

I Hmm You

Benj Pasek & Justin Paul

MAN 2: *Ad. lib.*

It's an awk-ward sit-u - a-tion

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (Bb). It begins with a rest for two measures, followed by the lyrics "It's an awk-ward sit-u - a-tion". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern with triplets and sixteenth notes. The piano part includes several triplet markings and a fermata over a chord in the final measure.

since we don't know what we are. Since I don't know what you want for me to be.

The second system continues the musical score. The vocal line starts at measure 6 and contains the lyrics "since we don't know what we are. Since I don't know what you want for me to be." The piano accompaniment continues with similar rhythmic patterns, including a fermata and a dynamic marking of *sva* (sforzando) in the final measure.

And a-midst the com-pli - cat-ion, you just fell in-to my arms. But it's new and you're not

The third system continues the musical score. The vocal line starts at measure 11 and contains the lyrics "And a-midst the com-pli - cat-ion, you just fell in-to my arms. But it's new and you're not". The piano accompaniment continues with similar rhythmic patterns, including a fermata and a dynamic marking of *sva* in the final measure.

16

comf- 'rt - 'ble with me. And it's not like I just like you, but I don't know if I love you, so I've

20

made a lit - tle phrase I hope will do. Since there's more than there was yes - ter-day, but

23

a tempo

less than when to-mor-row comes, for to - day, we both can say: "I Hmm You"

a tempo

27

I hmm the way you get de - fen-sive in the morn-ing. You won't

31

smi - le till e - le - ven though I look at you a - dor - ing - ly. You seem to blame me for the

34

sun - light that is pour - ing through the win - dow while you're snor - ing, well at least you're ne - ver bor - ing.

37 **WOMAN 2:**

I hmm the face you make when ev-er you get riled, when you ar-gue just to ar-gue, when you're

act-ing like a child. I hmm the way you sing when think-ing you're a-lone How you burn

MAN 2:
a - ny - thing you cook, how you get a - ny - thing you're shown. I hmm how the

WOMAN 2:
I hmm how the

46

whole world seems to freeze. When I look at you I lose

whole world seems to freeze. When I look at you, I lose

46

50

all feel - ing in my knees.

all feel - ing in my knees I hmm your face when you get fran-tic.

50

55

I hmm when you are cor-ny and ro-man-tic. I hmm all the cra-zy things you do, I

I hmm all the cra-zy things you do, I

55

59

hmm get-ting to know you. I real-ly hope you hmm me too!

hmm get-ting to know you. I real-ly hope you hmm me too!

59

64 **WOMAN 2:**

I hmm the pok - er face you

68

make when you're all bluff. How you talk a - bout your mom and when you say that I'm e-nough.

71 **MAN 2:**

I hmm the way your smi - le curves just to the right, The way we spoon and cud - dle up, how we can

74

ne- ver stay in fights. I hmm how the whole world seems to freeze.

WOMAN 2:

I hmm how the whole world seems to freeze.

74

78

When I look at you I lose all feel - ing in my knees.

When I look at you, I lose all feel - ing in my knees

78

83

I hmm that your fam - i - ly is Jew - ish.
I hmm that your eyes are green-sh blu - ish.

83

87

I hmm all the cra-zy things you do, Oh what a beau-ti - ful you! I
I hmm all the cra-zy things you do, Oh what a beau-ti - ful you! I

87

92

real-ly hope you hmm me too! _____

real-ly hope you hmm me too! _____

92

96

Hmm

Hmm Hmm Hmm Hmm

Hmm

Hmm Hmm Hmm Hmm

96

100

You're the one who's al - ways there when the push comes to the shove. You are

You're the one who's al - ways there when the push comes to the shove. You are

103

ev - 'ry - thing I've wan - ted you're be - yond and you're a - bove. And when I close my eyes it's

ev - 'ry - thing I've wan - ted you're be - yond and you're a - bove. And when I close my eyes, it's

106

you I'm dream-ing of. I think that you're the girl who I was meant to Hmm _____

you I'm dream-ing of. I think that you're the boy who I was meant to Hmm. _____

106

rit.

Detailed description: This block contains the first system of the musical score, measures 106-110. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "you I'm dream-ing of. I think that you're the girl who I was meant to Hmm _____" and "you I'm dream-ing of. I think that you're the boy who I was meant to Hmm. _____". The piano accompaniment includes a *rit.* (ritardando) marking. The key signature has two flats and the time signature is 4/4.

110

colla voce **MAN 2:**

If you're rea - dy then I'm rea - dy. If you'll

110

rit.

Detailed description: This block contains the second system of the musical score, measures 110-114. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "If you're rea - dy then I'm rea - dy. If you'll". The piano accompaniment includes a *rit.* (ritardando) marking. The key signature has two flats and the time signature is 4/4.

114 **WOMAN 2:** **BOTH:**

say it then I'll say it. If you think it's more than hmm-ing don't be bash-ful and de-lay it. I think that I could

118

I real - ly hope you love me too...
be in love... I rea - lly hope you love me too...

122

— Oh I love you! Ooo

I love you too! Ooo

122

126

Ooo Ooo Ooo Ooo

Ooo Ooo Ooo Ooo

126

8va

8vb