

(FLETCHER pulls ADAM away. KATHERINE and MIKE dance by. KATHERINE steps away from MIKE, who grabs TORREY to dance. KATHERINE smooths ELLIE's hair back out of her face. ELLIE smiles and allows this. KATHERINE holds out her hands, which ELLIE takes as they dance.)

GROUP 1

JUST ONE DAY

GROUP 2

TODAY AND EV'RY DAY

GROUP 1

JUST ONE DAY

GROUP 2

TODAY AND EV'RY DAY

GROUP 1

GROUP 2

JUST ONE
DAY
ONE DAY
TODAY AND
EV'RY

JUST ONE
TODAY AND EV'RY DAY
TODAY AND EV'RY

EV'RY

EV'RY

EV'RY

EV'RY

ALL

EV'RY
EV'RY
TODAY AND EV'RY DAY!

(FLETCHER and MIKE play around with the hourglass. KATHERINE and ELLIE quickly snatch it away – no need to go there! ALL pose for a wedding photo. End of show.)

#21 – Bows

#22 – Exit Music

... for Mary Rodgers, today and every day

Musical Numbers

ACT ONE

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Prologue

#0

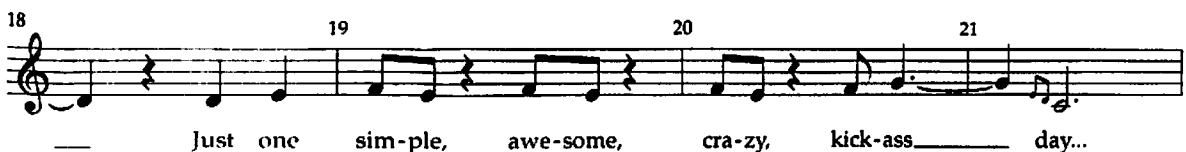
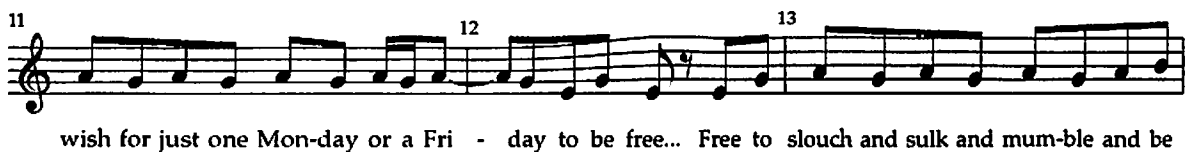
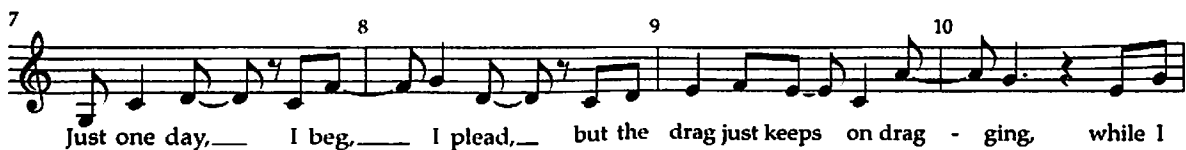
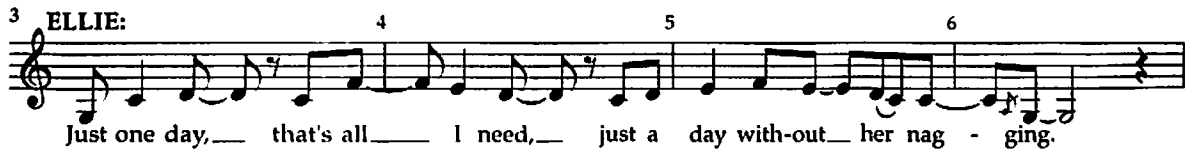
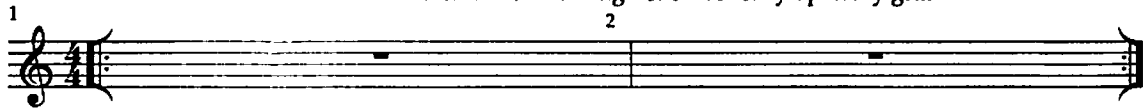
TACET.

Just One Day

#1

Cue: Segue as one from No. 0 "Prologue"

ELLIE: That morning... she was really up in my grill.



22-31

[Dialogue]

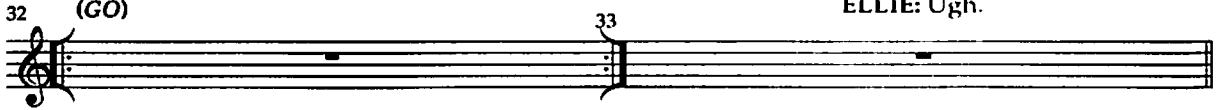
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(TORREY directs the FISH VENDOR.
KATHERINE looks at ELLIE.)

KATHERINE: Oh, Ellie, didn't you wear that
yesterday? It hasn't been improved by time. I
wish you'd change. (exiting) Please change!
(GO)

ELLIE: Ugh.



34 (ELLIE):

35

36

37



One more day, she's on my back. She's been rid-ing me for - ev - er

38

39

40

41



on my faults and all I lack, and all I... oh, what - ev - er. 'Cause I'm

42

43

44



la-zy and I'm av-rage, and I'm slop-py, for a start. And I know she'd like a daugh-ter who was

45

46

47

48



pret-ty, thin, and smart. And I know she's freak-in' per-fect, but I'll nev-er be that way.

49

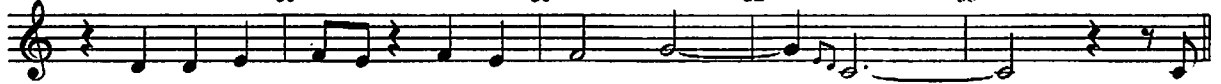
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51

52

53

KATHERINE:



Not for a sing-le, sol - i - tar - y day! To-

54

55

56



mor-row is the wed-ding, and to - night is the re-hears-al, and there is no room for er-ror, I mean

57

58

59



not one flaw. We've got guests in just ten hou-rs, dress the ta-bles, trim the flow-ers, I want

#1 - Just One Day

60 TORREY: 62

beau-ty and per-fec-tion, I want to-tal awe. And with Wed-dings Mag-a-zine here for a

63 KATHERINE: 65

fea-ture on the scene here, the bus-'ness is de-pend-ing on this one suc-cess. Now

66 **A bit slower** 67

breathe, but thank you, Tor-ry, and in fact, that is the sto-ry, so get

68 **accel.** 69 **A tempo** 71

mov-ing, move this pro-duce, and re - move this mess!

TORREY: You heard her! Move!
(The STAFF disperses.)

72 KATHERINE: 73 74

Just one day is all I want with my fam - i - ly u - ni -

75 76 77

- ted. Fears at bay, no fights, no taunts, just the

78 79 80

four of us de - light - ed. I mean look, I love my kids, I love my

81 82 83

work, I love my life. And I love my fi-an-cé and in a day I'll be his wife. And I'll

84 85 86

throw the per - fect wed-ding and I'll throw the bride's bou - quet.

87 88 89 90 91 **Vamp**

And we'll have one hap-py, lov-ing, fam - 'ly _____ day.

92-93 [Dialogue] 94-102 9

[Dialogue]

103 104 105 106 **KATHERINE:**
Stop yelling! (GO ON)

Stop yelling! (GO ON)

107 **KATHERINE:** 108 109

One more day she'll fight and fuss when her joy is all I'm af-

110 111 112

- ter. It's been a long tough time for us. Now it's

113 114 115

time to hear some laugh - ter. 'Cause I on-ly want her hap-py and, well,

116 117

punc-tu - al, and clean, but she mum - bles and she grum - bles, and at times

118 119

she's out-right mean. She's bright and so in - sight - ful, but those

120 121 122 123

traits aren't on dis-play. Well, not late-ly... of-ten...

124 **Vamp** 125 126 **Vamp** 127-128

ev-er... not to - day.

129-130 [Dialogue] 2

131-134 [Dialogue continues] 4

135-138 **ELLIE: (cont'd)**—I really want to win.
There's just one issue... (GO) 139 140

141 **ELLIE:** 142 143

Just one day, — that's all — I seek, and I have been ask - ing — nice -

144 145 146

- ly. — Just one day, — it's not a week. It's a

147 148 149

night, to speak pre - cise - ly. And the Hunt is not a stunt, it's my on -

150 151 152

- ly shot at fame. To be some-one who is some-thing, not just "what's her_ name." If I'm

153 154 155

in it, I can win it, if she'd on - ly say — o - kay... —

Freaky Friday

#1 - Just One Day

156 157 158

We'd be off and run-ning, gun-ning for one fun and per - fect__

ELLIE: Mom.
Mom.

[Dialogue]

Mom!

159 160-162 3 163 KATHERINE:

__ day!

El - lie

164 (to CATER WAITER) (to FISH VENDOR)

165 166

dear, it's not the time. No, that ap-ron is a crime, and that sea-bass is-n't fresh, it's three

167 ELLIE: 168 169

__days dead. Mom, I real-ly need to know if I can... Wait, now, where'd she go? God, I'll

170 171 172

nev-er draw her foc-us from__ the__ bread.__

Mom, it's just a lit - tle

KATHERINE:

It's a mil-lion lit - tle things from the

MIKE:

Kath-'rine,

173 HAN, GRETCH,
ELL:

thing— just a sil-ly rite of spring and I would-n't e - ven ask you, but, um, well,

174 TORREY, G'MA,
CW 2, 3:

ries-ling to the rings, but I got this, 'cause I live to work this way— What a

175

oh, one oth-er thing. See, the jewel-er sized the ring. It's a lit - tle large,— but

FLETCHER:

Mom Mom Mom

176 177 178

— now, don't yell. Sim-ply say "O-kay."

**+KATHERINE,
CATERWAITER 4, GRANDPA: +GRANDMA,
CATERWAITER 1:**

day! What a day— What a day—

+CATERWAITER 2, 3:

real - ly who can tell? It's o - kay.—

Hey Mom Hey Mom Hey

179 180 181

O-kay? O-kay? O-kay?

Yay! Yay! Yay!

+FLORIST: MIKE:
It's o-kay. It's o-kay. It's o-kay.

Hey Hey Hey Hey Hey Mom

WOMEN (CW1, G'MA, FL)
MEN (CW 2, 3, 4, G'PA): (concert)

What a

182 183

O - kay?

TORREY, KATHERINE:
God, the souf - fle!


Hey

day!

**EL, HAN, GRETCH, G'MA
TORREY, FLORIST, CW 1, 4:**

**HAN, GRETCH, TORREY, G'MA,
ELL:
CW 2, 3:**

184 185 186 187



Just one day, ___ that's all ___ we get, the Hunt, the sto - ry. ___

**FLETCHER, CW 2
MIKE, CW 3, FISH VENDOR, G'PA:**



Just one day, ___ that's all ___ we get 'til the vows;

KATHERINE:




Just one day to show my skills, ___


**EL, HAN, GRETCH, G'MA
TORREY, FLORIST, CW 1, 4:**

**HAN,
GRETCH,
ELL:**


188 189 190 191



Just one day, ___ sun-rise, ___ sun-set. Then that night in all ___ its glo - ry. ___ Just
+CW 4:



Just one day, ___ sun-rise, ___ sun-set. Then that night in all ___ its glo - ry. ___



to get press that gets the jobs ___ that pay the bills;


**ELL
HAN
GRET:**

192 193 194




say the word and we'll be on our way, on our way ___

(FLETCHER up)



We're on our way ___



to show what I can do, and say what I can say in just one ___

#1 - Just One Day

**ELLIE, HANNAH, G'MA
GRETCH, CWS:**

195 +CW1: 196 197 198

— for one per-fect, win-ning, stel-lar, kick-ass,

— for one per-fect, win-ning, stel-lar, kick-ass,

**TORREY
KATHERINE:**

day; for one stress-ful, bu-sy, anx-ious, high-stakes, do or die

199 200 201 202 203 204

cra - zy day! _____

cra - zy day! _____

**WOMEN (CW1, G'MA, FL)
MEN (CW 2, 3, 4, G'PA): (concert)**

cra - zy day! _____

#1A

The Hourglass

Cue: **KATHERINE:** That's enough.
 (to **FLETCHER**) You're not a weirdo.
 (to **MIKE**) Could you take him to school?
MIKE: Yeah. C'mon, Fletch.
 Eleven-thirty, back here to go over the ceremony?
KATHERINE: Yes!
 (**MIKE** and **FLETCHER** exit. **ELLIE** flips the hourglass.)
ELLIE: (under her breath) I hate you.
KATHERINE: Excuse me?

The Calm Before the Storm ♩ = 150

ELLIE: I hate you.
KATHERINE: I hate your attitude!

1

2

ELLIE: 3

I don't need to live all large... I'd just

4

5

6 **KATHERINE:**

(**ELLIE:**) Oh my

like to be in charge of the things I do and eat and how... I dress.

7 (**KATHERINE:**)

8

9

dear, I wish you knew all the work I have to do just to keep you in your munch-ies and

10 (**KATHERINE:**)

(**ELLIE** flips the hourglass defiantly.)

11

... your... mess. Put that down! If you knew what I go

ELLIE:

If you knew what I go through... walked a

12 13

through, — worked a day in grown-up shoes, — you should see all of the
day in my old shoes — well, then may - be you would see and you would

14 15

rea - sons why I can't say — yes. —
just say yes. If you knew what I go through, how it's

16 17

Oh, I'd love to be in school, have a
hel - lish - ly un - fair.

18 19

day with - out a care. How I wish — you'd un - der - stand and see —
How I wish — you'd un - der - stand and see —

20 21

— the world my way for just one day!—

— the world my way for just one day!— For

22 23

— For just one day!— One

just one day!— For just one

24 25

day... day...

day... day...

(The Switch: ELLIE and KATHERINE feel their souls exit one body and enter the other. From this point forward, "ELLIE" designates Katherine's soul in Ellie's body, and "KATHERINE" designates Ellie's soul in Katherine's body.)

Vamp (until ELLIE and KATHERINE switch notes)

26 27

—

—

I Got This

#2

Cue: KATHERINE: Uhh... my life is complicated! And tiring! And hard!
ELLIE: You go to school. You come home. Easy.
KATHERINE: You make party food and then you go to the party. Wow.

Samba, light at first

KATHERINE: (cont'd.) Don't worry about me. I'm good.

1 2 3 4 KATHERINE:

I

5

got this. I got this. I can

9 10 11 12

see what to do_ for me_ to be you_ I got this. I'll

Gaining confidence...

13 14 15 16

bake stuff. I can fake like I make stuff_ like you. I'll

17 18 19 20

have a laugh, have my cof-fee half-caff, and then yell at the staff_ on your_ be-half. I.

21 Tempo ♩ = 96 22 23 24

got this. Yeah, I got this. Put a

25 26 27 28

stick up my butt, — be quick — to say "What? That, not this." I'm per -

29 30 31 32

fec - tion. I don't need your di - rec - tion — at all.

33 34 35 36

Call me a slob — or a slack-er-ish blob, I can act like a snob — and fool — that mob. I

37 38 39 40

got this like it's my job. **ELLIE:** Good...

Vamp (out on any bar)

[Dialogue]

41-42 43 44

ELLIE: I got this.

45 46 47 48

Yeah, I got this. Do my hair with some care, — I'll primp

49 50 51 52

— and pre-pare — I got this. I'm de - light - ed.

53 **KATHERINE:** 56 **ELLIE:**

It's not right you're ex - cit - ed— for school. Scoff if you may, it's a

57 60

part I can play, and it's on-ly a day,— and so I say I got this.

61 64

Yes, I got this. I'll be bright and de-mure,— act right-

65 68

— 'til I'm sure they've bought this. I'll show you.

69 72

No, no-bod-y will know it's— not you. Leave it to me— 'cause how

73 76

hard can it be? When I've got my de-gree— and such es-prit, I got this.

77 81 **(ELLIE):**

Soon you'll— see.— I

82

83 84 85

think I'm look-ing for-ward to my day, to tell- the truth, a

86 87 88 89

day a - mid the en-er - gy— and in - no - cence— of youth. A

90 91 92 93

thou-sand fel-low stu-dents all— ex - cit-ed just— like me. A com-

94 95 96 97

mun - i - ty— of learn-ers, real-ly, how hard could it

98

99 100 101

be? _____ How hard could it

Darker, with attitude

FEMALE STUDENTS:

102 103 104-106 107

be? _____ I

108

109 110 111

got this. I got this. I

MALE STUDENTS:

I got this. I got this. I

112

113 114 115

got this. I got this. I got this!

got this. I, _____ I got this!

ELLIE: (a bit distracted) Good morning. Good morning.

WELLS: Hey! Here comes the Listmaster! (GO ON)

STUDENTS:

116-118 119 120 121 ADAM:

A-dam! Ahh Now,

Pop Swing Feel, swing ♪'s

122

123 124 125

lis-ten up, you hunt-ers, here's the rules— and here's the deal.— The

126 127 128 129

list goes up on - line at nine, and then the Hunt's for real.— Don't

Freaky Friday

#2 - I Got This

130 131 132 133

schmooze for clues, 'cause I'll re-fuse. I on - ly do - what's right 'cause

134 135 136 137

I'm List - mast - er Ad - am — and my word is law to - night.

Original Feel

138 (ADAM): 139 140 141

Yeah, to - night's the night.

ALL STUDENTS:

His word is law to - night. — To - night's - the night.

142 143 144 145

(GROUP 1):
Who!
We

146 147 148 149 **ALL WOMEN:**

got this. We got this. And we're

(GROUP 2): **ALL MEN:**

We got this. We got this.

(ENSEMBLE): 150 151 152 153

read-y to roll, not quite in con-trol. We got this. List -

154 155 156 157

mas - ter, please talk fast - er. At last the Hunt is here!

158 **GRETCHEN:** **PARKER:** **HANNAH:** 159 160 161 **ADAM:**

Give us the news and a clue to the clues 'cause I'll die if I lose. I

ALL:

I swear — I will.

162 163 164 [Dialogue] 7
 got this. All must chill. 165-171

172 [Dialogue] 8 [Dialogue] 4
 172-179 180-183

[Dialogue] 5 Vamp HANNAH: (last x) 189
 184-188 No. You

190 191 GRETCHEN: 192 Swing ♪'s 2
 loooooove him. Oh god, it's Sa-van-nah. 193-194

195 Straight ♪'s [Dialogue] 14 SAVANNAH: You better believe it. (GO ON) Safety 209 SAVANNAH: 210 I

211 212 213 214
 got this. I got this. I'm the

215 216 217
 Queen of the Hunt,— you're green,—you're a grunt. I got this.

218 219 220 221

You'll lose, girl.— If you choose to re - fuse, girl,— to

222 223 224

see you should-n't be-gin— with a war you can't win 'cause I'm

225 (SAVANNAH): 226 227 228

smart-er than sin,— I'm rich,— and I'm thin. Sav - an - nah, *vox hu -*

ALL STUDENTS:

Look out it's Sa-van-nah.

229 230 231

man - a, is the cock of the walk, I'm talk -

She's our *vox hu - ma - na.*

232 233 234 235

in' the top ba - na - na. So trust me.

She's the top ba-na - na. Uh -

236 237 238 239

Watch the Hunt end with just me_ on top. I nev-er fail. No, I

oh Top!

240 241 242

al-ways pre - vail. Ask Har-vard and Yale.. So weep_ and wail._ I

So weep_ and wail._

243 244 245

got this. Kiss my tail!

She's got this!

(trying to convince herself)
ELLIE:

2 248 249 250

246-247 I got this.

251 252 2

253-254

I got this.

(DR. EHRIN enters. He looks at ELLIE, taps his watch.)

DR. EHRIN: Ellie Blake. Where are you supposed to be right now?

ELLIE: I don't know. (GO ON)

G.P. 256 **rall.**

255 256-258 259

The Cake

#2A

TACET

#3

What You Got

Cue: DANIELLE: Katherine, if I'm going to write a *Weddings Magazine* cover story, I need to know the woman behind the bride behind the wedding.

KATHERINE: (*uh-oh*) Right.

DANIELLE: Who is the real Katherine Blake?

KATHERINE: 2 Rubato (bluesy and soulful)

1  3 4 5

I'm up-tight and neur - o - tic. I crave com-plete con-trol. But

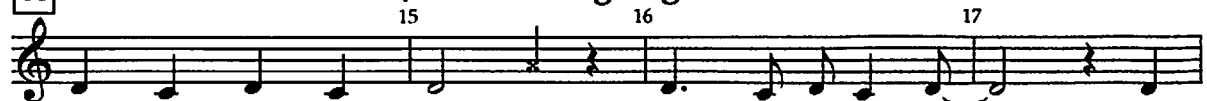
6  7 8 9

ba - by, I do— ma - gic with just a mix - ing bow-o - owl. I

10  11 12 13

some-how stay this skin-ny while bak - ing gi - ant cakes. I

14 A bit slower at first, but starting to groove...

 15 16 17

guess that's just my jam, hehh... jam... It's who I am.— I

18  19 20 21

do... you do what it— takes!— You— use

22 $\text{♩} = 112$  23 24

what you got. Yeah, — what you got. I'm

25 26 27 28 (to LOUIS)

bad - ass at the cook - ing and pret - ty damn good - look - ing... Right?

29 30 31 (to TORREY)

Tell me that— I'm not. I'm

32 33 34 35

one an - noy - ing hu - man, but give me sage— and cu - min, I'm

36 37 38 39

one hot shot. You bake your cake with what you— got.

KATHERINE: I'm the kind of bride who likes a fun party!
And this is a killer cake. Thanks to you.

TORREY: Thanks to me?
You designed the cake.
It's your recipe! (GO ON)

40 **Vamp** (out any beat)

40-43 44 Now,

45 46 47 48

Tor-rey here, is ner - vous. I snap, and Tor-rey freaks. But

49 50 51 52

look at her mer - ingue— there— the per - fect lit - tle peaks! She

53 acts like I'm the boss. 54 We both know it's not true. 55 I 56

57 dic - tate like a jerk, 58 she some - how makes it work. 59 TORREY: 60 I

61 KATHERINE: do? You do! 62 TORREY: Yes, I do! 63 KATHERINE: 'Cause that's 64

65 (KATHERINE): what you got. 66 It's what you got. Your 67
TORREY: It's what, what I

68 rab - bit - like re - flex - es 69 are key to our suc - 70
got. Hoo!

71 (KATHERINE):

(to DANIELLE)

72 73 74

ces - ses... You keep this kitch - en hot! _____ If

(TORREY):

Hoo!

TORREY
DANIELLE:

Hot!

Hot! _____

LOUIS:

Hot! _____

75

76 77 78

I get all_ the glo - ry, the cre-dit goes_ to Tor - rey 'cause

Hot!

Hot!

79

80 81 82

I_ do_ squat. You make it work with what you_ got_

TORREY:

TORREY
DANIELLE:

What?!

What you_ got_

What you_ got_

83

KATHERINE:
84 85 86 87
What you got. You _____ hoo!

TORREY:
What I got. You _____ hoo!

DANIELLE:
You _____ hoo!

LOUIS:
You _____ hoo!

88 89 90

What you got. you _____ To -

What I got. you _____

What you got. you _____

you _____

91 92 93 94

mor-row I _____ will mar-ry a man that I _____ just _____ met. The

TORREY
DANIELLE:
Hoo _____

LOUIS:
Hoo _____

95 96 97 98

wed-ding is in - sane... the cake's the best_ you'll get. I'm

Oop! Hoo

99 100 101 102

cold and I'm with - hold - ing, and put that in_ your book. But

Oop!

103 104 105 106 107 108

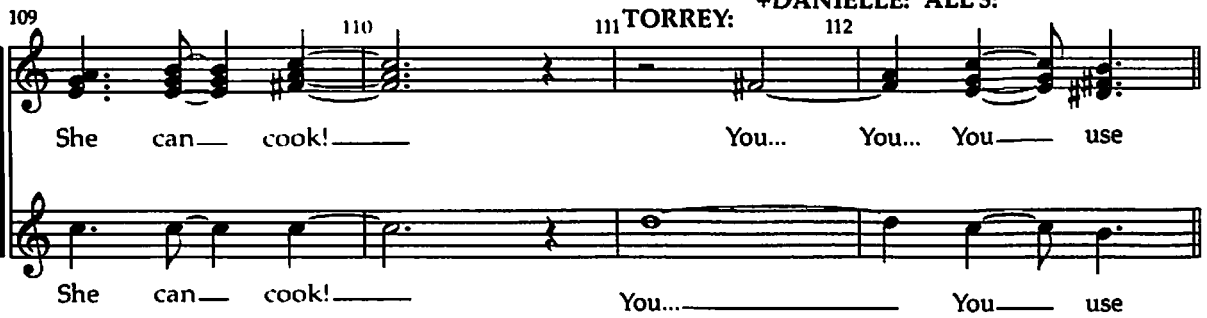
give this girl a knife, then hold on for dear life, 'cause she can cook! Yeah!

LOUIS: Yeah!

Ah! Ah!

**KATHERINE
TORREY
DANIELLE:**
108

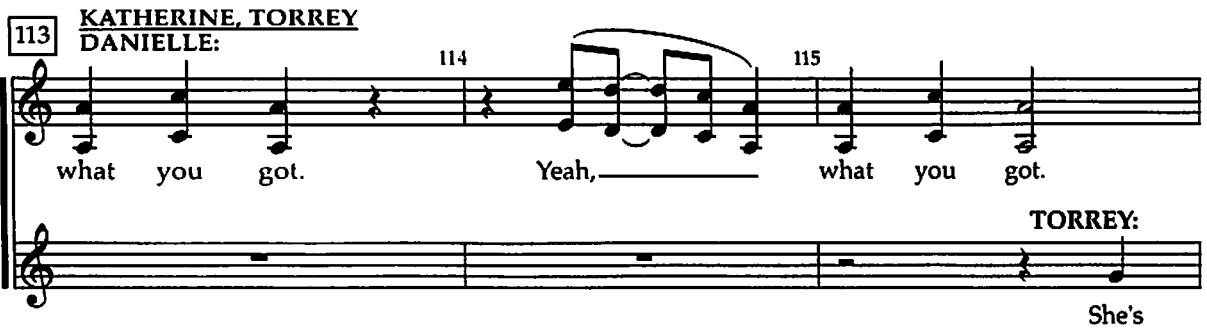
109 110 111 TORREY: +DANIELLE: ALL 3: 112



She can cook! You... You... You use

She can cook! You... You use

113 **KATHERINE, TORREY**
DANIELLE: 114 115

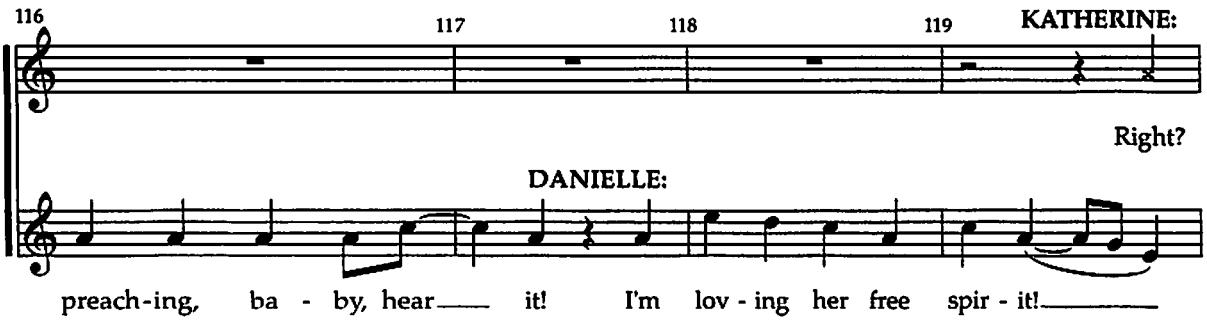


what you got. Yeah, what you got.

TORREY:

She's

116 117 118 119 KATHERINE:

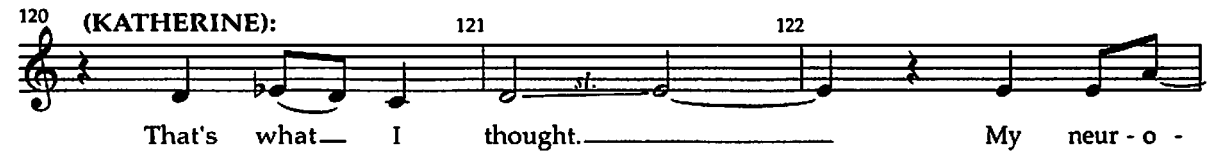


Right?

DANIELLE:

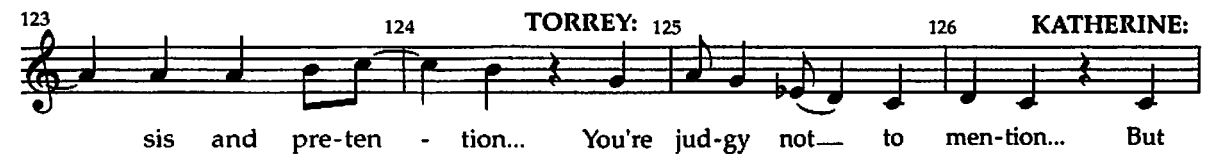
preach-ing, ba - by, hear it! I'm lov - ing her free spir - it!

120 **(KATHERINE):** 121 122



That's what I thought. My neur - o -

123 124 TORREY: 125 126 KATHERINE:



sis and pre-ten - tion... You're jud-gy not - to men-tion... But

127 (KATHERINE):

128 129 130

throw it in the pot!— You bake your cake with what you got.—

131

132 133

What you got!—

TORREY DANIELLE:

What you got! What you got!

LOUIS:

What you got!

134

135 136

Hoo— hoo What you got!

Hoo— What you got!

137

138 139 140

Hoo— You make it— hot— with

What you got! Hoo— You make it— hot—

141 142 143 144

what you, what you, what you, what you got!—

145 146 147 148

What You Got (Playoff) TACET

3A

Adam's Theme

3B

Cue: GRETCHEN: Since when do you want to do anything for your mother?
HANNAH: You said that all she cares about is the wedding.
ELLIE: I said that?
HANNAH: Ell, we're a team. We have to do the Hunt together.
Please don't give up.

1 (ADAM enters.) 2 STUDENTS: 3 MR. BLUMEN: MR. BLUMEN:
A - dam! (sigh) Nice of you to join us.

Oh, Biology

Cue: ELLIE: You know, Savannah,
today I feel pretty comfortable with a knife.
*(ELLIE takes her scalpel and definitively
slices the frog right down the middle.)*

MR. BLUMEN: Very good, Miss Blake!

ADAM: Whoa.

*(ADAM leans in, puts his hand on Ellie's.
She looks up. His hand stays. They look at each other
for a split second, then she moves away.)* Sorry.

ELLIE: Um. That's okay!

Pop ♩ = 122

5

ace at all an-a-tom-ies, a mast-er of dis-sec-tion, an ex-pert chef who wields an ex-pert

8

knife. But still I sense a grem-lin in this sys-tem of per-fec-tion. There

11

clear-ly are still mys-ter-ies-to life. It's king-dom, phy-lum, class, and then it's

STUDENTS:

Mmm

14 15 16

or-der, fam-'ly, gen-us. It all comes back to me like chi-ld's play. Then he

Mmm Mmm Ooh, aah,

17 18

leans o - ver my should-er there, in all his long and lean-ness, and

Mmm Mmm

19 20

cuts my hard - earned know - ledge clean a - way. I

Mmm Clean a - way

21

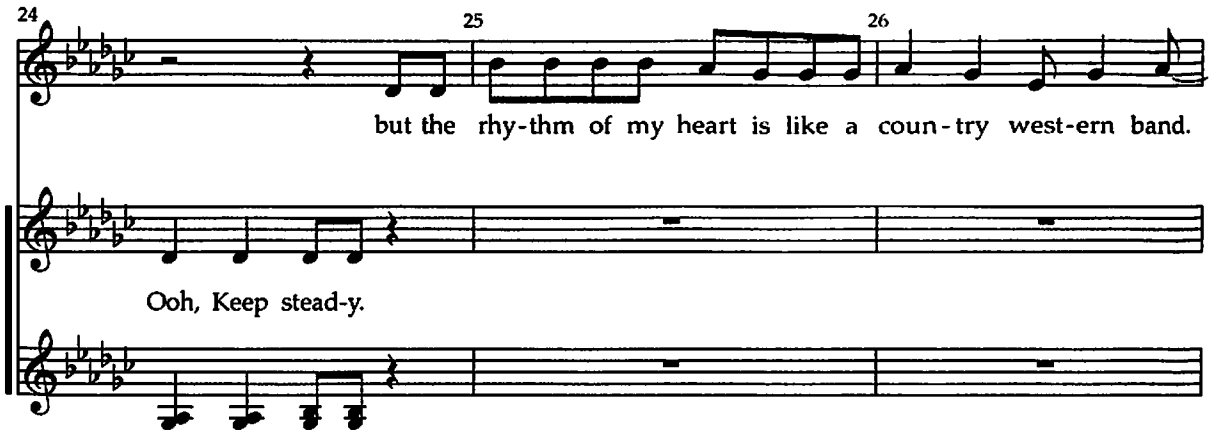


try to keep a foc-used mind— and stead-y hand,—

Ooh, Keep fo-cused.

Detailed description: This block contains the first system of music, measures 21 through 23. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. Measure 21 is boxed with the number 21. Measure 22 has the number 22 above it, and measure 23 has the number 23 above it. The lyrics are "try to keep a foc-used mind— and stead-y hand,—" and "Ooh, Keep fo-cused."

24



but the rhy-thm of my heart is like a coun-try west-ern band.

Ooh, Keep stead-y.

Detailed description: This block contains the second system of music, measures 24 through 26. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has four flats and the time signature is 4/4. Measure 24 is boxed with the number 24. Measure 25 has the number 25 above it, and measure 26 has the number 26 above it. The lyrics are "but the rhy-thm of my heart is like a coun-try west-ern band." and "Ooh, Keep stead-y."

27



Oh, bi - ol - o - gy, what have you

Whoa, whoa, whoa, oh!

29

Detailed description: This block contains the third system of music, measures 27 through 29. It features a vocal line with lyrics and two piano accompaniment staves. The key signature has four flats and the time signature is 4/4. Measure 27 is boxed with the number 27. Measure 28 has the number 28 above it, and measure 29 is boxed with the number 29. The lyrics are "Oh, bi - ol - o - gy, what have you" and "Whoa, whoa, whoa, oh!".

30 31 32

done to me? Why can't my grown-up brain con-trol my teen-age parts? Oh, bi-

33 34 35

ol-o-gy, why won't you let me be? Why can't you be hum-ane and still our beat-ing

36 37 38

hearts be - fore the cut - ting — starts...?

ADAM: (*deeply impressed by Ellie's work*)
Huh. Shyeah. Ellie. Check it! Whu hu hu huh. Man.

39-40 41 **ELLIE:** 42

He's in - ert and in-ar-tic-u-late, - a

STUDENTS:

Ooh

43 44

spec - i - men of tru - ant. And though we're both six - teen, he's much too

ooh

ooh

45 46

young. My a - myg - da - la — is ful - ly formed, my

Much too young Ooh

8

Detailed description: This block contains the musical notation for measures 45 and 46. It features three staves: a vocal line in treble clef with a key signature of three flats and a common time signature, a piano accompaniment line in treble clef, and a bass line in bass clef. The lyrics are: 'young. My a - myg - da - la — is ful - ly formed, my' for measure 45 and 'Much too young Ooh' for measure 46. A circled number '8' is located at the bottom left of the bass line.

47 48 49 ADAM:

front - al lobe - is flu - ent, then pher - o - mones go futz - ing with my tongue. That's

ooh Ah

8

Detailed description: This block contains the musical notation for measures 47, 48, and 49. It features three staves: a vocal line in treble clef with a key signature of three flats and a common time signature, a piano accompaniment line in treble clef, and a bass line in bass clef. The lyrics are: 'front - al lobe - is flu - ent, then pher - o - mones go futz - ing with my tongue. That's' for measure 47, 'ooh' for measure 48, and 'Ah' for measure 49. The name 'ADAM:' is written above measure 49. A circled number '8' is located at the bottom left of the bass line.

50 51 52 ELLIE:
(to ADAM)

totes am - aze, I'm way im - pressed, — like, sweet, tech - nique. Um, like

Ho - ly cow!

8

Detailed description: This block contains the musical notation for measures 50, 51, and 52. It features three staves: a vocal line in treble clef with a key signature of three flats and a common time signature, a piano accompaniment line in treble clef, and a bass line in bass clef. The lyrics are: 'totes am - aze, I'm way im - pressed, — like, sweet, tech - nique. Um, like' for measure 50, and 'Ho - ly cow!' for measure 52. The name 'ELLIE: (to ADAM)' is written above measure 52. A circled number '8' is located at the bottom left of the bass line.

53 (to herself) 54

tot - al - ly, — um, thanks. Good Lord, now, can't I e - ven speak?—

55 56 57

Oh, bi - ol - o - gy, what have you

La la la la la la la la la la Oh, bi - ol - o - gy,

58 59 60

done to me? My o - ver - for - ty soul... is in a teen cli - ché. Oh, bi -

done to me; ooh teen cli - ché

61 62 63

ol - o - gy, why won't you set me free? 'Cause I'm not in con - trol when hun - ger has its

ol - o - gy, set me free... ooh

mp

mp

ELLIE: Focus, Blake, focus.

64
say and hor-mones have their— way.
65
66
hun-ger has its say and hor-mones...

WELLS: 68

67
Hey, take a look at El-lie Blake. She

HANNAH: 70

71 SAVANNAH:

69
does this lab-work great! Poor Ker-mit there, he had no chance. That

PARKER:

72
girl is on my nerves to-day.— I bet-ter set her straight. It's

ADAM: 76

74
fun to make a dead frog dance.— I nev-er knew that El-lie Blake was

77
such a sci-ence whiz. She's smart, of course, so it makes sense,— but

80 81

some-thing's up with her to-day.— I don't know what it is. She's, like, on

82 83 **ELLIE:** 84

fi - re, she's so in - tense.— He's so in - tense.—

STUDENTS:

It's so in - tense,

85 **PARKER:** 86 **ELLIE:** 87

And I'm so dense. Oh, bi - ol - o - gy, look what you've

mp <

— dense Oh, bi - ol - o - gy, look what you've

88 89 90

done to me. My heart is in a pan, my brain is out to sea. Oh, bi -

done to me. My heart is in a pan,— my brain is out to sea. Oh, bi -

91 92

ol - o - gy, why won't you let me be? Please help me

ol - o - gy, why won't you let me be? Please help me

ol - o - gy, why won't you let me be? Please help me

Detailed description: This block contains the first system of music, measures 91 and 92. It features three staves: a vocal line and two piano accompaniment staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "ol - o - gy, why won't you let me be? Please help me".

93 94

if you can. Please hear my pain - ful plea, bi -

if you can. Please hear my pain - ful plea, bi -

if you can. Please hear my pain - ful plea, bi -

Detailed description: This block contains the second system of music, measures 93 and 94. It features three staves: a vocal line and two piano accompaniment staves. The key signature has three flats and the time signature is 4/4. The lyrics are: "if you can. Please hear my pain - ful plea, bi -".

95 96 97 98

cresc. poco a poco

ol - o - gy, bi - ol - o - gy, bi -

cresc. poco a poco

ol - o - gy, bi - ol - o - gy, bi -

cresc. poco a poco

ol - o - gy, bi - ol - o - gy, bi -

Detailed description: This block contains the third system of music, measures 95 through 98. It features three staves: a vocal line and two piano accompaniment staves. The key signature has three flats and the time signature is 4/4. The lyrics are: "ol - o - gy, bi - ol - o - gy, bi -". The instruction "cresc. poco a poco" is written above the first and second staves. The piano accompaniment includes a prominent bass line with a walking bass pattern.

(The bell rings.
STUDENTS *disperse.*)
ADAM: Later.
ELLIE: Sup. (GO)

Freely

99 100 101 102 **ELLIE:**

ol - o - gy. ————— Please set me—

ol - o - gy. —————

103 **A tempo** 104 105 **rall.** 106

free... —————

free... —————

Set me, set me free... ————— Ooh

Set me free... ————— Ooh

Vows

#5

Cue: MIKE: Katie, I know how important it is for you to have all the details perfect. The vows are important to me. I want to stand up there with you tomorrow, in front of everyone we love, and say words that come from us.

Ballad ♩ = 76
MIKE: (cont'd.) Why don't I read you what I've got so far.
KATHERINE: Oh no no no no! That's okay—
(MIKE unfolds a sheet of paper.)

2 3 **MIKE:**

I'm not a man— of ma-ny words, and

4 5 6 **KATHERINE:**
That's really nice.

none that can— con-vey— ex- act-ly how I felt when I— first saw your face— that day.

7 (MIKE): 8

I'm not a man— who makes a speech or flouts a fan- cy rhyme, so

9 10 11 **KATHERINE:**
That was so good.
(MIKE):

all that I— can say is I— will love you for— all— time. And I


12 13

feel some-how I know you like I've known no one be-fore,— but

14 15 16

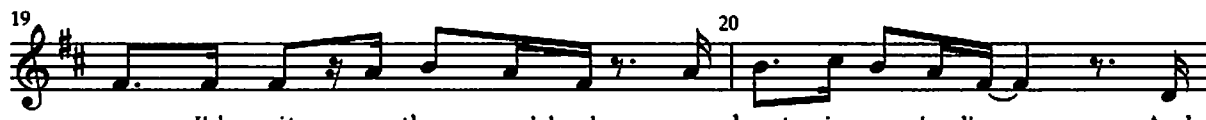
still, I know,— there's more.

17 18



I'm not a man— who writes a book... that gift, it is - n't mine. For

19 20



you, I'd write a thou - sand books, my heart in ev - 'ry line.— And

21 22




ev - 'ry book— would tell— of you,— and what our life— will— be, and

23 24 25



through it all,— you'd stay a stun - ning mys - ter - y— to me.— 'Cause I

26 27




feel some - how— I know you like I've known no one be - fore,— though I

28 29



know for all— I know of you, there al - ways will be more,— 'cause

30 31 32



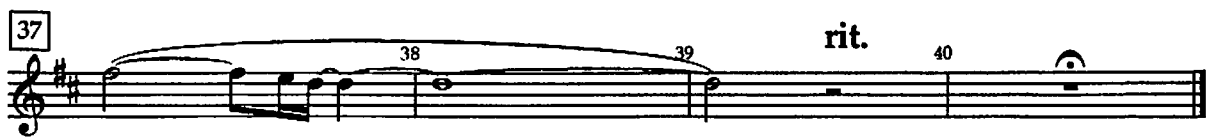
love is in— the know - ing, and the wish - ing that you— knew... and

33 34 35 36



Kath - erine, my Kath - erine... I love

37 38 39 40 *rit.*



you. _____ [APPLAUSE SEGUE]

Busted

Cue: Applause segue from No. 5 "Vows"

Pop/Blues ♩ = 93

1 LAUREL: I think you might have sat on some gum. 2 ELLIE: Great. 3 4 ELLIE: What is that? What is that! (to LAUREL) What do you see right there??

5 Vamp (out any beat) LAUREL: A tattoo of... I think it's a dandelion? Cute. (GO ON) 6 7 ELLIE: Why? Why would I do this? (Unnerved, LAUREL continues on her way.) I have a tattoo... on my underage backside!

8 ELLIE: Bust-ed! You're bust-ed! I knew some-how that you could nev - er

10 truth-ful-ly— be trust-ed. 11 A tat - oo? What were you think-ing? Per - fect

12 skin is not for ink - ing. I won't have you be— 13 the star of *Girls Gone*

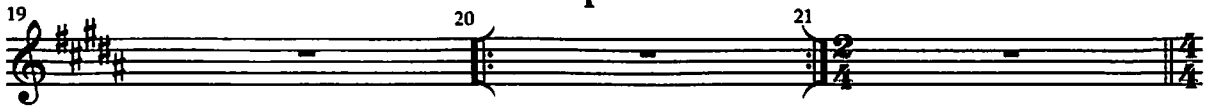
14 Wild.——— Oh, no, you're bust - ed, bust - ed, my 15 (Heavy vibrato!)

16 Vamp (out any beat) 17 [Dialogue] 18 child.———

KATHERINE: I throw these away! Enabler!
(*KATHERINE gives the offending pack to TORREY, who exits, baffled.*)

KATHERINE: Ugh,
that's why my mouth
tastes like carpet!

Vamp



22 **KATHERINE:**



Bust - ed! You're bust - ed! I'm shocked, my world is rocked, and I'm — a



lit - tle bit dis - gust - ed. And it's not like it's no big - gie. Ev - 'ry



time you sneak a cig - gie, you are set - ting off — a ti - ry can - cer



bomb. But now you're bust - ed, bust - ed, dear



Mom. — And what else are you hid - ing that you

32 **(KATHERINE):**



nev - er thought I'd see? —

ELLIE:



And what else are you hid - ing from the

34 35

These bills are o - ver-due,-

princ - i - pal_ and me?_-

36 ELLIE: 37

throw them in the trash. These books are o - verdue... a

38 KATHERINE,
ELLIE: 39

bla - tant waste of cash. And here, a secret spot— A -

40 41 42

ha! I found your stash! This is so not or-gan-ic.

43 KATHERINE:

Bust - ed! You're bust - ed! You're hosed, now I've ex-posed_ you.

ELLIE:

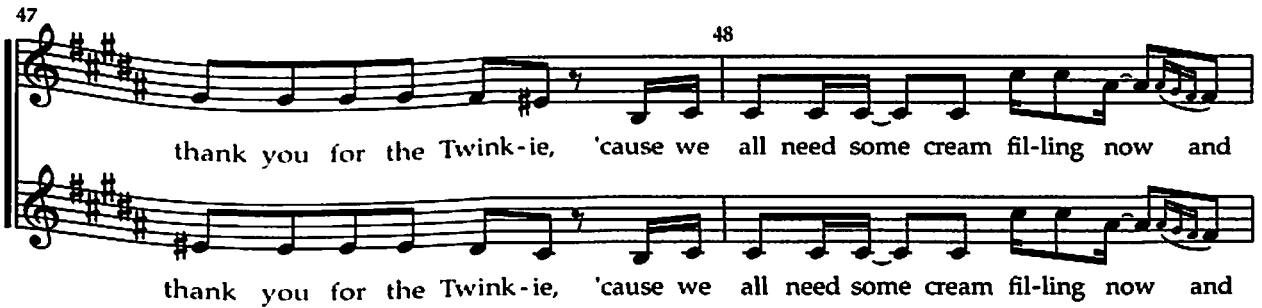
Bust - ed! You're bust - ed! You are

45 46

This is sketch-y and it's hink - y, al-though

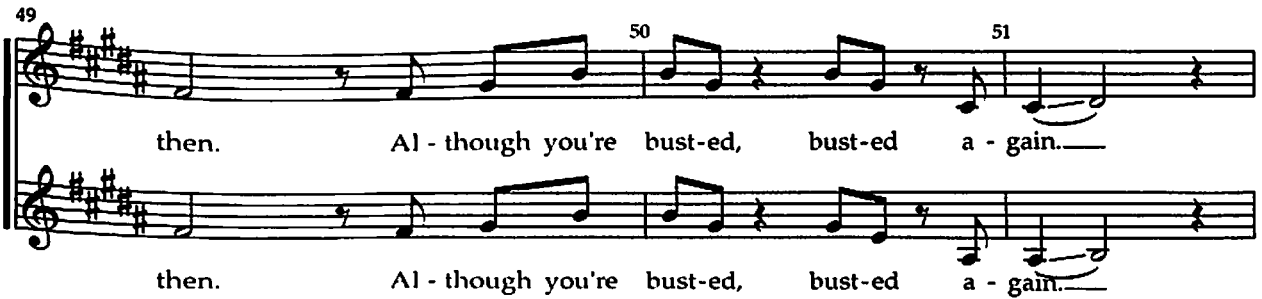
through, you're done and dust - ed. This is sketch-y and it's hink - y, al-though

47 48



thank you for the Twink-ie, 'cause we all need some cream fil-ling now and
thank you for the Twink-ie, 'cause we all need some cream fil-ling now and

49 50 51



then. Al-though you're bust-ed, bust-ed a-gain.—
then. Al-though you're bust-ed, bust-ed a-gain.—

(STUDENTS appear elsewhere in vignettes with their PARENTS.)
ADAM: Mom? Seriously? Calm down.

52 ADAM'S MOM: 53 54



I found your sec-ret munch-ies, so where'd you hide the bong?

ADAM: I don't do drugs!
I eat Cheetos in bed because
they comfort me.

55 GRETCHEN'S MOM: 56 57



I thought this was a scrun-chie. Turns out it was a thong!—

GRETCHEN: Mom!
Get that out of your hair!

58 SAVANNAH: 59 60



I found your sec-ret stash-can-dy corn, Mom? Lame.

SAVANNAH'S MOM:
It should be available year-round.

61 PARKER'S DAD: 62 63



I checked your brow-ser cache. Fox News? For shame!

PARKER: Just
looking for truth, Dad.

64 HANNAH: 65 66 WELLS:

I saw that look... oh jeez, Dad- you're hot for that au pair! I

67 68

found all your C D's, Dad. I knew that you liked Cher.—

PARENTS, STUDENTS:

And dis -

69 (PARENTS, STUDENTS): 70

hon-est - y— can hurt, and lies we can't— ac - cept. But the

71 72

biggest thing— I learned snoop-ing while— you slept— is with

+ELLIE,
KATHERINE:

73 74 75

moms and dads_ and kids, some se - crets should be kept! But now you're

76 **KATHERINE,
STUDENTS:**

bust - ed! You're bust - ed! Your fine and ev - er - shin - y rep - u -

77

**ELLIE,
PARENTS:**

Bust - ed! Bust - ed!

78 **ELLIE,
PARENTS:** 79

ta - tion has been rust - ed. You're cheek - y and you're sneak - y and a

80 **KATHERINE,
STUDENTS:** 81

lit - tle mal - ad - just - ed. I'm mud - dled and be - fud - dled and en -

82 **ELLIE,
PARENTS:** 83

ti - re - ly non - plussed - ed. I told you when you're old - er you would

84 ALL: 85

wish we had dis-cussed it. Now, I'm off to find the rest that you con -

86 87

ceal. — Oh, no, you're bust - ed. Yeah - huh, you're

88 89

bust - ed, Ooh ooh, you're bust - ed, bust - ed for

(As PARENTS and STUDENTS exit...)
 WELLS'S DAD: Cher is an award-winning artist!
 (KATHERINE finds a bracelet-sized box)
 KATHERINE: A box filled with old pasta.

3x That's just weird. (lifts out a necklace)

90 KATHERINE: 91

real. This

92

Poco rubato

ELLIE:

93
neck - lace that I made— her... huh, it's ac - 'tully not— half - bad. The

KATHERINE,
ELLIE:

94 95
journ - al that I gave— her... and the fam - 'ly, with her dad. All these

96 97
sec - rets that she keeps, all these things I wish I'd known. And

rit.

98 99
some I'm glad I know— now, but some should stay her

A bit slower

rall.

100 101 102
own. [SEGUE]

6A

Adam's Theme

Cue: *Segue from No. 6 "Busted"*

ADAM: Whoa. Dude—

KATHERINE: Oh my god could you watch where you're— (recognizes him)

KATHERINE:

1 2 4 6 7
2-5
A-dam!

6B

Adam... Adam...

Cue: ADAM: Your sandwiches are the best thing I've ever tasted. Ellie's lucky.
KATHERINE: Yeah.

Dreamlike, romantic, Beach Boys vocals

STUDENTS:

1
2
3
Ad - am... Ad - am... Whoo _____

4
5
6
Ad - am... Whoo _____ 3 Ad - am Ad - am

7
8 **Molto rit.** 9
KATHERINE: (soulful riff)
Hey... _____

Ad - am Whoo Whoo Whoo _____

Ad - am Whoo Whoo Whoo _____

Freaky Friday

Somebody Has Got to Take the Blame

#7

Cue: DR. EHRIN: Sometimes I like to role-play. Ellie, you pretend to be your mother. Katherine, you be Ellie. Let's talk.

KATHERINE:, ELLIE No.

KATHERINE: I can tell you what's wrong.

KATHERINE: 2 Breezy, cabaret style, rubato

1 I in - fan - ti - lize— my daugh - ter. I'm con - trol - ling, I'm a pill. I

4 mic - ro - mic - ro man - age. I'm all up in— her grill. I de - mand

6 — that she be per - fect... All that pres - sure! All that fuss! I'm a

8 par - ent - ing— dis - as - ter. Don't you think so? Let's dis - cuss. For -

10 give my dar - ling moth - er, and for - get— each thing she said. Put the

12 blame where it be - longs now, square - ly on— my head. I'm reck - less and I'm feck - less. I

ELLIE: It's called parenting.

KATHERINE:

ELLIE:

Freaky Friday

#7 — Somebody Has Got to Take the Blame

(ELLIE starts to show it off.)
TEACHERS, KATHERINE: No!
KATHERINE: At least she doesn't
smoke. Like me. I smoke! (GO)

molto rit. **A tempo** **ELLIE:**

15 16 17

go and get tat-toos! I think it's called a trampstamp. I can show you if you choose. My

18 **KATHERINE:** 19 20

faults are much too num-er-ous— to name. It's aw-ful to ad-mit, but that's the

ELLIE: 21 22 **KATHERINE:** 23

game. Some-bod - y has got to take, some-bod - y has got to take,

KATHERINE, ELLIE: 24 **poco rit.** **Freely DR. EHRIN:** A-ha. **DR. EHRIN:** 25 26

som-bod - y has got to take the blame. It's a

27 **SEÑOR O'BRIEN:** 28

sin - gle par - ent fam - 'ly so you both are filled with rage. Her de -

29 30 **DR. EHRIN:**

vel-op - ment ar - rest - ed at the pre - pre - verb - al stage. Or it

31 32

could be A. D. H.— D., A. D. D., or S. T. D.s I sug-

(Can also speak this next line)

#7—Somebody Has Got to Take the Blame

KATHERINE: Soy cheese?

ELLIE: (overlapping)

This is asinine.


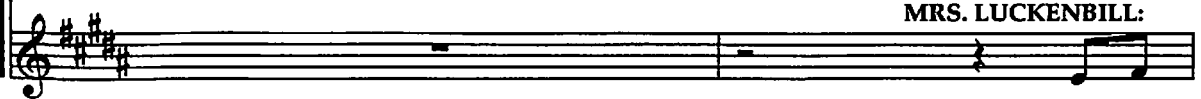
SEÑOR
O'BRIEN:


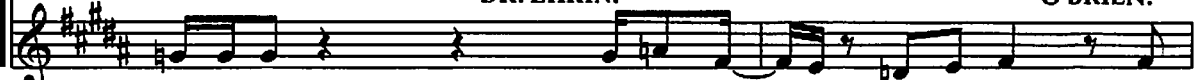
33

 gest that you try Rit-a-lin, and yo - ga, and soy cheese. She's



36 **A tempo**

 func - tion - al - ly un - punc - tu - al. She's rau - cous and she's rude. Ex -

38 (KATHERINE):

 cuse me, es mi hi - ja so per - der la at - ti - tude.
 MRS. LUCKENBILL:

 She's in -

40

 You hear that?
 DR. EHRIN:

 tel - li - gent... But un - foc - used, bare - ly there. I

molto rit.

42 KATHERINE:

 She does not! I swear.
 ELLIE:

 think she smokes the gan - ja... I don't? She's

44 **KATHERINE:** 45 46

(DR. EHRIN): It's not her fault if she's too bright to
wast-ing her po-ten-tial just the same.

47 **KATHERINE** 48
ELLIE:

tame. But some - bod - y has got to take,
EHRIN,
O'BRIEN:
But some - bod - y has got to take,

49 **poco rit.** 50 **MRS. LUCK-**
ENBILL:

some-bod - y has got to take, some-bod - y has got to take the...
some-bod - y has got to take, some-bod - y has got to take the...

51 **A bit faster** (MRS. LUCKENBILL): (SEÑOR O'BRIEN tries to interject.) 52

nough with all the blam - ing, and the sham-ing, no, you hush. The

53 54

arm-chair an - al - y - zing and the psy - cho - bab - ble mush. I'm a

Freaky Friday

#7 - Somebody Has Got to Take the Blame

55 *rit.* 56

teach - er, I should reach her, so the fail - ure here is mine. She's

Colla voce

57 58

bright and she's ar - tic - u - late, her heart and mind are fine. In

59 60 61

all this fin - ger point - ing, this cru - sade, no one thought to check her file... to see she's

ELLIE: The year Dad passed away.

62 63 64

strug - gled for a while... since the sev - enth grade...

KATHERINE:
Just say "died." He died.ELLIE: **Colla voce**
(aside to KATHERINE)

65 66 68

Oh hon - ey, I've been thought - less, and for years... I

69 70 71

nev - er thought your an - ger stood for tears... It's clear to me I have to take the—

A tempo

72 KATHERINE: 73 74

Lis - ten do we have to do this now? I'd rath - er not dis - cuss it an - y -

75 76 77

how. It's high-school-coun-selor b. s. all the same 'cause

poco rit. 79 **poco rubato** [Dialogue]

78 6

no-bod-y— has got to take the blame. 80-85

MRS. LUCKINBILL:
Oh, can it, Kevin.
DR. EHRIN: Eight years
until retirement. (GO)

SEÑOR O'BRIEN: 87 **Operatic!!! Slow and Grand**

86 88 89 90

But some-bod-y has got to take... the blame!!! [SEGUE]

#7A

Blame (Playoff)

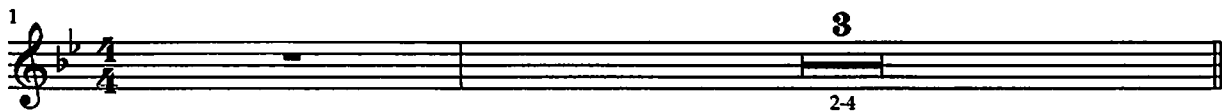
TACET

Shoppin' With My Mom

#7B

Cue: MS. MEYERS: I'm waiting on you, Blake. I don't like waiting.
 KATHERINE: You go to class. I'll go get the thing. See you at home!
 (KATHERINE exits, leaving ELLIE with MS. MEYERS.)

Light, bouncy, annoying (swing ♩ 's) ♩ = 95



5 FLETCHER:



KATHERINE: Shut Up!
 Shut up shut up shut up!
 (beat)
 Can you shut up for
 five minutes?



I Got This (Reprise)

#8

Cue: Segue as one from No. 7C Adam... Adam... (Reprise 1)

Samba, light at first

1 KATHERINE: 2 3 4

got this. I got this. I

5 6 7 8

know what to do.— We'll make— it a clue. I got this. The List -

9 Gaining confidence...

10 11 12

mas - ter can re-lieve this dis - as - ter— for sure. He'll

13 14 15

bend a few rules, then half of the school will hunt for the glass and

(chooses a different word for Fletcher's benefit)

16 17 18

save my... butt. I got this. Let's hit the

KATHERINE: Come on! I gotta call your sister.

FLETCHER: (as CASPIAN) "Sounds good, old girl!"

KATHERINE: Let's go.

19 20 21 22 23 (WHISTLE)

gas.

Watch Your Back!

Cue: MS. MEYERS: Today you will attempt the Meyers Extreme Fitness Obstacle Challenge. You don't pass my fitness challenge, you don't graduate.

Rubato

1 **MS. MEYERS:** 2

Get rea-dy all you los - ers, you T-V-din-ner-win-ners and snack - pack -

3 4

snooz - ers, best be on al - ert!

5 6

No ex-cep-tions or ex-cus-es, you stom-ach-ach-er-fak-ers. No, I don't buy your

Funk/Soul ♩ = 108
Vamp (out any beat)

7 8 rit. 9 [Dialogue] 10

rus - es. Time to feel the hurt!_____

11 **MS. MEYERS:** 12 13

Let's go, let's go! Watch your back. Bet-ter watch your back. Al-ways

14 15

some - one mov - ing fast - er, al - ways some-one on__ at - tack. So,

16
bab-ies, watch your tail.— P. E. is pass or fail,— and I'm— no

18
hack. So hit the floor, hit the ropes, and watch your

Vamp (out any beat)

21 (MS. MEYERS): [Dialogue] 22 23 GRETCHEN:
back! Ell,

ENSEMBLE:
Ooh Ooh Ooh

24 HANNAH: 25 GRETCHEN:
tell us what— you're do - ing. Say you have— a plan.— You're

26 HANNAH: 27 HANNAH, GRETCHEN:
set to do— the Hunt— now? You could-n't, now you can? And

28 29 GRETCHEN:
now you asked Sa-van-nah to be part - ners, Ell, for real? What's the truth?

ELLIE: Girls! I can explain.
HANNAH: Don't bother!
MS. MEYERS: (*blows whistle*) If you can talk,
Blake, you're not breathing hard enough!

30 HANNAH: 31 GRETCHEN HANNAH: 32
What's the plan? What's your deal?

33 STUDENTS:

34
Watch your back! Bet-ter watch your back! (ooh) With a

35 36
look o-ver_your shoul-der, with a look back down the track. To

37 38
run with wolves now, ba-by, you got-ta please the pack...

39 40 41
Bet-ter run like heck. Save your neck. Bet-ter watch your

Vamp (out any beat)

42 (STUDENTS): 43 [Dialogue] 44 ELLIE: That's ridiculous! (GO) 45 ADAM:
back. Ooh Ooh I
Ooh Ooh

46  47

ain't no D. J., El-lie. I don't take re-quests. The

48  49 **ELLIE:**

Hunt, I hold it sa-cred, a bond I won't trans-gress. For


50  51 **ADAM:**

Pete's sake, it's a lark,— at most,— a stu-pid child-ish game. So you say,

52  53

it's my thing all the same.

54 **MS. MEYERS,
STUDENTS:**

 55

Watch your back! Bet-ter watch your back (ooh) 'cause you're

56  57

flail-ing and you're fail-ing and you're sail-ing for a smack. Don't

58 59

piss off the List - mas - ter 'cause he'll nev-er cut you

60 61 62

slack, and a rule's a rule. So, kid, be cool and watch your

63 64

ELLIE:

back! In my day I re - mem - ber that our

65 66

(ELLIE):

phys-ed ed - u - ca - tion was de-light - ful, but this is on - ly pain.

STUDENTS:

Hmm

67 68

This teacher is in - sane. The kids are so un - friend - ly, so un - feel -

Hmm

69 70

ing, so un - help - ful and so spite - ful, and, oh, my musc - les hurt.

Hmm

71 72

MS. MEYERS:

But the les - son that you learn is worth the

Ms. Mey - ers brings the hurt!

73 74 75

burn 'cause life is hard and that's a fact. That's a fact.

Ooh Ooh

76 77

So you bet - ter

Ah

(MS. MEYERS approaches ELLIE, still resting.)

MS. MEYERS: Are you okay, Blake? You want to take a rest?

ELLIE: (tremendously relieved)

I would. Thank you! (GO)

78 STUDENTS:

79 80 81

watch your back! Watch your back!

MS. MEYERS: There is no rest in my fitness challenge! (blows whistle)
Everybody, listen up! Ellie Blake thinks she's earned a break!
You know what that means? Blake is going to start from the beginning!
(holds up a stopwatch) You got one minute. (GO ON)

(ELLIE is forced to do the entire sequence by herself as the STUDENTS watch with disdain.)

82 Vamp (out any beat)

(STUDENTS):

83

Ah

84

MS. MEYERS:

GRETCHEN:

(to ELLIE) Judas!

85

Watch your back! Bet-ter watch your back! Al-ways

STUDENTS:

Watch your back! Bet-ter watch your back! (ooh) Al-ways

86

SAVANNAH:
(to ELLIE) Loser.

87

(MS. MEYERS):

some-one com - ing af - ter, al - ways some-one on - at - tack. You

some-one com - ing af - ter, al - ways some-one on - at - tack.

88

89

run with wolves now, ba - by, and you got - ta please the pack...

run with wolves now, ba - by, and you got - ta please the pack...

90

Bet-ter run like heck. Save your neck. Bet-ter

Bet-ter run like heck. Save your neck. Bet-ter

Bet-ter run like heck. Save your neck. Bet-ter

92

93 ADAM: (to ELLIE) You're not who I thought you were. 94

watch your back! Watch your back! Watch your back!

watch your back! Watch your back! Watch your back!

watch your back! Watch your back! Watch your back!

95

96 *fp* 97 98

back! Oh, watch your...

back! Oh, watch your...

back! Oh, watch your...

[DIRECT SEGUE]

MS. MEYERS:
(in the clear)
Two seconds over.
Fail! (GO ON)

#9A

Watch Your Back! (Playoff)

Cue: Direct segue from No. 9 "Watch Your Back!"

1 MS. MEYERS: 2 3

Watch your back! Watch your

STUDENTS:

Watch your back! Watch your back!

4 5

back! Oh, watch your back!

Watch your back! Oh, watch your back!

6 7

Watch your back!

Watch your back!

[SEGUE AS ONE]

Freaky Friday

Drivin' With My Mom

#9B

Cue: Segue as one from No. 9A "Watch Your Back! (Playoff)"

Light, bouncy, annoying

5 **FLETCHER:**

Dri - vin' with my mom, dri - vin' with my mom... Mov - ing

way too fast, oth - er cars go past. Some - times she gives them the fin - ger...

13 (*KATHERINE takes her eyes off the road.*) 14

Dri - vin' with my...

(A truck zooms past. Near miss.)
FLETCHER: Mom!!!!!!

Parents Lie

10

Cue: FLETCHER: You said my puppets were creative.

KATHERINE: Eh.

FLETCHER: You said puppeteers make a lot of money.

KATHERINE: I lied. (FLETCHER's eyes widen.)

Poco rubato, tough love! ♩ = 73

FLETCHER: Nuh-uh.
Parents don't lie.

KATHERINE:
Yeah, they do.

3 KATHERINE:

Par-ents lie. It's sad but true. Mine

FLETCHER: No way. KATHERINE:
(beat) About what? Where do I start?

poco rubato

lied to me, yours lies to you. I lie to you. We

9 **A tempo**

say there's no mon-ster there un-der your bed, but who

knows... it's not like we search. And

no one likes brocc-'li, we're all bad at floss-ing, and

ev-'ry-'one's sleep-ing in church. And

Freaky Friday

#10 - Parents Lie

13



Buck the dog's— not at a farm— Buck is dead. And

14



mom was - n't wrest-'ling with Mike in their bed. And

(catches herself on this one)

15



San - ta Claus... well, just for - get what I said. No,

A tempo

16

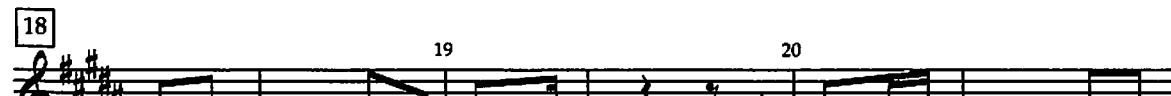


San-ta's the shiz... and San - ta knows just how it is. Oh,—

17

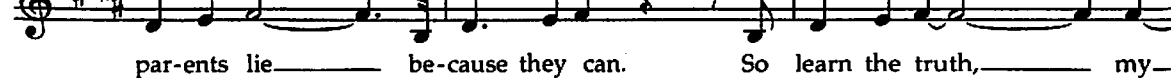


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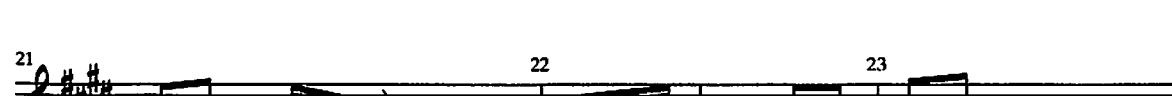


par-ents lie — be-cause they can. So learn the truth, — my—

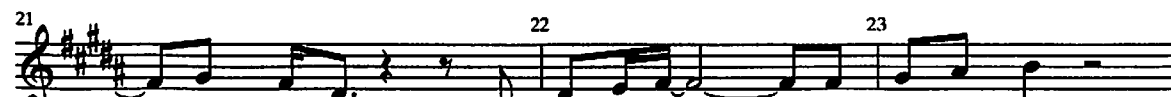
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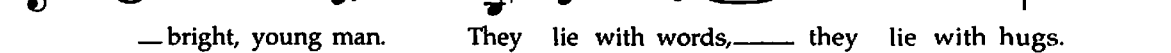


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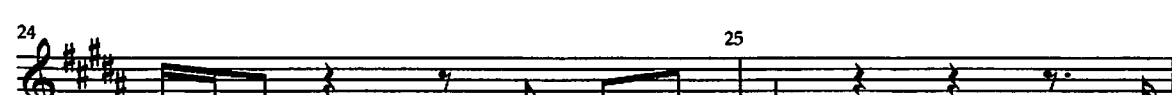


— bright, young man. They lie with words, — they lie with hugs.

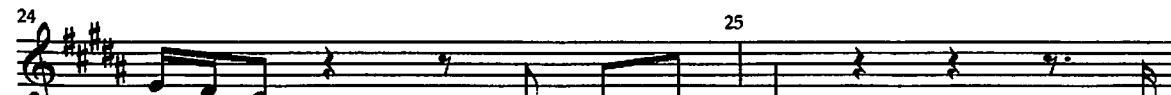
22



23




24



Par-ents lie, they lie like rugs. And

25




More rhythmic...

26




par - ents will tell you you're great and spec - ial and

27 28



stuff when clear-ly you're not. They say that one day you'll feel nor-mal, but that's not e-

29 30



nough. It's not by a-lot. They'll hold you and tell you they love and they care, but they

31



lie when they tell you they'll al-ways be there. I


A tempo

32 33



know it's up-set-ting, but life is -n't fair. And par-ents die. They

34 35 36




tell you they won't... but they lie.- Oh, — par-ents lie.- It's hard to hear. It's

37 38 39 40



hard to say. — It's true, I fear. It's fine to cry. — It's sad, I know that

41 42 43 44 **rall.**



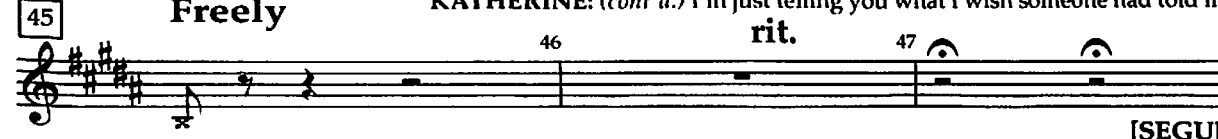
par-ents lie, but par-ents lie. So come on... here we are... let's

KATHERINE: Fletch?

(FLETCHER gives KATHERINE a heartbroken look, then runs out of the car.)

KATHERINE: (cont'd.) I'm just telling you what I wish someone had told me.

45 **Freely** 46 **rit.** 47



go. [SEGUE]

Freaky Friday

11

Just One Day (Reprise)

Cue: Segue from No. 10 "Parents Lie"

Grand, celebratory

3 4 TORREY:

To -

5 **Colla voce**

6

mor - row is the wed - ding and to - night is the re - hear - sal, but there's

7 8 9

been no sign of Kath-erine. She's been gone all day. And I tried to make de-ci-sions, but I

10 11 12 GRETCHEN:

have-n't got her vis-ion, so I o-ver-seared the scal-lops with the pèche gel-ée. S'r's-ly,

13 HANNAH: 14 15 GRETCHEN:

what's the deal with El-lie? She's a to-tal Mach-ia-vel-li and nev-er to be trust-ed, no, not

16 FLETCHER: (as ANGRY BOB) 17 (as himself)

an - y - more. "Mom-my lies, and El - lie's cruel" and they're

18 *(as ANGRY BOB)* 19 *(as himself)* 20

mean to me at schoo'nd there's no-bod-y who gets you" so we're out the

WEDDING GUESTS:

21

22 23 24

door! Just one day, — and not — one more, 'til the

25 26 27 28

wed-ding cel - e - bra - tion. That's the day we've wait - ed for, — the

(MIKE enters, a bit anxious.)

MIKE: We'll sit down for dinner soon.
I'm sure the bride will be down any minute.
We've got to rehearse, right? (GO ON)

rall.

GRANDMA
HELENE:

29 30 31 32

mast - er - ful — cre - a - tion. Now,

33

GRANDPA GORDON: 34 DANIELLE:

where's our dar - ling Kath-erine? And where the deuce has din - ner been? This

35 36 GRETCHEN:

din - ner's a dis - as - ter. That's the sto - ry here! — So we're

37 (GRETCHEN): 38

set on tel - ling El - lie? There's a flut - ter in my bel - ly and I

GRANDPA GORDON: GRANDMA HELENE:

It's the od - dest gosh darn wed - ding. Hea - ven knows just where it's

MIKE:

Say, Tor, have you seen Kath - erine? Or

39 HANNAH: 40

hope that she won't hate us. Gretch - en, nev - er fear. — We'll

TORREY:

head - ing. Peo - ple, move it with the champ - ers 'cause it's all we got. —

(MIKE):

have a clue where El - lie's been? —

41 42 **+GRETCHEN:**

say hel - lo to Kath - erine, then tell old Ell the truth and then, but

GRANDMA HELENE: **GRANDPA GORDON:**

(MIKE): But where the dev - il's Kath-erine? And where the heck has

'Cause my bride is al - ways punct-'ual but to - night she's

ENS: p

Just one day...

43 44

where the heck is El - lie? And where the heck has El - lie been? And

+GRANDMA, TORREY:

El - lie been? And where the dev - il's Kath-erine? And where the heck has

(MIKE):

not. And where the hell has El - lie been? —

(ENSEMBLE): mp

Just one day... And

45 46

where the heck is El - lie? Where the heck is El - lie?
 El - lie been? Where the dev - il's Kath-erine? Where the dev - il's,
 And where the dev - il's Kath-erine? Where the dev - il's Kath-erine?
 where the dev - il's Kath-erine? Where the dev - il's Kath-erine?
 And where the dev - il's Kath-erine? Where the dev - il's Kath-erine?

A tempo

KATHERINE, ELLIE:

49

[Dialogue]

47 48

Where the heck is El - lie? I'm here! **5**
49-53

where the dev-il's Kath-erine? **5**

Where the dev-il's Kath-erine? **5**

Where the dev-il's Kath-erine? **5**

Where the dev-il's Kath-erine? **5**

[Dialogue] **8** 57 TORREY:
 54-56 I

58 59
 fea - tured the hy - dran - geas in the ta - ble - top ar - range - ments and the

60 61 62
 nap - kins are all fold - ed in a pock - et...

[Dialogue] **4** **Vamp**
 63-66 67

[Dialogue] **7** 75
 68-74

[Dialogue] **accel.**
 76 77 78 79 80 81

ELLIE: (to KATHERINE) You did that on purpose.
 KATHERINE: You messed up my life on purpose!
 ELLIE: You are so **irresponsible!** (GO)

With tension ♩ = 145

82 **Vamp** (vocal last x)
 KATHERINE:
 83 84 85
 Just one day, - I did my best. A dis - as - ter, but I faced — it.

[Dialogue] **3** 57 **TORREY:**

54-56 I

58 59

fea - tured the hy - dran - geas in the ta - ble - top ar - range - ments and the

60 61 62

nap - kins are all fold - ed in a pock - et...

63 [Dialogue] **Vamp** 67

63-66

68 [Dialogue] **7** 75

68-74

76 [Dialogue] **accel.** 77 78 79 80 81

ELLIE: (to KATHERINE) You did that on purpose.
 KATHERINE: You messed up my life on purpose!
 ELLIE: You are so irresponsible! (GO)

With tension ♩ = 145

82 **Vamp** (vocal last x) **KATHERINE:** 83 84 85

Just one day, - I did my best. A dis - as - ter, but I faced — it.

86 (KATHERINE):
One short day, — one gi - ant test, and it is - n't like — you aced —

ELLIE:
Just one day, and I had thought you might have

89 — it. And I tried to get the hou - r-glass, the trea - sure that you missed. And you

90
coped. Just one day, I plead-ed.

91

92 could-n't e-ven fig-ure how to get it on the list. Now we're al-most at the wed-ding and these

93
That was all we need-ed. — Now show some grace —

94

95 guests won't go — a - way

96
— and put on a plea - sant face —

#11 - Just One Day (Reprise)

97 98 99

for just one stu-pid, crap-py, stu-pid

— for just one love-ly, thril-ling, you al-rea-dy said that

100 (KATHERINE): 101 102 103

day. _____

(ELLIE):

day. _____

WEDDING GUESTS:

Just one day,— or so—we thought, 'til the bride walks down that ais - le.

Just one day,— or so—we thought, 'til the bride walks down that ais - le.

(The WEDDING PARTY
pauses to smile.)
ELLIE: Where is Fletcher?

104 105 LOUIS: 106 WEDDING GUESTS: 107


Just one day, or may - be not? Hey, ev-'ry-bod-y smi - le! Though the

Just one day, or may - be not? Though the

ELLIE: (to KATHERINE)
You said he was here!

KATHERINE: He was!
ELLIE: Fletcher?!
(ELLIE runs inside the house.)

108




109 110 111

din-ner may have met a de-lay,— it's the wed-ding we've been wait-ing for in just one

din-ner may have met a de-lay,— it's the wed-ding we've been wait-ing for in just one

KATHERINE: Fletcher? Fletch!



112 113 114 115

day! Just one hun-gry, thirs-ty day. Just one where's-the - din-ner

day! Just one hun-gry, thirs-ty day. Just one where's-the - din-ner

ELLIE: He's not in his room.
His puppet suitcase is gone!
MIKE: I found this note on
my truck.
KATHERINE: "I don't want
to be where I'm not wanted.
Have a great wedding.
Love, Fletcher." (GO ON)

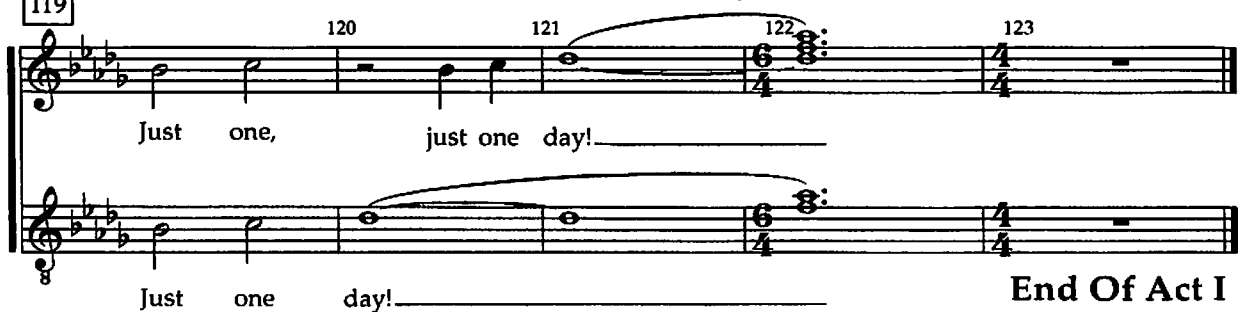


116 117 118

day. Just one day.—

day, Just one day.—

(ELLIE, KATHERINE, and MIKE are aghast. The GUESTS are oblivious.)



119 120 121 122 123

Just one, just one day!—

Just one day!—

End Of Act I

Entr'acte

#12

TACET


I'm Not Myself Today

#13

Cue: Segue from No. 12 "Entr'acte"

Funky, Soulful Pop ♩ = 86

KATHERINE: (cont'd.) and I don't know the right answers!

1 2 3


I was rea-dy to be grown up, just

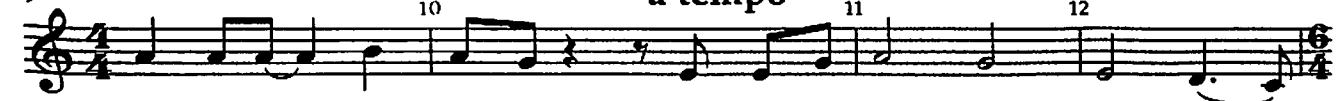
4 5 6


wait-ing for the day, and now I am, I'm freak-ing. Does Mom-my feel— this way? See, they

7 8


think that I— have an - swers. They look to me— to guide. They

poco rit.

9 10 11 12


see this old, old wom-an, but there's a lit - tle girl in -

GRANDPA GORDON: Katherine, you are overreacting! Boys run away! I ran away all the time.

KATHERINE: Well, feel free to run away now! (MUSIC OUT)

13 14-16 17 18


side.

Sor-ry. I'm

19 20 21 22



not my - self to-day.— I'm in a fun-ny way.— I'm

23 not the thing they think they see. This



24 25 26

27 al - pha mom - my, she's not me. They want a wom-an I can't be,



28 29 30

31 and words that I can't say. I'm



32 33 34

35 not the wom-an I thought I was. I'm not my - self to-day.




36 37

Vamp (out either bar) [Dialogue] **ELLIE:**
38 39 (last x) I had



40 no i - dea a wom-an could feel so damn dis-missed. They




41

42 smile and call me sweet - heart. Does El - lie feel like this? See, if

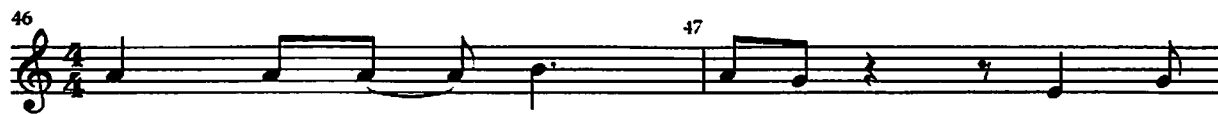


43

44 on - ly they would list - en I could get this search on track. But




45

46  47
 when they hear — me talk - ing, they just


48  50 51
 think I'm talk - ing — back. I'm

52  53 54 55
 not my - self to-night — and more than me's not right 'cause

56  57 58 59
 Fletch - er's lost — and so am — I. — It's

60  61 62 63
 not that of - ten, by the by, — I wish I were a six - foot - guy. —

64  65 66 67
 — But I want to win — this fight. — I'm

68  69 70
 not the wom - an I need to be... — I'm not my - self to-night.

71 **TORREY:** **72**  73
 — If I had a kid and the kid ran a-way, I'd

74 hunt him down and 75 kill him. 76 My god, what a

77 thing to— say!— 78 79 80 If I had a kid and the

81 kid ran a-way I would find him, 82 I would hold him, 83 and then I'd

84 kill him, o - kay? 85 I'm sor - ry. 86 I'm not my - self to - 87

88 **KATHERINE:** 89 Hey, are you o - kay? 90 I'm not o - 91

ELLIE:

Are you o - kay?

92 **(KATHERINE):** 93 kay... 94 95

(ELLIE):

What a day.—

96

E-ven with all of this messed up be-tween us, I thought I would do bet-ter...

100

I mean,

101

102

103

thought I'd know the way...

104

e-ven as you I'm a mess of a per-son, can't get my crap to- geth-er...

105

106

107

I'm

108

I'm not my-self to-day... I'm

109

110

111

al- so a mess, I'd say... I'm not my-self to-day...

112 (KATHERINE):

not my- self to-day... I'm not my- self... I'm

(ELLIE):

I'm not my- self... I'm not my- self to-day...

113

114

TORREY:

If

Freaky Friday

#13 - I'm Not Myself Today

115

(KATHERINE):

116 117 118

not my - self to-day. — I'm in an aw-ful way. I

(ELLIE):

— I'm not my - self to-day... — in an aw-ful

(TORREY):

I had a kid and the kid ran a-way, I'd hunt him down and kill him.

ENS., MIKE:

mf

Fletch-er! Hey, Fletch!

mf

119

120

121

122

know I should be stand-ing — tall... —

way, stand-ing — tall... — I've

If it were my kid, I would put up pos-ters and ad-ver-tise in tax-is.

mp

Ahh... — Hey... —

mp

123 124 125 126

It breaks my heart to hear them—call—
 nev-er felt— so young and small.
 If it were my kid... I'd freak my- shiz...
 Hey, Fletch-er... Fletch - er,

127 128 129 130

when there's noth-ing I— can say...
 When there's noth-ing I— can say... I'm not the
 to hear them say...
 hey... Hey, Fletch-er

131

132 133 134

I'm not the wom-an I wish'd I'd be. I'm
wom-an I thought I was. I'm

Hey... Hey...

135 136 137 138 139

not my-self to-day... aay... aay... I'm
not my-self to-day... aay... aay... I'm

Hey... Hey... Hey...

#13 - I'm Not Myself Today

Freaky Friday

140 1-1 142 143

not my-self to-day! _____

not my-self to-day! _____

Fletch-er! Fletch-er! Fletch-er! _____

144 145 146 \wedge

Hey... _____

[APPLAUSE SEGUE]

#13A

Transition to Bus Stop

TACET

Freaky Friday

#13 - *I'm Not Myself Today*

Women and Sandwiches

14

Cue: ADAM: Aw, I'm sure she doesn't hate you.
Women, kid... women are like sandwiches.
FLETCHER: (looks at ADAM for a long beat.) What?

Rubato ♩ = 106

1 ADAM: 3 2

Wom-en and sand - wick - es, they al - ways sur - prise. They're

3 4 5 ♩ = 106 **Groovy, soulful**

more com - plicat - ed than bur-gers, or fries, or — guys.

6 7 8

Wom-en and sand - wick - es, — some-'re cold and some —

9 10 11

hot, — but take what they of - fer

12 13 14

and you'll learn — a lot. — You're

15 16 17

doubt-ful, or dread-ful. They burned you be-fore, but trust me, my broth-er, — you'll

18 19 20

line up for more. For they may be crust - y, or salt-y, or sour, — but

Freaky Friday

21

 wom - en and sand - wick - es al - ways have the power. And

23

 some - times there's a sand - wick with a taste that dis - a - grees. That

25

 may - be makes you an - gry, gives you ag - i - ta, the quease. But

27

 go with it, at least a while, and soon it's not so strange. With

29

 time, and un - der - stand - ing, taste — can change. Step

32

 back. 33 34 **FLETCHER:** **ADAM:**
 Cross it off the list. Wow. Wom - en and sand - wick - es,

36

 — like choc - lates and wine, — some - times the strange ones

40

 are just the most fine. — You

43
8
44 45
look at the out - side, the face, or the bread... You don't know what's there, in that roll

46
8
47 48
— or that head, but odds are you'll like— what's in - side for y'all.—

49
8
50
Wo - men and sand - wich - es, I so love them all.— And


51
8
52
some - times there's a sand - wich that you looked at just one way. Then it

53
8
54
sud - den - ly sur - prised you, say, a lot, and say, to - day, and then

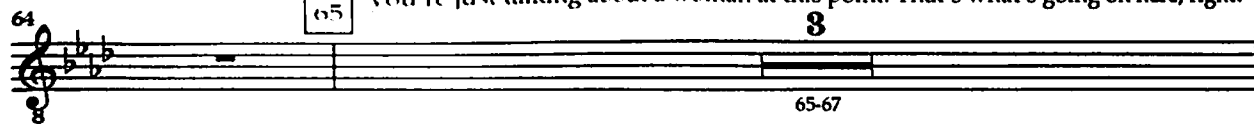
55
8
56
asked you to do some - thing that you thought was just a cheat. The

57
8
58
ex - plan - a - tion was - n't so com - plete. But


59
8
60
still and all, it's just a sim - ple feat, so

61

 may - be you should help her, 'cause she's sweet, and her broth - er's pret - ty neat.

FLETCHER: (stares at ADAM, as ANGRY BOB) "So... you dropped the metaphor and you're just talking about a woman at this point. That's what's going on here, right?"

64

 65-67

ADAM: (in the clear)
 You got me.

68
 ADAM:

 Well, long may their heav - en - ly mys - ter - ies live! And

71

 all of the joys — and the sor - rows they give! Wher - ev - er we weird - os, we

74

 wish - ing men roam... wo - men and sand - wick - es... —

FLETCHER:

77

 wo - men and sand - wick - es... —


FLETCHER

ADAM:

79

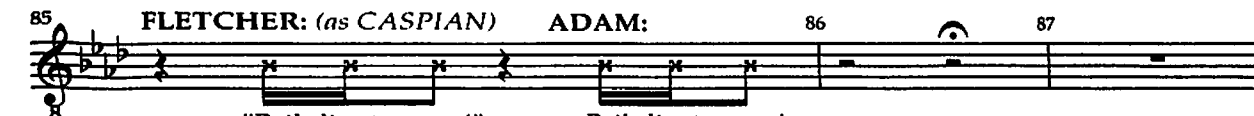
 wo - men and sand - wick - es... —

ADAM: Should we get out of here before the cops come?

82
 ADAM:

 will al - ways bring us home.

FLETCHER: (as CASPIAN)

ADAM:

85

 "Bril - liant, mate!" Bril - liant, mate!

Just One More Sandwich

14A

TACET

I Hurt Him

14B

TACET

Bring My Baby (Brother) Home

15

Cue: Segue as one from No. 14B "I Hurt Him"

OFFICER KOWALSKI: Yeah.

MIKE: Ellie.

ELLIE: He thinks I'm mad!!

(to OFFICER SITZ) You need to find Fletcher! (GO ON)

Old School, Wail-y Rock and Roll

♩. = 70

The musical score consists of two staves in 6/8 time. The first staff is for Ellie, starting with a 'Vamp' section (measures 1-2) and then a vocal line (measures 3-4). The second staff is for the Officers, with a vocal line (measures 3-4). Lyrics are provided below the notes.

1 Vamp

2 ELLIE:

3 Oh!_____ Oh!_____

4 Wha-uh - uh - oh uh -

OFFICERS:

Oh!_____ Oh!_____

5 6 ELLIE: 7

oh oh Bring my ba - by home... my

8 (ELLIE): 9 10 11

ba - by broth - er home... that pre - cious - lit - tle boy, his

12 13 14 15

moth - er's — pride and joy, — her bright - est star... Please search from north to

16 17 18 19

south and near - to far. — Then search from sea to sea... and

20 21 22 23

bring my — ba - by home — to — me. —

24 (KATHERINE jumps in to support ELLIE.)
KATHERINE: 25 26 (rock star)

Oh! — Oh! — Oh! —

ELLIE
SITZ:

Oh! — Oh! —

MIKE
KOWALSKI:

Oh! — Oh! —

27 (KATHERINE): 28 29

— Bring my ba - by home, — my

Whoa, whoa

KOWALSKI:

Your ba - by;

30 31 32 33

dar - ling ba - by home. He's in - no - cent; he's — sweet. He

SITZ:

+ELLIE:

Dar - ling ba - by; so sweet!

+MIKE:

34 35 36 37

has, uh, messed-up feet, — so, hence, the shoes. I'm real-ly not the

Messed up feet! —

38 39 40 41

type to sing the blues... or raise up— an - y fuss. But

Sing it! An - y fuss!

42 43 44 45

bring my — ba - by home — to — us. —

KOWALSKI:

Now,

46 47 48 49

(KOWALSKI): He's prob-'ly just lost, or else down in a well.

(KOWALSKI): la-dy, re-lax, and sit down for a spell. He

50 51 52

ab - duct - ed by al - i - ens...

took the wrong bus, or the wrong stran - ger's car...

53 54 55

There was that one kid who was carved limb from limb!

drunk at a bar. They

56 57 58

Re - sent - ful and jeal - ous, or

say that his sis - ter done did it to him.

59 60 61

KATHERINE:

so the mom said. The kid is a pain but I don't want him dead!_____

ELLIE:

I

62 63 64

(KATHERINE):

— don't want him— Oh, — no...—

(ELLIE):

don't want him dead, I don't want him... Oh, — no...—

SITZ:

don't want him, don't want him Oh, — no...—

MIKE KOWALSKI:

65

Bring my ba - by home, — my ba - by home. — Oh,
 Bring my ba - by home, — broth - er home. —
 Bring, — bring their ba - by home, — their ba - by broth - er;

69 (KATHERINE): 70 71 72

Fletch, I'm — such a jerk. I
 (ELLIE):
 Now, you two, get to work. —
 (SITZ):
 Shoo-by doo wop. Such a jerk! We'll get to work. —
 KOWALSKI:

73 (KATHERINE): 74 75 76

made you cry... Please come back home, and soon, and please don't die. — Oh
 (SITZ):
 Please don't cry. Ahhh — Ooh, please don't, don't you die.
 MIKE KOWALSKI:

77 (KATHERINE): 78 79 80

Fletch, where can you be - ee - ee - ee? Yes,

ELLIE:

Please bring my - ba-by home...

(SITZ):

Oh, where can you be? Home...-

(MIKE KOWALSKI):

molto rit. Long drawn out riffing...

81 82 83 84 85

bring my - ba-by home, my ba - by... home... to... ooh

broth-er... home... to...

home... ba - by broth - er home to...

(KATHERINE, ELLIE, and MIKE ad lib. riff and wail over the entire tag.)

(either note great!)

(KATHERINE): 86 87 88

Fletch - er! me!

(ELLIE): me!

(SITZ):

Please bring their ba - by

89 KATHERINE,
ELLIE, MIKE:

90 91

ad lib. riffing

(SITZ):
home,- their pre - cious - ba - by home. Yes,

KOWALSKI:
Bring their ba - by home, their pre-cious ba - by

92 93 94 95

bring their ba - by home, their pre-cious - ba-by home.

home. Ya got-ta bring him home! Pre-cious ba - by..

(ADAM and FLETCHER enter.)
ELLIE: Fletcher!
FLETCHER: Mommy! (GO ON)

(FLETCHER runs past ELLIE to
throw his arms around KATHERINE.)

96 97 K, E, S: 98 99

ad lib.
He's home!

M, K: *ad lib.*
He's home!

15A

Adam's Theme

Cue: MIKE: Fletcher, thank god!
 (embraces FLETCHER)
 Don't do that again, Fletch!
 ELLIE: We've been going crazy, we love you!
 KATHERINE: I'm so glad you're okay.
 (Group hug...)

(...then EVERYONE notices ADAM.)

1 2 3 4 5 6 7 8 9 10 11 12

SITZ, KATHERINE
 ELLIE, FLETCHER
 MIKE, KOWALSKI:

ADAM: Yo.

A - dam!

15B

Adam... Adam... (Reprise 2)

Cue: ADAM: I'd rather talk about it with her.
 Would it be cool if I asked her out?
 KATHERINE: (suppressing her joy) That would be fine.
 ADAM: ...Okay.

Dreamy

KATHERINE: And Adam. You're probably still in the middle of the Hunt. But if you did put the hourglass on the list, that would be worth a lot of sandwiches to me. (GO ON)

1:3 2 3 4 rit. 5 ENS: Molto rit. 6

Who Who Who

Who Who Who

Go

#16

Cue: ELLIE: You'll figure it out. I trust you.
HANNAH: Let's go!

Alt Pop, with movement ♩ = 153

[Dialogue]



Hey,



hunt-ers, it's List - mas-ter. Now I've got—you on the run. Got to



give it all— you got — and don't stop run-nin' 'til it's done. Found the



last one? I've got more,— each tough-er than be-fore,— and you



know I'm keep-ing score,— so all fall— in! — You'll



know just where you're go - ing, kids, nev-er where—you've—

23 25

24 26

been. So... Go where you nev - er thought—you'd go._

27

28 29 30

Go way too far_____ where the thing you have to find_____ will_ be found.

31 GRE
HAN
ELL, ADAM:

32 33 34

_____ Go there._____ Go there_____ and be where you are._ Be

35 36 [Dialogue]
9

where you are.

37-45

ELLIE: That sounds very, very unsafe...

[Dialogue] 4 50 51 ADAM:

46-49

Safety

Hey,

52

53 54

hunt-ers! Yup, List - mas-ter. Now if you're fall-ing be-hind,--

GRE, HAN, ELL, STUDENTS:

Yeah. Yeah. Ooh_

PARK, WELLS, STUDENTS:

55 *f* 57

take a breath and look— in - side.— You nev - er

Musical notation for measures 55-57, including vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 55 starts with a fermata. Measure 56 has a forte dynamic marking. Measure 57 has a fermata.

58 59 60

know what you might find. When this high-way hits a curve,

Ooh—

Musical notation for measures 58-60, including vocal line and piano accompaniment. Measure 58 has a fermata. Measure 59 has a fermata. Measure 60 has a fermata.

61 62 63 64

— find the cour-age, find the nerve,— to get what you de-serve

Oh— Oh—

Musical notation for measures 61-64, including vocal line and piano accompaniment. Measure 61 has a fermata. Measure 62 has a fermata. Measure 63 has a fermata. Measure 64 has a fermata.

65 — and then fight— on. 66 67 You on - ly know a place

Fight on—

68 (ADAM): 69 70 — for real— once you've been— and— gone.

71 [Dialogue] 7 6

72-78 79-84

85 [Dialogue] 4 4

85-88 89-92

93 Vamp [Dialogue] DANIELLE: I love seven-layer bars! 94

95 ADAM: 96 97 Go where you nev - er thought— you'd go— Go, go— all in-

TOR, KATH, FLETCH:

Go! Go!—

MIKE, DANIELLE:

98 (ADAM):

where the thing you have to find— might— be found.

99

100

Go! Go!—

101

And be-gin...—

[Dialogue]

3

103-105

106

Vamp

[Dialogue]

ELLIE: We're not doing anything illegal, are we?

107

108

HANNAH:

Go where you nev - er thought—you'd go.—

109

110 GRETCHEN:

Go, go— all in—

PARK WELLS:

Go! Go!—

111

GRETCHEN HANNAH:

where the thing we have to find— might— be found.

112

113

Go! Go!—

114 **(GRETCHEN HANNAH):**

115 116

Go there. Go there and be

ELLIE:

Go! Go! Go there.

(PARK WELLS):

117 **ADAM:**

118 119

where we've nev - er been. It's not the

(ELLIE):

Be where you've nev - er been.

120 **(ADAM):**

121 122 123

find-ing, but the search - ing— what you find you'll nev-er see. Not the

ALL:

Oh oh oh oh

124 125 126 127

be-ing, but be-com - ing— once you are, you'll nev-er be. Not the

Oh oh Ahh

128 129 130

win-ning, but the wish - ing— wish-es end when you have won-

Ah ah

131 132 133

— Not the end-ing, but be-gin - ning— And we've

ah And we've

134

on - ly just be-gun— Yeah, we've

on - ly just be-gun— Yeah, we've

138

on - ly just be-gun! Yeah, we've

on - ly just be-gun! Yeah, we've

Safety

[Dialogue] **2** HANNAH: We're catching up! (GO ON)

141-142 143 144

145 TOR, KATH, FLETCH:

146 147 148

Go! Go! Go! — Come on — and

ADAM, MIKE, DANIELLE:

Go! Go! Go! — Come on — and

GRE, HAN, ELL:

Go! — Come on — and

PARK, WELLS:

149

150 151 152

go! Go! Go! — Hey, here we go!

go! Go! Go! — Hey, here we go!

go! — Hey, here we go!

153

154 155 156

Go! Go! Go! — Come on — and

Go! Go! Go! — Come on — and

Go! — Come on — and

Freaky Friday

157 158 159 160

go! Go! Go! On your mark, get set, and

go! Go! Go! On your mark, get set, and

go! On your mark, get set, and

161 162 163

go! go! go!

KATHERINE: It's not the

ELLIE: It's not the

164 165 166 167

find-ing, it's the search - ing... it's the hunt for who you'll be. Not the

find-ing, it's the search - ing... it's the hunt for who you'll be. Not the

168 (KATHERINE):

see - ing, but the look - ing... for the

(ELLIE):

see - ing, but the look - ing... for the

170

things you just— can't see.

things you just— can't see.

Freely

[Dialogue]

4

KATHERINE: Yeah?

174-177

178

ADAM:

179

Poco rubato

180

, It's not the know-ing, it's the learn - ing... once you

181

182

183

184

learn, you nev-er know. It's not the hav-ing, it's the find - ing... once you

A tempo

185

(ADAM):

186

187

188

find it, let it go... then— hold— on,

ALL:

Let it go...

Let it go...

189 190 191

'cause here— we go.—

Ahh

8

192 [Dialogue]

7

193-199

Vamp (out on any beat)

ELLIE: (*cont'd*) ... And you are going to look at that photo and love yourselves!

[Dialogue] 8 208 209 ADAM:

200-207

Hey,

210 (ADAM): 211 212

hunt-ers. Yep, List - mas-ter. Is it feel - in' like you're through?—

GRE, HAN, ELL:
Oh! Oh! Go!

PARK, WELLS:

213 214 215

— If the night is get - ting - old - er, then it's time-
 — Oh, _____ oh! _____

(EVERYONE strips. Exuberant.) PARKER: You get ear infections! WELLS: But I love myself!

216 217 218 ADAM:

— for some-thing new. If you're

219 220 221

all up in— your head— 'bout all the clues— you've read,—

222 223 224

— then find your - selves in - stead, — 'cause that's the goal.—

225 226 227

— There is no hid - den mys - ter - y—
 GRE, HAN, ELL: Go! _____ Go! _____
 PARK, WELLS:

228 229 230

like the hu - man soul...
Oh...

231 **ELLIE:** 232 233

GRETCHEN HANNAH:
ADAM PARK, WELLS:

Go where you nev - er thought—you'd go.— Go way too far
Go... Go! Go— way— too far

234 235 236 237 **+ADAM: (concert)**

— where the thing you have to find— can— be found.— Go there.
where the thing you have to find— can— be found.—

238 239 240

Go there — and be where you are, — be

PARK WELLS: Ahh Go there, where you are, — be

241 242 243 [Dialogue] 244 Vamp 245

where you are!

where you are!

246 **Rubato**

ADAM: 247 248

Go where you nev - er thought — you could. Go be — brand new.

249 250 251

Be the per - son that you nev - er thought — you'd be —

252 253 254 255 **A tempo** **Vamp & fade (under scene)**

— and you'll see...

After All of This and Everything #17

Cue: MIKE: No one needs to forget him.
 Her or you. Are we okay?
 KATHERINE: Yeah. We're good.
 MIKE: All right, then.

Rolling, with feeling ♩ = 75

MIKE: I'm gonna go iron my shirt.

5 KATHERINE: 6 7 8

Lis-ten to me, lit - tle sleep - ing — mon-ster...

9 10 11 12

You there, with the sug-ar - crust - ed — face...

13 14 15 16

I un - der-stand — the urge — to run a - way, kid, — but

17 18 19 20

stay a - while, and you might like the place. —

21 22 23 24

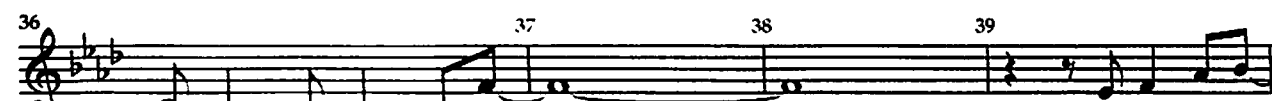
Some-day you'll be — six - teen — and — awk - ward,

25 26 27 28


and too old for the pup-pets, but still — odd.


29  30 31 32
And you may feel — a-lone, — or e - ven an - gry, like

33  34 35
life's a joke — and grown-ups are a fraud... — but

36  37 38 39
kid, I swear to god — that af - ter all —

40  41 42 43
— of this — and ev - 'ry - thing, I can tell you it's not true. Af - ter all

44  45 46 47
— of this and ev - 'ry - thing, I prom - ise you'll get through. — And

48  49 50 51
Mom and Mike, you'll cut — some slack, 'cause both of them have got — your back.

52  53 54 55
— What - ev - er crap may come our way, af - ter all —

56  57 58 59
— of this — and ev - 'ry - thing, kid, we'll be o - kay. —

60 61 62 63

Musical staff for measures 60-63. The key signature has three flats (B-flat, E-flat, A-flat). Measure 60 starts with a treble clef and a key signature change to three flats. Measures 61, 62, and 63 contain whole notes.

64 65 66 67

And you may feel like Mom-my does - n't — love you, -

Musical staff for measures 64-67. Measure 64 is boxed. The melody consists of quarter notes and eighth notes.

68 69 70 71

and you just feel, just, ang-ry ev-'ry day,

Musical staff for measures 68-71. The melody continues with quarter notes and eighth notes.

72 73 74 75

and mad as hell — at Dad — be-cause he left you, and

Musical staff for measures 72-75. The melody features eighth notes and quarter notes.

76 77 78

ang - ry at — your - self to feel — that way... But

Musical staff for measures 76-78. The melody continues with quarter notes and eighth notes.

79 80 81 82

lis - ten when I — say — that af - ter all -

Musical staff for measures 79-82. The melody continues with quarter notes and eighth notes.

83 84 85 86

— of this and ev - 'ry - thing, I can tell you what I know. — Af - ter all

Musical staff for measures 83-86. Measure 83 is boxed. The melody continues with quarter notes and eighth notes.

87 88 89 90

— of your own ev-'ry - thing, you'll learn to let it go. I know this

Musical staff for measures 87-90. The melody continues with quarter notes and eighth notes.

Freaky Friday

#17 - After All of This and Everything

91 fam - ly will get through, 92 and af - ter all— 93

94 — of this— and ev - 'ry - thing, 95 Fletch-er, 96 I love— you... 97

98 **Slower** KATHERINE: Oh, crap... 99 I love— you... 100 101

102 **A tempo** — Af - ter all— of this— and ev - 'ry - thing, I 103 104 105

106 have to face— that too? 107 But, yeah, I 108

rall. 109 love you kid. 110 I do. 111

#17A

Back to Hunt
TACET

#17B

Savannah Sets You Straight
TACET

Freaky Friday

#17 - After All of This and Everything

18

No More Fear

Cue: Segue as one from No. 17B "Savannah Sets You Straight"

Colla voce, quickly

1 **ELLIE:** 2

What is this feel-ing that I'm feel-ing? Like I've shot right through the ceil-ing? Is it

3 4 5

on - ly the caf-feine? And the sug-ar? And the piz-za? Dear

6 7

me, I had three slic - es of that piz - za. Are

8 9

carbs the feel-ing that I'm feel - ing? Like I'm los - ing it, but deal - ing? It's al -

Urgent, in the moment

(*ELLIE turns back to the tug-of-war.*) ♩ = 92
ELLIE, SAVANNAH: (*We go into slo-mo and back*
ARRRRRRRR! (GO ON) (*into Ellie's thoughts.*)

10 11 12

arm-ing, but ap-peal-ing, and some-how heal-ing.

13 **ELLIE:** 14

How long has it been— since this old heart has skipped a beat?

15 16

How long have I kept an e - ven keel?

17 18

How hard have I worked - to keep - our life - so calm and neat? And

19 20

how good does this freak - ing cha - os feel? Though

21 22

I don't have the first - i - dea - what else may be in store, I

23 24

know I won't be fright - ened an - y - more! - No more

25 26

fear, no more fright. - I go

27 28

bold or I go home. It starts - to -

29 30 31 32

Vamp (out on cue) **[Dialogue]** **G.P.** **ELLIE:**
 night. SAVANNAH: Suck it! (GO ON) Oh god,

33

More movement, bounce



34
have I taught my daugh-ter to be cau-tious at all cost?

35



36
Have I made her some-how be a-fraid?—

37



38
Have I held too tight-ly af-ter all— we both have lost? And

39



40
how do I— clean up this mess I've made? 'Cause

41



42
clear-ly I— can't prom-ise things will all— turn out o-kay, but

43



44
here's the most im-por-tant thing I'll say: No more

45



46
fear, no more dread.—



47
No more dwel-ling on the dan-ger. We'll

48



49
dare to live in- stead. No more sad-ness, not one tear.—



50
We'll be

Vamp (out on cue) SAVANNAH:
What?? (GO ON)
[Dialogue] 54 ELLIE:

51
tough and tough to-gether. No more fear. No more

55
shy - ness or em - bar-rass-ment, no dif - fi-dence, no doubt. That self -

57
con - scious - ness and anx - ious-ness, just throw that stuff_ right_ out. 'Cause I

59
thought I taught you man-ners, but I may have made_ you meek, and a

61
girl can be a good_ girl with-out ev - er be-ing weak. If you

63
have to fight, then fight and I'll be the first_ to cheer. No more

66
wait - ing,_ no more hid - ing,_ Are we clear? No more_ fear!_

HANNAH: We won! We did it!
GRETCHEN: We won the Hunt!

70 *rall.* 71 **A tempo** 72 73 *rall.* 74 75
No more fear! [SEGUE]

Transition to Wedding

18A

Cue: Segue from No. 18 "No More Fear"

1 **Grand, fanfare** 5

6 **FLETCHER:** 7 8

Just one day— 'til Mike's my dad— and he

9 **KATHERINE:** 10 11

says, "When are— we start - ing?"

KATHERINE:
Fletcher, tell Mike that
we'll start when we start.

12 **A tempo** 13 14

Just one day— 'til Mike's my dad— and I'm not the on - ly boy in the

15 2 16-17

fam - 'ly...

The Other Hourglass

#19

Cue: (KATHERINE and FLUFF try to re-create the positions they were in when the switch happened.)

ELLIE: And I was holding it with my right.

KATHERINE: (overlapping) I was holding it in my right.

ELLIE: Okay. Ready?

KATHERINE: Really ready.

(KATHERINE and FLUFF grasp the hourglass.)

Safety (repeat only if needed) 3 **KATHERINE:**

And the

(Vocal last x) **ELLIE:**

Now we've got the mag - ic glass...

mag - ic came to pass... Blah blah

And we learned im - por - tant things...

7

blah, so ma - ny things and I walked — in - side her shoes, I saw

And I walked — in - side her shoes, I saw

Freaky Friday

8 9 10

— the world her way. In just one day!— In just one day!— In

— the world her way. In just one day!— In just one day!

Detailed description: This block contains the first system of musical notation, measures 8 through 10. It features two staves in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are: "— the world her way. In just one day!— In just one day!— In" for the top staff and "— the world her way. In just one day!— In just one day!" for the bottom staff.

11 12 13 14 15

just one day... In just one

— One day... In just one

Detailed description: This block contains the second system of musical notation, measures 11 through 15. It features two staves in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are: "just one day... In just one" for the top staff and "— One day... In just one" for the bottom staff. Measure 14 has a fermata over the note.

16 17 18 19

day! In just one

day! In just one

Detailed description: This block contains the third system of musical notation, measures 16 through 19. It features two staves in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are: "day! In just one" for the top staff and "day! In just one" for the bottom staff. Measure 16 is boxed. Measure 18 has a fermata over the note. Measure 19 has a 2/4 time signature change.

KATHERINE: Nothing happened.
ELLIE: Try again. (GO)

20 21

day...

day...

Detailed description: This block contains the fourth system of musical notation, measures 20 through 21. It features two staves in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are: "day..." for the top staff and "day..." for the bottom staff. Measure 20 is boxed.

Today and Ev'ry Day

#20

Cue: (ELLIE stares in shock at the hourglass.)

KATHERINE: Mom, why isn't this working?

This stupid magic doesn't know when to quit!

ELLIE: I... don't know what to do.

Rubato, shell shock

1 KATHERINE: 2 3 4



Oh god, what if this means one

5 6



day's now ev - 'ry day? That we're stuck like this for - ev - er? If

7 8



I had known I nev - er would have wished the way I did. I

9 Now with urgency

10



want to stay a kid! And not a grump - y grown - up with these

11 12



wrink - les, and this stress, the pres - sure, and that Fletch - er, oh my

13 14



god, it's such a mess. I did - n't e - ven get to see life

15 16 17

flash be-fore my eyes. It just— went a - way.

Detailed description: This block contains musical notation for measures 15, 16, and 17. The music is written on a single treble clef staff in a key signature of two sharps (F# and C#). Measure 15 starts with a quarter note 'flash', followed by quarter notes 'be-fore', 'my', and 'eyes.' in measure 16. Measure 17 begins with a quarter rest, followed by a quarter note 'It', a half note 'just—', and a quarter note 'went' with a slur over it, leading to a quarter note 'a - way.' in measure 17.

18 (KATHERINE): 19 20

Now I'll pay to - day and ev - 'ry

ELLIE:

If to -

Detailed description: This block contains musical notation for measures 18, 19, and 20. Measure 18 is a whole rest for the vocal line, with the text '(KATHERINE):' above it. Measure 19 has a quarter note 'Now', a quarter note 'I'll', and a quarter note 'pay'. Measure 20 has a quarter note 'to - day' and a quarter note 'and ev - 'ry'. Below the vocal line, measure 20 has a quarter rest for the piano line, with the text 'ELLIE:' below it. Measure 21 (partially visible) has a quarter note 'If' and a quarter note 'to -'.

21 22

day.

day is ev - 'ry day, I will hold you and pro - tect you. I won't

Detailed description: This block contains musical notation for measures 21 and 22. Measure 21 has a quarter note 'day.' and a quarter rest. Measure 22 has a quarter note 'day is ev - 'ry day,', a quarter note 'I will hold you and pro - tect you.', and a quarter note 'I won't'.

23 24

But we both know that we're screwed.

let this thing af - fect you. With that

Detailed description: This block contains musical notation for measures 23 and 24. Measure 23 has a quarter rest. Measure 24 has a quarter note 'But we both know that we're screwed.' and a quarter rest. Below the vocal line, measure 23 has a quarter note 'let this thing af - fect you.' and a quarter rest. Measure 24 has a quarter rest and a quarter note 'With that'.

25 26

There's this whole long life I'll nev - er live,— my

kind of at - ti - tude...

Detailed description: This block contains musical notation for measures 25 and 26. Measure 25 has a quarter rest. Measure 26 has a quarter note 'There's this whole long life I'll nev - er live,— my'. Below the vocal line, measure 25 has a quarter note 'kind of at - ti - tude...' and a quarter rest.

27 col - lege years, and more... 28
 And all that I'll go through a-gain— that

29 (ELLIE): 30 31
 hurt so much be-fore. I want to make things right a-gain- and tell you it's all

32 33 34
 fine. I just don't see a way to make this all o -

35 36 KATHERINE: 37 38
 Or ev-'ry ev-'ry day...
 (ELLIE):
 kay, to-day or an-y day. To - day and ev-'ry day...

39 "Wedding March" [Dialogue] 6
 39-44

KATHERINE: Just... walk up there and dump him? ELLIE: Like ripping off a Band-Aid. (GO)
 45 46 47

(KATHERINE and ELLIE exit to the backyard, ELLIE holding the hourglass. MIKE, PASTOR BRUNO, FLETCHER, and GUESTS are assembled. KATHERINE and ELLIE enter and walk down the aisle.)

48-51 52 KATHERINE:

The

52 54

long walk down the aisle.

ELLIE:

Should we nod, and wave, and smile, or

55 56

God, this aisle is like a mile! I'm

let them know dis - as - ter struck?

57 58 59 rit.

glad you're here with me. And

And Mike will sure-ly see you're not the wo-man he once knew.

60 (KATHERINE): 61 Freely [Dialogue] 3

I can nev - er be...

61-63

64 [Dialogue] 3

65-67

Vamp [Dialogue]

Freely [Dialogue]

Slower at first, then accel. to tempo

KATHERINE:
I love you (GO)

(The hourglass glows more brightly.)
ELLIE: Honey... (GO ON)

ELLIE: (cont'd.) ...listen to me.

ELLIE: [81]

To - day and ev-'ry day, I will be here, I will love you. I will

ELLIE: [83]

put no one a-bove_ you 'cause I love your mes - sy hair, and I

ELLIE: [85]

love your grouch - y glare. The way you dress and all your mess, I

ELLIE: [87]

love them through and through. What - ev - er makes you hap - py, I

ELLIE: [89]

accel.

want for you, I do. I'm tel-ling you, it's true, 'cause

93 **Faster** 94 **KATHERINE:** 95

And you know I — love you —

ELLIE:
dar-ling, I — love you — for — you —

96 97 98

— for — you — Ev - 'ry cra - zy thing — you do, —

I love ev - 'ry thing — you — do. You know

KATHERINE: Ellie...
ELLIE: Mom?
KATHERINE: Is that really you? (GO ON)

100 **Vamp** (until Ellie and Katherine switch notes)

99 101

— I — love you... —

— that I — love you... —

104 **Colla voce** 105

102 103 **KATHERINE:** 105

You should nev-er... don't be sor-ry.

ELLIE:
Mom-my, I'm so sor-ry. If you

106 **Slow 4** 107 108

No, I know it, and I love you.——

thought I did-n't love you... It took this

109 **molto rit.** 110 111 112

It took this day, to-day, to-day and ev - 'ry

day,—— to -day, to-day and ev... Now at

113 **Grand, sweeping** 114

day.—— And I'll

last we're un - en - chant-ed. I will not take you for grant-ed.

115 116

cut us both some slack 'cause I'm glad to have me back!

'Cause I'm glad to have me back! I

117 118

We'll

know I won't be per - fect, but I won't be such a witch.

Freaky Friday

119 120

both for - give each oth - er. Now won't that— be a switch? We'll

We'll

121 122

know each oth - er, you and I, — and sec - rets we'll both keep...

know each oth - er, you and I, — and sec - rets we'll both keep...

123 124 125

things we'll nev - er say.

things we'll nev - er say. No stu - pid, sweet cli - ché.

126 127 128 129

Just one more quick dis - play. — — — — — We'll live our way

We'll live, our way

molto rit.

A tempo

ELLIE: Mom... you need to go get married. KATHERINE: I do. I do!

130 131 132

to - day and ev - 'ry day.

to - day and ev - 'ry day.

to - day and ev - 'ry day.

33 Freely, with dialogue

ELLIE: I told you, you would never believe me. But it really happened

rit.

KATHERINE:

I'll love you just this

MIKE:

I'll love you just this

145

way _____ to-day and ev-'ry day. _____ to-day and ev-'ry

way _____ to-day and ev-'ry day. _____ to-day and ev-'ry

New Party groove tempo

day, _____ to - day and ev - 'ry day!

day, _____ to - day and ev - 'ry day!

ENS: To - day and ev - 'ry day!

ENS:

EPILOGUE (The big party commences!)

ELLIE: (to audience): So... you're probably wondering about a few things. Like, how did the wedding reception go?

3

152-154

(KATHERINE turns and smiles at the audience.)

KATHERINE: We made the cover story for *Weddings Magazine!* My catering business quadrupled **overnight.**

155 **ALL:** 156 157 158

It starts to-day! To-day and ev-'ry day!

MIKE: (to audience) They loved my seven-layer bars!

FLETCHER: (as ANGRY BOB) "His best man speech murdered!"
TORREY: I got my license to practice couples therapy.

159 160 161 162

It starts to-day!- It starts to-day!-

(SAVANNAH appears, a bandage over her nose.)
SAVANNAH: I'm going to Yale on a fast track Ph.D. program. Eat my dust!

163 164 165

To - day and ev-'ry day!-

166 **Vamp** (out on any beat) [Dialogue] **4**

166-169

FLETCHER: (as ANGRY BOB)
 "Grosssss! For a minute it looked like you were going to make out!"
 (to ADAM) Come on! I made you a puppet so you can be in my act!

170 171 **Vamp (out on any beat)** 172 173 **Vamp**

174 **Pop/Disco dance groove**

178 **ALL:** 179 180

To-day — and ev-'ry day. To-day —

Just one day. — Just one day. —

181 182 183

— and ev - 'ry day. Just one to -

— Just one day. One

184 185 186

day and ev - 'ry day. To - day and ev - 'ry

day. — To - day and ev - 'ry

poco rit.

187 ev - 'ry ev - 'ry 188 ev - 'ry ev - 'ry 189 to - day and ev - 'ry

ev - 'ry ev - 'ry ev - 'ry ev - 'ry to - day and ev - 'ry

190 **A tempo**

191 192

day! day!

193

194-195 **2**

... for Mary Rodgers,
today and every day

Bows # 21

TACET

Exit Music # 22

TACET

FREAKY FRIDAY
Music Credits and Copyrights

Music by Tom Kitt
Lyrics by Brian Yorkey

- | | |
|--|--------------------------------------|
| 0. Prologue | 12. Entr'acte |
| 1. Just One Day | 13. I'm Not Myself Today |
| 1A. The Hourglass | 13A. Transition to Bus Stop |
| 2. I Got This | 14. Women and Sandwiches |
| 2A. The Cake | 14A. Just One More Sandwich |
| 3. What You Got | 14B. I Hurt Him |
| 3A. What You Got (Playoff) | 15. Bring My Baby (Brother) Home |
| 3B. Adam's Theme | 15A. Adam's Theme |
| 4. Oh, Biology | 15B. Adam... Adam... (Reprise 2) |
| 5. Vows | 16. Go |
| 6. Busted | 17. After All of This and Everything |
| 6A. Adam's Theme | 17A. Back to Hunt |
| 6B. Adam... Adam... | 17B. Savannah Sets You Straight |
| 7. Somebody Has Got to Take the
Blame | 18. No More Fear |
| 7A. Blame (Playoff) | 18A. Transition to Wedding |
| 7B. Shoppin' With My Mom | 19. The Other Hourglass |
| 7C. Adam... Adam... (Reprise 1) | 20. Today and Every Day |
| 8. I Got This (Reprise) | 21. Bows |
| 9. Watch Your Back! | 22. Exit Music |
| 9A. Watch Your Back! (Playoff) | |
| 9B. Drivin' With My Mom | |
| 10. Parents Lie | |
| 11. Just One Day (Reprise) | |

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