

PIANO/VOCAL

0

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING BEE

# ALBATROSS!

Music & Lyrics by  
WILLIAM FINN

*RONA steps to the microphone*

*8va*

*sempre misterioso*

*Teo*

\*

# 1

## THE 25th ANNUAL PUTNAM COUNTY SPELLING BEE

# OPENING

(Company)

Music & Lyrics by  
WILLIAM FINN

**VOICE:** We have a winner!  
**RONA:** Hello Tripp. Tripp Barrington, last years's county  
 champion, - taking his place early- as, I see have some of you.  
 We'll get started as soon as all the spellers have arrived.

**TRIPP:**

At the Twen-ty Fifth An-nu-al—

Energetically

Put-nam Coun-ty Spel-ling Bee, My pa-rents keep on

tel-ling me just be-ing here is win-ning— Al-though I

"Opening"

16 **ALL:**

know it is - n't so. But it's a ve-ry nice, ve-ry ve-ry nice, ve-ry ve-ry nice,

**RONA:** Logan Swarz and Grubinere - the youngest competitor in the bee for the second year in a row.  
*(Leaf runs in)*  
One of our last minute alternates...Leaf...Coneybear.

21 **CONEYBEAR:**

ve-ry nice be - gin - ning. At the

*(last time)*

vamp

26

Twen-ty Fifth An-nu-al Put-nam Coun-ty Spel - ling Game I'll

31 **OLIVE:**

stand when they an - nounce my name And try to keep from sha - king.

35 **TRIPP:**

A - las, his sha - king will not pass.

**RONA:**  
**TRIPP:**  
39 **CONEYBEAR:**  
**SCHWARZY:**

'Cause it's a ve - ry big, ve - ry fraught, sim - ple but it's not, it's a ve - ry big un - der-

**RONA:** And look who's back, William Barfee.  
(Gramarcy enters)  
And this girl I don't know at all.

43 **SCHWARZY:**

ta - king. \_\_\_\_\_ Win - ner's des - ti - na - tion

49 **+CONEYBEAR:**  
**+TRIPP:**

Wash - ing - ton \_\_\_\_\_ D. C. \_\_\_\_\_ Plas ma \_\_\_\_\_ T

54 **ALL:**

V. in a fan cy ho tel, where they treat you

"Opening"

59

well. All be - cause you love

63

to spell. We spell!

*Glissando*

68 **RONA:**

It's a mar-ve-lous me-mo-ry if you win the Spel - ling

73

Bee. One's life im - proves from A to Z the

"Opening"

77

min-ute you are crowned here — Ad - just, Come join the up - per crust —

82

cause win-ning's - aw-'fly sweet, aw-'fly swell. Oh, the sto-ries I could tell but gloat-ing won't play well a

RONA: Ah! Well! Welcome!  
 OLIVE: Hi! Do you know where I get my number?  
 BARFEE: Excuse me. I've marked this area off with invisible tape.  
 OLIVE: Oh, sorry.

86

**CONEYBEAR:**

round here. — At the twen ty fifth an nu al —

vamp

90

**ALL:**

we've me mo rized the ma nu al — A bout — how to spell these

"Opening"

95

words. Words that re qui re thought.

100

Peo - ple think we're au - to - ma - tons. but that is ex -

105

**GRAMERCY:** **SCHWARZY:**

act - ly what we're not. We hear the word... We

110

**CONEYBEAR:** **ALL:**

breathe... We wait... Un-like i - di - ots we i - de - ate!



117 **ALL:**

At the Twen-ty Fifth An-nu-al Put-nam Coun-ty

**RONA:** To ideate is to form an image or idea, to think.

122

Spel-ling Bee, we feel no an-i-mos-i-ty and

127 **BARFEE:**

yet our heads are spin-ing. We are the slight-est bit bi-

131 **GRAMERCY:**  
**TRIPP:**  
**CONEYBEAR:**

zarre but since the time is now, ho-ly cow, we shall take a sol-emn vow to con-cen-trate on

"Opening"

136 **ALL:**

win - ing. We con - cen - trate on win - ning! At the Twen - ty Fifth An - nu - al

140 **BARFEE (a la Don Giovanni):**

Put - nam Coun - ty Spel - ling Bee. We speak so damn con -

145 **SCHWARZY:**

vinc - ing - ly We're ner - vous but we're grin - ning. It seems we're

150 **ALL:**

liv - ing out our dreams Which is a ve - ry nice, ve - ry nice, ve - ry ve - ry ve - ry nice,

"Opening"

155

ve-ry nice, ve-ry nice, ve-ry ve-ry ve-ry nice, ve-ry nice \_\_\_\_\_ be - gin - ning \_\_\_\_\_

155

160

RONA:

Twen - ty Fifth An - nu - al \_\_\_\_\_

160

165

+REST:

Twen - ty - fifth An - nu - al \_\_\_\_\_

165

169

Put - nam Coun - ty Spel - ling Bee. \_\_\_\_\_

169

# The Rules

Music & Lyrics by  
William Finn

**System 1:**

Rona: A spel - ler may ask  
Spellers: A spel - ler

**System 2:**

Rona: ques-tions A - bout the word's pro - noun-ci - a - tion, de - fi - ni - tion,  
Spellers: may ask ques - tions

**System 3:**

Rona: use in a sen - tence, and lan - guage of o - ri - gin  
Spellers: De - fi - ni - tion Use in a sen - tence

D

15

Rona

15

Spellers

E A 3

If you start to spell a word you may start o-ver, but the

Lan-guage of o-ri-gin If you start to spell a word you may start o-ver, but the

E

18

Rona

18

Spellers

se-quen-ces of let-ters al - rea - dy spo - ken may not be changed. If you mis -

se-quen-ces of let-ters al - rea - dy spo - ken may not be

D

B

22

Rona

22

Spellers

spell a word We will ring the bell And the

Mis - spell a word You will ring the bell. the Bell!

26

Rona

Com - fort Coun - s'lor Mitch Ma - ho - ney will es - cort you off

26

Spellers

Mitch Ma - ho - ney

29

Rona

stage! *repeat in double time?* A

*I have no idea*

29

Spellers

# 2

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING BEE

# MY FRIEND THE DICTIONARY

(Olive & Rona)

**PANCH:** The delusion that one has become an ox.  
**OLIVE:** An ox? Oh wait- One second please. Ma'am could you not sit in that seat...

Music & Lyrics by  
WILLIAM FINN

Piano introduction musical notation consisting of two staves (treble and bass clef) with chords and a simple melodic line.

6 **OLIVE:**

I saved a chair for my dad in the fourth row on—

Musical notation for Olive's first line, including vocal line and piano accompaniment.

12 the aisle. And it may take him— a while— but when—

Musical notation for Olive's second line, including vocal line and piano accompaniment.

18 he gets here that's— his chair.— 'Cause my

Musical notation for Olive's third line, including vocal line and piano accompaniment.

"My Friend the Dictionary"

Quasi Recit.

23  
 mo-ther's in an ash-ram in In-di-a. I saved a chair for her too but it's

*molto rit.*

26  
 mere-ly sym-bolic, as dai-ly she wash-es her-self in the Gan-ges. And I live in a

*Tempo*

29  
 house where there's an ov-er-sized dic-tion-a-ry, that I read as a girl on the

PANCH: Llananthropy.  
 OLIVE: Is that from the Greek?  
 PANCH: No.

34  
 toi let. I love my dic-tion-



"My Friend the Dictionary"

40

a - ry, and I love the in - den - ted bor - der. E - very

45

word's in al - pha - bet - i - cal or - der. Er - go, Lost things

50

Quasi Recit.

al - ways can be found. And I wrap my head a - round the fact that

*poco rit.*

54

in one book is the en - tire lang - uage of our spe - cies, which is a fav - 'rite term of Neitz - ches. As played in the

# "My Friend the Dictionary"

(Immediate nervous  
hysterical laugh)

3

57

mo-vie by Don A-mi-cheez. Who's the great - grand-fath-er of Christ-i-na Ric-ci's. Yes I joke but the words in the

60

dic-tion-a-ry, are the friends that I'll have for - e-ver. More than the friends I have made in

65

**RONA:**

school. She's such a love - ly girl with a love - ly lit -

72

tle voice. And it - says here she's pro - choice though still

"My Friend the Dictionary"

78

a vir - - - - gin. And she talks in-to her hand, a rare-ly

84

OLIVE: used tech-nique. What you do not un-der-stand is once I say it, then I've said it. And so much to her

RONA: //

88

OLIVE: cred-it, she talks in-to her hand and turns a-side so I will not make a mis-take and be dis-

88

B.O-A  
 OLIVE: ~~W-A-M-A-N-T-H-R-O-P-Y~~  
 PANCH: That is Correct!  
 OLIVE/RONA: Ooooh.

93

qual - i - fied.

93

*"My Friend the Dictionary"*

98 **OLIVE:**

My - friend the dic - tion - a - ry is a ve - ry re - li - a - ble friend. Ooh

98 **RONA:**

Her friend the dic - tion - a - ry ve - ry re - li - a - ble friend.

98

105 **OLIVE:**

ooh ooh ooh ooh ooh ooh ooh\_ ooh ooh ooh ooh ooh.

105

V.

# PANDEMONIUM

(Tripp and Company)

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING E

**PANCH:** Cow.  
**TRIPP:** Come on!

Music & Lyrics by  
WILLIAM FINN

The first system of music is a piano introduction consisting of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The key signature has one sharp (F#) and the time signature is 4/4.

7 **TRIPP:**

My oh my, \_\_\_\_\_ that word's so mo-ro -

The second system features a vocal line starting at measure 7. The lyrics are "My oh my, \_\_\_\_\_ that word's so mo-ro -". The piano accompaniment continues with the same chordal pattern as the first system.

13 \_\_\_\_\_ nic. \_\_\_\_\_ I could cry, \_\_\_\_\_

The third system continues the vocal line starting at measure 13. The lyrics are "\_\_\_\_\_ nic. \_\_\_\_\_ I could cry, \_\_\_\_\_". The piano accompaniment remains consistent.

19 \_\_\_\_\_ **PANCH:** [word] **CONEYBEAR:**

I want words as lame. \_\_\_\_\_ Semp-er Fi, \_\_\_\_\_

The fourth system features a vocal line starting at measure 19. The lyrics are "\_\_\_\_\_ **PANCH:** [word] **CONEYBEAR:** I want words as lame. \_\_\_\_\_ Semp-er Fi, \_\_\_\_\_". The piano accompaniment continues.

"Pandemonium"

25

I feel su - per - so - nic.

31 *PANCH: [word]*

Is that why I a - dore this

37 *PANCH: [word]* **CONEYBEAR:**  
**TRIPP:**

game? Life is ran - dom and un -

43 **CONEYBEAR:** **CONEYBEAR:**

fair. Life is pan - de - mo - ni - um. Life is pan - de - mo - ni - um.

43 **TRIPP:**

Life is pan - de - mo - ni - um.

"Pandemonium"

48 **ALL:** **TRIPP:**

That's the rea - son we des - pair. life is pan - de - mo - ni - um.

54 **CONEYBEAR:** **CONEYBEAR:**

Life is pan - de - mo - ni - um. *PANCH: [word]* I

54 **BARFEE:**

ni - um. Life is pan - de - mo - ni - um.

58 **BARFEE:**

knew that word. I knew that word god damn - it.

58 **OLIVE:** **GRAMARCY:**

I knew that word. I knew that word.

65 **TRIPP:** **GIRLS:**

It is such a ca - la - mi - ty. Where should we be - gin?

"Pandemonium"

71 **TRIPP:**

The best spel - lers \_\_\_\_\_ don't ne - ces - sa - ri - ly

77 **TRIPP:** win.

77 **ALL:** Life is pan - de - mo - ni - um. Life is pan - de - mo - ni - um.

84 **GRAMARCY:**

Set your sights \_\_\_\_\_ I am on a mis -

89 **PANCH: [word]** **LOGAN:**

sion. \_\_\_\_\_ We have rights \_\_\_\_\_



"Pandemonium"

94 **LOGAN:** PANCH: [word]

We have rights! that's why we com - plain.

94

Detailed description: This block contains the first system of music. It features a vocal line for Logan starting at measure 94. The lyrics are "We have rights! that's why we com - plain." Above the vocal line, there is a piano part with a treble and bass clef. The piano part includes chords and a bass line. A stage direction "PANCH: [word]" is written above the vocal line at the end of the system.

100 **BARFEE:**

Damn, life bites. But I like com - pe - ti - tion.

100

Detailed description: This block contains the second system of music. It features a vocal line for Barfee starting at measure 100. The lyrics are "Damn, life bites. But I like com - pe - ti - tion." Above the vocal line, there is a piano part with a treble and bass clef. The piano part includes chords and a bass line.

106 PANCH: [word] **OLIVE:**

In these lights

106

Detailed description: This block contains the third system of music. It features a vocal line for Olive starting at measure 106. The lyrics are "In these lights". Above the vocal line, there is a piano part with a treble and bass clef. A stage direction "PANCH: [word]" is written above the vocal line at the beginning of the system.

111 PANCH: [word]

can you feel our pain?

111

Detailed description: This block contains the fourth system of music. It features a vocal line for Olive starting at measure 111. The lyrics are "can you feel our pain?". Above the vocal line, there is a piano part with a treble and bass clef. A stage direction "PANCH: [word]" is written above the vocal line at the end of the system.

117 **MITCH:**

Life is ran - dom and un - fair. Life is pan - de - mo - ni - um.

117

Detailed description: This block contains the fifth system of music. It features a vocal line for Mitch starting at measure 117. The lyrics are "Life is ran - dom and un - fair. Life is pan - de - mo - ni - um." Above the vocal line, there is a piano part with a treble and bass clef. The piano part includes chords and a bass line.

"Pandemonium"

122 **ALL:**  
 That's the rea - son we des - pair.

128 **TRIPP:** Life is pan - de - mo - ni - um.  
**MITCH:** Life is pan - de - mo - ni - um.  
**BARFEE:** Life is pan - de - mo - ni - um.

132 **TRIPP:** I knew that word. **OLIVE:** I knew that word. **BARFEE:** I  
**CONEYBEAR:** ni - um. **PANCH:** [word] **OTHERS:** I knew that word.

"Pandemonium"

138 **BARFEE:**  
 knew that word — god - damn - it.

138 **GRAMARCY:**  
 I knew god - damn - it.

**ALL:**  
 God damn - it. It is — such — a ca -

144 **CONEYBEAR:**  
 The best spel - lers.

**ALL:**  
 la - mi - ty. Where should I — be - gin? —

The best spel - lers

150 don't ne - ces - sa - ri - ly win.

**OTHERS:**  
 Life is — pan - de - mo - ni - um.

8va

"Pandemonium"

156 **CONEYBEAR:** They don't win. **BARFEE:** No they don't.

156 **TRIPP:** They don't win.

156 **OTHERS:** Life is pan - de - mo - ni - um.

161 **TRIPP:** Life is ran - dom and un - fair. Life is pan - de - mo - ni - um.

161 **OTHERS:** Life is ran - dom and un - fair. Life is pan -

161 *Glissando*

166 **TRIPP:** Life is pan - de - mo - ni - um. Yes is is. *Tripp riffs to end*

166 **OTHERS:** de - mo - ni - um. Life is pan - de - mo - ni - um. Life is pan -

166

"Pandemonium"

170 **TRIPP:** *b2* *b2*

170 **OTHERS:** Oh yeah. Life is pan - de - mo - ni - um.

170

de - mo - nium. Life is pan - de - mo - nium. Life is pan -

174

174

174

de - mo - nium. Life is pan - de - mo - nium. Life is pan -

*8va* -----

178 **TRIPP:**

178

178

Yes it is! \_\_\_\_\_ Yeah!

de mo ni - um. Yeah!

*Glissando*

# I'M NOT THAT SMART

(Coneybear)

PANCH: Would you like to forfeit your turn?  
RONA: Why don't you just give it your best shot, Mr. Coneybear.

Music & Lyrics by  
WILLIAM FINN

Musical notation for the first system. The vocal line begins with a whole rest, followed by the lyrics "I'm not that". The piano accompaniment features a rhythmic pattern of eighth notes with triplets marked with a '3' above them.

Musical notation for the second system. The vocal line continues with the lyrics "smart. Sib- lings have been tel- ling me that for years. That I'm not". The piano accompaniment continues with the triplet pattern.

Musical notation for the third system. The vocal line concludes with the lyrics "smart. We're schooled at home, they see who's bright. It breaks my heart. I'm not that". The piano accompaniment continues with the triplet pattern.

"I'm Not That Smart"

8

smart. I have a

11

gen-tle per-son-a-li-ty. Which you'll all a-gree is a-na-the-ma to my more a-gress-ive

14

Freely

fa-mi-ly. Ev-ery-one keeps swat-ting, "bad kid", ev-ery-one keeps yel-ling, "bad kid".

17

How could a flea think he'd be good at spel-ling? How?

broadly pushing through

"I'm Not That Smart"

21

I like my hair. Real-ly it is plea-sant to the

25

touch. I toss my hair a bit too much. It does -n't

28

move, It simp - ly sits, I make a part. I'm not that smart. Ba do

*Improv. section*

32

ba de da etc.



*"I'm Not That Smart"*  
Cadenza

38

Doo - dle doo - dle - doo - dle...

**CONEYBEAR:** I've forgotten the word.  
**PANCH:** Acouchi.  
**CONEYBEAR:** Right. The rodent resembling the other rodent - what was the other one again?  
**PANCH:** I'm going to have to ask for the spelling now.  
**CONEYBEAR:** All right. A-C-O-U-C-H-I  
**PANCH:** That is correct.

43

I might be

46

smart. My sib - lings can't be - lieve that I got it right. (but I got it

49

right) Right? I did - n't cheat. I saw this light and it was neat. I like to

"I'm Not That Smart"

52

laugh, I like to spell I like to ne - ver hear the bell. And if this

52

55

com - pe - ti - tion's hell, at least I'm fi - nal - ly a part.

55

57

I feel my heart. be - gin to swell, I

57

59

like... I love to spell!

59

*Glissando*

"I'm Not That Smart"

62

62

I like it a lot *8<sup>va</sup>*

3 3 3 3 3 3 3 3

3 3

Detailed description: This is a musical score for the song "I'm Not That Smart". It consists of three staves. The top staff is a single treble clef line with a key signature of two sharps (F# and C#). It contains a vocal line starting at measure 62. The middle and bottom staves are grouped by a brace on the left, representing a piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The piano part features a complex accompaniment with many triplets in both hands. The vocal line includes the lyrics "I like it a lot" followed by a fermata and the instruction "8<sup>va</sup>".

# MAGIC FOOT

(Barfee & Company)

**BARFEE:** One Moment Please...  
**RONA:** He's going for the foot!

Music & Lyrics by  
WILLIAM FINN

**BARFEE:**

Ma - gic foot,

get me to the fi - nal round. Ma - gic foot, bare-ly lift-ed

off the ground. Ma - gic foot, do it with-out

ma - king a sound. Ma - gic foot,

"Magic Foot"

22

form the let-er. Ma - gic foot,

27

form the per - fect let - ter. Ma - gic foot, it's an al - pha - bet - ter

32

way to spell.

Let's see what we got here....H-A-S-E-N.....Hasen! P-F-E-F-F.....Pfeff! E-R.....Let's do it!

37

"Magic Foot"

41

Ma-gic foot, Be spe-ci - fic. Ma-gic foot,

48

It's hor - ri - fic when you're not spe - ci - fic. Ma - gic

51

foot, It's ter - ri - fic when your foot spells words.

56

C'mon everybody! Ma gic foot, GIRLS: BOYS:  
ALL BUT BARFEE: Ma - gic foot Ma - gic

*Glissando*

"Magic Foot"

61

61 write the let-ter. Ma-gic foot, write the stu-pid foot.

61 Ma-gic foot, Ma-gic foot, Foot!

66

66 let-ter. Ma-gic foot, it's an al-pha-bet-ter way to spell.

66 Ma-gic foot, Ma-gic foot!

71

71 Ma-gic foot. Ma-gic

71 Ma-gic foot, ma-gic foot, Ma-gic foot, Ma-gic foot.

71 *Glissando* *fp*

"Magic Foot"

77

foot! Oot! Toot goot! Ma-gic foot. Ma-gic foot. Form the god damn foot! Ma-gic foot. foot!

82

let-ter! Doot ga doot ga doot. C'mon, foot, c'mon! It's an al-pha-bet-ter way to Ma-gic foot.

87

**BARFEE:** **PANCH:** **BARFEE:**

Has-en-pfef-fer. That is cor-rect! I know. Mag-ic foot, ma-gic foot, ma-gic foot!



PIANO/VOCAL

5A

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING BEE

# MAGIC FOOT (Playoff)

(Barfee & Company)

Music & Lyrics by  
WILLIAM FINN

ALL:

Mag - ic foot, ma - gic foot, ma - gic foot!

The musical score consists of two systems. The first system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The piano accompaniment in the second system includes a 'Gissando' marking. The lyrics 'Mag - ic foot, ma - gic foot, ma - gic foot!' are written below the vocal line in the first system.

# 6

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING BEE

# PANDEMONIUM (Reprise)

(Tripp and Company)

**TRIPP:** I'm out already?!? Last year I was the champion - and this year I'm - out?

Music & Lyrics by  
WILLIAM FINN

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of a series of chords and eighth notes in both hands.

5 **MITCH:**

Life is ran - dom and un - fair. Life is pan - de - mo - ni - um.

**ALL BUT TRIPP:**

Life is pan -

Second system of music. It includes a vocal line for Mitch and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the treble. The vocal line has lyrics: "Life is ran - dom and un - fair. Life is pan - de - mo - ni - um." The piano part continues with the lyrics "Life is pan -".

10 **MITCH:**

That's the rea - son we des -

de - mo - nium. Life is pan - de - mo - nium.

Third system of music. It includes a vocal line for Mitch and piano accompaniment. The piano part continues with the lyrics "de - mo - nium. Life is pan - de - mo - nium." The vocal line has lyrics: "That's the rea - son we des -".

"Pandemonium (Reprise)"

Mitch riffs to end

15

15 pair, **ALL BUT TRIPP:**  
Life is pan - de - mo - nium.

19

19 Life is pan - de - mo - nium. Life is pan - de - mo - nium.

23

23 Life is pan - de - mo - nium. Life is pan - de - mo - ni - um.

# THE 25th ANNUAL PUTNAM COUNTY SERENITY PRAYER SPELLING BEE

(Mitch and Company)

cue: Last audience volunteer gets out

Music & Lyrics by  
WILLIAM FINN

**MITCH:**

Steady 4 Hey dude you will be missed

but now go with dig ni ty. You're screwed, but here comes the twist:

You can go with pride. You been the best

look-ing dude we've had all week. You're a real swell dude as well. Now

"Serenity Prayer"

17

go home and spell. Give your squeeze some af - fect - ion.

21

Come on make a con - nect - ion. Spell with pa - tience and care.

26

ALL:

That, dude is my prayer. Good bye. Good - bye.

30

Good - bye. Good - bye. Good - bye. Good - bye.

"Serenity Prayer"

33

Good-bye. Good-bye. Good-bye. Good-bye. You

Ooh

38

need the strength to pre-tend it's no big deal. Try to look like you don't

ooh ooh

43

care. Try not to cry, Lord, in front of a brother.

Aah Aah

*"Serenity Prayer"*

48 Don't em - bar - rass your mo - ther. Make your e - xit with

48 Aah Not your mo - ther. Ooh

48

This block contains the first system of the musical score, measures 48 through 51. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 48 includes a triplet of eighth notes. Measure 51 ends with a fermata over the word 'Ooh'.

52 care. That, dude, is your prayer.

52 riff

This block contains the second system of the musical score, measures 52 through 55. It features a vocal line with lyrics, a piano accompaniment, and a bass line. Measure 52 includes a fermata over the word 'care.'. Measure 53 includes a fermata over the word 'prayer.'. Measure 54 is marked with the word 'riff' and contains a series of eighth-note chords in the piano part. Measure 55 ends with a fermata over a whole note in the vocal line.

*Segue into "End of the First Round"*

# END OF THE FIRST ROUND

(Rona and Spellers)

Music & Lyrics by  
WILLIAM FINN

**PANCH:** That completes the semifinal round.  
Congratulations to the five remaining spellers.

**RONA:**

Please ack-now-ledge the fi-na-lists. It's be-cause of their know-ledge they're

**5 SPELLERS:** fi-na-lists. Al- so be- cause we did n't wilt un- der pres-sure. **RONA:** They're

**10** built to with-stand it. They simp-ly de-mand it of them- selves. Not to wilt, that's how they're built.

**15 RONA:** They're fi- na- lists. **ALL:** Yes, they are fi- na- lists. We're/They're fine, up- stand- ing,

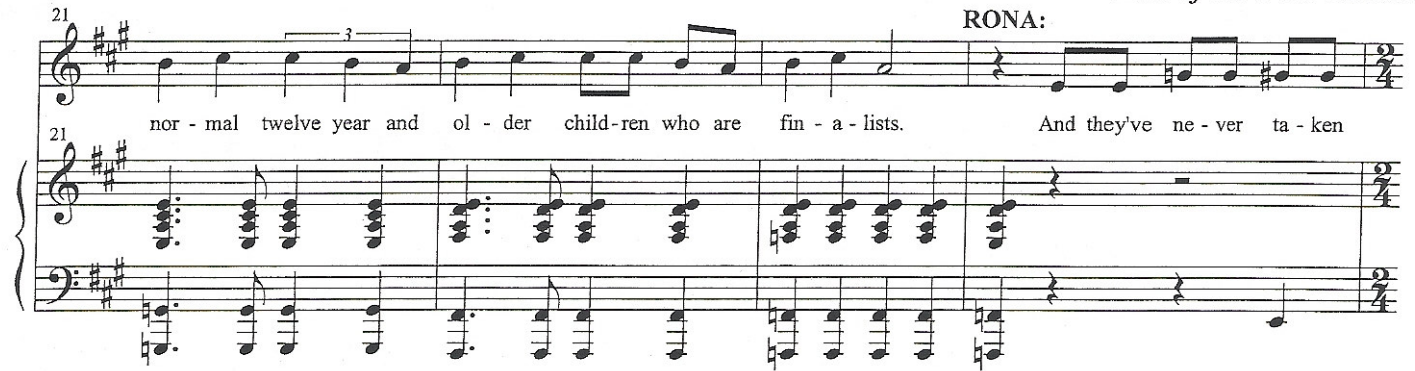
**15 SPELLERS:** Ooh Ahh



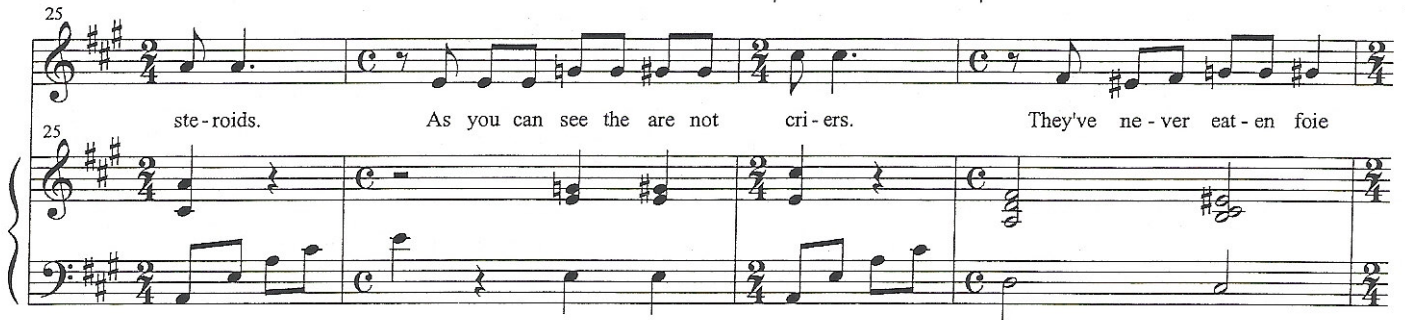
"End of the First Round"

RONA:

21  
nor - mal twelve year and ol - der child - ren who are fin - a - lists. And they've ne - ver ta - ken



25  
ste - roids. As you can see the are not cri - ers. They've ne - ver eat - en foie



29  
gras or truf - fles. And they've ne - ver yet had un -



32  
health - y de - si - res. They're fi - na - lists. Just sen - sa - tion - al

**SPELLERS:**

Fi - nal - ists.



"End of the First Round"

36

fi - nal - ists. Un - rep - re - sen - ta - tion - al fi - nal - ists at the Put - nam Coun - ty Spel - ling

36

Fi - nal - ists. Fi - nal - ists at the Put - nam Coun - ty Spel - ling

40

RONA: *Let's give them a hand.* B - R - A - V - O!

40

40

Beel!

# MY UNFORTUNATE ERECTION

(Tripp)

Music & Lyrics by  
WILLIAM FINN

OLIVE: But I have a chance.

It is tra - di - tion that the

The first system of music consists of four measures. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

5 peo - ple e - li - mi - a - ted be - fore in - ter - mis - sion from the com - pe - ti - tion,

The second system covers measures 5 through 7. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The piano accompaniment maintains the eighth-note pattern in the right hand and adds a more active bass line.

8 es - pe - cial - ly the al - pha male, will sell good - ies in the

The third system covers measures 8 through 11. The vocal line starts with a quarter rest, followed by a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The piano accompaniment features a more complex chordal structure in the right hand and a steady bass line.

"My Unfortunate Erection"

11

bake sale.

13

A-ny-one for brown - ies? A-ny-one for choc-'late chips? A-ny-one for a-ny-thing that

16

is - n't da - ted? How could I have been e - lim - i -

19

na - - - ted? You wan...na know how? You wa - naknow

"My Unfortunate Erection"

22

why? You wan - na know how? \_\_\_\_\_

25

My un - for - tu - nate e - re - ction is des - troy - ing my per - fec - tion.

29

It is my re - col - lec - tion that ev - ery - thing I once did

32

I did per - fec - t - ly. Last year's champ defeated early! Be - cause now.

"My Unfortunate Erection"

37

Things have gone to hell. Things have not gone well.

40

be - tween us. I don't blame my brain but I do blame my pe - nis.

43

"5-6-7-8" My un - for - tu - nate - pro - tu - ber - ance seems to have it's

47

own ex - u - ber - ance. A - ny - one for M & Ms?

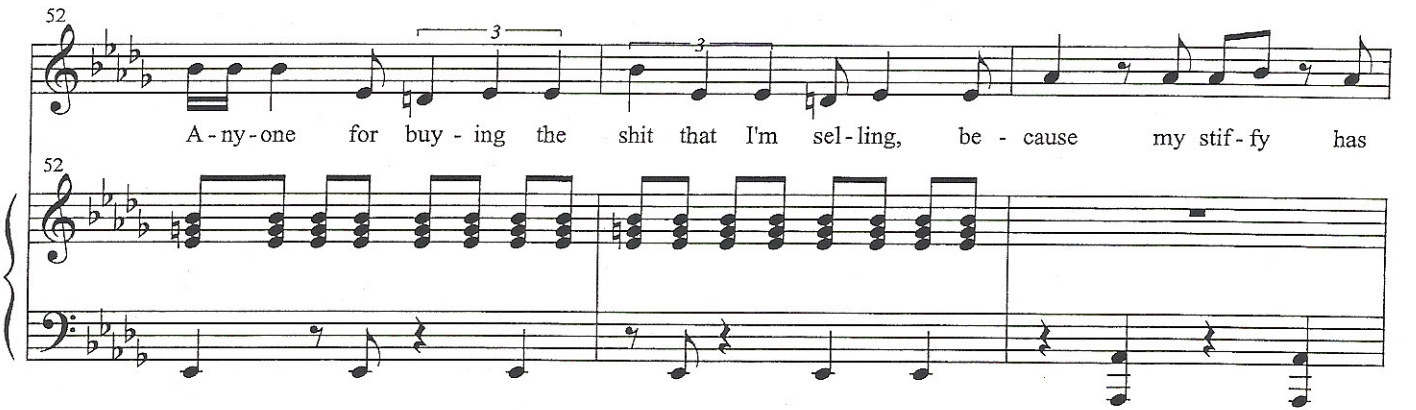
"My Unfortunate Erection"

49



De - li - cious and app - ro - pri - ate. A - ny - one for che - wy - Goo - bers? — Ex - pen - sive.

52



A - ny - one for buy - ing the shit that I'm sel - ling, be - cause my stif - fy has

55



ru - ined my spel - ling? E - re \_\_\_\_\_ ction,

58



E - re \_\_\_\_\_ ction, my un - for - tu - nate e -

"My Unfortunate Erection"

60

re - - - - - ction. Whoa. \_\_\_\_\_

63

Is ru-in-ing my life, is ru-in-ing my world, is ru-in-ing my

67

ru - in - ing, ru - in - ing, ru - in - ing my life! \_\_\_\_\_

70

My er - ec - tion, God, I hate it.



Piano introduction in B-flat major, 3/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line.

*"My Unfortunate Eric"*

73

Some - times though I'd like to date it. When will I con - sum - mate it.

Musical notation for measures 73-76, including vocal line and piano accompaniment.

77

bate that I hate and like it a bit too much.

**TRIPP'S MOM:** Tripp! Get your hands out of your pockets!

Musical notation for measures 77-80, including vocal line and piano accompaniment.

81

fate is, I think, to like it a bit too much.

Musical notation for measures 81-84, including vocal line and piano accompaniment.

85

A dult hood brings it's own pe cu liar re jec tion, which is whv I'm

Musical notation for measures 85-88, including vocal line and piano accompaniment.

"My Unfortunate Erection"

90

sel - ling this P. T. A. con -

93

fec tion. It will

96

ru - in your com - ple - - - - xion

99

all be - cause of my un - for - - - -

"My Unfortunate Erection"

102

MOLTO Maestoso

tu - - - - nate e - re - - - -

102

8va

106

ction. Oh God!

106 (8va)

huge concerto-like chords!

106

# WOE IS ME

(Schwartzzy, Carl Dad, & Dan Dad)

Music & Lyrics by  
WILLIAM FINN

**RONA:** And finally, home schooled from Brewster, Miss Logan Schwarzen Grubenierye.

**SCHWARZY:** I'd like to take a moment to thank my fathers- Daniel Schwarz and Carl Grubenierye who have been so supportive of all my endeavors. Thank you Dads.

Musical score for the first system, featuring piano accompaniment with two staves and a vocal line. The piano part includes a '8vb' marking.

**CARL DAD:** **DAN:** We don't hate anyone, Carl. **DAN:** What are you teaching her?

Musical score for the second system, including vocal lines for Carl Dad and Dan, and piano accompaniment. The piano part includes a '8vb' marking.

5 We hate lo - sers — which is why we — dis - ci - pline. God hates

**DAN:** Have some faith in her.

Musical score for the third system, including a vocal line for Dan and piano accompaniment. The piano part includes a '8vb' marking.

10 lo - sers — be - cause lo - sers do not know how to win.

CARL: You need to have faith in her.

SCHWARTZY:

14

14 I hope you can love me A -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with chords and moving lines. The key signature has one flat (Bb).

18

18 me - ri - ca, My dads and I are gun-ning for first prize. Here's why you should love me A

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a triplet of eighth notes (G4, A4, B4) and then a quarter note C5. The piano accompaniment continues with similar patterns. The key signature has one flat.

22

22 me ri ca, Our needs I can not o-ver-em-pha-size. I make my-self cra-zy

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a quarter rest followed by a quarter note C5, then a quarter note B4, and a quarter note A4. The piano accompaniment continues. The key signature has one flat.

27

27 be-ing what my dads hope I'll be. But what a-bout me, dads?

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues. The key signature has one flat.

32

32 What a-bout me? Je-sus Christ, what a-bout me?

SCHWARZY: I wish I could shove the words back in my mouth -  
I wish I could eat them like I eat an apple.  
DAN: It's all right - we all say angry things sometimes.  
CARL: Breathe, Logan.

38

38

*Dialogue*

43

43 Though I prac-tice Yo-ga I don't breathe. I try not to dis-ap-point, \_

46

46 but still I dis-ap-point the peo-ple I love best, \_

"Woe is Me"

49

49 my two dads, — ov - er - dressed. — On the rare oc - ca - sions when I

52

52 lose and I'm pel - ted by boul - ders, I feel the weight of the world on my un - de - ve - loped shoul - ders.

56

56 Woe is — me, — woe is me, — which is

60

60 why I got - ta win this Spel - ling Bee.

"Woe is Me"

DAN: Do you maybe want to wear your hair loose today, Logan?  
CARL: The braids help her spell.  
DAN: How is that possible?  
CARL: They pull on her brain.  
DAN: That makes no sense.  
CARL: Please don't interfere with our training.

64

Dialogue

68

68 Dads I know you love me, vi - ce verse. Dads, you know I'm smart as heck, -

71

71 but may - be I am not as spe - cial as you sup pose, - I have lips, -



"Woe is Me"

75

75 and a nose. — On the rare oc-ca-sions when I'm licked and my think-ing grows fla-cid, I feel my

79

79 bile duct con-strict, and my sto-mach fill with a-cid. Woe is — me, —

83

83 woe is me, — which is why I got-ta win this Spel-ling...

DAN: CARL: DAN: CARL:

87 Be smart, — be cool, — be an a-dult, be re-mar-ka-bly a-droit in so-cial si-tu-a-tions.

91 SCHWARTZY:

91 Woe is me, woe is me, which is

(Dads begin to fight)

91 Which is

95 why we got - ta win this Spel - - - - ling

95 why we got - ta win this Spel - - - - ling

98 Bee!

(false ending)

98 Bee! Bee!

"Woe is Me"

103

103

(and again)

103

Beel!

103

103

# I'M NOT THAT SMART (Reprise)

(Coneybear)

PANCH: The correct spelling is Y-E-O-M-A-N.  
Yeoman.

Music & Lyrics by  
WILLIAM FINN

I hear the bell. That, I think, is not an in - vi - ting sound. That lit - tle

ding. For me it brings a plain - tive air, I al - ways thought that life was fair.

I mean, I ne ver felt a smid gen of des - pair. I'm sure a

"I'm Not That Smart (Reprise)

9

bell can break your heart, but just not mine, since I o - pine, I

9

12

think... I know I'm smart!

12

*Crescendo*

15

App - le juice please.

15

# SIX LANGUAGES

(Gramarcy, Rona, Olive, Schwartz)

**GRAMARCY:** *Well it should, and  
it should say...*

Music & Lyrics by  
**WILLIAM FINN**

Gramarcy

I speak six lan gua ges. E very lan guage ea

G

6  
6  
sy, ea sy as the re ci pe for ma king jel lo.

G

10  
10  
I speak six lan gua ges, and I can say hel

G

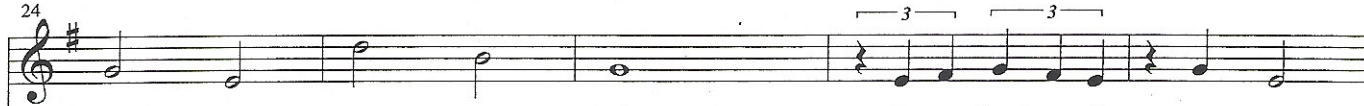
**RONA:** *It does say you're an athlete...*

14  
14  
lo in at least se ven more. To ex

"Six Languages"

18  cel in ath - let - ics is not dif fi cult if one has the tem pera ment. Ap -

21  par - rent - ly, I have the tem - pera - ment.

24  So I score some goals. So un - fazed am I as my

29  life un - scrolls un - a - mazed am I. I don't like to brag -

"Six Languages"

33  
G and I won't cause I don't have to, but I speak six

38  
G lan - gua - ges, All - A - me - ri - can in hock - ey, And an - y - thing I

43  
G do I do with - out get - ting sore. I speak six lan - gua - ges, and I

48  
G like the theme from Rock y though I play Cho - pin more ooh - -  
(Bartok)



"Six Languages"

53

G I a - chieve my goals, So un fazed am I As my

R O S Ooh Ooh

58

G life un scrolls Un - a - mazed am I Win - ning is a job

R O S Win - ning is a job

62

G from which I get no real en - joy - ment. but... Je

R O S and I get no real en - joy - ment, but Ooh.

"Six Languages"

66

G

peux par - ler cease langues. ca-da i-dio-ma es sim - play. Jer-ro oh yo

R  
O  
S

66 ooh ooh ooh, ooh.

66

Detailed description: This system contains the first musical system. It features a vocal line for the Soprano (G) and three vocal lines for the Quartet (R, O, S). The piano accompaniment is shown in grand staff notation. The lyrics are in French and English. The key signature has one sharp (F#).

72

G

no resh-i-pe no yes sa-sha - des. Ya-ga-vad-you shaste ya - zi - ki. Ah-nee

R  
O  
S

72 Sa sha des. Ya - zi - ki.

72

Detailed description: This system contains the second musical system. It features a vocal line for the Soprano (G) and three vocal lines for the Quartet (R, O, S). The piano accompaniment is shown in grand staff notation. The lyrics are in French and English. The key signature has one sharp (F#).

77

G

yor - dat sha - lom. Noch mind-es-tens sei-ben. I know six lan-gua - ges.

R  
O  
S

77 Yor - dat sha - lom. I know six lan-gua - ges.

77

Detailed description: This system contains the third musical system. It features a vocal line for the Soprano (G) and three vocal lines for the Quartet (R, O, S). The piano accompaniment is shown in grand staff notation. The lyrics are in French, German, and English. The key signature has one sharp (F#).

"Six Languages"

(Gramarcy plays the piano)

G 83 I am so sick— and ti - red of al - ways being the

G 87 best and the bright-est at ev - ery - mass.— Six lou - sy lan gua ges.— And for

G 92 (Gramarcy stops playing) my height I'm— the light - est of the girls in my class. I know six - lan - gua - ges. -

G 98 That's one two three four five... six.

R O S 98 That's right, six.

# JESUS!

(Gramarcy and All)

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING BEE

GRAMARCY: Dear Jesus, can't you give me a word I don't know how to spell?

Music & Lyrics by  
WILLIAM FINN

ALL BUT GRAMARCY:

GRAMARCY: Gracias, Salvador.  
JESUS: De nada.

ALL BUT GRAMARCY:

GRAMARCY: C-A-M-A-F-L-A-J-Z-H!

"Jesus!"

19

The best spel - ler \_\_\_\_\_ won't - ne - ces - sa - ri - ly

25

win! \_\_\_\_\_ I won't win! \_\_\_\_\_

30

I won't win! I won't win! I won't win! (maniacal laughter)

# THE I LOVE YOU SONG

(Olive's Mom, Olive's Dad & Olive)

Music & Lyrics by  
WILLIAM FINN

Mom

Ooh.

til ready

Detailed description: This system shows the first vocal line for Mom and the piano accompaniment. The music is in G major (one sharp) and common time. Mom's vocal line starts with a whole rest, followed by a half note G, quarter notes A and B, and a half note C. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics 'Ooh.' and 'til ready' are placed under the respective notes.

Mom

Ooh.

Ohm.

Olive

If I go to

Detailed description: This system continues the music from the previous system. Mom's vocal line has a whole rest, followed by a half note G, quarter notes A and B, and a half note C. Olive's vocal line starts with a whole rest, followed by a half note G, quarter notes A and B, and a half note C. The piano accompaniment continues with the same bass line and chords. The lyrics 'Ooh.', 'Ohm.', and 'If I go to' are placed under the notes.

Mom

Ohm.

Ohm.

Olive

Wash - ing ton, will I be on my own? Be - cause if I go to

Detailed description: This system shows the final vocal lines for Mom and Olive and the piano accompaniment. Mom's vocal line has a whole rest, followed by a half note G, quarter notes A and B, and a half note C. Olive's vocal line starts with a whole rest, followed by a half note G, quarter notes A and B, and a half note C. The piano accompaniment continues with the same bass line and chords. The lyrics 'Ohm.', 'Ohm.', 'Wash - ing ton, will I be on my own? Be - cause if I go to' are placed under the notes.

"The I Love You Song"  
Steady 2

Mom

17 Aah.

Olive

17 Wash - ing - ton... who will be my cha - pe - rone?

17 *molto rit.*

Mom

23 OLIVE'S MOM:

We al - ways

23

Mom

28 knew you were a win - er. We saw it when you smiled.

28

Mom

33 Start from the be - gin - ning, when you were a be - gin -

33

"The I Love You Song"

Mom

37

ner, you were the per - fect child.

37

Mom

42

We al - ways knew, we al - ways knew you were a cham - pion.

42

Mom

46

Your tea leaves filled my room. Dear, if

46

Mom

51

you should feel my gloom, blame it on me, blame it on your

51



"The I Love You Song"

Mom

55

dad-di-ly and mam-mi-ly cause de-pres-sion runs in our fam-i-ly. I

Mom

59

love you. I

Mom

63

love you. I love

Mom

67

e-very-thing a-bout you dear. And I swear it's true.

"The I Love You Song"

71

Mom

Dad

I love you.

OLIVE'S DAD: I

Musical score for measures 71-75. Mom and Dad sing "I love you." Olive's Dad has a long note "I". Piano accompaniment is shown below.

76

Mom

Dad

"And your father says:"

love you. I

I

Musical score for measures 76-79. Mom and Dad sing "love you." Dad has a long note "I". Olive's Dad has a long note "I". Piano accompaniment is shown below.

80

Mom

Dad

love you. I love e - very - thing a - bout\_

love you. I love e - very - thing a - bout\_

Musical score for measures 80-84. Mom and Dad sing "love you. I love e - very - thing a - bout\_". Olive's Dad has a long note "I". Piano accompaniment is shown below.

"The I Love You Song"

84

Mom

84

Dad

84

you babe, and may - be it's true,

you ba - - - by, may - be it's true,

88

Mom

88

Dad

88

I love you.

I love you.

94

OLIVE:

Olive

94

I was so excited when I made the county spelling bee.

"The I Love You Song"

Olive

98

Ma - ma ma - ma ma - ma did you hear what I said? And I hope that psy -

Detailed description: This system contains measures 98 through 101. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "Ma - ma ma - ma ma - ma did you hear what I said? And I hope that psy -". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and a simple bass line.

Olive

102

chic - 'ly, you'd help me win the Spel - ling Bee. Ma - ma ma - ma ma - ma I would

Detailed description: This system contains measures 102 through 105. The vocal line continues with the lyrics: "chic - 'ly, you'd help me win the Spel - ling Bee. Ma - ma ma - ma ma - ma I would". The piano accompaniment continues with chords and a bass line.

Olive

106

pray in my bed. I saved all your post - cards, They make Dad - dy

Detailed description: This system contains measures 106 through 109. The vocal line has the lyrics: "pray in my bed. I saved all your post - cards, They make Dad - dy". The piano accompaniment continues with chords and a bass line.

Olive

111

*chafe* Dad - dy throws out most cards, but I keep your's safe, they're

Detailed description: This system contains measures 111 through 114. The vocal line has the lyrics: "Dad - dy throws out most cards, but I keep your's safe, they're". There is a handwritten word "chafe" above the first measure. The piano accompaniment continues with chords and a bass line.

"The I Love You Song"

Olive

116

safe. I think Dad is an - gry ma, and I do not know what

116

*molto rit.* *tempo*

Olive

120

to do. Ma ma ma ma - ma shan - ti shan ti, and ohm.

120

Olive

124

I think he takes out on me what he wants to take, out on you.

124

Olive

128

Ma ma ma ma - ma, how I wish you were home. How I wish you were home..

128

"The I Love You Song"

132

Mom

Olive

Dad

We al - ways

How I wish you were, wish you were, home.

We al - ways

137

Mom

Olive

Dad

knew you were a win - ner. A bath - ing beau - ty

How I wish you were home.

knew you were a win - ner.

"The I Love You Song"

141

Mom

141 you.

Olive

How I wish you were, how I wish you were home.

Dad

You could al-most tie your shoe.

Musical score for measures 141-144. Mom's part has a whole rest. Olive's part has a melodic line with triplets and a slur. Dad's part has a whole rest followed by a melodic line. Piano accompaniment is in the bottom system.

145

Mom

O-live, we could-n't be proud - er.

Olive

How I wish you were, how I wish you were home.

Dad

when you were born.

Musical score for measures 145-148. Mom's part has a melodic line. Olive's part has a melodic line with triplets and a slur. Dad's part has a whole rest followed by a melodic line. Piano accompaniment is in the bottom system.

"The I Love You Song"

149

Mom

149 Please let me say it one time loud er. I

Olive

149 Ma-ma, ma-ma, ma-ma, How I wish you were home.

Dad

149

Detailed description: This system covers measures 149 to 152. Mom and Olive have vocal lines with lyrics. Mom's lyrics are "Please let me say it one time loud er. I". Olive's lyrics are "Ma-ma, ma-ma, ma-ma, How I wish you were home.". Dad has a whole rest in all four measures. The piano accompaniment features a steady bass line and chords in the right hand.

153

Mom

153 love you. I

Dad

153 love you. I

Detailed description: This system covers measures 153 to 156. Mom and Dad have vocal lines with lyrics. Mom's lyrics are "love you. I". Dad's lyrics are "love you. I". The piano accompaniment continues with chords and a bass line.

157

Mom

157 love you. I love

Dad

157 love you. I love

Detailed description: This system covers measures 157 to 160. Mom and Dad have vocal lines with lyrics. Mom's lyrics are "love you. I love". Dad's lyrics are "love you. I love". The piano accompaniment continues with chords and a bass line.



"The I Love You Song"

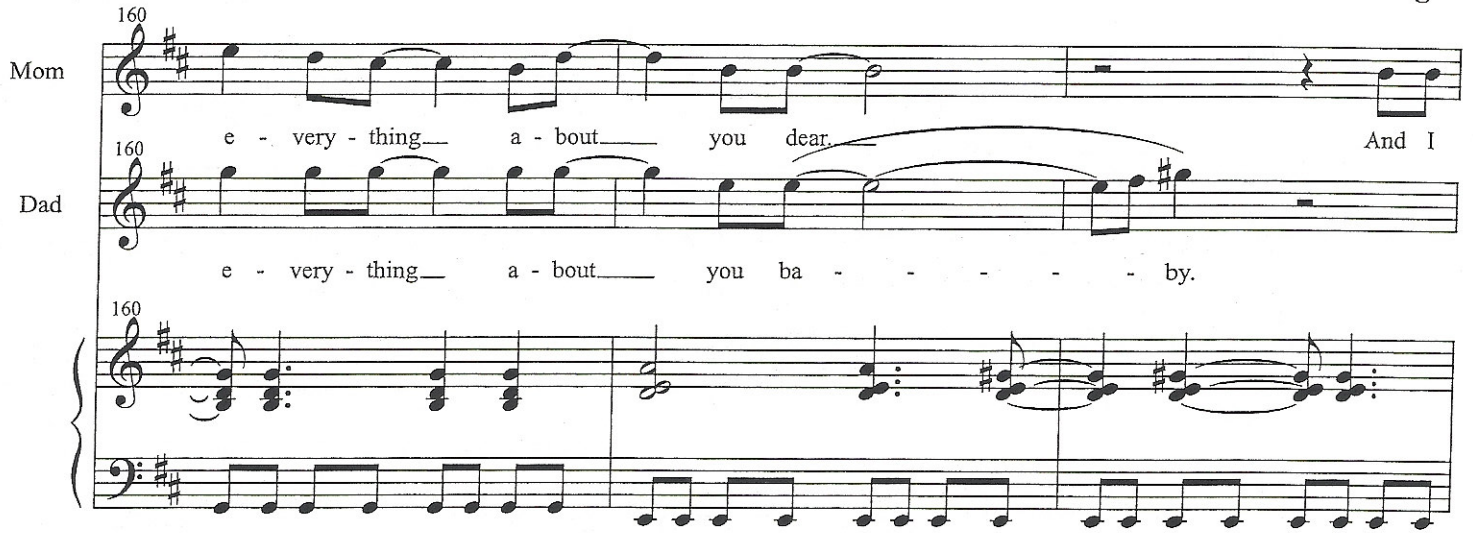
160

Mom

160 e - very - thing a - bout you dear. And I

Dad

160 e - very - thing a - bout you ba - - - - by.



163

Mom

163 swear it's true. I love

Dad

163 May - be it's true. I love



167

Mom

167 you. I love you.

Olive

167 Ma - ma, I love you.

Dad

167 you. I love you.



"The I Love You Song"

170

Mom

Olive

Dad

I love you. ma - ma,

173

Mom

Olive

Dad

love. you. I love

love. you. Ma - ma.

love. you. I love

"The I Love You Song"

176

Mom

176 e - very - thing a - bout you dear. And I

Olive

176 Ma ma.

Dad

176 e - very - thing a - bout you ba - - - - by.

179

Mom

179 swear it's true. I love

Dad

179 May - be it's true. I love

"The I Love You Song"

OLIVE:  
"Chimerical.  
~~C-H-I-M-E-R-I-C-A-L.~~  
Wildly fanciful.  
Highly unrealistic."

Mom

Olive

Dad

183

183

183

183

I love you.

I love you.

I love you.

I love you.

(Dad riffs)

The musical score is for the song "The I Love You Song". It features four vocal parts: Mom, Olive, Dad, and a Piano accompaniment. The score begins at measure 183. Mom's part consists of a single note on a whole note. Olive's part has the lyrics "I love you." with a long note for "you.". Dad's part has the lyrics "I love you." with a "Dad riffs" annotation over the "love" and "you." notes. The piano accompaniment includes a complex melodic line in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score ends with a double bar line and repeat dots.

# VUG

(Instrumental)

PANCH: Vug.

Music & Lyrics by  
WILLIAM FINN

The musical score for 'VUG' is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The score includes measure numbers 1, 5, 9, and 13. The bass line features a consistent rhythmic accompaniment of eighth notes, while the treble line contains the main melody with various intervals and rests. A dashed line labeled '(8vb)' is positioned below the bass line of each system. The piece concludes with a double bar line and repeat dots.

*(Fade out before spelling)*

# WOE IS ME (Reprise)

(Schwartz)

Music & Lyrics by  
WILLIAM FINN

SCHWARTZY: Oh, Dads. I'm so sorry. I overcomplicated. I'm so sorry.

Slowly

I hope you still love me A - me - ri - ca. A

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a melodic phrase starting on a G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The tempo marking 'Slowly' is placed above the piano part.

me ri ca, I gave it my best try. If you still don't love me A me ri ca,

Detailed description: This system covers measures 3 through 6. The vocal line includes a triplet of eighth notes in measure 4. The piano accompaniment continues with similar rhythmic patterns, featuring some chords in the right hand and moving lines in the left hand.

I un - der - stand why. You hate lo - sers. So do

Detailed description: This system covers measures 7 through 10. The vocal line has a more varied rhythm, including quarter and eighth notes. The piano accompaniment features a prominent sustained chord in the right hand in measure 7, which changes throughout the system. The left hand continues with a steady bass line.

"Woe is Me (Reprise)"

14

I. I'm a lo - ser. So, good - - -

19

bye.

# HOW EXCITING!

(Instrumental)

RONA: How Exciting!

Music & Lyrics by  
WILLIAM FINN

The musical score is written for piano and consists of three systems of music. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The first system (measures 1-5) is in C major and features a steady bass line with triplets and a treble line with chords and eighth notes. The second system (measures 6-10) transitions to B-flat major and continues the rhythmic patterns. The third system (measures 11-15) is in B-flat major and includes a repeat sign with a '3X' instruction, indicating that the final two measures of the system should be repeated three times. The score includes various musical notations such as triplets, slurs, and repeat signs.



# I ALWAYS/NEVER COME IN SECOND

(Olive & Barfee)

Music & Lyrics by  
WILLIAM FINN

OLIVE:

I al - ways come in se - cond. I ne - ver

6 come in first. When first place sly - ly

12 beck-oned I ne - ver did my best but did - n't do my worst

*"I Always/Never Come in Second"*

16  
nei-tha. My mouth would get Sa-ha - ran and lack e-ven the most mi-ni-mal sa-li -

20  
va and I'd \_\_\_\_\_ choke. I could-n't keep my

25  
fo - cus as I spoke. And it would hap - pen \_\_\_\_\_ as I

29  
pre - vi - ous - ly \_\_\_\_\_ reck - oned. \_\_\_\_\_ I al - ways came in se - cond. \_\_\_\_\_

*"I Always/Never Come in Second"*

34

I al-ways came in se-cond yes I did yes I did yes I did yes I

39

did I al-ways came in se-cond.

43

Se-cond. Yeah se-cond.

47

I al-ways came in, I al-ways came in se-cond.

# FINALE

(Company)

Music & Lyrics by  
WILLIAM FINN

ALL:

At the Twen-ty-Fifth An-nu-al \_\_\_\_\_ Put-nam Coun-ty

5

Spel - ling Bee. We grew up un - de - ni - a - bly. And

10

look our hair is thin - ning. \_\_\_\_\_ Our past caught up with us at last. \_\_\_\_\_

"Finale"

15

It was a ve - ry nice, ve - ry nice, ve - ry ve - ry ve - ry nice, ve - ry nice, ve - ry nice,

15

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting at measure 15 with a treble clef and a key signature of one flat. The lyrics are "It was a ve - ry nice, ve - ry nice, ve - ry ve - ry ve - ry nice, ve - ry nice, ve - ry nice,". The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand.

19

ve - ry ve - ry ve - ry nice, ve - ry nice. be - gin - ning.

19

Detailed description: This system contains the next two staves of music. The top staff is a vocal line starting at measure 19. The lyrics are "ve - ry ve - ry ve - ry nice, ve - ry nice. be - gin - ning." There are long horizontal lines under "ve - ry nice" and "be - gin - ning" indicating a long note or a breath mark. The bottom staff is a piano accompaniment with a grand staff. The piano part continues with a similar rhythmic pattern to the first system.

24

**MITCH:  
RONA:**

**+REST:**

Twen - ty Fifth An - nu - al. Twen - ty - fifth

24

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line starting at measure 24. The lyrics are "Twen - ty Fifth An - nu - al. Twen - ty - fifth". Above the staff, there are labels: "MITCH: RONA:" above the first measure, and "+REST:" above the second measure. The bottom staff is a piano accompaniment with a grand staff. The piano part features a more complex accompaniment with chords and moving lines in both hands.

30

An - nu - al. Put - nam Coun - ty Spel - - - ling

30

Detailed description: This system contains the final two staves of music on the page. The top staff is a vocal line starting at measure 30. The lyrics are "An - nu - al. Put - nam Coun - ty Spel - - - ling". The bottom staff is a piano accompaniment with a grand staff. The piano part concludes with a final chord and a few notes in the bass line.

*"Finale"*

36

Bee.

36

V.

# ENCORE!

(Mitch and Company)

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING BEE

Music & Lyrics by  
WILLIAM FINN

MITCH:

Steady 4

My friends you will be missed

4

but now go with dig-ni-ty. This ends but first on our list, Is

8

you should go with pride. You been the best

12

crowd we've had the last two weeks. You're a pret-ty crowd as well. Now

12 ALL:

Hon-est!

"Serenity Prayer"

17

go home and spell. Give your squeeze some af - fect - ion.

Ooh ooh

21

Come on make a con - nect - ion. Spell with pa-tience and

A con - nect ion. Ooh

25

care. That, dude is my prayer. Good bye.

ALL:



"Serenity Prayer"

29

Good - bye. — Good - bye. — Good - bye. — Good - bye. -

32

Good - bye. — Good - bye. — Good - bye. — Good - bye. — Good - bye.

Glissando

PIANO/VOCAL

# APP1

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING BEE

## AUDIENCE #1 Bites it!

cue: audience member #1 bites it

(Spellers)

Music & Lyrics by  
WILLIAM FINN

Good - bye, you were good but not good en - ough. so

5 please don't ask why. Sim - ply say good - - - - bye!

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system contains the first two lines of music, with lyrics 'Good - bye, you were good but not good en - ough. so'. The second system contains the next two lines of music, with lyrics '5 please don't ask why. Sim - ply say good - - - - bye!'. The piano part includes treble and bass staves with various chords and melodic lines. The vocal part is written on a single treble staff. There are several triplet markings (indicated by a '3' over a bracket) in both systems. The score ends with a double bar line.

PIANO/VOCAL

# APP2

THE 25th ANNUAL  
PUTNAM COUNTY  
SPELLING BEE

## AUDIENCE #2 Bites it!

cue: audience member #2 bites it

(Spellers)

Music & Lyrics by  
WILLIAM FINN

ALL:

The musical score is written for piano and voice. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a rest, then has five phrases: 'Good bye.', 'Good-bye.', 'Good-bye.', 'Good-bye.', and 'Goodbye.'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The second system also has a vocal line and piano accompaniment. The vocal line has five phrases: 'Good - bye.', 'Good - bye.', 'Good - bye.', 'Good - bye.', and 'Good - bye.'. The piano accompaniment continues with the same rhythmic pattern.

## AUDIENCE #3 Bites it!

(Spellers)

cue: audience member #3 bites it

Music & Lyrics by  
WILLIAM FINN

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first system contains the vocal line and piano accompaniment. The vocal line includes the lyrics: "Good - bye, you were good but not good en - ough. so please don't ask why. Sim - ply say". The piano accompaniment features a steady bass line and chords in the right hand. There are two triplet markings over the vocal line.

The second system starts at measure 7 and is marked "ALL:". The vocal line has the lyrics: "good - bye! Good-bye... Good-bye! Good - bye! Goodbye! Goodbye! Goodbye!". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

The third system starts at measure 12 and continues the "Good-bye!" refrain. The vocal line has the lyrics: "Good-bye! Good-bye! Good-bye! Good-bye Good-bye Good-bye Good-bye! Good - bye!". The piano accompaniment maintains the same rhythmic pattern as the previous system.

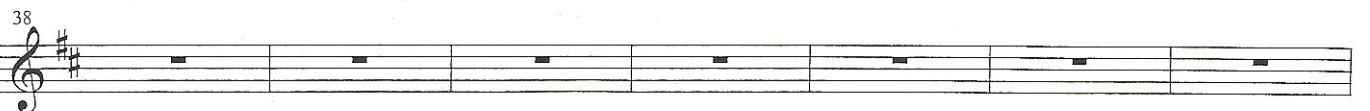
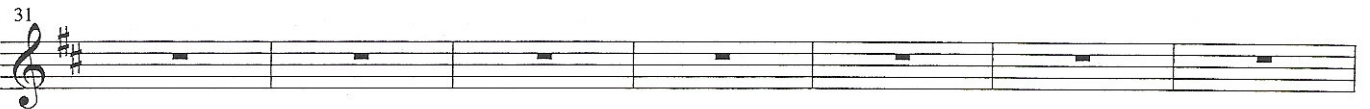
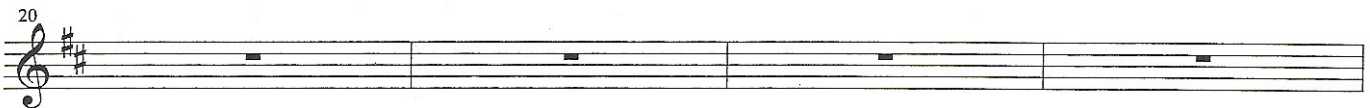
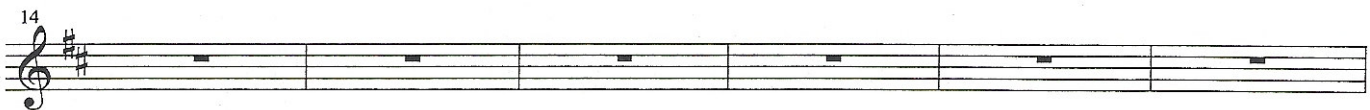


# TITLE

(CHARACTER)

CHARACTER: CUE LINE

Music & Lyrics by  
WILLIAM FINN



"Title"

45

Musical staff 45: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

52

Musical staff 52: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

59

Musical staff 59: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

62

Musical staff 62: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

65

Musical staff 65: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

67

Musical staff 67: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

70

Musical staff 70: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

74

Musical staff 74: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

81

Musical staff 81: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

88

Musical staff 88: Treble clef, key signature of two sharps (F# and C#), 7 measures of music with a single note in each measure.

"Title"

95



102



109



116



123



130



137



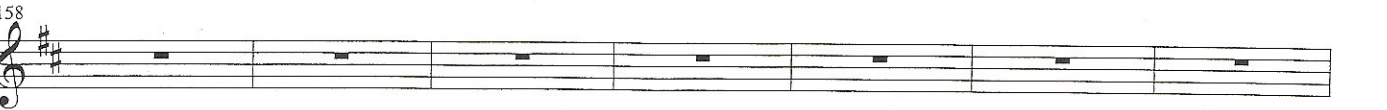
144



151



158



"Title"

165

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains seven measures, each with a single eighth note on the G line (G4).

172

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains seven measures, each with a single eighth note on the G line (G4).

179

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains seven measures, each with a single eighth note on the G line (G4).

186

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains seven measures, each with a single eighth note on the G line (G4).

193

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains seven measures, each with a single eighth note on the G line (G4).

200

(advance on) PANCH: That is correct.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It contains seven measures, each with a single eighth note on the G line (G4).