

Running

written for Cait Doyle's "Hot Mess in Manhattan"

music and lyrics by Adam Gwon

The first system of music consists of three staves. The top staff is a vocal line in 5/4 time, starting with a whole rest for four measures followed by a quarter note G4. The middle staff is a piano accompaniment in the right hand, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the piano accompaniment in the left hand, featuring a bass line with dotted half notes and a slur over the first four measures.

The second system of music consists of three staves. The vocal line begins with the lyrics "sub-way's stuck a-gain. And traf-fic's at a stand-still." The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of music consists of three staves. The vocal line begins with the lyrics "If I have to walk ten mi-les to get where I'm go-ing, then I will." The piano accompaniment continues with the same rhythmic pattern. The system concludes with a 3/4 time signature change.

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Prepared exclusively for Amy Nielson.

Don't care if my feet give out. Or what the world might say.

I know where I want to go. And screw you all, I've got the right of

way. Sor-ry, some days real - ly suck. And

oth-ers are dis-as-ters. And all I want to do is end up in a place where

things are look - ing up. Clear-ly, I'm—not there yet. But

hope - ful-ly in time I'll find that place I want to be. But

for the mo - ment I'm al - ways run-ning and run-ning and run-ning

and run-ning and run-ning to sing in a class, to co - ver the brunch shift. Run-ning and run-ning and run-ning

and run-ning all ov - er this town. — I run to get food. — I

45

run to meet him. — I run down the block — to go to the gym — where I stay and run — some

49

more. But what am I run - ning — for?

53

I say that I'm — a mess.

57

61

But that's not en-tire - ly hon-est. Be-cause mes-ses get— cleaned up, and

65

I don't want— to be like ev-'ry - bo - dy else. Sure, I'd like— a

69

job that pays. And the sense of a— car - eer.—— But real-ly, I— just

73

want to know— how to feel at ease right— here—— while I'm

run-ning and run-ning and run-ning and run-ning and run-ning to squeeze in a gig, — to nail — an au - di-tion. —

Run-ning and run-ning and run-ning and run-ning all ov-er this town. — I

run 'cause I'm late. — I run 'cause I'm psyched. — I run 'cause I feel — most

at homewhen I'm miked. — I run and run — but, Lord. — What am I run-ning —

toward? And what if

I don't ev - er find that sense of

ease, that piece of mind? I don't ask for — per - fect -

driving

tion — or an - y - thing — that's close. — I want to be a mess, I guess. But a

freely

mess that al - ways knows that she's

trill

in tempo

109

run-ning and run-ning and run-ning and run-ning and run-ning toward something she wants, — toward some - thing fan-tas - tic.

113

Run-ning and run-ning and run-ning and run-ning to con-quer this town.

117

Run-ning to work — at a job that I love. — The per-fect ex-ist - ence that fits like a glove. — A

121

thing that brings — me bliss. Some-thing, well, — like

125

this... Run-ning to be where the build-ings are tall.

much slower, with wonder

129

Run-ning to live in the heart of it all. Run-ning to wind up here look-ing at ev-'ry-thing,

132

let-ting it all be sub-lime. This, here, is why I'm al-ways

freely, slowly

135

run - ning... — Al - ways run - ning... —

a tempo

138

Detailed description: This system contains measures 138, 139, and 140. The vocal line is in 5/4 time, with lyrics "run - ning... — Al - ways run - ning... —". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. The tempo marking is *a tempo*. Measure 138 is marked with the number 138.

Al - ways run - ning... — Al - ways... —

mp

141

Detailed description: This system contains measures 141, 142, 143, and 144. The vocal line continues with lyrics "Al - ways run - ning... — Al - ways... —". The piano accompaniment features a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. A crescendo hairpin is present over measures 142 and 143. The dynamic marking *mp* is placed above the piano part in measure 144. The system ends with a double bar line. Measure 141 is marked with the number 141.