

(From: FORWARD)

# I Won't Have to Anymore

\* TIM \*

Half note=110

Should sould like a train

Full Cast:

Music and Lyrics by:

**Jonathan Reid Gealt**

Voice

Piano

5

Pno.

10

Pno.

January 8, 2007

I Won't Have to Anymore

2  
72

Tim:

Pno.

I've run out of time \_\_\_\_\_

16

Pno.

I'm leav-ing this morn - ing. \_\_\_\_\_

20

Pno.

I'm leav-ing the cha - os \_\_\_\_\_ that my

24

Pno.

par - ents have built. \_\_\_\_\_

I Won't Have to Anymore

28

No more ord - ers

Piano accompaniment for the first system, measures 28-31. The right hand features a steady eighth-note accompaniment, while the left hand plays a walking bass line with eighth notes.

32

No more chores.

Piano accompaniment for the second system, measures 32-35. The accompaniment continues with the same rhythmic pattern as the first system.

36

I'll have my own sched - ule and no

Piano accompaniment for the third system, measures 36-39. The accompaniment continues with the same rhythmic pattern.

40

cur - - few at ten! It's al-ways been

Piano accompaniment for the fourth system, measures 40-43. The accompaniment continues with the same rhythmic pattern.

I Won't Have to Anymore

4

44

Vocal staff for measures 44-47. The melody features eighth and quarter notes with triplet markings over the last two measures. The key signature has three flats and the time signature changes from 12/8 to 2/4.

"Tim do this." and "Tim do that." and "Take out the garb-age and wat-er the plants. Will you

Pno.

Piano accompaniment for measures 44-47. The left hand plays a steady eighth-note bass line, while the right hand plays chords and single notes.

48

Vocal staff for measures 48-51. The melody continues with triplet markings and a long note in measure 50. The time signature changes to 12/8, then 2/4, and back to 12/8.

pick up your bed-room and make \_\_\_ my coffee" \_\_\_ but I \_\_\_\_\_

Pno.

Piano accompaniment for measures 48-51. The right hand features a more active melodic line with chords, while the left hand continues the bass line.

52

Vocal staff for measures 52-55. The melody consists of a long note in measure 52, followed by quarter notes. The time signature changes to 2/4, then 12/8, and back to 2/4.

\_\_\_\_\_ wont have to any - - - more. \_\_\_\_\_

Pno.

Piano accompaniment for measures 52-55. The right hand has a complex texture with many chords and some tremolos, while the left hand plays a steady bass line.

56

Vocal staff for measures 56-59. The melody is mostly sustained notes. The time signature changes to 2/4, then 12/8, and back to 2/4.

Pno.

Piano accompaniment for measures 56-59. The right hand features a complex texture with many chords and some tremolos, while the left hand plays a steady bass line.

60

Pno.

64

I hate my bro - ther.

Pno.

68

— He gets out of ev - ery - thing.

Pno.

72

— He's al - ways sleep - ing

Pno.

I Won't Have to Anymore

6  
76

and he nev- er does his chores.

Pno.

80

I have to ad - mit

Pno.

84

He's get-ting much bet - ter.

Pno.

88

But I'm still sick and tired

Pno.

92

of "Do his! Now do yours!" It's

Piano accompaniment for the first system, featuring a 2/4 time signature with alternating 12/8 and 9/8 measures. The piano part includes chords and melodic lines in both hands.

96

al-ways been "Tim do this" and "Tim do that" and "Take out the bag cause the

Piano accompaniment for the second system, continuing the 2/4 time signature with 12/8 and 9/8 measures. It features triplets in the vocal line and corresponding piano accompaniment.

100

kit-ty lit-ters gross and do\_\_\_ the laun-dry and get\_\_\_ the mail." but\_\_\_ I\_\_\_\_\_

Piano accompaniment for the third system, continuing the 2/4 time signature with 12/8 and 9/8 measures. It features triplets in the vocal line and corresponding piano accompaniment.

104

\_\_\_\_\_ won't have to any - - - more. \_\_\_\_\_

Piano accompaniment for the fourth system, continuing the 2/4 time signature with 12/8 and 9/8 measures. It features a melodic line in the vocal part and supporting piano accompaniment.

I Won't Have to Anymore

8  
108

Pno.

Musical score for piano accompaniment, measures 8-11. The score is in 2/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piano part consists of a right-hand melody and a left-hand accompaniment. The right hand starts with a quarter rest, followed by a half note G4, and then a quarter note F4. The left hand plays a steady eighth-note accompaniment. The time signature changes to 12/8 for measures 9 and 10, and returns to 2/4 for measure 11.

112

Pno.

Musical score for piano accompaniment, measures 11-14. The score continues in 2/4 time with three flats. The piano part consists of a right-hand melody and a left-hand accompaniment. The right hand starts with a quarter rest, followed by a half note G4, and then a quarter note F4. The left hand plays a steady eighth-note accompaniment. The time signature changes to 12/8 for measures 12 and 13, and returns to 2/4 for measure 14.

116

Pno.

Musical score for piano accompaniment, measures 15-18. The score continues in 2/4 time with three flats. The piano part consists of a right-hand melody and a left-hand accompaniment. The right hand starts with a quarter rest, followed by a half note G4, and then a quarter note F4. The left hand plays a steady eighth-note accompaniment. The time signature changes to 12/8 for measures 16 and 17, and returns to 2/4 for measure 18.

120

Pno.

Musical score for piano accompaniment, measures 19-22. The score continues in 2/4 time with three flats. The piano part consists of a right-hand melody and a left-hand accompaniment. The right hand starts with a quarter rest, followed by a half note G4, and then a quarter note F4. The left hand plays a steady eighth-note accompaniment. The time signature changes to 12/8 for measures 20 and 21, and returns to 2/4 for measure 22. The lyrics "It's time now to" are written below the right-hand staff.



I Won't Have to Anymore

124

Pno.

jump on the band - wag - on I wont look back. I'll leave

128

Pno.

all my in - se - cur - i - ties be - hind me. I wont have to

132

Pno.

an - swer to a - ny one be sides my self. Mom you

136

Pno.

know that I love you, but here I go.

I Won't Have to Anymore

10  
140

Pno.

144

Pno.

149

Hey mom-ma its time now.

Pno.

153

To go out the door

Pno.

I Won't Have to Anymore

158

I did-nt do the dish - es \_\_\_\_\_

Pno.

161

or my room or my floor! \_\_\_\_\_

Pno.

166

The plants have no wat - er \_\_\_\_\_

Pno.

169

I did-nt make your cof - fee. \_\_\_\_\_

Pno.

I Won't Have to Anymore

12  
173

My brothers still sleep - ing

Pno.

177

so he'll have to do it when he wakes up! It's

Pno.

181

al-ways been "Tim do this" and "Tim do that!" and "Tim do this." and "Tim do

Pno.

185

that." and "Tim do this." and "Tim do that!" but I

Pno.

190

wont have to any - - - more!

Pno.

# Breathe

\* KELLI \*

Accompaniment should breathe.  
Follow Singer at all times.  
No set tempo until measure 5.

Music and Lyrics by:

**Jonathan Reid Gealt**

Voice

Breathe in, \_\_\_ ex - hale. \_\_\_ Soft - ly, \_\_\_ sleep now. \_\_\_

Quarter Note roughly = 80

5

Wait - ing. \_\_\_ Want - ing. \_\_\_ Wish - ing \_\_\_ Need - ing. \_\_\_

Pno.

11

My heart \_\_\_ beat - ing. \_\_\_ Pound - ing. \_\_\_ Rac - ing. \_\_\_

Pno.

15

Think - ing. \_\_\_ Dream - ing. \_\_\_ Hop - ing. \_\_\_ Long - ing.

Pno.

Breathe

2

19

Feel - ing. — Yearn - ing. — Con - stant lov - ing. Lov -

Pno.

Piano accompaniment for measures 19-23, featuring a steady bass line and chords in the right hand.

24

- - - - ing. Breathe in. —

Pno.

Piano accompaniment for measures 24-27, continuing the harmonic support for the vocal line.

28

ex - hale. — Soft - ly — sleep — now. —

Pno.

Piano accompaniment for measures 28-31, providing accompaniment for the vocal phrase.

32

Measure 32 vocal staff, showing a sustained note.

Pno.

Measure 32 piano accompaniment, including a *rit.* (ritardando) marking and a fermata over the final chord.

# Ten Seconds With You

\* VERONICA \*

Quarter note = 100

Gradually speed up throughout the song.

Music and Lyrics:

**Jonathan Reid Gealt**

Voice

Piano

The first system of music consists of three staves. The top staff is labeled 'Voice' and contains five measures of whole rests. The middle and bottom staves are grouped as 'Piano' and contain the piano accompaniment for the first five measures. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4.

6

Pno.

The second system of music consists of three staves. The top staff is labeled '6' and contains five measures of whole rests. The middle and bottom staves are grouped as 'Pno.' and contain the piano accompaniment for measures 6 through 10. The piano part includes various chords and melodic lines.

10

Pno.

I have looked in your eyes and I know what's in - side of you. — I have

The third system of music consists of three staves. The top staff is labeled '10' and contains five measures of music with lyrics: "I have looked in your eyes and I know what's in - side of you. — I have". The middle and bottom staves are grouped as 'Pno.' and contain the piano accompaniment for measures 10 through 14. The piano part includes triplets in the final two measures.



Ten Seconds With You

2  
75

lent you my hand and spent my time with

Pno.

20

you. I have gazed at your smile. And I've run m fing - ers through your hair. — I

Pno.

25

held you in my arms and stopped all time with

Pno.

30

you. Don't shed a tear for me. Cause I'm not hurt - - ing. — The love I've

Pno.

35

shared with you is more than I've felt ——— be-

Pno.

40

fore in a-ny-ones arms. I —

Pno. *rit.*

45

held — you close and I felt your heart beat with mine. — I car-ressed your

Pno.

50

back and cher - - - rished my time ——— with you. I —

Pno.

Ten Seconds With You

4  
55

Piano score for measures 4-55. The system includes a vocal line and a piano accompaniment. The lyrics are: "turned my head and I know that I caught your eye and". The piano part features a bass line with a triplet in the final measure.

59

Piano score for measures 59-65. The system includes a vocal line and a piano accompaniment. The lyrics are: "in that moment here's what I said to you. Don't shed a". The piano part features a bass line with a triplet in the final measure.

65

Piano score for measures 65-70. The system includes a vocal line and a piano accompaniment. The lyrics are: "tear for me cause I'm not hurting. The Love I've shared with". The piano part features a bass line with a triplet in the final measure.

70

Piano score for measures 70-76. The system includes a vocal line and a piano accompaniment. The lyrics are: "you is truly special. I". The piano part features a bass line with a triplet in the final measure.

75

love ————— you. ————— I love. —————

Pno.

80

you. ————— I want you to know ————— that I would

*rit.*

Pno.

85

ra - ther have spent an hour. — A min-ute. Ten sec-onds with you — then all e-

Pno.

90

ter - ni - ty with out you. —————

*a tempo*

*rit.*

Pno.

No Pause.  
Move right into  
"My Baby"

# I'll Never Go

\*KASEY & MAX \*

Quarter note = 70

Should have the feeling of a heartbeat.

Music & Lyrics by:

**Jonathan Reid Gealt**

Voice 1

Are you there? Can you hear my voice? I'm call - ing out for

Piano

Detailed description: This block contains the first system of music. It features a vocal line for 'Voice 1' and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of a right hand with a series of chords and a left hand with a steady bass line.

5

you \_\_\_\_\_ to hear \_\_\_\_\_ me. \_\_\_\_\_ Please wake up. It's not

Pno.

Detailed description: This block contains the second system of music, starting at measure 5. The vocal line continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with chords and a bass line.

8

time for you \_\_\_\_\_ to fall \_\_\_\_\_ a - sleep I need \_\_\_\_\_ you with me. - - -

Pno.

Detailed description: This block contains the third system of music, starting at measure 8. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with chords and a bass line. A triplet of eighth notes is indicated above the vocal line in measure 9.

I'll Never Go

2  
11

- It's tak-ing ev-ery bit of strength I have in-side my soul. Not to lose faith

Piano accompaniment for measures 11-13, featuring chords and melodic lines in both hands.

Pno.

14

and stay here by your side. My love, I'll ne-ver go.

Are you there? Can you

Vocal line for measures 14-15.

Pno.

Piano accompaniment for measures 14-15, featuring chords and melodic lines in both hands.

18

hear my voice, I'm call - ing back for you to hear me. I'm a - wake. ev-en

Vocal line for measures 18-19.

Pno.

Piano accompaniment for measures 18-19, featuring chords and melodic lines in both hands.

22

more so than I ev-er was - be-fore I need you to be - lieve me.

Pno.

25

The ve-ry core of me's a - live and breath - ing still. My soul is ne - ver gon - na die.

Pno.

28

I'll al-ways live in you My love. I'll ne-ver go!

Pno.

31

Pno.

4  
32

I'll Never Go

Musical notation for the first system. It includes a vocal line with the lyrics "Ahh." and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

Pno.

Musical notation for the second system, primarily piano accompaniment. It includes a vocal line with the lyrics "Ahh." and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

35

Musical notation for the third system, including vocal lines. It features a vocal line with a melodic line and a piano accompaniment.

Pno.

Musical notation for the fourth system, primarily piano accompaniment. It includes a vocal line with a melodic line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

39

Musical notation for the fifth system, including vocal lines with the lyrics "Hmm." and piano accompaniment. It features a vocal line with a melodic line and a piano accompaniment.

Pno.

Musical notation for the sixth system, primarily piano accompaniment. It includes a vocal line with a melodic line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.



44

44

Pno.

44

Hmm.

The image shows a musical score for the song "I'll Never Go" on page 5. It features a vocal line and a piano accompaniment. The vocal line starts at measure 44 with a melodic phrase that includes a long note with a slur. The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. A vocalization "Hmm." is written above the piano part in the second measure. The key signature has two sharps (F# and C#), and the time signature is 4/4.



# September of '92

\* LEWIS \*

Quarter Note = 90

Beginning follows singer completely.

Music and Lyrics by:  
**Jonathan Reid Gealt**

Voice

An old beat up di - ner in a town \_\_\_\_\_ late at night

that you're just \_\_\_\_\_ pass - ing through. \_\_\_\_\_ You're tired \_\_\_\_\_ and

hun - gry. \_\_\_\_\_ You've been dri - ving \_\_\_\_\_ far too long yet you feel you've bare - ly be-

September of '92

2  
75

gun. \_\_\_\_\_ As the wait-ress comes o-ver to pour you your cof-fee a smile comes a-cross her

15

20

face. She asks what you're hav-ing but, you have no an-swer. Your heart just be-gins to race. \_\_\_\_\_

20

25

Sep-tem-ber of nine - ty two. \_\_\_\_\_ I met a girl who made all my

25

30

dreams come true. \_\_\_\_\_ In a time when I need - ed a

30

34

should - er to cry \_\_\_ on. When noth - ing \_\_\_ was work - ing. \_\_\_ She took all my troub - les \_\_\_ and

37

made \_\_\_ them \_\_\_ fly a - way. \_\_\_

41

You know those mo - ments when

45

time \_\_\_ seems to stop, and start

49

turn-ing back. Those spec - ial mo - ments when

53

ev - ery \_\_\_ thing you do seems so right. Like it's all meant to

57

be. So you jump with - out \_\_\_ think - ing of

60

what you are do - ing. You trust yet you don't know why. If you let some-one in-to \_\_\_ the

64

world you've been hid - ing you'll feel you can touch the sky.

64

Detailed description: This system contains measures 64 to 66. The vocal line (treble clef) starts with a whole note 'world', followed by eighth notes 'you've been hid - ing', eighth notes 'you'll feel', and a half note 'you can touch the sky.' The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

67

Sep - tem - ber of Nine - ty two.

67

Detailed description: This system contains measures 67 to 70. The vocal line (treble clef) has a whole note 'Sep - tem - ber of', eighth notes 'Nine - ty', and a half note 'two.' The piano accompaniment continues with the same rhythmic pattern as the previous system.

71

I met a girl who made all my dreams come true.

71

Detailed description: This system contains measures 71 to 74. The vocal line (treble clef) has a whole note 'I met a girl', eighth notes 'who made all my', eighth notes 'dreams come', and a half note 'true.' The piano accompaniment continues with the same rhythmic pattern.

75

In a time when I need - ed a should - er to cry on. When

75

Detailed description: This system contains measures 75 to 78. The vocal line (treble clef) has a whole note 'In a time when I need - ed', eighth notes 'a should - er to cry on.', and a half note 'When'. The piano accompaniment continues with the same rhythmic pattern.

noth- ing \_\_\_ was work- ing. \_\_\_ She took all my troub- les \_\_\_ and made \_\_\_\_\_

them, \_\_\_\_\_ fly - - - a - way. \_\_\_ It's strange \_\_\_ how just

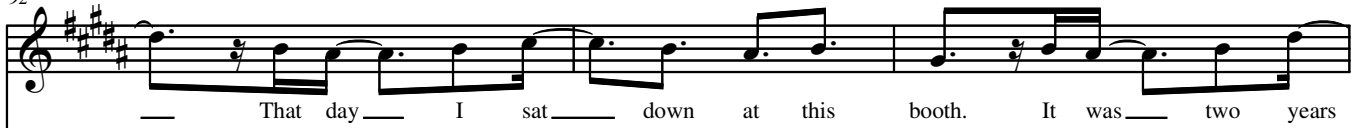
\_\_\_ a sim - ple smile can change the course of some-ones day. It does - n't mat -

- - ter who it's from, \_\_\_ or why. The out - come's just the same. \_\_\_

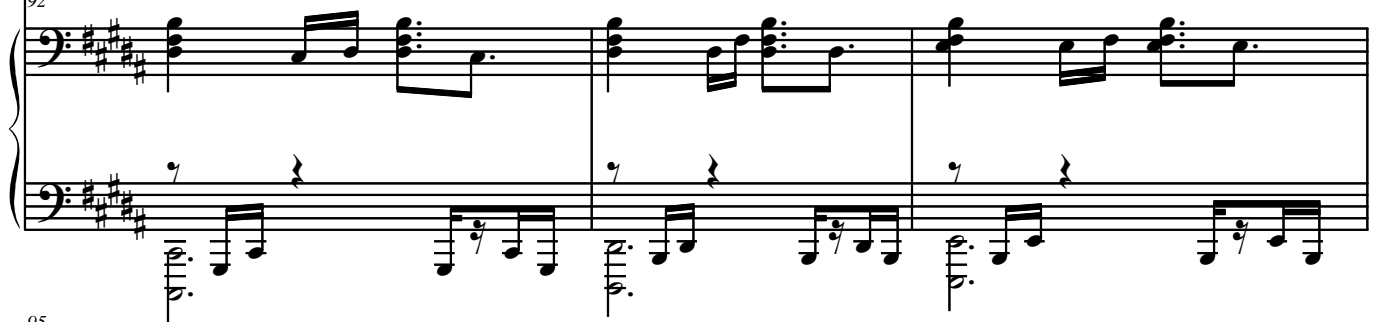


92

That day I sat down at this booth. It was two years



92



95

a - go to - day. A wai - tress filled with life and youth.



95

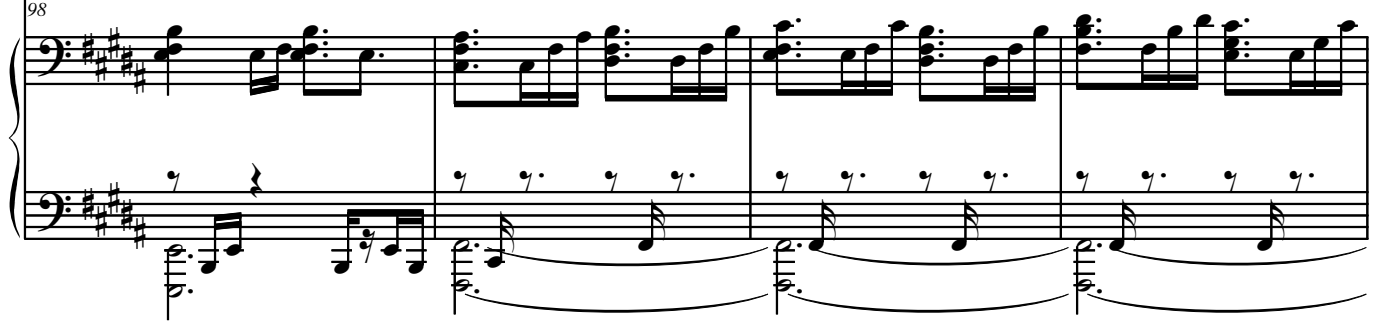


98

walked by

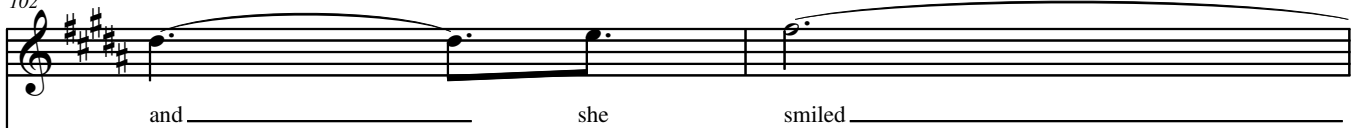


98

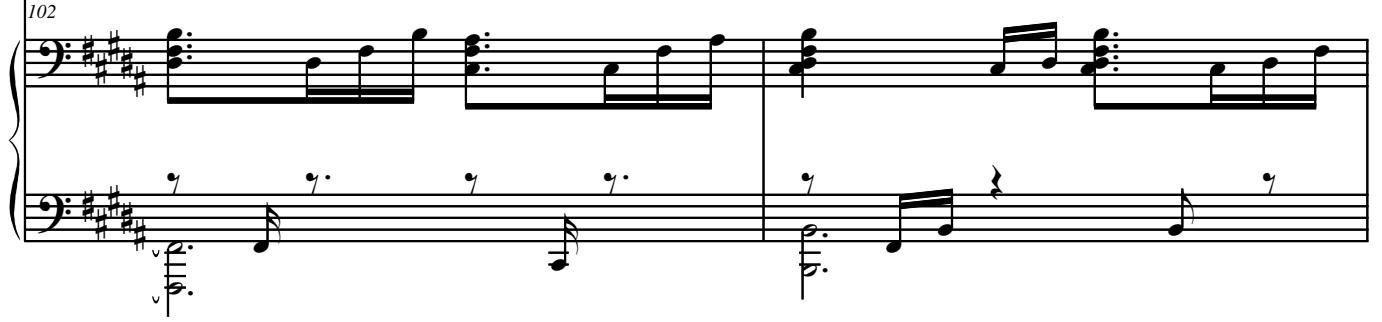


102

and she smiled



102



104

You

107

smiled \_\_\_\_\_ In a

111

time when I need-ed a should-er to cry on. When noth-ing was work-ing. You

114

took all my troub-les and made them,

118

You \_\_\_\_\_ made \_\_\_\_\_

120

them \_\_\_\_\_ Fly a -

123

way. \_\_\_\_\_

rit.

# The Clock Strikes Three

\* COLIN \*

Music and Lyrics By:  
**Jonathan Reid Gealt**

Quarter note = 70

Voice

I lay here star- ing at the clock watch- ing time pass slow- ly on and

Piano

5

on. Listen- ing hard to hear a dist- ant sound. In the dead of night.

Pno.

9

I toss and turn think- ing that this will be the last time that I

Pno.

The Clock Strikes Three

2  
73

do. Then I turn \_\_\_\_\_ and see the clock a - gain feel - ing so \_\_\_\_\_ a - lone. \_\_\_\_\_

Pno.

13

18

Stand - ing up \_\_\_\_\_ I walk a - cross the

Pno.

18

23

room through the door \_\_\_\_\_ in to the \_\_\_\_\_ black - ened \_\_\_\_\_ hall. Slow - ly mov - ing

Pno.

23

26

down the hall, I fight im - a - ges \_\_\_\_\_ in my mind. Know - ing there \_\_\_\_\_ is

Pno.

26

30

noth - ing I can do that will help — my bod - dy — start to re -

Piano accompaniment for the first system, measures 30-32. The right hand features a steady eighth-note accompaniment, while the left hand plays a more active eighth-note line. The music is in a minor key with a 3/4 time signature.

33

lax I — grab — some wa - ter and I drink. Feel ing so — a -

Piano accompaniment for the second system, measures 33-35. The accompaniment continues with similar rhythmic patterns to the first system.

36

lone. —

Piano accompaniment for the third system, measures 36-39. The right hand has a melodic line with some rests, while the left hand continues with a rhythmic accompaniment.

40

Piano accompaniment for the fourth system, measures 40-43. This system features a more complex piano accompaniment with a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

Piano accompaniment for measures 44-47. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Vocal line and piano accompaniment for measures 48-50. The vocal line begins with the lyrics: "Bur-ried deep in my mind, there are ech - os of voic - es say-ing". The piano accompaniment continues with a similar rhythmic pattern.

Vocal line and piano accompaniment for measures 51-53. The vocal line continues with the lyrics: "You won't make it." "You're not good e - nough!" "Why do you both - er, you'll". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

Vocal line and piano accompaniment for measures 54-57. The vocal line concludes with the lyrics: "ne - ver a - chieve what you al - ways want - ed, give up and go". The piano accompaniment maintains its accompanimental role throughout.

57

home!" \_\_\_\_\_ No, I won't do

Pno.

61

that. \_\_\_\_\_ I'm strong e - nough to

Pno.

65

fight, \_\_\_\_\_ and win! The

Pno.

69

clock strikes three...

Pno.



# You Had No Right

\* JAMES \*

Beginning is very free.

No set tempo until measure 17

Quarter note is around = 115

Music and Lyrics by:

**Jonathan Reid Gealt**

Voice

James

Dany'elle

You \_\_\_\_\_ had no right \_\_\_\_\_ to hurt me. \_\_\_\_\_ But, you've

Piano

4

hurt me much more than I \_\_\_\_\_ thought a - ny - one could \_\_\_\_\_ or a - ny - one would. \_\_\_\_\_ You have

Pno.

8

crossed all the bound - ries we've set. Now I fret for my safe - ty \_\_\_\_\_ all be -

Pno.

You Had No Right

2  
12

cause of your stu-pid pet-ty threats. I \_\_\_\_\_ wish \_\_\_\_\_ I had \_\_\_\_\_ the po-wer \_\_\_\_\_ The

Piano accompaniment for measures 2-12, featuring a bass line with sustained notes and a treble line with chords.

A Tempo  
Quarter note = 120

16

po-wer \_\_\_\_\_ just to for-get.

Piano accompaniment for measures 16-21, featuring a treble line with chords and a bass line with sustained notes.

21

Now I've come \_\_\_\_\_ to a place in my life where I \_\_\_\_\_ dont need you. \_\_\_\_\_ And I \_\_\_\_\_ don't

Piano accompaniment for measures 21-24, featuring a treble line with chords and a bass line with sustained notes.

24

want you. I thought you'd \_\_\_\_\_ un-der-stand from my lack of com-mu - ni - ca - tion. But, I

Piano accompaniment for measures 24-28, featuring a treble line with chords and a bass line with sustained notes.

28

guess not. You're not smart e-nough for — that! Why did you change — from the friend

Pno.

Piano accompaniment for measures 28-30, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

31

— that I knew you to be — long a go? If you were — such a great friend

Pno.

Piano accompaniment for measures 31-34, continuing the eighth-note accompaniment pattern.

35

— to — me then you'd — ho - nor my re - quest. You — had no

Pno.

Piano accompaniment for measures 35-37, including an *accel.* marking in the right hand.

38

right — to hurt me. — But you've hurt me much more than I —

Pno.

Piano accompaniment for measures 38-40, featuring a more active eighth-note accompaniment in the right hand.

You Had No Right

4  
41

thought a - ny-one could \_\_\_ or a - ny-one would. \_\_\_ You have

Pno.

41

44

crossed all the bound - ries we've set. Now \_\_\_ I fret for my

Pno.

44

47

safe-ty \_\_\_ all be - cause of your stu - pid pet-ty threats. I \_\_\_

Pno.

47

50

wish \_\_\_ I had \_\_\_ the po - wer. \_\_\_ The po - wer \_\_\_ just to for -

Pno.

50

*accel.*

You Had No Right

53

get. \_\_\_\_\_ Ahh. \_\_\_\_\_

Pno.

57

\_\_\_\_\_ Ahh. \_\_\_\_\_

Pno.

61

\_\_\_\_\_ Ahh. \_\_\_\_\_

Pno.

65

\_\_\_\_\_ Ahh. \_\_\_\_\_

Pno.

You Had No Right

6

69

69  
You had no right \_\_\_\_\_ to a - buse me. You've a -

Pno.

69

72

72  
bused me long \_\_\_\_\_ e - nough.

Pno.

72  
*rit.* .....

(From: FORWARD)

# Expectations of A Man

\*BRIDIE\*

Music and Lyrics by:  
**Jonathan Reid Gealt**

Quarter note = 120

Voice

When I came to New York I had\_\_ ex pec ta tions of what I want\_\_ ed from a man. I

Piano

Pno.

made a whole list and I prom-ised my self I would try to stick to that list if I can! He had to be

Pno.

tall and dark\_\_ and hand - some with a smile as bright\_\_ as day. He had to be

# Expectations of A Man

2  
7

smart and very \_\_\_\_\_ stu - di - ous, I know it seems\_ cli - che. He had to be

Pno.

9

great at cook\_ ing din - ner he had to cud - dle in\_ the win - ter. I

Pno.

11

thought I could find my per - fect man!

Pno.

15

When I came to New York I had\_ ex - pec - ta - tions of

Pno.



Expectations of A Man

18

what I want - ed from a man. I made a whole list and I prom - ised my - self I would

Piano accompaniment for the first system, measures 18-19. The right hand features a melodic line with triplets, and the left hand provides a harmonic accompaniment.

20

try to stick to that list if I can! And when I fin - ly thought I found him with his

Piano accompaniment for the second system, measures 20-21. The right hand continues the melodic line with triplets, and the left hand provides a harmonic accompaniment.

22

smile as bright\_\_ as day. And he was smart and very\_\_\_ stu - di - ous and

Piano accompaniment for the third system, measures 22-23. The right hand continues the melodic line, and the left hand provides a harmonic accompaniment.

24

loved to be\_\_\_ on stage. And he dressed in all\_\_\_ the best clothes and he was

Piano accompaniment for the fourth system, measures 24-25. The right hand continues the melodic line, and the left hand provides a harmonic accompaniment.

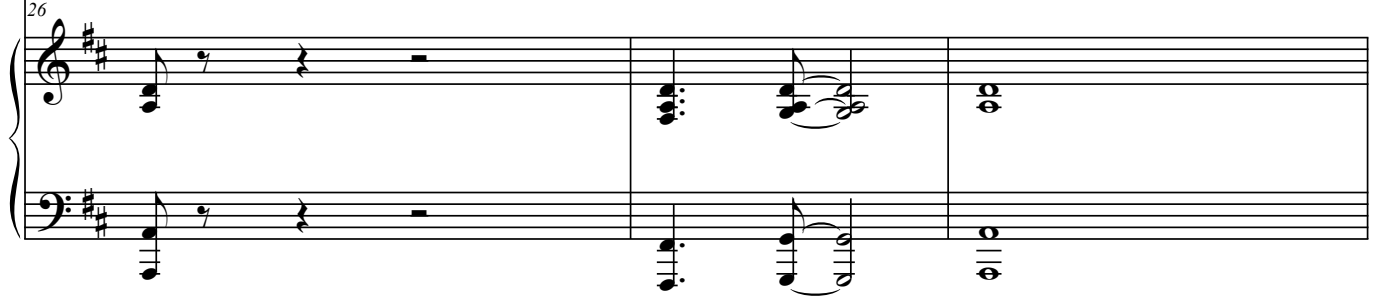
Expectations of A Man

4

26



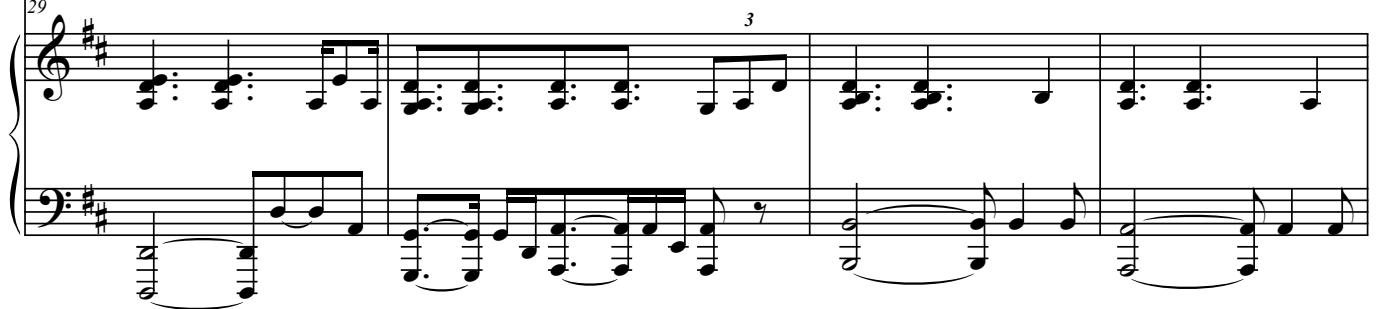
Pno.



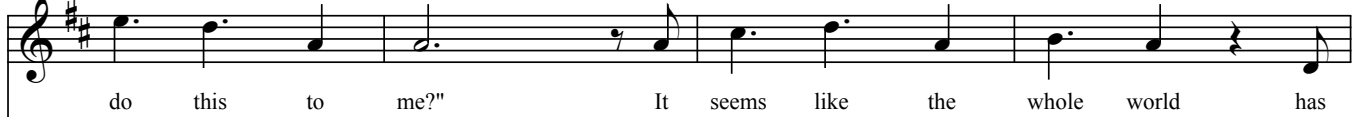
29



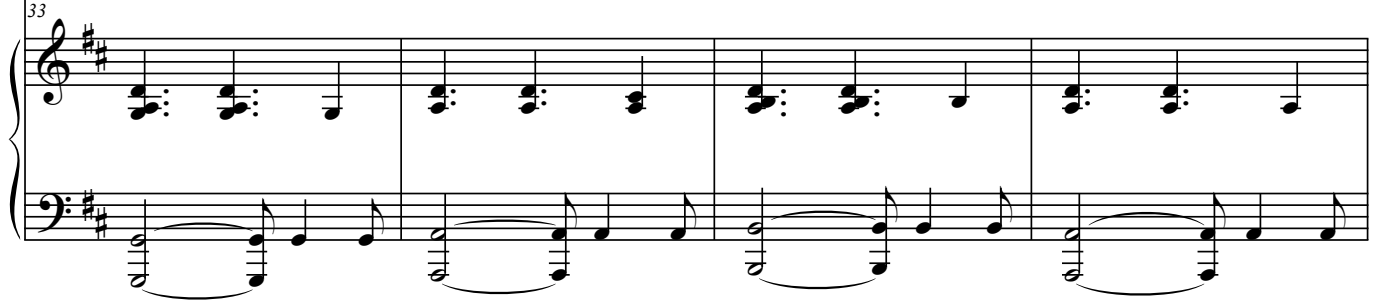
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33



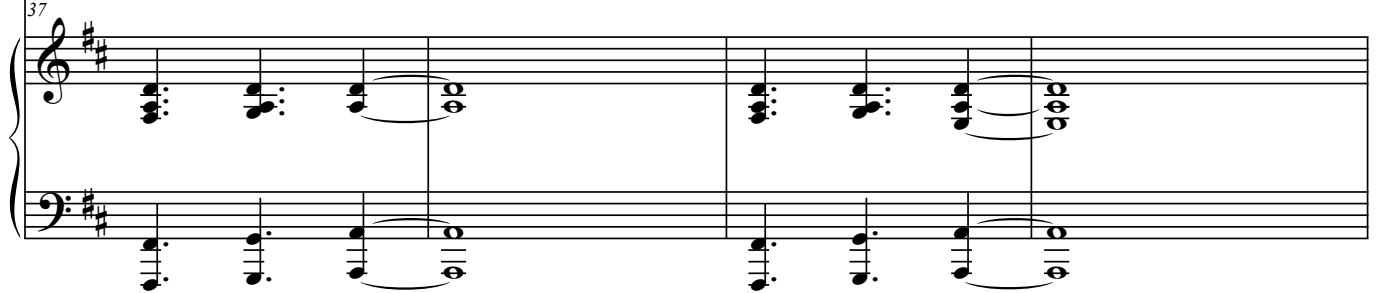
Pno.



37



Pno.



Expectations of A Man

41

came to New York I had ex - pec - ta - tions of what I want - ed from a man. I

Pno.

43

made a whole list and I prom-ised my-self I would try to stick to that list if I can! And when the

Pno.

45

time came that I gave up al my hopes of find - ing some - one. I

Pno.

47

fin' - ly stopped my search - ing and my point - less nights of hop - ing! I

Pno.

Expectations of A Man

6  
49

fin' - ly found that some - one who would cud - dle in\_\_\_ the win - ter. And

Piano accompaniment for measures 49-50, featuring a simple harmonic accompaniment with a steady eighth-note bass line and chords in the right hand.

51

to my sur - prise her name was su - zanne! And I thought,

Piano accompaniment for measures 51-54, featuring a more active accompaniment with a walking bass line and a melodic line in the right hand, including a triplet in measure 54.

55

"Why God \_\_\_ did you \_\_\_ do this to me?" But,

Piano accompaniment for measures 55-58, featuring a steady accompaniment with a walking bass line and chords in the right hand.

59

now that I've found her. I know now \_\_\_ that

Piano accompaniment for measures 59-62, featuring a steady accompaniment with a walking bass line and chords in the right hand.

63

you were just — hold-ing out for me.

Pno.

63

(From: FORWARD)

# All I Need

Women's Key

Play in 2  
Quarter note = 120

Music and Lyrics by:  
**Jonathan Reid Gealt**

Voice

I'm scared \_\_\_\_\_ to death, \_\_\_\_\_ of \_ what I feel - for

Piano

4

you. \_\_\_\_\_ It's not just the feel-ings that I'm wor-ried a - bout. But, the thought that I'll nev-er be with

Pno.

8

you. In my heart there's a sound of a sold-ier that cries for the home she is long-ing to

Pno.

All I Need

2  
72

see. — But as she rounds the cor-ner to — o-pen the door. She finds her home has been washed out to

Pno.

16

sea. Take my hand, — I plead. — Tell me what will it take for you to

Pno.

20

see that your love — is all — I need. —

Pno.

24

So ma-ny times I would stand here just look-ing at you. With the hope you were look-ing at

Pno.

28

me. ————— That would give me the chance to fin-'ly tell you the truth. of the

Pno.

31

strength you have brought out in me. ————— All the days when I ne-ver had the

Pno.

34

cour-age to stand. Or the en-er-gy to get off my knees. ————— You were

Pno.

37

there with-out a quest-ion or a judge-ment to pass. Just to stand there and hold on to

Pno.



All I Need

4

40

me. Take my hand, I plead. Tell me what will it take for you to

Pno.

44

see, that your love is all I need.

Pno.

48

This is my chance to finally tell you how I

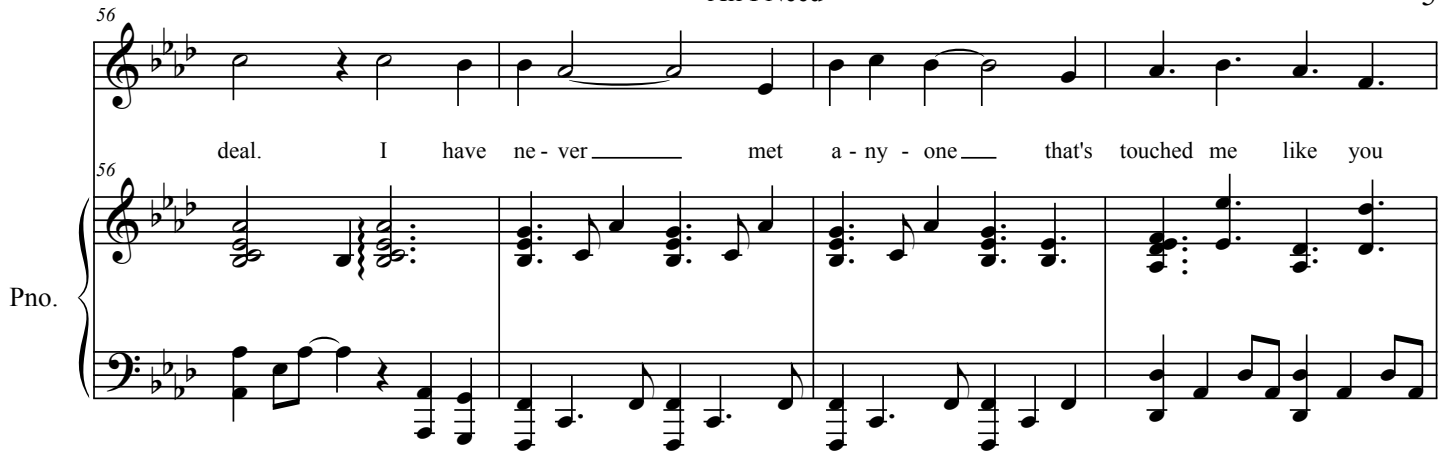
Pno.

52

feel. There's no hold-ing back for that's not part of this

Pno.

56



deal. I have ne - ver \_\_\_\_\_ met a - ny - one \_\_\_\_\_ that's touched me like you

Pno.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of quarter and eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

60

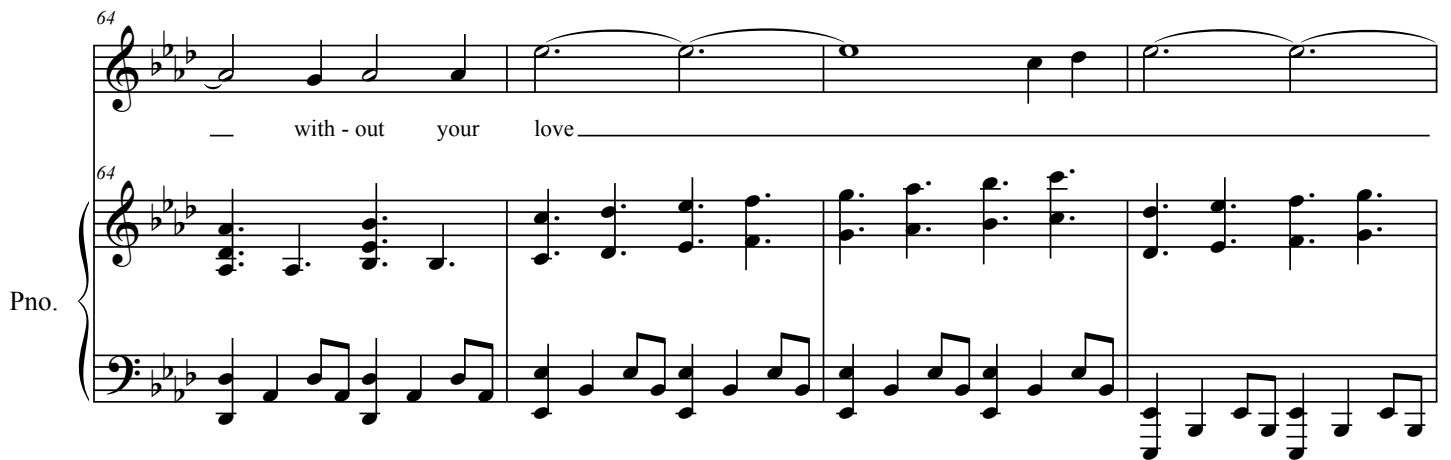


do. I don't want \_\_\_\_\_ to face this world \_\_\_\_\_ a - gain. \_\_\_\_\_

Pno.

Detailed description: This system contains the second two staves of music. The vocal line continues with a whole rest followed by quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

64



\_\_\_\_\_ with - out your love \_\_\_\_\_

Pno.

Detailed description: This system contains the third two staves of music. The vocal line features a whole note followed by a half note. The piano accompaniment continues with eighth-note bass lines and chords.

68



\_\_\_\_\_ Take the hand of this sod-ier that's lost out at sea. and gent-ly help me up off my

Pno.

Detailed description: This system contains the final two staves of music on the page. The vocal line starts with a whole rest followed by quarter notes. The piano accompaniment continues with eighth-note bass lines and chords.

72

knees. You will hear the con-fess - ion of a sold - iers last wish. You're the

75

home that my heart longs to see. Take my hand \_\_\_\_\_ I plead. Tell me

79

what will it take for you to see, that your love \_\_\_\_\_ is all \_\_\_\_\_ Your

83

love \_\_\_\_\_ is all, Yes your love is all \_\_\_\_\_ I

Pno.

87

need. \_\_\_\_\_

Pno.

(From: FORWARD)

# All I Need

\* MIKEY \*

Play in 2  
Quarter note = 120

Music and Lyrics by:  
**Jonathan Reid Gealt**

Voice

I'm scared \_\_\_\_\_ to death, \_\_\_\_\_ of \_\_\_ what I feel - for

Piano

4

you. \_\_\_\_\_ It's not just the feel-ings that I'm wor-ried a - bout. But, the thought that I'll nev-er be with

Pno.

8

you. In my heart there's a sound of a sold-ier that cries for the home he is long-ing to

Pno.

January 8, 2007

All I Need

2  
72

see. \_\_\_\_ But as he rounds the cor-ner to\_\_ o-pen the door. He finds his home has been washed out to

Pno.

12

sea. Take my hand, \_\_\_\_ I plead. \_\_\_\_ Tell me what will it take for you to

Pno.

16

see that your love \_\_\_\_ is all \_\_\_\_ I need. \_\_\_\_

Pno.

20

So ma-ny times I would stand here just look-ing at you. With the hope you were look-ing at

Pno.

24

28

me. \_\_\_\_\_ That would give me the chance to fin-ly tell you the truth. of the

Pno.

Detailed description: This system contains measures 28, 29, and 30. The vocal line (treble clef) starts with a half note 'me.' followed by a dotted quarter note, then eighth notes for 'That would give me the chance to fin-ly tell you the truth.' and a quarter note for 'of the'. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

31

strength you have brought out in me. \_\_\_\_\_ All the days when I ne-ver had the

Pno.

Detailed description: This system contains measures 31, 32, and 33. The vocal line (treble clef) has a half note 'strength', eighth notes for 'you have brought out in me.', a dotted quarter note, and eighth notes for 'All the days when I ne-ver had the'. The piano accompaniment (grand staff) continues with the same rhythmic pattern as the previous system.

34

cour-age to stand. Or the en-er-gy to get off my knees. \_\_\_\_\_ You were

Pno.

Detailed description: This system contains measures 34, 35, and 36. The vocal line (treble clef) has eighth notes for 'cour-age to stand.', eighth notes for 'Or the en-er-gy to get off my knees.', a dotted quarter note, and eighth notes for 'You were'. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

37

there with-out a quest-ion or a judge-ment to pass. Just to stand there and hold on to

Pno.

Detailed description: This system contains measures 37, 38, and 39. The vocal line (treble clef) has eighth notes for 'there with-out a quest-ion or a judge-ment to pass.', eighth notes for 'Just to stand there and hold on to'. The piano accompaniment (grand staff) continues with the same rhythmic pattern.

40

me. Take my hand, \_\_\_\_\_ I plead. \_\_\_\_\_ Tell me what will it take for you to

Pno.

44

see, that your love \_\_\_\_\_ is all \_\_\_\_\_ I need. \_\_\_\_\_

Pno.

48

This is my chance to fin - 'ly tell you how I

Pno.

52

feel. There's no hold - ing back for that's not part of this

Pno.



56

deal. I have ne - ver \_\_\_\_\_ met a - ny - one \_\_\_\_\_ that's touched me like you

Pno.

60

do. I don't want \_\_\_\_\_ to face this world \_\_\_\_\_ a - gain. \_\_\_\_\_

Pno.

64

\_\_\_\_\_ with - out your love \_\_\_\_\_

Pno.

68

\_\_\_\_\_ Take the hand of this sod - iers that's lost out at sea. and gent - ly help him up off his

Pno.

72

knees. You will hear the con-fess - ion of a sold - iers last wish. You're the

75

home that my heart longs to see. Take my hand \_\_\_\_\_ I plead. Tell me

79

what will it take for you to see, that your love \_\_\_\_\_ is all \_\_\_\_\_ Your

83

love \_\_\_\_\_ is all, Yes your love is all \_\_\_\_\_ I

Pno.

87

need. \_\_\_\_\_

Pno.

# We'll Find it in You

\* DAN'YELLE \*

\* CAST \*

Soulful/Gospel feel

Quarter note = 120

Music and Lyrics by:

**Jonathan Reid Gealt**

Piano

The piano accompaniment for the first system consists of three measures. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass line with chords. The music is in a 4/4 time signature with a key signature of one flat (Bb).

4

Yes babe \_\_\_\_\_ I know you're down and think - ing

The vocal line for the first system spans three measures. It begins with a rest in the first measure, followed by the lyrics "Yes babe" in the second measure and "I know you're down and think - ing" in the third measure. The melody is written in a soprano clef.

Pno.

The piano accompaniment for the second system consists of three measures (measures 4-6). It continues the harmonic and melodic patterns established in the first system.

7

there's no way out. Yes babe \_\_\_\_\_ I know you're

The vocal line for the second system spans three measures (measures 4-6). It begins with the lyrics "there's no way out." in the first measure, followed by "Yes babe" in the second measure and "I know you're" in the third measure.

Pno.

The piano accompaniment for the third system consists of three measures (measures 7-9). It continues the harmonic and melodic patterns established in the previous systems.

10

scared and that your mind's full of doubt. Know that

The vocal line for the third system spans three measures (measures 7-9). It begins with the lyrics "scared and that your mind's full of doubt." in the first measure, followed by "Know that" in the second measure.

Pno.

The piano accompaniment for the fourth system consists of three measures (measures 10-12). It concludes the piece with a final chord and melodic flourish.

We'll Find it in You

2  
13

Pno.

I'm with you all through the night. You're not the on - ly — one with

16

Pno.

fright. — You have to know that you're ne - ver a - lone. E-ven at wits

19

Pno.

end when you're scared to the bone. — It's — a - bout — the

21

Pno.

cou - rage to stand up and fight for your rights. When - e - ver you

We'll Find it in You

23

need to, When - e - ver you have to. Now ba-by you have to be - lieve that bur-ried with

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and triplets.

25

in you there's hope to find the strength that you need. When - e - ver you

Piano accompaniment for the second system, including a key signature change to G major and a time signature change to 3/4.

28

need it, Yes ba-by We'll find it in you.

Piano accompaniment for the third system, continuing the piano accompaniment with triplets.

31

Yes, babe it's time to ad -

Piano accompaniment for the fourth system, featuring a complex piano accompaniment with many triplets.

We'll Find it in You

4  
34

mit \_\_\_\_\_ that you are fall - - - ing a - part. Yes,

Pno.

37

babe \_\_\_\_\_ the time has \_\_\_\_\_ come \_\_\_\_\_ to stop play-ing

Pno.

39

games with your heart. You are

Pno.

41

tired \_\_\_\_\_ and worn to \_\_\_\_\_ the core. You think that the

Pno.

We'll Find it in You

43

good times have flown through the door Hey this is your

Pno.

45

chance to find who you are. Come on

Pno.

47

ba - - by you wont have to look ve-ry far. It's a-bout the

Pno.

49

cou - rage to stand up and fight for your rights. When - e - ver you

Pno.



We'll Find it in You

6  
51

need to When - e - ver you have to, Now ba - by you have to be - lieve that bur-ried with-

51

53

in you there's hope to find the strength that you

53

55

need. When - e - ver you need it Yes, ba - by We'll Find it in

55

57

you! There are times when you won't have the

57

Pno.

Pno.

Pno.

Pno.

We'll Find it in You

59

en - er - gy \_\_\_\_\_ to stand \_\_\_\_\_ and you need \_\_\_\_\_ a help - ing

Pno.

61

hand. That's the time \_\_\_\_\_ you should reach out \_\_\_\_\_ to

Pno.

63

some - one \_\_\_\_\_ who's close. \_\_\_\_\_ for the pow - - - er and strength \_\_\_\_\_ to

Pno.

We'll Find it in You

8  
65

build up your soul. \_\_\_\_\_  
It's a - bout the cou - rage to stand up and

67

When - e - ver you need to. When - e - ver you have to. \_\_\_\_\_ Now ba - by you  
fight for your rights. When - e - ver you need to. When - e - ver you have to. \_\_\_\_\_ Now ba - by you

69

have to be - lieve that burriedwith - in you there's hope to find the  
have to be - lieve that burriedwith - in you there's hope to find the

71

strength that you need. When - e - ver you

strength that you need. When - e - ver you

Pno.

73

need it. Yes, ba-by We'll find it in you.

need it. Yes, ba-by We'll find it in you. It's a - bout the

Pno.

75

Soloist begins to ad lib.

cou - rage to stand up and fight for your rights. When - e - ver you

Pno.

need to. When - e - ver you have to. Now ba - by you have to be - lieve that but-ried with-

in — you — there's hope to find the strength that you

need. ————— When-e-ver you need it. Yes, ba-by We'll find it in —

83

Oh...  
you. It's a - bout the cou - rage to stand up and

Pno.

85

fight for your rights. When - e - ver you need to When - e - ver you have to. Now ba - by you

Pno.

87 Soloist ad lib.

87 have to be - lieve that bur - ried with - in \_\_\_ you \_\_\_ there's hope to find the

Pno.

We'll Find it in You

12  
89

strength that you need. When - e - ver you

Pno.

91

need it. Yes, ba - by we'll find it in You.

Pno.

93

Ahhh.

Pno.

(From: FORWARD)

# Quiet

Music & Lyrics by:

**Jonathan Reid Gealt**

Quarter note roughly 60.

Voice

Whats the per-fect bal-ance be-tween yell-ing too much or not yell-ing e-nough so that

Piano

4

4

peo-ple don't walk o-ver you? — Is it a crime just to want to be — nice? To a-

Pno.

7

7

void con-fron-ta-tion and show ev-ery-one a lit-tle — re-spect. — Time af-ter time — I

Pno.



2  
11

Quiet

find that I'm strug- gl - ing to tell you what's burn - ing in side. A glim - mer of

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Pno.

14

hope that you'll fin - a - lly see! Yet I re - main qui - et.

The second system continues the vocal and piano parts. The vocal line has a quarter rest before the lyrics. The piano accompaniment features a prominent sustained chord in the right hand, indicated by a long horizontal line, while the left hand continues with a steady bass line.

Pno.

18

Look at my face don't you dare

The third system shows the vocal line with a quarter rest before the lyrics. The piano accompaniment is more active, with a rhythmic pattern of eighth and sixteenth notes in both hands.

Pno.

22

— turn a - way! Cause I'm los - ing my pa - tience. show me now you're the man that I

The fourth system continues the vocal and piano parts. The vocal line has a quarter rest before the lyrics. The piano accompaniment maintains a consistent rhythmic accompaniment throughout the system.

Pno.

25

want to be with \_\_\_ for \_\_\_ the rest \_\_\_ of my life. \_\_\_ I have so much love to give you. \_\_\_ Just

Pno.

Detailed description: This system contains measures 25 to 27. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "want to be with \_\_\_ for \_\_\_ the rest \_\_\_ of my life. \_\_\_ I have so much love to give you. \_\_\_ Just". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with some rests.

28

O- pen up your eyes and you'll \_\_\_ see. \_\_\_ Time af - ter time \_\_\_\_\_ I

Pno.

Detailed description: This system contains measures 28 to 30. The vocal line continues with the lyrics: "O- pen up your eyes and you'll \_\_\_ see. \_\_\_ Time af - ter time \_\_\_\_\_ I". The piano accompaniment features a more active right hand with eighth-note patterns and a left hand with a simple bass line. A fermata is placed over the final note of the vocal line in measure 30.

31

find that I'm \_\_\_ strug- gl- ing to tell you what's burn - ing in \_\_\_ side. \_\_\_ A glim- mer of

Pno.

Detailed description: This system contains measures 31 to 33. The vocal line has the lyrics: "find that I'm \_\_\_ strug- gl- ing to tell you what's burn - ing in \_\_\_ side. \_\_\_ A glim- mer of". The piano accompaniment continues with eighth-note accompaniment in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line in measure 33.

34

hope that you'll fin - a - lly \_\_\_ see! \_\_\_\_\_ Still I \_\_\_\_\_ re - main \_\_\_

Pno.

Detailed description: This system contains measures 34 to 36. The vocal line has the lyrics: "hope that you'll fin - a - lly \_\_\_ see! \_\_\_\_\_ Still I \_\_\_\_\_ re - main \_\_\_". The piano accompaniment features a right hand with eighth-note accompaniment and a left hand with a simple bass line. A fermata is placed over the final note of the vocal line in measure 36.

4  
37

Quiet

qui — et! — I can't re-main —

Pno.

37

41

qui — et — a - ny - more. —

Pno.

41

44

No I was not — built to i - d - ly — stand here let-ting you

Pno.

44

47

make my de - ci-sions, — Based up - on your point of view! — You ne - ver — al -

Pno.

47

50

lowed me my own Free - dom. Well

Piano accompaniment for measures 50-52, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

53

hear me now!

Piano accompaniment for measures 53-55, continuing the eighth-note pattern.

56

Show me now you're the man that I

Piano accompaniment for measures 56-58, with dynamic markings *p.* and *f.*

59

want to be with for the rest of my life. I have so much love to give you. Just

Piano accompaniment for measures 59-61, with dynamic markings *p.*

6

Quiet

62

Vocal line for measures 62-64. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. It then has a quarter rest, followed by quarter notes E5, D5, C5, and B4. The line ends with a quarter note A4.

O - pen up your eyes and you'll see. Time af - ter time I

Pno.

Piano accompaniment for measures 62-64. The right hand plays a rhythmic pattern of eighth notes and quarter notes. The left hand plays a bass line with a prominent octave G2 in the first measure, which is circled.

65

Vocal line for measures 65-67. The melody continues with quarter notes D5, C5, B4, and A4, followed by quarter notes G4, F4, E4, and D4. It ends with a quarter note C4.

find that I'm strug - gl - ing to tell you what's burn - ing in side. A glim - mer of

Pno.

Piano accompaniment for measures 65-67. The right hand continues with eighth and quarter notes. The left hand features a steady eighth-note bass line.

68

Vocal line for measures 68-72. The melody starts with quarter notes D5, C5, B4, and A4, followed by quarter notes G4, F4, E4, and D4. It then has a quarter rest, followed by quarter notes C4, B3, A3, and G3. The line ends with a quarter note F3.

hope that you'll fin - a - lly see. Still, I Yes I

Pno.

Piano accompaniment for measures 68-72. The right hand plays a series of chords and moving lines. The left hand plays a bass line with a prominent octave G2 in the first measure, which is circled.

73

Vocal line for measures 73-75. The melody starts with quarter notes D5, C5, B4, and A4, followed by quarter notes G4, F4, E4, and D4. It then has a quarter rest, followed by quarter notes C4, B3, A3, and G3. The line ends with a quarter note F3.

I can't re - main Qui - et!

Pno.

Piano accompaniment for measures 73-75. The right hand plays a series of chords and moving lines. The left hand plays a bass line with a prominent octave G2 in the first measure, which is circled.

78

Qui - et!

Pno.

78

(From: FORWARD)

# Wanting

Music and Lyrics by:

Jonathan Reid Gealt

Quarter note = 115

Piano




The piano introduction consists of a continuous eighth-note accompaniment in the right hand, with chords in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

4 JONATHAN:

Why does this feel so strange? Sit-ting next to you when

Pno.




The first line of music shows Jonathan's vocal melody starting at measure 4. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "Why does this feel so strange? Sit-ting next to you when".

7 J

all I did was hap-pen to run in to you by chance. And I know that I

Pno.



The second line of music shows Jonathan's vocal melody starting at measure 7. The piano accompaniment continues. The lyrics are: "all I did was hap-pen to run in to you by chance. And I know that I".

10 J

Should'nt be ex-cited when you smile. Oh my god he just caught me looking at him, all the

Pno.



The third line of music shows Jonathan's vocal melody starting at measure 10. The piano accompaniment continues. The lyrics are: "Should'nt be ex-cited when you smile. Oh my god he just caught me looking at him, all the".

2  
73

J

while I can't help think-ing maybe he was looking at\_\_\_ me too. Get a grip and watch the mo -

Pno.

16

J

- vie. Af - ter all \_\_\_ that's what you came here to do.

Pno.

19

J

Want - - - - ing. \_\_\_ KASEY:

Why does this feel so\_\_\_ strange?

Pno.



22

K

— Sit-ting next to you when all I did was hap-pen to run in to you — by

Pno.

25

K

chance. I should go 'cause I should' nt be think-ing of you — this way. I don't know what your

Pno.

28

K

preference is but god, I hope you're gay. What the fuck? You don't know if he is think-ing a-bout you

Pno.

31

K

too! Get a grip and watch the mo - vie. Af - ter all — that's what you came here to

Pno.

4  
34

J  
Want - - - - - ing. —

K  
do. Want - - - - - ing. —

Pno.

37

J  
Want - - - - - ing. —      Shit! I fin-ished all the so -

K  
Want - - - - - ing. —      Shit! I fin-ished all the so -

Pno.

40

J  
da! I should go and get some more? — But, I can't move because I feel — my heart is pounding through the floor!

K  
da! I should go and get some more? — But, I can't move because I feel — my heart is pounding through the floor!

Pno.

43

J  
— Should I make the bold de- ci - sion and be the first to make a move! — Hey, he might like you

K  
— Should I make the bold de- ci - cra-sion and be the first to make a move! — Hey, he might like you

Pno.

46

J  
too! SCREW — the so - da! —

K  
too! SCREW — the so - da! —

Pno.

49

JONATHAN:

J  
Hey, I real-ly like your shirt!

Pno.

6  
52

J  
— It sure does bring out the col- or in your eyes. You Id-i - ot! Why did you say that to him?

Pno.

55

J  
— Want - - - - - ing! — Want - - - - -

K  
KASEY:  
Hey, I really like your shoes! — They sure do look like they make you comf' ter' - ble. I

Pno.

58

J  
- - - ing! Wow, you're be - ing so nice, 'cause yes I know that that was bad!

K  
hope he knows I said that to make him feel at ease. 'Cause that was just a -

Pno.

61

J  
— When it comes to ma - king small talk I am pit - i - ful and sad! God, why are you still

K  
bout the worst pick up line I've heard! Yet, still I find there's

Pno.

64

J  
talk-ing? You are act-ing like a fool! Get a grip and watch the mo - vie. Af - ter all — that's why you

K  
some - thing there that makes me want to call him mine.

Pno.

67

J  
came here — from school! Want - - -

K  
Want - - - - - ing. —

Pno.

Chord diagrams:  
 Diagram 1: A major triad (A-C-E) on a bass line.  
 Diagram 2: A major triad (A-C-E) on a bass line.

8  
70

J  
- - ing. — Want - - - - ing. —

K  
Want - - - - ing. —

Pno.

73

J  
Soon the mo-vie will be o - ver and we'll have to say good-bye. — Now, just look to find the

K  
Soon the mo-vie will be o - ver and we'll have to say good-bye. — Now, just look to find the

Pno.

76

J  
cour-age. All you have to do is try! What's the worst thing that could hap-pen? That he po-lite - ly turns you

K  
cour-age. All you have to do is try! What's the worst thing that could hap-pen? That he po-lite - ly turns you

Pno.

79

J  
down? What've-you got to lose? \_\_\_\_ Let's get cof - fee! \_\_\_\_

K  
down? What've-you got to lose? \_\_\_\_ Let's get cof - fee! \_\_\_\_

Pno.

82

J  
O -

K  
O -

Pno.

85

J  
kay! \_\_\_\_

K  
kay! \_\_\_\_

Pno.

*rit.*.....