

Aging Out: A Musical -- MUSICAL SCORE EXCERPTS

Music Score

February 20, 2023

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The score is for piano and voice, and though the composer has intentions of adding instrumentation to the accompaniment, the accompaniment is substantial enough that the work can be performed with piano only and was written with that in mind. The score is essentially complete though some editing and additions of markings is still needed. Some of the pieces may need key adjustments for singers, and that can be accommodated. The videos on the musical website are performances that have key adjustments from the original score.

NOTE ON EXCERPTS: The items in green below are featured as partial excerpts in this document. The pieces in blue have videos that can be viewed on the website. For access to the full musical score, contact Jody Johnson using the Contact tab in the website.

ACT I

1. [In Court](#)
2. In Court Short Reprise
3. [Agin' Out \(see video\)](#)
4. [I've Got the System Blues](#)
5. Roof Over My Head
6. [Worth It In the End \(video in production\)](#)
7. [Feeling the Way She Does](#)
8. [I Looked to See You There \(see video\)](#)
9. Knight In Shining Amor
10. Holidays!

ACT II

1. Off Track
2. Worth It in The End Instrumental Reprise
3. [Court Appointed Special Advocate](#)
4. [Take A Risk](#)
5. You No Longer Need Me
6. [Reach Deep](#)
7. Reprise Medley of Roof Over My Head, Feeling the Way She Does and Agin' Out
8. [What I Have Now \(see video\)](#)

Excerpt from "In Court" from "Aging Out: A Musical"

Jody Johnson, Composer & Lyricist

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In Court

Moderato (♩ = c. 108)

Verse 1: Keith
Verse 2: Liz

Jody Johnson

SA

TB

Piano

Bu-sy day, the do-cket's full
Bu-sy day, my sche-dule's full,

5

5

Whom will I see to - day? Here in this court, in the child's best
Home vi - sits and in court. All through my day, I make my de -

5

Pno.

10

13

10

in - trest, ab - so-lutes col - lide, Love lives next to an - guish. And
ci - sions, judge as best I can, As the mo - ment hap - pens. And

10

Pno.

15
 here in my heart some-times there is doubt, When there is one more
 here in my heart hope pu-shes on. When there is one more

Pno.

20
 fa-mi-ly torn a-part, in-deed where do we start? Are we the an-swer?
 chi-ld in need of care, in-deed we will be there, li-sten-ing ca-ving.

Pno.

24
 There is no law that can make love re-turn. No gua-ran-
 With-in the law and our minds we de-cide. For-tu-nate

Pno.

29 *rit.*
tee that what we di - scern will ev - er bring it to an end Will
days when law and hearts con - fide, when what is right is what is good, When

Vocal line for measures 29-33. The melody is in a minor key with a 4/4 time signature. It features a series of eighth and quarter notes, with a ritardando marking above the staff.

Pno.

Piano accompaniment for measures 29-33. The left hand plays a steady eighth-note bass line. The right hand features chords and triplets of eighth notes.

34 *a tempo*
1. send the child home a - gain. 2. ev' - ry heart is un - der - stood.

Vocal line for measures 34-37. It includes two first endings. The first ending leads back to measure 34, and the second ending concludes the phrase. The tempo marking 'a tempo' is placed above the staff.

Pno.

Piano accompaniment for measures 34-37. The accompaniment features chords and triplets of eighth notes in the right hand, and a steady bass line in the left hand.

38
Chorus: Here a - gain we ga - ther, hope we hear what mat - ters Are we ma - king - pro - gress?

Vocal line for measures 38-41. The chorus begins with a half note rest, followed by a series of quarter notes. The lyrics are: 'Here a - gain we ga - ther, hope we hear what mat - ters Are we ma - king - pro - gress?'.

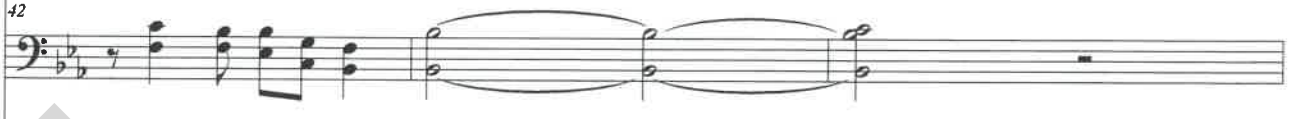
Pno.

Piano accompaniment for measures 38-41. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a simple bass line.

42 she's ex - pec - ting no less!



42



Pno.



45 Here we are in court a - gain, work-in' the law to let love in we're



45



Pno.



47 get-ing the facts since the last time we met, rol-ling out a so-cial safe - ty net. Here a - gain we ga-ther



47



Pno.



rit.

accel.

50

hope we hear what ma - tters, what mat-ters When there is one more chi-ld in need care,

50

Pno.

55

a tempo

in-deed will we be there? Li - sten - ing ca - ring. There is no

55

Pno.

59

rit.

law that can make love re - turn No gua - ran - tee that

59

Pno.

Excerpt from "I've Got the System Blues" from "Aging Out: A Musical"

Jody Johnson, Composer & Lyricist

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I've Got the System Blues

Jody Johnson

$\text{♩} = 114$ $\text{♪} = \text{♪}^3$

Voice

Piano

The first system of music features a blank staff for the voice and a piano accompaniment. The piano part consists of a treble and bass clef staff. The treble clef staff contains a melodic line with eighth and sixteenth notes, including triplet markings. The bass clef staff contains a steady accompaniment of eighth notes.

5

Ju - dges, law - yers, le - gis - la - tors, so - cial wor - kers, ed - u - ca - tors

Pno.

The second system of music includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "Ju - dges, law - yers, le - gis - la - tors, so - cial wor - kers, ed - u - ca - tors". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

9

What do they know a - bout me? What do they think they see - e - e e e in a

Pno.

The third system of music includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "What do they know a - bout me? What do they think they see - e - e e e in a". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

13

vi - sit a month, some - times less, What do their re - ports a - bout me con

Pno.

The fourth system of music includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "vi - sit a month, some - times less, What do their re - ports a - bout me con". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

17

fess? (What do they say a - bout me? Oh, God! What they say!) - The-ra - pists and doc - tors wa -

Pno.

20

ev - ry eye - lash, ev' - ry word I say some-one is wri - ting down.

Pno.

slowing

pedal held

24

Some-day I'll just walk a - way — where no-one can see me up close, stop the world from

Pno.

$\text{♩} = 82$ with freedom

28

look-in' in. I'm a per - son can't you see? More than a chance sta-tis-ti - c'ly. All my life's a

Pno.

Excerpt from "Feeling the Way She Does" from "Aging Out: A Musical"

Jody Johnson, Composer & Lyricist

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Feeling the Way She Does

Jody Johnson

$\text{♩} = 138$

Voice

I can't stop Mi - sty feel - ing the way she does.

Piano

6

What if I had her life, she had mine? Would I hear what I say?

Pno.

11

Would I just walk a-way? Is-n't she just a girl like me, a girl who wants to be free.

Pno.

16

Oh, if on - ly I could help her see.

Pno.

20

She can have her free - dom, a life of her own. One that's real-ly full and not lived a -

Pno.

25

lone Free - dom, it's not so ea-sy to find when you're young and life's un -

rit.

Pno.

29

cer - tain, What can I say to her fears? What words will take us from here?

Pno.

33

slowing

I need to re - mem-ber-back then, can I re-mem-ber when?

$\text{♩} = 90$

Pno.

Excerpt from "Court Appointed Special Advocate" from "Aging Out: A Musical"

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Court Appointed Special Advocate

♩ = 112

Jody Johnson

rit.

Voice

Court-Appointed Special Advocate, what a title for someone like

Piano

6

me! I'm not a secret agent or a court-room spy. I'm really just a well-trained volunteer. And

Pno.

11

when it comes to kids and speaking out, I put behind me any fear! In

Pno.

15

every child's case it's the promise I see, every kid is special to me. So I'll

Pno.

19

vi-sit ev'-ry ven-ue — where the child may be. I'll file my re-port, go to court, make sure they list-en to

Pno.

23

me! Watch out, guys! — I'm in it for the kids. I'm their court a-poin-ted Spe-cial

Pno.

27

Ad - vo - cate! Just watch me pull a - part the si - tu - a - tions that I ob - serve.

Pno.

31

Find out — what the needs — real-ly are. Use my well-trained eye to find the

Pno.

34

best for ev'-ry child. Com - pile all the facts, de - cide how to act, let my heart go

Pno.

37

wild! No - thing could be no - bler than the life I lead, to

Pno.

40

stand up for a child in need. I in - ves - ti - gate, fa - ci - li - tate, mo - ni - tor, and

Pno.

44

men - tor, it's all part of my creed. Com - pas - sion and co - mit - ment will take you far should

Pno.

Excerpt from "Take a Risk" from "Aging Out: A Musical"

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Take a Risk

Jody Johnson

♩ = 144-146

Voice

Piano

5

K:What's he do - ing has he lost his mind? This goes way be-yond — be-ing kind!

Pno.

9

I've got to bring this to an end. Some-one else will have to be that girl's

Pno.

13

friend. Chorus:What's a mo-ther gon-na - do now? Since she raised her boy to

Pno.

17

be a good kid? I've got to get there, tell them she's not the one

Pno.

21

No clue how I'll get that done. May-be the judge will speak to me (Ch: Yeah, right!)

Pno.

25

May-be that CA - SA can get some-one to lis-ten to me! Ch: What's the boy - gon-na-

Pno.

29

do now? Since he lost his head to fol - low his heart? How did kind - ness be -

Pno.

Excerpt from "Reach Deep" from "Aging Out: A Musical"

Jody Johnson, Composer & Lyricist

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Reach Deep

Jody Johnson

$\text{♩} = 76$ freely

Voice

Keith: Ev'-ry bo-dy has a sto-ry,— ev'-ry bo-dy has a life. We don't know _____ what they are

Piano

Detailed description: This system contains the first five measures of the piece. The vocal line is in 4/4 time, starting with a quarter rest, followed by eighth notes, and ending with a half note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

6

6

li-vin' - could be glo-ry— could be strife. Ev'-ry bo-dy has their own pain. It can

Pno.

Detailed description: This system contains measures 6 through 10. The vocal line continues with eighth notes and a half note. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

11

11

make the world a hard place to be. _____ You got-ta reach deep— to find your own peace, you got-ta

Pno.

Detailed description: This system contains measures 11 through 14. The vocal line features a melodic phrase with a slur. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

15

15

reach deep to be free. I don't know _____ where you have tra-veled. And I don't

Pno.

Detailed description: This system contains measures 15 through 18. The vocal line continues with eighth notes and a half note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

19

know what your eyes have seen. Just re-mem-ber, you got-ta reach deep to be free.

Pno.

24

Start swing rhythm

You got-ta reach deep, you got-ta reach deep down in your soul, and you

Pno.

27

got to un-der-stand there's a lot you'll ne-ver con-trol. But you know that does-n't mean that you

Pno.

30

have to give it pow-er. Learn to live the mi-nutes, let the mi-nutes make the

Pno.

33 hours. Do you hear ___ what now I say?___ Is it co - min' clear?___ There's a -

36 no-ther way ___ to live your life,___ there's a way a-bove this fear star-t'ng right now ___ right

40 here. ___ Carolyn: Take my hand! - Keith: It won't be ea - sy, girl, but you're worth the work. There are

44 peo-ple 'round to walk with you on your way. There's a beau-ti-ful girl in - side, Carolyn: I can

The image shows a page of sheet music for the song "Reach Deep". It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment (Pno.) on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano accompaniment features various musical notations, including triplets, chords, and rests. The page number "3" is in the top right corner, and the title "Reach Deep" is at the top center.

47 *Slow and deliberate*

see her, Liz: We can see her. Keith: Can you see her? Jake: I can see her! Keith: She

Pno.

50 just needs to be Chorus: Set free! K: There's a road be - fore you; you can choose your way. Chorus: You can be

Pno.

53 free! K: I make no pro - mi - ses - there'll be plen - ty - hard - days. Chorus: You can be free! Em - brace the good - ness, it will

Pno.

56 stand a - gainst all the pain. Keith: Oh, my child, you can be set free. The

Pno.