

Disney's Freaky Friday: The Musical

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PIANO/VOCAL

(Ellie)
 (Katherine)
 (Monica)
 (Karl)

Freaky Friday

#01

*Prologue**CUE: (In black.)***Grand, Fanfare ($\text{♩} = 135$)**
Molto rit.

(ELLIE BLAKE, our hero – rushes onto the stage and addresses the audience.)

ELLIE: So you're never going to believe me. No one in their right mind could ever possibly believe me.

A tempo ($\text{♩} = 156$)

ELLIE: (cont'd.) But what I'm about to tell you is true. One-hundred-percent true.

(looks around to make sure the audience is with her, then starts the story)

Everything started the day before my mom got married. KATHERINE: (offstage) Honey...!

(KATHERINE BLAKE, Ellie's mother, enters.)

ELLIE: (ignoring KATHERINE) The day that I had – I'm talking mind-bending. Bananas.— What?! KATHERINE: (overlapping) Ellie. Ellie. Ellie!

Freaky Friday

ELLIE: These are my two best friends...
(KARL and MONICA enter and wave – KARL with great confidence, MONICA more cautious.)

KARL: Tell them about the Hunt.

ELLIE: I was getting to that— *(KARL's excitement and MONICA's anxiety tumble out simultaneously.)*

KARL: It's our year! We're sophomores. Easy to ignore. Flying under the radar. Then boom! We're gonna win the Hunt!

MONICA: Seriously, you guys, there is always something super scary or embarrassing you have to do to win.

What if they make us dance in public?

ELLIE: *(clarifying for the audience)* Tonight is the Hunt. It's an epic, super-fun scavenger hunt that has been

ELLIE: *(cont'd.)* ...happening at our high school forever. Every year there's a new list of impossible

ELLIE: *(cont'd.)* ...things to do and crazy things to find, and every year there's a new Listmaster.

PIANO/VOCAL
Ellie
(Katherine)
(Torrey)

Freaky Friday

02

Just One Day (Part 1)

CUE: Segue as one from No. 01 "Prologue"

Bright, warm ($\text{♩} = 156$)

ELLIE: I really want to win the Hunt. There's just one problem. My mother.

Musical score for measures 1 through 5. The score consists of two staves: a treble clef staff for the vocal part and a bass clef staff for the piano accompaniment. Measure 1 starts with a piano introduction. Measure 2 begins with the vocal entry. Measure 3 includes a dynamic instruction "sub mp". Measures 4 and 5 continue the vocal line. The vocal line consists of eighth-note patterns.

6 ELLIE:

Musical score for measures 6 through 9. The vocal line continues with eighth-note patterns. The lyrics are: "Just one day, that's all— I need, just a day with-out her nag - ging." The piano accompaniment provides harmonic support with eighth-note chords.

Musical score for measures 10 through 13. The vocal line continues with eighth-note patterns. The lyrics are: "Just one day,— I beg,— I plead, but the drag just keeps on drag - ging, while I". The piano accompaniment provides harmonic support with eighth-note chords.

Musical score for measures 14 through 16. The vocal line continues with eighth-note patterns. The lyrics are: "wish for just one Mon-day or a Fri - day to be free... Free to slouch and sulk and mum - ble and be". The piano accompaniment provides harmonic support with eighth-note chords.

Freaky Friday

TORREY: Okay, next on the list: the florist is low on ranunculus.

KATHERINE: Torrey, hold that thought.

TORREY: You're right, I can handle that one myself...

Musical score for piano/vocal, measures 32-35. The score consists of two staves: treble and bass. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns with slurs.

TORREY: (*cont'd*) I'm going to round up the cater waiters.

KATHERINE: Thank you, Torrey. (TORREY exits. KATHERINE checks her watch and turns her attention to ELLIE while she does a deep stretch, holding her lower back with both hands. She makes a noise of pleasure when her back "cracks.")

Musical score for piano/vocal, measures 36-39. The score consists of two staves: treble and bass. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns with slurs.

KATHERINE: Did you finish your pre-calc homework?

ELLIE: Yes. Mom, I need to ask you something—

KATHERINE: Bring your gym clothes. You have P.E. today.

Musical score for piano/vocal, measures 40-43. The score consists of two staves: treble and bass. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns with slurs.

ELLIE: But Mom, can I ask you—

KATHERINE: (*glances at ELLIE's outfit*) Ellie... are those the same clothes that you wore yesterday?

ELLIE: Maybe.

KATHERINE: They have not been improved by time. I wish you'd change. (*gesturing at ELLIE's outfit*) Please change!

Musical score for piano/vocal, measures 44-48. The score consists of two staves: treble and bass. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns with slurs.

ELLIE: (*mutters*) Well, I wish you'd change. (ELLIE exits.)

Musical score for piano/vocal, measures 49-53. The score consists of two staves: treble and bass. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns with slurs.

[SEGUE AS ONE]

11

12

13

look, I love my kids, I love my work, I love my life. And I love my fi - an - cé and in a day

14

15

16

17

18

19

20

mp

37 38 39

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

Ooh _____ ooh,

mp

40 41 42

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

Not one flaw! Ooh _____

ff

TORREY: You heard her! Move! (KATHERINE surveys the organized flow of activity. The CATER WAITERS and TORREY disperse and exit as FLETCHER, Ellie's brother, enters with a magician's hat and wand.)

A tempo

52 53 54 55 56

move this mess!

Ah

Ooh

FLETCHER: Hi Mike!

Slightly Faster ($\text{J} = 166$) MIKE: Fletcher! How's my best man? You practicing your wedding toast?

FLETCHER: My wedding toast is gonna be magic! Literally. "I'd like to toast the bride and groom..."

57 58 59 60

61 62 63 64

(FLETCHER taps his skull in a dramatic fashion then begins to pull a very long scarf from his mouth. KATHERINE and MIKE watch in horror and fascination. FLETCHER mock-chokes the final length for effect, then holds out the very damp scarf.)

65 66 67 68

mf cresc. poco a poco

PIANO/VOCAL
Ellie
Katherine
Torrey
Mike
Fletcher
Ensemble

Freaky Friday

#04

Just One Day (Part 3)

CUE: Segue as one from No. 03 "Just One Day (Part 2)"

Tempo 1 (♩ = 156)

ELLIE:

Musical score for measures 1 through 5. The vocal line starts with a rest, followed by a melodic line with eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. Measure numbers 1 through 5 are indicated above the staff.

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

Musical score for measures 6 through 9. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its eighth-note chordal pattern. Measure numbers 6 through 9 are indicated above the staff.

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

Musical score for measures 10 through 13. The vocal line and piano accompaniment continue their respective patterns. Measure numbers 10 through 13 are indicated above the staff.

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 pret - ty, neat, and smart. And I

Musical score for measures 14 through 17. The vocal line and piano accompaniment continue their respective patterns. Measure numbers 14 through 17 are indicated above the staff.

KATHERINE:

FLETCHER: Mom, where's my permission slip for the field trip?

MIKE: Katie, which tie do you like?

ELLIE: Mom...

ELLIE: (*shouting*) Mom!

KATHERINE:

48 ELLIE: MORN... 49 50 51 KATHERINE:

(CATER WAITERS):

El - lie

La la la la la la la la la Ooh

p

mp

(to CATER WAITERS)

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

Mmm

Mmm

61 (ELLIE):

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

62

63

(KATHERINE):

KATHERINE,
TORREY:

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

(MIKE):

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

FLETCHER:

Mom Mom Mom

WOMEN:

What a

Musical score for "Just One Day (Part 3)". The score consists of six staves, each with a specific vocal part and piano accompaniment.

- (E):** Treble clef, key signature of two sharps. Notes: O-kay? (measures 68-70), O - kay? _____ (measure 71).
- (K,T):** Treble clef, key signature of one sharp. Notes: Yay! (measures 68-70), Hey, the souf-flé! _____ (measure 71).
- (M):** Treble clef, key signature of one sharp. Notes: It's o - kay. _____ (measures 68-70).
- (F):** Treble clef, key signature of one sharp. Notes: Hey Hey Hey Mom Hey _____ (measures 8-10). Notes: Yay! (measure 8), Hey, the souf-flé! _____ (measure 9).
- (WOMEN):** Treble clef, key signature of one sharp. Notes: Hey Hey Hey Mom Hey _____ (measures 8-10). Notes: Yay! (measure 8), Hey, the souf-flé! _____ (measure 9).
- (MEN):** Treble clef, key signature of one sharp. Notes: O-kay? (measures 8-10).

The piano accompaniment is provided by the bottom two staves, which show continuous eighth-note chords throughout the section.

ELLIE:
TORREY:

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

(KATHERINE):

(FLETCHER MIKE):

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

(WOMEN):

Just one day, sun -rise, sun -set.

(MEN):

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

Freaky Friday

84 (E):

per - fect, win-ning, stel - lar, ep - ic, do or die, cra - zy

85

86

87

(K,T):

stress-ful, bus - y, anx - ious, high-stakes, do or die, cra - zy

(FLETCHER
MIKE):

8 per - fect, win-ning, stel - lar, ep - ic, do or die, cra - zy

(WOMEN):

per - fect, win-ning, stel - lar, ep - ic, do or die, cra - zy

(MEN):

8 stress-ful, bus - y, anx - ious, high-stakes, do or die, cra - zy

mf cresc. poco a poco

v v

This musical score page contains six vocal parts and a piano/vocal part. The vocal parts are labeled (E), (K,T), (FLETCHER MIKE), (WOMEN), and (MEN). The piano/vocal part is labeled (E). The score includes lyrics such as 'per - fect, win-ning, stel - lar, ep - ic, do or die, cra - zy' and 'stress-ful, bus - y, anx - ious, high-stakes, do or die, cra - zy'. Dynamic markings include 'mf' and 'cresc. poco a poco'. Measure numbers 84, 85, 86, and 87 are present, with measure 87 ending on a fermata. The vocal parts are arranged in two groups: (E), (K,T), (FLETCHER MIKE) in the first group, and (WOMEN), (MEN) in the second group.

Just One Day (Playoff)

CUE: Segue from No. 04 "Just One Day (Part 3)"

Bright, warm ($\text{♩} = 156$)

TORREY: People, follow me! We're going to do the tablescapes outside!
And I want to see the tablecloths draped with precision! Eyes on me! Let's move!!

1 2 3 4

mf

Molto rall.

A musical score for piano, featuring three staves. The top staff uses a treble clef and has a B-flat key signature. Measure 5 consists of eighth-note pairs. Measure 6 begins with a sixteenth-note grace note followed by eighth-note pairs. The middle staff also uses a treble clef and B-flat key signature. Measure 6 continues the eighth-note pairs. The bottom staff uses a bass clef and B-flat key signature. Measure 7 consists of eighth-note pairs. Measures 8 and 9 are indicated by a repeat sign at the end of measure 7.

(ELLIE flips the hourglass defiantly.)

KATHERINE:

If you knew what I go through, worked a day in grown-up shoes, you should see all of the

ELLIE:

knew what I go through walked a day in my old shoes well, then may - be you would see and you would

cresc. poco a poco e accel.

(ELLIE and KATHERINE both grab hold of the hourglass, now glowing more intensely.)

rea - sons why I can't say ____ yes. _____

16

Oh, I'd

just say yes. If you knew what I go through, how it's bru - tal - ly un - fair.

just say yes. If you knew what I go through, how it's bru - tal - ly un - fair.

sfz

love to be in school, have a day with - out a care. How I wish____ you'd un - der- stand and see

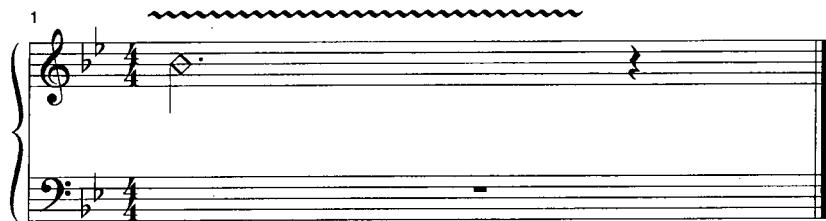
How I wish ____ you'd un - der - stand and see

mf cresc. poco a poco

Broken Hourglass 1

CUE: (*ELLIE drops the hourglass, which breaks in half.*)

Shimmery SFX



PIANO/VOCAL

Katherine
Ellie
Students
(Karl)
(Monica)

Freaky Friday

#10

I Got This (Part 1)

CUE: KATHERINE: You don't know how to talk! You don't know how to act! You're going to be weird and people will think I'm weird and it will last forever.
ELLIE: Ssh! We can do this. There will be an interview. You will be polite. You will talk about the challenges of balancing work and motherhood.

KATHERINE: Oh, yeah, the challenges. Your days are so rough.
(ELLIE takes offense.)

Samba, light at first ($\sigma = 100$)

KATHERINE:

PIANO/VOCAL

- 3 -

#10. I Got This (Part 1)

ELLIE: Good. You can see what it means to have a job.

ELLIE: (*cont'd.*) I'll go to school.

(During the following, ELLIE picks out a matronly sweater. KATHERINE panics and holds out a hoodie. It's smelly, but ELLIE puts it on. She then combs her hair, pinning it back – exactly as KATHERINE tried to do earlier. KATHERINE is outraged.)

Musical score for piano and voice. The piano part (top two staves) consists of eighth-note chords in G major (three sharps). The vocal part (bottom staff) consists of eighth-note chords. Measure 41: piano chords (G, B, D), vocal chord (G). Measure 42: piano chords (G, B, D), vocal chord (G). Measure 43: piano chords (G, B, D), vocal chord (G). The vocal part has dynamics *mp*, *mf*, and *v*. The piano part has dynamics *mp*, *mf*, and *v*. The vocal part ends with a fermata over the first note of measure 44.

A musical score for piano/vocal duet, page 5. The score consists of two staves: a treble clef staff for the vocal part and a bass clef staff for the piano accompaniment. The key signature is A major (three sharps). The vocal part begins at measure 60 with the lyrics "got this." Measures 61-63 continue the vocal line with "Yes, I got this. I'll be". The piano accompaniment features eighth-note chords. Measures 64-67 show the vocal line continuing with "bright and de-mure, act right 'til I'm sure they've bought this. I'll", accompanied by eighth-note chords. Measures 68-71 show the vocal line with "show you. No, no-bod-y will know it's not you.", accompanied by eighth-note chords. Measures 72-74 show the vocal line with "Leave it to me 'cause how hard can it be? When I've got my de-gree and", accompanied by eighth-note chords.

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

91

92

93

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

95

96

97

98 be? How

99

100

101 hard could it be?

102

103

mf cresc. poco a poco

f

This page contains five staves of musical notation for piano/vocal. The top two staves are for the vocal part, and the bottom three are for the piano. The vocal part consists of soprano and alto voices. The piano part includes bass and harmonic support. The music is in common time, with a key signature of four sharps. The vocal parts sing in unison throughout the page. The piano part uses eighth-note patterns and chords. Measure numbers 90 through 103 are indicated above the staves. The vocal lyrics are: "thou-sand fel-low stu-dents all ex - cit-ed just like me. A com-", "mun - i - ty of learn-ers, real - ly, how hard could it", "be?", "How", "hard could it be?", and "be?". The piano dynamics include "mf", "cresc. poco a poco", and "f". Measure 98 starts with a single note followed by a fermata, then continues with eighth-note patterns. Measure 100 starts with a single note followed by a fermata, then continues with eighth-note patterns. Measure 103 starts with a single note followed by a fermata, then continues with eighth-note patterns.

(Ellie makes her way through the frenzy to KARL and MONICA.)

ELLIE: (distracted) Good morning. Good morning. KARL: You look like a newscaster.

Musical score for measures 116-119. The score consists of two staves: treble and bass. Measure 116 starts with a dynamic of *mp*. Measures 117 and 118 show complex harmonic progression with multiple chords per measure. Measure 119 concludes with a final chord. The bass staff has a sustained note throughout the section.

ELLIE: (pleased) Well, that's an improvement.

MONICA: Hey! Here comes the Listmaster!

Musical score for measures 120-123. The score continues with two staves. Measure 120 begins with a dynamic of *p*. Measures 121 and 122 show harmonic changes with sustained notes. Measure 123 concludes with a final chord. The bass staff has a sustained note throughout the section.

11 12 13 14

got this. I got this. I'm the

15 16 17 18

Queen of the Hunt, you're green, you're a grunt. I got this. You'll

19 20 21 22

lose, girl. If you choose to re-fuse, girl, to see you

23 24 25 26

shouldn't begin with a war you can't win 'cause I'm smart-er than sin, and I've got per-fect skin. Sav-

35 trust me.
36 Watch the Hunt end with just me on top.
37
38

Uh - oh
Top!
Uh - oh
Top!

39 I never fail... No, I always pre - vail. Ask
40 Harvard and Yale. So weep____ and wail. I
41
42

So weep____ and wail.

Transition to Kitchen 1

CUE: Segue from No. 11 "I Got This (Part 2)"

Sweeping, grandiose ($\text{♩} = 132$)

PIANO/VOCAL
(Mike)

Freaky Friday

14

Big Finish

CUE: MIKE: Wait, wait – let's do the big finish!

KATHERINE: Big finish?

MIKE: (to DANIELLE) Wait for it...!

MIKE: (*to KATHERINE*):
We got this...

(*MIKE manages to do the big dance finish – right near the cake cart. KATHERINE holds her pose. Thrilled that she did it, KATHERINE flings out her arms, knocking the cake onto the floor! KATHERINE exits in a panic. MIKE, TORREY, DANIELLE, and LOUIS stand and stare in shock.*)

11

12

13

14

15

[SEGUE]

PIANO/VOCAL

(Mr. Blumen)
Ellie
Adam
Savannah
Students

Freaky Friday

#16

Oh, Biology

CUE: ELLIE: You know, Savannah, today I feel pretty comfortable with a **knife**. (*ELLIE expertly slices open the frog with the scalpel. STUDENTS react.*)

MR. BLUMEN: Very good, Miss Blake!

ADAM: Whoa.

(ADAM leans in, puts his hand on ELLIE's. She looks into his eyes for a split second and slides her hand away. ADAM is suddenly shy.)

ADAM: Sorry.

ELLIE: Um. That's okay!

(continues to virtually dissect, but her mind is elsewhere.)

Pop ($\downarrow = 122$)

17

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

Mmm Mmm

cresc.

18

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

Mmm Clean a - way

19

20

29 (ELLIE):

ol - o - gy, what have you done to me? Why can't my grown up brain con - trol my teen - age

30

31

f

32

parts? Oh, bi - ol - o - gy, why won't you let me be? Why can't you

33

34

35

be hum-an-e and still our beat - ing hearts

36

37

be - fore the cut - ting

be - fore the cut - ting

mf

f

45 cool. 46 But I o - pen up — my mouth to try — to make some con - ver - sa - tion and

Play it cool. Ooh ooh



A brace groups the two staves of music from measure 45 to the end of the page.

48 some - how end up sound - ing like a fool. 49 50 Yo, dude, that's sick, I'm way im - pressed,

Ah



A brace groups the two staves of music from measure 49 to the end of the page.

57

ol - o - gy, what have you done to me? My o - ver -

ol - o - gy, done to me;

58

Piano accompaniment (treble and bass staves) featuring eighth-note chords.

59

for - ty soul____ is in a teen cli - ché. Oh, bi -

60

ELLIE, ADAM:
ooh teen cli - ché

Piano accompaniment (treble and bass staves) featuring eighth-note chords.

KARL:

68 Hey, what's up with Ell to - day? She seems, well, kind of great! She's
69

The vocal line consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The vocal line starts with eighth notes, followed by sixteenth notes, then eighth notes again. The dynamic is marked *f* (fortissimo) at the beginning of the second line.

MONICA:

70 al - ways great, but yeah, it's nuts.
71 That

The vocal line consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The vocal line starts with eighth notes, followed by sixteenth notes, then eighth notes again. The dynamic is marked *f* (fortissimo) at the beginning of the second line.

SAVANNAH:

72 girl is on my nerves to - day. I bet-ter set her straight. You
73

The vocal line consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The vocal line starts with eighth notes, followed by sixteenth notes, then eighth notes again. The dynamic is marked *f* (fortissimo) at the beginning of the second line.

KITTY:

A musical score for piano/vocal duet. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time, with a key signature of one flat. The vocal line consists of lyrics and piano chords. Measure 78 starts with piano chords, followed by the vocal line: "smart of course, that much I knew." Measure 79 continues with piano chords and the vocal line: "But". Measures 80 and 81 show the vocal line continuing with the lyrics: "some-thing's up with her to - day, I don't know what it is, but then just". The piano part provides harmonic support throughout the vocal lines.

78
smart of course, that much I knew. But

79

80 some-thing's up with her to - day, I don't know what it is, but then just

81

ELLIE:

87 ELLIE:
ol - o - gy, look what you've done to me. My heart is in a pan, my brain is out to
88
89

STUDENTS:

ol - o - gy, look what you've done to me. My heart is in a pan, my brain is out to
88
89
f
90

90 sea. Oh, bi - ol - o - gy, why won't you let me be? Please help me
91
92

sea. Oh, bi - ol - o - gy, why won't you let me be? Please help me
91
92

90 sea. Oh, bi - ol - o - gy, why won't you let me be? Please help me
91
92

(Bell rings. ADAM gives ELLIE a little wave as he heads out.)

ADAM: Later.
ELLIE: 'Sup.'

99

100

101

102

103

Please set me_

ol - o - gy. _____

ol - o - gy. _____

ol - o - gy. _____

Bell Ring

f

sub. p

104

105

106

rall.

107

free... _____

free... _____

Set me, set me free... Ooh

Set me free... Ooh

mp

mf

PIANO/VOCAL

- 2 -

#17. Transition to Kitchen 2

(TORREY enters and sits on the stool and hangs her head, sobbing quietly.
KATHERINE enters and addresses the audience.)

7 sun - set... 8 - - - 9 - - -

sun - set... sun - set...

KATHERINE: While Torrey was recovering from the cake incident— (TORREY emits one loud sob.)

Musical score for piano, page 10-13. The score consists of two staves. The top staff is in treble clef, G major (one sharp), common time. It contains measures 10 through 13. Measure 10 has six eighth-note pairs. Measures 11, 12, and 13 each have five eighth-note pairs. The bottom staff is in bass clef, C major (no sharps or flats), common time. It contains measures 10 through 13. Measure 10 has three eighth-note pairs. Measures 11, 12, and 13 each have four eighth-note pairs. A dynamic marking 'mf' is placed above the bass staff in measure 10.

KATHERINE: (*cont'd.*)—which you saw was totally an accident – I was seriously stressing about what my mom might be finding out about my life, or worse, doing to my life at school.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 14 consists of six eighth-note chords. Measures 15 and 16 each contain three eighth-note chords. Measure 17 contains four eighth-note chords. The score is divided by vertical bar lines and includes measure numbers 14, 15, 16, and 17.

KATHERINE: (cont'd.) Like what if she were actually nailing high school while I was ruining everything here?

Musical score for piano in G major (two sharps) and common time. The left hand (treble clef) plays eighth-note patterns, while the right hand (bass clef) provides harmonic support with sustained eighth notes. Measure 18 starts with a dynamic of *mp*. Measures 19 through 21 show a repeating pattern of eighth-note chords in the bass.

KATHERINE: (*cont'd.*) How was I going to face her at the parent-teacher conference?

22

23

24

25

rit. e dim.

Transition to Vintage Antiques

CUE: KATHERINE: You go to class. I'll go get the hourglass. See you at home!
(KATHERINE exits, leaving ELLIE with MS. MEYERS as lights fade.)

Light, bouncy, annoying ($\text{d} = 95$)

(Downstage, KATHERINE and FLETCHER enter
and approach the Vintage Antiques storefront.)

The musical score consists of two systems of music. The top system starts with measure 1, featuring a treble clef, a key signature of one flat, and a common time signature. It includes three staves: a treble staff with eighth-note patterns, a middle staff with quarter notes and sixteenth-note patterns, and a bass staff with quarter notes and sixteenth-note patterns. Measure 2 begins with a fermata over the treble staff. Measures 3 and 4 continue the pattern. The bottom system starts with measure 5, continuing the same musical style and instrumentation. Measures 6 through 8 are shown, with measure 8 ending on a fermata over the bass staff.

(chooses a different word for
Fletcher's benefit)

15 16 17 18

bend a few rules, then half of the school will hunt for the glass and save my... butt. I

19 20 21

got this. Let's hit the gas.

KATHERINE: Come on. I gotta call Mo— your sister.
(KATHERINE pulls out her phone and exits with FLETCHER, who's starting to think his mother may be having an off day.)

(Upstage, STUDENTS assemble in the gym and excitedly wave their "sick" notes.)

FEMALE STUDENTS:

22 23 24

I

PIANO/VOCAL

Ms. Meyers
Students
Monica
Karl
Ellie
(Savannah)
(Kitty)
Adam

Freaky Friday

21

Watch Your Back!

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

Rubato

MS. MEYERS:

The musical score consists of three systems of music. System 1 (Measures 1-2) starts with a piano dynamic of *f*. The vocal line includes lyrics: "Get ready all you losers, you T-V-dinner-winners and snack-pack". System 2 (Measures 3-4) features a piano dynamic of *mp*. The vocal line includes lyrics: "snooz-ers, best be on al-ert!". System 3 (Measures 5-6) ends with a piano dynamic of *f*. The vocal line includes lyrics: "No ex-cep-tions or ex-cus-es, you stom-ach-ach-er-fak-ers. No, I don't buy your". The music is in common time, with a key signature of four flats.

(ELLIE struggles to do push-ups with the STUDENTS.
MS. MEYERS strolls around, a tyrant. It's miserable.)

16

17

18

Watch your back. Better watch your back. Always some-one mov-ing fast-er, always

f

19

20

21

some-one on at-tack. So, bab-ies, watch your tail. P. E. is pass or fail, and I'm no

22

23

24

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

(SAVANNAH trips ELLIE and stands over her).

SAVANNAH: I like winners.

KITTY: Bye!!!!

(Whistle! ELLIE gets up. KARL and MONICA approach.)

33

34

KARL: 35

Ell, tell us what you're do - ing.

Ooh

Ooh

f

mf

MONICA: 36

Say you have a plan.

MONICA:

You

37

KARL:

You're set to do the Hunt now?

46 STUDENTS:

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

47

48 look o-ver your shoul-der,
with a look back down the track.
To

49

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

51

ELLIE: That's ridiculous!

ADAM:

Ooh

Ooh

f

ain't no D. J., El-lie.

I don't take re - quests.

The

mf

Freaky Friday

MS. MEYERS, STUDENTS:

The musical score consists of three systems of music. The first system starts at measure 68 with a treble clef, a key signature of four sharps, and common time. It contains two staves: a vocal staff and a piano staff. The vocal part has lyrics: "Watch your back!" followed by a piano part marked *f*. The second system starts at measure 70 with a treble clef, a key signature of four sharps, and common time. It contains two staves: a vocal staff and a piano staff. The vocal part has lyrics: "flail-ing and you're fail-ing" followed by "and you're sail-ing for a smack." The third system starts at measure 72 with a treble clef, a key signature of four sharps, and common time. It contains two staves: a vocal staff and a piano staff. The vocal part has lyrics: "tick off the List-mas-ter" followed by "'cause he'll nev-er cut you". Measure numbers 68, 69, 70, 71, and 73 are indicated above the staves.

80 (ELLIE):

ful, but this is on - ly pain. This teach - er is in - sane. The

81

STUDENTS:

Hmm _____

Hmm _____

{

82 (ELLIE):

kids are so un - friend - ly, so un - feel - ing, so un - help - ful and so

83

{

89

90 That's a fact.

91 So you bet-ter watch your

ooh Ah

sub. *p*

92 back!

KARL, MONICA: (*to ELLIE*) STUDENTS:

SAVANNAH,
KITTY: (*to ELLIE*)

Back! Ju-das! Watch your back! Los - er!

Transition to Katherine's Car

CUE: *Segue from No. 21 "Watch Your Back"*

Funk/Soul

Musical score for piano, page 10, measures 1-4. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of three sharps. Measure 1 starts with a forte dynamic (f) and includes a grace note. Measures 2, 3, and 4 show a repeating pattern of eighth-note chords. Measure 4 ends with a ritardando instruction ('rit.') and a change in key signature to one sharp.

**Slightly relaxed ($\delta = 95$)
(but light, bouncy & annoying!)**

(Downstage, KATHERINE and FLETCHER appear in the car.
Preoccupied, she drives, not very well.)

A musical score for piano, showing two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 5 starts with a forte dynamic (f) in the treble staff. Measure 6 begins with a half note rest in the treble staff. Measure 7 starts with a forte dynamic (f) in the bass staff. The score includes measure numbers 5, 6, and 7.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 8 starts with a rest. Measures 9 through 12 show various note patterns, including eighth and sixteenth notes, primarily in the treble clef staff.

9
say there's no mon-ster there un - der your bed,___ but who knows... it's not like we search. And

10

11
no one likes brocc - 'li, we're all bad at floss - ing, and ev - 'ry - one's sleep-ing in church. And

12

13
Buck the dog's not at a farm— Buck is dead. And so - da won't kill you de-spite what I said. And

14

15
mag-ic, kid (catches herself on this one)

16
No, mag-ic is real. But

cresc.

More rhythmic...

26

parents will tell you you're great and spec-ial and stuff when clearly you're not. They

27

say that one day you'll feel nor - mal, but that's not e - nough. It's not by a - lot. They'll

28

29

30

hold you and tell you they love and they care, but they lie when they tell you they'll al-ways be there. I

31

32

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

33

cresc.

43

44 rall.

come on... here we are... let's

(They're home. KATHERINE puts the car in park. FLETCHER runs out of the car.)
KATHERINE: Fletch? I'm just telling you what I wish someone had told me!

45 **Freely**

46 **rit.**

47

go.

p

f

mp

rit.

DANIELLE: 8

Just one day, — or may - be not.

LOUIS:

Just one day... Hey, ev - 'ry - bod - y smi - le!

poco rit.

MIKE: (*distracted*) They're on the way, Ell— (*back to KATHERINE*) Would he go to a friend's house?

KATHERINE: (*near tears*) I don't know.

ELLIE: (*dashing to TORREY*) Torrey, we need to put up fliers—

A musical score for piano/vocal. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measure 13 starts with a piano dynamic (mp). Measures 14-16 show eighth-note patterns. Measure 17 begins with a forte dynamic.

TORREY: (*Dismissive, on the phone*) We're handling it, sweetheart.

MIKE: (*to KATHERINE, reassuring*) Katie, I'm gonna drive all over the neighborhood.
We're going to find him. (MIKE exits.)

A continuation of the musical score. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. Measures 17-20 show eighth-note patterns. Measure 20 ends with a fermata over the last note.

[SEGUE AS ONE]

7

on - ly they would lis - ten I could get this search on track. But

8

9 10 11 12

when they hear me talk-ing, they just think I'm talk - ing

13 14 15

KATHERINE
ELLIE:
back. I'm

16 17 18 19

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

f

This musical score consists of four systems of music. The first system starts at measure 7 and ends at measure 8. The second system starts at measure 9 and ends at measure 12. The third system starts at measure 13 and ends at measure 15, with lyrics for 'Katherine' and 'Ellie'. The fourth system starts at measure 16 and ends at measure 19. The music is primarily in common time, with some measures in 6/4. Dynamics include 'mp' (mezzo-forte), 'mf' (mezzo-forte), and 'f' (forte). The bass staff provides harmonic support with sustained notes and chords.

60 know I should be stand - ing tall...
61 way, stand - ing tall...
62 Ahh... Hey...
63 I've

The vocal line consists of three staves. The first two staves have lyrics: "know I should be stand - ing tall..." at measure 60, "way, stand - ing tall..." at measure 61, "Ahh..." at measure 62, and "Hey..." at measure 63. The third staff contains a piano accompaniment. Measure 62 includes a dynamic marking "mp". Measure 63 includes a dynamic marking "fp".

64 It breaks my heart to hear them call
65 nev-er felt so young and small.
66 Hey,
67 Fletch - er... Fletch - er,

The vocal line consists of three staves. The first two staves have lyrics: "It breaks my heart to hear them call" at measure 64, "nev-er felt so young and small." at measure 65, "Hey," at measure 66, and "Fletch - er..." at measure 67. The third staff contains a piano accompaniment.

76 (KATHERINE): 77 78 79

not my - self, I'm not my - self to - day!

(ELLIE):

not my - self, I'm not my - self

to - day!

8

Fletch - er! Hey, Fletch - er! Hey.

80 81 82 83 A

Hey!
Hey!
Hey!

Fletch - er! Hey!

Hey!

Hey!

[APPLAUSE SEGUE]

Transition to Backyard 2

CUE: ADAM: You think I could maybe take you home?

Freely

A musical score for piano/vocal. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of four sharps. The score is divided into four measures, numbered 1 through 4. Measure 1 starts with a dynamic of *p*. Measure 2 continues with a dynamic of *p*. Measure 3 starts with a dynamic of *mp*. Measure 4 ends with a dynamic of *p* and a *rit.* (ritardando) instruction. The piano part includes various chords and single notes, while the vocal part consists of sustained notes.

A musical score for 'Go' featuring piano and vocal parts. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of three systems of music. The first system starts at measure 13 and ends at measure 20. The second system starts at measure 21 and ends at measure 28. The third system starts at measure 29 and ends at measure 36. The lyrics are as follows:

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 been. So...
Go where you nev-er thought you'd go. Go way too far where the

(STUDENTS race through the city with backpacks crammed with items found on the Hunt.)

SAVANNAH: Oooh, I'm scared. **KITTY:** So scared. **SAVANNAH:** Later, butterfaces! (*KITTY waves goodbye and blows kisses to them as she exits with SAVANNAH.*)

ADAM:

Hey,

40 41 42 43 ADAM:

Hey,

A musical score for piano, page 10, featuring four staves of music. The key signature is A major (three sharps). Measure 44 starts with a half note followed by eighth notes. Measure 45 shows eighth notes with grace marks. Measure 46 has eighth notes followed by a measure rest. Measure 47 ends with a half note.

STUDENTS.

Yeah

Yeah

Qph

take a

STUDENTS:

The musical score consists of three staves. The top staff is for 'STUDENTS' in soprano range, indicated by a treble clef. It features lyrics: 'Yeah.' twice and 'Ooh' once, each with a grace note. The middle staff is also for 'STUDENTS', continuing the vocal line. The bottom staff is for 'BOSSA NOVA BASSO CONTINUO', indicated by a bass clef. It shows a continuous eighth-note bass line. The key signature is A major (no sharps or flats). The dynamic 'f' (forte) is marked under the bass staff.

56 get what you de-serve and then fight on. You

57

58

8

Fight on

59 on ly know a place for real once you've been and

60

61

8

(ELLIE): gone.

ADAM:

Once you've been and gone.

62

63

64

8

8

Freaky Friday

77 (ADAM,
BARITONES):

78 79 80

find-ing, but the search - ing— what you find you'll nev-er see.

SOPRANOS, ALTOs:

oh____ oh____ oh____ oh____

TENORS:

89

90

ELLIE
MONICA: 91

(ADAM,
SOPRANOS):

end-ing, but be - gin - ning—

ADAM
KARL:

And we've on - ly just be-gun.

ALTOS:

Ahh.....

SOP
ALTO:

And we've on - ly just be-gun.

(TENORS,
BARITONES):

f

92
93
94
Yeah, we've
Yeah, we've
Yeah, we've

ADAM: Hey hunters! As you probably guessed, you're not here to bowl...

ADAM: (cont'd.) You're here...

109 110 111 112

ADAM: (cont'd.) ...to dance. It's a dance-off! (*Students cheer!*) Get out there! Jump in, juke it, and bust a move!

113 114 115 116

(*STUDENTS cheer then take turns dancing. SAVANNAH is already mid-strut down the middle. She means it. KITTY follows suit. But MONICA is terrified.*)

MONICA: No! Ellie, I told you we were going to have to do something humiliating! I — don't — dance!

(*MONICA gestures to SAVANNAH, who is whispering/pointing: it's clear she's poised to mock them. KARL's confidence fades.*)

KARL: I changed my mind, I'm with Monica —

DANCE BREAK!

117 118 119 120

KARL: I don't need anyone ridiculing me and my body. I'm husky! So what.

MONICA: I'm a weird blob with arms and legs!

ELLIE: Whoa whoa... hold on! You guys! Your bodies — our bodies are all perfect!

121 122 123 124

137 138 139 140

hunt for who you'll be... Not the see-ing, but the look - ing... for the

hunt for who you'll be... Not the see-ing, but the look - ing... for the

141 142 143 144

ELLIE: Things you just can't see.

things you just can't see.

things you just can't see.

cresc.

153 154 155 156

Go! Go! Go! Come on__ and

Go! Come on__ and

(MONICA hesitates...then dances)

This section consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 153 shows a single note followed by a rest. Measure 154 shows a single note followed by a rest. Measure 155 shows a single note followed by a rest. Measure 156 shows a series of eighth notes. The lyrics "Go!" are written under measures 153, 154, and 155. The lyrics "Come on__ and" are written under measure 156. The lyrics "Go!" are also written under the first and second measures of the next section. A brace groups the first two staves. The bass clef staff has vertical stems pointing down. The lyrics "(MONICA hesitates...then dances)" are written above the bass clef staff.

157 158 159 160

go! Go! Go!

go!

(EVERYONE cheers.)

This section consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 157 shows a single note followed by a rest. Measure 158 shows a single note followed by a rest. Measure 159 shows a single note followed by a rest. Measure 160 shows a single note followed by a rest. The lyrics "go!" are written under measure 157. The lyrics "Go!" are written under measures 158, 159, and 160. The lyrics "go!" are written under the first measure of the next section. The lyrics "(EVERYONE cheers.)" are written above the bass clef staff. A brace groups the first two staves. The bass clef staff has vertical stems pointing down.

169

170

171

172

there and be where you are,— be where you are!
there and be where you are,— be where you are!
there and be where you are,— be where you are!

mp

(ELLIE, KARL, and MONICA exit the bowling alley arm-in-arm as ADAM watches. ELLIE pauses and looks around, starting to understand why her daughter wanted to do this Hunt so much. ADAM and ELLIE reflect, each in their own worlds.)

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of four sharps. Measure 173 consists of eighth-note chords. Measures 174, 175, and 176 show a transition, starting with eighth-note chords and ending with sustained notes. Measure 176 concludes with a single sustained note.

Slightly relaxed

177 178 ELLIE: 179 180

Go where you nev - er thought you could.

ADAM:

Go where you nev - er thought you could.

Go be brand new.

Transition to Kitchen 3

CUE: Segue from No. 29 "Go"

Delicate, sweet, sleepy ($\text{J} = 152$)

A musical score for piano/vocal duet. The piano part is in the treble and bass staves, with dynamics like *mf*. The vocal part is in the soprano staff. Measures 1-4 show eighth-note patterns.

FLETCHER:

Continuation of the musical score. The piano part has dynamics *mp*. The vocal part begins singing lyrics: "Just one day 'til Mom gets hitched and we rock this wed - ding par - ty." Measures 6-8 show eighth-note patterns.

Continuation of the musical score. The piano part has dynamics *mp*. The vocal part continues singing lyrics: "Just one day 'til Mike's my dad and I'm not the on - ly boy in the fam - ly..." Measures 10-12 show eighth-note patterns.

PIANO/VOCAL

(Savannah)
(Mrs. Time)
(Ellie)
(Kitty)

Freaky Friday

32

Tug of War (Part 1)

CUE: ELLIE: From one small business owner to another, this favor matters.

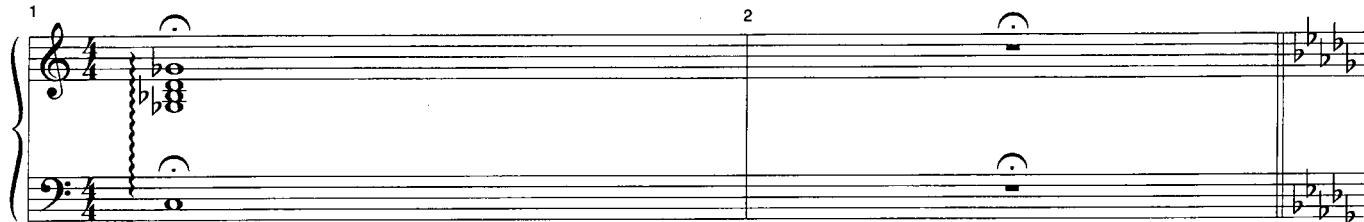
MRS. TIME: (*after a beat, amused*) I almost believed you for a minute, sweetheart!
(*relenting*) Here you go. It's only a loan.

(SAVANNAH appears with KITTY.)

SAVANNAH: Excuse me. Mrs Time, my mother is an alderman. [MUSIC OUT]
If I don't get that hourglass right now, she will call the I.R.S. to audit your books. For the next five years.

MRS. TIME: Sorry, kids. Business.

(MRS. TIME hands the hourglass to SAVANNAH and exits.)



PIANO/VOCAL

Monica
Kitty
Adam
Karl
Students

Freaky Friday

#33

Tug of War (Part 2)

CUE: ELLIE: I'm truly sorry.

SAVANNAH: For what?

ELLIE: This.

(ELLIE beams. And then... she stomps on SAVANNAH's foot, wrenches the hourglass from her grip, and runs off. SAVANNAH tries to follow but is blocked by KARL and MONICA!)

(ELLIE runs. During the following, slo-mo transition to the final stretch.
ADAM and other STUDENTS appear at the finish line. ELLIE is in the lead, with SAVANNAH, KITTY, KARL, and MONICA close behind.)

"Go!"

Energized, Excited ($\text{J} = 153$)

1 2 MONICA, KITTY: 3 4 5

ADAM, KARL:

STUDENTS:

f

mf

14

15

16

molto rall.

go!

Go!

Go!

go!

Go!

Go!

go!

8

17

18

19

20

[SEGUE]

This musical score page contains six staves. The top three staves represent vocal parts, likely soprano, alto, and tenor/bass, with lyrics "go!", "Go!", and "Go!" appearing at various points. The fourth staff is a basso continuo part with a thick bass line and a treble line above it. The fifth staff is another basso continuo part. Measures 14 through 20 are shown, with measure 16 featuring a dynamic instruction "molto rall.". Measure 17 begins with a basso continuo section. Measures 18 through 20 show a continuation of the basso continuo with some harmonic changes indicated by Roman numerals (V, I, V) and a bassoon entry in measure 20.

The Other Hourglass

CUE: ELLIE: (*off-stage, calling to KATHERINE*) Hm. This doesn't look like the maid-of-honor dress I bought for you...

KATHERINE: I went shopping without permission... I can take it back if you—

ELLIE: I love it. It suits you. (*picks up the hourglass*) Let's do this. Ready?

KATHERINE: Really ready. (*KATHERINE and ELLIE grasp the hourglass.*)

ELLIE:

Now we've

mp (repeat only if needed)

KATHERINE:

And the mag - ic came to pass...

(ELLIE):

got the mag - ic glass...

And we

A musical score page featuring two staves. The top staff is for the piano, indicated by a treble clef and bass clef, with a key signature of one sharp (F#) and a common time signature. The bottom staff is for the vocal part, indicated by a soprano clef. The vocal part begins with a rest followed by a melodic line. The piano part includes dynamic markings such as *mp* (mezzo-forte), *f* (forte), and *v* (volume). The vocal part continues with lyrics: "And the mag - ic came to pass...", "(ELLIE): got the mag - ic glass...", and "And we". The piano part ends with a dynamic *v*.

(ELLIE and KATHERINE wait to switch back. Nothing happens.)

Musical score for piano/vocal duet. The vocal part consists of two staves: soprano (treble clef) and alto (bass clef). The piano part is represented by a single staff below the vocal staves. Measure 14: Soprano rests, Alto rests. Measure 15: Soprano eighth note, Alto eighth note. Measure 16: Soprano eighth note, Alto eighth note. Measure 17: Soprano eighth note, Alto eighth note. The piano part features eighth-note chords in measures 16 and 17.

KATHERINE: Nothing's happening.

ELLIE: Try again.

KATHERINE:

Mom... why isn't this working!?

Musical score for piano/vocal duet. The vocal part consists of two staves: soprano (treble clef) and alto (bass clef). The piano part is represented by a single staff below the vocal staves. Measure 18: Soprano rests, Alto rests. Measure 19: Soprano eighth note, Alto eighth note. Measure 20: Soprano eighth note, Alto eighth note. Measure 21: Soprano eighth note, Alto eighth note. The piano part features eighth-note chords in measures 20 and 21.

[ALMOST DIRECT SEGUE]

11
12
13

wrinkles, and this stress,
the pressure, and that Fletcher, oh my god, it's such a mess.
I

simile

14 did - n't e - ven get to see life flash
 15 be - fore my eyes.
 16 It just went a -

The musical score consists of three staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. The lyrics for measures 14 and 15 are written below the staff. Measure 16 begins with a fermata over the first note. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. Measures 14 and 15 have sixteenth-note patterns. Measure 16 has eighth-note patterns.

(KATHERINE):

17 (KITTEN). 18 19 20

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

ELLIE:

If to -

Piano accompaniment (right hand) consists of eighth-note chords in measures 17-20.

30 (ELLIE):

want to make things right again and tell you it's all fine. I just don't see a

33 way

34 to make this all o - kay,

36 KATHERINE:

37

38 accel.

ELLIE: Or ev - 'ry ev - 'ry day...

to - day or an - y day. To - day and ev - 'ry day...

(Wedding Music.)

KATHERINE: I can't get married!

ELLIE: Of course you can't!

KATHERINE: Mommy, I'm scared. I'm so scared.

"Wedding March" ($\text{J} = 150$)

39

40

41

42

MINISTER: Dearly—
KATHERINE: Stop!

KATHERINE: I'm not ready to do this.
(EVERYONE gasps. MIKE's eyes widen.
KATHERINE takes a deep breath.)

Sweeping

KATHERINE: This is so much harder than I thought it would be. Because, Mike... you're great. You really are. (beat)

KATHERINE: (cont'd.) Five years ago, our family lost someone. (turns, speaking directly to ELLIE) Our family felt broken. I felt broken. (looking into ELLIE's eyes)

KATHERINE: And.... I kept thinking after it happened that you wanted to control me. But now I know that you wanted to protect me.

Because you love me. And I love you.

[SEGUE AS ONE]

KATHERINE: Ellie?

ELLIE: Mom?

KATHERINE: Is that really you?

KATHERINE: is that really you?

30

f

31

32

33

The musical score shows four staves for the piano. The top staff is treble clef, and the bottom staff is bass clef. Measure 30 starts with a forte dynamic (*f*). Measures 31-33 show a melodic line with eighth-note patterns. Measure 34 begins with a sixteenth-note pattern.

KATHERINE: 35

36

You should never... don't be sorry. No, I

ELLIE:

If you thought I didn't love you...

Musical score for piano showing measures 11-13. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a forte dynamic (f) and ends with a dynamic marking *mp*. Measure 12 begins with a dynamic *p*. Measure 13 concludes with a dynamic *f*.

Start to move...

A musical score showing four measures of music. Measure 37 starts with a forte dynamic and includes a rehearsal mark '37' above the staff. The melody consists of eighth-note patterns. Measure 38 begins with a half note followed by a fermata. Measure 39 contains two half notes. Measure 40 features a grace note before the first note of the measure. The score is set in common time with a key signature of two sharps.

know it, and I love you.

It took this day,

Musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The vocal line continues with the lyrics 'It took this day,' followed by a long note and a repeat sign.

It took this day, _____

to -

A musical score for piano, page 10. The top staff uses a treble clef and a key signature of four sharps. It features a crescendo dynamic ('cresc.') and eighth-note chords. The bottom staff uses a bass clef and a key signature of one sharp. It features dynamics of 'p' (piano) and 'mf' (mezzo-forte), along with eighth-note chords.

ELLIE: I told you, you would never believe me. But it really happened.

KATHERINE:

68

69

70

KATHERINE.

I'll love you just this
MIKE:
I'll love you just this

71

72

73

74

75

way _____ to-day and ev'-ry day, _____ to-day and ev'-ry

way _____ to-day and ev'-ry day, _____ to-day and ev'-ry

mp *cresc. poco a poco*

8

8

8

8

Molto rit.

(FLETCHER executes an impressive trick with a scarf.)

TORREY: I got my license to practice couples therapy.

88 89 90

SAVANNAH: I'm going to Yale on a fast track Ph.D. program. Eat my dust!
(The OTHERS step out to tell the audience their updates, overlapping initially and then devolving into simultaneous cacophony.)

91 92 93

KARL: I went to Swedish camp and started a band; it's called Stargrave. It's part punk, part country-western swing—
 MONICA: I went to computer camp and I met the love of my life. His hacking is so major it got him on the FBI's black list when he was eleven. He named a code after me—
 MINISTER: Believe it or not, this was my first wedding, and the experience really made me stop and think about the best way to approach celebrating—
 DANIELLE: I got hired as an editor for *The Well-Dressed Groom*—
 LOUIS: I got married! I photographed the wedding myself. I'm not in any of the pictures, but—
 BIOLOGY STUDENT: I got a pet frog!

MRS. LUCKENBILL: I wrote that novel I've been meaning to write—
 MR. BLUMEN: I got a new minivan. It's red, which my wife says is tacky but it's easy to find in a parking lot—
 SEÑOR O'BRIEN: I learned Mandarin. It proved difficult. And then I got shingles and couldn't travel to China anyway—
 DR. EHRIN: I hiked the Pacific Crest Trail – from the book *WILD*—
 MS. MEYERS:... with me. He hiked it with me—
 OFFICER KOWALSKI: I started taking a cooking class. They say if you want to meet someone, get out there—
 MRS. TIME: I finally got rid of that grand piano that doesn't play—

94 95

ELLIE: Excuse me.
 Excuse me! I'm the narrator! You guys!
Hello!

(The OTHERS stop talking, a bit sheepish.)
 ELLIE: I got this.

96 97 98

At Last It's Me

CUE: Segue as one from No. 37 "Today and Ev'ry Day Part 2"

Pop shuffle ($\text{d} = 92$)

1 2 3 4

5 6 7 8

ELLIE:

One day is lots like an-oth-er when you ex - pect the same old same.

9 10 11 12

So true, I'm tell - in' ya, broth-er; Just don't play that game.

v

24

— you and lead the way. —

25

26 ELLIE:

At last you're look - ing at me. —

27

KATHERINE:

28

At last I'm fin - al - ly free. —

29

ELLIE

30 KATHERINE:

It took a lit - tle of

31

you to show me who — to be. —

32

33

34

Gon-na live in the now

(ELLIE, KATHERINE):

Musical score for piano/vocal duet. The score consists of two staves: a treble staff for the vocal part and a bass staff for the piano. The key signature is three flats (B-flat, E-flat, A-flat). Measure 45: Treble staff has a note followed by a rest; Bass staff has a note followed by a rest. Measure 46: Both staves have rests. Measure 47: Both staves have rests. Measure 48: Both staves have rests.

me.

ENSEMBLE:

Musical score for ensemble. The score consists of four staves: three treble staves for the ensemble and one bass staff for the piano. The key signature is three flats (B-flat, E-flat, A-flat). Measure 45: Ensemble parts have rests; piano part has a note followed by a rest. Measure 46: Ensemble parts have rests; piano part has a note followed by a rest. Measure 47: Ensemble parts have rests; piano part has a note followed by a rest. Measure 48: Ensemble parts have rests; piano part has a note followed by a rest.

ADAM:

Musical score for Adam. The score consists of two staves: a treble staff for the vocal part and a bass staff for the piano. The key signature is three flats (B-flat, E-flat, A-flat). Measure 49: Treble staff has a rest; piano part has a note followed by a rest. Measure 50: Treble staff has a note followed by a rest; piano part has a note followed by a rest. Measure 51: Treble staff has a rest; piano part has a note followed by a rest. Measure 52: Treble staff has a note followed by a rest; piano part has a note followed by a rest.
Text below the score: Too long, we see our re-flec-tion; Too long, it's all that we ev-er know.
Text below the score: Ooh_____ Ooh_____

TORREY

KATHERINE:

+ ELLIE:

63

You'll be so glad that it found you. Your new day

FLETCHER

MIKE:

You'll be so glad that it found you. Your new day

Your new day

**ELLIE, KATHERINE, MONICA,
SAVANNAH, KITTY, TORREY:**

64

1,

6

67

will be - gin. To - day will last____ me for-ev - er 'cause to - day I'm the best

**ADAM, KARL,
MIKE, FLETCHER:**

will be - gin. To - day will last me for-ev - er 'cause to - day I'm the best

ENSEMBLE:

'cause to - day I'm the best

75 you to show me who____ to be.____ Gon-na live in the now

76 you to show me who____ to be.____

77

78

79 _____ 'cause now I know just how____ to show

80 In the now____ Know just how____ to show

81

82

Piano accompaniment staves showing chords and bass line.

91 92 93 94

know you know I'll see. Whoa Let the

SMALL GROUP 2:

know you know I'll see. Whoa Let the

I'll see.

95 96 97 98

past be the past. At last, it's me. Whoa I

SMALL GROUP 3:

past be the past. At last, it's me. Whoa I

It's me.

Bows & Exit Music

"Go"
Alt Pop, with movement ($\text{♩} = 153$)

The musical score consists of three staves of music. The top staff is for the vocal part, featuring a melody with eighth-note patterns and rests. The middle staff is for the piano, providing harmonic support with chords. The bottom staff is also for the piano, providing harmonic support with chords. Measure numbers 1 through 14 are indicated above the staves. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by '4'). The tempo is marked as Alt Pop, with movement ($\text{♩} = 153$). The dynamic markings include *f* (fortissimo) and *fill* (fill). The vocal line includes several rests and eighth-note patterns, such as in measures 1, 2, 3, and 4. The piano parts feature sustained chords and eighth-note patterns, particularly in the harmonic sections.

The musical score consists of six staves of piano/vocal music. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time and includes various dynamics and performance instructions.

- Staff 1 (Treble): Measures 31-34. Measure 31: Bowed eighth notes. Measure 32: Rests. Measure 33: Bowed eighth notes. Measure 34: Bowed eighth notes.
- Staff 2 (Bass): Measures 31-34. Measure 31: Eighth notes. Measure 32: Eighth notes. Measure 33: Eighth notes. Measure 34: Eighth notes.
- Staff 3 (Bass): Measures 31-34. Measure 31: Eighth notes. Measure 32: Eighth notes. Measure 33: Eighth notes. Measure 34: Eighth notes.
- Staff 4 (Treble): Measures 35-38. Measure 35: Bowed eighth notes. Measure 36: Rests. Measure 37: Bowed eighth notes. Measure 38: Bowed eighth notes.
- Staff 5 (Bass): Measures 35-38. Measure 35: Eighth notes. Measure 36: Eighth notes. Measure 37: Eighth notes. Measure 38: Eighth notes.
- Staff 6 (Bass): Measures 35-38. Measure 35: Eighth notes. Measure 36: Eighth notes. Measure 37: Eighth notes. Measure 38: Eighth notes.
- Staff 7 (Treble): Measures 39-42. Measure 39: Rests. Measure 40: Rests. Measure 41: Bowed eighth notes. Measure 42: Rests.
- Staff 8 (Bass): Measures 39-42. Measure 39: Eighth notes. Measure 40: Eighth notes. Measure 41: Eighth notes. Measure 42: Eighth notes.
- Staff 9 (Bass): Measures 39-42. Measure 39: Eighth notes. Measure 40: Eighth notes. Measure 41: Eighth notes. Measure 42: Eighth notes.
- Staff 10 (Treble): Measures 43-46. Measure 43: Rests. Measure 44: Rests. Measure 45: Bowed eighth notes. Measure 46: Bowed eighth notes.
- Staff 11 (Bass): Measures 43-46. Measure 43: Eighth notes. Measure 44: Eighth notes. Measure 45: Eighth notes. Measure 46: Eighth notes.
- Staff 12 (Bass): Measures 43-46. Measure 43: Eighth notes. Measure 44: Eighth notes. Measure 45: Eighth notes. Measure 46: Eighth notes.

FREAKY FRIDAY
Music Credits and Copyrights

Music by Tom Kitt
Lyrics by Brian Yorkey

- | | |
|--------------------------------------|---|
| 1. Prologue | 21. Watch Your Back! |
| 2. Just One Day (Part 1) | 22. Transition to Katherine's Car |
| 3. Just One Day (Part 2) | 23. Parents Lie |
| 4. Just One Day (Part 3) | 24. Transition to Backyard 1 |
| 5. Just One Day (Playoff) | 25. Search Mode |
| 6. The Hourglass | 26. I'm Not Myself Today |
| 7. Broken Hourglass 1 | 27. Transition to Bus Stop |
| 8. Broken Hourglass 2 | 28. Transition to Backyard 2 |
| 9. Broken Hourglass 3 | 29. Go |
| 10. I Got This (Part 1) | 30. Transition to Kitchen 3 |
| 11. I Got This (Part 2) | 31. Transition to Mrs. Time |
| 12. Transition to Kitchen 1 | 32. Tug of War (Part 1) |
| 13. Wedding Tango | 33. Tug of War (Part 2) |
| 14. Big Finish | 34. Transition to Wedding |
| 15. Transition to Biology Lab | 35. The Other Hourglass |
| 16. Oh, Biology | 36. Today and Ev'ry Day (Part 1) |
| 17. Transition to Kitchen 2 | 37. Today and Ev'ry Day (Part 2) |
| 18. Transition to High School | 38. At Last It's Me* |
| 19. Transition to Vintage Antiques | 39. Bows & Exit Music |
| 20. I Got This (Reprise) | |

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