

# Seize the Day - Ensemble

**JACK:**

Now let 'em hear it loud and clear!

**NEWSIES & DAVEY:**

Now let 'em hear it loud and clear!

**JACK:**

Like it or not, we're

**NEWSIES & DAVEY:**

draw ing near!

Like it or not, we're

draw ing near!

Start



Proud and de fi ant, we'll slay the gi ant!

Judg - ment day is here!

**F7** **Bb**

NEWSIES:  
Hous - ton to Har - lem,

**Fm/D** **Eb**

look what's be - gun!

**F** **Gsus**

One for

**C** **Cm** **Bb/D**

\*End

Cm/Eb



F7sus



Bb



all and all for one!

Strike! Strike!

Strike! Strike! Strike! Strike! Strike! Strike! Strike! Strike!

Oh, now is the time to seize the day!



-5-

57 58 59 60

Why should you on - ly take what you're giv - en? Why should you spend your whole life liv - in'

*poco accel.*

START  
★

61 Solidly, slightly faster

62 63 64

trapped where there ain't no fu - ture, e - ven at sev - en - teen,

65 66 67 68

break - in' your back for some - one el - se's sake? If the

69 70 71 72

life don't seem to suit ya, how 'bout a change of scene?

Stgs

-6-

73 74 75 76

Far from the lous - y head - lines and the dead - lines in be - tween!

77 78 79 80

San - ta

*molto rall.*

81 Broadly, in 4 Moving forward

82 83 84 85 86

Fe! My old friend, I can't spend my whole life dream-in', though I know that's all I seem in-clined to

87 88 89 90

do. I ain't get - tin' an - y young - er, and I

More broadly

91 wan - na start brand new. I need space, and fresh air... Let 'em

95 laugh in my face, I don't care... Save my place, I'll be there...

99 A tempo (poco rubato)

100 101 102 103 104 Just be

105

106 107 108 real is all I'm ask - in', not some paint - in' in my head, 'cause I'm

-8-

109 110 111 112

dead if I can't count on you to - day. I got

*rall.*

113 114

no - thin', if I ain't got San - ta

*f*

Briskly

115 116 117 118

Fe.

*ff* *molto rall.* *sfz p* *ff*

*End*

[END ACT ONE]

# Katherine: Start in 8/32nd

Start

PIANO/VOCAL

-7-

#9, "Watch What Happens"

[VAMP] (vox last x)

- 6 -

86 87 88

Pic - ture a hand - some, he - ro - i - c'ly char - is - mat - ic, plain - spo - ken, know - noth - ing,

(play 1st x, and last x w/ vocal)

89 90 91

skirt - chas - ing, cock - y lit - tle son - of - a...Lie down with dogs and you wake up with a

92 93 94

raise and a pro - mo - tion. So he's a flirt, a com -

(WW) mf

95 96 97

plete e - go - ma - ni - ac. The fact is he's al - so the face of the strike. What a

(Brs)

98 99 100 101

face! Face the fact: that's a face that could save us all from sink-ing— in— the o-cean.

102 103 104

Like some-one said, "Pow-er tends to cor-rupt and ab-so-lute pow-er..." Wait! Wait! "...Cor-

*mf*

105 106 107

rupts ab-so-lute-ly." That is ge-nius! But give me some time, I'll be twice as good as

108 109 110

that six— months— from... nev - er. Just look a-round at the

*f* *sub. mf*

111 112 113

world we're in-her - it-ing, and think of the one we'll cre - ate. Their mis-take is they got

(Tbn)

114 115 116 117

old. That is not a mis - take we'll be mak-ing. No, sir, we'll stay - young ——— for - ev - er!

*f*

118 119 120 121

Give those kids ——— and me the brand - new cen - tu - ry and

*mf*

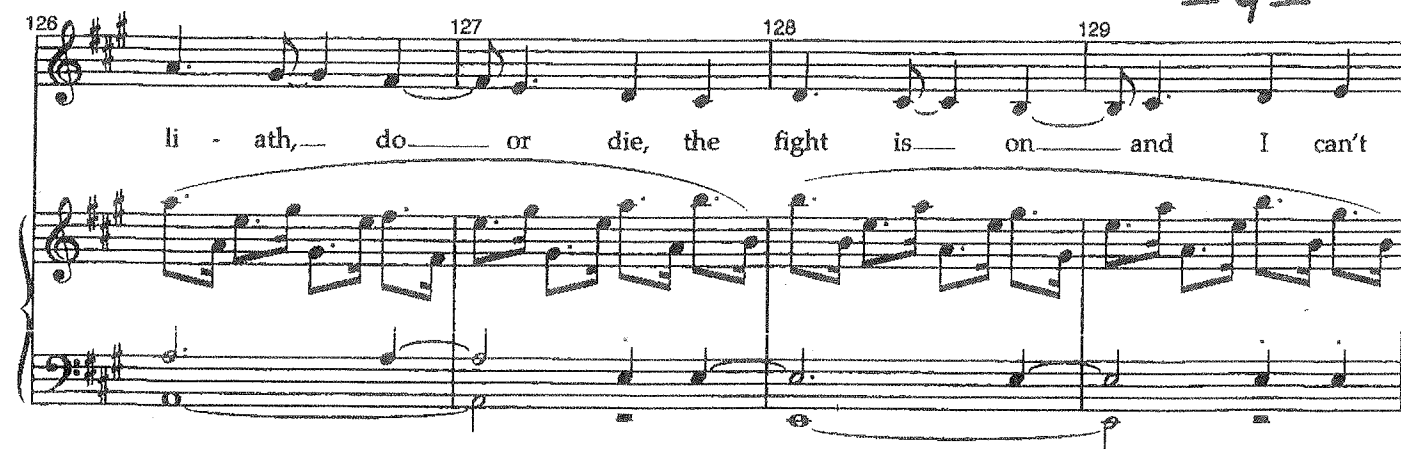
122 123 124 125

watch what hap - pens! ——— It's Da - vid and Go -

- 9 -

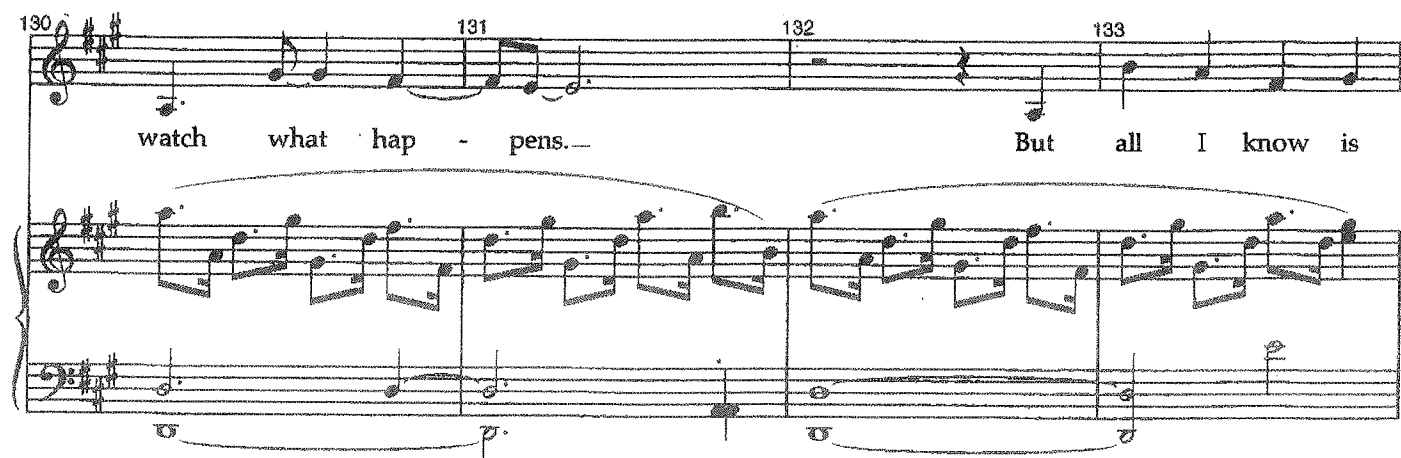
126 127 128 129

li - ath, do or die, the fight is on and I can't



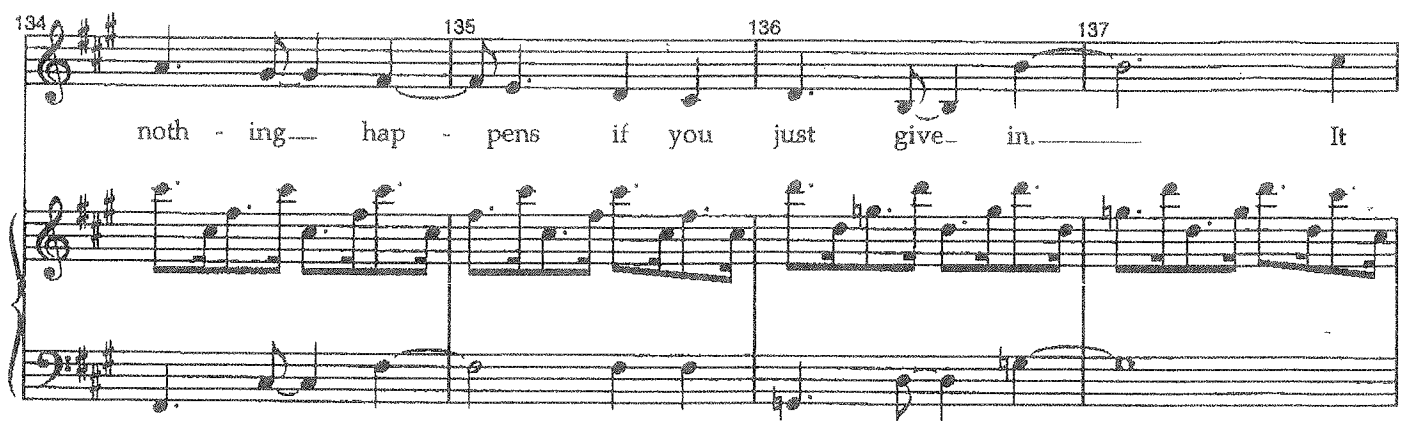
130 131 132 133

watch what hap - pens. But all I know is



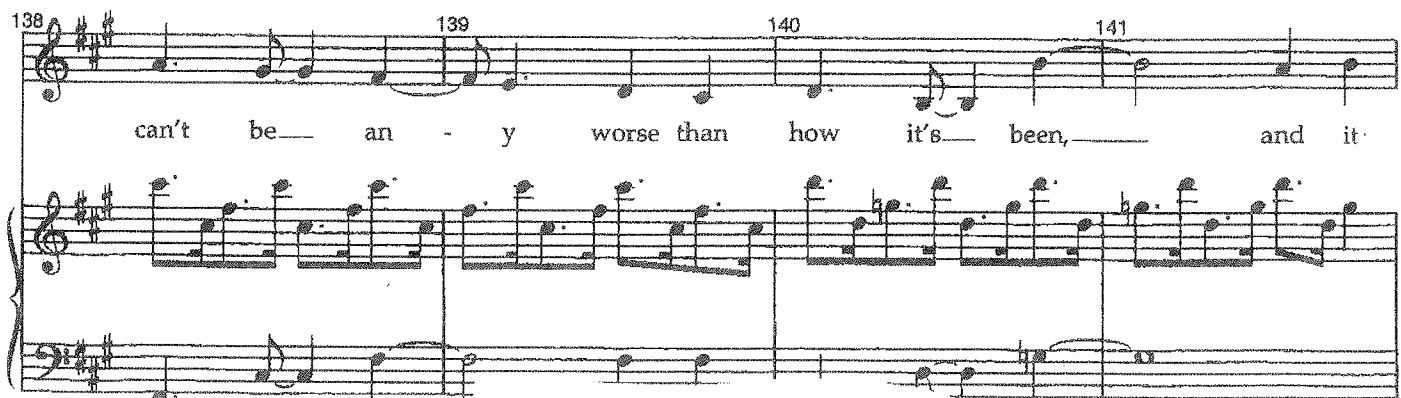
134 135 136 137

noth - ing hap - pens if you just give in. It



138 139 140 141

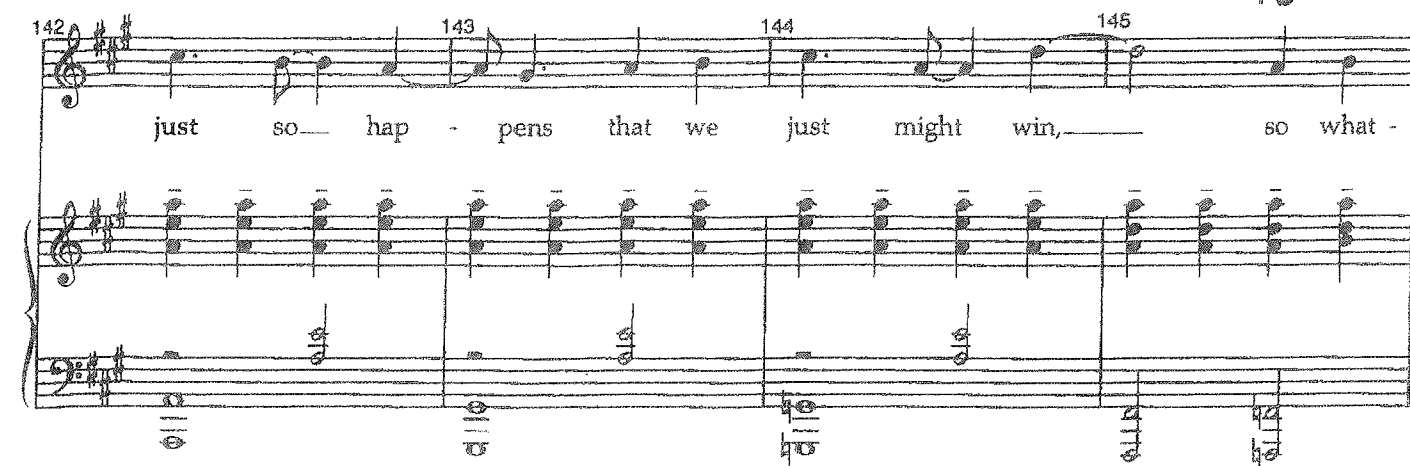
can't be an - y worse than how it's been, and it



-10-

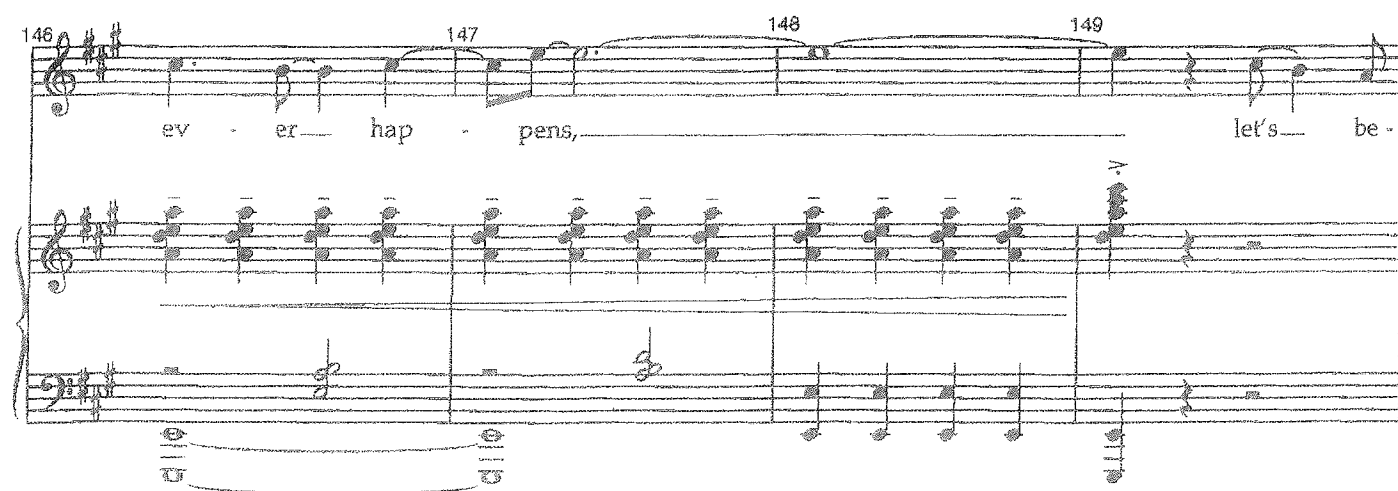
142 143 144 145

just so hap - pens that we just might win, — so what -



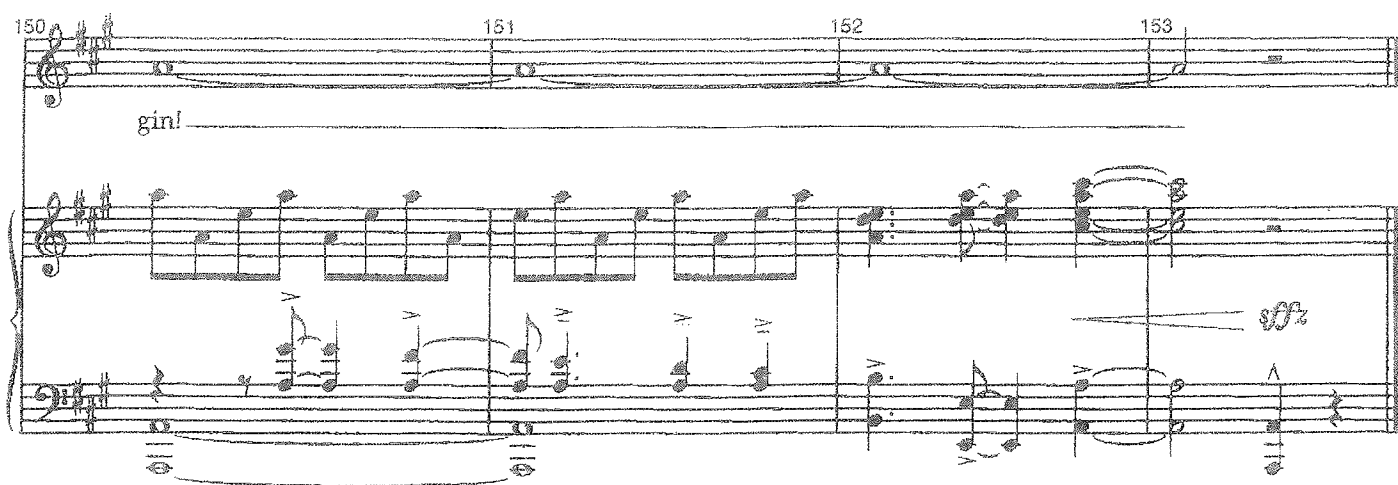
146 147 148 149

ev - er hap - pens, — let's be -



150 151 152 153

gin! —





PIANO/VOCAL

Davey  
Jack  
Newsies  
(Wiesel)  
(Morris)

*Davey m8-m52*

"Newsies"

#10

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin/  
M. Hummel

## Seize the Day

DAVEY, -1-  
JACK

Warn: DAVEY: Say something. Tell them if we  
back off now they will never listen to us again.

Cue: JACK: We can't back down now.

Gentle hymn, ca. ♩=92

1 2 3

(JACK) No matter who does or doesn't show. Like it or not, now is when we take a stand.  
FINCH: How's about we just don't show for work? That'll send a message.

4 5 6 7

JACK: They'll just replace us. They need to see we'll stand our ground. C'mon, Davey. Tell 'em.

START Davey

DAVEY: [sung somewhat freely]

8 9 10 11

Now is the time to seize the day. Stare down the odds and seize the day.

12 Min-ute by min - ute, 13 that's how you win it. 14 We will find a way. 15 But

16 let us seize the day. 17 CRUTCHIE: Hey, Jack. Look what I made! Good, huh? RACE: That's great. That's pitiful. 18 LES: Don't be so quick to judge. Maybe Pulitzer will see that out his window and feel 19 sorry for us, JACK: Hey Specs, any sign of reinforcements? 20

Davey...?

[VAMP]

21 DAVEY: (last x)

21 Cour - age can - not e - 22 raise our fear.

*very gently*

23 Cour - age is when we 24 face our fear.

25 Tell those with pow - er, 26 safe in their tow - er, 27 we will not o -

\* Jack → Davey Callbrook

JACK, DAVEY:

28 bey. 29 Be -

30 hold the brave bat - ta - lion 31 that stands side by side, 32 too few in num - ber and.

*mp*

33 too proud to hide. 34 Then say to the oth - ers who 35 did not fol - low through,

-4-

36 37 38 39

"You're still our broth-ers, and we will fight for you."

Moving a bit more ♩=96

40 JACK, DAVEY:

Now is the time to seize the day. Stare down the odds and seize the day.

RACE, CRUTCHIE:

Now is the time to seize the day. Stare down the odds and seize the day.

41 42 43

+MUSH:

44 45 46 47

Once we've be-gun, if we stand as one, some - day be - comes some - how, and a

+FINCH: +SPECS:

Once we've be-gun, if we stand as one, some - day be - comes some - how, and a

ap 5

JACK:

48 prayer be-comes a vow. 49 And the strike starts right damn 50 51

prayer be-comes a vow.

End ★

52 now! 53

mp



# Joseph Pulitzer - Bottom Line

34

F/G G7 C(add 2)/E Fmaj7 Em7 Am7

Sha - ving is trick - y, the ra - zor should float.

Dm9 G7 Bb/C C7 Fmaj7 E7

Shave me too close, and you may slit my throat. It's the sim - plest so - lu - tions that bol -

Am7 D7 F/G G7 F/G G7

ster the bot - tom line.

START

Fmaj7 Em7 Am7 Fmaj7

Give me a week and I'll train 'em to be like an ar - my that's march - ing to

Em7 Am7 G/A A7 F#m7 Bm7

war. Proud of them - selves \_ and so grate - ful to me, \_ they'll be

Em7 G/A A Gmaj7/A A/G

beg - ging to pay \_ e - ven more. When there's

D(add2)/F# Gmaj7 F#m7 Bm7 Em9 A7

dirt on our shoes, \_ boys, for God's sake, re - lax! \_ Why throw them out? \_ All we

C/D D7 Gmaj7 F#7

need is some wax. \_ Lis - ten well to these bar - ber - shop les -



HANNAH, SEITZ  
& BUNSEN:

sons, for they'll see you through. When you're

*cresc.*



stuck in the muck, you'll be fine. You'll e



SEITZ:

HANNAH:

BUNSEN:

raise an y trace of de - cline. With a trim! And a snip! And a shine!



PULITZER:

And the pow'r of the press, yes!

End



43 I ran out my luck get-ting stuck with this mope. MEDDA: Oh, honey, I was just talking about you! Now,

C 9 Eb/F mp

46 list-en, sport, this life's too short to waste it on you. It

F 7 Eb/F Ab/F F 7

50 may be rough, but soon e-nough I'll learn to make do with the

G 7 F/G Gdim G 7 F/A Bbm Bdim

54 man-sion, the oil-well, the dia-monds, the yacht, with An-dy, Ed-uar-do, the Pon-tiff, and Scott and

f C C maj7/G C 6 G7(b5) C C maj7/G C 6 A7

-6-

58 Frank, and my bank! So spill no tears for me, 'cause there's

59 60 61

D m7 Fm6 Em7 A7 G2/B Cm6 A7/C#

62 one thing you ain't that I'll al-ways be, and hon-ey, yeah, that's right, that's

63 64 65

D m7 D#dim7 C/E A7 *mf* D m7 G7

66 rich! That's rich! That's

67 68 69

*f* C C maj7/G D m G7(b5) C C maj7/G D m G7(b5)

70 rich! That's rich!

71 72 73

C C 9/Bb F/A D7 Dm7(b5) G7(b5) C *8va*

Detailed description: This is a piano/vocal musical score for the song "That's Rich". The score is written for a piano and a vocal line. The piano part includes chord symbols and fingering. The vocal part includes lyrics and melodic lines. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 58-61) has the lyrics "Frank, and my bank! So spill no tears for me, 'cause there's". The second system (measures 62-65) has the lyrics "one thing you ain't that I'll al-ways be, and hon-ey, yeah, that's right, that's". The third system (measures 66-69) has the lyrics "rich! That's rich! That's". The fourth system (measures 70-73) has the lyrics "rich! That's rich!". The piano part includes various chords such as D m7, Fm6, Em7, A7, G2/B, Cm6, A7/C#, D#dim7, C/E, D m, G7(b5), C, C maj7/G, F/A, D7, Dm7(b5), and G7(b5). The vocal part includes lyrics and melodic lines. The score is written in a standard musical notation with a key signature of one flat (Bb) and a common time signature (C).

PIANO/VOCAL

Crutchie  
(Snyder)

Crutchie ml-m37

"Newsies"  
#13B

Music: Alan Menken  
Lyric: Jack Feldman  
Arr.: M. Kosarin

# Letter From the Refuge

-|-

Cue: CRUTCHIE: Dear Jack.

Start

Freely, tentative at first (ca.  $\text{♩} = 69$ )

CRUTCHIE:

1 (CRUTCHIE) Greetings from The Refuge! 2 How are

*mp*

3 you? 4 I'm o - kay. 5 Guess I was - n't much help yes - ter - day. 6 Sny-der

C2 A m7 E m D m/F G

7 soaked me real good with my crutch. 8 Oh yeah, Jack, 9 this is Crutch-ie, by the way. 10 These here

E/G# A m D sus D G 7sus G 7

11 guards, they is rude. They say jump, boy, you jump or you're screwed. But the

12 13 14

C Am7 Em C7sus C7

15 food ain't so bad, 'least so far, 'cause so far they ain't brung us no food. Ha-ha.

16 17 18

F maj7 D/F# G E/G#

19 I miss the roof - top. Sleep - in'

20 21

Am Fsus2 Gsus G7

22 **Piu mosso**

23 24 25

right out in the op - en, — in your pent-house in the sky. There's a

Csus mf C Am sus Am F G C

-3-

26 cool breeze blo - win' 27 ev - en in 28 Ju - ly... 29 A - ny -

G/B E/G# A m C/G F F/G *poco rit.*

30 **Tempo 1<sup>a</sup>** 31 way, 32 so guess what? 33 There's this sec - ret es - cape plan I got: tie a

*mp* C2 A m7 E m D m/F G

34 35 36 37 sheet to the bed, toss the end out the win-dow, climb down, then take off like a shot! May-be

E/G# A m D sus D G7sus G7

*\* End*

38 39 40 41 though, not to - night. I ain't slept and my leg still ain't right. Hey, but

C sus C A m sus A m C7sus C7

(They Kiss)

-6-

84 85 86 87

JACK: If things were different... KATHERINE: If you weren't going to Santa Fe?

JACK: And if you weren't an heiress. And if your father wasn't after my head.

88 89 90 91 92 93 94

KATHERINE: You're not really scared of my father.

JACK: No. But I'm pretty scared of you!

KATHERINE: Don't be.

95 96 97 98

99

KATHERINE:

What was ours still will be.——

JACK:

And if I'm gone to-mor - row...

100 101 102

-7-

103 104 105 106

I have some-thing to be-lieve in now that I know you be-lieved in

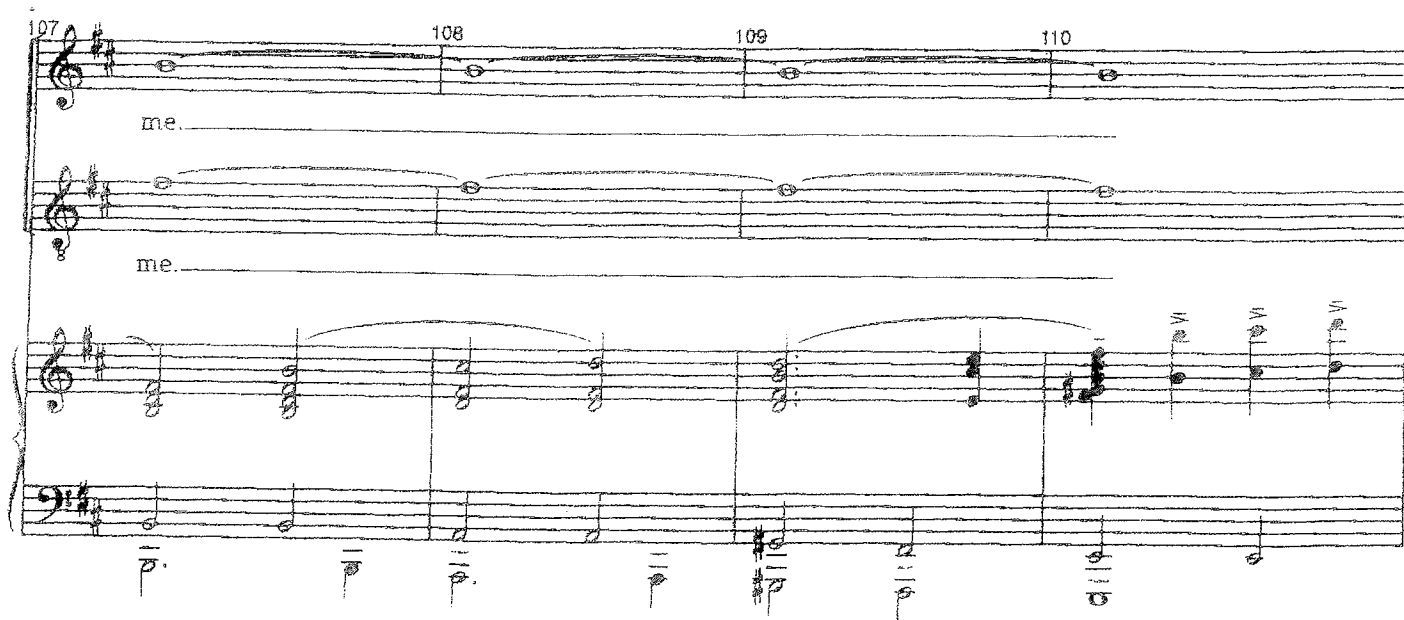
I have some-thing to be-lieve in now that I know you be-lieved in



107 108 109 110

me.

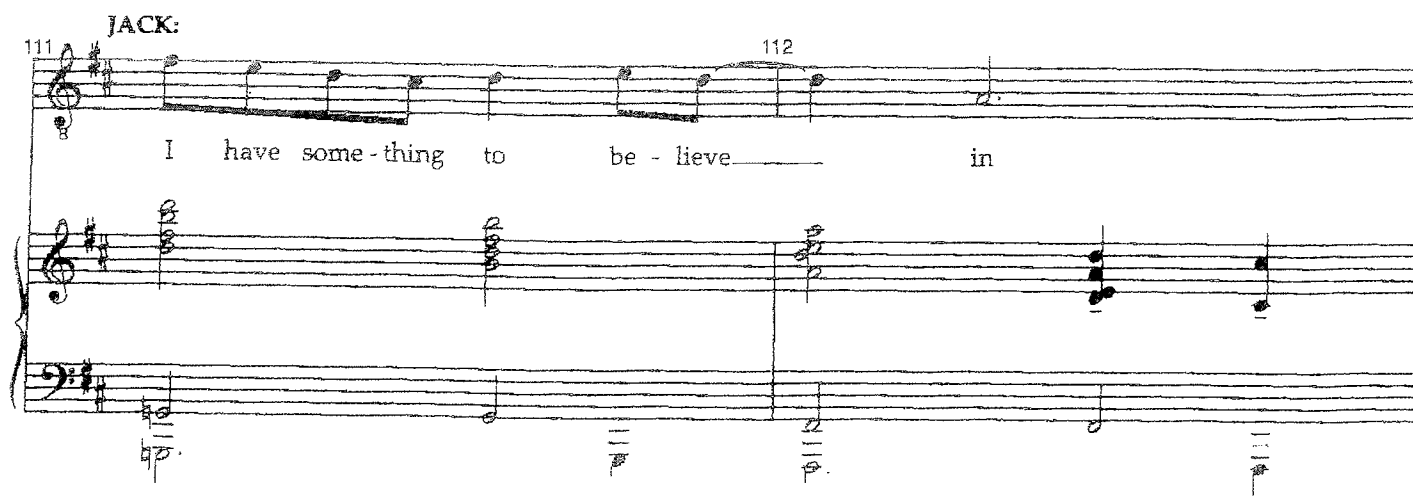
me.



JACK:

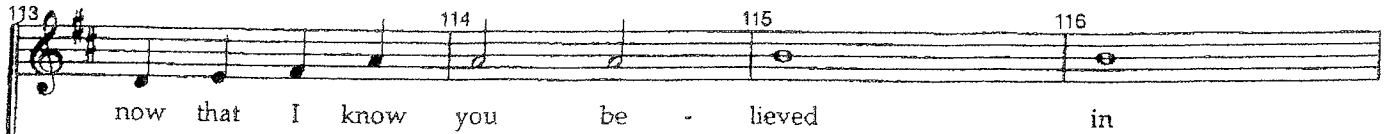
111 112

I have some-thing to be - lieve in

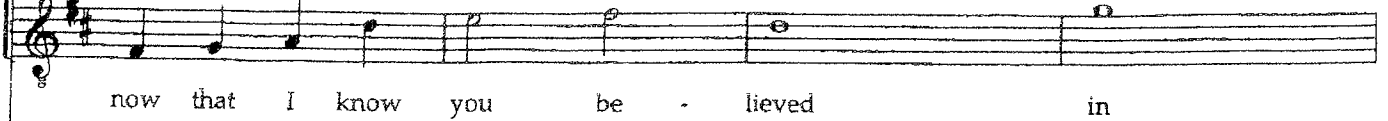


-8-

KATHERINE:



(JACK)



\* End

