

## I TURNED THE CORNER

Music by Jeanine Tesori  
 Lyrics by Dick Scanlan

**JIMMY:** "I'm talking  
 twenty stories beneath us."

**Briskly, in 2**

1 **JIMMY:** 2 3 *mf marcato* 4

Do-zens of bus-es... hun-dreds of cabs... Thou-sands of peo-ple, way down be-low,

Horn *mf* Harp

Vlns *mf staccato* Cello pizz

5 6 7 8

wan-der-ing to and fro. Ti-re - less peo - ple, no time to lose,

The musical score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system (measures 1-4) includes a vocal line for Jimmy, a Horn part, a Harp part, a Violin part with a staccato texture, and a Cello part with a pizzicato texture. The second system (measures 5-8) continues the vocal line and instrumental accompaniment. Dynamics include *mf* and *mf marcato*. Performance instructions include *mf staccato* for the Violins and *pizz* for the Cello.

9 10 11 12

crowd-ing the a - ve - nues and parks. On their marks, rac - ing fast;

Flute, Clars

PLAY "Dizzy fingers"

Bass

13 14 15 16

quite a cast. Mil-lions of peo - ple, pick an - y two: they could be just like

Horn

Flute, Clars

Vlns

Cello

Bass

17 18 19 20

you and me used to be, way back when, stran - gers, then

sub. mp

Vln

The image shows a page of a musical score for the song 'I Turned the Corner'. It features a vocal line at the top with lyrics, and a piano accompaniment below. The score is divided into systems, with measures 9-12, 13-16, and 17-20. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes various instruments: Flute/Clars, Horn, Violins (Vlns), Cello, and Bass. There are several triplet markings in the piano part, particularly in the right hand. The lyrics are: 'crowd-ing the a - ve - nues and parks. On their marks, rac - ing fast; quite a cast. Mil-lions of peo - ple, pick an - y two: they could be just like you and me used to be, way back when, stran - gers, then'. The score ends with a double bar line and a dynamic marking of 'sub. mp'.

21 Freely with great expression

22 23 24

I turned the cor - ner, and there you stood,

25 26 27 28

your smile like home to me, your heart fa - mil - iar.

Harp *p*

*arco* *p*

29 30 31 32

No use pre - tend - ing, not that I could. \_\_\_\_\_

Clar solo *mp* Flute soli Horn solo *mp*

33

34 35 36

I turned the cor - ner when I met you.

Clar *p*

This block contains the musical score for measures 33 through 36. It features a vocal line with lyrics, a clarinet part marked *p*, and a piano accompaniment. The key signature has three flats, and the time signature is 4/4. Measure numbers 34, 35, and 36 are indicated above the vocal staff.

With a gentle pulse (not too slow)

37

38 39 40

*mf*

I turned the cor - ner; stopped on a dime,

Fl, Clars

Cello *mf*

Bass

This block contains the musical score for measures 37 through 40. It features a vocal line with lyrics, a flute and clarinet part, a cello part marked *mf*, and a bass part. The key signature has three flats, and the time signature is 4/4. Measure numbers 38, 39, and 40 are indicated above the vocal staff. The dynamic *mf* is marked above the vocal staff and below the cello staff.

41

42 43 44

like I re - mem - bered some - one long for - got - ten.

Vlms

Cello

Harp

This block contains the musical score for measures 41 through 44. It features a vocal line with lyrics, a violin part, a cello part, and a harp part. The key signature has three flats, and the time signature is 4/4. Measure numbers 42, 43, and 44 are indicated above the vocal staff. The harp part includes a triplet of eighth notes in measure 44.

45 46 47 48

No mere flir - ta - tion, no mark - ing time.

Fl, Clars

(Vlins)

(Cello)

+Harp

*mf*

49 50 51 52

- I turned the cor - ner when I met you, When

53 **Poco rall.** 54 **Accel.**

I met you.

55 **Con moto - cresc. poco a poco**

Was our en-count-er planned, des-ti-ny's guid-ing hand?

Vlns Flute

(Cello)

PLAY

*mf*

59 60 61 62

For-tune or fate, it's grand, the way you make me

Vlns +Flute +Tpts

*mf* *sfz* *sfz*

Hn, Cello

*l.v.*

Bass

63

63  
feel! \_\_\_\_\_  
Tpts  
*f*  
Bring out  
Horn, Cello  
*f*

64 65

66

66  
67 68 69  
*mf* Clar Straight 8ths  
Soli  
Horn *sfz*  
Strs *mf*  
Bass

**Hesitant Swing**

72 (He takes her hand)

70

70 71 72  
Clar solo *mp* *ten.* +Bs Clar, Vibes  
Tpts, Tbn *mp* *ten.* Harp  
Bass

73 74 75 76

*Sways*

Strs *mp*

+Tpts, Tbns 3

Clars *mf*

Bass

77 78 79 80 (*scary moment*) *Slow arp.*

Flute solo *mf* 6

Strs *mf*

Tpts, Tbns *mf*

CELESTA



81 82 83 84

Flute *mp*

Clar solo 3

Strs *mp*

Str. 8th's

*mp*

Rit.

85 86 87 (Wood block) 3 88

(to PIANO)

Bs Clar 5

*p* *mp* *mf*

(Dialogue)

89 90 91 92

**JIMMY:** "Have dinner with me..."

Vln solo *mp*

other Vlns *pp*

Cello

93 94 95 96

+Flute

+Clars

**Con moto**

Cue out: **MILLIE:** "And if I don't eat again for a month, who cares?"

97 98 99 100 **Safety**

Harp

101

MILLIE: *mf*

102

103

104

JIMMY:

*mf*

All of the past e - rased.

Glor - i - ous fu - ture

All of the past e - rased.

Glor - i - ous fu - ture faced.

Clars, Vlms

Flute

*mf*

*mf*

+Hn

Cello

*mf*

Bass pizz

(arco)

105

106

107

108

faced.

Now my

life will

nev - er

be the

Now that

Now that

my life

you've graced,

I'll nev - er

be the

Now that

Vlms

*mf*

+Flute

+Cello

*sfzp*

*sfzp*

*sfzp*

PLAY

PIANO

109 *Playful and not too legato*  
*mf* 110 111 112

same! I turned the cor - ner, feet on the ground.

*f* *mf*

same! I turned the cor - ner, feet on the

Flute, Clars

*mf*

Cello

113 114 115 116

My spi - rit soared as you ap - peared be - fore me.

ground. My spi - rit soared as you ap - peared be - fore me.

Vlns

**Poco rit.**

117 118 119 120

I did - n't... Look what I found.

I was - n't look - ing; Look what I found.

121 122 123 **Poco accel...** 124

**TREVOR:** (offstage) "John!"

*intimately mp* (no breath)

I turned the cor - ner when I met you.

I turned the cor - ner when I met you.

Cue: **JIMMY:** "You'd better get back to work before your ex-lover misses you."

**MILLIE:** "Pick me up at seven?"

**JIMMY:** "Pick you up at seven."

125 **Faster** (Dialogue) **Rall.** 126 127 128

Clar  
p  
Tpt, Tbn  
Vlns  
Cello

129 **M: pp** 130 131 **Rit.** **mf**

I turned the cor - ner For I'm

**J: pp**  
I turned the cor - ner when I met  
(Vlns) Opt. Tacet

**Segue as one**