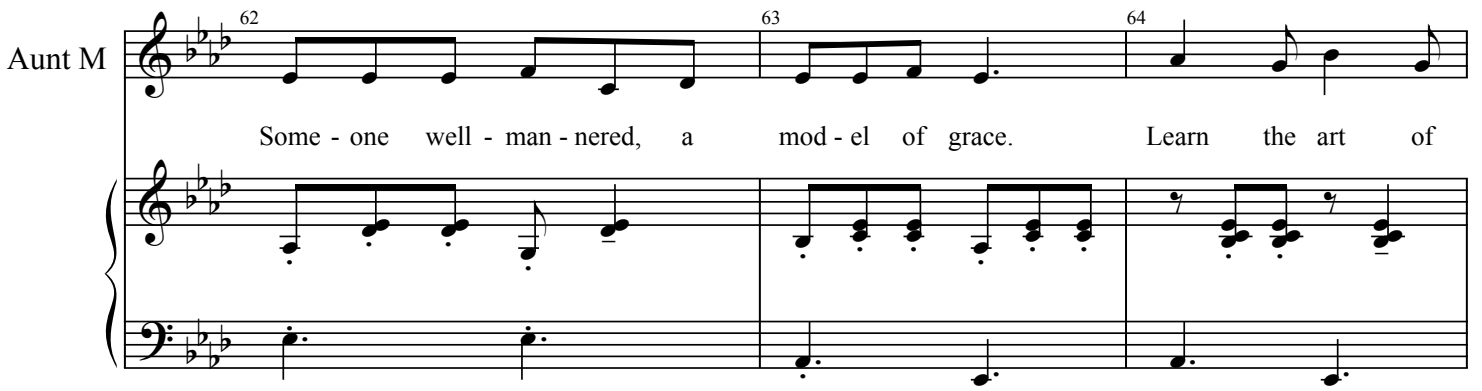
Aunt M: You could be be - guil - ing. —

Jo: Charm-ing? Me?

*mp*



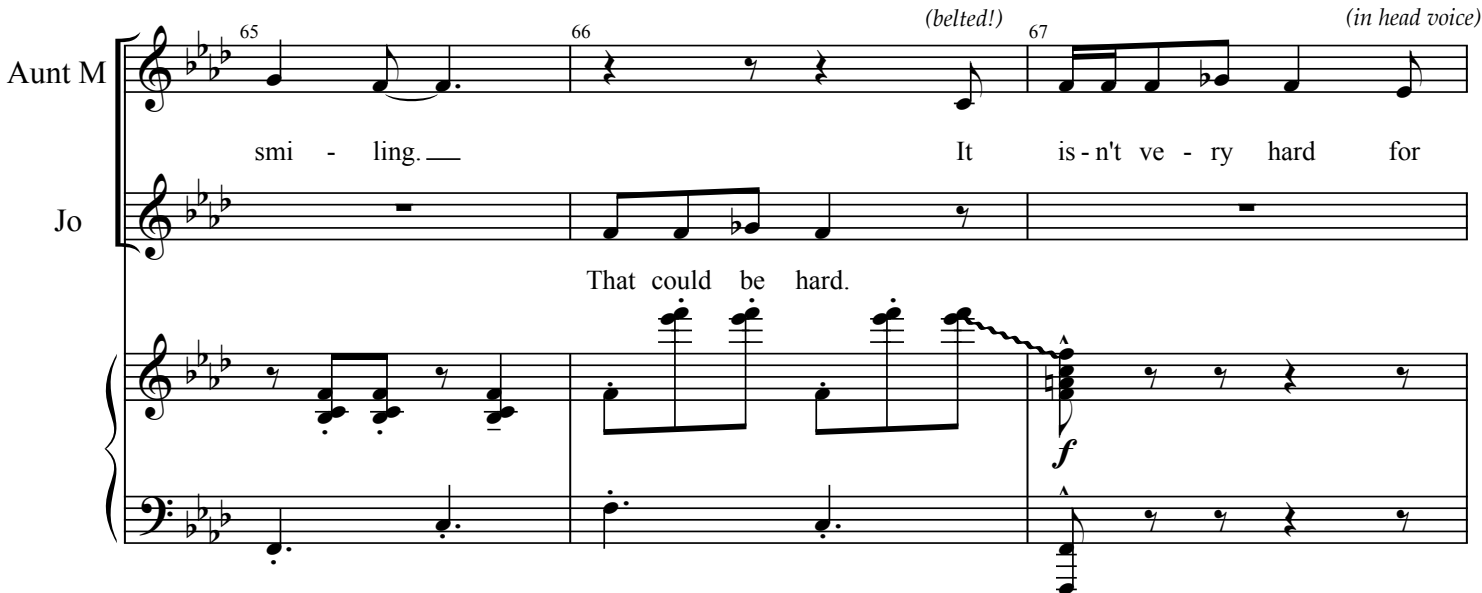
Aunt M: 62 Some - one well - man - nered, a 63 mod - el of grace. 64 Learn the art of



Aunt M: 65 smi - ling. — 66 (belted!) 67 (in head voice) It is - n't ve - ry hard for

Jo: That could be hard.

*f*



Aunt M

68 some - one full of dreams like you. \_\_\_\_\_ If you

*mp*

Aunt M

72 work you'll find there's no - thing \_\_\_\_\_ you can't do. \_\_\_\_\_

Jo

So,

*mf*

Aunt M

76 \_\_\_\_\_ 77 \_\_\_\_\_ 78 \_\_\_\_\_

Change com - plete - ly or

Jo

if I change we'll go to Par - ris?

Aunt M <sup>79</sup> don't waste my time. <sup>80</sup> <sup>81</sup>

Jo If I change we'll stop in An - twerp?

The first system of the musical score covers measures 79 to 81. Aunt M's part begins at measure 79 with the lyrics 'don't waste my time.' Jo's part begins at measure 80 with the lyrics 'If I change we'll stop in An - twerp?'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Aunt M <sup>82</sup> Gra - cious liv - ing will <sup>83</sup> make you sub - lime. <sup>84</sup>

Jo If I change you'll

The second system of the musical score covers measures 82 to 84. Aunt M's part begins at measure 82 with the lyrics 'Gra - cious liv - ing will make you sub - lime.' Jo's part begins at measure 84 with the lyrics 'If I change you'll'. The piano accompaniment continues with similar chordal textures.

Aunt M <sup>85</sup> <sup>86</sup> Ev - ery ci - ty from <sup>87</sup> Dub - lin to Cannes.

Jo take me to Zu - rich?

The third system of the musical score covers measures 85 to 87. Aunt M's part begins at measure 85 with the lyrics 'Ev - ery ci - ty from Dub - lin to Cannes.' Jo's part begins at measure 86 with the lyrics 'take me to Zu - rich?'. The piano accompaniment concludes the system with sustained chords.

Jo

88 89 90

Sure - ly, — with your gui - dance, — I could learn to use fem - in - ine

Jo

91 92 **A Tempo** 93

wiles with e - lan! I could be be - guil - ing —

*ritard* *f*

Aunt M

94 95 96

Ah-ah-ah Ah-ah-ah, ah!

Jo

Ah ah ah! I could learn to charm a don-key for a

*mp* *f*

Jo

97 chance to see the world. 98 Learn the art of smi - ling. 99

Detailed description: This system contains the vocal line for Jo in measures 97, 98, and 99. The lyrics are "chance to see the world. Learn the art of smi - ling." The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

Aunt M

100 Ah-ah-ah 101 ah ah ah 102 ah 103

Jo

Ah ah ah! Ah ah ah! I could

Detailed description: This system contains vocal lines for Aunt M and Jo in measures 100, 101, 102, and 103. Aunt M's part consists of "Ah-ah-ah" in measure 100 and "ah ah ah" in measure 101. Jo's part includes "Ah ah ah!" in measure 100, "Ah ah ah!" in measure 101, and "I could" in measure 102. The piano accompaniment has a dynamic marking of *mp* in measure 100 and *f* in measure 102.

Jo

104 but-ton up my mind 105 and keep my thoughts per - fumed and 106

Detailed description: This system contains the vocal line for Jo in measures 104, 105, and 106. The lyrics are "but-ton up my mind and keep my thoughts per - fumed and". The piano accompaniment features a rhythmic pattern of eighth notes with accents in the right hand and block chords in the left hand, with a dynamic marking of *mf* in measure 105.

Aunt M

Jo

pearled. \_\_\_\_\_ Yes, I sure - ly think I

G.P.

*ritard* *p* *f*

Aunt M

Jo

If you could that would be good.

could! \_\_\_\_\_ There's

Jo

no - thing that I would - n't suf - fer to see the world! \_\_\_\_\_

Jo

(stgs)

117 118 119

I can do it if I

*mp*

Aunt M

120 121 122 123

All you have to do is

Jo

try. I can do it by sheer will.

Aunt M

124 125 126 127

work to acquire any skill These are things a girl must

Jo

These are things a girl must

*mf*

Aunt M <sup>128</sup> do when she has dreams she must <sup>129</sup> ful - fill. <sup>130</sup> <sup>131</sup> <sup>132</sup>

Jo do when she has dreams she must ful - fill.

*mf*

Aunt M <sup>133</sup> Change how you <sup>134</sup> walk and how you talk. <sup>135</sup> Change how you

*f* *mp* *accel e cresc. poco a poco*

Aunt M <sup>136</sup> think and how you are. <sup>137</sup> <sup>138</sup> <sup>139</sup>

Jo I'll hold my breath and hold my tongue. Dowhat it



Aunt M

Jo

takes to trav - el far! Ah ah ah

140 141 142 143 144

Could you?

Aunt M

Jo

ah! Ah ah ah ah ah ah!

145 146 147 148 149

Could you?

Aunt M

Jo

Ah ah ah ah AH!

150 151 152 153 154

Could you?

Jo

155 156 157

Yes I

Chord symbols: V, V, V, V, V, V

Aunt M

Jo

158 159 160 161

Good!

could!

*mp*

SEGUE

# Delighted

# 6

"Little Women"

Cue: MEG:  
"What will I do if someone  
asks me to dance?  
MARMEE: "Just smile  
and say:"

1 Marmee: 2 **Colla Voce** Meg: 3 Marmee: Meg:

I'd be de - light - ed De - light - ed? Now of - fer him your hand. De -

4 Marmee: 5 Meg: 6 Marmee:

light-ed? De - light - ed. Now let him take com - mand I'm hard - ly de - light - ed! You're

**A Tempo** ♩=140

7 Meg: 8 Meg: 9 Jo: 10 Jo:

dan - cing like a can - dle! No I can - not dance to - night! I'd be de -

#6 Delighted

11 **Meg:** **Beth:** 12 **Jo:** 13 **Beth:** **Marmee:**

light-ed! Then you go. The mu - sic is en - tranc - ing. Ex - o - tic. Hyp no tic. The

14 **Meg:** 15 **Jo/Marm/B:** **Beth:** 16

sound of men ro manc ing. De - light ed? De - light ed! And some of them are

17 **Jo:** 18 **Marm/Beth:** 19

glanc - ing! Peo - ple ev' - ry - where. El - e - gance to spare.

20 **Marmee** **Beth** **Jo** 21 22

How can I be sure they'll like me when I'm there? I could see you danc - ing all

#6 Delighted

38A 38B 38C

night...

38D 38E 38F

38G 38H 38I

38J 38K 38L

38M 38N 38O 38P

This musical score is for a piece titled "#6 Delighted" on page 3. It consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, while the vocal line is in treble clef. The score is divided into measures labeled 38A through 38P. Measure 38A includes the lyrics "night...". The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines. The vocal line consists of a single melodic line with lyrics. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score concludes with a double bar line at the end of measure 38P.

**All:** 40 **Slow w/accel.** **Meg:** **All:**

39 // I'd be de - light-ed. De light ed! So glad we were in vi ted! Com

**A Tempo** **Jo:** **Meg:** **Meg/Jo:**

42 plete ly de light ed! Who paid the coach man? I did! De light-ed, pro-vid-ed Suc-  
**Beth/Marm:**  
 De - light-ed, pro-vid-ed, suc-

**Jo:** **Meg:** **Jo:**

45 cess has been de - cid - ed! \_\_\_\_\_ The gloves. The shoes. Which  
 46 \_\_\_\_\_  
 47 De - light - ed \_\_\_\_\_ De -

Meg: Jo: Meg: Meg/Jo:

ones? You choose! No hat. No time! De - light - ed  
light - ed De - light - ed You look sub - lime!

51 52 53

De - light - ed! AMY: "I'm ready!"  
De - light - ed!

# Delighted~Reprise

7

Cue: MARMEE: "Amy!"  
AMY: "Coming!"

"Little Women"

Musical score for measures 3-6. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 3 is marked with a box containing the number 3. Measure 4 is marked with the number 4. Measure 5 is marked with the number 5. Measure 6 is marked with the number 6. The score consists of a treble and bass clef staff with various musical notations including eighth notes, quarter notes, and chords.

Musical score for measures 7-11. Measure 7 is marked with the number 7. Measure 8 is marked with the number 8. Measure 10 is marked with a box containing the number 10. Measure 11 is marked with the number 11. The score includes the instruction "[no m. 9]" above measure 9 and "Fast" above measure 11. The key signature changes to three sharps (F#, C#, G#) starting at measure 10. The score features a treble and bass clef staff with complex chordal textures and melodic lines.

Musical score for measures 12-15. Measure 12 is marked with the number 12. Measure 13 is marked with the number 13. Measure 14 is marked with the number 14. Measure 15 is marked with the number 15. The key signature remains three sharps. The score continues with a treble and bass clef staff, showing a continuation of the complex harmonic and melodic material.

Musical score for measures 16-20. Measure 16 is marked with the number 16. Measure 17 is marked with the number 17. Measure 18 is marked with a box containing the number 18. Measure 19 is marked with the number 19. Measure 20 is marked with the number 20. The score includes the vocal cue "JO: 'It was an accident!' MEG: 'Jo--'" above measure 18. The key signature changes to 3/4 time with a key signature of three sharps. The score features a treble and bass clef staff with a mix of chords and melodic fragments.



## #7 Delighted~Reprise

JO: "I swear, Meg. Mrs. Parrot kept moving in on me-- like a mountain lion. She had this gigantic ear trumpet.

And she kept shouting at me, 'What's that you say, my dear?'" MEG: "She's deaf."

JO: "She got so close I ended up spilling the entire glass of punch on her. MEG: "Oh, Jo."

JO: "And then Annie Moffat said to me, 'Can I be of some help, Sally?' Sally? Who is Sally?"

MEG: "I think it's her dog." JO: "I ought to box her ears." MEG: "Jo, don't!"

MEG: "We'll take a few minutes --then go back in as if nothing has happened. Our heads held high."

Musical score for MEG's first line of dialogue, measures 52-57. The score is in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with some rests. The accompaniment consists of chords and single notes.

Musical score for MEG's second line of dialogue, measures 58-63. The score is in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of quarter and eighth notes, with some rests. The accompaniment consists of chords and single notes.

JO: "Yes. You're right."

Musical score for JO's first line of dialogue, measures 64-70. The score is in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of quarter and eighth notes, with some rests. The accompaniment consists of chords and single notes.

For a young lady who is soon to go abroad and do amazing things:

I shall return

poised and elegant,

Musical score for MEG's second line of dialogue, measures 71-77. The score is in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of quarter and eighth notes, with some rests. The accompaniment consists of chords and single notes.

brimming with confidence.

I shall sit grandly--"

Musical score for MEG's third line of dialogue, measures 78-81. The score is in G major and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of quarter and eighth notes, with some rests. The accompaniment consists of chords and single notes. At the end of measure 81, there is a stage direction: [JO sits on LAURIE].

# Take A Chance On Me 8

Cue: LAURIE:  
"I was hoping to say you."

"Little Women"

Laurie

**Rubato**

1 Laurie: 2 3

JO: "Me? You don't have me." I know I have no right. But some-times late at night I

Laurie

4 5 6

watch you in that at - tic: Pac - ing back and forth Like a man - i - ac! I've

Laurie

7 8 9 10

ne - ver met a girl \_\_\_\_\_ like you. An - y - one at all \_\_\_\_\_ like you...

## #8 Take A Chance On Me

Laurie

11 12 13

This is ver - y nice. Such a love - ly part - y. The mu - sic sounds so thrill - ing —

Laurie

14 15 16

It makes a per - son feel like dan - cing. —

Fast ♩=157

*mp*

Laurie

17 18 19 20

LAURIE: "I'm very good. I won a medal for dancing at school. (Jo): "I don't dance.

Laurie

21 22

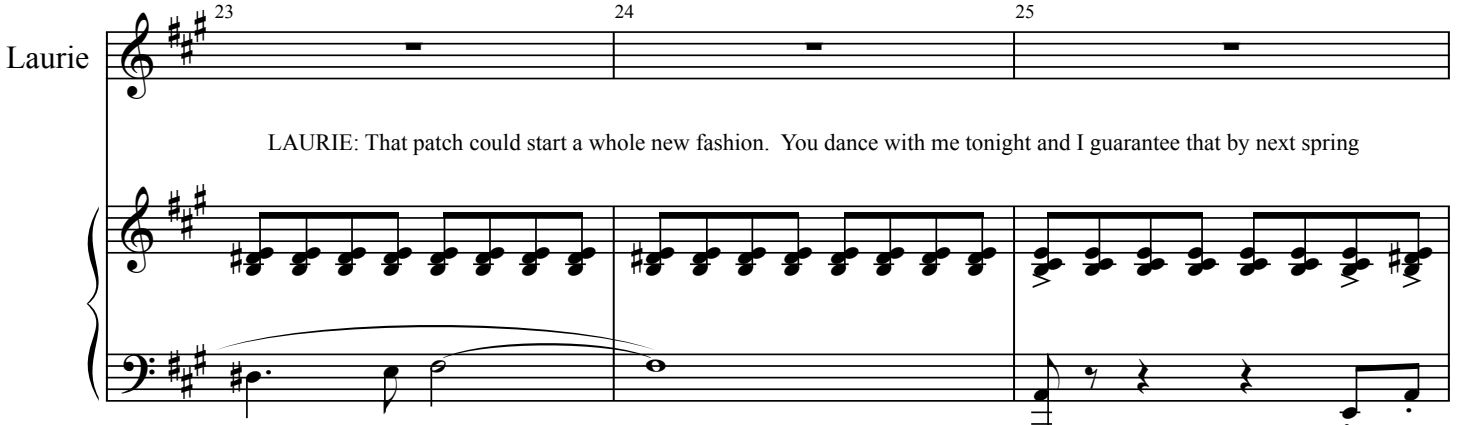
JO: Besides, I've got a patch on the back of my dress." LAURIE: "A patch? Let me see!" JO: "No, no--" LAURIE: "I like it!

#8 Take A Chance On Me

Laurie

23 24 25

LAURIE: That patch could start a whole new fashion. You dance with me tonight and I guarantee that by next spring




Laurie

26 27 28 29

Safety

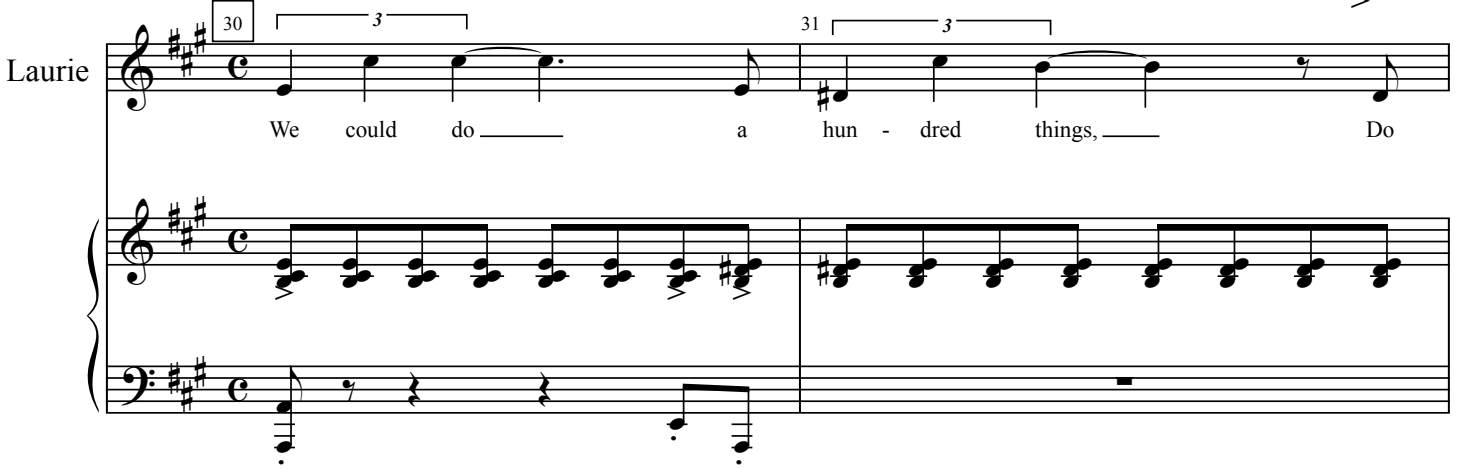
every girl in Concord will be wearing a patch on her dress!"



Laurie

30 31

We could do \_\_\_\_\_ a hun - dred things, \_\_\_\_\_ Do



Laurie

32 33 34

an - y - thing \_\_\_\_\_ you please. \_\_\_\_\_ We could fly \_\_\_\_\_ on



#8 Take A Chance On Me

Laurie

35 3 36 3 37

gold - en wings \_\_\_\_\_ A - cross the sev - en seas. \_\_\_\_\_ I'll

Laurie

38 39 40

bet we could get a cam - el through a need - le \_\_\_\_\_ If you'll take a chance on

Laurie

41 42 43 3

me. JO: You are a lunatic!" We could catch \_\_\_\_\_ a

Laurie

44 3 45 3 46

thou - sand stars \_\_\_\_\_ And stand them on \_\_\_\_\_ a pin. \_\_\_\_\_

#8 Take A Chance On Me

Laurie

We could leap from here to Mars And

Laurie

make the planets spin. If

Laurie

you want to do all the things you've ever dreamed of: Come on, take a chance on

Laurie

me. We could be such friends

Laurie

57 Friends are nev - er lone - ly. All I

Laurie

60 know is books. Books are sol i tar

Laurie

63 — y. But I see you ev - ery day, — How you

Laurie

66 live in your — own way, — And you make me want — to dare



#8 Take A Chance On Me

Laurie

To take — a chance — on you. —

Laurie

(Jo): "All right, we could box if you like."

Laurie

(Laurie): "You box?" (Jo): "Ready?"

Laurie

(Laurie): "I should warn you, I won a medal for boxing at school."

**78 Safety**

8 #8 Take A Chance On Me

Laurie

79 (tpt) 80 (hn) 81 82

*f*

Laurie

83 84 85

Laurie

**Safety**

86 87

*Cue to proceed:*  
JO: So that's how you win medals?"

LAURIE: "You cheat!"

*mp*

Laurie

88 89

We could live \_\_\_\_\_ a mill - ion dreams, \_\_\_\_\_ but

*mp*

#8 Take A Chance On Me

Laurie

90 on - ly if we dare. 91 LAURIE: "You win!" 92 We could go — to

The first system of the score covers measures 90 to 92. The vocal line for Laurie begins at measure 90 with the lyrics "on - ly if we dare." and continues through measure 92 with "We could go — to". Measure 91 is marked with "LAURIE: 'You win!'". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mp* (mezzo-piano). A triplet of eighth notes is indicated in measure 92.

Laurie

93 such ex - tremes — there's so much we could share. 94 We'll

The second system covers measures 93 to 95. The vocal line continues with "such ex - tremes — there's so much we could share." in measure 93 and "We'll" in measure 95. The piano accompaniment continues with the same rhythmic pattern, featuring a triplet in measure 93 and a melodic flourish in measure 95.

Laurie

96 cir - cle the world do - ing all we've ev - er dreamed of — 97

The third system covers measures 96 to 97. The vocal line continues with "cir - cle the world do - ing all we've ev - er dreamed of —" in measure 96 and "97" in measure 97. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf* (mezzo-forte).

Laurie

98 And we'll live in our — own way — 99 And I'll

The fourth system covers measures 98 to 100. The vocal line continues with "And we'll live in our — own way —" in measure 98 and "And I'll" in measure 100. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f* (forte).

#8 Take A Chance On Me

Laurie

see you ev — ery day. — We'll be the best of friends —

Measures 101-103. The vocal line starts with a treble clef and a key signature of three flats. Measure 101 contains the lyrics "see you ev — ery day. —". Measure 102 contains "We'll be the best of friends —". Measure 103 continues the phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a triplet of eighth notes in measure 102.

Laurie

When you take a chance — on me!

Measures 104-106. Measure 104 begins with the lyrics "When you take a chance — on me!". Measure 105 continues the phrase. Measure 106 ends with "me!". The piano accompaniment continues with similar rhythmic patterns, including a triplet in measure 105.

Laurie

*ff*

Measures 107-109. The vocal line is silent. The piano accompaniment features a strong fortissimo (*ff*) dynamic. The right hand plays a series of chords, while the left hand has a simple bass line.

Laurie

Measure 110. The vocal line is silent. The piano accompaniment concludes with a final chord in the right hand and a few notes in the left hand.

# Take A Chance~Transition<sup>9</sup>

"Little Women"

Cue: JO: "I challenge you  
to a skating race tomorrow  
at the pond! Come on!"

The musical score is written for voice and piano in 4/4 time, with a key signature of one sharp (F#). It consists of three systems of staves.

**System 1:** The vocal line begins with a rest, followed by a measure with a circled '1' above it. The piano accompaniment starts with a *mf* dynamic. The vocal line continues with measures 2 and 3, ending with the word "Laurie:". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *mp* dynamic marking.

**System 2:** The vocal line starts with a circled '4' above the first measure. The lyrics are: "cir-cle the world do-ing all we've ev-ver dreamed of \_\_\_\_ 'cause you'll take a chance, yes, you'll". The piano accompaniment continues with chords and a melodic line.

**System 3:** The vocal line starts with measure 7. The lyrics are: "take a chance, fin 'lly take a chance \_\_\_\_\_ on me! \_\_\_\_\_". The piano accompaniment includes a *mf* dynamic marking, followed by a *f* dynamic marking, and ends with a double bar line and a repeat sign.

#9 Take A Chance~Transition

BETH: "Marmee, they're home!"

11 12 13 14 15

*p* *Glissando* *mf*

16 17 18 19

*p*

MARMEE: "Meg."

JOHN BROOKE: "Excuse me, Mrs. March. John Brooke, Laurie's tutor."

20 21 22 23

*ritard*

Slower

JOHN BROOKE: "We were dancing and... the ankle may be sprained."

24 25 26 27 28

*ritard*

# Off to Massachusetts 11

"Little Women"

Cue: (Mr. Laurence)

"Are you going to play or not?"

Beth

If you say, come with me, off to Mass - a - chu - setts, Then to Mass - a - chu - setts

\* [activate CD]

Beth

4

we will go. We will buy dish - es there, may - be ev - en two sets.

Beth

7

**Ritard**

Buy the fi - nest chi - na, then we'll dine a - while on crepe suz-ettes.

Beth

We will build mod-el boats off in Mass-a-chu-sets There in Mass-a-chu-sets by the \_\_\_ bay.

\* [activate CD]

Ritard

Beth

Put them to-geth-er and wait un-til the glue sets...

(Mr. L.): "What's the matter now?"  
(Beth): "I don't remember the rest, sir."  
(Mr. L.): "While we wait we'll polka for the folk along the parapets!"

Mr. L.

ritard

\* [activate CD]

Beth

Off Yes, we're off We will play min-u-ets

Mr. L.

to Mass-a - chu-sets. To where the shops are sweet! We will play min-u-ets



#11 Off to Massachusetts

22

Beth

off in Mass-a-chu-sets, Bos-ton, Mass-a-chu-sets, Bea-con Street! If you say

Mr. L.

off in Mass-a-chu-sets, Bos-ton, Mass-a-chu-sets, Bea-con Street! If you say, come with me,

(+live orchestra)

26

Beth

come with me, Then to Mass-a-chu-sets we will go. We will buy

Mr. L.

off to Mass-a-chu-sets, then to Mass-a-chu-sets we will go We will buy dish-es there,

30

Beth

dish-es there Buy the fi-nest chin-a then we'll dine a-while on crepe suz-ettes

Mr. L.

may-be ev-en two sets Buy the fi-nest chi-na then we'll dine a-while on crepe suz-ettes

# #11 Off to Massachusetts

4

34

Beth

Off to Mass - a - chu - setts, yes we're

Mr. L.

Yes, we're off to Mass - a - chu - setts

Detailed description: This system contains measures 34 through 37. Beth's vocal line begins with a whole rest in measure 34, followed by a quarter rest in measure 35, and then the lyrics "Off to Mass - a - chu - setts, yes we're" starting in measure 36. Mr. L.'s vocal line has a whole rest in measure 34, a quarter rest in measure 35, and then the lyrics "Yes, we're off to Mass - a - chu - setts" starting in measure 36. The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both the right and left hands.

38

Beth

off to where the shops are sweet! We will have no re-grets off in Mass a-chu - setts.

Mr. L.

Yes, we're off to where the shops are sweet! We will have no re-grets off in Mass - a-chu - setts.

Detailed description: This system contains measures 38 through 41. Beth's vocal line continues with the lyrics "off to where the shops are sweet! We will have no re-grets off in Mass a-chu - setts." Mr. L.'s vocal line continues with the lyrics "Yes, we're off to where the shops are sweet! We will have no re-grets off in Mass - a-chu - setts." The piano accompaniment continues with the same rhythmic pattern as the first system.

42

Beth

Bos - ton Mass - a chu - setts we Bos-ton, Mass-a-chu-setts, we re - peat!

Mr. L.

Bos - ton Mass - a - chu - setts we Bos-ton, Mass-a-chu-setts, we re - peat!

Detailed description: This system contains measures 42 through 45. Beth's vocal line has a whole rest in measure 42, followed by the lyrics "Bos - ton Mass - a chu - setts we Bos-ton, Mass-a-chu-setts, we re - peat!" starting in measure 43. Mr. L.'s vocal line has a whole rest in measure 42, followed by the lyrics "Bos - ton Mass - a - chu - setts we Bos-ton, Mass-a-chu-setts, we re - peat!" starting in measure 43. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line in measure 45.

# Five Forever

# 12

"Little Women"

Cue (JO):  
"... who saved Amy and  
made this day possible."

JO: "I want to declare before everyone. Before the world. That on this day of forgiveness...."

Musical score for measures 1-4. The piece is in treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked *mf*. Measure numbers 1, 2, 3, and 4 are indicated above the staff. The melody is in the treble clef, and the accompaniment is in the bass clef.

"...and joy. That you: Theodore Laurence the Third; who has valiantly lost all contests to me-- I declare you our brother:"

Musical score for measures 5-8. The piece is in treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked *mf*. Measure numbers 5, 6, 7, and 8 are indicated above the staff. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical score for measures 9-12. The piece is in treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked *A Tempo* with a metronome marking of 134. Measure numbers 9, 10, 11, and 12 are indicated above the staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked *mf* and *mp*.

Musical score for measures 13-16. The piece is in treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). Measure numbers 13, 14, 15, and 16 are indicated above the staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked *sim.*

#12. Five Forever

2

17 **Laurie:** 18  $\text{z}$   $\gamma$  (tpt/hn) 19 **M/B/A:**

I swear I'll fol-low you like roy-al - ty. Come wear our ro - yal coat of

20 **Jo:** 21 22

arms. From now on we are joined And we shall not be part-ed. From

23 **Laurie:** 24 **M/B/A:** 25

this day on it's all for one And one for all forlife. We'll live like mus - ket-eers. To -

26 **Jo:** 27 **+Amy: +Beth: +Meg: +Laurie:** 28

geth - er we'll pre - vail. We'll be five for all for-ev-er from now

#12. Five Forever

29 30 **Beth:** 31

on. Now each of us must swear for all e-

Detailed description: This system contains measures 29, 30, and 31. Measure 29 shows a vocal line starting with a whole note 'on.' and a piano accompaniment of eighth notes. Measure 30 continues the piano accompaniment. Measure 31 features a vocal line with the lyrics 'Now each of us must swear for all e-' and a piano accompaniment of quarter notes.

32 33 34

ter - ni - ty: Our bond shall nev - er be un - done

*f* *mp*

Detailed description: This system contains measures 32, 33, and 34. Measure 32 has a vocal line with 'ter - ni - ty:' and piano accompaniment with a forte (*f*) dynamic. Measure 33 has a vocal line with 'Our bond shall nev - er be un - done' and piano accompaniment with a mezzo-piano (*mp*) dynamic. Measure 34 continues the piano accompaniment.

**M/A/J:** 35 36 **All:** 37

No - thing shall sev - er this fra - ter - ni - ty. We'll al - ways live and die as

No - thing shall sev - er this fra - ter - ni - ty. We'll al - ways live and die as

*mf*

Detailed description: This system contains measures 35, 36, and 37. Measure 35 has two vocal lines (M/A/J and All) and piano accompaniment with a mezzo-forte (*mf*) dynamic. Measure 36 continues the vocal lines and piano accompaniment. Measure 37 continues the vocal lines and piano accompaniment.

#12. Five Forever

4

38 39 40

one. From now on we are joined And we shall not be part-ed. From

one. From now on we are joined And we shall not be part-ed.

*f*

**Jo:** 41 **All:** 42 **Jo:**

this day on it's all for one And one for all for life. To -

And one for all for life.

43 **Laurie:** 44 45 **All:**

geth - er we will fight. Your bat - tles will be mine. We'll be

46 47 48

five for all for-ev-er from now on. GIRLS: "Speech! Speech!"

A little slower

49 Laurie: 50 51 52

On this won-der-ful day, One I'll nev-er for-get,

It's won-der-ful. Nev-er for-

*mf*

A Tempo

53 54 55 56

I am hon-ored to say I am yours.

get Ahh Ahh Ahh

#12. Five Forever

6

Musical score for measures 57-58. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 57 starts with a piano dynamic (*f*) and features a melodic line in the right hand with slurs and a bass line with chords and eighth notes. Measure 58 continues the melodic and harmonic development.

Musical score for measures 59-60. Measure 59 continues the melodic line in the right hand. Measure 60 features a piano dynamic (*f*) and a melodic line in the right hand with slurs, and a bass line with chords and eighth notes.

Musical score for measures 61-63. Measure 61 continues the melodic line in the right hand. Measure 62 features a piano dynamic (*f*) and a melodic line in the right hand with slurs. Measure 63 features a piano dynamic (*f*) and a melodic line in the right hand with slurs, and a bass line with chords and eighth notes. A triplet of eighth notes is marked with a '3' in measure 63.

Musical score for vocal parts and piano accompaniment from measure 64 to 65. The key signature changes to two sharps (F#, C#). Measure 64 is marked with a piano dynamic (*f*). Measure 65 features a piano dynamic (*ff*) and a melodic line in the right hand with slurs and accents, and a bass line with chords and eighth notes. The vocal parts are as follows:

**4 Girls:**  
From this day on we swear that

**Laurie:**  
From this day on we swear that



66 we shall not be part-ed. From this day on, no mat-ter what, we're five for all for life. We'll

67

68

we shall not be part-ed. From this day on, no mat-ter what, we're five for all for life We'll

69 **Jo:** con-quer ev-ery foe. With our broth-er by our side.

70

71

72

MEG: "If John Brooke were here, he'd be our brother, too."

con-quer ev-ery foe.

*sub. p*

73 **Jo:** LAURIE: "Meg's in love." We'll con - sid - er an - y friend!

74

**Laurie:** We'll be

#12. Five Forever

8

75 **All:** 76 77 **All:**

We'll be five for all for-ev-er We'll be

loy-al to the end! We'll be five for all for-ev-er We'll be five for all for-ev-er, we'll be

78 79 80 81

five for all for - ev - er from now on! And on And

five for all for - ev - er from now on! And on And

82 83

on From now on!

on From now on!

# More Than I Am 14

Cue MEG:

"You're very wise."

MR. BROOKE: "Thank you."

"Little Women"

MR. BROOKE: "Meg..."

"Margaret..."

Piano accompaniment for the first system, measures 1-2. The music is in 12/8 time with a key signature of three sharps (F#, C#, G#). The right hand features a melody of eighth notes, and the left hand provides a bass line with eighth notes and rests.

3 **Mr. Brooke:**

Brooke

If you could find it in your heart, If you could love me as I love you,

Musical score for Mr. Brooke's first line of lyrics, measures 3-4. The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment continues with the same rhythmic pattern as the first system.

5

Brooke

If on-ly you'd care while we are a - part, Then I would be

6

Musical score for Mr. Brooke's second line of lyrics, measures 5-6. The vocal line continues in treble clef. The piano accompaniment features a more active right hand in measure 6, with eighth notes and a final chord.

#14 More Than I Am

Brooke

7 8 9

rich. \_\_\_\_\_ I would be wise. \_\_\_\_\_ I would be more, \_\_\_\_\_ More than I

Brooke

10 11

am.

Meg:

4

Wait for your re - turn? Wait while you're at war? \_

*mp*

Brooke

12 13

If you will wait while I am gone, If you'll i - mag - ine me here with you.

Meg

#14 More Than I Am

Brooke

14 15

If on - ly you'll care if I car - ry on, Then I could be

Brooke

16 17

strong. I could be brave. I could be

Meg

Why must you go? Don't be too brave

Brooke

18 19

more, More than I am. If

Meg

On - ly come home

*mf*

Brooke

20 21

you will say you love me — e - nough to — mar-ry me, I

Brooke

22 23

will come home and love you — For all of my life. And

Meg

Swear you'll come home.

Brooke

24 25

I will be more, more than I am. — Say

*mp*

#14 More Than I Am

Brooke

26 27

yes, \_\_\_\_\_ make me more \_\_\_\_\_ than I am. \_\_\_\_\_

Meg:

I'll

Meg

28 29

mar-ry you \_\_\_\_\_ to-mor - row. \_\_\_\_\_ I'll mar ry you \_\_\_\_\_ to day. Come

*mf*

Brooke

30 31

Mr. Brooke:

I

Meg

home and I will love you \_\_\_\_\_ For all of my life. I

32

33

Brooke  
 swear to you now with all my heart, I swear I will love you as you love me.

Meg  
 swear to you now with all my heart, I swear I will love you as you love me.

34

35

Brooke  
 From this mo-ment on, though we'll be a - part, \_\_\_\_\_

Meg  
 From this mo-ment on, though we'll be a - part, \_\_\_\_\_ I will be

*ritard*

36

37

Brooke  
 I will be more, More \_\_\_ than I am. \_\_\_ With

Meg  
 more, \_\_\_ More than I am \_\_\_ With



Brooke

38 39

you I am more than I am.

Meg

you I am more than I am.

*mp*

Brooke

40 41

Meg

*pp* *sva*

# Astonishing

# 16

"Little Women"

Cue JO: "I bared my soul  
to you, Laurie. Go away."

LAURIE: "Jo"

JO: "Please, just go."

[Laurie runs off]

1 **Agitato** ♩=157

The piano introduction consists of two measures. The first measure is marked with a forte (f) dynamic. The music is in 4/4 time and features a driving, rhythmic accompaniment in the right hand with chords and a melodic line in the left hand. The second measure continues this pattern with a key signature change to one sharp (F#).

3 **Jo:**

Who is he, who is he with his "mar-ry me," With his ring and his "mar-ry me"? — The nerve, the

The vocal line for Jo begins with a treble clef and a key signature of one flat (Bb). The lyrics are: "Who is he, who is he with his 'mar-ry me,' With his ring and his 'mar-ry me'? — The nerve, the". The piano accompaniment is in 4/4 time, marked mezzo-piano (mp), and features a consistent rhythmic pattern of chords and eighth notes in the right hand, with a bass line in the left hand.

6

gall. This is not, not what was meant to be. How could he

The vocal line continues with a treble clef and a key signature of one sharp (F#). The lyrics are: "gall. This is not, not what was meant to be. How could he". The piano accompaniment continues in 4/4 time, marked *sub mp*, with a consistent rhythmic pattern of chords and eighth notes in the right hand, and a bass line in the left hand.

# #16 Astonishing

2

Jo

9 10 11

ru - in it all — with those two words? I thought I knew him, thought that

(tpt)

Jo

12 13 14

he knew me. When did he change, what — did I miss?

Jo

15 16 17

A kiss? When I thought, all a - long, That we were meant to

Jo

18 19 20 21

forge fron - tiers. How could I be so wrong?

# #16 Astonishing

22 23 24

Jo And I need, how I need my sis- ters here, If I can't share my dreams, — What were they

*sub mp*

25 26 27

Jo for? I thought our pro - mise meant that we would ne - ver

*mf*

28 29 30

Jo change and — ne - ver part. I thought to - ge - ther we'd a -

*f*

31 32 33 34 35

Jo maze the world! How can I live my dreams or e - ven start When ev - 'ry-thing has come a -

**Ritard**

Slow

In 2- Colla Voce

Jo 36 37 38 39

part? I thought home \_\_\_\_\_ was all I'd e- ver want. My

Jo 40 41 42 43

at - tic all I'd \_\_\_\_\_ ev-er need. Now no - thing feels the way it was be-fore And

Jo 44 45 [to 50] 50 In 4

I don't know how \_\_\_\_\_ to pro - ceed. I on - ly know I'm meant for \_\_\_\_\_ some-thing

Jo 51 52 53

more. I've got to know if I can be A -

#16 Astonishing

54 **A Tempo** [to 57] 57 58 59

Jo ston - ish - ing ————— There's a life that I am meant to lead A-

Jo 60 3 61 ob/hn

live like no - thing — I have known. I can

Jo 62 tpt. 63

feel it and it's far from here. I've

Jo 64 3 65

got to find it — on my own.

**Piu Mosso**

Jo 66 E - ven now I \_\_\_ feel its heat u - pon my skin: \_\_\_ A life of pas - sion \_\_\_ that pulls me \_\_\_ from with-in. A

**Colla voce**

Jo 70 life that I am ach-ing \_\_\_ to be - gin. 71 There must be some - where I can be 72 A - 73

**A Tempo**

Jo 73A ston-ish - ing. 73B A ston ish ing. 74 I'll 75

**p**

Jo 76 find my way. 77 I'll

#16 Astonishing

Jo 78 79 80 3

find it far a - way. I'll find it in the un - ex -

Jo 81 82 83 3

pect-ed and un-known. I'll find my life in my own way to -

Jo 84 85 Ritard 86 A Tempo

day. Here I go and there's no

*f* [subdivided] *f*

Jo 87 88 89 3

turn - ing back. My great ad - ven - ture has be - gun. I may be



#16 Astonishing

8

Jo

90 small but I've got gi - ant plans To

Jo

92 shine as bright - ly as the sun. I will blaze un - til I

93 94

*mp*

Jo

95 find my time and place, I will be fear less, sur rend er ing mod est y and grace. I

96 97

*rit.*

Jo

98 will not dis ap pear with out a trace. I'll shout and start a

99 100

*mf* *fp*

#16 Astonishing

Jo

101 ri ot. 102 Be an- y - thing but 103 qui - et.

*fp*

Jo

104 Chris - topher Col - lum - bus, I'll be a - ston - ish - ing, 105 A ston - ish - ing, 106 \_\_\_\_\_ 107 A

*f*

Jo

108 ston - ish - ing \_\_\_\_\_ 109 \_\_\_\_\_ at

*ff*

*8va*

Jo

110 111 112 113

last. \_\_\_\_\_

(vocal first)

*fff*

Chords: Eb, F/C, G<sup>b</sup>/B<sup>b</sup>, A<sup>b</sup>maj7

# Astonishing

# 16

"Little Women"

Cue JO: "I bared my soul  
to you, Laurie. Go away."

LAURIE: "Jo"

JO: "Please, just go."

[Laurie runs off]

**Agitato**  $\bullet = 157$

*f*

2

Detailed description: This block contains the piano introduction for the piece. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Agitato' with a quarter note equal to 157 beats per minute. The music is in a minor mode. The first system shows the piano playing chords in the right hand and a bass line in the left hand. The second system continues this pattern, with a measure number '2' above the staff.

Jo: 3 4 5

Who is he, who is he with his "mar-ry me," With his ring and his "mar-ry me"? — The nerve, the

*mp*

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats. The lyrics are: "Who is he, who is he with his 'mar-ry me,' With his ring and his 'mar-ry me'? — The nerve, the". The piano accompaniment is in a grand staff with a key signature of three flats. The dynamics are marked 'mp'. Measure numbers 3, 4, and 5 are indicated above the vocal staff.

Jo: 6 7 8

gall. This is not, not what was meant to be. How could he

*sub mp*

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "gall. This is not, not what was meant to be. How could he". The piano accompaniment continues with a key signature of three flats. The dynamics are marked 'sub mp'. Measure numbers 6, 7, and 8 are indicated above the vocal staff.

#16 Astonishing

Jo 9 10 11

ru - in it all — with those two words? I thought I knew him, thought that

(tpt)

Jo 12 13 14

he knew me. When did he change, what — did I miss?

Jo 15 16 17

A kiss? When I thought, all a - long, That we were meant to

Jo 18 19 20 21

forge fron - tiers. How could I be so wrong?

#16 Astonishing

Jo 22

And I need, how I need my sis-ters here, If I can't share my dreams, — What were they

23 24

*sub mp*

Jo 25

for? I thought our pro-mise meant that we would ne-ver

26 27

*mf*

Jo 28

change and — ne-ver part. I thought to-ge-ther we'd a-

29 30

*f*

Jo 31

maze the world! How can I live my dreams or e-ven start When ev-'ry-thing has come a-

32 33 34 35

**Ritard**

Slow

In 2- Colla Voce

Jo 36 37 38 39

part? I thought home \_\_\_\_\_ was all I'd e- ver want. My

Jo 40 41 42 43

at - tic all I'd \_\_\_\_\_ ev - er need. Now no - thing feels the way it was be - fore And

Jo 44 45 [to 50] 50 In 4

I don't know how \_\_\_\_\_ to pro - ceed. I on - ly know I'm meant for \_\_\_\_\_ some - thing

Jo 51 52 53

more. I've got to know if I can be A -

#16 Astonishing

Jo 54 **A Tempo** [to 57] 58 59

ston- ish - ing There's a life that I am meant to lead A-

Jo 60 3 61 ob/hn

live like no - thing — I have known. I can

Jo 62 tpt. 63

feel it and it's far from here. I've

Jo 64 3 65

got to find it — on my own.



**Piu Mosso**

Jo 66 E - ven now I \_\_\_ feel its heat u - pon my skin: \_\_\_ A life of pas - sion \_\_\_ that pulls me \_\_\_ from with-in. A

**Colla voce**

Jo 70 life that I am ach-ing \_\_\_ to be - gin. 71 72 There must be some-where I can be 73 A -

**A Tempo**

Jo 72A ston-ish - ing. 73B A ston ish ing. 74 I'll 75

Jo 76 find my way. 77 I'll

#16 Astonishing

Jo 78 79 80

find it far a - way. I'll find it in the un-ex-

*mf*

Jo 81 82 83

pect-ed and un-known. I'll find my life in my own way to -

Jo 84 85 Ritard 86 A Tempo

day. Here I go and there's no

*f* [subdivided] *f*

Jo 87 88 89

turn - ing back. My great ad - ven - ture has be - gun. I may be

#16 Astonishing

Jo

90 small but I've got gi - ant plans To

Jo

92 shine as bright - ly as the sun. I will blaze un - til I

93 94

*mp*

Jo

95 3 96 3 97 3 rit.

find my time and place, I will be fear less, sur rend er ing mod est y and grace. I

Jo

**A Tempo**

98 will not dis ap pear with out a trace. I'll shout and start a

99 100

*mf* *fp*

#16 Astonishing

Jo

101 ri ot. 102 Be an-y - thing but qui - et. 103

ri ot. Be an-y - thing but qui - et.

*fp*

Jo

104 105 106 107

Chris - topher Col-lum-bus, I'll be a - ston-ish-ing, A ston - ish - ing, \_\_\_\_\_ A

Chris - topher Col-lum-bus, I'll be a - ston-ish-ing, A ston - ish - ing, \_\_\_\_\_ A

*f*

3

Jo

108 109

ston - ish - ing \_\_\_\_\_ at

ston - ish - ing \_\_\_\_\_ at

*8va*

*ff*

Jo

110 111 112 113

last. \_\_\_\_\_

(vocal first)

F<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> A<sup>bb</sup>/C<sup>b</sup> B<sup>bb</sup>maj7

*fff*

Detailed description: The image shows a musical score for a piece titled '#16 Astonishing'. It features a vocal line for 'Jo' and a piano accompaniment. The vocal line consists of four measures (110-113) with notes: a whole note G<sup>b</sup> in measure 110, a whole note F<sup>b</sup> in measure 111, a whole note E<sup>b</sup> in measure 112, and a half note D<sup>b</sup> in measure 113. A 'last.' marking is placed below the vocal line. The piano accompaniment is in a key with two flats and common time. It features four chords: F<sup>b</sup> (measures 110-111), G<sup>b</sup>/D<sup>b</sup> (measures 110-111), A<sup>bb</sup>/C<sup>b</sup> (measures 112-113), and B<sup>bb</sup>maj7 (measures 112-113). A dynamic marking of *fff* is present in measure 112. The piano part includes various articulations like accents and slurs.

# The Weekly Volcano Press 18

"Little Women"

Cue: JO:

"And I have some  
amazing news!"

Jo

1 Jo: 2 3

I came to New York on a dream. I knew it might take me a-while. But

4 5 6

all I've been hear-ing since I ar-rived Is 'leave it right there on the pile.' So to-

7 8 9 Ritard

day I woke up \_\_\_\_\_ and de - cid-ed it's time. \_\_\_\_\_ Time to a - chieve, time to thrive, time to

The musical score is written for voice and piano. It consists of three systems. The first system (measures 1-3) is in 4/4 time, key of D major. The second system (measures 4-6) features a key signature change to C major and a time signature change to 2/4. The third system (measures 7-9) returns to 4/4 time and includes a 'Ritard' marking. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

#18. The Weekly Volcano Press

A Tempo

Jo

climb! Some-times when you dream, Your dream is just a

BHAER: "Miss March, tell us what happened."

Jo

guess. Some-times when you work real - ly hard, You don't know if

Jo

you'll e - ver find suc - cess. So I grabbed a stor - y to sell And got

Jo

read - y to raise hell! Then I marched out the door, And head ed right for The

#18. The Weekly Volcano Press

Jo

18 3 19 20

Week-ly Vol - can - o Press. BHAER: "Henry Dashwood,  
now he is a man of taste--" Dash - wood was a

Jo

21 22

fiend, He sneered at my dis - tress. Tossed my stor - y

Jo

23 24 3

high on a stack. But I was de - ter - mined I would pro - gress! I said:

Jo

25 3 26 3

'Sir, I'll wait while you read.' But, a - las, he — dis - a-greed. So I



#18. The Weekly Volcano Press

Jo

jumped on a chair And read it right there At the Week-ly Vol-can-o

BHAER: "You did what? MRS. KIRK: "Oh my!" CLARISSA/JO: "Keep away from me you wretch. BRAX/JO: "I cannot keep away."

Jo

Press!

*sub p*

BRAXTON: "Your beauty draws me. BRAX/JO: "Your passion ignites me--" BHAER: "Ah, it's the one with all the horror in it! The blood bath."

JO: "That's the one! I took to heart what you said-- I embellished. I made it better. Lightning strikes! Thunder claps!"

Braxton

I've got to

[Safety]

*mf*

37 **Clarissa:** 38

I de- fy you! Let me by you! Let

have you! I will take you!

*mp*

46 47 48

go! Let go! Let go! Let go! Let go! Let go!

JO: "Rodrigo appears in magnificent splendor" RODRIGO: "Unhand that woman, villain!"

*f*

49 50 **Rodrigo:** 51 52 53

BRAXTON/CLARISSA: "Who are you?" I am your des - ti - ny. — Your bit-ter-est foe.

*w/8vb*

54 55 56 57

I've come to a - venge your crimes of ten years a - go.

RODRIGO: "Run to the forest! Run!"

CLARISSA: "I can't! The forest is dangerous! My sister went in there and never returned."

58 59 60 61

RODRIGO: "You must risk it. You must take the dark path"

BRAXTON: "She will never escape me!"

RODRIGO: "Hurry!"

BRAXTON: "En garde!"

62 65 66 67

**Ritard**

68 69

**Jo:**

RODRIGO: "Go-- now!" [RODRIGO lunges] [BRAXTON flees] Dash - wood was a -

*mf*

#18. The Weekly Volcano Press

70 71

Jo  
ghast. But I could not care less! Words I spoke ig -

*mp*

72 73

Jo  
ni - ted the air. I felt like a pub - lish - ing li - on - ess! That's when

74 75

Jo  
Dash - wood start - ed to shout and I thought he'd throw me out! But then

76 77 78

Jo  
I per-ser-vered and a for-est ap-peared at the Week-ly Vol-ca-no Press!  
JO: "The forest is dark and scary..."

*sub p*

79 80

JO: "Clarissa enters, trembling, fearful of what fate awaits her."

81 82 83

Hag: She comes to a fork in the road and stops." CLARISSA: "Which way do I go?" JO: "A hag appears." [they recoil] I can

*Glissando* (gliss. on cue) *fp*

84 85

Hag: help you choose, But you must make a sac - ri - fice. Give me

*mp*

86 87

Hag: some - thing, dear. Those combs are nice.

Clarissa: With -

#18. The Weekly Volcano Press

88 89 90

Hag: Per - haps a hag as dull as me? You'll

Clar.: out these combs what will I be? I can't!

91 92 93

Hag: nev - er know your des - ti - ny un - less you give up van - i - ty.

Clar.: I've got to know. Please

94 95 96

Your fate a - watis you there.

Clar: show me where to go.

JO: "The path is perilous. She avoids swamps."

105

*p*

JO: "Loses her footing. Her shoes tumble off. The sleeve of her dress gets caught on a twisted limb."

106

*mf*

JO: "She comes to wild rapids and can go no further."

107 108

*p* *mf* [Safety]

109 110 111 **Troll:**

CLARISSA: "How do I get across?" JO: "A Troll appears." If you want to cross: you must

*f* *Snapped Pizz.*

112 113 114

Troll

pay me! I've the on - ly boat that can get you there a - live. I

*mp*

115 116 117

Troll

see you wear a neck-lace that holds a pret - ty jewel. My price to get a - cross is what you're



#18. The Weekly Volcano Press

12 118 119

Troll  
wear - ing round your neck. Oh how its  
glit - ter makes me drool.

Clarissa

Clarissa: I've

Sn. Pizz  
f

120 121

Troll  
You'll

Clarissa  
noth - ing left but this; my pros - pects are so bleak.

*gva*  
*mf*

122 123 124

Troll  
nev - er know what wis - dom is un - til you give up all your rich - es.

Clarissa  
Here: it's yours! Now

*mf*

125 126 127

Troll

Clarissa

I'll take you to your fate.

show me dis-tant shores.

*mp*

128

Jo:

129

Some - times when you dream \_\_\_\_\_ Your dreams come true \_\_\_\_\_ In ex -

130 131 3

Jo

traor - di - nar - y ways. Sud - den - ly a day can be so a - maz - ing. And

Jo 132 133

some - times when you yearn you burn the air,

Jo 134 135 136

And some-one else feels the flame you al - ways knew was there! KNIGHT: "Stop, please!"

*sub p*

CLARISSA: "I cannot stop." KNIGHT: "Can you not give a tired old knight some assistance?" CLARISSA: "I have nothing left to give."

137 138 139

KNIGHT: "Give me your time."  
 CLARISSA: "My fate awaits me."  
 KNIGHT: "Can you not care for me? It's been years since I felt the touch of another hand."

CLARISSA: "Then take mine. And take my shawl. Ragged as it is."

**Slower**

140 141 142 143

*poco ritard* *mp*

144 145 146 147 **Knight:** 148

Knight

KNIGHT: "You have completed your journey." KNIGHT: "My sword is yours. It will protect you against your enemies. You can now return to the moors." Your fate is in your

149 150 151 152

Knight

hands. JO: "And Clarissa raced from the forest, raced to the moors, where she called, "I have returned, Braxton! I will free the moors of your tyranny!"

JO: "Fight me!"  
 BRAXTON: "I always knew you'd come back to me. They always do!"  
 JO: "Clarissa thrusts. She parries. She backs up Braxton, pins him against the tree."

153 154 155 156

JO: "She leaps up on a craggy rock, her sword swishing and swooshing.

157 158 159 160

#18. The Weekly Volcano Press

16

161 162 163

Jo: "Never has she been so determined. She is on fire!" JO: "Pity she hadn't taken dueling lessons."

164 165 166

Jo: "Out of nowhere, who should appear but the long forgotten Rodrigo!" RODRIGO: "This is your end, villain! I've waited a lifetime to destroy you." BRAXTON: "Who are you?" And then  
 RODRIGO: "I am your worst nightmare, Braxton I am..."  
 RODRIGO TOO: "Her sister!"

167 168

Jo: "Dash - wood got on his knees, cry - ing 'Sell this to me, please!' Then he

BHAER: "Miss March!"

169 170 171

Jo: "ord-ered four more. Now I'm writ-ing for the Week-ly Vol-ca-no Press!"

*cresc. poco a poco*

172 **Jo:** I'm read-y for des - ti - ny! My tress - es are

**Clarissa/Rodrigo:** I'm read - y for des - ti - ny! My tress - es are

**Rodrigo:** I'm read - y for des - ti - ny! My tress - es are

**Prof B./ Hag/Troll**  
**Mrs. K./Knight/Braxton** I'm read - y for des - ti - ny! My tress - es are

Some - times when you dream

*ff*

174 curled. I'll take what is right - ly mine with cur - tains un -

175 curled. I'll take what is right - ly mine with cur - tains un -

curled. I'll take what is right - ly mine with cur - tains un -

curled. I'll take what is right - ly mine with cur - tains un -

Your dreams come true. In ex - traor - di - nar - y ways. Sud - den - ly a

Jo

176 177 3

furled. I will not quit, I won't be for - got - ten. I will

furled. I will not quit, I won't be for - got - ten. I will

furled. I will not quit, I won't be for - got - ten. I will

day can be so a - maz - ing. And some - times when you yearn

Jo

178 179 3

shine, I'll daz - zle and more! I'm read - y to

shine, I'll daz - zle and more! I'm read - y to

shine, I'll daz - zle and more! I'm read - y to

you burn the air

#18. The Weekly Volcano Press

Jo

180 3 181 3

take a bow! I've taken a solemn vow! My destiny

And then you are not the same, The world becomes yours to claim

Jo

182 183 184 3

here and now: I'll astonish the

When some-one else feels the flame you always knew was



Jo

185 186

world! \_\_\_\_\_

world! \_\_\_\_\_

world! \_\_\_\_\_

there! \_\_\_\_\_

*fff*

Detailed description: This is a page of a musical score for a vocal ensemble and piano. The page is numbered 20 and is titled '#18. The Weekly Volcano Press'. The score is in G major (one sharp) and 4/4 time. It covers measures 185 and 186. There are four vocal staves, each with a treble clef and a key signature of one sharp. The lyrics for the vocal parts are 'world!' and 'there!'. The piano accompaniment is written on a grand staff (treble and bass clefs). The piano part features a fortissimo (*fff*) dynamic marking in measure 186. The vocal parts have long horizontal lines indicating sustained notes or breath marks. The piano part has a complex texture with many notes, including some triplets and sixteenth notes.

# How I Am

"Little Women"

Cue: PROF. BHAER:  
"Yes, of course."

Prof. Bhaer

1  $\text{♩} = 96$  2

PROF BHAER: And how are you, sir?" She

Bhaer

3 4

asks how I am. And so: how am I? My

Bhaer

5 6 7

days are the us-u-al days. I wake up, I go out Time goes by. My

2

#20 How I Am

Bhaer

8 9

days are ex - act - ly the days I have lived since ar - riv - ing here. — In

Bhaer

10 11 12

fact, how I am is a - mazed how this com - forts me year by year. I

Bhaer

12 13

work and I eat. Life is muff - ins and jam. — The

Bhaer

14 15 [to 35] 35

house is nice and qui - et now. — That is how I am.

*sub. p*

#20 How I Am

36

Bhaer

Five years in these rooms read - ing

38

Bhaer

He gel and Kant \_ My mind is de - vot - ed to thoughts Of the

40

Bhaer

mean - ing of life. What more could I want? \_ \_ \_ \_ \_ So

*mp*

42

Bhaer

why is it late - ly I find I'm un - ea - sy all through the night? And

Bhaer

44 45

why e - ven now does my skin feel ex - plos - ive as dy - na - mite? Why

Bhaer

46 47

does my heart pound Like a bat - ter - ing ram? \_\_\_\_\_ How

*mp*

Bhaer

48 49 50

can she ask me how I am? \_\_\_\_\_ How I am is fine! \_

*mf*

Bhaer

51 52

'Dear Miss March, there is no - thing dra - ma - tic or

#20 How I Am

Bhaer

53 54 55

new to re - port. This will be short.

Bhaer

56

Mor - ning and eve - ning I live in my us - u - al

Bhaer

57 58 59 [to 63]

way. On the day you re - turn you will see for your -

Bhaer

63 64

self. Tell me Miss March, are you hap - py so far from the

6

#20 How I Am

Bhaer

65 66

clang and the beat of our turb - u - lent street? Quite oft - en I think of our days in New

Bhaer

67 68

York. Though of course since you went I have been quite con -

Bhaer

69 70

tent. Ach! I

Bhaer

71 72

wake in the morn - ing and all that I hear Is the ab - sence of sound.

#20 How I Am

Bhaer

73 74

Yes! My peace is dis- turbed but the ruck - us is me As my

Bhaer

75

thoughts run a - ground. I

Bhaer

76 77

want ed a life by my-self in these rooms, But now all a-round me a - no-ther life looms. Who

Bhaer

78 79

asked her to come and to go and to leave me like that? And



8

#20 How I Am

Bhaer

80

now she ex - pects me to send her a note? With

Bhaer

81

words, if I spoke, that would stick in my throat! Who

Bhaer

82 83

asked her to change how I live, \_\_\_\_\_ how I think, \_\_\_\_\_ how I

Bhaer

84 85 86

am? \_\_\_\_\_

*mf*

#20 How I Am

87 88

Bhaer

She asks how I am. How

89 90

Bhaer

can I re- ply? I go through my dail - y rou - tine. I give

91 92

Bhaer

les - sons, I wait Time goes by. Yet

*Ritard*

**A Tempo**

93 94

Bhaer

late - ly I find there is plea - sure in hum - ming a sill - y tune. And

10

#20 How I Am

Bhaer

95 some days I go to the park and I sit there all af - ter - noon. \_\_\_\_\_ Some

Bhaer

97 **Slower** eve - nings I swear I can hear a door slam. \_\_\_\_\_ The

98

*mf*

Bhaer

99 house is far too qui - et now. \_\_\_\_\_ That is how I

100

Bhaer

101 am.

102

*pp*

SEGUE

# Some Things Are Meant To Be <sup>2</sup>/<sub>1</sub>

Cue: BETH.  
"We grow up too fast."

"Little Women"

BETH: "You're a woman of the world now. I'm so proud of you, Jo."

Beth

A B (vln 1)

JO: When you were first born, not an hour old, I told Marmee...

BETH: "Beth is mine!"

Beth

C D (vln 2) (vln 1) (vln 1)

JO: "Everyone has someone special in the world, and I have you."

Beth

E F (cello) (fl) (fl)

Beth

Safety

(vocal last X)

Beth:

Let's pre -

JO: "My sweet Beth, give me a task to do!"

Beth

5

6

7

tend We're rid-ing — on a kite. Let's i - ma - gine — We're

Beth

8

9

Jo:

fly - ing — through the air. We'll a - scend Un - til we're out of

Beth

10

11

sight. Light as pa - per, we'll soar. —

Beth

12 **Beth:** 13

Let's be wild, up

(cello)

Beth

14 3 15

high a - bove the sand. Feel the wind the

Beth

16 3 17

world at our com - mand. Let's en - joy the view and

Beth

18 19 **Jo:** 3

ne - ver land. Float - ing far from the

#21 Some Things Are Meant To Be

Beth

20

Beth:

3

21

3

shore. Some things are meant to be: The clouds mov - ing

Beth

22

Jo:

3

23

Both:

fast and free. The sun on a sil - ver sea. A

Beth

24

Beth:

3

25

Jo:

3

sky that's bright and blue. And some things will ne - ver end: The thrill of our

Beth

26

Beth:

3

27

28

ma - gic ride. The love that I feel in-side for you.

Beth

29 **Jo:** 30 3

We'll climb high Be - yond the break of

Beth

31 **Beth:** 32

day. Sleep on star - dust And

Beth

33 3 34

dine on bits of moon.

**Jo:**

Jo You and I will find the Milk - y



#21 Some Things Are Meant To Be

6

Beth

35

36

We'll be mad and ex - plore.

Jo

Way. We'll be mad and ex - plore.

Beth:

Beth

37

38

We'll re - cline, A -

Jo:

We'll re - cline, A -

Beth

39

40

41

loft up - on the breeze. Dart a - bout, Sail on with wind-y

Jo

loft up - on the breeze. Dart a - bout, Sail on with wind-y

#21 Some Things Are Meant To Be

Beth

42 ease. Pass the days 43 do - ing

Jo

ease. Pass the days do - ing

Beth

44 on - ly as we please. 45 That's what liv - ing is for. 46

Jo

on - ly as we please. That's what liv - ing is for.

Beth

47 48

Jo

BETH: "Can I tell you a secret?"  
JO: "Anything."

# #21 Some Things Are Meant To Be

8

Beth

48A

48B

48C

BETH: "I never made plans about what I would do when I grew up. And I'm not afraid to die. The hardest part, Jo, is leaving you."

Beth

48D

Beth:

49

50

JO: "I won't let it happen. You'll get better. You will." //

Some things are meant to be. The tide turn ing end less ly, The way it takes

Beth

51

52

hold of me No mat ter what I

Beth

53

54

do. But some things will ne ver die: The prom ise of

*ritard*

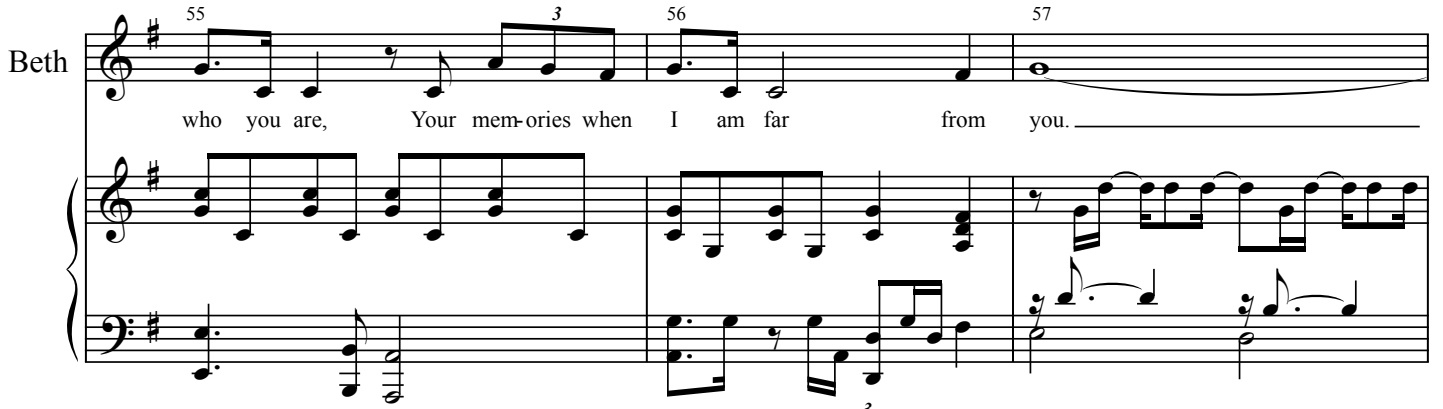
Slower

#21 Some Things Are Meant To Be

Beth

55 3 56 57

who you are, Your mem-ories when I am far from you.



Detailed description: This system contains the first three measures of the vocal line. The vocal line is in treble clef with a key signature of one sharp (F#). Measure 55 contains the lyrics 'who you are,'. Measure 56 contains 'Your mem-ories when I am far' and includes a triplet of eighth notes. Measure 57 contains 'from you.' and ends with a long note. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

Beth

58 59 3 60 61

All my life I've lived for lov-ing you. Let me go now.



Detailed description: This system contains measures 58 through 61. Measure 58 is a whole rest. Measure 59 contains 'All my life I've lived for'. Measure 60 contains 'lov-ing you.' and includes a triplet of eighth notes. Measure 61 contains 'Let me go now.' and ends with a long note. The piano accompaniment continues with chords and moving lines.

Beth

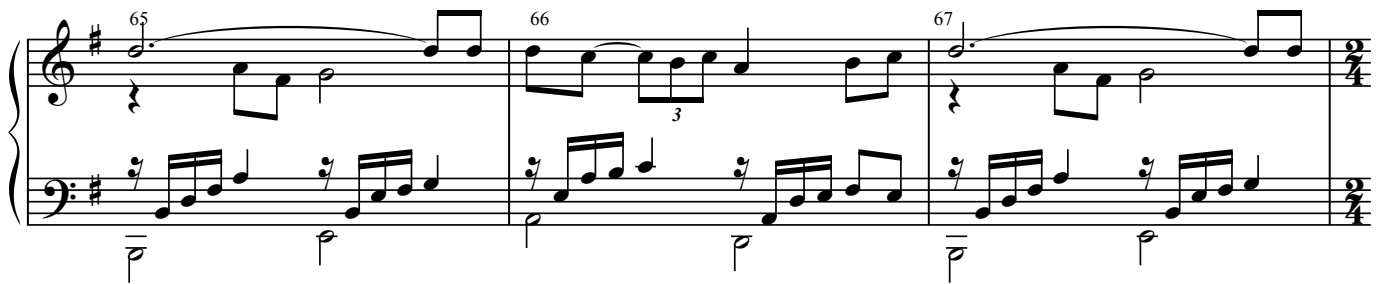
62 63 64

*mp*



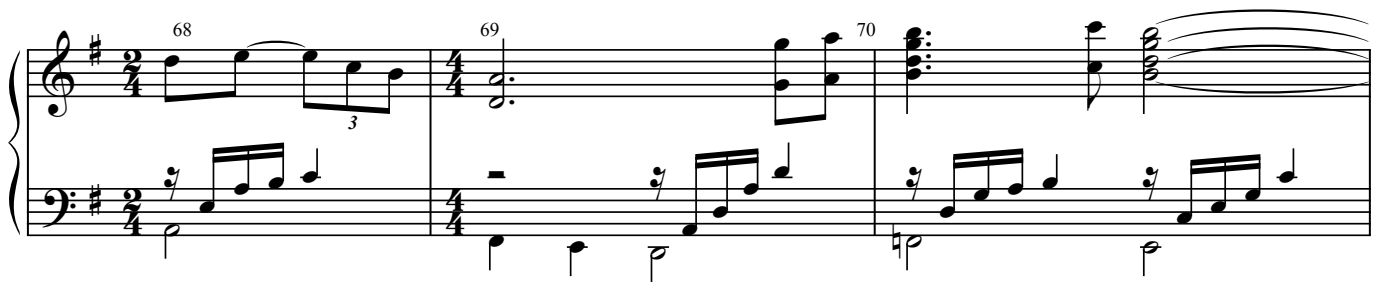
Detailed description: This system contains measures 62 through 64. Measure 62 is a whole rest. Measure 63 is a whole rest and is enclosed in a box. Measure 64 is a whole rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (*mp*) dynamic marking.

65 66 3 67



Detailed description: This system contains measures 65 through 67. Measure 65 is a whole rest. Measure 66 contains a triplet of eighth notes. Measure 67 is a whole rest. The piano accompaniment continues with chords and moving lines.

68 69 3 70



Detailed description: This system contains measures 68 through 70. Measure 68 is a whole rest. Measure 69 contains a triplet of eighth notes. Measure 70 is a whole rest. The piano accompaniment continues with chords and moving lines.

Musical score for measures 71-74. The score is written for piano in G major (one sharp) and 4/4 time. Measure 71 features a complex piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 72 shows a melodic line in the right hand and a simple bass line in the left hand. Measure 73 continues the melodic line in the right hand with a sustained bass line. Measure 74 concludes the phrase with a melodic flourish in the right hand and a sustained bass line.

Musical score for measures 75-79. Measure 75 features a melodic line in the right hand and a simple bass line in the left hand. Measure 76 continues the melodic line in the right hand with a sustained bass line. Measure 77 shows a melodic line in the right hand and a simple bass line in the left hand. Measure 78 continues the melodic line in the right hand with a sustained bass line. Measure 79 concludes the phrase with a melodic flourish in the right hand and a sustained bass line.

Musical score for measures 80-82. Measure 80 features a melodic line in the right hand and a simple bass line in the left hand. Measure 81 continues the melodic line in the right hand with a sustained bass line. Measure 82 concludes the phrase with a melodic flourish in the right hand and a sustained bass line. The score ends with a double bar line.

AMY: "Everybody? I'm home!"

# The Most Amazing Thing <sup>22</sup>

Cue: LAURIE: "Did you tell Jo?"  
JO: "Tell me what?"

"Little Women"

**Rubato**

1 Amy: 2

Amy: The most a-maz-ing thing

Laurie: Real-ly quite a thing

*mf*

## A Tempo (Mod. Fast)

7 AMY: 8 "You tell her." 9 LAURIE: 10 "No, you tell her." 11 12

13 14 15 16

Amy: AMY: "All right, I'll tell her." We were un-der the bridge \_\_\_ of sighs - - - -

Laurie: In a gon-do la.

## 22. The Most Amazing Thing

17 18 19 20

Amy  
Un-der I-tal - ian skies. \_\_\_\_\_

Laurie  
She was sing-ing lull-a - bies.

21 22 23 24

Amy  
He says he likes the way I sing. We talked for

Laurie  
The day was ours.

25 26 27 28

Amy  
hours. I said I love fi - re-flies.

Laurie  
It was a - maz - ing.

*mp*

22. The Most Amazing Thing

29 30 31

Amy I told him I hate good - byes.

Laurie I said so do I!

(ob)

(bs. clar.)

32 33 34 35

Amy I swear that bells began to ring.

Laurie There was some-thing in her eyes.

Ob (tbn)

36 37 38 39 40

Amy Were so a - like it was a - maz - ing.

Laurie We found that we it was a - maz - ing.



41 42 43

JO: "So... tell me... who proposed to whom? AMY: "You know? We were

44 45 46 47

Amy  
trying to be so discreet about it." in a gon-do-la When he

Laurie  
A - maz-ing! There we were in Ven-ice in Ven-ice

48 49 50

Amy  
sud - den - ly stood up will you mar - ry me!

Laurie  
and shout - ed will you mar - ry me!

*mf*

*mp*

3

The musical score is written for voice and piano. It features three systems of music. The first system (measures 41-43) shows a piano accompaniment with a melody in the right hand and a bass line in the left hand. The lyrics are: JO: "So... tell me... who proposed to whom? AMY: "You know? We were". The second system (measures 44-47) includes vocal lines for Amy and Laurie. Amy's line starts at measure 44 with "trying to be so discreet about it." and continues at measure 47 with "in a gon-do-la When he". Laurie's line starts at measure 45 with "A - maz-ing!" and continues at measure 47 with "There we were in Ven-ice in Ven-ice". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The third system (measures 48-50) includes vocal lines for Amy and Laurie. Amy's line starts at measure 48 with "sud - den - ly stood up" and continues at measure 49 with "will you mar - ry me!". Laurie's line starts at measure 49 with "and shout - ed" and continues at measure 50 with "will you mar - ry me!". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mf* and *mp*, and a triplet of eighth notes in measure 50.

22. The Most Amazing Thing

51 52 53 54

Amy  
It was so ro-mantic! and be - fore we e-ven knew it

Laurie  
Then I fell in-to the wa-ter She dove in and res-cued

55 56 57 58 **Slower**

Amy  
It hap - pened be - fore \_\_\_ we knew.

Laurie  
me!

59 60 61 62

Amy  
A - maz-ing what time \_\_\_ can do \_\_\_

Laurie  
How could we have known? **A Tempo** From that mo-ment my heart

22. The Most Amazing Thing

Amy 63 64 65

We'll be mar-ried in the spring.

Laurie

flew.

(vln)

Amy 66 67 68 69

Who e - ver thought in all the world we'd fall in love and yet we

Laurie

Who e - ver thought in all the world we'd fall in love and yet we

Amy 70 71 72 73

did. It was a - maz - ing

Laurie

did. A-

*p*

22. The Most Amazing Thing

74 75 76 77

Amy

Laurie

A - maz - ing The

maz - ing A - maz - ing The

Detailed description: This block contains the musical score for measures 74 through 77. It is arranged for three parts: Amy, Laurie, and piano. Amy's part (top staff) has lyrics 'A - maz - ing The'. Laurie's part (middle staff) has lyrics 'maz - ing A - maz - ing The'. The piano accompaniment (bottom two staves) consists of chords in the right hand and a bass line in the left hand. Measure numbers 74, 75, 76, and 77 are indicated above the staves.

78

Amy

Laurie

most a - maz - ing thing.

most a - maz - ing thing.

*pp*

Detailed description: This block contains the musical score for measure 78. Amy and Laurie both sing the phrase 'most a - maz - ing thing.'. The piano accompaniment (bottom two staves) is mostly silent, with a final chord in the bass clef marked with the dynamic *pp* (pianissimo).

# Days of Plenty <sup>23</sup> "Little Women"

Cue: JO: "You're strong and wise. How can I be like you? How can I find your strength?"  
MARMEE: "Don't make so much of me, Jo."

Marmee

*Rubato*

1 2 3

I nev - er dreamed of this sor - row.

*mp* *p*

Marmee

4 5 6

I ne - ver thought I'd have rea - son to la - ment. I hoped I'd nev - er know

Marmee

7 8 9

heart - break. How I wish I could change the way things

## #23 Days of Plenty

Marmee

went. I want-ed no-thing but good-ness. I want-ed rea-son to pre-

Marmee

vail. Not this bare emp-ti-ness. I want-ed days of

Marmee

plent-y. But I re-fuse to feel tra-gic. I am ach-ing for

Marmee

more than pain and grief. There has got to be mean-ing. Most of all when a

# #23 Days of Plenty

Marmee

life has been so brief. I have got to learn some-thing. How can I

Marmee

give her any less? I want life to go on.

Marmee

I want days of plent-y. You have to be-

**mf**

41 *Poco piu mosso*

Marmee

lieve there is rea-son for hope. You have to be-

#23 Days of Plenty

Marmee

46 47 48 49

lieve that the an - swers \_\_\_ will come. You can't let this \_\_\_ de feat

Marmee

*Poco piu mosso*

50 51 52 53

— you. I won't let this de feat you. You must fight to keep her

Marmee

54 55 56 57 *Ritard*

there with - in you.

Marmee

58 59 *A Tempo* 60 61

So be-lieve that she mat - tered \_\_\_ and be-lieve that she al - ways



#23 Days of Plenty

Marmee

62 will. She will al-ways be with you. — 63 She'll be part of the days you've yet to 64 65

*sub mp*

Marmee

66 fill. ————— 67 She will live in your bount-y. ————— 68 A Tempo 69 She will live as you

*ritard*

Marmee

70 car - ry on — your life. ————— 71 72 73

*fp*

Marmee

74 *poco rit.* 75 A Tempo 76 77

So car - ry on full of hope.

*ff* (stgs)

#23 Days of Plenty

Marmee

78 79 79A 80 81 82

She'll be there \_\_\_\_\_ For all your days of

*fp* *p* *p*

Detailed description: This block contains the first system of the musical score for Marmee, covering measures 78 to 82. The vocal line is written in a treble clef with a key signature of three flats (B-flat major/D minor). Measure 78 has a whole rest. Measure 79 begins with the lyrics 'She'll be there' followed by a long horizontal line indicating a sustained note. Measure 79A continues the line. Measure 80 has a whole rest. Measure 81 has the lyrics 'For all your days of'. Measure 82 has a whole rest. The piano accompaniment is in a grand staff (treble and bass clefs). It starts with a forte piano (*fp*) dynamic in measure 78, then softens to piano (*p*) in measure 79 and remains *p* through measure 82. The piano part features arpeggiated chords and sustained notes that support the vocal line.

Marmee

83 84 85 86

plent - y. \_\_\_\_\_ (SHE goes)

[Segue]

Detailed description: This block contains the second system of the musical score for Marmee, covering measures 83 to 86. The vocal line continues from the previous system. Measure 83 has the lyrics 'plent - y.' followed by a long horizontal line. Measure 84 has a whole rest. Measure 85 has the lyrics '(SHE goes)' and a whole rest. Measure 86 has a whole rest. The piano accompaniment continues in the grand staff. It features arpeggiated chords and sustained notes. The system concludes with a double bar line and the instruction '[Segue]'.

# The Fire Within Me 24

"Little Women"

Cue: Segue from #23

Jo:

1 2 3 4 [to 13]

How do I go on? Just an emp-ty room. All I have are

A Tempo

Jo

13 14 15 16

mem-o-ries. I need a task to do. Some-one give me a task to do. I need a...

Slow

Rubato con moto

17 18 19 20 21

*sub p* *mp* *f*

#24 The Fire Within Me

Jo <sup>22</sup> 23 <sup>24</sup>

I thought that some - how we would al - ways have for - e - ver.

Jo <sup>25</sup> <sup>26</sup> <sup>27</sup>

I thought the pro - mis - es we made would have a diff - erent end. I thought the

Jo <sup>28</sup> <sup>29</sup> <sup>30</sup> <sup>31</sup>

love we shared would keep us as we were. It was the fi - re \_\_\_\_\_

Jo <sup>32</sup> <sup>33</sup> <sup>34</sup>

\_\_\_\_\_ with - in me. \_\_\_\_\_

36 37

Jo We dreamed and plot-ted with a - ban-don in this at - tic. When we were gather-ed here the

*mp*

38 39 40 41

Jo room be-came our cit - a - del. We were a - maz - ing then, my sis - ters and

42 43 44

Jo I They were the fi - re with-

45 46

Jo in me.

47

48

49

Jo In this room I knew we were a - live. Noth - ing was too pain - ful to sur -

50

51

Jo vive. We faced the world to - ge - ther, The

52

53

(hn)

54

Jo four of us for - e - ver side by side.

55

56

57

Jo Eve - ry - thing I pro - mised was for them. I was theirs no mat - ter where or

#24 The Fire Within Me

Jo

58 when. 59 How can that be lost for ev er? 60 Howwhen I gave ev-ery-thing with

*f*  
*p sub* *f*

Jo

61 all 62 my heart? 63

**Rall.** **A Tempo**

*ff*

64 65 66 67

[Curtain]

*f*

[SHE turns] [Parallel to trunk] [SHE touches hat] JO: "It was several days before Christmas."

68 69 70 71

*mp* *f*

#24 The Fire Within Me

JO: "It was several days before Christmas.

The sisters sat about the parlor and grumbled about their fate.

Meg, the oldest and most romantic, said, 'It's not fair some girls

72 73 74 75

have pretty things while we have nothing.'

'And it won't be Christmas without presents....'

said Amy, with her usual pout.

76 77 78 79

*mp* *mp*

'And we haven't got father to read to us,' said Jo, who yearned to travel and write great books.

Only Beth, sitting contented, said,

80 81 82 83 84

in a tone so sweet even angels would have listened, 'But we've got each other.'

85 86 87 88

*mp* *va*



#24 The Fire Within Me

Jo

89 90 91 92

Ev - ery - thing I pro - mised them is here. All of us the way we used to be.

*p* *mp*

Jo

93 94 95

We will al - ways have each o - ther. They will al - ways be the fi - re in my

Jo

96 97 98 **Slower**

heart \_\_\_\_\_ Here I go and there's no

*ritard* *f* (stgs)

Jo

99 100 101

turn - ing back: My great ad - ven - ture \_\_\_\_\_ has be - gun. I may be

*sim.*

#24 The Fire Within Me

Jo <sup>102</sup> small — but I've got <sup>103</sup> gi-ant plans to shine as bright-ly <sup>104</sup> as the sun. <sup>105</sup>

(tpt)

Jo <sup>106</sup> Here in all the <sup>107</sup> small-est de-tails of the past Here in this at-tic, sud-den-ly <sup>108</sup>

*mf*

Jo <sup>109</sup> life is <sup>110</sup> some-thing vast. The four of us for ev-er here at last. <sup>111</sup>

*ritard*

Jo <sup>112</sup> As un-ex-pect-ed as can be. <sup>113</sup> A - ston-ish-ing. <sup>114</sup> <sup>115</sup> <sup>116</sup>

*p* *mf* *ff*

AND  
SEGUE



Prof B <sup>8</sup> <sup>9</sup> <sup>10</sup>  
 The wa-ter falls in lit - tle drops.

Jo  
 hour.

Prof B <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup>  
 Ah, and now it stops...

Jo  
 That's why it's called a sun shower. Jo: "You were about to be blount?"

**Prof. B:**  
<sup>15</sup> <sup>16</sup>  
 If I say rain, then you say sun. If I say yes, then you say

#25 Small Umbrella In The Rain

Prof B

17 no. It seems be fore we start, we're done. We ev en ar gue at 'hel -

18

Detailed description: This block contains the first system of the musical score. It features a vocal line for 'Prof B' and a piano accompaniment. The vocal line starts at measure 17 with the lyrics 'no. It seems be fore we start, we're done. We ev en ar gue at 'hel -' and continues through measure 18. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line. The key signature is one sharp (F#) and the time signature is 7/8.

Prof B

19 lo.' if I say, share with me this small um - brel - la.

20

21

Jo

I say, who cares if I get

Detailed description: This block contains the second system of the musical score. It features two vocal lines: 'Prof B' and 'Jo', and a piano accompaniment. The 'Prof B' vocal line starts at measure 19 with the lyrics 'lo.' if I say, share with me this small um - brel - la.' and continues through measure 21. The 'Jo' vocal line starts at measure 21 with the lyrics 'I say, who cares if I get'. The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same.

Prof B

22 We are as dif-ferent as the morn-ing and the night.

23

24

Jo

wet?

Detailed description: This block contains the third system of the musical score. It features two vocal lines: 'Prof B' and 'Jo', and a piano accompaniment. The 'Prof B' vocal line starts at measure 22 with the lyrics 'We are as dif-ferent as the morn-ing and the night.' and continues through measure 24. The 'Jo' vocal line starts at measure 22 with the lyrics 'wet?'. The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same.

25 26 27

Prof B

We al-ways seem to fight.

Jo

No, we're as dif-ferent as the win-ter and the spring.

28 29 30

Prof B

And yet...

Jo

We dis - a - gree on ev - ery thing.

31 32

Prof B

You make me smile, You make me laugh, You make me care. How can I ex -

*subito p*

#25 Small Umbrella In The Rain

Prof B

33 34 35 3

plain? In-side my heart I feel a pain When you're not there Though we are

Detailed description: This block contains the first system of music for Prof B, covering measures 33 to 35. The vocal line is written in treble clef with a key signature of one sharp (F#). Measure 33 is in 4/4 time, measure 34 is in 2/4 time, and measure 35 is in 4/4 time. The piano accompaniment consists of a treble staff and a bass staff. The treble staff features a melodic line with eighth and quarter notes, and a bass line with chords and single notes. A triplet of eighth notes is marked in measure 35.

Prof B

36 37 38

not at all a-like, You make me feel a - live. If

Detailed description: This block contains the second system of music for Prof B, covering measures 36 to 38. The vocal line continues in the same key signature and time signatures. Measure 36 is in 4/4, measure 37 is in 2/4, and measure 38 is in 4/4. The piano accompaniment continues with similar textures, including chords and melodic fragments. A triplet of eighth notes is also present in measure 38.

Prof B

39 40 41

we had that in com-mon, That one small thing in com-mon, love could be like a small um-brel-la in the

Detailed description: This block contains the third system of music for Prof B, covering measures 39 to 41. The vocal line concludes the phrase in the same key signature and time signatures. Measure 39 is in 4/4, measure 40 is in 2/4, and measure 41 is in 4/4. The piano accompaniment provides harmonic support with chords and melodic lines.

6

## #25 Small Umbrella In The Rain

42

Slower

43

44

Prof B

rain.

AUNT MARCH: "Josephine!" BHAER: "Chirstopher Columbus!"  
AUNT MARCH: "The guests will be arriving soon. I want the family

gathered in the parlor. And just who are you? JO: "This is my Aunt March. This is Professor Bhaer. BHAER: "Call me Fritz."  
JO: "Fritz?" BHAER: "Did I not tell you? JO: "No." AUNT MARCH: "Well bring in Fritz."

45 46 47 *tr* 48 49

Prof B

50 Prof. B: 51 3 52 3

JO: You were saying, Fritz?" When peo-ple dis-co-ver pas-sion, they've come up-on some-thing rare. This

*mp*



Prof B

53 3 54 3 55

fer-vor they have in com mon, will shel-ter them an - y where. Though the rest may be

*mf*

Prof B

56 57 3 3

rough, With such pas - sion to share, I think they have

Prof B

58 3 59 60

more than e-nough - E-nough to make a mar-riage if we dare.

61 62 63 64

Prof B

B: "No. Yes. Yes! I do not mean today. Or tomorrow. Or even next month. In a year maybe, two years even.

Jo

65 66

Prof B

I am a patient man. This I pre - fer, this I a -

Jo

I won't be sweet, won't be de - mure.

67 68

Prof B

dore. I'll be en - chant - ed to the

Jo

I'll speak my mind, you can be sure.

#25 Small Umbrella In The Rain

69 70 71

Prof B  
core. I'll say, who cares if we get

Jo  
If I say, let me share your small um - brel - la.

72 73 74

Prof B  
wet?

Jo  
We'll be as dif-ferent as a hus-band and a wife.

75 76 77

Prof B  
No, we'll be dif-ferent as a wo-man and a man.

Jo  
We'll fight our way through life.

78 79 80

Prof B We'll dis - a - gree the best we can.

Jo And yet...

81 82

Prof B You'll make me smile, You'll make me laugh, You'll make me care. How can I ex -

Jo You'll make me smile, You'll make me laugh, You'll make me care. How can I ex -

Prof B

83 84 85

plain? In-side my heart I feel a pain When you're not there.

Jo

plain? In side my heart I feel a pain When you're not there.

Prof B

86 87 88

— Though we are not at all a-like, You make me feel a-

Jo

— Though we are not at all a-like, You make me feel a-

*Rubato*

*mp*

89 90 91

Prof B  
live. That one small thing in com-mon. Our love is

Jo  
live. Yes, we have that in com-mon. Our love is

92 93 **A Tempo** 94

Prof B  
like a small um - brel - la in the rain.

Jo  
like a small um - brel - la in the rain.

95 96

Prof B

Jo

# Volcano Reprise 26

Cue: MARMEE:  
"Welcome, Professor.  
Come and meet our family."

"Little Women"

Jo: 1 2 3

Some-times when you dream your dreams come true in ex-

Jo: 4 5 3 6

traor - di - nar - y ways. Sud - den ly a day can be so a maz ing. And some times when you yearn

Jo: 7 8 3 9 10

you burn the air. And then you are not the same, and the world is —

BHAER:  
"Jo, we are all waiting for you."

Jo: 11 12 13 14 15

*ff*

(End of Act Two)