

**BETH**

Can I tell you a secret?

**JO**

Anything.

**BETH**

I never made plans about what I would do when I grew up. And I'm not afraid to die. The hardest part, Jo, is leaving you.

**JO**

I won't let it happen. You'll get better. You will.

**BETH**

SOME THINGS ARE MEANT TO BE.  
THE TIDE TURNING ENDLESSLY,  
THE WAY IT TAKES HOLD OF ME  
NO MATTER WHAT I DO.  
BUT SOME THINGS WILL NEVER DIE:  
THE PROMISE OF WHO YOU ARE,  
YOUR MEMORIES WHEN I AM FAR FROM YOU.

ALL MY LIFE I'VE LIVED FOR LOVING YOU.  
LET ME GO NOW ...

*(SHE lets go of the kite string)*

#### **SCENE 4**

*(THE MARCH PARLOR: #8. Winter 1865.*

*AMY returns from Europe with AUNT MARCH. SHE rushes in excited, holding an armful of things. SHE looks different, having left Concord a child and returned a young woman)*

**Start**

**AMY**

Everybody? I'm home!

**AUNT MARCH**

Look at this house!

**AMY**

Marmee! Jo!

**AUNT MARCH**

We left it in shambles - and it's still in shambles.

**AMY**

Meg!

**(AMY)**

*(SHE puts down the things she is holding, removes her bonnet)*

Did you see the look I gave the coachman, Aunt March? His impertinence! He caught every bump in the road.

**AUNT MARCH**

One should always be civil to a coachman. You must respect those who have the reins - until you wrench the reins from them.

**AMY**

Yes, Aunt March.

*(SHE shouts)*

Jo! Marmee!

**AUNT MARCH**

And remember, Amy, you're a lady now.

**AMY**

Yes.... I'm a lady.

*(SHE shouts in a ladylike way)*

Meg! ... When did this house get so small?

**AUNT MARCH**

As we grow grand, Amy, the world around us often diminishes in size. I have known people who have almost disappeared before my very eyes.

**AMY**

*(Running to Aunt March, embraces her, almost in tears)*

You're such a dear, Aunt March! Thank you for everything.

**AUNT MARCH**

*(Breaking from her)*

I'll go see to that wretched coachman.

**AMY**

Remember, Aunt March, respect those who have the reins.

**AUNT MARCH**

Very good.

*(SHE goes)*

**End**

**MEG**

*(Surprised. Entering)*

Amy?!!

Could You - p.2

13 14 15 16

want to live your dreams, These are things you have to do.

*mp*

17 18 19 20

How could you change? You can't! Not

*mf*

✓ AUNT MARCH

21 Safety Jo: "I could change if I wanted to" 22 Aunt March: 23

you. Could you prac - tice self - con -

24 25 26 27

- trol? Could you pos - sib - ly be shy? Could you wear a cor - set

Could You - p.12

v

128 (Aunt March)      129      130      131      132

do when she has dreams she must ful - fill.

(Jo)

do when she has dreams she must ful - fill.

*mf*

Aunt March

Aunt March:      134      135

Change how you walk and how you talk. Change how you

*f*      *mp*      *accel e cresc. poco a poco*

136      137      138      139

think and how you are.      Jo

Jo:

I'll hold my breath and hold my tongue. Do what it

Could You - p.13

140 (Aunt March) 141 142 143 144

Could you?

(Jo)  
takes to trav - el far! Ah ah ah

Musical score for measures 140-144. The key signature is two sharps (F# and C#). The tempo is marked '(Aunt March)'. The vocal line starts with 'Could you?' and continues with '(Jo) takes to trav - el far!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* and *mp*. The vocal line includes 'Ah ah ah' with a slur over the notes.

145 146 147 148 149

Could you?

ah! Ah ah ah ah ah ah!

Musical score for measures 145-149. The key signature is two sharps. The vocal line starts with 'Could you?' and continues with 'ah! Ah ah ah ah ah ah!'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *f* and *mp*. The vocal line includes 'Ah ah ah ah ah ah!' with a slur over the notes.

150 151 152 153 154

Could you?

Ah ah ah ah AH!

Musical score for measures 150-154. The key signature is two sharps. The vocal line starts with 'Could you?' and continues with 'Ah ah ah ah AH!'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *ff*. The vocal line includes 'Ah ah ah ah AH!' with a slur over the notes.

Could You - p.14

(10)

Yes -

Violin

This musical score is for the piece 'Could You' on page 14. It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a fermata and a double bar line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The word 'Yes' is written below the vocal line, followed by a dash. The word 'Violin' is written vertically below the piano accompaniment staves.

158

159

160

161

Aunt March:

could! Good!

*mp*

This musical score is for the piece 'Aunt March' starting at measure 158. It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'could!' and 'Good!'. The piano accompaniment is marked *mp* and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure numbers 159, 160, and 161 are indicated above the vocal staff.

SEGUE

Could You - p.3

ANN X MARC

28 29 30 31

tight In the heat of mid - Ju - ly? These are rules you must o -

*mf* *mp*

32 33 34 35 36

- bey, Ev-ery one which you de - fy. You'll ne - ver change.

*mf*

37 38 39 40

You won't! That's why! Yet

41 42 43 44 45

some - where deep with-in my heart I do be - lieve You could

*p.*

Could You - p.4

46 47 48 49

cap - ti - vate the world. If you could

50 51 52 53

change there is so much you could a - chieve. In time you could suc -

54 56 *ritard* 58 57 58

- ceed and trav - el ver - y far in - deed.

*mp*