The Academy for New Musical Theatre

FORMAT GUIDELINES

SCRIPT AND SCORE

November 2019

Format Guidelines

In this document you will find descriptions and examples of formatting for scripts and scores for musical theatre. There are several "standard" formats out there. ANMT's standards are modernizations of traditional industry standards which go back for decades. There are others, including one recommended by the National Alliance for Musical Theatre, a variety of ones used on Broadway, as well as formats used in *published scripts*, not to mention templates found in word processing software As a consequence, there are many variations you can point to which contradict some of these guidelines (chord symbols; credits; cues; etc.) Our goal is to lead to you a format which will look professional when you submit it to producers and theatres, and it will enable actors, directors, music directors (etc.) to be able to rehearse your show efficiently and accurately.

We do <u>not</u> recommend using the musical theatre templates which come with various word processing softwares, as they tend to be incomplete and flag the user unfamiliar with scripts which are actually circulating among producers and theatres.

The first section is dedicated to the preparation of a piano/vocal score.

The second section is dedicated to the preparation of a script and lyric pages.

You will next find a sample of an "integrated script" which ANMT requires for readings and workshops, in which the score is collated within the script itself. A submission to producers and theatres typically does not integrate the score with the script; the integration is useful for rehearsals and minimal page-turning.

Next is an annotated version of the integrated script; the content is the same, but we have added arrows and annotations to add further explanation and details.

Finally, there is an appendix which lists some anomalies, tips, and examples from Broadway scores, and a bunch of other things.

There are many many details included here, and the reality is that you really must be responsible for all of them. As you prepare more and more manuscripts, these details will become familiar and ultimately second nature to you. In the interim, however, we hope this document helps point out by illustration and description formatting standards which will make your script and score appear professional.

--The Staff of ANMT

Table of Contents

THE SCORE 1
- Title Page 1
- Introductory pages 1
- Musical Numbers (song or incidental) 1
- Title of cue 1
- Characters involved in the cue 1
- Vocal ranges 1
- Cues 2
- Rehearsal letters 3
- Clefs. 3
- Lyrics 3
- Label characters in the score 4
- Dynamics and phrasing 4
- The cue to begin the music 4
- Incidental Music 4
- Arrangement 5
- The Physical Score 5
- Pianist's copy 6
- Page numbering 6
- Final copy 6
- Composer's Check List 8

THE SCRIPT 9
- BOOK 9
- LYRICS 9
- Song cues in the script 10
- Examples of Cues 10
- Some anomalies you might encounter 12

SAMPLE INTEGRATED SCRIPT/SCORE 15
ANNOTATED SAMPLE INTEGRATED SCRIPT/SCORE 65
APPENDIX 117
- Glossary of Musical Theatre Terms (online) 119
- Tips on Formatting Stage Directions and Asides 121
- Chord Symbols 125
- Hyphens in Lyrics 129
- Beaming 131
- Examples from Broadway scores 133
- Tips on Preparing an Integrated Script and Score 147

PART ONE:

THE SCORE

SCORE SUBMISSION FORMAT GUIDELINES

When submitting musical scores to the Academy for New Musical Theatre please follow these guidelines.

TITLE PAGE

The show's title page is generally prepared by the bookwriter, in conjunction with the script. (See *Script guidelines,* below.) But if you're preparing a score to submit to a producer, you'll want to prepare a separate title page for the score. See the end of Part One to see the differences between what you should submit to a producer and what you'll submit to ANMT.

Introductory pages

Musical Numbers (song or incidental). Each cue should identify the following
Number of cue
Title of cue which should match the title in the score exactly
Characters involved in the cue, right-justified with dot-leaders
page number in the script and integrated score

Title of cue -- Should match the title in the score exactly.

Characters involved in the cue -- List each voice, italicized. It is possible that listing all the voices in a song necessitates a second line of type, in which case, line up the page number with the first line of type, and right-justify the second line with the right edge of the characters listed in the previous line, omitting the dot leader in the second line. If your title is so long that there is no room for your characters on the same line, drop the characters to a second line of type and line up the page numbers with the characters, not the title. If the title is so long that it is on a line all by itself, it should not have a dot leader; rather, attach to the character line a dot leader which begins with the left edge of the title (not the scene or cue number) and continues to the beginning of the characters.

Vocal ranges. For all the characters (including chorus) identify the following:

Character name
Vocal type (e.g., Soprano, Mezzo, Belt, Baritone, Tenor)
Highest and lowest notes (demonstrate on a musical staff)

Tips on creating a Vocal Range page

Create a two-bar piece of music with multiple staves (one stave for each character part):
Identify each character with boxes
Input a whole note in each of the initial bars, corresponding to the character's lowest note
Input a whole Note in the second bar corresponding to the character's highest note
Find a line tool which will draw a diagonal line up from one whole note to the other
Hide time signatures
Hide key signatures
Hide the bar line between bars
Define the right margin so as to make the two-bars appear only about an inch or inch-and-a-half.
Label the page "Vocal ranges"
Print as pdf

There are other ways to get fancy with two columns, but a single column is fine.

CUES

A cue in this context means any musical cue, whether it's a song, underscoring, incidental music, or even just a sound effect (e.g., a musical phone ring)

Usually, each new musical cue is numbered consecutively (e.g., cue 6. follows cue 5.), but you may have reasons to group a series of cues together, and label them with the same number followed by a letter. (e.g., 6., 6A., 6B., 6C., etc.) Perhaps the cue is very short; perhaps it's separated from the previous cue by such a tiny piece of dialogue they feel virtually contiguous; there might be other reasons as well; there's no hard and fast rule which dictates when numbers are appropriate. The convention here is that the first cue in such a series is the number by itself, and it is followed by the number-plus-letter, beginning with A. Cues that shares the same number all must all be contained within the same scene, and once the scene changes, the number must change.

Each cue begins a new page. Even a single-bar cue belongs on its own page. If you have many many short cues, or your musical is through-sung, there are some exceptions to this rule; but otherwise, each cue begins a new page.

Writers' credits. Credits for the composer then lyricist go flush right, above the top stave. Historically, the credits used to appear only on the title page and the very first cue of the score. But that's changed (probably because so many single cues get downloaded for auditions and

cabaret performances that writers needed their credits to appear on each and every cue). The poor bookwriter's name goes on the title page, but doesn't appear on song cues.

Do not include copyright notices.

Each cue includes the following information:

The name of the musical -- upper left corner
"Piano/Vocal" -- just below the name of the musical
cue number
cue title
characters singing in the cue
Revision number (date of the most current draft)
CUE -- what immediately proceeds the music? a visual cue? A line of dialogue?
tempo marking
tempo descriptive
chord symbols
Piano arrangement, with chord spelling which matches chord symbols
measure numbers
rehearsal letters
all dialogue contained within the cue
complete lyrics which match the script
vamps/safeties, if applicable, including "Cue to go on:" or "Cue to stop"
Cautionary Accidentals
only such stage directions that have an affect on the music

Rehearsal letters. Rehearsal letters are optional. If you use them, they should be placed at such moments which are most likely to be starting places in rehearsal -- the entrance of a chorus, or a key change, or a tempo change, or the beginning of each A section and/or B section, etc.

Clefs. Ottavo clef for all male roles (treble clef with an "8" underneath); no bass clef

Lyrics. Use as large a font as you can and still have your music look aesthetically pleasing. Your goal is around 12pt. Use a clear, straightforward font like Times Roman. (The Jazz fonts are difficult to read.) Typically in Finale, input a font at 14pt; then when you reduce a page to 85%, the result is about 12pt.

Do not number stanzas.

Do not use repeat signs with stanzas numbered one on top of another (like Christmas carols or hymns). Choreographers, directors, music directors, stage managers and actors *all* want to be able to make markings for a second stanza which are different from the first. True, you can conserve paper by using repeat signs, but you will waste rehearsal time.

Label characters in the score. Indicate the character who sings by putting a box around his name above his staff line in the measure in which he begins singing.

If more than one character sings in a piece, indicate characters' names in the score at the point they sing, in a box.

Each character should have its own staff.

When singers on the staff have not changed, but you feel they might need a reminder, put character name in italics within parentheses, as a "courtesy character name", in a smaller font. Like this: *(Kylie)*

Dynamics and phrasing. Dynamic markings, expressions and phrasing can save an enormous amount of rehearsal time and, more importantly, communicate a much more accurate set of instructions to the creative time, and substantially increase your chances of hearing the music the way you intend it to be heard. Include as much as time allows.

The cue to begin the music*:* Each song or incidental piece will have a 'CUE' telling the pianist when to begin playing. This corresponds to dialogue or stage action indicated in the script right before the **bold** title of the cue.

Incidental Music

Format a piece of incidental music just as you would one with sung lyrics, including dialogue, cue to begin, tempo descriptive, etc. Don't forget about cues to continue out of a vamp. When music is underscoring dialogue, the entire dialogue should be printed in the score.

Incidental music and underscoring present unique formatting challenges, particularly when they then lead directly into singing. Here are some general tips:

In the score, each cue of underscoring should begin its own page, even if it's just a measure long.

If you remember the goal is to have the singer never to flip backwards in the script, you probably can solve most of the unique formatting questions which underscoring presents. This rule of thumb will probably lead you to place the underscoring in the physical script after the dialogue which it accompanies.

Include ALL the dialogue on the score's pages of underscoring, parsing out sentences liberally throughout the score to give a general indication of which measures of music should be playing at any moment in time. Alternatively, put all the dialogue in the score in a block between widely-spaced systems of music, with a clear "cue to go on" which re-types the last phrase of the dialogue before a new section of music.

If underscoring segues into singing, begin the portion of the score which includes the singing as a separate cue with its own cue number, beginning on a new page. Indicate "segue" or "attacca" on the final measure of underscoring which precedes the new page. (Both "segue" and "attacca" imply going on without pause, but "attacca" further implies the same metronomic tempo.)

In scripts which regularly oscillate between dialogue and sung text and dialogue and sung text, you might find it more convenient to include a long portion of script, followed by a long portion of music -- but in that case the score MUST include ALL the dialogue and sung text. (In an extreme example, you might have a complete script followed by a complete score.)

Arrangement

The piano accompaniment must be a complete note-for-note arrangement with chord symbols.

The chord symbols do not need to account for every passing tone or neighbor tone in the texture. They will be used to facilitate sight-reading and transposing in rehearsal.

Make sure the chord symbols and the piano arrangement are in harmonic agreement. Example: If the chord symbol indicates E major, there can't be Ab's in the accompaniment, they must be G#'s. Check for misspellings of notes. Check for cautionary accidentals. Check for any other things you or your notation program tend to overlook.

The lyrics and dialogue in the score must be identical to the lyrics/dialogue in the script.

Make sure your bookwriter knows that there are passages of the script included in the score and if any last-minute changes are made you need to be notified. Notify your bookwriter where she or he needs to include notice of the music beginning before a given song in the script.

The Physical Score

The integrated script/score will be on 8½ X 11 inch paper, double-sided and three-hole-punched, with running page numbers at the bottom beginning with the script and running continuously to the last page of the score. The running pages at the bottom are independent of the pages in the score, and also independent of the page numbers in the script. Integrated script/scores with running pages are used for rehearsals and presentations. When you submit a script to a producer, you'll want to give them an *unintegrated* score, separate from the script, at which point their independent page numbers will once again become important, and there will not be running page numbers at the bottom.

Use margins wide enough for a photocopy machine and hole-punching, which means 1” on the left side of odd-numbered pages, and 1” on the right side of even-numbered pages, and .5” elsewhere.

> *Saving paper*. While we encourage using as little paper as possible, do not do so at the expense of clarity on the page, as it will lead only to an enormous waste of rehearsal time. Make sure each staff has plenty of room for all the measures on it, and each page has plenty of room for all its staves. Actors would prefer to have to turn a lot of clear pages, than struggle to read small fonts, or crowded staves, etc.

Pianist’s copy

Your pianist would appreicate a copy of the piano-vocal score on heavier paper. This is tricky to prepare, because you must supply a fully-integrate script/score, so that everyone has the same running page numbers to work with. It’s up to you whether you want to supply an entire integrated script/score on heavier paper, or figure out how to substitute the heavier paper afterwards, or just give your pianist the same kind of paper as everyone else.

Preparing a pianist’s score for a producer is a little different from the document you submit at ANMT. See *Final copy*, below. Typically, at ANMT, you won't prepare a separate final pianist's score.

Page numbering

ANMT will be referring to running page numbers at the bottom of an integrated script/score, but you shouldn’t let that prevent you from preparing your score’s page numbers as though you were submitting the separate score to a producer. Print running page numbers in the top margin. Each cue begins numbering where the previous cue left off. (i.e., do not number each song beginning with the number 1).

Once the script and score are integrated, add a set of running page numbers at the bottom.

> *Integrated script/score numbers at the BOTTOM.* Once you have a complete, integrated script and score, include a running set of page numbers for the integrated script and score. No need to type these bottom page numbers in your music notation software -- you can add those with pdf-integration software, or write these by hand just before you make rehearsal copies. If you’ve already numbered the entire integrated score and you find you must insert some pages, you may use letters to indicate the additional pages: (e.g., following page 67 could come 67A, 67B, 67C, etc.)

Final copy

You won't need to prepare "final copy" versions for drafts or rehearsals or unpublished manuscripts like 15-minute-musicals. But once the show has been through multiple drafts and is

ready for publication or distribution to producers, you will want to submit the script and score as separate, non-integrated documents. When you are preparing the final draft of a piano-vocal score follow these guidelines:

Cover page -- the cover page for a Vocal Score is different from the script's cover, or even from the Title Page. The Cover Page is like the outside binding of a score when it comes back from a publisher. Perhaps there's artwork, or a large-font rendition of the show's title. It should include the following information:

Title
The words "Vocal Score" in the upper right
In the upper left: Authors' names (on the vocal score, and the vocal score only, the composer's name appears above the other collaborators' names)

Title page -- Think of this as the first printed piece of paper you see once you've opened the cover of the published script. It should include the following information:

Title
Music by "Composer"
Book by "Bookwriter"
Lyrics by "Lyricist"

Do not include copyright notice.

Table of Contents

Vocal Ranges (could be on same page as Table of Contents, if it fits)

Then follows the score.

Composer's Check List

Composer_____ Song Title_____ Date_____

Score Check Sheet—Each Song

_____ Bookwriter indicates in script each cue of music in bold
_____ Cautionary Accidentals
_____ characters singing in the cue
_____ chord symbols
_____ chord symbols and piano arrangements are in agreement
_____ Communicate with bookwriter re dialogue in score
_____ complete lyrics which match the script
_____ CUE ("The cue for the cue")
_____ cue number
_____ cue title
_____ cue to begin the song
_____ include *all* dialogue contained within the cue
_____ measure numbers
_____ rehearsal letters
_____ tempo descriptive
_____ tempo marking
_____ vamps/safeties/cue to go stop/cue to go on

For Pianist (Optional)

_____ Integrated script/score with the score pages on heavier paper
_____ Hole punched

Introductory pages

_____ Table of contents with accurate page numbers and characters singing
_____ List of characters with vocal range for each

PART TWO:

THE SCRIPT

SCRIPT SUBMISSION FORMAT GUIDELINES
(traditional industry-standard format)

Note: There are more details in the "Annotated Sample Script"; this is an abbreviated checklist.

BOOK

1” margins top, bottom, right, left
Courier (12 point) or Courier New (12 point)
Cover page indicates title and authors (traditionally bookwriter first, then composer, then lyricist)
Second page with cast, time, place
Third page with list of musical numbers, character in each cue, page numbers in script and score
Fourth page with list of characters' vocal ranges
New scene begins new page
Initial stage direction of a scene indented to 3"; no parentheses on initial stage directions
Subsequent stage directions indented 1” from left AND 1” from right
Character names indented 3”
Dialogue flush left
Asides indented 1”, lowercase, in parentheses; asides should not be full sentences. (If they’re full sentences, promote them to full stage directions.)
In stage directions, capitalize character names and pronouns who have the action, but do not capitalize the recipient of the action (“HE kisses Maria; THEY stare at Mrs. Washington; SANTA touches Rudolph’s nose.”)
Page numbers - indicate Act, Scene and page in upper right -- 2-3-67 or II-3-67
For one-acts, use only Scene and page -- 3-67
For single-scene musicals, use only page, or page with a period -- 67 or 67.
Tip: Automate page numbering; manually type in only Act and Scene.
Footer with the draft’s date in 8 or 9 point font in bottom left (4.26.21 or 4/26/21 or April 26, 2021)
In a cue for a song, the song’s title should be the last thing in the script before the lyric page, in a stage direction, bolded. Precede the bolded title with some kind of not-bolded stage direction, even if you have to invent something innocuous like (HE smiles. **6. Bite the Apple.**” or “THEY preen. **8. Soap!**)”
no need for copyright notices
Double-sided copies of the collated script/score, with running page numbers at the bottom
Do not use “cont’d” -- either at the bottom of pages, or to indicate a character continues to speak after a stage direction.

LYRICS

Lyrics in caps, indented .5”
B-sections of lyrics indented 1.0”

C-sections of lyrics indented 1.5”
Subsequent sections, continue to increase indent by .5”
Introductory sections indented so they won’t be mistaken for A sections -- probably 1.5” or more, depending upon aesthetics.
If a line of lyrics is too wide for margin, apply a .5” hanging indent, so that when it wraps, the remainder of that line is additionally indented.

Song Cues in the script

The CUE should correspond to a statement in the script which is is then followed by the name of the music cue, **bolded.** The bold in the script means “the first sound you hear from this cue begins right here” and corresponds, obviously, to the first sound the pianist makes in this number.

Examples of Cues follow....

CUE EXAMPLE #1

In the script:

(HE tosses the flowers out the window. **6. I’m Outta Here.**)

In the score:

CUE: HE tosses flowers out window.

CUE EXAMPLE #2

In the script:

(THEY douse the fire. **6B. Underscore #6B.**)

In the score:

CUE: They douse fire.

CUE EXAMPLE #3 - Dialogue cue line

In the script:

```
                              MICKEY
Milwaukee, did you say?  It's perfect!

(HE grabs the paper.  4. Gimme Something I Can Sell -
Reprise.)
```

In the score:

CUE: MICKEY: "Milwaukee, did you say? It's perfect!"

You might additionally want to include a piece of dialogue which precedes the actual cue itself, to serve as a heads-up to the pianist. (See Example #4.)

CUE EXAMPLE #4 (with dialogue preceding the cue):

in the script:

```
                              JIMMY
          (coming to Cora)
Okay, this calls for drastic measures.  I'm going to cheer you
up, whether you like it or not.

                              CORA
If it's that goofy coffee song you wrote....

                              JIMMY
Yup.  It's that goofy coffee song.  But there's some new stuff
in the middle.

     (JIMMY hits "play" on a CD box.  8. Foam on My Latte.)
```

in the score

JIMMY: Okay, this calls for drastic measures. I'm going to cheer you up, whether you like it or not.
CORA: It if's that goofy coffee song you worte....
(JIMMY hits "play" on a boombox.)

CUE: (JIMMY): "Yup, it's that goofy coffee song. But there's some new stuff in the middle."

Some anomalies you might encounter

1. If multiple characters are singing the same words simultaneously, just mark all names on the character line, even if you must use two lines:

```
                              THEODORE/GINGER
     PASS ME THE SUGAR, BUT DON'T PASS ME BY....
```

or

```
                              THEODORE/GINGER/RICKY/ALLISON and
                              ALL THE WAITERS
     PASS ME THE SUGAR, BUT DON'T PASS ME BY....
```

2. If characters are singing alternating solo/unison lines, mark each solo separately, and indicate where they sing together with a "/":

```
                                THEODORE
     PASS ME THE MENU

                                GINGER
     PASS ME YOUR HAT

                                THEODORE/GINGER
     PASS ME THE SUGAR, BUT DON'T PASS ME BY.
```

3. If they're singing different words simultaneously, note them side-by-side, using tables. (Use hanging indent at .3" and a 10-point font if it helps make the lines wrap better.)

THEODORE	GINGER
PASS ME THE MENU	I DON'T THINK I LIKE THIS GUY.
PASS ME YOUR HAT	HE'S GOT A CREEPY STARE.
PASS ME THE SUGAR, BUT WHATEVER YOU DO, DON'T PASS ME BY.	AND HONESTLY, IS THAT HIS REAL HAIR? NO, I DON'T LIKE THIS GUY.

If the "tables" function confounds you, you may indicate "(simultaneous with CHARACTER, above)" in a pinch, but this solution is neither very clear nor very professional. (And page breaks can be confusing, if they fall between speeches, and there isn't anything "below" or "above" because they're on different pages.)

```
                                THEODORE
          (simultaneous with GINGER, below)
     PASS ME THE MENU
     PASS ME YOUR HAT
     PASS ME THE SUGAR, BUT DON'T PASS ME BY.

                                GINGER
          (simultaneous with THEODORE, above)
     I DON'T THINK I LIKE THIS GUY.
     HE'S GOT A CREEPY STARE.
     AND HONESTLY, IS THAT HIS REAL HAIR?
     NO, I DON'T LIKE THIS GUY.
```

SAMPLE INTEGRATED SCRIPT/SCORE

What Was Whit Thinking?

book by Trevor Paulito
music by Philip Seward
lyrics by Maria Stedler

CAST:

Kylie
Shane
Jerod
Whit

TIME:

Present

PLACE:

Fatburger
The Griffith Observatory
The Getty Museum

Musical Numbers

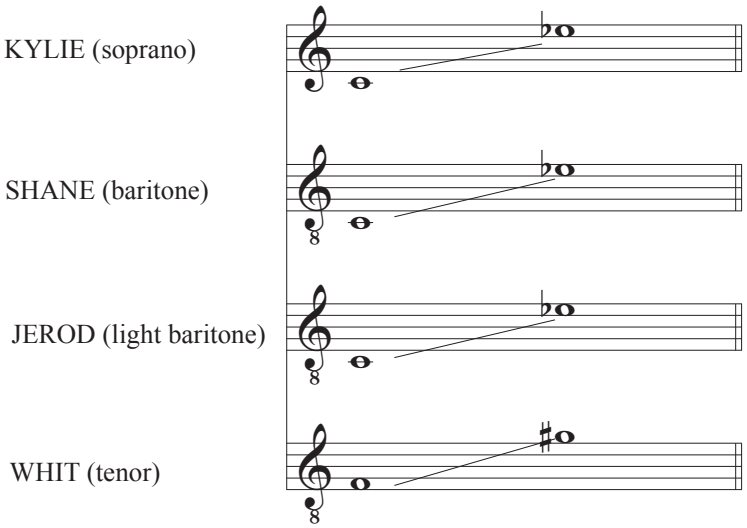
Act One

			script	integrated score
1.	If Life Were a Musical	Kylie	2	5
2.	Bacon Cheese and Beef	Shane	4	13
3.	Is He the One?	Kylie	7	21
4.	This Will Never Work	Jerod	9	27
5.	Texting Underscore	Instrumental	11	33

Act Two

5.	Right Before Your Eyes	Whit, Kylie	2	41

Vocal Ranges



ACT ONE

Scene One

KYLIE and SHANE sit at an outdoor table at a Fatburger. SHANE devours a huge double-patty baconburger, sloppily. KYLIE is doing her best not to be appalled, as she delicately eats her veggieburger.

KYLIE
O-k-kay, so we've established you and bacon....

SHANE
(mouth full)
I know! You don't know what you're missing! You're on a blind date at Fatburger only to get a veggie thing!?

KYLIE
Yeah, silly me. So. So, what do you do? What's your job?

SHANE
I mean, it's dripping down my elbows.

(SHE looks at his elbows. SHE reaches for a napkin, but decides not to intervene.)

KYLIE
Yes it is. And your job. You got a commute?

SHANE
Two patties! It's like, twice the beef.

KYLIE
It's exactly twice the beef, yes.

SHANE
I don't know which I like better, the beef or the bacon.

KYLIE
Well, fortunately you got 'em both together, so you don't have to decide. Speaking of deciding, do you have decisions you have to make at work? What do you do? I'm asking you, what do you do?

SHANE
And they do something with the cheese. God, it's good. C'mon, forget the veggie thing. Lemme buy you some beef!

KYLIE
No, I'm good.

SHANE
Hot beef. Bacon. I could eat like three of these.

(KYLIE takes a bite of her veggieburger; SHANE continues to ravage his burger. **1. If Life Were a Musical**.)

KYLIE

IF LIFE WERE A MUSICAL
I COULD HEAR WHAT HE IS THINKING.
HE'D SING HIS INNER THOUGHTS
WHILE HE'S CHEWING AND DRINKING.

IF LIFE WERE A MUSICAL
EVEN THOUGH HIS WORDS ARE BRIEF,
I'D KNOW HIS INNER THOUGHTS
WERE MORE THAN ''BURGER BACON BEEF.''

I WISH I COULD SAY IT'S A RECORD:
THREE MINUTES TO JUDGE A BLIND DATE,
BUT ALREADY I KNOW IT'S TIME NOW TO GO.
HERE'S SOMEONE I COULD LEARN TO HATE.

IF LIFE WERE A MUSICAL
THEN HIS SUBTEXT WOULD BE CLEAR.
HE'D DANCE HIS INNER THOUGHTS
TO A CLICK TRACK IN HIS EAR.

1. If Life Were a Musical

(Kylie)

Rev. 2/14/20

music by Philip Seward
lyrics by Maria Stedler

Cue: SHANE: God, it's good.
C'mon, forget the veggie thing.

SHANE: Lemme buy
you some beef!

Dreamy flowing waltz ♩ = 108

Kylie:

p *mp* *p*

A♭9 F m11 B♭m9

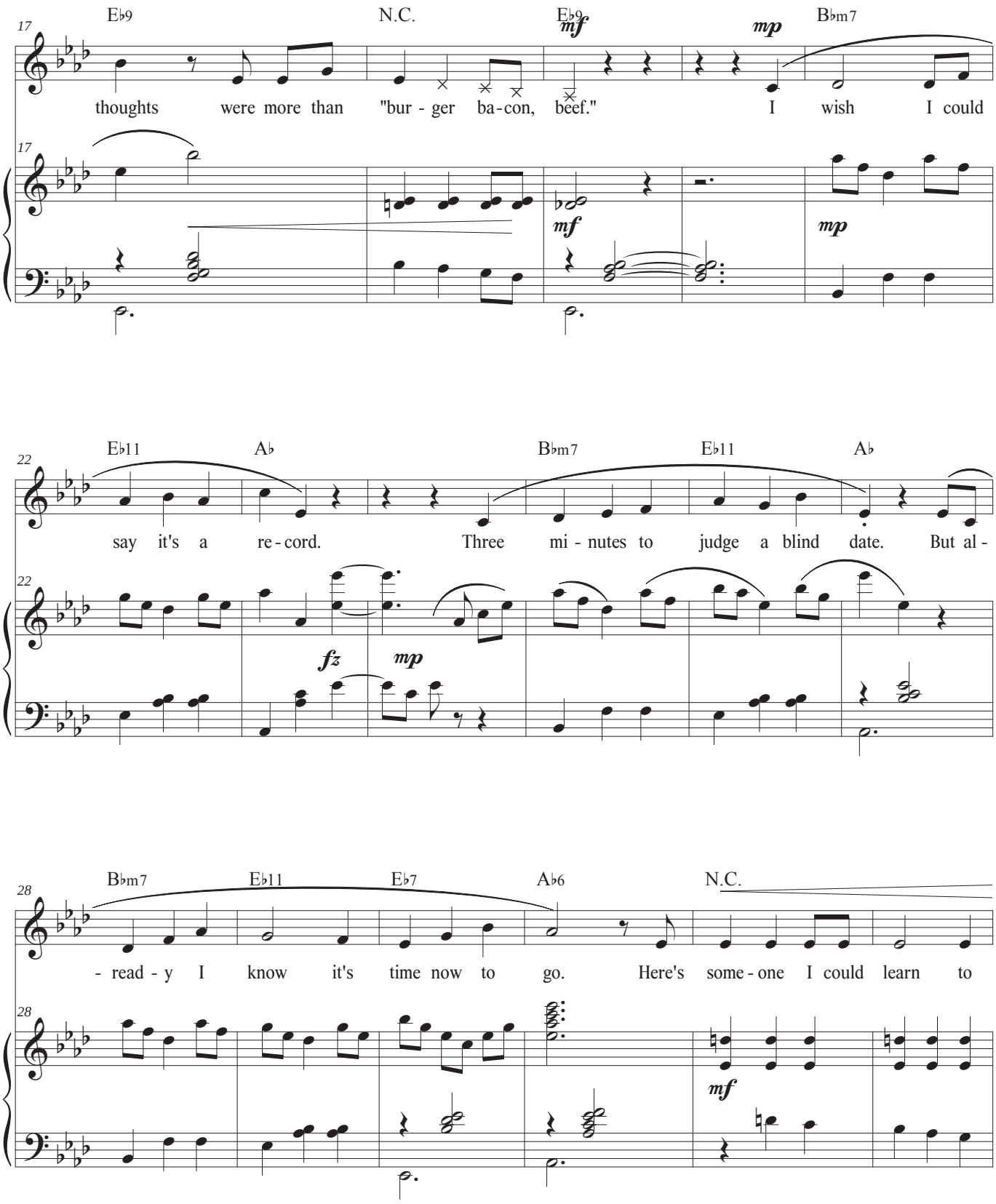
If life were a mu-si-cal I could hear what he is

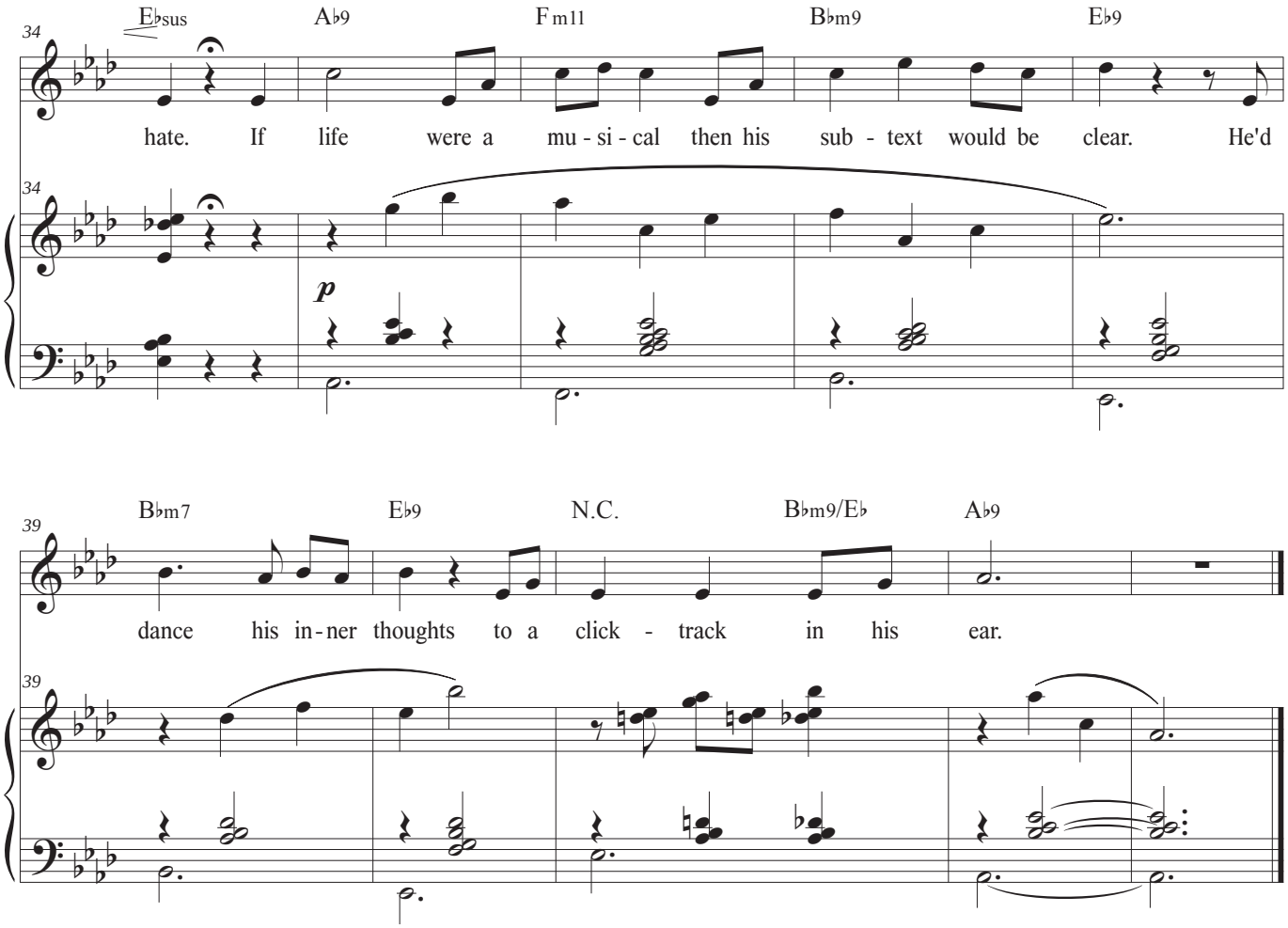
E♭9 B♭m7 E♭9 B♭m7/F A♭7/E♭ B♭m7/D♭ E♭sus

think-ing. He'd sing his in-ner thoughts while he's chew - ing and drink-ing. If

A♭9 F m11 B♭m9 E♭9 B♭m7

life were a mu-si-cal e-ven though his words are brief, I'd know his in-ner


17
E♭9
N.C.
E♭9
mf
mp
B♭m7
thoughts were more than "bur - ger ba - con, beef." I wish I could
mf
mp
22
E♭11
A♭
B♭m7
E♭11
A♭
say it's a re - cord. Three mi - nutes to judge a blind date. But al -
fz
mp
28
B♭m7
E♭11
E♭7
A♭6
N.C.
- read - y I know it's time now to go. Here's some - one I could learn to
mf


34
E♭sus
A♭9
F m11
B♭m9
E♭9
hate. If life were a mu - si - cal then his sub - text would be clear. He'd
p
39
B♭m7
E♭9
N.C.
B♭m9/E♭
A♭9
dance his in - ner thoughts to a click - track in his ear.

(KYLIE dabs at her salad. SHANE is still gorging on his burger.)

KYLIE

So if I were to offer to buy you a salad, would you eat it? What're you thinking in that head of yours, Shane? Salad for your thoughts.

(We hear Shanes’s thoughts as he eats his burger. KYLIE stares at Shane. **2. Bacon, Cheese and Beef**.)

SHANE (V.O., via speakers)
(his mouth full, even in his thoughts)
MURGG MURGG BURGER BURGER!
SKIP THE LETTUCE LEAF.
GOD. TASTY. HOT BURGER.
BACON. CHEESE. AND BEEF.
GOD SHE'S HOT!
HOW CAN I GET HER --
MURGG MURGG BURGER BURGER
BOXER SHORTS, NOT BRIEF.
CONDOM. CONDOM. BURGER. BURGER.
BACON. CHEESE. AND BEEF.

SEX.
SEX.
BACON. CHEESE.
SEX.
SEX.
PLEASE.

MURGG MURGG BURGER BURGER
HOT BEYOND BELIEF.
TASTY BUN. NEARLY DONE WITH MY
BACON. CHEESE. AND BEEF!

(KYLIE gets up and walks away, done with him.)

SHANE
What? What I say?

(Lights shift to:)

2. Bacon, Cheese and Beef

(Shane)

Rev. 2/14/20

Cue: KYLIE: Salad for your thoughts.

music by Philip Seward
lyrics by Maria Stedler

Driving, heavy sports march ♩. = 132

Shane:

Fm(add 9) Fm(add 9)/D♭ Fm(add 9) Fm(add 9)/D♭ Fm(add 9) Fm(add 9)/D♭ G♭m

f *mf*

Murgg Murgg Bur - ger Bur - ger!

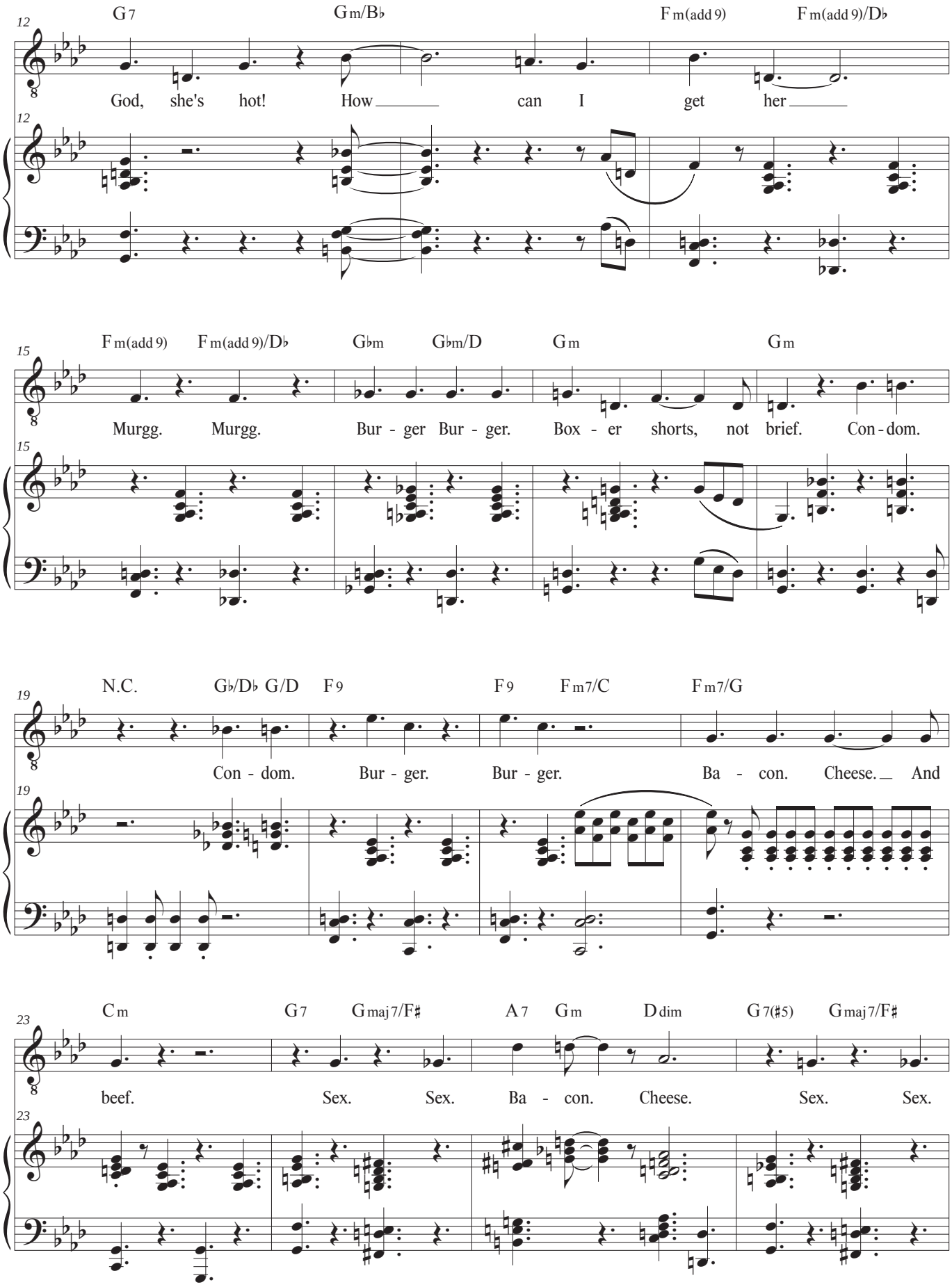
5 Gm/D Gm N.C. G♭m G/D F9

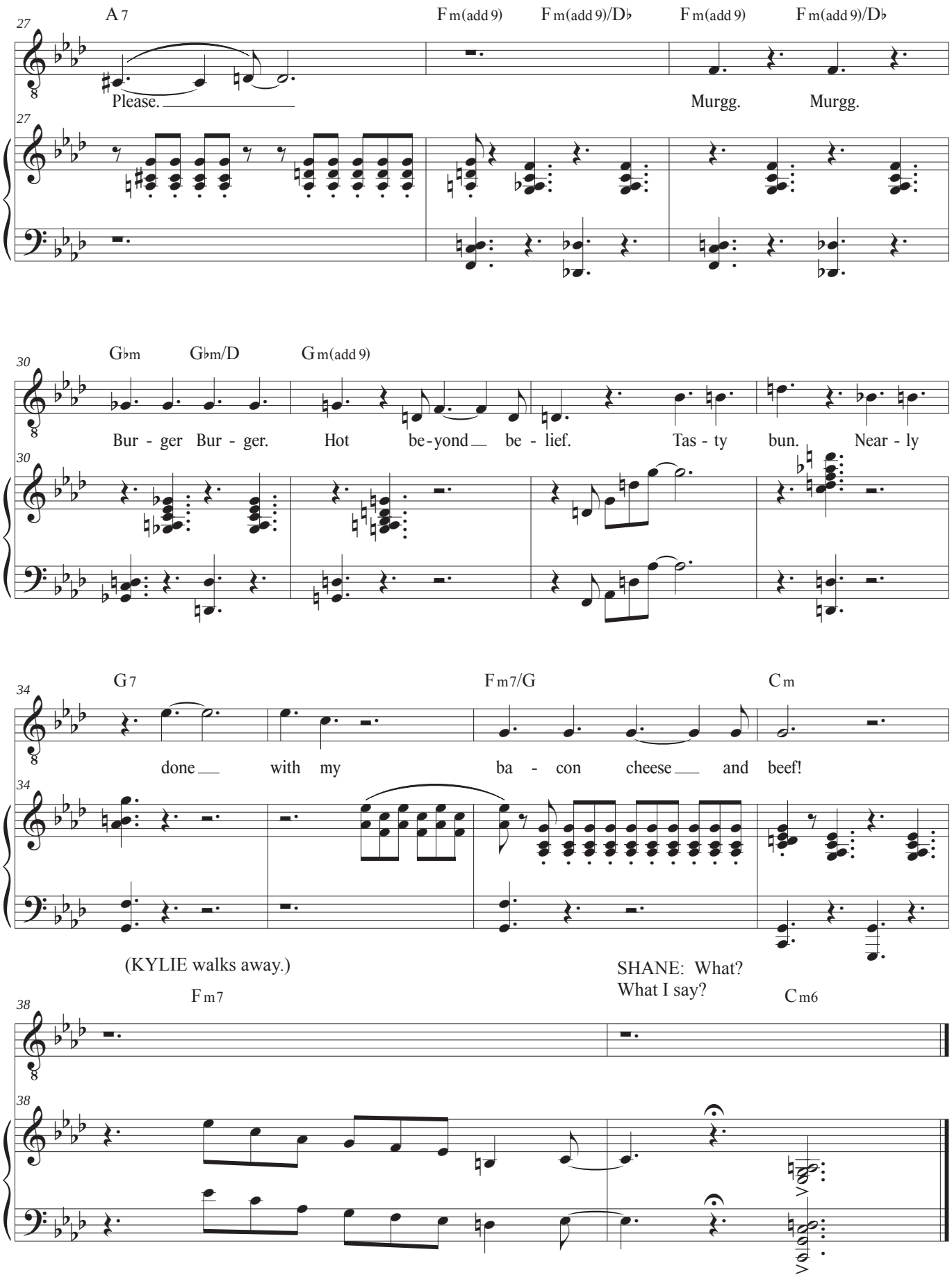
Skip the let-tuce leaf. God. Tas - ty. Hot.

9 F9 Fm7/C Fm7/G Cm

Bur - ger. Ba - con. Cheese. And beef.

2. Bacon, Cheese and Beef




27
A7
Fm(add9)
Fm(add9)/D♭
Fm(add9)
Fm(add9)/D♭
Please.
Murgg.
Murgg.
30
G♭m
G♭m/D
Gm(add9)
Bur - ger Bur - ger.
Hot be-yond be - lief.
Tas - ty bun.
Near - ly
34
G7
Fm7/G
Cm
done with my ba - con cheese and beef!
(KYLIE walks away.)
SHANE: What?
What I say?
38
Fm7
Cm6

ACT ONE

Scene Two

Griffith Park Observatory. KYLIE and JEROD have brought an old-fashioned picnic basket; they're eating on a blanket on the lawn in front of the observatory.

JEROD
Fascinating you do spectral analysis on cosmetics.

KYLIE
Wow. You got all that just from what I said?

JEROD
Yeah. I just never thought about the public health issues involved. But, duh, you're applying chemicals right onto your skin which is semi-porous, so. It only makes sense.

KYLIE
(swallows; then:)
And you, what do you do?

JEROD
It's kind of technical, but you're a chemist, you'll probably understand.

KYLIE
Technically, I'm not a chemist. I'm an analyst.

JEROD
Uh-oh. So you're going to analyze me?

KYLIE
I'm already analyzing you. But don't worry, I charge only four hundred bucks an hour.

(As stupid as these jokes are, they're genuine, and the two laugh with each other. It's very pleasant and easy.)

JEROD
Then I'd better start talking. I work at JPL.

KYLIE
(impressed)
Jet Propulsion Laboratory?

JEROD
Yeah. I'm working on an oxygenation design for the Mars mission.

KYLIE
Shut up.

JEROD
Yeah. Like ''The Martian,'' only real. We launch in four years. The idea is to convert the CO_2 in Mars's atmosphere to oxygen, so we don't have to take oxygen with us on our way out. The way I explain it to my kids --

KYLIE
Kids?

JEROD
I volunteer at an at-risk after school program. I have about a dozen kids I think I'm really helping change their lives. It makes me feel good to --

(HE continues to speak, but instead of his dialogue, we hear Kylie's thoughts. **3. Is He the One?**)

KYLIE

IS HE THE ONE?
HE MIGHT BE THE ONE.
HE'S CERTAINLY ONE OF THE ONES.
PLEASE LET HIM BE THE ONE.

HE'S FUNNY, GOOD-LOOKING,
ATTENTIVE AND SMART.
HE TALKS ABOUT CHEMISTRY,
HISTORY, PHYSICS AND ART.
HE ASKED ABOUT ME
THOUGH WE'D BARELY BEGUN.
HE LOOKS IN MY EYES.
I THINK HE'S THE ONE.

JEROD

I also volunteer at the animal shelter and the Center for New Republicans.

KYLIE

Repub--buhh....

(Music comes to a grinding halt.)

3. Is He the One?

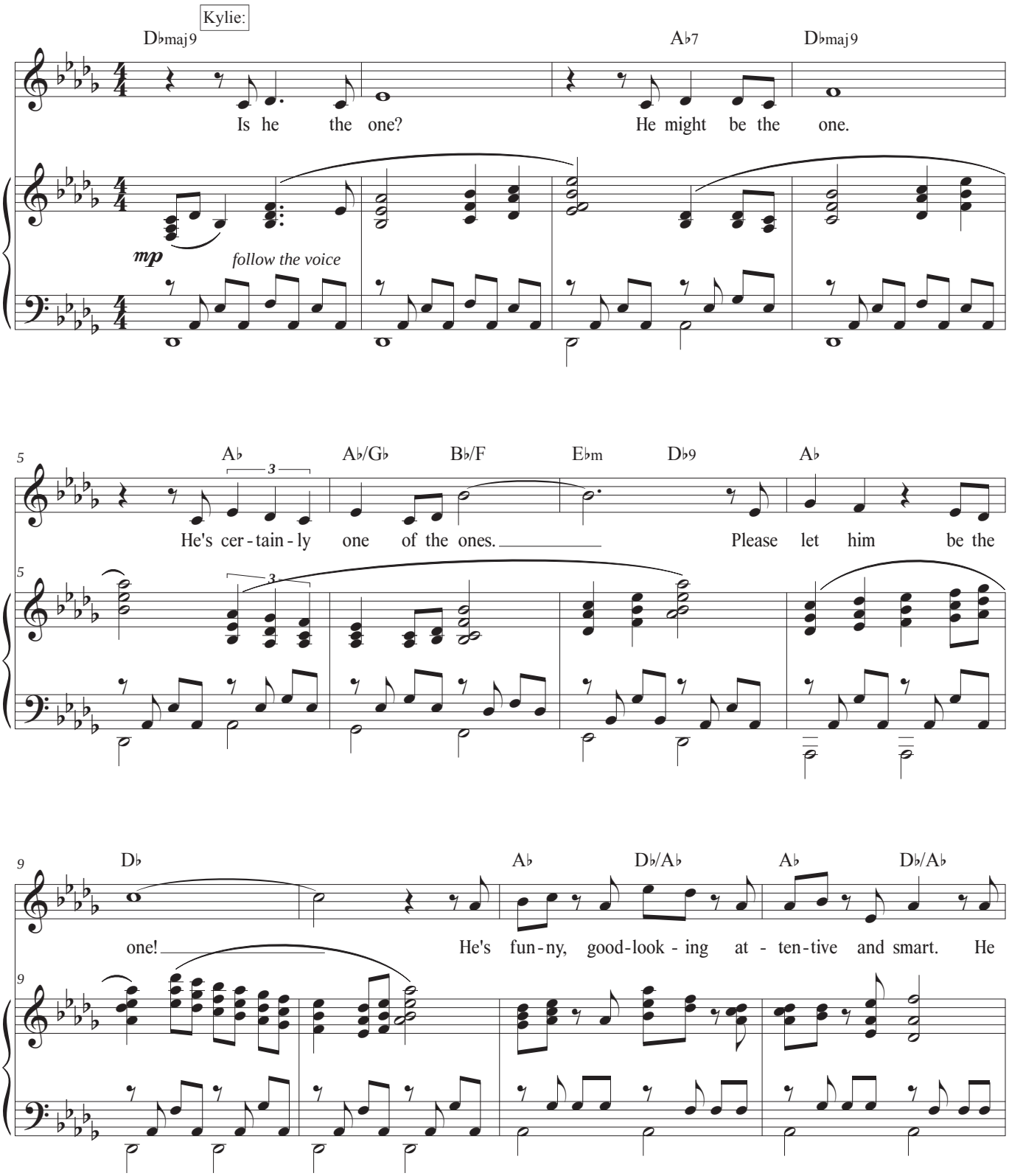
(Kylie)

Rev. 2/14/20

music by Philip Seward
lyrics by Maria Stadler

Cue: JEROD: It makes me feel good to--

Dreamily, but hesistant ♩ = 108



3. Is He the One?

13

E♭m/G♭ D♭9/F E♭m7 A♭sus D♭9

talks a-bout che - mi - stry, his - tory, phy - sics and art. He

16

E maj7 B/D♯ B/E F♯sus

asked a-bout me, though we'd bare-ly be-gun. He looks in my eyes.

20

F♯7 B

I think he's the one.!

JEROD: I also volunteer at the animal shelter and the Center for New Republicans.

KYLIE: Repub--buhh...

25

F♯ B6

(KYLIE tries to mask the look of horror on her face.)

KYLIE

When you say ‘‘new Republicans,’’ you don’t mean, as in the political party?

JEROD

Uh, yeah. I’m a recruiter.

KYLIE

(picking up her phone)

Omigod, I so forgot! I have a...I have a --

(JEROD watches KYLIE fumbling with her phone and her purse then packing up the picnic. **4. This Will Never Work**.)

JEROD

OH CRAP, SHE'S A DEMOCRAT.
WELL, THIS'LL NEVER WORK.
WHAT WAS WHIT THINKING
BLIND-DATING ME WITH THIS JERK?
A DEMOCRAT? NO WAY.
TOO BAD. WHAT A SHAME.
REPUBLICANS AND DEMOCRATS:
THE GOAL'S NOT WORTH THE GAME.
Such a shame you gotta go. Bye.

(KYLIE leaves Jerod. JEROD doesn't get up.)

4. This Will Never Work

(Jerod)

Rev. 02/14/20

Cue: KYLIE: I so forgot! I have a...I have a--

music by Philp Seward
lyrics by Maria Stadler

Dirty slow swing ♩ = 100

Jerod:

Cm6 G7(♭13) Cm6 G Cm6 G7(♭13) Cm6 G

Oh crap. She's a De-mo-crat. Well,

mf

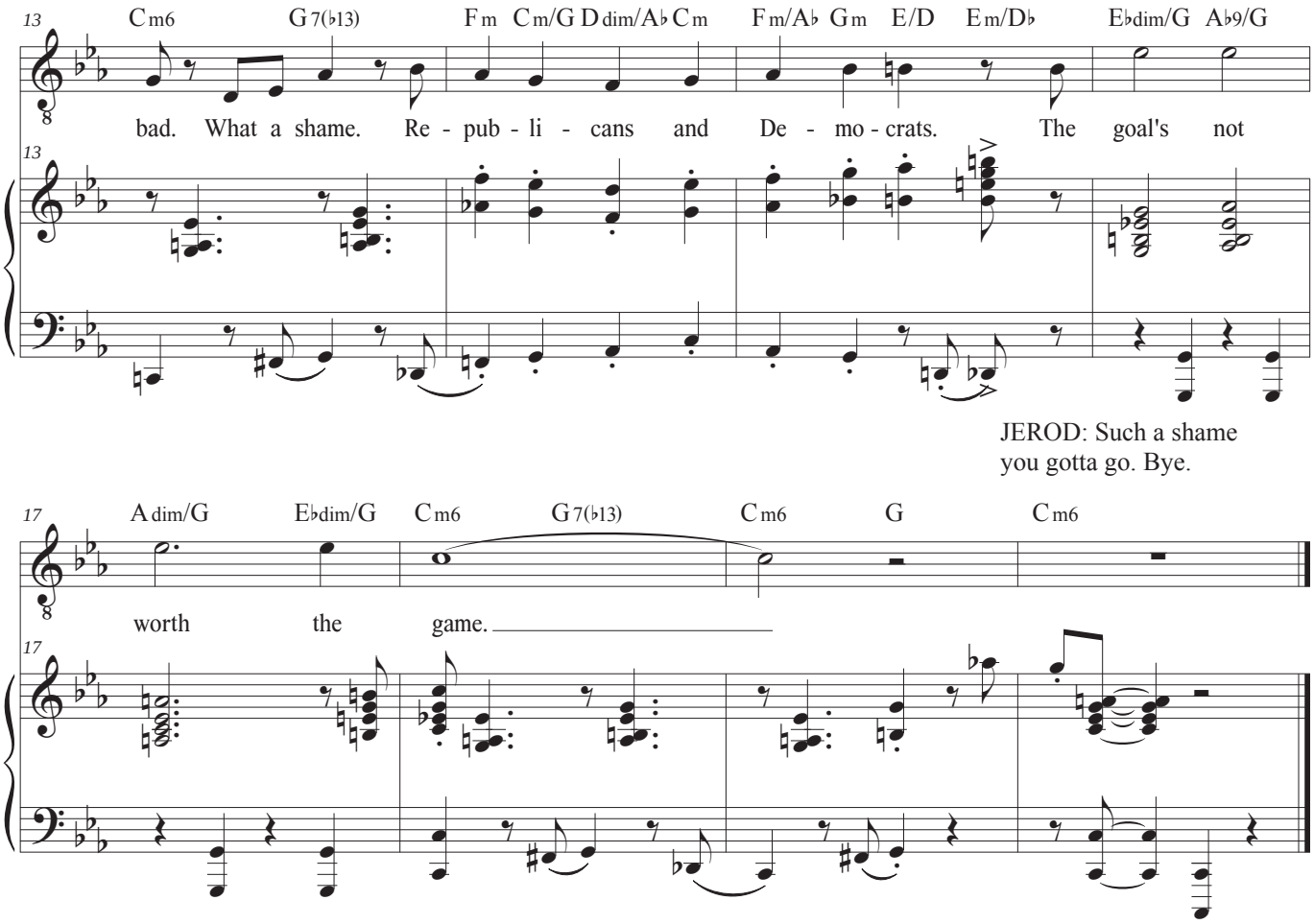
5 Fm7 Cm A♭ E♭dim/G Gm7/D G dim/D♭ B♭m/D G sus

this-'ll ne-ver work. What was Whit think-ing, blind-

9 Cm6 G7(♭13) Cm6 G Cm6 G7(♭13) Gm A♭/A G

-da-ting me with this jerk? A De-mo-crat? No way! Too

4. This Will Never Work



(And she’s gone. JEROD pulls out his phone and begins texting someone. **5. Texting Underscore.**)

(JEROD huddles over his phone, fascinated by it. He reads aloud what he's texting.)

JEROD
turns out i'm free 2nite after all where u at?

(Lights shift to:)

Cue: JEROD pulls out his phone to text.

5. Texting Underscore
(Instrumental)
Rev. 2/14/20

music by Philip Seward
lyrics by Maria Stadler

Quiet slow swing ♩ = 100

pp

(JEROD texts.)

JEROD: turns out i'm free 2nite after all

JEROD: where u at?

ACT TWO

Outdoors at the Getty Museum, KYLIE sips at an expensive cup of coffee, along with bright, chipper WHIT.

KYLIE
So, Whit.

WHIT
Uh-oh.

KYLIE
Really?

WHIT
It's just --

KYLIE
I know that uh-oh. Look, you're my best friend....

WHIT
Oh, this is getting worse and worse.

KYLIE
Let me get this out. We've been like brother and sister since we were in diapers together, and I really really appreciate your setting me up with both of those blind dates and all.

WHIT
But.

KYLIE
But it's like you don't know me at all. The first guy was a complete carnivore -- all he could talk about was this burger he was eating.

WHIT
Oh, crap, you mean Shane. I forgot that about him and meat.

KYLIE
Is that his name? He never even got that far. And the other guy was a Republican.

WHIT
Omigod, no. Jerod's a closeted Republican! Who knew. I thought you guys would get along. So, okay, give me another chance to set up some more dates.

KYLIE
I don't know, Whit.

WHIT
Kylie, I'm sorry about missing the mark.

KYLIE
Twice.

WHIT
But I only want to help you. You've been off the market for like eighteen months.

KYLIE
Twenty-two.

WHIT
There's someone out there for you, Kylie. Give me one more chance to find him for you. C'mon, your ideal guy, what's he like?

KYLIE
Well. Someone who's just as much into me as himself. Picks up the check, but lets me do it too sometimes without any weirdness. Not a carnivore, and definitely not a Republican. Someone about your height and build, about your age. You got a brother, Whit?

(WHIT looks at audience. **6. Right Before Your Eyes**.)

WHIT (V.O., via speakers)

SUDDENLY THE ONE YOU'RE LOOKING FOR
IS RIGHT BEFORE YOUR EYES.
YOU DIDN'T THINK YOU'D FIND HER.
SHE TAKES YOU BY SURPRISE.
AND THOUGH SHE'S ALWAYS BEEN THERE,
YOU SEARCHED IN OTHER PLACES.
BUT ONCE YOU'VE SEEN HER, REALLY SEEN HER,
YOU FORGET ALL THE OTHER FACES....

KYLIE

(off Whit's look)

Omigod, Omigod, Omigod, you're going to sing!

WHIT

(singing out loud)

AM I THE ONE?
I MIGHT BE THE ONE.
I'M CERTAINLY ONE OF THE ONES.
LET ME TRY TO BE THE ONE.

WHIT

I'M FUNNY, GOOD-LOOKING,
ATTENTIVE, AND SMART.
KYLIE, KYLIE!

KYLIE

WHIT!
WHIT!
YOU TALK ABOUT CHEMISTRY AND ART.

WHIT and KYLIE

YOU ASK ABOUT ME.
WE ALWAYS HAVE FUN.
WE SEE EYE TO EYE.
I THINK YOU'RE THE ONE.

ARE YOU THE ONE?
YOU MIGHT BE THE ONE.
YOU'RE CERTAINLY ONE OF THE ONES.
MY GOD!
I THINK YOU'RE THE ONE....

(THEY strike a cliché musical theatre pose as the music swells.)

THE END

6. Right Before Your Eyes

(Whit, Kylie)

Rev. 2/14/20

Cue: KYLIE: You got a brother, Whit?
(WHIT looks at audience.)

music by Philip Seward
lyrics by Maria Stadler

Romantic; with motion ♩ = 84

Whit:

Sud - den-ly the one you're look-ing for is right be-fore your

E♭maj7 E♭ A♭ E♭ E♭+ Fm/E♭

mf

eyes. You did - n't think you'd find her. She

E♭(add2) E♭/B♭ D♭/A♭ A♭maj9

takes you by sur - prise. And though she's al - ways

mp

Gm7(♭5) Cm E♭/B♭ Fm

13

cresc.

been there, you searched in o - ther pla - ces, but

A♭ B♭ Cm(add2) Cm7 A♭maj9 Gm Fm7 Fm/E♭ Gm7/D A♭/C B♭sus B♭

17

f

once you've seen her, real - ly seen her, you for-get all the o - ther

A♭ D♭9 B♭7 B♭7/A♭

21

fa - ces.

KYLIE: Omigod, Omigod, Omigod, you're going to sing!

E♭11 E♭ A♭ E♭ E♭(add2) B♭7

accel.

Faster; surging romance ♩ = 108

27

(Whit) *mp*

Am I the one? I might be the one.

A♭maj9 E♭7 A♭maj9

mp *follow the voice*

31

I'm cer - tain - ly one of the ones. Let me try to be the

cresc.

E♭ E♭/D♭ A♭(add2)/C B♭m A♭6-9 E♭7

cresc.

35

Kylie:

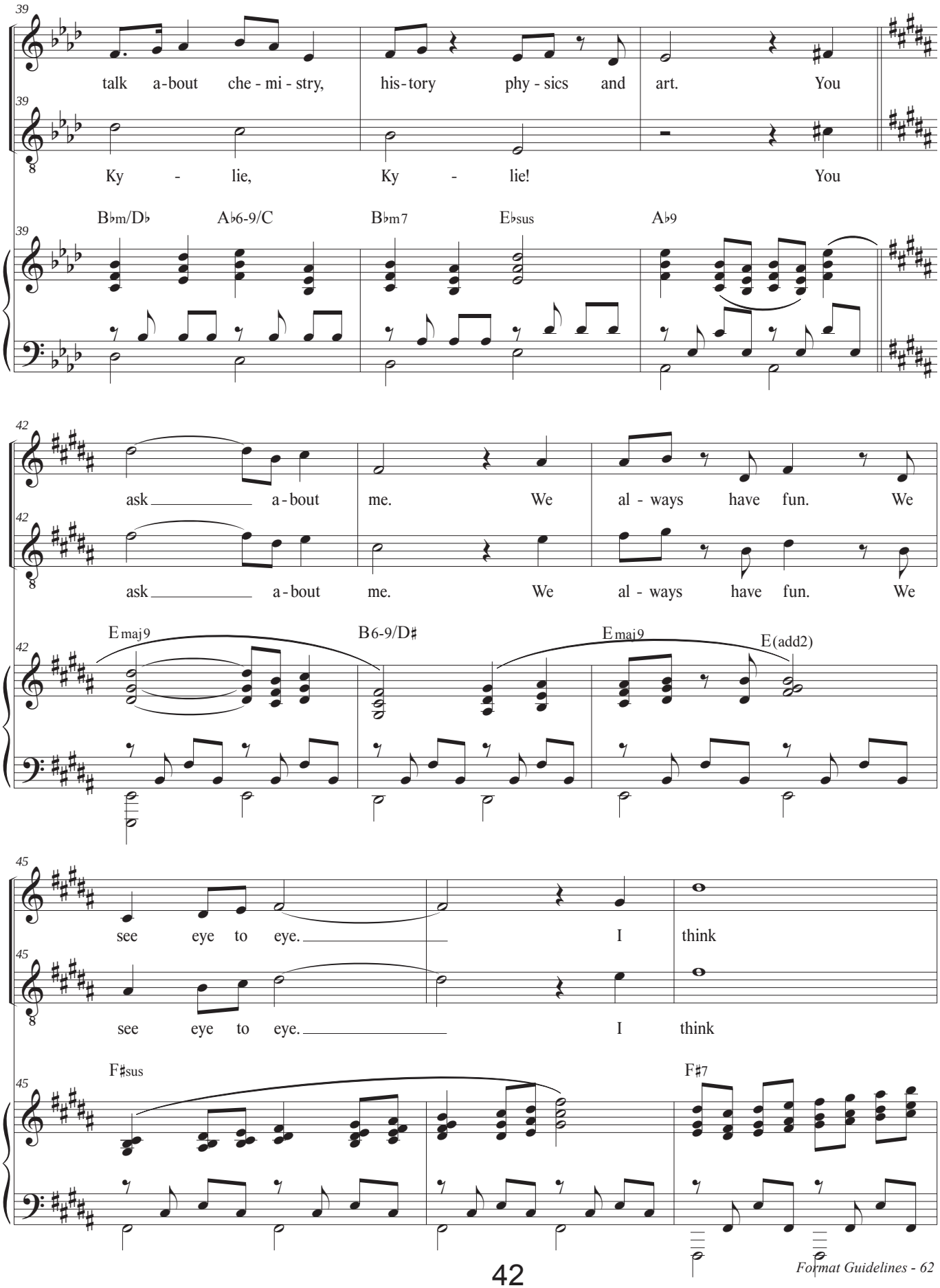
f

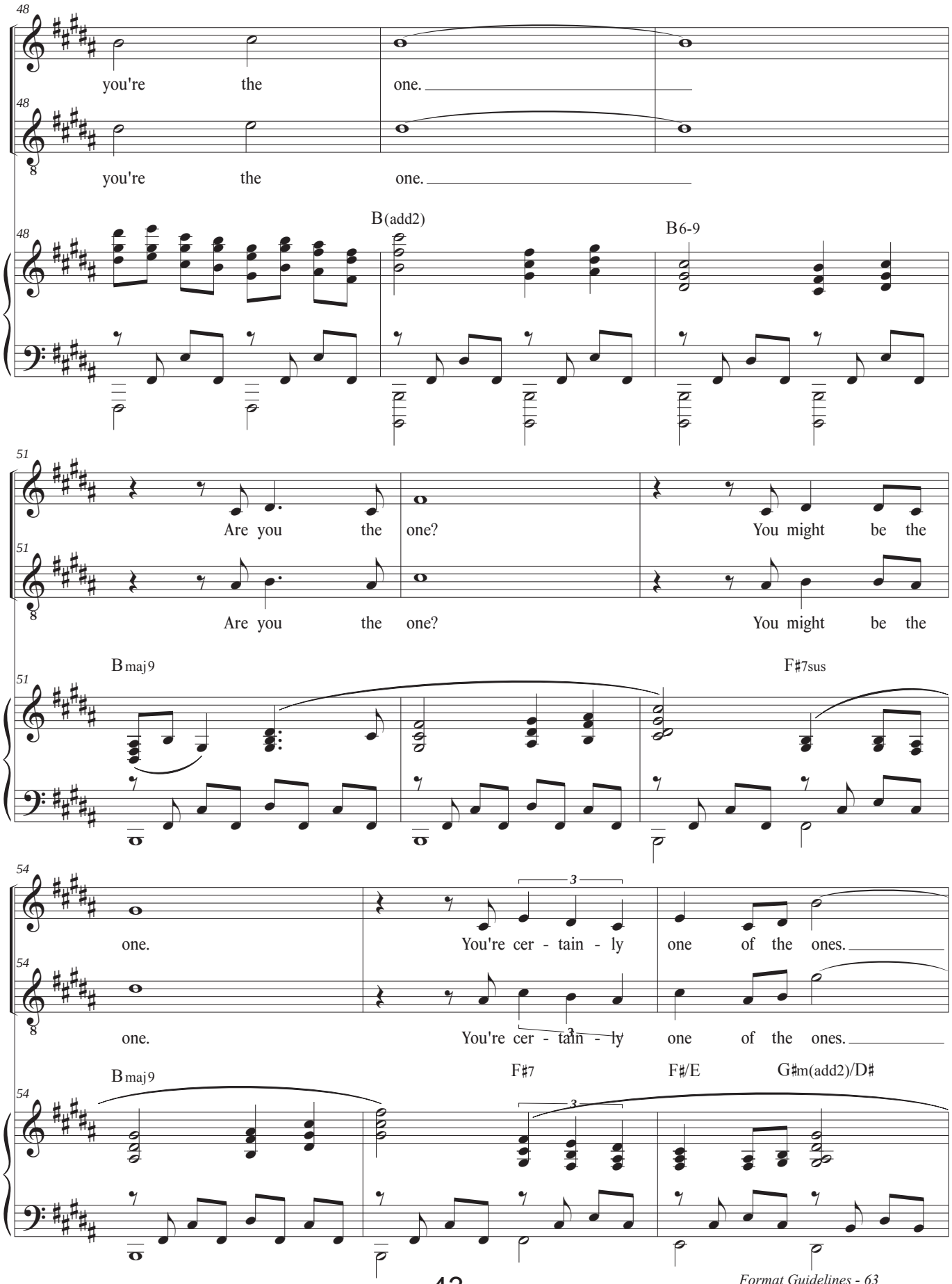
Whit! Whit! You

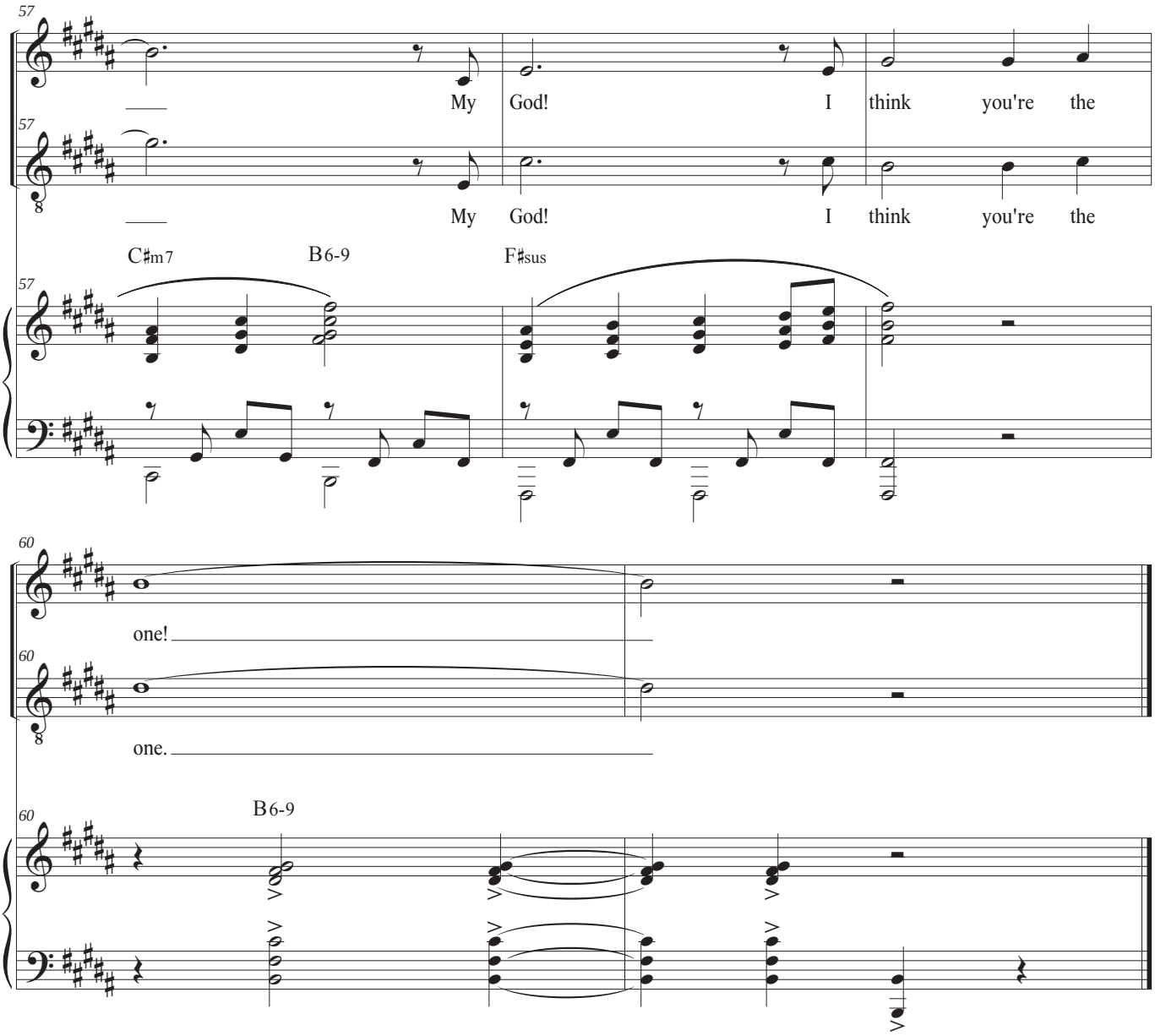
one! I'm fun-ny, good look - ing, at - ten-tive, and smart.

A♭(add2) A♭sus A♭6-9 A♭sus E♭ A♭/E♭ E♭ A♭/E♭

f


39
talk a-bout che - mi - stry, his-tory phy - sics and art. You
Ky - lie, Ky - lie! You
B♭m/D♭ A♭6-9/C B♭m7 E♭sus A♭9
42
ask a-bout me. We al - ways have fun. We
ask a-bout me. We al - ways have fun. We
Emaj9 B6-9/D♯ Emaj9 E(add2)
45
see eye to eye. I think
see eye to eye. I think
F♯sus F♯7


48
you're the one.
you're the one.
B(add2)
B6-9
51
Are you the one? You might be the
Are you the one? You might be the
Bmaj9
F♯7sus
54
one. You're cer - tain - ly one of the ones.
one. You're cer - tain - ly one of the ones.
Bmaj9
F♯7
F♯/E
G♯m(add2)/D♯


57
My God! I think you're the
My God! I think you're the
C♯m7
B6-9
F♯sus
60
one!
one.
B6-9

ANNOTATED SCRIPT/SCORE

Font on initial pages (before actual script) can be something other than courier.

What Was Whit Thinking?

book by Trevor Paulito
music by Philip Seward
lyrics by Maria Stedler

Credits are in the following order: book, music, lyrics.

Contact information should include at least an email address for at least one of the authors.

Trevor Paulito
5628 Vineland
North Hollywood, CA 91601
818.506.8500
admin@nmi.org

September 15, 2017

Date of draft (except on the final draft, or drafts sent to a producer)

No copyright notice.

CAST:

Kylie..... *late 20's, beginning to worry about her future love life*
Shane.....*brawny, 20-ish, loves to eat and that's about it*
Jerod..... *charismatic, 20's, decent guy, but a mismatch for Kylie becase....*
Whit.....*late 20's, Kylie's best pal for forever*

Character descriptions are optional. If you don't use them, then center character names under "Cast."

TIME:

Present

PLACE:

Fatburger
The Griffith Observatory
The Getty Museum

Page numbering begins with the script. If you'd like, you can number initial pages with small roman numerals (i, ii., iii, etc.) beginning with CAST page).

i

Why are there two sets of page numbers here? A director who doesn't refer to music will want to know which page of the script the song begins, whereas a music director wants to know which page of the integrated script/score the song begins. . The "integrated score" page number refers to the running page number at the bottom of your integrated script and score. The "script" page number refers to the page in the script on which the song title occurs (not the integrated running page number). For "script", use the number in the header on the page in which the bolded song title appears. For "integrated score" use the first page of music in which the song appears. This probably means that this "Musical Numbers" page is the very last thing you revise before making copies.

If you're sending your script to a producer, you'll want to remove the "integrated score" column, because you'll be sending the script and the score as separate documents. Integration is for readings and rehearsals, where we refer to the running page numbers.

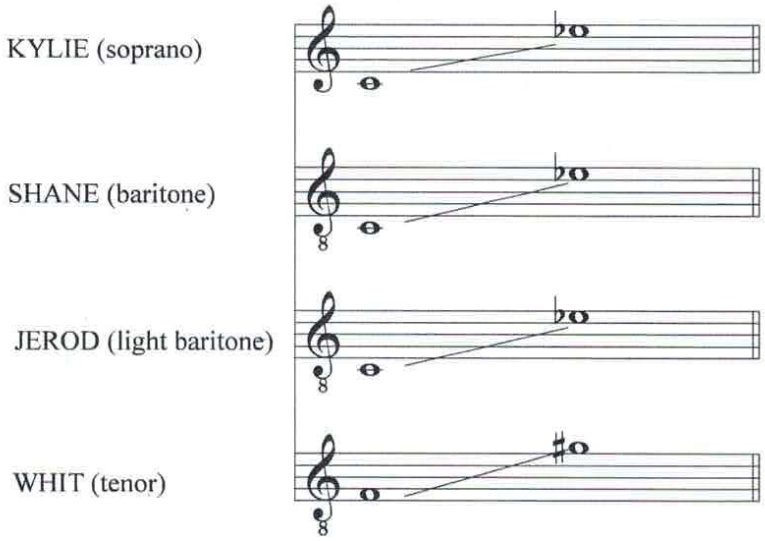
Act One

			script	integrated score
1.	If Life Were a Musical	Kylie	2	5
2.	Bacon Cheese and Beef	Shane	4	13
3.	Is He the One?	Kylie	7	21
4.	This Will Never Work	Jerod	9	27
5.	Texting Underscore	Instrumental	11	33

Act Two

5.	Right Before Your Eyes	Whit, Kylie	2	41

Vocal Ranges



Act-Scene-page number.
At the top of an act, both scene and page numbering begin again with 1.

I-1-1

ACT ONE

Scene One

Stage directions at the top of a scene appear flush left with the 3" tab; otherwise, they appear indented 1" from both the left and the right margins. Stage directions at the top of a scene do not use parentheses; all other stage directions use parentheses.

KYLIE and SHANE sit at an outdoor table at a Fatburger. SHANE devours a huge double-patty baconburger, sloppily. KYLIE is doing her best not to be appalled, as she delicately eats her veggieburger.

KYLIE
O-k-kay, so we've established you and bacon....

SHANE
(mouth full)
I know! You don't know what you're missing! You're on a blind date at Fatburger only to get a veggie thing!?

KYLIE
Yeah, silly me. So. So, what do you do? What's your job?

SHANE
I mean, it's dripping down my elbows.

(SHE looks at his elbows. SHE reaches for a napkin, but decides not to intervene.)

KYLIE
Yes it is. And your job. You got a commute?

SHANE
Two patties! It's like, twice the beef.

KYLIE
It's exactly twice the beef, yes.

SHANE
I don't know which I like better, the beef or the bacon.

Note that six of the seven styles of text format are represented on this page: 1. Character name, flush left with the 3.0" tab; 2. parenthetical (asides) indented 1"; 3. dialogue flush left, 4. stage directions indented 1" from both left and right margin, 5. underlined scene headers which are flush left with the 3" margin, like character names (capitalize the ACT, Scenes are initial capitals). 6. Opening scene description which is flush left with the 3" margin. Lyrics are the other remaining style; they follow after the next page.

KYLIE
Well, fortunately you got 'em both together, so you don't have to decide. Speaking of deciding, do you have decisions you have to make at work? What do you do? I'm asking you, what do you do?

SHANE
And they do something with the cheese. God, it's good. C'mon, forget the veggie thing.

(KYLIE takes a bite of her veggieburger; SHANE continues to ravage his burger. **1. If Life Were a Musical**.)

*Stage direction, followed by **the song title in bold**. (Don't bold the period or*

Page break after the name of the song cue, after which will follow the lyric pages, followed then by music. Book, lyric, music. Book, lyric, music.

*Once you've prepared an integrated script/score, you'll add running page numbers at the bottom of the pdf. **Don't add these running page numbers in your script -- add them after you've integrated script/score in a pdf.** When it's not yet integrated, a script won't have running page numbers at the bottom; but it WILL have page numbers in the header. Note: Yes, confusingly, there are <u>three</u> sets of page numbers -- the script, the score, and then the integrated script and score. That's because you prepare an integrated script/score only for rehearsals and workshops; you want separate page numbers in scripts and scores to send to producers. See the unannotated "Sample Integrated Script/Score" for visual examples of running page numbers.*

KYLIE

Lemme buy you some beef!

IF LIFE WERE A MUSICAL
I COULD HEAR WHAT HE IS THINKING.
HE'D SING HIS INNER THOUGHTS
WHILE HE'S CHEWING AND DRINKING.

IF LIFE WERE A MUSICAL
EVEN THOUGH HIS WORDS ARE BRIEF,
I'D KNOW HIS INNER THOUGHTS
WERE MORE THAN ''BURGER BACON BEEF.''

I WISH I COULD SAY IT'S A RECORD:
THREE MINUTES TO JUDGE A BLIND DATE,
BUT ALREADY I KNOW IT'S TIME NOW TO GO.
HERE'S SOMEONE I COULD LEARN TO HATE.

IF LIFE WERE A MUSICAL
THEN HIS SUBTEXT WOULD BE CLEAR.
HE'D DANCE HIS INNER THOUGHTS
TO A CLICK TRACK IN HIS EAR.

Formatting shows us this line is to be spoken; no need to indicate "(spoken)".

No white space between dialogue and lyrics if they're contiguous by the same person.

Indentation can give a clear visual picture of a lyric's structure; e.g. AABA

Page break after lyrics' conclusion. Music follows the lyrics.

(this page is blank)

When should you insert blank pages?

You want to insert blank pages at the Acrobat/pdf level...not into your original script or score documents. The idea is to be able to forward separate files of the script or score to the producer...a producer who's reading a pdf of the script doesn't want blank pages in it. Similarly with the score -- a compiled version of the score doesn't want blank pages in it.

It's only for the complex requirements for rehearsal/workshop integrated score/score that you'll insert these extraneous blank pages...and that happens after you've assembled the integrated version and then see where you need to force blank-backsides to occur in the pdf.

The result, then, is that blank pages will have running page numbers at the bottom...but they won't have anything in the upper corners...they'll have ONLY running page numbers on them.

What's the purpose of an integrated script/score?

One of the goals of an integrated script/score is to allow actors to be able to remove music once they're comfortable singing off of just the lyrics, or removing the lyric pages if they're going to be singing from the music pages.

This means planning ahead so that they can remove *only* the lyrics, or *only* the music. This means that both lyrics and music need to begin on the right-hand side of your double-sided integrated score...in fact, book needs to begin on the right-hand side as well. Which means from time to time, you'll need to add blank pages, to force lyrics or music or book to begin on the right-hand side.

Think of each chunk as having to consist of an even-number of pages: 2, 4, 6, 8, etc. If your song is 7 pages long, you'll need to add a blank back page with a running page number. If your lyrics run only a single page (as is the case here), you need to add a blank back page with a running number at the bottom.

For blank back-side pages like this one, don't worry about the page numbering in the upper-right; what matters for integrated script/score are the running page numbers at the bottom.

Running page numbers can be added either by hand before you take a physical copy to a printer, or in a pdf-integration program. But in either case, running page numbers should be added after you've figured out where to add blank pages to make the back-sides work out into chunks of even-number of pages.

*A note about sung-through scores: By extension, you can see that if you have a completely sung-through musical, or long sung-through sequence comprised of multiple scenes, that you will want to print **all** the libretto of all the sung-through sequence together in a batch, followed by all the music which comprises that sequence, even though the score might be marked as separate cues (e.g., attacca or applause-segue.)*

What Was Whit Thinking?
Piano/Vocal

Title of the show on the left.
Title of the cue in the middle.
Credits on the right.

1. If Life Were a Musical

(Kylie)

Rev. 2/14/20

music by Philip Seward
lyrics by Maria Stedler

Cue: SHANE: God, it's good.
C'mon, forget the veggie thing.

SHANE: Lemme buy
you some beef!

Since this dialogue is over the bar, it occurs after the music starts.

Dreamy flowing waltz ♩ = 108

Kylie:

p A♭9 F m11 B♭m9

If life were a mu-si-cal I could hear what he is

mp *p*

Bar numbers should occur at the start of each system.

Use a clear, easy-to-read font for lyrics, such as Times 14 point. Hand-written font styles are hard to read.

7 E♭9 B♭m7 E♭9 B♭m7/F A♭7/E♭ B♭m7/D♭ E♭sus

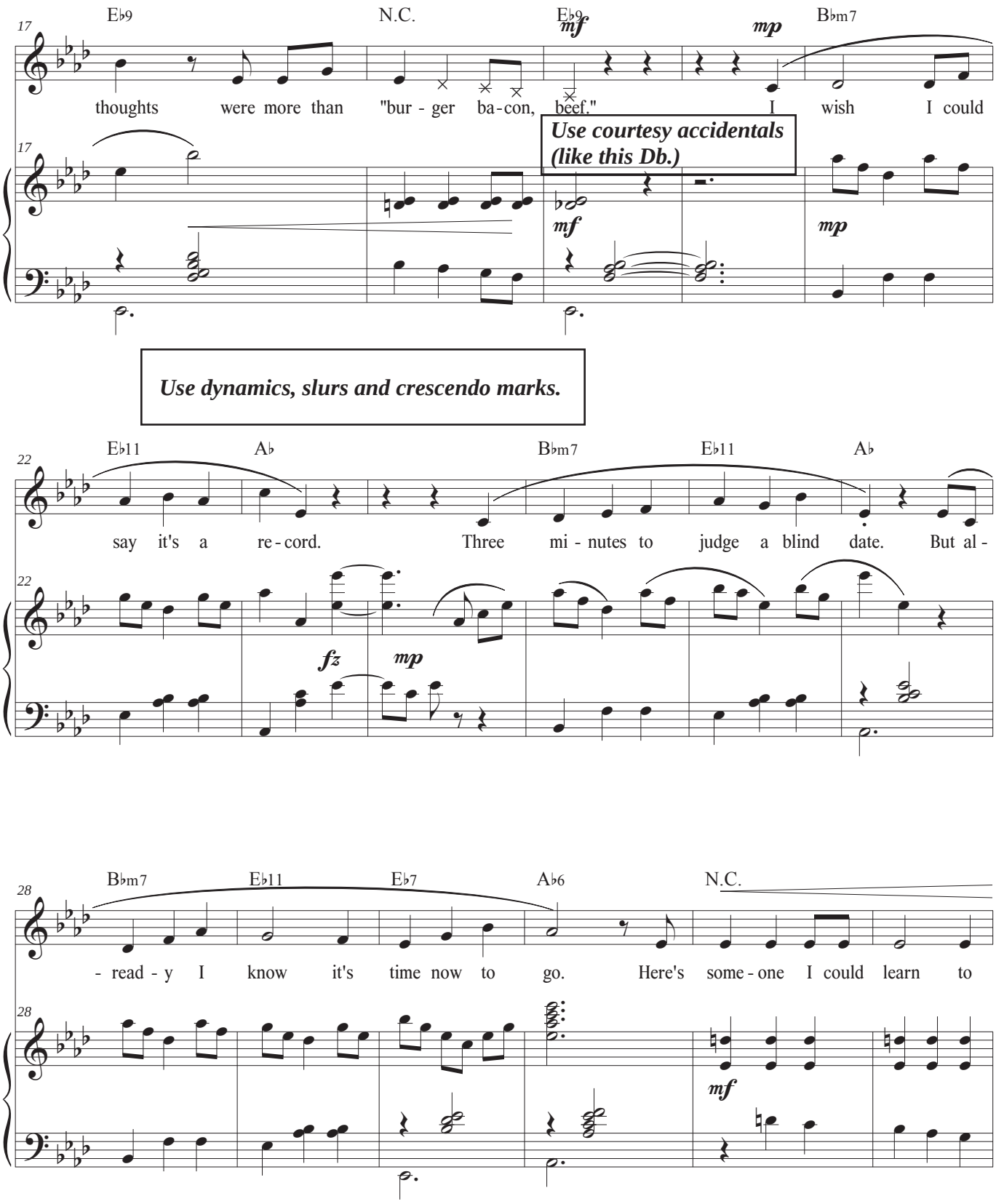
think-ing. He'd sing his in-ner thoughts while he's chew - ing and drink-ing. If

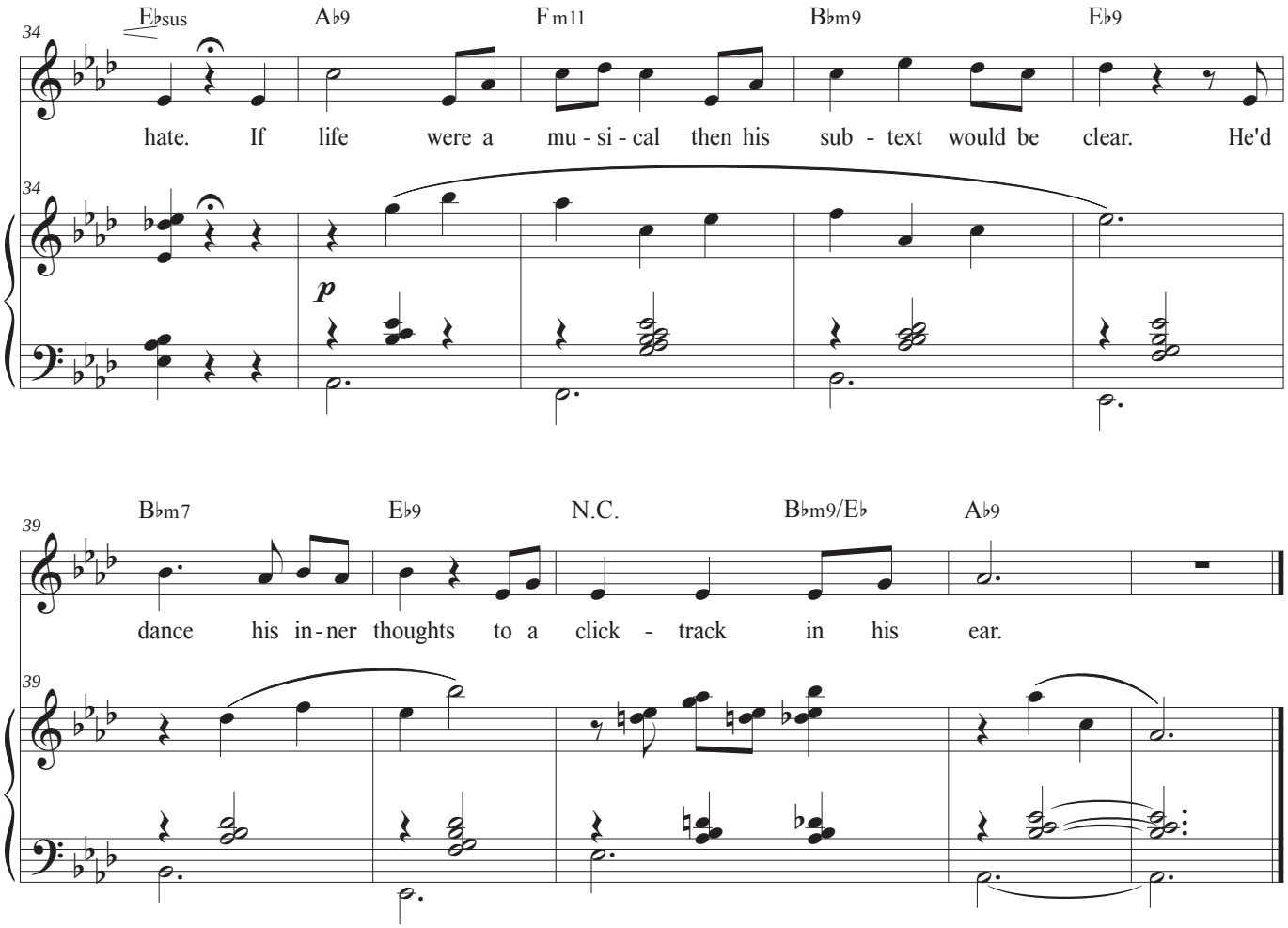
12 A♭9 F m11 B♭m9 E♭9 B♭m7

life were a mu-si-cal e-ven though his words are brief, I'd know his in-ner

Each number must have a CUE. If the show opens with a song, indicate: "Lights up." In this case, the opening cue is dialogue. An opening cue is even with the left side of the music system.

It is helpful to put the cue number and title in small lettering in a HEADER after the first page of a cue.




34
E♭sus
A♭9
F m11
B♭m9
E♭9
hate. If life were a mu - si - cal then his sub - text would be clear. He'd
p
39
B♭m7
E♭9
N.C.
B♭m9/E♭
A♭9
dance his in - ner thoughts to a click - track in his ear.

(KYLIE dabs at her salad. SHANE is still gorging on his burger.)

KYLIE

So if I were to offer to buy you a salad, would you eat it? What're you thinking in that head of yours, Shane? Salad for your thoughts.

(We hear Shanes’s thoughts as he eats his burger. KYLIE stares at Shane. **2. Bacon, Cheese and Beef**.)

SHANE (V.O., via speakers)
(his mouth full, even in his thoughts)
MURGG MURGG BURGER BURGER!
SKIP THE LETTUCE LEAF.
GOD. TASTY. HOT BURGER.
BACON. CHEESE. AND BEEF.
GOD SHE'S HOT!
HOW CAN I GET HER --
MURGG MURGG BURGER BURGER
BOXER SHORTS, NOT BRIEF.
CONDOM. CONDOM. BURGER. BURGER.
BACON. CHEESE. AND BEEF.

SEX.
SEX.
BACON. CHEESE.
SEX.
SEX.
PLEASE.

MURGG MURGG BURGER BURGER
HOT BEYOND BELIEF.
TASTY BUN. NEARLY DONE WITH MY
BACON. CHEESE. AND BEEF!

(KYLIE gets up and walks away, done with him.)

SHANE
What? What I say?

(Lights shift to:)

If Life Were a Musical
Piano/Vocal

Include song number and title on first line; below, characters in the song. Then date of the revision.

2. Bacon, Cheese and Beef

(Shane)

Rev. 2/14/20

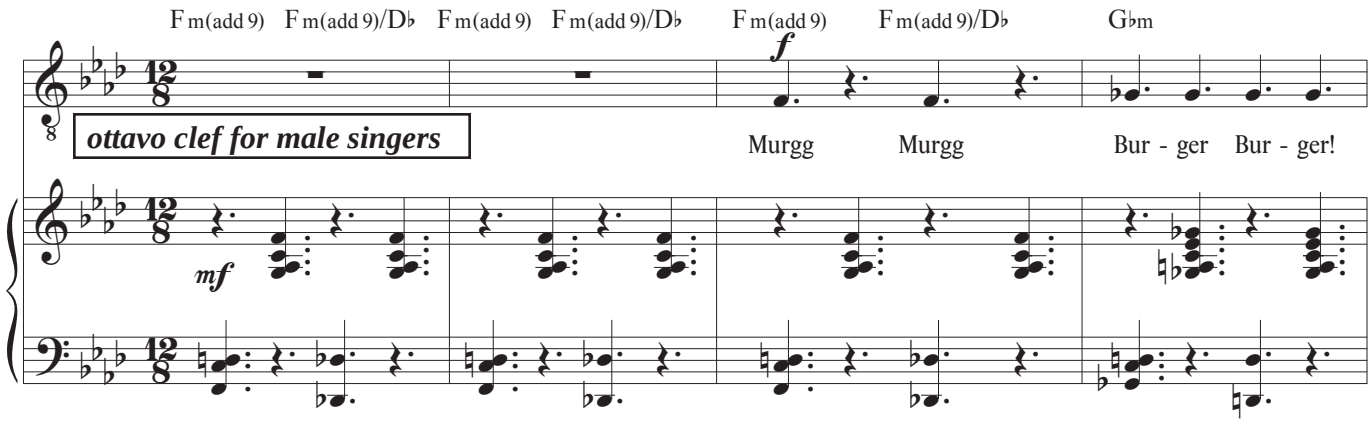
Cue: KYLIE: Salad for your thoughts.

music by Philip Seward
lyrics by Maria Stedler

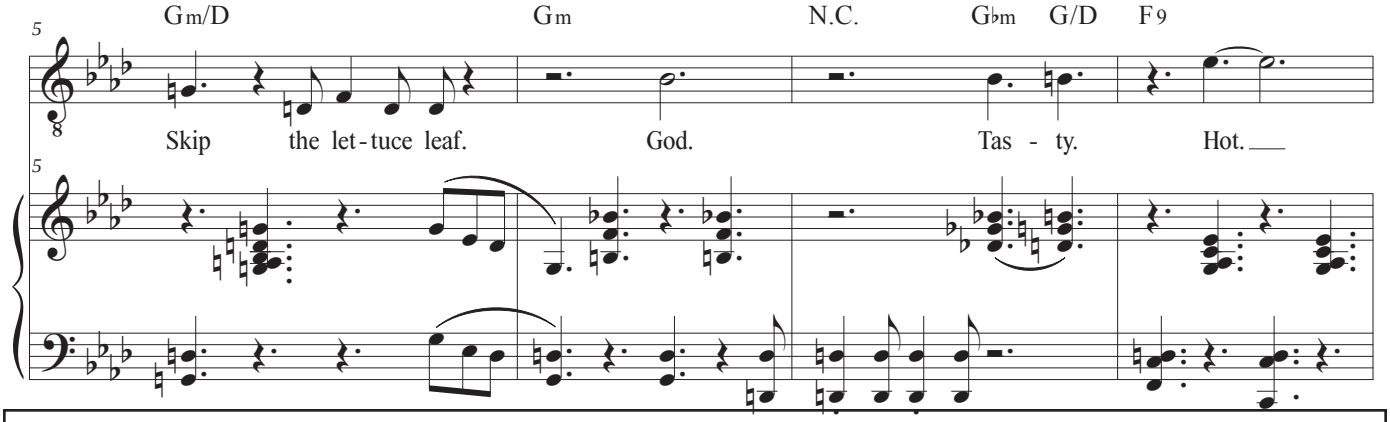
Initial marking for tempo ideally should contain two distinct halves: one part including descriptive word(s) to indicate atmosphere and mood, the other to reference tempo and groove.

Driving, heavy sports march ♩. = 132

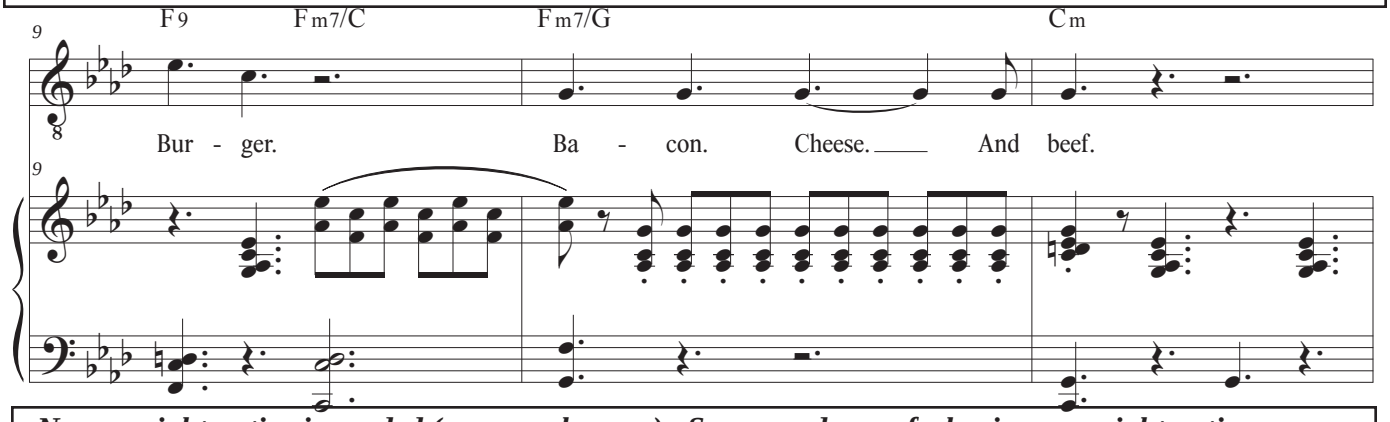
Shane: ← ***Character names are indicated with boxed text.***



Chord symbols are vital for rehearsal. Chord symbols go above the soloist's vocal line. If there are more than one vocal staves, chord symbols go above the right-hand of the piano line. See "Examples from Broadway scores" for variations of chord symbols' placement..

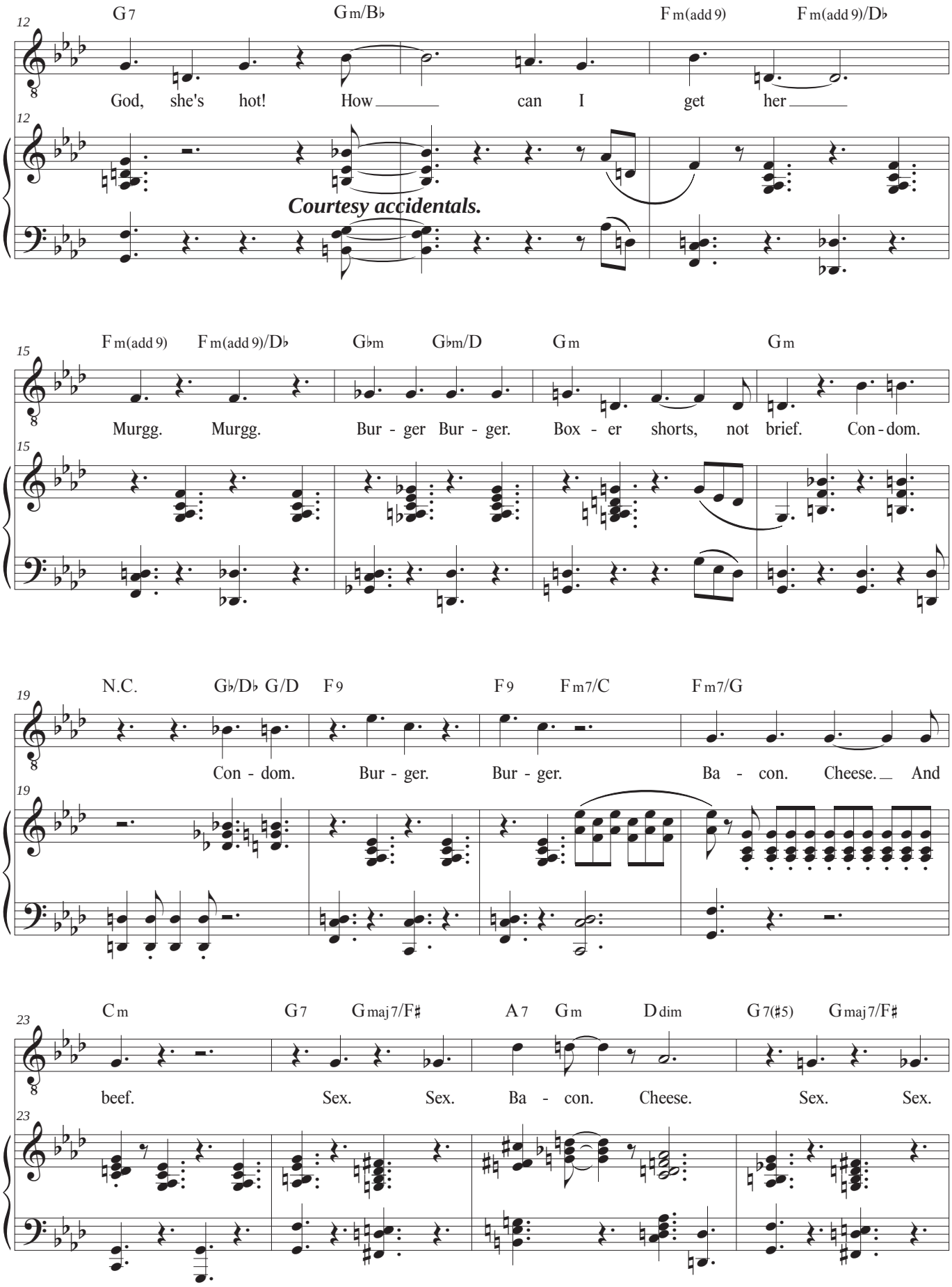


A note about spacing in your score. These guidelines use more white space than is perhaps necessary, to allow for annotations. Spacing on page two of "Bacon, Cheese and Beef" is more typical...strike a balance between white space and efficient environmentally-conscious pages which are too crowded for clarity (which costs rehearsal time). Favor rehearsal time over paper-saving.



No copyright notice is needed (see www.loc.gov). Some producers feel using copyright notices are signs of the non-professional. If you must use copyright notice, one on your title page is sufficient.

2. Bacon, Cheese and Beef



27

A7 Fm(add9) Fm(add9)/D♭ Fm(add9) Fm(add9)/D♭

Please. Murgg. Murgg.

30

G♭m G♭m/D Gm(add9)

Bur - ger Bur - ger. Hot be-yond be - lief. Tas - ty bun. Near - ly

34

G7 Fm7/G Cm

done with my ba - con cheese and beef!

(KYLIE walks away.)

SHANE: What?
What I say?

38

Fm7 Cm6

ACT ONE

Scene Two

Griffith Park Observatory. KYLIE and JEROD have brought an old-fashioned picnic basket; they're eating on a blanket on the lawn in front of the observatory.

JEROD
Fascinating you do spectral analysis on cosmetics.

KYLIE
Wow. You got all that just from what I said?

JEROD
Yeah. I just never thought about the public health issues involved. But, duh, you're applying chemicals right onto your skin which is semi-porous, so. It only makes sense.

KYLIE
(swallows; then:)
And you, what do you do?

JEROD
It's kind of technical, but you're a chemist, you'll probably understand.

KYLIE
Technically, I'm not a chemist. I'm an analyst.

JEROD
Uh-oh. So you're going to analyze me?

KYLIE
I'm already analyzing you. But don't worry, I charge only four hundred bucks an hour.

(As stupid as these jokes are, they're genuine, and the two laugh with each other. It's very pleasant and easy.)

JEROD
Then I'd better start talking. I work at JPL.

KYLIE
(impressed)
Jet Propulsion Laboratory?

JEROD
Yeah. I'm working on an oxygenation design for the Mars mission.

KYLIE
Shut up.

JEROD
Yeah. Like ''The Martian,'' only real. We launch in four years. The idea is to convert the CO_2 in Mars's atmosphere to oxygen, so we don't have to take oxygen with us on our way out. The way I explain it to my kids --

KYLIE
Kids?

JEROD
I volunteer at an at-risk after school program. I have about a dozen kids I think I'm really helping change their lives. It makes me feel good to --

(HE continues to speak, but instead of his dialogue, we hear Kylie's thoughts. **3. Is He the One?**)

KYLIE

IS HE THE ONE?
HE MIGHT BE THE ONE.
HE'S CERTAINLY ONE OF THE ONES.
PLEASE LET HIM BE THE ONE.

HE'S FUNNY, GOOD-LOOKING,
ATTENTIVE AND SMART.
HE TALKS ABOUT CHEMISTRY,
HISTORY, PHYSICS AND ART.
HE ASKED ABOUT ME
THOUGH WE'D BARELY BEGUN.
HE LOOKS IN MY EYES.
I THINK HE'S THE ONE.

JEROD

I also volunteer at the animal shelter and the Center for New Republicans.

KYLIE

Repub--buhh....

(Music comes to a grinding halt.)

If Life Were a Musical
Piano/Vocal

3. Is He the One?

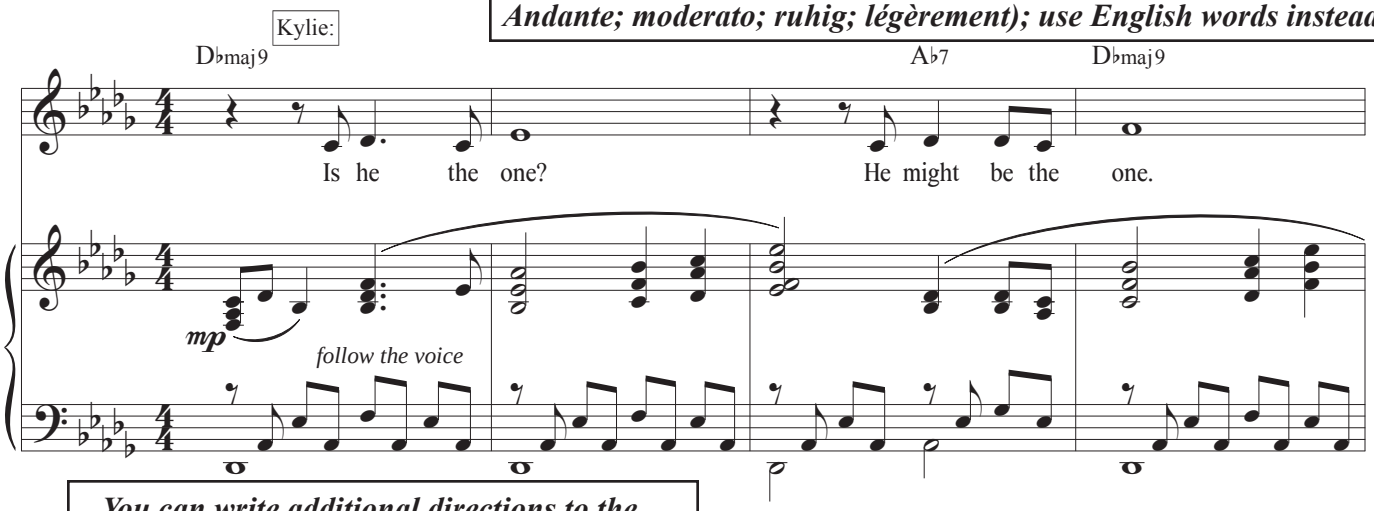
(Kylie)

music by Philip Seward
lyrics by Maria Stadler

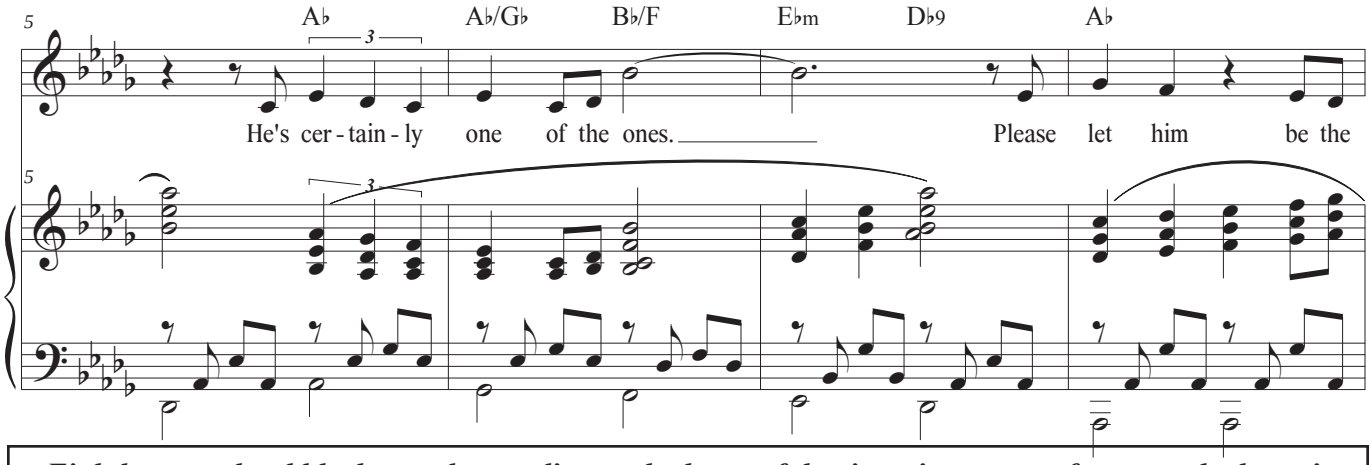
Cue: JEROD: It makes me feel good to--

Dreamily, but hesistant ♩ = 108

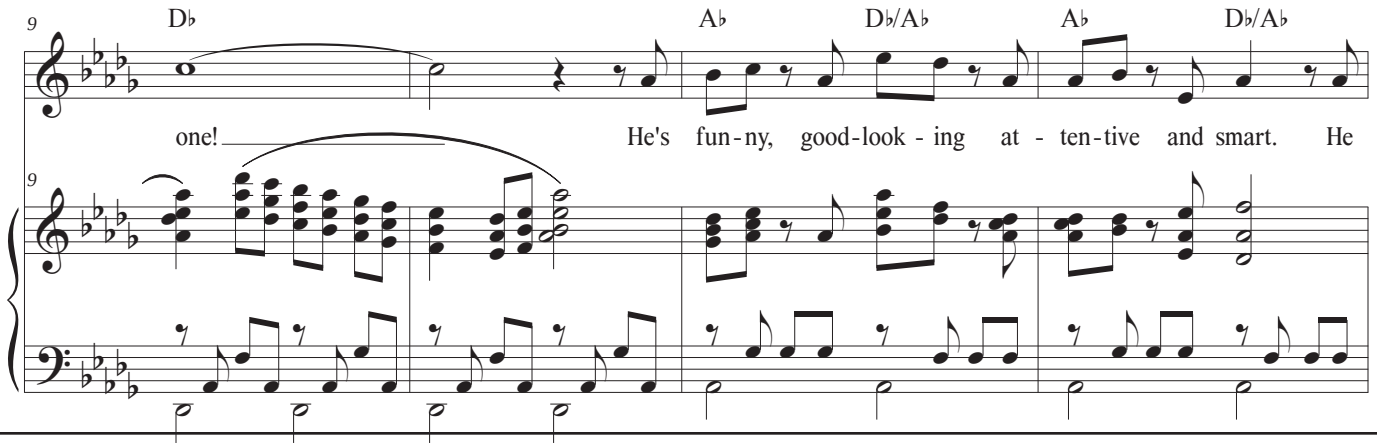
We do not encourage the use of traditional musical terms (e.g., Andante; moderato; ruhig; légèrement); use English words instead.



You can write additional directions to the pianist; they go between piano's two staves.



Eighth notes should be beamed according to the beats of the time signature -- for example, here, in 4/4, beam eighth notes in groups of TWO. In triple meters (6/8, etc), beam in groups of three.



Four general principles of hyphenating lyrics: HYPHENATE: 1) Between double-letters (fun-ny). 2) Between differing consonant sounds (at-ten-tive, not at-te-ntive). 3) After vowels before single-consonant sounds (che-mi-stry); 4) Make exceptions, however, when a hyphen might make for mispronunciation of a syllable. Thus, here in bar 11, not LOO-King, but look-ing. Dictionaries aren't the authority here; your ears are.

His-t'ry v his-tory in bar 14. Spell words correctly and let the music dictate pronounciation. (Three eighth notes here would be pronounced "his-to-ry." Here, the two eighth notes dictate "his-t'ry".)

3. Is He the One?

13 E♭m/G♭ D♭9/F E♭m7 A♭sus D♭9

talks a-bout che - mi - stry, his - tory, phy - sics and art. He

16 E maj7 B/D♯ B/E F♯sus

asked a-bout me, though we'd bare-ly be-gun. He looks in my eyes.

20 F♯7 B

I think he's the one.!

All dialogue which happens during music must be included in the SCORE. Note that Jerod's dialogue is over music. Kylie's line is in the clear.

JEROD: I also volunteer at the animal shelter and the Center for New Republicans.

KYLIE: Repub--buhh...

25 F♯ B6

Avoid ledger lines if you can. Use 8va and 8vb wherever possible. Here, the second voice makes 8vb difficult. But see the belltone at the top of the final cue (#6).

(KYLIE tries to mask the look of horror on her face.)

KYLIE

When you say ‘‘new Republicans,’’ you don’t mean, as in the political party?

JEROD

Uh, yeah. I’m a recruiter.

KYLIE

(picking up her phone)

Omigod, I so forgot! I have a...I have a --

(JEROD watches KYLIE fumbling with her phone and her purse then packing up the picnic. **4. This Will Never Work**.)

JEROD
OH CRAP, SHE'S A DEMOCRAT.
WELL, THIS'LL NEVER WORK.
WHAT WAS WHIT THINKING
BLIND-DATING ME WITH THIS JERK?
A DEMOCRAT? NO WAY.
TOO BAD. WHAT A SHAME.
REPUBLICANS AND DEMOCRATS:
THE GOAL'S NOT WORTH THE GAME.
Such a shame you gotta go. Bye.

(KYLIE leaves Jerod. JEROD doesn't get up.)

"Jerod" not capitalized in the first of these sentences because he's not the one doing the action. "JEROD" is capitalized in the second sentence because he one who has the action (of <u>not</u> getting up).

A note about punctuating lyrics. There are two opposing schools of thought: virtually NO punctuation versus punctuating lyrics as expressively as you punctuate your dialogue. ANMT's recommendation is that of including more rather than less punctuation in your lyrics, because it's an additional tool of communication.

*Composers will be grateful to note that punctuation of lyrics in the score does not **<u>have</u>** to match the lyricist's punctuation (due to the time involved of exact proofing!), but might be a useful habit to create from the first draft.*

4. This Will Never Work

(Jerod)

Rev. 02/15/20

Cue: KYLIE: I so forgot! I have a...I have a--

music by Philp Seward
lyrics by Maria Stadler

Dirty slow swing ♩ = 100

Jerod:

Cm6 G7(♭13) Cm6 G Cm6 G7(♭13) Cm6 G

Oh crap. She's a De-mo-crat. Well,

mf

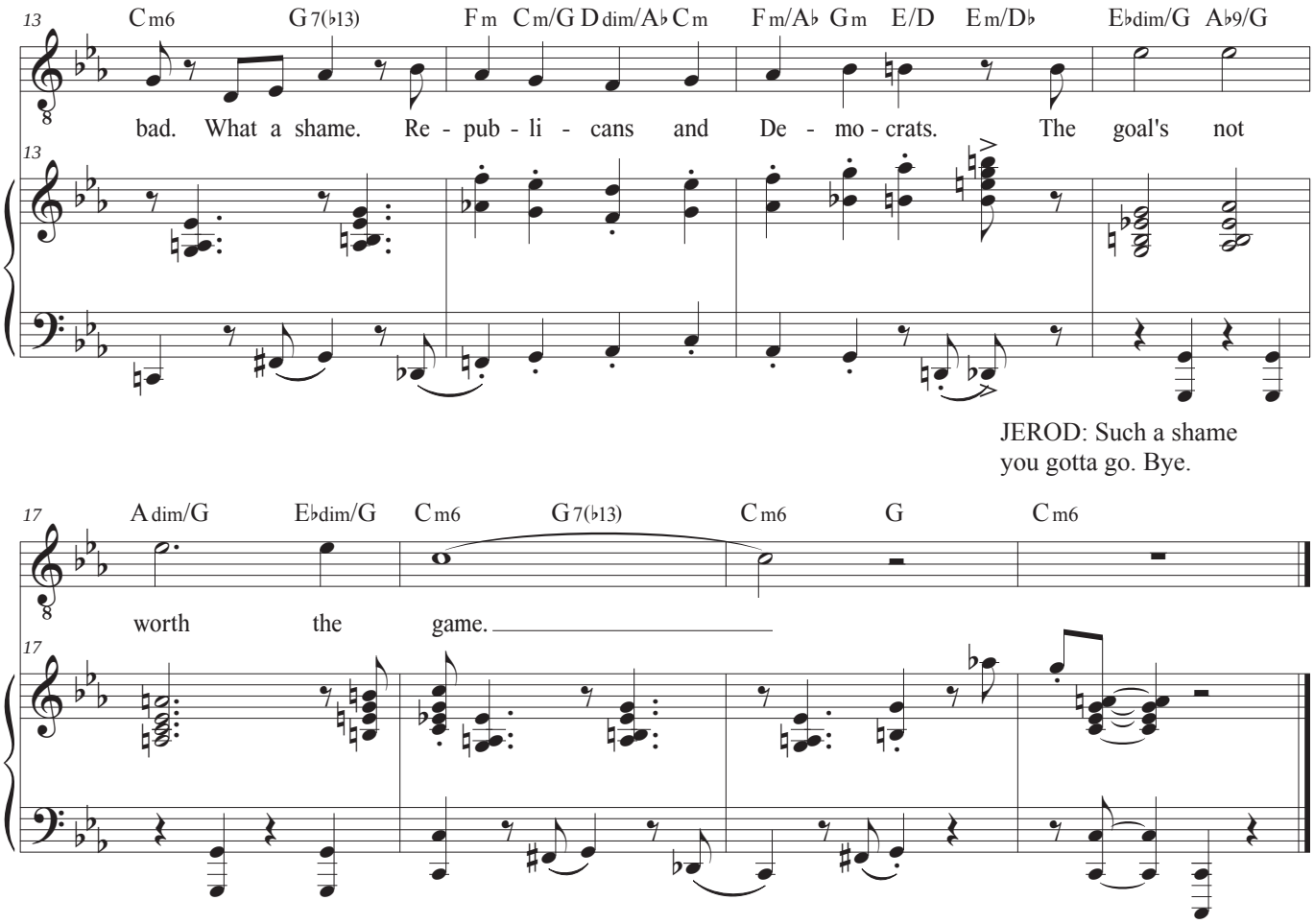
5 Fm7 Cm A♭ E♭dim/G Gm7/D G dim/D♭ B♭m/D G sus

this-'ll ne-ver work. What was Whit think-ing, blind-

9 Cm6 G7(♭13) Cm6 G Cm6 G7(♭13) Gm A♭/A G

-da-ting me with this jerk? A De-mo-crat? No way! Too

4. This Will Never Work



(And she’s gone. JEROD pulls out his phone and begins texting someone. **5. Texting Underscore.**)

Although it's spoken dialogue which follows, because it's underscored, for formatting purposes it's treated as though it's a lyric, with a page break here. Think of it as a lyric which just happens to be spoken, rather than sung; but because it's over music, it's considered a lyric.

An ecological aside: You might wind up with very little text on a single page, such as this one. We acknowledge that a single stage direction on a page is a tragic waste of paper. But we advocate this approach for clarity, and as a way to save TIME (an equally precious commodity).

If Life Were a Musical

Piano/Vocal

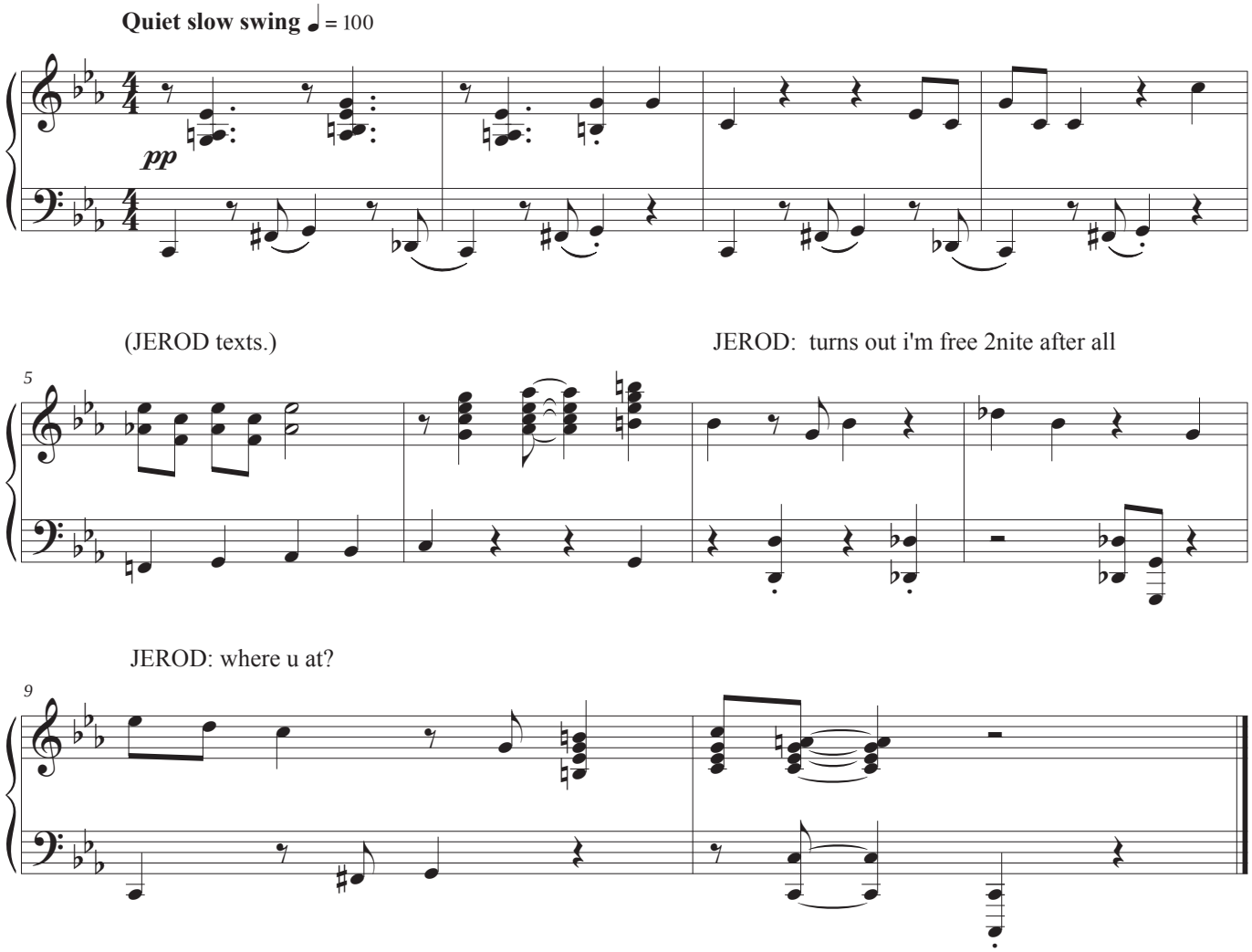
Cue: JEROD pulls out his phone to text.

5. Texting Underscore

(Instrumental)

Rev. 2/14/20

music by Philip Seward
lyrics by Maria Stadler



Abbreviate stage directions in a score. No need for full sentences/descriptions. Use stage directions in your score sparingly, and only when there's an event which is being illustrated or highlighted by music. examples: (Gun goes off.) (HE leaves.) (It begins to rain.) No descriptions of the scenery, or mood, or characters' inner thoughts, unless they impact the action itself. Here at bar 5, for instance, the full stage direction in the script is "(JEROD huddles over his phone, fascinated by it. He reads aloud what he's texting.)" All that's needed here in the score is "JEROD texts."

For formatting/running-page-number purposes, think of underscoring exactly the same way you'd think of a song with lyrics; the only difference is that characters aren't singing lyrics. They're just talking, or perhaps not making any sound at all. This is going to require the same book/lyric/music integration as other cues...the "lyric page" for an underscored moment will simply have stage directions and/or dialogue instead of lyrics.

(JEROD huddles over his phone, fascinated by it.
He reads aloud what he's texting.)

JEROD
turns out i'm free 2nite after all where u at?

(Blackout.)

This dialogue is underscored.

END OF ACT ONE

(A very short act. Act Two is even shorter.)

Act Two

A spacer page for act breaks is optional. This one is included here as a sample, and as a visual reminder that the scene which follows is meant, in this sample, to begin the second act...not the top of the show.

Running page number is optional on this page (if it's easy for you not to number it, that's preferable, but some pdf-integration programs make unnumbered blank pages difficult.

At the top of an act, both scene and page numbering begin again with page ONE.

Act-Scene-page number for full-length, multiple-scene musicals.
Act-page number for acts with only one scene (as in this example).
Scene-page number for intermissionless one-acts
Page number all by itself for shows with only a single scene.

II-1

ACT TWO

Outdoors at the Getty Museum, KYLIE sips at an expensive cup of coffee, along with bright, chipper WHIT.

KYLIE
So, Whit.

WHIT
Uh-oh.

KYLIE
Really?

WHIT
It's just --

KYLIE
I know that uh-oh. Look, you're my best friend....

WHIT
Oh, this is getting worse and worse.

KYLIE
Let me get this out. We've been like brother and sister since we were in diapers together, and I really really appreciate your setting me up with both of those blind dates and all.

WHIT
But.

KYLIE
But it's like you don't know me at all. The first guy was a complete carnivore -- all he could talk about was this burger he was eating.

WHIT
Oh, crap, you mean Shane. I forgot that about him and meat.

KYLIE
Is that his name? He never even got that far. And the other guy was a Republican.

WHIT
Omigod, no. Jerod's a closeted Republican! Who knew. I thought you guys would get along. So, okay, give me another chance to set up some more dates.

KYLIE
I don't know, Whit.

WHIT
Kylie, I'm sorry about missing the mark.

KYLIE
Twice.

WHIT
But I only want to help you. You've been off the market for like eighteen months.

KYLIE
Twenty-two.

WHIT
There's someone out there for you, Kylie. Give me one more chance to find him for you. C'mon, your ideal guy, what's he like?

KYLIE
Well. Someone who's just as much into <u>me</u> as himself. Picks up the check, but lets me do it too sometimes without any weirdness. Not a carnivore, and definitely not a Republican. Someone about your height and build, about your age. You got a brother, Whit?

(WHIT looks at audience. **6. Right Before Your Eyes.**)

WHIT (V.O., via speakers)
SUDDENLY THE ONE YOU'RE LOOKING FOR
IS RIGHT BEFORE YOUR EYES.
YOU DIDN'T THINK YOU'D FIND HER.
SHE TAKES YOU BY SURPRISE.
AND THOUGH SHE'S ALWAYS BEEN THERE,
YOU SEARCHED IN OTHER PLACES.
BUT ONCE YOU'VE SEEN HER, REALLY SEEN HER,
YOU FORGET ALL THE OTHER FACES....

KYLIE
(off Whit's look)
Omigod, Omigod, Omigod, you're going to sing!

WHIT
(singing out loud)
AM I THE ONE?
I MIGHT BE THE ONE.
I'M CERTAINLY ONE OF THE ONES.
LET ME TRY TO BE THE ONE.

Don't capitalize other characters' names in a parenthetical/aside, unless they're the ones doing the action

WHIT	KYLIE
I'M FUNNY, GOOD-LOOKING,	WHIT!
ATTENTIVE, AND SMART.	WHIT!
KYLIE, KYLIE!	YOU TALK ABOUT CHEMISTRY AND ART.

WHIT and KYLIE
YOU ASK ABOUT ME.
WE ALWAYS HAVE FUN.
WE SEE EYE TO EYE.
I THINK YOU'RE THE ONE.

ARE YOU THE ONE?
YOU MIGHT BE THE ONE.
YOU'RE CERTAINLY ONE OF THE ONES.
MY GOD!
I THINK YOU'RE THE ONE....

For simultaneous lyrics, type them in 10-point font, in side-by-side columns. Alternatively, especially for trios or ensembles, you can type them normally, but indicate something like "simultaneous, with below" and "simultaneous, with above."

(THEY strike a cliché musical theatre pose as the music swells.)

THE END

6. Right Before Your Eyes

(Whit, Kylie)

Rev. 2/14/20

Cue: KYLIE: You got a brother, Whit?
(WHIT looks at audience.)

music by Philip Seward
lyrics by Maria Stadler

Romantic; with motion ♩ = 84

Whit:

Sud - den-ly the one you're look-ing for is right be-fore your

E♭maj7 E♭ A♭ E♭ E♭+ F m/E♭

mf

Note: In pieces with more than one singer: 1) give each vocal part its own staff; 2) hide staves when a character doesn't sing (here, for example, Kylie's vocal staff is hidden until later; 3) organize staffs from the highest singer on the top staff, to the lowest singer on the lowest staff; that is, soprano on the top line; bass on the bottom (the one exception being if there's a bonafide "ensemble/chorus" who all can appear in their own set of bracketed staves just above the piano; 4) if two vocal parts have exactly the same rhythm, you may include them on the same staff, but indicate stems up/stems down for each of them, well-labelled.) and stack/label the parts in harmonic order.

5

eyes. You did - n't think you'd find her. She

E♭(add2) E♭/B♭ D♭/A♭ A♭maj9

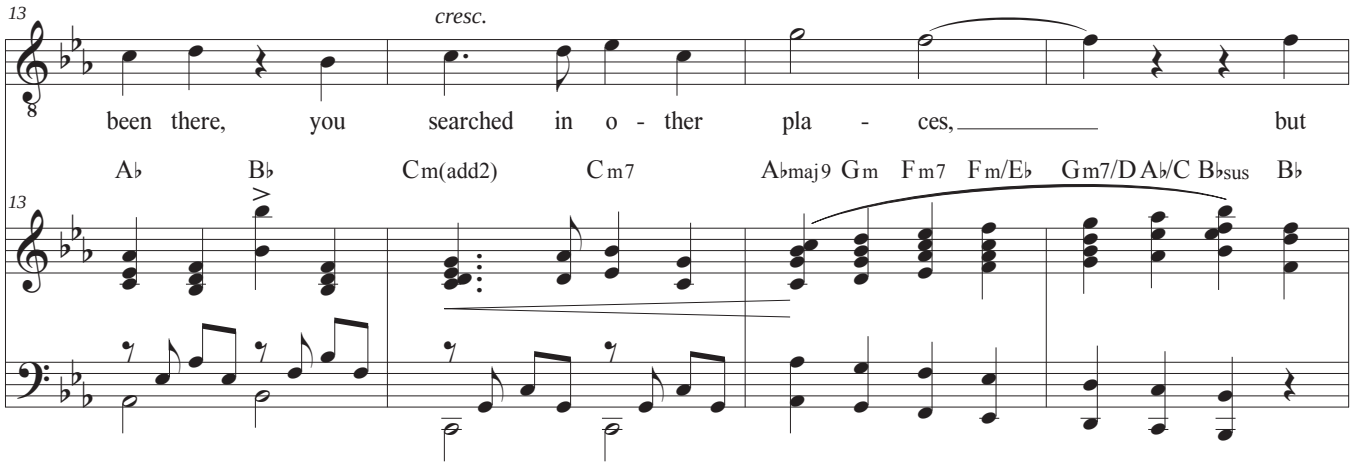
9

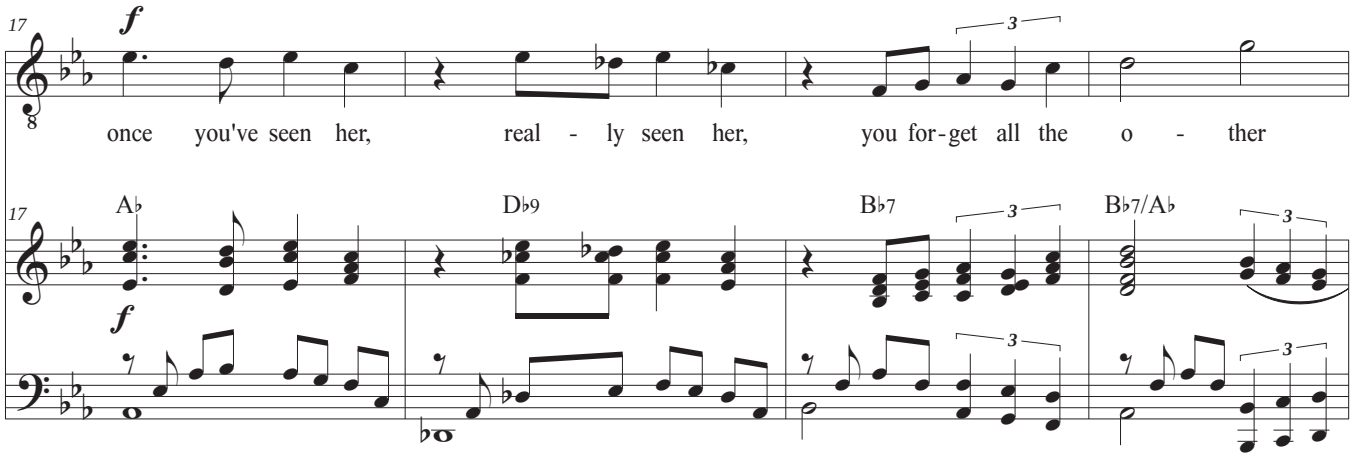
takes you by sur - prise. And though she's al - ways

mp

G m7(♭5) C m E♭/B♭ F m

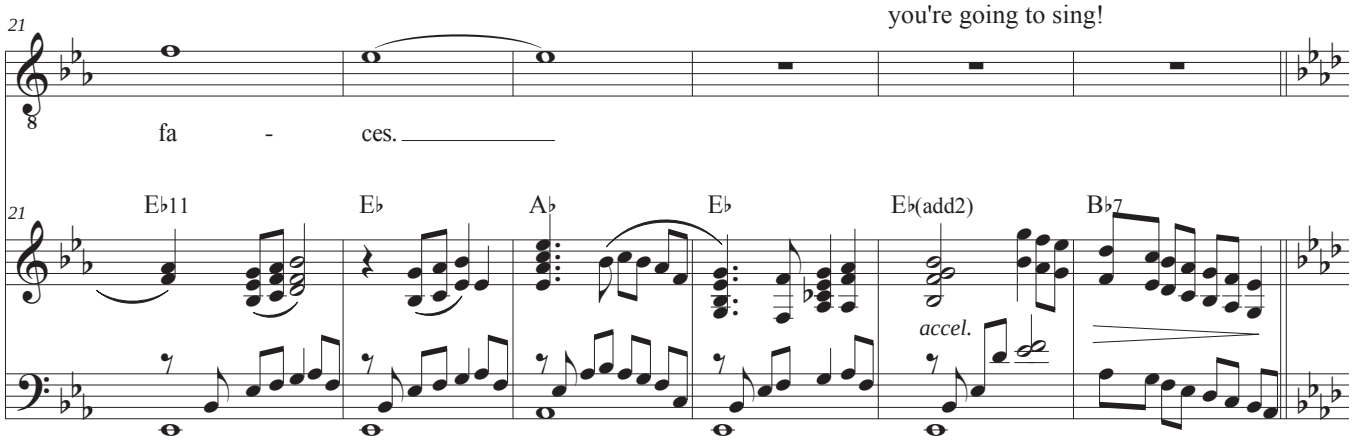
mp





Courtesy key change at page turn; also note double barline at a keychange or change of mood/feeling.

KYLIE: Omigod, Omigod, Omigod, you're going to sing!



When there's a change of mood, ALSO indicate whether there's a change of tempo by including "faster" or slower" etc; don't rely on a mere metronome number.

Faster; surging romance ♩ = 108

27 (Whit) *mp*

Am I the one? I might be the one.

A♭maj9 E♭7 A♭maj9

mp *follow the voice*

Add clarity to who's singing by putting a character name in italics within parentheses. Here, for instance, because Kylie has interrupted Whit's singing with dialogue, Kylie might assume that SHE is supposed to sing next. Adding the parenthical adds clarity. Think of it as a "courtesy character name".

31 *cresc.*

I'm cer - tain - ly one of the ones. Let me try to be the

E♭ E♭/D♭ A♭(add2)/C B♭m A♭6-9 E♭7

cresc.

All unused vocal staves should be hidden when not in use.

35 **Kylie:** *f*

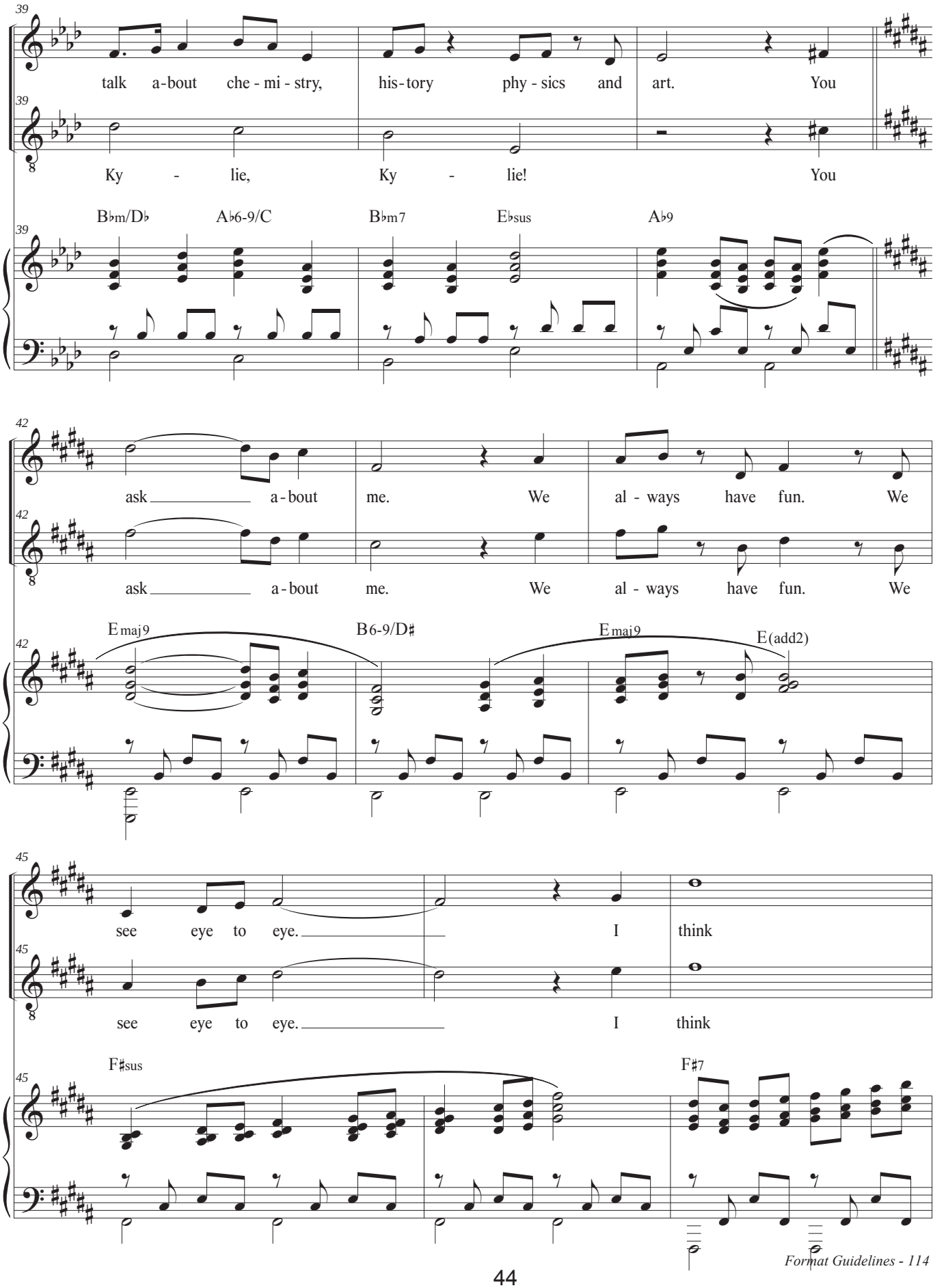
Whit! Whit! You

f

one! I'm fun-ny, good look - ing, at - ten-tive, and smart.

A♭(add2) A♭sus A♭6-9 A♭sus E♭ A♭/E♭ E♭ A♭/E♭

f


39
talk a-bout che - mi - stry, his-tory phy - sics and art. You
Ky - lie, Ky - lie! You
B♭m/D♭ A♭6-9/C B♭m7 E♭sus A♭9
42
ask a-bout me. We al - ways have fun. We
ask a-bout me. We al - ways have fun. We
Emaj9 B6-9/D♯ Emaj9 E(add2)
45
see eye to eye. I think
see eye to eye. I think
F♯sus F♯7

48

you're the one.

you're the one.

B(add2) B6-9

51

Are you the one? You might be the

Are you the one? You might be the

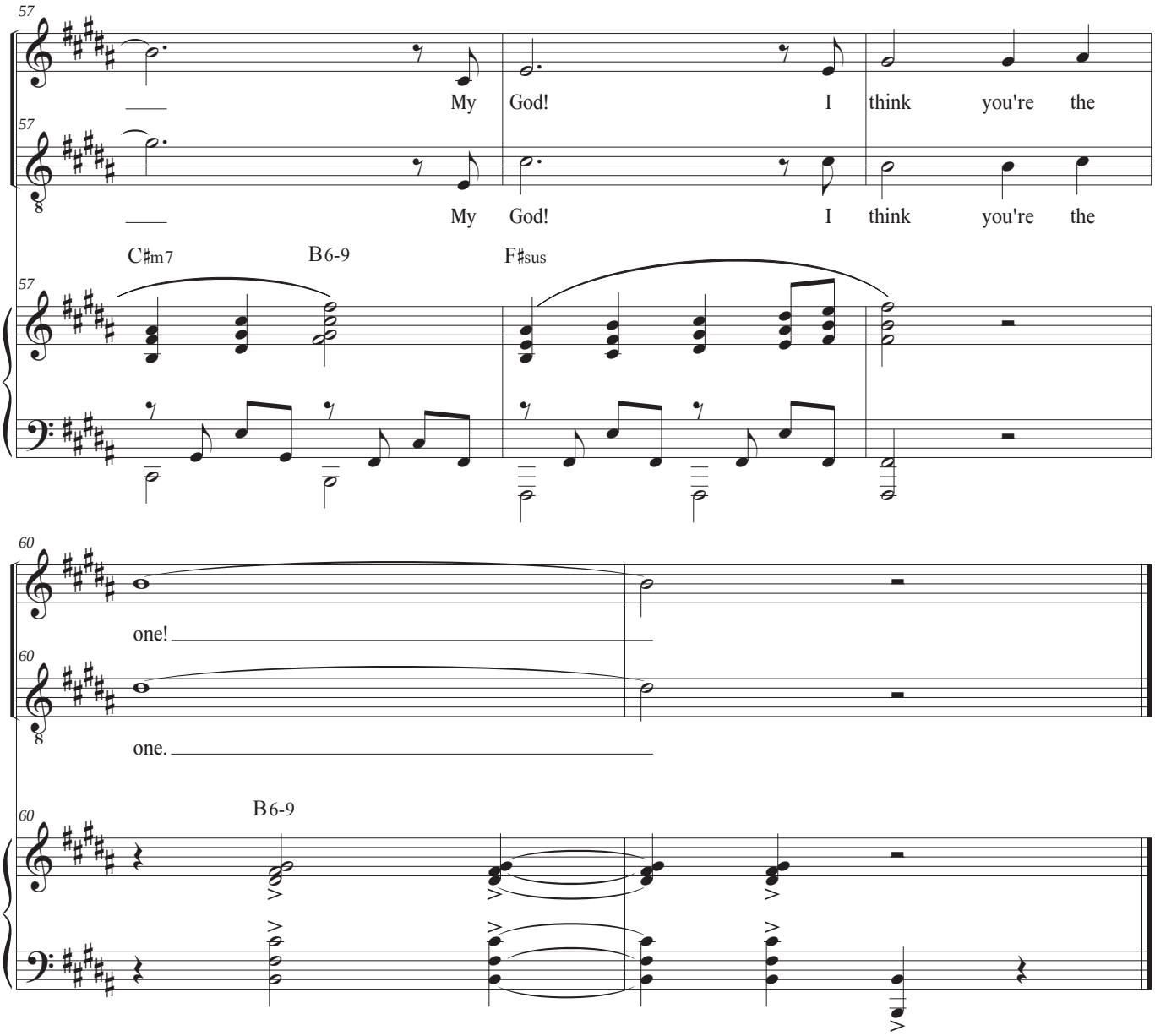
B maj9 F♯7sus

54

one. You're cer - tain - ly one of the ones.

one. You're cer - tain - ly one of the ones.

B maj9 F♯7 F♯/E G♯m(add2)/D♯


57
My God! I think you're the
My God! I think you're the
C♯m7
B6-9
F♯sus
60
one!
one.
B6-9

APPENDIX

Glossary of Musical Theatre Terms (online)
Tips on Formatting Stage Directions and Asides
Chord Symbols
Hyphens in Lyrics
Beaming
Examples from Broadway scores
Tips on Preparing an Integrated Script and Score

NMI's Glossary of Musical Theatre Terms

As part of its Resource Center, New Musicals Inc. maintains an interactive glossary of musical theatre terms, including explanatory videos and links to audio and visual illustrations. Here is a list of the terms in the Glossary.

A cappella
AABA
ABAB
ABAC
Accent – agogic
Accent – dynamic
Accent – harmonic
Accent – tonic
Allegory
Alliteration
Alto
Anapest
ANMT
Anthimeria
Apostrophe
Arc
ASCAP
Assonance
B-section
Ballad
Baritone
Bass
Beaming
Belter
Black box theatre
BMI
Book
Bow music
Breaks, Fillers, Endings and Introductions for Popular Piano Playing
Bridge
Button
Charm Song
Chord symbol
Chorus
Collaboration
Comedy song
Consonance
Courtesy / Cautionary Accidentals
Creative Arranging at the Piano
Creative Keyboard Sounds
Crossover
Cue
Dactyl
Dance break
Diegetic music
Dramatic action
Duet
Eleven o'clock number
Ensemble song
Euphony
Exposition
Falsetto
Feminine rhyme
Format
Golden age of musical theatre
Hyphens in lyrics
Iamb
Incidental music
Integrated script
Jerry Herman – the Lyrics; a Celebration
Jukebox musical
Lead sheet
Legitimate singing
Linear prosody
List song
Lyrics (Preface)
Lyrics on Several Occasions
Making Musicals
Masculine rhyme
Metaphor
Metonymy
Mister Golightly
Mixed metaphor
Montage
Motif
Musical Scene
NAMT
Near rhyme
Neighbor exposition
NMI
Page numbers — adding running page number footer
Page numbers — paginating integrated script and score
Parable
Pastiche
Pentameter
Periphrasis
Personification
Poetic Meter and Poetic Form
Professionalism
Progression
Proscenium theatre
Prosody
Pure rhyme
Reading Lyrics
Recitative
Reprise

Revue
Rhythm Uptempo Song
Rubato
Safety
Score
Simile
Solving Your Script
Song spotting
Soprano
Sources for scores and books
Spondee
Stranger exposition
Subplot
Subtext
Swing rhythm
Synecdoche
Tag
Tenor
Tessitura
Tetrameter
The Art of Writing Great Lyrics
The Complete Rhyming Dictionary and Poet's Craft Book
The Dramatist's Toolkit
The Making of a Musical
The Musical from the Inside Out
The Singer's Musical Theatre Anthology
Through-composed
Thrust stage
Trimeter
Triple rhyme
Trochee
Underscoring
Vamp
Vocal range
Words with Music: the Broadway Musical
Libretto
Writing a Musical
Writing for Today's Musical Theatre Performer
Writing the Broadway Musical
Writingmusicaltheatre.com

Tips on Formatting Stage Directions and Asides

	INITIAL STAGE DIRECTION	STAGE DIRECTION	ASIDE
USAGE	At the very top of a new scene - the FIRST stage direction for each new scene.	Every other stage direction that is not the FIRST one in a scene.	Most often right after the character name of who is about to speak; but also within the speech of a particular character, as a directorial note to that particular actor
INDENT	3" from Left	1" from left AND 1" from right	1" from left AND 1" from right
PARENTHESES	NO parentheses.	Enclosed in parentheses.	Enclosed in parentheses
ITALICS	NO	NO	NO
SENTENCE	Full sentences with initial caps and final punctuation.	Full sentences with initial caps and final punctuation.	NOT complete sentences; no initial caps, no final punctuation
SPACING	BLANK space ABOVE and BELOW	BLANK space ABOVE and BELOW	NO blank space above OR below
ACTIVE PRONOUNS	Use ALL CAPS for the name or pronoun of the character performing an action.	Use ALL CAPS for the name or pronoun of the character performing an action.	Not relevant. No need to name the character who is speaking. If you need to refer to an action for a character other than the one who is speaking, you should be using a stage direction, NOT an aside.

sample of an INITIAL STAGE DIRECTION:

ACT ONE

Scene 7

This is an initial stage direction. It is only used at the top of a scene. It is indented 3" from the left. It is not enclosed in brackets. If a character performs an action, their name must appear in all caps as in: JOE enters and hugs Jill.

==========

sample of a STAGE DIRECTION:

JOE
It is so awesome to see you!

(JILL pulls herself away from Joe and sits in a chair on the other side of the room.)

JILL
Wow. That was intense.

==========

sample of an ASIDE:

JOE
(hugging Jill; nearly knocking her over in his enthusiasm)
It is so awesome to see you!

==========

sample of an ASIDE DURING A SPEECH:

```
                                JOE
          (entering excitedly)
Jill!
          (nearly knocking Jill over as he hugs her)
It is so awesome to see you!
          (beat)
Sorry, was that too much?
```

Sample of a stage direction within one character's speech

VERSION ONE (full sentence; reiterate character name):

```
                                JOE
It is so awesome to see you!

          (JILL pulls herself away from Joe.)

                                JOE
What's the matter; not happy to see me?
```

==========

VERSION TWO (full sentence; do not reiterate character name):

```
                                JOE
It is so awesome to see you!
          (JILL pulls herself away from Joe.)
What's the matter; not happy to see me?
```

==========

VERSION THREE (avoiding dissension altogether by converting a stage direction into an aside):

```
                                JOE
It is so awesome to see you!
          (off of Jill's sour reaction)
What's the matter; not happy to see me?
```

Chord Symbols

Chord Symbols

Chord symbols are vital for rehearsal sight-reading and transposing at sight. Use chord symbols to represent the entire harmonic texture; the highest note in the treble to the lowest note in the bass until the next harmony (and its chord symbol) appears.

Chord	Example	Notes
Major	D	Capitalize the root
Minor	Dm	Capitalize the root; lower case m
7th chord	D^{7}	
Major 7	$DMaj^{7}$	Superscript with capital M; lowercase aj
Minor 7	Dm^{7}	lower case m and a superscript 7
Diminished	D^{o}	
Diminished 7	D^{o7}	
Augmented	D^{+}	
Augment 7	D^{+7}	
Half-diminished	$D^{m7(b5)}$	Don't use half-diminished; instead, use minor-seven, flat five
9th, 11th, 13th	D^{9}, D^{11}, D^{13}	Be aware that a 9th chord also contains the 7th; 11th chords contain the 7th and 9th; and 13th chords theoretically contain the 7th, 9th and 11th.
Sus	D^{sus4}	The symbol sus always indicates the third of the chord is absent. *See footnote.*[1]
Complex chords	$D^{m7(add\ 11)}$	If the fifth is flatted, use ^{b5} rather than $^{\#4}$. (Triads don't contain the 4th scale degree.) When you're adding other scale degrees, use their harmonic function rather than the note name: $^{(\#4)}$ rather than $^{(add\ G\#)}$

Three basic rules:

Keep all notes (and accidentals) as close to the key signature as possible.[2]

When ascending, use sharps, when descending, flats.[3] [4]

When using chord symbols, spell the chord according to the symbol. This rule trumps the others, at least for accompaniments. If you spell the chords according to this rule, rules one or two should cover the rest of the notes.

---

[1] Use sus 4 for sustained fourths. For 7th chords, use the 7 followed by sus4 ($C7^{sus4}$). There is no such thing as a Cm7sus4, or a CMaj7sus4 as there would be no third present to define whether the triad is major or minor. If you want these chords, use $^{(add4)}$. Likewise, use only sus2 if the third is truly absent; otherwise, use $^{(add2)}$. If you want to add the 9th scale degree without including the 7th, use $^{(add9)}$. Use $^{(add9)}$ if the note will be voiced to the top of the texture, $^{(add2)}$ if it is meant to be in the middle of a cluster.

[2] That means if you're in a flat key, use only flats (and naturals) as accidentals; in a sharp key, use only sharps (and naturals).

[3] This rule makes great sense when writing melodically (horizontally), but is irrelevant for chord spelling (writing vertically).

[4] These first two rules apply primarily to melodic writing. They conflict when the melody is descending in a sharp key or ascending in a flat key; then you're on your own. The final rule applies only vertically, that is, to chords and full textures. If you can apply it to the melody without contradicting the first two rules, do so; otherwise ignore it when writing melodies.

Tips for chord analysis

The lowest note in the bass is the strongest voice in defining the harmonic center. In context, we may understand this note to be something other than the root of the chord (e.g., in the middle of an extended bass pedal passage), but our ear will always try to organize the chord around a low bass, first as the root of the chord, then as the other members of the triad.

Triads are made up of stacked thirds except for the fourth/inverted fifth between five and one. Even though they are spread out all over the texture, you should be able to stack up those thirds, look for the five/one fourth/inverted-fifth, and figure out which chord member is the root.

You needn't account for passing tones or neighbor tones in the chord symbol unless they are part of a countermelody. This is especially true if the passing or neighbor tones are unaccented.

You needn't account for notes in the bass other than the root of the chord if they are basic I,V oom-pah figures or basic "walking bass" figures. We don't hear these figures as changing harmonies.

It is helpful to account for accented passing and neighbor tones and chord tensions *in the vocal part* not represented elsewhere in the accompaniment. Again, this is not true for unaccented passing and neighbor tones, but it is very helpful for accented notes, especially those those that occur at the change of harmony.

text prepared by Ross Källing

Hyphens in Lyrics

When you're hyphenating lyrics, you can't always use the syllabification in a dictionary, because dictionaries often divide a word by underlying units of grammar, whereas lyrics call for divisions based on sound.

For instance, look at the word "legend." A dictionary would divide it after the G, resulting in a lyric which would be pronounced LEG end. A lyricist, hyphenating for sound, would hyphenate after the first E -- le-gend.

Dictionary: LEG end
Lyricist: le-gend

There are a few basic guidelines which a lyricist can use for the majority of situations:

Hyphenate between double-consonants. (fun-ny, not fu-nny)
Try to split a syllable so as to elongate the vowel (wa-ter, not wat-er)
Between differing consonant sounds (vec-tor, not ve-ctor)
Make exceptions for reasosn of clarity (book-ing, not boo-king)

These guidelines won't cover every situation. Look, for instance, at the woman's name CALLIE. The guidelines would lead you to hyphenate that as either Cal-LIE (which second syllable rhymes with BYE), or CALL-ie (which first syllable rhymes with SMALL). And Ca-llie isn't right either. Cal-lie is probably your best choice, but it isn't clear.

Some examples:

HYPHENATE BETWEEN DOUBLE CONSONANTS

Correct	**Incorrect**
real-ly	rea-lly
run-ning	ru-nning
rub-ber	ru-bber
mom-my	mo-mmy
lamp-post	lam-ppost

SPLIT A SYLLABLE SO AS TO ELONGATE THE VOWEL

Correct	**Incorrect**
che-mi-stry	chem-i-stry
fa-ther	fath-er
wa-ter	wat-er
hea-then	heath-en

Pe-ter	Pet-er
Mo-narch	Mon-arch

HYPHENATE BETWEEN DIFFERING CONSONANT SOUNDS
(note how these words violate the previous guideline of elongating the vowel)

Correct	**Incorrect**
at-ten-tive	at-te-ntive
bron-chi-al	bro-nchi-al; bronch-i-al
cen-tral	ce-ntral
mar-ker	ma-rker
At-lan-tic	A-tla-ntic

Some words to practice/stew over:

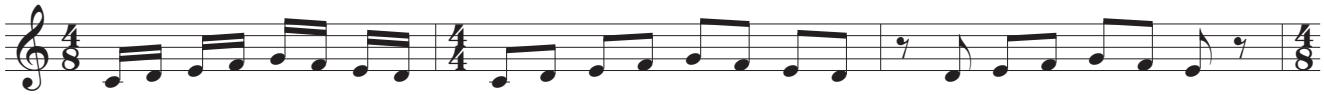
badger
ranger
usually
consonant
following
syllable
figure
vowel
singly
Halley
Jimmy Fallon
kissing
telling
fire (a single syllable; doesn't get a hyphen)
liar (two syllables)
looking
bartering
battering
barbering
altering
agonize

To summarize: Four general principles of hyphenating lyrics: HYPHENATE: 1) Between double-letters (fun-ny). 2) Between differing consonant sounds (cen-tral, not ce-ntral). 3) Elongate vowels (che-mi-stry); 4) Make exceptions, however, for clarity (book-ing, not boo-king). Dictionaries aren't the authority here; your ears are.

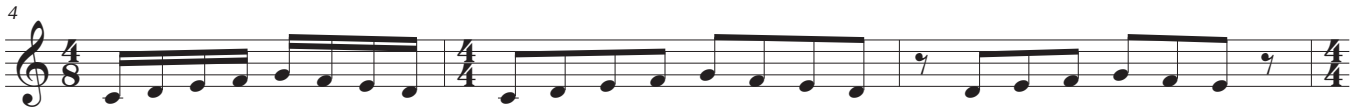
Beaming

There are two schools of thought about beaming notes together. Both are correct, and you will find advocates for both schools wherever you go. At NMI, we strongly urge you to beam notes together according to the beats of the time signature. That means, for example, in 4/4, beaming eighth notes in groups of two, or in 4/8, beaming 16th notes in groups of two, like this:

Not only does this show where the beats are, it has the advantage of giving a contour to the beams, visually reinforcing the shape of the melody.



In many professional copyists' handbooks, in most Broadway scores, and in the defaults of most music notation software, the standard is to beam into half-bars, like this:



However, in neither approach should notes ever be beamed over the middle of the bar, since the third beat carries a secondary stress which should always be indicated in the notation:

Never like this.

Or this:

Examples from Broadway scores

Some examples from Broadway piano-vocal scores

NMi has its own format guidelines, with our preferred fonts, and sizes, and placement of various elements. Here are some examples from contemporary Broadway scores, which offer some variations on NMI's standards. We've annotated this examples to indicate some elements of which we approve, and others of which we disapprove.

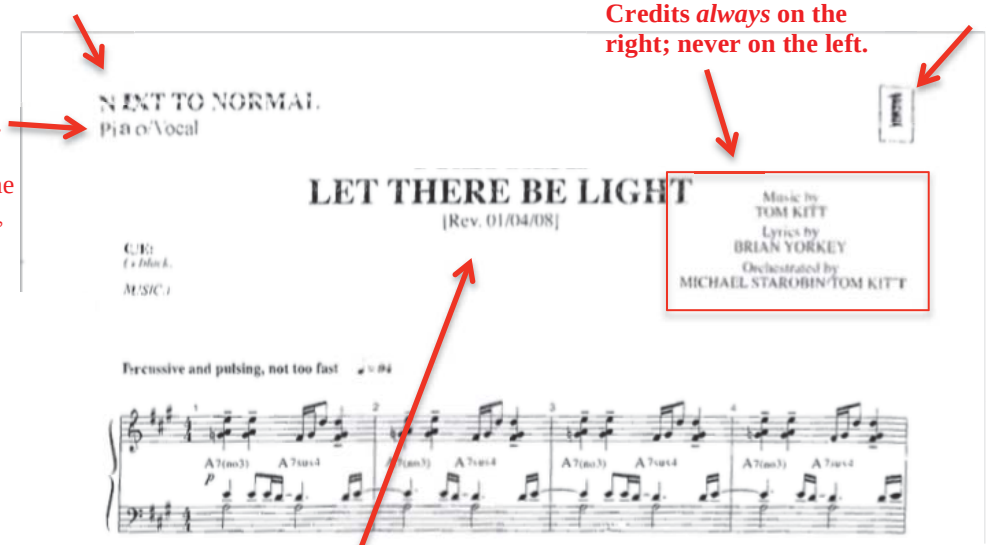
Name of show

Name of chart. At the start of rehearsals it's the PV score, Later, P/C score will eventually appear.

Credits *always* on the right; never on the left.

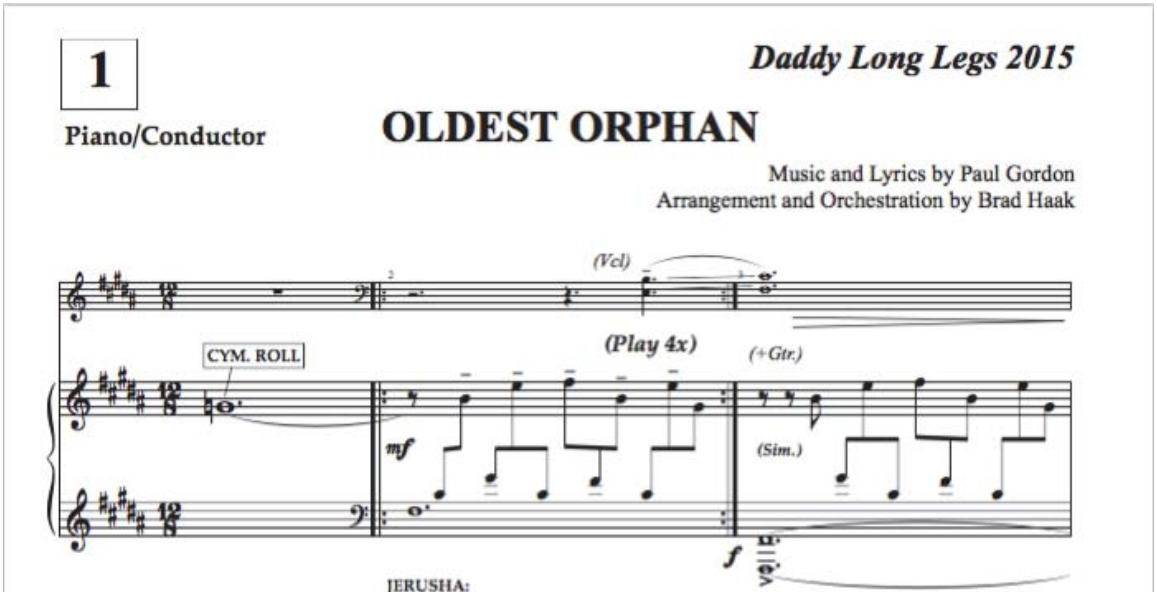
Song number in a box. This element is fairly optional. Many scores don't use the number-in-a-box, and instead, include the number in the title.

(Boxes are typically smaller now with the advent of computers, and are dynamic (meaning they resize with the number). Boxes were much larger 20+ years ago, and their size was fixed.)

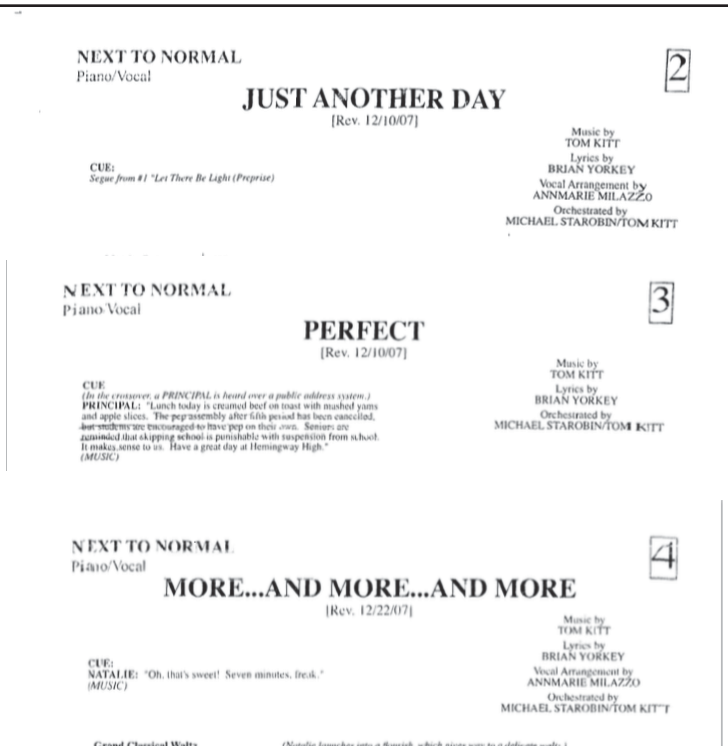


Revision date. Use during the rehearsal process, but delete the dates when submitting the material to a producer.

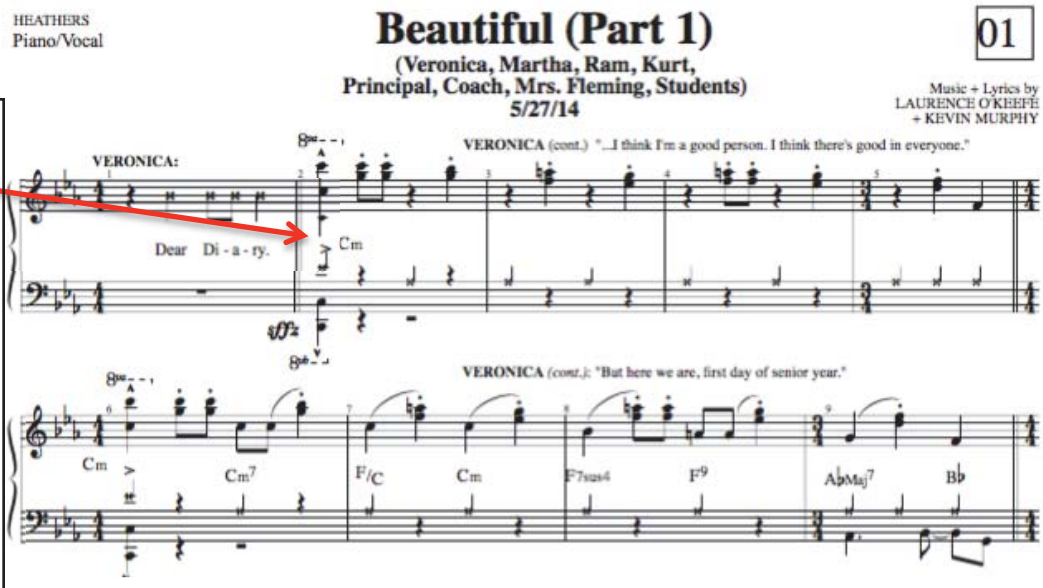
As mentioned above, there are stylistic differences among New York composers and orchestrators. As you can see, the score below includes most of the essential elements, but flips them around.

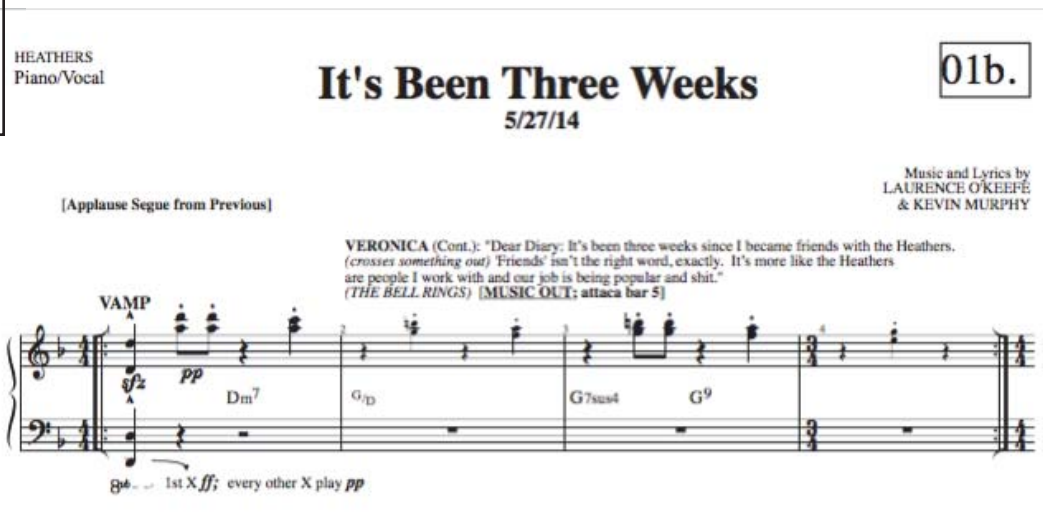


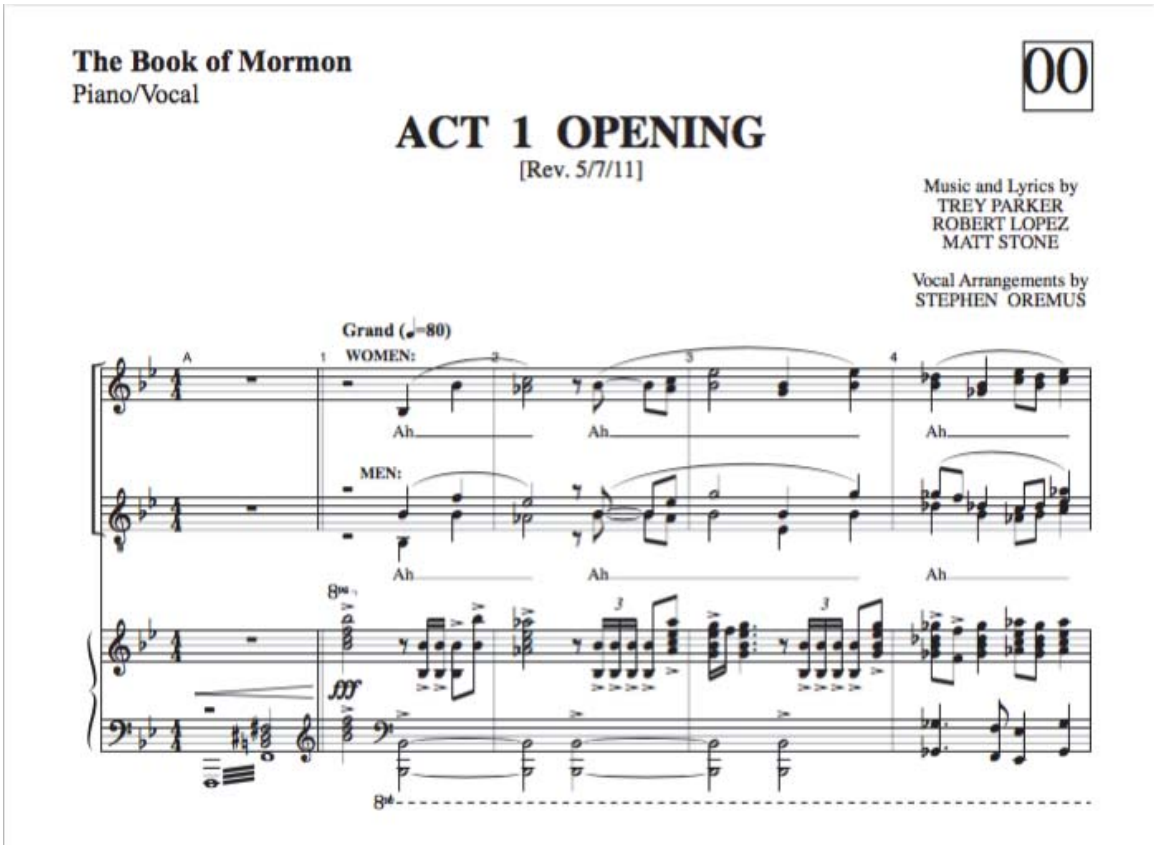
In today's scores, there is no layout difference between the first song and all the rest that follow. Every musical cue comes from the same template, so every single cue after the first one is identical, with all the elements in place – credits on the right, the name of the show on either the left or right (or center), the number in the box, which chart we're looking at (i.e., P/C or P/V), etc.



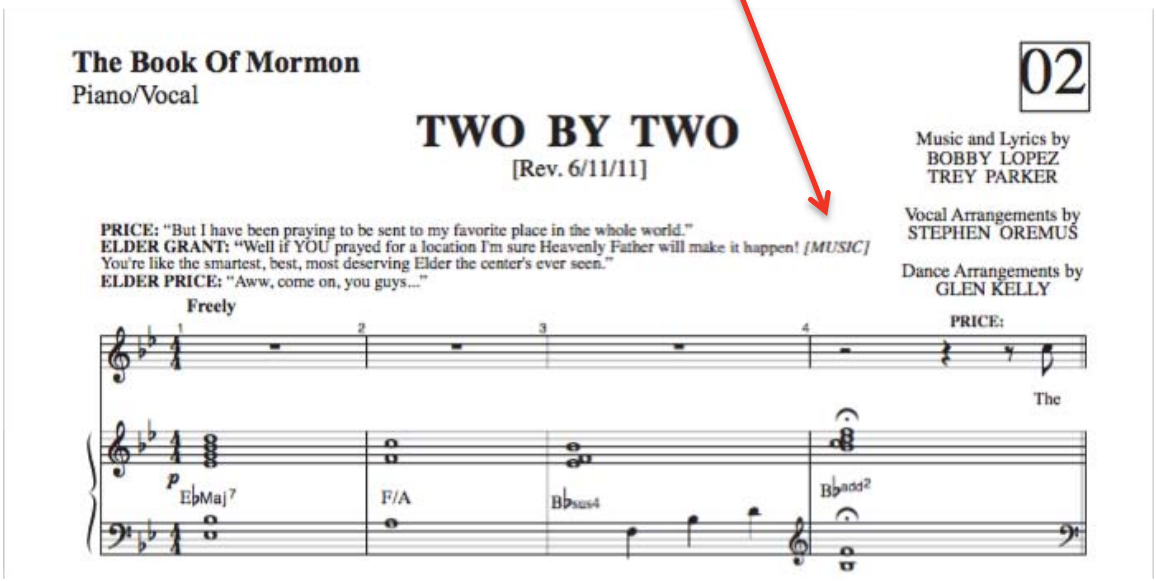
Chord symbol placement varies wildly these days. NMI suggests placing chord sumbols above the solo vocal line, or if there are multiple voice stafs, above the right hand of the piano. But as you see here, most common on Broadway is the chord symbol between two piano staves.

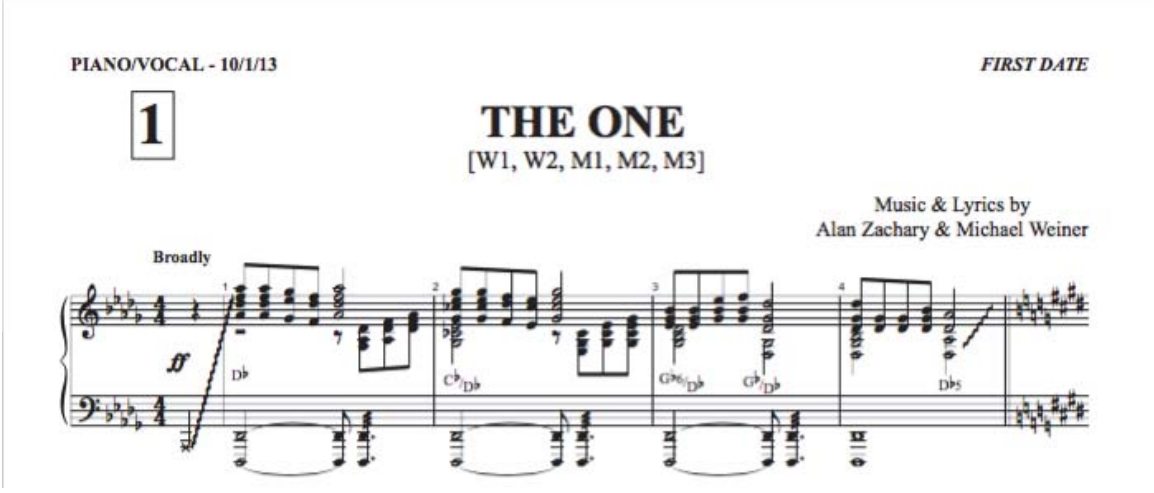




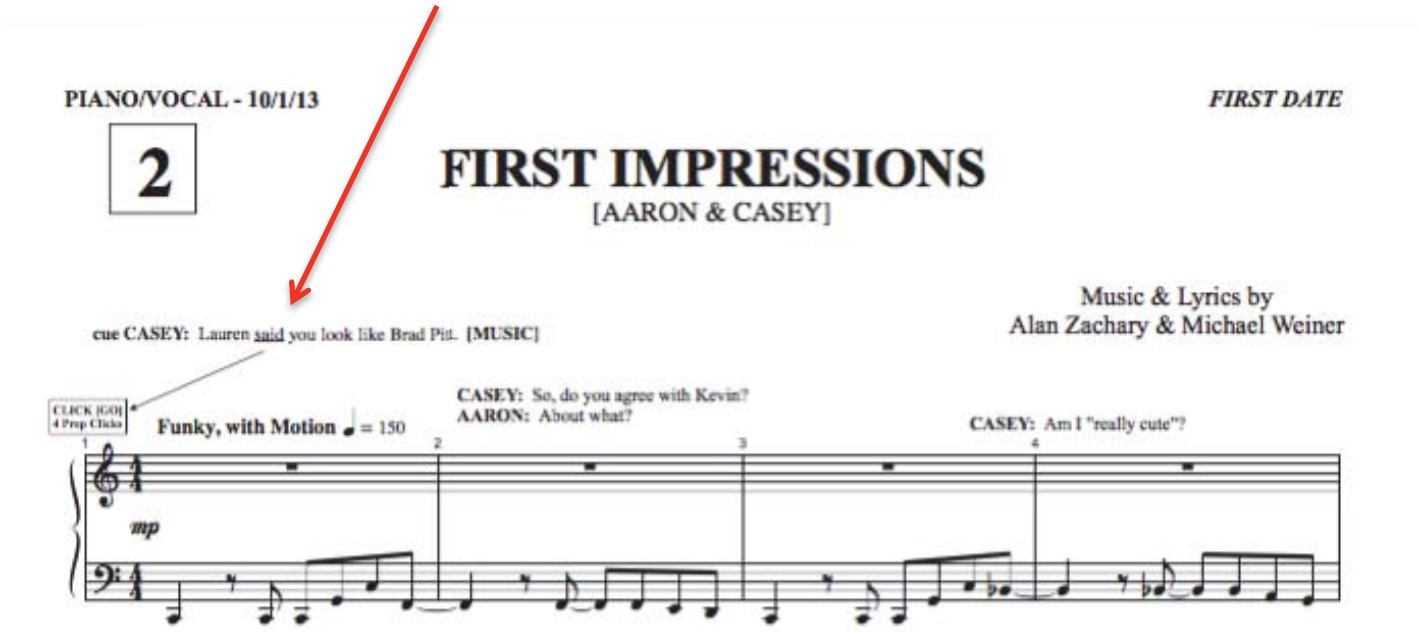


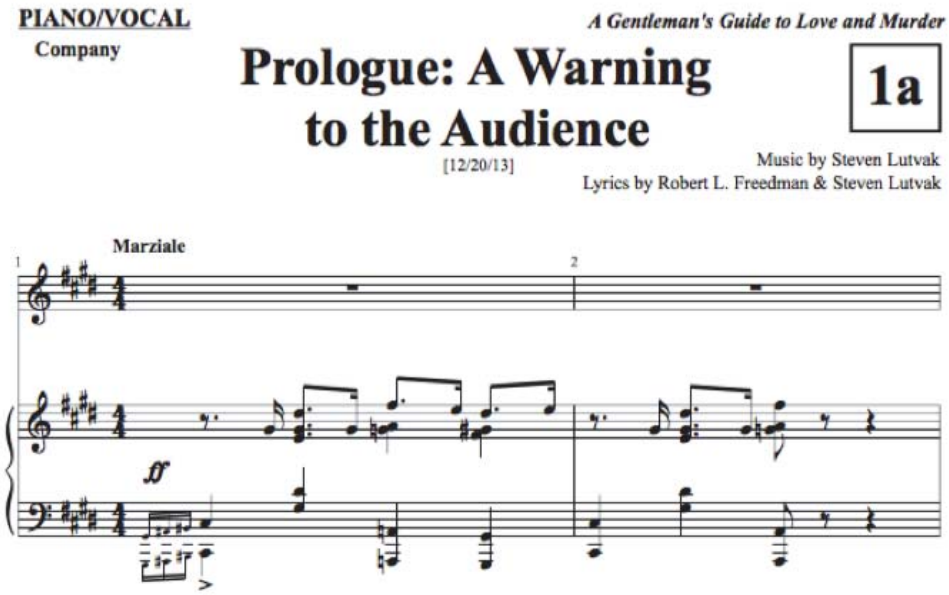
[MUSIC] cue: This is an example of where [MUSIC] or [GO] is often used when not placed at the very end of the cue line.





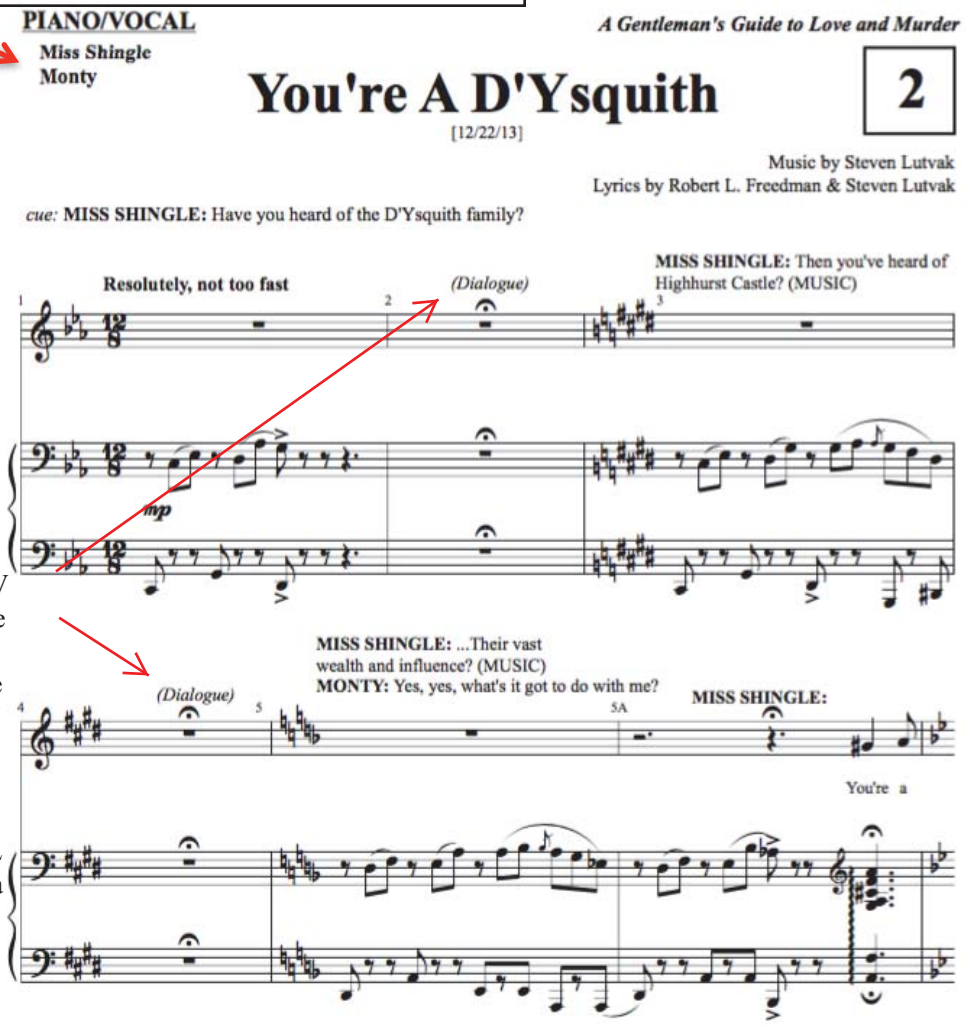
With shows increasingly relying on supplemental, pre-recorded instruments from the pit we're starting to see two different cues for cue lines: one for the click, and one where the music starts.





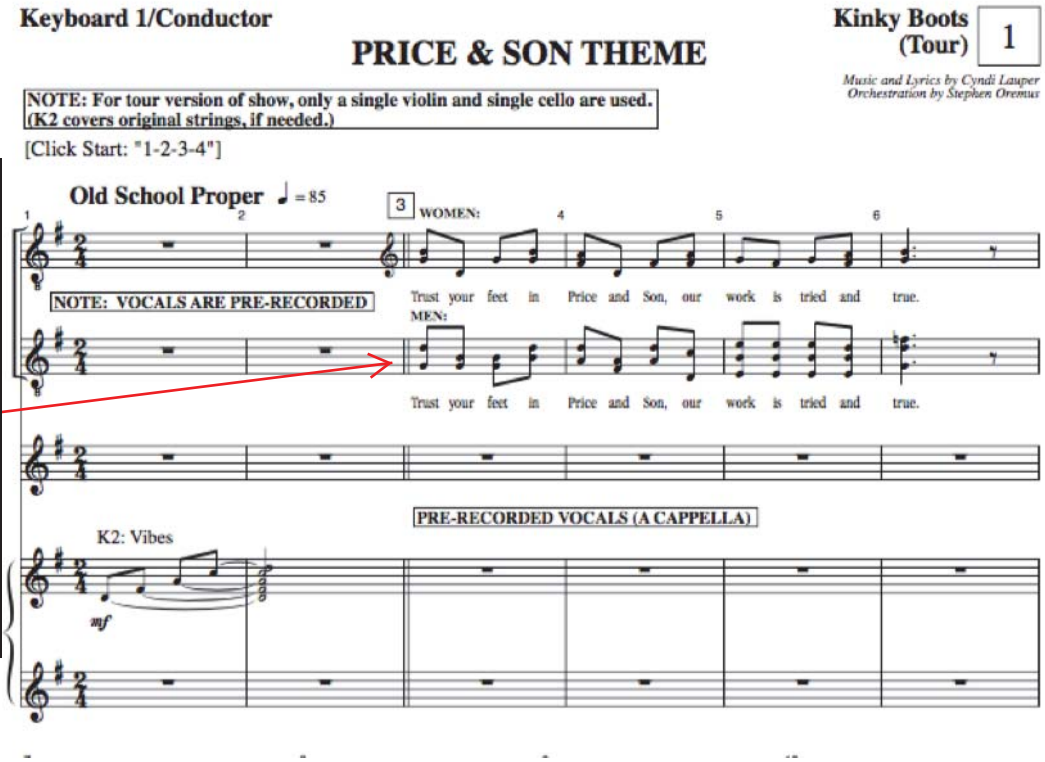
This is a common alternative placement for listing cast members who are in the number. Especially when the title of the show is on the right side of the page instead of the left.

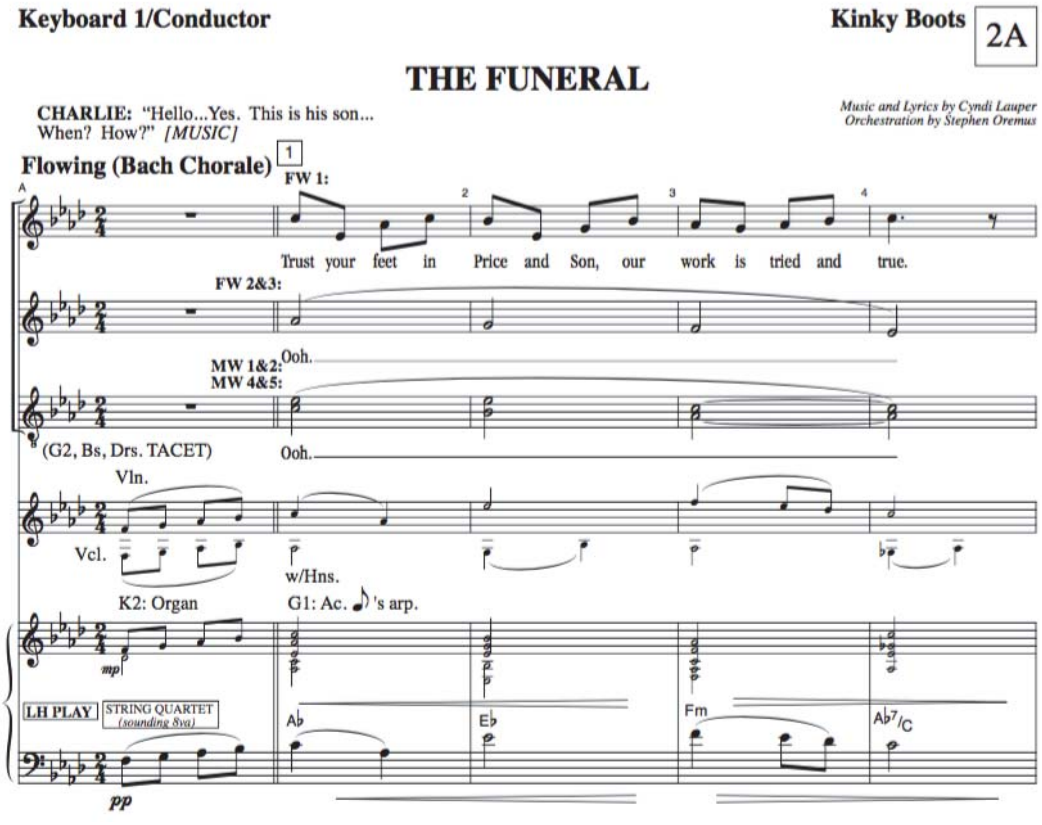
Note: this show doesn't use chord symbols. We do NOT recommend leaving them out.



In published scores, sometimes dialogue is omitted from a P/V score. NEVER leave dialogue out of a scores which are still in workshop, rehearsal, pre-production, or subject to change. Always include ALL dialogue internal to a music cue.

If every choral part has the same text and same exact rhythm, it's acceptable to place all women's voices on the same staff and all men on a different staff. In this example, however, The parts would be clearer if the voices were clarified with stems up/down, rather than all stems up.





PIANO/VOCAL
ORCH

"Newsies"

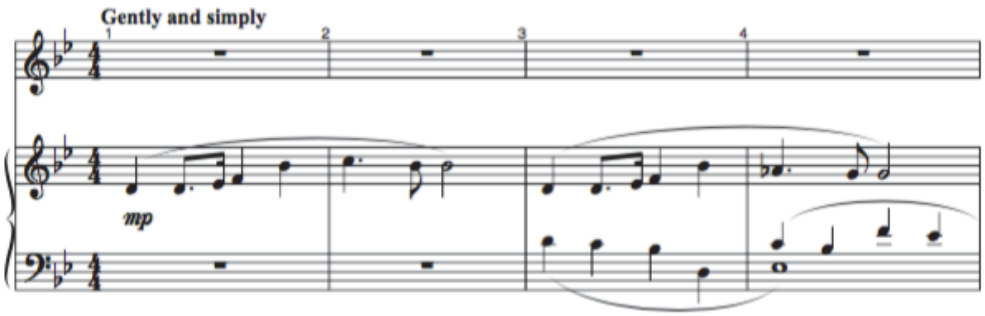
1

Overture

Music: Alan Menken
Arr.: M. Kosarin

CUE: [Top of show]

6/15/12



PIANO/VOCAL

PULITZER
SEITZ
BUNSEN
HANNAH

"Newsies"

4

The Bottom Line

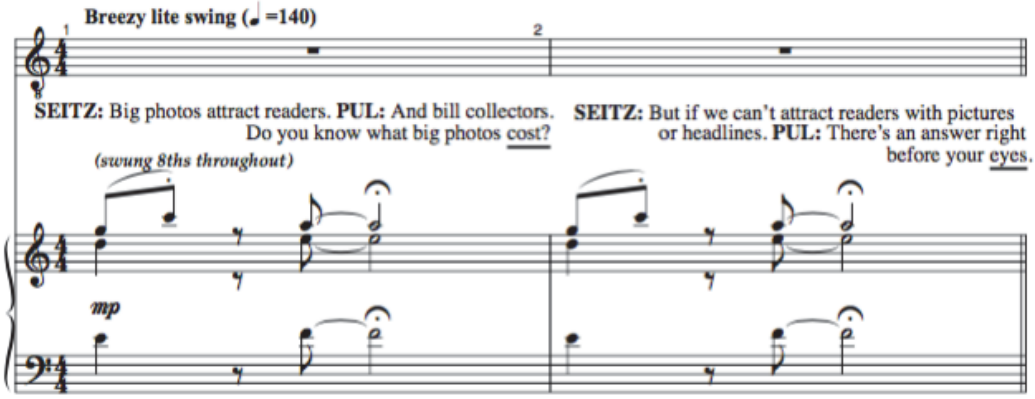
Music: Alan Menken
Lyric: Jack Feldman
Arr.: M. Kosarin

6/19/12

The "warning" cue is often very helpful.

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

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



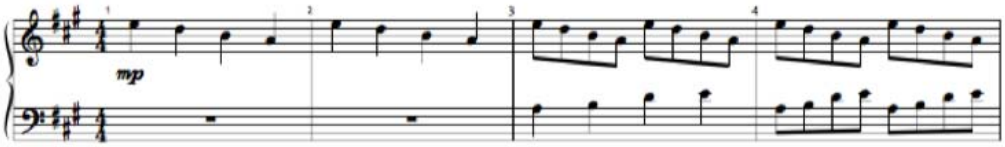
BigFish
Piano/Vocal

PROLOGUE

[REV. 10/3/13]

01

Music and Lyrics by
ANDREW LIPPA



BigFish
Piano/Vocal

BE THE HERO

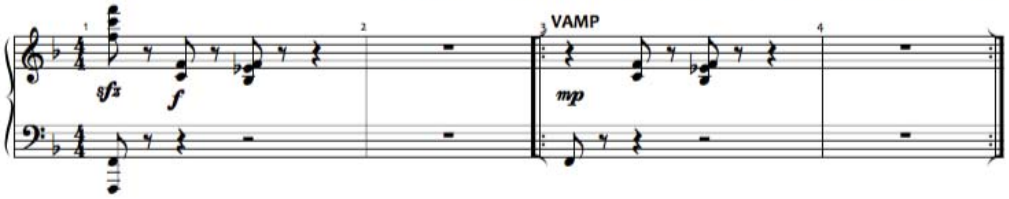
[REV. 9/14/13]

02

Music and Lyrics by
ANDREW LIPPA

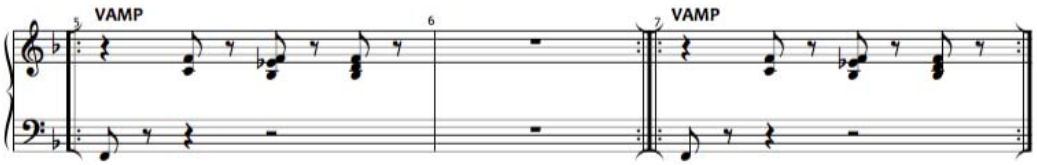
Attempt to place dialogue above the measures which are underscoring it. Note here the use of [MUSIC OUT], [MUSIC RESUMES] and [GO ON]

EDWARD: "Evening, son."
YOUNG WILL: "Where were you? You missed my game."
EDWARD: "How do you know I wasn't hiding in the stands? Maybe I didn't want to spook you, keep you from hittin' that home run." *[MUSIC OUT]*
YOUNG WILL: "We were playing soccer."
EDWARD: "That's barely a sport." *[MUSIC RESUMES m.3]*
EDWARD (cont'd): "Now, what story's it gonna be tonight?"
YOUNG WILL: "I already marked it. Here."
EDWARD: "You don't want this. These are prefabricated, predigested." *[GO ON]*

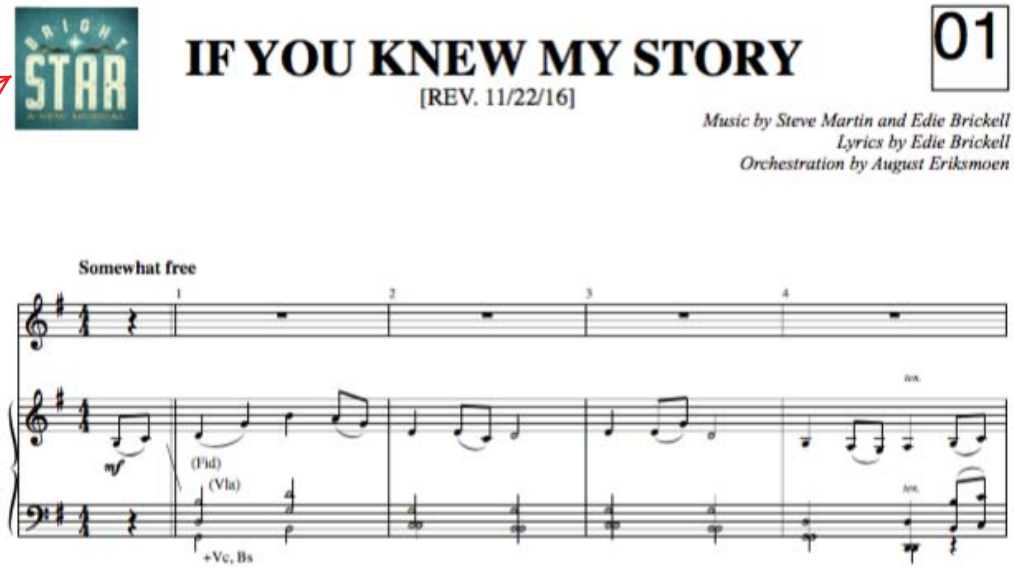


EDWARD (cont'd): "Let me tell you a real story--"
YOUNG WILL: "You mean another story about you."
EDWARD: "A story about life!"
YOUNG WILL: "Dad -- can you even read?"
EDWARD: "I can read just fine! Look... Chapter nine: 'Thus kept the Trojans watch, but the ay-KEE-uns were holden of wondrous Panic...' The hell is this book?" *[GO ON]*

YOUNG WILL: "It's about the Trojan War."
EDWARD: "Okay. Ancient Rome and all that."
YOUNG WILL: "They're actually Greek." *[GO ON]*



There's a trend for Broadway shows to include the logo in the score. We caution against this for shows which are still in development; it might look pretentious (or controlling, or at best, premature).



Piano/Conductor
Jenna, Becky, Dawn

WAITRESS

02

THE NEGATIVE

[Rev. 2/19/16]

Music & Lyrics by
SARA BAREILLES

SEGUE from 1a

BECKY: Time to pee on a stick. **JENNA:** I don't wanna know!

Vamp

D6

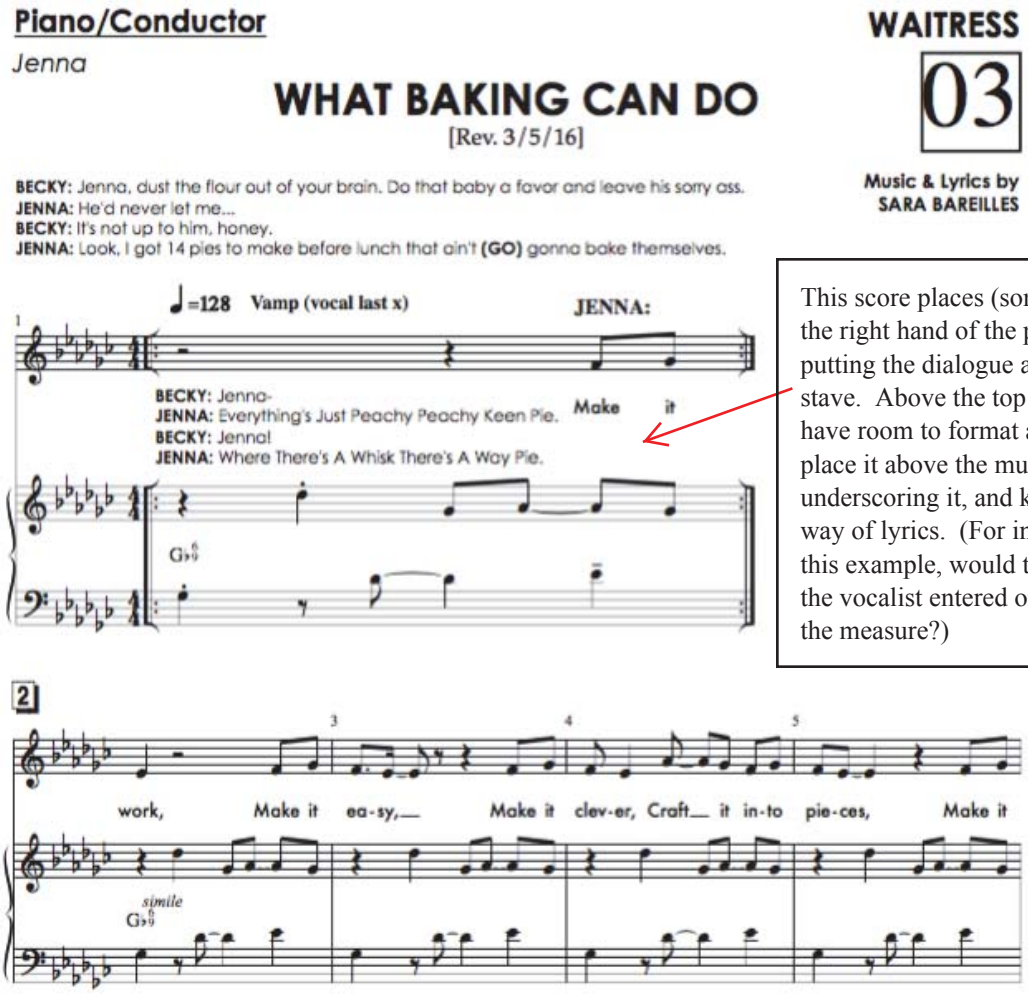
In this score, the opening vamp is always offset to some degree like this, thereby setting it apart from the main body of the song. This is not yet universal; but something to keep an eye on to see whether it becomes standard practice.

3

BECKY: Come on ho-ney, you've wait-ed long e-nough! Get to it and do it. You

JENNA: Ok, girls, enough!

DAWN: Get to it and do it. You



This score places (some) dialogue above the right hand of the piano. We advocate putting the dialogue above the top vocal stave. Above the top vocal stave, you'll have room to format and annotate it, place it above the music which is underscoring it, and keep it out of the way of lyrics. (For instance, where in this example, would the dialogue go if the vocalist entered on the first beat of the measure?)

TIPS ON PREPARING AN INTEGRATED SCRIPT AND SCORE FOR SUBMISSION TO ANMT

This document is meant to be a reference when preparing your integrated script and score, and not a replacement for the rest of the Format Guidelines (which are much more detailed in each arena.)

RATIONALE:

The proper preparation of an integrated script/score is a tool that saves a huge amount of time in the rehearsal/workshop room (where time is at a premium).

One of the goals of an integrated script/score is to allow actors to be able to remove music once they're comfortable singing off of just the lyrics; or to remove the lyric pages if they're going to be singing from the music pages.

This means planning ahead so that they can remove *only* the lyrics, or *only* the music. Which means that the book, the lyrics, and the music all need to begin on the right-hand side of your double-sided integrated document (so that there are no dialogue sections on the back-side of the last page of music; and no lyrics on the back-side of a page of dialogue, etc.). This means that from time to time within a document, you will need to add blank pages – to force the book or lyrics or music to begin on the right-hand side (odd numbers) of the document.

You will NOT add these blank pages in either your Book/Lyrics document or your Music document – you will do so after those sections have been prepared separately.

The following instructions will walk you through preparing the Script document and the Score documents, and then integrating them into one document – step by step.

NOTE: For the purposes of the integration process, BOOK refers to all of the dialogue that happens when there is no music happening. LYRICS refers to all lyrics and/or dialogue that happen once music starts and until it ends. MUSIC refers to the notated music for a song, and includes all lyrics and dialogue that happen during that song.

PREPARING THE BOOK/LYRICS

The following steps are meant to be a short-form overview. Detailed information on all the format requirements for the dialogue and lyrics (book) of your musical can be found in ANMT's Format Guidelines in the section called THE SCRIPT. You can find a copy of the Format Guidelines by going to the Core Curriculum Home Page and clicking the tab for GENERAL DOCUMENTS. You should download and print out your own copy to keep handy for reference.

1. Assemble all dialogue scenes and lyrics into one document, making sure you are using the correct margins, indentations, capitalization, etc. *Never* use tabs or spaces or returns to get your

formatting to look right. Make sure you use *Styles*. Trust us on this – if you do this right, it will save you so much time once you start revising. And you *will* be revising!

2. Make sure you know the different formatting required for a "top-of-scene" stage direction; a regular stage direction; and an "aside."

3. Set up page numbers using a Header. Place your page numbers in the upper right-hand corner. ***DO NOT ADD BLANK PAGES AT THIS POINT – THAT COMES LATER.***

4. For each song, make sure there is a Song Cue Reference in the script at the exact point where the music is to begin.

5. *NOTE that at this point, you will have the version of the Script that you would send to a producer who wants to read a copy of your musical. (Your producer won't want to see hard page breaks or the inclusion of a score for an initial submission.)*

6. Review your entire document, and after each Song Cue Reference, enter a hard page break.

7. Likewise, after each Lyric, (which includes all lyrics *and* dialogue from the moment the music has started to the moment the music ends) make sure there is also a hard page break. (Which often means that some dialogue will happen *after* the Song Cue Reference and *before* the lyric – because when dialogue is underscored, it becomes officially part of the Lyric. Anything that happens after the music begins to play – whether it is dialogue or lyric – is part of the Lyric. This remains true up until the music stops – so if a line of dialogue is spoken while the music is still playing – it is officially part of the Lyric.

8. NOTE that you are not yet including the title page, character breakdown, etc. unless you are quite confident you can keep the page numbering of your script (starting from page 1) to *not* include the front pages.

PREPARING THE MUSIC

The following steps are mean to be a short-form overview. Detailed information on all the format requirements for the score of your musical can be found in ANMT's Format Guidelines in the section called THE SCORE. You can find a copy of the Format Guidelines by going to the Core Curriculum Home Page and clicking the tab for GENERAL DOCUMENTS. You should download and print out your own copy to keep handy for reference.

1. Make sure each of your song cues are numbered (and have a header on each page with that same number, the title of the song, and the page number for the particular song)

2. Make sure you have included all boxed character names (as well as courtesy character names where needed); that *all* dialogue during a song is in the script (although stage directions can be omitted or truncated); that your lyrics are properly hyphenated; that you have included chord symbols in the right place and properly spelled; that you are beaming to the beat; that you are NOT using the bass clef for any male voices; that you have separate staves for each character (unless multiple men or multiple women are singing completely in unison); that you are hiding unused staves; and that you keep your staves in order of voice type from highest to lowest (no

matter who is the "lead" in the song). **TIP for font sizes: input your score at 14pt, and then reduce the size of the page to 85%. This will put your notes and lyrics at the exact right size.**

3. Make sure that the Cue at the top of each song follows the proper formatting – and that it is the same as the final words on the page where the Song Cue Reference is placed in the script (See #4 in the Script section above).

4. Add a page numbering Header to your score with numbers in the upper right-hand corner.

5. Generate your Vocal Ranges Page according to the format guidelines and make sure that whomever is compiling the final document has access to it. (See notes at the end of this document for some hints on how to prepare this page.)

A NOTE ABOUT PAGE NUMBERING

At the end of the day, your completed document will have *three* sets of page numbers. Take a moment to let that sink in.

This is because the Script (Book/Lyrics) will have one set of page numbers – in the upper-right corner – that will still work when the Script is prepared separately from the score. With no extra page numbers for blank pages, and no allowance for the insertion of music. This is the set of page numbers that a producer will use when they are reading your Script without the score involved.

Likewise, the Score will have its own set of page numbers (alternating between the upper right and upper left…always on the outside of the page). You can number each cue starting from page one – OR – you can number the score continuously through each cue. The continuous page numbering is the one you will want later when you eventually prepare a final Score Only copy.

So where is this rumored *third* set of page numbers? This is what we call the Running Page Number – which will be centered on the bottom of each page of your document – Book, Lyric, Music, Blank Pages, and all. This number is the one that will be used by your director/md/cast during rehearsals.

The next section will talk about how to prepare yourself to create this third set of numbers.

INTEGRATING YOUR SCRIPT AND SCORE

There are two different ways to prepare your integrated script and score, depending on whether anyone on your team has access to PDF Editing Software or not. Either way is acceptable.

IF SOMEONE ON YOUR TEAM HAS A PDF EDITOR

1. Make a PDF of your script (with all the scenes, lyrics, hard page returns, and page numbers in the header).

2. Make separate PDFs of each of your individual music scores (still keeping the page number from the full score PDF).

3. Open up the PDF of the script, navigate to the page *after* the last page of a Lyric, and then insert the appropriate score pages.

4. Once all the score pages have been inserted, add a Footer to your document and insert a page number at the (bottom) center of the page.

5. Review your document, starting with page 1, and make sure that the first page of each section of Book has an ODD page number; that the first page of each Lyric has an ODD page number, and that the first page of the Music has an ODD page number. As you go along, if you find that either the first page of Book or the first page of Lyric or the first page of Music is starting on an even number – you should insert a Blank Page. (Note: you will want to create a PDF of a single blank page that you can use over and over again with every project you do).

6. Make sure that once you are finished (and anytime you make changes) – you re-generate the Footer to make sure the page numbers are properly updated.

IF NO-ONE ON YOUR TEAM HAS A PDF EDITOR

1. Print out a *single-sided* copy of your script (with all scenes, lyrics, hard page returns, and page numbers in the header).

2. Print out a *single-sided* copy of your entire score (all notated music), with its own page numbers in the header.

3. Put the two piles (Book/Lyrics and Music) in front of you and start turning the pages of the script. After the hard page break at the end of a Lyric section, insert the appropriate Music pages.

4. One you have integrated all of the score pages into the script, go back to the beginning of your compiled document, and write the number "1" – centered – at the bottom of the first page. Continue to write numbers on the bottom of each page (front side only since you are making a single-sided master copy) – making sure to *stop* each time you reach the hard page break between Book and Lyric or between a Lyric and Music or between Music and the next section of Book. If the next number you would write is an ODD number, go ahead and do that and continue. If the next number would be an *even number*, you should *stop* and insert a blank piece of paper and write the even number on that piece of paper, so you can write the next *odd* page number on the first page of the next section of Book, Lyric, or Music.

5. Go through your completed document and make a note of the page numbers (for your Table of Contents) as follows:
   - record the Script Page Number (upper right corner) for each Song Cue Reference
   - record the Running Page Number (center bottom) for each first Score page

PREPARING YOUR FRONT PAGES

Each integrated script/score needs a series of pages at the beginning, before the actual script and score begin. It can be best to assemble these pages *after* all of your other prep, because they are not part of the same page numbering system as the script and score.

1. TITLE PAGE – the title of your show, along with the credits for the writing team.

2. SETTING PAGE – your cast of characters, along with the time and place of your show. (Note that for the 15 Minute Musicals, you must also indicate which Actor Type will be playing each role, ie. "Soprano" or "Baritone").

3. MUSICAL NUMBERS PAGE – a list of your musical numbers, with the same Cue numbers that will be found in the Song Cue Reference in the script as well as the title and subsequent header pages of the Music.
   You must also include an indication of the Script Page Number and the Integrated page Number. (See #5 in the section above for an explanation of the difference between these numbers).
   NOTE: you will not be able to complete these numbers until you have finalized your integrated script score. But it is acceptable to hand-write these numbers in if you want to have this page partially prepared ahead of time.

4. VOCAL RANGES PAGE – the vocal ranges of each of your characters. The composer will generate this and make sure it is available at this point in the preparation of the document.

5. These front pages do not need to have page numbers on them (although you could use lower case roman numbers – i, ii, iii, etc.) if you like. Noting that there should be no page number of any kind on the Title Page.

WARNING: Be *very careful* when you add these front pages to your document. If you have generated four pages (one page for each of #1-#4 above) – then you can simply add these pages to the front of your document (either print out each document – single-sided – and put them on top of your printed single-sided script and score, or make a PDF of the four pages and insert them into the beginning of the PDF of your integrated script and score.)
But if you have an *odd* number of pages (i.e., your setting page is actually two pages; or you combine your musical numbers and vocal ranges into one page) – then putting these pages at the front of your carefully prepared integrated script and score can be *disastrous* as it will throw off your double-sided copying and make all your even numbered pages appear on the right and your odd numbered pages appear on the left.
To be safe – consider copying your front pages separately from everything else, and adding them to the front of all of your copies later. ***YOU HAVE BEEN WARNED***.

TAKING YOUR DOCUMENT TO THE PRINTER

1. Take either the PDF of your integrated script and score *or* a single-sided printed copy of the whole thing to your printer and ask them to print *double-sided copies*. Please also check again on the warning above to make sure your front pages don't ruin all your hard work!

2. Make sure your copies are three-hole punched – but with *no* fasteners or brads. You may use paper clips or colored paper to keep copies separate. NMI will provide binders once you turn in your scripts.

3. Printing copies of scripts costs money. If you get it done at least a day in advance, you can usually get a cheaper price (NoHo Copy at the intersection of Lankershim/Vineland/Camarillo will do 4 cents per page for scripts left overnight – but their weekend hours are not the greatest – so you'll have to plan ahead).
   But make sure that your team has set up a plan for how to distribute the copying costs equitably so no one team member gets stuck with all the expense.

4. Please also note that there is no *requirement* to take your script to a printer. If you prefer, you can certainly print out all the copies yourself from your own printer. Just note that this isn't necessarily practical if you are printing many copies of each script, or if your personal printer isn't good at handling double-sided copies.

OTHER REFERENCE SOURCES

Remember that detailed information on all the format requirements can be found in ANMT's Format Guidelines. You can find a copy of the Format Guidelines by going to the Core Curriculum Home Page and clicking the tab for GENERAL DOCUMENTS. ***You should download and print out your own copy to keep handy for reference.*** The Format Guidelines also contain annotated examples of the Script and Score so you can see the formatting in action; as well as a sample Integrated Script/Score that you can review.

Please also note that there are some great Tutorial Videos to walk you through all of these processes. You can find these on the Core Curriculum Home Page under the tab LINKS – then click on the button FORMATTING VIDEOS. Here you will find a video tutorial for preparing the Script, one for preparing the Score; a couple on using Word to format your script; and one that walks you through the process of integrating the script and score. **NOTE that the video on integrating also includes great info on how to treat anomalies such as: underscored dialogue; short cues; through-sung musicals; and back-to-back cues (eg. segues or attaccas).**

VOCAL RANGES PAGE

Composers: Here is a quick tutorial on creating your Vocal Ranges Page to send to your bookwriter or whomever is assembling the front pages of your Integrated Script/Score.

1. Create a two-bar piece of music with multiple staves (one stave for each character part):

2. Identify each character with boxes

3. Input a whole note in each of the initial bars, corresponding to the character's lowest note

4. Input a whole Note in the second bar corresponding to the character's highest note

5. Find a line tool which will draw a diagonal line up from one whole note to the other
6. Hide time signatures
7. Hide key signatures
8. Hide the bar line between bars
9. Define the right margin so as to make the two-bars appear only about an inch or inch-and-a-half.
10. Label the page "Vocal ranges"
11. Print as pdf

There are other ways to get fancy with two columns, but a single column is fine.

PDF EDITOR OPTIONS

If you are looking for a PDF editing option that isn't as expensive as purchasing the full Adobe Acrobat, there are a number of options out there worth trying. Here are a couple to get you started:

ApowerPDF
https://www.apowersoft.com/pdf-editor-online
This is an online editor, but it does everything you would need for your Integrated Script/Score, and it is free.
There are two options on the ApowerPDF homepage: 'Edit Online' and 'Download App'. Despite appearances, these aren't the same tools. The app software is only a trial of a premium product, and will watermark your edited PDFs. Click 'Edit Online' and you'll be prompted to download and run a small launcher app, after which the online editor will launch.

PDFelement
http://download.wondershare.com/pdfelement6-pro_full2990.exe
PDFelement is an outstanding Windows 10 PDF editor which is a worthy alternative to Adobe Acrobat, which has been widely regarded as the industry standard when it comes to PDF editing. There is a free trial, but if you choose to use it you will have to purchase the paid version at a price of $99.