

Disney • PIXAR
**FINDING
NEMO**
JR.

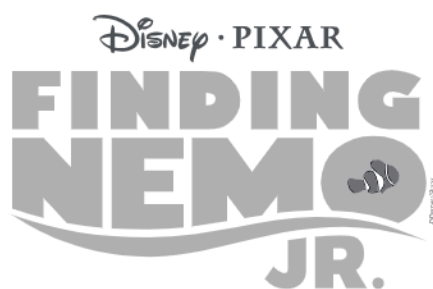
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Based on the 2003 Disney / Pixar film *Finding Nemo* written by
Andrew Stanton, Bob Peterson, David Reynolds and directed by Andrew Stanton

PIANO/VOCAL SCORE



PIANO / VOCAL SCORE

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TO THE MUSIC DIRECTOR

As the music director, you are responsible for all musical aspects of your production. These may include teaching the music to the cast, serving as rehearsal accompanist, vocal coaching, securing and running a sound system, and ensuring that the show's music is dynamic, well-balanced, and serves the story. There are as many approaches to music directing as there are music directors, but below are some widely successful techniques to get your cast singing!

Warm-Ups

Begin each rehearsal with a vocal and physical warm-up. These warm-ups can include techniques for relaxation, posture, diction, breath control, vowel placement, and register development. Exercises will focus your cast right at the beginning of each rehearsal and ensure that young voices and bodies remain healthy throughout the process. You can also use warm-ups to introduce rhythms and melodies you will be teaching that day. (See Downloadable Resources for sample warm-ups.)

Diction

At the heart of musical theater is storytelling. If song lyrics cannot be heard, the story will be sacrificed. Therefore, emphasize diction early and often and include tongue twisters in your warm-ups. The key to clear diction is enunciating consonants, especially plosive consonants such as "k," "d," "b," and "p," at the beginning and end of lyrics. Tell your students to enunciate in an over-the-top manner so they can be understood from the back row. If they feel silly, they are probably doing it right!

Dynamics

The volume at which a song is sung has great impact on performance and meaning. Singing softly can evoke tenderness (like singing a baby to sleep), whereas singing loudly can conjure excitement (like singing your favorite song at the top of your lungs in the car). Varying the dynamics of the music is a great way to enhance storytelling by adding color and nuance. The dynamics intended by the composer are marked in the score. Pay attention to these markings and also consider adding your own. Just be sure to maintain correct tempo throughout, since students will naturally slow down when they sing softly or speed up as they sing louder.

Character

It's never too early to get performers thinking about how their characters might sing a song. What are the characters thinking? What are they trying to say or accomplish? Sometimes it's easier to understand the meaning of the lyrics when the music has been stripped away. When rehearsing music, experiment with having the students read

their lyrics aloud as a monologue. Then have them sing the song. How does the texture of the music reinforce what they discovered in reading the lyrics? Does it change their perception of what's happening in the scene? Remind your students to always think of the music as a tool to help them tell the story.

Guide Vocal & Performance Accompaniment Tracks

Your ShowKit® includes downloads for Guide Vocal Tracks (featuring age-appropriate singers) for use during the rehearsal process as well as Performance Accompaniment Tracks (without vocals). Before you teach a new song, play the Guide Vocal Track for the cast. Identify techniques that these particular singers employed to tell the story, such as diction and dynamics. Play the song again and encourage your cast to sing along. Incorporate the Performance Accompaniment Track into rehearsals as soon as possible to get the cast comfortable singing on their own. Alternate between the tracks to reinforce techniques and build confidence. (See the Rehearsal section of the Director's Guide for more information on using the tracks.)

Using a Piano

Keeping a piano or keyboard nearby will help you teach the music. If you don't play, ask a student or community member to assist you. Reinforce vocal lines by playing the melody along with the Guide Vocal Track. For challenging numbers, play the melody slower without the track and have students repeat the notes correctly until they can do so at tempo. If no piano is available to you, experiment with a *cappella* call and response to teach the melodies and rhythms before adding the track.

Changing Voices

Your students' voices may be in the process of changing, which can affect vocal ranges. To meet this challenge, consider changing the octave of a note or stripping away harmonies. Just keep the integrity of the score in mind while you accommodate the abilities of your cast.

With these techniques as a foundation, we know you'll be successful and have a great time music directing this show. As you gain confidence in your role as music director, seek opportunities to improve your techniques and keep your craft sharp!

NOTES ON THE *FINDING NEMO JR.* SCORE

Welcome to the big blue world of *Finding Nemo JR.*! This score has been adapted from the long-running Disney World stage production, *Finding Nemo – The Musical*, which is in turn based on the Oscar®-winning animated film. This memorable, colorful score was written by Kristen Anderson-Lopez and Robert Lopez, the married songwriting team behind *Frozen*, in their first-ever musical for Disney.

Marlin, Dory, and Nemo lead a company of fun, bold sea creature characters, and the score is filled with copious solo opportunities for them all! Encourage your young performers to make big character choices in their singing as well as in their spoken dialogue. They need not mimic the accents or vocal stylings of the characters from the animated film or from the original cast album of the park production. Encourage your students to create their own characters!

The score has been adapted to suit the strengths of young performers, but there are some songs that ask for a wide vocal range. If a note or phrase is strenuous for a performer, explore moving it to a different octave, or adding additional singers for support. It is most important to tell a great story and make plot points and lyrics clear to the audience.

Here are a few overarching ideas to keep in mind as you teach the score of *Finding Nemo JR.* to your cast:

1. *Finding Nemo JR.* features a contemporary, pop-based score. Overall, singers should aim to produce a bright, sparkly sound, as opposed to a dark, choral sound. To achieve this result, encourage your cast to infuse each song with energy and apply crisp, clean diction. Additionally, the performances on the Guide Vocal Tracks will serve as a model example for the stylistic approach appropriate for each number.
2. Many numbers in the show require the performers to transition seamlessly from dialogue into singing, and vice versa. Refer to the Guide Vocal Tracks for timing of dialogue that occurs over underscoring, and be sure to practice these moments frequently in rehearsal until the timing becomes intuitive for the cast. Specific spots where the dialogue timing is especially crucial or tricky have been pointed out in the following notes.
3. The world of *Finding Nemo JR.* contains a host of vivid characters with an exciting story to tell. Each song is an opportunity to amplify the personality of each cast member's performance! A great way to ensure that storytelling remains central to the singing in the show is to ask the performers to speak the lyrics as dialogue without music first. What is the character saying, and why? How does that character feel when saying those

lyrics? How might that emotional state inform how that character should sing those words?

Now, on to the specifics of the *Finding Nemo JR.* score. The notes below are broken down by song and then by measure number.

No. 1 – Prologue

In this number, the Sea Chorus paints a tranquil picture of life at Marlin & Coral's new anemone home. The Chorus members should sing confidently but sweetly to properly set the peaceful scene.

- m. 12 – The *rallentando* (slowing down) in this measure into the new tempo at m. 13 can be tricky. Listen to the piano figure on beats "4 &" at the end of m. 12 to hear the tempo of the quarter notes at m. 13.
- m. 13 & sim. – Practice the anticipated rhythm of "In the big..." with the cast. Each word should bounce effortlessly off the "strong beats," or quarter notes, of these measures. Look out for this rhythm in No. 5, No. 9, and No. 37 as well.
- m. 15-28 – Marlin & Coral's dialogue weaves in and out of the Sea Chorus' singing. Refer to the Guide Vocal Track to hear the intended timing. The Sea Chorus should pull back in volume when Marlin & Coral enter so that the lines of dialogue can be heard over the held notes ("world").

No. 4 – Big Blue World (Part 1)

- m. 3 – Marlin should listen for the Glock cue on "1, 2, 3" of this measure to cue his entrance.

No. 5 – Big Blue World (Part 2)

This song should energetically feel like the official opening number of the show. In contrast with the Prologue, Nemo, the Reef Kids, and the Sea Chorus can sing with unrestrained gusto to evoke a schoolyard buzzing with excitement.

- m. 22 & sim. – The octave jump from "the" to the first note of "sea" is challenging. Drill this melody with your cast to minimize sliding from one note to the next. For those who are singing this phrase at pitch, encourage them to flip into their head voice to "float" the high notes of "sea" with more control.
- m. 37 – Marlin's material in this song can be sung at pitch (as printed) or an octave below (as demonstrated on the Guide Vocal Track), depending on the performer's range.
- m. 45 – The cue notes (small notes) are an alternate melody, if the printed melody is too low for your Marlin.
- m. 90 – When Group 1 and Group 2 hit their held notes

("go" and "world," respectively), they can pull back slightly in volume so the audience can hear the other group's entrance. In the same vein, Group 1 and Group 2 should accent the starts of their phrases to draw attention to their entrances.

No. 6 – First-Timer

- m. 9 – As demonstrated in the Guide Vocal Track, Marlin should wait for the chord in this measure to say "... THE DROP-OFF?!" Then, Marlin should wait for silence to say "... I'm coming, Nemo!"

No. 7 – The Drop-Off

- m. 13 – This list of creatures can be quite a mouthful for Professor Ray! Practice these lyrics with this actor under tempo at first, using the Guide Vocal Track for reference.

No. 9 – Abduction / Big Blue World (Reprise)

- m. 9 – To prevent Marlin's spoken dialogue in rhythm from sounding stilted, the performer should accentuate the most important words in each phrase. Particularly, emphasizing the words that rhythmically align with the hits in the orchestration (i.e. "Nemo!" and "No!") will keep this section on track and ensure that the storytelling remains clear.
- m. 15 – Here is an exception to the above note. Rather than emphasizing the words that line up with the orchestra here, the accents should be on "THINK" and "DO," on beats 1 & 3, respectively.
- m. 28 – Sheldon's line about the net is essential to understanding this sequence, so this actor should wait to start speaking until Nemo has finished singing "sea!"

No. 10 – Dory's Ditty

In this number, we meet Dory for the very first time! So, while rhythms and pitches are still important, the performer playing Dory should feel free to add as much zany personality as possible throughout the song, especially in the "La la la" sections.

- m. 1 & sim. – Be sure to practice the timing of Dory's entrances. If Dory breathes after hearing the second chime, she should land right with the downbeat of m. 2 (and similar spots).
- m. 27 – Dory's first note here can be hard to grab out of the key change from the previous measure. The A flat on beat 4 of m. 26 leads into the B flat that Dory sings, so feel free to reinforce that transition on a piano while rehearsing with the Track.

No. 12 – Fish Are Friends Not Food

With "Fish Are Friends Not Food," we're getting two songs for the price of one! The first half is a good old-fashioned Vaudevillian soft-shoe. This genre infuses the scene with comedy when the seemingly threatening Sharks sing with a bouncy, carefree air to their terrified Fish "Friends." The second half explodes into a driving rock song, calling for

a beltier, brighter sound from the Sharks. Have fun with playing up this contrast as you rehearse!

- m. 16 – From this point to the end of the number, Sharks Group 1 is singing the melody. Therefore, if the harmony of Sharks Group 2 proves too challenging, everyone can sing the Sharks Group 1 material.
- m. 89 – Note that the cut-off for "friends" in this measure is different than the cut-off in m. 85 & m. 87. The Sharks should sing this "friends" all the way to the downbeat of the next measure, because they don't need to make space for a Dory & Marlin scream or line of dialogue.
- m. 92 – As represented on the Guide Vocal Track, the Sharks' final expressions of disgust should line up with the button of the song on beat 4 of this measure.

No. 14 – Where's My Dad?

This is the first of three corresponding solos for Nemo: "Where's My Dad?," "Not My Dad," and "That's My Dad." As Nemo's emotional state varies from rendition to rendition, so should their vocal approach. In this version, Nemo is terrified and alone in the tank. All of Nemo's material is designed to be sung at pitch (as printed), so head voice can be very useful at some of the higher moments in this song, especially since Nemo is scared and unsure in this moment.

No. 16 – We Swim Together

This number gathers steam as more and more of the Tank Gang gets behind Gill's plan to escape the tank. Each section of the song should build dynamically from the one before, until the Tank Gang is bursting with celebration in the final chorus.

- m. 5 – To bring out Gill's intense character, encourage your Gill to attack all of their rhythms, especially syncopated moments like "We've found a way."
- m. 70 – Bloat's solo here is designed to be sung at pitch (as printed) but could be sung down the octave if that better suits the performer's range.
- m. 83 – Practice with the Performance Accompaniment Track to land Bloat's line "The whole 'poop' thing threw me" in the clear before the music comes back in at m. 84.
- m. 91 – Just like the plan for Nemo to jam the filter, the Tank Gang chant requires full commitment! The cast should use their breath and energy to deliver a well-supported and rhythmically precise performance of this section.
- m. 134 – The Tank Gang should take a big breath after the word "together," during the quarter rest, so they can hold out the final note all the way to the downbeat of m. 139.

No. 18 – Just Keep Swimming (Part 1)

- m. 2 – The tempo of Dory's intro verse pushes and pulls quite a bit, just like the end of "Dory's Ditty." Practice this section with the Guide Vocal Track until the tempo map feels like second nature.
- m. 12 – The melody of this song's hook ("Just keep

swimming”) evokes the way that Dory says this line in the original film. Work on the semitone interval of “swimming” with the cast. When sung properly, it should feel sneaky and playful!

- m. 27 – The tempo slows down here for Marlin & Dory’s back-and-forth verse. Make sure that the performers listen to the Track to lock into the new groove.
- m. 54 – The cast should cut off the word “on” right on beat 3 of this measure to clear for Dory’s next solo line.

No. 19 – Just Keep Swimming (Part 2)

- m. 2 – This sequence offers the one exception to the vocal style note offered at the beginning of these notes: when the Moonfish become the Sydney Opera House, they can become an operatic chorus! By the time they re-enter as Jellyfish, the cast should resume singing with a bright tone.
- m. 11–18 – Moonfish Group 1 sings the melody in this section. So, if the harmony of Moonfish Group 2 is too difficult to successfully execute, everyone can sing the Moonfish Group 1 material.
- m. 25 – Marlin’s notes in this verse are a solid guide, but if the performer wants to speak-sing any of this section, they should absolutely follow that instinct.
- m. 59–60 – These two measures set the tempo for the final chorus. Rehearse the transition from the dialogue into the singing so the cast knows exactly when to come in.
- m. 82 – Marlin should sing these final lines at pitch (as printed), flipping into falsetto on the highest notes if required.

No. 23 – Not My Dad

Nemo is at their most dejected in this second reprise of the “Dad” theme. Nemo can start the song with a quiet and understated approach, building in volume and intensity to the peak of the song at m. 11. Head voice will again come in handy on the high notes, especially on the final “Not my dad” in m. 12–13.

No. 25 – Go With the Flow

In this number, the shuffle swing feel is essential to bringing out the cool, laid-back Sea Turtle vibe. The interplay between accented and unaccented syllables will be crucial to the swing; for example, “YOU have TRAV-eled FAR” (the all-caps indicating accents). Work with Crush and the cast on the swing until it feels natural and buoyant.

- m. 13 – Dory will know when it’s her time to enter if she listens for the variation in the vamp that happens in the previous measure.
- m. 39 & sim. – Crush and the cast should be able to sing “flow!” with one breath. If they need to take a breath, follow the phrasing of the slurs in the sheet music (i.e., take a breath between m. 40 & m. 41, etc.).
- m. 47–50 & sim. – Dory, Sea Turtles Group 1, and Sea Turtles Group 2 should sing these measures a little more quietly so the soloists can be heard above them.

- m. 84–85 – Notice the stylistic fall-offs on “cachoo” in these measures. They should sound quick and effortless.
- m. 113 – The bottom harmony of Sea Turtles Group 1 should track the downward-facing stem in this measure. So, from m. 112 to m. 113, they’ll sing a whole note C to a quarter note D, just like they do every other time they sing this part. The top harmony sings the melody here, which actually goes below the bottom harmony to a B flat.

No. 27 – One Dedicated Father

There are a lot of lyrics in this number, so diction has never been more important! Before teaching them the melody, try asking each Sea Creature soloist to speak their lyrics as a monologue. Once they’ve made sense of the story they’re telling, add the rhythm. Finally, add the pitches. The song should feel exhilarating, but the audience should understand every word.

No. 28 – That’s My Dad

The “Dad” trilogy concludes with this final rendition. Nemo can sing triumphantly as they regain faith that their father is indeed coming to rescue them. While head voice was helpful in the first two versions, chest voice on the high notes in this song, if possible for the singer, will most effectively communicate Nemo’s joy.

- m. 9 – Watch out for the slower, grander tempo in this measure. Nemo should practice with the Performance Accompaniment Track to make sure they stay in time with the orchestration from this measure through the end. Also, make sure Nemo takes a big, supported breath after “ocean” so they can make it through the final phrase (“That’s my dad!”).

No. 30 – We Swim Together (Reprise)

In this reprise, the Tank Gang calls on the power of their anthem to help them save Nemo from the net. The cast should match the intense emotional level of this moment in the story with powerful, unified vocals.

- m. 11–12 – Ideally, Nemo and the Tank Gang will not breathe between their final “together” and “Yay!”

No. 35 – Just Keep Swimming Together

- m. 6 – For maximum comedic effect, Dory should line up “I’m Dory” with the silence in this measure.
- m. 13 – The same principles from the spoken section of “Abduction / Big Blue World (Reprise)” apply here. With Marlin & Nemo, identify the operative words and use them as rhythmic anchors.
- m. 26 – Note that Nemo has a different lyric here than what appears in this same section for the rest of the song: “SWIM DOWN together” instead of “WE SWIM together.”
- m. 36–37 – Dory, Moonfish Group 1, and Moonfish Group 2 have a piano (soft) dynamic marking here so that Nemo and Marlin’s solos can be heard.
- m. 42 – Moonfish Group 2 can and should take a breath at

the end of this measure.

- m. 45 – Singers should aim to connect the end of the previous measure to the final “Ah” (i.e., sing this material all in one breath).

No. 36 – Finale (Part 1)

- m. 7 – As in “Big Blue World (Part 1)”, Nemo should listen to the Glock cue on “1, 2, 3” of this measure to cue their entrance.

No. 37 – Finale (Part 2)

- m. 17 – Even though the orchestration is grander and the tempo slightly slower here than in the corresponding chorus in “Big Blue World (Part 2)”, the cast should still sing with energy, especially on the syncopated “In the big” rhythm. When practicing with the Performance Accompaniment Track, singers can lock into the drums to feel the forward momentum of this section.
- m. 34 – As in “Big Blue World (Part 2)”, Group 1 and Group 2 should accent the starts of their phrases, but back off in volume on their held notes so the other group’s entrance can be heard.
- m. 44 – The diminuendo (decrease in volume) on “world” should start right away so the dialogue can be heard over top.

No. 38 – Bows

- m. 23 – From here to the end, this material matches exactly what happens at the end of “Go With the Flow.” Assign Group 1 and Group 2 based on what those singers learned in that number!

PROLOGUE

1

(Actor's Script p. 1)

(The SEA CHORUS enters to create the Great Barrier Reef. Some SEA CHORUS members become coral and aquatic plant life, including MARLIN and CORAL's sea anemone home. Life is beautiful and full of possibilities.)

Energetically ♩ = 84

4

Sweetly ♩ = 84

SEA CHORUS:

Just be - low the Co - ral Sea

sub. *mp*

with pedal

9

pa - rents dream of who their kids will be.

11

rall.

Love and joy are all they know...

mf

(MARLIN emerges from their anemone home.) MARLIN: Coral, look at all that open ocean!

Magical, In 2 $\text{♩} = 74$

13

In the big blue world...

p

(CORAL emerges from their anemone home.)

MARLIN: You know, a lot of other clownfish had their eye on this place.

17

In the big blue world...

mf *p*

CORAL: The Drop-Off really is beautiful, Marlin.

MARLIN: Best view in the Great Barrier Reef.

21

(MARLIN takes a deep breath.)

MARLIN: (overly excited) Oh yeah, a fish can breathe out here!

25 (SEA CHORUS):

In the big blue world...

mf

CORAL: Marlin, shhh! You're gonna wake the kids...
(In the anemone, many eggs are resting in their new home.)(CORAL): We still have to name them. I like Nemo.
MARLIN: Nemo? Well, we can name one Nemo, but I'd like the rest to be Marlin Jr.

Sparkling ♩ = 124

29

p

CORAL: Just think! In a couple days, we're going to be parents!

MARLIN: Yeah. What if they don't like me?

Freely, With Love ♩ = 78

33

Red

✱

Detailed description: This is a musical score for a piano accompaniment. It consists of two systems. The first system has a treble and bass staff. The treble staff starts with a whole note chord (F4, A4, C5) and a half note (F4). The bass staff has a whole note chord (F2, A2, C3). The second system is a 3/4 time signature. The treble staff has a quarter note (F4), a quarter note (A4), and a quarter note (C5). The bass staff has a half note (F2) and a quarter note (A2).

CORAL: Marlin, there are over 400 eggs.
Odds are, one of them is bound to like you.

MARLIN: Really?

CORAL: Really. I like you. You won't be doing this alone.

37

Detailed description: This is a musical score for a piano accompaniment. It consists of two systems. The first system has a treble and bass staff. The treble staff starts with a quarter note (F4), a quarter note (A4), and a quarter note (C5). The bass staff has a half note (F2) and a quarter note (A2). The second system has a treble and bass staff. The treble staff has a quarter note (F4), a quarter note (A4), and a quarter note (C5). The bass staff has a half note (F2) and a quarter note (A2).

BARRACUDA ATTACK

2

(Actor's Script p. 3)

CUE:

CORAL: Funny dancers. Just like their dad.

(MARLIN and CORAL laugh.)

ANGELFISH: Look out!

(A BARRACUDA enters quickly.)

DAMSELFISH: It's a barracuda! Hide!

(The other families of SEA CREATURES quickly hide themselves and their eggs. MARLIN moves towards the anemone. CORAL stays frozen in place.)

MARLIN: Get inside, Coral.

Menacing ♩ = 140

(The BARRACUDA pauses and locks eyes with CORAL.)

CORAL: I have to protect the kids!

MARLIN: Coral, they'll be fine! Just get inside!

(CORAL darts to protect the eggs.)

MARLIN: Coral, no!

(The BARRACUDA charges towards CORAL and the eggs. MARLIN disappears into the anemone. The BARRACUDA swims offstage, taking CORAL and all but one of the eggs, which is now slightly cracked.)

I'VE GOT YOU

(Actor's Script p. 4)

CUE:

MARLIN: Coral?! Coral!!

(MARLIN spots the tiny cracked egg.)

(MARLIN): Oh! Oh no, you're cracked!...

(MARLIN): ... There, there. I've got you. You're safe now. I promise I will never let anything happen to you...

Sweetly ♩ = 73

(MARLIN): ... Nemo.

(MARLIN clings to the egg and retreats back into the anemone.)

BIG BLUE WORLD (PART 1)

4

(Actor's Script p. 5)

CUE:

MARLIN: The anemone. All right, I'm up!
It's your first day of school, Nemo...

(MARLIN): ... We're ready to learn, to get some knowledge!

NEMO: Woohoo!

Briskly ♩ = 130

MARLIN:

Now



4

what's the one thing we re - mem-ber be - fore we head out from here?



7

NEMO:

The o - cean's not safe, so we have to check if the



(During the following, MARLIN and NEMO move in and out of the anemone, looking in both directions.)

10 (NEMO):

coast is clear.____

MARLIN:

Right! We go

12 (MARLIN):

out, then back in. And then we go out, and then back

15

in. And one more time, out, and then back in. And

18

NEMO:

Come on!

(MARLIN):

some - times if you wan-na do it four times... O - kay!

(MARLIN and NEMO leave the anemone and swim toward school.
The SEA CHORUS enters as sets of REEF PARENTS and
REEF KIDS also arrive at school.)

NEMO: Hey Dad! Do you know how old sea turtles are?

MARLIN: Sea turtles? I don't know.

20

mp

NEMO: Sandy Plankton said they could live to be a hundred!

(MARLIN and NEMO arrive at the schoolyard. TAD, SHELDON, and PEARL are playing. Their PARENTS are nearby, watching.)

22

MARLIN: If I ever meet one, I'll ask.

(NEMO spies the other KIDS playing.)

NEMO: Can I go play? Please, Dad?

MARLIN: Hang on a minute, let me ask the
other parents where you're supposed to be...

24

p

(MARLIN): (to TAD, SHELDON, and PEARL'S PARENTS)

Excuse me, is this where we meet the teacher?

SHELDON'S PARENT: Yep! Sure is.

PEARL'S PARENT: Look who's

out of the anemone! Hi, Marlin.

28

The musical score is for piano accompaniment, spanning measures 28 to 31. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score is presented on a grand staff with a treble and bass clef. Measures 28 and 29 feature a series of chords in the right hand, with the left hand providing a simple harmonic accompaniment. Measure 30 begins with a double bar line, followed by a more complex melodic line in the right hand, which includes a trill and a long note. The left hand continues with a simple accompaniment. Measure 31 concludes the passage with a final chord in the right hand and a sustained note in the left hand.

BIG BLUE WORLD

(PART 2)

5

(Actor's Script p. 8)

CUE:

MARLIN: You know, this is actually Nemo's very first day of school.

NEMO: Dad...

PEARL: On my first day of school, I saw a sea cucumber! It was awesome.

TAD: I wonder what we'll see today!

Bubbly ♩ = 132

NEMO:

MARLIN:

No!

poco accel.

NEMO,
REEF KIDS:

PEARL:

SHELDON:

Buoyant ♩ = 138

NEMO, REEF KIDS,
SEA CHORUS:

11

In the big blue world, we're gon-na go ex-plore.

mf

15

In the big blue world, we've nev-er seen be-fore.

19

So man-y crea - tures swim-min' 'round the sea.

23

NEMO:

The musical score is for Nemo's song 'The Big Blue World'. It consists of two systems. The first system features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics 'In the big blue world, And all of them are wait-ing for me.' are written below the notes. The second system features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and moving lines that support the vocal melody.

In the big blue world, And all of them are wait-ing for me.

MARLIN: That's what I'm afraid of.

(PROFESSOR RAY enters.)

REEF KIDS: Professor Ray!!

27

mp

PROFESSOR RAY:

29

Let's name the zones, the zones, the zones. Let's name the zones of the o - pen sea!

PROFESSOR RAY: Good morning, explorers! Looks like we've got a new student.

NEMO: I'm Nemo.

Tempo 1 ♩ = 132

33

mp

(MARLIN rushes over
to PROFESSOR RAY.)

MARLIN:

37

Hi, there! One thing, be - fore you be-gin: you should know that Ne-mo's got a lit-tle fin.____

NEMO: Dad!

NEMO: Ugh!

accel.

MARLIN: (to Nemo)

PROFESSOR RAY:

NEMO:

41

You get ti-red. Don't fret, we'll take it slow. Dad, I think it's time for you to go...____

expressive, with pedal

(MARLIN pulls NEMO
aside for a private moment.)

Flowing ♩ = 134

MARLIN:

45

In the big blue world, you're just a lit - tle fish.

mf

NEMO: Aw, Dad.

49

In the big blue world, you'll be seen as a tasty dish.

NEMO: No...

53

You mean so much to me. I don't know what I would do

57

in this big blue world if something should happen to

61 NEMO:

No need to wor - ry, Dad, I'll be o - kay.—

(MARLIN):

you. I'm

mp

64 (MARLIN):

scared you'll end up— as a clown - fish fi - let.

MARLIN: Do you want me to come with you? NEMO: Dad, I'll be alright.

66 PROFESSOR RAY:

Climb a-board, ex-plor-ers! Hold on tight! Are you read-

mf *f*

Più mosso ♩ = 140

(NEMO and REEF KIDS follow PROFESSOR RAY.)

MARLIN: I don't think I'm ready!

(PROFESSOR RAY):

70

- y?— Real-ly read - y?

NEMO, REEF KIDS:

Yes, we're read - y!—

sub. *p*

Detailed description: This musical system covers measures 70-73. It features three staves: a vocal line for Professor Ray, a vocal line for Nemo and Reef Kids, and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is 'Più mosso' with a quarter note equal to 140 beats. Professor Ray's line starts with a rest, then sings '- y?—' in measure 70, followed by 'Real-ly' in measure 71 and 'read - y?' in measure 72. Nemo and Reef Kids enter in measure 71 with 'Yes, we're read - y!—' in measure 72. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. A triplet of eighth notes appears in measure 71. A dynamic marking of 'sub. p' (subito piano) is placed over the piano part in measure 73.

Buoyant ♩ = 138

ALL:

74

In the big blue world... Won-der-ful sights to see.

mf

Detailed description: This musical system covers measures 74-77. It features three staves: a vocal line for all characters, a vocal line for Nemo and Reef Kids, and a piano accompaniment. The key signature has two flats. The tempo is 'Buoyant' with a quarter note equal to 138 beats. The vocal line starts in measure 74 with 'In the big blue world...' and continues in measure 75 with 'Won-der-ful sights to see.' The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of 'mf' (mezzo-forte) is placed over the piano part in measure 74.

78

In the big blue world... This is the place for me.

Detailed description: This musical system covers measures 78-81. It features three staves: a vocal line for all characters, a vocal line for Nemo and Reef Kids, and a piano accompaniment. The key signature has two flats. The vocal line starts in measure 78 with 'In the big blue world...' and continues in measure 79 with 'This is the place for me.' The piano accompaniment features a melody in the right hand and a bass line in the left hand. The system ends with a double bar line in measure 81.

82

What's wait-ing out there? We can ne-ver know.

mp *mf*

86

In the big blue world...

mf

NEMO, REEF KIDS,
SEA CHORUS GROUP 1:

90

We're read-y to go. We're read-y!

f

PROFESSOR RAY, MARLIN,
PARENTS, SEA CHORUS GROUP 2:

In the big blue world...

f *fp*

94

We're read - y to go. We're read - y!

In the big blue world...

98

We're read - y to... So read - y to go!

So read - y to go!

ff

ff

Segue to No. 6 – "First-Timer"

FIRST-TIMER

(Actor's Script p. 15)

CUE:

Segue from *No. 5 – "Big Blue World (Part 2)"*

(NEMO, REEF KIDS, and PROFESSOR RAY exit.
MARLIN and REEF PARENTS wave goodbye as they go.)

SHELDON'S PARENT: (to MARLIN)
You're doing really well for a first-timer!

Driving ♩ = 138

mf

sub. p

PEARL'S PARENT: I remember I was a
mess when my kid first went to the Drop-Off.

MARLIN: Well, whaddaya gonna do? You
gotta let 'em go to the Drop-Off sometime...

(MARLIN): (realizing what he's just said)
... THE DROP-OFF?!...

... I'm coming, Nemo!!

ff

Segue to *No. 7 – "The Drop-Off"*

THE DROP-OFF

7

(Actor's Script p. 16)

CUE:
Segue from *No. 6 – "First-Timer"*

(MARLIN exits in a panic in the direction of Nemo's class.
The REEF PARENTS and any remaining SEA CHORUS watch him go and then exit.)

Sweeping ♩ = 132

Musical score for the 'Sweeping' section, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 132. The first two measures (1-2) are marked with a forte (f) dynamic. The melody in the right hand features a series of eighth notes and quarter notes, while the left hand provides a steady bass line with eighth notes. Measures 3-4 continue the melodic and harmonic progression, with the right hand featuring more complex rhythmic patterns and the left hand maintaining the bass line.

(PROFESSOR RAY enters with NEMO and REEF KIDS.)

Bubbly ♩ = 132

Musical score for the 'Bubbly' section, measures 5-6. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 132. The first measure (5) is marked with a mezzo-piano (mp) dynamic. The melody in the right hand is characterized by a series of eighth notes and quarter notes, creating a 'bubbly' feel. The left hand provides a steady bass line with eighth notes. Measure 6 continues the melodic and harmonic progression.

PROFESSOR RAY: Come on, explorers, sing with me!

Musical score for the 'Bubbly' section, measures 7-8. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 132. The first measure (7) is marked with a mezzo-piano (mp) dynamic. The melody in the right hand continues the 'bubbly' feel with eighth notes and quarter notes. The left hand provides a steady bass line with eighth notes. Measure 8 continues the melodic and harmonic progression.

Upbeat Shanty ♩ = 132

PROFESSOR RAY:

Let's name the spe-cies, the spe-cies, the spe-cies. Let's name the spe-cies that live in the sea!

REEF KIDS:

Let's name the spe-cies, the spe-cies, the spe-cies. Let's name the spe-cies that live in the sea!

mf

(PROFESSOR RAY):

There's por - i - fer-a, coel-en - ter-a - ta, hy - dro-zo - a, scy - pho-zo - a,

an - tho-zo - a, and some fish like you and me!

PROFESSOR RAY: Here we are at the Drop-Off, where our reef ends...

Bubbly ♩ = 132

18

mp

(PROFESSOR RAY): ... and vast, open ocean stretches for miles.

20

TAD: Whoa, it's nothing but blue as far as the eye can see!

22

PROFESSOR RAY: Stay close,
but remember, we keep our
supraesophogeal ganglion to ourselves.

*(TAD, SHELDON, and PEARL lag behind and break off from the group
as PROFESSOR RAY and the other STUDENTS exit.
NEMO pauses, unsure whether to follow the class or new friends.
After a moment, NEMO decides to join TAD, SHELDON, and PEARL,
who are standing on the edge of the Drop-Off peering out into open ocean.)*

Sneaky ♩ = 132

24

THE BOAT

(Actor's Script p. 18)

CUE:

PEARL: Aww, you made me ink!

(TAD and SHELDON laugh.)

Sparkling ♩ = 140

NEMO: Whoa... What's that?

The musical score is written for a piano in 4/4 time. The treble clef staff contains a melodic line for Pearl's 'Sparkling' sound, starting on a whole note G4, followed by eighth notes F#4, E4, D4, and C4, all beamed together. A slur covers the first four notes. The bass clef staff contains a single whole note G2, marked with a piano dynamic 'p' and a fermata. The tempo is indicated as ♩ = 140. The score concludes with a double bar line. Below the bass staff, the word 'Pearl' is written in a cursive font, followed by a dashed line and a decorative asterisk symbol.

ABDUCTION / BIG BLUE WORLD (REPRISE)

9

(Actor's Script p. 18)

CUE:

TAD: Oh! Sandy Plankton said it's called a "boat."

SHELDON: Actually, it's pronounced "butt."

PEARL: (in awe) That's a pretty **big butt**.

SHELDON: Look at us!
We're gonna touch the butt!

PEARL: Come on, Nemo!

TAD: How far can you go?

NEMO: Uh, my dad
says it isn't safe...

Startling ♩ = 128

SHELDON: Oh, 'cause of your "lucky fin."
PEARL: "Nemo, you know you get tired."

NEMO: Stop!
TAD: Don't be such a shrimp!

NEMO: I'm not!

(MARLIN enters, distressed and frantic, and begins scolding NEMO.
TAD, SHELDON, and PEARL quickly swim back to safety.)

With Intensity, A Little Faster ♩ = 130

NEMO: I wasn't gonna—

MARLIN:

NEMO: But Dad! NEMO: I can!

12

school a-gain next year. You know that you can't swim well. No, you can't! Now come a-long! You

NEMO: I hate you.

15

think that you can do these things, but you are__ wrong!

(NEMO starts swimming toward the boat. MARLIN shouts from the edge of the Drop-Off, attempting to coax NEMO back to safety.)

Angry, A Little Faster ♩ = 134 MARLIN: Nemo!

NEMO: What are you doing?

17

In__ the big__ blue world,__ there are things I__ can do.

MARLIN: You get back here!

MARLIN: You are in big
trouble, you hear me?!!

21

In the big blue world, I'm not a - fraid of you!

25

I'm gon - na show you! I'm swim-min' out to

(A scuba diver's net appears.)

SHELDON: (urgently) Nemo! There's a net! Look out!

(NEMO is captured in the net. TAD, SHELDON, and PEARL exit, frightened.)

NEMO: Ahhh!!! Dad! Help me!!

28

sea!

accel.

(MARLIN watches in horror as NEMO, the net, and the boat disappear.
MARLIN swims frantically around the stage, trying to follow the boat.)
MARLIN: Neeeeeeemoooooooo! Noooo! I'm coming, Nemo! Wait!!! Slow down!

Frantically ♩ = 146

31

ff

(The SCUBA MASK DANCER floats
the diver's mask across the stage.)

(MARLIN): Oh no, it's gone. It can't be gone!...
poco a poco rit.

35

mf

(MARLIN): ... Has anybody seen a boat? Please! They took my kid!

39

mp *p*

DORY'S DITTY

10

(Actor's Script p. 21)

CUE:

MARLIN: Coral, I've lost Nemo. I don't know what to do. I need your help, Coral. **Please! Anyone!**

(DORY enters, singing. MARLIN continues to search for the boat; he does not yet see DORY. Unbeknownst to DORY and MARLIN, they have swum into shark territory.)

(DORY bumps into MARLIN, knocking the wind out of him.)

Dictated

Playful ♩ = 152

MARLIN: Oof!
DORY: Sorry, sir!

DORY:

La la la la la la la la la la la la la la la LOOK OUT!

mf

MARLIN: Help! They've got my kid!
They've got Nemo! Have you seen a boat?!

DORY: A boat! I've seen a boat! Follow me!

MARLIN: Thank you!

Urgent ♩ = 148

p

f

(MARLIN follows DORY all around the stage. After a few moments, she gets suspicious when she notices someone following her.)

Dictated Playful ♩ = 152 rall. DORY: Do you MIND?!

11 DORY:

La la la la la la la la la la la la la la la

mf

(MARLIN, confused, catches up to DORY.)
MARLIN: What?
DORY: I'm trying to swim here!

MARLIN: But... we're trying to find Nemo.
You were showing me which way the boat went!
DORY: A boat! I've seen a boat! Follow me!

Annoyed ♩ = 148

16

mp

(DORY takes a big breath and begins to swim again.)

Dictated Playful ♩ = 152

22 DORY:

La la la la la—

MARLIN:

No!!

mf *f*

(MARLIN): We already did this!

DORY: We did? Oh dear.

24 Annoyed ♩ = 148

mp

Light Tempo ♩ = 148

27 DORY:

I guess I should ex-plain, _____ Some-thing's diff'-rent in my brain. _____

mf

rall.

Colla Voce ♩ ~ 116

31

Things get real-ly scram-bled in my head. I have no short term mem-o-ry. I for-

molto rall.

34

get things al - most in-stant-ly. I'm not ev - en sure what I just said...

(dramatic roll)

f

SHARK TERRITORY

(Actor's Script p. 24)

CUE:

MARLIN: No! Look, are you going to help me or not? I have to find my—

(MARLIN turns from DORY and gasps dramatically.
He runs directly into BRUCE, ANCHOR, and CHUM.)

BRUCE: Hello!

DORY: Well, hi there, sharks!

BRUCE: Name's Bruce.

Very Slowly ♩ = 88

DORY: I'm Dory! And this is...

MARLIN: You don't need to know. I'm nobody, really. I was just leaving—
CHUM: Looks like you've stumbled upon a little party we're havin'.

DORY: Oh, I love parties! Can we stay? Please? Can we? Can we?
MARLIN: I'm not really the partying type...

ANCHOR: (flashes teeth)

'Fraid we won't take no for an answer.

(A frenzy of SHARKS enters, each with a terrified FISH "FRIEND" cowering behind them.
The SCUBA MASK DANCER floats the diver's mask onstage and sets it on the sea floor before exiting.)

10 Heavy Oom-Pah-Pah ♩ = 125

mf

14 CHUM: Ah, the gang's all here! Welcome to the party, mates!

mp

FISH ARE FRIENDS NOT FOOD

CUE:

BRUCE: Let's all say the pledge.

(Actor's Script p. 26)

Stately (Straight 8ths) ♩ = 104

BRUCE:

Fish are

A Tempo ♩ = 122

(BRUCE):

friends, _____ not food!

CHUM:

SHARKS GROUP 1:

Fish are friends, _____ not food! _____

ANCHOR:

SHARKS GROUP 2:

Fish are friends, _____ not food! _____

Jaunty Softshoe (Swing 8ths) ♩ = 122

6 CHUM: ANCHOR:

Though we have long, sharp teeth, — we're nice sharks un-der - neath.

sub. p *sub. p*

sfz *sfz*

10 CHUM: (sheepishly)

Well, some-times we know.

ALL SHARKS:

We know that fish are friends, not food.

sub. p

sfz

14 (CHUM):

Sure, we could eat you whole...

SHARKS GROUP 1:

But we have self con - trol.____

SHARKS GROUP 2:

But we have self con - trol.____

mp *mp* *sfz* *sfz*

18 DORY: (*excitedly*)
I'd like to be your friend.

BRUCE:

The stress of

We know that fish are friends, not food.

We know that fish are friends, not food.

mp *sfz*

22

life in the o-cean-'ll lead to e-mo-tion-al eat - ing. When you need

mp Ooo (Yes it will!)

mp Ooo (Yes it will!)

mf *sfz*

26

CHUM: ANCHOR:

help get-ting through it, and kelp just won't do it, don't start fee-ding...

Swim to a mee - ting!

Swim to a mee-ting!

mf

(SHARKS GROUP 1):

Oh yes, we've seen the light.____ Each day we fight the fight____

(SHARKS GROUP 2):

Oh yes, we've seen the light.____ Each day we fight the fight____

sfz *mf* *mf* *sfz*

34

to curb our ap - pe - tite____ and change our at - ti - tude.____ Fish are

to curb our ap - pe - tite____ and change our at - ti - tude.____ Fish are

mf *sfz*

ANCHOR: Fish are friends!

CHUM: Fish are food!

+CHUM:

38

friends! Fish are friends! No, fish are friends, not

friends! Fish are friends! No, fish are friends, not

BRUCE: Like we rehearsed, everyone!

(The SHARKS launch into a soft-shoe dance section with their FISH "FRIENDS.")

41

food!

food!

Dance Break!

43

mp

(As the SHARKS continue to dance, encircling their frightened guests, MARLIN and DORY sneak away to look at the mask.)

47

SHARKS GROUP 1:

Fish are friends, not food.

SHARKS GROUP 2:

Fish are friends, not food.

MARLIN: (looking at the mask) What do these markings mean? I can't read human!

DORY: Hey, look, sharks! I bet they can help.

51

p *sfz* *mf*

MARLIN: No, no, no, Dory!
(DORY heads toward the SHARKS and MARLIN grabs her fin, trying to hold her back.)
DORY: Hey, sharks?

MARLIN: No, Dory!
DORY: Let me just... I know what to...
(MARLIN lets go of DORY's fin and it snaps back into DORY's face. Her nose starts to bleed.)

MARLIN:
I'm sorry! Is your nose bleeding?

55

DORY:

Ow!

f

DORY: Wow, I really knocked my snout there.
(DORY'S blood drifts through the water and over to BRUCE, who smells it with a big sniff.)

BRUCE: Oh, I smell blood... that's good!
ALL SHARKS (except BRUCE): Intervention!

Ominous (Straight 8ths) ♩ = 112

Driving Punk Rock Feel ♩ = 160

60

(The SHARKS rush over and try to restrain BRUCE. BRUCE begins chasing MARLIN and DORY. All of the FISH "FRIENDS" escape and exit. MARLIN and DORY lose the mask in the chase.)

BRUCE:

64

SHARKS:

68 **BRUCE:** **ANCHOR:** Remember the steps!

Sharks Group 1: Foooooood!_

Re - mem - ber, fish are friends, not food!

Sharks Group 2:

Re - mem - ber, fish are friends, not food!

72 **CHUM:** (to MARLIN and DORY) **ANCHOR:** (to MARLIN and DORY)

He is - n't at his best!_ He's just been real-ly stressed!

76 **BRUCE:**

I need some food! I need some food! I need some food!

The musical score is written for a piano and vocal ensemble. It features five main vocal parts: Bruce, Sharks Group 1, Sharks Group 2, Chum, and Anchor. The piano accompaniment is written in a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (68, 72, 76). Bruce's part is a simple melody with lyrics. Sharks Group 1 and 2 have a call-and-response pattern. Chum and Anchor have a dialogue. Bruce's final part is a repetitive phrase. The piano accompaniment provides harmonic support with chords and moving lines.

80

I've got you in my sight!— I'm ha - vin' fish to - night!

84

SHARKS GROUP 1: MARLIN, DORY: AHHH!!! DORY: This way!

Re - mem - ber, fish are friends! Re - mem - ber, fish are friends!

SHARKS GROUP 2:

Re - mem - ber, fish are friends! Re - mem - ber, fish are friends!

(MARLIN and DORY escape offstage. BRUCE, now exhausted, is successfully restrained by the rest of the SHARKS. They are all out of breath.)

ANCHOR: Kelp, anyone?
ALL SHARKS:
Blech. / Ugh. / Ew. / etc.

88

+BRUCE:

Re - mem - ber, fish are friends... not food.

Re - mem - ber, fish are friends... not food.

sub. *p* *f*

Segue to No. 13 – "Seagulls 1"

SEAGULLS 1

(Actor's Script p. 34)

CUE:

Segue from *No. 12 – "Fish Are Friends Not Food"*

Ragtime! (Swing 8ths) ♩ = 130

First system of musical notation for Ragtime! (Swing 8ths). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a melody in the right hand with triplet eighth notes and a bass line in the left hand with chords and eighth notes. The first measure starts with a forte (f) dynamic.

rall.

Second system of musical notation for Ragtime! (Swing 8ths). The melody continues with triplet eighth notes. The piece concludes with a rallentando (rall.) marking.

Jaunty Reggae (Swing 8ths) ♩ = 138

(A Sydney Harbour VACATIONER enters, about to enjoy a snack on the boardwalk.)

First system of musical notation for Jaunty Reggae (Swing 8ths). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a melody in the right hand with eighth notes and a bass line in the left hand with eighth notes. The first measure starts with a mezzo-forte (mf) dynamic.

(SEAGULLS trail behind.)

Second system of musical notation for Jaunty Reggae (Swing 8ths). The melody continues with eighth notes. The piece concludes with a final chord in the right hand.

(More and more SEAGULLS
enter and begin to swarm.)

SEAGULLS: Mine! Mine! Mine! Mine! Mine! etc.
(The frightened VACATIONER drops their snack and runs offstage.
The SEAGULLS snatch the snack and exit.)

15 ONE SEAGULL: SEAGULLS:

Mine! Mine!

Segue to No. 14 – "Where's My Dad?"

WHERE'S MY DAD?

(Actor's Script p. 35)

CUE:

Segue from No. 13 – "Seagulls 1"

(Transition to a tank at the Sydney Harbour Aquarium, populated with aquarium plants. The tank is near a window, which allows NIGEL to visit.)

Woozy ♩ = 100

p

with pedal

8^{va}

4

(8^{va})

loco

(NEMO, alone and terrified, enters the tank as if dropped in.)

NEMO: Dad? Dad!!

rall.

Slow & Scared ♩ = 88

7

10 NEMO:

Where's my__ dad? I'm all a - lone. I'm too__ small to be here on my__ own. I

mp

14 Freely

swam a - way 'cause I got__ mad, but now I real-ly need him. Where's my dad?

mf mp p

(A stream of bubbles is blown onstage. BUBBLES rushes onstage and begins trying to collect the bubbles as if they are prized possessions.)

BUBBLES: Bubbles! Bubbles, bubbles, bubbles!! My bubbles.

(NEMO is terrified and backs away from BUBBLES.)

NEMO: Ahhh!!

(BLOAT enters. NEMO nearly bumps into BLOAT.)

BLOAT: Oops! Hello there!

NEMO: Ahhh!!

(NEMO runs and hides behind a plant in the tank and comes face-to-face with GURGLE, who is already hiding there.)

GURGLE: Stranger! Stranger in the tank!

19

sub.f mp f

HOW AM I GOING TO GET OUT OF HERE?

(Actor's Script p. 37)

CUE:

TANK GANG: Bye, Nigel!

NEMO: How am I going to get out of here?

(GILL emerges from behind a rock.)

GILL: Hey! Kid!

NEMO: Huh?! Who are you?

GILL: Name's Gill, and I'm gonna get you back to the ocean. In fact, I'm gonna get all of us back to the ocean, where we belong.

Slowly ♩ = 80

WE SWIM TOGETHER

16

(Actor's Script p. 39)

CUE:

GURGLE: But that pipe pumps water into the tank.
There's no way we can swim against that current!

PEACH: Unless the pump was off.

GILL: Exactly. That's why Nemo here is the key.

Simmering Acoustic Drive $\text{♩} = 106$

Piano accompaniment for the first system, featuring a simmering acoustic drive in D major (two sharps) and 4/4 time. The tempo is marked as 106 beats per minute. The music consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, with various chords and intervals.

GILL:

GURGLE:

Vocal and piano accompaniment for the second system. The vocal line (GILL and GURGLE) is in D major and 4/4 time. The lyrics are: "I've got a feel - in' we've found a way. You". The piano accompaniment continues the simmering acoustic drive from the first system.

PEACH:

Vocal and piano accompaniment for the third system. The vocal line (PEACH) is in D major and 4/4 time. The lyrics are: "said this be-fore and we al-most got squished by a... Hey! We don't need a re - play.". The piano accompaniment features triplets in the right hand and a steady bass line in the left hand. Dynamics include *sub. p*, *f*, and *mf*.

13 **GILL:**

This time is diff - 'rent, 'cause now we've got you!_____ We'll all get out if

18

we can swim the way we al - ways do: To -

22 **Triumphant** $\text{♩} = 106$

geth - er,_____ we swim to - geth - er._____ Co - op - er -

26 **BUBBLES: Bubbles? (How so?)**

a - tion is the se - cret to our suc - cess. We

mf

30 **BLOAT:** **GILL, BLOAT:**

swim in har - mo - ny. We're a fish - y fam - i - ly. And the

34

co - ral reef will be our new ad - dress!

GILL: So, how about it, kid?

NEMO: I don't swim well. I got a bad fin.

38

mp

GILL: One bad fin never stopped me!

(GILL flashes a torn fin.)

42

GILL:

GURGLE:

46

Good fins or bad____ fins, we bat - tle____ through.____ But the

mf

GILL:

50

o-cean is sca-ry and dan-ger-ous, Gill! Not when__ you're with our crew.____

sub.p *f* *mf*

54 **BLOAT:** **PEACH:**

You're one of us____ now. We've all got your back!____ And

58 **ALL:**

no fish will be left be-hind. We pad-dle as a pack. To -

63

geth - er,____ we swim to - geth - er!____ And to -

67

geth - er we'll__ get out - ta here as a group!

70 **BLOAT:** (*soulfully*) **NEMO:**

Oh, _____ I be - lieve we can! _____ Yeah, but what's the plan?

74 **GILL:** **ALL:** (*except GILL*)

We're gon-na jam the fil - ter, and fill this tank with poop! Huh?

GILL: Nemo is small enough to jam the filter.
The tank will get filthy and the staff will have to clean it!

ALL: (*except GILL, relieved*) Ohhhhhh.
BLOAT: The whole "poop" thing threw me.

79 **G.P.**

GILL: They'll turn off the pump, we'll remove the grate,...

84

(GILL): ... and swim through the intake pipe into the ocean!

88

ff

Ten-Hut! ♩ = 106

GILL:

91

Take the rock, jam the gears, fill the tank with poo!

mp

95

Yank the grate, swim the pipe in-to the big ol' blue!

(As they chant, the TANK GANG passes the rock to NEMO and helps build up NEMO's courage to jam the filter.)

99 **GILL, NEMO,
BLOAT, GURGLE:**

Take the rock, jam the gears, fill the tank with poo!

BUBBLES, PEACH:

mp Whoa... o!

mf

103

Yank the grate, swim the pipe in - to the big ol' blue!

Whoa... o!

107

In - to the big ol' _____ blue!

Oh! _____

(NEMO takes the rock and swims offstage into the filter. The TANK GANG watches.)

GILL: That's it, kid! Now wedge the rock into the gears!

BLOAT: Come on, Nemo! You can do it!

Dramatic Build

109

sub. p *cresc. poco a poco*

PEACH: You're so close!

GURGLE: Oh, I can't look!

(NEMO swims back, out of breath but elated.)

113

mp

117 NEMO: I did it, Gill! I actually jammed the filter! (EVERYONE cheers!) ALL:

To -

121 GILL:

geth - er, we swim to - geth - er! Lit - tle

125 BUBBLES: Bubbles!! (Hooray!!) ALL:

clown - fish, you're our ti - cket to break - ing free! And

129

if we all join fins, ev - 'ry bo - dy wins! And we'll

133

swim to - ge - ther in the o - pen

137

sea!

Segue to No. 17 – "We Swim Together (Playoff)"

WE SWIM TOGETHER (PLAYOFF)

(Actor's Script p. 46)

CUE:

Segue from *No. 16 – "We Swim Together"*

Caribbean Groove $\text{♩} = 106$

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system begins with a forte (*f*) dynamic marking. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes and rests. The second system continues the melodic and harmonic development. The third system concludes with a series of chords in the right hand and a final bass line. The score includes various musical notations such as beams, slurs, and dynamic markings.

JUST KEEP SWIMMING

(PART 1)

18

(Actor's Script p. 47)

CUE:

MARLIN: Nemo! It's Nemo! And I
may never see Nemo again!

Sneaky ♩ = 110

Light Tempo ♩ = 110

DORY:

Hey, Mis - ter Grum - py Gills, _____

mp

4

slight accel. pull back

life's full of lit-tle spills. _____ Don't throw your fins up in dis - gust. Oh,

8

Lightly In 2 ♩ = 103

rit. Freely

what's the use of floa - tin' there, not go - in' a-ny-where? Swish your tail and dive on in and

11 *tentative* **Bright** ♩ = 157

trust... that... if... you... Just keep swim-ming, just keep swim-ming, life is-n't all that

mf

15 **MARLIN:** Ugh!

grim! Just keep swim-ming, just keep swim-ming, what do we do? Right!

MARLIN:

We swim?

f

(DORY's cheery tune attracts other SEA CHORUS creatures that begin to enter.)

20 **Playful** ♩ = 157 **MARLIN:** No singing... **MARLIN:** No singing, please... **+SEA CHORUS:**

DORY:

La la la la la la la la la la la la la la la

mp *f*

MARLIN: Now that song is
going to be stuck in my head!

*(The SCUBA MASK DANCER dances across the stage with the diver's mask.
DORY follows the SCUBA MASK DANCER. MARLIN continues swimming
in the opposite direction, not seeing what DORY is following.)*

23

la!

f little more groove

$\text{♩} = 148$

*(DORY continues to follow
the SCUBA MASK DANCER.)*

*(MARLIN continues
to swim in his direction.)*

27 **DORY:**

Look, there's a shi-ny thing! Hey, that looks in - t'res-ting! It says:

MARLIN:

Please, Do-ry, try to stay on task!

sub. mp

*(MARLIN stops in his tracks and
turns toward DORY and the mask.)*

31

"P. Sher-man, for - ty - two Wal - la - by Way, Syd-ney."

Do - ry, you can read?

*(The SCUBA MASK DANCER exits with the mask.)***accel. poco a poco**

34

Yay! I can read!

Wait, that's the mask! Yeah, but now what? We

37

So we fol - low our gut!

don't know how to get there! But...

Bright ♩ = 157**(DORY):**

39

Just keep swim-ming, just keep swim-ming. Ev'-ry-thing will be o - kay! See?

SEA CHORUS:

Just keep swim-ming, just keep swim-ming.

mf

DORY,
SEA CHORUS:

43

Just keep swim-ming, move your tail and sure e-nough you'll find your way! Oh,

47

some - times things look bad. Then, poof! The mo-ment is

(DORY):

50

gone! And what do we do? We just keep swim - ming

MARLIN:

We just keep swim - ming

(SEA CHORUS):

gone! And what do we do? We just keep swim - ming

53

on! _____ To P. Sher-man, for-ty-two Wal-la-by Way, Syd-ney!

on! _____

on! _____

f

DORY: I remembered what it said!

MARLIN: Wait!...

57

DORY: P. Sher-man, for-ty-two Wal-la-by Way, Syd-ney!

(MARLIN): ... Where is that?

DORY: I don't know. But who cares?
I remembered it again!

61

DORY: P. Sher-man, for-ty-two Wal-la-by Way, Syd-ney!

(SEA CHORUS and DORY dance. MARLIN tries and fails
to get DORY's attention. He becomes frustrated.)

MARLIN: Stop!!!

65 DORY:

P. Sher-man, for-ty-two Wal-la-by Way, Syd-ney! P. Sher-man, for-ty-two Wal-la-by Way, Syd-ney!

SEA CHORUS:

P. Sher-man, for-ty-two Wal-la-by Way, Syd-ney! P. Sher-man, for-ty-two Wal-la-by Way, Syd-ney!

JUST KEEP SWIMMING

(PART 2)

(Actor's Script p. 54)

CUE:

DORY: Any of you heard of P. Sherman,
42 Wallaby Way, Sydney?

MOONFISH: Sydney?!

(The MOONFISH create the
shape of the Sydney Opera House.)

Sweeping ♩ = 148

(MOONFISH): *ff*

Ahhhhh!

MOONFISH 3: What you wanna do is follow the E.A.C.! That stands for East Australian Current.

(The MOONFISH create the shape of a flowing current.)

MOONFISH 4: It's a big current...

Bright ♩ = 148

mf

(MOONFISH 4): ... You can't miss it! It's in that direction!

(The MOONFISH make the shape of an arrow.)

MOONFISH 5: And that little baby is gonna float you right past Sydney!

MOONFISH GROUP 1:

11

It's a big blue world out there that can make a fish feel

MOONFISH GROUP 2:

It's a big blue world out there that can make a fish feel

MARLIN:

15

To Syd-ney!

(MOONFISH GROUP 1):

small. But when friends point the way, it's not so big at all! Ahhhhh!

(MOONFISH GROUP 2):

small. But when friends point the way, it's not so big at all! Ahhhhh!

(MARLIN begins to swim away toward the direction of the current. The MOONFISH get DORY's attention.)

MOONFISH 6: Oh, hey, ma'am, one more thing. When you come to this trench, swim through it, not over it!

DORY: Through it, not over it. Got it!

20

Suspenseful ♩ = 148

MARLIN:

25

I don't like this trench one bit. We're swim-ming o-ver it.

DORY:

27

Some-thing's tell-ing me we should swim through.

MARLIN:

Oh, why do I waste my breath?

30

Come on part-ner, trust me on this, it's what friends do...

That way leads to cer-tain death. O -

33

Where? Let's go!

kay, I guess, if you say so... Hey look! Some-thing shi-ny! O-ver the trench!

The musical score is for a song in 3/4 time, key of B-flat major. The vocal melody is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The melody features a triplet of eighth notes in the final measure of the vocal line. The piano part includes various chords and single notes, with some measures containing triplets of eighth notes in the bass line. The score is marked with a '33' in the top left corner.

(MARLIN and DORY begin to swim over the trench. DORY continues singing; MARLIN occasionally joins in under his breath.)

(A baby JELLYFISH stings DORY.)

[illegible]

MARLIN: Dory! That's a jellyfish! You'll be okay. Let's be thankful it was just a little one!

Eerie ♩ = 152



41

p

(MARLIN turns and gasps, noticing more JELLYFISH. Over the next few lines, more and more JELLYFISH of all sizes appear.)

(MARLIN): Uh oh...

DORY: (beginning to panic)

I don't think these squishy things like me!

subito molto accel. -----

45

MARLIN: (thinking fast to distract DORY)
Dory, I have an idea: a game!

DORY: A game? I like games!

49

MARLIN: First one out of the jellyfish without touching the tentacles wins. Ready, set, go!

53

Lively ♩ = 148

(MARLIN and DORY weave in and out of the JELLYFISH,
avoiding the tentacles. Music builds as they race.)

DORY: Better move fast if you wanna win!

59

61 DORY:
Just keep swim-ming... Life is-n't al-ways grim!

MARLIN:
Just keep swim-ming... Life is-n't al-ways grim!

JELLYFISH GROUP 1:
Just keep swim-ming...

JELLYFISH GROUP 2:
Just keep swim-ming...

65 *fp*
Just keep swim-ming... What do we do? We swim!

fp
Just keep swim-ming! What do we do? We swim!

fp
Just keep swim-ming... We swim!

fp
Just keep swim-ming! We swim!

The musical score is written for a piano and four vocal parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line in the left hand. The vocal parts are arranged in four staves. Dory and Marlin have the main melody, while the Jellyfish Groups provide harmonic support. The score includes lyrics and dynamic markings such as *fp* (fortissimo piano).

69

Just keep swim-ming..._____ This fish was built for speed!_____

Just keep swim-ming!

Just keep swim-ming..._____

Just keep swim-ming!

ff

73

Just keep swim-ming..._____

Just keep swim - ming... And the clown - fish takes the lead!

Just keep swim-ming..._____

Just keep swim-ming...

(As MARLIN pulls ahead in the race, DORY darts behind a JELLYFISH. There is a loud electrical zap as the JELLYFISH stings her. MARLIN goes back to find DORY.)

MARLIN: Dory! Dory! Oh, no.

Abruptly Slower ♩ = 112

76

sub. *p*

(DORY is tangled in the tentacles of a big JELLYFISH. She's fading.)

DORY: (*weakly*) Am I disqualified?

MARLIN: No... You're actually winning... But you have to listen to me...

Thoughtfully ♩ = 112

78

mp

Più mosso ♩ = 116

MARLIN:

82

Some-times things look bad. Then, poof! The mo-ment is gone... And

(JELLYFISH take over the stage, obscuring MARLIN and DORY.)
MARLIN: Stay with me, Dory!
 (Sounds of jellyfish zaps as MARLIN, DORY, and JELLYFISH exit.)

86 **molto rubato** **DORY:** **Broadly** **molto rall.**

We just keep swim - ming...

MARLIN:
 what do we do?

ff

The musical score is for a piano accompaniment. It features three staves: a single treble staff for Dory's vocal line, a single treble staff for Marlin's vocal line, and a grand staff (treble and bass) for the piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood markings are 'molto rubato', 'Broadly', and 'molto rall.'. The piano part includes a 'ff' (fortissimo) dynamic marking. The score ends with a double bar line.

Segue to No. 20 – "Seagulls 2"

SEAGULLS 2

20

(Actor's Script p. 63)

CUE:
Segue from *No. 19 – "Just Keep Swimming (Part 2)"*

Eerie ♩ = 148

The first system of the 'Eerie' piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 148. The music is in a minor mode. The right hand plays a series of eighth notes with slurs, while the left hand plays a simple bass line. The dynamic is marked *mp* (mezzo-piano).

The second system of the 'Eerie' piece continues the melody and bass line from the first system. It includes a measure rest in the right hand and a single eighth note in the left hand.

The third system of the 'Eerie' piece concludes the melody and bass line. It includes a measure rest in the right hand and a single eighth note in the left hand.

(The Sydney Harbour VACATIONER enters with another snack and surveys the area for SEAGULLS.)

Jaunty Reggae (Swing 8ths) ♩ = 136

The 'Jaunty Reggae' piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 136. The music is in a major mode. The right hand plays a series of eighth notes with slurs, while the left hand plays a simple bass line. The dynamic is marked *mf* (mezzo-forte).

(The coast seems clear and the VACATIONER is relieved.)



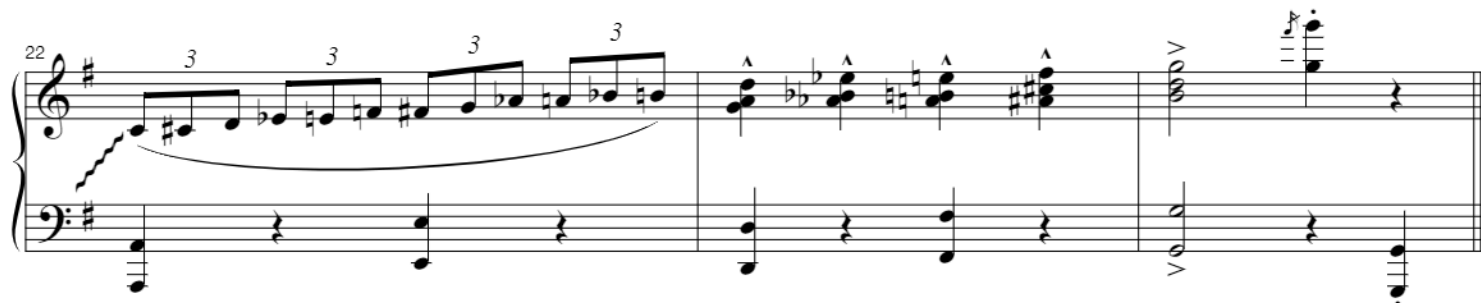
(In the middle of the first bite, there is a familiar sound.)

SEAGULLS:
Mine! Mine!



(SEAGULLS): Mine! Mine! Mine! Mine! etc.

(Suddenly, the SEAGULLS swarm the VACATIONER and fly off with the food. The VACATIONER exits, hungry and annoyed.)



Segue to No. 21 – “Morning in the Tank”

MORNING IN THE TANK

21

(Actor's Script p. 64)

CUE:

Segue from No. 20 – "Seagulls 2"

Rise & Shine, Poco Rubato ♩ = 88

(The TANK GANG is sleeping. PEACH is the first to wake up.)

The musical score is written for piano and consists of two systems. The first system begins in 4/4 time with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features eighth-note triplets and is marked with a mezzo-piano (*mp*) dynamic. The bass staff provides a simple accompaniment with sustained chords. The second system continues the melody, which now includes sixteenth-note triplets, and the key signature changes to three flats (Bb, Eb, Ab). The piece concludes with a piano (*p*) dynamic marking and a final chord in the treble staff.

IT'S GO TIME!

(Actor's Script p. 64)

CUE:

PEACH: (*yawning and stretching*) Good morning, everyone!
The sun is shining, the tank is filthy, the pump is off—
(*gasps*) The pump is off?! Gill! **Wake up!**

BUBBLES: Bubbles?! (*What's happening?!*)

PEACH: The pump! The staff turned it off! It's go time!

Exciting ♩ = 138

First system of musical notation (measures 1-4). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Exciting ♩ = 138'. The dynamics are marked 'mp' (mezzo-piano). The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a quarter rest, followed by eighth notes G#4, A4, B4, and a dotted quarter note C5. The bass line consists of a steady eighth-note pattern: G#3, A3, B3, C4, D4, E4, F#4, G#4.

GILL: Okay gang, they're getting ready to clean the tank, just like we planned.
GURGLE: Thank goodness! It's filthy in here!

BLOAT: I'll say!
Way to poop, team!

Second system of musical notation (measures 5-8). The notation continues from the first system. Measure 5 begins with a measure rest. The melody and bass line patterns are consistent with the first system.

GILL: We need to act fast before they scoop us out. Peach, you keep an eye out for any nets. **PEACH:** Roger that!

Third system of musical notation (measures 9-12). The notation continues from the second system. Measure 9 begins with a measure rest. The melody and bass line patterns are consistent with the previous systems.

GILL: The rest of you help me remove the grate from the intake pipe.

Fourth system of musical notation (measures 13-16). The notation continues from the third system. Measure 13 begins with a measure rest. The melody and bass line patterns are consistent with the previous systems.

*(BLOAT, GILL, NEMO, BUBBLES, and GURGLE head to the grate
and try to remove it. They pull on all sides, but the grate won't come off.)*

Musical score for piano accompaniment, measures 16-18. The score is written for piano (p) and features a treble and bass staff. Measure 16 begins with a treble staff containing a whole note chord (F4, A4, C5) and a bass staff containing a whole note chord (F2, A2, C3). Measure 17 continues with the same chords. Measure 18 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The piece concludes with a double bar line.

NOT MY DAD

(Actor's Script p. 65)

CUE:

GURGLE: I bet your mom and dad are worried sick about you, Nemo.

BUBBLES: Bubbles. (I agree.)

With Longing ♩ = 86

NEMO: I don't have a mom. She died before I hatched.

PEACH: Well, your dad then! I bet he's on his way here right now.

NEMO:

Segue to No. 24 – "Transition to Turtles"

TRANSITION TO TURTLES

24

(Actor's Script p. 66)

CUE:
Segue from No. 23 – "Not My Dad"

Lonely Big Blue World ♩ = 124

(NEMO and TANK GANG exit.)

Measures 1-4 of the musical score. The key signature has one flat (B-flat). The time signature is 4/4. The tempo is marked as ♩ = 124. The first measure starts with a mezzo-piano (mp) dynamic. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with chords.

Measures 5-8 of the musical score. The melody continues with eighth and quarter notes. The left hand accompaniment remains consistent with the previous measures.

Measures 9-12 of the musical score. The melody concludes with a half note. The left hand accompaniment features a final chord in the last measure.

Segue to No. 25 – "Go With the Flow"

GO WITH THE FLOW

(Actor's Script p. 66)

CUE:

Segue from No. 24 – "Transition to Turtles"

(A large colony of SEA TURTLES is moving quickly through the East Australian Current.
MARLIN is asleep. CRUSH, a large sea turtle, wakes him.)

Psychedelic (Straight 8ths) ♩ = 104

SEA TURTLES: *lots of reverb*

Dude...

mp

3

Fo - cus, Dude... Dude...

mf

CRUSH: Dude???

MARLIN: (*woozy*) Ooooooh.

CRUSH: He lives!

MARLIN: What happened?

Beach Boys Shuffle Feel (Swing 8ths) ♩ = 148

6

CRUSH: You took on the jellies, mini-man. Ya saved little blue!

MARLIN: Little blue?! Dory! Is she okay?

Piano accompaniment for measures 10-12. The music is in G major (one sharp) and 4/4 time. Measure 10 features a treble staff with chords and a bass staff with a walking bass line. Measure 11 continues the bass line with some chords in the treble. Measure 12 has a final chord in the treble and a sustained bass line.

(DORY enters cheerfully with the SEA TURTLE KIDS.)

DORY:

Vocal line for Dory, measures 13-15. The melody consists of eighth notes and quarter notes. Measure 13: P. Sher-man, for - ty - two. Measure 14: Wal - la - by Way, Syd-ney!. Measure 15: a whole rest.

SEA TURTLE KIDS:

Vocal line for Sea Turtle Kids, measures 13-15. Measure 13 and 14 have whole rests. Measure 15: P. Sher-man, for - ty - two.

Piano accompaniment for measures 13-15. Measure 13 has chords in the treble and a walking bass line. Measure 14 continues the bass line with chords in the treble. Measure 15 has a final chord in the treble and a sustained bass line.

DORY: Right! Hi, Crush!
*(SEA TURTLE KIDS giggle.
 DORY and KIDS join the other SEA TURTLES.)*

Vocal line for Dory and Sea Turtle Kids, measures 16-18. Measure 16: Wal - la - by. Measure 17: Way, Syd - ney!. Measure 18: a whole rest.

Piano accompaniment for measures 16-18. Measure 16 has chords in the treble and a walking bass line. Measure 17 continues the bass line with chords in the treble. Measure 18 has a final chord in the treble and a sustained bass line.

MARLIN: (*swimming frantically in circles*) Dory, wait!
We have to get to the East Australian Current!

CRUSH: You're riding it, Jellyman!

CRUSH:

Dude, —

18

22

you have tra-veled far. — You

sub. mp

26

must be swim-min' un- der a luc-ky star. —

30

You're ex - act - ly where you're meant to be, so

*(CRUSH and MARLIN hit a fast-moving part of the current.
Groups of SEA TURTLES join them as the chorus progresses.)*

34

grab some shell and surf the E. A. C. with me! Go with the

39

(CRUSH):

flow! Go with the

DORY, SEA TURTLES:

Go with the

mf

43

flow!_____

flow!_____

DORY,
SEA TURTLES GROUP 1:

Go with the

47

BREEZE: KAI:

Don't be a high-strung fel - low. Kick back and keep it mel - low.

(DORY,
SEA TURTLES GROUP 1):

mp

flow!_____

Go with the flow!_

SEA TURTLES GROUP 2:

mp

Go with the flow!_____

CRUSH,
BREEZE, KAI:

(DORY, SQUIRT, and SEA TURTLE KIDS approach
CRUSH and MARLIN. CRUSH introduces them.)

51

Whoa whoa... whoa... Go with the flow!

Whoa whoa... whoa... Go with the flow!

Whoa whoa... whoa... Go with the flow!

CRUSH: Jellyman, offspring...

MARLIN: Hi.

CRUSH: Offspring, Jellyman...

SQUIRT: Jellies! Cool!

(SQUIRT does a spin in celebration.)

55

p

DORY: Hey, Squirt! Show 'em your 360!

SQUIRT: Check this out! Whoooooooooaaaaa!

59

f

(SQUIRT flips out of the current, twirling offstage.)

MARLIN: (gasps) Your kid's out
of the current! Someone help!

(MARLIN moves to rescue SQUIRT, but
CRUSH puts out a flipper to stop him.)

62 **CRUSH:**

Kill the mo-tor, dude. — Why don't ya take it slow?

sub. *mp*

66

Let us see how Squirt does fly-ing

(CRUSH, MARLIN, DORY, and
the SEA TURTLES watch SQUIRT's trick.)

**CRUSH, DORY,
SEA TURTLES:**

70

so - lo. Whoa...!

f

(SQUIRT re-enters the current, twirling back onstage. MARLIN is surprised.)

SQUIRT:

73

Whoa! That was so cool! Did you see what I did?

mf

(SQUIRT swims back to the other SEA TURTLES. MARLIN and CRUSH watch SQUIRT leave.)

CRUSH:

77

You so to-tal-ly rock, Squir! You're such an a-ma - zing kid.

MARLIN: (having a deep moment)
Children, huh?

KAI:

81

It's awe - some, they're eggs on a beach, then coo-coo ca-choo...

MARLIN: All by themselves?

85 **BREEZE:**

DORY, SEA TURTLES:

They find their own way back to the big ol' blue.

coo-coo ca-choo...

89 **MARLIN:**

But, what if they're not rea-dy? I mean how do you know?

93 **KAI:** **BREEZE:**

Well, you ne-ver real-ly know, but if they're e-ver gon-na grow...

DORY, SEA TURTLES:

How do you know?

cresc. poco a poco

A Tempo ♩ = 148

97 *poco rall.*

MARLIN: *3*

Go with the

DORY,
SEA TURTLES:

Then you've got - ta let 'em go, ya know? ____

f

102 CRUSH: Totally crushin' it, dude!

flow?

DORY,
SEA TURTLES GROUP 1:

That's the on - ly way to do it. Just give on o - ver to it.

sub. mp cresc. poco a poco

106

CRUSH, MARLIN:

DORY,
SEA TURTLES GROUP 1:

Go with the

SEA TURTLES GROUP 2:

Go with the

Rip it, roll it, curl it... Ride it, slide it, swirl it!

mf

110

flow! Go with the

flow! Go with the

That's the on - ly way to do it. Just give on o - ver to it.

f

114

flow! _____

flow! _____

Go with the

Rip it, roll it, curl it... _____

Ride it, slide it, swirl it! _____

118 CRUSH:

When you're rai - sin' sons and daugh - ters, it's like sur-fin' the migh-ty wa - ters.

flow! _____

Go with the flow! _____

Go with the flow! _____

122 CRUSH, MARLIN:

Whoa whoa_ whoa... Go with the flow!

Whoa whoa_ whoa... Go with the flow!

Whoa whoa_ whoa... Go with the flow!

126 ALL:

Go with_ the flow! Go with_ the flow!

Go with_ the flow! Go with_ the flow!

130 CRUSH: Righteous! Righteous! CRUSH:

Baa Baa_ Baa_ Baa_ Baa_ Yeah!

straight eighths

ff

Segue to No. 26 – "Go With the Flow (Playoff)"

GO WITH THE FLOW (PLAYOFF)

26

CUE:
Segue from *No. 25 – "Go With the Flow"*

(Actor's Script p. 79)

(SEA TURTLES begin to exit, still dancing.
CRUSH points MARLIN and DORY toward their exit.)

CRUSH: Get ready for Sydney! Your exit's comin' up!

Again! (Swing 8ths) ♩ = 148

MARLIN: Cowabunga!
CRUSH: Nice lingo, Jellyman!

(MARLIN and DORY head toward the exit. MARLIN remembers something.)
MARLIN: Crush! I almost forgot! How old are you?

CRUSH: Hundred and fifty, dude! And still young!

(CRUSH and SEA TURTLES exit.)

ONE DEDICATED FATHER

(Actor's Script p. 81)

CUE:

MARLIN: Me. And the next one's just a guess: me.

DORY: Okay, that's just scary.

(MARLIN and DORY exit as a GROUPER and TWO SEA TURTLES enter.)

(The GROUPER watches MARLIN exit.)

GROUPER: (to the SEA TURTLES) I say. What's that little clownfish doing so far from the reef?

Buzzing with Excitement ♩ = 132

SEA TURTLE 1:

mf

We

call that dude the Jel-ly-man. He's Syd-ney Har-bour bound. The fish is on a mis-sion un-

SEA TURTLE 2:

til his kid is found. A di-ver kid-napped Ne-mo, but Jel-ly-man pur-sued, and

11 (SEA TURTLE 2): SEA TURTLES:

chased the boat right out to sea. Can you be-lieve it, dude? That's one ded-i-cat-ed fath-er.

GROUPEL:

That's

(GROUPEL and SEA TURTLES exit. Focus shifts to two LOBSTERS.)

14 LOBSTER 1:

That's one ded-i-ca-ted fath-er. Here's how much he cared: He

one ded-i-cat-ed fath-er.

17 (LOBSTER 1): LOBSTER 2:

ran in-to three hun-gry sharks and he was wick-ed scared. This great white star-ted chas-in' him, the

mp

20

fish said, "See ya la - ter." With light - ning speed, he swam a - way and

f *mf*

(The LOBSTERS exit while two OCTOPI enter from the same side.
The OCTOPI perform operatically with grand gestures.)

22

LOBSTERS: OCTOPUS 1:

proved that he was great - er! That's one ded-i-cat - ed fath - er. And

f *mf*

25

OCTOPUS 2:

then in a fo - rest of jel-ly-fish, dread-ed ten - ta-cles in-va - ded his path. He

f *mf*

29 **BOTH OCTOPI:**

braved ma-ny hun-dreds of jel-ly-fish, and sur - vived their e - lec-tri-cal wrath. Bra-vo!

ELECTRIC EEL 1:

The

f

(The OCTOPI exit. Two ELECTRIC EELS swim across the stage.)

33 **(ELECTRIC EEL 1):** **ELECTRIC EEL 2:**

jel - lies got him. Zap! Zap! And ev - 'ry - thing went black. He

mf

(Two posh SEAHORSES gallop in from where the EELS have just exited.)

35 **SEAHORSE 1:**

woke up dazed and woo-zy on a big sea tur-tle's back. But he could-n't find the har-bour. His

SEAHORSE 2:

38

quest seemed doomed to fail. I heard he stowed a-way in-side the bel-ly of a whale.

(SEAHORSES exit. Any creatures onstage freeze.

MARLIN and DORY are together in the belly of a WHALE.)

DORY: (speaking "whale" to the WHALE) How much farther?

MARLIN: Dory, you can't speak whale.

(The WHALE responds).

DORY: He either said, "Go to the back of the throat..." or he wants a root beer float.

41

5x

ALL:

That's

p *f*

(NEMO and the TANK GANG enter.)

44

one ded-i - cat-ed fath-er! That's

mp *sub.p*

(NIGEL flies in.)

NIGEL: Nemo! Nemo!! Your Dad's been
fightin' the entire ocean lookin' for you!

ALL:

47

one ded-i - cat-ed fath-er! That's

mf *sub. p*

NEMO: My father? Really?

NIGEL: He's traveled day and night! And he's battled sharks and jellyfish!

50

one ded-i - cat-ed fath-er!

mf *sub. p* *f*

THAT'S MY DAD

(Actor's Script p. 87)

CUE:

NEMO: Sharks? That can't be him.

NIGEL: Sure it is! It's Marlin! The little clownfish from the reef!...

(NIGEL): ... And he's in Sydney Harbour right now! (NIGEL flies away.) NEMO: Woah!

Slightly Slower "Where's My Dad?" ♩ = 84

With Intensity ♩ = 84

NEMO:

Slightly Broader ♩ = 76

9

3

all the fish in the o - cean, that's my dad.

The musical score is for a piano/vocal piece. It features a vocal line and a piano accompaniment. The tempo is marked 'Slightly Broader' with a quarter note equal to 76 beats. The key signature has one flat (B-flat). The vocal line starts at measure 9 with a triplet of eighth notes: B-flat, A, and G. The lyrics 'all the fish in the o - cean, that's my dad.' are written below the vocal line. The piano accompaniment consists of two staves. The right hand has a triplet of eighth notes in the first measure, followed by chords and single notes. The left hand has a triplet of eighth notes in the first measure, followed by chords and single notes. The score ends with a double bar line.

NO TIME TO WASTE

(Actor's Script p. 88)

CUE:

PEACH: You're the only one that can fit.

BUBBLES: Bubbles! (*It's true!*)

GILL: No time to waste!...

(GILL): ... Once you're in, swim straight and don't stop until you hit the ocean, you understand me?

NEMO: Gill, I'm scared. What if something goes wrong?

Bubbling Excitement ♩ = 124



GILL: You jammed the filter on your first day here in the tank. That took guts, kid.

NEMO: I guess that was pretty brave.



GURGLE: It sure was! You're way braver than you think, Nemo!

NEMO: (*with resolve*) Okay, Gill. I'm ready.



WE SWIM TOGETHER (REPRISE)

30

(Actor's Script p. 89)

CUE:

PEACH: Nemo! There's a net! **Look out!**

(An aquarium net appears and captures NEMO.)

NEMO: Help!!!

GILL: Everyone, jump in the net and start swimming!

(One by one, the TANK GANG jumps in the net and swims against it.)

Frightening ♩ = 126

accel.

TANK GANG:

To -

Driving "We Swim Together" ♩ = 132

GILL: Keep swimming!

+ NEMO:

geth - er, we swim to geth - er! To -

(The net gets pulled into the tank and falls to the bottom, freeing NEMO. The TANK GANG celebrates.)

geth - er, we swim to geth - er! Yay!

NEMO ESCAPES

(Actor's Script p. 90)

CUE:

GILL: Nemo! Get to the grate!

(NEMO swims over to the grate and pauses.)

NEMO looks back at the TANK GANG.)

NEMO: Will I ever see you again?

GILL: Sure, kid. We'll see you out there. I'm already cookin' up a brand new plan.

Simmering Acoustic Drive $\text{♩} = 109$

NEMO: Thank you all so much. For everything.

GURGLE: Say "hi" to your dad for us!

PEACH: Tell him he raised one brave kid.

BLOAT: Go get 'em!

GILL: You can do this, Nemo. I know you can.

NEMO: Goodbye, everyone! I'll see you in the big ol' blue!

(NEMO squeezes through the grate and disappears offstage.)

TANK GANG: Woo-hoo! / Hooray! /
All right! / Bubbles! / etc.

(The TANK GANG exits.)

17

mf

Segue to No. 32 – "Seagulls 3"

SEAGULLS 3

(Actor's Script p. 90)

CUE:

Segue from *No. 31 – "Nemo Escapes"*

Caribbean Groove ♩ = 106

(for reh. only)

(timbale fill)

f

A

Jaunty Reggae (Swing 8ths) ♩ = 140

(The VACATIONER enters with a snack in hand. There are SEAGULLS out and about, but this time the VACATIONER has a plan to outsmart them.)

mf

(The SEAGULLS begin to swarm and again steal the snack.)
SEAGULLS: Mine! Mine! Mine! Mine! Mine! Mine!

15

(Once all of the SEAGULLS have exited, the VACATIONER removes their hat, revealing a second snack. The VACATIONER looks around and smiles.)

VACATIONER: Mine.

19

Victory! (Straight 8ths) ♩ = 134

(The VACATIONER takes a big bite, sighs with content, and exits.)

23

26

Segue to No. 33 – "Sydney Harbour Fishing Grounds"

SYDNEY HARBOUR FISHING GROUNDS

(Actor's Script p. 91)

CUE:

Segue from No. 32 – "Seagulls 3"

Sadly, In 4 ♩ = 124

(MARLIN and DORY enter and attempt to ask a passing CRAB for directions.)

The first system of the musical score is in 4/4 time, marked 'p' (piano). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with chords and single notes.

(They are ignored. MARLIN is becoming frustrated.)

The second system continues the piece, marked with a '4' at the beginning of the treble staff. The melody in the treble clef shows a more active line with eighth notes, while the bass clef continues with a steady accompaniment of chords.

A FUNNY THING TO PROMISE

34

(Actor's Script p. 91)

CUE:

MARLIN: Am I invisible? Why will no one help me??

I have to tell Nemo how old sea turtles are!

(Marlin buries his head in his fins.)

DORY: There, there. It's alright. It'll be okay.

MARLIN: No! I promised I'd never let anything happen to Nemo.

Slow & Expressive ♩ = 104

DORY: Well, that's a funny thing to promise.
MARLIN: What?

DORY: You can't never let anything happen. Then nothing
would ever happen. Not much fun for little Harpo.

MARLIN: *(wallowing in self-pity)* Coral would have known what to do. It wasn't supposed to be like this!
I wasn't supposed to be doing this alone!

(MARLIN plops down, defeated.)

DORY: But you're not alone. I'm here too. We're a team, you and me.

MARLIN: I know, I'm sorry.

Musical score for measures 12-14. The key signature has one sharp (F#) and one flat (Bb). Measure 12 starts with a treble clef and a bass clef. The treble staff has a half note G4, a half note F#4, and a half note E4, all beamed together. The bass staff has a half note G3, a half note F#3, and a half note E3, all beamed together. Measure 13 has a treble staff with a half note G4, a half note F#4, and a half note E4, all beamed together. The bass staff has a half note G3, a half note F#3, and a half note E3, all beamed together. Measure 14 has a treble staff with a half note G4, a half note F#4, and a half note E4, all beamed together. The bass staff has a half note G3, a half note F#3, and a half note E3, all beamed together.

DORY: Look, no one's ever stuck with me for so long before. And I remember things better with you. Because, when I look at you, I feel... home.

Musical score for measures 15-18. The key signature has one sharp (F#) and one flat (Bb). Measure 15 starts with a treble clef and a bass clef. The treble staff has a half note G4, a half note F#4, and a half note E4, all beamed together. The bass staff has a half note G3, a half note F#3, and a half note E3, all beamed together. Measure 16 has a treble staff with a half note G4, a half note F#4, and a half note E4, all beamed together. The bass staff has a half note G3, a half note F#3, and a half note E3, all beamed together. Measure 17 has a treble staff with a half note G4, a half note F#4, and a half note E4, all beamed together. The bass staff has a half note G3, a half note F#3, and a half note E3, all beamed together. Measure 18 has a treble staff with a half note G4, a half note F#4, and a half note E4, all beamed together. The bass staff has a half note G3, a half note F#3, and a half note E3, all beamed together. The word "rit." is written above measure 17.

JUST KEEP SWIMMING TOGETHER

35

(Actor's Script p. 92)

CUE:

NEMO: Whooooooooooooa!...

(NEMO):
(calling blindly)
... Dad? Dad!

MARLIN: (stunned)
Nemo?!
NEMO: Dad!

MARLIN: Nemo!
(MARLIN and NEMO embrace.)

Hopeful ♩ = 120

DORY: Nemo?
Nemo?! (beat) I'm Dory.

MARLIN: She helped me find you... Thank goodness you're safe.

(Suddenly, a huge mass of MOONFISH sweeps DORY away.)
MOONFISH: Watch out! There's a net! Swim away! Swim away!
(DORY and the MOONFISH are caught in a giant fishing net.)

DORY: Help! Help! Get us out!
(NEMO studies the net, swims towards it, and looks for a way in. MARLIN grabs NEMO.)

Startling ♩ = 128

With Intensity, A Little Faster ♩ = 136

13 NEMO:

I know what to do! We have to save Do - ry!

MARLIN:

Ne - mo, you get back here! I

16

But I'm small e - nough to get in there! Dad, I have a plan!

have to think of you! You

19 (MARLIN): More Thoughtful ♩ = 102 (MARLIN): I know you can.

think that you can do these things, but...

mp

NEMO: We have to break the net!
Tell everybody to swim down!

22 A Tempo ♩ = 130

NEMO:

To - geth - er, — swim down to - geth - er. —

fp

sub. p

(NEMO swims into the net.)
MARLIN: You heard my kid!

28 (NEMO):

To - geth - er, — we swim to - geth - er. — To -

MARLIN:

To - geth - er, — we swim to - geth - er. — To -

DORY, MOONFISH GROUP 1:

Just keep swim-ming, just keep swim-ming.

MOONFISH GROUP 2:

To -

33 (NEMO): MARLIN: Keep stretching that net!

geth - er, we swim to - geth - er.

(MARLIN):

geth - er, we swim to - geth - er.

(DORY, MOONFISH GROUP 1):

Swim to - geth - er! Just keep swim-ming, just keep swim-ming...

(MOONFISH GROUP 2): *p*

geth - er, we swim to - geth - er. To -

37 *f*

That's my dad! To -

f

That's my Ne - mo! To -

p

Swim to - geth - er! Just keep swim-ming, just keep swim-ming...

mf

geth - er, we swim to - geth - er. To -

41

rit.

geth - er!____ We swim to - geth - er!

geth - er!____ We swim to - geth - er!

mf

Swim to-geth - er! Swim to-geth - er! Swim to-geth - er! Swim to-geth - er!

geth - er!____ We swim to - geth - er!

a tempo

(The net breaks and MOONFISH pour out and exit in every direction.
MARLIN and DORY reunite.)

ALL MOONFISH: MARLIN: Dory! Are you okay?! DORY: Yeah, why wouldn't I be?
MARLIN: Nemo!

45

f *p* rit.

Ah....

FINALE (PART 1)

(Actor's Script p. 97)

CUE:

MARLIN: Nemo? It's okay, I'm here, I've got you.

NEMO: Dad... I don't hate you.

MARLIN: No. I'm so sorry, Nemo. Hey, guess what?
I met a sea turtle who was a hundred and fifty years old!

NEMO: A hundred and fifty? But Sandy Plankton said...

MARLIN: Sandy Plankton...

Tenderly ♩ = 67

(MARLIN): ... Do you think after what I've been through, I don't know as much as Sandy Plankton?

Smoothly ♩ = 134

NEMO:

So,

MARLIN:

tell me, Dad, what it's like to cross an en - ti - re sea? Well,

MARLIN: (to DORY)
Wanna make it three?

11

kid, I don't know. Let's go home to-gether, then you'll tell me!_

(DORY gives MARLIN a huge hug. DORY, MARLIN, and NEMO exit.)

Just Keep Swimming Home ♩ = 128

15

f

rall.

19

FINALE (PART 2)

(Actor's Script p. 99)

CUE:

MARLIN: So then, the sea cucumber looks at the mollusk and says, "With fronds like these, who needs anemones?"

REEF PARENTS: Ha, ha, ha, ha, ha!

NEMO: (*laughing*) Oh, Dad...

Bubbly ♩ = 136

mp

(PROFESSOR RAY enters.)

PROFESSOR RAY: Climb aboard, explorers!

(REEF KIDS follow PROFESSOR RAY. MARLIN nudges NEMO toward the class.)

MARLIN:

Now,

DORY:

NEMO: (*moving away from MARLIN*)

And come home when you're done. Don't wor-ry! I'll be care-ful!

(MARLIN):

go and get__ some know-ledge...

But re-

mf

8 (MARLIN): PROFESSOR RAY:

mem-ber to have fun! Ev - ry - bo - dy, find a bud - dy. Ne - mo, that means you!

(NEMO starts to follow PROFESSOR RAY, then remembers something.)

11 NEMO:

Wait! There's some - thing I for - got to do...

(NEMO races back to MARLIN and gives him a big hug.)

Sweeping ♩ = 145 NEMO: Love ya, Dad. MARLIN: I love you too... Now go have an adventure!

f

Grand $\text{♩} = 136$

(NEMO swims back to PROFESSOR RAY, who takes off like in the beginning of the show.
The various characters introduced along the way enter to sing the finale.)

ALL:

17 In the big blue world, we're gon-na go ex-plore.

mf

21 In the big blue world, we've ne-ver seen be-fore.

25 What's wait-ing out there? We can ne-ver know...

mp *mf*

NEMO, REEF KIDS,
SEA CHORUS GROUP 1:

29 In the big blue world, we're read-y to

f

(NEMO, REEF KIDS,
SEA CHORUS GROUP 1):

34

go. _____ We're read - y! We're read - y to

PROF. RAY, PARENTS,
SEA CHORUS GROUP 2:

f

In the big blue world...

38

go. _____ We're read - y! We're read - y to

In the big blue world...

DORY: Bye, Elmo! MARLIN: Nemo.

42

ALL:

go! In the big blue world...

mp

NEMO: Bye, Dory! Bye, Dad!
 (MARLIN watches as NEMO departs
 with PROFESSOR RAY and the REEF KIDS.)

MARLIN: (softly)
 Bye, Nemo.

The musical score is written for piano. It begins at measure 46 with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking 'poco rit.' is placed above the first measure. The melody in the treble clef consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. The bass clef part features sustained chords. A double bar line occurs after measure 48. The second section starts with the tempo marking 'Tenderly' and a quarter note equal to 76 (♩ = 76). The dynamics 'mp' (mezzo-piano) are indicated. The melody continues in the treble clef, and the bass clef part has sustained chords. The piece ends with a final chord in the bass clef. A '8va' marking with a dashed line indicates an octave shift for the final chord.

Segue to No. 38 – "Bows"

BOWS

38

(Actor's Script p. 103)

CUE:

Segue from *No. 37 – "Finale (Part 2)"*

Beach Boys Shuffle Feel (Swing 8ths) ♩ = 148

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *f* (forte). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line enters on the first staff with a melody of eighth notes. The score is divided into systems, with measures 5, 9, and 13 marked at the beginning of their respective systems. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is indicated as 'Beach Boys Shuffle Feel (Swing 8ths)' with a metronome marking of ♩ = 148. The score includes various musical notations such as beams, slurs, and dynamic markings.

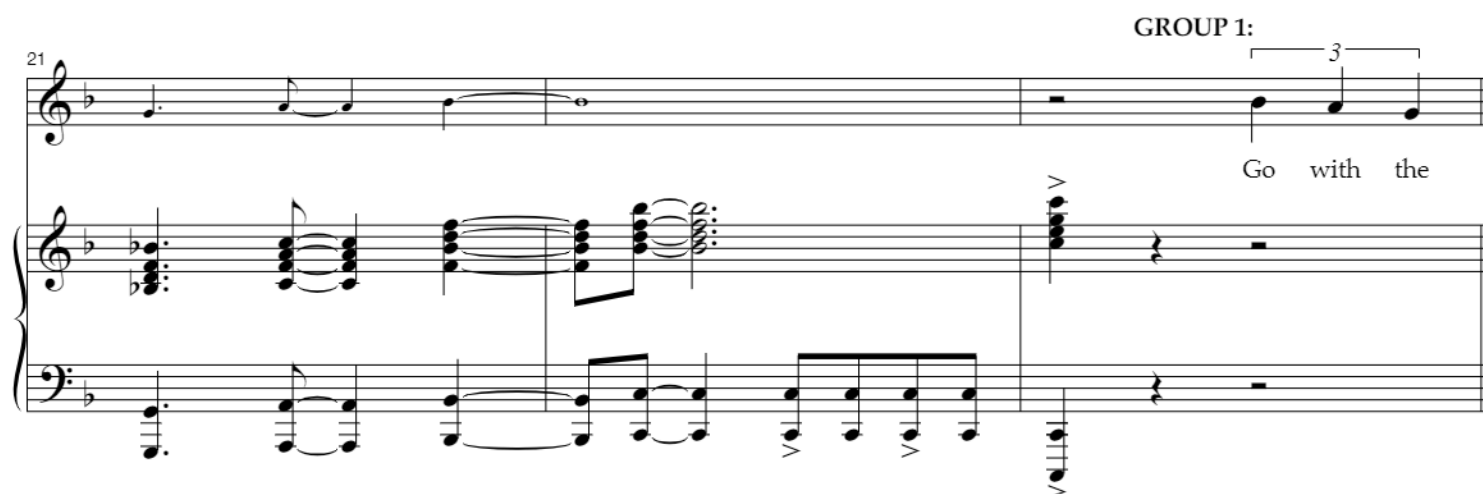
17



21

GROUP 1:

Go with the



(GROUP 1):

flow! _____ Go with the

GROUP 2:

That's the on - ly way to do it. Just give on o - ver to it.



28

flow! Go with the

Rip it, roll it, curl it... Ride it, slide it, swirl it!

32 CRUSH:

When you're rai - sin' sons and daugh - ters, it's like sur-fin' the migh-ty wa - ters.

(GROUP 1): *mp* flow! Go with the flow!

(GROUP 2): *mp* Go with the flow!

36

Whoa whoa_ whoa..._ Go with the flow!_

Whoa whoa_ whoa..._ Go with the flow!_

Whoa whoa_ whoa..._ Go with the flow!_

40 ALL:

Go with_ the flow!_ Go with_ the flow!_

Go with_ the flow!_ Go with_ the flow!_

Go with_ the flow!_ Go with_ the flow!_

44

Baa Baa_ Baa_ Baa Baa!_

straight eighths

ff

Segue to No. 39 – "Exit Music"

EXIT MUSIC

39

(Actor's Script p. 105)

CUE:
Segue from No. 38 – "Bows"

"Just Keep Swimming" ♩ = 148

The musical score is written for piano in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 148. The score is divided into five systems, each with a measure number (1, 3, 7, 11, 15) at the beginning of the first staff. The notation includes a variety of musical elements: eighth and sixteenth notes, chords, and rests. The first system begins with a forte (f) dynamic. The second system includes a triplet of eighth notes. The third system features a half note chord. The fourth system includes a half note chord. The fifth system includes a half note chord and a ritardando (rit.) marking. The score concludes with a double bar line and a key signature change to two sharps (F#, C#).

Fast Caribbean Groove ♩ = 110

19

23

27

31

35

39

♩ = 110

ff

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1. Prologue
2. Barracuda Attack
3. I've Got You
4. Big Blue World (Part 1)
5. Big Blue World (Part 2)
6. First-Timer
7. The Drop-Off
8. The Boat
9. Abduction / Big Blue World (Reprise)
10. Dory's Ditty
11. Shark Territory
12. Fish Are Friends Not Food
13. Seagulls 1
14. Where's My Dad?
15. How Am I Going to Get Out of Here?
16. We Swim Together
17. We Swim Together (Playoff)
18. Just Keep Swimming (Part 1)
19. Just Keep Swimming (Part 2)
20. Seagulls 2
21. Morning in the Tank
22. It's Go Time!
23. Not My Dad
24. Transition to Turtles
25. Go With the Flow
26. Go With the Flow (Playoff)
27. One Dedicated Father
28. That's My Dad
29. No Time to Waste
30. We Swim Together (Reprise)
31. Nemo Escapes
32. Seagulls 3
33. Sydney Harbour Fishing Grounds
34. A Funny Thing to Promise
35. Just Keep Swimming Together
36. Finale (Part 1)
37. Finale (Part 2)
38. Bows
39. Exit Music

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