

VOCAL SELECTIONS

**THE LAST**  
**5**  
**YEARS**

**Music and Lyrics by  
Jason Robert Brown**

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**THE LAST FIVE YEARS** opened Off-Broadway on March 3, 2002, at the Minetta Lane Theatre in New York, with Sherie René Scott as Cathy, Norbert Leo Butz as Jamie, directed by Daisy Prince. The show was originally produced in 2001 at Northlight Theatre Company, Skokie, Illinois.

*The Last Five Years* is a show about a relationship, about a marriage. It's told from two angles. From the man's point of view, it starts at the first meeting and ends in the present, when the marriage breaks up. From the woman's point of view, it starts in the present and works back in time to the first meeting. Only at the wedding, in the center of the one-act evening, do the stories intersect. The audience has to do some thinking to track the two stories, but the clues are all there.

—Richard Maltby, Jr.  
excerpted from the CD liner notes

## **Music and Lyrics by Jason Robert Brown**

### *Show Vocal Selections:*

00313206	The Last Five Years
00313148	Parade
00313188	Songs for a New World

# CONTENTS

*in show order*

- 4 Still Hurting
- 11 Shiksa Goddess
- 22 Moving Too Fast
- 33 A Part of That
- 42 The Schmuel Song
- 57 A Summer in Ohio
- 68 The Next Ten Minutes
- 76 When You Come Home to Me
- 87 If I Didn't Believe in You
- 96 I Can Do Better Than That
- 108 Nobody Needs to Know
- 120 *Goodbye Until Tomorrow*

# STILL HURTING

Music and Lyrics by  
JASON ROBERT BROWN

Spare and thoughtful (♩ = 64-66)

*mp*

The piano introduction consists of two staves in 9/8 time. The right hand features a series of chords and melodic lines, while the left hand provides a steady accompaniment with chords and moving bass lines.

C F/A B $\flat$ 2 C F/A B $\flat$ 2

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

*p*

The first system of the vocal melody is written in treble clef. The lyrics are: "Ja - mie is o - ver\_ and Ja - mie is gone.\_ Ja - mie's de - cid - ed\_ it's time to move". The piano accompaniment continues with chords and moving lines in both hands.

C Dmin7 C/E D7/F# E7/G#

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

The second system of the vocal melody continues with the lyrics: "on. Ja - mie has new dreams he's build - ing up - on, And". The piano accompaniment features chords and moving lines in both hands.

F2/A B $\flat$ 2 G7/B Csus C Dmin11 C2/E F $\flat$ 9 Csus C

I'm still hurt - ing.

*sub. p* *mp*

The final system of the vocal melody concludes with the lyrics: "I'm still hurt - ing.". The piano accompaniment features chords and moving lines in both hands, ending with a *mp* dynamic marking.

C F/A Bb2 C F/A Bb2

Ja - mie ar - rived at the end of the line. Ja - mie's con - vinced that the prob - lems are

*mp flowing*

C Dmin7 C/E D7/F# E7/G#

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

F2/A Bb2 G7/B Csus C Dmin11 C2/E F9 Csus C C/B

I'm still hurt - ing.

*sub. p mp*

Amin9 F2 Amin9

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

*mf legato*

D9/F# F2 C/E Dmin11 G(add 11)

What a - bout you, Ja - mie? What a - bout you?\_

*p*

C F/A Bb2 C C F/A Bb2

Ja - mie is sure\_ some - thing won - der - ful died. Ja - mie de - cides it's\_ his right to de - cide.

*mp*

C Dmin7 C/E D7/F# E7/G#

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

F2/A Bb2 G7/B Csus

I'm still hurt - ing.

*(sempre mf)* *molto cresc.*

E $\flat$ /C                      D/C                      D $\flat$ /C                      C                      G/B

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

The first system of the score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Go and hide and run a - way! Run a - way,". The piano accompaniment starts with a forte (*f*) dynamic.

Amin7                      D9                      F $\acute{9}$

run and                      find                      some - thing                      bet - ter!

The second system continues the vocal line and piano accompaniment. The lyrics are: "run and find some - thing bet - ter!". The piano accompaniment features a mezzo-forte (*mf*) dynamic.

D $\flat$ /E $\flat$                       F/E $\flat$                       E/E $\flat$                       E $\flat$

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "Go and ride the sun a - way! Run a - way,". The piano accompaniment features a forte (*f*) dynamic.

Cmin7                      A $\flat$ 2                      Fmin11

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "like it's sim - ple, Like it's right...". The piano accompaniment features a mezzo-forte (*mf*) dynamic that transitions to a mezzo-piano (*mp*) dynamic.

C F/A B $\flat$ 2 C F/A B $\flat$ 2

C Dmin7 C/E D/F# E7/G#

F/A B $\flat$  G7/B Csus *mf*

Amin9 F2

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

Amin9 D9/F# F2 C/E

back on the wall! — May - be I'd see How you could be — So cer-tain that



Cmin7/E<sup>b</sup>                      D<sup>b</sup>Maj11                      G(add 11)

we Had no chance \_\_\_\_\_ at all. \_\_\_\_\_

This system contains the first two lines of music. The vocal line is on a treble clef staff with lyrics 'we Had no chance \_\_\_\_\_ at all. \_\_\_\_\_'. The piano accompaniment is on grand staff (treble and bass clefs). The first measure has a Cmin7/E<sup>b</sup> chord, the second has a D<sup>b</sup>Maj11 chord, and the third has a G(add 11) chord. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with sustained chords in the left hand.

C                      F/A                      B<sup>b</sup>2                      C                      F/A                      B<sup>b</sup>2

Ja-mie is o - ver\_ and where can I turn?                      Cov-ered with scars I \_\_\_ did no-thing to earn?

*pp*

This system contains the third and fourth lines of music. The vocal line has lyrics 'Ja-mie is o - ver\_ and where can I turn?                      Cov-ered with scars I \_\_\_ did no-thing to earn?'. The piano accompaniment continues with the same accompaniment style. The first measure has a C chord, the second has an F/A chord, the third has a B<sup>b</sup>2 chord, the fourth has a C chord, the fifth has an F/A chord, and the sixth has a B<sup>b</sup>2 chord. A piano dynamic marking of *pp* is present at the start of the piano part.

C                      Dmin7                      C/E                      D7/F#                      E7/G#

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

This system contains the fifth and sixth lines of music. The vocal line has lyrics 'May - be there's some - where a les - son to learn, \_\_\_\_\_ But'. The piano accompaniment continues. The first measure has a C chord, the second has a Dmin7 chord, the third has a C/E chord, the fourth has a D7/F# chord, and the fifth has an E7/G# chord.

F2/A                      Gsus/B                      F2/A

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

*mf*

This system contains the seventh and eighth lines of music. The vocal line has lyrics 'that would-n't change \_\_\_\_\_ the fact,                      That would-n't speed \_\_\_\_\_ the time,'. The piano accompaniment continues. The first measure has an F2/A chord, the second has a Gsus/B chord, and the third has an F2/A chord. A mezzo-forte dynamic marking of *mf* is present at the start of the piano part.

Gsus/B F2/A Emin7

Once the foun - da - tion's cracked And

F2 G(add 11)

I'm Still

*mf colla voce*

C F/A Bb2 C Rit. F/A Bb2 C

hurt - ing.

*mp*

# SHIKSA GODDESS

Music and Lyrics by  
JASON ROBERT BROWN

Latin feel ( $\text{♩} = 80$ )

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes in the treble staff, while the bass staff has a simple accompaniment of quarter notes.

The second system of the score is a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes in the treble staff, while the bass staff has a simple accompaniment of quarter notes. The lyrics "I'm" are written below the treble staff.

The third system of the score is a vocal line and piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is written in the treble staff, and the piano accompaniment is written in the bass staff. The lyrics "break - ing my moth - er's heart. The long - er I stand look - ing at you, The" are written below the treble staff. A triplet of eighth notes is marked with a "3" above it.

The fourth system of the score is a vocal line and piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is written in the treble staff, and the piano accompaniment is written in the bass staff. The lyrics "more I hear it splint - er and crack From nine - ty miles a - way." are written below the treble staff. A triplet of eighth notes is marked with a "3" above it. Chord symbols "F#min7", "E/D", and "D/E" are written above the treble staff.

A9

I'm

Detailed description: This system shows the first line of music. The vocal line (top staff) begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment (bottom two staves) features a steady eighth-note pattern in the right hand and a bass line with quarter notes and eighth notes in the left hand. The key signature has three sharps (F#, C#, G#).

A9

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

Detailed description: This system continues the music. The vocal line has a triplet of eighth notes followed by a quarter note, then a half note, and another triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns. The key signature remains three sharps.

F#min7 D7 D/E

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

Detailed description: This system features a change in chords for the piano accompaniment, indicated by F#min7, D7, and D/E above the staff. The vocal line includes a triplet of eighth notes. The piano accompaniment's right hand has a more active eighth-note pattern, while the left hand provides a steady bass line. The key signature is three sharps.

A9 A2

grave. If you had a tat -

+8<sup>bb</sup> loco

Detailed description: This system concludes the page. The vocal line has a whole note chord followed by a half note. The piano accompaniment ends with a final chord. A performance instruction '+8<sup>bb</sup>' is written at the bottom left, and 'loco' is written below the piano part. The key signature changes to two sharps (F#, C#). The system number 'A2' is written above the vocal line.

Rock 'n' Roll feel

F#min7 D7 F#min7

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

D7 F#min7 A2/E DMaj7 A2/C#

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

B9 D7 F#min7

as you're not from He - brew school — I'd say "Now I'm get - ting some

D7 F#min7 C7(#11)

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

Bm7      A2/C#      D      D#m7(b5)      D/E

“Hey!      Hey!      Shik - sa      god - dess! I’ve been      wait - ing for some - one \_\_\_\_ like\_

**Latin feel**  
A9

\_\_\_\_ you.”      I’ve been wait - ing through

A7

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

F#min7

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

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

D7

8 - ber and Ja - nie Stein. I've had Shab - bas din - ners on

Bmin7

8 Fri - day nights With ev - 'ry Sha - pi - ro in Wash - ing - ton Heights, But the

F7(#11)

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

A/E A+/F F#min A+/F

A/E B7(#11)/D# DMaj7 F7(b5)

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

A/E A+/D# DMaj7 A/C#

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

Bm7 A2 GMaj9 F#m11 FMaj7(b5) Bm7/E

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

**Rock 'n' Roll feel**

F#min7 D7 F#min7

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



D7 F#min7 A2/E A/D A2/C#

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

B9 D7 F#min7 D7

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

F#min7 C7(#11)

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

Bmin7 A2/C# D D#m7(b5) D/E

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

Dreamy

CMaj7/F

CMaj7

break - ing the cir - cle,

CMaj7/F

CMaj7

You, tak - ing the light.

B<sup>b</sup>Maj7

FMaj9

You, you are the sto - ry I should

D/E

write

I have to

The image shows a musical score for the song "Dreamy". It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The time signature is 8/8. The first system has a vocal line starting with a whole note, followed by a triplet of eighth notes, and then another whole note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The second system continues the vocal line with a whole note, a triplet of eighth notes, and another whole note. The piano accompaniment remains consistent. The third system has a vocal line with a whole note, a triplet of eighth notes, and another whole note. The piano accompaniment continues. The fourth system has a vocal line with a whole note, a triplet of eighth notes, and another whole note. The piano accompaniment concludes the piece.

C7(b5) C7(#11)

write! \_\_\_\_\_ If you drove an R.

Rock 'n' Roll feel

F#min7 D7 F#min7

V., that\_\_ would - n't mat - ter! If you like to drink blood, I think it's cute. 3

D7 F#min F#min/E

If you've got a pow - er - ful con - nec - tion to your

DMaj7 F#min/C# B9 D7

fi - re - arm col - lec - tion, I say, Draw a bead and shoot! I'm your He - brew slave, 3 3

F#min7 D7 F#min7  
 at your ser - vice! Just tell me what to

C7(#11) (falssetto)  
 do!

Bmin7 A/C# D A/E 3  
 I say, Hey hey hey hey! I've been

G2 3 G2/F#  
 wait - ing for some - one, I've been pray - ing for some-

8 3 D/E

one, I think that I could be in love with some

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'one', followed by a triplet of eighth notes 'I think that', and then a quarter note 'I'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. A '3' with a bracket is placed over the triplet in the vocal line, and a 'D/E' chord symbol is placed above the second measure.

8 D/E

one Like

Detailed description: This system contains the next two measures. The vocal line has a long note for 'one' and a shorter note for 'Like'. The piano accompaniment continues with similar rhythmic patterns. A 'D/E' chord symbol is placed above the first measure.

8 F#min9

you!

*ff*

Detailed description: This system contains the next two measures. The vocal line has a long note for 'you!'. The piano accompaniment features a more complex rhythmic pattern. A 'F#min9' chord symbol is placed above the first measure, and a fortissimo '*ff*' dynamic marking is placed below the piano part.

8

Detailed description: This system contains the final two measures of the page. The vocal line has a long note. The piano accompaniment concludes with a final chord. There are some markings at the bottom of the piano part, possibly indicating fingerings or articulation.

# MOVING TOO FAST

Music and Lyrics by  
JASON ROBERT BROWN

Funky Rock 4 (♩ = 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.

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

*fall-off*

C/G G6 B $\flat$ /F D/E A7 D D/E A7 A7/C# D D#m7(b5)

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

E+7sus(#9) A7

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

D7 A7

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

D7 A+

Slow, slow! The light's turn - ing red!" But I say:

*8va* *loco*

E7 A2/C# E7/B A9

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

B7 B7sus B7 E7(#9) A7

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

A7 D D/E A D D/E

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

A7 D D/E C/G G6 Bb/F D/E

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



A7 D D/E A7 A7/C# D D#m7(b5)

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

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The first line of the piano accompaniment features a tremolo effect on the right hand. The lyrics are: "But with the stakes get - ting some - what high - er, I've got a".

E+7sus(#9)

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

This system contains the second two lines of the musical score. The piano accompaniment features a sustained chord in the right hand and a triplet in the bass line. The lyrics are: "sing - u - lar im - pres - sion that things are mov - ing too".

A7 D D/E A7

fast. I found a wo - man I love,

This system contains the third two lines of the musical score. The piano accompaniment has a more active bass line. The lyrics are: "fast. I found a wo - man I love,".

A7 D D/E A7

And I found an a - gent who loves.

This system contains the final two lines of the musical score. The piano accompaniment features sixteenth-note patterns in the right hand and a steady bass line. The lyrics are: "And I found an a - gent who loves.".

A7 D#<sup>o</sup> Dmin/E A7  
 me. Things might get bump - y, but Some

F B<sup>b</sup>/F  
 peo - ple an - al - yze ev - 'ry de - tail,

F B<sup>b</sup>/F  
 Some peo - ple stall when they can't see the trail, Some

Gm7 F/A E<sup>min</sup>7 (b9) A 13(b9)  
 peo - ple freeze out of fear that they'll fail, But I

Dmin11 B<sup>b</sup>/C E<sup>b</sup>/F B<sup>b</sup>/F F E<sup>b</sup>/F B<sup>b</sup>/F  
 keep roll - in' on. Some

Detailed description of the musical score: The score is for page 26 and consists of seven systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent triplet eighth-note pattern in the right hand and a more melodic line in the left hand. Chord changes are indicated above the vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a change to 2/4 time and a final chord.

F B $\flat$ /F F

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a melodic phrase under the lyrics "peo - ple can't find suc - cess with their art,". The piano accompaniment provides harmonic support with chords and a steady bass line. Above the first measure of the vocal line, the chord "F" is indicated. Above the second measure, "B $\flat$ /F" is indicated. Above the third measure, "F" is indicated. A triplet of eighth notes is marked with a "3" above it in the piano accompaniment.

B $\flat$ /F Gmin7 F/A

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

The second system continues the musical score. The vocal line has the lyrics "in their heart, — Some peo - ple can't tell the two —". The piano accompaniment continues with harmonic support. Above the first measure of the vocal line, the chord "B $\flat$ /F" is indicated. Above the second measure, "Gmin7" is indicated. Above the third measure, "F/A" is indicated.

Emin7 (b9) A13(b9) Dm9 D $\flat$ +9 B $\flat$ Maj7/C B $\flat$ /C Fsus

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "things a - part, — But I keep roll - in' on. —". The piano accompaniment is more complex, featuring various chords. Above the first measure of the vocal line, the chord "Emin7 (b9)" is indicated. Above the second measure, "A13(b9)" is indicated. Above the third measure, "Dm9" is indicated. Above the fourth measure, "D $\flat$ +9" is indicated. Above the fifth measure, "B $\flat$ Maj7/C" is indicated. Above the sixth measure, "B $\flat$ /C" is indicated. Above the seventh measure, "Fsus" is indicated.

E $\flat$ /F B $\flat$ /F E $\flat$ /F

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

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "Oh, oh may - be I can't fol - low through,". The piano accompaniment continues with harmonic support. Above the first measure of the vocal line, the chord "E $\flat$ /F" is indicated. Above the second measure, "B $\flat$ /F" is indicated. Above the third measure, "E $\flat$ /F" is indicated.

B $\flat$ /F E $\flat$ /F

But oh,

B $\flat$ /F Gmin7 F/A B $\flat$ /C

oh what else am I s'posed to do?

A

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

A7

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

*fall-off*

(8 $\flat$ )

I'm do - in' things I nev - er dreamed of be - fore!\_\_\_\_\_

(8vb)

Detailed description: This system contains the first line of music. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "I'm do - in' things I nev - er dreamed of be - fore!\_\_\_\_\_". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dashed line labeled "(8vb)" is positioned below the piano part.

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

Bb7

(8vb)

Detailed description: This system contains the second line of music. The key signature changes to Bb major (two flats). The lyrics are "We start to take the next step to - geth - er,". A "Bb7" chord symbol is placed above the first measure of the vocal line. The piano accompaniment continues with a similar rhythmic pattern. A dashed line labeled "(8vb)" is positioned below the piano part.

Found an a - part - ment on Se - ven - ty - Third!\_\_\_\_\_

(8vb)

Detailed description: This system contains the third line of music. The lyrics are "Found an a - part - ment on Se - ven - ty - Third!\_\_\_\_\_". The piano accompaniment continues with a similar rhythmic pattern. A dashed line labeled "(8vb)" is positioned below the piano part.

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

B7

(8vb)

Detailed description: This system contains the fourth line of music. The key signature changes to B major (two sharps). The lyrics are "The At - lan - tic Month - ly's print - ing my first chap - ter-". A "B7" chord symbol is placed above the first measure of the vocal line. The piano accompaniment continues with a similar rhythmic pattern. A dashed line labeled "(8vb)" is positioned below the piano part.

Two thous - and bucks with - out\_ re - writ - ing one word!

(8vb)

C7

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

D<sup>b</sup>7

(8vb)

D7

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

(8vb)

E<sup>b</sup>7

E7

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

(8vb)

D7 A7

just keep roll-in' a - long!

*gliss*  
*loco*

(8<sup>va</sup>)

D7 A7

Oh, yeah! And I think,

6

E7    E7/D    A2/C#    E7/B    A7

"Well, well, what else\_ is in store? Got all\_ this and more Be - fore\_ twen - ty - four!" It's

8<sup>va-1</sup>

B7    B7sus    B7    E7(#9)    F+7(#9)

hard not to be sure\_ I'm spin - ning out of con - trol!\_ Out\_ of con - trol!\_

*gliss*

B $\flat$  E $\flat$  E $\flat$ /F B $\flat$  E $\flat$  E $\flat$ /F

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

8<sup>va</sup>

8<sup>vb</sup>

B $\flat$  E $\flat$  E $\flat$ /F D $\flat$ /A $\flat$  A $\flat$ 6 C $\flat$ /G $\flat$  E $\flat$ /F

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

(8<sup>va</sup>)

loco

3

(8<sup>vb</sup>)

loco

B $\flat$  E $\flat$  E $\flat$ /F B $\flat$  B $\flat$ /D E $\flat$  E $\circ$  F+7(#9)

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

8<sup>vb</sup>

E $\flat$ /F F+7(#9) F7 B $\flat$

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

3

3

3

8<sup>va</sup>-1

ffz !!



# A PART OF THAT

Music and Lyrics by  
JASON ROBERT BROWN

Bouncy in 6 (♩=140-144)

*mf*

E<sup>b</sup> B<sup>b</sup>min B<sup>b</sup>+ E<sup>b</sup> B<sup>b</sup>min B<sup>b</sup>+

E<sup>b</sup> B<sup>b</sup>min B<sup>b</sup>+ E<sup>b</sup> B<sup>b</sup>min B<sup>b</sup>+

E<sup>b</sup> B<sup>b</sup>min B<sup>b</sup>+ E<sup>b</sup> B<sup>b</sup>min B<sup>b</sup>+

One day\_\_\_ we're\_\_\_ just\_\_\_ like "Leave It\_\_\_ to Bea - ver."

*mp*

E<sup>b</sup> B<sup>b</sup>min B<sup>b</sup>+ E<sup>b</sup> B<sup>b</sup>min B<sup>b</sup>7

One day\_\_\_ it's\_\_\_ just\_\_\_ a Ty - pi - cal\_\_\_ life,\_\_\_

$E^b$   $B^b_{min}$   $B^b7$   $E^b$   $F_{min}$   $F^{\#o}$   $E^b/G$

And then he's off on A trip to Ja - mie - land:\_\_\_

$C_{min}$   $C_{min}/B^b$   $A_{m7}(b5)$

Star - ing ca - ta - ton - ic out the win - dow,

*mf*

$A^b7$   $G+7$   $C_{min}$   $C_{min}/B^b$

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

$F9/A$   $F9sus/A$   $F9/A$   $F13/A$   $A^b7$

And then he'll

*sub. mp* *più legato*

*f*

## Half-time feel

Chords: Eb, Fmin7, Eb2/G, Bbmin7, Eb7, Eb+

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

*mp*

Chords: AbΔ7, Dm7(b5)/G, G+7, Cmin9, G7/B, Bbmin6

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

*colla voce*

Chords: F7/A, Abmin, Eb/G

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

*p a tempo*

Chords: F#° (implied), Fmin7, Ab/Bb

I'm — a part — of that. —

## Bouncy in 6

Eb B $\flat$ min B $\flat$ + Eb B $\flat$ min B $\flat$ +  
 Next day \_\_\_ it's \_\_\_ just \_\_\_ like It nev - er \_\_\_ hap - pened -  
 f mp  
 We're mak - ing \_\_\_ din - ners, We're mak - ing \_\_\_ plans..  
 Eb B $\flat$ min B $\flat$ + Eb Fmin F $\sharp$ ° Eb/G  
 Then he \_\_\_ gets on \_\_\_ the Mule train to Ja - mie - land:\_\_\_  
 Cmin Cmin/B $\flat$  Am7(b5) A $\flat$ 7 G+7  
 Hand - ful af - ter hand - ful of \_\_\_ Do - ri - tos, Cir.  
 mf  
 3 3 3

Cmin Cmin/Bb F9/A F9sus/A

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

sub. *mp* più legato

F9/A F13/A Ab7

And then he

**Half-time feel**

Eb Fm7 Eb2/G Bbm7 Eb+ 3

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

*mp*

AbMaj7 Dm7(b5)/G G+7 Cmin9 G7/B Bbmin6

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

F7/A A<sup>b</sup>min Eb/G

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

*p a tempo*

F<sup>♯</sup>° Fmin7 Ab/B<sup>b</sup>

I'm — a part — of that... — And it's

**Half-time feel**

C G/B F/A G/B

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

F2 C/E Dmin7 C2 B<sup>b</sup>

stead of side — by side, — I take — his cue. —

E<sup>b</sup> B<sup>b</sup>/D

True, but there's no ques-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has three flats (B-flat major or D-flat minor). The vocal line begins with a whole note rest, followed by the lyrics 'True, but there's no ques-'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

A<sup>b</sup>/C B<sup>b</sup>/D A<sup>b</sup> E<sup>b</sup>/G Fmin7 E<sup>b</sup> 3

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

The second system continues the vocal line with the lyrics '- tion, there's no doubt - I said I'd stick it out And fol - low'. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand. A triplet of eighth notes is marked in the vocal line.

D<sup>b</sup>2

through, And when I

The third system shows the vocal line with the lyrics 'through, And when I'. The piano accompaniment includes a series of chords in the right hand and a bass line with triplet markings in the left hand. The dynamic marking *mf* is present. A *8vb* marking is at the bottom of the system.

A<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>Maj7 G<sup>b</sup>Maj7(#11) D<sup>b</sup>/F E<sup>b</sup>Maj7

do - Then he

The fourth system features the vocal line with the lyrics 'do - Then he'. The piano accompaniment includes a series of chords in the right hand and a bass line with triplet markings in the left hand. The dynamic marking *cresc.* is present. A *loco* marking is at the bottom of the system.

$E^b$   $Fmin7$   $E^b/G$   $B^bmin7$   $E^b+7$  3

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

$A^bMaj7$   $Dm7(b5)/G$   $G+7$   $Cmin9$   $A^b/B^b$

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

$E^b$   $Fmin7$   $E^b/G$   $B^bmin9$   $E^b+7$  3

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

$A^bMaj7$   $Dm7(b5)/G$   $G+7$   $Cmin9$  **Poco Rit.**  $G7/B$   $B^bmin6$

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



## A Tempo

F7/A A<sup>b</sup>min E<sup>b</sup>/G F<sup>♯</sup>°

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

*mp*

Fmin7 A<sup>b</sup>/B<sup>b</sup> **Poco Rit.** Cmin11 G7/B Gm7(b5)/B<sup>b</sup>

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

*colla voce*

A Tempo F7/A A<sup>b</sup>m6 E<sup>b</sup>/G F<sup>♯</sup>° (add F)

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

Fmin7 Fmin7/B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup>2 E<sup>b</sup> **Poco Rit.**

— of that, —

# THE SCHMUEL SONG

Music and Lyrics by  
JASON ROBERT BROWN

Not too fast (♩ = 84)

mp

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords in a key signature of three sharps (F#, C#, G#). The left hand provides a simple harmonic accompaniment with quarter notes and rests.

F#min C#7(b9)/F# F#min C#min7

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

p

The first vocal line is accompanied by piano accompaniment. The right hand melody is simple, while the left hand provides a steady accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes and chords.

F#min C#7(b9)/F# DMaj7 C#min7 F#min C#7(b9)/F#

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

The second vocal line includes a change in time signature from common time (C) to 2/4. The piano accompaniment follows the vocal line, with the right hand melody and the left hand accompaniment.

F#min C#7(b9)/F# F#min C#min7

For - ty - one years had come and gone\_ at his tail - or shop in Klim - o - vich.

The final vocal line continues the melody and accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes and chords.

F#min C#7(b9)/F# DMaj7 C#min7 F#min

Watch - ing the win - ters sol - dier on, \_ there was one thing Schmu - el missed. "If I

F# G#min7 F#/A# Bmin

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

F#/A# 3 G#m7(b5) 3 F# E9 Dmin9

dress to fire\_ The mad de - sire. Of girls from here to Minsk, But I have no more hou - rs left to

F#/C# Dmin9 C#m7(b5) C#7(b5) C#7sus(b5) C#7(b5)

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

A F#min7 D D/E A

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

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature is two sharps (F# and C#). The vocal line starts with a series of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

A F#min7 D D/E A

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

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same eighth-note bass line and chordal accompaniment.

A F#min7 D D/E F#min7

na na na, na na na, So Schmu-el, go sew and be hap - py!" But Schmu-el said,

The third system concludes the previous phrase. The vocal line ends with a half note. The piano accompaniment features a final chord in the right hand.

C(b5)/E C/E C(b5)/E C/E C(b5)/E C/E C(b5)/E

"No, no, it's not my lot- I've got - ta make do with the time I've

The fourth system introduces a new section. The key signature changes to one sharp (F#). The time signature changes from 4/4 to 3/4. The vocal line starts with a quarter note, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F#min C#7(b9)/F# F#min C#min7 F#min C#7(b9)/F# F#min C#min7

got."

8va -----

*mp* *(leggiero)*

F#min C#7(b9)/F# F#min C#min7

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

*(loco)* *mp*

F#min C#7(b9)/F# DMaj7 C#min7 F#min C#7(b9)/F#

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

F#min C#7(b9)/F# F#min C#min7

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

F#min C#7(b9)/F# DMaj7 C#min7 F#min B/F# F#min

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

The first system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. Above the vocal staff, guitar chords are indicated: F#min, C#7(b9)/F#, DMaj7, C#min7, F#min, B/F#, and F#min. The time signature is 4/4.

F# G#m7 F#/A# Bmin

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

The second system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. Above the vocal staff, guitar chords are indicated: F#, G#m7, F#/A#, and Bmin. The time signature is 4/4.

F#/A# Bmin6/G# F# E9

clock said, "Schmu-el! One stitch and you will Un-lock the dreams you've lost!" So

The third system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. Above the vocal staff, guitar chords are indicated: F#/A#, Bmin6/G#, F#, and E9. There are triplets marked with a '3' over the notes. The time signature is 4/4.

Dmin9 F#C# Dmin9

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

The fourth system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. Above the vocal staff, guitar chords are indicated: Dmin9, F#C#, and Dmin9. There are triplets marked with a '3' over the notes. The time signature is 4/4.

A/C# Dmin6/F Dmin6 F#/C#

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

Dmin6 Dmin6/B C#m7(b5) C#7(b5) C#7sus(b5) C#7(b5)

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

A F#min7 D D/E A

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

A F#min7 D D/E A

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

F#min7 D D/E F#min7

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

C(b5)/E C/E C(b5)/E C/E C(b5)/E C/E C(b5)/E C/E

Schmu-el put the thread through the nee-dle's eye... And the moon stared down from a star - less sky, —

A+/E Cmin Cmin6 Cmin Cmin6

— And he pushed the thread — through the vel - vet black And he

Cmin Cmin6 Cmin Cmin6/B A+

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



E<sup>b</sup> F/E<sup>b</sup> E<sup>b</sup> F/E<sup>b</sup> C<sup>min</sup>7 C<sup>min</sup>6 C<sup>min</sup>7 C<sup>min</sup>6

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

The first system of music features a vocal line in 2/4 time with a key signature of two flats. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "grabbed his shears and he cut some lace As the hands moved left on the old clock's face!—"

C<sup>min</sup>7 E<sup>b</sup>/A C<sup>min</sup>/A E<sup>b</sup>/A C<sup>min</sup>/A

— So his fin - gers flew and the fab - ric swirled - It was

The second system continues the vocal line and piano accompaniment. The piano part features a more active right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "— So his fin - gers flew and the fab - ric swirled - It was"

Am7(b5)

nine - fif - teen all a - round the world! — Ev - 'ry

The third system continues the vocal line and piano accompaniment. The piano part features a more active right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "nine - fif - teen all a - round the world! — Ev - 'ry"

**Più mosso**  
D E<sup>b</sup>(#11)/D D E<sup>b</sup>(#11)/D D/C C9 D/C C9

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

The fourth system begins with the tempo marking "Più mosso" and a change to 6/8 time. The piano part features a more active right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "cut and stitch was a per - fect fit, As if God Him - self were con - trol - ling it! — And"

*B<sup>b</sup>7* *Fmin/A<sup>b</sup>*

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

*G7* *G<sup>b</sup>Maj7* *F* *B<sup>b</sup>min/F*

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

*B<sup>o</sup>/F* *B<sup>b</sup>min/F* *F* *B<sup>b</sup>min/F* *rit. e molto dim.* *B<sup>o</sup>/F* *B<sup>b</sup>min/F*

And

**Rubato**

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

*p*



Rit.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (B-flat). The tempo is marked 'Rit.' (Ritardando). The lyrics are: 'stretched his arms, and he closed his eyes, And the morn - ing sun fi - nal - ly start - ed to'.

A tempo

rise. \_\_\_\_\_ And the

The second system continues the vocal line and piano accompaniment. The tempo is marked 'A tempo'. The lyrics are: 'rise. \_\_\_\_\_ And the'. The piano part includes a mezzo-piano (*mp*) dynamic marking.

Dmin7

D/F#

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

The third system continues the vocal line and piano accompaniment. The lyrics are: 'dress he made on that end - less night Was a dress that would make an - y soul take flight! Not a'. The piano part includes a *sempre mp* dynamic marking.

Fmin6/A<sup>b</sup>

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are: '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'. The piano part includes a mezzo-forte (*mf*) dynamic marking and an *8va* (octave) marking.

**Molto rit.****A tempo**

Fmin/A $\flat$  C/g Emin7 D7(#11) Gsus E $\flat$ 7sus/G Emin7/G D $\flat$ 7( $\flat$ 5)/G

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

(loco)

*mp*

*Stretch*

C/G Fmin/G 3 C/G 3

ve-ry dress, so the pa-pers swore, Was the dress a girl in O-des-sa wore On the day she prom-ised for-ev-er-more To

*a tempo*

D $\flat$ Maj7 B $\flat$ min7 D $\flat$ /A $\flat$  D $\flat$ /G D $\flat$ 13

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

*p* *mp* *colla voce*

**A tempo**

F $\sharp$ min C $\sharp$ 7( $\flat$ 9)/F $\sharp$  F $\sharp$ min C $\sharp$ min7 F $\sharp$ min C $\sharp$ 7( $\flat$ 9)/F $\sharp$  F $\sharp$ min C $\sharp$ min7

door. \_\_\_\_\_

*mp*

F#min C#7(b9)/F# F#min **Poco rit.** C#min7

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

*p* *colla voce*

**A tempo**  
F#min C#7(b9)/F# DMaj7 C#min7 F#min

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

*colla voce*

F#min C#7(b9)/F# F#min C#min7

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

*a tempo* *rit.*

F#min C#7(b9)/F# DMaj7 C#min7 F#min

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

*a tempo*

## A tempo, poco maestoso

F# G#min7 F#/A# Bmin

should-n't I want the world\_ to see\_ The bril - liant girl who in - spires\_ me?\_ Don't you

*mp*

F#/A# Bmin6/G# F# E9

think that now's a good time to be\_ The am - bi - tious freak\_ you are?\_ Say good -

Dmin9 F#/C#

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

**Allargando**

Dmin9 Dmin9/B C#m7(b5) C#7(b5) C#7sus(b5) C#7(b5)

- lo to Cath - y Hi - att, big - time\_ star!\_ 'Cause I say:

**A tempo**

**A** **F#min7** **D** **D/E** **A**  
 Na na na na na na na na Cath - y you get to be hap - py! Na

**A** **F#min7** **D** **D/E** **A**  
 — na na na na na na I give you un - lim - it - ed time! Na

**A** **F#min7** **D** **D/E** **F#min7**  
 — na na na na na na Stop temp - ing and go and be hap - py! Here's a

**C(b5)/E** **C/E** **C(b5)/E** **C/E** **C(b5)** **C** **C(b5)** **C**  
 head - shot guy and a new *Back-Stage*, Where you're right for some-thing on ev' - ry page - Take a

*mf*

Am7 F<sup>6</sup> FMaj7 Bmin/E

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'breath,' followed by quarter notes 'Take a step,' and quarter notes 'Take a chance...' with a long horizontal line indicating a breath mark. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the left hand and chords in the right hand. Chord symbols Am7, F<sup>6</sup>, FMaj7, and Bmin/E are placed above the vocal staff.

**Poco rubato**

A D2/A A D2/A A D2/A

time.

*pp* *sweetly*

Detailed description: This system contains measures 3-5. The vocal line has a long note for 'time.' followed by a quarter note. The piano accompaniment continues with a similar rhythmic pattern. The instruction 'Poco rubato' is written above the first measure. Chord symbols A, D2/A, and A are placed above the vocal staff. The dynamic marking '*pp* *sweetly*' is written below the piano staff.

A2 D2/A A2 D2/A A2 D2/A

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

Detailed description: This system contains measures 6-8. The vocal line has quarter notes for 'Have I men - tioned to - day' and quarter notes for 'How luck - y I am To'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols A2 and D2/A are placed above the vocal staff.

Bmin D/E A F#min7 D D/E A

be in love with you?

*colla voce* (non rit.) *sub. mp*

Detailed description: This system contains measures 9-11. The vocal line has quarter notes for 'be in love with you?'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols Bmin, D/E, A, F#min7, D, D/E, and A are placed above the vocal staff. Performance markings '*colla voce*', '(non rit.)', and '*sub. mp*' are written below the piano staff.



# A SUMMER IN OHIO

Music and Lyrics by  
JASON ROBERT BROWN

Moderate shuffle (♩=132-135)

The musical score is written for piano and voice. It consists of four systems. The first system is an instrumental introduction in B-flat major, 4/4 time, with a moderate shuffle feel. The piano part features a rhythmic pattern of eighth notes and chords. The second system continues the instrumental introduction with a more melodic line in the right hand. The third system is the first line of the vocal melody, with lyrics: "I could have a man-sion on a hill. I could lease a vil-la". The piano accompaniment is simple, using block chords. The fourth system is the second line of the vocal melody, with lyrics: "in Se-ville, But it would-n't be as nice. As a sum-mer in O-hi-o With a". The piano accompaniment includes triplets and a final chord.

*mf* (bouncy)

*mp* Light, cocktail-style

*mp*

I could have a man-sion on a hill. I could lease a vil-la

in Se-ville, But it would-n't be as nice. As a sum-mer in O-hi-o With a

Chords: B<sup>b</sup>Maj 7, B<sup>b</sup>6, B<sup>b</sup>°, Cmin7, F7, B<sup>b</sup>Maj 7, B<sup>b</sup>6, B<sup>b</sup>°, Cmin7, F7, E<sup>b</sup>/G, F7/A, B<sup>b</sup>Maj 7, B<sup>b</sup>6, B<sup>b</sup>Maj 7, B<sup>b</sup>6, E<sup>b</sup>Maj 7, Fmin7, B<sup>b</sup>7(♭5), B<sup>b</sup>7, E<sup>b</sup>Maj 7, Dm7(♭5), G7

Cmin7 B<sup>b</sup>/D C<sup>o</sup>/E<sup>b</sup> C7/E F7 B<sup>b</sup>Maj7 B<sup>b</sup>6

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

*mp*

B<sup>b</sup>° Cmin7 F7 E<sup>b</sup>/G F7/A

I

*mp*

*8va*

B<sup>b</sup>Maj7 B<sup>b</sup>6 B<sup>b</sup>Maj7 B<sup>b</sup>6 E<sup>b</sup>Maj7

— could wan - der Par - is af - ter dark, — Take a car - riage ride through

*mp*

*(sim.)*

Fm7 B<sup>b</sup>7(b5) E<sup>b</sup>Maj7 3 Dm7(b5) 3 G7 3

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

Cmin7 Bb/D C9/Eb C7/E F7 BbMaj7 Bb6

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

Em7(b5) A7(b9) D6 DMaj 7

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

(mp)

D6 DMaj 7 Eb7(b5) Eb+7 Ab13(b9)

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

DbMaj 7 Db6 DbMaj 7 Db6 Gm7(b5)

I \_\_\_\_\_ could be in

mf

C7 FMaj7 F6

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

Cm7 Gb7(b5) F7

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

E/F#

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

(clumsy, sloppy)

*colla voce*

BbMaj7 Bb6 BbMaj7 Bb6 EbMaj7

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

*mp*

F<sup>min</sup>7      B<sup>b</sup>7(b5)    B<sup>b</sup>7      E<sup>b</sup>Maj7      D<sup>m</sup>7(♭5)      G7

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

C<sup>min</sup>7      C7/E      B<sup>b</sup>Maj7      B<sup>b</sup>6

ca - ble, hot wa - ter, Vi - et - nam-ese food, Or you.

B<sup>b</sup>°      C<sup>min</sup>7      F7      B<sup>b</sup>6

I saw your book at a Bor-

A<sup>b</sup>/B<sup>b</sup>      B<sup>b</sup>7(♭5)      E<sup>b</sup>Maj7/B<sup>b</sup>

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

*E<sup>b</sup>6/B<sup>b</sup>* *G<sup>b</sup>/A<sup>b</sup>* *A<sup>b</sup>13*

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

*B<sup>b</sup>Maj 7* *B<sup>b</sup>6* *B<sup>b</sup>Maj 7* *B<sup>b</sup>6* *D<sup>b</sup>Maj 7/E<sup>b</sup>*

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

*Swing!* *sub. mp marziale again*

*A<sup>b</sup>Maj 9/E<sup>b</sup>*

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

*Dm7(b5)* *G+7* *G+7(b9)* *A<sup>b</sup>7* *A<sup>b</sup>7(#11)* *A<sup>b</sup>7* *A<sup>b</sup>13*

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

*mf*

*DbMaj 7/Eb* *AbMaj 7/Eb* 3

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

*sub. mp*

*Dm7(b5)* *G7/D* *Db6* *Ab2/C*

found my guid-ing light — I tell — the stars — each night: Look at me!

*Bbmin7* *Ab2/C* *Bbmin7* *Ab2/C* *Bbmin7* *Ab2/C* *Db6*

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

*Ab2/Eb* *Bb7sus*

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

Csus

Csus/Bb

Csus/A

some - thing right!

The first system features a vocal line with the lyrics "some - thing right!". The piano accompaniment consists of a right hand with triplets and a left hand with a walking bass line. Chords are indicated above the staff: Csus, Csus/Bb, and Csus/A.

Gm7(b5)

C7

C+7

FMaj7

F6

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

The second system continues the vocal line with "No, it's not Nir - va - na, but it's on the way. I play 'A -". The piano accompaniment features a right hand with a melodic line and a left hand with chords. Chords are indicated: Gm7(b5), C7, C+7, FMaj7, and F6.

FMaj7

F6

Cmin7

Gb7(b5)

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

The third system continues the vocal line with "ni - ta" at the mat - i - nee, Then I'll get on my knees and pray -". The piano accompaniment features a right hand with a melodic line and a left hand with chords. Chords are indicated: FMaj7, F6, Cmin7, and Gb7(b5).

F7

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

The fourth system continues the vocal line with "I can state in my next bi - o: I'm". The piano accompaniment features a right hand with a melodic line and a left hand with chords. A chord is indicated: F7.



**Pull back and cresc.**

*E/F#* *Cmin6* *B Maj7*

nev - er gon - na go back to O - hi - o! I

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a key with one flat (B-flat major) and has a melodic line with eighth notes. The piano accompaniment features a bass line with triplets of eighth notes and a treble line with chords and triplets. A crescendo hairpin is shown below the piano part, and the dynamic marking *f* is placed at the end of the system.

**Tempo di Stripper**

*B6* *B Maj7* *F7* *EMaj13*

— could chew on tin foil for a spell, I

The second system of music continues the vocal line and piano accompaniment. The key signature changes to two sharps (D major). The piano accompaniment includes a glissando effect in the treble clef, indicated by a wavy line and the word "gliss.". The dynamic marking *f* is present.

*F#m7* *B13* *F+7*

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

The third system of music continues the vocal line and piano accompaniment. The piano accompaniment features a bass line with eighth notes and a treble line with chords. The dynamic marking *f* is present.

**Tempo I**

*EMaj13* *D#7sus(b9)* *D#7(b9)*

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

The fourth system of music continues the vocal line and piano accompaniment. The piano accompaniment features a bass line with eighth notes and a treble line with chords. A mezzo-forte (*mf*) dynamic marking is shown below the piano part.

G#m7 G#min(maj7) G#min7 C#7(b5) C#7

'Cause the

E6 F°

tor - ture is just ex - quis - ite While I'm wait - ing for you to vis -

*mp*

*8va*

G#min9 B6/F# BMaj7/F#

- it, So hur - ry up, schmuck, get un - stuck and get on the scene!

*mf*

Fm7(b5) E7(#11) D#9 (Eb9) D+7

Love, The

C#7 D° B6/D#

Midg - et, the Strip - per, Wayne the Snake— And Mis - sus

The first system of the score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The first measure has a C#7 chord, the second has a D° chord, and the third has a B6/D# chord. The lyrics are "Midg - et, the Strip - per, Wayne the Snake— And Mis - sus". The piano accompaniment includes a glissando in the right hand at the end of the system.

C#min9 F#

Ja - mie Wel - ler - stein — That's

The second system continues the vocal line and piano accompaniment. The vocal line has a C#min9 chord in the first measure and an F# chord in the second measure. The lyrics are "Ja - mie Wel - ler - stein — That's". The piano accompaniment features a complex texture with many notes in the right hand and a steady bass line in the left hand.

B B/D# E F°

me!

8va

ff

The third system shows the vocal line and piano accompaniment. The vocal line has a B chord in the first measure, a B/D# chord in the second, an E chord in the third, and an F° chord in the fourth. The lyrics are "me!". The piano accompaniment is marked *ff* and includes an *8va* marking in the right hand. The texture is dense with many notes.

B/F# C6 B6

(8va)

mf f

The fourth system is primarily piano accompaniment. It features chords B/F# in the first measure, C6 in the second, and B6 in the third. The dynamics are marked *mf* and *f*. The piano part includes triplets in both hands and an *8va* marking in the right hand. The texture is very dense and complex.

# THE NEXT TEN MINUTES

Music and Lyrics by  
JASON ROBERT BROWN

Flowing (♩. = 64 - 66)

JAMIE

Will you

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 12/8. The tempo is marked 'Flowing' with a quarter note equal to 64-66 beats per minute. The piano part consists of a steady eighth-note bass line and a treble line with chords. The vocal line begins with a rest followed by the lyrics 'Will you'.

share your life with me For the next ten min-utes? For the next ten min-utes: We can

The second system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern. The vocal line continues with the lyrics 'share your life with me For the next ten min-utes? For the next ten min-utes: We can'.

[Ped. throughout, change pedal on new harmonies]

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

The third system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern. The vocal line continues with the lyrics 'han - dle that. We could watch the waves, We could watch the sky, Or just'.

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

The fourth system concludes the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern. The vocal line concludes with the lyrics '— sit and wait As the time ticks by, And if we make it 'til then, Can I'.

Rall.

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

A Tempo

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

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

more. There are so man - y lives I want to share

with you;— I will ne - ver be— com - plete un - til I

*p* *colla voce*

CATHY

I am not

do. \_\_\_\_\_

*mp*

*Bm7(b5)* *Dmin/E* *E7* *A 2/C#* *AMaj7* *A*

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

*p*

*Bm7(b5)* *E7sus* *E7/D* *A 2/C#* *AMaj7* *A*

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

D 2/F#      Dmin9/F      A 2/E      A 2/C#      A 2

in my con-trol,      Not like I'm proud of the fact,      But an - y - thing

F#7sus      **Poco Rall.** Bsus      C#°/B      B

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

**A tempo**  
Bm7(b5)      E7sus      E7      A 2/C#      A 2

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

*mp*

Bm7(b5)      E7sus      E7/D      A 2/C#      A 2

how an - y - bo - dy sur - vives in this life With - out some - one like you.      I could pro -

D 2/F#      Dmin/F      A 2/E      A 2/C#

tect and pre-serve, \_\_\_\_\_ I could say no and good - bye, \_\_\_\_\_ But



The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "tect and pre-serve, \_\_\_\_\_ I could say no and good - bye, \_\_\_\_\_ But". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols D 2/F#, Dmin/F, A 2/E, and A 2/C# are placed above the vocal line.

D Maj7      D7

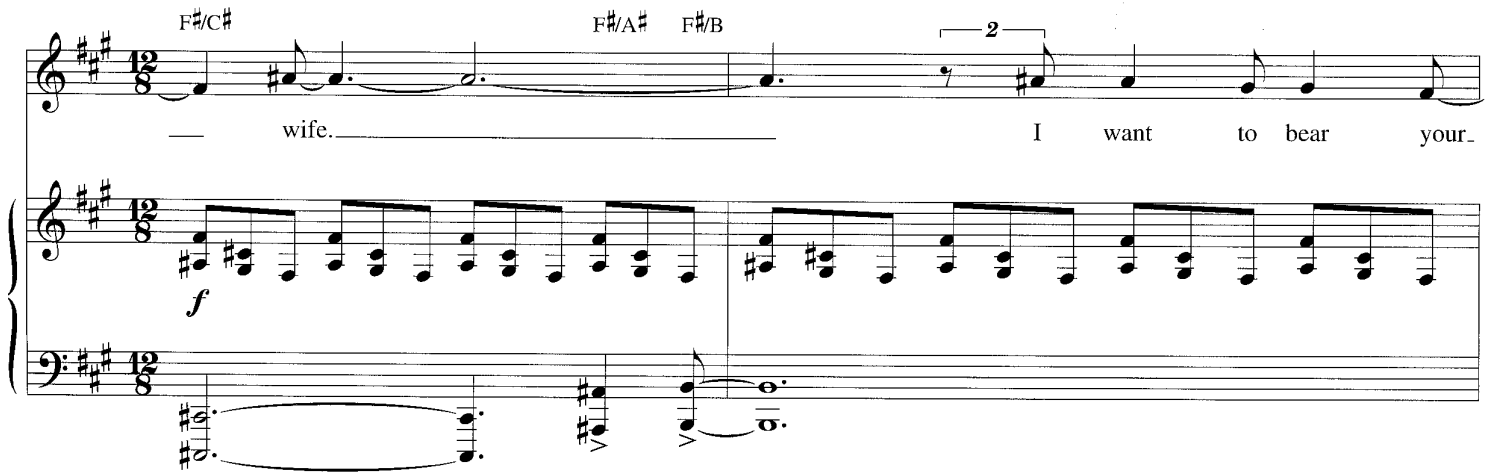
why, \_\_\_\_\_ Ja - mie, why? \_\_\_\_\_ I want to be your\_



The second system continues the musical score. The vocal line has the lyrics "why, \_\_\_\_\_ Ja - mie, why? \_\_\_\_\_ I want to be your\_". The piano accompaniment continues with the same rhythmic pattern. Chord symbols D Maj7 and D7 are placed above the vocal line. A fermata is present over the final chord of the system.

F#/C#      F#/A#      F#/B

\_\_\_\_\_ wife. \_\_\_\_\_ I want to bear your\_



The third system of the score features the vocal line with the lyrics "\_\_\_\_\_ wife. \_\_\_\_\_ I want to bear your\_". The piano accompaniment continues. Chord symbols F#/C#, F#/A#, and F#/B are placed above the vocal line. A fermata is present over the final chord of the system.

F#/C#      F#/A#      F#/B

\_\_\_\_\_ child. \_\_\_\_\_ I want to



The fourth system concludes the musical score with the vocal line lyrics "\_\_\_\_\_ child. \_\_\_\_\_ I want to". The piano accompaniment continues. Chord symbols F#/C#, F#/A#, and F#/B are placed above the vocal line. A fermata is present over the final chord of the system.



*D<sup>#</sup>min7* *C<sup>#</sup>min7* *B<sup>Maj7</sup>* *F<sup>#</sup>2/A<sup>#</sup>*

die Know - ing I \_\_\_\_\_ had a long, full life in your

*mf*

*G<sup>#</sup>7sus* *A<sup>Maj7</sup>(<sup>#</sup>11)*

arms. \_\_\_\_\_ That I \_\_\_\_\_ can

*D<sup>Maj7</sup>* *D/E* **Rit.**

do, \_\_\_\_\_ For - ev - er \_\_\_\_\_ with

**JAMIE**

Will you

*mp* **Rit.**

**A tempo** *A6* *A7* *A<sup>Maj7</sup>*

you. For - ev - er. \_\_\_\_\_ For - ev - er, \_\_\_\_\_ 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!)

A7sus DMaj7 A/C#

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 -

F#7sus B min7 A/C# D A/E

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

*mp*

F#7sus B7sus A/C# B7sus A/C#

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

*p*

(JAMIE) D 2 *(falsetto)*

nev - er change... the world Un - til I

*colla voce*

(JAMIE)

do. I do. I

*p a tempo*

do. I do... do...

I do... do...

*mf*

*mp*

*Rit.*

# WHEN YOU COME HOME TO ME

Music and Lyrics by  
JASON ROBERT BROWN

DMaj7 D6 C#°7 F#7 Bmin

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

D7 D7(b9) GMaj7 /F# Emin7 A9 F#min7 F7(b5)

smile, And hope that, for a while, You'll stay.

Emin7 /A DMaj7 D6 C#°7 F#7 Bmin

When you come home to me, Your hand will touch my

D7 D7(b9) GMaj9 Emin7 Emin7/D C#°7

face And ban - ish an - y trace of gray.

C#7 F#Maj9 /E# D#min7 C#min7

Soon, a love will rise a - new E - ven

*stretch* *a tempo*

F#7 Bmin Bmin/A G#°7 E7 Emin7 Eb7+/Bb

great - er than the joy I've felt Just miss - ing you,

Emin7/A DMaj7 D6 C#°7 F#7 Bmin

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

*colla voce* *a tempo*

D13 GMaj9 D/F# E13 A13

mine When fin - 'ly you come home to

*deliberately, rubato*

"Thank you.  
Thank you so much."

## Fast Jig (♩. = 140-144)

E(no3rd) D/E E(no3rd) E(no3rd) D/E

*mp*  
*f*

Em7 D E(no3rd) E(no3rd) D/E E(no3rd) D/E

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

E(no3rd) D/E Em7 D E(no3rd) D/E

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

E(no3rd) D/E A/E E(no3rd) D/E

six And stand - ing\_ in line\_ With

E(no3rd) D/E Emin/D D CMaj7 Bmin7 CMaj7

two hun - dred girls Who\_ are young - er\_ and thin - ner\_ than me Who have

4

Amin Bm7 E(no3rd) D/E Em7 D E(no3rd)

al - read - y been to the gym. I'm

E(no3rd)

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

E(no3rd) D/E Emin/D D CMaj7 Bmin7 CMaj7

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

Amin Bmin7 E(no3rd) D/E D Emin D2 Emin

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

G/D C/D G/D Amin/D Em7 F<sup>6</sup><sub>9</sub>

walk in the room, There's a table of men Always men,

The first system of the musical score features a vocal line in treble clef and piano accompaniment in both treble and bass clefs. The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment consists of chords and moving lines in both hands.

Dsus/F# G G/B C

us - ual - ly gay - Who've been sit - ting, like I have, And

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment continues with chords and moving lines.

Amin/D D#° Emin7 Eb+ G/D CMaj7/D

list - 'ning all day To two hun - dred girls

The third system of the musical score. The vocal line begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment continues with chords and moving lines.

G/D A 7/C# Cmin6

Belt - ing as high as they can! I am a

The fourth system of the musical score. The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment continues with chords and moving lines.



G/B G A7/C#

good per - son. I'm an at - trac - tive per - son!

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "good per - son. I'm an at - trac - tive per - son!". The piano accompaniment consists of a right hand with a steady eighth-note chordal pattern and a left hand with a simple bass line. Chord markings G/B, G, and A7/C# are placed above the vocal line.

B7/D# Emin7 Emin7/D CMaj9 Emin7/B

I am a tal - ent - ed per - son! Grant me

The second system continues the vocal line with the lyrics "I am a tal - ent - ed per - son! Grant me". The piano accompaniment maintains the eighth-note chordal pattern in the right hand. Chord markings B7/D#, Emin7, Emin7/D, CMaj9, and Emin7/B are placed above the vocal line.

A7 A7sus A7(#11) A7 F/G

Grace!

The third system features a vocal line with the word "Grace!". The piano accompaniment continues with the eighth-note chordal pattern. Chord markings A7, A7sus, A7(#11), A7, and F/G are placed above the vocal line.

CMaj7 C6 B°7 E7

(conversationally - not strict)

When you come... home... I should have told them I was sick last week. They're gon-na think this is the

*f* *fff* *mp*

The fourth system features a vocal line with the lyrics "When you come... home... I should have told them I was sick last week. They're gon-na think this is the". The piano accompaniment includes a dynamic marking *f* followed by *fff* and then *mp*. Chord markings CMaj7, C6, B°7, and E7 are placed above the vocal line. The system concludes with a double bar line and repeat signs.

Amin C7 C7(b9)

way I sing. Why is the pi - an - ist play - ing so loud? Should I sing loud - er? I'll sing

FMaj7 /E Dmin7 G9

loud - er. May - be I should stop and start o - ver. I'm gon - na stop and start o -

Emin7 Eb7(b5) Dmin7 /G CMaj7 C6

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

B°7 E7 Amin

re - su - mé. I made up half of my re - su - mé. Look at me. Stop look - ing at that, look at me!

C7 C7(b9) 3 FMaj9 3

— No, not at my shoes. Don't look at my shoes. I hate these fuck-ing shoes...

Dmin7 Dmin7/C 3 B° 3 Molto rit. Dmin7 3 B7

— Why did I pick these shoes? Why did I pick this song? Why did I pick this ca-reer? Why—

A tempo EMaj9 /D# C#min7

— does this pi - an - ist hate me? If I don't get the

Bmin 3 3 5 E7 3

call-back, I can go to Crate and Bar-rel with Mom to buy a couch Not that I want to spend a

Amin Amin/G F#°7 D7

day with Mom, but Ja - mie needs space to write, since I'm ob - vi - ous - ly such a

Dm7 Rit. Db+7/Ab Dmin7/G

hor - ri - ble, an - noy - ing dis - trac - tion to him. What's he gon - na be like when we have kids? And once a -

*colla voce*

A tempo CMaj7 C6 3 B°7 3 E7 3 Amin

- 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

3 3 Rit. // //

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

C13 FMaj9 C/E D13 G13

Emin9 Bmin7

I will

*sub. f* *ff*

Emin9 CMaj7(#11) Emin9

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

*mp*

Amin13 Bmin7 Emin9 CMaj7(#11)

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

Emin9 Amin13 Bmin7 G/D

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

G/C G/B

asked how it feels To be trot - ting a - long at the

G/A Emin7 Emin7/D

ge - nius - 's heels! I will not be the girl who re -

CMaj9 G/B CMaj9 D2/C

qui - res a man to get by.

CMaj9 D2/C CMaj9 D2 Emin7

*ff*

# IF I DIDN'T BELIEVE IN YOU

Music and Lyrics by  
JASON ROBERT BROWN

**Rubato** *Gmin7* *F2/A*

There are peo - ple And they are pub - lish - ing my book, And there's a

*Gmin7* *F2/A* *Bbmin7*

par - ty That they are throw - ing. And while you've made it ve - ry clear that you're not

*F2/C* *Db2* *F2*

go - ing, I will be go - ing, And that's done. But what's it

*Dmin9* *BbMaj7(#11)*

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

*p*

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and dynamics. The key signature is B-flat major (two flats). The time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings like *mp* and *p*. The lyrics are: "There are people And they are publishing my book, And there's a party That they are throwing. And while you've made it very clear that you're not going, I will be going, And that's done. But what's it really about? Is it really about\_ a party, Cathy Can we".

Dmin9 C/E Eb/F Gmin/F

please for a mi - nute stop blam - ing and say what you \_\_\_\_\_ feel? \_\_\_\_\_ Is it

Bb/C F/C Gmin7/C F/C

just that you're dis - ap - point - ed To be tour - ing - a - gain\_ for the sum - mer?\_ Did you

Ab<sup>6</sup> Eb2/G Fmin7

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

Gm7(add11) Fsus

talk to me, Cath - y Talk to me. If



## Moderato, poco rubato

F B $\flat$ /D E $\flat$ 2 F<sup>sus</sup> F

I did - n't be - lieve\_\_ in you,\_\_ We'd nev - er have got - ten this far.\_\_ If I\_\_

*mp*

F2/A F2/B B $\flat$ min (maj7)

\_ did - n't be - lieve\_\_ in you\_\_ And all of the ten thou - sand wom - en you are.\_\_ If

F2/C Dmin11 F2/C Amin7

I did - n't think you\_\_ could do An - y - thing you ev - er want - ed to,\_\_ If I\_\_

B $\flat$ 2 F2/A G7<sup>sus</sup> G7

\_ was - n't cer - tain that you'd come\_\_ through some - how, The fact\_\_

(♩. = 62)

Gmin7 F2/A Bb2 Bb/C F Bb/D Eb2

— of the mat - ter is, Cath - y I would - n't be stand - ing here now.

*p* *mf*

F F Bb/D Eb2

If I

F Bb2/D Eb6 F2

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

*mp*

F2/A F2/B Bbmin(maj7)

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

F/A                      Dmin9                      F/C                      Amin7

nev-er could let that go      Know-ing the things a-bout you I know

Bb2                      F2/A                      G7sus                      G7

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

Gmin7                      F2/A                      Eb/Bb      Bb/C      F      Bb2/D      Eb2

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

Cmin7                      Bb2/D                      Cmin7                      Bb2/D

Don't we get to be hap-py, Cath-y      At some point down the line, Don't we get to re-lax

$E^b$   $B^b2$   $F$   $B^b/F$   $F$

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

$A_{m7}(\flat 5)$   $A^b6$   $A_{m7}(\flat 5)$   $A^b6$

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

$E^b2$   $B^b2$   $C$

I com-mit-ted some fel-o-ny Do-ing what I al-ways swore I would do?

$A_{min7}(\text{add } 11)$   $D/A$   $A_{min7}(\text{add } 11)/F$   $D/F$

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

*sub. mp*

D7sus D7(b5) Ab7(b5) C/G

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

L.H.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat). The vocal line begins with the lyrics 'But you know what I think? I think you'll be fine! Just hang on and you'll'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols D7sus, D7(b5), Ab7(b5), and C/G are placed above the vocal staff. A 'L.H.' marking is placed above the piano accompaniment.

C/Bb F2/A Fmin 9/Ab

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

The second system continues the vocal line with the lyrics 'see! But don't make me wait 'til you do To be hap-py with you Will you'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols C/Bb, F2/A, and Fmin 9/Ab are placed above the vocal staff.

C2/G Gsus DbMaj7 Dmin7

lis-ten to me? No one can give you cour-age.

The third system features the vocal line with the lyrics 'lis-ten to me? No one can give you cour-age.'. The piano accompaniment continues. Chord symbols C2/G, Gsus, DbMaj7, and Dmin7 are placed above the vocal staff. A dynamic marking 'f' is placed above the piano accompaniment.

Ebb Csus/C Fmin Eb2/G F7/A

No one can thick-en your skin. I will not fail so you can be comf'-ta-ble,

The fourth system concludes the vocal line with the lyrics 'No one can thick-en your skin. I will not fail so you can be comf'-ta-ble,'. The piano accompaniment continues. Chord symbols Ebb, Csus/C, Fmin, Eb2/G, and F7/A are placed above the vocal staff.

G7/B A<sup>b</sup>/C D<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup>2 E<sup>b</sup>

Cath-y I will not lose be-cause you can't win.

E<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup>2 E<sup>b</sup> E<sup>b</sup> A<sup>b</sup>/C

If I did - n't be - lieve in you, Then

D<sup>b</sup>2 E<sup>b</sup>sus E<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup>/A

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

A<sup>b</sup>min(maj7) E<sup>b</sup>/G Cmin7

could-n't have stood be-fore all of our friends And said, "This is the life I choose.

*E $\flat$ /B $\flat$*  *Gmin7* *A $\flat$ Maj7* *E $\flat$ /G*

This is the thing I can't bear to lose. Trip us or trap us, but we re - fuse to fall."

*F7sus F7* *Fmin7* *E $\flat$ 2/G* *Fmin7 E $\flat$ 2/G*

That's what I thought we a - greed on, Cath - y If

*A $\flat$*  *Fmin7* *E $\flat$ /B $\flat$*  *Cmin7 (add 11)* *Fmin* *A $\flat$ /B $\flat$*

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

*E $\flat$*  *A $\flat$ /C* *D $\flat$ 2* *E $\flat$*  *E $\flat$*  *A $\flat$ /C* *D $\flat$ 2* *E $\flat$*

*Rit.*

# I CAN DO BETTER THAN THAT

Music and Lyrics by  
JASON ROBERT BROWN

A2 F#min11

*f*

DMaj9 Bmin11

A2 F#min11

3

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

*mp*

DMaj9 Bmin11 Bmin7/E

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

*mf*



A2 F#min11

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

*mp*

DMaj9 A2

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

F#min11 A2/E D9

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

*mf*

A2/C# D9 A2/D# Bmin11/E

Mitch-ell got a job at a re-cord store in the mall. Just the

*F#min11* *A2/E* *D<sup>6</sup>* *3*

ty - pi - cal facts of a ty - pi - cal life in a town on the East - ern shore. I

*A2/C#* *A2/D* *A2/C#* *F#min/D#*

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

*mp*

*A2/E* *F#min11* *Bmin11* *D<sup>6</sup>* *D/E*

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

*A2* *F#min11*

that."

*mf*

DMaj9 Bmin11

A2 F#min11

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

*mp*

DMaj9 Bmin11 Bmin11/E

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

A2 F#min11 3

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

DMaj9 A2

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

F#min11 A2/E D<sup>6</sup><sub>9</sub> 3

guess he was cute, and I guess he was sweet, and I guess he was good in bed:\_\_\_\_\_ I

*mf*

A2/C#<sub>3</sub> D<sup>6</sup><sub>9</sub> A2/D# Bmin11/E

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

F#min11 A2/E D<sup>6</sup><sub>9</sub> 3 3 3

start-ing to think\_that this may - be might work, and the se-cond it en-tered my\_\_\_\_\_ head,\_\_\_\_\_ He

A2/C# A2/D A2/C#

need - ed to take\_\_\_ some time\_\_\_ off, Fo - cus on his "ca -

*mp*

F#min/D# A2/E F#min11 Bmin11 D6

reer." He\_\_\_ blew me off with a heart - felt let - ter, I thought,

*mf*

D/E A2

"I can do bet - ter than\_\_\_ that." You don't

*f*

D6 Bmin11

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

*mp legato*

$D_9^6$   $D_9^6/E$  Asus A

have to like\_\_ Du - ran\_\_ Du - ran, just\_\_ love\_\_ me. You don't

$D_9^6$  Bmin11

have to put\_\_ the seat\_\_ down, You don't have to watch\_\_ the news, You don't

$D_9^6$  B7/D# A6/E C#7/E#

have to learn\_\_ to tan - go, You don't have to eat\_\_ pro - sciut - to, You don't

*crisper cresc. poco a poco*

F#min E/F# F#min F#min11 B7sus B7

have to change a thing, Just stay\_\_ with me!

B7sus B7 A/B D<sup>9</sup>

I want you and you and noth-ing but you, Mi-

Bmin11 G<sup>6</sup> C7(#11)

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

D2 G2

morn - ing: You and you and noth-ing but you! No-

E7sus E9 G2 C7(#11) C9

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

G/A D/G D6/F# Bm9/E 3

line, \_\_\_\_\_ And to - tal - ly \_\_\_\_\_

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord symbols G/A, D/G, D6/F#, and Bm9/E are placed above the vocal line. A triplet of eighth notes is indicated above the final measure of the system.

D/E E/D A/C# Bmin11 Bmin7/E

\_\_\_\_\_ mine! \_\_\_\_\_

*ff*

*8<sup>vb</sup>*

The second system continues the vocal and piano parts. The vocal line has a long note for the word "mine!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and a *8<sup>vb</sup>* (octave down) marking in the bass line. Chord symbols D/E, E/D, A/C#, Bmin11, and Bmin7/E are placed above the vocal line.

A2 3 F#min11

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

*f*

*loco*

The third system begins with a vocal line starting with a triplet of eighth notes. The piano accompaniment has a dynamic marking of *f* (forte) and a *loco* marking in the bass line. Chord symbols A2 and F#min11 are placed above the vocal line.

DMaj9 Bmin11

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

The fourth system continues the vocal and piano parts. The piano accompaniment features a dynamic marking of *f* (forte). Chord symbols DMaj9 and Bmin11 are placed above the vocal line.



A2 F#min11  
3

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

*mp*

DMaj9 A2

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

F#min11 F#min11/E F#min11/D 3

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

*mf*

A2/C# A2/D A2/D# Esus

nev-er go back, nev-er look back an - y - more. And it feels

F#min11 3 F#min11/E 3 F#min11/D 3

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

A2/C# A2/D A2/C# A2/D

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

*mp*

A2/C# A2/D A2/C# F#min/D#

Think a-bout how\_ I\_\_\_\_\_ love\_ you\_ and say\_ you'll move in with\_ me.

A2/E F#min11 A2/E 3 F#min11

Think of what's great a-bout me and you, Think\_ of the bull - shit we've both been through, Think\_

*mf*

A2/E F#min11 G9

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

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'of' and a quarter note 'what's', followed by a half note 'past,' and a quarter note 'be-cause'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. Chord symbols A2/E, F#min11, and G9 are placed above the vocal line.

Bmin7/E

We can do bet-ter!

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'We', a quarter note 'can', a half note 'do', and a quarter note 'bet-ter!'. The piano accompaniment continues with similar rhythmic patterns. A chord symbol Bmin7/E is placed above the vocal line.

D/E A2/D A/C#

We can do bet-ter than that!

*ff*

Detailed description: This system contains the next two measures. The vocal line has a half note 'We', a quarter note 'can', a half note 'do', a quarter note 'bet-ter', a half note 'than', and a quarter note 'that!'. The piano accompaniment features a more active right hand with eighth-note chords. Chord symbols D/E, A2/D, and A/C# are placed above the vocal line. A dynamic marking *ff* is present.

Bm9 A/C# D9 D/E A

We can do bet-ter than... that!

*sfz* *8va-1 (l.v.)*

Detailed description: This system contains the final two measures. The vocal line has a half note 'We', a quarter note 'can', a half note 'do', a quarter note 'bet-ter', a half note 'than...', and a quarter note 'that!'. The piano accompaniment features a steady eighth-note pattern. Chord symbols Bm9, A/C#, D9, D/E, and A are placed above the vocal line. A dynamic marking *sfz* and an instruction *8va-1 (l.v.)* are present in the piano part.

# NOBODY NEEDS TO KNOW

Music and Lyrics by  
JASON ROBERT BROWN

Moderato, poco rubato

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of three flats (B-flat major). The music consists of chords in the right hand and rests in the left hand. A dynamic marking of *p* is present.

Second system of piano introduction, continuing the chordal accompaniment from the first system.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Hey, kid— good mor - ning— You look like an an - gel." The dynamic marking *p* is present.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I don't re - mem - ber when we fell a - sleep... We should get up,..."

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "— kid— Cath - y is wait - ing...". Above the vocal line, the chord *EMaj 7* is indicated. Above the piano accompaniment, the dynamic marking *mp* is present. At the end of the system, the tempo marking *Rit.* is shown, along with the chords *A<sup>b</sup>min/E<sup>b</sup> E<sup>b</sup>7*.

## Steadily (a tempo) (♩ = 98-100)

*mp*

$A^{\flat}(\text{no3rd})$   $A^{\flat}\text{Maj7}$   $A^{\flat}7$   $A^{\flat}6$

*mp*

$A^{\flat}(\text{no3rd})$   $A^{\flat}\text{Maj7}$   $A^{\flat}7$   $A^{\flat}6$

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

$A^{\flat}(\text{no3rd})$   $A^{\flat}\text{Maj7}$   $A^{\flat}7$   $A^{\flat}6$

I made a prom - ise and I — took a vow. —

$A^{\flat}(\text{no3rd})$   $A^{\flat}\text{Maj7}$   $A^{\flat}7$   $A^{\flat}6$

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



*D<sup>b</sup>Maj7* *A<sup>b</sup>2/C* *B<sup>b</sup>min9* *G7* *EMaj7* *A<sup>b</sup>* *A<sup>b</sup>Maj7* *A<sup>b</sup>7*

No - bo - dy needs to know.

*p* *mp*

*A<sup>b</sup>6* *A<sup>b</sup>* *A<sup>b</sup>Maj7* *A<sup>b</sup>7* *A<sup>b</sup>6*

Hm...

*mf*

*A<sup>b</sup>(no3rd)* *A<sup>b</sup>Maj7* *A<sup>b</sup>7* *A<sup>b</sup>6*

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

*mp*

*A<sup>b</sup>(no3rd)* *A<sup>b</sup>Maj7* *A<sup>b</sup>7* *A<sup>b</sup>6*

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

*mf*

*A<sup>b</sup>(no3rd)* *A<sup>b</sup>Maj7* *A<sup>b</sup>7* *A<sup>b</sup>6*

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

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three flats (B-flat major/C minor), and the time signature is 4/4. Dynamics include a piano (*p*) marking and a mezzo-piano (*mp*) marking.

*E*Maj7 *A<sup>b</sup>sus/E<sup>b</sup>* *A<sup>b</sup>sus* **Poco rit.** *A<sup>b</sup>2/E<sup>b</sup>*

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

The second system continues the vocal line with a half note on B4, followed by quarter notes on C5, B4, and A4. The piano accompaniment features a more active bass line with eighth-note patterns. The tempo marking **Poco rit.** (Poco ritardando) is present. The key signature remains three flats.

**A tempo** *E*Maj7 *E*6 *A<sup>b</sup>sus/E<sup>b</sup>* *A<sup>b</sup>/E<sup>b</sup>*

Hold on, clip these wings —

The third system features a vocal line with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment has a more active bass line with eighth-note patterns. The tempo marking **A tempo** (Allegro tempo) is present. The key signature remains three flats.

*F*min7 *B<sup>b</sup>sus/D*

Things get out of hand.

The fourth system features a vocal line with a half note on F4, followed by quarter notes on G4, A4, and B4. The piano accompaniment has a more active bass line with eighth-note patterns. The key signature changes to two flats (B-flat major/C minor).



Db2 Db Ab/C Bbmin7 Ab Fmin7

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

DbMaj7 Ab2/C Bbmin9 G7 EMaj7 Ab(no3rd) AbMaj7 Ab7

No one will un - der - stand.

*p* *mp*

Db2 Ab2/C Bbmin9 Fmin7/G Bb7/D C7 C6 C+(b9)

No one will un - der - stand...

*mf*

Fmin9 Bbsus/D

$A^b(\text{no3rd})$        $A^b\text{Maj7}$        $A^b7$        $A^b6$        $A^b(\text{no3rd})$

We build a tree - house, I keep it from shaking, Lit - tle more glue

*mp*

$A^b\text{Maj7}$        $A^b7$        $A^b6$        $A^b(\text{no3rd})$        $A^b\text{Maj7}$

— ev' - ry time — that it breaks.. Per - fect - ly ba - lanced, And

$A^b7$        $A^b6$        $E\text{Maj7}$        $E^b7\text{sus}$

then I start — mak - ing — Con - scious, de - lib - 'rate mis - takes..

$A^b(\text{no3rd})$        $A^b\text{Maj7}$        $A^b7$        $A^b6$

*mf*      *f*

*A<sup>b</sup>(no3rd)* *A<sup>b</sup>Maj7* *A<sup>b</sup>7* *A<sup>b</sup>6*

All that I ask— for Is one lit - tle cor - ner—

*(l.v.)*

*mf* *f*

*A<sup>b</sup>(no3rd)* *A<sup>b</sup>Maj7* *A<sup>b</sup>7* *A<sup>b</sup>6*

One pri - vate room— at the back— of my— heart—

*(l.v.)*

*mf* *f*

*A<sup>b</sup>(no3rd)* *A<sup>b</sup>Maj7* *A<sup>b</sup>7* *A<sup>b</sup>6*

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

*(l.v.)*

*mf*

*EMaj7* *E<sup>b</sup>7sus* *A<sup>b</sup>(no3rd)* *A<sup>b</sup>Maj7* *A<sup>b</sup>7*

claim it and blow it a - part—

*f*

*F*min7

I grip and she grips, And fast - er we're slid - ing.

*mf* very intense

*D*b2

Slid - ing and spill - ing, and what \_\_\_\_\_ can I do? \_\_\_\_\_

Rit.

*Meno mosso*

*A*b(no3rd)/Bb *A*bMaj 7/Bb *A*b7/Bb *A*b6/Bb

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

*p*

*E*Maj7 *E*b7sus *A*b7sus *Allargando* *A*b7sus/Gb

pro-mise I won't lie \_\_\_\_\_ to you. \_\_\_\_\_

*mp*

## A tempo

EMaj7 Eb A<sup>b</sup>sus/E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup>

Hold on, don't cry yet I

*mf*

Fmin11 Fmin7 B<sup>b</sup>sus/D

won't let you go.

Db2 A<sup>b</sup>/C B<sup>b</sup>min7 A<sup>b</sup>(no3rd) Fmin7

All right: the pan - ic re - cedes;

*f* *mp*

Db2 A<sup>b</sup>/C B<sup>b</sup>min7 A<sup>b</sup>(no3rd) Fmin7

All right: ev - 'ry - one bleeds; \_

*sub. f* *mp*

*D<sup>b2</sup>* *A<sup>b</sup>/C* *B<sup>b</sup>min7* *A<sup>b</sup>(no3rd)* *Fmin7*

All right: I get what I need,

*sub. f* *meno mosso, out of steam* *(l.v.)* *mp*

And no -

*p*

*D<sup>b</sup>Maj7* *A<sup>b</sup>/C* *B<sup>b</sup>min9* *G7* *EMaj7* *C7* *C6*

- bo - dy needs to know.

*mp* *push forward* *mf a tempo*

*C+(b9)* *Fmin9* *B<sup>b</sup>sus/D*

*3*

*D<sup>b</sup>Maj7* *A<sup>b</sup>2/C* *B<sup>b</sup>min9* *G7* *EMaj7* *A<sup>b</sup>(no3rd)*

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

*mp* *p*

*Ped.*

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

*(Ped.)*

*B<sup>b</sup>m7(b5)* *D<sup>b</sup>/E<sup>b</sup>*

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

*mp* *molto rit., colla voce*

*(Ped.)*

**Tempo I°** *G(no3rd)* *GMaj7* *G7* *G6* **Rit.** *E<sup>b</sup>Maj7* *Gmin/D* *D7* *G*

You.....

*p*

# GOODBYE UNTIL TOMORROW

Music and Lyrics by  
JASON ROBERT BROWN

(♩ = 106)

*mf*

*f*

B E/B B E/B B A B

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

*mp*

(+ 8vbasso)

E/B C#min7 E2

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

(loco)

C#min7 A2 B E/B B

But leave it for now. All you can say,



G#min7 E2 G#min7

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

*mp*

C#(add 11) E9 B 2/D#

Leave it at that:\_\_\_\_\_ I'll watch you turn\_\_\_\_\_ the cor - ner and go...

A B/A A

And good-bye\_\_\_\_\_

Db CbMaj 7/Db Db

un - til to - mor - row.\_\_\_\_\_ Good-bye\_\_\_\_\_ un - til the

*mf*

*C<sup>b</sup>Maj 7/D<sup>b</sup>* *C<sup>b</sup>2* *G<sup>b</sup>2*

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

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'next', followed by a quarter note 'time.', a quarter note 'you', and a quarter note 'call,'. There is a two-measure rest, then a quarter note 'And', a quarter note 'I', a quarter note 'will', a quarter note 'be', a quarter note 'wait -', and a quarter note 'ing.'. This is followed by a quarter note 'I', a quarter note 'will', a quarter note 'be', and a quarter note 'wait -'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

*D<sup>b</sup>* *G<sup>b</sup>/D<sup>b</sup>* *D<sup>b</sup>*

- ing. \_\_\_\_\_ Good - bye -

Detailed description: This system contains the next three measures. The vocal line has a two-measure rest, then a quarter note '- ing.', followed by a two-measure rest, and then a quarter note 'Good -', a quarter note 'bye -'. The piano accompaniment continues with similar harmonic support.

*D<sup>b</sup>* *C<sup>b</sup>Maj 7/D<sup>b</sup>* *D<sup>b</sup>*

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

Detailed description: This system contains the next three measures. The vocal line has a two-measure rest, then a quarter note 'un -', a quarter note 'til', a quarter note 'to -', a quarter note 'mor -', and a quarter note 'row.'. This is followed by a quarter note 'Good -', a quarter note 'bye', a two-measure rest, a quarter note ''til', a quarter note 'I', and a quarter note 're - call.'. The piano accompaniment features a steady eighth-note bass line.

*D<sup>b</sup>min9* *C<sup>b</sup>2*

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

Detailed description: This system contains the final three measures. The vocal line has a two-measure rest, then a quarter note 'how', a two-measure rest, a quarter note 'to', a quarter note 'breathe,', a two-measure rest, a quarter note 'And', a quarter note 'I', a quarter note 'have', a quarter note 'been', a quarter note 'wait -', and a quarter note 'ing,'. This is followed by a quarter note 'I'. The piano accompaniment continues with harmonic support.



G#min7 E2 G#min7

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

8va (bell-like) 8va 8va

*mp*

C#(add 11) E2 C#7sus 3

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

(8va) loco 8va 8va

A B/A A B/A A

strings, And o - pen my

*mf*

D E/D D E/D D

wings! So good-bye

*f*

*D<sup>b</sup>* *C<sup>b</sup>Maj 7/D<sup>b</sup>* *D<sup>b</sup>*

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

*mf*

*C<sup>b</sup>Maj 7/D<sup>b</sup>* *C<sup>b</sup>2* *G<sup>b</sup>2* 3

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

*D<sup>b</sup>* *G<sup>b</sup>/D<sup>b</sup>* *D<sup>b</sup>*

- ing! Good-byee un - til to -

*f* *mf*

*C<sup>b</sup>Maj 7/D<sup>b</sup>* *D<sup>b</sup>* *D<sup>b</sup>min9* 3

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

— have been wait - ing, I — have been wait - ing for\_ you! —

— I — have been wait - ing, I — have been wait - ing for\_

you! — I — will keep wait - ing! I — will be wait - ing...

For\_ — you! —