

The Phone Call

Music and Lyrics by
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♩=112

The musical score is written in 4/4 time with a tempo of 112. It consists of two systems. The first system has four measures, with the vocal line containing rests and the piano accompaniment providing a rhythmic pattern. The second system starts at measure 5 and includes the lyrics: "I should just give up. What was I thin - king an - y - way? It's nev - er gon - na". The piano accompaniment continues with chords and bass lines.

7
work. We met at a bar. We were both drunk. It was St. Pad-dy's Day for Christ's

8

3

Detailed description: This system contains measures 7 and 8. The vocal line starts with measure 7, which includes a triplet of eighth notes. Measure 8 continues the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

9
sake. And who can't fake a con-nec-tion on St. Pad-dy's Day? It did-n't mean

10

Detailed description: This system contains measures 9 and 10. The vocal line continues from measure 9 into measure 10. The piano accompaniment features chords and a bass line.

11
jack. I'm not e - ven I - rish. But we had so much

12

3

Detailed description: This system contains measures 11 and 12. Measure 11 includes a triplet of eighth notes. Measure 12 continues the vocal line. The piano accompaniment consists of chords and a bass line.

13 fun. I mean I laughed till I cried. There were tears in my eyes. Lord knows I need to re -

14

15 lax. It's true I need some-one like you. I'm gon-na take this chance.

16

17

18 I can dial those keys. What have I

19

20

21 got to lose. I should just ask him... 22 23 //

24 Dude, do you wan-na be my bro? Man, it's gon-na be so 25 mp

26 great. We'll have a rea-ly good time. I can't wait. 27

35 36

He prob' - ly did - n't e - ven like

37 38

me that much last night. He thinks I'm a creep. Some o - ver - ly e - ager friend - ship - less

39 40

freak who's wound up way too tight to be cool. Oh, God, Did I send him a

41 Face - book friend re - quest. 42 Di - rect from my i - Phone? While stan - ding in

Musical notation for measures 41 and 42. The vocal line is in treble clef with lyrics. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A triplet of eighth notes is marked with a '3' above it in measure 42.

43 front of him? That was so fucked up. 44 Does - n't mat - ter in the end. Cause men don't

Musical notation for measures 43 and 44. The vocal line continues with lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand.

45 call o - ther men. But can I break the rule? 46 I'm so con - fused. What should I do? —

Musical notation for measures 45 and 46. The vocal line continues with lyrics. The piano accompaniment features chords in the right hand and a bass line in the left hand. A long slur is placed over the piano accompaniment in measure 46.

47 48 49

Don't wan - na miss my chance. I can

50 51 52

dial him up. What have I got to lose? I should just

53 54 55

a - sk him... Dude, do you wan-na be my bro? Man, it's gon-na be so

56
great. We'll have a rea - lly good time. I can't wait.

58
Wat - chin B - ball, drink - kin' Buds, Play - in' Wii all night like

59

60
studs. Dear God I'm on my knees come on and be my

61

62 63 64

bro. - Be my bro.

65 66

And it was fate that you

67 68

spilled your beer on me. I was so rea-dy to be

69 70 71

pissed - . But then you told me. "Hey man, it's on - ly fair.

72 73

Spill one on me dude, I in - si - st."

74 75

And as I went to tip my glass.

p cresc.

76 77

I knew I'd found a friend at la - st.

78 79

I nev-er felt so free be-fore. Can't keep from cal - ling an - y-more.

SPOKEN:
 Hey Dick, I, um, hey, this, um Dick,
 I met you, I mean, we met, last night,
 at the bar. And, hey dude, just callin',
 you know, like a guy, callin' another
 guy, you know, nothin' more just
 callin', so you know, if you want to
 call me back, you totally should.
 Lates! Bro.

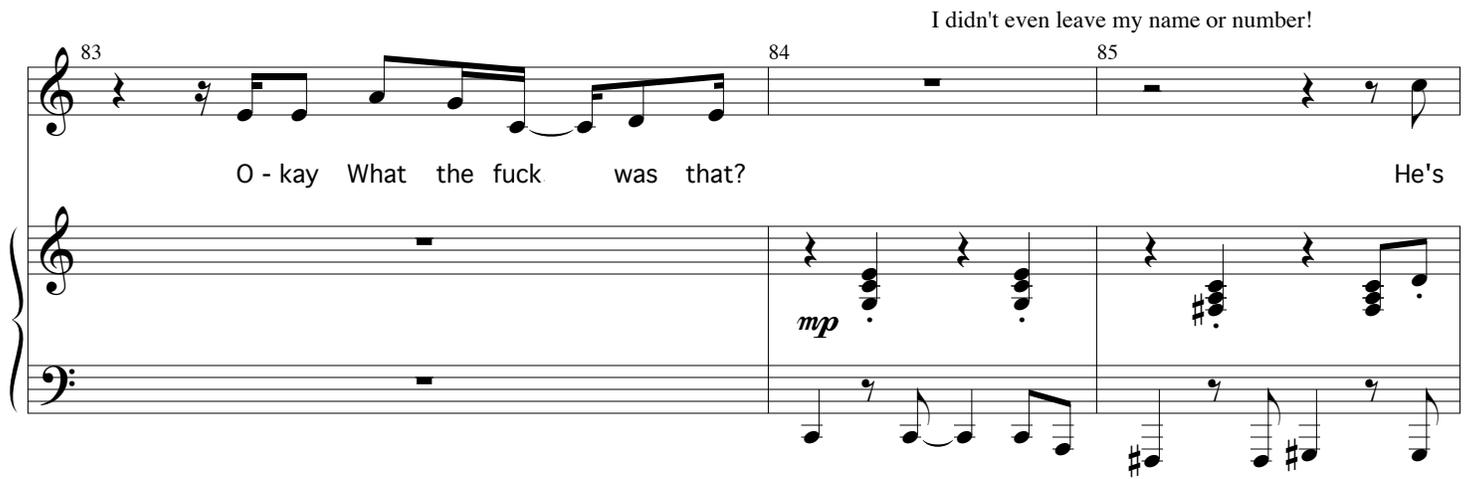
80 81 82

Don't wan - na lose my nerve. I bet - ter make it fast.

I didn't even leave my name or number!

83 84 85

O - kay What the fuck was that? He's



86 87 88 // Hey, Dick. How's it going?

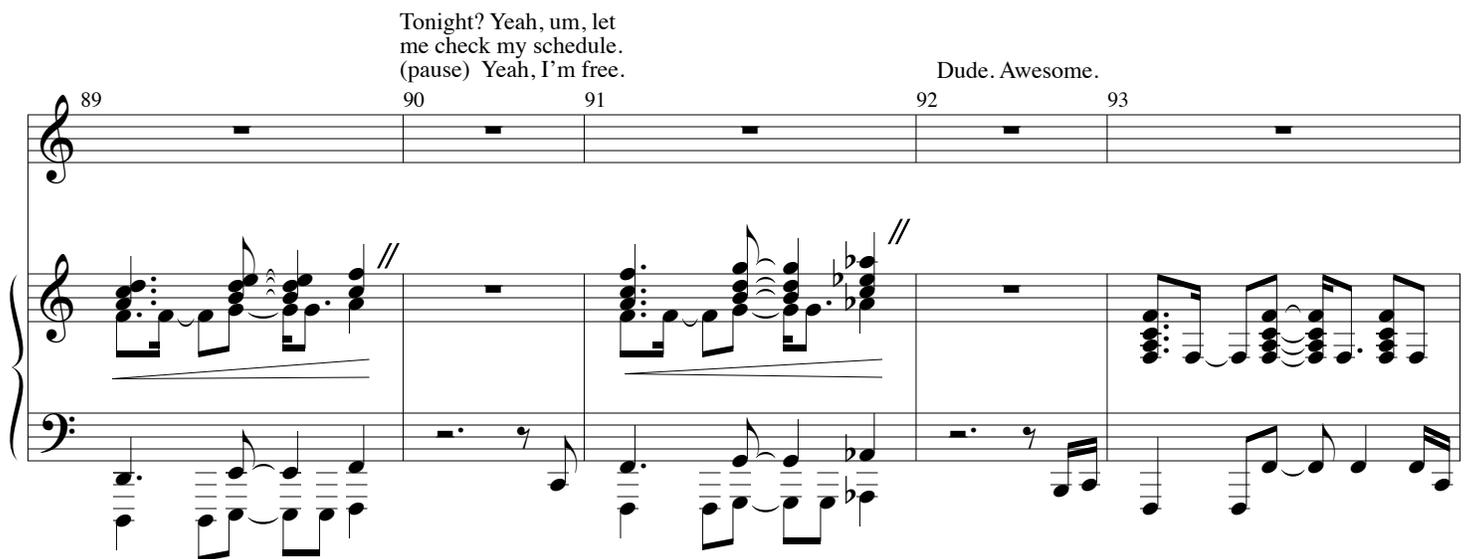
not gon - na call me back. He won't call ba - ck.

(phone ringing)



Tonight? Yeah, um, let me check my schedule. (pause) Yeah, I'm free. Dude. Awesome.

89 90 91 92 93



94 See you tonight! 95 96

Dude, now you're gon-na be my bro. Man, it's gon-na be so

97 98

great. We'll have a rea-ly good time. I can't wait.

99 100

Wat-chin B - ball, drin-kin' Buds, Play-in' Wii all night. like

101 studs. And for e - ter - ni - ty 102 you're gon - na be - my

103 bro. 104 Be my 105 bro. My

cresc.

106 bro. - Bro my 107 bro. Be my 108 Bro. Be my

109 110 111 112

Bro. You're gon - na be my bro.

sub. p *p* *ff*

Detailed description: This musical score segment covers measures 109 to 112. The vocal line (top staff) begins with a whole rest in measure 109, followed by a melodic phrase in measure 110, and continues with a whole note in measure 111 and a whole rest in measure 112. The piano accompaniment (bottom staves) features a complex rhythmic pattern in measure 109 marked *sub. p*, a sustained chord in measure 110, and a crescendo from *p* to *ff* in measures 111 and 112. The piano part concludes with a descending melodic line in measure 112.