

# **Dead Reckoning – A Canadian Chamber Musical**

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## Abstract

*Dead Reckoning* is a new Canadian musical composed by Scott Christian, with book and lyrics by Lezlie Wade.

Part 1 of this major research project describes the four-year creation and development process of the musical, referencing interviews with collaborator Lezlie Wade.

Part 2 is based on interviews conducted with twenty-three Canadian musical theatre composers and explores the topics: the composer's role in the planning phase of a new musical, individual approaches to starting with lyrics or music first, describing the compositional process for musical theatre, and compositional approaches for the history musical.

Part 3 comprises an analysis of the score of *Dead Reckoning*, focusing on the 'flight' leitmotif, the opening number, the songs rooted in the Western Art music tradition, the songs which utilize elements of jazz music and other music of the historical period in which the piece is set, and the songs which most reflect a contemporary musical theatre style.

## Acknowledgements

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Thank you to my parents Ron & Julie for all of their support and for fostering my love of music from a very young age, and for continuing to support that love all these years later.

Finally, the most important thank you is to my wife Tringa for her love and encouragement, and for always being the first (and frequently best) voice singing my music.

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## **INTRODUCTION:**

***Dead Reckoning***, noun: the determination without the aid of celestial observations of the position of a ship or aircraft from the record of the courses sailed or flown, the distance made, and the known or estimated drift.<sup>1</sup>

*Dead Reckoning* is a new musical that I began composing with book and lyric writer Lezlie Wade in 2017. This project synthesizes the style and techniques I have been cultivating as a theatre composer since 2008, and have applied to this composition. While *Dead Reckoning*'s musical 'first language' is a contemporary musical theatre one, the score reflects the historical period of the show (1920's through the 1940's). *Dead Reckoning* tells the story of famed, doomed, aviatrix Amelia Earhart; and also tells the story of Betty Klenck – a teenaged girl who picks up Amelia's final distress call on her ham radio in St. Petersburg, Florida. The musical utilizes a chorus of three female actors who play a number of roles each, and who augment the musical palette of the score. The contrasts between the ages, statuses and situations of the different forces in the musical have compositional implications in addition to the dramatic ones. The creation of the score of *Dead Reckoning* began as an intuitive one, but over the four years of creation and development a clear map of the genres, styles and compositional techniques wielded in the piece has come into focus; elements that bring the world of *Dead Reckoning* to life.

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<sup>1</sup> Miriam Webster Online, s.v. "Dead Reckoning," accessed March 12, 2021, <https://www.merriam-webster.com/>.

***This research project comprises four sections:***

***Part 1*** is an overview of the concept, plot and themes of *Dead Reckoning*, referencing a series of interviews with lyricist and book writer Lezlie Wade. This section also includes the developmental history of the project, including the summer 2020 short-film adaptation, as well as our plans for the continued trajectory of the piece.

***Part 2*** comprises a deep dive into the creation and compositional process for musical theatre. I interviewed twenty-three Canadian musical theatre composers and their perspectives highlight common elements/practices/themes, as well as differences in approach. Their biographies are included in Appendix A on page 80. I have broken this section into four component parts: The Composer's Role In the Planning Phase of a New Musical; Which Came First – the Music Or the Lyric?; The Compositional Process; and Compositional Approaches For the History Musical.

***Part 3*** is an analysis of the score for *Dead Reckoning*, broken down into the three primary sections: the collection of songs rooted in Western Art music; the songs that interface with pastiche and period styles of the 1920's-40's (such as vaudeville and jazz); and the music that reflects post-1990's contemporary musical theatre vocabulary. This section will also reference the interviews conducted with fellow composers, where their experience and creative output intersects with the creation of *Dead Reckoning*.

### **On Stephen Sondheim's *Finishing the Hat*; and *Look, I Made A Hat*:**

Upon completing the Canadian composer interviews, the next piece of research I undertook was to reread Stephen Sondheim's two-volume collection of lyrics. Sondheim (who is American) is widely regarded as having greatly elevated the musical theatre art form<sup>2</sup>, a sentiment that was frequently echoed during my conversations with Canadian composers. In these books, Sondheim lays out a series of 'ground rules' and 'sins' which, taken together, form a sound set of tenets for theatre composers and lyricists.

My first pass at these books occurred in 2012, when I was the intern Musical Director at the Shaw Festival. Along with the learning I absorbed in the rehearsal hall, reading Sondheim's *Finishing the Hat* & *Look I Made A Hat* greatly embellished this education. Nearly nine years later, returning to these volumes, I am struck by how much my compositional ethos is reflected within these pages. As a result, these books became the primary source of reference for the analysis section (Part 3) of this project.

### **A note about *Dead Reckoning* materials:**

The companion material for this paper is the complete piano-vocal score for *Dead Reckoning*, comprising 19 musical cues. Screenshots of the score will be used throughout but, on occasion, song number, score page and bar numbers will be

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<sup>2</sup> Adam Kirsch, "Why Stephen Sondheim Is America's Greatest Living Writer," The Wall Street Journal, March 12, 2021. Accessed March 16, 2021. <https://www.wsj.com/articles/why-stephen-sondheim-is-americas-greatest-living-writer-11615565018>

referenced. The script will not be included for the purposes of analysis, though substantial sections of text which occur within songs are represented in the score.

The ongoing developmental history of *Dead Reckoning* is detailed in Part 1, however it should be noted that *Dead Reckoning* has received only a small amount of workshop development to date. The current version of *Dead Reckoning* tells a complete story, and should deliver the theatrical/narrative/emotional impact we, as writers, envision. However, we are pursuing workshop opportunities following the COVID-19 pandemic, which will continue to shape the script and score. The analysis of *Dead Reckoning* is based on a version that is the culmination of four years of creation and revision but which is still a living document that will continue to evolve towards its professional premiere.

The short film adaptation of *Dead Reckoning* described in Part 1 is available to view on YouTube at [https://youtu.be/-Bo\\_BV\\_AhJE](https://youtu.be/-Bo_BV_AhJE)

## **PART 1: Project Overview**

The relationship between co-writers is a unique, intimate, challenging one. It often resembles (for better and for worse) a marriage. I met book and lyric writer Lezlie Wade as part of the 2014 *Theatre 20 Composium Program*. Theatre 20 was founded in 2011 as an artist-driven theatre company with a “focus on the development of original Canadian musicals, as well as the re-imagining of traditional musicals from existing repertoire.”<sup>3</sup> The *Composium* program was based on the CMI/Lehman Engel Musical Theatre Workshop in New York, facilitated by the leading Canadian musical theatre composer, Leslie Arden.<sup>4</sup> One purpose of the program was to facilitate creative ‘speed dating’ for musical theatre writers. A series of writing assignments, based on specific prompts, were doled out to new pairings every time the group met, with the goal of seeding new collaborations and projects that Theatre 20 might go on to develop and produce. Sadly, Theatre 20 ceased to operate in 2017, however many successful collaborations were fostered as part of the *Composium* program.

Lezlie Wade and I became friendly acquaintances during these meetings but never managed to be paired together as writing partners. However, Lezlie recalls: “I remember having the conversation saying if we can find anything that we'd like to

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<sup>3</sup> Wayne Leung, “Theatre 20: Artist Led, Story-Driven – A New Venture For Toronto’s Musical Theatre Scene,” *Mooney On Theatre*, January 21, 2011. Accessed March 7, 2021. <https://www.mooneyontheatre.com/2011/01/21/theatre-20-artist-led-story-driven-a-new-venture-for-torontos-musical-theatre-scene/>

<sup>4</sup> Kelly Nestruck, “A homegrown musical-theatre movement emerges across Canada,” *The Globe and Mail*, October 2, 2015. Accessed March 4, 2021. <https://www.theglobeandmail.com/arts/theatre-and-performance/a-homegrown-musical-theatre-movement-emerges-across-canada/article26634754/>.

work on, we can try it out and see how it works.”<sup>5</sup> And then she approached me about *Dead Reckoning*.

We began to work together on *Dead Reckoning* in early 2017, however the idea for the piece had been germinating for Lezlie for ten years at that point:

In 2007, when I was Associate Intern Director at Shaw, Kate Lynch, who was the other associate intern director, started a playwright program. At those meetings, we brought in stuff that we were writing. It could be anything. I found this article about the 1933 84” by 48” oil on canvas portrait of Amelia Earhart. There’s a little black and white picture in the corner of the artist painting the portrait with [Amelia] standing beside it and it’s half finished. It’s huge. So, I saw that picture, and got kind of curious about it, because it didn’t look to me like Amelia Earhart. I didn’t even know who that was, but I thought that was interesting. And then I went down the rabbit hole and found this story about Betty Klenck. She had heard [Amelia’s] radio signal, her SOS on the night of her disappearance. Some young girl probably who would have known, and somewhat idolized Amelia Earhart, was the recipient of this SOS call. So, then I just wrote a short story about it, but it really was more like a series of paragraphs, and each paragraph was the person’s point of view. Amelia’s point of view, from the point of the takeoff to the crash landing. And then Betty’s point of view from her childhood to the SOS call. And so I put them together. I kept thinking maybe this would make a good play. Maybe it’s a series of monologues... I think ultimately it lends itself to a musical better than it did to a story.<sup>6</sup>

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<sup>5</sup> Lezlie Wade, interview by author, January 20, 2021

<sup>6</sup> Ibid.

Dead Reckoning Version 1.0

Lezlie Wade pitched me on the premise for the piece and it immediately resonated for me due to its vibrant historical subject matter and feminist themes. She envisioned a song cycle for two female musical theatre actors, playing Amelia Earhart and Betty Klenck.<sup>7</sup> Musical theatre song cycles are generally collections of songs connected by a theme or character, but that do not directly convey a clear narrative. This initial concept for *Dead Reckoning* would comprise a series of songs told alternately from the perspectives of the two characters. Only at a few specific moments would their perspectives align or would they come together and sing together, such as at the climax of the story when Betty received Amelia's distress call.

Though I was unaware at the time, the first set of lyrics I was presented with was an audition for our collaboration. "Portrait of Me" (page 113) describes Amelia sitting for the portrait-painter Howard Chandler Christy as he paints the iconic work of art that sparked the idea for the piece. It is fate that composing the music for this first song was effortless and came quickly. Lezlie recalls:

We wrote "Portrait" and I thought it was such a successful collaboration and it is such a great number. We worked so well together that I just thought, well, this is great. In my experience, it's not as easy or as usual as you think. It seems like it would be so simple to find collaborators, but it's actually really, really hard and really valuable when you find them.<sup>8</sup>

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<sup>7</sup> Musical theatre song cycles are generally collections of songs connected by a theme or character, but that do not directly convey a clear narrative. This is different from a sung-through musical which also uses music only (no dialogue), but conveys a clear narrative. (Luckenbaugh 2014)

<sup>8</sup> Lezlie Wade, interview by author, January 20, 2021



Once we decided to proceed with the piece, Lezlie wrote lyrics and I composed music for seven songs. Extensive editing and revisions have happened since this first batch was written during Fall 2017, but six out of seven of these initial songs remain as part of the score today. These songs revealed Betty & Amelia's distinct musical languages, and the balance between art song, jazz, and contemporary musical theatre styles began to come in to focus.

As the musical vocabulary of the piece solidified, the thematic and narrative elements of the piece did the same. *Dead Reckoning* focusses on exploring female perspectives, and on women who step outside of the mold defined by patriarchal societal norms. A notorious, frequently asked question from theatre producers is "Why this piece? Why Now?"

Lezlie: "I don't think things have changed that much since the 1930s. You just have to look at the 2016 election. What happened to Hilary Clinton and how vilified she was – obviously it's not easy being a woman, and it's not easy being a strong woman, and it's not easy being a strong woman who wants to do something that men usually do or that's daring."<sup>9</sup>

The theme of female empowerment, as seen through the lens of Amelia Earhart's story, lends itself to a standard biographical musical. However, the crux of *Dead Reckoning* is when Amelia's story is "reflected onto a 15-year-old, and what that means to a young girl growing up through that era."<sup>10</sup>

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<sup>9</sup> Lezlie Wade, interview by author, January 20, 2021

<sup>10</sup> Ibid.

On November 27<sup>th</sup>, 2017 equipped with our first batch of seven songs, we went into a recording studio with singers Jenny Weisz and Tringa Rexhepi in order to generate materials for a number of grant applications. Based on the strength of these recordings and the premise of the piece, *Dead Reckoning* received an Ontario Arts Council Recommender Grant from Theatre Aquarius in Hamilton to support the continued creation of the piece. This support bolstered our momentum, and the piece continued to grow and began to change shape. The formula of alternating songs between two actors felt insufficient for the story we were telling. Additional characters in the lives of both of the leads were popping up and were begging to be depicted. The decision was made to expand the cast to include an ensemble chorus of three women who would each play a number of small roles throughout, as well as functioning as a Greek chorus commenting on the action of the play.



Figure 1: Jenny Weisz as Betty Klenk at the November 27/17 demo recording session



Figure 2: Tringa Rexhepi as Amelia Earhart with the composer

Lezlie: "I think it was when we started to write the song 1928 New York Ticker Tape Parade [one of the first songs written after the initial seven], I just felt like there needs to be more people in this show. There needs to be other points of view. What was missing was the American perspective of the times. Those voices needed representation. Which is a little bit of a devil's advocate. Sometimes they're positive and sometimes they're negative, but they do influence the perspective. Without it, the play is just a 'she said, she said' situation. There needed to be some contrast, some catharsis and, not to say that the trio are always the antagonist, but moments where they can be."<sup>11</sup>

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<sup>11</sup> Lezlie Wade, interview by author, January 20, 2021

Growing from two voices to five had a massive impact on the sonic potential for the show. The addition of a trio of three female voices in the context of jazz music in the 1930's begged for harmony singing in the vein of the Andrews Sisters. The addition of the trio led to rearranging a number of the existing songs and we proceeded to write a number of ensemble numbers that deepened the storytelling and more strongly evoked the historical period of the piece.

Lezlie had also expanded the piece to include a series of monologues, and the addition of the trio lent itself to the writing of some traditional dialogue scenes. Encouraged by these developments, the way forward seemed clear - to keep expanding and create a full-scale, large-cast, two-act musical. We spent several months working on this bigger, better *Dead Reckoning* 'version 2' and then walked away from the piece for almost two years.

### Dead Reckoning Version 1.5

Attempting to shoehorn *Dead Reckoning* into the shape of a full-scale musical theatre piece proved unsuccessful and frustrating. The first of three of Stephen Sondheim's core tenets is "Content Dictates Form."<sup>12</sup> This means that the structure and style of the music and lyrics must originate from and be shaped by the story being told. The structure of *Dead Reckoning* used alternating song and monologue with intermittent scenes using the trio to tell its story, which reflected the content of the story. The expanded form of a full-scale musical was no longer elegantly aligned, and as a result our progress slowed, and the project stalled. We shifted our focus to a new musical theatre writing project<sup>13</sup> and did not return to *Dead Reckoning* until more than a year later in 2019.

We rolled back the changes to the five-person version of the musical and, with a renewed sense of clarity and direction for the piece, arrived at a complete first draft of the script and score in late 2019.

This roughly coincided with being approached by actor-producer Alicia Barban, who had recently formed the ArtFolk Collective. Part of her company's mission is to produce workshops of original Canadian musicals, where "focusing on an original piece, artists come together to explore the work – through readings, sing-throughs, physical explorations, staging".<sup>14</sup> Alicia assembled a cast of five actors<sup>15</sup> and facilitated a two-day workshop process for *Dead Reckoning* across two

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<sup>12</sup> Stephen Sondheim, *Finishing the Hat* (New York: Alfred A. Knopf, 2010), XV

<sup>13</sup> *Nobody's Children*, a TYA (theatre for young audiences) musical about the British Home Children

<sup>14</sup> Alicia Barban "About" The ArtFolk Collective, 2021. Accessed March 12, 2021.

<https://theartfolkcollective.com/about>

<sup>15</sup> The cast comprised Laura Larson as Amelia Earhart; Kelsey Falconer as Betty Klenck; and Alicia Barban, Aisha Jarvis and Sara Shanazarian as the American Trio

weekends. The first session consisted of teaching the music to the cast. The second day (the following weekend) was broken into two parts – the first section was a read-through/sing-through of the complete draft. This was the first time we had heard *Dead Reckoning* in its entirety, which laid bare ‘the good, the bad, and the ugly’ about the draft.

The second part of that day was utilized by Lezlie to get the material on its feet.<sup>16</sup> Since beginning to write the piece, we had wondered about how active and visually stimulating our show (which consisted primarily of solo songs and monologues) would be. The resultant learning from the afternoon, spent staging and physicalizing the first three numbers in the show, went a long way towards assuaging our fears.



Figure 3: Writer-director Lezlie Wade working with members of the ArtFolk workshop cast

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<sup>16</sup> The reading had been performed seated with music stands, whereas ‘on its feet’ means to add staging and movement elements

The same week as the ArtFolk workshop in January 2020, Lezlie received an invitation from LaMaMa's Experimental Theatre Club<sup>17</sup> to present something in NYC. Lezlie had been part of a writer's retreat offered through LaMaMA in Italy the previous summer<sup>18</sup>. Since the ArtFolk workshop cast had already delved deeply into the material, Lezlie decided to use the opportunity to present *Dead Reckoning*. Lezlie has worked extensively in the US and in New York, but this opportunity represented my first showcase as a musical theatre composer in New York City.

On March 12, 2020, five actors and I packed a van and crossed the US border, driving three hours into New York State. By early afternoon we began to receive texts about the New York Subway system being shut down; the NBA being shut down; and finally, Broadway theatres being shut down - all due to the COVID-19 pandemic. This instigated a surreal, same-day return trip to Toronto. Lezlie was in the midst of directing the musical *Spamalot* for the Stratford Festival, but had arranged to leave rehearsals and to fly down to participate in the reading and to deliver a talkback. She recalls:

...the LaMama opportunity would have been brilliant and it's just too bad. I was planning on being there with you guys and then with COVID and me being at Stratford, I just didn't want to bring COVID back to the festival. I wasn't even worried about being sick. So canceling my flight, you guys heading out and then getting the text from you that Broadway closed in the middle of rehearsal. Once Broadway closed, I was like, "you guys got to turn around" and then the whole world shut down.<sup>19</sup>

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<sup>17</sup> "A multicultural hive of avant-garde drama and performance art. La MaMa is a remarkable springboard for an impressive roster of promising playwrights, directors and actors." – *The New York Times* (About La MaMa 2020)

<sup>18</sup> "La MaMa Umbria International Playwright Retreat provide(s) opportunities for artists from around the world to come together...housed in a 700 year old monastery just outside Spoleto, Italy." (La Mama Umbria International 2021)

<sup>19</sup> Lezlie Wade, interview by author, January 20, 2021

### Dead Reckoning: The Film

What was first projected as a one-to-three-month disruption became more than a year of lockdowns and uncertainty, shuttering the live performing arts industries around the world.<sup>20</sup> Domestically, one measure taken by the Canada Council for the Arts in response to this was the creation of the Digital Originals initiative. In association with the RBC foundation, \$5,000 micro grants were made available to artists to “adapt their existing work or create a new work for digital dissemination to the Canadian public during the COVID-19 pandemic”<sup>21</sup>. Lezlie and I applied for, and received a Digital Originals grant to adapt *Dead Reckoning* into a short film.



Figure 4: Kelsey Falconer as Betty Klenck in the short film adaptation



Figure 5: Laura Larson as Amelia Earhart in the short film adaptation

The adapted screenplay included six songs from the first third of the musical<sup>22</sup>, as well as three short musicalized radio commercials and underscoring. The recording project for the musical elements of the film were undertaken between May and July 2020 to be completed for the August film shoot dates. The instrumental tracks were generated in Logic and then sent to the singers. Due to COVID safety protocols, the performers

<sup>20</sup> Kate Taylor, “When the music’s over: COVID-10 decimated the arts in Canada, and the worst may be yet to come,” *The Globe and Mail*, March 11, 2021. Accessed March 15, 2021.

<https://www.theglobeandmail.com/arts/article-when-the-musics-over-covid-19-decimated-the-arts-in-canada-and-the/>

<sup>21</sup> “Digital Originals,” *Canada Council for the Arts*, 2020, <https://canadacouncil.ca/initiatives/digital-originals>

<sup>22</sup> By 2020, the completed first draft comprised 25 musical cues which is also true of its current form

individually recorded their vocal parts in isolation from each other using their home studio setups. For songs which featured ensemble singing, Alicia Barban (who was part of the ensemble trio) sang her part first, creating a guide vocal for everyone. This enabled the group to match each other's vocal timbres and vibrato, dynamics, and cut-offs. Bass player Ross McIntyre tracked and emailed acoustic bass parts, and percussion elements were added digitally to flesh out the instrumentation.

The film shoot lasted two and a half days in and around Niagara-on-the-Lake, Ontario. It was filmed primarily outdoors with social distancing, but a small handful of scenes were shot indoors, permitted because of our small cast and crew size (nine people total). An intensive editing period commenced, and the short film premiered and ran online for a week, being viewed by more than 1,500 households. The film adaptation was then accepted and shown as part of the prestigious USA Film Festival/KidFilm Family Festival in Dallas Texas on January 23 & 24, 2021<sup>23</sup>.



Figure 6: (Pictured L to R) Alicia Barban, Sara Shanazarian, and Aisha Jarvis as the American Trio in the short film adaptation

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<sup>23</sup> "KidFilm Family Festival," *Dallas Film Commission*, 2021, <https://www.dallasfilmcommission.com/events/37th-annual-kidfilm-family-festival-all-free-admission/>



## Future Development

While *Dead Reckoning* was not originally conceived for film, the act of adapting it to film informed the concept of the stage version going forward. The use of video projection has always been intended for the piece – projecting photos and video behind the actors onstage – and the short film adaptation allowed us to experiment with this. The practical benefit of creating the short film is that we now have a strong promotional material to use to pitch the show which clearly conveys the style, tone and ambition of the stage version. A challenge many creators face is how to effectively and successfully pitch a new musical. Often, a submission consists of a synopsis, script excerpt and rough demos. This places a huge burden on the imagination of the artistic director or reader receiving these materials. Having a high-level, independent film representation of *Dead Reckoning* will be an invaluable tool in conversations with artistic directors in the future. I asked my co-writer what she imagines for the future of *Dead Reckoning*:

It's not ready. You know, it needs time to find out what exactly it is. In that two day [workshop with ArtFolk], we just scratched the surface of what it could be. If there was a workshop where we got two weeks in a really lovely rehearsal hall, we could polish this thing up and it would be a diamond. It would be gorgeous. It needs a theater that's more experimental where people are broad-minded and open and interested in seeing where it can go.<sup>24</sup>

*Dead Reckoning* has been in development for more than three years. It is now at the critical juncture where we need to cease to tinker with it, and gain the essential perspective that comes with workshopping the material with professional actors. That will ideally take the form of a two-week workshop period produced by a

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<sup>24</sup> Lezlie Wade, interview by author, January 20, 2021

theatre with the intention to produce the piece the following season. Alternative developmental trajectories include a self-produced workshop, or a self-produced workshop production as part of the Toronto Next Stage Festival. We have a deep understanding of the component parts of *Dead Reckoning*, and it is ready for the next step - to bring together the next wave of collaborators on the technical, creative and performance side who will finally bring *Dead Reckoning* fully to life.

**Part 2: Compositional Process:**  
**In Conversation with Canadian Theatre Composers**

The research for this project primarily comprises interviews with twenty-three Canadian musical theatre composers, whose biographies are collected in Appendix A on page 80. These interviews explored the nature of collaboration and creation for the contemporary musical theatre form. A number of the interviewees are past participants of the BMI Lehman Engel Musical Theatre Workshop in New York, which is “widely regarded as the premiere training ground for emerging musical theatre composers, lyricists, and librettists.”<sup>25</sup> A number of alumni of that program are responsible for delivering pre-professional training for emerging musical theatre creators in Canada, such as Leslie Arden and Jonathan Monroe<sup>26</sup>. This educational lineage accounts for the high degree of overlap that came through the interviews. However, these interviews also revealed that there are as many different approaches to the creative practice of composing for musical theatre as there are styles that comprise the contemporary musical theatre canon.

The selection criteria for those interviewed was that the subjects be Canadian and have composed the score for a piece of musical theatre that has received a professional production. The majority of those interviewed are composers who are also lyricists, either exclusively or for the most part. A minority

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<sup>25</sup> “BMI Lehman Engel Musical Theatre Workshop,” *BMI.com*, 2021, [https://www.bmi.com/theatre\\_workshop](https://www.bmi.com/theatre_workshop)

<sup>26</sup> Lezlie Arden is an educator at the Dan School of Drama & Music at Queen’s University, and led the Theatre 20 *Composium* writers workshop, and she and Jonathan Monroe have both delivered the Canadian Musical Theatre Writers Collective Writers Workshops (Montreal Writers Workshop 2020)

of those interviewed are composers who do not write lyrics (such as this author). In only a few cases, the interviewee has undertaken projects where they were responsible for all three components – music, lyrics, and book.<sup>27</sup>

I am personally acquainted with each of the composers interviewed. In fact, in my capacity as a musical director, I have had occasion to work professionally with a number of them. I reached out to my network of musical theatre composers during December 2020 regarding their participation in this research project. Of the 26 composers contacted, 23 enthusiastically agreed to participate. Interviews were conducted using the internet video platform Zoom between January and March of 2021, with the exception of three participants who preferred a written interview conducted via email. Responses to the interview questions revealed themes which became the topics explored in Part Two of this project.

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<sup>27</sup> 'Book' and 'book writer' is the language used in a musical theatre context for 'script' and 'script writer' (The Book (Libretto) n.d.)

### The Composer's Role in The Planning Phase of a New Musical

*"The most valuable asset a theatre songwriter can have, apart from talent, is a good book writer."* -Stephen Sondheim<sup>28</sup>

As described in Part 1, by the time I became the composer of *Dead Reckoning*, Lezlie Wade had been developing the idea for ten years. As a result, primary characters, story, themes and even form and structural elements were at least partially conceived. These interviews revealed that her 'head start' is not the norm in the creation of new musicals, and the composers shared a variety of perspectives on why a composer's involvement in early planning stage can be hugely beneficial.

Composer Joseph Treffer indicated that these early idea conversations are essential to determine the strength of the concept, and the strength of one's relationship to it:

Why is it relevant today? Why do we need to write this show? [We need] some sort of personal connection to the material because you're going to be with [it] for quite a while, so you better have a real reason for doing it.<sup>29</sup>

David Hein and Irene Sankoff echoed this perspective, writing, "What do we want to do with this? What's the story? Why are we telling it? And often, can we do some good in the world with this project?"<sup>30</sup> In *Finishing the Hat*, Sondheim quotes trailblazing female Broadway composer Mary Rodgers, who framed the trap of writers not answering these questions for themselves as "Why?" musicals:

Their authors are blinded by the attractiveness of the source material, how easily it could sing, how effectively it might be staged, which actor would be perfect for the leading role. They never question the *need* to musicalize the piece.<sup>31</sup>

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<sup>28</sup> Stephen Sondheim, *Finishing The Hat* (New York: Alfred A. Knopf, 2010), 28

<sup>29</sup> Joseph Treffer, interview by author, January 20, 2021

<sup>30</sup> David Hein & Irene Sankoff, interview by author, February 8, 2021

<sup>31</sup> Stephen Sondheim, *Finishing The Hat* (New York: Alfred A. Knopf, 2010), 143

In addition, answering these questions can be essential considering that the creation period of a new musical ranges from 2-3 years (a remarkably lean timeline) to 5-10+ years, which is more often the norm.<sup>32</sup>

For Kevin Wong, the early planning stage is essential as a means of establishing the collaboration itself:

There's a fair bit of dialogue between (the writers) to figure out what the heart of the story is. If you're going to spend multiple years on a project with a collaborator, you want to make sure that you get along. Like you can be vulnerable and your best self and your worst self with them, because there'll be plenty of both of those things.<sup>33</sup>

Additionally, he sees this stage of development as essential for making sure that collaborators have 'ways in'<sup>34</sup> to the material that are aligned. Britta Johnson touched on this in her interview, stating that the book writer, lyricist and composer are "equally as responsible for storytelling and world-building and character development."<sup>35</sup> When describing how she takes a central collaborative role in the planning phase, she shared that the same collaboration is reciprocated, "when it's the time to musicalize things, [she doesn't] disappear and come back with a score – we keep talking. Because I think consistent storytelling holds hands in creating."<sup>36</sup>

Yan Li expands on this, makes the connection that a collaborative planning phase directly impacts the characters in the piece: "We're basically giving characters

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<sup>32</sup> David Sisko, "Are We There Yet? Or How Long Does it Take to Write a Musical?," Contemporary Musical Theatre.com, October 15, 2012, <https://contemporarymusicaltheatre.wordpress.com/2012/10/15/are-we-there-yet-or-how-long-does-it-take-to-write-a-musical-part-i/>

<sup>33</sup> Kevin Wong, interview by author, January 25, 2021

<sup>34</sup> Ibid.

<sup>35</sup> Britta Johnson, interview by author, January 27, 2021

<sup>36</sup> Ibid.

line readings<sup>37</sup> by setting the music, so unless we know exactly how they are feeling, and we're as excited about the story as the book writers, it's kinda hard to step into that."<sup>38</sup>

For a number of the composers interviewed, the planning stage represents an opportunity to participate in structuring the piece. Kieren MacMillan described himself as a "structure prime":

In some cases, to my collaborators' chagrin, I spend a great deal at the top of the process structuring. I need to know the size of show. I need to know essentially the synopsis of the show, including all the musical spots, so that I could look at it and know if it's really going to work. Once I feel like there's a pretty solid structure, I can dive in.<sup>39</sup>

Jonathan Monro agrees that the composer should be heavily involved with designing the structure of the piece in the pre-writing phase as it has a cascading series of consequences:

The key element for a creative team is how the structure evolves, because it informs everything. How the story evolves. How it evolves into a piece of musical theatre. And then how that affects your 'department' (for lack of a better word). If there's a new plot point that's introduced, it can have a massive effect on music and lyrics in addition to the book. It's this living, breathing thing that needs to be consistent.<sup>40</sup>

Only Marek Norman presented a counterargument for the composer heavily participating in this planning phase:

I have found that the old adage: too many cooks ... holds true when attempting to create material for the theatre, especially musical theatre. I've grown to far prefer that scripts sent my way are fully developed by a single writer, non-diluted by outside influences, in order that I might better determine whether: 1) I'm moved by (or drawn to) the material, 2) sense a

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<sup>37</sup> Line reading: "a director saying a line to an actor and requiring they repeat it on screen or stage exactly as prompted" (Castellini 2017)

<sup>38</sup> Yan Li, interview by author, January 27, 2021

<sup>39</sup> Kieren MacMillan, interview by author, January 26, 2021

<sup>40</sup> Jonathan Monro, interview by author, January 26, 2021

kinship with the author's aesthetic, and 3) Have a clear notion of the musical palette required.<sup>41</sup>

This is similar to the sentiment expressed by Sondheim in *Finishing the Hat*, where he states that he “often make[s] suggestions and offer[s] suggestions to [his] collaborators, but the building blocks are theirs and my contribution depends on them.”<sup>42</sup> While it would have been ideal for me to participate in the early planning stage for any and all of the beneficial reasons shared by the composers interviewed, the strength of Lezlie Wade's draft more than satisfied Norman's three criteria – I was moved and drawn to material, I felt a great sense of kinship with her aesthetic, and I immediately had a clear notion of the musical palette required.

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<sup>41</sup> Marek Norman, interview by author, February 7, 2021

<sup>42</sup> Stephen Sondheim, *Finishing the Hat* (New York: Alfred A. Knopf, 2010), 28



## Which Came First: The Music or the Lyric?

### ***Lyrics First:***

Almost half of the composers interviewed reported to compose only after receiving lyrical material. Joseph Treffler stated that, for him, the text facilitates a jumping off point and, depending on the collaborator, he will start composing “with a complete lyric, and in other cases it may just be a few words.”<sup>43</sup> Jim Betts indicated that the rhythmic pattern inherent in lyrics is what unlocks his process, after which “it often doesn’t take that long to ultimately end up with the melody.”<sup>44</sup> Having lyrics to work from makes the process of composing “more like a haiku” for composer Ted Dykstra, who went on to say that composing “a melody written specifically for words means it couldn’t be used elsewhere and is more likely to embody the spirit of the text.”<sup>45</sup>

Kieren MacMillan described some of the typical manipulation and editing required when he receives a lyric. For him, these range from macro changes such as shifting around stanzas: “Hey, you thought this was the chorus, but I kind of think it’s the verse”, to micro changes such as requesting word substitutions from his collaborator when the number of syllables doesn’t conform to the desired rhythmic setting.<sup>46</sup> This exchange is common in the dynamic between Lezlie Wade and I within the *Dead Reckoning* process. Wade’s lyrics are extremely intuitive to set to music, however she is always amenable to reshaping them if the musical inspiration

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<sup>43</sup> Joseph Treffler, interview by author, January 20, 2021

<sup>44</sup> Jim Betts, interview by author, February 1, 2021

<sup>45</sup> Ibid.

<sup>46</sup> Kieren MacMillan, interview by author, January 26, 2021

requires adaptation.

### ***Music & Lyrics Together:***

The majority of those interviewed are composer/lyricists, and this group described a process where lyrics and music are created together. Suzy Wilde shared that she was fascinated by people who do one but not the other and described her workflow:

With musical theatre and pop music, I can't really make a melody unless I have the first lyric in mind. And I can't make a lyric unless that first melody has started. I think of a lyric. I write the melody to that first phrase and then the rest is all together.<sup>47</sup>

Bram Gielen describes a similar process in which “a lyrical phrase will appear as a good way in, and you find some way to musicalize that and then you can extrapolate forwards or backwards.”<sup>48</sup>

Britta Johnson describes the pursuit of a musical or lyrical ‘hook’<sup>49</sup>, starting with text but immediately followed by music: “If it’s a song that’s coming out of action, literally what would this person say... and how does that sound? What is the musical lilt of that?”<sup>50</sup>

The composers interviewed who approach text and music simultaneously identified this process as essential in capturing the emotion of the character they are writing for. Kevin Wong describes “playing random chords or figures on the piano, sort of spinning [his] wheels”, but then arriving at something musically that

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<sup>47</sup> Suzy Wilde, interview by author, January 26, 2021

<sup>48</sup> Bram Gielen, interview by author, February 2, 2021

<sup>49</sup> “A musical and lyrical idea, often a phrase, word, riff, or passage, that encapsulates what the song is about and repeats in a way that catches the ear of the audience” (Radi 2019)

<sup>50</sup> Britta Johnson, interview by author, January 27, 2021

captures the “emotional intention that will generate enough musical material that will enable me to go away and write a whole bunch of lyrics.”<sup>51</sup>

### ***Music First:***

There is only one famous example in contemporary musical theatre whose process is music first. Adam Guettel, who composed *The Light in the Piazza* and *Floyd Collins* describes his creative process:

I almost always write music first... A sense of what a character wants to sound like begins to pixelate in my mind. Then it starts to take form in sound, music, formless music. The pixels multiply, the resolution grows. Eventually I have a person who wants to sing about something. Lyrics follow.<sup>52</sup>

Yan Li mentioned experimenting with a music-first process, “especially during the last year of quarantine, I’ve been trying to be more led by the voice and try to sing something acapella first, and then find something that can fill in the background of that.”<sup>53</sup> Jim Betts primarily writes lyrics first, followed by the music, however the times he approached writing musical theatre music-first, he reported that what results “comes from a musically more literate place – the music is not trying to make up for the eccentricities of the lyric.”<sup>54</sup>

The song writing process for *Dead Reckoning* was always lyric first. Lezlie would either generate a complete lyric to be set to music; or she would write an A section<sup>55</sup> and, based on the music, would take inspiration and complete the

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<sup>51</sup> Kevin Wong, interview by author, January 25, 2021

<sup>52</sup> Matthew Lockitt and Ian Nisbet, “Adam Guettel: Myths and Him,” Stage Whispers, <https://www.stagewhispers.com.au/news/adam-guettel-myths-and-him>

<sup>53</sup> Yan Li, interview by author, January 27, 2021

<sup>54</sup> Jim Betts, interview by author, February 1, 2021

<sup>55</sup> AABA Song Form, also known as American Popular song form is the most frequently used structure for musical theatre repertoire. An ‘A section’ is the repeated main section of the song, and often features a melodic or lyrical ‘hook’. (A Guide To Song Forms n.d.)

remainder of the song lyric. Although those interviewed described a variety of ways that music and lyrics fit together when starting, the primary objective is always to capture the action, emotion and character in conjunction with the text.

## The Compositional Process

*"Some people write sitting at a desk, some standing at one; I write lying down on a couch (except when I'm at the piano), for the obvious reason that it allows me to fall asleep whenever I encounter difficulties, which is often."* -Stephen Sondheim<sup>56</sup>

The first of Stephen Sondheim's three guiding principles for writing musical theatre is "Content Dictates Form".<sup>57</sup> The score of a musical should support the story, characters, and the text. The composers interviewed all connected their processes to a relationship to the text, each with slightly different means of generating music.

Marek Norman shared that his approach varies greatly depending on the project, which directly relates to Sondheim's 'Content Dictates Form' tenet:

No two undertakings are alike – in fact, the process usually proves wildly different from project to project. Be that as it may, after creating (or studying) any new script, I usually begin by determining thematic tone (dictated by both story and character) before creating a series of primary motifs – which may or may not be utilized.<sup>58</sup>

The concept of beginning to compose a musical palette or series of motifs is also part of Leslie Arden's creation process:

I would read the lyrics over and over and over and over, and then I would get a musical atmosphere for it on the piano. Just fiddle and fiddle and fiddle and get an atmosphere and a feeling, and then gradually it just starts to form.<sup>59</sup>

Rob Kempson discussed character as the element that allows him to break ground on music creation, "What is this character experiencing? What is it that they need to achieve? And then how does that translate into music?"<sup>60</sup> Bram Gielen went

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<sup>56</sup> Stephen Sondheim, *Finishing The Hat* (New York: Alfred A. Knopf, 2010), 62

<sup>57</sup> *Ibid.*, XV

<sup>58</sup> Marek Norman, interview by author, February 7, 2021

<sup>59</sup> Leslie Arden, interview by author, January 25, 2021

<sup>60</sup> Rob Kempson, interview by author, February 9, 2021

even further, describing calibrating the music he composes to a specific set of character variables:

There's the sort of temperament and personality of the character in question, and there's also the cultural milieu of that character. There's this person, and on a scale from one to ten in terms of talkativeness, they're a seven. And they are from say central London and were born in about 1942. So that tells you quite a bit, right? The way they're inclined and then just their environment informs their expression, which informs the music.<sup>61</sup>

Unanimously, the composers interviewed described a compositional process that begins at the piano. Adam Sakiyama describes "noodling, and trying to find what the musical world is, what the musical languages are, and what's the pace of it."<sup>62</sup> Dr. Paul Sportelli details his collaboration process with his husband and writing partner Jay Turvey:

So the book may be very [much] in its first stage, but we know that say the husband is going to sing a song at the breakfast table, and it will tell us about who he is. Jay will come up with a rough lyric, and I sit down at the piano and he's nearby, and anytime we think something good might come out of us, we turn on a recording device. So the act of composition is just the act of trying things – it's kind of hit and miss, and then my job after a couple of hours, when we've got a rough [version] of a song, is to listen to what we recorded and start writing it out. It's always fascinating because it'll be like, wow, that's a really bad idea. Or, oh, there's a good setting of that melody, but those are not the best chords. And from there it begins to take shape.<sup>63</sup>

The use of recording (either with a handheld recording device, or using recording software on a computer) came up a number of times as an essential component of these composers' creation processes. Recording, and then going back and extracting the useful material (as described by Sportelli) is also part of

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<sup>61</sup> Bram Gielen, interview by author, February 2, 2021

<sup>62</sup> Adam Sakiyama, interview by author, February 3, 2021

<sup>63</sup> Dr. Paul Sportelli, interview by author, January 25, 2021

Sakiyama's: "I write in Logic,<sup>64</sup> and so I'll be recording takes as I go. Recording little snippets of things and listening back to it and going, you know, how do I incorporate this?"<sup>65</sup> David Hein and Irene Sankoff only record once a musical idea is more developed: "[we] fool around a bit 'til [we] have something that sounds pretty decent and then, when we need to share it – even sometimes with each other – we record very rough demos."<sup>66</sup>

According to these interviews, recording plays a more important role in the early compositional process than does music notation. Leslie Arden keeps manuscript paper handy, but states, "I more often just record it because I get out of the flow or out of the feeling if I take the time to notate it."<sup>67</sup> A number of those interviewed referenced having a musical shorthand, and sketching out musical ideas in lead-sheet<sup>68</sup> form as they compose.<sup>69</sup> Landon Braverman shares that he only notates his songs when "they have to be [notated], like when we're doing a workshop – only when the actors and the music director need them."<sup>70</sup>

Only Suzy Wilde incorporates full musical notation into her early compositional process:

I find that if I come up with a verse and I'm really excited about it, all I want to do is chart it out. I find that charting<sup>71</sup> will often actually inform the

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<sup>64</sup> Logic is Apple Computers' DAW (Digital Audio Workstation), which is "digital software... that allows [the user] to record, edit and compose audio tracks" (What is a DAW? 2021)

<sup>65</sup> Adam Sakiyama, interview by author, February 3, 2021

<sup>66</sup> David Hein & Irene Sankoff, interview by author, February 8, 2021

<sup>67</sup> Leslie Arden, interview by author, January 25, 2021

<sup>68</sup> "A lead-sheet is a sort of bare bones sketch of a piece of music. It's not as developed or complete as a full score arrangement." (K. 2017)

<sup>69</sup> Grant Tilly, interview by author, January 26, 2021

<sup>70</sup> Landon Braverman, interview by author, January 26, 2021

<sup>71</sup> The 'chart' and 'charting' in this context is synonymous with the musical score. Charting means to musically notate.

writing of the piece. When I sit down and make a rough piano arrangement, it's interesting to visualize and see the physical arc of the musical line.<sup>72</sup>

With *Dead Reckoning*, I am also an outlier in this regard. I notate as I compose, for the same reasons Wilde outlines, in order to fully capture the ideas as they emerge. However, like the others interviewed, I also incorporate recording as an essential means of sharing my progress and collaborate with my co-writer.

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<sup>72</sup> Suzy Wilde, interview by author, January 26, 2021



### Compositional Approaches for the History Musical

In her article for the *American Music* journal, Elissa Harbert<sup>73</sup> defines the history musical as one that “dramatize[s] real people and events of the past with the goal of both entertaining and educating the audience.”<sup>74</sup> She distinguishes history musicals from period musicals, which are musicals that instead “take place in a past era but present a fictional plot often centered on conventional themes,” citing *Oklahoma!* and *The Phantom of the Opera* as examples.<sup>75</sup> While Lezlie Wade created a fictional story for one of the *Dead Reckoning* protagonists, Betty Klenck, the depiction of Amelia Earhart is heavily researched and based on historical accounts. *Dead Reckoning*’s musical score incorporates historical musical genres in order to support the storytelling. The composers interviewed shared how they approached composing history/period musicals, and the means by which they capture the sense of time and place in their scores.

Many of those interviewed discussed their musical research process. For everyone, this involved extensive listening to music from the historical period being depicted. Yan Li’s process goes beyond listening:

If it’s something that’s completely alien to me, I’ll try to break it down with analysis and, whenever possible, look at it on the page, from a visual standpoint, and break it down that way. And then do a lot of background research in terms of the instruments they would have, and what kind of music that the characters would listen to - and build from there.<sup>76</sup>

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<sup>73</sup> “Elissa Harbert is an award-winning musicologist with expertise in music of the United States and Europe from the eighteenth century to the present.” (Faculty/Staff n.d.)

<sup>74</sup> Elissa Harbert, “Hamilton and History Musicals.” *American Music* 36, no. 4 (Winter 2018): 413

<sup>75</sup> *Ibid.*: 413-414

<sup>76</sup> Yan Li, interview by author, January 27, 2021

Landon Braverman described score analysis in addition to listening as a means to get “in that world – I’m literally putting sheet music up on the piano and playing through them to get my fingers and my ears there”.<sup>77</sup>

For his musical *A History Of Summer*, Jonathan Monroe had to create music from each decade of the 20<sup>th</sup> century:

I researched a lot... even nineties techno. I remember listening to it as a teenager, going to bars and clubs and drinking and dancing, but I never analyzed. I had never thought, ok, well, what’s that about? So, of course that led to research into that. And then, some tunes reflected the early 1900’s – like those little parlor songs. For those, I’ve played a lot of them [as a pianist], so I was really comfortable to write those without much research. And then things like sixties surfer [music]. I had no idea what defined a 60’s surfer tune, but then you listen to a lot of Beach Boys and you kind of figure out all of the qualities that make up [that music].<sup>78</sup>

Similarly, Dr. Paul Sportelli describes immersing himself in recordings of traditional *fado*<sup>79</sup> music in order to unlock the necessary musical characteristics for *Maria Severa*, his musical set in mid-19<sup>th</sup> century Lisbon:

We listened to a lot of recordings, a lot of different fado singers and the compositions - and then you start hearing preference for minor over major key, the use of parallel major more so than any other key relationship, unequal phrase-length or extension of phrases, and the basic textures.<sup>80</sup>

After delving deeply into the relevant period’s music, many of the composers expressed that they would the actively let go of the research when it came time to sit down and compose. For instance, after describing the research she undertook for *The House of Marin Guerre*, set in 16<sup>th</sup> century France, Leslie Arden stated, “I’m

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<sup>77</sup> Landon Braverman, interview by author, January 26, 2021

<sup>78</sup> Jonathan Monroe, interview by author, January 26, 2021

<sup>79</sup> “Fado music is a form of Portuguese singing that is often associated with pubs, cafés, and restaurants... often has one or two 12 string guitars, one or two violas, and sometimes a small 8-string bass” (Colho 2019)

<sup>80</sup> Dr. Paul Sportelli, interview by author, January 25, 2021

intellectualizing all this with you. I'm not sure I did that much intellectualizing when I was writing it, though."<sup>81</sup>

Bob Foster was the music supervisor on composer Ted Dykstra's Canadian history musical *Evangeline* and took an active role in shaping the arrangements and orchestration. The description of his process echoed Arden's:

It's good to get as rich a background as you can, [but] if I'm writing or arranging, it's got to be organic, but you have to [have done] the work before. Otherwise you'd have to be really lucky to get it right. You have to have as much rich stuff going on underneath as possible for it to come out.<sup>82</sup>

Beau Dixon sums it up in saying that, "The research comes first, and then the intuition and my personal taste rubs off on it, and as a result, my originality stays intact and I don't end up emulating someone else."<sup>83</sup>

A common theme that came up during the interviews was the need to exceed the parameters and break the formal rules of historical musical genres in composing contemporary musical theatre music. Anika Johnson shared that:

When we were working on *Trap Door* which is set in 1912, we wanted to capture the essence of the period, but when we started listening to the music from that time, there's just such a limited range of chords that people were using. It's the flavour of a period that you can insert in contemporary stuff and it just feels right. Like the colours and the smalls and the music matched the period. Somehow, even though it's breaking convention, you have to trust your instinct and see what it evokes when you close your eyes.<sup>84</sup>

In his interview, Bram Gielen discussed the ways that American composer Michael John LaChiusa's<sup>85</sup> expanded historical genre in his musical *The Wild Party*:

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<sup>81</sup> Leslie Arden, interview by author, January 25, 2021

<sup>82</sup> Bob Foster, interview by author, February 2, 2021

<sup>83</sup> Beau Dixon, interview by author, March 10, 2021

<sup>84</sup> Anika Johnson, interview by author, February 25, 2021

<sup>85</sup> "Michael John LaChiusa is a five-time TONY Award-nominated Composer, Lyricist and Librettist for his Broadway productions of *The Wild Party*, *Marie Christine* and *Chronicle of a Death Foretold*." (Michael John LaChiusa n.d.)

There are certain emblematic, idiomatic musical things that are in there to indicate that this is the jazz age. But of course, the music itself doesn't particularly sound like anything that can conceivably occur there. And I think a lot of that comes down to the fact that that music comes from a twelve-bar blues format, and in a 90-minute/two-hour show that tells a story, you're probably going to have to get people speaking a whole lot more words than you're going to get into a standard twelve-bar blues form.<sup>86</sup>

The possibility that a historical musical genre doesn't support the storytelling of the musical leads many composers to choose a contemporary musical language instead. Yan Li states that, often, musical research functions as "filigree on the outer margins... and straying from being accurate to the time period helps the audience relate to a character on a more visceral level."<sup>87</sup> This idea is taken to the extreme in the case of the current sixth highest-grossing Broadway musical of all time,<sup>88</sup> Lin Manuel Miranda's *Hamilton*. Instead of reflecting the historical period, Miranda powerfully wields pop and hip-hop genres. Harbert is discussing *Hamilton* as well as other similarly anachronistic musicals when she writes:

...Composers of history musicals use styles of their own time that the audience will immediately relate to and invest with emotional meaning. Regardless of their attention to historical detail in their plots, costumes, and sets, none of these history musicals uses much more than a flavor of historically informed music from the periods they represent.<sup>89</sup>

In discussing his own relationship to period-accuracy, Joseph Treffer related it to that of Richard Rodgers and Oscar Hammerstein, the writing team regarded as being largely responsible for musical theatre's golden age<sup>90</sup>:

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<sup>86</sup> Bram Gielen, interview by author, February 2, 2021

<sup>87</sup> Yan Li, interview by author, January 27, 2021

<sup>88</sup> *The Lion King* is the highest-grossing Broadway musical of all time, followed by *Wicked*, *The Phantom of the Opera*, *Mama Mia!*, *Book of Mormon*, and then *Hamilton*. (Chmielewski 2020)

<sup>89</sup> Elissa Harbert, "Hamilton and History Musicals." *American Music* 36, no. 4 (Winter 2018): 423

<sup>90</sup> Tom Meyers and Greg Young, Rodgers and Hammerstein: The Golden Age of Broadway, the Bowery Boys, podcast audio, December 15, 2017

When R&H [Rodgers and Hammerstein] were writing these shows set in a different time and place, Rodgers wasn't writing music to sound like the music from that place. He was writing Richard Rodgers music that sort of was influenced by that place. I don't think he worried about it, and I think that's totally fine. Some people might really want to try to get it as close to exactly in the style, so it's indistinguishable from the style of the period. I think that's a noble goal. I don't think it's the only way to do it. As long as you set up expectations and rules for how music is working in your piece and you stick to those rules.<sup>91</sup>

Britta Johnson also mentioned the idea of an internal musical logic being sufficient to convey any story:

I'm never that interested in doing a strict period musical. I want to discover a way to let the sound be consistent kind of unto itself and let it also be dictated by what the emotional world of the story is.<sup>92</sup>

In composing the music for *Dead Reckoning*, how I captured and incorporated historical genres aligns with insights of the composers interviewed. Each of the elements discussed by the composers were part of my own process: I did extensive listening in order to immerse myself in the period, delving in to jazz age recordings as well as other examples of musical theatre that are set during the same period; when it came time to compose, I incorporated this research intuitively rather than academically; much of the music written in historical genres bends and breaks the rules of those genres when necessary for storytelling; and finally, there are numerous songs written in a contemporary style that reject the burden of historical accuracy. Marek Norman put it best when he wrote: "You can put a taste in there of the time and place, but your music has to be Scott Christian music."<sup>93</sup>

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<sup>91</sup> Joseph Trefler, interview by author, January 20, 2021

<sup>92</sup> Britta Johnson, interview by author, January 27, 2021

<sup>93</sup> Marek Norman, interview by author, February 7, 2021

### **Part 3: *Dead Reckoning* Score Analysis**

During his interview, Dr. Paul Sportelli described his approach to the analysis of musical theatre:

For contemporary musical theatre in particular, you need to develop your methods of scrutiny based on the material itself. One has to look at what generates these pieces and what we observe in them. And then how do we extrapolate outwards from there to find the best way of looking at the piece. What makes this animal tick? What makes the motor run? And how can one be the best archeologist digging away at it, as opposed to putting a system on top of it.<sup>94</sup>

Since “content dictates form”<sup>95</sup> as Stephen Sondheim says, the lyrical material shaped the music composition. The score for *Dead Reckoning* utilizes different musical genres that either closely resemble or are in contrast to the historical period in which it’s set, depending on the character singing. Much of the score can be divided into three categories: songs that most closely resemble Western art music<sup>96</sup>; songs that are inspired by jazz and other genres related to the historical time period; and songs that are written in a popular, contemporary musical theatre style. These three classifications will be explored in this section, preceded by the ‘*flight*’ leitmotif that is woven throughout the entire score; and the opening number, which introduces elements of all three of the categories described above.

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<sup>94</sup> Dr. Paul Sportelli, interview by author, January 25, 2021

<sup>95</sup> Stephen Sondheim, *Finishing the Hat* (New York: Alfred A. Knopf, 2010), XV

<sup>96</sup> Ralph P. Locke describes Western art music as “The vast and immensely varied repertoire extending from medieval chant, Josquin, Monteverdi, Bach, Mozart, Chopin, Puccini, and Stravinsky to recent works of, say, Libby Larsen or the late György Ligeti.” (Locke 2012)

Like the compositional process described by the composers interviewed, the score for *Dead Reckoning* was written intuitively, not with active musical analysis engaged as I created. However, the analysis undertaken for this project illuminates the influences, references and genres employed in the musical score that are engaged in service of the dramatic storytelling.

### 'Flight' Leitmotif

According to Grove Music, a leitmotif is “a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize a person, object, place, idea, state of mind,... or any other ingredient in a dramatic work.”<sup>97</sup> German romantic composer Richard Wagner described *Grundthemen* (the term he used for leitmotif) as “carriers of emotions... inner emotions that proclaim themselves in gestures.”<sup>98</sup>

As I described in Part 1 on page 7, the first song composed for *Dead Reckoning* was “Portrait of Me”, in which Amelia Earhart expresses her longing to be flying and having adventures instead of being stuck sitting for portrait painter Howard Chandler Christy. The vocal melody at the very end of the song became a leitmotif used throughout the score to symbolize flight, freedom, and a yearning for adventure.

150 **freely, with singer** **rit.** **a tempo**

as How-ard Chand-ler Chris-ty paints a por-trait of me.

C<sup>9</sup> E<sup>b</sup>(maj<sup>7</sup>) F<sup>#</sup>o<sup>7</sup> F E<sup>b</sup>(add<sup>9</sup>)

Figure 7: The first instance of the 'flight' leitmotif composed occurs at measure 154 of "Portrait of Me," page 121

<sup>97</sup> Arnold Whittall, "Leitmotif," *Grove Music online*, last modified January 20, 2001, <https://www.oxfordmusiconline.com/grovemusic>

<sup>98</sup> Ruth Hachohen & Naphtali Wagner, "The Communicative Force of Wagner's Leitmotifs," *Music Perception: An Interdisciplinary Journal* 14, no. 4 (Summer 1997): 449



The melodic shape of the *'flight'* leitmotif comprises a second inversion major chord, with the second and fourth note moving from the third to the fourth relative to the chord. After that, it returns to the third and descends to outline the tonic and the fifth. In the instance shown above, it outlines an F major chord, although it occurs over an Eb chord in the accompaniment. The slight dissonance created in this moment serves to highlight Amelia's yearning. In other instances throughout the score, the leitmotif occurs in different harmonic contexts. For instance, the last three bars the musical utilize the *'flight'* leitmotif to outline the tonic chord of Ab major, which evokes a sense of resolute finality.

106 **Stately** Betty: Goodnight Amelia,  
I say to the surf. Good night.

Figure 8: The final *'flight'* leitmotif in the "Inside My Dreams Reprise," page 253, measure 106

This figure functions as connective tissue across the entire musical. It facilitates musical cohesion, occurring in songs for each of the characters, straddling the different musical genres associated with each one. The *'flight'* motif may occur in the primary melody, background vocal parts, and/or in the piano accompaniment. See the table below for a complete list of instances throughout the score.

Song	Page	Measures	Role	Harmonic Function
1. Opportunity	92	21-24	Melody (Woman 3/Betty)	IV chord over I
1. Opportunity	100	148	Backup vocal line (Women 1/2/3) + piano accompaniment	Outlining IVmaj9 chord
1. Opportunity	101	162-169	Backup vocal parts (Women 1/2/3)	IVmaj9, then IV-maj7
1. Opportunity	106	225-231	Backup vocal parts (Women 1/2/3)	Outlines the tonic (I) chord
2. The Ticker Tape Parade	109	44, 46	Piano accompaniment	Outlines the I chord, then the V of V
3. Portrait of Me	121	154-157	Lead melody (Amelia)	Outlines V over IV chord
6. Inside My Dreams	141	129-134	Backup vocal parts (Women 1/2/3)	Outlines V over IV chord
8. Bringing Barriers Down	159	57	Piano accompaniment	Outlines the V7 of IV (Bb7) in G-
10. The Night Before	172	1-4, 21-24, 66-70, 85-89	Piano accompaniment	Outlines the tonic (I) chord
11. As Time Goes Rushing By	185	44-45	Piano accompaniment	Outlines IVmaj7, then VI-7 chord
15. Courage	213	43-44	Piano accompaniment	Outlines then I over VI-, then over bVII
17. Static	233	93-100, 103-104, 129-136	Backup vocal parts (W 1/2/3), Amelia on backup part m135	Various
19. Inside My Dreams Reprise	253	106	Piano accompaniment	Outlines the tonic (I) chord

Figure 9: All instances of the 'flight' leitmotif throughout the *Dead Reckoning* score

### The Opening Number – “Opportunity”

“Oscar Hammerstein had emphasized to me repeatedly that opening numbers could make or break a musical. Their job, he said, was to introduce the story and perhaps the characters in an entertaining way, and more important, to lay down the ground rules for the audience, establishing a tone and telling them what kind of show to expect.” -Stephen Sondheim<sup>99</sup>

Quoting his mentor,<sup>100</sup> Stephen Sondheim outlines the various results that an opening number should endeavour to accomplish. Lezlie Wade’s text for “Opportunity,” *Dead Reckoning*’s opening sequence, includes long sections of spoken dialogue in addition to sung lyrics. Her words satisfy many of Hammerstein’s criteria: they introduce the protagonists Betty Klenck and Amelia Earhart, as well as the role and function of the ensemble Trio. Her text also locates the piece in time and place and establishes its historical context. The role of the music is to bring this introduction and exposition to life in an entertaining way and to establish the tone and musical ground rules that underpin the entire score.

The opening number of Lynn Ahren’s and composer Stephen Flaherty’s *Ragtime* served as inspiration for “Opportunity.” Like *Dead Reckoning*, *Ragtime* is a history musical (set at the turn of the 20<sup>th</sup> century), and depicts historical events and tells the story of both historical and fictional characters.<sup>101</sup> *Ragtime*’s opening number, like *Dead Reckoning*’s, features a large amount of spoken narration as a means of expositional conveyance.<sup>102</sup> The way that *Ragtime*’s opening number

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<sup>99</sup> Stephen Sondheim, *Finishing the Hat* (New York: Alfred A. Knopf, 2010), 83

<sup>100</sup> “Sondheim received encouragement from his Pennsylvania neighbor, Oscar Hammerstein II, the renowned Broadway lyricist and producer... and Hammerstein became Sondheim’s surrogate father for all intents and purposes.” (Pender n.d.)

<sup>101</sup> “Ragtime (Version 2),” Music Theatre International, accessed April 1, 2021, <https://www.mtishows.com/ragtime-version-2>

<sup>102</sup> Lynn Ahrens & Stephen Flaherty, *Ragtime*, (New York: Music Theatre International), 3-31

supports the introduction of a large number of characters and information is through the use of theme and variation. It establishes a central musical theme (contained in the solo piano material at the very beginning of the show), which is then modified and varied with the introduction of each new character and associated ethnic group.<sup>103</sup> Although *Dead Reckoning* does not employ this theme and variation technique, its introduction of each new character builds on what has come before and establishes new associative musical material. “Opportunity” utilizes a variety of musical genres to establish associations between its characters and music.

The introductory section of “Opportunity” (page 90, measures 1-10) features the ensemble trio singing a series of news headlines about pioneering aviatrix Amelia Earhart’s exploits. This sequence is performed *colla voce*<sup>104</sup> over sustained piano chords that hang over the vocal lines. The solo line passes between each member of the Trio, who individually dictate the pace, emulating speech as much as possible. The chordal accompaniment for this section is tonal, but the use of harmonic extensions and unexpected chord movement create an out-of-place/out-of-time dreaminess. This section concludes with the Trio singing the final line together in harmony (page 90, measures 11-12). This transition takes the audience out of the dreamlike quality into a defined tonal center and driving  $\frac{3}{4}$  feel, evoking a sense of liftoff.

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<sup>103</sup> Lynn Ahrens & Stephen Flaherty, *Ragtime*, (New York: Music Theatre International), 2, 10, 14

<sup>104</sup> “...an indication that the vocal part sings in a free manner and the other instruments should follow.” (Colla voce - Musical Definition n.d.)

The piano accompaniment of the next section (page 92, measure 13) comprises a driving ostinato<sup>105</sup> pattern which is the basis for the 'A sections' of the piece (illustrated below). The first A-section is sung by the Trio on page 94, measures 38-73, then by Earhart on page 98, measures 114-134. Although more tonal than the introductory section, this material actively obscures the tonic (I) by revolving primarily around the V chord (A major), and withholds resolution to the I chord (D major). The tonic/dominant relationship is further obscured by the use the seventh and suspended fourth in the ostinato figure, which introduces characteristics of the IV chord (G major). This figure's rhythmic drive and harmonic ambiguity support the emotional state of the female characters in both A-sections. This lyrical material revolves around seizing opportunity when it presents itself, with lines like:

When you hear a knock, knock, knocking at the door you can turn your back,  
or start to pack for a distant shore. There are things to see just meant for me,  
and plenty of highlights in store.<sup>106</sup>

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<sup>105</sup> "An ostinato is any melodic, rhythmic or chordal phrase, usually short, that's repeated continuously through a section of a work, or through the whole piece." (S. Johnson 2016)

<sup>106</sup> Lyric sung by Amelia Earhart, page X, measures 113-129

**Driving, in 1** ♩ = 182

13

17

A<sup>7</sup>(sus<sup>4</sup>) A<sup>7</sup>

D(add<sup>4</sup>)/A A<sup>7</sup>

Figure 10: “Opportunity” A-section accompaniment ostinato pattern (page 92, measures 13-20)

Another distinct musical feature of “Opportunity” is the underscoring for spoken dialogue, such as at page 93, measures 33-34. In this first instance, Amelia Earhart is introduced. Subsequent dialogue sections feature the ensemble Trio as other historical female pilots. The Trio inhabits a series of these characters and, in sharing their uncertain fates or untimely demises, they emphasize the dramatic stakes of Earhart’s daring exploits.

The musical material that supports narration is inspired by Aram Khachaturian’s *Toccata in Eb minor*. Specifically, the material between measure 46 and 71, shown below<sup>107</sup>. Khachaturian’s harmony is modal rather than tonal - the chords created feature dissonance and numerous non-chord tones. The related

<sup>107</sup> Aram Khachaturian, *Toccata in Eb minor*, New York: Leeds Music, 1945

material in “Opportunity” (page 93, measures 33-34) uses similar hand-over-hand technique, rhythm, dissonances, and harmonic extensions.



Figure 111: Khachaturian's *Toccata in Eb minor*, page 6, measures 65-67

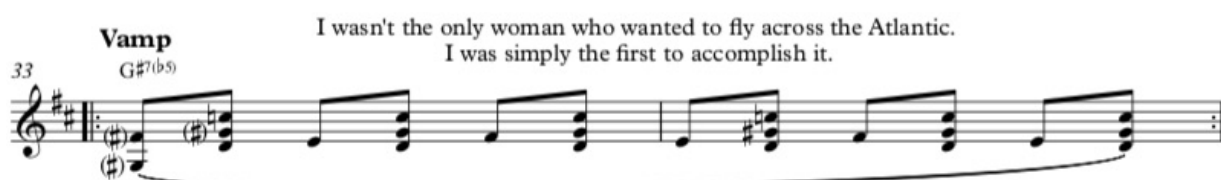


Figure 12: “Opportunity” page 93, measures 33-34

The B-section (which can also be labelled as a chorus) is first sung by the Trio on page 97, measures 85-98; and then at page 103, measures 204-232, sung by the full cast. This material is the first instance of jazz/big band music in the score. This establishes to the audience that historical musical genres are part of the show’s makeup, and prime the listener for the use of pastiche<sup>108</sup> throughout. This is the first time the Trio sings in 3-part harmony, which is another nod to genre-evoking historic artists such as The Andrews Sisters.<sup>109</sup>

*Dead Reckoning’s* opening number “Opportunity” functions as a microcosm of the show. The introduction and music that underscore narration is based in Western

<sup>108</sup> “A literary, musical, or artistic piece consisting wholly or chiefly of motifs or techniques borrowed from one or more sources.” (*Dictionary.com*, s.v. “Pastiche,” accessed April 1, 2021, <https://www.dictionary.com/browse/pastiche>)

<sup>109</sup> “The Andrews Sisters were the most successful female vocal group of the first half of the 20<sup>th</sup> century... They boasted an exuberant, close-harmony style... and their intricate vocal arrangements and rhythmic ability mirrored the sound of the swing bands” (Ruhlmann n.d.)

Art Music; the B-sections/choruses are rooted in jazz; and the A-sections, featuring the piano ostinato figure, most resemble contemporary musical theatre. By establishing these three primary musical foundations in the opening number, the audience's ear is primed for the range of styles and musical parameters of the rest of the score.



### *Dead Reckoning's* Western Art Music Foundation

The songs in *Dead Reckoning* classifiable as 'Western Art music' are as definable by what they are not as by what they are. These songs are neither rooted in jazz and other specific period genres, nor are they written in contemporary musical theatre style. To use the musical theatre adage, these are the 'legit'<sup>110</sup> (or classical sounding) songs in the musical. This section delves into three songs which exemplify this aspect of *Dead Reckoning's* score, followed by a complete list of the songs that fall within this classification.

#### **Portrait of Me (Page 112)**

As described in Part 1 on page 7, "Portrait of Me" was the first piece of music composed for *Dead Reckoning*. The premise of the song is that Amelia Earhart grows progressively more uncomfortable and bored as she sits for a portrait painting. Her localized frustration at being stuck in place gives way to her general frustration with her position in society as a woman: "Is a woman simply what a man expects of her? Why are heroines in such short supply?"<sup>111</sup> As the song progresses, she imagines escape and adventurous flights: "Karachi, Rangoon and Bangkok... there's so much to see and explore. I've never been one to sit still for so long. My spirit demands that I soar."<sup>112</sup>

Although it was composed intuitively, this song is inspired by Stephen Sondheim's *Sunday In the Park With George*. That musical is based on Georges

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<sup>110</sup> "In the musical theatre world, the term 'legit' is often used to describe a genre of singing that is firmly rooted in traditional, classical voice training/pedagogy... most often associated with musicals from 'The Golden Age' of Broadway (c. 1943-1964)." (Jones, Has 'Legit' Broadway Singing Changed Over the Years? 2015)

<sup>111</sup> Lyric from "Portrait of Me," page 115, measures 66-72

<sup>112</sup> Ibid., page 117, measures 90-98

Seurat's painting *A Sunday Afternoon on the Island of La Grande Jatte*, and the life of the artist.<sup>113</sup> Sondheim "mirror[ed] Seurat's pointillist<sup>114</sup> method in the rhythm of the music... applying dots fairly rapidly and rhythmically."<sup>115</sup> Although Howard Chandler Christy, the artist who painted the portrait, did not employ a pointillist technique, in referencing Sondheim's *Sunday In the Park* I took the opportunity to nod to that musical about visual art in this song about visual art.

In the A-section of "Portrait of Me," the rate of harmonic change is generally two bars per chord. Instead of playing the entire chord at once and understanding the harmony immediately, each two-bar segment begins with the root of the chord in the left hand. Following this, offset by an eighth note, every beat reveals another individual note which outlines or modifies the chord. This sparse, rhythmic means of gradually rolling out the harmony mimics the paint brush on canvas; and the incremental nature of that process.



Figure 12: A-section accompaniment figure for "Portrait of Me," page 112, measures 1-4

<sup>113</sup> Matt Weinstock, "How Sondheim and Lapine Made a Masterpiece with *Sunday in the Park With George*," Playbill.com, October 25, 2016, <https://www.playbill.com/article/how-sondheim-and-lapine-made-a-masterpiece-with-sunday-in-the-park-with-george>

<sup>114</sup> "the theory or practice in art of applying small strokes or dots of color to a surface so that from a distance they blend together" (*Merriam-Webster.com*, s.v. "Pointillism," accessed April 3, 2021, <https://www.merriam-webster.com/dictionary/pointillism>)

<sup>115</sup> Charles Haugland, "Living In the Canvas: The Creation of *Sunday In The Park With George*," last modified August 25, 2015, <https://www.huntingtontheatre.org/articles/sunday-articles/Gallery/Living-in-the-Canvas/>

The piano figure at measure 23 (page 113, shown below) connects the first and second half of each A-section. It is inspired by George Gershwin's *Prelude #1*<sup>116</sup>:



Figure 13: Measure 20 of George Gershwin's *Piano Prelude 1*



Figure 14: Measure 23 of "Portrait of Me" (Page 113)

Gershwin uses this figure as transitional material between sections. It comprises a series of 13<sup>th</sup> chords (Bb13, Db13, E13, G13). Each chord is a minor third higher than the previous one, dividing the octave evenly into four. "Portrait of Me," instead of dividing the octave into four minor thirds with the root of each subsequent chord, outlines a descending whole-tone scale with the first note of each three-note figure in the melody. Where the ascending chords in the Gershwin piece evoke a feeling of escalation, the descending shape in "Portrait of Me" evokes a sense of diminishment.

The lyric that precedes the figure in "Portrait of Me" is: "As he tries to paint my face I try focusing in space, while I listen to the ticking of the clock."<sup>117</sup> This music emulates the effect of a ticking clock slowing down, and the use of the whole tone facilitates the transition from the mundane reality of a portrait session to the realm of daydream and fantasy.

<sup>116</sup> George Gershwin, "1. Allegro ben ritmato e deciso," in *3 Preludes*, (New York: Columbia, 1928): 2-5

<sup>117</sup> Lyric from "Portrait of Me," page 112, measures 17-23

## The Night Before (Page 172)

“The Night Before” occurs at the halfway point of *Dead Reckoning* and depicts Amelia Earhart on the night before her final flight, contemplating her life, considering her marriage, and praying:

The night before I set out on the journey of my life, I stand beneath a starry sky and pray to anyone who’ll listen to this woman with a dream, that I should be allowed to find my way.<sup>118</sup>

Where other material sung by Earhart is technically demanding and bombastic, the A-sections of “The Night Before” evoke the internal nature of a quiet moment. The rhythm of these sections uses regular eighth notes at a slow tempo and does not utilize any syncopation. The shape of the melody comprises gentle scalar motion as opposed to using leaps of larger intervals. The arrangement of the accompaniment mirrors this calmness, with dramatic interest being evoked through the use of an interesting and surprising harmonic progression, described below.

Although it was not referenced intentionally as it was composed, singer Laura Larson (Amelia Earhart in the ArtFolk workshop and the short film adaptation) flagged the similarities between the chord progressions of “You Don’t know This Man” from Jason Robert Brown’s musical *Parade* and “The Night Before.”<sup>119</sup> *Parade* is a history musical based on the true story of the 1913 trial of (potentially) wrongfully accused murderer Leo Frank. Brown’s score for *Parade*

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<sup>118</sup> Lyric from “The Night Before,” page 172, measures 4-12

<sup>119</sup> Jason Robert Brown, “You Don’t Know This Man,” in *Parade*, (Milwaukee: Hal Leonard, 2000): 126-130

includes elements of both contemporary musical theatre and period-appropriate musical genres in a way that parallels that of *Dead Reckoning*.<sup>120</sup>

The chord functions in measures 5-6 of “The Night Before” are [bVI, bVII, I]; and the chord functions in measures 5-6 of “You Don’t Know This Man” are [I, bVI, bVII]. Although these chords occur in a different order, this harmonic progression supports key emotional moments in both shows.

Figure 15: Measures 3-6 of “The Night Before” (Page 172)

Figure 17: Measures 5-8 of “You Don’t Know This Man” from *Parade*

<sup>120</sup> Thomas Cott, “Parade - Synopsis,” The Guide to Musical Theatre, accessed April 3, 2021, [https://www.guidetomusicaltheatre.com/shows\\_p/parade.html](https://www.guidetomusicaltheatre.com/shows_p/parade.html)

The bridge of “The Night Before” (page 176, measures 37-61) is a modified reprise of the A-section of “Portrait of Me”. The repetition of this material reinforces its association with Earhart’s character, and builds an association between the two songs.

### **As Time Goes Rushing By (Page 180)**

The songs written last for *Dead Reckoning* are the solo numbers sung by members of the ensemble Trio. These songs provide an opportunity to explore different musical sounds from the ones associated with Betty, Amelia or those times in which the Trio sings together as a unit.

“As Time Goes Rushing By” is a solo song for the member of the Trio who sings the Woman 1 track<sup>121</sup>, written from the perspective of Betty’s mother. It depicts her struggle to connect with her daughter Betty, who she worries for because she does not fit in. It is essential their relationship dynamic is depicted, as it provides necessary context for Betty’s experience of her mother’s subsequent illness and death later in the musical.

The conflict in “As Time Goes Rushing By” is partly as a result of the generational gap between mother and daughter. The musical for Betty’s mother in this song is one that is evocative of the previous (19<sup>th</sup>) century. This contrasts with Betty’s own musical language which, anachronistically, is a 21<sup>st</sup> century contemporary musical theatre one.

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<sup>121</sup> “Unlike a principal actor, a contemporary ensemble member might play a different character in every scene... for this reason, an ensemble member’s part in the show is often referred to as his or her “track”.” (Ensemble Member (Musical Theater and Opera) - Berklee.edu n.d.)

A musical theatre touchstone for this song is *Fable* from Adam Guettel's *The Light in the Piazza*, the score for which fuses elements of classical Italian and contemporary opera with contemporary musical theatre to invoke its setting - 1953 Florence, Italy.<sup>122</sup> Philadelphia-based composer Peter Hilliard details his experience musical directing *Piazza* and analyses Guettel's compositional style:

[Guettel's] musical language [is] characterized by... an idiosyncratic piano style that often relies on figures that cross from one hand into the other, with the left hand often leading a rhythmic figure that washes up into the right in a frenetic flurry of notes... Guettel's harmonies are tonal, but they often move in unexpected ways. This harmonic subtlety gives Guettel's music a quality of melancholy and a rich and exotic flavor of the unknown.<sup>123</sup>

Hilliard may as well be describing the compositional ambitions for "As Time Goes Rushing By." The cascading piano accompaniment figure of the A-sections has "the left hand... leading a rhythmic figure that washes up into the right in a frenetic flurry of notes."<sup>124</sup> The harmony throughout is tonal, but it "often moves in unexpected ways"<sup>125</sup> (such as in measures 9-11, shown below).

Figure 18: Measures 9-11 of "As Time Goes Rushing By" (Page 181)

<sup>122</sup> "The Light in the Piazza," Concord Theatricals, accessed April 3, 2021, <https://www.concordtheatricals.com/p/44905/the-light-in-the-piazza>

<sup>123</sup> Peter Hilliard, "The Light in the Piazza: A Rough Guide for the MD Part 1: Landmarks of Guettel's Style," July 15, 2014, <https://peterhilliard.wordpress.com/2014/07/15/the-light-in-the-piazza-a-rough-guide-for-the-m-d-part-1-landmarks-of-guettels-style/>

<sup>124</sup> Ibid.

<sup>125</sup> Ibid.

Although the sound of “As Time Goes Rushing By” is a departure from the rest of the score, it fits within the Western Art music classification. Despite the fact that this song is the most ‘legit’ or ‘classical’ sounding in score, it still includes characteristics of jazz in the use of harmonic extensions within the piano chords used. It also features characteristics of contemporary musical theatre in aspects of the vocal writing. The fact that these elements are also represented ensures that it is integrated into the larger context of the score and can be experienced as integrated part of the whole.

<b>Song</b>	<b>Page</b>	<b>Character</b>	<b>Notes</b>
1. Opportunity	90	Full Company	Combination of every style represented in the score, inc. Western Art music
3. Portrait of Me	113	Amelia	
7a. May 20, 1932	155	Instrumental/Underscore	
10. The Night Before	173	Amelia	
11. As Time Goes Rushing By	181	Woman 1/Mrs. Klenck	
12a. Icarus	195	Instrumental/Underscore	
14a. Final Preparations	209	Instrumental/Underscore	
15. Courage	210	Betty	Incorporates elements of Western Art music and contemporary musical theatre
18. Time Is Running Out	240	Amelia + Trio	

*Figure 19: Complete list of songs in Dead Reckoning classifiable as primarily Western Art music*



### *Dead Reckoning's* Jazz Foundation

The origins of the Broadway musical and jazz music are intrinsically linked. The period of Broadway's history that predates its 'Golden Age'<sup>126</sup> saw the creation of a huge volume of songs written for the Broadway stage that went on to become popular hits, and live on today as jazz standards.<sup>127</sup> Some of the most prolific composers for theatre whose music made this transition were, "Irving Berlin (1888-1989), Cole Porter (1981-1964),... George...[and] Ira Gershwin (1896-1983)," to name a few.<sup>128</sup> *Dead Reckoning's* story occurs between the mid 1920's to 1937, which overlaps with this period of post-ragtime, Tin Pan Alley composers defining the sound of the early American musical as well as being influenced by, and influencing American jazz.

The music of these composers and the sound of Tin Pan Alley are built on the shoulders of the African American musicians and composers who originated the genres of ragtime and blues music around the turn of the 20<sup>th</sup> century. American musicologist Charles Hamm describes Irving Berlin's incorporation of the ragtime genre as a process that "skimmed off superficial stylistic elements of a type of music originating among black musicians, and used these to give a somewhat different, exotic flavor to white music."<sup>129</sup> Composer George Gershwin incorporated aspects of

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<sup>126</sup> The "Golden Age" of Broadway is generally considered to have occurred between 1943 and 1964. (Jones, Has 'Legit' Broadway Singing Changed Over the Years? 2015)

<sup>127</sup> Jerome Weeks, "The History Behind All Those Famous Jazz Standards," Art and Seek, July 20, 2012, <https://artandseek.org/2012/07/20/the-history-behind-all-those-famous-jazz-standards/>

<sup>128</sup> "Musicals," The Library of Congress, accessed April 5, 2021, <https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/parlor-and-concert-stage/musicals/?fa=language%3Acastilian>

<sup>129</sup> Reebee Garofalo, *Constructing Tin Pan Alley: From Minstrelsy to Mass Culture* (London: Cambridge University Press, 2012), 26

African American music in a fashion that was “more sensitive to and respectful of the subtle nuances of African American music than most of his contemporaries,” evident within concert pieces such as *Rhapsody in Blue*, as well as in his opera *Porgy and Bess*.<sup>130</sup>

In the compositional aspects of *Dead Reckoning* that are composed to evoke this period and these genres, it is important for me to recognize and acknowledge the legacy of musical appropriation present.

With the exception of “Stand Out,” the songs that use jazz as their primary musical language are related to Amelia Earhart’s public persona and celebrity. A theatre audience has built-in associations with jazz music as it relates to theatre thanks to tremendously successful, ubiquitous musicals such as John Kander and Fred Ebb’s *Cabaret* and *Chicago*. As a result, utilizing jazz for *Dead Reckoning*’s musical storytelling to convey ‘showbiz’ ideally translates seamlessly. Kander and Ebb famously use jazz in *Cabaret* and *Chicago* as a means to convey humour, satire and irony<sup>131</sup> – which is also its function in *Dead Reckoning*.

### **Stand Out (Page 129)**

“Stand Out” is the one place in the score where the use of jazz musical vernacular does not correlate with a public front, celebrity or archness. This song is a solo for Woman 2 in the ensemble Trio. It transports the audience to Amelia Earhart’s childhood, where she is encouraged by her Grandma Otis that she “won’t

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<sup>130</sup> Reebee Garofalo, *Constructing Tin Pan Alley: From Minstrelsy to Mass Culture* (London: Cambridge University Press, 2012), 27

<sup>131</sup> Stephen Sondheim, *Look I Made A Hat* (New York: Alfred A. Knopf, 2011), 243

be remembered for being the same... [and that] to hide who you are is a terrible shame. Different is better for people who want to stand out."<sup>132</sup>

Grandma Otis (Josephine Harres Otis) died in 1912<sup>133</sup>, which means that the episode would have occurred at some point during the first decade of the 20<sup>th</sup> century. "Stand Out" is composed in the Ragtime style, featuring characteristic stride left hand piano, and syncopated rhythms against the 'square' 'oom-pah' accompaniment.<sup>134</sup> The song begins in an understated fashion withholding the ragtime elements. The piano part establishes a regular, unsyncopated accompaniment with the vocal line comprising a constant, consistent triplet eighth-note melody on top. As a result, the first impression of this character is what you would expect of a grandmotherly figure: someone seemingly conservative and 'buttoned up'.

The twist is revealed at the end of the first A-section (page 129 measure 17) where the tempo increases and the feel changes to swung eighth notes. The accompaniment in the second A-section features more idiomatic, syncopated ragtime figures and the vocal melody comprises swung eighth notes instead of the 'square' triplets of the previous section.

The form of "Stand Out" is true to that of the songs by the early Broadway songwriters listed above. It does not diverge from the AABA/American Popular song form (A1 starts at measure 3, A2 at measure 19, B at measure 33, A3 at measure 36).

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<sup>132</sup> Lyric from "Stand Out," page 129, measures 27-33

<sup>133</sup> "Amelia "Amy" Josephine Otis," Geni.com, September 11, 2018, <https://www.geni.com/people/Amelia-Amy-Otis/600000002447374217>

<sup>134</sup> William G. Edwards, "An Essay on Piano Ragtime Composition," 2015, <http://www.perfessorbill.com/ragtime12.shtml>

“Stand Out” ends with a ‘tag ending’<sup>135</sup>, which is idiomatic of the early Broadway songs that became jazz standards that it is modelled after.

Grandma Otis encourages a young Amelia Earhart to be different, and the playful dynamic between grandmother and granddaughter is communicated through the use of Ragtime music to support the story.

### **Two Steps Forward/One Step Back (Page 145)**

The first song composed for *Dead Reckoning* in primarily a jazz style was “Two Steps Forward/One Step Back” for the initial demo recording session in 2017 (described in Part 1 on page 9). Lezlie Wade’s lyric for the song references the title of E.Y. Harburg and Jay Gorney’s song “Brother, Can You Spare a Dime?” at the end of the A-section, functioning as the vocal hook.<sup>136</sup> The composition of “Two Steps Forward” was inspired by that iconic jazz standard, which helped to shape the subsequent songs composed for the score in a jazz style.

Written in 1932, “Brother Can You Spare a Dime” responded to the U.S. stock market crash and the Great Depression that came as a result.<sup>137</sup> “Two Steps Forward” begins with Earhart describing the “uphill climb” of raising money to

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<sup>135</sup> “A tag is an added section of music that helps finalize the performance of standards... the harmonic and melodic material found in common tags is drawn from the last few bars of music in the tune and is repetitive in nature.” (Seguin n.d.)

<sup>136</sup> A hook is “a musical and lyrical idea, often a phrase, word, riff, or passage, that encapsulates what the song is about and repeats in a way that catches the ear of the audience” (Radi 2019)

<sup>137</sup> “Brother Can You Spare a Dime? The story behind the song,” The Kennedy Center, September 17, 2019, <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/music/story-behind-the-song/the-story-behind-the-song/brother-can-you-spare-a-dime/>

finance her flights, expressing that, “if you want to move ahead you gotta have the bread<sup>138</sup>. Oh, brother can you spare a dime?”<sup>139</sup>

The opening motif of “Two Steps Forward” utilizes a stride piano left-hand accompaniment, with a right-hand melody that utilizes the blues scale<sup>140</sup>. The tempo and feel are similar between “Two Steps Forward” and “Brother, Can You...,” and the chord progressions of the A-sections that both songs ascend in a similar fashion. Beyond that, however, the two songs diverge. The inspiration from “Brother, Can You Spare a Dime?” facilitated a jumping off point for the jazz musical vernacular for *Dead Reckoning*.

In the next section of the song, the perspective shifts from Amelia to Betty at page 147, measure 39. A dramatic change in the music supports this scene-change within the song. Where the music in the previous section was in a minor key using the minor blues scale, this section is in a major key melodically based on the major scale. While the piano accompaniment maintains a quasi-ragtime pattern in the left hand, the tempo decreases, giving the section a dreamlike quality which contrasts the previous edginess of Earhart’s musical material and supports the perspective shift from a grown woman to that of an adolescent girl.

The next section of “Two Steps Forward” (page 148, measure 55) is the ‘shout chorus’ of the piece. According to Big Band orchestrator and arranger Evan Rogers:

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<sup>138</sup> Bread = money.

<sup>139</sup> Lyric from “Two Steps Forward/One Step Back,” page 146, measures 18-21

<sup>140</sup> “A blues scale is a six note scale based on the major or minor pentatonic with added chromatic “blue” notes. The blue notes are #4/b5 in the minor blues scale and b3 in the major blues scale.” (McGuire n.d.)

A shout chorus is traditionally the pinnacle of the big band chart. It's a tutti where the whole band plays together, usually developing the themes motifs and harmony that came before it. It's high-energy and usually happens about 2/3rds of the way through a chart.<sup>141</sup>

Here, the tempo increases to 180 bpm, and the Trio backs up the lead vocal part in close three-part harmony. From measure 71 to the end of the song, Amelia and Betty sing together, which is a rare occurrence in the show. Due to the fact that their storylines play out separately from each other, moments during which they have the opportunity to sing together are significant. The song finishes with the full complement of all five voices delivering a slower, bombastic cakewalk/kick line version of the A-section. This ending is reflective of showstopping numbers from classic Broadway musicals, and it is a necessary complement to the more emotional and contemplative music found elsewhere in the score.

### **Too Close to The Sun (Page 187)**

For the song "Too Close to The Sun," Lezlie Wade wrote a scene and lyric for the Trio which represent how some American women may have perceived Amelia Earhart at the height of her fame. The Trio gossips to each other and criticizes the famous aviatrix in song. This setup immediately brought to mind "You Could Drive a Person Crazy" from Stephen Sondheim's musical *Company*. The song "You Could Drive a Person Crazy" is composed in the style of 1930's/40's girl groups like The Andrews Sisters.<sup>142</sup> There is symmetry between *Company*'s trio number which depicts the protagonist's three ex-girlfriends singing about his myriad faults and

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<sup>141</sup> Evan Rogers, "Big Band Arranging – The Shout Chorus," accessed April 6, 2021, <https://www.evanrogersmusic.com/blog-contents/big-band-arranging/the-shout-chorus>

<sup>142</sup> Mark Eden Horowitz, "Biography of a Song: You Could Drive a Person Crazy," *The Sondheim Review* 13, no. 2 (Winter 2006): 25-33

shortcomings, and *Dead Reckoning's* trio as the American public doing the same to Amelia Earhart.

There is another Sondheim reference contained in “Too Close to The Sun.”

The first phrase of the bridge of “Too Close to the Sun” is inspired by the rhythm and melodic shape of the bridge in “Rose’s Turn” from the musical *Gypsy*, composed by Jule Styne with lyrics written by Sondheim.<sup>143</sup> The phrase referenced is shown

below:

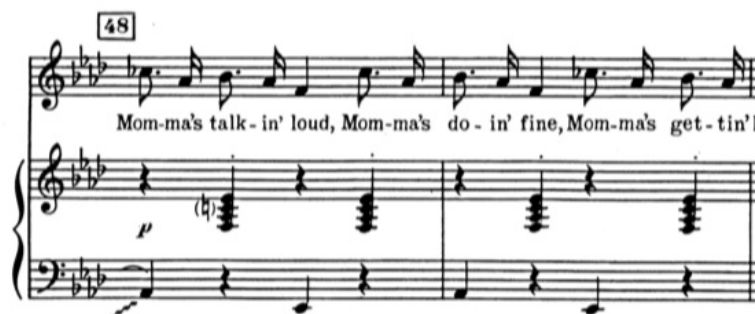


Figure 20: “Rose’s Turn” from *Gypsy*, measures 48-49

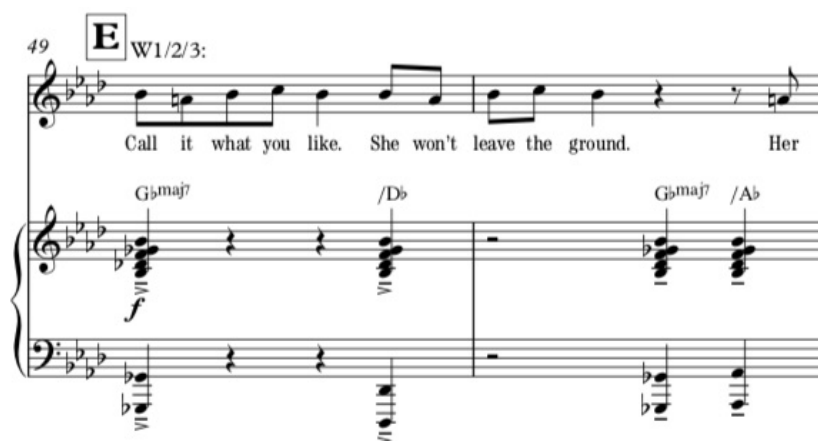


Figure 21: Measures 49-50 of “Too Close to The Sun” (Page 190)

At first glance, these rhythms do not appear to be the same. However, the dotted eighth/sixteenth note rhythm in “Rose’s Turn” is performed very similarly to the swung eighth note figure in “Too Close to The Sun.” The shape of these melodies

<sup>143</sup> Stephen Sondheim & Jule Styne, *Gypsy*, (New York: Tams-Witmark, 1960)

differs slightly, but they are similar enough that in the ArtFolk workshop rehearsal, the actors made the association.

Only seven of the twenty-five musical numbers in *Dead Reckoning* fall into the jazz category, but they have a massive impact on the score. The show endeavours to be relatable to a contemporary audience, so the music is primarily not rooted in historical accuracy. In the moments that jazz music does serve the character and the story, however, it provides a welcome contrast and an infusion of charm and energy.

Song	Page	Character	Notes
1. Opportunity	91	Full Company	Combination of every style represented in the score, including jazz
5. Stand Out	129	Woman 2/Grandma Otis	
6a.-c. Commercials 1-3	143-145	Woman 1, 2, 3	The music for these is inspired by 40's-era sung radio commercial. 6b. is specifically based on the song "See the USA in your Chevrolet" sung by Dinah Shore in 1953 <sup>144</sup>
7. Two Steps Forward	146	Full Company	
12. Too Close to The Sun	188	Trio/Betty	
13. The Old Publicity Dance	196	Amelia	Written in the style of a tango, but utilizing jazz chords and harmonic language
16. Noonan & Me	218	Amelia	This song is primarily written in a musical theatre style, but the use of latin-inflected and tango genres, and a degree of jazz harmony puts it partially in this category

Figure 22: Complete list of songs in *Dead Reckoning* classifiable as composed in a jazz style

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<sup>144</sup> Leon Carr & Leo Corday, "Dinah Shore "See the U.S.A. In Your Chevrolet" - 1953," March 17, 2013, YouTube Video, 1:06, <https://www.youtube.com/watch?v=boertpylKOM>



*Dead Reckoning's* Contemporary Musical Theatre Foundation

American musical theatre performer and director Kevin Michael Jones calls the term contemporary musical theatre a “frustratingly ambiguous [one] that can mean 100 different things to 100 different people.”<sup>145</sup> He describes the most common different usages of the term as:

Any musical theatre song written from the late 1960s to the present that is meant to be sung with amplification; a sub-style of musical theatre music that is influenced by both traditional musical theatre styles and popular/commercial music styles; a pop-influenced, sub-style of musical theatre music that began in 1995 with Jason Robert Brown’s *Songs for a New World*; and any musical theatre songs written by ‘new musical theatre’ songwriters like Kerrigan & Lowdermilk, Joe Iconis, Adam Gwon, etc.<sup>146</sup>

Jones’ second definition is the most applicable to *Dead Reckoning*: “a sub-style of musical theatre music that is influenced by both traditional musical theatre styles and popular/commercial music styles”.<sup>147</sup>

Jonathan Larson’s 1994 musical *Rent* had a significant impact on the sound and direction of musical theatre composition, helping to define the contemporary musical theatre sound that continues today. Larson utilized “a genuine pop music style” that is considered to represent “the beginning of the end of the great divide between pop music and theatre music.”<sup>148</sup> Another composer whose output further developed and helped to define the contemporary musical theatre sound is Jason Robert Brown. Like Larson, Brown incorporates his popular music influences,

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<sup>145</sup> Kevin Michael Jones, “Why We Should Consider Ditching the Term ‘Contemporary Musical Theatre’,” accessed April 7, 2021, <https://musicaltheatresources.com/2015/11/13/why-we-should-consider-ditching-the-term-contemporary-musical-theatre/>

<sup>146</sup> Ibid.

<sup>147</sup> Ibid.

<sup>148</sup> Scott Miller, *Rebels with Applause: Broadway’s Groundbreaking Musicals* (Portsmouth: Heinemann Drama, 2001)

“including Billy Joel, Elton John, Carole King, and Stevie Wonder” in order to “develop his own specific style, which takes elements from each of these models.”<sup>149</sup>

The primary musical language for the characters Amelia Earhart and the Trio is rooted in either Western Art music or jazz music. The character of Betty Klenck diverges from these, and primarily uses a contemporary musical theatre language to support her story. Her character is the one most like a proxy for the audience, and the use of current musical vocabulary helps to create this connection.

### **The Ticker Tape Parade (Page 108)**

The A-sections of “The Ticker Tape Parade” are composed in the style of a John Philip Sousa march<sup>150</sup>. The song depicts Betty Klenck sitting in a movie theatre watching and reacting to the newsreel depicting a ‘ticker tape parade’<sup>151</sup> held in Amelia Earhart’s honour. The use of the turn of the century march genre relates to the event Betty is watching on the movie screen and reinforces the historical period.

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<sup>149</sup> Kathryn Laura Voelker, “The Musical Theater Style of Jason Robert Brown,” PhD diss., (University of Northern Colorado, 2016): 129

<sup>150</sup> “John Philip Sousa was an American entertainer and composer. Known as the “March King,” he wrote 136 marches, including *The Stars and Stripes Forever*” (Musicians & Composers - John Philip Sousa n.d.)

<sup>151</sup> “A parade to honor a person or persons, held in New York City, during which people in the tall buildings of Manhattan throw large quantities of paper, confetti, paper ribbons, or the like onto the parading group.” (*The Free Dictionary.com*, s.v. “ticker tape parade,” accessed April 7, 2021, <https://www.thefreedictionary.com/ticker+tape+parade>)

The B-section, or bridge of the song (page 109, measure 37-50), shifts from Betty describing what she is seeing to describing her emotional reaction to it. The musical accompaniment shifts to accommodate this change. The right-hand of the piano accompaniment figure (shown below) comprises a repeated eighth-note ostinato that alternates between C/Eb and D/F. This is played unaltered for seven bars, with the left-hand defining the harmony and changing underneath. The rhythm for the left-hand figure is evocative of a modern drum groove with its emphasis on the ‘and of two’, creating a push or syncopation. The ostinato figure in the right-hand is evocative of a contemporary pop or rock rhythm guitar part. Although anachronistic, the use of a modern musical palette is connected to the character’s awe at what she is seeing on film.

37 **B** A little bit slower ♩ = 114 3

rade. The foot-age is-n't long and some of it's not clear. A si-lent bit of cell-u-loid. but still I hear them

Cm Bb Ab(add2) Eb/G

*mp sub* *sim.*

Figure 23: Measures 37-40 of “The Ticker Tape Parade” (Page 109)

“The Ticker Tape Parade” returns to the marching band-inspired music in the final A-section, but the contemporary musical theatre nature of the bridge represents the beginning of the growth that Betty experiences during the course of *Dead Reckoning*.

### Inside My Dreams (Page 134)

“Inside My Dreams” begins with Betty’s description of nights spent dreaming of flying like her hero Amelia Earhart. The vivid flying imagery initially brought to mind the lyric for “A Whole New World” from Disney’s *Aladdin*. This association drove the composition of “Inside My Dreams” towards the style of Alan Menken, the composer who shaped the sound of Disney movie musicals from the 1980’s to the present<sup>152</sup> (and which provided the soundtrack for my childhood).

Alan Menken, describing his own compositional process says, “Songs should have an infectious melody and rhythm... should elicit an emotion.”<sup>153</sup> In the same article, Pulitzer prize-winning music critic Tim Page says:

I think the whole idea [of Alan Menken’s music] is to make the viewer feel very comfortable, almost like slipping into a warm bath... It’s just the same sounds, the same vibes. Again, not the same melody, but it’s a situation where everything is combined for a comfort feeling.<sup>154</sup>

This quote is critical of Menken’s prolific output, but it illuminates the reality that his body of music can be unfailingly counted on to illicit an emotional response from audience members of all ages.

Phil Sweetland, writing for American Songwriter attributes Menken’s success in defining the contemporary sound of Disney to the way he combines contemporary musical theatre with the musical essence of the company’s Golden Age classics:

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<sup>152</sup> “Alan Menken,” Music Theatre International, accessed April 7, 2021, <https://www.mtishows.com/people/alan-menken>

<sup>153</sup> Susan Stamberg, “Composer Alan Menken On His Disney Tunes: ‘I Prefer Them To Be Hummable,’” NPR Music, March 16, 2017, <https://www.npr.org/2017/03/16/520291393/composer-alan-menken-on-his-disney-tunes-i-prefer-them-to-be-hummable>

<sup>154</sup> Ibid.

All of [Menken's] music sounds contemporary, but nonetheless takes listeners back to their own childhood – a childhood where Disney's classic musicals played such a fond part. These were pictures like 1941's *Dumbo*, or 1940's *Pinocchio*, which introduced Ned Washington and Leigh Harline's "When You Wish Upon a Star," still Disney's signature song.<sup>155</sup>

As in the bridge of "The Ticker Tape Parade," the right hand of the A-section of "Inside My Dreams" (page 134, measures 1-35) establishes an ostinato that continues until the B-section. It goes between the notes F and Bb, the fifth and tonic in the key of Bb (shown below). These notes have different functions as the chords change underneath. For instance, over an Eb chord, the F functions as the ninth, and the Bb is the fifth; over a C minor chord, the F is the suspended fourth, and the Bb is the seventh. These different chord tones and harmonic extensions created from contemporary harmonies are evocative of Menken's Disney sound, and that of contemporary musical theatre.

The vocal melody for the first half of the A-section (measures 12-18) consists entirely of repetitions of the Bb major scale descending from the fifth (F) to the tonic. The second half of the A-section expands the range of the vocal melody and increases variety. It also rises in register into a range which engages the singer's

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<sup>155</sup> Phil Sweetland, "Alan Menken: Disney's Film Music Superstar," American Songwriter, 2020, <https://americansongwriter.com/alan-menken-disneys-film-music-superstar/>

vocal belt.<sup>156</sup> The contemporary quality of this vocal part intensifies with the use of a riff<sup>157</sup> on the word “height” at measure 27.

The image displays a musical score for measures 22 through 35 of the song "Inside My Dreams". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 6/8. The piano accompaniment features a prominent eighth-note ostinato pattern in the right hand, which transitions into solid chords in the B-section (measures 27-35). The vocal line includes lyrics and a "riff" on the word "height" at measure 27. Chord symbols are provided below the piano part: Bb/D, Eb(#4), Eb, Eb(add2), F, Bb/D, Eb(#4), Eb, Eb(add2), F/A, Eb(maj7), Bb6, Cm7, Bb/D, Eb, Eb/G, F(sus4), and F. The score ends with a double bar line and the word "And".

22  
free - dom in the flight. The thrill to na - vi - gate this world while  
Bb/D Eb(#4) Eb Eb(add2) F

26  
soar - ing at this height. It's just as great, yes it's just as great as it seems  
Bb/D Eb(#4) Eb Eb(add2) F/A Eb(maj7)

31  
when I'm fly - ing like a bird in - side my dreams. And  
Bb6 Cm7 Bb/D Eb Eb/G F(sus4) F

4/5/2021

Figure 24: Measures 22-35 of "Inside My Dreams" (Page 134)

The piano accompaniment in the B-section ends the eighth-note ostinato pattern and begins with solid chords. The piece is written in 6/8 time, with the emphasized beats being the first and fourth eighth-notes, creating two groups of

<sup>156</sup> "Belting is the "high" in contemporary singing... it's an exciting, dramatic, loud sound that is based on a chest voice vibration: the vocal folds are vibrating with a thick texture and a firm, fast closure that requires strong subglottal air pressure but not much flow." (Fisher 2017)

<sup>157</sup> "Riffs and runs both refer to a series of notes sung quickly over a single word or vowel sound... a riff is meant to fit seamlessly into the music around it, without calling too much attention to itself." (Ramsey 2021)

three. As shown below at measures 85 and 87, the piano chords in the B-section feature a syncopation or push, creating a surprising accent which adds a boost of energy to the section.

The second B-section adds the Trio providing a wordless backup vocal part on the syllable 'Ahh'. This thickens the texture of the arrangement and reinforces the harmony, in the style of contemporary popular music or musical theatre backup singers.

85 **C Relax** ♩ = 84

up a - bove the cloud line it's as dif - 'rent as can be. There's

W1  
W2/3:  
Ahh

D $\flat$ (add9) E $\flat$ (add4) A $\flat$ maj7 A $\flat$ 6 D $\flat$ (add9) E $\flat$ (add4) A $\flat$ maj7 A $\flat$ 6

89

noth - ing to ob - struct the view as far as I can see. No grav - i - ty to hold me down, no

W1  
W2  
W3:  
Ahh

Fm C/E A $\flat$ 6/E $\flat$  B $\flat$ 9/D B $\flat$ m7 E $\flat$ (sus4) E $\flat$  D $\flat$ (sus2) E $\flat$ (sus4)/G

4/5/2021

Figure 25: Measures 85-94 of "Inside My Dreams" (Page 137)

These contemporary musical theatre techniques and characteristics signify “Inside My Dreams” as one of the songs calibrated the furthest towards popular music, which is emblematic of the contemporary musical theatre style.

### **Courage (Page 209)**

“Courage” occurs towards the end of *Dead Reckoning* and is sung from Betty’s perspective. It depicts her experience of her mother’s terminal illness, and then the grief she experiences following her mother’s death. The composition for “Courage” is primarily rooted in contemporary musical theatre, however it exhibits traits and characteristics associated with songs defined in this project as Western Art music. These include the intricacy of the vocal melody and rhythm, and the sophistication of the harmonic progression that is beyond the typical threshold for contemporary musical theatre and popular music.

At its core, however, it is written in the style of a contemporary musical theatre ballad. Composed in a slow 4/4 time signature, the rhythmic impetus occurs on beat four and evokes a drum part typical of the genre.

The B-section or bridge intensifies this pop/rock ballad association at measure 39, where Betty expresses her rage at the loss of her mother. The piano accompaniment in this section features solid quarter notes moving between the right-hand at the beginning of each pair to the left-hand in beats three and four (shown below). The vocal register ascends in this section into a range conducive to being delivered with a vocal ‘belt’.



38 B 5

38 cour-age is the price that you pay for peace. Deep down in-side I want to

40 scream. I want to wake from this night-mar-ish dream. I want some an-sw-ers that no-one can

42 give. Moth-er is gone, and I'm left here to live. rit. . . . .

Chords: Fm7(sus4), Db6, Cm7, B+, G/B, Eb/Bb, Db(add9), Cm7, Eb7/Db

Figure 26: Measures 38-44 of "Courage" (Page 213)

These uses of the contemporary musical theatre genre and techniques correspond with Betty's emotional state. Without this grounding in emotion, the use of a contemporary musical vocabulary would risk interrupting the audience's immersion. However, that the contemporary musical theatre language is calibrated to the character and story means that these songs integrate seamlessly within the remainder of the score.

<b>Song</b>	<b>Page</b>	<b>Character</b>	<b>Notes</b>
1. Opportunity	91	Full Company	Combination of every style represented in the score, including contemporary musical theatre
2. Ticker Tape Parade	108	Betty	
4. Current Events	123	Betty	
6. Inside My Dreams	134	Betty	
8. Heroes & Heroines	163	Betty	Piano accompaniment inspired by Jason Robert Brown
9. Bringing Barriers Down	163	W3 (Bessie Coleman)	Gospel/R&B-inspired
14. Dancing	202	Betty	Inspired by Ahrens & Flaherty ('Love Who You Love', and 'Princess' from <i>A Man of No Importance</i> )
15. Courage	210	Betty	
16. Static	227	Full Company	
19. Inside My Dreams <i>Reprise</i>	248	Full Company	

Figure 27: Complete list of songs in *Dead Reckoning* classifiable as contemporary musical theatre

## **Conclusion**

Reflecting upon the creation process of *Dead Reckoning* through discussion with lyricist and book writer Lezlie Wade in Part 1 of this project emphasized how long and complex the development process of a new musical can be. What began as a series of monologues for Lezlie in 2007 has now developed into a piece of new musical theatre. Since I became involved as composer in 2017, the piece has dramatically changed shape multiple times as we worked. A short workshop process and the adaptation of the first third of the piece into a short film adaptation have honed and sharpened the material into a version ready for a pre-production workshop, or a full professional production.

My research for Part 2 of this project provided a deep background and context for how composers in Canada approach the musical theatre medium. Despite the participants' different backgrounds, their responses to the interview questions revealed far more similarities than differences in approach to the craft. Each one stressed the importance of the composer's participation in the early planning stage of a musical, even before the first note of music is written. The majority of those interviewed prefer to compose having lyrical content first, which inspires and guides. However, many of those composers who are also lyricists described processes where the two elements (lyrics and music) are created almost simultaneous.

The interviews revealed that these composers primarily create at the piano or keyboard, utilizing recording devices from the beginning of their processes.

Regarding their approaches to composing music related to historical period or genre, the group described undertaking substantial research by listening and immersing themselves in the music from that period. When it comes time to compose, their approaches become intuitive rather than analytical, with that research subconsciously rather than consciously influencing the composers' instincts.

In Part 3, by classifying the songs in *Dead Reckoning* as belonging to one of three categories; Western Art music, jazz, or contemporary musical theatre, the structural and stylistic architecture of the score came to light. This process of deep analysis led to a greater awareness of the composers and musical trends which influenced the score and made mindful those aspects which were composed by 'feel'. This deeper understanding of what is going on 'under the hood' of my own creation will inform and shape subsequent edits and revisions leading up to a professional production.

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## **Appendix A: Interviewed Canadian Musical Theatre Composers - Biographies**

### **Leslie Arden**

Leslie Arden is an award-winning composer, orchestrator, lyricist and librettist who has written and composed over a dozen musicals, including the critically acclaimed and multi-award-winning *The House of Martin Guerre* and the Chalmers Award winning *The Happy Prince*. Leslie also collaborated with Norm Foster on the oft produced *The Last Resort* and *Ned Durango*. She wrote the scores for *Harvest Moon Rising*, *A Meeting of Minds*, and *The Boys Are Coming Home*, which was produced by Chicago's AMTP in 2006 and was chosen to be presented at NAMT later the same year. Leslie composed the music for Canadian Stage Company's productions of *The Beard of Avon* and *It's a Wonderful Life*, in which she also performed. She's been commissioned by choirs all across Canada, and she's spent five seasons as a composer with The Stratford Festival. She composed the score for Jeannette Lambermont's production of Goethe's *Faust*, and she wrote the book, music and lyrics for *Moll*, a contemporary musical adaptation of Dafoe's *Moll Flanders*. Leslie is currently at work on a new commission for Queen's University's Dan School of Music Theatre, where she will be writer-in-residence for two years.

In 1990 Leslie was one of thirteen professional musical theatre writers chosen from around the world by Cameron MacIntosh to study with Stephen Sondheim at Oxford University. (Arden, Bio 2021)

### **Jim Betts**

Ontario-based playwright, composer and producer, well-known for his work in both musical theatre and young people's theatre.

He studied at the University of Toronto, before working as a singer and actor and beginning to compose and write for regional theatres across the country. His work has also been produced at the Stratford Festival (special material for Gilbert and Sullivan productions directed by Brian MacDonald); Charlottetown Festival (*On a Summer's Night*, 1979, *The Shooting of Dan McGrew* - co-written with John Bertram, 1993); Theatre Network (*Dan McGrew...*); and, the company where he was a mainstay for nearly a decade, **Young People's Theatre**. For this last, he created *The Mystery of The Oak Island Treasure* (1983), *The Nuclear Power Show* (with Joel Greenberg, 1983), *The Last Voyage of the Devil's Wheel* (1984), the enormously popular *Jacob Two-Two Meets the Hooded Fang* (with Mordecai Richler, Dennis Lee and Philip Balsam, 1984) *The Moose That Roared* (1985), *The Treehouse at the Edge of the World* (1986), *The Haunting of Elijah Bones* (1986), *The Fabulous Kelly* (1987), *Jacob Two-Two and the Dinosaur* (with Richler, Lee and Balsam, 1989), *Reading the Signs* (1989), and *The Groundworld Adventure* (1989). He has won the Chalmers Award three times (for *Groundworld...*, *Hooded Fang...* and *Nuclear...*) and the Dora Mavor Moore Award (for *Hooded Fang...*).

Perhaps his most popular work is *Colours in the Storm*, a play with songs about the

life and mysterious death of painter Tom Thomson; originally produced at the Muskoka Festival (1991) it was subsequently presented across the country .

He was founding Artistic Director of Theatre Orangeville (a company committed to Canadian musical theatre and theatre for young audiences) from 1993-8, president of ASTRO (Association Of Summer Theatre 'Round Ontario) from 1994-6, co-founder of the Muskoka Festival Musical Theatre Colony in 1988, founding president of the Guild Of Canadian Musical Theatre Writers from 1982-88 and founding president of The Group Of Several (a community company dedicated to the development of new Canadian Musicals) from 1982-7.

From 2008-2017, he was Artistic Director of Smile Theatre, which brings its productions to seniors in facilities across Ontario. He has also worked for television and radio. (Betts, Betts, Jim 2020)

### **Landon Braverman**

LANDON BRAVERMAN is a New York City-based composer, originally hailing from Vancouver, BC. His musicals include *Queen of the West* (winner Best Score and Best Musical – Manhattan Theatre Mission) and *Choices* (award winner at WVMTF, Top 10 Finalist Ken Davenport Short Play Competition). His music has been featured at Lincoln Centre, 54 Below, NYMF, and across North America. He worked with Sh-K-Boom/Ghostlight Records, assisting on the recording of new musicals, including *Bring It On* and *Giant*. Landon is an active music copyist. He has worked alongside various Broadway and Tony Award-winning composers, including Tom Kitt, William Finn, and Michael Friedman. Most recently he worked with Jason Robert Brown on the Broadway premiere of *Honeymoon in Vegas*, starring Tony Danza. He is an alum of Mount Allison University, the Graduate Musical Theatre Writing Program at NYU-Tisch, and a proud member of the Dramatists Guild. (Braverman 2017)

### **Beau Dixon**

Beau Dixon is a multi award winning playwright, actor, composer and sound designer. He is also founding artistic director for Firebrand Theatre based in Peterborough, Ont. 2004- He was commissioned by Arbor Theatre (Peterborough) to write a one act play for Black History Month entitled 'From Here to Africville'. 2005- Beau was then commissioned by Heritage Pavilion Stage (Peterborough) to write a touring play entitled 'Once A Flame'. This one act play was translated into French and toured throughout the Ontario and Quebec provinces in both languages. 2007- Both 'Once a Flame' and 'From Here to Africville' were produced by C Theatre Works at Factory Theatre (2008). 'Other People's Heaven', has been produced and toured by Firebrand Theatre throughout Ontario and Nova Scotia. Over five thousand students have seen Beau Dixon's plays. Beau has also co-written 'Freedom Bells' for the Chatham district school board, which celebrates the accomplishments of William King, the British abolitionist who came to Canada in 1849 to help build

the first black settlement located near Chatham Ontario. 2010- Beau co-created, produced and wrote: 'The In-Sessions', a 'mock radio' show for first year students attending Trent University. His full length play, 'The Lunch Club' was commissioned by Prince of Wales Public School in Peterborough, Ontario which focuses on the importance of food and how it affects today's youth. Beau was also commissioned to write a theme song for Parks Canada and the Trent Severn Waterway. 2011- Beau finished his position as apprentice music director at Shaw Festival, Acting Up Stage and Obsidian Theatre. He was assistant music director for *Caroline, Or Change*, *Ragtime* and *Trouble In Tahiti*. That same year, Beau was inducted into Peterborough's Pathway Of Fame for his leadership in the dramatic arts. 2014- Beau was nominated a Dora Mavor Moore award for his work as composer and sound designer in Praxis Theatre's production of 'Rifles'. 2015- His one man musical drama entitled 'Beneath Springhill: The Maurice Ruddick Story' won him two Dora awards ( Best New Play and Best Performance/ TYA Division), Calgary Critics Award (Best Individual Performance), Calgary Critics nomination (Best Touring Play), and a Betty Mitchell nomination (Best Male Performance). Beau has composed music for television, radio and theatre, and has toured extensively throughout Canada, the U.S. and Europe as a musician and performer. He has recorded and produced over forty albums for professional Canadian recording artists. He is presently at Stratford Festival performing as Big Jule in *Guys and Dolls* and Bob Beckett in *HMS Pinafore*. Beau is also a KM Hunter Award finalist. (Dixon, His Story 2017)

### **Ted Dykstra**

Dynamic radio, film, television and theatre actor, director, playwright, and composer born in Chatham, Ontario in 1961, the son of immigrants from the Netherlands. He grew up in St. Albert, Alberta, and made his professional début, at 15, in Frank Moher's *The Broken Globe* for Theatre 3 in 1976. At the age of 18, he performed in *Cause Célèbre* at the Citadel Theatre.

Since his graduation from the National Theatre School of Canada in 1984, Ted Dykstra has been in great demand and has performed at many of the country's major theatres including the Factory Theatre (where he played the lead in the premiere of George F. Walker's *Criminals in Love*), Centaur Theatre (in Paul Ledoux and David Young's frantic musical *Fire*), at the Shaw Festival, Theatre Passe Muraille, Canadian Stage, and Neptune Theatre. At the Stratford Festival he played many leads (including Mozart in Peter Shaffer's *Amadeus*, Sloane in Joe Orton's *Entertaining Mr. Sloane*, Bottom in *A Midsummer Night's Dream*, and Pentheus in *The Bacchae* 1993).

A highlight of Ted Dykstra's early theatrical career was his performance in the Toronto mega-musical *Tommy*, when, as Cousin Kevin, many felt that he stole the show away from lead Tyley Ross. For this performance, he won a Dora Mavor Moore Award.

In 1995-98 he toured Canada and abroad with Richard Greenblatt in the musical they created, *2 Pianos, 4 Hands*, for which they won the Dora Mavor Moore Award and the Chalmers Award. Ted Dykstra appeared in Walker's *Suburban Motel* series at Factory Theatre in 1997, and in *Hedwig and the Angry Inch* (April 2001) in Toronto. In 2011, he reprised the role of the jealous and murderous husband in a monologue based on Tolstoy's novella, *The Kreutzer Sonata* at the Soulpepper Theatre Company at about the same time his twenty-year marriage to singer Melanie Doane was breaking up.

He is a founding member of Soulpepper, and has regularly directed its productions, including revivals of four plays by David French, and *Billy Bishop Goes to War*. He directed David Widdcombe's *Science Fiction* (November, 2000, Factory) and the San Francisco and Australian productions of *2 Pianos 4 Hands*.

In 2013, the Charlottetown Festival premiered *Evangeline* with book, lyrics, and music all by Ted Dykstra. It was remounted at Charlottetown and the Citadel Theatre in November, 2015 (dir. Bob Baker). In 2014, Dykstra co-founded Coal Mine Theatre with Diana Bentley, in a storefront space on Danforth in Toronto, with a mandate to produce challenging works.

He returned to the Citadel Theatre in Edmonton in 2019 to play Scrooge in a new version of *A Christmas Carol* by David Van Belle. In 2020, when the Covid-19 pandemic closed theatres across Canada and the world, he performed in a much reduced version of the classic play, which was filmed for on-line streaming.

His many awards include four Doras (acting, musical direction, production), one Gemini (acting), an Elizabeth Sterling Haynes Award (Sterling Award) (musical direction), a Merritt Award (directing), and a Chalmers Award (writing). (Charlebois and Northof 2020)

### **Robert Foster**

After a 10 year successful recording and performing career in England and Germany, Bob moved to Canada in 1987, where he spent years playing keyboards and guitar with Jann Arden, both live and in the studio. With Jann, he co-wrote the hit songs "*Good Mother*", "*Looking For It*" "*It Looks Like Rain*", and "*Give Me Back My Heart*"

As a Music Director, Bob works at the highest level, originating the Canadian Productions of : *Come From Away*, *Rock Of Ages*, *Hairspray*, *Dirty Dancing* , *Wizard Of Oz*, *Billy Elliot*, and *The Boys In The Photograph* (Mirvish Original Canadian Casts); As Head Of Music at the Charlottetown Festival, Bob has been Music Director for: *Anne Of Green Gables*, *Alice Through The Looking Glass*, *Evangeline*, *Mamma Mia* and *Bittergirl* ;

Bob has also Been Music Director for countless shows in Provincial Theatres across



Canada, including *Passing Strange*, *Wild Party* (Musical Stage Company), *Twist And Shout*, *Legends*, (Drayton), *Evita*, *Camelot*, *Fire* (Theatre Calgary). Bob is Music Supervisor/co-composer and arranger for *Tell Tale Harbour*, *My Bonnie Lass* and *Bittergirl* as well as Music Supervisor for *Evangeline*. He is recipient of: 2 Socan airplay awards, and 2 Betty Mitchell awards. (Foster, Bio 2021)

### **Bram Gielen**

Bram Gielen is a composer, producer, arranger, and multi-instrumentalist living in Toronto. He has performed live and on recordings with such artists as Beverly Glenn-Copeland, The Mountain Goats, Joseph Shabason, Owen Pallett, Allie X, and DIANA. His solo work includes the albums *Greetings* (2018), *Affirmations* (2019), and *Requests* (2020). His work for the theatre includes music and sound design for *Marjorie Prime* (Coal Mine Theatre, 2020) and *Hand to God* (Coal Mine Theatre, 2019), recorded music production for *Dr. Silver: A Celebration of Life* (2018), and music/lyrics for *Brantwood* (with Anika & Britta Johnson) (Canadian Music Theatre Project/Sheridan College, 2015) and *Biggish Kids* (2010). His film music has been heard at international festivals in Tokyo, Melbourne, Toronto, Skopje, and Austin, to name only a few, and he has scored countless television advertisements. (Gielen, Bio 2021)

### **Anika Johnson**

Anika Johnson is a Dora-award winning composer and performer based in Toronto. Selected writing credits include - with her sister Britta: *Brantwood* (Sheridan), *Jacob Two Two Meets the Hooded Fang* (Young People's Theatre), *Trap Door* (with bookwriter Morris Panych; Sheridan) and *Dr. Silver: A Celebration of Life* (Outside the March/The Musical Stage Company); with Barbara Johnston: *Blood Ties* (Edinburgh Fringe/featured on Orphan Black), *One Small Step* (Toronto Youth Theatre), and *Fangirl* (with bookwriter Nick Green; The Musical Stage Company). Last year, she dramaturged the critically-acclaimed American premier of *Life After* at The Old Globe Theater in San Diego, and upcoming projects include commissions from the Stratford Festival and Crow's Theatre. As a performer, Anika has spent seasons with CanStage and the Stratford Festival and regularly tours internationally with Corpus DanceProjects and Wannabe: A Spice Girls Tribute. (A. Johnson, Bio 2021)

### **Britta Johnson**

Britta Johnson is a composer, lyricist and writer based in Toronto, Canada. She made her American debut in the Spring of 2019 with *Life After* (for which she penned book, music and lyrics). It premiered at the Old Globe in San Diego after its extended Toronto run received six Dora Mavor Moore awards. Her other writing credits include: With her sister Anika Johnson: *Dr. Silver: A Celebration of Life*, *Brantwood*, *Jacob Two-Two*, *Trap Door*. With Sara Farb: *Kelly v. Kelly*, *Reframed*. With Katherine Cullen: *Stupidhead!* She was the librettist for choreographer Robert Binet's

adaptation of *The Kreutzer Sonata* with Ballet Moscow. She is the inaugural Crescendo Artist with The Musical Stage Company in Toronto, which includes a commitment to produce three of her shows in three years. She has a degree in music composition from the University of Toronto. (Johsnon 2020)

### **Rob Kempson**

Rob Kempson is a theatre artist and educator, working largely as a playwright, lyricist, and director. Selected Writer/Director: *Trigonometry* (timeshare/Factory); *Mockingbird* (Next Stage Theatre Festival); *SHANNON 10:40* (timeshare/Videofag); *explicit* (Rhubarb Festival); *#legacy* (Harbourfront Centre); *The HV Project* (Community). Selected Director: *Box 4901* (timeshare/Buddies), *The Places We Are* (Theatre Erindale), *The Snow Queen* (Canadian Children's Opera Company), *Electric Messiah IV & V* (Soundstreams), *The Little Mermaid* (St. Lawrence College), *9 to 5: The Musical* (Randolph College), *The Ballad of Stompin' Tom* (Sudbury Theatre Centre), *Box 4901* (SummerWorks, foldA Festival); *The Canadian*, *Maggie and Pierre*, *Million Dollar Quartet*, *Daisy Amazed Me*, *Violet's the Pilot*, *Rose's Clothes* (Thousand Islands Playhouse); *Robert* (co-directed with Briana Brown, Toronto Fringe); *Songs for a New World* (Claude Watson). Writer/Composer/Performer: *The Way Back To Thursday* (Theatre Passe Muraille/Touchstone Theatre - Dora Award Nomination: OUTSTANDING NEW MUSICAL).

He has been a member of the Stratford Festival Playwrights' Retreat, the Storefront Theatre Playwrights' Unit, and has been a Resident Artist Educator at Young People's Theatre and the RBC Intern Director for The Musical Stage Co. He is the past Artistic Producer of the Paprika Festival, the past Associate Artistic Producer at Theatre Passe Muraille, and the past Associate Artistic Director at the Thousand Islands Playhouse. In 2021, Rob is one of two Intern Directors at the Shaw Festival.

As an artist-educator, Rob has worked for a number of major school boards as well as Young People's Theatre, Canadian Stage, Pleiades Theatre, Opera Atelier, and Casa Loma. He is also a part-time instructor at Humber College, Randolph College, and Centennial College. Rob works regularly as a community arts facilitator and curator, collectively creating performances and interactive exhibits with community members. He is a graduate of Queen's University. (Kempson, Bio 2021)

### **Yan Li**

- born in Beijing
- moved to Regina at 7, then Victoria at 13, then Toronto at 24, the NYC at 26
- Bachelor's in composition & piano from University of Victoria
- MFA in musical theatre writing from NYU Tisch
- collaborative shows include *Made In China* (NY Times Critics' Pick), *Sweet Nothings*, *Bethine: The Musical*, *And the Ghost Says Boo*, *Blind*, *Double-A Dax*, *Enjoy the Ride*, *The Puzzling Disappearance of Yinxing Villa*, or *The Whale*, *Misprint 1st Issue*

- Tisch Fellowship, Eugene O'Neill National Music Theater Conference, Jim Henson Foundation grant, Town Stages fellowship
- music director in NY and regionals around the States
- productions in Canada, US, UK, Norway, Nigeria, South Korea, Germany
- work with Canadian companies include Blue Bridge Rep, Victoria Operatic Society, Pacific Opera, Bravo Academy for the Performing Arts, Musical Stage Company (One Song Glory 2020, Noteworthy), Native Earth Performing Arts, York Opera, Opera NUOVA, Wish Opera
- faculty/guest faculty at New York Film Academy, Marymount College, AMDA, NYU, NYCDA, Chautauqua Institute, Herbert Berghof Studio, Weston Playhouse, Barrington Stage Company, Walnut School for the Performing Arts, Kaufman Music Center, Stella Adler
- very active in the Asian theatre community in NY, member of the National Asian Artists Project, Asian Composers, Lyricists & Librettist Project
- member of Dramatist Guild, SOCAN (Li 2021)

### **Kieren MacMillan**

Kieren enjoys an active musical career on both sides of the score.

As composer, arranger, lyricist, and sound artist, Kieren is regularly commissioned by, and collaborates with, performers and organizations around the world. His catalogue includes stage musicals, chamber operas, film and theatre scores, pieces for solo instruments and ensembles, vocal and choral works, spoken word compositions, and concert-length multidisciplinary creations. His works have appeared on radio and television broadcasts across North America, and are often featured at national conventions and international music festivals (American Choral Directors' Association, Domain Forget, Edinburgh Festival Fringe, International Double Reed Society, Rocky Mountain Summer Conservatory).

Kieren's music dramas — seen by tens of thousands of people on two continents — have been called “brilliant” (Mark Kanny, Pittsburgh Tribune-Review), “a new kind of musical theater...smart and moving” (Andy Druckenbrod, Pittsburgh Post-Gazette), and “a new, stunning body of story and sound, that left me deeply satisfied and piqued” (Sequenza21). In addition to being perennial audience favourites, these works have garnered many critical awards, including Best of the Festival (SpringWorks Festival), Outstanding New Play and Outstanding Production for Young Audiences (NOW Magazine), Special Selection (NextStage Theatre Festival), Top Ten Concerts in Pittsburgh (Pittsburgh Post-Gazette, 2006 and 2008), and a Total Theatre Award nomination (Total Theatre Edinburgh). Many of Kieren's stage works have received dozens of productions and hundreds of performances each, most notably Twelfth Night which has been produced by Toronto's Classical Theatre Project for ten consecutive seasons.

In high demand as a pianist, singer, and musical director, Kieren often gives more than a hundred live performances in a single year. He is a long-standing member of

the faculty at Randolph College for the Performing Arts, and has been an instructor at music festivals and camps (StArt Youth Presenting Art Festival, New York State Summer School for the Arts) and a guest lecturer at colleges and universities (University of Colorado–Boulder, Michigan State University, SUNY Fredonia).

Kieren has been the recipient of numerous grants and fellowships (Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council), and has participated in several leading creative development programs (Theatre20's Composium, Musical Stage Company's NoteWorthy, Canadian Stage Company's Festival of Ideas & Creation). He received his B.Mus. from the University of British Columbia, and his M.Mus. from the Shepherd School of Music at Rice University, where he studied with Paul Cooper and Samuel Jones.

When he's not doing music, Kieren swims on a Masters team, dabbles in number theory (with many papers published in peer-reviewed journals and textbooks), and enjoys life in Toronto with his wife Lada Darewych, and their two children Marianna and Theodore. (MacMillan, Bio 2021)

### **Jonathan Monro**

Born and raised in St. John's, JONATHAN MONRO is an actor, pianist, musical director, and composer, whose most recent work is *The Hockey Sweater: A Musical*, written with Emil Sher. Jonathan was MD for the Canadian Premieres of *The Sparrow and the Angel* (Segal Centre), *Fun Home* (Vancouver Arts Club), and *The Apprenticeship of Duddy Kravitz* (Segal Centre), on which he also co-produced the cast album with Alan Menken. He trained at BMI New York's Lehman Engel Workshop, and won their Harrington Award for Outstanding Writing. Jonathan was Musical Associate to Charles Strouse (composer of *Annie*) and Richard Maltby (Lyricist of *Miss Saigon*), and was mentored by Adam Guettel (*The Light in the Piazza*). He has been musical director on over 30 productions, and has been an actor in over 75 productions, from TV/film to the Stratford Festival, to Broadway. Jonathan began his career as a classical pianist with a performance at Carnegie Hall at the age of 16. He resides in Montreal and is currently learning how to paint. (Monro, Montreal 2018/19 Writers Workshop - Faculty 2018)

### **Marek Norman**

Marek Norman is considered one of Canada's most versatile theatre artists.

A multi-award-winning composer/actor/producer, his performance credits include Canadian premieres of *Closer Than Ever* and *Falsettos*, world premieres of *Amelia* (by John Gray) and *The Death of Von Richthofen ...* (by Des McAnuff). Marek has created over 50 original scores for theatre productions. His musicals include *Dracula: A Chamber Musical*, *Emily*, *Larry's Party*, *The Great Adventure* – and, most recently, *Wanderlust* (in collaboration with Morris Panych) which received its world premiere at the Stratford Festival. Other works: *The Tin Soldier*, *Oliver Button is a*

*Sissy* (National Tap Dance Co.), *The Lover* (a film-ballet), opening/closing ceremonies for The Canada Games, *Bridgefest* (PEI), and Special Olympics – for which his anthem, “Along The Way”, has become the organization’s main theme.

Mr. Norman co-produced (with his wife, Barbara Barsky) the Canadian premiere of Stephen Sondheim’s *Assassins*, which garnered five Dora Mavor Moore Awards – including Best Production and Musical Direction. Their company, Reprise Concerts, produced classic works in concert format: including *Company*, *Anything Goes*, *Roar of The Greasepaint/Smell of The Crowd*, and *Guys and Dolls*.

Marek has written, arranged and performed over 1500 commercial jingles. His theme for American Airlines – “We’re Giving Our Best” won the prestigious Clio Award for Best Song of the Year.

As a singer, Marek has provided vocal support for such superstars as: Bryan Adams, Sheena Easton, Roberta Flack, Aretha Franklin, Liza Minnelli, Luther Vandross and Colm Wilkinson. As an educator, Marek continues to work with many of Canada’s young writers of musical theatre. (Norman, Marek Norman - Composer 2020)

### **Irene Sankoff & David Hein**

IRENE SANKOFF & DAVID HEIN are a Canadian married writing team. Their first show, *My Mother’s Lesbian Jewish Wiccan Wedding* (based on David’s mother’s true story) was the hit of the Toronto Fringe Festival, and then picked up for a commercial run by Mirvish Productions. It has now played and won Best Musical awards in the New York Musical Theatre Festival and across North America, with Sankoff and Hein performing in most productions. *Come From Away* was developed at the Canadian Music Theatre Project and Goodspeed Musicals’ Festival of New Artists, showcased at the NAMT Festival of New Works and enjoyed a record setting world premiere at the La Jolla Playhouse and Seattle Repertory, followed by Ford’s Theatre in Washington, D.C., the Royal Alexandra Theatre in Toronto and the Gander Community Centre Hockey Rink. Produced by Sue Frost and her partners at Junkyard Dog Productions, *Come From Away* won three 2017 Dora Mavor Moore Awards, four Helen Hayes Awards, five Outer Critics Circle Awards and three Drama Desk Awards including Best Musical. David and Irene were nominated for Tony Awards for Best Book and Score, Grammy Awards for Best Musical Theatre Album, and won the 2017 Outer Critics Circle and Drama Desk awards for Best Book. They are currently writing the screenplay for *Come From Away*. Irene and David are proud members of the Dramatists Guild and ASCAP. (Hein and Sankoff, About 2020)

### **Adam Sakiyama**

Adam Sakiyama is a Dora award-winning music director, composer & lyricist. Recent theatre credits include *Sunday in the Park with George* (Eclipse Theatre), *Reprint* (Musical Stage Co.), *Next to Normal* (Musical Stage Co. / Mirvish), and *Billy Elliot* (Stratford). Composing credits include *Quench* (Axon Interactive) and in

between (National Ballet of Canada). Songwriter/Arranger for Super Simple Songs, one of the most watched educational channels on YouTube. Currently writing the score for Macbeth (Ballet Kelowna). Adam is a proud alumnus of the BMI Lehman Engel Musical Theatre Workshop. (Sakiyama, Bio 2021)

### **Dr. Paul Sportelli**

Paul Sportelli has been Music Director of the Shaw Festival of Canada in Niagara-on-the-Lake, Ontario since 1998, where he has musically directed and conducted dozens of musicals and has composed music for dozens of plays. He has conducted on Broadway (ASPECTS OF LOVE), musically directed/conducted in Toronto (BEAUTY AND THE BEAST, MISS SAIGON, as well as at Soulpepper, Musical Stage Company, Studio 180, Tarragon Theatre, Young People's Theatre, and Canadian Stage), in Washington DC (Arena Stage: ANYTHING GOES, CAROUSEL, OLIVER!, FIDDLER ON THE ROOF, MY FAIR LADY, THE LIGHT IN THE PIAZZA) and on tour across the U.S. and Canada (LES MISERABLES). He made his Massey Hall conducting debut in Toronto with Colin James and his Little Big Band.

He is the co- writer of eight musicals to date: LITTLE MERCY'S FIRST MURDER, TRISTAN, STEP RIGHT UP!, NOBODY TOLD ME (a cycle of songs), MARIA SEVERA, ORACLE, 33-1/3, and ERIK WITH A K. LITTLE MERCY'S FIRST MURDER premiered at the Tarragon Theatre in 2003 and won 7 Dora Mavor Moore Awards that season. It has been produced twice since: at Touchstone Theatre Vancouver, (2005) and at Ground Zero Theatre (Calgary, 2006). TRISTAN premiered at the Shaw Festival in 2007. STEP RIGHT UP! premiered at Theatre Orangeville in 2008 (Ontario). NOBODY TOLD ME premiered at the Berkeley Street Upstairs Theatre in Toronto in 2009. MARIA SEVERA premiered at the Shaw Festival in 2011, and was also translated that year into Polish and received its European premiere at the Panstwowa Wyzsza Szkola Teatralna in Krakow. ORACLE was performed as part of SummerWorks Musical Works in Concert in 2011 (Toronto). 33-1/3 was chosen to be workshopped and presented as part of the Canadian Musical Theatre Project (Sheridan College, Ontario, 2015), and won the Playwrights Guild of Canada Award (2015). 33-1/3 received its premiere production at Dobama Theatre in Cleveland, Ohio in 2019. ERIK WITH A K was chosen to be workshopped and presented as part of the Canadian Musical Theatre Project (Sheridan College, Ontario, 2018).

As a music director, Paul won a Dora Mavor Moore Award for his work on LITTLE MERCY'S FIRST MURDER (Tarragon Theatre), and a Helen Hayes Award for his work on CAROUSEL (Arena Stage).

Paul received a Bachelor of Music degree and Performer's Certificate from Eastman School of Music and Master of Music and Doctor of Musical Arts degrees from the Manhattan School of Music. (Sportelli, Bio 2021)

### **Grant Tilly**

Grant Tilly is a playwright, composer, and actor currently living in Calgary. His musical, *BINGO LADIES* premiered at Lunchbox Theatre in Calgary in 2014 and has since played to theatres in Ontario (Port Stanley Festival 2014), Quebec (Hudson Village Theatre 2016), with the upcoming production at the Bruce County Playhouse postponed until the summer of 2021 due to COVID.

Other works include the *THE NAMING OF PORT REXTON* (Rising Tide Theatre 2014, 2019), *REMEMBER THAT SONG?* (Smile Theatre 2016), *ON THE RADIO* (Rising Tide Theatre 2018) the country rock musical *THE CHRISTIAN REPUBLICAN FUNDRAISER IN DAYTON TENNESSEE* (extended run at the Toronto Fringe, Best of Fringe 2008, Talk is Free Theatre 2010). The Neptune Theatre Young Company premiered his musical for youth *MY SIDE OF THE COUNTRY* in 2018. His musical *A JEW, A MUSLIM, A CHRISTIAN AND AN ATHEIST STUCK IN A ROOM!* was shortlisted for a Tom Hendry award for best new musical in development in 2018.

Tilly's new show *NEWFOUNDLAND ROUTES AND ROOTS!* was set to tour with Smile Theatre in 2020 but after one performance was cancelled due to covid. He is currently developing a cabaret style show that uses his own songs *JUST YOUR AVERAGE CANADIAN MUSICAL THEATRE WRITER*. Other works in development include *QUEBEC COWBOY* and *THE MOON IN AUTUMN* with librettist Richard Ouzounian.

As an actor, Tilly has worked professionally in regional, summer stock, and tours across Canada and into the USA, including a two year run with the Canadian National Company of *JERSEY BOYS*. Other favourite gigs have included, *WEST SIDE STORY* (Arts Club, Vancouver), *RED ROCK DINER* (National Tour), *I LOVE YOU, YOU'RE PERFECT, NOW CHANGE!* (Stage West Calgary, Persephone Theatre), *BAT BOY* (National Premiere), *WRECKED!* (Roseneath Theatre Ontario/US tour), and *SOMEWHERE IN THE WORLD...* (Charlottetown Festival). He has spent seven years acting in repertory theatre with Rising Tide Theatre in Trinity Newfoundland in shows like *WEST MOON* and *THE NOBLEMAN'S WEDDING*. He is an active member of the Rising Tide Theatre company, developing new plays and musicals while arranging and music directing for productions.

Tilly has a BFA with honours from the University of Calgary and is a member of CAEA, ACTRA, the Playwrights Guild of Canada and the Dramatist Guild. He is currently taking screenwriting online through George Brown College working on a new screenplay. (Tilly, Bio 2021)

### **Joseph Trefler**

JOSEPH TREFLER is a New York-based composer, lyricist, orchestrator, and music copyist. He composed the score and wrote additional lyrics for the musical *Men With Money* (book and lyrics by Bill Nelson), which premiered at Aurora Theatre in 2019. His song "Broken City," written with lyricist Alex Wind, was featured in the HBO documentary *Song of Parkland* (directed by eight-time Emmy Award winner Amy

Schatz). He is a winner of the 2015 NMI New Voices Project sponsored by Walt Disney Imagineering Creative Entertainment. In 2016, a concert of Joseph's songs was performed at Lincoln Center's "Broadway's Future Songbook" series. He did arrangements and orchestrations for Michael Cooper and Anton Dudley's *Marguerite* (formerly *Second to Nun*), which recently had its New York City premiere starring Tony Award-winner Cady Huffman. Joseph received his Bachelor of Music from the University of Toronto and his MFA from the Graduate Musical Theatre Writing Program, Tisch School of the Arts, New York University. He is a proud member of the Dramatists Guild and of the American Federation of Musicians. (Trefler, Bio 2021)

### **Lezlie Wade**

Lezlie is an award-winning lyricist, librettist, writer, director, actor, educator and collaborator. She has worked at Canada's most prestigious theatre companies including two seasons at the Shaw Festival and seven seasons at the Stratford Shakespeare Festival where she has directed several productions, including *An Ideal Husband* and *H.M.S Pinafore*. She was

slated to direct, *Spamalot* when the covid-19 pandemic cut short her contract. She has also directed at many regional theatres across Canada, and was resident director working alongside John Rando on *The Toxic Avenger*, Karen Carpenter on *Love, Loss, and What I Wore*, Molly Smith on *Mack & Mabel*, and Des McAnuff on *As You Like It*, *Henry V*, *Jesus Christ Superstar* (LaJolla Playhouse and Broadway) and *A Word or Two*, (One-man play featuring Christopher Plummer). Lezlie has also directed *Queen Milli of Galt* at Theatre Aquarius, *Obeah Opera* at Luminato & Panamania, *Dream a Little Dream* at The London Grand, *A Christmas Carol* at Theatre Orangeville.

As a writer Lezlie was invited to attend the BMI workshop in NYC as a lyricist, and was there from 2007 to 2010. Over the course of her three years at BMI, she collaborated with a number of colleagues, including Daniel Green with whom she collaborated on, *The Remarkable Journey to Tianguo*; optioned by Somerled Foundation and due to receive a world premiere production in 2023 at Theatre Calgary. *Tianguo* was workshopped at The PiTch (Finger Lakes Musical Theatre) AMTP in Chicago, and the ASCAP Dreamwork's workshop where it received feedback from Stephen Schwartz, Stephen Flaherty and Dick Scanlan. It was also part of the Kauffman Center "Bound for Broadway" series and was also short-listed for the Tom Hendry award for best new Canadian musical. Last January it received a one-month workshop in NYC where Paulette Haupt, former Artistic Director for the National Music Theater conference at the O'Neill Theater Centre wrote: "There are few deserving works for Broadway, but 'Tianguo' wins the prize."

Her musical adaptation of *A Christmas Carol* and *The Chimes* has been produced across Canada at Workshop West, Carousel Theatre, Theatre Orangeville, and the Globe. Her play, *Rule of Thirds* was workshopped at Theatre Aquarius, and *Road*



Less Traveled Productions in Buffalo, NY. Most recently she was part of the LaMaMa Umbria International writer's retreat where she studied with Lisa Kron and her play, *Dead Reckoning*, was slated to be part of the playwright's reading series at LaMaMa the day Broadway was shut down.

Lezlie has taught and directed at several universities across Canada, including The University of Windsor, Sheridan College, Randolph Academy, The University of Toronto, St. Clair College, and the National Theatre School of Canada.

She was co-founder and Artistic Director of Theatre in Port, Artistic Director of The Georgian Theatre Festival and Associate Director of Showboat Festival Theatre.

Lezlie is currently working on several writing projects including *Hansel & Gretel*, *Nobody's Children*, and *The Man from Toronto*. (Wade, Bio 2021)

### **Suzy Wilde**

Suzy Wilde is a Canadian songwriter, composer and arranger based in Toronto. She has written scores for the musicals (with Barbara Johnston) *Be Kind, Rewind* (Randolph Academy, Edge of the Sky Theatre), (with librettist Matt Bernard) *Crack of Doom!* (Bravo Academy, Yellow Door Theatre), ( with librettist Julie Tepperman) *The Power of One* ( Regent Park School of Music Choirs) and (with Anika Johnson and Barbara Johnston) *Summerland* (Edge of the Sky Theatre, Toronto Fringe). Wilde has composed and arranged for Sheridan College, Spectrum Composers Collective, Musicata Hamilton's Voices, The Regent Park School of Music Choir, Musical Stage's *Make Me a Song* and *Noteworthy*, The Guelph Youth Choir and The Wexford Gleeks. This year her new musical *The Carrette Sisters* (book by Rose Napoli) will premier as part of The Musical Stage's Launchpad series.

Wilde is a proud graduate of Wexford Musical Theatre and Humber College Music and is currently working towards a masters in composition at York University. She has played and recorded with many bands, and often tours the globe portraying "Posh

Spice" in the popular band she co-founded, *Wannabe: A Spice Girls Tribute*. (Wilde, Bio 2021, Wong, *About Kevin* 2020)

### **Kevin Wong**

Kevin Wong is a composer-lyricist, singer/musician, and dramaturge.

**Training:** Royal Conservatory of Music (Violin/Harmony/Music History); *NoteWorthy* (The Musical Stage Company, 2014); *Composium* (Theatre20, 2015).

**Selected past musical theatre writing:** *Recurring John: A Song Cycle* (Toronto SummerWorks Festival 2014 / Chicago Musical Theatre Festival 2015); *STAR!(ving): A Collection of Songs*; *Misprint* (with bookwriter Lauren Toffan, Women of Musical Theatre Festival 2016); *Drama 101* (with bookwriter & co-lyricist Steven Gallagher,

Bravo Academy 2017 / Etobicoke School of the Arts 2018 / Stage Door Academy 2018); and *Reframed* (Musical Stage Company / Art Gallery of Ontario, Dora Nomination – Best New Musical/Opera).

**Currently in Development:** *The Preposterous Predicament of Polly Peel (Act One)* (with bookwriter Julie Tepperman, most recently a sold-out hit at the 2018 Toronto Fringe Festival and winner of the 2018 Playwrights Guild of Canada Stage West New Musical Award), *Believers* (with bookwriter and co-lyricist Ali Joy Richardson), and *In Real Life* (with bookwriter & co-lyricist Nick Green, most recently workshopped at Theatre Sheridan in March/April 2020).

**Other:** Kevin was the Musical Stage Company's Associate Artistic Director from 2016-2018. He is a member of the vocal group Asian Riffing Trio (with Chris Tsujiuchi and Colin Asuncion). He is currently part-time faculty at Sheridan College. (Wong, About Kevin 2020)

# DEAD RECKONING

Book & Lyrics Lezlie Wade  
Music by Scott Christian

[Piano/Vocal Score – April 2021]

## MUSICAL NUMBERS & CUES

1.	Opportunity	Full Company	91
2.	The Ticker Tape Parade	Betty Klenck	108
3.	Portrait of Me	Amelia Earhart	113
4.	Current Events	Betty	123
5.	Stand Out	Grandmother Otis	129
6.	Inside My Dreams	Full Company	134
6a.	Commercial #1 – <i>Amelia Earhart Luggage</i>	Trio	143
6b.	Commercial #2 – <i>Coca Cola</i>	Trio	144
6c.	Commercial #3 – <i>Lucky Strike</i>	Trio	145
7.	Two Steps Forward	Full Company	146
7a.	May 20, 1932	<i>Underscoring</i>	155
8.	Bring Barriers Down	Bessie Coleman	157
9.	What Heroes & Heroines Do	Betty	163
10.	The Night Before	Amelia	173
11.	As Time Goes Rushing By	Mrs. Klenck	181
12.	Too Close to The Sun	Trio & Betty	188
12a.	Icarus	<i>Underscoring</i>	195
13.	The Old Publicity Dance	Amelia	196
14.	Dancing	Betty & Amelia	202
14a.	Final Preparations	<i>Underscoring</i>	209
15.	Courage	Betty	210
16.	Noonan & Me	Amelia	218
17.	Static	Full Company	227
18.	Time Is Running Out	Amelia + Trio	240
18a.	The Last Words	<i>Underscoring</i>	247
19.	Inside My Dreams <i>Reprise</i>	Full Company	248

# INSTRUMENTATION

Piano/conductor  
Bass  
Drum Kit

# CAST OF CHARACTERS

Amelia Earhart (F)	Late 30's	Mezzo-Soprano ( <i>F3-Eb5</i> )
Betty Klenck (F)	To play 12 to 16	Soprano ( <i>G3-E5</i> )
Woman #1/Mrs. Klenck (F)	Any age	Soprano ( <i>Ab3-F5</i> )
Women #2/Grandma Otis (F)	Any age	Mezzo-Soprano ( <i>Ab3-D5</i> )
*Woman #3/Bessie Coleman (F)	Any age	Alto ( <i>G3-Eb5</i> )

\*Woman #3 must be played by a woman of African descent, as she also plays African American aviatrix Bessie Coleman

# NOTES:

- Where there are characters singing in harmony on the same staff, the order that their names are listed indicates which harmony part is to be sung by which performer. For instance, the example shown indicates that Betty is to sing the top part, with Amelia on the lower harmony.
- Harmony parts have been specifically assigned to Woman 1/2/3 throughout, but these may be redistributed at the musical director's discretion.
- Vocal cutoffs are to occur on the beat immediately following the duration of the note. For example, a whole note in 4/4 time would cut off on beat one of the following bar.
- For the musical numbers composed in a jazz idiom, interpretation of the swung rhythms and back-phrasing are essential to capture the style.
- In the case of solo vocal parts, rhythms are written to emulate natural speech. At the discretion of the musical director, rhythms can be adjusted (within reason) to bring it towards the natural speech patterns of the performer.
- Chord symbols are shown throughout the score as a resource to the pianist, however the piano part is to be performed as written unless otherwise indicated.
- In the sections of the score where the music underscores dialogue, repeats may be deleted when necessary.
- Underscoring cues (7a., 12a., 14a., 18a.) may be omitted or extended at the musical director's discretion to suit the needs of the individual production.



# 1. Opportunity

Lezlie Wade

Scott Christian

**Freely**

Woman 1:  
*mf*

A - me - lia Ear - hart flies the At - lan - tic: first wom - an to do so.

Woman 2:

A -

*f* *mf*

C(sus2) B $\flat$ (add2)/D

5

Ah trans - At - lan - tic flight.

me - lia Ear - hart a - ward - ed New York Ci - ty me - dal for trans - At - lan - tic flight.

Woman 3:

A -

Measures 8-9. The key signature has one flat (Bb). The time signature is 4/4. The piano part features triplets in the right hand and single notes in the left hand.

Chords: F(sus4)/Eb, Gm11, Bb(add9)/F, Eb5(add6/9), Bb(add9)/D.

Measures 10-11. The key signature changes to two sharps (F# and C#). The time signature changes to 3/4. The piano part features triplets in the right hand and single notes in the left hand.

Chords: Dbmaj13, Eb5(add6/9), Am11, G(sus4), F5(add6/9), C(add9)/E, Eb6.

# Driving, in 1 ♩ = 182

13

Musical score for measures 13-16. The score is in 3/4 time with a key signature of two sharps (F# and C#). Measures 13 and 14 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. Measures 15 and 16 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. The piano part is marked with a 'v' and a '1' in the first measure.

Chords: A<sup>7</sup>(sus4), A<sup>7</sup>

17

D(add4)/A

A<sup>7</sup>

Musical score for measures 17-20. The score is in 3/4 time with a key signature of two sharps (F# and C#). Measures 17 and 18 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. Measures 19 and 20 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. The piano part is marked with a 'v' and a '1' in the first measure.

W1

21 W2: *mp*

Musical score for measures 21-24. The score is in 3/4 time with a key signature of two sharps (F# and C#). Measures 21 and 22 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. Measures 23 and 24 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. The piano part is marked with a 'v' and a '1' in the first measure.

Ah

W3/Betty:

*mf*

Musical score for measures 25-28. The score is in 3/4 time with a key signature of two sharps (F# and C#). Measures 25 and 26 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. Measures 27 and 28 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. The piano part is marked with a 'v' and a '1' in the first measure.

Ah

A<sup>7</sup>(sus4)

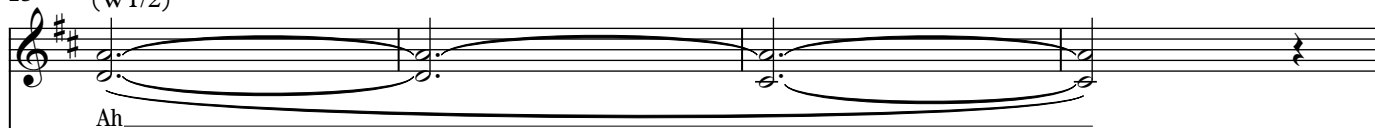
A<sup>7</sup>

Musical score for measures 29-32. The score is in 3/4 time with a key signature of two sharps (F# and C#). Measures 29 and 30 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. Measures 31 and 32 feature a vocal line with a long, sustained note (half note) and a piano accompaniment of eighth notes. The piano part is marked with a 'v' and a '1' in the first measure.



25

(W1/2)



(W3/Betty)



D(add4)/A

A<sup>7</sup>

**Amelia:** People often asked me why I wanted to fly. And I suppose  
the real answer was that I simply did not want to stand still.

**Vamp**E<sup>7</sup>/A

I was hungry for connections. I wanted to meet other people.  
See other places. I've been very fortunate.

**Vamp**Dm<sup>7</sup>/G

I wasn't the only woman who wanted to fly across the Atlantic.  
I was simply the first to accomplish it.

**Vamp**G<sup>#7</sup>(b5)

35 **Freely** A Driving, in 1

W1:

When you hear a knock, knock, knock-ing on the door

F#m G#m A7(sus4) A7

*mf*

41 W2: W3:

are you filled with dread? Or in- stead, do you cross the floor. Is the sound you

A7(sus4) A7 G(add2)/B

47 W1:

hear so loud and clear some- thing you just can't ig- nore. Are you

Em7(sus4) G(sus2) A7(sus4) A7

53

W2:

hap - py with a life that's safe and sound? Or do you long to

A<sup>7</sup>(sus4) A<sup>7</sup>

58

W3:

see what just might be a thous - and feet off the ground? Do you

A<sup>7</sup>(sus4) A<sup>7</sup>

62

W1  
W2 (melody)  
W3:

find each flight to your de - light makes you

W1  
W2:

Oo Oo

G(add2)/B Em<sup>7</sup>(sus4) G(sus2)

66

W3:

feel like you've fin' - ly been found? Do you turn the locks when

A<sup>7</sup>(sus4) A<sup>7</sup> D/C C D/C

72

op - por - tu - ni - ty knocks.

G(add2)/B E<sup>7</sup>/A

**W1:** Princess Anne Lowenstein-Werther. In 1927, I financed Captain Leslie Hamilton's attempt to set an aviation record...

Vamp

E<sup>7</sup>/A

*mp*

...by being the first aviator to fly over the Atlantic Ocean. Against my relatives' protests, I decided to join his expedition as a passenger.

Vamp

Dm<sup>7</sup>/G

We took off at 7:32 a.m. on 31 August. Our Fokker F.VII monoplane bound for Ottawa was never seen again.

Vamp

G<sup>#</sup>7(b5)**molto rit.**

last x

**B Med. Swing** ♩ = 95

85

W2: 3 W3: all: 3 3

Dis - ap - point - ment\_ and re - jec - tion\_ block - in each step of our way.

D $\flat$ maj7/A $\flat$  E $\flat$ 7/A $\flat$  G $\flat$ m6/A $\flat$  F7(sus4) F7 F7/C $\flat$

*mf*

89

(unison) W1/2 W3: 3 3 (W1) W2: 3 W3:

No one sup - ports you and ev - ery - one fear - ing the worst. Per - se - ver - ance and per - cep - tion,

B $\flat$ m7 B $\flat$ m7/A $\flat$  B $\flat$ m9(b5)/C G $\flat$ m13 G $\flat$ m9/A $\flat$  D $\flat$ maj7/A $\flat$  E $\flat$ 7/A $\flat$

straight 8ths

94

W1 W2 W3: 3 3 W2: W3:

who cares what pes - sim - ists say. We're all in a race, pur - su -

G $\flat$ m6/A $\flat$  F7(sus4) F7 F7/F $\flat$  E $\flat$ m9

97

W1/2 W3: 3 3 W1 W2 W3:

- ing the chase, and no one knows who will be

G $\flat$ 7 B $\flat$ m

99 **Vamp** (*vox 1st x only*)

first.

Cm7/F

*mp sub*

**W3:** Frances Wilson. Two attempts. First one unsuccessful. Co-pilot wouldn't try a second time. Assembled another crew and was never seen again.

103 F7

**Vamp**

107 Dm7/G

**W1:** Elsie MacKay. I dissapeared over the Atlantic.

**W3:** Amy Phipps Guest. I told my brother what I was planning.

**W3:** (*cont.*) He told my son who told my husband who refused to let me go.

So, I set about to find someone to fill my shoes. I wanted the right sort of girl...

**Vamp**

109 Ab7(b5)

**Freely**

**C Driving, in 1**

111 **W3:** That would be you. **Amelia:**

When you hear a knock, knock, knock - in' at the door.

F% G% G% A7(sus4) A7

*mf*

117

You can turn your back or start to pack for a dis - tant shore. There are things to

A<sup>7</sup>(sus4) A<sup>7</sup> G(add2)/B

123

see just meant for me, and plen - ty of high - lights in store. It

Em<sup>7</sup>(sus4) G(sus2) A<sup>7</sup>(sus4) A<sup>7</sup>

130

**D** Slightly Slower ♩ = 178

thrills and shocks when op - por - tun - i - ty knocks.

Betty:

In - side this room voi - ces are call - ing,

D/C C D/C G(add2)/B F#m<sup>7</sup> G<sup>5</sup>(add6/9) A<sup>7</sup>(sus4)/D D(add9)

*p sub.*

138

float - ing on air so weight - less and free, beck - on - ing voic - es from

F#m7 G5(add6/4) A7(sus4)/D D(add9) C5(add6/4)

144

far, far a - way... What are they tell - ing me? Ah In - side this

Gmaj9/B D/E F#m7

W1/2/3: *p* Betty:

151

room stor - ies of dan - ger. Stor - ies of cour - age with luck as their guide. I

G5(add6/4) Em7/D D(add9) A/E F#m13 G5/4 A7(sus4)/D D(add9)

158

want to live my life through these stor - ies. What if I

C(add2) C(#4) C(add2) C(#4)



162

could? \_\_\_\_\_ What if I tried? \_\_\_\_\_

W1:

Ah \_\_\_\_\_ Ah \_\_\_\_\_

W2:

Ah \_\_\_\_\_ Ah \_\_\_\_\_

W3:

Ah \_\_\_\_\_ Ah \_\_\_\_\_

G(sus2)/B Gm(add9)/Bb

168

Amelia W3:

When you hear a...

W1:

Ah \_\_\_\_\_

W2:

Gm(maj7)/Bb Gm/Bb A<sup>5</sup>

2021-04-15

172 **E**

knock, knock, knock - in' at your door do you sit and wait or an - tic - i - pate what you can't\_ ig-

Betty/W1  
W2:

In - side this room voi - ces are call - ing,

A<sup>5</sup> A<sup>5</sup>

179

nore there are things to see just meant for me, in spite of how rich or how poor.

float - ing on air\_\_\_\_\_ speak - ing to me.\_\_\_\_\_ In -

A<sup>5</sup>/G A<sup>5</sup>/G

188 **F**

When you hear a knock, knock, knock Oo\_\_\_\_\_

side this room I see my fut - ure. I see me

A<sup>5</sup>/D A/C#

193

knock-in' at your door,

stand-ing a-lone and a-part. I am not lone-ly. I'm not un-

$F\sharp m^7$   $A^5/G$

199

**molto rall.** . . . . .

you can turn your back or fol-low your heart.

hap-py. This is what comes when you fol-low your heart.

$C$

204

**G** Grandly with rubato

W3:

Ah

W1:

Ah and re-jec-tion

W2:

Dis-ap-point-ment

Ah

$B$   $C\sharp/B$

206 **Med. Swing** ♩ = 100

W123: 3 3

W 1/2  
W3: W123:

block-ing each step of your way. We'll stand our ground and risk ev-ery-thing when we're dared.

Bb7 Ebm Abm9 /Gb F7(b9)

210 **poco rit.** **a tempo**

Betty: 3 Amelia: Both:

Per - se - ver - ance In - gen - u - i - ty, who

W123: Ah who

Bb7 F#7 B 3 C#/B

213 **Slightly Faster** ♩ = 112

cares what the pes - sim - ists say? We're all in a race, to be

cares what the pes - sim - ists say? We're all in a race, to be

Bb7 Ebm Cbmaj7 /Bb Abm9

216

Amelia:

— in first place... the trick is just be - ing pre - pared. — On that

W1  
W2/3:

/Gb C $\flat$ maj7/F B $\flat$ 7(sus4) 3 B $\flat$ 7 3

219

**Slightly Faster** ♩ = 124Betty  
Amelia:

fate - ful day — when op - por - tun - i - ty/ Come what may, — it's op - por - tun - i - ty...

C $\flat$ maj7 B $\flat$ <sup>+</sup>/C $\flat$

223

**rit.**

Have our say — when op - por - tun - i - ty

W1/2  
W3: W1  
W2  
W3:

Abm7 Abm7/Gb Ebm/F B $\flat$ 7(sus4)

**Driving, in 1** ♩ = 168

Betty  
Amelia:

225

knocks. \_\_\_\_\_

W1/2/3: \_\_\_\_\_

knocks. \_\_\_\_\_

W1: \_\_\_\_\_

(knocks) \_\_\_\_\_

W2/3: \_\_\_\_\_

(knocks) \_\_\_\_\_

E $\flat$  \_\_\_\_\_

E $\flat$ /D $\flat$  \_\_\_\_\_

Musical score for measures 225-238. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features five staves. The first staff has a whole rest. The second and third staves have eighth notes. The fourth staff has a whole note. The fifth staff has a whole note. The key signature changes from E-flat to E-flat/D-flat at measure 238.

229

W2: \_\_\_\_\_

(knocks) \_\_\_\_\_

W3: \_\_\_\_\_

(knocks) \_\_\_\_\_

E $\flat$ /B \_\_\_\_\_

E $\flat$  \_\_\_\_\_

Musical score for measures 229-242. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features five staves. The first staff has a whole rest. The second and third staves have eighth notes. The fourth staff has a whole note. The fifth staff has a whole note. The key signature changes from E-flat to E-flat/B at measure 242.

## 2. The Ticker Tape Parade

**Amelia:** Then I saw it... Wales. My first thought? Boy will Mabel ever be mad. /cue music

Lezlie Wade

Scott Christian

**March** ♩ = 120

Chords: Eb Abm/Eb Eb Bb/D Cm7 Bb5/Ab Eb5 Eb Abm/Eb Eb Bb/D Cm7 Bb5/Ab

8 Betty:

There's a news reel at the mo-vie of con-fet-ti ev-ery-where

Chords: Eb Bb7(sus4) Bb7 Eb/Bb

12

— and the peo-ple throngs of peo-ple, men and wom-en flock and stare at a wom-an. Yes! a

Chords: Cm7 /Bb Eb/Ab /G Db6 F(sus4)

16

wo-man! Who has clear-ly been por-trayed as a he-ro at the nine-teen twent-y eight

Chords: Eb/F Abm/Cb Abm6 Fm7 Eb/G Ab6 F7/A

20

New York Tick-er Tape Pa-rade.

Abm/Bb Abm6/Bb Bb7 Eb Abm6/Eb Eb Bb/D Cm7 Bb5/Ab Eb5

25

A

Men in boat-ers gath-er near her tak-ing pic-tures, throw-ing rice. Wom-en smile, lean-ing

Bb7(sus4) Bb7 Eb/Bb Cm7 /Bb

29

for-ward, want her bless-ing and ad-vice. And A-mel-ia, Yes! A-mel-ia so as-

Eb/Ab /G Db6 F(sus4) F(sus4)

33

sured and un-a-fraid is a he-ro at the nine-teen twen-ty eight New York Tick-er Tape Pa-

Abm/Cb Abm6 Fm7 Eb/G Ab6 F7/A Abm/Bb Bb7(b9)



37 **B** A little bit slower ♩ = 114

rade. The foot-age is-n't long and some of it's not clear. A si-lent bit of cell-u-loid\_ but still I hear them

Cm B♭ A♭(add2) E♭/G

*mp sub.* *sim.*

41 cheer. The wo-man of the hour... No! The wo-man of the year who flew ac-cross the

Fm E♭/G A♭(add2)

44 o - cean... who flew ac-cross the o - cean... Who

E♭/G E♭/A♭ F7/A F9/A

*mf*

47 flew ac-cross the o-cean and made it ve - ry clear:

E♭/B♭ D°7 F°7 D°7 F°7

*rit.*

51 **C** tempo primo

Things are chang- ing, things are dif- 'rent. I can feel it in\_\_ the air.\_\_ It's the first step go- ing

Fm7(sus4) Bb7 Eb/G Cm7 /Bb

8<sup>vb</sup>

55 All: Betty:

for- ward for all wom- en ev- 'ry where. Shh! Yes, I'm on- ly just a child, but I'm

Eb/Ab Eb/G Db6 F(sus4) F(sus4)

59

join- ing her cru- sade. I'm in - spi - red by the nine- teen twen- ty eight New York Tick- er Tape Pa-

Abm/Cb Abm6 Fm7 Eb/G Ab6 F7/A Abm/Bb Abm6/Bb Abm/Cb

63

rade The nine - teen twen - ty - eight

Cm /A Fm7 Eb/G Ab6 F7/A

66

New York tick - er tape pa - rade!

Abm/Bb Abm6/Bb Eb Fø7 Eb

rit.

### [After Applause]

69

F5

**Amelia:** There's flying and there's floating on air and then there's coming back to earth. I liked it best when I was alone instead of listening to boring speeches, giving boring speeches, talking shop, and posing for photos, posing for commercials, posing for... /Stop

**Christy:** There. Don't Move.

### 3. Portrait of Me

Lezlie Wade

**Amelia:** I'm thirsty. / **Christy:** Concentrate.

**Amelia:** The chifon itches. / **Christy:** Sit still and be quiet. */cue music*

Scott Christian

**Felt in 2** ♩ = 96

**Amelia:**

The first system of the musical score is in 2/4 time with a tempo of 96 beats per minute. It features a vocal line for Amelia and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4, with the lyrics "I've been". The piano accompaniment starts with a piano (p) dynamic and a "cresc. poco a poco" marking. The right hand plays a melody of eighth and quarter notes, while the left hand plays a steady eighth-note bass line. Chords Bb, Cø7/Bb, and F7/Bb are indicated above the right hand.

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "sit-ting here\_ for days\_ while he stares at me. I am froz-en in this". The piano accompaniment continues with the same rhythmic pattern, marked mezzo-piano (mp). Chords Bb, D7/F#, and Gm are indicated above the right hand.

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "pose u-pon this rock. As he tries to paint my face\_ I try". The piano accompaniment continues with the same rhythmic pattern. Chords C7/E and Ebm6 are indicated above the right hand.

19

foc - us - sing\_ in space, while I lis - ten to the tick - ing of\_ the clock.

Bb/D Gb/Db

23 **rit.****a tempo**

I'm a por - trait for a wall in some - one's liv - ing\_ room..

F Cb A7 Db7/Ab Bb(add9) F/A

27

I'm a wom - an in a skirt I'd nev - er wear. Will he

Ab6 Eb/G F/Eb

32

cap - ture what\_ I'm feel - ing as the fan u - pon\_ the cei - ling sends forth lit - tle bursts of

Ebm(add9)/Gb Bb/F C7/E

37

rit.

a tempo

ther-mo - gen - ic air?\_\_\_\_\_ And I'm dream - ing of

*Ebm<sup>6</sup>* *Bb/D*

41

rit.

Freely, with singer

fly - ing \_\_\_\_\_ out ov - er the sea \_\_\_\_\_ while How-ard Chand-ler

*Eb(add2)* *D/F#* *Eb/G* *Dm/F* *Ebm(maj7)*

45

a tempo

Chris-ty paints a por-trait of me. \_\_\_\_\_ I'm

*Ebm(maj7)/Gb* *Ebm<sup>6</sup>/F* *F<sup>6</sup>* *Bb* *Cø<sup>7</sup>/Bb* *F<sup>7</sup>/Bb*

51

**A**

think-ing a- bout George on our hon - ey moon. I ig - nored him for an

*Bb* *D<sup>7</sup>/F#* *Gm*

56

at-las of Per-u. I can nav - i - gate the skies but in

C7/E Ebm6

61

mar riage, no sur - prise, I am nev - er real - ly cert-ain what to do.

Bb/D Gb/Db

65

**rit.****a tempo**

Is a wom-an sim - ply what a man ex - pects of her?\_

F Cb A7 Db7/Ab Bb(add9) F/A

69

Why are her - o - ines in such short sup-ply? While I'm

Ab6 Eb/G F/Eb

74

sit-ting ver - y still I fly an - y - where at will as my mind floats out the

Ebm(add9)/Gb Bb/F C7/E

79

**rit.****a tempo**

win dow to the sky. And I'm dream - ing of

Ebm<sup>6</sup> Bb/D

83

**rit.****with singer**

fly - ing out ov - er the sea while How-ard Chand-ler

Eb(add2) D/F# Eb/G Dm/F Ebm(maj7)

87

**Faster** ♩. = 65

Chris-ty paints a por - trait of me. Ka -

/Gb F E7(sus4) A7(sus4) A7



91 **B**

ra - chi, Ran - goon and Bang - kok... There's so much to see and ex -

Dm<sup>7</sup> C/B<sup>b</sup> B<sup>b</sup> F/A

94

plore. I've nev-er\_\_\_ been one to sit still for so long. My

C(sus2) C B<sup>b</sup>5/E<sup>b</sup> B<sup>b</sup>/D

97

spir-it\_\_\_ de mands that I soar.\_\_\_\_\_ The drone of the fan on the

Bbm/D<sup>b</sup> F(sus4)/C F/C G<sup>7</sup>/B

100

cei - ling is like a pro - pel-ler in flight.\_\_\_\_\_ The

Bbm<sup>6</sup> F/A C<sup>6</sup> C

103

tap tap tap-ping of the brush on the can - vas is a ra - di - o mes - sage at

B $\flat$ /D F/C Gm<sup>7</sup>/D F/C F<sup>5</sup>/E B $\flat$ /D Gm<sup>7</sup> B $\flat$ /D

107

**poco rall.**

night. Ah

E $\flat$ (add9) E $\flat$ (add9) E $\flat$ (add9)

110

**Tempo Primo**

F7(sus4) B $\flat$  C $\emptyset$ <sup>7</sup>/B $\flat$

114

C

I'm re - mind-ed of a li - on in cap - ti - vi - ty.

F7/Bb Bb D7/F#

118

How she wan-ders in a cir - cle in her cage.---

Gm C7/E

122

You may think you have her tamed,--- but some wom en can't\_ be claimed

Ebm6 Bb/D

126

rit. . . . .

--- as they strut and fret their mom-ent on\_ the stage.\_\_\_\_\_ Take a

Gb/Db F Cb A7 Db7/Ab

130 **a tempo**

ver - y care - ful look at how blas - é I am. Take a

B $\flat$ (add9) F/A

134

ver - y care - ful look at my dis - guise. An - y sec - ond I will lurch

A $\flat$ <sup>6</sup> E $\flat$ /G F/E $\flat$  E $\flat$ m(add9)/G $\flat$

139

from this oil paint - ing perch and I'll dis - ap - pear be -

B $\flat$ /F C<sup>7</sup>/E

143

**rit. . . . . in time, slower than before**

fore your ver - y eyes. Yes I'll van - ish from

E $\flat$ m<sup>6</sup> E $\flat$ m D/E $\flat$  B $\flat$ /D

147

freely, with singer

sight... fly-ing ov - er the sea as How-ard Chand-ler

F<sup>7</sup>/F<sup>#</sup> D<sup>7</sup>/F<sup>#</sup> D<sup>7</sup> E<sup>b</sup>/G Dm/F C<sup>9</sup> E<sup>b</sup>m(maj<sup>7</sup>)

152

rit.

a tempo

Chris-ty paints a por - trait of me.

F<sup>#</sup>o<sup>7</sup> F E<sup>b</sup>(add<sup>9</sup>)

156

Ah

E<sup>b</sup>(add<sup>9</sup>)

158

rit.

Attacca

Ah

E<sup>b</sup>(add<sup>9</sup>) E<sup>b</sup>(add<sup>9</sup>)/F B<sup>b</sup>5

## 4. Current Events

Lezlie Wade

**Betty:** That's how I was feeling that day in February when, arriving home from another epic day of school, my mother, sensing my ever-increasing withdrawal from the world, brought home the February issue of *Town and Country Magazine* to cheer me up. /cue music

Scott Christian

**With Singer** ♩ = 58

Betty:

This is a picture of A - me - lia Ear - hart. She may not look the like wom - en we know. But she seems

B♭ /A Fm7 B♭ Gm /F E♭ F/E♭

*mp*

The first system of the musical score for 'Current Events'. It features a vocal line for Betty and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 6/8. The tempo is marked as ♩ = 58. The lyrics are: 'This is a picture of A - me - lia Ear - hart. She may not look the like wom - en we know. But she seems'. The piano part includes a mezzo-piano (*mp*) dynamic marking.

5

**In Time**

free and de - ter - mined and foc - used. The heav - ens a - bove her, the world down be - low.

B♭/D Fm7 E♭(add2) A♭maj7 D♭/G♭ E♭/F

8<sup>vb</sup>

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 'free and de - ter - mined and foc - used. The heav - ens a - bove her, the world down be - low.'. The piano part includes a piano (*p*) dynamic marking and an 8<sup>vb</sup> (8th note, very bass) marking.

9

**With Singer**

**In Time**

This is a pic - ture of in - de - pen - dence. This is my fut - ure if I have my \_ way. Leav - ing my mark,

B♭ /A Fm7 B♭ Gm Gm7 C7(sus4) C7 Cm7

(8)

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 'This is a pic - ture of in - de - pen - dence. This is my fut - ure if I have my \_ way. Leav - ing my mark,'. The piano part includes a piano (*p*) dynamic marking and an (8) (8th note) marking.

14

rit. a tempo

mak - ing a state - ment, I want to grow up to be just like her one day. There is a pic - ture of

$A\flat(\text{add}2)/C$   $Gm$   $B\flat/F$   $F/E\flat$   $B\flat/E\flat$   $E\flat/F$   $B\flat$   $B\flat\text{maj}7$

(8) *mf* *mp*

19

me on the man - tle, awk - ward and sul - len and aim - less and scared.

$Fm$   $B\flat\text{maj}7$   $Gm7$   $F/G$   $E\flat$   $F/E\flat$

22

All of my teach - ers com - plain that I'm qui - et.

$B\flat/D$   $A\flat^6/C$   $E\flat(\text{add}2)/B\flat$   $E\flat(\text{add}2)$

*p* *ff*

25

I could prove all of them wrong if I dared. I

$A\flat(\text{sus}2)$   $A\flat(\text{sus}2)/G\flat$   $D\flat/G\flat$   $E\flat(\text{add}2)/F$

*mf*

27

keep this pic - ture tucked un - der my pil - low then, dream of fly - ing a -

B $\flat$  B $\flat$ maj7 Fm B $\flat$ maj7 Gm7

30

way. Co - ver - ing oc - eans, ov - er the for - ests. I

C7(sus4) C7 Cm7 A $\flat$ (add2)/C

33

want to grow up to be just like her one day.

Gm B $\flat$ /F F/E $\flat$  B $\flat$ /E $\flat$  E $\flat$ /F

35

**B Slightly Faster**

♩. = 61

I don't care a - bout dress - es or hair - dos. I don't care a - bout dan - ces or boys.

G(add2) Em7 Em7 Dm7 G/C D7(sus4)



39

I don't care a-bout be-ing a la- dy. I don't care a-bout breed-ing or poise. I'm

G(add2) Em<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> G/C D<sup>7</sup>(sus4)

43

not like the oth-er girls in my class- room. I'm as shy as can be. But

E<sup>b</sup>(add2) Dm<sup>7</sup> G(sus4) G E<sup>b</sup>(add2) Dm<sup>7</sup> G(sus4) G

*mf*

47

in-side I'm yearn-ing, with all that I'm learn-ing, to show off the new im-proved me.

Am<sup>7</sup> G(add2)/B C C/F# C/D D<sup>7</sup> F(sus4)

52

**C** Tempo Primo, with singer

In Time

This is a pic - ture of what I'll look like: some - one who steps to the sound of her drum.

B $\flat$  /A Fm $^7$  B $\flat$  Gm /F E $\flat$  $^6$  F/E $\flat$

*p*

56

I am well suit - ed to be - ing re - rout - ed, and

B $\flat$ /D A $\flat$  $^6$ /C E $\flat$ (add2)/B $\flat$

*mf*

58

poco rit.

tak - ing a chance on who I might be - come.

A $\flat$ (sus2) A $\flat$ (sus2)/G $\flat$  D $\flat$ /G $\flat$  E(add2)/F $\sharp$

60

**D** a tempo

I keep this pic-ture of A - me - lia Ear - hart pinned to my bul-le - tin board for dis-play. It's

B Bmaj7 F#m Bmaj7 G#m7 /F# C#7(sus4) C#7

*mf*

64

there to re - mind me that fear is be - hind me. Some rules I don't have to o -

C#m7 A/C# E/B

67

bey. I want to grow up. I want to grow up. I

B7(sus4) B7 F#m7 E/G#

70

want to grow up to be just like her one day.

E(sus4)/A E/B B(sus4) B7(sus4) B E/A E<sup>5</sup>

*rit.*

## 5. Stand Out

Lezlie Wade

Scott Christian

**Grandmother Otis:** What's up with you today?

**Amelia:** I'm tired of being me. */cue music*

**Grandmother Otis:** I've never heard of anything so ridiculous in my life.

**Politely** ♩ = 112

**[Vamp]**

G. Otis:

You think it's a curse to be tal - ler than all of the

oth - er young la - dies at school while they at - tend dan - ces you'd ra - ther be fish - ing for

trout. You feel life has dealt you a ter - ri - ble hand, but

**Freely**

dar - ling there's some - thing you don't un - der - stand: dif - ferent is bet - ter for peo - ple who want to stand

17 **Ragtime (Swung 8ths)** ♩ = 120

**A**

out! Who wants to be just like the rest of the people you

Ab Bbm Eb7 Ab G+

*f* *mf*

3

21

see ev-ery day on the street? While o-ther girls whis-per you might as well stand up and

Ebm F7 Eb/G Abm A° Bbm7 Eb9

25

shout. You won't be re-mem-bered for be-ing the same... To

Ab Ab Eb6/Bb Ab7/C Db Dbm6

8va

3 3 3

29

hide who you are is a ter-ri-ble shame. Diff-erent is bet-ter for peo-ple who want to stand

Ab G+ Ebm/Gb F7 Bbm7 Eb7

33

**B Driving 3**

♩ = 170

out. And trust me A - mel - ia you want to stand out. E F#/E B

38

Don't let the nay - say - ers fill you with doubt. You can try all your life be - ing D# E F#

44

some - one you aren't, but in - stead dar - ling list - en to me: This is your shot D#7/F# G#m G#m/D# Emaj7

50

to use what you've got and be come who God meant you to be. There's C#(add9)/E# F#(add9) F# Eb(sus4) Eb //

56

**C** Ragtime, as before ♩ = 120Amelia: *Grandma!!!*

no point be - moan - ing the nose\_\_\_ that you have, or the ears, or the size\_ of your bra.\_\_\_\_ You're

Ab G<sup>+</sup> Ebm F<sup>7</sup> Eb/G Abm A<sup>o</sup>

*mf*

60

just was - ting time\_ let - ting things\_\_\_ like that fill you with doubt. The

Bbm<sup>7</sup> Eb<sup>9</sup> Ab

Ab Eb<sup>6</sup>/Bb Ab<sup>7</sup>/C

*8va*

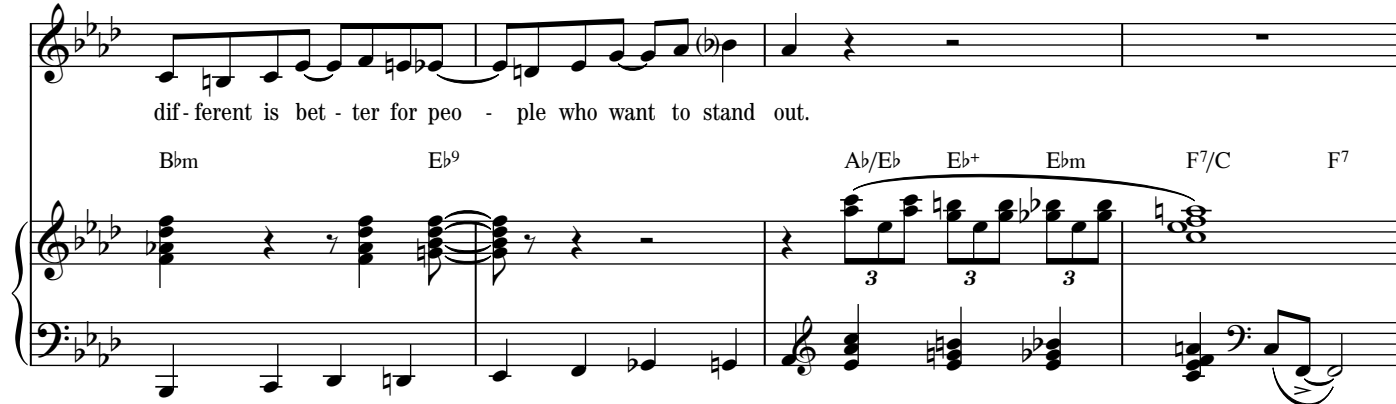
3 3 3

64

sec - ret to life\_ is quite sim - ple. You should al - ways pur - sue\_ what is right\_\_\_ and is good.\_\_\_\_ 'Cause

(8) Db Dbm<sup>6</sup> Ab G<sup>+</sup> Ebm/Gb F<sup>7</sup>

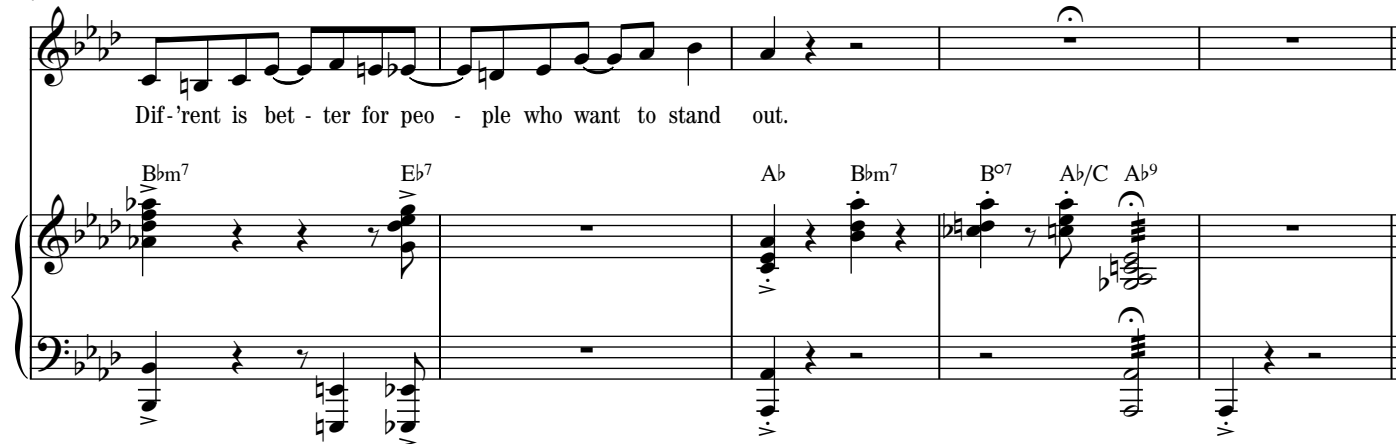
68



dif-ferent is bet-ter for peo-ple who want to stand out.

Bbm Eb<sup>9</sup> Ab/Eb Eb<sup>+</sup> Ebm F<sup>7</sup>/C F<sup>7</sup>

72



Dif-ferent is bet-ter for peo-ple who want to stand out.

Bbm<sup>7</sup> Eb<sup>7</sup> Ab Bbm<sup>7</sup> B<sup>°7</sup> Ab/C Ab<sup>9</sup>



# 5. INSIDE MY DREAMS

Lezlie Wade

Scott Christian

**Betty:** My parents are concerned at first, but when they see that along with good grades, and improved outlook, they leave me alone. At night, before I go to bed I reread the article reciting excerpts. *Music starts.*

**Dreamy** ♩ = 94

Chords: Bb<sup>5</sup>, Bb(sus4), Eb(add2)/G, F/A

**Betty:** “Courage is the price that life exacts for granting peace. Courage is the price that life exacts for granting peace. Courage is the price...” The rustling of turned pages sounds like the intermittent flapping of wings.

Chords: Bb/D, Eb(♯4), Bb/D, Eb(sus2), Bb<sup>5</sup>/C, F(sus4)

11 **[Safety]**

Betty:

Chords: Bb<sup>5</sup>

15

Chords: Bb(sus4), F/A

18

you dream of fly-ing then you'll un-der-stand. The joy of feel-ing weight-less, the

Gm<sup>7</sup> Bb/D Eb/G F/A

22

free-dom in the flight. The thrill to na-vi-gate this world while

Bb/D Eb(#4) Eb Eb(add2) F

*mp*

26

soar-ing at this height. It's just as great, yes it's just as great as it seems

Bb/D Eb(#4) Eb Eb(add2) F/A Bbmaj7

31

when I'm fly-ing like a bird in-side my dreams. And

Bb<sup>6</sup> Cm<sup>7</sup> Bb/D Eb Eb/G F(sus4) F

*loco*

36 **A** Relax ♩ = 84

up a-bove the cloud line\_ it's as dif-ferent as can be.\_\_\_\_ There's noth-ing to ob-struct\_\_\_\_ the view as

E♭(add9) F(add4) B♭maj7 B♭6 E♭(add9) F(add4) B♭maj7 B♭6 Gm D/F# B♭6/F C<sup>9</sup>/E

*mf*

42

far as I can see. No grav-i - ty\_\_\_\_ to hold me down, no doubt to keep me back.

Cm<sup>11</sup> C<sup>7</sup>(sus4)/F F E♭(sus2) F(add9)/A B♭(sus4) B♭ E♭(#4)

48

**A little slower**

**Tempo Primo** ♩ = 94

I fo - cus on the path a - head\_ and keep my - self on track.

E♭ B♭/F Gm<sup>7</sup> Cm<sup>11</sup> E♭(add2)/F B♭<sup>5</sup>

*p* *pp*

**Amelia:** Everyone has oceans to fly if they have the heart to do it.  
Is it reckless? Maybe. But what do dreams know of boundaries?

54

B♭<sup>5</sup> B♭<sup>5</sup>/G E♭<sup>5</sup>/A♭

59

**[Safety]**

Amelia:



I dreamed I was fly-ing be-yond ex-pec-ta-tion, un-fet-tered and free with-out

*mp*

64

judge-ment or fear. My hand on the yoke, and my eye fo-cused for-ward, I just have to get where I'm

*Ab<sup>5</sup>* *Ab<sup>5</sup>* *Ab<sup>(sus4)</sup>* *Eb/G* *Fm<sup>7</sup>*

68

go-ing from here. The sin-gu-lar sen-sa-tion of be-ing all a-lone... The

*Ab/C* *Db/F* *Eb/G* *Ab/C* *Db(#4)* *Db*

73

tense an-ti-ci-pa-tion when I'm fly-ing on my own... It's just as great, yes it's just as great as it

*mf* *Db(add2)* *Eb* *Ab/C* *Db(#4)* *Db* *Db(add2)* *Eb/G*

seems, \_\_\_\_\_ when I'm fly-ing like a bird \_\_\_\_\_ in-side my dreams. \_\_\_\_\_ And

$A\flat\text{maj}7$   $A\flat6$   $B\flat m7$   $A\flat/C$   $D\flat$   $D\flat/F$   $E\flat(\text{sus}4)$   $E\flat$

**C** Relax  $\text{♩} = 84$

up a - bove the cloud - line \_\_\_\_\_ it's as dif - 'rent as can be. \_\_\_\_\_ There's

W1  
W2/3:

Ahh \_\_\_\_\_ Ahh \_\_\_\_\_

$D\flat(\text{add}9)$   $E\flat(\text{add}4)$   $A\flat\text{maj}7$   $A\flat6$   $D\flat(\text{add}9)$   $E\flat(\text{add}4)$   $A\flat\text{maj}7$   $A\flat6$

noth - ing to ob - struct \_\_\_\_\_ the view as far as I can see. No grav-i - ty \_\_\_\_\_ to hold me down, no

W1  
W2  
W3:

Ahh \_\_\_\_\_ Ahh \_\_\_\_\_ Ahh \_\_\_\_\_

$Fm$   $C/E$   $A\flat6/E\flat$   $B\flat9/D$   $B\flat m7$   $E\flat(\text{sus}4)$   $E\flat$   $D\flat(\text{sus}2)$   $E\flat(\text{sus}4)/G$

doubt to keep me back. I fo - cus on the path a - head\_ and keep my -

Ahh Oo.

$A\flat(sus4)$   $A\flat$   $D\flat(\sharp4)$   $D\flat$   $A\flat/E\flat$   $Fm^7$   $B\flat m^{11}$

*mp*

101

**D** ♩. = 90

self on track. In spite of the fact I was

Betty:

I dreamed I was fly - ing, in spite of the fact I was

Oo.

$D\flat(add2)/E\flat$   $E\text{maj}^7$

*mf*

104

Betty  
Amelia:

told that I could - n't a - gain and a gain. But I spread my arms, and a breeze some - how caught me, no

$G\sharp m(add2)/D\sharp$   $C\sharp m$   $F\sharp(add2)/A\sharp$

doubt in my mind it would hap-pen but then... a dream can take you pla - ces\_\_ you

G#m B(add2)/D# F#(add4)/A# E(#11) F#(add9)

8<sup>vb</sup>

nev - er thought\_ you'd go. And when you wake\_\_ the

Bmaj7/D# E(#11) Bmaj7/D# C#m7(add2) C#m7

(8)

mem - o - ries\_\_ are e - nough to let you know\_\_ that

Freely Betty:

F#7 B(add2)/D# F#/E E F#/G# E/F#

(8) 8<sup>va</sup>

119 **E** Slower, in time

rit.

e - ven though it might not be real, — it's still as great as it seems... when you're

*C#m7 Eb7/G G#m Bmaj7/F# G#m/E# C#9*

*p*

123 **a tempo**

fly - ing like a bird in - side your dreams. —

Amelia:

I dreamed I was fly - ing out

*C#m7 B/D# Emaj7*

*8vb mp*

126

— When you're fly - ing like a bird in - side your

o - ver the sea... — while

*D#m/F# E/G# F#7/A#*

*mf*



dreams. \_\_\_\_\_

Ho - ward Chand - ler Chris - tie paints a por - trait of me. \_\_\_\_\_

W1:  
Ah \_\_\_\_\_ Ah \_\_\_\_\_

W2/3:  
Ah \_\_\_\_\_ Ah \_\_\_\_\_

B/E A/E B/E F#/E E F#/E E B/E

*f*

F#5/B

B

*p*

## 6a. Commercial #1 - 'Amelia Earhart Luggage'

Lezlie Wade

Scott Christian

**Amelia:** But, if you want it badly enough you'll find a way with a kind of narrow minded purpose.

**Woman 1:** Lecturing.

**Woman 3:** Advertising.

**Woman 2:** Writing.

**Woman 1:** ACTION! /cue music

### Easy Swing

W1/2/3:

If you want to fly in style, be a woman who goes far, try A-

me - lia Ear - hart Luggage: Al - ways rea - dy when - ev - er you are!

## 6b. Commercial #2 - 'Coca Cola'

Lezlie Wade

Scott Christian

**Amelia:** ...The richly grained light weight vinyl looks and feels like leather with colour coordinated quilted linings for the ladies, and tailored coordinated linings for the men. */cue music*

### Bouncy Boom-Chik

W1/2/3:

Are ya feel-ing kind - a slug - gish? Ain't it the worst?.

*mf*

D/A D°/A D B7/D# Em7 A7

Why not reach for some- thing that re - fresh- es your thirst? When you want a drink, think of this

Em Em(maj7) A7(sus4) A7 D D D7

**Amelia:** Send thirst flying.  
Drink Coca Cola.

[Attaca]

bev - er - age first:.

G6 E7

3

## 6c. Commercial #3 - 'Lucky Strike'

Lezlie Wade

Scott Christian

### Lounge-y Jazz (Swung 8ths)

Woman 1/2/3:

It tastes so good, like a cig - a - rette should... The

G Cmaj9 Eb6/9 Abmaj9 Dø7

*mf*

4

fla - your you like, it's luck - y, luck - y strike!

Fmaj7/G Fmaj7/G

**Amelia:** For a slender figure reach for a Lucky Strike instead of a sweet. It's toasted.

6

Cmaj9 Eb6/9 Abmaj9 Dø7

*p sub.*

# 7. Two Steps Forward/One Step Back

Lezlie Wade

Scott Christian

**Amelia:** Hey, I don't even smoke. I'm jumping through hoops like a poodle. /cue music

**Med. Ragtime** ♩ = 112

Am Am/C Dm D#°7 Am/E D7(#9) E7(#9)

The piano introduction is in 4/4 time, marked Med. Ragtime with a tempo of 112. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by eighth and quarter notes, and includes a triplet of eighth notes. The bass line consists of quarter and eighth notes. The piece ends with a final chord.

5 Amelia:

One step for - ward, two steps back. — Ev - ery - thing's push and shove. — It

Am<sup>7</sup> Bm<sup>11</sup> Am<sup>7</sup>/C Dm<sup>9</sup> Am<sup>7</sup>/E Fmaj<sup>7</sup> B°<sup>7</sup> E7(#9) Fm/E

*mf* *opt. ad lib.*

The vocal line for Amelia starts at measure 5. The melody is in 4/4 time, featuring eighth and quarter notes. The piano accompaniment in the right hand includes chords and a triplet of eighth notes. The left hand has a simple bass line. The piece ends with a final chord.

9

costs a lot of mon - ey to fly a - round the world and mon - ey is the on - ly thing there's

Am<sup>7</sup> Bm<sup>11</sup> Am<sup>7</sup>/C Dm<sup>9</sup> Am<sup>7</sup>/E D#°<sup>7</sup>

The vocal line continues at measure 9. The melody is in 4/4 time, featuring eighth and quarter notes. The piano accompaniment in the right hand includes chords and a triplet of eighth notes. The left hand has a simple bass line. The piece ends with a final chord.

12

not e - nough of. Two steps for - ward, one step back. It's

B $\emptyset$ 7 Dm<sup>9(b5)/E</sup> E7(b9) Am<sup>7</sup> Bm<sup>11</sup> Am<sup>7/C</sup> Dm<sup>6/9</sup>

16

al - ways an up - hill climb. If you want to move a - head you

Am<sup>7/E</sup> Fmaj7 B $\emptyset$ 7 E+7(#9) Fm/D C<sup>6</sup> Dm<sup>7</sup>

19

got-ta have the bread. Oh, broth - er can you spare a dime? rit. Broth - er can you spare a dime?

E+7(#9) Am F E7 Am F $\emptyset$ 7 Dm<sup>7</sup> E7

**Betty:** Altimeter, tachometer, gyro compass, manifold ring to seal in the engine's exhaust sytem, navigation lights, to allow the plane to be seen in the dark, gauge to show how much fuel is in the fuel tanks, a bendix radio direction finder, a beat frequency oscillator for Morse code capability...

**A**  $\text{♩} = 62$

23  $F^5$   $F^{maj7}$

*p sub.*

play as written

**[Safety]** **rit.**

31  $F^{maj7}$   $Dm^7$   $Bb(\sharp 4)/F$

**Slower**  $\text{♩} = 56$  **B Swung 8ths**

39 Betty:

For - ward and back - ward, I fly on my swing. Up - wards and down - wards, the

$F(\text{add}9)$   $F(\text{add}9)$   $C^{maj7}$

*mp*

44 **freely, straight 8ths**

seat is my wing. No mon - ey for toys, but here is the thing: dream - ing is free.

$F$   $Dm^7$   $C/E$   $F(\text{add}9)$

48

**A tempo****Slightly faster**

For- ward and back- ward, up and down. There's not a sing - le thing I lack,

Ab Abm(maj7) Fm7

51

noth - in' in my way... When I go out to play, it's up- ward and on- ward, for- ward and back...\_

Eb/G F7/A Eb/Bb Bb7(sus4) G(b9)/B

55

**C Quick Swing** ♩ = 180

Amelia:

La- dy Lin- dy. La- dy Lin- dy. That's the name the press has giv- en to me... La- dy Lin- dy. La- dy Lin- dy!

W1  
W2  
W3:

La- dy Lin- dy. La- dy Lin- dy. Oo La- dy Lin- dy. La- dy Lin- dy.

Cm(maj7) Cm(maj7)/Bb Ab6 Dø7 G7 Cm(maj7) Cm(maj7)/Eb

*mf* *mp*

2021-04-15

opt. ad lib.



61

In the clouds you can-not poss-i-bly see. Fly-ing that high means the on-ly way down re-

*mp*

Oo

F7 Ab<sup>9</sup> G<sup>9</sup> Fm<sup>7</sup>

65

qui-res in-cred-i-ble knack. You might make a splash, or may-be you'll crash, tak-ing

F#<sup>o7</sup> Cm/G A<sup>o7</sup>/G

69

**D** Betty Amelia: two steps for ward and one step back. La - dy Lin - dy. La - dy Lin - dy. That's what all the kids like

W1  
W2  
W3:

La - dy Lin - dy. La - dy Lin - dy. Oo

Fm<sup>6/9</sup> Fm<sup>6/9</sup> G(b<sup>9</sup>) Cm(maj7) Cm(maj7)/Bb Ab<sup>6</sup>

74

Betty  
Amelia:

Betty:

teas-ing me with. La - dy Lin - dy. La - dy Lin - dy. You have turned A-me-lia in-to a myth. La - dy Lin - dy. La - dy Lin - dy. Oo

$D^{\circ 7}$   $G^7$   $Cm(maj^7)$   $Cm(maj^7)/Eb$   $F^7$   $Ab^9$   $G^9$

79

(Betty:)

Op - en your eyes, and wake up from your dream, and not-ice you've fal-len off track. She

$Fm^7$   $F\#\circ^7$

83

is - n't so great, be - fore it's too late take one step for ward and two steps back!

$Cm/G$   $A\circ^7/G$   $Fm^6/9$   $Fm^6/9$   $G(b^9)$

87 **E** Relax Tempo ♩ = 168  
(Betty:)

For- ward and back- ward, — I fly on my swing. — Up- wards and down- wards,

Amelia:

Two steps for- ward, — one step back. —

Ab<sup>6</sup> Eb(add9)/G Fm<sup>7</sup>

*mp sub.*

92

— the seat is my wing. —

Ev - ery - thing's\_ push and shove. — It

Fm<sup>11</sup>/Bb Abm(maj7)/Bb Cm<sup>7</sup> C<sup>7</sup>

95

No mon - ey for toys. —

costs a lot of mon - ey — to fly a- round the world, —

Abmaj7 Abm<sup>6</sup>

But here's the thing: dream - ing is

mon - ey is the on - ly thing there's

Fm<sup>9</sup> Eb(add9)/G

**F** Cakewalk ♩ = 96

101

rit. . . . .

Betty

W1:

For - ward and back - ward,

Amelia

W2/3:

Two steps for - ward,

free. \_\_\_\_\_

not e - nough of.

Abm<sup>6</sup> Abm<sup>6</sup>/Bb

3 3 3 3

Eb(add9)

*f*

105

up and down. There's not a sing - le thing I lack,

one step back. \_\_\_\_\_ It's al - ways an up - hill climb. \_\_\_\_\_

G7(#5)/B Cm<sup>7</sup> F<sup>7</sup>

108 **A Little Faster** ♩ = 104

noth - ing in my way. — When I go out to play, — it's up - ward and on - ward,

You've got to have the — bread. Broth - er can you

Fm<sup>7</sup> Eb(add<sup>9</sup>)/G Abm<sup>6</sup>

111 **W1 Betty:**

for - ward and back. —

Amelia  
W2  
W3:

spare a dime? —

Abm<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>7(b<sup>9</sup>) Cm Cm/E<sup>b</sup> Fm Ab<sup>7</sup>

**freely**

**[Applause Segue]**

114 Cm/G D<sup>7</sup>(#<sup>9</sup>) G<sup>7</sup>(#<sup>5</sup>) Cm<sup>6</sup>/9

# 7a. May 20, 1932 U/S

Scott Christian

**Amelia:** (*underscored*) May 20, 1932, twelve minutes to 7 at night, I took of from Harbour Grace, Newfoundland enroute to Paris. A minute later I was headed out to sea. The first few hours were fine. Fair weather and a lingering sunset. But then a storm hit.

fmaj7 fmaj7

*p*

7 Dm7 Bb(♯4)/F A5/G

## Slower, but feels faster

15 A7(sus4)/D

*mp* *mf*

**Amelia (cont.):** To keep from being buffeted about and thrown off course I climbed for half an hour but then I took on ice. The only thing I could do was try to fly under the altitude at which I picked up ice and over the water at a sufficient margin.

19 Gm6/D

*mp* *mf*

**Amelia (cont.):** I also noticed that there was a small blue flame licking through a broken weld in the manifold ring.  
I just hoped the metal was strong enough to last.

23  $G^6/D$   $Gm^6/D$

*mp* *mf*

27 **[Safety]**  $A^{7(sus4)}/D$

**Amelia (cont.):** Fifteen hours after leaving Newfoundland.../

*mp*

29  $F^5/Bb$  **Amelia (cont.):** I landed in a cow patch.  $C$

*mp*

# 8. Bringing Barriers Down

Lezlie Wade

Scott Christian

**Med. 4 Groove** ♩ = 130

Chords: Gm Ebmaj7 Bb C D

8<sup>vb</sup> mf

5 Bessie: What would it

Chords: Gm Ebmaj7 Bb C

(8) p

9 take to make\_ a dif - ference? Could I be part of change for good?\_ What kind of

Chords: Gm Eb/G Gm/F C/E D

mp

13 con - tri - bu - tions could I make for girls fight - ting to be\_ un - der - stood. What would it

Chords: Gm Eb Bb C D

8<sup>vb</sup>



17

take to break the cei - ling? For an - y wo - man black or brown? I could - n't ig nore that I had

E $\flat$  F/E $\flat$  B $\flat$  Cm<sup>7</sup> Gm<sup>7</sup> E $\flat$ (sus2)

(8)

22

to do more. So, I learned to fly to bring bar - ri - ers

F(sus4) F Gm Cm<sup>7</sup> Dm<sup>7</sup>

(8)

26

down. My thoughts were

Gm E $\flat$ maj7 B $\flat$  C D

(8) *mf*

30

**A**

locked a - way in sil - ence. I did - n't know what lay a - head. It was ex -

Gm E $\flat$  B $\flat$ <sup>6</sup>/F C/E D

(8)

34

pec - ted I \_\_\_ should mar - ry... \_\_\_ but I dreamed of some where I could fly \_\_\_ in - stead. I earned my

Gm Eb Bb<sup>6</sup>/F C D

38

lic - ence while in \_\_\_ Pa - ris. \_\_\_ I was the toast of ev - ery \_\_\_ town. \_\_\_ I

Eb F/Eb "La Marseillaise" Cm<sup>7</sup> Gm<sup>7</sup> /F

43

could - n't ig - nore \_\_\_ that I had \_\_\_ to do more. \_\_\_ So I

Eb(sus2) F(sus4) F Gm

46

learned to fly \_\_\_ to bring bar - ri - ers down. I was

Cm<sup>7</sup> Dm<sup>7</sup> Eb(sus2) F

50 **B**

dar - ing. I was brave. I was thwar - ted but I did - n't cave. I set

Gm Gm<sup>7</sup>/F Gm/E E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>/D

54

rec - ords. I was un - ique. The more they op - pressed me,

Cm<sup>7</sup> D<sup>+</sup> Gm<sup>7</sup> A<sup>b</sup>(add2)

57

the more I felt the need to speak. So I

B<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>m</sup><sup>11</sup>/D B<sup>b</sup>m<sup>11</sup>/E<sup>b</sup>

60

shout - ed out from on high, where seg - re - ga - tion did - n't ap - ply: a - bout eq - ual rights at

G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>7</sup>/F<sup>#</sup> G<sup>#</sup>m/E<sup>#</sup> E<sup>7</sup> G<sup>#</sup>m/D<sup>#</sup>

*p sub.*

65 *rit.* 3 3

da - ring heights, thous - ands of feet in the sky!

C# B D#

*f* *mp*

68 *a tempo*

Up in the

G#m Emaj7 B C# D#

8<sup>vb</sup>

72 **C**

air there was. no judge - ment. I learned to glide I learned to soar. My race was clear - ly rep - re sent -

G#m E B<sup>6</sup>/F# C#/E# D# G#m

*p*

77

- ed, I had a gift that peo - ple could - n't just ig - nore. Sure, there were risks but they were worth

E B<sup>6</sup>/F# C# D# E F#/E

*mf*

81

— it. — That's how I cap-tured world re- nown. — I could - n't ig nore that I had — to do more.

B C#m<sup>7</sup> G#m<sup>7</sup> E(sus2) F#(sus4) F# G#m

8<sup>vb</sup>

86

So I learned to fly — if you want to know why... I want - ed... I nee- ded and yes, I suc- ceed ed to

C#m<sup>7</sup> B/D# E B/F#

(8)

91

rit. . . . .

a tempo

rit. . . . .

bring bar - ri - ers down. —

C#m<sup>7</sup>(sus4) F#(sus4) F# G# Emaj7 B C# D# G#5

(8)

## 9. What Heroes & Heroines Do

Lezlie Wade

**Woman 1:** What is she doing now?

**Woman 2:** She's so weird.

**Woman 3:** My mother said to stay away from her.

She's different natured than everyone else. */cue music*

Scott Christian

$\text{♩} = 160$

Betty:

Moth-er says that dif ferent is not always good... Moth-er said what she thinks a

N.C.  $F\#m7$  /D

6

good moth-er should... Moth-er says to nev-er lose sight of what real-ly mat-ters. And

A/E  $F\#m7$  A/C# A/D A/E

11

moth-er is right. Moth-er be-lieves what she says with con-

Bm7  $E7/G\#$

13

**Slightly Slower**

vic - tion she nev - er has doubt. But I'm not like moth - er, I

A(add2)/C# D5(add6/9) A(add2)/C# C D/C

16

**molto rit.**

want to be diff - 'rent. And diff - 'rent will help me stand out.

C D/C F#7 Am/C B7(sus4) B7 E9(sus4) E9

19

**Heroically** ♩ = 123

"Like Flash Gordon and his intrepid girlfriend, Dale."

Flash

A Dm/A A E/G# F#m Dm A

8<sup>vb</sup> f

23

A

Gor - don and Dale are forced in a rock-et, their mis-sion: to save all man -

E(add4) A/C# D(sus2)

(8) *mf*

26

kind. They have to stop Mon - go, a ter - ri-ble plan-et by

E(sus4) Bm(add9) Bm/D Dm/E E(add4)/C E(add4)/B

(8)

29

leav - ing the life that they love far be - hind. And fac - ing the dan - gers that

A/C# D(sus2) E(sus4) E D(sus2)

(8)



32

lie up a - head: there's vil-lains\_\_ be-tray-al\_\_ and plen-ty of dread, but some-how, in spite of it

/E E(sus4) C#/E# C#(b9) C#/F# F#m/E Bm7(sus4) A(add2)/C#

36

all they come through, 'cause that is what her-oes and he-ro-ines do!

B(add2)/D# B(sus4) B D(sus2) D(sus2)/E A

39

The

Dm/A A E/G# F#m Dm A

42

**B**

world feels a lit-tle like liv - ing on Mon - go with-out e - nough mon - ey to

*E(add4)* *F#m7* *D(#4)/F#*

*p sub.*

45

eat. We all live in fear of the day when the land - lord ar-

*E(add4)* *E7(add4)/B Bm7* *Dm6/E* *Am(maj7)* *E(add4)/B*

*8<sup>vb</sup>*

48

rives and he forc - es us out on the street. If on - ly a rock-et\_\_\_\_\_could

*F#m7* *D(#4)/F#* *E(add4)* *A maj7/C#* *D(sus2)*

*(8)* *mf*

51

take me a - way, I'd learn to fight bad guys and teach them to pay. And

D(sus2)/E E(sus4) C#/E# C# C#/F# F#m/E

(8)

54

some - how, in spite of it all they come through, 'cause

Bm7(sus4) A(add2)/C# B(add2)/D# B(sus4) B

(8)

56

**rit.**

that is what he - roes and her - o - ines do!

D(sus2) D(sus2)/E A<sup>5</sup> /G

(8)

58

**C** Slower ♩ = 106

Twen - ty four hours\_ each day of the week, dan - ger and treach - er - y, that's what I'd seek.

F G/D Am G(add2)

60

No lon - ger looked on as hum - ble and meek I would e - volve!\_\_\_\_\_ And

F Dm A(sus2) A E/G#

62

**Slightly Slower**

I would be - come a war - ri - or, yes! Just like Flash Gor - don and Dale, I guess.

F#m Dm(maj7) Dm<sup>6</sup> A/E Bm<sup>9(b5)</sup> B<sup>ø7</sup>

64

Fac-ing a - noth - er huge gal - ax - y's mess there's noth-ing that I could-n't solve!

A/C# D#°7 B°7 Bm/E E<sup>6</sup> D/E E

67

**Slightly Faster**

If

A Dm/A A E/G# F#m B°/D A

*p sub.*

71

**D A tempo** ♩ = 120

I was a char - ac - ter in - side a com - ic, I'd be a -

E(add4)

8<sup>vb</sup>  
*mf*

73

ma - zing, cour - a - geous, and strong. I'd van - quish the vil - lains and

A/C# D(sus2) E(sus4) Bm(add9) Bm/D Dm/E

(8)

76

throw them in jail, then fly in - to space where I tru - ly be - long. I

E(add4)/C E(add4)/B A/C# D(sus2) E(sus4) E

(8)

79

may be a kid, but in time I will be a sup - er - girl ver - sion of

D(sus2) D(sus2)/E E(sus4) C#/E# C#

(8)

82

lit-tle old me. And this is\_\_\_ a mo ment I know I'll get through 'cause this is what her-oes and her-o ines

C#/F# F#m/E Bm<sup>7</sup>(sus4) A(add2)/C# B(add2)/D# B(sus4) B D(sus2) D(sus2)/E

(8).....

86

do... 'cause this is what her -oes and her - o - ines do!

F D<sup>b</sup> B<sup>b</sup> G Bm<sup>11</sup> E<sup>5</sup> A<sup>5</sup>

# 10. The Night Before

Lezlie Wade

Scott Christian

**Amelia:** ...It has come down through the generations, an inheritance of age-old customs,  
which produced the overall effect that women are bred to timidity. *[cue music]*

**Prayer-like** ♩ = 94

Amelia:

The first system of the musical score for 'The Night Before'. It features a vocal line for Amelia and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The piano accompaniment consists of a right hand with a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110, E-110, D-110, C-110, Bb-111, A-111, G-111, F-111, E-111, D-111, C-111, Bb-112, A-112, G-112, F-112, E-112, D-112, C-112, Bb-113, A-113, G-113, F-113, E-113, D-113, C-113, Bb-114, A-114, G-114, F-114, E-114, D-114, C-114, Bb-115, A-115, G-115, F-115, E-115, D-115, C-115, Bb-116, A-116, G-116, F-116, E-116, D-116, C-116, Bb-117, A-117, G-117, F-117, E-117, D-117, C-117, Bb-118, A-118, G-118, F-118, E-118, D-118, C-118, Bb-119, A-119, G-119, F-119, E-119, D-119, C-119, Bb-120, A-120, G-120, F-120, E-120, D-120, C-120, Bb-121, A-121, G-121, F-121, E-121, D-121, C-121, Bb-122, A-122, G-122, F-122, E-122, D-122, C-122, Bb-123, A-123, G-123, F-123, E-123, D-123, C-123, Bb-124, A-124, G-124, F-124, E-124, D-124, C-124, Bb-125, A-125, G-125, F-125, E-125, D-125, C-125, Bb-126, A-126, G-126, F-126, E-126, D-126, C-126, Bb-127, A-127, G-127, F-127, E-127, D-127, C-127, Bb-128, A-128, G-128, F-128, E-128, D-128, C-128, Bb-129, A-129, G-129, F-129, E-129, D-129, C-129, Bb-130, A-130, G-130, F-130, E-130, D-130, C-130, Bb-131, A-131, G-131, F-131, E-131, D-131, C-131, Bb-132, A-132, G-132, F-132, E-132, D-132, C-132, Bb-133, A-133, G-133, F-133, E-133, D-133, C-133, Bb-134, A-134, G-134, F-134, E-134, D-134, C-134, Bb-135, A-135, G-135, F-135, E-135, D-135, C-135, Bb-136, A-136, G-136, F-136, E-136, D-136, C-136, Bb-137, A-137, G-137, F-137, E-137, D-137, C-137, Bb-138, A-138, G-138, F-138, E-138, D-138, C-138, Bb-139, A-139, G-139, F-139, E-139, D-139, C-139, Bb-140, A-140, G-140, F-140, E-140, D-140, C-140, Bb-141, A-141, G-141, F-141, E-141, D-141, C-141, Bb-142, A-142, G-142, F-142, E-142, D-142, C-142, Bb-143, A-143, G-143, F-143, E-143, D-143, C-143, Bb-144, A-144, G-144, F-144, E-144, D-144, C-144, Bb-145, A-145, G-145, F-145, E-145, D-145, C-145, Bb-146, A-146, G-146, F-146, E-146, D-146, C-146, Bb-147, A-147, G-147, F-147, E-147, D-147, C-147, Bb-148, A-148, G-148, F-148, E-148, D-148, C-148, Bb-149, A-149, G-149, F-149, E-149, D-149, C-149, Bb-150, A-150, G-150, F-150, E-150, D-150, C-150, Bb-151, A-151, G-151, F-151, E-151, D-151, C-151, Bb-152, A-152, G-152, F-152, E-152, D-152, C-152, Bb-153, A-153, G-153, F-153, E-153, D-153, C-153, Bb-154, A-154, G-154, F-154, E-154, D-154, C-154, Bb-155, A-155, G-155, F-155, E-155, D-155, C-155, Bb-156, A-156, G-156, F-156, E-156, D-156, C-156, Bb-157, A-157, G-157, F-157, E-157, D-157, C-157, Bb-158, A-158, G-158, F-158, E-158, D-158, C-158, Bb-159, A-159, G-159, F-159, E-159, D-159, C-159, Bb-160, A-160, G-160, F-160, E-160, D-160, C-160, Bb-161, A-161, G-161, F-161, E-161, D-161, C-161, Bb-162, A-162, G-162, F-162, E-162, D-162, C-162, Bb-163, A-163, G-163, F-163, E-163, D-163, C-163, Bb-164, A-164, G-164, F-164, E-164, D-164, C-164, Bb-165, A-165, G-165, F-165, E-165, D-165, C-165, Bb-166, A-166, G-166, F-166, E-166, D-166, C-166, Bb-167, A-167, G-167, F-167, E-167, D-167, C-167, Bb-168, A-168, G-168, F-168, E-168, D-168, C-168, Bb-169, A-169, G-169, F-169, E-169, D-169, C-169, Bb-170, A-170, G-170, F-170, E-170, D-170, C-170, Bb-171, A-171, G-171, 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F-191, E-191, D-191, C-191, Bb-192, A-192, G-192, F-192, E-192, D-192, C-192, Bb-193, A-193, G-193, F-193, E-193, D-193, C-193, Bb-194, A-194, G-194, F-194, E-194, D-194, C-194, Bb-195, A-195, G-195, F-195, E-195, D-195, C-195, Bb-196, A-196, G-196, F-196, E-196, D-196, C-196, Bb-197, A-197, G-197, F-197, E-197, D-197, C-197, Bb-198, A-198, G-198, F-198, E-198, D-198, C-198, Bb-199, A-199, G-199, F-199, E-199, D-199, C-199, Bb-200, A-200, G-200, F-200, E-200, D-200, C-200, Bb-201, A-201, G-201, F-201, E-201, D-201, C-201, Bb-202, A-202, G-202, F-202, E-202, D-202, C-202, Bb-203, A-203, G-203, F-203, E-203, D-203, C-203, Bb-204, A-204, G-204, F-204, E-204, D-204, C-204, Bb-205, A-205, G-205, F-205, E-205, D-205, C-205, Bb-206, A-206, G-206, F-206, E-206, D-206, C-206, Bb-207, A-207, G-207, F-207, E-207, D-207, C-207, Bb-208, A-208, G-208, F-208, E-208, D-208, C-208, Bb-209, A-209, G-209, F-209, E-209, D-209, C-209, Bb-210, A-210, G-210, F-210, E-210, D-210, C-210, Bb-211, A-211, G-211, F-211, E-211, D-211, C-211, Bb-212, A-212, G-212, F-212, E-212, D-212, C-212, Bb-213, A-213, G-213, F-213, E-213, D-213, C-213, Bb-214, A-214, G-214, F-214, E-214, D-214, C-214, Bb-215, A-215, G-215, F-215, E-215, D-215, C-215, Bb-216, A-216, G-216, F-216, E-216, D-216, C-216, Bb-217, A-217, G-217, F-217, E-217, D-217, C-217, Bb-218, A-218, G-218, F-218, E-218, D-218, C-218, Bb-219, A-219, G-219, F-219, E-219, D-219, C-219, Bb-220, A-220, G-220, F-220, E-220, D-220, C-220, Bb-221, A-221, G-221, F-221, E-221, D-221, C-221, Bb-222, A-222, G-222, F-222, E-222, D-222, C-222, Bb-223, A-223, G-223, F-223, E-223, D-223, C-223, Bb-224, A-224, G-224, F-224, E-224, D-224, C-224, Bb-225, A-225, G-225, F-225, E-225, D-225, C-225, Bb-226, A-226, G-226, F-226, E-226, D-226, C-226, Bb-227, A-227, G-227, F-227, E-227, D-227, C-227, Bb-228, A-228, G-228, F-228, E-228, D-228, C-228, Bb-229, A-229, G-229, F-229, E-229, D-229, C-229, Bb-230, A-230, G-230, F-230, E-230, D-230, C-230, Bb-231, A-231, G-231, F-231, E-231, D-231, C-231, Bb-232, A-232, G-232, F-232, E-232, D-232, C-232, Bb-233, A-233, G-233, F-233, E-233, D-233, C-233, Bb-234, A-234, G-234, F-234, E-234, D-234, C-234, Bb-235, A-235, G-235, F-235, E-235, D-235, C-235, Bb-236, A-236, G-236, F-236, E-236, D-236, C-236, Bb-237, A-237, G-237, F-237, E-237, D-237, C-237, Bb-238, A-238, G-238, F-238, E-238, D-238, C-238, Bb-239, A-239, G-239, F-239, E-239, D-239, C-239, Bb-240, A-240, G-240, F-240, E-240, D-240, C-240, Bb-241, A-241, G-241, F-241, E-241, D-241, C-241, Bb-242, A-242, G-242, F-242, E-242, D-242, C-242, Bb-243, A-243, G-243, F-243, E-243, D-243, C-243, Bb-244, A-244, G-244, F-244, E-244, D-244, C-244, Bb-245, A-245, G-245, F-245, E-245, D-245, C-245, Bb-246, A-246, G-246, F-246, E-246, D-246, C-246, Bb-247, A-247, G-247, F-247, E-247, D-247, C-247, Bb-248, A-248, G-248, F-248, E-248, D-248, C-248, Bb-249, A-249, G-249, F-249, E-249, D-249, C-249, Bb-250, A-250, G-250, F-250, E-250, D-250, C-250, Bb-251, A-251, G-251, F-251, E-251, D-251, C-251, Bb-252, A-252, G-252, F-252, E-252, D-252, C-252, Bb-253, A-253, G-253, F-253, E-253, D-253, C-253, Bb-254, A-254, G-254, F-254, E-254, D-254, C-254, Bb-255, A-255, G-255, F-255, E-255, D-255, C-255, Bb-256, A-256, G-256, F-256, E-256, D-256, C-256, Bb-257, A-257, G-257, F-257, E-257, D-257, C-257, Bb-258, A-258, G-258, F-258, E-258, D-258, C-258, Bb-259, A-259, G-259, F-259, E-259, D-259, C-259, Bb-260, A-260, G-260, F-260, E-260, D-260, C-260, Bb-261, A-261, G-261, F-261, E-261, D-261, C-261, Bb-262, A-262, G-262, F-262, E-262, D-262, C-262, Bb-263, A-263, G-263, F-263, E-263, D-263, C-263, Bb-264, A-264, G-264, F-264, E-264, D-264, C-264, Bb-265, A-265, G-265, F-265, E-265, D-265, C-265, Bb-266, A-266, G-266, F-266, E-266, D-266, C-266, Bb-267, A-267, G-267, F-267, E-267, D-267, C-267, Bb-268, A-268, G-268, F-268, E-268, D-268, C-268, Bb-269, A-269, G-269, F-269, E-269, D-269, C-269, Bb-270, A-270, G-270, F-270, E-270, D-270, C-270, Bb-271, A-271, G-271, F-271, E-271, D-271, C-271, Bb-272, A-272, G-272, F-272, E-272, D-272, C-272, Bb-273, A-273, G-273, F-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F-281, E-281, D-281, C-281, Bb-282, A-282, G-282, F-282, E-282, D-282, C-282, Bb-283, A-283, G-283, F-283, E-283, D-283, C-283, Bb-284, A-284, G-284, F-284, E-284, D-284, C-284, Bb-285, A-285, G-285, F-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F-289, E-289, D-289, C-289, Bb-290, A-290, G-290, F-290, E-290, D-290, C-290, Bb-291, A-291, G-291, F-291, E-291, D-291, C-291, Bb-292, A-292, G-292, F-292, E-292, D-292, C-292, Bb-293, A-293, G-293, F-293, E-293, D-293, C



12

worth it in the end if I'm suc-cess-ful ev-ery wo-man wins. My

*E $\flat$*  *C $\flat$ maj7* *E $\flat$ /B $\flat$*

(8)

15

heart is filled with doubt be-fore I've ev-en left the ground the

*A $\flat$ m9* *A $\flat$ m9/G $\flat$*

(8)

17

**rit.** night be-fore my jour-ney be-gins. **a tempo** I've

*Fm7(sus4)* *A $\flat$ m(add9)/C $\flat$*  *B $\flat$ 7(sus4)* *B $\flat$ 7* *B $\flat$*  *E $\flat$ maj7(sus4)* *B $\flat$*  *E $\flat$ maj7(sus4)*

(8)

*p*

21

**A**

stud - ied wind and wea - ther and the route in - side and out. I know each cu - bic inch in - side my\_

E♭/G F/A B♭(sus2) B♭ G♭ A♭

8<sup>vb</sup>  
mp

24

\_ plane. I feel I'm as pre - pared as an - y pi - lot ought to be. E -

B♭(sus2) B♭ E♭/G F/A B♭(sus2) B♭

(8)

27

lec - tra is a part of my do - main. We

G♭ A♭ B♭(sus2) B♭

(8)

29

un - der - stand each oth - er as we set out on this flight. We're bon - ded like a pair of si - a - mese

*C $\flat$ maj7* *E $\flat$*  *C $\flat$ maj7*

(8) 3

32

twins. I make a deal with God if I suc - ceed I will re - tire the

*E $\flat$ /B $\flat$*  *A $\flat$ m<sup>9</sup>* *A $\flat$ m<sup>9</sup>/G $\flat$*

(8)

35

**rit.** night be - fore my jour - ney be - gins.

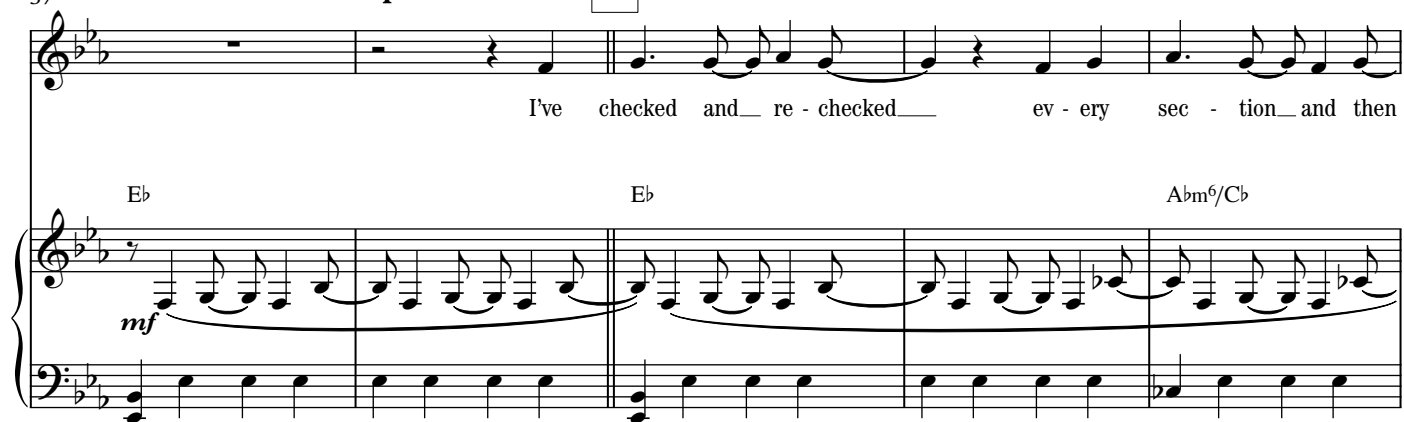
*Fm<sup>7</sup>(sus4)* *A $\flat$ m(add9)/C $\flat$*  *B $\flat$ 7(sus4)* *B $\flat$ 7*

(8) *mf* *p*

I've checked and re-checked ev - ery sec - tion and then

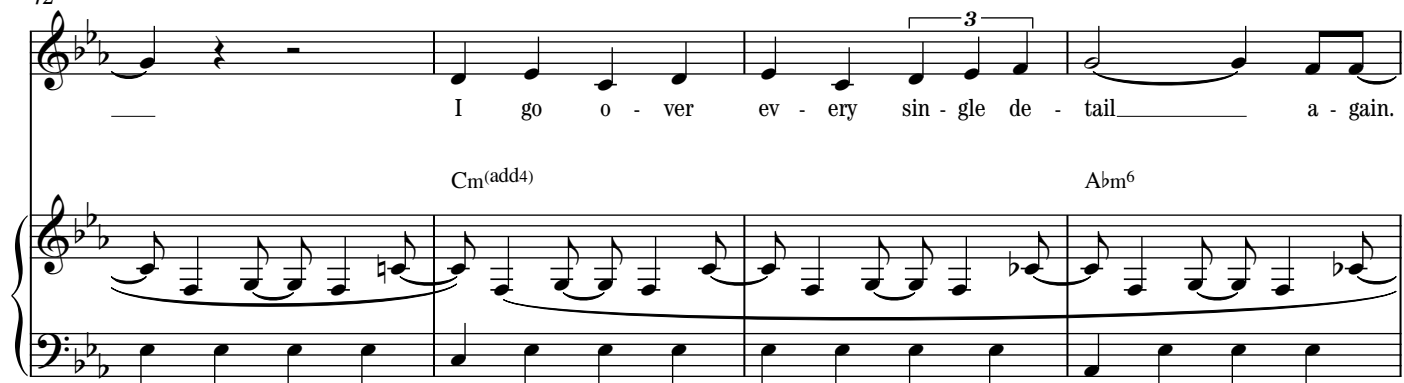
*mf*

$E\flat$   $E\flat$   $A\flat m^6/C\flat$



I go o - ver ev - ery sin - gle de - tail a - gain.

$Cm^{(add4)}$   $A\flat m^6$



I walk to the beat of my heart like a drum.

$E\flat/B\flat$   $G^+/B$



50

— I think I'm pre - pared for what - ev - er may come. I

G<sup>+</sup> Cm Abm/C $\flat$  Abm<sup>6</sup>/C $\flat$

55

**rit.**

think I'm pre - pared for what ev - er may be

E $\flat$ /B $\flat$  G<sup>+</sup>/A

58

— at this point it comes down to one per - son...

Fm<sup>7</sup> E $\flat$ (add2)/G B $\flat$ <sup>5</sup>/A $\flat$

2021-04-15

62

tempo primo

C

me. know the world is watch-ing. More im-por-tant, George is too. I

B $\flat$  E $\flat$ maj7(sus4) B $\flat$  E $\flat$ maj7(sus4) E $\flat$ /G F/A B $\flat$ (sus2) B $\flat$

*p* *8<sup>vb</sup> mp*

66

don't want to let an - y - bo - dy down. Ev - ery sin - gle thing I've done has

G $\flat$  A $\flat$  B $\flat$ (sus2) B $\flat$  E $\flat$ /G F/A

(8)

69

brought me to this point, brought me to a place of world re - nown. I

B $\flat$ (sus2) B $\flat$  G $\flat$  A $\flat$  B $\flat$ (sus2) B $\flat$

(8)

72

know what I am fac - ing and this just might be good - bye. Per - haps I will be pun - ished for my

*C $\flat$ maj7* *E $\flat$*  *C $\flat$ maj7*

(8)

75

sins. But the fates have brought me here, there must be rea - sons why... the

*E $\flat$ /B $\flat$*  *A $\flat$ m<sup>9</sup>* *A $\flat$ m<sup>9</sup>/G $\flat$*

(8)

78

**rit. . . . . a tempo**

night be - fore my jour - ney be - gins.

*Fm<sup>7</sup>(sus4)* *A $\flat$ m(add9)/C $\flat$*  *E $\flat$*  *E $\flat$ <sup>+</sup>* *E $\flat$ /B $\flat$*  *E $\flat$*  *E $\flat$ <sup>+</sup>* *E $\flat$ /B $\flat$*  *E $\flat$*

(8)

# 11. As Time Goes Rushing By

Lezlie Wade

Scott Christian

*C<sup>#</sup>m(add9)*

*mp*

The piano introduction is in 4/4 time, featuring a treble and bass staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature of 4/4. The bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature of 4/4. The music is marked *mp* (mezzo-piano). The introduction consists of two measures, each with a repeat sign at the end. The treble staff plays a continuous eighth-note pattern, while the bass staff plays a slower, more melodic line with some ties.

3 Mrs. Klenck:

We don't talk. We just fight, and she

*C<sup>#</sup>m<sup>9</sup>* *Emaj7/B*

This system contains the first line of the song, starting at measure 3. The vocal line is in the treble staff, and the piano accompaniment is in the bass and treble staves. The key signature remains three sharps (F#, C#, G#). The vocal line starts with a rest for one measure, then sings "We don't talk." followed by "We just fight, and she". The piano accompaniment continues with the same patterns as the introduction, with the treble staff playing eighth notes and the bass staff playing a more melodic line. The system is divided into two measures, with a key change indicated by the chord labels *C<sup>#</sup>m<sup>9</sup>* and *Emaj7/B*.

5

does - n't seem to want to see my side.

*B/A* *Emaj7/G<sup>#</sup>*

This system contains the second line of the song, starting at measure 5. The vocal line is in the treble staff, and the piano accompaniment is in the bass and treble staves. The key signature remains three sharps (F#, C#, G#). The vocal line starts with a rest for one measure, then sings "does - n't seem to want to see my side." followed by a long note. The piano accompaniment continues with the same patterns as the introduction, with the treble staff playing eighth notes and the bass staff playing a more melodic line. The system is divided into two measures, with a key change indicated by the chord labels *B/A* and *Emaj7/G<sup>#</sup>*.



7

I'm just wrong. She's just right. Ev - ery

F#m9 Emaj9

9

day we on - ly wi - den the di - vide.

F#m9 E(add9)/G# Gmaj13 Gmaj7/C

11

**A** Faster

Now she's slammed the door up - stairs, and she's shut me out a - gain.

C#m11 Amaj7

*mf*

13

And there's noth - ing I can do un - til she talks to me and then...

C#m11 F#7(sus4) F#7

15

we will try to fill the gap as time goes rush - ing

A<sup>5</sup>(add<sub>6</sub>) B(add<sub>4</sub>) C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>9 F<sup>#</sup>m<sup>7</sup> 3 E/G<sup>#</sup> 3 A<sup>maj</sup>7 3 B(add<sub>4</sub>) 3

18

**tempo primo**

by.

C<sup>maj</sup>7(<sup>#</sup>11)

20

**B**

I was taught girls are nice. Sweet and

C<sup>#</sup>m(add<sub>9</sub>) C<sup>#</sup>m<sup>9</sup> E<sup>maj</sup>7/B

*mp*

23

pret - ty, like a flow - er in a vase. Look your best.

B/A E<sup>maj</sup>7/G<sup>#</sup> F<sup>#</sup>m<sup>9</sup>

26

Clean the house. All your fo-cus on the fa-mi-ly be - cause

E<sup>ma</sup>9 F<sup>#m</sup>9 E(add9)/G<sup>#</sup> G<sup>ma</sup>13 G<sup>ma</sup>7/C

29

**C** Faster

that's the way it's al - ways been. That's how la - dies should be - have.

C<sup>#m</sup>11 A<sup>ma</sup>7

*mf*

31

You're all out or you're all in, from the cra - dle to the grave.

C<sup>#m</sup>11 F<sup>#7</sup>(sus4) F<sup>#7</sup>

33

So I try to fill the gap as time goes rush - ing

A<sup>5</sup>(add6/9) B(add4) C<sup>#m</sup>7 F<sup>#9</sup> F<sup>#m</sup>7 3 E/G<sup>#</sup> 3 A<sup>ma</sup>7 3 B(add4) 3

36

**D**

by. The world can be quite cruel to a wom - an who has dreams. Those in charge might be a -

C# C#7 F#m/C# F#m7/C# B B7

8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

39

fraid, or at least that's how it seems. I just want her to be hap - py. I just wish she'd try her

E/B D% Amaj7/C#

8<sup>vb</sup>

42

best. It's my job to teach her les - sons, though I know she will pro -

C(#4) D/C C(#4) Emaj7/B

44

**E**

test. \_\_\_\_\_ Come the day\_

*f* *mp*

$B\flat maj7$   $C(sus4)$   $Dm7$   $C(sus4)$   $B\flat(sus2)$   $A\flat$   $C\sharp m^9$

49

when I'm gone and there's no one here to guide her on her way,

$E maj7/B$   $B/A$   $E maj7/G\sharp$

52

will she know \_\_\_\_\_ that I cared ev-ery min-ute, ev-ery sec-ond\_ of the day?

$F\sharp m^9$   $E maj9$   $F\sharp m^9$   $E(add9)/G\sharp$   $G maj13/D$   $G maj7/C$

56

**F** Faster

Things were not the same\_ for me, but I see those days\_ have gone.

*C#m11* *A maj7*

*mf*

58

I just have to trust in her, and the path that she is on. I will try un - til I die to

*C#m11* *F#7(sus4)* *F#7* *A5(add6/9)* *B(add4)* *C#m7* *F#9*

62

rit. . . . . , a tempo

fill the gap as time goes rush - ing by.

*E/D* *D* *E/B* *B7(sus4)* *Cmaj7(#11)*

*f*

65

rit. . . . .

*E(add2)*

## 12. 100 Close To The Sun

W1: "Around the World Attempt Comes to Sudden End"

W2: "Disaster Dashes Aviatrix Hopes!"

W3: "Collapse Landing Gear Culprit!" /cue music

Lezlie Wade

Scott Christian

**Freely, not too slow**

Amelia:

*f* (alternate right and left hand)

*mp*

One step for - ward, two steps back, ev - ery - thing's push and

**5 Bouncy, Sarcastic Med. Swing**

W1:

**A**

W2:

*mf*

shove... I knew she would - n't make it. I

C/Ab Abm7 C/Ab Abm7 Abmaj7 Ab13(#11)

**10**

W3:

W1:

*mf*

knew she'd fall a - part... I knew that she would fail, and I said so from the start. They

Db9(#11) Eb9(#5) Abmaj9 G7(#5) Cm7(b5)/Gb F7(#5)

13

W2:

W3:

3

said she was - n't rea - dy. The said she should - n't fly. And now her claim to fame is she was

Bbm(maj7) Bbm7 Eb13(b9) Eb7(b13) Bbm(maj7) Bbm7 Eb13(b9) Eb7(b13) C7(#5) F7(#9)

16

W1/2  
W3:**B**W1  
W2  
W3:

just the first to try. —

We knew that it would come down to this

Bbm7 Db/Eb Eb+

N.C.

Db9

*opt. ad lib.*

8vb

19

— now that her fa - mous flight is done. She was like I - ca - rus, too

Fm(maj7)

Db9

Fm G°

Fm6/Ab

Bbm9

(8).....

23

blin - ded by the light to see she was too close to the sun. —

Fm7

Fm9/Eb

D°7

Dbm7

Eb7(b13)

C/Ab

Abm7



**Amelia:** When it comes to flying, why are women penalized by publicity  
for their every mishap? Any accomplishment is nullified in crash headlines.

W1:

27

[Vamp]

C/Ab Abm7 She

*mp*

29

**C**

W2:

W3:

should have been a house - wife. She could have raised some kids. In - stead of do - ing what so - ci - e -

Abmaj7 Ab13(#11) Db9(#11) Eb9(#5) Abmaj9 G7(#5)

*mf*

32

W1:

W2:

ty, in fact, for - bids. She had to re - bel. She had to push her cause.

Cm7(b5)/Gb F7(#5) Bbm(maj7) Bbm7 Eb13(b9) Eb7(b13) Bbm(maj7) Bbm7 Eb13(b9) Eb7(b13)

35

W3:

W1/2

W3:

Just to sa - tis - fy her self - ish need for ap - plause. We

C7(#5) F7(#9) Bbm7 Db/Eb Eb+ N.C.

38

**D**W 1  
W2  
W3:

knew that it would come down to this— now that her fa-mous flight

*Db<sup>9</sup>* *Fm(maj7)* *Db<sup>9</sup>*

*8<sup>vb</sup>*  
*opt. ad lib.*

41

— is done.— She was like I - ca - rus, too blin - ded by the light to see she was too close to the sun.

*Fm* *G<sup>o</sup>* *Fm<sup>6</sup>/Ab* *Bbm<sup>9</sup>* *Fm<sup>7</sup>* *Fm<sup>9</sup>/Eb* *D<sup>o</sup>7* *Dbm<sup>7</sup>* *Ebm<sup>7</sup>(b13)*

45

**Betty:** It's not true. She hasn't given up. She's just been detained.

*C/Ab* *Abm<sup>7</sup>* *C/Ab* *Abm<sup>7</sup>* *Gm<sup>7</sup>*

49

**E**

W1/2/3:

Call it what you like. She won't leave the ground. Her na - vi - ga - tor's left her and there's

*Gbmaj7* */Db* *Gbmaj7* */Ab* *Bbm<sup>7</sup>* */F*

*mf*

52

no one else a - round. Ev - ery - one's lost con - fi - dence in her cra - zy claim.

Bbm<sup>7</sup> /Ab Gbmaj<sup>7</sup> /Db Gbmaj<sup>7</sup> /F

**Freely**

Betty:

55

Real - ly what you mean is that no man will share the fame.

Ebm<sup>7</sup> /Db C<sup>ø</sup>7 F+7 F7

57

**[Vamp]**

**Amelia:** The most unfortunate result of all this negative press  
is that it directly affects raising money.

W1:

She

C#/A Am<sup>7</sup>

*mp*

59

**F**

W2:

W3:

al - ways takes a risk. She ne - ver takes the blame. There are bet - ter pi - lots. In a

A maj<sup>7</sup> A<sup>13</sup>(#11) Db<sup>9</sup>(#11) E<sup>9</sup>(#5) A maj<sup>9</sup> G#<sup>7</sup>(#5)

*mf*

Lead.

62

W1:

W2:

3

way it's such a shame. She was al - ways self serv - ing. She tried to make a splash.

C#m7(b5)/G F#7(#5) Bm(maj7) Bm7 E13(b9) E7(b13) Bm(maj7) Bm7 E13(b9) E7(b13)

65

W3:

W1/2  
W3:

Took off o - ver night, but now it's en - ded in a crash. We

C#7(#5) F#7(#9) Bm7 D/E E+ N.C.

G

W1

W2

W3:

Opt. W1 improv scatting feature

68

knew that it would come down to this now that her fa - mous flight

D<sup>9</sup> F#m(maj7) D<sup>9</sup>

*f* 3 3 3

8<sup>vb</sup>  
opt. ad lib.

71

is done. She was like I - ca - rus, too blin - ded by the

F#m G#° F#m6/A Bm9 F#m7 F#m9/E

74

light to see she was too close to the sun.

D#°7 Dm7 E7(b13) F#m F#m/A

77

rit.

[Segue]

Bm C#7 F# F Bm F# Bm

## 12a. Icarus U/S

**Amelia:** Let's talk about the story of Icarus. Anyone? */cue music*

**Betty:** Icarus was the son of the famous craftsman Daedalus,  
both imprisoned in a tower...

Scott Christian

**Vamp**  
D/G

*mp*

7

Cm<sup>6</sup>/E<sup>b</sup> Cm<sup>6</sup>

**Woman 3:** ...However, Icarus soon forgot his father's warnings, and started flying higher and higher,  
until the wax started melting under the scorching sun. His wings dissolved and he fell into the sea and drowned. */end*

13

D(add4)/F#

**(Last time)**

# 13. The Old Publicity Dance

Lezlie Wade

Scott Christian

**Amelia:** ...The repairs to Electra would probably run in the range of thirty thousand dollars.  
We didn't have three, much less thirty. /cue music Now comes the part where I dance for the press.

## Tango

Piano introduction in 4/4 time. The melody is in the right hand, starting with a trill on G4 (marked *tr.(b)*) and a *mp* dynamic. The accompaniment is in the left hand, starting with a *mf* dynamic. Chords are indicated above the staff: Bbm, /F, Gb, /F, Ebm7, /C.

5 Amelia:

It's just a set back. It's just a glitch. Name a

Chords: Ebm(add9)/Gb, F7, Bbm(add2), /C, Dbmaj7. An 8vb line is shown in the piano accompaniment.

8

jour - ney that came off with - out a hitch? It's just a

Chords: Ebm7, /Db, C7(sus4), F7. An 8 line is shown in the piano accompaniment.

10

ti - ny al - ter - a - tion to the plan. If an - y - one can pull this off it's

Bbm(add2) /A Dbmaj7/Ab Bbm(add2)/G Ebm6

(8)

13

me; you know who can. It's just a hic - cup. It's just a chance to do the

Ebm6 F7(#5) Bb7 Ebm7 Ab9 Ab7(b9) Dbmaj9 Gbmaj7

(8)

16

old pub - li - ci - ty dance.

Cb/Bb Db/C Cb/Db A/Eb F7 Bbm /F Gb /F

(8)

19

Two months are noth ing. Time will fly\_

Ebm7 Cø7 Ebm(add9)/Gb F7 Bbm(add2) /C

8<sup>vb</sup>



22

— by. I won't let you for - get me e - ven if you want to try. — I'll grace the

$D\flat\text{maj}7$   $E\flat m7$   $/D\flat$   $F7(\text{sus}4)/C$   $F7$

25

pa - pers ev - ery sin - gle mo - ment of the day. You have - n't heard the last of all the

$B\flat m(\text{add}2)$   $/A$   $D\flat\text{maj}7/A\flat$   $B\flat m(\text{add}2)/G$   $E\flat m6$

28

things I have to say. It's just a mo - ment. It's just a chance to do the

$E\flat m6$   $F7(\#5)$   $B\flat 7$   $E\flat m7$   $A\flat 9$   $A\flat 7(b9)$   $D\flat\text{maj}9$   $G\flat\text{maj}7$

31

old pub - li - ci - ty dance. The

$C\flat/B\flat$   $D\flat/C$   $C\flat/D\flat$   $A/E\flat$   $F7$   $B\flat m$   $/A\flat$

33

**B**

trick is stay-ing re-le - vant, \_ don't look de-pressed or sha-ken. And smile\_ for the cam-er - as \_ each

$G\flat^9$   $B\flat m(maj7)$   $B\flat m^9$  /  $A\flat$   $G\flat^9$

36

time your pic-tures ta - ken. Some ad - ver - ti - sers dropped me, I ne - ver felt for - sa - ken. I

$B\flat m(maj7)$   $B\flat m^9$  /  $A\flat$   $G\flat^9$   $B\flat m/F$

39

**rit. . . . . Freely**

knew I'd prove the doubt-ing pub - lic they were all mis - ta - ken! Now time is

$E\flat m^6$   $E\flat^7$   $B\flat m/F$   $F^7(\#5)$   $F^7$   $B\flat m/F\#$   $F\#^7$

42 **C** a tempo

tick- ing, and there are those who want to beat me to it. I can't

Bm(add2) A/C# Dmaj7 Em7 /D

8<sup>vb</sup>

45

blame them, I sup- pose. I'll have to work se - cur - ing my po - si - tion

F#7(sus4)/C# F#7 Bm(add2) /A#

(8)

47

in this race. Don't kid your- self, it's still a fight to see who comes first place. A mi - nor

Dmaj7/A Bm(add2)/G# Em6 Em6/F# F#7(#5) B7

(8)

50

set - back, a sim - ple chance, to do the

Em<sup>7</sup> A<sup>9</sup> A<sup>7(b9)</sup> D<sup>maj9</sup> G<sup>maj7</sup>

(8)

52

old pub - li - ci - ty

C/B D/C# C/D Bb/E F#7 Ab/G Bb/A Ab/Bb Gb/C E/D

(8)

54

old pub - li - ci - ty dance!

C#ø7 F#+ Bm Bm(maj7)

2021-04-14

# 14. Dancing

Lezlie Wade

**W1:** Isn't he dreamy? / **W2:** Think he'll notice me?  
**W3:** How could he not in that dress? Come on. / *cue music*

Scott Christian

**Gentle Waltz**

D Am/C Gm/D D E<sup>7</sup>/D Gm/D D

8 Betty: **freely, with singer**

He was sit-ting a - cross from me all by him - self, while the boys and girls

A<sup>7</sup>(sus4) A<sup>7</sup> D Am/D Gm/D D E<sup>9</sup>

14

dance 'round the room. He was star-ing at me. I was star-ing at him. Both

Gm<sup>6</sup> D A(sus4) A D Am/D Gm/D D

21

bored, or at least I pre-sume. And be-fore I could blink, he was there. He

E<sup>9</sup> Gm<sup>6</sup>/A A<sup>7</sup>(b<sup>9</sup>) D(sus<sup>4</sup>) D A/C# G/B D/A

29

of-fered his hand. I had to stand. I walked with him on to the floor. And what's

G(sus<sup>2</sup>)/B D/A E<sup>7</sup>/G# A<sup>7</sup>(sus<sup>4</sup>) A<sup>7</sup> D(add<sup>9</sup>)/F# G<sup>6</sup> F#<sup>7</sup>/A# Bm

37

rit. Freely **A** a tempo

more... I was dan - cing. I was dan - cing. As we

Em<sup>7</sup> A<sup>7</sup>(sus<sup>4</sup>) A<sup>7</sup> D(add<sup>9</sup>) D F#<sup>7</sup>(sus<sup>4</sup>) F#<sup>7</sup>

*mp*

45

waltzed, I was float-ing on air. And I liked it. No, I loved

Bm<sup>7</sup> D/F# E<sup>ø</sup>7 A<sup>7</sup> D(add<sup>9</sup>) D F#<sup>7</sup>(sus<sup>4</sup>)

52

it. Peo-ple watched, but I just did-n't\_ care. The whole room dis-ap-peared. We were

F#7 Bm7 D/F# Gm A7 G(sus2)

59

un-der the sky, while the stars shone so bright from a - bove. And some - time that night,

Bm7 F#7/C# F#7 G6 D/F# Em7

66

as we danced, I fell mad - ly in love. And the

D/E A7(sus4) A7 D Am/C Gm/D G/A

73

**B**

mu - sic, oh the mus - ic. How it filled me with laugh - ter and light.

D(add9) D F#7(sus4) F#7 Bm7 D/F# Eø7

*mp*



101 **C**

love. All the books that I've read nev-erwarned me for how this would pos-si-bly\_ feel. I was so

F#7/C# F#7 F#7(omit3)/B Bm Gmaj7 G(add2) F#7/C# F#7

*sub. mf*

109

close to the moon\_ I could touch it. But fair-y tales nev-er seem real. The mus-ic must

F#7(omit3)/B Bm F#m7/A Bm9/A Gmaj7 G(add2) F#7(sus4) F#7 D(add4)/G

118

end. The par-ty must die. The lights bring in foc - us the sad-dest good - bye. But I'll nev-er for-

D/F# D/E A7(sus4) A7 Bm7(add2) A/C# D/G

*mp*

126

get the boy who was kind. And the song that I waltzed to will al - ways re - mind me of

D/G G Dmaj7/F# Em7 A7

**rit.**

**D** a tempoBetty  
Amelia:

133

dan - cing. I was dan - cing. As we waltzed, I was float - ing on air.

D(add9) D F#7(sus4) F#7 Bm7 D/F# Eø7

*mf*

140

Betty:

Betty  
Amelia:

And I liked it. No, I loved it. Peo - ple watched, but I just did - n't.

A7 D(add9) D F#7(sus4) F#7 Bm7 D/F#

147

Betty:

Amelia:

Betty  
Amelia:

care. The whole room dis - ap - peared. We were un - der the sky, while the stars shone so

Gm A7 G(sus2) Bm7 F#7/C#

154

Betty:

bright from a - bove. And some - time that night, as we danced,

F#7 G6 D/F# Em7 D/E A7(sus4)

*mp*

160

as we danced, And

Amelia:

as we danced,

A7 F#/A# F#/C# Bm

165

some - time that night, as we danced, I fell mad - ly in love.

Em7 D/E A7(sus4) A7 D Am/C

*8vb* *p*

171

Gm/D D rit. E/D Gm/D D

## 14a. Final Preparations U/S

**Amelia:** ...He's the best celestial navigator in the world.

**Putnam:** He also has a drinking problem.

Scott Christian

**Amelia:** I can handle him.

Don't forget, I've had a lifetime of experience with my father. */cue music*

Measures 1-5 of the musical score. The key signature is B-flat major (two flats). The time signature is 3/4. The music is in piano (mp) dynamics. The melody is in the right hand, starting on G4, moving up stepwise to A4, Bb4, and then a series of eighth notes. The bass line is in the left hand, consisting of a steady eighth-note accompaniment. A chord symbol G(sus4) is written above the first measure.

Measures 6-10 of the musical score. The melody continues in the right hand, moving up stepwise. The bass line continues with the eighth-note accompaniment. A chord symbol Bb/F is written above measure 7.

Measures 11-14 of the musical score. The melody continues in the right hand, moving up stepwise. The bass line continues with the eighth-note accompaniment. A chord symbol Eb6(omit3) is written above measure 11.

**Woman 1:** Final preparations for Amelia's equatorial flight were completed yesterday at the Miami municipal airport, and mechanics late in the day put 600 gallons of gasoline aboard her sleek all metal mono-plane in anticipation of an early morning take off today for San Juan, Puerto Rico, first scheduled stop on her 28,000 mile globe girdling adventure.

### Vamp

Measures 15-18 of the musical score, labeled 'Vamp'. The melody is in the right hand, consisting of a series of eighth notes. The bass line continues with the eighth-note accompaniment. A chord symbol G(sus4) is written above measure 15.

# 15. Courage

Lezlie Wade

Scott Christian

**Betty:** ...I follow her progress though. I read her articles in the papers and am secretly on a vicarious journey around the world. In the quiet of my room, I admit how thrilling it is to hear about her quest. But I just couldn't see her off.

## Dreamy & Sad

Piano accompaniment for the first system of 'Courage'. The music is in 4/4 time, key of B-flat major (two flats). The tempo/mood is 'Dreamy & Sad'. The first measure is marked *mp*. The chords are A<sup>b</sup>(sus2)/C, B<sup>b</sup>7(add4), A<sup>b</sup>(sus2)/C, Fm<sup>11</sup>, and Fm<sup>7</sup>.

Vocal line and piano accompaniment for the second system of 'Courage'. The vocal line begins at measure 5 with the lyrics 'Betty:'. The piano accompaniment continues with the same chords as the first system. The vocal line features triplets and rests. The lyrics are: 'Moth-er is sick. Fath-er is cry- ing. Fath-er says she will get bet- ter, but I'.

Vocal line and piano accompaniment for the third system of 'Courage'. The vocal line continues with the lyrics 'know that fath-er is ly- ing. She holds me close when I am scared.' The piano accompaniment features the chords Fm<sup>11</sup>, Fm<sup>7</sup>, A<sup>b</sup>(sus2)/C, and B<sup>b</sup>7(add4).

11

Tells me to foc - us on all that we've shared. I feel so lost. What can I

Fm Ebmaj7/G Bb/Ab Cm7

14

do? I want to wake up and find out that this is a

Ebmaj7/Bb Ab(#4) Eb/Ab Fm7/Ab

16

dream and not true. Moth - er says love has a val - ue that dis - tance and

Eb/G Bb/F Fm6 Aø7 F7/A

18

time can - not ev - er de - crease, and cour - age is the price that you pay for

Eb/Bb C(sus4) Cm7 Fm7(sus4) Db6

**poco rit.**

20 [Vamp]  
a tempo

peace.

$A\flat(sus2)/C$   $B\flat7(add4)$

*p*

W3: The slim aviatrix waved a bare arm in farewell and then gunned the big twin-motored monoplane some 2,200 feet along the runway before she lifted it easily into the brilliant tropical dawn.

22

A Betty:

Moth - er is gone. Ev - ery - thing's

$A\flat(sus2)/C$   $Fm^{13}$   $Fm^7$   $A\flat(sus2)/C$

25

qui - et. Fath - er says I need to face things, it just does - n't help to de - ny it.

$B\flat7(add4)$   $A\flat(sus2)/C$   $Fm^{11}$   $Fm^7$

28

Life seems so bleak. I'm so a - lone. This is an emp - ti - ness

$A\flat(\text{sus}2)/C$   $B\flat 7(\text{add}4)$   $Fm$   $E\flat \text{maj}7/G$

31

I've nev - er known. Where moth - er went I can - not fol - low.

$B\flat/A\flat$   $Cm^7$   $E\flat \text{maj}7/B\flat$

34

Once I was whole now there's noth - ing in - side. I'm just emp - ty and hol - low.

$A\flat(\sharp 4)$   $E\flat/A\flat$   $Fm^7/A\flat$   $E\flat/G$

36

Fath - er says let - ting go does - n't mean all of the love that I feel will just cease. And

$B\flat/F$   $Fm^6$   $A\emptyset^7$   $F^7/A$   $E\flat/B\flat$   $C^7(\text{sus}4)$   $Cm^7$



38

cour-age is the price that you pay for peace. Deep down in-side I want to scream. I want to walk from this night-mar-ish

Fm7(sus4) Db6 Cm7 B+ G/B

*mf*

41

dream. I want some an-swers that no - one can give. Moth - er is gone, and I'm left here to\_\_

Eb/Bb Db(add9)

43

live.\_\_\_\_\_

rit. . . . .

Cm7 Eb7/Db

*f*

W2: Miss Earhart has agreed to give position reports and brief messages about how things are going on the flight 15-minutes before and 15-minutes after the hour by her plane's radio transmitter. This has the call letters KHAQQ and operates on a frequency of 6,210 Kilocycles and a night frequency of 3,105.

[Vamp]  
a tempo

45

Ab(sus2)/C Bb7(add4)

*p*

2021-04-16

47  $A\flat(sus2)/C$   $Fm^{13}$   $Fm$

49 **C**

I will be fine... moth - er de - creed it.\_\_\_\_\_

$A\flat(sus2)/C$   $B\flat7(add4)$

51

"No mat-ter what," Moth - er said, "I'll watch o - ver you." She guar - an teed it.

$A\flat(sus2)/C$   $A\flat(\sharp4)$   $Cm7/G$   $A\flat(\sharp4)$   $E\flat maj7/G$   $Fm7(sus4)$   $Fm7$

54

She made me strong. She made me brave.\_\_\_\_\_

$A\flat(sus2)/C$   $B\flat7(add4)$

56

These are just some of the gifts Mother gave. I will go

Fm Ebmaj7/G Bb/Ab

58

on. I'm not for - sak - en.

Cm7 Ebmaj7/Bb

*mf*

60

Ev - en though Mother is gone, what she left for me can - not be tak - en.

Ab(#4) Eb/Ab Fm7/Ab Eb/G

62

Let - ting go takes so much strength, but I know in the end it will bring a re - lease.

B $\flat$ /F Fm<sup>6</sup> A $\natural$ 7 F7/A E $\flat$ /B $\flat$  C<sup>7</sup>(sus4) Cm<sup>7</sup>

64

Cour - age is the price... cour - age is the price

Fm<sup>11</sup> E $\flat$ (add2)/G

66

cour - age is the price you pay for peace. \_\_\_\_\_

D $\flat$ (add2)/F D $\flat$ /E $\flat$  E $\flat$ /D $\flat$  A $\flat$ /D $\flat$  A $\flat$ /C

*pp*

# 16. Noonan & Me

Lezlie Wade

**Amelia:** I shouldn't have mentioned failure, but it's too late.  
I'm relieved when we finally take off.  
So onward I go with Noonan navigating,  
and the Pacific Ocean 12,000 feet below. /cue music

Scott Christian

## Grumpy & Half-Swung

Piano introduction in 4/4 time. The right hand features a series of chords: Am, B7/D#, Dm6/E, E7(b9), Am, and B7/D#. The left hand has a bass line starting with a low C, followed by a triplet of eighth notes (F#, G, A) and a half note (B). The piece is marked with a forte (f) dynamic and an 8va instruction.

Vocal entry for Amelia at measure 7. The melody is: Me and Noo - nan, just the two of us stuck in this. The piano accompaniment continues with chords: Dm6/E, E7(b9), Am, /G, Dm7(add2)/F, and Dm7/B. The left hand has a triplet of eighth notes (F#, G, A) and a half note (B). The piece is marked with a mezzo-forte (mf) dynamic and a 'cont. sim.' instruction.

Vocal continuation for Amelia at measure 12. The melody is: plane. Me and Noo - nan, just the thought of it makes me in - sane. The piano accompaniment continues with chords: Fm6/E, Am, Am7/C, Dm7, Dm7/E, and Fm6/E. The left hand has a triplet of eighth notes (F#, G, A) and a half note (B). The piece is marked with a mezzo-forte (mf) dynamic.

17

What will we talk a-bout \_\_\_\_\_ four-teen thou- sand feet up in the air? Stay-ing a-live is the

Fmaj7 Cmaj7/F Fmaj7 Cmaj7/F Cmaj7 Fmaj7/C Cmaj7 Cmaj7(add9) Dm6(add9)/B

22

A

on - ly thing that he and I share. Me and Noo- nan co-de- pen- dent for thir-ty-five

Am Bø7 F/A E7(b9)/G# Dm6/F E7(b9) Am Am /G Dm7(add2)/F Dm7/B

27

days. I as- sure you he just cares a- bout how much this pays. I am the pi- lot while

Fm6/E Am Am7/C Dm7 Dm7/E Fm6/E Fmaj7

33

he\_\_\_\_ nav-i- gates. I am a wom- an, which I know that he hates. Dull as can be,

E7/G# Am C7 /E Dm6 /B

37

Fred- rick Noo- nan and Me.

E7 Am B7/D# Dm6/E E7(b9) F7

42

**B**

Me and Noo- nan, just a cou- ple of me- di- a hounds. Me and Noo- nan. My dis

Bbm /Ab Ebm7(add2)/Gb /C Gbm6/F Bbm Bbm7/Db

48

like of him knows no bounds. I can't get rid of him— Though his worth-i-ness leaves me with

Ebm<sup>7</sup> /F Gbm<sup>6</sup>/F Gbmaj<sup>7</sup> Dbmaj<sup>7</sup>/Gb Gbmaj<sup>7</sup> Dbmaj<sup>7</sup>/Gb Dbmaj<sup>7</sup> Gbmaj<sup>7</sup>/Db

53

doubt. Up in the plane one can - not sim - ply kick some - one out.

Dbmaj<sup>7</sup> Dbmaj<sup>9</sup> Ebm<sup>6</sup>(add9)/C Bbm/Db Cø<sup>7</sup> Gb/B F7(b9)/A Ebm<sup>6</sup>/Gb F7(b9) Bbm

57

C

Me and Noo - nan, in the cab - in with noth - ing to say.

Bbm /Ab Ebm<sup>7</sup>(add2)/Gb Ebm<sup>7</sup>/C Gbm<sup>6</sup>/F



61

And it's like that\_\_\_\_ ev - ery min - ute of each bor - ing day.

Bbm Bbm7/Db Ebm7 /F Gbm6/F

(8)

65

It's an il - lu - sion that we\_\_\_\_ get a - long. He thinks I'm stub - born and

Gbmaj7 F7/A Bbm

(8)

68

I think he's wrong. We dis - a - gree, Fred - rick Noo - nan and

Db7 /F Ebm6 /C F7

(8)

71

**D** Ragtime (swung)

I nev - er need - ed a man by my side. I al - ways stood on my own.

Chords: G<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>m, D<sup>b</sup>7

75

E - ven in mar - riage I could - n't o - bey and a - bide.

Chords: E<sup>b</sup>7, F, B<sup>b</sup>m, B<sup>b</sup>m(maj<sup>7</sup>)/F, B<sup>b</sup>m<sup>7</sup>, G<sup>ø</sup>7/F

79

I think it's i - ron - ic that now I'm re - ly - ing on some - one I don't ev - en like. He

Chords: G<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>m, D<sup>b</sup>7, E<sup>b</sup>m, E<sup>m</sup>, D<sup>b</sup>7/F

83

leads and I fol - low. It's so hard to swal - low. At last I'm the pi - lot, but he is the guide.

Chords: E<sup>b</sup>m<sup>7</sup>, E<sup>ø</sup>7, B<sup>b</sup>m/F, F<sup>+</sup>, F<sup>7</sup>

*rit.*

87

Me and Noo - nan, mak - ing head - lines wher - ev - er we go.

F7 Bbm / Ab Ebm7/Gb Gm6 Gb<sup>07</sup>

8<sup>vb</sup> *p sub.*

92

See us smil - ling. That's pub - lic - i - ty. It's all for show. I'm a ce - leb - ri - ty\_

Bbm / Db Ebm7 / F Gbm6/F Gbmaj7 Dbmaj7/Gb

8

97

— but it comes at a ter - ri - ble cost. I do not like him,

Gbmaj7 Dbmaj7/Gb Dbmaj7 Gbmaj7/Db Dbmaj7 Dbmaj9 Ebm<sup>6(add9)</sup>/C

8

101

**F** Tango!

but if he were gone I'd be lost. Me and Noo - nan, po - lar

Bbm/D♭ C<sup>ø7</sup> G♭/B F7(b9)/A E♭m<sup>6</sup>/G♭ F7(b9) Bbm F# Bm /A

8<sup>vb</sup>

105

op - po - sites that's what we are. May - be next time... if I

E♭m<sup>6</sup>/G /F# E♭m<sup>7</sup> /D E♭m<sup>6</sup>(add2)/C# F#7 Bm /A

(8)

109

tra - vel, I'll go there by car. I am in rap - ture at the sights down be - low.

E♭m<sup>6</sup>/G E♭m<sup>6</sup>/D E♭m<sup>7</sup>/F# Gm<sup>6</sup>/F# Gmaj7 F#7/A#

(8)

8<sup>vb</sup>

113

He drinks and sleeps, which is ap - pro - pos. I guar - an - tee this is all for show.

Bm D<sup>7</sup> /F<sup>#</sup> Em<sup>6</sup> /C<sup>#</sup> F<sup>#7</sup>

117

Pa - tience is key as frus - tra - tions grow. Wish you could see

Gmaj<sup>7</sup> Em<sup>7</sup> F<sup>#7</sup> E<sup>9</sup>

120

Fred - rick Noo - nan and me.

F<sup>#7</sup> F<sup>#7</sup> Bm

## 17. Static

Lezlie Wade

Scott Christian

Flowingly, felt in 2

W1/2/3:

Measures 1-5: Vocal line starts with a whole rest, then G4, F#4, E4, and a whole rest. Piano accompaniment starts with a piano (p) dynamic, then mezzo-forte (mf). The piano part features a steady eighth-note pattern in the right hand and a bass line with a half note E3 and a whole note G2.

Measures 6-10: Vocal line continues with a whole note G4, a half note F#4, and a whole rest in measure 10. Piano accompaniment continues with a mezzo-forte (mf) dynamic, then a forte (f) dynamic. The piano part features a steady eighth-note pattern in the right hand and a bass line with a half note E3 and a whole note G2.

Measures 11-15: Vocal line starts with a whole rest in measure 11, followed by a half note G4, a quarter note F#4, a quarter note E4, and a whole rest in measure 15. Piano accompaniment starts with a mezzo-forte (mf) dynamic, then a forte (f) dynamic. The piano part features a steady eighth-note pattern in the right hand and a bass line with a half note E3 and a whole note G2.

Measures 16-20: Vocal line starts with a whole rest in measure 16, followed by a half note G4, a quarter note F#4, a quarter note E4, and a whole rest in measure 20. Piano accompaniment starts with a mezzo-forte (mf) dynamic, then a forte (f) dynamic. The piano part features a steady eighth-note pattern in the right hand and a bass line with a half note E3 and a whole note G2.

20

— There's no ex - pec - ta - tion of — me, I am just a pas - sen - ger — list - ening to

B $\flat$ /D C $\flat$  G/B E $\flat$ /B $\flat$  F/A

25

25

**B**

bits of talk from oth-er peo - ple's lives. The sta-tic from the ra - di-o sur -

W1  
W2  
W3:

W1  
W2/3:

Ah Oo

Abm Eb/G Db(#4)/F Db/Eb Eb(#4) Eb

*mp*

31

31

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in treble clef, with lyrics 'roun - ding me, a lit - tle like my'. The second system contains the vocal harmony in treble clef, with lyrics 'Oo'. The third system contains the piano accompaniment in grand staff (treble and bass clefs). The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. Chord symbols are provided above the piano part: Fm7(sus4) for the first two measures, Cm(add2) for the third measure, and Bb/C for the fourth measure. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4.

roun - ding me, a lit - tle like my

Oo

Fm7(sus4) Cm(add2) Bb/C

34

moth - er's old per - fume. I

W1/2/3:

B $\flat$ (add4)/D E $\flat$ /D A $\flat$ (#4) B $\flat$ /A $\flat$  A $\flat$ (add9)

37

can't for - get. I won't for - get the love you gave to me as the

Fm7(sus4) G/B Cm F(add9)

41

sta - tic fills the space in - side my room. I

W1  
W2/3: W1  
W2 W3:

Fm7 E $\flat$ /G B $\flat$ 7(sus4) B $\flat$



45 **C**

some - times hear a dis - tant voice\_ so loud and clear. It's

W1  
W2/3:

*mf*

Oo\_ loud and clear.

E♭(#4) E♭ Fm7(sus4)

49

just a word or two... but it's e - nough for me\_ to know. There are

A♭(sus2) E♭/G Fm7(sus4) B♭7/D

53

folks in oth - er pla - ces strug - gling with oth - er things, peo - ple on the land\_ and in the

W1  
W2/3:

Oo\_ Cm G/B E♭/B♭ F/A A♭m A♭m6

58 D

wat-er and the air. The sta-tic from the ra-di-o sur-

W1  
W2  
W3: W1  
W2/3:

Ah Oo

E $\flat$ /G D $\flat$ (#4)/F B $\flat$ m E $\flat$ (#4) E $\flat$

63

roun-ding me it has a way of ban-ish-ing the gloom. I

Oo Oo

Fm7(sus4) Cm B $\flat$ /C B $\flat$ (add4)/D E $\flat$ /D A $\flat$  B $\flat$ /A $\flat$  A $\flat$ (add9)

69

can't for-get. I won't for-get the love you gave to me, as the

Fm7(sus4) G/B Cm F(add9)



82

pass the time a-way. Noth - ing but sta-tic to pass the time with you.

Oo Oo Oo

G(add4) Am<sup>9</sup> F(#4)

85

Betty:

In -

Mo- ving, but still it feels sta - tic each day.

Oo

Cmaj7 G(add4)

87

side my room voi - ces are cal - ling, float - ing on air so

Amelia/W3:

*p* Ah Ah Ah

W1/W2:

*p* Ah Ah Ah

Bbm<sup>9</sup> Gb(#4) Dbmaj7

90

F

weight less and free. Beck - on - ing voi - ces from far far a way What are they tel - ling me? —

Amelia  
W3:

In - side my room... far far a - way What are they

W1  
W2:

In - side my room... far far a - way Ah

Ab(add4) Bbm7 Gb(#4) Db5

*mp*

94

What are they tel - ling me? —

tel - ling me? — What are they

W2:

Ah

W3:

Ah

Ab/C Bbm7

96

What are they tel - ling me? \_\_\_\_\_

tel - ling me? \_\_\_\_\_ What are they

W1/2/3: Ah W1/2 W3:

The score for page 96, measures 1-4, is in 4/4 time with a key signature of three flats. It features four staves. The first staff is a vocal line with lyrics 'What are they tel - ling me?'. The second staff is another vocal line with lyrics 'tel - ling me?' and 'What are they'. The third staff contains vocalizations 'Ah' and 'Ah' with notes. The fourth staff is a piano accompaniment with a continuous eighth-note pattern in the right hand and a bass line in the left hand.

98

What are they tel - ling me? \_\_\_\_\_ The

tel - ling me? \_\_\_\_\_ What are they tel - ling me? \_\_\_\_\_ The

W1 W2 W3: Ah

Ab/Gb

The score for page 98, measures 1-4, continues in 4/4 time with three flats. It features four staves. The first staff is a vocal line with lyrics 'What are they tel - ling me?' and 'The'. The second staff is another vocal line with lyrics 'tel - ling me?' and 'What are they tel - ling me?' and 'The'. The third staff contains vocalizations 'W1', 'W2', 'W3:', and 'Ah' with notes. The fourth staff is a piano accompaniment with a continuous eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking 'f' is present in the piano part.

**G** **Tempo 1**

Betty  
Amelia:

101

Amelia.

sta-tic makes me think of things from long a go... a day when I was five

W1/2/3:

$D\flat^5$   $D\flat(sus2)$   $D\flat$   $E\flat m^7(sus4)$   $G\flat(sus2)$

*mf*

W1/2/3:

106

— or six and played a long the beach. Luagh - ing with the sing - ing surf, fil - ling

W1  
W2/3:

Db(add2)/F Ebm7(sus4) Oo Ab/C Bbm7 F7/A

W1  
W2/3:

111

up my pail\_ with sand\_ ev - ery thing was per - fect in\_ that mo - ment on\_ that day.

W1/2  
W3:

0o Ah

D $\flat$ maj7/A $\flat$  E $\flat$ /G E $\flat$  $^9$ /G Gbm% D $\flat$ (add2)/F C $\flat$ (add2)/E $\flat$

W1/2  
W3:

116

**H**

The sta-tic from the ra-di-o re-mind-ing me that

W1  
W2  
W3:

W1/2  
W3:

Cb/D $\flat$  D $\flat$ (sus4) D $\flat$  E $\flat$ (sus4) E $\flat$ m

121

**rit.** . . . . . Betty:

flow-ers are just wai-ting for the spring so they can bloom. I

Ah

B $\flat$ m(add2) A $\flat$ /B $\flat$  A $\flat$ (add4)/C D $\flat$ /C G $\flat$ (#4) A $\flat$ /G $\flat$  G $\flat$ (add9)



125

can't for - get. Oo the smell of your per - fume...

Amelia:

I won't for - get Oo That

*mp*

$Ebm7(sus4)$   $F/A$   $Bbm(add9)/F$   $Eb7/G$

Detailed description: This block contains the musical notation for measures 125 through 128. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has four flats (B-flat major or D-flat minor). The vocal line starts with a melodic phrase in measure 125, followed by a rest in measure 126, and then continues in measures 127 and 128. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The bass line has a double bar line in measure 126. The piano part is marked *mp* (mezzo-piano). Chord symbols are placed above the piano part:  $Ebm7(sus4)$  for measures 125 and 126,  $F/A$  for measures 127 and 128,  $Bbm(add9)/F$  for measure 125, and  $Eb7/G$  for measure 128.

129

Ah As the

Amelia: Ah, yes,  
Howard Christy.

por - trait done by whom?

Ah

$Bbm7(add9)$   $Eb7(sus2)/G$   $Eb7/G$

Detailed description: This block contains the musical notation for measures 129 through 132. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has four flats (B-flat major or D-flat minor). The vocal line starts with a long note in measure 129, followed by a rest in measure 130, and then continues in measures 131 and 132. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The bass line has a double bar line in measure 130. The piano part is marked *mp* (mezzo-piano). Chord symbols are placed above the piano part:  $Bbm7(add9)$  for measures 129 and 130,  $Eb7(sus2)/G$  for measure 131, and  $Eb7/G$  for measure 132.

132

sta-tic fills the space in-side my room.

Ah

Ah

G $\flat$ (add2) A $\flat$ (add2) B $\flat$  E $^7$  E

*mf*

Detailed description: This system contains measures 132 through 135. The vocal line in measure 132 has the lyrics 'sta-tic fills the space in-side my room.' and a long note. Measure 133 has a vocal line with 'Ah' and a long note. Measure 134 has a vocal line with 'Ah' and a long note. Measure 135 has a vocal line with a long note. The piano accompaniment features chords G $\flat$ (add2) and A $\flat$ (add2) in measures 132-133, and B $\flat$ , E $^7$ , and E in measures 134-135. A mezzo-forte (*mf*) dynamic marking is present in measure 134.

136

Ah

W1  
W2/3:

B $\flat$  E B $\flat$

Detailed description: This system contains measures 136 through 139. Measure 136 has a vocal line with a long note and 'Ah'. Measure 137 has a vocal line with a long note and 'Ah'. Measure 138 has a vocal line with a long note. Measure 139 has a vocal line with a long note. The piano accompaniment features chords B $\flat$  and E in measures 136-137, and B $\flat$  in measure 138. A 'W1' and 'W2/3:' marking is present in measure 138.

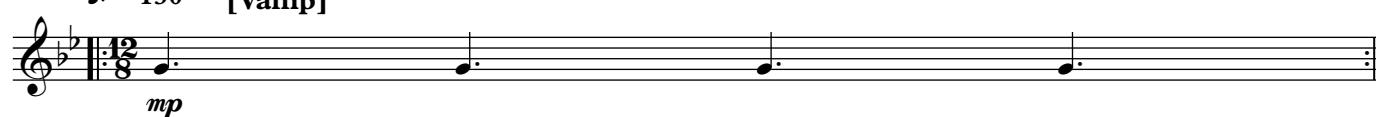
# 18. Time Is Running Out

Lezlie Wade

Scott Christian

**Amelia:** He is just about to sing the second verse of *Life's A Bowl Of Cherries* when I notice that the directional finder isn't working. /cue music  
Noonan, excellent at celestial navigation is thwarted by an overcast sky. I radio that we were experiencing some difficulties and that Noonan is directing me to fly by dead reckoning.

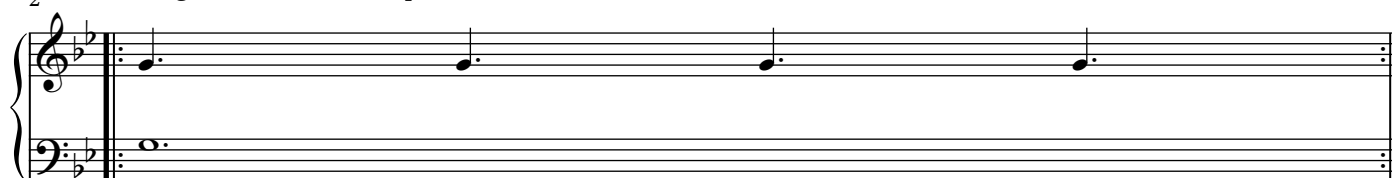
♩. = 130 [Vamp]



*mp*

**Cont'd:** It's funny how some words just don't sound comforting even when they are meant to be. In short, we are flying blind. As I begin to bring the aircraft down to 1000 feet in the hopes of seeing Howland Island or being seen by the US Coast Guard Itasca, all I can think of is that portrait Christy painted and the impression it gave that I was on top of the world.

2

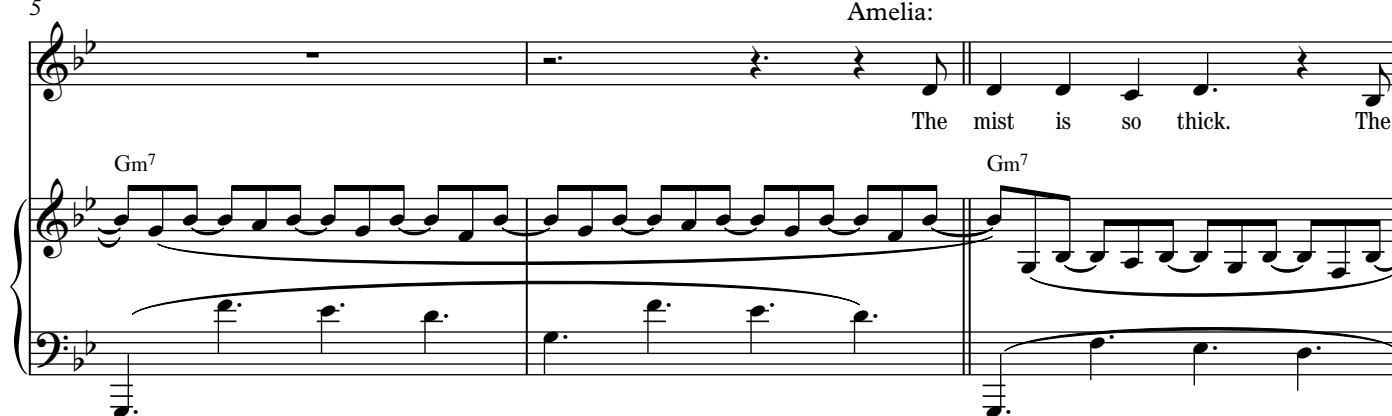


**Amelia (cont.):** Noonan, look for land. Any bit of land. (into the radio:) This is Amelia Earhart, looking for the Coast Guard Itasca. Do you read? This is Amelia Earhart, looking for the Coast Guard Itasca. Do you read?

3 Gm<sup>7</sup>



5 Amelia:



The mist is so thick. The

8

fog is so dense. And Noo - nan looks fright-ened. We're both of us tense. I

11

checked all the gau - ges. This does- n't make sense. But time's run - ning out.

Bb<sup>6</sup>/F Eb(#4) Cm<sup>7</sup>

14

A

I'm strain - ing to see. I'm fly - ing here blind. Our

W1  
W2/3: *p* *p*

00 00

Eb/D D Gm<sup>7</sup>

17

Freely

gas tank is low \_\_\_\_\_ which sad - ly com - bined with ra - di - o si - lence means

*p* *W1* *W2* *W3: p*

Gm<sup>7</sup> Oo Oo Ah Cm<sup>11</sup>

20

accel. . . . . rit. . . . .

I'm now re - signed that time's run - ning out \_\_\_\_\_ And

*W1:* ,

*W2/3:* ,

Ab(#4) Bb E<sup>6</sup> D<sup>6</sup> F#<sup>7</sup>/C#

*p sub.*



30

**C** [Vamp]

div. \_\_\_\_\_

[vocals 1st x only]

Ah

B<sup>7</sup>/A

> [bass notes 1st x only]

**Amelia:** Where is the Itasca? It should be right there. Why can't we see it? Dead Reckoning. I've navigated my whole life this way. Ironically, why should it be any different now? Even as the seriousness of the situation is playing out before my eyes, I can't make a deal with God that I will sit still if we can safely land. Even as the prospects of death and disappointment hover, I cannot make a promise I know I can't keep.

34

B<sup>7</sup>/F#

38

And just in an in-stant an

Gm7

41

is - land ap - pears. The fog fin - 'ly lifts as my dream dis - ap - pears. 'Cause

Emaj7/G# Am7 F#/A#

44

**Freely****rit.**

weath - er we land or we dont, it ap - pears my time's run - ning out.

Bm G/C

W1:  
Ah

W2/3:  
Ah

D Ab Gb7



48

W1  
W2  
W3:

Am /B /C /E B $\flat$  B $\flat$ (#4)/C

(t)

51 B $\flat$ /D /F Em

**Amelia:** This is Amelia Earhart, looking for the Coast Guard Itasca. Do you read?  
This is Amelia Earhart looking for the Coast Guard Itasca. Do you read?

**[Repeat & Fade]**

Em/A

54

## 18a. The Last Words U/S

Scott Christian

**Amelia:** We're leaving the plane because the water is knee deep on my side.

**Betty:** And I believe those were the last words anyone ever heard Amelia Earhart speak. */cue music*

The musical score is for a piano accompaniment in 3/4 time, key of B-flat major (three flats). It consists of three measures. The first measure has a treble clef with a melody starting on G4, moving up stepwise to D5, and a bass clef with a single note G2. A piano dynamic marking 'p' is placed below the first measure. Above the first measure is the chord symbol 'Ab(add9)/C'. The second measure has a treble clef with a melody starting on D5, moving up stepwise to F5, and a bass clef with a single note Bb2. The third measure has a treble clef with a melody starting on F5, moving up stepwise to A5, and a bass clef with a single note C3. Above the third measure is the chord symbol '8va - |'. The score ends with a double bar line.

# 19. Inside My Dreams *Reprise*

Lezlie Wade

Scott Christian

**Betty:** “Nana,” she asked, “Who’s the lady on the front cover of this magazine?”  
“Amelia Earhart.” I told her. “Tell me about her,” she asked. And so, I did. */cue music*

Chords:  $Bb^5$ ,  $Bb(sus4)$ ,  $Eb(add2)/G$

Dynamic: *p*

**Betty (cont.):** At night you can hear the surf from my bedroom window. It sounds like static; a mother comforting her child with its repetitive hush. It soothes me when I can’t sleep, troubled by voices from the past.

Chords:  $F/A$ ,  $Bb/D$ ,  $Eb(\#4)$

**Betty (cont.):** “Courage is the price life exacts for granting peace. Courage is the price life exacts for granting peace. Courage is the price...”

Chords:  $Bb/D$ ,  $Eb(sus2)$ ,  $Bb^5/C$ ,  $F(sus4)$

11 **[Safety]** Betty:

Chord:  $Bb^5$

Vocal Line: I dreamed I was fly-ing as light as a feath-er, a part of the breeze o-ver wa-ter and land. My

16

bo-dy was light, but my heart was on fire... If you dream of fly ing then you'll un-der- stand. The

B $\flat$ (sus4) F/A Gm7 B $\flat$ /D

8va

20

joy of feel-ing weight-less, the free-dom in the flight. The thrill to na-vi-gate

E $\flat$ /G F/A B $\flat$ /D E $\flat$ (#4) E $\flat$  E $\flat$ (add2)

(8)

25

— this world while soar-ing at — this height. It's just as great, yes it's just as great as it

F B $\flat$ /D E $\flat$ (#4) E $\flat$  E $\flat$ (add2) F/A

(8)

30

seems when I'm fly-ing like a bird in-side my dreams. And

B $\flat$ maj7 B $\flat$ 6 Cm7 B $\flat$ /D E $\flat$  E $\flat$ /G F(sus4) F

(8) *loco*

36

**A Relaxed Tempo**

up a - bove the cloud line it's as dif - 'rent as can be. There's

$E\flat(\text{add}9)$   $F(\text{add}4)$   $B\flat\text{maj}7$   $B\flat6$   $E\flat(\text{add}9)$   $F(\text{add}4)$   $B\flat\text{maj}7$   $B\flat6$

40

noth - ing to ob - struct the view as far as I can see. No grav - i - ty to

$Gm$   $D/F\sharp$   $B\flat6/F$   $C^9/E$   $Cm^{11}$   $C^7(\text{sus}4)/F$   $F$   $E\flat(\text{sus}2)$

45

hold me down, no doubt to keep me back. I fo - cus on the path a - head and

$F(\text{add}9)/A$   $B\flat(\text{sus}4)$   $B\flat$   $E\flat(\sharp4)$   $E\flat$   $B\flat/F$   $Gm^7$

51

**Tempo Primo**

keep my - self on track.

$Cm^{11}$   $F^9(\text{sus}4)$   $B\flat5$

**Amelia:** Everyone has oceans to fly if they have the heart to do it.  
Is it reckless? Maybe. But what do dreams know of boundaries?

57 **[Safety]** (Amelia:) I

Chords: Eb<sup>5</sup>/Ab, Ab<sup>5</sup>

61 **B**

dreamed I was fly ing be - yond ex pec - ta - tion, un - fet - tered and free with - out judge - ment or fear. My

Chord: Ab<sup>5</sup>

65

hand on the yoke, and my eye fo - cused for - ward, I just have to get where I'm go - ing from here. The

Chords: Ab(sus4), Eb/G, Fm<sup>7</sup>, Ab/C

69

sin - gu - lar sen - sa - tion of be - ing all a - lone... The tense an - ti - ci - pa - tion when I'm

Chords: Db/F, Eb/G, Ab/C, Db(#4), Db, Db(add2), Eb

75

fly-ing on my own... It's just as great, yes it's just as great as it seems,

Ab/C Db(#4) Db Db(add2) Eb/G Abmaj7

80

Betty/Amelia:

when I'm fly-ing like a bird in-side my dreams. And

Ab<sup>6</sup> Bbm<sup>7</sup> Ab/C Db Db/F Eb(sus4) Eb

85

**C** Relaxed Tempo

up a - bove the cloud line it's as dif - ferent as can be.

W1  
W2/3:  
0o 0o

Db(add9) Eb(add4) Abmaj7 Ab<sup>6</sup> Db(add9) Eb(add4)

88

Betty  
Amelia:

There's noth-ing to ob-struct the view as far as I can see. No grav-i-ty to

W1  
W2  
W3:

Oo No grav-i-ty to

A $\flat$ maj7 A $\flat$ 6 Fm C/E A $\flat$ 6/E $\flat$  B $\flat$ 9/D B $\flat$ m11 B $\flat$ 7(sus4)/E $\flat$  E $\flat$  D $\flat$ (sus2)

94

hold me down, no doubt to keep me back. I fo-cus on the path a-head and keep my - self on

W1  
W2  
W3:

hold me down, no doubt to keep me back. Oo

E $\flat$ (add9)/G A $\flat$ (sus4) A $\flat$  D $\flat$ (#4) D $\flat$  A $\flat$ /E $\flat$  Fm7 B $\flat$ m11 D $\flat$ (add2)/E $\flat$



102a **Slower** 102b 103a 103b

track

Aa

Ab<sup>5</sup> Db

**rit.**

104a 104b 105a 105b

Aa

Gb Cb

**- Stately**

106

Ab

Betty: Goodnight Amelia,  
I say to the surf. Good night.

Ab

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