

# A Way Back to Then

Music and Lyrics by  
Jeff Bowen

Moderate Ballad

Dan - cing in the back - yard.

*mp*

This system contains the first two measures of the piece. The vocal line begins with a whole rest in the first measure, followed by a half note G4 in the second measure. The piano accompaniment starts with a half note G3 in the bass clef and a half note G4 in the treble clef, with a mezzo-piano (*mp*) dynamic marking.

Kool - aid mus - tache and but - ter - fly wings. Hear - ing An - dre - a Mc - Ar - dle sing from the

This system contains measures 3 and 4. The vocal line continues with quarter notes A4, B4, C5, and B4 in measure 3, and quarter notes A4, G4, F4, and E4 in measure 4. The piano accompaniment features a steady eighth-note bass line in the bass clef and chords in the treble clef.

Hi - Fi - in the den. I've been wait - ing my whole life

This system contains measures 5 and 6. The vocal line has a half note G4 in measure 5 and a half note G4 in measure 6. The piano accompaniment continues with the eighth-note bass line and chords in the treble clef.

Away Back to Then

9

to find a way back to then.

12

I aimed for the sky. A nine-year-old can see so far. I'll

14

con-quer the world and be a star, I'll do it all by the time I'm ten.

16

I would know that con - fi - dence if I knew a way back to

Away Back to Then

19  
then. So I bailed on my home-town and be-

19  
*mf*

22  
came a col - lege the - a - tre dork. I was east - bound and down,

22

24  
mov in' to New York. So I crammed my life in a U Haul

24

26  
to find my part of it all. But the

26

The image shows a musical score for the song "Away Back to Then". It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piano accompaniment is written in grand staff notation, with a treble clef for the right hand and a bass clef for the left hand. The score is divided into measures, with measure numbers 19, 22, 24, and 26 indicated at the beginning of each system. The lyrics are written below the vocal line. The piano part includes dynamic markings such as *mf* and a crescendo hairpin. The piece concludes with a double bar line and repeat signs at the end of the fourth system.

Away Back to Then

29

mun - dane sets in. We play by the rules and plow through the days. The

31

years take us miles a - way from the time we won - dered when

33

we'd find a way back to then. And when you least ex - pect, op - por -

36

tun - i - ty walks through the door. You sud - den - ly con - nect with the

Away Back to Then

38  
thing that you for - got that you've been look ing for.

38

40  
And there you are right in the

40

42  
mid dle of what you love with the cra zi est of com pan y. You're

42

44  
hav ing a kick ass time and be ing who you wan ted to be in this

44

Away Back to Then

46

world. You're that lit tle girl with her

48

wings un furred fly ing a gain.

51

Back in the

54

back yard danc ing. I found a way back to then.

*mp*

# Part of it All

Music and Lyrics by  
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Piano

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting on a C4 and moving up stepwise to a G4. The lower staff is in bass clef and contains a simple harmonic accompaniment of quarter notes, starting on a C3 and moving up stepwise to a G3.

Pno.

The second system of piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting on a C4 and moving up stepwise to a G4. The lower staff is in bass clef and contains a simple harmonic accompaniment of quarter notes, starting on a C3 and moving up stepwise to a G3.

H:

5

A part of stead - y - ing a life that seems un - sta - ble

The first system of the vocal line consists of a single staff in treble clef. It contains a melodic line of eighth notes, starting on a C4 and moving up stepwise to a G4. The lyrics "A part of stead - y - ing a life that seems un - sta - ble" are written below the notes.

Pno.

The third system of piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting on a C4 and moving up stepwise to a G4. The lower staff is in bass clef and contains a simple harmonic accompaniment of quarter notes, starting on a C3 and moving up stepwise to a G3.

H:

7

with a pay - check in my pock - et to help me pay the rent.

The second system of the vocal line consists of a single staff in treble clef. It contains a melodic line of eighth notes, starting on a C4 and moving up stepwise to a G4. The lyrics "with a pay - check in my pock - et to help me pay the rent." are written below the notes.

Pno.

The fourth system of piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, starting on a C4 and moving up stepwise to a G4. The lower staff is in bass clef and contains a simple harmonic accompaniment of quarter notes, starting on a C3 and moving up stepwise to a G3.

9

H:

A part of be - ing fine with splurg - ing on the ca - ble

Pno.

Detailed description: This system contains measures 9 and 10. The vocal line (H:) is in a soprano clef with a key signature of one flat and a 7/8 time signature. The lyrics are "A part of be - ing fine with splurg - ing on the ca - ble". The piano accompaniment (Pno.) consists of a right-hand part with eighth-note patterns and a left-hand part with sustained chords.

11

H:

And no more phone calls to un - em - ploy - ment.

Pno.

Detailed description: This system contains measures 11 and 12. The vocal line (H:) continues with the lyrics "And no more phone calls to un - em - ploy - ment.". The piano accompaniment (Pno.) maintains the rhythmic pattern from the previous system.

13

J:

A part of duck - ing out be - fore the show's fi - na - le

Pno.

Detailed description: This system contains measures 13 and 14. The vocal line (J:) is in a soprano clef with the lyrics "A part of duck - ing out be - fore the show's fi - na - le". The piano accompaniment (Pno.) features a more active right-hand part with sixteenth-note runs.

15

J:

To get to the o - pen - ing night at Tav - ern on the Green.

Pno.

Detailed description: This system contains measures 15 and 16. The vocal line (J:) is in a soprano clef with the lyrics "To get to the o - pen - ing night at Tav - ern on the Green.". The piano accompaniment (Pno.) continues with the sixteenth-note accompaniment.



17

J:

A part of my sheet mu - sic on sale in Shu - bert Al - ley

Pno.

19

H:

All our gay skills

J:

and a trend - y pho - to shoot for a ho - mo ma - ga - zine. All our gay skills

Pno.

22

H:

fill - ing play - bills, We'll be part of it all.

J:

fill - ing play - bills, We'll be part of it all.

Pno.

25

H:

A part of our po - ster on dis - lay at Tri - ton Gal - ler - y

Pno.

Musical notation for voice part H and piano accompaniment (Pno.) for measures 25-26. The voice part is in a soprano clef, and the piano part is in a grand staff. The key signature has one flat (Bb) and the time signature is 7/8. The lyrics are: "A part of our po - ster on dis - lay at Tri - ton Gal - ler - y".

27

J:

and a cou - ple of tour - ists tak - ing its pic - ture from the street.

Pno.

Musical notation for voice part J and piano accompaniment (Pno.) for measures 27-28. The voice part is in an alto clef, and the piano part is in a grand staff. The key signature has one flat (Bb) and the time signature is 7/8. The lyrics are: "and a cou - ple of tour - ists tak - ing its pic - ture from the street."

29

H:

A part of ne - go - ti - a - ting my pers - 'nal train - ers sal - 'ry.

Pno.

Musical notation for voice part H and piano accompaniment (Pno.) for measures 29-30. The voice part is in a soprano clef, and the piano part is in a grand staff. The key signature has one flat (Bb) and the time signature is 7/8. The lyrics are: "A part of ne - go - ti - a - ting my pers - 'nal train - ers sal - 'ry."

31

J:

And a part of for - get - ting the names of ev - 'ry - one we meet.

Pno.

Musical notation for voice part J and piano accompaniment (Pno.) for measures 31-32. The voice part is in an alto clef, and the piano part is in a grand staff. The key signature has one flat (Bb) and the time signature is 7/8. The lyrics are: "And a part of for - get - ting the names of ev - 'ry - one we meet."

33

H: If we need a house seat to the the - atre, we'll

J: If we need a house seat to the the - atre, we'll

Pno.

35

H: get it 'cause the Ne - der - lan - ders know we're part of it all. Part of it

J: get it 'cause the Ne - der - lan - ders know we're part of it all. Part of it

Pno.

37

H: all. Part of it all. Part of it

J: all. Part of it all. Part of it all. Part of it

Pno.

41

H: 


There'll come a day when we look back at the time we spent writ - ing this ve - ry show.

J: 


There'll come a day when we look back at the time we spent writ - ing this ve - ry show.

Pno. 

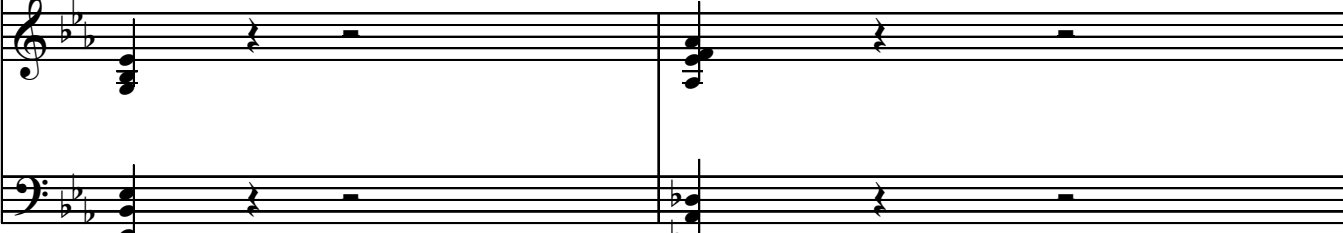
43

H: 

Our at-tempt to stay a-bove the de-riv - a-tive tricks and the cri - ti-cal un - der-tow.

J: 

Our at-tempt to stay a-bove the de-riv - a-tive tricks and the cri - ti-cal un - der-tow.

Pno. 

45

H: 

Our show though small will have been part of it all

J: 

Our show though small will have been part of it all

Pno. 

48

H: Part of fans to cap - ti - vate Part of the press to nav - i - gate..

J: Part of fans to cap - ti - vate Part of the press to nav - i - gate..

Pno.

51

H: Part of lunch with Ber - na - dette. Part of a coat of mar - mo - set.

J: Part of lunch with Ber - na - dette. Part of a coat of mar - mo - set.

Pno.

53

H: Part of it all.

J: Part of a night to stare at your su - per awe - some Sar - di's car - ic - /ture.

Pno.

55

H: Part of the roar at M G M Part of the star in Beth - le - hem Part of it

J: Part of it all Part of it

Pno.

58

H: all Part of it all Part of it all

J: all Part of it all Part of it all

Pno.


62

Pno.

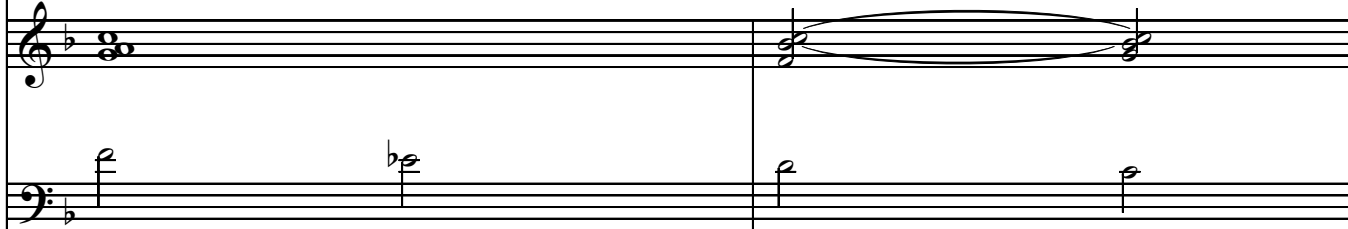
*rit.*

Rubato

66

J: 

A part of dread-ing the day they post the clos - ing no - tice.

Pno. 

68

H: 


A part of want-ing to throw the towel in now and then. A part of know-ing that the

J: 


A part of know-ing that the

Pno. 


71

H: 

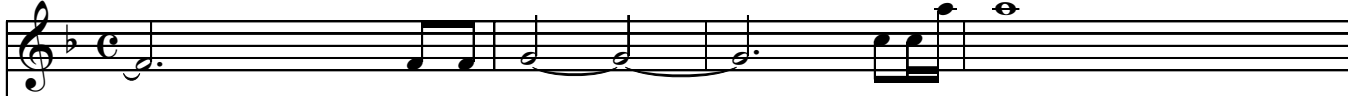
way we'll stay a - float is to rise back up and just start o - ver a - gain.

J: 


way we'll stay a - float is to rise back up and just start o - ver a - gain.

Pno. 

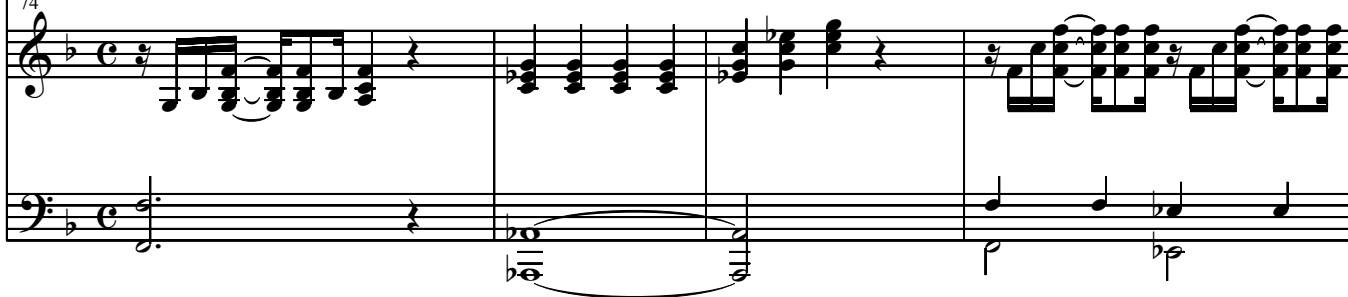
74

H: 

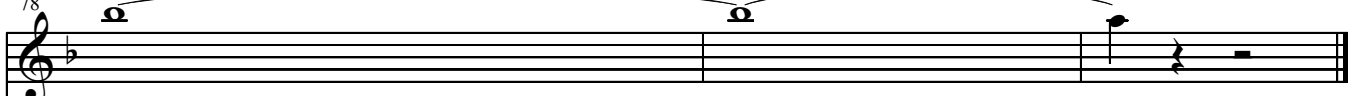
We'll be pa rt of it all!

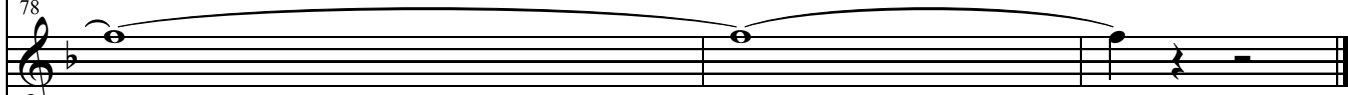
J: 

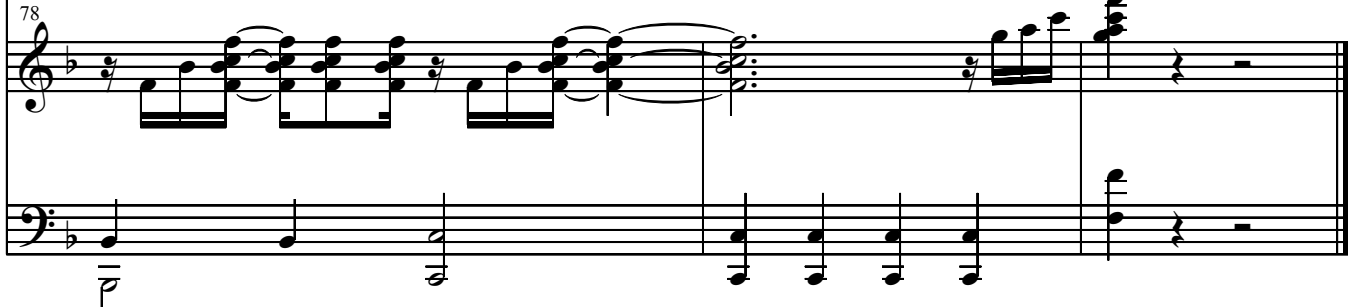
We'll be pa rt of it all!

Pno. 

78

H: 

J: 

Pno. 



# Secondary Characters

*cue:*

After various "Good lucks" and then a brief pause.

Music and Lyrics by  
Jeff Bowen

Susan

Now it's on - ly me and you

Piano

He:

With no - one to tell us what to do. What - 'll we do -

Su:

What - 'll we do -

Pno.

He:

We don't have much time to dance in the

Su:

Pno.

12

He: spot - light So I'm gon - trea - sure this Hei - di and Su - san du - et.

Su: And

Pno.

15

Su: now may be the on - ly chance I get to - night to en - joy the

Pno.

17

He: Ow! Ow! The

Su: plea - sures of this in - vi - si - ble cig - a rette. tss tss tss The

Pno.

19

He: se - con - dar - y cha - rac - ters are sing - ing a song while the stars are snack - ing off - stage.

Su: se - con - dar - y cha - rac - ters are sing - ing a song while the stars are snack - ing off - stage.

Pno.

21

He: It was their i - dea to bring us a - long and now we're hi - jack - ing this page of the

Su: It was their i - dea to bring us a - long and now we're hi - jack - ing this page of the

Pno.

23

He: script. We're e - quipped to steer the ship til this trip - py shit ends and by the

Su: script. We're e - quipped to steer the ship til this trip - py shit ends and by the

Pno.

25

He: end of this song we'll be best friends.

Su: end of this song we'll be best friends. I

Pno.

28

He: Me too. It can be real-ly scare y be-ing the new kid.

Su: want to a-plo-lo gize for a-ny weird-ness. I bet.

Pno.

31

He: I bet you bet. And I al-so want to say that af-ter all we've been through

Su: I do. I bet.

Pno.

34

He: I'm so glad we - 've met. Ba - by! The

Su: I feel the same way ba - by. The

Pno.

36

He: se con-dar-y cha-rac-ters are cal-lin' the shots while the guys are be-ing stored in the wings

Su: se con-dar-y cha-rac-ters are cal-lin' the shots while the guys are be-ing stored in the wings

Pno.

38

He: We've been left in charge of it all while the plot's un-fold - ing like "The Lord of the Rings" tri-lo-

Su: We've been left in charge of it all while the plot's un-fold - ing like "The Lord of the Rings" tri-lo-

Pno.

40

He: gy. It - 'll be you and me to the ve - ry end. And like

Su: gy. It - 'll be you and me to the ve - ry end. And like

Pno.

42

He: Fro - do and Sam - wise you'll be my best friend. My best

Su: Fro - do and Sam - wise you'll be my best friend. My best

Pno.

45

He: friend. Sing! O - K! My best frie eh ee eh ee eh ee end,

Su: friend. hol hong wang hol ohl woo whoo hoo! My best frie

Pno.

48

He:

48

Su sa n and Hei - di Su san and Hei ei ei

*Glissando*

Pno.

51

Pno.





101

H: art a spring - board for fame?" And "Will fame get us a sit-com?" and "Will - a

J: art a spring - board for fame?" And "Will fame get us a sit-com?" and "Will - a

Pno.

105

H: sit - com get us on El - len?" and "Will El - len get folks to like us?" And if they

J: sit - com get us on El - len?" and "Will El - len get folks to like us?" And if they

Pno.

109

H: like us will they mic us me and you? Two No - bo - dies

J: like us will they mic us me and you? Two No - bo - dies

Pno.

89

H: Grease. And Lead - er of the Pack! We could

J: Yeah! And Lead - er of the Pack! We could

Pno. *Qua* *Gliss*

93

H: ask sig - ni - fi - cant ques - tions. We could

J: ask sig - ni - fi - cant ques - tions. We could

Pno.

97

H: get im - por - tant points a - cross like "Are we writ - ing for art?" and "Is

J: get im - por - tant points a - cross like "Are we writ - ing for art?" and "Is

Pno.

Two Nobodies

80

H:

T. V. ac - tors in our show what

J

if not this fes - ti - val then some-where out west.

Pno.

83

H:

could be swee - a - ter?

J

We could get that wo - man who was

Pno.

2x's ?

86

H:

Di - a - nah Man-off? She's awe - some! She was in


J

on Em - pty Nest. Yeah!


Pno.

Two Nobodies


71

H: 

T. - V. ac - tors in our show what

J: 

if not this fes - ti - val then some-were out west.

Pno. 

74

H: 

could be bet - ter? We could get....

J: 

Swee - ter!

Pno. 


HUNTER: What?

JEFF: Sweeter! We've been over this a million times.


HUNTER: Okay, but since we're stopped, does "sweeter" rhyme with "the-a-ter"? "Swee-ter..."The-a-ter". Does that rhyme?

JEFF: Yes...I'm sorry, Larry...from the key change...

77

J: 

Five, Six, Se - ven Eight! May - be some day our show will get a thea - tre and

Pno. 

58

H: sell - outs? And if we sell - out will they yell out me and you? - - - Two

J: sell - outs? And if we sell - out will they yell out me and you? - - - Two

Pno.

63

H: No - bo dies in New York. Key Change!

J: No - bo dies in New York.

Pno.

Safety

68

J: May - be some day our show will get a thea - tre and

Pno.

Two Nobodies

45

H: ask sig-ni - fi-cant ques-tions. We could get im - por - tant points

J: ask sig-ni - fi-cant ques-tions. We could get im - por - tant points

Pno.

50

H: a - cross like "Are we writ - ing for art?"

J: a - cross like and "Is art a spring - board for

Pno.

54

H: and "Will fame get us a pay-check?" But, will a pay-check mean that we're

J: fame?" But, will a pay-check mean that we're

Pno.

Two Nobodies

35

H:

I think it's work-ing. We're dis - cov - er - ing choic - es, lots of things to think a - bout when

Pno.

38

H:

writ - ing a show!

J

Yeah! Cre - a - ting a ve - hi - cle to show - case our voic - es and

Pno.

41

H:

We could

J

I don't mean our vo - cal chords I mean what's be - low. We could

Pno.

Two Nobodies

23

H: and "Will fame get folks to

J: art a spring - board for fame?"

Pno.

26

H: trust us?" but will they trust us if it's just us me and you? Two

J: but will they trust us if it's just us me and you? Two

Pno.

31

H: No - bo - dies In New York! Hey,


J: No - bo - dies In New York!


Pno.




Two Nobodies

11


H:  Mu-sic in a mu-si-cal how can you go wrong? We could

J:  We could

Pno. 


15


H:  ask sig - ni - fi - cant ques - tions. We could


J:  ask sig - ni - fi - cant ques - tions. We could

Pno. 

19

H:  get im - por - tant points a - cross like "Are we wri - ting for art?"

J:  get im - por - tant points a - cross like and "Is

Pno. 

**No: 2****Two Nobodies in New York***cue:*

HUNTER: "Me too. But do you think an audience wants to sit through something like that?"

Music and Lyrics by  
Jeff Bowen

(After a long beat)

Piano

2 X's

J

5

What if this di - a - logue were set to mu - sic? What if what we're say - ing could be

Pno.

H:

8

Hey, that's not a bad i - dea per - haps we could use ic,

J

8

said in a song?

# Untitled Opening Number

Music and Lyrics by  
Jeff Bowen

Vocals

Jeff: *Rubato* Hunter:

A D D D D F sharp A will be the first notes of our show. We'll

Piano

6 *Allegro* *Both:* *Accel. poco a poco*

Voc. start with the seed of an i - dea. Then plant it on - to pa - per with a Di - xon Ti - con - der -

Pno.

11 *rit.* *Broader*

Voc. o - ga and then watch it sprout in - to a mus - i - cal and then we'll help to make it

Pno.

The Opening Number

16 Allegro with bounce

Voc. grow... big - ger. No - thing

Pno. *ff*

20

Voc. guar - an - tees it will stand out and its fu - ture is un - known. So in the

Pno. *mf*

Jeff:

24

Voc. mean - time we will sche - dule a lot of meet - ings in Hell's Kit -

Pno.

27

Voc. Hunter: chen to col - la - bor - ate in my liv - ing room Both: but we can't do it

Pno.

The Opening Number

31

Voc. all a - lone. So We'll get to - ge - ther all our friends

Voc. Susan/Heidi: Ah

Pno.

35

Voc. and ex - ploit all of our ta - lents. We'll ex -

Voc. Ah Ah Ah

Pno.

38

Voc. plore the lat - est trends and a - void them when we ba - lance the

Voc. Ah Ah Ah Ah

Pno.

The Opening Number

42

Voc. book with the score. The score with the ly - rics ap -

Voc. Book with the score. The score with the ly - rics ap -

Pno.

46

Voc. peal - ing to the judge. (These are shapes.) Gent - ly nudg - ing the sa - tir - ic.

Voc. peal - ing to the judge. (These are shapes.) Gent - ly nudg - ing the sa - tir - ic.

Pno.

50

Voc. Ahh. Hunter: We're try - ing hard not to du - pli - cate what we've seen

Voc. Ahh. Je/He/Su: Ooh

Pno.

The Opening Number

54

Voc. and heard be - fore and if Bar - tok's here he'll ap - pre - ci - ate if we're in -

Voc. Ooh Ooh

Pno.

58 All:

Voc. ven - tive with a score. So we'll put in a syn - co - pa - tion and we'll

Voc. Ooh

Pno.

62 sub. *p*

Voc. add a quar - ter note. And we'll soft - ly start the co - da from a

Pno.

67

Voc. ve - ry ti - ny point. And then we'll get a lit - tle loud - er to fur - ther

*mp*

Pno.

71

Voc. em - pha - size the point. And then we'll cross down - stage to - ward you and now we're

*f*

Sus/Jeff:

Pno.

75

Voc. yell - ing for - tis - si - mo. Yell - ing for - tis - si - mo.

Hunter:

Voc. Heidi: Yell - ing for - ti - si - mo.

Pno.



78 *All: ff*

Voc. Oh, it's the o - pen - ing song. It does - n't have a ti - tle.

Pno. *Glissando* *ff*

83

Voc. No. And it's not ve - ry long but it's the start - ing point

Pno.

87 *Rall.*

Voc. of our mu - si - cal. And here's the first scene

Pno.

91 *8va*

Voc. of our mu - si - cal.

Pno. *Glissando*

7

# What Kind of Girl is She?

Music and Lyrics by  
Jeff Bowen

## Bossa Nova

Heidi

Susan

Piano

*mp*

Who the hell is

Who the hell is Hei -

Detailed description: This block contains the first system of the musical score. It features three staves: Heidi (top), Susan (middle), and Piano (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). Heidi's part begins with a whole rest followed by a quarter note G5, eighth notes F#5 and E5, and a quarter rest. Susan's part begins with a whole rest followed by a quarter note G5, eighth notes F#5 and E5, and a quarter note D5. The piano accompaniment starts with a dynamic marking of *mp* and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

H:

S:

Pno.

4

4

4

Su sa - uhn?\_\_\_ What kind of girl is she?\_\_\_

di?\_\_\_ What kind of girl is she?\_\_\_

Detailed description: This block contains the second system of the musical score. It features three staves: Heidi (top), Susan (middle), and Piano (bottom). The key signature remains three sharps and the time signature is common time. Heidi's part starts with a measure rest followed by quarter notes G5, F#5, and E5. Susan's part starts with a measure rest followed by quarter notes G5, F#5, and E5. The piano accompaniment continues with the same rhythmic pattern as in the first system.

7

H: I won - der some - times if \_\_\_\_\_ she e - ven \_\_\_\_\_ likes me. \_\_\_\_\_

S: I won - der some - times if \_\_\_\_\_ she E - ven likes

Pno.

10

H: She seems to make you smi - le. \_\_\_\_\_

S: me \_\_\_\_\_ She's got a pret - ty t v

Pno.

13

H: She's got a kick ass sty \_\_\_\_\_ yle. \_\_\_\_\_ and she owns her a - part -

S: nose. And she's got ver - y kick - y clothes

Pno.

16

H: 
  
 ment too, And mine blows.\_\_\_\_\_

S: 
  
 I - sup - pose,\_\_\_\_\_

Pno.

19

S:

HEIDI: Quel genre de fille est Susan? SUSAN: Est Heidi?

Pno.

23

H: 
  
 She seems so "Je ne se quoi."\_\_\_\_\_ She seems so in - croy - a -

S: 
  
 She seems so "Je ne se quoi."\_\_\_\_\_

Pno.

26

H: ble. That's just moi

S: And I feel so bour-gois That's just moi

Pno.

SUSAN: She's so uptown and fancy and Broadway...

HEIDI: She's so downtown and funky and sassy...

29

S: It's just....

Pno.

SUSAN: I wish I could sing like that. But at least my nose could take her nose in a cage match of noses.

HEIDI: I'm used to being the funny one in the room.

33

S:

Pno.

37

H:

S:

Pno.

She's got those eyes. I've got these

SUSAN: I didn't sign the permission slip for any new lady-friends, Hunter. She's got them boobs.

40

H:

S:

Pno.

thighs! Plus! She might try to steal \_\_\_\_\_ hus - band\_\_\_\_

I need your shoe! Plus! She might try to steal \_\_\_\_\_ my hus - band\_\_\_\_

*ff*

43

H: She might try to have my ba - by I guess I'll just sit back

S: She might try to have my ba - by I guess I'll just sit back

Pno. sub. *mp*

46

H: — and wait and What kind of girl is she?

S: — and wait and see. What kind of girl is she?

Pno.

50

H: What-kind of girl is she? Are you gon-na eat that pic-kle?

S: What-kind of girl is she? What kind of girl is she?

Pno. Arpegg.