

# THE PLAGUE'S THE THING

a Musical by

Tim O'Brien

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## CHARACTERS

The King

The First Queen

Princess Eleanor

The Narrator (male or female)

Erronius, Counselor to the King (male or female)

The Countess of Corpus Christi

Phizz, the Alchemist

Three Ticket Takers (male or female)

La Forza

Bartholomew, the Rat

Musetta, Leader of the Dance Troupe

Dance Troupe

Members of La Forza's Traveling Troupe

Courtiers, guards and villagers

## MUSICAL NUMBERS

### ACT I

Prologue (Narrator)

Opening Chorus – The Plague’s the Thing (entire cast)

Audition (dance troupe, Queen Candidate)

Sometimes I Think You’re the Only Friend I’ve Got (Princess and Rat)

Something as Good as Gold (Phizz and Princess)

The Ticket Takers Song (Ticket Takers)

You Will See a Change (La Forza and cast)

Anyone Can Learn to Dance (cast)

### ACT II

Prologue (Narrator)

The Plague’s the Thing (reprise) (cast)

The Royal We (King and cast)

The Ticket Takers Song (reprise) (Ticket Takers)

The Royal We (reprise) (King and La Forza)

Something as Good as Gold (reprise) (Princess and Phizz)

You Will See a Change (reprise) (Princess, Narrator, cast)

## CHARACTER DESCRIPTIONS

### The King

The King is in his mid-thirties, still young and strong. He is temperamental and lonely. He doesn't know how to handle his daughter, Eleanor. He is very indulgent toward Erronius, his old friend and adviser. The King is a lousy dancer, but has a strong voice.

### The First Queen

A graceful singer and dancer who appears in the Opening Chorus. Out of the goodness of her heart she goes out to nurse the plague victims, and dies of the disease herself. The First Queen must establish, in the Opening Chorus, why it is that the King would spend the next thirteen years looking for her replacement instead of getting on with his life.

### Princess Eleanor

Spoiled, clever and stubborn. Her best friend is her pet rat, Bartholomew. She likes to be in charge, and wants people to treat her like an adult. She is an excellent singer and dancer.

### The Narrator (male or female)

The Narrator is a good story teller and a strong singer. The Narrator sets the tone in the Prologue of each act.

### Erronius, Counselor to the King (male or female)

Erronius is the trusted old adviser to the King. Erronius carries a large book every wherever he goes, in which he writes down everything that happens. He is a bumbler, and he writes everything down wrong. Unlike other leads, Erronius does not need a strong singing voice. This is a good role for a funny character actor.

## The Countess of Corpus Christi

The Countess is bossy but also panic-stricken. She thinks she is a good singer, but mainly she is just loud. This is a terrific small comic part.

## Phizz, the Alchemist

Phizz is charming, but a bit of a dreamer. His goal in life is to turn lead into gold. He can hold his own in an argument, but would prefer to diffuse tension and find a middle way. Phizz is a good singer, and a passable dancer.

## Three Ticket Takers (male or female)

The Ticket Takers are La Forza's right assistants. They are rambunctious, good-timing extroverts who love tongue twisters. The Ticket Takers Song is the funniest in the play, and the Ticket Takers have to be able to sell it.

## La Forza

La Forza, like the King, is in her mid-thirties. She is tough, bold and brassy, but also has a good heart. She has seen it all as the leader of her own traveling troupe. She likes to get to the point, and she is not impressed by people who try to pull rank on her. She has a very strong voice, but does not need to be much of a dancer.

## Musetta, Leader of the Dance Troupe

Musetta is excellent both as a dancer and singer. She is a bit academic, and keeps her troupe in line.

## ACT I

(The Narrator is alone in front of the curtain. He/she lights a candle and sings the Prologue.)

Narrator:

IMAGINE IF YOU CAN A WORLD LIT ONLY BY FIRE  
A WORLD OF SUPERSTITION AND OF FEAR  
A WORLD WHERE FEW CAN READ OR WRITE  
AND SCHOLARS TRY TO KEEP ALIGHT  
THE FLAME OF KNOWLEDGE BURNING IN THE NIGHT

THE LATE MEDIEVAL AGES ARE A TIME SUCH AS THIS  
AND OUR TALE IS SET IN SUCH A YEAR  
A CASTLE IN A KINGDOM IN A TINY LITTLE LAND  
WHERE NOTHING THAT WAS MEANT TO BE IS TURNING OUT AS  
PLANNED

AND SO OUR TALE BEGINS!

(The curtain rises, to reveal the throne room of a medieval castle. The entire cast is on stage for the Opening Chorus.)

Opening Chorus:

THE PLAGUE'S THE THING  
THE PLAGUE'S THE THING  
THAT SETS OUR PLAY IN MOTION

THE PLAGUE'S THE THING  
THAT CAUSED THE KING  
TO LOSE HIS HEART'S DEVOTION

SETTLE IN AND LEND YOUR EARS  
TO A TALE FROM FIFTEEN YEARS AGO

WHEN NO MISFORTUNE HAD VISITED OUR REALM  
AND A NEW YOUNG KING WAS AT THE HELM

THE KING WAS HANDSOME  
AND STRONG AND BRAVE  
AND NOT THE SHY WITHDRAWN SORT

BUT HIS DEMEANOR  
WAS ALWAYS GRAVE  
BECAUSE HE HAD NO CONSORT

THEN ONE DAY HE HEARD A VOICE  
SINGING FROM WITHIN A CLOISTERED HALL

Queen:       THOUGH SEASONS CHANGE  
              THOUGH WINTER FOLLOWS FALL  
              I WILL BE FAITHFUL  
              I WILL NEVER CHANGE

HE CLIMBED THE WALL TO GET A BETTER VIEW  
WHAT HE SAW WAS LIKE A DREAM COME TRUE

FOR THERE HE SAW A BEAUTIFUL GIRL  
DANCING UPON THE GRASS  
HE'D NEVER SEEN IN ALL OF THE WORLD  
SO LIKELY A LOVELY LASS

THE KING APPROACHED HER WITH ALL OF HIS CHARM  
AND ASKED IF HE COULD JOIN IN  
BUT SHE HAD BARELY TAKEN HIS ARM  
BEFORE HE HAD KICKED HER SHIN

Queen: Ouch!

AND SO IT STARTED  
A GREAT ROMANCE  
THE STUFF THAT POETS TRADE IN

OUR KING, THE KLUTZ  
WHO COULDN'T DANCE  
YET WON A FAIR YOUNG MAIDEN

WEDDING BELLS WERE IN THE AIR  
FOLLOWED IN A YEAR BY THEIR FIRST CHILD

BEGUILED AND HAPPY OUR KING HAD SETTLED DOWN  
TO ENJOY HIS DAUGHTER, QUEEN AND CROWN

BUT THEN THE PLAGUE, THE SCOURGE OF OUR AGE  
INVADED OUR LITTLE LAND  
THE CASTLE GATES TURNED INTO A CAGE  
CLOSED BY THE KING'S COMMAND

EACH NIGHT THE QUEEN LEFT THE CASTLE TO NURSE  
THE VICTIMS BOTH LOW AND HIGH  
AND FOR HER COURAGE THIS WAS THE CURSE:  
THE QUEEN WAS THE LAST TO DIE

A STATE IN MOURNING  
A WIDOWED KING  
A CHILD WITHOUT A MOTHER

BUT ONE YEAR LATER  
A HOPE TAKES WING  
THAT THEY MIGHT FIND ANOTHER

COUNTLESS CANDIDATES APPLY  
ONE BY ONE THEY COME TO TRY AND FAIL

BRING IN THE NEXT QUEEN CANDIDATE!

First Candidate:    THOUGH SEASONS CHANGE  
                          THOUGH WINTER FOLLOWS FALL

Erronius:    Next!

Second Candidate: I WILL BE FAITHFUL  
                          I WILL NEVER CHANGE

Erronius:    Next! (A Candidate comes forward so unsuitable that the  
                          Erronius instantly dismisses her.) Next!

THEY PALE COMPARED TO THE QUEEN THEY WOULD REPLACE  
NO ONE HAS HER CHARM OR VOICE OR GRACE



AND SO TIME PASSES  
WITH THIRTEEN YEARS  
OF ENDLESS QUEEN AUDITIONS

BUT HOPE IS FADING  
NO QUEEN APPEARS  
WHO MEETS THE KING'S CONDITIONS

MEANWHILE HE NEGLECTS THE CHILD  
SO HIS DAUGHTER GROWS UP WILD AND SPOILED

SO SPOILED HER MOTHER  
WOULD FIND HER DAUGHTER STRANGE

STRANGE AND WILD AND SPOILED AND CLEVER  
COUNTLESS CANDIDATES ENDEAVOR  
THIRTEEN YEARS AND STILL THINGS NEVER CHANGE

(As the Opening Chorus ends the King takes the throne. Erronius, his adviser, steps forward. Erronius always has a large book in hand, in which he keeps a record of everything that occurs. Right now he also has a large hand bell, the audition bell. The Princess is on stage, holding her pet rat, Bartholomew.)

ERRONIUS

Audition Day! Audition Day! All Queen Candidates approach and present your credentials! (puts audition bell in a prominent place.)

KING

Good day, Erronius.

ERRONIUS

Good day, Your Majesty.

KING

How many auditions do we have today?

ERRONIUS

Only one, Your Majesty. But perhaps this one will be the next queen.

KING

I suppose we can always hope. All right, let's get on with it.

(The Countess of Corpus Christi comes forward and rings the audition bell. She is brittle, bullying and panic-stricken.)

CHORUS

BRING IN THE NEXT QUEEN CANDIDATE!

COUNTESS

(She does a vocal warm up and tries a few dance steps. She stumbles, and calls for Phizz imperiously, and with a touch of hysteria.) Phizz! Phizz!

PHIZZ

Right here, Countess.

COUNTESS

Something's wrong. Fix it.

PHIZZ

No, no, nothing's wrong. Everything's going to be fine.

COUNTESS

(pleading) Are you sure? (threatening) It better be.

PHIZZ

You must remember, Countess. Breathe deeply. In out, in out. That's right. (He is fussing about her, trying to psyche her up.) Posture, posture. Keep breathing. Wait! Hold still. (She holds her breath. He adjusts her hair, etc.) That's it! (She exhales loudly.) In out, in out. Now focus, focus.

ERRONIUS

Present your credentials!

COUNTESS

(She takes a sharp breath and freezes.) That's you. Get going.

PHIZZ

(to her) In out, in out. (crosses to Erronius and the King) Why did I ever take this job?

(As Phizz approaches the King, the audition troupe prepares the Countess, dressing her in a costume, giving her sheet music, showing her dance steps, etc.)

Your Majesty, I present, the Countess of Corpus Christi.

KING

(to Erronius) Did you get that down?

ERRONIUS

(writing) The Countess of Crispy Corpulence.

KING AND PHIZZ

Close enough. (They share a laugh, surprised that they said the same thing together.)

KING

(to Phizz) And who are you?

PHIZZ

My name is Phizz, Your Majesty.

KING

Just Phizz?

PHIZZ

It's my trade name. I'm an alchemist.

KING

An alchemist?

PHIZZ

Yes, I turn lead into gold.

KING

(interested) Can you really do that?

PHIZZ

Not yet.

KING

(Disappointed, he indicates the Countess) What about her?

PHIZZ

Tin ear, brass lungs. No gold there.

KING

No, I mean what are you doing with her?

PHIZZ

She's paying me, until my career gets going.

KING

Surely you can do better.

MUSETTA

(Claps her hands.) All right, let's begin. (She hands sheet music to the Countess and signals for music.) Maestro! (The audition music starts. Musetta turns to the Countess.) You sing this while dancing with them. We'll go through it once for practice, then it's your turn.

(Musetta sings the tune to the Countess, while the dance troupe goes through the steps. The Princess joins the dance troupe, with the Rat hidden in her costume. The Countess is confused, trying to follow both the sheet music and the dancers.)

THOUGH SEASONS CHANGE  
THOUGH WINTER FOLLOWS FALL  
I WILL BE FAITHFUL  
I WILL NEVER CHANGE

All right, it's your turn.

COUNTESS

Can't we go over it once more?

MUSETTA

(shakes her head) One time only, those are the rules. Good luck! Maestro! (Musetta signals to the orchestra, which plays the music again. The Countess looks around for Phizz. He motions to her to breathe in and out. The Countess does her best to dance and sing the audition. At the end, as she turns around for the last flourish, the Princess dangles the Rat in front of her.)

COUNTESS

THOUGH SEASONS CHANGE  
THOUGH WINTER FOLLOWS FALL  
I WILL BE FAITHFUL  
I WILL . . . .

A rat!!!

(The Countess screams. The audition stops. The Countess is furious and humiliated. Phizz is laughing.)

Who's the brat with the rat?

KING

(weary) This is my daughter, Eleanor. And her rat.

ELEANOR

Bartholomew. (The Rat offers to shake hands with the Countess.)

COUNTESS

That does it! You can have your stupid audition. I'm leaving! (She storms off. As she reaches the exit she turns around to find Phizz.) What are you laughing at? You're fired! A plague upon you all! (She exits.)

(Phizz and the King look at each other, startled. Then they start to laugh again.)

KING

(to Phizz) Well, now what are you going to do?

PHIZZ

Do you need an alchemist?

KING

Sure, get your stuff. I can use the laughs. (Phizz exits.) Erronius, I think we've seen enough for one day.

ERRONIUS

Court is adjourned.

(Everyone exits except the King and the Princess Eleanor.)

KING

(to Eleanor as she leaves) Just a minute, Eleanor.

PRINCESS

Uh-oh. (to Rat) Did you hear something?

KING

Eleanor, how many times do I have to tell you? Don't disrupt the auditions.

PRINCESS

(Ignoring him, she talks to her Rat.) How many times do I have to tell you? Don't disrupt the auditions.

KING

And do you have to carry that rat with you everywhere?

PRINCESS

(to Rat) And do you have to follow me everywhere?

KING

Eleanor, will you look at me when I'm talking to you? You're fourteen. It's time for you to grow up.



PRINCESS

(still focused on Rat) You're the king. It's time for you to grow up.

KING

What does that mean?

PRINCESS

(looking right at King for the first time) All the singers and dancers in the world won't bring back Mother. Can't you see? You'll never find another one like her.

KING

(He stiffens, then speaks harshly.) Once I thought she would be reborn in you. But now I see that will never happen. (He turns to go, then turns back.) I don't want to see that rat again, Eleanor. (He exits.)

PRINCESS

(She is stung. She turns to the Rat.) Oh, Bartholomew, what are we going to do? No, you can't run away. Stay with me. I need you.

(She sings "Sometimes I Think You're the Only Friend I've Got.")

SOMETIMES I THINK YOU'RE THE ONLY FRIEND I'VE GOT  
SOMETIMES I THINK YOU'RE THE ONLY FRIEND I'VE GOT  
NO ONE UNDERSTANDS LIKE YOU  
NO ONE WARMS MY HANDS LIKE YOU  
SO LIKE IT OR NOT  
SOMETIMES I THINK YOU'RE THE ONLY FRIEND I'VE GOT

NO ONE UNDERSTANDS LIKE YOU  
NO ONE WARMS MY HANDS LIKE YOU  
SO LIKE IT OR NOT

SOMETIMES I THINK YOU'RE THE ONLY FRIEND I'VE GOT

(Phizz enters as she sings the end of the song.)

Oh, Bartholomew.

PHIZZ

Who are you talking to?

PRINCESS

(defensive) Do you know who you are talking to?

PHIZZ

You know, you're kind of cute.

PRINCESS

You've got a lot of nerve.

PHIZZ

I was talking to the rat. What's its name again?

PRINCESS

Bartholomew.

PHIZZ

Pretty big name for such a small . . . (reaches out to pet it and gets bit)

Ow!

PRINCESS

Watch out, he bites.

PHIZZ

Thanks. Wait a minute. (He reaches into his pocket, pulls out bit of food and feeds it to the Rat.) Here you go.

PRINCESS

What did you say your name was?

PHIZZ

Phizz.

PRINCESS

You're not really an alchemist, are you?

PHIZZ

Sure I am. I mean, I'm going to be.

PRINCESS

What makes you think you can turn lead into gold?

PHIZZ

I don't know. Maybe it's crazy, but that's my goal.

(They sing "Something As Good as Gold.")

Phizz: AS A STUDENT OFTEN I READ  
AN ELEMENT AS COMMON AS LEAD  
CAN BE TURNED TO SOMETHING AS GOOD AS GOLD

Eleanor: ONLY FOOLS WOULD BELIEVE IT

Phizz: SO MY DREAM IN LIFE IS TO FIND  
THE MIX OF MATTER THAT WHEN COMBINED  
IS TRANSFORMED INTO SOMETHING AS GOOD AS GOLD

Eleanor: YOU'LL NEVER FIND THE SECRET  
A BROKEN DREAM  
IS ALL YOU'LL EVER HOLD

Phizz: ALL I ASK IS ONCE IN MY LIFE  
THROUGH ALL THE YEARS OF LABOR AND STRIFE  
THAT I DISCOVER SOMETHING AS GOOD AS GOLD  
ALL I ASK IS SOMETHING AS GOOD AS GOLD

PRINCESS

You know, the way you say it, it almost seems possible. Almost!

PHIZZ

Well, you've got to aim for something. Might as well make it something big.

PRINCESS

(She asks the Rat for an opinion about Phizz) What do you think? I agree. He needs help. (to Phizz) So, what does it take to be an alchemist, exactly?

PHIZZ

Well, you set up a laboratory and do experiments with stuff. Like lead, sulfur, any kind of potion or powder.

PRINCESS

Sounds interesting.

PHIZZ

(He gets the hint) But what I really need is a good assistant.

(They are interrupted by the three Ticket Takers, who enter with a flourish.)

TICK

Hear ye, hear ye!! Announcing, the arrival of La Forza's traveling troupe!

TACK

Come one, come all, see La Forza's marvelous minstrels!

TOE

Get you're tickets now!

TICK

We have jugglers juggling jars of jelly –

TACK

Dancers dressed like devilish dunces –

TOE

Actors hectoring in fractured octaves –

ALL THREE

Actors. Talk about your prima donnas!

PRINCESS

And who are you?

TICK

We are Tick –

TACK

Tack –

TOE

And Toe.

ALL THREE

The Ticket Takers!

PHIZZ

Ha, ha!

TICK

You laugh, sir. But the ticket takers are the most important members of the troupe.

TACK

Without us, the troupe would collapse.

PRINCESS

Well of course. Who would take the tickets? (She and Phizz laugh.)

TOE

Ah, but we do so much more than that.

TICK

We have our own guild –

TACK

Our own greatness –

TOE

Our own glory.

(They sing the Ticket Taker song.)

Tick:        WHEN YOU'RE IN A MUDDLE  
              AND NEED SOMEBODY SUBTLE  
              TO SOLVE A TICKLISH PROBLEM, WE'RE THE GUYS

Tack:        FOR INSTANCE, IF AN ACTOR  
              INSULTS A BENEFACTOR  
              WE'LL NEGOTIATE A COMPROMISE

Toe:         OR IF YOU THINK SOME STRONG GUY  
              IS PICKING ON THE WRONG GUY  
              WHO IS IT WHO LOOKS HIM IN THE EYES AND ASKS?

All:         TICKET TAKERS TACKLE TICKLISH TASKS  
              TICKET TAKERS TACKLE TICKLISH TASKS  
              WE PROTECT THE TIMID, IF ANYBODY ASKS  
              TICKET TAKERS PRACTICE TACT AND TACKLE  
              TICKLISH TASKS

Tick:        IF THE CROWD GETS ROWDY  
              AND THINGS ARE LOOKING CLOUDY  
              WE CAN MAKE A CITIZENS ARREST

Tack: OR IF A NOBLE NEIGHBOR  
GETS CARELESS WITH HIS SABER  
WE DISPEL THE TENSION WITH A JEST

Toe: OR AS WE WATCH THE LINE IN  
IF SOME ONE SNEAKS SOME WINE IN  
WE'RE THE GUYS WHO CONFISCATE CLANDESTINE  
FLASKS

All: TICKET TAKERS TACKLE TICKLISH TASKS  
TICKET TAKERS TACKLE TICKLISH TASKS  
WE RESTORE THE ORDER AND FRISK 'EM FOR THEIR  
FLASKS  
TICKET TAKERS TAKE THE TIME TO TACKLE TICKLISH  
TASKS

Tick: IT'S SIMPLY UNDENIABLE  
YOU NEED SOME ONE RELIABLE  
TO HELP YOU WHEN THE ROAD COMES TO A FORK

Tack: SOME ONE WHO'S REALISTIC  
BUT ALSO OPTIMISTIC  
WHO DOESN'T SEE THE PIG, HE SEES THE PORK

Toe: AND NO ONE GETS THERE FASTER  
TO COPE WITH A DISASTER  
OR HELP THE QUARTER MASTER TO UNCORK THE  
CASKS

All: TICKET TAKERS TACKLE TICKLISH TASKS  
TICKET TAKERS TACKLE TICKLISH TASKS  
WE COPE WITH DISASTER, AND TAKE THE CORKS  
FROM CASKS  
TICKET TAKERS

Tick: PRACTICE TACT

Tack: FRISK FOR FLASKS

Toe: UNCORK CASKS



All:           TICKET TAKERS TAKE THE TIME TO TACKLE TICKLISH  
                  TASKS

TICK

And now, ladies and gentlemen, we present –

TACK

The One –

TOE

The Only –

TICK

The First –

TACK

The Fairest –

TOE

And the Foremost –

ALL THREE

La Forza and her traveling troupe!

(La Forza enters, followed by a rag tag group of traveling players. The courtiers and villagers also filter in, attracted by the commotion.)

LA FORZA

(looks around) Well, I've seen worse, though I'm not sure when. But at least it doesn't smell too bad. (to her troupe) All right, folks! We'll set up here!

PRINCESS

(to La Forza) Hold on. Wait a minute. What's going on?

LA FORZA

(looks her up and down) Clever, stubborn and spoiled. Pretty enough, though. Turn around. I'd say about fourteen years old. Am I right?

PRINCESS

Do you know who you're talking to?

PHIZZ

She asked me the same question.

LA FORZA

(to Eleanor) Who's your friend? He seems all right.

PRINCESS

(angry) Can't you see that I'm the Princess?

LA FORZA

My dear, that's pretty obvious. (La Forza turns her back on the Princess and starts giving directions to her troupe.) Careful with that. Put it over there.

PRINCESS

I could have you thrown out of here.

LA FORZA

What's this? A rat?

PRINCESS

Go ahead, bite her, Bartholomew.

LA FORZA

I don't care much for rats. They carry fleas. You may have fleas yourself. (She picks something out of Eleanor's hair.)

PRINCESS

That does it. Guards!

LA FORZA

It'll take more than a sharp-tongued rat catcher to throw me out! (to Ticket Takers) Boys! (The Ticket Takers come to her side.)

PRINCESS

(To the guards.) Throw them out!

(The Guards, rather dubiously, approach La Forza and the Ticket Takers. La Forza looks around for inspiration, grabs the audition bell and rings it. This brings in the remainder of the chorus, as well as Erronius. The King is the only one not to enter.)

CHORUS

BRING IN THE NEXT QUEEN CANDIDATE!

PRINCESS

Very clever, but I'll make sure you don't win.

LA FORZA

We'll see about that. Win what?

PHIZZ

You're officially auditioning to be the next queen.

LA FORZA

What?

PHIZZ

I hope you can dance.

ERRONIUS

Approach and present your credentials!

TICK

And now, ladies and gentlemen, we present –

TACK

The One –

TOE

The Only –

TICK

The First –

TACK

The Fairest –

TOE

And the Foremost –

TICK

The Fearless –

TACK

The Foolhardy –

TOE

And the Frightening –

LA FORZA

(to Ticket Takers) That's enough!

ALL THREE

La Forza! (Erronius writes it all down.)

LA FORZA'S TROUPE

Yay!

ERRONIUS

Land of birth?

LA FORZA

DeNunzio. (Erronius writes it down.)

KING

(enters and takes throne) What have we here?

ERRONIUS

A late entry, Your Majesty. This is, ah, (reading) La Forza del Destino.

PHIZZ AND TICKET TAKERS

Close enough.

MUSETTA

All right, let's begin. (She hands a sheet of music to La Forza.)  
Maestro! (The audition music starts.) You sing this while dancing with them.  
We'll go through it once for practice, then it's your turn.

LA FORZA

You can't be serious.

(As before, Musetta sings the tune to La Forza, while the audition troupe goes through the steps. The Princess joins the dance troupe, with the Rat hidden in her costume. La Forza pays no attention to anything but the Princess, whom she watches carefully.)

MUSETTA

THOUGH SEASONS CHANGE

THOUGH WINTER FOLLOWS FALL  
I WILL BE FAITHFUL  
I WILL NEVER CHANGE

All right, it's your turn. Good luck! Maestro! (She signals to the orchestra, which starts the music again. La Forza ignores the audition and approaches the King.)

LA FORZA

Begging your pardon, Your Highness. But this is a ridiculous way to pick a queen.

KING

Do you or don't you want the job?

(The Princess begins creeping up behind La Forza with the Rat, to scare her. La Forza senses her approach.)

LA FORZA

(still looking at the King, but addressing Princess) One more step and you're going to eat that rat. (The Princess stops dead in her tracks. The King sees what is going on.)

KING

Eleanor!

LA FORZA

I was just getting acquainted with your daughter.

KING

Eleanor, go to your chamber.

PRINCESS

(to Rat) Uh, oh. Here we go again.

KING

(to La Forza) I apologize about the rat.

LA FORZA

No need. The rat has been perfectly polite.

KING

(to Eleanor) I thought I told you to get rid of the rat.

PRINCESS

(defiant) Bartholomew stays!

KING

We'll see about that. Guards! Get rid of the rat.

LA FORZA

Hold on, hold on! (rings audition bell) Maestro! (signals to orchestra, which begins to play "You Will See a Change.") This place could use a queen, all right, if only to give some guidance to this girl. (to King) Eleanor won't be a girl much longer. Some day soon she's going to surprise you.

YOU WILL SEE A CHANGE  
WINTER ALWAYS TURNS TO SPRING



LEAVE A YOUNG ONE TIME TO GROW  
YOU WILL SEE A CHANGE

TAKE A FLEDGLING HAWK  
GIVE IT ROOM TO SPREAD ITS WINGS  
AND IN TIME THE HAWK WILL LEARN TO SOAR ACROSS ITS  
RANGE  
GIVE IT TIME AND YOU WILL SEE A CHANGE

(As the Chorus sings the second half of the song, the audition troupe dances to the new melody and meter. The Princess puts the Rat down and joins them.)

Chorus and La Forza:

TAKE A FLEDGLING HAWK  
GIVE IT ROOM TO SPREAD ITS WINGS  
AND IN TIME THE HAWK WILL LEARN TO SOAR ACROSS ITS  
RANGE  
GIVE IT TIME AND YOU WILL SEE A CHANGE

(Everyone is impressed. But the Princess suddenly feels self-conscious and stops. She picks up the Rat and moves off. La Forza hands the music sheet back to Musetta.)

LA FORZA

How was that?

KING

(leading the applause) That was great! (he approaches her) Can you dance as well as you sing?

LA FORZA

(wary) Wait a minute. Singing is one thing, but dancing is quite another.

KING

Oh, I insist. (The King takes La Forza by the hand and signals for music.) Maestro!

(The Orchestra starts the audition music. They start to dance. Within a moment, she kicks him. He hollers.)

LA FORZA

Sorry, but I warned you.

KING

(rubbing ankle.) No, no. My fault. Come on, let's try again. Maestro!

(The music starts again, this time he kicks her. She hollers.)

I'm so sorry. Are you all right? (He approaches her. She backs away warily and starts to circle. At this point it looks more like a prize fight than a dance. Phizz rings the bell. Both retire, like fighters, to their corners. La Forza goes to the Ticket Takers, the King to Erronius.)

TICK

Let's go. One more time.

LA FORZA

I don't think I can do it.

ERRONIUS

How do you feel, sire?

KING

I don't know. She's tough. She's tough.

(Phizz rings bell. The music starts again.)

TACK

Come on, now. Two out of three.

LA FORZA

No! I can't dance and that's that.

ERRONIUS

All right, Your Majesty. Do your best.

KING

Forget it. I know when I'm licked.

PHIZZ

(to La Forza and King) Don't give up now! It's easy. I'll show you.  
(He offers his hand to the Princess. They sing "Anyone Can Learn to Dance."  
During the first verse Phizz and the Princess dance alone.)

Phizz:

ANYONE CAN LEARN TO DANCE  
ANYONE CAN LEARN TO DANCE  
ONE TWO THREE  
STEP TWO THREE  
BACKWARDS, ADVANCE  
ANYONE CAN LEARN TO DANCE

(During the second verse, Phizz dances with La Forza, and the Princess dances with the King. Everyone else pairs up.)

Chorus:

ANYONE CAN LEARN TO DANCE  
IF YOU GIVE IT HALF A CHANCE  
ONE TWO THREE  
STEP TWO THREE  
BACKWARDS, ADVANCE  
ANYONE CAN LEARN TO DANCE

(As the second verse ends they all applaud each other. During the third verse everyone dances a waltz.)

ANYONE CAN LEARN TO DANCE  
(ISN'T THIS FUN?)  
ANYONE CAN LEARN TO DANCE  
(ISN'T THIS FUN?)  
ONE TWO  
STEP TWO  
BACK, ADVANCE  
ANYONE CAN LEARN TO DANCE

(During the rest of the number the King and La Forza try to work their way toward each other, but are interrupted by a series of dancers who cut in. Several of the dancers are kicked by the King and La Forza.)

Chorus:

ONE TWO THREE  
STEP TWO THREE  
BACKWARD, ADVANCE

(The King and La Forza finally meet in center stage and begin to dance.)

King and La Forza:

ONE TWO THREE  
STEP TWO THREE  
BACKWARD, ADVANCE

(As they “advance”, the King and La Forza kick each other. They both cry out in pain.)

Ouch!

Chorus: ANYONE CAN LEARN TO DANCE!

(As the curtain falls on Act I, the King and La Forza hop and howl as the rest of the cast continues to dance.)

# THE PLAGUE'S THE THING

(Piano Score)

## MUSICAL NUMBERS

### ACT I

Prologue (Narrator)

Opening Chorus – The Plague’s the Thing (entire cast)

Audition (dance troupe, Queen Candidate)

Sometimes I Think You’re the Only Friend I’ve Got (Princess and Rat)

Something as Good as Gold (Phizz and Princess)

The Ticket Takers Song (Ticket Takers)

You Will See a Change (La Forza and cast)

Anyone Can Learn to Dance (cast)

### ACT II

Prologue (Narrator)

The Plague’s the Thing (reprise) (cast)

The Royal We (King and cast)

The Ticket Takers Song (reprise) (Ticket Takers)

The Royal We (reprise) (King and La Forza)

Something as Good as Gold (reprise) (Princess and Phizz)

You Will See a Change (reprise) (Princess, Narrator, cast)

# Opening Chorus

$\text{♩} = 120$

*ff*

1

*decresc. ....*

4 5 6

8

**Narrator:** I - ma-gine if you can a world lit on-ly by fire -- a

*p*

8 9 10



11 world of su - per - sti - tion and of fear A

11  $\bar{E}$   $\bar{E}$

13 world where few can read or write, and scho - lars try to keep a - light the

13  $\bar{E}$   $\bar{B}$

15 flame of know - ledge burn - ing in the night The

15  $\bar{E}$   $\bar{E}$

17 late med - iev - al ag - es are a time such as this and

17

19 o - ur tale is set in such a year A

19

21 cas - tle in a king - dom in a ti - ny lit - tle land Where

*mp cresc. . . .*

21

23 noth- ing that was meant to be is turn- ing out as planned And

*mf cresc. . . .*

23

25 so our tale be - gins!

*f rit.* *ff*

$\text{♩} = 150$

25

30 **Chorus:** The plague's the

30

35 thing the plague's the thing that sets our

39 play in mo - tion The plague's the

43 thing that caused the king to lose his

47 heart's de - vo - tion Set - tle in and

51 lend your ears to a tale from

55 ~~the~~ - teen years a - go when no mis -

*f. f.*

59 for-tune had vi - si - ted our realm

64 and a new young king was at the helm

69 The king was

73 hand- some and strong and brave and not the

73

This system contains measures 73 through 76. The vocal line (top staff) has lyrics: "hand- some and strong and brave and not the". The piano accompaniment (middle and bottom staves) features a steady bass line and chords in the right hand.

77 shy with - drawn sort But his de -

77

This system contains measures 77 through 80. The vocal line (top staff) has lyrics: "shy with - drawn sort But his de -". The piano accompaniment (middle and bottom staves) continues with a consistent rhythmic pattern.

81 mean - or was al - ways grave be - cause he

81

This system contains measures 81 through 84. The vocal line (top staff) has lyrics: "mean - or was al - ways grave be - cause he". The piano accompaniment (middle and bottom staves) maintains the same accompaniment style.

85 had no con - sort Then one day he

89 heard a voice sing - ing from with -

93 in a clois - tered hall

$\text{♩} = 120$



**First Queen:**

98  
Though sea - sons change      Though win - ter fol - lows fall

98

Detailed description: This block contains the first system of music, measures 98-101. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "Though sea - sons change      Though win - ter fol - lows fall". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes chords and single notes.

102       $\text{♩} = 150$   
I will be faith - ful      I will ne - ver change

102

Detailed description: This block contains the second system of music, measures 102-105. The tempo marking  $\text{♩} = 150$  is placed above the vocal line. The lyrics are "I will be faith - ful      I will ne - ver change". The musical notation includes a double bar line between measures 103 and 104. The piano accompaniment continues with chords and single notes in both hands.

106      **Chorus:** He climbed the wall to get a

106

Detailed description: This block contains the third system of music, measures 106-109. The lyrics are "He climbed the wall to get a". The word "Chorus:" is written in bold. The piano accompaniment features a more active rhythmic pattern with eighth notes and chords in both hands.

110 bet - ter view What he

114 saw was like a dream come true

*♩ = 60*

118 For there he saw a beau - ti - ful

124 girl danc - ing u - pon the grass He'd  
**1st Q:** (la, la, la, la)

129 ne - ver seen in all of the world so like - ly a

134 love - ly lass The king ap - proached her with  
**1st Q:** (la, la, la, la)

139 all of his charm and asked if he could join in But

139

145 she had bare - ly tak - en his arm be - fore he had

145

150 kicked her shin **1st Q: OUCH!**

150

154 **Chorus:** And so it start - ed a great ro -

158 mance The stuff that po - ets trade in

162 Our king, the klutz who could - n't

166 dance yet won a fair young maid - en

166

This system contains measures 166 through 169. The vocal line starts at measure 166 with the lyrics 'dance yet won a fair young maid - en'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

170 Wed- ding bells were in the air

170

This system contains measures 170 through 173. The vocal line starts at measure 170 with the lyrics 'Wed- ding bells were in the air'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

174 fol- lowed in a year by their first

174

This system contains measures 174 through 177. The vocal line starts at measure 174 with the lyrics 'fol- lowed in a year by their first'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

178 child Be - guiled and hap - py our king had

178

This system contains the first three measures of the piece. The vocal line starts with a quarter note on 'child', followed by a half note on 'Be - guiled', and then a quarter note on 'and'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

182 set - tled down to en - joy his

182

This system contains measures 4 and 5. The vocal line has a half note on 'set - tled', a quarter note on 'down', a quarter rest, and then a half note on 'to'. The piano accompaniment continues with similar rhythmic patterns.

187 daugh - ter, queen and crown

187

This system contains the final three measures. The vocal line has a half note on 'daugh - ter,', a quarter note on 'queen', and a quarter note on 'and'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note.

191

*rit.*

♩. = 50

196

But then the

196

202

plague, the scourge of our age, in - va - ded our lit - tle

202



207 land The cas - tle gates turned in - to a cage,

213 closed by the King's com - mand Each night the  
(ring a -

218 queen left the cas - tle to nurse the vic - timsboth low and  
round the the cas ro - sy the pock - et full of

223 high po - sy And for ash - her cour - age this ash was the curse: es

223

229 The queen was the last to die (all fall down)

229

$\text{♩} = 90$

235 **Chorus:** A state in mourn-ing A wi-dowed king A

235

240 child with - out a moth - er But one year

*accel.*

245 lat - er a hope takes wing that they might find an -

$\text{♩} = 150$

250 oth - er count - less can - di - dates ap -

254 ply One by one they come to

254

258 try and fail

258

261 Bring in the next queen can - di - date!

261

265 1st Cand: Though sea - sons change      Though win - ter

265

270 Erronius fol-lows fall      Next!      2d Cand: I will be

270

276 Erronius faith-ful      I will ne-ver change      Next!

276

$\text{♩} = 150$  Chords:

281 Next! They pale com - pared to the queen they

285 would re - place No one

289 has her charm or voice or grace

293

And so time pass-es with

293

298

thir- teen years of end - less queen au -

298

302

di - tions But hope is fad - ing no

302

306 queen ap - pears who meets the King's con -

306

310 di - tions Mean-while he ne - glects the

310

314 child so his daugh - ter

314



317 grows up wild and spoiled so spoiled her

317

321 moth-er would find her daugh-ter strange

321

325 Strange and wild and spoiled and

325

329 cle - ver Count - less can - di - dates en -

333 dea - vor ~~there~~ ~~was~~ ~~are~~ ~~years~~ and still  
 Thir - teen years

337 things ne - ver change

Musical score for piano, measures 341-346. The score is written in treble and bass clefs with a key signature of one sharp (F#). The music consists of a melody in the right hand and a bass line in the left hand. The melody starts with a whole note chord (F#4, A4, C5) and continues with a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a final whole note chord (F#4, A4, C5) in both hands.

341

341

# Audition Music

1

Bring in the next queen

This system contains a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The vocal line begins with a rest for one measure, then sings the lyrics "Bring in the next queen" over four measures. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

3

can - di - date!

3

This system continues the musical score. It features a vocal line and piano accompaniment. The key signature remains G major. The system starts with a vocal line and piano accompaniment in common time. At the beginning of the system, there is a measure with a triplet of eighth notes in the vocal line and piano accompaniment, with the number "3" written below. The lyrics "can - di - date!" are written under the vocal line. The system then changes to a 3/4 time signature, indicated by a double bar line and the new time signature. The vocal line continues with a rest for three measures, and the piano accompaniment continues with a simple bass line.

8  
Though sea - sons change      Though win - ter fol - lows fall      I will be

13  
faith - ful      I will nev - er change



11 got No one un-der-stands like

11

14 you No one warms my hands like you, so

14

17 like it or not Some-times I think you're the on - ly friend I've

17

Musical score for measures 20-23. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note G4 on a treble clef staff, with the lyrics "got" written below. The piano accompaniment consists of two staves: the right hand has a melodic line with eighth and sixteenth notes, and the left hand has a bass line with quarter notes. A slur covers measures 20-23 in both parts.

Musical score for measures 24-27. The system includes a piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, and the left hand has a bass line with quarter notes. A slur covers measures 24-27.

Musical score for measures 28-31. The system includes a piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, and the left hand has a bass line with quarter notes. A slur covers measures 28-31.



31 No one un - der - stands like you No one

34 warms my hands like you so like it or not

37 Some - times I think you're the on - ly friend I've

39 got

39

This musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a whole note G4. The middle staff is the right-hand piano accompaniment in treble clef, featuring a melodic line with a slur over measures 39-41 and a final chord in measure 42. The bottom staff is the left-hand piano accompaniment in bass clef, providing a harmonic foundation with chords and single notes. The number '39' is printed below the first measure of both the vocal and piano parts. The word 'got' is written below the vocal staff in the first measure.

# Something As Good As Gold

1

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand provides a simple bass line with quarter and eighth notes.

**Phizz:**

5

As a stu-dent of-ten I read An e-le-ment as com-mon as lead

5

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal staff.

9

can be turned to some-thing as good as gold **Princess:** On-ly

9

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal staff.

**Phizz:**

12 fools would be - lieve it So my dream in life is to find the

12

Detailed description: This system contains the first three measures of the piece. The vocal line starts on a treble clef with a key signature of one flat. The lyrics are 'fools would be - lieve it So my dream in life is to find the'. The piano accompaniment is written for grand piano with treble and bass clefs. A piano dynamic marking 'p' is present in the second measure.

15 mix of mat-ter that when com-bined is trans-formed in - to

15

Detailed description: This system contains measures 15, 16, and 17. The vocal line continues with the lyrics 'mix of mat-ter that when com-bined is trans-formed in - to'. The piano accompaniment continues with chords and moving lines in both hands.

18 some-thing as good as gold **Princess:** You'll nev-er

18

Detailed description: This system contains measures 18, 19, and 20. The vocal line has the lyrics 'some-thing as good as gold' followed by a rest and then 'Princess: You'll nev-er'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata over the final measure.

22 find the sec - ret a brok - en dream is all you'll

26 ev - er hold **Phizz:** All I ask is

30 once in my life Through all the years of la - bor and strife That

33 I dis - co-ver some-thing as good as gold

33

This system contains the first four measures of the piece. The vocal line (top staff) begins with a treble clef and a key signature of one flat. The lyrics are: "I dis - co-ver some-thing as good as gold". The piano accompaniment (bottom two staves) features a bass line with a steady eighth-note rhythm and a treble line with chords and moving lines.

37 All I ask is some-thing as good as gold

37

This system contains the last four measures of the piece. The vocal line (top staff) continues with the lyrics: "All I ask is some-thing as good as gold". The piano accompaniment (bottom two staves) concludes with a final chord in the treble and a sustained bass note.

# The Ticket Takers Song

1

Tick: When you're in a mud - dle and  
If the crowd gets row - dy and

This system contains the first musical staff (treble clef) and piano accompaniment (grand staff). The first staff begins with a measure rest followed by a melodic line. The piano accompaniment starts with a chord in the right hand and a bass line in the left hand. A measure rest is present at the beginning of the piano part.

3

3 need some - bo - dy sub - tle to solve a tick - lish prob - lem, we're the  
things are look - ing cloud - y we can make a cit - i - zens ar -

This system contains the second musical staff (treble clef) and piano accompaniment (grand staff). The first staff continues the melody from the first system. The piano accompaniment continues with chords and a bass line. A measure rest is present at the beginning of the piano part.

5 guys rest **Tack:** For in-stance if an act - or in - sults a ben - e - fac - tor  
 or if a nob - le neigh - bor gets care - less with his sab - er

8 we'll ne - go - ti - ate a com - pro - mise **Toe:** Or  
 we'll dis - pel the ten - sion with a jest Or

10 if you think some strong guy is pick - ing on the wrong guy  
 as we watch the line in if some - one sneaks some wine in



12 Who is it who looks him in the eyes and asks? **All 3:** Tick-et tak-ers  
 we're the guys who con - fis - cate clan - des - line flasks

15 tack - le tick - lish tasks tick - et tak - ers

19 tack - le tick - lish tasks We pro - tect the  
 We pre - serve the

23 tim - id if an - y - bod - y asks Tick - et tak - ers  
 or - der and frisk 'em for their flasks

23

27 take the time to tack - le tick - lish tasks  
 prac - tice tact and

27

31

31

Musical score system 1, measures 36-40. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords and single notes, while the bass staff contains a steady accompaniment of eighth notes. Measure numbers 36, 37, 38, 39, and 40 are indicated below the bass staff.

Musical score system 2, measures 41-45. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords and single notes, while the bass staff contains a steady accompaniment of eighth notes. Measure numbers 41, 42, 43, 44, and 45 are indicated below the bass staff.

Musical score system 3, measures 46-50. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords and single notes, while the bass staff contains a steady accompaniment of eighth notes. Measure numbers 46, 47, 48, 49, and 50 are indicated below the bass staff.

Musical score system 4, measures 51-55. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords and single notes, while the bass staff contains a steady accompaniment of eighth notes. Measure numbers 51, 52, 53, 54, and 55 are indicated below the bass staff.

56

56

**Tick:** It's

60

60

simp - ly un - de - nia - ble you need some one re - lia - ble to

62

62

help you when the road comes to a fork **Tack:** some

64 one who's re - al - ist - ic, but al - so op - tim - is - tic who

64

66 does - n't see the pig he sees the pork **Toe:** and

66

68 no one gets there fas - ter to cope with a dis - as - ter or

68

70 help the quar-ter mas-ter to un - cork the casks! **All 3:** Tick - et tak - ers

73 tack - le tick - lish tasks Tick - et tak - ers

77 tack - le tick - lish tasks we cope with dis - as - ter and

**Tick:**

82 we un-cork the casks tick-et tak-ers prac-tice tact

**Tack:** **Toe:** **All 3:**

86 frisk for flasks un-cork casks tick-et tak-ers take the time to

90 tack-le tick-lish tasks Yes sir!

# Audition Music

1

Bring in the next queen

Detailed description: This system contains the first two measures of the music. The vocal line begins with a whole rest in the first measure, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in the second measure. The piano accompaniment consists of a right hand playing chords (C4-E4-G4, D4-F4-A4, E4-G4-B4, C5-E4-G4) and a left hand playing a bass line (C4, G3, F3, E3, D3, C3).

3

can - di - date!

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure, followed by a whole rest in the second measure. The piano accompaniment continues with the right hand chords and the left hand bass line. A double bar line is present at the end of the first measure, and the second measure begins with a 3/4 time signature.



8  
Though sea - sons change      Though win - ter fol - lows fall      I will be

8

Detailed description: This system contains measures 8 through 12. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Though sea - sons change      Though win - ter fol - lows fall      I will be". The piano accompaniment consists of a right hand in treble clef playing chords and a left hand in bass clef playing a simple bass line. Measure numbers 8 and 13 are indicated at the start of the system.

13  
faith - ful      I      will nev - er      change

13

Detailed description: This system contains measures 13 through 17. The vocal line continues with the lyrics: "faith - ful      I      will nev - er      change". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Measure numbers 13 and 14 are indicated at the start of the system.

Note: With orchestra, piano part is different.  
See orchestra score.

# You Will See a Change

1

**La Forza:** You will see a

1

This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part consists of chords in the right hand and a simple bass line in the left hand. The tempo and dynamics are marked as 'La Forza'.

4

change Win - ter al - ways turns to spring

4

This system contains the next two measures. The vocal line continues with the lyrics 'change' and 'Win - ter al - ways turns to spring'. The piano accompaniment continues with similar chordal and bass line patterns.

7 Leave a young one time to grow You will see a

10 **Chorus:** (Ah)

10 change Take a fledg-ling hawk

13

13 give it room to spread its wings And in time the

13

16

16 hawk will learn to soar a-cross its range Give it time and

16

20 you will see a change

24  $\frac{1}{2}$  Chorus: (Ah)

24  $\frac{1}{2}$  Chorus: Take a fledg - ling hawk

+ La F.

27

27 give it room to spread its wings and in time the

27

30

30 hawk will learn to soar a-cross its range All: Give it time and

30

34 you will see a change a change

34

# Anyone Can Learn to Dance

1 **Phizz:** An - y - one can learn to dance

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are "An - y - one can learn to dance". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a simple harmonic accompaniment with some melodic movement in the right hand.

3 an - y - one can learn to dance One, two, three,

The second system continues the musical score. The vocal line starts with a measure number "3" and continues with the lyrics "an - y - one can learn to dance One, two, three,". The piano accompaniment continues with the same key signature and time signature. A time signature change to 3/4 is indicated at the beginning of the second measure of this system. The piano part includes a fermata over a chord in the right hand during the "One, two, three," phrase.



6 Step, two, three, Back - ward, ad - vance

6

9 An - y - one can learn to dance **Chorus:** An - y - one can learn to

9

12 dance If you give it half a chance

12

15 One, two, three, Step, two, three Back-ward, ad - vance

15

19 An - y-one can learn to dance An - y - one can

$\bullet = 160$

19

22 learn to dance (is- n't it fun?) An - y - one can

22

26 learn to dance (is- n't it fun?) One, two,

26

30 Step, two, back ad - vance An - y - one can learn to

30

35 dance!

35

Musical score system 1, measures 40-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melody in the treble staff with various note values and rests, and a bass line in the bass staff. A fermata is placed over the first measure. A triplet of eighth notes is marked with a '3' in the final measure. Measure numbers 40, 41, 42, 43, and 44 are indicated below the bass staff.

Musical score system 2, measures 45-49. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with a melody in the treble staff and a bass line. A fermata is placed over the first measure. Measure numbers 45, 46, 47, 48, and 49 are indicated below the bass staff.

Musical score system 3, measures 50-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with a melody in the treble staff and a bass line. A tempo marking of  $\text{♩} = 120$  is present above the treble staff. A fermata is placed over the first measure. Measure numbers 50, 51, 52, 53, and 54 are indicated below the bass staff.

Musical score system 4, measures 55-59. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with a melody in the treble staff and a bass line. A fermata is placed over the first measure. Measure numbers 55, 56, 57, 58, and 59 are indicated below the bass staff.

Musical score for measures 59-62. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with a long slur over measures 59-60 and a dotted quarter note in measure 61. The left hand provides a steady accompaniment of eighth notes.

59

Musical score for measures 63-66. The right hand continues the melodic line with a slur over measures 63-64 and a dotted quarter note in measure 65. The left hand accompaniment remains consistent.

63

Musical score for measures 67-71. The right hand has a slur over measures 67-68 and a dotted quarter note in measure 69. The left hand accompaniment continues with eighth notes.

67

Musical score for measures 72-76. The right hand has a slur over measures 72-73 and a dotted quarter note in measure 74. The left hand accompaniment continues with eighth notes. A **cresc.** marking is present in the left hand at the start of measure 74.

72

**Stomp**

Musical score for measures 77-81. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melody with eighth and sixteenth notes, often beamed together, and includes slurs and accents. The left hand provides a steady accompaniment with eighth notes and rests.

77

Musical score for measures 82-85. The right hand continues the melodic line with various articulations like slurs and accents. The left hand maintains the rhythmic accompaniment.

82

Musical score for measures 86-89. At measure 86, there is a key signature change to one sharp (F#) and a time signature change to 3/4. The right hand has a more complex melodic line with slurs and accents. The left hand continues with eighth notes. At measure 89, the tempo is marked "Tango" with a quarter note equal to 120 (♩ = 120).

86

Musical score for measures 90-92. The right hand features a rhythmic pattern of eighth notes with slurs. The left hand continues with eighth notes.

90

Musical score system 1, measures 93-95. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and a series of chords marked with a '7' (likely indicating a seventh chord). The bass staff contains a bass line with eighth and sixteenth notes. Measure 93 has a handwritten 'X' over the first few notes. Measure 95 has a handwritten 'X' over the first few notes.

Musical score system 2, measures 96-98. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and a series of chords marked with a '7'. The bass staff contains a bass line with eighth and sixteenth notes.

Musical score system 3, measures 99-101. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and a series of chords marked with a '7'. The bass staff contains a bass line with eighth and sixteenth notes. Measure 101 has a handwritten 'X' over the first few notes.

Musical score system 4, measures 102-104. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and a series of chords marked with a '7'. The bass staff contains a bass line with eighth and sixteenth notes.

105

$\text{♩} = 60$

slow motion

108

$\text{♩} = 80$

accel.

**Chorus:**

113

One, two, three Step, two, three Back - wards, ad - vance

a tempo

113



**King & LaF:**

117 One, two, three, step, two, three, back - ward, ad - vance OUCH!

117

Detailed description: This system contains the first system of music for the 'King & LaF' section, measures 117-120. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line starts with a treble clef and contains the lyrics 'One, two, three, step, two, three, back - ward, ad - vance OUCH!'. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part includes chords and moving lines in both hands.

**Chorus:** (Curtain)

121 An - y - one can learn to dance!

121

Detailed description: This system contains the second system of music, labeled 'Chorus: (Curtain)', measures 121-123. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line starts with a treble clef and contains the lyrics 'An - y - one can learn to dance!'. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part includes chords and moving lines in both hands.

124

Detailed description: This system contains the third system of music, measures 124-127. It is a piano accompaniment consisting of two staves: a right-hand treble staff and a left-hand bass staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part includes chords and moving lines in both hands, with some phrasing slurs and a triplet of eighth notes in the right hand.

Musical score for measures 129-133. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system (measures 129-133) features a treble staff with a melodic line containing slurs, a triplet of eighth notes in measure 131, and a fermata in measure 133. The bass staff provides a harmonic accompaniment with chords and single notes. Measure numbers 129 and 134 are printed below the first system.

Musical score for measures 134-138. The score continues from the previous system. The treble staff shows a melodic line with slurs and a fermata in measure 138. The bass staff continues the accompaniment. Measure numbers 134 and 135 are printed below the second system.