

# Come From Away

## Audition Pack



Audition Date - [WEDNESDAY 16TH JULY](#) from 7PM  
Call backs / 2<sup>nd</sup> Audition Date - [SUNDAY 20th JULY](#) from 10:30am.  
Where - [The Forum Theatre, Romiley](#)

### THE PLOT

[Come From Away](#) is a heart warming musical based on the extraordinary true story of what transpired when 38 planes were ordered to land unexpectedly in Gander, Newfoundland, on September 11, 2001. With the small towns population of 9000 swelling by nearly 7000 stranded airline passengers, the residents of Gander opened their hearts and homes, welcoming 'plane people' with warmth and kindness. The musical highlights themes of community, resilience, and compassion, showcasing the profound connections formed between the locals and the passengers during a time of crisis. As they navigate fear, uncertainty, and cultural differences, both groups discover the transformative power of empathy and human connection. With a dynamic score and uplifting storytelling, "[Come From Away](#)" celebrates the spirit of togetherness in the face of adversity, truly proving that love can prevail even in the darkest times.

### OUR HOPE

As we embark on this journey with "[Come From Away](#)," my hope, along with that of our dedicated crew, is to assemble a well-rounded cast that can work as a team and embodies the spirit of collaboration. Together, we aim to create a truly special experience that resonates with everyone involved.

I want each member of the cast, crew, and audience to feel every moment of this powerful musical, leaving with a deeper sense of connection to one another and the world around us—just as I did when I first experienced it.

I am extremely excited to welcome you all to the audition process and wish you the best of luck!

Hannah

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### PRODUCTION TEAM

Director / Choreographer - [Hannah Thomas](#)

MD - [Tom Guest](#)

Assisted by - [Amy Earith](#), [Scott Mitchell](#) & [Tom Leonard](#)

Rehearsal Days - [Thursday & Sunday](#), with Monday's nearer the time if needed.

- This is a show that requires true team effort and commitment, if absence was to become an issue, you would unfortunately be re-cast.

- There will be a maximum show fee of £50 (non- refundable)

- There will be Photography/Videography throughout the rehearsal process with dedicated promo days.

- You will be required your base costume.

- It must be understand that only respect for cast and crew will be accepted; any form of disrespect will lead to your replacement.

### What to expect on your Audition Day

When you arrive at The Forum in Romiley Precinct, if the main doors are open, please make your way up the stairs, across the bridge, and into the foyer to wait. If the doors are locked for safety reasons, don't worry—someone will be there to let you in. Whilst you wait, you will be sent the link to an audition form that you will fill in and submit.

We will kick off the audition with a group movement session featuring "Welcome to the Rock." It's a good idea to familiarise yourself with this song, as you will also be singing it.

After the group session, each individual will have the opportunity to sing for the roles they are interested in. Please note that these auditions will be filmed solely for deliberation purposes.

Once you've completed your audition, you are free to leave. We will send out invitations for the second audition/callback on Sunday, July 20th, starting at 10:30 AM. If you do not receive an invitation for this, unfortunately, it means you will not be cast in this particular production. We hope you understand that due to the small cast size, there will be lots of hard decisions for us to make. We encourage you to keep performing and not to be discouraged!

### Characters and Audition Material

Below, you'll find a list of available roles along with a brief description of each character, vocal requirements, and which song(s) to prepare. Additionally, you'll have access to the score and a backing track to assist you.

**FOLLOW THE LINK FOR ALL AUDITION RESOURCES** (copy & paste into your search engine, any problems please just drop me an email [hannah@nktheatrearts.org.uk](mailto:hannah@nktheatrearts.org.uk) and ill get it sorted for you)  
[https://drive.google.com/drive/folders/1-PP2Swu-OXYTeZSu0BjJ-ZuD-G4lDW2u?usp=drive\\_link](https://drive.google.com/drive/folders/1-PP2Swu-OXYTeZSu0BjJ-ZuD-G4lDW2u?usp=drive_link)

**For further information please contact [hannah@nktheatrearts.org.uk](mailto:hannah@nktheatrearts.org.uk)**

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## Characters

### Female

Islander locals are listed in blue, 'come from aways' listed in black.

BONNIE: A no-nonsense mother of 3, Bonnie is the head of the Gander area SPCA. When she discovers animals are trapped on the planes, she stops at nothing to ensure their safety - but in frustration, she often lashes out at those around her. (30-40's)

(Secondary roles: Martha)

Vocal notes: Mezzo with belt up to B

Audition Song: Something's Missing , Welcome to the Rock

BEULAH: The head of the Gander Legion, with a firefighter son, who walks Hannah to her church and prays with her. (40-60's)

(Secondary roles: Delores)

Vocal notes: Mezzo with belt up to B

Audition Song 'My Heart Will Go On' (acapella) Something's Missing and Welcome to the Rock (Page 8)

JANICE: An eager new local TV reporter, Janice is thrown into the deep end on her first day. Initially naïve about the world, Janice must face the pain and confusion around her. (20 yrs old)

*(Secondary roles: Britney, Flight Attendant)*

Vocal notes: Contemporary Soprano with strong pop belt and mix up to E

Audition Song: Something's Missing, Welcome to the Rock

BEVERLEY: The first female captain for American Airlines, Pilot Beverley Bass has always loved flying, when her world suddenly changes. (50's)

*Also plays ANNETTE: A local teacher at the Gander Academy and mother to a lot of children.*

*(40-60's)*

*(Secondary role: Reporter)*

Vocal notes: Strong Mezzo, with an easy mixed and belted C#

Audition Song: Me and the Sky ,Welcome to the Rock

DIANE: A traditional divorcee from Texas, who is terrified that her son may have been flying at the time of the attacks. When she finds out that he's safe, she's given a new lease on life and discovers a wilder, more carefree side of herself. (50s).

*(Secondary roles: Crystal and Brenda)*

Vocal notes: Warm, natural contemporary Soprano with strong mix up to D Audition

Song: Stop The World

HANNAH: the mother of a firefighter in Manhattan. Hannah waits for news about her son and is comforted by Beulah. (40-60's) *(Secondary roles: Margie, Mickey)*

Vocal notes: Contemporary Soprano with strong pop belt and mix up to E Audition

Song: I Am Here

# Characters

## Male

Islander locals are listed in blue, 'come from aways' listed in black.

CLAUDE: The gregarious and well-liked Mayor of Gander, Newfoundland, Claude loves his work, the townspeople and his daily traditions, but he's never had to deal with a crisis of this magnitude before. (40-60's)

(Secondary roles: Derm, Brenda's Brother, Eddie)

Vocal notes: Gruff, natural sounding Baritone with a strong high G.

Audition Song: Screech In ,Welcome to the Rock

OZ: The quirky constable in the two-person Gander police force. When the town's population suddenly doubles, Oz helps out in unexpected ways. (30-50's)

(Secondary roles: Joey, Customs Officer, Mr Michaels, Terry, Matty, Rabbi, Head Cardiologist)

Vocal notes: Strong contemporary Tenor up to G.

Audition Song: Prayer, Welcome to the Rock

NICK: An English oil engineer who is focused on his work, Nick's life is turned upside down when he falls for Diane. (50's)

Also Plays DOUG: An Air Traffic Controller, married to Bonnie, who tries to help his wife and the animals. (30-40's)

(Secondary roles: Officer Stephenson, Male Townsperson)

Vocal notes: Warm, natural Baritone or Baritenor with an easy E and strong pop sensibility.

Audition Song: Stop The World, welcome to the rock

KEVIN T: The head of an environmental energy company in Los Angeles, Kevin was on vacation with his boyfriend (and secretary, also named Kevin), when they are stranded in Gander. Inspired by the town's generosity, Kevin creates the Pay It Forward Foundation. (30-50's) Also plays GARTH: The head of the local union, representing the Bus Drivers. (30-50's)

(Secondary roles: President Bush)

Vocal notes: Strong contemporary Tenor up to G.

Audition Song: Costume Party ,Prayer , welcome to the rock

KEVIN J: Kevin's boyfriend and secretary. Sarcastic and unhappy, he wants to leave as soon as possible. (30-50s)

Also plays ALI: A devoted muslim misunderstood by those around him.

(Secondary role: Dwight)

Vocal notes: Tenor or Baritenor.

Audition Song: Costume Party, Welcome to the Rock

BOB: A hardened New Yorker, Bob is suspicious of where he's landed, fearing that it's World War III, that someone's going to shoot him and steal his wallet – but instead, he ends up losing his New York jadedness. (20-40's)

(Secondary roles: Muhumuza, Captain Bristol)

Vocal notes: Baritone.

Audition Song: Somewhere in the Middle of Nowhere , Welcome to the Rock



3/18/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN  
 Arrangements by IAN EISENDRATH  
 Orchestrations by AUGUST ERIKSMOEN

Audition piece for Bonnie, Janice and  
 Beulah.  
 Track: 4 bars of 6/8 intro. Sing ALL parts.

Freely, colla voce

**JANICE:** Back to the way that things were.

**OZ (8vb):** Back to the sim-ple and plain.

**DWIGHT (8vb):** For

*Gtr. 1 (Ac.)*

*mp* G5 C2 G5 C2

1 2 3 4

**BONNIE:** [CLICK IN]

five days the wea-ther had been so nice, but as they board-ed, it start-ed to rain.

*+Gtr. 2 (Mando)*

Em Dsus4 C2

5 6 7 8

**BEULAH:**

At the

*Mando*

**PLAY**

*Solo*

*p* G5 Csus2 G/B G5/D

9 10 11 12

*+Cym. roll*

**OZ:**

end — of the day, af - ter eve - ry - one left, we all tried to go — back to nor - mal ex - cept

**CLAUDE:**

the

*G5* *Csus2* *G/B* *G5/D*

13 *+Bs.* 14 15 16

**BONNIE:** **BEULAH:**

We all looked the same but we're diff - 'rent than we were. The

town was more qui - et and some-how far emp - ti-er.

*Fiddle*

*p*

*G5* *Csus2* *G/B* *G5/D +Cym. roll*

17 18 19 20

**DWIGHT (8vb):** **CLAUDE (8vb):**

gym was a sight as I stacked the last cot. Thank-yous writ-ten eve-ry-where and things they for-got. The

*mp* *G5* *Csus2* *G/B* *Dsus4*

*+Gtrs.*

*Bs cont.*

21 22 23 24

**ALL (men 8vb):**

Board of Health says clean it up, eve - ry part, so we

*G5* *Csus2* *Dsus4*

25 26

**[CLICK OUT]**  
**CLAUDE:** 7:42 am. **ALL:** Sunday. **CLAUDE:** September 16th. After five days, they just ran the zamboni over the ice. And played hockey.  
**Rit.**

start.

*G5* *Csus2* *G/B* *D5*

*+Drs, Djembe*

27 28 29 30

# Welcome To The Rock

Audition piece for Claude

Piano/Conductor

2

#1. Welcome to The Rock...3/8/17

CLAUDE: Everybody knows everybody else. And everybody in this room has a story about how they started that day.

Musical score for measures 10-13. The score is written for Piano/Conductor. It features a treble and bass staff. Measure 10 has a whole note chord in the treble and a half note in the bass. Measure 11 has a whole note chord in the treble and a half note in the bass. Measure 12 has a whole note chord in the treble and a half note in the bass. Measure 13 has a whole note chord in the treble and a half note in the bass. A green arrow points to measure 12 with the label "Fiddle". The dynamic marking "fp" is present in measures 12 and 13. The bass line in measure 13 is marked "D".

Musical score for measures 14-17. The score is written for Piano/Conductor. It features a treble and bass staff. Measure 14 has a whole note chord in the treble and a half note in the bass. Measure 15 has a whole note chord in the treble and a half note in the bass. Measure 16 has a whole note chord in the treble and a half note in the bass. Measure 17 has a whole note chord in the treble and a half note in the bass. The lyrics are: "Wel-come to the rock! If you come from a - way You'll pro-b'ly un-der-stand a-bout a half of what we say They". The dynamic marking "fp" is present in measures 14 and 15. The bass line in measure 14 is marked "Tutti Drs, Bod". The bass line in measure 15 is marked "f". The bass line in measure 16 is marked "f". The bass line in measure 17 is marked "f". The bass line in measure 14 is marked "(Fid, Whistle)". The bass line in measure 15 is marked "(Bs. only)". The bass line in measure 16 is marked "(Bs. only)". The bass line in measure 17 is marked "(Bs. only)".



Audition piece for Bonnie, Beulah, Janice. 2  
bars introduction. Sing all parts.

Audition piece for Oz, Kevin J, Bob.  
2 bars introduction. Sing all parts.  
+ Claude

## Welcome To The Rock

Continued

*Piano/Conductor*

6

#1. Welcome to The Rock...3/8/17

SINGER 8: (Men 8vb)

SINGER 12:

Wel-come to the wild-est weath-er that you've ev-er heard of Where eve-ry-one is nic-er, but it's nev-er nice a-bove

Em D

*f*

+Fiddle

*f* Drs, Bod cont.

35 36 37 38

Bs. only

SINGER 6:

Wel - come to the far - thest place you'll get from Dis - ney - land

C

39 40

CLAUDE:

+ WOMEN:

Fish and chips and ship-wrecks, This is New - found - land. \_\_\_\_\_

**SINGER 7, 8, 9:** *f*  
Wel-come to The

**SINGER 10:** *f*  
Wel-come to The

+Whistle  
(Fid)

41 42 42A

WOMEN:

I'm an Is-land-er, I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

(7, 8, 9:)  
Rock! I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

(11, 12/  
10:)  
Rock! I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

Whistle  
Fiddle

Em  
Rhythym goin'

43 44 45 46



S/A: **Top Line**

Top Line  
TI/TII+B

I'm an Is-land-er, I am an Is-land-er. I'm an Is-land-er, I am an Is-land-er.

C D

47 48 49 50

8 bars (in 2) rest and then.

**BONNIE, BEULAH, ANNETTE:**  
And I turn on the radio

**WOMEN:**  
(No BONNIE, BEULAH, ANNETTE)

*mp*

You are

**MEN:** *mp*

You are

*Gtrs.*

D *ff*

94 95

**WOMEN:**  
(No BONNIE, BEULAH, ANNETTE)

**+BONNIE.  
BEULAH,  
ANNETTE:**

here \_\_\_\_\_ at the start of a mom - ent, On the

**(MEN:)**

here \_\_\_\_\_ at the start of a mom - ent, On the

**+Whistle (Fid out)**

*mp*

**PIANO**

*mp* - Djembe, Drs *p*  
(Gtrs)  
Bs.

96 97 98 99

edge of the world, where the ri - ver meets \_\_\_\_\_ the sea.

edge of the world, where the ri - ver meets \_\_\_\_\_ the sea.

*Drs, Bod cont.*

100 101 102 103

**Bottom Line**

Here, \_\_\_\_\_ on the edge \_\_\_\_\_ of the At - lan - tic, on an

Here, \_\_\_\_\_ on the edge \_\_\_\_\_ of the At - lan - tic, on an

*Whitlse 8vb*

*+Fid*

*+Gtrs. (1/4 chugs)*

104 105 106 107

**SOPRANOS:**

is - land in be - tween there and here.

**ALTOS:**

is - land in \_\_\_\_\_ be - tween \_\_\_\_\_ there \_\_\_\_\_ and here, \_\_\_\_\_

**TENOR I:**

is - land in \_\_\_\_\_ be - tween \_\_\_\_\_ there \_\_\_\_\_ and here, \_\_\_\_\_

**TENOR II/BARI:**

is - land in \_\_\_\_\_ be - tween \_\_\_\_\_ there \_\_\_\_\_ and here, \_\_\_\_\_

108 109 110 111 112 113

# Wherever You Are

(Titanic Snippet) Audition piece for Beulah (as Dolores) 1 bar intro: Looking for top note  
belt on "ever"

[CLICK IN] DELORES: *(totally drunk)*

Near, far, where - ev - er you

+Fid, Whistle Soli

TITANIC PATCH

*f* 90s Big Produced Drum toms

*f* +Gtrs, Bs

260 261 262 263

2/10/17

Audition piece for Beverley.  
3 Bars intro (12 beats)

Music & Lyrics by IRENE SANKOFF & DAVID HEIN  
Arrangements by IAN EISENDRATH  
Orchestrations by AUGUST ERIKSMOEN

[CLICK IN]

Country Folk ♩ = 136 [NO PRE-CLICKS]

Vamp - vocal last x

In this number

In 3 parts

SI: Singer 2

SII: Singer 1, 5

A: Singer 3, 4

In 2 parts

S: Singer 1, 2

A: Singer 3, 4, 5

BEVERLEY:

My par - ents must have thought they had a cra - zy kid.

Mando (Ac Gtr) PIANO

1 2 3

Gb2

'Cause I was one of those kids

Db/F

4 5

who al-ways knew what I want - ed. They took me down

6 7 8 9

Chords: G $\flat$ 2, D $\flat$ 5, A $\flat$ 5

to the air - port to see all the planes de-part-ing. Watch-ing them fly, some-thing in - side of me - was start-ing.

+E Gtr  
Fiddle  
(Gtr. cont...) Lightly. Stay under guitar

*p*  
G $\flat$ sus2 D $\flat$ /F

10 11 12 13

I was eight when I told - them that I'd be a pi - lot. But I was too young

G $\flat$ sus2 A $\flat$ 5

14 15 16 17

and too short and there were no fe-male captains, and my dad said be pa-tient. He said just see what hap-pens. But I

Gbsus2 Db/F

22 23 24 25

took my first les - son, came down from the sky, and told my fath-er I'd fly for the rest of my life. And I

Gbsus2 *f* (Tutti)

26 27 28 29



got my first job— fly-ing for a mor-ti-cian. In a ti-ny Bo-nan-za just a corpse and me.— Five dol-

*Gtrs.*

**PLAY**

*mp* *+Shaker Drs* *etc.*

30 (Bs) 31 32 33

- lars an ho-ur for fly-ing dead bo-dies. I had to climb o-ver their fa-ces just to get to my seat. And

*Fiddle* *f*

34 35 36 37

sud-den-ly— the wheels lift off, the ground— is fall-ing

(*Fid.*) (*Gtr.*) *p*

*p* *D $\flat$ 5/G $\flat$*  *cresc. poco a poco* *D $\flat$ 2/F*

38 *Bs cont.* 39 40 41

back - wards, I am sud - den - ly a - live.

*Db5/Gb* *Db2/F* *(Tutti)* *f* *Ab* *fp*

42 43 44 45

**Driving**

Sud-den-ly I'm in the cock - pit. Sud-den-ly eve-ry-thing's changed.

*Fiddle* *f* *Bbm (Rhythm cont.)* *Ab* *Gb2* *Ab5*

46 47 48 49

Sud-den-ly I'm not too young or too short, and the pas-sen-gers in the back don't com-plain!

*Gtr. scratches* *(Tutti)* *Ab*

50 51 52 53

**V.S.**

Sud-den-ly I'm fly-ing com-pan-y char-ters, and sud-den-ly eve-ry-thing's high.

Bbm (*Rhythm cont.*) Ab Gb2

54 55 56 57

Sud-den-ly there's no-thing in be-tween me and the sky.

Bbm Ab (*Tutti*) Db

58 59 60 61

A - mer - i - can Air -

mp

Gb Ab mp

62 63

lines had the pret-ti-est planes, so I app- lied as a

(Mando)

Fiddle

(Gtr.)

*mp* Gb2 +Shaker

+Cym.

64 65 66 67

(Bs 8va)

3

3

flight en- gi- neer, but the World War Two pi- lots, they all com- plained. They said, "Girls should-n't

Gb9(no3)

Db/F

68 69 70 71

be in the cock - pit. Hey la-dy, hey ba - by, hey, why don't you grab us a drink?" — And the flight at-tend-ants

*Fid. 8vb*

OFF

(Mando)

*mp*  
Gb<sup>b</sup>sus2

Db/F

72 (Bs) 73 74 75

weren't my friends back then, — and they said, "Are you bet-ter than us, — do you think?" But

*Gtr, Man, Dr.*

76 77 78 79

# Building

I kept— get - ting hired, and the World War Two crew, they re-tir - ed, and the

*Gtr.*  
*mp* *cresc. poco a poco*

*(Rhythm cont.)*  
*mp* *Db5/Gb* *cresc. poco a poco* *Db2/F*

80 81 82 83

girls all— thought— much high-er of me. Nine-teen eight-y six, the first fe - male A-mer-  
**FLIGHT ATTENDANTS:**

(claps)

*f* *Ab*

*f* *Ab*

*Db5/Gb*

84 85 86 87

- i - can cap - tain in hi - sto - ry.

*Fiddle* 9 *f*

*+Tutti Rhythm*

*mp* *f*

G $\flat$  A $\flat$

88 89

**Driving**

Sud - den - ly I'm in the cock - pit. Sud - den - ly I've got my wings.

**FLIGHT ATTENDANTS:** Ah Ah

**SINGER 1, 2:** Ah

*(Rhythm cont.)*

B $\flat$ m A $\flat$  G $\flat$ 2

90 91 92 93



Sud-den-ly all of those pi - lots pro-test-ting me, well, they can get their own drinks!

**ALL:**

94 95 96 97

*(Tutti)*  
Gb2

10

Sud-den-ly there's no one say-ing stay ground-ed. Look-ing down, pass-ing them by, \_\_\_\_\_

**SINGER 1, 2:**

Ah \_\_\_\_\_

*(Rhythm cont.)*

98 99 100 101

Bbm Ab Gb2

10

sud-den-ly there's no-thing in \_\_\_\_\_ be-tween me and the sky. \_\_\_\_\_ Sud-den-ly I've got

ALL:

Bbm Ab Db

102 103 104 105

*Drs* Ab

an all fe-male crew. \_\_\_\_\_ The news caught made head-lines a-cross the world. Sud-den-ly \_\_\_\_\_ it stopped,

(claps)

Gb Ab Bbm

+Gtrs

Solo Drs.

Gb Ab Bbm

106 107 108 109

(+Bs)

no one's say-ing you can't can't or you won't or you know you're not an - y - thing 'cause you're a girl.

you can't, you won't, you know, 'cause you're a girl.

*Tutti Rhythm*

110 111 112 113

Slowly building in intensity

Sud - den - ly I'm get - ting mar - ried, and we're put - ting pins on a map where we've flown.

*Fiddle*

*mp* *G♭2* *(Rhythm cont.)* *A♭* *G♭2* *A♭*

114 115 116 117

Sud - den - ly I am a moth - er and sud - den - ly shocked at how much they've grown.

*+Shaker >*

118 119 120 121

Sud-den-ly I'm—won-d'ring how my par-ents would feel see-ing me teach-ing men— to be pi-lots, 'cause

*Fiddle*

(Bs)

sud-den-ly I am a sen-ior in-struct-or, and some-how I'm fif-ty one.

*(Tutti Rhythm)*

Sud-den-ly I'm fly-ing Par - is to Dal-las, a - cross the At-lan-tic, and— feel-ing calm. But

*mp*

*G♭2 mp* *A♭* *G♭2* *A♭*

122 123 124 125 126 127 128 129 130 131 132 133

Music Preparation:

sud-den-ly some-one on air to air traff-ic says at eight for-ty six—there's been a ter-ror-ist ac-tion. And the

134 135 136 137

$G\flat 2$   $A\flat$   $G\flat 2$   $A\flat$

[CLICK OUT]

one thing I loved more than an - y - thing was used as the bomb.

**f**

**f**  $G\flat add 2$   $A\flat add 2$   $B\flat m(add 2)$

(Tutti Rhythm)

138 139 140 141

ANDY- lowest Bb triggers "Cannon" effect from #3

$8^{vb}$

**Freely**

Sud - den - ly I'm in a ho - tel. Sud - den - ly some - thing has died.

*Solo Mando. (Ac Gtr)*

*mp* *pp*

*+Tri* *G<sup>b</sup>sus2* *A<sup>b</sup> +Sus. Cym.*

142 143 144 145

(BEV answers the phone.)

**BEVERLY:** Hello? I'm on my way.

**rit.**

Sud - den - ly there's some - thing in be - tween me and the...

*p*

*Mando (Ac Gtr)* *+Mando (Ac Gtr)* *PLAY loudly*

*pp* *+Cym. scrape*

*Bs.*

146 147 148

# Somewhere In The Middle Of Nowhere

Audition piece for Bob.

Sing all parts in the lead up to your solo.

2 bars introduction

**DIANE:**

and though he's here next to me, in a sec-ond he'll go

**BOB:**

Look-ing out the win-dow at the world un-der-neath

*mf* (Rhythm continues...)

25 26 27 28



**KEVIN J:**  
Look-ing out the win-dow

**KEVIN T:**  
Kev-in talk to me, please.

**HANNAH:**  
and out the win-dow we see a place we all know be-low.

**WOMEN:**  
a place we all know be-low.

**MEN:**  
a place we all know be-low.

29 30 31 32

(BEVERLEY hands BOB the microphone.)

**BOB:**  
Is this on? Oh. It's on. Sor-ry, eve-ry one. Hi! Like most eve-ry-one, I am sor-ry say-ing good-bye.

+Gtrs.  
mf

+Shaker (Bod)

33 Bs. 34 35 36

So I want-ed to thank them for all that they did. So I'm do-ing just that, and I'm pass-ing a hat for the peo-ple who gave

*Tutti rhythm*  
mp

37 38 39 40 41

8 —up their time, and they gave — up their town. So let's give them a scho - lar-ship! Pass — the hat down! 'Cause

*+Fiddle fill*

*f* *mp*

42 43 44 45

**SOPRANOS/MEN (8vb):**

Some - where, in the mid-dle of no - where, in the mid-dle of

**ALTOS:**

Some - where, in the mid-dle of no - where, in the mid-dle of

*Fiddle*

*f*

*f* *+Gtrs., Drums (rhythm)*

46 47 48 49

(SOPRANOS/MEN (8vb):)

who knows where \_\_\_\_\_ there you'll find \_\_\_\_\_

(ALTOS:)

who knows, who \_\_\_\_\_ knows, there you'll find \_\_\_\_\_

A fill

50 51 52 53

Detailed description: This block contains the first system of a musical score. It features two vocal staves at the top: Soprano/Men (8vb) and Alto. The Soprano/Men staff has lyrics 'who knows where \_\_\_\_\_ there you'll find \_\_\_\_\_'. The Alto staff has lyrics 'who knows, who \_\_\_\_\_ knows, there you'll find \_\_\_\_\_'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass). The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. Measure numbers 50, 51, 52, and 53 are indicated at the bottom of the piano staves. A section labeled 'A fill' is marked above the piano staff between measures 52 and 53.

SOPRANOS/MEN (8vb):

some - thing, in the mid-dle of no - where, in the mid-dle of

ALTOS:

some - thing, in the mid-dle of no - where, in the mid-dle of

+Whistle (8vb)

f

f

54 55 56 57

Detailed description: This block contains the second system of the musical score. It features three vocal staves: Soprano/Men (8vb), Alto, and Whistle (8vb). The Soprano/Men staff has lyrics 'some - thing, in the mid-dle of no - where, in the mid-dle of'. The Alto staff has lyrics 'some - thing, in the mid-dle of no - where, in the mid-dle of'. The Whistle staff is marked with a forte 'f' dynamic. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass). The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. Measure numbers 54, 55, 56, and 57 are indicated at the bottom of the piano staves. A section labeled 'f' is marked above the piano staff between measures 54 and 55.

S/A:

clear, blue air, you found your heart but left a part of you be-hind.

T/B:

clear, blue air, you found your heart but left a part of you be-hind.

8

8

58 59 60 61 62

*(Tutti)*

*Bs.*

## Stop The World

12

2/10/17

Music &amp; Lyrics by IRENE SANKOFF &amp; DAVID HEIN

Arrangements by IAN EISENDRATH

Orchestrations by AUGUST ERIKSMOEN

## [SEGUE AS ONE]

Freely ♩. = 60

NICK:

Stop the world. Take a pic-ture. Try to cap-ture to in - sure this mo - ment

Mandolin

*mf*

PIANO  
+Gtr. 1 (Ac)

*mf*

F#5 B2 D#m B C#  
+Cym. roll

1 2 3 4

lasts. We're still in it, but in a min-ute— that's the lim-it,— and this pre-sent will be

B2 D#m B2 B C#

5 6 7 8

[CLICK IN] Gentle groove ♩ = 60

8 past. So here we are where the world has come to - ge-ther.

*Fiddle*  
*mf*  
+Gtrs., Drums (rhythm)

cont. figure

B2 *mf* C#sus4 C# F# F#/A#

9 +Bs 10 11 12

So here she'll be in this pic - ture for - ev - er.

*Mandolin*  
*(Gtr 1)*

PLAY

B2 C#sus4 C# D#m

13 14 15 16

**Poco rubato**

**DIANE:** Look at this: Five hundred forty million years ago, the continents of the world crashed together right here. And two hundred million years ago, they separated again, moving apart from each other.

*Whistle*  
*p*

*p*

17 18 19 20

**NICK:** Huh. **DIANE:** But a little piece of them was left behind. *(A pause as they take it in. Nick lifts his camera, pointing it at Diane.)*

The musical score for 'The Rose Tree' is presented in four staves. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains four measures of whole rests, followed by a double bar line and a final measure with a whole note chord of F#, C#, and G#. The second staff is a treble clef with the same key signature and common time. It begins with a whole rest, followed by a half note G#4, a quarter note A#4, and a quarter note B4. This is followed by a half note G#4, a quarter note F#4, and a quarter note E4. The next measure contains a half note D4, a quarter note C#4, and a quarter note B3. The final measure contains a half note A3 and a quarter note G#3. The third staff is a treble clef with the same key signature and common time. It contains four measures of whole notes: F#4, C#4, G#4, and F#4. The fourth staff is a bass clef with the same key signature and common time. It contains four measures of whole notes: F#3, C#3, G#3, and F#3. The score concludes with a double bar line and a final measure with a whole note chord of F#, C#, and G# in both the third and fourth staves.

**DIANE:** I should move. You're missing all the scenery- **NICK:** No, no. Stay where you are. **DIANE:** Really? **NICK:** Really. It's perfect.

[illegible]

A tempo  
DIANE:

Stop the world. Seize the mo-ment. But the min-ute he goes, you're a-lone and it's through.

Pinch your-self. Tell your-self you're just dream-ing. That means he'll for-get ab-out

you. But here we are where the con - ti-nents once crashed to-ge-ther,

**PIANO** *mf*

*Fiddle*

*+E Gtr Mando (Ac Gtr) strumming +Shaker*

E5 A2 C#m Bsus4 B

A2 E/G# A2 A2 B

A2 B C#m Bsus4 B

29 30 31 32 33 34 35 36 37 38 39 40



be - fore \_\_\_\_\_ they went their se-p'rate ways for - ev - er, so

41 42 43 44

A2 Bsus4 B C#m *mp* B

stop the world stop the world stop the world from spin<sup>2</sup> - ning 'round. —

NICK: stop the world \_\_\_\_\_ stop the world \_\_\_\_\_ from spin<sup>2</sup> - ning 'round. —

+Whistle 8va *mf*

45 46 47 48

A2 B C#m Bsus4 B

(DIANE:)

I'm \_\_\_\_\_ on a look-out ov - er-look-ing some-thing worth tak-ing the time to stop fly-ing

(NICK:)

I'm \_\_\_\_\_ on a look-out ov - er-look-ing some-thing worth tak-ing the time to stop fly-ing

WOMEN: *mp* Oh \_\_\_\_\_ Oh \_\_\_\_\_

MEN: *mp* Oh \_\_\_\_\_ Oh \_\_\_\_\_

(Whistle out)

A2 B C#m Bsus4 B

49 50 51 52

by. And look down. Stop be-ing scared and look 'round. Just tell him

by. And look down. Stop be-ing scared and look 'round. Just tell her

[CLICK OUT]

now, and look now. \_\_\_\_\_ Take a

now, and look now. \_\_\_\_\_ Take a

Poco rubato

DIANE/NICK (8vb):

Rit.

pic-ture of the scen-'ry of a look-out, of a mo-ment which is ov-er, of the o-cean, of the ri-ver, of the trees,

Whistle

+Gtrs.

C#m B A2 B

(Cym) *p*

59 (Bs out) 60 61 63

Detailed description: This block contains the musical notation for measures 59 through 63. The vocal line (DIANE/NICK) is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with a four-measure rest in measure 60 and a fermata in measure 61. The lyrics are: "pic-ture of the scen-'ry of a look-out, of a mo-ment which is ov-er, of the o-cean, of the ri-ver, of the trees,". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate whistle staff. The grand staff shows chords for C#m, B, A2, and B. The whistle staff has a single note in measure 61. The bass line includes a cymbal (Cym) and a piano (p) dynamic marking. Measure numbers 59, 60, 61, and 63 are indicated at the bottom.

Stop the world. Please

+Whistle (Fid out)

+Bs

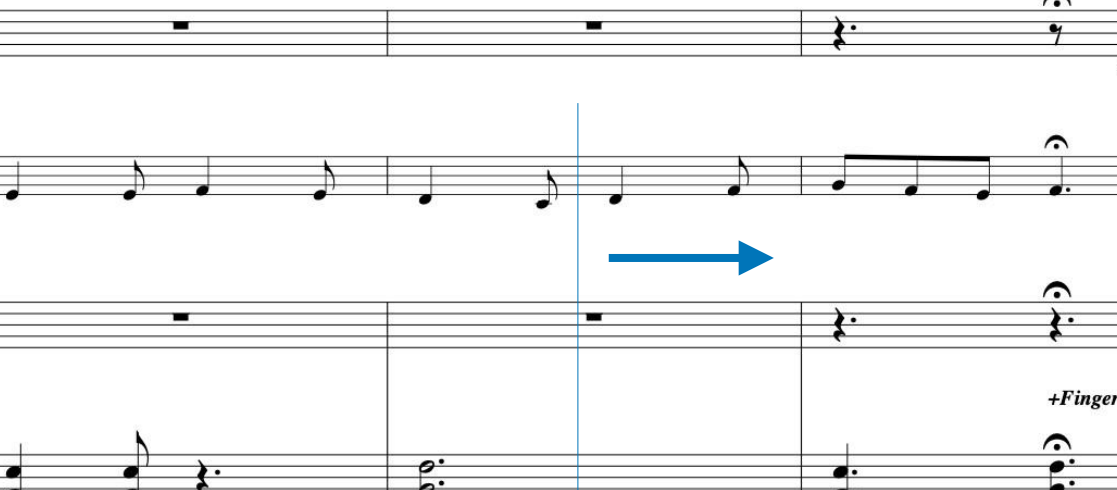
64 65

Detailed description: This block contains the musical notation for measures 64 and 65. The vocal line continues with the lyrics "Stop the world. Please". The piano accompaniment includes a whistle part marked "+Whistle (Fid out)" and a bass line marked "+Bs". Measure numbers 64 and 65 are indicated at the bottom.

# I Am Here

## Audition for Hannah

**Rit.** and then I check on **Hannah**, talking to anyone she can reach. **HANNAH:**



13 14 15

*+Finger Cyms.*

**Slightly slower** ♩. = 80

here, I am here on an is - land. Hel-

*Gtr. (+Fiddle)*  
swells

**PIANO** *+Mand. (8va)*  
*mp* *+Sys. Cym.* *+Sys. Cym.*

16 17 18 19

lo? Hel-lo? It's me a-gain, Yeah, my son. He's with Res-cue two. A-ny news?

20 21 22 23

*Bs.*

I am his mo-ther, I'm far a-way, stuck here. I'm try-ing to find out if... Fine. I'll hold a-gain.

*Gtr.*  
*Fiddle*  
*Mandolin*

24 25 26 27

**V.S.**

I should be down there and check-ing the hos - pi -tals, put-ting up signs, do-ing some-thing. In- stead, I am

attack

*mf*

28 29 30 31

here, I am here in Can - a - da I am

*Fiddle*

*Gr. (harm. - 8th note delay)* *Mando. (harm.)*

*8va*

*sub. mp*

32 33 34 35

tell - ing you, list-en My son, he takes risks He's not miss-ing He's help-ing or hurt He'll get out of this

*Whistle*

*Fiddle*

*mp*

*Bs. (8va)*

36 37 38 39

Yes, I'll keep try-ing, and yes, here's the num-ber, and yes, at the grade school in Gan - der. I'll be right here.

40 41 42 43

I should be there, when it's o - ver and done, when he comes through the door and says,

44 45 46

"I am home, mom" I should be there for my son, but in - stead I am

*Fiddle only* *+Whistle*

*pp* *f* *mf*

*+Gtrs.* *8va*

*sub. p*

47 48 49

here... I am here...

*mp* *Gtr. (harm.)* *+Mandolin*

*mp*

50 51 52 53

**BEULAH:** She leaves message after message for her son. Until there's no more room on his answering machine.

*Gtrs.* *Sus. Cym.*

*mp*

*mp*

58 59 60 61

**Freely**

know is you are there. You are there, and I am

*mp* *mp* *mp*

*Tutti*

*mp* *pp*

62 63 64 65 66 67

**A Tempo**

**BEULAH:** She finally got some news.

here.

*Gtr.* *+Mandolin*

*mp*

*mp*

68 69



# Screech In

Sing all named parts  
2 bars introduction

The musical score is written for three staves in B-flat major (two flats). The first two staves begin with a forte (*ff*) dynamic and a piano number 8. The third staff begins with the instruction **Slower** and the name **CLAUDE:**. The lyrics are as follows:

Hey hey, come on to-night. Take a risk and take a ride. Jump right in with both feet tied, and you'll be a New-found-land-er.

Hey hey, come on once more. Noth-ing ven-tured, no-thing sore. Af-ter it's o-ver, out the door and you'll be a New-found-land-er.

Af - ter it's ov - er, you'll re-mem-ber that you're a New-found-land-er. \_\_\_\_\_

Audition for Oz  
Sing part marked for Rabbi.  
Kevin T - Sing from start

2/10/17

Music & Lyrics by IRENE SANKOFF & DAVID HEIN  
Arrangements by IAN EISENDRATH  
Orchestrations by AUGUST ERIKSMOEN

Gently ♩ = 98 [2 PRE-CLICKS]

KEVIN T: ...but for some reason that song was in my head.

KEVIN T:

Make me a chan - nel of your

*Gtr.* HARMONIUM (acoustic)

*mf* F5

1 2 3

peace: where there is ha - tred, let me bring your love, where there is in - ju - ry, your par-don,

*Fiddle*

F5(maj7) Bb5/F

4 5 6 7

[CLICK OUT]  
Rit.

Lord, and where there's doubt, true faith in

*+Bouzouki*

Bb C

*+Cym Roll*

8 9

# A Tempo

HANNAH:

Make me a chan-nel of your peace.

Where there's des-pair in life, let me bring hope,

where

(KEVIN T:)

you.

Make me a chan-nel of your peace.

Where there's des - pair in life, let me— bring

Gtr.

D5

A5

(HANNAH:)

there is dark - ness,— on - ly light,

and where there's sad - ness, ev - er

hope.

where there is dark - ness,— on - ly light,

RABBI:

O -  
Bouzouki (8vb)

G2

G5

VII

(HANNAH:)

joy.

(KEVIN T:)

joy.

(RABBI:)

seh sha - lom bim' - ro - mav, hu ya'a - seh sha - lom a - lei - nu

*mp + Whistle*

(Fid) D5 Gm D5

17 18 19 20

v' - al kol y'is - ra - el v' im ru, v' im ru a -

(+Fid 8vb)

A5 D5 A5 A5

21 22 23 24

**RABBI:** There is a man here in town. He's lived here nearly his entire life.  
He heard that there was a rabbi diverted here and he came to find me and tell me his story.

men.

(Piano Solo)

+Fiddle harmonic

D5 Gm D5

# Costume Party

Sing all male parts (not Diane/Hannah) Sing correct line for Kevin J/T when it separates.

The musical score is written for three parts: Soprano, Alto, and Piano. The key signature has one flat (Bb) and the time signature is 4/4. The score spans measures 38 to 40.

**Measure 38:** The Soprano part has a whole rest. The Alto part has a whole note chord of Bb3 and D4, marked *Bb sus2*. The Piano part has a half note G2 and a half note Bb2, marked *Bb sus2*.

**Measure 39:** The Soprano part has a whole rest, followed by a repeat sign. The Alto part has a whole note chord of C4 and E4, marked *C5*. The Piano part has a half note C3 and a half note E3, marked *C5*.

**Measure 40:** The Soprano part has a whole rest, followed by a repeat sign. The Alto part has a whole note chord of C4 and E4, marked *C5 +Tri*. The Piano part has a half note C3 and a half note E3, marked *C5 +Tri*.

**Lyrics:** The lyrics "In a crowd - ed" are written under the Soprano part in measure 40.

**Annotations:** A blue box at the top left contains the instruction: "Sing all male parts (not Diane/Hannah) Sing correct line for Kevin J/T when it separates." A bracket labeled "[Safety]" spans measures 38 and 39. The name "DIANE:" is written above the Soprano part in measure 40.

**A tempo** **KEVIN T: (at pitch)** **DIANE:**

room filled with strang-ers sleep-ing, an air - plane blank-et and pil-low on the floor, the sun comes

*Gtr. 1*  
*mf*

*mf*  
*+Shaker*

41 42 43 44

**DIANE/ KEVIN T (at pitch):** **KEVIN J:**

stream-ing through the win-dow, and I can't sleep an-y - more.

Star-ing at these

*Fiddle (8vb)*  
*mp*

45 46 47 48

HANNAH:

KEVIN J:

stran- gers wak- ing up a - round me Sit- ting in a crowd of peo- ple wait- ing for the phone, and in a town

49 50 51 52

Detailed description: This block contains the musical notation for measures 49 through 52. It features three staves: a vocal line for Hannah, a vocal line for Kevin J, and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal lines are in a B-flat major key signature. Measure 49 starts with a vocal entry for Hannah. Measures 50-52 continue the vocal lines with overlapping lyrics.

HANNAH/  
DIANE:

KEVIN J:

that's sud- den- ly dou- bled pop- u - la - tion, I feel so a - lone. It's like

KEVIN T & J:

I feel so a - lone.

53 54 55 56

+Drs

Detailed description: This block contains the musical notation for measures 53 through 56. It features three staves: a vocal line for Hannah/Diane, a vocal line for Kevin J, and a piano accompaniment. The piano part continues with the same eighth-note bass line and chords. Measure 53 begins with a vocal entry for Hannah/Diane. Measures 54-56 continue the vocal lines. Measure 56 includes a piano solo section marked '+Drs'.

**DIANE:**  
an - y of us could have died on Tues - day, I'm feel - ing diff - 'rent,

**KEVIN T:** **HANNAH:**  
and like we're dared to see things diff - 'rent - ly \_\_\_\_ to - day. Dis - tant

*Fiddle (loco)*  
*mp*

*p* *Gtrs. (Rhythm)*

57 58 59 60

**KEVIN J:** **HANNAH:** **DIANE + HANNAH:**  
Strange Where am I? Who am I if I don't feel like the me from yes - ter - day?

**KEVIN T:** **DIANE:** **KEVIN T & J:**  
Who are these peo - ple here? No - one knows me here Who am I if I don't feel like the me from yes - ter - day?

And it's

And it's

61 62 63 64



(DIANE:)

some-how like we're at a cost-ume par - ty You are not — your - self

(KEVIN T:)

some-how like we're at a cost-ume par - ty And for a sec-ond, you — are not your - self. And you

*Gtr.* simile

B $\flat$  C F C/E Dm /C

86 *Bs. only* 87 88 89

— and bare-ly e-ven rec-og-nize the per-son in the mir-ror who's turned in-to some-one else.

look a-round and blink your eyes the per-son in the mir-ror who's turned in-to some-one else.

*Gtr.* simile

B $\flat$  C B $\flat$ /D B $\flat$ /D C/E

90 91 92 93