

IF/THEN

Book & Lyrics by
BRIAN YORKEY

Music by
TOM KITT

AUDITION PACK

THEATRE 1

KEY DATES

Audition dates: Wed 7th Jan 2026 (7pm) / Sun 11th Jan 2026 (10am)
Band call: 5th July 2026
Tech rehearsal: 6th July 2026
Dress rehearsal: 7th July 2026
Performances: 8th-11th July 2026, including a Saturday matinee
Venue: Crown Wharf Theatre, Stone, Staffs

ABOUT THEATRE1

Theatre1 is a dynamic musical theatre company based in Staffordshire, committed to bringing exceptional and often less-frequently performed musicals to local audiences. Their mission focuses on blending professional-level production values with community participation, blurring the traditional lines between amateur and professional theatre. With a track record spanning over a decade, Theatre1 engages talented local performers, musicians and creative teams to deliver rich, emotionally resonant theatre experiences. Whether through bold storytelling, striking musical scores or vibrant ensemble performances, Theatre1 is proud to elevate the regional theatre scene and provide meaningful opportunities for both artists and audiences.

ABOUT IF/THEN

If/Then is a bold, contemporary musical that explores the extraordinary possibilities hidden within ordinary moments. With music by Tom Kitt and book and lyrics by Brian Yorkey, the Tony-nominated creative team behind Next to Normal, the show follows Elizabeth, a woman in her late thirties who returns to New York City seeking a fresh start. In a clever and emotionally resonant narrative twist, her story splits into two parallel paths—one where she becomes “Liz,” embracing spontaneity and chance, and one where she becomes “Beth,” choosing stability and careful planning. Through these interwoven timelines, If/Then examines how the choices we make, the people we meet, and the moments we seize can shape the course of our lives in profound and unexpected ways.

Set against the vibrant backdrop of modern-day New York, the musical blends humour, heart, and honesty with a dynamic pop-rock score. The characters are rich, flawed, and deeply human, offering performers complex emotional arcs and rewarding vocal material. At its core, If/Then is a celebration of possibility—an invitation to reflect on who we are, who we might become, and how one small decision can change everything.

CHARACTER BREAKDOWN

Here are the main characters, their roles, a bit of description, and typical vocal range guidance. These ranges are approximate (licensor suggests flexibility).

Character	Description	Approx Vocal Range
Elizabeth (also referred to as Liz/Beth)	Lead female. An urban planner newly returned to New York, exploring the two paths her life could take. Emotionally complex, central role.	Mezzo-soprano, roughly A3 to E5
Josh	Lead male. A doctor and Army Reservist. Connected to Elizabeth in one life path.	Tenor, roughly C2 to A#4 (or B b4)
Lucas	Male supporting/lead. Elizabeth's college friend, community activist. In one path very connected to her.	Tenor, roughly B2 to A b4
Kate	Female supporting. Elizabeth's neighbour, a kindergarten teacher, friend.	Mezzo, roughly A3 to F5
Anne	Female supporting. Kate's partner/girlfriend (in one path).	Mezzo, roughly E4 to C5
David	Male supporting. Pediatric surgeon. Appears in one of the life-paths.	Tenor, roughly B b2 to A4 (one source says A4 high)
Elena	Female supporting. City planner, friend/colleague.	Mezzo, roughly E4 to C5
Stephen	Male supporting. Elizabeth's grad-school colleague/city planner.	Baritone, roughly D3 to D4
Ensemble	Various citizens of NYC: bartender, deputy mayor, street musicians etc. Flexible gender, age, voice part.	Soprano/Mezzo/Alto for female ensemble; Tenor/Baritone/Bass for male ensemble.

There are also 18 cameo roles: Busker, Drummer, Impatient Man, Train Conductor, Deputy Mayor, Guy (Date 1), Biologist (Date 2), Suit (Date 3), Soldiers, Cathy (Stephen's wife), Preppy Man, Waiter, Photographer, Kid, Intern, Pilot, Architect, and Bartender.

These roles will not be auditioned but will be offered at the discretion of the production team.

AUDITIONING

Auditions will take place on Wednesday 7th January 2026 at 7pm, with callbacks on Sunday 11th January 2026. You will be expected to perform the musical and script extracts identified in this pack. All notation and script is provided in the appendix, as well as timings for the track on the official cast recording. Note that we cannot provide this for copyright reasons but the Broadway Cast recording is available on YouTube, Spotify, Apple Music, Amazon, and other streaming services.

You are not required to be off-book for any of the audition, but it is expected that you have prepared some interpretation of the part or parts for which you are auditioning and bring something to the role.

The production team may ask you to perform some or all of your audition again, potentially work with other people auditioning, and potentially read for parts other than that you registered for. As we try to put a cast together we ask for your patience and flexibility during this process.

TERMS

By auditioning you accept the following terms and conditions. If you have any concerns regarding these conditions please raise these prior to your audition:

1. Your audition is at the discretion of the production team and you agree to attend your audition at the times and places agreed.
2. By auditioning you agree to meet the attendance requirements of the production. While we try to accommodate genuine conflicts it is expected that you can attend the vast majority of rehearsals, which will be on Wednesday nights. Some Sunday's may be called on an adhoc basis based on the availability of the cast.
3. By auditioning you agree you are free to attend the band call, technical and dress rehearsals, and every performance of the show, at Crown Wharf Theatre in Stone.
4. You agree to pay the £100 show fee prior to the opening of the show in July. Various payment methods shall be made available to stage this payment.
5. You agree to promote the show to the best of your ability. While we ask nothing specific we hope that you promote your show to friends and family on any social networks of which you are a part.

AUDITION PIECES BY CHARACTER

ELIZABETH - MEZZO SOPRANO (E3-E5)

- Song 13 - *Some Other Me*
Bars 81-96 with Lucas
(p.290-292/2:36-3:06)
- Song 15 – *I Hate You*
Complete
(p.304-310/complete)
- Song 20 – *Always Starting Over*
Bar 127-end
(p.337-338/3:41-end)

KATE – MEZZO (A4-E5)

- Song 2 - *It's A Sign*
Bars 1-39 and bar 84-end
(p.167-170/0:00-1:24 + p.176-179/2:33-end)
- Song 18 – *Love While You Can*
Bar 29-end with Anne
(p.327-329/1:57-end)

LUCAS – TENOR (D3-A5)

- Song 5 – *Ain't No Man Manhattan*
Bars 1-23
(p.208-209/0:00-0:57)
- Song 13 – *Some Other Me*
Bars 81-96 with Beth
(p.290-292/2:36-3:06)
- Song 14 – *The Best Worst Mistake*
Bar 129-end with David
(p.299-301/1:51-end)

JOSH – TENOR (C3-A5)

- Song 12 – *Hey Kid*
Complete
(p.280-285)

- Song 15 – *I Hate You*
Bars 4-8 and bars 32-46 with Liz
(p.304-306/0:00-0:19 + 0:59-1:26)

STEPHEN – BARITONE (C3-G#4)

- Song 3 – *A Map Of New York*
Bars 1-39 of Part 1 and Bars 16-38 of Part 5
(p.181-182/0:00-0:54 and p.198-203/3:58-4:28)

ANNE – MEZZO (A4-F#5)

- Song 18 – *Love While You Can*
Bar 29-end with Kate
(p.325-329/1:03-end)

DAVID – TENOR (A3-A5)

- Song 14 – *The Best Worst Mistake*
Bars 1-69 and bar 129-end with Lucas
(p.294-296/0:00-1:01 and p.299-301/1:51-end)

ELENA – MEZZO (B4-C5)

- Song 10 – *Surprise*
Bars 10-17
(p.250-251/1:38-1:53)
- Song 14b – *No More Wasted Time Reprise*
Complete
(p.303/not on recording)

NYM AND NYF 1-6 – SATB

Note that New York Man 1-6 and New York Female 1-6 make up the company and have solo lines labelled as NYM1-6 and NYW1-6.

- Song 3 – *A Map Of New York Part 1*
Bars 42-84 (sing all the lines)
(p.183-185/0:59-1:51)

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ELIZABETH

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measure 62 consists of eighth-note pairs. Measure 63 begins with a measure change to common time (indicated by a '3' over a '8') followed by a single eighth note. Measures 64 and 65 continue in common time with eighth-note pairs.

found my-self a wom-an, or a man, and had a son...

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measures 66 and 67 show eighth-note pairs. Measures 68 and 69 continue with eighth-note pairs.

Some oth - er me's a rock - star... Some oth - er me's still cool...

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measures 70 through 73 feature eighth-note pairs.

Some oth - er me does not feel like some ti-red old fool. And

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measures 74 through 77 show eighth-note pairs.

you and I are strang - ers, or we're lov - ers, or we're not... the oth - er

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measures 78, 79, and 80 show eighth-note pairs.

me's live with what they've got.

A musical score for two voices: BETH and LUCAS. The key signature changes to G major (one sharp). Measure 81 starts with BETH: "Look down each road left un - tak - en," followed by a measure of silence. Measure 82 continues with BETH: "Look down each road left un - tak - en," followed by a measure of silence. Measure 83 begins with LUCAS: "Trace ev - 'ry turn and," followed by a measure of silence.

BETH:
Look down each road left un - tak - en,
LUCAS:
Trace ev - 'ry turn and

84

The lives that we just let go by...

85

86

twist.

The

87

Now we're old e - noug to

88

89

dreams we might have missed...

Now we're old e - noug to

90

know that one road ends where one be - gins—

91

92

know that one road ends where one be - gins—

The

93

mo - ment where the "what might be's" turn in - to "might have

94

95

mo - ment where the "what might be's" turn in - to "might have

96

beens."

97

beens."

A bit slower, poco rubato

BETH:

98

99

100

Some-where there's a world where you and I can still be friends, not like we were, not yet, we for-give but don't for-

101

102

103

get, no hap - py ends— but

104 A Tempo

104

105

106-112

friends... —————

SEGUE to 13A

#13 — Some Other Me

15

I Hate You

With tension

1-3 3 4 LIZ:
I

In time

5 6 7 8
hate you. I love you. Don't go. I know.
JOSH:
I know. I know. Liz.

9-11 3 12 I

13 14 15 16
hate you I hate you I love you I hate you don't do it I need you for - get it I know you My

17 18 19 20
God how I hate you don't leave me I love you don't say that you love me 'cause what does it matter? You're

21 22 23 24

go-ing to leave me so leave me, what-ev-er it's not like I need you I need you don't leave me You

25 26 27 28

know I'm not self-ish but me me me I I I need you to stay— o-kay?

29-31 3 32 JOSH:

In my

A bit slower

$\text{♩} = 64$

33 34 35

life I have-n't made that man-y pro-mis-es just one to them... and one to you.

36 37 38

And you know me like no one has known me be-fore

39 40 41

and so you know what I have to do_

Musical score for measures 42-44. The key signature is B-flat major (two flats). Measure 42 starts with a dynamic *p*. Measure 43 continues the melody. Measure 44 ends with a half note. The lyrics "and no mat - ter what you say, you" are written below the staff.

Musical score for measures 45-46. The key signature changes to A-flat major (three flats). Measure 45 has a dynamic *poco accel.*. Measure 46 continues the melody. The lyrics "want me to." are written below the staff. The vocal part ends at measure 46, followed by a vertical bar and the text "LIZ:".

Musical score for measures 47-49. The key signature changes to E-flat major (one flat). Measure 47 starts with a dynamic *Piu Mosso* and a tempo of $\text{♩} = 68$. Measures 48 and 49 continue the melody. The lyrics "look at this calm - ly dis - cuss how I hate you the ways that you've hurt me though" are written below the staff.

Musical score for measures 50-52. The key signature changes to D-flat major (two flats). Measure 50 starts with a dynamic *poco accel.*. Measures 51 and 52 continue the melody. The lyrics "real - ly you have - n't you're clear - ly a - bout to don't touch me— I hate you just" are written below the staff.

Musical score for measures 53-55. The key signature changes to C-flat major (three flats). Measures 53 and 54 continue the melody. Measure 55 ends with a half note. The lyrics "leave us, what - ev - er we'll get on with - out you I'm tough and re - source - ful I'm" are written below the staff.

Musical score for measures 56-58. The key signature changes to B-flat major (two flats). Measures 56 and 57 continue the melody. Measure 58 ends with a half note. The lyrics "stead - y and stur - dy and freak - ing the fuck out I love you I hate you so" are written below the staff.

59

screw you you're mak - ing me craz - y so go! Wait—

60

61

no!

62-68

7

69-71

3

In my

72

LIZ:

73 $\text{♩} = 64$

life I've al - ways said I don't need an-y - one. I like our life, and I love you.

74

75

76

And I swore that I'd love with-out want - ing or need-ing you

77

78

79

But it's too late...

80

81

I need you,

Musical score for "IF/THE N" featuring lyrics and musical notation. The score consists of five staves of music with corresponding lyrics below them.

Staff 1 (Measures 82-84):
82: too. _____
83: You're the rea - son I think this life
84: (continuation of the melody)

Staff 2 (Measures 85-87):
85: might not be mean-ing - less. You're my North Star, my map to grace. You're my
86: (continuation of the melody)
87: (continuation of the melody)

Staff 3 (Measures 88-90):
88: sing-le best de - ci-sion in a life of man-y aw - ful ones. My one big yes, my
89: (continuation of the melody)
90: (continuation of the melody)

Staff 4 (Measures 91-93):
91: one em - brace... with you I nev - er feel I'm out of place.
92: (continuation of the melody)
93: (continuation of the melody)

Staff 5 (Measures 94-97):
94-97: (continuation of the melody)
4: (indicated by a large number 4 above the staff)

Staff 6 (Measures 98-100): poco accel.
98-100: (continuation of the melody)
3: (indicated by a large number 3 above the staff)

Staff 7 (Measures 101-103):
101: (continuation of the melody)
LIZ:
102: (continuation of the melody)
God: (text below the staff)

J. = 68

102 103 104 105

damn it you did it I knew you would do it You ass-hole I hate you I to - tal - ly blame you and

106 107 108 109

real - ly, how could you? I hate you I hate you I hate that I hate you I hate that I love you I

Slowly, colla voce

(realizes:) (tries it out again:) (and then:)

110 111 112

love you I— loved you. I loved you. I

Faster

113 114

lost you I hate you God damn you you ass - hole you...

116-124 9 127 LIZ:

In my

Freely

128 129 130

life I have - n't made that man - y prom-is - es. Just one to him, now to you

131 132 133 134

two. That I will nev-er let this world take me a-way from you... I brought you both

135 136 137 138

here I'll see you through What -

139 140 141 142

ev - er comes, what - ev - er I must do. It's me and

With steady pulse

143 144 145 146

you... It's me and you... It's me and

Rit.

Freely

147 148-151 4

you. 4

start and
 'Cause we're
 al - ways start - ing o - ver Ev - 'ry life we're
 liv - ing and we're al - ways just a - wake Ev - 'ry
 step we take And my love, our life is o -
 ver But love, I'll make you one last
 vow To start o - ver and o - ver and

#20 — Always Starting Over

Musical score for piano in G minor (two flats). Measure 143: A dotted quarter note followed by a eighth note. Measure 144: A sixteenth note followed by a eighth note. Measure 145: A eighth note followed by a sixteenth note. The lyrics "o - ver _____ some - how" are written below the notes. The tempo instruction "poco rit." is above the first measure, and "Freely" is above the third measure.

Musical score for piano in G minor (two flats). Measures 146-147: A sustained eighth note followed by a fermata over two measures. Measure 148: A eighth note followed by a sixteenth note. Measure 149: A eighth note followed by a sixteenth note. The tempo instruction "A Tempo" is above the first measure, and "now _____" is written below the notes.

Musical score for piano in G minor (two flats). Measures 150, 151, 152, 153, and 154: Sustained eighth notes.

#20 – Always Starting Over

KATE

It's A Sign

2

CUE:

KATE: I'm conducting an instant public poll of crowd opinion. So ladies and gentlemen of the A train focus group, I ask you...

(MUSIC)

Rubato, chatty

Musical score for KATE's first line of dialogue. The score consists of three measures of music in common time, key signature of one flat. Measure 1 starts with a quarter note followed by eighth notes. Measure 2 starts with a quarter note followed by eighth notes. Measure 3 starts with a quarter note followed by eighth notes.

Yes-ter-day this wom-an met this man in Mad-i-son Park quite by chance, all at ran-dom, as it

Musical score for KATE's second line of dialogue. The score consists of three measures of music in common time, key signature of one flat. Measure 4 starts with a quarter note followed by eighth notes. Measure 5 starts with a quarter note followed by eighth notes. Measure 6 starts with a quarter note followed by eighth notes.

were. But they met a-gain just now, in this tun-nel, in the dark could mere

LIZ: The short answer is no. The long answer is also no.

Musical score for LIZ's response. The score consists of three measures of music in common time, key signature of one flat. Measure 7 starts with a quarter note followed by eighth notes. Measure 8 starts with a quarter note followed by eighth notes. Measure 9 starts with a quarter note followed by eighth notes.

chance have caused the two things to oc - cur? Or could there be an-oth-er mean-ing to in-

Musical score for LIZ's final line of dialogue. The score consists of three measures of music in common time, key signature of one flat. Measure 10 starts with a quarter note followed by eighth notes. Measure 11 starts with a quarter note followed by eighth notes. Measure 12 starts with a quarter note followed by eighth notes.

fer? Could the un - i-verse have a mes - sage... for him... and... her?

Musical score for the Hard Soul section. The score consists of two measures of music in common time, key signature of one flat. Measure 13 starts with a quarter note followed by eighth notes. Measure 14 starts with a quarter note followed by eighth notes.

#2 — It's a Sign

15 KATE:

You meet a man who is hand-some and nice— quite by chance one day....

FEMALE NY 2,4/ANNE:

Mmm umm umm

But then you meet that same hand-some man twice—en-tic-ing! That's not chance— no way.

umm

The un - i - verse has a mes-sage for you,

FEMALE NY 3 & ANNE:

Uh - uh no way (ee)

FEMALE NY 2,4:

Uh - uh no way (ee)

and if you're smart, then you'll let it through. It's just a gen - tle shove, a

FEMALE NY 2,4:

Oh

#2 — It's a Sign

28 29 30

sig-nal from a - bove, It's plain to see it's meant to be— you're des-tined for love! It's a

ANNE/FEMALE NY 3:
Oh

+MALE NY 2,3:
Oh

31 32 33

sign! Oh, it's a sign! Like when clouds o - pen up or the stars

FEMALE NY 1,3/ANNE:
Oh

MALE NY 3,4,5:
Oh

34 35 36

— al-lign. It's a sud-den smile, a nice sur-prise, so act just like those wis - est guys and

#2 — *It's a Sign*

LIZ: I don't believe in signs.

KATE: Whether or not you believe in them has no effect on whether they exist.

(to the car) People?
Who's read their signs today?
(GO)

VAMP

(out any beat)

37 38 39 40

fol-low that north star... and you'll be fine— It's a sign.

ALL: <

fine _____

fine _____

fine _____

fine _____

41 MALE NY 5: 42 43

To - day a pi - geon shit right on my head— it's still in my hair.

ANNE/FEMALE NY 3: *pp*

MALE NY 1,4: *pp*

Oh No!

#2 — *It's a Sign*

80 When a stray dog comes to stay, 81 When a black cat walks your way, That

When a stray dog comes to stay, When a black cat walks your way, a

When a stray dog comes to stay, When a black cat walks your way, a

When a stray dog comes to stay, When a black cat walks your way, a

sign... When a black cat walks your way, a

82 tinkle in your fin - gers, too, means 83 some-thing good is here for you... Oh, it's a

sign... here for you...

p sign... *f* here for you...

mp sign... *f* here for you...

mp sign... *f* here for you...

mp sign... *f* here for you...

#2 — It's a Sign

85

sign! Oh, it's a sign!

86

87

like when clouds o - pen up, or the stars

Oh

Oh like when clouds o - pen up, or the stars

Oh like when clouds o - pen up, or the stars

It's a sign like when clouds o - pen up, or the stars

It's a sign like when clouds o - pen up, or the stars

88

al-lign— Read your tea leaves just in case, read the wrinkles on your face, they're

mf

al-lign— Read your tea leaves

mf

al-lign— Read your tea leaves

mf

al-lign— Read your tea leaves

Read the wrinkles

they're

#2 — It's a Sign

91

tell - ing you____ your life____ is on____ the line... the

your life____ is on____ the line...
FEMALE NY 1
FEMALE NY 2,4:
on the line the

your life____ is on____ the line... the

tell - ing you____ your life____ is on____ the on the line

93

gal - ax - y____ has got____ your grand de - sign... it's

grand de-sign grand de - sign it's

gal - ax - y____ has got____ your grand de - sign... it's

gal - ax - y____ has got____ your grand de - sign...
+MALE NY 5:
it's

f MALE NY 5:
grand de-sign grand de - sign it's

#2 — It's a Sign

A musical score for piano featuring six staves of music. The first five staves are in common time (indicated by a 'C') and the last staff is in 6/8 time (indicated by a '6'). The key signature changes from no sharps or flats to one sharp (#) across the staves. The lyrics are repeated five times, corresponding to the first five staves, followed by a final line of lyrics at the end of the sixth staff.

95 per-fect, it's pro - found, and it's di - vine... 96 it's di-vine... 97 it's di-vine...

per-fect, it's pro - found and it's di - vine... it's di-vine...

per-fect it's pro - found and it's di - vine... it's di-vine...

per-fect it's pro - found and it's di - vine... it's di-vine...

per-fect it's pro - found and it's di - vine... it's di-vine...

98 99 100 101 it's a sign!

#2 — *It's a Sign*

LUCAS

5

Ain't No Man Manhattan - Part 1

CONT'D: The council doesn't believe in favoring the elites. **STEPHEN:** Of course they do. They're the City Council.

Rock/Blues $\text{♩} = 90$

So you've got

noth-ing much in com-mon with the ar-tist down in Red Hook who lost the place he works in so

you could build some con-dos on the wat - er? But he buys cof - fee from the cof - fee guy who's

rent - ing from the ac - tor who's mar - ried to the doc - tor who is

in the E. R. try - ing to save your daugh - ter.

STEPHEN:
Two sons

#5 – *Ain't No Man Manhattan (Part 1)*

LUCAS:

Ain't no man Man - hat - tan, no is - land all his own. On

Roo - se - velt or Sta - ten, ain't none of us a - lone. Your

ac - tion's my re - ac - tion, in ways you won't ex - pect. We're

all in this to - geth-er- yeah we all con - nect. (2 Xs)

Vamp out on any beat

25 26 27 28

29-32 4

Vamp out on any beat

33-42 10

LUCAS:

45 Take the en

ATTACCA 5A "Ain't No Man Manhattan Part 2"

#5 – Ain't No Man Manhattan (Part 1)

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measure 62 consists of eighth-note pairs. Measure 63 starts with a measure change to common time (indicated by a '3' over a '8') followed by eighth notes. Measures 64 and 65 continue with eighth-note pairs, with measure 65 concluding with a half note.

found my-self a wom-an, or a man, and had a son...

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measures 66 and 67 show eighth-note pairs. Measures 68 and 69 continue with eighth-note pairs, ending with a half note.

Some oth - er me's a rock - star... Some oth - er me's still cool...

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measures 70 through 73 feature eighth-note pairs, with measure 73 concluding with a half note.

Some oth - er me does not feel like some ti-red old fool. And

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measures 74 through 77 show eighth-note pairs, with measure 77 concluding with a half note.

you and I are strang - ers, or we're lov - ers, or we're not... the oth - er

A musical score for a single melodic line. The key signature is B-flat major (two flats). Measures 78 and 79 consist of eighth-note pairs. Measure 80 concludes with a half note.

me's live with what they've got.

A musical score for two voices: BETH and LUCAS. The key signature changes to G major (one sharp). Measure 81 starts with BETH's line, followed by a measure of silence, then LUCAS's line. Measures 82 and 83 continue with alternating lines between the two voices.

BETH: Look down each road left un - tak - en,
LUCAS: Trace ev - 'ry turn and

84

The lives that we just let go by...

85

86

twist.

The

87

Now we're old e - noug to

88

89

dreams we might have missed...

Now we're old e - noug to

90

know that one road ends where one be - gins—

91

92

know that one road ends where one be - gins—

The

93

mo - ment where the "what might be's" turn in - to "might have

94

95

mo - ment where the "what might be's" turn in - to "might have

96

beens."

97

beens."

A bit slower, poco rubato

BETH:

98

99

100

Some-where there's a world where you and I can still be friends, not like we were, not yet, we for-give but don't for-

101

102

103

get, no hap - py ends— but

104 A Tempo

104

105

106-112

friends... —————

SEGUE to 13A

#13 — Some Other Me

121 122 123 124

you... I love you... For all
I love you. I love you...

LUCAS: You tricked me into saying that.

125 126 127 128 129 DAVID:

time... For all time... It's
For all time... For all time—

Colla Voce 130 131 132 133

too late, it's done, you're through... 'Cause I

Close to tempo 134 135 136 137

said it and you said it, And I know you meant it,___

138 139 140 141

too. So man up... break out... dive in... There's no
man up... break out... There's no

A Tempo

142 143 144 145

know - ing how it ends un - til at last we both be -
 know - ing how it ends un - til at last we both be -

poco rit. Freely

146 147 148 149

gin. We're lost, we're lone - ly, we're a - fraid... But the
gin. We're lost, we're lone - ly, we're a - fraid... But the

A Tempo

150 151 152 153

sun will still be shin - ing when we come out of the
sun will still be shin - ing when we come out of the

Swing 8ths

154 155 156 157

shade and pro - me - nade... I'll be the
shade I'll be the best worst mis - take you ev - er

158 best worst mis - take... 159 160 161

I'll be the
made... I'll be the best worst mis - take you ev - er

162 best worst mis - take... 163 164 165 rall. Slowly

best worst mis - take... best worst mis - take you ev - er
made... I'll be the best worst mis - take you ev - er

A Tempo

166 made! 167 168 169

made! made!

170 171 172 173

JOSH

12

Hey Kid

Colla Voce

JOSH:

1 Hey, kid. Eve-ry-one's wait-ing on you, kid. Eve-ry-one's wond'-ring what you'll

2 do, kid. It's true, kid. Me too, kid.

3 Hey, kid, we're so ex - ci - ted just to know you'll soon be here.

4 Say— kid— we're both de - ligh - ted— though that may not seem so clear But I

5

6

7

8

9

10 did my O. B. ro - ta - tion, so I know the ins_____ and outs. And you're an

11

12 act of God's cre - a - tion, so I'm fine with all_____ the doubts. I'm a doc - tor and a

13

14

#12 – Hey Kid

15 sol - dier I've been shelled, and un - der fire... but kid— if I

17 say that you don't scare me, I'm a liar.

19 Now, kid— you did sur - prise me, though I know the facts of life.

21 Wow, kid— it ter - ri - fies me just to say "my preg-nant wife." See

23 kid, I got - ta tell ya I'm not read-y— not a bit. There's this

25 ma - cho act I'll sell ya— while in-side I lose my____ shit. It's not that I don't

#12 — Hey Kid

28 want you, 'cause I do, des - pite my fears, but kid— is it

30 true you'll stick a - round for eigh - teen years? Then the

Patter, in tempo
33 call comes on the i - Phone, I grab a cab cross town, I

34 find her on the fourth floor, and they've got her in the gown. She's

35 nev - er looked less love - ly— she's a grump and she's got gas. And the

36 lab - or's eigh - teen hou - rs— oh my God, kid— move your ass. Then at

37

last you make your en - trance and, well, kid, you're quite a sight. I'll be

38

hon - est— you're dis - gust - ing— but I know that you're all right. Though you're

39

scream - ing and you're spit - ting and I can't quite see your charms, they

40

rit.

41

clean you and they clothe you and they put you in my arms... And I

A Tempo

42

real - lize, in an in - stant

43

that I've known you all a - long, that I've

44

want-ed you for - ev - er,

45

that I'll nev - er do you wrong And what -

#12 — Hey Kid

A musical score for 'If / Then' featuring lyrics for 'Hey Kid'. The score consists of six staves of music with corresponding lyrics below each staff. The key signature is one flat, and the time signature varies between common time and 2/4.

46 ev - er this world comes to, and what - ev - er comes our way— I will

47

48 watch you, and pro-tect you, I pro-mise, kid, we'll be o -

49

50 kay... We'll be o - kay... 51 We'll be o - kay... 52 Hey...

53

54 kid. I feel like yell-ing— ring the bell and bang the drum. Say, _____

55

56 kid, there's just no tell-ing all the things that you'll be - come. And I

57

58 think we'll have some fun here, your mom, and you, _____ and me. And be -

59

#12 – Hey Kid

60 fore your time is done here, kid of mine, I hope you'll see 61 that this life is what you

63 make it— 64 it's cli - che, which means it's true. And kid,

65 it makes my life to know I helped make 66 you. 67 As a

Colla Voce 68 fath-er, kid, I may not have a clue. 69 But your mom and me will some-how mud-dle through. If my

rit. 70 ass-hole dad could do it, I can too— Rall. 71 in fact, I'll do bet-ter, I'll start new. 'Cause

72 A Tempo kid, my kid, our kid— 73 I love 74 you. 75 Rall. 76

SEGUE AS ONE: #12A

#12 — Hey Kid

15

I Hate You

With tension

1-3

3

4

LIZ:

I

In time

5

6

7

8

hate you. I love you. Don't go. I know.

JOSH:

I know. I know. Liz.

9-11

3

12

I

13 $\text{♩} = 68$

14

15

16

hate you I hate you I love you I hate you don't do it I need you for - get it I know you My

17

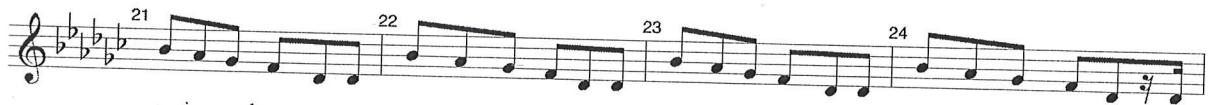
18

19

20

God how I hate you don't leave me I love you don't say that you love me 'cause what does it matter? You're

#15 - I Hate You



go-ing to leave me so leave me, what-ev-er it's not like I need you I need you don't leave me You



know I'm not self-ish but me me me I I I need you to stay— o-kay?

29-31

3

JOSH:

In my

A bit slower

32

33

34

35

life I have-n't made that man-y pro-mis-es just one to them... and one to you.

36

37

38

And you know me like no one has known me be-fore

39

40

41

and so you know what I have to do

Musical score for measures 42-44. The key signature is B-flat major (two flats). Measure 42 starts with a dynamic *p*. Measures 43 and 44 show eighth-note patterns. The lyrics "and no mat - ter what you say, you" are written below the notes.

Musical score for measures 45-46. The key signature changes to A-flat major (three flats). Measure 45 has a dynamic *poco accel.*. Measure 46 continues the pattern. The lyrics "want me to." are followed by "LIZ:" and "Let's".

Musical score for measures 47-49. The key signature changes to G-flat major (one flat). The dynamic *Piu Mosso* is indicated with a tempo of $\text{♩} = 68$. Measures 47-49 show eighth-note patterns. The lyrics "look at this calm - ly dis - cuss how I hate you the ways that you've hurt me though" are written below the notes.

Musical score for measures 50-52. The key signature changes to F-sharp major (one sharp). The dynamic *poco accel.* is indicated. Measures 50-52 show eighth-note patterns. The lyrics "real - ly you have - n't you're clear - ly a - bout to don't touch me— I hate you just" are written below the notes.

Musical score for measures 53-55. The key signature changes to E-flat major (two flats). Measures 53-55 show eighth-note patterns. The lyrics "leave us, what - ev - er we'll get on with - out you I'm tough and re - source - ful I'm" are written below the notes.

Musical score for measures 56-58. The key signature changes to D-flat major (one flat). Measures 56-58 show eighth-note patterns. The lyrics "stead - y and stur - dy and freak - ing the fuck out I love you I hate you so" are written below the notes.

STEPHEN

A Map of New York - Part 1

3

STEPHEN: Beth, I wouldn't be here today if I hadn't copied your notes for years. Now I get to do it again.

BETH: I'm unprepared. I'm out of touch. I'm not convincing you.

(Stephen returns to the three-dimensional map.)

Pulsing, with a bounce; in 2 $\text{d} = 83$

Think of each pla-za, pier, _____ and pub - lic park_____

How man - y sit there emp - ty, lone - ly, dark_____

Think of it, for to-mor - row's sake. Think____ of how you and I____ can make our____ mark.

BETH: It really is a thrilling offer, Stephen...

You and I,____ we can draw____ a brand - new grid.

E - very-thing that you dreamed____ of as____ a kid.

Musical score for "If / Then" featuring lyrics for Stephen and Beth. The score consists of six staves of music with corresponding lyrics below them. The key signature is A major (no sharps or flats). The lyrics are:

Give it a year, and go with me - Soon
en -ough, you'll say "Look what we two did."
You've al-ways had the right dream.
We've al-ways made a tight team.
Now at last you're back, ex - act - ly where you ought to be
So let's make a map of New - York, you and me.

BETH: You think I can do this?
STEPHEN: I know you can. I just need you to know it too. Take a walk around the city. And then tell me this isn't meant to be.
(They kiss cheeks) (GO)

(Transition to: VAMP)

me.

#3 – A Map of New York (Part 1)

ANNIE

14

Love wher - ev - er and____ when - ev - er and____ how - ev - er you should. Yes

16

mar-riage is a bast - ard, but love is al-ways good. It's

18

noth-ing you pre - pare for, it's noth-ing that you plan. So

21

love when this world lets you— Love while you—

23

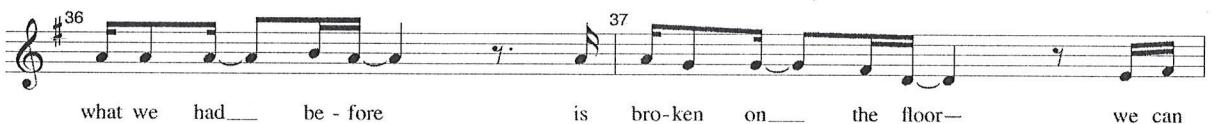
can. 24-28 5 29 ANNE:
Our

30

love be-longs to eve-ry-one who loves us— so it's not just you and me. And



If



we can



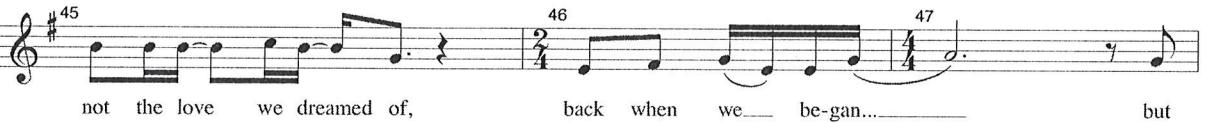
And



Let



It's



48 love if your heart lets you 49 Love while you can.

Rocking!
KATE:
50 I don't wait on fate, not late - ly, or be lieve that the stars can say what's true

52 I be-gan to trust my heart be-cause it told me to be-lieve in you

54 And I thought you be - lieved in me 55 that deep down we were meant to be

56 I try to let you go 57 ANNE:
But I can't let you go...

KATE:
58
59 ANNE:
I still love you so... So
And then these feel-ings flow... I still love you so... So

61

62

63

64

65

66

67

68

69

love wher - ev - er and____ when - ev - er and____ how - ev - er love lives. It's
love wher - ev - er and____ when - ev - er and____ how - ev - er love lives.

fear that hides the heart a-way— It's love that for - gives.

— But was - n't what we dreamed of, it was - n't in the plan... But

love the way— love finds you— love the way— love finds you— Love while you—

70 Love and keep on liv - ing when the shit hits the fan___
can.

72 - - - - - Oh my Kate
Love and be____ for - giv - - ing My____ Anne...__

rit.
74 Love when this____ world lets____ you____ Love while you
Love when this____ world lets____ you____ Love while you

76 A Tempo
77 can.
78-82 5
can.

DAVID

14

The Best Worst Mistake You Ever Made

Moderately Fast Swing; Feel in 1

Musical score for "The Best Worst Mistake You Ever Made" featuring lyrics by David. The score consists of eight staves of music with corresponding lyrics below each staff.

Staff 1: 1-8 (Treble clef, 3/4 time, B-flat key signature). Lyric: You can guard your heart for - ev - er, keep it safe and keep it

Staff 2: 9 (Treble clef, B-flat key signature). Lyric: You can guard your heart for - ev - er, keep it safe and keep it

Staff 3: 10 (Treble clef, B-flat key signature). Lyric: You can guard your heart for - ev - er, keep it safe and keep it

Staff 4: 11 (Treble clef, B-flat key signature). Lyric: You can guard your heart for - ev - er, keep it safe and keep it

Staff 5: 12 (Treble clef, B-flat key signature). Lyric: You can guard your heart for - ev - er, keep it safe and keep it

Staff 6: 13 (Treble clef, B-flat key signature). Lyric: sound - but love won't feel so heav - y, if you spread that shit a -

Staff 7: 14 (Treble clef, B-flat key signature). Lyric: sound - but love won't feel so heav - y, if you spread that shit a -

Staff 8: 15 (Treble clef, B-flat key signature). Lyric: sound - but love won't feel so heav - y, if you spread that shit a -

Staff 9: 16 (Treble clef, B-flat key signature). Lyric: sound - but love won't feel so heav - y, if you spread that shit a -

Staff 10: 17 (Treble clef, B-flat key signature). Lyric: round. What is it that you're a - fraid of? Be - ing hurt? Let down? De -

Staff 11: 18 (Treble clef, B-flat key signature). Lyric: round. What is it that you're a - fraid of? Be - ing hurt? Let down? De -

Staff 12: 19 (Treble clef, B-flat key signature). Lyric: round. What is it that you're a - fraid of? Be - ing hurt? Let down? De -

Staff 13: 20 (Treble clef, B-flat key signature). Lyric: round. What is it that you're a - fraid of? Be - ing hurt? Let down? De -

Staff 14: 21 (Treble clef, B-flat key signature). Lyric: stroyed? Well you know it all can hap-pen -

Staff 15: 22 (Treble clef, B-flat key signature). Lyric: stroyed? Well you know it all can hap-pen -

Staff 16: 23 (Treble clef, B-flat key signature). Lyric: stroyed? Well you know it all can hap-pen -

Staff 17: 24 (Treble clef, B-flat key signature). Lyric: stroyed? Well you know it all can hap-pen -

Staff 18: 25 (Treble clef, B-flat key signature). Lyric: void. You're a die - hard, you're a rad - i - cal, a fight - er through and

Staff 19: 26 (Treble clef, B-flat key signature). Lyric: void. You're a die - hard, you're a rad - i - cal, a fight - er through and

Staff 20: 27 (Treble clef, B-flat key signature). Lyric: void. You're a die - hard, you're a rad - i - cal, a fight - er through and

Staff 21: 28 (Treble clef, B-flat key signature). Lyric: void. You're a die - hard, you're a rad - i - cal, a fight - er through and

#14 – The Best Worst Mistake You Ever Made

29 30 31 32

through, so tell me why you're so afraid of a cause that's__

33 34 35 36

new— and true— like me and

37 38 39 40

you? _____ So

41 42 43 44

man up, break out, dive in... There's no

45 46 47 48

know - ing how it ends un - til you gut up and be -

49 50 51 52

gin. Climb in... breathe deep... hold on... You can't

53 54 55 56

know how good it gets 'til you go or— 'til it's—

57 58 59 60

gone. Be lost... be wa - ry... be a - fraid... But don't

61 62 63 64

hide out in the dug - out while that fin - al game is—

65 66 67 68

played— make that trade! I'll be the best worst mis - take you ev - er

LUCAS: Really? Sports metaphors?

DAVID: Really.

Straight 8ths LUCAS:

69 70 71 72

made. It's

73 74 75 76

not that I don't love you, 'cause I don't— not love you, And I'd

ELEANA

10a

Surprise - Part 2

1 2 3

— es No men to kiss I might want child - ren— But not like this

4 5 6

He thinks he loves____ me and I know it's not true No more surpris-

7

es— God, what to do?

Vamp 10 ELENA:

No more sur - pris -

11 12 BETH:

- es— your life's on track.____ I'm mov-ing for - ward— I won't go____ back.

ELENA: 14 15

So let your heart____ win,____ and let the doubt____ be

#10a - Surprise (Part 2)

The musical score consists of four staves of music. The top staff shows vocal parts for 'BETH/ELENA:' and 'BETH:' in G major (three sharps). The lyrics are: 'gone...', 'No more surpris - es—', and 'I'm mov - ing on.' The second staff shows a piano part in G major (three sharps), marked '18-24' above the staff and '7' below it. The third staff shows a piano part in G major (three sharps), marked 'Slower' above the staff and '26-31' above it, with time signatures 6, 2, and 6. The bottom staff shows a string section part in G major (three sharps), marked '33-36' above the staff and '4' below it.

ATTACCA: 10B "Suprise/No More Surprises Part 3"

#10a – Surprise (Part 2)

No More Wasted Time (Reprise) / Josh Returns

14b

With movement

1-2

2

ELENA:

3 4 5

No more wast - ed time So you'd al - ways

6 7 8

say _____ It's time for me____ to have a fam - 'ly____ It's time to make my

9

way.

15-16 2 A Tempo Vamp

17 18

With motion, legato

19-21 3

#14b—No More Wasted Time (Reprise) / Josh Returns

NEW YORK MALES AND FEMALES

Rhythmic but not staccato

42 FEMALE NY 2:

43

To Bar 45

45 MALE NY 5:

Twen - ty - two Reade, a build ing, side - walk, shade. Now a

46

47 To Bar 49

49 BETH: 50

mem-o-ry that for Beth will nev - er fade. And I could be plan - ning cit -

51

52

53 To Bar 55

y sites where mem - o - ries just like this one might be made.

55

56 WRITER (MALE NY 3):

57

58 To Bar 60

Thir-ty-three Bond, where I wrote my first book.

60 CHEF (MALE NY 6):

61

62 To Bar 64

Green-wich and Moore, where I learned how to cook. The

64 STUDENT (FEMALE NY 4):

65

66 BETH:

Cen - tre Street courts I in - tern there. The joy of this job is eve -

67

ry - where I look.

68

That mar - ket was my

69 MESSANGER (MALE NY 5):

70

first job...

71

That din - er was my worst job...

72

ELENA:

73 ALL 6:

and eve-ry-where a - round me are these lives I left be - hind...

74

and eve-ry-where a - round me are these lives I left be - hind...

75

76

77 FOREMAN (MALE NY 1):

The tun-nel where I laid rail....

78

79 REALTOR (FEMALE NY 3):

The co-op where I made my first sale

80

81 ALL 8: 82 83 84

They make a map of New York in my mind.

They make a map of New York in my mind.

85-90 6 VAMP

91 To Bar 105

92 93 94 95 96 97 98 99 100 101 102 105

106 A Tempo 107 VAMP 108 ANNE:

Put a

ATTACCA: 3A "A Map of New York Part 2"

#3 — A Map of New York (Part 1)