

# Astonishing

# 16

"Little Women"

Cue JO: "I bared my soul  
to you, Laurie. Go away."

LAURIE: "Jo"

JO: "Please, just go."

[Laurie runs off]

*Agitato*  $\bullet = 157$

*f*

2

Detailed description: This block contains the piano introduction for the piece. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Agitato' with a quarter note equal to 157 beats per minute. The music is in a minor mode. The first system shows the piano playing chords in the right hand and a bass line in the left hand. The second system continues the piece, marked with a '2' above the staff, indicating a second ending or a specific measure.

Jo: 3

4 5

Who is he, who is he with his "mar-ry me," With his ring and his "mar-ry me"? — The nerve, the

*mp*

Detailed description: This block contains the first vocal line for Jo, starting at measure 3. The vocal line is written in a treble clef with a key signature of three flats. The lyrics are: "Who is he, who is he with his 'mar-ry me,' With his ring and his 'mar-ry me'? — The nerve, the". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three flats. The dynamics are marked 'mp' (mezzo-piano). Measure numbers 3, 4, and 5 are indicated above the vocal staff.

Jo: 6

7 8

gall. This is not, not what was meant to be. How could he

*sub mp*

Detailed description: This block contains the second vocal line for Jo, starting at measure 6. The vocal line is written in a treble clef with a key signature of three flats. The lyrics are: "gall. This is not, not what was meant to be. How could he". The piano accompaniment is written in a grand staff with a key signature of three flats. The dynamics are marked 'sub mp' (sub-mezzo-piano). Measure numbers 6, 7, and 8 are indicated above the vocal staff.

#16 Astonishing

Jo 9 10 11

ru - in it all — with those two words? I thought I knew him, thought that

(tpt)

Jo 12 13 14

he knew me. When did he change, what — did I miss?

Jo 15 16 17

A kiss? When I thought, all a - long, That we were meant to

Jo 18 19 20 21

forge fron - tiers. How could I be so wrong?

#16 Astonishing

Jo 22

And I need, how I need my sis-ters here, If I can't share my dreams, — What were they

23 24

*sub mp*

Jo 25

for? I thought our pro-mise meant that we would ne-ver

26 27

*mf*

Jo 28

change and — ne-ver part. I thought to-ge-ther we'd a-

29 30

*f*

Jo 31

maze the world! How can I live my dreams or e-ven start When ev-'ry-thing has come a-

32 33 34 35

**Ritard**

Slow

In 2- Colla Voce

Jo 36 37 38 39

part? I thought home \_\_\_\_\_ was all I'd e- ver want. My

Jo 40 41 42 43

at - tic all I'd \_\_\_\_\_ ev- er need. Now no - thing feels the way it was be-fore And

Jo 44 45 [to 50] 50 In 4

I don't know how \_\_\_\_\_ to pro - ceed. I on - ly know I'm meant for \_\_\_\_\_ some- thing

Jo 51 52 53

more. I've got to know if I can be A -

#16 Astonishing

Jo 54 **A Tempo** [to 57] 58 59

ston- ish - ing There's a life that I am meant to lead A-

Jo 60 3 61 ob/hn

live like no - thing — I have known. I can

Jo 62 tpt. 63

feel it and it's far from here. I've

Jo 64 3 65

got to find it — on my own.

## Piu Mosso

66

Jo

E - ven now I \_\_\_ feel its heat u - pon my skin: \_\_\_ A life of pas - sion \_\_\_ that pulls me \_\_\_ from with-in. A

## Colla voce

70

Jo

life that I am ach-ing \_\_\_ to be - gin. There must be some-where I can be A -

## A Tempo

73A

Jo

ston-ish - ing. \_\_\_ A ston ish ing. \_\_\_ I'll

*mf*

76

Jo

find my way. I'll

*p*

#16 Astonishing

Jo 78 79 80

find it far a - way. I'll find it in the un-ex-

*mf*

Jo 81 82 83

pect-ed and un-known. I'll find my life in my own way to -

Jo 84 85 Ritard 86 A Tempo

day. Here I go and there's no

*f* [subdivided] *f*

Jo 87 88 89

turn - ing back. My great ad - ven - ture has be - gun. I may be

#16 Astonishing

Jo

90 small but I've got gi - ant plans To

Jo

92 shine as bright - ly as the sun. I will blaze un - til I

93 94

*mp*

Jo

95 3 96 3 97 3 rit.

find my time and place, I will be fear less, sur rend er ing mod est y and grace. I

Jo

**A Tempo**

98 will not dis ap pear with out a trace. I'll shout and start a

99 100

*mf* *fp*



#16 Astonishing

Jo

101 ri ot. 102 Be an-y - thing but qui - et. 103

*fp*

Jo

104 Chris - topher Col-lum-bus, I'll be a - ston-ish-ing, 105 3 106 A ston - ish - ing, 107 A

*f*

Jo

108 ston - ish - ing 109 at

*ff*

8va

Jo

110 111 112 113

last. \_\_\_\_\_

(vocal first)

F<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> A<sup>bb</sup>/C<sup>b</sup> B<sup>bb</sup>maj7

*fff*

Detailed description of the musical score: The score is for a piece titled '#16 Astonishing'. It features a vocal line for 'Jo' and a piano accompaniment. The vocal line consists of four measures (110-113) with notes: a whole note G<sup>b</sup> in measure 110, a whole note F<sup>b</sup> in measure 111, a whole note E<sup>b</sup> in measure 112, and a half note D<sup>b</sup> in measure 113. A 'last.' marking is placed below the vocal line. The piano accompaniment is in a key with two flats (B<sup>bb</sup>) and common time. It features four chords: F<sup>b</sup> (measures 110-111), G<sup>b</sup>/D<sup>b</sup> (measures 110-111), A<sup>bb</sup>/C<sup>b</sup> (measures 112-113), and B<sup>bb</sup>maj7 (measures 112-113). A dynamic marking of *fff* is present in measure 112. The piano part includes various articulations like accents and slurs.