

*The Ghosts of  
Detention*

*Music by Ailbhe Kehoe*

*Play by D.M. Larson*



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## Instrumentation

Piano

Synth (Dyno Piano (Korg 01/W) or similar unless otherwise noted in score)

Electric Bass

Drum Kit.

## Running Time

Approx 16m



## Characters and Voice Types

### **Jimmy (I Need Detention/The Girl Who Broke His Finger & Big Zero):**

Teenage Boy, primarily a rapper, vocal range D3-F#4 (F#4 is sung softly, singer may employ falsetto or head voice). As an actor, needs good comedic timing.

### **Harmony (I Need Detention/The Girl Who Broke His Finger & Big Zero):**

Teenage Girl, vocal range F#3-F#5 (F#4 is sung softly, singer may employ falsetto or head voice), lower range must be strong. As an actor, needs to have an element of intensity and anger.

### **Penny (Wishing & Big Zero):**

Teenage Girl, vocal range F3-E5 (must be able to sustain chest voice/mixed voice/belt in all registers). As an actor, needs to be very versatile, portrays childlike innocence as well as despair.

### **Biff (Big Zero):**

Teenage Boy, vocal range Eb3-A4 (A is sung softly, singer may employ falsetto or head voice). As an actor, needs to be able to play the role of the athletic supporter with great enthusiasm.



## Performance Directions

Drum kit notation:

The diagram illustrates drum kit notation across two rows of three staves each. The first row contains:
 

- Kick:** A single quarter note on the first line of the staff.
- Snare:** A single quarter note on the second space of the staff.
- Toms:** A quarter note on the first line, followed by a quarter note on the second space.
- Hi-Hat:** A quarter note on the first line with an 'x' above it, indicating a closed hi-hat.

 The second row contains:
 

- Open Hi-Hat:** A quarter note on the first line with an 'o' above it, indicating an open hi-hat.
- Crash Cymbal:** A quarter note on the first line with an 'x' above it, indicating a crash cymbal.
- Triangle:** A quarter note on the first line with a triangle symbol above it, indicating a triangle.

 Each staff begins with a double bar line and a C-clef on the first line.

All singers should use a pop/musical theatre style of singing, rather than a classical. Chest voice/ mixed voice to be used for high notes unless stated otherwise.

Lyrics that are notated in italics without a specified rhythm are to be spoken freely, within the length of time specified eg. two bars.

Entire work should be played through without breaks for applause.

For the rap sections of *I Need Detention*, rhythm is specified but overall intonation/pitch/prosody is at the discretion of the performer.





# 01.A. Overture

Ailbhe Kehoe

♩ = 80

Synthesizer

*mp*

Piano

*misterioso*

*mp*

Electric Bass

*mp*

Drum Set

♩ = 80

*pp* *mp*

7

Synth.

Pno.

E. Bass

Dr.

3

12

Synth.

Pno.

E. Bass

Dr.

17

Synth.

Pno.

E. Bass

Dr.

*poco mosso*  $\text{♩} = 120$

*rit.*  $\text{♩} = 80$

Mark tree

23

Synth.

Pno.

E. Bass

Dr.

29

♩ = 110

Synth.

Pno.

E. Bass

Dr.

*p*

*p*

*p*

♩ = 110

*p*

trills

33

Synth.

Pno.

E. Bass

Dr.

*f*

*f*

*f*

*f*

36

Synth.

Pno.

E. Bass

Dr.

*f*

*p*

*f*

*p*

*f*

*p*

*f*

39

Synth.

Pno.

E. Bass

Dr.

3 3

3 3

42

Synth.

Pno.

E. Bass

Dr.

*f*

3 3

3 3

3 3

45

Synth.

Pno.

E. Bass

Dr.

*mp*

*mp*

Ped.

*mp*

3 3 3 3 3

48

Synth.

Pno.

E. Bass

Dr.

*ff*

*mp* 3

53 **accel.** . . . . .

Synth.

Pno.

E. Bass

Dr.

**accel.** . . . . .

(to approx ♩ = 150)

57 ♩ = 60

Synth.

Pno.

E. Bass

Dr.

*p*

*p*

*p*

♩ = 60

63 **accel.** . . . . . ♩ = 100

Synth.

Ped.

*mp*

Pno.

*mp*

E. Bass

*mp*

**accel.** . . . . . ♩ = 100

Dr.

66

Synth.

R.H. L.H. R.H. L.H. sim.

ped sim.

Pno.

*p*

E. Bass

Dr.



69

Synth.

Pno.

E. Bass

Dr.

L.H. R.H. L.H. R.H. sim.

72

Synth.

Pno.

E. Bass

Dr.

Mark tree

8vb

Mark tree

75

Synth.

Pno.

E. Bass

Dr.

To I Need Detention

Detailed description of the musical score: The score is for measures 75, 76, and 77. It is in 4/4 time. The Synth. staff has rests in all three measures. The Pno. staff has rests in measures 75 and 77, and a piano chord in measure 76. The E. Bass staff has rests in measures 75 and 77, and a bass line in measure 76. The Dr. staff has a consistent drum pattern: quarter notes on the snare and bass drum in measures 75 and 77, and a half note on the snare and half note on the bass drum in measure 76. A text box 'To I Need Detention' is placed above the Dr. staff in measure 77.

# 01. I Need Detention/The Girl Who Broke His Finger

D. M. Larson

Ailbhe Kehoe

♩ = 100

Jimmy

Synthesizer

Piano

Electric Bass

Drum Set

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

I need de-ten-tion, oh



5

J.

E. Bass

Dr.

*mf*

I real-ly need de-ten-tion, seethere's this girl, I know I know I know,

9

J. *freely*  
It al - ways starts with a girl, But this girl is special!  
I mean it this time! Her name is  
To Harpsichord

Synth.

Pno.

E. Bass

Dr.

12 *mp* *getting harsher*  
H. Har - mo - ny *gliss.*

J. *8* Har - mo - ny But she

Synth. *mf* Harpsichord *tr* To Synth

Pno. *mf* L.H. R.H. L.H. R.H. Ped.

E. Bass *mf*

Dr. *mf* Mark tree

15 *mp*

H. I wan - na hurt them, and make them

J. goes by Harm for short.

Synth. *mp*

Pno. *mp*

E. Bass *mp*

Dr. *mp*

17 *shouted*

H. suf - fer squirm and beg for mer - cy!

J. Harm... Cute, huh?

Synth. *mf*

Pno. *mf*

E. Bass *mf*

Dr. *mf*

19

J. *8* She can harm me a-ny-time she likes, And she has too. a

Pno.

E. Bass *p*

Dr. *p*



22

H. *mf* I don't

J. *8* cou-ple of times, but I de-served it. Cause I touched her. *mf*

Pno. *cresc.* *f*

E. Bass *cresc.* *f*

Dr. *cresc.* *f*

25

H. *f*  
 like to be touched, by an-y one. Touch me and I'll touch you

J. *f*  
 No-where bad! Just on the shoul-der.

Pno.

E. Bass

Dr.



28

H. *mp*  
 back, With my fist!

J. *mp* *mf*  
 And she broke my fin-ger... So I guess we've kinda held hands! I was

Pno.

E. Bass

Dr.

31

J. *mf* just gon - na ask if I could bor - row a pen - cil, you know,

Pno. *mf*

E. Bass *mf*

Dr. *mf*



33

J. *p* one of those ones she shar - pens with her pock - et knife, and then throws in the cei - ling all ov - er the

Synth. *p*

Pno.

E. Bass

Dr.



35  $\text{♩} = 60$  *softly*

J. school. And I just stand un-der those pen-cils, ho-ping,

Synth.

Pno. *p* *8va* *tr*

E. Bass *p*

Dr. *p* *Mark tree*  $\text{♩} = 60$

39 *whispered* *accel.*

J. wish-ing, that one of them will fall, and I can have one for my own,

Synth.

Pno. *Ped.*

E. Bass

Dr. *Mark tree* *accel.* *p* *mf*

43 *mf* passionately

J. *mf*  $\text{♩} = 75$   
 Have you ev - er wan-ted an-y-thing that bad - ly? So bad-ly that you can't im - ag-ine your

Synth. *mf*

Pno. *mf*

E. Bass *mf*  $\text{♩} = 75$

Dr.  $\text{♩} = 75$

46  $\text{♩} = 100$  *animato*

J. *mf*  
 fu - ture with-out it? I got-ta fig-ure out a way to get in-to de-ten-tion,

Pno.

E. Bass *gliss.*

Dr.  $\text{♩} = 100$  *animato*

49  $\text{♩} = 100$  *animato*

J. *mf*  
 I got-ta fig ure out a way to see her more, be with her more, and turn 'Harm'

E. Bass

Dr.

51

J. *8* in - to Har-mon-y. 'cause I see that beau-ti - ful Har-mon-y

Synth. *p*

Pno. *p*

E. Bass *p*

Dr. *p*



53

J. *8* un-der-neath all of the black and gloom, she just needs a rea-son to smile,

Pno. *cresc.*

E. Bass *cresc.*

Dr. *cresc.*

55

J. *8* and I wan-na be that rea - son, so I got-ta get de - ten-tion for a long long time.

Synth. *f*

Pno. *mf*

E. Bass *f*

Dr. *mf*

57

J. *8* for some - thing good, some-thing she can re-spect. *How about.....giving the principal a good old over the head wedgie? Let's do this!*

Synth. *f*

Pno. *f*

E. Bass *f*

Dr. *f*

60 *rit.* *p* ♩ = 60 (frantic)

H. *p*

Synth. *p*

Pno. *p*

E. Bass *p*

Dr. *rit.* ♩ = 60 *p*

This guy touched me, with a big smile on his face To be funny! so I

65 *p*

H. *p*

Synth. *p*

Pno. *p*

E. Bass *p*

Dr. *p*

hurt him, yeah I broke his fin - ger. now I'm back in de-ten-tion, ag-ain, how long.

*ped*  $\wedge$

69 *belt*  
*mf*

H. can they keep me here? I'll be thirty by the time

Pno. *mf*

E. Bass

Dr. \*

72

H. I leave here. what's the use in trying to be

Synth. *p*

Pno.

E. Bass *p*

74 *p very soft, almost whispered*

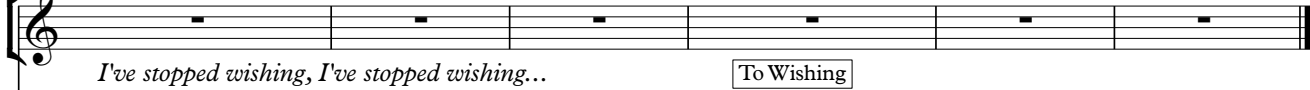
H. good? gets you nowhere, I've stopped wish-ing I'm some-thing I'm not, I've stopped wish-ing,

Synth.


Pno.

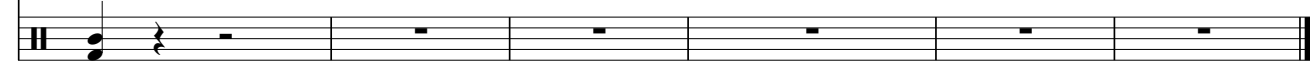
Dr. Mark tree

77  $\text{♩} = 95$   
*whisper, fade out*

H. 

*I've stopped wishing, I've stopped wishing...* To Wishing

Synth. *mf* 

Dr.  $\text{♩} = 95$  

# 02. Wishing

D.M. Larson

Ailbhe Kehoe

*dreamlike* *whispered* *mp*

Penny

Have you ever made a wish? I make them all the time. I

Synthesizer *mf*

Piano

Electric Bass

Drum Set *dreamlike*

7

*in a nasal, childish tone*

P. watch for the first star each night, "Star light star bright, first star I see to-night laugh I

Synth.

Pno.

E. Bass

Dr. Mark tree



11 *ord, getting sadder*

P. *wish I may I wish I might have the wish I wish to - night." I al-ways make the same wish,*

Synth.

Pno.

E. Bass

Dr.

*mf*

16

$\text{♩} = 75$

P. *But I can't tell you what it is! Then it might not come true, and I reall-y*

Synth.

Pno.

E. Bass

Dr.

*mp*

*gliss.*

*mf*

$\text{♩} = 75$

*mp* *mf*

19

P. *f* want it to, Yes, I real-ly want it to,

Synth. *mf*

Pno. *f*

E. Bass

Dr. *mf* 3 Mark tree

23 *p* half whispered

P. *mf* It would change my life Star li-ght, star bright

Synth. *mf* *mp*

Pno. *mf*

E. Bass *mf*

Dr. *mf* 3

26 **accel.** . . . . ♩ = 95

P. *first star I see to-night.*

Synth.

Pno. *p*

E. Bass *mp*

Dr. **accel.** . . . . ♩ = 95  
*f* *p*

31 *mp*

P. *I go to wish-ing wells, with lu - cky pen-nies. You know, those*

Synth. *mp*

Pno. *pp* *ppp* 5

E. Bass

Dr. **Mark tree**

35

P. *child-like*  
pen-nies you find that oth-er peo-ple have lost? Un-luc-ky for them, luc -

Synth.

Pno. *mp*

E. Bass

Dr.

39

P. *f*  
ky for me! I toss them in the wish - ing well,

Synth. *mf*

Pno. *mp*

E. Bass

Dr.

44 *mp* 3

P. and I toss them in the foun - tain,

Synth.

Pno. *mp* *mp*

E. Bass

Dr. 3

49 *rit.* *f* *belt*  $\text{♩} = 75$  *mf* *passionately*

P. Each time ma-king my wish. Have you ev-er wan - ted an-y-thing

Synth. *f*

Pno. *f*

E. Bass *f* 3 *gliss.*

Dr. *rit.*  $\text{♩} = 75$  3 Mark tree

52

P. *mf*  
 that bad - ly? So bad - ly that you can't im - ag - ine your fu - ture with - out it?

Synth. *mf*

Pno. *mf*

E. Bass *mf*

Dr. *mf*

55

P. *p* freely, almost crying *mp*  
 I would be so sad if my life was - n't diff - erent If things

Synth. *f* *mp*

Pno. *f* *p* *mp*

E. Bass *f*

Dr. *f* *p*

60 *mf accel. belt*

P. did-n't change, If I was still stuck here,

Synth. *mf*

Pno. *mf* 3

E. Bass *mf* *late gliss.* *accel.*

Dr. *mf* 3 3

63 *cresc.* *ff* = 95 *frantic, verge of tears*

P. in this life. *But I won't stop wishing!*

Synth. *cresc.* getting faster, no specific rhythm *f*

Pno. *cresc.* *f p f p f* *mf*

E. Bass *gliss.* *f* 3

Dr. = 95 *f* 3 3

67  $\text{♩} = 75$   
*pp*  $\overbrace{\quad\quad\quad}^3$

P. *I can't - I don't want to be left with nothing... zero...*

Synth. *p*

Pno. *mp*

E. Bass *mp*  $\overbrace{\quad\quad\quad}^3$

Dr.  $\text{♩} = 75$  *p*

72 *pp* freely, verge of tears.

P. *Please, give me some meaning, And make this suf - fer - ing worth - while.*

Synth. *mf*

Pno.

E. Bass

Dr.



# 03. Big Zero

D.M. Larson

Ailbhe Kehoe

♩ = 75 Trumpets **accel.**

Synthesizer *f*

Drum Set *mf*



6 ♩ = 120

Biff *f* *gliss.* *mf*  
Go team! Go team! Was that good?

Synth. Synth *p* *f* *p* *mf*

Dr. ♩ = 120



13 *gliss.*

Biff *gliss.*  
I've been prac-ti-cing For the big game.

Synth. *p* *f*

Dr. *mf*



18 *gliss.*

Biff *gliss.*  
No I'm not a ze - ro I am the 'O' in go team! May-be I am a ze - ro to

Synth. *p* *f* *p* *mf*

Pno. *f*

Dr. *mf*

22

Biff

some peo- ple — But what-ev - er, this is — my — life, this is what matt\_ers,

Synth.

Pno.

E. Bass

Dr.

26

Harmony

Jimmy

Penny

Biff

E. Bass

Dr.

*mf* off-stage

Ze - ro! Ze - ro! Ze - ro! Ze - ro!

*mf* off-stage

Ze - ro! Ze - ro! Ze - ro! Ze - ro!

*mf* off-stage

Ze - ro! Ze - ro! Ze - ro! Ze - ro!

*gliss.*

Ze - ro, ze - ro, I am not a ze - ro! Ze - ro, ze - ro, I am not a ze - ro!

30

Biff

this is what matt\_ers to me most of all, more than an - y - thing. Wann-a know why?

Synth.

Pno.

E. Bass

Dr.

*mf*

*mf*

*mf*

*mf*

34

Biff *f*  
There are

Synth. *f*

Pno. *f*

Dr.



38

Biff  
her-oes and vill - ains, win - ners and lo - sers, there's no pre ten - ders dou - ble ag - ents or false friends. The

Synth. *f*

Pno. *f*

E. Bass

Dr.



42

Biff  
un - i - forms make it sim - ple, we know who to trust, and there's a clear be - ginn - ing and a clear end -

Synth. *f*

Pno. *f*

E. Bass

Dr.

46

Biff *gliss.* I am the 'O'in Go team! *gliss.* I am not a ze - ro.

Synth.

Pno. *f* *p* *8va*

E. Bass

Dr.

50

Biff *mp* this is what matters to me most of all, more than an-y-thing. this is my life,

Synth. *mp*

Pno. *mp*

E. Bass *mp*

Dr. *mp*

55

Harmony Ze - ro! Ze - ro! Ze - ro!

Jimmy Ze - ro! Ze - ro! Ze - ro!

Penny Ze - ro! Ze - ro! Ze - ro!

Biff *gliss.* Ze - ro, ze - ro, I am not a ze - ro! *gliss.* Ze - ro, ze - ro,

Pno.

E. Bass

Dr.

58

Harmony

Jimmy

Penny

Biff

Synth.

Pno.

E. Bass

Dr.

*pp*

*pp*

*pp*

*p head-voice*

Ze - ro! This is his life

Ze - ro! This is his life

Ze - ro! This is his life

I am not a ze - ro! This is my life.

61

Synth.

Pno.

E. Bass

Dr.

66

Harmony *mf* Ze - ro ze - ro

Jimmy *mf* Ze - ro ze - ro

Penny *mf* Ze - ro ze - ro

Biff *gliss.* Go *approximate pitches* team! Was *that* good?

Synth.

Pno. *mf*

E. Bass *mf*

Dr. *mf*

72

Harmony *f* *subito p* *rit.*  $\text{♩} = 80$  *p*  
ze-ro ze-ro ze - ro ze - ro ze-ro ze-ro Ze-ro ze-ro Ze-ro ze-ro ze - ro

Jimmy *f* *subito p* *p*  
ze-ro ze-ro ze - ro ze - ro ze-ro ze-ro Ze-ro ze-ro Ze-ro ze-ro ze - ro

Penny *f* *subito p* *p*  
ze-ro ze-ro ze - ro ze - ro ze-ro ze-ro Ze-ro ze-ro Ze-ro ze-ro ze - ro

Biff *f* *p*  
I amnot a ze-ro May-be I am a ze-ro to

Synth.

Pno. *p*

E. Bass *p* *rit.*  $\text{♩} = 80$

Dr. *p* *rit.*  $\text{♩} = 80$

81 *fade out* **accel.**

Harmony

Jimmy *fade out*

Penny *fade out*

Biff  
some peo ple\_

Synth. *p* *8va*

Pno. *p*

E. Bass

Dr. *p* **accel.**

87 **♩ = 120**

Harmony  
This is his life

Jimmy  
This is his life

Penny  
This is his life

Biff  
This is my life

E. Bass

Dr. **♩ = 120**

91 **f**

Biff  
There are her-oes and vill\_ains , win-ners and lo\_sers,

Synth. *mf*

Pno. *mf*

E. Bass *mf*

Dr. *mf*

95

Biff

there's no pre ten-ders dou-ble ag-ents or false friends... The un-i-forms make it sim ple, we

Synth.

Pno.

E. Bass

Dr.



100

Harmony

mf

Ze ro

Jimmy

mf

Ze ro

Penny

mf

Ze ro

Biff

know who to trust, and there's a clear be-ginn-ing and a clear end...

Synth.

mf

Pno.

E. Bass

Dr.



105

Biff *8* *3* What if life were as simple as a game? *5/4* *4/4* What if war was as simple as a

Synth. *p*

Pno. *p*

Dr.

111

Biff *8* *3* game? *5/4* *4/4* No more guns and

Synth.

Pno.

E. Bass

117

Harmony *8* *3* *rit.* enter on stage

Jimmy *8* enter on stage

Penny *8* enter on stage

Biff *8* *3* no more bombs, just helmets and balls. *5/4* *4/4* All the world problems solved, on a Sunday

Synth.

Pno.

E. Bass *mp* *rit.*

Dr. *mp*

125  $\text{♩} = 75$  *mf passionately*

Harmony *mf passionately* Have you ev - er wan-ted an-y-thing that bad -

Jimmy *mf passionately* Have you ev - er wan-ted an-y-thing that bad - ly? So

Penny *mf passionately* Have you ev - er wan-ted an-y-thing that bad -

Biff *mf passionately* Have you ev - er wan-ted an-y-thing that bad - ly? So

Synth. *mp* *mf*

Pno. *mp* *mf*

E. Bass *mf*

Dr. *mf*

130

Harmony ly? So bad - ly that you can't im - ag - ine your fu - ture with - out it?

Jimmy *mf* bad - ly that you can't im - ag - ine your fu - ture with - out it?

Penny *mf* ly? So bad - ly that you can't im - ag - ine your fu - ture with - out it?

Biff *mf* bad - ly that you can't im - ag - ine your fu - ture with - out it?

Synth. *mf* *mf*

Pno. *mf*

E. Bass *mf*

Dr. *mf*

134

Harmony *f* what's the use in try - ing to be good? I've stopped

Jimmy she just needs a rea-son to smile, and I wan-na be that rea - son,

Penny *f* I would be so sad if my life was - n't diff - erent.

Biff May-be I am a ze - ro to

Synth. *mf*

Pno. *mf*

E. Bass *mf*

Dr. *mf*

137

Harmony wish ing I'm some-thing I'm not,

Jimmy I got-ta be that rea - son,

Penny

Biff some peo - ple, but an - y-one who fights a war is just a big

Synth.

Pno.

E. Bass

Dr.

140

Harmony

Ze - ro

Jimmy

Ze - ro

Penny

Ze - ro

Biff

Ze - ro

Synth.

Pno.

E. Bass



143

Harmony

*pp* Ze - ro *f*

Jimmy

*pp* Ze - ro *f*

Penny

*pp* Ze - ro *f*

Biff

*pp* Ze - ro *f*

Synth.

*let ring*

Pno.

*let ring*

*ped*

E. Bass

*let ring*

Dr.

*let ring*