

# You Should Be In That

MOLLY: So what do you do?

JAKE: I'm an actor.

M: Oh my God! I love theatre. Anything I've ever seen?

Piano introduction for the first system, consisting of two staves (treble and bass clef) in G major and 4/4 time. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

4

JAKE

MOLLY

No... I don't have a job

Oh my God have you seenPhan-tom of the Ope- ra? It's like my

Second system of musical notation, including vocal lines for Jake and Molly and piano accompaniment. Jake's line consists of a few notes with 'x' marks, indicating a specific performance technique. Molly's line contains her first vocal entry. The piano accompaniment continues with the same harmonic structure as the first system.

7

Oh yeah?

all time fa - vou - rite show It's

Third system of musical notation, featuring Molly's second vocal line and piano accompaniment. The piano accompaniment continues with the same harmonic structure.

8

all a - bout this phan - tom And he hangs out at the ope - ra And it's

Fourth system of musical notation, featuring Molly's third vocal line and piano accompaniment. The piano accompaniment continues with the same harmonic structure.

9

Yeah I know  
like wic-ked sca-ry Do you sing real-ly high?!Cause if you sing real-ly high I bet you'd

11

land that partin no time flat You could be in that You'd be great in that You know some- thing?

13

J: You know it doesn't really work that way. It's a little more complicated than just singing really high. Otherwise, Broadway would be filled with castrati.

You should be in that

16

Ne-ver mind  
What? Oh my God have you

18

Yeah I know  
ev - er seen the mus - i - cal Cats? It's like \_\_\_\_\_ by the ve ry same guy! It's

20

I'd rath - er die  
all a - bout these cats And this gi - ant frick - in' trash You could be in that I bet you

22

dancereal - ly well Be cause you walk like a girl You have todance well to be a cat You could be in that

24

No list - en\_

— You'd be great in that You know real - ly You should be in that

26

Be-lieve it or not\_ Cats\_ is-n't held\_ in the high-est es-teem What

28

I real-ly want is to or - i - gin - ate a part To craft a role\_ with the cre - a - tive team

30

To be the first to dance the com - bin - a - tions

31

El-i-gi-ble to be up for all sorts of nom-i-na-tions I mean ser-i-ous-ly That's my dream!

33

Oh my God have you seen the show The One That I Want? It's like the

35

Is that so?  
on-ly way you wan-na get cast! You show up and you sing And they put you on T-V And then

37

Broad-way It's like su-per fast Just get a gim-mick that's cool You could be Scat-tin' Dan-ny Be all

39

"Greased light ning!Skee do scat!" "You could be in that... You'd be great in that You know some thing

41

So list- en... I just re-mem-bered I have a thing\_ With a friend

You should be in that

43

I can't be-lieve I for- got! So... I got-ta run I'm sad to see this end But you

45

know how friends are They're like... Well, you know!

46

This guy's e - mo - tions They're real - ly un - stea - dy I

47

should have left some time a-go And been with him al rea-dySo ser-i-ous-ly I got-ta go!

49

Oh my God have you ev - er seen the To - ny A - wards? You should like

51

Great see ya!  
to - tal - ly check them out! They're

52

all a - bout the thea - tre But they show them on T - V Which makes them

53

J: What are you talking about?

way bet - ter! You have to lose ten pound'Cause they say T-V makes you way more fat

55

Right, bye!

You could be in that... You'd be great in that You know some thing

J: Right. Thank you. Gotta go. Bye!

M: Oh, that's okay. I'm off to a party.

J: Great, have fun.

M: Yeah, it's at my friend's, Bernie Telsey.

57

You should be in that

J: The theatrical casting agent?

M: He's in theatre? I always thought when he said he was a casting agent, he meant he was a professional papier mache artist. Huh. Bye!

60

The musical score consists of two staves, treble and bass clef, in a key signature of two sharps (F# and C#). Measure 60 features a complex rhythmic pattern in the treble staff with eighth and sixteenth notes, and a steady eighth-note accompaniment in the bass staff. Measure 61 has a whole note chord in the treble and a half note in the bass. Measure 62 contains a whole note chord in the treble and a whole note in the bass. Measure 63 shows a descending eighth-note line in the treble and a descending eighth-note line in the bass. The piece concludes with a double bar line.