

Prologue

Simply, with hesitancy (♩ = 120)

Music and lyrics by
Jason Robert Brown

Piano Solo

The musical score is written for piano solo in 3/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes markings for *Led.*, ** Led.*, and ** (sim.)*. The second system includes a *stretch* marking. The third system includes a *Poco rit.* marking. The fourth system includes another *stretch* marking. The fifth system ends with a double bar line.

Scene One:

1

Still Hurting

(Cathy)

Music and lyrics by
Jason Robert Brown

Spare and thoughtful (♩. = 64-66)

(Tutti) *mp*

The piano introduction consists of two staves in 9/8 time. The right hand features a series of chords and dyads, while the left hand provides a steady accompaniment of chords. The tempo is marked as 'Spare and thoughtful' with a quarter note equal to 64-66 beats per minute.

5

Ja - mie is o - ver_ and Ja - mie is gone_ Ja - mie's de - cid - ed_ it's time to move

p (Strgs./Bass)

The vocal line begins at measure 5. The piano accompaniment is marked *p* (piano) for strings and bass. The right hand has rests, while the left hand continues with the accompaniment from the introduction.

on_ Ja - mie has new dreams he's build - ing up - on, And

The vocal line continues from measure 8. The piano accompaniment remains in the left hand, with the right hand still resting.

I'm still hurt - ing.

(Play) (Pno./Gtr.)

sub. p *mp*

(Bass tacet)

The vocal line concludes at measure 11. The piano accompaniment changes at measure 11, marked '(Play) (Pno./Gtr.)' and *mp*. The bass part is marked '(Bass tacet)'. The right hand plays chords in the piano/guitar register.

15

Ja-mie ar-rived at the end of the line. Ja-mie's con-vinced that the prob-lems are

mp flowing

(Cello 2 8vb)

18

mine. Ja-mie is prob-a-bly feel-ing just fine, And

(Cello 1 loco) (+Vln.) (Celli)

21

I'm still hurt - ing.

sub. p (Play) (Vln.)

25

What a-bout lies, Ja - mie? What a-bout things That you swore to be true?

(Tutti) *mf legato*

28

What a-bout you, Ja-mie? What a-bout you?_

(Pno./Gtr.)

p

(Bass tacet)

33

Ja-mie is sure_ some-thing won-der-ful died. Ja-mie de-cides it's_ his right to de-cide.

mp (Tutti)

(Cello 2 8vb)

36

Ja-mie's got se-crets he does-n't con-fide,_ And

(Cello 1 loco) (+Vln.)

39

I'm still hurt - ing.

(sempre *mf*)

molto cresc.

42

Go and hide_____ and run_____ a - way!_____ Run_ a-way,

46

_____ run and_ find some - thing_ bet-ter!_____

50

Go and ride_____ the sun_____ a - way!_____ Run_ a-way,

54

_____ like it's sim-ple, Like it's right..._____

58

(Strgs./Gtr.)

65 (Play)

mf

67

Give me a day, — Ja - mie! Bring back the lies, — Hang them

8va

(Cello 2/Bass)

69

back on the wall! — May-be I'd see How you could be — So cer-tain that

(Strg. harmonics)

mp

73

we Had no chance _____ at all. _____

(Pno./Gtr.)

77

Ja-mie is o - ver_ and where can I turn? Co-vered with scars I ___ did no-thing to earn?

pp Piano Solo

80

May-be there's some - where a les-son to learn, _____ But

(Cello 1 Solo)

83

that would-n't change _____ the fact, That would-n't speed _____ the time,

mf

86

Once the foun - da - tion's cracked And

86-88: Vocal line with lyrics. Piano accompaniment in treble and bass clefs. Measure 86 has a fermata on the first note. Measure 87 has a fermata on the last note. Measure 88 has a fermata on the last note.

89

I'm Still

89-90: Vocal line with lyrics. Piano accompaniment. Measure 89 has a fermata on the last note. Measure 90 has a fermata on the last note. Dynamic marking: *mf colla voce*.

91

hurt - ing.

91-93: Vocal line with lyrics. Piano accompaniment. Measure 91 has a fermata on the last note. Measure 92 has a fermata on the last note. Measure 93 has a fermata on the last note. Dynamic marking: *(Strgs.) mp tempo*. A triplet of eighth notes is marked with a '3' in measure 93.

94

Poco rit.

94-96: Piano accompaniment. Measure 94 has a fermata on the last note. Measure 95 has a fermata on the last note. Measure 96 has a fermata on the last note. Tempo marking: *Poco rit.*

Scene Two:

2

Shiksa Goddess

(Jamie)

Music and lyrics by
Jason Robert Brown

Latin feel (♩ = 80)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music is marked with a forte 'f' dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A '(Bs.)' marking is present at the end of the system.

The second system of the musical score continues from the first. It begins with a measure number '5' above the treble clef. The upper staff has a vocal line with a fermata over the first measure, followed by a note with the lyric 'I'm'. The lower staff continues the piano accompaniment. A 'v' marking is placed below the bass staff, and a dashed line with '8vb' indicates an octave reduction for the lower part of the accompaniment.

9

break - ing my moth - er's heart. The long - er I stand look - ing at you, The

mp

Detailed description: This block contains the first system of music, measures 9 through 12. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. Measure 9 has a triplet of eighth notes. The lyrics are: "break - ing my moth - er's heart. The long - er I stand look - ing at you, The". The piano part is marked *mp* and consists of a steady eighth-note accompaniment.

13

more I hear it splint - er and crack From nine - ty miles a - way.

Detailed description: This block contains the second system of music, measures 13 through 15. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. Measure 13 has a triplet of eighth notes. The lyrics are: "more I hear it splint - er and crack From nine - ty miles a - way.". The piano part continues with the same accompaniment.

16

I'm

Detailed description: This block contains the third system of music, measures 16 through 19. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. Measure 16 has a triplet of eighth notes. The lyrics are: "I'm". The piano part continues with the same accompaniment.

20

break - ing my moth - er's heart. The J. C. C. of Spring Val - ley is shak - ing And

Detailed description: This block contains the fourth system of music, measures 20 through 23. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. Measures 20, 21, 22, and 23 each have a triplet of eighth notes. The lyrics are: "break - ing my moth - er's heart. The J. C. C. of Spring Val - ley is shak - ing And". The piano part continues with the same accompaniment.

24

crum-bling to the ground, And my grand-father's roll-ing, Roll-ing in his

28

grave. If you had a tat -

+8^{vb} | loco (Bs.)

32 Rock 'n' Roll feel

8 -too, that_ would-n't mat - ter. If you had a shaved head, that would be cool.

mf

8^{vb}

Detailed description: This system contains measures 32, 33, and 34. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "-too, that_ would-n't mat - ter. If you had a shaved head, that would be cool." The piano accompaniment consists of a left hand in bass clef playing a steady eighth-note bass line, and a right hand in bass clef playing chords. A dynamic marking of *mf* is present. An 8^{vb} marking is located below the bass line.

8 — If you came from Spain or Ja - pan Or the back of a van— Just as long—

8^{vb}

Detailed description: This system contains measures 35, 36, and 37. The vocal line continues with the lyrics: "— If you came from Spain or Ja - pan Or the back of a van— Just as long—". The piano accompaniment continues with the same eighth-note bass line and chords. An 8^{vb} marking is located below the bass line.

8 — as you're not_ from Heb - rew school— I'd say "Now_ I'm_ get - ting some-

Detailed description: This system contains measures 38, 39, and 40. The vocal line continues with the lyrics: "— as you're not_ from Heb - rew school— I'd say "Now_ I'm_ get - ting some-". The piano accompaniment continues with the same eighth-note bass line and chords.

41

Musical score for measures 41-44. The vocal line (treble clef) has lyrics: "- where! I'm fin - 'lly break-ing through!" I'd say. It features a triplet of eighth notes in measure 42. The piano accompaniment (grand staff) includes a bass line with an 8vb marking and a right-hand part with a (Solo) section in measure 42 and a (+Stgs) section in measure 43. A dashed line indicates an 8vb marking in measure 44.

45

Musical score for measures 45-48. The vocal line (treble clef) has lyrics: "Hey! Hey! Shik - sa god - dess! I've been wait-ing for some - one like_". It features two triplet markings over eighth notes in measures 46 and 48. The piano accompaniment (grand staff) consists of chords in the right hand and a bass line in the left hand.

48 Latin feel

8 — you.”

(Bs.) (Bass solo)

52 I've been wait-ing through

(+Strgs.)

56 Da - ni - ca Schwartz and Er - i - ca Weiss And the Han-del-man twins..

(sim.)

59

I've been wait - ing through Heath - er Green - blatt, An - nie Min - cus, Kar - en Pin -

62

- cus and Li - sa Katz. And Sta - cy Ros - en, El - len

65

Kap - lan, Ju - lie Sil - ber and Ja - nie Stein. I've had

68

8 Shab - bas din - ners on Fri - day nights_ With ev - 'ry Sha - pi - ro in

71

8 Wash - ing - ton Heights, But the min - ute I ___ first met ___ you ___ I could

74

8 bare - ly catch ___ my breath. ___ I've been stand - ing for days with the

77
8
phone in my hand, Like an id - i - ot, scared to death. I've been wan-

80
8
- der - ing through the des - ert! I've been beat-en, I've been hit!

83
8
My peo - ple have suf - fered for thou - sands of years And

86
8
I don't give a shit! If you had a pierced

88 Rock 'n' Roll feel

tongue, that would-n't mat - ter. If you once were in jail or you once were a man,

If your moth-er and your broth-er had "re - la - tions" with each oth - er And your

fa-ther was con-nect-ed to the Got-ti clan, I'd say, "Well, no - bo - dy's per-fect!" It's

98

tra - gic but it's true. I'd say

8

8^{vb}

Detailed description: This system contains measures 98, 99, and 100. The vocal line (treble clef) starts with a melodic phrase in measure 98, followed by a long note in measure 99, and then a melodic phrase in measure 100. The piano accompaniment (grand staff) features a complex texture with multiple voices in the right hand and a bass line in the left hand. A dynamic marking of 8^{vb} is present in measure 100.

101

"Hey! Hey! Shik - sa god - dess! I've been wait - ing for some - one like..." You,

8

3 3

Detailed description: This system contains measures 101, 102, and 103. The vocal line (treble clef) begins with the lyrics "Hey! Hey! Shik - sa god - dess! I've been wait - ing for some - one like..." in measure 101, followed by "You," in measure 102. The piano accompaniment (grand staff) features a complex texture with multiple voices in the right hand and a bass line in the left hand. Triplet markings (3) are present over the vocal line in measures 102 and 103.

105 Dreamy

8 break-ing the cir - cle,

109 8 You, tak-ing the light.

113 8 You, you are the sto - ry I should

117
8 write—

(secco, con forza)

120
8 I have to write!

3

123
8 If you drove an R.

125 Rock 'n' Roll feel

8 V., that_would-n't mat - ter! If you like to drink blood, I think it's cute..

128 8 — If you've got a pow-er - ful con-nec-tion to your fi - re-arm col-lec-tion, I say,

131 8 Draw a bead and shoot! I'm your He-brew slave, at your ser-

134

8 - vice! Just tell me what_ to do!

8vb-

This system contains measures 134, 135, and 136. The vocal line starts with a whole note rest, followed by a half note 'vice!', a quarter rest, a quarter note 'Just', a quarter note 'tell', a quarter note 'me', a quarter note 'what_', a quarter note 'to', and a whole note 'do!'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. A dynamic marking of 8vb- is present at the start of the piano part.

137

8 I say,

8va-

This system contains measures 137, 138, and 139. The vocal line begins with a whole note rest, followed by a half note 'I', and a quarter note 'say,'. The piano accompaniment includes a treble line with triplets of eighth notes and a bass line with eighth notes. A dynamic marking of 8va- is present at the start of the piano part.

140

8 Hey hey hey hey!_ I've been wait - ing_ for some - one, I've been

This system contains measures 140, 141, and 142. The vocal line starts with a whole note 'Hey', followed by a quarter note 'hey', a quarter note 'hey', and a quarter note 'hey!'. This is followed by a quarter rest, a quarter note 'I've', a quarter note 'been', a quarter note 'wait -', a quarter note 'ing_', a quarter note 'for', a quarter note 'some -', a quarter note 'one,', a quarter note 'I've', and a quarter note 'been'. The piano accompaniment features a treble line with chords and eighth notes, and a bass line with eighth notes. Triplet markings are present over the 'wait - ing_' and 'some - one,' phrases.

144

3

pray - ing_ for some - one, I think that I could be in love_ with some -

148

- one_ Like

152

→ 155

you!

ff

157

(Vcl. cut off
Pno/Bs. ring →)

Scene Three:

3

See, I'm Smiling

(Cathy)

Music and lyrics by
Jason Robert Brown

Steady (♩=80-84)

mp
(i.v. from #2) (Gtr.) (Clear L.H.)

5

I guess I can't be-lieve_ you real-ly came_ And that we're sit-ting on__ this

pier. See, I'm smil - ing - That means I'm hap- py that_ you're

(+Bass) (Play) (+Gtr.)

here.

mp
(Gtr.) (sim.)

13

I stole this sweat-er from the cos - tume shop - It makes me look like Dai-sy Mae.

16

See, we're laugh - ing - I think we're gon-na be o -

19

kay. I mean, we'll have to

21

try a lit-tle har - der And bend things to and fro To make

25

— this love as spe-cial As it was five years a - go..

28

— I mean, you made it to O - hi - o! Who knows..

31

— where else we can go?

(Strgs.)

(Gtr.)

34

I think you're real-ly gon-na like this show. I'm pret-ty sure it does-n't suck..

(+Strgs.)

37

See, you're laugh - ing, and I'm smil - ing, By a

40

riv - er in O - hi - o And you're mine...

43

We're do-ing fine.

46

Vamp

JUMP on CUE: "What's your address?"

A2 D2/A A2 D2/A

p Ad lib. - light comp under Bass solo

(Cello 1 - Solo)

sub. mf

I think we both can

49

see what could be bet-ter — I'll own — when I — was wrong.. With all-

53

— we've had — to go — through, We'll end — up twice — as strong. And so we'll

57

start a - gain — this week - end, — And just — keep —

60

roll - ing a - long... —

Solo

(Strgs.)

(Gtr.)

63

I did-n't know_ you had_ to go_ so soon.. I thought we had a lit-tle time..

Look, what - e - ver, if you have to, Then you

(Tutti Stgs)

have to, so what-e - ver. It's all right We'll have to-

night.

Vamp JUMP on CUE: "Thank you, this is great."

A2 D2/A A2 D2/A

p Ad lib. - light comp under Bass solo

sub. *f* (+Celli/Bass)

78

You know what makes me crazy? I'm sor-ry, can I say this? You know what makes me nuts? The fact that we could

mf

(Vcl.)

80

be to- geth-er, Here — to- geth-er, Shar- ing our night, spend- ing our time, And you are gon- na

(+Bs.)

82

choose some- one else to be — with — no, you are. Yes, Ja- mie, that's ex- act- ly what you're do- ing: You could

(Play)

84

be here with me, Or be there with them — As u- su- al, guess which you pick! No, Ja- mie, you do

86

not *have* to go to a-no-ther par - ty— with the same twen - ty jerks you al-read-y know. You could

(+Vln.)

88

stay with your wife on her fuck-ing birth - day; And you could, God for-bid, e-ven see my show! And I

90

know in your soul it must drive you cra - zy That you won't get to play with your lit - tle girl - friends—No, I'm

92

not —no, I'm *not!*—and the point is, Ja - mie, That you can't spend a sin-gle day__ That's not__ a-bout

94

You and you and no-thing but you. "Mah-ve-lous" no-vel-ist, you! Is - n't he

won-der-ful? Just twen-ty-eight! The sav-ior of writ-ing! You,

— and you, and no-thing but you — Mi-les and pi-les of you, Push-ing through

win-dows and burst-ing through walls En route to the sky! ————— And I...

103

p (Pno. solo)

(Gtr.)

107

I swear to God_ I'll nev-er un - der - stand_ How you can stand there, straight and

110

tall, And see I'm cry - ing_ And not do a-ny - thing_ at all...

(+Bass)

(l.v.)

113

Vamp

(Jump on 1 or 3)

At CUE, "I'll be there in five minutes. watch for JAMIE to put down the box

Scene Four:
Moving Too Fast

4

(Jamie)

Music and lyrics by
Jason Robert Brown

Funky Rock 4 (♩ = 100-102)

Did I just hear an a - larm — start — ring - ing?

Did I see si - rens go fly - ing past? Though I don't know what to - mor -

- row's bring - ing, I've got a sing - u - lar im - pres - sion things are mov - ing too fast.

9

I'm glid-ing smooth as a fig - ure_ skat - er, I'm rid-ing hot as a roc -

fall-off

3

Detailed description: This system contains measures 9, 10, and 11. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "I'm glid-ing smooth as a fig - ure_ skat - er, I'm rid-ing hot as a roc -". The piano accompaniment (grand staff) features a complex rhythmic pattern with many eighth and sixteenth notes. A "fall-off" marking is above the piano part in measure 9, and a triplet of eighth notes is marked with a "3" in measure 11. The piano part includes dynamic markings like *v* (piano) and *mf* (mezzo-forte).

12

- ket blast... I just ex - pec - ted it ten _____ years_ lat - er. I've got a

Detailed description: This system contains measures 12, 13, and 14. The vocal line continues with the lyrics "- ket blast... I just ex - pec - ted it ten _____ years_ lat - er. I've got a". The piano accompaniment continues with similar rhythmic complexity. There are dynamic markings like *v* and *mf* throughout the system.

15

sing - u - lar im - pres - sion things are mov - ing too fast. And you say,

Detailed description: This system contains measures 15, 16, and 17. The vocal line has the lyrics "sing - u - lar im - pres - sion things are mov - ing too fast. And you say,". The piano accompaniment features long, sustained chords in both the treble and bass staves, with some melodic movement in the bass line. Dynamic markings like *v* and *mf* are present.

17

“Oh, no, Step on the brakes, Do what - ev - er it takes, But stop this train!

Slow, slow! The light's turn - ing red!" — But I say:

8va *(loco)*

No! No! What - ev - er I do, I bar - rel on through, And I don't com - plain. No

mat - ter what I try, I'm fly - in' full speed a - head! —

ff

25

I'm nev - er wor - ried to walk the wi - re.

27

I won't do an - y - thing just "half - assed,"

29

But with the stakes get - ting some - what high - er, I've got a

31

sing - u - lar im - pres - sion that things are mov - ing too

33

fast.

I found a wo - man I love,

35

And I found an a - gent who loves

37

me. Things might get bump - y, but Some

39

peo - ple an - al - yze ev - 'ry de - tail,

41

Some peo - ple stall when they can't see the trail, Some

43

peo - ple freeze out of fear that they'll fail, But I

Em7 (b9) A13(b9)

45

keep roll - in' on. Some

Dm11 Bb/C (+Strgs.)

48

— peo-ple can't_ find suc - cess___ with their art,___ Some peo-ple nev - er feel love_

51

— in___ their heart,___ Some___ peo - ple can't___ tell___ the two___

53

— things_ a - part,___ But I___ keep roll - in' on. ___

Em7 (b9) A13(b9)

56

Oh, _____ oh _____ may - be I can't fol-low through,

59

But oh, _____

61

oh _____ what else am I s'posed to do?

Fill

64

F (*light ad libs.*) B \flat /F F B \flat /F

68

Gm7 F/A Em7(b5) A13(b9) Dm11 Bb/C Bb/F F Bb/C

72

F Bb/F F Bb/F Gm7 F/A

77

JUMP at KATHY: "I'll talk to you soon."

Em7(b5) A13(b9) Dm11 Bb/C F Bb/F

mf

8vb

82

I dreamed of writ-ing like the high and might-y, Now I'm the sub-ject of a

8vb

85

bid - ding_ war!_ I met my per-son - al Aph - ro - di - te_

fall off

88

I'm do - in' things I ne - ver dreamed of be - fore!_____

90

(8^{vb})

We start to take the next step to - geth - er,

92

Found an a - part - ment on Se - ven - ty - Third!_

94

The At - lan - tic Month - ly's print - ing my first chap - ter-

96

Twothous-andbucks-with-out re - writ - ing one word!

98

I left Co - lum - bi - a and I don't re - gret it,

100

I wrote a book and Son - ny Meh - ta read it!

102

My heart's been sto - len! My e - go's swol - len! I

105

104

just keep roll-in' a - long!

gliss.

(8vb) *(loco)*

107

Oh, yeah! And I think,

6

109

"Well, well, what else_ is in store? Got all_ this and more Be-fore_ twen-ty-four!" It's

8va

111

hard not to be sure_ I'm spin-ning out of con-trol!_ Out_ of con-trol!_

E7(#9) F+7(#9)

gliss.

5/23/02

46

114

I'm feel - ing pan - icked and rushed and hur - ried!

8^{va}

8^{vb}

116

I'm feel - ing out - man - eu - vered and out - classed,

(8^{va})

(loco)

(8^{vb})

(loco)

118

But I'm so hap - py I can't get wor - ried A - bout this sing - u - lar im - pres - sion

fall-off

(loco)

8^{vb}

121

I've got a sing - u - lar im - pres - sion things are mov - ing too fast!

8^{va}

8^{vb}

sfz !!

Scene Five:

I'm A Part Of That

(Cathy)

Music and lyrics by Jason Robert Brown

Bouncy in 6 (♩ = 140-144)

[Piano - Tacet to m12]

5

8

10

12

Star - ing ca - ta - ton - ic out the win - dow,

Play

mf Cm Cm/B \flat Am7(\flat 5)

15

Bare - ly e - ven breath - ing all the while...

mf A \flat 7 G+7 Cm Cm/B \flat

18

And then he'll

più legato

sub. mp F9/A F9sus/A F9/A F13/A A \flat 7

22 Half-time feel

smile, His eyes light up, and deep with-in the ground, With-out a sound,

mp E \flat Fm7 E \flat /G B \flat m7 E \flat 7 E \flat +

26

A mo - ment comes to life, And I'm a part

colla voce Strings

(Cello 2)

$A\flat\Delta 7$ $Dm7(\flat 5)/G$ $G+7$ $Cm9$

30

of that. I'm a part of that.

(Play) a tempo

p $F7/A$ $A\flat m6$ $E\flat/G$

33

I'm a part of that.

(+Bass)

$F\#\circ$ $Fm7$ $A\flat/B\flat$

36 Bouncy in 6

Next day it's just like It nev - er hap-pened- We're mak - ing din - ners,

f $E\flat$ *mp* $B\flat m$ $B\flat+$

Vln. b

39 We're mak - ing plans. Then he gets on the

41 Mule train to Ja - mie - land:

8va

Play (Vln. 8va)

43 Hand - ful af - ter hand - ful of Do - ri - tos, Cir -

mf

47 - cling the a - part - ment, log - ging miles... *più legato*

50

And then he

F9/A F13/A 3 Ab7 3

53 Half-time feel

smiles, His eyes light up, and how can I complain? Yes, he's in-

mp Eb Fm7 Eb2/G Bbm7 Eb7 Eb+

57

sane, But look what he can do, And I'm a part-

AbΔ7 Dm7(b5)/G G+7 Cm9 (Cello 2)

61

of that. I'm a part of that.

(Play) a tempo p F7/A Abm6 Eb/G

64

I'm a part of that... And it's

F#° Fm7 A \flat /B \flat

(+Bass)

67 Half-time feel

true, I tend to fol - low in his stride, In -

(Under Grtr.) C G/B F/A G/B

71

stead of side by side, I take his cue.

F2 C/E Dm7 C2

74

True, but there's no ques-

E \flat B \flat /D

77

- tion, there's no doubt - I said I'd stick it out - And fol-low

Ab/C Bb/D Ab Eb/G Fm7 Eb

81

through, And when I

mf Db2 (w/Cello 2)

8^{vb}

85

do - Then he

Ab/Bb AbΔ7 *cresc.* GbΔ7 GbΔ7(#11)3 Db/F EΔ7

89

smiles, And where else can I go? I did - n't

f Eb Fm7 Eb/G Bbm7 Eb+7

93

know The rules do not ap- ply. And then he

(Vln.)

AbΔ7 Dm7(b5)/G G+7 Cm9 Ab/Bb

97

smiles, And no-thing else makes sense While he in-

Eb Fm7 Eb/G Bbm9 Eb+7

101

vents The world that's pass - ing by, And I'm a part.

Poco Rit.

AbΔ7 Dm7(b5)/G G+7 Cm9 (Solo) G7/B G°/Bb

105 A Tempo

— of that. — I'm — a part — of that. — I'm — a part —

mp F7/A (+Cello 1) A^bm E^b/G F#^o

109

Poco Rit.

— of that, — Are - n't I? — I'm — a part — *colla voce*

Fm7 A^b/B^b St. 8ths Cm11 (+Cello 2) St. 8ths G7/B Gm7(b5)/B^b

113

A Tempo

(Vln.) of that, — I'm — a part — of that. — I'm — a part —

F7/A (+Cello 1/Bass) A^bm6 E^b/G F#^o (add F)

117

Poco Rit.

— of that. —

(+Gtr./Bs.) (+Strgs.)

Fm7 Fm7/B^b E^b A^b/C D^b2 E^b

At peak of applause, cue Cello 1 to hit Chime *f* 4 times - 3 sec. apart.

Scene Six:

6

The Schmuel Song

(Jamie)

Music and lyrics by
Jason Robert Brown

Scene Six:

6

The Schmu-el Song

Cue: "...Tailor of Klimovich"

(Jamie)

Music and lyrics by
Jason Robert Brown

Not too fast (♩=84)

(Stgs. pizz/Gtr.)

mp

5

Schmu - el would work 'til half - past ten at his tail - or shop in Kli - mo - vich,

p

7

Get up at dawn and start a - gain... with the hems and pins and twist.

(Cello 1)

10

For - ty - one years had come and gone... at his tail - or shop in Kli - mo - vich.

12

Watch-ing the win-ters sol-dier on, — there was one thing Schmu-el missed. “If I

(+Vln./Vcl. 1-
arco)

15

on - ly had time,” old Schmu-el said, — “I would build the dress that’s in my head, A

17

dress to fire_ The mad de - sire. Of girls from here to Minsk, But I have no more hou - rs left to

+Vel. 2

20

sew.” Then the clock up-on the wall_ be-gan to glow... And the clock said:

(under strings)

(+Bass)

24

“Na na na na, na na na, Oh Schmu-el, you’ll get to be hap - py! Na —

26

— na na na, na na na, I give you un - lim-it - ed time! — Na —

28

— na na na, na na na, So Schmu-el, go sew and be hap - py!” But Schmu-el said,

30

“No, no, it’s not my lot— I’ve got - ta make do with the time I’ve —

(+Stgs)

32

got.

(Stgs. pizz/Gtr.)

8va

mp

leggiero

36

Schmu-el was done at half-past ten and he said, "Good-night, old Kli-mo-vich,"

mp

(loco)

38

Put on his coat to go, but then the clock cried, "Wait! Not yet!"

(Vln. Solo)

41

E-ven though you're not wise or rich, you're the fin-est man in Kli-mo-vich!

(Vln./Cello 1)

43

Lis-ten up, Schmu-el- Make one stitch and you'll see what you can get!"

(Vln. Solo)

46

Schmu-el said, "Clock, it's much too late. I'm at peace with life, I ac-cept my fate..." But the

48

clock said, "Schmu - el! One stitch and you will Un - lock the dreams you've lost!" So

50 Schmu-el, with re-luc-tance, took his thread. He pulled a bolt of vel-vet___ and he

53 said: "I should take out my teeth and go to bed,___ I'm

56 sit-ting here___ with talk - ing clocks in - stead!"___ And the clock said:

59

“Na na na na, na na na, Oh Schmu-el, you’ll get to be hap - py! Na

61

— na na na, na na na, I give you un - lim - it - ed time! Na

63

— na na na, na na na, Just do it and you can be hap - py!” So

+Vln./Vcl. 1

+Vcl. 2

65

Schmu-el put the thread through the nee-dle’s eye— And the moon stared down from a star - less sky, —

67

And he pushed the thread_ through the vel - vet black And he

(Stgs.)

(Pno. play under strings)

69

looked, and the clock was turn - ing... back! So he

(Pno. play under strings)

71

grabbed his shears and he cut some lace As the hands moved left on the old clock's face! So his

(under strings)

74

fing-ers flew and the fab-ric swirled- It was nine-fif-teen all a-round the world! Ev-'ry

(w/Stgs.)

77 Più mosso

cut and stitch was a per-fect fit, As if God Him-self were con-trol-ling it! And

+Vln. obblige

81

Schmu-el cried, through a rush of tears, "Take me back!"

(+Bass)

84

Take me back all for - ty - one years!"

87

rit. e molto dim.

And

(Vln.)

(+Celli)

90 Rubato

on it went, down that si - lent street, 'Til Schmu-el's dress was at last com-plete, And he

(Piano Solo)

94 stretched his arms, and he closed his eyes, And the morn - ing sun fi - nal - ly start - ed to

Rit. (♩ = ♪)

(+Gtr.)

98 rise. And the

A tempo

(+Stgs) *mp* (Strings cresc.)

100

dress he made on that end - less night Was a dress that would make an - y soul take flight! Not a

sempre mp +Vcl. 2

102 **Rit.**

swatch, not a skein had gone to waste- Ev-'ry rib-bon and but-ton i-deal-ly placed, And sewn in-to the seams Were

8va

mf

(Cello 1)

105 **Molto rit.** **A tempo**

for-ty-one sea-sons of dreams. Dreams that you could feel Com-ing real. _____ And that

(loco)

mp

(Cello 1)

Stretch

109

ver-y dress, so the pa-pers swore, Was the dress a girl in O-des-sa wore On the day she pro-mised for-ev-er-more To

a tempo

112

love a young man named Schmu-el Who on-ly one day be-fore Had knocked at her kitch-en

(Solo) *p*

mp (+Orch.)

(+Gtr.)

colla voce

115

A tempo

door.

mp

+Vcl. 1

119

Poco rit.

Plen - ty have hoped and dreamed and prayed, but they can't get out of Kli - mo - vich. If

p

colla voce

121

A tempo

Schmu - el had been a cute Goy - ish - e maid, he'd - 've looked a lot like you.

colla voce

123

May - be it's just that you're a - fraid to go out on to a limb - o - vich.

(+Celli) *a tempo*

rit.

125

May-be your heart's com-plete-ly swayed, but your head can't fol - low through. But

a tempo (Tutti Stgs.)

128 **A tempo, poco maestoso**

should-n't I want the world_ to see_ The bril - liant girl who in - spires. me?_ Don't you

(+Bass) *mp*

130

think that now's a good time to be_ The am - bi-tious freak_ you are?_ Say good -

132

bye to wip - ing ash - trays_ at the bar! Say hel -

(Play) (under strings)

Allarg.

134

- lo to Ca-thy Hi-att, big - time star! 'Cause I say:

137 A tempo

Na na na na na na na Ca-thy, you get to be hap - py! Na

139

na na na na na I give you un - lim - it - ed time! Na

141

na na na na na Stop temp - ing and go and be hap - py! Here's a

143

head - shot guy and a new Back-Stage, Where you're right for some-thing on ev' - ry page- Take a

mf

3

Detailed description: This block contains the musical notation for measures 143 and 144. It features a vocal line in treble clef with lyrics, a piano accompaniment in bass clef, and a bass line in bass clef. The piano part includes a dynamic marking of *mf* and a triplet of eighth notes in the right hand. The bass line consists of a steady eighth-note accompaniment.

145

breath, Take a step, Take a chance... Take your

(Pno. Solo)

(Bs. holds through, Pno. clear pedal)

Detailed description: This block contains the musical notation for measures 145, 146, and 147. The vocal line continues with lyrics. The piano accompaniment features a section labeled "(Pno. Solo)" in measure 146, where the piano part is more prominent. The bass line continues with eighth notes. Performance instructions include "(Bs. holds through, Pno. clear pedal)" at the end of the system.

148 Poco rubato

(+Vln.) *pp* *p*

time. _____

pp (Pno. Solo) *sweetly*

151

Have I men - tioned__ to - day__ How luck - y I__ am__ To

154

be in love with you?

(Gtr.) *colla voce* (non rit.) *sub. mp* (Tutti Stgs.)

Play!

Scene Seven:

7

A Summer In Ohio

(B \flat)

(Cathy)

Music and lyrics by Jason Robert Brown

Moderate shuffle (♩=132-135)

Gtr. cue: B \flat Δ 7 B \flat 6 B \flat \circ Cm7 F7

mf

5 Play mp Light, cocktail-style

(Gtr.) B \flat Δ 7 B \flat 6 B \flat \circ Cm7 F7 E \flat /G F7/A

9

I could have a man-sion on a hill. I could lease a vil-la

(Gtr.) B \flat Δ 7 B \flat 6 B \flat Δ 7 B \flat 6 E \flat Δ 7

mp Gtr. Solo [Pno. tacet to m.17]

12 in Se-ville, But it would-n't be as nice As a sum-mer in O-hi-o With a

Fm7 B \flat 7(b5) B \flat 7 E \flat Δ 7 Dm7(b5) G7

15

gay mid-get named Karl Play-ing Tev - ye and Por - gy.

Play
mp

Cm7 B \flat /D C \circ /E \flat C7/E F7 B \flat Δ 7 B \flat 6

18

B \flat \circ Cm7 F7 E \flat /G F7/A

8va

21

could wan - der Pa - ris af - ter dark, Take a car-riage ride through

mp (+Bass)

B \flat Δ 7 B \flat 6 B \flat Δ 7 B \flat 6 E \flat Δ 7

mp

24
 Cen-tral Park, But it would-n't be as nice. As a sum-mer in O - hi - o, Where I'm

Fm7 Bb7(b5) Bb7 EbΔ7 Dm7(b5) G7

27
 shar - ing a room. With a "for - mer" strip - per and her snake: Wayne.

Cm7 Bb/D C°/Eb C7/E F7 BbΔ7 Bb6

31
 I could have a satch-el full of dol - lar bills, Cures

Em7(b5) A7(b9) D6 DΔ7

(mp)

34
 for all the na-tion's ills, Pills to make a li - on purr;

D6 DΔ7 Ebm7(b5) Eb+7 Ab13(b9)

37

I _____ could be in

mf

obli.

$D\flat\Delta 7$ 3 $D\flat 6$ 3 $D\flat\Delta 7$ 3 $D\flat 6$ $Gm7(\flat 5)$

40

line to be the Brit-ish Queen, _____ Look _____ like I was sev - en - teen,

$C7$ $F\Delta 7$ 3 $F6$

43

Still _____ I'm cer-tain I'd pre - fer _____ To be go - ing

$Cm7$ 3 $G\flat 7(\flat 5)$

46

slow - ly bat - ty For - ty miles east of Cin - cin - na - ti. I _____

(Very Jonathan Edwards)

3 *colla voce*

49

— could shove an ice - pick in my eye, — I — could eat some fish from

mp

(Gtr.) BbΔ7 Bb6 BbΔ7 Bb6 EbΔ7

52

last Ju - ly, — But it would-n't be as aw-ful — As a sum-mer in — O - hi - o — With-out

Fm7 Bb7(b5) Bb7 EbΔ7 Dm7(b5) G7

55

ca-ble, hot wa-ter, Vi - et - name-se food, — Or

mp

Cm7 C7/E

57

you. I saw your book at a Bor-

mf

B \flat Δ 7 B \flat 6 B \flat o Cm7 F7 B \flat 6

61

- ders in Ken-tuck - y Un-der a sign_ that said "New_ and Re - com-men-ded."

(+Strgs.) *mp marziale*

A \flat /B \flat B \flat 7(b5) E \flat Δ 7/B \flat

64

I stole a look at your pic - ture on the in - side sleeve, And then I_ could-n't leave

E \flat 6/B \flat G \flat /A \flat A \flat 13

67

Rich - ard, who was with me, got un-

Swing!

B \flat Δ 7 B \flat 6 B \flat Δ 7 B \flat 6 D \flat Δ 7/E \flat

sub. *mp marziale* again

70

char-ac-ter-ist-ic-'ly qui-et, Then he said, "All things con-sid-ered, I guess you don't have to buy it." So I

*Ab*Δ9/*Eb*

73

smiled like Mo-na Li-sa and I lay my Vi-sa down! He

Dm7(b5) *G+7* *G+7(b9)* *Ab7* *Ab7(#11)* *Ab7* *Ab13*

mf

77

wants me, he wants me, But he ain't gon-na get me! I've

*Db*Δ7/*Eb* *Ab*Δ7/*Eb*

sub. mp

81

found my guiding light — I tell the stars each night: Look at me!

Dm7(b5) *G7/D* *Db*9 *Ab2/C*

85

— Look at him!— Son - of - a - bitch!— I guess

Bbm7 Ab2/C Bbm7 Ab2/C Bbm7 Ab2/C Db6

88

I'm do - ing some - thing right! I fin - 'ly got

Ab2/Eb Bb7sus 3 3

92

— some - thing right!

3 3 Csus Csus/Bb Csus/A

96

No, _____ it's not Nir - va-na, but it's on the way. _____ I play "A -

Gm7(b5) *8va* *C7* *C+7* *FΔ7 (w/Strgs.)* *F6*

mf

ni - ta" at the mat - i - nee, _____ Then I'll get on my knees and pray -

FΔ7 *F6* *Cm7* *Gb7(b5)*

102 _____ I can state in my _____ next bi - o: I'm

mp

Pull back and cresc.

104

ne - ver gon - na go back to O - hi - o! I

106

Tempo di Stripper

could chew on tin foil for a spell, I

B Δ 7 B6 B Δ 7 F7 E Δ 13

108

could get a root ca - nal in Hell, But it

F \sharp m7 B13 F+7

110

Tempo I

Vocal line for measures 110-112. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody includes two triplet markings over the first two measures and an alternative ending marked '(alt.)' at the end of the phrase.

would-n't be as swell As this sum - mer is gon - na be!

Piano accompaniment for measures 110-112. The left hand plays a steady eighth-note bass line. The right hand features chords and melodic fragments. Chord symbols above the staff are EΔ13, D#7sus(b9), D#7(b9), G#m7, G#mΔ7, and G#m7. Dynamics include *mf* and *f*.

113

Vocal line for measure 113, starting with a whole rest followed by the lyrics "'Cause the".

'Cause the

Piano accompaniment for measure 113. The left hand plays a steady eighth-note bass line. The right hand features chords and melodic fragments. Chord symbols above the staff are C#7(b5) and C#7.

114

tor - ture is just ex - qui-site _____ While I'm wait-ing for you to vi -

mp

E6 (Vln. Solo) 3 3 3 F° 8va B6/F#

117

- sit, _____ So hur - ry up, schmuck, get un - stuck_ and get on _____ the scene!

G#mi⁶ *mf*

120

Love, The Mid-get, the Strip-per,

Fm7(b5) E7(#11) D#9(Eb9) D+7 C#7 D°

(Tutti Strgs.) *f*

123

Wayne the Snake_ And Mis - sus Ja - mie Wel - ler - stein -

B6/D#

gliss.

125

That's me!

8va

ff

128

8va

mf

f

(l.v.)

(Bass cut-off On Cue)

Scene Eight:

The Next 10 Minutes

(Alternate Version)

(Jamie & Cathy)

Music and lyrics by Jason Robert Brown

(♩. = 64-66)

Piano Tacet to m.10

JAMIE

8

(Vln./Cello 1) (Vln./Cello 2)

(Gtr.) *p*

No,

4

Pno. Ped.

4

that one's Jer-ry Sein-feld. That one's John Len-non there.

No, the Da-ko-ta. The San Re-mo is up a few blocks. Have you been in -

Rit.

side the mu-se-um? We should go, Meet the di-no-saurs. Ca-thy.

(Play)

(+Bs.)

mp

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12

(a tempo)

Will you

(Gtr./Strgs.) *mp* (Play)

16

share your life with me For the next ten mi-utes? For the next ten mi-utes: We can

(Play)
(under strings)

[Ped. throughout, change pedal on new harmonies]

19

han - dle that. We could watch the waves, We could watch the sky, Or just

(+Bs.)

22

— sit — and wait — As the time ticks by, — And if we make it 'til — then, — Can I

25 **Rall.**

ask you a-gain For an-oth-er ten? And if

(Gtr./Vc. 2) (Play)

28 **A Tempo**

you in turn a-gree To the next ten mi-nutes, And the next ten min-utes, 'til the

(Bass) mp

31

mor-ning. comes, Then just hold-ing you Might com-pel me to Ask you for

(Cello 2)

34

more. There are so man-y lives I want to share with you; I will

(under Cello) mf mp

38

ne-ver be___ com-plete un-til I

(Strgs.)
(Gtr.) *p* *colla voce*

39

CATHY

I am not

do._____

(Gtr./Strgs.) *mp a tempo*

43

al-ways on time. Please don't ex - pect that from me. I will be

(Play)
p

45

late, But if you can just wait, I will make it e - ven - tu - al - ly. Not like it's

47

in my con-trol, Not like I'm proud of the fact, But an - y - thing

This system contains measures 47 and 48. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

49

Poco Rall.

oth - er than be - ing ex - act - ly on time I _____ can do. _____ I don't know

This system contains measures 49 and 50. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking "Poco Rall." is placed above the vocal line. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

51 A tempo

why peo - ple run. I don't know why things fall through. I don't know

53 how an - y - bo - dy sur - vives in this life With - out some - one like you. I could pro -

55 tect and pre - serve, I could say no and good - bye, But

57 why, Ja - mie, why? I want to be your

60

wife. I want to bear your child. I want to

f

2

64

die Know-ing I had a long, full life in your arms.

mf

D#m7 C#m7 BΔ7 F#2/A# G#7sus AΔ7(#)

(Cello 1)

67

That I can do, For-e - ver with

JAMIE

Will you

mp

Rit.

(+Bs.)

70 A tempo

you. For-e - ver. For - e - ver, Ja - mic, 'til the

share your life with me For the next ten life - times? For a mil - lion sum-mers_ 'til the

A tempo
mf (strong!)

73 world ex - plodes, 'til there's no one left Who has ev - er known us a -

world ex - plodes, 'til there's no one left Who has ev - er known us a -

76 part! There are

part! There are so man-ydreams I need to see

79

so many years I need to be with_ you..._ I will nev-er be_ a - live...
with you._ I will nev-er be_ comple-te... I will

(Gtr.)

p

82

nev - er change the world_ Un - til I

colla voce

84

84

Soprano: I do. I

Alto: do. I do.

Piano Solo
p a tempo

87

87

Soprano: do. I do...

Alto: I do...

+Sus. Cym. (Vln.)
mf (Tutti)

90

90

Soprano: Rit.

Alto: Rit.

mp (Cello 2)
Rit.

93 A tempo (♩=104) **Piano Tacet to m. 113**

(Vln. Solo)

First system of musical notation, measures 93-96. The score is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff (Violin Solo) features a melodic line with a long slur over measures 93-96. The lower staff (Gtr./Celli) provides a harmonic accompaniment with chords and a steady bass line. A dynamic marking of *mf* is present in the first measure.

(Gtr./Celli)

Second system of musical notation, measures 97-100. The notation continues from the first system, with the violin solo line and guitar/cello accompaniment. The slur in the violin part extends across these measures.

Third system of musical notation, measures 101-104. The violin solo line continues with a slur, and the guitar/cello accompaniment maintains its rhythmic pattern.

Fourth system of musical notation, measures 105-108. The violin solo line continues with a slur, and the guitar/cello accompaniment maintains its rhythmic pattern.

Fifth system of musical notation, measures 109-113. The violin solo line continues with a slur. A **Rit.** (Ritardando) marking is placed above the staff in measure 110. The system concludes with a double bar line and a final chord in both staves.

113 Tempo I°

(Play) 8va

mp

[Ped. through m.125]

(Gtr./Strgs.)

Detailed description: This block contains the piano accompaniment and guitar/strings parts for measures 113 through 115. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 12/8 time signature. It features a melodic line in the right hand and a bass line in the left hand, both with a mezzo-piano (mp) dynamic. A pedaling instruction [Ped. through m.125] is present. The guitar/strings part is written in a single staff with a key signature of two sharps and a 12/8 time signature, providing a rhythmic accompaniment.

116

(CATHY) (2nd time)

Repeat only if necessary

Is

(8va)

(Cue Cathy)

Detailed description: This block contains the piano accompaniment and guitar/strings parts for measures 116 through 118. The piano part is written in treble and bass clefs with a key signature of two sharps and a 12/8 time signature. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of mezzo-piano (mp) is present. A pedaling instruction [Ped. through m.125] is present. The guitar/strings part is written in a single staff with a key signature of two sharps and a 12/8 time signature, providing a rhythmic accompaniment. A box labeled "Repeat only if necessary" is placed over measures 116 and 117. A cue for Cathy is marked in measure 118.

119

that one John_ Len-non?

That's the San Re-mo.

(8va)

Detailed description: This block contains the piano accompaniment and guitar/strings parts for measures 119 through 121. The piano part is written in treble and bass clefs with a key signature of two sharps and a 12/8 time signature. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of mezzo-piano (mp) is present. A pedaling instruction [Ped. through m.125] is present. The guitar/strings part is written in a single staff with a key signature of two sharps and a 12/8 time signature, providing a rhythmic accompaniment. The vocal line for Cathy is written in a single staff above the piano part, with lyrics: "that one John_ Len-non?" and "That's the San Re-mo."

122

Is - n't that the Mu - se - um?

(8va)

125

Can we go see the di - no - saurs?

(8va)

R.H.

mp

[Ped. al fine]

(Cello 2)

128

Molto Rit.

ATTACCA #9

Scene Nine:

A Miracle Would Happen

(Jamie & Cathy)

Music and lyrics by
Jason Robert Brown

(♩=102)

Introduction for piano. The score consists of two staves: a grand staff (treble and bass clefs) and a middle staff for the right hand. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked as quarter note = 102. The introduction features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the right hand. Dynamics include *sfz* (sforzando) and *mf* (mezzo-forte). A triplet of eighth notes is marked "(Stgs.)". There are slurs and accents throughout. A dashed line with "(8vb)" indicates the page fold.

5 **Gr. Bluesy Fills**

Section 5: "Gr. Bluesy Fills". This section continues the piano accompaniment from the introduction. It features a similar rhythmic pattern in the bass line and chords in the right hand. Dynamics include *mf*. There are slurs and accents. A dashed line with "(8vb)" indicates the page fold.

9

Vocal entry and piano accompaniment. The top staff is the vocal line in treble clef, with lyrics: "Ev - 'ry - one tells you that the mi - nute you get mar - ried Ev - 'ry oth - er". The piano accompaniment is in grand staff. Dynamics include *mp* (mezzo-piano). There are slurs and accents. A dashed line with "(8vb)" indicates the page fold.

Continuation of the vocal line and piano accompaniment. The top staff is the vocal line in treble clef, with lyrics: "wo - man in the world sud - den - ly finds you at - trac - tive. Well, that's not true...". The piano accompaniment is in grand staff. Dynamics include *mp*. There are slurs and accents. A dashed line with "(8vb)" indicates the page fold.

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13

It on - ly af - fects the kind of wo - men you al - ways want - ed to sleep with, But they

(8vb)

15

would - n't give you the time of day be - fore, And now they're bang - ing down your

(8vb)

17

door And fal - ling to their knees... At least that's what it feels like, be - cause you

(8vb)

19

Can Not Touch Them. In fact, you can't e - ven look at them - Close your

10/21/02 (8vb)

21

eyes, close your eyes, close your eyes. Ex - cept you're

(8vb)

23

sit - ting there, Eat - ing your corned beef sand - wick, And all of a sud - den this pair of breasts walks

(8vb)

25

by and smiles at you, And you're like “That’s not fair!” And in a per-

(8vb)

27

- fect world, A mir-a-cle would hap-pen, And ev-'ry oth-er girl would fly a-way.

loco

3

Detailed description: This system contains measures 27, 28, and 29. The vocal line starts with a quarter rest, followed by a half note 'fect world', a quarter rest, and then a melodic phrase for 'A mir-a-cle would hap-pen, And ev-'ry oth-er girl would fly a-way.' The piano accompaniment features a 'loco' section with a triplet of eighth notes in the right hand and a rhythmic pattern in the left hand. A fermata is placed over the final chord of the system.

30

And it'd be me and Ca - thy, And

3

Detailed description: This system contains measures 30 and 31. The vocal line begins with a quarter rest, followed by 'And it'd be me' and 'and Ca - thy, And'. The piano accompaniment continues with a triplet of eighth notes in the right hand and a rhythmic pattern in the left hand. A fermata is placed over the final chord of the system.

32

noth - ing else would mat - ter- But it's fine, it's fine, it's fine-

mf

Detailed description: This system contains measures 32, 33, and 34. The vocal line starts with 'noth - ing else would mat - ter-' followed by a quarter rest, then 'But it's fine, it's fine, it's fine-'. The piano accompaniment features a triplet of eighth notes in the right hand and a rhythmic pattern in the left hand. A fermata is placed over the final chord of the system, which is marked with a mezzo-forte (*mf*) dynamic.

34

I mean, I'm hap - py And I'm fine, I'm fine, I'm fine-

36

It's not a prob-lem, just a chal - lenge-- It's a chal - lenge to re - sist Temp - ta - tion.

8vb---

39

(Vln.) *gliss.*

Gtr. Bluesy Fills

(w/Vln.)

sfz *mf* (+Celli) *f*

43

(8^{vb})

And I have to say_ that_ what ex - a - cer - bates_ the prob - lem is I'm at these par -

And I have to say_ that_ what ex - a - cer - bates_ the prob - lem is I'm at these par -

mp (Gtr. plays rhythm)

(8^{vb})

45

ties, I'm the cen - ter of at - ten - tion, I'm the Grand_ Fro - mage, and here she comes_

ties, I'm the cen - ter of at - ten - tion, I'm the Grand_ Fro - mage, and here she comes_

(8^{vb})

47

"Let's get a cup of cof - fee!" "Will you look at my man - u - script?" And I'm

"Let's get a cup of cof - fee!" "Will you look at my man - u - script?" And I'm

(w/Strgs.)

49

show - ing her___ my left hand, I'm ges - tic - u - lat - ing with my left hand,___ and then

(+Stgs.)

(8vb)

51

WHOOMP! There's Ca - thy, 'Cause she knows (They al - ways know),_ And there's that

sfz *mf*

(8vb)

53

real-ly awk-ward mo-ment_ Where I try to show_ I was-n't en-cou-rag-ing this (Which of course I sort of

(w/Celli)

(8vb)

55

was), And I don't want to look whipped in front of this

(8vb)

56

wo-man, Which is dumb I should-n't care what she thinks, Since I can't fuck her an-y-way! And in a per-

mf

59

(8^{vb})

- fect world, a mir-a-cle would hap-pen, And

mf (+Stgs.)

loco

61

ev-ry girl would look like Mis-ter Ed! And it'd be me_

63

and Ca-thy, and no-thing else would mat-ter, But it's fine,

65

it's fine, it's fine— You know I love her And it's fine, it's fine, it's fine—

3

68

It's what I want - ed!— And I'm fine, I'm fine, I'm fine!

3

70

It's not a prob - lem, just a chal - lenge—It's a chal - lenge to re - sist Temp - ta -

(Stgs.)

8vb

73 Rit.

tion.

Rit.

(8vb)

76 CATHY

8^{va} When you come

(Visual Cue: watch Cathy)

(8vb)

77 **Medium Ballad à la Jerome Kern** (♩=132-136)

home to me, I'll wear a sweet - er smile, And

[Pno. solo to m. 108]

mp

loco

81

hope that, for a while, You'll stay. When you come

poco rit.

85

home to me, Your hand will touch my face And

a tempo

89

ban - ish an - y trace of gray.

stretch

93

Soon, a love will rise a - new E - ven great - er than the

a tempo

97

joy I've felt Just miss - ing you, And once a -

colla voce

101

- gain, I'll be So proud to call you

a tempo

104

mine When fin - 'ly you come home to

deliberately, rubato

107 (♩=128)

me. I'll

Piano Solo

mf (+Stgs.)

109

8 be there soon, Ca - thy I'll

mf (+Gtr./Bass)

111

fi - nish up this chap - ter and be out the door. I swear I'll

113

be there soon, Ca - thy Don't give

115

up on me yet. I am so

117

proud of you, ba - by You're

mf

119

do - ing what you ne - ver got to do be - fore And I will

121

be there, ripe and crawl - ing, If fuck - in'

sub. mp

123

Ran - dom House stops call - ing. Don't lose

125

faith, Don't get down, Don't des - pair

mf

128

I'll be

131

there! And in a per-

135

fect world, A mir - a - cle would hap - pen, And that

139
8
day _____ would fi - nal-ly _____ be _____ here. _____ And it'd be me _____

mf

143
8
_____ and you, _____ Rid - ing it _____ to-ge - ther, And the things _____ we do _____ Go -

mp

146
8
in' like we planned. We're ³ gon-na make it through, And noth-ing else will mat-ter- We'll be fine,

($\text{♩} = \text{♩}$)

149

we're fine, We're fine, we're fine, We're fine, we're fine, We're

152

fine... I'll be there soon, Ca - thy

mf (Bass cue)

(l.v.)

155

[to 162]

I swear I will...

(Stgs.)

(w/Bs.) (l.v.)

162

ATTACCA #10
Audition Sequence

Scene Ten:

10

Audition Sequence

(Cathy)

Music and lyrics by
Jason Robert Brown

Cue: Jamie clears stage.

Dancy and perky

When you come home to me, I'll wear a sweet - er

[Pno. Solo to m.9]

smile And hope that, for a while, You'll... "Okay. Thank you."

Poco rit.

9 Fast Jig (♩. = 140-144)

mp
f (Tutti)

12 13

I'm climb - in' up - hill, Dad - dy. Climb - in' up -

(Celli)

15
hill. I'm up ev - 'ry mor - ning at

(Play)

18
six And stand - ing in line With two hun - dred girls Who are

(Vln.)

21
young - er and thin - ner than me Who have al - read - y been to the

(Cello 1)

24
gym. I'm

26

wait - ing five ho - urs in line, And watch - ing the girls Just

29

com - ing and go - ing In dress - es that look just like this, 'Til my

32

num - ber is fi - nal - ly called. When I

(Cello 1)

35

walk in the room, There's a ta - ble of men - Al - ways men,

R.H.

L.H.

38

us - ual - ly gay - Who've been sit - ting, - like I have, - And listen - ing - all day To

41

two hun - dred girls Belt - ing - as high - as

p. p. p. p.

43

they can! I am - a

(Cue - 8vb)

A7/C# Cm6

p. p. p. v.

49

good per - son. I'm an at -

51

- trac - tive per - son! I am a

53

tal - ent - ed per - son! Grant me Grace!

56

When you come...

[Pno. Solo]

f *fff*

[Play 2nd note when Cathy can't "Find" her pitch]

59

(conversationally - not strict)

home... I should have told them I was sick last week. They're gon-na think this is the way I sing. Why is the pi-an-ist play-ing so loud?

[Pno. Solo to m.89]

mp

62

Should I sing loud - er? I'll sing loud - er. May-be I should stop and start o - ver. I'm gon-na stop and start o -

65

ver. Why is the dir-ec - tor star-ing at his crotch? Why is that man star-ing at my re-su-mé? Don't... stare at my

68

re-su - mé... I made up half of my re-su-mé. Look at me. Stop look-ing at that, look at me! — No, not at my shoes. Don't

71 *3* *3* *3* *3* *3*

look at my shoes. I hate these fuck-ing shoes... Why did I pick these shoes? Why did I pick this song? Why did I pick this ca-reer? Why

Molto rit.

75

— does this pi - an - ist hate me? If I don't get the call-back, I can go to Crate and Bar-rel with Mom to

A tempo

78 *3* *3*

buy a couch Not that I want to spend a day with Mom, but Ja - mie needs space to write, since I'm ob-vi-ous-ly such a

81 *3* *3*

hor - ri - ble, an - noy - ing dis - trac - tion to him. What's he gon-na be like when we have kids? And once a -

Rit.

colla voce

83 **A tempo**

- gain... Why am I work-ing so hard? These are the peo-ple who cast Lin-da Blair in a mu-sic-al. Je-sus

86 **Rit.**

Christ, I suck, I suck, I suck! When fin - 'ly you come home To... "Okay, thank you so much."

(Jamie phone call)
Vamp - at least 2x's

89

p (+Gtr/Cello 2)
(with intensity)

93

(+Vln/Bass)

97

98

98A 98B 98C 98D

98E 98F 99 (3x's)

101 **Vamp** JAMIE: "...I love you too. I'll be right home."

I will

(Vln.)

p *sub. f* *ff*

104

not be the girl stuck at home in the 'burbs With the ba - by, the dog and a

mp

107

gar - den of herbs. I will not be the girl in the sen - si - ble shoes Push - ing

(+Vln. harm.)

110

bur - gers and beer nuts and miss - ing the clues. I will not be the girl who gets

113

asked how it feels To be trot - ting a - long at the ge - nius - 's heels! I will

116

not be the girl who re - qui - res a man to get by.

(Vln.)

sub. *mp* *cresc.*

119

And I... When you come

ff

[Pno. Solo]

123 Slowly (delicately)

[to 155]

home... (Jamie book-reading)

mp dim. e rit. poco a poco

"...but he couldn't hear it at all."

156

(Played clunkily, no pedal)

mf

159 ...And ban - ish an - y trace of

163 gray! _____ Soon a

166 love will rise a - new, E - ven great - er than the joy...

Cut-off on Jamie: "Stop!"

Scene Eleven:

11

If I Didn't Believe In You

(Jamie)

Music and lyrics by
Jason Robert Brown

JAMIE: Okay, stop. Cathy, stop. Listen to me. Can we please ... could we have two minutes where you don't just contradict everything I say? Can we ... Cathy! Please? Two minutes? Then it's your turn, you can say whatever you want.

Rubato

There are peo-ple And they are pub-lish-ing my book, And there's a par-ty That they are throw-ing. And while you've

[Piano Tacet to m.9]

(Gtr.) mp

made it ve-ry clear that you're not go-ing, I will be go-ing, And that's done. But what's it

(+Cello 1)

real-ly a-bout?— Is it real-ly a-bout— a par-ty, Ca-thy Can we please for a mi-nute stop blam-ing and say what you—

(Play) p (+Cello 2/Bass)

— feel?— Is it just that you're dis-ap-point-ed To be tour-ing-a-gain_ for the sum-mer?— Did you

(Play)

(+Vln.) p

15

think this would all be much eas-i-er than it's turned out to be? Well, then

(Vln.)

mp (Tutti)

17

talk to me, Ca - thy. Talk to me. If

[Pno. solo]

19 Moderato, poco rubato

I did-n't be-lieve in you, We'd nev-er have got-ten this far. If I did-n't be-lieve in you And

mp (w/Bass)

22

all of the ten thou - sand wo-men you are. If I did - n't think you could do

(+Gtr.)

24

An-y-thing you ev-er want-ed to, If I was-n't cer-tain that you'd come through some - how, The fact

(Gtr.)

27

of the mat-ter is, Ca - thy, I would-n't be stand - ing here now.

(. = 62)

Piano Solo

p

mf (+Gtr.)

(w/Bass)

30

(Vln.)

p

If I

32

did-n't be - lieve in you, We would-n't be hav - ing this fight. If I

mp

(under Gtr.)

(+Cello 1)

34

— did - n't be - lieve in you, I'd walk out the door and say, "Ca - thy, you're right." But I

36

— nev - er could let that go Know - ing the things a - bout you I know

38

Things, when I met you four years a - go, I knew. It

(Cello 1)

40

ne - ver took much con - vinc - ing to make me be - lieve in you.

mf

43

Don't we get to be hap - py, Ca - thy? At some point down the line, Don't we get to re - lax

mp (under Strgs./Gtr.)

45

With - out some new tsu - ris to push me yet fur - ther from you?

47

If I'm cheer - ing on your side, Ca - thy, Why can't you sup - port mine? Why do I have to feel

49

I com - mit - ted some fel - o - ny Do - ing what I al - ways swore I would do?

51

I don't want you to hurt, — (+Vln. loco) I don't want you to sink. —

(Vcl. 1 & vb)
sub. mp

53

But you know what I think? I think you'll be fine! — Just hang on and you'll

(Vln./Cello 1)

55

— see! — But don't make me wait 'til you do — To be hap-py with you — Will you

57

lis - ten to me? —

58

No one can give you _____ cour - age. _____ No one can thick-en your skin. _____ I will not

60

fail so you can be comf'-ta-ble, Ca - thy. _____ I will not lose be-cause you _____ can't _____

63

win. _____ If _____

67

I did - n't be - lieve _____ in you, _____ Then here's where the trav - e - logue ends. _____ If _____

69

I did - n't be - lieve in you, I could - n't have stood be - fore all of our friends And

(w/Bass)

71

said, "This is the life I choose. This is the thing I can't bear to lose.

(semplice)
(Gtr.)
(Tutti) *p*

73

Trip us or trap us, but we re - fuse to fall."

p

75

That's what I thought we a - greed on, Ca - thy. If

(+Strgs.)

77

I had-n't be - lieved in you, I would-n't have loved you at all.

(+Bass)

80

83 **Vamp**

Now why don't you put on your dress and we'll go, okay? Cathy? Can we do that, please? Please?

(♩ = ♩)

(Last x molto cresc.)

85

Tempo di "Better Than That" (♩ = 140-144)

f (Tutti)

ATTACCA

Scene Twelve:

I Can Do Better Than That

(Cathy)

Music and lyrics by
Jason Robert Brown

f (w/Gtr.) +Vc. 1

+Vc. 1

9 3
My best friend had a lit - tle sit - u - a - tion at the end of her sen - ior year,
mp +Bs.

13 3
And like a shot, she and Mitch-ell got mar-ried that sum - mer.
mf (+Stgs.)

17

Ca-rol-ann get-tin' big - ger ev - 'ry mi - nute, think - in', "What am I do - in' here?"

mp

21

While Mitch-ell's out ev - 'ry night be-in' a hea-vy me-tal drum-mer. They got a

(+Stgs.)

25

lit - tle cute house on a lit - tle cute street With a cru - ci - fix on the door,

(Gtr.)

mf Pno.

29

Mitch-ell got a job at a re-cord store in the mall. Just the

33

ty - pi - cal facts of a ty - pi - cal life in a town on the East - ern shore. I

37

thought a - bout what I wan - ted, It was - n't like that at all... Made

(as written)

mp

(Gtr./Vc. 1)

(Bs.)

41

Ca - rol - ann a cute ba - by sweat - er, think - in' "I can do bet - ter than

44

"I wasn't paying attention, what exit was that? All right, so we'll be there soon. Are you hungry?

that."

mf

Sick of me yet? Anyway..."

(Vln./Vc. 1) *fp*

f

52

In a year or so, I moved to the ci-ty, think-in', "What have I got to lose?"

mp

(Bs.)

56

Got a room, got a cat, and got twen-ty pounds thin-ner.

(Vln.)

(Vc./Bs.)

60

3

Met a guy in a class I was ta-king who, you might say, looked like Tom Cruise.

64

He would-n't leave me a-lone 'less I went with him to din-ner. And I

(Tutti)

68

guess he was cute, and I guess he was sweet, and I guess he was good in bed:

(Gtr.)

mf Pno.

72

gave up my life for the bet-ter part of a year. So I'm

76

start-ing to think_ that this may - be might work, and the se-cond it en-tered my_ head, He

80

need-ed to take some time off, Fo-cus on his "ca-reer." He

(as written)

mp

84

blew me off with a heart - felt let - ter, I thought, "I can do bet - ter than

mf

87

that." You don't

f

89

have to get a hair - cut, You don't have to change your shoes, You don't

legato

mp

(Bs.)

93

have to like Du - ran Du - ran, just love me. You don't

97

have to put the seat down, You don't have to watch the news, You don't

101

have to learn to tan - go, You don't have to eat pro - sciut - to, You don't

crisper *cresc. poco a poco*

105

have to change a thing, Just stay with me!

(Stgs. 8vb) *loco*

109 111

I want you and you and no-thing but you, Mi-

Play
mf

(Pno. Tacet)

113

les and pi - les of you Fi - nal - ly I'll have some-thing worth - while to think of each-

loco

117

mor - ning: You and you and no-thing but you! No-

121

sub - sti - tu - tion will do, No-thing but fresh, un - di - lu - ted and pure, Top of the

125

line, _____ And to - tal - ly _____

129

_____ mine!

133

I don't need an - y life - time com - mit - ments, I don't need to get hitched to - night, _____

137

I don't want you to throw up all your walls _____ and _____ de - fens - es.

141

I don't mean to put on an - y pres - sure, but I know when a thing is right, ___

mp

145

And I spend ev - 'ry day ___ re - con - fig - u - ring my ___ sens - es. ___ When we

149

get to my house, take a look at that ___ town, Take a look at how far ___ I've ___ gone I will

mf

8va

153

ne - ver go back, ne - ver look back a - ny - more. ___ And it feels ___

8va

157

— like my life led right— to your side— and will keep me there— from now— on.

(8^{va})

161

Think a-bout what you— wan - ted, Think a-bout what could be,

loco

mp

165

Think a-bout how— I— love— you— and say— you'll move in with— me.

169

Think of what's great a-bout me and you,— Think— of the bull - shit we've both been through, Think.

mf

173

of what's past, be-cause we can do Bet-ter!

(Stgs.) *8va*

f

177

We can do bet-ter!

(*8va*)

181

We can do bet-ter than that!

183 (Stgs.)

(*8va*) *loco*

ff

185

We can do bet-ter than that!

8va (*lv.*)

sfz w/Crotales (Vc. 2.)

Scene Thirteen:

Nobody Needs To Know

(Jamie)

Music and lyrics by
Jason Robert Brown

Stgs. Harm. Moderato, poco rubato

Stgs. dim and cut-off (Piano alone)

9

Hey, kid— good mor - ning— You look like an an - gel.

13

I don't re - mem - ber when we fell a - sleep... We should get up...

18

— kid— Ca - thy is wait - ing...

Rit.

(Cello 1 - Solo)

23 Steadily (a tempo) (♩ = 98-100)

(+Gtr.)
(+Bass) *mp* (sim.)

27

mp
Look at us, ly - ing here, — Dream - ing, pre - tend - ing.

31

I made a pro - mise and I — took a vow. —

35

I wrote a sto - ry, And we changed the end - ing —

39

Ca - thy just look at me now!

43

mf

Hold on, facts are facts—

47

Just re - lax, lay low

Cello 2

51

All right, the pan - ic re - cedes:

55

No - bo - dy needs to know.

60

Mmm...

65

Put on my ar - mor, I'm off to O - hi - o,

69

Back in - to bat - tle 'til I don't know when,

73

Swear - ing to her that I Nev - er was with you, And

mp

77

pray - ing I'll hold you a - gain.

Poco rit.

81

Hold on, clip these wings—

A tempo

mf

85

Things get out of hand.

Cello 2

89

All _____ right, it's o - ver, it's done.

93

No one will un - der - stand.

p *mp (+Gtr.)*

98

No one will un - der - stand...

(Tutti Strgs.) *mf* (w/Vln.)

103

3

Stgs. *p*

108

We build a tree - house, I keep it from shak - ing,

mp

112

Lit - tle more glue ev' - ry time that it breaks.

116

Per - fect - ly ba - lanced, And then I start mak - ing Con - scious, de -

121

lib' - rate mis - takes.

mf *f*

126

All that I ask for is one lit - tle cor - ner—

(+Chime) *(l.v.)*

mf *f*

130

One pri - vate room at the back of my heart.

mf *f*

134

Tell her I found one, She sends out bat - ta - lions To

mf

138

claim it and blow it a - part.

f

143

I grip and she grips, And fast - er we're slid - ing.

mf very intense

147

Slid - ing and spill - ing, and what _____ can I do? _____

Rit.

Rit.

151 *Meno mosso*

Come back to bed, _____ kid— Take me in - side _____ you— I

p

155

pro - mise I won't lie _____ to you. _____

Allarg.

mp

159

A tempo

Hold on, don't cry yet I

mf

163

won't let you go.

(w/Vc. & Bass)

167

All right: the pan - ic re - cedes;

f *mp*

171

All right: ev - 'ry - one bleeds;...

sub. f *mp*

175

All right: I get what I need,

sub. f

meno mosso. out of steam

mp (l.v.)

179

And no -

p

182

bo - dy needs to know.

mp

push forward

mf a tempo

186

3

w/Cello 2

190

No - bo - dy needs to know.....

(Piano solo)

mp

p (+Bass)

(+Gtr./Celli)

Ped.

195

And since I have to be in love with some - one, Since I need to be in love with some - one,

(Ped.)

199

May - be I could be in love with some - one Like

(+Vln.)

mp

Gtr.

molto rit., colla voce

(Ped.)

Bs.

203

You...

Tempo I°

p +Stgs. Harm.

Rit. (w/Gtr.)

p (Celli)

Scene Fourteen:

14

Goodbye Until Tomorrow/ I Could Never Rescue You

(Jamie & Cathy)

 Music and lyrics by
Jason Robert Brown

(♩ = 106)

Musical score for the piano introduction. The piece is in 4/4 time with a tempo of 106 beats per minute. The key signature has four sharps (F#, C#, G#, D#). The music begins with a mezzo-forte (*mf*) dynamic in the bass clef, featuring a steady eighth-note accompaniment. The treble clef is mostly silent until the end of the first system, where it enters with a forte (*f*) dynamic, playing a melodic line.

Musical score for the piano accompaniment of the first system. It continues the eighth-note accompaniment from the introduction. The treble clef features a melodic line with some grace notes and slurs. The bass clef continues the accompaniment with some chordal textures.

Musical score for the vocal entry of Cathy, starting at measure 9. The key signature remains four sharps. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic is mezzo-piano (*mp*). The lyrics are: "Don't kiss me_ good-bye__ a-gain. Leave this night clean and qui - et." There are triplet markings over the notes "a-gain" and "qui - et".

Musical score for the vocal entry of Jamie, starting at measure 13. The key signature remains four sharps. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic is mezzo-piano (*mp*). The lyrics are: "You want the last word, You want me_ to laugh, But leave it for". There are triplet markings over the notes "last word" and "to laugh".

16

now. All you can say,___

18

All you can feel___ Was wrapped up in - side___ that one___ per - fect kiss...

21

Leave it at that:___ I'll watch you turn___ the cor - ner and go...

24

And good-bye___

26

un - til to - mor - row. Good-bye un - til the

(+Gtr. rhythm)
mf

Detailed description: This system contains measures 26, 27, and 28. The vocal line (treble clef) features a melodic line with lyrics: "un - til to - mor - row. Good-bye un - til the". The piano accompaniment (grand staff) includes a guitar rhythm part marked "(+Gtr. rhythm)" and "mf". The piano part consists of chords in the right hand and a bass line in the left hand.

29

next time you call, And I will be wait - ing. I will be wait -

Detailed description: This system contains measures 29, 30, and 31. The vocal line (treble clef) features a melodic line with lyrics: "next time you call, And I will be wait - ing. I will be wait -". The piano accompaniment (grand staff) continues with chords and bass line.

32

ing. Good-bye

Detailed description: This system contains measures 32, 33, and 34. The vocal line (treble clef) features a melodic line with lyrics: "ing. Good-bye". The piano accompaniment (grand staff) continues with chords and bass line, ending with a fermata over the final chord.

34

un - til to - mor - row. Good - bye 'til I re - call.

37

how to breathe, And I have been wait - ing, I

39

have been wait - ing for you.

42

I stand on a pre - ci - pice... I strug - gle to keep

mp

loco

Solo

(+ 8vbasso)]

(loco)

45

— my bal - ance. I o - pen my - self, I o - pen my -

48

self One - stitch at a time. Fi - nal - ly yes!—

51

Fi - nal - ly now! Fi - nal - ly some - thing takes me a - way..

8va (bell-like) *8va* *8va*

mp

54

Fi - nal - ly free! Fi - nal - ly he can cut through these

(8va) *loco* *8va* *8va*

57

(Tutti Stgs.)

strings, And o - pen my

mf

59

wings! So good-bye

f

61

un - til to - mor - row! Good-by - un - til my feet

mf

61-63: Vocal line with lyrics and piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

64

touch the floor, And I will be wait - ing, I will be wait -

64-66: Vocal line with lyrics and piano accompaniment. A triplet of eighth notes is marked above the vocal line in measure 65.

67

- ing! Good-by - un - til to -

f *mf*

67-69: Vocal line with lyrics and piano accompaniment. Dynamics change from *f* to *mf* between measures 68 and 69.

70

- mor - row! Good-by - un - til the rest of my life And I

70-72: Vocal line with lyrics and piano accompaniment. A triplet of eighth notes is marked above the vocal line in measure 71.

73

have been wait - ing, I have been wait - ing for you!

f

76

Wait - ing for you, Wait - ing for

sub. mp *f*

79

you!

(+Celeste - Vc. 1)
8va

p

85

JAMIE

I called E - lise to help me pack my bags.

(p)

89

I went down-town and closed the bank ac - count.

(8va)

93

It's not a - bout an - oth - er shrink, It's not a - bout an - oth - er

(8va)

97

com - pro - mise.

(loco)

(+Gtr./Vc. 1)

rit. a tempo rit.

101

I'm not the on - ly one who's hurt - ing here

a tempo

105 **Poco accel.**

I don't know what the Hell_ is left to do. (Vln.)

109 **Più mosso**

You nev - er saw how far the crack had o - pened.

113 **Rit.**

You nev - er knew I had_ run out of rope and

117 **A tempo**

I could ne - ver res - cue you. (Vln.)

121 **Poco accel.**

All you ev - er wan - ted, But I

125 **A tempo**

could ne - ver res - cue you, No mat - ter

130

how I tried. All I could do was love you

(Piano solo) *p*

135

hard And let you go.

(+Celli) (+Vln. 8va)

139 Più mosso

Musical score for measures 139-144. The piece is in 3/4 time and B-flat major. The piano part features a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mf*. The score includes various chordal textures and melodic fragments.

145

Musical score for measures 145-150. The vocal line begins with the word "No" in measure 149. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *f*. The score includes various chordal textures and melodic fragments.

151

Rit.

A tempo

Musical score for measures 151-156. The vocal line includes the lyrics: "mat - ter how I tried. All I could do was love you." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mp*. The score includes various chordal textures and melodic fragments.

157

Rit.

Musical score for measures 157-162. The vocal line includes the lyrics: "God, I loved you so. So we could". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *(under Stgs.)*. The score includes various chordal textures and melodic fragments.

163

fight, Or we could

mp

167

Molto allargando

CATHY

wait, Or I could Good -

p

171

$\text{♪} = \text{♪} = \text{♪}$

bye un-til to - mor - row. Good - bye un-til I go...

f

174

crawl to your door_ And I_____ will be wait - ing, I_____ will be_____ wait -

177

ing!_____ Good -

You nev - er no - ticed how_ the wind had changed._

(Straight 8ths)

mp

179

bye_____ un-til_ to - mor - row!_____ Good - bye_____ un-til I'm

I did-n't see a way we both_ could win._

f D C Δ 7/D D

182

done thank - ing God, For I ___ have been wait - ing! I ___ have been wait - ing for ___

Dm9 C G

185

you! _____ I _____

Good - bye, Ca - thy _____

A Asus A B7sus

187

___ have been ___ wait - ing! I ___ have been wait - ing for ___

C G

189

you! _____ I _____

Good - bye! _____

A Asus

8

191

will keep - wait - ing! I will be - wait - ing for

ff

(+ 8vbasso) -----

3/4

193

you! _____

fff *p*

8vb-1 l.v. lunga

3/4

197

Just close the

8va

(+Vln. harm.)

colla voce

201

gate; I'll stand and

(8va)

(+Celeste)

mp

205

wait. Jai - me, good -

good -

(8va)

Dictated

209

Musical score for measures 209-214. The top two staves are vocal lines with lyrics "- bye." and a long horizontal line indicating a sustained note. The bottom two staves are piano accompaniment. The piano part begins with a *p* dynamic and a *(loco)* marking. The bass line features a rhythmic pattern of eighth notes and chords. The treble line has a melodic line with some grace notes. A *(D)* marking is present in the final measure of the piano part.

Musical score for measures 215-220. The top staff is for Violin (Vln.) and the bottom two staves are for piano. The violin part starts at measure 215 and includes a *Rit.* marking. The piano part includes a *(Stretch!)* marking and an *a tempo* marking. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

221

A tempo

Musical score for measures 221-226. The top staff is vocal and the bottom two staves are piano. The piano part includes a *poco rit.* marking and an *a tempo* marking. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The vocal line has a long horizontal line indicating a sustained note. Performance instructions include *(no pedal)* at the beginning and *(no fermata)* at the end.