

Lying There

Music and Lyrics by
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Slowly and Sweetly

p

The piano introduction consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

p

WOMAN 1: *mp*

I look at you ly - ing there__ sleep - ing__ so sound - ly. Some - times I wish__ I could

The vocal line begins with a treble clef and a 7/8 time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is shown in grand staff notation, with the right hand playing chords and the left hand playing a simple bass line.

8
sleep as well as you. And I bet in your dream - ing I'm there, I look peace-ful. And

The second system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

11 (♩ = ♪)

may - be you'd as - sume I'm lost in dream - ing too. But des - pite how I try to

slowly building (sempre legato)

14

close my eyes and join you, Des - pite how I try to hold my breath and bo - dy still.

17

Des - pite how I try not to jolt you or wakeyou, I can't sleep, I don't breathe, I won't

colla voce

21

move. Am I ful - filled? I look at you ly - ing there and

mf a tempo

23

I want ___ to hold ___ you. ___ I want ___ to sleep ___ for dec - ades by your side. ___

26

But with you I'm rest - less, ___ I'm run - ning on ___ emp - ty. I'm liv - ing ___ a life ___ where

29

I have com - pro - mised. You'd think in my sleep ___ I'd see you in my fu - ture. ___

slowly building (sempre legato)

32

You'd think in my dreams I'd see our kids play on the lawn. You'd think in my night - mares I'd be

more urgent

35

liv - ing life with - out you. You would think, you would guess but I can't

f colla voce

38

sleep, so you'd be wrong. You have blue eyes and I love blue eyes. I

subito p

41

love how you're six feet tall. I love how we ques - tion if God's

44

real - ly there, and how we hate Christ - mas time at the mall. And on

47

pa - per we're great, and our stars are a - lined And it

Detailed description: This system contains measures 47 and 48. The vocal line starts with a quarter rest, followed by a half note 'pa', a quarter note 'per', a quarter note 'we're', a quarter note 'great', a quarter rest, a quarter note 'and', a quarter note 'our', a quarter note 'stars', a quarter note 'are', a quarter note 'a', a quarter note 'lined', a quarter rest, and a quarter note 'And'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

49

looks like it was all meant to be. But

Detailed description: This system contains measures 49 and 50. The vocal line begins with a quarter note 'looks', a quarter note 'like', a quarter note 'it', a quarter note 'was', a quarter note 'all', a quarter note 'meant', a quarter note 'to', a quarter note 'be.', a quarter rest, and a quarter note 'But'. The piano accompaniment continues with a similar rhythmic pattern.

51 *growing more desperate*

night af - ter night I keep shut - ting my eyes and I

slowly building

Detailed description: This system contains measures 51 and 52. The vocal line starts with a quarter note 'night', a quarter note 'af - ter', a quarter note 'night', a quarter rest, a quarter note 'I', a quarter note 'keep', a quarter note 'shut - ting', a quarter note 'my', a quarter note 'eyes', a quarter rest, and a quarter note 'and'. The piano accompaniment has a dynamic marking of *sf* and includes the instruction *slowly building*.

53

try, but I find I can't sleep.

f

Detailed description: This system contains measures 53 and 54. The vocal line begins with a quarter note 'try,', a quarter note 'but', a quarter note 'I', a quarter note 'find', a quarter note 'I', a quarter note 'can't', a quarter rest, and a quarter note 'sleep.'. The piano accompaniment features a dynamic marking of *f* and includes a triplet of eighth notes in the right hand.

55 *mp* dryly

I look at you ly - ing there —

57

sleep - ing — with - out me. I bet you'd nev - er guess — my rest - less - ness just grows. And while I

60 *growing more desperate*

want to shut my eyes and know the things you — know, — I can't

62 *freely*

sleep, I can't breathe, I can't move. — How I wish I could wake you. I wish I could

65

jolt you. I wish I could love you. But wish-ing I could love you— is-n't real-ly lov-ing, I sup-

pp *ppp* *mp*

69

pose. _____

p a tempo *mp*