# Disney's Freaky Friday: The Musical

## Piano Vocal Score


1. Prologue ..... 1
2. Just One Day (Part 1) ..... 5
3. Just One Day (Part 2) ..... 8
4. Just One Day (Part 3) ..... 15
5. Just One Day (Playoff) ..... 29
6. The Hourglass ..... 30
7. Broken Hourglass 1 ..... 33
8. Broken Hourglass 2 ..... 34
9. Broken Hourglass 3 ..... 34
10. I Got This (Part 1) ..... 35
11. I Got This (Part 2) ..... 44
12. Transition to Kitchen 1 ..... 49
13. Wedding Tango ..... 50
14. Big Finish ..... 51
15. Transition to Biology Lab ..... 52
16. Oh, Biology ..... 53
17. Transition to Kitchen 2 ..... 70
18. Transition to High School ..... 72
19. Transition to Vintage Antiques ..... 73
20. I Got This (Reprise) ..... 74
21. Watch Your Back! ..... 77
22. Transition to Katherine's Car ..... 93
23. Parents Lie ..... 94
24. Transition to Backyard 1 ..... 100
25. Search Mode ..... 102
26. I'm Not Myself Today ..... 104
27. Transition to Bus Stop ..... 112

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23. Parents Lie ..... 94
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26. I'm Not Myself Today ..... 104
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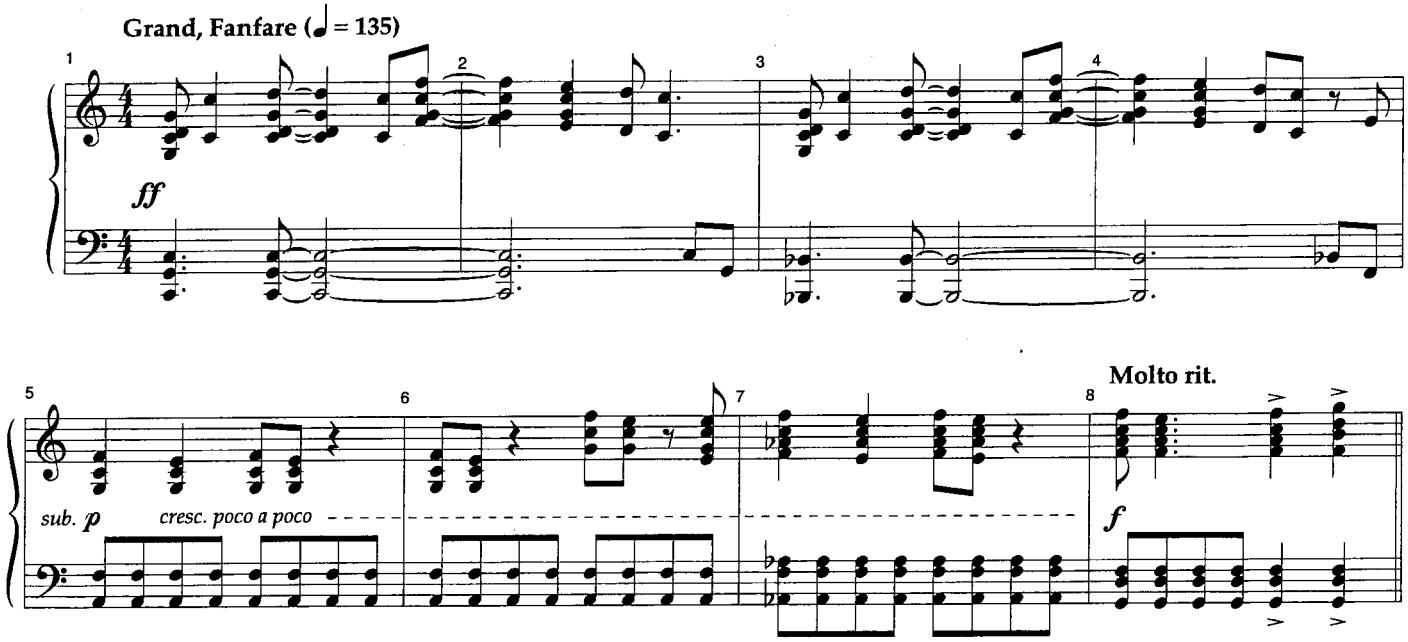
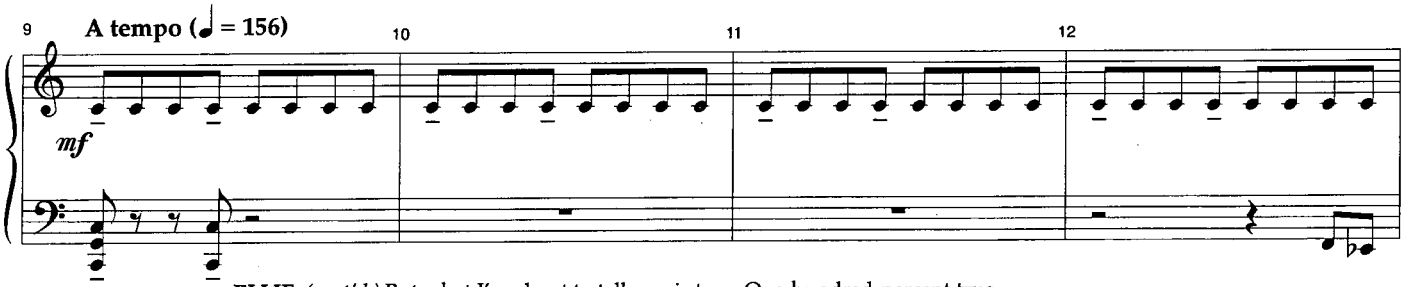
PIANO/VOCAL
(Ellie)
(Katherine)
(Monica)
(Karl)

# *Prologue*

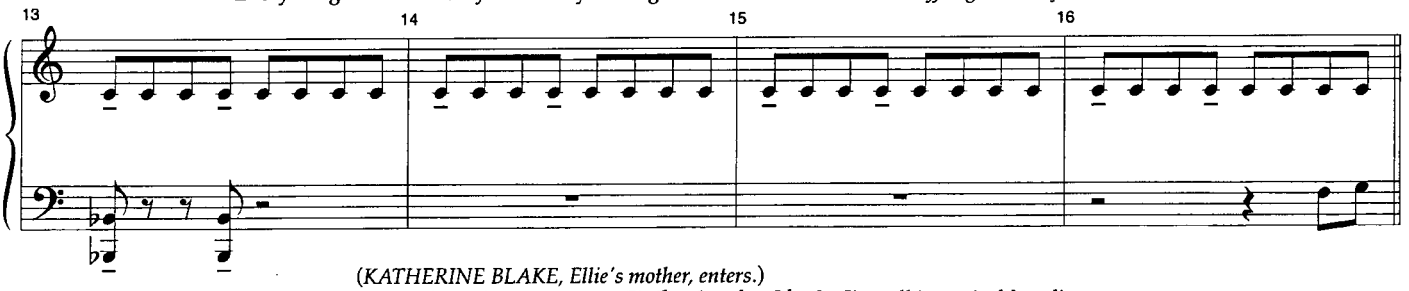
*CUE:* (*In black.*)



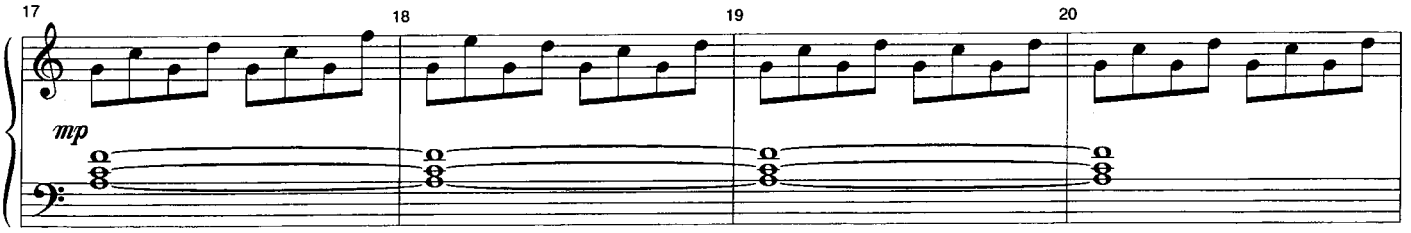

(*ELLIE BLAKE, our hero – rushes onto the stage and addresses the audience.*)
**ELLIE:** So you're never going to believe me. No one in their right mind could ever possibly believe me.



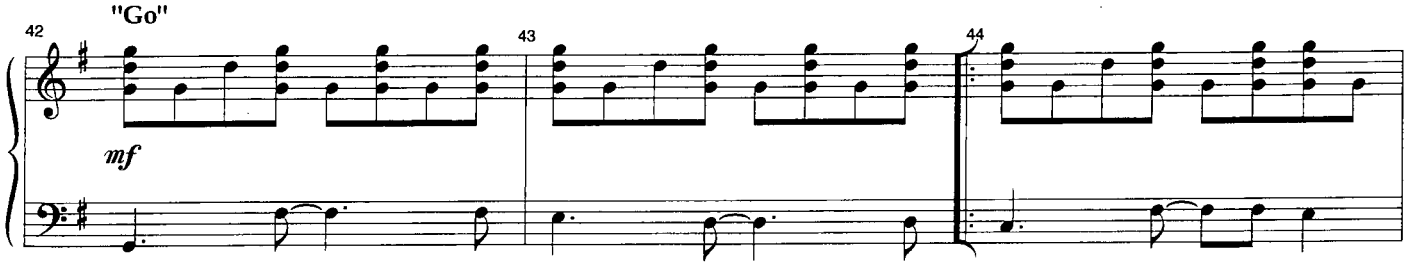

**ELLIE:** *(cont'd.)* But what I'm about to tell you is true. One-hundred-percent true.
*(looks around to make sure the audience is with her, then starts the story)*
Everything started the day before my mom got married. **KATHERINE:** *(offstage)* Honey...!



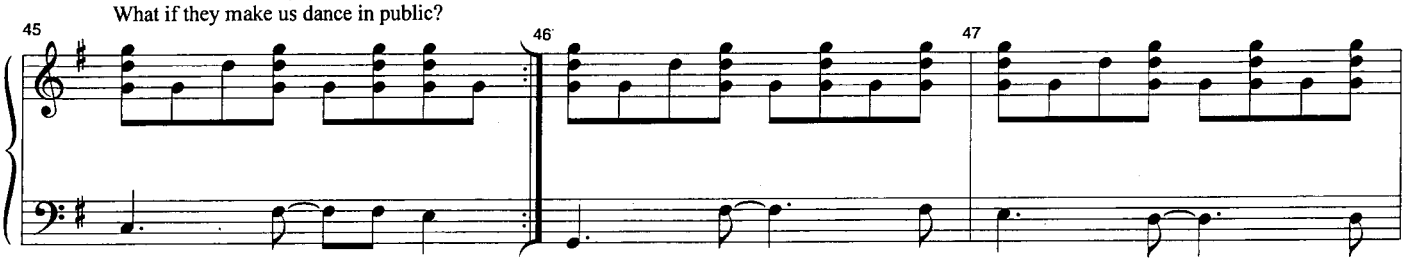

(*KATHERINE BLAKE, Ellie's mother, enters.*)
**ELLIE:** (*ignoring KATHERINE)* The day that I had – I'm talking mind-bending.
Bananas.— What?! **KATHERINE:** *(overlapping)* Ellie. Ellie. Ellie!



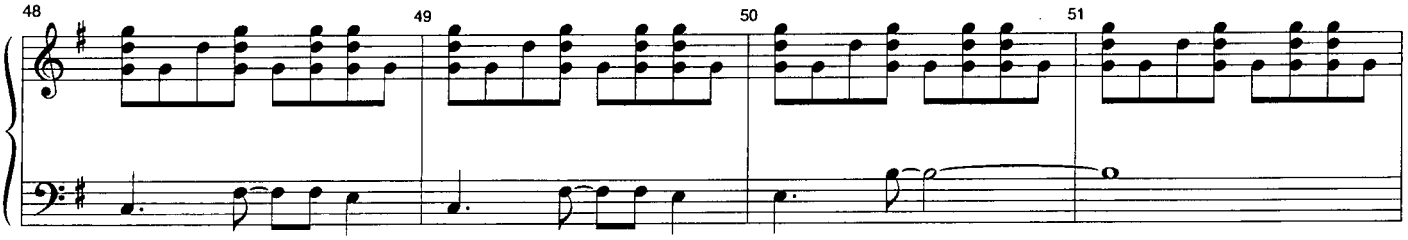
**ELLIE:** These are my two best friends...
*(KARL and MONICA enter and wave – KARL with great confidence, MONICA more cautious.)*



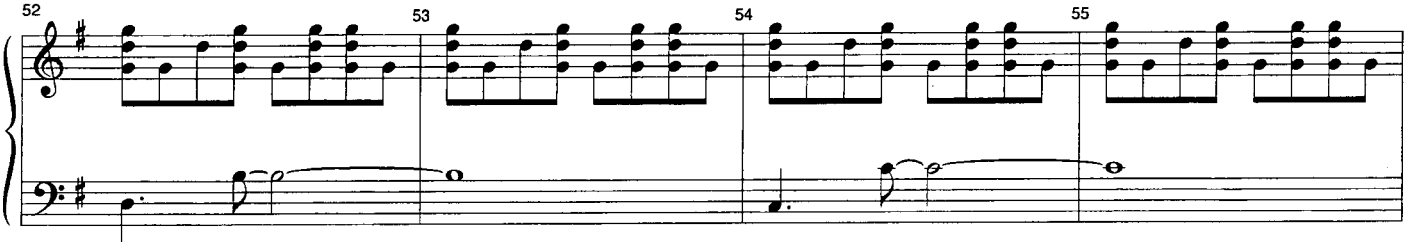

**KARL:** Tell them about the Hunt.
**ELLIE:** I was getting to that— *(KARL's excitement and MONICA's anxiety tumble out simultaneously.)*
**KARL:** It's our year! We're sophomores. Easy to ignore. Flying under the radar. Then boom! We're gonna win the Hunt!
**MONICA:** Seriously, you guys, there is always something super scary or embarrassing you have to do to win. What if they make us dance in public?



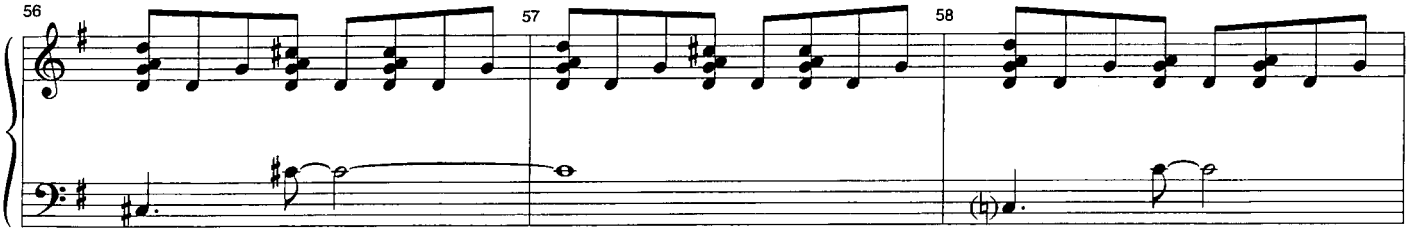

**ELLIE:** *(clarifying for the audience)* Tonight is the Hunt. It's an epic, super-fun scavenger hunt that has been




**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.

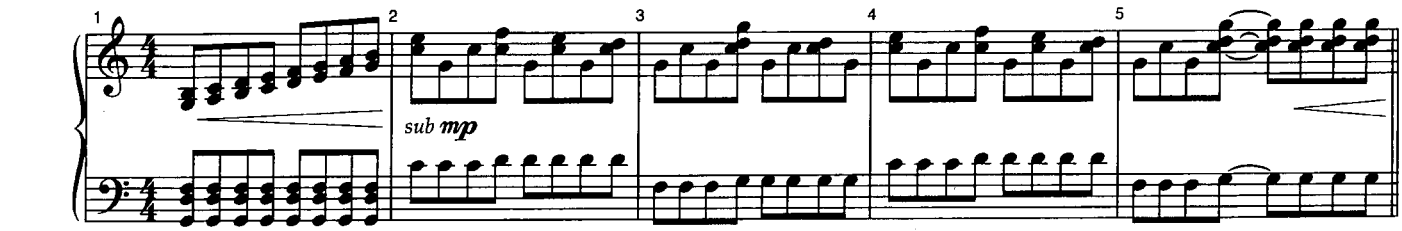


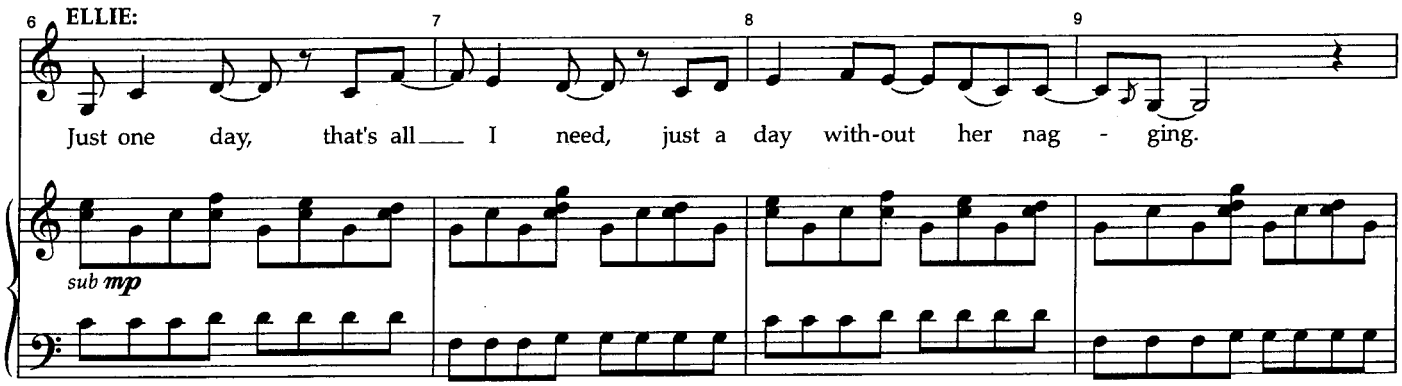
# *Just One Day (Part 1)*

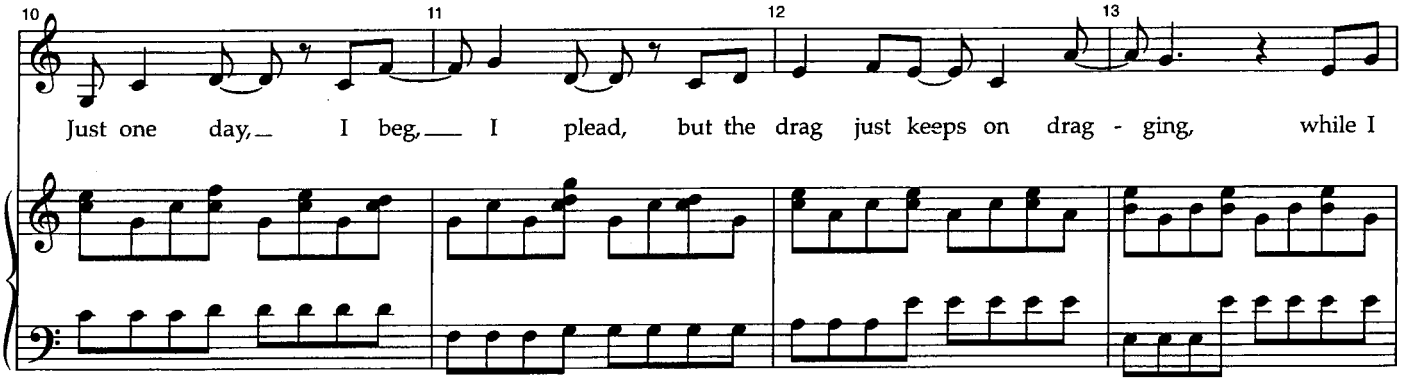
*CUE: Segue as one from* ***No. 01 "Prologue"***

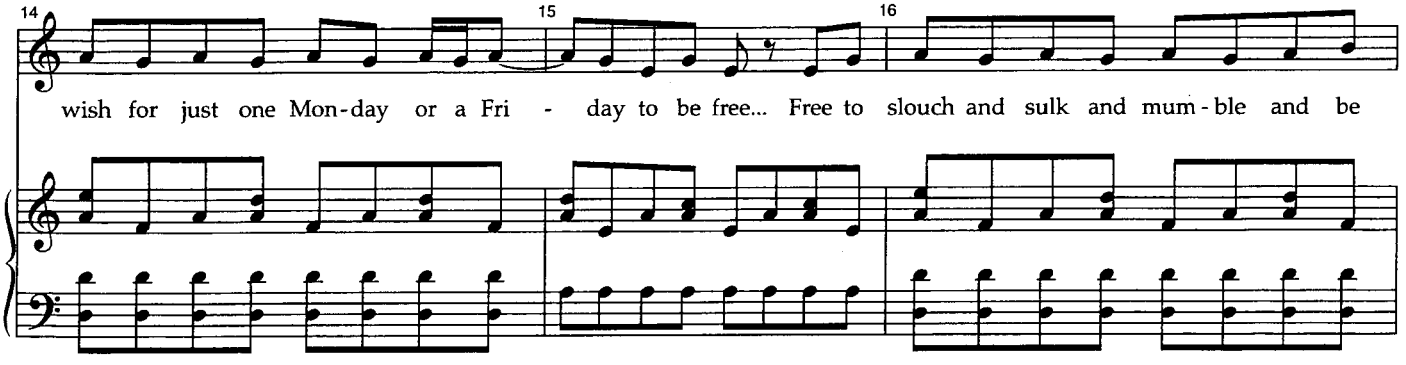
**Bright, warm** (♩ = 156)

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

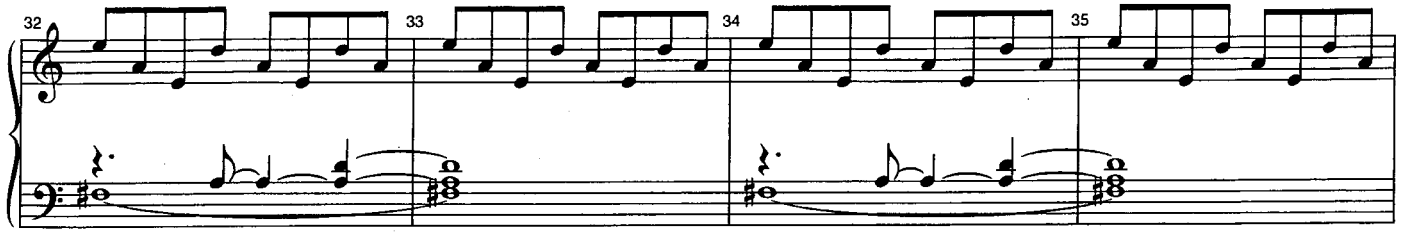


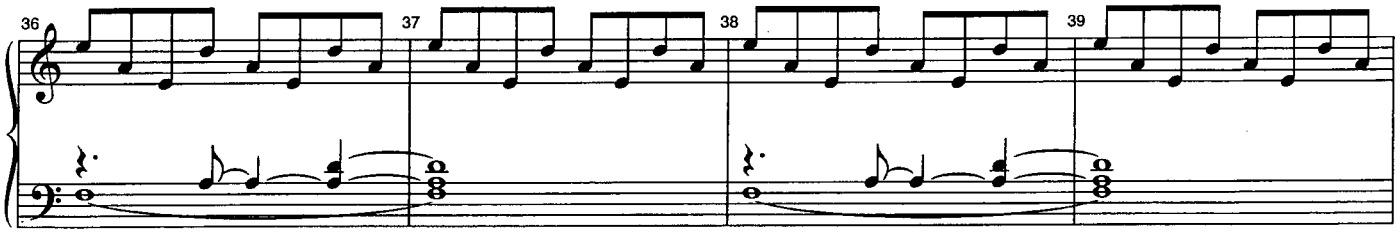



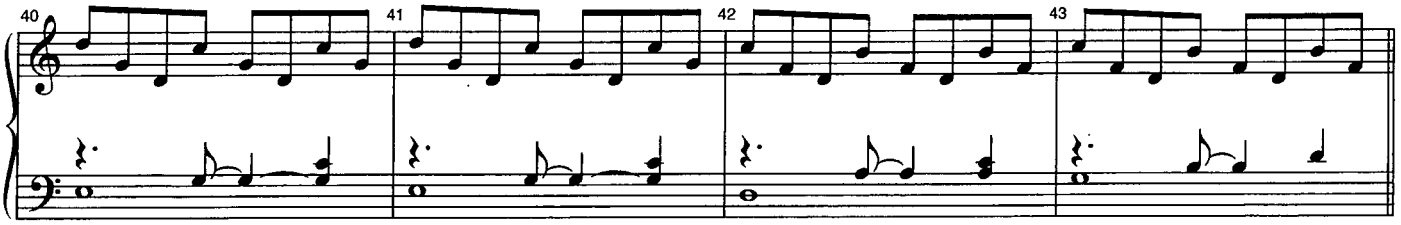
**TORREY:** Okay, next on the list: the florist is low on ranunculus.
**KATHERINE:** Torrey, hold that thought.
**TORREY:** You're right, I can handle that one myself...



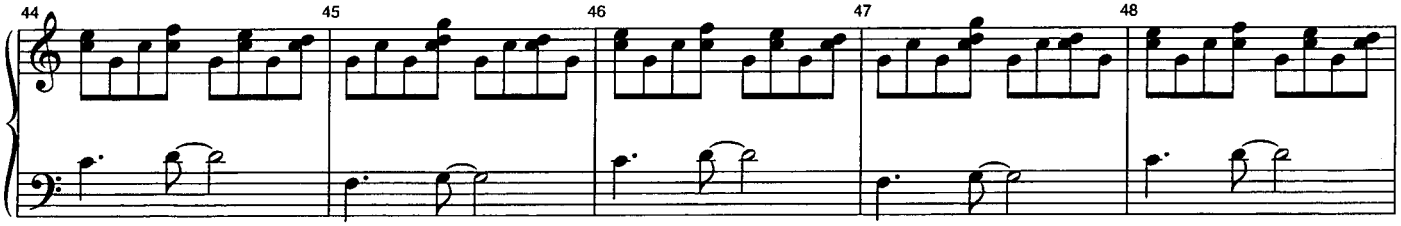

**TORREY:** *(cont'd)* I'm going to round up the cater waiters.
**KATHERINE:** Thank you, Torrey. *(TORREY exits. KATHERINE checks her watch and turns her attention to ELLIE while she does a deep stretch, holding her lower back with both hands. She makes a noise of pleasure when her back "cracks.")*



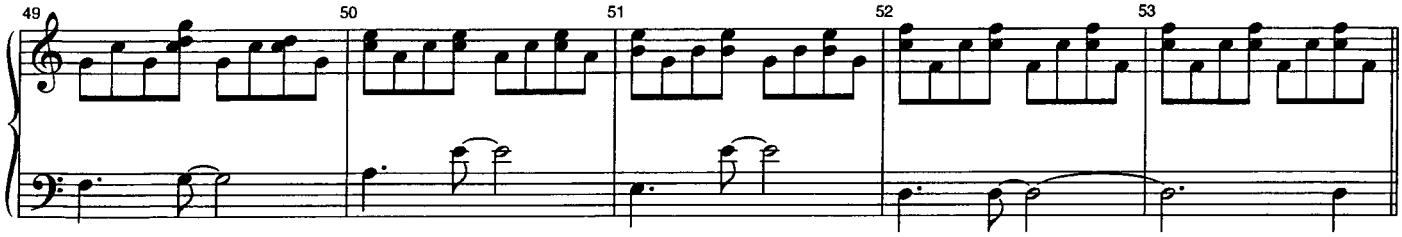

**KATHERINE:** Did you finish your pre-calc homework?
**ELLIE:** Yes. Mom, I need to ask you something—
**KATHERINE:** Bring your gym clothes. You have P.E. today.



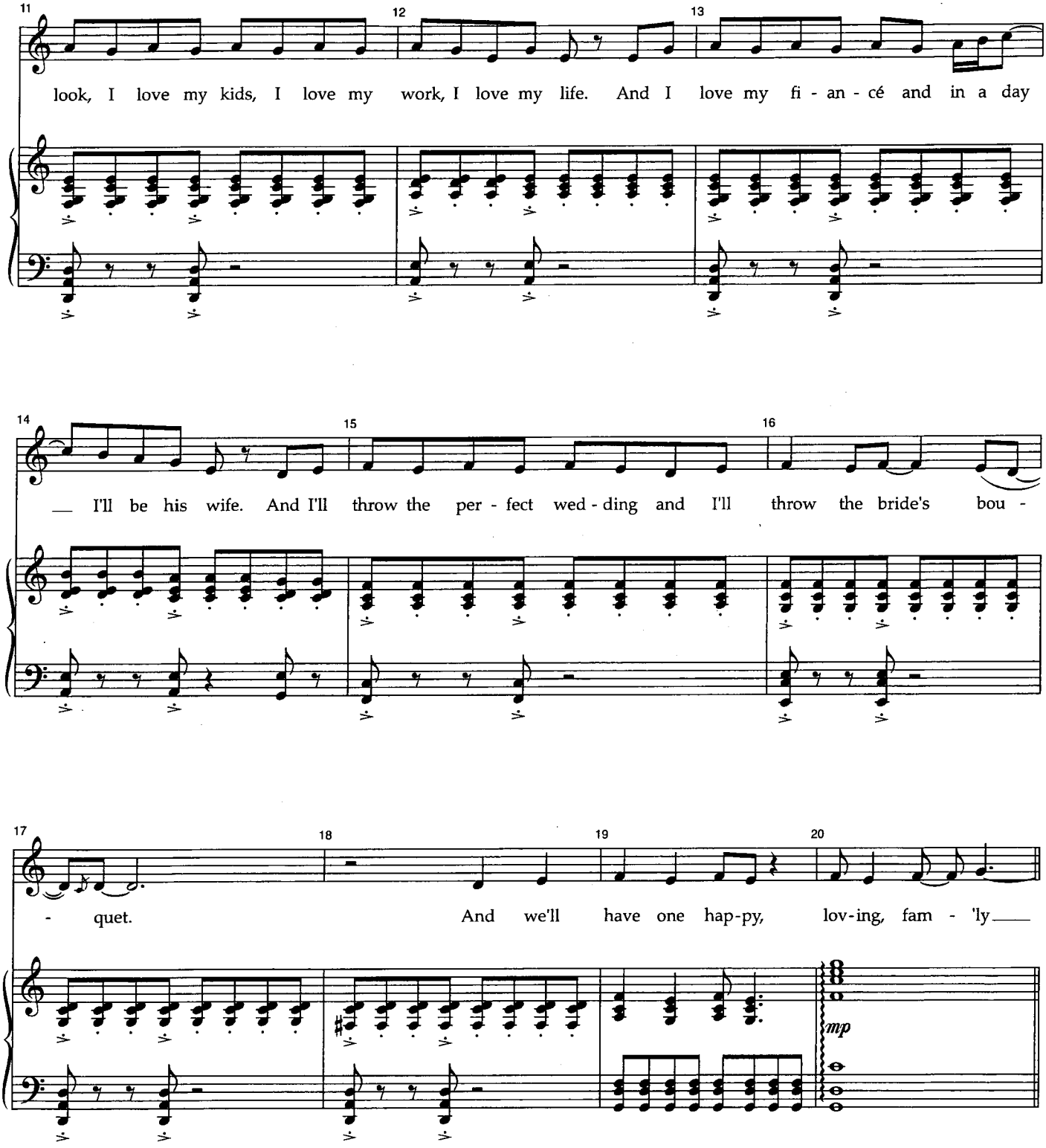

**ELLIE:** But Mom, can I ask you—
**KATHERINE:** *(glances at ELLIE's outfit)* Ellie... are those the same clothes that you wore yesterday?
**ELLIE:** Maybe.
**KATHERINE:** They have not been improved by time. I wish you'd change. *(gesturing at ELLIE's outfit)* Please change!

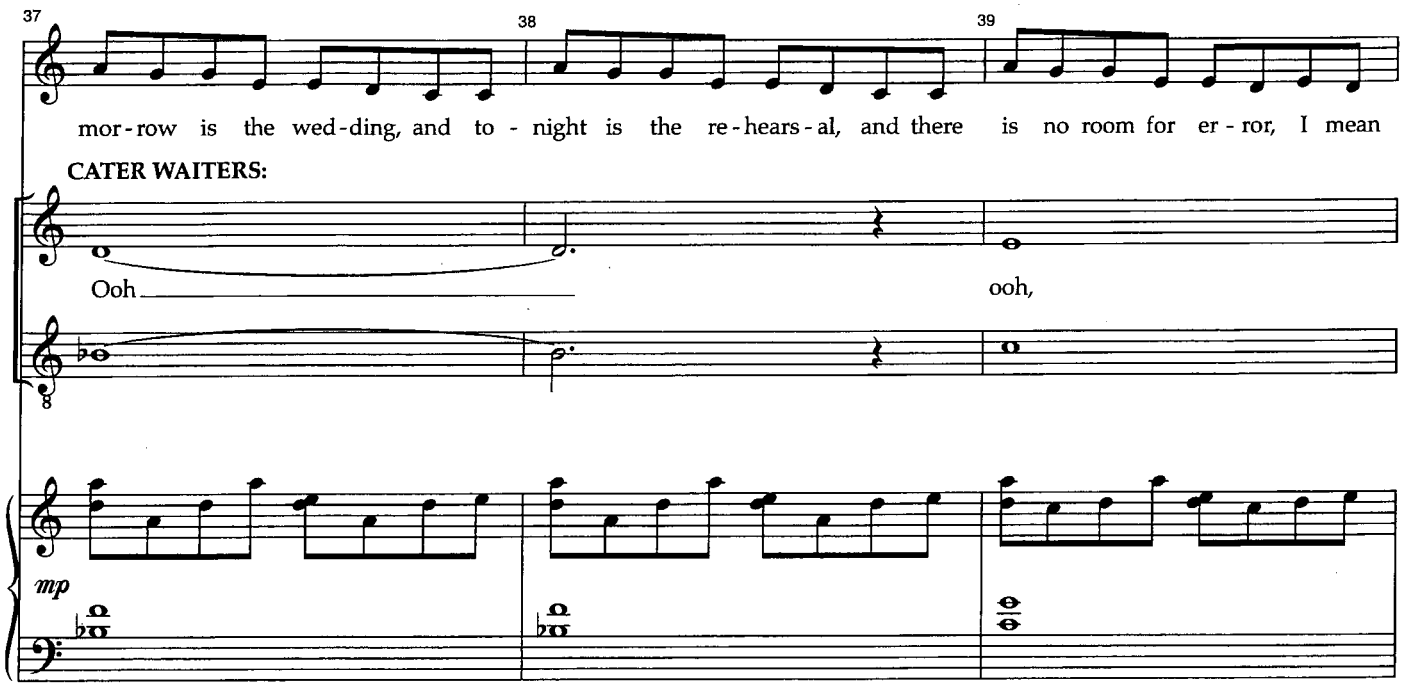


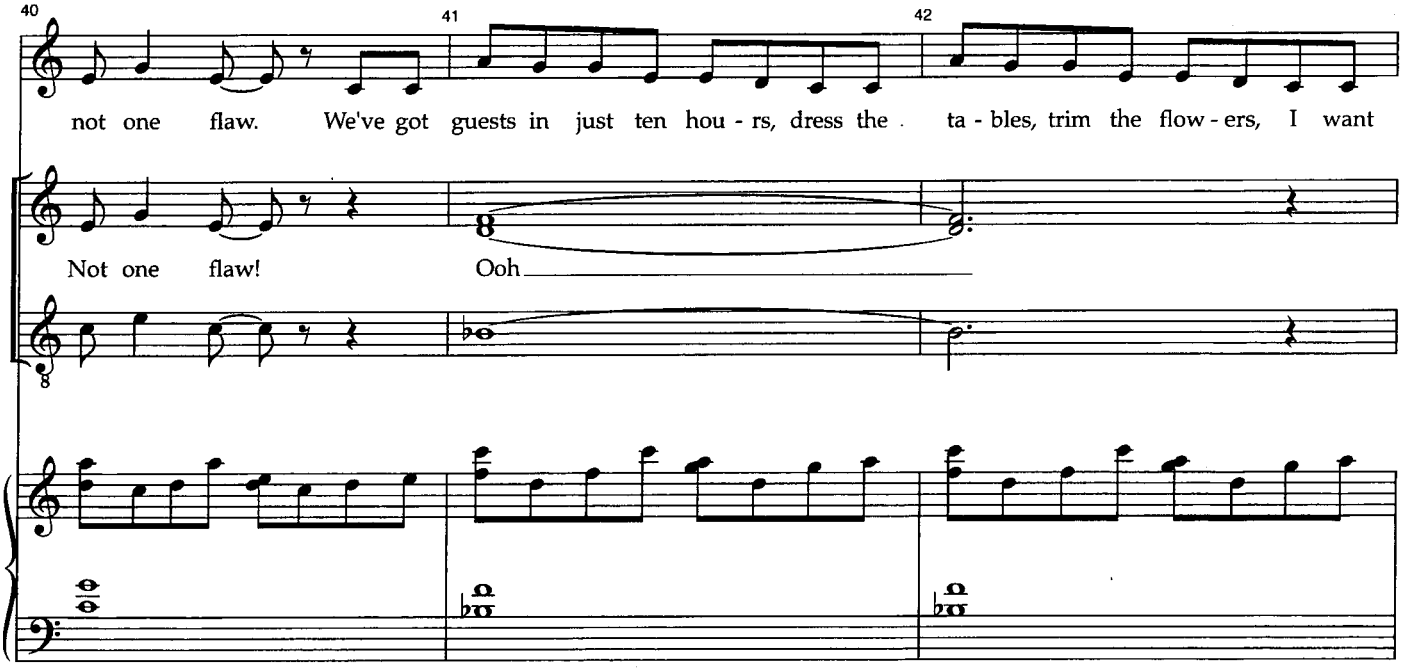

**ELLIE:** *(mutters)* Well, I wish you'd change. *(ELLIE exits.)*




**[SEGUE AS ONE]**

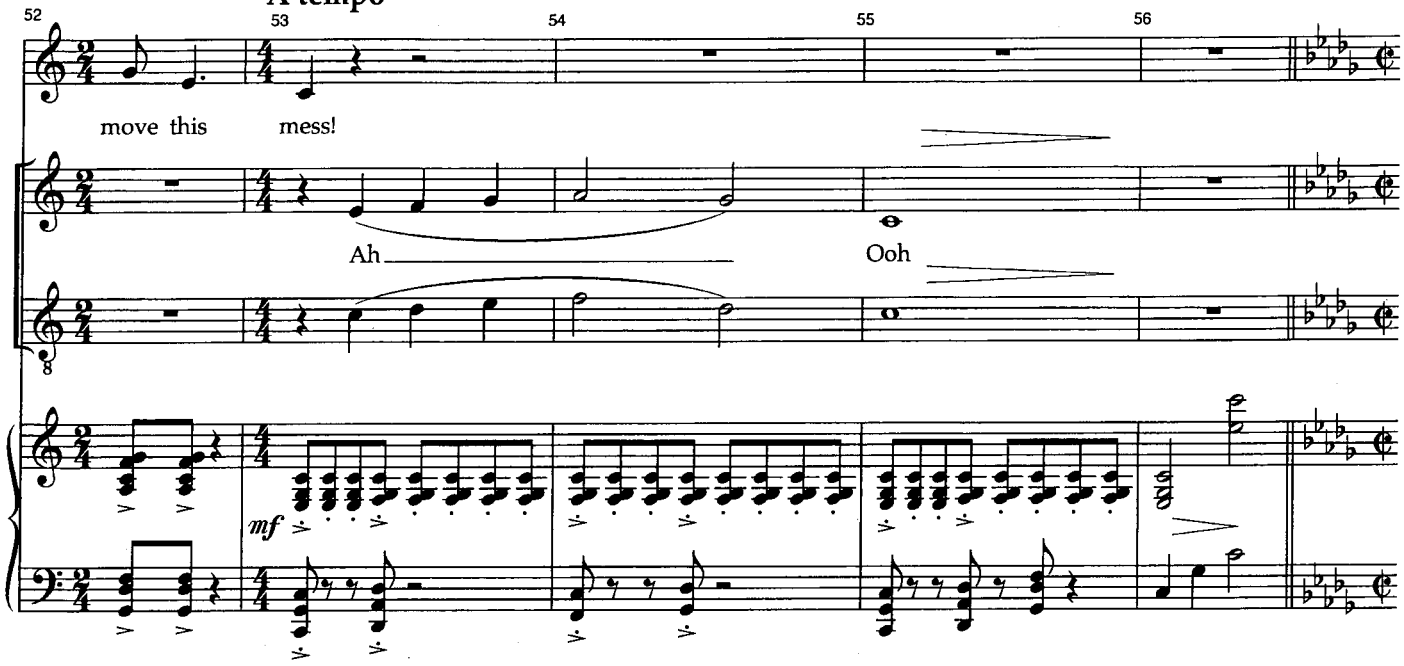

11
12
13
look, I love my kids, I love my work, I love my life. And I love my fi - an - cé and in a day
14
15
16
__ I'll be his wife. And I'll throw the per - fect wed - ding and I'll throw the bride's bou -
17
18
19
20
- quet. And we'll have one hap-py, lov-ing, fam - 'ly___
mp


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

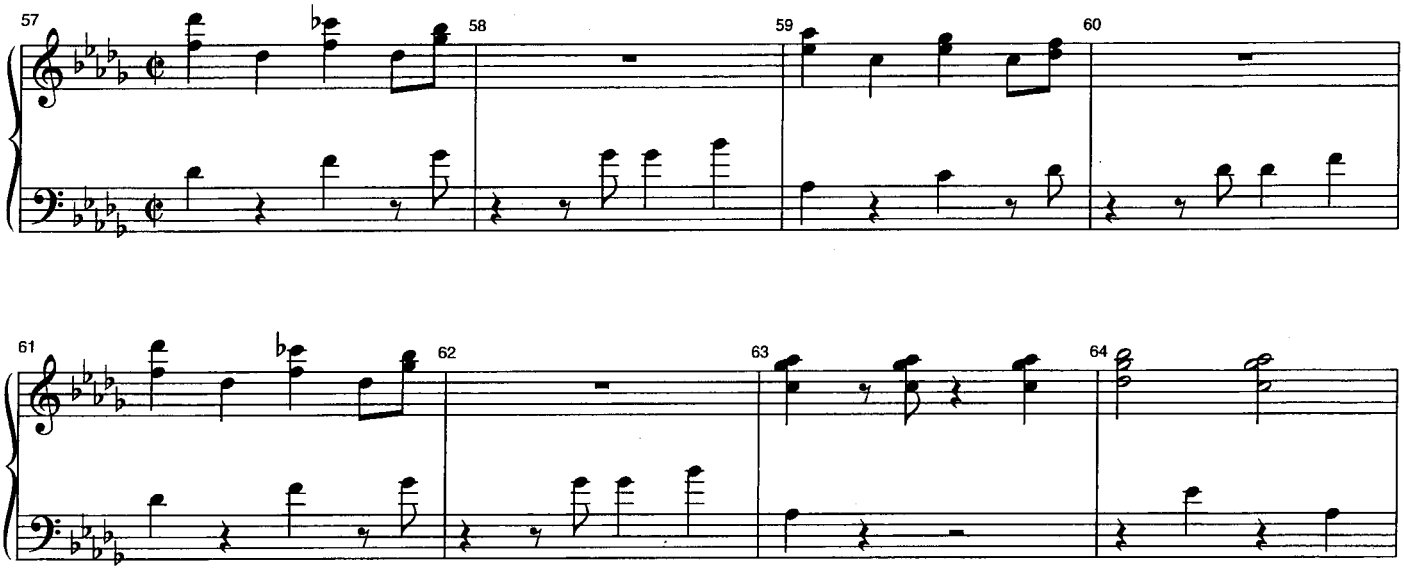
**TORREY:** You heard her! Move! *(KATHERINE surveys the organized flow of activity. The CATER WAITERS and TORREY disperse and exit as FLETCHER, Ellie's brother, enters with a magician's hat and wand.)*

**A tempo**

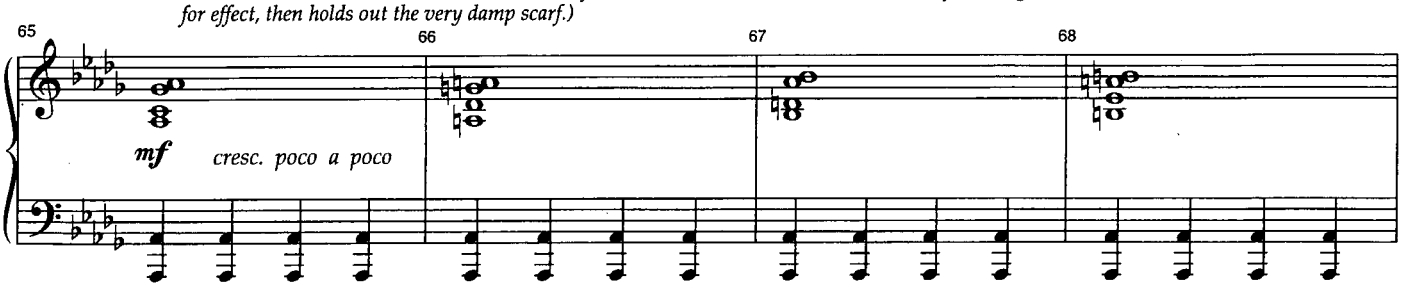



**Slightly Faster (♩ = 166)**

**FLETCHER:** Hi Mike!
**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..."




*(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.)*



# *Just One Day (Part 3)*

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

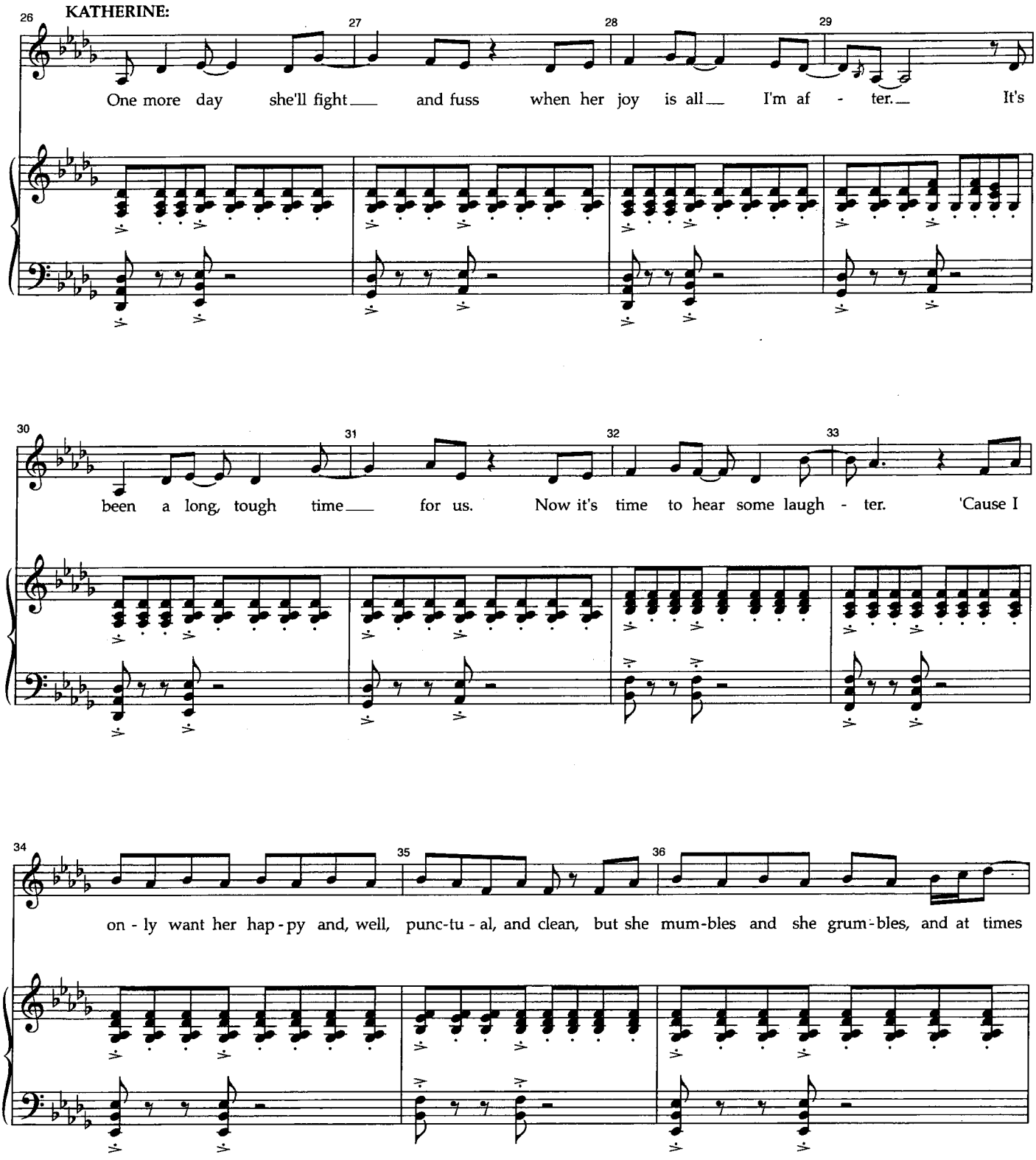
**Tempo 1 (♩ = 156)**

**ELLIE:**

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

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

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

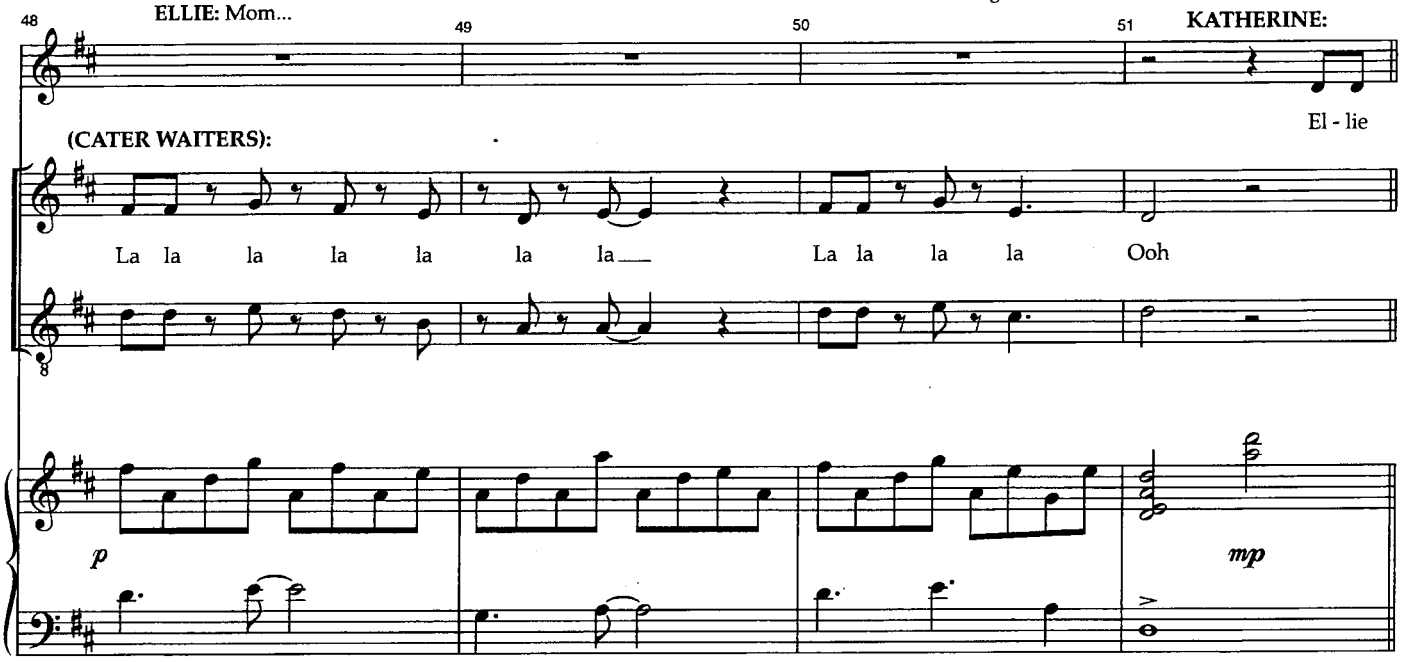

KATHERINE:
26
27
28
29
One more day she'll fight and fuss when her joy is all I'm af - ter. It's
30
31
32
33
been a long, tough time for us. Now it's time to hear some laugh - ter. 'Cause I
34
35
36
on - ly want her hap - py and, well, punc-tu - al, and clean, but she mum-bles and she grum-bles, and at times

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

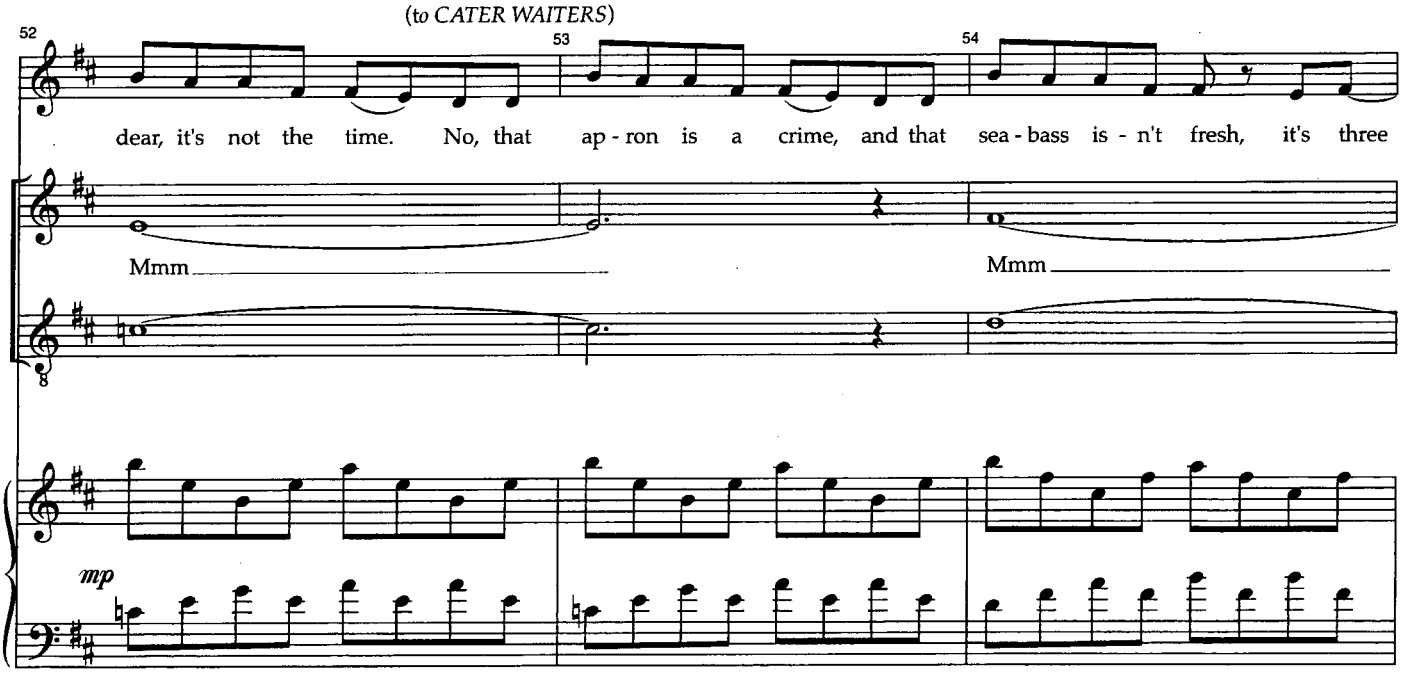
**MIKE:** Katie, which tie do you like?

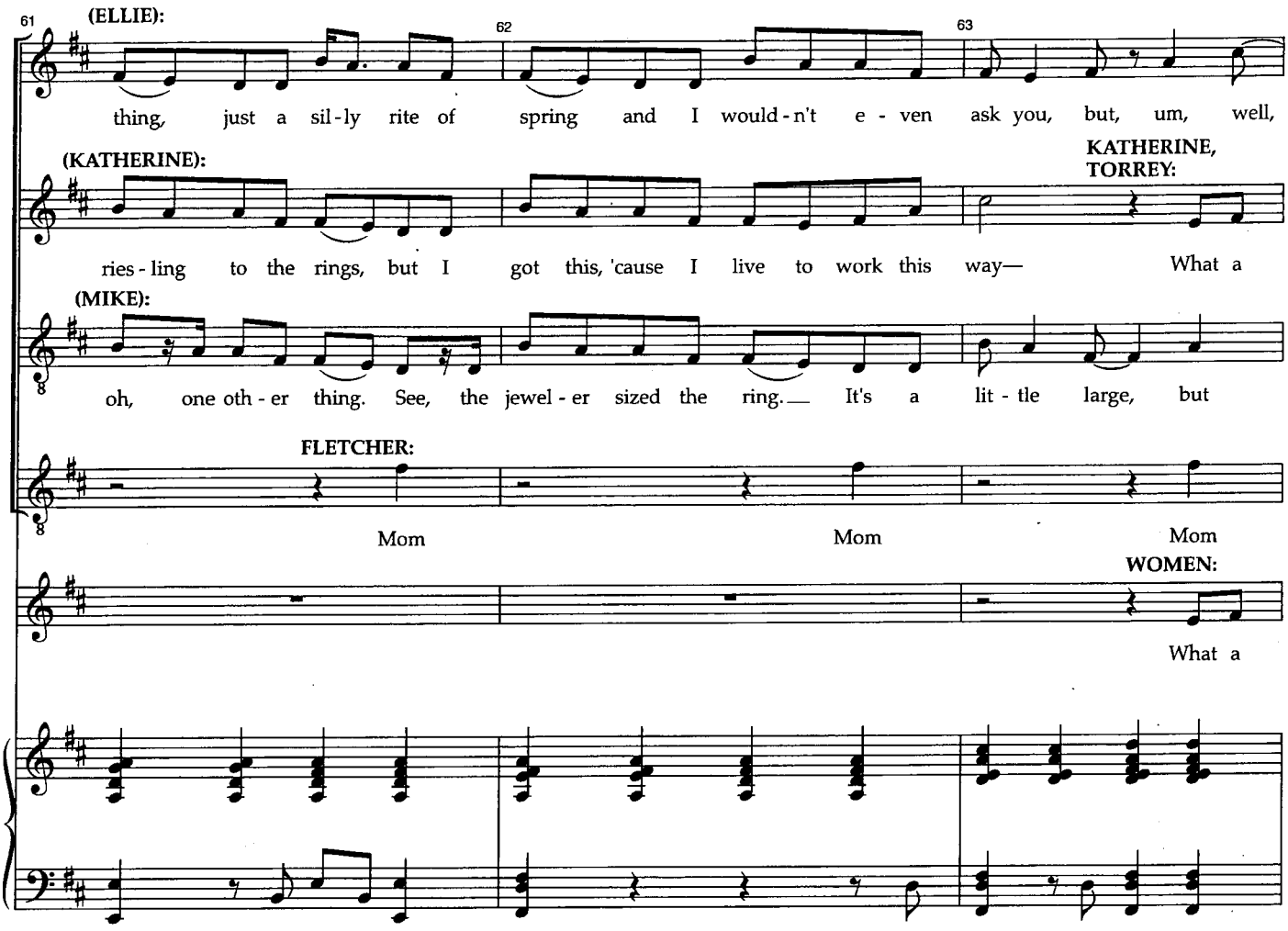
**ELLIE:** Mom...

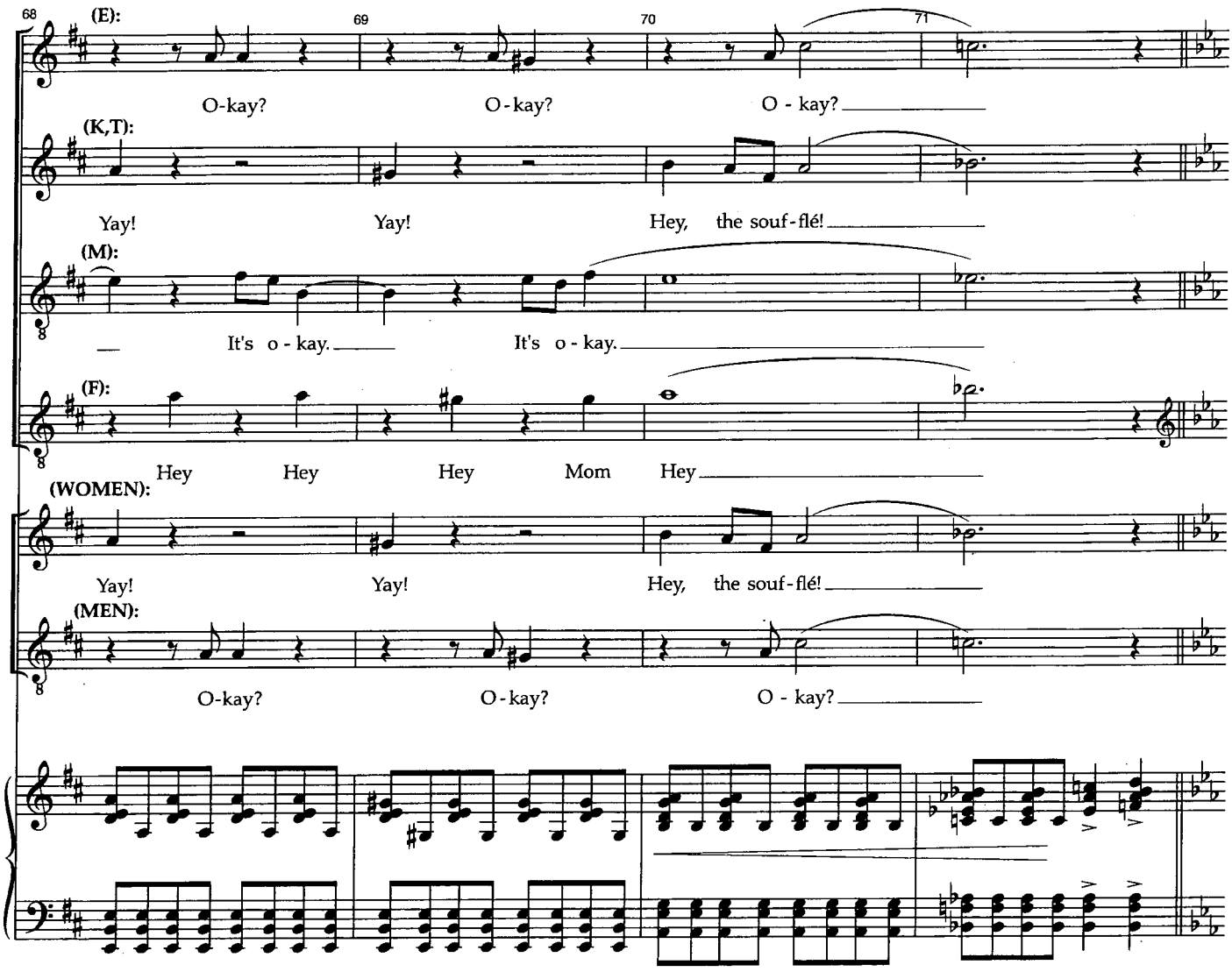
**ELLIE:** *(shouting)* Mom!

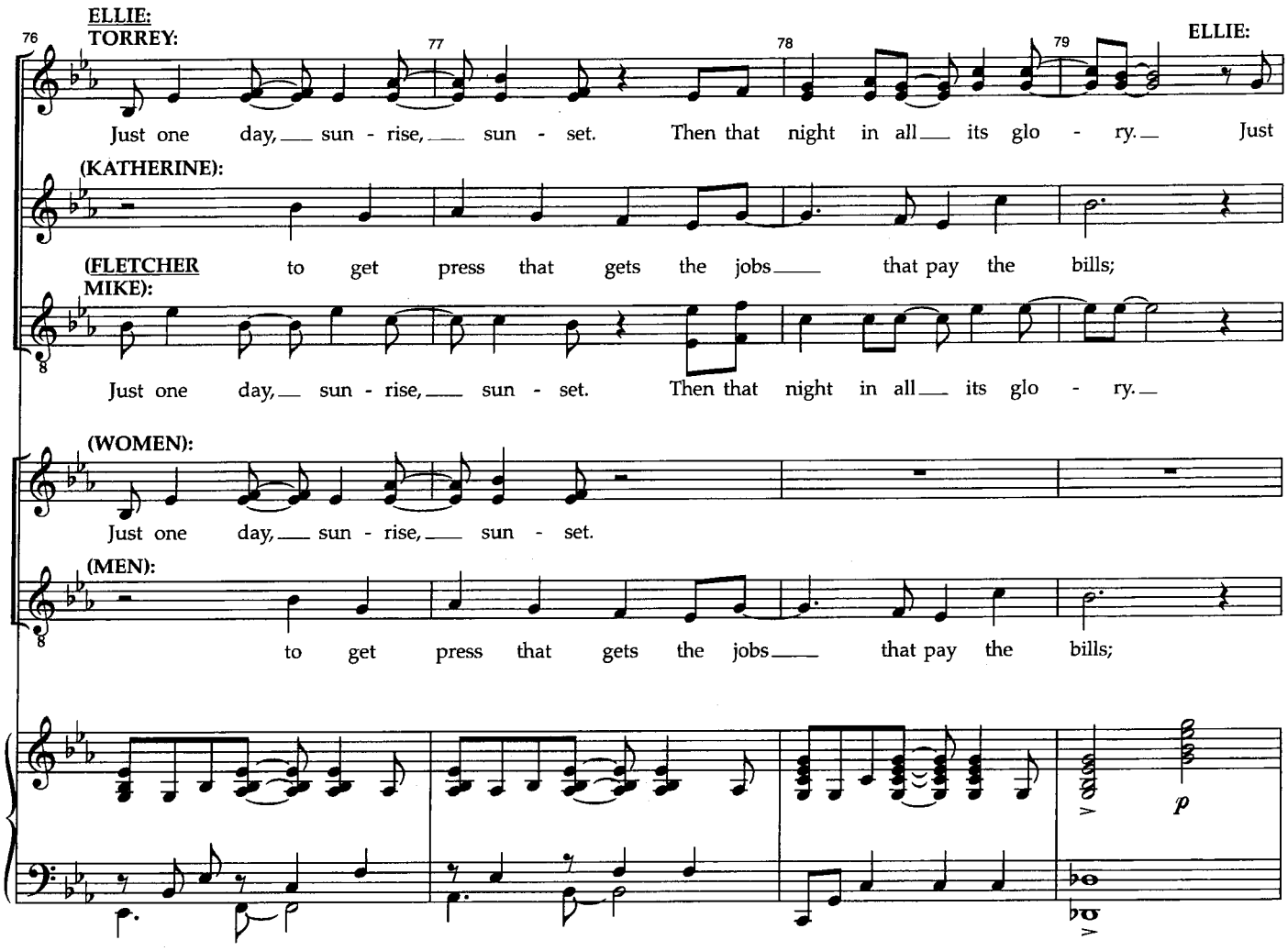


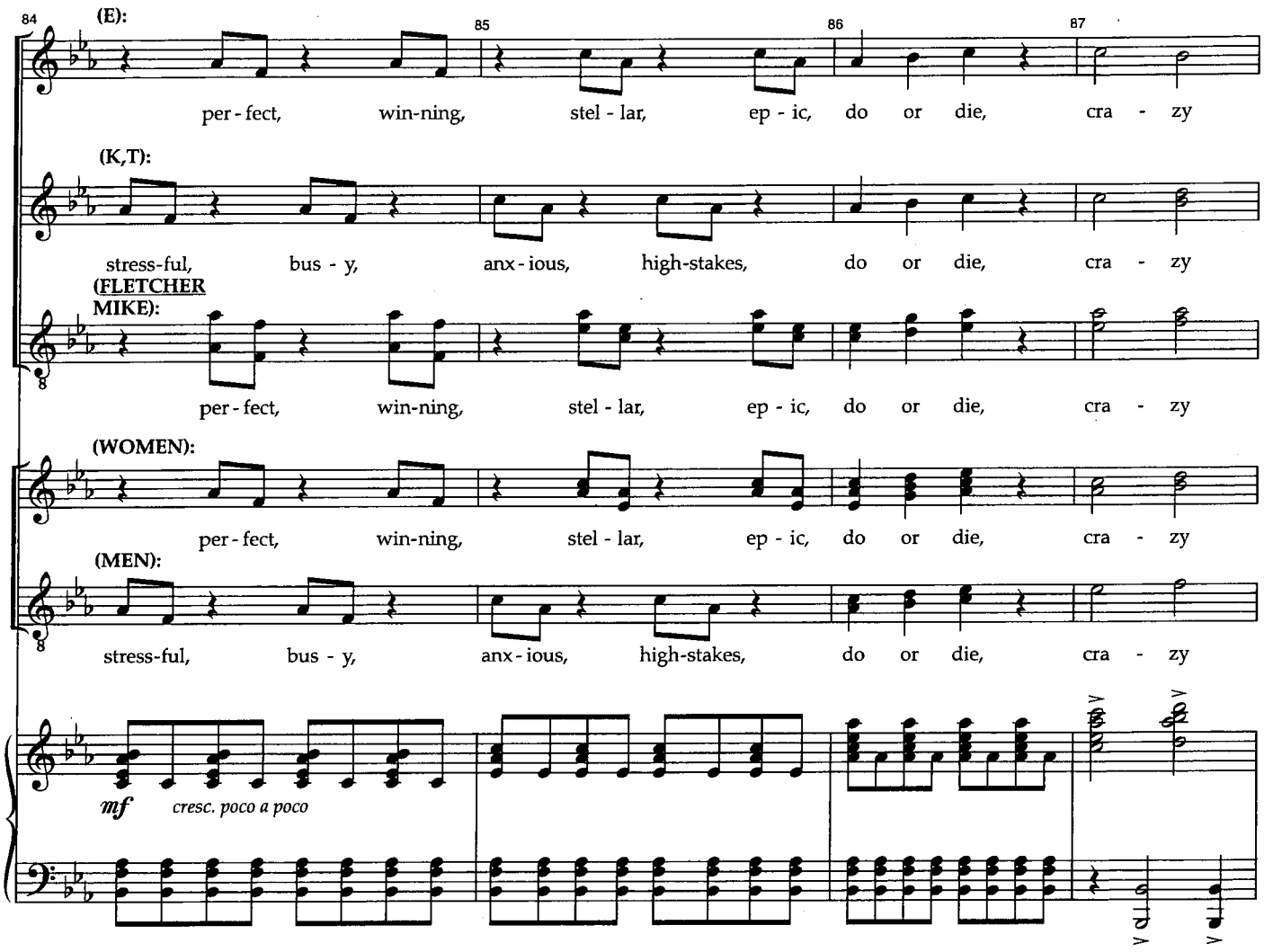

(to *CATER WAITERS*)




61
(ELLIE):
thing, just a sil-ly rite of
62
spring and I would-n't e-ven
63
ask you, but, um, well,
(KATHERINE):
ries-ling to the rings, but I got this, 'cause I live to work this way—
KATHERINE, TORREY:
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


68
69
70
71
(E):
O-kay? O-kay? O - kay?
(K,T):
Yay! Yay! Hey, the souf-flé!
(M):
It's o - kay. It's o - kay.
(F):
Hey Hey Hey Mom Hey
(WOMEN):
Yay! Yay! Hey, the souf-flé!
(MEN):
O-kay? O-kay? O - kay?


ELLIE:
TORREY:
76
77
78
79
ELLIE:
Just one day, sun - rise, sun - set. Then that night in all its glo - ry. Just
(KATHERINE):
(FLETCHER MIKE):
to get press that gets the jobs that pay the bills;
Just one day, sun - rise, sun - set. Then that night in all its glo - ry.
(WOMEN):
Just one day, sun - rise, sun - set.
(MEN):
to get press that gets the jobs that pay the bills;
p

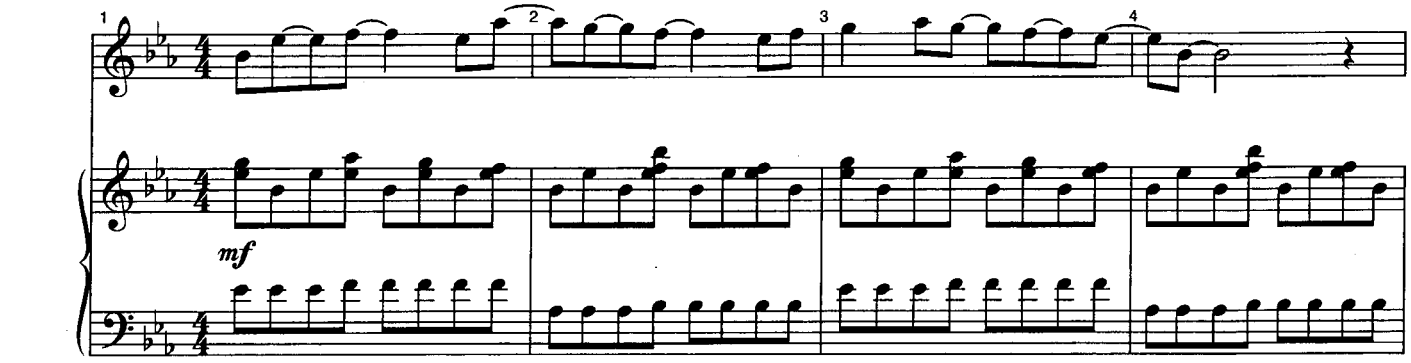

84
(E):
per - fect, win-ning, stel - lar, ep - ic, do or die, cra - zy
85
86
87
(K,T):
stress-ful, bus - y, anx - ious, high-stakes, do or die, cra - zy
(FLETCHER MIKE):
per - fect, win-ning, stel - lar, ep - ic, do or die, cra - zy
(WOMEN):
per - fect, win-ning, stel - lar, ep - ic, do or die, cra - zy
(MEN):
stress-ful, bus - y, anx - ious, high-stakes, do or die, cra - zy
mf
cresc. poco a poco

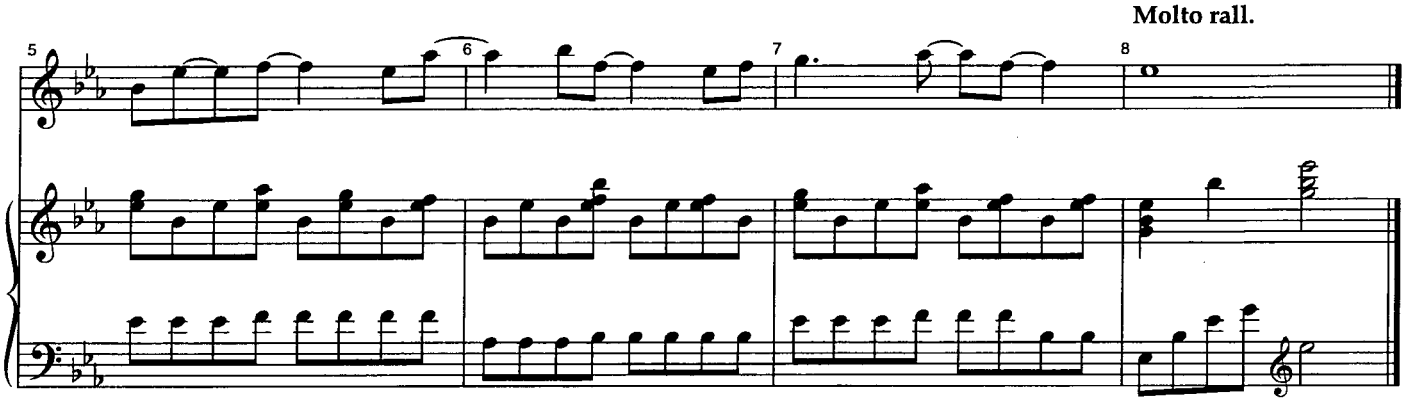
# *Just One Day (Playoff)*

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

**Bright, warm** (♩ = 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!!



*(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. Oh, I'd

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

*sfz* *f*

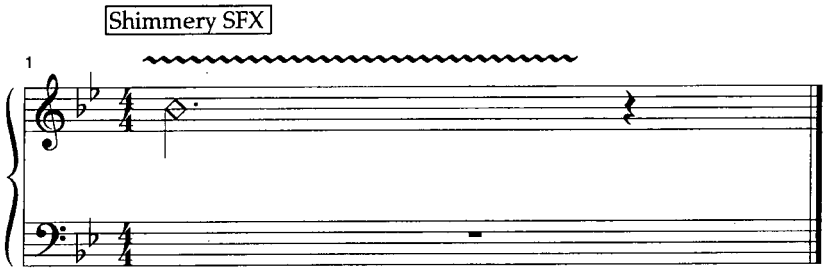
love to be in school, have a day with-out a care. How I wish you'd un-der-stand and see

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.)***



**PIANO/VOCAL**
Katherine
Ellie
Students
(Karl)
(Monica)

# *I Got This (Part 1)*

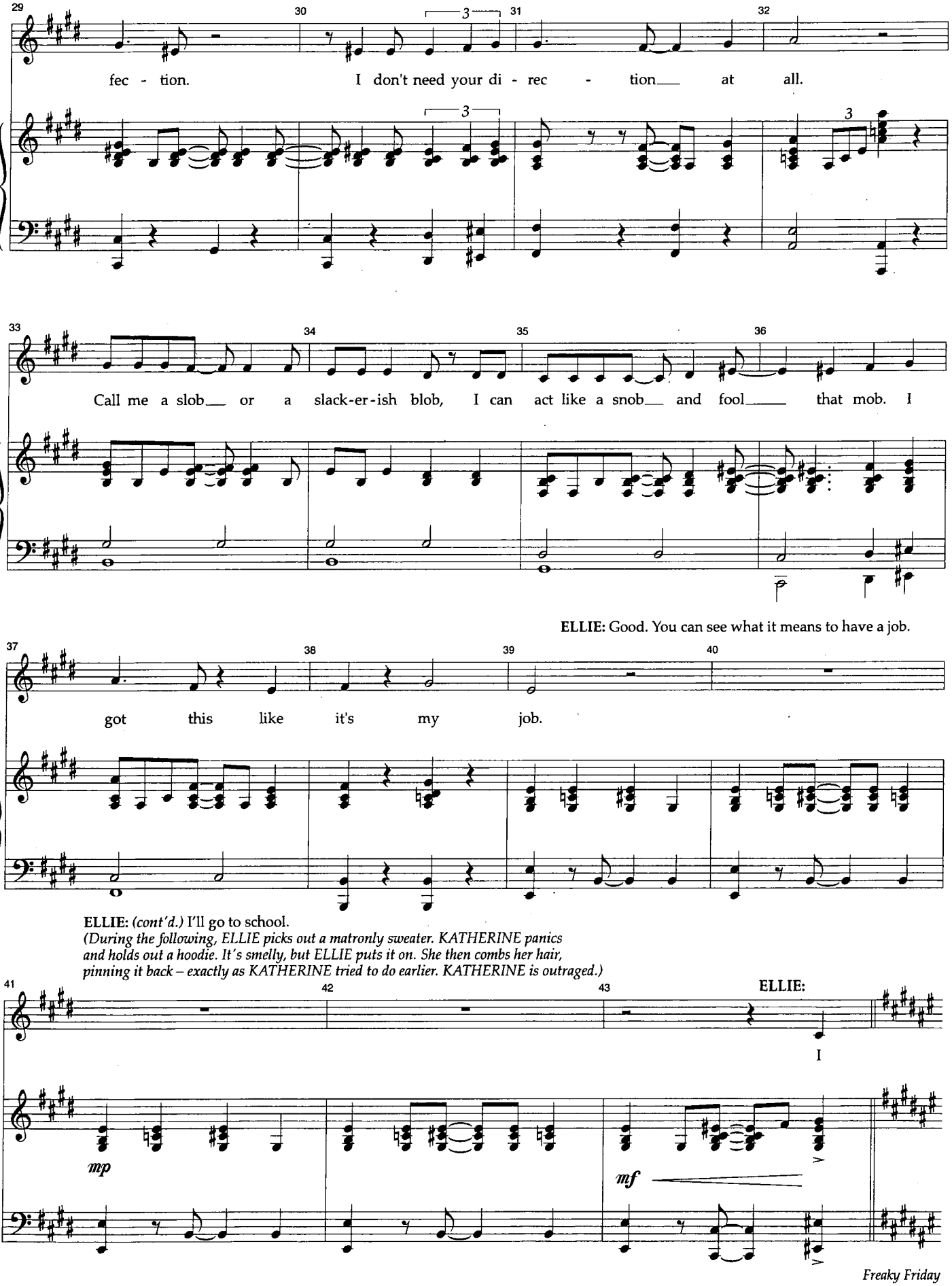
*CUE:* **KATHERINE:** You don't know how to talk! You don't know how to act! You're going to be weird and people will think I'm weird and it will last forever.
**ELLIE:** Ssh! We can do this. There will be an interview. You will be polite. You will talk about the challenges of balancing work and **motherhood.**

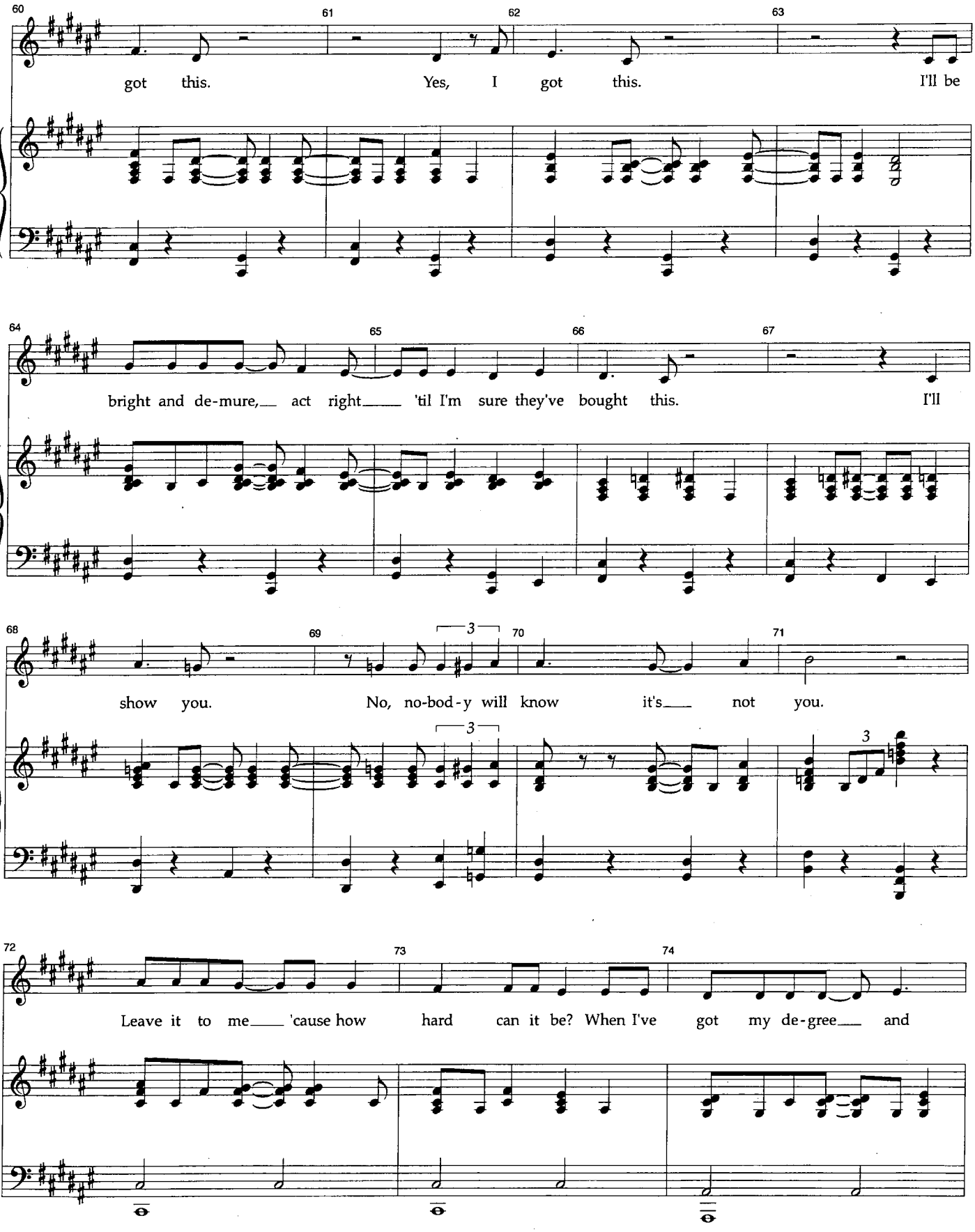
**KATHERINE:** Oh, yeah, the challenges. Your days are so rough.
*(ELLIE takes offense.)*

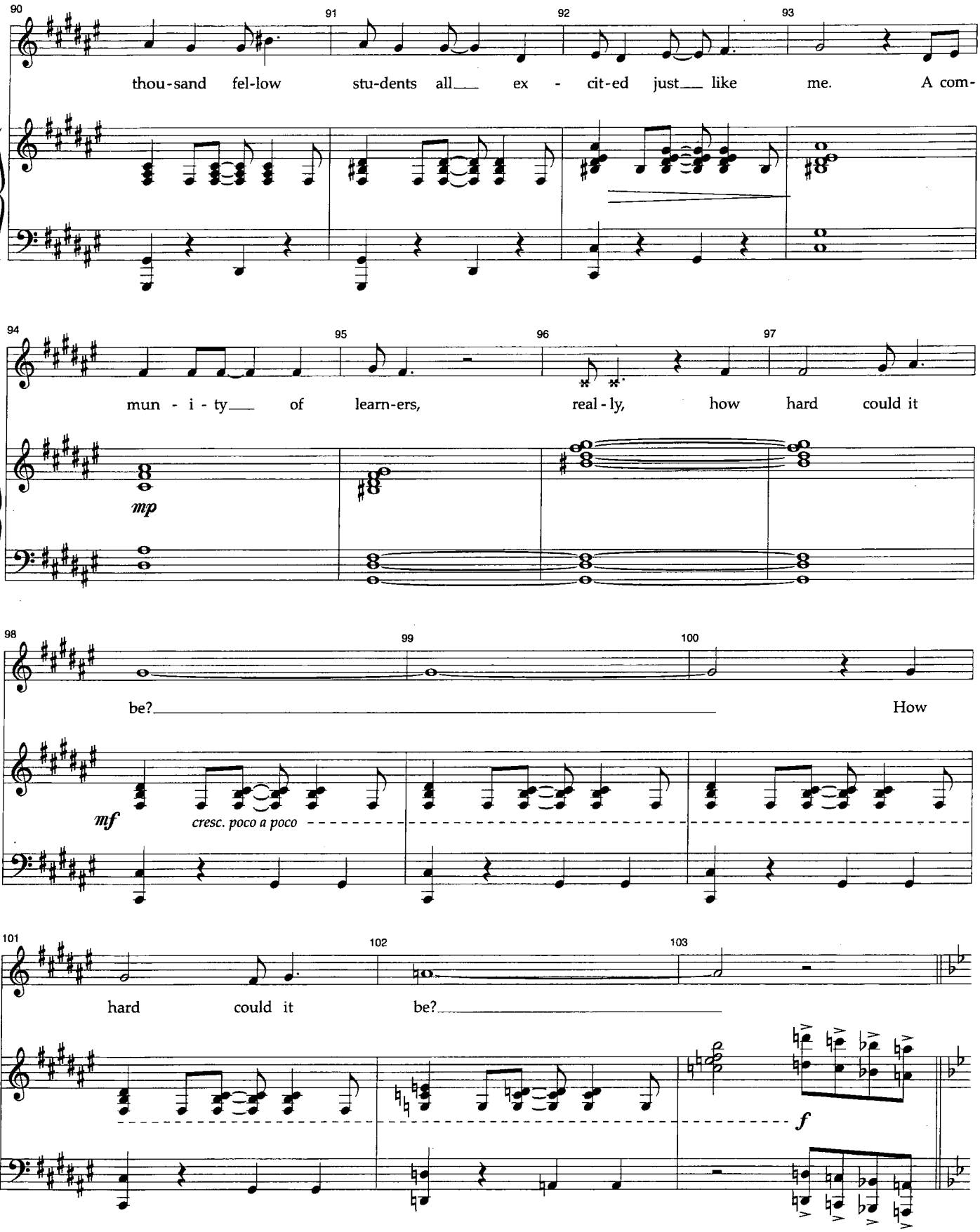
**Samba, light at first (♩ = 100)**

**KATHERINE:**

I got this. I got this. I can see what to do for me to be you— I got this. I'll

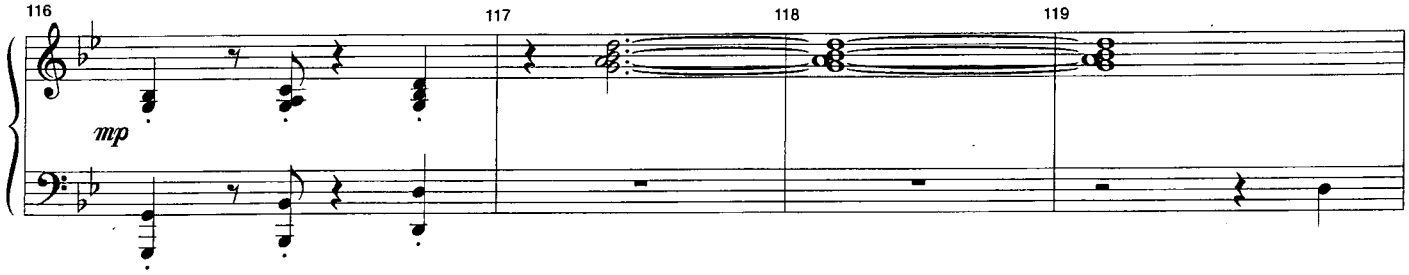

29
30
31
32
fec - tion. I don't need your di - rec - tion at all.
33
34
35
36
Call me a slob or a slack-er-ish blob, I can act like a snob and fool that mob. I
ELLIE: Good. You can see what it means to have a job.
37
38
39
40
got this like it's my job.
ELLIE: (cont'd.) I'll go to school.
(During the 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.)
41
42
43
ELLIE:
I
mp
mf


60
61
62
63
got this. Yes, I got this. I'll be
64
65
66
67
bright and de-mure, act right 'til I'm sure they've bought this. I'll
68
69
70
71
show you. No, no-bod-y will know it's not you.
72
73
74
Leave it to me 'cause how hard can it be? When I've got my de-gree and

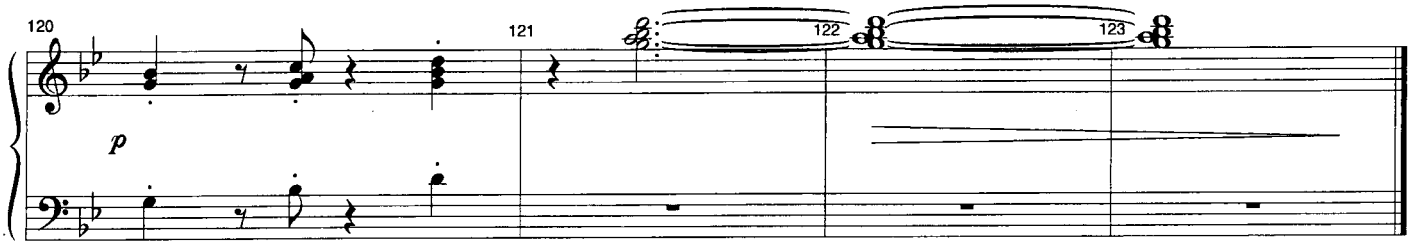

90
91
92
93
thou-sand fel-low stu-dents all ex - cit-ed just like me. A com-
94
95
96
97
mun - i - ty of learn-ers, real - ly, how hard could it
mp
98
99
100
be?
How
mf
cresc. poco a poco
101
102
103
hard could it be?
f

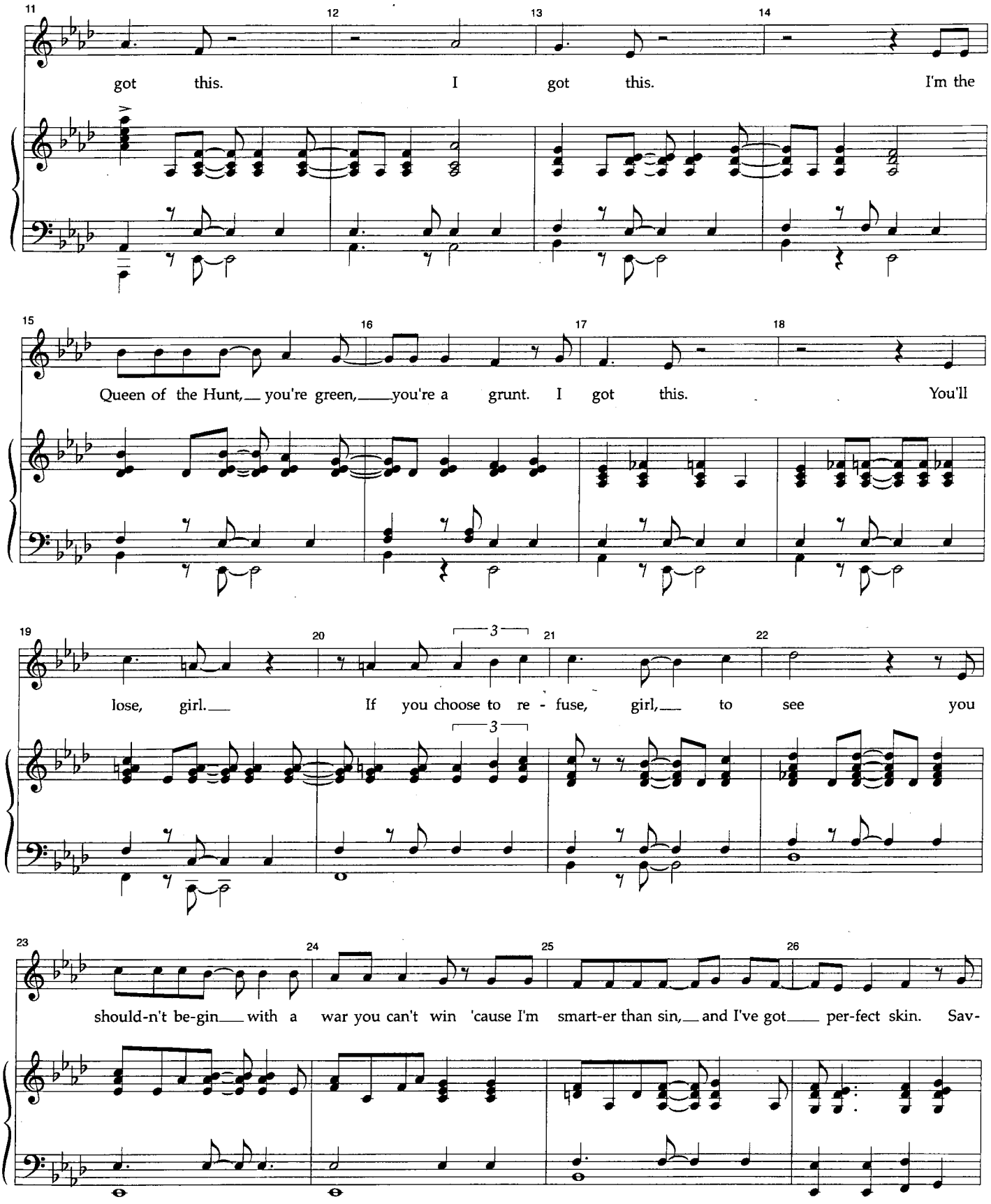
*(Ellie makes her way through the frenzy to KARL and MONICA.)*

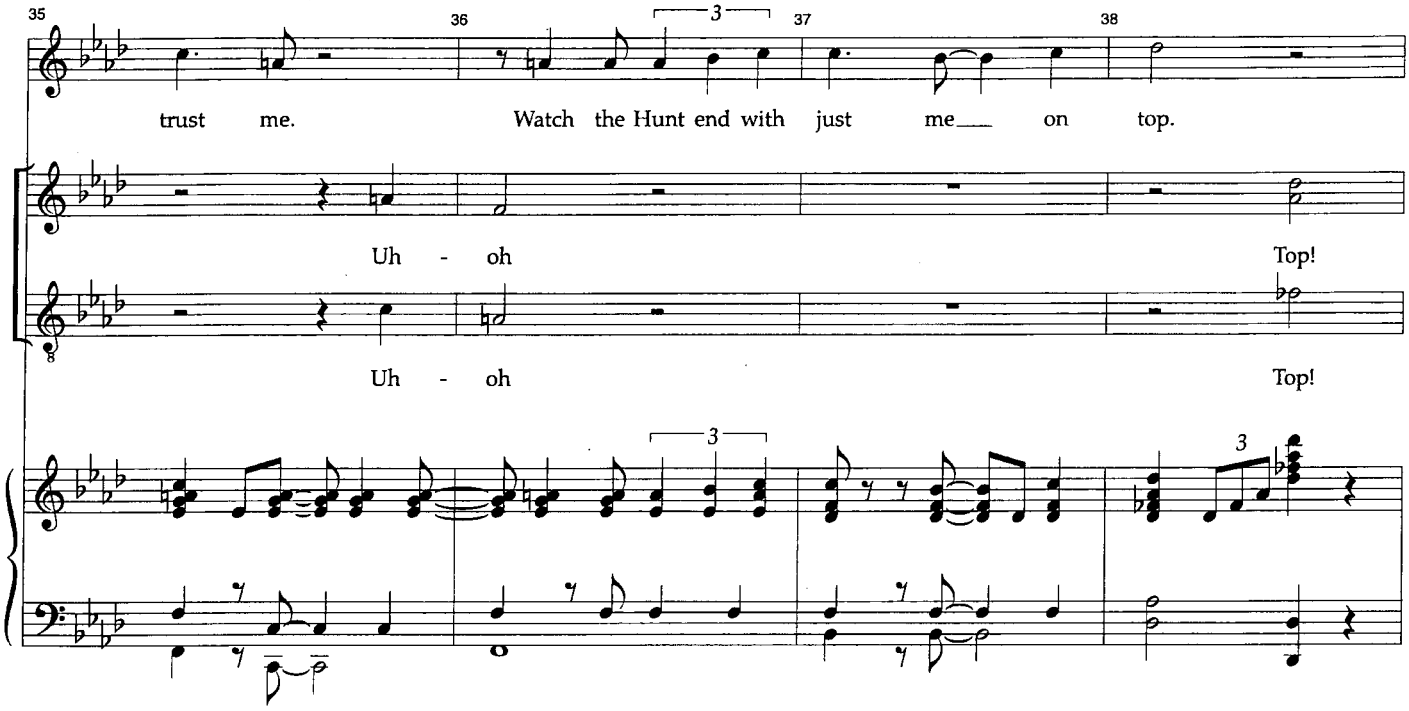
**ELLIE:** *(distracted)* Good morning. Good morning. **KARL:** You look like a newscaster.

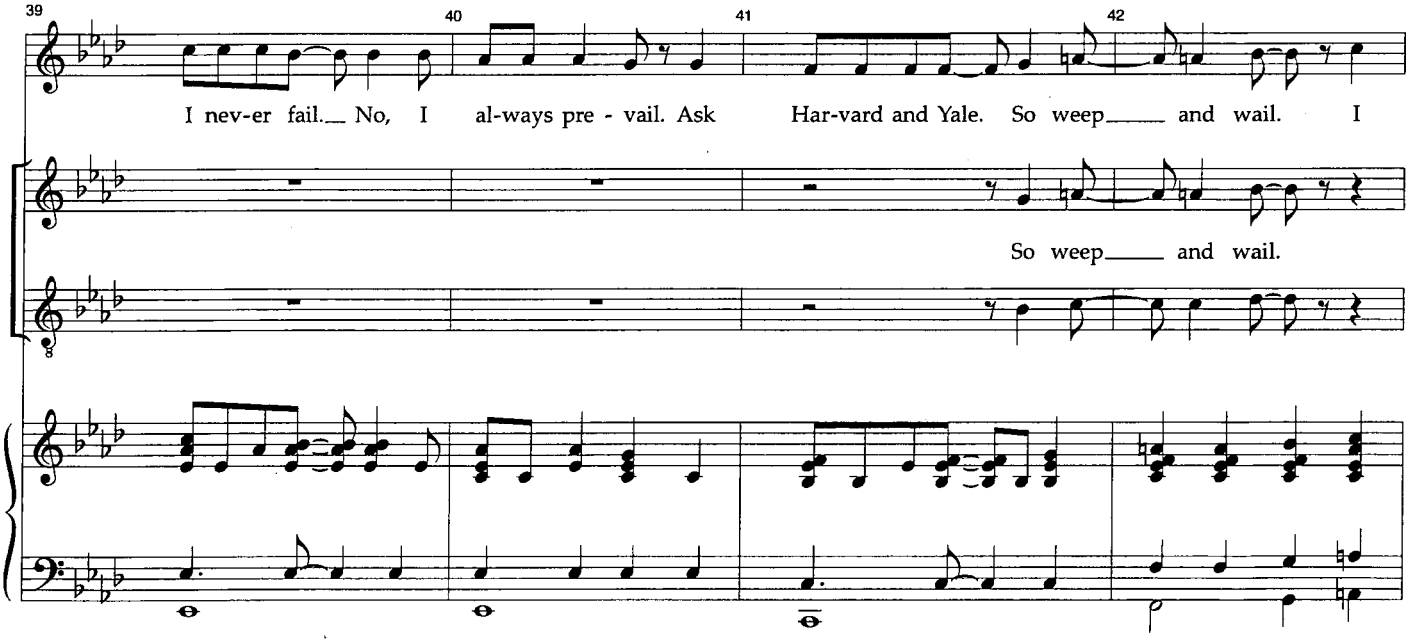



**ELLIE:** *(pleased)* Well, that's an improvement. **MONICA:** Hey! Here comes the Listmaster!




got this. I got this. I'm the
Queen of the Hunt, you're green, you're a grunt. I got this. You'll
lose, girl. If you choose to re - fuse, girl, to see you
should-n't be-gin with a war you can't win 'cause I'm smart-er than sin, and I've got per-fect skin. Sav-

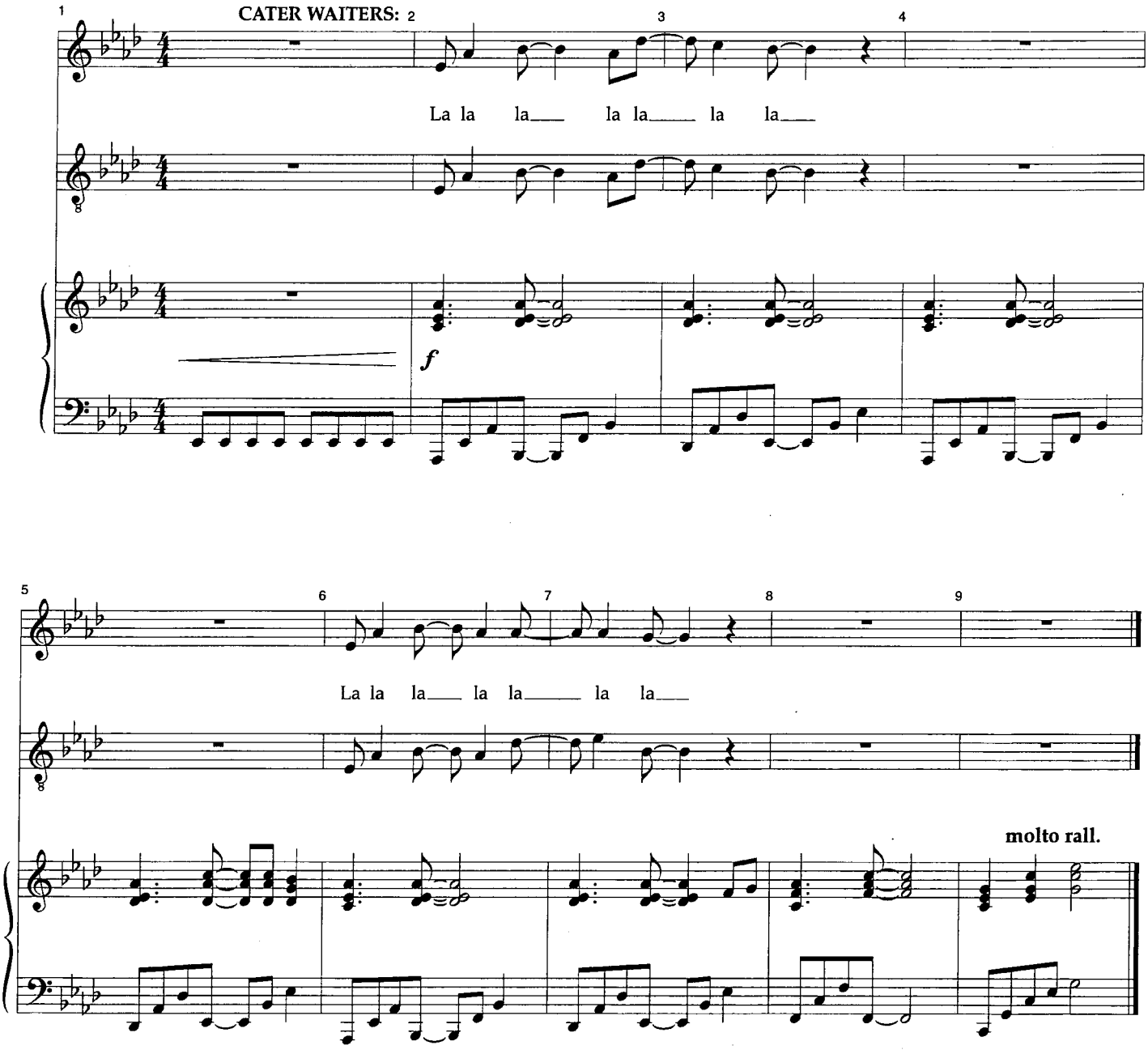

35
36
37
38
3
trust me. Watch the Hunt end with just me on top.
Uh - oh Top!
Uh - oh Top!
3
3


39
40
41
42
I nev-er fail. No, I al-ways pre - vail. Ask Har-vard and Yale. So weep and wail. I
So weep and wail.

# *Transition to Kitchen 1*

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

**Sweeping, grandiose (♩ = 132)**

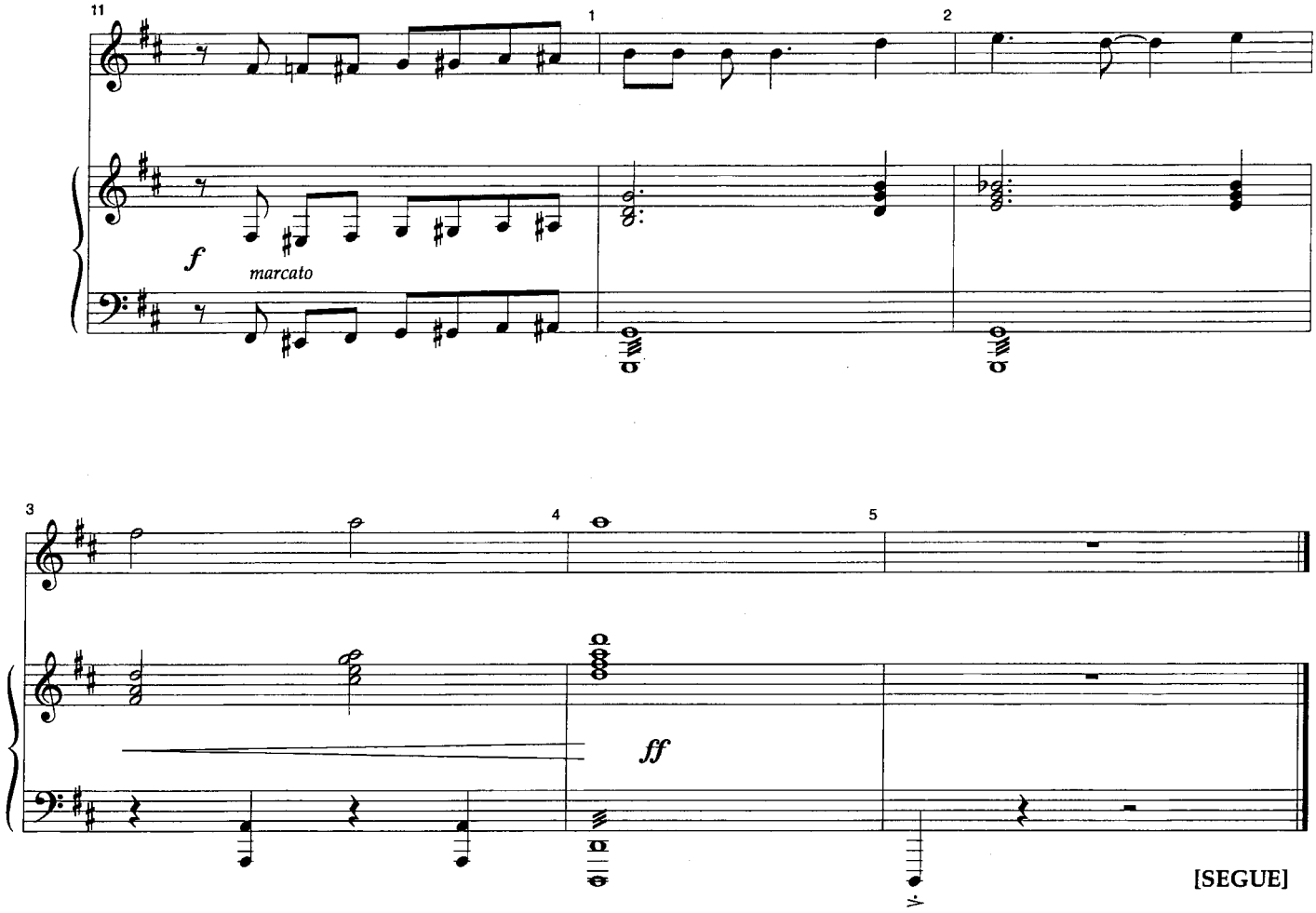


# *Big Finish*

*CUE:* **MIKE:** Wait, wait – let's do the big finish!
**KATHERINE:** Big finish?
**MIKE:** *(to DANIELLE)* Wait for **it...!**

*(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.)*

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



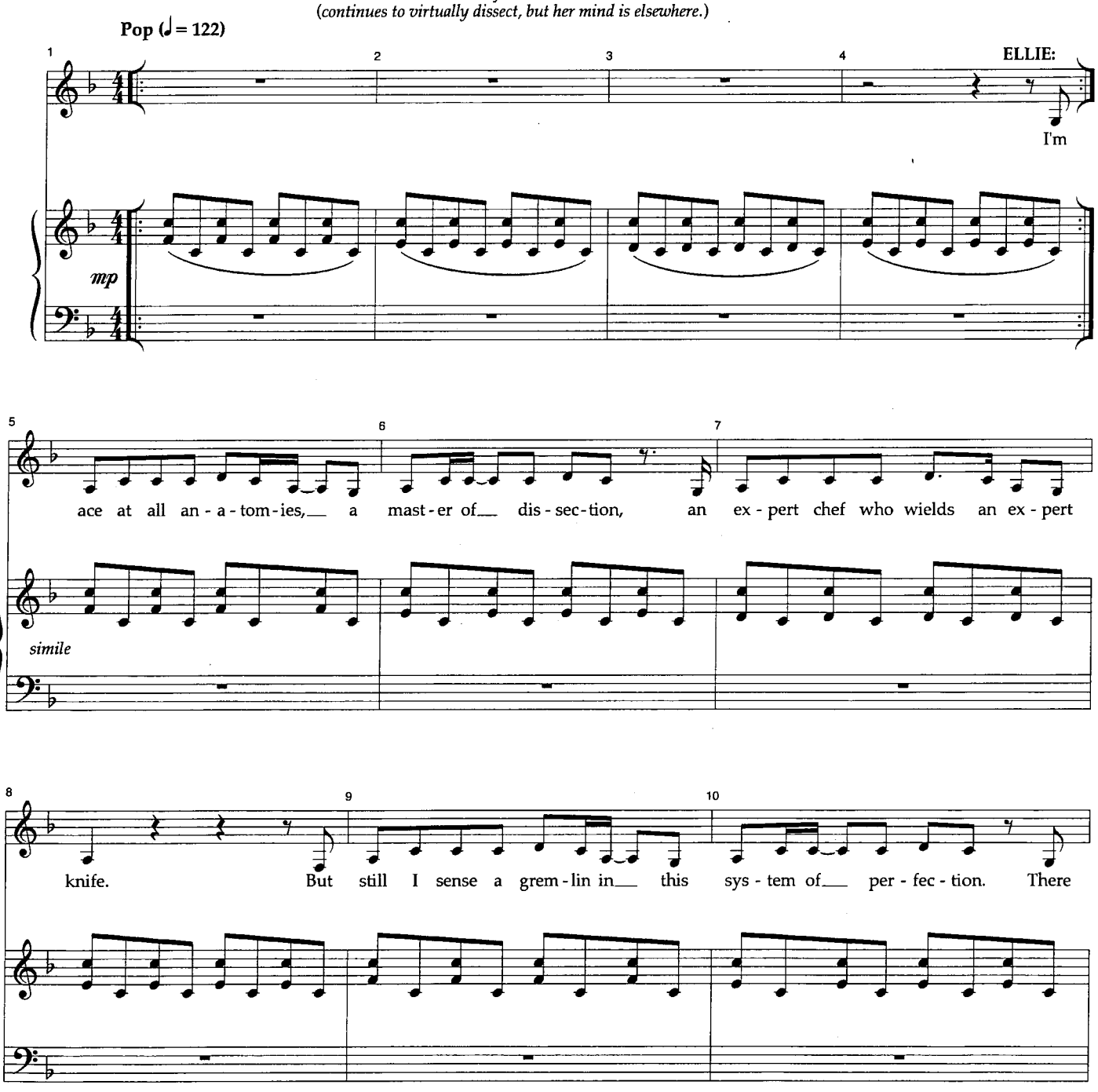
**PIANO/VOCAL**

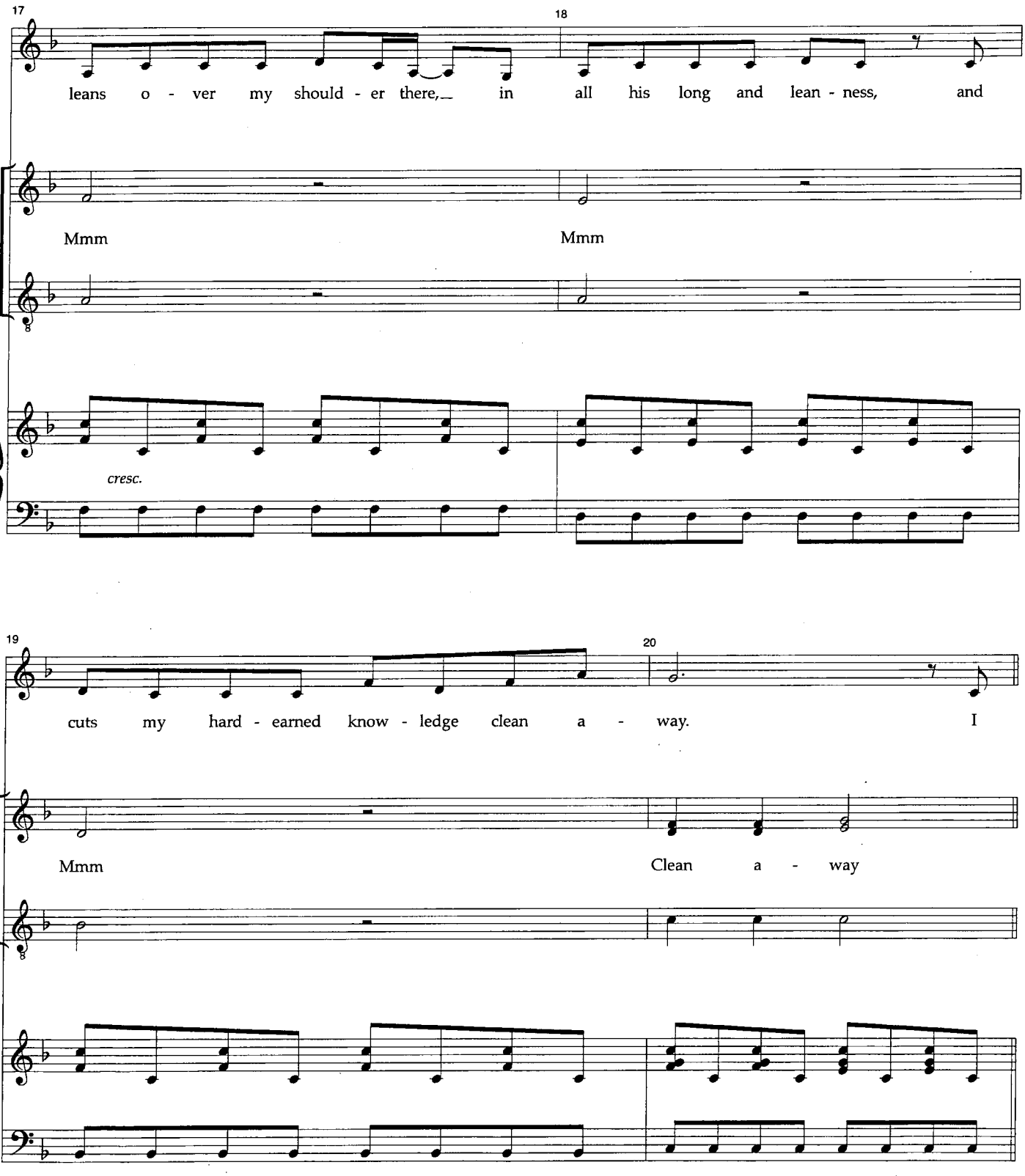
(Mr. Blumen)
Ellie
Adam
Savannah
Students

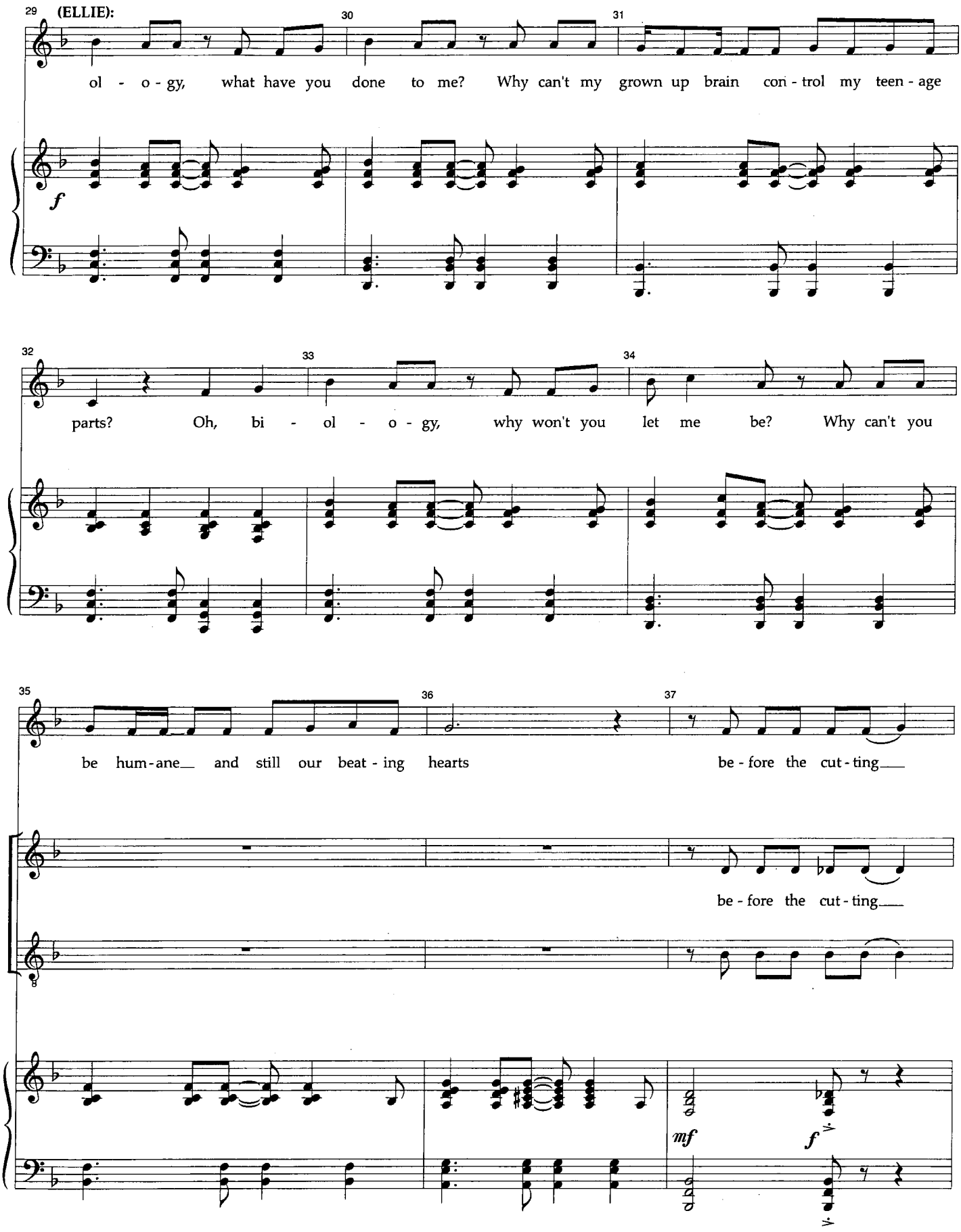
# *Oh, Biology*

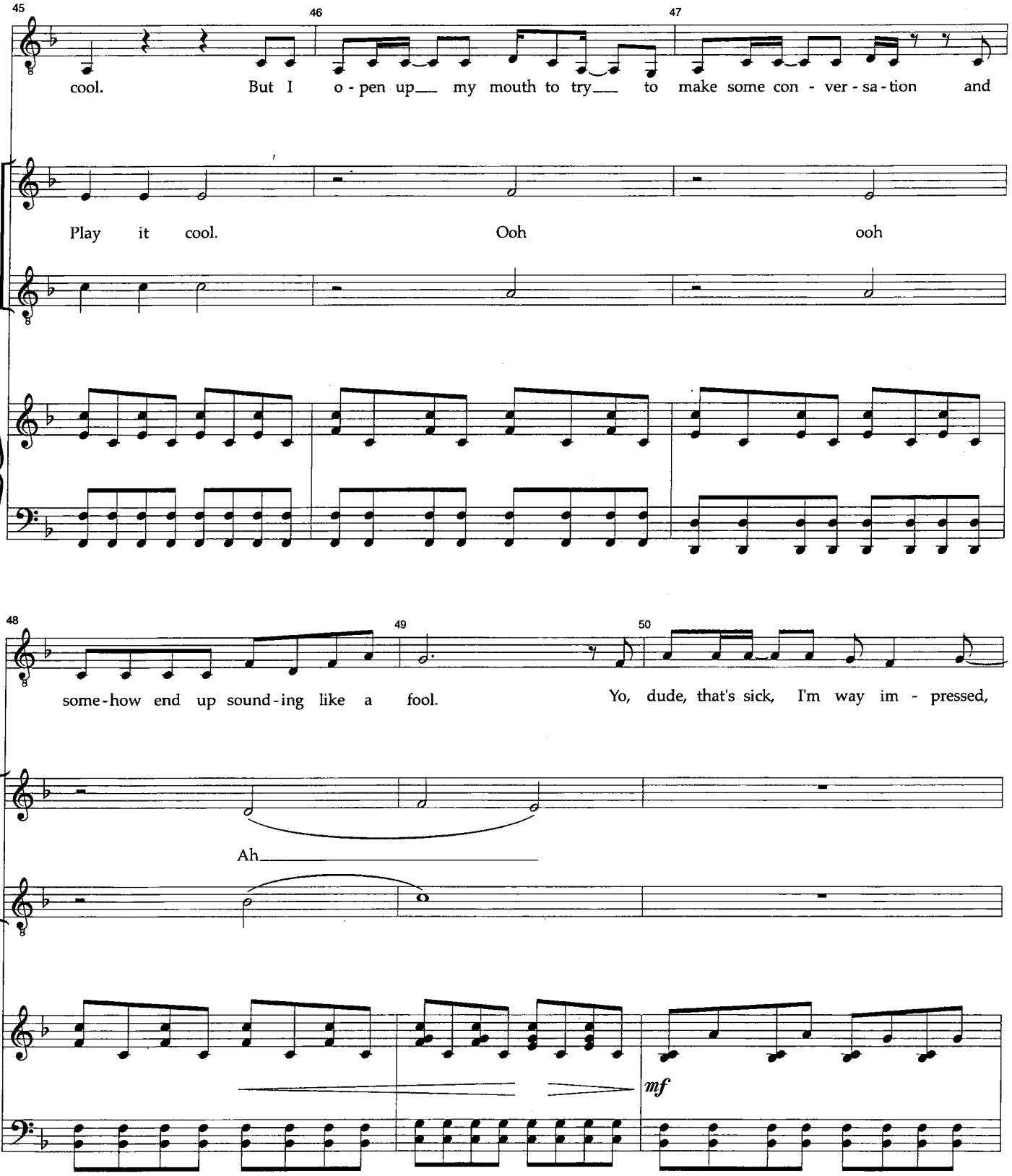
*CUE:* **ELLIE:** You know, Savannah, today I feel pretty comfortable with a **knife.** *(ELLIE expertly slices open the frog with the scalpel. STUDENTS react.)*

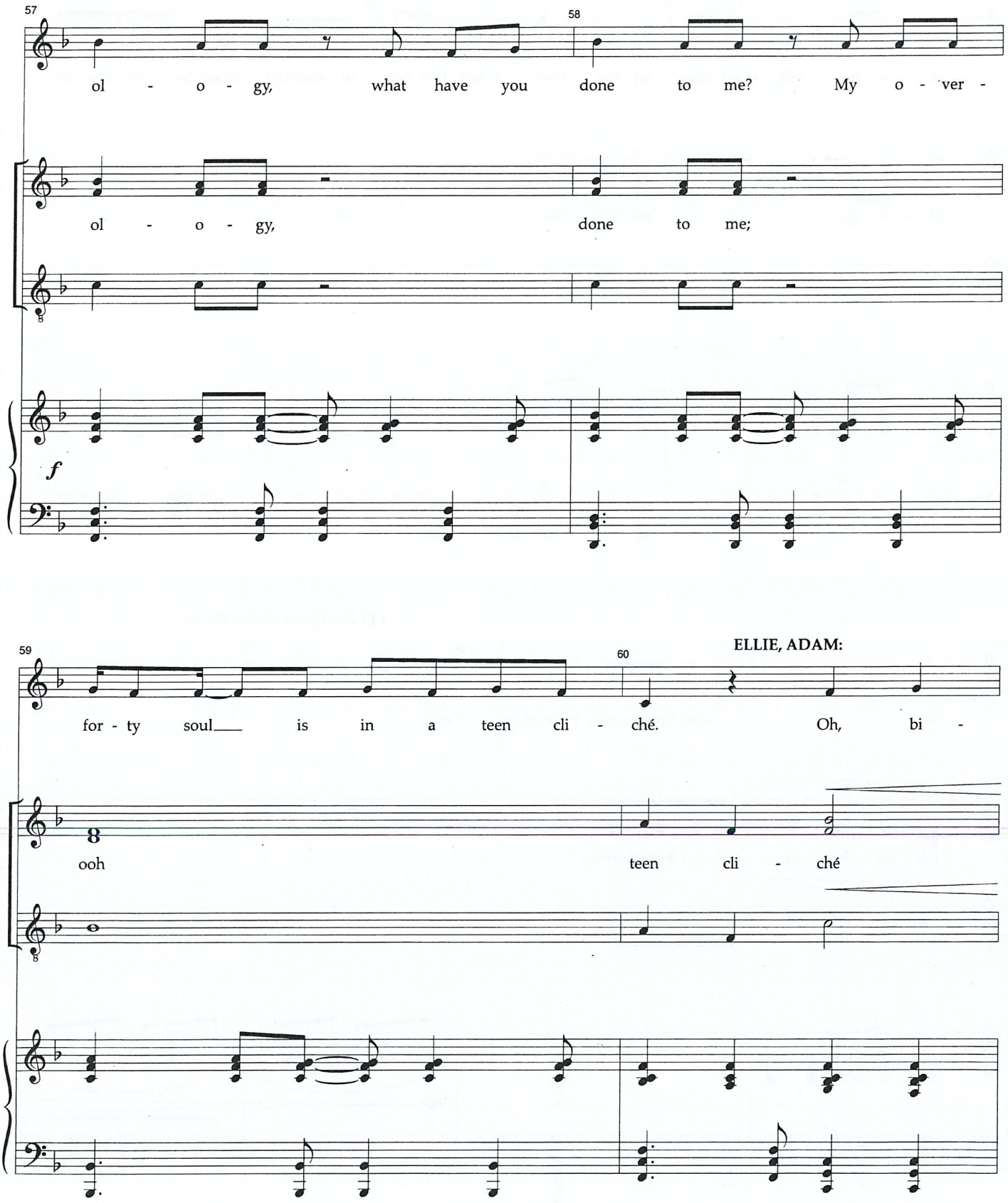
**MR. BLUMEN:** Very good, Miss Blake!
**ADAM:** Whoa.
*(ADAM leans in, puts his hand on ELLIE's. She looks into his eyes for a split second and slides her hand away. ADAM is suddenly shy.)*
**ADAM:** Sorry.
**ELLIE:** Um. That's okay!
*(continues to virtually dissect, but her mind is elsewhere.)*

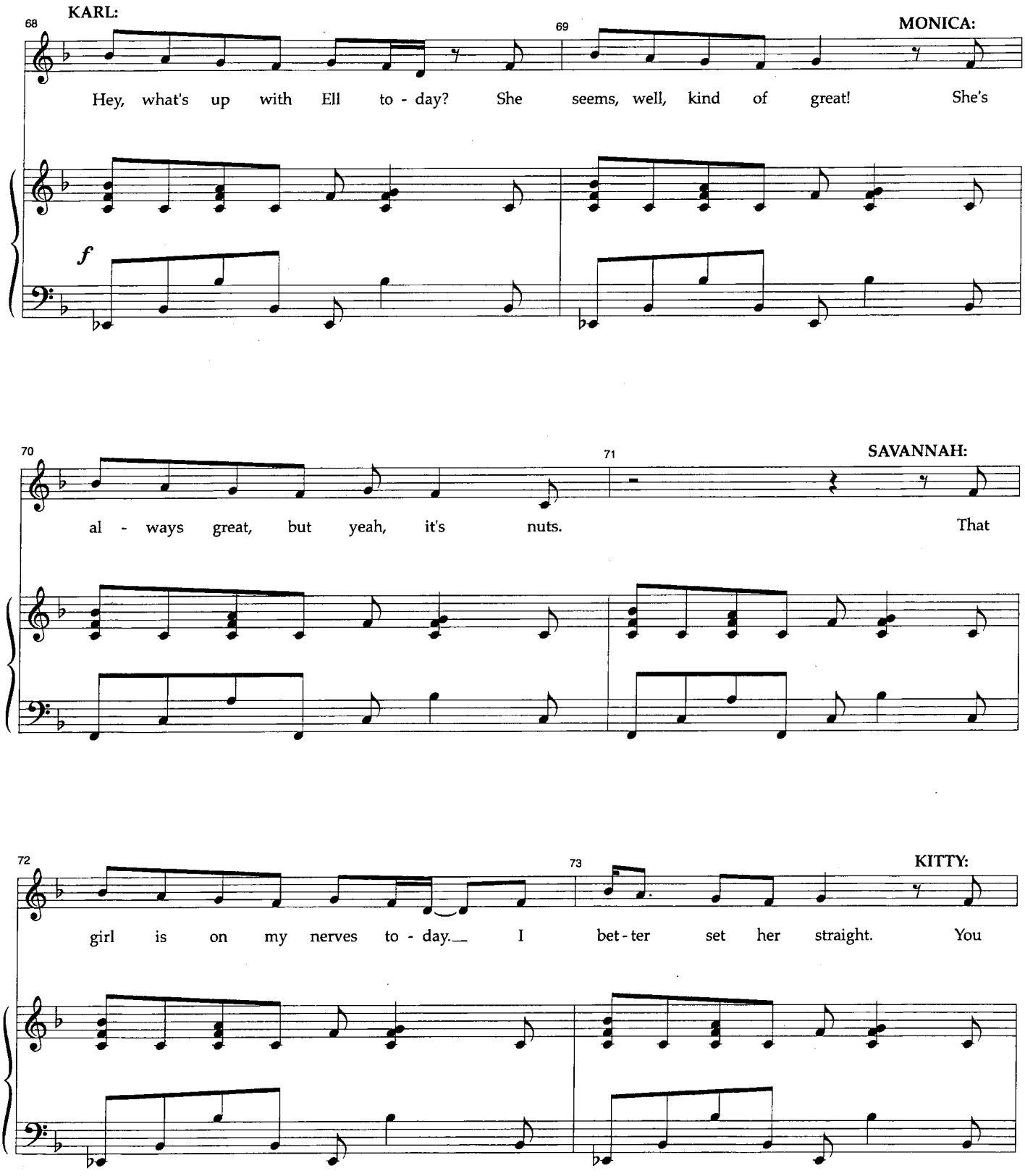


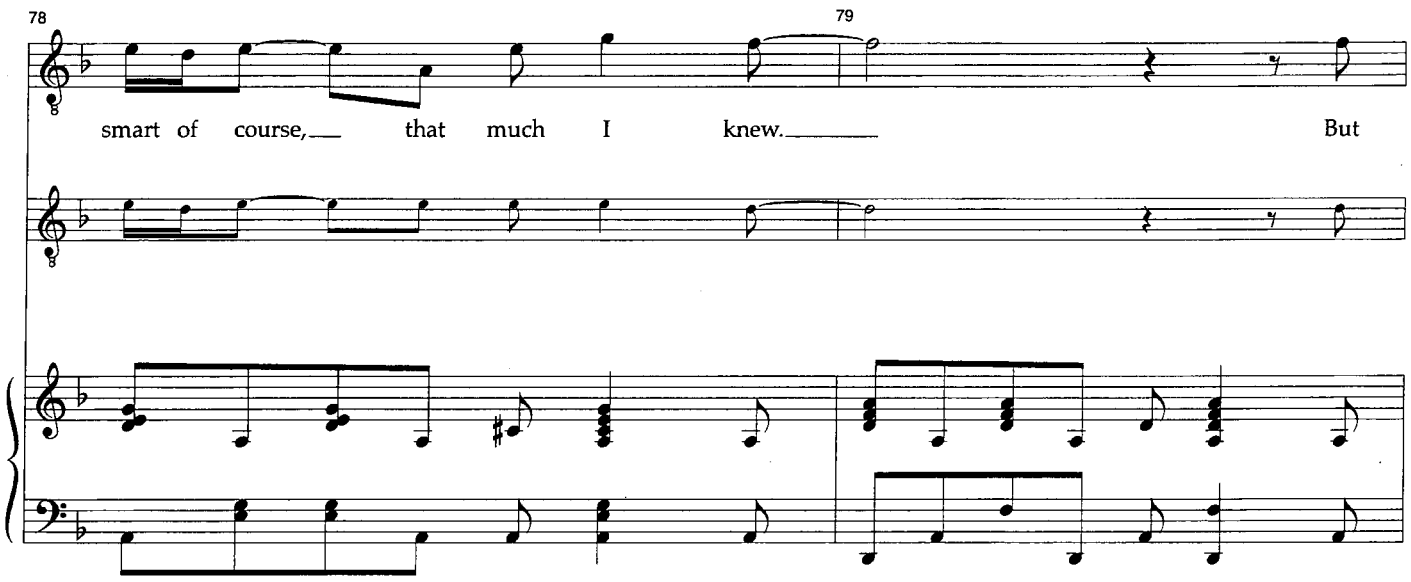

17
leans o - ver my should - er there, in
18
all his long and lean - ness, and
Mmm
Mmm
cresc.
19
cuts my hard - earned know - ledge clean a - way.
20
I
Mmm
Clean a - way

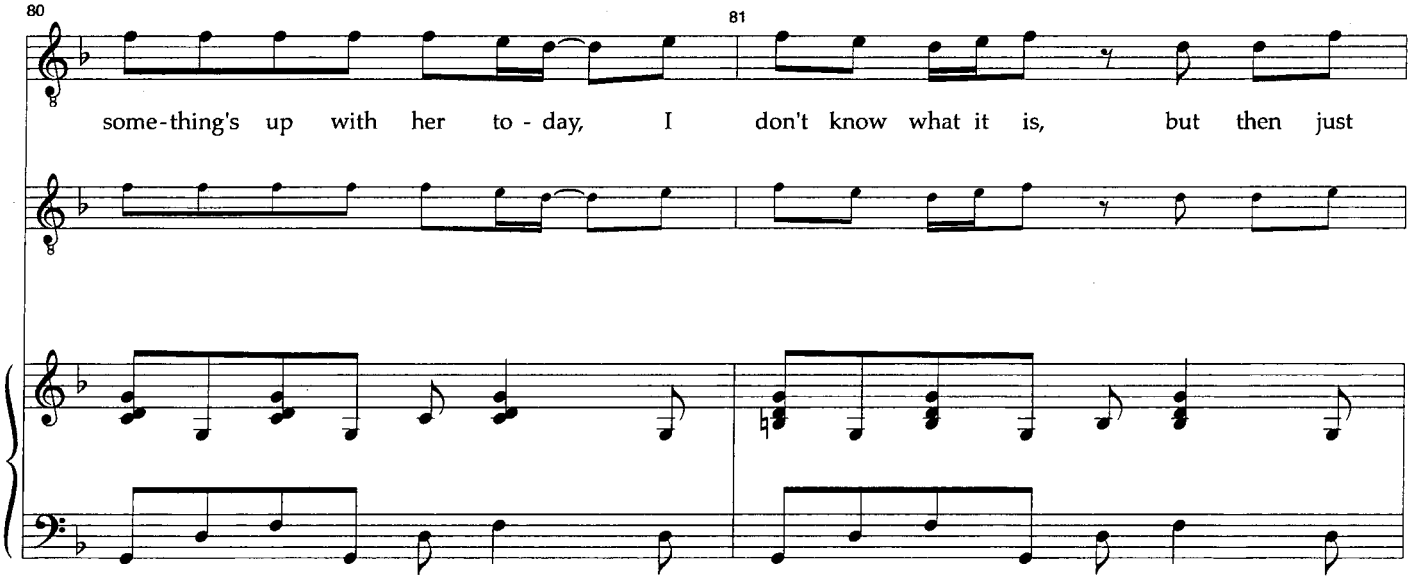

29 (ELLIE):
30
31
ol - o - gy, what have you done to me? Why can't my grown up brain con - trol my teen - age
f
32
33
34
parts? Oh, bi - ol - o - gy, why won't you let me be? Why can't you
35
36
37
be hum - ane and still our beat - ing hearts be - fore the cut - ting
be - fore the cut - ting
8
mf
f

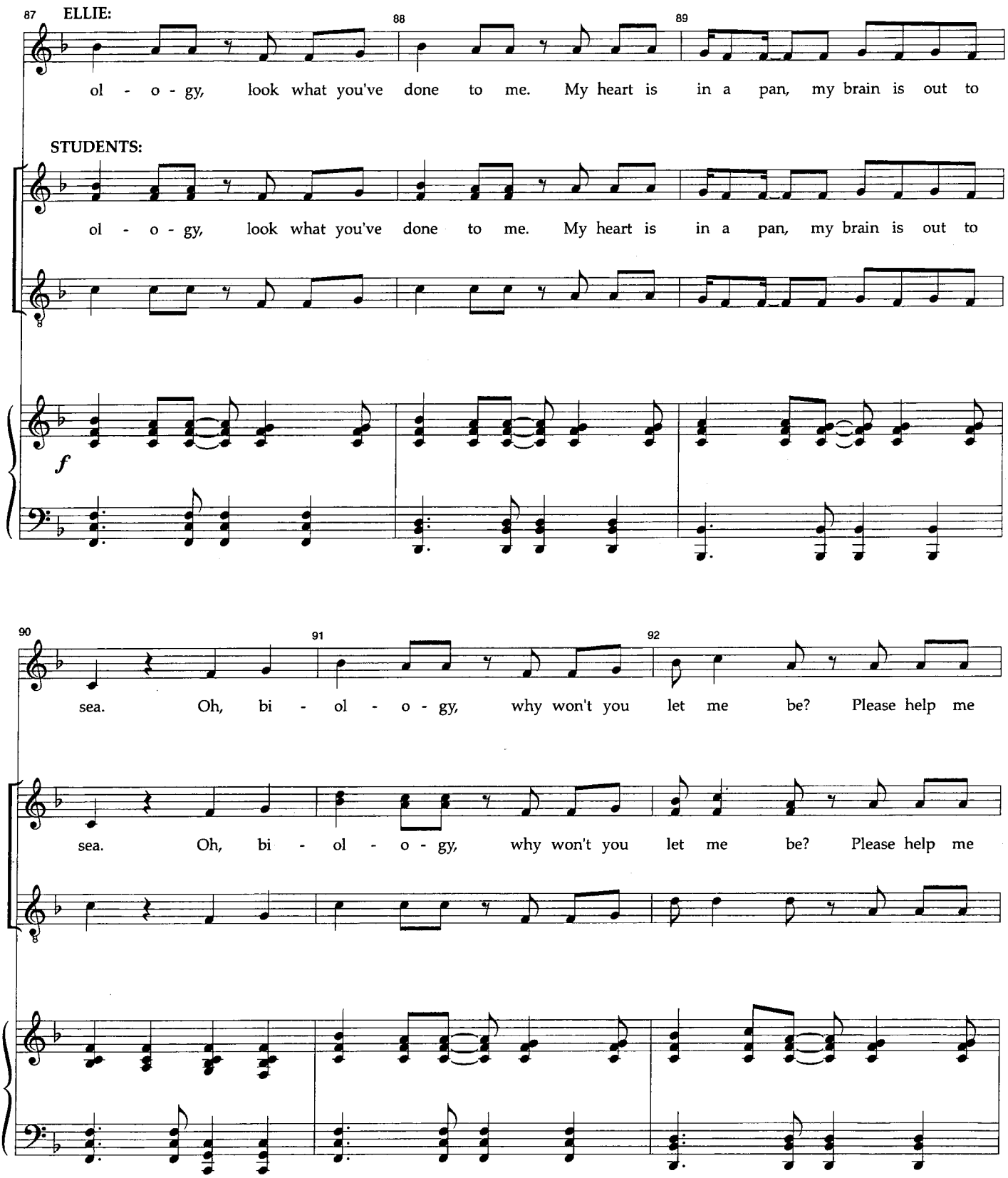

45
46
47
cool. But I o - pen up my mouth to try to make some con - ver - sa - tion and
Play it cool. Ooh ooh
48
49
50
some-how end up sound-ing like a fool. Yo, dude, that's sick, I'm way im - pressed,
Ah
mf

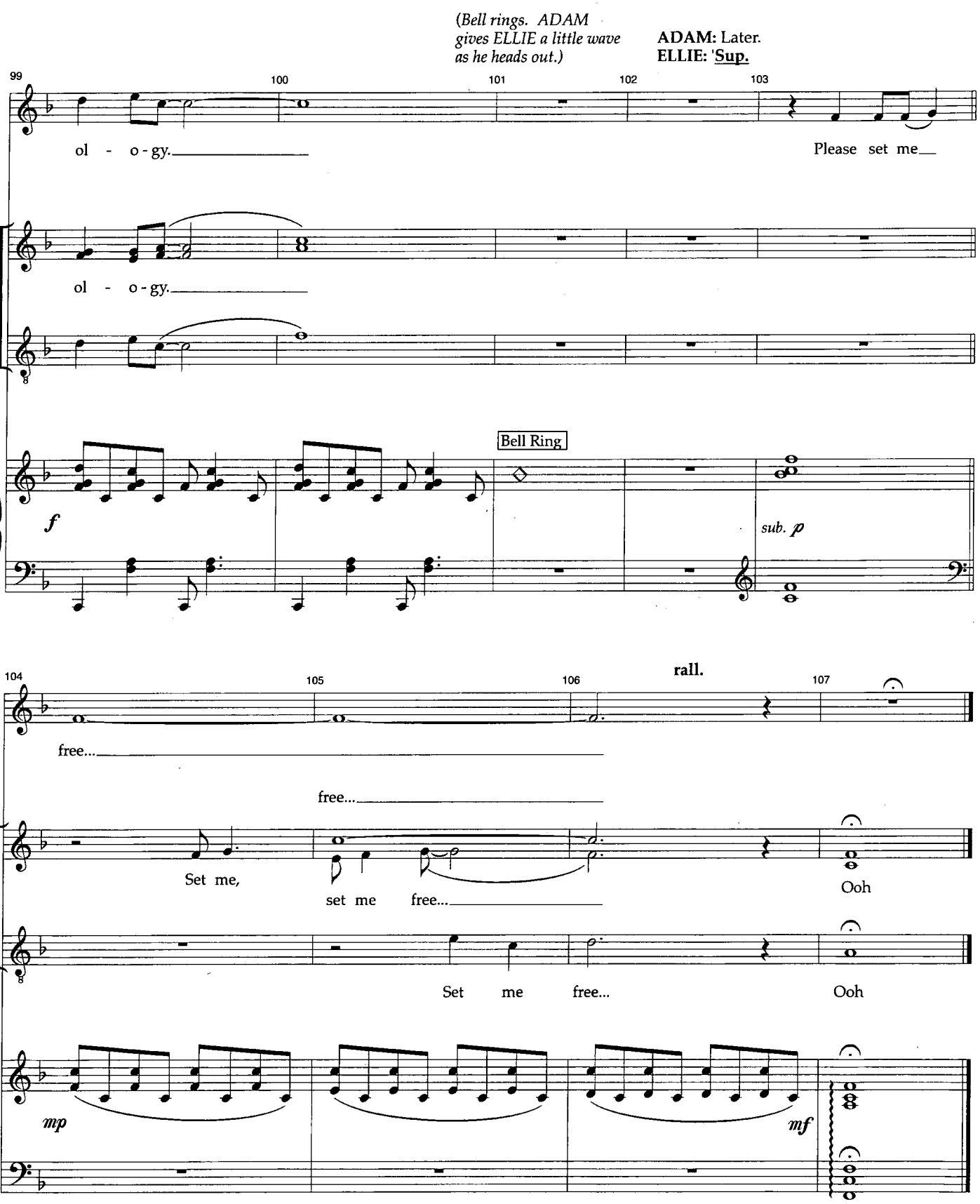

57
58
ol - o - gy, what have you done to me? My o - ver -
ol - o - gy, done to me;
f
59
60
ELLIE, ADAM:
for - ty soul is in a teen cli - ché. Oh, bi -
ooh teen cli - ché


KARL:
68
69
MONICA:
Hey, what's up with Ell to - day? She seems, well, kind of great! She's
f
70
71
SAVANNAH:
al - ways great, but yeah, it's nuts. That
72
73
KITTY:
girl is on my nerves to - day. I bet - ter set her straight. You

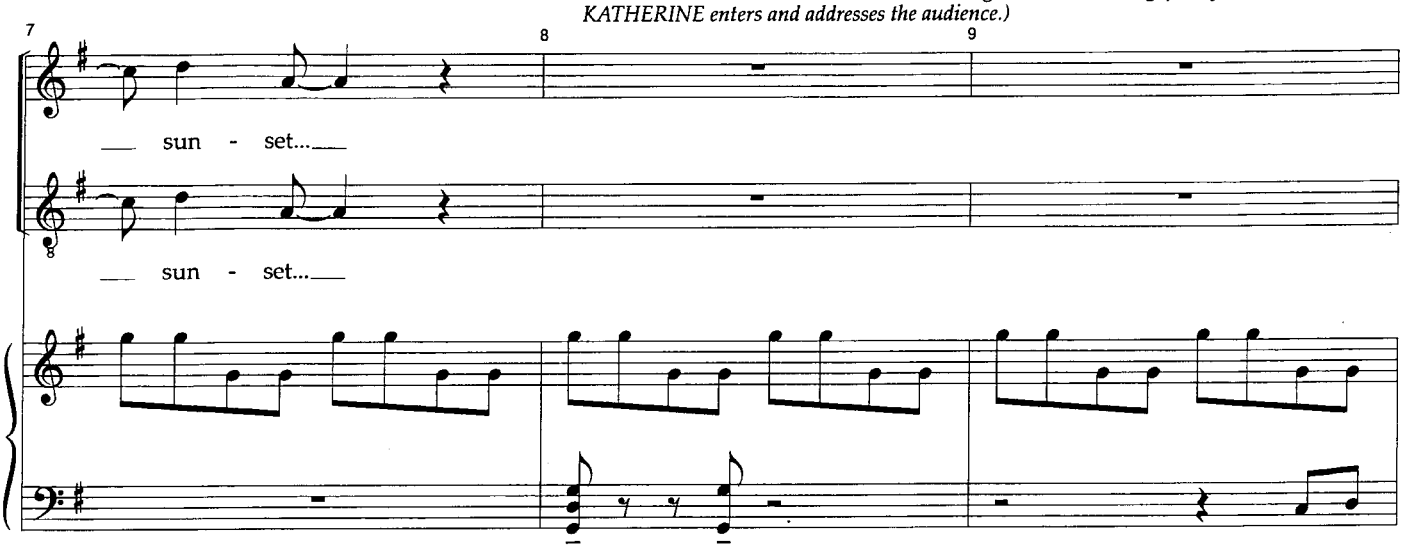

78
79
smart of course, that much I knew. But


80
81
some-thing's up with her to - day, I don't know what it is, but then just

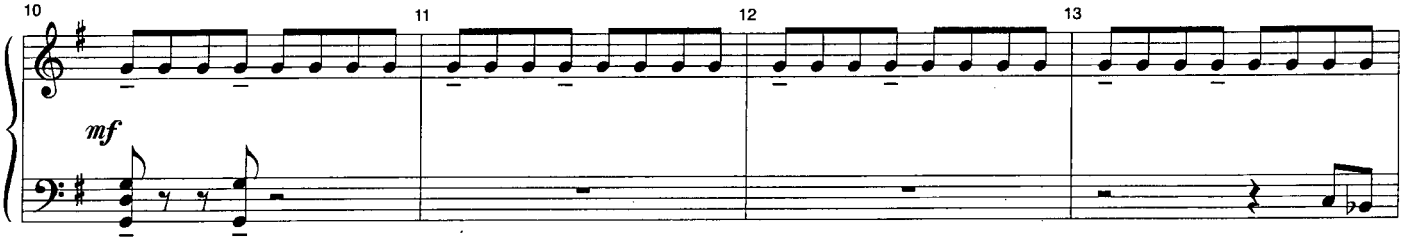

87
ELLIE:
88
89
ol - o - gy, look what you've done to me. My heart is in a pan, my brain is out to
STUDENTS:
ol - o - gy, look what you've done to me. My heart is in a pan, my brain is out to
f
90
91
92
sea. Oh, bi - ol - o - gy, why won't you let me be? Please help me
sea. Oh, bi - ol - o - gy, why won't you let me be? Please help me


(Bell rings. ADAM gives ELLIE a little wave as he heads out.)
ADAM: Later.
ELLIE: 'Sup.
99
100
101
102
103
ol - o - gy.
Please set me
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

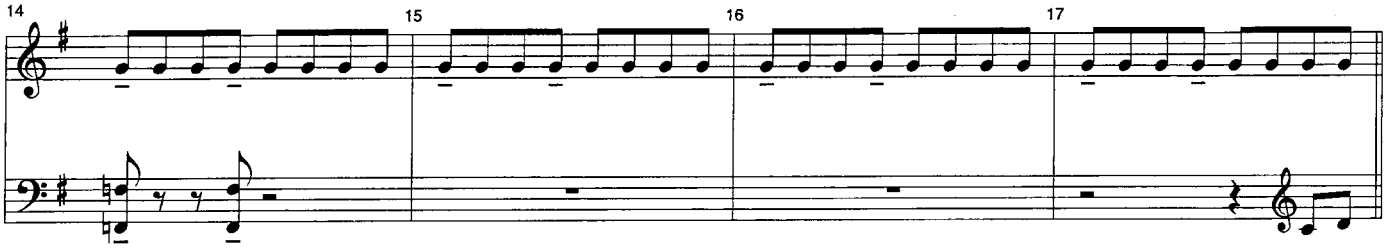
*(TORREY enters and sits on the stool and hangs her head, sobbing quietly. KATHERINE enters and addresses the audience.)*



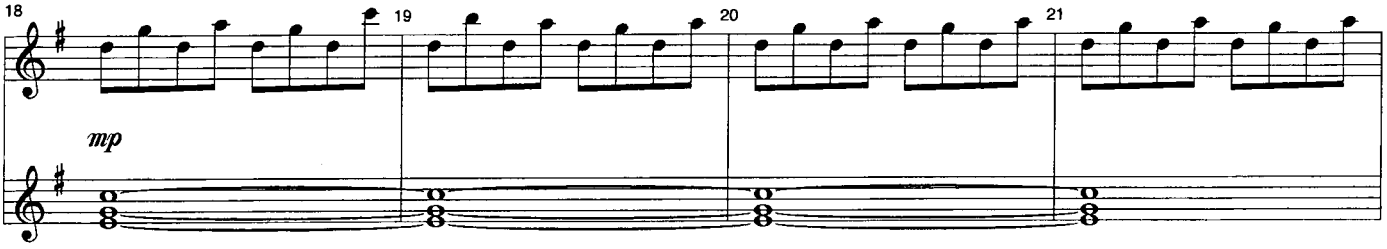

**KATHERINE:** While Torrey was recovering from the cake incident— *(TORREY emits one loud sob.)*



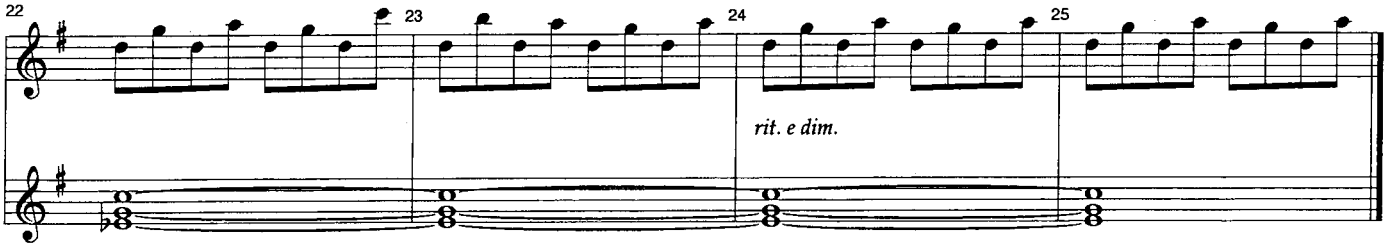

**KATHERINE:** *(cont'd.)* —which you saw was totally an accident – I was seriously stressing about what my mom might be finding out about my life, or worse, doing to my life at school.




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




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

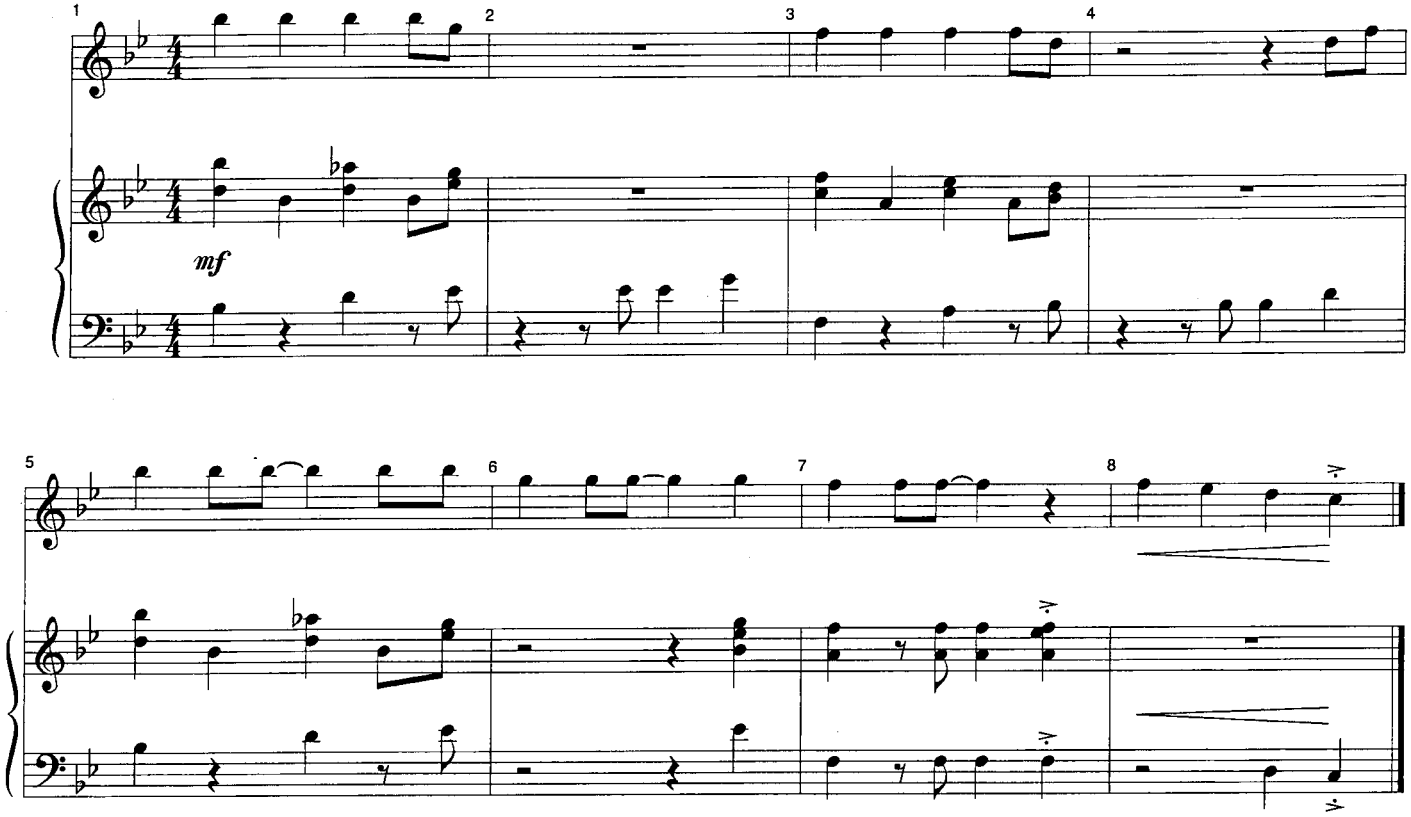


# *Transition to Vintage Antiques*

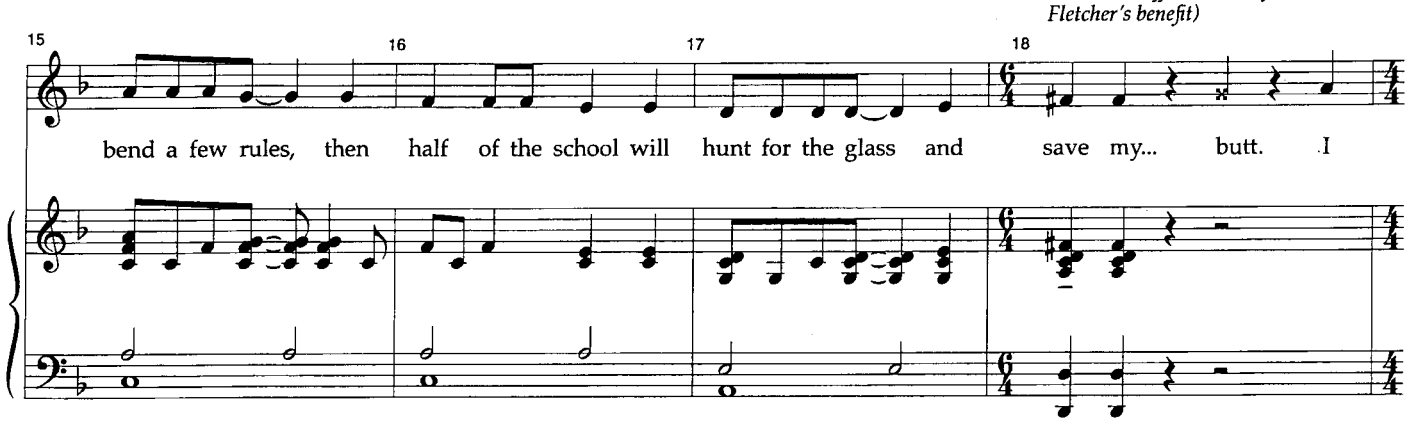
*CUE:* **KATHERINE:** You go to class. I'll go get the hourglass. See you at **home!**
*(KATHERINE exits, leaving ELLIE with MS. MEYERS as lights fade.)*

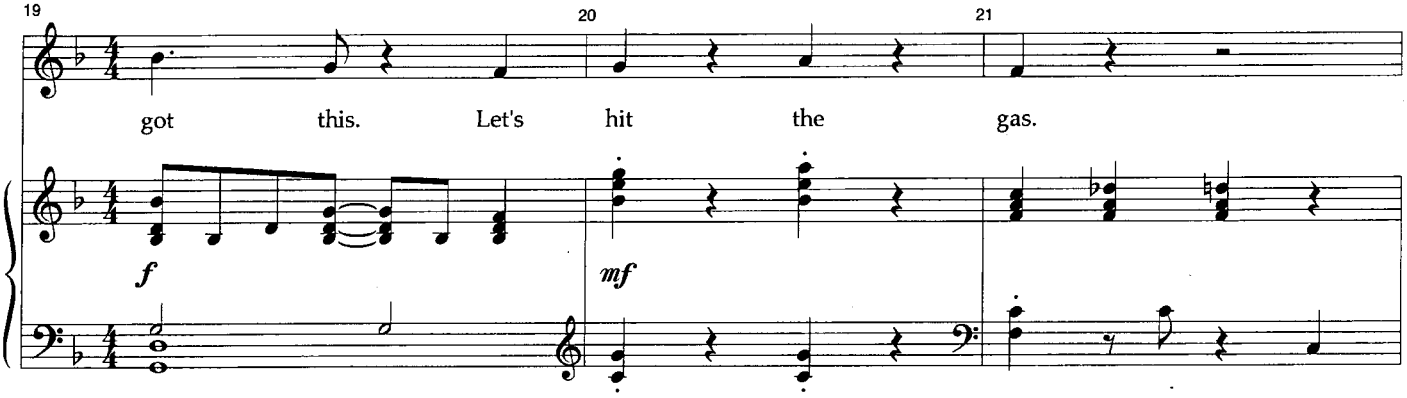
**Light, bouncy, annoying (♩ = 95)**

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



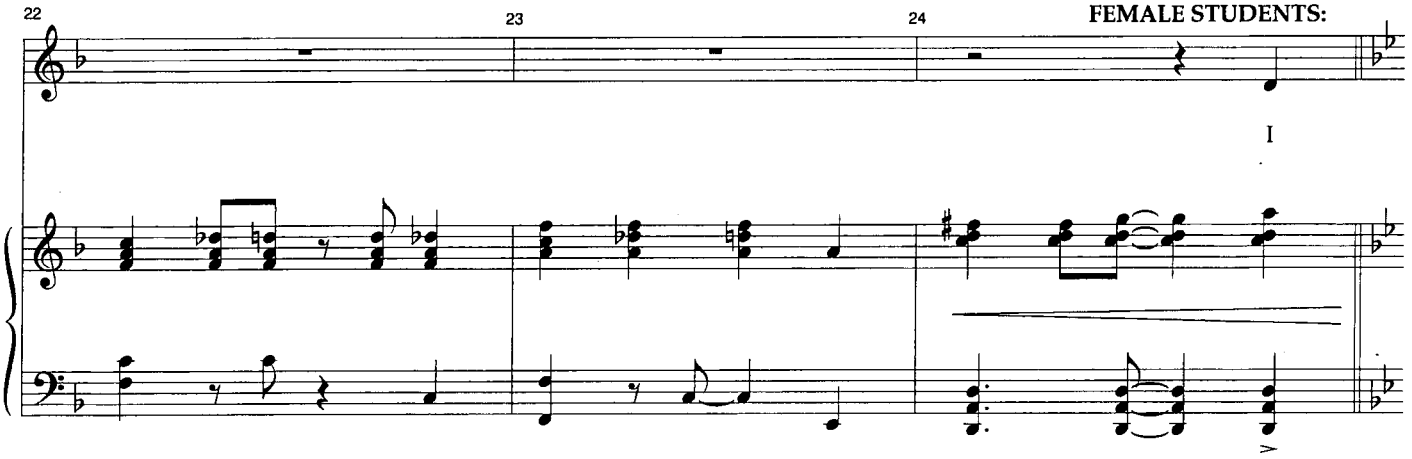
*(chooses a different word for Fletcher's benefit)*




**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.)*

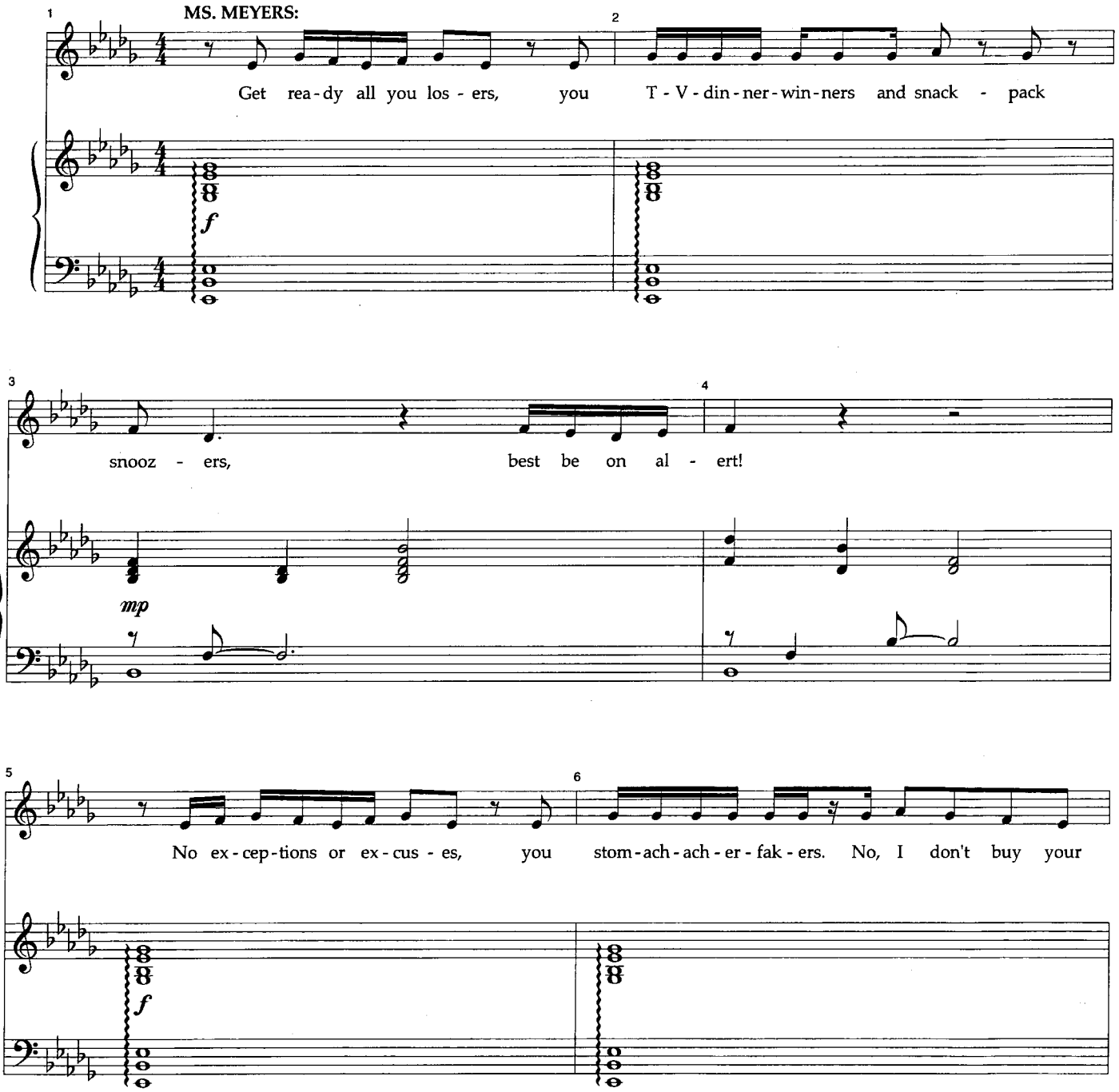


**PIANO/VOCAL**
Ms. Meyers
Students
Monica
Karl
Ellie
(Savannah)
(Kitty)
Adam

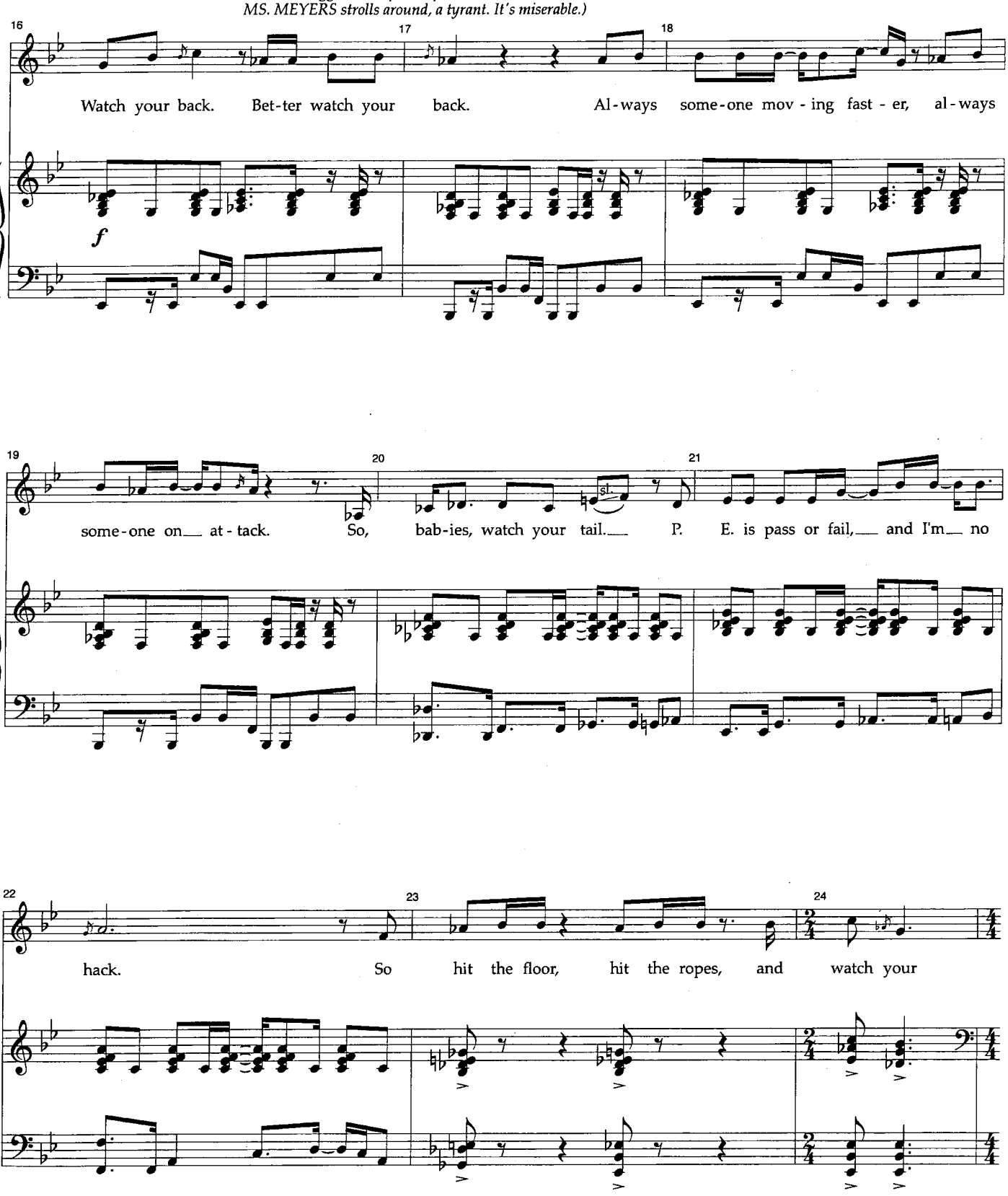
# *Watch Your Back!*

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

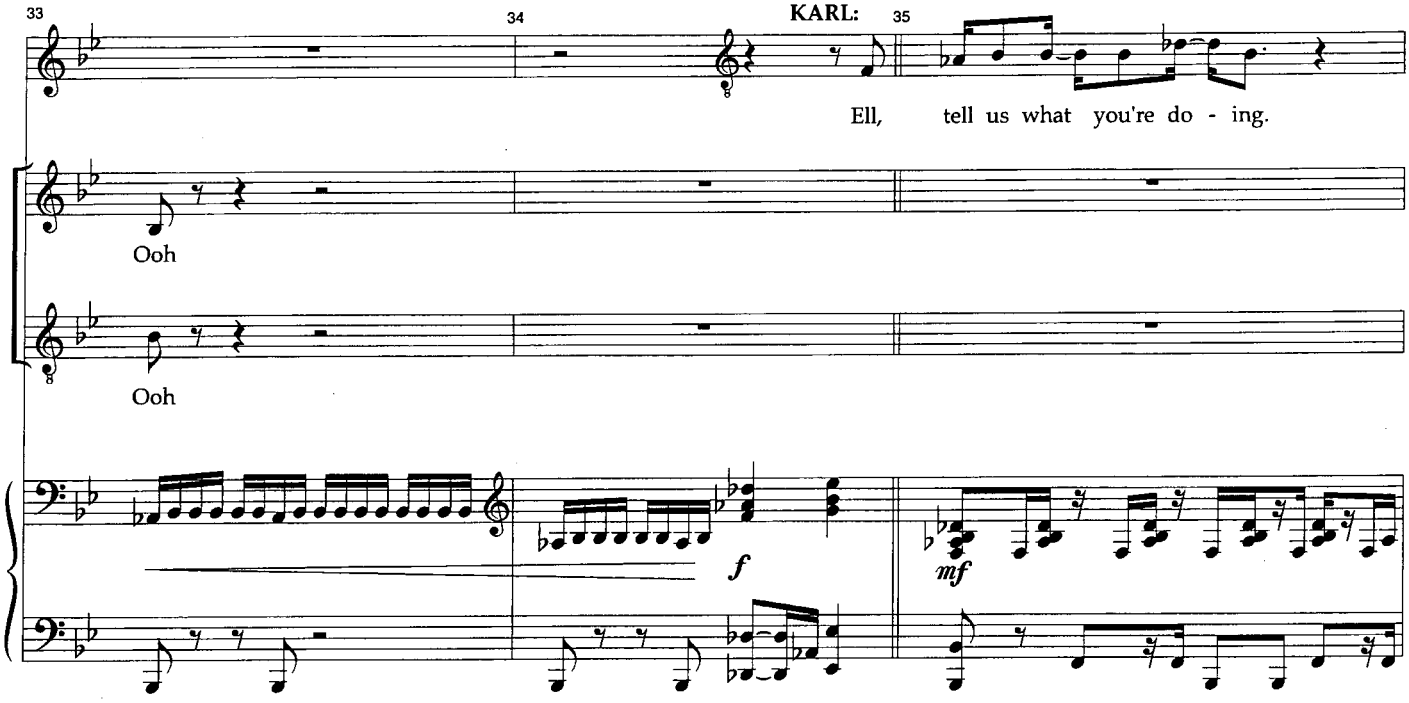
**Rubato**

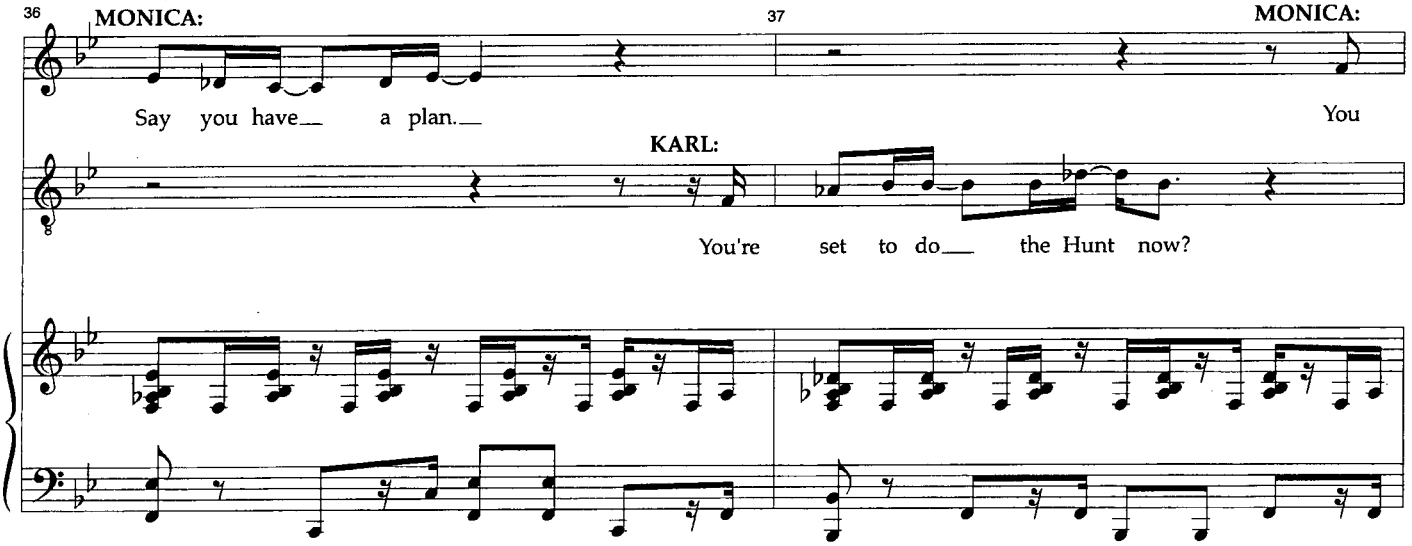


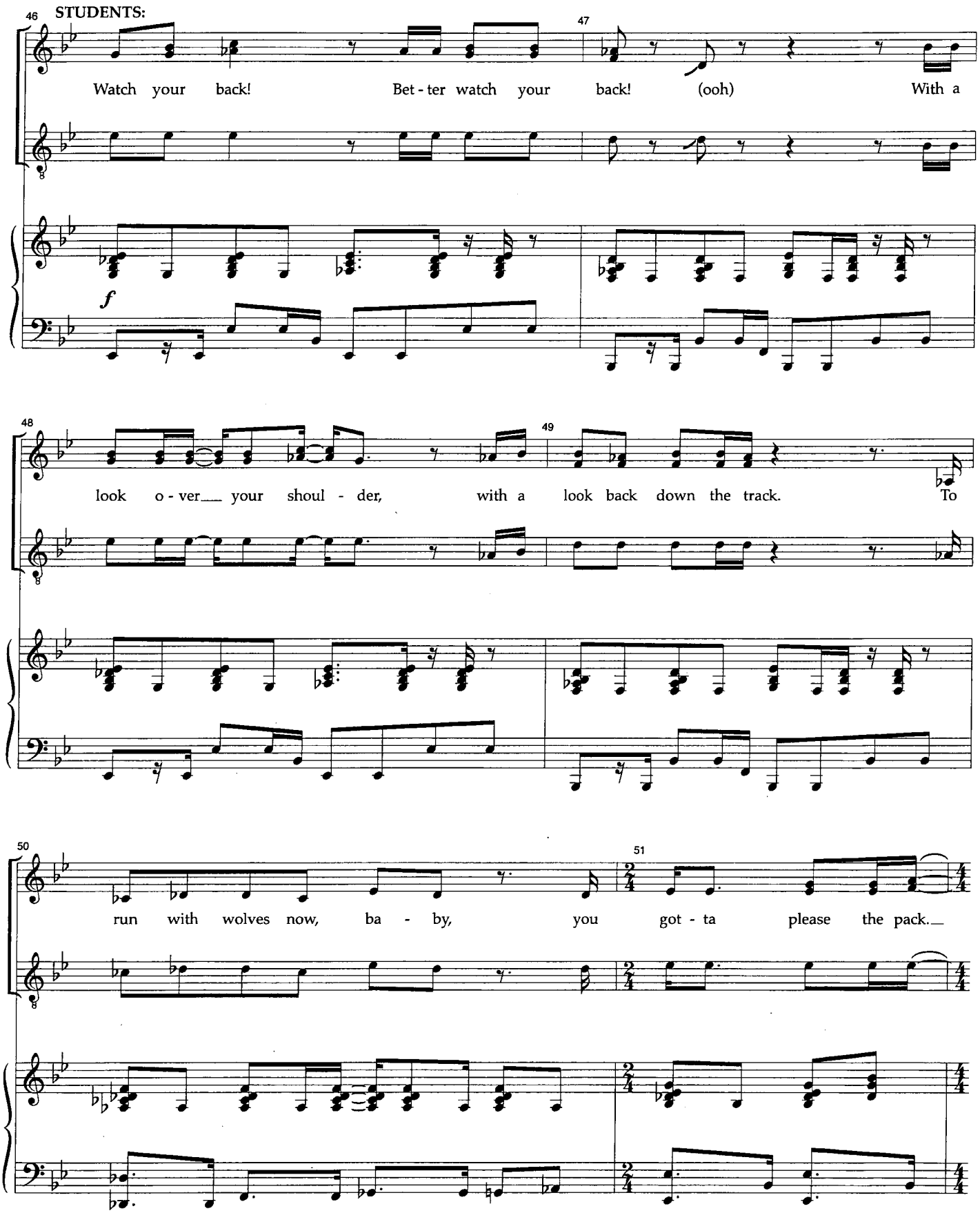
*(ELLIE struggles to do push-ups with the STUDENTS.*
*MS. MEYERS strolls around, a tyrant. It's miserable.)*

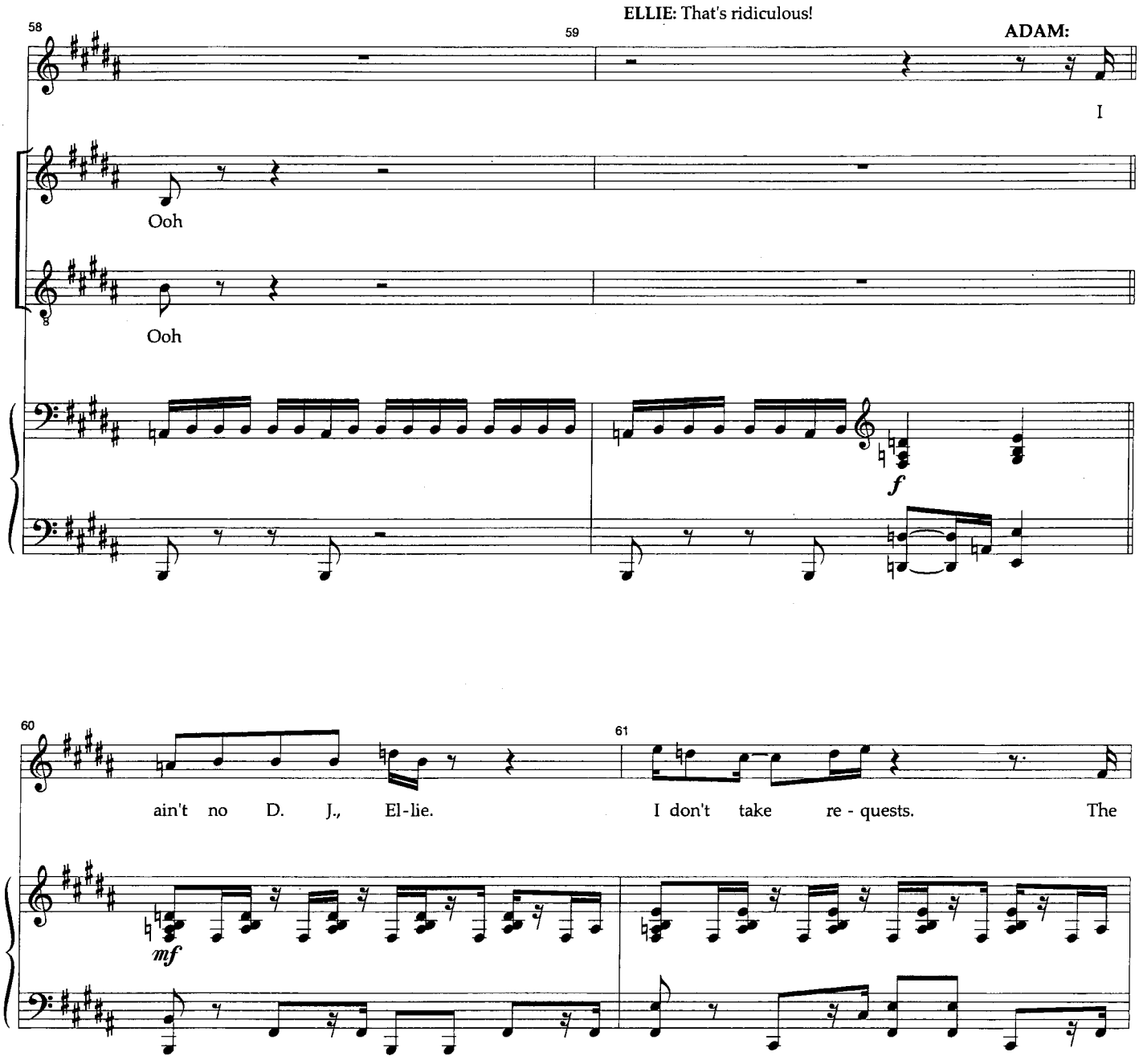


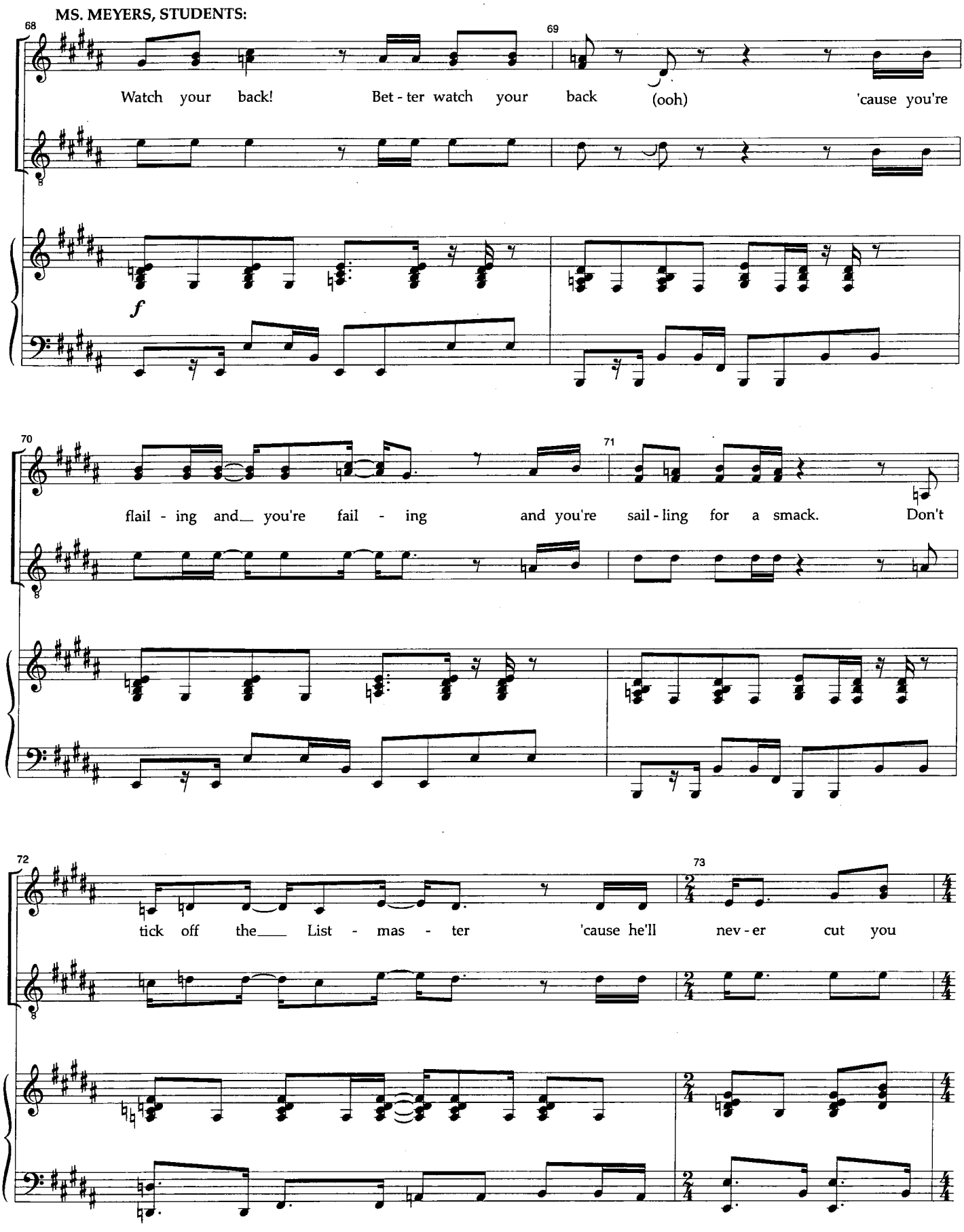
*(SAVANNAH trips ELLIE and stands over her).*
**SAVANNAH:** I like winners.
**KITTY:** Byeeeee!
*(Whistle! ELLIE gets up. KARL and MONICA approach.)*

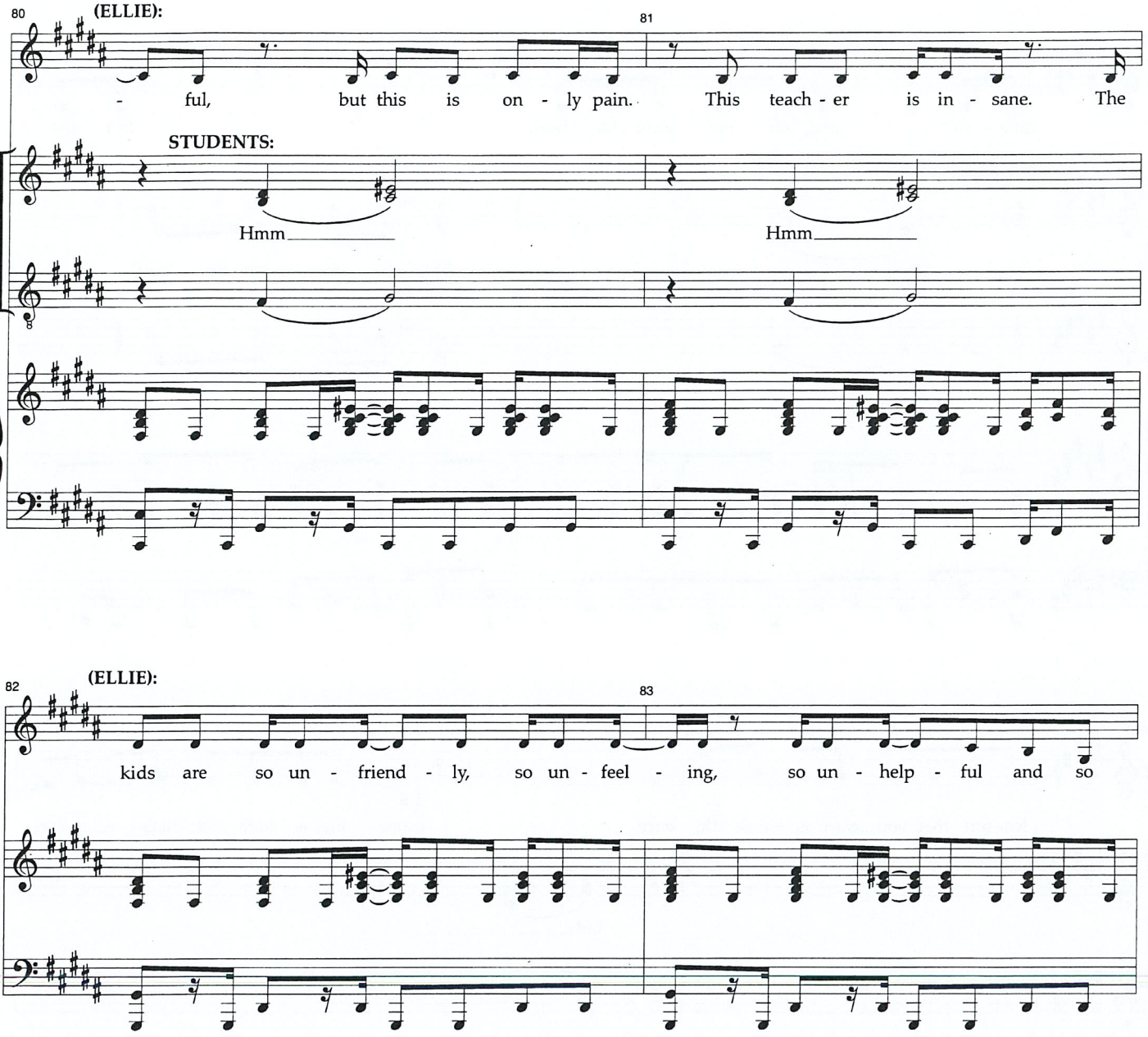


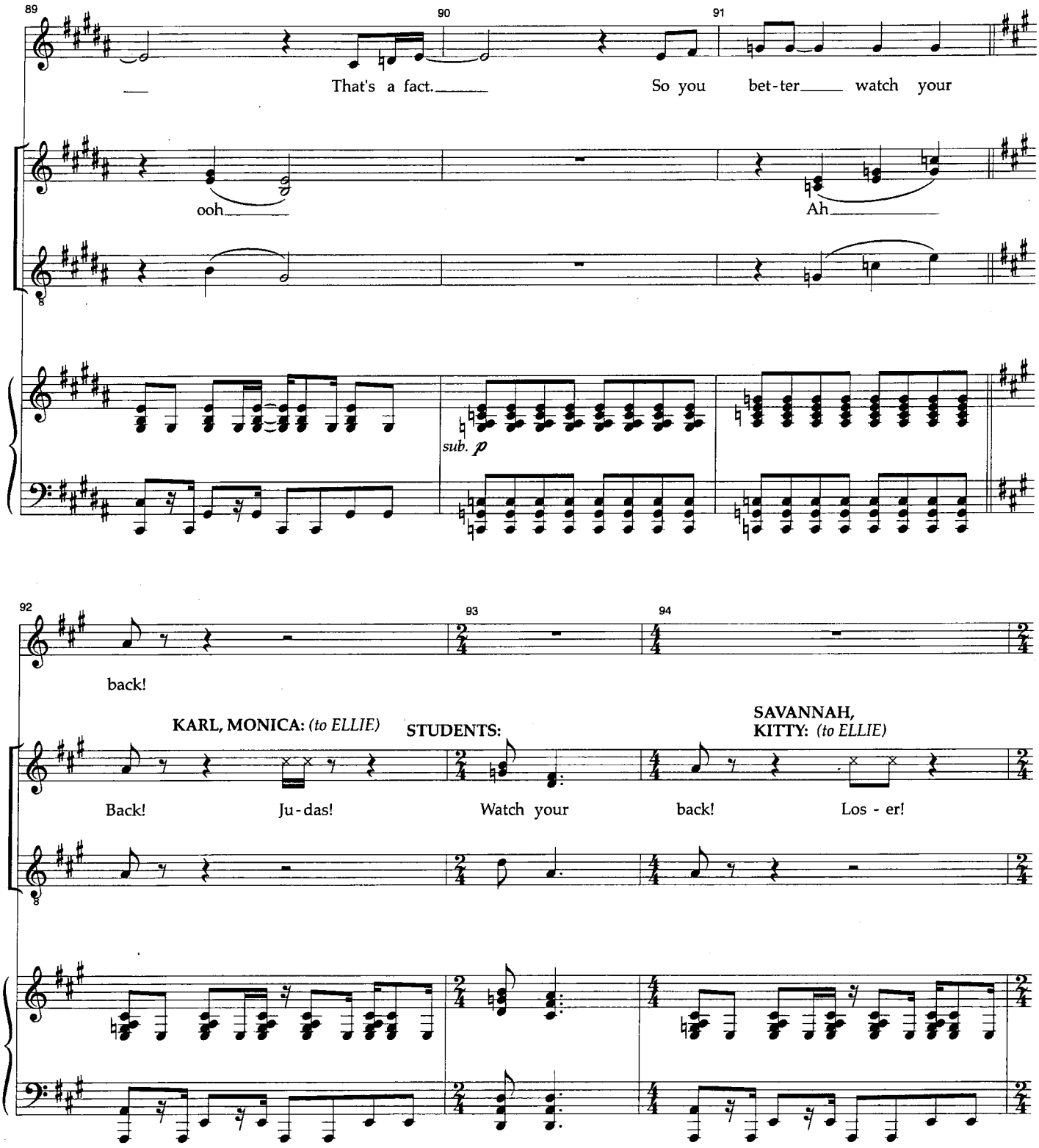




46
STUDENTS:
Watch your back! Bet - ter watch your back! (ooh) With a
47
f
48
look o - ver your shoul - der, with a look back down the track. To
49
50
run with wolves now, ba - by, you got - ta please the pack.
51


ELLIE: That's ridiculous!
58
59
ADAM:
I
Ooh
Ooh
f
60
61
ain't no D. J., El-lie.
I don't take re - quests.
The
mf


MS. MEYERS, STUDENTS:
68
69
Watch your back! Bet - ter watch your back (ooh) 'cause you're
f
70
71
flail - ing and you're fail - ing and you're sail - ling for a smack. Don't
72
73
tick off the List - mas - ter 'cause he'll nev - er cut you

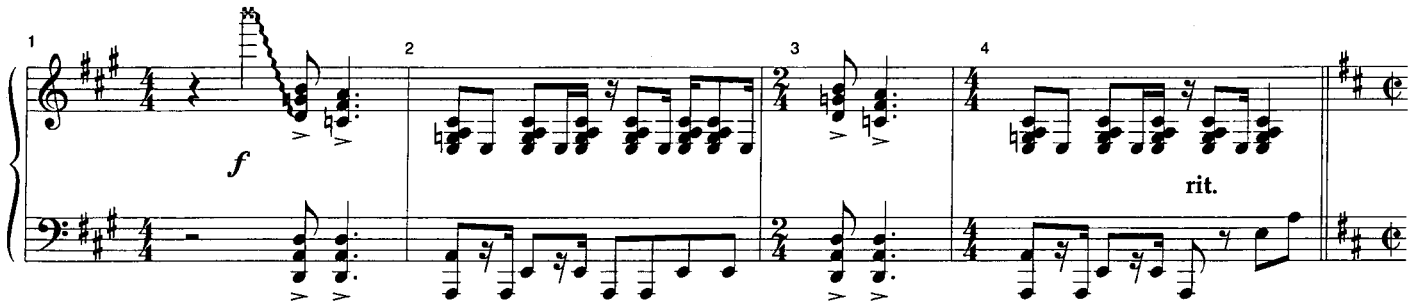

80
(ELLIE):
- ful, but this is on - ly pain.
81
This teach - er is in - sane. The
STUDENTS:
Hmm
Hmm
82
(ELLIE):
kids are so un - friend - ly, so un - feel - ing, so un - help - ful and so
83


89
90
91
That's a fact.
So you bet-ter watch your
ooh
Ah
sub. p
92
93
94
back!
KARL, MONICA: (to ELLIE)
STUDENTS:
SAVANNAH, KITTY: (to ELLIE)
Back!
Ju-das!
Watch your
back!
Los - er!

# *Transition to Katherine's Car*

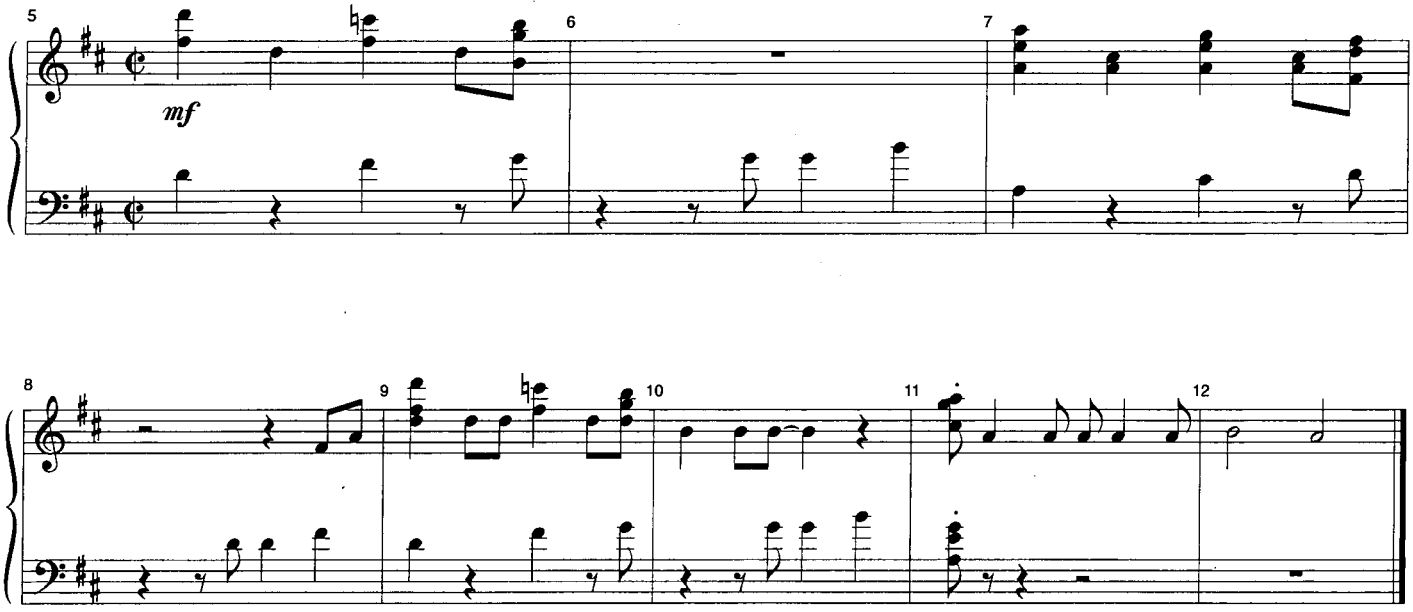
*CUE: Segue from No. 21 "Watch Your Back"*

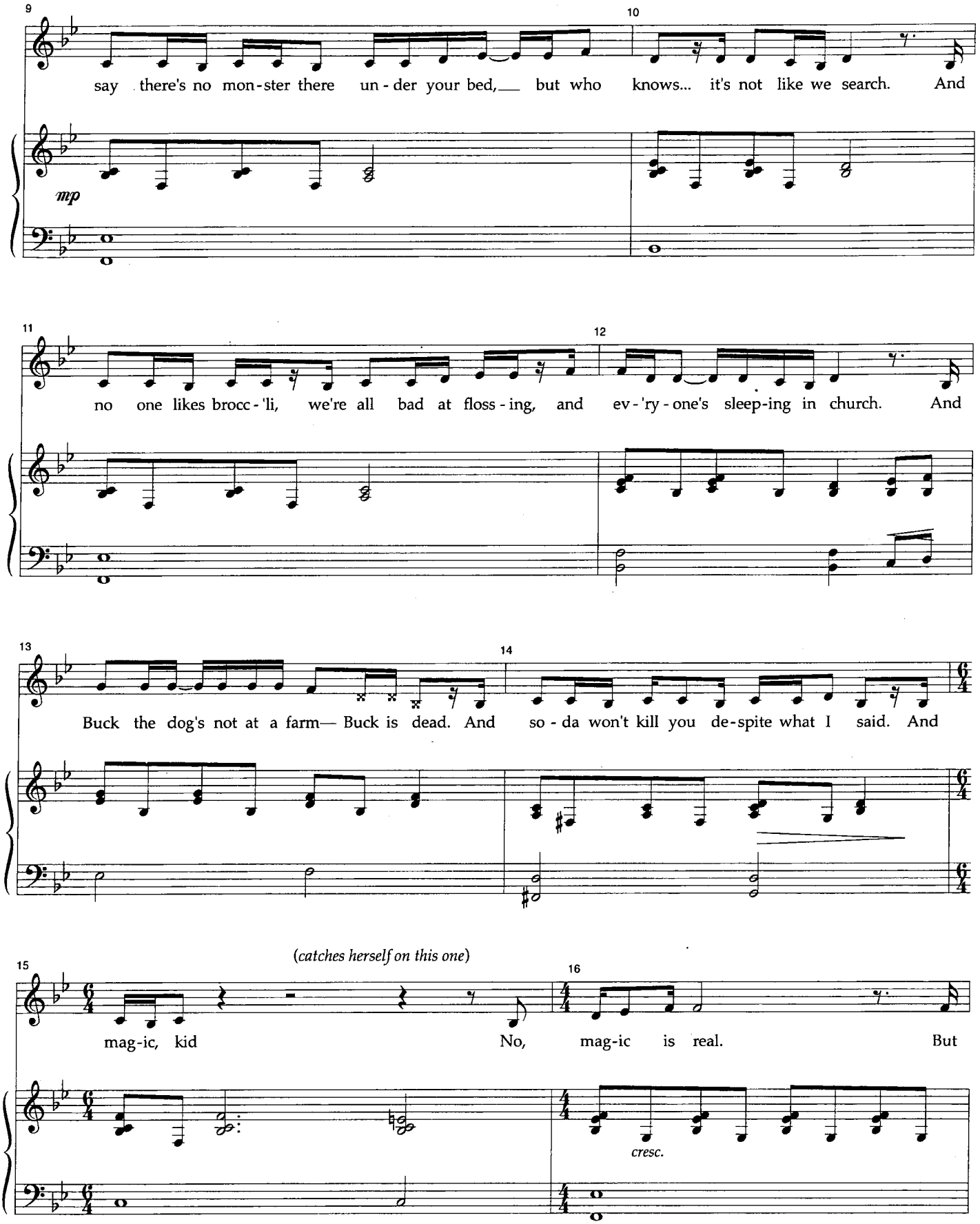
**Funk/Soul**




**Slightly relaxed (♩= 95)**
**(but light, bouncy & annoying!)**

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




9
10
say there's no mon-ster there un-der your bed,__ but who knows... it's not like we search. And
mp
11
12
no one likes brocc-'li, we're all bad at floss-ing, and ev-'ry-one's sleep-ing in church. And
13
14
Buck the dog's not at a farm— Buck is dead. And so-da won't kill you de-spite what I said. And
(catches herself on this one)
15
16
mag-ic, kid No, mag-ic is real. But
cresc.

**More rhythmic...**

26 27

par-ents will tell you you're great and spec-ial and stuff when clear-ly you're not. They

*mf*

28 29

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

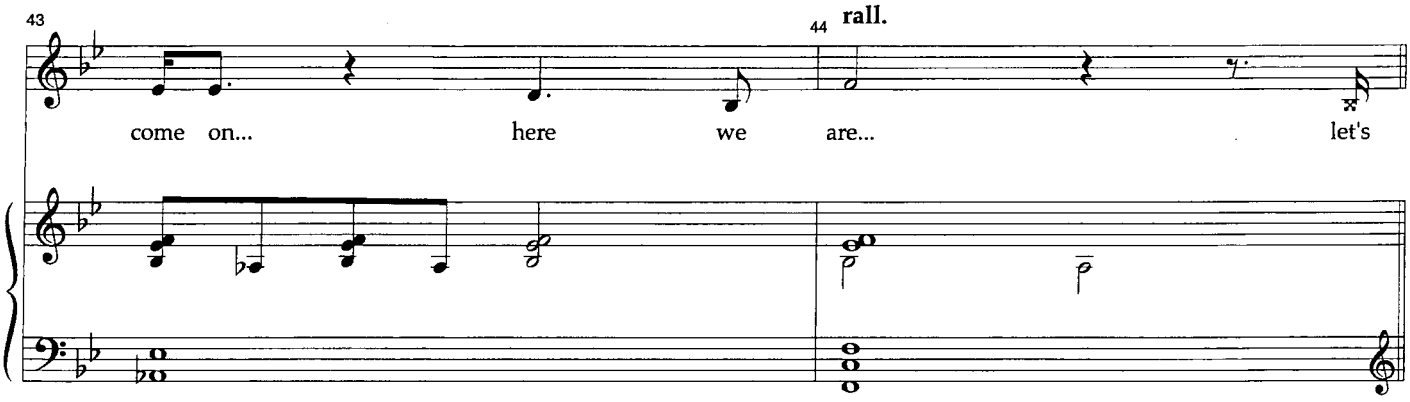
30 31

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

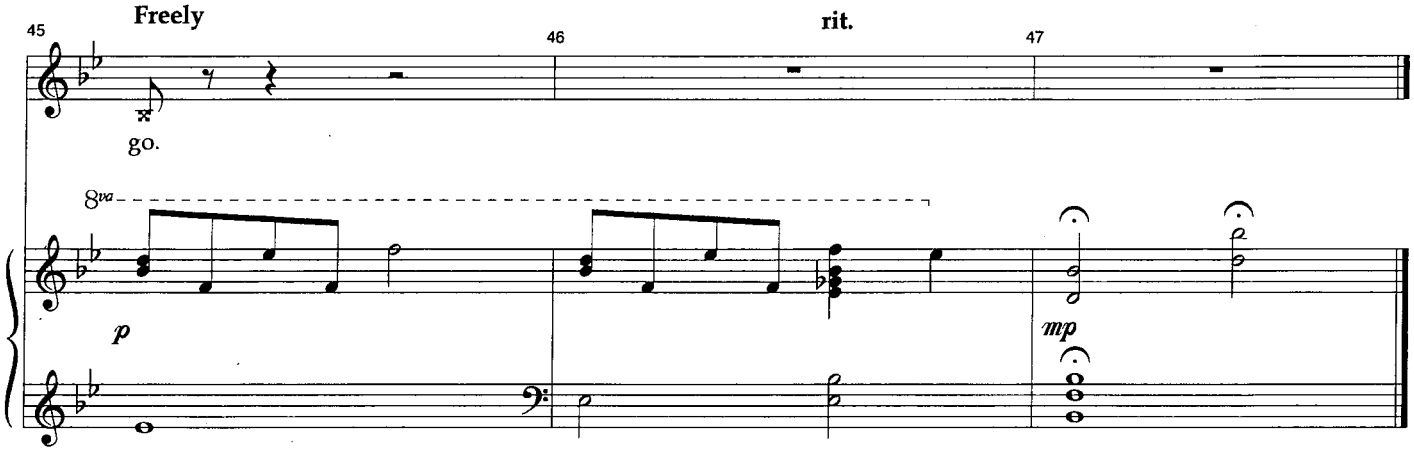
32 33

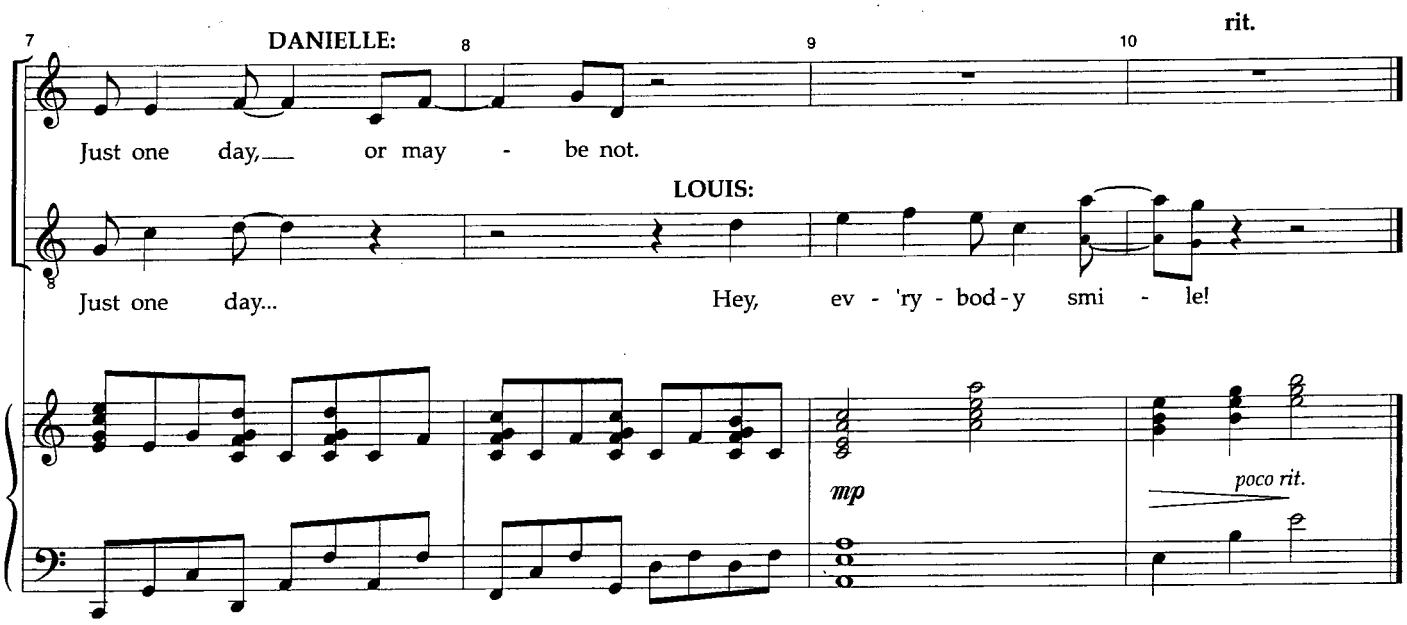
know it's up-set-ting, but life is-n't fair. And par-ents die. They

*cresc.*

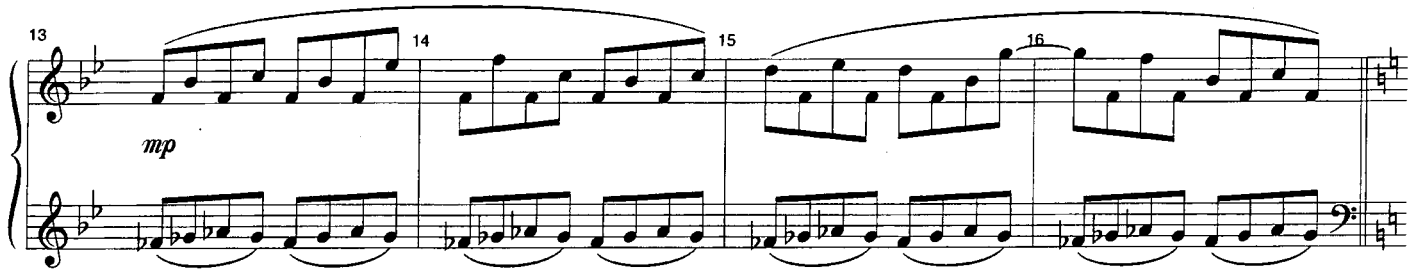



*(They're home. KATHERINE puts the car in park. FLETCHER runs out of the car.)*
**KATHERINE:** Fletch? I'm just telling you what I wish someone had told me!

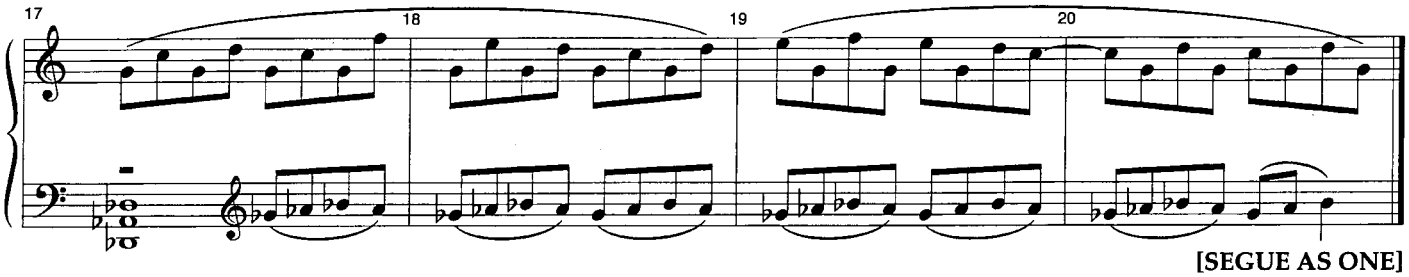



7
DANIELLE:
8
9
10
rit.
Just one day, or may - be not.
LOUIS:
8
Just one day...
Hey, ev - 'ry - bod - y smi - le!
mp
poco rit.

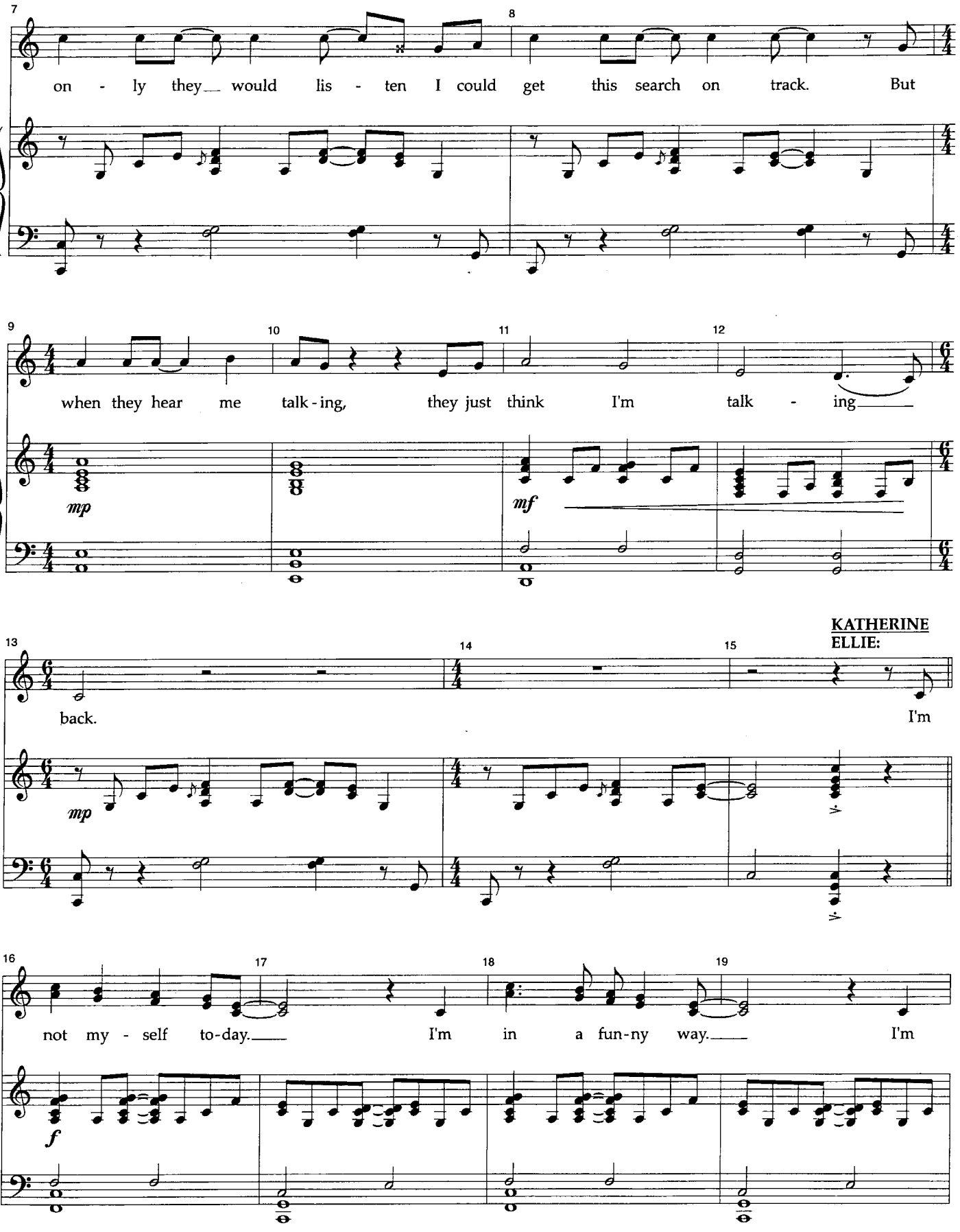
**MIKE:** *(distracted)* They're on the way, Ell— *(back to KATHERINE)* Would he go to a friend's house?
**KATHERINE:** *(near tears)* I don't know.
**ELLIE:** *(dashing to TORREY)* Torrey, we need to put up fliers—

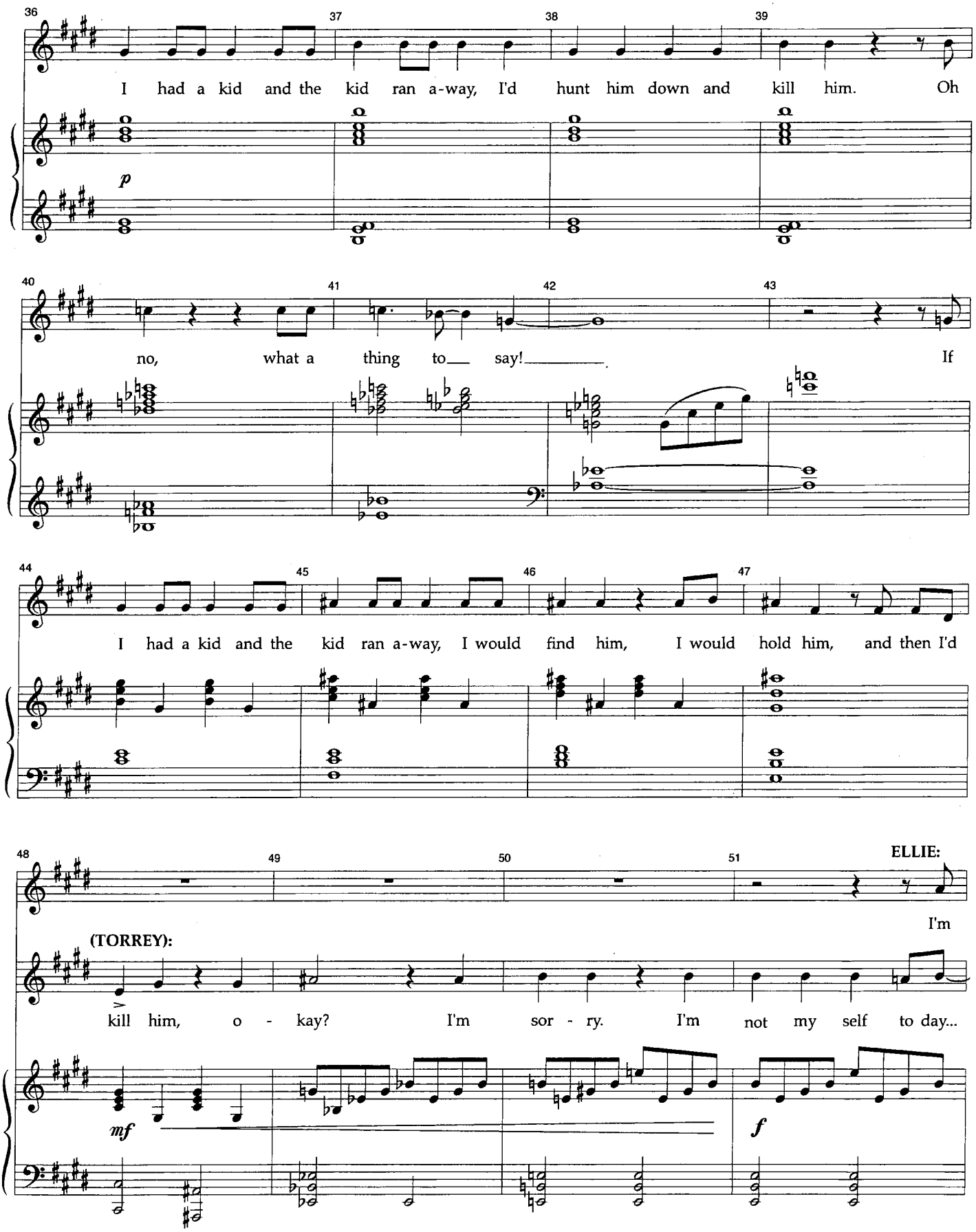


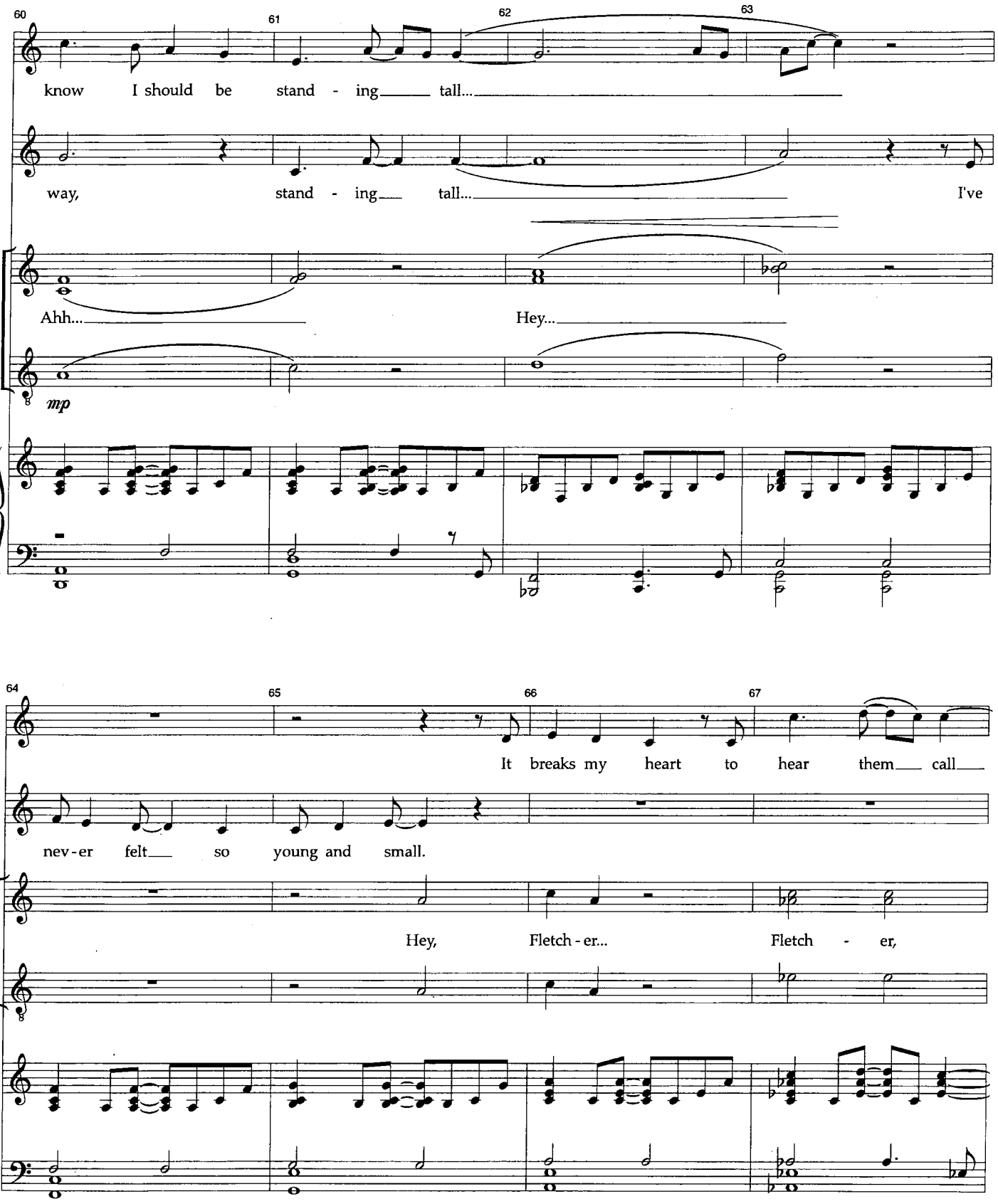

**TORREY:** *(dismissive, on the phone)* We're handling it, sweetheart.
**MIKE:** *(to KATHERINE, reassuring)* Katie, I'm gonna drive all over the neighborhood. We're going to find him. *(MIKE exits.)*

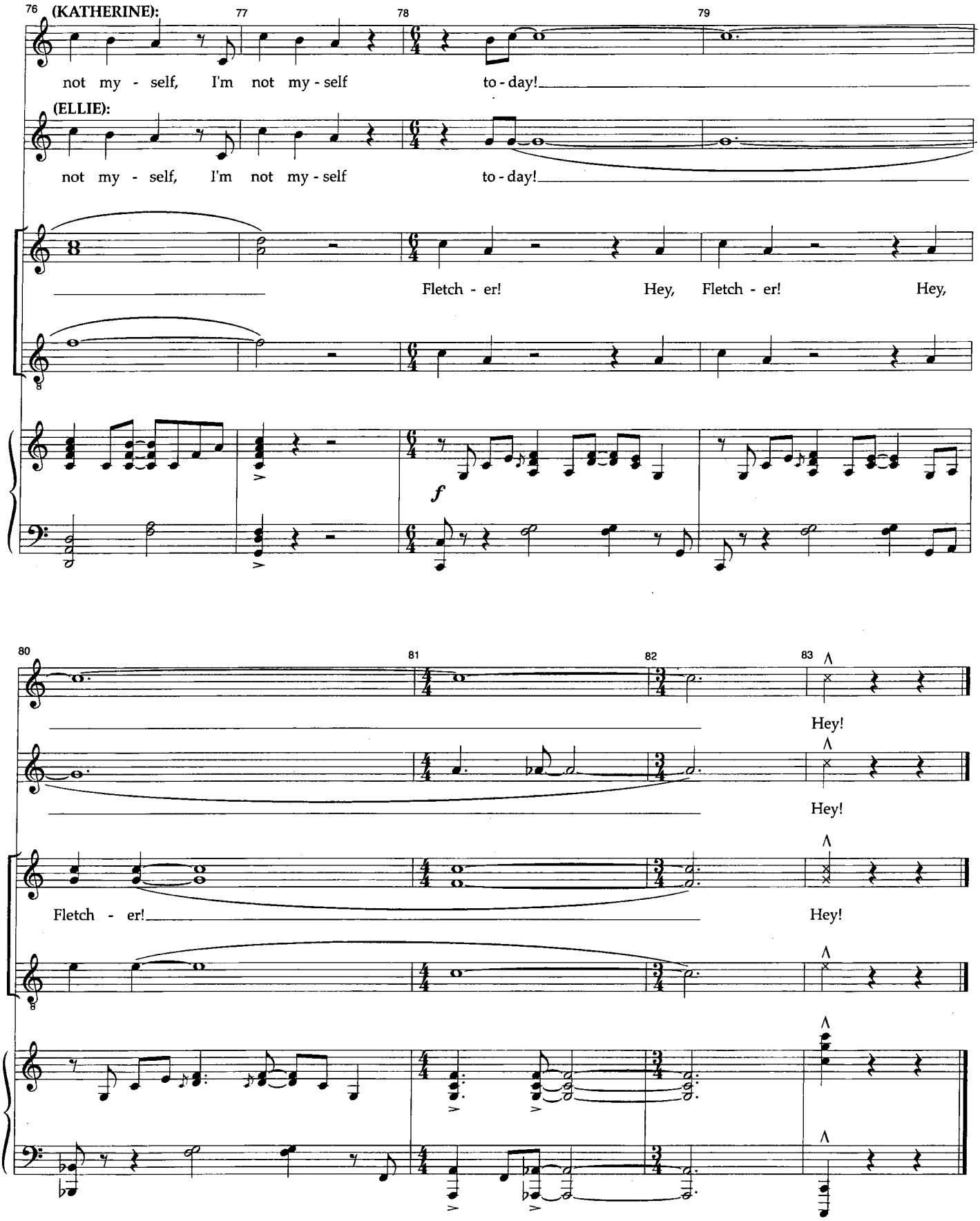



**[SEGUE AS ONE]**


7
8
on - ly they would lis - ten I could get this search on track. But
9
10
11
12
when they hear me talk - ing, they just think I'm talk - ing
mp
mf
13
14
15
KATHERINE
ELLIE:
back.
I'm
mp
16
17
18
19
not my - self to-day. I'm in a fun-ny way. I'm
f


36
37
38
39
I had a kid and the kid ran a-way, I'd hunt him down and kill him. Oh
p
40
41
42
43
no, what a thing to say! If
44
45
46
47
I had a kid and the kid ran a-way, I would find him, I would hold him, and then I'd
48
49
50
51
ELLIE:
I'm
(TORREY):
kill him, o - kay? I'm sor - ry. I'm not my self to day...
mf
f

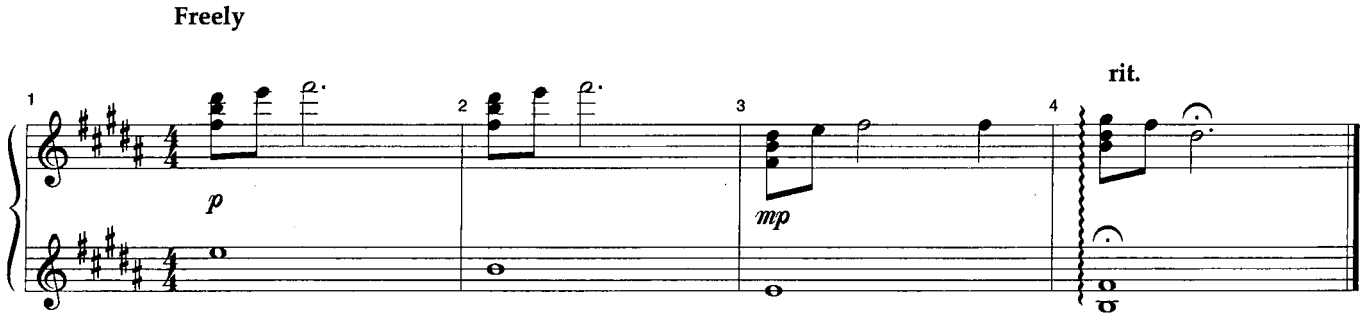

60
61
62
63
know I should be stand - ing tall...
way, stand - ing tall... I've
Ahh...
Hey...
mp
64
65
66
67
It breaks my heart to hear them call
nev-er felt so young and small.
Hey, Fletch - er... Fletch - er,

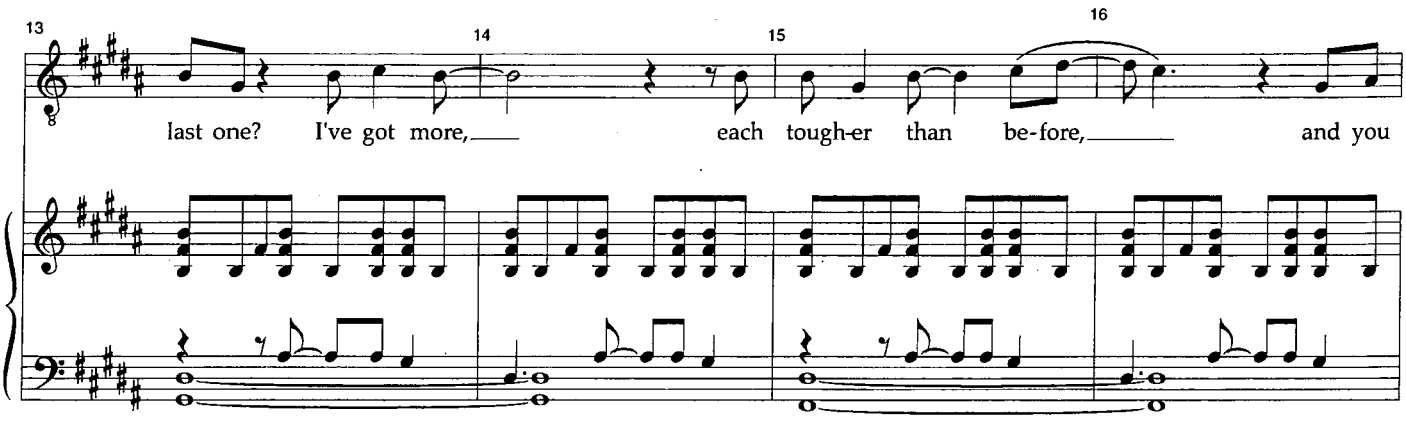


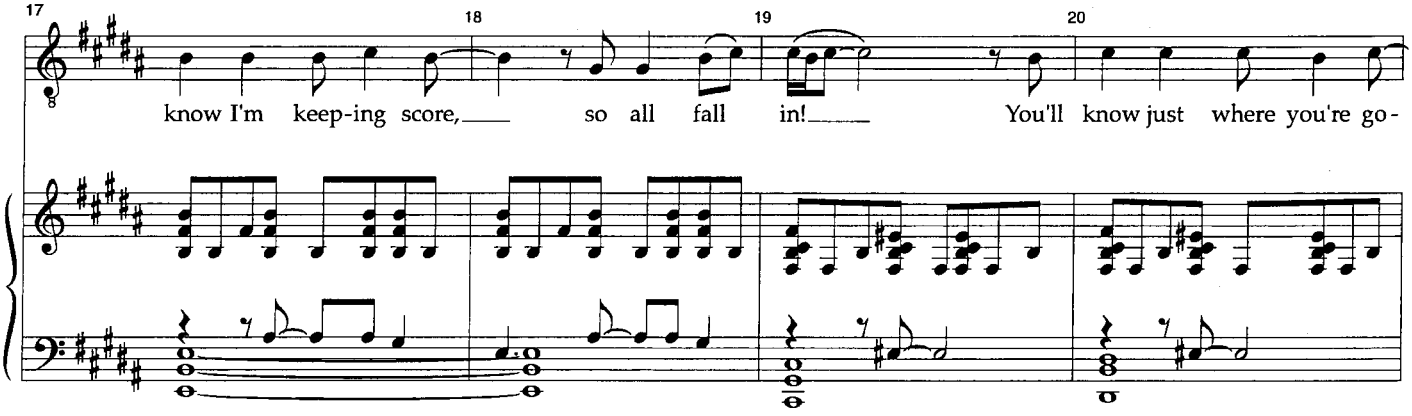

**[APPLAUSE SEGUE]**

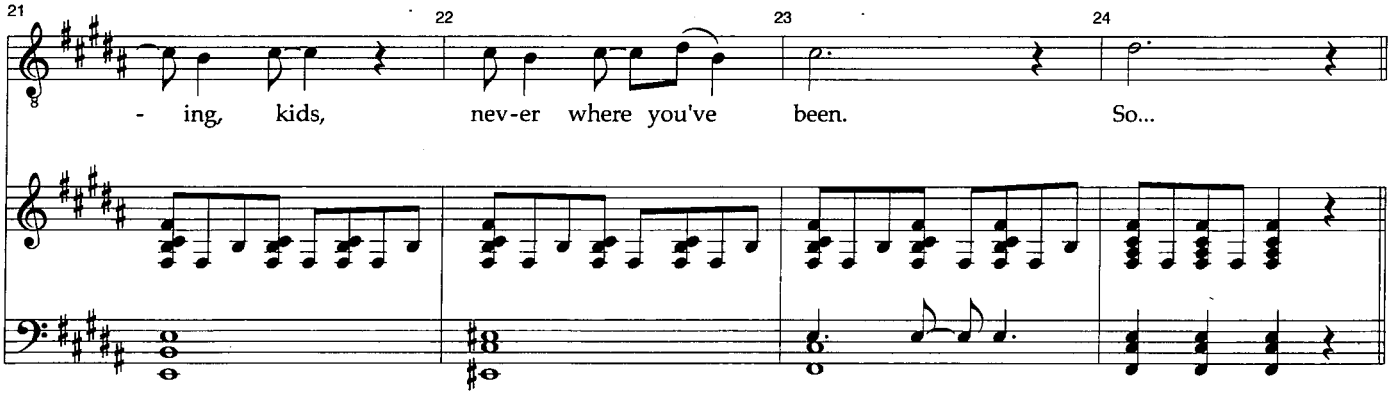
# *Transition to Backyard 2*

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

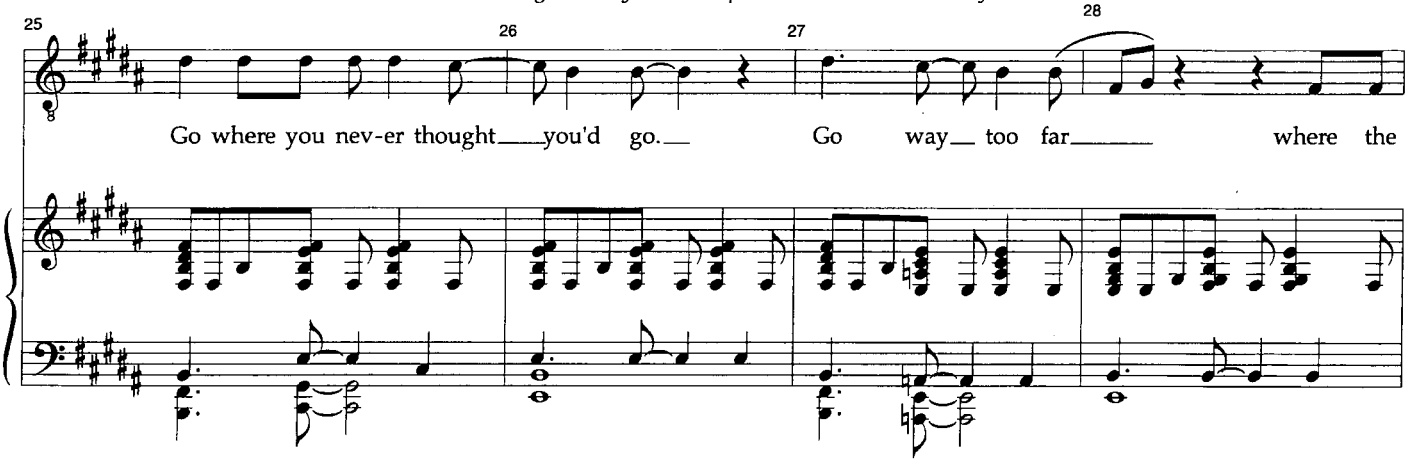





*(STUDENTS race through the city with backpacks crammed with items found on the Hunt.)*



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

40 41 42 43 **ADAM:**

Hey,

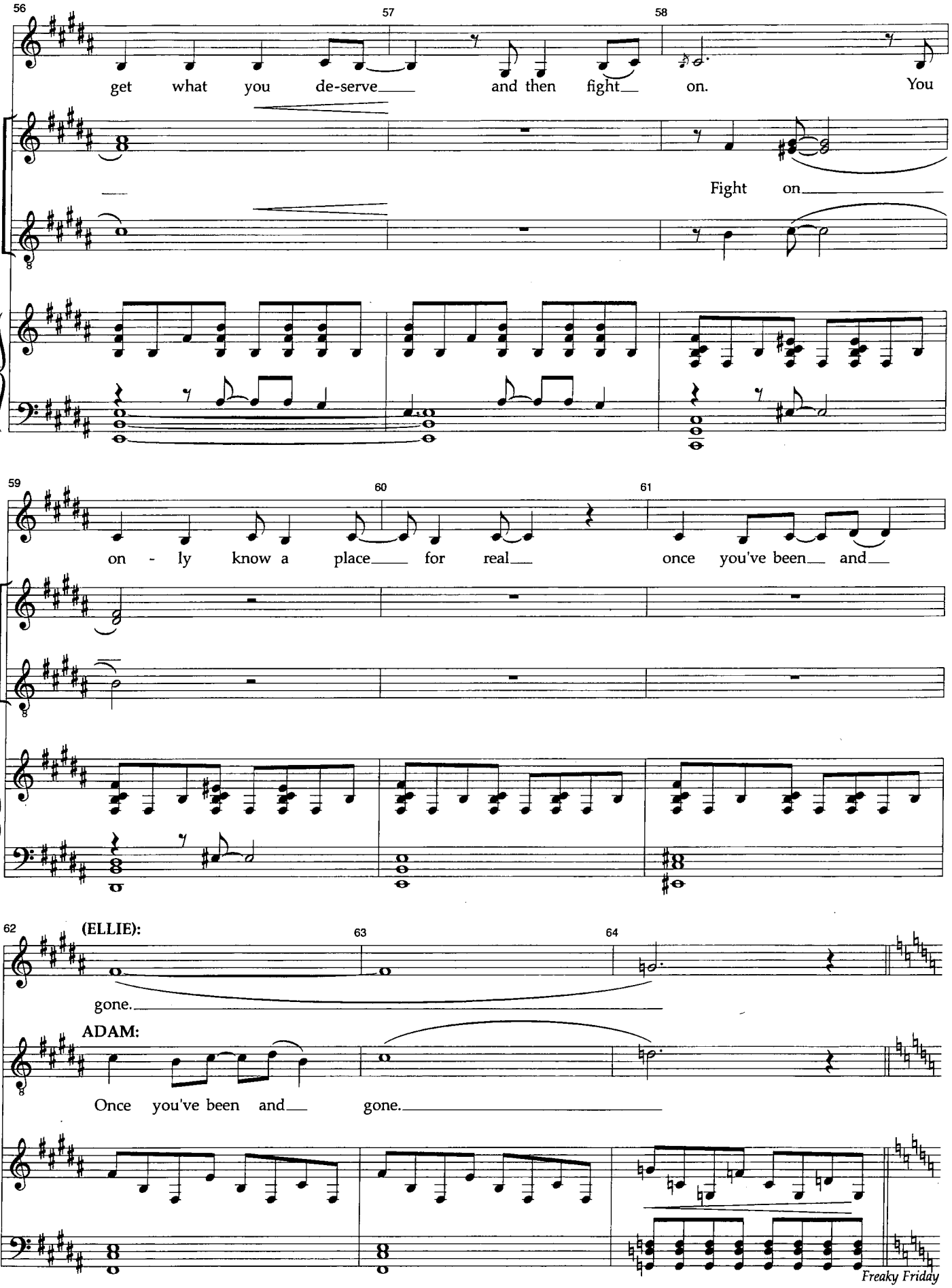
44 45 46 47

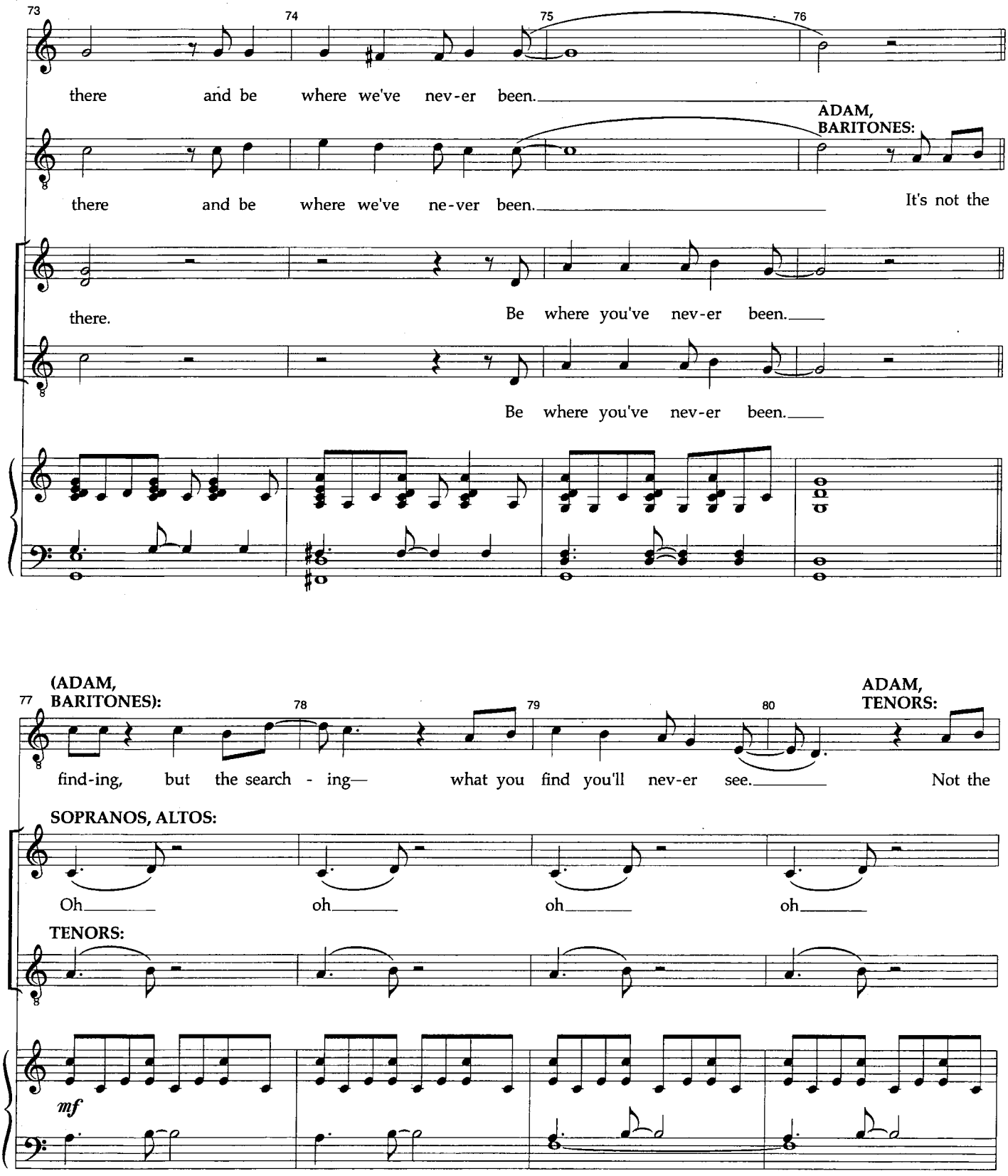
hunt-ers! Yup, List - mas-ter. Now if you're fall-ing be-hind, take a

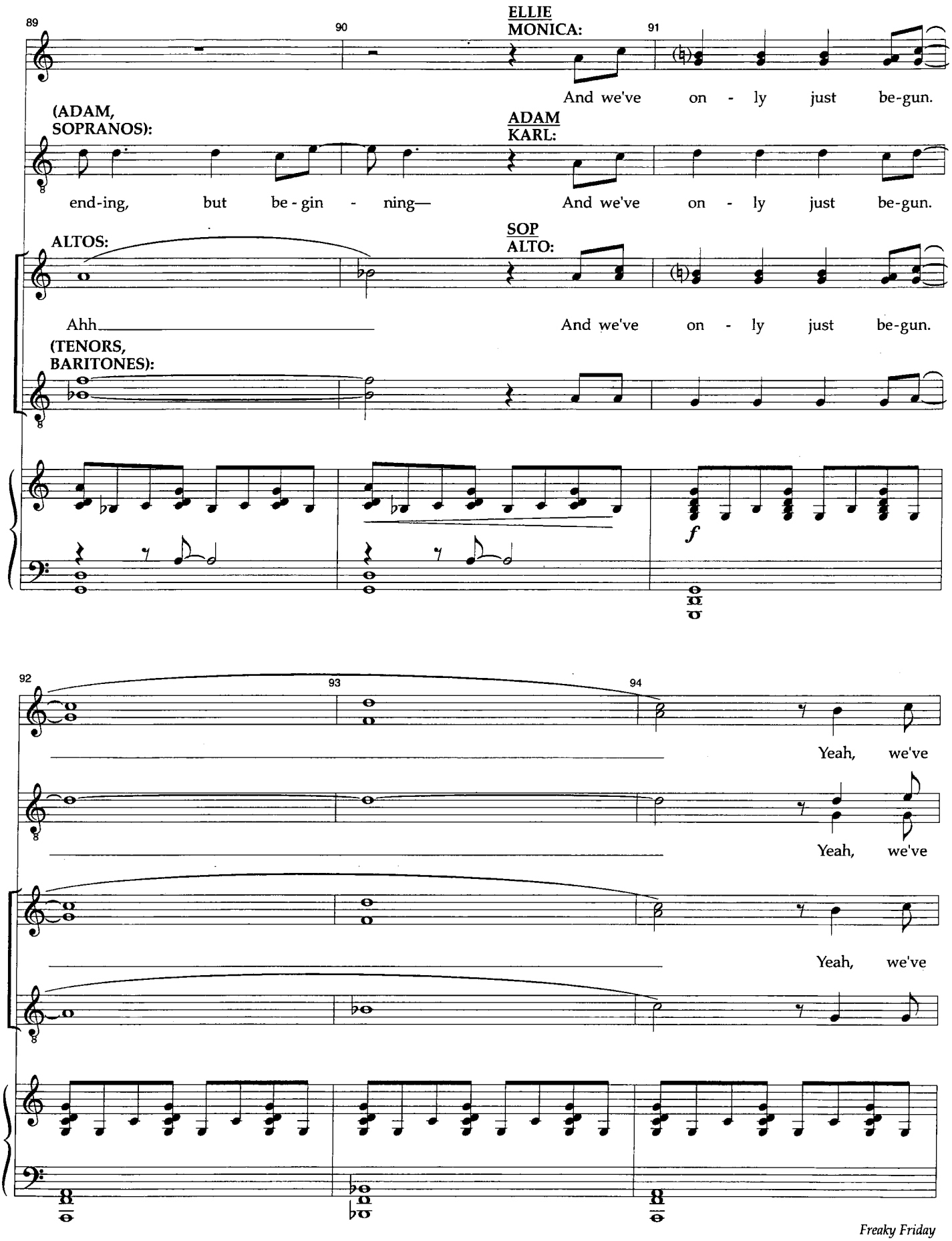
**STUDENTS:**

Yeah. Yeah. Ooh

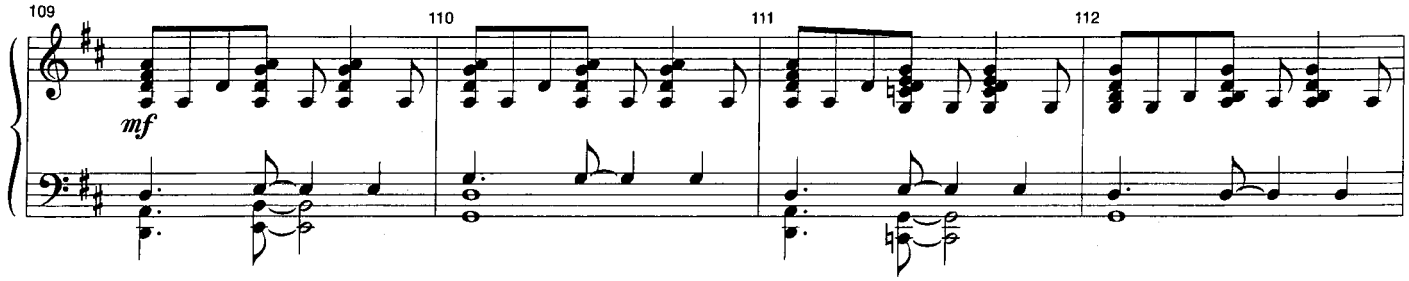
*f*


56
57
58
get what you de-serve and then fight on. You
Fight on
59
60
61
on - ly know a place for real once you've been and
62
(ELLIE):
63
64
gone.
ADAM:
Once you've been and gone.

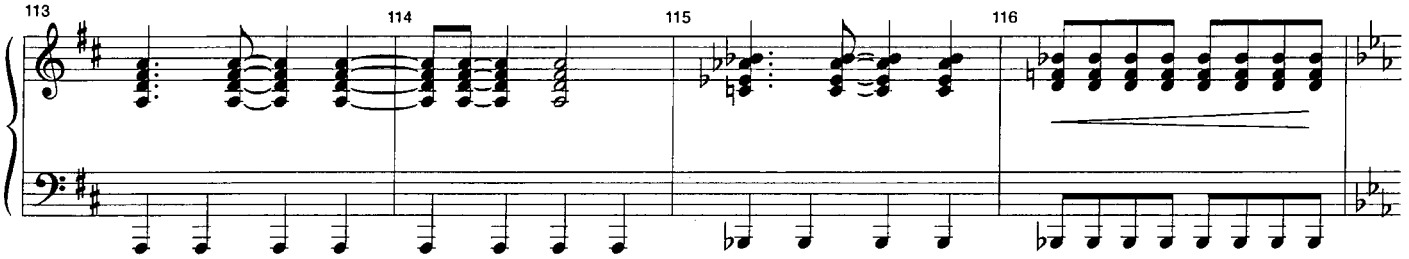

73
74
75
76
there and be where we've nev-er been.
ADAM, BARITONES:
there and be where we've ne-ver been.
It's not the
there.
Be where you've nev-er been.
Be where you've nev-er been.
77
(ADAM, BARITONES):
78
79
80
ADAM, TENORS:
find-ing, but the search - ing—
what you find you'll nev-er see.
Not the
SOPRANOS, ALTOS:
Oh
oh
oh
oh
TENORS:
mf


89
90
91
ELLIE
MONICA:
And we've on - ly just be-gun.
(ADAM,
SOPRANOS):
ADAM
KARL:
end-ing, but be - gin - ning—
And we've on - ly just be-gun.
ALTOS:
SOP
ALTO:
Ahh
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...

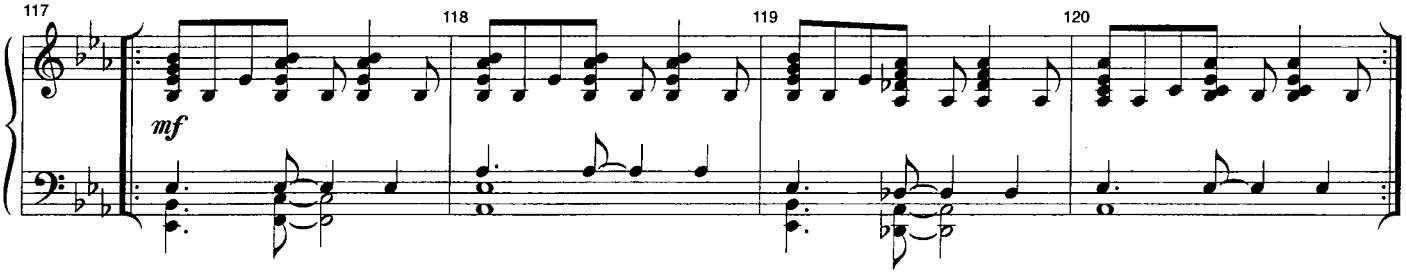



**ADAM:** *(cont'd.)* ...to dance. It's a dance-off! *(Students cheer!)* Get out there! Jump in, juke it, and bust a move!

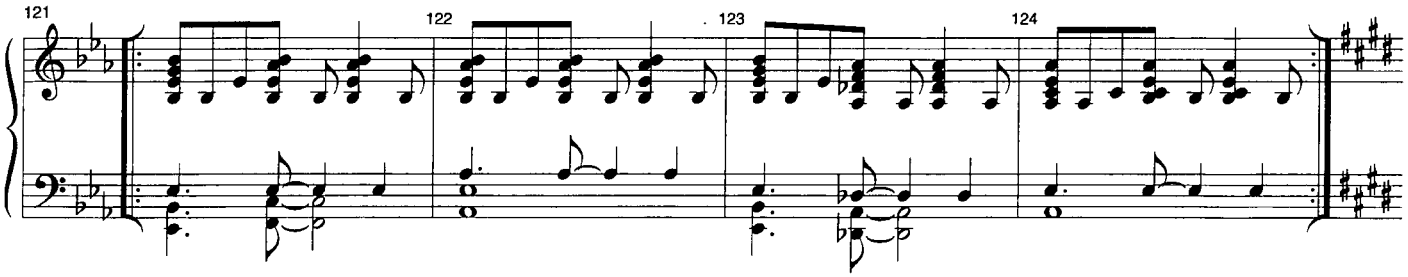


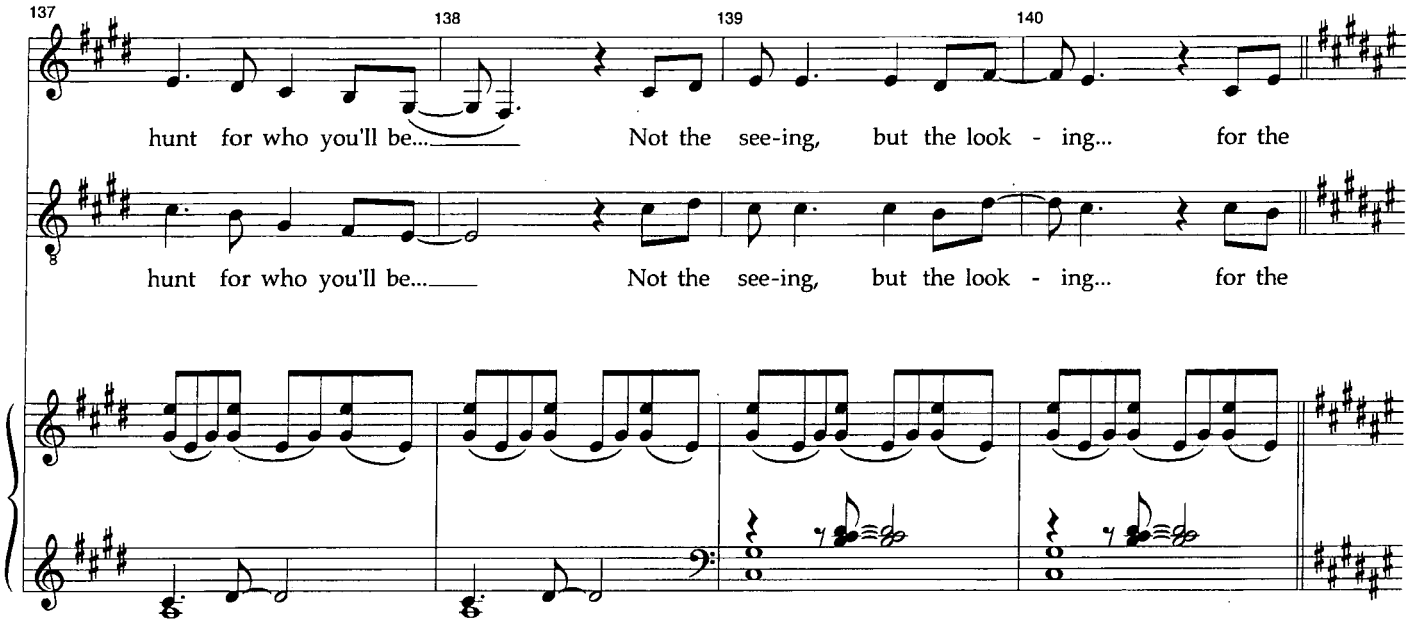

*(STUDENTS cheer then take turns dancing. SAVANNAH is already mid-strut down the middle. She means it. KITTY follows suit. But MONICA is terrified.)*
**MONICA:** No! Ellie, I told you we were going to have to do something humiliating! I — don't — dance!
*(MONICA gestures to SAVANNAH, who is whispering/pointing: it's clear she's poised to mock them. KARL's confidence fades.)*
**KARL:** I changed my mind, I'm with Monica —

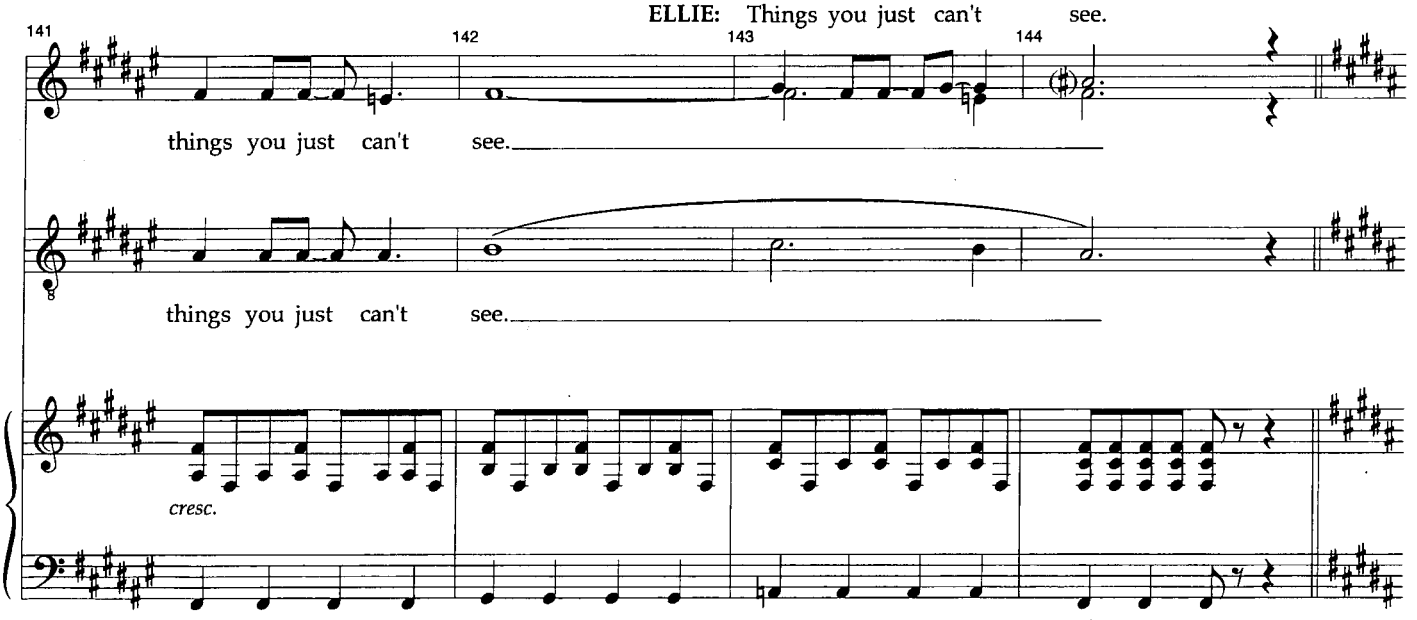
**DANCE BREAK!**

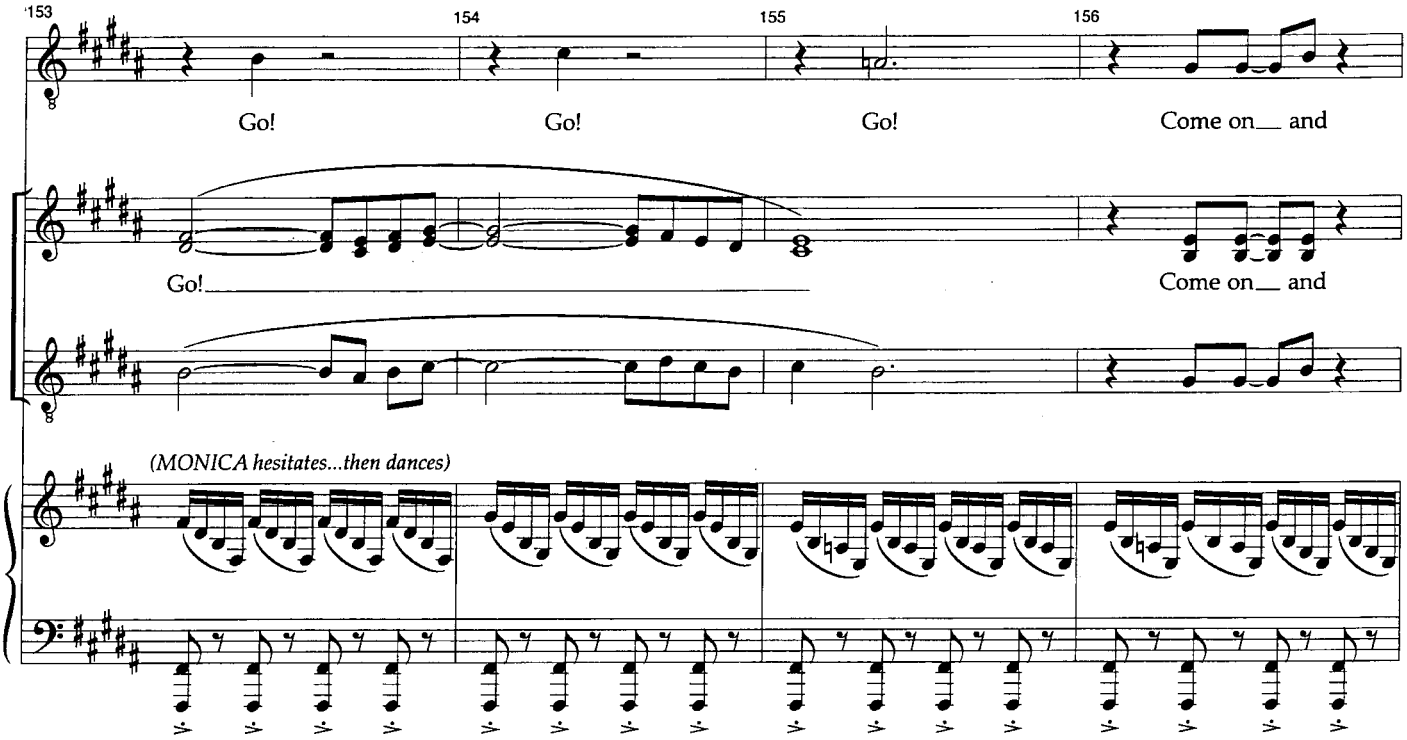


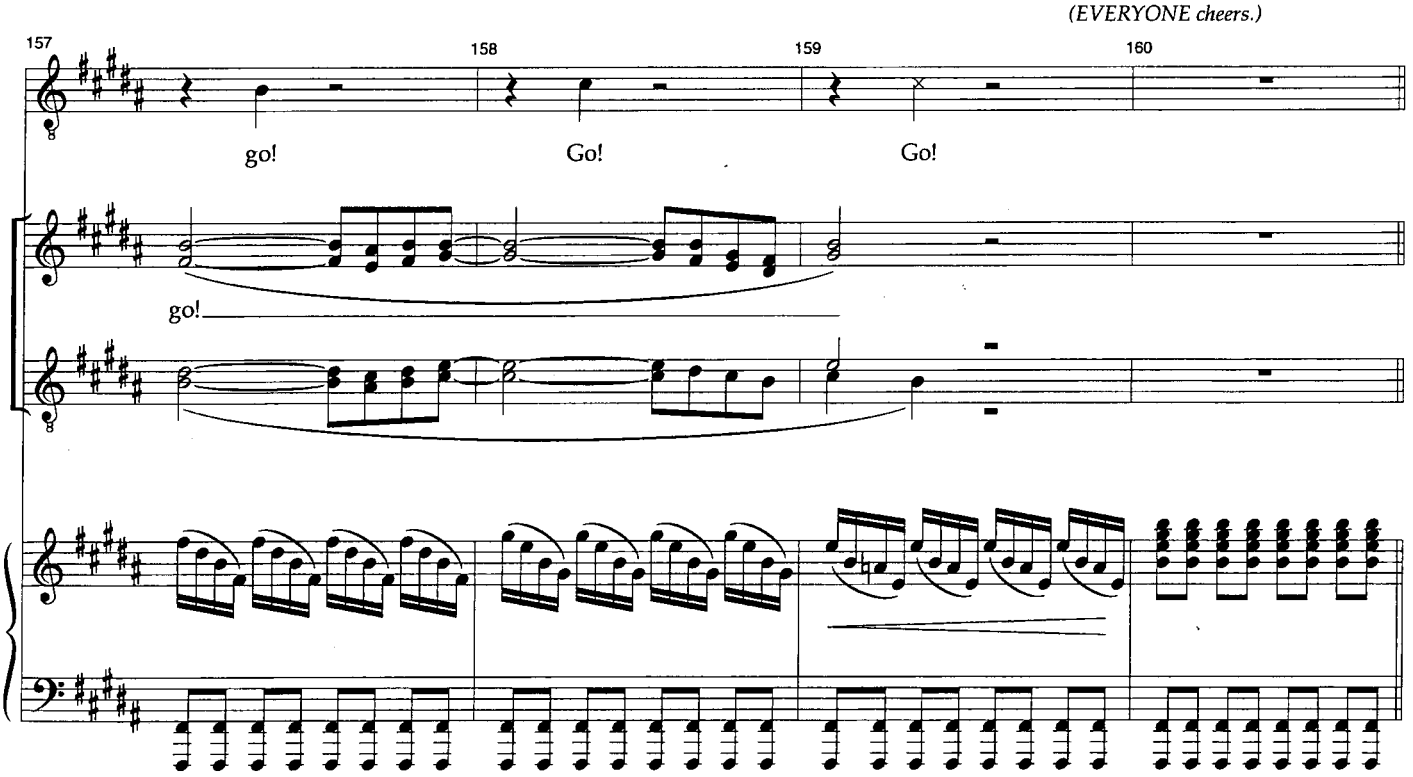

**KARL:** I don't need anyone ridiculing me and my body. I'm husky! So what.
**MONICA:** I'm a weird blob with arms and legs!
**ELLIE:** Whoa whoa... hold on! You guys! Your bodies — our bodies are all perfect!




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


ELLIE: Things you just can't see.
141
142
143
144
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)


(EVERYONE cheers.)
157
158
159
160
go!
Go!
Go!
go!__

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.)*

**Slightly relaxed**

**ELLIE:**

Go where you nev - er thought__ you could. Go be__ brand new.

**ADAM:**

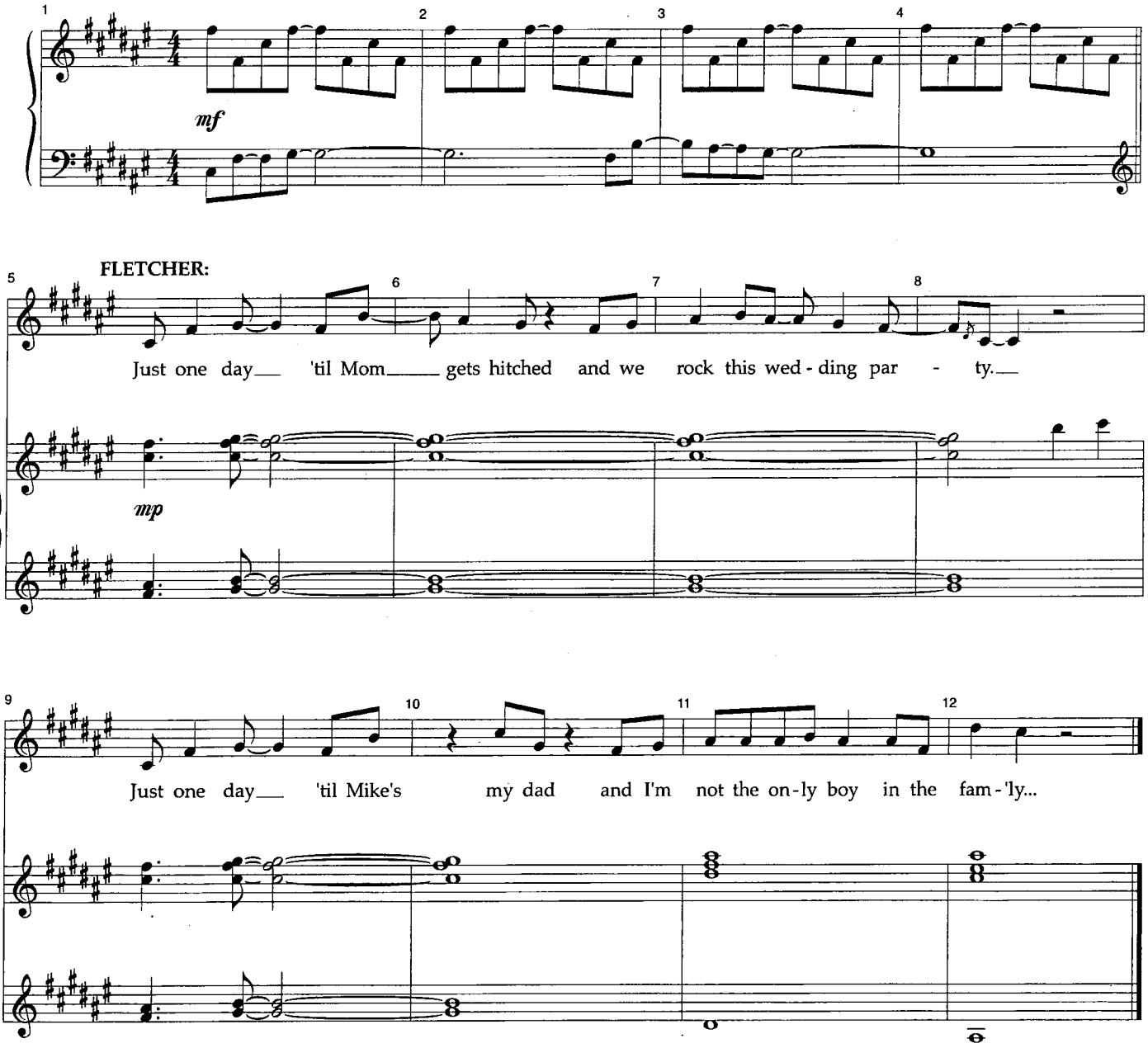
Go where you nev - er thought__ you could. Go be__ brand new.

*mf*

# *Transition to Kitchen 3*

*CUE: Segue from No. 29 "Go"*

**Delicate, sweet, sleepy (♩= 152)**



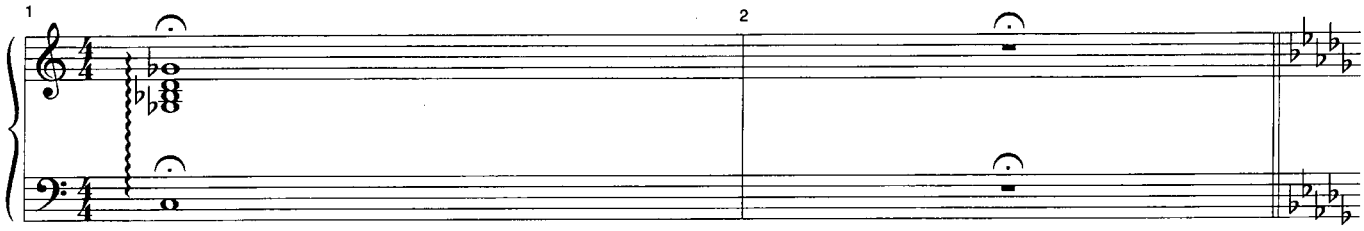
# *Tug of War (Part 1)*

*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.)*



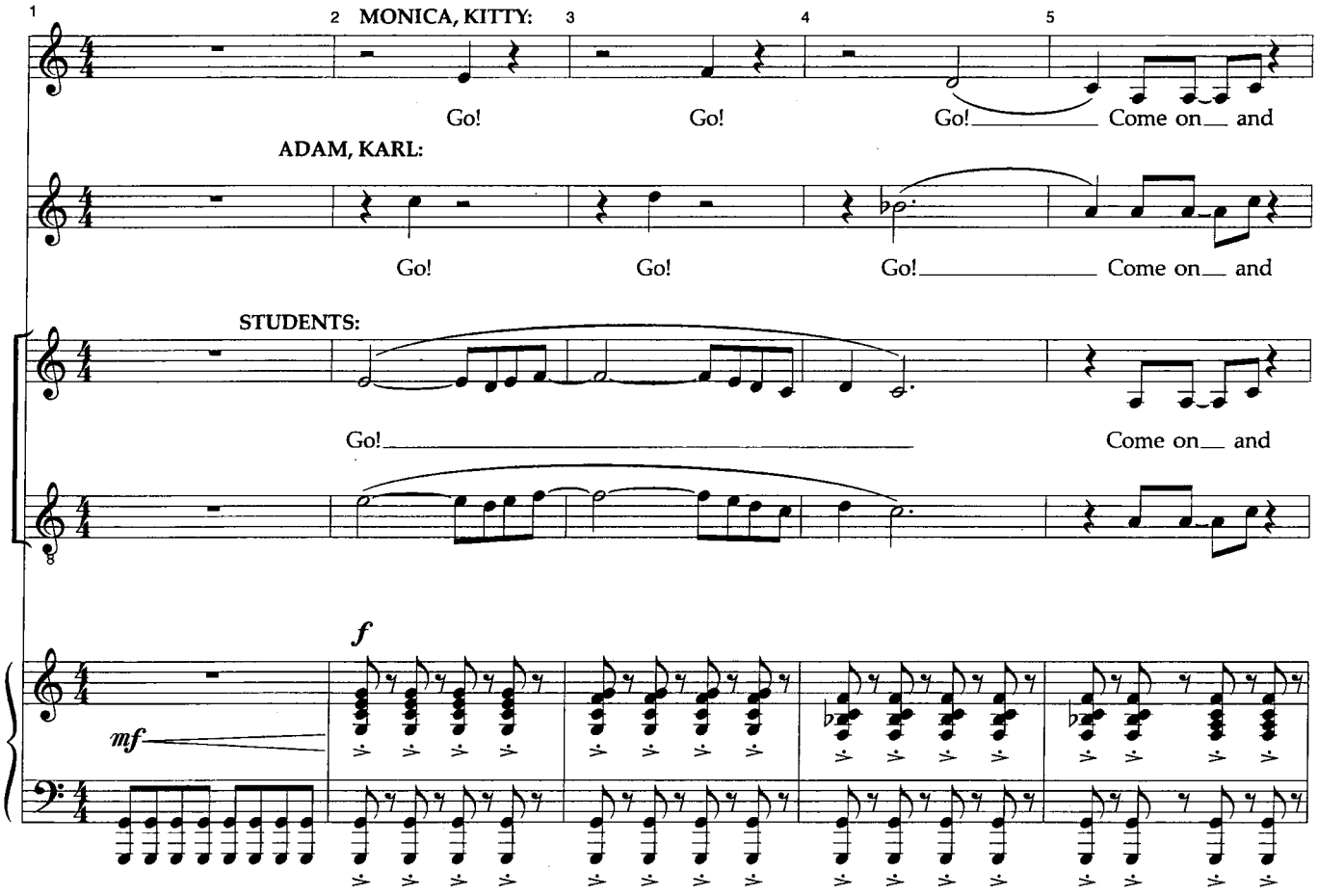
**PIANO/VOCAL**
Monica
Kitty
Adam
Karl
Students

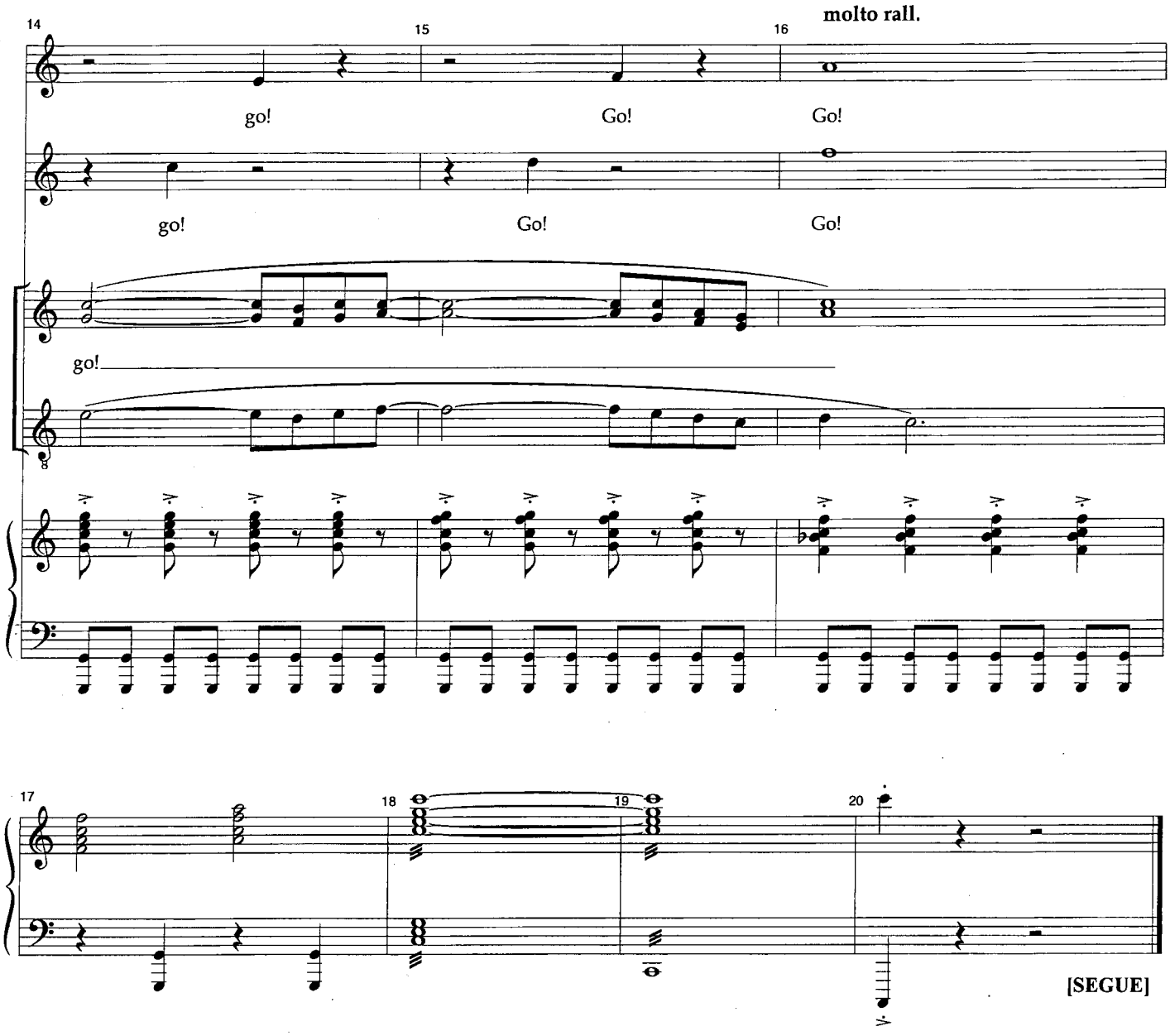
# *Tug of War (Part 2)*

*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 (♩ = 153)**

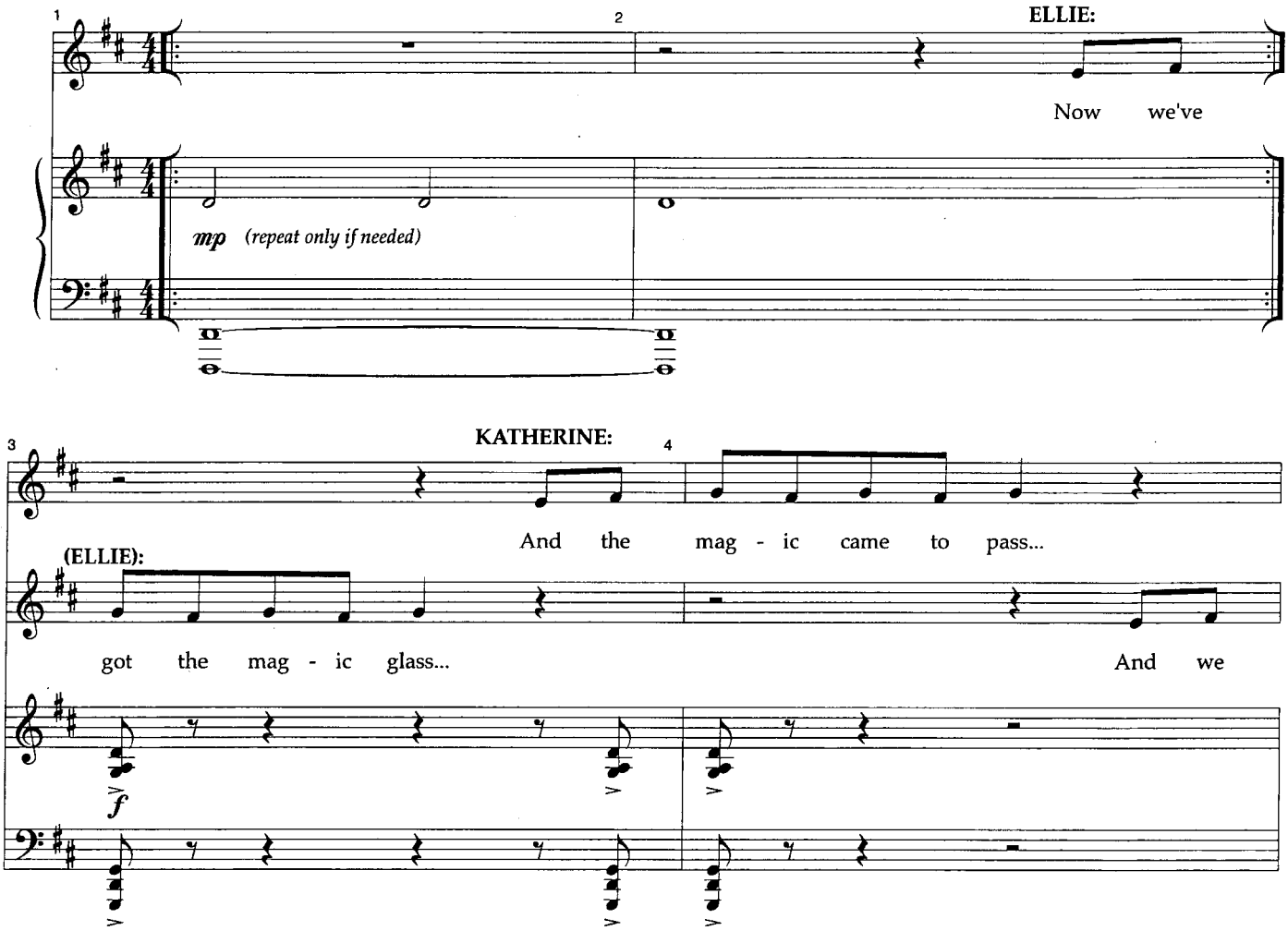



molto rall.
14
15
16
go!
Go!
Go!
go!
Go!
Go!
go!
17
18
19
20
[SEGUE]

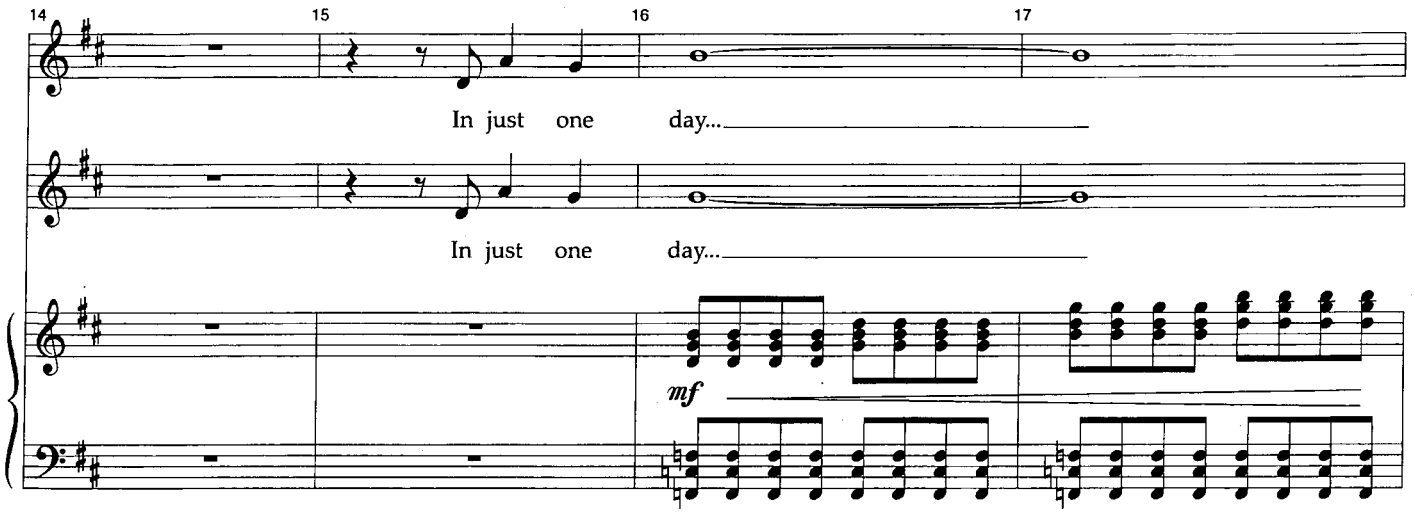
# *The Other Hourglass*

*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.*)

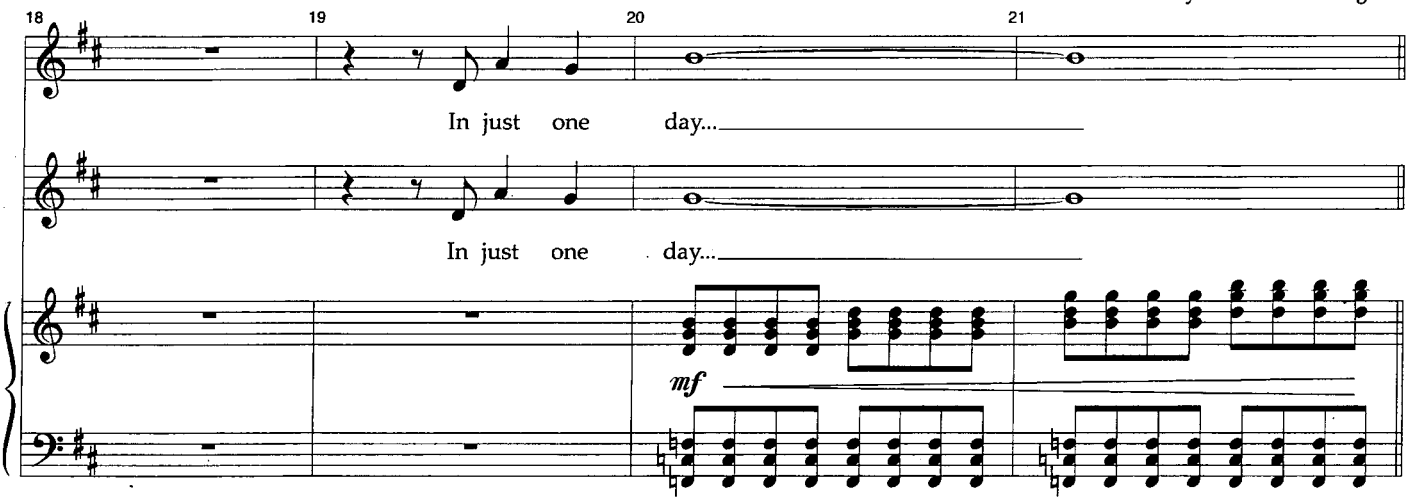


*(ELLIE and KATHERINE wait to switch back. Nothing happens.)*

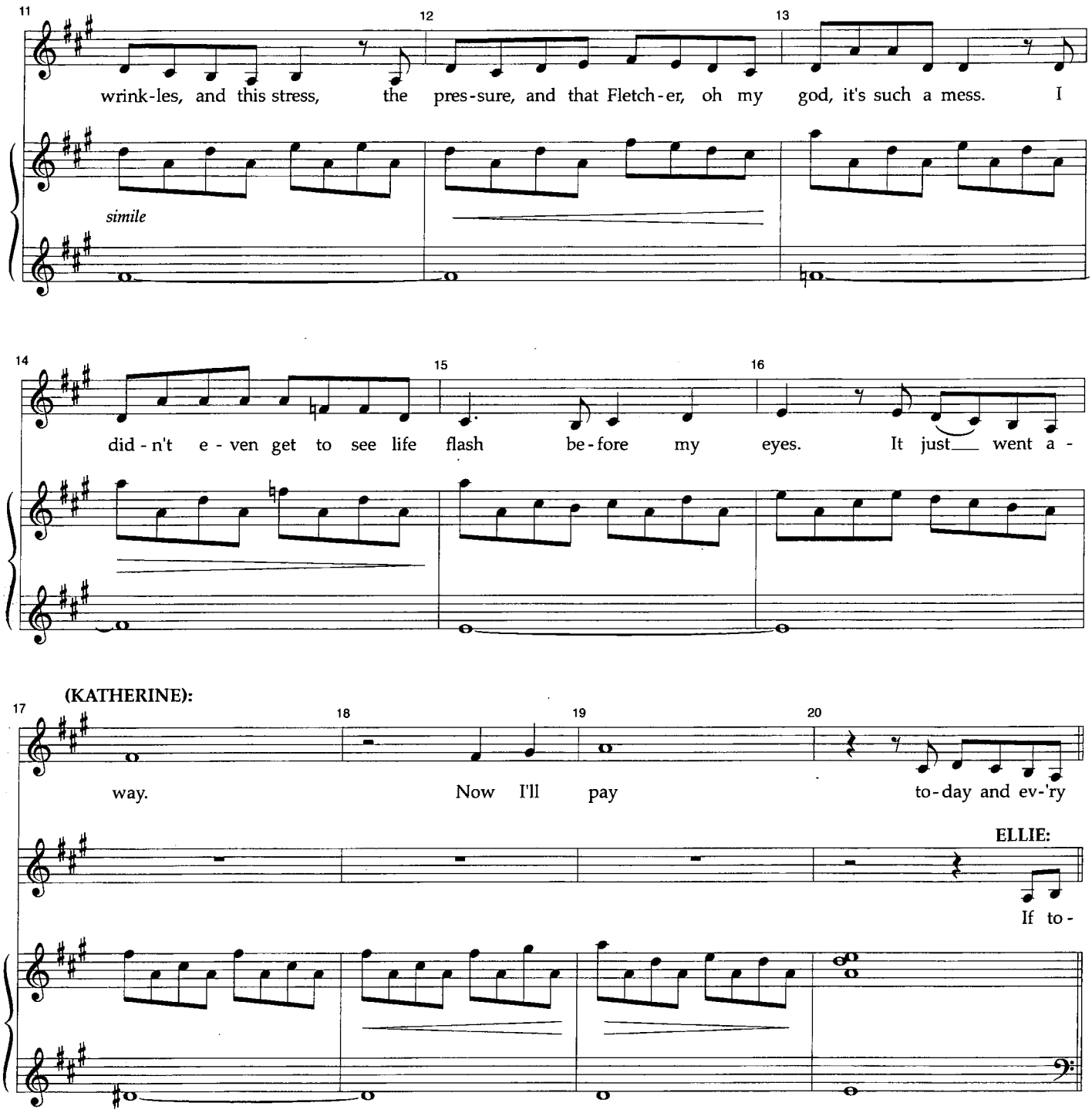


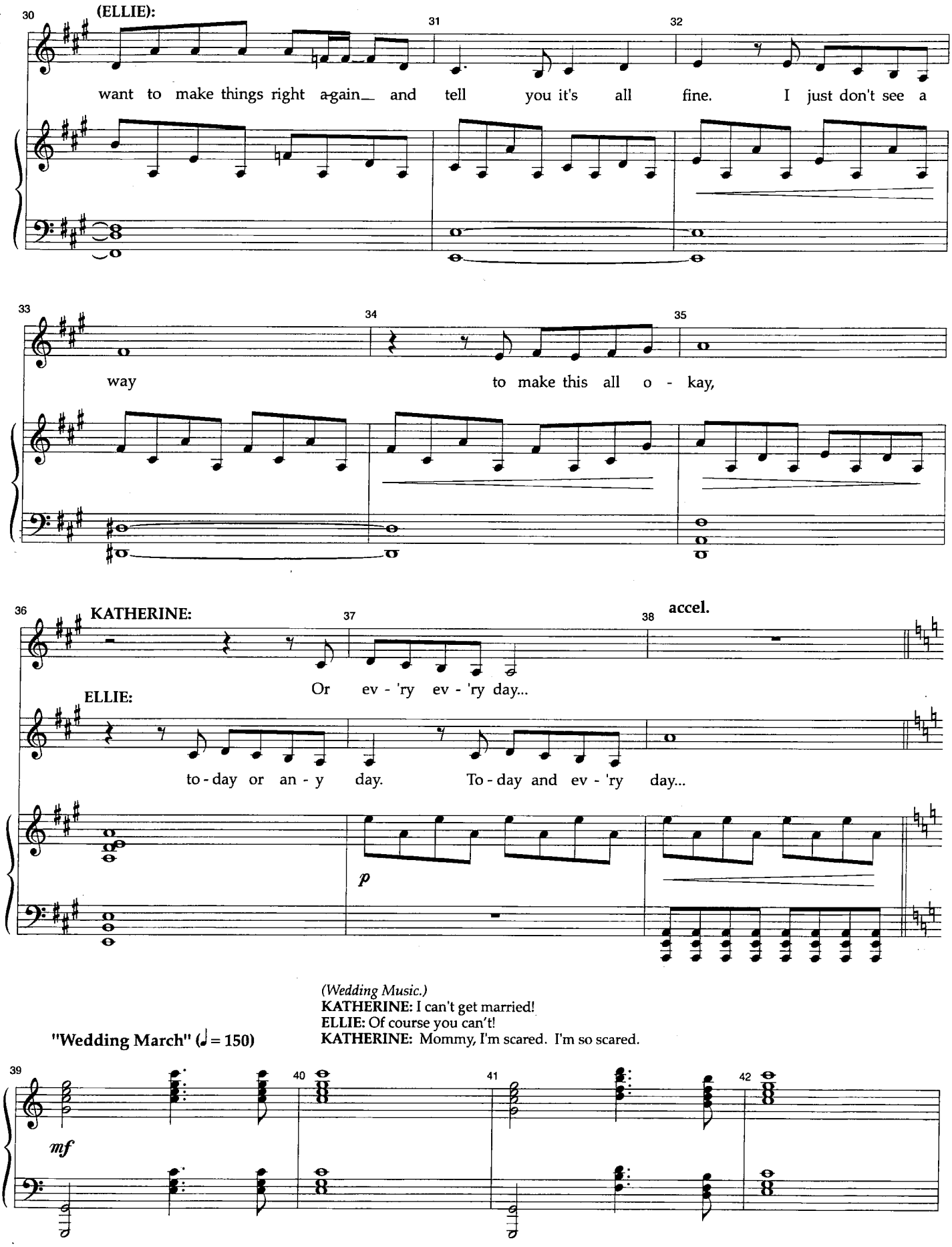

**KATHERINE:** Nothing's happening.
**ELLIE:** Try **again.**

**KATHERINE:**
Mom... why isn't this working!?




**[ALMOST DIRECT SEGUE]**

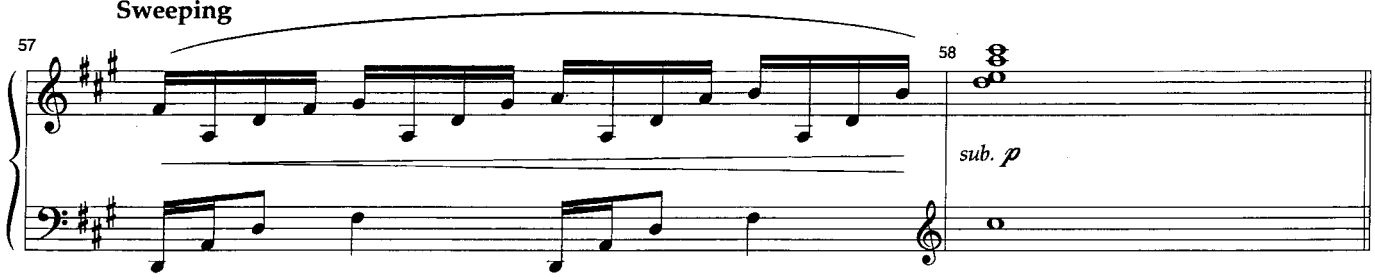

11
12
13
wrink-les, and this stress, the pres-sure, and that Fletch-er, oh my god, it's such a mess. I
simile
14
15
16
did-n't e-ven get to see life flash be-fore my eyes. It just went a-
(KATHERINE):
17
18
19
20
way. Now I'll pay to-day and ev-'ry
ELLIE:
If to-


30
(ELLIE):
want to make things right a-gain_ and tell you it's all fine. I just don't see a
31
32
33
way
34
to make this all o - kay,
35
36
KATHERINE:
Or ev - 'ry ev - 'ry day...
37
38
accel.
ELLIE:
to - day or an - y day. To - day and ev - 'ry day...
p
(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" (♩ = 150)
39
mf
40
41
42

**MINISTER:** Dearly—
**KATHERINE:** Stop!

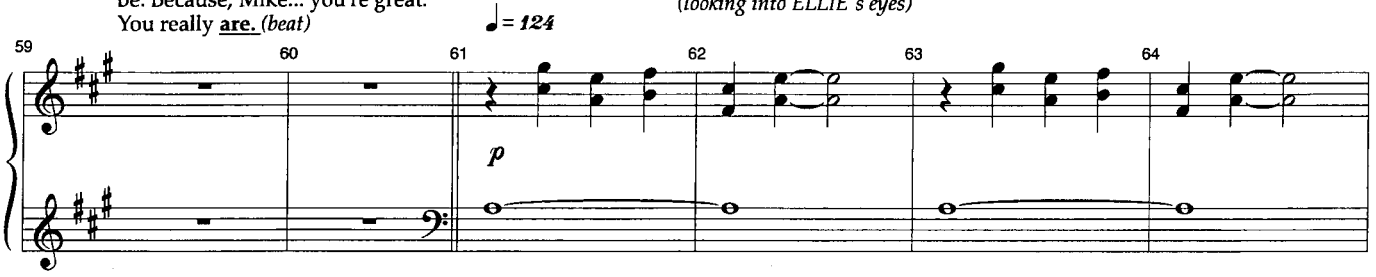
**KATHERINE:** I'm not ready to do this.
*(EVERYONE gasps. MIKE's eyes widen. KATHERINE takes a deeep breath.)*

**Sweeping**



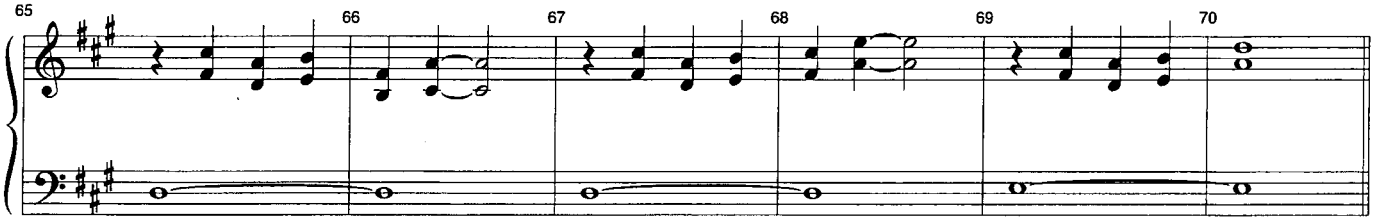

**KATHERINE:** This is so much harder than I thought it would be. Because, Mike... you're great. You really **are.** *(beat)*

**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)*

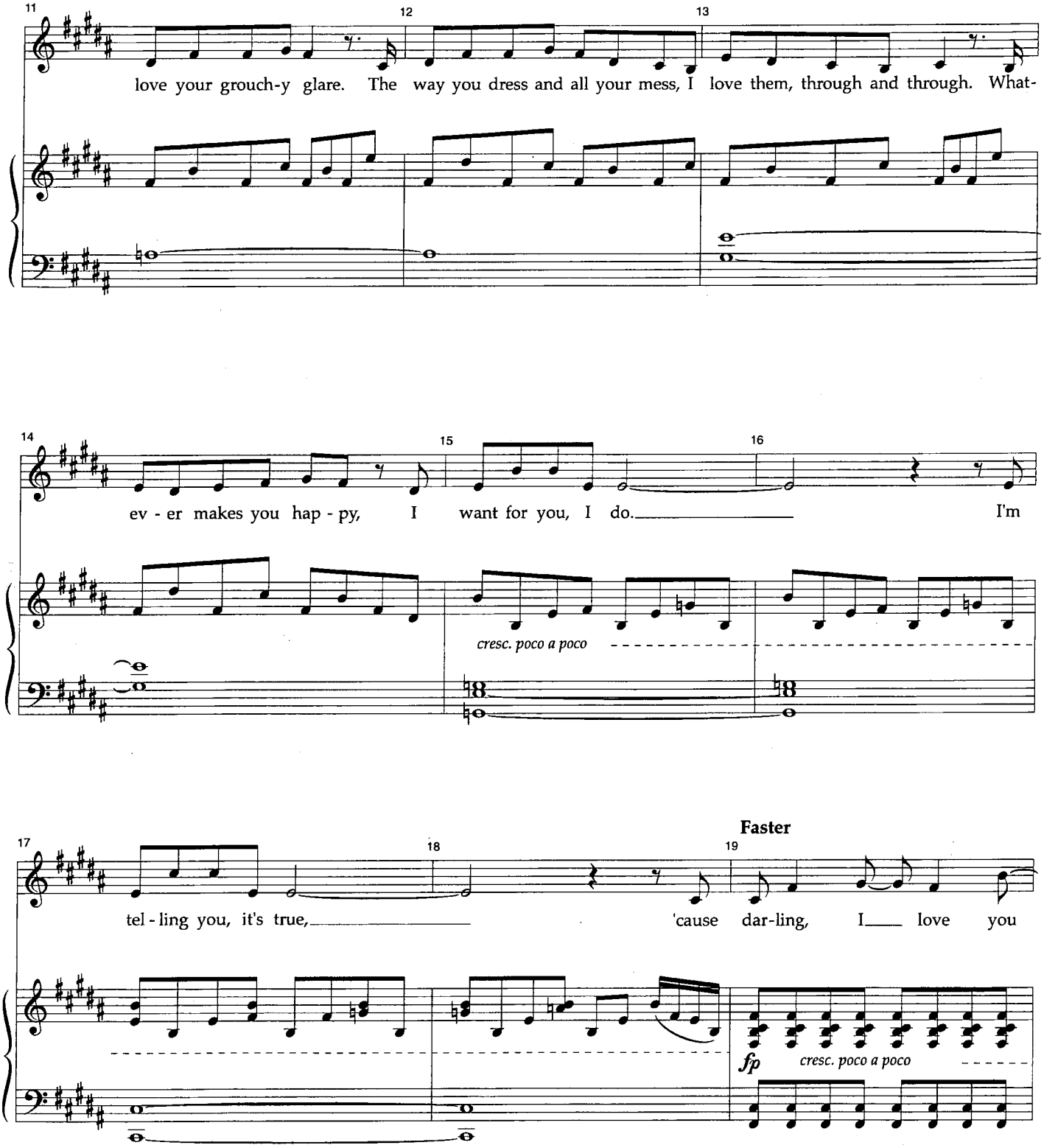



**KATHERINE:** And.... I kept thinking after it happened that you wanted to control me. But now I know that you wanted to protect me.

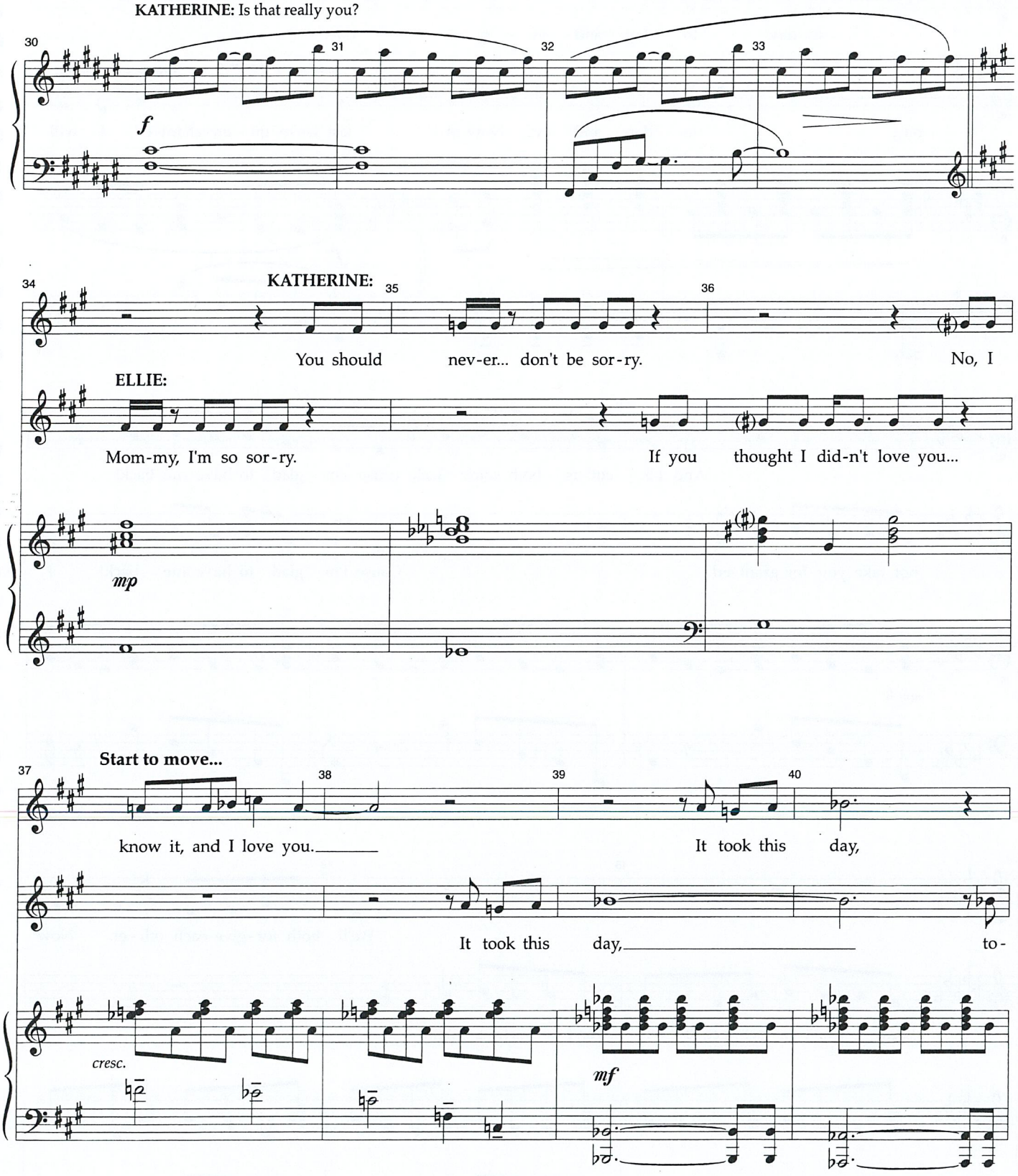
Because you love me. And I love you.

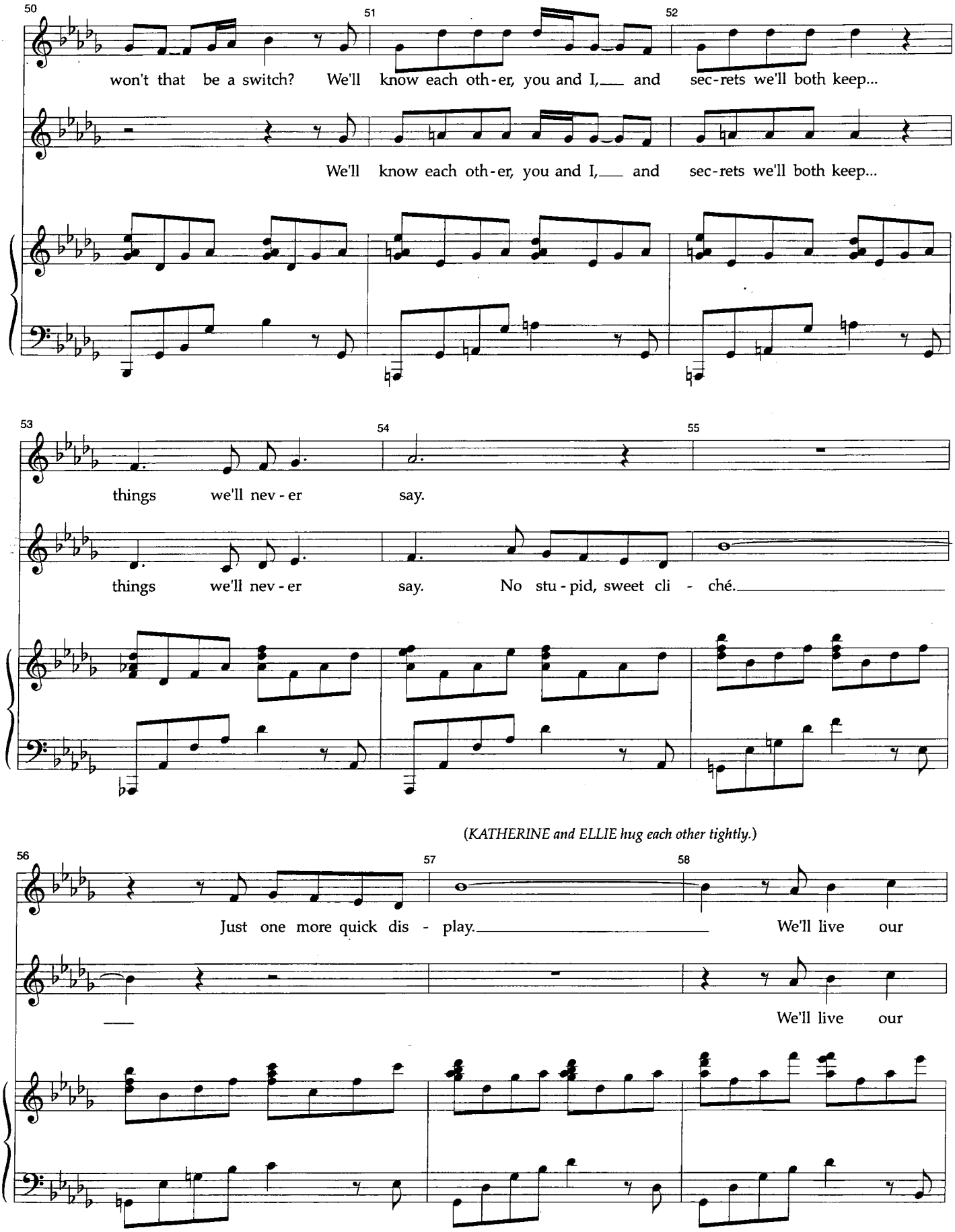



**[SEGUE AS ONE]**

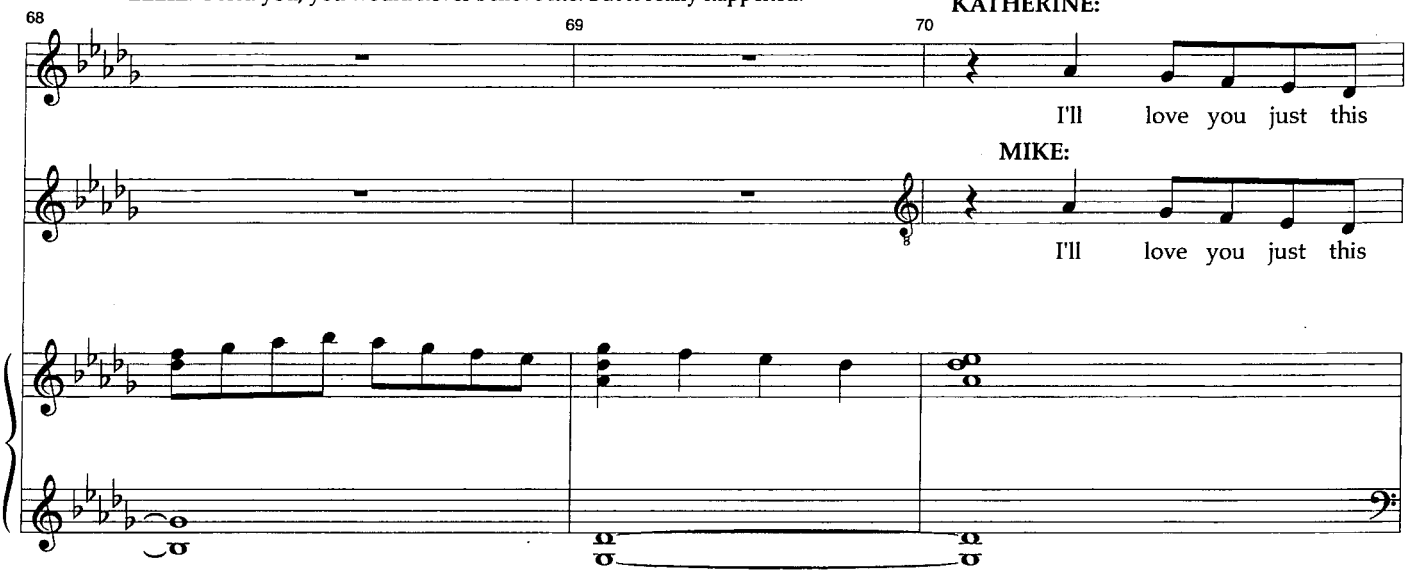

11
12
13
love your grouch-y glare. The way you dress and all your mess, I love them, through and through. What-
14
15
16
ev - er makes you hap - py, I want for you, I do. I'm
cresc. poco a poco
17
18
19
Faster
tel - ling you, it's true, 'cause dar-ling, I love you
fp
cresc. poco a poco

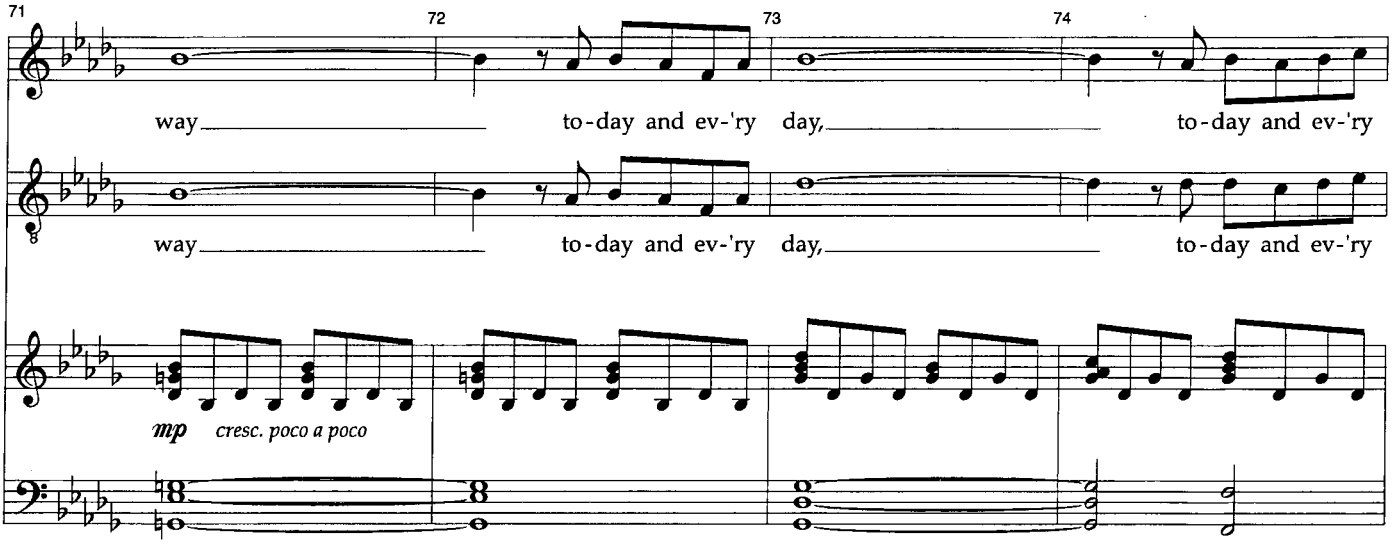
**KATHERINE:** Ellie?
**ELLIE:** Mom?
**KATHERINE:** Is that really you?



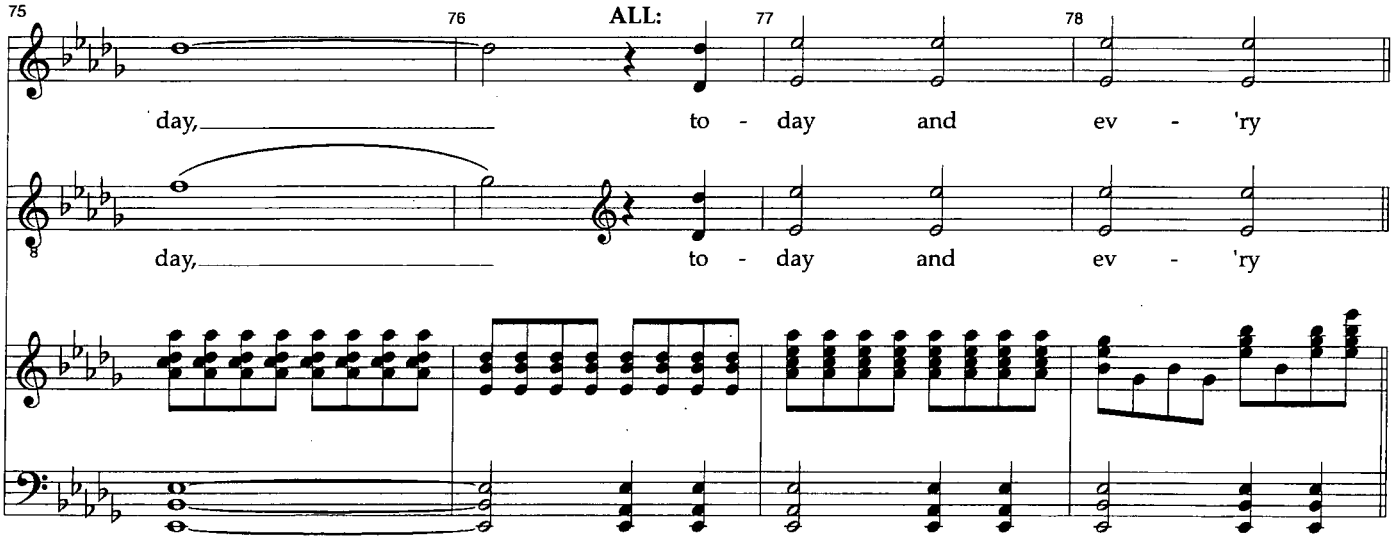

50
51
52
won't that be a switch? We'll know each oth-er, you and I,___ and sec-rets we'll both keep...
We'll know each oth-er, you and I,___ and sec-rets we'll both keep...
53
54
55
things we'll nev-er say.
things we'll nev-er say. No stu-pid, sweet cli - ché.
(KATHERINE and ELLIE hug each other tightly.)
56
57
58
Just one more quick dis - play. We'll live our
We'll live our

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



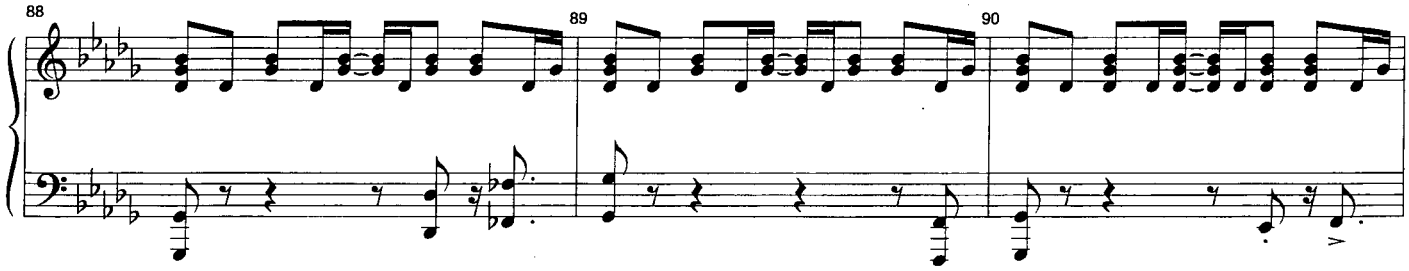




Molto rit.

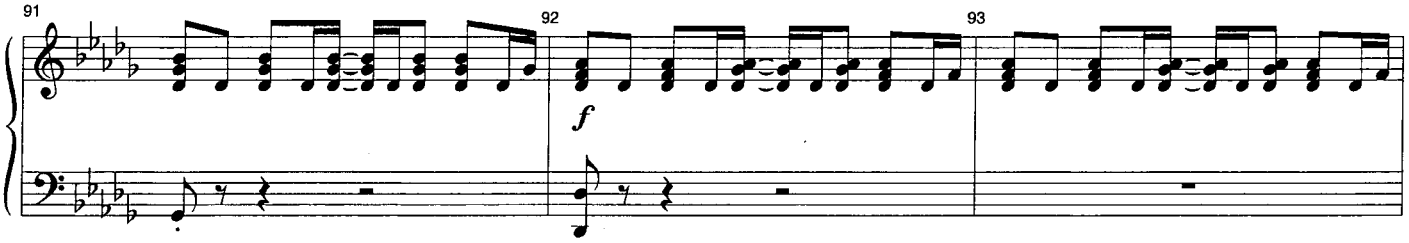


*(FLETCHER executes an impressive trick with a scarf.)*

**TORREY:** I got my license to practice couples therapy.

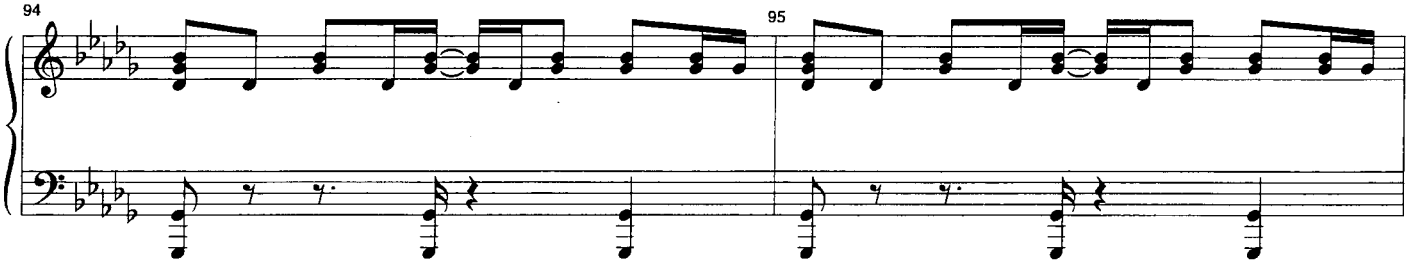



**SAVANNAH:** I'm going to Yale on a fast track Ph.D. program. Eat my dust!
*(The OTHERS step out to tell the audience their updates, overlapping initially and then devolving into simultaneous cacophony.)*



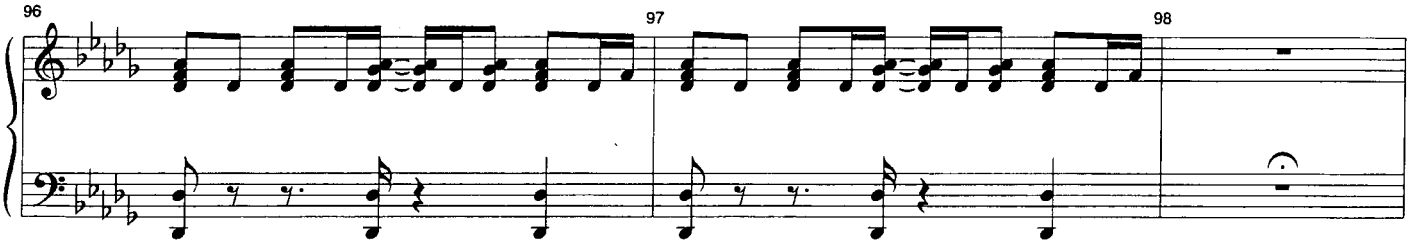

**KARL:** I went to Swedish camp and started a band; it's called Stargrave. It's part punk, part country-western swing—
**MONICA:** I went to computer camp and I met the love of my life. His hacking is so major it got him on the FBI's black list when he was eleven. He named a code after me–
**MINISTER:** 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–




**ELLIE:** Excuse me.
Excuse me! I'm the narrator! You guys!
Hel-lo!

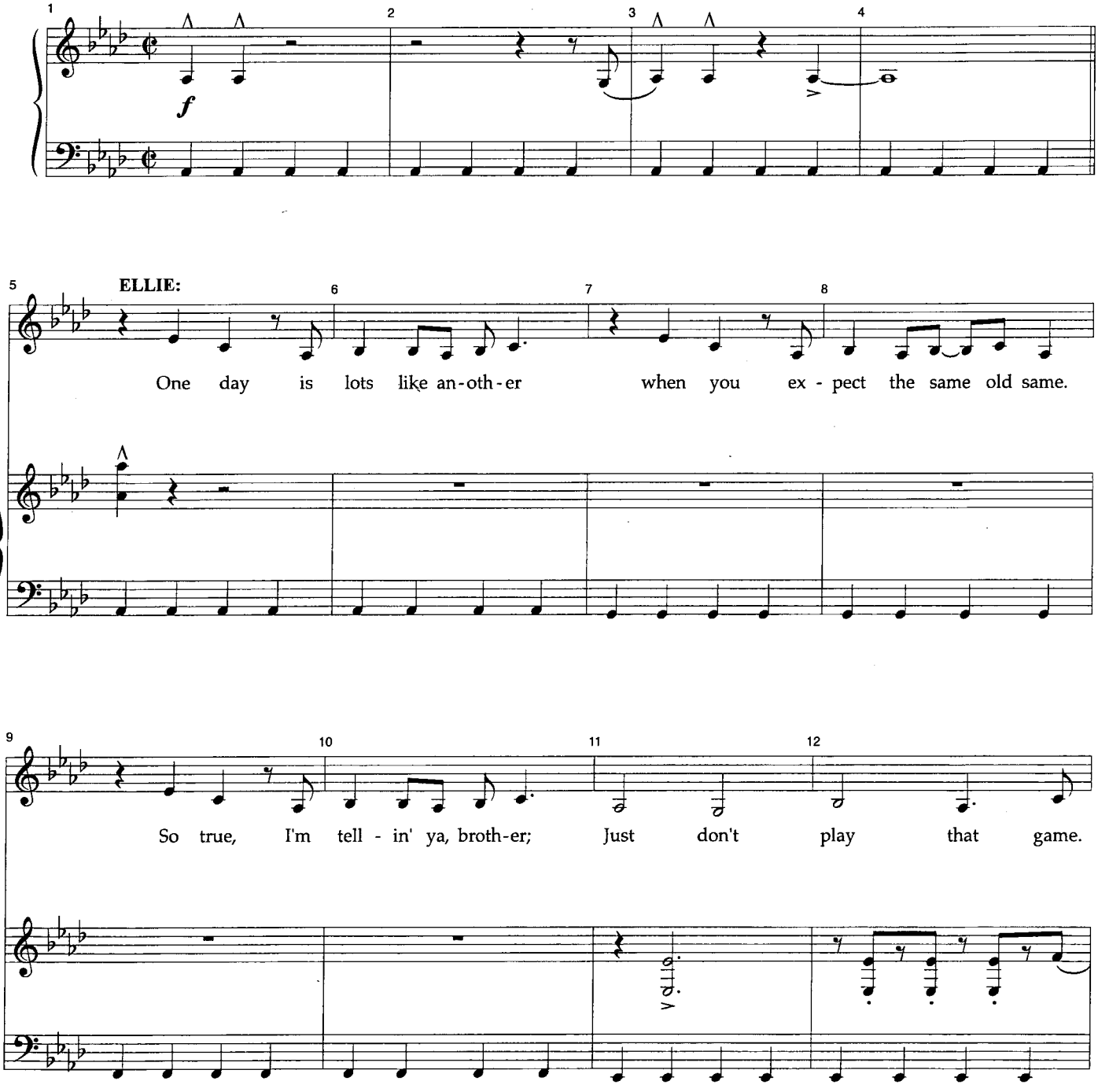
*(The OTHERS stop talking, a bit sheepish.)*
**ELLIE:** I got **this.**

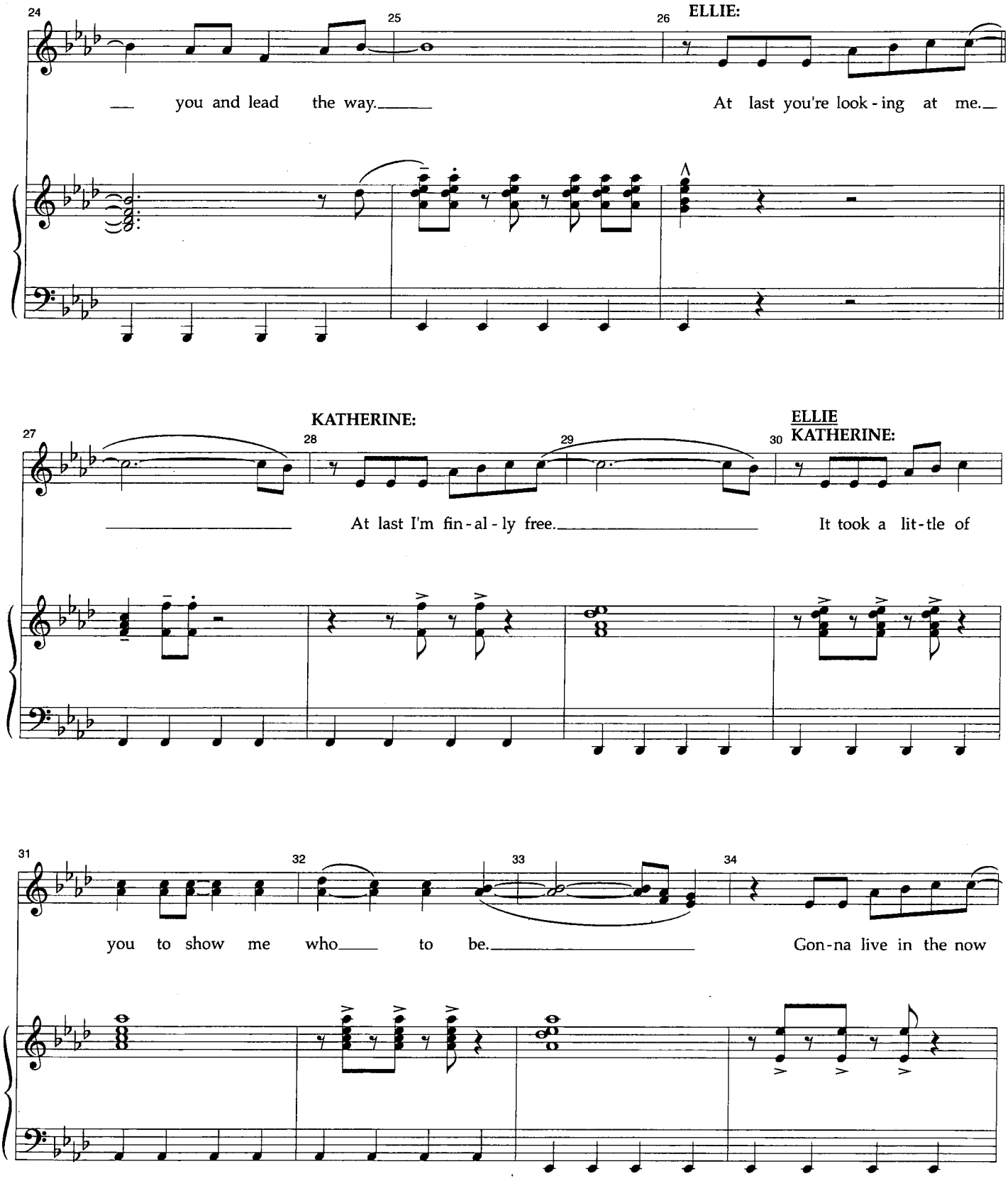


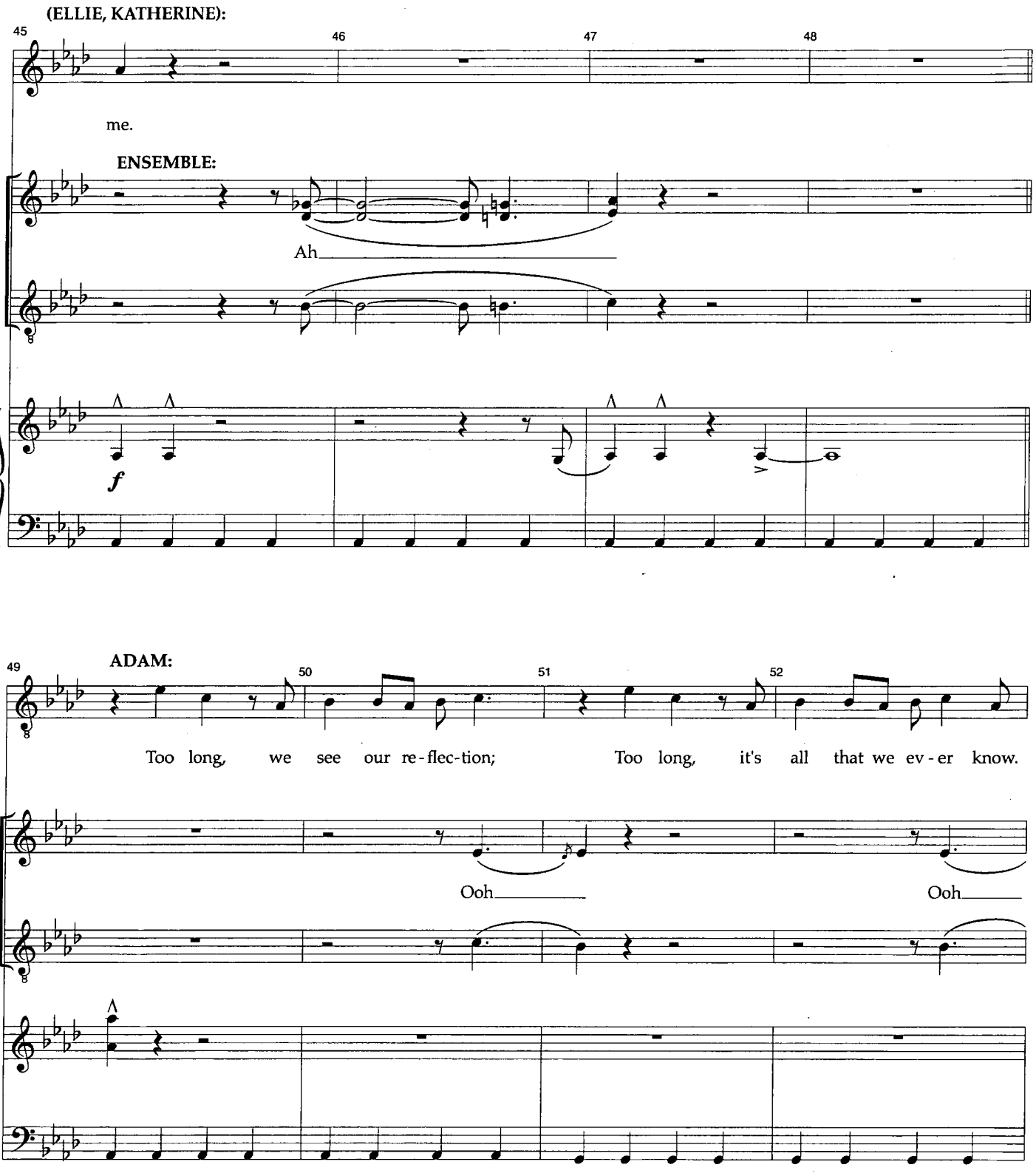
# *At Last It's Me*

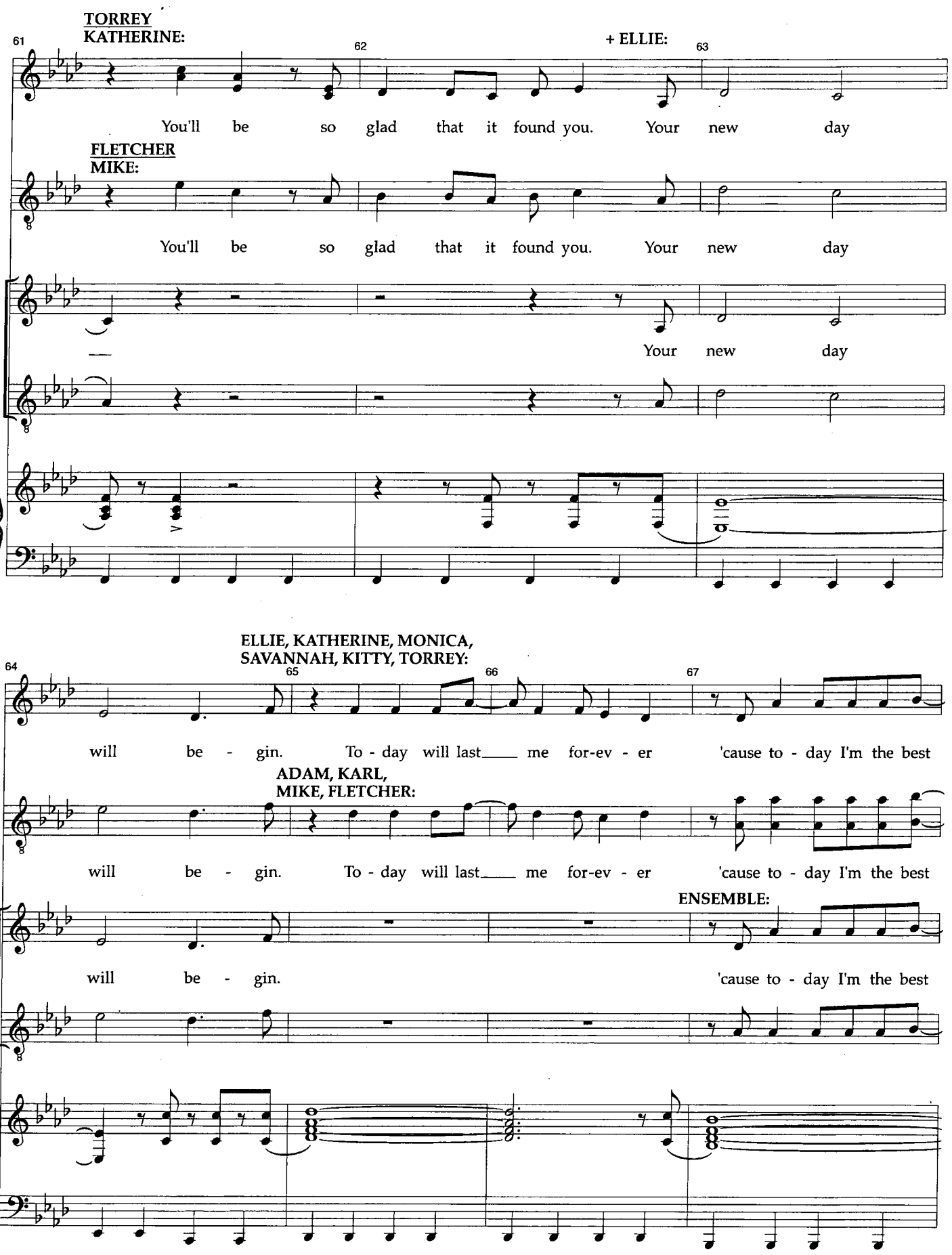
*CUE: Segue as one from* ***No. 37 "Today and Ev'ry Day Part 2"***

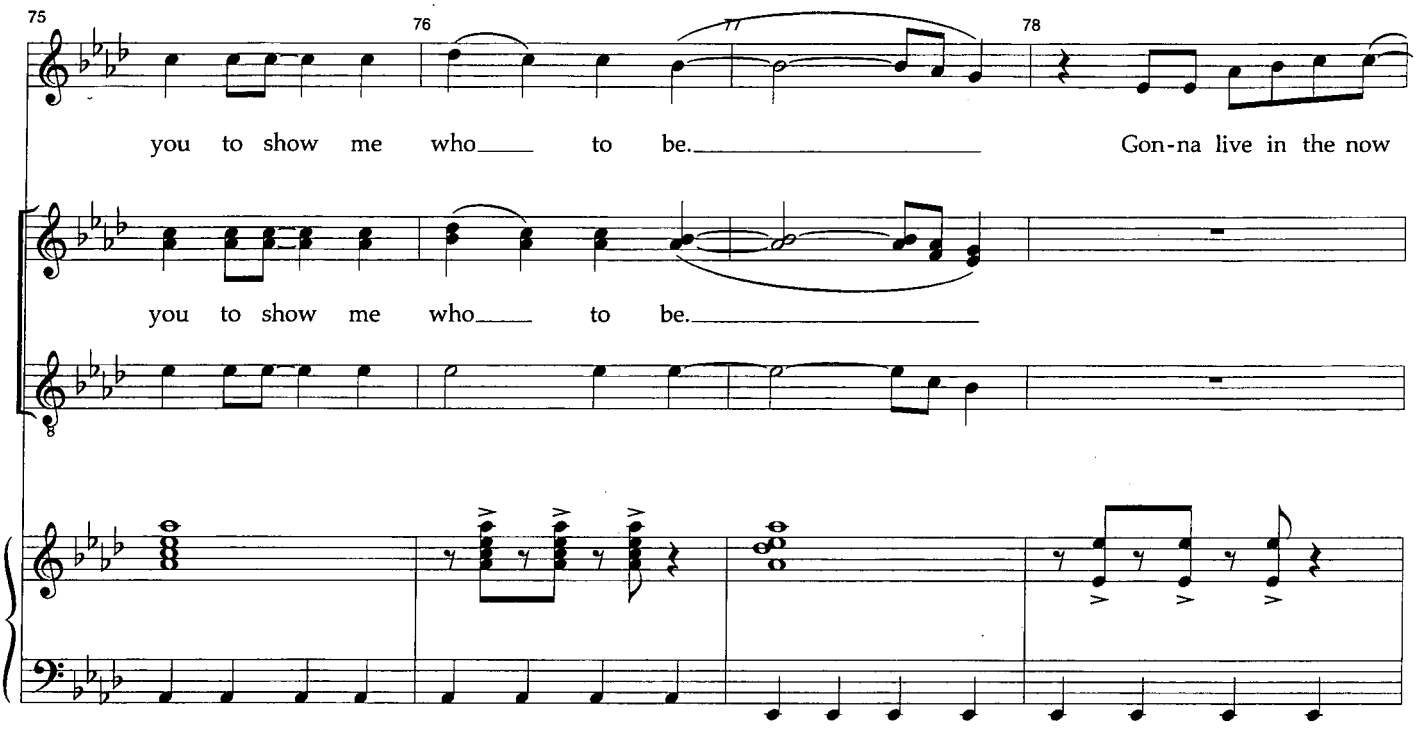
**Pop shuffle (♩ = 92)**

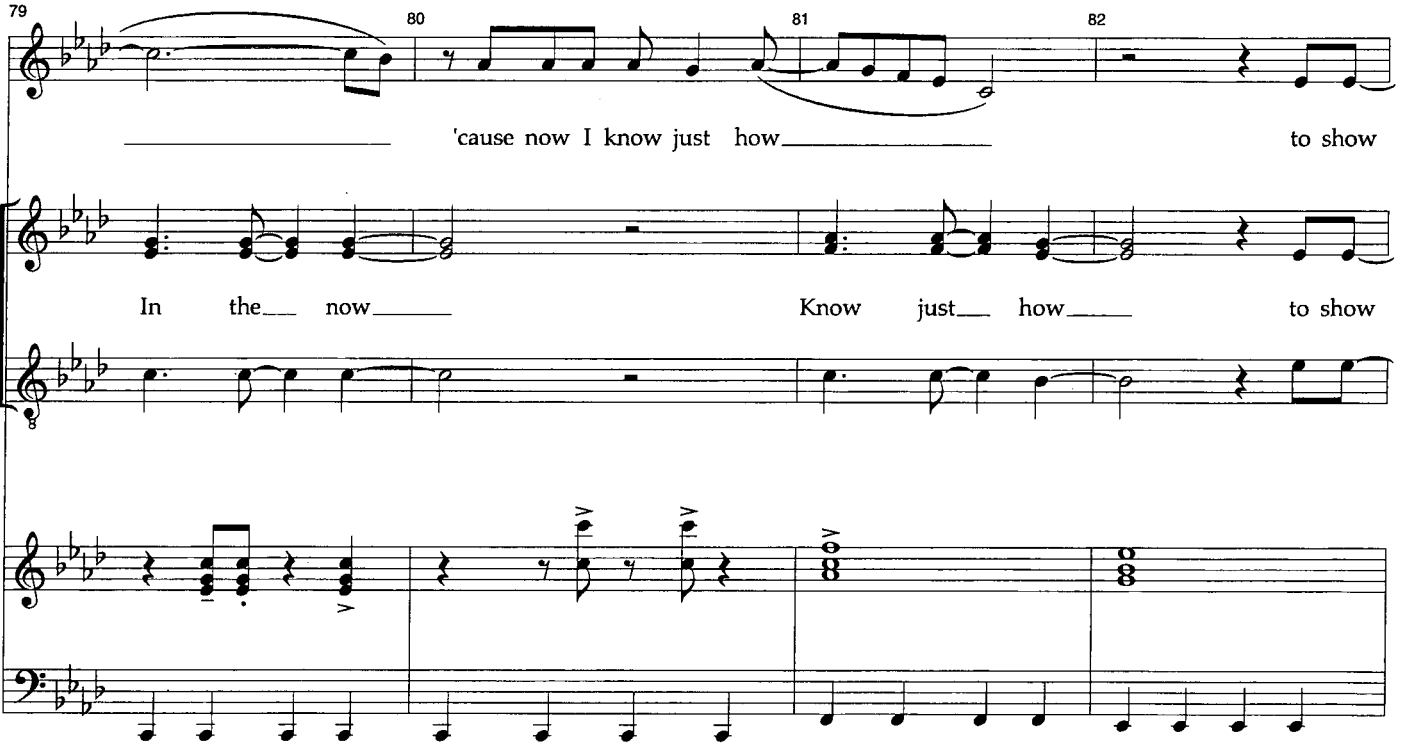


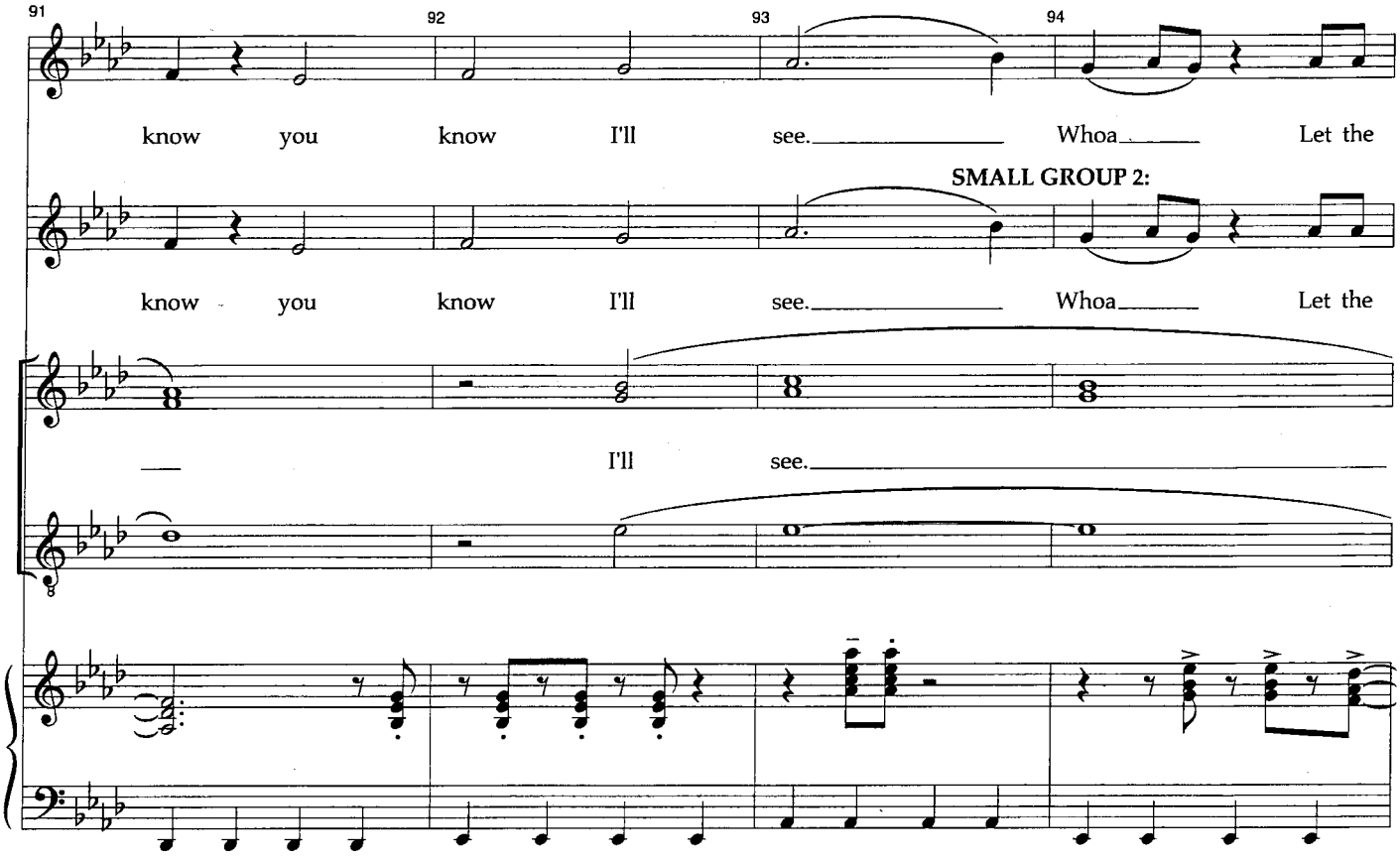

24
25
26
ELLIE:
you and lead the way.
At last you're look-ing at me.
27
28
29
30
KATHERINE:
At last I'm fin-al-ly free.
ELLIE
KATHERINE:
It took a lit-tle of
31
32
33
34
you to show me who to be.
Gon-na live in the now

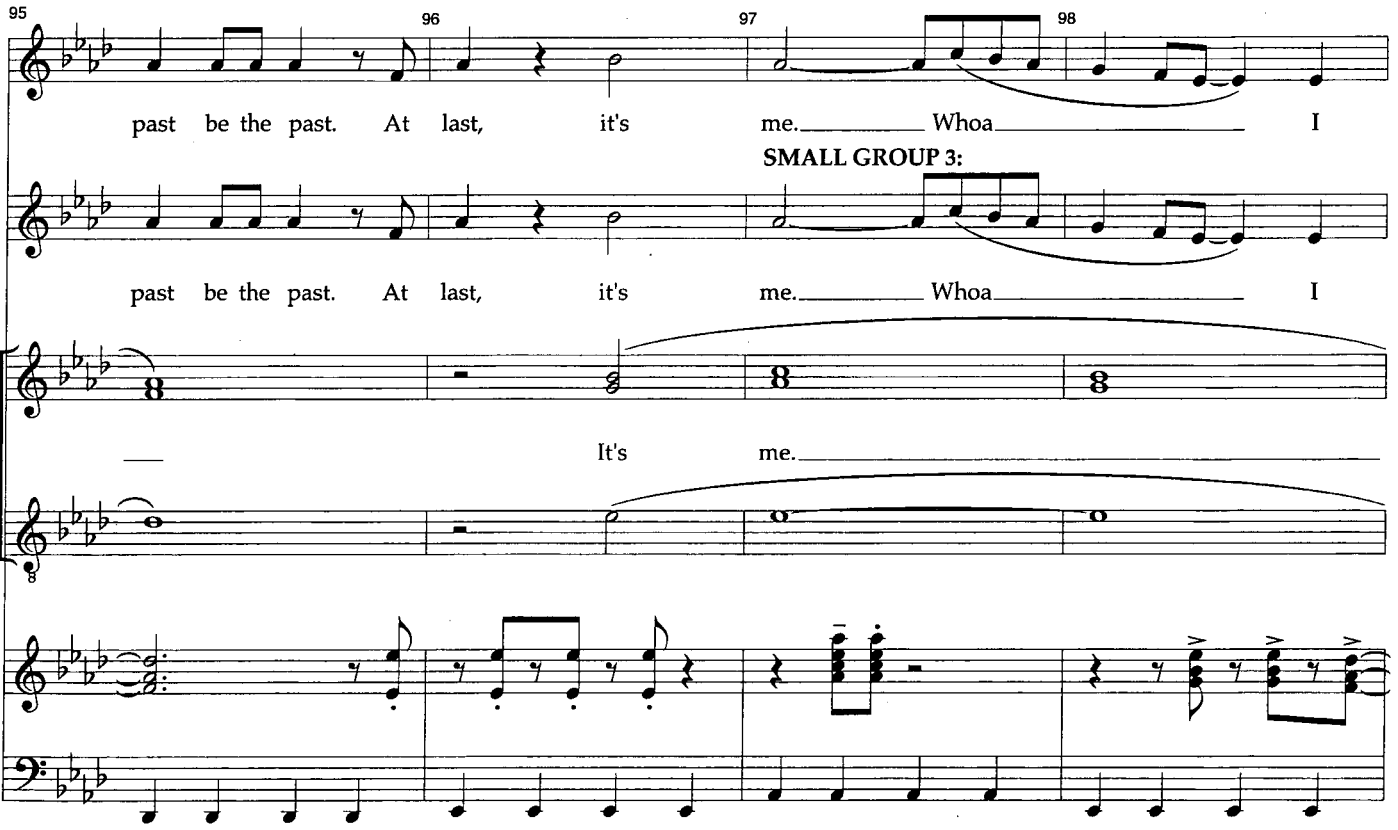

(ELLIE, KATHERINE):
45
46
47
48
me.
ENSEMBLE:
Ah
f
ADAM:
49
50
51
52
Too long, we see our re-flec-tion; Too long, it's all that we ev-er know.
Ooh
Ooh


TORREY
KATHERINE:
+ ELLIE:
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:
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:
will be - gin. 'cause to - day I'm the best


75
76
77
78
you to show me who to be. Gon-na live in the now
you to show me who to be.

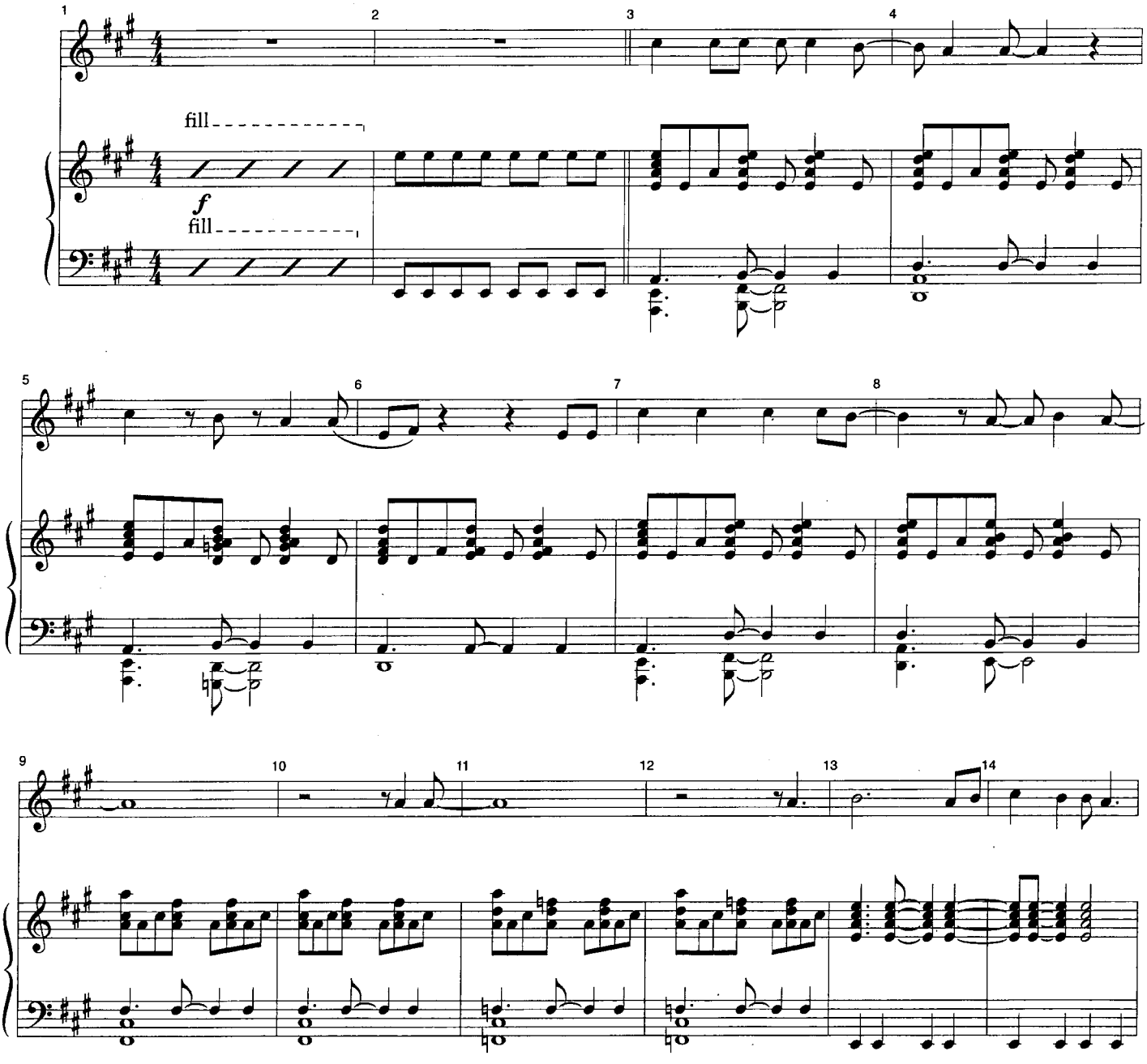

79
80
81
82
'cause now I know just how to show
In the now Know just how to show

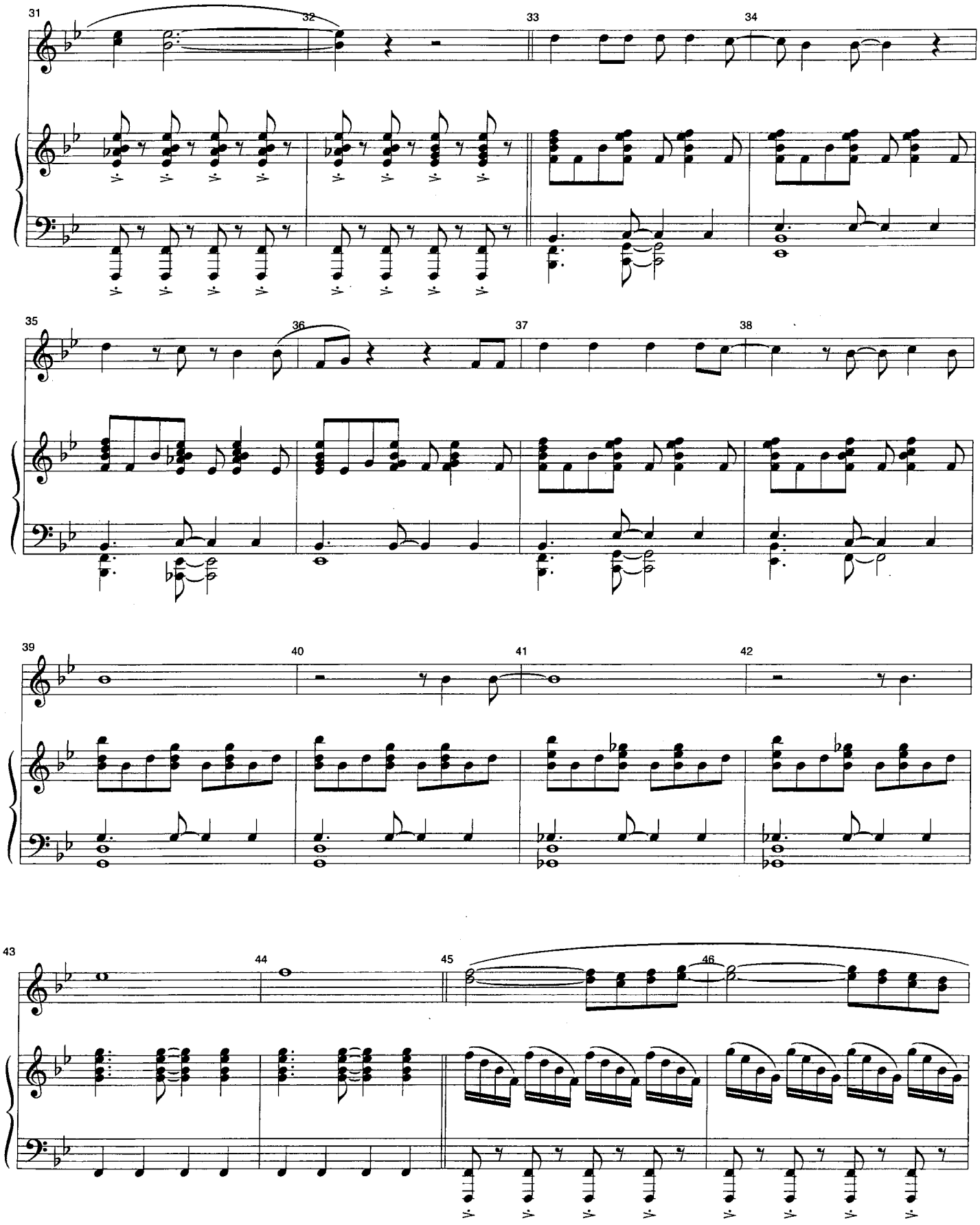

91
92
93
94
know you know I'll see. Whoa Let the
SMALL GROUP 2:
know you know I'll see. Whoa Let the
I'll see.


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 (♩ = 153)**




31
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39
40
41
42
43
44
45
46

**FREAKY FRIDAY**
**Music Credits and Copyrights**

Music by Tom Kitt
Lyrics by Brian Yorkey

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

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