

PIANO/CONDUCTOR

THE

LAST

5

YEARS

JASON ROBERT
BROWN



SCENE ONE.
Still Hurting
(Kathleen)

(001101-001)

Music and lyrics by
Jason Robert Brown

Spare and thoughtful $\text{♩} = 60$

Piano *mp*

Kathleen *mp*

Ja-mie is o - ver and Ja-mie is gone. Ja-mie's de-cid - ed it's time to move on.

Kathleen

Ja - mic has new dreams he's build - ing up - on, And I'm still hurt

Piano *sub. p*

Kathleen

ing.

mp

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VIVID EXTENSION

15
Kathleen
Ja-mie ar-rived at the end of the line. Ja-mie's con-vinced that the prob-lem is

Pno. *mp flowing*

18
Kathleen
mine. Ja - mic is pro-bab - ly feel-ing just fine, And

Pno.

21
Kathleen
still hurt - - - ing. (Fno in)

Pno. *sub. p* *mp*

Drum out

25
Kathleen
What a-bout lies, Ja-mie? What a-bout things That you swore to be true? What a-bout

Pno. *mf legato*

29
Kathleen
you, Ja - mie? What a - bout. you?
Pno. *p*

33
Kathleen
Ja - mie is sure some - thing won - der - ful died. Ja - mie de - cides to his right to de - cide.
Pno. *mp*

36
Kathleen
Ja - mie to got sec - rets he does - nOt con - fide, And
Pno.

39
Kathleen
to still hurt - ing.
Pno. *(sempre mf)* *molto cresc.*

42

Kathleen

Go and hide and run a-way! Run a-way.

Pno.

f

46

Kathleen

run and find some-thing bet-ter!

CAC BC

Pno.

mf

50

Kathleen

Go and ride the sun a-way! Run a-way.

Pno.

f

54

Kathleen

like (it)O- sim-ple. Like (it)O- right...

Pno.

mf *mp*

58 (pno out)

Piano accompaniment for measures 58-61. The score consists of two staves, treble and bass clef. The music features a complex rhythmic pattern with many beamed notes and rests.

Piano accompaniment for measures 62-64. Similar to the previous system, it features dense, rhythmic accompaniment with many beamed notes.

(Pno in)
PLAY!

Piano accompaniment for measures 65-66. The score includes a dynamic marking of *mf* (mezzo-forte) at the beginning of measure 65. The music continues with complex rhythmic patterns.

67

Vocal line for Kathleen and piano accompaniment for measures 67-68. The lyrics are: "Give me a day, Ja - mie! Bring back the lies, Hang them". The piano accompaniment is in the right hand, with some chords in the left hand.

69

Vocal line for Kathleen and piano accompaniment for measures 69-72. The lyrics are: "back on the wall! May-be I od see How you could be So cer-tain that". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) at the start of measure 70.

73
athleen
we Had no chance at all.
Pno.

77
Kathleen
Ja-mie is o - ver and where can I turn? Co-vered with scars I did no-thing to earn?
Pno. *pp*

80
Kathleen
May - be there's some - where a les - son to learn, But
Pno.

83
Kathleen
that would nOt change the fact, That would nOt speed the time,
Pno.

87
Kathleen
Once the foun - da - tion's cracked And I'm Still
Pno.

91
Pno out.

Kathleen
but ing.
Pno.

94
Kathleen
Poco rit. -----
Pno.

ATTACCA #2



D 6

The Last Five Years

(2/4/02)

Scene Two: Shiksa Goddess (Jamic)

Music and lyrics by
Jason Robert Brown

Latin beat (♩ = 08)

Piano

Jamic

Pno.

I'm

Jamic

Pno.

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

Jamic

Pno.

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

SHIKSA GODDESS - 2 - (2/4/02)

Jamie

16

I'm

Pno.

Jamie

20

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

Pno.

Jamie

24

crumbl - ing to the ground, And my grand - fath - er's rol - ling, Roll - ing in his

Pno.

Jamie

28

grave. If you had a tat -

Pno.

SHIKSA GODDESS - 3 - (2/4/02)

Jamie

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

Pno.

Jamie

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

Pno.

Jamie

as you're not — from Heb - rew school — I'd say "Now — I'm — get - ting some - where! I'm

Pno.

Jamie

fi - nally break - ing — through!" — I'd say

Pno.

SHIKSA GODDESS - 4 - (2/4/02)

45

8

mic

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

Pno.

48

8

mic

you."

Pno.

52

8

mic

I've been wait - ing through

Pno.

SHIKSA GODDESS - 5 - (2/4/02)

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

Pno.

59
mie
I've been wait - ing through Heath - er Green - blatt, An - nie Min - cus, Kar - en Pin -

Pno.

62
mie
cus and Li - sa Katz. And Sta - cy Ros - en, El - len Kap - lan, Ju - lie Sil -

Pno.

66
mie
ber and Ja - nie Stein. I've had

Pno.

SHIKSA GODDESS - 6 - (2/4/02)

Jamie

68

Shab-bas din-ners on Fri-day nights— With doz-ens of girls from Wash - ing-ton Heights, But the

Pno.

Jamie

72

min-ute I first met you I could bare-ly catch my breath. I've been

Pno.

Jamie

76

stand-ing for days with the phone in my hand, Like an i-di-ot, scared to death. I've been wan-

Pno.

Jamie

80

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

Pno.

SHIKSA GODDESS - 7 - (2/4/02)

Jamie

84

peo - ple have suf - fered for thou - sands of years And I don't give a shit! If you had a pierced

Pno.

Jamie

88

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

Pno.

Jamie

91

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

Pno.

Jamie

94

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

Pno.

SHIKSA GODDESS - 8 - (2/4/02)

98
Vocals
tra - gic but it's _____ true. _____ I'd say

Piano

101
Vocals
"Hey! Hey! Shik - sa god - dess! I've been wait - ing for some - one _____ like..." You,

Piano

105
Vocals
break - ing the cir - cle, _____

Piano

109
Vocals
You, _____ tak - ing the light. _____

Piano

SHIKSA GODDESS - 9 - (2/4/02)

Jamie

113

You, _____ you are the sto - ry I should

Pno.

Jamie

117

write— _____ I _____ have to

Pno.

Jamie

121

write! _____ If you drove an R.

Pno.

SHIKSA GODDESS - 10 - (2/4/02)

Jamie

125

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

Pno.

Jamie

128

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

Pno.

Jamie

131

Draw a bead and shoot! I'm your Heb - rew slave, at your ser -

Pno.

Jamie

134

vice! Just tell me what to

Pno.

Jamie

do! _____ I say,

Pno.

Jamie

Hey hey hey hey! _____ I've been wait - ing for some -

Pno.

Jamie

one, I've been pray - ing for some - one, I think that

Pno.

Jamie

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

Pno.

SHIKSA GODDESS - 12 - (2/4/02)

150

mic

you!

no.

154

mic

no.

Scene Three:
See, I'm Smiling
(Kathleen)

Music and lyrics by
Jason Robert Brown

Steady (♩ = 72)

mp.

(Gtr.)

Musical notation for the piano introduction, including treble and bass staves with dynamic markings.

5

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

Musical notation for the first line of the song, including vocal line and piano accompaniment.

8

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

(+Bass)

Musical notation for the second line of the song, including vocal line and piano accompaniment with a bass line addition.

11

here.

mp.

Musical notation for the third line of the song, including vocal line and piano accompaniment.

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13

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

See, we're laugh - ing — That means we're gon-na be o -

kay. I mean, we'll have to

21

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

25

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

#p. p. p.

28

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

p. mp p.

31

— where else — we can go? —

#p. (Gtr.)

34

I can - not wait un - til — you see this play — I'm pret-ty sure — it does - n't suck..

> p.

37

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

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 (Cello | Solo)

I think we both can

p Ad lib. - light comp under Bass solo

sub. mf

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 —

61

roll - ing a - long... —

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 Steps)

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

mf

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a dynamic marking of *mf*.

80

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

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment.

82

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

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment.

84

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

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment.

86

not have to go to a - no - ther par - ty—And your book would sur - vive, as a point of fact— If you

88

stayed with your wife on her fuck - ing birth - day; And you could, God for - bid, e - ven see me act!— 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 - band

94

94

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

95

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

Detailed description: This system contains measures 94 and 95. The vocal line features a melody with eighth-note triplets and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional rests. The lyrics are: "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, -"

96

96

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

97

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

Detailed description: This system contains measures 96 and 97. The vocal line continues with eighth-note triplets and quarter notes. The piano accompaniment features a consistent eighth-note accompaniment. The lyrics are: "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..."

98

98

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

99

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

Detailed description: This system contains measures 98 and 99. The vocal line continues with eighth-note triplets and quarter notes. The piano accompaniment features a consistent eighth-note accompaniment. The lyrics are: "win-dows and burst-ing through walls En route to the sky! And I..."

100

100

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

101

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

Detailed description: This system contains measures 100 and 101. The vocal line continues with eighth-note triplets and quarter notes. The piano accompaniment features a consistent eighth-note accompaniment. The lyrics are: "win-dows and burst-ing through walls En route to the sky! And I..."

103

Musical score for measures 103-106. The system includes a vocal line and a piano accompaniment. The piano part includes a 'p' dynamic marking and a guitar part labeled '(Gtr.)' at the end.

107

Musical score for measures 107-110. The system includes a vocal line with lyrics and a piano accompaniment.

I swear to God_ I'll nev-er un - der - stand_

How you can stand there, _ straight and

110

Musical score for measures 110-113. The system includes a vocal line with lyrics and a piano accompaniment. The piano part includes a '(+Bass)' marking and '(l.v.)' at the end.

tall,

And see I'm cry - ing_

And not do a - ny - thing_ at all...

(+Bass)

(l.v.)

113

Musical score for measures 113-116. The system includes a piano accompaniment with a 'Vamp' section and a '(Jump on 1 or 3)' instruction.

Vamp

(Jump on 1 or 3)

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

ATACCA

The Last Five Years
(12/9/00)

Scene Four:

Cue: (Tamie enters + sets box on floor) Moving Too Fast
(Jamie)

Music and lyrics by
Jason Robert Brown

Funky rock 4 $\text{♩} = 90$

Jamie

Did I just hear an alarm start ring-ing? Did I see si-rens go fly-ing past?

Piano

A7 D/E A7

Jamie

watch

Though I don't know what to-mor-row's bring-ing, I've got a sing-ul-ar im-pres-sion things are mov-ing too fast.

Pno.

1/2 D D#07 E7

Jamie

I'm glid-ing smooth as a fig-ure skat-er, I'm rid-ing hot as a roc-ket blast.

Pno.

A7 C/G G#7/F

Jamie


I just ex-pec-ted it ten years lat-er. I've got a sing-ul-ar im-pres-sion things are mov-ing too fast. And you say,

Pno.

A7 D D#07 E7 A

MOVING TOO FAST - 2 - (12/9/00)

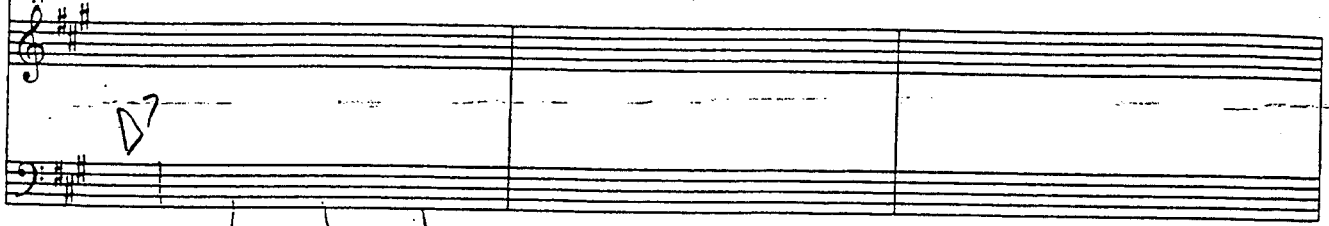
Jamie




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!"

Pno.



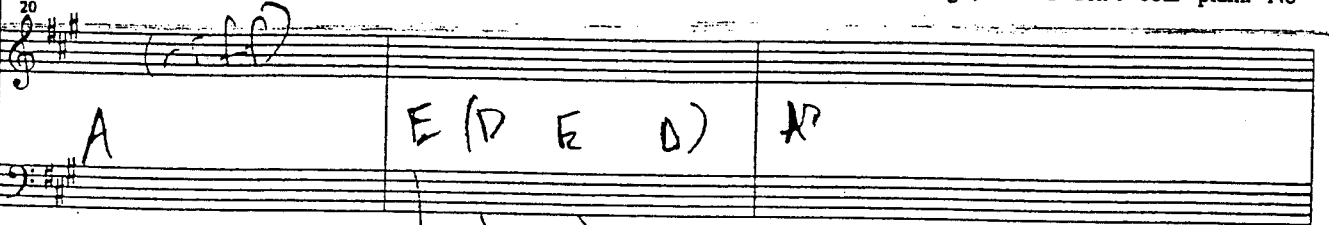
Jamie




20

But I say: No! No! What - e - ver I do, I bar - rel on through, And I don't com - plain. No

Pno.



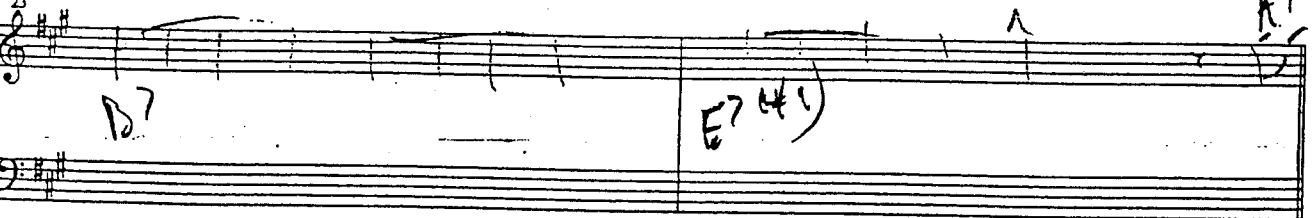
Jamie




23

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

Pno.



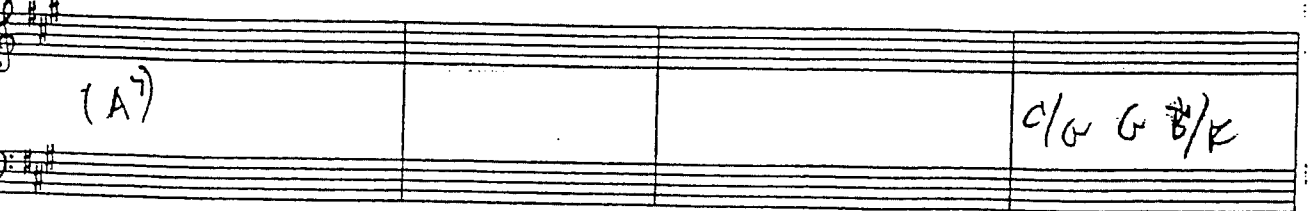
Jamie



25

I'm ne - ver wor - ried to walk the wi - re. I won't do a - ny - thing just "half - assed."

Pno.



MOVING TOO FAST - 3 - (12/9/00)

Jamie

29

But with the stakes get-ting some - what high-er, I've got a sing-ul - ar im-pres-sion

Pno.

Jamie

32

that things are -mo-ving too fast. I found a wo-man I love,

Pno.

Jamie

36

And I found an a - gent who loves me. Things might get bump-y, but Some

Pno.

Jamie

39

peo-ple an - al-yze ev' - ry de-tail, Some peo-ple stall when they can't see the trail, Some

Pno.

MOVING TOO FAST - 4 - (12/9/00)

43
 mic
 peo-ple freeze out of fear that they'll fail, But I keep roll - in' on. Some

Pno:
 Fm7 F2/A Bb7/E F#7/A7 Dm7 Cm7 Eb Bb F Eb Bb

48
 mic
 peo-ple can't find suc-cess with their art, Some peo-ple ne - ver feel love in their heart, Some

Pno:
 F Bb/F

52
 mic
 peo-ple can't tell the two things a-part, But I keep roll - in' on.

Pno:
 Cm7 F7/A Eb7 (b5) A B(A) Dm7 Db7(b9) C9 F#m7 F

56
 mic
 Oh, oh - - - may - be I can't fol - low through, But oh,

Pno:
 Eb7/F Bb7/F

MOVING TOO FAST - 5 - (12/9/00)

Jamie

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

Pno.

1/2 Gm7 F/A Gm/c

Jamie

Pno.

F Bb/F F2 Bb/F

Pno.

Gm F/A Bb7/E F/A Dm Gm11 F2

Pno.

F2 Bb/F F2 Bb/F

Pno.

Gm F/A Bb7/E A(B/C) Dm Dm C F Bb/F

Jump on cue! I'll call you some

Janie

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

Pno.

L fill *sculpture (sim.)*

Janie

I met my per-son-al Aph - ro - di - te - I'm say-ing things I ne-ver thought of be-fore!

Pno.

A7 *di-in* *dreamed*

Janie

We start to take the next step to-gether, Found an a-part-ment on Se-ven-ty - Third!

Pno.

B^b (sim.)

Janie

The At-lan-tic Monthly's printing my first chap-ter - Two thous-and bucks with-out re - writ-ing one word!

Pno.

B (sim.)

MOVING TOO FAST - 7 - (12/9/00)

Jamie

96

I left Co-lum-bi-a and I don't re-gret it, I wrote a book and Son-ny Meh-ta read it!

Pno.

C D^{b7} D⁷

Jamie

100

My heart's been sto-len! My e-go's swol-len! I just keep roll-in' a-long!

Pno.

D⁷ E^{b7} E⁷

Jamie

103

Oh, yeah! And I think,

Pno.

D⁷ (A) D⁷ A (D/A)

walk-down

Jamie

107

"Well,well,what else is in store? Got all this and more Be-fore twenty-four!" It's hard not to be sure I'm spin-ning

Pno.

E (D E D) A⁷ B⁷

MOVING TOO FAST - 8 - (12/9/00)

110
mic out of con - trol! Out of con - trol!

Pno. E7 (4#) F7 (#1)

112
mic I'm feel-ing pa-nicked and rushed and hur-ried! I'm feel-ing out - ma-neu - vered and out - classed,

Pno. Bb7 D#Ab Ab Bb/F# (F)

116
mic But I'm so hap - py I can't get wor-ried A-bout this sing - ul - ar im - pres - sion -

Pno. Bb7 Eb Eo7 (3-of things)

119
mic I've got a sing - ul - ar im - pres - sion things are mov-ing too fast!

Pno. (F)

(App!)

Scene Five:

I'm A Part Of That

(Kathleen)

Music and lyrics by
Jason Robert Brown

Bouncy In 6 (♩ = 132)

[Tacet to m12]

Vln.

Gtr./Celli

5

One day we're just like

"Leave it to Beaver."

One day it's just a

mp

Ty - pi - cal life,

And then he's off on

10

A trip to Ja - mie - land:

36

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

Strings

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

30

of that. I'm a part of that.

p $F7/A$ $A^{\flat}m6$ E^{\flat}/G

33

I'm a part of that.

(+Bass)

F° $Fm7$ A^{\flat}/B^{\flat}

36

Bouncy in 6

Next day it's just like It ne - ver hap - pened: We're ma - king din - ners.

Vln.

f E^{\flat} *mp* $B^{\flat}m$ B^{\flat}

39

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

Play

Chords: Eb, Bbm, Bb7, Eb, Bbm, Bb7

41

Mulc train to Ja mic - land:

Chords: Eb, Fm, F#o, Eb/G

43

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

mf

Chords: Cm, Cm/Bb, Am7(b5), Ab7, G+7

47

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

Chords: Cm, Cm/Bb, F9/A, F9sus/A

50

And then he

F9/A F13/A Ab7

53 Half-time feel

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

mp Eb Fm7 Eb7/G Bbm7 Eb7 Eb+7

57

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

Strings

AbΔ7 Dm7(b9)/G G7+ Cm9

61

of that. I'm a part of that.

p F7/A Abm6 Eb/G

64

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

F#° Fm7 A7/Bb

(+Bass)

67 Half-time feel

67

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

C G/B F/A G/B

71

stead of side by side, I take his cue.

F2 C/E Dm7 C2 D°

74

Trac, but there's no ques -

E° B7/D

77

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

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

81

through... And when I

D^b2

b₂ b₂ b₂ b₂

85

do - Then he

A^b/B^b A^bΔ7 G^bΔ7 G^bΔ7(#11) D^b/F EΔ7

89

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

E^b Fm7 E^b/G B^bm7 E^b+7

93

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

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.

AbΔ7 Dm7(b5)/G G+7 Cm9 G7/B G°/Bb

Poco Rit.

105 A Tempo

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

(Cello 1 - Solo)

F7/A Abm Eb/G F#°

Poco Rit.

A Tempo

109

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

(+Cello 2)

Fm7 A^b/B^b Cm11 G7/B Gm7(♭3)/B^b

113

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

(+Cello 1/Bass)

F7/A A^bm6 E^b/G F#o (add F)

117

of that. —

Fm7 Fm7/B^b E^b A^b/C D^b E^b (Tutti)

Scene Six:

The Schmuel Song

(Jamie)

Music and lyrics by
Jason Robert Brown

mp

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a key signature of two sharps (F# and C#). The music is in 4/4 time and features a melodic line in the right hand and a supporting bass line in the left hand.

5

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

p

Musical notation for the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) in the same key signature and time signature as the introduction.

7

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

Musical notation for the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef).

10

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

Musical notation for the third vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef).

12

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

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

20

sew." Then the clock up - on the wall — be - gan to glow... And the clock said:

(+Bass)

24

"Na na na na, na na na, Oh Schmu-el, you'll get to be hap - py! Na na na na, na na na, I give you un -

27

lim - it - ed time! Na na na na, na na na, So Schmu - el, go

29

sew and be hap - py!" But Schmu-el said, "No, no, it's not my lot - I've got - ta make do with the time I've

(+Stgs)

32

got."

mp

36

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

Measures 36-37: Vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

38

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

(Vla. Solo)

Measures 38-40: Vocal line and piano accompaniment. A violin solo is indicated in the right hand of the piano part starting at measure 39.

41

E - ven though you're not wise or rich, you're the fi - nest man in Kji - mo - vich!

Measures 41-42: Vocal line and piano accompaniment. The piano part continues with a rhythmic accompaniment.

43

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

Measures 43-44: Vocal line and piano accompaniment. The piano part continues with a rhythmic accompaniment.

46

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

This system contains measures 46 and 47. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "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 Schmu-el, with re-luc-tance, took his

This system contains measures 48, 49, and 50. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps. The lyrics are: "clock said, 'Schmu-el! One stitch and you will Un - lock the dreams you've lost!' So Schmu-el, with re-luc-tance, took his".

51

thread. He pulled a bolt of vel - vet _____ and he said: "I

This system contains measures 51, 52, and 53. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps. The lyrics are: "thread. He pulled a bolt of vel - vet _____ and he said: 'I".

54

should take out my teeth and go to bed, _____ I'm sit-ting here _____ with talk - ing clocks in -

This system contains measures 54, 55, and 56. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps. The lyrics are: "should take out my teeth and go to bed, _____ I'm sit-ting here _____ with talk - ing clocks in -".

37

-stead!" _____ And the clock said:

rit

59

"Na na na na, na na na, Oh Schmu-el, you'll get to be hap - py! Na na na na, na na na, I give you un -

62

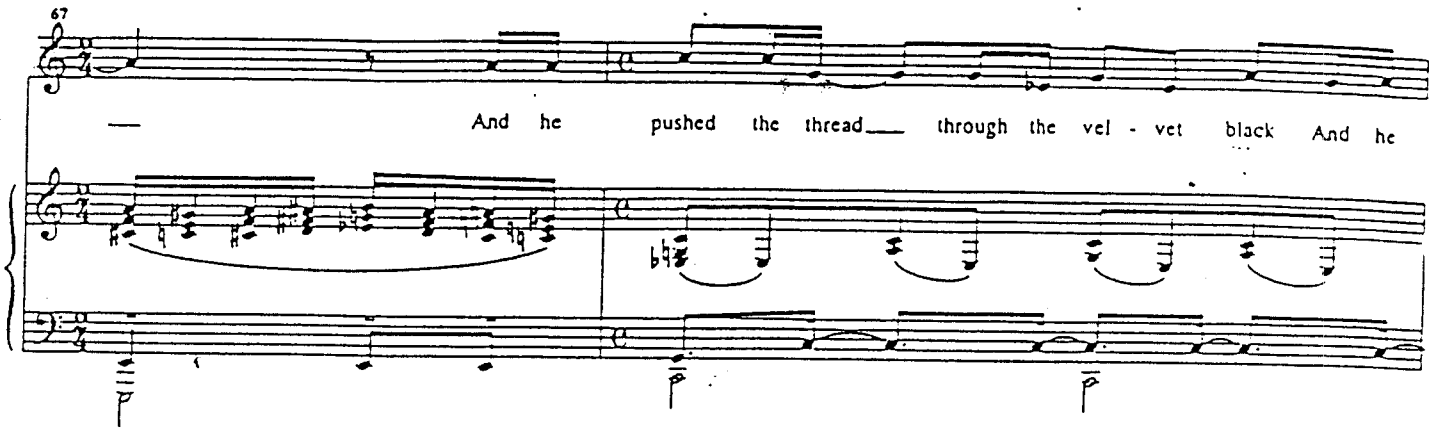
lim-it-ed time! _____ Na na na na, na na na, Just do it and you can be hap - py!" So

65

Schmu-el put the thread through the need-le'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



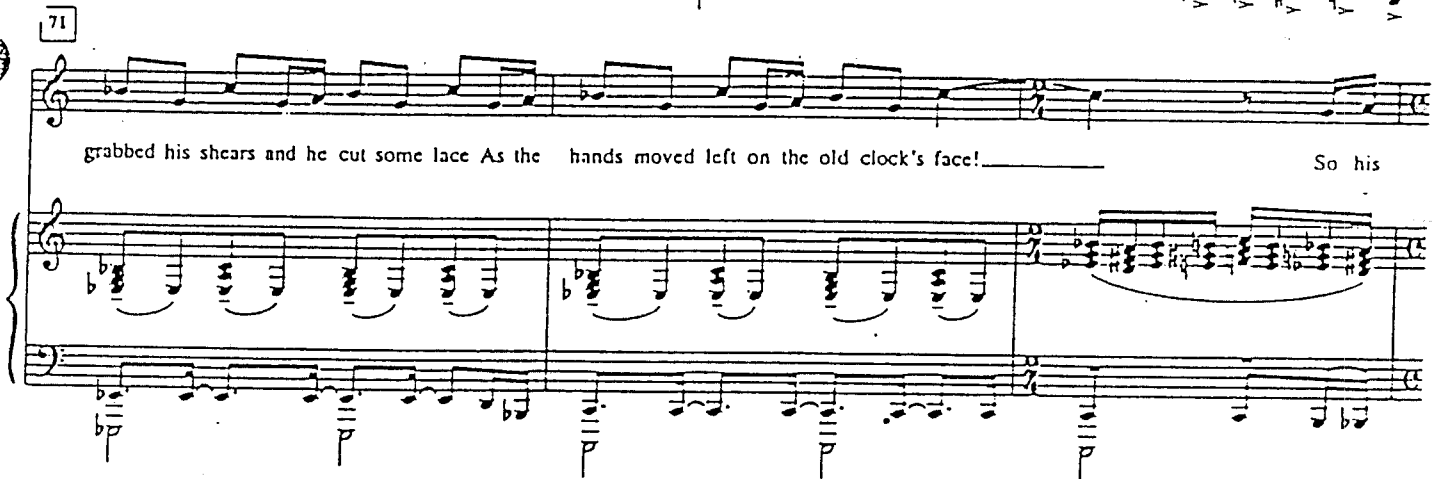
69

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



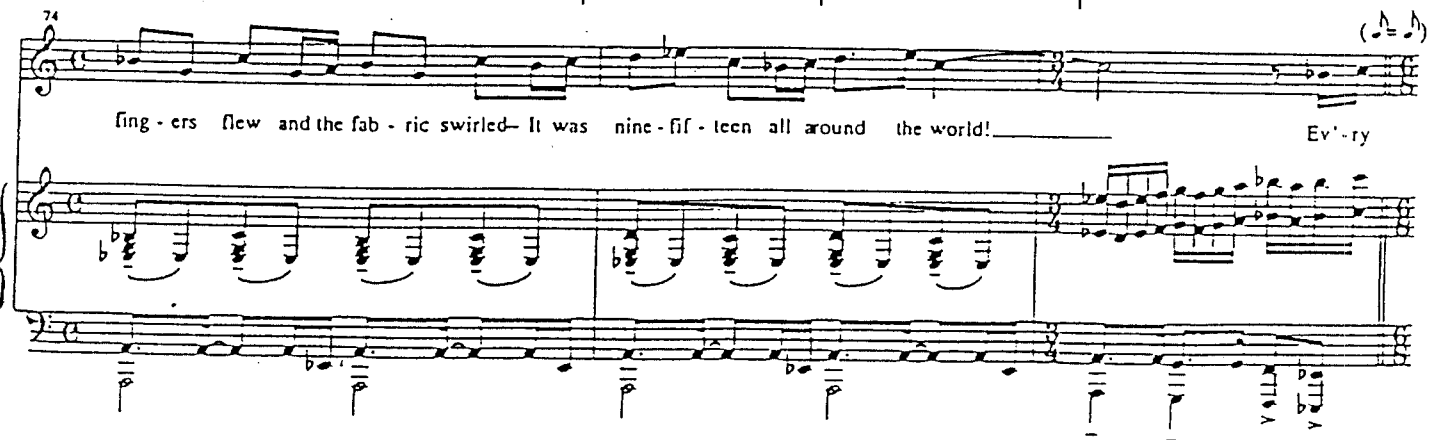
71

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



74

finger - s flew and the fab - ric swirled- It was nine - teen all around the world! Ev' - ry



77

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

The musical score for measures 77-80 features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is in a treble clef with a key signature of one flat.

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

(+Bass)

The musical score for measures 81-83 continues the vocal and piano parts. A bass clef is added to the piano part in measure 83, indicated by the annotation "(+Bass)".

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

The musical score for measures 84-86 shows the vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern as the previous measures.

rit. e molto dim.

And

The musical score for measures 87-90 concludes the page. The tempo and dynamics are marked as *rit. e molto dim.* (ritardando and molto diminuendo). The piano part continues with the same accompaniment. The word "And" appears at the end of the system.

90 Rubato

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

This system contains measures 90 through 93. It features a vocal line and a piano accompaniment. The piano part includes a guitar part indicated by '(+Gtr.)'.

Rit.

(♩ ♪)

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

(+Gtr.)

This system contains measures 94 through 97. It features a vocal line and a piano accompaniment. The piano part includes a guitar part indicated by '(+Gtr.)'. The tempo marking 'Rit.' is present above the vocal line.

A tempo

rise. _____ And the

(+Strs)

This system contains measures 98 through 101. It features a vocal line and a piano accompaniment. The piano part includes a string part indicated by '(+Strs)'. The tempo marking 'A tempo' is present above the vocal line.

100

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

This system contains measures 102 through 105. It features a vocal line and a piano accompaniment.

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

105 *Molto rit.* *A tempo*

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

109

ve - ry 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

112 *colla voce*

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

115

A tempo

door. _____

119

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

121

Schmu - el had been a cute I - rish maid, he'd - 've looked a lot like you. May - be it's just that you're a - fraid_ to go

(+Celli)

124

out on to a limb - o - vich. May - be your heart's com - plete - ly swayed, but your head can't fol - low through. But

(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

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 -

Allarg.

134 lo to Ka - thy Ry - an, Broad - way star! 'Cause I say:

137 A tempo

Na na na na na na na na Kath-y, you get to be hap - py! Na na na na na na I give you un -

Musical notation for measures 137-139, including vocal line and piano accompaniment.

lim-it-ed time! Na na na na na na Stop temp-ing and go and be hap - py! Here's a

Musical notation for measures 140-142, including vocal line and piano accompaniment.

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

Musical notation for measures 143-144, including vocal line and piano accompaniment.

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

Musical notation for measures 145-146, including vocal line and piano accompaniment.

148

mus. _____ Have I

(+Vin. Harm.)

Detailed description: This system contains measures 148 through 151. It features a vocal line at the top and a piano accompaniment below. The piano part includes a section marked "(+Vin. Harm.)". The vocal line has a long horizontal line above it, possibly indicating a breath or a specific performance instruction.

men - tioned to - day How luck-y I am To be in love with

Detailed description: This system contains measures 152 through 154. The vocal line includes the lyrics "men - tioned to - day How luck-y I am To be in love with". The piano accompaniment continues with chords and melodic lines.

155 you?

(Tutti Stgs.)

Detailed description: This system contains measures 155 through 158. The vocal line begins with the lyric "you?". The piano accompaniment features a section marked "(Tutti Stgs.)" with a long horizontal line above it, indicating a change in dynamics or performance style.

Scene Seven:
A Summer in Ohio
(Kathleen)

Music and lyrics by
Jason Robert Brown

Moderate shuffle

Violin

Moderate shuffle

Piano

Love str. Throughout 1

Violoncello

(light, cocktail style)

mp

I could have a man-sion on a hill. I could lease a vil-la in Se-ville. But it

13 3 3

cen would-n't be as nice As a sum-mer in O-hi-o With a gay mid-get named Karl Play-ing Stan - ley Ko-wal -

17

ski. 1

21

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

24 3 3

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

thleen

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line starts at measure 27 and contains the lyrics "shar- ing a room With a 'for - mer' strip - per and her snake: Wayne." The piano accompaniment is written in treble and bass clefs, with various musical notations including triplets and slurs. There are handwritten annotations in the piano part, including "Bva" and some bracketed notes.

31 I could have a sat- chel full of dol - lar - bills, Cures for all the na - tion's ills.

The second system of the musical score continues from the first. The vocal line starts at measure 31 with the lyrics "I could have a sat- chel full of dol - lar - bills, Cures for all the na - tion's ills." The piano accompaniment includes a handwritten "(MD)" in the first measure and various musical notations. There are also handwritten annotations in the piano part, including a bracketed triplet and other notes.

35 Pills to make a li - on purr. I

The third system of the musical score continues from the second. The vocal line starts at measure 35 with the lyrics "Pills to make a li - on purr. I". The piano accompaniment includes a handwritten "oli." above the staff and various musical notations. There are also handwritten annotations in the piano part, including a bracketed triplet and other notes.

39 could be in line to be the Brit - ish Queen, Look

The fourth system of the musical score continues from the third. The vocal line starts at measure 39 with the lyrics "could be in line to be the Brit - ish Queen, Look". The piano accompaniment includes a handwritten "3" above the staff and various musical notations. There are also handwritten annotations in the piano part, including a bracketed triplet and other notes.

42
like I was sev - en - teen, Still I'm cer - tain I'd pre - fer

45
To be go - ing slow - ly bat - ty For - ty miles east of Cin - cin - na - ti. I

(very Jonathan Edwards)

49
could shove an ice - pick in my eye, I could eat some fish from last Ju - ly. But it

mp

53
would-n't be as aw - ful As a sum - mer in O - hi - o With - out ca - ble, hot wa - ter, Vi - et - nam - ese food, Or

mp

57
you. I saw your book at a Bor -

61
ders in Ken-tuc-ky Un-der a sign that said "New and Re-com-men-ded." I stole a look at your pic -

(mar-tial)

65
ture on the in-side sleeve. And then I could-n't leave.

65
(sing!)

69
Rich-ard, who was with me, got un - cha - rac - ter - ist - ic - ly qui - et. Then he said, "All things con - si - dered, I guess

69

72

you don't have to buy it." So I smiled like Mo - na Li - sa and I lay my Vi - sa down!

75

He wants me, he wants me, But he

79

ain't gon - na get me! I've found my guid - ing light -

82

I tell the stars each night: Look at me!

85
sleen
Look at him! Son-of-a-bitch! I guess I'm do-ing some - thing

Pno.

89
sleen
right! I fin - ly got some - thing

Pno.

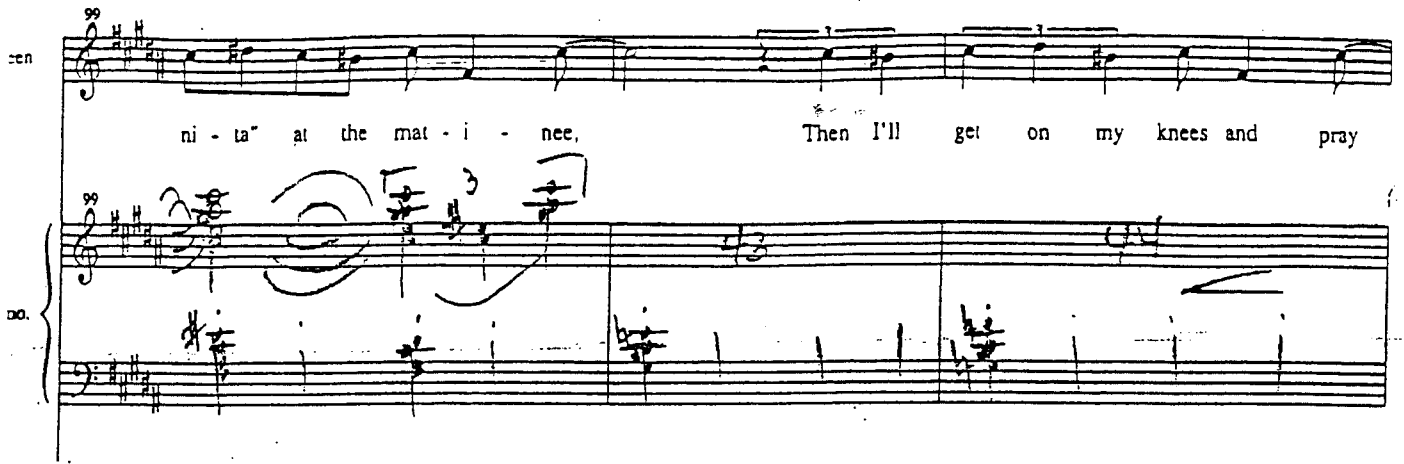
93
n
right!

Pno.

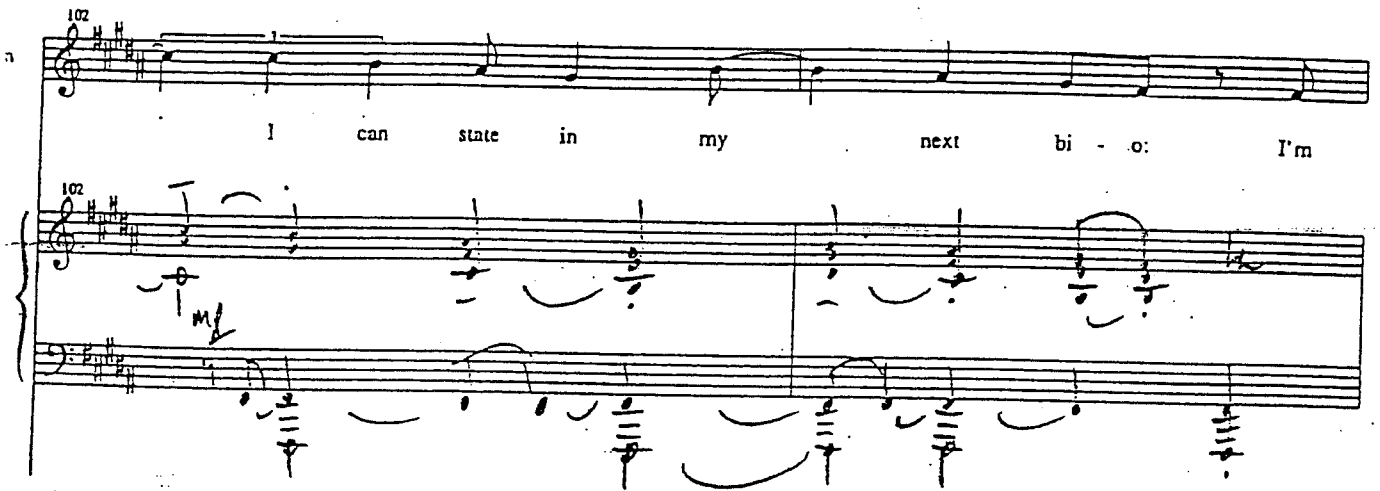
96
n
No, it's not Nir - va - na, but it's on the way. I play "A -

Pno.

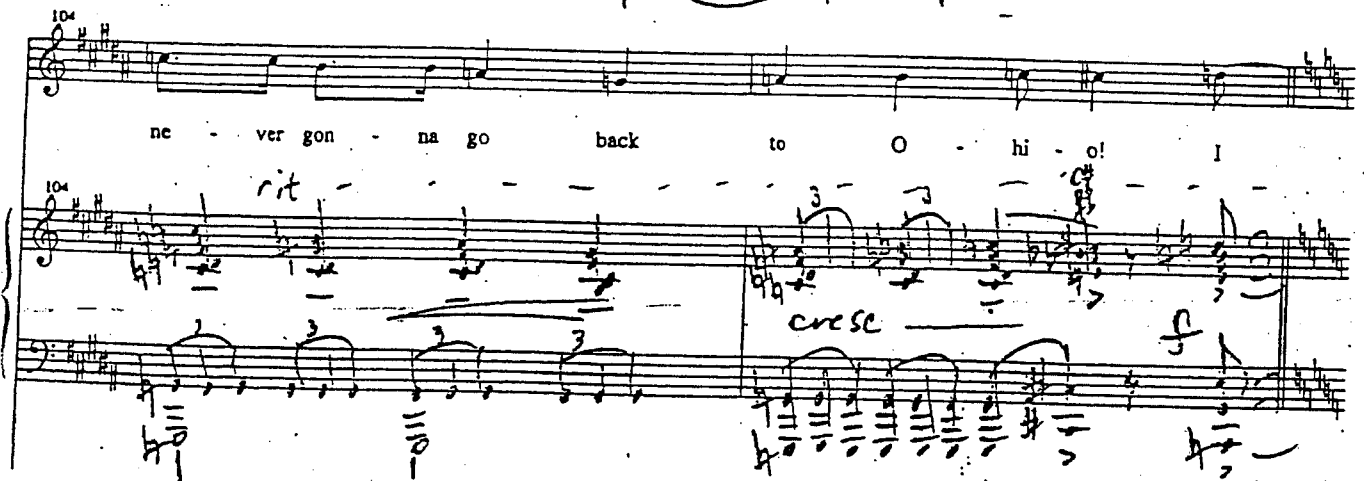
99
ten
ni - ta" at the mat - i - nee, Then I'll get on my knees and pray



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



104
ne - ver gon - na go back to O - hi - o! I



106
could chew on tin foil for a spell, I could get a root ca - nal in Hell, But it



110 *3* *3*
sleen
would - n't be as swell As this sum - mer is gon - na be! 'Cause the

110 *Tempo 20*
Piano accompaniment for the first system, including dynamic markings *mf* and *f*.

114
sleen
tor - ture is just ex - qui - site While I'm wait - ing for you to vi - sit, So

114
Pno. *mp*
Piano accompaniment for the second system, including dynamic marking *mp*.

118
a
hur - ry up, schmuck, get un - stuck and get on the scene! Love, The

118
Piano accompaniment for the third system, including dynamic markings *mf* and *f*.

122
en
Mid - get, the Strip - per, Wayne the Snake And Mis - sus Ja - mie Wel - ler - stein - - - That's

122
Piano accompaniment for the fourth system, including dynamic markings *mf* and *f*, and a handwritten *gliss.* marking.

126

cn

me!

126

The image shows a handwritten musical score for a voice and piano piece. The score is written on a single page, with a large blank area below the music. The top part of the page contains a vocal line and a piano accompaniment. The vocal line is written in a treble clef and has a lyric 'me!' written below it. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamics. The number '126' is written in the top left corner and again in the middle left corner. The piano part includes triplets, dynamics like 'mf' and 'f', and fingerings. The vocal line has a 'me!' lyric. The page is otherwise mostly blank, with some faint markings and a small circle on the right side.

Scene Eight: The Next Ten Minutes

(5/15/01)

(Jamie & Kathleen)

Music and lyrics by
Jason Robert Brown

Jamie

No,

Piano

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

7

up a few blocks. Have you been in - side the mu - se - um? We should

10

go. Meet the di - no - saurs. Ka - thy.

Rit. ----- A Tempo

12

(a tempo)

Will you

Pno. Optional

mp

16

share your life with me For the next ten mi-nutes? For the next ten mi-nutes: We can han-dle that. We could

20

watch the waves, We could watch the sky, Or just sit and wait As the time ticks by, And if we

24

Rall.-----

make it 'til then, Can I ask you a-gain For a - no-ther ten? And if

122

28 A Tempo

28

you in turn a-gree To the next ten mi-nutes, And the next ten mi-nutes, — Til the mor-ning — comes, — Then just

(Pno. In)

PLAY! *mp*

32

hold - ing you — Might com - pel me to — Ask — you for more. — There are

mf (under cello)

36

so ma - ny lives I want to share with you; — I will ne - ver be — com - plete un - til I

mp

CUE (Pno. Out)

p *colla voce*

KATHLEEN:

K
J
Pno.

I am not
do. _____

mp a tempo

Both check out
But...?

K
Pno.

43
al-ways on time. Please don't ex-pect that from me. I will be late, But if you can just wait, I will make it e-
PLAY! *p*

K
Pno.

46
ven-tu-al-ly. Not like it's in my con-trol, Not like I'm proud of the fact, But a-ny-thing

Poco Rall. -----

K
Pno.

49
o-ther than be-ing ex-act-ly on time I can do. I don't know

Poco Rall.

51

checks at

checks at

why peo ple run. I don't know why things fall through. I don't know how a-ny-bo-dy sur-vives in this life with-out

some-one like you. I could pro - tect and pre-serve, I could say no and good-bye, But

why, Ja mic, why? I want to be your

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

64

die Knowing I had a long, full life in your arms.

mf

67

That I can do, For - e - ver with

Will you

mp

Rit. -----

70

A Tempo

you. For - e - ver. For - e - ver, Ja - mie, 'Til the

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

mf (strong!)

73

K
world ex - plodes, — 'Til there's no one left — Who has e - ver known — us — a

J
world ex - plodes, — 'Til there's no one left — Who has e - ver known — us — a -

10.

76

K
part! — There are so ma ny years I need to be with —

J
part! — There are so may dreams I need to see with you. — I will

mp

80

K
— you... — I will ne-ver be — a - live... —

J
ne-ver be — com-plete... I will ne-ver change the world — Un-til I

p

colla voce

K
J
no.

do. do.

a tempo
p

87
K
J
no.

do... do...

mf

90
K
J
no.

Rit.-----

mp

93

A Tempo

K

(Vln Solo)
mf
CUE (Pno. Out)

This system contains measures 93 through 98. It features a vocal line (K) and a piano accompaniment. The piano part has a 'Vln Solo' marking above the treble staff and a 'CUE (Pno. Out)' marking below the bass staff. The piano part consists of a steady eighth-note accompaniment in the bass and a melodic line in the treble with long slurs.

K

This system contains measures 99 through 104. It continues the vocal and piano parts from the previous system. The piano accompaniment remains consistent with the eighth-note bass and melodic treble lines.

K

This system contains measures 105 through 108. The musical notation continues, showing the vocal line and piano accompaniment.

109

Rit. -----

This system contains measures 109 through 114. A 'Rit.' (Ritardando) marking is placed above the vocal line, indicated by a dashed line. The piano accompaniment continues with the same rhythmic pattern.

(V.S. --Play!--)

Tempo Primo

113 (Pno. In)

no. **PLAY!** *mp*

117

K Is that one John — Len-non?

no.

121

K That's the San Re - mo. Is - n't that the Mu - se - um?

no.

125

K Can we go see — the di - no - saurs?

no. *mp*

128

no. *mp*

Molto Rit.
al fine

ATTACCA #9

Scene Nine:

A Miracle Would Happen

(Jamie & Kathleen)

Music and lyrics by
Jason Robert Brown

measures 1-4 of piano accompaniment. The music is in 4/4 time with a key signature of two sharps (F# and C#). The dynamics are marked *mf*. The bass line features a steady eighth-note pattern, while the treble line has a more melodic, eighth-note accompaniment.

measures 5-8 of piano accompaniment. The dynamics are marked *mp*. The bass line continues with eighth notes, and the treble line has a similar melodic accompaniment.

measures 9-16. This section includes the vocal line and piano accompaniment. The vocal line begins with the lyrics: "Ev-'ry-one tells you that the min-ute you get mar-ried Ev-'ry oth-er wo-man in the world sud-den-ly finds you at-". The piano accompaniment features a melodic line in the treble and a bass line with eighth notes. Dynamics are marked *mp*.

measures 17-24. The vocal line continues with the lyrics: "trac-tive. Well, that's not true... It on-ly af-fects the kind of wo-men you al-ways want-ed to sleep with, But they". The piano accompaniment continues with a melodic treble line and an eighth-note bass line. Dynamics are marked *mp*.

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would-n't give you the time of day be - fore, And now they're bang-ing down your door And fal - ling to their knees...

(8th)

At least that's what it feels like, be-cause you Can Not_ Touch Them. In fact, you can't e-ven look at them- Close your

(8th)

eyes, close_ your eyes, close_ your eyes... Ex-cept you're sit-ting there, Eat-ing your corned beef sand-wich,

(8th)

And all of a sud-den this pair of breasts walks by and smiles at you, And you're like "That's not fair!" And in a per-

(8th)

27

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

loco

Detailed description: This system contains measures 27, 28, and 29. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Measure 27 starts with a vocal line and piano accompaniment. Measure 28 continues the vocal line and piano accompaniment. Measure 29 ends with a vocal line and piano accompaniment. The piano part includes a 'loco' marking in measure 27.

And it'd be me and Ka - thy, And no-thing else would mat - ter- But it's fine.

Detailed description: This system contains measures 30, 31, and 32. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 30 starts with a vocal line and piano accompaniment. Measure 31 continues the vocal line and piano accompaniment. Measure 32 ends with a vocal line and piano accompaniment.

it's fine, it's fine— I mean, I'm hap - py And I'm fine, I'm fine, I'm fine

mf

Detailed description: This system contains measures 33, 34, and 35. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 33 starts with a vocal line and piano accompaniment. Measure 34 continues the vocal line and piano accompaniment. Measure 35 ends with a vocal line and piano accompaniment. The piano part includes a 'mf' marking in measure 33.

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

mf

Detailed description: This system contains measures 36, 37, and 38. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 36 starts with a vocal line and piano accompaniment. Measure 37 continues the vocal line and piano accompaniment. Measure 38 ends with a vocal line and piano accompaniment. The piano part includes a 'mf' marking in measure 36.

39

43

And I have to say_ that_ what ex - a - cer - bates_ the prob - lem is I'm at these par - ties, I'm the cen - ter of at - ten - tion, I'm the Grand

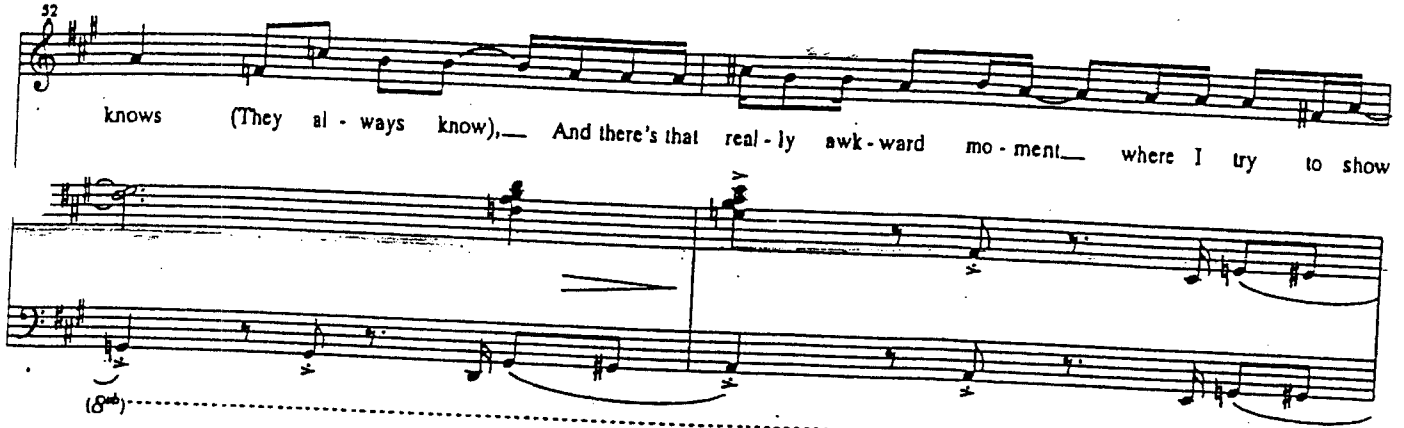
46

— Fro - mage, and here she comes: — "Let's get a cup of col - fee!" "Will you look at my man - u - script?" And I'm

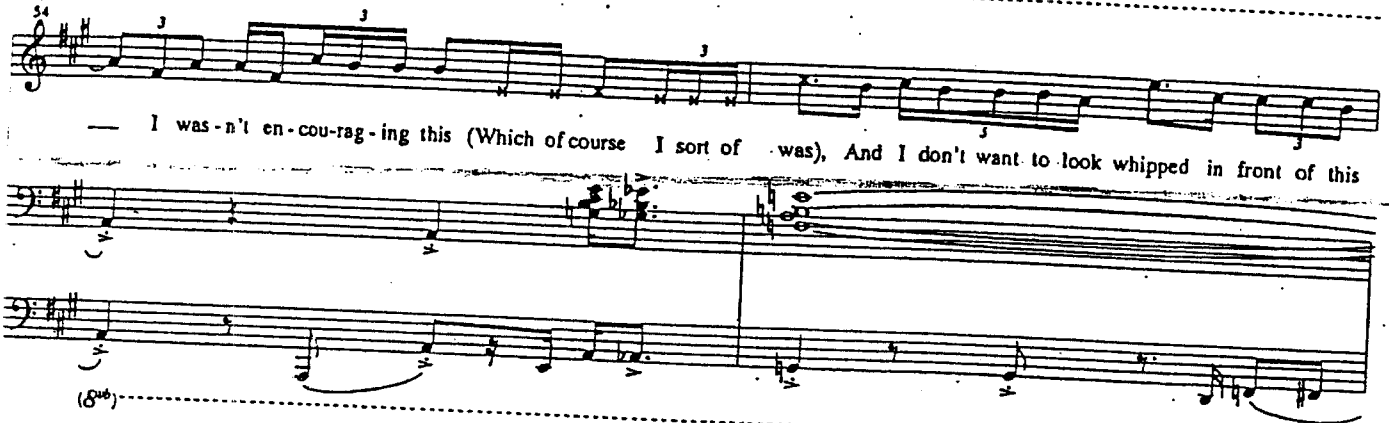
49

show - ing her_ my left hand, I'm ges - tic - u - lat - ing with my left hand, and then WHOOMP! There's Ka - thy, 'Cause she

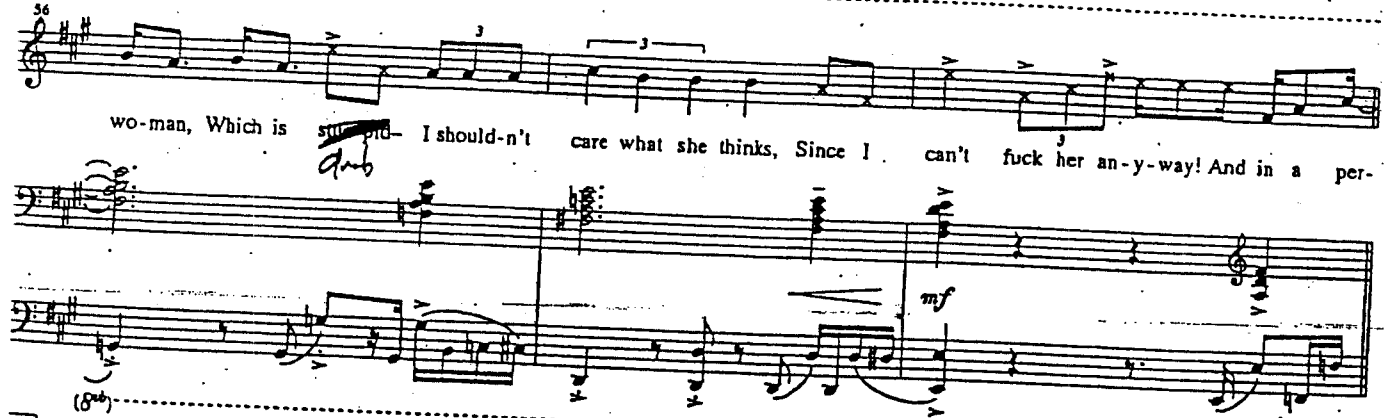
32
knows (They al - ways know), — And there's that real - ly awk - ward mo - ment — where I try to show



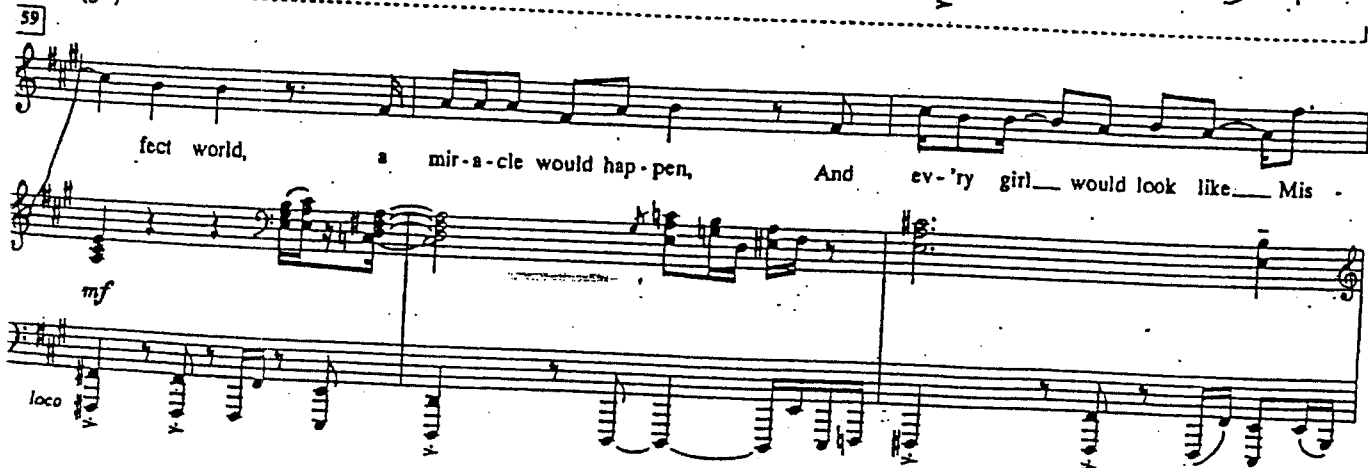
34
— I was - n't en - cou - rag - ing this (Which of course I sort of was), And I don't want to look whipped in front of this



36
wo - man, Which is ~~stupid~~ ^{stupid} I should - n't care what she thinks, Since I can't fuck her an - y - way! And in a per -



39
fect world, a mir - a - cle would hap - pen, And ev - 'ry girl — would look like — Mis -



62 - ter Ed! And it'd be me and Ka - thy, and no-thing else would ma - 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—

68 It's what I want-ed!— And I'm fine, I'm fine, I'm fine! It's not a prob - lem, just a chal -

71 lence— It's a chal - lence to re - sist Temp - ta

74 *Rit.* KATHLEEN
 lion. _____ When you come

(8^{va})

77
 home to me, I'll wear a sweet - er smile, And

mp
loco

81
 hope that, for a while, You'll stay. When you come

85
 home to me, Your hand will touch my face And

89

ban - ish an - y trace of gray.

Musical notation for measures 89-92, including vocal line and piano accompaniment.

93

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

Musical notation for measures 93-96, including vocal line and piano accompaniment.

97

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

Musical notation for measures 97-100, including vocal line and piano accompaniment.

101

gain, I'll be So proud to call you mine When

Musical notation for measures 101-104, including vocal line and piano accompaniment.

105

JAMIE

fin - 'ly you come home to me. I'll

mf (Piano solo)

109

be there soon, An - gel - I'll

mf (+ voc.)

111

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

113

be there soon, An - gel - Don't give

115

up on me yet. I am so

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a slur over measures 115 and 116. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the end of measure 116.

117

proud of you, Ka - thy - You're

mf

Detailed description: This system contains measures 117 and 118. The vocal line continues with a slur. The piano accompaniment maintains the eighth-note pattern. A fermata is placed over the end of measure 118.

119

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

wrong pattern (should be C.D. 107-108)

Detailed description: This system contains measures 119 and 120. The vocal line continues with a slur. The piano accompaniment maintains the eighth-note pattern. A handwritten note in the piano part reads "wrong pattern (should be C.D. 107-108)". A fermata is placed over the end of measure 120.

121

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

sub. mp

Detailed description: This system contains measures 121 and 122. The vocal line continues with a slur. The piano accompaniment maintains the eighth-note pattern. A fermata is placed over the end of measure 122.

123

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

This system contains the vocal line for measures 123 and 124. The lyrics are "Ran - dom House stops call - ing. Don't lose". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

This system shows the piano accompaniment for measures 123 and 124. It features a consistent eighth-note accompaniment in both hands.

125

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

This system contains the vocal line for measures 125 and 126. The lyrics are "faith, Don't get down, Don't des - pair-". The piano accompaniment continues with the eighth-note pattern.

This system shows the piano accompaniment for measures 125 and 126. The dynamics are marked *mf*. The piano part includes some chordal textures in the right hand.

128

I'll be

This system contains the vocal line for measures 127 and 128. The lyrics are "I'll be". The piano accompaniment continues with the eighth-note pattern.

This system shows the piano accompaniment for measures 127 and 128. The piano part features some chordal textures in the right hand.

131

there! And in a per-

This system contains the vocal line for measures 129 and 130. The lyrics are "there! And in a per-". The piano accompaniment continues with the eighth-note pattern.

This system shows the piano accompaniment for measures 129 and 130. The piano part features some chordal textures in the right hand.

135

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

139

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

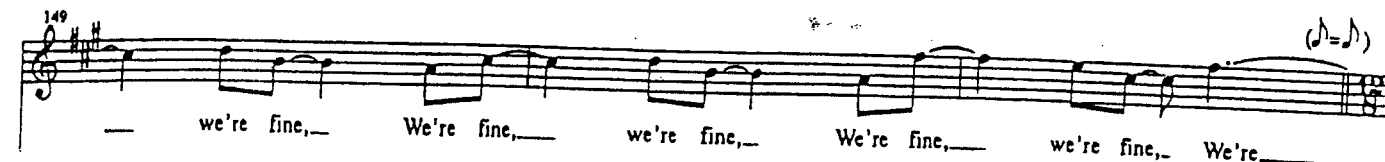
143

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

146

in' like we planned. We're gon - na make it through, And no - thing else will mat - ter - We'll be fine,

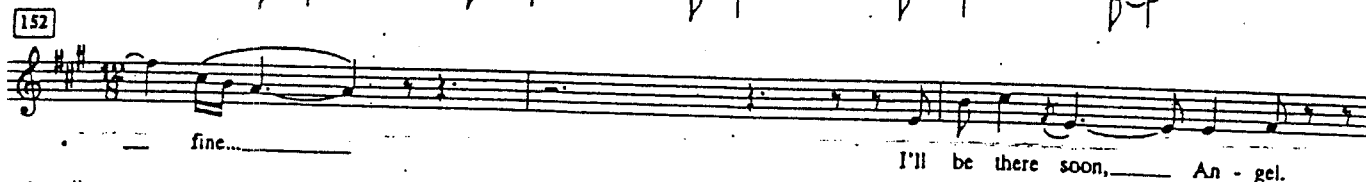
149



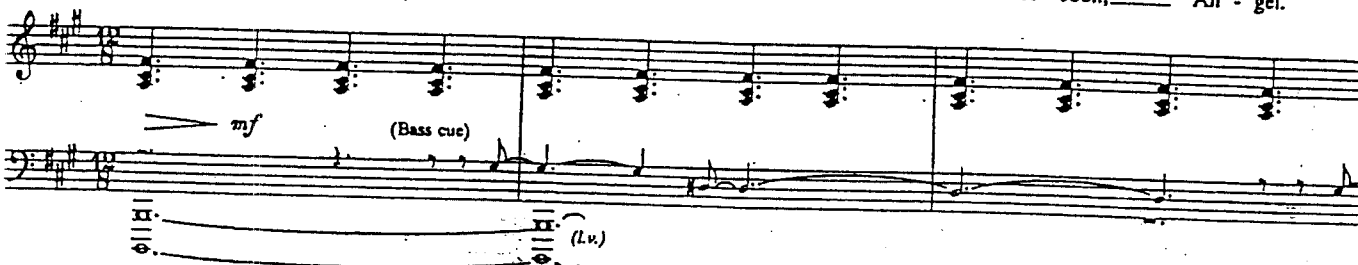
we're fine, We're fine, we're fine, We're fine, we're fine, We're



152

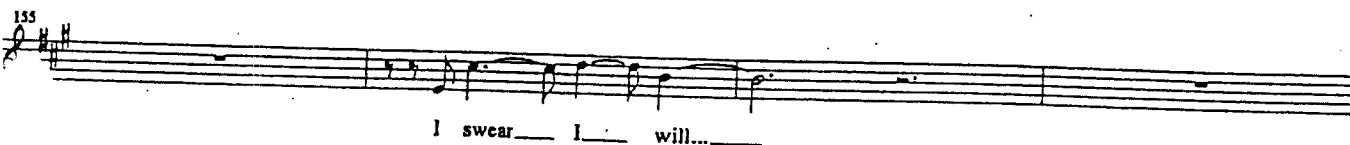


fine... I'll be there soon, An - gel.

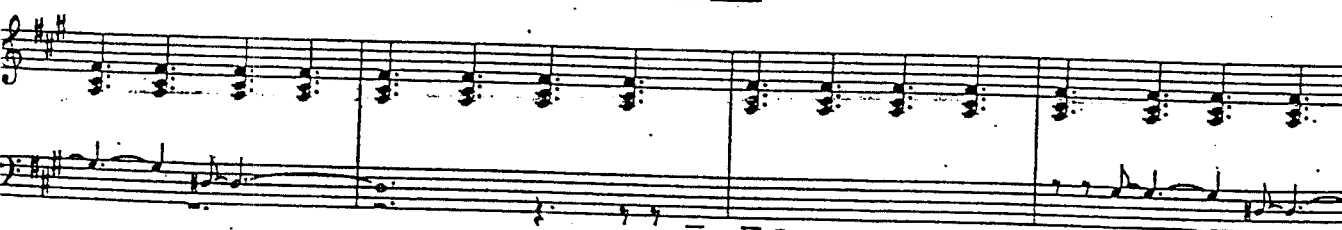


mf (Bass cue) (L.v.)

155

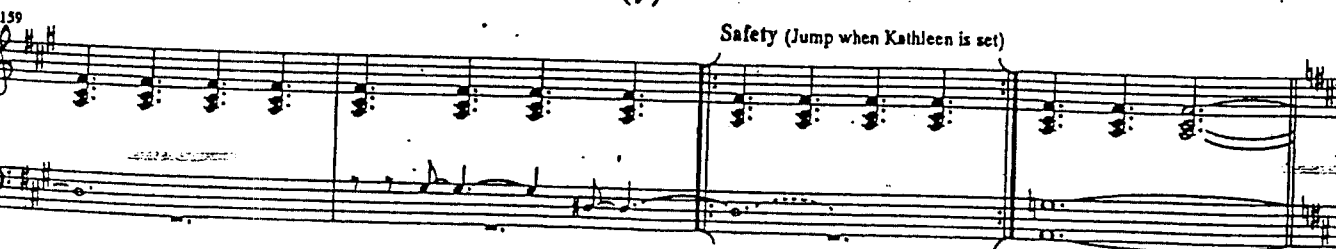


I swear I will...



(B) (L.v.)

159



Safety (Jump when Kathleen is set)

ATTACCA #10
Audition Sequence

Scene Ten:

Norbert clears stage.

Audition Sequence

(Kathleen)

Music and lyrics by Jason Robert Brown

Dancy and perky

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

Poco rit.

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

Fast Jig

13

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

mf *Tracet*

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

Handwritten notes: *Play lightly (slow)*

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

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

gym. I'm

Handwritten note: *+15%*

Handwritten note: *+15%*

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

(sim)
21 22

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

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

7+15

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

40 P

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

(stan)

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

cresc

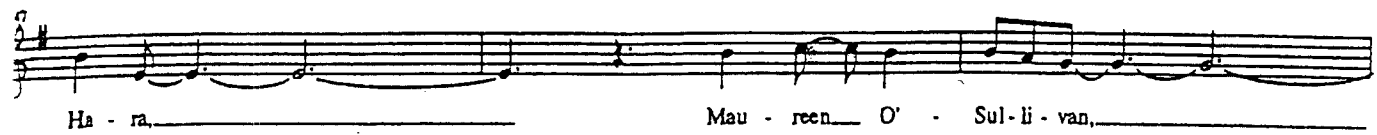
they can! So I

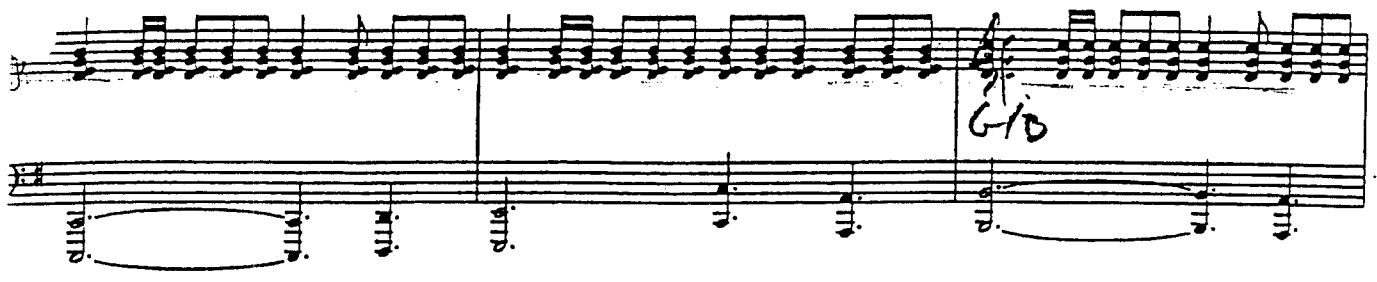
7/cl | Cm6

pray to - my I - rish Trin - i - ty: - Mau - reen O -

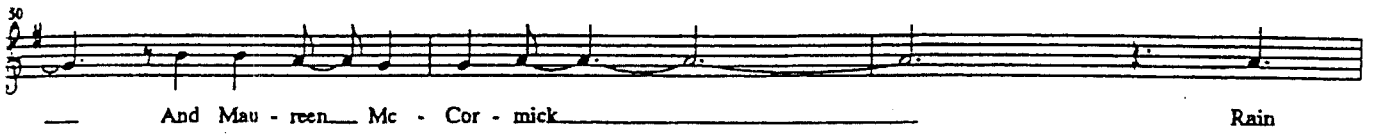
1/21

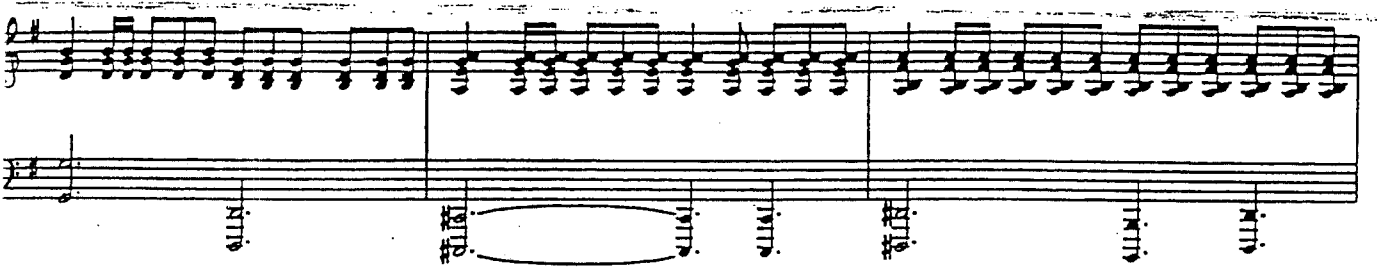
Ha - ra, _____ Mau - reen O' - Sul - li - van, _____





30 And Mau - reen Mc - Cor - mick _____ Rain



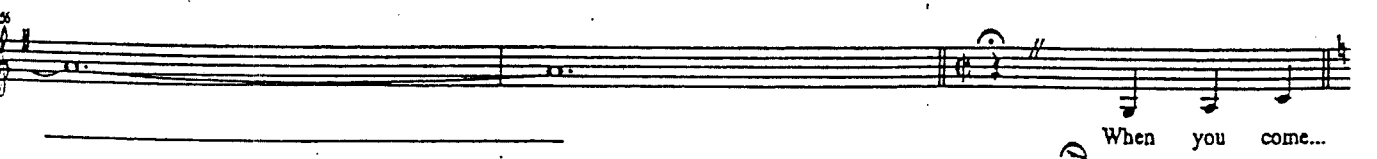


35 For - tune on your sis - ter! Grant me Grace! _____





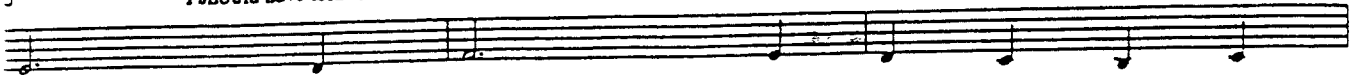
40 _____



When you come...



I should have told them I was sick last week. They're gonna think this is the way I sing. Why is the pianist playing so



Bm⁷ (b5) E⁷ Am

loud? Should I sing louder? I'll sing Louder.

Maybe I should stop and start over.

I'm gonna stop and start



C⁷ F^Δ7 / E Dm⁷ G⁺⁷

over. Why is the director staring at his crotch?

Why is that man staring at my resume?

Don't stare at my

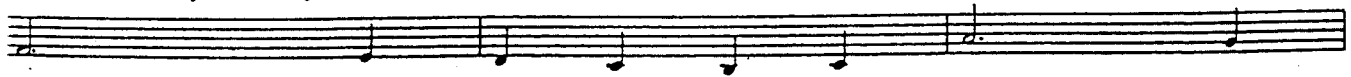


E^m7 E^b7 Dm⁷ F/G C^Δ7

resume. I made up half of my resum e. Look at me.

Stop looking at that, look¹ at me,

No, not at my shoes, Don't



Bm⁷ (b5) E⁷ Am C¹³

23 Steadily (a tempo)

mp (+Gtr./Bass)

Musical notation for measures 23-26, including piano accompaniment and a vocal line.

27 mp f

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

Musical notation for measures 27-30, including piano accompaniment and a vocal line.

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

Musical notation for measures 31-34, including piano accompaniment and a vocal line.

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

Musical notation for measures 35-38, including piano accompaniment and a vocal line.

39

Ka - thy just look at me now!

Handwritten notes: $EM7$, B , $E7sus$, $A^b sus$, $E7^b$, G^b , D^b

Handwritten markings: $2 + 3 +$, $2 + 3 +$

43

Hold on, facts are facts—

mf

Handwritten notes: $EM7$, B , $E^b sus$, A^b/C , C

47

Just re - lax, lay low

Handwritten notes: $A^b sus$, F , C , $Fm7$, $B^b(4)$, D

(w/Cello 2)

51

All right, the pan - ic re - cedes:

Handwritten notes: $A^b sus / D^b$, A^b / C , $B^b m$, A^b , $Fm7$

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_

27

_ of the mat-ter is, Ka - thy, I would-n't be stand - ing_ here_ now_

p *mf* (+Gtr.)

(w/Bass)

30

If I_

32

_ did-n't be - lieve_ in you, We would-n't be hav - ing this_ fight. If I_

mp (+Cello I)

34

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

36

— ne - ver could let that go Know - ing the things — a - bout you I know —

38

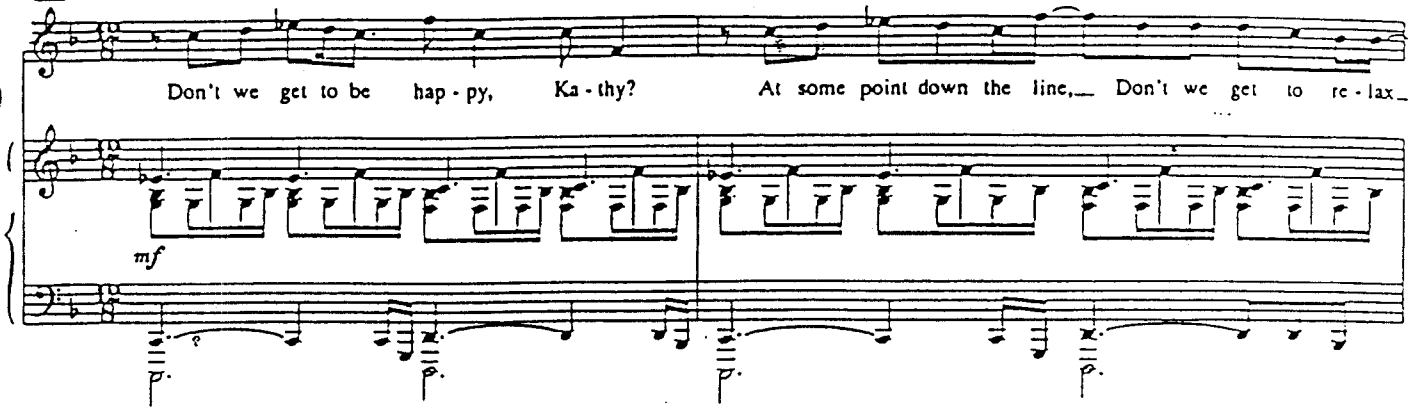
Things, when I met you four years a - go. — I — knew. — It

40

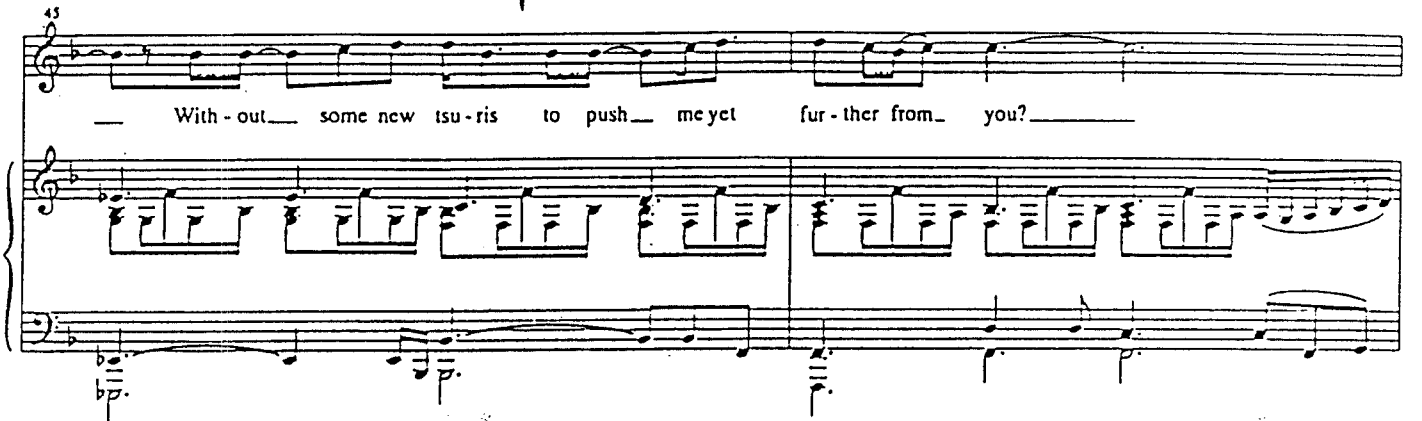
ne - ver took much con - vinc - ing — to make me be - lieve — in you. —

43

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



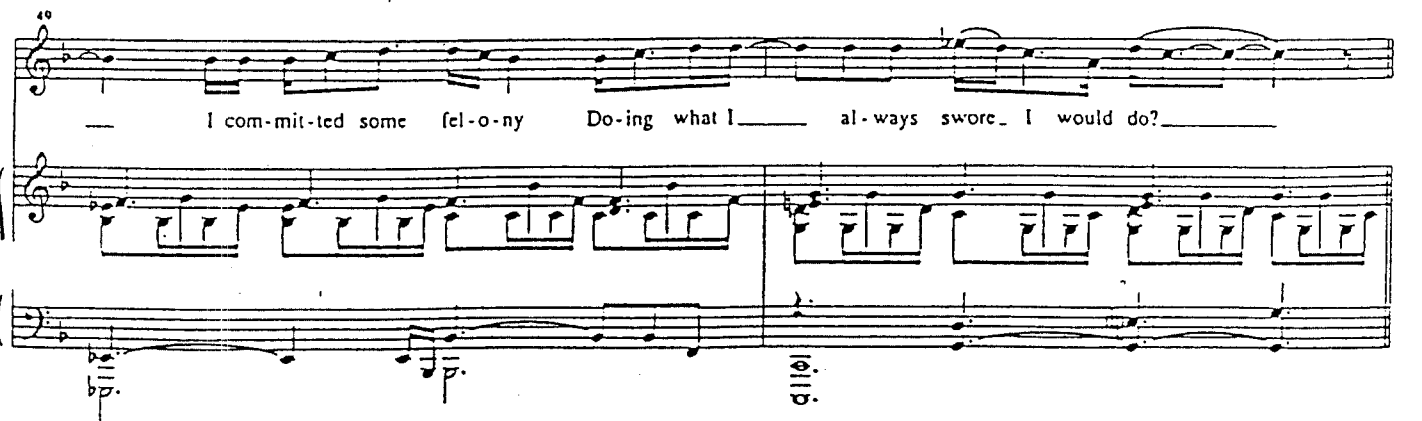
With - out some new tsu - ris to push me yet fur - ther from you?



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



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, — I don't want you to sink, —

53

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

L.H.

55

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

E⁷

57

lis - ten to me? —

59

No one can give you cour - age. No one can thick-en your skin. I will not fail so you can be comf'-ta-ble, Ka - thy. I will not lose be-cause you can't_ win. If

60

fail so you can be comf'-ta-ble, Ka - thy. I will not lose be-cause you can't_ win. If

63

win. If

67

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

(+Cello 1)

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.

(Tutti)

73

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

75

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

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? Kathy? Can we do that, please? Please?

(♩ = ♩)

(Last x molto cresc.)

85

ATTACCA

Scene Twelve:

12

I Can Do Better Than That

(Kathleen)

Music and lyrics by
Jason Robert Brown

Musical notation for the first system of the piano accompaniment, measures 1-2. The music is in G major (one sharp) and 4/4 time. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

Musical notation for the second system of the piano accompaniment, measures 3-4. The notation continues with similar harmonic and melodic patterns as the first system.

Musical notation for the third system, including the vocal line and piano accompaniment, measures 5-8. The vocal line begins with the lyrics: "Ca-rol-ann had a lit-tle sit-u-a-tion at the end of her sen-ior year,". The piano accompaniment continues with chords and moving lines.

Musical notation for the fourth system, including the vocal line and piano accompaniment, measures 9-12. The vocal line continues with the lyrics: "So Ca-rol-ann and Mitch-ell got mar-ried that sum-mer." The piano accompaniment concludes with a final chord and a *p-p.* marking.

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5/16/01

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17

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

21

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

25

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

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 Jer - sey shore. I

37
thought a - bout what I wan - ted, It was - n't like that at all... Made

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

44
that."

48

52

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

56

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

60

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

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

This system contains the musical notation for measures 54 through 67. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "He would-n't leave me a - lone 'less I went with him to din-ner. ... And I".

68
guess he was cute, and I guess he was sweet, and I guess he was good in bed: _____

This system contains the musical notation for measures 68 through 71. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "guess he was cute, and I guess he was sweet, and I guess he was good in bed: _____".

72
gave up my life for the bet-ter part of a year. _____ So I'm

This system contains the musical notation for measures 72 through 75. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "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

This system contains the musical notation for measures 76 through 89. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "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, focus on his "ca - reer." He

84

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

87

that." You don't

89

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

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

105
have to change a thing, Just stay with me!

109 III

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

113

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

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 _____

Musical score for measures 125-128. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is two sharps (F# and C#).

129

mine! _____

Musical score for measures 129-132. The system includes a vocal line and a piano accompaniment. The piano part continues with the same rhythmic pattern. The key signature is two sharps.

133

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

loco

Musical score for measures 133-136. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The key signature is two sharps.

137

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

Musical score for measures 137-140. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The key signature is two sharps.

141

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

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

153

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

157

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

161

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

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—

173

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

177

We can do bet-ter!

181

We can do bet-ter than that!

183

185

We can do bet-ter than that!

8^{va} (l.v.)

Scene Thirteen:

Nobody Needs To Know

(Jamie)

Music and lyrics by
Jason Robert Brown

Moderato, poco rubato
(Piano alone)

p (+Strgs.)

p

9 *p*

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

p

13

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

18 *Rit.*

— kid— Kath - y is wait - ing...

(Cello 1 - Solo)

mp

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Scene Eleven:

If I Didn't Believe In You

(Jamie) ♯ - -

Music and lyrics by
Jason Robert Brown

JAMIE: Okay, stop. Kathy, stop. Listen to me. Can we please ... could we have two minutes where you don't just contradict everything I say? Can we ... Kathy! 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

† [Opt. tacet to 13]

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)

9

real - ly a - bout? _ Is it real - ly a - bout _ a par - ty, Kath - y? Can we

(+Cello 2/Bass)

please for a min-ute stop blam-ing and say what you _____ feel? _ Is it just that you're dis-ap - point - ed To be

(Play)

(+Vla.)

p

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14

go - ing a - gain__ to O - hi - o?__ Did you think this would all__ be much eas - i - er__ than it's

mp (Tutti)

16

turned out__ to be?__ Well, then talk to me,__ Ka - thy. Talk to me._____ If

3

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.)

23 Slowly (delicately)

home... (Jamie book-reading)

Handwritten musical score for measures 123-126. It consists of three staves: a vocal line, a guitar line with chords, and a bass line. The key signature has two sharps (F# and C#). The guitar line includes chords E07, D#m7(b9), G#7, C#m, and E7 (4a). The bass line has notes (4) and 0.

127

Handwritten musical score for measures 127-130. It consists of three staves: a vocal line, a guitar line with chords, and a bass line. The key signature has two sharps (F# and C#). The guitar line includes chords A07, G#, F#m7, Bm7, G#m7, G7, F#m7, and A/B.

131

Handwritten musical score for measures 131-134. It consists of three staves: a vocal line, a guitar line with chords, and a bass line. The key signature has two sharps (F# and C#). The guitar line includes chords E07, D#m7(b9), G#7, C#m, and E13.

135

Handwritten musical score for measures 135-138. It consists of three staves: a vocal line, a guitar line with chords, and a bass line. The key signature has two sharps (F# and C#). The guitar line includes chords A07, G#, F#, E, D#07, and E07.

9

A♭7 16 Fm7 E♭m7 (E♭7) A♭1

10

C♯m 13 A♯ F♯1

11

E♭7 D♯m7(b9) G♯1 C♯m

12

A♭7 16 F♯D B13 (b9) E♭

(light arps.)

"...silverware in the sink."

156

55

58

...And ban - ish an - y

52

trace of gray! _____ Soon a

6

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

97

Musical notation for measures 97-100. Measure 97 is a whole rest. Measures 98-100 contain a complex rhythmic pattern with handwritten annotations '2x' and '3x'.

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

I will

Musical notation for measures 102-103. Measure 102 is marked 'P' and measure 103 is marked 'F'.

104

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

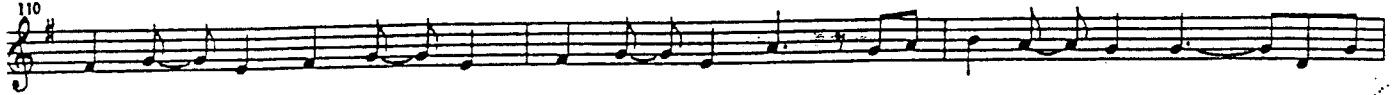
Musical notation for measures 104-106. Measure 104 is marked 'mf'.

107

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

Musical notation for measures 107-109. Measure 107 is marked 'mf'.

110



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



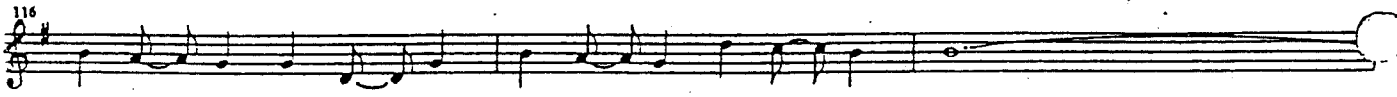
113



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



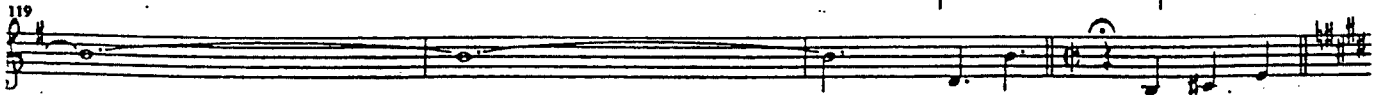
116



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



119



And I... When you come

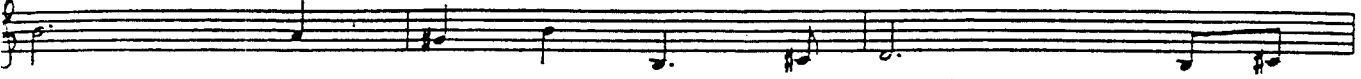


71 look at my shoes - I hate these fucking shoes. Why did I pick these shoes? Why did I pick this song? Why did I pick this career?



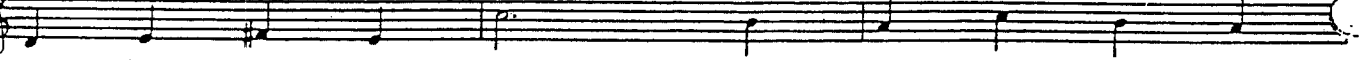
FA7 / E / D / C / Bb7 / B7 *Rit*

75 Why -- (Why) ----- does this pianist hate me? If I don't get the callback, I can go to Crate and Barrel with Mom to



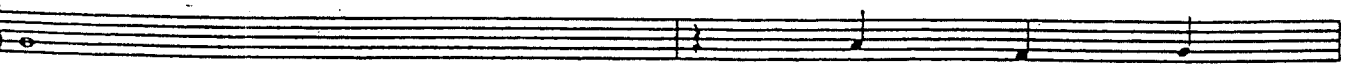
(tempo)
E7 / (D#) / C#m7 / Bm7

register. Not that I want to spend the day with Mom, But Jamie needs space to write, Since I'm obviously such a



E7 / Am / G / F#m7 (b7) / D

horrible annoying distraction to him. What's he gonna be like when we have kids?



Am/D *Rit.* And once a

G7

3 A tempo Why am I working so hard? These are the people who cast Linda Blair in a musical. Jesus

gain...

Handwritten guitar chords: C D7, Bm7 (no 5), E7, Am

6 Christ, I suck, I suck, I suck, I suck. Rtt. When fin' - lly you come home To...

Handwritten guitar chords: Am/c, C7, F D7, /E, D13, G7 (b9)

9 (Jamie phone call)

Handwritten notes: (modal), P (but w/ intensity), Ev, 2x

Musical notation for the phone call section, including a circled bass line.

Piano/Vocal

35

No - bo - dy needs to know.

p *mp (+Gtr.)*

DM7 A2 C (no third) B7 G7 EM7 F.A6

56

Mmm...

mf

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

65

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

mp

69

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

mf

(+Cello 1)

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

A tempo

Hold on, clip these wings

85

Things get out of hand.

Piano/Vocal

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

93 No one will un - der - stand.

98 No one will un - der - stand...

103

108

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

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.

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—

(l.v.)

mf *f*

134

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

(l.v.)

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?

151

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

p

155

Allarg.

pro - mise I won't lie to you.

mp

159

A tempo

Hold _____ on, don't cry yet _____ I _____

163

won't let you go _____

167

All _____ right: the pan - ic re - cedes;

171

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

175

All right: I get what I need,

sub. f *mp (l.v.)*

179

And no -

p

182

bo - dy needs to know.

mp *mf*

186

p *pp*

190

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

mp

p (+Bass) (+Gtr./Celli)

195

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

199

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

mp

203

You.....

p

p (w/Gtr.)

Rit.

8-10

1

2

3



14. GOODBYE UNTIL TOMORROW/ I COULD NEVER RESCUE YOU

(Jamie & Kathleen)

Music and lyrics by
Jason Robert Brown

1

mf

f

no

Detailed description: Piano introduction in G major, 4/4 time. Measures 1-4. Measure 1 starts with a mezzo-forte (mf) dynamic. Measure 4 ends with a forte (f) dynamic. The notation is for the right hand, with the left hand mostly silent.

5

10.

Detailed description: Piano introduction continues, measures 5-8. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment.

9

KATHLEEN:

K

Don't kiss me good-bye a-gain. Leave this night

mf

(+ Bvbasso)

Detailed description: Vocal entry for Kathleen, measures 9-11. The vocal line is in G major, 4/4 time. The lyrics are "Don't kiss me good-bye a-gain. Leave this night". The piano accompaniment is mezzo-forte (mf). A bassoon part is indicated by "(+ Bvbasso)".

12

K

clean and quiet. You want the last word, You want me to laugh,

loco

Detailed description: Vocal entry for Kathleen, measures 12-14. The vocal line continues with the lyrics "clean and quiet. You want the last word, You want me to laugh,". The piano accompaniment continues. A "loco" marking is present below the piano part.

GOODBYE UNTIL TOMORROW - 3 - (971701)

15

K



But leave it for now. All you can say,

Pno.



Detailed description: This system contains measures 15, 16, and 17. The vocal line (K) starts with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 15 has a triplet of eighth notes. The lyrics are "But leave it for now. All you can say,". The piano accompaniment (Pno.) consists of two staves: the right hand plays a steady eighth-note accompaniment, and the left hand plays a bass line with some chords. There are dynamic markings like 'p' and 'f'.

18

K



All you can feel Was wrapped up in - side that one per - fect kiss.

Pno.



Detailed description: This system contains measures 18, 19, and 20. The vocal line (K) continues with the lyrics "All you can feel Was wrapped up in - side that one per - fect kiss." The piano accompaniment (Pno.) features a more active right hand with chords and eighth notes, while the left hand continues with a steady bass line.

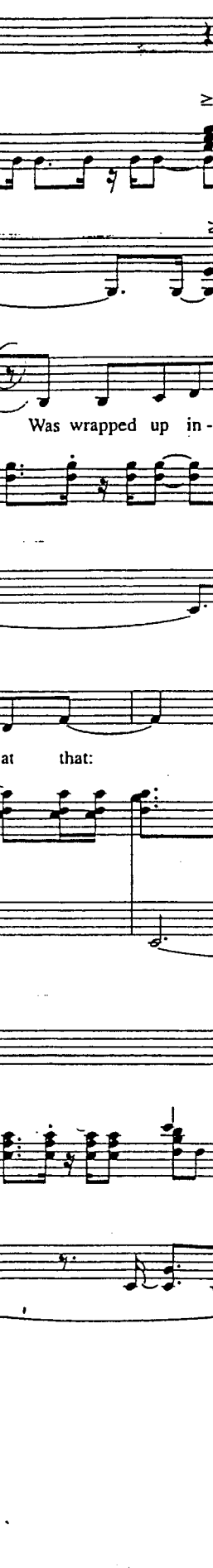
21

K



Leave it at that: I'll watch you turn

Pno.



Detailed description: This system contains measures 21 and 22. The vocal line (K) has the lyrics "Leave it at that: I'll watch you turn". The piano accompaniment (Pno.) maintains the rhythmic pattern from the previous systems.

23

K



the cor - ner and go... And good - bye

Pno.



Detailed description: This system contains measures 23, 24, and 25. The vocal line (K) concludes with the lyrics "the cor - ner and go... And good - bye". The piano accompaniment (Pno.) ends with a final chord in the right hand and a sustained bass note in the left hand.

GOODBYE UNTIL TOMORROW - 4 - (7/1/01)

26

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

no. *mf*

28

K
un - til the next time you call, And I will be wait - ing. I

no.

31

K
will be wait - - - ing. Good - bye

no.

34

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

no.

GOODBYE UNTIL TOMORROW - 3 - (97101)

37

K

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

PNO.

39

K

have been wait - ing for you.

PNO.

f

42

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

mf

(+ 8vbasso) (no 8vbasso)

45

K
my ba - lance. I o - pen my - self, I o - pen my -

mf

48

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

mf

51

K
Fi - nal - ly now! Fi - nal - ly some -

(bell-like) mf

GOODBYE UNTIL TOMORROW - 7 - (7/101)

53

K

thing takes me a - way. Fi - nal - ly free! Fi - nal - ly he

Pno.

56

K

can cut through these strings, And o - pen my

Pno.

59

K

wings! So good - bye

Pno.

GOODBYE UNTIL TOMORROW - 8 - (7/11/01)

K

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

mf

mf

7

Detailed description: This system contains the first two measures of the piece. The vocal line (K) starts with a treble clef and a key signature of three flats. The lyrics are 'un - til to - mor - row! Good - bye un - til my feet'. The piano accompaniment (10.) features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include 'mf' in both staves. A rehearsal mark '7' is placed below the piano staff.

K

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

10.

Detailed description: This system contains measures 64-66. The vocal line (K) continues with the lyrics 'touch the floor, And I will be wait - ing, I will be wait -'. The piano accompaniment (10.) continues with the same rhythmic pattern. A rehearsal mark '64' is placed above the vocal staff.

K

67 ing! Good - bye

10.

Detailed description: This system contains measures 67-68. The vocal line (K) concludes the phrase with 'ing! Good - bye'. The piano accompaniment (10.) continues. A rehearsal mark '67' is placed above the vocal staff.

K

69 un - til to - mor - row! Good - bye un - til the

10.

Detailed description: This system contains measures 69-70. The vocal line (K) begins the final phrase 'un - til to - mor - row! Good - bye un - til the'. The piano accompaniment (10.) continues. A rehearsal mark '69' is placed above the vocal staff.

GOODBYE UNTIL TOMORROW - 2 - (37101)

72

K

rest of my life And I have been wait - ing, I have been wait - ing for

Pno.

75

K

you! Wait - ing for

Pno.

77

K

you, Wait - ing for

Pno.

79

K

you!

Pno.

GOODBYE UNTIL TOMORROW - 10 - (9/10)

85 JAMIE:

J

I called E - lise to help me pack my bags. I went down - town to close the

10.

J

bank ac - count. It's not a - bout a - no - ther shrink, It's not a - bout a - no - ther

10.

loco

J

com - pro - mise.

(loco)

10.

J

You had my back a - gainst the wall, Kath - leen.

10.

105

J

I don't know what the Hell is left to do.

Pno.

109

J

You ne - ver saw how far the crack had o - pened.

Pno.

113

J

You ne - ver knew I had run out of rope and

Pno.

Rit.-----

A Tempo

J

I could ne - ver res - cue you. All you e - ver

Pno.

123

J
wan - ted, But I could ne - ver res - cue you, No

129

J
mat - ter how I tried. All I could do was love you

135

J
hard And let you go.

139

no.
poco arpeggiando

145

J
No

151

J
mat - ter how I tried. All I could do was love you.

Pno.

157

J
God, I loved you so. So we could

Pno.

J
fight, Or we could

Pno.

167

K
Good -

J
wait, Or I could

Pno.

171

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

J
go... 3

no.

173

K
bye un til I crawl to your door - And I

J

no.

175

K
have been wait - ing, I have been wait -

J

no.

GOODBYE UNTIL TOMORROW - 15 - (97101)

177

K

ing! Good -

J

(straight 8ths) You pushed me back a - gainst the wall, Kath - leen...

Pno.

179

K

bye un - til to - mor - - - row! Good -

J

I did - n't see a way we both

Pno.

D CΔ7/D

181

K

bye un - til I'm done thank - ing God, For I

J

could win.

Pno.

D FΔ7/D

GOODBYE UNTIL TOMORROW - 16 - (9/1/01)

183

K

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

J

no.

C G

185

K

you! I

J

Good - bye, an - gel...

no.

187

K

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

J

no.

C G

GOODBYE UNTIL TOMORROW - II (3/4)

189

K

you! I

J

Good - bye, an... gel!

A

Asus

Pno.

191

K

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

J

Pno.

(t Bybassa).....

193

K

you!

J

Pno.

fff

p

p

p

l.v. lunga

l.v. lunga

Just close the

201

gate; I'll stand and

205

wait. An - gel, good -

209

K
bye.

J
bye.

Pno.
loco
p

215

Pno.
(Stretch!) ----- a tempo

rit. -----

221

Pno.
a tempo

poco rit. ----- a tempo

(no pedal)

(no fermata)