

the kerrigan-lowdermilk songbook volume 1



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about the writers



KAIT KERRIGAN & BRIAN LOWDERMILK's adaptation of *Henry & Mudge* had an Off-Broadway run at the Lucille Lortel Theatre and is currently touring the country with TheatreworksUSA. Their latest original musical *The Unauthorized Autobiography of Samantha Brown* was most recently developed at a workshop at Manhattan Theatre Club directed by Christopher Ashley. This musical also received a reading at the Artists' Showcase Reading Series at the 92nd Street Y, and was featured in the 2005 NAMT Songwriters Showcase.

They have collaborated on two other musicals: *The Woman Upstairs* and *Wrong Number*, both of which were featured in the New York Musical Theatre Festival. They are recipients of a 2006 Jonathan Larson Award and a 2004-2005 Jonathan Larson Fellowship at the Dramatists Guild, and they are members of the BMI Musical Theatre Advanced workshop, ASCAP and the Dramatists Guild.

Kerrigan is a graduate of Barnard College. Her plays include *Transit* and *Imaginary Love*, which was a 2006 Princess Grace Award Finalist. Lowdermilk studied at Harvard University and NYU where he received the Alan Menken Award. With collaborator Marcus Stevens, Lowdermilk was the recipient of a Richard Rodgers Award for his musical *RED*.

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

Woman: He's just a

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 -

Dm/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

C A m D m/G G sus4 G

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

Man: "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? Your 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. **Man:** *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

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

Backup (8vb): 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.

C Am C Am Dm/G G5

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.

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

Your 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. Chord symbols C5/G, Fsus2, and C5/G are placed above the staff.

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. Chord symbols A m, F, G, F, G, F, G are placed above the staff.

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. Chord symbols A m, D/F#, D dim/F, E dim7, G#dim/D are placed above the staff.

Man: 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.

Musical score for the first system, featuring piano accompaniment. The score is in 4/4 time and consists of four measures. The chords are C, Am, C, Am, C, Am, C, Am. The piano part is marked *subito p*. The melody in the right hand consists of chords, and the bass line in the left hand consists of eighth notes.

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.

Musical score for the second system, featuring piano accompaniment. The score is in 4/4 time and consists of four measures. The chords are C, Am, C, Am, G5. The piano part features a melodic line in the right hand and a bass line in the left hand. The G5 chord is marked with a fermata.

Musical score for the third system, featuring vocal melody and piano accompaniment. The score is in 4/4 time and consists of four measures. The chords are Am, F, G, F, G, F, G. The vocal part is marked *f*. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal melody is: "Now we know your mas - ter plan." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Am D/F# D

Now you have ___ to prove you can. _____ He's just a

Now you have ___ to prove you can. _____

Detailed description: This system contains the first two systems of music. The first system has a vocal line in 7/4 time with lyrics 'Now you have ___ to prove you can. _____ He's just a'. The piano accompaniment features a bass line with a walking bass pattern and a treble line with chords and melodic fragments. The second system continues the vocal line with 'Now you have ___ to prove you can. _____' and the piano accompaniment.

C Am C Am C Am D m/G G5

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.

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'nor - mal guy. He's not a spe - cial guy. And if he fucks it up, ___ then John-ny's gon - na die. _____'. The piano accompaniment continues with the same bass line and treble accompaniment. The fourth system has a vocal line with lyrics 'Nor - mal guy. Spe - cial guy. Fucks it up. Gon - na die.' and the piano accompaniment.

C Am C Am C Am D m/G G5

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

mf

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'Nor - mal guy. Spe - cial guy. Fucks it up. Gon - na die. _____'. The piano accompaniment continues. The sixth system has a vocal line with lyrics 'Nor - mal guy. Spe - cial guy. Fucks it up. Gon - na die. _____' and the piano accompaniment. A dynamic marking of *mf* is present in the piano part.

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 D m/G

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

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

N.C. 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?

mp steady

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^bMaj7 *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^b7sus4 *A^b/B^b* *B^bsus4* *E^b*

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

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

molto rall. *f a tempo*

B^b/D *A^bsus2/C* *E^b/B^b*

die be - fore you suc - ceed. Will you

A^bsus2 Eb/G F

try? You must try to hon - or me. _____

Sam: I will try. Backup: Ah _____

B^b7sus4 B^b7 A^bsus2 B^b7sus4

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

Ah. _____

dim. *mp*

E^bsus2 E^bsus2/G A^bsus2

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

Ah. _____

cresc. poco a poco

E^b/G F A^b/B^b B^b B7

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

Ah.

molto rall.

E B/D# C#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 her Pra - da shoes.

f heavy

B7

bu - ry me. _____ You'd bet - ter

And her 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

f Backup: Oh! *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 call - ling. The sun is shin - ing.

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

f *mf*

cresc. *dim.*

C(add4)

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

KELLY: *You're not even trying.*
SAM: *I am.* **KELLY:** *Try harder.*

F C7sus4

Kelly: Feel-ing the wind — blow - ing — your hair. —

mp

F C

KELLY: *Remember the biker bar?*
SAM: *Oh god.*

Pick-ing a road — and go - ing a - ny - where. —

KELLY: *And the biker.*

F2 Dm7

We're head - ing south. — Or may - be west. — We don't —

Gm7 Bb/C F

— know much. — We're mak - ing up — the rest. —

Dm9 B^bsus2

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^b5/C F5 B^b5/C

dom. Free - dom. Free -

mf *a tempo*

F B^bsus2 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 -

too far. Nash - ville. Free -

cresc.

F5

B^b5/C

F5

B^b5/C

dom. Free - dom. Free -

dom. Free - dom. Free -

f

F G m/C F G m/C

dom. _____

dom. _____

dim.

F B^bsus2 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^bsus2 B^bMaj7/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.

New Tempo: Hip-Hop ♩ = 96

Dm9 **B^bsus2** **Dm11**

(Kelly:)

Oh, _____ let's go. _____ Let's _

f with a strong backbeat *sim.*

(8^{vb})

B^b2 **Dm9** **B^bsus2**

— go. — Pick a road. Pick a high-way. A-ny road is go-ing my — way.

mf

(8^{vb})

Dm9 **B^bsus2** **C7sus4**

Let's go. Live it up — with no com - pli - ca - ted phi - lo - so - phies. No

(8^{vb})

FMaj9 Dm11 B^b(add#4)

col - lege, no ca - reer, no kids, no fan - cy house, no. Let's go.

C7sus4 FMaj9 Dm11

A-ny road but the one we're on. No col - lege, no ca - reer, No scream - ing kids, no mort - gage.

Sam: No col - lege, no ca - reer, No scream - ing kids, no mort - gage.

f

Gm C5

Driv - ing a - ny - where. Just driv - ing straight in - to the dawn. That's free - dom.

Driv - ing a - ny - where.

dim.

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^b 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^b2

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.*

D 7sus4 G/B D 7sus4

Yea. _____ Free -

Yea. _____ Free -

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a D7sus4 chord, followed by a G/B chord, and ends with a D7sus4 chord. The lyrics "Yea." and "Free -" are written below the staff. The middle staff is another vocal line, also in treble clef, with the same lyrics. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and a melodic line.

Tempo Primo

G5 D 7sus4 G5 D 7sus4

dom. _____ Free - dom. _____ Free -

dom. _____ Free - dom. _____ Free -

f *a tempo*

The second system is marked "Tempo Primo". It features three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a G5 chord, followed by a D7sus4 chord, then a G5 chord, and ends with a D7sus4 chord. The lyrics "dom." and "Free -" are written below the staff. The middle staff is another vocal line, also in treble clef, with the same lyrics. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and a melodic line. The dynamic marking *f* and the tempo marking *a tempo* are present.

G A m/D G A m/D

dom. _____

dom. _____

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a G chord, followed by an Am/D chord, then a G chord, and ends with an Am/D chord. The lyrics "dom." are written below the staff. The middle staff is another vocal line, also in treble clef, with the same lyrics. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and a melodic line.

A m7(add4) D9sus4 G M9

Free - dom.

Free - dom.

ff

E m11 D7sus4 Gsus2

E m11 D7sus4 Gsus2

Fusion

from *The Woman Upstairs*

Lyrics by KAIT KERRIGAN
Music by BRIAN LOWDERMILK

Rock ♩ = 116

Violin:

Bass:

Drums:

etc.

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 D A

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

C D A

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

mp

C A

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

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^b, E^b, F^b, D^b13, F/C

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

cresc. *f*

Chords: F#aug/C#, B^b/D, B^bm/D^b, CM7#5

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

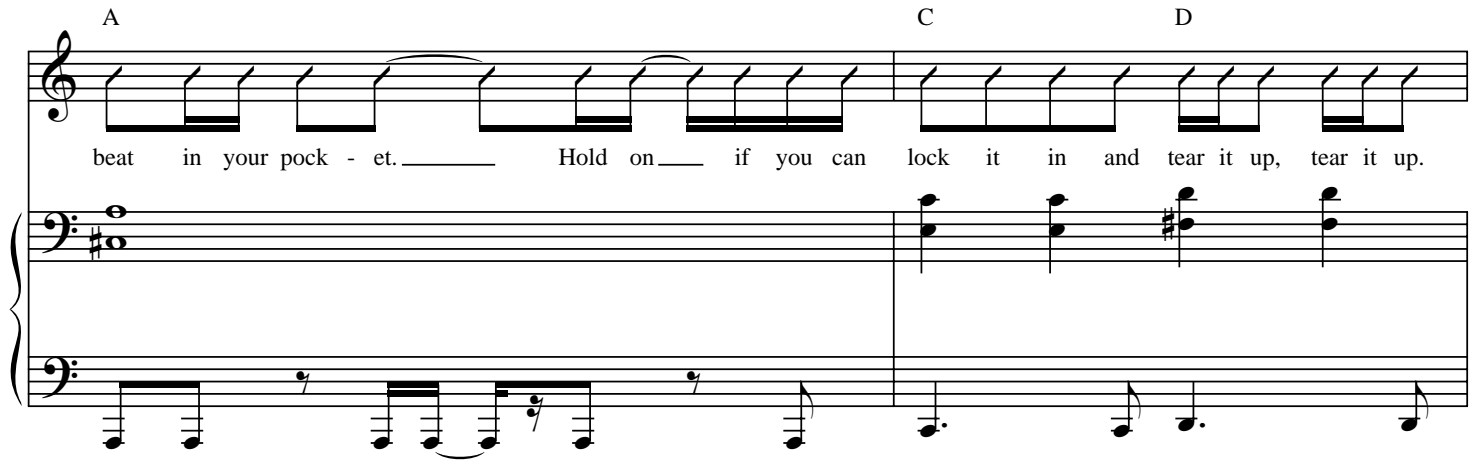
dim.

Chords: A, C

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

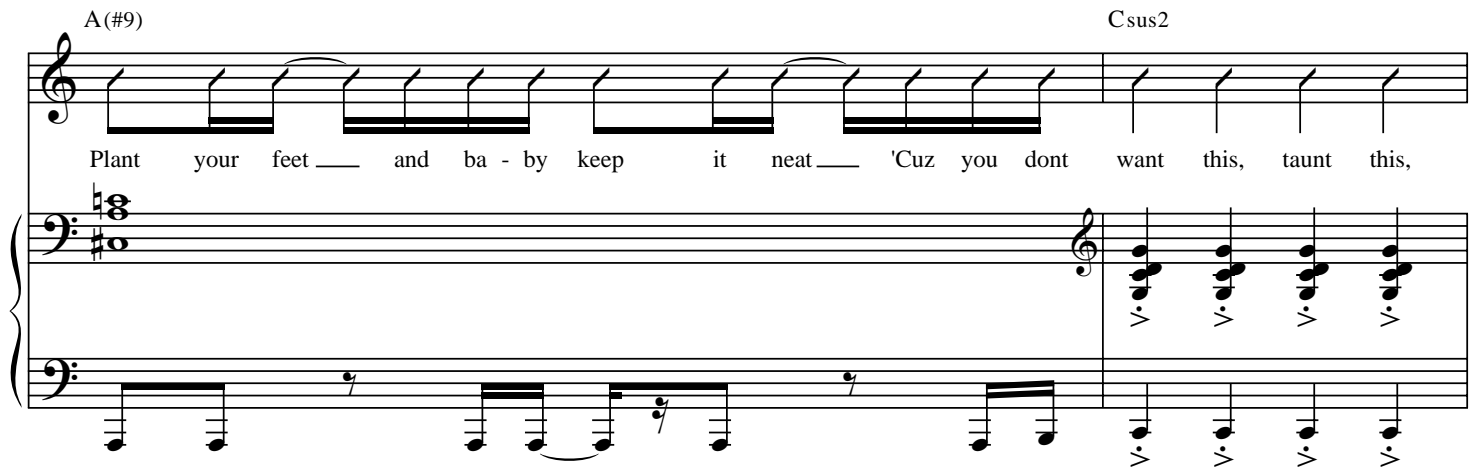
mp

A C D



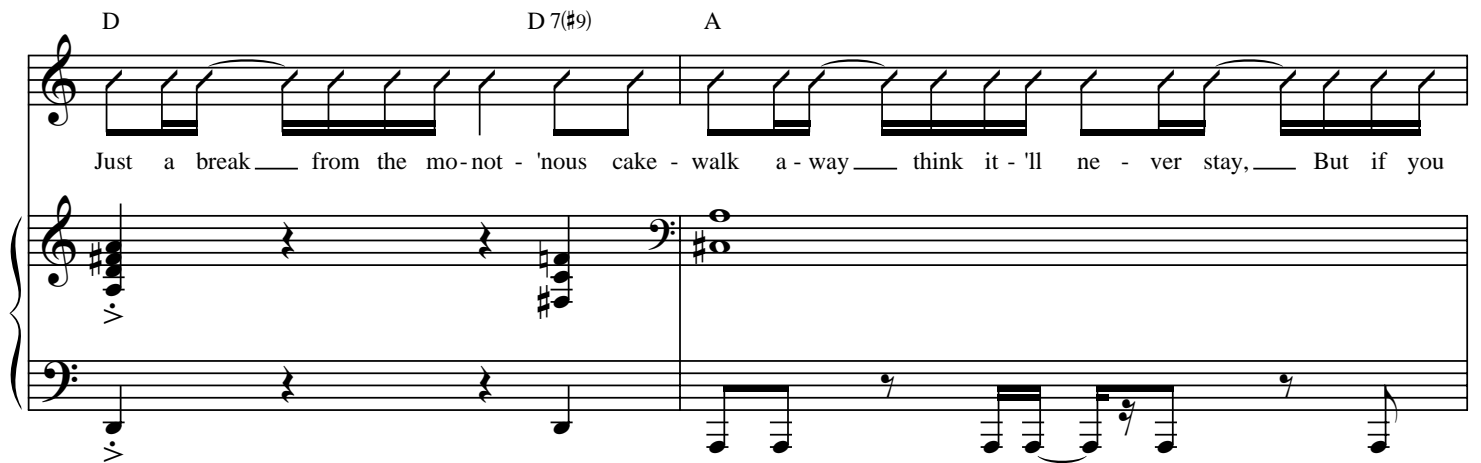
beat in your pock - et. Hold on if you can lock it in and tear it up, tear it up.

A(#9) Csus2



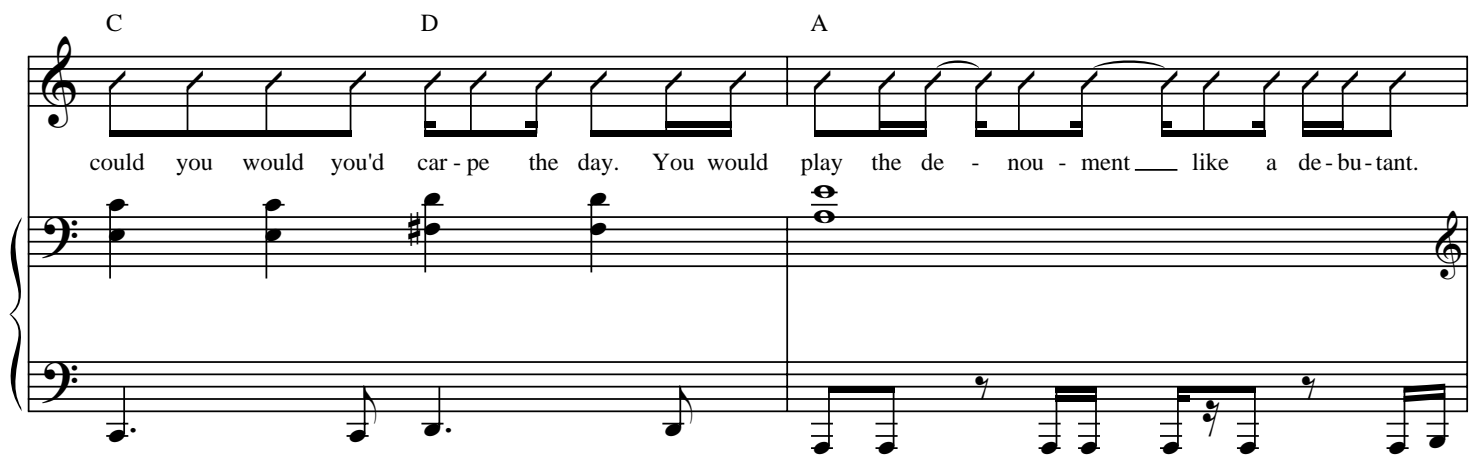
Plant your feet and ba - by keep it neat 'Cuz you dont want this, taunt this,

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

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

B^bMaj9 Csus4 B^bMaj9

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

Csus4 Dm G/B B^o7

Woman: Girl, run. You're hear - ing feel - ings grow now. shut that door. Run.

Chord progression: D^b, E^b, F^b, F^b/A^b, F^b/B^b

More and more — and more. — A

More and more — and more. —

Chord progression: F/C, F aug/C#

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

All: A fu - sion of — sound. — You're

Chord progression: B^b/D, B^bm/D^b, CM7#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^bsus2 *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^bm *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 BbMaj9

In your dreams and in ___ your head. ___

All: Run. ___ It's time to

f

Csus4 BbMaj9 F/A C

back off slow now. ___ Run. ___ It's time to shut that ___ door.

Run. ___ Girl, ___

Dm G/B B°7

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

Run.

This system contains the first system of music. It features a vocal line in the upper staff with lyrics "run. You're hear - ing feel - ings grow now." and a piano accompaniment in the lower staves. Chords Dm, G/B, and B°7 are indicated above the vocal line. The piano part includes a "Run." instruction. The guitar part consists of chords.

D^b E^b F^b F^b/A^b

More and more and more. Oh

More and more and more.

molto cresc.

This system contains the second system of music. It features a vocal line with lyrics "More and more and more. Oh" and a piano accompaniment. Chords D^b, E^b, F^b, and F^b/A^b are indicated above the vocal line. The piano part includes a "molto cresc." instruction. The guitar part consists of chords.

F/C F aug/C#

Run!

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

This system contains the third system of music. It features a vocal line with lyrics "Run! All: A fu - sion of sound. You're" and a piano accompaniment. Chords F/C and F aug/C# are indicated above the vocal line. The piano part includes a "ff" instruction. The guitar part consists of chords.

B^b/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^b6

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

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

Fsus2 B^bsus2

You've straight up got - ta end this now. The

You've straight up got - ta end this now. The

f

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 'You've straight up got - ta end this now. The' and a piano accompaniment in bass clef. The second system is identical to the first. The piano accompaniment includes a forte (*f*) dynamic marking.

Gm/A Gm B^b/C

riv - er's off and run - - - - ning

riv - er's off and run - - - - ning

cresc.

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 'riv - er's off and run - - - - ning' and a piano accompaniment in bass clef. The second system is identical to the first. The piano accompaniment includes a crescendo (*cresc.*) dynamic marking.

N.C.

down!

down!

ff

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 'down!' and a piano accompaniment in bass clef. The second system is identical to the first. The piano accompaniment includes a fortissimo (*ff*) dynamic marking.

Henry & Mudge

from the Off-Broadway Musical *Henry & Mudge*

Lyrics by KAIT KERRIGAN
Music by BRIAN LOWDERMILK

Country Waltz ♩ = 160

F5 F/A B^bsus2 F/C C5

mp swing 8s

F F/A B^bsus2 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^b_{sus}2 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

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^b2(add#11) N.C.

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

straight 8s *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^b/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^bsus2 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^bsus2 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.*

Smooth, in one $\text{♩} = 60$

D(add2) C9

mp

B^bsus2 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^bsus2 F sus4/A F/A

(Henry:) 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

mat - ter af - ter all.

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 two vocal staves and a piano accompaniment. The vocal staves have a melody of half notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *rit.* (ritardando) marking is placed over the final two measures, which include a four-measure melodic phrase in the right hand. The system concludes with a double bar line and a common time signature 'C'.

CMaj9 D9sus4 G

Detailed description: This system is primarily piano accompaniment. The top staff is mostly empty, with a few notes in the first two measures. The middle and bottom staves show chords and melodic lines. The first measure has a CMaj9 chord with a melodic line in the middle staff. The second measure has a D9sus4 chord with a melodic line in the middle staff. The third measure is empty. The fourth measure has a G chord with a melodic line in the middle staff. The system concludes with a double bar line and a common time signature 'C'.

Here I Am

Lyrics by KAIT KERRIGAN
 Music by BRIAN LOWDERMILK

Moderately, in two $\text{♩} = 92$

Dm7
C/B \flat
F2
C sus4
C

Dm
C/B \flat
F

All I ev - er had was a dream. _____ A

Gm11
F/A
B \flat
C

alt. notes

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

Dm C/B^b F

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

Dm C/E F2

- ways there, push-ing me, beg-ging me to see what you saw in me; ___ how some-day ___

G min C sus4

— I'd soar. _____ I nev - er saw it be - fore. _____

F5 C/E B^b2/D C sus4 C

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

F5 C/E B^b2/D C sus4 C

Here I stand once a - gain. _____ I'm start - ing some - thing _

B^bMaj9 F/A G m7 C sus4 C

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

B^b2 F/A G m11 C sus4 C

And who knows where I'll land _____ but here _____ I _____

D m7 C/B^b F2 C sus4 C

am.

Dm C/B \flat F

Af - ter all the heart - ache and pain, _____ I

mp *sim.*

Gm11 F/A B \flat C

alt. notes

nev - er thought I'd ar - rive, _____ but I knew I'd sur - vive. _____

Dm C/B \flat F

You were there for ev - 'ry bad day. _____ *Opt. backup:* You just held _____

Dm C/E F2

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

G min C2

I'd be so sur - prised, _____ to find what I had in - side.

F C/E B^b/D C5

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

mf

F C/E B^b/D C7sus4

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

B^bMaj9 F/A Gm7 C sus4 C

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

B \flat 2 F/A Gm11 C sus4 C

And who knows just where I'll land _____ but here _____ I _____

F5 F

am. _____ And I'm

cresc.

Più Mosso

B \flat sus2 C sus4 C F

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

f

B \flat sus2 C F

try - ing to make _____ you _____ proud. _____ And

G m C C7/A Dm C

no mat - ter what, no mat - ter how,

cresc.

Detailed description: This system contains the first two measures of the piece. The vocal line is in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are "no mat - ter what, no mat - ter how," with a comma after "what" and a line under "how". The piano part includes a *cresc.* (crescendo) marking.

E^bsus4

this is the mo - ment, I've al - ways dreamed

rit. *subito p*

Detailed description: This system contains the next two measures. The key signature changes to E-flat major. The piano accompaniment consists of sustained chords in the left hand and a melody in the right hand. The lyrics are "this is the mo - ment, I've al - ways dreamed". The piano part includes a *rit.* (ritardando) marking followed by a *subito p* (subito piano) marking.

C C9

a - bout.

Detailed description: This system contains the final two measures. The key signature returns to B-flat major. The piano accompaniment features a bass line with triplets in the right hand. The lyrics are "a - bout." with a line under "bout.". The piano part includes triplet markings in the right hand.

F C/E B^b Gm/C C

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

8^{va}
subito p colla voce *accel.*

F5 C/E B^b2/D C sus4 C

Here I stand once again. I'm starting something—

a tempo *cresc poco a poco*

B^bMaj7 F/A Gm7 C sus4 C

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

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

mf

B \flat 2 F/A G m11 C sus4 C

And who knows _____ where I'll land _____ but here _____ I _____

And who knows where _____ I'll land_ but here _____ I _____

F5

am. _____ Here I am.

am. _____

cresc.

v.

G5 D/F# C/E D7sus4

My dreams are com - ing true. _____

Here I am _____ at the end. _____

f rock out!

G5 D/F# C/E D9

Oh _____ I'm start - ing some - thing _____

Here I stand _____ once a - gain. _____

CMaj9 G/B Am7 D9

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. _____

C2 G2/B D7sus4

Oh _____ Here I _____

8vb

G5 D/F# C/E

am. _____ Here I am. _____

Here I am _____

ff

Gsus2 D/F# Csus2 D7sus4

Yea. _____ Here I am. _____

Here I am _____ at the end. _____

f

Gsus2 D/F# C/E C/D

Oo

mf *dim. e rit.*

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a long melisma starting with a half note G4, followed by quarter notes A4, B4, and C5, then a whole rest for two measures. The second staff is another vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a whole rest for two measures. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a series of chords: Gsus2, D/F#, C/E, and C/D. The left hand plays a simple bass line. Dynamics include *mf* and *dim. e rit.*

CMaj9 Am7

And who knows _____ where I'll land _____ but

p

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "And who knows _____ where I'll land _____ but". The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note G4. The second staff is a piano accompaniment in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a whole rest for two measures. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays chords CMaj9 and Am7. The left hand plays a simple bass line. Dynamics include *p*.

C/D D

here _____ I _____ am. _____

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "here _____ I _____ am. _____". The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note G4. The second staff is a piano accompaniment in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a whole rest for two measures. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays chords C/D and D. The left hand plays a simple bass line. Dynamics include *p*.

His Arms

from *The Woman Upstairs*

Lyrics by KAIT KERRIGAN
Music by BRIAN LOWDERMILK

Simple and Pristine ♩ = 96

$B^{\flat}\text{sus}2/D$ $E^{\flat}\text{sus}2$ $B^{\flat}\text{sus}2/D$

mp poco rubato *sim.*

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

It is - n't that you let him in,

sempre legato

$B^{\flat}\text{sus}2/D$ $E^{\flat}\text{sus}2$ $B^{\flat}\text{sus}2/D$

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

E^bsus2 Cm(add4) B^b/D A^b6

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

B^bsus2 E^bsus2 B^bsus2

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

E^bsus2 Csus2/E Fsus2

stand. Or that you show him ___ ev' - ry fault and he

A7sus4 G A^bsus2 F7sus4

says you're love - ly still. _____ It's just _____ his

rit. *a tempo*

Gently, in two ♩ = 64

E^b9 E^b9 B^bsus2/D

arms. _____ Ev' - ry - thing _____ is

E^b9 E^b F/E^b E^bMaj7

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

♩ = ♩ A^b G^b D^b/F^b

And with the world the way it is...

dim.

Più Mosso ♩ = 96

D^bMaj9 A^bMaj9/C Am7 A^bsus2

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

mf

Gm7(add4) D^bMaj9/F E^bsus2/G A^bsus4 A^b

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

f

B^bm9 Cm^b9

If I had fought, if I had tried,

D^b(add2) A^b/G^b F7sus4

if I had known, I would have said I'll miss your

dim. e rit.

Gently, in two $\text{♩} = 64$

E^b6 B^bsus2/D

arms. Ev - 'ry - thing was

mf a tempo

E^b_9 E^b F/E^b $E^b\text{Maj}7$

sim - ple in his arms.

rit.

A^b G^b $F^b(\text{no}3)$ $G^b\text{sus}2$

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

p colla voce

$B^b\text{sus}2/D$ $E^b\text{sus}2$ $B^b\text{sus}2/D$ $E^b2(\text{add}\#11)$

mp a tempo

rit.

How to Not Be with You

Music and lyrics by
BRIAN LOWDERMILK

Moderately ♩ = 84

A^b5 *Fm7*

I am walk - ing home _____ from the sub - way stop.

p *legato*

D^bsus2 *E^b5*

The lights keep _____ chang - ing, _____ I just stand _____ and watch.

Fm7 *E^bsus4*

I should know _____ what's wrong, _____ like I should know which way _____ to go. _____

The image shows a musical score for the song 'How to Not Be with You'. It is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature (C). The tempo is marked 'Moderately' with a quarter note equal to 84 beats per minute. The score is arranged for voice and piano. The piano accompaniment is marked 'p' (piano) and 'legato'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system has a vocal line starting with 'I am walk - ing home' and a piano accompaniment. The second system has a vocal line starting with 'The lights keep' and a piano accompaniment. The third system has a vocal line starting with 'I should know' and a piano accompaniment. Chord symbols are placed above the vocal line: A^b5 and Fm7 in the first system; D^bsus2 and E^b5 in the second system; Fm7 and E^bsus4 in the third system.

$D^{\flat}\text{sus}2$ $E^{\flat}\text{sus}4$ D^{\flat}/F E^{\flat}/G

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

mp

$D^{\flat}\text{sus}2(\text{add}\sharp 11)$ $A^{\flat}\text{sus}2/C$

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

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

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

dim.

$A^{\flat}5$ $E^{\flat}(\text{add}4)/G$

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

Fm7 D^bsus2 E^bsus4

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

Fm C7sus4/F A^b/E^b B^b7/D

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

B^bmin/D^b A^b/C B^bmin E^b7sus4

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

A^b5

sub. p *cresc.*

Più Mosso

A^bsus2 *Fm7(add11)*

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

mf *stronger*

D^b9 *E^b7sus4*

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

Fm11 *E^b(add4)*

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

D^bsus2(add#11) *E^bsus4*

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^bsus2*, *Fm7(add11)*, *D^b9*, *E^b7sus4*, *Fm11*, *E^b(add4)*, *D^bsus2(add#11)*, and *E^bsus4*. 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^bsus2(add#11) **A^bsus2/C**

But I won't I'm not free.

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 a quarter note 'I', a quarter note 'won't', a half note 'I'm', a quarter note 'not', and a half note 'free.' with a long underline. The piano accompaniment features a complex chord structure in the right hand and a simple bass line in the left hand.

B^bsus2/D **D^bMaj9** **D^b/F** **E^bsus4/G**

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

This system contains the next two measures. The vocal line continues with 'I'm not a lot of things I used to be,' followed by a quarter note 'ba - by,' and a half note 'I' with a long underline. The piano accompaniment continues with similar chordal textures.

A^bsus2 **E^bsus4/G**

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

This system contains the next two measures. The vocal line starts with 'oh I don't know how to not be with you.' The piano accompaniment features a more active bass line with eighth notes.

Fm7(add11) **D^b9** **E^b**

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

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 simple bass line in the left hand.

Fm7 A \flat /E \flat D dim

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

E^b9 *F7sus4*

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

B^b5 *F sus4*

I don't know how...

B^bsus2 *F/A*

mp
Hands out,

E^bsus2/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.

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^b7 **D^b7**

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

E^b7 **D^b7**

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[#]m **C** **B^bsus2**

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 E sus4 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

The musical score is presented in three systems. The first system shows the piano introduction in 4/4 time, marked *mp*. The piano part consists of a steady eighth-note accompaniment in the right hand and rests in the left hand. The vocal line is silent in this system.

The second system begins the vocal entry. The vocal line starts with the lyrics: "Did you see my par - ty dress? This morn - ing I was feel - ing dres - sy." The piano accompaniment continues with the same eighth-note pattern. The key signature has two flats (B-flat and E-flat).

The third system continues the vocal line with the lyrics: "Moth - er thinks I'll get it mes - sy, but you can - not see where I have spilled. I spilled." The piano accompaniment continues, and the time signature changes to 3/4 for the final measure of the system.

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 \flat A dim/E \flat

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 \flat /B \flat B aug C m E \flat /D \flat

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

rit.

B \flat /D E \flat B \flat /F E \flat /G B \flat 7/A F/A B \flat

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^b *B^b/E^b* *E^b* *F/E^b*

play pi - a - no ev - 'ry night. My dad says I'm a prod - i - gy, but

a tempo

E^b/B^b *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^b/C *E^b* *Fm(add4)* *E^b/G* *B^b7/A^b*

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^o7

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

cresc.

Ballet, in one (♩. = c. 72)

B^b A min G m7

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

A min G m7, N.C.

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

mp colla voce *rit.*

E^b *A dim/E^b*

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

mf a tempo

N.C. *A dim/E^b* N.C.

I buy all my clothes in Brus - sels.

B^b7 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 -

(spoken) 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^b *B^bmin*

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

f

A^bm7 *D^b* *G^b* *G^b7*

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

C^b *B^bm* *A^bm*

Ah - - - ah - - - ah. I will do a turn.

mp *colla voce*

D^b *B^bm* *E^baug7*

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

mf *a tempo*

A^bm D^b9 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.

pa ah ah - ah - ah - ah - ah -

(8va) *cadenza*

E^bm/B^b B^b N.C.

ah. My par - - - - ty dress!

colla voce *a tempo*

Tempo Primo

E^b B^b E^b B^b

mf *f*

E^b B^b E^b B^b E^b

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 morning. 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.

Gsus2 Esus2 B/D#

— it is — you see. Have sex with me. —

Have sex.

sfz *mf*

Dsus2 Asus2 E

Have sex with me. — May - be not to - day, —

Have sex. Have sex. (Have sex.)

F#m7(add4) E/G# Asus2

— may - be to - mor - row. May - be not to - mor -

Have sex to - mor - row.

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.*

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(add2)/F

But that's noth - ing new. —

A^b E^b/G B^bm/F C7/E

Still I have to try — to ex -

A^b(add2)/E^b A^b/C B^bsus2/D B^b

plain what I — want to do with you. —

E^b7sus4 B^bm/E^b

With —

cresc.

D^b **C/D** **D^b/E^b** **E^b/F**

Ke - rou - 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^bm7 **E^bsus4**

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

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

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

mp lush, thick

A^b
 E^b/G
 $Fm(\text{b}13)$

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

$A^b(\text{add}4)$
 A^bM9
 E^b7/F
 $C7/F$

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

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

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

D^b/E^b

have these plans. Sam, I have these plans Of } a house—
 have these plans. I have all these plans For }

cresc. poco a poco

D^bMaj7/E^b

— that we build on a bay — when we run a - way. —

3 3 3

A^b(add2) *E^b/G* *D^b/F* *D^bm6/F^b*

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

mf pushing ahead

A^b(add2)/E^b *B^b/D* *E^b7sus4*

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

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

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

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'Al - a - bam - a', a quarter note for 'heat,' and eighth notes for 'sign me up!'. There is a full bar rest after 'up!'. The vocal line continues with 'We'll be on the road like some' over the next four measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

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

Detailed description: This system contains measures 5 through 8. The vocal line continues with 'coun - try song.' in measures 5 and 6, followed by 'Won't be long.' in measure 7 and a full bar rest in measure 8. In measure 9, the vocal line has 'Sam, you're read - y.' and 'Let's —' in measure 10. The piano accompaniment continues with the same rhythmic pattern.

A^b/G^b

— go — an - y -

Detailed description: This system contains measures 11 through 14. The vocal line has a long note for 'go' in measure 11, followed by a full bar rest in measure 12, and a long note for 'an - y -' in measure 13. The piano accompaniment features a more active bass line with eighth-note patterns.

$Fm7$ $F7$

— where. — Get the car —

Detailed description: This system contains measures 15 through 18. The vocal line has a long note for 'where.' in measure 15, followed by a full bar rest in measure 16, and 'Get the car' in measure 17. The piano accompaniment continues with the established harmonic and rhythmic structure.

B \flat m7 E \flat sus4

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

D \flat (add2)

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

f driving

A \flat /C

— here. I'm not try - ing to tie —

D \flat (add2) B \flat /D DMaj7/E \flat

— you down. —

D^b(add2) *A^b/C*

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

D^b(add2) *B^b7/D*

— here— a new one as soon as we

dim.

p. *pp.*

E^b13

run, just as soon as we run. Run a - way.

mf

B^b(add2) *F/A* *E^b/G* *E^bm6/G^b*

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

f

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. Chord symbols are placed above the vocal line, and dynamic markings are placed below the piano accompaniment. The first system has a vocal line starting with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes. The second system continues the vocal line with a quarter rest at the beginning. The piano accompaniment includes a 'dim.' marking and a 'p.' dynamic. The third system features a vocal line with a quarter rest at the beginning. The piano accompaniment includes a 'mf' dynamic and a triplet in the right hand. The fourth system continues the vocal line with a quarter rest at the beginning. The piano accompaniment includes a 'f' dynamic.

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

Mis - sis - sip - pi mud, watch me slide! — We'll be on the road like Jack —

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

Ke - rou - 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 Am 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^bsus2

p

Fsus2 *G7sus4* *E m* *A m* *G7sus4*

Some - times when I look at you, — I don't know why you'd wait. —

Fsus2 *G7sus4* *E m7* *A sus4* *A m*

School girl in a lit - tle world — who learns ev - 'ry - thing late. —

Detailed description: This block contains the musical score for the song 'Say the Word'. It begins with a piano introduction in the key of B-flat major, marked 'Easy' with a tempo of approximately 96 beats per minute. The introduction consists of two measures of music in a 4/4 time signature, featuring a treble and bass clef. The first measure has a piano (*p*) dynamic marking. The introduction is followed by two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'Some - times when I look at you, — I don't know why you'd wait. —'. The second system also includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'School girl in a lit - tle world — who learns ev - 'ry - thing late. —'. Chord symbols are placed above the vocal lines: *B^bsus2* for the introduction; *Fsus2*, *G7sus4*, *E m*, *A m*, and *G7sus4* for the first system; and *Fsus2*, *G7sus4*, *E m7*, *A sus4*, and *A m* for the second system.

Fsus2 G7sus4 E m A m G7sus4

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

Detailed description: This system contains the first line of music. The vocal line is on a single treble clef staff with a key signature of one flat and a 7/8 time signature. The lyrics are "I've al - ways had — all the an - swers, now I don't have a clue. —". The piano accompaniment consists of two staves (treble and bass clefs). The chords are indicated above the vocal line: Fsus2, G7sus4, Em, Am, and G7sus4.

B^bsus2

Detailed description: This system contains the second line of music, which is purely instrumental piano accompaniment. It features a single treble clef staff with a key signature of one flat and a 7/8 time signature. The bass line is on a bass clef staff. The chord B^bsus2 is indicated above the first measure.

Fsus2 G7sus4 E m A m G7sus4

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

Detailed description: This system contains the third line of music. The vocal line is on a single treble clef staff with a key signature of one flat and a 7/8 time signature. The lyrics are "Some nights when the clouds are thick and the wind starts to blow. —". The piano accompaniment consists of two staves (treble and bass clefs). The chords are indicated above the vocal line: Fsus2, G7sus4, Em, Am, and G7sus4.

Fsus2 G7sus4 E m7 A sus4 A m

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

Detailed description: This system contains the fourth line of music. The vocal line is on a single treble clef staff with a key signature of one flat and a 7/8 time signature. The lyrics are "I stare out the win - dow won - dering where I will go. —". The piano accompaniment consists of two staves (treble and bass clefs). The chords are indicated above the vocal line: Fsus2, G7sus4, Em7, A sus4, and Am.

Fsus2 G7sus4 Em Am G7sus4

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

B^bsus2 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 —

Fsus2 G7sus4 Em Am G7sus4

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

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics: "I did - n't know how to love _____ un - til you swept me a - way. _____". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols above the staff are Fsus2, G7sus4, Em, Am, and G7sus4.

B \flat B \flat /C

cresc.

The second system shows the piano accompaniment continuing. The right hand has a melodic line with a fermata over the first measure and a sixteenth-note figure in the second measure. The left hand has a bass line. Chord symbols B \flat and B \flat /C are shown above the staff. A dynamic marking of *cresc.* is present. A fingering '6' is indicated in the right hand.

F \sharp m G(add2) A7sus4

Say the word _____ and I just might lis - ten.

mf

The third system features a vocal line and piano accompaniment. The vocal line has lyrics: "Say the word _____ and I just might lis - ten." The piano accompaniment has a bass line and chords in the right hand. Chord symbols F \sharp m, G(add2), and A7sus4 are shown above the staff. A dynamic marking of *mf* is present.

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

Say the word _____ and you might _____ get your way. _____

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics: "Say the word _____ and you might _____ get your way. _____". The piano accompaniment has a bass line and chords in the right hand. Chord symbols F \sharp m, G(add2), A7sus4, B sus4, and B are shown above the staff.

Em A sus4 D B m7

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

dim.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'Lov' and a quarter note 'ing', followed by a half note 'you' and a quarter rest. The piano accompaniment features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand. Chord changes occur at the start of each measure.

Gsus2 A 7sus4

— and I might have to

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter rest, followed by a quarter note 'and', a quarter note 'I', a quarter note 'might', a quarter note 'have', and a quarter note 'to'. The piano accompaniment continues with a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand. Chord changes occur at the start of each measure.

Em11 D/F#

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

cresc. poco a poco
mf

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note 'stay.', followed by a half note 'I wan - na love.', and a quarter rest. The piano accompaniment features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand. Chord changes occur at the start of each measure.

Gsus2 A sus4

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

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter rest, followed by a half note 'I want to be', a quarter rest, a half note 'the girl', and a quarter note 'there by your side.'. The piano accompaniment continues with a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand. Chord changes occur at the start of each measure.

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 sus4 E \flat A \flat m D \flat sus4 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 sus2 D \flat 7sus4 C \flat sus2

And I might have to —

p a tempo

C \flat G \flat sus2

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

A⁶ 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) A⁶ 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

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#

A⁶₉

B sus4

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

- ers. the sleep - ing gen - er - a - tion. ___

6 9

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 a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a half note G#4, and then a melodic phrase: quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs). The right hand plays a steady eighth-note accompaniment of chords. The left hand plays a simple bass line with a half note G#3 and a half note A3. The tempo/dynamics marking 'subito mp' is placed above the left hand.

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. It starts with a whole rest, followed by a half note G#4, a whole rest, and then a half note G#4. The middle staff is a piano accompaniment with a grand staff. The right hand continues the eighth-note accompaniment. The left hand has a half note G#3, followed by a half note A3, and then a half note G#3. A 'cresc.' (crescendo) marking is placed above the left hand.

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. It starts with a whole rest, followed by a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. The middle staff is a piano accompaniment with a grand staff. The right hand continues the eighth-note accompaniment. The left hand has a half note G#3, followed by a half note A3, and then a half note G#3. A 'mf' (mezzo-forte) marking is placed above the left hand.

A⁶

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

A⁶

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)

A⁶

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 a vocal melody in treble clef with lyrics. Below it is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The system is divided into three measures corresponding to the chords C#m7(add4), A⁶, and B sus4.

Esus2

C#m7

Asus2

E

The second system consists of piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature remains three sharps. The system is divided into four measures corresponding to the chords Esus2, C#m7, Asus2, and E. 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 includes vocal lines and piano accompaniment. The key signature is three sharps. The system is divided into four measures corresponding to the chords E5/F# and E/G#. Dynamic markings include *dim.* (diminuendo) and *mp* (mezzo-piano).

Asus2

B sus4

F#m11

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

Call — — — — ing, oh. We're

The first system features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line. The key signature is three sharps (F#, C#, G#).

Asus2/G#

A⁶

B sus4

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

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

The second system continues the vocal and piano parts. The piano accompaniment includes a *cresc.* marking in the right hand. The key signature remains three sharps.

Esus2

E/B

C#m7

E/A

up. Wake up. —

Wake up. —

The third system concludes the vocal and piano parts. The piano accompaniment features a *mf* dynamic marking. The key signature remains three sharps.

Esus2

E/B

Wake up. Wake

Oh

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'Wake up. Wake' and a piano accompaniment. The second system continues the vocal line with 'Oh' and the piano accompaniment. The key signature is three sharps (F#, C#, G#).

C#m7

E/A

C#m7(add4)

up. Wake up.

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'up. Wake up.' and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#).

A⁶

B sus4

Wake up. Wake up. Wake up.

cresc.

Gliss.

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'Wake up. Wake up. Wake up.' and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment, ending with a glissando. The key signature is three sharps (F#, C#, G#).

N.C.

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

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "(Woman:) So what? Ev - 'ry-thing's all _____ fucked up. _____ Your life, your job, your dreams of be -". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part starts with a dynamic marking of *f* and the word *crisp*. The piano accompaniment includes various rhythmic patterns and articulation marks like accents and slurs.

Asus2 E5/B E5

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

Man: Uh oh what's that? Oh do _____ I spy: _____

The second system of music continues the vocal line with the lyrics: "- ing the next Bill Gates, And do _____ I spy _____ a lit - tle". Below this is the piano accompaniment. The piano part includes a *Man:* vocal line with the lyrics: "Uh oh what's that? Oh do _____ I spy: _____". The piano accompaniment continues with chords and rhythmic patterns, including a double bar line in the middle of the system.

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

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

Beer gut. So what? Get up out -

The third system of music features a vocal line with the lyrics: "beer gut? It's grow - ing but so what? Get up. Get up out -". Below this is the piano accompaniment. The piano part includes a *Man:* vocal line with the lyrics: "Beer gut. So what? Get up out -". The piano accompaniment includes a double bar line and a large fermata over the final notes of the piano part.

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 music. The first system features a vocal line with lyrics and a piano accompaniment. The second system is a duplicate of the first. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols F#, Bsus2, F#5/A#, and F#5/G# are placed above the first system. The key signature has four sharps (F#, C#, G#, D#).

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 music. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system is a duplicate of the third. The piano accompaniment includes a *dim.* (diminuendo) marking. Chord symbols F#/C# and D#m are placed above the third system. The key signature has four sharps.

Bsus2

head, —

mf

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a vocal line with the lyric 'head, —' and a piano accompaniment. The sixth system is a duplicate of the fifth. The piano accompaniment includes a *mf* (mezzo-forte) marking. The chord symbol Bsus2 is placed above the fifth system. The key signature has four sharps.

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

B sus4

Esus2

C#m7(add4)

A⁶

— 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#

A⁶

- 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.

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 in 2/4 time with a key signature of one flat (Bb). It consists of three systems of piano accompaniment and one system of vocal melody with lyrics.

System 1: Features a piano introduction with a melody in the right hand and a bass line in the left hand. Chords are D5, D5/C, and D5/B. Dynamics include *p* and *sim.*

System 2: Continues the piano accompaniment with chords BbMaj7, Db, and Am/C. Dynamics include *sim.*

System 3: Continues the piano accompaniment with chords Bm7(b5), Bb, Db, and Dm. Dynamics include *colla voce*.

Vocal Melody: The lyrics are: "We lived our life a - sleep. We lived in - side our". The melody is written in the treble clef.

A min/C B m7(b5) B^b D^b

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

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand. Chord changes are indicated above the staff.

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.

Detailed description: This system contains the next four measures. The piano accompaniment continues with eighth notes. A slur is placed over the first two measures of the piano part. The dynamic marking *sim.* is placed below the piano part in the second measure.

B^bm A5 B^bsus2

changed. You thought the world ___ was wait - ing. You

mp

Detailed description: This system contains three measures. The vocal line has a quarter rest in the first measure. The piano accompaniment features a steady eighth-note pattern. The dynamic marking *mp* is placed below the piano part in the second measure.

A5 B^bsus2 A5

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

Detailed description: This system contains three measures. The piano accompaniment continues with eighth notes. The vocal line has a quarter rest in the first measure.

B^bsus2

E^bsus2

- - 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^b

D^b

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^b B^b/D G sus4 G

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of a series of notes: F4, G4, A4, B4, C5, B4, A4, G4, with a fermata over the final G4. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

C/B^b F/A C/B^b F/A

Oh _____ Oh _____ Oh _____

The second system continues the piece with a vocal line and piano accompaniment. The vocal line has notes: C5, B4, A4, G4, F4, E4, D4, C4, with a fermata over the final C4. The piano accompaniment features a steady bass line and chords in the right hand.

C/B^b F/A A^b7

poco rall.

The third system shows the vocal line with notes: C5, B4, A4, G4, F4, E4, D4, C4, with a fermata over the final C4. The piano accompaniment includes a section marked *poco rall.* (poco rallentando) in the right hand.

C A^b7

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

ff expansive

The fourth system features a vocal line with lyrics: "There's noth - ing here of con - - se - quence. There's _____". The piano accompaniment includes a section marked *ff* expansive. The system concludes with a bass note in the lower left corner: $8^{vb} - -$.

C A^b7 C

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

8^{vb}

A^b7 D^bsus/G^b Fsus/C

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

C/G

C/B^b F/A C/B^b F/A

Oh Oh

f *a tempo*

C/B^b F/A C/G A7

Where did we go

rit. e dim.

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.