



MUSIC THEATRE INTERNATIONAL  
**BROADWAY  
JUNIOR**<sup>®</sup>  
60 MINUTES

NAME: \_\_\_\_\_

CHARACTER: \_\_\_\_\_

# DARE TO DREAM

A **Disney** MUSICAL REVUE

Book developed by  
**Disney Theatrical Group**

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## ACTOR'S SCRIPT



# ACTOR'S SCRIPT

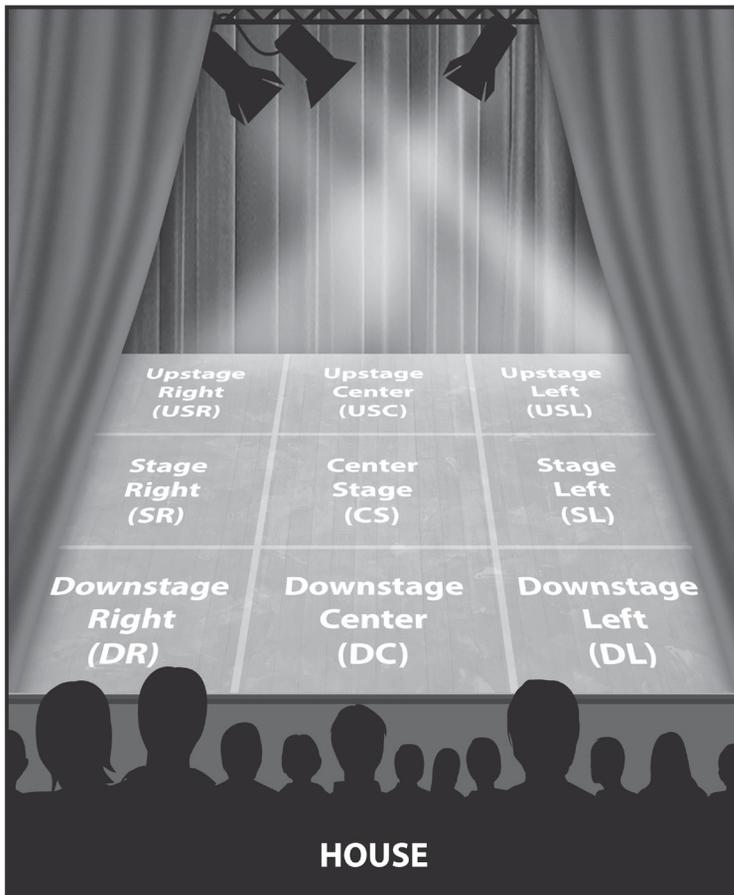
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# Welcome to the Theater

Congratulations! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your Actor's Script contains additional information for this musical, like this introduction and two glossaries. You can look up any bold words in the Actor's Glossary at the back of this book. Be sure to take good care of your script and take notes with a pencil since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house** where the audience sits, the term **downstage** is still used to refer to the area closest to the audience, and **upstage** is used to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram shows how to use these terms to label nine different parts of the stage.



# What to Expect During Rehearsals

You will be performing a musical, a type of **play** that tells a story through music, **choreography**, and **dialogue**. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, for the songs. The **book writer** writes the dialogue (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and which music cues to listen for. If the book writer and lyricist are the same person, they are often referred to as the **librettist**, since the book and lyrics together are referred to as the **libretto**.

Your director will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show:

## Music

Since you're performing a musical, it is important to learn the music during the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

## Choreography

Since most musicals include some movement or dance, you'll also be rehearsing choreography. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

## Blocking & Scene Work

Your director will determine where everyone in the cast stands and how they move around the stage. You'll use theater **blocking** terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.

# Marking Your Script

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.

**1** Always write your name legibly on your script. Scripts have a way of getting lost or changing hands during rehearsals.

**2** Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

**3** Underline important stage directions, lines, lyrics, and individual words. For example, if your director wants you to stress a word, underline it in your script.

**4** Save time and space by using the following standard abbreviations:

<b>ON:</b> onstage	<b>OFF:</b> offstage	<b>US:</b> upstage
<b>DS:</b> downstage	<b>SL:</b> stage left	<b>SR:</b> stage right
<b>CS:</b> center stage	<b>X:</b> cross	

You may use these abbreviations to modify other instructions (you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (you could write “XDSR” to remind yourself to cross downstage right).

**5** Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a bench, you might draw a box to represent the bench, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

**6** Draw stick figures to help you remember your choreography.

**7** Mark your music with large commas to remind yourself where to take breaths while singing.

**8** Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!

SCRIPT

① Meital Ziegel (Player 7)

Okay.

PLAYER 3

We'll help you figure out your dream. Don't worry.

PLAYER 4

That's what being an Imagineer is all about.

PLAYER 1

(PLAYER 3 smiles at PLAYER 4. PLAYER 7 stands.)

②

I could go first!

PLAYER 7

Alright, let's hear it!

PLAYER 2

XDSR ④

(#5 - HOW FAR I'LL GO / PART OF YOUR WORLD.)

# How Far I'll Go / Part of Your World

PLAYER 7: I've always wanted to have a big adventure! I want to see something new and exciting, something that I've never had the chance to see before!

Steady ♩ = 86



# Production Note

Welcome to *Dare to Dream JR.: A Disney Musical Revue!* A **revue** is a theatrical production that highlights the music, combining many songs that may not otherwise go together. Instead of a more traditional story, a musical revue has a looser narrative with less emphasis on the plot or characters. Songs are lightly woven together with themes to create an overarching story, but the music and choreography are the star of the show. While the songs in this revue are from many different movies and written by many different songwriters, they all connect back to two things: Disney and dreams!

*Dare to Dream JR.* celebrates almost 100 years of music from over 20 Disney films. But a revue is so much more than just a concert — you are about to perform a fully realized musical production. We hope you enjoy bringing these beloved tunes to life on stage. Below are a few tips and tricks to help you and your company in your production.

**Note on Setting:** *Dare to Dream JR.* is set in a fictional Disney Imagineering Studio in the present day. There are lots of ways this Imagineering Studio could look; the options are limitless. You, your fellow castmates, and your creative team get to invent the world the audience sees on stage!

**Note on Character:** There are 15 central characters, known as Players 1-15 throughout the script and score. You can find a few character traits for each Player in the following pages. There are also additional solos in the score marked Solo A-J. If you're cast in the Ensemble, you may be assigned one of these solos to perform. *Dare to Dream JR.* relies heavily on the Ensemble, as over half the numbers in the show are group numbers! No matter your role, you are a unique character with your own dreams and goals.

It's important to remember: no matter which song you're singing, you are portraying a Junior Imagineer, not the character who sang the song in the original Disney film. In other words, even if you sing "Let It Go," you are not playing Elsa! Instead, you are playing a brand-new character within the fictional world of Disney's Imagineering Studios and *Dare to Dream JR.* Think about what unique qualities YOU can bring to this role to help establish your own character. You can be inspired by thinking of traits you admire in the Disney characters you know and love. For example, Player 1 has the leadership skills of Woody from *Toy Story* and the intelligence of Belle from *Beauty and the Beast*. Player 1 does not impersonate Belle or Woody, but the actor can use these traits as inspiration for their own original character.

**Note on Pronouns:** You may notice that there are a few gendered pronouns in the show's supporting materials, such as the character descriptions and synopsis. We have included these pronouns for sentence clarity, but they do not indicate how a role must be cast! All of the roles in *Dare to Dream JR.* are gender flexible, and there are no gender-assigning pronouns in the script itself.

**Note on Performance:** Many of these songs will be known to you, while some may be brand new. When you know the song, talk with your director(s) about how the song fits into the story of its original film. What did the character singing this song want? Who were they singing to? Where was the song set? At what point in the story was it sung? Use the song's original context to help you determine how it fits into *Dare to Dream JR.*, and try to evoke the same energy and passion in your performance. If you have never seen the movie where the song is from, consider using this opportunity to engage with a Disney story you don't know yet. Learning the history behind these tunes will help you give each song meaning in your production.

**Note on Costuming:** Since you are not playing any of the original Disney characters referenced throughout the show, this means you also will not be dressed like them. Instead, you will be wearing clothing more similar to what you might wear in your everyday life. This revue works best when each Player has their own unique costume that reflects their character in *Dare to Dream JR.* Your show's creative team may ask you for ideas, so think about what colors, styles, and contemporary clothing items your Junior Imagineer character might wear.

**Note on Staging:** A musical revue traditionally has a minimal set. Your director will likely use dynamic stage pictures and lots of choreography to create visual variety across these musical numbers. Look to the stage directions to help guide your performance. These stage directions suggest that the cast remain onstage for nearly the entire show, as they learn from each other and listen to each other's dreams. If your production is staged in this manner, think of ways you can stay engaged in the storytelling even when you are not singing or speaking, by actively listening and reacting to your fellow cast members. Which characters does your character agree with? Which do you disagree with? If your character is on stage, they have inner thoughts and opinions about everything! Use this to stay connected to the action, even if you are not singing or dancing in a specific song.

Most importantly... have FUN performing these Disney classics on your stage! Whether singing your favorites or learning a new tune, we hope the music inspires you to dream big and set off on a new adventure.

# Synopsis

A group of nervous and excited **JUNIOR IMAGINEERS** arrive at the Walt Disney Imagineering Studios to begin their training (***A Dream Is a Wish Your Heart Makes***). **PLAYERS 1** and **2**, the mentors, welcome the group of trainees to the Studios (***Be Our Guest***), encouraging each student to think about their dreams (***When You Wish Upon a Star / A Dream Is a Wish – Reprise***). **PLAYER 3** admits that she does not yet have a dream, but she is told not to worry, as the training will help her discover one.

**PLAYERS 6, 7, 12,** and **13** share their dreams to set out on a big, life-changing adventure (***Part of Your World / How Far I'll Go***) (***Just Around the Riverbend / Out There***). An impatient **PLAYER 5** feels it is impossible to wait for a dream to come true (***I Just Can't Wait to Be King***).

Still concerned about how to select the perfect dream, Player 3 reveals the stress she feels (***Surface Pressure***). To make her feel better, **PLAYER 10** shares a strategy for navigating through big feelings and problems (***Let It Go***).

The mentors remind the group that it is worth working hard to achieve a difficult goal, encouraging each trainee to believe in themselves. **PLAYERS 8** and **9** share that friends can be an incredible support system when you find it hard to accomplish something alone (***Friend Like Me***) (***You've Got a Friend in Me***).

Emotional from the outpouring of love and friendship, Players 1 and 2 call a short break, and the Junior Imagineers disperse. **PLAYER 4** checks in with Player 3 to see how her journey to find a dream is going. Player 3 reveals she is still unsure, and Player 4 encourages her to keep going (***Dig a Little Deeper***). Joining them, **PLAYER 11** shares that he doesn't have one concrete dream because he is leaving his options open (***Try Everything***).

The mentors return from the break to find all of their students working together to cheer on Player 3. With this inspiration from her fellow trainees, Player 3 realizes that she is strong enough and brave enough to achieve any goal she sets her mind to (***Go the Distance***). She finally understands that she doesn't need to commit to one singular dream.

After Player 3's revelation, Player 5 feels a sense of relief, knowing there's plenty of time to make life's big decisions (***When I Am Older***). Players 1 and 2 remind the group that their goals will grow and shift over time and there is no cause for worry (***Hakuna Matata / Bare Necessities***). Thrilled to be letting

loose, **PLAYER 14** helps the others find inspiration in the silliest of places (*Nonsense Medley*).

As the day of training comes to an end, **PLAYER 15** points out something that has been missing from their lessons, reminding everyone that dreams are often shared with others and can live on for generations (*Remember Me*).

The Junior Imagineers reflect on the power of dreams to bring people together, no matter how different they may seem (*I've Got a Dream*). Players 1 and 2 announce that the group has completed their training and are now full-fledged Imagineers! Together, the newly minted Imagineers celebrate all they have learned and all they can share with the next generation (*Finale*).

## Theater Tips

- It takes an ensemble to make a show; everyone's part is important.
- Be respectful of others at all times.
- Bring your script and a pencil to every rehearsal.
- Arrive at rehearsal on time and ready to begin.
- Be specific! Make clear choices about your character's background and motivation for each line and action.
- To help memorize your lines, write them down or speak them aloud to yourself in a mirror.
- Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
- Before each performance, tell everyone to "break a leg" – which is theater talk for "good luck"!
- Be quiet backstage and remember: if you can see the audience, they can see you – so stay out of sight.
- If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it's unlikely that the audience will notice anything is wrong.
- Remember to thank your director and fellow cast and crew.
- **HAVE FUN!**

# Characters

## The Imagineers

**PLAYER 1** – A confident, organized, and friendly leader and mentor

**PLAYER 2** – A lighthearted leader and mentor with a great sense of humor

## The Junior Imagineers

**PLAYER 3** – A thoughtful and introspective Imagineer-in-Training

**PLAYER 4** – A kind and reassuring friend

**PLAYER 5** – A loud and confident student with little patience

**PLAYER 6** – A big dreamer

**PLAYER 7** – An adventurous spirit

**PLAYER 8** – A humorous, lovable friend with endless energy

**PLAYER 9** – A loyal, sweet friend who puts others' needs before their own

**PLAYER 10** – A quiet but determined trainee who harnesses an inner strength

**PLAYER 11** – An encouraging friend with an open mind

**PLAYER 12** – An eager and curious student

**PLAYER 13** – An eager and curious student

**PLAYER 14** – A trainee who knows how to let loose and live in the moment

**PLAYER 15** – An old soul, wiser than their years

**ENSEMBLE** – More Imagineers-in-Training, each with their own hopes and dreams





# Be Our Guest

**(PLAYER 1):** It is with deepest pride and greatest pleasure that we welcome you to Disney's Imagineering Studios.

**PLAYER 2:** This is the place where you will train to become an Imagineer.

**Grand**  $\text{♩} = 120$  **5** **3** **molto rit.**

1-5 6-8

**PLAYER 1:** This is the place where dreams come true!

**Tentatively**  $\text{♩} = 78$

**PLAYER 1:**  
*mf*

**2**

9-10

Be our

**Easing In**  $\text{♩} = 102$   
**accel.**

12

guest! Be our guest! Put our serv-ice to the

15

test. Tie your nap-kin 'round your neck, my friend, and

18

**PLAYER 2:** **In Tempo**  $\text{♩} = 110$

we'll pro-vide the rest. Soupe du jour, hot hors

21

d'oeuvres! Why, we on - ly live to serve. Try the

24

grey stuff. It's de - li-cious! Don't be-lieve me? Ask the

**PLAYERS**

**1 & 2:**

**PLAYER 2:**

27

dish - es! They can sing, they can dance! Af - ter all,

**SMALL GROUP:**

*mp*

Ah

**PLAYER 1:**

30

\_ folks, this is France! And a

*mf*

And a

32

din-ner here is nev - er sec-ond best.

din-ner here is nev - er sec-ond best.

**PLAYERS 1 & 2:** **Faster**  $\text{♩} = 118$



Go on, un - fold your men - u, take a

**PLAYER 1:**

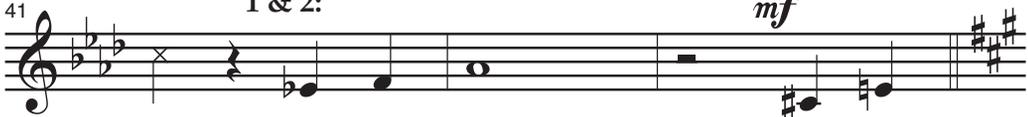


glance, and then — you'll be our guest. Oui, our

*(PLAYERS 1 & 2 guide the JUNIOR IMAGINEERS in setting up the Imagineering Studio.)*

**PLAYERS 1 & 2:**

**ALL:**  
*mf*



guest! Be our guest! Beef ra -

**A Bit Faster**  $\text{♩} = 120$



gout, cheese souf - flé, pie and pud - ding en flam -

**PLAYER 2:**



bé! We'll pre - pare and serve with flair a cul - i -

**PLAYER 1:**



nar - y ca - ba - ret! You're a - lone and you're

(PLAYER 1):

PLAYERS 1 & 2:

53

scared, but the ban - quet's all pre - pared. No one's

ENSEMBLE:

No one's

accel.

56

gloo-my or com - plain-ing while the flat-ware's en - ter -

gloo-my or com - plain-ing while the flat-ware's en - ter -

Even Faster  $\text{♩} = 122$

PLAYER 2:

59

tain - ing. I do tricks with my

tain - ing. We tell jokes.

62

fel-low can - dle - sticks.

And it's all in per-fect

PLAYERS 1 & 2:

65

Come on and  
taste, that you can bet! Come on and

68

*accel.*

lift your glass. — You've won your own free pass  
lift your glass. — You've won your own free pass

71

— to be our guest! Be our  
— to be our guest! Be our guest!

74

*f*

guest! Be our  
Be our guest! Be our



96

done!" Then we'll sing you off to sleep as you di -

**Obsessively**  $\text{♩} = 126$

99

gest. To - night you'll prop your feet\_\_

102

\_\_ up, but for now, let's eat\_\_\_\_ up. Be our

105

**PLAYER 1:** **PLAYER 2:**

Be our guest! Be our

**(ALL):** **ENSEMBLE:**

guest! Be our guest!

**PLAYERS 1 & 2:**

108

guest! Be our guest! Please! Be our

Be our guest! Please! Be our

113

guest! \_\_\_\_\_

guest! \_\_\_\_\_

**2** **ALL:**

117-118

Be our guest!

*(At the end of the number, the JUNIOR IMAGINEERS are seated or standing around the stage, with their eyes on PLAYERS 1 & 2. PLAYERS 1 & 2 walk through and amongst the company, the JUNIOR IMAGINEERS listening intently.)*

**PLAYER 1**

Okay, everyone. Today your training to become a Disney Imagineer begins.

**PLAYER 2**

Imagineers are responsible for bringing to life things that people can only imagine. We create, design, and build.

**PLAYER 1**

We make magic and turn people's wildest dreams into a reality!

**PLAYER 2**

In order to become an Imagineer, you first need to harness the power of your own dreams.

**PLAYER 1**

Close your eyes for a moment and think of something you want. Something you dream about.

*(The JUNIOR IMAGINEERS close their eyes and follow along. After a moment:)*

Whether it is big or small, your dream matters. By believing in your own dream, you can help others believe in theirs.

**PLAYER 2**

*(addressing them as if a teacher in a classroom)*

Let's start here: what do you know about dreams?

*(The PLAYERS open their eyes. PLAYER 2 might pick up a piece of chalk or dry erase marker and begin scribing the thoughts shared by the group on a large poster or chalkboard. PLAYER 7 raises their hand. PLAYER 1 points to PLAYER 7, calling on them.)*

**PLAYER 7**

A dream is a goal.

*(PLAYER 4 raises their hand. PLAYER 1 points to them.)*

**PLAYER 4**

It's something you really want!

*(PLAYER 10 doesn't raise a hand, but rather adds to PLAYER 4's thought.)*

**PLAYER 10**

It's like a wish for the future.

**PLAYER 5**

Everybody dreams of something.

**PLAYER 12**

It's kind of... your biggest aspiration?

*(The PLAYERS nod along. PLAYER 2 continues to scribe on the board as the group discusses, writing "wish," "something you really want," "an aspiration," etc.)*

**PLAYER 2**

Very good. What else?

**PLAYER 6**

Some dreams you think about every day because they are so important to you.

*(The JUNIOR IMAGINEERS are on a roll now. They popcorn their thoughts, one at a time. PLAYERS nod when they agree with others. Some might scribble notes as PLAYER 2 continues to highlight the key words on a board.)*

**PLAYER 3**

*(with concern)*

Some dreams feel impossible to reach.

*(with confidence)*

But some are super easy!

**PLAYER 5**

**PLAYER 7**

Some dreams we face alone.

**PLAYER 8**

And some we share with our friends.

**PLAYER 9**

*(adding to PLAYER 8's thought)*

Yeah, because they can help us reach our goals.

**PLAYER 4**

*(thinking, as if processing a new idea)*

Some dreams you might not even know you have? And then they surprise you, out of nowhere.

**PLAYER 13**

No matter what you dream about, you have to believe in yourself to make a dream come true.

**PLAYER 2**

That's exactly right.

*(PLAYER 1 writes the following quote on the board, writing Walt Disney's name underneath it.)*

**PLAYER 1**

"All dreams can come true, if we have the courage to pursue them."

**PLAYER 2**

That's what we'll do today. We'll ask you to dig deep and think about the dreams within you.

**PLAYER 1**

The more we learn about each other's dreams, the better Imagineers we'll be.

**PLAYER 2**

Here in the studio, we have a sort of mantra which comes from our founder Walt Disney.

**(# 4 – WHEN YOU WISH UPON A STAR / A DREAM IS A WISH – REPRISE.)**

# When You Wish Upon a Star / A Dream Is a Wish (Reprise)

(PLAYER 2): We learned it in our training,  
and today we'll pass it on to you.

PLAYER 1: First, THINK.

ENSEMBLE: THINK!

Delicately ♩ = 108



1-4

PLAYER 2: Second, DREAM.

ENSEMBLE: DREAM!

PLAYER 1: Third, BELIEVE.

ENSEMBLE: BELIEVE!

PLAYER 2: And finally, DARE.

ENSEMBLE: DARE!



5-8

ALL:

*mp*



When you wish u - pon a star, makes no diff - 'rence



who you are. A - ny - thing your heart de - sires will

PLAYERS 3-15:



come to you. When your heart is

18



in your dreams, no re-quest is too ex-treme.

21 **ALL:**



When you wish u - pon a star as dream - ers

24 **Sudden Excitement** ♩ = 122 **PLAYERS 1 & 2:** *f*



do... A

26



dream is a wish your heart makes when you're feel - ing

29 **PLAYERS 6, 8, 10:**



small. A-lone in the night you'll whis - per, think-ing

32 **PLAYERS 7, 12, 13:**



no one can hear you at all. You

34



wake with the morn - ing sun - light to find

36 3 3 ALL:

for - tune is smil - ing on you. Don't let your

38

heart be filled with sor-row, for all you know, to-mor-row the

40 3 3

dream that you wish will come true.

GROUP 1:  
42

Like a bolt out of the blue,

(GROUP 1):  
44

fate steps in and sees you through.

GROUP 2: 3

A dream is a

46

When you wish u - pon a star, as dream - ers  
 wish. A

49

do.  
 dream is a wish, then — you can start. A

51

No mat - ter  
 dream is a wish you wish — with your heart.

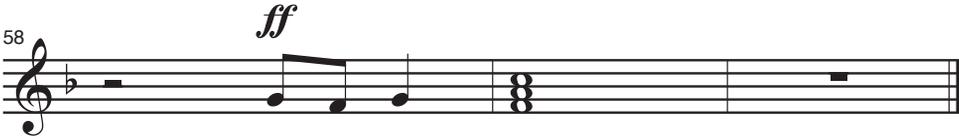
(GROUP 1): ALL:

53

how your heart is griev - ing, if you keep on be - liev - ing, the

55

dream that you wish will come true.



It - 'll come true!

**PLAYER 1**

Alright everybody! Who wants to be the first to share their dream with the group?

*(Silence. The JUNIOR IMAGINEERS look around timidly. No one wants to be the first to share!)*

**PLAYER 2**

Come on... don't be shy!!

*(PLAYER 3 raises a hand timidly. All the JUNIOR IMAGINEERS turn to look.)*

**PLAYER 1**

Alright! You're up!

**PLAYER 3**

Well... what if... what if I'm not sure yet? I'm not sure I have a dream.

*(A few JUNIOR IMAGINEERS might nod in agreement. Others, like PLAYER 5, look more skeptical.)*

**PLAYER 5**

You don't?

**PLAYER 3**

I don't think so...

**PLAYER 1**

Well, that's okay too!

**PLAYER 3**

I mean, I want to have a dream. I just don't know where to start.

**PLAYER 4**

*(to PLAYER 3)*

I've always believed that the best way to get started is to quit talking and begin doing! Maybe just by hearing about other people's dreams, you'll be inspired!

## PLAYER 3

Okay.

## PLAYER 4

We'll help you figure out your dream. Don't worry.

## PLAYER 1

That's what being an Imagineer is all about.

*(PLAYER 3 smiles at PLAYER 4. PLAYER 7 stands.)*

## PLAYER 7

I could go first!

## PLAYER 2

Alright, let's hear it!

(#5 – HOW FAR I'LL GO / PART OF YOUR WORLD.)

# How Far I'll Go / Part of Your World

**PLAYER 7:** I've always wanted to have a big adventure! I want to see something new and exciting, something that I've never had the chance to see before!

Steady ♩ = 86

4

1-4

5

**PLAYER 7:**  
*mp*

I've been star- ing at the edge of the wa-ter — long as I can re-

7

mem - ber, nev - er real-ly know-ing — why.



I wish I could be the per-fect daugh-ter, but I come back to the



wa - ter no mat-ter how hard I try. Ev-'ry



turn I take, ev - 'ry trail I track, ev - 'ry



path I make, ev - 'ry road leads back to the



place I know where I can-not go, where I long to be... See the



line where the sky meets the sea? It calls — me! And no one



knows ————— how far it goes! ————— If the



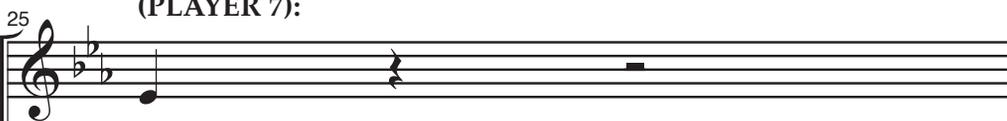
wind in my sail on the sea stays be-hind — me, one day I'll



know \_\_\_\_\_ if I go, there's just no tell-ing how far I'll

A bit slower  $\text{♩} = 80$

(PLAYER 7):



go.

(PLAYER 6 stands up, looking at  
PLAYER 7 in agreement.)

PLAYER 6:  
*mp*



I wan-na be \_\_\_\_\_ where the peo-ple are. \_\_\_\_\_

(PLAYER 6):



I wan-na see, \_\_\_\_\_ wan-na see 'em dan - cin',



walk-in' a - round on those... what do you call 'em? Oh,



feet. Flip-pin' your fins you don't get too far. \_\_\_\_\_



Legs are re - qui - red for jump-in', danc - in',



stroll-in' a - long down a... what's that word a - gain?

32 *mf* *3* *3* *3*

Street! Up where they walk, up where they run, up where they

34 *3* *3* *3* *3*

stay all day in the sun. Wan-der-in' free, wish I could be part of that

36 *mf* *3* *3* *3*

world. What would I give if I could live out of these

38 *3* *3* *3*

wa-ters? What would I pay to spend a day warm on the

**accel.**

40 **PLAYER 7:** *mf*

Ev-'ry turn I take,

**(PLAYER 6):** *mf* *3* *3*

sand? Bet-cha on land they un-der-

42

ev - 'ry trail I track, to the

stand.

43

place I know where I can - not go, where I

Bet they don't

44

long to be.

rep - ri - mand their daugh - ters: bright young

45

Tempo I ♩ = 85

See the

wom - en sick of swim-min', read-y to stand. See the

47

line where the sky meets the sea? It calls—

line where the sky meets the sea? It calls—

48

— me! And no one knows \_\_\_\_\_ how far it

— me!

50

goes! — If the wind in my sail on the sea stays be-hind

Up where they walk,

52

— me, one day I'll know \_\_\_\_\_ how far I'll

up where they run, where they stay all day in the

(PLAYER 6):

54

go. See the

(PLAYER 7):

sun. See the

ENSEMBLE:

*f*

What's be-yond that line? Will I cross that

(PLAYERS 6 & 7):

ALL:

55

light as it shines on the sea? It's blind - ing. But no one

(ENSEMBLE):

line?

(ALL):

57

knows how deep it goes! And it

PLAYER 7,  
GROUP 1:

59

seems like it's call-ing out to me, so come find me and let me

(PLAYER 7,  
GROUP 1):

61

know \_\_\_ how far I'll go. Would-n't I love,

PLAYER 6, GROUP 2:

When's it my turn? Would-n't I love,

63

love to ex - plore that shore up a -

love to ex - plore that shore up a -

65

bove? \_\_\_\_\_

PLAYER 6:

*sub. mp*

bove? \_\_\_\_\_ Out of the

Contemplative ♩ = 106

(PLAYER 6):

67

sea, wish I could be part of that

Slower ♩ = 86

71

world.

72-74

(#6 – JUST AROUND THE RIVERBEND / OUT THERE.)

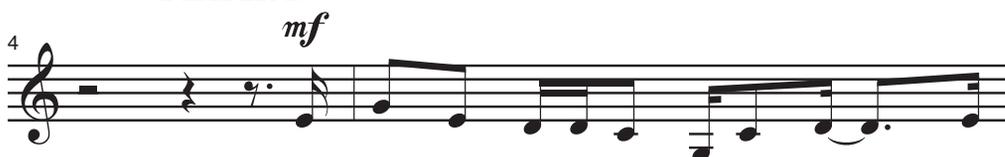
# Just Around the Riverbend / Out There

With Motion ♩ = 120

(PLAYERS 6 & 7 stay central and are joined by  
PLAYERS 12 & 13, who add on to their ideas.)



PLAYER 13:



What I love most a-bout riv-ers is: — you



can't step in the same riv-er twice. The

PLAYER 12:



wa-ter's al-ways chang-ing, al-ways flow-ing. But



peo-ple, I guess, can't live like that; we all must pay a price: to be



safe, we lose our chance of ev-er know-ing

**PLAYERS 12 & 13:**

14 

what's a-round the riv-er - bend, \_\_\_\_\_ wait-ing

16  *f*

just a-round the riv-er - bend. \_\_\_\_\_ I

18 

look once more just a-round the riv-er - bend be -

20 

yond the shore, where the gulls fly free. Don't

**PLAYER 13:**

22 

know what for, what I dream the day might send

**PLAYER 12:**

24 *cresc. poco a poco* 

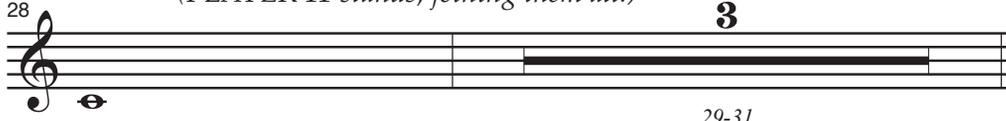
just a-round the riv-er-bend, just a-round the riv-er-bend,

26 **PLAYERS 12 & 13:**



just a - round — the riv - er - bend for

28 *(PLAYER 11 stands, joining them all.)* **3**



me. 29-31

**PLAYER 11:**

32 *mp*



Safe be - hind these win - dows and these par - a - pets of stone,

34



gaz - ing at the peo - ple down be - low me.

36



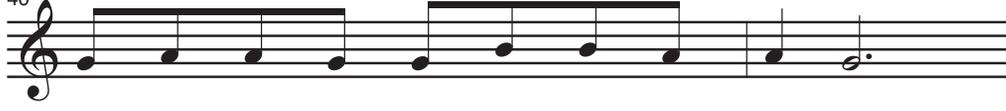
All my life I watch them as I hide up here a - lone,

38



hun - gry for the his - to - ries they show me.

40



All my life I mem - or - ize their fac - es,



know-ing them as they will nev - er know me.



All my life I won-der how it feels to pass a day, not a -



bove them, \_\_\_\_\_ but part of them! \_\_\_\_\_ And



out there, liv - ing in the sun. Give me one day



out there. All I ask is one \_\_\_\_\_ to hold for - ev - er.



Out there, where they all live un - a - ware. What I'd

PLAYERS 12 & 13:

62 *mf*

I look once more

(PLAYER 11):

give, \_\_\_\_\_ what I'd

PLAYERS 6 & 7:

*mf*

See the line where the sky meets the

64

be - yond the shore.

dare, \_\_\_\_\_ won't re -

sea? It calls \_\_\_\_\_

66

Just a-round the riv-er - bend. \_\_\_\_\_

sent, won't de - spair, old and

me. Part of your world... \_\_\_\_\_

68

Just a-round the riv-er-bend. \_\_\_\_\_ *f* One

bent, I won't care. I'll have spent one *f*

How far I'll go! One *f*

71

day out there! \_\_\_\_\_

day out there! \_\_\_\_\_

day out there! \_\_\_\_\_

75

*ff*

Out there!

*ff*

Out there!

*ff*

Out there!

*(PLAYERS 6, 7, 11, 12, & 13 land in a triumphant stage picture, the other JUNIOR IMAGINEERS looking at them.)*

**PLAYER 13**

Adventure is out there!

**PLAYER 12**

There's the whole world at our feet!

**PLAYER 3**

So, you don't know exactly what you're searching for, but you go out just for the sake of the adventure?

**PLAYER 7**

Not knowing is part of the adventure.

**PLAYER 6**

Not knowing means there is endless possibility!

**PLAYER 3**

Not knowing sounds scary.

**PLAYER 11**

A little, yeah.

**PLAYER 5**

Not for me!!!

**PLAYER 3**

Really?

**PLAYER 5**

I'm not scared of anything. I know my dreams and I just want them all to come true RIGHT NOW!

(#7 – I JUST CAN'T WAIT TO BE KING.)

# I Just Can't Wait to Be King

**Spirited**  $\text{♩} = 100$

**ENSEMBLE:**

2 *f*

1-2 Hem! Hem!

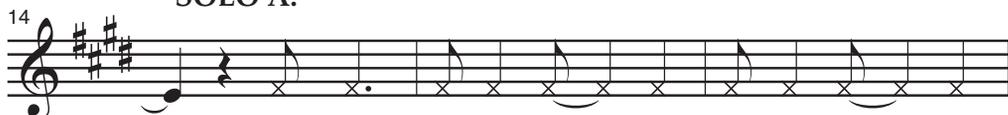
*(The other PLAYERS clear the way for PLAYER 5 to take center stage.)*

7 *mf*

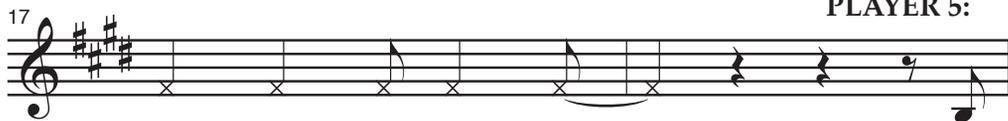
Hem! Hem! I'm

11  
  
 gon-na be \_\_\_ a migh - ty king so e-ne-mies be-ware!

SOLO A:

14  
  
 — Well, I've nev-er seen a king of beasts with

PLAYER 5:

17  
  
 quite so lit - tle hair! \_\_\_ I'm

19  
  
 gon - na be \_\_\_ the mane \_\_\_ e - vent like

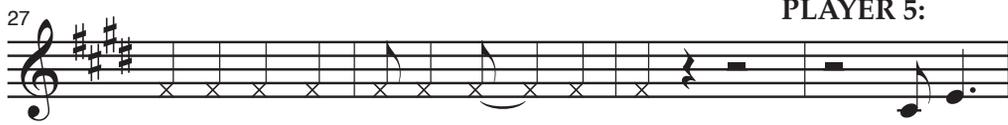
21  
  
 no king was \_\_\_ be - fore. \_\_\_ I'm

23  
  
 brush-in' up \_\_\_ on look - in' down. I'm

SOLO A:

25  
  
 work - in' on \_\_\_ my roar! Thus

PLAYER 5:

27  
  
 far a ra-ther un-in-spir - ing thing. Oh, I

31  
 just can't wait to be king!

ALL: *f*  
 2  
 34-35  
 Ev - ry - bo - dy

37  
 look left! Ev-'ry - bo - dy look right!

40  
 PLAYER 5: ALL:  
 Ev-'ry-where you look I'm stand-ing in the

SOLO A: Yeah, you are!  
 43  
 spot - light! Let

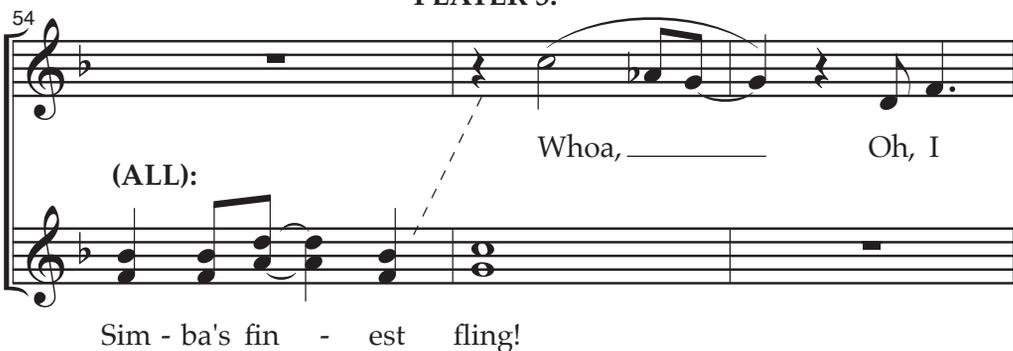
45  
 ev - 'ry crea - ture go for broke and sing.

48  
 Let's hear it in the herd and on the

51  
 wing. It's gon - na be King

PLAYER 5:

54



(ALL):

Whoa, \_\_\_\_\_ Oh, I

Sim - ba's fin - est fling!

(PLAYER 5):

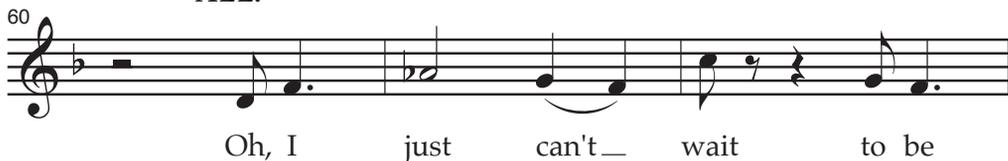
57



just can't\_\_ wait to be king!

ALL:

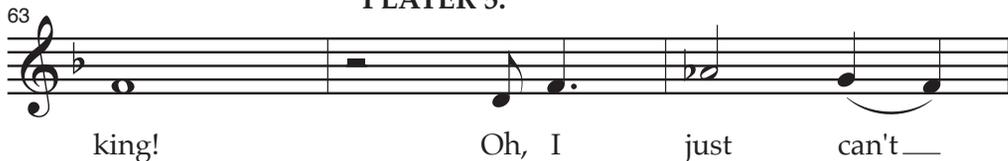
60



Oh, I just can't\_\_ wait to be

PLAYER 5:

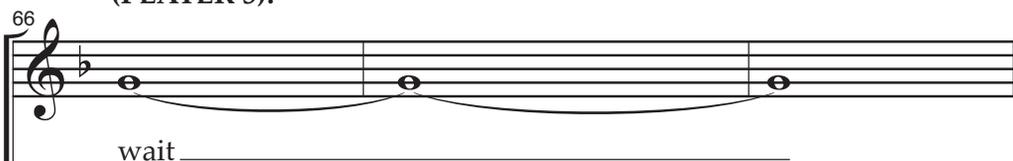
63



king! Oh, I just can't\_\_

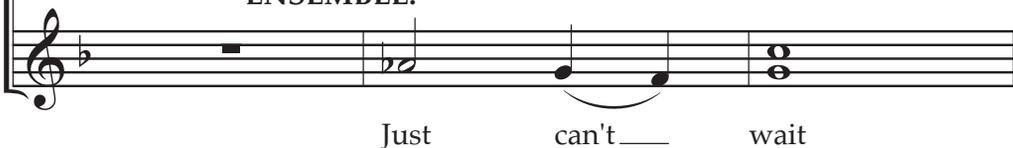
(PLAYER 5):

66



wait \_\_\_\_\_

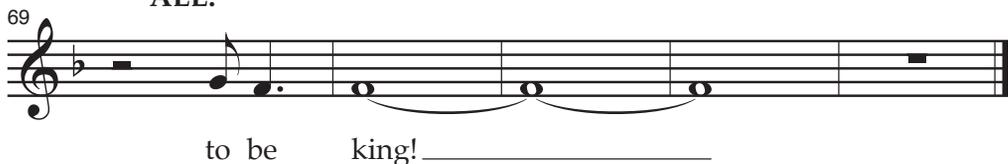
ENSEMBLE:



Just can't\_\_ wait

ALL:

69



to be king! \_\_\_\_\_

(*PLAYER 5 lands center stage with SOLO A, surrounded by the ENSEMBLE.*)

**PLAYER 3**

So... your dream is to become a king?

**PLAYER 1**

Why not? Dream big, right?

**PLAYER 5**

Well, maybe I don't mean an ACTUAL king. I just mean that most people know exactly what they want, and they don't want to wait. My dream isn't for tomorrow—it's for right now!

**PLAYER 3**

Not everyone is like that...

**PLAYER 5**

Some people are!

**PLAYER 3**

Well, I'm not.

**PLAYER 5**

Why not?

**PLAYER 3**

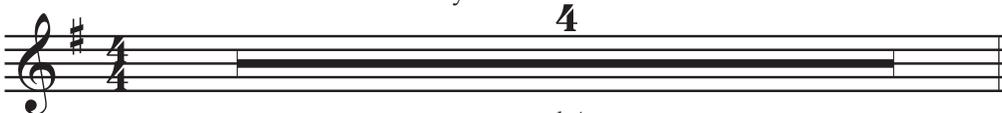
'Cause it's not that simple. Having a dream is a BIG deal. How do you know it is the right dream to go after? How do you pick between all the possible goals and hopes and possibilities out there? And then once you decide what you want to go after, you can't just rush into it!

(# 8 – SURFACE PRESSURE.)

## Surface Pressure

**Tense** ♩ = 90  
**Swing 16ths**

(**PLAYER 3**): There are so many steps to actually accomplish a goal. So many obstacles that stand in the way.



PLAYER 3:

*mp*



Pres-sure like a drip, drip, drip that-'ll nev-er stop,      whoa.



Pres-sure that-'ll tip, tip, tip till you just go pop,      whoa oh oh.



Give it to your sis - ter; your sis - ter's old - er.



Give her all the heav-y things we can't shoul-der. Who



— am I — if I — can't car - ry it all? ———— If I fall...

**Straight 16ths**

*mf*



I'm the strong one,      I'm not nerv - ous,



I'm as tough as the crust of the earth is.



I move moun - tains, I move church - es,



and I glow 'cause I know what my worth is.



I don't ask how hard the work is,



got a rough in - de - struct - i - ble sur - face.



Dia - monds and plat - 'num, I find 'em, I flat'n 'em. I



take what I'm hand-ed, I break what's de-mand-ed, but...

**PLAYER 3:**



I feel ber-serk as a

**PLAYERS 6, 7, 12, 13:**

*mf*



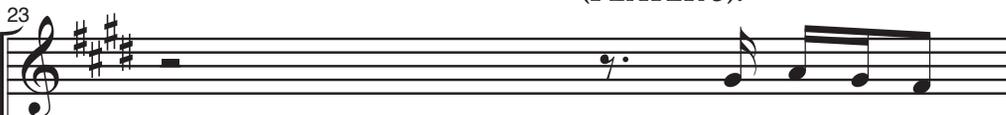
Un - der the sur - face,

(PLAYER 3):



tight - rope walk - er in a three - ring cir - cus.

(PLAYER 3):



was Her - cu - les

PLAYERS 6, 7, 12, 13:



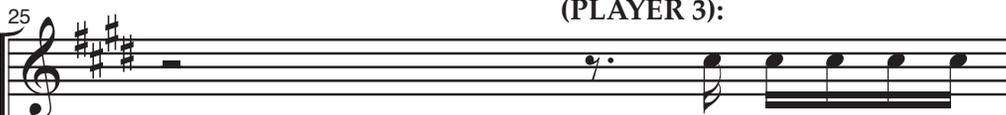
Un - der the sur - face,

(PLAYER 3):



ev - er like, "Yo, I don't wan - na fight Cerb - erus?"

(PLAYER 3):



I'm pret - ty sure I'm

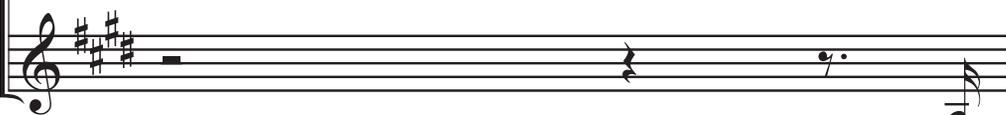
PLAYERS 6, 7, 12, 13:



Un - der the sur - face,



worth - less if I can't be of serv - ice.



A

27

flaw or a crack, the straw in the stack that

28 *mp*

But

breaks the cam-el's back. What breaks the cam-el's back?

(PLAYER 3):

29

35

pleas-ure? In-stead we meas-ure this grow - ing

(PLAYER 3):

37

— pres-sure. Keeps grow - ing, keep

PLAYERS 6, 7, 12, 13:

*mp*

Grow - ing, grow - ing,

39

go - ing 'cause all we know is...

go - ing, go - ing, all we know is...

Swing 16ths

41

*f*

Pres-sure like a grip, grip, grip and it won't let go,

*f*

Pres-sure like a grip, grip, grip...

42

whoa.

Pres-sure, pres - sure, pres - sure, pres-sure.

43

Pres-sure like a tick, tick, tick till it's read - y to blow,

Pres-sure like a tick, tick, tick...

44

whoa oh oh. —

Pres-sure, pres - sure, pres - sure, pres-sure.

45

Give it to your sis - ter; your sis - ter's strong - er.

Pres - sure, pres-sure,

46

See if she can hang on a lit - tle long - er. Who  
 pres - sure, pres - sure.

47

— am I — if I — don't have what it takes?  
 Ah ee ah ee ah ee ah,

48

No cracks, no breaks, no mis - takes, no  
 ah ee ah ee ah ee ah, ah ee ah ee ah no

50

pres - sure.  
 pres - sure.

(PLAYER 3 ends the number defeated, perhaps slumped in a chair. PLAYER 10, who we have not yet met, approaches, and begins to sing directly to PLAYER 3, acknowledging the pressure and stress that PLAYER 3 feels. #9 – LET IT GO.)

# Let It Go

Icy Pop ♩ = 137

PLAYER 10:

*mp*

7  
1-7

The

9

snow glows white on the moun-tain to - night, not a

11

foot-print to be seen. \_\_\_ A king-dom of i - so-la -

14

- tion, and it looks like \_\_\_ I'm the queen. \_\_\_

17

The wind is howl - ing like \_\_\_ this swirl -

19

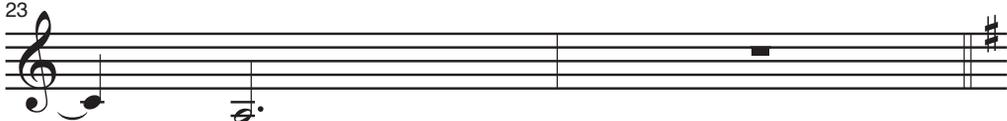
- ing storm in - side. \_\_\_

21



Could-n't keep it in. Hea - ven knows I \_\_\_\_\_

23



\_\_\_\_\_ tried...

**SOLO B:**

25 *mf*



Don't let \_\_\_\_\_ them in, \_\_\_\_\_ don't let \_\_\_\_\_ them see,

**SOLO C:**

27



be the good girl you al - ways have to be.

**SOLOS B & C:**

29



Con - ceal, don't feel, \_\_\_\_\_ don't let \_\_\_\_\_ them know.

**PLAYER 10 & SOLOS B, C, D, E:**

**PLAYER 10:**

31 *mp*



\_\_\_\_\_ Well, now \_\_\_\_\_ they know. \_\_\_\_\_ Let it go,

35



let it go, \_\_\_\_\_ can't hold it back an - y - more. \_\_\_\_\_ Let it go,

(PLAYER 10):

39

— let it go. — Turn a-way — and slam the door.

SOLOS B, C, D, E:

*mp*

Ah, \_\_\_\_\_

ah, \_\_\_\_\_

43

I — don't — care — what they're go-ing to — say.

I don't care... —

go-ing to — say.

PLAYER 10 &  
SOLOS B, C, D, E:

46

— Let the storm rage on. — The

(PLAYER 10 &  
SOLOS B, C, D, E):

49

cold nev-er both-ered me an - y - way.

51-52

SOLO D:

53 *mf*

It's fun-ny how some dis - tance makes ev-'ry-thing seem small

SOLO E:

56

— and the fears that once con - trolled — me can't

SOLOS B & C:

59

get to me — at all. — It's time — to see

SOLOS  
D & E:

62

— what I — can do, to test the lim - its and break through.

SOLOS B, C, D, E:

ALL:

65

No right, no wrong, — no rules for me. — I'm free!

PLAYER 10:

68

Let it go! —

(PLAYER 10):

70  
  
 — Let it go! — I am one — with the wind and sky.

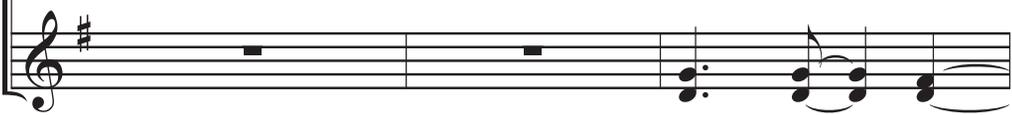
SOLOS B, C, D, E:

  
 Let it go! Let it go! I am one — with the wind and sky.

73  
  
 — Let it go! — Let it go! — You'll nev-

  
 — Let it go! — Let it go! —

76  
  
 - er see — me cry. — Here — I — stand,

  
 Here I — stand,

79  
  
 — and here — I'll — stay. — Let the

  
 — here I'll — stay. — Let the

82

storm      rage      on...

storm      rage      on...

4

84-87

88 **PLAYER 10:**

My pow - er flur - ries through the air

**SOLOS B, C, D, E:**

Ah

90

in - to the ground. My soul is spi -

Ah

93

- ral - ing\_\_ in fro - zen frac - tals all\_\_ a - round.\_\_

96

And one\_\_ thought crys - tal - liz - es like

Ah\_\_

98

*f*

\_\_ an i - cy blast: \_\_ I'm nev - er go -

101

*f*

- ing back. The past is in\_\_ the past!

The past is in\_\_ the past!

103 *ff*  
 Let it go! —  
 Let it go! —

105  
 — Let it go! — And I'll rise — like the break of dawn.  
 — Let it go! — And I'll rise — like the break of dawn.

108  
 — Let it go! — Let it go! — That per-  
 — Let it go! — Let it go! — That per-

111  
 - fect girl — is — gone. — Here — I — stand  
 - fect girl — is — gone. — Here — I — stand

114

— in the light of day.

— in the light of day.

117

— Let the storm rage on!

— Let the storm rage on!

120

— The cold nev-er both-ered me an - y-way!

—

123

Oh

Ah!

*(At the end of the number, PLAYER 10 remains center. PLAYER 3 approaches.)*

**PLAYER 3**

*(to PLAYER 10)*

You seem so... free. Free from the pressure to have it all figured out.

**PLAYER 10**

I try to let go of the idea that it all needs to be perfect.

**PLAYER 3**

That's pretty smart.

**PLAYER 10**

It works for me.

*(PLAYER 5, who has been listening intently, joins the conversation.)*

**PLAYER 5**

I guess I didn't understand that for some people, going after a dream can be really hard.

**PLAYER 10**

Yeah, it can be.

**PLAYER 5**

Well then, why pick a dream that is so hard to get? Why not... pick an easier dream?

**PLAYER 1**

When a dream feels hard to achieve, that often means it's very worth pursuing.

*(PLAYER 5 looks a bit confused.)*

**PLAYER 2**

In other words... don't stop yourself from chasing a goal just because it looks hard. Keep working towards it – believe that you can get there.

**PLAYER 3**

But believing in yourself is hard too.

**PLAYER 10**

*(agreeing)*

Yeah.

PLAYER 8

That's what friends are for.

PLAYER 9

They believe in you, even on the days you find it hard to believe in yourself.

PLAYER 8

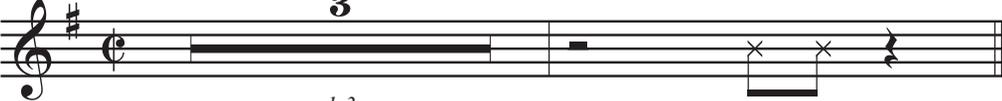
And they help you reach your goals.

PLAYER 9

No matter what they are!

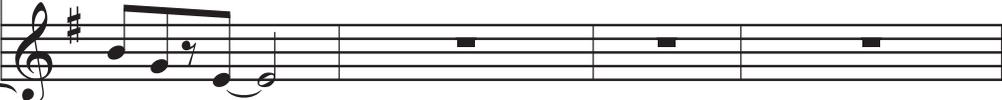
(#10 – FRIEND LIKE ME.)

# Friend Like Me

Rollicking swing  $\text{♩} = 91$   
**3**  
 PLAYER 8:  
  
 1-3  
 Hit it!

PLAYER 8: *f*  
  
 5  
 Whoa! \_\_\_ Yeah, yeah!

ENSEMBLE: *f*  
  
 Wa-wa - wa. Wa-wa - wa.

*mf*  
  
 9  
 Ha! Ha! Ha! Well, A-li  
  
 Wa-wa - wa.

(PLAYER 8):



Ba - ba had them for - ty thieves; She - he - re -



za - de had a thou-sand tales.\_\_\_\_ But list-en,



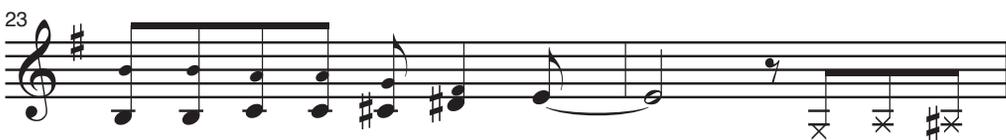
you're in luck 'cause up your sleeves you got a



brand of ma - gic nev - er fails.\_\_\_\_ You got some



pow - er in your cor - ner now, some heav - y



am - mu - ni - tion in your camp.\_\_\_\_ You got some



punch, piz-zazz, ya - hoo, and how! See all you

27

got - ta do is rub that lamp, and I'll say:

29 **ALL:**

It's your de - ci-sion now, what will your plea-sure be?

32 **PLAYER 8:**

— Let me take your or-der, jot it down. You ain't

35 **ALL:**

nev - er had a friend like me. No, no, — no!

37 **ENSEMBLE:** **PLAYER 8:**

Life is your res - tau - rant, and

39 **ALL:**

I'm your mai-tre d'! — C'-mon, whis-per what it is —

42

— you want. You ain't nev - er had a friend like me.

44 **ENSEMBLE:**

Can your friends do this? Can your friends do that?

48

Can your friends pull this out their lit-tle hat?

51 **rit.** **2**

53-54

**Half-time strut** ♩ = 110

**ALL:**

55 *f*

It's your de - ci-sion now; have a wish or two or three.

**Tempo I**

**PLAYER 8:**

58

I'm on the job, you big na-bob. You ain't

**(PLAYER 8):**

61

nev - er had a friend, nev - er had a friend.

**ENSEMBLE:**

You ain't

63

(ENSEMBLE):



nev - er had a friend, nev - er had a friend. You ain't

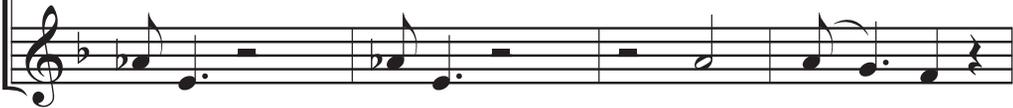
65

PLAYER 8:



Nev-er had a friend like

(ENSEMBLE):



nev-er... had a... a friend like...

69



me! \_\_\_\_\_



Wah wah wah ooo wah. Wah wah wah

72



— Wah wah wah ooo wah.



ooo wah. Wah wah wah ooo wah.

75

Nev - er had a friend like me. Hah!

Nev - er had a friend like me. Hah!

*(The full ENSEMBLE lands in a glorious pose. On the applause, the ENSEMBLE clears to the edges of the stage, patting each other on the back or high-fiving each other as they go. They leave PLAYERS 8 & 9 downstage for a duet. #11 – YOU’VE GOT A FRIEND IN ME.)*

# You've Got a Friend in Me

Easy Swing ♩ = 115

PLAYER 9:

**3** *mp*

1-3 You've got a friend in me.\_\_\_\_

6

You've got a friend in me.\_\_\_\_

8

When the road looks rough a - head and you're miles

10

\_\_\_\_ and miles from your nice\_\_\_\_ warm bed,



you just re-mem-ber what your old pal said. Oh, you've

**PLAYERS 8 & 9:**



—got a friend in me. — Yeah, you've — got a friend in me.

**3**



17-19

**PLAYERS 8 & 9:**



You've got a friend in me. —



You've got a friend in me. —

**PLAYER 9:**



If you've got trou-bles, I've got 'em too.

**PLAYER 8:**



There is -n't a -ny-thing I would-n't do — for you.

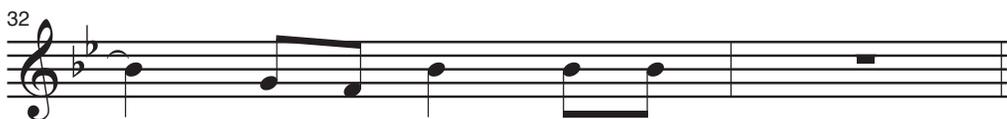
PLAYERS 8 & 9:



'fwe stick to-ge-ther we can see it through 'cause you've



— got a friend in me. — Yeah, you've



— got a friend in me.

PLAYER 9:



Now, some oth-er folks might be a lit-tle bit smart-er than I am.



Big - ger and strong - er, too. — May-be.



But none of them will ev - er love you the way

PLAYERS 8 & 9:



— I do. — It's me and you, pal.



**PLAYER 9**

I'm here for you, always!

**PLAYER 8**

Same.

*(PLAYERS 8 & 9 hug, high five or do an elaborate secret handshake. PLAYER 2 snuffles loudly, blowing their nose into a tissue, trying – and failing – to mask their tears.)*

**PLAYER 1**

...Are you CRYING?!

**PLAYER 2**

I can't help it! That moved me!

**PLAYER 1**

Okay, then!! Perhaps we need to take a bit of a break here.

**PLAYER 2**

Yes. Five-minute break!

*(PLAYERS 1 & 2 exit. Most of the other JUNIOR IMAGINEERS exit as well. PLAYERS 14 & 15, plus SOLOS E, F, & G linger upstage, sitting on blocks or chairs, taking a drink of water, or conversing quietly with friends. PLAYER 3 remains behind, approaching the Imagineering mantra on the board/ banner, contemplating it. PLAYER 4 goes to exit, but instead approaches PLAYER 3.)*

**PLAYER 4**

How's it going? Are you feeling inspired?

**PLAYER 3**

Definitely. But....

*(beat)*

I knew when I signed up to become an Imagineer that I'd be making other people's dreams come true. I just didn't know I'd need to have my own dream figured out.

**PLAYER 4**

I'm sure they'll still let you become an Imagineer...

**PLAYER 3**

I hope so.

PLAYER 4

Maybe they'll make an exception, until you figure it out.

PLAYER 3

I do want to have a dream. You know that, right?

PLAYER 4

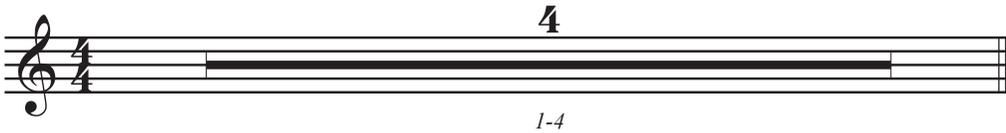
I know you do. I'll help you find it.

(#12 – DIG A LITTLE DEEPER.)

# Dig a Little Deeper

(PLAYER 4): We just have to really dig down deep.

Fast New Orleans Swing  $\text{♩} = 98$



PLAYER 4:

5 *mf*

Don't mat - ter what you look like,

PLAYERS 10, 14, 15  
& SOLOS E, F, G: *mf*

Hah - ooh!

7

don't mat - ter what you wear.

Hah - ooh!

9 (PLAYER 4):

How man - y rings you got on your fin - ger?

11 (PLAYER 4):

We don't care.

PLAYERS 10, 14, 15  
& SOLOS E, F, G:

No, we don't care.

13

Don't mat - ter where you come from,

Don't mat - ter where you come from.

15 (PLAYER 4):

don't e - ven mat - ter what you are.

17

Un - pre - pared or e - ven scared? We had 'em

19 (PLAYER 4):



all in here. And they

PLAYERS 10, 14, 15  
& SOLOS E, F, G:



We had 'em all in here!

21 (PLAYER 4):



all knew what they want - ed, what they want-ed me to do.

24 SOLO E: PLAYER 4:



That's true! I told 'em what they need - ed,

27 (PLAYER 4):



just like I been tell - ing you. You got - ta

PLAYERS 10, 14, 15  
& SOLOS E, F, G:



You got - ta

29

dig a lit-tle deep-er, find out who you are.

dig a lit-tle deep-er.

32

— You got to dig a lit-tle deep-er.

You got to dig a lit-tle deep-er.

35

It real-ly ain't that far. When you find out

Hoo

38

who you are, you'll find out what you need. \_\_\_

\_\_\_ find out what you need. \_\_\_

41

Blue skies and sun-shine guar-an-teed. You got to

Blue skies and sun-shine guar-an-teed.

45

dig! You got to dig!

Mon-ey ain't got no soul, mon-ey ain't got no

48

All you need's some self - con - trol.

heart. All you need's some self - con - trol.

51

*f*

You got to

*f*

Make your-self a brand\_\_\_ new start! You got to

53

dig\_\_\_ a lit-tle deep -er; don't have far to go.

dig\_\_\_ a lit-tle deep -er; don't have far to go.

56

— You got to dig — a lit-tle deep-er.

— You got to dig — a lit-tle deep-er.

59

Tell the peo-ple I told you so! — Dig down deep in-

Dig down deep in-

62

side your-self; you'll find out what you need.

side your-self; you'll find out what you need.

65 (sung or spoken)

Blue skies and sun-shine. Blue skies and  
Blue skies and sun-shine.

68

sun-shine. Blue skies and sun-shine  
Blue skies and sun-shine

72

guar - an - teed! \_\_\_\_\_ 75-76  
guar - an - teed! \_\_\_\_\_

*(PLAYER 11 re-enters the Imagineering Studio, witnessing the last bit of the song. PLAYER 11 approaches PLAYERS 3 & 4.)*

**PLAYER 11**

*(to PLAYER 3)*

You know, I think you're pretty brave.

Me?

PLAYER 3

PLAYER 11

Yes! For being able to speak up and say you don't have a dream yet.

PLAYER 3

I don't know if that is brave...

PLAYER 4

Sure it is! You're not afraid to be honest, to be a bit different from everyone else. That takes guts.

PLAYER 11

For what it's worth, I don't exactly have a dream either.

PLAYER 3

Why didn't you say something?

PLAYER 11

Because I'm keeping my options open.

PLAYER 4

How so?

(#13 – TRY EVERYTHING. Throughout the beginning of the song, the JUNIOR IMAGINEERS re-enter a few at a time from the break. They see the conversation between PLAYERS 3, 4, & 11 and join in, encouraging PLAYER 3.)

## Try Everything

A Bop ♩ = 116

ALL  
except PLAYER 11:  
*f*

PLAYER 11: I've tried out a lot of different dreams.

Oh, oh, oh, oh, oh.

(PLAYER 11): And when one  
doesn't feel quite right,

3

Oh, oh, oh, — oh, oh.

(PLAYER 11): I pick a new one!

5

Oh, oh, oh, — oh, oh.

PLAYER 11:

*mf*

7

Oh, oh, oh, — oh, oh. I messed up to - night;

9

— I lost an-oth - er fight. Lost to my-self

11

but I'll just start a-gain. I keep fal-ling down;

13

— I keep on hit-ting the ground. But I al-ways get

15

up now to see what's next.

17 **ALL:**  
*mf*

Birds don't just fly; — they fall down — and get up.

20

— No - bod - y learns — with - out get -

23 *f*

- ting — it wrong. I won't give

25

up. — No, I won't give in till I reach the end,

27

— and then I'll start a - gain. No, I won't leave;

29

— I wan-na try ev - 'ry-thing. I wan-na try e -

31

ven though I could fail.

ALL except PLAYER 11:  
(or GROUP 1):

33

Oh, oh, oh, — oh, oh.

PLAYER 11:  
(or GROUP 2):

Try ev-'ry - thing. —

35

Oh, oh, oh, — oh, oh.

Try ev-'ry - thing. —

37

Oh, oh, oh, — oh, oh.

Try ev-'ry - thing. —

(ALL except PLAYER 11:  
(or GROUP 1)):

ALL:

39

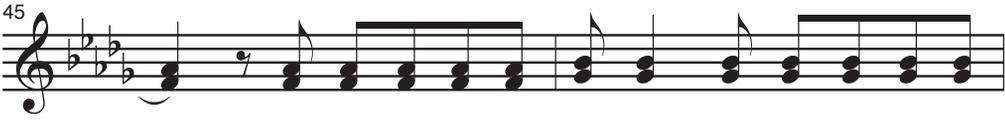
Oh, oh, oh, — oh, oh. I won't give



up. — No, I won't give in — till I reach the end,



— and then I'll start a-gain. No, I won't leave;



— I wan-na try ev - 'ry-thing. I wan-na try e -



ven though I could fail.



Oh, oh, oh, — oh, oh.



Oh, oh, oh, — oh, oh.

*(On the final chorus, PLAYERS 1 & 2 have re-entered together, back from the break, unseen by the others. They witness their students all working together to cheer PLAYER 3 up. They are very proud!)*

## PLAYER 1

I'd say "we're back from break" but it looks like I don't need to!

(The JUNIOR IMAGINEERS realize their mentors are back.)

## PLAYER 2

(jokingly, to PLAYER 1)

Seems like they're getting on just fine without us!

## PLAYER 4

More than fine!

(beat)

No offense!

## PLAYER 2

(with a smile)

None taken!

(# 14 – GO THE DISTANCE.)

# Go the Distance

PLAYER 3: I think I've realized something. You don't need to have one specific dream to be a dreamer.

Inspirational ♩ = 84

4

PLAYER 3: *mp*

1-4

Down an

6

un - known road to embrace my fate. At this

8

jour - ney's end - ing are the an - swers I lack. And a

10  
  
 thou - sand years would be worth the wait. It may

12  
  
 take a life-time but I'm nev-er turn-ing back. No, I

14  
  
 won't look back. I can go the dis - tance. And I'll

16  
  
 stay on track. I will not ac-cept de-feat. It's an

18  
  
 up - hill slope, but I won't lose hope till I

20  
  
 go the dis-tance and my jour-ney is com-plete. I am

**Broader** ♩ = 79

23  
  
 on my way; I can go the dis - tance. I don't

25  
  
 care how far; some-how I'll — be strong. I know



*(The JUNIOR IMAGINEERS and PLAYERS 1 & 2 applaud and cheer, happy for PLAYER 3.)*

**PLAYER 3**

*(a realization)*

You can be a dreamer and still be searching for your dream!

**PLAYER 1**

That's right!

**PLAYER 3**

You knew that all along?

**PLAYER 2**

*(with a smirk)*

Maybe.

**PLAYER 3**

*(content)*

My dream will find me eventually.

**PLAYER 4**

I like the sound of that!

**PLAYER 5**

Me too. I was scared I would be stuck with the whole "being a king" thing... which was just the first thing that came to my head!

**(#15 – WHEN I AM OLDER.)**

# When I Am Older

(PLAYER 5): I don't really know what I want yet —  
I'm only [insert age here]!

Bouncy, swung ♩ = 118

2



1-2

PLAYER 5:

*mf*



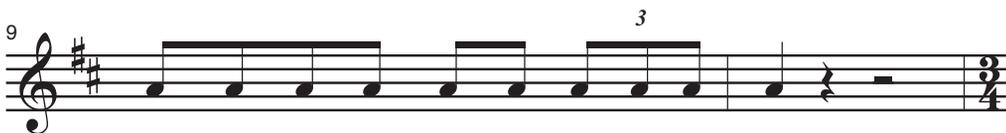
This will all make sense when I am old - er.



Some-day I will see that this makes sense.



One day when I'm old and wise I'll look back and re-al-ize that



these were all com-plete - ly nor-mal e - vents.



I'll have all the an-sw-ers when I'm old-er



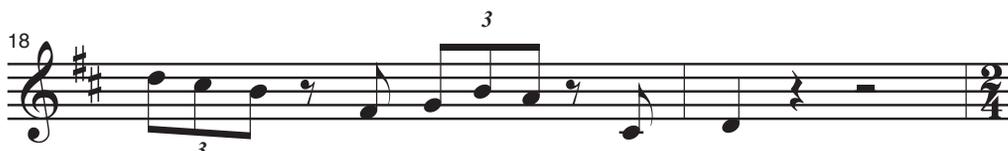
if I keep on grow-ing as I should.



I know \_\_\_ in a coup - le years \_\_\_



these will seem like child - ish fears \_\_\_ and



so I know, this is - n't bad; it's good.



Grow - ing up means a - dapt - ing,



puz - zling at your world and your place. When I'm



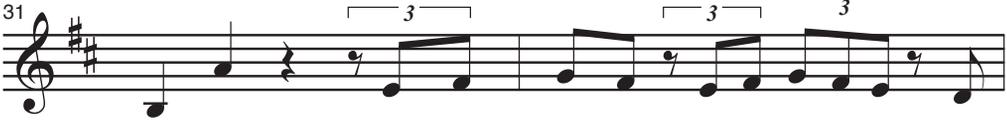
more ma - ture, I'll feel to - tal - ly se - cure. I'll



take some time to find my dream, it is - n't such a race.



See, life will all make sense when I am



old - er, so there's no need to be ter-ri-fied or

**Slower** ♩ = 86  
**Straight 8ths**  
*rit.*

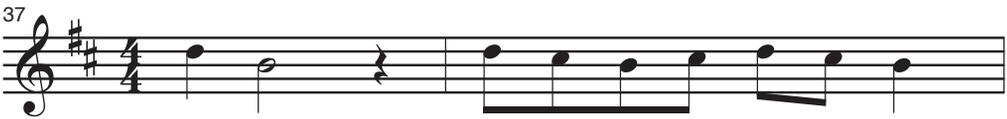


tense. I'll just dream a-bout a time

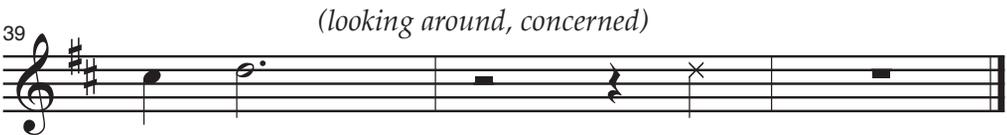
**Tempo I, swung** ♩ = 118



when I'm in my a-ged prime 'cause when you're



old - er ab - so - lute - ly ev - 'ry - thing



makes sense! Right?

*(looking around, concerned)*

**PLAYER 1**

*(smiling)*

I wouldn't say that getting older means that absolutely everything makes sense, but... yes. You've got time to figure it out.

**PLAYER 2**

As we grow up, our dreams can grow and sometimes even change altogether. And that's a good thing!

**PLAYER 3**

See? We don't need to have all the answers now.

**PLAYER 4**

Just try to relax and be patient.

**PLAYER 5**

Yeah... I'm not so great at that!

**PLAYER 2**

There is no reason to worry! Which... coincidentally... is my life motto!

**PLAYER 4**

You have a life motto?

**PLAYER 5**

What's a motto?

**PLAYER 2**

Nothing. What's a motto with you!?!

(#16 – HAKUNA MATATA / BARE NECESSITIES.)

# Hakuna Matata / Bare Necessities

In 2  $\text{♩} = 88$

**PLAYER 2:**

*mf*

Ha-ku-na ma - ta-ta, what a won-der-ful

4 phrase! Ha - ku-na ma - ta-ta,

7  

  
 ain't no pass - ing craze. It means no

10  

  
 wor-ries for the rest of your days. \_\_\_\_\_

13  

  
 It's our pro-blem - free \_\_\_\_\_ phil -

16  

  
 o - so-phy: Ha-ku - na ma - ta - ta. \_\_\_\_\_

**Faster, with a heavy swing**  $\text{♩} = 96$

19 **PLAYER 1:**  

  
 Look for the bare ne - ces - si - ties, — the

22  

  
 sim - ple bare ne - ces - si - ties. For - get a - bout your

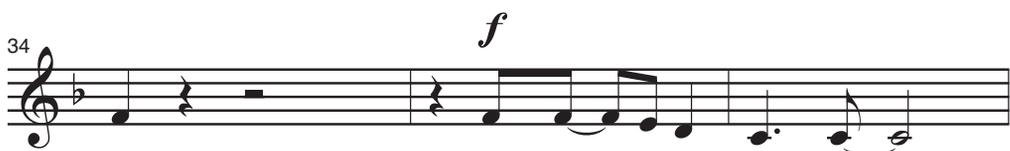
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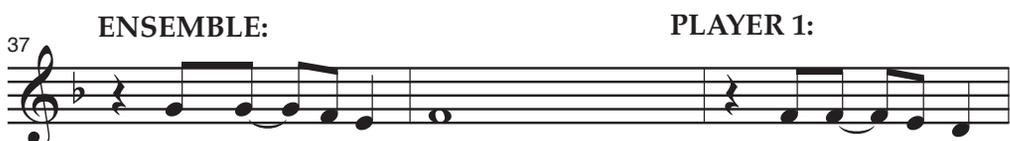
  
 wor-ries and your strife. I mean the

28  

  
 bare ne - ces - si - ties, old Moth - er Na - ture's

31  re - ci - pes, that bring the bare ne - ces - si - ties of

34 *f*  life. Where - ev - er I wan - der, —

37 **ENSEMBLE:**  where - ev - er I roam, **PLAYER 1:**  I could - n't be

40 **ENSEMBLE:**  fond - er of my big home.

43 **PLAYER 1:**  The bees are buzz - in' in the tree to make some

46  hon - ey just for me. You look un - der the

49  rocks and plants and take a glance at the fan - cy ants and

52 **SOLO:**  may - be try a few! **PLAYER 1:**  Ew! The bare ne -

55

ces - si - ties — of life will come to

PLAYER 2 &  
GROUP 1: *mf*

57

you. Ha - ku - na ma -

59

In 2  $\text{♩} = 90$

ta-ta, what a won-der-ful phrase!

62

Ha-ku - na ma - ta-ta, ain't no pass-ing

65

craze. It means no wor-ries

68

for the rest of your days. — It's our

71

pro-blem - free — phi - lo - so-phy:

74 (PLAYER 2 & GROUP 1):

Ha-ku-na ma - ta - ta! \_\_\_\_\_

PLAYER 1 & GROUP 2: *mf*

Ha - ku-na ma - ta - ta. Ha - ku-na ma - ta - ta. Ha-

77 PLAYER 2: *f*

It means no wor-ries \_\_\_\_\_

ku-na ma - ta - ta. Ha - ku-na!

80 (PLAYER 2): ALL: *f*

for the rest of your days! \_\_\_\_\_

It's our

83

pro-blem - free \_\_\_\_\_

phi - lo - so - phy:

**PLAYER 2 &  
GROUP 1:**

86

Ha-ku - na ma - ta-ta! \_\_\_\_\_ Ha-ku - na ma -

**PLAYER 1 &  
GROUP 2:**

Bare ne - ces - si - ties!

89

ta - ta! \_\_\_\_\_ Ha-ku - na ma - ta-ta! \_\_\_\_\_

Bare ne - ces - si - ties! \_\_\_\_\_ Bare ne -

92

We say "ha-ku-na!" \_\_\_\_\_ Ha-

ces - si - ties! \_\_\_\_\_ We say "ma-ta-ta!"

95

ku-na! \_\_\_\_\_ Ha - ku-na! \_\_\_\_\_ The bare ne -

Ma-ta-ta! \_\_\_\_\_ Ma-ta-ta! \_\_\_\_\_ The bare ne -

98

ces - si - ties of life! Ha - ku - na ma - ta - ta! \_

ces - si - ties of life! Ha - ku - na ma - ta - ta! \_

**PLAYER 5**

Hakuna Matata! Your life motto has me thinking about things in a whole new way!

**PLAYER 2**

*(with a laugh)*

When you're an Imagineer, you'll start to think outside the box.

**PLAYER 1**

And you'll need to expect the unexpected.

**PLAYER 14**

You never know where you'll find inspiration! I get inspired by the most spontaneous, random, and silly things!

(#17 – NONSENSE MEDLEY.)

# Nonsense Medley

With a swing  $\text{♩} = 100$

4

1-4

**PLAYER 14:**

5 *mf*

Zoo-beh-doo zah-beh-dah zoo-beh-doo da-n da-da-n dee da.

8

Zoo-beh-doo zah-beh - dah zoo-beh-doo da - n

11

ALL (but PLAYER 4):

da-da-n twee-dee-ow. Zoo-beh-doo zah-beh-

14

dah zoo-beh-doo da - n da-da-n dee da.

17

Dwee dop twee - doo. \_\_\_\_\_ Who!

PLAYER 4: (to PLAYER 14) What are you even talking about?  
 PLAYER 13: Who cares?  
 PLAYER 12: It's fun!

4

21-24

25

ALL (but PLAYERS 4 & 14):

*f*

Zoo-beh-doo zah-beh - dah zoo-beh-doo da - n

27 **PLAYER 14:** *f*

Dot dot zah - be - do bop

(ALL (but PLAYERS 4 & 14)):

da - da - n dee — da.

29

bah. \_\_\_\_\_

Zoo-beh-doo zah-beh - dah zoo-beh-doo da - n

31

Rot dot vah-veh-doo vay.

da - da - n dwee - dee-ow.

33

Zoo-beh-doo zah-beh - dah zoo-beh-doo da - n

35

Da da da da da da - be doh -  
da - da - n dee — da.

37

day.  
Dwee dop dwee - doo. \_\_\_\_\_ Who!

**accel.**

**Faster, like a march** ♩ = 114

41

**SMALL GROUP 1:** **+PLAYER 14:**

Heigh - ho! \_\_\_\_\_ Heigh -  
Dwee dop... Heigh - ho! Heigh -

**SMALL GROUP 2:**

**PLAYER 14 & BOTH  
SMALL GROUPS:**

45

ho, heigh - ho. Heigh - ho, heigh-ho, heigh -

48

ho. (whistle) \_\_\_\_\_ Heigh -

PLAYER 4: You aren't making any sense!

51

ho, heigh - ho, heigh - ho, heigh - ho.

PLAYER 14: Allow me to explain...

54

ALL (but PLAYERS 4 & 14):

PLAYER 14: *mf*

Heigh - ho! Now

56

sa-la-ga-doo-la means men-chic-ka-boo-la-roo, but the

58

thing - a - ma - bob that does the job is

59

(PLAYER 14):

bib - bi - di - bob - bi - di - boo.

PLAYER 4:

- - - Bib - bi - di - bob - bi - di -

60

PLAYER 14 & SMALL GROUP 3:

*f*

Bib - bi - di - bob - bi - di - boo. Oh!

boo?

(PLAYER 14 &  
SMALL GROUP 3):



Sa-la-ga-doo-la men-chic-ka-boo-la bib-bi-di-bob-bi-di-boo.



Put 'em to - geth - er and what have you got?



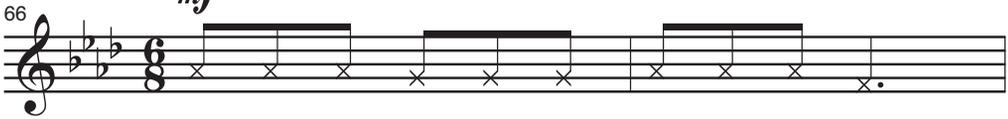
Bib - bi - di - bob - bi - di bib - bi - di - bob - bi - di



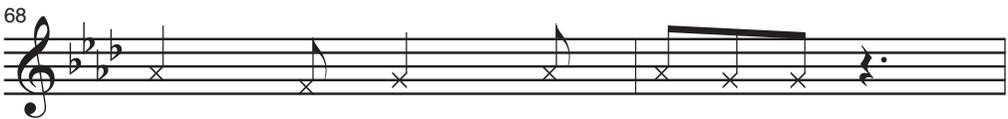
bib - bi - di - bob - bi - di bib - bi - di - bob - bi - di...

SMALL GROUP 1:

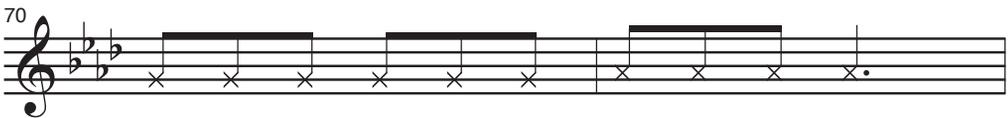
*mf*



Hock-et - y pock - et - y wock-et - y wack,



odds and ends and bric - a - brac.



Hig - i - tus fig - i - tus mig - i - tus mum,



pres - ti - dig - i - ton - i - um.

74

Hig - i - tus fig - i - tus mig - i - tus mum,

PLAYER 14  
& SMALL  
GROUP 2:

76

hef - fa - lump and woo-zle 'em! A

78

Hef-fa-lump or Woo-zle is ver-y con-fus-el. A

82

Hef - fa - lump or Woo - zle's ver - y

PLAYER 14  
& SMALL  
GROUP 2:

84

SOLO: SOLO: SOLO:

sly. Sly! Sly! Sly! They

86

come in ones and two-sles, but if they so

89

choo-sles, be - fore your eyes you'll see them mul-ti-

92 **Allegro**  $\text{♩} = 124$

ply! Ay, um did - dle ay.

Um - did-dle id - dle id - dle um did-dle ay.

**poco a poco accel.**  
**ALL but PLAYER 4:**

96 *f*

Um - did - dle id - dle id - dle um did-dle ay.

98

Um - did - dle id - dle id - dle um did-dle ay.

**PLAYER 14:** Do you get it now?      **PLAYER 4:** Actually, I think I do!

4

100-103

104 **Silly**  $\text{♩} = 130$       **PLAYER 4:** *mf*

When

106

try - ing to ex - press one - self, it's frank - ly quite ab -

109



surd to leaf through length - y lex - i - cons to

112



find the per - fect word. A lit - tle spon - tan -

115



e - it - y keeps con - vers - a - tion keen. You

118



need to find a way to say pre -

120

ALL: *f*



cise - ly what you mean. Oh,

122



Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

126



E - ven though the sound of it is some - thing quite a - tro - cious,

130

if you say it loud e-nough, you'll al-ways sound pre - co-cious.

134

PLAYER 4 &  
PLAYER 14:

Su-per-cal - i - frag-i - lis-tic! Su-per-cal - i - frag-i - lis-tic!

ALL:

138

Su - per - cal - i - frag - i - lis - tic

PLAYER 4, PLAYER 14,  
SMALL GROUP 3:

142

ex - - - pi - - -

SMALL GROUP 1:

SMALL GROUP 2:

Hig - i - tus!

Fig - i - tus!

144

al - - - i - - -

SMALL GROUP 1:

SMALL GROUP 2:

Bib - bi - di!

Bob - bi - di!

146 **ALL:**

do - - - cious.

150 **ff**

Sup-er-cal-i-frag-i-lis-tic-ex-pi-al-i-do-cious!

**PLAYER 4**

WOW! That was out of control!!

**PLAYER 14**

Fun though, right?

**PLAYER 4**

Very.

**PLAYER 2**

It feels like maybe we've gotten a bit off task.

**PLAYER 14**

*(jokingly)*

Hey! You started it with your whole "Hakuna Matata!"

**PLAYERS 2 & 5**

*(exasperated, as if for the hundredth time)*

It's a motto!!

**PLAYER 15**

Not to interrupt. But there's one thing about dreams I think we missed.

**PLAYER 1**

Thank you for bringing us back.

**PLAYER 15**

*(to PLAYER 1, with a smile)*

No problem.

*(to the group)*

It's just that we've been talking about dreams like they're something one person wants for themselves. But dreams aren't always just for one person alone. Dreams are passed down, through families and generations.

## PLAYER 3

What do you mean?

## PLAYER 15

Sure, you can have dreams for yourself, but you can also have dreams for others. Our older family members — like our grandparents, parents, aunts, and uncles — all have hopes and wishes for us.

(#18 – REMEMBER ME.)

# Remember Me

(PLAYER 15): They dream of what we will achieve, long after they are gone.

Sweet Ballad ♩ = 82

PLAYER 15: *mp*

The musical score is written on a single treble clef staff in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a whole rest for two measures, followed by a melodic line starting on G4. The lyrics are: "Re-mem - ber me, though I have to say good-bye. Re-mem - ber me, don't let it make you cry. For ev-en if I'm far a-way, I hold you in\_\_ my heart. I sing a se - cret song to you\_\_ each".

1-2

Re-mem - ber

4

me, though I have to say good-bye. Re-mem - ber

6

me, don't let it make you cry. For

8

ev-en if I'm far a-way, I hold you in\_\_ my heart. I

10

sing a se - cret song to you\_\_ each

11 **SOLO H:**

night we are — a - part. Re - mem - ber

12 **SOLO I:**

me, though I have to travel far. Re-mem - ber

14

me, each time you hear a sad gui - tar.

**PLAYER 15,  
SOLOS H & I:**

16

Know that I'm with you the on - ly way that I can be.

18 **SOLO J: *mf***

Un - til you're in my arms a - gain... Re - cuerd - a -

20 **PLAYER 15,  
SOLOS H, I, J:**

me, si en tu men - te vi - vo es - toy. Re - cuerd - a -

22 **SOLO J:**

me, mis sueñ - os yo te doy. Te

(SOLO J):

24    
 llev-o en mi cor-a-zon y te a-comp-a-ñar-é — u -

PLAYER 15,  
SOLOS H & I:

   
 Ahh \_\_\_\_\_

PLAYER 15,  
SOLOS H, I, J:

26    
 nid-os en nues-tra can-ción con - ti-go a-hi es-tar-é. Re-mem-ber   


(PLAYER 15,  
SOLOS H, I, J):

28    
 me, for I will soon be gone. Re-mem - ber

30    
 me, and let the love we had live on.

32    
 Know that I'm with you the on-ly way that I can be.



Un-til you're in my arms a-gain, re-mem-ber me.

*(Music continues under dialogue.)*

**PLAYER 15**

See? Our dreams live on through the people we love.

**PLAYER 2**

You're absolutely right. And Walt Disney knew that. He always said that "laughter is timeless, imagination has no age, and dreams are forever."

**PLAYER 1**

Imagineers know how powerful dreams are. That's why we help make other people's dreams come true.

**PLAYER 3**

Is there a reason that some dreams come true and others don't?

**PLAYER 4**

Maybe it is just...luck?

**PLAYER 1**

I'm not sure the answer matters.

**PLAYER 4**

Why not?

**PLAYER 1**

Because whether or not a dream will or won't come true doesn't stop any of us from dreaming in the first place.

**(#19 – I'VE GOT A DREAM.)**

# I've Got a Dream

**PLAYER 3:** (*knowingly*) Being a dreamer is all that matters.

**PLAYER 4:** But...what happens when a dream comes true?

**PLAYER 5:** (*not understanding the question*) It's awesome...?

**PLAYER 4:** Well, sure. But what happens after that?

**PLAYER 1:** That's the good part. You get to find a new dream.

Pretty ♩ = 95

7

1-7

Flowing ♩ = 105

PLAYERS 1 & 2: *mf* PLAYERS 3, 6, 8, 9:

8

They've got a dream. We've got a

PLAYERS 4, 5, 7, 10:

10

dream. So our diff-erences aren't real-ly that ex-treme.

PLAYERS 11-15:

We're one big

ALL:

13

Call us sil - ly, fu - tur - is - tic, and in -  
team!

15 (ALL):

ten - sely op - tim - is - tic, 'cause

17 GROUP 1:

way down deep in-side we've got a dream. We've got a

19 (GROUP 1): rit.

dream! \_\_\_\_\_

GROUP 2:

We've got a dream!

*(Music continues under dialogue. The ENSEMBLE has resumed their positions from the top of the show. PLAYERS 1 & 2 stand at the center, the JUNIOR IMAGINEERS scattered around them.)*

**PLAYER 2**

Well, Junior Imagineers. Today's been quite a big day.

**PLAYER 5**

I'm exhausted.

**PLAYER 6**

*(hand raised, asking PLAYERS 1 & 2)*

What will we do for our training tomorrow?

**PLAYER 2**

This was actually your first and last day of training. Tomorrow, you will graduate and become full-fledged Imagineers.

*(They cheer. The JUNIOR IMAGINEERS are stunned, mumbling with excitement and anticipation.)*

**PLAYER 1**

It will be your job to help the next group of Junior Imagineers find and understand their dreams.

**PLAYER 2**

What lessons will you pass on to them?

**PLAYER 3**

I'll tell them that every adventure requires a first step... even if you don't know what comes next.

**PLAYER 6**

Sometimes the right path is not the easiest path. But that doesn't mean you shouldn't take it!

**PLAYER 10**

I'll remind them that they are braver than they believe, stronger than they seem, and smarter than they think.

**(# 20 – FINALE.)**

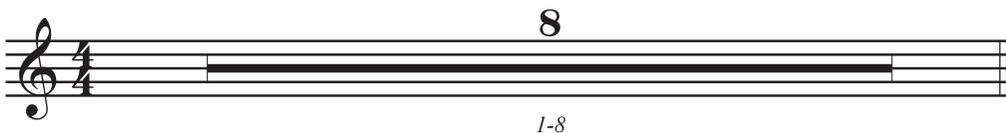
# Finale

**PLAYER 7:** If they can visualize it, if they can dream it, there's some way to do it.

**PLAYER 4:** And even when their first dream comes true, there are even more dreams that lie ahead.

**PLAYER 3:** First, think. Second, dream. Third, believe. And finally, dare.

♩ = 108



**With Motion** ♩ = 112

**ALL:**



When you wish u - pon a star, makes no diff-'rence who you are.



A - ny - thing your heart de - sires will come to you.



When your heart is in your dreams, no re - quest is too ex - treme.



When you wish u - pon a star as dream - ers do.



Fate is kind. She brings to those who love



the sweet ful - fill - ment of their se - cret



long - ing, long - ing.



Like a bolt out of the blue, fate steps in and



sees you through. When you wish u - pon a star, your

39

dreams                      come                      true!

42

*ff*                      *molto rall.*

They    come                      true!

44-45

(End of play. ALL bow together, as one. As the music shifts, they gather for one last number, this one directly to the audience. #21 – BOWS – YOU ARE THE MAGIC.)

# Bows (You Are the Magic)

Vaudeville ♩ = 126

4                      11                      4                      accel.

1-4                      5-15                      16-19

Exuberant Pop ♩ = 132

3                      ALL: *mf*

20-22

Make a

24

wish u-pon    a star, —    close your eyes and just    be-lieve.

27

—    You have trav-eled from so far, —    and now you're

30 (ALL): GROUP 1:

close e - nough to feel \_\_\_ it. With a smile

GROUP 2:

smile

32

\_\_\_ on your face and a song \_\_\_

\_\_\_ on your face song \_\_\_

33

\_\_\_ in your heart, this is where

\_\_\_ in your heart, this is where

34

\_\_\_ you're meant to be. \_\_\_ Make a wish u - pon a star;

\_\_\_ you're meant to be. \_\_\_ Make a wish u - pon a star;

37

— the mag-ic is here. — It's here for you and me.

— the mag-ic is here. —

40

*f*

— If you be - lieve

Here for you and me!

42

— that you can, — that it's

*f*

You be - lieve that you can,

44

pos - si - ble — to - mor - row, let your heart

pos - si - ble — to - mor - row,

46

— guide the way — and

let your heart guide the way and

48

all your dreams will fol - low. Does-n't

all your dreams will fol - low. Does-n't

50

mat - ter where you are — 'cause the

mat - ter where you are — 'cause the

52

spark is in — your heart. —

spark is in — your heart. —

54

— Wher-ev-er you go — you can have

— You go — you can have

56

— it 'cause you are the mag -

— it.

(GROUP 1):

58

- ic. 'Cause you are the mag - ic.

(GROUP 2):

You are the mag - ic.

A FEW VOICES:

Ah \_\_\_\_\_

61

You are the mag - ic. \_\_\_\_\_

You are the mag - ic. \_\_\_\_\_

Ah \_\_\_\_\_

**ALL:**

65

You are the mag - ic. \_\_\_\_\_ Take a

68

ma - gi - cal car - pet ride, \_\_\_\_\_ trav-el to

**GROUP 1:**

70

\_\_\_\_ Nev-er-land, just be-lieve \_\_\_\_\_ that you can. Let your

**(GROUP 1):**

72

con - science be \_\_\_\_\_ your guide \_\_\_\_\_

**GROUP 2:**

Be your guide \_\_\_\_\_

74

'cause it's there in - side. —

'cause it's there in - side.

76

'Cause it's there in - side. If you be - lieve

—————

78

— that you can, — that it's

You be - lieve

that you can,

80

pos - si - ble — to - mor - row, let your heart

pos - si - ble — to - mor - row,

82

— guide the way \_\_\_\_\_ and

let your heart guide the way and

84

all your dreams will fol - low. Does-n't

all your dreams will fol - low. Does-n't

86

mat - ter where you are \_\_\_\_\_ 'cause the

mat - ter where you are \_\_\_\_\_ 'cause the

88

spark is in \_\_\_\_\_ your heart. \_\_\_\_\_

spark is in \_\_\_\_\_ your heart. \_\_\_\_\_

90

— Wher-ev - er you go — you can have

— You go — you can have

92

— it 'cause you are the mag -

— it.

**(GROUP 1):**

94

- ic. — 'Cause you are the mag - ic. —

**(GROUP 2):**

You are the mag - ic. —

**A FEW VOICES:**

Ah —

97

You are the mag - ic. \_\_\_\_\_

You are the mag - ic. \_\_\_\_\_

Ah \_\_\_\_\_

101

You are the mag - ic. \_\_\_\_\_ 4  
*104-107*

You are the mag - ic. \_\_\_\_\_ 4

You are the mag - ic. \_\_\_\_\_ 4

(# 22 – EXIT MUSIC.)

# Actor's Glossary

**actor:** A person who performs as a character in a play or musical.

**antagonist:** A person who actively opposes the protagonist.

**author:** A writer of a play; also known as a playwright. A musical's authors include a book writer, a composer, and a lyricist.

**blocking:** The actors' movements around the stage in a play or musical, not including the choreography. The director usually "blocks" the show (or assigns blocking) during rehearsals.

**book writer:** One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if they write the lyrics as well.

**cast:** The performers in a show.

**cheating out:** Turning slightly toward the house when performing so the audience can better see one's face and hear one's lines.

**choreographer:** A person who creates and teaches the dance numbers in a musical.

**choreography:** The dances in a musical that are often used to help tell the story.

**composer:** A person who writes music for a musical.

**creative team:** The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.

**cross:** An actor's movement to a new position onstage.

**dialogue:** A conversation between two or more characters.

**director:** A person who provides the artistic vision, coordinates the creative elements, and stages the play.

**downstage:** The portion of the stage closest to the audience; the opposite of upstage.

**fourth wall:** an invisible, imaginary wall separating the performers onstage from the audience; to "break" the fourth wall means a character has become aware of the audience's presence and addresses them directly.

**house:** The area of the theater where the audience sits to watch the show.

**house left:** The left side of the theater from the audience's perspective.

**house right:** The right side of the theater from the audience's perspective.

**librettist:** The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.

**libretto:** A term referring to the script (dialogue and stage directions) and lyrics together.

**lines:** The dialogue spoken by the actors.

**lyricist:** A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.

**lyrics:** The words of a song.

**monologue:** A large block of lines spoken by a single character.

**music director:** A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

**musical:** A play that incorporates music and choreography to tell a story.

**objective:** What a character wants to do or achieve.

**off-book:** An actor's ability to perform memorized lines without holding the script.

**offstage:** Any area out of view of the audience; also called backstage.

**onstage:** Anything on the stage within view of the audience.

**opening night:** The first official performance of a production, after which the show is frozen, meaning no further changes are made.

**play:** A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

**protagonist:** The main character of a story on which the action is centered.

**raked stage:** A stage that is raised slightly upstage so that it slants toward the audience.

**read-through:** An early rehearsal of a play at which actors read their dialogue from scripts without blocking or memorized lines.

**rehearsal:** A meeting during which the cast learns and practices the show.

**score:** All musical elements of a show, including songs and underscoring.

**script:** 1) The written words that make up a show, including dialogue, stage directions, and lyrics. 2) The book that contains those words.

**speed-through:** To perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

**stage directions:** Words in the script that describe character actions that are not part of the dialogue.

**stage left:** The left side of the stage, from the actor's perspective.

**stage manager:** A person responsible for keeping all rehearsals and performances organized and on schedule.

**stage right:** The right side of the stage, from the actor's perspective.

**upstage:** The part of the stage farthest from the audience; the opposite of downstage.

**warm-ups:** Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

# Show Glossary

**adapting:** The act of modifying and altering to new conditions.

**Ali Baba:** A character in “Ali Baba and the Forty Thieves,” a folktale included in the famous collection of Middle Eastern stories, *One Thousand and One Nights*. Ali Baba is a poor woodcutter who discovers a secret thieves’ cave that is entered with the phrase “open sesame.”

**aspiration:** A goal, or the hope of achieving something.

**atrocious:** Awful, upsetting, or cruel.

**bare:** Basic and simple.

**beef ragout:** (Ra-GOO) French stew.

**big nabob:** A powerful or influential person.

**break of dawn:** Sunrise.

**Cerberus:** From Greek Mythology, Cerberus is a three-headed hound dog for Hades that guards the gates to the Underworld to prevent the dead from leaving.

**cheese soufflé:** (soo-FLAY) A light, spongy French dish made with eggs.

**conceal:** Hide.

**craze:** Out-of-control enthusiasm.

**crystallize:** Make clear or definite.

**en flambé:** (uhn-flahm-BAY) French dish prepared by spreading brandy over the meal and igniting it to create a dramatic presentation.

**exasperated:** Irritated or frustrated.

**fate:** Regarded as a supernatural force, the development of events outside of one’s control.

**fling:** A short period of enjoyment.

**fractal:** A complex geometric pattern that, in some forms, can look like a snowflake.

**fulfillment:** The achievement of a desire/promise.

**full-fledged:** Complete and total.

**futuristic:** Innovative and involving new ideas, technology, or designs.

**gull:** A web-footed white and gray seabird with a loud call.

**Heffalump:** From the 1926 book *Winnie-the-Pooh* by A. A. Milne, a Heffalump is a clever purple elephant-like character.

**hors d’oeuvres:** (or-DERVS) French phrase meaning “appetizers.”

**Imagineer:** A role in the Walt Disney Imagineering Research & Development, Inc. that is responsible for creating, designing, and constructing the Disney parks and attractions worldwide.

**isolation:** Physical or emotional separation from others.

**jaunt (y):** Lively in manner, appearance, or expression.

**keen:** Highly developed.

**lexicons:** The sum of the vocabulary of a language; a dictionary.

**maitre d':** Someone who oversees or manages a restaurant.

**mantra:** A group of words or statement that can be repeated to evoke concentration, meaning, meditation, or positivity.

**motto:** A short sentence expressing a rule guiding the behavior of a person or group.

**optimistic:** Hopefulness in a positive form.

**parapets:** Often seen on castles, a parapet is a low protective wall along the edge of a roof that was used as a military tactic to defend attacks.

**philosophy:** A study of thought.

**platinum:** A metal that is more valuable than gold.

**precisely:** Sharply, with complete accuracy.

**precocious:** Displaying advanced intelligence at an early age.

**prime:** Main importance.

**resent:** Feel bitterness toward a person, action, or situation.

**riverbend:** A dip or turn in a flowing freshwater river.

**Scheherazade:** A character and storyteller in *One Thousand and One Nights*. To prevent his wife's potential betrayal, the Sultan Shahryar swears to marry a different woman each night before killing her the next morning. To stop this from happening, Scheherazade marries him and begins to tell him a story that night that ends with a cliffhanger, leaving him wanting more. The next evening, she finishes that story and begins another, and she continues that pattern for 1,001 nights until Shahryar has a change of heart. All of the stories she tells make up the collection in *One Thousand and One Nights*.

**spontaneity:** Acting on an impulse; uninhibited; unprompted, similar to a reflex.

**strife:** A disagreement or conflict.

**three-ring circus:** A circus with simultaneous performances in three different rings.

**timid:** Showing a lack of confidence.

**visualize:** Form a mental image.

**Woozle:** From the 1926 A.A. Milne book *Winnie-the Pooh*, an imaginary character that looks like a multicolored weasel who has the sole purpose of stealing all the world's honey.

# Spanish Language Guide

The song "Remember Me," originally from the Disney Pixar film *Coco* (2017), has some lyrics in English and some in Spanish. Below are a few guiding principles for singing in the Spanish language, followed by a chart that outlines the pronunciations and meanings of these lyrics.

Use the chart in tandem with the Pronunciation Videos included in the ShowKit®, which you can access at:

[mtishows.com/videos/dare-to-dream-jr-pronunciation](http://mtishows.com/videos/dare-to-dream-jr-pronunciation)

## Vowels

Vowel	Sound	Lip Position	Words with Similar Sounds	Examples in Spanish
A	AH	Lips and mouth wide open.	"FA" (ha, ma, pa)	<i>Agua, casa</i>
E	EH	Lips slightly open and mouth stretched.	"RE" (let, breath, forget)	<i>Escuchar, escritor</i>
I	EE	Lips slightly open and mouth stretched.	"TI" (tea, me, see)	<i>Idioma, sí</i>
O	OH	Lips rounded and opened slightly.	"DO" (doe, go, know)	<i>Poco, hola</i>
U	OO	Lips rounded and almost fully closed.	"U" (who, glue, you)	<i>Uña, grupo</i>

## Pronunciation Tips

- Spanish "s" and "z" are almost always pronounced the same.
- Spanish "c" has a few different pronunciations. Most times, the Spanish "c" is like an English "k." The exception is when it comes before "e" or "i" — then it will sound like "s" instead.
- Spanish "d" is sometimes "th." When a "d" is in between vowels, like in *cada* and *miedo*, it's typically pronounced like the first sound in "these."
- Some letters such as "h" are silent in Spanish.
- When you see an "r" at the beginning of a word, that "r" is rolled.
- Spanish "t" sometimes has a softer pronunciation, more like the "t" in "star" than the "t" in "top." At times, it can almost be pronounced with the "th" sound.

## Accent Tips

- Accent marks indicate irregular stress patterns and are crucial for proper pronunciation and meaning in Spanish.
- Á, É, Í, Ó, Ú: These vowels are accented to indicate where to stress a syllable in a word. Pronounce them with emphasis or slightly more force than other syllables. For example: *canCIÓN* (khan-see-OHN) and *estará* (es-tah-RAY).
- Ñ: The "ñ" accent mark is called the tilde and is pronounced as the "ny" sound, like the sound in the English word "canyon." This letter itself is unique to Spanish and is pronounced "en-ye." For example: *sueños* (sweh-nyos) and *niño* (NEE-nyoh).

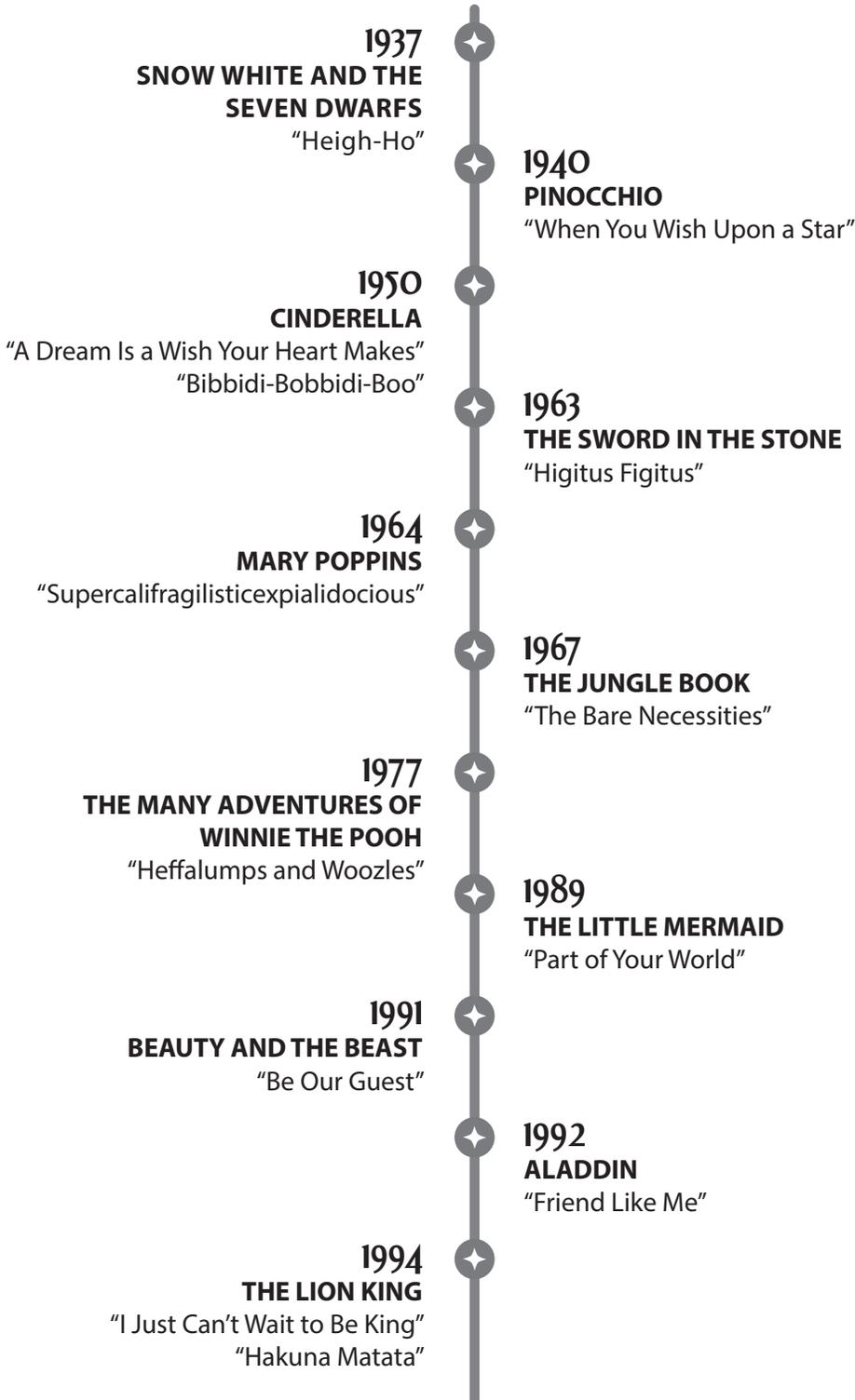
## "Remember Me" Lyrics

Spanish Lyric	Phonetic Pronunciation	English Lyric
<i>RECUÉRDAME</i>	Reh-KWEHR-dah-meh	REMEMBER ME
<i>SI EN TU MENTE VIVO ESTOY</i>	See ehn too men-tay vee-voh es-toy	IF I AM ALIVE IN YOUR MIND
<i>MIS SUEÑOS YO TE DOY</i>	Mees sweh-nyos yo teh doy	I GIVE MY DREAMS TO YOU
<i>TE LLEVO EN MI CORAZÓN</i>	Teh yeh-vo en mee koh-rah-SOHN	I HOLD YOU IN MY HEART
<i>Y TE ACOMPAÑARÉ</i>	Ee teh ah-kohm-pah-nyah-RAY	AND I WILL ACCOMPANY YOU
<i>UNIDOS EN NUESTRA CANCIÓN</i>	Oo-nee-dohs en noo-ehs-trah khan-see-OHN	UNITED, IN OUR SONG
<i>CONTIGO AHI ESTARÉ</i>	Kohn-tee-goh ah-ee es-tah-RAY	I WILL BE WITH YOU

This guide is focused primarily on tips for singing the specific Spanish lyrics in this song. We hope this brief introduction helps support your performance in *Dare to Dream JR.* and inspires you to continue learning!

# Disney Music Timeline

The score of *Dare to Dream JR.* draws from almost 100 years of Disney music!  
Here's a timeline of when these songs first appeared in their original films:



1995  
**POCAHONTAS**  
"Just Around the Riverbend"



1995  
**TOY STORY**  
"You've Got a Friend in Me"



1996  
**THE HUNCHBACK OF NOTRE DAME**  
"Out There"



1997  
**HERCULES**  
"Go the Distance"



1999  
**TARZAN®**  
"Trashin' the Camp"



2009  
**THE PRINCESS AND THE FROG**  
"Dig a Little Deeper"



2010  
**TANGLED**  
"I've Got a Dream"



2013  
**FROZEN**  
"Let It Go"



2016  
**ZOOTOPIA**  
"Try Everything"



2016  
**MOANA**  
"How Far I'll Go"



2017  
**COCO**  
"Remember Me"



2019  
**FROZEN II**  
"When I Am Older"



2021  
**ENCANTO**  
"Surface Pressure"



# Credits & Copyrights

Music adapted and arranged by Patrick Sulken

1. **Overture** – Music and Lyrics ("Remember Me") by Kristen Anderson-Lopez and Robert Lopez; Music ("Part of Your World") by Alan Menken, Lyrics by Howard Ashman
2. **A Dream Is a Wish Your Heart Makes** – Music and Lyrics by Mack David, Al Hoffman, and Jerry Livingston
3. **Be Our Guest** – Music by Alan Menken, Lyrics by Howard Ashman
4. **When You Wish Upon a Star / A Dream Is a Wish (Reprise)** – Music ("When You Wish Upon a Star") by Leigh Harline, Lyrics by Ned Washington; Music and Lyrics ("A Dream Is a Wish Your Heart Makes") by Mack David, Al Hoffman, and Jerry Livingston
5. **How Far I'll Go / Part of Your World** – Music and Lyrics ("How Far I'll Go") by Lin-Manuel Miranda; Music ("Part of Your World") by Alan Menken, Lyrics by Howard Ashman
6. **Just Around the Riverbend / Out There** – Music ("Just Around the Riverbend" / "Out There") by Alan Menken, Lyrics by Stephen Schwartz; Music and Lyrics ("How Far I'll Go") by Lin-Manuel Miranda; Music ("Part of Your World") by Alan Menken, Lyrics by Howard Ashman
7. **I Just Can't Wait to Be King** – Music by Elton John, Lyrics by Tim Rice
8. **Surface Pressure** – Music and Lyrics by Lin-Manuel Miranda
9. **Let It Go** – Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez
10. **Friend Like Me** – Music by Alan Menken, Lyrics by Howard Ashman
11. **You've Got a Friend in Me** – Music and Lyrics by Randy Newman
12. **Dig a Little Deeper** – Music and Lyrics by Randy Newman
13. **Try Everything** – Music and Lyrics by Sia Furler, Tor Hermansen, Mikkel Eriksen
14. **Go the Distance** – Music by Alan Menken, Lyrics by David Zippel
15. **When I Am Older** – Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez
16. **Hakuna Matata / Bare Necessities** – Music ("Hakuna Matata") by Elton John, Lyrics by Tim Rice; Music and Lyrics ("The Bare Necessities") by Terry Gilkyson
17. **Nonsense Medley** – Music and Lyrics ("Trashin' the Camp") by Phil Collins; Music ("Heigh-Ho") by Frank Churchill, Lyrics by Larry Morey; Music and Lyrics ("Bibbidi-Bobbidi-Boo") by Mack David, Al Hoffman, and Jerry Livingston; Music and Lyrics ("Higitus Figitus" / "Heffalumps and Woozles" / "Supercalifragilisticexpialidocious") by Richard M. Sherman and Robert B. Sherman
18. **Remember Me** – Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez
19. **I've Got a Dream** – Music ("I've Got a Dream" / "I See the Light") by Alan Menken, Lyrics by Glenn Slater; Music ("Part of Your World") by Alan Menken, Lyrics by Howard Ashman
20. **Finale** – Music ("When You Wish Upon a Star") by Leigh Harline, Lyrics by Ned Washington
21. **Bows (You Are the Magic)** – Music ("I've Got a Dream") by Alan Menken, Lyrics by Glenn Slater; Music and Lyrics ("You Are the Magic") by Philip Lawrence and Davy Nathan
22. **Exit Music** – Music and Lyrics ("Supercalifragilisticexpialidocious") by Richard M. Sherman and Robert B. Sherman

Music and songs from the films "Pinocchio" and "Snow White and the Seven Dwarfs" by special arrangement with Bourne Co. ([www.bournemusic.com](http://www.bournemusic.com))

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