

Lying There

Edges

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♩ = 72

mf *mp*

The piano introduction consists of four measures. The right hand features a melodic line with eighth-note triplets and slurs, while the left hand provides a simple harmonic accompaniment. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

5 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 at measure 5 with the lyrics "I look at you lying there sleep-ing so sound - ly. Some - times I wish I could". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A triplet of eighth notes is marked under "sleep-ing".

8

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

The vocal line continues at measure 8 with the lyrics "sleep as well as you. And I bet in you're dream - ing I'm there, I look peace-ful. And". The piano accompaniment continues with the same accompaniment pattern. A triplet of eighth notes is marked under "I look peace-ful".

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2

11 $(\bullet = \bullet)$

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 wake you, I can't

colla voce

20

sleep, I don't breathe, I won't move. Am I ful - filled? I look at you ly - ing there and

mf a tempo

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23

I want — to love 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 dreams I'd see you in my fu-ture. -

slowly building (sempre legato)

32

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

more urgent

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4

35

liv - ing life with - out you. You would guess, you would think 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

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47

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

This system contains measures 47 and 48. The vocal line features a melodic line with a long note on 'lined' and a breath mark. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

49

looks like it was all meant to be. But

This system contains measures 49 and 50. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with moving lines and a steady bass line.

51

growing more desperate

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

slowly building

This system contains measures 51 and 52. The vocal line has a melodic line with a long note on 'eyes'. The piano accompaniment includes the instruction 'slowly building' and dynamic markings 'p' and 'p'.

53

try, but I find I can't sleep.

This system contains measures 53 and 54. The vocal line has a melodic line with a triplet of eighth notes and a long note on 'sleep'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand, with dynamic markings 'f' and 'f'.

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6

55 *mp* dryly

I look at you ly - ing there

rit. *mp* *a tempo*

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

p. *growing more desperate*

62 *freely*

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

colla voce *p.*

Lying There

65

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

pp *ppp* *mp*

69

pose. —

p *a tempo* *mp*