

All I Really Need to Know I Learned in Kindergarten

Musical Overview

Product Code: A78000

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:

Fred (m): age late 50s-late 60s; F3-G5 vocals, difficult

Ed (m): age late 40s-early 50s; F3-G5 vocals, difficult

Branislav (m): age mid 30s-40; F3-F5 vocals, difficult

Jill (w): age mid 30s-early 40s; F3-F5 vocals, moderate

Kathleen (w): age late 50s-60s; F3-F5 vocals, moderate

Narrator (m/w): A3-D5 vocals, moderate

David (can function as narrator, optional character) (m/w): A3-D5 vocals, moderate

Total Number of Songs: 9, with 7 additional optional songs

Vocal Demands: Difficult

Orchestral Demands: Moderate

Size of Orchestra: Small (piano only)

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Based upon the essays by
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(ALL I REALLY NEED TO KNOW I LEARNED IN KINDERGARTEN)

2. The Kindergarten Song (Version A)

Moderato $\text{♩} = 80$

"What went wrong between kindergarten and now?"

1 *mf*

5 *sim.*

Whatever happened to 'Yes, of course I can?'

VERSE 1

JILL:

9 *mp*

I've be-come so caught up in my grown-up stuff,

12

I think I've lost some

(2. The Kindergarten Song)

15

spoon-tan-e - i - ty. It seems I've lost per-spec-tive on

Bsus/C# F# B/F# F#7 B F#/B

15

15

19

liv-ing life ev-ery day, at my job,

E/B B E2

19

19

23

with my fam-i-ly; but I'm dis-cov-er-ing all I

Bsus/C# F#

23

23

poco cresc.

(2. The Kindergarten Song)

26

real - ly need to know I learned in kin - der - gar - ten,

26

mf

ED: FRED: BRANISLAV: JILL: 3

a - bout how to live, what to do, how to be. It's the

30

34

sand - box code of eth - ics, not some grad - school mum - bo -

34

mp

(2. The Kindergarten Song)

37

jum - bo that's had the great - est im - pact on me.

B C#m7(add4) Badd4/D# E2 F#7sus B

37

37

p.

CHORUS

(JILL:)

KATHLEEN:

41

I learned: Share. Play fair.

Bbm7(add4) Eb7 Ab D#add2/Ab Eb/Ab Ab

41

mf

41

FRED:

ED:

45

Don't hit peo- ple. Don't take things that don't be - long to you.

D#add2/Ab Fm/G C7/G Fm Fm/Eb D#Maj7

45

45

(2. The Kindergarten Song)

49 **BRANISLAV:** **JILL:**

If you hurt some- one say you're sor- ry (to name just a few).

49 **Bbm/Db Bbm6/Db Cm7 Fm7**

53 **KATHLEEN:**

Clean up your own mess, and wash your hands be- fore you eat.

53 **Bbm7 Cm7 D7b2 Db/Eb Eb/F**

57 **ALL:**

Hold hands and stick to - geth- er when you cross the street.

57 **Fm7 Bbm7 Abadd2/C D7b2 Db/Eb Eb**

The musical score is written for a piano/conductor. It features three systems of music. The first system (measures 49-52) is for Branislav and Jill. Branislav's part has three triplet markings. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The second system (measures 53-56) is for Kathleen. The piano accompaniment continues with chords and single notes. The third system (measures 57-60) is for all children. The piano accompaniment continues with chords and single notes. Chord markings are provided below the piano part for each system.

11. The Bench

Cue: "...tombstone in a cemetery."

Andante $\text{♩} = 45-55$

The musical score for 'The Bench' is written for piano and conductor. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 45-55 beats per minute. The score begins with a cue: '...tombstone in a cemetery.' The first system (measures 1-3) features a piano (p) dynamic and the instruction 'serenely'. The second system (measures 4-6) continues the melody. The third system (measures 7-9) includes a Bm7 chord. The fourth system (measures 10-12) includes an Em chord, a Bm/D chord, an A/C# chord, and a D7sus chord. The score is marked with various musical notations including notes, rests, and dynamic markings.

(11. The Bench)

The musical score is divided into four systems, each with a piano accompaniment and a vocal line. The key signature has one sharp (F#).

- System 1 (Measures 16-18):**
 - Chord: D
 - Lyrics: "...quiet generosity has been made."
 - Chord: Gadd2
 - Lyrics: "Funerals have a certain narcissism..."
 - Chord: Cadd2
- System 2 (Measures 20-22):**
 - Chord: Gadd2
 - Chord: Cadd2
- System 3 (Measures 24-26):**
 - Chord: Bm7
 - Chord: Em
- System 4 (Measures 28-31):**
 - Chord: GMaj7/D
 - Chord: A/C#
 - Chord: G/B
 - Chord: A7add13
 - Chord: A7

12. Reflect The Light

VERSE 1

Slow (gospel waltz) ♩ = 40

BRANISLAV:

It is a sweet life, when I take the time to

see it; and there is won - der in - side me,

if I can find a way to free it. Some - times it seems so

Chords: FMaj9/G, C, E7sus/B, E7, Am, F, F/G, C, E7sus/B, E7, Am, Gm7, C7, F

Dynamic markings: *mf*, *mp*

(12. Reflect The Light)

11

ea - sy to walk through my life with my

Fm6 C/G Am7 D7

11

11

8vb

15

eyes closed to heart-ache and strife but ev' - ry so of - ten,

D7/F# Dm7/G G7 C

15

15

piu marcato

19

e - ven in my mind's dark - est night, there comes, stream - ing through my

E7sus/B E7 Am F F/G C

19

19

cresc.

8vb

(12. Reflect The Light)

23
win- dow, a frag- ment of light, a glimpse of truth

B7/C F Fm6 C/G

mf *dim.* *mp*

27
for me to par - take and I might miss

Am7 E/B E F Dm7

cresc. poco a poco

31
it if I'm not a - wake. How can I

C/E F D7/F# Dm7/G C

f

CHORUS

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 23-26) has a vocal line with lyrics 'win- dow, a frag- ment of light, a glimpse of truth' and a piano accompaniment with chords B7/C, F, Fm6, and C/G. Dynamics are *mf*, *dim.*, and *mp*. The second system (measures 27-30) has a vocal line with lyrics 'for me to par - take and I might miss' and a piano accompaniment with chords Am7, E/B, E, F, and Dm7. A *cresc. poco a poco* marking is present. The third system (measures 31-34) is the chorus, with a vocal line 'it if I'm not a - wake. How can I' and a piano accompaniment with chords C/E, F, D7/F#, Dm7/G, and C. A *f* dynamic is marked at the start of the chorus.

(12. Reflect The Light)

35 live in the dark,

35 C7(+9)/E F7 B \flat B

38 when I could be part of that light?

38 C C7(+9)/E D7 D7/F \sharp G7 G7+/B

42 How do I cap - ture that spark and re - flect it

42 C C7(+9)/E F7 F \sharp dim7 dim.

17. Yes

Moderato $\text{♩} = 85$

The first system of the musical score for 'Yes' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a whole rest for four measures. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a mezzo-forte (mf) dynamic. The right hand of the piano features a melodic line with eighth and quarter notes, while the left hand provides a harmonic foundation with chords and single notes. Chord symbols A, D/A, A, D/A, and E/A are written above the right hand of the piano. The system concludes with a double bar line.

CHORUS 1

JILL:

Is there

The second system of the musical score continues the vocal and piano parts. The vocal line begins at measure 5 with the lyrics 'Is there'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system. Chord symbols A, D/A, A, D/A, and E/A are present above the piano's right hand. The system ends with a double bar line.

The third system of the musical score continues the vocal and piano parts. The vocal line begins at measure 9 with the lyrics 'an - y force of na - ture half as wild as the'. The piano accompaniment continues with the same melodic and harmonic patterns. Chord symbols A, D/A, A, D/A, and E/A are present above the piano's right hand. The system ends with a double bar line.

(17. Yes)

13 in - de - pen - dent spi - rit of a four year - old child?

A D/A A D/A E/A

17 Fear - less, tire - less, a - ble just to be,

Bm Bm7 D/E E

21 o ver flow ing with cur - i - os - i - ty...

Bm7 B7sus Bm7 DMaj7 Esus E

poco cresc.

(17. Yes)

25

That was me, back be - fore di - et pills,

25

F G/F F C

25

f *dim.* *mf*

29

den - tist drills, Vi - sa bills.

29

Bb A D/A

29

mp

33

VERSE 1

There was a time when you could - n't hold

33

A G/A A7 D E/D

33

mp

(17. Yes)

36

me back; when my i - mag - i - na - tion ran ri - ot; when I

36

DMaj7 E/D

36

39

cooked a jum - bo box of cray - ons in the toast - er, just to

39

D E/D DMaj7

39

42

try it. There was a time when me and my broth - er bat - tied

42

E/D C#m7 F#

42

(17. Yes)

45

mon - sters on the plan - et Mars; when we hid in the bush - es in our

45

C#m7 F#9 C#m7

45

48

swim - suits, jump - ing out and moon - ing pass - ing cars. There was a

48

F# C#m7 F#9

48

51

time when I would try an - y - thing, when I had cre - a - tiv - i - ty

51

Bm7 Aadd2/C# D

51

cresc. poco a poco