

## **IQ: The Musical**

Book by Eric C. Jones  
Music by Charlie Betz  
Lyrics by Kristen Egan O'Hare

Final Draft  
Saturday, June 17, 2023

**CAST:**

Dr. Nate Hackford (baritone)..... mid-50s computer engineer and Rachel’s father  
Rachel Hackford (soprano)..... 17, high school senior, dyslexic  
Dr. Dean Good (tenor).....mid-40s principal at Rachel’s high school  
Nora (alto)..... mid-30s, Nate's late wife & Rachel's mom, former educator  
Miss Dora (alto)..... mid-30s, human-like android, looks like Nora

**TIME:**

June 2053, before & during the National I.Q. Examination

**PLACE:**

Nate and Rachel’s Apartment

## Musical Numbers

	<u>script</u>	<u>integrated score</u>
1. Welcome To New America.....Dr. Good, Rachel	1	5
2. You Made It Look So Easy ..... Nate	4	19
3. The Teaching Song ..... Rachel, Nora	6	27
4. You Made It Look So Easy (Reprise) ..... Nate	8	33
5. Welcome To New America (Reprise) .....Dr. Good, Rachel	10	43
6. Be Like Me..... Miss Dora, Rachel	13	53
7. Don't Call Me Kitten Underscore .....Instrumental	17	67
8. Welcome To New America (Reprise 2) .....Dr. Good, Rachel	20	73
9. Teaching Song (Reprise) ..... Nate, Rachel	22	81
10. You Made It Look So Easy (Reprise 2) ..... Rachel, Nate, Nora	24	87

## Vocal Ranges

*Rachel (Soprano)*  
C3 D5

*Nora/Miss Dora (Alto)*  
Ab3 C5

*Dr. Goode (Tenor)*  
D3 Eb4

*Nate (Baritone)*  
Ab2 F4

IQ: The Musical

Scene One

2053. NATE HACKFORD, (50s) widowed computer engineer, paces his living room and works on his Palm device, (right pointer finger on his left palm)

NATE

(yelling to the next room)

Rachel, you're late for school! Grab breakfast rations, treat your teeth and get in here for the principal's morning announcements! Let's go!

(RACHEL (17) scowling, drags her ass from her bedroom and joins her dad. **1. Welcome To New America.**)



(DR. DEAN GOOD, high school principal,  
appears on opposite side of stage.)

RACHEL

(spotting the principal)  
Perfect. I'm just in time to drink the "Good juice."

DR. GOOD

(shit-eating grin)  
Greetings, Class of 2053. This is Principal Good with a very  
important morning announcement.

(DR. GOOD straightens his tie and sings.)

DR. GOOD

GATHER ROUND MA FRIENDS, HERE'S THE SITUATION.  
THE LAWS HAVE CHANGED IN OUR SWEET NEW NATION. ALL THE  
SMARTIES, THEY BE IN CHARGE, LIVING LARGE AND THE  
DUMMIES? WELL, THEY BE ALL SAD, SAYIN "YES, SARGE!"  
HIGH SCHOOL SENIORS WILL TAKE A TEST.  
FLEX YO LITTLE MINDS, THEN YO GET A LITTLE REST.  
IF YA SCORE REAL HIGH, YA LIMIT IS THE SKY.  
IF YA SCORE REAL LOW, YA MIGHT NOT WANNA KNOW.  
(JUST KIDDING!)  
INDENTURED SERVITUDE, IT AIN'T SO BAD,  
IT'S YO LOT IN LIFE, DON'T BLAME YO MOM OR DAD.  
THINK WHAT YA DOIN' FOR SOCIETY

DR. GOOD

RICH FOLK MAKIN' BANK. YOU  
DOWN ON YO BENDED KNEE.  
(hand over heart,  
patriotically)  
WE ARE NEW AMERICA  
LAND OF THE FREE.  
WE ARE NEW AMERICA  
SURRENDER IS THE KEY!  
WE ONCE WERE PRO DEMOCRACY  
BUT THAT'S SO "YESTERDAY."  
WE ARE NEW AMERICA  
WE'VE FOUND A BETTER WAY.

RACHEL

(spoken)  
Oh, fuck thee  
(gives him finger)  
  
Formerly free  
  
Key to the death of the  
sheeple  
Eww, free speech!

(GOOD exits as Rachel speaks.)

RACHEL

Oh my god, you insufferable dipshit!

YO, SPARE ME THE RIGHTEOUS CONDESCENSION.  
YO SPEECH DON'T GET AN HONORABLE MENTION.  
YOU THINK WE GONNA STAND HERE AND FOLLOW BLINDLY?  
WE AIN'T GONNA BOW DOWN AND TAKE YO TEST KINDLY.  
YOU'RE A PUPPET ON A STRING. YOU SHOULD BE IN JAIL.  
IF YA TOOK THE TEST YOURSELF, NO DOUBT, YOU'D FAIL.  
YOU GOTTA UNDERSTAND 'BOUT OUR GENERATION,  
WE WON'T STOP FIGHTIN 'TIL WE TAKE BACK THE NATION.



**IQ: The Musical**

Piano/Vocal

**1. Welcome To New America**

(Dr. Goode, Rachel)

Rev. 2023-06-17.08:52

Cue: NATE: Grab breakfast rations,  
treat your teeth and get in here for  
the principal's morning announcements!

Let's go!

(Rachel enters)

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

(Dr. Good enters)

RACHEL: Perfect. I'm just in time to drink the "Good juice."

DR. GOOD: Greetings, Class of 2053. This is Principal Good  
with a very important morning announcement.

Freely ♩ = 60

5

2

Dr. Goode:

Gath - er

Funky rap feel ♩ = 92

N.C.

8

4

A

round ma friends, here's\_ the sit - u - a - tion. The

8

1. Welcome To New America - 2

5

laws have changed in our sweet new na - tion. All the

Detailed description: This system contains measures 5 and 6. The vocal line (treble clef) features a melody of eighth notes with lyrics. The piano accompaniment (bass clef) consists of a steady eighth-note bass line. Measure 5 ends with a fermata over the vocal line.

6

smar - ties they \_\_\_ be in charge, liv - in' large and the

Detailed description: This system contains measures 7 and 8. The vocal line continues with eighth notes and lyrics. The piano accompaniment remains consistent with the previous system. Measure 7 ends with a fermata over the vocal line.

7

dum - mies? Well, they be all sad, say - in "Yes Sarge!"

G7(#9)

Detailed description: This system contains measures 9 and 10. The vocal line continues with eighth notes and lyrics. The piano accompaniment features a chord change to G7(#9) in measure 9, indicated by a chord symbol above the staff. Measure 9 ends with a fermata over the vocal line.

1. Welcome To New America - 3

8

High school sen - iors will take a test

This system contains the first two staves of music for measures 8 and 9. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "High school sen - iors will take a test". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. The bass line consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2. There are accents (>) under the first two notes of the bass line.

9

Flex yo lit - tle minds, then yo get a lit - tle rest. If ya

This system contains the second two staves of music for measures 10 and 11. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Flex yo lit - tle minds, then yo get a lit - tle rest. If ya". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. The bass line consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2. There are accents (>) under the first two notes of the bass line.

10

score real high, ya lim - it is the sky. If ya

This system contains the third two staves of music for measures 12 and 13. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "score real high, ya lim - it is the sky. If ya". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. The bass line consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2. There are accents (>) under the first two notes of the bass line.

1. Welcome To New America - 4

11

score real low, ya might not want to know. (Just kid - ding!)

13

In - den - tured serv - i - tude it ain't so bad. It's your

G

14

lot in life don't blame yo mom or dad.

C G

1. Welcome To New America - 5

15

Think what ya do - in' for so - ci - e - ty, Rich

Emi

**B**

RACHEL:

Oh fuck thee

Patriotic anthem ♩ = 92

16

folk ma - kin' bank. You down on yo bend - ed knee. We are new A -

Emi G Bb

RACHEL (scornfully):

Formerly free.

19

- mer - i - ca Land of the free We are new A - mer - i ca, sur -

Dmi Eb Bb F7 Gmi Cmi Fsus4

1. Welcome To New America - 6

RACHEL: Key to the death  
of the sheeple!

24

- ren - der is the key! We once were pro de - moc - ra - cy but

Eb Dmi Eb Cmi/G Dmi Bb

RACHEL: Ew, free speech!

28

that's so "yes - ter - day" We are new A - mer - i - ca, we've

F/A F Gmi F7/A Bb Gmi Dmi BbMaj7

RACHEL: "Oh my god, you  
insufferable dipshit!"

32

found a bet - ter way! Yo

Eb/Bb F7 Bb (Dr. GOOD exits)

5

1. Welcome To New America - 7

36 C

spare me the right - eous con - de - scen - sion.

37

Yo speech\_\_\_ don't get an hon' - ra - ble men - tion. You

38

think we're going to stand here and fol - low blind - ly?

1. Welcome To New America - 8

39

Musical score for measures 39-40. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of eighth notes with lyrics: "We ain't gon - na bow down and take yo test kind - ly You're a". The piano accompaniment features a bass line with eighth notes and a treble line with whole notes.

We ain't gon - na bow down and take yo test kind - ly You're a

40

Musical score for measures 40-41. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of eighth notes with lyrics: "pup - pet on a string, you should be in jail. — if ya". The piano accompaniment features a bass line with eighth notes and a treble line with whole notes. A chord symbol  $F\#7(\#9)$  is written above the treble staff in measure 41.

pup - pet on a string, you should be in jail. — if ya

$F\#7(\#9)$

41

Musical score for measures 41-42. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of eighth notes with lyrics: "took the test your - self, no doubt\_ you'd fail. — You". The piano accompaniment features a bass line with eighth notes and a treble line with whole notes.

took the test your - self, no doubt\_ you'd fail. — You



1. Welcome To New America - 9

42

got - ta un - der stand 'bout our gen - er - a - tion, we

This system contains measures 42 and 43. The vocal line (top staff) features a melody with lyrics: "got - ta un - der stand 'bout our gen - er - a - tion, we". The piano accompaniment (middle and bottom staves) consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. Measure 43 ends with a double bar line.

43

won't stop fight - in' 'til we take back the na - tion

E7(#9)

This system contains measures 44 and 45. The vocal line (top staff) features a melody with lyrics: "won't stop fight - in' 'til we take back the na - tion". The piano accompaniment (middle and bottom staves) continues with the same bass line and right-hand melody. In measure 45, the right hand plays a chord labeled "E7(#9)". The system ends with a double bar line.



RACHEL

Fuck this!

NATE

(pleading with his daughter)

Rachel, do you understand how serious this is? You have to take the national IQ test. It's the law.

RACHEL

The law blows! You know I can't pass it. If Mom were alive, she could help me but ...(beat) I just can't.

NATE

Yes, you can! Let me see your PalmPad. It just needs an upgrade.

RACHEL

That's your fix, dad? Really?

(RACHEL storms out.)

NATE

Rachel. Rachel! Get back here.

(beat)

Oh God, I can't lose my little girl.

(looking up as if to his dead wife.)

Nora, please, love, tell me what to do!

(NATE sings **2. You Made It Look So Easy**)



NATE

I REMEMBER THE NIGHT OUR GIRL WAS BORN.  
I WAS SPELLBOUND BY YOUR SMILE.  
I WAS TOO SCARED TO HOLD HER CLOSE,  
BUT YOU SOOTHED ALL HER CRIES.  
OH YOU KNEW JUST HOW TO APPEASE HER,  
WHILE I STAYED FROZEN IN TIME.  
WHEN SHE FUSSED AND SHE COOED,  
I DIDN'T KNOW WHAT TO DO.  
BUT YOU, YOU TOOK IT IN STRIDE.  
YOU MADE IT LOOK SO EASY.  
YOU TURNED THE DARKNESS BRIGHT.  
SEE HOW YOU HELD US, YOU HELD US TOGETHER,  
YOU MADE THE TOUGH TIMES ALRIGHT.

(NATE wipes his eyes and presses his right  
pointer finger onto his left palm)

NATE

Play the holo-memory from September 14th, 2042.



**IQ: The Musical**

Piano/Vocal

**2. You Made It Look So Easy**

(Nate)

Rev. 2023-06-17.08:52

Cue: NATE: Nora, please,  
love, tell me what to do!

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

Freely, ♩ = 60

Nate: **A**

I re - mem - ber the night our girl was born. I was

FMaj7 FMaj13

7

spell - bound by your smile. I was too scared to hold her close, but

Gmi1 Bbsus2 BbMaj7

11

you soothed all her cries. — Oh you knew just how to ap - pease her, — while

Fsus4 Gmi7 BbMaj7 Bb(add9)

2. You Made It Look So Easy - 2

15 rit. ....

I stayed fro - zen in time. When she fussed and she cooed I did - n't

BbMaj7 Emi7(omit5) Ami7

18 In time, flowing ballad, ♩. = 72

know what to do. But you, you took it in stride.

F(add9) C(omit3) C7sus4

*with pedal*

22 B

You made it look so ea - sy.

FMaj9 BbMaj9



2. You Made It Look So Easy - 3

26

You \_\_\_\_\_ turned the dark - ness bright. \_\_\_\_\_

Dmi9 Csus4

30

See \_\_\_\_\_ how you held us, you held us to - ge - ther.

Gmi9 BbMaj9

34

You \_\_\_\_\_ made the tough times al - right. \_\_\_\_\_

AbMaj9 C7sus4

2. You Made It Look So Easy - 4

(NATE wipes his eyes and presses his right pointer finger onto his left palm)  
NATE: Play the holo-memory from September 14th, 2042.

38

The musical score consists of three measures. Measure 38: The right hand plays a whole note chord (F4, A4, Bb4) and the left hand plays a whole note chord (F2, A2, Bb2). Measure 39: The right hand plays a melodic line of eighth notes (F4, G4, A4, Bb4, A4, G4, F4) followed by a whole note chord (F4, A4, Bb4). The left hand plays a whole note chord (F2, A2, Bb2). Measure 40: The right hand plays a whole note chord (F4, A4, Bb4) and the left hand plays a whole note chord (F2, A2, Bb2). The piece ends with a double bar line.

(NATE watches a digital file of his late wife, Nora, and Rachel, at age seven.)

NORA

(showing Rachel text on her Palm Pad)  
Okay, kitten. We practiced this yesterday. Read this short passage.

RACHEL

(struggling to form the words)  
"Friends, we will work it out get..herd.. togerd.. th..."  
(upset)  
It's no use, Mommy! I can't do it. I'm not like the other kids. I can't read and everyone else can!

NORA

Oh, sweetheart. I know it's hard sometimes, but I promise you, everyone learns differently and if we just take our time--

RACHEL

No, mommy. I have dyslexia, right?

NORA

Yes, yes you do, kitten. But dyslexia doesn't have you.

(NORA caresses Rachel's cheeks, and looks into her eyes, calming her. They sing **3. The Teaching Song.**)



NORA  
REMEMBER WHAT WE TALKED ABOUT,  
SLOW IT DOWN AND SOUND IT OUT,  
BREATHE EASY.  
TAKE YOUR TIME AND JUST KEEP CALM,  
WORD BY WORD, RIGHT OR WRONG,  
STAY WITH ME.

WHEN YOU'RE IN DOUBT, WE'LL  
WORK IT OUT TOGETHER.  
WHEN IT SEEMS TOO HARD, WE'LL  
SING IT OUT TOGETHER.

NORA  
WHEN YOU'RE IN DOUBT, WE'LL  
WORK IT OUT TOGETHER.  
WHEN IT SEEMS TOO HARD, WE'LL  
SING IT OUT TOGETHER.

RACHEL  
WHEN I'M IN DOUBT WE'LL  
WORK IT OUT TOGETHER.  
WHEN IT SEEMS TOO HARD, WE'LL  
SING IT OUT TOGETHER.

(NORA and RACHEL giggle and hug.)



**IQ: The Musical**

Piano/Vocal

**3. Teaching Song**

(Nora, Rachel)

Rev. 2023-06-17.08:52

Cue: NORA:

Yes, yes you do, kitten. But dyslexia doesn't have you.

(NORA caresses Rachel's cheeks.)

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

Like a nursery rhyme ♩ = 92

Nora:

Re - mem - ber what we talked a - bout,  
E F#mi E/G# B

6

slow it down and sound it out, breathe ea - sy. Take your time and  
A B E /B A E E F#mi

11

just keep calm, word by word, right or wrong, stay with me When  
E/G# B A B E /B A E

3. Teaching Song - 2

16

you're in doubt, we'll work it out to - geth - er. When it seems too hard, we'll

F#mi E/G# B G#mi A E F#mi E/G#

21

Rachel:

When I'm in doubt, we'll work it out to - geth -

sing it out to - geth - er. When you're in doubt, we'll work it out to - geth -

A C#mi B F#mi E/G# B G#mi/B A

(THEY giggle and hug.)

27

- er. When it seems too hard, we'll sing it out to - geth - er.

- er. When it seems too hard, we'll sing it out to - geth - er.

E F#mi/C# E/G# A C#mi B E



RACHEL

(taking a deep breath)

Okay. I think I got this, mom. "Friends, we will work it out... together."

NORA

Yes, kitten! You did it, you see?

RACHEL

(hugging Nora)

I did it! I love you, Mommy! You too, Daddy!

NORA

Come on, Nate. Put that camera down and join us!

RACHEL

Yea, Daddy, come here!

(NATE freezes the holographic memory, wishing he could hug his girls. **4. You Made It Look So Easy Reprise.**)



NATE

YOU HAD A SWEET WAY TO GET THROUGH TO OUR GIRL,  
HOLD HER AND SOOTHE WITH YOUR VOICE.  
PATIENTLY LISTENING AND KEEPING HER CALM,  
YOU TURNED HER FEARS INTO JOYS, TO JOYS.

YOU MADE IT LOOK SO EASY.

YOU TOOK MY BREATH AWAY.

I JUST DON'T THINK I CAN DO LIFE WITHOUT YOU.  
WHY? WHY COULDN'T YOU STAY?

WE'RE OUT OF TIME TO HELP OUR CHILD.

I'M BEGGING YOU TO LEAD ME.

THERE WILL NEVER BE ANOTHER YOU.

YOU MADE IT LOOK EASY.

(NATE finishes longingly, but then his face  
lights up with a flash of inspiration.)

NATE

(so emotional, he's almost laughing)

There will never be another you... That's it, Nora! Maybe Rachel  
can't have the real you, but I can build the next best thing.  
Thank you, love! Thank you!

(NATE excitedly runs out.)



**IQ: The Musical**

Piano/Vocal

**4. You Made It Look So Easy (Reprise)**

Cue: NORA: Come on, Nate.

(Nate)

Rev. 2023-06-17.08:52

Put that camera down and join us!

RACHEL: Yea, Daddy, come here!

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

Flowing ballad, ♩ = 72

Nate:

You had a sweet way to get through to our

*f* Bbm7 Eb9 AbMaj7

5

girl, hold her and soothe with your voice.

DbMaj7 EMaj7 C#mi7 Eb7sus4

9

Pa - tient - ly list - ening and keep - ing her

Eb7 F#mi7 B9 G#mi

4. You Made It Look So Easy (Reprise) - 2

13

calm, ——— you turned her fears in - to joys, ———

C#mi Bbsus4 Bbsus4 Gmi11

17

**A**

rit. .... a tempo

to joys. ——— You ———

*mf*

C7sus4 C7sus4 FMaj9

21

made it look so ea - sy. ——— You ———

BbMaj9 BbMaj9 Dmi9

4. You Made It Look So Easy (Reprise) - 3

25

...took my breath a - way. I

Csus4 Gmi9

29

... just don't think I can do life with - out you.

BbMaj9

32

*rit.*.....

Why? Why could - n't you stay?

Ab(add9) C7sus4

4. You Made It Look So Easy (Reprise) - 4

**B**

35 ..... Freely, ♩ = 56

We're out of time to

*Ad lib*

FMaj7

38

help our child. I'm beg - ging\_ you to lead me. There will ne - ver

Dmi(add9) BbMaj7 Ami7 Bb(add9)

42

be a - noth - er you. You made it look ea - sy.

BbMaj7 C6 Dmi(add4) Csus4



4. You Made It Look So Easy (Reprise) - 5

(NATE's face  
lights up)

NATE: There will  
never be  
another you...

That's it, Nora!

Maybe Rachel can't  
have the real you, but  
I can build  
the next best thing.

Thank you, love!  
Thank you!  
(NATE runs out)

47

The musical score consists of five measures of piano accompaniment. The first measure has a treble clef with a flat key signature and a bass clef with a flat key signature. The melody in the treble clef starts with a half note G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note G3. The second measure has a treble clef with a flat key signature and a bass clef with a flat key signature. The melody in the treble clef starts with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The bass line has a half note G3. The third measure has a treble clef with a flat key signature and a bass clef with a flat key signature. The melody in the treble clef starts with a half note G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note G3. The fourth measure has a treble clef with a flat key signature and a bass clef with a flat key signature. The melody in the treble clef starts with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The bass line has a half note G3. The fifth measure has a treble clef with a flat key signature and a bass clef with a flat key signature. The melody in the treble clef starts with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The bass line has a half note G3.



Scene Two

Two weeks later, RACHEL comes home from school to an empty house.

RACHEL

(yelling into the next room)

Hello? Dad? I'm alone with a boy and we're smoking crack and having sex!

(beat)

Right. Haven't seen you in weeks. Why would today be any different?

(Musical cue **5. Welcome to New America Reprise**)



(DR. GOODE enters for his announcement.)

RACHEL

(exasperated)

Oh, fuck me!

DR. GOOD

Just two weeks til slaughter, my little lambs. Hope y'all are being "good," hunkering down, and studying for the little exam.

DR. GOOD

IF THIS FEELS BLEAK, WELL HURRY UP, DELINQUENT,  
YOU'RE RUNNING OUT OF TIME, YA GOT TWO WEEKS TO FIX IT.  
JULY FOURTH'S A NEW HOLIDAY,  
YOU DON'T SHOW UP FOR THE TEST, YOU GET TAKEN AWAY.  
I'M SO VERY GLAD WE HAD THIS LITTLE TALK.  
SEE YOU KIDS ON TEST DAY, HOPE YOU DON'T BALK,  
AND CHICKEN OUT EVEN THOUGH YOU FEIGN BRAVERY.  
HOPE YA DON'T CRY WHEN YOU'RE THROWN INTO SLAVERY.

(DR. GOOD exits.)

RACHEL

(straightening imaginary tie and imitating a stodgy  
old guy)

Hello, I'm Dr. Good, top of my class in ass licking.

WE THREW AWAY ALL PROGRESS MADE,  
WE'RE WALKING IN OUR SLEEP.  
WE ARE NEW AMERICA,  
WE'RE BRAIN DEAD LITTLE SHEEP!



**IQ: The Musical**

Piano/Vocal

**5. Welcome To New America (Reprise)**

(Dr. Goode, Rachel)

Rev. 2023-06-24.09:10

Cue: RACHEL: Right. Haven't seen you in weeks.  
Why would today be any different?

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

RACHEL: Oh, fuck me!  
DR. GOOD: Just two weeks  
til slaughter, my little lambs.  
Hope y'all are being "good,"  
hunkering down, and studying  
for the little exam.

Freely ♩ = 60                      Funky rap feel ♩ = 92                      Dr. Goode:

(Dr. GOOD enters)                      If

**A**

3 this feels bleak well hur - ry up de - lin - quent, You're

4 run - ning out of time, ya got two weeks to fix it.

5. Welcome To New America (Reprise) - 2

6

Jul - y fourth's a new\_\_\_ hol - i - day, you don't

Detailed description: This block contains the musical notation for measure 6. It features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staves. The piano part includes chords and a bass line. The lyrics are: "Jul - y fourth's a new\_\_\_ hol - i - day, you don't".

7

show up for the test, you get ta - ken a - way! I'm

Detailed description: This block contains the musical notation for measure 7. It features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staves. The piano part includes chords and a bass line. The lyrics are: "show up for the test, you get ta - ken a - way! I'm".

8

so ver - y glad we had\_\_\_ this lit - tle talk. See you

A7(#9)

Detailed description: This block contains the musical notation for measure 8. It features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staves. The piano part includes chords and a bass line. A chord symbol "A7(#9)" is written above the piano staff. The lyrics are: "so ver - y glad we had\_\_\_ this lit - tle talk. See you".



5. Welcome To New America (Reprise) - 3

9

8 kids on test\_\_\_\_ day, hope\_\_\_\_ you don't balk, and

This system contains measures 9 and 10. The vocal line (treble clef) features a series of eighth notes with 'x' marks above them, indicating a specific articulation. The lyrics are: "kids on test\_\_\_\_ day, hope\_\_\_\_ you don't balk, and". The piano accompaniment (grand staff) consists of a steady eighth-note bass line in the left hand and chords in the right hand, including some triplets.

10

8 chick - en out e - ven though you feign bra - ver - y.

This system contains measures 10 and 11. The vocal line continues with eighth notes and the lyrics: "chick - en out e - ven though you feign bra - ver - y.". The piano accompaniment continues with the same rhythmic pattern as the previous system.

11

8 Hope you don't cry when you're thrown in - to slav - er - y

(Dr. GOOD exits)

5

This system contains measures 11 and 12. The vocal line has a final note with a fermata. The lyrics are: "Hope you don't cry when you're thrown in - to slav - er - y". The piano accompaniment concludes with a final chord in the right hand marked with a '5' and a fermata, and a final note in the left hand. The time signature changes to 4/4 at the end of the system.

5. Welcome To New America (Reprise) Eb - 4

RACHEL: Hello, I'm Dr. Good, top of my class in ass licking.

13 Rachel: B Patriotic anthem over funk ♩ = 92

We threw a - way the pro - gress made, we're

Ab Fmi/Ab Gmi Eb/G

16

walk - ing in our sleep.

Bb /F Cmi Fsus2 Gmi Bb7

18

We are new A - mer - i - ca, we're fuck - ing lit - tle sheep!

Eb Cmi/Eb Gmi Eb/Bb Ab Bb7 Eb Eb7(#9)

(NATE rushes in behind Rachel.)

NATE

(loudly)

Rachel!

RACHEL

Jesus, Dad! You scared the F out of me!

NATE

I have the solution to our problem. Rachel, I would love to introduce you to Miss Dora.

(MISS DORA, the spitting image of Rachel's late mother, enters.)

RACHEL

What the fuck? You dug up mom?

NATE

Of course not. But I did model this A.I. tutor after your mom, the best teacher ever.

MISS DORA

Hello. You must be Miss Rachel. Pleasure to meet you.

(MISS DORA strikes an uncomfortable looking smile and wannabe showgirl pose.)

RACHEL

Um. What's wrong with her?

NATE

Oh, that. Yes, well, the build was rushed, so there were some glitches.

RACHEL

Glitches?

NATE

Yes. She may look like your mom, but she developed some less appealing human attributes like a need for drama-

(MISS DORA strikes another odd pose)

And a really, big ego--

MISS DORA

My dear Rachel. All it takes is a simple palm download from

(wildly gesturing to herself)

this glorious specimen to

(gesturing to Rachel, less than enthused)

you. And viola! You have everything you need to pass the test!

RACHEL

(skeptical)

Really??

(MISS DORA preens, dances and sings. **6. Be Like Me.**)

MISS DORA

Yes, really! You just listen to Miss Dora, I'll show you how it's done.

YOU GOT TO BE LIKE ME.

YOU KNOW YOU WANNA BE LIKE ME.

RACHEL

Uh, not!

MISS DORA

(raising up her palm to Rachel)

JUST RAISE UP YOUR PALM, YOU'LL GAIN THE KNOWLEDGE THAT YOU NEED.

WOW THEM AS YOU CALCULATE AND READ, YEAH!

RACHEL

(walks away and leaves Dora's palm hanging)

Hard pass.

MISS DORA

Oh, come on!

YOU GOT TO BE LIKE, BE LIKE ME.

(NATE tweaks a switch on the back of Dora's neck. DORA snaps back.)

YOU KNOW YOU WANNA BE LIKE, ME-ME-ME-ME-ME-ME...

(NATE continues to try to troubleshoot Miss Dora.)

JUST LET ALL THIS BEAUTY, BRILLIANCE, POISE AND AGILITY, -ITY

HELP YOU DEMONSTRATE YOUR VIABILITY, YEAH!

THE MATHEMATICAL EQUATIONS, SURE THEY'RE A BORE.

BUT JUST REMEMBER WHAT ALL THIS IS FOR.

YOU MUST IMPRESS THESE NEW MORONIC GOVERNMENT CLONES,

YOU JUST GOTTA PLAY THEIR GAME!

RACHEL

(conceding Dora is right)

I know.

(DORA raises her palm up again to Rachel.

RACHEL finally holds her palm up to Dora's and gets a jolt of energy (during the following line.)

MISS DORA  
LET'S FILL THAT TINY TEENAGE BRAIN  
TO MAX CAPACITY.  
IF YOU WANNA SURVIVE THIS TWISTED DREADFUL FASCIST TYRANNY!

(RACHEL feels the download shock. DORA is so  
excited that she glitches again...)

MISS DORA  
(getting stuck)  
YOU GOT TO BE LIKE, BE LIKE, BE LIKE ME  
YOU KNOW-KNOW-KNOW-KNOW-KNOW-KNOW-KNOW-KNOW- ...

(Miss DORA grinds to a halt. NATE adjusts  
something on the back of MISS DORA's neck.)

NATE  
Finish the process, Miss Dora!

MISS DORA  
YOU WANNA BE LIKE ME  
IF YOU WANNA THRIVE, NOT JUST SURVIVE FOR ETERNITY.  
OH, YOU GOTTA BE LIKE,  
SIMPLY GOTTA BE LIKE...

MISS DORA  
98% complete!  
(MISS DORA freezes briefly. NATE and RACHEL look at  
each other.)

MISS DORA  
OH, YOU GOTTA BE LIKE  
SIMPLY GOTTA BE LIKE...

(MISS DORA freezes again. NATE and RACHEL  
each take an arm and gently shake her. MISS  
DORA snaps out of it.)

MISS DORA  
OH, YOU GOTTA BE LIKE,  
SIMPLY GOTTA BE LIKE...

(MISS DORA holds out her palm one last time  
to Rachel. RACHEL "accepts" holding her palm  
up, feeling a shock.)

MISS DORA

BE LIKE ME.

(MISS DORA finishes with a jazz hands big flourish.)





**IQ: The Musical**

Piano/Vocal

**6. Be Like Me**

(Miss Dora, Rachel)

Rev. 2023-06-17.08:52

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

Cue: MISS DORA: And viola! You have  
everything you need to pass the test!  
RACHEL: Really??

MISS DORA  
Yes, really! You just listen to Miss Dora,  
I'll show you how it's done.

Med swing ala Monk ♩ = 132

Piano introduction for 'Be Like Me'. The score is in B-flat major and 4/4 time. It features a medley of Monk-style swing piano accompaniment. The first system includes chords F7, E7(#5), and A Dmi7(b5). The melody is written in the treble clef, and the bass line is in the bass clef.

Vocal entry and piano accompaniment for 'Be Like Me'. The vocal line begins at measure 4 with the lyrics "You got \_\_\_\_\_ to be like me." The piano accompaniment includes chords G7(9), E7, and F°7. A performance instruction reads: "Miss Dora: Stiffly, 8ths straight at first-robot struggles to 'swing'". Another instruction in the piano part says: "Ad lib changes.. inside earlier, a little out later."

Continuation of piano accompaniment and vocal line for 'Be Like Me'. The vocal line continues with the lyrics "You know \_\_\_\_\_ you wan - na be like me." The piano accompaniment includes chords E7, F#7, and G°7.

6. Be Like Me - 2

10 RACHEL: Uh, not! MISS DORA raises up palm

Just raise up your palm you'll gain the

F#7 F#mi7 Ab7(b5)

13

know - ledge that\_ you need.\_ Wow them as you calc-

G7(b5) F#7(b5) F7(b5)

16 RACHEL: (walks away)  
Hard pass.

- u - late and read,\_\_\_ yeah!

A9 Dmi7(b5)/Ab G7(#11)

6. Be Like Me - 3

MISS DORA:  
Oh, come on!

*Robot becomes slightly more  
comfortable swinging  
but starts glitching*

(MISS DORA  
glitches, NATE  
adjusts)

19

You got... to be like be like

E7 F°7

23

me. You know you wan - na be like

E7 F#7 G°7

26 (glitches)

me - me - me - me - me - me. Just let all this beau-

F#7 Fmi7

6. Be Like Me - 4

29 (glitches)

- ty, bril - liance, poise and a - gil - i - ty i - ty

Ab7(b5) G7(b5) F#7(b5)

32

Help you de - mon - strate your vi - a - bi - li - ty

F7(b5) A7(#9) Dmi7(b5)

35

**C** *Robot loosens up, swings well  
1950s pop feel - have fun*

yeah! The math - e - mat - i - cal e - qua - tions, sure

G7(#11) C13

37

40

RACHEL:  
(conceding) I know.

DORA and RACHEL palm to palm

42

45

- age brain to max ca - pa - ci - ty. If

Dmi7 CMaj7 Dmi G

48

you wan - na sur - vive this twist - ed dread - ful fas - cist tyr - an - ny!

Ami7 Emi7 CMaj7 Dmi7 G7

**D**

(RACHEL reacts to shock from Miss Dora's download.)

52

You got to be like,

E7 F°7

6. Be Like Me - 7

55 (glitches) rit.....

be like, be like me. You know - know - know - know -

E7 F#7

.....  
 (MISS DORA freezes. NATE  
 adjusts something on her.)  
 NATE: Finish the process,  
 Miss Dora!

58 a tempo

- know - know - know - know... you wan - na be like me.

G°7 F#7

61

If you wan - na thrive not just sur - vive for e - tern - i - ty.

F#mi7 Ab7(5b) G7

64

Oh you got - ta be like, simp - ly got - ta be like...

F#7(b5) E7 F#7

MISS DORA: 98% complete!  
 (MISS DORA freezes briefly;  
 NATE and RACHEL look at  
 each other)

67

Oh you got - ta be like, simp - ly got - ta be like...

(MISS DORA freezes again.  
 NATE and RACHEL  
 each grab one of Miss DORA's  
 arms and shake her gently)

70

*Optional cut*

Oh you got - ta be like, simp - ly got - ta be like...



6. Be Like Me - 9

(MISS DORA and RACHEL  
final palm-to-palm)

73

Oh you got - ta be like, simp - ly got - ta be like

E7 F#7 D7sus4 G9

(MISS DORA does a big  
finish, arms wide, bows for  
applause)

77

me!

C7



Download complete.

MISS DORA

Really?

RACHEL

Yup. Read this.

MISS DORA

(MISS DORA places her palm in front of Rachel's face.)

"Fool me once, shame falls upon thee; fool me twice, shame falls upon me."

RACHEL

Correct!

MISS DORA

(happily)  
I can read that sentence easily. The words aren't mixed up.

RACHEL

Congratulations, Kitten.

MISS DORA

(RACHEL freezes, enraged. **7. Don't Call Me Kitten Underscore**)

RACHEL

What the hell did you call me?

NATE

Rachel--

RACHEL

You don't get to call me "Kitten;" my mom was the only one who called me that.

NATE

Rachel, that's my fault. It was in the programming. I--

RACHEL

(to Nate)

Well, congratulations, Dad, you replaced my mom with a narcissistic fembot!

MISS DORA

Replaced!? Well, I never!

(posing)

I am always an upgrade!

(RACHEL storms out. Nate glares at Dora, who hangs her head embarrassed.)

NATE

Dora, Go!

(MISS DORA exits.)

NATE

What have I done?

(NATE pulls up a memory on his PalmPad.)

NATE

Play Nora holo-memory November 24, 2052.

**IQ: The Musical**

Piano/Vocal

**7. Don't Call Me Kitten**

(Underscore)

Rev. 2023-06-17.08:52

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

Cue: MISS DORA:  
Congratulations,  
Kitten.  
(RACHEL freezes,  
enraged.)

RACHEL:  
What the hell  
did you call  
me?

♩ = 120

NATE: Rachel...  
RACHEL: You don't get to  
call me "Kitten;" my mom  
was the only one who called  
me that.

NATE: No, Rachel. That's  
my fault. It was in the  
programming. I--  
RACHEL: Well, congratula-  
tions, Dad, you replaced my  
mom with a narcissistic fembot!  
MISS DORA: Replaced!? Well,  
I never! I am always an upgrade!

4

NATE: Dora, go!  
(Miss Dora exits)  
NATE: What have I done?  
Play Nora holo-memory  
November 24, 2052

(Rachel storms out)

7

*ff*



(NORA enters.)

NORA

Hi Nate! I heard your voicemail about Rachel. I know it's tough, but when she's struggling, you need to slow things down, spell them out, even sing them with her. Rachel doesn't need any high-tech stuff; she just needs her father.

NATE

I know, you're right, baby.

NORA

As long as you are with her, Rachel will do great. I'll be home soon. Love you!

NATE

Please, no! Nora, wait! I'll fix this. I'll fix it!

(Snapping out of it, running to Rachel's bedroom door, knocking and pleading.)

Rachel! I'm sorry. I know I screwed up. But you got this. You can pass the test.

(No answer from Rachel.)

NATE

(to himself, resigned)

I love you.





Scene Three

Nate is pacing nervously, in his living room. DR. GOOD "enters" for his "test day" announcement.

(DR. GOOD appears, sings **8. Welcome To New America Reprise 2**)



DR. GOOD

Happy test day, my little lambs! Are you feeling queasy?

IF YA GETTA LITTLE URGE TO SKIP THE TEST,  
I'M COMIN AFTER YOU AND I WON'T REST.  
THEY'LL DETAIN YOU AND MAIM YOU, AND EVEN IF I COULD,  
I AIN'T GONNA STOP EM, JUSTICE IS SO GOOD.  
WE COMIN TO GET YA,  
WE COMIN TO GET YA.  
I'M ONLY OUT FOR ME, SO I ALREADY FORGET YA.  
WE COMIN TO GET YA  
WE COMIN TO GET YA, (RACHEL)  
I COULD LET YOU FLEE, BUT I AIN'T GONNA LET YA.



**IQ: The Musical**

Piano/Vocal

**8. Welcome To New America (Reprise 2)**

(Dr. Goode)

Rev. 2023-06-17.08:52

Cue: NATE I love you.

(Scene shifts. Nate is pacing nervously).

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

(Dr. GOOD enters)  
DR. GOOD: Happy test day,  
my little lambs! Are you  
feeling queasy?

Dr. Goode:

Freely ♩ = 60      Funky rap feel ♩ = 92

5

G7(#9)

If ya

3 **A**

get a lit - tle urge to skip the test, I'm  
N.C.

4

co - min' af - ter you and I won't rest. They'll de -

8. Welcome To New America (Reprise 2) - 2

5

-tain you, and maim you, and e - ven if I could I

6

ain't gon - na stop em, jus - tice is so good. We

7

**B**

com - in to get ya, we com - in to get ya. I'm

8. Welcome To New America (Reprise 2) - 3

8

on - ly out for me so I al - read - y for - get ya. We

Musical notation for measures 8-9. The vocal line consists of a series of 'x' marks on a treble clef staff. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a walking bass line. Measure 8 ends with a fermata over the final note.

9

com - in to get ya, we com - in to get ya, (Ra - chel).

Musical notation for measures 9-10. The vocal line continues with 'x' marks. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a walking bass line. Measure 9 ends with a fermata over the final note. Measure 10 begins with a 4/4 time signature change.

11

I could let you flee but I ain't gon - na let ya.

(Dr. GOOD leaves)

Musical notation for measures 10-11. The vocal line consists of 'x' marks. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a walking bass line. Measure 10 ends with a fermata over the final note. Measure 11 begins with a 4/4 time signature change and includes a 'G+' chord marking and a '5' fingering marking.





(DR. GOOD exits.)

NATE

(looking up)

My God, Good. You've gone mad.

(RACHEL meekly pops her head out of her  
bedroom.)

RACHEL

Dad?

(RACHEL enters. **9. Teaching Song (Reprise)**)



NATE

(shocked and agitated)

Rachel!! What are you doing here??

RACHEL

(enters)

I'm so sorry, Dad. I tried but the words got mixed up again. I couldn't take the test! I didn't know what to do!

NATE

(shattered and despondent)

No, I'm sorry, baby. This is all my fault. I have failed you completely.

(beat)

(RACHEL holds out her hand to Nate. HE grabs it tight.)

RACHEL

REMEMBER WHAT WE TALKED ABOUT,  
SLOW IT DOWN AND SOUND IT OUT,  
BREATHE EASY.

(NATE slowly lifts his head.)

NATE

WHEN YOU'RE IN DOUBT, WE'LL  
(gaining spirit)  
WORK IT OUT TOGETHER.

NATE &amp; RACHEL

WHEN IT SEEMS TOO HARD, WE'LL  
SING IT OUT TOGETHER.



**IQ: The Musical**

Piano/Vocal

**9. Teaching Song (Reprise)**

(Nate, Rachel)

Rev. 2023-06-17.08:52

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

Cue: NATE: My God, Good.

You've gone mad.

(Rachel appears.)

RACHEL: Dad?

NATE: (Shocked) Rachel!!

What are you doing here??

RACHEL: (enters) I'm  
so sorry, Dad. I tried but  
the words got mixed up  
again. I couldn't take the  
test! I didn't know  
what to do!

♩ = 120

NATE: (shattered)  
No, I'm sorry, baby.  
This is all my fault.  
I have failed you  
completely.

(RACHEL reaches  
her hand to Nate.)

4

Starting slowly and tentatively ♩ = 80

Rachel

8

Re - mem - ber what we talked a - bout, slow it down and

Ab Bbmi Ab/C Eb(omit3) Db Eb

9. Teaching Song (Reprise) - 2

(Nate lifts head.) (gaining spirit)

12 **accel.**.....

sound it out, breathe ea - sy. —

Nate:

When you're in doubt we'll work it out to - geth -

Ab /Eb Db Ab Bbmi Ab/C Eb Cmi Db

..... ♩ = 92

18

When it seems too hard, we'll sing it out to - geth - er.

- er. When it seems too hard, we'll sing it out to - geth - er.

Ab Bbmi Ab/C Db Fmi Eb Ab

NATE

I'm so sorry, Rachel. I get it now, it's not about fixing you. I need to be with you.

RACHEL

That's all I ever wanted.

(getting agitated)

But what's gonna happen to me? Are they going to take me away?

NATE

Not if I can help it. We'll head North. But we gotta go now!

(looking into her eyes, calming her)

We got this, sweetheart. It's just you and me.

RACHEL

We're never alone, Dad..

(RACHEL touches her PalmPad.)

Play Nora holo-memory April 12<sup>th</sup>, 2053.

(NORA appears and sings. NATE, RACHEL join her. **10. You Made It Look So Easy (Reprise)**)





NATE	NORA	RACHEL
REMEMBER WHAT WE TALKED ABOUT.	I SAW HOW YOU LOVED HER THE DAY SHE WAS BORN, GENTLY KEPT WATCH THROUGH THE NIGHT.	SLOW IT DOWN AND SOUND IT OUT BREATHE EASY
TAKE YOUR TIME AND JUST KEEP CALM.	OVER THE YEARS YOUR DEVOTION HAS GROWN, I KNOW YOUR FUTURE IS BRIGHT.	WORD BY WORD AND RIGHT OR WRONG, STAY WITH ME WITH ME
STAY WITH ME. WE'LL MAKE IT LOOK SO EASY,	STAY WITH ME!	ALL THAT I NEEDED WAS YOU BY MY SIDE.
WE'LL NEVER GIVE UP THE FIGHT.	WHEN YOU'RE IN DOUBT WE'LL WORK IT OUT TOGETHER, WHEN IT'S HARD. TOGETHER.	NEVER STOP FIGHTING FOR WHAT'S RIGHT.
SEE HOW THE THREE OF US KEEP US TOGETHER.		SEE HOW THE THREE OF US KEEP US TOGETHER.

NATE/NORA/RACHEL

WE'LL BE FINE  
IF WE HOLD ON REAL TIGHT.  
WE KNOW THE FUTURE IS BRIGHT.  
AS LONG AS WE'RE,  
AS LONG AS WE'RE,  
AS LONG AS WE'RE TOGETHER.

End of Play



**IQ: The Musical**

Piano/Vocal

**10. You Made It Look So Easy (Reprise 2)**

Cue: RACHEL: Play Nora  
holo-memory April 12th, 2053.

(Nate, Nora, Rachel)  
Rev. 2023-06-17.08:52

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

$\text{♩} = 120$  **Flowing ballad**  $\text{♩} = 72$  Nora:

*f*

*mf with pedal*

A

5

saw how you loved her\_ the day she\_ was born,\_\_\_\_\_

Nate:

Re - mem - ber what we talked a - bout.

Bbmi7 E9 AbMaj7 DbMaj7

10. You Made It Look So Easy (Reprise 2) - 2

Rachel:

9

(Nora)

Slow it down and sound it out breathe  
gent - ly\_\_ kept watch through the night.

EMaj7 C#mi7 Eb7sus4 Eb7

(Rachel)

13

ea - - - sy

(Nora)

O - ver\_\_ the years your de - vo - tion\_ has grown,\_\_\_

(Nate)

Take your time and just keep calm

F#mi Bmi Abmi Dbmi

10. You Made It Look So Easy (Reprise 2) - 3

(Rachel)

17

word by word and right or wrong stay with me.

(Nora)

I know your fu - ture\_ is bright. Stay

Bbsus4 Gmi7 C7sus4

rit. ....

21

With me!

with me!

C#9sus4 C#13(#11)

ad lib

10. You Made It Look So Easy (Reprise 2) - 4

Slower, with determination ♩. = 60

23 **B** Rachel: \_\_\_\_\_

All that I need - ed was you by my side.

Nate: \_\_\_\_\_

We'll \_\_\_\_\_ make it look so ea - sy, \_\_\_\_\_

*f*

F#Maj9 BMaj9

*ff*

27 (Rachel)

Nev - er stop fight - ing for what's

Nora: \_\_\_\_\_

When you're in doubt we'll

(Nate)

we'll \_\_\_\_\_ nev - er give up the fight. \_\_\_\_\_

D#mi9 C#sus4

*ff*

10. You Made It Look So Easy (Reprise 2) - 5

30

right <sup>2</sup> See how the three of us keep us to -  
 work it out to - geth - er, when it's hard. To -  
 See how the three of us keep us to

G#m11 BMaj9(#11)

34

- ge - ther. We'll be fine if we hold on real tight.  
 - ge - ther. We'll be fine if we hold on real tight.  
 ge - ther. We'll be fine if we hold on real tight.

AMaj9 C#7sus4

10. You Made It Look So Easy (Reprise 2) - 6

38

*ff* *mp* <

We know the fu - ture is bright. As

*ff* *mp* <

We know the fu - ture is bright. As

*ff* *mp* <

We know the fu - ture is bright. As

*Bmi11* *G* *F#mi7*

*ff* *mp* <

*ff* *mp* <

42

— long as we're, As long as we're, As

— long as we're, As long as we're, As

— long as we're, As long as we're, As

*G#mi7* *AMaj7* *B/F#* *G#mi/B* *A/C#* *B/D#* *C#mi/E*



10. You Made It Look So Easy (Reprise 2) - 7

46 *ff*

— long as we're — to - ge - ther. —

— long as we're — to - ge - ther.

— long as we're — to - ge - ther.

*ff*

A/C# B/D# C#mi/E B/A B6/A C#

*ff*

*ff*



## **Appendix: Possible Cuts**

Timed at 16 minutes at rough read through. We then found and made about 20 seconds of book cuts.

Suggestions:

Cut Cue 6 (Be Like Me) mm 71-73. 6 seconds. (It's part of the joke that she repeats the tag too many times, but the song can live without it.)

Cut Cue 3 (Teaching song) pickup to 16 through pickup to 23. (12 seconds).

It is possible that 2-19 can use some tightening.

ONLY IF ABSOLUTELY NECESSARY - Cut Cue 5 (New America reprise, Rachel's satire) letter B. 23 seconds. The downside is that the patriotic song is also repeated dissonantly in the 2<sup>nd</sup> reprise, so taking it out here weakens that leitmotif and its payoff.

## Appendix 2: Notes

Composer's notes:

**1. Welcome to New America.** On last readthrough the tempo was closer to 102, as marked/envisioned it's 92 (obviously need to balance energy & understandability).

Notating rap is not an exact science. The saxophone honking on one note is of course a very simplified representation. The performers should put their own stamp on it, playing with the timings - **the 16<sup>th</sup>-note syncopated rhythms are only an approximation and if followed exactly will sound horribly square.** If the singer and music director want to add or remove beats for interest (rhythmic beats, that is), that is fine.

The patriotic anthem is meant to be scary and fascist in its seriousness. Note that it is also woven into the piano accompaniment during the rap.

**6. Be Like Me** is the big showstopper. Have fun with it. The interjections are suggestions and can be tweaked and ad-libbed a bit. It will be a balance of Nate fussing but not upstaging Miss Dora too much. It's a little contradictory - Miss Dora sings squarely at first, loosening up and swinging well by the end, but she also glitches more and more as the song progresses.

The bridge should be done straight, just focus on the music - nice easy 1950s ice cream changes and a familiar style for the audience to relax with in contrast to the more dissonant, angular, Monk-inspired A sections with the glitches and interjections.

At the end, go ahead and be creative with the breaks, her getting "stuck" on the cliché tag ending repeat (it's an old cabaret/variety show gag, the band keeps playing the tag in seeming ignorance of the performer), etc. Script and score are directional but this kind of routine requires some flexibility as it comes to life. The team agrees we won't object if the final result diverges a bit, if it's fun!

**8. Welcome to New America.** The anthem reappears a final time harmonized in whole tone scale to emphasize how frightening the whole program is. It's a payoff for the simplistic nature of the original anthem.

**9. Teaching Song (Reprise).** *The core emotional moment of the whole play is in Cue 9, Measure 7.* BIG beat; THEN Rachel reaches to Nate and she starts singing slowly and hesitantly, really trying to get through to him, vulnerable, not sure if he will open up. There should be real doubt in the audience's mind as to how he will respond. Will this end as a tragedy?

I kept the bottom at middle C for the soprano, but if they have the low notes it might sound better transposed down to F# or even F. This is a sensitive little song, we don't want big money notes. **I have put a transposed version in F after this appendix.**

**10. You Made It Look So Easy (Reprise 2).** Big finale. One of the payoffs here is the integration of the simplistic Teaching Song into a more complex musical texture.

At B, we've now heard the main theme several times, so the soprano descant countermelody should be front and center.

The ensemble will need to practice and rehearse in #10, measure 39-41 especially, and then through the end. There is a quick cue chord in the pickup to 40 but the singers should work carefully with their tracks to nail the pitches at 40. The piano is now directly supporting them.

The piece does not end on the tonic. This reflects the ending which is unsettled and unresolved in the narrative - they are going to flee into an uncertain future and are putting a good face on it, hence the [Picardy third](#) sound at the end and a final tonicization of C# which is technically the dominant (I chose not to change key signature).



**IQ: The Musical**

Piano/Vocal

**9. Teaching Song (Reprise) - F**

(Nate, Rachel)

Rev. 2023-06-17.08:52

music by Charles T. Betz  
lyrics by Kristen Egan O'Hare

Cue: NATE: My God, Good.

You've gone mad.

(Rachel appears.)

RACHEL: Dad?

NATE: (Shocked) Rachel!!  
What are you doing???

RACHEL: (enters) I'm  
so sorry, Dad. I tried but  
the words got mixed up  
again. I couldn't take the  
test! I didn't know  
what to do!

♩ = 120

NATE: (shattered)  
No, I'm sorry, baby.  
This is all my fault.  
I have failed you  
completely.

(RACHEL reaches  
her hand to Nate.)

4

Starting slowly and tentatively ♩ = 80

Rachel

8

Re - mem - ber what we talked a - bout, slow it down and

C F F Gmi F/A C<sup>(omit3)</sup> B $\flat$  C

9. Teaching Song (Reprise) - F - 2

(Nate lifts head.)

accel..... (gaining spirit)

12

sound it out, breathe ea - sy. —

Nate:

When you're in doubt we'll work it out to - geth -

F /C Bb F Gmi F/A C Ami Bb

18

..... ♩ = 92

When it seems too hard, we'll sing it out to - geth - er.

- er. When it seems too hard, we'll sing it out to - geth - er.

F Gmi F/A Bb Dmi C F