

I TURNED THE CORNER

Music by Jeanine Tesori
Lyrics by Dick Scanlan

JIMMY: "I'm talking
twenty stories beneath us."

Briskly, in 2

1 **JIMMY:** 2 3 *mf marcato* 4

Do-zens of bus-es... hun-dreds of cabs... Thou-sands of peo-ple, way down be-low,

Horn *mf* Harp

Vlns *mf staccato* Cello pizz

5 6 7 8

wan-der-ing to and fro. Ti-re - less peo - ple, no time to lose,

9 10 11 12

crowd-ing the a - ve - nues and parks. On their marks, rac - ing fast;

Flute, Clars

PLAY

"Dizzy fingers"

Bass

13 14 15 16

quite a cast. Mil-lions of peo - ple, pick an - y two: they could be just like

Horn

Flute, Clars

Vlns

Cello

Bass

17 18 19 20

you and me used to be, way back when, stran - gers, then

sub. mp

Vln

21 Freely with great expression

22 23 24

I turned the cor - ner, and there you stood,

25 26 27 28

your smile like home to me, your heart fa - mil - iar.

Harp *p*

arco *p*

29 30 31 32

No use pre - tend - ing, not that I could.

Clar solo *mp* Flute soli Horn solo *mp*

33

34 35 36

I turned the cor - ner when I met you.

Clar *p*

This block contains the musical score for measures 33 through 36. It features a vocal line with lyrics, a clarinet part marked *p*, and a piano accompaniment. The key signature has three flats, and the time signature is 4/4. The lyrics are: "I turned the cor - ner when I met you."

With a gentle pulse (not too slow)

37

38 39 40

mf

I turned the cor - ner; stopped on a dime,

Fl, Clars

Cello *mf*

Bass

This block contains the musical score for measures 37 through 40. It features a vocal line with lyrics, a flute and clarinet part, a cello part marked *mf*, and a bass part. The key signature has three flats, and the time signature is 4/4. The lyrics are: "I turned the cor - ner; stopped on a dime,"

41

42 43 44

like I re - mem - bered some - one long for - got - ten.

Vlms

Cello

Harp

This block contains the musical score for measures 41 through 44. It features a vocal line with lyrics, a violin part, a cello part, and a harp part. The key signature has three flats, and the time signature is 4/4. The lyrics are: "like I re - mem - bered some - one long for - got - ten."

45 46 47 48

No mere flir - ta - tion, no mark - ing time.

Fl, Clars

(Vlins)

(Cello)

+Harp

mf

49 50 51 52

- I turned the cor - ner when I met you, When

53

Poco rall.

54

Accel.

I met you.

slide

55

Con moto - cresc. poco a poco

56

57

58

Was our en-count-er planned, des-ti-ny's guid-ing hand?

Vlns Flute

(Cello)

PLAY

mf

59

60

61

62

For-tune or fate, it's grand, the way you make me

Vlns +Flute

Hn, Cello

+Tpts

mf *sfz* *sfz*

l.v.

Bass

63

63
feel! _____
Tpts
f
Bring out
Horn, Cello
f
64 65

66

66
67 68 69
mf Clar Straight 8ths
Soli
Horn *sfz*
Strs
mf
Bass
sfz

Hesitant Swing

72 (He takes her hand)

70

70
71 72
Clar solo
mp
ten.
+Bs Clar, Vibes
Tpts, Tbn
mp
ten.
Harp
Bass

73 74 75 76

Sways

Strs *mp*

+Tpts, Tbns 3

Clars *mf*

Bass

77 78 79 80 (*scary moment*) *Slow arp.*

Flute solo *mf* 6

Strs *mf*

Tpts, Tbns *mf*

CELESTA

81 82 83 84

Flute *mp*

Clar solo 3

Strs *mp*

Str. 8th's

mp

Rit.

85 86 87 (Wood block) 88

85 86 87 (Wood block) 88

p

(to PIANO)

Bs Clar 5

mf

(Dialogue)

89 90 91 92

JIMMY: "Have dinner with me..."

Vln solo *mp*

other Vlns *pp*

Cello

93 94 95 96

+Flute

+Clars

Cue out: **MILLIE:** "And if I don't eat again for a month, who cares?"

Con moto

97 98 99 100 **Safety**

Harp

101

MILLIE: *mf*

102

103

104

All of the past e - rased.

Glor - i - ous fu - ture

JIMMY:

mf

All of the past e - rased.

Glor - i - ous fu - ture faced.

Clars, Vlms

Flute

mf

mf

+Hn

Cello

mf

Bass pizz

(arco)

105

106

cresc.

107

f

108

faced.

Now my life will nev - er be the

Now that my life you've graced,

I'll nev - er be the

Vlms

mf

+Flute

+Cello
sfzp

sfzp

sfzp

PLAY

PIANO

109 *Playful and not too legato*
mf 110 111 112

same! I turned the cor - ner, feet on the ground.

same! I turned the cor - ner, feet on the

Flute, Clars

mf

Cello

113 114 115 116

My spi - rit soared as you ap - peared be - fore me.

ground. My spi - rit soared as you ap - peared be - fore me.

Vlns

mf

Poco rit.

117 118 119 120

I did - n't... Look what I found.

I was - n't look - ing; Look what I found.

121 122 123 **Poco accel...** 124

TREVOR: (offstage) "John!"

intimately mp (no breath)

I turned the cor - ner when I met you.

Cue: **JIMMY:** "You'd better get back to work before your ex-lover misses you."

MILLIE: "Pick me up at seven?"
JIMMY: "Pick you up at seven."

125 **Faster** (Dialogue) **Rall.** 126 127 128

Clarinet (Clar) *p*
Trumpet/Tuba (Tpt, Tbn)
Violins (Vlns)
Cello

129 **M: pp** 130 131 **Rit.** **mf**

I turned the cor - ner For I'm

J: pp
I turned the cor - ner when I met
(Vlns) Opt. Tacet

Segue as one