

.....

Characters

Female

Islander locals are listed in blue, 'come from aways' listed in black.

BONNIE: A no-nonsense mother of 3, Bonnie is the head of the Gander area SPCA. When she discovers animals are trapped on the planes, she stops at nothing to ensure their safety - but in frustration, she often lashes out at those around her. (30-40's)

(Secondary roles: Martha)

Vocal notes: Mezzo with belt up to B

Audition Song: Something's Missing , Welcome to the Rock

BEULAH: The head of the Gander Legion, with a firefighter son, who walks Hannah to her church and prays with her. (40-60's)

(Secondary roles: Delores)

Vocal notes: Mezzo with belt up to B

Audition Song 'My Heart Will Go On' (acapella) Something's Missing and Welcome to the Rock (Page 8)

JANICE: An eager new local TV reporter, Janice is thrown into the deep end on her first day. Initially naïve about the world, Janice must face the pain and confusion around her. (20 yrs old)

(Secondary roles: Britney, Flight Attendant)

Vocal notes: Contemporary Soprano with strong pop belt and mix up to E

Audition Song: Something's Missing, Welcome to the Rock

BEVERLEY: The first female captain for American Airlines, Pilot Beverley Bass has always loved flying, when her world suddenly changes. (50's)

Also plays ANNETTE: A local teacher at the Gander Academy and mother to a lot of children. (40-60's)

(Secondary role: Reporter)

Vocal notes: Strong Mezzo, with an easy mixed and belted C#

Audition Song: Me and the Sky ,Welcome to the Rock

DIANE: A traditional divorcee from Texas, who is terrified that her son may have been flying at the time of the attacks. When she finds out that he's safe, she's given a new lease on life and discovers a wilder, more carefree side of herself. (50s).

(Secondary roles: Crystal and Brenda)

Vocal notes: Warm, natural contemporary Soprano with strong mix up to D Audition Song: Stop The World

HANNAH: the mother of a firefighter in Manhattan. Hannah waits for news about her son and is comforted by Beulah. (40-60's) *(Secondary roles: Margie, Mickey)*

Vocal notes: Contemporary Soprano with strong pop belt and mix up to E Audition Song: I Am Here

Characters

Male

Islander locals are listed in blue, 'come from aways' listed in black.

CLAUDE: The gregarious and well-liked Mayor of Gander, Newfoundland, Claude loves his work, the townspeople and his daily traditions, but he's never had to deal with a crisis of this magnitude before. (40-60's)

(Secondary roles: Derm, Brenda's Brother, Eddie)

Vocal notes: Gruff, natural sounding Baritone with a strong high G.

Audition Song: Screech In ,Welcome to the Rock

OZ: The quirky constable in the two-person Gander police force. When the town's population suddenly doubles, Oz helps out in unexpected ways. (30-50's)

(Secondary roles: Joey, Customs Officer, Mr Michaels, Terry, Matty, Rabbi, Head Cardiologist)

Vocal notes: Strong contemporary Tenor up to G.

Audition Song: Prayer, Welcome to the Rock

NICK: An English oil engineer who is focused on his work, Nick's life is turned upside down when he falls for Diane. (50's)

Also Plays DOUG: An Air Traffic Controller, married to Bonnie, who tries to help his wife and the animals. (30-40's)

(Secondary roles: Officer Stephenson, Male Townsperson)

Vocal notes: Warm, natural Baritone or Baritenor with an easy E and strong pop sensibility.

Audition Song: Stop The World, welcome to the rock

KEVIN T: The head of an environmental energy company in Los Angeles, Kevin was on vacation with his boyfriend (and secretary, also named Kevin), when they are stranded in Gander. Inspired by the town's generosity, Kevin creates the Pay It Forward Foundation. (30-50's) Also plays GARTH: The head of the local union, representing the Bus Drivers. (30-50's)

(Secondary roles: President Bush)

Vocal notes: Strong contemporary Tenor up to G.

Audition Song: Costume Party ,Prayer , welcome to the rock

KEVIN J: Kevin's boyfriend and secretary. Sarcastic and unhappy, he wants to leave as soon as possible. (30-50s)

Also plays ALI: A devoted muslim misunderstood by those around him.

(Secondary role: Dwight)

Vocal notes: Tenor or Baritenor.

Audition Song: Costume Party, Welcome to the Rock

BOB: A hardened New Yorker, Bob is suspicious of where he's landed, fearing that it's World War III, that someone's going to shoot him and steal his wallet – but instead, he ends up losing his New York jadedness. (20-40's)

(Secondary roles: Muhumuza, Captain Bristol)

Vocal notes: Baritone.

Audition Song: Somewhere in the Middle of Nowhere , Welcome to the Rock

3/18/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN
 Arrangements by IAN EISENDRATH
 Orchestrations by AUGUST ERIKSMOEN

Audition piece for Bonnie, Janice and Beulah.
 Track: 4 bars of 6/8 intro. Sing ALL parts.

Freely, colla voce

JANICE: Back to the way that things were.

OZ (8vb): Back to the sim-ple and plain.

DWIGHT (8vb): For

Gtr. 1 (Ac.)

mp G5 C2 G5 C2

BONNIE: five days the wea-ther had been so nice, but as they board-ed, it start-ed to rain.

[CLICK IN]

+Gtr. 2 (Mando)

Em Dsus4 C2

BEULAH: At the

Mando

PLAY

Solo G5 Csus2 G/B G5/D

p

+Cym. roll

OZ:

end ___ of the day, af-ter eve-ry-one left, we all tried to go ___ back to nor - mal ex-cept

CLAUDE:

the

G5 Csus2 G/B G5/D

13 +Bs. 14 15 16

BONNIE:

We all looked the same but we're diff-'rent than we were. The

BEULAH:

town was more qui-et and some-how far emp-ti-er.

Fiddle

p

G5 Csus2 G/B G5/D +Cym. roll

17 18 19 20

DWIGHT (8vb):

CLAUDE (8vb)

gym was a sight as I stacked the last cot. Thank-yous writ-ten eve-ry-where and things they for-got. The

mp G5 Csus2 G/B Dsus4

21 *Bs cont.* 22 23 24

ALL (men 8vb):

Board of Health says clean it up, eve - ry part, so we

G5 Csus2 Dsus4

25 26

[CLICK OUT]

CLAUDE: 7:42 am. ALL: Sunday. CLAUDE: September 16th. After five days, they just ran the zamboni over the ice. And played hockey.

Rit.

start.

G5 Csus2 G/B D5

+Drs, Djembe

27 28 29 30

Welcome To The Rock

Audition piece for Claude

Piano/Conductor

2

#1. Welcome to The Rock...3/8/17

CLAUDE: Everybody knows everybody else. And everybody in this room has a story about how they started that day.

Musical score for measures 10-13. The score includes a vocal line for Claude, piano accompaniment, and parts for Fiddle, Gtr., and Bs. A green arrow points to the Fiddle part. The piano part features a 'D' chord marking. Dynamics include *fp*.

Musical score for measures 14-17. The score includes a vocal line for Claude with lyrics: "Wel-come to the rock! If you come from a - way You'll pro-b'ly un-der-stand a-bout a half of what we say They". The lyrics are followed by "(Fid, Whistle)". The piano part includes an "ACCORDION (acoustic)" part and a "PLAY" section with dynamics *f* and *Tutti Drs, Bod*. The bass line is marked "(Bs. only)".

say no man's an is - land, but an is - land makes a man,

18 19

+ SINGER 4, 5, 7:

WOMEN: ***f***

'Spec - 'ly when one — comes from one like New - found - land. — Wel - come to The

SINGER 7, 8, 9: ***f***

Wel - come to The

SINGER 11, 12/
SINGER 10: ***f***

Wel - come to The

+Whistle

(Fid)

F#m A7

20 21 21A

Audition piece for Bonnie, Beulah, Janice. 2 bars introduction. Sing all parts.

Audition piece for Oz, Kevin J, Bob. 2 bars introduction. Sing all parts.
+ Claude

Welcome To The Rock

Continued

Piano/Conductor

6

#1. Welcome to The Rock...3/8/17

SINGER 8: (Men 8vb) SINGER 12:

Wel - come to the wild - est weath - er that you've ev - er heard of Where eve - ry - one is nic - er, but it's nev - er nice a - bove

Em D

+Fiddle

f Drs, Bod cont.

35 36 37 38

SINGER 6:

Wel - come to the far - thest place you'll get from Dis - ney - land

C

f

39 40

CLAUDE: + WOMEN:

Fish and chips and ship-wrecks, This is New - found - land.

SINGER 7, 8, 9: *f*
Wel - come to The

SINGER 10: *f*
Wel - come to The

+Whistle
(Fid)

F#m A7

41 42 > 42A

WOMEN:

I'm an Is - land - er, I am an Is - land - er. I'm an Is - land - er, I am an Is - land - er.

(7, 8, 9):
Rock! I am an Is - land - er. I'm an Is - land - er, I am an Is - land - er.

(11, 12/
10):
Rock! I am an Is - land - er. I'm an Is - land - er, I am an Is - land - er.

Whistle
Fiddle

Em D
Rhythm goin'

43 44 45 46

S/A: **Top Line**

I'm an Is-land-er, I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

Top Line
TI/TH+B

I'm an Is-land-er, I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

C D

47 48 49 50

8 bars (in 2) rest and then.

BONNIE, BEULAH, ANNETTE:
And I turn on the radio

WOMEN:
(No BONNIE, BEULAH, ANNETTE) *mp*

You are

MEN: *mp*

You are

Gtrs.

D *ff*

94 95

WOMEN:
(No BONNIE, BEULAH, ANNETTE)

+BONNIE,
BEULAH,
ANNETTE:

here _____ at the start of a mom - ent, On the

(MEN:)

here _____ at the start of a mom - ent, On the

+Whistle (Fid out)

mp

PIANO

mp - Djembe, Drs *p*
(Gtrs)

96 Bs. 97 98 99

edge of the world, where the ri - ver meets _____ the sea.

edge of the world, where the ri - ver meets _____ the sea.

mp

Drs, Bod cont.

100 101 102 103

Bottom Line

Here, _____ on the edge _____ of the At - lan - tic, on an

Here, _____ on the edge _____ of the At - lan - tic, on an

Whistle 8vb

+Fid.

+Gtrs. (1/4 chugs)

104 105 106 107

SOPRANOS:

is - land in _____ be - tween _____ there _____ and here.

ALTOS:

is - land in _____ be - tween _____ there _____ and here.

TENOR I:

is - land in _____ be - tween _____ there _____ and here.

TENOR II/BARI:

is - land in _____ be - tween _____ there _____ and here.

108 109 110 111 112 113

Wherever You Are

(Titanic Snippet) Audition piece for Beulah (as Dolores) 1 bar intro: Looking for top note belt on "ever"

[CLICK IN] DELORES: (totally drunk)

Near, far, where - ev - er you

+Fid, Whistle Solo

90s Big Produced Drum toms

TITANIC PATCH

f

+Gtrs, Bs

260 261 262 263

The musical score is for the song "Wherever You Are" and is arranged for a vocal soloist (Beulah as Dolores) and piano accompaniment. The score is in 4/4 time and the key signature has one sharp (F#). The vocal line begins with a [CLICK IN] instruction and the lyrics "Near, far, where - ev - er you". The piano accompaniment features a "90s Big Produced Drum toms" part starting at measure 260, followed by a "TITANIC PATCH" section starting at measure 261. The piano part includes a "Fid, Whistle Solo" and is marked with a forte (f) dynamic. The score includes measure numbers 260, 261, 262, and 263, with corresponding chord diagrams for the piano part.

2/10/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN

Arrangements by IAN EISENDRATH

Orchestrations by AUGUST ERIKSMOEN

Audition piece for Beverley.
3 Bars intro (12 beats)**[CLICK IN]**

Country Folk ♩ = 136 [NO PRE-CLICKS]

Vamp - vocal last x*In this number**In 3 parts**SI: Singer 2**SII: Singer 1, 5**A: Singer 3, 4**In 2 parts**S: Singer 1, 2**A: Singer 3, 4, 5*

BEVERLEY:

My par-ents must have thought they had a cra-zy kid.

Mando (Ac Gtr)

PIANO

G \flat 2

1 2 3

'Cause I was one of those kids—

D \flat /F

4 5

who al-ways knew what I want - ed. They took me down

Gb2 Db5 Ab5

6 7 8 9

to the air - port to see all the planesde-part-ing. Watch-ing them fly, some-thing in - side of me...was start-ing.

+E Gtr
Fiddle
(Gtr. cont...) Lightly. Stay under guitar

p
Gbsus2 Db/F

10 11 12 13

I was eight when I told them that I'd be a pi - lot. But I was too young

Gbsus2 Ab5

14 15 16 17

and too short and there were no fe-male cap-tains, and my dad ——— said be pa-tient. He said just see what hap-pens. But I

22 23 24 25

Chords: G \flat 7sus2, D \flat /F

took my first les - son, came down — from the sky, — and told my fath-er I'd fly for the rest of my life. And I

26 27 28 29

Chords: G \flat 7sus2

Dynamics: *f*, *f* (Tutti)

got my first job — fly-ing for a mor-ti-cian. In a ti-ny Bo-nan-za just a corpse and me. — Five dol-

Gtrs.

PLAY

mp *+Shaker Drs* *etc.*

30 (Bs) 31 32 33

- lars an ho-ur for fly-ing dead bo-dies. I had to climb o-ver their fa-ces just to get to my seat. And

Fiddle

f

34 35 36 37

sud - den - ly — the wheels lift off, the ground is fall - ing

(Fid.)

(Gtr.)

P

P *D \flat 5/G \flat* *cresc. poco a poco* *D \flat 2/F*

38 *Bs cont.* 39 40 41

back - wards, I am sud - den - ly a - live.

Db5/Gb *Db2/F* *f* *Ab* *fp*

42 43 44 45

Driving

Sud - den - ly I'm in the cock - pit. Sud - den - ly eve - ry - thing's changed.

Fiddle *f* *Bbm (Rhythm cont.)* *Ab* *Gb2* *Ab5*

46 47 48 49

Sud - den - ly I'm not too young or too short, and the pas - sen - gers in the back don't com - plain!

Bbm *Ab* *Gb2* *(Tutti) Ab* *Gr. scratches*

50 51 52 53

V.S.

Sud-den-ly I'm fly-ing com-pan-y char-ters, and sud-den-ly eve-ry-thing's high.

Bbm (Rhythm cont.) *A \flat* *G \flat 2*

54 55 56 57

Sud-den-ly there's no-thing in be-tween me and the sky.

Bbm *A \flat (Tutti)* *D \flat*

58 59 60 61

A - mer - i - can Air -

mp *A \flat mp*

62 63

lines had the pret-ti-est planes, _____ so I app- lied as a

(Mando)

Fiddle

(Gtr.)
mp G \flat 2 +Shaker

+Cym.

64 65 66 67

(Bs 8va)

flight en- gi- neer, but the World War Two pi- lots, they all com- plained. They said, "Girls should-n't

G \flat 9(no3)

D \flat /F

68 69 70 71

be in the cock - pit. Hey la - dy, hey ba - by, hey, why don't you grab us a drink?" — And the flight at - ten - dants

Fid. 8vb

OFF

(Mando)

mp

G \flat sus2

D \flat /F

72 (Bs)

73

74

75

weren't my friends back then, — and they said, "Are you bet - ter than us, — do you think?" But

Gtr, Man, Dr.

G \flat sus2

D \flat /F

76

77

78

79

Building

I kept get - ting hired, and the World War Two crew, they re - tir - ed, and the

Gtr.
mp *cresc. poco a poco*

(Rhythm cont.)
mp *D \flat 5/G \flat* *cresc. poco a poco* *D \flat 2/F*

80 81 82 83

girls all thought much high - er of me. Nine - teen eight - y six, the first fe - male A - mer -

FLIGHT ATTENDANTS:

(claps)

f *A \flat*

f *A \flat*

D \flat 5/G \flat *f* *A \flat*

84 85 86 87

- i - can cap - tain in hi - sto - ry.

Fiddle
9
f

+Tutti Rhythm
mp *f*

88 89

Driving

Sud - den - ly I'm in the cock - pit. Sud - den - ly I've got my wings.

FLIGHT ATTENDANTS: Ah Ah

SINGER 1, 2:

(Rhythm cont.)
B^bm *A^b* *G^b2*

90 91 92 93

Sud-den-ly all of those pi - lots pro - test - ting me, well, they can get their own drinks!

ALL:

94 95 96 97

Bbm *Ab* *(Tutti) Gb2* *Ab*

Sud - den - ly there's no one say - ing stay ground - ed. Look - ing down, pass - ing them by, —

SINGER 1, 2:

Ah

(Rhythm cont.)

98 99 100 101

Bbm *Ab* *Gb2*

sud-den-ly there's no-thing in _____ be-tween me and the sky. _____ Sud-den-ly I've got

ALL:

102 103 104 105

Bbm *Ab* *Db* *Dbs* *Ab*

an all fe-male crew. _____ The news caught made head-lines a-cross the world. Sud-den-ly _____ it stopped,

(claps)

Gb *Ab* *Bbm*

+Gtrs

Solo Drs. *Gb* *Ab* *Bbm*

106 107 108 109

(+Bc)

no one's say-ing you can't can't or you won't or you know you're not an - y - thing 'cause you're a girl.

you can't, you won't, you know, 'cause you're a girl.

Tutti Rhythm

110 111 112 113

Slowly building in intensity

Sud - den - ly I'm get - ting mar - ried, and we're put - ting pins on a map where we've flown.

Fiddle

mp *(Rhythm cont.)*

114 115 116 117

Sud - den - ly I am a moth - er and sud - den - ly shocked at how much they've grown.

+Shaker >

118 119 120 121

Sud-den-ly I'm won-d'ring how my par-ents would feel see-ing me teach-ing men to be pi-lots, 'cause

Fiddle

122 123 124 125

(Bs)

sud-den-ly I am a sen-ior in-struct-or, and some-how I'm fif-ty one.

126 127 128 129

(Tutti Rhythm)

Sud-den-ly I'm fly-ing Par - is to Dal-las, a - cross the At-lan-tic, and feel-ing calm. But

mp

G \flat 2 *mp* A \flat G \flat 2 A \flat

130 131 132 133

Music Preparation:

sud-den-ly some-one on air to air traff-ic says at eight for-ty six...there's been a ter-ror-ist ac-tion. And the

134 135 136 137

Chords: G \flat 2, A \flat , G \flat 2, A \flat

[CLICK OUT]

one thing I loved more than an - y-thing was used as the bomb.

138 139 140 141

Chords: G \flat add2, A \flat add2, B \flat m(add2)

f (Tutti Rhythm)

ANDY- lowest B \flat triggers "Canon" effect from #3

Freely

Sud - den - ly I'm in a ho - tel. Sud - den - ly some - thing has died.

Solo Mando. (Ac Gtr)

mp

pp

+Tri

Gbsus2

Ab +Sus. Cym.

142 143 144 145

(BEV answers the phone.)

BEVERLY: Hello? I'm on my way.

rit.

Sud - den - ly there's some - thing in be - tween me and the...

p

Mando (Ac Gtr)

+Mando (Ac Gtr)

PLAY

loudly

pp

+Cym. scrape

146 147 148

Somewhere In The Middle Of Nowhere

Audition piece for Bob.

Sing all parts in the lead up to your solo.

2 bars introduction

The musical score is set in G major and 4/4 time. It features three staves: a vocal line for DIANE, a vocal line for BOB, and a piano accompaniment. DIANE's part begins with a 2-bar introduction, followed by the lyrics "and though he's here next to me, in a sec-ond he'll go". BOB's part begins with the lyrics "Look-ing out the win-dow at the world un-der-neath". The piano accompaniment starts at measure 25 with a mezzo-forte (mf) dynamic and includes the instruction "(Rhythm continues...)". The score includes measure numbers 25, 26, 27, and 28. DIANE's part has triplet markings over measures 27 and 28. BOB's part has a fermata over measure 28. The piano accompaniment has a fermata over measure 28.

DIANE:
and though he's here next to me, in a sec-ond he'll go

BOB:
Look-ing out the win-dow at the world un-der-neath

mf
(Rhythm continues...)

25 26 27 28

KEVIN J:

Look-ing out the win-dow

KEVIN T:
Kev-in talk to me, please.

HANNAH:
and out the win-dow we see— a place we all know be - low.

WOMEN:
a place we all know be - low.

MEN:
a place we all know be - low.

29 30 31 32

(BEVERLEY hands BOB the microphone.)

BOB:
Is this on? Oh. It's on. Sor-ry, eve-ry one. Hi! Like most eve-ry-one, I am sor-ry say-ing good-bye.

+Gtrs.
mf
+Shaker (Bob)

33 34 35 36

So I want-ed to thank them for all that they did. So I'm do-ing just that, and I'm pass-ing a hat for the peo-ple who gave

Tutti rhythm
mp

37 38 39 40 41

— up their time, and they gave — up their town. So let's give them a scho - lar-ship! Pass — the hat down! 'Cause

f *mp*

+Fiddle fill

42 43 44 45

SOPRANOS/MEN (8vb):

Some - where, in the mid-dle of no - where, in the mid-dle of

ALTOS:

Some - where, in the mid-dle of no - where, in the mid-dle of

Fiddle

f

f *+Gtrs., Drums (rhythm)*

46 47 48 49

(SOPRANOS/MEN (8vb):)

who knows where there you'll find

(ALTOS:)

who knows, who knows, there you'll find

A fill

50 51 52 53

Detailed description: This system of music covers measures 50 to 53. It features vocal lines for Sopranos/Men (8vb) and Altos, and a piano accompaniment. The vocal lines are in a key with two sharps (D major or F# minor). The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with sustained chords. Measure 53 includes a section labeled 'A fill' with a diagonal slash pattern.

SOPRANOS/MEN (8vb):

some - thing, in the mid-dle of no - where, in the mid-dle of

ALTOS:

some - thing, in the mid-dle of no - where, in the mid-dle of

+Whistle (8vb)

f

f

54 55 56 57

Detailed description: This system of music covers measures 54 to 57. It features vocal lines for Sopranos/Men (8vb) and Altos, a whistle part for Sopranos/Men (8vb), and a piano accompaniment. The vocal lines are in a key with two sharps. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with sustained chords. The whistle part is marked with a forte 'f' dynamic. Measure 57 includes a section labeled 'A fill' with a diagonal slash pattern.

S/A:

clear, blue air, you found your heart but left a part of you behind.

T/B:
clear, blue air, you found your heart but left a part of you behind.

The image shows two vocal staves. The top staff is for Soprano/Alto (S/A) and the bottom staff is for Tenor/Bass (T/B). Both staves have a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. A large 'X' is drawn over the lyrics in the second measure of both staves.

8

(Tutti)

8

58 59 60 61 62

Bs.

The image shows the piano accompaniment for the vocal staves. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand staff has a treble clef and a key signature of one sharp (F#). The left-hand staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The right-hand part features a melodic line with eighth and sixteenth notes, often beamed together. The left-hand part provides harmonic support with chords and moving bass lines. There are dynamic markings like '8' (piano) and '(Tutti)'. Measure numbers 58, 59, 60, 61, and 62 are indicated at the bottom. A 'Bs.' marking is at the end of the page.

Stop The World

2/10/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN

Arrangements by IAN EISENDRATH

Orchestrations by AUGUST ERIKSMOEN

[SEGUE AS ONE]

Freely ♩ = 60

NICK:

Stop the world. Take a pic-ture. Try to cap-ture to in - sure this mo-ment

Mandolin

mf

PIANO

+Gtr. 1 (Ac)

1 F#5 B2 D#m B C#
+Cym. roll

lasts. We're still in it, but in a min-ute— that's the lim-it,— and this pre-sent will be

5 B2 D#m B2 B C#

[CLICK IN] Gentle groove ♩ = 60

past. So here _____ we are where the world has come to - ge - ther. _____

Fiddle
mf

+Gtrs., Drums (rhythm) cont. figure

B2 mf C#sus4 C# F# F#/A#

9 +Bs 10 11 12

So here _____ she'll be in this pic - ture for - ev - er. _____

Mandolin *(Gtr 1)*

PLAY

B2 C#sus4 C# D#m

13 14 15 16

Poco rubato

DIANE: Look at this: Five hundred forty million years ago, the continents of the world crashed together right here. And two hundred million years ago, they separated again, moving apart from each other.

Whistle
p

p

17 18 19 20

NICK: Huh. DIANE: But a little piece of them was left behind. (A pause as they take it in. Nick lifts his camera, pointing it at Diane.)

Musical score for measures 21-24. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 21 has a whole rest. Measure 22 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 23 has a quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 24 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The piano accompaniment consists of chords: G4-B4-D5 (measures 21-22), F#4-A4-C5 (measures 23-24).

DIANE: I should move. You're missing all the scenery- NICK: No, no. Stay where you are. DIANE: Really? NICK: Really. It's perfect.

Musical score for measures 25-28. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 25 has a whole rest. Measure 26 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 27 has a quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 28 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The piano accompaniment consists of chords: G4-B4-D5 (measures 25-26), F#4-A4-C5 (measures 27-28).
Measure 25: *p*
Measure 26: *p*
Measure 27: *p*
Measure 28: *p*
Measure 26: *A Gtr*
Measure 27: *+Finger Cym*
Measure 28: *+Dr. fill*
Measure 28: *Bs.*
Measure 28: *V.S.*

A tempo

DIANE:

Stop the world. Seize the mo-ment. But the min-ute he goes, you're a-lone and it's through.

Fiddle

PIANO *mf*

E5 +E Gtr Mando (Ac Gtr) strumming +Shaker A2 C#m Bsus4 B

29 30 31 32

Pinch your-self. Tell your-self you're just dream-ing. That means he'll for-get ab-out

A2 E/G# A2 A2 B

33 34 35 36

you. But here _____ we are where the con - ti-nents once crashed to-ge-ther,

A2 B C#m Bsus4 B

37 38 39 40

be - fore they went their se - p'rate ways for - cv - er, so

A2 Bsus4 B C#m mp B

41 42 43 44

stop the world stop the world stop the world from spin - ning 'round...

NICK: stop the world stop the world from spin - ning 'round...

+Whistle 8va mf

A2 B C#m Bsus4 B

45 46 47 48

(DIANE:)
I'm on a look-out ov - er-look-ing some-thing worth tak-ing the time to stop fly - ing

(NICK:)
I'm on a look-out ov - er-look-ing some-thing worth tak-ing the time to stop fly - ing

WOMEN:
mp Oh Oh

MEN:
mp Oh Oh

(Whistle out)

A2 B C#m Bsus4 B

49 50 51 52

by. And look down. Stop be - ing scared and look 'round. Just tell him

by. And look down. Stop be - ing scared and look 'round. Just tell her

[CLICK OUT]

now, and look now. Take a

now, and look now. Take a

Poco rubato

DIANE/NICK (8vb):

Rit.

pic-ture of the scen-'ry of a look-out, of a mo-ment which is ov-er, of the o-cean, of the ri-ver, of the trees,

+Gtrs.
C#m B A2 B

(Cym) *p*

Whistle
p

59 (Bs out) 60 61 63

Stop the world. Please

+Whistle (Fid out)

+Bs

64 65

I Am Here

Audition for Hannah

Rit.

and then I check on Hannah, talking to anyone she can reach.

HANNAH:

Musical score for the first system, measures 13-15. The score is in G major (one sharp) and 4/4 time. It features a vocal line for the main character and a vocal line for Hannah. The piano accompaniment includes a right-hand part and a left-hand part. A blue arrow points to measure 15. The lyrics for Hannah are "I am".

Slightly slower $\text{♩} = 80$

Musical score for the second system, measures 16-19. The score is in G major (one sharp) and 4/4 time. It features a vocal line for the main character and a vocal line for Hannah. The piano accompaniment includes a right-hand part and a left-hand part. The guitar/fiddle part is marked "Gtr. (+Fiddle)" and "swells". The mandolin part is marked "+Mand. (8va)". The piano part is marked "PIANO" and "mp". The lyrics for the main character are "here, I am here on an is - land. Hel-".

lo? Hel-lo? It's me a-gain, Yeah, my son. He's with Res-cue two. A-ny news?

20 21 22 23

Bs.

I am his mo-ther, I'm far a-way, stuck here. I'm try-ing to find out if... Fine. I'll hold a-gain.

Gtr.
Fiddle

Mandolin

24 25 26 27

V.S.

I should be down there and check-ing the hos-pi-tals, put-ting up signs, do-ing some-thing. In-stead, I am

attack

mf

28 29 30 31

here, I am here in Can-a-da I am

Fiddle

Gr. (harm. - 8th note delay) *Mando. (harm.)*

sub. mp

32 33 34 35

tell-ing you, list-en My son, he takes risks He's not miss-ing He's help-ing or hurt He'll get out of this

Whistle

Fiddle

mp

Bs. (8va)

36 37 38 39

Yes, I'll keep try-ing, and yes, here's the num-ber, and yes, at the grade school in Gan-der. I'll be right here.

40 41 42 43

I should be there, when it's o-ver and done, when he comes through the door and says,

44 45 46

"I am home, mom" I should be there for my son, but in-stead I am

Fiddle only *+Whistle*

pp *f* *mf*

+Gtrs. *sub. p*

47 48 49

here... I am here...

mp Gtr. (harm.) +Mandolin

mp

50 51 52 53

BEULAH: She leaves message after message for her son. Until there's no more room on his answering machine.

All I
Sus. Cym.

mp Gtrs.

mp

58 59 60 61

Freely

know is you are there. You are there, and I am

mp *mp* *mp*

mp Tutti

pp

62 63 64 65 66 67

A Tempo

BEULAH: She finally got some news.

here.

mp Gtr.

+Mandolin

mp

68 +Bs. 69

Screech In

Sing all named parts

2 bars introduction

Hey hey, come on to-night. Take a risk and take a ride. Jump right in with both feet tied, and you'll be a New-found-land-er.

Hey hey, come on once more. Noth-ing ven-tured, no-thing sore. Af-ter it's o-ver, out the door and you'll be a New-found-land-er.

Slower
CLAUDE:
Af - ter it's ov - er, you'll re-mem-ber that you're a New-found-land-er.....

The image shows a musical score for a piece titled "Screech In". It consists of three staves of music. The first two staves are in a key with one flat (B-flat major) and a common time signature. The first staff begins with a dynamic marking of *ff* and contains the lyrics: "Hey hey, come on to-night. Take a risk and take a ride. Jump right in with both feet tied, and you'll be a New-found-land-er." The second staff continues with the lyrics: "Hey hey, come on once more. Noth-ing ven-tured, no-thing sore. Af-ter it's o-ver, out the door and you'll be a New-found-land-er." The third staff is marked "Slower" and "CLAUDE:" and contains the lyrics: "Af - ter it's ov - er, you'll re-mem-ber that you're a New-found-land-er.....". The music is written in a treble clef with a key signature of one flat and a common time signature.

Audition for Oz
Sing part marked for Rabbi.
Kevin T - Sing from start

2/10/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN
Arrangements by IAN EISENDRATH
Orchestrations by AUGUST ERIKSMOEN

Gently $\text{♩} = 98$ [2 PRE-CLICKS]

KEVIN T: ...but for some reason that song was in my head.

KEVIN T: Make me a chan - nel of your

Gtr. HARMONIUM (acoustic)

mf F5

peace: where there is ha-tred, let me bring your love, where there is in - ju - ry, your par-don,

Fiddle

F5(maj7) Bb5/F

[CLICK OUT]
Rit.

Lord, and where there's doubt, true faith in

+Bouzouki

Bb C

+Cym Roll

A Tempo

HANNAH:

Make me a chan-nel of your peace.

Where there's des-pair in life, let me bring hope, where

(KEVIN T:)

you.

Make me a chan-nel of your peace.

Where there's des - pair in life, let me _ bring

Gtr.

D5

A5

(HANNAH:)

there is dark - ness, _ on - ly light,

and where there's sad - ness, ev - er

hope.

where there is dark - ness, _ on - ly light,

ev - er

RABBI:

O
Bouzouki (8vb)

G2

G5

(HANNAH):

joy.

(KEVIN T):

joy.

(RABBI):

seh sha - lom bim' - ro - mav, hu ya'a - seh sha - lom a - lei - nu

mp +Whistle

(Fid) D5

Gm

D5

17

18

19

20

v' - al kol y'is - ra - el v' im ru, v' im ru a -

(+Fid Svb)

A5

D5

A5

A5

21

22

23

24

RABBI: There is a man here in town. He's lived here nearly his entire life. He heard that there was a rabbi diverted here and he came to find me and tell me his story.

men.

(Bass Solo)

+Fiddle harmonic

D5

Gm

D5

Costume Party

Sing all male parts (not Diane/Hannah) Sing correct line for Kevin J/T when it separates.

The musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a measure of rest, followed by a double bar line with repeat dots, another measure of rest, and then a vocal line starting with the lyrics "DIANE: In a crowd - ed". Above the first measure of rest is the instruction "[Safety]". The middle staff is a vocal line with a treble clef, showing a long note with a fermata that spans across the first two measures of the vocal line. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes the following:
 - Measure 38: Treble clef has a whole note chord labeled $B\flat_{sus}2$; bass clef has a quarter note $B\flat$, a quarter note D , and a quarter note F .
 - Measure 39: Treble clef has a whole note chord labeled $C5$; bass clef has a quarter note C , a quarter note E , and a quarter note G .
 - Measure 40: Treble clef has a whole note chord labeled $C5 +Tri$; bass clef has a quarter note C , a quarter note E , and a quarter note G .
 - Measure 40 also includes a bass line with a quarter note $B\flat$, a quarter note D , and a quarter note F .
 - Measure numbers 38, 39, and 40 are printed below the piano staff.

A tempo

KEVIN T: (at pitch)

DIANE:

room filled with stran-ers sleep-ing, an air - plane blank-et and pil-low on the floor, the sun comes

Gtr. 1
mf

mf
+Shaker

41 42 43 44

DIANE/
KEVIN T (at pitch):

stream-ing through the win-dow, and I can't sleep an - y - more...

Star-ing at these

Fiddle (8vb)
mp

45 46 47 48

HANNAH:

KEVIN J:

stran-gers wak-ing up a-round me Sit-ting in a crowd of peo-ple wait-ing for the phone, and in a town

49 50 51 52

HANNAH/
DIANE:

KEVIN J:

— that's sud-den-ly dou-ble pop-u - la - tion, I feel so a - lone. It's like

KEVIN T & J:
I feel so a - lone.

53 54 55 56

+Drs

DIANE:
an - y of us could have died on Tues - day, I'm feel - ing diff - rent,

KEVIN T: and like we're dared to see things diff - rent - ly ___ to - day.

HANNAH: Dis - tant

Fiddle (loco)
mp

Gtrs. (Rhythm)
p

57 58 59 60

KEVIN J: Strange

HANNAH: Where am I?

DIANE + HANNAH: Who am I if I don't feel like the me from yes - ter - day?

KEVIN T: Who are these peo - ple here?

DIANE: No - one knows me here

KEVIN T & J: Who am I if I don't feel like the me from yes - ter - day?

And it's

And it's

61 62 63 64

(DIANE:)
some-how like we're at a cost-ume par-ty You are not your - self

(KEVIN T:)
some-how like we're at a cost-ume par-ty And for a sec-ond, you are not your - self. And you

Gtr. simile

B♭ C F C/E Dm /C

86 *Bs. only* 87 88 89

and bare-ly e-ven rec-og-nize the per-son in the mir-ror who's turned in-to some-one else.

look a-round and blink your eyes the per-son in the mir-ror who's turned in-to some-one else.

Gtr. simile

B♭ C B♭/D B♭/D C/E

90 91 92 93