



Meg & John

Mr. Brooke, I want you -

LAURIE

MR. BROOKE

Your grandfather will be furious. He wants you to meet some important people -
(HE starts to pull Laurie away)

LAURIE

I have. These are the March girls I've been telling you about, the ones from across the way.

(HE pulls apart from Mr. Brooke)

This is Meg - right?

MEG

Yes.

LAURIE

And that's Jo. She cuts our firewood on occasion. This is Mr. John Brooke. He's a scholar from Boston.

MR. BROOKE

I'm Laurie's tutor. Come, Laurie.

(HE quickly picks up Laurie's things, including, accidentally, Meg's dance card and starts away)

Start

(calls)

MEG

Sir! You've taken my dance card!

MR. BROOKE

Your dance card?

(HE looks at what he is holding)

Oh? Is this yours? Sorry.

(HE returns the card. Suddenly notices how striking looking Meg is)

So - you're Margaret March?

MEG

Yes, I am.

MR. BROOKE

It's - a splendid party, isn't it?

MEG

Yes, it is. Quite - 'lovely.' So you're from Boston?

MR. BROOKE

Actually Maine.

MEG

I've never been to Maine.

MR. BROOKE

You should go. It's beautiful country. Very primitive.

MEG

I like primitive.

MR. BROOKE

Really?

LAURIE

Mr. Brooke is a romantic.

MEG

Is that true?

MR. BROOKE

Well, no, no. I read Sheats and Kelley. I mean - Keats and Shelley.

MEG

So do I.

#7a – Moffat Underscore

If using a chorus, when the MUSIC resumes (SCORE #7a, measure 1) the pairs of dancers begin to exit, and all are off stage by measure 18.

MR. BROOKE

You read Keats and Shelley?

MEG

All the time.

JO

(amazed at the exchange)

Christopher Columbus!

MR. BROOKE

(suddenly inspired)

Would you like to dance, Miss March?

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)

End

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.

(MEG, BETH & AMY)

WHEN BRAVE RODRIGO SCREAMS,
WHEN THE EVIL VILLAIN'S
GLASSY EYEBALL GLEAMS!

(JO)

I'VE TAKEN A SOLEMN VOW
WITH ALL THAT I AM,
SOMEHOW:

JO

(triumphing)

My dearest Mamah, there will be Christmas after all!

AMY

CHRISTMAS

BETH

CHRISTMAS

MEG

CHRISTMAS

JO

CHRISTMAS

ALL

WILL EXCEED OUR FINEST DREAMS!

Start

JO

Christopher Columbus, I'm bursting with energy! Someone give me a task to do!

BETH

I want you - to bring father home.

JO

I shall write President Lincoln tonight! Another!

MEG

I want you - to get Annie Moffat to invite me to her St. Valentine's Day ball!

JO

I'll wring her bloody little neck if she doesn't! Another!

AMY

I want you - to get us a Christmas tree.

JO

Rodrigo will go chop one down immediately!

AMY

Where?

JO

There! Across the road!

BETH

But that's on Mr. Laurence's property.

AMY

You'll go to prison for it!

JO

(SHE exits with an exaggerated flourish)

Prison? What care I for prison?

(The GIRLS rush to the window to watch her as the scene segues to THE MARCH PARLOR: #1)

#3a – Transition To March Parlor

BETH

Jo is an incredible human being.

MEG

Look, it's Mr. Laurence. He's standing there at the window glaring out.

AMY

He looks sinister.

BETH

I think he looks sad.

AMY

I wouldn't be sad living in such a house.

BETH

Has anyone ever been inside?

AMY

He'd never let any of us in.

MEG

They say he's a very angry and bitter man. Jo's going to get us all into deathly trouble.

AMY

We'll be known as the family with the criminal sister.

(MARMEE, the girls' mother, enters. Her strength and spirit hold the family together)

MARMEE

What criminal sister?

(BETH, MEG & AMY rush to her, helping her with her things)

BETH & MEG

AMY

Marmee!

Marmee, you're home!

MARMEE

(Seeing them all in parts of costumes)

What's happening here?

MEG

Jo's written an Operatic Tragedy.

AMY

And she's inviting all of Concord to come see us perform it.

BETH

And I'm the mother in it.

MEG

And I die in it, but it's a beautiful death.

AMY

And I play Clarissa, who's very sweet.

MARMEE

It sounds wonderful!

BETH

Oh, Marmee, it's Jo's best.

AMY

Tell us about your day.

MARMEE

Well - we knitted socks and blankets for the Soldier's Aid Society. And a letter came from father.

AMY

(shouts)

A letter from father!

MEG

Read it to us, Marmee!

MARMEE

Where's Jo?

BETH

She's outside.

AMY

Read the letter, Marmee!

MARMEE

We'll wait for Jo.

AMY

She may be hours.

MARMEE

I want to hear all the things you did today.

(BETH, AMY & MEG quickly gather around her, speaking all at once)

BETH

I baked a dozen biscuits.
Then I practiced the
piano.

AMY

Charlotte Fenton teased me
mercilessly at school. I was so
humiliated.

MEG

I hate being a governess, Marn
I do try. But the children get t
best of me.

JO

(SHE enters, breathless, trailing a very large evergreen behind her)

Rodrigo has returned!

MARMEE

Jo!

JO

(surprised)

Marmee!

MARMEE

Where did you get that tree?

JO

I borrowed it from Mr. Laurence.

MARMEE

Jo! You didn't -

JO

(passionate)

I took it for us, Marmee!

MARMEE

(coming right in)

You'll take it back immediately.

JO

Take it back? That's like bringing back a chicken after you've chopped off its head.

AMY

Do let us keep it.

MEG

It's Christmas, Marmee.

MARMEE

No. Destroying someone else's property - ?

BETH

(coming right in)

Well, we could give it to the Hummels. They have so little.

MARMEE

Good. The tree goes to the Hummels then. Now what about Mr. Laurence? *End*

(MR. LAURENCE, a very stern, solidly-built man in his early 70s, appears in the doorway. Standing behind him, almost unnoticed is his grandson, LAURIE)

MR. LAURENCE

What about him?

MEG

(surprised)

Mr. Laurence?

MR. LAURENCE

Yes, Mr. Laurence!

(To Jo)

You!

JO

Me?

MR. LAURENCE

You chopped down my perfect Douglas fir. I should have you arrested!

JO

I'll make it up to you, sir.

MR. LAURENCE

With what?

JO

I'll plant six more.

More Than I Am - p.2

rich. I would be wise. I would be more, More than I

am.

Meg:

Wait for your re - turn?

Wait while you're at war? -

Mr. Brooke:

If you will wait while I am gone, If you'll i - mag - inc me here with you.

Mr Brooke

Mr Brooke
More than I am
M-10

128 *And*

I've tak-en a sol - emn vow with all my heart, I will stand by

(M/A/B)

ris - sa beams. When brave Rod - ri - go screams. When the ev - il vil - lain's

Jo: "My dearest Mamah, there will be Christmas after all!"

132 133 134 135

glas - sy cye-ball gleams!

Sisters

136 37 138 139

Amy: Christ - mas Christ - mas

Beth: Christ - mas

Jo: Christ - mas

Five Forever - p.6

57 *f*

Musical notation for measures 57 and 58. Measure 57 starts with a dynamic marking of *f*. The music is in treble and bass clefs with a key signature of two sharps (F# and C#).

59 60

Musical notation for measures 59 and 60. Measure 60 has an *A* marking above the staff.

61 62 63

Musical notation for measures 61, 62, and 63. Measure 63 has a *3* marking below the staff.

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 65 has a boxed number 65. The lyrics are: "4 Girls: From this day on we swear that" and "Laurie: From this day on we swear that".

ff

Musical notation for measures 64 and 65. Measure 65 has a dynamic marking of *ff*.

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



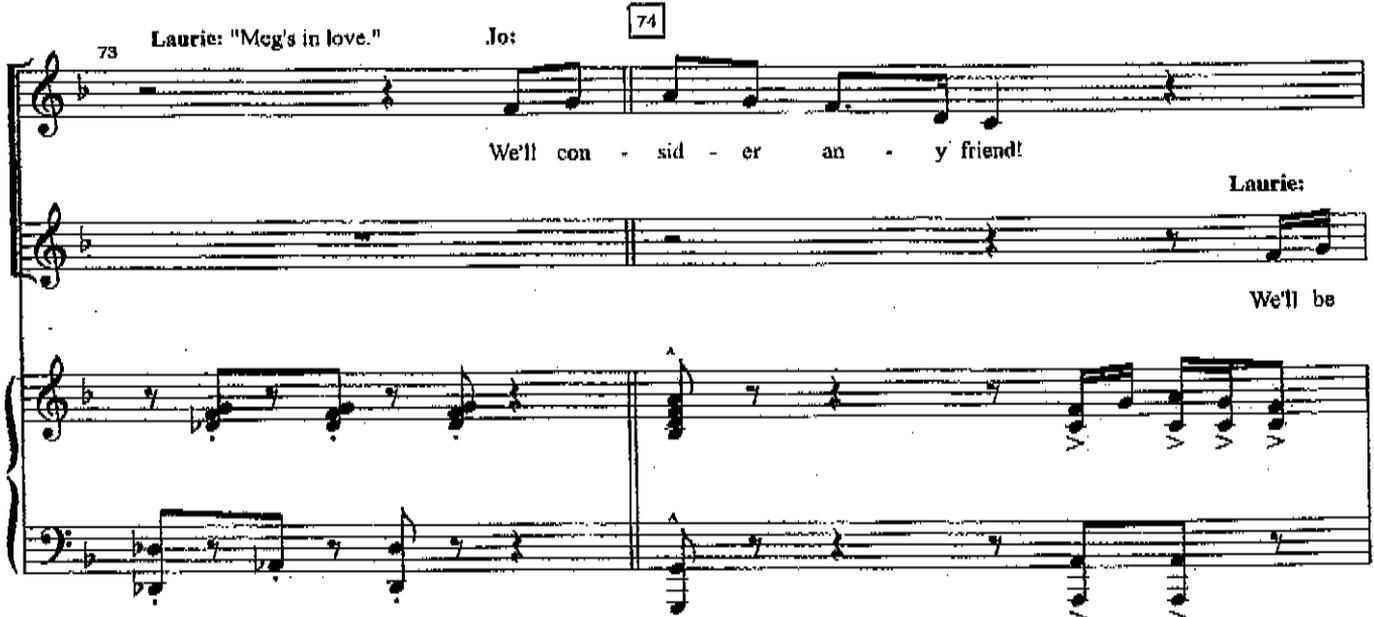
73

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

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

82 83

on From now on!

on From now on!

Our Finest Dreams - p.10

140 141 142

will ex - ceed our fin - est dreams!

will ex - ceed our fin - est dreams!

VCLIN VCLIN VCLIN VCLIN VCLIN

144 145

VCLIN VCLIN VCLIN VCLIN VCLIN

More Than I Am - p.3

14 15

If on - ly you'll care if I car-ry on, Then I could be

16 17

strong. I could be brave. I could be

Meg: Why must you go? Don't be too brave

18 19

more, More than I am. If

On - ly come home.

mf

More Than I Am - p.4

20

(Mr. Brooke)

21

you will say you love me — c - nough to — mar-ry me, I

This block contains the musical notation for Mr. Brooke's part, measures 20 and 21. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of chords in the right hand and a simple bass line in the left hand.

22

23

will come home and love you — For all of my life. And

(Meg)

Swear you'll come home.

This block contains the musical notation for Meg's part, measures 22 and 23. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with chords and a bass line.

24

25

I will be more, more than I am. Say

mp

This block contains the musical notation for Mr. Brooke's part, measures 24 and 25. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a dynamic marking of *mp* (mezzo-piano).

More Than I Am - p.5

26
yes, make me more than I am.

Meg:
I'll

28 (Meg)
mar-ry you to-mor-row. I'll mar ry you to day. Come

mf

30 31 Mr. Brooke:
home and I will love you For all of my life.

More Than I Am - p.6

32

(Mr. Brooke)

33

swear to you now with all my heart, I swear I will love you as you love me.

(Meg)

swear to you now with all my heart, I swear I will love you as you love me.

34

From this moment on, though we'll be a - part,

35

From this moment on, though we'll be a - part, I will

ritard

Meyer broder
How I
M32

36

I will be more,

37

More than I am. With

more,

More than I am

With

More Than I Am - p.7

38 39

you I am more than I am.

you I am more than I am.

mp

40 41

pp

Sust.