

A Second Chance Musical Overview

Product Code: S2C000

To help you find the perfect musical for your next performance, we have provided this overview of the vocal and orchestral demands for this title.

Solo Songs: Yes

Ensemble/Large Chorus Songs: No

Main Character Details:

Jenna (w): age 45-55; G3-F5 vocals, moderate

Dan (m): age 45-55; B3-G5 vocals, difficult

Total Number of Songs: 23

Vocal Demands: Moderate

Orchestral Demands: Moderate

Size of Orchestra: Medium (5-8)

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The following pages contain copyright information and at least one page from a variety of songs within the show.

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(A SECOND CHANCE)

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#3: PERFECTLY WRONG

Music and Lyrics by Ted Shen

Scene Change

Free tempo

JENNA: O-kay...
JENNA:

1 I've been think-ing of Dan, — for these past few weeks since I

2

3

4 saw him on my way home from work. I like the way that he list - ens and the

5

6

7 way he speaks. Al - though he's a bank - er, he is - n't a "jerk." He's

8

9

10 **a tempo** ♩ = 128 11 12 13

asked me to see— the Mar-i - in-sky Bal-let, but here's a lit-tle com-pli - ca - tion: their

with energy

Bs. (Pizz.)

14 15 16

sea-son is still more than six months a - way, so did he mean that as a real in - vi -

17 18

Don't answer that!

ta - tion? I ac - tually

19 20 21

gave him my num - ber; I'm kind of ap-palled.— Now twen-ty - nine days la - ter, he

cresc. Fl. Clar.

22 23 24 rit.

still has - n't called! — Should I call him first? Get his num-ber from Ben? No, that i -

mf

25 26 Slowly a tempo

dea is the worst! I'd come up short a - gain be - cause it's

mf

26 28 29 30

per-fect-ly wrong. — well, wrong for me — when I'm sup-posed to be search-ing for my
Fl. Clar.

mp *sim.*

Bs.
+Shaker ♪'s

31 32 33 34

per-fect Mis - ter Right. So, he's per-fect - ly wrong, — Too

#5: THE MUSEUM SONG

Scene Change

Music and Lyrics by Ted Shen

1 **Brightly** ♩ = 128 2 3 **rit.** 4 **JENNA:**

5 **a tempo** 6 7 8

love to spend the day at mu - se'ums, sur - round-ed by this beau - ti - ful art. I a -

9 10 11 *ten.*

muse my - self, I con - fuse my - self, I lose my - self — from the

Clars.
Bs. (Pizz.)
Cym. OUT

12 (JENNA): 13 14 15

start.

DAN:

I ought to spend more time in mu - se'ums, sur - round - ed by this beau - ti - ful

p

Bs. OUT Cym.

16 17 18

art. A few times I tried — that au - dio guide, but I could

pronounced (au-di-o)

Cym. Bs. Perc. OUT

19 20 21 **poco rit.** 22 **a tempo** 23

So are you read-y? Then

nev - er de - cide — where to start. I can't wait!

Fl. Clar. *mp*

Bs. OUT Hi-Hat

(JENNA): 25 26 27

let's be - gin...— I

(DAN):

...my first "ar - tis - tic date"!

Fl.

Clar.

Hi-Hat OUT

Bs.

28 **Faster** (♩ = 138) 29 30 31

thought we'd start— with the Im-pres-sion-ists. Well,

Like that fan-tas-tic "Star-ry Night" by Vin-cent van Gogh?

Tri.

Bs. OUT

Perc. OUT

32 33 34 35

he came slight-ly la-ter, but his works are just a-head...

That was Su-san's fa-v'rite you know. ...My late wife.

36 (JENNA): Oh!

37 (DAN): 3 An - y - way... Could you please ex - plain — what makes these so spe - cial? It's

38

Bs.
Perc. OUT

39 Well! — They broke all the rules with an

40 not quite clear — at first sight.

41 Fl.
Clar.

42 in - no - va - tive brush stroke, re - sult - ing in this bril - liance of col - or and light!

43

44 It

Bells
mf

#9: DAMAGED GOODS

Music and Lyrics by Ted Shen

Segue from #8

Freely ♩ = 126

1 **DAN:**

time we're to-gether, I feel I've— come a-live, in mu - se'ms or at the mov - ies, or just

mp

Bs. (walking) *ad lib*
Cym. (d/b only)

Bs. OUT

4

see-ing you smile. But once I'm back a-lone, then my de-mons ar - rive and they

poco rit.

mf *mp*

Bs.

Cym.

7 **a tempo**

fill me with guilt and re - morse for pur - su - ing my own self - ish

Fl.

Bs. OUT

Bs.

Bs. OUT

10 **rit.** 3 11 **a tempo** 12

course (and, God, so soon!) by seek-ing a di-ver-sion from my grief through

Bs.

13 **poco accel.** 14 15

mo-ments spent with you, how-ev-er brief. I know I'll be in tor-ment for a

cresc.

Cym. roll

Cym. OUT

16 **rall.** 17 18

ver-y long while, and in the mean-time, all I have to of-fer is...

f

mp

Cym. roll

Cym. OUT

19 **a tempo** 20 21 22

dam-aged goods.— All you'll find in me is dam-aged goods.— What I'm re-signed to be is

Fl. Clar.

p

Bs. OUT

Bs.

23 3 24 25 3 26

some-one who's stuck in his past, try-ing to go no-where fast.

Fl. Clar. Pno. (+Bs. sust.) Bs. Pno. (+Bs. sust.) Bs.

27 28 29 30

Buy-er, be-ware, — there's noth-ing left for you here. I know it's un-fair, — but we've got to face what's true here be-

Clar. Fl.

31 32 33 34

fore we ev-er real-ly get start-ed. I just can't let go — of my de - part-ed, lov-ing

35 36 37

wife, whom I can-not seem to sep - a - rate from my

Cym. (d/b only) Bs.

38 **rit.** 39 **a tempo** 40 **rit.**

pres - ent eve - ry - day life.

Cym.

41 **a tempo** 42 43 44

Pain and guilt, All you'll find in me is pain and guilt. Be-ing kind to me is

Fl. Clar.

Bs. OUT
Tri.

45 46 47 48

some-thing you'll come to re - gret. I'm some-one you need to for - get. I

Tri. OUT Bs. (8vb) Bs. (loco) Cym. (d/b only) *mf*

49 50 51

don't claim to know— just what is right or wrong here. My guilt seems to show— I

Fl. Clar. *mp*

#11: WALTZ

Segue from #10

Music and Lyrics by Ted Shen

1 $\text{♩} = 132$ 2 3 4

mp Cym. (brush)

with pedal
Bs. Pizz.

5 6 7 8

Sop. Sax

9 10 11 12 Sop. Sax
Clar.

13 14 15 16

mf

17 18 19 20

Bs.

21 22 23 24 **poco accel.**
Solo

Bells

Cym. roll

Slightly Faster
25 $\text{♩} = 136$ 26 27 28

Sop. Sax
Clar.

f

Bs. OUT

Cym. roll

Bs.

29 30 31 32

Clar.

ff

33 34 35 36

Fl.

Clar.

sub. *pp*

37 38 39 **rit.** 40 41

Winds *tr*

mp

Bs.

pp

END ACT ONE

#21: YOU DON'T HAVE TO WORRY

Music and Lyrics by Ted Shen

Segue from #20

1 **With Motion** (♩ = 128) 2 3 4 **rit.**

Fl. Clar.

mp

Bells

Bs. Pizz.

5 **a tempo**

DAN:

6 7 8

You don't have to wor - ry, I am ful - ly here for you. Our

Clar.

LH sim.

Fl.

9 10 11 12

pasts should not di - vide us, just the pres - ent is true. Yes, I

Clar.

13 (DAN): 14 15 16

do have a past in its own spe-cial drawer, not a part of this time or this place. We'll

17 18 19 20 rit.

try not to let it hurt an-y-more,— there's now noth-ing that we can-not face. So

21 a tempo 22 23 24

you don't have to wor-ry, all your doubts should be gone at last. You must be-lieve that I

25 26 27 28

nev-er could be-tray you by ev-er long-ing for some-one else in the pres-ent or past.

29 (DAN): 30 31 32

There will be no ghosts to haunt you each day,— I'll al-ways be right at your side. Just

mf

Fl.

33 34 35 36

look in - to the fu - ture, and your fears will fade a - way.

Cym. roll

mp

37 38 rit. 39 a tempo 40

You don't have to wor-ry though some may act un-

Bells

p *mp*

41 42 43

kind to us. We'll keep our tru - est friend-ships

Cym. sim.