

JO

Meg, we were about to join the ladies in the salon -

MEG

I'd be delighted, Mr. Brooke. Excuse us, Jo.

*(SHE goes off with Mr. Brooke)*

Start

JO

Did you see that? He just -

*(SHE turns and sees Laurie beaming at her)*

What is it with you and that smile?

LAURIE

You make me beam.

JO

Well, you look ridiculous.

LAURIE

You're looking very fetching tonight.

JO

*(Mocking with her fan, as a belle)*

Fetching, really!

LAURIE

So tell me, when you're not attending balls, what do you do?

JO

I write blood and guts stories. I make extraordinary plans. I'm going to Europe. I'm going to meet famous writers and revolutionaries. So what about you? What do you do? Marmee said you're all alone in the world. No mother or father. That must be awful for you.

LAURIE

It's not awful. I've got a cranky old grandfather. And I've got a cat. And I've got -

JO

What?

LAURIE

Well, I was hoping to say you.

End

**LAURIE**

*(overlapping. HE is reading from her story)*

' ... Carlotta the madwoman in the attic, a creature of gall, a spinster rejected by the world . . . hungry for blood, rose from the dark - '

*(HE calls)*

Jo! Jo March!

*(HE continues reading)*

' - her eyes were beady red, her hair ghastly white - '

*(HE calls)*

Jo, it's your best friend - Theodore Laurence the Third!

*(HE continues reading)*

' - and her fingers clutched with rage, as she went out into the wretched night - '

**Start****JO**

*(SHE bursts through the attic window, where she had been outside sorting out her thoughts, even writing. SHE is delighted to see him)*

Laurie! Laurie, Laurie, Laurie! Christopher Columbus, it's so good to see you! You've not been here in weeks.

**LAURIE**

I was in Boston. I have dreadful news.

**JO**

What news?

**LAURIE**

With the war ended, grandfather's insisted I get on with my life. He enrolled me in school.

**JO**

What?

**LAURIE**

I'm going off to college in time for the summer session.

**JO**

That's wonderful news!

**LAURIE**

What's wonderful about it? Leaving the best friend I've ever had?

**JO**

I can't imagine life in Concord without you: Not seeing your silly grin every day -

**LAURIE**

I don't want to go.

**JO**

But you've got to go. This is an incredible opportunity. College - I'd go in a minute. I'd study everything.

**LAURIE**

What do you need of schools? You're going to be a famous writer.

**JO**

*(laughs, doubting)*

Famous?

**LAURIE**

I need to tell you something.

**JO**

Tell me something.

**LAURIE**

Ever since that first day I saw you - do you remember that day -

**JO**

Of course.

**LAURIE**

- the day you chopped down grandfather's cherished tree - I knew then that you and I would be magnificent together.

**JO**

We are magnificent together.

**LAURIE**

My sweet Jo - for weeks now - months even - this whole year actually - I've wanted to -

*(HE kisses her)*

**JO**

*(pulling back)*

What was that?

**LAURIE**

A kiss.

**JO**

I know it was a kiss.

## #15 – Take A Chance Reprise

**LAURIE**

It was my first kiss. I've thought about it a long time -

~~WE COULD LIVE A MILLION DREAMS,~~

~~BUT ONLY IF WE DARE.~~

~~WE COULD GO TO SUCH EXTREMES.~~

~~THERE'S SO MUCH WE COULD SHARE.~~

*(HE comes at her again)*

**JO**

*(Holding him off)*

What's got into you?

**LAURIE**

Look here I took a part of my inheritance and I bought you this ring.

**JO**

A ring? What are you talking about?

**LAURIE**

I want to marry you.

**JO**

Marry me? Stop this, Laurie - it's not funny.

**LAURIE**

I practiced saying the words over and over: 'Marry me. Marry me-

**JO**

Have you gone mad?

**LAURIE**

...I love you, Jo. And I want you to be my wife.

**JO**

No. No. No, find someone else! Find - find some accomplished girl!

**LAURIE**

I don't want an accomplished girl. I want you!

**JO**

Well, you can't have me!

**LAURIE**

At least say you'll think about it.

JO

There's nothing to think about. I'll never marry.

LAURIE

You don't mean that?

JO

I do mean it!

LAURIE

You'll marry.

JO

I won't!

LAURIE

You will. Just not me. That's what you're really saying. You'll find someone -

JO

Go away! I thought you understood me.

LAURIE

You knew all along how I felt. Everybody knew!

JO

You knew all along who I am - what I want. I bared my soul to you, Laurie. Go away.

LAURIE

Jo!

JO

Please, just go!

(HE rushes off)

End

#16 - Astonishing

WHO IS HE, WHO IS HE WITH HIS 'MARRY ME,'  
WITH HIS RING AND HIS 'MARRY ME'?  
THE NERVE, THE GALL.  
THIS IS NOT, NOT WHAT WAS MEANT TO BE.  
HOW COULD HE RUIN IT ALL WITH THOSE TWO WORDS?

I THOUGHT I KNEW HIM, THOUGHT THAT HE KNEW ME.  
WHEN DID HE CHANGE, WHAT DID I MISS?  
A KISS? WHEN I THOUGHT, ALL ALONG,  
THAT WE WERE MEANT TO FORGE FRONTIERS.  
HOW COULD I BE SO WRONG?

**Start**

Laurie?

*(HE stops, seeing Jo)*

I hadn't realized you were coming back too.

**LAURIE**

Yes. We all sailed on the same ship.

*(HE puts down the luggage)***JO**

You look different.

**LAURIE**

Do I? I'm taller. An inch or so.

**JO**

It was so good of you to comfort Amy and Aunt March after our loss of Beth.

**LAURIE**

When I heard the news I was devastated. I didn't come to see you when I was in New York. I wanted to. I thought of it -

**JO**

I don't blame you, Laurie. I was horrible to you. I was so unfeeling.

**LAURIE**

You said what you felt.

**JO**

No.... Guess what? I sold a story.

**LAURIE**

I knew you would! I always had that sort of faith in you, Jo.

**JO**

I know you did.

**LAURIE**

You look different too, you know. Very distinguished.

**JO***(laughs)*

Really? ... I've missed you.

**LAURIE**

I've missed you too. You know, I've learned something about myself.

**JO**

What's that?

**LAURIE**

I was never meant 'to fly on golden wings.'

**JO**

Who is?

**LAURIE**

You. You, Jo. You were meant to soar. Me? - I was meant for more mundane things. I've decided to go into grandfather's business. I know it's the last thing in the world I would have thought for myself. But the truth is, I'm sort of fascinated with the prospects. I shall be wily and shrewd... **End**

**AMY**

*(SHE comes back)*

Laurie, there you are -

*(SHE stops seeing the two of them)*

**LAURIE**

Amy, did you tell Jo?

**JO**

Tell me what?

#22 - *The Most Amazing Thing*

**AMY**

THE MOST AMAZING THING...

**LAURIE**

REALLY QUITE A THING...

**AMY**

You tell her.

**LAURIE**

No, you tell her.

**AMY**

All right, I'll tell her.

**AMY**

*(Continued)*

WE WERE UNDER THE BRIDGE OF SIGHS -

**LAURIE**

IN A GONDOLA.

Take A Chance On Me - p.8

79

(tp) (hn)

Safety

Cue to proceed:  
Jo: "So that's how you win medals?"

Handwritten arrow pointing to measure 88.

Laurie

88

Laurie:

We could live a mill - ion dreams, but

mp

Handwritten note: Take A Chance On Me - Laurie

The Most Amazing Thing - p.5

Most Amazing  
The  
M 58  
W 58

51 (Amy) 52 53 54

It was so ro-man-tic! and be - fore we e-ven know it

(Laurie)

Then I fell in-to the wa-ter She dove in and res-cued

55 56

It hap-pened be-fore we knew.

me!

**AMY** Slower

60 61 62

A - maz-ing what time can do

**Laurie**

How could we have known? From that mo-ment my heart

A Tempo

Five Forever - p.6

57 *f*

Musical notation for measures 57 and 58. The piece is in G major (one sharp) and 3/4 time. Measure 57 starts with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

59 60

Musical notation for measures 59 and 60. The right hand continues the melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment.

61 62 63

Musical notation for measures 61, 62, and 63. Measure 63 includes a triplet of eighth notes in the right hand. The left hand continues with eighth notes.

4 girls  
Laurie

64 65

4 Girls: From this day on we swear that

Laurie: From this day on we swear that

Musical notation for measures 64 and 65. Measure 64 is a whole rest for both vocal parts. Measure 65 contains the lyrics: "From this day on we swear that". The right hand has a melodic line, and the left hand has a bass line. A piano (*ff*) dynamic marking is present below the piano part.

*ff*

Musical notation for the piano accompaniment in the final system, corresponding to measures 64 and 65. The right hand has a melodic line, and the left hand has a bass line. A piano (*ff*) dynamic marking is present.

Five Forever - p.7

66 67 68

we shall not be part - ed. From this day on, no mat - ter what, we're five for all for life. We'll

we shall not be part - ed. From this day on, no mat - ter what, we're five for all for life We'll



69 70 71

Jo: "And if John Brooke were here, he'd be our brother too!"

con-quer ev - ery foe. With our brother by our side.

con-quer ev - ery foe.

sub. p



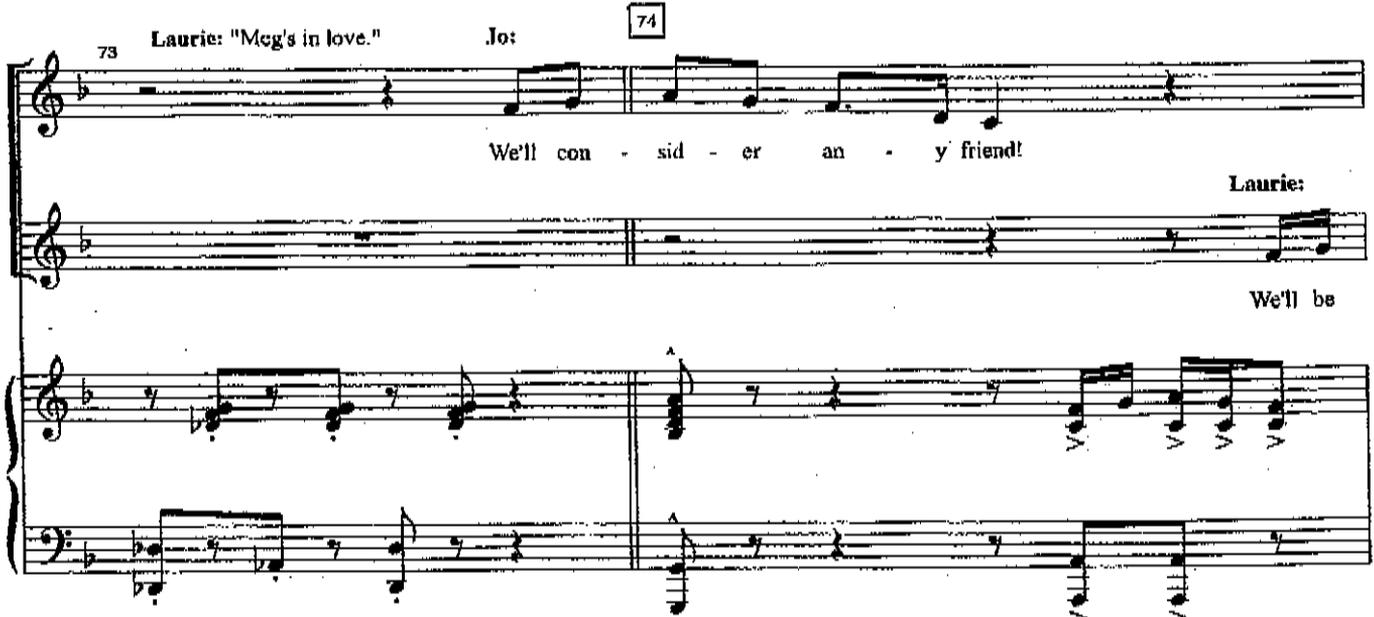
73

Laurie: "Meg's in love." Jo: 74

We'll con - sid - er an - y friend!

Laurie:

We'll be



Five Forever - p.8

76 All: 76 77 All:

We'll be five for all for - ev - er We'll be

Laurie:

loy - al to the end! We'll be five for all for - ev - er We'll be five for all for - ev - er, we'll be

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "We'll be five for all for - ev - er We'll be". Above this staff are the markings "76 All:", "76", and "77 All:". The middle staff is another vocal line with lyrics: "loy - al to the end! We'll be five for all for - ev - er We'll be five for all for - ev - er, we'll be". Above this staff is the name "Laurie:". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and some melodic lines. There are several "V" markings above the piano staff, likely indicating vibrato or a specific performance technique.

78 79 80 81

five for all for - ev - er from now on! And on And

five for all for - ev - er from now on! And on And

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "five for all for - ev - er from now on! And on And". Above this staff are the markings "78", "79", "80", and "81". The middle staff is another vocal line with lyrics: "five for all for - ev - er from now on! And on And". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and some melodic lines. There are several "V" markings above the piano staff.

82 83

on From now on!

on From now on!

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "on From now on!". Above this staff are the markings "82" and "83". The middle staff is another vocal line with lyrics: "on From now on!". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and some melodic lines. There are several "V" markings above the piano staff.

The Most Amazing Thing - p.6

(Amy)

63

64

65

We'll be mar-ried in the spring.

(Laurie)

flew.

66

67

68

69

Who e - ver thought in all the world we'd fall in love and yet we

Who e - ver thought in all the world we'd fall in love and yet we

72

70

71

73

did. It was a - maz - ing

did.

*p*

The Most Amazing Thing - p.7

74 (Amy) 75 76

A - maz - ing

(Laurie)

- maz - ing A - maz - ing

77 78

The most a - maz - ing thing.

The most a - maz - ing thing.

*pp*



Take A Chance On Me - p.9

LAURIE: "You Win!"

90 91 92

on - ly if we dare. We could go to

93 94 95

such ex - tremes there's so much we could share. We'll

96 97

cir - cle the world do - ing all we've ev - er dreamed of

98 99 100

And we'll live in our own way And I'll

Take A Chance On Me - p.10

101 see you ev ery day. 102 We'll be the best of friends 103



104 When you take a chance on me! 106 108



107 108



*ff*



109 110

