

Prologue

Simply, with hesitancy ($\text{♩} = 120$)

Piano Solo

Music and lyrics by
Jason Robert Brown

13

17

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Segue as One

Scene One:

Still Hurting

(Cathy)

Music and lyrics by
Jason Robert Brown

Spare and thoughtful (♩ = 64-66)

(Tutti) *mp*

5

Ja-mie is o - ver_ and Ja-mie is gone._ Ja-mie's de-cid - ed_ it's time to move

p (Strgs./Bass)

8

on._ Ja - mie has new dreams he's build-ing up - on, And

I'm still hurt - ing.

(Play) (Pno./Gtr.)

sub. p

(Bass tacet)

15

Ja-mie ar-rived at the end of the line.

Ja-mie's con-vinced that the prob-lems are

mp flowing

(Cello 2 8vb)

18

mine.

Ja-mie is prob-a-bly feel-ing just fine,

And

(Cello 1 loco)

(+Vln.)

(Celli)

21

I'm still hurt-ing.

(Play)

sub. *p*

(Vln.)

25

What a-bout lies,

Ja-mie? What a-bout things

That you swore to be true?

(Tutti)

mf legato

28

What a-bout you, Ja-mie?

What a-bout you?_

(Pno./Gtr.)

(Bass tacet)

Ja-mie is sure_ some-thing won-der-ful died.

Ja-mie de-cides it's_ his right to de-cide.

mp (Tutti)

(Cello 2 8vb)

Ja-mie's got se - crets he does-n't con-fide,

And

(Cello 1 loco)

(+Vln.)

I'm still hurt - ing.

(sempre *mf*)

molto cresc.

42

Go and hide _____ and run _____ a - way! _____ Run a-way,

f

46

run and find some - thing _____ bet-ter! _____

mf

Go and ride _____ the sun _____ a - way! _____ Run a-way,

f

54

like it's sim-ple, Like it's right... _____

mf (Under Cello)*mp*

58

(Strgs./Gtr.)

62 3 5

65 (Play) *mf*

67

Give me a day, — Ja - mie! Bring back the lies, — Hang them

8va

(Cello 2/Bass)

69 4

back on the wall! May-be I'd see How you could be So cer-tain that
(Strg. harmonics)

mp

5/22/02

73

we Had no chance at all.

(Pno./Gtr.)

77

Ja-mie is o - ver_ and where can I turn? Co-vered with scars I did no-thing to earn?

pp Piano Solo

80

May - be there's some - where a les-son to learn, But

(Cello 1 Solo)

83

that would-n't change the fact, That would-n't speed the time,

mf

86

Once the foun - da - tion's cracked And

89

I'm _____ Still

mf colla voce

91

hurt - ing.

(Strgs.) *mp tempo*

Poco rit.

Scene Two:
Shiksa Goddess

(Jamie)

2

Music and lyrics by
Jason Robert BrownLatin feel ($\text{♩} = 80$)

Latin feel ($\text{♩} = 80$)

f

(Bs.)

5

I'm

vib-

9

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

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

16 I'm

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

6/102

24

crum-bling to the ground, And my grand-fa-ther's rol- ling, Roll - ing in his
grave.

28

If you had a tat -

32 Rock 'n' Roll feel

Musical score for piano and voice, section 32, titled "Rock 'n' Roll feel". The score consists of three systems of music. The top system shows a treble clef, a key signature of two sharps, and a common time signature. The lyrics for the first system are: "-too, that would-n't mat - ter. If you had a shaved head, that would be cool..". The middle system starts at measure 35, with a bass clef, a key signature of two sharps, and a common time signature. The lyrics for the second system are: "If you came from Spain or Ja - pan Or the back of a van— Just as long—". The bottom system starts at measure 38, with a bass clef, a key signature of two sharps, and a common time signature. The lyrics for the third system are: "as you're not__ from Heb - rew school— I'd say "Now__ I'm__ get - ting some-". The piano part includes dynamic markings like *mf* and *8vb-*.

41

8 - where! I'm fin - 'lly break-ing through!" I'd say

(Solo)

(+Stgs)

8^{vb}-

45

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

8

48 Latin feel

— you.”

(Bs.) (Bass solo)

I've been wait-ing through

(+Strgs.)

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

(sim.)

59

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

62

- cus and Li - sa Katz. And Sta - cy Ros - en, El - len

65

Kap - lan, Ju - lie Sil - ber and Ja - nie Stein. I've had

Musical score for piano/conductor, page 8, featuring three staves of music and lyrics.

Staff 1 (Treble Clef):

- Measure 68: Shab-bas din-ners on Fri-day nights_ With ev - 'ry Sha - pi - ro in
- Measure 71: Wash - ton Heights, But the min - ute I first met _ you _____ I could
- Measure 74: bare - ly catch_ my breath.. I've been stand - ing for days with the

Staff 2 (Bass Clef):

- Measure 68: (Accompaniment notes)
- Measure 71: (Accompaniment notes)
- Measure 74: (Accompaniment notes)

Staff 3 (Bass Clef):

- Measure 68: (Accompaniment notes)
- Measure 71: (Accompaniment notes)
- Measure 74: (Accompaniment notes)

The score includes measure numbers 68, 71, and 74. Measure 68 starts with a treble clef, measure 71 starts with a bass clef, and measure 74 starts with a treble clef. Measures are divided into groups of three by brackets above the staff. The vocal part uses a mix of eighth and sixteenth-note patterns. The piano accompaniment consists of sustained notes and chords.

A musical score for piano/conductor, featuring three staves (treble, bass, and piano) in G major (two sharps) and common time. The score consists of five systems of music, each starting with a dynamic of 77, 80, 83, or 86. The lyrics are integrated into the musical lines, with some words underlined and others in regular text. Measure numbers 77 through 91 are present above the staves, and a rehearsal mark (B.s.) is at the end of the fifth system.

77

phone in my hand, Like an id - i - ot, scared to death. I've been wan-

80

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

83

— My peo - ple have suf - fered for thou - sands of years And

86

I don't give a shit! If you had a pierced

(B.s.)

88 Rock 'n' Roll feel

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

91

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

94

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

98

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

101

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

105 Dreamy

A musical score for piano/vocal. The score consists of two staves: a treble clef staff for the vocal part and a bass clef staff for the piano accompaniment. The key signature is A major (three sharps). The vocal line is lyrical, with sustained notes and melodic phrases. The piano part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 105, 109, and 113 are indicated at the beginning of each section. The vocal parts include lyrics such as "break-ing the cir - cle," "You, tak-ing the light," and "You, you are the sto - ry I should". Measure 105 includes a three-measure repeat sign. Measures 109 and 113 also feature three-measure repeat signs.

break-ing the cir - cle,

You, tak-ing the light.

You, you are the sto - ry I should

117

8 write—

(secco, con forza)

120 3 I have to write!

123 — If you drove an R.

125 Rock 'n' Roll feel

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

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

Draw a bead and shoot! I'm your He-brew slave, at your ser-

134

- vice! Just tell me what to do!

137

I say,

8va -

140

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

Musical score for the Piano/Conductor part of "Shiksa Goddess". The score consists of eight staves of music, each with a treble clef and a key signature of two sharps (F major). The time signature varies between common time (indicated by '8') and 3/4.

Measures 144-147: The vocal line begins with "pray - ing for some - one," followed by a three-measure phrase bracketed above the staff. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand.

Measure 148: The vocal line continues with "I think that I could be in love— with some -". The piano accompaniment consists of sustained bass notes.

Measures 152-155: The vocal line concludes with "one _____ Like you! → 155". The piano accompaniment includes dynamic markings like *ff* (fortissimo) and *v* (volume).

Measures 157-160: The vocal line begins with a sustained note, followed by a melodic line with eighth-note chords. The piano accompaniment provides harmonic support with eighth-note chords.

Scene Three:
See, I'm Smiling

(Cathy)

3

Music and lyrics by
Jason Robert BrownSteady ($\text{J}=80\text{-}84$)

Steady ($\text{J}=80\text{-}84$)

(l.v. from #2) (Gtr.) (Clear L.H.)

5

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

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

(+Bass) (Play) (+Gtr.)

here.

mp (Gtr.) (sim.)

13

I stole this sweat-er from_ the cos - tume shop -

It makes me look like Dai-sy Mae.

16

See, we're laugh - ing —

I think we're gon-na be o -

19

kay.

I mean, we'll have to

21

try — a lit-tle har - der

And bend_ things

to and fro —

To make

25
— this love as spe-cial As it was five years a - go..

28
— I mean, you made it to O - hi - o! Who knows..

31
— where else we can go? C

34
I think you're real-ly gon-na like this show. I'm pret-ty sure it does-n't suck..

(Strgs.) C (Gtr.)

(+Strgs.)

The musical score consists of six staves. The top staff is for the piano/conductor, featuring a treble clef, a key signature of two sharps, and a common time. The lyrics are written below the notes. The second and third staves are for three vocal parts: Soprano (treble clef), Alto (middle C-clef), and Bass (bass clef). The fourth staff is for the piano/conductor. The fifth staff is for the piano/conductor, with a dynamic marking of F . The sixth staff is for the piano/conductor, with a dynamic marking of F . Measure numbers 25, 28, and 31 are indicated above the staves. The lyrics "As it was five years ago..", "Who knows..", and "I'm pret-ty sure it does-n't suck.." are written in a conversational style. The score includes optional parts for strings and guitar, indicated by "(Strgs.)" and "(Gtr.)" respectively. The piano part includes dynamics such as F , p , and c .

Musical score for "See, I'm Smiling" featuring piano and conductor parts. The score includes lyrics and performance instructions.

Piano/Conductor Part:

- Measures 37-45:** Treble and bass staves. Key signature: F major (no sharps or flats). Measure 37: "See, you're laugh-ing, and I'm smil-ing, By a". Measure 38: "riv-er in O-hi-o". Measure 39: "And you're mine...". Measure 40: "We're do-ing fine."

Vamp (Measure 46):

- Key signature: F major (no sharps or flats).
- Tempo: Ad lib. - light comp under Bass solo.
- Performance instruction: JUMP on CUE: "What's your address?"
- Measure 46: A2, D2/A, A2, D2/A. (Cello 1 - Solo) I think we both can.
- Measure 47: sub. *mf*

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49

see what could be bet-ter— I'll own when I was wrong.. With all—

we've had to go through, We'll end up twice as strong. And so we'll

start a - gain this week - end, And just keep

roll - ing a - long...

Solo

(Strgs.)

(Gtr.)

63

I did-n't know_ you had_ to go_ so soon..

I thought we had a lit-tle time..

66

— Look, what - e - ver, if you have to, Then you

(Tutti Stgs)

have to, so what-e-ver. It's all right —

We'll have to-

Vamp JUMP on CUE: "Thank you, this is great."

night.

A2 D2/A A2 D2/A

p Ad lib. - light comp under Bass solosub. **f**
(+Celli/Bass)

78

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

mf

(Vcl.)

v.

80

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

(+Bs.)

3

82

3

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

(Play)

v.

84

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

86

not have to go to a - no - ther par - ty— with the same twen - ty jerks you al - read - y know. — You could

88

stay with your wife on her fuck-ing birth - day; And you could, God for-bid, e - ven see my show! — 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 - bout

94

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, —

(Play)

— 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...

103

p (Pno. solo)

(Gtr.)

107

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

How you can stand there,_straight and

110

tall,

And see I'm cry - ing_-

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

(+Bass)

(l.v.)

113

Vamp

(Jump on 1 or 3)

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

Scene Four:
Moving Too Fast

(Jamie)

Music and lyrics by
Jason Robert BrownFunky Rock 4 ($\text{♩} = 100-102$)

Funky Rock 4 ($\text{♩} = 100-102$)

Did I just hear an a - larm____ start____ ring - ing?

Did I see si-rens go fly - ing past? Though I don't know what to - mor -

- row's bring-ing, I've got a sing - u - lar im-pres-sion things are mov-ing too fast.

9

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

fall-off

v v v

12

- ket blast.
I just ex-pec-ted it ten years lat-er. I've got a

15

sing - u - lar im - pres - sion things are mov - ing too fast. And you say,

v v v

17

17

"Oh, no, Step on the brakes, Do what - ev-er it takes, But stop this train!

19

Slow, slow! The light's turn - ing red!"— But I say:
8va (loco)

21

No! No! What - ev-er I do, I bar-rel on through, And I don't com-plain. No

23

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

25 I'm nev - er wor - ried to walk the wi - re.

fall-off

27 I won't do an - y - thing just "half - assed,"

3

29 But with the stakes get - ting some - what high - er, I've got a

31 sing - u - lar im - pres - sion that things are mov - ing too

3

This musical score page contains three staves of music for piano/conductor. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (three sharps). Measure 25 begins with a piano dynamic. The lyrics "I'm nev - er wor - ried to walk the wi - re." are followed by a measure where the piano part has a "fall-off". Measure 27 starts with a piano dynamic and includes the lyrics "I won't do an - y - thing just 'half - assed,'". A measure number "3" is placed above the piano staff. Measure 29 begins with a piano dynamic and includes the lyrics "But with the stakes get - ting some - what high - er, I've got a". Measure 31 begins with a piano dynamic and includes the lyrics "sing - u - lar im - pres - sion that things are mov - ing too". A measure number "3" is placed above the piano staff. The piano part features various chords and arpeggiated patterns throughout the measures.

Piano/Conductor

- 5 -

#4 - Moving Too Fast

33

fast. I found a wo - man I love,

35

And I found an a - gent who loves

37

me. Things might get bump - y, but Some

39

peo - ple an - al - yze ev - 'ry de - tail,

41

Some peo - ple stall when they can't see the trail, Some...

— peo - ple freeze_ out_ of fear_____ that they'll fail, But I____

Em7 (b5) A13(b9)

— keep roll - in' on._____ Some...

Dm11 Bb/C (+Strgs.)

48

— peo-ple can't find suc - cess with their art,
Some peo-ple nev - er feel love-

3

— in their heart,
Some peo - ple can't tell the two

51

— things a - part,
But I keep roll - in' on.

53

Em7 (b9) A13(b9)

— things a - part,
But I keep roll - in' on.

56

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

59

— But oh,

61

oh what else am I s'posed to do?

Fill

64

F (light ad libs.) B♭/F F B♭/F

68

Gm7 F/A Em7(b5) A13(b9) Dm11 B^b/C B^b/F F B^b/C

72

F B^b/F F B^b/F Gm7 F/A

77

JUMP at KATHY: "I'll talk to you soon."

Em7(b5) A13(b9) Dm11 B^b/C F B^b/F

mf

(8vb)

82

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

(8vb)

85

bid - ding_ war! I met my per-son - al Aph - ro - di-te—

fall off

(8vb)

88

I'm do - in' things I ne - ver dreamed of be - fore! _____

{

90 (8^{vb})

We start to take the next step to - geth - er,

{

(8^{vb})

92 Found an a - part - ment on Se-ven - ty - Third! _____

{

(8^{vb})

94 The At-lan - tic Month-ly's print - ing my first chap - ter-

{

5/23/02 (8^{vb})

96

Twothous-andbuckswith-out re - writ - ing one word!

98 (8^{vb})

I left Co - lum-bi - a and I don't re - gret it,

(8^{vb})

100

I wrote a book and Son - ny Meh - ta read it!

(8^{vb})

102

My heart's been sto - len! My e - go's swol - len! I

(8^{vb})

105

104

— just keep roll-in' a - long!

(8^{vb}) (loco)

107

Oh, _____ yeah! _____ And I think,

6

109

"Well, well, what else_ is in store? Got all_ this and more Be-fore_ twen-ty-four!" It's

111

hard not to be sure_ I'm spin-ning out of con - trol!_ Out_ of con - trol!_

E7(#9) F+7(#9)

5/23/02

114

I'm feel - ing pan - icked and rushed _____ and _____ hur - ried!

8va

116

I'm feel-ing out - man - eu - vered and out - - classed,

(*8va*)

(*loco*)

3

(*8vb*)

(*loco*)

118

But I'm so hap - py I can't get wor-ried A-bout this sing-u-lar im-pres-sion—

fall-off

3

(*loco*) 3

121

I've got a sing-u-lar im - pres-sion things are mov-ing too fast!

8va ^

sffz !! ^

3 3 3 3

3 3 3 3

5/23/02

47

Scene Five:
I'm A Part Of That

(Cathy)

Music and lyrics by
Jason Robert BrownBouncy in 6 ($\text{♩} = 140\text{--}144$) 

[Piano - Tacet to m12]



Bouncy in 6 ($\text{♩} = 140\text{--}144$) 
 [Piano - Tacet to m12]

Vln.

Gtr./Celi

5

One day we're just like "Leave It to Bea-ver." One day it's just a

mp

8

Ty - pi - cal life, And then he's off on

10

A trip to Ja - mie - land: 

12

Star - ing ca - ta - ton - ic out____ the win - dow,
Play

mf Cm Cm/B♭ Am7(b5) > 3

Bare - ly e - ven breath - ing all____ the while...

A♭7 G+7 Cm Cm/B♭ > 3

18
più legato

sub. *mp* F9/A F9sus/A F9/A F13/A 3 A♭7 ————— 3 *f*

22 Half-time feel

smile, His eyes light up, and deep with-in the ground, With-out a sound,

mp E♭ Fm7 E♭2/G B♭m7 E♭7 E♭+ > 3

26

A mo - ment comes to life,
And I'm a part
colla voce Strings
(Cello 2)

30

of that.
I'm a part of that.
(Play) a tempo
p
F7/A A♭m6 E♭/G

33

I'm a part of that.
(+Bass)
F♯ Fm7 A♭/B♭

6

36 Bouncy in 6

Next day it's just like It nev - er hap-pened- We're mak - ing din - ners,
Vln. 3
f E♭ mp B♭m B♭+
6

5/23/02

39

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

3

E♭ B♭m B♭7 E♭ B♭m B♭+

41

Mule train to Ja - mie - land:

8va

Play (Vln. 8va)

C E♭ Fm F♯ E♭/G

43

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

mf

Cm Cm/B♭ Am7(♭5) Ab7 G+7

47

- cling the a - part - ment, log - ging miles...

più legato

Cm Cm/B♭ F9/A sub. *mp* F9sus/A

50

And then he

F9/A F13/A 3 A♭7 3

f

53 Half-time feel

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

mp

E♭ Fm7 E♭2/G B♭m7 E♭7 E♭+

57

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

A♭△7 Dm7(♭5)/G G+7 Cm9 (Cello 2)

Strings

61

of that. I'm a part of that.

(Play) a tempo

p

F7/A A♭m6 E♭/G

64

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

F#^o Fm7 Ab/Bb
(+Bass)

67 Half-time feel

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

(Under Gtr.) C G/B F/A G/B

stead of side by side, I take his cue.

F2 C/E Dm7 C2 B

True, but there's no ques-

E B/D

77

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

A♭/C B♭/D A♭ E♭/G Fm7 E♭

81

through, And when I

mf D♭2 (w/Cello 2)

85

do - Then he

A♭/B♭ A♭△7 *cresc.* G♭△7 G♭△7(#11)3 D♭/F E△7

89

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

f E♭ Fm7 E♭/G B♭m7 E♭+7

5/23/02

93

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

(Vln.)

A♭Δ7 Dm7(♭5)/G G+7 Cm9 A♭/B♭

smiles, And no-thing else makes sense. While he in-

E♭ Fm7 E♭/G B♭m9 E♭+7

Poco Rit.

vents The world that's pass-ing by, And I'm a part.

A♭Δ7 Dm7(♭5)/G G+7 Cm9 (Solo) G7/B G⁹/B♭

105 A Tempo

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

mp F7/A (+Cello 1) A♭m E♭/G F♯

Poco Rit.

— of that,
Are n't I?
I'm a part

colla voce

Fm7 A♭/B♭ St. 8ths Cm11 (+Cello 2) St. 8ths G7/B Gm7(♭5)/B♭

A Tempo

(Vln.) —
— of that.
I'm a part of that.
I'm a part

F7/A (+Cello 1/Bass) A♭m6 E♭/G F♯ (add F)

Poco Rit.

— of that.

(+Gtr./Bs.) (+Strgs.)

Fm7 Fm7/B♭ E♭ A♭/C D♭2 E♭

At peak of applause, cue Cello 1 to hit Chime **f** 4 times - 3 sec. apart.

*Scene Six:***6**

The Schmuel Song

(Jamie)

Music and lyrics by
Jason Robert Brown

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Scene Six:

6

The Schmuel Song

Cue: "...Tailor of Klimovich"

(Jamie)

Not too fast ($\text{♩} = 84$)Music and lyrics by
Jason Robert Brown

(Stgs. pizz/Gtr.)

5

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

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

(Cello 1)

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

12

Watch-ing the win - ters sol - dier on, there was one thing Schmu-el missed. "If I
(+Vln./Vcl. 1-
arco)

15

on - ly had time," old Schmu-el said, "I would build the dress that's in my head, A

17

3 3
dress to fire_ The mad de - sire. Of girls from here to Minsk, But I have no more hou - rs left to
+Vcl. 2

20

sew." Then the clock up-on the wall_ be-gan to glow... And the clock said:
(under strings) (+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 - lim-it - ed time! Na

— na na na, na na na, So Schmu-el, go 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."

(Stgs. pizz/Gtr.)

8va

mp

(leggiero)

36

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

(loco)

mp

(Vln. Solo)

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

41

E - ven though you're not wise or rich, you're the fin - est man in Kli - mo-vich!

(Vln./Cello 1)

43

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

(Vln. Solo)

6 6 6

46

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

50

Schmu-el, with re-luc-tance, took his thread.
He pulled a bolt of vel-vet____ and he

53

said: "I should take out my teeth and go to bed,
I'm

56

sit-ting here__ with talk - ing clocks in - stead!"_____ And the clock said:

10/13/02

59

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

61

— na na na, na na na, I give you un - lim - it - ed time! Na

63

— na na na, na na na, Just do it and you can be hap - py!" So

+Vln./Vcl. 1

+Vcl. 2

65

Schmu-el put the thread through the nee-dle'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
(Stgs.)
(Pno. play under strings)
69
looked, and the clock was turn - ing... back! So he
(Pno. play under strings)
71
grabbed his shears and he cut some lace As the hands moved left on the old clock's face! So his
(under strings)

74

fing-ers flew and the fab-ric swirled—It was nine-fif-teen all a-round the world! _____

Ev-'ry

77 Più mosso

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

+Vln. obbligato

81

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

(+Bass)

Musical score for piano/conductor and orchestra, page 11. The score consists of two systems of music.

System 1 (Measures 84-86):

- Piano/Conductor:** Treble clef, key signature of one flat (B-flat). The vocal line includes lyrics: "Take me back all for - ty - one years!"
- Orchestra:** Bassoon (Vcl.) and Double Bass (Vcl.) provide harmonic support with sustained notes.

System 2 (Measures 87-89):

- Piano/Conductor:** Treble clef, key signature changes to one sharp (G-sharp). The vocal line continues with "rit. e molto dim."
- Orchestra:** Violin (Vln.) and Cello (+Celli) play eighth-note patterns.
- Vocal:** The vocal line concludes with "And".

90 Rubato

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

(Piano Solo)

p

Rit.

94
stretched his arms, and he closed his eyes, And the morn - ing sun fi - nal - ly start - ed to

(+Gtr.)

c

A tempo

98
rise. And the

(+Stgs) *mp*

(Strings cresc.)

c

100

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

sempre mp

+Vcl. 2

c

Rit.

102 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
8va -

105 Molto rit. A tempo
for-ty-one sea-sons of dreams. Dreams that you could feel Com-ing real. And that
(loco)

109 ver-y 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 love a young man named Schmu-el Who on - ly one day be - fore Had knocked at her kitch-en
(+Gtr.)
(Solo) **p**
mp (+Orch.)
colla voce

115 A tempo

door.

119

Poco rit.

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

121 A tempo

Schmu-el had been a cute Goy-ish - e maid, he'd - 've looked a lot like you.

123

May - be it's just that you're a - fraid to go out on to a limb - o - vich.

125

May-be your heart's com-plete-ly swayed, but your head can't fol - low through. But

a tempo

(Tutti Stgs.)

128 A tempo, poco maestoso

should-n't I want the world to see The brill - iant girl who in - spires. me? ³ Don't you

(+Bass) *mp*

130

think that now's a good time to be The am - bi-tious freak_ you are? ³ Say good -

(+Bass)

132

bye to wip - ing ash - trays at the bar! Say hel -

(Play)

(under strings) ³

Allarg.

134
- lo to Ca-thy Hi-att, big - time star! _____ 'Cause I say:

137 A tempo
Na na na na na na na Ca-thy, you get to be hap - py! Na

139
— na na na na na na I give you un - lim-it-ed time! Na

141
— na na na na na na Stop temp - ing and go and be hap - py! Here's a

10/13/02

143

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

mf

145

breath,

Take a step,

Take a chance... _____

Take your

(Pno. Solo)

(Bs. holds through,
Pno. clear pedal)

148

Poco rubato

(+Vln.)

pp *p*

time.

pp (Pno. Solo) sweetly

151

Have I men - tioned to-day How luck-y I am To

154

be in love with you?

(Gtr.)

*colla voce**(non rit.)**sub. mp* (Tutti Stgs.)*Play!*

Scene Seven:

7

A Summer In Ohio

(B^b)

(Cathy)

Music and lyrics by
Jason Robert Brown

Moderate shuffle (♩=132-135)

Gtr. cue: B^b△7B^b6B^b○

Cm7

F7

Musical score for Piano/Conductor, featuring two staves of music with lyrics. The first staff is for the piano, showing chords and a bass line. The second staff is for the conductor, showing hand signals for dynamics and tempo. The music is in common time, B-flat major.

Measure 1: Gtr. cue: B^b△7, B^b6, B^b○, Cm7, F7. Dynamics: mf.

Measure 5: Play. Dynamics: mp. Light, cocktail-style. Chords: (Gr.) B^b△7, B^b6, B^b○, Cm7, F7 E^b/G, F7/A.

Measure 9: I could have a man-sion on a hill. I could lease a vil-la. Chords: (Gr.) B^b△7, B^b6, B^b△7, B^b6, E^b△7. Dynamics: mp. Gtr. Solo [Pno. tacet to m.17].

Measure 12: in Se-ville, But it would-n't be as nice. As a sum-mer in O-hi-o With a. Chords: Fm7, B^b7(b5), B^b7, E^b△7, Dm7(b5), G7.

15

gay mid-get named Karl__ Play-ing Tev - ye and Por - gy.

Play

mp

Cm7 B^b/D C^G/E^b C7/E F7 B^b△7 B^b6

18

I

gva---

B^b○ Cm7 F7 Eb/G F7/A

21

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

mp (+Bass)

mp

B^b△7 B^b6 B^b△7 B^b6 Eb△7

24

Central Park, But it would-n't be as nice As a sum-mer in O - hi - o, Where I'm
shar - ing a room With a "for - mer" strip-per and her snake: Wayne.

Fm7 B7(b5) Bb7 Eb△7 Dm7(b5) G7

27

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

Cm7 Bb/D C°/E^b C7/E F7 Bb△7 Bb6

31

I could have a satch-el full of dol - lar bills, Cures

Em7(b5) A7(b9) D6 3 D△7

(mp)

34

for all the na-tion's ills, Pills to make a li - on purr;

D6 D△7 Ebm7(b5) 3 Eb△7 Ab13(b9)

37

I could be in

D \flat Δ 7 3 D \flat 6 3 D \flat Δ 7 3 D \flat 6 Gm7(\flat 5)

obligato
mf

line to be the Brit-ish Queen, Look like I was sev-en - teen,

C7 F Δ 7 3 F6

Still I'm cer-tain I'd pre - fer To be go - ing

Cm7 G \flat 7(\flat 5)

slow - ly bat - ty For - ty miles east of Cin - cin - na - ti. I

(Very Jonathan Edwards)

3 colla voce

10/21/02

This musical score page contains four systems of music for piano and conductor. The top system starts at measure 37 with a treble clef, a key signature of one flat, and a tempo of 37. It includes dynamic markings 'obligato' and 'mf'. The lyrics 'I could be in' are written below the staff. The middle system begins at measure 40 with a treble clef, a key signature of one flat, and a tempo of 40. The lyrics 'line to be the Brit-ish Queen, Look like I was sev-en - teen,' are written below the staff. The bottom system begins at measure 43 with a treble clef, a key signature of one flat, and a tempo of 43. The lyrics 'Still I'm cer-tain I'd pre - fer To be go - ing' are written below the staff. The bottom-most system begins at measure 46 with a treble clef, a key signature of one flat, and a tempo of 46. The lyrics 'slow - ly bat - ty For - ty miles east of Cin - cin - na - ti. I' are written below the staff, followed by the note '(Very Jonathan Edwards)'. The conductor part consists of three staves for the right hand, left hand, and basso continuo. Measure numbers 37, 40, 43, and 46 are indicated above the staves.

49

— could shove an ice - pick in my eye, — I could eat some fish from

mp

(Gtr.) B \flat Δ 7 B6 B \flat Δ 7 B6 E \flat Δ 7

52

last Ju - ly, — But it would-n't be as aw - ful As a sum-mer in O - hi - o With-out

Fm7 B \flat 7(b5) B \flat 7 E \flat Δ 7 Dm7(b5) G7

55

ca - ble, hot wa - ter, Vi - et - name - se food, — Or

mp

Cm7 C7/E

57

you.

I saw your book at a Bor-

Bb Δ 7 Bb6 Bb○ Cm7 F7 Bb6

61

- ders in Ken-tuck - y Un-der a sign_ that said "New___ and Re - com-men-ded."

A♭/B♭ Bb7(b5) E♭△7/B♭

(+Strgs.) *mp marziale*

64

I stole a look at your pic - ture on the in - side sleeve,_ And then I___ could-n't leave

E♭6/B♭ G♭/A♭ A♭13

67

Rich - ard, who was with me, got un -

Bb Δ 7 Bb6 Bb Δ 7 Bb6 D \flat Δ 7/E \flat

Swing!

sub. *mp marziale again*

char-ac-ter-is-tic-'ly qui-et, Then he said, "All things con-sid-ered, I guess you don't have to buy it." So I

 $A\flat\triangle 9/E\flat$

smiled like Mo-na Li-sa and I lay my Vi-sa down! He

Dm7(b5)

G+7

G+7(b9)

A♭7

A♭7(#11)

A♭7

A♭13

wants me, he wants me, But he ain't gon-na get me! I've

 $D\flat\triangle 7/E\flat$ $A\flat\triangle 7/E\flat$

sub. mp

found my guiding light — I tell the stars each night: Look at me!

Dm7(b5)

G7/D

 $D\flat 9$

A♭2/C

85

Look at him! — Son - of - a - bitch! — I guess

Bbm7 Ab²/C Bbm7 Ab²/C Bbm7 Ab²/C D⁶

88

I'm do - ing some - thing right! — I fin - ly got

Ab²/Eb Bb^{7sus} 3 3

92

— some - thing right! —

3 3 Csus Csus/Bb Csus/A

96

No, it's not Nirvana, but it's on the way. I play "A-

99

ni-ta" at the mat-i-née, Then I'll get on my knees and pray.

102

I can state in my next bio: I'm ,

Pull back and cresc.

104

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

f

106 **Tempo di Stripper**

— could chew on tin foil for a spell, — I

B△7 B6 B△7 F7 E△13

gliss.

108

— could get a root ca - nal in Hell, — But it

F♯m7 B13 F+7

110 **Tempo I**

would-n't be as swell As this sum - mer is gon - na be!

E△13

D#7sus(b9)

D#7(b9)

G#m7

G#m△7 G#m7

*mf**f*

C#7(b5)

C#7

'Cause the

113

—

114

tor - ture is just ex - qui-site While I'm wait-ing for you to vi-

E6 (Vln. Solo) 3 3 3 F° 8va- B6/F#

mp

117

- sit, So hur - ry up, schmuck, get un - stuck_ and get on_ the scene!

G# mi 6

mf

120

Love, The Mid-get, the Strip-per,

Fm7(b5) E7(#11) D#9(Eb9) D+7 C#7 D°

(Tutti Strgs.) *f*

123

Wayne the Snake_ And Mis - sus Ja - mie Wel - ler - stein —

B6/D \sharp

gliss.

VI

125

That's me!

8va

ff

128

(8va)

mf

f

(l.v.)

3

3

3

3

3

3

3

3

(Bass cut-off
On Cue)

The musical score consists of three staves of music for piano/conductor. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is F major (one sharp). The time signature changes from common time to 6/8 at measure 125. The lyrics are: Wayne the Snake_ And Mis - sus Ja - mie Wel - ler - stein — (measures 123-124); That's me! (measure 125); and (measures 128-130). Various dynamic markings are present, including 'gliss.' (measure 123), 'ff' (measure 125), 'mf' (measure 128), 'f' (measure 128), and '(l.v.)' (measure 128). Measure 123 includes a bass line with a bassoon-like sound (B6/D#) and a glissando. Measures 125-127 feature eighth-note patterns with slurs and grace notes. Measure 128 concludes with a bass cut-off on cue.

Scene Eight:

The Next 10 Minutes
(Alternate Version)

(Jamie & Cathy)

(♩ = 64-66)

Piano Tacet to m.10Music and lyrics by
Jason Robert Brown

JAMIE

No,

(Vln./Cello 1)

(Vln./Cello 2)

(Gtr.)

Pno. Ped.

that one's Jerry Seinfeld.

That one's John Lennon there.

No, the Da-kو-tا.

The San Re-mo is up a few blocks.

Have you been in -

side the mu-se-um?

We should go,

Meet the di-no-saurs.

Ca-thy.

Rit.

(Play) .
(+Bs.) .
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12

(a tempo)

Will you

(Gtr./Strgs.) *mp*

(Play)

16

share your life with me For the next ten mi-nutes? For the next ten mi-nutes: We can

(Play)

(under strings)

[Ped. throughout, change pedal on new harmonies]

19

han - dle that. We could watch the waves, We could watch the sky, Or just

(+Bs.)

22

— sit — and wait As the time ticks by, And if we make it 'til then, Can I

25

Rall.

ask you a - gain For an - oth - er ten? And if

(Gtr./Vc. 2)

(Play)

28 A Tempo

you in turn a-gree To the next ten mi-nutes, And the next ten min-utes, 'til the

mp (Bass)

31

mor - ning comes, Then just hold - ing you Might com-pel me to Ask you for

(Cello 2)

34

more. There are so man-y lives I want to share with you; I will

mf (under Cello)

mp

38

8 ne-ver be__ com-plete un-til I

(Strgs.) *p*

(Gtr.) *p* *colla voce*

39

CATHY

I am not

do.

(Gtr./Strgs.) *mp a tempo*

43

al-ways on time. Please don't ex - pect that from me. I will be

(Play)

p

45

late, But if you can just wait, I will make it e - ven - tu - al - ly. Not like it's

A musical score page featuring two staves. The top staff is for the voice, starting with a treble clef, a key signature of two sharps, and a common time signature. The lyrics "in my con-trol," "Not like I'm proud of the fact," and "But an - y - thing" are written below the notes. The bottom staff is for the piano, starting with a bass clef, a key signature of two sharps, and a common time signature. The piano part consists of eighth-note chords.

49

Poco Rall.

oth - er than be - ing ex - act - ly on time I _____ can do. I don't know

51 A tempo

why peo - ple run. I don't know why things fall through. I don't know

mp

how an - y - 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 - mie, why? _____ I want to be your_____

60

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

2

f

64

die Know-ing I had a long, full life in your arms.

D[#]m7 C[#]m7 B△7 F[#]2/A[#] G[#]7sus A△7([#])

mf

(Cello 1)

Rit.

That I can do, For-e-ver with

JAMIE

Will you

mp

Rit.

(+Bs.)

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

A tempo

mf (strong!) >

world ex - plodes, 'til there's no one left Who has ev - er known us a -

world ex - plodes, 'til there's no one left Who has ev - er known us a -

>

part! There are

part! There are so man-y dreams I need to see

mp

79

so man-y years I need to be with you... I will nev-er be a - live...

8

with you... I will nev-er be com-plete... I will

(Gtr.)

p

This section shows three staves. The top staff is for the piano, featuring a treble clef, a key signature of two sharps, and a tempo marking of 79. The lyrics "so man-y years I need to be with you..." are written below the notes. The middle staff is for the conductor, with a treble clef and a key signature of two sharps. The lyrics "I will nev-er be a - live..." are written below the notes. The bottom staff is for the guitar, indicated by "(Gtr.)" above it, with a bass clef and a key signature of two sharps. The lyrics "with you... I will nev-er be com-plete... I will" are written below the notes. A dynamic marking "*p*" is placed above the guitar staff.

82

nev - er change the world _____ Un - til I

colla voce

This section shows three staves. The top staff is for the piano, featuring a treble clef and a key signature of two sharps. The lyrics "nev - er change the world _____ Un - til I" are written below the notes. The middle staff is for the conductor, with a treble clef and a key signature of two sharps. The lyrics "nev - er change the world _____ Un - til I" are written below the notes. The bottom staff is for the guitar, indicated by "(Gtr.)" above it, with a bass clef and a key signature of two sharps. The lyrics "nev - er change the world _____ Un - til I" are written below the notes. A dynamic marking "*#p*" is placed above the guitar staff. The instruction "*colla voce*" is written in the middle staff.

84

Piano Solo

p a tempo

do. _____ I _____ do...

I _____ do...

+Sus. Cym. (Vln.) *mf* (Tutti)

Rit.

90

mp (Cello 2)

Rit.

93 A tempo ($\text{♩} = 104$) Piano Tacet to m. 113

(Vln. Solo)

Musical score for piano/violin/guitar/cello section. The score consists of two staves. The top staff is for Violin (Solo) and the bottom staff is for Gtr./Cello. Both staves are in 3/4 time with a key signature of two sharps. Measure 93 starts with a forte dynamic (f) for the violin, followed by a piano dynamic (mf) and a piano tacet instruction. Measures 94-95 show eighth-note patterns for both instruments. Measure 96 begins with a piano dynamic (p). Measures 97-98 continue the eighth-note patterns. Measure 99 begins with a piano dynamic (p).

Continuation of the musical score. The top staff shows measures 97-98 with eighth-note patterns. The bottom staff shows measures 99-100 with eighth-note patterns. Measure 101 begins with a piano dynamic (p).

Continuation of the musical score. The top staff shows measures 101-102 with eighth-note patterns. The bottom staff shows measures 103-104 with eighth-note patterns. Measure 105 begins with a piano dynamic (p).

Continuation of the musical score. The top staff shows measures 105-106 with eighth-note patterns. The bottom staff shows measures 107-108 with eighth-note patterns. Measure 109 begins with a piano dynamic (p).

Continuation of the musical score. The top staff shows measures 109-110 with eighth-note patterns. The bottom staff shows measures 111-112 with eighth-note patterns. Measure 113 begins with a piano dynamic (p). The word "Rit." is written above the staff.

113 **Tempo I^o** *8va* (Play)

[Ped. through m.125] (Gtr./Strgs.)

116 (CATHY) (2nd time)

(8va) Repeat only if necessary Is

(Cue Cathy)

119

that one John_ Len-non? That's the San Re-mo.

(8va)

122

Is - n't that the Mu - sc - um?

(8va)

125

Can we go see the di - no - saurs?

(8va)

R.H.

mp

[Ped. al fine]

(Cello 2)

128

Molto Rit.

ATTACCA #9

Scene Nine:

A Miracle Would Happen

(Jamie & Cathy)

Music and lyrics by
Jason Robert Brown

(♩=102)

Stgs. $\frac{3}{4}$

$8vb$

Gtr. Bluesy Fills

5

9 $(8vb)$ - - -

Ev - 'ry - one tells you that the mi - nute you get mar - ried Ev - 'ry oth - er

mp

$(8vb)$ - - -

wo - man in the world sud - den - ly finds you at - trac - tive. Well, that's not true..

11

(Gtr. Fills)

$(8vb)$ - - -

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13

It on - ly af - fects the kind of wo - men you al - ways want - ed to sleep with, But they
(8^{vb})

would - n't give you the time of day be - fore, And now they're bang - ing down your
(8^{vb})

door And fal - ling to their knees... At least that's what it feels like, be-cause you
(8^{vb})

Can Not Touch Them. In fact, you can't e - ven look at them- Close your

21

eyes, close your eyes, close your eyes. Ex - cept you're

(8vb)

23

3 3 3 3 3

sit - ting there, Eat-ing your corned beef sand-wich, And all of a sud-den this pair of breasts walks

(8vb)

25

3 3 3

by and smiles at you, And you're like "That's not fair!" And in a per-

(8vb)

27

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

loco v.

30 And it'd be me and Ca-thy, And

32 noth-ing else would mat-ter- But it's fine, it's fine, it's fine-

mf

Piano/Conductor music for measures 34 through 36. The score consists of two staves: Treble and Bass. The key signature is F major (one sharp). Measure 34 starts with a piano dynamic. The vocal line begins with "I mean, I'm hap - py And I'm fine," followed by three repetitions of "I'm fine," each ending with a fermata. Measure 35 continues with the vocal line and includes a dynamic marking *mf*. Measure 36 concludes with the vocal line "It's not a prob-lem, just a chal - lenge- It's a chal - lenge to re - sist Temp - ta - tion." The piano accompaniment features sustained notes and chords.

39

(Vln.) *gliss.*

Gtr. Bluesy Fills (w/Vln.)

sfs *mf* (+Celli)

(8vb)

43

3 And I have to say that what ex-a-cer-bates the prob-l-em is I'm at these par-

mp (Gtr. plays rhythm)

(8vb)

ties, I'm the cen-ter of at-ten-tion, I'm the Grand Fro-mage, and here she comes:

47

3 3 "Let's get a cup of cof-fee!" "Will you look at my man-u-script?" And I'm

8va

(w/Strgs.)

10/21/02 *(8vb)*

49
show - ing her my left hand, I'm ges - tic - u - lat - ing with my left hand, and then
(+Stgs.)
(8^{vb})

51 WHOOMP! There's Ca - thy, 'Cause she knows (They al - ways know), And there's that
8^{va}
sfz mf
(8^{vb})

53 real-ly awk-ward mo-ment. Where I try to show I was-n't en-cou-rag-ing this (Which of course I sort of
(w/Celli)
(8^{vb})

55 was), And I don't want to look whipped in front of this
(8^{vb})

56

wo-man, Which is dumb I should-n't care what she thinks, Since I can't fuck her an-y-way! And in a per-

{

59 (8th)

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

{

mf (+Stgs.)

loco v.

61

ev - 'ry girl would look like Mis - ter Ed! And it'd be me -

{

v.

63

— and Ca - thy, and no - thing else would mat - ter, But it's fine,

{

10/21/02

65

— it's fine,— it's fine— You know I love her And it's fine,— it's fine,— it's fine—

3

68

— It's what I want - ed!— And I'm fine,— I'm fine,— I'm fine!—

3

3

70

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

(Stgs.)

v
v
v
8^{vb}---

This block contains three staves of musical notation for piano/conductor. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 65 starts with eighth-note pairs followed by a sixteenth-note pattern. Measure 68 begins with eighth-note pairs followed by a sixteenth-note pattern. Measure 70 starts with eighth-note pairs followed by a sixteenth-note pattern. The vocal parts are written below the piano parts. Measure 65 lyrics: "— it's fine,— it's fine— You know I love her And it's fine,— it's fine,— it's fine—". Measure 68 lyrics: "— It's what I want - ed!— And I'm fine,— I'm fine,— I'm fine!—". Measure 70 lyrics: "— It's not a prob - lem, just— a chal - lenge—It's a chal - lenge to re - sist Temp - ta -". Measure 70 includes dynamic markings "v" and "(Stgs.)" above the staff, and "8^{vb}---" at the end.

73

Rit.

tion.

Rit.

(8^{vb})

CATHY

8^{va} When you come

(Visual Cue:
watch Cathy)

(8^{vb})

77 Medium Ballad à la Jerome Kern (♩=132-136)

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

[Pno. solo to m. 108]

loco

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

poco rit.

85

home to me, Your hand will touch my face And

a tempo

89

ban - ish an - y trace of gray.

stretch

93

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

a tempo

97

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

colla voce

The musical score consists of four systems of music. System 1 (measures 85-88) features a treble clef, a key signature of two sharps, and a time signature of common time. It includes lyrics for the first part of the song. System 2 (measures 89-92) continues with the same key signature and time signature, featuring a dynamic instruction 'a tempo' and a 'stretch' marking. System 3 (measures 93-96) begins with a dynamic 'p.' and includes lyrics for the second part of the song. System 4 (measures 97-100) concludes the piece with a dynamic 'p.' and lyrics. The score uses standard musical notation with stems, rests, and various dynamics like forte and piano. The piano accompaniment is indicated by bass and treble staves with chords and bass notes.

101

- gain, I'll be So proud to call you

a tempo

mine When fin - 'lly you come home to

deliberately, rubato

me. JAMIE
I'll

Piano Solo

mf (+Stgs.)

107 (♩=128)

109

be there soon, Ca - thy I'll

mf (+Gtr./Bass)

111

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

8

113

8 be there soon, Ca - thy Don't give

8

115 3

8 up on me yet. I am so

117

8 proud of you, ba - by You're

mf

119

do - ing what____ you ne - ver got____ to do_____ be - fore____ And I will

121

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

sub. *mp*

123

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

125

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

mf

This musical score page contains two systems of music for piano/conductor. The top system starts at measure 119 and includes lyrics for the first half of the song. The bottom system starts at measure 121 and includes lyrics for the second half. The piano part consists of two staves: treble and bass. Measure 119 features eighth-note patterns in both staves. Measure 121 begins with a bass line in eighth notes followed by a treble line with a melodic line. Measure 123 shows a bass line with a treble line above it. Measure 125 concludes the page with a bass line and a treble line.

Piano/Conductor score for "A Miracle Would Happen". The score consists of three staves: Treble, Bass, and Pedal/Bassoon.

Measure 128: Treble staff starts with a whole note. Bass staff has eighth-note pairs. Pedal/Bassoon staff has eighth-note pairs. Dynamics: ff .

Measure 131: Treble staff starts with a whole note. Bass staff has eighth-note pairs. Pedal/Bassoon staff has eighth-note pairs. Dynamics: f .

Measure 135: Treble staff starts with a whole note. Bass staff has eighth-note pairs. Pedal/Bassoon staff has eighth-note pairs. Dynamics: mf , $sub. ff$, mf , $sub. ff$.

Vocal Phrases:

- Measure 128: "I'll be"
- Measure 131: "there! And in a per-
- Measure 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_

mf

143

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

mp

146

in' like we planned. We're_gon-na make it through, And noth-ing else_ will mat - ter_ We'll be fine,

This musical score page contains three systems of music for piano/conductor. The top system starts at measure 139 with a treble clef, a key signature of two sharps, and an 8th note time signature. It includes lyrics: "day would fi - nal-ly be here. And it'd be me_". The middle system begins at measure 143 with a bass clef, a key signature of two sharps, and an 8th note time signature. It includes lyrics: "— and you, Rid - ing it to-ge - ther, And the things we do Go -". The bottom system starts at measure 146 with a bass clef, a key signature of two sharps, and an 8th note time signature. It includes lyrics: "in' like we planned. We're_gon-na make it through, And noth-ing else_ will mat - ter_ We'll be fine,". Measure numbers 139, 143, and 146 are in boxes. Dynamics "mf" and "mp" are indicated. Measure 143 has a "3" above the first three measures of the bass line. Measure 146 has a "3" above the first three measures of the bass line.

149

(= =)

— we're fine, — We're —

152

— fine... — I'll be there soon, — Ca - thy

> *mf* (Bass cue)

(l.v.)

155

I swear — I — will... — [to 162]

(Stgs.)

(w/Bs.) (l.v.)

162

ATTACCA #10
Audition Sequence

ATTACCA #10

Scene Ten:
Audition Sequence

(Cathy)

10Music and lyrics by
Jason Robert Brown

Cue: Jamie clears stage.

Dancy and perky

Cue: Jamie clears stage.

Dancy and perky

When you come home to me, I'll wear a sweet - er
[Pno. Solo to m.9]

Poco rit.

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

9 Fast Jig ($\text{♩} = 140-144$)

mp f (Tutti)

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

15
hill. I'm up ev - 'ry mor - ning at
(Play)

18 six And stand - ing in line With two hun - dred girls Who are
(Vln.)

21 young - er and thin - ner than me Who have al - read - y been to the
(Cello 1) 4

24 gym. I'm

This musical score page contains four staves of music for piano/conductor. The top staff is soprano, the second is bass, the third is bass, and the fourth is bass. The key signature is one sharp (F#). The tempo is indicated by a dotted quarter note followed by a dash. Measure 15 starts with a vocal line "hill. I'm up ev - 'ry mor - ning at". The piano accompaniment consists of eighth-note chords. A dynamic instruction "(Play)" is placed above the piano part. Measure 18 continues with "six And stand - ing in line With two hun - dred girls Who are". The piano part features eighth-note chords. Measure 21 continues with "young - er and thin - ner than me Who have al - read - y been to the". The piano part includes a dynamic instruction "(Cello 1)" and a measure number "4" above the piano staff. Measure 24 starts with "gym. I'm". The piano part concludes with a final eighth-note chord.

26

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

Measures 26-28: Treble staff has eighth-note patterns. Bass staff has eighth-note chords. The vocal line continues from measure 26.

29

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

Measures 29-31: Treble staff has eighth-note patterns. Bass staff has eighth-note chords. The vocal line continues from measure 29. Measure 31 ends with a fermata over four measures.

32

num - ber is fi - nal - ly called.

When I

Measures 32-34: Treble staff has eighth-note patterns. Bass staff has eighth-note chords. The vocal line continues from measure 32. Measure 34 includes a dynamic instruction and a cello part.

35

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

Measures 35-37: Treble staff has eighth-note patterns. Bass staff has eighth-note chords. The vocal line continues from measure 35. The piano part is indicated with R.H. and L.H. markings.

38

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

two hun - dred girls Belt - ing as high as

they can! I am a

(Cue - 8vb)

A7/C# Cm6

49

good per - son. I'm an at -

51

- trac - tive per - son! I am a

53

tal - ent - ed per - son!

Grant me

Grace!

56

When you come...

[Pno. Solo][Play 2nd note when Cathy
can't "Find" her pitch]

59

(conversationally - not strict)



home... I should have told them I was sick last week. They're gon-na think this is the way I sing. Why is the pi-an-ist play-ing so loud?

[Pno. Solo to m.89]

62
Should I sing loud - er? I'll sing loud - er. May-be I should stop and start o - ver. I'm gon-na stop and start o -

65
ver. Why is the dir-ec - tor star-ing at his crotch? Why is that man star-ing at my re-su-mé? Don't stare at my

68
re-su - mé. I made up half of my re-su-mé. Look at me. Stop look-ing at that, look at me! No, not at my shoes. Don't

83 **A tempo**

- gain... Why am I work-ing so hard? These are the peo-ple who cast Lin-da Blair in a mu-sic-al. Je - sus

86 **Rit.**

Christ, I suck, I suck, I suck! When fin - 'ly you come home To... "Okay, thank you so much."

(Jamie phone call)
Vamp - at least 2x's

89 **p** (+Gtr/Cello 2)
(with intensity)

93 (+Vln/Bass)

97 98

98A 98B 98C 98D

This section consists of four measures of piano music. The first measure (98A) shows a bass line with eighth-note chords. Measures 98B and 98C show a bass line with eighth-note chords followed by sustained notes. Measure 98D shows a bass line with eighth-note chords.

98E 98F

99 (3x's)

This section starts with two measures of piano music (98E and 98F). Measure 98E has a bass line with eighth-note chords. Measure 98F has a bass line with eighth-note chords followed by sustained notes. Following this, there is a vocal entry starting at measure 101.

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

(Vln.)

p

sub. f

ff

I will

This section includes three measures of piano music (101, 102, 103). It features a violin part (labeled "(Vln.)") with eighth-note chords. Dynamic markings include *p*, *sub. f*, and *ff*. The vocal line "I will" is present in measure 103.

104

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

mp

This section continues the vocal line from measure 101. It includes three measures of piano music (104, 105, 106). The vocal line continues: "not be the girl stuck at home in the 'burbs With the ba - by, the dog and a". A dynamic marking *mp* is shown in measure 105.

107

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

(+Vln. harm.)

This section concludes the vocal line. It includes three measures of piano music (107, 108, 109). The vocal line continues: "gar - den of herbs. I will not be the girl in the sen - si - ble shoes Push-ing". A dynamic marking (+Vln. harm.) is shown in measure 108.

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.

(Vln.) *sub. mp* *cresc.*

119

And I... When you come *ff* *8va* *[Pno. Solo]*

11/1/02

123 **Slowly (delicately)**

home... (Jamie book-reading) [to 155]

8va

mp dim. e rit. poco a poco

“...but he couldn’t hear it at all.” 155 (Played clunkily, no pedal)

159 ...And ban - ish an - y trace of

gray! Soon a

166 love will rise a - new, E - ven great - er than the joy... // Cut-off on Jamie: “Stop!”

Scene Eleven:

11

If I Didn't Believe In You

(Jamie)

Music and lyrics by
Jason Robert Brown

JAMIE: Okay, stop. Cathy, stop. Listen to me. Can we please ... could we have two minutes where you don't just contradict everything I say? Can we ... Cathy! Please? Two minutes? Then it's your turn, you can say whatever you want.

Rubato

There are people And they are pub-lis-h-ing my book, And there's a par-ty That they are throw-ing. And while you've

[Piano Tacet to m.9]

made it ve - ry clear that you're not go-ing, I will be go-ing, And that's done. But what's it

real-ly a-bout? Is it real - ly a-bout a par-ty, Ca-thy Can we please for a mi-nute stop blam-ing and say what you

— feel? Is it just that you're dis-ap - point - ed To be tour-ing-a - gain for the sum-mer? Did you

(Play) (+Vln.)

15

think this would all be much eas - i - er than it's turned out to be? Well, then

(Vln.)

mp (Tutti)

17

talk to me, Ca - thy. Talk to me. If

[Pno. solo]

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.)

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...

(Gtr.)

27 (♩ = 62)

... of the mat-ter is, Ca-thy, I would-n't be stand - ing here now.

Piano Solo

p

mf (+Gtr.)

(w/Bass)

(Vln.) p

If I ...

32 12/8

... did-n't be - lieve in you, We would-n't be hav - ing this fight. If I ...

mp (under Gtr.)

(+Cello 1)

A musical score for piano/conductor, featuring three staves: Treble, Bass, and Cello. The score includes lyrics and dynamic markings. Measures 34-37 show the vocal line: "did-n't be-lieve in you, I'd walk out the door and say, 'Ca-thy, you're right.' But I never could let that go." Measures 38-41 show: "Know-ing the things a-bout you I know." Measures 42-45 show: "Things, when I met you four years a-go, I knew." Measure 46 shows a dynamic *mf*. Measures 47-50 show: "ne-ver took much con-vinc-ing to make me be-lieve in you." Measure 51 ends the piece.

34

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

36

never 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.

(Cello 1)

40

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

mf

11/1/02

43

Don't we get to be hap - py, Ca - thy? At some point down the line, Don't we get to relax

mp (under Strgs./Gtr.)

45

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

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

49

I com-mit-ted some fel - o-nyn Doing what I al - ways swore I would do?

51

I don't want you to hurt, I don't want you to sink.

(Vcl. 1 8vb)

sub. *mp*

(+Vln. loco)

53

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

(Vln/Cello 1)

55

see! But don't make me wait 'til you do To be happy with you Will you

lis - ten to me?

58

No one can give you cour-age. No one can thick-en your skin... I will not

60

fail so you can be comf'-ta-ble, Ca-thy. I will not lose be-cause you can't

63

win. If

(+Vln.)

67

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

p

(+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.

(semplice)

(Gtr.)

(Tutti) **p**

73

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

6

6

6

75

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

(+Strgs.)

6

6

6

77

I had-n't be - lieved in you,
I would-n't have loved you at all.

(+Bass)

80

Now why don't you put on your dress and we'll go, okay? Cathy? Can we do that, please? Please?

(+Bass)

83 Vamp Now why don't you put on your dress and we'll go, okay? Cathy? Can we do that, please? (♩ = ♩)

(Last x molto cresc.)

(+Bass)

85 Tempo di "Better Than That" (♩ = 140-144)

f (Tutti)

ATTACCA

Scene Twelve:

12

I Can Do Better Than That

(Cathy)

Music and lyrics by
Jason Robert Brown

f (w/Gtr.)

+Vc. 1

5

9

3

My best friend had a lit - tle sit - u - a - tion at the end of her sen - ior year,

13

mp

+Bs.

And like a shot, she and Mitch-ell got mar-ried that sum - mer.

(+Stgs.)

mf

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

mp

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

They got a

(+Stgs.)

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

(Gtr.)

mf Pno.

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 East - ern shore. I

{

37

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

(as written)

mp

(Gtr/Vc. 1)

(Bs.) >

41

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

{

44

"I wasn't paying attention, what exit was that? All right, so we'll be there soon. Are you hungry?

that."

mf

Sick of me yet? Anyway..."

(Vln./Vc. 1) ***fp******f***

48
51
v

52

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

mp

(Bs.)

(Vln.)

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

(Vc./Bs.)

3

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

56
60
v

Musical score for "I Can Do Better Than That" featuring piano and conductor parts. The score consists of five systems of music, each with two staves: treble and bass. The key signature is A major (three sharps). The tempo is indicated as 64.

System 1: Measures 64-67. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Chorus lyrics: "He would-n't leave me a - lone 'less I went with him to din-ner." Conductor's right hand: eighth-note patterns. Conductor's left hand: eighth-note patterns. Chorus lyrics: "And I".

System 2: Measures 68-71. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Chorus lyrics: "guess he was cute, and I guess he was sweet, and I guess he was good in bed: I".

System 3: Measures 72-75. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Chorus lyrics: "gave up my life for the bet-ter part of a year." Conductor's right hand: eighth-note patterns. Conductor's left hand: eighth-note patterns. Chorus lyrics: "So I'm".

System 4: Measures 76-79. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Chorus lyrics: "start-ing to think that this may - be might work, and the se-cond it en-tered my head, He". Conductor's right hand: eighth-note patterns. Conductor's left hand: eighth-note patterns.

80
needed to take some time off,
(as written)
Fo - cus on his "ca - reer." He
mp

84
blew me off with a heart - felt let - ter, I thought, "I can do bet - ter than
mf

87
that."
You don't
f

89
have to get a hair - cut, You don't have to change your shoes, You don't
legato
mp
(Bs.)

This musical score page contains four staves of music for piano/conductor. The first staff begins at measure 80 in common time, with a key signature of two sharps. It features a melody line in the treble clef and harmonic support in the bass clef. The lyrics mention taking time off and focusing on one's career. Measure 84 continues with a similar pattern, emphasizing the phrase "I can do better than". Measure 87 starts with a single note followed by a rest, then continues with a melodic line. Measure 89 concludes the section with a return to the beginning of the melody.

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!

(Stgs. 8vb)

cresc. poco a poco

f

loco

109 III ——————
I want you and you and no-thing but you, Mi-

(Pno. Tacet) *Play* *mf*
—————
les and pi - les of you Fi - nal - ly I'll have some-thing worth - while to think of each-

113 *8va* *loco* *bass*
—————
mor - ning: You and you and no-thing but you! No-

121 *3* *3* *3* *3* *3* *3*
sub - sti - tu - tion will do, No-thing but fresh, un - di - lu - ted and pure, Top of the

line, And to - tal - ly

8va

129 mine!

(8va)

ff

8vb

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

f

(Bs.)

loco

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

141 3
I don't mean to put on an - y pres-ure, but I know when a thing is right,

mp

145 3
And I spend ev - ry day re - con - fig - u - ring my sens - es. When we

149 3
get to my house, take a look at that town, Take a look at how far I've gone I will

8va
mf

153
ne - ver go back, ne - ver look back a - ny - more. And it feels

(*8va*)

The musical score consists of four systems of music. System 1 (measures 141-144) features a treble and bass staff with a key signature of two sharps. The vocal line includes lyrics like 'I don't mean to put on an - y pres-ure, but I know when a thing is right,' with dynamic markings 'mp' and '3'. System 2 (measures 145-148) continues with the same key signature and includes lyrics 'And I spend ev - ry day re - con - fig - u - ring my sens - es. When we' followed by a repeat sign. System 3 (measures 149-152) begins with a vocal entry 'get to my house, take a look at that town,' followed by piano chords and lyrics 'Take a look at how far I've gone I will'. The piano part uses dynamic 'mf' and a forte dynamic '8va'. System 4 (measures 153-156) concludes with the lyrics 'ne - ver go back, ne - ver look back a - ny - more. And it feels' followed by piano chords.

157

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

(8va)

161

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

loco

mp

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

mf

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of two sharps, and a common time. The bottom staff is for the conductor, showing hand signals for dynamics and tempo. The score includes lyrics for the vocal part, with some words underlined. Measure numbers 157, 161, 165, and 169 are indicated at the start of each section. Performance instructions like 'loco' (location) and dynamics like 'mp' (mezzo-piano) are also present. Measure 161 contains two melodic lines for the vocal part. Measure 165 features eighth-note patterns. Measure 169 concludes with a dynamic instruction 'mf' (mezzo-forte). The conductor's staff uses vertical strokes and dots to indicate beat patterns.

173

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

(Stgs.)

f

177

We can do bet - ter!

(8va)

181

We can do bet - ter than that!

183 (Stgs.)

ff

loco

185

We can do bet-ter than that!

8va (l.v.)

w/Crotales
(Ve. 2.)

sfz

Scene Thirteen:

Nobody Needs To Know

(Jamie)

Music and lyrics by
Jason Robert Brown

13

A

Stgs. Harm.

Moderato, poco rubato

p

5

Stgs. dim and cut-off

(Piano alone)

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.

Rit.

kid— Ca - thy is wait - ing...

(Cello 1 - Solo)

mp

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[23] Steadily (a tempo) ($\text{♩} = 98-100$)

Musical score for piano/conductor page 2, measures 23-26. The score consists of two staves. The top staff is treble clef with a key signature of one flat. It features a basso continuo part (+Gtr.) and (+Bass) in *mp*. The bottom staff is bass clef with a key signature of one flat. Measure 23 starts with eighth-note chords followed by eighth-note patterns. Measure 24 continues with eighth-note patterns. Measure 25 begins with a bassoon-like line. Measure 26 concludes with a bassoon line and a piano line.

[27]

mp

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

Musical score for piano/conductor page 2, measures 27-30. The score consists of two staves. The top staff is treble clef with a key signature of one flat. The bottom staff is bass clef with a key signature of one flat. Measures 27-29 show sustained notes and eighth-note patterns. Measure 30 concludes with sustained notes.

31

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

Musical score for piano/conductor page 2, measures 31-34. The score consists of two staves. The top staff is treble clef with a key signature of one flat. The bottom staff is bass clef with a key signature of one flat. Measures 31-33 show eighth-note patterns. Measure 34 concludes with sustained notes.

35

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

Musical score for piano/conductor page 2, measures 35-38. The score consists of two staves. The top staff is treble clef with a key signature of one flat. The bottom staff is bass clef with a key signature of one flat. Measures 35-37 show eighth-note patterns. Measure 38 concludes with sustained notes.

39

Ca - thy just look at me now!

43 *mf*

Hold on, facts are facts—

47

Just re - lax, lay low

Cello 2

All right, the pan - ic re - cedes:

11/11/02

This musical score page contains five systems of music. The top system starts at measure 39, featuring a vocal line and piano accompaniment. The lyrics "Ca - thy just look at me now!" are written below the vocal line. The second system begins at measure 43 with a dynamic marking of *mf*, containing the lyrics "Hold on, facts are facts—". The third system starts at measure 47 with the lyrics "Just re - lax, lay low". A cello part is introduced in this system, labeled "Cello 2". The fourth system begins at measure 51 with the lyrics "All right, the pan - ic re - cedes:". The piano accompaniment consists of two staves: a treble staff and a bass staff. The vocal line is primarily in the treble staff, while the piano accompaniment is split between both staves. Measure numbers 39, 43, and 47 are indicated above the staves, and measure 51 is indicated below the staves. The date "11/11/02" is printed at the bottom of the page.

55

No - bo - dy needs to know.

p

mp (+Gtr.)

60

Mmm...

(+Vln./Cello 2)

(+Cello 1)

mf Solo

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,

(+Cello 1)

mf

73

Swear - ing to her that I Nev - er was with you, And

{

mp

77

Poco rit.

pray - ing I'll hold you a - gain.

{

81 A tempo

Hold on, clip these wings—

{

mf

85

Things get out of hand.

{

Cello 2

The musical score consists of six staves of music. The top staff is for the piano/conductor, featuring a treble clef, a bass clef, and a bass staff. The vocal part begins at measure 73 with lyrics "Swear - ing to her that I Nev - er was with you, And". The piano part includes dynamic markings like "mp" and "mf". Measures 77 and 81 show more vocal and piano parts. Measure 85 continues with "Things get out of hand.". The bottom staff is for Cello 2, which enters in measure 85. The score uses a mix of common time and measures with different time signatures indicated by vertical bar lines.

89

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

93

No one will un - der - stand.

98

No one will un - der - stand... (w/Vln.)

(Tutti Strgs.)

103

Stgs. p

11.11.02

108

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

mp

Lit - tle more glue ev' - ry time that it breaks.

Per - fect - ly ba - lanced, And then I start mak - ing Con - scious, de -

lib' - rate mis - takes.

mf

f

126

All that I ask for Is one lit - tle cor - ner—
8va-- (l.v.) (+Chime) *mf* *f*

130

One pri - vate room at the back of my heart.
8va-- (l.v.) *mf* *f*

134

Tell her I found one, She sends out bat - ta - lions To
8va-- (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? Rit.

Rit.

151 **Meno mosso**

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

p

155 **Allarg.**

pro - mise I won't lie to you.

mp

11/11/02

159 **A tempo**

Hold on, don't cry yet— I—

mf

won't let you go.

(w/Vc. & Bass)

All right: the pan - ic re - cedes;

*f**mp*

All right: ev - 'ry - one bleeds;—

*sub. f**mp*

Musical score for piano/conductor part, page 11.

175: Treble clef, 2 flats. Vocal line: "All right; I get what I need,". Dynamics: *sub. f*. Performance instruction: *meno mosso, out of steam*. Bass line: *v.*

179: Treble clef, 2 flats. Vocal line: "And no -". Dynamics: *p*.

182: Treble clef, 2 flats. Vocal line: "- bo - dy needs to know." Dynamics: *mp*, *push forward*, *mf a tempo*.

186: Treble clef, 2 flats. Bass line: *w/Cello 2*.

190

No - bo - dy needs to know...

(Piano solo)

mp

p (+Bass)

(+Gtr./Celi) >

Ped.

195

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

(Ped.)

199

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

(+Vln.)

molto rit., colla voce

mp

Gtr.

Bs. <-->

(Ped.)

203

You...

Tempo I^o*p +Stgs. Harm.***Rit.
(w/Gtr.)****Applause
Segue**

Scene Fourteen:

14

Goodbye Until Tomorrow/
I Could Never Rescue You

(Jamie & Cathy)

Music and lyrics by
Jason Robert Brown

(♩ = 106)

9 CATHY

3

Don't kiss me good-bye a-gain.

Leave this night clean and qui - et.

3

mp

(+ 8vbasso) ----- |

13 3

You want the last word, You want me to laugh., But leave it for

(loco) ----- |

A musical score for piano/conductor, featuring four staves of music. The top staff is treble clef, the second is bass clef, and the third and fourth are bass clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp) at measure 16, and finally to B major (two sharps) at measure 24. The tempo is indicated as 120 BPM.

The lyrics are as follows:

- Measure 16: now. All you can say, —
- Measure 18: All you can feel Was wrapped up in - side that one per-fect kiss..
- Measure 21: Leave it at that: I'll watch you turn the cor - ner and go....
- Measure 24: And good-bye...

Performance instructions include dynamic markings like *mp* (mezzo-pianissimo) and slurs on various notes.

26

un - til to - mor - row. Good-bye un - til the
(+Gtr. rhythm) *mf*

29

next time. you call, And I will be wait - ing. I will be wait -

32

ing. Good-bye

This block contains three staves of musical notation for piano/conductor. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. Measure 26 starts with a melodic line in the treble and bass staves, followed by a harmonic section in the bass staff. Measure 29 begins with a melodic line in the treble staff, followed by a harmonic section in the bass staff. Measure 32 starts with a melodic line in the treble staff, followed by a harmonic section in the bass staff. The vocal line is provided in the lyrics above the staff.

34

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

37

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

39

— have been wait - ing for you.

f

42

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

mp

loco

Solo

(loco)

(+ 8vbasso) ↴

45

— my bal - ance. I o - pen my - self, I o - pen my -

This musical score page contains three staves. The top staff is for the soprano voice, starting with a treble clef, a key signature of four sharps, and a common time signature. The lyrics "— my balance." are written below the notes. Measures 45 and 46 end with a repeat sign. Measures 47 and 48 begin with a basso continuo part, indicated by a bass clef and a bass staff. The lyrics "I open myself, I open my -" continue from the previous measure. The bottom staff is for the piano, showing harmonic changes and bass line support.

48

self One_ stitch at a time. Fi - nal - ly yes! —

This section continues the musical score. The soprano part begins with the lyrics "self One_ stitch at a time." The piano part features a basso continuo line with harmonic changes, marked with a forte dynamic (f) in measure 49. Measures 50 and 51 continue the vocal and piano parts respectively, concluding with the lyrics "Fi - nal - ly yes! —".

51

51

— Fi - nal - ly now! — Fi - nal - ly some - thing takes me a - way..

8va (bell-like) 8va 8va

mp

54

54

— Fi - nal - ly free! — Fi - nal - ly he can cut through these

(8va) 8va 8va

loco

(Tutti Stgs.)

57

strings, And o - pen my

mf

wings! So good-bye

f

61

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

mf

v

64

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

3

67

- ing! Good-bye un - til to

f

mf

70

- mor - row! Good-bye un - til the rest of my life And I

3

Musical score for "Goodbye Until Tomorrow" featuring piano/conductor parts, vocal parts, and celeste parts.

Piano/Conductor (Top Staff):

- Measure 73: Treble clef, B-flat key signature. Notes: B-flat eighth, A eighth, G eighth, F eighth, E eighth, D eighth, C eighth, B-flat eighth. Dynamics: 3, 3.
- Measure 76: Treble clef, B-flat key signature. Notes: B-flat eighth, A eighth, G eighth, F eighth, E eighth, D eighth, C eighth, B-flat eighth. Dynamics: f.

Vocal Part:

- Measure 73: "have been wait - ing, I have been wait - ing for you!"
- Measure 76: "Waiting for you, Wait - ing for"
- Measure 79: "you!"

Celeste Part (Vc. 1):

- Measure 73: 8va
- Measure 76: sub. mp
- Measure 79: 8va

JAMIE (Bottom Staff):

- Measure 85: Treble clef, B-flat key signature. Notes: B-flat eighth, A eighth, G eighth, F eighth, E eighth, D eighth, C eighth, B-flat eighth. Dynamics: 3.
- Measure 88: "I called E - lise to help me pack my bags."
- Measure 91: (8va) 8va
- Measure 94: (p)

89

I went down - town and closed the bank ac - count.

(8va)-

This block contains two staves of musical notation. The top staff is in treble clef, 8th note time, and has a dynamic of $\text{p}.$. The bottom staff is also in treble clef, 8th note time, and has a dynamic of $\text{p}.$. The lyrics "I went down - town and closed the bank ac - count." are written below the notes. Measure 89 ends with a fermata over the first note of the next measure. Measure 90 begins with a dynamic of $\text{p}.$ and continues the musical line.

93

It's not a - bout an - oth - er shrink, It's not a - bout an - oth - er

(8va)

This block contains two staves of musical notation. The top staff is in treble clef, 8th note time, and has a dynamic of $\text{p}.$. The bottom staff is also in treble clef, 8th note time, and has a dynamic of $\text{p}.$. The lyrics "It's not a - bout an - oth - er shrink, It's not a - bout an - oth - er" are written below the notes. Measure 93 ends with a fermata over the first note of the next measure. Measure 94 begins with a dynamic of $\text{p}.$ and continues the musical line.

97 3

com - pro - mise.

(loco) (+Gtr./Vc. 1) rit. a tempo rit.

This block contains two staves of musical notation. The top staff is in treble clef, 8th note time, and has a dynamic of $\text{p}.$. The bottom staff is also in treble clef, 8th note time, and has a dynamic of $\text{p}.$. The lyrics "com - pro - mise." are written below the notes. Measure 97 ends with a fermata over the first note of the next measure. Measure 98 begins with a dynamic of $\text{p}.$ and includes performance instructions: "(loco)" above the first measure and "(+Gtr./Vc. 1)" below it, followed by "rit.", "a tempo", and "rit." above the second measure.

101

I'm not the on - ly one who's hurt - ing here-

a tempo

This block contains two staves of musical notation. The top staff is in treble clef, 8th note time, and has a dynamic of $\text{p}.$. The bottom staff is also in treble clef, 8th note time, and has a dynamic of $\text{p}.$. The lyrics "I'm not the on - ly one who's hurt - ing here-" are written below the notes. Measure 101 ends with a fermata over the first note of the next measure. Measure 102 begins with a dynamic of $\text{p}.$ and includes a performance instruction "a tempo".

105

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

Poco accel.

109 Più mosso

You nev - er saw how far the crack had o - pened.

Rit.

113

You nev - er knew I had run out of rope and

117 A tempo

I could ne - ver res - cue you. (Vln.)

(mp)

121 **Poco accel.**

All you ev - er wan - ted, _____ But I _____

125 **A tempo**

— could ne - ver res - cue you, No mat - ter

130

how I tried. All I could do was love you

(Piano solo)

135

hard And let you go. _____

(+Vln. 8va)

(+Celli)

The musical score consists of four systems of music. System 1 (measures 121-124) features a vocal line with lyrics 'All you ev - er wan - ted, _____ But I _____' and a piano accompaniment. Measure 121 includes a dynamic instruction 'Poco accel.'. System 2 (measures 125-128) continues the vocal line with '— could ne - ver res - cue you, No mat - ter' and a piano accompaniment. System 3 (measures 130-133) includes a vocal line with 'how I tried. All I could do was love you' and a piano accompaniment. A dynamic 'p' is indicated in measure 132. Measure 133 is labeled '(Piano solo)'. System 4 (measures 135-138) includes a vocal line with 'hard And let you go. _____' and a piano accompaniment. Dynamics '+Vln. 8va)' and '+Celli)' are indicated in measure 137.

139 **Più mosso**

145

No

151

Rit.**A tempo**

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

Rit.

God, I loved you so.
So we could

(under Stgs.)

163

8 fight, Or we could

mp

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal line starts with a sustained note followed by eighth-note pairs. The piano accompaniment features eighth-note chords in the treble staff and eighth-note bass notes. Measure 167 begins with a dynamic marking *mp*.

167 Molto allargando CATHY

8 Good -

wait, Or I could

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal line continues with eighth-note pairs. The piano accompaniment features eighth-note chords in the treble staff and eighth-note bass notes. Measure 167 is marked **Molto allargando** and includes the singer's name **CATHY**.

171

6

bye un-til to - mor - row. Good - bye un-til I go...

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal line continues with eighth-note pairs. The piano accompaniment features eighth-note chords in the treble staff and eighth-note bass notes. Measure 171 is in common time (6/4).

6

f

3

3

3

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal line continues with eighth-note pairs. The piano accompaniment features eighth-note chords in the treble staff and eighth-note bass notes. Measure 176 is marked **f**.

174

crawl to your door And I will be wait - ing, I will be wait -

8

177

ing! Good -
8 You nev - er no - ticed how - the wind had changed.

(Straight 8ths) 8:
mp 8:
8:
8:

179

8: bye un-till to - mor - row! Good - bye un-till I'm
8: I did-n't see a way we both could win.
f D C△7/D D

182

done thank-ing God, For I have been wait-ing! I have been wait-ing for...

Dm9 C G

185

you! I

Good - bye, Ca - thy...

A Asus A B7sus

187

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

C G

189

you! I

Good bye!

A A sus

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

ff

(+ 8vbass) > > >

193

you!

fff

l.v. lunga

The musical score consists of six staves of music. The top two staves are for the piano, showing treble and bass clef staves with various dynamics like 'ff' and 'fff'. The middle two staves are for the conductor, with 'A' and 'sus' markings above them. The bottom two staves are for the vocal part, with lyrics like 'you!', 'I', 'Good bye!', 'will keep wait - ing!', 'I will be wait - ing for', and 'you!'. The score includes dynamic markings such as 'ff' and 'fff', and performance instructions like 'l.v. lunga'.

197

Just close the
(+Vln. harm.)

8va

colla voce

201

gate; I'll stand and

(8va)

(+Celeste)

mp

205

wait. Jai - me, good -

Dictated good -

(8va)

11/11/02

209

Musical score for piano and voice. The top two staves show melodic lines with lyrics "- bye.". The bottom staff shows harmonic bass lines with dynamic markings (p) and performance instructions like (loco).

(Vln.)

(Stretch!)

a tempo

Rit.

221 A tempo

(no pedal)

poco rit.

(no pedal)

(no fermata)