

# the kerrigan-lowdermilk songbook volume 1



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# the kerrigan-lowdermilk songbook volume 1

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# The Ballad of Johnny

from *Wrong Number*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Pathetic Alt-Rock ♩ = 132

C Am C Am C Am C Am

*Jezebel:* He's just a

Detailed description: This system contains the first four measures of the song. The vocal line is mostly rests, with a short melodic phrase in the fourth measure. The piano accompaniment features a simple bass line and chords in the right hand.

C Am C Am C Am

nor - mal guy. He's not a spe - cial guy. He watch - es for - eign films — and likes con -

Detailed description: This system contains measures 5-7. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the first system.

D m/G C Am C Am

tem - po - rar - y rock. He got a call to - day. It said he'd have to pay. A lit - tle

Detailed description: This system contains measures 8-10. The vocal line continues with the lyrics. The piano accompaniment includes a Dm/G chord in the first measure.

C A m D m/G G sus4 G

girl's in dan - ger and her life's a tick - ing clock. He said, *Jezabel:* But you know

*Johnny:* "She's not my kid."

*mf*

G sus4 G F M7 G5

what he did. He's a re - luc - tant he - ro but he's got some where to go.

*dim.*

C5/A C5/G F sus2

John - ny, where the hell you go - ing? You're a - dren - a - line

*mp* *sim.*

C5/G C5/A C5/G

— is flow - ing. John - ny, watch — out for — dis - as - ter.

Fsus2 C5/G A m

Bet - ter run — a lit - tle fast - er. **Johnny:** *That's all a little bit dramatic.*

*cresc.* *f*

*The truth is that I'm really just trying to get by. I graduated a few years ago and I have a few things to figure out.*

F G F G F G A m

*This whole kidnapping thing kind of came as a shock to me.*

D/F# D dim/F E dim7 G#dim/D C A m

*mp* *cresc.* *mf*

C Am C Am C Am

*Jezebel:* He was - n't ev - er cool E - ven in mid - dle school. He had a

*Backup (8vb):* Ev - er cool. Mid - dle school.

The first system of the musical score consists of three measures. The vocal line (treble clef) has a melody of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment (treble clef) has a melody of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass line (bass clef) has a melody of quarter notes: G2, A2, B2, C3, G2, A2, B2, C3. The lyrics are: "Jezebel: He was - n't ev - er cool E - ven in mid - dle school. He had a". The backup part (8vb) has the lyrics: "Ev - er cool. Mid - dle school.".

C Am Dm/G Dm/G C Am

na - sal voice\_\_\_ and an i - mag - i - nar - y friend. He went to M. I. T. He earned a

Na - sal voice. I - mag - i - nar - y friend. M. I. T.

The second system of the musical score consists of three measures. The vocal line (treble clef) has a melody of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment (treble clef) has a melody of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass line (bass clef) has a melody of quarter notes: G2, A2, B2, C3, G2, A2, B2, C3. The lyrics are: "na - sal voice\_\_\_ and an i - mag - i - nar - y friend. He went to M. I. T. He earned a". The backup part (8vb) has the lyrics: "Na - sal voice. I - mag - i - nar - y friend. M. I. T.".

C Am C Am Dm/G Dm/G

math de - gree. There is no a - symp - tote\_\_\_ that John - ny can - not com - pre - hend. Now he's an

Math de - gree. A - symp - tote. Can - not com - pre - hend.

The third system of the musical score consists of three measures. The vocal line (treble clef) has a melody of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment (treble clef) has a melody of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5. The bass line (bass clef) has a melody of quarter notes: G2, A2, B2, C3, G2, A2, B2, C3. The lyrics are: "math de - gree. There is no a - symp - tote\_\_\_ that John - ny can - not com - pre - hend. Now he's an". The backup part (8vb) has the lyrics: "Math de - gree. A - symp - tote. Can - not com - pre - hend.".

G sus4 G G sus4 G FM7

of - fice temp\_\_\_ who's smok - ing too much hemp. He thought he'd thrown his life a - way. He's

Of - fice temp. Too much hemp.

*dim.*

G5 C5/A C5/G

just been lay - ing low. John - ny, where\_\_\_ the hell\_\_\_ you go - ing?

Oo\_\_\_

*mp* *sim.*

Fsus2 C5/G C5/A

You're a - dren - a - line\_\_\_ is flow - ing. John - ny, watch\_\_\_ out for \_\_\_

Oo\_\_\_ Oh\_\_\_

*cresc.*

C5/G

Fsus2

C5/G

— dis - as - ter. Bet - ter run — a lit - tle fast - er.

Oh \_\_\_\_\_

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The key signature is one flat (Bb) and the time signature is 5/4.

A m

F

G

F

G

F

G

John - ny, what - 'cha got to say? \_\_\_\_\_

John - ny, what - 'cha got to say? \_\_\_\_\_

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The key signature is one flat (Bb) and the time signature is 5/4.

A m

D/F#

D dim/F

E dim7

G#dim/D

How you gon - na save the day? \_\_\_\_\_

How you gon - na save the day? \_\_\_\_\_

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The key signature is one flat (Bb) and the time signature is 5/4.



**Johnny:** Well, I don't know about "save the day."  
I mean, at this point I'm really just checking things out.

I'll go to this intersection because  
I don't want the kid to get hurt.

C A m C A m C A m C A m

*subito p*

But beyond that, I think I'll probably need  
to, you know, make some more decisions.

I don't really know what those will be.

C A m C A m G5

A m F G F G F G

Now we know — your mas - ter plan. —

Now we know — your mas - ter plan. —

*f*

Am D/F# D

Now you have \_\_\_ to prove you can. \_\_\_\_\_ He's just a

Now you have \_\_\_ to prove you can. \_\_\_\_\_

C Am C Am C Am Dm/G Dm/G

nor - mal guy. He's not a spe - cial guy. And if he fucks it up, \_\_\_ then John-ny's gon - na die. \_\_\_\_\_

Nor - mal guy. Spe - cial guy. Fucks it up. Gon - na die.

C Am C Am C Am Dm/G Dm/G

Nor - mal guy. Spe - cial guy. Fucks it up. Gon - na die. \_\_\_\_\_

*mf*

C N.C. G7sus4

Nev - er cool. Mid - dle school. M. I. T. Hey, hey.

Nev - er cool. Mid - dle school. M. I. T. Math de - gree.

*(Hand claps)*

*f*

C Am C Am C Am Dm/G

Nor - mal guy. Spe - cial guy. Fucks this up. Go - ing to

Nor - mal guy. Spe - cial guy. Fucks this up. Go - ing to

C Am C Am

die. \_\_\_\_\_

die. \_\_\_\_\_

*mp*

*repeat and fade*

# Bury Me

from *The Unauthorized Autobiography of Samantha Brown*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Ethereal ♩ = 138

Asus2 B7sus4

*Kelly:* Sam, can you hear me? There is

*Sam:* Yes.

*p* *mp steady*

Asus2 B7sus4 E

some-thing I need from you. They screwed up my fin - al rights. —

Is that you Kel - ly?

B/D# Asus2/C# B 7sus4

Yes! And now I'm stuck in lim - bo. Right? I

No. That's ter - ri - ble.

Asus2 B sus4 Bb13

hate to ask for a fa - vor. Take my

An - y - thing.

*p colla voce* *rall.*

Pop Anthem  $\text{♩} = 72$

Eb Bb/D Cm7 Bb7sus4

bo - dy Dig it up from the ground. Bring it to

*mf a tempo*

$E^b_{\text{sus}2}$   $A^b\text{Maj}7/C$  F9

Ar - ling - ton and bu - ry me. Bu - ry me with Jack - ie

$A^b6$   $B^b7_{\text{sus}4}$   $E^b_{\text{sus}2}$   $B^b/D$

O. You know the chick who mar - ried that pres - i - dent. The

*Sam:* What?

*with a stronger beat*

$A^b_{\text{sus}2/C}$   $B^b_{\text{sus}4}$   $E^b_{\text{sus}2}$

hot one who got shot. She wore ti - ny hats and huge

*A<sup>b</sup>Maj7* *A m7(b5)* *F m7*

sun - glass - es and she's my he - ro. Oh to be bur - ied with Jack - ie O.

*cresc.*

*B<sup>b</sup>7sus4* *A<sup>b</sup>/B<sup>b</sup>* *B<sup>b</sup>sus4* *E<sup>b</sup>*

Will you go? Oh this is your quest. You may

*Sam:* I will go. *Backup:* Ah.

*molto rall.* *f a tempo*

*B<sup>b</sup>/D* *A<sup>b</sup>sus2/C* *E<sup>b</sup>/B<sup>b</sup>*

die be - fore you suc - ceed. Will you

*A<sup>b</sup>sus2* *E<sup>b</sup>/G* *F*

try? You must try to ho - nor me. \_\_\_\_\_

*Sam:* I will try. *Backup:* Ah \_\_\_\_\_

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of two flats. The first measure has a whole note chord *A<sup>b</sup>sus2*. The second measure has a triplet of eighth notes followed by a quarter note, with a slur over the triplet and the number '3' above it. The third measure has a whole note chord *E<sup>b</sup>/G*. The fourth measure has a whole note chord *F*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

*B<sup>b</sup>7sus4* *B<sup>b</sup>7* *A<sup>b</sup>sus2* *B<sup>b</sup>7sus4*

Bring your fath - er to dig up my grave. And your

Ah. \_\_\_\_\_

*dim.* *mp*

Detailed description: This system contains measures 4 through 7. The vocal line continues with a treble clef. Measure 4 has a whole note chord *B<sup>b</sup>7sus4*. Measure 5 has a triplet of eighth notes followed by a quarter note, with a slur and the number '3' above it. Measure 6 has a whole note chord *B<sup>b</sup>7*. Measure 7 has a triplet of eighth notes followed by a quarter note, with a slur and the number '3' above it. Measure 8 has a whole note chord *A<sup>b</sup>sus2*. Measure 9 has a whole note chord *B<sup>b</sup>7sus4*. The piano accompaniment includes dynamics: *dim.* (diminuendo) in measure 4 and *mp* (mezzo-piano) in measure 5.

*E<sup>b</sup>sus2* *E<sup>b</sup>sus2/G* *A<sup>b</sup>sus2*

moth - er to make \_\_\_ a vid - e - o. And a - bove all else, \_\_\_ take A -

Ah. \_\_\_\_\_

*cresc. poco a poco*

Detailed description: This system contains measures 10 through 12. The vocal line continues with a treble clef. Measure 10 has a whole note chord *E<sup>b</sup>sus2*. Measure 11 has a whole note chord *E<sup>b</sup>sus2/G*. Measure 12 has a whole note chord *A<sup>b</sup>sus2*. The piano accompaniment includes the dynamic marking *cresc. poco a poco* (crescendo poco a poco) in measure 10.



E<sup>b</sup>/G F A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> B7

- dam. And have sex on my grave. So go to

Ah.

*molto rall.*

E B/D<sup>#</sup> C<sup>#</sup>m7

Ar - ling - ton. Drive to our na - tion's cap - i - tal.

Ar - ling - ton Ah!

*f a tempo*

B sus4 E(no3) N.C. E

Drive past our phal - lic na - tion - al mon - u - ment. Drive.

Phal - lic na - tion - al mon - u - ment.

A (add#4)

B sus4

Drive. \_\_\_\_\_

Fol - low three - nine - ty - five. Get off at

*subito mp* *cresc. poco a poco*

A

And bu - ry me. Yes

Val - ley drive. With my Pra - da shoes.

*f heavy*

B7

bu - ry me. You'd bet - ter

And my Jim - my Choos.

C#m F#9 B

bu - ry me. Bu - ry me. Oh Oh

Bu - ry her. Bu - ry her. Oh Oh

(8vb)-' 8vb- - -

Freely

riff 3

Oh With Jack - ie O! \_\_\_\_\_

a tempo

A(add#4) B sus4 E

Backup: Oh! \_\_\_\_\_

f sfz

# Freedom

from *The Unauthorized Autobiography of Samantha Brown*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Freely (♩ = c. 120)

C(add4)                      F sus4/G                      Csus2/A

*Kelly:* Let's go. \_\_\_\_\_ The high way's cal - ling. The sun is shin - ing.

*f*                      *mf*

8vb

C(add4)

Let's get in the car \_\_\_\_\_ and just re - mem - ber. \_\_\_\_\_ Let's go.

*cresc.*                      *dim.*

Country Driving ♩ = 152

F5                      F sus4(add2)

*mp*

F5 Fsus4(add2)

*Sam:* Kel-ly drove on all \_\_\_\_ of our road trips. She be-lieved in list - 'ning to the high - way.

F/A C Bb(add2) C7sus4

You start driv ing, And keep driv ing. There's no stop ping 'til \_\_\_\_ Kel - ly says you've ar-rived.

**KELLY:** You're not doing it right.  
**SAM:** Doing what?

**KELLY:** You're not in it.  
**SAM:** What are you talking about?

Bbsus4 BbMaj7/F

*p* legato

**KELLY:** You're not in the moment, Sam.  
Talk about what it felt like.

**SAM:** What did it feel like?  
**KELLY:** You remember.

C7sus4



Dm9 B<sup>b</sup>sus2

Tear up the at - las. Don't read the road signs.

*p* *loco*

FMaj9 Dm11

Driv - ing for the sake of driv - ing a - ny - where. That's

*mp*

G m7 G m/C

free - dom. *Sam:* Free - dom. *Kelly:* Free -

*dim.* *colla voce*

F5 B<sup>b</sup>5/C F5 B<sup>b</sup>5/C

dom. Free - dom. Free -

*mf* *a tempo*

F B<sup>b</sup>sus2 C7sus4

dom. \_\_\_\_\_

*Sam:* Driv-ing fast, the ra - di-o blar - ing. Win dows o - pen, sing - ing like we're rock - stars.

*mp* *cresc.*

F C7sus4

*Kelly:* Count-ing the miles \_\_\_\_\_ as we \_\_\_\_\_ go passed. \_\_\_\_\_

*Sam:* The tank is full. \_\_\_\_\_ The sun \_\_\_\_\_ is high. \_\_\_\_\_

*mf stronger*

F C7sus4

Know ing that ev - 'ry mile \_\_\_\_\_ could be our last. \_\_\_\_\_

Just watch - ing the day go by. \_\_\_\_\_



F2 D m7

*Kelly:* We won't look back. We ne - ver will.

*Sam:* We won't look back. We ne - ver will. We've come

Gm7 C sus4

We'll drive til we hit Nash - ville. Free -

to o far. Nash - ville. Free -

*cresc.*

F5 Bb5/C F5 Bb5/C

dom. Free - dom. Free -

dom. Free - dom. Free -

*f*

F G m/C F G m/C

dom. \_\_\_\_\_

dom. \_\_\_\_\_

*dim.*

F B<sup>b</sup>sus2 C7sus4

Free -

*mp* *cresc. poco a poco*

*Sam:* And I'm al-most start - ing to feel it. How she took a day \_\_\_\_\_ and made it spe - cial.

F/A C sus4 B<sup>b</sup>sus2 B<sup>b</sup>Maj7/C

dom. \_\_\_\_\_ Free - dom. \_\_\_\_\_

The long high ways. The cheap rest stops. The last min ute get \_\_\_\_\_ in the car and let's go.

*rit.*





Freely (♩ = c. 120)

F5 Fsus4

*Sam:* Kel-ly driv-ing, me \_\_\_\_ rid - ing shot - gun. Just a cou-ple girls \_\_\_\_ out on the high - way.

*8va*

*p colla voce*

F/A C sus4 B<sup>b</sup> sus2 C sus4

With no road-map And no cur-few. Just two girls with no -

*a tempo* *sim.* *poco accel.*

Più Mosso (♩ = 132)

F5 C sus4

*Kelly:* Free - dom \_\_\_\_ Free -

- where we have to be. Now she's laugh-ing. And I start laugh-ing.

*mp a tempo* *sim.*

F/A

C sus4

Dm(add9)

dom. \_\_\_\_\_ Free - dom. \_\_\_\_\_

It's so real and so \_\_\_\_\_ like a me - mo - ry. And the sun \_\_\_\_\_

*cresc. poco a poco*

B<sup>b</sup>2

C sus4

D 7sus4

\_\_\_\_\_ is so bright that I'm squint - ing. And it feels \_\_\_\_\_ like I found \_\_\_\_\_ free -

**Tempo Primo**

G5

D 7sus4

G5

D 7sus4

Free - dom. \_\_\_\_\_ Yea. \_\_\_\_\_

dom. \_\_\_\_\_ Free - dom. \_\_\_\_\_

*f a tempo* *dim.*

G Csus2 D5

Yea. \_\_\_\_\_

Driv - ing fast, the ra - di - o blar - ing. Win - dows o - pen, sing -

*mf*

Em Csus2

Oh yea. \_\_\_\_\_ Yea.

- ing like we're rock - stars. Yea. \_\_\_\_\_

*rit.* *colla voce*

Slow, Deliberate ♩ = 96

G5 D sus4 G/B

Yea. \_\_\_\_\_ Yea. \_\_\_\_\_ Yea. \_\_\_\_\_

Yea. \_\_\_\_\_ Yea. \_\_\_\_\_ Yea. \_\_\_\_\_

*a tempo* *grad. accel.*





A m7(add4) D9sus4 G M9

Free - dom.

Free - dom.

*ff*

E m11 D7sus4 Gsus2

Free - dom.

# Fusion

from *The Woman Upstairs*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Rock ♩ = 116

Violin:

Bass:

Drums:

etc.

The first system of the score consists of three staves. The top staff is for Violin, the middle for Bass, and the bottom for Drums. The time signature is common time (C). The Violin part has a whole rest in the first measure, followed by a half note in the second and third measures. The Bass part has a continuous eighth-note pattern. The Drums part has a simple rhythmic pattern with a '7' and a 'p.' below it, followed by a series of slashes indicating a continuation of the pattern.

A

The second system features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The time signature is common time (C). The vocal line begins with a whole rest, followed by a half note in the second measure, and then a melodic line. The piano accompaniment has a whole rest in the first measure, followed by a half note in the second measure, and then a melodic line. The lyrics are: "Woman: Bet - ter wake up ear - ly in the morn - ing, girl. — Bet - ter". The piano part has a dynamic marking of *subito p* (subito piano) in the second measure.

C A

try not to think too hard be-cause the riv-er is a bend-ing a-round your bed In your

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The first measure is marked with a 'C' chord and the second with an 'A' chord. The lyrics are: 'try not to think too hard be-cause the riv-er is a bend-ing a-round your bed In your'.

C D A

In your dreams and in your head. Bet-ter Bet-ter not run down there.

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics: 'In your dreams and in your head. Bet-ter Bet-ter not run down there.' The piano accompaniment features a sustained bass line. The first measure is marked with a 'C' chord, the second with a 'D' chord, and the third with an 'A' chord.

C D A

Bet-ter not run down there. Bet-ter wake up ear-ly in the morn-ing, girl. You bet-ter

*mp*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics: 'Bet-ter not run down there. Bet-ter wake up ear-ly in the morn-ing, girl. You bet-ter'. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano). The first measure is marked with a 'C' chord, the second with a 'D' chord, and the third with an 'A' chord.

C A

lock your win-dow and seal that door. Hon-ey, ig-nore the rhy-thm that you work up with. Bet-ter

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with the lyrics: 'lock your win-dow and seal that door. Hon-ey, ig-nore the rhy-thm that you work up with. Bet-ter'. The piano accompaniment continues with a steady bass line. The first measure is marked with a 'C' chord and the second with an 'A' chord.

Csus2 D Csus2 D

Block your ears. \_\_\_\_\_ You'd bet - ter close your eyes. \_\_\_\_\_ You got - ta

*sf*

B $\flat$ 7 A B/A C D/C

take just a shal - low breath No no no no no

*subito p*

B $\flat$ Maj9 Csus4 B $\flat$ Maj9

No, \_\_\_\_\_ it's time to back off slow now. \_\_\_\_\_ No, \_\_\_\_\_ it's time you

*mf* easy pop groove

Csus4 Dm G/B B $\circ$ 7

shut that \_\_\_\_\_ door. You know \_\_\_\_\_ you're hear - in' feel - in's \_\_\_\_\_ grow now. \_\_\_\_\_

Chords: D<sup>b</sup>, E<sup>b</sup>, F<sup>b</sup>, D<sup>b</sup>13, F/C

More and more \_\_\_ and more \_\_\_ and more. \_\_\_ A fu - sion of \_\_\_ rhy - thm, \_\_\_ A

*cresc.* *f*

Chords: F<sup>aug</sup>/C<sup>#</sup>, B<sup>b</sup>/D, B<sup>b</sup>m/D<sup>b</sup>, CM7<sup>#5</sup>

fu - sion of \_\_\_ sound. \_\_\_ You're caught in the pace \_\_\_ and the chase \_\_\_ of the run down. \_

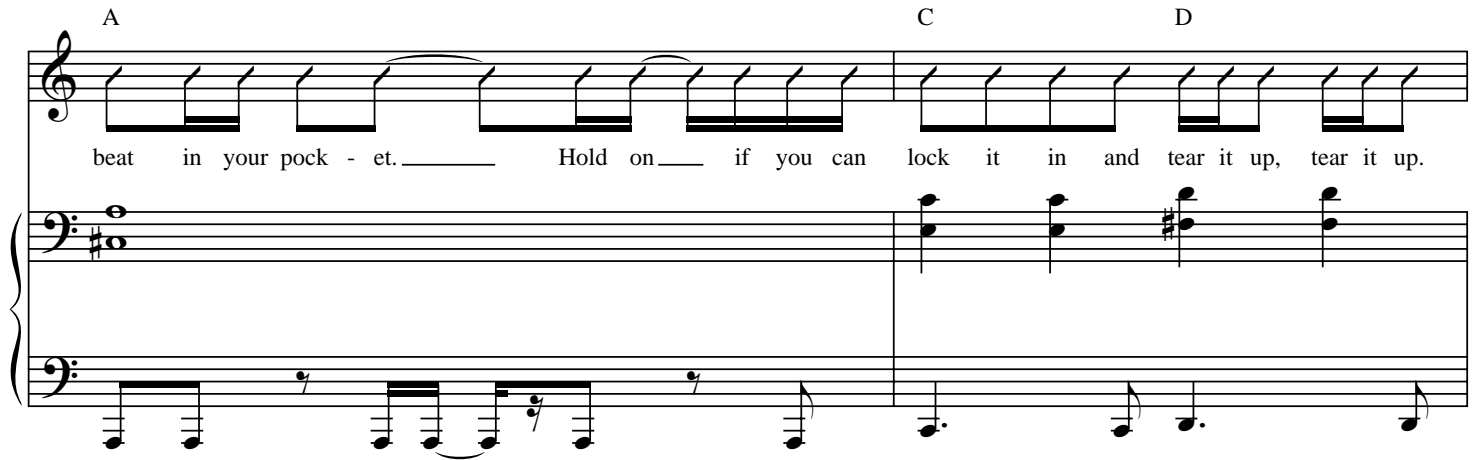
*dim.*

Chords: A, C

*Man:* Down where and I swear it's a fash - ion, stash - in' His

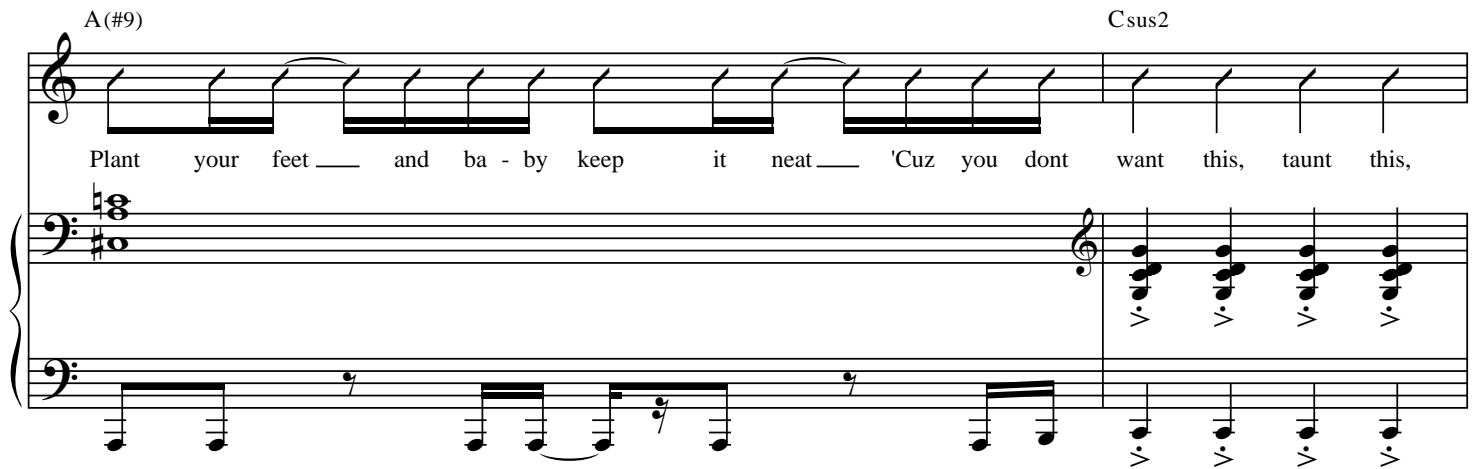
*mp*

A C D



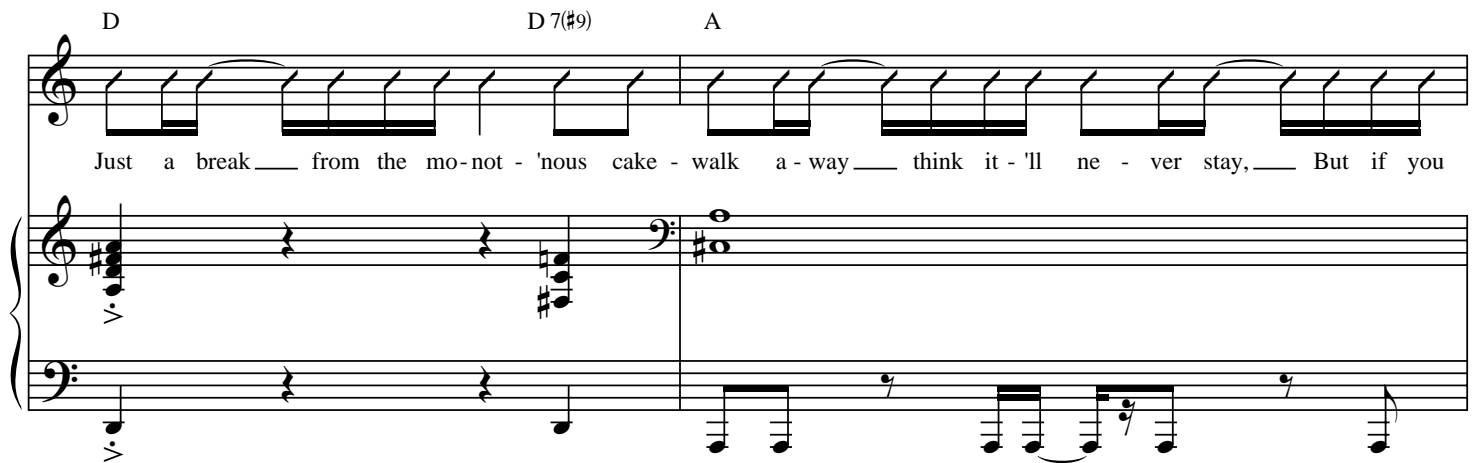
beat in your pock - et. Hold on if you can lock it in and tear it up, tear it up.

A(#9) Csus2



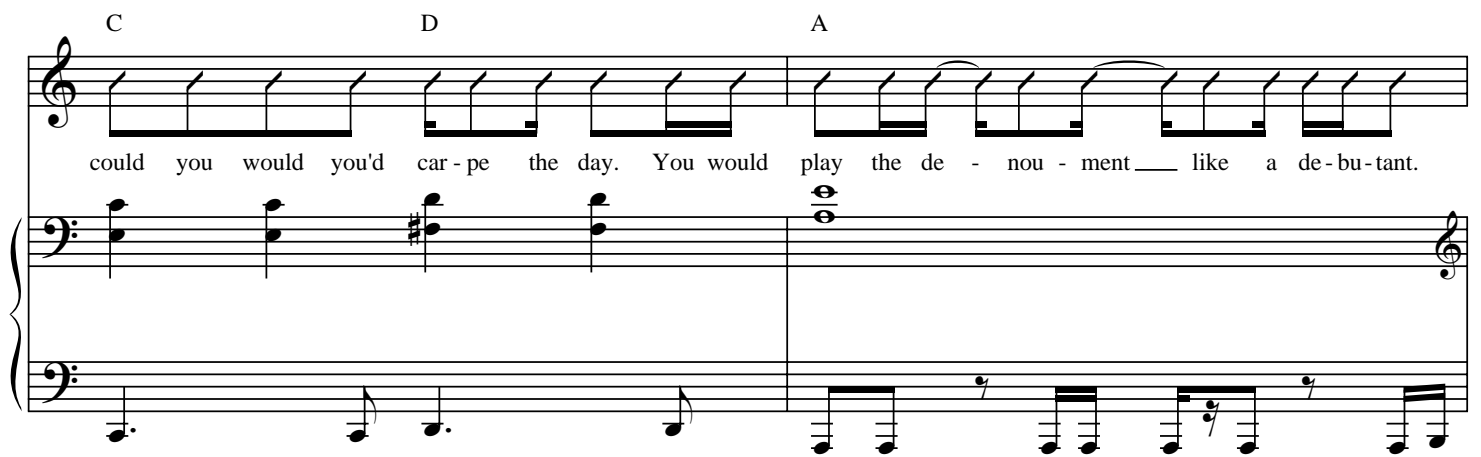
Plant your feet and ba - by keep it neat 'Cuz you dont want this, taunt this,

D D 7(#9) A



Just a break from the mo-not - 'nous cake - walk a - way think it - 'll ne - ver stay, But if you

C D A



could you would you'd car - pe the day. You would play the de - nou - ment like a de - bu - tant.

Csus2 N.C. Csus4

No, stay a - loof. You'll ne - ver reach the roof to

B<sup>b</sup>Maj9 Csus4 B<sup>b</sup>Maj9

All: Run. \_\_\_\_\_ It's time to back off slow now. \_\_\_\_\_ Run. \_\_\_\_\_ It's time to

*f* NOTE: Women on top two lines. Men on bottom line as written and top line 8vb.

Csus4 Dm G/B B<sup>o</sup>7

Woman: Girl, run. \_\_\_\_\_ You're hear - ing feel - ings \_\_\_\_\_ grow now. \_\_\_\_\_

shut that \_\_\_\_\_ door. Run. \_\_\_\_\_

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

More and more and more. *A*

More and more and more.

F/C F aug/C<sup>#</sup>

fu - sion of rhy - thm, *A* fu - sion of sound. *You're*

*All:* *A* fu - sion of sound. *You're*

B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> CM7<sup>#</sup>5

caught in the pace and the chase of the run down.

caught in the pace and the chase of the run down.

*dim.*



A C A

*p* *cresc. poco a poco*

C D A(#9) Csus2

*mf* (Opt. ad-lib piano fills.)

Dsus2 D N.C.

*cresc.* *All: So you've*

*B<sup>b</sup>sus2* *F* *Fsus4/G* *F*

straight up got - ta end \_\_\_ this now. \_\_\_ Bet - ter find a way \_\_\_ to keep the ci - ty out. Bet - ter

*f* *crisp*

*B<sup>b</sup>m* *F* *Gm* *Gm/F* *F*

close your blinds \_\_\_ and make the nois - es stop. Best re - mind your heart \_\_\_ to keep the toast - er off. The

*mf*

*Fsus4/G*

chan - ces don't come of - ten. And the riv - er's off and run - ning.

*Bsus4* *B* *Bm/E* *Eaug7* *A*

— *Woman:* Bet - ter wake up ear - ly in the morn - ing, girl. \_\_\_ Bet - ter

*subito p*

C A

try not to think \_\_\_ too hard \_\_\_ be-cause the riv-er is a bend-ing a - round \_\_\_ your bed \_\_\_ In your

C C/D B<sup>b</sup>Maj9

In your dreams and in \_\_\_ your head. \_\_\_

All: Run. \_\_\_ It's time to

*f*

Csus4 B<sup>b</sup>Maj9 F/A C

back off slow now. \_\_\_ Run. \_\_\_ It's time to shut that \_\_\_ door. Girl, \_\_\_

Dm G/B B°7

run. You're hear - ing feel - ings grow now.

Run.

This system contains the first two systems of music. The top system shows a vocal line with lyrics "run. You're hear - ing feel - ings grow now." and a piano accompaniment. The piano part has a treble clef with chords and a bass clef with a melodic line. Chords are labeled as Dm, G/B, and B°7. The second system continues the piano accompaniment with the instruction "Run." above the treble clef.

D<sup>b</sup> E<sup>b</sup> F<sup>b</sup> F<sup>b</sup>/A<sup>b</sup>

More and more and more. Oh

More and more and more.

*molto cresc.*

This system contains the third and fourth systems of music. The top system shows a vocal line with lyrics "More and more and more. Oh" and a piano accompaniment. The piano part has a treble clef with chords and a bass clef with a melodic line. Chords are labeled as D<sup>b</sup>, E<sup>b</sup>, F<sup>b</sup>, and F<sup>b</sup>/A<sup>b</sup>. The instruction "molto cresc." is written in the piano part. The fourth system continues the piano accompaniment.

F/C F aug/C#

Run!

*ff*

All: A fu - sion of sound. You're

This system contains the fifth and sixth systems of music. The top system shows a vocal line with lyrics "Run!" and a piano accompaniment. The piano part has a treble clef with chords and a bass clef with a melodic line. Chords are labeled as F/C and F aug/C#. The instruction "ff" is written in the piano part. The sixth system continues the piano accompaniment with lyrics "All: A fu - sion of sound. You're".

B<sup>b</sup>/D CM7#5

of the run down.  
 caught in the pace and the chase of the run down.

*dim.*

A C A

*mp*

C D A N.C. B<sup>b</sup>6

*Woman:* So you've straight up got - ta end this now.

*All:* So you've straight up got - ta end this now.



# Henry & Mudge

from the Off-Broadway Musical *Henry & Mudge*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Country Waltz ♩ = 160

F5 F/A B<sup>b</sup>sus2 F/C C5

*mp* swing 8s

F F/A B<sup>b</sup>sus2 C7sus4 C7

*sim.*

N.C.

Henry: I can climb a syc - a - more and tell you all the things I can see.

*p*

Mudge: I can smell a rab - bit hole and take you there if you come with me. —

B m F# / A# D / A E7 / G#

Henry: Ev - 'ry - day there's a new place to

G2(add#11) Bb / C

go. Mudge: I can catch ev - 'ry ball you throw.

*straight 8s*

F5 F / A Bb sus2 F / C C5

Henry: Hen - ry and Mudge, — Shar - ing a sand - wich and a

Mudge: Hen - ry and Mudge, — Shar - ing a sand - wich and a

*mf swing 8s sim.*



F F/A B<sup>b</sup><sub>2</sub>sus2 F/C C7

day. Hen - ry and Mudge, \_\_\_\_\_ No-bo-dy is stop - ping us from

day. Hen - ry and Mudge, \_\_\_\_\_ No-bo-dy is stop - ping us from

*straight 8s*

Dm A/C# F/C G7/B

play - ing and laugh - ing and jump - ing real high. \_\_\_\_\_

play - - - - - ing and jump - ing real high. \_\_\_\_\_

B<sup>b</sup><sub>2</sub>(add#11) N.C.

\_\_\_\_\_ We're like rock - ets or sam - ur - ai. \_\_\_\_\_

*dim.*

$D^6$   $D_{sus2}/F\sharp$   $G_{sus2}$   $D(add4)/A$

*mp*

*p.*

**Più Mosso**

$D5$   $D/F\sharp$   $G_{sus2}$   $A7_{sus4}$

*Henry:* I can build a camp - ing tent, And go to sleep right here on the lawn.

*swing 8s*

$D5$   $D/F\sharp$   $G_{sus2}$   $GMaj9/A$

*Mudge:* I can watch for boo - by-traps And wake you so that you see the dawn. —

$Bm$   $F\sharp/A\sharp$   $D/A$   $E7/G\sharp$

*Henry:* Our ad - ven - tures are just at the

G2(add#11)

B<sup>b</sup>/C

start. **Henry:** And we nev - er will ev - er part.

**Mudge:** And we nev - er will ev - er part.

*straight 8s*

F

F/A

B<sup>b</sup>sus2

C sus4

Hen - ry and Mudge, \_\_\_\_\_ Hav - ing a ball \_\_\_\_\_ and play - ing

Hen - ry and Mudge, \_\_\_\_\_ Hav - ing a ball \_\_\_\_\_ and play - ing

*mf swing 8s*

F

F/A

B<sup>b</sup>sus2

C sus4

catch. Hen - ry and Mudge, \_\_\_\_\_ Ne - ver try to find us. We'll be

catch. Hen - ry and Mudge, \_\_\_\_\_ Ne - ver try to find us. We'll be

Dm A/C# F/C G7/B

scratch - ing and teas - ing and hav - ing a blast. \_\_\_\_\_

scratch - - - - - ing and hav - ing a blast. \_\_\_\_\_

Bb2(add #4) N.C.

'Cause our friend - ship will al - ways last.

'Cause our friend - ship will al - ways last.

*straight 8s* *dim.*

**Faster, Smoother, in one** ♩ = 60

D(add2) C9

*mp*

B<sup>b</sup>sus2 F/A

Henry: I don't know \_\_\_\_\_ if a boy \_\_\_\_\_ and his dog \_\_\_\_\_ real - ly

*mf* (straight 8s)

G(add4) F

mat - ter much at all. \_\_\_\_\_

Mudge: Bugs. I will eat the bugs.

B<sup>b</sup>sus2 F sus4/A F/A

But I do won - der a - bout \_\_\_\_\_ it each time Mudge

Em A C#dim(add $\flat$ 2)

catch - es a ball. \_\_\_\_\_ *Mudge: Slurp. Henry: 'Cause*

*senza rit.*

Csus2 G/B

that's the best thing in the world \_\_\_\_\_ I think.

*subito p colla voce*

Csus2 G/B

That's the best feel - ing I've had. \_\_\_\_\_ When the ball's \_\_\_\_\_

*a tempo*

Fsus2 C/E

\_\_\_\_\_ in the air \_\_\_\_\_ and some - how he knows \_\_\_\_\_ where \_\_\_\_\_ it will

*cresc. poco a poco*



D9sus4/A GMaj9/B

may - be a boy and his dog real - ly

*cresc.*

F2(add#11) D7sus4

mat - ter af - ter all.

*poco rit.*

### Tempo Primo

E5 E/G# Asus2 AMaj7/B B7

*mf* swing 8s *sim.*

N.C.

*p* straight 8s *rit.*



Freely

*Mudge:* You can be my fam - i - ly and I can keep you safe ev - 'ry night.

*mp* swing 8s

*Henry:* You can be my fam - i - ly and I can hold you tight through the night. —

*Both:* What if you think the same things as

C#m G#C E/B F#7/A#

me? Nah! That's cra - zy. It could - n't be.

A2(add#11) C/D

straight 8s cresc.

G G/B Csus2 D sus4

*Henry:* Hen - ry and Mudge, \_\_\_\_\_ Fool - ing a - round \_\_\_\_\_ and hav - ing

*Mudge:* Hen - ry and Mudge, \_\_\_\_\_ Fool - ing a - round \_\_\_\_\_ and hav - ing

*f* swing 8s

G G/B Csus2 D sus4

fun. Hen - ry and Mudge, \_\_\_\_\_ No - bo - dy is bet - ter if you're

fun. Hen - ry and Mudge, \_\_\_\_\_ No - bo - dy is bet - ter if you're

E m B/D# G/D A7/C#

run - ning or jok - ing or just com - ing through. \_\_\_\_\_

run - - - - - ning or just com - ing through. \_\_\_\_\_

C2(add#11) N.C.

Stuck to - geth - er with cra - zy glue. \_\_\_\_\_

Stuck to - geth - er with cra - zy glue. \_\_\_\_\_

*straight 8s* *dim.*

E m B/D# G/D C#dim(addb2)

Hen - ry and Mudge, \_\_\_\_\_

Hen - ry and Mudge, \_\_\_\_\_

*mf*

N.C.

I will al - ways be friends \_\_\_\_\_ with

I will al - ways be friends \_\_\_\_\_ with

*colla voce*

Gsus2                      G/B                      Csus2                      G5/D

you. \_\_\_\_\_

you. \_\_\_\_\_

*mp a tempo*

*rit.* 4 4

*p.*

Detailed description: This system contains three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff has a melodic line with a long note in the first measure, followed by a half note in the second, and quarter notes in the third and fourth. The second staff is identical. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords and moving lines, including a trill-like figure in the fourth measure. The left hand plays a steady accompaniment. Dynamics include *mp a tempo* and *p.* with a *rit.* marking.

CMaj9                      D9sus4                      G

Detailed description: This system contains three staves. The top staff is empty. The middle and bottom staves are piano accompaniment in a grand staff. The right hand features arpeggiated chords and moving lines. The left hand plays a steady accompaniment. Dynamics include *mp a tempo* and *p.* with a *rit.* marking.

# Here I Am

Lyrics by KAIT KERRIGAN  
 Music by BRIAN LOWDERMILK

Moderately, in two  $\text{♩} = 92$

C#m7
B/A
E2
B sus4
B

C#m
B/A
E

All I ev - er had was a dream. A

F#m11
E/G#
A
B

*alt. notes*

feel - ing deep in my soul \_\_\_\_\_ I had some - where to go. \_\_\_\_\_

C#m B/A E

You knew what a day - dream could be. \_\_\_\_\_ You were al -

C#m B/D# E2

- ways there, push-ing me, beg-ging me to see what you saw in me; \_\_\_ How some-day \_\_\_

F#min B sus4

\_\_\_ I'd soar. \_\_\_\_\_ I nev - er saw it be - fore. \_\_\_\_\_

E5 B/D# A2/C# B sus4 B

Here I am At the end. \_\_\_\_\_ My dreams are com - ing true.

E5 B/D# A2/C# B sus4 B

Here I stand Once a - gain. I'm start - ing some - thing

AMaj9 E/G# F#m7 B sus4 B

new. But I've got you be-hind me. Ev-'ry where I go you'll be there to guide me.

A2 E/G# F#m11 B sus4 B

And who knows where I'll land But here I

C#m7 B/A E2 B sus4 B

am.

C#m B/A E

Af - ter all the heart - ache and pain, \_\_\_\_\_ I

*mp* *sim.*

F#m11 *alt. notes* E/G# A B

nev - er thought I'd ar - rive, \_\_\_\_\_ But I knew I'd sur - vive, \_\_\_\_\_

C#m B/A E

You were there for ev - 'ry bad day. \_\_\_\_\_ *Add backup:* You just held \_\_\_\_\_

C#m B/D# E2

\_\_\_\_\_ my hand, let me cry, know - ing that some - day I'd learn to fly. \_\_\_\_\_ You said



F#min B2

I'd be so sur - prised, \_\_\_\_\_ To find what I had in - side.

E B/D# A/C# B5

Here I am \_\_\_\_\_ at the end. \_\_\_\_\_ My dreams are com - ing true.

*mf*

E B/D# A/C# B7sus4

Here I stand Once a - gain. \_\_\_\_\_ I'm start - ing some - thing \_\_\_\_\_

AMaj9 E/G# F#m7 B sus4 B

new. \_\_\_\_\_ But I've got you be-hind me. Ev - 'ry-where I go you'll be there to guide \_\_\_\_\_ me.

A2 E/G# F#m11 B sus4 B

And who knows just where I'll land \_\_\_\_\_ But here \_\_\_\_\_ I \_\_\_\_\_

E5 E

am. \_\_\_\_\_ And I'm

*cresc.*

### Più Mosso

A sus2 B sus4 B E

try - ing to be \_\_\_\_\_ what you see in me. I'm

A sus2 B

try - ing to make \_\_\_\_\_ you \_\_\_\_\_ proud. \_\_\_\_\_ And

no mat - ter what, \_\_\_\_\_ No \_\_\_\_\_ mat - ter how. \_\_\_\_\_

*cresc.*

Detailed description: This system contains a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line consists of two phrases: "no mat - ter what, \_\_\_\_\_" and "No \_\_\_\_\_ mat - ter how. \_\_\_\_\_". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. A *cresc.* (crescendo) marking is placed above the piano part.

D sus4

This is the mo - ment, I've al - ways dreamed \_\_\_\_\_

*subito p*

Detailed description: This system continues the musical score. It begins with a *D sus4* chord marking above the staff. The vocal line has two phrases: "This is the mo - ment, I've al - ways dreamed \_\_\_\_\_". The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. A *subito p* (subito piano) marking is placed above the piano part.

B B9

a - bout.

Detailed description: This system continues the musical score. It features two chord markings: *B* and *B9*. The vocal line has the phrase "a - bout." followed by a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand with triplet markings (indicated by a '3' over a bracket) in the final measures.

E B/D# A F#m/B B

Here I am At the end. My dreams are coming true.

*8va*  
*subito p colla voce* *accel.*

E5 B/D# A2/C# B sus4 B

Here I stand Once a - gain. I'm start - ing some - thing

*a tempo* *cresc poco a poco*

A Maj7 E/G# F#m7 B sus4 B

new. But I've got you be-hind me. Ev-'ry-where I go you'll be there to guide me.

Oh But I've got you be-hind me. Ev-'ry-where I go you'll be there to guide me.

*mf*

A2 E/G# F#m11 B sus4 B

And who knows \_\_\_\_\_ where I'll land \_\_\_\_\_ But here \_\_\_\_\_ I \_\_\_\_\_

And who knows where \_\_\_\_\_ I'll land\_ but here \_\_\_\_\_ I \_\_\_\_\_

E5

am. \_\_\_\_\_ Here I am.

am. \_\_\_\_\_ Here I am.

*cresc.*

V.

F#5 C#/E# B/D# C#7sus4

My dreams are com - ing true. —

Here I am — at the end. —

*f* rock out!

F#5 C#/E# B/D# C#9

— Oh — I'm start - ing some - thing —

Here I stand — Once a - gain. —

B Maj9 F#/A# G#m7 C#9

new. Oh — Ev-'ry-where I go you'll be there to guide — me. —

But I've got you be-hind me. Ev-'ry-where I go you'll be there to guide — me. —

B2 F#2/A# C#7sus4

Oh Here I

*8<sup>vb</sup>*

F#5 C#E# B/D#

am. Here I am

*ff*

F#sus2 C#E# Bsus2 C#7sus4

Yea. Here I am

Here I am at the end.

*f*

F#sus2 C#/E# B/D# B/C#

Oo

*mf* *dim. e rit.*

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) has a long note in the first measure, followed by a melodic line in the second measure, and rests in the third and fourth. The piano accompaniment (bottom two staves) features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *dim. e rit.*

B Maj9 G#m7

And who knows \_\_\_\_\_ where I'll land \_\_\_\_\_ But

*p*

Detailed description: This system contains measures 5-7. The vocal line (top staff) has lyrics: "And who knows \_\_\_\_\_ where I'll land \_\_\_\_\_ But". The piano accompaniment (bottom two staves) has a sparse texture with chords and a few notes. Dynamics include *p*.

B/C# C#

here \_\_\_\_\_ I \_\_\_\_\_ am. \_\_\_\_\_

Detailed description: This system contains measures 8-10. The vocal line (top staff) has lyrics: "here \_\_\_\_\_ I \_\_\_\_\_ am. \_\_\_\_\_". The piano accompaniment (bottom two staves) features a complex texture with many notes in the right hand and a bass line in the left hand. Dynamics are not explicitly marked in this system.



# His Arms

from *The Woman Upstairs*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Simple and Pristine ♩ = 96

*mp poco rubato*

*sim.*

*sempre legato*

It is - n't that you let him in

Or for the first time say "I love..." It is - n't how he sleeps in

Chord symbols:  $B^{\flat}\text{sus}2/D$ ,  $E^{\flat}\text{sus}2$ ,  $B^{\flat}\text{sus}2/D$ ,  $E^{\flat}(\text{add}2)$ ,  $B^{\flat}\text{sus}2/D$ ,  $E^{\flat}\text{sus}2$ ,  $B^{\flat}\text{sus}2/D$ ,  $E^{\flat}\text{sus}2$ ,  $B^{\flat}\text{sus}2/D$

E<sup>b</sup>sus2 Cm(add4) B<sup>b</sup>/D A<sup>b</sup>6

bed Or an - y - where, the couch, the floor...

B<sup>b</sup>sus2 E<sup>b</sup>sus2 B<sup>b</sup>sus2

And it's not ar - gu - ing 'til dawn Be - cause he wants to un - der -

E<sup>b</sup>sus2 Csus2/E F<sup>sus</sup>2

stand Or that you show him ev' - ry fault And he

A7sus4      G      A<sup>b</sup>sus2      F7sus4

says you're love - ly still \_\_\_\_\_ It's just \_\_\_\_\_ his

*rit.*      *a tempo*

**Faster, in two** ♩ = 64

E<sup>b</sup>9      E<sup>b</sup>9      B<sup>b</sup>sus2/D

arms \_\_\_\_\_ Ev' - ry - thing \_\_\_\_\_ is

E<sup>b</sup>9      E<sup>b</sup>      F/E<sup>b</sup>      E<sup>b</sup>Maj7

sim - ple in his \_\_\_\_\_ arms \_\_\_\_\_

*poco rit.*

$\bullet = \text{♩}$   $A\flat$   $G\flat$   $F\flat(\text{no}3)$   $G\flat\text{sus}2$

And with the world the way it is these days...

*dim.*

### Tempo Primo

$B\flat\text{sus}2$   $E\flat\text{sus}2$   $B\flat\text{sus}2$

You don't con - fuse these things with love You know your - self too well for

*mp a tempo*

$E\flat\text{sus}2$   $F\text{sus}2/D$   $E\flat\text{sus}2$

that You bide your time un - til he leaves So what?\_

*cresc. poco a poco*

F/C                      Dm                      A<sup>b</sup>                      F7sus4

He's just a man It's just his

Faster, in two  $\text{♩} = 64$

E<sup>b</sup><sub>9</sub>                      B<sup>b</sup>sus2/D

arms Ev - 'ry - thing seems

E<sup>b</sup><sub>9</sub>                      E<sup>b</sup>                      F/E<sup>b</sup>                      E<sup>b</sup>Maj7

sim - ple in his arms

*poco rit.*

♩ = ♩ A<sup>b</sup> G<sup>b</sup> D<sup>b</sup>/F<sup>b</sup>

And with the world The way it is...

*dim.*

**Più Mosso** ♩ = 96

D<sup>b</sup>Maj9 A<sup>b</sup>Maj9/C Am7 A<sup>b</sup>sus2

I ne-ver let my guard down. I stayed on my side of the

*mf*

Gm7(add4) D<sup>b</sup>Maj9/F E<sup>b</sup>sus2/G A<sup>b</sup>sus4 A<sup>b</sup>

bed. I did-n't think I loved him.

*f*

B<sup>b</sup>m9 Cm<sup>b</sup>9

If I had fought If I had tried

D<sup>b</sup>(add2) A<sup>b</sup>/G<sup>b</sup> F7sus4

If I had known I would have said I'll miss your

*dim. e rit.*

**Faster, in two** ♩ = 64

E<sup>b</sup>6 B<sup>b</sup>sus2/D

arms Ev - 'ry - thing was

*mf a tempo*

E<sup>b</sup>9      E<sup>b</sup>      F/E<sup>b</sup>      E<sup>b</sup>Maj7

sim - ple in his arms

*rit.*

A<sup>b</sup>      G<sup>b</sup>      F<sup>b</sup>(no3)      G<sup>b</sup>sus2

And with the world the ways it is these days...

*p colla voce*

B<sup>b</sup>sus2/D      E<sup>b</sup>sus2      B<sup>b</sup>sus2/D      E<sup>b</sup>2(add #11)

*mp a tempo*      *rit.*



# How To Not Be With You

Music and lyrics by  
BRIAN LOWDERMILK

Moderately ♩ = 84

**System 1:**

Vocal: *A<sup>b</sup>5* I am walk - ing home from the sub - way stop. *Fm7*

Piano: *p* *legato*

**System 2:**

Vocal: *D<sup>b</sup>sus2* The lights keep chang - ing, *E<sup>b</sup>5* I just stand and watch.

Piano:

**System 3:**

Vocal: *Fm7* I should know what's wrong, *E<sup>b</sup>sus4* Like I should know which way to go

Piano:

*D<sup>b</sup>sus2* *E<sup>b</sup>sus4* *D<sup>b</sup>/F* *E<sup>b</sup>/G*

I should hurt less, and I should re-mem-ber my way

*mp*

*D<sup>b</sup>sus2(add#11)* *A<sup>b</sup>sus2/C*

home. But I don't. I can't see

*B<sup>b</sup>sus2/D* *D<sup>b</sup>2* *D<sup>b</sup>/F* *E<sup>b</sup>/G*

Now that you're not walk - ing next to me.

*dim.*

*A<sup>b</sup>5* *E<sup>b</sup>(add4)/G*

I don't know how to not be with you

Fm7 D<sup>b</sup>7sus2 E<sup>b</sup>7sus4

I don't re - mem - ber where I'm from

Fm C7sus4/F A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>7/D

I know your touch, know ev - 'ry - thing you do Well,

B<sup>b</sup>min/D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>min E<sup>b</sup>7sus4

I know ev - 'ry - thing ex - cept how to not be with you

A<sup>b</sup>5

*sub. p* *cresc.*

## Più Mosso

*A<sup>b</sup>sus2* *Fm7(add11)*

Hands out and head bowed — I am — still wait - ing for you

*mf* *stronger*

*D<sup>b</sup>9* *E<sup>b</sup>7sus4*

You keep on — chang - ing, — I'm — not through —

*Fm11* *E<sup>b</sup>(add4)*

— I should hold — my ground, — I should have noth - ing — to say

*D<sup>b</sup>sus2(add#11)* *E<sup>b</sup>sus4*

Should you reach for me, — I should run — my heart — a - way —

The musical score is written in a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is in a soprano or alto register. The score includes various chord voicings such as *A<sup>b</sup>sus2*, *Fm7(add11)*, *D<sup>b</sup>9*, *E<sup>b</sup>7sus4*, *Fm11*, *E<sup>b</sup>(add4)*, *D<sup>b</sup>sus2(add#11)*, and *E<sup>b</sup>sus4*. Dynamics include *mf* and *stronger*. The lyrics are: "Hands out and head bowed — I am — still wait - ing for you. You keep on — chang - ing, — I'm — not through —. — I should hold — my ground, — I should have noth - ing — to say. Should you reach for me, — I should run — my heart — a - way —".

**D<sup>b</sup>sus2(add#11)** **A<sup>b</sup>sus2/C**

But I won't I'm not free

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'But' on a low note, followed by 'I' and 'won't' on a rising line. The piano accompaniment features a complex chord structure in the right hand and a simple bass line in the left hand.

**B<sup>b</sup>sus2/D** **D<sup>b</sup>Maj9** **D<sup>b</sup>/F** **E<sup>b</sup>sus4/G**

I'm not a lot of things I used to be Ba - by I

Detailed description: This system contains the next two measures. The vocal line continues with 'I'm not a lot of things I used to be' and 'Ba - by I'. The piano accompaniment has a more active right hand with chords and moving lines, while the left hand provides a steady bass line.

**A<sup>b</sup>sus2** **E<sup>b</sup>sus4/G**

oh I don't know how to not be with you

Detailed description: This system contains the next two measures. The vocal line features a melodic line for 'oh I don't know how to not be with you'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

**Fm7(add11)** **D<sup>b</sup>9** **E<sup>b</sup>**

I don't re - mem - ber where I'm from

Detailed description: This system contains the final two measures. The vocal line ends with 'I don't re - mem - ber where I'm from'. The piano accompaniment concludes with sustained chords in the right hand and a final bass line in the left hand.

Fm7 Ab/Eb Ddim

I know your touch, know ev - 'ry - thing you do Well,

B $\flat$ min/D $\flat$  A $\flat$ /C B $\flat$ min E $\flat$ 7sus4

I know ev - 'ry - thing ex - cept how to not be with you

A $\flat$ 5

*cresc.* *poco rit.*

### Meno Mosso

C $\flat$ sus2 G $\flat$ 2/B $\flat$

If I had not foll - owed you Would I

*F<sup>b</sup>sus2* *D<sup>b</sup>* *A<sup>b</sup>/C* *D<sup>b</sup>/C*

— know my way out? — 'Cuz I let you lead me home And I —

This system contains the first two lines of music. The vocal line starts with a melodic phrase in F major with a flat key signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: F<sup>b</sup>sus2, D<sup>b</sup>, A<sup>b</sup>/C, and D<sup>b</sup>/C.

*C<sup>b</sup>sus2*

— can't find it now —

*rall.*

This system contains the next two lines of music. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *rall.* (ritardando) marking is present. The chord C<sup>b</sup>sus2 is indicated above the staff.

*8<sup>vb</sup>* *F<sup>sus4</sup>* *F* *B<sup>b</sup>sus2*

I — don't — know how —

*ff* *a tempo*

This system contains the next two lines of music. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *ff* (fortissimo) and *a tempo* marking is present. Chord changes are indicated above the staff: 8<sup>vb</sup>, F<sup>sus4</sup>, F, and B<sup>b</sup>sus2.

*F<sup>sus4</sup>/A* *Gm7(add11)*

— to not be — with you — I don't re - mem - ber where I'm from —

This system contains the final two lines of music. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: F<sup>sus4</sup>/A and Gm7(add11).

*E<sup>b</sup>9* *Gm7*

I know your touch, know ev - 'ry -

*B<sup>b</sup>/F* *C7/E* *Cmin/E<sup>b</sup>* *B<sup>b</sup>/D*

thing you do Well, I know ev - 'ry - thing ex - cept how

*dim.*

*Cmin* *F7sus4* *B<sup>b</sup>5*

to not be with you

*sub. mp*

*B<sup>b</sup>sus2* *Gm7(add11)*

Hands out and head bowed I am still wait - ing for you

*mf*



*E<sup>b</sup>9* *F7sus4*

Hands out and head bowed I'll keep wait - ing for you

*B<sup>b</sup>5* *F sus4*

I don't know how...

*B<sup>b</sup>sus2* *F/A*

Hands out

*mp*

*E<sup>b</sup>sus2/G* *F sus4*

Head bowed

B $\flat$  Cm7

Hands out

*p*

E $\flat$ (add2) B $\flat$ /D Cm7 F7sus4 B $\flat$

Head bowed I'll be wait - ing for you

*rit.*

# I Confess

Lyrics by KAIT KERRIGAN  
 Music by BRIAN LOWDERMILK

Stately ♩ = 144

F<sup>Maj9</sup> A<sup>m</sup> B<sup>b</sup> B<sup>b</sup>m

Sweet — la - dy all my heart is yours. — I'd give you all my

*mf*

F<sup>Maj9</sup> A<sup>m</sup> B<sup>b</sup> G<sup>m/C</sup>

bones. Sweet — la - dy how I crave your smell. — And glad - ly I'd

*cresc.*

D<sup>m9</sup> C<sup>(add4)</sup> B<sup>b</sup><sub>sus2</sub> C<sup>7</sup><sub>sus4</sub>

kill for you, — die for you. — I would give my life.

*f mp rit.*

Tenderly  $\text{♩} = 100$

F F sus4

But I con - fess I snuck in - to the house and stole a

*p*

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

la - cey sock, A cer - tain la - cey sock that matched a la - cey

F B $\flat$ sus4 F/A G m

dress. Yes, I did it. So, I did it. I con -

With Purpose

C F B $\flat$ sus2/G C sus4 C

fess. And I con - fess I took the sock in - to the yard and

*rit.* *mp a tempo*

C/B $\flat$  B $\flat$

F sus4/G

B $\flat$ /D

C/E

F

buried it. I dug and buried it beside your shiny belt.

B $\flat$ sus2

F/A

G m

C

Yes, I hid it. So, I hid it. And it felt

*cresc.*

**Enormous**

D $\flat$ 7

C $\flat$ 7

good! \_\_\_\_\_ So \_\_\_\_\_ good! \_\_\_\_\_

*f*

D $\flat$ 7

Good! \_\_\_\_\_

**E<sup>b</sup>7** **D<sup>b</sup>7**

To steal the la - ce y sock from un - der - neath the chair Re - qui - res

**E<sup>b</sup>7** **D<sup>b</sup>7**

flair, dis - cre - tion and fi - nesse.

**E7** **D7**

I have more flair than an - y oth - er dog you'll own for I have

**C<sup>#</sup>m** **C** **B<sup>b</sup>sus2**

known the smell of sweet suc - cess. Yes! I hid it.

F/A G m C

Where I hid it You won't guess. Oh

*dim.* *rit.*

### Triumphant

Csus2/D A Dsus2/B Esus4 E

I con - fess The la - cey sock is bur - ied by the

*f* *a tempo*

E/D D A sus4/B D/F# E/G# A

wish-ing well. It's by the wish-ing well, it's bur - ied o - ver there!

Dsus2 A (add2)/C# B m

So you'll take it. Go and take it If you

*8va* *8va*

E F#m F aug A/E D#m7(b5)

dare. But be a-ware: I \_\_\_ will be there. Where \_\_\_ there's a

*subito p* *crisp*

A/E F aug F#m A7/G D C#7

sock Un-der a chair. I \_\_\_ shall re - turn, Ear \_\_\_ to the ground, Nose \_\_\_ in the

*cresc.* *mf*

F#m D#m7(b5) B m/E

air. And when you reach for socks they won't \_\_\_ be

*f*

A D m A

there! *8va*

*ff* *broad* *8vb*



# My Party Dress

from the Off-Broadway Musical *Henry & Mudge*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

**Etude** ♩ = 144

*mp*

*Annie:* Did you see my par - ty dress? This morn - ing I was feel - ing dres - sy.

Moth - er thinks I'll get it mes - sy, But you can - not see where I have spilled. I spilled

here. And here. And here. And here. Oh no,

*colla voce*

that was on my oth - er dress. John Mich - ael stole my birth - day cake and

*a tempo*

$E^b$   $A \text{ dim}/E^b$

Jen-na Walk-er tried to take my Crunch 'N' Munch. It was-n't fair. I grabbed the punch. I climbed a chair. But

$E^b/B^b$   $B \text{ aug}$   $C \text{ m}$   $E^b/D^b$

then I fell and punch went ev - 'ry - where. On the

*rit.*

$B^b/D$   $E^b$   $B^b/F$   $E^b/G$   $B^b7/A$   $F/A$   $B^b$

N.C.

floor. On my chair. On his shoes. In her hair. But it

*colla voce*

$E^b$   $F$

was - n't on my par - ty dress. John Mich - ael once made fun of soc - cer,

*a tempo*

$B^b7$

So I stuffed him in a lock - er. I play soc - cer and I play the flute. I do

*sfz* *mp*

N.C.

art and dis - cov - ery camp and tum - bling and tee - ball and I

*colla voce*

*E<sup>b</sup>* *B<sup>b</sup>/E<sup>b</sup>* *E<sup>b</sup>* *F/E<sup>b</sup>*

play p - ia - no ev - 'ry night. My dad says I'm a prod - i - gy, But

*a tempo*

*E<sup>b</sup>/B<sup>b</sup>* *B aug*

I think I would rath - er be the F. B. I. or C. I. A., a se - cret spy who saves the day, And

*A<sup>b</sup>/C* *E<sup>b</sup>* *Fm(add4)* *E<sup>b</sup>/G* *B<sup>b</sup>7/A<sup>b</sup>*

when I'm fin - ished sav - ing it I'll play Ode To

*rit.*

N.C.

Joy, In - jun Joe, Frè - re Ja - cques, Al - le - gro, The

*a tempo* *accel.*

$E^b/C$   $B^b/D$   $E^b$   $E^\circ 7$

Pach - el - bel Can - on and al - so this song I wrote.

*cresc.*

**Ballet, in one** ( $\text{♩} = \text{c. } 72$ )

$B^b$   $A \text{ min}$   $G \text{ m}7$

Ah - - - ah - - - ah. La - la - la - la - la. La - la - la - la -

*f a tempo*

$C$   $F$   $F7$   $B^b$

la. La - la - la - la - la. It has words. I'm a

*f*

$A \text{ min}$   $G \text{ m}7,$   $N.C.$

spy. And it's real - ly fun. And I wear a cape. And...

*mp colla voce* *rit.*

*E<sup>b</sup>* *A dim/E<sup>b</sup>*

Do you like my par - ty dress? When I do pir - ou - ettes it rus - tles.

*mf a tempo*

N.C. *A dim/E<sup>b</sup>* N.C.

I buy all my clothes in Brus - sels.

*B<sup>b</sup>7* N.C.

Dad says that's where Brus - sels sprouts are from. I've toured Brus - sels, And

*steady*

Par - is, And Vi - en - na, And this one time, We pre - tend - ed To go to

Rome but We went to Ice - land. And in Ice - land, My dad pre -

ANNIE: *That was a secret.*

sid - ed O-ver an in - ter - na - tion - al cor - porate trade — hear-ing... Woops. And we

saw the Rey - kja - vik bal - let. My dance class is on Sat - ur - day. Miss

*a tempo*

Lau - ra and Miss Li - sa say I'm much more bright than I ap - pear. I chas - sé right. It's ve - ry clear That

B $\flat$ 7/DE $\flat$ B $\flat$ /FE $\flat$ /GB $\flat$ 7/A $\flat$ 

I'll be in the Nut-crack-er next year As a

*rit.* *mp*

N.C.

Fm

B $\flat$ 7

mouse. Then a sol-dier. Then a can-dy cane, Or a mar-zi-pan. Then a

*a tempo* *accel.*

E $\flat$ /CB $\flat$ /DE $\flat$ E $\circ$ 7

Rus-sian, Or an an-gel. Then a Po-li-chi-nelle. Let me

*poco a poco cresc.*

Faug

G $\flat$ aug

dance to this song 'cause I wrote it so well. It goes

*molto rall.*



## Ballet, in one

*C<sup>b</sup>* *B<sup>b</sup>min*

Ah - - - ah - - - ah. I will dance un -

*f*

*A<sup>b</sup>m7* *D<sup>b</sup>* *G<sup>b</sup>* *G<sup>b</sup>7*

til I play all the parts In the great bal - let. Sing with me.

*C<sup>b</sup>* *B<sup>b</sup>m* *A<sup>b</sup>m*

All: Ah - - - ah - - - ah. Annie: I will do a turn.

*mp* *colla voce*

*D<sup>b</sup>* *B<sup>b</sup>m* *E<sup>b</sup>aug7*

And an-oth-er turn. Moth-er says I'll quit. I will ne-ver quit. I will do a

*mf* *a tempo*

A<sup>b</sup>m                      D<sup>b</sup>9                      B7

split.                      And I guess that's it.                      Oh and

**Majestic** ♩ = 104

E                      F#

one day when I'm pres - i - dent.                      My bed - time will be ver - y late, \_\_\_ So I \_\_\_

F#m/A                      E/G#                      A Maj7                      A#m7(b5)

\_\_\_ have time to leg is late \_\_\_ The kind \_\_\_ of laws \_\_\_ I think are cool. I'll pass a clause \_\_\_ to ban ish school And

B7

then all of the coun - tries that I rule Will be

N.C.

peace - ful, and hap - py, and

*p* *colla voce*

com - fort - able, and sat - in, and

*a tempo*

**Ballet, in one**

B5/C# B/D#

fril - ly, and pret - ty, and

*f*

*p.*

E D°7

lac - ey and silk - y and per - fect and pink like my

*poco rit.*

*8va*

B/D# N.C.

(8va) pa

(8va) *cadenza*

E<sup>b</sup>m/B<sup>b</sup> B<sup>b</sup> N.C.

My par - - - - ty dress!

*colla voce* *a tempo*

Tempo Primo

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

*mf* *f*

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

8vb



C#/E#                      B7sus4                      E

And I'll give you your — own key.

*poco rit.*                      *a tempo*

D                      B9sus4                      E                      B/D#

Just sleep with me. —

*cresc.*                      *mf stronger*

D                      Asus2                      E

Please — sleep with me.                      I will make you pan -

F#m7(add4)                      E(add2)/G#                      Asus2

- - cakes in the morn - ing.                      And I'll make you break -

B sus4 E/B B 7sus4 F#sus2 C#/E#

- - fast in bed won't you please Have sex with me. \_\_\_\_\_

*poco rit.*

B 7sus4 E

I make great dar-jee-ling tea. Can't you hear the wind out there?

*a tempo*

GMaj7(#11)

Can't you hear it whis - per \_\_\_\_\_

*Backup: Ah*

*f expansive*

F#7sus4

in your hair? \_\_\_\_\_

GMaj7(#11)                      B 7sus4                      B

All the gales and gods un - der - stood: Sex is good. \_\_\_\_\_ The

Sex is good. \_\_\_\_\_

*rall.*

8vb - -1

Esus2                      B/D#                      Asus2/C#

mid - night po - ets know \_\_\_\_\_ You love \_\_\_\_\_ by choos - ing what \_\_\_\_\_

Oh po - ets know.

*ff a tempo*                      *decresc.*





B7sus4 F# C#E#

- - row, may - be in a week. Have sex with me, —

May - be in a week. Have sex

B7sus4

And your din - ner will be

*rit.*

C B7sus4 E

free. Have sex — with me.

Have sex with me. Ah.

*ff a tempo* *rit.*

# Run Away With Me

from *The Unauthorized Autobiography of Samantha Brown*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Steady, in one  $\text{♩} = 64$

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment is in 3/4 time and features a steady bass line in the left hand and a melodic line in the right hand. The vocal line is in 3/4 time and follows the piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked 'Steady, in one' with a quarter note equal to 64 beats per minute. The lyrics are: 'Let me catch my breath. This is real - ly hard. \_\_\_\_\_'. The piano accompaniment includes a piano (*p*) dynamic marking. The vocal line includes lyrics: 'Let me catch my breath.' and 'This is real - ly hard. \_\_\_\_\_'. The piano accompaniment includes a piano (*p*) dynamic marking.

**System 1:** Chords:  $A^b$ ,  $E^b/G$ ,  $D^b/F$ . Tempo:  $\text{♩} = 64$ . Dynamics: *p*.

**System 2:** Chords:  $A^b$ ,  $E^b/G$ ,  $D^b/F$ . Lyrics: Let me catch my breath.

**System 3:** Chords:  $A^b$ ,  $E^b/G$ ,  $D^b/F$ . Lyrics: This is real - ly hard. \_\_\_\_\_

$A^b$   $E^b/G$   $D^b/F$   $C7$

— If I start to look \_\_\_\_\_ like I'm

$A^b(\text{add}2)/E^b$   $A^b/C$   $B^b/D$   $B^b$

sweat - ing, well... That's 'cause I am. —

$E^b7_{\text{sus}4}$

$A^b$   $E^b/G$   $D^b(\text{add}2)/F$

$mp$  I'm not good with words. —

$A^b$   $E^b/G$   $D^b(\text{add}2)/F$

— But that's noth - ing new. —

$A^b$   $E^b/G$   $B^b m/F$   $C7/E$

— Still I have to try — to ex -

$A^b(\text{add}2)/E^b$   $A^b/C$   $B^b \text{sus}2/D$   $B^b$

plain what I — want to do With you. —

$E^b7 \text{sus}4$   $B^b m/E^b$

— With —

*cresc.*



$D^b$   $C/D$   $D^b/E^b$   $E^b/F$

Ker - ou - ac Look - in' back. Sam, you're read - y. Let's  
*Alt. lyric: Get - ting read - y.*

$A^b/G^b$

go An - y -

$Fm7$   $F7$

where. Get the car

$B^b m7$   $E^b sus4$

packed and throw me the key. Run a - way with me.

*A<sup>b</sup>* *E<sup>b</sup>/G* *D<sup>b</sup>(add2)*

Sam, I know it's fast.  
I know this is fast.

*mp* lush, thick

*A<sup>b</sup>* *E<sup>b</sup>/G* *Fm(<sup>b</sup>13)*

I'm in love with you.  
What else can I do?

*A<sup>b</sup>(add4)* *A<sup>b</sup>M9* *E<sup>b</sup>7/F* *C7/F*

Sam, it's cra - zy but Sam, I'm  
It seems cra - zy but I'm much

*A<sup>b</sup>(add2)/E<sup>b</sup>* *A<sup>b</sup>/C* *B<sup>b</sup>/D* *B<sup>b</sup>*

craz - i - er for you. I  
craz - i - er for you. I



*D<sup>b</sup>/E<sup>b</sup>*

have these plans. Sam, I have these plans Of For } a house\_

*cresc. poco a poco*

*D<sup>b</sup>Maj7/E<sup>b</sup>*

\_ that we build on a bay\_ When we run a - way.\_

*A<sup>b</sup>(add2)* *E<sup>b</sup>/G* *D<sup>b</sup>/F* *D<sup>b</sup>m6/F<sup>b</sup>*

Let me be your ride out of town.\_ Let me be the place that you hide.\_

*mf pushing ahead*

*A<sup>b</sup>(add2)/E<sup>b</sup>* *B<sup>b</sup>/D* *E<sup>b</sup>7sus4*

\_ We can make our lives on the go.\_ Run a - way with me.

*A<sup>b</sup>(add2)* *A<sup>b</sup>(add2)/G* *E<sup>b</sup>/F* *A<sup>b</sup>/E<sup>b</sup>*

Al - a - bam - a heat sign me up! — We'll be on the road like some

*D<sup>b</sup>* *C/D* *D<sup>b</sup>/E<sup>b</sup>* *E<sup>b</sup>/F*

coun - try song. Won't be long. — Sam, you're read - y. Let's —  
We'll be read - y.

*A<sup>b</sup>/G<sup>b</sup>*

— go — An - y -

*Fm7* *F7*

- - where. — Get the car —

**B<sup>b</sup>m7** **E<sup>b</sup>sus4**

— packed and throw — me the key. — Run a - way with me.

**D<sup>b</sup>(add2)**

I'm not try - ing to make — you a wife

*f* driving

**A<sup>b</sup>/C**

— here. I'm not try - ing to tie —

**D<sup>b</sup>(add2)** **B<sup>b</sup>/D** **DMaj7/E<sup>b</sup>**

— you down. —

*D<sup>b</sup>(add2)* *A<sup>b</sup>/C*

I'm just say - ing there might be a life

*D<sup>b</sup>(add2)* *B<sup>b</sup>7/D*

here A new one as soon as we

*dim.*

*p.* *mp.*

*E<sup>b</sup>13*

run Just as soon as we run Run a - way.

*mf*

*B<sup>b</sup>(add2)* *F/A* *E<sup>b</sup>/G* *E<sup>b</sup>m6/G<sup>b</sup>*

Let me be your ride out of town. Let me be the place that you hide.

*f*

$B\flat(\text{add}2)/F$  C/E F7sus4

— We can make our lives on the go. — Run a - way with me.

$B\flat(\text{add}2)$   $B\flat(\text{add}2)/A$  F/G  $B\flat/F$

Miss-iss - ipp - i mud watch me slide! — We'll be on the road like Jack —

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

Ker - ou - ac Look - ing back. Sam, you're read - y, Sam.  
Al - most read - y now.

*cresc.* *poco rall.*

C(add2) G/B F/A  $B\flat7$

Let me be your ride —

*ff a tempo*

C(add2)/G                      D7/F#                      F6/G

— out of town. —                      Run a - way with me.

C(add2)                      C(add2)/B                      G/A                      A m                      C/G

Cal - i - for - nia dreams here we come! —                      Ro - me - o is cal - ling for

F                      E/F#                      F/G                      G/A

Ju - li - et                      Rea - dy, set, Sam, you're read - y. Let's —  
*Now you're read - y.*

C/Bb

— go —                      An - y -

Am7 A7

where. Say the word

Dm7 G(add4)

and I'm al - - - rea - dy there!

*poco rit.*

C G/B F(add2)/A

Run a - way with me.

*mp*

*dim.*

# Say The Word

from *The Unauthorized Autobiography of Samantha Brown*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Easy ♩ = c. 96

B<sup>b</sup>sus2

The piano introduction consists of two measures. The right hand plays a melodic line starting on Bb, moving up stepwise to G, with a slur over the first two notes. The left hand plays a bass line starting on Bb, moving up stepwise to G. The first measure is marked with a piano (p) dynamic. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

Fsus2

G7sus4

E m

A m

G7sus4

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts on F4 and moves up stepwise to G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Some - times when I look at you, — I don't know why you'd wait. —".

Fsus2

G7sus4

E m7

A sus4

A m

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts on F4 and moves up stepwise to G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "School girl in a lit - tle world — who learns ev - 'ry - thing late. —".



Fsus2                      G7sus4                      E m                      A m                      G7sus4

I've al - ways had \_\_\_ all the an - swers, now I don't have a clue. \_\_\_

B<sup>b</sup>sus2

—

$\bar{b}\bar{c}$                        $\bar{b}\bar{c}$

Fsus2                      G7sus4                      E m                      A m                      G7sus4

Some nights when the clouds are thick and the wind starts to blow. \_\_\_

Fsus2                      G7sus4                      E m7                      A sus4                      A m

I stare out the win - dow won - dering where I will go. \_\_\_

Fsus2                      G7sus4                      Em                      Am                      G7sus4

I turn the light — out, Un - der the cov - ers, all I think of is you. —

B<sup>b</sup>sus2                      C7sus4

Just you. —

F#m                      G                      A7sus4                      F#m                      G                      A

Say the word — and I just might lis - ten. Say the word — and you might —

Bsus4                      B                      Em                      A                      D                      D/C#

— get your way. — Lov - ing you — should be eas - i - er, but say the word —

Gsus2 A7sus4

And I might have to

F#m G G/A A Bb/C C

stay.

Fsus2 G7sus4 Em Am G7sus4

Mean - while there's so man - y things \_\_\_ that I don't un - der - stand. \_\_\_

*subito mp*

Fsus2 G7sus4 Em7 Asus4 Am

I don't know why I trem - ble when you reach for my hand. \_\_\_

Fsus2                      G7sus4                      Em                      Am                      G7sus4

I did - n't know how to love \_\_\_\_\_ un - til you swept me a - way. \_\_\_\_\_

B $\flat$                       B $\flat$ /C

*cresc.*

6

F $\sharp$ m                      G(add2)                      A7sus4

Say the word \_\_\_\_\_ and I just might lis - ten.

*mf*

F $\sharp$ m                      G(add2)                      A7sus4                      B sus4                      B

Say the word \_\_\_\_\_ and you might \_\_\_\_\_ get your way. \_\_\_\_\_

Em A sus4 D B m7

Lov - ing you — should be eas - - i - er, but say the word —

*dim.*

Gsus2 A 7sus4

— And I might have to

Em11 D/F#

stay. I wan - na love. — I wan - na ride. —

*mf* *cresc. poco a poco*

Gsus2 A sus4

— I want to be — the girl there by your side.



B $\flat$ m C $\flat$ (add2) D $\flat$ 7sus4 B $\flat$ m C $\flat$ (add2)

Say the word — and I just might lis - ten. Say the word — and you might —

*mf*

D $\flat$ 7sus4 E $\flat$ 7sus4 E $\flat$  A $\flat$ m D $\flat$ 7sus4 G $\flat$  D $\flat$ /F E $\flat$ m D $\flat$ /F

— get your way. — Lov-ing you — should be eas - i - er, but say the word —

*dim.* *colla voce*

C $\flat$ 7sus2 D $\flat$ 7sus4 C $\flat$ 7sus2

And I might have to —

*p a tempo*

C $\flat$  G $\flat$ 7sus2

stay. —

# Wake Up Call

from *Wrong Number*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

**Brightly** ♩ = 148

E5 Esus2 E Esus2 E Esus2 E5 Esus2 E

*mf*

Esus2 E Esus2 Esus2 E/B

*f*

C#m7 E/A C#m7(add4)

*Woman:* There's no se - cond chance, you get \_\_\_\_ one chance. \_

*Man:* There's no se - cond chance, you get \_\_\_\_ one chance. \_

*mf*



A<sup>6</sup> B sus4 Esus2

— And they — don't let — you start — a - gain. — You get — that break, —

— And they — don't let — you start — a - gain. — You get — that break, —

C#m7(add4) A<sup>6</sup> B sus4

— you get — that phone — call. And — you don't — choose how — or when.

— you get — that phone — call. And — you don't — choose how — or when.

Esus2 C#m7 A sus2 E

*f*

rit.

E5/F#

E/G#

Cal - ling the los - ers. Tak - ing a quar -

Cal - ling the los - ers. Tak - ing a quar -

*dim.* *mp*

Asus2

B sus4

F#m11

- ter life \_\_\_ va - ca - tion. Cal - ling the slack - ers.

- ter life \_\_\_ va - ca - tion. Cal - ling the slack -

*cresc.*

Asus2/G#

A<sup>6</sup><sub>9</sub>

B sus4

Cal - ling the sleep - ing gen - er - a - tion. \_\_\_ Wake

- ers. the sleep - ing gen - er - a - tion. \_\_\_

Esus2 E/B C#m7 E/A

up. Wake up.

*subito mp*

Detailed description: This system contains three staves. The top staff is a vocal line with notes and rests, with lyrics 'up.', 'Wake', and 'up.' placed below it. The middle staff is the piano's right hand, playing a rhythmic accompaniment of eighth notes. The bottom staff is the piano's left hand, playing a bass line with a few notes and rests. A dynamic marking '*subito mp*' is placed above the left hand staff.

Esus2 E/B

Man: Wake up. Wake

*cresc.*

Detailed description: This system contains three staves. The top staff is a vocal line for a male voice, with lyrics 'Man: Wake up. Wake' below it. The middle staff is the piano's right hand, continuing the rhythmic accompaniment. The bottom staff is the piano's left hand, with a dynamic marking '*cresc.*' above it.

C#m7 E/A C#m7(add4)

Woman: Wake up. Wake up.

*mf*

Detailed description: This system contains three staves. The top staff is a vocal line for a female voice, with lyrics 'Woman: Wake up. Wake up.' below it. The middle staff is the piano's right hand, with a dynamic marking '*mf*' below it. The bottom staff is the piano's left hand, with a dynamic marking '*mf*' above it.

A<sup>6</sup>

C#sus4

Wake up.

Oh

C#sus4/G#

C#m7(add4)

You felt so young, you felt so bright,

You felt so young, you felt so bright,

*sfz*

*mf*

A<sup>6</sup>

B sus4

Esus2

And now you're twenty five and dead. You'd change your life,

And now you're twenty five and dead. You'd change your life,

C#m7(add4)

A<sup>6</sup><sub>9</sub>

B sus4

— you'd change — the world. — If you — could just — get out — of bed.

— you'd change — the world. — If you — could just — get out — of bed.

The first system features two vocal staves and a grand staff. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "— you'd change — the world. — If you — could just — get out — of bed." The piano part includes chords and a bass line with a low E pedal point.

Esus2

C#m7

Asus2

E

The second system consists of piano accompaniment. It features a grand staff with treble and bass clefs. The music is in the key of A major (three sharps). The piano part includes chords and a bass line. A dynamic marking of *f* (forte) is present at the beginning of the system.

E5/F#

E/G#

Cal - ling the los - ers. Tak - ing a quar -

Cal - ling the los - ers.

The third system features two vocal staves and a grand staff. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "Cal - ling the los - ers. Tak - ing a quar -" and "Cal - ling the los - ers." The piano part includes chords and a bass line. Dynamic markings of *dim.* (diminuendo) and *mp* (mezzo-piano) are present.

Asus2

B sus4

F#m11

ter life — va — ca — tion. Cal — ling the slack — ers.

Call — — — — ing Oh We're

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics "ter life — va — ca — tion. Cal — ling the slack — ers." and a piano accompaniment. The second system continues the vocal line with "Call — — — — ing Oh We're" and the piano accompaniment. The piano part includes chords and melodic lines in both hands.

Asus2/G#

A<sup>6</sup>

B sus4

Cal — ling the sleep — ing gen — er — a — tion. — Wake

cal — ling on — the sleep — ing gen — er — a — tion.

*cresc.*

Detailed description: This system contains the third and fourth systems of music. The third system has lyrics "Cal — ling the sleep — ing gen — er — a — tion. — Wake" and the fourth system has "cal — ling on — the sleep — ing gen — er — a — tion." The piano accompaniment includes a *cresc.* marking and various chordal textures.

Esus2

E/B

C#m7

E/A

up. Wake up. —

Wake up. —

*mf*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has lyrics "up. Wake up. —" and the sixth system has "Wake up. —". The piano accompaniment features a *mf* dynamic and a consistent rhythmic pattern of chords.

Esus2

E/B

Wake up. Wake

Oh

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with lyrics 'Wake up. Wake'. The second staff is another vocal line with a long note and the lyric 'Oh'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line.

C#m7

E/A

C#m7(add4)

up. Wake up.

Detailed description: This system contains the third and fourth systems of music. The top staff has the lyric 'up.' followed by a long note and 'Wake up.'. The second staff continues the vocal line with a long note and 'Wake up.'. The piano accompaniment continues with chords and a melodic line.

A<sup>6</sup>

B sus4

Wake up. Wake up. Wake up.

*cresc.*

*Gliss.*

Detailed description: This system contains the fifth and sixth systems of music. The top staff has the lyrics 'Wake up. Wake up. Wake up.'. The second staff continues the vocal line. The piano accompaniment includes a 'cresc.' marking in the right hand and a 'Gliss.' marking in the left hand. The system ends with a double bar line.

N.C.

(Woman:) So what? Ev - 'ry-thing's all \_\_\_\_\_ fucked up. \_\_\_\_\_ Your life, your job, your dreams of be -

*f* *crisp*

- ing the next Bill Gates, And do \_\_\_\_\_ I spy \_\_\_\_\_ a lit - tle

*Man:* Uh oh what's that oh do \_\_\_\_\_ I spy: \_\_\_\_\_

Asus2 E5/B E5

beer gut? It's grow - ing but so what? Get up. Get up out -

Beer gut. So what. Get up out -

Asus2 E/G# E5/F# E5/B F#5/A# F#5/C#



F# Bsus2 F#5/A# F#5/G#

- - ta bed. — In - stead of jam - ming head - phones on -

- - ta bed. — In - stead of jam - ming head - phones on -

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef with lyrics: "- - ta bed. — In - stead of jam - ming head - phones on -". The second system is a piano accompaniment with a treble clef and bass clef. The piano part consists of chords and moving lines in both hands. Above the piano part, four chord symbols are indicated: F#, Bsus2, F#5/A#, and F#5/G#.

F#/C# D#m

- to your stu - pid, sleep - y — a - po - plec - tic

- to your stu - pid, sleep - - - y — head. —

*dim.*

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line in treble clef with lyrics: "- to your stu - pid, sleep - y — a - po - plec - tic". The second system is a piano accompaniment with a treble clef and bass clef. The piano part continues with chords and moving lines. Above the piano part, two chord symbols are indicated: F#/C# and D#m. A dynamic marking "*dim.*" is placed above the piano part in the second system.

Bsus2

head, —

*mf*

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system features a vocal line in treble clef with lyrics: "head, —". The second system is a piano accompaniment with a treble clef and bass clef. The piano part continues with chords and moving lines. Above the piano part, one chord symbol is indicated: Bsus2. A dynamic marking "*mf*" is placed below the piano part in the second system.

G#m(add4)

F#/A#

Go — prove — that you're not dead... —

Go, prove — that you're not dead... —

*cresc.* *f*

B 7sus4

yet. But there's just one chance, —

yet.

*ffz*

— you get — one chance. — And they — don't let — you start — a - gain. —

*p colla voce*

C#m7(add4) B sus4

Esus2

C#m7(add4)

A<sup>6</sup><sub>9</sub>

— You get — that break, — you get — that phone — call. And — you don't —

*Man:* You get — that break, — you get — that phone — call. And — you don't

*mp a tempo*

B sus4

Esus2

C#m7

— choose how — or when. —

— choose how — or when. —

*cresc.* *f*

Asus2

E

E5/F#

Cal - ling the los - ers.

Cal - ling the los -

*dim.* *mp*

E/G#

Asus2

B sus4

Tak - ing a quar - ter life — va - ca - tion. Cal - ling the slack -  
 - ers. Call - - - - - ing

F#m11

Asus2/G#

A<sup>6</sup>

- ers. Cal - ling the sleep - ing gen - er - a -  
 Oh We're cal - ling on — the sleep - ing gen - er - a -  
*cresc.*

B sus4

Esus2

E/B

- tion. Wake up. Wake  
 - tion.  
*subito mp*

C#m7 E/A Esus2 E/B

up. \_\_\_\_\_ Wake up.

*Man:* Oh \_\_\_\_\_

*cresc.* *mf*

C#m7 E/A

Wake up. \_\_\_\_\_

*cresc.*

B sus4 Esus2

Wake up.

*f*

# Where Did We Go Wrong

from *Wrong Number*

Lyrics by KAIT KERRIGAN  
Music by BRIAN LOWDERMILK

Moderately ♩ = 120

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderately' and a metronome setting of 120. The first system features a piano introduction with a melody in the right hand and a bass line in the left hand. Chords are indicated as D5, D5/C, and D5/B. The second system continues the piano introduction with chords B♭Maj7, D♭, and A m/C. The third system introduces the vocal line with lyrics: 'We lived our life a - sleep. We lived in - side our'. The piano accompaniment continues with chords B m7(♭5), B♭, D♭, and D m. The score includes dynamic markings such as *p*, *sim.*, and *colla voce*.

A min/C                      B m7(b5)                      B<sup>b</sup>                      D<sup>b</sup>

head. We had noth - ing to say. We were the liv - ing dead. We woke up to the

D m                      A m/C                      B m7(b5)

news. The past was re - ar - ranged. The fu - ture had ar - rived. And ev - 'ry-thing had

*sim.*

B<sup>b</sup>m                      A5                      B<sup>b</sup>sus2

changed. You thought the world \_\_\_ was wait - ing. You

*mp*

A5                      B<sup>b</sup>sus2                      A5

dreamed of your \_\_\_ de - but. \_\_\_ The world don't wait \_\_\_ for an -

B<sup>b</sup>sus2 E<sup>b</sup>sus2

- - y - one as in - no - cent as you. Where did we go

*dim.*

D5 D5/C D5/B

wrong? Where did we go wrong?

*p*

C7sus4 N.C.

Where did we go wrong?

*p*

B<sup>b</sup> D<sup>b</sup> Dm A min/C

You can't sleep through the night, You break in - to a sweat. But morn - ing comes a -

*mf* heavy groove



B m7(b5)                      B $\flat$                       D $\flat$                       D m

gain.      You light a cig - ar - ette.      You don't have an - y choice,      You know that you're a -

A m/C                      B m7(b5)                      B $\flat$ m

live. —      And time is run - ning out,      You're turn - ing twen - ty —      five. —

*cresc.*

Asus2                      B $\flat$ sus2

—      You thought the world — was wait - ing.      You

*8va* — — — — —

*f*

Asus2                      B $\flat$ sus2                      Asus2

dreamed of your — de - but. —      The world don't wait — for an -

*(8va)* — — — — —



F/E<sup>b</sup> B<sup>b</sup>/D G sus4 G

The first system of music features a vocal line with a long melisma over the first four measures. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

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

Oh \_\_\_\_\_ Oh \_\_\_\_\_ Oh \_\_\_\_\_

The second system continues the vocal line with the word 'Oh' and a melisma. The piano accompaniment provides harmonic support with chords and a steady bass line.

C/B<sup>b</sup> F/A A<sup>b</sup>7

*poco rall.*

The third system shows the piano accompaniment continuing. The right hand has a melodic line that becomes more active in the final measures. The left hand maintains a consistent bass line. A 'poco rall.' marking is present.

C A<sup>b</sup>7

There's noth - ing here of con - - se - quence. There's \_\_\_\_\_

*ff* expansive

The fourth system features the vocal line with the lyrics 'There's noth - ing here of con - - se - quence. There's'. The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. A 'ff' (fortissimo) and 'expansive' marking is present.

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

noth - ing to dis - cuss. No - bo - dy will ev -

er write a his - tor - y of us. Oh

Oh Oh

*f a tempo*

Where did we go

*rit. e dim.*

8<sup>vb</sup> 8<sup>vb</sup>

A<sup>b</sup>7 D<sup>b</sup>sus/G<sup>b</sup> F<sup>sus</sup>/C

C/G

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

C/B<sup>b</sup> F/A C/G A7

v 1.0 [7/26/2008]

Tempo Primo

D5 D5/C D5/B

wrong? Where did we go wrong?

*mp* *a tempo* *sim.*

C7sus4 Dm

Where did we go

*p*

A m/C

Oh Oh

B m7(b5) BbMaj7

wrong?

*rit.*