

# 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. The middle and bottom staves are piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and dotted half notes in the left hand, with a melodic line in the right hand.

The second system of music continues the vocal and piano parts. The vocal line includes the lyrics "sub-way's stuck a-gain. And traf-fic's at a stand-still." The piano accompaniment maintains the same rhythmic and melodic structure as the first system.

The third system of music concludes the piece. The vocal line includes the lyrics "If I have to walk ten mi-les to get where I'm go-ing, then I will." The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand. The time signature changes to 3/4 for the final measure.

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Prepared exclusively for Amy Nielson.

13

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

17

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

21

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

25

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

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

more. But what am I run - ning — for?

I say that I'm — a mess.

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

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

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

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. —

*trill*

3

117

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

*trill*

121



125

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

129

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

*much slower, with wonder*

132

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

135

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

*freely, slowly*

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 'a tempo' is present.

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 shown over the piano part, leading to a dynamic marking of 'mp' in measure 144. The system ends with a double bar line and repeat dots.