

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?!!

(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.

The Most Amazing Thing - p.5

Most Amazing
The
M 58
all

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

128 *And*

I've tak-en a sol - emn vow with all my heart to

(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. The treble clef staff contains a melody with slurs and accents. The bass clef staff contains a bass line with slurs and accents. A dynamic marking of *f* is present in the first measure.

59 60

Musical notation for measures 59 and 60. Similar to the previous system, it features a melody in the treble clef and a bass line in the bass clef, both with slurs and accents.

61 62 63

Musical notation for measures 61, 62, and 63. The treble clef staff includes a triplet of eighth notes in measure 63. The bass clef staff continues the bass line with slurs and accents.

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" for both the "4 Girls" and "Laurie" parts. The piano accompaniment is shown in the bottom system.

ff

Piano accompaniment for measures 64 and 65. The treble clef staff has a dynamic marking of *ff* in measure 65. The bass clef staff continues the bass line with slurs and accents.

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



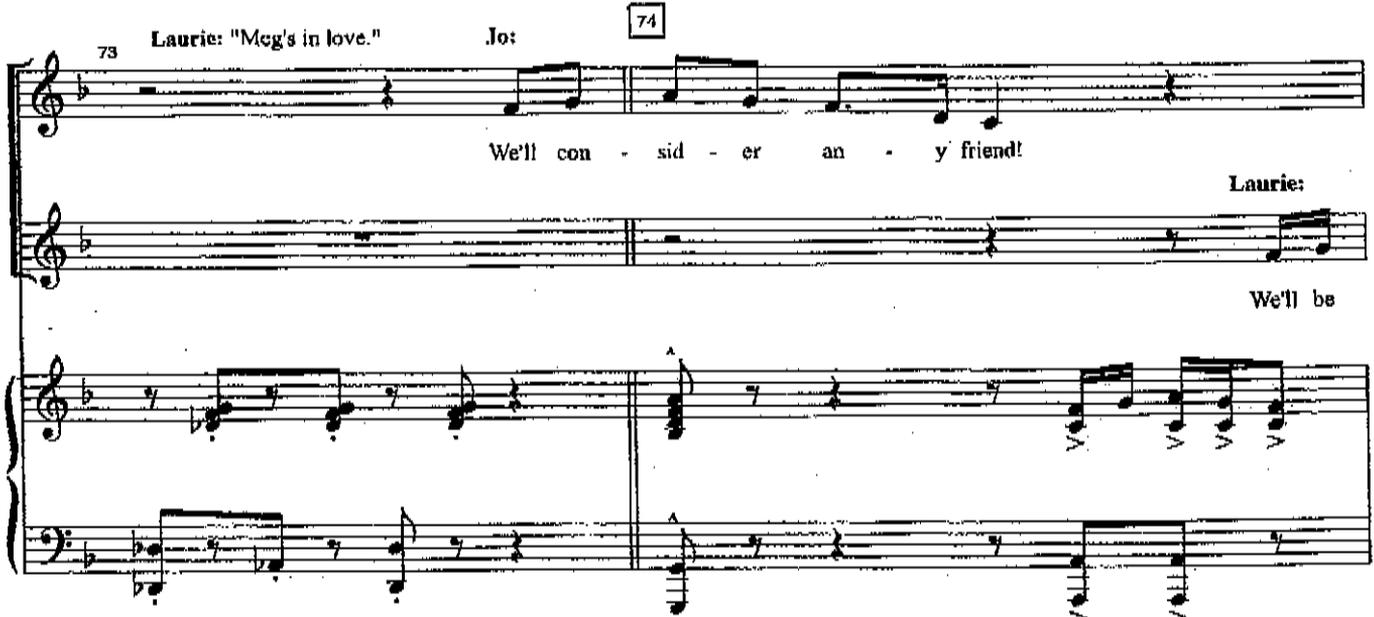
73

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 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 volume.

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 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 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.

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

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

