

*Overture*

CUE: [Top of show]

6/15/12

Music: Alan Menken  
Arr.: M. Kosarin

Gently and simply

1 2 3 4

5 6 7 8

9 10

11 12 13 14

15 16 17 18

19 20 21 22

23 24 25 26

Musical score for measures 27 through 30. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is B-flat major (two flats). Measure 27: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 28: Treble staff has a half note followed by a whole note. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 29: Treble staff has a half note followed by a whole note. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 30: Treble staff has a half note followed by a whole note. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note.

Musical score for measures 31 through 34. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is B-flat major (two flats). Measure 31: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 32: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 33: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 34: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note.

Musical score for measures 35 through 38. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is B-flat major (two flats). Measure 35: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 36: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 37: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note. Measure 38: Treble staff has a whole rest. Bass staff has a half note followed by a whole note. Bass staff (continuation) has a half note followed by a whole note.

**SEGUE AS ONE**

*Prologue*  
*Santa Fe*

5/22/12

CUE [DIRECT SEGUE]

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

Winding down...

Pastorale, freely

JACK: Where you going? Morning bell ain't rung yet. Get back to sleep.

CRUTCHIE: I wanna beat the other fellas to the street. I don't want anyone should see; I ain't been walkin' so good. JACK: Quit gripin'. You know how many guys fake a limp for sympathy?

11 12 13 14 15

[JACK] That bum leg of yours is a gold mine.  
CRUTCHIE: Someone gets the idea I can't make it on my own,  
they'll lock me up in The Refuge for good. Be a pal, Jack. Help me down---

JACK: You wanna  
bust your other leg too?

Whoa!!!

16 17 18 19

CRUTCHIE: No. I wanna go down. JACK: You'll be down there soon enough. Take a moment to drink in my penthouse high above the stinkin' streets of New York.

20 21 22 23 >>

CRUTCHIE: You're crazy. JACK: Because I like a breath of fresh air? 'Cause I like seein' the sky and the stars---  
CRUTCHIE: You're seein' stars all right!

28 29 30 31 >>

JACK: Them streets down there sucked the life right outta my old man. Years of rotten jobs, stomped on by bosses.  
And when they finally broke him; they tossed him to the curb like yesterday's paper. Well, they ain't doin' that to me.

8 8 8 8

8 arco  
espri.



48 I ain't nev - er been there, I can see it clear as day.  
49  
50  
51 If you

52 want, I bet that you could see it, too.  
53  
54  
55 Close your

56 eyes.  
57 Come with me  
58 where it's clean and green and pret - ty,  
59 and they

60 went and made a ci - ty out - a clay.  
61  
62  
63 Why, the

64 min - ute that you get there folks - 'll walk right up and say, "Wel-come

65

66

67

68 home, son, wel-come home to San - ta Fe!"

69

70

71 Plant-in'

Harm.

72 crops, (still not loud) split-tin' rails,

73 swap-pin' tales a-round the fi - re, 'cept for

74

75

76 Sun - day, when you lie a - round all day.

77

78

79 Soon your

80 81 82 83

friends are more like fam - 'ly, and they's beg - ging you to stay! Ain't that

This block contains four staves of musical notation. The top staff is in G major, the middle staff is in C major, and the bottom staff is in F major. Measure 80 starts with a G major chord. Measure 81 begins with a C major chord. Measure 82 starts with an F major chord. Measure 83 starts with a G major chord. The lyrics are written below the staves.

84 85 86 87

neat? Liv - in's sweet in San - ta Fe. *mp*

This block contains four staves of musical notation. The top staff is in G major, the middle staff is in C major, and the bottom staff is in F major. Measure 84 starts with a G major chord. Measure 85 begins with a C major chord. Measure 86 starts with an F major chord. Measure 87 starts with a G major chord. The lyrics are written below the staves. Measure 87 includes a dynamic marking *mp*.

88 89 90 91

CRUTCHIE: You got folks there? JACK: Got no folks nowhere. You?

This block contains four staves of musical notation. The top staff is in G major, the middle staff is in C major, and the bottom staff is in F major. Measures 88-91 are mostly rests. The lyrics are written below the staves.

92 93 94 95

CRUTCHIE: I don't need folks. I got friends. JACK: How's about you come with me? No one worries about no gimp leg in Santa Fe.

This block contains four staves of musical notation. The top staff is in G major, the middle staff is in C major, and the bottom staff is in F major. Measures 92-95 are mostly rests. The lyrics are written below the staves.

92 93 94 95

CRUTCHIE: I don't need folks. I got friends. JACK: How's about you come with me? No one worries about no gimp leg in Santa Fe.

This block contains four staves of musical notation. The top staff is in G major, the middle staff is in C major, and the bottom staff is in F major. Measures 92-95 are mostly rests. The lyrics are written below the staves.

96 You just hop a palomino and ride in style. CRUTCHIE: Feature me; ridin' in style.

100 JACK: I bet a few months of clean air and you could toss that crutch for good. *poco rall.* San - ta

104 More broadly Crutchie Jack

108 beg no one to treat us fair and square. There's a

112 113 114 115 **Jack**

life that's worth the liv - in', and I'm gon - na do my share: Work the

116 117 118 **Jack Crutchie**

land, chase the sun! Swim the whole Rio Grande just for

**Crutchie**

119 120 121

fun! Watch me stand! Watch me run...

8 rit. 8

**Tempo 1°**

122 123 **Jack**

JACK: Hey— Don't you

*mp*

A musical score for a single melodic line. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a '127' measure number. It has a single note followed by a rest. The second staff starts with a '128' measure number and has a eighth-note followed by a sixteenth-note. The third staff starts with a '129' measure number and has a eighth-note followed by a sixteenth-note. Below the music, the lyrics 'way. Just hold on, kid, till that train makes San - ta' are written in a cursive font.

Musical score for 'JACK: Time for dreamin's done.' The score consists of a single staff with a treble clef and a key signature of one sharp. The tempo is marked as 130. The lyrics 'Fe.' are written below the staff. Measure 131 contains a single eighth note. Measure 132 contains a single eighth note. The lyrics '[BELLS]' are written in parentheses above the staff, and the line 'JACK: Time for dreamin's done.' is written below the staff.

A musical score for piano in 2/4 time. The key signature is A major (no sharps or flats). The first measure starts with a bass note followed by a treble note. The second measure starts with a bass note followed by a treble note. The third measure starts with a bass note followed by a treble note. The tempo is marked 'poco rit.' in all three measures. The dynamic is marked 'p' in the second and third measures. The piano keys are shown with black and white notes, and the stems indicate the direction of the notes.

♩=144 (Tempo of #2A)

133 134 135 136  
Hey! Specs, Racer, Henry, Albert, Elmer! Get a move on, boys. Them papes don't sell themselves.

Hey. Specs, Racer, Henry, Albert, Elmer. Get a move on, boys. These papes don't sell themselves.

*mf*

(drums)

## SEGUE AS ONE

*Prologue Playoff*

3/13/12

Music: Alan Menken  
Arr.: M. Kosarin

[DIRECT SEGUE]

With energy  $\text{♩}=144$ 

1 2 3 4

RACE: Hey, Albert, Elmer, Specs! You heard Jack. Get a move on.

5 6 7 8 9

Race

10 11 12 13

rit.

SEGUE AS ONE  
#3 Carrying the Banner m.7

**PIANO/VOCAL**

NEWSIES

JACK

NUNS

(KATHERINE,  
OSCAR, MORRIS,)**"Newsies"****3*****Carrying the Banner***

5/22/12

[DIRECT SEGUE]

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin/  
M. Hummel

(start m7)

**Albert**

Specs

gar! You'll steal a - nud - der. Hey, look, it's bath time at the zoo.

— I thought that I'd sur - prise my moth - er. If you can find her. Who asked

you? **ALBERT:** Papes ain't movin' like they used to. Think I need a new sellin' spot. From Bot - tle Got any ideas?

**With lots of energy**  $\text{♩}=152$

**Race**

**mp**

**v**

Finch

22 23 24 25

Al-ley to the har - bor, there's ea - sy pick-in's guar - an - teed. Try an - y

*mf*

26 27 28 29

bank-er, bum, or bar - ber. They al-most all knows how to read.

Jack

30 31 32 33

It's a crook - ed game — we're play - in', one we'll ne - ver lose,

*mf* but *marcato*

All Newsies

34 35 36 37 38

long as suck-ers don't — mind pay - in' just to get bad news! Ain't it a

*f*

39 fine life, — car - ry - ing the ban - ner through it all! 40 41 42 A might - y

43 fine life, — car - ry - ing the ban - ner tough and tall. 44 45 46 When that

47 bell rings, we goes where we wish - es. 48 49 We's as free as fish - es. Sure -

50 — beats wash - ing dish - es. What a fine life, — 51 52 Car - ry - ing the ban - ner home free

*sfp*

This musical score page contains five staves of music for a voice and piano. The vocal line starts at measure 39 with a melodic line and lyrics 'fine life, — car - ry - ing the ban - ner through it all!'. The piano accompaniment consists of harmonic chords. Measures 40-42 continue the vocal line and piano chords. The vocal line resumes in measure 43 with 'fine life, — car - ry - ing the ban - ner tough and tall.', followed by measures 44-46. The vocal line continues in measure 47 with 'bell rings, we goes where we wish - es.', followed by measures 48-49. The vocal line concludes in measure 50 with '— beats wash - ing dish - es. What a fine life, —', followed by measures 51-52. The piano accompaniment includes dynamic markings such as *sfp* (soft forte) and *sffz* (soft forte with a sharp accent).

53 54 55 56

all! ROMEON: Well, hello, hello, hello beautiful. JACK: Step back, Romeo. Nothin' what

*mp* *o* *o* *o*

57 58 59 60

concerns you here. Morning, Miss. Can I interest you in the latest news? KATHERINE: The paper isn't out yet. JACK: I'd be delighted to bring it to you personally.

*b* *o* *o* *o*

61 62 63 64

KATHERINE: I've got a headline for you: Cheeky boy gets nothing for his troubles.

*o* *o* *o* *o*

65 66 67 68

ROMEON: Back to the bench, slugger. You struck out. JACK: I'm crushed.

*Tbn* *wah* *wah wah* *wah*

69 70 71 72

FINCH: Hey, Crutchie. What's your leg say? Gonna rain? CRUTCHIE: No rain. Partly cloudy. Clear by evening.

A tempo

73 74 75 [VAMP] 76

Crutchie

FINCH: They oughta bottle this guy. RACE: And the limp sells fifty papers a week all by itself. CRUTCHIE: I don't need the limp to sell papes. I got personality. It takes a

77 78 79

smile that spreads like but - ter, the kind what turns a la - dy's head.

mf

Race

80 81 82

Finch

It takes an or-phan with a stu - ter... Who's al - so

**Albert** 83 blind...      **Elmer** 84 And mute...      **Jack, Cru, Butt, Snip** 85 And dead!

Sum-mer stinks\_ and win -

**Cru, Butt  
Jack, Snip, Tom**

86 - ter's freez-in'      87 when you works out - doors.      88 Start out sweat - in', end -

**Cru, Mush, Al, Rom, Spec, Butt, Jo, Ike  
Jack, Race, Tom, Fin, Hen, Elm, Mike, Snip**

90 — up sneez - in'.      91 In be - tween, it pours!      92 93 Still, it's a

**Jack, Cru, Race  
Mike, Hen, Fin, Spec  
Jo, Tom [Mark]**

*f*

**[Hopscotch]**

94 95 96 97

fine life, — car - ry-ing the ban-ner with me chums. A bunch o'

**Mush, Rom, Butt, Snip, Elm  
Al, Ike [Nick, Kev, Stu, Brady]**

Still, it's a fine life — car - ry-ing the ban-ner with me

**Finch**

98 99 100 101

big shots, toss - in' out a free-bie to the bums. Hey! What's the

chums. A bunch o' big shots, toss - in' out a free-bie...

## All Newsies

102 . . . 103 . . . 104 . . . 105 . . .

hold up? - Wait - in' makes me ant-sy. I — likes liv-in' chanc-ey, Har - lem to De-lanc-ey, what a

Cru, Mush, Al, Rom,  
Spec, Butt, Jo, Ike [Mark]  
Jack, Race, Tom, Fin, Hen, Elm  
Mike, Snip[Nick, Kev, Stu, Brady]

106 . . . 107 . . .

fine life, — Car - ry - ing the ban - ner through the...

Nuns: Laurie, Julie  
Capathia

108 . . . 109 . . . 110 . . . 111 . . .

Bless - ed chil - dren, —

112      113      114      115

Though you wan - der      lost      and de - praved,

*sim.*

116      117      118      119

Je - sus      loves      you.

120      121

You shall      be

122      123

saved.

*Ped.*

**ELMER:** Thanks for the grub, sistuh.

>>

**Nuns**

130 131 132 133 134

Bless - ed chil - dren,  
**Elmer** **Henry**

Just gim-me half a cup. Some-thing to wake me up.

**Race**

Cur - dled cof - fee, con - crete

+HH on off-beats

*Red.* *Red.* *sim.*

(Nuns)

135 136 137 138

Ah

Mush

Romeo

Tommy Boy

Pa-pers is all I got.

I got-ta find an an - gle.

It's get-tin' bad out there.

dough - nuts      sprin - kled with mold,

home - made

3

Detailed description: The musical score consists of four staves. The top staff (soprano) has lyrics 'Ah' and 'Mush'. The second staff (alto) has lyrics 'I got-ta find an an - gle.' and 'It's get-tin' bad out there.'. The third staff (tenor) has lyrics 'dough - nuts' and 'sprin - kled with mold,' with a bracket above 'sprin - kled' indicating a three-measure span. The bottom staff (bass) has lyrics 'home - made'. Measure numbers 135, 136, 137, and 138 are placed above the staves. A circled '3' is positioned above the tenor staff.

(Nuns) 139 Je - sus loves you.

**Jo Jo** 140 Jack says to change my spot.

**Specs** 141 It's eight - y - eight de - grees. Wish I could catch a breeze.

**Sniper**

(Race) 142 bis - cuits,

143 Ah **Finch** May - be it's worth a shot. If **Jack**

**Buttons** All I can catch is fleas.

just two years

144

I hate the head-line, I'll make up a head-line And I'll say an - y - thing I have -

145

old.

146

**Jack + Crutchie**

**mf**

147

ta. 'Cause at two for a pen - ny, If I take too man - y, Wie - sel

148

149

**Jack, Crutchie  
Race, Romeo**

150

just makes me eat 'em af - ta'. Got a

151

**Jack, Cru, Jo, Rom,  
Al, Ike [Mark]  
Butt, Spec, Mush, Fin  
Tom [Nick, Kev]**

The musical score consists of three staves of music. The top staff is for the vocal line, with lyrics appearing below the notes. The middle staff is for the piano, with dynamics like 'mf' indicated. The bottom staff is for the bassoon. The score is divided into sections by character boxes: 'Jack + Crutchie' (measures 144-146), 'Jack, Crutchie Race, Romeo' (measures 147-149), and 'Jack, Cru, Jo, Rom, Al, Ike [Mark] Butt, Spec, Mush, Fin Tom [Nick, Kev]' (measures 150-151). Measure numbers 144, 145, 146, 147, 148, 149, 150, and 151 are placed above the staves. The lyrics are: 'I hate the head-line, I'll make up a head-line And I'll say an - y - thing I have -' (measures 144-146), 'old.' (measure 145), 'ta. 'Cause at two for a pen - ny, If I take too man - y, Wie - sel' (measures 147-149), 'just makes me eat 'em af - ta'. Got a' (measures 150-151). The piano part includes a dynamic marking 'mf' in measure 146. The bassoon part consists of sustained notes in measures 144-146 and 148-151.

feel - ing 'bout the head - line! I \_\_\_\_\_ smells me a head - line? Papes—

**Hen, Elm, Snip, Mike, Race [Brady, Stu]**

I do, too! \_\_\_\_\_ So it must be true!—

— are gon - na sell like we was 155 giv - en 'em a - way! Bet - cha

—

What a switch!—

156

din - ner it's a doo - zy 'bout a pis - tol pack - ing floo - zy who knows

157

Soon we'll all be rich. Don't know a bet - ter

158

how to make a news - ie's day! \_\_\_\_\_

159

You wan - na

way to make a news - ie's day! \_\_\_\_\_

All Newsies

160

move the next e - di - tion? \_\_\_\_\_

161

Give us a earth-quake or a war. \_\_\_\_\_

A7

f

163 **Elmer** 164 165 **All Newsies (half yelled)**

How 'bout a crook-ed pol - i - ti - cian? Ya nit - wit,

G7 E7 A

166 167. that ain't news no more!

f ff

168 169 170 171. *mp* Up-town to Grand Cen - tral Sta - tion, down to Cit - y Hall, —

*sub. mp*

Cru, Mush, Al, Rom,  
Spec, Butt, Jo, Ike [Mark]  
Jack, Race, Tom, Fin, Hen, Elm  
Mike, Snip[Nick, Kev, Stu, Brady]

Jack, Butt, Spec, Mush  
Tom, Fin [Nick, Kev]

172 

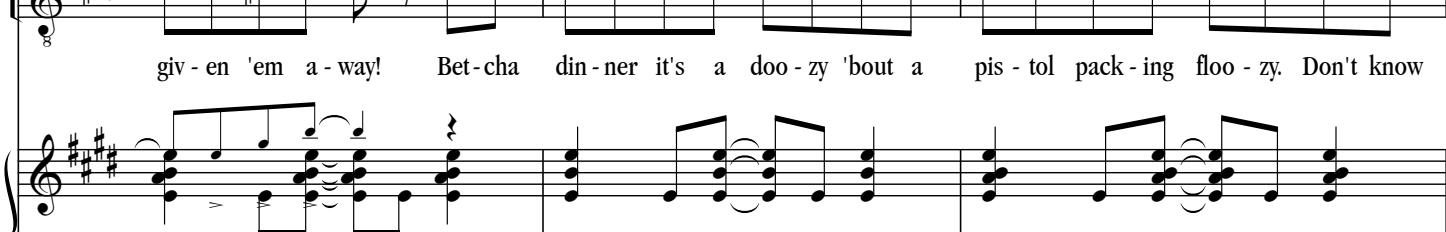
*mf* We im - proves our cir - cu - la - tion, walk-in' till we fall! \_\_\_\_\_ But we'll be

177 

out there, car - ry - ing the ban - ner man to man.

180 

We're al - ways out there, soak - in' ev - 'ry suck - er that we

183 

giv - en 'em a - way! Bet - cha din - ner it's a doo - zy 'bout a pis - tol pack - ing floo - zy. Don't know

186 

183 can. 184 Here's the head - line: News -  
a - ny bet - ter way to make a news-ie's day! I was stak - in' out the cir - cus, and then  
186 - ies on a mis-sion! Kill the com-pe - ti - tion! Sell the next e - di - tion! We'll be  
some-one said that Co - ney's real-ly hot, but when I got there, there was Spot with all his cro-nies. Heck, I'm

This block contains the first three staves of the musical score. Staff 1 (Treble) starts with a single note at measure 183, followed by a rest at 184, and then a rhythmic pattern at 185. Staff 2 (Treble) begins at 184 with a rhythmic pattern. Staff 3 (Bass) begins at 184 with a rhythmic pattern. Measures 186, 187, and 188 are shown in staff 1, with lyrics for each. Measures 189, 190, and 191 are shown in staff 2, with lyrics for each. Measures 192, 193, and 194 are shown in staff 3, with lyrics for each. The music is in 5/4 time, with a key signature of four sharps. The vocal line is supported by a harmonic bass line in the bass staff.

189

out there, car - ry - ing the ban - ner! See us

gon - na take what lit - tle dough I got and play the po - nies! We at

190

191

out there, car - ry - ing the ban - ner! Al - ways

least de - serves a head - line for the ho - urs that they work us. Jeez, I

192

Measure 189: Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Measure 190: Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Measure 191: Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Measure 192: Treble staff has eighth-note patterns. Bass staff has eighth-note chords.

193

out there, — car - ry - ing the ban - ner!

bet if I just stayed a lit - tle long - er at the cir - cus..

195

**FINCH:** Hey, look! They're puttin' up the headline.  
**SPECS:** I hope it's really bloody. With a nice clear picture.

197

197A

198

198A

[Animation of Snyder writing headline on chalkboard]

*mp*

199

199A

200

**ELMER:** The Trolley Strike?

**Rubato**

201 202

[ELMER] Not again!    RACE: Three weeks of the same story.

**FINCH:** They're killin' us with that snoozer. **MORRIS:** Make way. Step aside.

**RACE:** Dear me, what is that unpleasant aroma? I fear the sewer may have backed up during the night.

203 204 205 206

**CRUTCHIE:** Or could it be— **ALL NEWSIES:** —the Delancey brothers.

**FINCH:** Hey, Oscar, word on the street says you and your brother took money to beat up striking trolley workers.

207 208 209 210

**OSCAR:** So? It's honest work. **ALBERT:** But crackin' heads of defenseless workers --

**OSCAR:** I take care of the guy who takes care of me.

211 212 213 214

**RACE:** Ain't your father one of the strikers? **OSCAR:** Guess he didn't take care of me! **MORRIS:** You want

some of that too? Ya lousy crip! **JACK:** Now, that's not nice, Morris.

215 216 217 218

**RACE:** Five to one Jack skunks 'em!

**JACK:** One unfortunate day, you might find you got a bum gam of your own.

How'd you like us pickin' on you? Maybe we should find out. [*distribution bells*]

219

*p*

>>

All Newsies:  
 Cru, Mush, Al, Rom  
 Spec, Butt, Jo [Laur, Julie, Mark]  
 Race, Tom, Fin, Hen, Elm,  
 Snip [Nick, Kev, Stu, Brady]

224 *A tempo*

225

226

227

OSCAR: Wait 'til I get my hands on you. JACK: Ya gotta catch me first. We'll all be

*f*

228

229

230

231

out there, car - ry-ing the ban-ner man to man! We're al-ways

*ff*

232: out there, soak - in' ev-ry suck-er that we can.

233: Here's the head-

234: line:— News - ies on a miss - ion! Kill—— the com-pe - ti - tion! Sell—

235: the next e - di - tion! We'll be out there, car - ry - ing the ban - ner! See us

236: 237: 238: 239: 240: 241:

242 . . . 243 . . . 244 . . . 245 . . .

out there, car - ry - ing the ban - ner! Al - ways out there, car - ry - ing the ban - ner!

mf

246 247 248

**Jack, Butt, Specs, Mush**  
Tom Boy, Fin [Kev, Nick]

**Cru, JoJo, Rom**  
Al [Mark, Laur, Julie]

Race, Hen, Elm  
Snip [Stu, Brady]

Ah Ah Go! Go!

Ah Go!

fffz

*Carrying the Banner - Tag*

3/13/12

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

WARN: [Jack and Les spit and shake]

[DAVEY]: That's just disgusting.

CUE [JACK]: It's just business. Newsies, hit the streets.All Newsies:  
Cru, Les, Mush, Al,  
Rom, Spec, Butt, Jo  
Jack, Dav, Race, Tom,  
Fin, Hen Elm, Snip

1 **A tempo**

(JACK) The sun is up, the headline stinks, and this kid ain't gettin' any younger! We'll all be

mf ff

5 out there, car - ry-ing the ban-ner man to man! We're al-ways

+Mike/Ike

9 out there, soak - in' ev 'ry suck-er that we can. 10 11 12 13 14 15 16 17 18

Here's the head-  
line: News - ies on a miss - ion! Kill the com - pe - ti - tion! Sell -  
the next e - di - tion! We'll be out there, car - ry - ing the ban - ner! See us

18

14

15

16

17

18

19 out there, car - ry - ing the ban - ner! Al - ways out there, car - ry - ing the ban - ner!

20

21

22

23

24 Ah

25 Ah

26 Go! Go!

Jack, Dav, Butt, Spec,  
Mush, Tom, Fin

Cru, Les, Jo,  
Rom, Al, Ike

Race, Hen, Elm,  
Snip, Mike

mf

ffz

ah

Go!

v.

This musical score page contains two staves. The top staff is for the piano/vocal part, featuring a treble clef, a bass clef, and a bass staff. The bottom staff is for the piano. The score includes lyrics for the vocal part, with specific names in boxes: 'Jack, Dav, Butt, Spec, Mush, Tom, Fin' and 'Cru, Les, Jo, Rom, Al, Ike'. The vocal part includes dynamic markings 'mf' and 'ffz'. The piano part includes dynamic markings 'ah' and 'Go!'. Measure numbers 19 through 26 are indicated. The vocal part begins with a melodic line, followed by a piano section with sustained chords. The vocal part then continues with a melodic line, followed by another piano section with sustained chords. The vocal part concludes with a melodic line, followed by a piano section with sustained chords.

PULITZER  
SEITZ  
BUNSEN  
HANNAH

4

# The Bottom Line

6/19/12

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

**WARN [HANNAH]:** He's now the Governor.

**[PULITZER]** How can I influence an election if no one is reading my opinion?  
Which brings us back to the problem at hand: We need to sell more papers.

**CUE [PUL]:** And the way to do this is--?

Breezy lite swing ( $\text{♩} = 140$ )

SEITZ: Big photos attract readers. PUL: And bill collectors. Do you know what big photos cost?  
(swung 8ths throughout)

SEITZ: But if we can't attract readers with pictures or headlines. PUL: There's an answer right before your eyes.

A tempo

4

Gentlemen, you're not thinking this through.  
Closed hat

Gentlemen, you're not thinking this through.  
Closed hat

**Pul**

5 6 7 8

Nun - zi - o knows when he's cut-ting my hair: trim a bit here, and then trim a bit there. Just a

9 10 11 12

mo - dest ad - just - ment can fat - ten the bot-tom line.

**BUNSEN:** What if we cut back personnel?

13 14 15 16

**PUL:** We're at war, Mr Bunsen. You don't cut troops when you're heading into battle.

**SEITZ:** How about a few salary trims?

17 18 19 20

**PUL:** Beginning with yours? Nothing would please me more. But then I'd risk losing my best people to Hearst.

**BUNSEN:** We could lower the price of the paper. **PUL:** Bankrupting me even faster,

1 Our goal is to sell more papers.  
22 Gentlemen, think it through.  
>

23 Shaving is trick - y, the ra - zor should float.  
24 25 Shave me too close, and you

26 3 may cut my throat. It's the simplest so - lu - tions that bol - ster the bot - tom line.  
27 28

29 30

The musical score consists of five staves of music. The top staff is a treble clef vocal line. The second staff is a bass clef vocal line. The third staff is a treble clef piano line with dynamics (mf) and a bass clef line below it. The fourth staff is a treble clef piano line with a bass clef line below it. The fifth staff is a bass clef piano line. The music is in 6/8 time. The vocal parts have lyrics. The piano parts provide harmonic support with various chords and bass lines. Measure numbers 1, 22, 23, 24, 25, 26, 27, 28, 29, and 30 are indicated above the staves.

31 32 33 34

BUNSEN: But how does that help us sell more papers?  
HANNAH: We don't sell papers, silly. Newsies sell papers. PUL: Exactly, silly. Newsies sell papers.

35 36 37 38

Now how do we get them to sell more papers? BUNSEN: I've got it! Right now we charge the Newsies

39 40 41 42

fifty cents for a hundred papers. PUL: Yes---  
BUNSEN: But if we raised their price to sixty cents per hundred--- PUL: You're getting warmer--  
SEITZ: A mere tenth of a penny per paper.

43 44 45 46

BUNSEN: Every single newsie will have to sell ten more papers just to earn the same as always.

48

PUL: My thoughts exactly. It's genius. HANNAH: It's going to be awfully rough on those children. [cut]

rit. (8) (8)

49 (8) 50 A tempo 51

PUL: But they will be learning a real life lesson in economics. I couldn't offer them a better education if they were my own.

Pul 52 53 54 55 3 3

Give me a weekend I'll train—'em to be— like an ar-my that's march-ing to war.

mf 3 3

56 57

Proud of them - selves— and so grate - ful to me,— they'll be

Musical score for "The Bottom Line" from "Newsies". The score consists of three staves: Treble, Bass, and a lower Bass (Double Bass). The key signature is A major (two sharps). The tempo is 6/19/12 r2. The vocal line is as follows:

beg - ging to pay—— 3 ev - en more. When there's  
dirt on our shoes, boys, for God's sake, re - lax!— Why throw them out?— All we  
need is some wax.— List - en well to these bar - ber - shop les -

The piano accompaniment features chords and bass line. Measure 58 starts with a piano introduction. Measure 59 begins with a piano bass line. Measure 60 starts with a piano bass line. Measure 61 starts with a piano bass line. Measure 62 starts with a piano bass line. Measure 63 starts with a piano bass line. Measure 64 starts with a piano bass line.

65 3 66 67

sons, for they'll see you through.

Hannah

When you're  
Seitz  
Buns

When you're

68 69 70

stuck in the muck, you'll be fine.

You'll er - ase an - y trace of de-cline.

stuck in the muck, you'll be fine.

You'll er - ase an - y trace of de-cline.

*f*



80 cents, gents, that's the bot - tom

81

82 line!

83

84

85

Ev- 'ry new out - come is in-come for you! Thanks to that bot - tom line!

Ev- 'ry new out - come is in-come for you! Thanks to that bot - tom line!

*ff*

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of two sharps, and a tempo of 80. The lyrics "cents, gents, that's the bot - tom" are written below the notes. Measure 81 follows with a single note. The bottom staff is for the piano, featuring a treble clef, a key signature of two sharps, and a tempo of 80. Measures 82 and 83 show the piano playing eighth-note chords. Measures 84 and 85 show the piano playing eighth-note chords with a wavy line above the staff, indicating a sustained note. The lyrics "line!" are written below the piano staff. The score concludes with a dynamic marking "ff" (fortissimo) and a final piano part.

**APPLAUSE SEGUE**

PIANO/VOCAL

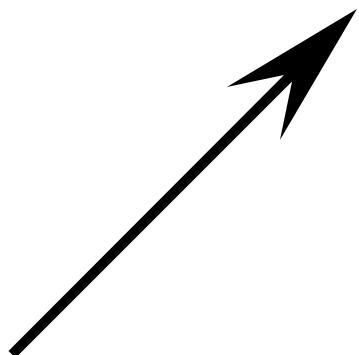
“Newsies”

**4A**

Alan Menken/  
Jack Feldman

# *Carrying the Banner*

2/27/12



# Carrying the Banner Reprise

Music: Alan Menken  
Lyric: Jack Feldman

[APPLAUSE SEGUE]

2/27/12

A tempo "Carrying the Banner"  $\text{♩}=152$ 

Jack, Newsies

1 2

3 4 5 6

7 8 9 10

Sun up to sun down, know in' where my cus-tom-ers 'll be, sun up to sun down, watch in' all the la-dies watch-in' me, Walked my

shoes off!— Got the dough to show it, pro - ba - bly I'll blow it, then—

— be - fore you know it we'll be out there, car - ry - ing the ban - ner!

**DAVEY:** Paper. Paper. Evenin' pape here. **JACK:** Sing 'em to sleep why dontcha?

*mp*

*poco rit.* — [fade on scene]

11 12 13 14 15 16 17 18 19 20

**PIANO/VOCAL**

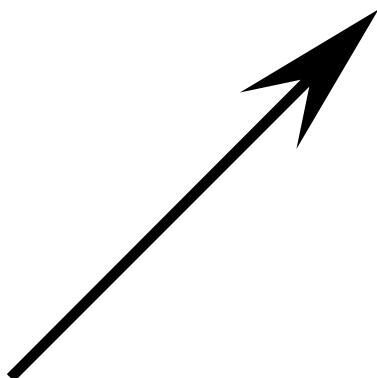
**“Newsies”**

**5**

**Alan Menken/  
Jack Feldman**

# ***Chase***

**3/11/12**



(SNYDER)  
(JACK)*Chase*

3/11/12

05

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin/  
M. Hummel**CUE [JACK]:** Thanks for the invite, but I just remembered  
I got plans with a fella. He's probably waiting on me right now.**[LES]:** Is that the guy you're meeting?**[SNYDER]:** Kelly!**[JACK]:** Run for it!**Intense and driving**  $\text{J}=160$ **SNYDER:** You -- Jack Kelly! Stop. Officer, grab him. Kelly!

Raggy saloon piano  $\text{♩} = 108$ 

(pno. solo)

**Jack:** Slow down. We lost 'em. **Davey:** Someone want to tell me why I'm running?  
I got no one chasing me. Who was that guy?

**Jack:** That was Snyder the Spider. A real sweetie. He runs a jail for underage kids called The Refuge.  
The more kids he locks up, the more money the city pays him.

[**Jack**] Problem is all the money goes straight into his own pocket. Do yourself a favor and stay clear of him and The Refuge.

**Medda:** Hey, you up there. Shoo! No kids allowed in the theater. **JACK:** Not even me, Miss Medda?

**MEDDA:** Jack Kelly, man of mystery. (*scene continues...*)

MEDDA

6

*That's Rich*

6/19/12

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: M. Kosarin/  
 M. Hummel

WARN [STAGE MANAGER] Miss Medda - You're on!  
 [MEDDA] Yeah? How'm I doin?

CUE [MEDDA]: Boys, lock the door and stay all night.  
 You're with Medda now.

**Medda**

1 (STAGE MANAGER) Ladies and gentlemen, please welcome the star of our show, Miss Medda Larkin! 2 8va --- 3 I'm

*fp* 4 F7 arp. 5 6

**Freely**

do - in' all right for my - self, — folks. I'm heal - thy, I'm weal - thy, I'm wise. — My in -

*mp* B♭6/F 8 B♭6 G7(b9)sus G7

M 7  
 vest - ments and such — have all gone up so much, — seems what

**C m9** **D 7sus** **D 7**

M 8

M 9  
 ev-er I touch starts to rise. 10 11 12  
 I've got men, I've got mon - ey and yet... The

**G m7** **C7** **F13sus F7** **D♭/A♭**  
**mf**

M 13

M 13  
 thing I want most, 14 15  
 I can't get.

**F/C** **C7** **F7** **Fdim7** **G m7♭5/F** **F7**

Raggy swing ( $\text{♩} = 134$ )

16 17 18 19 20

(swung eighths) I

*mf*

B♭ B♭maj7/F. B♭6 F7(b5) B♭ B♭maj7/F. B♭6 F7(b5)

21 22 23

live in a man - sion on Long Is-land Sound, I pulled up a weed, they found oil

B♭ B♭maj7/F B♭6 F7(b5) B♭ B♭maj7/F

24 25 26

— in the ground, but you tell - ing me you don't want — me a-round....

B♭6 G7 C m7 Cm6/G C m D7

27 28 29

Now, hon - ey that's rich! Some guys give me er - mine, chin - chil -

G m7 C 9 F7 E♭2/G A♭m6 F7/A B♭ B♭maj7/F

M 30 - la and mink, and some give me dia - monds as big as a sink, but

M 31

M 32

B♭6 F7(b5) B♭ B♭maj7/F B♭6 G7

M 33 you would-n't give me so much as a wink.

M 34

M 35 Now, ba - by, that's rich. I get bran-

M 36

C m7 Cm6/G C m7 D7 G m7 C 9 F7 G m7 G♯dim7 F/A

M 37

M 38

M 39

- dy from An - dy and can - dy from Scott. Oh, and Frank and Ed - uar - do chipped in -

M 40

M 41

M 42

for a yacht. I get stares from the fel - las, and prayers from the pope. But

E♭/F E/F F E♭7 D7 G m7

43 I ran out my luck get - ting stuck on some dope. 3

44 MEDDA: Hey baby, Now I was just talkin' about you.

45 [SAFETY] (last x)

M C 9 E♭/F mp

46 list-en, sport, this life's too short to waste it on you. It

47

48

49

M F7 E♭/F A♭/F F7

50 may be rough, but soon e - nough I'll learn to make do with the

51

52

53

M G7 F/G Gdim G7 F/A B♭m Bdim

54 man-sion, the oil - well, the dia - monds, the yacht. With An-dy, Ed-uar - do, the Pon - tiff, and Scott. And

55

56

57

M f C C maj7/G C 6 G7(b5) C C maj7/G C 6 A7

M 58 Frank... and my bank. So spill no tears for me. 'Cause there's

M 59 D m7 Fm6 E m7 A7 G2/B Cm6 A7/C#

M 62 one thing you ain't that I'll al-ways be, and hon-ey, yeah, that's right, that's

M 63 D m7 D<sup>#</sup>dim7 C/E A7 *mf* D m7 G7

M 66 rich! That's rich! That's

M 67 C maj7/G D m G7(b5) C maj7/G D m G7(b5)

M 70 rich! That's rich!

M 71 C 9/B<sup>b</sup> F/A D 7 Dm7(b5) G7(b5) C

## **SLOW SEGUE**

GIRLS  
JACK  
(KATHERINE)  
(MEDDA)

6A

# Don't Come a-Knocking

3/8/12

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin  
Dance: M. Hummel

CUE [MEDDA]: And now, Gents,

(start m162)

Spike Jones meets Can-Can  $\text{♩}=154$ 

MEDDA

(MEDDA) Let's have a big hand for  
the Bowery Beauties!

162 163 164

165 166 167 168

169 170 171 172

Med.

Med.

Med. 173 - 174 - 175 - 176

**Bowery Beauties**

Med. 177 - 178 - 179 - 180

Don't come a -

**[Lite stop time]**

Med. 181 - 182 - 183 - 184

knock - ing on my door. JACK: Well, hello again.

*mp*

Med. 185 - 186 - 187 - 188

KATHERINE: This is a private box. JACK: Want I should lock the door?

Med. 189 - 192

(JACK) Twice in one day. Think this is fate?

Med. 193 - 196

KATHERINE: Go away. I'm working. JACK: A working girl, huh? Doin' what?

Med. 197 - 200

KATH: Reviewing the show for The New York Sun.

Med. 201 - 204

JACK: Hey! I work for The World.

Med. 205 206 207 208

KATH: Somewhere out there someone cares. Go tell them.

Med. 209 210 211 212

JACK: The view's better here.

Med. 213 214 215 216

KATH: Please go. I am not in the habit of speaking to strangers.

Jack 217 218 219 220

JACK: Then you're gonna make a lousy reporter. The name's Jack Kelly.

Jack 221 222 223 224

**KATHERINE:** Is that what it says on your rap sheet?

[3x]

Jack 225 226 227 228 229 [VAMP] 230

**JACK:** A smart girl. I admire smart girls. Beautiful. Smart. Independent.

**KATH:** Do you mind!

**MEDDA:** You got in for free, the least you can do is pay attention.

**JACK:** Sorry, Medda.

Half tempo  $\text{♩}=\text{♩}$

Jack 231 232 233 234

rit.

Calmly, ca.  $\text{♩}=66$

Jack 235 236 237 238

I got no use for moon - light or sap - py po - e - try.

Jack

239 240 241 242

Love at first sight's for suck - ers, at least it used to be. Look, girls are

243 244 245 246

nice once or twice, till I find some - one new. But

247 3 248

I ne - ver planned on some - one like

243 244 245 246

nice once or twice, till I find some - one new. But

247 3 248

I ne - ver planned on some - one like

247 3 248

I ne - ver planned on some - one like

## Tempo I°

**Bowery Beauties**

Med. 249 250 251 252 *p* Don't come a -

Jack you.

253 254 255 256 257 258 knock - ing on my door. You are - n't wel - come here no more.

**Jack**

I got no use for moon - light,

259 260 261 262 263 264 I should have known you stunk like yes - ter - day's trash the

Jack or sap - py po - e -

250 251 252 253 254 255 256 257 258 259 260 261 262 263 264

Med. 265 266 267 268 269 270

night you stole my heart plus for-ty dol-lars in cash. Turns out my beau is just some bum.

Jack try. Love at first

Med. 271 272 273 274 275 276

— Turns out that love ain't blind, it's dumb. You

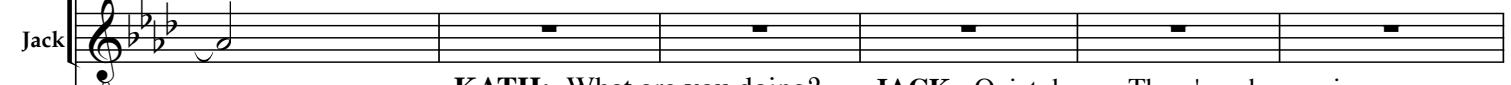
Jack sight's for suck - ers, at least it

Med. 277 278 279 280 281 282

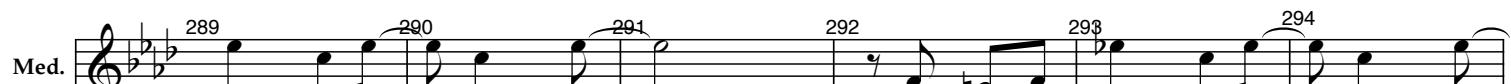
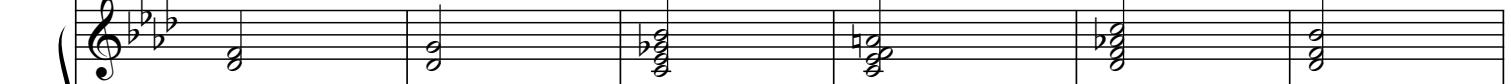
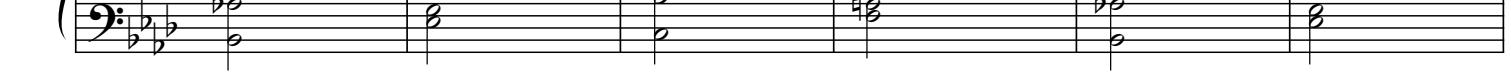
nev-er told the truth or worked a day in your life. In fact you're so re - volting I feel

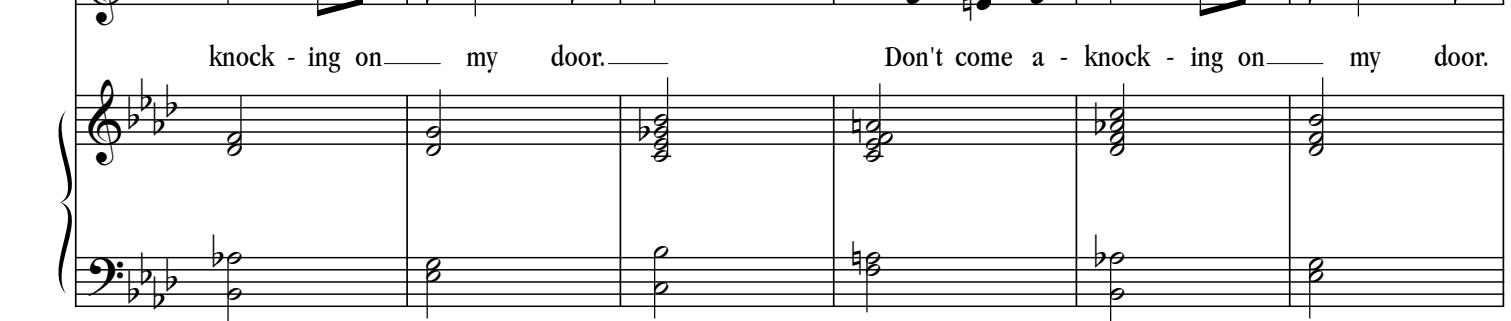
Jack used to be.

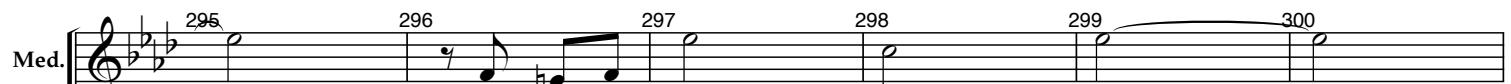
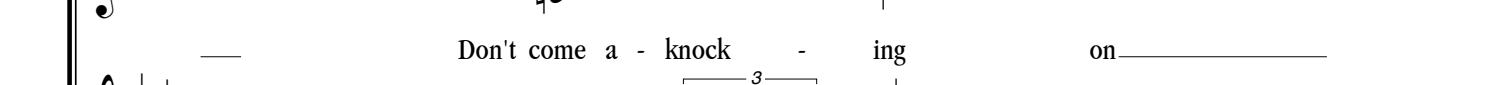
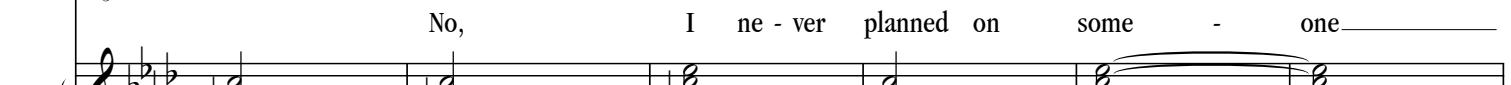
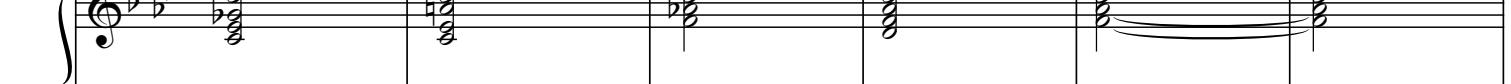
Med. 283  bad for your wife. I won't be shav - ing your back an - y-more. No, señ-or, Don't come a -

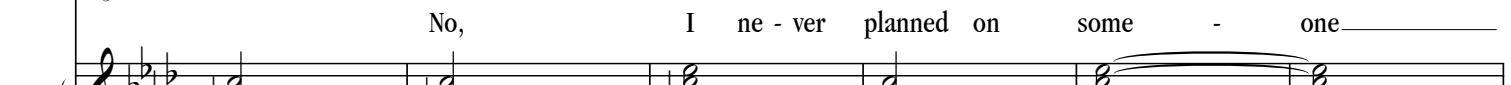
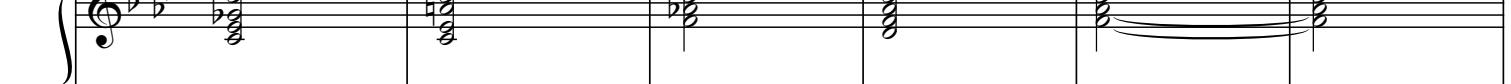
Jack  **KATH:** What are you doing? **JACK:** Quiet down. There's a show going on.

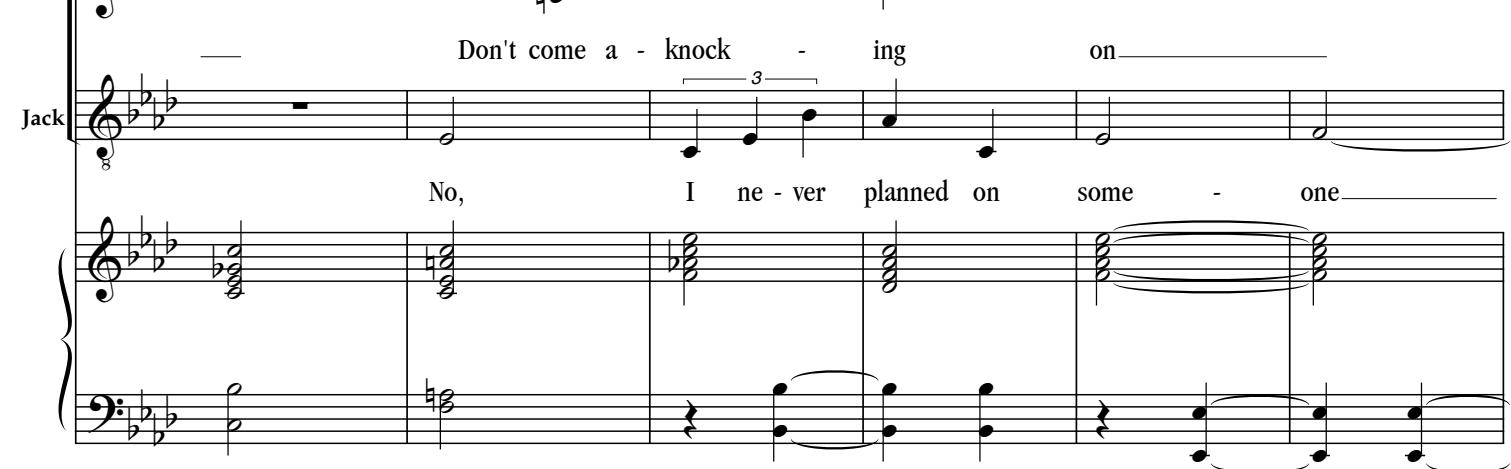


Med. 289  knock - ing on my door.  291  292  293  294  Don't come a - knock - ing on my door.



Med. 295  296  297  298  299  300  Don't come a - knock - ing on

Jack   3  300  No, I ne - ver planned on some - one



Med. 301 my 302 door. 303 304 305 306

Jack — like you.

*f*

Med. 307 308 309 310 311 312

[Jack exits]

*mf*

*mp*  
rit.

313 314 315

[Kath sees Jack's sketch]

DIRECT SEGUE

# To The Distribution Winda'

[DIRECT SEGUE]

3/13/12

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: M. Kosarin

Tempo di "Carrying The Banner" (♩=152)

The musical score consists of six staves of music. The first two staves are in 4/4 time with a key signature of one flat, and the last four staves are in 2/4 time with a key signature of one sharp. The vocal line begins with a dynamic of *f*. The score includes measure numbers 1 through 14. Measure 11 features a dynamic of *mf*. Measure 13 includes a performance instruction *poco rit.* The vocal line consists of eighth and sixteenth note patterns, often accompanied by eighth-note chords on the piano. The piano part features sustained notes and eighth-note chords.

JACK  
 DAVEY  
 LES  
 CRUTCHIE  
 RACE  
 SPECS  
 NEWSIES  
 (GUARD)

07

# The World Will Know

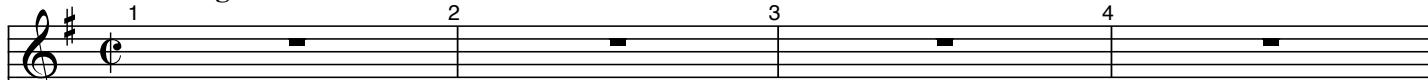
3/13/12

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: M. Kosarin

CUE [Jack]: Do we roll over and let Pulitzer pick our pockets, or do we strike?

Newsies: Strike!!!

With great excitement  $\text{d}=92$



JACK: You heard the voice of the membership. The Newsies of lower Manhattan are officially on strike.

What next? CRUTCHIE: Great. So, we're on strike.

Wouldn't our strike be more effective if someone in charge knew about it?

8 RACE: It would be a pleasure to tell Wiesel myself. JACK: Yeah? And who tells Pulitzer? Davey?

14 DAVEY: I don't know. I guess you do, Mr. President. JACK: That's right, we do!!! What do we tell 'em?

16 DAVEY: The newspaper owners need to respect your rights as employees. JACK: Pulitzer and Hearst gotta respect the rights of the workin' kids of this city. DAVEY: They can't just change the rules when they feel like it.

18 JACK: That's right. We do the work so we get a say. DAVEY: We've got a union! LES: Yeah!

*f*

**Jack**

21 Pu - lit - zer and Hearst, they think we're no - thing! 22 Are we no - thing?

*mf*

**Newsies**

24 No! 25 DAVEY: They need to understand that we're not enslaved to them. We're free agents. 26 27

*mp*

**Jack**

28 Pu - lit - zer and Hearst, they think they got us. 29 30 31 Do they got us? No!

*mf*

**Newsies**

*mp*

32 DAVEY: We're a union now -- the Newsboy Union and we mean business. 33 34

*mf*



46 47 48 49 [SAFETY]

ALBERT: Just let 'em try. DAVEY: No! We can't beat up on other kids. We're all in this together.

50 51 52

Jack

What's it gon - na take to stop the wa - gons? Are we rea - dy?

53 54 55

Newsies Jack

Yeah! What's it gon - na take to stop the scab - bers?

56 57

Newsies

Can we do it? Yeah!

**Jack**

58 We'll do what we got - ta do un - til we break the will of Might-y Bill and

59 60 61

**Newsies**

62 Joe. 63 And the World will know. 64 65 66 67 And the Jour - nal, too.

**Jack/Davey**

68 Mis-ter Hearst and Pu-lit - zer, have we got news for you. 69 70 71 72 See, the World don't

73 74 75 76

**Jack/Davey**

know, but they're gon - na pay. 'Stead of hawk - in'

Finch, Elmer  
Jack, Davey, Specs

77 78 79 80

head - lines, we'll be mak - in' 'em to-day!

And our ranks will

81 82 83 84

grow!

And we'll kick their rear!

And the World will

85 86 87 88

know that we been here.

Jack

89 90 91 92

When the cir - cu - la - tion bell starts ring - ing, will we hear it? No!

Newsies

mf

**Jack**

Cru, Les, Jo, Rom, Alb  
 Butt, Spec, Mush, Tom, Fin  
 Jack, Dav, Race, Hen, Elm, Snip

Cru, Les, Mush, Al Rom,  
 Spec, Butt, JoJo  
 Jack, Dav, Race, Tom  
 Fin, Hen, Elm, Snip

108 ton of rot-ten fruit and per - fect aim. 110 - 111 So they gave their

112 word. 113 Well, it ain't worth beans. 114 - 115 Now they're gon - na

116 see what "stop the press-es" real - ly means. 118 - 119 And the old will

120 weep, 121 and go back to sleep. 122 - 123 and we got no

Cru, Les, Jo, Rom, Al  
 Jack, Dav, Butt, Spec, Mush, Tom, Fin  
 Race, Hen, Elm, Snip

124 125 126 127

choice but to see it through **Race** Specs And the World will...

and we found our voice. And I found my shoe!

128 129 130

*[Chalkboard Animation]*

131 132 133

Yeah! Pu - lit - zer may own the World, but he don't own

**Jack**

134 135 136 137

us! \_\_\_\_\_ Pu-lit-zer may crack the whip, but he won't whip

**Cru, Les, Jo, Rom, Al  
Dav, Butt, Spec, Mush, Tom, Fin  
Race, Hen, Elm, Snip**

Pu-lit-zer may own the World, but he don't own us!

138 139 140

us! \_\_\_\_\_

Pu - lit - zer may crack the whip, but he won't whip us!

*\*Jack, Davey, Les exit  
Newsies*

*(Davey on melody)*

141 142 143 144

And the World will know we been keep - in'

*ff*

Dav, Cru, Mush, Al, Rom, Spec, Butt, Jo  
Race, Tom, Fin, Hen, Elm, Snip

145 146 147 148 149

score. Ei - ther they gives us our rights or we gives them a war.

150 151 152 153 154

We been down too long, and we paid our dues. And the things we

155 156 157 158

do to - day will be to - mor - row's news. And the die is

159 160 161 162

cast. And the torch is passed. And a roar will

**Cru, Jo, Rom, Al  
Butt, Spec, Mush, Tom, Fin  
Dav Race, Hen, Elm, Snip**

**Crutchie**

**Cru, Mush, Al, Rom, Spec, Butt, Jo  
Dav, Race, Tom, Fin, Hen, Elm, Snip**

**Cru, Mush, Al,  
Rom, Specs, Butt, Jo**

163  
rise...  
164 And our ranks will grow...  
165 and grow and so the World will feel the  
166  
167  
168  
Dav, Race, Tom, Fin, Hen, Elm, Snip  
...from the streets be - low, ...and grow \_\_\_\_\_ and so the World will feel the  
169  
170 fire and fin -  
171  
172 'ly  
173  
fire and fin - 'ly  
174 know!  
175  
176  
177  
know!  
178  
179  
180  
181  
182  
183  
184  
185  
186  
187  
188  
189  
190  
191  
192  
193  
194  
195  
196  
197  
198  
199  
200  
201  
202  
203  
204  
205  
206  
207  
208  
209  
210  
211  
212  
213  
214  
215  
216  
217  
218  
219  
220  
221  
222  
223  
224  
225  
226  
227  
228  
229  
230  
231  
232  
233  
234  
235  
236  
237  
238  
239  
240  
241  
242  
243  
244  
245  
246  
247  
248  
249  
250  
251  
252  
253  
254  
255  
256  
257  
258  
259  
260  
261  
262  
263  
264  
265  
266  
267  
268  
269  
270  
271  
272  
273  
274  
275  
276  
277  
278  
279  
280  
281  
282  
283  
284  
285  
286  
287  
288  
289  
290  
291  
292  
293  
294  
295  
296  
297  
298  
299  
300  
301  
302  
303  
304  
305  
306  
307  
308  
309  
310  
311  
312  
313  
314  
315  
316  
317  
318  
319  
320  
321  
322  
323  
324  
325  
326  
327  
328  
329  
330  
331  
332  
333  
334  
335  
336  
337  
338  
339  
340  
341  
342  
343  
344  
345  
346  
347  
348  
349  
350  
351  
352  
353  
354  
355  
356  
357  
358  
359  
360  
361  
362  
363  
364  
365  
366  
367  
368  
369  
370  
371  
372  
373  
374  
375  
376  
377  
378  
379  
380  
381  
382  
383  
384  
385  
386  
387  
388  
389  
390  
391  
392  
393  
394  
395  
396  
397  
398  
399  
400  
401  
402  
403  
404  
405  
406  
407  
408  
409  
410  
411  
412  
413  
414  
415  
416  
417  
418  
419  
420  
421  
422  
423  
424  
425  
426  
427  
428  
429  
430  
431  
432  
433  
434  
435  
436  
437  
438  
439  
440  
441  
442  
443  
444  
445  
446  
447  
448  
449  
450  
451  
452  
453  
454  
455  
456  
457  
458  
459  
460  
461  
462  
463  
464  
465  
466  
467  
468  
469  
470  
471  
472  
473  
474  
475  
476  
477  
478  
479  
480  
481  
482  
483  
484  
485  
486  
487  
488  
489  
490  
491  
492  
493  
494  
495  
496  
497  
498  
499  
500  
501  
502  
503  
504  
505  
506  
507  
508  
509  
510  
511  
512  
513  
514  
515  
516  
517  
518  
519  
520  
521  
522  
523  
524  
525  
526  
527  
528  
529  
530  
531  
532  
533  
534  
535  
536  
537  
538  
539  
540  
541  
542  
543  
544  
545  
546  
547  
548  
549  
550  
551  
552  
553  
554  
555  
556  
557  
558  
559  
560  
561  
562  
563  
564  
565  
566  
567  
568  
569  
570  
571  
572  
573  
574  
575  
576  
577  
578  
579  
580  
581  
582  
583  
584  
585  
586  
587  
588  
589  
590  
591  
592  
593  
594  
595  
596  
597  
598  
599  
600  
601  
602  
603  
604  
605  
606  
607  
608  
609  
610  
611  
612  
613  
614  
615  
616  
617  
618  
619  
620  
621  
622  
623  
624  
625  
626  
627  
628  
629  
630  
631  
632  
633  
634  
635  
636  
637  
638  
639  
640  
641  
642  
643  
644  
645  
646  
647  
648  
649  
650  
651  
652  
653  
654  
655  
656  
657  
658  
659  
660  
661  
662  
663  
664  
665  
666  
667  
668  
669  
670  
671  
672  
673  
674  
675  
676  
677  
678  
679  
680  
681  
682  
683  
684  
685  
686  
687  
688  
689  
690  
691  
692  
693  
694  
695  
696  
697  
698  
699  
700  
701  
702  
703  
704  
705  
706  
707  
708  
709  
710  
711  
712  
713  
714  
715  
716  
717  
718  
719  
720  
721  
722  
723  
724  
725  
726  
727  
728  
729  
730  
731  
732  
733  
734  
735  
736  
737  
738  
739  
740  
741  
742  
743  
744  
745  
746  
747  
748  
749  
750  
751  
752  
753  
754  
755  
756  
757  
758  
759  
760  
761  
762  
763  
764  
765  
766  
767  
768  
769  
770  
771  
772  
773  
774  
775  
776  
777  
778  
779  
770  
771  
772  
773  
774  
775  
776  
777  
778  
779  
780  
781  
782  
783  
784  
785  
786  
787  
788  
789  
790  
791  
792  
793  
794  
795  
796  
797  
798  
799  
800  
801  
802  
803  
804  
805  
806  
807  
808  
809  
8010  
8011  
8012  
8013  
8014  
8015  
8016  
8017  
8018  
8019  
8020  
8021  
8022  
8023  
8024  
8025  
8026  
8027  
8028  
8029  
8030  
8031  
8032  
8033  
8034  
8035  
8036  
8037  
8038  
8039  
8040  
8041  
8042  
8043  
8044  
8045  
8046  
8047  
8048  
8049  
8050  
8051  
8052  
8053  
8054  
8055  
8056  
8057  
8058  
8059  
8060  
8061  
8062  
8063  
8064  
8065  
8066  
8067  
8068  
8069  
8070  
8071  
8072  
8073  
8074  
8075  
8076  
8077  
8078  
8079  
8080  
8081  
8082  
8083  
8084  
8085  
8086  
8087  
8088  
8089  
8090  
8091  
8092  
8093  
8094  
8095  
8096  
8097  
8098  
8099  
80100  
80101  
80102  
80103  
80104  
80105  
80106  
80107  
80108  
80109  
80110  
80111  
80112  
80113  
80114  
80115  
80116  
80117  
80118  
80119  
80120  
80121  
80122  
80123  
80124  
80125  
80126  
80127  
80128  
80129  
80130  
80131  
80132  
80133  
80134  
80135  
80136  
80137  
80138  
80139  
80140  
80141  
80142  
80143  
80144  
80145  
80146  
80147  
80148  
80149  
80150  
80151  
80152  
80153  
80154  
80155  
80156  
80157  
80158  
80159  
80160  
80161  
80162  
80163  
80164  
80165  
80166  
80167  
80168  
80169  
80170  
80171  
80172  
80173  
80174  
80175  
80176  
80177  
80178  
80179  
80180  
80181  
80182  
80183  
80184  
80185  
80186  
80187  
80188  
80189  
80190  
80191  
80192  
80193  
80194  
80195  
80196  
80197  
80198  
80199  
80200  
80201  
80202  
80203  
80204  
80205  
80206  
80207  
80208  
80209  
80210  
80211  
80212  
80213  
80214  
80215  
80216  
80217  
80218  
80219  
80220  
80221  
80222  
80223  
80224  
80225  
80226  
80227  
80228  
80229  
80230  
80231  
80232  
80233  
80234  
80235  
80236  
80237  
80238  
80239  
80240  
80241  
80242  
80243  
80244  
80245  
80246  
80247  
80248  
80249  
80250  
80251  
80252  
80253  
80254  
80255  
80256  
80257  
80258  
80259  
80260  
80261  
80262  
80263  
80264  
80265  
80266  
80267  
80268  
80269  
80270  
80271  
80272  
80273  
80274  
80275  
80276  
80277  
80278  
80279  
80280  
80281  
80282  
80283  
80284  
80285  
80286  
80287  
80288  
80289  
80290  
80291  
80292  
80293  
80294  
80295  
80296  
80297  
80298  
80299  
80300  
80301  
80302  
80303  
80304  
80305  
80306  
80307  
80308  
80309  
80310  
80311  
80312  
80313  
80314  
80315  
80316  
80317  
80318  
80319  
80320  
80321  
80322  
80323  
80324  
80325  
80326  
80327  
80328  
80329  
80330  
80331  
80332  
80333  
80334  
80335  
80336  
80337  
80338  
80339  
80340  
80341  
80342  
80343  
80344  
80345  
80346  
80347  
80348  
80349  
80350  
80351  
80352  
80353  
80354  
80355  
80356  
80357  
80358  
80359  
80360  
80361  
80362  
80363  
80364  
80365  
80366  
80367  
80368  
80369  
80370  
80371  
80372  
80373  
80374  
80375  
80376  
80377  
80378  
80379  
80380  
80381  
80382  
80383  
80384  
80385  
80386  
80387  
80388  
80389  
80390  
80391  
80392  
80393  
80394  
80395  
80396  
80397  
80398  
80399  
80400  
80401  
80402  
80403  
80404  
80405  
80406  
80407  
80408  
80409  
80410  
80411  
80412  
80413  
80414  
80415  
80416  
80417  
80418  
80419  
80420  
80421  
80422  
80423  
80424  
80425  
80426  
80427  
80428  
80429  
80430  
80431  
80432  
80433  
80434  
80435  
80436  
80437  
80438  
80439  
80440  
80441  
80442  
80443  
80444  
80445  
80446  
80447  
80448  
80449  
80450  
80451  
80452  
80453  
80454  
80455  
80456  
80457  
80458  
80459  
80460  
80461  
80462  
80463  
80464  
80465  
80466  
80467  
80468  
80469  
80470  
80471  
80472  
80473  
80474  
80475  
80476  
80477  
80478  
80479  
80480  
80481  
80482  
80483  
80484  
80485  
80486  
80487  
80488  
80489  
80490  
80491  
80492  
80493  
80494  
80495  
80496  
80497  
80498  
80499  
80500  
80501  
80502  
80503  
80504  
80505  
80506  
80507  
80508  
80509  
80510  
80511  
80512  
80513  
80514  
80515  
80516  
80517  
80518  
80519  
80520  
80521  
80522  
80523  
80524  
80525  
80526  
80527  
80528  
80529  
80530  
80531  
80532  
80533  
80534  
80535  
80536  
80537  
80538  
80539  
80540  
80541  
80542  
80543  
80544  
80545  
80546  
80547  
80548  
80549  
80550  
80551  
80552  
80553  
80554  
80555  
80556  
80557  
80558  
80559  
80560  
80561  
80562  
80563  
80564  
80565  
80566  
80567  
80568  
80569  
80570  
80571  
80572  
80573  
80574  
80575  
80576  
80577  
80578  
80579  
80580  
80581  
80582  
80583  
80584  
80585  
80586  
80587  
80588  
80589  
80590  
80591  
80592  
80593  
80594  
80595  
80596  
80597  
80598  
80599  
80600  
80601  
80602  
80603  
80604  
80605  
80606  
80607  
80608  
80609  
80610  
80611  
80612  
80613  
80614  
80615  
80616  
80617  
80618  
80619  
80620  
80621  
80622  
80623  
80624  
80625  
80626  
80627  
80628  
80629  
80630  
80631  
80632  
80633  
80634  
80635  
80636  
80637  
80638  
80639  
80640  
80641  
80642  
80643  
80644  
80645  
80646  
80647  
80648  
80649  
80650  
80651  
80652  
80653  
80654  
80655  
80656  
80657  
80658  
80659  
80660  
80661  
80662  
80663  
80664  
80665  
80666  
80667  
80668  
80669  
80670  
80671  
80672  
80673  
80674  
80675  
80676  
80677  
80678  
80679  
80680  
80681  
80682  
80683  
80684  
80685  
80686  
80687  
80688  
80689  
80690  
80691  
80692  
80693  
80694  
80695  
80696  
80697  
80698  
80699  
80700  
80701  
80702  
80703  
80704  
80705  
80706  
80707  
80708  
80709  
80710  
80711  
80712  
80713  
80714  
80715  
80716  
80717  
80718  
80719  
80720  
80721  
80722  
80723  
80724  
80725  
80726  
80727  
80728  
80729  
80730  
80731  
80732  
80733  
80734  
80735  
80736  
80737  
80738  
80739  
80740  
80741  
80742  
80743  
80744  
80745  
80746  
80747  
80748  
80749  
80750  
80751  
80752  
80753  
80754  
80755  
80756  
80757  
80758  
80759  
80760  
80761  
80762  
80763  
80764  
80765  
80766  
80767  
80768  
80769  
80770  
80771  
80772  
80773  
80774  
80775  
80776  
80777  
80778  
80779  
80780  
80781  
80782  
80783  
80784  
80785  
80786  
80787  
80788  
80789  
80790  
80791  
80792  
80793  
80794  
80795  
80796  
80797  
80798  
80799  
80800  
80801  
80802  
80803  
80804  
80805  
80806  
80807  
80808  
80809  
80810  
80811  
80812  
80813  
80814  
80815  
80816  
80817  
80818  
80819  
80820  
80821  
80822  
80823  
80824  
80825  
80826  
80827  
80828  
80829  
80830  
80831  
80832  
80833  
80834  
80835  
80836  
80837  
80838  
80839  
80840  
80841  
80842  
80843  
80844  
80845  
80846  
80847  
80848  
80849  
80850  
80851  
80852  
80853  
80854  
80855  
80856  
80857  
80858  
80859  
80860  
80861  
80862  
80863  
80864  
80865  
80866  
80867  
80868  
80869  
80870  
80871  
80872  
80873  
80874  
80875  
80876  
80877  
80878  
80879  
80880  
80881  
80882  
80883  
80884  
80885  
80886  
80887  
80888  
80889  
80890  
80891  
80892  
80893  
80894  
80895  
80896  
80897  
80898  
80899  
80900  
80901  
80902  
80903  
80904  
80905  
80906  
80907  
80908  
80909  
80910  
80911  
80912  
80913  
80914  
80915  
80916  
80917  
80918  
80919  
80920  
80921  
80922  
80923  
80924  
80925  
80926  
80927  
80928  
80929  
80930  
80931  
80932  
80933  
80934  
80935  
80936  
80937  
80938  
80939  
80940  
80941  
80942  
80943  
80944  
80945  
80946  
80947  
80948  
80949  
80950  
80951  
80952  
80953  
80954  
80955  
80956  
80957  
80958  
80959  
80960  
80961  
80962  
80963  
80964  
80965  
80966  
80967  
80968  
80969  
80970  
80971  
80972  
80973  
80974  
80975  
80976  
80977  
80978  
80979  
80980  
80981  
80982  
80983  
80984  
80985  
80986  
80987  
80988  
80989  
80990  
80991  
80992  
80993  
80994  
80995  
80996  
80997  
80998  
80999  
80100  
80101  
80102  
80103  
80104  
80105  
80106  
80107  
80108  
80109  
80110  
80111  
80112  
80113  
80114  
80115  
80116  
80117  
80118  
80119  
80120  
80121  
80122  
80123  
80124  
80125  
80126  
80127  
80128  
80129  
80130  
80131  
80132  
80133  
80134  
80135  
80136  
80137  
80138  
80139  
80140  
80141  
80142  
80143  
80144  
80145  
80146  
80147  
80148  
80149  
80150  
80151  
80152  
80153  
80154  
80155  
80156  
80157  
80158  
80159  
80160  
80161  
80162  
80163  
80164  
80165  
80166  
80167  
80168  
80169  
80170  
80171  
80172  
80173  
80174  
80175  
80176  
80177  
80178  
80179  
80180  
80181  
80182  
80183  
80184  
80185  
80186  
80187  
80188  
80189  
80190  
80191  
80192  
80193  
80194  
80195  
80196  
80197  
80198  
80199  
80200  
80201  
80202  
80203  
80204  
80205  
80206  
80207  
80208  
80209  
80210  
80211  
80212  
80213  
80214  
80215  
80216  
80217  
80218  
80219  
80220  
80221  
80222  
80223  
80224  
80225  
80226  
80227  
80228  
80229  
80230  
80231  
80232  
80233  
80234  
80235  
80236  
80237  
80238  
80239  
80240  
80241  
80242  
80243  
80244  
80245  
802

178 179 179a 180 181

**GUARD:** And stay out!

(H.H.)

**[VAMP] (cut on cue)**

Poco Piu Mosso  $\text{d}=98$

182 183 // 184 185

**LES:** You can tell Pulitzer that a few days into this strike,  
he's gonna be beggin' for an appointment to see me!!!  
You got that? (music out)

**[DOOR SLAMS]** They got it. (go on)

Cru, Les, Jo, Rom, Al, Ike [Laurie, Julie, Mark]  
Butt, Spec, Mush, Tom, Fin [Kev, Nick]  
Dav, Race, Hen, Elm, Snip, Mike [Stu, Brady]

186 187 188

Pu - lit - zer may own the World, — but he don't own us!

**Jack**

*f*

Pu - lit - zer may own the World, —

189 | Pu - lit - zer may crack the whip, but he won't whip  
— but he don't own us!

190 | 191 |  
192 | us! 193 | Ah! 194 | 195 | (-Mike/Ike) So the World says  
Pu-lit-zer my crack the whip, but he won't whip us!

196 | "No!" 197 | Well the kids do too! 198 | 199 | Try to walk all

The musical score consists of six staves of music. The top two staves are in G clef, the middle two in F clef, and the bottom two in bass clef. The music is in common time. The score includes lyrics such as 'Pu-lit-zer my crack the whip, but he won't whip us!', 'Ah!', 'So the World says', 'No!', 'Well the kids do too!', and 'Try to walk all'. There are various musical markings including dynamic changes (e.g., ff), rests, and specific note heads (e.g., 'x' marks). Measure numbers 189 through 199 are indicated above the staves.

Crutchie

200 201 202 203

o - ver us,— we'll stomp all o - ver you. Can they kick us

Newsies

204 205 206 207

out? Take a - way our vote? Will we let 'em

208 209 210 211

stuff this crock of garbage. down our throat? No! Ev -'ry day we

Jack, Cru, Les, Mush, Al, Rom,  
 Spec, Butt, Jo, Ike [Laur, Julie, Mark]

212 213 214 215

wait is a day we lose! And this ain't for

216 fun! 217 And we'll fight 'em toe to toe! And Joe your  
**Dav, Race, Tom, Fin, Hen,  
 Elm, Mike, Snip [Nick, Kev, Stu, Brady]**

218 219

And it ain't for show! to toe! \_\_\_\_\_ And Joe your

223 224 225 226 fin - 'lly ...fin - 'lly

(+Jack)

fin - 'lly \_\_\_\_\_

227 228 229 know! \_\_\_\_\_

know! \_\_\_\_\_

F<sub>b</sub> maj7 E<sub>b</sub> m7

230 231 232

ssfz

D<sub>b</sub> m7 A<sub>b</sub> 5

The musical score consists of six staves. The top two staves are for the vocal parts (Cru, Les, Jo, Ike) and the piano. The vocal parts are in soprano and alto voices. The piano part includes bass and harmonic notes. The score features dynamic markings like 'fin', 'lly', '...fin', 'p', 'ssfz', and 'sfz'. Articulations include slurs, grace notes, and accents. Harmonic changes are marked with Roman numerals and Romanesque-style labels like 'F<sub>b</sub> maj7' and 'E<sub>b</sub> m7'. Measure numbers 223 through 232 are indicated above the staves. The vocal parts sing 'fin', 'lly', '...fin', 'lly', 'know!', 'know!', and 'ssfz' in a descending melodic line. The piano part provides harmonic support with chords like D<sub>b</sub> m7 and A<sub>b</sub> 5.

JACK  
DAVEY  
LES  
NEWSIES  
(KATH)

8

# The World Will Know Reprise

3/9/12

WARN [JACK]: You want a story?...

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

CUE [MR. JACOBI]: Let's go, boys, play outside. I gotta set up for dinner.A tempo ("World Will Know")  $\text{d}=98$ 

1 2 3 4

(JACOBI): I got payin' customers need the tables. FINCH: C'mon. We got newsies to visit.

mp

5 6 7 [SAFETY] >> 11 Newsies

RACE: You won't be shooin' us off when we gets our mugs in the pages! And the World will

sfz

8 8

Cru, Les, Mush, Al, Rom, Spec,  
Butt, Jo, Ike [Laur Julie, Mark]  
Jack, Dav, Race, Tom, Fin, Hen,  
Elm, Mike, Snip [Nick, Kev, Stu]

12 \* know 13 we been keep - in' 14 score. 15 Ei - ther they gives

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the vocal part, also in common time with a treble clef. The vocal part includes lyrics such as 'I got payin' customers need the tables.', 'C'mon. We got newsies to visit.', 'You won't be shooin' us off when we gets our mugs in the pages!', 'And the World will', 'Cru, Les, Mush, Al, Rom, Spec, Butt, Jo, Ike [Laur Julie, Mark]', 'Jack, Dav, Race, Tom, Fin, Hen, Elm, Mike, Snip [Nick, Kev, Stu]', 'know', 'we been keep - in', 'score.', and 'Ei - ther they gives'. Performance markings like 'A tempo ("World Will Know") d=98', 'mp', 'sfz', and various dynamics and articulations are included. Measure numbers 1 through 15 are marked above the staves. The piano part includes a bass line with a bass clef and a treble clef. The vocal part includes a bass line with a bass clef and a treble clef.

(Davey on melody)

16 17 18 19

us our rights or we gives them a war. — We been down too

Cru, Les, Jo, Rom, Al, Ike [Laur Julie, Mark]  
 Butt, Spec, Mush, Tom, Fin [Nick, Kev]  
 Jack, Dav, Hen, Elm, Snip, Mike, Race [Stu]

20 21 22 23

long, and we paid our dues. And the things we

Cru, Les, Mush, Al,  
 Rom, Spec, Butt, Jo, Ike [Laur, Julie, Mark]  
 Jack, Dav, Race, Tom, Fin,  
 Hen, Elm, Mike, Snip [Nick, Kev, Stu]

24 25 26 27

do to - day will be to - mor - row's news. And the die is

Jack, Cru, Les, Mush, Al, Rom,  
 Specs, Butt, Jo, Ike {Laur, Julie, Mark}

28 29 30

cast. And the torch is passed. And a roar will

32 o 33 34 35

rise... And our ranks will grow... and grow and so the

Dav, Race, Tom, Fin, Hen,  
Elm, Mike, Snip [Nick, Kev, Stu]

...from the streets be - low, ...and grow and so the

36 37 38 39

World will feel the fire and fin - 'lly  
(+Jack)

World will feel the fire and fin - 'lly

40 41 42 43 44 45

know! **DAVEY:** Come on, Les. The folks are waiting. **KATH:** So, what's your story? Are you selling newspapers to work your way through art school? **JACK:** Art school? You kiddin' me?

know!

poco rit.

The musical score consists of five staves. The top two staves are for the voice, with lyrics appearing below the notes. The third staff is for the piano. The bottom two staves are for the bass. Measure numbers 32 through 45 are indicated above the staves. The lyrics describe a group of characters (Dav, Race, Tom, Fin, Hen, Elm, Mike, Snip [Nick, Kev, Stu]) rising from the streets, growing, and feeling the fire. The piano part features sustained notes and chords. The bass part provides harmonic support with sustained notes. The vocal part includes a line for the character Les, and the piano part includes a line for the character Jack.

# Watch What Happens

6/20/12

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: M. Kosarin

**WARN [JACK]:** Do I look scared? But ask me again in the morning.

[KATH]: Good answer. Good night, Mr Kelly.

**CUE [JACK]:** Come on, where you runnin'? It ain't even supper time---  
 Tentatively

**KATH:** I'll see you in the morning. And, off the record, good luck.

**JACK:** Hey, Plumber. Write it good. We both got a lot ridin' on you.

Solidly, with drive  $\text{J}=87$

[VAMP] (cut immediately on cue)

**KATH:** You heard the man, "Write it good." Write it good, or it's back to wheezing  
 your way through the flower show.

World." [out]' and 'A little hyperbole never hurt anyone. [on typing]'."/>

No pressure. Let's go. "Newsies stop the World." [out]

A little hyperbole never hurt anyone. [on typing]

10 11 12 13 >>

"With all eyes fixed on the trolley strike, there's another battle brewing in the city."

18 19 20 21

And if I could just write about it. Come on, Katherine, the boys are counting on you. Oh, you poor boys!

[VAMP] (vox last x)

Kath

22 23 24

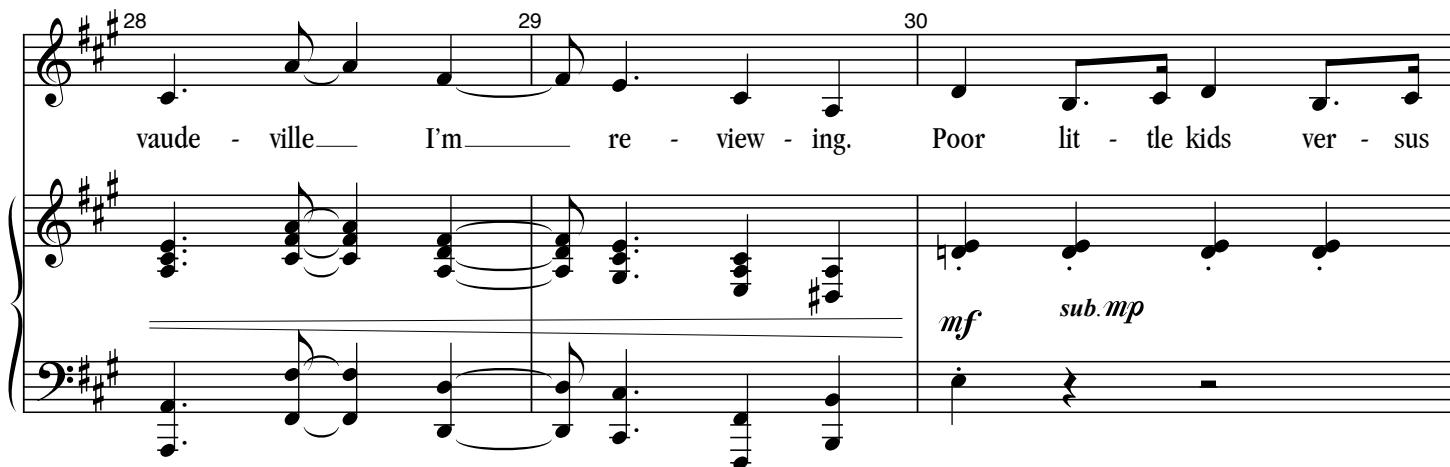
Write what you know, so they say. All I know is I don't know what to write or the

(play 1st x, and last x w/ vocal)



right way to write it. This is big, la - dy, don't screw it up! This is not some lit - tle

This musical score page contains three staves of music. The top staff is for the vocal part, the middle staff is for the piano, and the bottom staff is for the bass. The key signature is A major (three sharps). Measure 25 starts with a dotted half note followed by eighth notes. Measure 26 starts with a dotted half note followed by eighth notes. Measure 27 starts with a dotted half note followed by eighth notes.



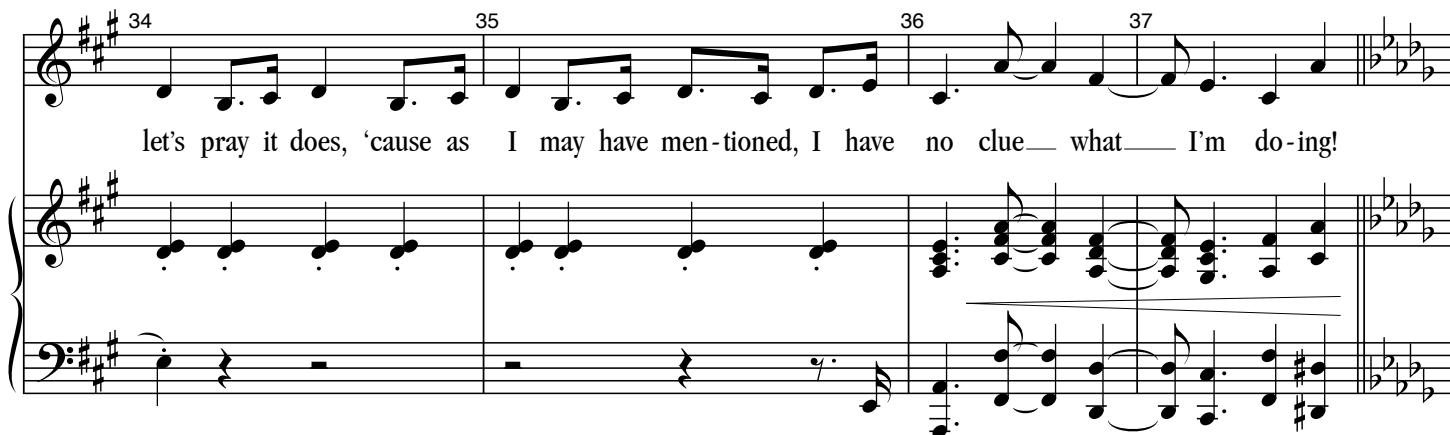
vaude - ville I'm re - view - ing. Poor lit - tle kids ver - sus

This musical score page contains three staves of music. The top staff is for the vocal part, the middle staff is for the piano, and the bottom staff is for the bass. The key signature is A major (three sharps). Measure 28 starts with a dotted half note followed by eighth notes. Measure 29 starts with a dotted half note followed by eighth notes. Measure 30 starts with a dotted half note followed by eighth notes.



rich, greed - y so - ur-puss - es! Ha, it's a cinch; it can prac - ti - cal'y write it - self. And

This musical score page contains three staves of music. The top staff is for the vocal part, the middle staff is for the piano, and the bottom staff is for the bass. The key signature is A major (three sharps). Measure 31 starts with a dotted half note followed by eighth notes. Measure 32 starts with a dotted half note followed by eighth notes. Measure 33 starts with a dotted half note followed by eighth notes.



let's pray it does, 'cause as I may have men-tioned, I have no clue - what - I'm do-ing!

This musical score page contains three staves of music. The top staff is for the vocal part, the middle staff is for the piano, and the bottom staff is for the bass. The key signature is A major (three sharps). Measure 34 starts with a dotted half note followed by eighth notes. Measure 35 starts with a dotted half note followed by eighth notes. Measure 36 starts with a dotted half note followed by eighth notes. Measure 37 starts with a dotted half note followed by eighth notes.

Am I in-sane? This is what I've been wait - ing for! Well, that, plus the wail - ing of  
ten an - gry ed - i-tors: "A girl?" "It's a girl?! How the hell..." - is that ev - en le - gal?"  
"Look, just go and get her!" Not on - ly that there's the  
sto - ry be-hind the sto - ry: thou - sands of chil - dren ex - ploit - ed, in - vis - i - ble. Speak

50 51 52 53

up, take a stand, and there's some-one to write a-bout it. That's how things get bet-ter.

54 55 56 57

Give life's lit - tle guys some ink, and when it dries, just

mf

58 59 60 61

watch what hap - pens! Those kids will live and

62 63 64 65

breathe right on the page and once they're cen - ter stage you

The musical score consists of six staves of music for voice and piano. The vocal line starts with a melodic line in 50, followed by a piano accompaniment in 51. The vocal line continues in 52 and 53. The piano accompaniment returns in 54, followed by the vocal line in 55, 56, and 57. The piano accompaniment continues in 58, followed by the vocal line in 59, 60, and 61. The piano accompaniment returns in 62, followed by the vocal line in 63, 64, and 65. The vocal line lyrics are: "up, take a stand, and there's some-one to write a-bout it. That's how things get bet-ter." "Give life's lit - tle guys some ink, and when it dries, just". "watch what hap - pens! Those kids will live and". "breathe right on the page and once they're cen - ter stage you". The piano accompaniment features a variety of chords and patterns, with dynamic markings like "f" (fortissimo) and "mf" (mezzo-forte). Measure numbers are indicated above the staves.

66  
watch what hap - pens!  
67  
68  
69  
And who's there with her

70  
cam' - ra and her pen as boys turn in - to men? They'll  
71  
72  
73

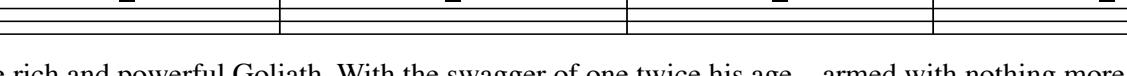
74  
storm the gates and then just watch what hap - pens when they  
75  
76  
77  
f  
^ ^

78  
do!  
79  
80  
81

**KATHERINE:** "A modern day David is poised to take on

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). The time signature is common time. The score includes lyrics for the character Katherine. The lyrics are: "watch what happens!", "And who's there with her", "cam' - ra and her pen as boys turn in - to men? They'll", "storm the gates and then just watch what hap - pens when they", and "do!". The score also includes dynamic markings such as "f" (fortissimo) and "v" (vibrato). The page number "-6-" is located at the top center, and the title "#9 'Watch What Happens' 6/20/12" is at the top right.

the rich and powerful Goliath. With the swagger of one twice his age—armed with nothing more than a few



the rich and powerful Goliath. With the swagger of one twice his age—armed with nothing more than a few

nuggets of truth, Jack Kelley stands ready to face the behemoth Pulitzer. Now that's how you turn a boy into a legend."

nuggets of truth, Jack Kelley stands ready to face the behemoth Pulitzer. Now that's how you turn a boy into a legend."

[VAMP] (vox last x)

90 91 92

Pic - tur e a hand - some, he - ro - i - c'ly char - is - mat - ic, plain - spo - ken, know - noth - ing,

(play 1st x, and last x w/ vocal)

Pic - ture a hand - some, he - ro - i - c'ly char - is - mat - ic, plain - spo - ken, know - noth - ing,

*(play 1st x, and last x w/ vocal)*

skirt - chas - ing, cock - y lit - tle son - of - a... Lie down with dogs and you wake up with a

skirt - chas - ing, cock - y lit - tle son - of - a... Lie down with dogs and you wake up with a

96 raise and a pro - mo - tion. So he's a flirt, a com-  
 97  
 98 Ww  
 mf

99 plete e - go-ma - ni-ac. The fact is he's al - so the face of the strike What a  
 100  
 101 Br

102 face! Face the fact. That's a face that could save us all from sink - ing in the o - cean.  
 103  
 104  
 105

106 107 108

Like some - one said, "Pow - er tends to cor - rupt and ab - so - lute pow - er..." Wait! Wait! "...Cor-

109 110 111

rupts ab - so-lute - ly." That is gen - ius but give me some time, I'll be twice as good as

112 113 114

that six months from... nev - er. Just look a-round at the

115 116 117

world we're in-her - it-ing and think of the one we'll cre - ate. Their mis-take is they got

*mf*

*f sub. mf*

Tbn

The musical score consists of four staves. The top two staves are for the voice, with the top staff in soprano clef and the bottom in bass clef. The bottom two staves are for the piano, with the left hand in soprano clef and the right hand in bass clef. The score is in common time and includes lyrics. Measure numbers 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, and 117 are indicated above the staves. Dynamics are marked with *mf* (mezzo-forte) and *f sub. mf* (fortissimo then mezzo-forte). The piano part includes a bassoon (Tbn) entry in measure 117.

old. That is not a mis - take we'll be mak-ing. No, sir, we'll stay— young — for - ev-er!

Give those kids and me the brand - new cen - tu - ry and

watch what hap - pens!— It's Da - vid and Go -

li - ath, do or die! The fight is on, and I can't

134 135 136 137

watch what hap - pens. — But all I know is

This block contains two staves of musical notation. The top staff is for the vocal part, and the bottom staff is for the piano. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords. Measure 134 starts with a piano dynamic of  $\text{p} \cdot$ . Measures 135 and 136 are connected by a single melodic line. Measure 137 begins with a piano dynamic of  $\text{p} \cdot$ .

138 139 140 141

noth - ing — hap - pens if you just give in. — It

This block contains two staves of musical notation. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords. Measure 138 starts with a piano dynamic of  $\text{p} \cdot$ . Measures 139 and 140 are connected by a single melodic line. Measure 141 begins with a piano dynamic of  $\text{p} \cdot$ .

142 143 144 145

can't be an - y worse than how it's been. — And it

This block contains two staves of musical notation. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords. Measure 142 starts with a piano dynamic of  $\text{p} \cdot$ . Measures 143 and 144 are connected by a single melodic line. Measure 145 begins with a piano dynamic of  $\text{p} \cdot$ .

146 just so— hap - pens that we just might win, \_\_\_\_\_ so what -

147

148

149

150 ev - er— hap - pens, \_\_\_\_\_ let's— be -

151

152

153

154 gin!

155

156

157

Dynamic markings: *sfz* (staccato forte) with a crescendo line and a fermata over the final note of the piece.

**APPLAUSE SEGUE**

ORCH

9A

*Watch What Plays Off*

9/13/11

Music: Alan Menken  
Arr.: M. Kosarin

[APPLAUSE SEGUE]

A Tempo ("World Will Know"  $\text{♩} = 98$ )

The musical score consists of five staves of music. The top staff is a treble clef staff with a key signature of one sharp (F#). The second and third staves are bass clef staffs with a key signature of one sharp (F#), connected by a brace. The fourth and fifth staves are also bass clef staffs with a key signature of one sharp (F#), connected by a brace. Measure numbers 1 through 14 are indicated above the staves. The music begins with a treble clef staff (measures 1-4), followed by a bass clef staff (measures 5-9), then a bass clef staff (measures 10-12), and finally a bass clef staff (measures 13-14). The score includes various musical markings such as dynamic changes (f, ff), rests, and specific note heads. The final measure (measure 14) includes the instruction "[fade on scene]" with a circular arrow symbol.

DAVEY  
JACK  
NEWSIES  
(WIESEL, MORRIS)

10

# Seize the Day

5/17/12

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin/M. Hummel

**WARN[DAVEY]:** Say Something. Tell them if we back off now they will never listen to us again.

**CUE [JACK]:** We can't back down now.

Gentle hymn, ca.  $\text{♩}=92$

(JACK) No matter who shows or doesn't. Like it or not, now is when we take a stand.  
FINCH: How's about we just don't show for work? That'll send a message.

JACK: They'll just replace us. They need to see we'll stand our ground. C'mon, Davey. Tell 'em.

**Davey** [sung somewhat freely]

Now is the time to seize the day. Stare down the odds and seize the day.

12 13 14 15

Min-ute by min - ute, that's how you win it. We will find a way. But

16 17 18 19 20

**CRUTCHIE:** Hey, Jack. Look what I made! Good, huh? **RACE:** That's great. That's pitiful. let us seize the day. **LES:** Don't be so quick to judge. Maybe Pulitzer will see that out his window and feel sorry for us, **JACK:** Hey Specs, any sign of reinforcements? Davey?

## [VAMP]

21 **Davey** (last x)

22

Cour - age can - not e - rase our fear.  
*very gently*

23 24

Cour - age is when we face our fear.

25 Tell those with pow - er, safe in their tow - er, we will not o -

26

27

28

29

Jack/Davey

bey.

Be -

30 . . . . . 31 . . . . . 32 . . . . .

hold the brave bat - ta - lion that stands side by side, too few in num - ber and

*mp*

36 37 38 39

"You're still our broth-ers, and we will fight for you."

## Moving a bit more ♩=96

Jack/Davey

A musical score for a single melodic line, likely a flute or recorder part. The score consists of four measures (40-43) on a single staff. The key signature is B-flat major (two flats). Measure 40 starts with a half note followed by a eighth-note pair. Measure 41 begins with a quarter note. Measure 42 starts with a half note followed by a eighth-note pair. Measure 43 begins with a quarter note. The tempo is marked '40' at the start of measure 40.

Now is the time to seize the day. Stare down the odds and seize the day.

Race/Crutchie

Now is the time to seize the day. Stare down the odds and seize the day.

+Mush

Once we've be-gun, if we stand as one, some - day be-comes some - how.

And a

+Finch

+Specs

• Les

Once we've be-gun, if we stand as one, some - day be - comes some - how. And a

Once we've be-gun, if we stand as one, some - day be-comes some - how.

And a

Jack, Les  
Dav, Mush  
Race, Fin  
Spec, Crut

48 49 50 51

Jack

prayer be-comes a vow. And the strike starts right damn  
prayer be-comes a vow.

52 53 54 55

now! **WIESEL:** The sun is up and the birds is singin'. A beautiful day to crack some heads, ain't it?  
Step right up and get your papes. **MORRIS:** You workin' or trespassin'. What's your pleasure.

*mp* A

56 57 58 59 60

**DAVEY:** Who are they? **JACK:** Scabs. Who do you think? **FINCH:** If they think they can just waltz in here and take our jobs. **CRUTCHIE:** We can handle them! **ROMEO:** Let's soak 'em, boys! **FINCH:** Yeah! Let's get 'em! **DAVEY:** No!

61

We all stand together or we don't have a chance. Jack! **JACK:** All right. I know. I hear ya. Listen, fellas -- I know somebody put yis up to this. Probably paid ya some extra money too. Yeah? Well, it ain't right.

62

63

64

65

66

JACK: Pulitzer thinks we're gutter rats with no respect for nothin' includin' each other. Is that who we are? Well, we stab each other in the back and, yeah, that's who we are.

67

68

69

70

71

But if we stand together we can change the whole game. And it ain't just about us. All across the city there are boys and girls who ought to be out playin' or going to school. Instead they're slavin' to support themselves

72

73

74

75

and their folks. Ain't no crime to bein' poor, and not a one of us complains if the work we do is hard. All we ask is a square deal.

76

77

78

79

Fellas -- for the sake of all the kids in every sweatshop, factory, and slaughter house in this town, I beg you.

Throw down your papers and join the strike.

**LES:** Please?

**SCAB 1(Sniper):** I'm with ya.

**SCAB 1(Sniper):** I'm with ya.

Muscular rock beat ( $\text{d}=120$ )

83 84 85 86

**Davey** **Newsies + Jack  
(-Mike/Ike)**

Now is the time to seize the day! Now is the time to seize the day!

87 88 89 90

**Davey** **Newsies + Jack**

An - swer the call and don't de-lay! An - swer the call and don't de-lay!

91 92 93 94

**All**

Wrongs will be right - ed if we're u - nit - ed!

95 96 97 98

99 100 101 102

Let us seize the day!

103 (1) 104 (2) 105 (3) 106 (4) 107 (5) 108 (6) 109 (7) 110

[SAFETY]

**SCAB 3(Tommy Boy):** You're kidding, right? **SCAB 2(Buttons):** At the end of the day  
who are you gonna trust? Them or them?

(snare drum solo)

**Jack** 111 112 **Newsies + Davey** 113 114

Now let 'em hear it loud and clear! Now let 'em hear it loud and clear!

**Jack** 115 116 **Newsies + Davey** 117 118

Like it or not, we're draw - ing near! Like it or not, we're draw - ing near!

**All**

119 120 121 122

Proud and de - fi - ant, we'll slay the gi - ant!

123 124 125 126

Judg - ment day is here!

127 (1) 128 (2) 129 (3) 130 (4) 131 (5) 132 (6) 133 (7) 134

**SCAB 3(Tommy Boy):** Oh - what the hell! Me father's gonna kill me anyway. **[All Cheer]** Hous-ton to

(snare drum solo)

135 136 137 138

Har - lem, look what's be -

**Cru, Les, Mush, Al Rom, Specs, Butt, Jo  
Jack, Dav, Race, Tom, Fin, Hen, Elm, Snip**

139 140 141 142

gun!

3

**Cru, Les, Jo, Rom, Al  
Jack, Butt, Spec, Mush, Tom, Fin  
Dav, Race, Hen, Elm,, Snip**

Musical score for orchestra and piano, page 8, measures 147-150. The score consists of three staves: a treble clef staff with a bassoon part, a treble clef staff with a piano part, and a bass clef staff with a piano part. Measure 147: The piano part has a dynamic of *sffz* and the instruction "one!". Measure 148: The piano part has a dynamic of *ff*. Measure 149: The piano part has a dynamic of *f*. Measure 150: The piano part has a dynamic of *f*.

Strike! Strike! Strike! Strike! Strike! Strike!

155 Strike! 156 Strike! 157 Strike! 158 Oh...

**A bit slower**

159 Strike! [Military] 160 161 162

163 164 165 166

**[2nd Boys, Davey Joins]**

167 168 169 170

171 172 173 174

*[3rd Boys]*

175 176 177 178

*[Double X/4th Boys]*

179 180 181 182

183 184 185 186

*mf*

The musical score consists of four staves of music. The top staff is in G major and includes a vocal line for '3rd Boys' with eighth-note patterns and a bass line with eighth-note patterns. The second staff is in G major and includes a vocal line for 'Double X/4th Boys' with eighth-note patterns and a bass line with eighth-note patterns. The third staff is in G major and includes a vocal line with eighth-note patterns and a bass line with eighth-note patterns. The bottom staff is in B-flat major and includes a vocal line with eighth-note patterns and a bass line with eighth-note patterns. The score is divided into measures 171-174, 175-178, 179-182, and 183-186. Measure 183 includes a dynamic marking of *mf*.

187 188 189 190

[stomp/slide]

191 **Tempo 1°** 192 193 194

[Out of Military]

195 196 197 198

199 200 201 202

[Dance For Life - 1st Wave]

This image shows a page of a musical score for 'Seize the Day'. The score is written for multiple instruments, with parts for voice, piano, and possibly other instruments. The music is divided into measures by vertical bar lines. Measure 187 starts with a dynamic of 8, followed by a measure of 188. Measure 189 begins with a dynamic of 189, and measure 190 follows. A bracket labeled '[stomp/slide]' covers the first four measures. Measure 191 is marked 'Tempo 1°' and '191'. Measures 192, 193, and 194 follow. A bracket labeled '[Out of Military]' covers measures 192 through 194. Measures 195, 196, 197, and 198 are shown, with measure 195 starting with a dynamic of 8. Measures 199, 200, 201, and 202 are shown, with measure 199 starting with a dynamic of 8. A bracket labeled '[Dance For Life - 1st Wave]' covers measures 199 through 202. The score includes various musical markings such as dynamics (e.g., 8, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202), rests, and slurs. The key signature changes from B-flat major (measures 1-190) to A major (measures 191-202). The time signature is common time throughout.

Musical score for "Seize the Day" featuring two staves of music. The top staff uses a treble clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of one sharp. The score is divided into measures by vertical bar lines. Measure numbers are placed above the top staff: 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 216a, 216b, 216c, and 216d. Measure 216 is followed by a section titled "[Dance For Life - 2nd Wave]" in parentheses. The music consists of various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 216d ends with a key signature change to four flats.

Musical score for "Seize the Day" featuring two staves (treble and bass) in 2/4 time, with a key signature of one flat. The score is divided into measures by vertical bar lines. Measure numbers are placed above the staff. A section title "[Final Charge]" is centered between measures 216m and 216p. Measure 218 concludes with a fermata over the bass line.

216e 216f 216g 216h

216i 216j 216k 216l

216m 216n 216o 216p

*[Final Charge]*

216q 216r 217 218

219 220 221 222

**[Les]**  
"cocky"  
*mf*

8

219: Treble clef, B-flat key signature. Measures 219-222: "cocky" performance, dynamic *mf*. Measure 222 ends with a fermata on the bass clef staff.

[Les jumps on the paper] [Les rips the paper]

223 224 225 226

3

223: Treble clef, B-flat key signature. Measures 223-226: "Les jumps on the paper" and "Les rips the paper" actions. Measure 225 has a 3 over the measure. Measure 226 ends with a fermata on the bass clef staff.

227 228 229 230

[stomping on newspapers]

227: Treble clef, B-flat key signature. Measures 227-230: "stomping on newspapers" action. Measures 228-230 show eighth-note patterns on the treble and bass staves.

231 232 233 234

*f*

231: Treble clef, B-flat key signature. Measures 231-234: "f" dynamic. Measure 233 has a 3 over the measure and a 3 over the eighth note. Measure 234 ends with a fermata on the bass clef staff.

235 236 237 238

[Newspaper Combo]

239 240 241 242

243 244 245 246

247 248 249 250

The musical score consists of four systems of music, each with two staves: a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The score is for a 'Newspaper Combo' and includes the following measures:

- System 1 (Measures 235-238):** The treble staff has a sustained note (G) from measure 235 to 237, followed by a eighth-note pattern (G, A, B, C) in measure 238. The bass staff has a sustained note (E) from measure 235 to 237, followed by eighth-note patterns (E, F, G, A) in measure 238.
- System 2 (Measures 239-242):** The treble staff has eighth-note patterns (D, E, F, G) in measure 239, followed by sustained notes (D, E, F, G) in measures 240-242. The bass staff has eighth-note patterns (B, C, D, E) in measure 239, followed by sustained notes (B, C, D, E) in measures 240-242.
- System 3 (Measures 243-246):** The treble staff has eighth-note patterns (A, B, C, D) in measure 243, followed by sustained notes (A, B, C, D) in measures 244-246. The bass staff has eighth-note patterns (F, G, A, B) in measure 243, followed by sustained notes (F, G, A, B) in measures 244-246.
- System 4 (Measures 247-250):** The treble staff has sustained notes (E, F, G, A) in measures 247-249, followed by eighth-note patterns (E, F, G, A) in measure 250. The bass staff has eighth-note patterns (D, E, F, G) in measure 247, followed by sustained notes (D, E, F, G) in measures 248-250.

Accidentals are present in the score, such as the sharp in the bass staff of measure 241 and the flats in the bass staff of measure 249.

251 252

253 254 255 256

*[Delanceys]*

257 258 259 260

*[Davey]* *[Jack]* *[Jack knocked out]*

261 262 263 264

265 266 267 268

[Boys take their stand]

269 270 271 272

[Boys Circling]

273 274 275 276

277 278 279 280

281 282 283 284

285 286 287 288

289 290 291 292

(*military drums*)

293 294 295 296

*[Celebrate/The Charge]*

297 298 299 300

301 302 303 304

305 306 307 308

**Newsies [+Delanceys/Offstage Ensemble]**

309 310 311 312

Now is the time to seize the day!

**[Final Vocal]**

313 314 315 316

They're gon - na see there's hell to pay!

317 318 319 320

Noth - ing— can break— us, no one— can make— us

321 322 323 324 325 326

quit be - fore we're done!

327 328 329 330

One for all and all for

Cru, Les, Mush, Al, Rom, Specs,  
Butt, Jo, Ike, Laur [Mark, Julie]  
Jack, Dav, Race, Tom, Fin, Hen,  
Elm, Snip, Mike [Nick, Kev, Stu, Brady]

331 332 333 334

One for all and all for

Cru, Les, Jo, Rom, Al, Ike, Laur [Mark, Julie]  
 Jack, Dav, Butt, Spec, Mush, Tom, Fin [Nick]  
 Race, Hen, Elm, Snip, Mike [Stu, Brady]

335 336 337

One for all and

Cru, Les, Mush, Al, Rom, Spec,  
 Butt, Jo, Ike, Laur [Mark, Julie]  
 Jack, Dav, Race, Tom, Fin, Hen,  
 Elm, Snip, Mike [Nick, Stu, Brady]

338 339 340 341 342 343

all For one!

[Flash!]

+big drum fill

**APPLAUSE SEGUE**

10A

## Seize the Tag

3/9/12

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M.Kosarin/  
M. Hummel

[APPLAUSE SEGUE]

Cru, Les, Mush, Al, Rom, Spec,  
Butt, Jo, Ike, Laur [Mark]  
Jack, Dav, Race, Tom, Fin, Hen,  
Elm, Snip, Mike [Nick, Kev, Stu, Brady]

**A tempo**

**Half time groove**

**Delanceys, Offstage Ensemble,  
Albert, Buttons, Sniper**

*(they fade out ad lib. as they see Delanceys and men)*

17 18 19 20 > 24

One for all and all for...

3

**SLOW SEGUE**

*The Fight*

3/13/12

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M.Kosarin/  
M. HummelCUE: *[Brady hits the railing twice, then moves]*New Tempo - Slower '2' ( $\text{♩} = 98$ )

[Vamp]

WIESEL: Time these kids learned a lesson  
JACK: Newsies, get 'em!

(1st x only)

[rough sound -- maybe distorted gtr?]

Measures 13-16: Treble and bass staves. Measure 13: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measures 17-20: Treble and bass staves. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measures 21-25: Treble and bass staves. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measures 26-29: Treble and bass staves. Measure 26: Treble staff has a single eighth note. Bass staff has a single eighth note. Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 28: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 29: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

30 31 32 33 34 35

[Vamp] (cut on cue)

cut on  
[police whistle]

ROMEO: It's about time  
 you showed up. They're  
 slaughtering us--- [SLAP]

Intense and driving  $\text{♩}=160$ 

45 H.H.

(cont.)

JACK: Cheese it, fellas! It's the Bulls!

SNYDER: You can't run forever, Kelly!!!

53 - 54 - 55 - 56 -

CRUTCHIE: Jack? Wait or me! OSCAR: Where ya think you're goin'?

57 - 58 - 59 - 60 -

CRUTCHIE: Jack, Help! Romeo! Finch! MORRIS: Shup it, Crip!

61 - 62 - 63 - 64 -

[Crutchie is hit!]

(a la slow motion)

65 - 66 - 67 -

SNYDER It's off to The Refuge with you, little man. Take him away. JACK: Crutchie!

[VAMP]

3 -

Musical score for piano/vocal, page 5, featuring four staves of music. The score is in common time, with a key signature of one flat. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The vocal part includes lyrics: "sub. f", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", and a section ending with a double bar line and a C-clef. The piano part features various chords and bass notes. Measure numbers 68 through 83 are indicated above the staves. The score is set on a grid of 8 horizontal lines and 4 vertical bar lines.

**Piu Mosso**

84                    85                    86                    87

*sub. mf*

**SEGUE AS ONE**

*The Fight*

11/26/12

tr down a half step at m 45

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M.Kosarin/  
M. HummelCUE: *[Brady hits the railing twice, then moves]*New Tempo - Slower '2' ( $\text{♩} = 98$ )

[Vamp]

WIESEL: Time these kids learned a lesson  
JACK: Newsies, get 'em!

(1st x only)

[rough sound -- maybe distorted gtr?]

13 14 15 16

Measures 13-16 show a piano part. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp. The piano part consists of eighth-note patterns in the treble and bass staves. Measure 13: Treble has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Measure 14: Treble has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 15: Treble has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 16: Treble has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass has eighth-note pairs (F, G), (A, B), (C, D), (E, F).

17 18 19 20

Measures 17-20 show a piano part. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp. The piano part consists of eighth-note patterns in the treble and bass staves. Measure 17: Treble has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 18: Treble has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 19: Treble has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 20: Treble has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass has eighth-note pairs (G, A), (B, C), (D, E), (F, G).

21 22 23 24 25

Measures 21-25 show a piano part. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp. The piano part consists of eighth-note patterns in the treble and bass staves. Measure 21: Treble has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 22: Treble has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 23: Treble has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 24: Treble has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 25: Treble has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Bass has eighth-note pairs (A, B), (C, D), (E, F), (G, A).

26 27 28 29

Measures 26-29 show a piano part. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp. The piano part consists of eighth-note patterns in the treble and bass staves. Measure 26: Treble has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 27: Treble has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 28: Treble has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 29: Treble has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass has eighth-note pairs (G, A), (B, C), (D, E), (F, G).

30 31 32 33 34 35

[Vamp] (cut on cue)

36 37 38 39 >> 44

cut on  
[police whistle]

ROMEON: It's about time  
you showed up. They're  
slaughtering us--- [SLAP]

Intense and driving  $\text{J}=160$ 

(cont.)

JACK: Cheese it, fellas! It's the Bulls!

45 *HH* 46 47 48

SNYDER: You can't run forever, Kelly!!!

53 54 55 56

**CRUTCHIE:** Jack? Wait or me! **OSCAR:** Where ya think you're goin'?

57 58 59 60

**CRUTCHIE:** Jack, Help! Romeo! Finch! **MORRIS:** Shup it, Crip!

[Crutchie is hit!]

(*a la slow motion*)

*sfz mp*

61 62 63 64

**SNYDER** It's off to The Refuge with you, little man.      Take him away.      **JACK:** Crutchie!

**[VAMP]**

65 66 67

This image shows a page from the musical score for 'The Fight' from 'Newsies'. The score is in 2/4 time, with a key signature of four sharps. The vocal parts are for Crutchie, Oscar, Morris, Snyder, and Jack. The piano part includes a bass line with various markings like 'sfz' and 'mp'. The lyrics for the characters are provided, along with stage directions like '[Crutchie is hit!]'. The score is divided into measures 53 through 67, with specific markings for dynamics and performance style.

Musical score for piano/vocal, page 5, featuring four staves of music. The score is in 4/4 time and consists of four systems of music, numbered 68 through 83. The key signature is A major (three sharps). The vocal line (P/V) is in the top staff, and the piano accompaniment is in the bottom staff. The piano part includes bass and harmonic notes. The vocal line features several melodic phrases with slurs and grace notes. The piano accompaniment includes sustained notes and chords. Measure 68 starts with a piano dynamic of *sub. f*. Measure 76 includes a dynamic of *g*. Measure 81 includes a dynamic of *3*. Measure 83 ends with a repeat sign and a key change to E major.

68 69 70 71

72 73 74 75

76 77 78 79

80 81 82 83

**Piu Mosso**

84                    85                    86                    87

*sub. *mf**

**SEGUE AS ONE**

JACK

12

## Santa Fe

6/19/12

[DIRECT SEGUE]

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: M. Kosarin

Driving

last X

1  
2

fi - n'ly got a head - line: Folks "News - ies"

mp

5  
6  
7  
8

crushed as bulls at - tack!" Crutch-ie's call - in' me, dumb crip's just too damn

9  
10

slow. Guys are

A musical score for a single voice, likely a tenor, on a single staff. The key signature is G major (one sharp). The time signature changes from common time (4/4) to 12/8 for the lyrics 'fall - in'. The vocal line consists of eighth and sixteenth notes. The lyrics are: 'fight - in', 'bleed - in', 'fall - in.', 'Thanks to', 'good ole', 'Cap - tain', 'Jack.', and 'Cap-tain'. Measure 11 ends with a fermata over the first note of 'fall'. Measure 12 starts with a fermata over the first note of 'fall'. Measure 13 starts with a fermata over the first note of 'Thanks'. Measure 14 starts with a fermata over the first note of 'Cap-tain'.

**Passionately, more freely**

A musical score for a single melodic line. The key signature is A major (one sharp). The time signature is common time. The vocal line starts on a high note, descends, and then ascends. The lyrics are: "go far a - way, some-where they won't nev - er find me. And to -". Measure numbers 19, 20, 21, and 22 are indicated above the staff. The vocal line starts on a high note in measure 19, descends through measure 20, and then ascends through measures 21 and 22. The lyrics are: "go far a - way, some-where they won't nev - er find me. And to -". The vocal line starts on a high note in measure 19, descends through measure 20, and then ascends through measures 21 and 22.

The musical score for the first system of 'La Cucaracha' is shown. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The dynamic 'mf' (mezzo-forte) is indicated at the beginning. The first measure shows a eighth note followed by a sixteenth note, a eighth note, a sixteenth note, and a eighth note. The second measure shows a eighth note followed by a sixteenth note, a eighth note, a sixteenth note, and a eighth note. The third measure shows a half note followed by a half note. The fourth measure shows a half note followed by a half note. The fifth measure shows a half note followed by a half note. The bass clef staff has a 'V' with a diagonal line through it below it, and the treble clef staff has a 'V' with a diagonal line through it above it.

A musical score for a voice part. The key signature is G major (one sharp). The time signature changes from common time (4/4) to 6/8 for measures 24 and 25. The vocal line consists of eighth and sixteenth note patterns. The lyrics are: "mor - row won't re - mind me of to - day." Measures 24 and 25 end on a fermata over the word "day." Measure 26 begins with a short rest followed by a melodic line starting on the eighth note of the G major scale.



43 moon so big and yel - low, 44 it turns night right in - to day. Dreams come

47 true, 48 yeah, they do, 49 in San - ta Fe. 50

*poco rit.* ----- *molto accel.* -----

**With more drive**

51 Where does it say you got - ta live and die here?

*f*

55 Where does it say a guy can't catch a break?

56 57 58

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The score is in common time. The vocal part includes lyrics with specific dynamics and performance instructions like "poco rit." and "molto accel.". The piano part provides harmonic support with various chords and dynamics, including a forte dynamic (f) in the middle section. Measure numbers are indicated above the vocal line, and measure numbers 56, 57, and 58 are indicated below the piano line.

59 60 61 62

Why should you on - ly take what you're giv - en? Why should you spend your whole life liv-in'

*poco accel.* - - - - -

Solidly, slightly faster

63 64 65 66

trapped where there ain't no fu - ture, e - ven at sev - en - teen,

67 68 69 70

break - in' your back for some - one el - se's sake? If the

71 72 73 74

life don't seem to suit ya, how 'bout a change of scene,

*Stgs*

75 far from the lous - y head - lines and the dead - lines in be - tween!

76 77 78

79 80 81 82

*molto rall.* San - ta

**Broadly, in 4** 83 84 85 *moving forward* 86 87 88

Fe! My old friend! I can't spend my whole life dream-in', though I know that's all I seem in-clined to

89 90 91 92

do. I ain't get - tin' an - y young - er, and I

93 wan - na start brand new. I need space, and fresh air. Let 'em

94 95 96

more broadly

97 laugh in my face, I don't care. Save my place, I'll be there....

98 99 100

rit. 11

**A tempo (poco rubato)**

101 102 103 104 105 106 Just be

mp

107 108 109 110

real is all I'm ask - in', not some paint - in' in my head. 'Cause I'm

111

111 112 113 114

dead if I can't count on you to - day. I got

8 8 8 8

rall. - - - -

115 116

no - thin', if I ain't got San - ta

*f*

**Briskly**

117 118 119 120

Fe. - - - -

*ff* *molto rall.* - - - - *sfsz p* *ff*

**END ACT ONE**

JACK

12

## Santa Fe

11/26/12

tr down a half step

[DIRECT SEGUE]

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

Driving

last X

2

Jack

(2nd to last x)

fi - n'ly got a head - line:

Folks we  
"News - ies

mp

8

crushed as bulls at - tack!"

Crutch-ie's

call - in' me, dumb crip's just too damn

5 6 7 8

slow.

10

Guys are

8

15 16 17 18

Jack just wants to close his eyes and go... Let me

Passionately, more freely

19 20 21 22

go far a - way, some-where they won't nev - er find me. And to -

Musical score for 'When the Rowboat夫' showing measures 23-26. The score is in G major, 2/4 time. The lyrics are: 'mor - row won't re - mind me of to - day. When the'.

A musical score for piano, showing two staves. The treble clef staff has a melodic line with eighth and sixteenth notes, and a bass clef staff with sustained notes and a bass line.



43 moon so big and yel - low, 44 it turns night right in - to day. Dreams come

47 true, 48 yeah, they do, 49 in San-ta Fe. 50

*poco rit.* *molto accel.*

51 With more drive 52 53 54

Where does it say you got - ta live and die here?

*f* 55 56 57 58

Where does it say a guy can't catch a break?

Detailed description: The image shows a musical score for a vocal piece. It consists of two staves: a treble clef vocal line and a bass clef piano line. The vocal part starts with a melodic line in measures 43-46, followed by a piano part with sustained notes and a dynamic change in measure 47. The vocal line continues with 'true,' 'yeah, they do,' and 'in San-ta Fe.' with dynamic markings 'poco rit.' and 'molto accel.' The piano part features eighth-note patterns in measures 47-50. The vocal line then shifts to a more rhythmic, eighth-note pattern with the instruction 'With more drive' in measure 51. The piano part includes a dynamic 'f' in measure 52. The vocal line asks 'Where does it say you got - ta live and die here?' and the piano part ends with a dynamic 'f' in measure 58. The score concludes with the question 'Where does it say a guy can't catch a break?' The music is in common time, with a key signature of four sharps (F# major).

59 60 61 62

Why should you on - ly take what you're giv-en? Why should you spend your whole life liv-in'

poco accel. - - - - -

**Solidly, slightly faster**

63 64 65 66

trapped where there ain't no fu - ture, e - ven at sev - en - teen,

67 68 69 70

break - in' your back for some - one el - se's sake? If the

71 72 73 74

life don't seem to suit ya, how 'bout a change of scene,

Stgs

This musical score page contains two systems of music for voice and piano/vocal. The top system starts at measure 59 in G major, 2/4 time. The lyrics are: "Why should you on - ly take what you're giv-en? Why should you spend your whole life liv-in'". The piano accompaniment consists of a steady eighth-note bass line. Measure 60 shows a piano dynamic instruction "poco accel. - - - - -". The tempo is marked "Solidly, slightly faster" for the remainder of the page. The bottom system starts at measure 63 in G major, 2/4 time. The lyrics are: "trapped where there ain't no fu - ture, e - ven at sev - en - teen,". The piano accompaniment features eighth-note chords. The top system continues with measures 64-66, and the bottom system continues with measures 67-70, both in the same key and time signature. The lyrics for the bottom system are: "break - in' your back for some - one el - se's sake? If the". The bottom system then continues with measures 71-74, with the key changing to A major. The lyrics are: "life don't seem to suit ya, how 'bout a change of scene,". The piano accompaniment includes eighth-note chords and some grace notes. The page ends with a dynamic instruction "Stgs".

75 far from the lous - y head - lines and the dead - lines in be - tween!

76 77 78

79 80 81 82

*molto raff.* San - ta

**Broadly, in 4** 83 84 85 *moving forward* 86 87 88

Fe! My old friend! I can't spend my whole life dream-in', though I know that's all I seem in-clined to

89 90 91 92

do. I ain't get - tin' an - y young - er, and I

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The score is in common time, with a key signature of four sharps. The vocal part starts with a melodic line in measures 75-78, followed by a sustained note in measure 79. The piano part features eighth-note chords in measures 79-82. The vocal part resumes with a melodic line in measure 83, followed by sustained notes in measures 84-88. The piano part includes dynamic markings like 'ff' (fortissimo) and 'molto raff.' (molto raffigurante). The vocal part concludes with a melodic line in measure 89, followed by sustained notes in measures 90-92. The piano part ends with a melodic line in measure 93.

93 wan - na start brand new. 94 I need space, 95 and fresh air. 96 Let 'em

*more broadly*

97 laugh in my face, 98 I don't care. 99 Save my place, 100 I'll be there....

*rit.* 11

**A tempo (poco rubato)**

101 - 102 - 103 - 104 - 105 - 106 -

*Just be*

*mp*

107 real is all I'm ask - in', 108 not some paint - in' in my head. 109 110 'Cause I'm

111 112 113 114

dead if I can't count on you to - day. I got

8 8 8 8

rall. - - - -

115 116

no - thin', if I ain't got San - ta

*f*

**Briskly**

117 118 119 120

Fe.

*ff* *molto rall.* - - - - *sfz p* *ff*

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal part includes lyrics: 'dead if I can't count on you to - day. I got', 'no - thin', 'if I ain't got San - ta', and 'Fe.'. The piano part provides harmonic support with various chords and dynamics. The score is marked with measure numbers 111 through 120. Specific dynamic and performance instructions include 'rall.', 'f', 'Briskly', 'ff', 'molto rall.', 'sfz p', and 'ff'. The vocal line features eighth-note patterns and sustained notes.

**END ACT ONE**

**PIANO/VOCAL**

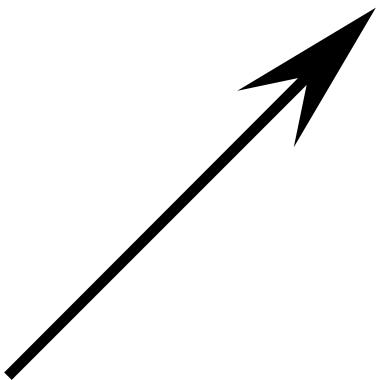
**“Newsies”**

**12A**

**Alan Menken/  
Jack Feldman**

# *Entr'acte*

3/13/12



12A

*Entr'acte*

CUE: [Top of Act Two]

3/13/12

Music: Alan Menken  
Arr.: M. KosarinWith great energy  $\text{♩}=152$ 

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19

*rit.*

*[fade on scene]*

# *King of New York*

6/19/12

**Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin/M. Hummel**

**WARN [RACE]:** Your erster, your erster!

**CUE [Race]** Ya don't need money when you're famous?

**Hard, energetic swing (♩= 172)**

**Race**

1 2 3 4

[Race] They give ya whatever ya want, for gratis. **HENRY:** Such as? **A**

*mp* *mf* *sim.*

**Romeo** **Henry**

5 6 7 8

pair of new shoes with match-in' la - ces. A per-ma-nent box at the Sheeps-head ra - ces. Pas-

**Finch**

9 10 11 12

tra-mi on rye with a so - ur pic - kle. My per-son-al puss on a wood-en nic - kel.

**Race**

13 14 15 16

Look at me: I'm the king of New York!

*f*

17 18 19 20

Sudden - ly, I'm res - pec - ta - ble, star - in' right at' - cha, lous - y with sta' - cha.

**Albert**

21 22 23 24

Nobb - in' with all the muck - et - y - mucks, I'm blow - in' my dough and go - in' de - luxe. And

*mf*

**Race**

*Cello, K2 (Bs Cl)*

Race/Henry

there I be! Ain't\_\_\_\_ I pret-ty? It's\_\_\_\_ my ci - ty. I'm\_\_\_\_ the king\_ of New

JoJo

A

1

## Les

Mush

York!

My ver - y own bed and a in - door ter - let. A

so - lid gold watch with a chain to twirl it.

Davey

bar - ber - shop hair - cut that costs a quar - ter. A re - gu - lar beat for the star re - por - ter!

• 100 •

**Race**

37 Am-scray, punk, she's the king of New York!

38 39

**Kath**

Who'd-a thunk! I'm

**f**

**Newsies**

40 41 42

We was sunk, pale and pi - ti - ful, bunch-

the king of New York!

**Kath**

**Kath/Newsies (Kath/Les 8va)**

43 44 45

— of wet noo-dles, Pu - lit - zer's poo-dles. Al - most a - bout to drown-

**Les**

*mf*

**Cello, K2 (Bs Cl)**





73

74

75

76

77

78

*[Brooms: Ike]*

79

80

81

82

83

84

85

86

*[Albert/JoJo join]*

Musical score for "King of New York" featuring four staves of music. The score consists of six systems of music, each with a measure number and a dynamic marking. The staves are grouped by a brace.

**Measures 87-90:** The first system (measures 87-90) starts with a treble clef, a key signature of one sharp, and a common time signature. The music includes eighth-note chords and sixteenth-note patterns. Measure 90 ends with a repeat sign and a bass clef.

**Measures 90a-d:** The second system (measures 90a-90d) begins with a treble clef, a key signature of one flat, and a common time signature. The dynamic *f* is indicated. The text "[Spoons]" is written above the staff. The music consists of eighth-note chords and sixteenth-note patterns.

**Measures 90e-h:** The third system (measures 90e-90h) starts with a treble clef, a key signature of one flat, and a common time signature. The dynamic *f* is indicated. The music includes eighth-note chords and sixteenth-note patterns.

**Measures 90i-l:** The fourth system (measures 90i-90l) starts with a treble clef, a key signature of one flat, and a common time signature. The dynamic *f* is indicated. Measure 90i has a dynamic *p*. Measures 90j and 90k feature triplets (indicated by a '3' over the measure). Measure 90l has a dynamic *p* and includes a bass clef.

**T.T. (Tuba/Tuba Bassoon):** The fifth system (measures 90i-90l) features a bass clef and a key signature of one flat. The music consists of eighth-note chords and sixteenth-note patterns, with a dynamic *p* indicated.

90m 90n 90o 90p *[spoons drop]*

*[Swipes]*

90q 90r

H.H. *[All Spoons]* 90s 90t 90u 90v

90w 90x 90y 90z

91 92 93 94

[3 on table top]  
[Stop x tap]

95 96 97 98

sub. *mp*

[Katherine's flashpot]

*mf*

100 101 102

103 104 105 106



121 122 123 124

125 [Les] 126 127 128

129 [Trenches] 130 131 132 dr. fill

133 [Wedge Build] 134 135 136

F#sus

137 138 139 140

B♭/C

This section of the score shows four measures of music. The key signature is B♭ major (two flats). Measure 137 consists of a single eighth note. Measures 138 and 139 are identical, featuring a bass line with eighth notes and a treble line with eighth-note chords. Measure 140 is also identical to the previous ones. A label "B♭/C" is placed in the center of the staff between measures 139 and 140.

141 142 143 144

*[All Dance]*

*ff*

This section shows four measures of music. The key signature changes to A major (no sharps or flats). Measure 141 is a single eighth note. Measures 142 and 143 feature eighth-note chords in the treble and bass staves. Measure 144 is another single eighth note. The instruction "[All Dance]" is written above the staff, and the dynamic "ff" (fortissimo) is indicated.

145 146 147 148

This section shows four measures of music. The key signature changes to A major (no sharps or flats). Measures 145 and 146 feature eighth-note chords in the treble and bass staves. Measures 147 and 148 feature eighth-note chords in the treble and bass staves, with measure 148 concluding with a sharp sign indicating a key change.

**Newsies + Offstage Men**  
**Kath 8vb**

149 150 151 152

Look at me: I'm the king of New York!

153 154 155 156

Wait and see: this is gon-na make both the De-lan-ceys pee in their pant-sies.

**[Flashpots]**

157 158 159 160

Flash-pots are shoot - in' bright as the sun! I'm one high - fa - lu - tin son - of-a - gun! I

161 162 163 164

guar-an - tee: though I crapped out, I ain't tapped out! I'm the King of New...

(Kath loco)

Friends may flee. Let 'em ditch 'ya! Snap one pit'-cha, you're the King of New...

Kath, Les, Jo, Rom, Al, Ike [Mark]  
 Butt, Spec, Mush, Tom, Fin [Nick, Kevin]  
 Dav, Hen, Elm, Snip, Mike, Race [Stuart, John]

His - to - ry!— Front— page sto - ry! Guts— and glo-ry! I'm— the king...

...of New York!

13A

*King of New York Tag*

3/9/12

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: M. Hummel

[APPLAUSE SEGUE]

**A tempo**  
 (drums)

1a REV

18

19

20

21

22

23

24

25

26

27

28

28a

29

REV

REV

*Jack's Painting*

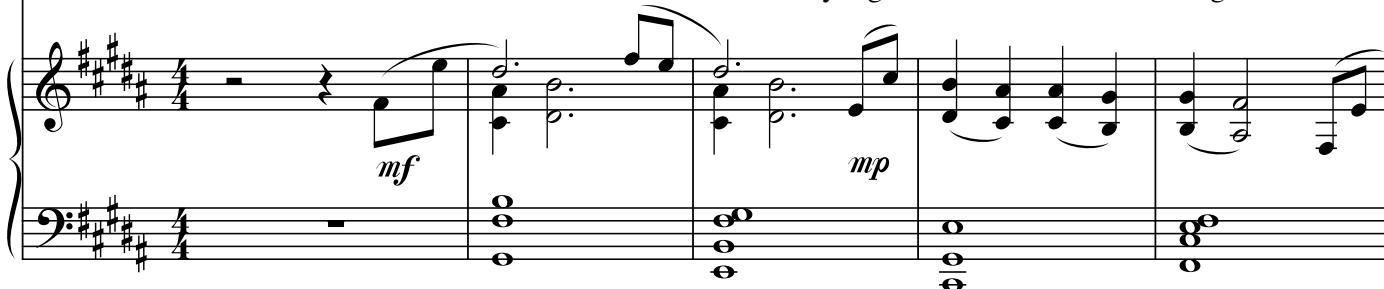
**CUE [JACK]:** Want to see  
a place I seen? How about this?  
*[Reveals painting]*

2/3/12

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

**Molto rubato**

**JACK:** Newsies Square, thanks to  
my big mouth, filled to overflowing with failure.



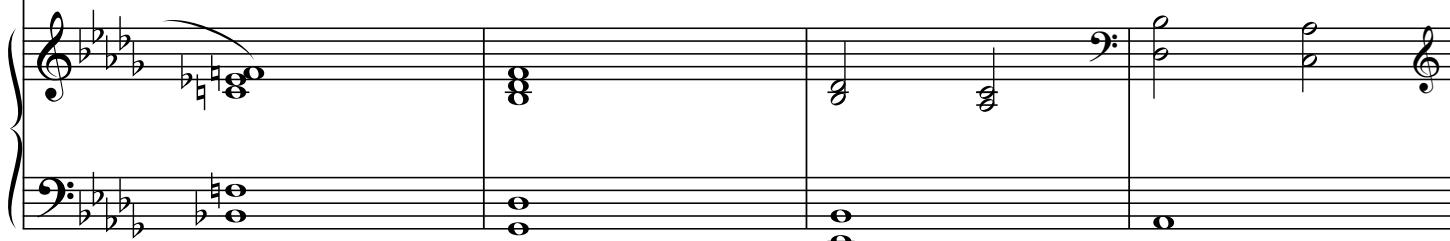
Kids hurt, others arrested--- **DAVEY:** Lighten up.  
No one died. **JACK:** Is that what you're aiming for?

Go on and call me a quitter, call me a coward!  
No way I'm puttin' them kids back in danger.



**DAVEY:** We're doing something that has never been done  
before. How could that not be dangerous?

**JACK:** I tried to see Crutchie at the Refuge. I  
slipped around back, climbed the fire escape --



14 15 16 17

They busted him up so bad he couldn't even come to the window. What if he don't make it? You willing

This block contains a musical score for measures 14 through 17. The score is in common time, with a key signature of four flats. The vocal line consists of a single melodic line on a treble clef staff, with harmonic support from a bass staff below. Measure 14 starts with a whole note rest. Measures 15, 16, and 17 are primarily rests, with the vocal line entering in measure 17 with a single eighth note. The lyrics "They busted him up so bad he couldn't even come to the window. What if he don't make it? You willing" are written below the staff.

18 19 20 21

to shoulder that for half a penny a pape? **DAVEY:** It's not about pennies. You said it yourself; my family wouldn't be in the mess we're in if my father had a union. This is a fight we have to win. **JACK:** If I wanted a sermon I'd show up for church.

This block contains a musical score for measures 18 through 21. The vocal line continues from the previous section. Measure 18 begins with a whole note rest. Measures 19, 20, and 21 are mostly rests, with the vocal line providing harmonic support. The lyrics "to shoulder that for half a penny a pape? **DAVEY:** It's not about pennies. You said it yourself; my family wouldn't be in the mess we're in if my father had a union. This is a fight we have to win. **JACK:** If I wanted a sermon I'd show up for church." are written below the staff. A box in the bottom right corner contains the text "SEGUE AS ONE".

SEGUE AS ONE

LES  
KATHERINE  
JACK  
DAVEY

14

# Watch What Happens – Reprise

6/20/12 r1

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

[SEGUE AS ONE]

DAVEY With drive  $\text{d}=86$

DAVEY: Tell me how quitting does Crutchie any good?  
Exactly. So --

D. **Davey**

5 Here's how itgoes: Once we win, and we will be win - ning, make no mis-take!

J. **Jack**

6 7

We'll be

D. 8 We're al-re-a - dy win - ning. 9 And we'll tell 'em straight out they let Crutch - ie go, or  
J. what? Right!

D. 11 they keep - get - ting poun-ded. 12 13 14

J. Dave, what the hell, did they bust up your brains or some - thin?

D. 15 16 17 Won the bat - tle.

J. As I re-call, Dave, we all got our ass - es kicked. They won! Come

D. 18 Jack - ie, think a - bout it... We got them sur - roun - ded!  
J. on!

D. 21  
J. 22  
23 You're right. And you know why a

D. 24 Here's what I think: Joe's a jerk, he's a rat - tle-snake.  
J. 25  
26 snake starts to rat - tle? 'Cause he's scared. Go and look it up, the

D. 27  
J. 28 No, why? Sure.

D. 29  
J. 30

The score consists of three staves: D. (soprano), J. (alto), and Bass. The music is in common time, with a key signature that changes from B-flat major (measures 1-10) to B major (measures 11-30). The vocal parts sing in a 3-part harmonic style. The lyrics are integrated into the vocal lines, with some words appearing as spoken-like rhythms (e.g., 'on!', 'I think', 'rat - tle-snake', 'why?'). Measure numbers 18 through 30 are indicated above the staves. Measure 18 starts with a piano dynamic. Measures 19 and 20 show a transition with eighth-note patterns. Measure 21 begins the vocal entry for D. Measure 22 starts with a piano dynamic. Measure 23 continues the vocal line. Measure 24 starts with a piano dynamic. Measure 25 starts with a piano dynamic. Measure 26 continues the vocal line. Measure 27 starts with a piano dynamic. Measure 28 continues the vocal line. Measure 29 starts with a piano dynamic. Measure 30 starts with a piano dynamic.

D. 27 poor guy's head is spin-ning. Why did he send for the goons, an en-ti - re ar - my?  
J.  
D. 28 29 30  
J.  
D. 31 Do - zens of goons, plus the cops and... 32 33  
J. Thank you, God!  
D. You know, you may be right... 34 35 36  
J. If he  
D. Ex - act - ly! 35  
J. He knows we're win - ning!  
D. was - n't af-raid... 36  
J. Huh. He knows we're win - ning!

**Kath**

37 38 39 40

**Davey** Get those kids to see we're cir - cling vic - to - ry and

**Les** Get those kids to see we're cir - cling vic - to - ry and

**Get** those kids to see we're cir - cling vic - to - ry and

**J.**

*mf*

**K.**

41 42 43 44

watch what hap - pens! — We're do - ing some - thing

**D.**

watch what hap - pens! — We're do - ing some - thing

**L.**

watch what hap - pens! — We're do - ing some - thing

**J.**

We're do - ing some - thing

*mf*

K. 49 watch what hap\_\_\_\_ pens!— 50 — 51 — 52 —

D. 8 watch what hap\_\_\_\_ pens!—

L. watch what hap\_\_\_\_ pens!—

J. 8 watch what hap\_\_\_\_ pens!— You can't un - do the

Piano accompaniment (bottom staff):

Measures 49-52: The piano part consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The right hand chords are: G major (G-B-D), C major (C-E-G), F major (F-A-C), and B major (B-D-F#).

53 54 55 56

K. And stay on track! 'Cause

D. So just move on and stay on track! 'Cause

L. Stay on track! 'Cause

J. past! 'Cause



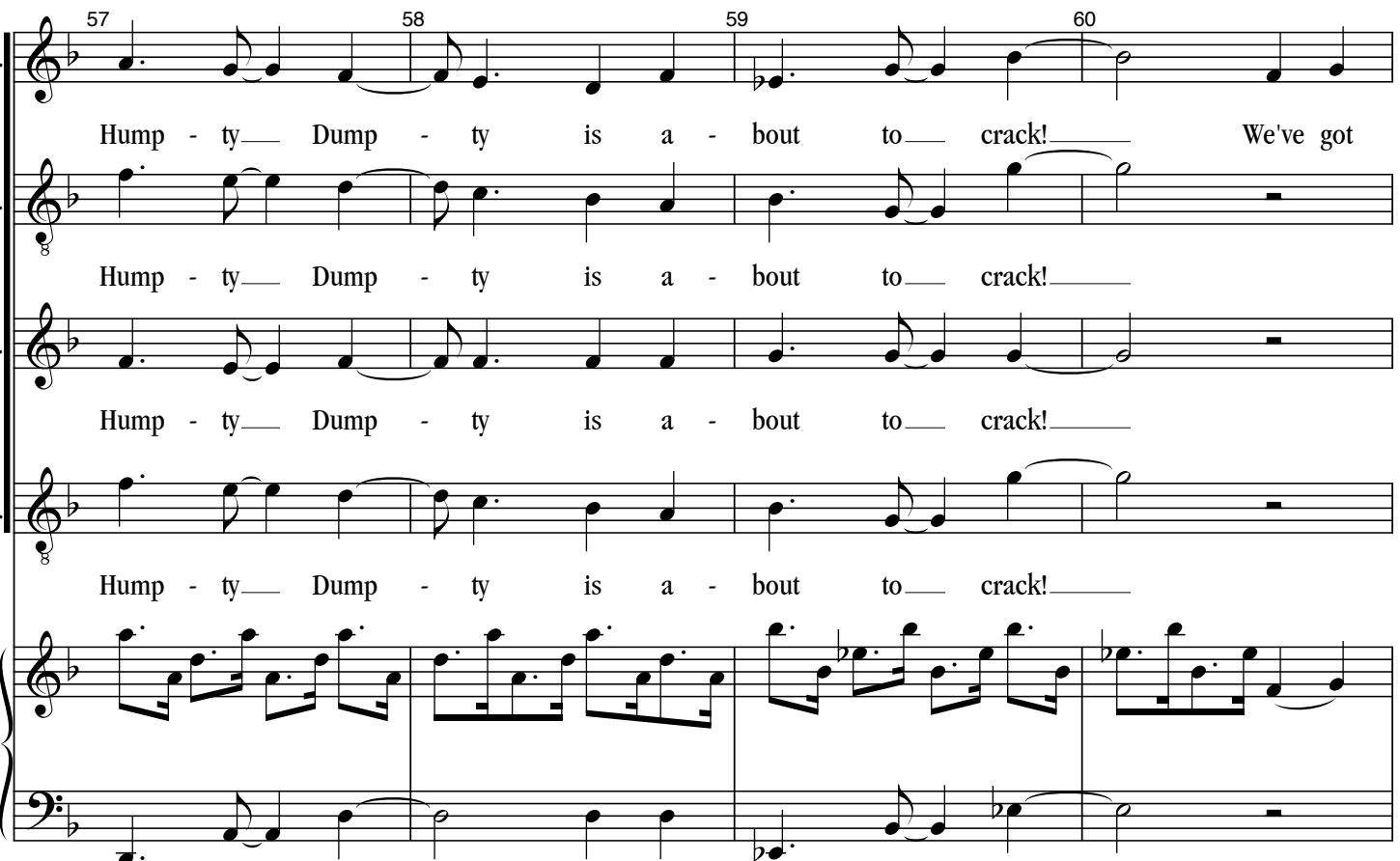
57 58 59 60

K. Hump - ty Dump - ty is a - bout to crack! We've got

D. Hump - ty Dump - ty is a - bout to crack!

L. Hump - ty Dump - ty is a - bout to crack!

J. Hump - ty Dump - ty is a - bout to crack!





69

K. back!

D. back!

L. back!

J. back!

70

71

LES: And I've got a date!

This block contains four staves for K., D., L., and J. Each staff has a treble clef and a key signature of one flat. Measure 69 consists of sustained notes. Measure 70 begins with sustained notes followed by a melodic line. Measure 71 continues the melodic line. The lyrics "back!" are written below the staves for K., D., L., and J. in measure 69. In measure 71, the lyrics "LES: And I've got a date!" are written to the right of the staff.

72

73

K.

D.

L.

J.

72

73

sffz

This block contains four staves for K., D., L., and J. Each staff has a treble clef and a key signature of one flat. Measures 72 and 73 consist of sustained notes. The dynamic "sffz" is written in the lower staff of measure 73.

**PIANO/VOCAL**

**ORCH**

**"Newsies"**

**14A**

# ***Back to Pulitzer's Office***

[APPLAUSE SEGUE]

3/13/12

**Music: Alan Menken  
Arr.: M. Kosarin**

**A tempo**  $\text{♩} = 84$

1 2 3 4 5 6 7 8 9 10 11 12 13

PULITZER

SEITZ

MAYOR

[DELANCEYS]

15

***The Bottom Line - Reprise***

6/19/12 r2

Music: Alan Menken

Lyric: Jack Feldman

Arr.: M. Kosarin

WARN [PUL]: ...locked up in the Refuge.

CUE [PUL]: ...Davey and his baby brother, ripped from their loving family and tossed to the rats?

Ominously and freely

Pul (mostly spoken)

1 2 3

[PUL]: Will they ever be Time's run - ning out, kid, so what do you say?  
able to thank you enough?

4 5 6 7

Cow-boy or con - vict, I win ei-ther way\_ Your ab-ject sur-ren - der was al-ways the bot-tom line.

With a light swing  $\text{♩} = 140$

8 9 10 11 12

PUL: Gentlemen, escort our guest to the cellar so he might reflect in solitude. Too

The musical score consists of four staves of music. The top staff is for the piano, featuring a treble clef, a common time signature, and a bass clef. The vocal part is in the soprano range, with lyrics provided for each measure. Measure 1 starts with a piano dynamic of 'mp'. Measures 2 and 3 show the piano playing sustained notes. Measures 4 through 7 show the piano playing eighth-note chords. Measures 8 through 12 show the piano playing sixteenth-note chords. The vocal part begins with 'Ominously and freely' and 'Pul (mostly spoken)'. The lyrics for the vocal part are: 'Will they ever be Time's run - ning out, kid, so what do you say? able to thank you enough? Cow-boy or con - vict, I win ei-ther way\_ Your ab-ject sur-ren - der was al-ways the bot-tom line.' The vocal part ends with 'With a light swing  $\text{♩} = 140$ '. The piano part continues with sixteenth-note chords. The score is set in a 15x15 grid, with the vocal part occupying the top row and the piano part occupying the remaining rows.

13 14 15 16

bad you've no job, Jack, but you *did* re-sign. Too bad you've no fam - ly, but you can't have mine. Be

*mf*

"Ba Da Boom"

17 18 19 20

glad you're a - live,— boy, I'd say that's the bot - tom line.——

**Seitz**

**Pul**

21 22 23 24

Like the pied pi - per you knew — what to play. Till those kids all be-lieved you were right.

**Mayor**

25 26 27 3 3 28

Luck-y for them all but one got a - way. They may not be so luck-y to - night.

**Pul**

27 3 3 28

rall. -----

**Slowly**

29 30 31 32

**MORRIS:** We been given discretion to handle you as we see fit, so behave.

**OSCAR:** But, just in case, I been polishin' a set of my favorite brass knuckles.

**MORRIS:** You can sleep right here on this old printing press. Now, that there is firm.

*mp*

rit. -----

ATTACCA

*Brooklyn's Here*

6/19/12

CUE [DIRECT SEGUE]

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin/  
M. Hummel

**Hard rock march  $\text{d}=134$**

1 2 3 4

**Spot(Tommy Boy), JoJo, Sniper, Buttons, Mush**

5 6

8 News - ies need our help to - day! — **Albert, Henry, Romeo, Race  
Elmer, Finch, Specs, Laurie**

7 8

8 Tell 'em Brook - lyn's on their way! — >>

9 Tell 'em Brook lyn's on their way! —

Mush, Al, Rom, Spec,  
Butt, Jo, Laur  
Spot(Tommy Boy), Race, Fin,  
Hen, Elm, Snip

13 14 15 16

We're from: We are: We are Brook - lyn News-ies!

Brook - lyn! News - ies! Brook - lyn News-ies!

**Più mosso**  $\text{♩}=138$

17 18

19 20 21 22

Just got word that our bud - dies is hurt - in'. Fac-ing tot - al dis-as - ter for cer - tain.

23 That's our cue,— boys: it's time to go slum - min'. Hey, Man - hat - tan, the cav -

24

25

Jo, Rom, Al, Laur  
Spot(Tommy Boy), Spec, Mush

26

27 al-ry's com - in'. Have no fear!

Race, Elm, Butt, Snip, Hen, Fin

28

You know we got your back from way back!

29 Brook-lyn's here!

30

Pay - back!

We'll get your pay back with some pay - back!

Mush, Al, Rom, Spec,  
 Butt, Jo, Ike, Laur  
 Spot(Tommy Boy), Race, Fin,  
 Hen, Elm, Snip, Mike

31 We're the boys— from the beach - es of Bright - ton, Pros-pect Park and the Na -

32

33

34 - vy Yard Pier. Strikes ain't fun,— but they sure is ex - cit - in'.

35

36

37 Loud and clear! Brook-lyn's here!

38

39

40

**Spot(Tommy Boy)**

**+ JoJo, Sniper, Buttons, Mush**

41 Bor-ough what gave me birth. *[guys remove their hats]* 8va - , Friend-li - est place on earth.

42

43

44

*mf*

**8**

**8**

+ Al, Rom, Spec, Ike, Race,  
Elm, Hen, Fin, Mike, Laur

Spot(Tommy Boy), JoJo, Buttons

45 46 47 48

Pay us a vi - sit and see what we means. And when ya do, we'll kick ya

Mush, Albert, Romeo,  
Specs, Ike, Laurie

Davey, Race, Elmer, Sniper,  
Henry, Finch, Mike

When ya do, we'll kick ya

When ya do, we'll kick ya

49 half - way to Queens! 50 51 52 >>

Les, Mush, Al, Rom,  
 Specs, Jo, Ike, Laur  
 Dav, Spot(Tommy Boy), Race, Fin,  
 Hen, Elm, Snip, Butt, Mike

61 Now them soak - ers is in\_\_\_\_ for a soak - in'. What a sad way to end-

62

63

64 — a ca - reer. They's a joke, but if they thinks we're jok - in'....

65

66

67 Loud and clear: Spot(Tommy Boy), JoJo, Sniper, Buttons, Mush Les, Davey, Romeo, Race Finch, Ike 68 69 Flush-ing's here!—

68

69

Man - hat-tan's here!

Albert, Henry

Specs, Mike, Elmer

Wood-side's here!—

The Bronx Newsie (Laurie)

[ALL razz with Bronx Brook-lyn's cheer]

Rich-mond's here!—

So's da Bronx!

Jo, Butt, Mush  
TB  
Snip

here!—

We is here!

Les, Race, Al, Rom, Ike, Laur  
Dav, Fin, Elm, Hen, Spec, Mike

Les, Laur  
Dav, Ro, Al, Race, Ike  
Hen, Elm, Specs, Fin, Mike

Loud and clear!

We is here!

ff

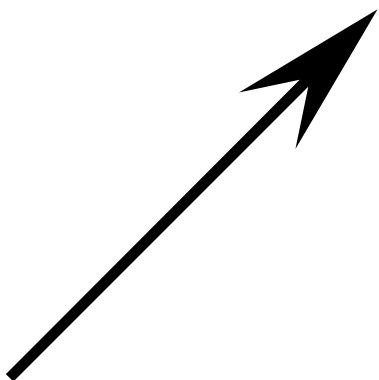
This musical score page contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (two sharps). The time signature is common time. The music is divided into measures by vertical bar lines. Above the music, several boxes contain character names: 'Albert, Henry' (measures 70-71), 'Specs, Mike, Elmer' (measures 70-71), 'Wood-side's here!—' (measures 71-72), 'The Bronx Newsie (Laurie)' (measures 72-73), '[ALL razz with Bronx Brook-lyn's cheer]' (measures 72-73), 'Rich-mond's here!—' (measures 73-74), 'So's da Bronx!' (measures 73-74), 'Jo, Butt, Mush TB Snip' (measures 74-75), 'here!—' (measures 74-75), 'We is here!' (measures 75-76), 'Les, Race, Al, Rom, Ike, Laur Dav, Fin, Elm, Hen, Spec, Mike' (measures 74-75), 'Les, Laur Dav, Ro, Al, Race, Ike Hen, Elm, Specs, Fin, Mike' (measures 75-76), and 'Loud and clear!' (measures 76-77). The vocal parts are labeled with characters: Albert, Henry; Specs, Mike, Elmer; Bronx Newsie (Laurie); Bronx cheerers; Rich-mond; Bronx cheerers; Jo, Butt, Mush, TB, Snip; and the ensemble. The score includes dynamic markings like 'ff' (fortissimo) and various rhythmic patterns including eighth and sixteenth notes.

**PIANO/VOCAL**

**“Newsies”**  
**16A**  
Alan Menken/  
Jack Feldman

# To The Rooftop

3/6/12



## To the Rooftop

3/6/12

Music: Alan Menken  
Arr.: M. Kosarin

**CUE [JACK]:** I say we take the deal. Go back to work knowing that our price is secure. All we need to do is vote "No" on the strike. Vote no! *[Booing. Spot pushes Jack]*

**Agitato**  $\text{♩} = 144$

Musical score for piano/vocal part of "To Rooftop". The score is in 12 measures. The vocal line consists of eighth-note chords. The piano accompaniment features eighth-note patterns. Measure 12 ends with a fermata over the vocal line. Measure 13 begins with a piano eighth-note pattern. Measure 14 begins with a piano eighth-note pattern. The vocal line ends with a fermata. The piano accompaniment ends with a fermata. The score includes dynamic markings: *poco rit.* over the vocal line in measure 12, and **[fade on scene]** over the piano accompaniment in measure 14.

*Something To Believe In*

3/7/12

WARN [JACK]: And I don't want you promising nothing  
you gotta take back later.CUE [JACK]: But standing here tonight lookin' at you --  
I'm scared tomorrow's gonnaMusic: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

Kath

**Gently, poco rubato**

1 2 3 4

(JACK) come and change everything. If there was a way I could grab hold of

K

5 6 7 8 9

something to make time stop -- Just so's I could keep looking at you. **KATH:** You snuck up on me, Jack Kelly.

Pop ballad  $\sigma=68$

K 10 11 12 13

I never even saw it coming. **JACK:** For sure? **KATH:** For sure.

K 14 15 16 17

**Kath**  
Till the mo-ment I found you, I thought I knew what love was.

K 18 19 20 21

Now I'm learn-ing what is true: that love will do what it does. The

K 22 23 24 25

world finds ways to sting you, and then one day de - cides to bring you

26 some - thing to be - lieve in for ev - en a night.

27 *mf warmly*

28 29

30 One night may be for - ev - er, but that'all right, that'all right.

31 32 33

34 And if you're gone to - mor - row, what was ours still will be.

35 36 37

38 I have some-thing to be - lieve in, now that I know you be-lieved in

39 40 41

42 *mf* 8

The musical score consists of four staves. The top two staves are for the vocal part (V) in soprano clef, with lyrics written below the notes. The bottom two staves are for the piano (P) in bass clef. Measure numbers 26 through 41 are indicated above the vocal line. Measure 27 includes dynamic markings *mf* and *warmly*. Measure 37 includes a dynamic *f*. Measure 42 includes a dynamic *mf*. Measure 8 is indicated at the end of the vocal line.

K 42 43 44 45

me.

**Jack**

J 46 47 48 49

We were ne - ver meant to meet, — and then we meet... who knows why?

J 50 51 52 53

One more strang-er on the street, — just some-one sweet pass - in' by. — An

54 55 56 57

J an - gel come to save me, who did-n't ev en know she gave me

This block contains four staves of musical notation. The top staff is for the vocal part, starting with a G-clef and a key signature of one flat. The lyrics "an - gel come to save me, who did-n't ev en know she gave me" are written below the notes. Measures 54 and 55 show eighth and sixteenth note patterns. Measures 56 and 57 continue with similar patterns, with measure 57 ending on a half note. The bottom staff is for the piano, with a bass clef and a key signature of one flat. It features sustained notes and some bass line activity.

58 59 60 61

J some - thing to be-lieve in for ev - en a day.

This block contains four staves of musical notation. The top staff is for the vocal part, with lyrics "some - thing to be-lieve in for ev - en a day." The piano staff below it provides harmonic support with sustained notes and some bass line activity.

62 63 64 65

J One day may be for - ev - er, but that's o - kay, that's o - kay.

This block contains four staves of musical notation. The top staff is for the vocal part, with lyrics "One day may be for - ev - er, but that's o - kay, that's o - kay." The piano staff below it provides harmonic support with sustained notes and some bass line activity.

66 67 68 69

J And if I'm gone to - mor - row, what was ours still will be.

70 71 72 73

J I have some-thing to be-lieve in, now that I know you be-lieved in

74 75 76 77

J me.

This image shows three staves of musical notation for a vocal part (J) and a piano/organ part. The vocal part consists of three lines of music with lyrics. The piano/organ part is shown below the vocal part with two staves. Measure numbers 66 through 77 are indicated above the music. The lyrics are: 'And if I'm gone to - mor - row, what was ours still will be.' (measures 66-69), 'I have some-thing to be-lieve in, now that I know you be-lieved in' (measures 70-73), and 'me.' (measures 74-77). The music is in common time and includes various note values, rests, and dynamic markings.

**Kath**

K 78 Do you know what I be - lieve in? Look in - to my

**Jack**

J 78 Do you know what I be - lieve in? Look in - to my

**f**

K 81 eyes and see.

J 81 eyes and see.

K 84 [They kiss]

**ff**

K 88      89      90      91      92      93      94

**JACK:** If things were different -- **KATH:** If you weren't going to Santa Fe?  
**JACK:** And if you weren't an heiress. And if your father wasn't after my head.

K 95      96      97      98

**KATH:** You're not really scared of my father. **JACK:** No. But I'm pretty scared of you. **KATH:** Don't be.

K 99      100      **Kath** 101      102

What was ours still will be. \_\_\_\_\_

**Jack**

**f**

**bd**

103 104 105 106

K: I have some-thing to be - lieve in. Now that I know you be-lieved in

J: I have some-thing to be - lieve in. Now that I know you be-lieved in

Piano: (Accompaniment)

107 108 109 110

K: me.

J: me.

Piano: (Accompaniment)

111 112

K: (Accompaniment)

J: I have some - thing to be - lieve in.

Piano: (Accompaniment)

113 114 115 116

K: Now that I know you be - lieved in

J: Now that I know you be - lieved in

117 118 119 120 121

K: me.

J: me.

ff      poco rall.      sffz

Piano/Organ part: Includes dynamic markings ff, poco rall., and sffz.

*Seize the Day – Reprise*

2/16/12

CUE: [DIRECT SEGUE]

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: M. Kosarin

Quietly but determinedly

**Newsies**

Now is the time to seize the day. Stare down the odds and seize the day.

Min-ute by min-ute, that's how you win it. We will find a way. But

13

let us seize the day.

14

KATHERINE: I'll get the lights.  
You get those windows unlocked.

JACK  
DAVEY  
KATHERINE  
NEWSIES

19

# Once and For All

5/9/12

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

WARN [JACK]: Ain't that something'?

CUE [DARCY]: A little grease and she'll be good as gold.

1 Gently, poco rubato 2 3 4

DAVEY: All right. Here's how it'll work: as we print the papers, Race, you'll let the fellas in, and they'll

spread them to every workin' kid in New York. After that? JACK: After that it's up to them.

Steady rock ballad

Jack

9 10 11 12

There's change com - in' once and for all. You

13 makes the front page, and man, you is ma - jor news.

14 15 16

+ Davey To - mor - row - they'll see what we are. + Kath And

17 18 19 20

21 sure as a star, we ain't come this far to

22 23 24 25 26

rall. - - - - -

Intense and driving  $\text{♩}=168$

27 28 29 30

lose!

RACE: Here they come.

*f*

**Newsies, Jack, Davey, Les**

(v. intense, hushed tones)

31 32 33 34

This is the sto - ry we need - ed to write - that's been kept - out of sight, but no more! -

35 36 37 38

In a few ho - urs, by dawn's - ear-ly light, - we'll be rea - dy to fight - us a war. -

39 40 41 42

This time we're in - it to stay. - Talk a - bout seiz - ing the day! -

**Jack**

43 44 45 46

Write it in ink - or in blood, - it's the same ei-ther way. - They're gon-na damn well pay!

*sfz*

*8vb* - - - - -

## Newsies, Jack, Davey, Les

47 48 49

See ol' man Pul - it - zer snug in his bed. He don't care if we're dead or a - live.

mf

50 51 52

Three sat - in pil - lows are un - der his head while we'se beg -

53 54 55 56

gin' for bread to sur-vive. Joe, you can stop count-in' sheep.

57 58 59

We're gon - na sing— ya to sleep.—— You got your thugs— with their sticks—

60 61 62

— and their slugs,— yeah, but we got a prom - ise to keep.——

Les, Mush, Al, Rom,  
Spec, Butt, Jo, Ike  
Dav, Race, Tom, Fin,  
Hen, Elm, Snip, Mike

63 64 65 66

**Jack** Bleed 'em

Once and for all,— if they don't— mind their man - ners, we'll bleed 'em.

*f*

**Les, Mush, Al, Rom,  
Spec, Butt, Jo, Ike  
Jack, Dav, Tom, Fin,  
Hen, Elm, Snip, Mike**

## Newsies

This time, the union a-wakes, once and for all!

78 79 80 81

**KATH:** In the words of union leader Jack Kelly "we will work with you, we will even work for you,

82 83 84 85

but we will be paid and treated as valuable members of your organizations.

86 87 88 89 >>

Riveting stuff, huh? **JACK:** Get going. You've got a lot of important men to see.

86 87 88 89 >>

## [SAFETY]

94 95 >> 98 99

KATH: Keep your fingers crossed.  
JACK: For us, too.

Newsies, Jack, Davey, Les  
+Off Stage Ensemble

100 101 102

This is for kids shin - in' shoes on the street with no shoes on their feet ev - 'ry day.

103 104 105

This is for guys sweat - in' blood in the shops while the boss -

106 107 108

- es and cops look a - way. I'm see - in' kids stan - din' tall,

109  
110  
111  
glar - in' and rar - in' to brawl!

Les, Mush, Al, Rom, Spec,  
Butt, Jo, Ike, Laur [Mark, Julie]  
Jack, Dav, Race, Tom, Fin, Hen, Elm,  
Snip, Mike [Nick, Kev, Stu, Brady]

112  
113  
Ar - mies of guys who are sick of the lies get - tin' read -

114  
115  
y to rise to the call!

116

Once and for all there'll be blood on the wall if they doubt us.

*f*

117

118

119

(Jack on top)

120

They think they're run - ning this town, but this town 'll shut down with - out us!

121

122

123

Jack, Specs, TB, Jo, Fin  
Dav, Race, Hen, Mike

124

Ten thou - sand kids in the square!

125

Les, Al, Mush, Ike, Laur [Mark]  
Elm, Butt, Snip, Rom, [Nick, Kev, Stu, Bra]

Ten thou - sand kids in the square!

126

127

126

Ten thou - sand fists in the air!

127

Ten thou - sand fists!

(Jack/Davey on bottom)

128 Joe, you is gon - na play fair, 129 once and for all!

130

131

132

133

134

*mf*

Les, Mush, Al, Rom, Specs,  
Butt, Jo, Ike [Mark, Julie]

**Jack, Davey, Race, TB, Fin,  
Hen, Elm, Snip, Mike [Nick, Kev, Stu, Bra]**

Once and for all.

Once and for all.

*cresc. poco a poco*

Once and for all,

Once and for all.

(+Butt, Mush, Specs)

Once and for all.

Half time feel, hard rock backbeat  $\text{J}=\text{J}$ 

147 There's change com - in' once and for all. You're -

148

149

150

*f*

151 get - tin' too old, too weak to keep hold - in' on.

152

153

154

155

156

157

158

A new world is gun - nin' for you, and

159 Joe, we— is too, till— once and— for  
160  
161

This block contains three staves of musical notation. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. Measure 159 starts with a dotted half note followed by a half note. Measure 160 consists of a half note and a rest. Measure 161 starts with a half note followed by a dotted half note. The lyrics "Joe, we— is too, till— once and— for" are written below the top staff. The bass clef staff has a key signature of two sharps.

162 all—  
163  
164 you're—  
ff

This block contains three staves of musical notation. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. Measure 162 starts with a half note followed by a sustained note. Measure 163 starts with a half note followed by a sustained note. Measure 164 starts with a half note followed by a sustained note. The lyrics "all— you're—" are written below the top staff. The bass clef staff has a key signature of two sharps. A dynamic marking "ff" (fortissimo) is present in the middle staff.

Tempo 1°

165 gone!  
166  
167  
168

sub. *mf* f

This block contains three staves of musical notation. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. Measure 165 starts with a half note followed by a sustained note. Measure 166 consists of a half note and a rest. Measure 167 consists of a half note and a rest. Measure 168 consists of a half note and a rest. The lyrics "gone!" are written below the top staff. The bass clef staff has a key signature of two sharps. A dynamic marking "sub. *mf*" (subito mezzo-forte) is present in the middle staff, and a dynamic marking "f" (forte) is present in the bottom staff.

169 170 170A 170B

**Jack**

Once and for all!

**Davey**

Once and for all!

*mf*

170C 170D 171 172

**Les, Al, Jo [Mark, Julie]  
Hen, Elm, Snip**

Once and for

**Butt, Specs, Fin, TB, Rom**

Once and for

**Ike, Mush [Mark, Julie]  
Davey, Race, Mike [Nick, Kev, Stu, Bra]**

Once and for all!

173 174 175 176

all!

all!

ff

v. v.

A

**SLOW SEGUE**

*Once and For Playoff*

[APPLAUSE SEGUE]

3/13/12 r1

Music: Alan Menken  
Arr.: M. Kosarin

With great intensity and drive  $\text{♩} = 168$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

ff

*sub. mf* *sffz*

# Seize the Day

## Reprise II

3/13/12

19B

Music: Alan Menken  
 Lyric: Jack Feldman  
 Arr.: M. Kosarin

WARN [DAVEY]: What does that make you?

CUE [JACK]: ...just the smarts to snatch the right one when he hears it.

With great conviction

Mush, Rom, Butt, Les, (JoJo, Al)  
 Race, Fin, Hen, Elm, Snip,

10 11 12 13

day. *snare drum*

SPOT: Have a look out there, Mr Pulitzer. In case you ain't figured it out... (dialogue cont'd)

14 15 16 17

[VAMP] (cut on cue)

18 19 20 21

*mf* Hmm

22 23 24 25

26 27 28 29

Hmm

Hmm

30 31 32 33

Hmm

Hmm

34 35 36 37 38

WARN to cut [ROOSEVELT]: Come along Joseph...

CUE to cut [PUL]: ...happiness you'll bring those children.

(repeat last 2 measures if needed 2nd x)

# Finale Ultimo - Part 1

3/13/12

**WARN:** [Jack spits in his hand]

**JACK:** Just the price of doin' business.

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

Les, Romeo, Laurie  
Specs, Buttons, Mush, TB, Finch  
Davey, Race, Henry, Elmer, Sniper

Muscular military beat  $\text{J}=108$

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

And the World will

know we been keep - in' score. Ei - ther they gives

us our rights or we gives them a war! We been down too

13 long, 14 and we paid our dues. 15 16 And the things we

17 do to - day\_ will be to - mor - row's news. 18 19 20 21 And the die is cast.

Les, Romeo, Specs, Buttons, Mush, Laurie  
Davey, Race, TB, Finch, Henry, Elmer, Sniper

## Les, Romeo, Specs, Buttons, Mush, Laurie Davey, Race, TB, Finch, Henry, Elmer, Sniper

Romeo, Specs, Buttons, Mush, Laurie [JoJo, Albert]

22 23 24 25

— And the torch is passed. — And a roar will rise...  
 Davey, Les, Race, TB, Finch, Henry, Elmer, Sniper

...from the streets be -

**Romeo, Specs, Buttons, Mush, Laurie [JoJo, Albert]**

## Davey, Les, Race, TB, Finch, Henry, Elmer, Sniper

...from the streets be -

26 27 28 **All** 29 30

And our ranks will grow... and grow... and grow and grow and grow and grow and...

low,

31 32 32a 32b 32c 32d

**JACK:** Newsies of New York City -- we won!!

*submp*

With exuberance  $\text{d}=116$

32e 32f 32g 32h

[Cheers]

*ff*

33 34 35 36

*f*

37 38 39 40

**JACK:** And now I'd like to introduce my own personal pal, Governor Theodore Roosevelt himself!

41 42 43 44

**ROOSVLT:** Each generation must, at the height of its power, step aside and invite the young to share the day.

45 46 47 48

You have laid claim to our world and I believe the future, in your hands, will be bright and prosperous.

49 50 51 52

49 50 50a 50b

And your drawings, son, have brought another matter to bear. Officers, if you please.

With excitement  $\text{d}=116$

50c 50d 50e 50f

50g 50h

RACE: Hey lookit, Jack. It's Crutchie!

51 52 53 54

NEWSIES: Crutchie! [ad libs] CRUTCHIE: Hiya, fellas. You miss me?

*ff*

55 56 57 58 [SAFETY] 58a 58b

NEWSIES: Yeah. Sure. [ad libs] CRUTCHIE: And lookit what I got yis -- a gift straight from the Refuge. Bring him in, fellas!

58c 58d 58e 58f

RACE: It's Snyder the spider! MUSH: He ain't looking so tough no more, is he?

58g 58h 58i 58j

ROOSVLT: Jack, with these drawings you made an eloquent argument for shutting down the Refuge.

58k 58l 58m 58n 58o 58p 58q 58r 58s

Be assured that Mr. Snyder's abuses will be fully investigated. Officer, take him away.

CRUTCHIE: Please, your highness. May I do the honors?

## Moving along, freely

59 60 61 62 63 64

SNYDER: You've gotta be joking. CRUTCHIE: And you'll be laughing all the way to the pen!

65 66 69 70

So long, sucker! JACK: Thank you, Governor. PUL: I can't help thinking --

poco rit. - - - - -

Steadily, ca.  $\text{♩}=116$

71 72 73 74

If one of your drawings convinced the governor to close down the Refuge, what might a daily political cartoon

75 76

[VAMP]

do to expose the dealings in our own government back rooms?

What do you say, Teddy? Care to have this young man's artistry shine a lantern behind your closed doors?

77 78 79 80 81

JACK: Don't sweat it, Gov. With the strike settled, I probably should be hitting the road.  
 DAVEY: Don't you ever get tired of singing that same old tune? What's Santa Fe got that New York ain't?

Moving along, freely

82 83 84

Sand storms? KATH: Better yet: What's New York got that Santa Fe ain't?  
 CRUTCHIE: New York's got us. And we're family. PUL: Didn't I hear something

85 86 87 88

about the strike beign settled?

WIESEL: Papes for the Newsies. Line up, boys. These papes ain't gonna sell themselves.

89 90 91 92

KATH: Well, don't just stand there, you've got a union to run.  
 Besides, didn't someone just offer you a pretty exciting job?

93 94 95 96

JACK: Me work for you father? KATH: You already work for my father. JACK: Oh, yeah.

*poco rit.*

Steadily, somewhat slower

97 98 99 100

KATH: And you've got one more ace up your sleeve. JACK: What would that be? KATH: Me.

101 102 103 104

Wherever you go, I'm there right by your side. JACK: For sure? KATH: For sure. Jack Don't take

107 108 109 110 111

much to be a dream-er... all you do is close your eyes. But some made-up world is

*colla voce*

## Grandly but moving forward

121  
me.

122      *poco rall.*

123      *[They kiss]*      LES: Guys!      *[Newsies whistle]*

124

125

126

127

128

**DAVEY:** Well, Jack. You in or you out?

## SEGUE AS ONE

## *Finale Ultimo - Part 2*

3/8/12

## [DIRECT SEGUE]

**Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin**

## A tempo "Carrying the Banner" ♩=156

3

4

**Katherine, Les, Laurie [Julie]**

Cru, Mush, Al, Rom,  
Spec, Butt, Jo [Mark]  
Jack, Dav, Race, TB, Fin,  
Hen, Elm, Snip [Nick, Kev, Stu]

We'll all be

[Jack puts down his coin] We'll all be

+ R.S.

A

5 out there, car - ry-ing the ban-ner man to man! We're al-ways

6 out there, car - ry-ing the ban-ner man to man! We're al-ways

*f*

7

8

9 out there, soak - in' ev 'ry suck-er that we can. Here's the head-

10 out there, soak - in' ev 'ry suck-er that we can. Here's the head-

11

12

13 line: News - ies on a miss - ion! Kill the com-pe - ti - tion! Sell -

14

15

line: News - ies on a miss - ion! Kill the com-pe - ti - tion! Sell -

— the next e - di - tion! We'll be out there, car - ry - ing the ban - ner! See us

— the next e - di - tion! We'll be out there, car - ry - ing the ban - ner! See us

out there, car - ry-ing the ban - ner! Al - ways out there, car - ry-ing the ban - ner!

out there, car - ry-ing the ban - ner! Al - ways out there, car - ry-ing the ban - ner!

8va - - - - -

25 26 27 28

Look at me! I'm the king of New York!

29 30 31 32

Sud-den - ly, I'm re-spect - a-ble, sta - rin' right at-cha, lou - sy with sta-tcha.

33 34 35 36

Glo-ry be! I'm the king of New York!

Kath, Les, Laur [Julie]  
 Jo, Rom, Al, Ike, Cru [Mark]  
 Jack, Butt, Specs, Mush, TB, Fin [Nick, Kev]  
 Dav, Hen, Elm, Snip, Mike, Race [Stu, Brady]

37 Vic - to - ry! 38 Front page sto - ry, guts and glo - ry. I'm the king...

Vic - to - ry!— Front page sto - ry, guts and glo - ry. I'm the king...

41 — 42 — 43 — 44 — 45 — of New York!

of New York!

## *Bows*

3/14/12

**Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin/  
M. Hummel**

[APPLAUSE SEGUE]

Tempo "Seize the Day"  $\text{♩} = 120$

1                    2                    3                    4

*military drums*

*f*

5 6 7 8

9 10 11 12

[stomping/marching]

Measures 13-16: Treble clef, key signature of two sharps. The first measure has a single eighth note on the first line. Measures 14-15 are blank. Measure 16 has a single eighth note on the first line.

Measures 17-20: Treble clef, key signature of two sharps. Measure 17 has a single eighth note on the first line. Measures 18-19 are blank. Measure 20 has a single eighth note on the first line.

Measures 21-24: Treble clef, key signature of two sharps. Measure 21 has a single eighth note on the first line. Measures 22-23 are blank. Measure 24 has a single eighth note on the first line.

Measures 25-28: Treble clef, key signature of two sharps. Measure 25 has a single eighth note on the first line. Measures 26-27 are blank. Measure 28 has a single eighth note on the first line.

Measures 25-28: Treble clef, key signature of two sharps. Measure 25 has a single eighth note on the first line. Measures 26-27 are blank. Measure 28 has a single eighth note on the first line.

29 30 31 32

33 34 34a 34b

[Intro to "Dance For Life"] military drum fill

35 36 36a 36b

military drum fill

37 38 38a 38b

military drum fill

This image shows a musical score for two staves, likely for a piano or harp. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). The score consists of eight lines of music, each ending with a vertical bar line. Measures 29 through 32 are on the first line. Measures 33 through 34b are on the second line, with measure 34a labeled "[Intro to 'Dance For Life']" and measure 34b labeled "military drum fill". Measures 35 through 36b are on the third line, with measure 36 labeled "military drum fill". Measures 37 through 38b are on the fourth line, with measure 38 labeled "military drum fill". Various musical markings are present, including slurs, grace notes, and dynamic markings like 'v' and '^'.

39 40 40a 40b 40c 40d

*military drum fill*

41 42 43 44

*[Dance For Life]*

45 46 47 48

49 50 51 52

The musical score consists of two staves (treble and bass) and six systems of music. The first system (measures 39-40) features a 'military drum fill' with eighth-note patterns. The second system (measures 41-44) is titled '[Dance For Life]' and includes eighth-note chords and eighth-note patterns. The third system (measures 45-48) continues the eighth-note patterns. The fourth system (measures 49-52) concludes with eighth-note chords. Measure numbers are placed above the staves, and measure labels (40a, 40b, 40c, 40d, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52) are placed below the staves.

Musical score for "Bows" featuring two staves (treble and bass) in G major (two sharps) and common time. The score is divided into measures 53 through 70. Measure 53: Treble staff has a single note. Bass staff has a bass note. Measure 54: Treble staff has a bass note. Bass staff has a bass note. Measure 55: Treble staff has a bass note. Bass staff has a bass note. Measure 56: Treble staff has a bass note. Bass staff has a bass note. Measure 57: Treble staff has a bass note. Bass staff has a bass note. Measure 58: Treble staff has a bass note. Bass staff has a bass note. Measure 59: Treble staff has a bass note. Bass staff has a bass note. Measure 60: Treble staff has a bass note. Bass staff has a bass note. Measure 61: Treble staff has a bass note. Bass staff has a bass note. Measure 62: Treble staff has a bass note. Bass staff has a bass note. Measure 63: Treble staff has a bass note. Bass staff has a bass note. Measure 64: Treble staff has a bass note. Bass staff has a bass note. Measure 65: Treble staff has a bass note. Bass staff has a bass note. Measure 66: Treble staff has a bass note. Bass staff has a bass note. Measure 67: Treble staff has a bass note. Bass staff has a bass note. Measure 68: Treble staff has a bass note. Bass staff has a bass note. Measure 69: Treble staff has a bass note. Bass staff has a bass note. Measure 70: Treble staff has a bass note. Bass staff has a bass note.

53 54 55 56 57 58

59 60 61 62

*[Celebrate/The Charge]*

ff

63 64 65 66

67 68 69 70

71 72 73 74

[Newsies bow]

75 76 77 78

[Female Ens. Bow]

79 80 81 82

[Julie]

83 84 85 86

[Laurie]

83 84 85 86

[Male Ensemble]

[Kevin]

87 88 89 90 91 92

[Stuart] [Mark] [Nick]

"King of NY" = 86 >>

93 94 95 96 97

[Brady]

*[Newsies Individual Bows]*

101 102 103 104

[Buttons] [JoJo] [Sniper] [Mush]

swung 8ths

105 106 107 108

[Specs] [Henry] [Elmer] [Tommy Boy]

109 [Albert] 110 [Finch] 111 [Romeo] 112 [Race]

113 [Delanceys] 114 115 116

117 [Principals Bow] 118 119 120

121 [Medda] 122 123 124

121 [Crutchie] 122 123 124

121 [Pulitzer] 122 123 124

121 [Les/Davey] 122 123 124

This musical score page contains eight staves of music for a vocal ensemble. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes lyrics for several characters: Albert, Finch, Romeo, Race, Delanceys, Principals Bow, Medda, Crutchie, Pulitzer, and Les/Davey. The music is numbered with measures 109 through 124. The key signature is F major (one sharp). The time signature varies, including 2/4, 3/4, and 4/4. The vocal parts are grouped together with a brace, and the piano accompaniment is on a separate staff.

125 126 127 128

[Katherine]

129 130 131

[Jack Bows]

132 133 134 135

136 137 138 139

This image shows a page of musical notation from the score for "Newsies". The music is divided into two staves, each with a treble clef and a bass clef. The top staff is in 3/4 time and the bottom staff is in 2/4 time. The key signature changes frequently, including B-flat major, A major, and G major. The score includes several measures of vocal parts, with lyrics like "[Katherine]" and "[Jack Bows]" appearing in brackets. Various dynamic markings are present, such as *ff* (fortissimo) and *p* (pianissimo). The music is numbered with measures 125 through 139. The notation includes a variety of note values and rests, with some measures featuring eighth and sixteenth note patterns and others featuring longer sustained notes.

140 141 142 143

*[Full Company]*

144 145 146 147

*[Conductor]* *[Final Company Bow]*

148 149 150 151

152 153 154 155

This musical score page contains two staves of music. The top staff is in G major and the bottom staff is in C major. The music consists of several measures, with measure numbers 140 through 155 indicated above the staves. Measure 140 starts with a treble clef and a common time signature. Measures 141 and 142 show a transition to a different section, indicated by the instruction *[Full Company]*. Measures 144 through 155 are for the conductor, with the instruction *[Final Company Bow]*. Measure 144 starts with a treble clef and a common time signature. Measures 145 and 146 show a transition to a different section, indicated by the instruction *[Final Company Bow]*. Measures 148 through 155 are for the conductor, with the instruction *[Final Company Bow]*. Measure 148 starts with a treble clef and a common time signature. Measures 149 and 150 show a transition to a different section, indicated by the instruction *[Final Company Bow]*. Measures 152 through 155 are for the conductor, with the instruction *[Final Company Bow]*. Measure 152 starts with a treble clef and a common time signature. Measures 153 and 154 show a transition to a different section, indicated by the instruction *[Final Company Bow]*. Measures 155 are for the conductor, with the instruction *[Final Company Bow]*.

Musical score for "Bows" featuring six staves of music. The score consists of six staves, each with a treble clef and a key signature of one flat. Measure numbers are indicated above the staves: 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, and 169. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 168 features a wavy line under the notes. Measure 169 includes a dynamic marking "sfz" and a "V." symbol. The bass staff in measures 166-169 has a thick horizontal line above it.