



(2010-11)

Bully to the Brink

by Dreams of Hope with Vanessa German

I've done it.

Me too

Me too.

I laughed / giggled

CRACKED A JOKE AT SOMEONE ELSE'S EXPENSE

I spread the rumor

made fun let it go on & on

& DIDN'T TRY TO STOP IT WHEN I WATCHED IT HAPPENING TO SOMEONE ELSE

I—TURNED MY BACK

WHY?

Because I was with my friends

Because it made me feel good at the time /

I thought it was funny

I wanted to fit in

It made me feel

BIGGER STRONGER FASTER BADDER BETTER YOU BETTER BELIEVE IT—

I'VE BEEN A BULLY TOO

ONE.

He did it for laughs

to pass the time

Said—it's no crime /

It's just THE WAY THINGS GO

let them know you don't like

their hair

their clothes

their shoes

the way they walk

dance or move

or

WHO THEY CHOOSE TO BE WITH

see / if you are

MEAN ENOUGH & LOUD ENOUGH

/ people will just / FORGET EVERYTHING AND RUN

IN FEAR

& whoever can make the most people AFRAID—WINS

& it isn't my fault that you

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Are an EASY TARGET / MORE—BULLSEYE than HUMAN BEING / BUT—you are
/ SO—READY AIM FIRE SHOOT & THE BANG IS A LAUGH

& I am
THE SHELL OF THE BULLET IN YOUR HEART /
With words
SHARP AS SHARDS
like a dagger to the gut /
I shoot
I stab
I cut
I laugh & just keep on
LAUGHING / STABBING / JABBING & POINTING —AT YOU
Because it's fun

Can't you take a joke?
Why are you crying?
Stand up /
Shut up /
YOU ARE SO FAKE
Forget everything and Run /
it's just a Rumor /
Rumors can be true
rumors can be lies
take it with a grain of salt
STOP CRYING!

Remember
YOU'RE NOT A PERSON
YOU'RE A BULLSEYE
& your shoes are 2 sizes too small for my big feet
SO I AM GOING TO KEEP WALKING ALL OVER YOU

or maybe it's more complicated than that
maybe it's HOME
the fist
the punch
the fury
the kick
and the wooden spoon
maybe it's the
CHIP OFF THE OLD BLOCK SYNDROME /
(put up your dukes)
my world is destroyed / so I become
A DESTROYER /
Why, because I can /

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because rage is my religion
my language
my way
& my reason for existing

WHY, BECAUSE
what I see in you
is what I despise
is what I so deeply tried to hide in
MYSELF

WHY, BECAUSE
I'M SCARED—SO I SCARE
I'M ASHAMED —SO I SHAME
I'M PAINED —SO I PAIN

EXPERTLY EXECUTING
THE YOU FROM ME
SO NO ONE WILL SEE THE
MIRROR OF US
IN WE

now
I cannot stop looking at my hands
THESE HANDS
are blood red / with YOUR BLOOD
I shoved
MY SHOES—ON YOUR FEET
and never bothered to try on yours

WHY
because I aimed myself at you
READY
SHAME
FIRE
SHOOT
YOU—WERE MY ESCAPE
BECAUSE I KNOW I COULDN'T TAKE EVERYDAY—THE WAY—YOU DID
TERRORIZED
VICTIMIZED
BRUTALIZED
NOW I CRY—BECAUSE I
TOOK IT OUT—ON YOU
& you took it out with a rope to the neck
a gun to the head
a razor to the wrist

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pills to the mouth
a jump off the bridge

and now
I DON'T SLEEP WELL AT NIGHT
my mind runs rampant /
why WHY WHY

IF I COULD BRING YOU BACK TO LIFE I'D—JUST
STOP—
I'D WALK AWAY
I'D TRY WALKING THE HALLWAY IN THE MILE OF YOUR SHOES

IF I COULD BRING YOU BACK TO LIFE
I'D JUST SAY—I'M SORRY
I'D
mind my own business
let you be
I could have taken a moment to see that INSTEAD OF HATING OUR
DIFFERENCES
I COULD HAVE ACTUALLY—ADMIRING THEM
IF I HAD TAKEN THE TIME TO GET TO KNOW YOU MAYBE WE COULD HAVE
BEEN

I DIDN'T THINK IT WOULD END THIS WAY
NO HAPPY ENDINGS EXCEPT TO SAY

I've done it.
Me too. Me too
ME TOO
BUT NEXT TIME I'LL STOP TO THINK
WHAT HAPPENS (IF I) BULLY SOMEONE TO THE BRINK

There's Been a Mistake
by Dreams of Hope with Ted Hoover

Characters

Principal Robbins

Justin Miller

Mr. Miller

Mrs. Miller

School principal's office. PRINCIPAL ROBBINS sits at her desk, JUSTIN MILLER sits in a chair nearby. At rise, MRS. & MR. MILLER come running in.

MRS. MILLER: Where is he? Where's he—? (*Sees JUSTIN and runs to him.*)
Oh, Justin, there you are, what happened honey? (*JUSTIN just stares straight ahead.*) What happened?

MR. MILLER (*crossing to ROBBINS*): Principal Robbins, I want to thank you for looking after our son.

ROBBINS: It's not a problem Mr. Miller, not a problem at all. (*Takes him aside.*) I think between the three of us we can find a solution to all of this.

MRS. MILLER (*looking at JUSTIN's head*): Justin, were you bleeding? (*JUSTIN says nothing.*) Justin?

ROBBINS: It's only a slight abrasion. We've cleaned him up and the nurse says there's nothing to worry about.

MRS. MILLER: Justin please, what happened?

MR. MILLER: Answer your mother. (*JUSTIN stares.*)

MRS. MILLER: Principal Robbins, could you tell us?

ROBBINS: We don't really know any more than what I told you on the phone. Mr. Warren was teaching in the computer lab when the whole class heard shouting from the stairs next door. He found Justin lying on the ground and there was some blood and bruises. Justin said he was all right, but . . . He begged us not to call you.

MR. MILLER: Where you in a fight? Justin, answer me. Were you fighting?

MRS. MILLER: It's okay honey, you can tell us.

JUSTIN: I wasn't fighting. I just fell. Can we go?

MR. MILLER: We're not going any place until you tell Principal Robbins what happened.

JUSTIN: Let's just drop it, okay?

ROBBINS: The problem, Mr. & Mrs. Miller, is that . . . well, this isn't the first time.

MRS. MILLER: This happened before?

MR. MILLER: How many kids have you been starting fights with?

ROBBINS: Actually, Mr. Miller, he's not starting fights.

MR. MILLER: What do you mean?

ROBBINS: Justin doesn't pick on the other kids . . . they pick on him.

MRS. MILLER: Someone's been—? Who is it, Justin? Tell us who's picking on you.

MR. MILLER: And tell us why.

ROBBINS: We haven't wanted to make too much of a deal out of it—you know boys will be boys especially at that age—but it's been more frequent in the last month and just this past Monday some of the boys threw his school books into one of the urinals.

MRS. MILLER: Justin.

MR. MILLER: Why are they doing this to you?

JUSTIN: I just want to go home, all right?

ROBBINS: I think it's time for all of us to discuss a permanent solution.

MRS. MILLER: Why are these boys teasing you?

JUSTIN: Teasing?

MR. MILLER: What's going on, Justin?

JUSTIN: I want to leave.

MR. MILLER: You're going to tell me what the problem is.

JUSTIN (*pauses*): You know.

MR. MILLER: What?

JUSTIN: You know why they're attacking me.

MRS. MILLER: Justin's right, honey, I think it's time we go home.

MR. MILLER: You're going to tell me what you mean.

MRS. MILLER: He doesn't have to.

MR. MILLER: Yes, he does.

ROBBINS: Maybe this is a conversation to have at home.

MR. MILLER: Why?

JUSTIN: Because I'm gay! Because I forgot to delete my browser history one time! Because everybody in this school hates anyone who isn't just like them! Because I'm gay!

ROBBINS (*after a pause*): And the problem, you see, is all this commotion. Several of the teachers have requested that he be removed from their classes because of the reaction of the other students. I think it's best, Mr. & Mrs. Miller, if you start thinking about an alternative educational experience for your son.

MR. MILLER: I'm sorry, Mrs. Robbins, but there's some mistake. We don't have a son. (*He turns and walks out.*)

MRS. MILLER (*she turns and starts to leave, stops at the door, looks at him sadly*): You were my baby. (*She exits.*)

ROBBINS: I'll get someone to help you clean out your locker.

She exits. JUSTIN is alone.

Letters

by Shanai Sloan, Evan Harris, & Ben Leo Alt with Ted Hoover

SHANAI: If I could write a letter to my twelve-year-old self, there are a lot of things I would tell her.

EVAN: Dear me, / I know that right now you don't trust / anyone, anything.

BEN: Dear Struggling—I remember when I was in your shoes: terrified to tell the truth, afraid that no one would understand.

SHANAI: I would tell her that you are beautiful no matter what people may tell you;

BEN: Fearful of their words, and scared of being gay. I was beaten up, made fun of, kept on the outside, nearly bullied to the brink, and I thought that I had lost myself completely.

EVAN: All the lies they told you are racing / through your heart / through your mind / we've trapped everything they said to us / inside.

SHANAI: If I could write a letter to my twelve-year-old self, I'd tell her that your crush on little Sarah is not something to be frightened about or try to fix;

EVAN: We've been / Broken and Beaten / Abandoned Abused / Waiting for the World to end

BEN: But I was also angry at myself for my fear and cowardice.

EVAN: Trembling. / With words unverbalized / Shivering / a shallow breath we breathe / and whisper good night / Is all we could do

SHANAI: If I could write a letter for my twelve year old self, I'd tell her to not fear judgment or unkindness, not everyone will like you, but everyone should respect you.

BEN: I know that you're struggling, and I know how it feels to have people make you feel worthless, with all the pain held in your heart,

SHANAI: I would tell her that many people will enter and leave your life for a variety of reasons; if they are good, enjoy and nurture their time with you, if they aren't, let them go as soon as possible.

BEN: But raise yourself up. It's okay to be scared, but you are just as normal, deserving, and meaningful as anyone else.

EVAN: Dear me / you brave and stubborn / pure in your innocence

BEN: All you got to keep is strong.

SHANAI: I would tell her that you are a lot more amazing than you think.

EVAN: I want you to read this letter,

BEN: And when it seems like your hope is gone, just move along.

SHANAI: Because of everything else you have to offer. A lot of people will see it,

EVAN: Hear my plea / unselfishly / trust your heart and know / It does get better.

BEN: Just remember that it will get better.

SHANAI: Hang in there and continue to blossom into the woman you will become.

It Gets Better

by Kaitlin Hunter, arr. by Douglas Levine

I know you feel like no one cares,
Stuck in a bottomless pit of despair.
Reaching your hand up to the sky, tryin' to find something to hold.
I'm here to tell you if you can survive the cold,

(CHORUS)

It gets better . . .
You can depend on me whenever you need a friend.
It gets better . . .
I know for sure that the sun will shine again.
It gets better . . .
Even when you feel alone, you're never really on your own.
It gets better, gets better,
If you feel me, sing along.

Don't let those haters drag you down.
Cast off that burden before you drown.
I know you're lonely, but don't believe you're the only one
To wanna surrender before the fight's even begun!

(CHORUS)

You are loved and you matter.
Your dreams no one can shatter.
It can all change in a blink,
'Cause you're stronger than you think . . . than you think!

(CHORUS 2x)

If you feel me, sing along.
If you feel me, sing along.

It Gets Better

Words and Music by Kaitly Hunter
Arr. Douglas Levine

Medium ♩ = 75

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system is an instrumental introduction for the piano, with a tempo marking of 'Medium' and a quarter note equal to 75 beats per minute. The second system begins the vocal melody with the lyrics 'I know you feel like no one cares, Stuck in a bot-tom-less'. The third system continues the vocal melody with 'pit of de-spair. Reach-ing your hand up to the sky, try'in to find some-thing to hold.' The fourth system concludes the vocal phrase with 'I'm hear to tell you if you can sur-vive the cold, It gets'. The piano accompaniment features chords of Bm11, G6, CMaj9, and Bm11, with various rhythmic patterns including eighth and sixteenth notes, and triplets.

B_m11 G₆ C_{Maj}9 B_m11 G₆ C_{Maj}9

5 B_m11 C_{Maj}9 B_m11 3 3

I know you feel like no one cares, Stuck in a bot-tom-less

8 C_{Maj}9 B_m11 C_{Maj}9

pit of de-spair. Reach-ing your hand up to the sky, try'in to find some-thing to hold.

11 B_m11 C_{Maj}9

I'm hear to tell you if you can sur-vive the cold, It gets

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2

It Gets Better

13 B m11 G 6 C Maj9
bet - ter... You can de - pend on me when - ev - er you need a friend. It gets

15 B m11 G 6 C Maj9
bet - ter... I know for sure that the sun will shine a - gain. It gets

17 B m11 G 6 C Maj9
bet - ter... E - ven when you feel a - lone, you're nev - er real - ly on your own. It gets

19 B m11 G 6 C Maj9
bet - ter, gets bet - ter, if you feel me sing a - long.

(2ndX: R.H. 8va)

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21 1.

21 B m11 G 6 C Maj9 B m11 G 6 C Maj9

25 B m11 C Maj9 B m11

Don't let those hat - ers drag you down. Cast off that bur - den be -

28 C Maj9 B m11 C Maj9

fore you drown. I know you're lone - ly, but don't be - lieve you're the on - ly one

31 B m11 C Maj9

to wan - na sur - ren - der be fore the fight's e - ven be - gun! It gets

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34 ^{2.} B m7 G sus/C

You are loved, and you mat - ter. Your

36 G Maj7 D B m7

dreams no - one can shat - ter. It can all change.

39 G sus/C G Maj7 D/A A#°7 B m

in a blink, 'cause you're strong - er than you think...

41 D/A D+/A^b G m9 B^bMaj7/C

than you think. *Ens:* It gets

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is G major (one sharp). The time signature is 4/4. The score includes various chord symbols above the vocal line, such as B m7, G sus/C, G Maj7, D, B m7, G sus/C, G Maj7, D/A, A#°7, B m, D/A, D+/A^b, G m9, and B^bMaj7/C. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: 'You are loved, and you matter. Your dreams no one can shatter. It can all change in a blink, 'cause you're stronger than you think... than you think. It gets better.' The score ends with a double bar line and a fermata over the final note.

It Gets Better

43 *D_m11* *Solo:* *B⁷6* *E^bMaj9* *Ens:*
 bet - ter. You can de-pend on me when - ev-er you need a friend. It gets

43 (2ndX PNO. TACET)

45 *D_m11* *Solo:* *B^b6* *E^bMaj9* *Ens:* *D_m11* *Solo:*
 bet - ter. I know for sure that the sun will shine a-gain. It gets bet - ter. Even when you feel alone, you're

45 (2ndX PLAY)

48 *B⁷6* *E^bMaj9* *All:* *D_m11* *Solo:* *1. B^b6* *E^bMaj9* *Ens:*
 nev-er really on your own. It gets bet-ter, gets bet-ter, if you feel me sing a-long. It gets

48

51 *2. B⁷6* *E^bMaj9* *B^b6* *E^bMaj9* *All:* *B^b6* *E^bMaj9*
 feel me sing a-long. if you feel me sing a-long. If you feel me sing a-long.

51 *loco*

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Letter to a Young One

words by AllyKay Kamlet, music by Douglas Levine

(INTRO)

Ooh. Ooh. Ooh.

(VERSE 1)

Dear young one,
Since I was you, so much has changed.
All the confusion and pain have been rearranged
Into a life I live without regret.
I have the job they said I'd never get.
I have the love they thought would never last,
And the strength that comes from surviving your past.

(PRE-CHORUS 1)

If I could cradle your face in my hands,
I'd look deep into those shining eyes of yours, and say:

(CHORUS 1)

Don't give up on your dreams.
And trust me, I know it's as tough as it seems.
But with all your courage and poise,
If you can block out the noise,
Then I will guarantee it gets better.

(INTERLUDE)

Ooh. Ooh. Ooh.

(VERSE 2)

Oh, young one,
When I was you, I'd lay in bed,
Letting the things that they said to me fill my head.
And there were times I thought, "I can't go on.
Why should each day feel like a marathon?
When will they get a life and let me be,
So I can smile, again, and just be me?"

(PRE-CHORUS 2)

I know you think that your options are few,
But, I'm telling you now: there's so much in store for you!

(CHORUS 2x)

(OUTRO 4X)

GROUP 1: Ooh. Ooh. Ooh . . . Woh.

SOLO OR GROUP 2: Dear young one.

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Letter To A Young One

Words by Ally Kay & Douglas Levine
 Music by Douglas Levine

Medium rock ballad ♩ = 82

The musical score is written for voice and piano. It begins with a tempo marking of 'Medium rock ballad' and a metronome marking of '♩ = 82'. The key signature has three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-3) features a vocal line with lyrics 'Ooh...' and piano accompaniment. The second system (measures 4-6) includes a vocal line with lyrics 'Dear Young One, Young One,' and piano accompaniment. The third system (measures 7-10) includes a vocal line with lyrics 'Since I was you, so much has changed. All my con - fu - When I was you, I'd lay in bed, Let - ting the things...' and piano accompaniment. Chord symbols are provided above the vocal line: E^bm/C^b, C^b/D^b, G^b/E^b, F^b/G^b, C7-5, E^bm/C^b, D, D7, G, A, D, F[#]7sus, F[#]7. Dynamics include *mp* and *p*. Performance instructions include 'All.' and 'Solo:'. The piano part includes a 'Vox in 2ndX' instruction.

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Letter To A Young One

10 G E/G# E_{sus}/A A D₇ G_{Maj7}

sion and pain have been re- ar- ranged in - to a life
 - that they said to me fill my head. And there were times

12 4 feel E_m/A F#₇₋₉ D₇ G_{Maj7}

I live with - out re - gret. I have the job
 I thought, "I can't go on. Why should each day

14 E_m/A F#₇₋₉ D₇ G_{Maj7}

they said I'd nev - er get. And I have the love
 feel like a mar - a - thon? When will they get

16 E_m/A F#₇₊₉ D₇ G_{Maj7} E/G#

they thought would nev - er last, and the strength that comes
 a life and let me be, so I can smile a - gain,

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes chord symbols above the staff and a dynamic marking of *mp* (mezzo-piano) at the beginning of the second system. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The score ends with a final chord of E/G#.

Letter To A Young One

19 Δ **All:** F#7-9-13 B m E9 **2 feel** G Maj7

from sur-viv - ing your past, — If I could cra - dle your face — in my hands,
and — just be — me?" — I know you think that your op - tions are few, —

19 (2ndX)

23 D/A B m/G# /F# | B m/E

I'd look deep in - to those — shin - ing eyes of yours — and say:
But I'm tel - ling you now: — there's so

23

26 **4 feel** B badd9 F/A B b/Eb C sus/D F sus/C B b

Don't give up on your dreams. — And trust me, I know — it's as tough —

26

mf

29 F **2 feel** B b/G

— as it seems. But with all your cour - age and poise, — if you can

29

4 Letter To A Young One

31 *C*_{sus}/*A* *B*_{m7-5} *C*

block out the noise, then I will guar - an - tee it gets bet - ter.

34 *E*_b/*C*_b *C*/*D*_b

Ooh. Ooh.

36 *G*_b/*E*_b *F*_b/*G* *C*_{7.5} *E*_b/*C*_b Solo:

Ooh. Ooh.

39 2 *B*_m/*E*

much in store for you!

The image shows a musical score for the song "Letter To A Young One". It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system (measures 31-33) features the lyrics "block out the noise, then I will guar - an - tee it gets bet - ter." and includes chords C_{sus}/A, B_{m7-5}, and C. The second system (measures 34-35) has the vocal line "Ooh. Ooh." and piano accompaniment with a forte (f) dynamic. The third system (measures 36-38) continues with "Ooh. Ooh." and includes a "Solo:" section. The fourth system (measures 39-41) has the lyrics "much in store for you!" and includes a double bar line with a "2" above it and the chord B_m/E. The piano accompaniment features various chord voicings and dynamics throughout.

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4/4 4 feel

41 $B^{\flat}add9$ F/A B^{\flat}/E^{\flat} C_{sus}/D F_{sus}/C B^{\flat}

Don't give up on your dreams. — And trust me, I know — it's as tough —

mf

4/4 2 feel

44 F B^{\flat}/G C_{sus}/A

— as it seems. But with all your cour-age and poise, — if you can block out the noise, then I will

4/4

47 B_{m7-5} C

guar - an - tee — it gets bet - ter. — Oh. —

sfz

6
50 **4 feel** $C^{\flat}add9$ (optl. female solo) G^{\flat}/B^{\flat} Letter To A Young One C^{\flat}/F^{\flat} $D^{\flat}sus/E^{\flat}$ $G^{\flat}sus/D^{\flat}$ C^{\flat}

Don't _____ give _____ up _____ on your dreams.

50 Don't give up on your dreams. _____ And trust me, I know _____ it's as tough _____

f

53 **2 feel** G^{\flat} C^{\flat}/A^{\flat} $D^{\flat}sus/B^{\flat}$ **Men:**

_____ But with all _____ your cour-age and poise, _____ if you can block out the noise, then I will

53 **Women:**

_____ as it seems. But with all your cour-age and poise, _____ if you can block out the noise, then I will

56 $Cm7-5$ $/B^{\flat}$ $E^{\flat}m/A^{\flat}$ $C^{\flat}Maj7/D^{\flat}$ $C^{\flat}6/D^{\flat}$

56 guar - an - tee _____ it gets bet - - - ter. _____

56 guar - an - tee _____ it gets bet - - - ter. _____

fp *sfz* (Dr. Fill) A

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Letter To A Young One

4 feel

51 *E^bm/C^b Gr. 1:* *C^b/D^b* *G^b/E^b*

Oh. Oh. Oh.

54 *F^b/G^b* *C⁷5 Gr. 2:* *E^bm/C^b* *C^b/D^b*

Dear Young One.

Woh. Oh. Oh.

Poco rit. al fine

57 *G^b/E^b* *F^bMaj7* *C^bMaj7* *G^badd9*

Oh. (Oh.) Dear Young One.

Oh. (Oh.) Dear Young One.

The Way My Heart Goes

46 $F\#m7$ $A/G\#$ A $Gm/B\flat$ $F\#m/B$ $D6/E$ $G\#m/F$ $F\#m7$

sing 'til ev - ry - bod - y knows... Yes, I will sing

48 $A/G\#$ A $Gm/B\flat$ $F\#m/B$

'til ev - ry - bod - y knows the way my heart

50 The way my heart grows strong - er.

goes. The way my heart

50 E $F\#m7$ B_{sus}

52 The way my heart beats fast - er.

goes. The way my heart

52 E $F\#m7$ B_{sus}

54 'Til ev - ry - bod - y knows... **Rit.**

goes. The way my heart goes.

54 E $F\#m7$ B_{sus} B E