

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
Performance Venue:	Crown Wharf Theatre, Stone, Staffs
Audition Venue:	Will be communicated by email

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
Josh	Lead male. A doctor and Army Reservist. Connected to Elizabeth in one life path.	Tenor
Lucas	Male supporting/lead. Elizabeth's college friend, community activist. In one path very connected to her.	Tenor
Kate	Female supporting. Elizabeth's neighbour, a kindergarten teacher, friend.	Mezzo
Anne	Female supporting. Kate's partner/girlfriend (in one path).	Mezzo
David	Male supporting. Pediatric surgeon. Appears in one of the life-paths.	Tenor
Elena	Female supporting. City planner, friend/colleague.	Mezzo
Stephen	Male supporting. Elizabeth's grad-school colleague/city planner.	Baritone
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 included in this pack. All notation and script is provided by character, as well as timings for the track on the official cast recording. Note that we cannot provide recordings 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 (LIZ / BETH) - MEZZO SOPRANO

- 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

- 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

- 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

- 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

- 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

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

DAVID – TENOR

- 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

- 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)

ELIZABETH (LIZ / BETH)

Scene 6: Elizabeth's Apartment (Living Room)

(Liz and Josh.)

LIZ

Everything falls into patterns and pathways. People make choices. As random as something might seem, you can predict anything if you know enough.

JOSH

You don't believe in accidents?

LIZ

No. Car accidents are collisions. Accidents of fate are just the probabilities playing out.

JOSH

Can I make a confession?

LIZ

Oh god, what?

JOSH

I didn't just happen to be at that park that day. Where we met the third time. I'd been hanging out there hoping to run into you again.

LIZ

You stalked me.

JOSH

Kind of. Can you ever forgive me?

LIZ

I can. Because you proved my point.

JOSH

But the second time you saw me, on the train.

LIZ

No.

JOSH

Oh—no—no, I was on my way to JFK. To go home for a couple of weeks or maybe forever. And then there you were.

LIZ

Josh.

(kisses him, then:)

Excuse me a moment.

(starts to the bathroom, bolts back, kisses him again)

(LIZ)

Okay, now I really—

#6 – *What The Fuck?*

(She flees into the bathroom and slams the door and looks at herself in the mirror.

Transition to:)

Scene 6A: Liz's Bathroom

LIZ

HEY YOU THERE, WITH THAT FACE IN THE MIRROR—
WHAT THE HELL ARE YOU LOOKING AT?
NO, REALLY, WHO ARE YOU THERE TO JUDGE ME?
YOU'RE EXACTLY LIKE ME, BUT FLAT.

I'M THE ONE WHO HAS TO LIVE THIS LIFE,
GRAB THE HAPPINESS THAT COMES MY WAY,
SO I'M GONNA SAY...

WHAT THE FUCK?
STAY THE NIGHT.
THERE'S A CHANCE THAT IT WILL ALL BE ALL RIGHT.
IT'S POSSIBLE I'M PUSHING THIS A LITTLE TOO FAR,
BUT IT'S NOT LIKE THINGS CAN GET A WHOLE LOT
WORSE THAN THEY ARE—
I'M NOT RUNNING ON A STREAK OF GOOD LUCK...
SO WHAT THE FUCK?

(She takes a deep breath, maybe takes off or changes a piece of clothing, gets ready...)

MUSIC STOPS.

... and the doorbell RINGS.

MUSIC.

Lights.

She leaves the bathroom...

...worlds change...

...and it's Beth's apartment.

Transition to:)

Scene 6B: Beth's Apartment (Front Door and Office)

(Beth opens the door to:)

BETH

Stephen.

STEPHEN

Beth. Sorry to disturb. So late. You didn't answer your phone, which why should you at this hour, but I thought you'd want to know the Mayor approved the additional housing units.

(lifts a cardboard tube)

And I thought you'd want to see the new plans. Which is why I came in person. The plans.

BETH

Come in. They approved everything? You're kidding me.

(Stephen comes into the apartment, pulling the plans from the tube. Spreads them on the table, and he and Beth bend over them.)

STEPHEN

That luxury tower that we hated is gone. They reconfigured the plaza. Put the buildings here and here. They agreed to hold a design competition...

BETH

Amazing.

STEPHEN

It's over a thousand units of—

(MUSIC STOPS as Beth kisses him. For a moment. Until he pulls away. Then:)

—of sliding-scale apartments, and another thousand rent-stabilized—

(She kisses him again, for longer. He pulls away again, and further.)

I should go.

BETH

Oh. Okay.

STEPHEN

I just—I came to show you the plans...

BETH

In the middle of the night.

STEPHEN

Nine-thirty? I'm sorry.

BETH

No—I'm sorry. I'm an idiot.

(MUSIC under.)

STEPHEN

You are most certainly not an idiot. You're brilliant. You're lovely. I'm married.

BETH

Yes. Of course. And you should go home.

STEPHEN

Yes. See you tomorrow

BETH

Tomorrow.

(He escapes.

Beth lifts the plans and looks at them a moment, then throws them down on the table.)

Really, Beth? Really?

(sings)

ANOTHER DAY OF SAVING THE PLANET—
ONE MORE NIGHT OF NOTHING BUT TEARS.
AND STEPHEN PLAYS DUMB, SURPRISED THAT I WANT HIM,
LIKE WE HAVEN'T BEEN FLIRTING FOR YEARS.

AND I KNOW THAT I WAS OUT OF BOUNDS—
IT WAS ME, SOMEHOW, ON THE ATTACK—
BUT THEN HE KISSED ME BACK.

WHAT THE FUCK?
WHAT'S THE DEAL?
CAN I EVER JUST FEEL WHAT I FEEL?
I'M ACCOMPLISHED AND I'M FUNNY—I'VE GOT WISDOM AND WIT,
AND A TASTE FOR CERTAIN MEN WHO WILL TREAT ME LIKE SHIT...
SO ROMANCE HAS AGAIN RUN AMOK—
OH—WHAT THE FUCK?

(Transition to:)

Scene 6C: Elizabeth's Bedroom

(*Lights. Lucas enters.*)

LUCAS

Hey, is everything okay? Your message sounded a little—

BETH

I'm fine. I just—I thought you might want to see these plans. We're adding a thousand more units of low-income housing and a community center—you should be very proud—your group and its protests—

(*She breaks down. He hurries to her.*)

LUCAS

Hey. Hey, what is it?

BETH

You'll say I told you so.

LUCAS

Well, I will if I did, because I usually do, but... Seriously. Beth.

BETH

I kissed Stephen. And he ran.

LUCAS

Oh. Man. I'm sorry.

(*He holds her tight. She cries. Then looks at him.*)

BETH

Will you... stay?

LUCAS

Sure.

(*Lights.*)

Stephen on the street, staring up at Beth's apartment. His cell RINGS. He checks the number. Sighs. Answers.)

STEPHEN

Hi, honey. I'm on my way now.

(*listens*)

Just a long day at the office. It's complicated. No, I'm just here alone. I'm heading home now.

(*listens*)

(STEPHEN)

Love you, too.

(He hangs up and goes.)

Lights.

It's the next morning. Beth is up first.)

BETH

WHAT THE FUCK?

WHAT'D I DO?

HOW'D I END UP LYING NAKED WITH YOU?

I WAS STONE COLD STUPID SOBER, SO I CAN'T BLAME THE DRINK.

I WAS NEEDY, I WAS GREEDY, AND I JUST DIDN'T THINK.

THAT'S A LIE—I THOUGHT ABOUT IT A LOT...

I HAD LOTS OF WARNING THOUGHTS I FORGOT...

JUST ANOTHER BAD DECISION, I GUESS...

JUST ANOTHER PILE OF CRAP IN THE MESS...

BUT I'VE MANAGED TO INVOLVE MY BEST FRIEND—

WILL MY TRAIL OF SAD MISTAKES EVER END?

'CAUSE I'M STARTING TO SUSPECT THAT I'M STUCK...

LIKE A SCHMUCK...

AND I SUCK...

WHAT THE FUCK?

(She flops back down in bed...)

LIZ

This was a terrible idea. Wake up.

(She shakes him, and he wakes up...)

...and he's Josh.

Worlds have changed.)

JOSH

Why was it a terrible idea?

LIZ

Because this can't end well. I'm very bad at this. I'm incapable of loving.

JOSH

We know that's not true.

LIZ

Okay, eew, and I'm not talking about the physical act.

JOSH

Neither am I.

LIZ

I've satisfied myself that you're not stupid, but I still believe you're too naive and too trusting.

JOSH

Trust but verify.

LIZ

Oh, and right, you're a Republican.

JOSH

I'm an independent.

LIZ

I don't believe in independents. Like I don't believe in bisexuals. Choose a side.

JOSH

You don't really believe that.

LIZ

This is very dangerous for you. This... thing we're doing.

JOSH

I'm not afraid. Are you?

LIZ

I'm terrified. I've done the research. Anyone who enters into a romantic relationship thinking it's going to last is uninformed or stupid. But, look, it's fine to be stupid if you know you're being stupid.

JOSH

I like you too.

LIZ

Why did you talk to me? That first day, in the park? What was your reason?

JOSH

My... reason? I didn't have a reason, I just—I guess I had a feeling. That we were... meant for each other, somehow. I know you don't believe in that sort of thing, but—you know, my whole life, I've never felt like I belonged anywhere.

LIZ

I find that very hard to believe.

JOSH

On a farm in the middle of Nebraska, with a drunk for a dad. In med school—in the Army, for sure. And here in New York—I've never felt at home anywhere. And I guess I sensed that in you.

LIZ

Oh. Well.

JOSH

And I think I was right. Because with you, I feel like I belong.

LIZ

I want to be with you. But my track record is... not good.

JOSH

Every time is new.

#7 – *Here I Go*

LIZ

I know in my heart of hearts that this will most likely end very badly.

JOSH

You do know how to woo a fellow.

LIZ

I'M NOT ONE FOR FORTUNES
OR WISHING ON A STAR.
AND I'VE STUDIED ALL THE STORIES
AND WHAT OUR CHANCES ARE.
THEN MY HEART STARTS BEATING FASTER
AND IT MAKES THIS DISASTER WORSE BY FAR.
STILL, HERE I GO...
OH HERE I GO

NOW I KNOW ALL THE MOTIONS—
THE STEPS TO EVERY DANCE.
AND I COUNT CARDS AT THE TABLE;
I NEVER BET ON CHANCE;
I LEAVE NOTHING TO THE GODS;
I KNOW ALL THE ODDS AND EVEN SO—
STILL, HERE I GO.
OH, HERE I GO.
WHY, I DON'T KNOW—
OH, HERE I GO.

JOSH

YOU'RE NOT SOME ROMANTIC—
YOU KNOW, THAT'S NO SURPRISE.

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 '2'). Measure 64 starts with a sixteenth-note pair followed by eighth notes. Measure 65 ends with a sixteenth-note pair. The lyrics are: "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 66-67 show eighth-note pairs. Measure 68 starts with a sixteenth-note pair followed by eighth notes. Measure 69 ends with a sixteenth-note pair. The lyrics are: "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 70-71 show eighth-note pairs. Measure 72 starts with a sixteenth-note pair followed by eighth notes. Measure 73 ends with a sixteenth-note pair. The lyrics are: "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 74-75 show eighth-note pairs. Measure 76 starts with a sixteenth-note pair followed by eighth notes. Measure 77 ends with a sixteenth-note pair. The lyrics are: "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 show eighth-note pairs. Measure 80 ends with a sixteenth-note pair. The lyrics are: "me's live with what they've got.". The score then changes to common time (indicated by a '3' over a '2') and a key signature of two sharps.

A musical score for two voices. The top voice, labeled "BETH:", starts at measure 81 with a sixteenth-note pair followed by eighth notes. The bottom voice, labeled "LUCAS:", starts at measure 82 with a sixteenth-note pair followed by eighth notes. Measure 83 is a rest. The lyrics are: "Look down each road left un - tak - en, 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

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 $\text{♩} = 68$

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

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 "I Hate You" featuring lyrics and musical markings. The score consists of six staves of music with corresponding lyrics below each staff.

Staff 1: Treble clef, 2 flats, Measure 42. Lyric: "and no mat - ter what you say, you". Measure 43. Measure 44.

Staff 2: Treble clef, 2 flats, Measure 45. **poco accel.** Lyric: "want me to.". Measure 46. **LIZ:** Lyric: "Let's". Measure 47.

Staff 3: Treble clef, 2 flats, Measure 47. **Piu Mosso** $\text{♩} = 68$. Lyric: "look at this calm - ly dis - cuss how I hate you the ways that you've hurt me though". Measure 48. Measure 49.

Staff 4: Treble clef, 2 flats, Measure 50. **poco accel.** Lyric: "real - ly you have - n't you're clear - ly a - bout to don't touch me— I hate you just". Measure 51. Measure 52.

Staff 5: Treble clef, 2 flats, Measure 53. Lyric: "leave us, what - ev - er we'll get on with - out you I'm tough and re - source - ful I'm". Measure 54. Measure 55.

Staff 6: Treble clef, 2 flats, Measure 56. Lyric: "stead - y and stur - dy and freak - ing the fuck out I love you I hate you so". Measure 57. Measure 58.

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. Treble clef, key signature of one flat. "too." (measures 82-83), "You're the rea - son I think this life" (measure 84).

Staff 2: Measures 85-87. Treble clef, key signature of one flat. "might not be mean-ing - less. You're my North Star, my map to grace. You're my" (measures 85-87).

Staff 3: Measures 88-90. Treble clef, key signature of one flat. "sing-le best de - ci-sion in a life of man - y aw - ful ones. My one big yes, my" (measures 88-90).

Staff 4: Measures 91-93. Treble clef, key signature of one flat. "one em - brace... with you I nev - er feel I'm out of place." (measures 91-93). Measure 94-97 is a repeat of the beginning of Staff 4.

Staff 5: Measures 98-100. Treble clef, key signature of one flat. "poco accel." (measures 98-99), "3" (measure 100). Measure 101 starts with "4". Measure 102 begins with "LIZ:" followed by "God".

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 Rit.

143 144 145 146

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

Freely

147 148-151 4

you.

start and

start '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



A Tempo

Measures 146-147. The music is in common time, key signature of three flats. The first measure is a piano dynamic. The second measure is a piano dynamic. Measure 148 starts with a bass note followed by a eighth-note pair. Measure 149 starts with a piano dynamic. The lyrics "now____" are written below the notes.

Measures 150-154. The music is in common time, key signature of three flats. The first measure starts with a piano dynamic. The second measure starts with a piano dynamic. The third measure starts with a piano dynamic. The fourth measure starts with a piano dynamic. The fifth measure is a piano dynamic.

#20 – Always Starting Over

KATE

Scene 2: A Subway Car

#1f - To the Train (Liz's Theme)

(Kate enters a crowded subway car with her girlfriend ANNE.)

KATE

Oh, yes, Liz, the options are much better in this car. Some of these guys actually look employed.

ANNE

Honey, she can't meet a man on the subway. Meeting a man on the subway is like doing your Christmas shopping at Port Authority.

KATE

Anne, you never know when or where you might meet the one.

(looks beyond her to the door)

Where'd she go?

(Liz enters. She wears glasses, and she's reading from a pamphlet.)

LIZ

Riding between cars increases your chance of dying in the subway by almost two percent.

(looks up)

Especially if you have new glasses.

ANNE

They're very fetching.

KATE

They're part of my strategy — smart is sexy. Liz, how about that guy? Ooh — no! Ugly from the front.

LIZ

I'm not looking for a guy, Kate. I just completed a protracted legal process to extricate myself from a guy.

KATE

When you fall off the horse, you get right back on.

LIZ

I didn't fall off the horse. I held on for dear life as the horse dragged me along for a period of many years.

KATE

Sucky horse. Get a new horse.

ANNE

Or, you know, another mode of transportation.

LIZ

I'll be fine with a few good friends. If Lucas forgives me for not going to his protest—wait, I'm supposed to call it a "street action."

KATE

Lucas takes herself very seriously.

LIZ

Don't use the she when he's around.

KATE

Truly? That boy is gay as a parade.

LIZ

We were together for a while, in college.

KATE

Together together, or he-likes-to-shop-with-me together?

LIZ

Together together. In college, he slept with guys and girls.

(*The car grinds to a halt. GROANS throughout.*)

IMPATIENT MAN

The hell?

ANNE

Stalled under the East River. Reason number seventy-six why I will never live in Brooklyn.

(*The CONDUCTOR on the loudspeaker SQUAWKS unintelligibly.*)

CONDUCTOR (on Loudspeaker)

Laybuhjenn. Theestrayna beedeelay. Pleece actuh v-necks stimmimmmbluhbluhbs.

IMPATIENT MAN

What?

DAVID

There's a demonstration going on at the first Brooklyn stop.

PREPPY MAN

The NYCC. They're fighting the redevelopment of the waterfront.

KATE

Isn't that Lucas' group?

LIZ

Damn – you're right! I could have been with them.

IMPATIENT MAN

Those criminals are gonna make me late for work.

(*Josh enters the subway car.*)

ANNE

Well, there's a handsome male, if you like that sort of thing.

LIZ

(*but she looks, and:*)

Oh no.

KATE

Oh my.

JOSH

Hi.

LIZ

Um. Hi.

JOSH

I still have my phone number. If you want it now.

LIZ

How can someone so handsome be so awkward?

JOSH

Well, I'm from Nebraska. I'm actually kind of normal there.

KATE

Liz, the fates have intervened. Take his number.

LIZ

The fates have nothing to do with it.

JOSH

It's really okay –

KATE

(*stands on a subway seat*)

Ladies and gentlemen, whilst we're stopped, if I could have your attention, please.

LIZ

Kate.

KATE

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

#2 – *It's a Sign*

YESTERDAY THIS WOMAN MET THIS MAN IN MADISON PARK
QUITE BY CHANCE, ALL AT RANDOM, AS IT WERE.
BUT THEY MET AGAIN JUST NOW, IN THIS TUNNEL, IN THE DARK
COULD MERE CHANCE HAVE CAUSED THE TWO THINGS TO OCCUR?
OR COULD THERE BE ANOTHER MEANING TO INFER?
COULD THE UNIVERSE HAVE A MESSAGE... FOR HIM... AND... HER?

LIZ

No.

KATE

YOU MEET A MAN WHO IS HANDSOME AND NICE—
QUITE BY CHANCE ONE DAY...
BUT THEN YOU MEET THAT SAME HANDSOME MAN TWICE—ENTICING!
THAT'S NOT CHANCE—NO WAY.
THE UNIVERSE HAS A MESSAGE FOR YOU,
AND IF YOU'RE SMART, THEN YOU'LL LET IT THROUGH.

IT'S JUST A GENTLE SHOVE,
A SIGNAL FROM ABOVE,
IT'S PLAIN TO SEE
IT'S MEANT TO BE—
YOU'RE DESTINED FOR LOVE!

IT'S A SIGN!
OH, IT'S A SIGN!
LIKE WHEN CLOUDS OPEN UP
OR THE STARS ALIGN.
IT'S A SUDDEN SMILE, A NICE SURPRISE,
SO ACT JUST LIKE THOSE WISEST GUYS
AND FOLLOW THAT NORTH STAR AND YOU'LL BE FINE—
IT'S A SIGN.

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. The vocal line starts with a quarter note followed by eighth-note pairs.

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. The vocal line starts with a quarter note followed by eighth-note pairs.

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 first line of dialogue. The score consists of three measures of music in common time, key signature of one flat. The vocal line starts with a quarter note followed by eighth-note pairs.

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 second line of dialogue. The score consists of three measures of music in common time, key signature of one flat. The vocal line starts with a quarter note followed by eighth-note pairs.

Musical score for the Hard Soul section. The score consists of two measures of music in common time, key signature of one flat. The tempo is indicated as $\text{J} = 128$. The vocal line starts with a quarter note followed by eighth-note pairs.

#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:

To - day a pi - geon shit

42

43

right on my head—

it's still in my hair.

ANNE/FEMALE NY 3: *pp*

Oh

MALE NY 1,4: *pp*

No!

#2 — It's a Sign

When a stray dog comes to stay, 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 83 84

tin-gle in your fin - gers, too, means 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

95

96

97

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

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
ANNE: 59 I still love you so... So
And then these feel-ings flow... 60 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.

LUCAS

(JOSH)

AND YOU'RE NO GOOD AT SMALL TALK,
OR LITTLE, LOVING LIES.

LIZ

I'M AWKWARD, UNGRATEFUL,
AND SOMETIMES, I'M HATEFUL—AS YOU KNOW...

JOSH

STILL, HERE WE GO...

LIZ + JOSH

OH, HERE WE GO.

LIZ

YOU KNOW, DEEP DOWN, I'M A COWARD,
AFRAID TO LET YOU IN.
BUT THE ONLY THING MORE FRIGHT'NING
IS TO SAY, "WHAT MIGHT HAVE BEEN."
SO HERE I GO.
OH, HERE I GO.
I LOVE YOU SO...

LIZ + JOSH

SO HERE I GO.

OH HERE I GO.

(Josh kisses her and goes into the bathroom. Liz calls after him.)

LIZ

I have to get in there and get ready. I've got class this morning. I love the kids, but I feel like such a fraud—teaching urban planning without ever actually having done it. It's just a job for now, I guess.

(Worlds change.

Lucas comes out of the bathroom.)

LUCAS

I'm sorry, Beth—I didn't hear you in there.

BETH

I said, it's not just a job. It's the first meaningful work I've ever done. And now I have to quit.

LUCAS

I'd be the first to cheer if you quit, but this isn't the reason.

BETH

I've made a mess of everything, like I always do.

LUCAS

If you quit, Stephen wins.

BETH

Look, it's not your problem—

LUCAS

It's not? Then why am I here?

BETH

Lucas—

LUCAS

Beth, can I ask you a question? What are we?

BETH

What do you mean?

LUCAS

What are we? You act like there can't be anything between us, it's all in the past.
And then things like last night happen.

BETH

Last night was the first time that particular thing has happened. Since I've been back.

LUCAS

But you call. And I show up.

BETH

And I'm so grateful.

LUCAS

But there's something missing. There could be more. There used to be.

BETH

Lucas

#8 – *You Don't Need To Love Me*

LUCAS

And there could be again. God knows we both need something.

BETH

You're my best friend...

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

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

Vamp out on any beat

33-42

45 LUCAS:
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 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.

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

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

made... I'll be the 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!

170 171 172 173

made!

JOSH

Scene 2: Josh and Liz's Apartment, New York City

(*Josh enters, working his laptop. He calls off.*)

JOSH

Liz! Liz, honey, your test results are up on the hospital server.

(*taps keys*)

They weren't going to release until the afternoon, but I sent a few emails.

(*scans the screen*)

I'm not entirely comfortable with the total score. I think we might want to do it again.

(*Liz enters, very pregnant, reading the Times.*)

LIZ

I am done with the one-hour ultrasounds. I'm sure... it... is fine.

JOSH

He.

LIZ

It.

JOSH

Still fighting it?

LIZ

You check the tests on the hospital server every day –

JOSH

I'm conscientious.

LIZ

You're obsessive.

JOSH

I choose not to be hurt by that. I understand pregnancy makes women emotional.

LIZ

I am not emotional, fuck you, I'll kill you.

JOSH

You keep threatening that, but you have no follow-through.

LIZ

I shouldn't be doing this. I'll be a terrible mother.

JOSH

You're in rare form today. What's up?

(*Liz shrugs, then grabs the newspaper.*)

LIZ

The Far West Side development. A child was killed, in traffic. A child, because the idiot who got that job at City Planning wanted the cars to move smoothly to the fucking highway.

JOSH

Oh, man.

LIZ

It was a child, dead in the middle of the road, like a war zone, can you imagine?

JOSH

I don't have to imagine.

LIZ

(*pause*)

I know. I'm sorry.

JOSH

It's okay.

LIZ

It's not okay. Some things are not okay—you can't just put this calm face on everything. It's your worst quality.

JOSH

I'm a surgeon. I stay calm.

LIZ

And I'm a neurotic mess, and when it's all so easy for you, it makes it impossible for me. So could we meet in the middle?

(*then:*)

I shouldn't be at home, reading about these things. I should be trying get out there and do something.

JOSH

You'll get your chance. With this resident job, my schedule will settle down—

LIZ

I'm going to resent this baby. I already do. I'm going to blame him. For everything.

JOSH

So you'll blame him. And resent him. And wonder what might have been. And you're gonna hold him, and adore him, and be so glad he's around.

(*a moment; bends to her belly*)

Psst. Kid. Tell your mom this is all gonna be great.

(*then, pleased*)

He kicked! He kicked me!

LIZ

Clearly his mother's son.

(*clutches something*)

Oh god, a contraction! A contraction! It's coming!

(*waits a moment*)

No, I just gotta poop.

(*She goes.*)

#12 – Hey Kid

JOSH

HEY, KID.

EVERYONE'S WAITING ON YOU, KID.

EVERYONE'S WOND'RING WHAT YOU'LL DO, KID.

IT'S TRUE, KID.

ME TOO, KID.

HEY, KID.

WE'RE SO EXCITED

JUST TO KNOW YOU'LL SOON BE HERE.

SAY – KID

WE'RE BOTH DELIGHTED –

THOUGH THAT MAY NOT SEEM SO CLEAR

BUT I DID MY O.B. ROTATION,

SO I KNOW THE INS AND OUTS.

AND YOU'RE AN ACT OF GOD'S CREATION,

SO I'M FINE WITH ALL THE DOUBTS.

12

Hey Kid

Colla Voce

JOSH:

Hey, kid. Eve-ry-one's wait-ing on you, kid. Eve-ry-one's wond'-ring what you'll do, kid. It's true, kid. Me too, kid.

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

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

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

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

#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.

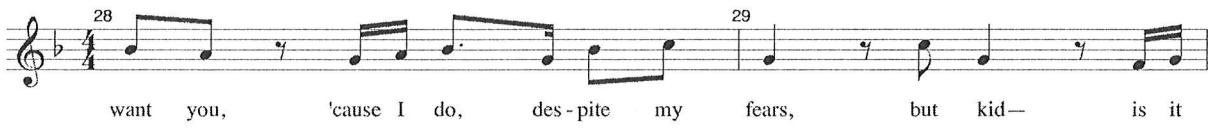
21 Wow, kid— it ter - ri - fies me just to say "my preg-nant wife." See

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

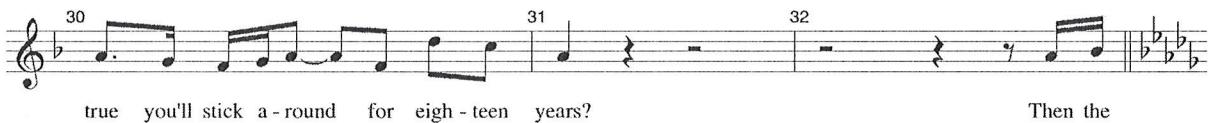
25 ma - cho act I'll sell ya— while in-side I lose my____ shit. It's not that I don't

#12 — Hey Kid

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



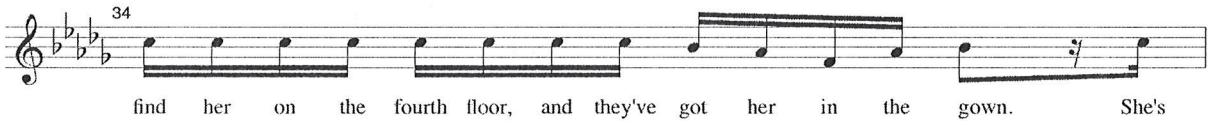
30 true you'll stick a - round for eigh - teen years? Then the



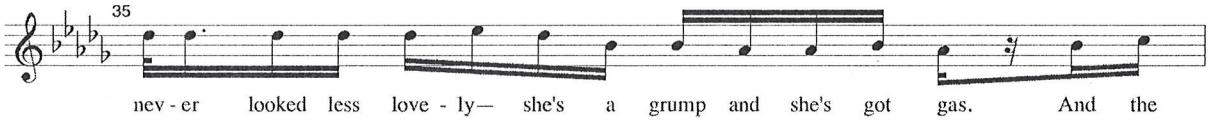
Patter, in tempo
33 call comes on the i - Phone, I grab a cab cross town, I



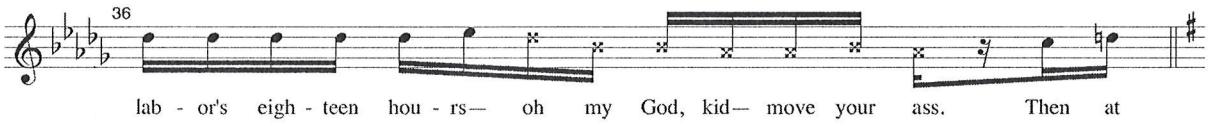
34 find her on the fourth floor, and they've got her in the gown. She's



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?

JOSH:
In my

A bit slower

$\text{♩} = 64$

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

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

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 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

Scene 3: Stephen's Office, Department of City Planning

#2a – Meeting With Stephen (Beth's Theme)

(Stephen and Beth around a table with a three-dimensional scale model of New York City.)

STEPHEN

Beth, Beth, listen to me. Remember all that shit we talked over beers, at that place on Amsterdam? All those plans we made? Well, this office presents directly to the City Council. We can rezone over a thousand city blocks in the next three years. We can redraw the maps of Manhattan, Brooklyn...

BETH

It's an amazing offer, Stephen, it's a dream job, but I'm hardly qualified to be Deputy Director. I've been out of the game for a decade.

STEPHEN

You have a Ph.D. in urban planning. You've been living in a city.

BETH

No, I've been living in Phoenix. Occasionally teaching. And teaching urban planning in Phoenix is like teaching breathing on the moon.

STEPHEN

Which I also believe you could do. And don't tell me otherwise—that's Otis talking.

BETH

Oren.

STEPHEN

Oren, Otis, what does it matter now? I told you not to marry him. I told you not to leave New York.

BETH

You also told me to strip for extra cash.

STEPHEN

And it's about time you started listening to me. So take the job.

BETH

Can I have some time to think about it?

STEPHEN

Yes. Absolutely. You have the rest of the day, and we meet the deputy mayor at 7 A.M. tomorrow.

BETH

Tomorrow?

STEPHEN

We have to make him feel like it's his decision. Oh, and we'll have to explain how you came to be issued a bench warrant in Brooklyn last night at one A.M.

BETH

Oh, god.

(beat, stands)

Well, it was lovely to see you—

STEPHEN

Sit. You won't be the first city employee with an arrest record.

BETH

I didn't realize we'd end up closing down a subway station.

STEPHEN

You were protesting the expansion of the new Brooklyn Waterfront Redevelopment Zone. Which, starting tomorrow, you will be overseeing.

BETH

Ah. Got it.

STEPHEN

Look, the Deputy Mayor is going to love you. You just have to show up tomorrow and be your brilliant self.

BETH

I've never had a government job.

STEPHEN

In city government, experience is not necessarily a plus.

#3 – *A Map of New York (Part 1)*

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.)

STEPHEN

THINK OF EACH PLAZA, PIER, AND PUBLIC PARK—
HOW MANY SIT THERE EMPTY, LONELY, DARK—

(STEPHEN)

THINK OF IT, FOR TOMORROW'S SAKE.
THINK OF HOW YOU AND I CAN MAKE OUR MARK.

BETH

It really is a thrilling offer, Stephen...

STEPHEN

YOU AND I, WE CAN DRAW A BRAND-NEW GRID.
EVERYTHING THAT YOU DREAMED OF AS A KID.
GIVE IT A YEAR, AND GO WITH ME—
SOON ENOUGH, YOU'LL SAY "LOOK WHAT WE TWO DID."

YOU'VE ALWAYS HAD THE RIGHT DREAM.
WE'VE ALWAYS MADE A TIGHT TEAM.
NOW AT LAST YOU'RE BACK, EXACTLY 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 the night. Take a walk around the city. And then tell me this isn't meant to be.

(They kiss cheeks. Transition to:)

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 $\text{d} = 83$

STEPHEN: VAMP

Think of each plaza, 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.

Stephen's Lyrics:

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

Beth's Response:

- 37: me.
- 38: (Transition to:)
- 39: VAMP
- 40: -
- 41: -

Text:

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)

Musical score for "If/Then" featuring multiple vocal parts and piano accompaniment. The score is in G major, 4/4 time. The vocal parts include BETH, FEMALE NY 3, FEMALE NY 1, FEMALE NY 2,4, and a piano part.

The vocal parts sing the lyrics:

We'll know... We nev-er walk a
Oh We'll know... We nev-er walk a
You'll know... you'll know... We nev-er walk a
You'll know... you'll know... We nev-er walk a
know... We nev-er walk a
You'll know... you'll know... We nev-er walk a

Measure numbers 13, 14, 15, and 16 are indicated above the vocal lines.

A musical score consisting of six staves of music in G major (two sharps) and common time. The vocal line is in soprano C-clef. The lyrics are:

straight line... We nev-er check a street sign. But it's in the
straight line... We nev-er check a street sign. But it's in the
straight line... We nev-er check a street sign.
straight line... We nev-er check a street sign.
straight line... We nev-er check a street sign.
straight line... We nev-er check a street sign.

A musical score for voice and piano, featuring six staves of music. The key signature is A major (three sharps). The vocal line begins with a melodic line over a piano accompaniment. The lyrics are as follows:

de - tour that we tru - ly find our way... We al-ways know the
de - tour that we tru - ly find our way... We al-ways know the
oh _____ way... We al-ways know the

A musical score for 'If Then' featuring six staves of music. The key signature is A major (three sharps). The lyrics are: 'way home _____ as long as we can stay here we're home _____'. This phrase is repeated five more times, followed by 'And we'.

25 26 27 28

way home _____ as long as we can stay here we're home _____

way home _____ as long as we can stay here we're home _____ And we

way home _____ as long as we can stay here we're home _____

way home _____ as long as we can stay here we're home _____

way home _____ as long as we can stay here we're home _____

way home _____ as long as we can stay here we're home _____

29 STEPHEN: 30 31
and we make a map of play
make a map of work
Love and loss and life...
Love and loss and life...
8

32 33 34
and we make a map of New York ev - 'ry
FEMALE NY 3
FEMALE NY 1:
We find our way... of New York ev - 'ry
and we make a map of New York ev - 'ry
We find our way... of New York ev - 'ry
and we make a map of New York ev - 'ry



#3d – A Map of New York (Part 5)

(Transition: New Yorkers take us to Liz's apartment.)

Musical score for measures 35 through 38. The score consists of four staves, each with a treble clef and a key signature of four sharps. Measure 35 starts with a single note on the first staff. Measures 36, 37, and 38 show two-note chords on each staff. The lyrics "day." are written below each staff. The vocal parts are labeled "FEMALE NY 4:" and "MALE NY 4:" above their respective staves.

Musical score for measures 38A through 41. The score shows a single staff with a treble clef and a key signature of four sharps. Measure 38A has a rest. Measure 39 starts with "To 39" in a box, followed by "39 FEMALE NY 3:". The lyrics "Ending the night at twenty-third... and third..." are written below the staff. Measure 40 continues the melody, and measure 41 ends with a fermata over the last note. Measure 42 begins the next section.

Musical score for measures 42 through 45. The score shows a single staff with a treble clef and a key signature of four sharps. Measure 42 starts with "42 FEMALE NY 1:". The lyrics "Liz and her date, who's hang-ing on each word..." are written below the staff. Measure 43 continues the melody. Measure 44 is labeled "Vamp and fade" and "1st x only". Measure 45 ends with a fermata over the last note.

#3d – A Map of New York (Part 5)

ANNE

Scene 8: A Bookstore

(Kate and Anne at a table. Other PATRONS in chairs, standing, leafing through books. Kate turns pages in a how-to book.)

ANNE

After what happened last night—we're still doing this?

KATE

According to this, it's no-fault. We can do the paperwork ourselves.

ANNE

Kate, I made a mistake. We can get past it.

KATE

I don't want to be "a new kind of married." I want to be married.

ANNE

You knew this about me, you know I like sex more than you do—

KATE

We're in public.

ANNE

—and you know that whatever stupid shit I do, I love you more than anything I can even think of to compare.

KATE

That's too easy.

ANNE

It's not easy at all.

(Beth enters.)

BETH

Lucas told me you'd be here.

KATE

Beth! Oh, Beth!

ANNE

Lord, is it good to see you.

(They run to her, and she embraces both of them at once.)

BETH

Sit. Both of you.

(As they do.)

(BETH)

I took the train down this morning—I came straight from Penn Station. You weren't going to tell me about the divorce?

ANNE

Fucking Lucas. I told you he can't keep a secret.

BETH

I called him last night, right after I called you.

KATE

We didn't want to upset you.

BETH

Listen to me. You're not doing this.

KATE

Beth, I love you, but—

BETH

Don't give me "Beth, I love you but." You have interfered with my personal affairs for going on four years now, you have set me up on innumerable dates, you have promised me that there is someone out there destined for me, and though I would never think of admitting it to you, when I looked at you and Anne I dared to believe It might be true.

KATE

I don't know what I believe anymore.

BETH

(calling out)

Ladies and gentlemen, if I could have your attention please. I'm conducting an instant public poll of crowd opinion—

KATE

No you don't.

PATRON

Shhh.

BETH

Here's the thing. On the plane, after they told us to brace, I held the hand of a man I had just met, tightly, for some time. An architect. I think he was just about to ask me out, before... before.

ANNE

And are you going out with him?

KATE

Anne.

ANNE

It's a reasonable question.

BETH

Well, no. It didn't come up at the emergency exit. But I asked myself if—if I've had love in my life. I haven't had much romance. I had a marriage, but in name only. No kids—though I do feel like I mothered a whole bunch of buildings and parks and city blocks.

(looks at them)

But I've had love. You two—you are two of the loves of my life, and I can't lose that. Not now.

(then:)

So, yes, I'm essentially saying, have you thought about how your personal heartbreak will affect me?

#18 – Love While You Can

ANNE

No, we haven't. And we should have.

BETH

WE'RE NONE OF US GETTING ANY YOUNGER
YOU CAN FEEL THE TIME GO BY
AND MAYBE WE CAN'T LOSE OUR HURT AND ANGER—
BUT GOD DAMN IT ALL, LET'S TRY.

WE PLANNED A BETTER DAY,
BUT PLANETS TURN ONE WAY,
SO THOUGH IT SEEMS UNLIKE ME, GIRLS, THIS IS WHAT I SAY:

LOVE WHEREVER AND WHENEVER
AND HOWEVER YOU SHOULD
YES MARRIAGE IS A BASTARD,
BUT LOVE IS ALWAYS GOOD

IT'S NOTHING YOU PREPARE FOR,
IT'S NOTHING THAT YOU PLAN.
SO LOVE WHEN THIS WORLD LETS YOU—
LOVE WHILE YOU CAN.

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

A musical score for 'If / Then' featuring lyrics and corresponding musical notes. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are integrated with the music, appearing below the staves. Measure numbers are indicated above the staves.

33 we both know love does-n't make us per - fect— it just makes us want to be. If

34

35

36 what we had— be - fore is bro-ken on— the floor— we can

37

38 see the way the piec - es work, and make it some-thing more. And

39

40

41 love wher - ev - er and— when - ev - er and— how - ev - er we— feel. Let

42

43 an - ger clean the cut— out— let love help us— heal. It's

44

45 not the love we dreamed of, back when we— be-gan... but

46

47

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.
5

DAVID

(LUCAS)

It was really good to see you.

(He goes. Beth watches him leave.

David rides in on a bicycle, and his path almost crosses with Lucas.)

DAVID

Excuse me. Sorry.

(Lucas continues off, but with a backward glance at David.

Worlds change.

Lights.)

#13a – Lucas and David (Liz's Theme)

Liz! Hey, Liz!

LIZ

David! Hi—where's your lovely partner with my son?

DAVID

He was right behind me. We've been having a very nice day in the park.

(Lucas enters, one foot on a skateboard, pushing a jogging stroller, a two-year-old child bundled in blankets and sleeping.)

LIZ

Are you out of your mind? Are you skateboarding with my child?

LUCAS

Shhh! Liz. We finally got him to sleep.

LIZ

Because hurtling down the bike trail didn't do the trick?

DAVID

Actually, it seemed very calming—

LUCAS

It's a jogging stroller, someone should jog with it—

LIZ

David, you're a doctor. You should know better.

DAVID

He's belted in, and we got him a little baby helmet. See? Adorable.

LIZ

All right. You two are relieved of duty. And we're good for next week. I'm not teaching. Spring break. And Josh is on days, so—

LUCAS

But what do I do with my time?

DAVID

Work on the book?

LUCAS

I'm working on the book.

LIZ

Goodbye, you guys. And thank you.

(*Liz goes, with stroller. David turns to Lucas.*)

DAVID

We could have one of our own, you know.

LUCAS

They're not accessories, David.

DAVID

Oh, please, I saw you buying stuff on baby J. Crew last night.

LUCAS

Will you—I have a reputation. No corporate brands.

DAVID

You're so good with that kid. Let's have a family.

LUCAS

I just don't think we're there yet.

DAVID

Then where are we?

LUCAS

We're having a good time.

DAVID

We're getting older.

LUCAS

We're seeing how it goes.

DAVID

We've been doing this for three years. We know how it goes.

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, key signature one flat. Measures 8-12 are a sustained note.

Staff 2 (DAVID):

- Measures 9-10: You can guard your heart for - ev - er,
- Measures 11-12: keep it safe and keep it
- Measures 13-14: sound— but love won't feel
- Measures 15-16: so heav - y, if you spread that shit a -
- Measures 17-18: round. What is it that you're a - fraid of?
- Measures 19-20: Be - ing hurt? Let down? De -
- Measures 21-22: stroyed? Well you know it all
- Measures 23-24: can hap-pen— and there's more you can't a -
- Measures 25-26: void. You're a die - hard, you're a
- Measures 27-28: 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

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

made... I'll be the 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!

170 171 172 173

made!

ELEANA

Scene 8: Beth's Office

(Beth on a walk-and-talk with ELENA, young, stylish. Beth peruses a resumé.)

BETH

Elena, it's an exciting time here, but it may soon be a bit—unsettled.

ELENA

Most of my life has been unsettled.

BETH

I should warn you, the pay is next to nothing. Do you have student loans?

ELENA

A hundred and fifty thousand dollars. It's their fault for loaning that kind of money to an urban studies major. They'll get it when they get it.

BETH

It's long hours and hard work. And my impression of your generation is that you don't like work.

ELENA

I'm different than my generation.

BETH

Me too. We have a dozen candidates who are more qualified on paper.

ELENA

I understand. Well, Beth, thank you for seeing me—

BETH

You're hired.

ELENA

What? Why?

BETH

I don't know. Isn't that interesting? I don't know. I have a feeling.

(The Deputy Mayor enters.)

DEPUTY MAYOR

I've been to three county fairs and a goat race and I ain't seen nothing like this. You invited the NYCC to be part of the groundbreaking?

BETH

I did. We give them a little credit for the housing, they lose their outsider status—and they won't picket their own ceremony.

DEPUTY MAYOR

Well, butter my butt and call me a biscuit. You got a brain behind that mouth of yours.

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 the staff, with a key signature of six sharps. The fourth staff shows a piano part in G major (three sharps), marked '33-36' above the staff, with a key signature of six sharps. Measures 16, 17, and 32 are explicitly labeled with their measure numbers.

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

#10a – Surprise (Part 2)

No More Wasted Time (Reprise) / Josh Returns

14b



ELENA:

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

say It's time for me to have a fam - ly It's time to make my

way.

A Tempo Vamp

With motion, legato

#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

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

BETH: 66

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

67 68 69 MESSENDER (MALE NY 5):

ry - where I look. That mar - ket was my

70 71 72 ELENA:

first job... That din - er was my worst job...
That din - er was my worst job...

73 74 75 76 ALL 6:

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

77 78 79 80 FOREMAN (MALE NY 1):
REALTOR (FEMALE NY 3):

The tun-nel where I laid rail.... The co-op where I made my first sale

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)